Architect's Sketches
Ageless Architecture through Brick Beauty

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Burlington, N. C.

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David Ward Jones

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Dale A. Blosser

Edwin F. Harris, Jr.

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AMERICAN INSTITUTE OF

ARCHITECTS

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ABOUT NCAIA MEMBERS

Newman Installed as President

Michael Newman, AIA, of Winston-Salem has been installed as 1976 President of the North Carolina Chapter, The American Institute of Architects. The ceremony took place during the Annual Winter Convention of the Chapter at the Royal Villa Hotel in Raleigh on February 20. He succeeds Turner G. Williams, AIA, of Raleigh in this position. Mr. Newman is a principal in the firm of Newman, VanEtten and Winfree and has been active in AIA affairs for a number of years.

Also serving on the 1976 Board of Directors are Tebee P. Hawkins, First Vice President; Frank I. Ballard, Thomas T. Hayes, Jr., FAIA, and G. Milton Small, Jr., FAIA, Vice Presidents; Alvis O. George, Jr., Secretary; Conrad B. Wessell, Jr., Treasurer; Turner G. Williams, John D. Latimer, Carl P. Myatt, A. Lewis Polier and Thomas P. Turner, Jr., Directors. Additional Board members are the following Presidents of the NCAIA Sections: William L. Laslett, East Carolina; Marvin R. A. Johnson, FAIA, Raleigh; Michael G. Marshall, Piedmont; Thomas D. Calloway, Jr., Winston-Salem; and Eugene H. (Jack) Copeland, Charlotte.

NCAIA Members Named to National Committees

Architects can be distinguished from other professionals by their ability to communicate ideas through drawings. Moreover, the most expressive statements are often simple sketches. These sketches may be executed during the preliminary design phase of a project, during some idle moments on vacation, or even during a conversation with a client. Whatever the origin of a sketch may be, it can be a very concise and powerful statement of an architect's idea. In this issue we have illustrated the drawings sent to the magazine in response to a survey of the NCAIA membership for a "favorite sketch". We think you'll agree with us that North Carolina architects have a high level of graphic communication ability.
Carnarvon Castle, Wales
Wesley A. McClure — 1974
Travel sketch of Carnarvon Castle in Wales, site of the coronation of the Prince of Wales. Sketched during work year abroad in Great Britain and Switzerland.

Sackville Street, Wine Merchants, London
Brian Shawcroft — 1955
Sketch made from my office window of Wine Merchants Saccone and Speed, while working in London. Pen and wash on tracing paper.
House, Berlin, Germany
Turner G. Williams — 1945
Ruins of a suburban home damaged in air raid. Sketched during post-WWII occupation of West Germany while in the armed services.

Roy Gusso’s “Silver Egg” at the NCSU School of Design
David Ward Jones
This sketch is a part of my drawing portfolio representing sketches made during my student years at NCSU. Being a highly polished, reflective surface, the only way to delineate this object was with shade and shadows.
Half-timbered Terrace Houses in Medieval Town
Peter Batchelor — 1962
Malt Mill Lane, Alcester, England. The contemporary terrace house has its roots in the medieval city where shortage of ground space forced houses to depend on one another for structural support and physical separation. Streets so formed often have a timeless charm. (Traveling Fellowship in Housing 1961-1962)

Ronchamp Chapel
W. Tobin Savage — 1970
By sketching briefly what I look at, I find that I pay considerably more attention to the subject. By imagining a birdseye view from inside the Chapel, I attempted to visualize why the pews set on their own platform became an important sculptural form in the space.
Windmills of Kinderdijk (Netherlands)
Robert P. Burns, Jr. — 1958
The vision of the windmills at Kinderdijk is a unique and overwhelming sight. I came upon it one gray and windswept day, made the sketch and have never been able to forget the experience.

