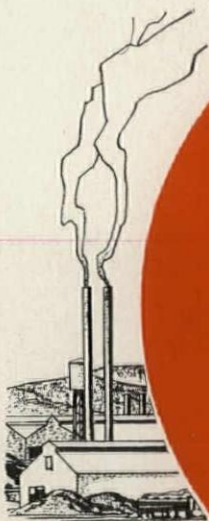




PENCIL POINTS

FEBRUARY
1934

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PENCIL POINTS

Volume XV

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Number 2

The Sketches of George W. Neff

One of the keenest pleasures we have enjoyed through the years of PENCIL POINTS' existence has come to us through the privilege of presenting to our readers from time to time the work of young men of exceptional promise in the field of architectural design and delineation. It has been surprising that so many unusually talented men have continued to turn up, one after another, each of them demonstrating his brilliance in a different way and all maintaining an astonishingly high standard of work.

The latest man to make his bow and be introduced herewith to our readers is George W. Neff, recently returned holder of the Frederick Lewis Sheldon Fellowship in Architecture, who was born in Philadelphia September 27th, 1907. He graduated in 1925 from Central High School, Philadelphia's oldest and most renowned public High School, having won one of the City Scholarships to the University of Pennsylvania because of his high standing in competition with all the graduates of the various High Schools of Philadelphia. He is one of the very few holders of these Scholarships who has elected to study for a career in Architecture, and in passing it may be worthy of notice that those few seemed to have made the most of their opportunity.

Mr. Neff's work and personality brought him most favorably to the attention of the faculty of the Department of Architecture at the University. In looking backward, he expresses the conviction that his studies and contact with his teachers at the University have given him a foundation upon which his success so far is built and which he feels will be an ever increasingly important factor in his future work. That distinguished water-colorist, Professor George Walter Dawson, and Professor Harry Parker, Head of the Department of Construction, stand out in his memory.

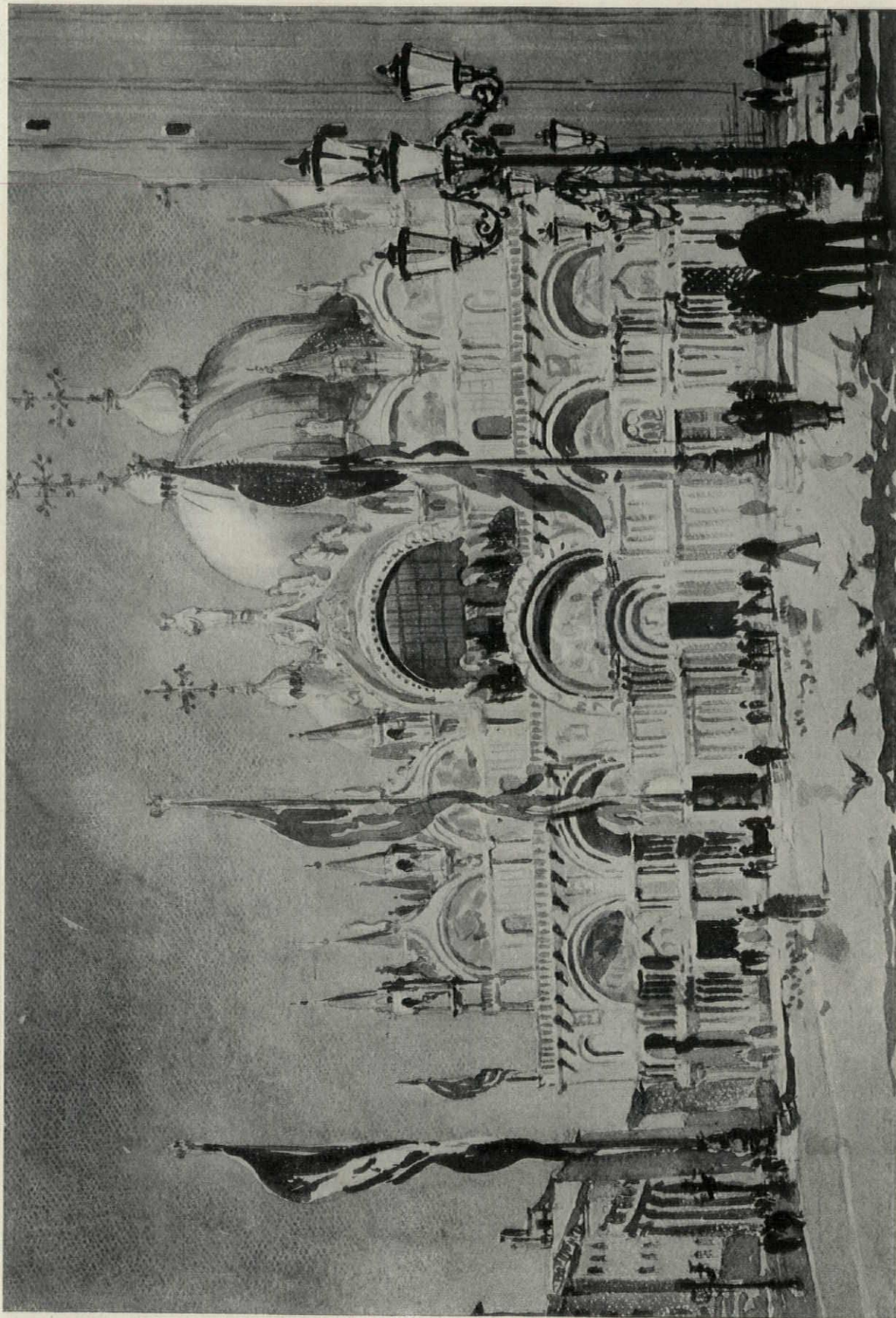
In design his work was consistently meritorious. He achieved brilliance by intensive application and keen ambition for self-development. He possessed that rare combination of willingness and ability to absorb criticism, coupled with a spirit of independence that enabled him to digest it and use it intelligently in the development of his academic projects. Such a student is an inspiration to his teachers, and his critic in Advanced Design, Professor Harry Sternfeld, vividly remembers these qualities in him. Neff's work was especially gratifying to Professor Sternfeld, who himself was a graduate of Central High School in 1907, the year that Neff was born, and who also was the holder of one of the City Scholarships.

So outstanding was Neff's work and so great was his determination that he was able to complete his Post Graduate work in Design during his senior year at the University.

Though he failed to place in the major traveling scholarship competitions, he placed First Alternate in the Graduate Fellowship Competition for advanced work held by the Department of Architecture in 1929. It may be of interest to relate that the two winners of this competition were Charles DuBose, Georgia School of Technology, one of last year's logists in the Paris Prize Competition, and Walter Sanders, Illinois, now teaching at Columbia University.

