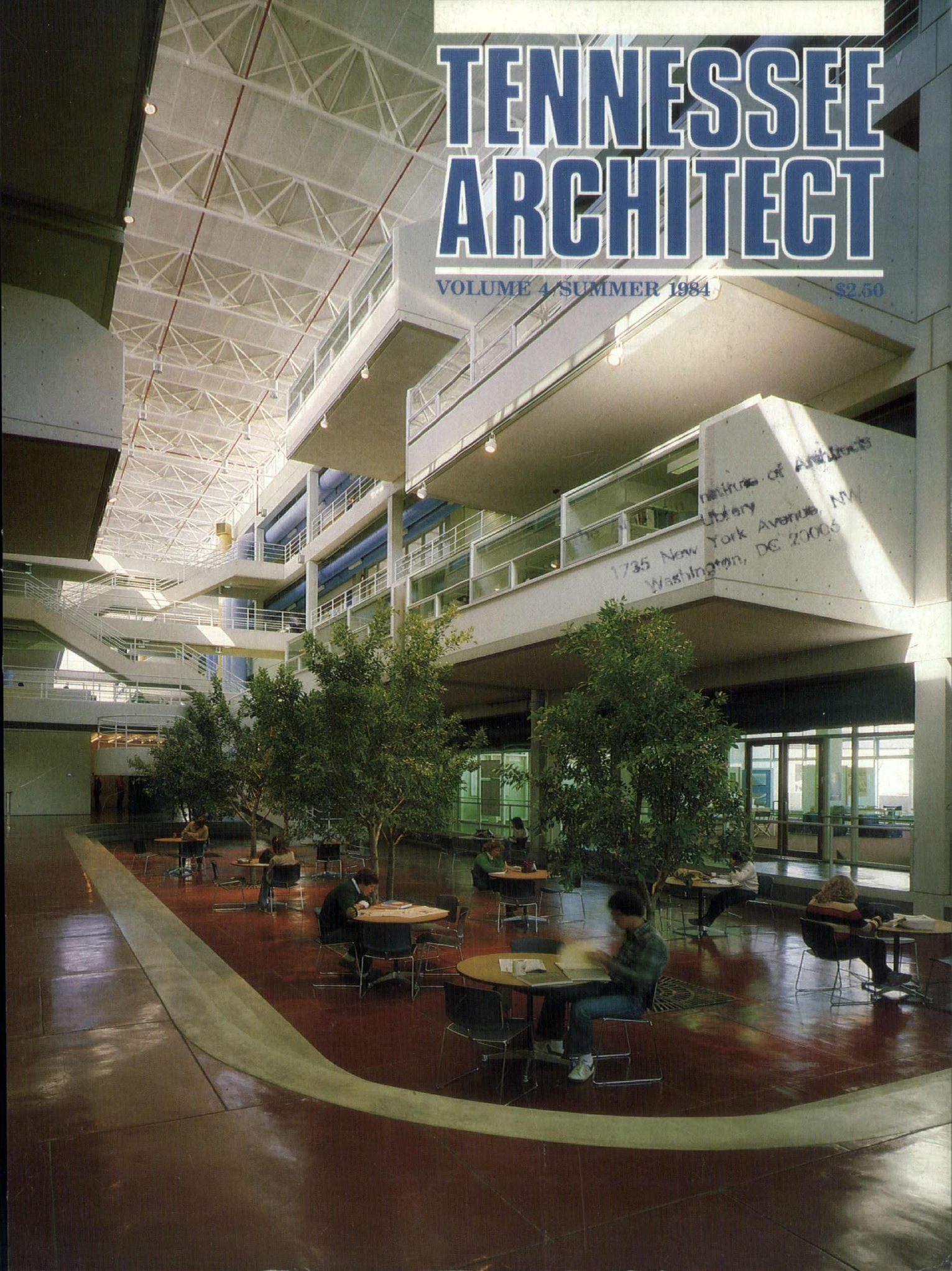


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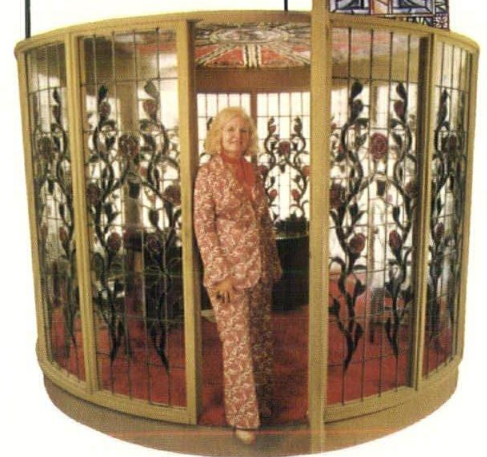
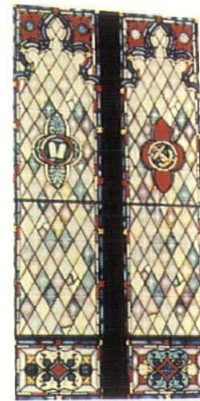


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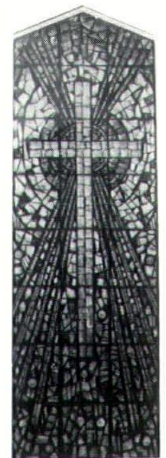
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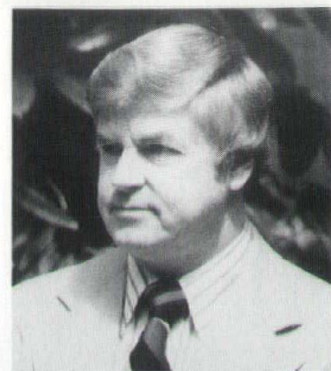
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<b>Remembering Ed Meiers, AIA</b>	6
<b>The Profession Today</b> <i>By Robert Gutman, Hon. AIA</i>	14
<b>Career Alternatives: An Introduction</b> <i>By Roy F. Knight, AIA</i>	16
<b>The Architect In Construction Management</b> <i>By David W. Hammel, Jr., AIA</i>	17
<b>The Architect In Government</b> <i>By Michael A. Fitts, AIA</i>	19
<b>Careers In Interior Architecture</b> <i>By Thomas A. Duke, III, AIA</i>	20
<b>The Architect In Education</b> <i>By Roy F. Knight, AIA</i>	21
<b>Hughes vs Wheless: Portrait of a Profession, 1858</b> <i>By James Patrick, AIA</i>	22
<b>Selecting A School of Architecture</b> <i>By Roy F. Knight, AIA</i>	24
<b>Responsibility Charting for Architects</b> <i>By Becki J. Jordan</i>	26
About This Issue	10
Editorial	12
Letters	46
Speakeasy	32
Portfolio	30
Out of Plumb	28
News Briefs	8
Book Reviews	34
Advertisers Listing	46



6



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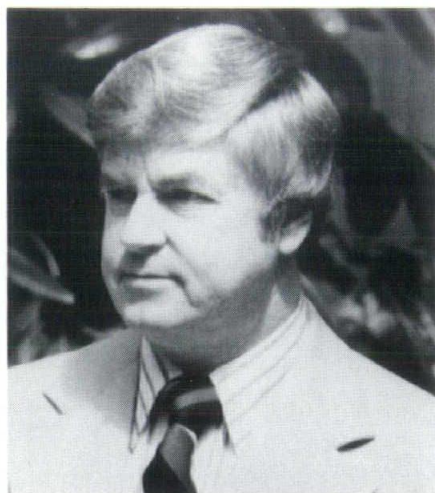


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**Cover:** Clerestoried central court of the Art and Architecture Building, University of Tennessee, unifies the structure designed by McCarty, Bullock, Holsaple, Inc. Photo by Otto Baitz, Atlanta.



# REMEMBERING ED MEIERS, AIA



*Edward J. Meiers, AIA.*

Appropriately, this "Careers in Architecture" issue is dedicated to the memory of Edward J. Meiers, AIA, who died on January 4, 1984. Ed brought a rare enthusiasm, commitment and sense of humor to his profession; and his influence has touched the careers of many practitioners and aspiring architects. TSA's Board of Directors has authorized a scholarship fund in his honor.

Ed is best remembered by his many friends and colleagues:

**BILL JORDAN, AIA**—Ed Meiers was a good and decent man, and I feel honored that I was one of his friends as well as his business partner for eight years. The things I will recall most whenever I think about him will be his sharp and analytical mind and the enthusiasm, fun and energy he brought into his friendships.

**WARREN TAYLOR, AIA**—Ed's death, through a senseless act of violence, caused me to lose a valued friend and the architectural community to lose a highly respected citizen. He will certainly be remembered as having contributed much to the advancement of our pro-

fession throughout Tennessee.

**ED JOHNSON, AIA**—What I remember the most was his involvement and dedication and the tremendous amount of time that he spent helping to solve problems at TSA. Whenever something needed to be done, you could always find Ed there helping out. He responded faster than anyone I knew.

**FRED TURNER, AIA**—Ed Meiers had an interest in architecture that extended beyond himself. He gave generously of his time for the welfare of the Tennessee Society of Architects. His positive relationships with those in government leadership will be remembered and continue to benefit all who practice architecture in Tennessee.

**STEVE GRIFFIN, AIA**—Ed had such energetic involvement with the community, the church and the profession; and because of this, he elevated public opinion and awareness of the profession. You never walked away without a good feeling from Ed.

**VANCE TRAVIS, AIA**—Ed was a kind, generous and loving person. His contributions to TSA meant a great deal to me and the entire profession. His strong leadership during his four year term as Secretary-Treasurer led the Society from near disaster to fiscal stabilization. Ed had a special way of making people feel good; with a breath he could make bad news into good news. I will always remember and miss that special kind of guy who you knew meant business when he tucked in his chin against his chest while peering over his glasses perched on the tip of his nose.

**BRUCE CRABTREE, JR., FAIA**—I won't go into Ed as an architect. We

all know he was held in great respect for his work and the manner he conducted his practice. He lived his professional life well and was a credit to us who shared that profession with him. We have all profited from that.

What I feel the deepest about is my loss of a good friend. In this life we go through it making many acquaintances, but few really good friends in the true sense of the word. Ed was one of those who was my friend. There was that undefinable, intangible thing between us that is obtainable with only those really close few. I can't take this friendship apart and put it on a computer. It defies that sort of analysis. Among the elements were a common enjoyment of good humor, the ability to laugh at adversity, not taking ourselves too seriously, the feelings he had for people of all walks of life, and his instinctive ability to meet these people in comfort and understanding. Last, but most important, Ed knew, deep down in him, that the only absolute is God. I have no doubt Ed Meiers has seen the face of God and he is with Him now.

There is a hole in my life. It shall not be filled again. That hole belonged solely to Ed. I grieve, but I also rejoice that in passing through this life I was a friend of Ed Meiers and he returned that friendship ten fold.

I shall not send to see for whom the bell tolls, for surely it tolls for a part of me also.

**REP. MIKE MURPHY**, State Representative from Nashville, in House Joint Resolution Number 40—It was with deep regret that the members of this General Assembly learned of the tragic and senseless death of Edward Meiers of Nashville. A good architect, a practicing Christian, a devoted husband and a loving father, Edward  
*(continued on page 38)*



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## Beaty Receives Fellowship

William H. Beaty, FAIA, of Memphis has been advanced to the College of Fellows of the American Institute of Architects. Fellowship is a lifetime honor bestowed for notable contributions to the profession of architecture. The 83 Fellows were invested on Sunday, May 6, at the 1984 AIA National Convention in Phoenix.



Beaty, president of Design Associates, Inc. has combined his architectural career with community service. In the 1970's, he was a member and chairman of the Memphis and Shelby County Planning Commission. He is a former member and chairman of the Tennessee State Board of Architectural and Engineering Examiners, and in 1978 he served as president of the Memphis Chapter, AIA. Recently, he completed a three-year term on the national Board of Directors of the AIA. As director of the Gulf States Region, he represented the states of Tennessee, Arkansas, Mississippi, Alabama and Louisiana.

As an architect and principal of the architectural firm, Design Associates, Inc., Beaty was in charge of redesign of the Treadwell Elementary, Junior and Senior High School; the Shelby County Courthouse; and the Malmo Advertising Agency building located at 47 Union Avenue. The Malmo building design received an award from Memphis Heritage Foundation for "Adaptive Reuse" of a building listed on the National Historical Register.

## Harrover Makes TIME

In the January 2 issue of *TIME*, writer/critic Wolf Von Eckardt singled out Memphis architect, Roy P. Harrover, FAIA, in "The Best of 1983." Harrover's Mud Island was one of ten designs selected for its "classic value and new form." Eckardt described Mud Island as "an ingenious recreation park...now attracting national attention," and referenced its many active amenities in which to "hop, skip and splash."

## Tennessee Buildings Take Three

Three Tennessee buildings received Architectural Awards of Excellence from the American Institute of Steel Construction. Only 13 national awards were presented, from a field of 169 entries submitted. Tennessee's winners were the U.S. Pavilion at Expo '82, Fabrap Architects, Inc., Atlanta, with associate architects Turner Associates, Atlanta, and Lindsay and Maples, Knoxville; the Memphis Area Transit Authority Maintenance Complex, Walk Jones and Francis Mah, Inc., Memphis; and Headquarters of Scholl Division of Plough Inc., Gassner Nathan + Partners, Memphis.

## New Firms Organize

**Freeman Acquisition of Jordan and Meiers.** Michael Fahey, executor of the estate of the late Edward J. Meiers, AIA, respected Nashville architect, has announced that the ongoing projects at Jordan and Meiers, Architects P.A. will be completed by Jack Freeman and Associates Architects. An agreement was reached recently for the acquisition of Jordan and Meiers by Freeman's firm, now located at One Vantage Way in Metrocenter.

"We are pleased to find an architect of Jack Freeman's reputation and experience to assume responsibility for Ed Meier's work," Fahey said.

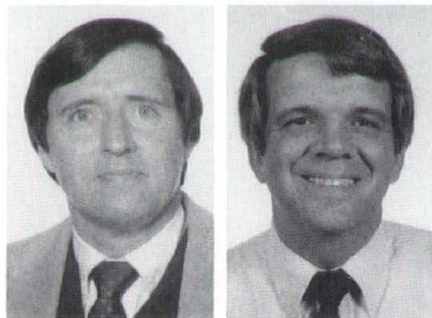
Jack Freeman has 16 years experience in architecture and opened his own firm in 1983.

