



An Exhibition of Drawings and Paintings

**Paddington
Sketch Book**

MALCOLM CARVER

Drawings & Paintings of Paddington

Malcolm Carver

© February 2011

Limited Edition Catalogue of Art produced for an Art Exhibition

Two Architects: Ken Woolley AM & Malcolm Carver

Peter Pinson Gallery, Woollahra

Special Thanks to Peter Pinson, Ken Woolley & Wendy Carver,



Following the success of his *previous* solo exhibitions Malcolm continues to capture the essence of his travels with vibrant watercolour paintings and drawings. This exhibition however is closer to home with a preoccupation with light and a variety of subject matter that appears around every corner of Paddington an inner Sydney suburb. Whilst individual work is invariably sold, this catalogue of sketches drawings and paintings encapsulates a body of work. You will be entranced with Malcolm's intriguing poignant images with his story that endeavours to capture the very memorable icons and images of Paddington.



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PADDINGTON SKETCHBOOK

Paddington is a special place, a small residential suburb, within 3km of Sydney in Australia. I was born at the Royal Hospital for Women in Paddington, and I returned from growing up in the leafy, wide open northside suburb of Pymble, to study at East Sydney Technical College, a stones throw from Paddington. The College was the old colonial Darlinghurst Gaol, an impressionable and appropriate institution to study architecture. The College is now the National Art School, (see sketch of central library building below) another formidably creative environment. Our architectural block, originally housed the former hanging cells, another rather ominous omen to begin an enjoyable but shackled career in architecture.



TYPICAL CLASSIC TERRACE HOUSE

Pencil Drawing Strathmore Paper 185 gsm HP
wxh 160mm x 280mm

1

THE ICONIC SYMBOLS

Whilst the Paddington Town Hall clock tower is the iconic beacon, the symbolic image of this special place is that of the ubiquitous **terrace house**. My love of terrace houses probably began in 1967 with my first architectural job with Stafford Moor & Farrington at North Sydney in a pair of terrace houses at 77 Berry Street North Sydney(now demolished). After 3 years I moved in 1970 to another architectural practice in a large group of three united terrace houses at 10 Ridge Street North Sydney to work with Ancher Mortlock Murray & Woolley. This was one of the most exciting architectural offices in Sydney in the seventies and it gave me the opportunity to be involved in many significant projects.



PHOTOGRAPHS

Far Left Ridge Street North Sydney and Left is the Terrace House in West Street North Sydney which was renovated in 1978



THE ICONIC TOWER

Watercolour Arches Paper 300gsm HP
wxh 260mm x 760mm

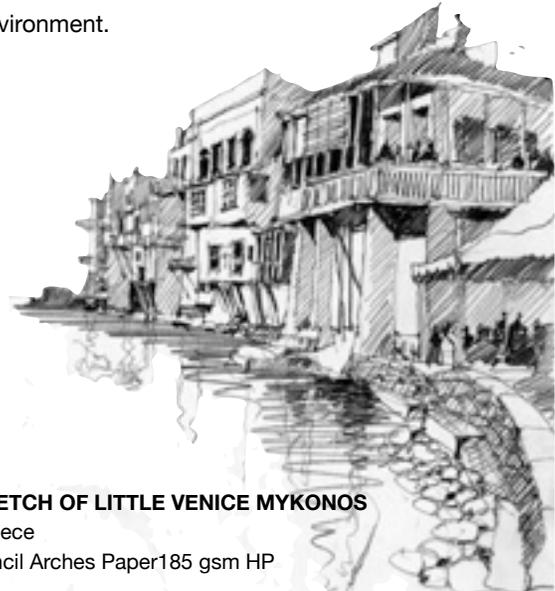
2



RECENT SKETCH OF 'FALLINGWATER' 1936
Frank Lloyd Wright Architect, Pennsylvania USA
Pencil Arches Paper 185 gsm HP

THE INSPIRATION TO SKETCH

While employed with the firm of Ancher Mortlock Murray & Woolley and in particular with Ken Woolley, I was inspired to sketch and loved to see his tiny match box size drawings appear on my board each day with further ideas for analysis and development of a project. Along with Ken's travel sketches, his inspiration led to a life long journey or architectural pilgrimage to travel and sketch some of the world's great contemporary and historic architectural icons. The journey continues today as a privilege to seek, discover, travel and capture moments in the built environment.



SKETCH OF LITTLE VENICE MYKONOS
Greece
Pencil Arches Paper 185 gsm HP



OIA VILLAGE IN SANTORINI

Greece

Fibre Tip Pen Cartridge Paper 145 gsm

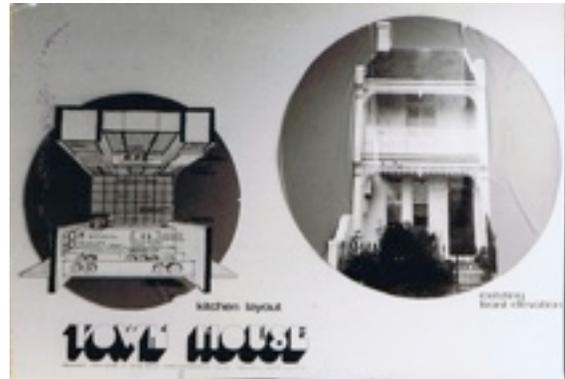


TERRACE HOUSING

Without conscious planning, my connection with terrace houses seemed always to be present. Back in my days as an architectural student, one of my most enjoyable projects was the internal reconfiguration of a terrace house in Heeley Street Paddington. Then in the mid seventies, after graduation I had the wonderful opportunity of living in a grand Charles Nash Terrace in Regents Park in London. After returning from this post graduate, obligatory 3 year stint in London and Europe, our first home was a terrace house in Crows Nest. We extensively rebuilt this internally, to bring it into the 20th Century, around an often bemused young family, who were living in a semi ruin for two years.