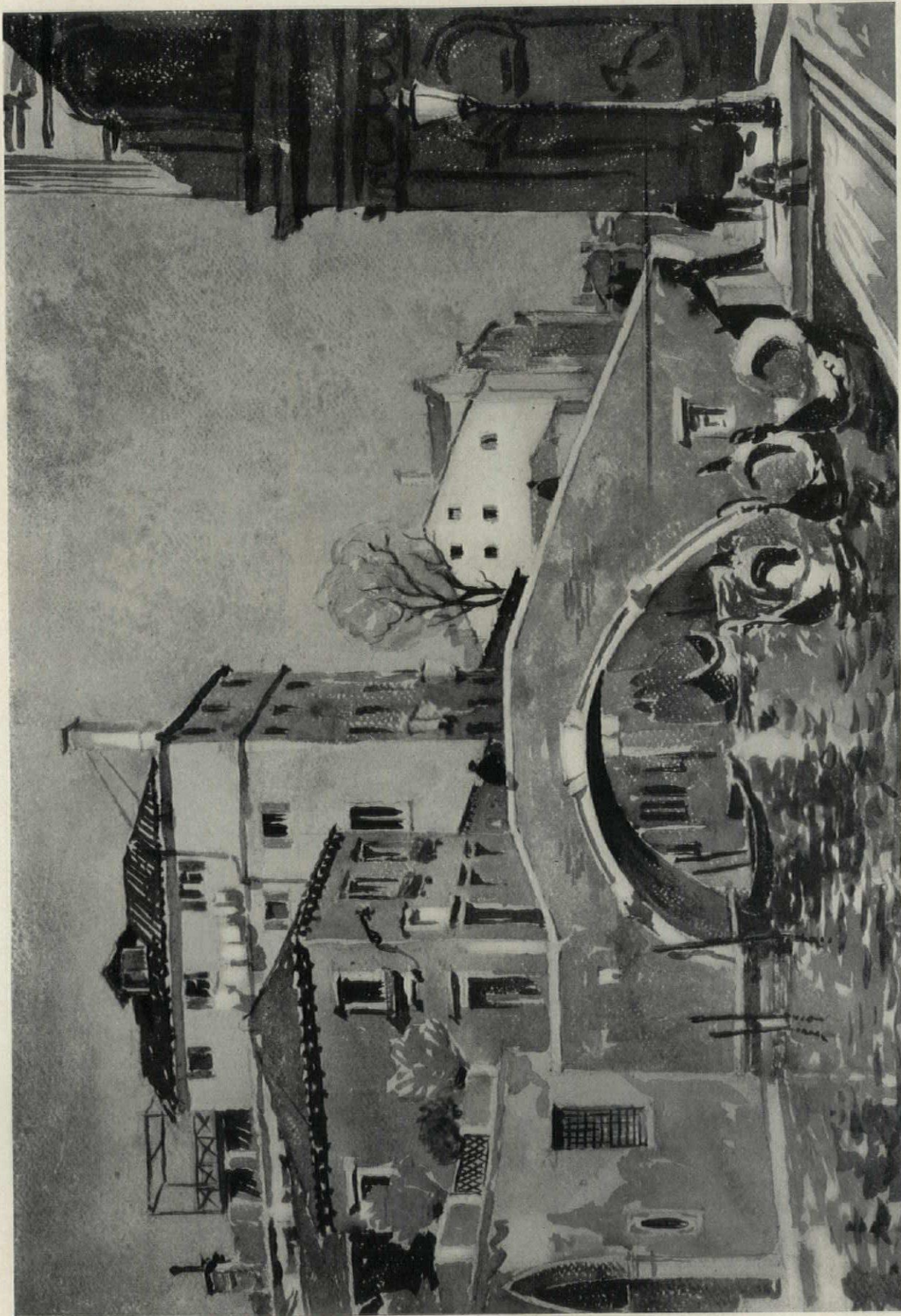
Upon graduation, Mr. Neff entered the office of John T. Windrim, one of Philadelphia's outstanding Architects, where, in his own words, he "learned to respect the high standard of practice set in the office and to appreciate the friendly advice given him there."

In 1931, he gained the distinction of being awarded a Graduate Fellowship to Harvard University. Here his previous training, academic and practical, coupled with his innate enthusiasm and capacity for work and the instruction of his new and able teachers, enabled him to attack new problems with such success that he was awarded three First and one Second Medals on four projects taken collaboratively with students from Harvard, Massachusetts Institute of Technology, and the Boston Architectural Club. These problems were taken under the supervision of Professor Jean Jacques Haffner, brilliant architect, painter, and teacher, for whom Neff has the highest admiration. He also values the contact with Professor Edgell, Dean of Harvard, who contributed to his enjoyment of architecture by his interesting and resourceful lectures on architectural history; and he profited enormously by working under Professor Killam in Construction and Professor Ripley in Water Color. He feels that his stay at Harvard under the tutelage of this group of illustrious teachers, which gave him a more mature and complete outlook in their various fields, was all too short. He received his Master's Degree in 1932, having been awarded the Eugene Dodd medal for proficiency in Freehand Drawing. Upon the completion of his thesis in Design and Construction, he was appointed by the President and Fellows at Harvard College as holder of the Frederick Lewis Sheldon Traveling Fellowship in Architecture. In this capacity he studied abroad during the academic year of 1932-33, visiting most of Europe and Morocco. In his travels he seems to have displayed his usual eager-



FROM A WATER COLOR BY GEORGE W. NEFF
"PIAZZA SAN MARCO, VENICE"

