

5027



THE AMERICAN INSTITUTE OF ARCHITECTS

INSTRUCTIONS
Type or print all information carefully and sign with ink. Mail both copies to the Secretary of the local Chapter, with check for \$20.00 made payable to The American Institute of Architects.

Application for Corporate Membership

I, the undersigned, do hereby apply for corporate membership in The American Institute of Architects.

1. My full name is SARAH P. HARKNESS

2. I am a citizen of the United States. Yes [checked] No
(If not a citizen, attach explanation and justification for possible waiving of citizenship requirement by The Board of Directors.)

3. My residence address is: 34 Moon Hill Road
(Lexington Middlesex Mass. 02173)
(CITY COUNTY STATE ZIP CODE)

4. My business address is: 46 Brattle Street
(Cambridge Middlesex Mass. 02138)
(CITY COUNTY STATE ZIP CODE)

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The Architects Collaborative, Inc.

Please use my Business address as my official Institute address (BUSINESS) or (RESIDENCE)

5. I desire to be a member of Massachusetts Boston Chapter, AIA.

6. I declare that I will comply with the By-Laws and the Standards of Professional Practice of The American Institute of Architects, which are attached hereto; and the Rules and Regulations supplementary thereto; and that I understand the duties, responsibilities, and obligations of a member of The Institute; and that I have read and understand all the information contained in this form and its attachments.

7. I am not indebted to The Institute or to any of its component organizations.

8. I enclose my check for \$20.00, for admission fee and the first year's annual dues, of which \$5.00 is for a year's subscription to the JOURNAL of The American Institute of Architects. It is my understanding that if I am not admitted to membership \$10.00 will be returned to me, and \$10.00 retained by The Institute as an examination fee.

Date 7 November 19 67

Sarah P. Harkness (APPLICANT'S FULL SIGNATURE, IN INK)

2/23/68 [Handwritten initials]

**STATISTICS**

9. Date of birth July 8, 1914 Place of birth Swampscott, Mass.

10. I am registered or licensed to practice architecture in the following-named states; with year first registered in each:

Massachusetts , 16 May 1958

**EDUCATION**

11. (a) I attended colleges and universities as follows:

| NAME OF COLLEGE OR UNIVERSITY   | LOCATION         | NO. OF YEARS | YEAR OF GRADUATION | DEGREE                  |
|---|------------------|--------------|--------------------|-------------------------|
| Smith College Graduate School of Architecture<br>(no longer in existence) | Cambridge, Mass. | 5            | 1940               | Certificate for M.Arch. |

(b) I have held the following scholarships or other honor awards, and have traveled in the following-named countries:

**PROFESSIONAL TRAINING AND PRACTICE**

12. I have been employed or in practice during the past three years as follows:  
(NOTE: Be sure to include current status of employment or practice.)

| EMPLOYER'S NAME AND ADDRESS  | EMPLOYER'S BUSINESS | CLASSIFICATION OF POSITION | PERIOD OF EMPLOYMENT |      |
|------------------------------|---------------------|----------------------------|----------------------|------|
|                              |                     |                            | From                 | To   |
| The Architects Collaborative | Arch.Design         | Principal                  | 1946                 | 1967 |

13. Are you engaged in any manner in building contracting? Explain  
No.

14. Is your employer engaged in any manner in building contracting? Explain  
No.

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**BUSINESS AFFILIATIONS**

15. Do you participate or own an interest in any business which could prejudice your professional judgment?  
 Yes \_\_\_\_\_ No.   x  . (If yes, please explain.)

**PRESENT OR PREVIOUS MEMBERSHIPS AND APPLICATIONS  
 IN ARCHITECTURAL ORGANIZATIONS**

16. I have previously applied for membership or associateship in the \_\_\_\_\_  
 Chapter of The American Institute of Architects. The details concerning this application are as follows:

17. Member of Institute from \_\_\_\_\_ to \_\_\_\_\_

18. Professional Associate of \_\_\_\_\_ Chapter from \_\_\_\_\_ to \_\_\_\_\_

19. Associate of \_\_\_\_\_ Chapter from \_\_\_\_\_ to \_\_\_\_\_

20. Junior Associate of \_\_\_\_\_ Chapter from \_\_\_\_\_ to \_\_\_\_\_

21. Name of any other architectural organization of which you are a member  
 \_\_\_\_\_

**REFERENCES**

Five references are required, at least three of whom shall be corporate members of The Institute in good standing. Member references must be available for personal contact by the local chapter officers.

|  |   |
|--|---|
| <u>Richard S. Morehouse</u> , AIA<br>*MEMBER   | <u>37 Moon Hill Rd., Lexington, Mass.</u><br>Dean, School of <sup>ADDRESS</sup> Architecture<br>Univ. of Chicago, Chicago, Illinois |
| <u>Leonard J. Currie</u> , AIA<br>*MEMBER  | <u>Country Club Road</u><br>New Canaan, Connecticut<br>ADDRESS  |
| <u>Eliot F. Noyes</u> , AIA<br>*MEMBER   | <u>46 Brattle St., Cambridge, Mass.</u><br>ADDRESS  |
| <u>Walter Gropius</u> FAIA<br>MEMBER OR OTHER REFERENCE  | <u>11 Beacon Street, Boston, Mass.</u><br>ADDRESS   |
| <u>William Haible</u> AIA<br><u>Anderson, Beckwith &amp; Haible</u><br>MEMBER OR OTHER REFERENCE |   |

\* Type or print full names of references

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12/29



# THE AMERICAN INSTITUTE OF ARCHITECTS

## Record of Registration

BOSTON SOCIETY OF ARCHITECTS  
(CHAPTER)

320 Newbury Street, Boston 02115  
(ADDRESS)

SECRETARY,

BOARD OF ARCHITECTURAL EXAMINERS  
**BOARD OF REGISTRATION OF ARCHITECTS**

ROOM 1513

STATE OFFICE BUILDING

100 ~~BRIDGE~~ STREET

BOSTON, MASSACHUSETTS 02114

SARAH P. HARKNESS  
(NAME OF APPLICANT)

Dear Sir:

To qualify for corporate membership in The American Institute of Architects, an applicant must be registered to practice architecture in one of the United States or its territorial possessions.

The above named applicant for such membership has stated that he is registered or licensed to practice architecture in your State.

Will you please answer the following questions relating to the applicant's registration, to assist The Institute in determining his eligibility for membership? A duplicate of the form is enclosed for your files.

Date 21 Nov. 19 67

Mrs. Ruth E. Werman, Exec. Sec'y.  
(CHAPTER SECRETARY)

1. Is the applicant registered or licensed to practice architecture in your state? yes
2. Was his registration or licensing by examination? \_\_\_\_\_ or by exemption? X
3. What was the scope of the examination? \_\_\_\_\_
4. What was the period of the examination? \_\_\_\_\_ days. Written examination \_\_\_\_\_ hours; Oral examination \_\_\_\_\_ hours.
5. When examined, did applicant have a certificate from the National Council of Architectural Registration Boards? NO. If so, give Certificate No. \_\_\_\_\_
6. Date of first registration May 26, 1958 Registration No. 1410 Is it current? yes

*Ramsey Goldbelly*  
(SIGNATURE OF SECRETARY OF BOARD)

Date December 4, 1967

Massachusetts Board of Registration  
of Architects (NAME OF BOARD)

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# THE AMERICAN INSTITUTE OF ARCHITECTS

**PLEASE READ CAREFULLY**

The Chapter is responsible for the preliminary investigation of prospective members, particularly as to possible contracting or other business interests which might compromise professional integrity. This form should accurately reflect the results of such investigation.