ROW OF TERRACES

Watercolour Arches Paper 185 gsm HP wxh 260x120mm



PROJECT IN UTS YEAR 2 1969

Presentation Board



CASCADE ST TERRACE

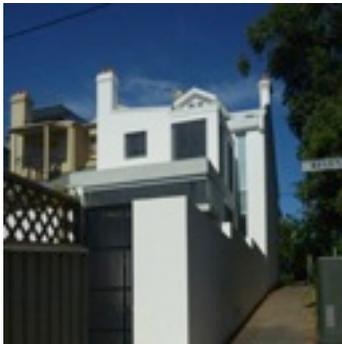
Pencil Drawing Strathmore Paper 185 gsm HP
wxh 160mm x 280mm

3



LADIES BICYCLE

Watercolour Arches Paper 185 gsm HP
wxh 85mm x 85mm



OLD & NEW

Whilst never having ever actually lived in Paddington it has been a favorite haunt and place for me to sketch, wander and discover during the past forty years. During that time I have enjoyed watching this special place as it has been significantly renovated and rebuilt with both eclectic and contemporary styles. These changes successfully manage to become integrated, with the odd terrace left derelict, yet on the whole, it has become fashionable and prestige real estate.



CONSERVATION

Yes, thanks to a strong conservation movement, invariably led by the Paddington Society, the fundamental character of this special place has been retained as an integrated village with most of its early colonial charm intact. The revival of a new renaissance to appreciate the advantages of an inner city high density community has ensured the revitalization of this model heritage suburb.

There are always the shortcomings of older dwellings with rising damp, dubious cracks, peeling paint, failing lathe and plaster ceilings and services well past their use by date. However no matter how disparaging it is to some, there always seems an ever increasing naivety and desire for the uninitiated and professionals to continue to renovate, help maintain and create the desire and demand for buying a Paddington Terrace.



THE SOCIETY INC WINDOW

Watercolour Sketch Cartridge
Paper 85 mm sq





FIVE WAYS & HEELEY STREET.

Pencil Drawing Strathmore Paper 185 gsm HP
wxh 160mm x 280mm

5



GURNER LANE SKETCH

Watercolour Arches Paper 185 gsm HP
wxh 100mm x 220mm

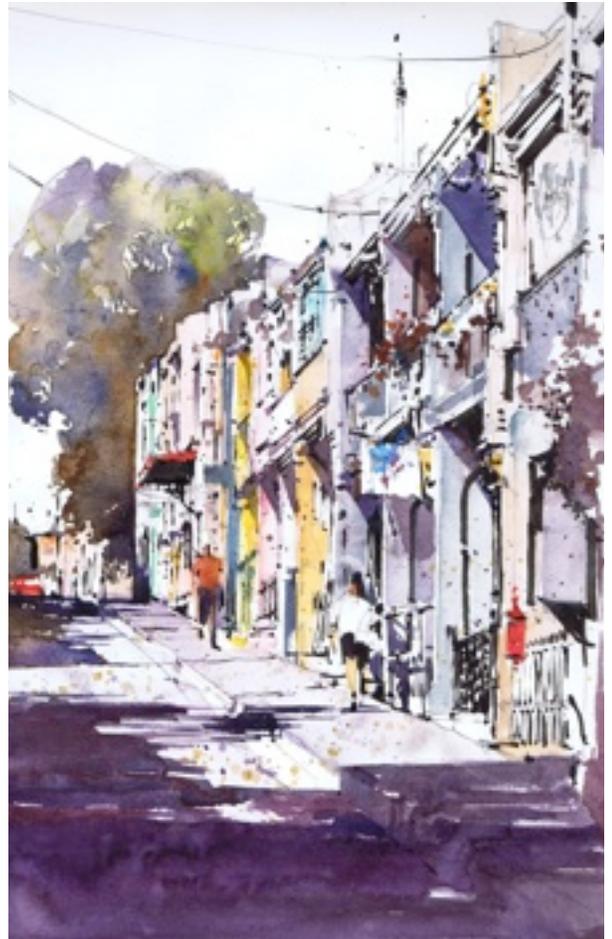
TERRACE HOUSING IN A NEW ERA

Local Planning principles regarding heritage restoration seem at long last to have matured and moved on from strict curatorial adherence to religiously reinstate matching past elements for restoration standards. Today however, there appear to be many more credible contemporary infill developments integrating back into the streetscapes and lane ways.

Just being old and restoring 'charm' through avid detailing of the past has evolved into new repertoire or language with charms of contemporary interpretation. The new is increasingly more evident and has mostly been successfully integrated into all parts of Paddington. This seems in no way to detract from the predominant and delightful character of the original past.

Together it begins to reflect a coming of age with both old and new rather like integrating an excellent antique piece of furniture in a modern interior or vice versa.