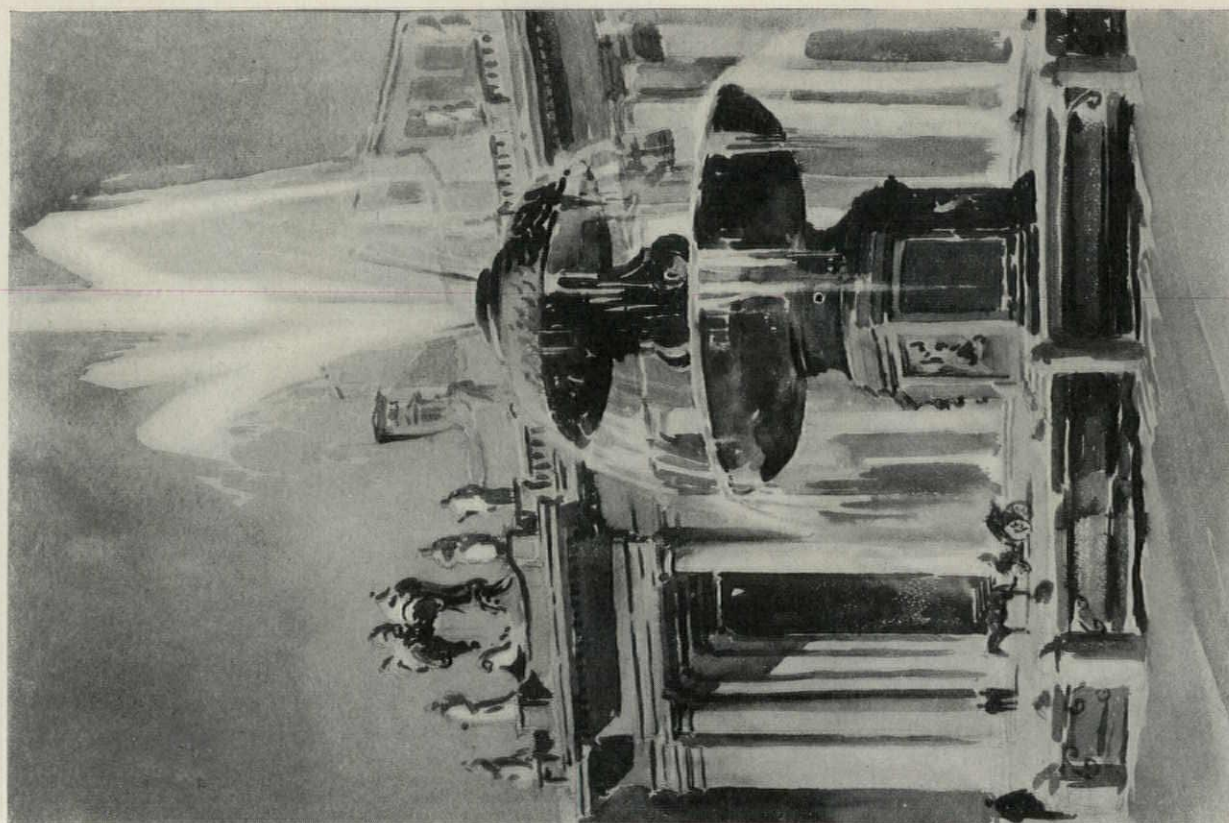
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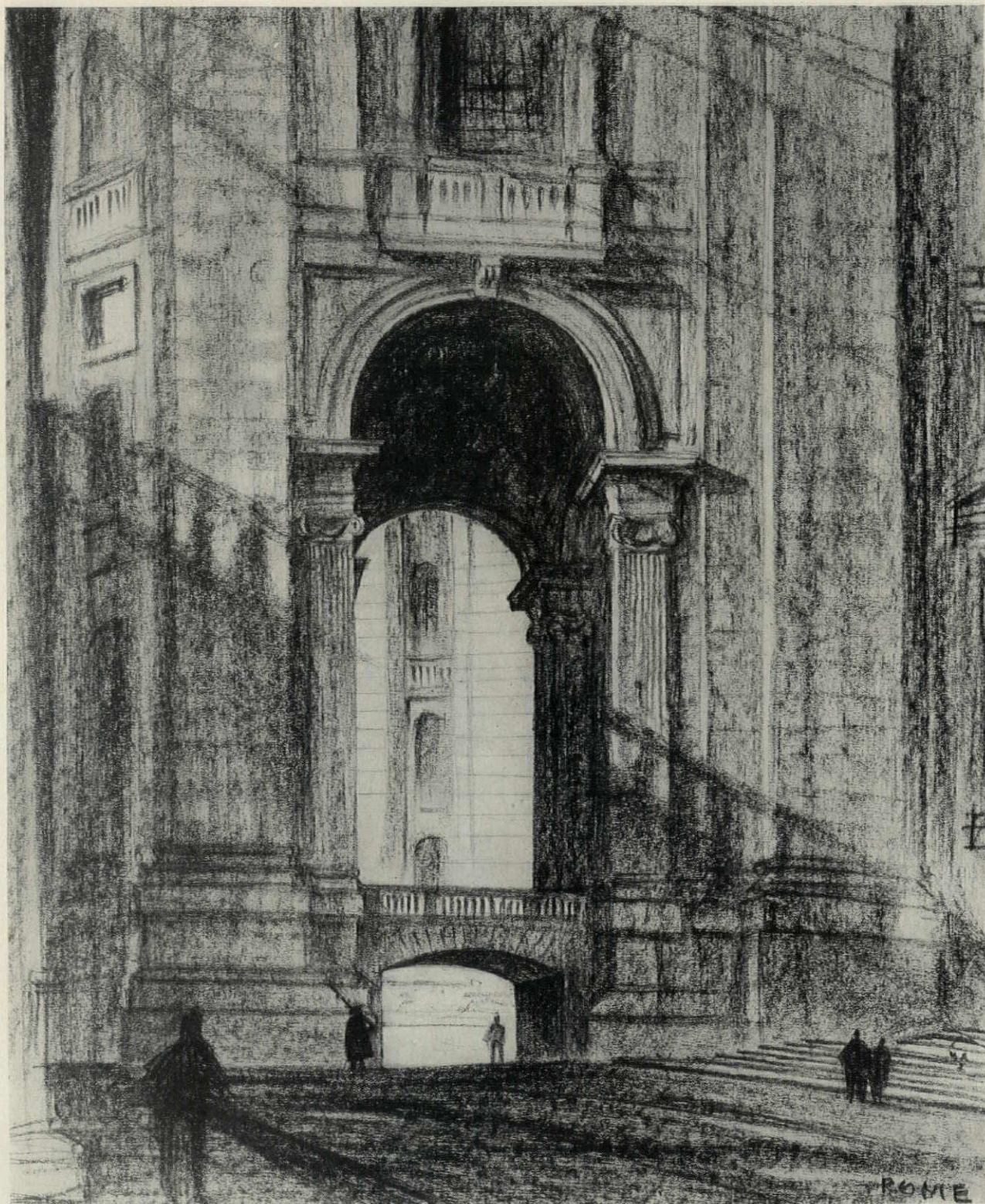
FROM A WATER COLOR BY GEORGE W. NEFF

"VENICE"—VIEW OF CANAL AND BRIDGE AT PIAZZA SAN GIOVANNI E PAOLO

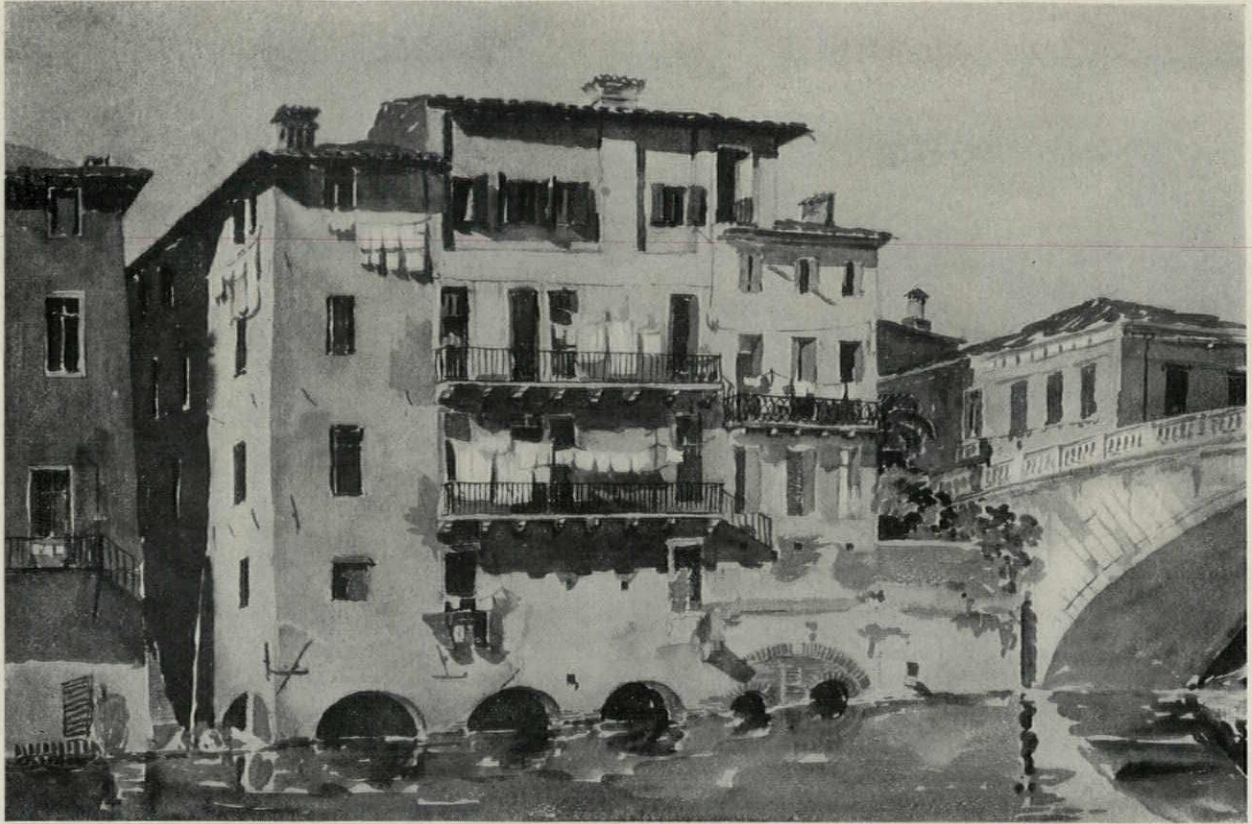
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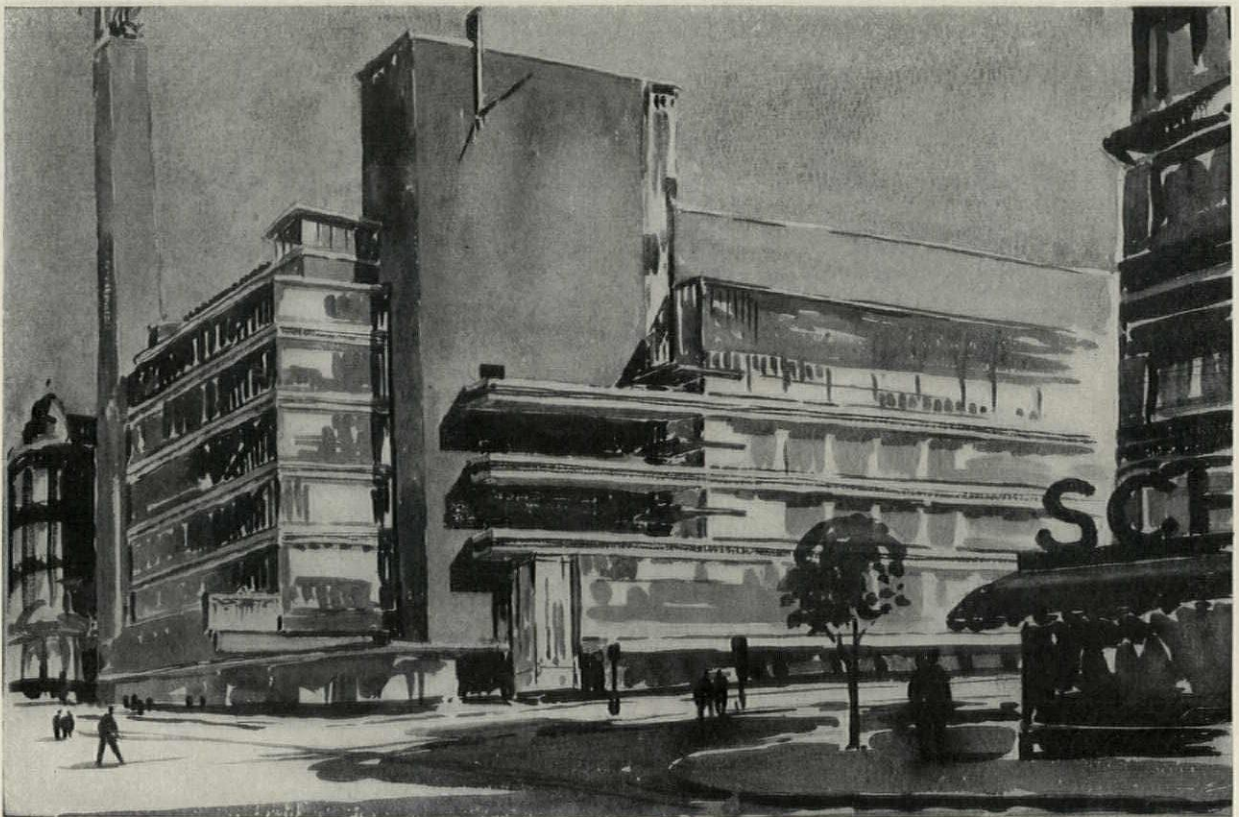
TWO WATER COLORS BY GEORGE W. NEFF REDUCED TO BLACK AND WHITE
At the left the subject is a small church at Gloucester, England, recorded because of its unusual silhouette; at the right a view of one of the ever impressive fountains of the Piazza San Pietro at play in the morning sunlight.



