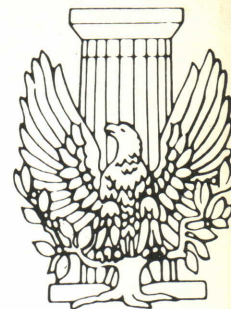


# 23/1

# NC Architect



January  
February 1976

Published by the  
North Carolina Chapter of  
The American Institute of Architects



## Architect's Sketches





**Ageless Architecture through Brick Beauty**

Marvin B. Smith Elementary School  
Burlington, N. C.

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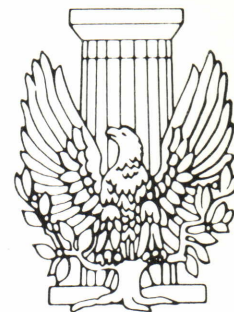
Masonry Contractor:  
John Joyce Masonry





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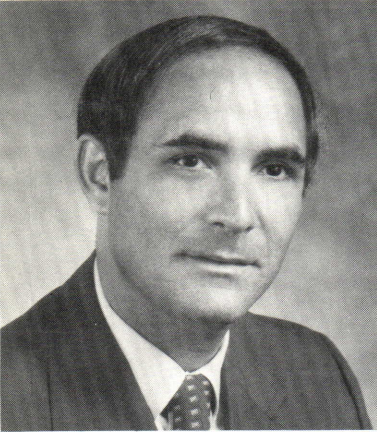
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## ABOUT NCAIA MEMBERS

### 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.*

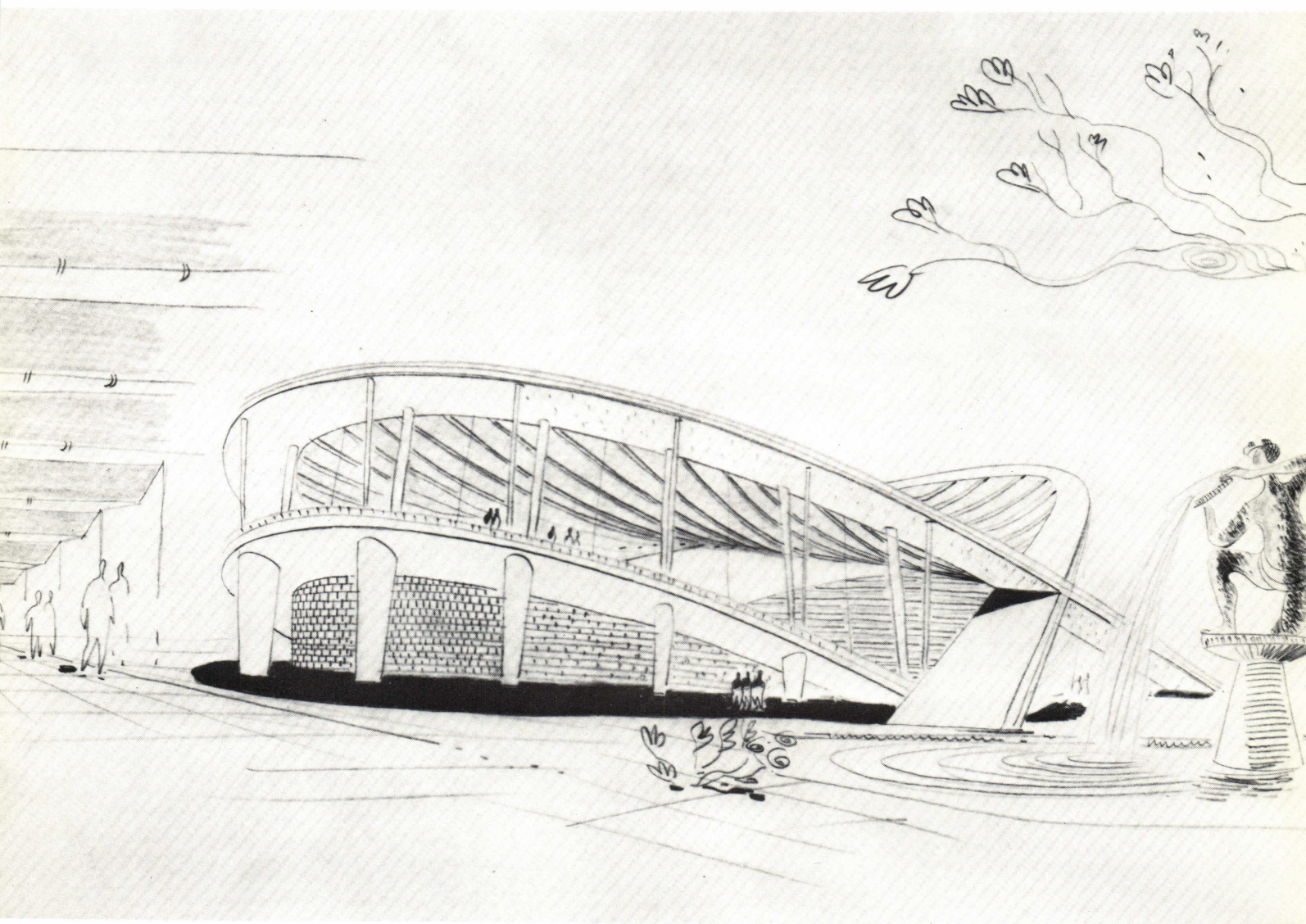
Also serving on the 1976 Board of Directors are *Tebbe P. Hawkins*, First Vice President; *Frank I. Ballard*, *Thomas T. Hayes, Jr.*, FAIA, and *G. Milton Small, Jr.*, FAIA, Vice Presidents; *Alvis O. George, Jr.*, Secretary; *Conrad B. Wessell, Jr.*, Treasurer; *Turner G. Williams*, *John D. Latimer*, *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