WILLIAM STREET TERRACES

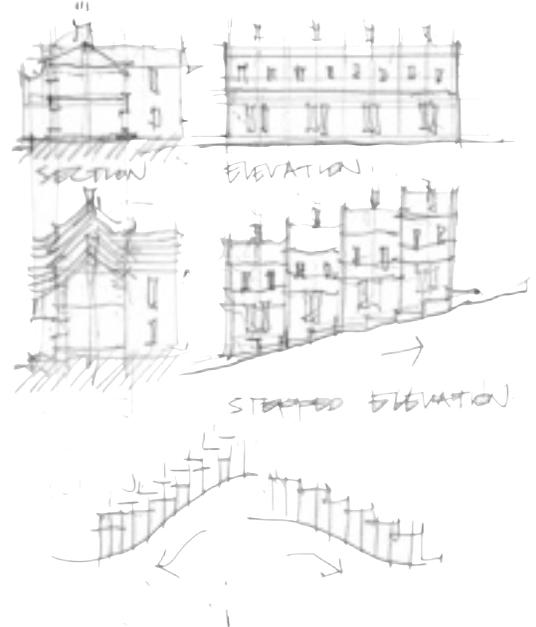
Watercolour Arches Paper 185 gsm HP
wxh 160mm x 280mm

6

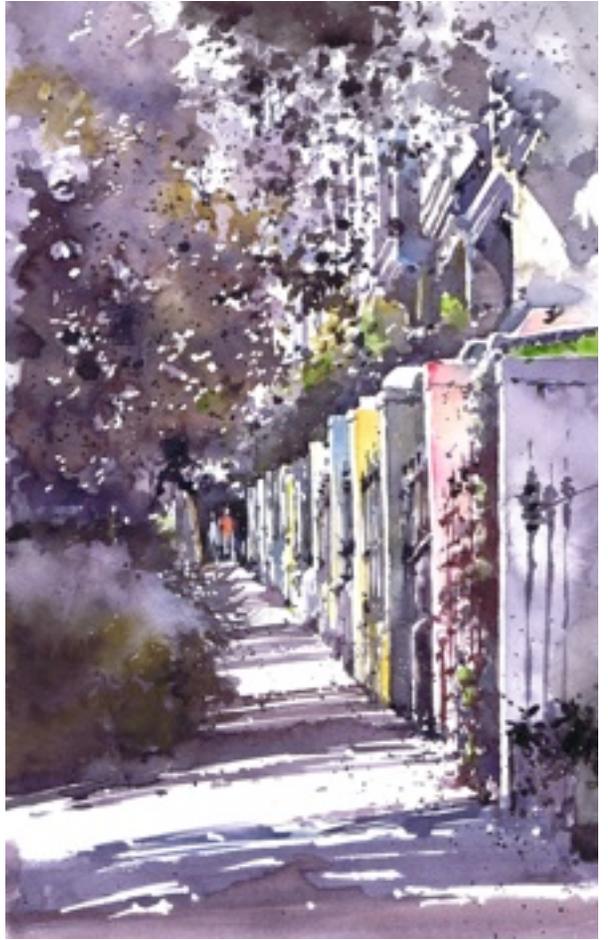
MODULAR HOUSING

How then has this form of housing, originally workers cottages, been successfully transformed into a contemporary much sought after and desirable place to live? The original fundamental building principles were well suited to a hilly landscape, tough economic reality and our climate. With the principle of two parallel walls the archetypal terrace house was able to be built by project builders with few if any architects. Standard readily assembled, like 'Ikea', components of readily and locally made precast building elements, pressed metal ceiling panels, standard windows, doors and cast iron lace and wrought iron fencing were mixed and matched.

The resultant variety is delightful with the standard model terrace grouped, often paired seemingly contoured to a hilly landscape like a beach towel folded over a body. Even as a row of terraces transition around corners of the intersecting streets they provide a bookend to the repetitive form like well known 'Warwick Terrace' below.



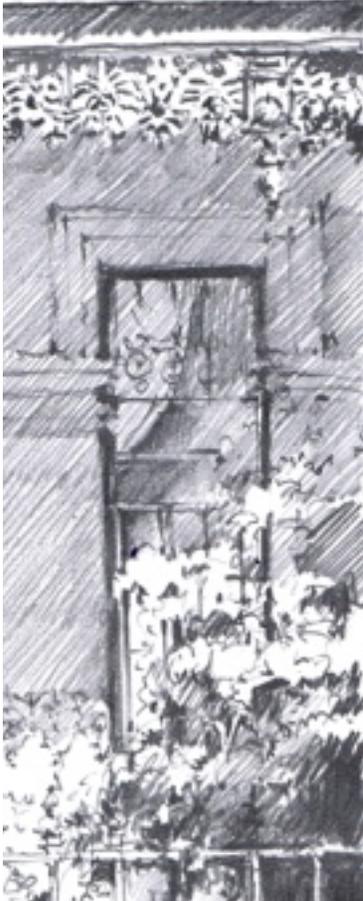
TERRACE HOUSE MODULES



STEPPED TERRACES.