**Looney, Ricks, Kiss, Architects, Inc.** have opened offices at 147



Jefferson Avenue. Principals Frank Ricks, AIA, and Richard D. Kiss, AIA, were formerly with Taylor and Crump Architects, Inc.; and J. Carson Looney, AIA, worked previously with Jackson and Bronson. All three are graduates of the Herff College of Engineering, Memphis State University.

**Stacker-Cook Architects.** Gary L. Cook, AIA, and Robert P. Stacker, AIA, have opened Stacker-Cook Architects in Clarksville. Stacker is a graduate of Austin Peay State University, and he received a masters degree from the University of Missouri. Cook is a graduate of the University of Michigan, and he served in the U.S. Army Corps of Engineers.



Gary L. Cook

Robert P. Stacker

Both are active in the Clarksville community. The firm's address is 322 Main Street, Clarksville 37040.

**Tuck Hinton Everton Architects.** Seab A. Tuck, AIA, Kem Gardner Hinton, AIA, and Gary L. Everton, AIA, are pleased to announce the formation of their new architectural firm. Tuck Hinton Everton Architects



Left to Right: Hinton, Tuck, Everton.

has opened in the Chapple Building in Maryland Farms Office Development. With a combined experience of

over twenty-five years, the firm will offer architectural services for a wide range of building types with a commitment to providing exceptional client services and excellence in design.

**Vance Travis Architects, AIA.** Vance Travis, AIA, 1983 president of TSA and former Executive Vice President of Franklin Design Group, announces the opening of his new architectural firm, Vance Travis Architects. The company will continue to provide comprehensive architectural services from its base of operations in Chattanooga. Vance can be reached by calling 615-886-5070 or by writing to 602 James Boulevard, Signal Mountain, TN 37377.

## Personnel and Location Changes

**Firm to Locate on Historic Broadway.** The Architectural Alliance has become the first professional service firm to announce plans to locate in the Broadway Historic District in Nashville. Renovation of the American National Bank at 301 Broadway has begun, with occupancy expected in May. Officials of the firm were joined by Mayor Richard Fulton and Mary Ann Eanes, project



manager of the Broadway Revitalization Committee, in making the announcement.

Tom Duke, AIA, partner in the Architectural Alliance, hopes that the firm's leadership in relocating to historic Broadway will spark additional renovation projects throughout the area. Duke praised Mayor Fulton and Metro government saying that the mayor has made revitalization a high priority.

Formerly with Morris Aubry Architects in Houston, partners Tom Duke, AIA, Gary Keckley, AIA, and Jim McDugald founded the Architectural Alliance in 1983.

(continued on page 41)

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Architectural practice in Tennessee appears to be changing dramatically. This publication of "News Briefs" announces the formation of a record number of new firms within the past few months; and more firms are specializing in a specific client market or particular service, i.e., hospital clients and interior design. The size of Tennessee firms has increased substantially within the past six months, creating a shortage of experienced designers and production personnel. AIA document sales in the TSA bookstore have tripled since the first of the year.

All these factors indicate an encouraging upswing in building, as well as a new profitability. This

seems an appropriate time to examine these new directions and to explore how firms are adapting to a rapid growth rate.

At this moment, there are almost as many students in schools of architecture as there are licensed architects, both nationally and in Tennessee. Dean Roy Knight presents two studies which illustrate how these new graduates are being absorbed into the economy. Concurrently, registration requirements are changing, with the mandatory Intern-Architect Development Program and the phasing out of the apprenticeship method of licensure. Communicating these changes is essential to our purpose.

TSA receives a surprising number of inquiries from parents and students about career alternatives... Should my child become an architect?...How does one choose the right school?...What is an architect? We hope this **TENNESSEE ARCHITECT** answers those questions and that it will serve as a resource to our public as well as our membership and students of architecture.

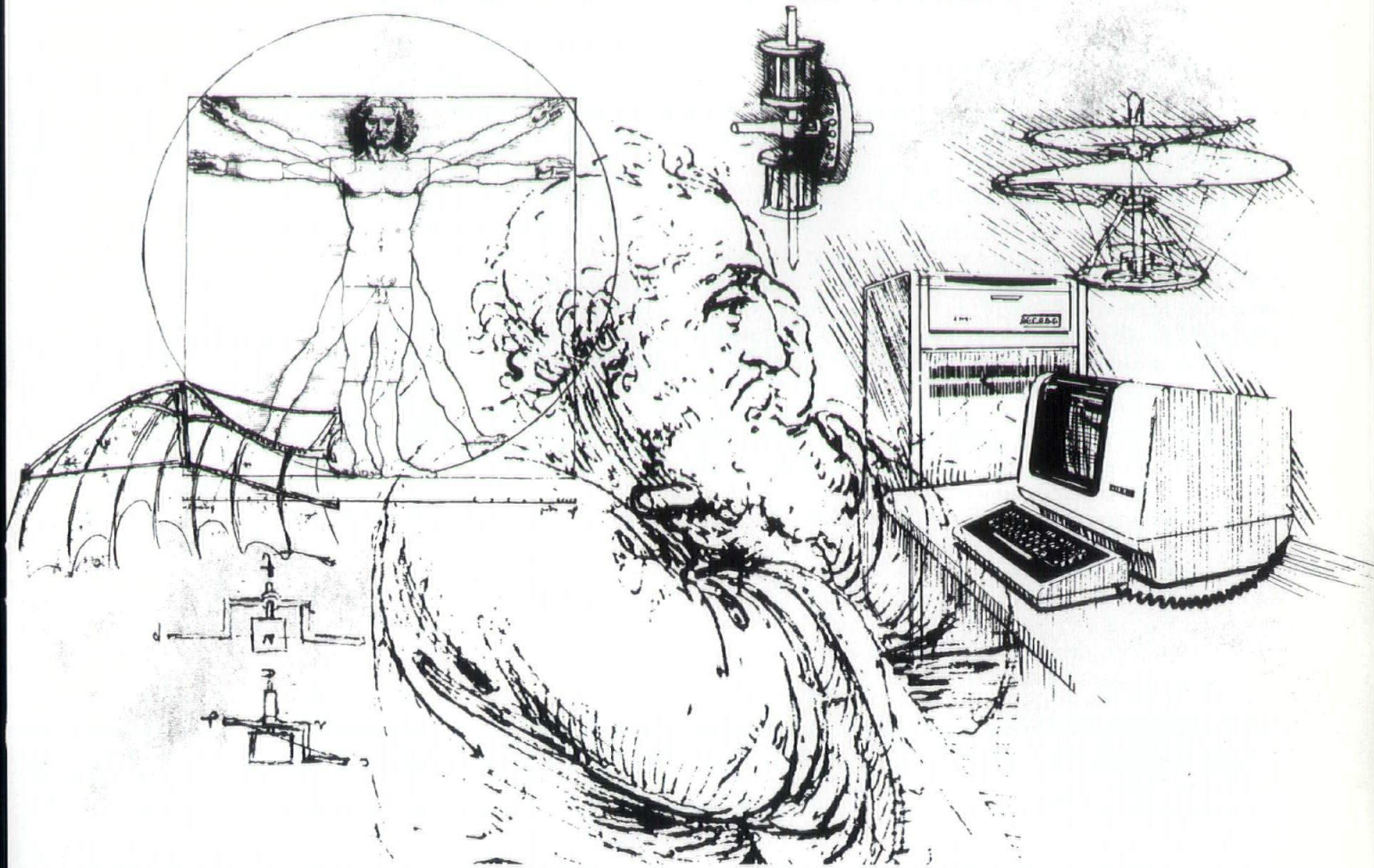
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# VIOLENCE AND ALIENATION IN ARCHITECTURE

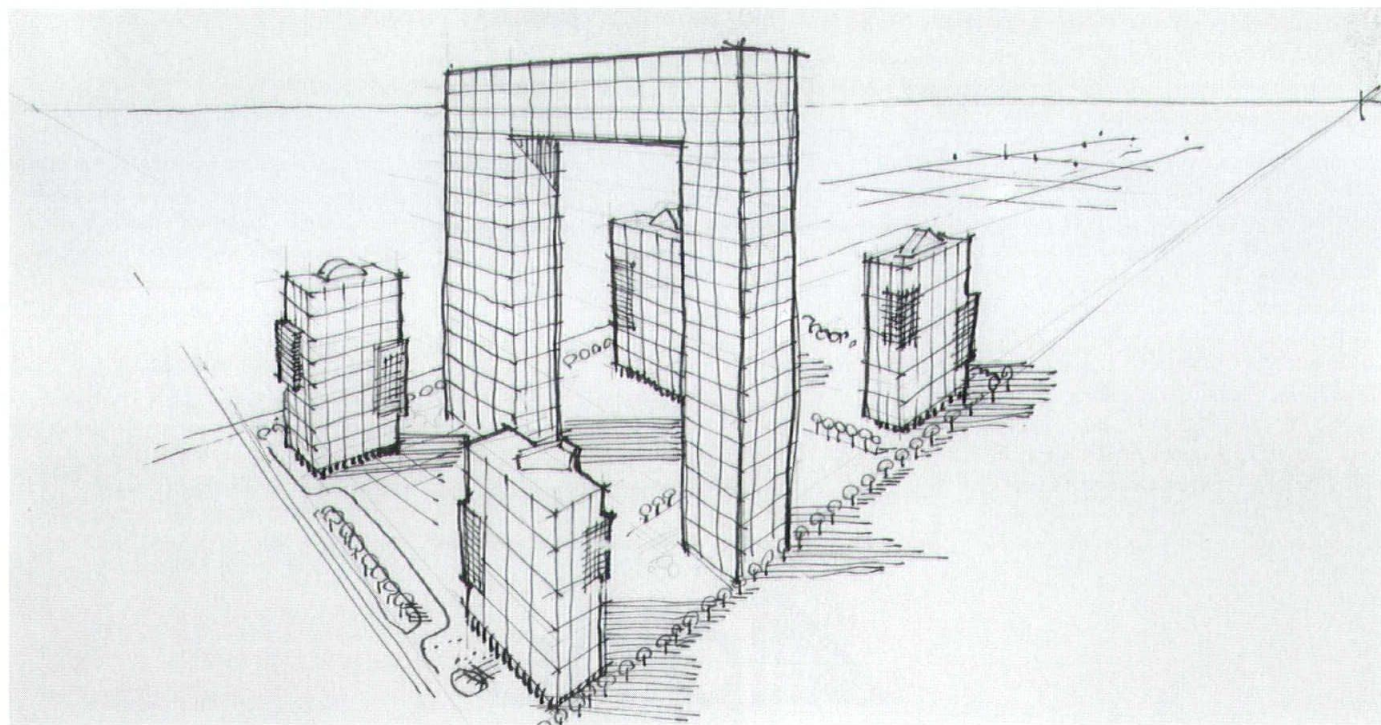
by James R. Franklin, AIA

Some recent architectural designs have got me thinking a lot about MTV because imagining myself in the context of those designs is like watching the surrealistic stage sets used on the music channel. MTV seems to me to concern itself largely with leather and grimace. The sets are mainly moon-scapes or big-city scenes of the genre school, but always with a non-specific and dream-like quality. The singers seem to be posturing as either street gangs or power/sex symbols bent on dominating someone else. There's often macabre make-up, hair fixed some extreme way, menace in every gesture. Like house cats mating. Curiously, the words of the songs are often tender or at worst banal; but the real message is in the visual

forms and very explicit and anti-social. The message is: VIOLENCE AND ALIENATION. We all experience these emotions in our daily lives, but most find it best not to act them out. We depend on a social system in which others don't do so, either. I personally find that like white sugar or too much red meat, vicarious indulgence in violence isn't very good for me. I notice a side affect of latent hostility comes from watching or reading about violence, and that the people I then deal with seem to notice this and respond accordingly. I feel estranged and alienated.

Like proponents of Sartre and the Theater of the Absurd, people who watch a lot of MTV tell me these are cogent statements about reality and

critical insights about the true human condition. That may be, but without arguing existentialism one way or the other, it can be observed that some current architecture seems calculated to awaken the same emotional response as does watching MTV or a play by Sartre. It therefore calls into question the appropriateness of architecture so configured that the message is one of rejection, alienation and anxiety. For one thing, there's a lot of grid going around with an obvious reference to video games. Often there's merely what strikes one as a subtle, studied awkwardness. But in many cases, most notably in what is referred to as "eroded forms," the message is as blatant as the trite example of the church spire as "aspire."



**Megascale forms with big voids.**

*Message: Man is but an insignificant dot on the cosmic TV screen like all the other dots that make up the big picture in binary on/off pulsation. Which are you?*



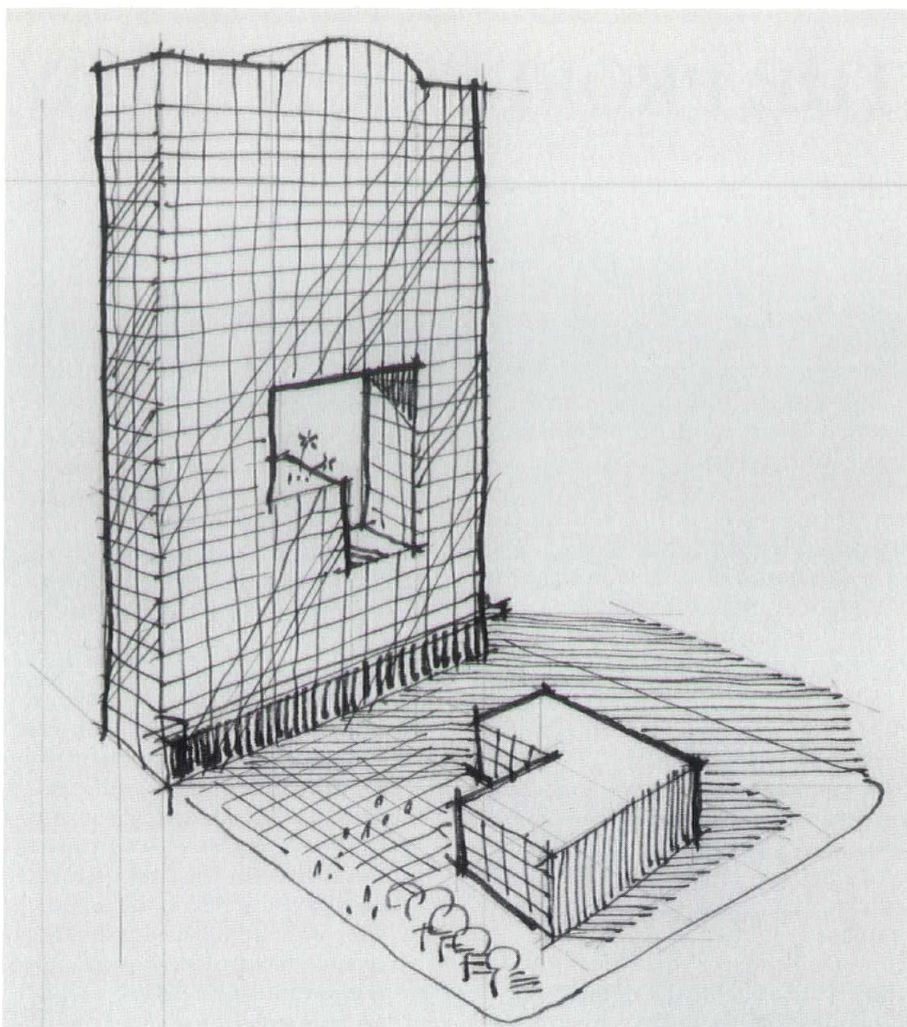
Without asserting that the messages listed below are the only or true messages inherent in those forms, it must be conceded they are indeed obvious. And what strikes one about the examples is that they all employ the vocabulary of the modern style in order to attack it. In fact, the clear distinction can be made that these buildings are neither modern nor post-modern. It is basic to the post-modern to proclaim a joyful affirmation of the common man's relatedness. The examples shown can be more aptly called anti-modern and so are of a revolutionary style in the truest sense.