## Favorable Recommendation of Chapter on Application for Membership

BOSTON SOCIETY OF ARCHITECTS

(NAME OF CHAPTER, THE AMERICAN INSTITUTE OF ARCHITECTS)

THE BOARD OF DIRECTORS,  
THE AMERICAN INSTITUTE OF ARCHITECTS:

I, the undersigned Joseph P. Richardson FAIA of The Boston Chapter, (NAME OF OFFICER)  
The American Institute of Architects, do hereby certify that the following is a true copy of a resolution adopted by the Executive Committee of this Chapter at a duly called meeting thereof held on Jan. 16 19 68, vouching for the honorable standing of Sarah P. Harkness (NAME OF APPLICANT) <sup>her</sup> in the community, and recommending ~~his~~ admission to membership in The Institute:

### RESOLUTION

"Whereas, Sarah P. Harkness an architect having <sup>her</sup> ~~his~~ legal residence  principal place of business  within the territory of this Chapter duly applied on Nov. 7 19 67 for membership in The American Institute of Architects; and

"Whereas, the Executive Committee of this Chapter has examined the statements made by him in his application for such membership and has checked his references and believes that the statements are true and correct and that the applicant is an architect of integrity and ability and of honorable standing in this community and among his fellow architects and able to undertake the financial obligations of such membership to The Institute and this Chapter; and

"Whereas, the Executive Committee of this Chapter has obtained confirmation from all other chapters in which the applicant has been a member, in any associate status, certifying to his good standing therein; therefore, be it

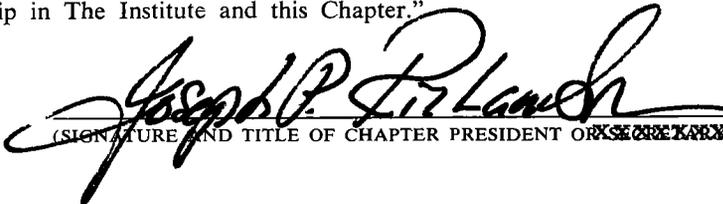
"Resolved, That the Boston Society of Architects Chapter, The American Institute of Architects, vouches for the honorable character and standing of

Sarah P. Harkness

(NAME OF APPLICANT)

an applicant for admission to membership in The Institute, believes him able to undertake the financial obligations of that membership, and recommends to The Board of Directors of The Institute his admission to membership in The Institute and this Chapter."

Date Jan. 16 19 68

  
(SIGNATURE AND TITLE OF CHAPTER PRESIDENT OR SECRETARY)

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March 13, 1968

Miss Sarah P. Harkness, AIA  
c/o The Architects Collaborative, Inc.  
46 Brattle Street  
Cambridge, Massachusetts 02138

Dear Miss Harkness:

The Board of Directors of The American Institute of Architects takes pleasure in informing you that it has acted favorably on your application and welcomes you to corporate membership in The Institute.

In the near future, you will receive some literature regarding The Institute, which we hope you will find interesting, and a lapel emblem. In approximately two months you will receive a certificate of membership, either directly from The Institute or through formal presentation by the Chapter.

You are assigned to the Boston Society of Architects Chapter and the Massachusetts State Association of Architects of the AIA, effective March 8, 1968.

I sincerely hope that you will take an active and interested part in your Chapter's activities. The Chapter is the cornerstone of The Institute's strength where the policies which advance our profession are developed. Members who are active in Chapter affairs gain the most from AIA as professional men and provide the leadership which AIA needs to meet the challenges and opportunities which the future holds for architecture.

I want you to feel free to call on any of The Institute officials or staff members any time the need arises.

Sincerely yours,

Robert L. Durham, FAIA

November 22, 1971

Mrs. Sara P. Harkness, AIA  
46 Brattle Street  
Cambridge, Massachusetts 02138

Dear Mrs. Harkness:

Our warmest congratulations on your recent appointment as  
1972 Chairman of the Commission on Building Design.

In our Public Relations Department we maintain in our  
biographical files a biography and photo of Board members  
and Commission Chairmen. At this time, we have neither  
a biography nor a photograph of you and would appreciate  
it if you would provide us with a copy of each. I am en-  
closing a biography of one of the current Board members  
which may be useful as a guideline.

If you have any questions, or if we can assist you in any  
way, do not hesitate to let us know.

Sincerely,

(Mrs.) Anne Fetzer  
Public Relations Department

Enclosure



THE ARCHITECTS COLLABORATIVE INC.

JEAN B. FLETCHER  
1945 ——— 1965  
NORMAN FLETCHER  
WALTER GROPIUS  
1945 ——— 1969  
JOHN C. HARKNESS  
SARAH P. HARKNESS  
LOUIS A. McMILLEN

RICHARD BROOKER  
ALEX CVIJANOVIĆ  
HERBERT GALLAGHER  
WILLIAM J. GEDDIS  
ROLAND KLUVER  
PETER W. MORTON  
H. MORSE PAYNE, JR.  
ERNEST L. BIRDSALL  
TREASURER

December 7, 1971

Mrs. Anne Fetzer  
Public Relations Department  
The American Institute of Architects  
1785 Massachusetts Avenue, N.W.  
Washington, D.C. 20036

Dear Mrs. Fetzer:

Enclosed is my biography and also a description of TAC which was written for the TAC brochure. I hope that these will give you the information you need.

As for the photo, I don't have any on hand, but probably the ones taken at the Board Meeting will do.

Please let me know if you need anything further.

Sincerely,

THE ARCHITECTS COLLABORATIVE Inc.

Sarah P. Harkness

Enclosures 2

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SARAH P. HARKNESS, AIA, INSTALLED  
AS AIA REGIONAL DIRECTOR

For Immediate Release:

WASHINGTON, D.C.--Sarah P. Harkness, AIA of Lexington, Mass. was formally installed as a member of the Board of The American Institute of Architects in ceremonies held here on December 7. Elected for a 3-year term as AIA Regional Director for New England, Mrs. Harkness is a partner in the Architects Collaborative of Cambridge. She is the first woman to be elected a regional director in the AIA's 117 year history. X

Also installed were: 1974 president Archibald C. Rogers, FAIA, of Baltimore; first vice president (president-elect) William Marshall Jr., FAIA, of Norfolk, Va.; three national vice presidents, Van B. Bruner Jr., AIA, of Haddonfield, N.J.; Louis R. Lundgren, FAIA, of St. Paul, Minn., and John M. McGinty, AIA, of Houston; and treasurer, Joseph Tuchman, FAIA, of Akron, Ohio. Ten other new regional directors also took office.

The American Institute of Architects, with a membership of 24,000 U.S. architects, is one of the nation's oldest professional societies. The AIA's 260 local chapters, together with its headquarters staff, carry on an

(more)

HARKNESS INSTALLED AS AIA REGIONAL DIRECTOR

Page Two

active program of service to the architectural profession and to the public in such areas as education, research, professional practice, environment, design and government affairs.