FROM A DRAWING IN SANGUINE BY GEORGE W. NEFF
ROME—ARCHWAY OF BASILICA SAN PIETRO



"VICENZA—WASHDAY ON THE CANAL"—WATER COLOR BY GEORGE W. NEFF



BIJENKORF-ROTTERDAM—A DEPARTMENT STORE BY DUDOK—WATER COLOR BY GEORGE W. NEFF

Done in brilliant yellow glazed brick and glass. The balconies are striped with alternating courses of black and white brick separated with thin gold Delft tiles. The first story is of black granite with white metal trim on the windows.



"SAN GIMIGNANO"—FROM A WATER COLOR BY GEORGE W. NEFF

A view of the mediæval towers from a sunken roadway just outside the city walls. This is one of Neff's later sketches and shows a freer handling of the medium than in his earlier work.

ness for study and development. He wisely became interested not merely in technique and superficial aspects that sometimes divert the main efforts of the holders of the European traveling scholarships in Architecture, but was equally interested in the economic and social factors as well as the aesthetic expressions which they produced in the countries which he visited.

Cognizant of the heritage of the past and rigidly drilled in traditional outlook, he nevertheless found the industrial, commercial, and housing architecture developed in Holland and Northern Germany to be especially stimulating and interesting to his imagination. According to his reactions, the architecture of Holland expressed in brick and concrete impresses one with its soundness, while similar projects in Germany, though newer and fresher in conception, sometimes give the observer a feeling of insincerity. In spite of this, he was particularly impressed by the new principles motivating German thought as expressed architecturally in their huge athletic centers, recent churches, and industrial buildings. Most appealing to him was the attractive and effective use of glass and colorful lighting arrangement for store fronts, theatres, and cafes.

Sharply contrasted with his appreciation of the "modern" is the enjoyment he experienced in visiting England. Somewhat unimpressed by the recent buildings of London, he enjoyed particularly the stone houses in the Cotswold District and the small castles of the countrysides. As a climax he feels that the Cathedral of Liverpool by Sir Gilbert Scott is probably the finest ecclesiastical building of importance that has been recently erected.

It may be well imagined that a student of Neff's vitality did not fail to make graphic notes and representations of the places he visited and examples of architecture that appealed to him. An indefatigable worker, he became prolific in his sketching. His work does not possess, perhaps, in the highest degree, those desirable qualities of grace of line, absolute sure choice of color, and exquisite decorative sense of composition, but it shows a fresh idealistic point of view, palpable love for architecture, unbounded enthusiasm, and vigor of self-expression which promises well for his future career. He has had the courage to use good-sized sheets of paper and has evidently enjoyed himself in experimenting in the various media, not especially as a painter or an etcher but as an architect. His colorful sketch of St. Étienne-du-Mont, Paris, is an astoundingly successful essay of a most fascinating but difficult subject. In spite of its color and charm he has captured all of the solidity and dignity of this architectural gem.

In contrast to this water color is his sketch in sanguine of the passageway at the side of St. Peter's, Rome. Here the quiet power and majesty and grand scale of this architectural masterpiece has been indefinitely portrayed with a minimum amount of "technique" and showy spots. It is, in the opinion of Professor Sternfeld, one of the finest sketches that he has seen produced by students of architecture.

Mr. Neff has become a valued member of the architectural staff of Harry Sternfeld, who feels that he is just beginning and promises real contributions to the architectural profession. His career so far should prove an incentive to the young men in architecture, to whom the future of the profession will be entrusted.



MONT SAINT MICHEL FROM THE SANDS
FROM A WATER COLOR BY GEORGE W. NEFF

Ripley's Recipes

By Hubert G. Ripley, F. A. I. A.

*Weave a circle round him thrice
And close your eyes with holy dread;
For he on honey-dew hath fed,
And drank the milk of paradise.*

COLERIDGE.

IX—FISH-HOUSE PUNCH AND OMELETTE AUX FRAISES

Georges Seure draws a lucid comparison between the architect and the archæologist in his introduction to a volume of "Monuments Antiques." The architect, he says, has a license to supplement incertitude by imagination, his ignorance of reality by reasoned creative fancy; while the archæologist is strictly bound to arrest his affirmations as soon as information is lacking.