The following Chapter members will serve on National AIA Committees for 1976: *Leslie N. Boney, Jr.*, FAIA, Regional Director, Government Affairs Commission, Committee on Federal Procurement of A/E Services and Board of Directors Energy Committee; *S. Scott Ferebee, Jr.*, FAIA, Chairperson, International Relations and Honorary Members; *Robert A. Botsford*, Architecture for Commerce and Industry and Architecture Liability Board; *Henry Sanoff*, Environmental Education and Community Development; *J. Hyatt Hammond*, Continuing Education; *Michael Newman*, Architecture for Arts & Recreation; *John A. Stulinsky*, Architecture for Commerce & Industry; *M. McDowell Brackett*, Architecture for Education; *John T. Caldwell*, Architecture for Health; *Herbert P. McKim*, Architecture for Justice; *Bruce C. Poteet*, Architects in Industry; *Charles H. Boney* and *Roger H. Clark*, Design; *Jack O. Boyte*, Historic Resources; *Samuel B. Ashford* and *George M. Smart*, Housing; *Harvey B. Gantt*, *William O. Moore* and *Richard L. Rice*, Urban Planning & Design; *William C. Correll*, *Gordon C. Rutherford* and *Marvin R. A. Johnson*, FAIA, Architects in Government; *F. Carter Williams*, FAIA, Honorary Members; *John L. Arkins, III*, Project Management; *Jack Baber* and *Walter L. Bost*, Codes & Standards; *William J. Boney*, (alternate) Masterspec Review Board; *Turner G. Williams*, Office Management; *Joseph M. Harris*, Chairperson, Personnel Task Force; and *James Y. Robinson*, Life Cycle Cost Analysis/Mastercost Task Force.



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.



# Architect's Sketches





**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.

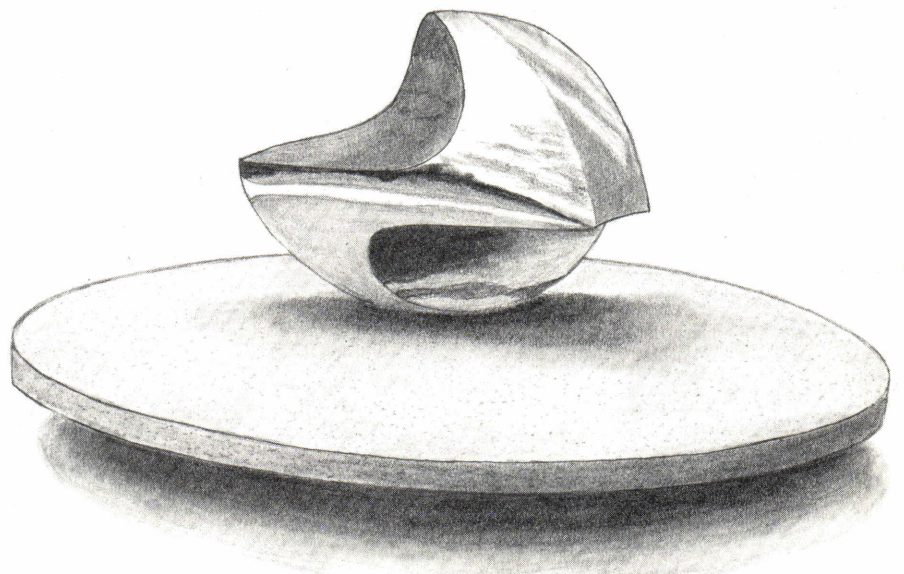




**House, Berlin, Germany**

*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.

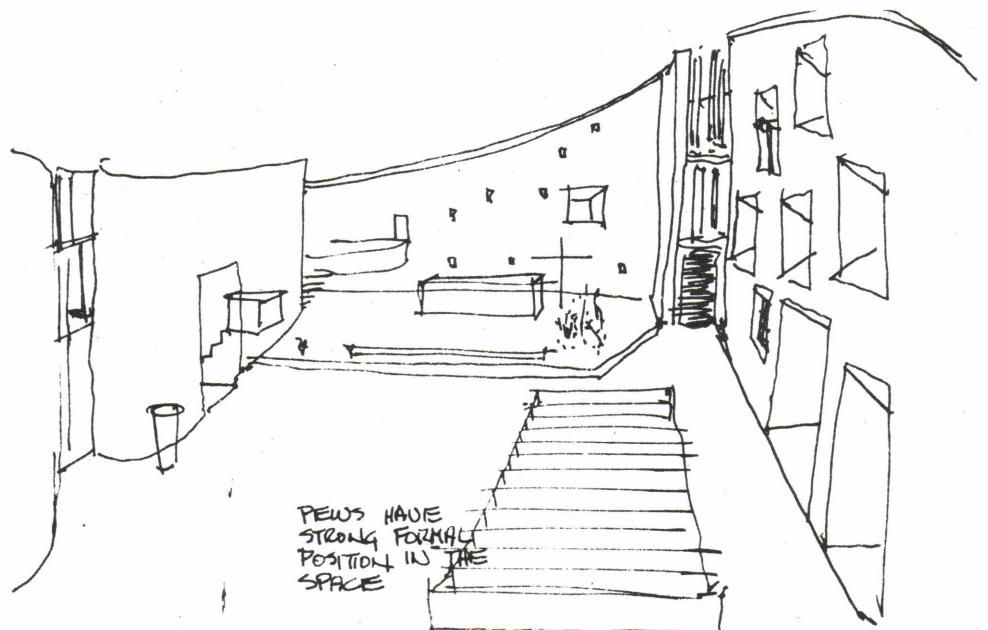
The contemporary terrace house has its roots in the medieval city where shortage of ground space forced houses to depend on one another for structural support and physical separation. Streets so formed often have a timeless charm. (Traveling Fellowship in Housing 1961-1962)