But it's not a matter of style. The ultimate question is, that given architecture as a social art, how much right, much less obligation, has the designer to use it as a billboard for personal convictions?

It is the architect's role, unless directly commissioned by them, to side with neither Ernest Angley nor the Weathermen.

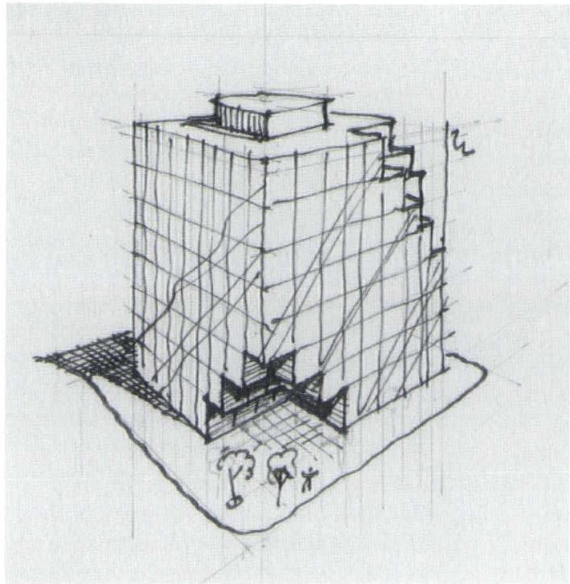
It seems a lot more benign to design in the open market to facilitate the user/client's acting out any socially acceptable personal fantasy of his or her choosing with minimum restraint. More socially responsible and humane.

The plea here is merely for an architecture that, if not positive in its symbols, is at least ambiguous. We can always switch channels on our TV. □



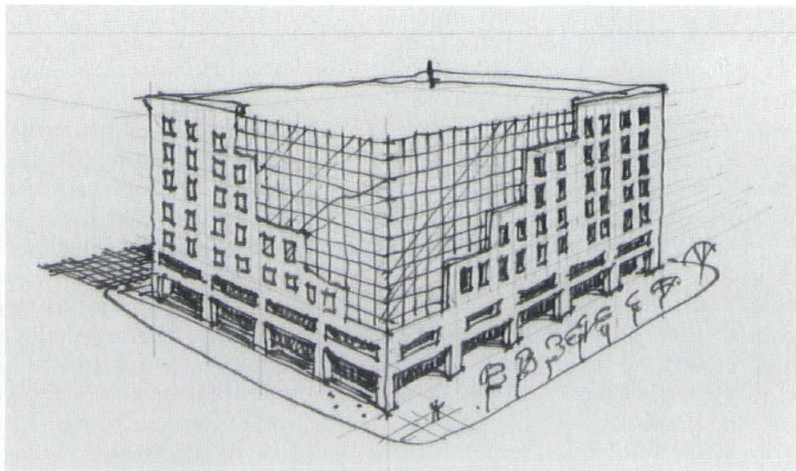
**Buildings that seem fractured or pulled-apart pieces of an original whole.**

*Message: Some playfully destructive cosmic force has done this and may come back while you're still here.*



**The eroded base.**

*Message: It's all falling down. Your work-place is crumbling.*



**The eroded facade.**

*Message: Things are not as they seem; the old monolithic order is being supplanted by the video-game matrix that's been behind it all for years.*



# THE PROFESSION TODAY

by Robert Gutman, Hon. AIA

Architecture is a very dynamic profession. There are many different ways of interpreting such a statement. What I mean by it is that the conditions and characteristics of architectural practice have been moving in new directions recently, although some of the trends are clearly developments that began in the last century but simply have become more prominent since World War II. Among the more important changes in practice are the following:

1. The number of people, including professionals and support personnel, working in the average architectural office has been increasing. The trend results from many changes in the nature of architectural work, including the larger scale of projects, the greater complexity of building programs and the more numerous and stringent control systems that must be incorporated in buildings. Bigger offices also indicate that more firms than ever before work in different regions of the nation and that American architecture now exports its ideas and services overseas. The norm of larger-scale practice is so well established now that offices which do not adopt this pattern must compensate for their smaller size by making alliances to compete for jobs. As a result, many more projects are conducted under joint venture arrangements in which two or more architectural offices collaborate to bid on a project, or in which an architectural firm associates itself with engineering, landscape architecture or urban planning firms. Architects still exhibit greater resistance to the big office model than other building professions, which may explain why the engineers' share of receipts from design work in American construction was 74 percent in 1967 and grew to 85 percent by 1977; while over the same ten year period the share held by architects was reduced from 24 to

13 percent.

2. In architecture today, a large number of small firms do a small share of the architectural work, and a small number of large firms do a large share of the business. In 1972, half of all the architectural offices were solo-practices. These firms did less than ten percent of the total business of architects in that year. At the other extreme, the two to three percent of the firms with 50 or more employees, held a twenty-five percent share of the market. A similar distribution of work occurred as early as 1950, when the AIA collected statistics on the subject for the first time; and was confirmed in 1977, the latest date for which published information about architectural work is available from government statistics.

It is reasonable to assume that the concentration of architectural work in the hands of a small percentage of firms is a trend that has been developing almost continuously from the 1850s when architects in the U.S. first organized themselves as a profession. However, the trend in favor of growing concentration does seem to be leveling out. The market share of the very largest firms—those with 100 or more employees—diminished between 1972 and 1977; while the market share obtained by firms with 20 to 50 employees—what in this country are regarded as medium-sized firms—increased slightly. There are many ways of explaining why there are limits on how big architectural offices can become and still function effectively. One factor is the difficulty of maintaining control over the design of a project when the project architect or principal is too far removed from the responsibilities of day-to-day decisions. Thus many of the advantages inherent in large offices and the division of labor that is useful in other business does not apply so well in architectural practice.

3. Another feature of the architectural scene is the big growth of "special service" firms. Unlike the architect of the past who was proud to claim competence in dealing with a full range of technical requirements involved in the building task, the architect today often believes that he must be an expert in a specific phase of the design-building process, or in dealing with the problems of a specific building type. Obviously not all architects share this image of themselves, but unless they work on very small jobs or, at the other extreme, operate large comprehensive practices handling enormous projects, architects are driven to specialize. Many offices hope to achieve recognition in hospital design, or the design of research labs, or educational facilities. Some offices provide consulting services only for programming, interior design, cost estimating or construction management. One national firm has acquired a reputation for investigating and correcting building failures. "Architectural design" itself has become a form of specialty practice. These offices are often known for their facility in dressing up facades after the space planners and engineers have finished their work, or they do appropriately rendered presentation drawings, or advise other firms about stylistic problems. There is no question but that the specialty design firm is an American tradition, although its reemergence to prominence recently has been fostered by the popularity of post-modernist concerns with decoration and ornamentation.

4. One of the most startling features about contemporary practice that has become visible perhaps only recently is the tendency of architectural work to be broken down into routine tasks which require little skill and training. To mention this trend may seem to contradict what I said earlier about the limitation on





introducing the division of labor into architectural practice. Although it is true that there are limitations and these limitations explain why the very largest offices are not growing as fast now as they did right after the War, still compared to practice a century ago, the medium and large sized practices have clearly routinized many of their work activities. For example, in a study we did some years ago as part of the Rutgers-Princeton research program, we found that in firms with 50 or more employees in 1967, over sixty percent of the positions were filled by persons who were not licensed architects or engineers. A more recent study, which will be published soon, carries these data down to 1977, and indicates that the proportion of low level jobs in architecture continues to increase. What is especially interesting, and also distressing, about the new study, is that it shows that many of these simple tasks are being done by recent graduates of architecture schools who by training and aspiration are capable of much more advanced work. The discovery of this trend has led me to believe that for young people in architecture today the problem is not "unemployment." Graduates of architecture schools always get jobs in the profession or in

related industries. The big problem they face is "underemployment": jobs which do not utilize the knowledge they have acquired in their schooling or which do not permit them to realize the hopes that drew them to the profession.

5. This leads me to mention one last feature of architecture today. Despite the tendency of the very largest offices to get the big project and thus to dominate the market for design work, the type of practice which is growing most rapidly is the office run by two or three architects. More of these practices have been formed over the last decades than practices of any other size. These practices are run by architects in their late 20s and early 30s, usually men and women who were frustrated by the lack of interesting work for them in the large offices, and are looking for an opportunity to do their own thing as designers. Usually the new young firms are found in large cities and metropolitan areas. Their market is made up largely of other young professionals—doctors, lawyers, stock brokers, junior management executives—who hire these young firms to help them with problems of loft or tenant conversions and interior design. This new breed of architects also supports itself through

taking advantage of the more liberal attitude toward design/build in the profession, by combining design work with small scale investment in city real estate. A great deal of the energy and imagination that is a feature of architecture today comes from these combinations of younger architects. Of course, one can question how many of them will survive the rigors of conducting a small business enterprise, when many of their elders who followed a similar route in an earlier generation ended up quitting the profession or taking jobs in larger firms. I suppose the most one can say is that even though long-run trends in the building industry favor the continued dominance of practice by medium and large sized firms, one should never underestimate the capacity of architects to translate ideas into practice. Historically, this has been one of the great strengths of architecture. It is encouraging to realize that even in this over-organized and too bureaucratized society of ours, architects are able to carry on the individualistic tradition of the profession. □

*Dr. Gutman, Hon. AIA, is a Professor of Sociology at Rutgers and a Professor of Architecture at Princeton University.*



# CAREER ALTERNATIVES: AN INTRODUCTION

by Roy F. Knight, AIA

**FRAME OF REFERENCE:** In the first place, architecture is a larger frame of reference than we normally give it credit for being. I like to think of the form of the tree as a convenient diagram that explains the breadth of activity and opportunity within the broad field of architecture. Architecture is the trunk. Its roots reach out into the arts and sciences for its sustenance. As a discipline, architecture encompasses the broad categories of intellectual activity we generally associate with creative design. Certainly our educational programs must insist on this view. Key to the point of this article are the branches. While I hold that there is no doubt about the trunk—that it is creative design—the branches, while secondary, are certainly interesting. In how many ways that mind educated in the way of creative design thought operate!

We architects often become so involved in the admitted intricacies of the task of designing buildings and getting them built, we overlook both the breadth of possibility in the larger design field—architecture broadly conceived—and the depth in terms of specialization within each design sub-field. Finally, the practice of design—in terms of career—may be applied in a variety of contexts.

What one sees upon closer examination is the possibility of a large three-way matrix. First, there are the allied design fields: architecture, in the narrow sense, design of buildings; urban design; industrial design; interior design; graphic design; landscape architecture; and others one may wish to add. Second, there are the special roles one may play within the practice of any of these or any combination: designer, manager, researcher, technician and clerk. Third, there are the settings in which this work may go on: small office, corporate practice, industry,

government, education, etc. By the time one has extended these lists to their fullest and seen the vast array of combinations possible, one can see the extremely large numbers of choices for a career for one possessing a good, solid educational background in creative design. Needless to say, many of these opportunities call for specialized study and experience. What has been the experience of those who have obtained an architectural education in this regard?

The following two tables from the Association of Collegiate Schools of Architecture "Tracking Study of Architecture Graduates From the Classes of 1967, 1972 and 1977" are

interesting. Nationally, over fifty percent of architecture graduates from these years did *not* go into an architecture firm in which the practice of architecture was its sole business: see Table A. Table B shows, among other things, that more than fifty-eight percent, again nationally, are not engaged in "general architectural practice" but in some specialty within architecture or in a related field.

All this serves to say one thing simply. We always knew there was a lot to architecture. When we think of career potentials, we should always be broad-minded about the possibilities. (continued on page 39)

**TABLE A**  
**PERCENTAGE OF GRADUATES (BY YEAR)**  
**IN VARIOUS WORK LOCATIONS IN 1978**

Primary Employer/ Place of Occupation	1967	1972	1977	Composite
Architecture Firm	48.3%	49.9%	49.0%	48.6%
Architecture/Engineering Firm	15.3	11.0	12.7	12.5
Engineering Firm	1.6	2.8	3.5	2.8
Building Construction Firm	3.4	6.6	6.4	6.0
Construction Management Firm	1.2	1.2	1.2	1.2
Developer/Real Estate	2.8	2.5	1.4	2.0
Interior Design Firm	1.8	0.4	1.4	1.2
Planning Firm	1.2	0.9	0.2	0.7
Landscape Firm	0.0	0.5	0.1	0.2
Other Design or Arch. Related Firms	2.6	2.8	2.2	2.5
Other Non-Architecture Firm	1.8	2.3	2.3	2.2
Government (Arch.-related)	4.7	4.9	3.3	4.1
Government (Planning)	1.9	2.1	1.5	1.8
Government (Other)	0.9	1.2	0.6	0.9
Educational Institution (teacher/student/employee)	5.8	3.3	9.6	6.9
Household	0.4	0.5	0.1	0.3
Military Service	0.5	0.6	0.3	0.4
Unemployed	0.9	0.8	1.0	0.9
Other	4.7	5.9	3.4	4.6
	(100%)	(100%)	(100%)	(100%)



# THE ARCHITECT IN CONSTRUCTION MANAGEMENT

by David W. Hammel, Jr., AIA

Photo: Robert Scott

Graduating as a baby architect in the spring of 1974 was no worse than in any other year in recent memory. What was worse was the recession, created in large part by the Arab oil embargo. It had interest rates and inflation up and building construction and design down.