The fourth temple of Pithian Apollo at Delphi (*fons et erigo artium*) was accidentally burned in 548 B. C. The neighborhood Club, or Amphictyony, one of the most celebrated organizations in history—combining as it did the functions of the League of Nations, the Amateur Athletic Union, and the Inter-Allied Club in the Faubourg Saint-Honoré—after several years of polemics and disputation, decided that something should be done about it—(vid Bull-Hell, vii, 412 f., 413; Pomptow, in N; Jaheb. f. cl. Philol. CXLIX. 826-829—if you're interested in research work). The Pilgrim trade was falling off alarmingly, rich votaries were scarce, and the saltimbanques and the cametots were complaining bitterly of hard times. The Pythia herself became intensely bored washing her hair every morning in the spring of Castania, eating a few laurel leaves for breakfast and then sitting for hours on a bronze tripod over a hole in the ground whence issued sulphurous vapors, and nobody coming to buy her hexameters.

Now just about this time, Cleisthenes, who had been visiting his grandfather in Sicyon, stopped at Delphi to consult the oracle. Being a wealthy and distinguished visitor, the courtesies of the city were extended him and he was put up at the Neighborhood Club. At a meeting of the council, Cleisthenes, "Craving indulgence if too free he made," proposed a scheme for the rebuilding of the temple, offering to take the contract for 300 talents, equal roughly to \$354,655.25 in our money. One quarter of this sum was to be raised by the Delphians, the balance subscribed by the cities of Greece and their colonies. This was a generous offer on the part of their guest who was anxious to have the curse of the Cylonian massacre removed from his family, the Alcmaeonidæ recalled from banishment, and restored to Athenian citizenship. The moment was a propitious one, both for the Delphians and the crafty Cleisthenes, for Athens at that time was groaning under the harsh rule of the Tyrant

Hippias, and the Alcmaeonidæ were exerting every effort to have the decree of ostracism revoked. The meeting of the Council ended enthusiastically with the organization of a finance committee, and appeals for funds sent out not only to the Greeks but also to friendly nations as well. As an example of the success of the canvassers, it may be noted that Amasis, who from a common soldier rose to become King of Egypt, subscribed 1000 talents of alum, which was considered a fine gift in those days.

A young Sicyonian architect named Spintharos, winner of the Rhodes Traveling Scholarship, and who in consequence had been commissioned to build a farm group for Agariste, Cleisthenes' sister, was selected to design the new temple. This shows how one job leads to another, especially if one has influential clients. With Spintharos was associated the painter Aristocleides whose murals created a decided sensation, not only for their intrinsic merit but for the boldness and daring of their execution.

This was the young architect's big opportunity, and he rose to the occasion nobly. The old foundations were ample and where other designers have been content with a stylobate of three steps, Spintharos placed nine. In one corner of the cella there was a dressing room and shower for the Pythoness, a similar jog in the opposite corner contained a staircase for quick exit in case the poor girl showed signs of asphyxiation from the sulphurous fumes. That which pleased the Delphians most, however, was the success of the young architect in prevailing upon the Alcmaeonidæ to substitute marble of Paros for the coarse "poros" called for in the specifications. Whether there was a clerical error in the contract document, or whether it was a clever ruse on the part of the Amphictyony is not clear from the record, but that there was a long argument about this second letter of the word referring to the material to be used there can be little doubt. Was it alpha, omikron, or omega? Spintharos' interpretation was "Paros," and when the matter was put up to Pythia, the final arbitress in all disputes, she naturally sided with the architect. While contractors and building committees might differ from his decision even in the Golden Age of Greece, fortunately the gods were always on the side of the architect in those days.

Cleisthenes submitted to this interpretation with fairly good grace, for the family was immensely wealthy. Even though "poros" cost but a few oboles per cubic cubit at the quarry, while Parian marble ran into drachmæ pretty fast, what did a score of talents more or less matter to them? Besides Pythia whispered in the great man's ear that if he would furnish the glistening marble of Paros for the new temple,

the god would be gracious to the Alcmaeonidæ in the Cylon matter.

So it all turned out very well for everybody except poor Spintharos. Apollo got a magnificent temple, Cleisthenes was restored to Athenian citizenship, the pythoners and priests and merchants of Delphi attained unheard of prosperity, but the architect, who should have received honors and renown, seems to have just dropped out of history. Nothing further is known concerning him.

Now the relation of these details has a bearing on the matters we have been discussing, the art of the sweet smiling goddess Gasteria. Some two thousand years later, in 1732, to be exact, a fishing club was organized in Philadelphia known as the "State in Schuylkill." Its purposes were ostensibly piscatorial and social, but its activities later embraced a wider field, as may be observed by reading its history published in 1830; sometime we hope to see a copy. Once a year there was a meeting at which the famous Fish-house Punch was served. This is a very celebrated punch, the recipe obtained from an old clipping that appeared in the "Philadelphia Times" thirty years or more ago. Philologists have argued at length about the derivation of the word "Punch." The result of glancing through a series of articles on the subject has left me somewhat confused as to whether it's a puppet-show or a Bacchanalia they're talking about. Some maintain the word is derived from the English paunch, Bavarian *punzen*, Italian *punzone* denoting anything thick and short, like a puncheon or a pendulous abdomen, while others drift off into speculation about *Puccio d'Aniello*, *Paolo Cinella*, mystery plays and the Hindustani word "*Panch*." Some even, and these are the boys who are on the right track to my way of thinking, derive the word from the Greek "*polu kineo*" (I move much)—Ency. Brit. The authorities seem to be in agreement that punch was introduced into England from India during the Viceroyship of Warren Hastings. The Hindu word *panch* means five, for in all true punches there are five ingredients.

Here's what W. and R. Chambers of 47 Paternoster Row, London, and High Street, Edinburgh, said about punch in 1878. "As now prepared, punch may be described as a drink, the basis of which is alcohol, of one or more kinds, diluted with water, flavored with lemon or lime juice and spices, and sweetened with sugar; sometimes other ingredients are added according to taste, especially wine, ale, or tea. The mixture is usually compounded in a large china bowl made for the purpose, and is served out in glasses by means of a ladle. It is much more rarely seen now than formerly, which is not to be regretted, for a more unwholesome or intoxicating beverage could hardly be compounded." Shades of Suburbia! Both the recipe and the comment thereon (except that part about being "seen much more rarely now than formerly") will evoke memories in many bosoms.

It seems quite likely that, through the channels of maritime intercourse, knowledge came to the founders of the "State in Schuylkill" of the Indian beverage

and that the idea appealed to the hard-drinking pioneer spirit of those famous fishermen. "Let's have a bowl of *panch* for our annual meeting and make it a *real* party," they said. The innovation was a *succès fou*. The fame of the new tippie spread like wildfire, though in time a somewhat more euphonious spelling was adopted simply by changing an "a" (Alpha) to a "u" (Ypsilon). Thus did the Fathers of our Country—it is assumed that some of them were members of the "State"—bestow a boon upon the new colonies. Like many blessings, it has its own special niche in the Temple of Gasteria, and should be reserved for especial occasions. It is distinctly not for everyday use. The recipe follows:

FISH-HOUSE PUNCH. Squeeze the juice from twenty to thirty lemons, according to size, into a large china bowl, into which previously you have deposited eight or ten lumps of sugar that have been rubbed and rubbed, until your fingers ached, on the fresh rind, to extract the essential flavoring oil. Add twelve to sixteen ounces of granulated sugar and a little hot water, about four ounces, to dissolve the sugar. Next put in a large lump (eight-inch cube) of ice and wobble it about a bit. On this pour gently a bottle of the finest brandy you can lay your hands on; Otard, or Martel, or Hennessy (or equal); stir some more and add two quarts of Martinique rum (Jamaica or St. Croix will do very nicely in a pinch, or even real Bacardi). Many years ago two and one half pounds of sugar was used in the compound, but frequent attacks of gout among the older members warned them that too much sugar was disabling their underpinning, and consequently the proportion was lessened. The addition of a dash of Peach Brandy and some sliced fruits completes the deadly tale. A seductive and deceptive imitation will generally accomplish a sufficiently calamitous result, by utilizing the above as "The Foundation," which may be diluted according to taste with good sound white or red wine, say Vouvray, Asti Spumanti, or even Graves or St. Julian; if the latter, better add a quart or so sparkling water. Ladle it all over the ice cake to chill thoroughly the mixture, adding two oranges sliced thin with the peel left on, a few slices of fresh pineapple, and a small bottle of maraschino cherries. If you wish to decorate the bowl with a wreath of laurel, it would be a graceful tribute to Apollo, which I am sure would be appreciated.