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EDITORS NOTE: Biography of Mrs. Sarah P. Harkness attached: photo available upon request. Further Information: Nancy Hallmark, (202) 785-7262.

December 18, 1973



JAN 02 RECD

THE AMERICAN INSTITUTE OF ARCHITECTS

December 26, 1973

Ms. Patricia Tingley  
Administrative Assistant  
Public Relations  
The American Institute of Architects  
1735 New York Avenue, N W  
Washington, D C 20006

Dear Ms. Tingley:

Could I suggest some changes in my biography? The second and third paragraphs would be more accurate if written as follows:

2  
3  
" Prior to the formation of The Architects Collaborative, Mrs. Harkness worked in the office of Eleanor Raymond (1938-39); was agent for Artek-Pascoe, under the name Pillsbury and Vaughan (1940-41); and was designer for circulating exhibitions, Museum of Modern Art, New York City (1943-44).

" A graduate of Smith College School of Architecture and Landscape Architecture (formerly the Cambridge School of Architecture and Landscape Architecture), Mrs. Harkness received her Master of Architecture degree in 1940. "

Sincerely,

*Sarah P. Harkness*

Sarah P. Harkness

Enclosure



## THE AMERICAN INSTITUTE OF ARCHITECTS

SARAH P. HARKNESS, AIA  
Regional Director, New England

Sarah P. Harkness, AIA, is a partner in The Architects Collaborative, Cambridge, Massachusetts. The firm designs health, education, business, tourism, housing, and community facilities. To its credit are such projects as AIA headquarters in Washington, D.C.; Baghdad University, Iraq; the Shawmut Bank and the Childrens Hospital, Boston, and the auditorium for Dickinson College in Carlisle, Pennsylvania.

Prior to the formation of The Architects Collaborative, Mrs. Harkness worked in the office of Eleanor Raymond (1938-39); was agent for Artek-Pascoe, under the name Pillsbury and Vaughan (1940-41); and was designer for circulating exhibitions, Museum of Modern Art, New York City (1943-44).

A graduate of Smith College School of Architecture and Landscape Architecture (formerly the Cambridge School of Architecture and Landscape Architecture), Mrs. Harkness received her Master of Architecture degree in 1940.

Mrs. Harkness has been chairman of AIA's Commission on Building Design (1972) and of the Building Types Working Groups Task Force (1973). She also served as a member of the Education Committee, Boston Society of Architects (1973). She has become involved in handicapped design research and has served as a visiting critic at Harvard Graduate School of Design (1973-74). Mrs. Harkness has also served in the Environmental Awareness Program, Cambridge Public School System with the Boston Society of Architects.

She is married to John C. Harkness, FAIA. They have seven children. The Harkness address is 34 Moon Hill Road, Lexington, Massachusetts.

December, 1973

*new england*  
**Architect**

3 SHEAFE STREET — PORTSMOUTH, NEW HAMPSHIRE 03801 603-436-4503

DEC 17 1973

December 11, 1973

Miss Nancy Hallmark  
A.I.A.  
1735 New York Ave., N.W.  
Washington, D. C. 20006

Dear Miss Hallmark:

I would like to receive a photograph of Sarah P. Harkness who was named Director of the A.I.A., plus any biographical information and other material you can send relative to her new position, for use in the NEW ENGLAND ARCHITECT magazine.

A reply at your earliest convenience would be greatly appreciated.

Sincerely yours,



James Bolquerin  
Editor

JB:ma

# Building Design & Construction

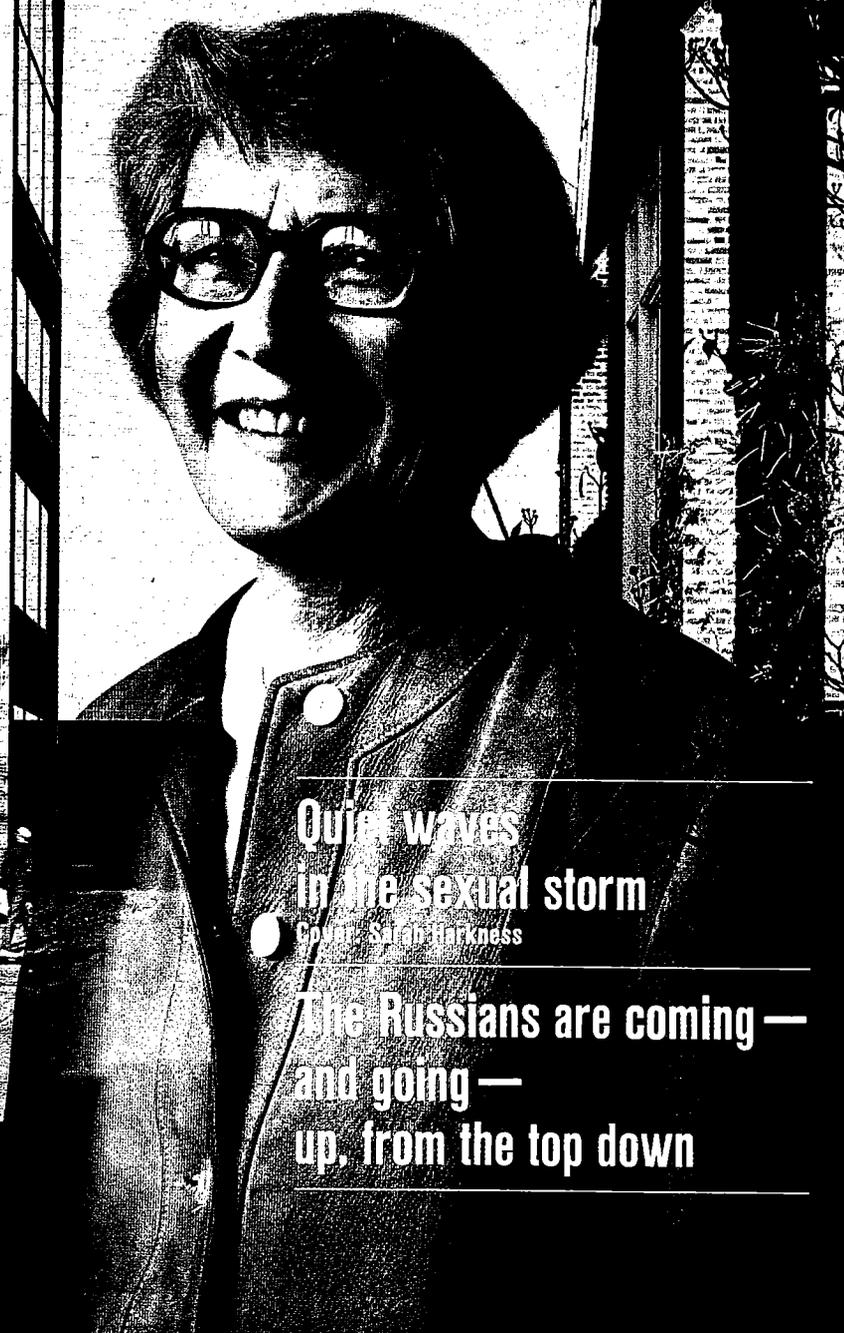
THE NEWS MAGAZINE FOR THE BUILDING TEAM

A CAHNERS PUBLICATION/SEPTEMBER 1974

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*Shirley*  
MRS MURIEL L. CAGLIAGLI  
PR. ADMIN. STRATEGIST  
A.A.P.R. DEPT.  
1733 NEW YORK AVE. N.W.  
WASHINGTON DC 20006

*Deep*



Quiet waves  
in the sexual storm

COVER: SARAH HARKNESS

The Russians are coming —  
and going —  
up, from the top down

## Quiet waves in the sexual storm

Only 10 years ago, women who chose careers rather than staying at home barefoot and pregnant were considered bleeding heart libbers or spinsters. And if a woman were so foolish as to decide on architecture, she was expected to stay at the drafting board the rest of her working days or to go into something that fit her role as female—decorating home interiors.