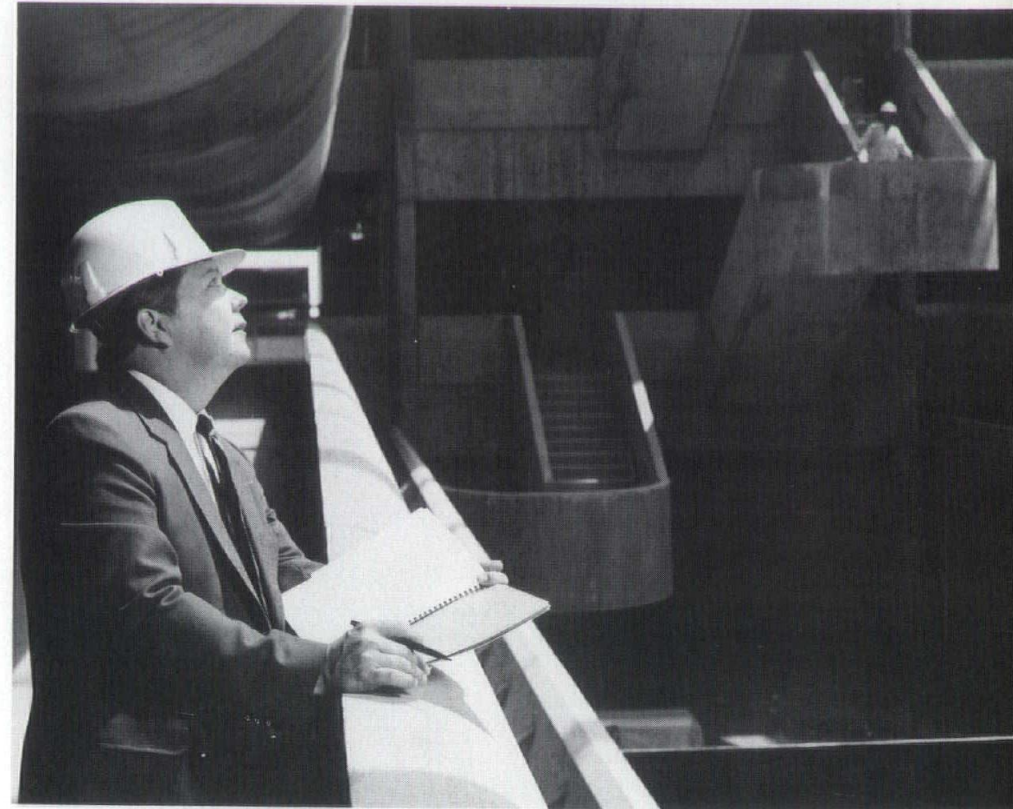
For two years in a row during this period, MONEY magazine, in its year end tribute to the "Winners and Losers" of the previous year, crowned architecture as the worst occupation (not profession) to be in the process of entering. Reason: architecture schools were producing two architects for every opening; and, as a result, starting salaries were extremely low, even for those who could find a job.

A one year tour of duty with a two man architectural firm was enough to convince me that building a career in an allied field would be preferable to designing a career on vellum in architecture which would not get off the drawing board for 20 years or more.

Looking around, I found a fast growing allied profession in construction management and jumped on board. The firm, CM, Inc., was a subsidiary of Caudill Rowlett Scott of Houston and was widely regarded as one of the nation's best construction management firms. There were also lots of architects, including all the key corporate officers, on staff.

At its conception in the late 1960's, construction management was no different from any other young entrepreneurial enterprise; it sought to fill a void in the marketplace. In this case, the void construction management fills exists because of the following circumstances.

Architectural services are extremely price competitive. Architects cannot always economically justify expending great sums on scheduling or design cost estimating, nor do they generally have the expertise to



manage and coordinate the actual construction process. General contractors, more often than not, procure their work through the competitive bid process which, like architects, leaves their operating margins very small. As a result, architects manage the building delivery process from concept to completion of contract documents, then hand off the position of project leader to a third party (possibly adversarial) general contractor for its execution. The owner, as a result, has no one entity to manage the entire building delivery process for him. It is this void the construction manager fills.

Ideally, a construction manager will join the design team at the same time as the architect. From the owner's building program data, a project budget and master schedule can be prepared which provide the

perspective against which all future activities will be measured. Everyone should bind themselves to these documents.

During the design process, the construction manager's job is twofold: to provide periodic estimates of project value, with the architect's and owner's input; make adjustments to the project design and scope to keep the project in budget; and monitor the architect's schedule and the owner's approvals. Design time can drag on endlessly; it is, after all, a time sponge that will soak up everything architects put into it, regardless of design results. On the other hand, even the most schedule conscious architects have watched a schedule slip away because an owner fails to provide timely approvals and answers to important questions. A good construction manager will bird



dog both issues, raising red flags anytime he sees the project's budget or schedule in jeopardy.

A "pure" construction manager organizes the work involved in the project into packages suitable to the local construction environment. Typically, a construction manager will seek bids on the project from the firms which actually perform the work, i.e., masonry, steel, drywall, glass and glazing, etc. There is even a general construction package consisting of items a general contractor would normally handle with his own forces. Bids are received and awarded between the successful *prime* contractors directly with the owner.

During construction, the construction manager's job is to organize and manage these prime contractors for the owner to produce the work within the schedule and budget. Some of the techniques for doing this include: construction progress meetings, written documentation, change order control and management, payment review and processing, overall project accounting, schedule management and overall project communication.

Generally, a construction manager's fees approximate the value a general contractor would add to the bottom line for overhead and profit if the project were bid. On a \$10,000,000 project, that figure would be in the \$400,000 to \$600,000 range. Sophisticated owners, realizing they will have this expense regardless of how they buy their construction services, often seek to purchase the greatest value with this money by employing a construction manager to oversee the entire building delivery process.

Construction management is now out of its infancy stage, and it can be bought in all sorts of forms, from all sorts of practitioners. This description constitutes a generic "pure" or "agency" construction management. In other configurations, the construction manager can act as a broker general contractor with all work subcontracted by him; or he can be a traditional general contractor who works with an architect and owner during the design, then builds the project as a general contractor, but calls himself a construction manager; or an architecture firm can establish a construction management branch responsible for managing the entire project...and so on, and so on.

Generally speaking, architecture

firms which set up a construction management operation are weak in the construction phase. General contractors who go into construction management are weak in the design phase. To do a good job, a balance of disciplines is needed to understand the complete spectrum of the building delivery process, and how to respond to the players at each stage.

Though I entered the field of construction management for reasons largely attributable to hard economic

times, it is a decision I have never regretted. There is a certain satisfaction one receives by overseeing a successful project from start to finish, with hands on involvement during every phase, that makes it all worthwhile. And that's what life is all about anyway. □

*Mr. Hammel is the Development Manager with Raines Brothers, Inc., Chattanooga.*



*Dave Hammel, AIA.*



# THE ARCHITECT IN GOVERNMENT

by Michael A. Fitts, AIA

Architecture in government—some think these words may be mutually exclusive. On the contrary, government plays a significant role in its influence on architecture; directly through design control of governmental facilities and indirectly through other control mechanisms such as building, fire and handicapped codes.

Government architecture becomes an example for architectural reference. Many times, the architect's ability to express himself is achieved through public design. Michael Graves' Government Services Build-

ing in Portland, Oregon, is a striking example of an expression made possible through public architecture.

Opportunities are there for the government architect to become skilled in program development and management, design, design supervision and control, contract supervision, cost analysis, budget management and government regulation evaluation. The government architect becomes the mediator between the bureaucrat and the practitioner in the administration and critique of public projects. The architect in government is a unique resource com-

binning creativity with decision making, problem solving and management skills.

When one considers the variety of projects, variety of exposure, variety of experience and growth potential, opportunities for architects lie within government that are not readily visible to the unskilled eye. □

*Mr. Fitts has been Tennessee's State Architect for thirteen years. He is licensed in engineering, architecture and law.*



*Speaker McWherter, Treasurer Mathews and Fitts at Building Commission Meeting*



# CAREERS IN INTERIOR ARCHITECTURE

by Thomas A. Duke III, AIA

Photo: Robert Scott

"Less is more"  
"Form follows function"  
"Problem seeking"

Most first year architectural students are painfully familiar with these phrases. Their meaning and application have historically been to master planning and building architecture. But the "built environment" has been undergoing a transition, and with this transition, a different kind of architect was evolved. As we become more and more entrenched in the "information age," our society is shifting from a "product" to a service orientation, and with this evolving orientation, the interior environment becomes extremely significant as a contributor toward efficiency, productivity, and growth.

The old architectural axioms take

on renewed meaning and strength in the interior environment where space utilization is pitted against rental rates (less is more); open planning replaces high walls (form follows function); and the projection of a corporation's organizational changes and growth (problem seeking); all contribute to the success of the interior "built environment."

To keep pace with an evolving marketplace, the role of the (interior) architect is becoming a recognized and desirable service. The focus of this service has been to develop an approach to the built environment that incorporates a more renaissance architectural approach. This approach addresses both the creation of new interior space, as well as the rehabilitation of existing buildings. The interior architect must address

those traditional architectural elements such as programming, code analysis, detailing, cost estimating, shop drawing review, in addition to those not-so-traditional elements: color and materials, furniture, storage systems, artwork, plants, and lighting. The role also requires an understanding of the coordination between construction and procurement.

The organizational structures for the delivery of interior architectural services have also undergone evolution and transition. In the 60's, most architectural firms had an auxiliary support function within the organization, oriented primarily toward furniture and finishes. During the 70's firms with a specialized expertise in interior architecture developed. More recently, construction contractors have added a design function, providing a design build approach to interiors. All of these organizational types respond to various segments of the marketplace and can provide future career opportunities.

Preparation for a career in interior architectural work has been, for the most part, a hit-or-miss proposition. The traditional architectural education has been oriented toward building architecture, while the traditional interior education has been directed toward "cosmetics" and furniture. The future designer of the interior environment must possess not only *both* traditional backgrounds, but a broad educational base encompassing computers, telecommunications and security systems.

The career prospects for the interior architect are immediate and satisfying for those who are willing to prepare for, and address the needs of our evolving society. □

*Mr. Duke is a principal in The Architectural Alliance, Nashville*





# THE ARCHITECT IN EDUCATION

by Roy F. Knight, AIA

Approximately 3,000 professionals are engaged in teaching architecture in the United States according to the Association of Collegiate Schools of Architecture. Teaching as a career is a very special way of being involved in the profession. For those who teach there is nothing more satisfying than to have shared the hopes and dreams of young professionals to be. Teaching takes special people who possess a strong urge to share and to stimulate thinking. Teachers must have a desire to continue learning themselves through teaching and associated study, research or public service. One of the most satisfying aspects of a teaching career is the knowledge that through one's students one has a tremendous potential for making a positive and quite widespread impact on the field. It is the happiest of educators who can enjoy

the successes of former students and feel the share they may have contributed to their successes.

No one has ever devised special training for academicians in architecture. One must simply have obtained a good education in the field, have shown an exploring and disciplined mind. Experience in practice is valuable for it increases understanding of the effect of one's teaching in application.

For those whose greatest interest is in working with ideas, intellectual discourse, and giving young professionals a good start by stimulating creative thinking, teaching is an obvious choice of career. □

*Roy Knight, AIA is Dean of the School of Architecture, University of Tennessee.*



*Professor Marshall reviews project.*



*Professor Shell assisting student.*



# HUGHES VERSUS WHELESS:

Portrait of a Profession, 1858

by James Patrick

Building and design have always produced their share of litigation, and the records of these suits sometimes provide the best contemporary accounts of the architectural profession. The suit Nashville architect Hugh C. Thompson brought against Jere Baxter in the 1890's to recover the unpaid portion of a fee due for the design of Baxter Court had national importance. Thompson's attorney argued that the architect held a lien like any other workman, and chancery court agreed, but this judgement was reversed on appeal to the Tennessee Supreme Court, and Thompson versus Baxter became a precedent against the right of architects to enforce a mechanic's lien. Thirty years earlier, in 1857, Francis W. Strickland sued the Capitol Commissioners for wages he believed the state owed him for service as his father's assistant. Strickland lost, but not before many of Nashville's architects and some of the best tradesmen had given testimony documenting the antebellum idea of the architect's responsibilities. An even more interesting case was the suit filed in November 1858 by James M. Hughes, a Nashville carpenter and architect, who sought to recover an architectural fee of \$800 which he believed Wesley Wheless had promised to pay.

The adversaries were very different men. Hughes, born about 1818, was a native Tennessean, arguably the first to claim the title architect. He had worked in Nashville from about 1844, and was still in the city directory in 1866. He was, as his fellow professional G. B. Vannoy of Clarksville testified, "a carpenter by trade and an architect by profession." A few years younger than Adolphus Heiman, Hughes would have learned house carpentry as an apprentice. Where he developed his considerable skill at drawing plans remains something of a puzzle; but in the forties

Hughes enjoyed a growing reputation as an architect, remaining one of Nashville's favorite designers until Strickland became established, and until younger men like Harvey M. Akeroyd introduced the new ideal of the professional designer. Hughes was called the architect of the Greek Revival Second Presbyterian Church, a handsome building that stood at the southeast corner of Second Avenue North and Gay streets from 1846 until its precipitate demolition in 1977. In 1848 Hughes was preferred to William Strickland by President Polk; and the drawing of Polk's Vine Street house may be the only surviving example of Hughes' draftsmanship. In 1853, he designed the Bank of Nashville, another stylish Greek Revival building, for Wesley Wheless; and at the conclusion of that job he sued Wheless for an architect's fee and won. The Odd Fellows Hall of 1849 was also Hughes's design; and in 1853, he was at work on one of the Polk houses in Maury County. But despite his obvious talent as an architect, Hughes remained a carpenter, practicing his trade in partnership with George M. Smith. Hughes was the carpenter for Strickland's First Presbyterian Church in 1849-1851, and for the house Strickland designed for John M. Bass in 1848.

Hughes was a house carpenter who could design, a tradesman who, unlike Adolphus Heiman, remained a tradesman despite his architectural abilities, because Hughes kept working at carpentry and never acquired a military title. Wesley Wheless was a gentleman, an English gentleman, and a banker, who had married Susan Hobson, daughter of Nicholas Hobson, a wealthy Nashvillian with whom Wheless owned the City Bank.