The other day a friend told me of a simple little dinner worthy of being recorded. The company gathered for a social hour of cocktails and hors d'œuvres and then sat down to (you'll never guess) oyster stew! This was followed with fat juicy roast partridge, wild rice, Brussels sprouts and sliced apples fried with little strips of bacon just about as large as the middle finger of one of those medium-sized Albertina Rasch girls laid on top (the bacon was laid on top, not the Rasch girl). With this was served mint juleps in frosted silver mugs; as soon as a mug was finished, ubiquitous darkeys in white linen coats brought in fresh relays. After the partridge was finished, more juleps and a great big 'normous hot mince pie. By this time my friend was gasping, but

he took a firm grip on his silver goblet and went through with it all, like the Greeks did at Marathon.

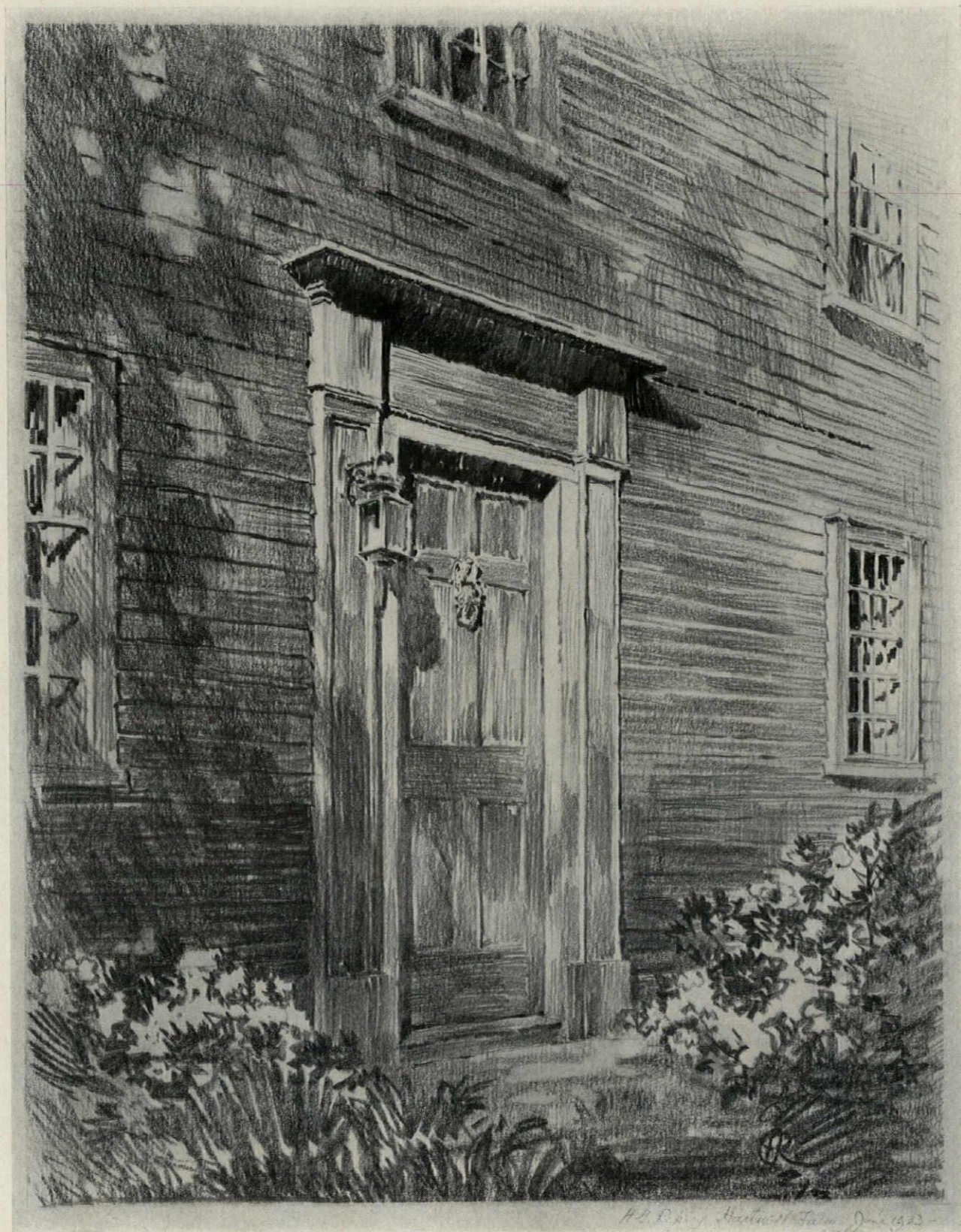
As a simple little breakfast to precede such a meal, we suggest the following: Now that the fall season is well under way and the holidays and rites of the New Year in the offing, strawberries have appeared in the market. A modest noon breakfast for a holiday, say, after you've had your coffee in the sanctity of your bed-chamber, is a strawberry omelette washed down with a glass or two of Fish-house punch. The omelette must be just right though, and while it's a tricky thing to attempt, I'll endeavor to describe its making. You have to have a way with you in order to make the Perfect Omelette. Some people, good cooks of many things, just can't manage an omelette, while others, who fail to grasp the rudiments of roasting and broiling, seem to be able to turn out one most acceptably. Most of mine are a disappointment. However, I know how an omelette ought to look and taste, which is something after all.

OMELETTE AUX FRAISES. (The French title sounds more lyrical, somehow.) Break six strictly fresh eggs, *duveté*, *crémeux*, as *de Maupas-sant* calls them, into a bowl. Add one half (level) teaspoonful of salt, a little black grated pepper, a tablespoonful of water and a tablespoonful of cream. Mix these lightly with a fork, just enough to break the yolks. Don't beat them up much. Have the omelette pan (previously scoured smooth with salt and vinegar and wiped clean and spotless) piping hot. Put in a

little bacon fat or chicken fat, not too much but just enough to cover the bottom and sides. Don't use butter, the omelette will surely burn on if you do. Pour in the mixture when the fat is hot and gently lift up the under side from time to time, so as to let the uncooked portions have a chance. A flexible steel spatula I find best for this purpose, but a large spoon will do. As the omelette solidifies, fold it over at one side, letting the uncooked mixture run under a bit. Have ready a box of freshly hulled strawberries that have been lightly sprinkled with powdered sugar after having had a glass of Kirsch poured over them—also a half pint of clotted cream. The cream may be poured over the strawberries before they are added to the omelette, or it may be whipped and used as a garnish after the omelette is finished. Fold into the omelette most of the strawberries and turn the whole onto a moderately warmed platter. The platter must not be too hot or it will make the omelette tough. With what is left of the strawberries and clotted cream, garnish the dish, sprinkle lightly with powdered sugar, stripe on top with a very hot steel, so as to produce the tiger skin effect and slightly caramelize the sugar, and serve. You can squeeze whipped cream through one of those gadgets to alternate with the caramel stripes, if you like, or make a border of whipped cream rosebuds around the edge, as fancy dictates. With a quart or so of ice-cold Fish-house punch, and the December sun streaming in through the dining room windows, a simple but nourishing breakfast is assured.