Watercolour Arches Paper 185 gsm HP
wxh 160mm x 280mm

7



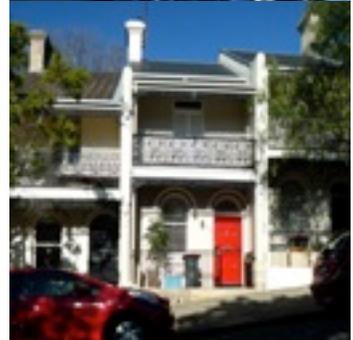
INDIVIDUAL IDENTITY

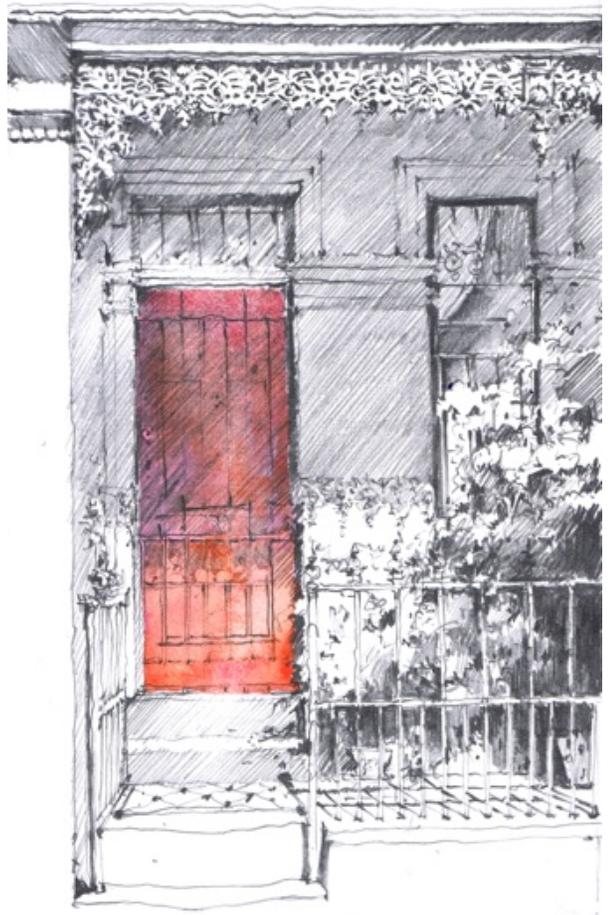
Each dwelling has, whilst meeting the apparent need for occasional self expression, a seemingly harmonious charm with repetition of form, with respectful, though sometimes different adornments.

Together they are one form snaking over hills and down the other side, yet individually they also evoke the archetypal image of an 19th C Aussie house and home. To have withstood the tides of time to the 21st C and to be revitalized, or remain in a state of 'about to be revitalized' (yet again), is testament to a significantly successful and adaptable, long lasting and proven sustainable building system.

DETAIL OF THE RED DOOR

Watercolour Arches Paper 185 gsm HP
wxh 160mm x 280mm





THE RED DOOR

8

Pencil & Watercolour Arches Paper 185 gsm HP
wxh 160mm x 280mm

DESIGN PRINCIPLES

Many fundamental and contemporary housing design principles of today are innately adopted in the original typical terrace house. The small yet often grand entrance from the street takes up a minimal percentage of the block to the public side of a house, thus maximizing the greater percentage, as private indoor or outdoor space.

No windows on the sides, unlike semi detached dwellings, also ensures privacy to main habitable rooms on the ground and first floor. Minimal retaining walls are necessary on sloping sites unlike detached dwelling development.

The standard room proportions, high ceilings, openings between rooms and flexibility of layout have all ensured longevity. The width may vary from large and small terraces yet the principle of catching the prevailing NE Breeze flowing through the house and inevitable strong possibility of picking up morning sun on a front or back elevation can make for a comfortable home.



STANDARD PREFABRICATED COMPONENTS



GURNER LANE

Pencil Drawing Strathmore Paper 185 gsm HP
wxh 160mm x 280mm

seed



THE SEED SHOP WINDOW

Watercolour Sketch Cartridge Paper 85 mm sq

ADAPTABLE HOUSING

The terrace house is remarkably flexible and adaptable and can be used for commercial purposes or home office, which can be an advantage. The ability to open up the living areas to a private indoor and or outdoor garden and the flexibility to reconfigure internal walls and materials, enables contemporary living opportunities.

Natural thermal and inherent environmentally sustainable principles from this form of housing has ensured a considerable new future into this housing form. Part of the vibrant community that exists today can be attributed to flexible mixed use zoning for residential and commercial redevelopment.





FIVE WAYS WALL PATINA.

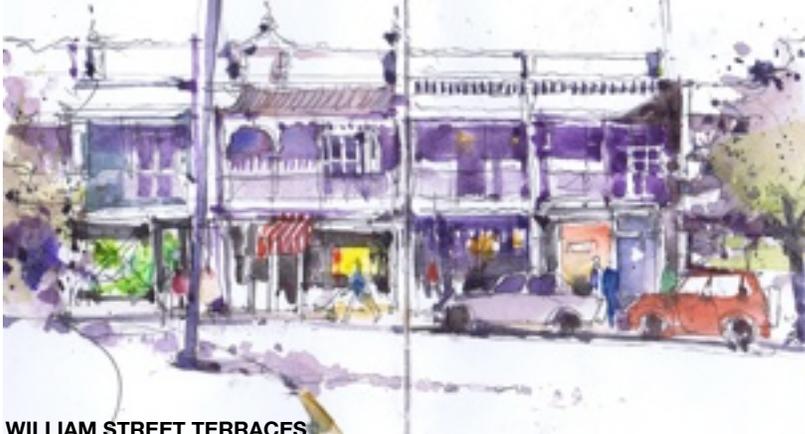
Watercolour Arches Paper 185 gsm HP
wxh 160mm x 280mm

DESIRABLE PLACE TO LIVE & WORK

I may even end up living in Paddington, as we evolve into a lesser demand for space and garden, when maybe the dog too can be downsized to a lap variety. Maybe someone else will have done the hard yards and done their dough refurbishing all those essential service infrastructure items; solved the rising damp, dealt with the cracks that open and shut with the weather and it must have all the conveniences of a contemporary 21st Century villa.

The unknown costs of restoring and bringing a house into the 21sC are often undervalued by new buyers who cannot begin to appreciate the costs of the hard yards in a newly presented terrace with hidden horrors concealed.