The situation that bred Hughes' suit against Wheless is one familiar in the architectural profession.

Wheless had determined to build a house on a thirty-eight acre tract in Edgefield, the gift of his father-in-law. He consulted his friends, among them A.P.L. Green, a Nashville developer, and then drew a ground plan. Armed with his sketch, Wheless began to consult architects. He took his plan to Harvey M. Akeroyd, a young Englishman just turned twenty-five, who exemplified the new professional ideal of architect as designer; and in early 1856, Wheless paid Akeroyd fifty dollars for his design. It seemed at this juncture that Akeroyd would get the job, but just then Hughes went to Nicholas Hobson to ask him to influence his son-in-law in favor of Smith and Hughes. Hobson recalled that Hughes had promised to provide the design for nothing if his carpentry firm got the work. This was not the first time Hughes and Hobson had done business. Hughes had designed and built the Bank of Nashville in 1853. When the building was completed, Wheless refused to pay an architect's fee—whether for design, supervision, or both, the records fail to show. Hughes sued and won \$200, so it is difficult to believe that Hobson was ignorant of Hughes' expectations. Hobson must have had favorable impressions of Hughes which the difficulties about the bank had not effaced. Hughes argued that he would prefer not to build from someone else's plans and warned that Akeroyd might charge a regular fee. Finally Smith and Hughes were given the contract, with the understanding that Hughes would design the building, taking into account Wheless' wishes. The contract was dated July 18, 1856. It contained two unusual provisions. The first made it possible for Wheless to change the plans and elevations without impugning the contract. Under the second, Smith and Hughes agreed that there



would be no extra charges whatever. But that was a provision of the contract between the owner and his carpenters, one that left unspecified the obligation of the owner to his architect.

The foundation of the Wheless house was completed during the summer, and Wheless assumed that he had in Hughes a fine carpenter and an architect of last resort. In October or November of 1856, Wheless solicited a design from G. B. Vannoy, assuring Vannoy that he was obligated to Smith only for the work he had done or would do. When Vannoy visited the site, saw the foundation and Hughes' plans, he excused himself. Smith and Hughes continued as carpenters; and Hughes, or so he later argued, was called upon to procure, supervise and coordinate the work of the other tradesmen. The work was finished the next July, and Smith and Hughes were paid in full for the carpentry. That summer also saw the closing of the Bank of Nashville, which had fallen victim to the panic of 1857. Wheless had every motive to economize.

The long delay between the completion of the work in the summer of 1857 and October 1858, when Hughes finally filed suit against Wheless for an architect's fee of \$826, can perhaps be explained as Hughes' unwillingness to sue a good client who was under some financial pressure. Then in May 1858, Wheless sailed for England, where he hoped to recoup his fortunes; and Hughes saw his chances to collect fading. Wheless did, however, have property in Edgefield; and it was the profits from these that Hughes asked the court to seize when he finally did file suit in the fall.

To understand Hughes' claim, it is important to remember that he had not reneged on his promise to provide a plan if Smith and Hughes were given the carpentry contract. Nor did Hughes claim that Wheless had failed faithfully to discharge his obligations to Smith and Hughes under their contract of July 1856. What Hughes wanted was payment for his services as the architect who had supervised construction of Wheless' \$30,000 Gothic Revival Villa, coordinating and overseeing the stonemasons and plasterers, as well as taking responsibility for the carpentry.

The legal history involved offered nothing by way of unambiguous precedent. Indeed, when the American Institution of Architects was established in 1837, it moved to prohibit architects from measuring, that is placing a value upon, work done from plans drawn by others, and from accepting fees or profits from tradesmen whose work they were to superintend. When the architect was the carpenter, as Hughes had been at the Wheless house, the conflict of interest was blatant; and the architect was in some sense claiming pay for care the carpenter should have exercised in any case. But the American Institution, though the remote ancestor of the American Institute, did not survive; and professional practices and schedules of fees remained local. The \$800 Hughes tried to collect would have been about four percent of the cost of that part of the construction not covered by his own carpentry contract.

Testimony given by the two professionals whom Hughes called in his behalf, G.B. "Briscoe" Vannoy, and George Smith, Hughes' partner in the carpentry business, suggest that Hughes' fee for superintending the work was quite reasonable. Vannoy testified that "the usual charge for superintending and serving as architect for a building is 5 percent on the cost, and this has been the usual charge in Nashville for many years." Carpenters like Hughes, Vannoy noted, had "for the last three or four years" charged "for superintendence where they did the work and for the plan where they furnished the plan."

Hughes lost, though it is difficult to see why, since George Smith testified that Wheless "wrote notes to him (Hughes) requesting that he should go over and attend to the work, the brick layers, stone cutters and tinnerns, which was no part of our work." The testimony given at the trial depicts a profession still unsure of its own rights and responsibilities, and of its relation to the trades. Clearly one might become an architect as Adolphus Heiman had done, by abandoning one's trade and devoting all one's efforts to design and superintending. Hughes had not made that choice, or perhaps he had in fact begun to think of himself as an architect in the 1840s, only to find the market flooded by the talent of Strickland, Akeroyd, and Heiman.

Men like Strickland, James Dakin, and Harvey Akeroyd, none of whom had ever been carpenters or stonemasons, were a tiny minority.

It is also interesting to note that Nashville considered superintending a much more valuable service than drawing plans. Vannoy testified that Hughes' plans, which he had simply given to the client to get the job, were worth at least a hundred dollars; but Vannoy considered Hughes fee of \$800 for superintending the work quite reasonable. William Strickland had been paid \$500 for the plans for the Capitol and then given \$2500 a year for superintending the work. Clearly Hughes at the Wheless house and Strickland at the Capitol were acting not only as architects but as general contractors, there being in the 1840's and 1850's no class of workmen or professionals who routinely undertook the entire contract for any building.

What Hughes versus Wheless suggests is that design as such, although still largely undervalued by our society, has during the last century been more and more recognized as the essential professional function and responsibility of architects, and that the public has been increasingly willing to pay for design, and to release architects from the responsibilities that belong to general contractors. This is not, of course, to derogate the contribution of James M. Hughes, "a carpenter by trade and an architect by profession," who gave Nashville the Polk house in its final form, the Second Presbyterian Church, and the Odd Fellows Hall in his capacity as designer, and who as carpenter left us works like First Presbyterian Church, Nashville. □

#### A Note on Sources

*The original published treatment of Wesley Wheless' house in Edgefield was Nell Savage Mahoney's "A Story-Book House: Nashville's Gothic Mansion," Nashville Tennessean Magazine, April 26, 1953. The account on Hughes' suit is in the records of the Chancery Court of Davidson County for 1858.*

*Editor's Note: Not until 1982 did TSA secure by law lien rights for architects and engineers, through the efforts of Bruce I. Crabtree, Jr., FAIA, and other volunteer leaders.*

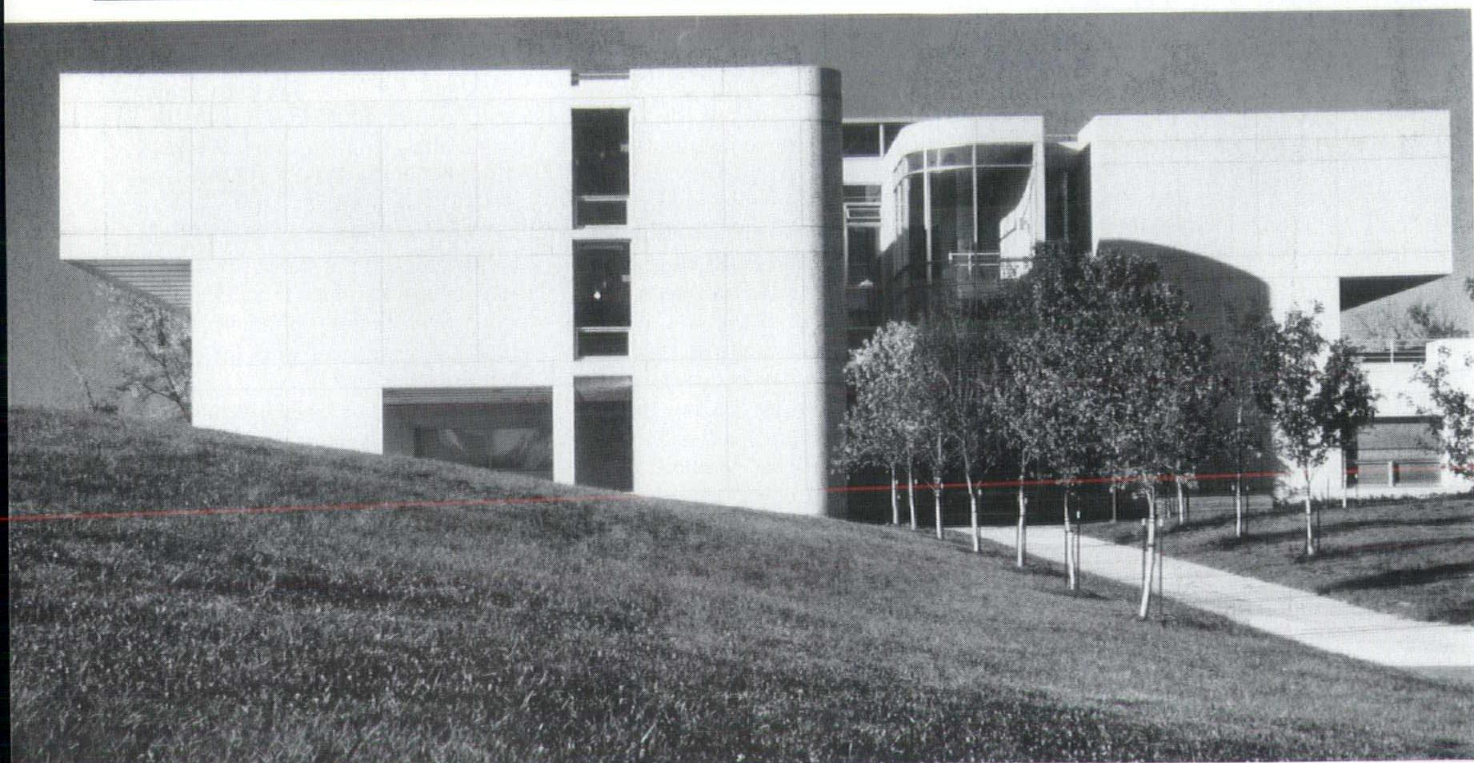


# SELECTING A SCHOOL OF ARCHITECTURE

Advice to the Would-Be Architect

by Roy F. Knight, AIA

Photos: Otto Baitz



So you have decided to try your hand at Architecture. Your next question should be, what school should I attend? Indeed these days school is more often than not the first step toward a career in the field. The most direct path to licensing begins with a degree from an accredited school. Therein lies one of the first and most basic points of advice—look for a school that is currently accredited by the National Architecture Accrediting Board. Only the accredited degree counts when it comes to the licensing requirement. One can become licensed after study in other schools but only after a more lengthy internship and arduous examination process. Once you have made up your mind that it is a licensed practicing architect that you wish to become, the only schools to consider for the purpose are the accredited ones.

Don't, then confuse your goals. If it

is architecture in which your primary interest lies, make sure you have a good idea about what that means. An architecture degree is good for many things, but it's best for architecture. There are more direct approaches to take if your real interests are in civil engineering, building construction, development, construction management, planning, etc. A well educated architect is generally capable of engaging in further education to become more directly involved in any of these allied fields. But it's always preferable to go straight to the field you're interested in pursuing. In short, be sure of what you're after before you look for a school. For architecture, the commitment of time and energy required to do the job takes a genuine interest and enthusiasm in the field. The same is true about a good education in architecture; it requires a powerful fascination for design, an intellectual

curiosity and a strong urge to learn.

There are other matters to consider in looking for a school. Are you ready for intensive study of architecture? Some five-year programs begin in the freshman year of college, some six year programs have you wait two years, and some programs offer a good architecture curriculum lasting three or three and a half years after you have obtained a bachelor degree in another area of study. Your choice depends on how much general education you want in college. For some, it's hard to get too much of that. Other students are interested in aiming for a Master Degree in Architecture, which six year programs offer as well as many of the programs that require another bachelor's degree for entry.

Other questions to be answered in selecting a school are numerous and important in their own right. What are the qualifications of the teachers?



How much is the cost? Are there scholarships? How far away from home are you prepared to go? What are admission requirements? How good are the students? How well placed are the graduates?

For the answers to the many questions that are important, it is necessary to go the right sources. Discuss your interest in architecture with architects you may know or know about. Recent graduates will know how their own schools are doing right now. Try to narrow choices down to a few, and then get more detailed information about these. A good reference guide is *Architecture Schools in North America*, published by Peterson's Guides and the Association of Collegiate Schools of Architecture. (It is available at the Tennessee Society of Architects Bookstore.) It's always best, if you can, to visit the schools that interest you most.

The time you will spend in a career demands the investment of the best education you can find for yourself. When you have found the right school then there is no substitute for  
(continued on page 40)





# RESPONSIBILITY CHARTING FOR ARCHITECTS

by Becki J. Jordan

People you meet ask hesitant questions about what sort of architect you are, or just what type of buildings it is that you design, in much the same way you fumble with questions to determine a newly-introduced doctor's specialty. The difference is that the doctor gives you a crisp, definitive answer. Although you may not understand the answer, you have a sense that the doctor has a narrowly-defined work environment. Architects, on the other hand, find such questions difficult, since they seldom do the same thing two days running and may have a totally new job description from one month to the next.

Typically, the roles played by the architect in practice are successive roles, so that after spending a halcyon period as a project manager during which he does what he was trained to do, he suddenly finds himself director of marketing, financial manager or personnel administrator, none of which is he qualified to do by education or experience.

Since architecture has no rigid system of specialties and sub-specialties, the diversity of roles is sometimes baffling in its complexity. Customarily, architectural firms list job descriptions in three main categories: marketing, administration and production. Most often the architect will play several roles in each category more or less simultaneously. In fact, in an office of any size it can be very difficult to recognize or keep in mind the roles of the players at any given moment.