Attitudes are changing albeit slowly. Professional women architects still are scarce. They earn considerably less for their work, and they rarely attain high executive positions in architectural firms. These facts were confirmed in a report by a special American Institute of Architects subcommittee at AIA's national convention this year. According to chairwoman Judith Edelman, the results of that survey "prove the alleged grievances are not all in the heads of some paranoid chicks."

For instance, Edelman's study found that the average full-time woman architect earns a mere \$14,500 compared to her male counterpart's average salary of \$24,300. And only 1.2 percent of the profession or 469 women compared to 38,420 men, are registered architects. The subcommittee, which hopes to receive AIA task force status in January, also discovered 28.6 percent of the women surveyed are partners or principals in their firms, but 65.5 percent of the male respondents are.

While some of her colleagues are hurling verbal accusations of chauvinism at a predominantly male profession, Cambridge architect Sarah P. Harkness quietly but effectively makes waves by designing and doing what others talk about. Such as the recently completed Bates College Library that won a 1974 architectural award from the Maine State Commission on the Arts and Humanities this year. Commenting on the five-story, Lewiston library, Governor Kenneth Curtis said, "It asserts itself as the most important building in the college community and demands respect for the service it performs. The structure is designed to be, and is, the visual and functional hub of the college com-

munity. The new library is an assertive, self-assured building without concession or apology of any kind."

The same subtle assertion that exemplifies Harkness' design typifies the woman, who currently is AIA's New England regional director. One of the eight cofounders of The Architects Collaborative in 1945, 60-year-old Sarah Harkness thinks the AIA is "as broad-minded and progressive a group as I've ever seen. A lot of people think it's an old man's drinking club. Perhaps it used to be, but it certainly isn't now," she said, shaking her close-cropped, gray-haired head.

**Swallowed token**—The mother of seven children, Harkness is neither bra burner nor mouse. In 1972, when the AIA asked her to chair its Commission on Building Design, she knew she was chosen because the Institute wanted to have a token woman. But she didn't let that knowledge get in the way. "I think you have to swallow a certain amount of discrimination, really, because you can't expect history to change overnight."

When the petite, soft-spoken architect sets her mind to it, others follow. For example, as TAC mushroomed from a little, two-room office near Harvard Yard to its present 260 members housed on several floors, Harkness saw the collaborative communication falling apart. To fill the

gap, she suggested to the other partners that they set up a library within the firm where projects could be filed and later referred to. She ran into considerable resistance, "because everyone wanted to keep up this informal attitude. But the library was a way of making information on past projects available directly." TAC now has a well-used library.

Now Harkness is pushing for flexible work schedules, not only in her own firm but in all architectural offices. Because she was a founding partner, Harkness is able to set her own hours so that she can give equal time to the two things she loves—her family and her career. But she admits she was lucky. Most women, even within TAC, haven't had her break.

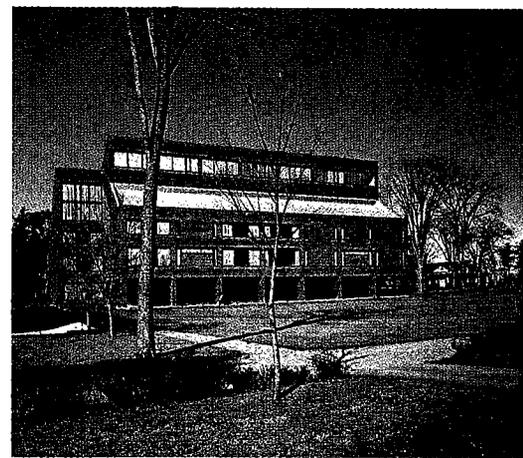
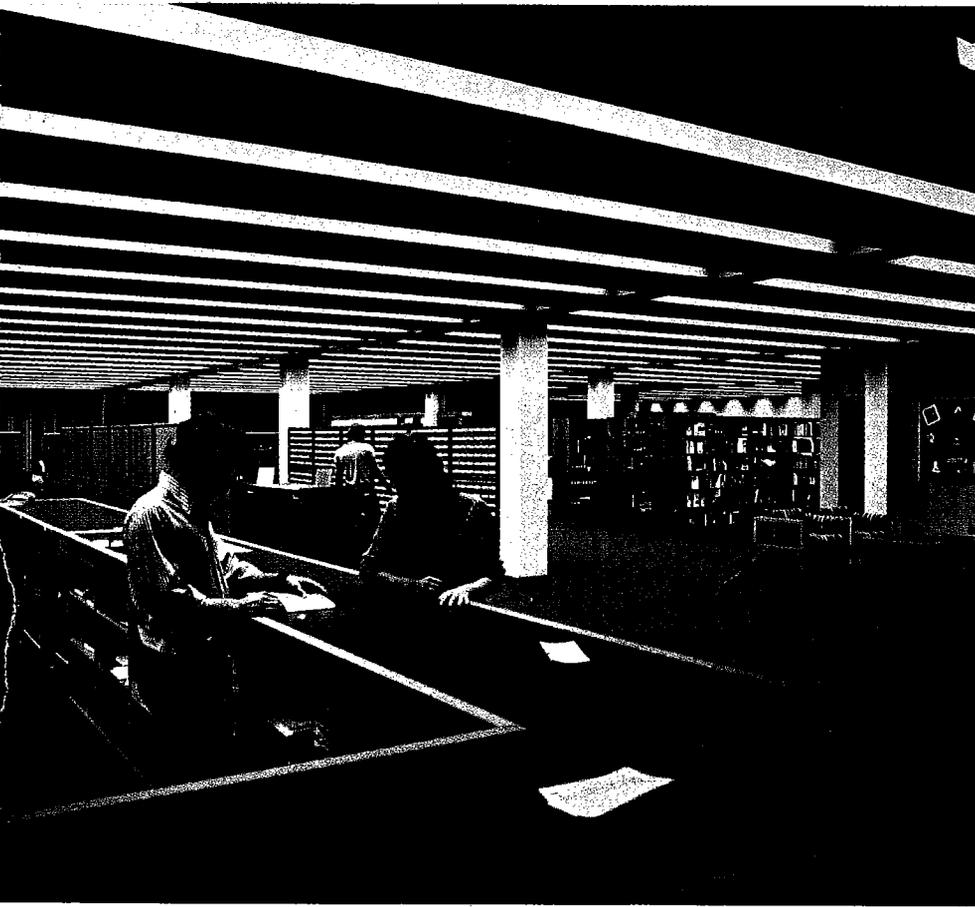
The nine-to-five, five-days-a-week syndrome demanded by virtually all architectural firms simply doesn't allow a woman to handle two jobs. And as Harkness pointed out, "Men are not leading two lives." Nor does she believe women should be forced to choose. "That's the kind of attitude that's got to change. Because it stifles women." Since much of the creative thinking that goes into a design can be done without a drafting board, Harkness would like to see a different set of work standards. "We shouldn't judge everyone by one standard and one expectation, but allow some room for variation," she said.