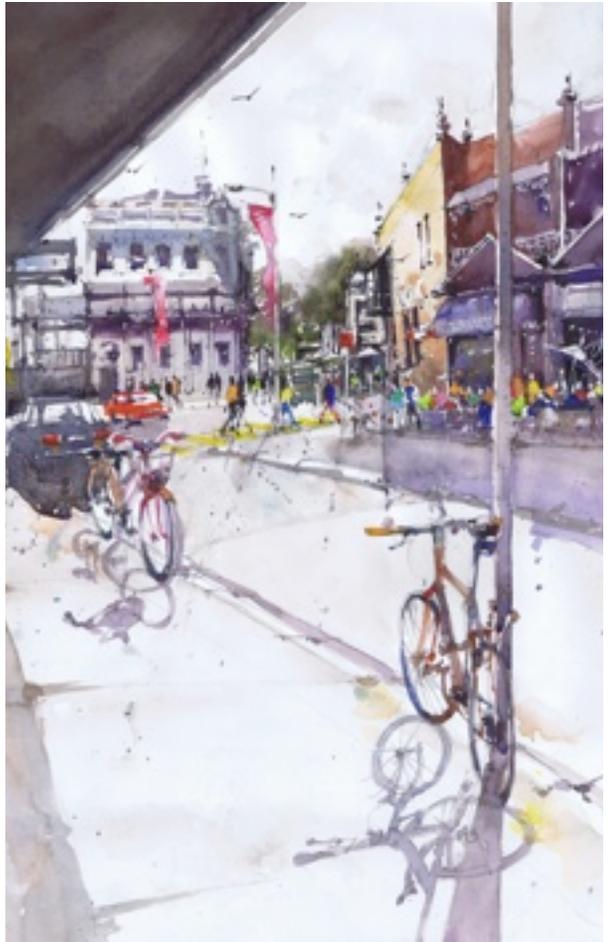
The frustration of going back to bare earth to reinvent the home can be soul destroying and a good test for any marriage to survive the desire to renovate and complete the work. Many terraces remain a work in progress.



WILLIAM STREET TERRACES

Watercolour Sketch Cartridge Paper 85 mm





11

GLENMORE ROAD @ FIVE WAYS.
Watercolour Arches Paper 185 gsm HP
wxh 260mm x 400mm

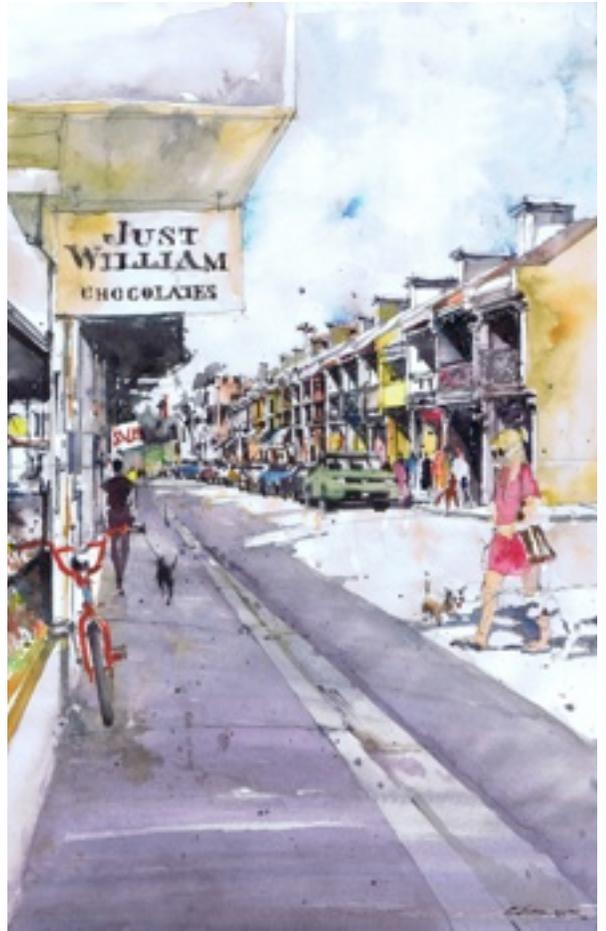


ARTISTS MECCA

Many outstanding artists over time have sought to record the character of Paddington, such as Sail Herman and Cedric Emanuel. The pressure for the artist to illustrate the intricate detailing of cast iron lace is a formidable task. Yet the overriding desire for me, has been to capture the present, not history as such and not so much about the built form per se but the life and character of the nooks and crannies of Paddington as it is today.

Paddington has also become the cultural centre in Sydney for prestigious art galleries, well designed fashion showrooms and accessories.





JUST WILLIAM.

12 Watercolour Arches Paper 185 gsm HP
wxh 260mm x 400mm

CAPTURING THE ESSENCE

Brett Whiteley accomplished some outstanding works in his 30 day trip to Paris, for an exhibition, 'Regard de Côte' in 1990. In these works, he recorded the dog pees on pavements and other little nuances of Paris. I have sought to discover an intriguing and different way of seeing Paddington. To capture the character of the place through wandering the streets, sipping at cafes, seeing bicycles, dogs, people, activities, vistas along and through buildings. Photography alone seems sterile and factual, yet the discipline of stopping, looking, deciphering, and drawing enables another dimension of really enjoying and seeing a place. I have sought through this exhibition to share those experiences, special moments and certain spots I found more pertinent than others. In essence, as a whole collection, it should be more meaningful and feel greater than the sum of pieces to me, and more than any one sketch or a particular painting. Thus the reason for compiling a sketchbook is to retain the spirit of a whole body of work as one and share.







KEEPING A SKETCHBOOK

A sketchbook is a kind of catalogue of sorts, yet maybe, beyond the pictures alludes a story that can be told of what might just comprise a small sample of images that creates an identity of a place. In this case, Paddington, ... such a special place.

Picasso once said that painting itself (as it is generally produced on a chronological timeline) "is like keeping a diary". Owning one piece is also a great memento that can evoke a memory of a particular part of Paddington, or maybe hold a personal memory of what Paddington meant to you, or in this case me.

Either way it serves the purpose and the joy of embarking on taking a line for a walk around Paddington. It does not purport to be the definitive document of Paddington but rather, like other significant developments and buildings that have a classic infinite life, a work in progress by me over time. Long live the pencil !





PADDINGTON BELL TOWER.