To assist in keeping job descriptions straight in our own minds, our office is currently working with a system we learned from organizational consultant, Boyce Appel, involving negotiations of decision-making roles among the staff. Taken from *Organizational Transitions: Managing Complex Change* by Bechard and

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FILING	R														
GROUP INSURANCE	AV									S	R		S		
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SUPPLIES	AV									R					
PHONE ANSWERING										S			S	R	
CORPORATE															
INSURANCE	AV	R	S							S					
PROPERTY SHARING	AV	R													
MINUTES/AGENDA	AV	R	S												
LONG RANGE PLANNING	AV	S	R												
OFFICE BUDGET	AV	R	S												
DATA PROCESSING															
SYSTEM MANAGEMENT	AV	S	R												
SOFTWARE MAINT.			R												
W/P - SPECS.	I									R			S		
W/P - OTHER	I									S			R		
PURCHASING															
DATA ENTRY			S											AV	S
PURCHASE ORDERS	I	S											AV	AV	R
INVOICES	AV	S								AV			R		S
A/P LINK	AV	R								R			AV	AV	S
COMPANY BOOKS	AV	R											AV		S
SALES TAX	AV									R			AV		
OTHER															
PRINTING	AV	AV								AV	I			AV	R

R = RESPONSIBLE  
AV = APPROVAL / VETO REQUIRED  
S = SUPPORT  
I = MUST BE INFORMED

Harris, responsibility charting focuses on allocating decision responsibilities into four classes:

1. *Responsibility (R)*—the responsibility to initiate action to ensure that the decision is carried out. For example, it would be a department head's responsibility to initiate the department budget.

2. *Approval Required, or the Right*

to Veto (A-V)—the particular item must be reviewed by the particular role occupant, and this person has the option of either vetoing or approving it.

3. *Support (S)*—providing logistical support and resources for the particular item.

(continued on page 40)



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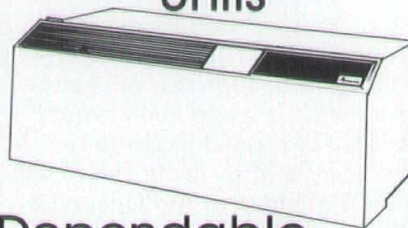


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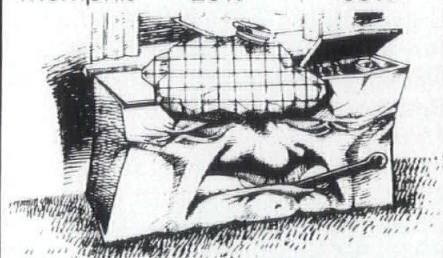
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by Robert D. Holsaple, AIA

Let me begin with a fable:

Once upon a time there lived in a state that stretches from the mountains to the Mississippi a Young Person who dearly wanted to be an Architect. Now Young Person was most fortunate in having parents and a school counselor who were wise and advised that, to prepare to be an Architect, Young Person should study hard and take English and History and Science and Physics and Mathematics and Drawings and anything else hard that could be stuffed in one's head. And so Young Person did and was graduated from high school. After being graduated from high school, Young Person inspected and studied universities and colleges; and the next fall Young Person entered the Great University. In addition to football teams, basketball teams, baseball teams, track teams and people of the opposite sex, the Great University had a School of Architecture which was accredited by the National Architectural Accrediting Board. And Young Person studied English and History and Science and Physics and Mathematics and Drawing and Design and Design and Structures and Design and the Opposite Sex and Design and Other Things and in five years was graduated with a degree in Architecture. Since Young Person now had a head full of learning about Architecture, Young Person found a job (at a modest salary) with Wise Old Architect and was taught how to draw and erase and design and detail and to stay-up-all-night-and-work-at-the-end-of-the-job. And time passed and Young Person found a job (at a slightly less modest salary) with Hot Young Architect and was taught how to draw and erase and design and detail and write specifications and run the copy machine and to stay-up-all-night-and-work-at-the-end-of-the-job. And so three years passed and Young Person applied to take the Architect Registration Examination in June of 1985. And the State Board of Architectural and Engineering Examiners rejected the application because no one at the Great University or the Office of Wise Old Architect or the Office of Hot Young Architect had informed Young Person that after December of 1984 an Intern-Architect Development Program

must have been completed by applicants for registration.

I told you it was a fable. The trouble with fables lies in trying to determine which part of it is untrue at what time. This fable is mainly true except that we on the State Board look at the applications of a whole lot of Young Persons who haven't gotten an accredited degree in Architecture and three years of experience in the office of registered architects. A whole bunch of folks do it the hard way with non-accredited degrees, not-quite-architecture degrees and all sorts of experience bordering on the architectural profession. The Board sorts and questions and writes and talks and tries to help find some combination of education and experience that will meet the requirements of our laws (and NCARB, so that the licenses will be reciprocal) and assure the public welfare. Three parts of the fable are absolutely true; the part about persons of the opposite sex, the part about stay-up-all-night-and-work-at-the-end-of-the-job, and the part about the completion of IDP after December 1984.

Perhaps we'd better talk about IDP. The Intern-Architect Development Program has been created through the sponsorship of the National Council of Architectural Registration Boards and the American Institute of Architects to provide a formal means of evaluating the experience of Intern-Architects. In 1981 the Rules of the Tennessee State Board of Architectural and Engineering Examiners were amended to provide that "Effective December, 1984, an applicant for registration as an architect must have completed the Intern-Development Program (IDP) (or its documented equivalent in the same format) of the NCARB." We are approaching December 1984. As in the fable, the Board expects that some applicants will not have been in the Program. These applicants will have to provide a documented equivalent *in the same format*. The Board recommends that the potential applicants enroll in IDP and then, in consultation with one's Sponsor Architect and Advisor Architect, assess the applicant's base experience (the experience already gained) and correct any deficiencies that are found.

The Board believes that this program will be of great benefit to the young intern-architect and to the profession as a whole. The transmittal of a completed IDP record from NCARB to the State Board will greatly facilitate the applicant's admission to the registration examination in that the applicant's experience record will already have been established. The participation of individual AIA Chapters and AIA members is essential to the success of this program. Each intern needs a Sponsor Architect and an Advisor Architect. These are practicing registered architects who are willing to spend their time to guide younger members of the profession. In addition to assisting these young folks, the involvement might force some of us old characters to reexamine our ways of doing things and make some improvements.

During the past year there have been several changes to the registration act. These changes have received fairly widespread publicity, but I will mention them here briefly to prod your memory. Two changes have to do with the qualifications for registration. Previously the total training time (education and/or practical experience) required for graduates of an architecture-related curriculum or non-graduates was the same. The law has been changed to require an architecture-related curriculum of not less than four years and seven years of experience—a total of eleven years. The experience requirement for non-graduates remains the same—twelve years. The second change affects those non-graduates. The portion of the law allowing non-graduates to qualify for registration with twelve years of experience will expire on April 8, 1988. After that date, only persons with an approved degree and experience may be licensed. □

*Mr. Holsaple is Chairman of the Board of Architectural and Engineering Examiners in Tennessee.*



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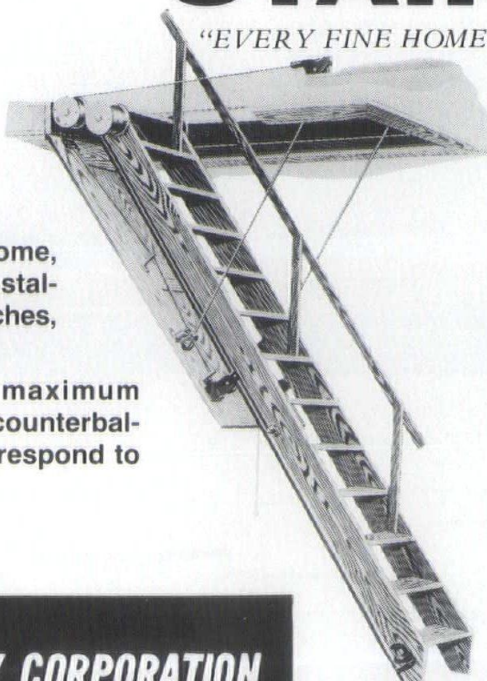
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Two and three bedroom duplex variations will range in size from 1200 to 1600 square feet. Fireplaces and ten foot ceilings will be featured on the first floor.



**Adkisson Harrison & Rick, Architects**  
**The Trails Apartments**  
**Nashville, Tennessee**

The Trails is a 248 unit luxury apartment complex of one to three bedroom units. The complex consists of 15 buildings on 19.2 acres and has an estimated construction cost of \$5,000,000. Included will be a clubhouse, activity room, exercise room, wet bar facilities, offices, and a swimming pool.

Each unit will have a living room, dining room, and kitchen with optional fireplace and washer/dryer connections. Two bedroom "split" units with separate bedroom/baths will facilitate roommate arrangements.

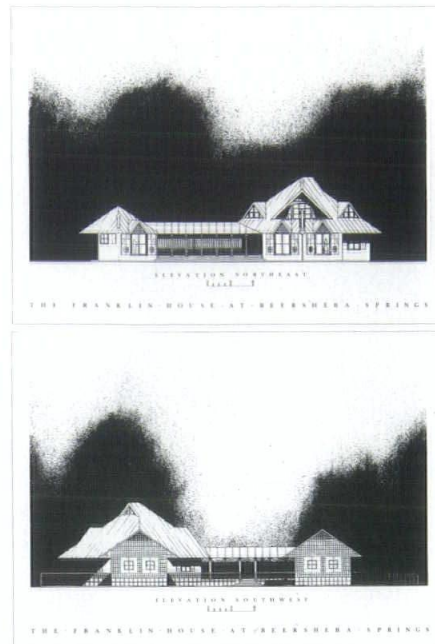


**Tuck Hinton Everton Architects**  
**The Franklin House**  
**Beersheba Springs, Tennessee**

Designed for a challenging site, the Franklin House will overlook a heavily wooded flat area at the cliff edge and scenic valley below. The combination of natural and man-made conditions are the catalyst for a design with traditional character and localized spirit.

The square configuration of the house-proper is organized around a central wood stove and clerestoried stairwell. Major living areas are located for selected vistas as are the slightly elevated dining and master bedroom areas. Additional bedrooms are located on the upper level of this three bedroom dwelling.

A lattice-work screen connects the main house with a separate study/garage. This screen forms a veranda that continues the raised seam copper roof of the house.

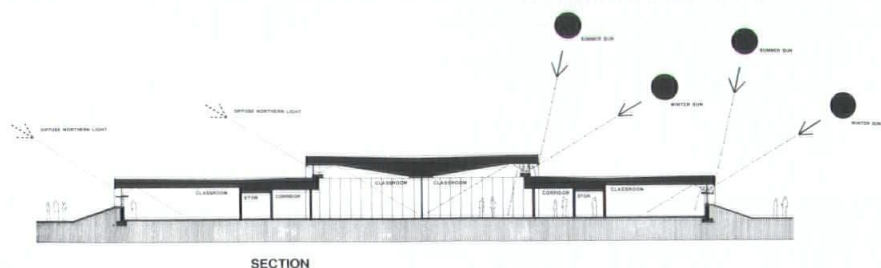


**Yearwood+Johnson Architects, Inc.**  
**Ft. Campbell High School**  
**Ft. Campbell, Kentucky**

Planned for completion in 1984, the Ft. Campbell High School has been designed to demonstrate a high level of energy efficiency. Incorporated in the 92,000 sq. ft. structure are a variety of passive solar energy strategies including daylighting, thermal mass, shading, and building

orientation and configuration.

The design has about 25% less exterior wall space than the typical school and features an exterior envelope constructed of double walled tilt-up concrete panels which will provide thermal mass to level out the energy load in the building.

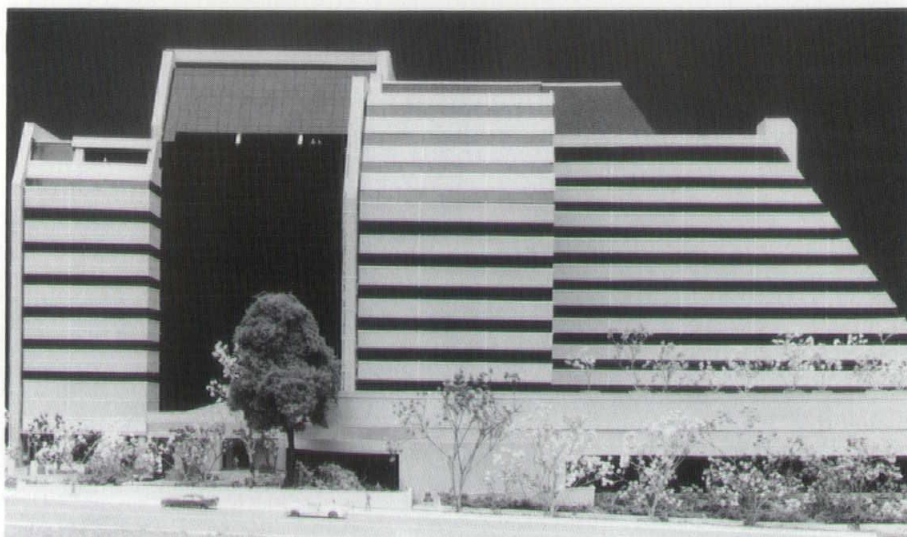




**Earl Swensson Associates  
Vanderbilt Plaza  
Nashville, Tennessee**

Vanderbilt Plaza is a joint-use office complex and luxury hotel. The 11 story, 145,000 sq. ft. office complex joins a 343 room hotel by a connecting lobby. A ballroom and 12 other meeting rooms are designed to meet the needs of both hotel guests and office tenants. Two restaurants and a lounge are also included in this project.

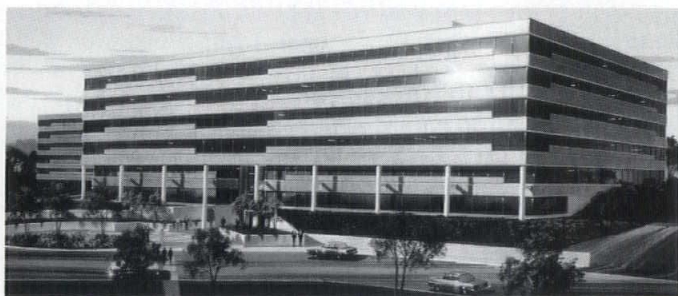
The exterior walls consist of alternating panels of buff colored precast concrete and grey glass windows. The penthouse and concierge levels are capped with copper siding.



**Gresham, Smith and Partners  
BNA Corporate Center Nashville, Tennessee**

Quality and attention to detail describe the new BNA Corporate Center in Nashville. Phase One's 50 acres includes two 125,000 square foot buildings. The shell incorporates bronze reflective glass and buff colored, ribbed precast concrete panels. The entries have custom stainless

steel hardware and are enclosed with travertine marble. The buildings provide the latest technology in computer controlled energy and lighting management systems and are scheduled for completion in mid-summer 1984.