NANTUCKET—SCRUB PINES ENFRAMING A WINDMILL
FROM A CARBON PENCIL SKETCH BY HUBERT G. RIPLEY



ENTRANCE DETAIL—THE HARTWELL FARM, NEAR CONCORD, MASSACHUSETTS
FROM A CARBON PENCIL DRAWING BY HUBERT G. RIPLEY

Stockholm City Planning Competition

The Competition for the replanning of lower Norrmalm, the business and shopping center of Stockholm, in which a number of American architects participated, was judged just before Christmas. Instead of awarding a First Prize of 20,000 Kronor, a Second of 15,000, and a Third of 10,000, as originally intended, the Judges gave out three First Prizes of 15,000 Kronor each, as no solutions submitted seemed to them preeminent. The winning plans comprised: one from America, submitted by the late Charles A. Platt, his two sons, William and Geoffrey, and John M. Gates; one from England, prepared by Bertram Hume and Raymond C. Erith of London; and one from Sweden, drawn up by Thure Bergentz and Ake Virgin of Stockholm. It was subsequently discovered that the Swedish winners were employees of the City of Stockholm and they were thereby disqualified. Their prize will probably go to one of the German projects, three of which the Judges had decided to buy for 5,000 Kronor each. The first of these had been submitted by Hans Luebke, Edi Reissner, Willi Wagener, and Willy Schoene of Berlin; the second by H. Reissinger of Duesseldorf; and the third by Paul Wolf and Hans Richter of Dresden. Which of these three will get one of the forfeited First Prizes is not known, but as a Swedish engineer, Sven Brolin, employed by the Street Department of Stockholm, had collaborated on the third one, it is likely to be barred.

The Jury of Award included three members of the Stockholm City Council (Harry Sandberg, Yngve Larsson, and Gustaf Ahlbin); Ragnar Ostberg, designer of the Stockholm City Hall, E. G. Asplund, architect of the new City Library and the Stockholm 1930 Exposition, and Carl Bergsten, who had charge of the decorations of the motor liner, "Kungsholm"; the official Stockholm City Planner, Albert Lilienberg; and two foreign members, Professor Hermann Jansen and George L. Pepler, Chief Official City Planner for Great Britain and Wales.

All of the projects were publicly exhibited in Stockholm from December 27th, 1933, to January 15th, 1934. The wall space required was over a mile long, as 450 plans had been submitted by 350 competitors. Two designs arrived too late for consideration and two others were disqualified because their anonymity had been broken.

Curiously enough, the English winners had never been in Stockholm and had worked entirely from maps and pic-

tures. Their plan the Judges called the most daring, the American most monumental, the Swedish most practical.

The next step will be the preparation of an official plan into which ideas from various sources will be incorporated. Once the official plan is made up, all new buildings will have to conform to it and the physiognomy of the central part of the city will thereby be gradually changed. The present rule prohibiting new buildings in the area most certain to be affected expires this year.

The Program read in part as follows: "The greater part of lower Norrmalm is still mainly built in conformity with the town-plan which was drawn up in the middle of the 17th century. Thus, in

most cases the streets are usually of the original width, which in the majority of cases is about 8-9 metres, and for the rest varies from somewhat more than 6 metres up to 11 metres. In view of these restricted dimensions, which do not allow of more than two—in exceptional cases three—lines of traffic, the streets cannot satisfy the needs of the traffic, which has increased so greatly during the last few years. In addition, in proportion to the inconsiderable width of the streets, the houses are rather high, and court-yards within the blocks often small and badly lighted.

"This competition is thrown open for the purpose of securing preliminary proposals for a solution of the town-planning problem which would—within reasonable limits economically—make possible a gradual reconstruction of this part of the town, keeping in view present requirements, both as regards the capacity of the streets and as regards the supply of light and air for the blocks of houses.

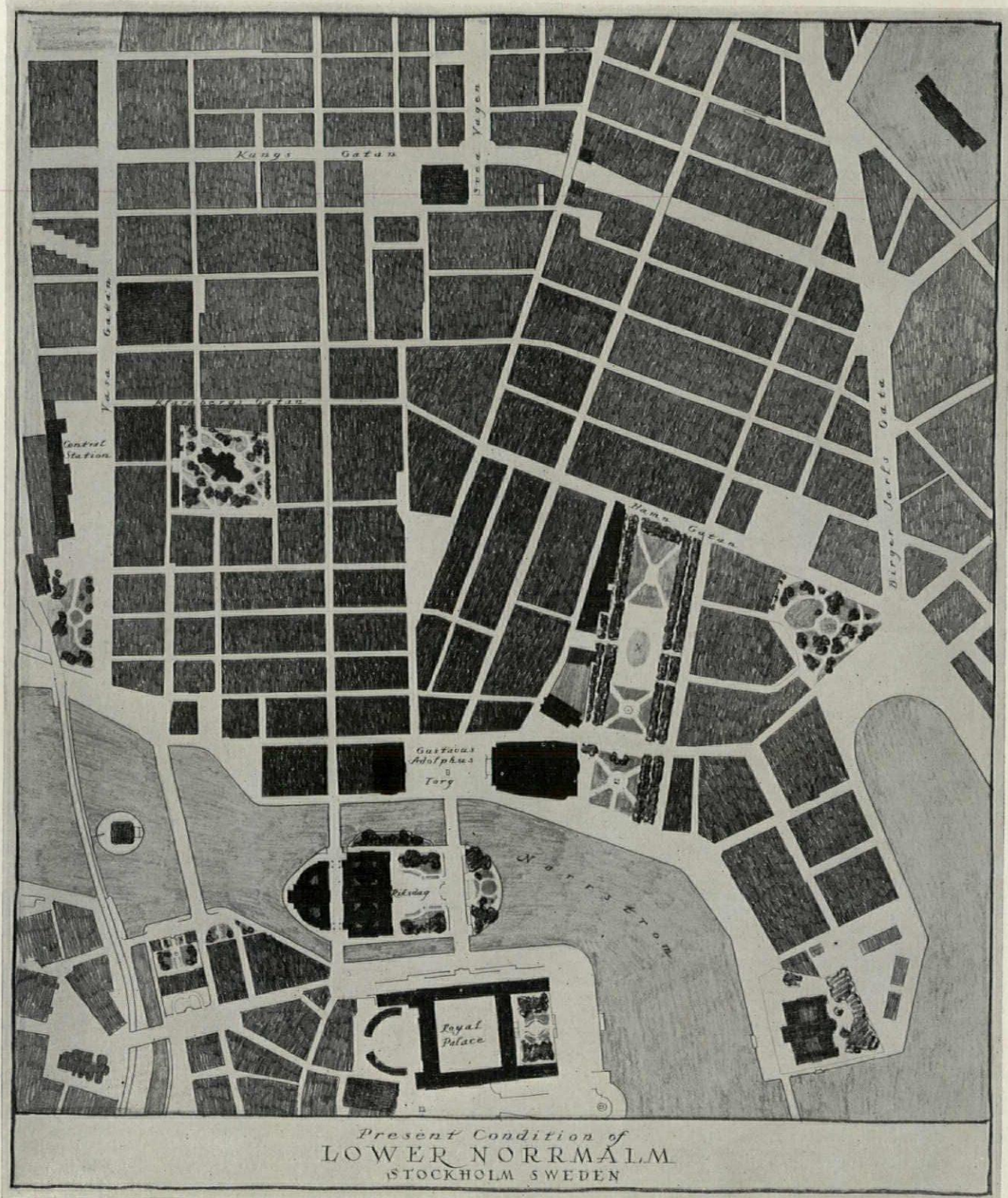
"Conditions for the Competition: In working out proposals for the competition, it may be assumed: that Vasagatan will in the future be given an adequate extension to the south, and that a local tunnel line will be laid along the line of the street, so that the existing tramway lines will be done away with; that a connecting link (tunnel or bridge) will be arranged between Blasielholmen and Skeppsbron, to which all the tramway lines running north-south which now pass through Gustaf Adolfs Torg and Norrbro will be removed; that tramway lines Nos. 2 and 5, now running in an east-west direction, may be replaced by bus lines in the future; that the railway station is expected to remain in its present position."