Watercolour Arches Paper 300 gsm HP
wxh 160mm x 280mm

BEYOND THE OFFICE

Paddington is a special place indeed, yet it is one special place like many others throughout the world, discovered or about to be rediscovered in my new found world of freedom to travel. No longer am I incarcerated in an office. We have all been liberated by mobile communications to escape, knowing there is an off button. Architecture has been a wonderful career, yet restrictive in some ways to inherently conform to a changing myriad of rules, rules, rules and more rules. Someone once said architecture would be a wonderful career if we didn't have authorities, clients or budgets. Authorities and budgets were a reality to contend with but clients are like the old time patrons of the art and we have experienced many generous and extraordinary supporters over a lifetime to which I am immensely grateful.





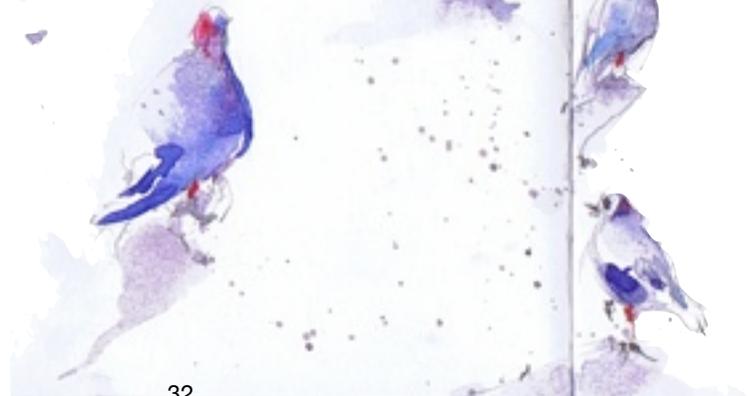
LIFE ON PAROLE

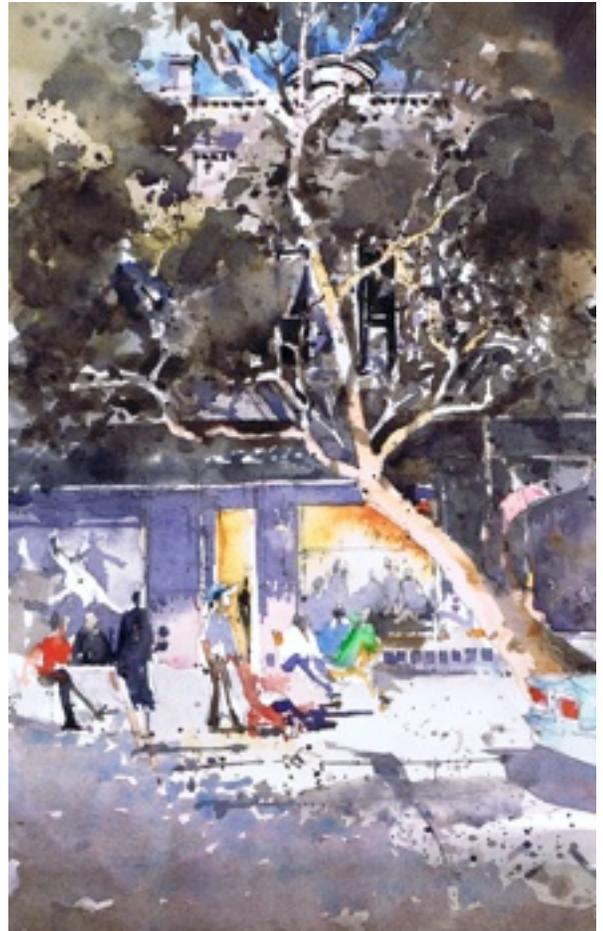
I have recently been released on parole from the successful architectural practice of Scott Carver, that Stuart Scott, Bob Perry and many other talented architects helped create. The firm is going exceptionally well and whilst Stuart and I have been released, we do enjoy hearing snippets of news, such as the firm recently being awarded a major project at The Sydney Opera House. Well done team and best wishes for your future success.

Ultimately the realization dawned that one can't skillfully practice architecture part time, and indulge in full time travel, teaching and painting. Drawing whilst foreign to many young architects since the advent of a computer is a formidable skill I continually strive to master, In some ways, its like golfers in the irrepressible pursuit to master the white ball. I have no intention of pursuing golf, time is too short and travel sketching can be addictive now I am now, thankfully, as free as a bird!..



ANASTASIA CAFE TONAL STUDY.





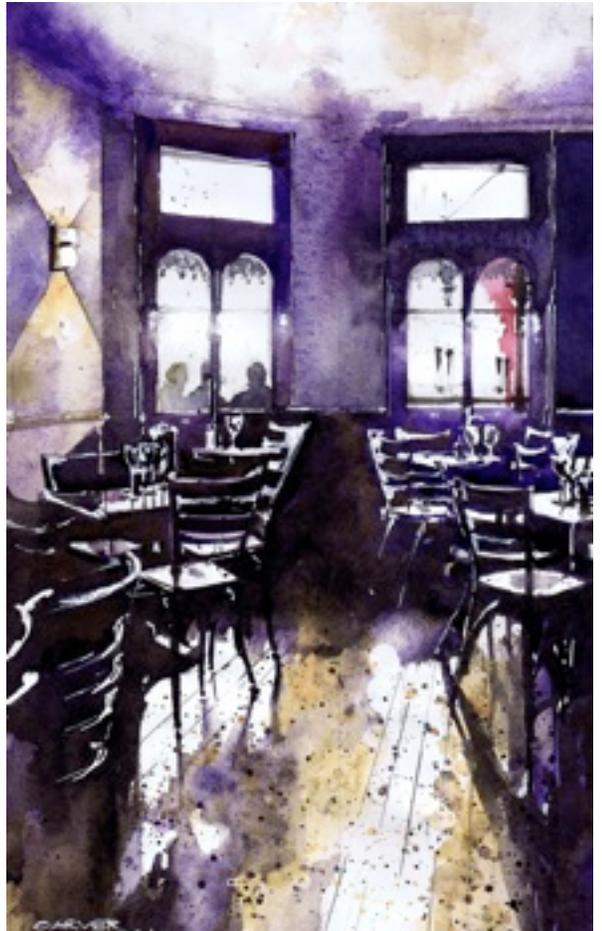
ALIMENTARI CAFE, HOMETOWN AVENUE.