**Franklin Design Group, Inc.  
Chattanooga-Hamilton County Convention and Trade Center &  
Chattanooga Convention Hotel Chattanooga, Tennessee**

Construction is expected to be completed in spring, 1985, on the 108,000 square foot trade center arena which houses a 60,000 square foot clear span exhibit hall and small

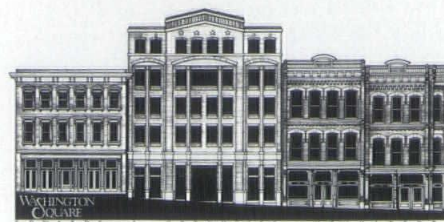
meeting facilities. The adjoining 15-story 350-room luxury hotel includes two restaurants, two lounges, two swimming pools, as well as banquet and meeting facilities.



**Edwards+Hotchkiss Architects, Inc.  
Washington Square  
Nashville, Tennessee**

The Washington Square development unifies a city block comprising five historic buildings. When complete, it will house retail and eating establishments, office space and a 180 car parking garage. Located in the Second Avenue Commercial District, the site is bounded by First and Second Avenues and Church and Bank Streets.

The focus of this project will be a skylight enclave formed by the existing brick buildings and a new six story infill structure entered from Second Avenue. The existing alley will be extended from Church to Bank Streets and will be enclosed, creating a second entry opposite Washington Square I. With the completion of this phase of the project, Bank Street will be closed to vehicular traffic and landscaped as an urban park linked to the nearby Riverfront Park.





# THE PHONE CALL

by Louis R. Pounders, AIA

When I was trying to decide which school of architecture to attend, I visited the Illinois Institute of Technology and interviewed with the dean. This was in the 1960's; and Mies no longer played an active role in the school, although he lived in Chicago and maintained his practice there. After several hours of talking to the dean and touring Crown Hall to see examples of the students' work, I felt compelled to talk to the man who was responsible for so much of what I had seen and heard. I decided that I would simply drop by Mies' office and take the chance that he would be there and be willing to talk to me. However, it was by then late in the afternoon, so I assumed his office would be closed. I returned to my hotel (I had arrived in Chicago that morning and my return flight was scheduled for first thing the next morning) and went to the bar, where I ordered a drink and considered my missed opportunity.

The solution to my dilemma became clear—I would simply call Mies at home and get myself invited over for the evening to discuss architectural education in general and I.I.T. specifically. In hindsight, my presumption astounds me. In any case, I went to my room, pulled out the Chicago telephone directory and looked up Ludwig Mies van der Rohe. How would his name be listed: under "R," "M," or maybe "v." He

would probably have an unlisted number. I don't remember how it was listed, but I finally found it. I dialed the number, and the phone rang. For ages, the private lives of celebrities have always fascinated the non-celebrity. Success of gossip columns and movie magazines is testimony to this phenomenon. I shared this fascination and had a very clear image in my mind's eye of how someone as revered as Mies must live. Of course, I saw a spartan environment with leather chairs and polished marble floors, great walls of glass and a regular grid of thin chrome columns, sensuous statues and vases of brightly colored flowers. In short, Mies must live in the Barcelona Pavilion which had mysteriously disappeared from Spain and been secretly transported to Chicago! In addition, a person of his status must have a full complement of household servants including appointment secretaries to fend off people such as me.

My dream vision dissolved when a man's voice answered the phone and said in a very thick German accent, "AHLOW." I thought how appropriate it was to have a German secretary—then it hit me. This was no secretary, this was the Man himself.

I was caught completely by surprise. What do I call him: "Mr. Van der Rohe"; or simply the more familiar "Mies." After an unusually long pause, I stumbled through an

introduction of myself, my purpose for being in town and my reason for calling.

He was extremely cordial to me although he did not invite me over as I had hoped. He did offer to meet me at his office the next morning around 10:30 to discuss my education. After a brief, and for me historic, phone conversation, we said goodbye and I hung up. The phone receiver was clammy from my sweating palm. I sat there staring out the hotel window and took a deep breath.

I had a job back home and was afraid if I missed any more time due to such trips as this, I would be fired. If I didn't catch my early flight, I would lose another day at work; but I couldn't see Mies without rescheduling that flight. I considered over and over what to do and finally concluded that my job must come first. I left Chicago as originally planned and was unable to meet him in person.

Shortly after this incident, Ludwig Mies van der Rohe died. I can't imagine why I didn't extend my stay to meet one of the legends of Architecture, and occasionally I still wonder what advice Mies would have had for me. □

*Louis R. Pounders, AIA, is a principal in Gassner Nathan & Partners, Memphis.*



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# McKIM, MEAD & WHITE ARCHITECTS

Author: Richard Guy Wilson

*A book review by Gary L. Everton, AIA,  
partner in the firm of Tuck Hinton Everton Architects.*

By and large, book reviews tend to fall into two basic categories: the overly-analytical, highly critical synopsis by someone trying to express their own intellectual prowess by ripping the author's work to shreds; or the overly-exuberant, horn-blowing, acclamation, usually the thinly veiled attempt of someone to sell the book. I certainly have nothing to gain from any increased sales of this book (Charlotte Cantrell may shoot me for saying that), and I have seen enough used calendars slide between me and the date of my degree that I would not relish an intellectual challenge from one of today's college graduates, so I hope to avoid having this book review fall into either category.

Richard Wilson has presented this well-researched, reasonably illustrated, objective biography of the prolific works of McKim, Mead and White in a very organized manner dividing the wealth of information into four parts. The first part is a very thorough overview of the firm with excellent insights into the personal motivations and design philosophies of the partners. Wilson depicts each partner's personality traits and personal preferences in design and how these factors are reflected in their projects. His descriptions of each partner bring an understanding to the reader, so much so that you feel you have served a few years' apprenticeship in their auspicious firm, quietly observing their character, their successes and their failures. Wilson is very objective with his assessment of their work which is a refreshing change from the biographies where the researcher has become enamored of his subject and either sugar-coats history or elevates the person to a deified status that is unwarranted. His summation of the partners' different personalities is especially meaningful and

concise: "Charles McKim, the deliberate and persuasive scholar who aspired to the large and grand in both architecture and ideas; William Mead, the quiet, unoriginal designer involved in the intricate details of running an office; and Stanford White, the mercurial firebrand of energy and motion, a specialist in the quick effect."

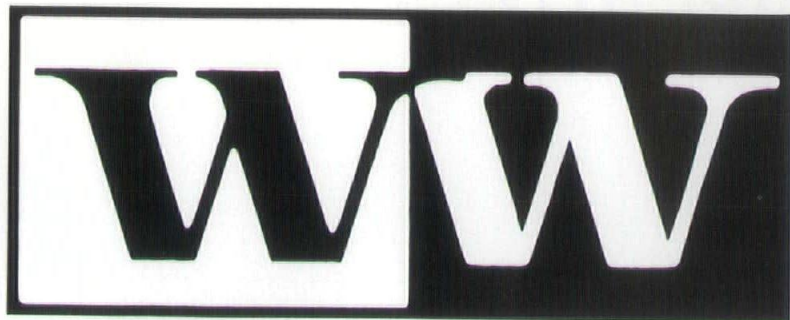
The range of McKim, Mead and White's architecture was broad, from designing the bases for statuary, through a long list of residences, on to wonderfully prominent urban commissions, and further to all encompassing master plans for campuses, army bases, and even for the nation's capital, Washington D.C. Through the first section of the book, Wilson's overview portion, he touches lightly on many of the projects, pointing out some of the notable successes and failures, leaving detailed analysis of the projects to the three latter sections of the book. Of particular note in this section is Wilson's poignant insight into the partner's original concentration on "synthetic eclecticism" where their scholarly adaptation of specific forms and details from classical sources were used in interesting and distinctly original combinations to produce quality architecture worthy of acclaim to their design talents and intellect. But as the firm grew in size and the partners became less directly involved for a variety of reasons, the architecture produced by the firm gradually progressed to a direction of "scientific eclecticism" where academic study of the original classical models by well meaning members of the office led to exact or nearly exact replication of entire facades and even entire portions of buildings. This tendency toward rote replication and scientific quotation led to unbelievable conflict between some of the projects' interior func-

tions and their exterior forms. Implicit in this glimpse into history is a valuable lesson to all of us practicing architecture today to the potential perils when those individuals controlling their firm's work lose touch with what is going on in their own office.

The remaining three parts of Wilson's treatise on McKim, Mead and White are the detailed analyses of individual projects divided into: Buildings of the Early Period, Buildings of the Consolidation Period, and Buildings of the High Classical Period. I found these parts very informative with thorough documentation of the projects both written and illustratively, but was disappointed that there were very few color plates for the illustrations. Although the clarity and complexity of their highly detailed works are readily evident from the black and white photographs, there is a certain richness and warmth that I am sure exists in their work that remains unexhibited. Also noticeably absent, especially since it was the location where the notorious playboy socialite, Stanford White was shot to death, is any coverage of their Madison Square Gardens project. I have no idea why this prominent building escaped scrutiny by the author.

In summation, for those of you who consider scholarly study of architecture's past projects and professionals essential to the success of your present pursuits; for those of you enraptured with the preservation movement and conscious of the incredible attention to detail, proportion, scale, and ornamentation typical of the masterful architects of the turn of the century; for those of you who own a collection of the works of all the notable architects of recent history in your library; and for those of you who never really read much of the *(continued on page 40)*





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# IMAGE OF THE ARCHITECT

Author: Andrew Saint

*A book review by Bruce I. Crabtree, Jr., FAIA,  
partner in Taylor and Crabtree/Wiley and Wilson.*

The young ladies of the TSA staff down on 6th Avenue called and asked me to read and review this new book. They said I could do it because it contained a lot of pictures. So I sent down and got the book to do a review. They were right; it does contain a lot of pictures (Illustrations), 59 all told. But these are about one-half full page and one-half half page. About 44 pages of pictures, and the rest of the 180 pages is text and notes. That's 136 pages of reading the way I figure it. Nevertheless, I got through it.

Mr. Saint, the author, is an English Architectural Editor; and he writes on a very intellectual plane. He assumes that the reader is familiar with all things English, including the great and near great of the English Architectural profession, has been on a first name basis with Pugin, has read widely the works of Ruskin and Goethe, has full knowledge of "Free Masonry," and knows the meaning of numerous French phrases.

Being a country boy educated in a "trade school," and possessing a limited vocabulary, I must admit the book was hard for me to follow (even with a copy of *Webster's* at hand). It takes concentration. The question then is, is the concentration worthwhile? I rather suspect it is, if the prospective reader wants to learn how we came to be a profession, where this profession stands today, and to speculate where our profession will be in years to come.

Mr. Saint first attacks the problem of the image of the Architect through *The Fountainhead*, both in book form and the motion picture. He agrees that there is not much substance here, for Ayn Rand could have just as well have selected any of the professions to serve as a vehicle for her strong minded hero, Howard Roark; and the realities of the image would

have as little relation to the professionals of that profession as Howard Roark has to architecture. The author then moves back to the medieval architecture and rambles through many high minded theories and leaves the reader up in the air as to whether these great works were the result of a collective effort or each the masterpiece of separate master masons who gave direction to all and were held in esteem for their roles; these master masons being the embryo of the present day Architect (master builder).

The rest of the book is divided into two facets: (1) the evolution of the English architect up through modern times; and (2) the establishing in the United States of the houseright and the later emergence from these craftsmen of a true architectural profession in this country. Differences exist in training, status in life, the percentage of construction designed by Architects (of the whole of each country), and the way the public of each country has perceived and perceives today their architects. A common thread present in both countries is the thrust of the present day designer-builder; and the hope of both professional groups is that we, the Architects, are the true guardians of "Art" and the well designed structures, which the public recognized in the past, and will continue to recognize in the future.

One particular fact in the book germane to us all should be the brief history of the birth and emergence of the AIA and its forceful role in loosening the grip of the Government on the design of significant governmental buildings and the passing of this work to the private Architect.

Mr. Saint has written a chapter on the Bauhaus. Considering the time of my formal architectural education (1948), my mythical view of the Bauhaus and especially Walter

Gropius was distilled down to reality. Mr. Saint's theory as to why this country accepted the Bauhaus movement so readily and strongly is that we of this country had an inferiority complex about culture, and consequently we readily accepted what Europe brought us. This is the sort of stuff an educator and editor such as Mr. Saint can argue to us forcefully, for he is of the learned academic whereas we practitioners are for the most part products of architectural schools that worship Gropius and Mies Van der Rohe as gods and heroes. The author makes a good case. Read and judge for yourself; and on a long winter night, let us then discuss this theory while drinking some good Irish whiskey.

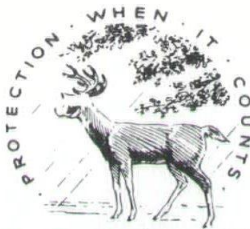
The last of the book is directed toward the future. Is John Portman a hero, and should the profession be developers as well as architects? Is this the one sure way to keep the Architect the guardian and protector of "Art"? Can we survive otherwise against the "economists" who control the building process so increasingly? Here again a lengthy debate is in the making that would require much talk and this time strong coffee.

The book is worthwhile if only to give the reader the sense that he too can be a Howard Roark and stand tall in the image of Gary Cooper who played him in *The Fountainhead*, or a John Portman controlling the cities and destinies of the future. (Destiny, of course, cannot be controlled; we can only try.)

I end this review on a hopeful prayer. In his castle in Scotland, Andrew Carnegie had a portrait with an inscription on it, "Our Architect yet our friend." I pray that we all may somehow attain this status with our clients and live happily ever after. Amen. □



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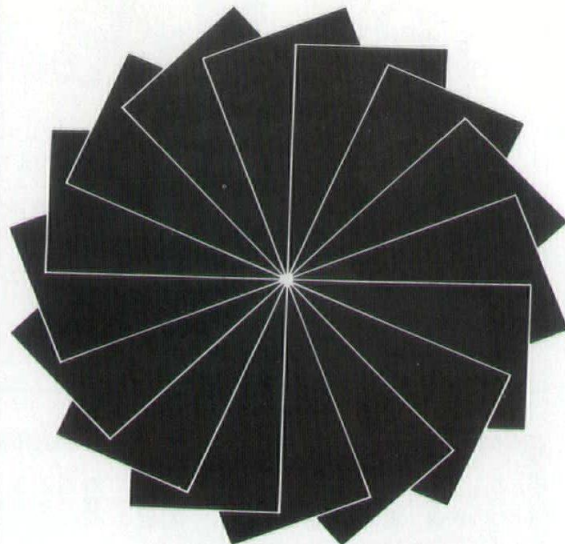
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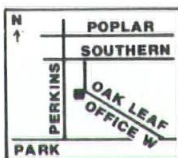
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## REMEMBERING ED MEIERS, AIA

continued from page 6

Meiers will long be remembered by his family and many friends for the joy he brought to all who knew him. The Ninety-Third General Assembly of the State of Tennessee hereby express our sorrow and extend our condolences to his widow, Margaret Meiers, and their children, Carol, Lisa, Jody, Mark and Amy.