**Meticulous plans**—In her plant-filled office, Harkness steers clear of high-rise projects, preferring smaller ones such as Bates Library "because they are more human and more fun." Before sitting down to the drawing board, Harkness carefully analyzed the meticulously thought out plans of the Bates Library Committee. "They knew exactly what they wanted in the library, right down to the pencil sharpeners," she said, "without dictating the architecture." College officials wanted a library that could accommodate 700 readers, 420,000 volumes, 26 staff, and 10 student assistants.

Detailed feasibility studies that included walking distances from various parts of the coed campus as



Sarah P. Harkness.



*The portion of Bates College Library facing the plaza, as well as the original library building, keeps a low profile. On the backside, however, a natural 10-foot drop in grade level allowed Harkness to lift the building its full five stories. Colorful interiors subtly remind users that the library houses not only encyclopedias but poetry.*

well as available sites indicated the new library should be close to the original one built in 1900. The older Coram Library, itself the winning design of an architectural competition, was no longer large enough to handle the growing needs of the 1,400 student population.

"The really valuable part of the old library was the double-basement, which we found we could connect under the plaza to the new library," explained Harkness. So she recommended that the 1948 above-ground addition to the building be removed and the two basement levels roofed by a plaza linked to a new, 90,000-sq.-ft. library.

Harkness determined the shape of the library by carefully analyzing both its relationship to the smaller Coram building and the necessary functions for each of its five floors. "The library had to house just as many books and readers as possible for the college's \$3 million," Harkness said. "But we didn't want to overpower Coram with a very large building." The shape that seemed to answer the large (15,000 square feet) area for main floor functions as well as diminishing spatial requirements for faculty offices was one that mushroomed at the base and shrank as space needs required less room. "This also suited the site and its relationship to Coram. And because of a natural 10-foot drop in grade level, the library naturally became higher on the back side," Harkness said.

For security reasons, the library had to have one controlled entrance-exit, which Harkness located facing the plaza area. She used a 22½-foot-square bay size throughout the building to accommodate seven 3-foot shelf sections between 14-inch to 16-inch support columns.

Since the other buildings on the campus were brick, Harkness chose the same medium. Because of the cold Maine climate, Harkness located most of the window area on the southern side of the building. Working with laid-in-place brick, Harkness incorporated a lot of subtle variations by changing brick directions at joints, which reflect the details on other campus buildings. "There was a certain amount of inspiration from other buildings on the campus. We knew this building needed detail, so a lot of detail work was done with no change of brick size or color," Harkness said.

**Terribly boring**—The last thing in the world Harkness wanted of her rational library design was a building that read like a card catalog. "If all you do is house books and readers in 9-foot heights everywhere, it becomes ter-

## A-E schools join skirt chasers

"When I was a girl, the boys earned merit badges in scouting for career study, including engineering projects," one woman engineer in Chicago remembers. "The Girl Scouts got merit badges for sewing and cooking." No, she wasn't born in the Stone Age. She's only 26.

And her experiences are the norm rather than the exception, according to a recent report issued by Massachusetts Institute of Technology. Despite increasing pressure from congressional legislation requiring equal opportunities for all minorities, there still are very few women in engineering or architecture. Currently only 1.2 percent of the nation's architects and only 1.6 percent of its engineers is made up of women. MIT's report, based on a series of workshops studying the problem, attributes this dearth to the still widespread and persistent sex-role stereotyping imposed on girls and boys during early years. The report also found that teachers, employers, and other women reinforced rather than changed that role-playing pattern.

In an effort to meet the increasing demands of industry, architectural and engineering schools are aggressively selling their programs to women. Engineering schools are trying to satisfy companies seeking women graduates but also to beef up declining enrollments. Last year 8,000 fewer students chose engineering as their field of study in undergraduate schools, according to the Engineering and Technology Enrollment Report prepared by the Engineering Manpower Commission.

Although the number of women enrolled full-time in bachelor programs jumped from 4,487 in 1972 to 5,726 in 1973, the growth is not enough to meet growing engineering needs. While EMP head John Alden sees some of the stereotypes breaking down, he doesn't expect the percentage of women engineers to increase appreciably within the next five or six years. "While we're seeing a few more women entering engineering schools as freshmen, it'll be four or five years before they are out in the marketplace looking for jobs," Alden said.

**Federal heat**—Meanwhile, federal pressures on engineering firms to show they are not discriminating against any minority, including women, are causing salary offers

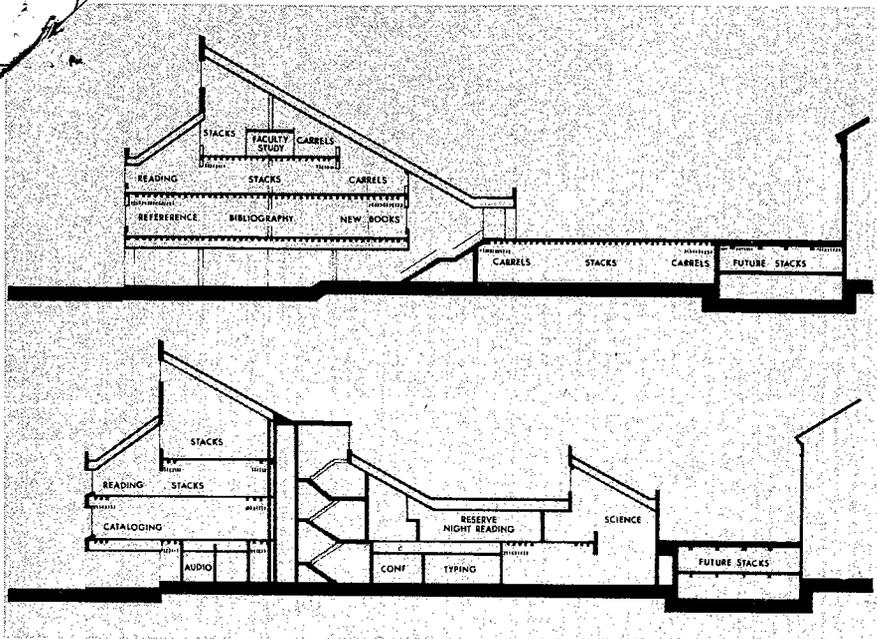
for women to escalate faster than men's. The need to appear open-minded is another reason engineering companies are hiring women, according to William Brazelton, associate dean of engineering at Northwestern University's Technological Institute. "These days the image of having a woman is important. It's clear at the moment that women and minorities are in a favorable position."