Watercolour Arches Paper 185 gsm HP
wxh 160mm x 280mm



THE CAFE SOCIETY





THE ROYAL HOTEL RESTAURANT
Watercolour Arches Paper 185 gsm HP
wxh 160mm x 280mm

“I hear and I forget. I see and I remember” Confucius



OXFORD STREET CAFE

Pencil & Watercolour Cartridge Paper 145 gsm HP
wxh 200mm x 145mm

SEEING VERSUS SNAPPING

The discipline of the travel journey to a particular place is the enlightenment to learn to look and see around us. It is not the destination per se but along the way one discovers other things which can be more intriguing than the destination planned. As long as there is a purpose you discover the special places unintentionally. In these heady days of living fast and wanting to see more, the joy of stopping to see and draw, imprints an indelible image that is captured forever. I find I can recall images from memory, having drawn something long ago (albeit a touch of fuzziness over time)! That cannot always be said about a camera snap, with the pressure to record, move on and say “I will look at that when I return”. We rarely do so, and look again in an impressionable way. That being said, digital photography is definitely a great tool to capture such things as shadows, or a fleeting moment that can help in studio work or in finishing work started yet incomplete.



OXFORD STREET PADDINGTON
Watercolour Arches Paper 185 gsm HP
wxh 400mm x 260mm

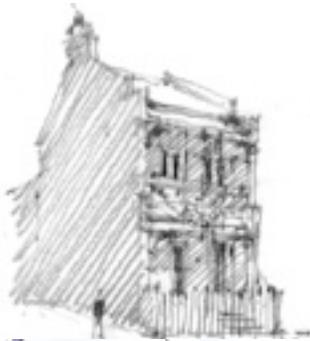
“DRAW... DRAW & DRAW MORE”

As said by the great French artist Edgar Degas to a question from a student as to how to learn to draw .

As the great American painter, John Singer Sargent (USA 1856-1925) once said, and I concur “ You can’t do sketches enough. Sketch everything and keep your curiosity fresh”

Kevin Conner (1932_) an Australian Painter also said "I could live without painting or making sculptures, but I could not live without drawing. Drawing is the basis of everything. I could happily take my sketchbook and draw for the rest of my life and show nobody!!"

Well I have to say that through exhibiting, teaching and drawing, the greatest joy is sharing these drawings and paintings. Like music it is a joy to behold and can be fun too!





ICONIC BEACON
Oil on Canvas
wxh 460mm x 2740mm



STORY TELLING

The collection of work included in this book was prepared for the "Two Architects" exhibition. Whilst it comprises drawings and paintings, together with the words, it begins to tell a story about this special place.

Drawing has been my great joy over a lifetime, with numerous sketchbooks begun and few completed. A new place generates a new slate, and a return to that place necessitates retrieval to carry on the story of that place or country. By and large, I don't intentionally distinguish between a sketch, a painting or a drawing. A painting to me is drawing with a brush. I trust I have sufficiently confused and blurred the boundaries to say we are all motivated in different ways to make our marks. I do hope you enjoy this small snippet of one more Sketchbook in a series of drawings and paintings that, to date, has covered Italy, China and North Africa.

Hopefully now with freedom, a little more passion, a lot more dedicated time to the cause, there may be more to come in the future. Enjoy, be inspired, pick up a pencil or brush, learn to paint, sketch away, and see a new world around us here and now; not later when you get off that life support system. I firmly believe that everyone can learn to draw its like most other skills that are learnt and rarely handed out at birth.



20

UNDERWOOD STREET

Watercolour Arches Paper 300 gsrn HP
wxh 760mm x 260mm





PEOPLE DOGS & BICYCLES

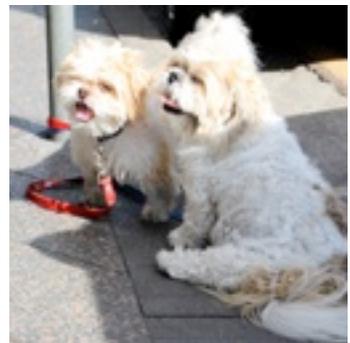
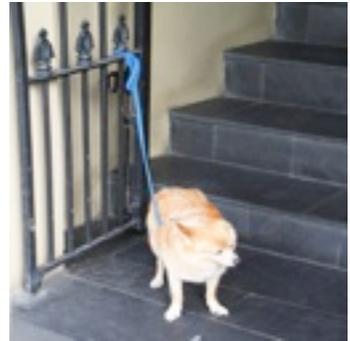
Paddington is a very cosmopolitan world with wonderful, strange, colorful intriguing, fashionable, casual, eccentric, some quiet, mostly friendly people, with or without their dogs. Dogs that come in all shapes and sizes. The common and popular mode of transport is no doubt the bus and car but pedestrian movement and bicycles have begun to be fashionable and more practical given the narrow streets and laneways.