In response to the outpouring of sympathy from friends and the community, the following "Letter to the Editor" appeared in the NASHVILLE TENNESSEAN:

*Though it is still impossible to understand why this vibrantly alive man was taken from us, it has been easier to carry on because you have made us aware of what a well loved, respected person he was.*

*Many of those who knew Ed Meiers have told us things about him we did not know, but are comforted in knowing. We have learned that he touched many lives and brought joy to those who knew him; in his friends and associates we see that he is still alive and will always remain with us.*

*Ed Meiers always looked to God to help him find the good in the bad. Those who knew him must do this now. If there is just one family which realizes how precious its time together is; if one son or daughter remembers to say "I love you" before leaving home; if one husband and wife come to appreciate each other more; then we have begun to make some sense out of the senseless.*

*The world is now an emptier place, but he lived such a full life that there are countless memories living among many of you. Ed Meiers loved the city and its people. Today he would be more proud than ever to claim the community of Nashville as his own.*

*At a time when we are finding comfort, we have also found that there are still many good things to be thankful for.*

MARGARET MEIERS AND FAMILY



## CAREER ALTERNATIVES

continued from page 16

ties while being clear about the objectives: what satisfaction is to be obtained, what service rendered, what

**TABLE B**  
**PERCENTAGE OF GRADUATES**  
**ENGAGED IN VARIOUS WORK**  
**ACTIVITIES IN 1978**

Work Activity	National Composite
General Architectural	
Practice	41.4%
Structural Design	2.0
Working Drawings	12.5
Specifications Writing	0.5
Cost Estimating	1.1
Field Supervision/	
Observation	2.7
Architectural Design	7.7
Graphics Design	0.6
Administration	6.1
Interior Design	2.0
Mechanical/Electrical	0.6
Planning/Urban Design	2.8
Landscape Design	0.4
Architectural Intern	
Program	2.9
Teaching	1.7
Research (Arch.—	
related)	1.3
Student	3.9
Domestic Tasks	0.3
Unemployed	0.8
Other/No Response	8.4
	(100%)

income made, what value added to the world around? One thing is certain: rigid views about such matters are of little use when change around us is rapid. We must look to anticipate change in this as much as in all other matters pertaining to architecture. □

*Roy F. Knight, AIA, is Dean of the School of Architecture, University of Tennessee.*

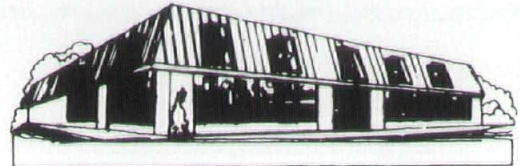


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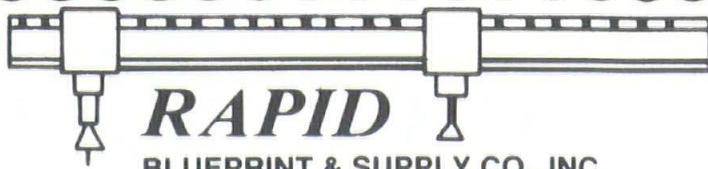
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## SELECTING A SCHOOL OF ARCHITECTURE

*continued from page 25*

hard work. Take time to enjoy it; it's the only chance you will ever have to dream about how to make a better future for this world and yourself. Concern yourself with learning. Learn how to learn because you will need to continue to learn throughout your career as new challenges and new opportunities arise.

Architecture is an exciting life-long challenge. In the practice of architecture you will have the creative and fulfilling experience of dealing with people in all walks; in the arts and in technology. Your education must provide the enriching beginning of a fulfilling life. □

*Roy Knight, AIA, is Dean of the School of Architecture, University of Tennessee.*

## RESPONSIBILITY CHARTING FOR ARCHITECTS

*continued from page 26*

4. *Inform (I)*—Must be informed and, by inference, cannot influence.

Each item is considered and responsibility (r) assigned. There can be *only one R* on any horizontal line. If an item has several A's, it will be very difficult to accomplish that task. The administrative matrix shown illustrates this diversity required if you remember that in most architectural job descriptions, administration is a purely ancillary responsibility. It is this sequence of roles, this diversity demanded that make the practice so challenging. □

*Ms. Jordan is Marketing Coordinator of Franklin Design Group*

## BOOK REVIEW

*continued from page 34*

text but thoroughly enjoy looking at the pictures...this book is a must. And if suffering the potential social degradation of having to admit you do not have a copy yet when your colleagues ask has not convinced you to rush down to TSA and secure your

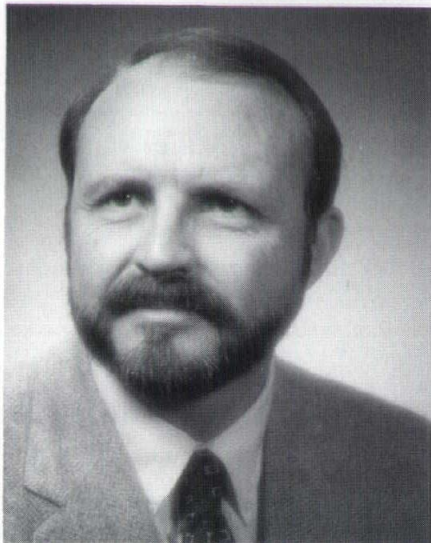


copy, I have a challenge to further entice you. Within the illustrations, I found one picture that I am sure is upside down (unless somehow the shadows cast come from a sun somewhere underground), find the picture and I will buy you a cup of coffee. □

## NEWS BRIEFS

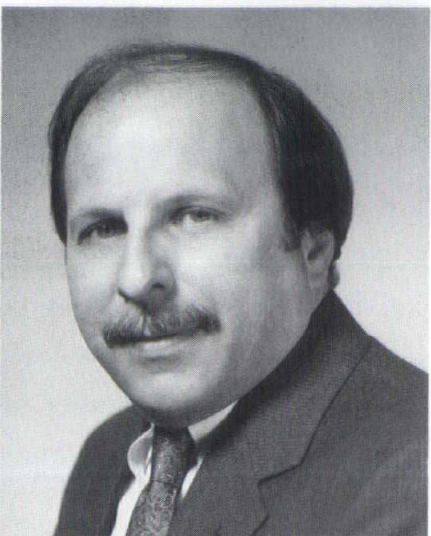
*continued from page 9*

**DeWitt Joins Hnedak Bobo Group.** Associate member Terry E. DeWitt has joined the Memphis firm



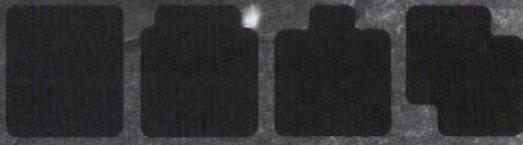
of Hnedak Bobo Group. He was the recipient of a 1983 TSA Citation for Distinguished Service to the profession.

**Kale Joins Ehrenkrantz.** Norman H. Kale, AIA, has joined the Nashville office of the Ehrenkrantz Group, PC., Architects, Interior Designers and Planners as Director of Architectural Services. Mr. Kale



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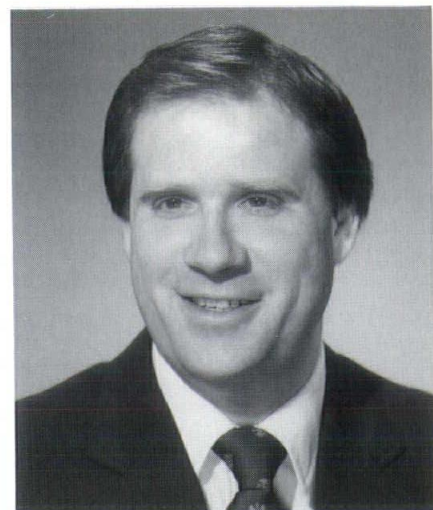


most recently served as project architect for Earl Swensson Associates, Inc. He received his Bachelor of Architecture from Pratt Institute in New York, and he will direct design, production and quality control for the Ehrenkrantz Group, PC.

**Livesay Named VP of Finance.** Frank N. Livesay, III, CPA, has joined Yearwood+Johnson Architects as Vice President of Finance, bringing ten years' experience in construc-

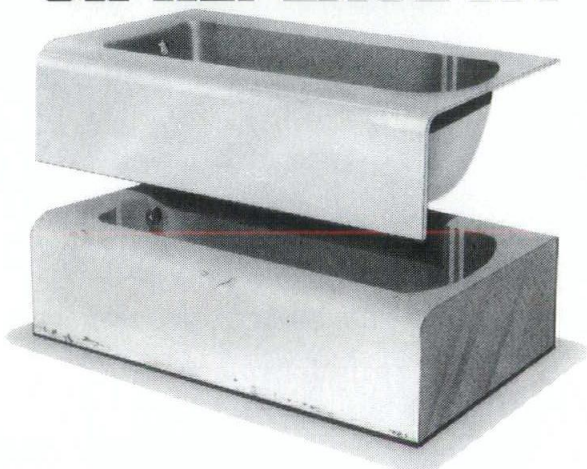
tion and financial management to the Nashville based design firm. Previously he was Chief Accountant and Assistant Vice President of Financial Management for Foster & Creighton Company.

"We are excited to have Frank on board," said Randall Yearwood, Y+J Chairman and Chief Executive. "In our opinion, he will strengthen our team through his combined knowledge of business, management, as well as the construction industry."



Frank N. Livesay, III, C.P.A.

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## VA Director Explains Selection Process

by Ann Sanders-Means

"The more good in-state applicants we can attract, the better chance we have of getting the best firms for our projects," said Ron Adam, director A/E Evaluations, Veterans Administration, Washington, D.C., as he addressed the Mid-South Chapter of the Society for Marketing Professional Services (SMPS) at Memphis meeting.

Adam discussed the VA's A/E selection process, from announcement to contract signing.

"The selection process takes approximately three months," Adams said, "and we think it is very important to keep you apprised of what is going on throughout that process."

He continued by defining the selection process and timetable which in-



Left to Right: Chris Rouby—The Stuck Associates, Little Rock, Arkansas/Ron Adam—Chairman, A/E Evaluations, VA Washington, DC/Janice Boyd—Rodgers Construction, Inc. Nashville, TN/Bruce Goodman—Yearwood & Johnson Architects, Inc. Nashville, TN, President SMPS Mid-South Chapter.



cludes approximately two to two and one-half months, from the COMMERCE BUSINESS DAILY announcement date until the establishment of a "short list." Short-listed firms are notified and given ten days to two weeks to prepare for a Washington interview. After the interviews, two weeks are required to secure VA signoffs and to notify the selected firm. Then another four months elapse before the actual contract is awarded. If the fee is in excess of \$100,000, the A/E proposal must be audited by the Defense Contract Audit Agency which contributes to the four month period.

Adam stressed the importance of presenting "concise, parenthetical statements" in the SF 255. "Time does not allow us to go through a BOOK for everyone."

According to Adam, the board members who evaluate the SF255 submittals also conduct the architectural interviews. If the budget is less than \$2 million, the local facilities are responsible for both architectural selection and project administration. However, if the project is over \$2 million, an in-state architect is selected and the project then administered by the Veterans Administration in Washington. The selection committees are tailored for each project, and all members are division chiefs or higher.

For information on SMPS, contact Bruce Goodman, president SMPS Mid-South, Yearwood+Johnson Architects; or Kirk Bobo, AIA, Hnedak Bobo Group, Memphis.

## Working With Young People ...How Do Architects Measure Up?

by Eugene E. Burr, AIA

Each spring, career interest surveys are conducted in high schools across the state. In Knoxville alone, an average of 150 students consistently indicate a *primary* interest in architecture as a career. Another 200 students have regularly expressed a secondary interest in architecture. Such interest demands a positive and constructive response from the architectural profession.

Organization of an AIA-sponsored Architectural Explorer Post, with the assistance of the local Boy Scout office, is a good first step. With the

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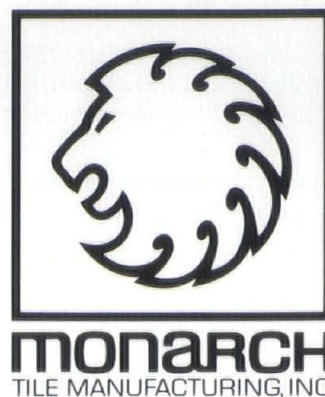


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approximately three weeks," Waters said, "and has improved turnaround on billings to approximately seven days after month-end."

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Alpine, headquartered in Beaverton, Oregon, developed its P/TM system three years ago and has in-

stalled it in more than 100 architectural and engineering firms in the U.S. and Canada. For details, contact Byron Wilkes, vice president of marketing at Alpine Datasystems, (503) 641-8100.

## Barber & McMurry Wins Design Award

Knoxville architects, Barber & McMurry, received a Merit Award, Concept Project, for the design of a new fire station for the Tennessee Air National Guard. Presented by the U.S. Air Force to recognize the



best designed structures in the service, a jury from the American Institute of Architects and Society of American Military Engineers selected two Tennessee projects from a total field of 131 entries.

## LETTERS

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The presentation does astound  
The published upside down  
The wing, we fear, will never fly.

Ken Brandenburg, AIA  
Chattanooga

(ED NOTE:

*Charmed by your poetic rhyme,  
We salute your astute eye.  
Chances for more work were never  
dimmer  
For our EX-printer, the Brothers  
Wimmer.)*

On behalf of our entire firm, we want to thank you for the excellent exposure we received in your new issue of the TENNESSEE ARCHITECT. We are very proud of the design quality of the projects which received awards this year and are most pleased that our was one of the three.

We support the great job TSA performs for its membership. When you need assistance, please give us a call.

James O. Hastings, Jr., AIA  
Fleming W. Smith, Jr., AIA  
Nashville

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Franklin Industries/Wholesale Building Products .....	7	Tennessee Valley Authority .....	27
Frase & Ulhorn Security .....	38	Woodson & Bozeman Inc. ....	27
Fred Lowe Associates .....	40	Wray Williams Blueprint Company .....	35
GEO Construction Testing .....	43		