## 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 7/13/58

### Windmills of Kinderdijk (Netherlands)

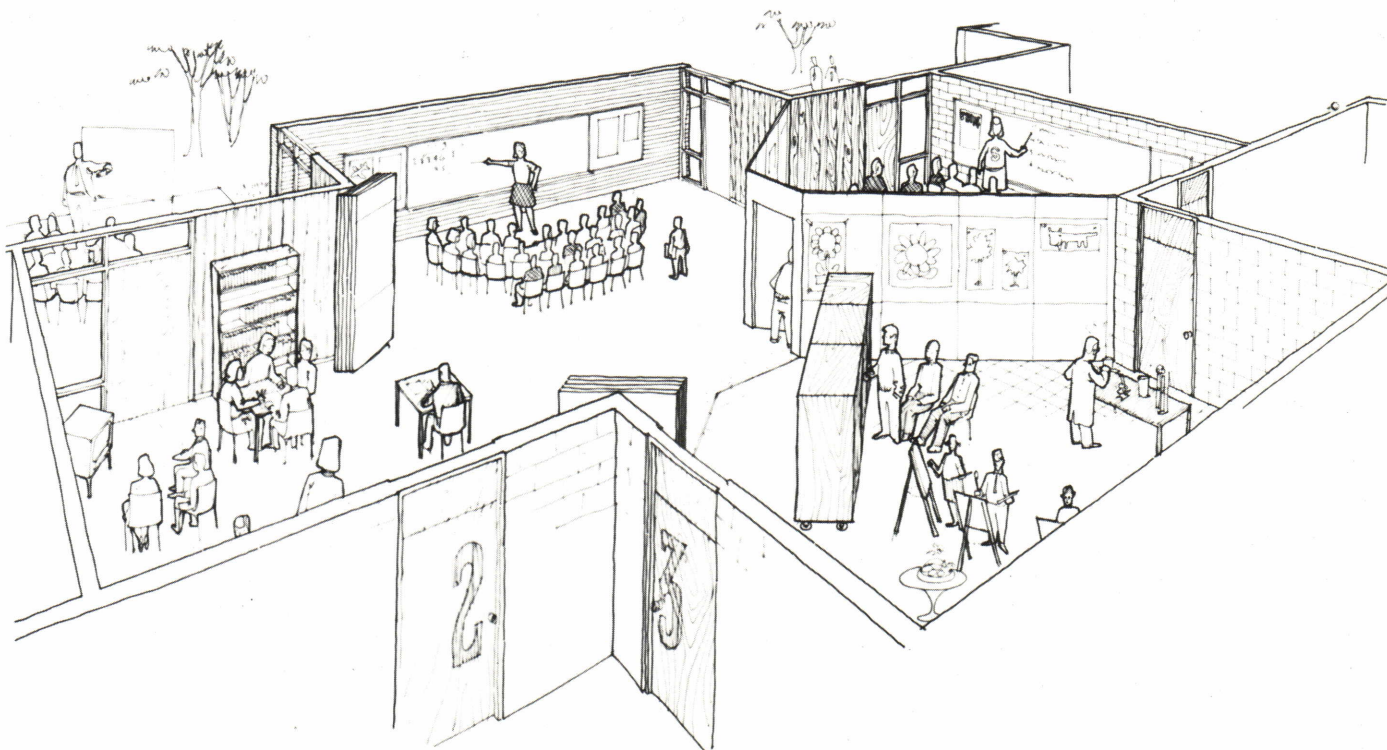
Robert P. Burns, Jr. — 1958

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.

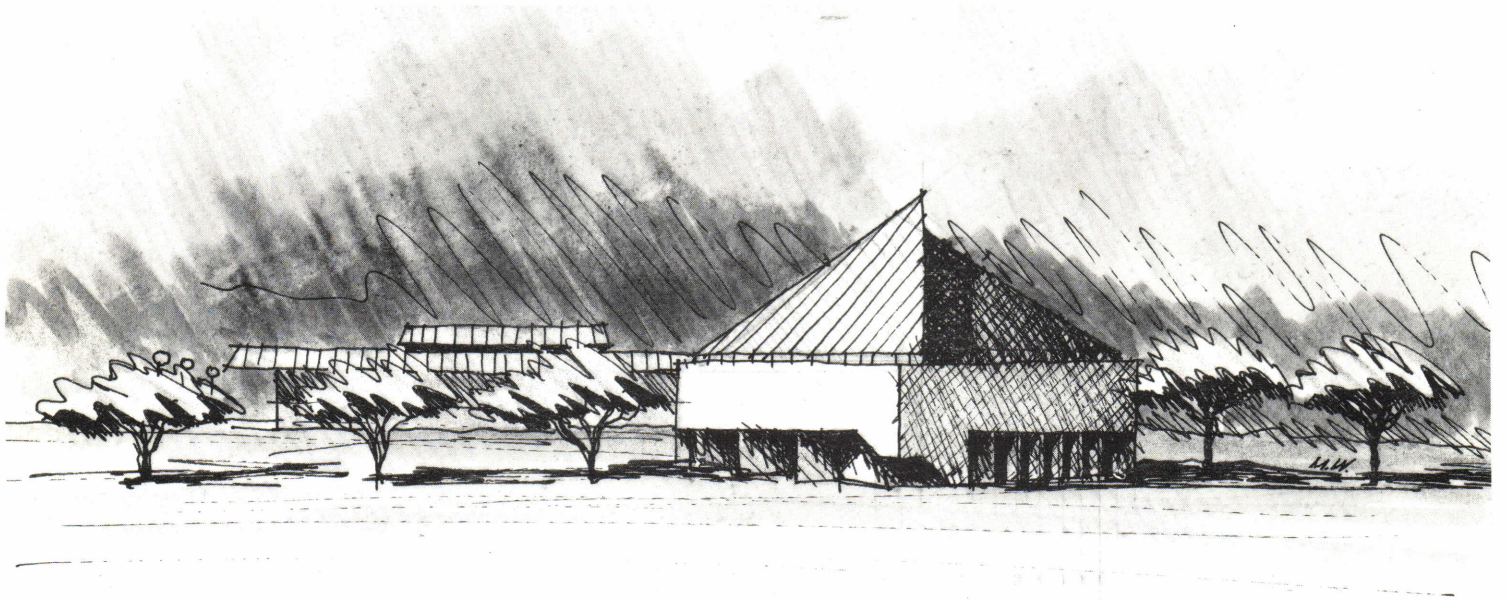
### Classroom Pod, Greensboro Day School