Architectural schools are pursuing women for another reason. It is the demand by the Office of Civil Rights that they have more female faculty members, according to David Clark, executive director of the Association of Collegiate Schools of Architecture, Inc. "Just recently, we ran an ad in all of the architectural books asking women who were interested in teaching architecture to write to us. We received 80 names. Within three weeks every one of those women was hired," Clark said.

Since most architectural firms are small, Clark doesn't believe they are under any federal pressure to hire women to meet statistical requirements. "Whatever changes small firms make in their hiring procedures are probably due to a more open-minded temperament rather than a new policy," said Clark. But he does see more women entering architecture, and he attributes that growth to two phenomena. "A lot of the women now studying architecture are people who majored in humanities and then went out to earn a living, only to find they were hired as secretaries. Now they are looking for a more marketable skill." The younger students, Clark believes, not only are aware of the experiences of their older counterparts but also are less likely to let their parents dictate what they study.

After getting her sheepskin, the woman architect who wants to do something more than drafting "should develop her free-hand drawing capabilities as soon as possible," advises Cambridge architect Sarah Harkness, a partner in The Architects Collaborative. "It's really quite surprising how few women draw really well. And yet the ability to do free-hand sketches when making presentations to clients is a necessity of every architectural firm. The woman who can do it effectively will get more recognition and rise up faster than any other way I can think of." □

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ribly boring," she said. To weave in poetry, she allowed the roof to angle 30 degrees at various points and floors. Windowed areas on upper floors allow natural lighting to cascade down on students and books. To accomplish this without wasting valuable space, she ended conventional, flat roofing on columns, then let the roof angle upward.

The varying ceiling heights and open areas not only keep the library from being boring, but also allow better orientation of students. "With stacks of books all around you, you have to be oriented in a library or you'll get lost. With this varying

shape, you constantly get a change of scale, a change of volume. And you also are unconsciously oriented as you walk around," Harkness explained.

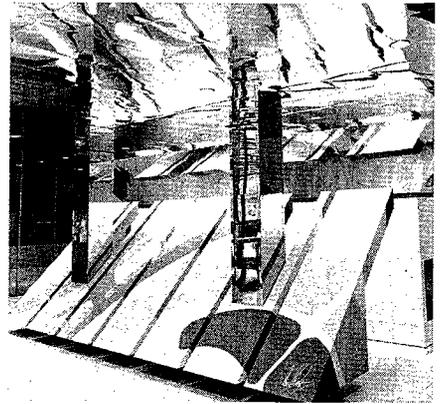
Perhaps the best compliment any architect can receive is from the users of the building. One student recently wrote in the college's alumni magazine: "I look upward toward the third floor and the slanted roof beyond it. The architecture exerts a soaring influence, creating a sensation of vast space. Somehow, in this private and spacious world, I don't feel the urge to rescue the imprisoned bust of Socrates, who seemed to sit so neglectedly in Old Coram." □

## A touching lobby

Chicago, home of the Picasso sculpture fashioned of weathering steel, has another art object made of a nontraditional material. It's a fiberglass sculpture that highlights the lobby of a new downtown office building.

Designed by architect Neil Pollock of Welton Becket & Associates' Chicago office, the work is the central feature of the 200 W. Monroe Building lobby. It consists of seven 15-foot-high elements, side by side, which angle toward the ceiling. The sculpture is tied together with patterns of brilliant color which swirl across it. The piece, which is 35 feet wide, is suspended one foot above the floor. It is reflected in the chrome-plated steel panels which cover the ceiling and two building columns which rise through it.

The unusual design is the result of developer Fleetwood Realty Co.'s insistence on a distinctive lobby.



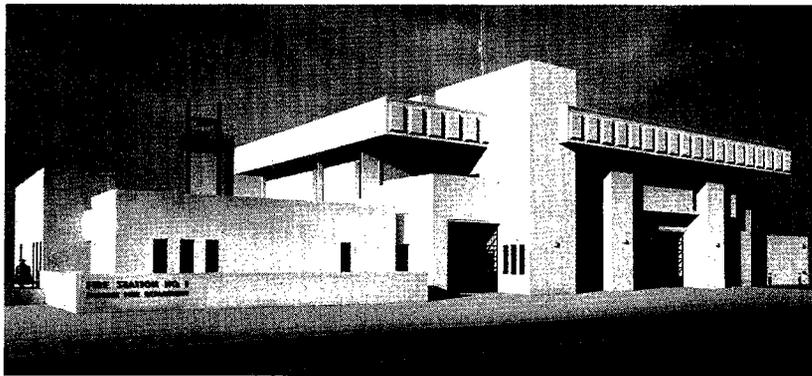
"Reach out and touch people and bring them in."

Fleetwood president Albert I. Rubenstein wanted Pollock to create a lobby that would "reach out and touch people and bring them in."

The sculpture is made of fiberglass molded around a structural steel framework. It is painted with a polyurethane matte finish. Elements of the piece are supported by steel tubes attached to two building columns.

"We chose fiberglass because it is durable, touchable, and lightweight," Pollock said. "We wanted to convey the idea of mass, yet retain the flavor of familiarity and identity, and make the sculpture something you might want to touch."

Two other materials considered for the sculpture were porcelain-covered steel panels and wood. Drawbacks of the steel panels were the number of joints that would be necessary and the difficulty of maintaining consistency of the colors. Wood would be vulnerable to damage and subject to changes in humidity. □



## Firehouse facelift

Phoenix, Arizona's, new central fire station, especially the fascia pattern and sand colors, was designed to reflect the character of the nearby Civic Plaza complex which sparked the city's downtown facelift. Functional considerations also figured prominently in the planning by Mather Architects of Phoenix. To provide planning input, one member of the architectural firm spent time at the former fire station to

observe operations. Firemen were asked to fill out questionnaires, and offer suggestions, relating to requirements of the new facility. One result is that the five drop poles from the firemen's living quarters are located so they are immediately adjacent to the parking lane for a fireman's assigned truck. This removes a hazard of the former station—crossing in front of a truck that was moving out of the station. Fire bell at left dates back to about 1894. □

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MAR 3 1976

*Byline*

# Sara Harkness Comes To AID of Environment

By VIRGINIA KEATHLEY  
Tennessean Woman's Editor

**S**ARA HARKNESS, a member of the board of American Institute of Architects having a regional meeting in Nashville, said the AID is respons-



—Staff photo by Frank Empson

**Mrs. John Harkness**  
Only woman member of AID board

ible for the environment—"how people get places and how they leave."

Mrs. Harkness said, "The board makes policy decisions and discusses what we'd like to promote. Our biggest drive area today is energy since buildings are using 30% of the energy used in the United States and it's up to us to try and save it."

A founder of a Cambridge architectural firm, with her husband, John, another couple, Jean and Norman Fletcher, and Walter Gropius, Mrs. Harkness said there were three other original members of the firm which was formed in 1946. It has grown into a 300-member firm.

A GRADUATE of the girl's school, Cambridge Architectural and Landscape School, Mrs. Harkness and her husband have seven children and two grandchildren.

"All the children are grown now," she said. "No, not one of them followed in our footsteps. Guess they have had more than enough of architecture growing up."