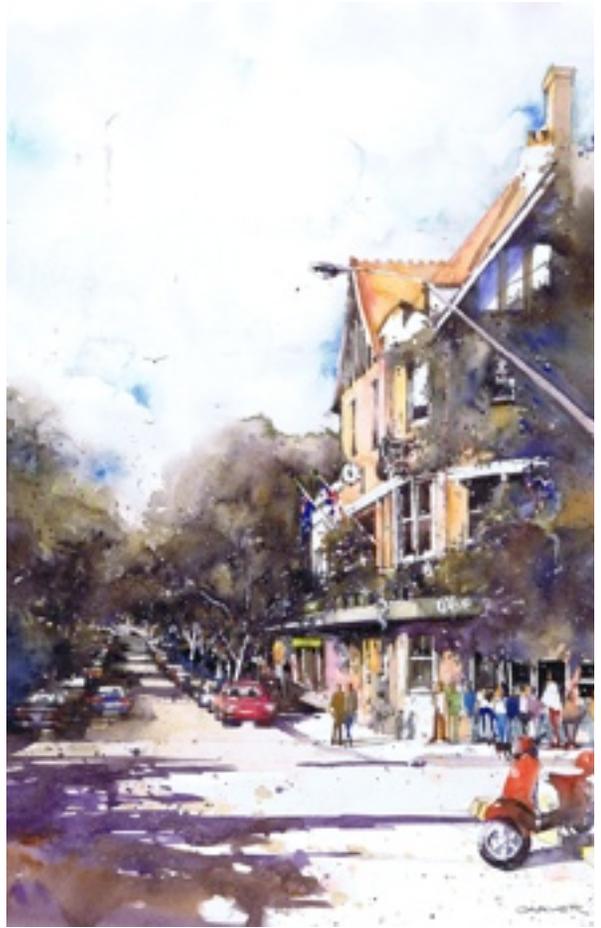


LORD DUDLEY HOTEL

Located in 236 Jersey Road, the Lord Dudley Hotel is modeled on the classic, old english pub A pleasant warm & cosy local pub though not when the English are winning the cricket! The footpath is a popular spot for those patrons who chat, watch the world go by, enjoy a tippie, smoke and some are rather attached to their dogs by a short lead.

Inside there is a delightful lass called Claire who found my lost sketchbook and I remain grateful for her discovery.





21

LORD DUDLEY HOTEL
Watercolour Arches Paper 185 gsm HP
wxh 260mm x 400mm



Page	No	Title	Medium	Paper	Size mm)
1	1	Typical Classic Terrace House	Drawing	Strathmore hp 185gsm	160x280
3	2	The Iconic Tower	Watercolour	Arches hp 300gsm	260x750
7	3	Cascade Street Terrace	Drawing	Strathmore hp 185gsm	160x280
9	4	Union Street	Watercolour	Arches hp 185gsm	760x260
11	5	Five Ways at Heeley Street	Drawing	Strathmore hp 185gsm	160x280
13	6	William Street Terraces	Watercolour	Arches hp 185gsm	160x280
15	7	Stepped Terraces	Watercolour	Arches hp 185gsm	160x280
17	8	The Red Door	Drawing	Arches hp 185gsm	160x280
19	9	Gurner Lane	Drawing	Strathmore hp 185gsm	160x280
21	10	Five Ways Wall Patina	Watercolour	Arches hp 185gsm	160x280
23	11	Glenmore Road @ Five Ways	Watercolour	Arches hp 185gsm	260x400
25	12	Just William	Watercolour	Arches hp 185gsm	260x400
27	13	Regent & Renny Street	Drawing	Arches hp 185gsm	160x280
29	14	Paddington Bell Tower	Watercolour	Arches hp 185gsm	160x280
31	15	Caledonia Lane	Drawing	Arches hp 185gsm	160x280
33	16	Alimentari Café	Watercolour	Arches hp 185gsm	160x280
35	17	The Royal Hotel Restaurant	Watercolour	Arches hp 185gsm	160x280
37	18	Oxford Street Paddington	Watercolour	Arches hp 185gsm	400x260
39	19	Iconic Beacon	Oil	Canvas	460x2470
41	20	Underwood Street	Watercolour	Arches hp 185gsm	760x260
43	21	Lord Dudley Hotel	Watercolour	Arches hp 185gsm	260x400

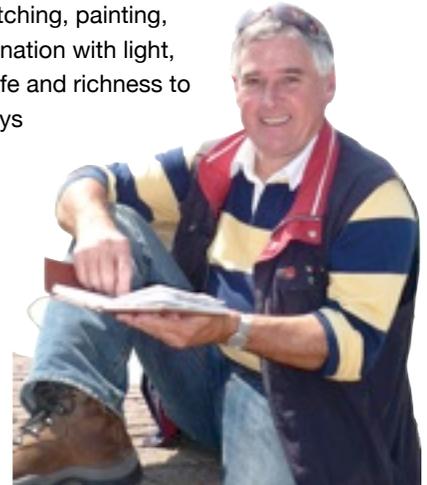


Malcolm Carver is an Architect and former Principal of Scott Carver Pty Ltd. who is now obsessed with watercolour painting, drawing and teaching around the world in workshops whilst travelling in search of new images.

His passion for architecture is only matched by a keen interest in sketching, painting, video and photography. With an eye for detail in buildings and a fascination with light, Malcolm is increasingly pursuing the immediacy of painting to bring life and richness to his art. He draws and paints constantly with a immense passion always seeking to communicate graphically and capture the essence.

Malcolm's paintings are highly acclaimed and his work has been exhibited in solo exhibitions in Sydney, of Italy, China and North Africa and many group exhibitions. He became a member of the Australian Watercolour Institute in January 2007 and has exhibited annually with the AWI and in many group exhibitions.

Malcolm has won numerous awards for his work and highly regarded in collections around the world.





Kenneth Woolley AM



Malcolm Carver

**Two Architects
Drawings of Paris, Paintings of Paddington**



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