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

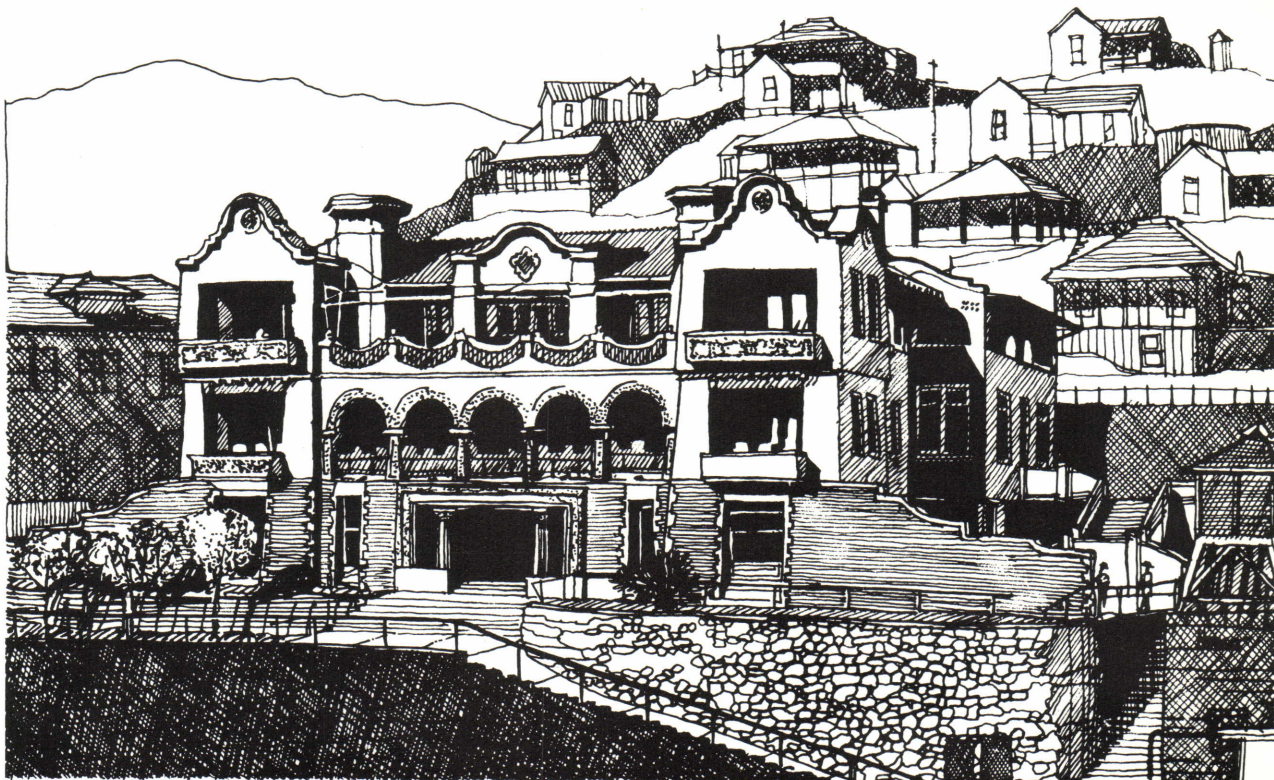
### **Study Sketch of Landmark Plaza**

*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

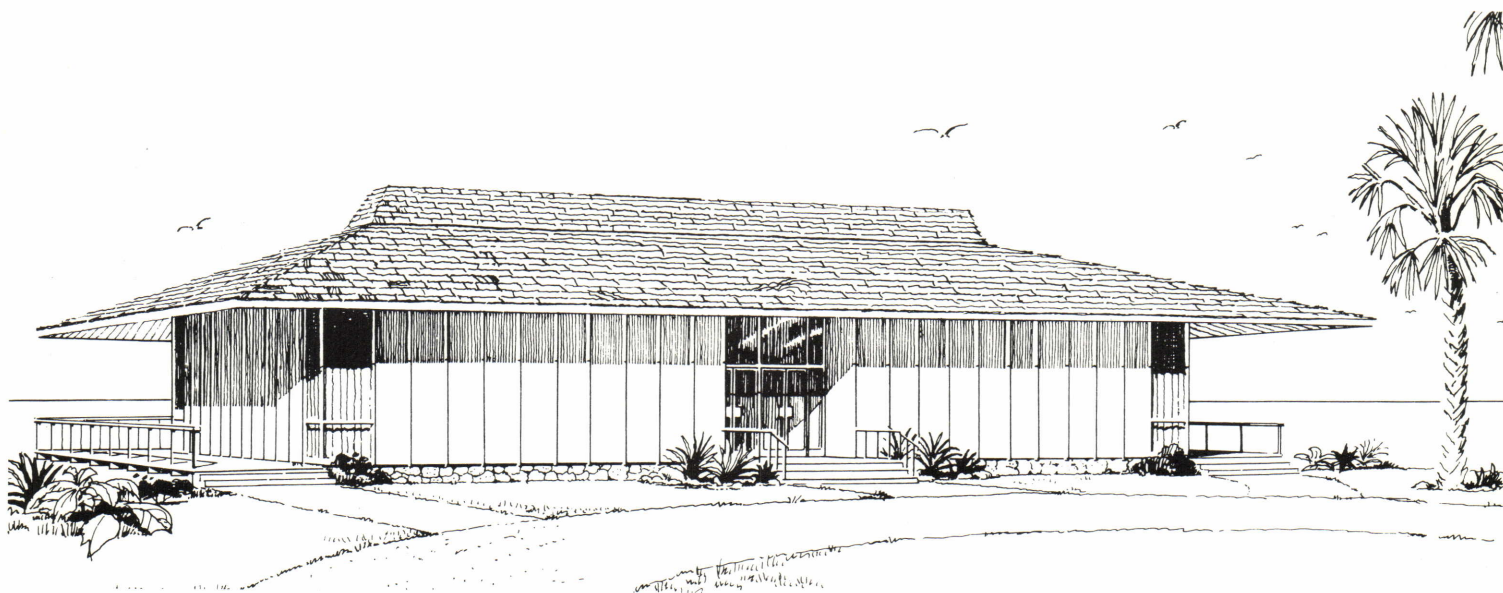
coincides with the creation of the "community".