At the board meeting Mrs. Harkness is representing the New England region which has eight chapters in six states.

"My commission on the board is to represent the committees that are working on the practicing, not the performing side of the business. I sit in on 13 committees and task forces and take their reports back to the board.

"THESE committees are architects for health, those for educations, or for arts and recreations. Last night I had dinner with Mr. and Mrs. Earl Swenson and they were kind enough to include John Monroe, who'll be the speaker today on architects for justice—that's for prisons and penal institutions. AID is taking a strong lead in this respect. Another dinner guest was Bill Peery who is also interested in this subject. As a commissioner, I'm the AID director assigned to this subject."

Mrs. Harkness said another task of AID is the education of the public and the lobbying in Washington for measures relating to energy. "We're interested in the performing standards rather than the prescriptive standards." In a way of explaining this she said, "Standards may require a building not to have more than 10% windows. The performing



—Staff photo by Frank Empson

**Mrs. John Harkness**  
*Only woman member of AID board*

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Mrs. Harkness said another task of AID is the education of the public and the lobbying in Washington for measures relating to energy. "We're interested in the performing standards rather than the prescriptive standards." In a way of explaining this she said, "Standards may require a building not to have more than 10% windows. The performing standards would require windows be put on the south side of the building to bring in the sun and windows on the north not to exceed a certain size. Rather than limit the number of windows."

**ASKED HOW** it felt to be the only woman member of the 44-member board, Mrs. Harkness said, "This is my third and last year to serve. The AID has a progressive attitude about women. They want to interest more women in becoming members and they would like to see more high school girls interested in the profession.

"Only 1.2 % of registered architects are women and 3½% of the non-registered architects are women. I don't understand this because architecture is so appropriate for women. It has to do with living and who is more qualified to deal with living than women. In Russia and Yugoslavia as many or more women are in the profession than men. I'll say however, that the AID is making a positive effort to do something about this."

This is Mrs. Harkness first trip to Nashville and she said she couldn't have been more impressed. "From the warmth of the friendly meeting at the airport to our tour of the home of Andrew Jackson and my dinner with the Swenssons, a party Monday night at Cheekwood. Everybody is so friendly. I couldn't believe arriving in a strange city and being met by a friendly greeting."



bio done 11/3  
bb

THE ARCHITECTS COLLABORATIVE INC.

November 3, 1977

Ms Harriet P. Halbig, Staff Assistant  
Public Relations Department  
The American Institute of Architects  
1735 New York Avenue, N W  
Washington, D C 20006

Dear Ms Halbig:

Enclosed is my biography and the Board in Brief page with some notes for changes. I am also enclosing my resume in case you want to take anything further out of it. In the last two or three years, I've served on a good many design juries. For a photo of me, could you use the one which was in the MEMO #532 announcing the Vice President candidates? The one of my husband (Chip) which was used before in the Board in Brief is fine to use again.

The Board in Brief is very helpful. I look forward to seeing the next edition.

Sincerely,

THE ARCHITECTS COLLABORATIVE Inc.

Sarah P. Harkness

Enclosures

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THE AMERICAN INSTITUTE OF ARCHITECTS

Mrs. or Ms? - Please make the title consistent with Anna Hadpam

SARAH P. HARKNESS, AIA  
~~Regional Director, New England~~  
Vice President

Principal

Sarah P. Harkness, AIA, is a partner in The Architects Collaborative, Cambridge, Massachusetts. The firm designs health, education, business, tourism, housing, and community facilities. To its credit are such projects as AIA headquarters in Washington, D.C.; Baghdad University, Iraq; the Shawmut Bank and the Childrens Hospital, Boston, and the auditorium for Dickinson College in Carlisle, Pennsylvania.

Prior to the formation of The Architects Collaborative, Mrs. Harkness worked in the office of Eleanor Raymond (1938-39); was agent for Artek-Pascoe, under the name Pillsbury and Vaughan (1940-41); and was designer for circulating exhibitions, Museum of Modern Art, New York City (1943-44).

A graduate of Smith College School of Architecture and Landscape Architecture (formerly the Cambridge School of Architecture and Landscape Architecture), Mrs. Harkness received her Master of Architecture degree in 1940.

Mrs. Harkness has been chairman of AIA's Commission on Building Design (1972) and of the Building Types Working Groups Task Force (1973). She also served as a member of the Education Committee, Boston Society of Architects (1973). She has become involved in handicapped design research, and has served as a visiting critic at Harvard Graduate School of Design (1973-74). Mrs. Harkness has also served in the Environmental Awareness Program, Cambridge Public School System with the Boston Society of Architects.

She is married to John C. Harkness, FAIA. They have seven children. The Harkness address is 34 Moon Hill Road, Lexington, Massachusetts.

\* is the author with James N. Esporn, Jr. of a book, Building Without Barriers. for the Handicapped,

December, 1973

\*\* and at Miami University, Oxford, Ohio (1977).

Regional Director, New England

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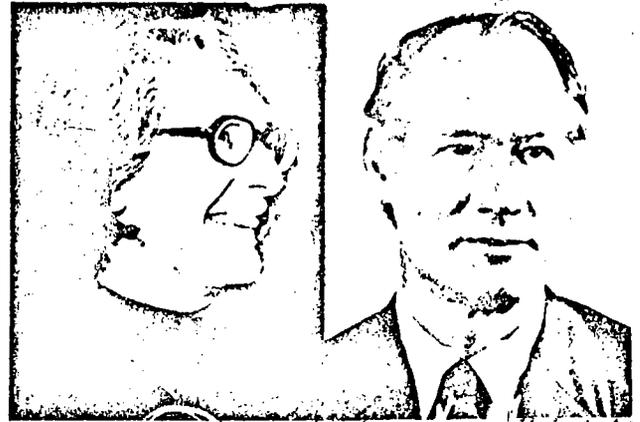
HARLEY B. FISK, AIA  
Director, East Central States Region

Fisk is a principal in the firm of Fisk, Rinehart, Keltch, Meyer, Inc. of Ft. Mitchell, Ky. His early architectural experience included work in architectural firms in Ohio, Kentucky, and Louisiana, plus prior partnerships. His firm maintains a general practice, strong in education, health care, religious and commercial work.

Fisk has been director of the East Kentucky Chapter, AIA, and of the Kentucky Society of Architects, a group in which he has also held the position of vice president and president. He has been president of the Northern Kentucky Section, AIA, and chairman of the State Board of Examiners and Registration of Architects.

Fisk is a graduate of the University of Cincinnati, holding a Bachelor of Science degree in Architecture. He is licensed to practice in Ohio, Kentucky, Indiana, New Jersey, Maryland, Arkansas, and Virginia.

He resides at 111 East Fourth Avenue, Covington, Kentucky 41011.



SARAH P. HARKNESS, AIA  
Regional Director, New England  
and John Harkness

Mrs. Harkness is a <sup>principal</sup> partner in The Architects Collaborative, Cambridge, Mass. The firm designs health, education, business, tourism, housing, and community facilities. She has a Master of Architecture degree from Smith College School of Architecture and Landscape Architecture (formerly the Cambridge School of Architecture and Landscape Architecture).