Classroom Pod, Greensboro Day School
John S. MacRae, III — 1971
Drawing was used to explain the flexibility of a proposed classroom arrangement. Shows one possible configuration of a three classroom pod with outdoor classrooms.
Carmel Presbyterian Church
W. Murray Whisnant

Pine Trees
Dale A. Blosser — 1949
Sketched during a study of trees in a rendering course in night school at Columbia Institute, Washington, D. C. (Pen and India Ink)
Lake House on Lake Norman
William B. Little — 1975
Drawing prepared during vacation on Lake Norman

Chicago
Edwin F. Harris, Jr. — 1975
Chicago impression from a Boat in Lake Michigan
Chantilly
A. G. Odell, Jr. — 1935
Sketch made on tour of France

Study Sketch of Landmark Plaza
James Y. Robinson, Jr. — 1970
Early study sketch for a project which did not get built. Original medium pen and ink with felt tip wash.
Hotel Morenci, Morenci, Arizona
Carl Hauser — 1976
In the American tradition, buildings in a new community are usually erected for such activities as religious worship, business, family life, education and social affairs. The occurrence of permanent structures to house these functions normally coincides with the creation of the "community".
But of all the new structures, the Hotel Morenci must stand out as the little bit of extravagance which is typical of a prosperous community. Described by its Architects as "Moorish" in style, the building served well as a showplace during its prime.

Beach Club House, North Carolina
Coast
J. Aubrey Kirby — 1965
A pen and ink sketch prepared during early schematic stage.
Malcolm Blue House of Bethesda Farm, Aberdeen
Edmund J. Austin — 1975
Drawing was an on-site sketch made for the Malcolm Blue Historical Society to be used in their drive for funds to restore the buildings and establish a living historical farm where people will carry out agricultural operations as they did in the 1800's.

Central Gallery Academic Building, Lenoir Community College
Charles H. Boney — 1966
Preliminary sketch of a building gallery using felt-tip pen and wide brush "magic marker". On Tracing paper.
Garage converted to Design Studio
Paul K. Thames — 1972
This is a design study of a garage converted to a design studio for this Architect. The study is primarily of an addition and a screen wall, as seen from the house and the patio.

Study Sketch of Landmark Plaza
Phillip A. Anderson — 1971
Study sketch for a project which did not get built. Original medium pen and felt tip color pen.
Mykynos, Greece
Marley P. Carroll — 1970
One of a series during 1970 vacation.

Detail of Wat Benchamabopitr (Marble Temple), Bangkok, Thailand
Arnold J. Aho — 1970
Of all the temples I visited while living in Thailand, this one is my favorite. Its details are based not only on sound construction and structural considerations but also on spiritual symbolism. A form responding harmoniously to both man believing and man making.
Church Bulletin Cover  
David E. Hipp, Jr. — 1975  
Our Worship Committee at Trinity Church wanted a bulletin cover for the order of worship which was individual to our congregation. This is one of a series of pen and ink sketches which I did for the season of Lent. Metal plates are made from the simple sketches on tracing paper. The entire series goes through the liturgical with a different cover for each season.

Medical Complex  
Richard E. Atkinson — 1972  
A character sketch of a proposed medical complex.
Pawley House, Pawley’s Island, S. C.
Ralf Mesrobian — 1974
This rapid on-the-spot sketch was done using a light water color wash with sepia felt tip pen overlays. The drawing took somewhat more than one hour to execute and was done across the fronting road in a light rain under a beach umbrella.

Tourist Class Sundeck,
Queen Elizabeth I
Eugene W. Brown — 1967
This ink sketch is a treasured remembrance of our first and only ocean voyage. My wife and I were on our way to spend a year in England and endured the crimes of the English tourist class chef in order to experience six days at sea on a fading but wonderful ship.
Schematic Sketches of Elevations & Observations of a Mental Health Center

*Michael L. Dyer — 1975*

Observation was a strong consideration in this project. My sketches are studies of minimizing obvious observation and what that effect would have on the building exterior.

---

My Son

*Mason S. Hicks — 1960*

It's just a sketch.
**Victorian House**
*Terry E. Dalton — 1975*

The house had no steps as they had deteriorated. This front elevation sketch was used to design an entrance statement which solved the close proximity of the house to the street (10 feet) as well as appropriate form, proportion, etc.

---

**C. B. D. Charlotte**
*Walter D. Toy — 1975*

CBD is one of its many changing lights, i.e., late afternoon with storm approaching. View from one of the few remaining pieces of undeveloped land nearby. Sketched in the field and painted in the office, work permitted.
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