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.

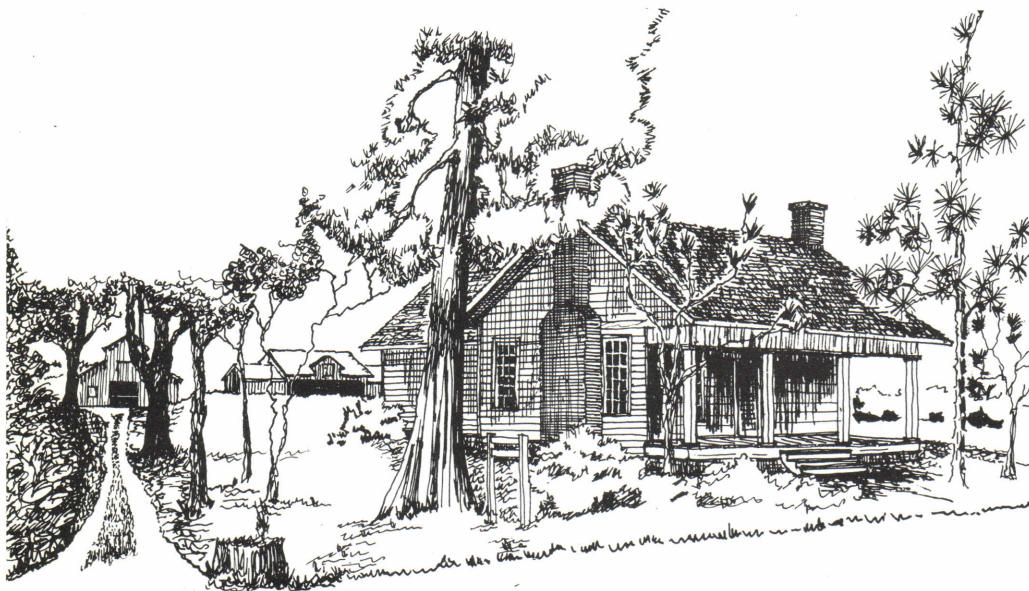
**Beach Club House, North Carolina Coast**

*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.

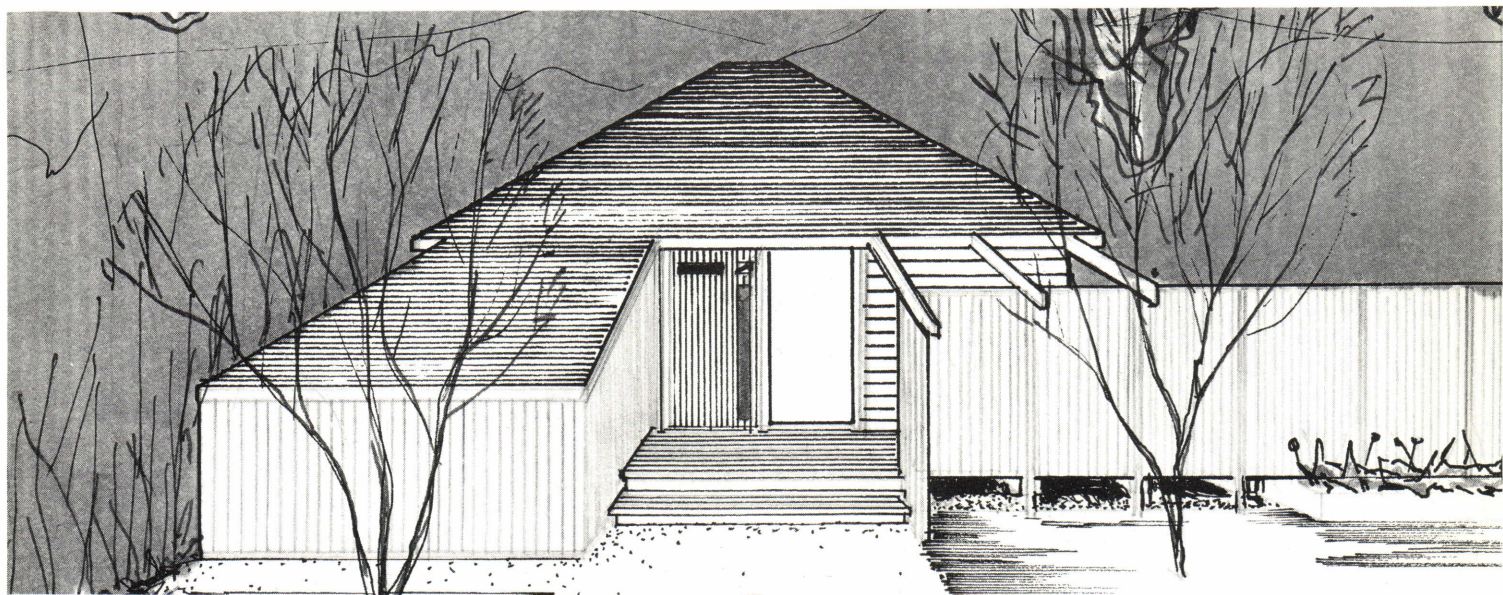
**Central Gallery Academic Building,  
Lenoir Community College**