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She is married to John C. Harkness, FAIA. They have seven children. The Harkness address is 34 Moon Hill Rd., Lexington, Mass. 02173.

*Use whatever I will be copying with Anna Halfon.*

*Les. Director*

*\* \* See biography*

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SARAH PILLSBURY HARKNESS

- Personal:** Born in Swampscott, Massachusetts, 1914
- Education:** Smith College Graduate School of Architecture and Landscape Architecture (formerly Cambridge School of Architecture and Landscape Architecture)  
Certificate for Master of Architecture, 1940
- Professional:** Partner, The Architects Collaborative since 1945  
Formerly Associated with:  
Pillsbury and Vaughan, Boston  
Dan Cooper, New York  
Museum of Modern Art, New York
- Teaching:** Harvard Graduate School of Design, Visiting Critic, 1973, 1974  
Miami University, Oxford, Ohio, Visiting Critic, 1977
- Member:** American Institute of Architects  
Vice President elect for 1978  
New England Regional Director, 1974, 1975, 1976  
Chairman, Commission on Building Design, 1972  
Boston Society of Architects  
Member, Education Committee, 1973, 1974
- Registered:** Massachusetts
- Projects:** Chase Hall, Bates College, Lewiston, Maine, Addition  
Coram Building, Bates College, Remodelling  
Bates College Dining Hall, Solar Building  
Bates College Athletic Facilities, Feasibility Study  
Bates College Library  
Ludlow Corporation, Mobile Home Design  
Anita Tuvin Schlechter Auditorium, Dickinson College, Carlisle, Pennsylvania  
Worcester Art Museum Art School Addition, Worcester, Massachusetts  
4M Petroleum Company, Massachusetts  
Fox Lane Middle School, Bedford, New York  
C. Thurston Chase Learning Center, Eaglebrook School, Deerfield, Massachusetts

Sarah Pillsbury Harkness  
Page two

- Publications:** "Building Without Barriers for the Disabled", Whitney Library of Design  
Final Report on Environmental Design Conference: "The Practicing  
Architect and Societal Needs", Prepared with the Support  
of the National Science Foundation
- Awards:** Honor Award, American Institute of Architects/American Library  
Association, Bates College Library, Lewiston, Maine, 1976  
Award, Maine State Commission on the Arts and Humanities,  
Bates College Library, Lewiston, Maine, 1974  
Honor Award, American Institute of Architects,  
C. Thurston Chase Learning Center, Eaglebrook School,  
Deerfield, Massachusetts, 1967  
American Association of School Administrators, Fox Lane Middle  
School, Bedford, New York, 1967  
Smith College Dormitory Competition, Second Prize, 1946  
Boston Society of Architects Prize, 1941
- Honorary Degree:** Doctor of Fine Arts, Bates College, Lewiston, Maine, 1974
- Committees:** Thomas Jefferson Memorial Foundation Selection Committee,  
University of Virginia School of Architecture, 1975, 1976  
Advisory Council of the School of Architecture, Princeton  
University, 1976
- Juries, Panels:** Boston Society of Architects Scholarship Jury, 1977  
Rhode Island AIA Awards, June, 1977  
Progressive Architecture Awards Program, September, 1976  
AIA Research Corporation Energy Conscious Design Student  
Competition, 1976  
Minnesota Society of Architects Awards, 1976  
U. S. Civil Service/ National Endowment for the Arts - portfolio  
review panel, architects' applications for civil service, 1976  
National Endowment for the Arts - review panel for Cityscale, 1976  
Boston Architectural Center, John Worthington Ames Scholarship  
Committee, 1976  
North Carolina AIA Awards, 1975  
Massachusetts Department of Community Affairs Jury for  
Architectural Competition for Elderly Housing in Fitchburg, 1975  
American Association of School Administrators Jury, 1973



## THE AMERICAN INSTITUTE OF ARCHITECTS

SARAH P. HARKNESS, AIA  
Vice President

Sarah P. Harkness, AIA, is a principal in The Architects Collaborative, Cambridge, Mass. The firm designs health, education, business, tourism, housing, and community facilities. To its credit are such projects as AIA headquarters in Washington, D. C.; Baghdad University, Iraq; the Shawmut Bank and the Childrens Hospital, Boston; and the auditorium for Dickinson College in Carlisle, Penn.

Prior to the formation of the Collaborative, Harkness worked in the office of Eleanor Raymond; was agent for Artek-Pascoe, under the name Pillsbury and Vaughan; and was designer for circulating exhibitions, Museum of Modern Art, New York City.

A graduate of Smith College School of Architecture and Landscape Architecture (formerly the Cambridge School of Architecture and Landscape Architecture), Harkness received her Master of Architecture degree in 1940.

Harkness has been chairman of AIA's Commission on Building Design and the Building Types Working Groups Task Force, and regional director of the New England states. She has also served as a member of the Education Committee, Boston Society of Architects. She is the author, with James N. Groom Jr., of the book, "Buildings Without Barriers for the Disabled," and has served as a visiting critic at Harvard Graduate School of Design and at Miami University, Oxford, Ohio. Harkness has also served in the Environmental Awareness Program, Cambridge Public School System, with the Boston Society of Architects.

December 1977

**The Boston Globe**

BOSTON, MASS.

(MORNING)

D. 305,094 SUN. 628,758

**MAY 13 1979**

*By John*



Two local architects have been elected to the College of Fellows of the American Institute of Architects. They are Sarah P. Harkness (left), principal of the Cambridge firm of The Architects Collaborative, Inc., and G.W. Terry Rankine (right), partner, Cambridge Seven Associates, Inc. Cambridge Fellowship is a lifetime honor bestowed for outstanding contribution to the profession.



## THE AMERICAN INSTITUTE OF ARCHITECTS

SARAH P. HARKNESS, FAIA

Sarah P. Harkness, FAIA, is vice president and principal of The Architects Collaborative Inc. of Cambridge, Mass. Her projects include the C. Thurston Chase Learning Center, Eaglebrook School, Deerfield, Mass., which received an AIA Honor Award, and the Bates College Library, Lewiston, Me., which received an AIA/American Library Association Award.

Harkness has been a visiting critic at the Harvard Graduate School of Design and at the Miami University, Oxford, Ohio. She is also the author of several publications, including "The Solar Section: Starting Point of Solar Design" which appeared in the AIA Journal in 1981.

She has served the AIA as vice president, as New England regional director and as chairman of the Commission on Building Design. Harkness is also a member of the Boston Society of Architects and has served on its research and education committees, as its director and as its commissioner of education and research. In addition, she has served on numerous juries and panels including the DOE Passive Solar Commercial Building Design Review and the Solar Cities Workshop, Sonoma, Calif.

Harkness received her Master of Architecture from Smith College Graduate School of Architecture and Landscape Architecture (formerly Cambridge School of Architecture and Landscape Architecture.)

October 1981

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*Mel Chamowitz*

THE ARCHITECTS COLLABORATIVE INC.



CAMBRIDGE, Mass. -- Sarah Pillsbury Harkness, FAIA, is a founding partner and Principal of TAC, The Architects Collaborative. She is Co-Principal in Charge for TAC on North Shore Community College, in Beverly, Massachusetts, which will serve 2500 students on a 135-acre campus.