*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**

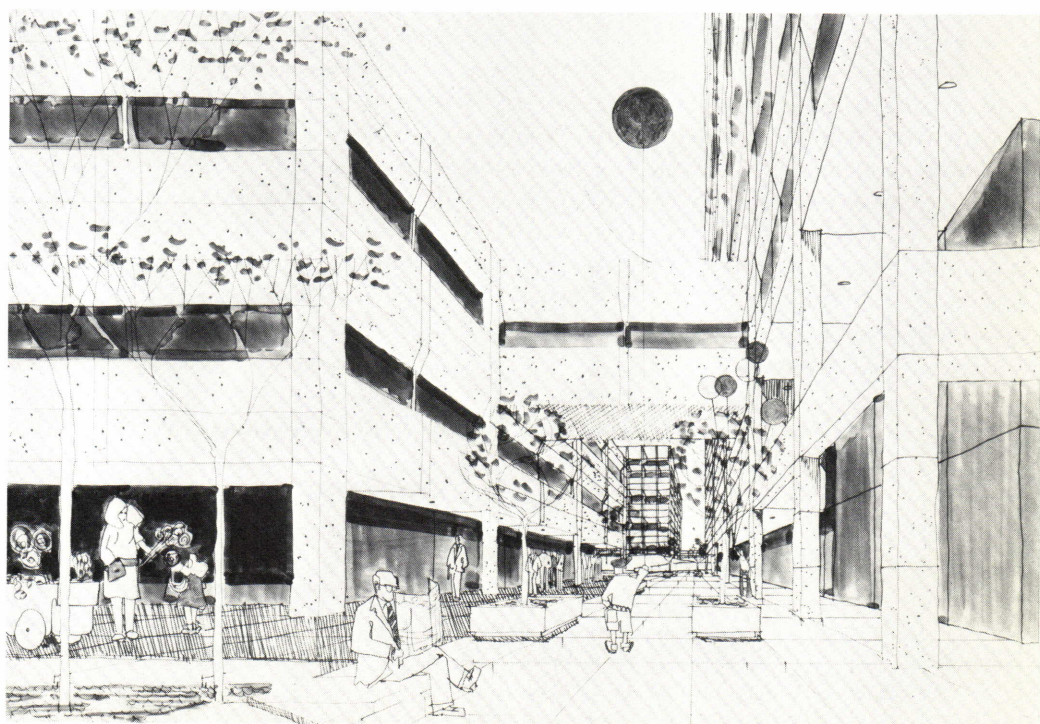
*Paul K. Thames — 1972*

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.

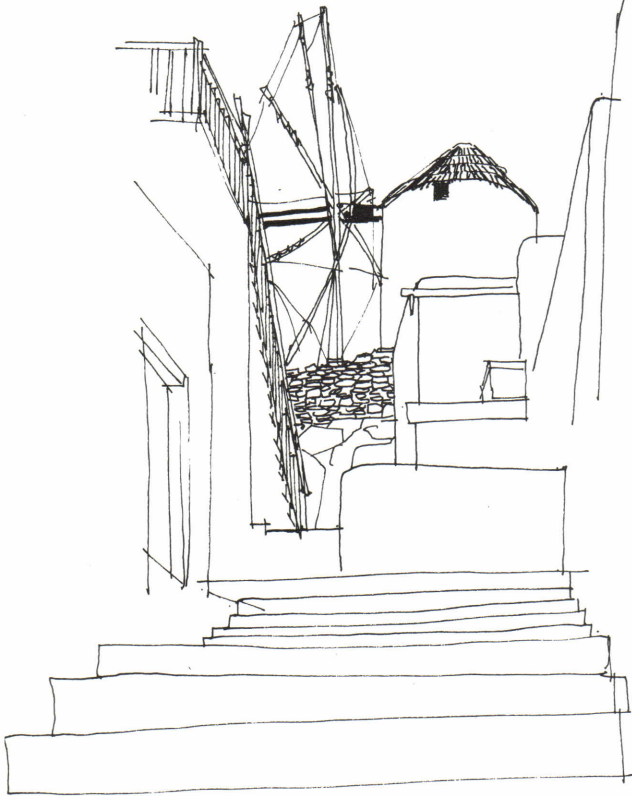




**Mykynos, Greece**

*Marley P. Carroll — 1970*

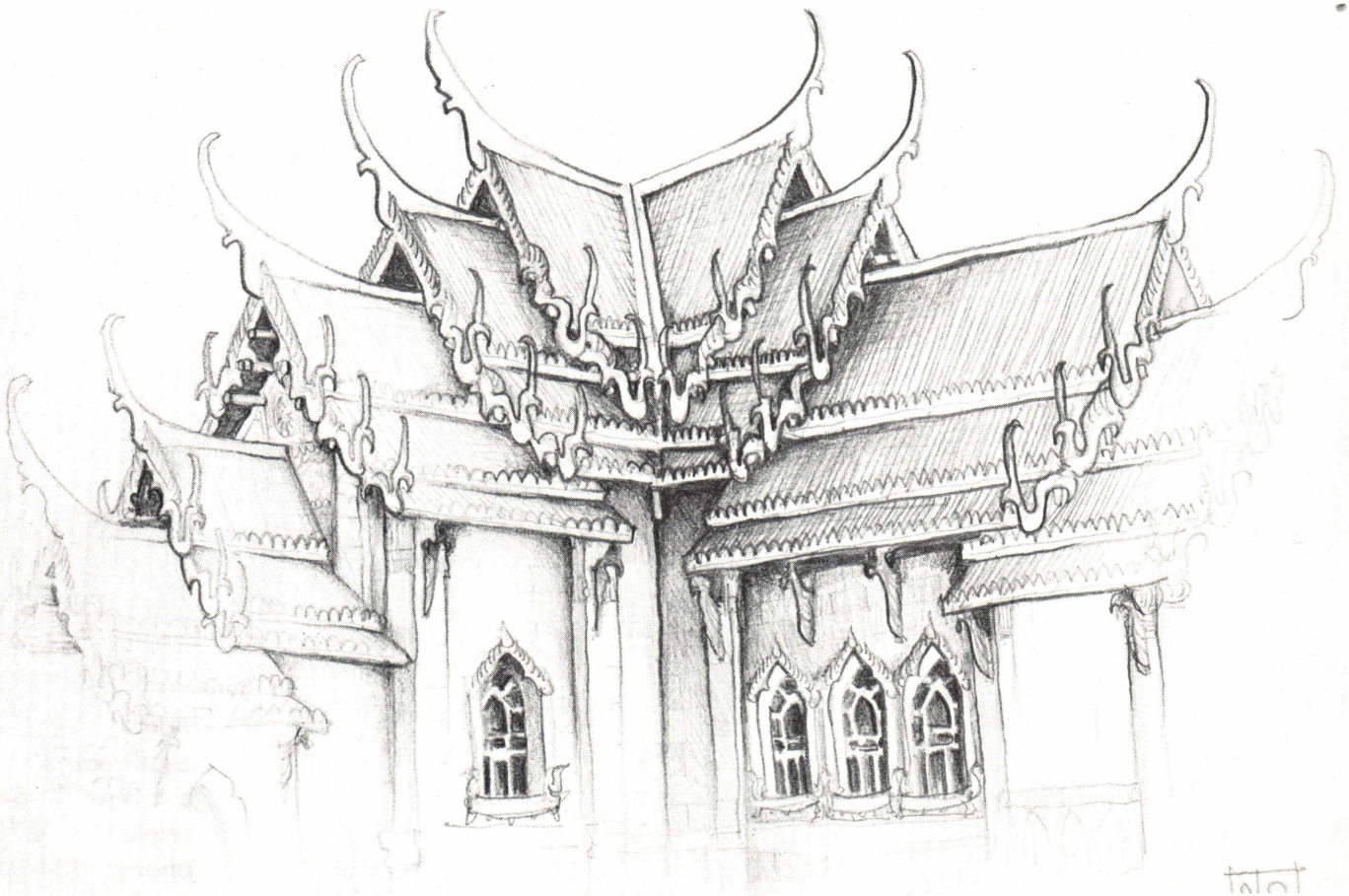
One of a series during 1970 vacation.



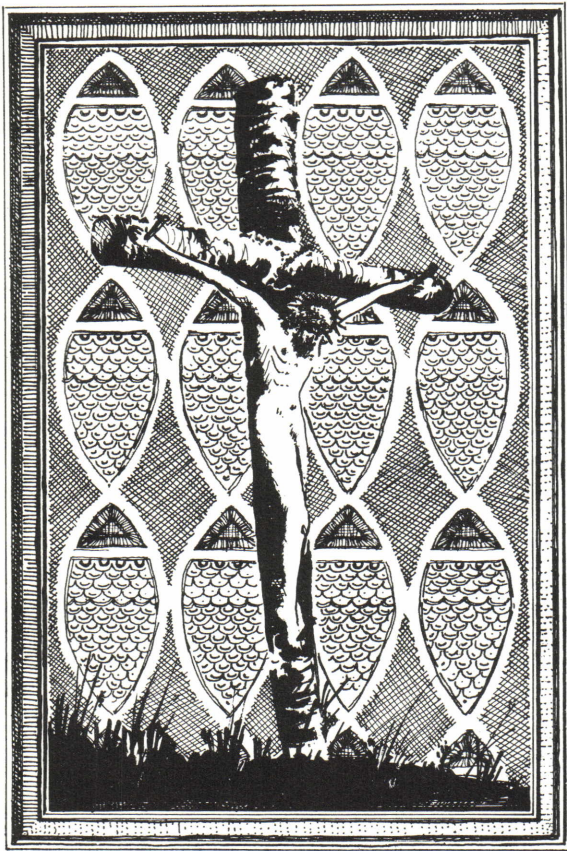
**Detail of Wat Benchamabopitr  
(Marble Temple), Bangkok, Thailand**

*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.





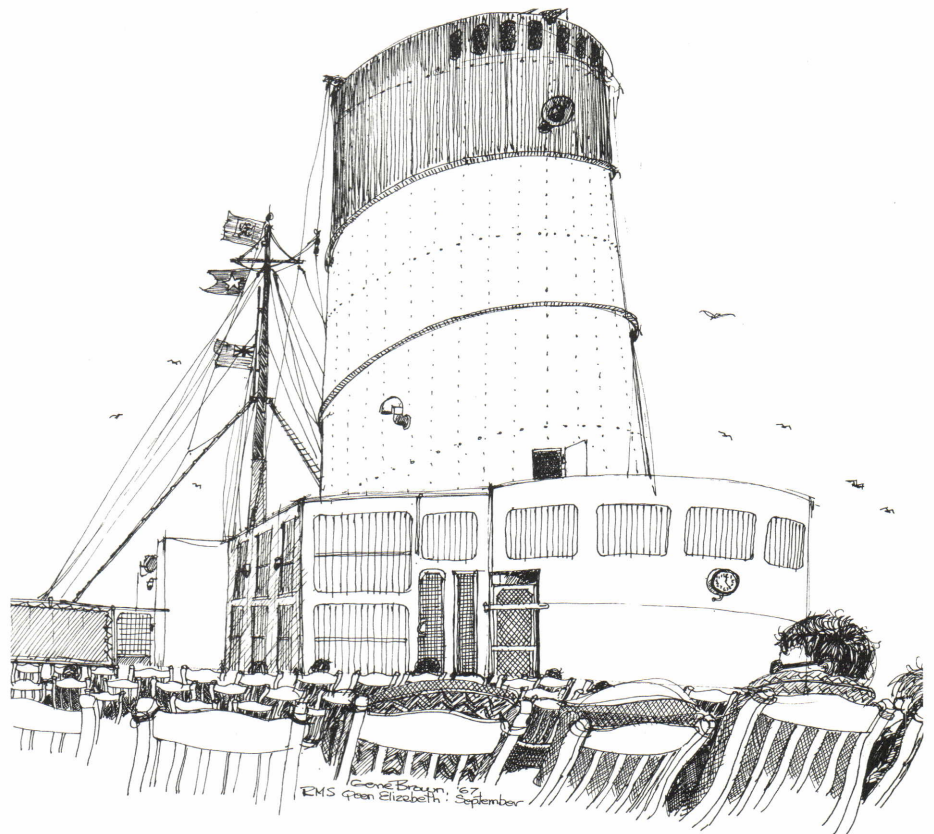


**Pawley House, Pawley's Island, S. C.**

*Ralfe 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.

*Pawley House, Pawley's Island S.C.  
Middle 18th Century*



**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.

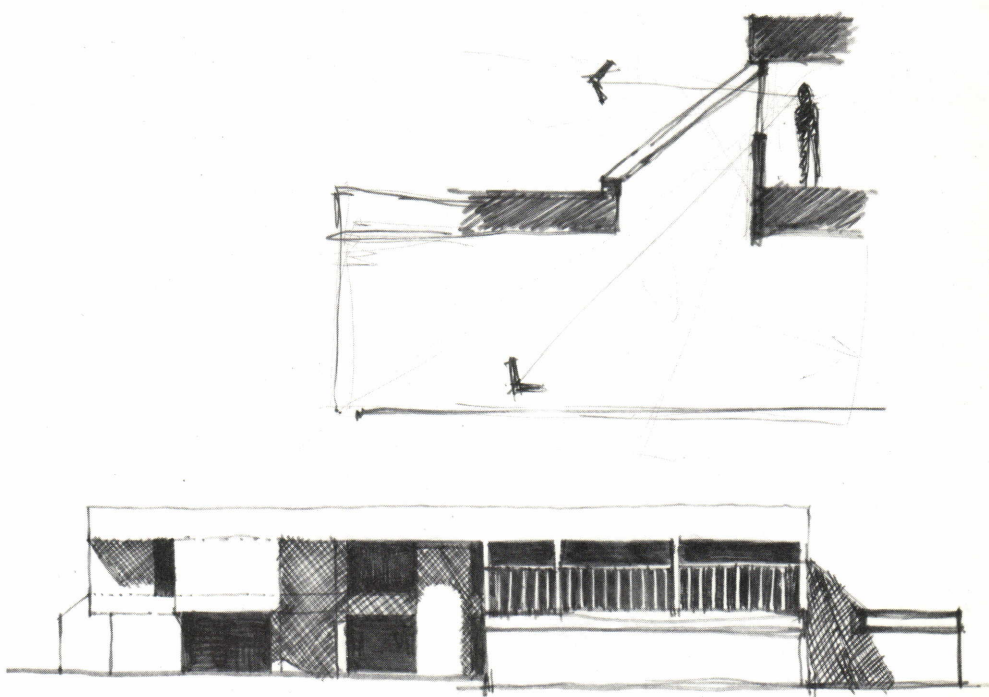
*Eugene Brown '67  
RMS Queen Elizabeth: September*



**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**

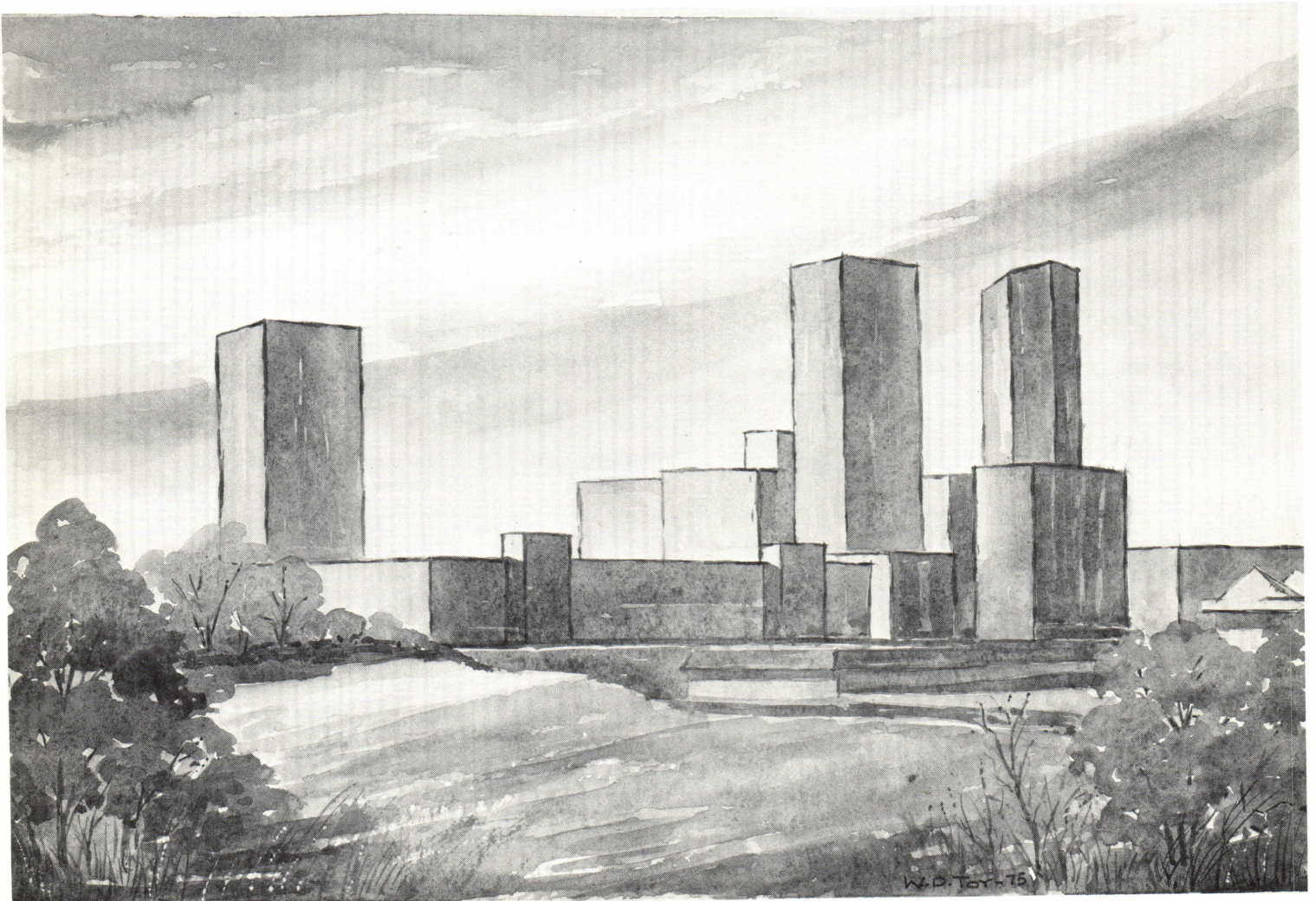
*Terry E. Dalton — 1975*

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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