Each competitor was furnished with a number of maps and aerial photographs, with other descriptive matter.



GEOFFREY PLATT, JAMES M. GATES, AND WILLIAM PLATT

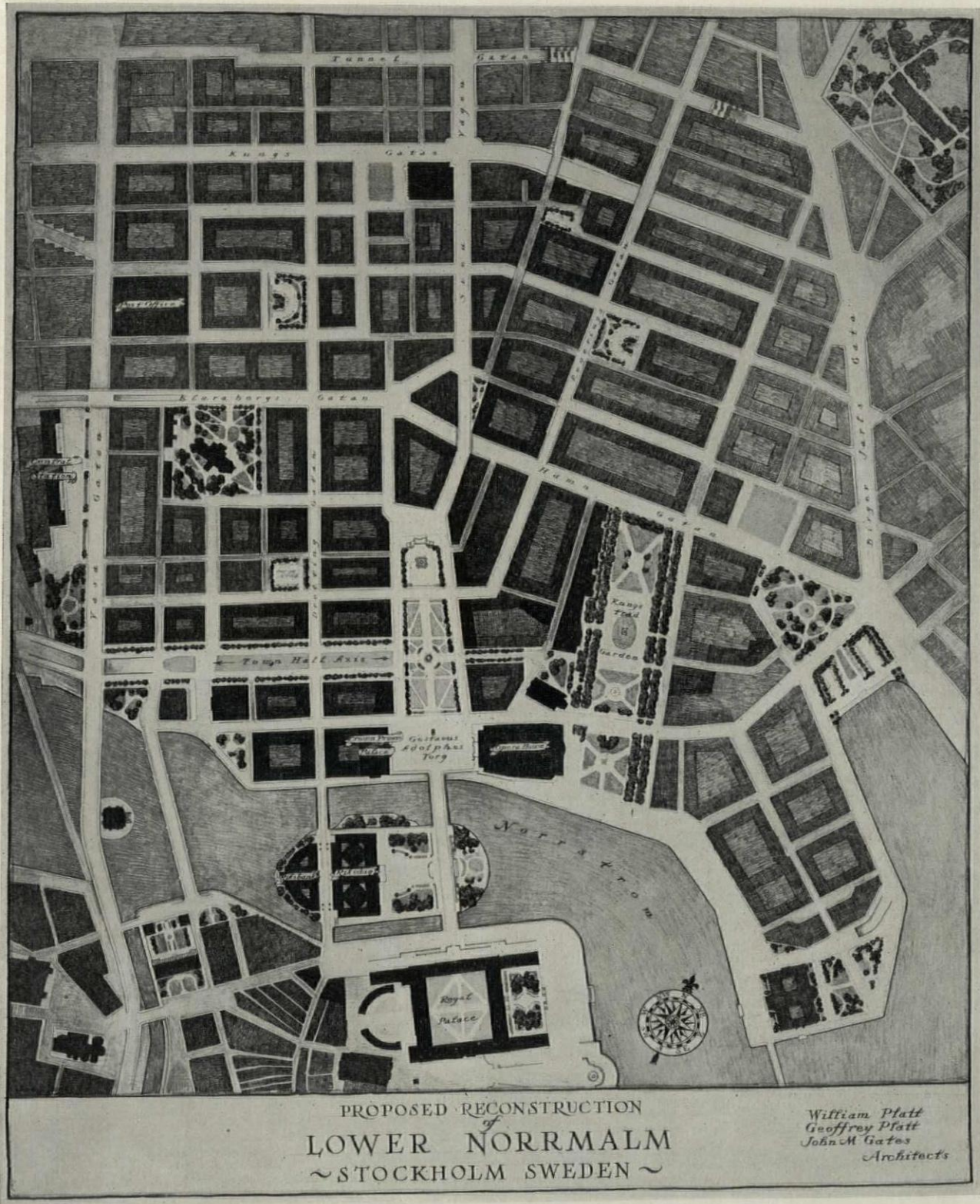
who collaborated on the sole American plan to be awarded a first prize in the recent international Stockholm City Planning Competition.



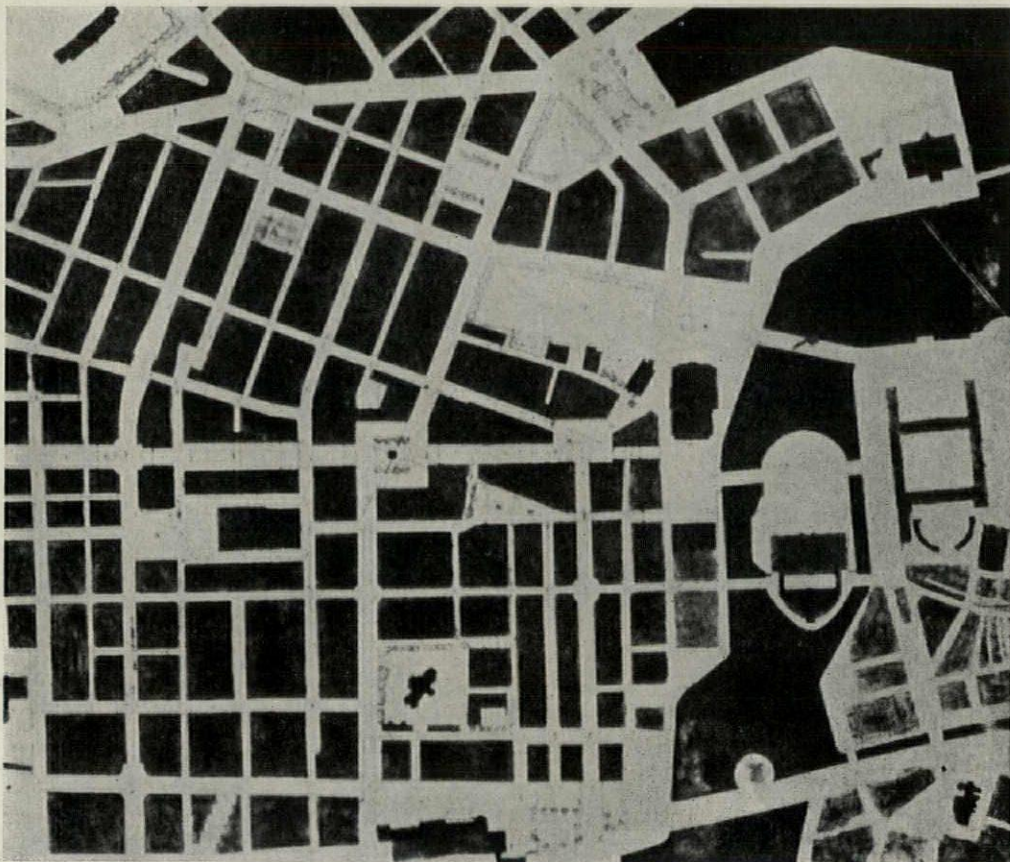
LOWER NORRMALM, THE BUSINESS AND SHOPPING CENTER OF STOCKHOLM AS IT IS TODAY

The problem before the competitors was the replanning of this area on adequate lines to fit in with the general plan of the city prepared by Dr. Albert Lilienberg, Director of Town Planning for Stockholm. The present condition of Norrmalm is still mainly in conformity with a town plan drawn up in 1640 with narrow streets inadequate for modern traffic.

THE STOCKHOLM CITY PLANNING COMPETITION



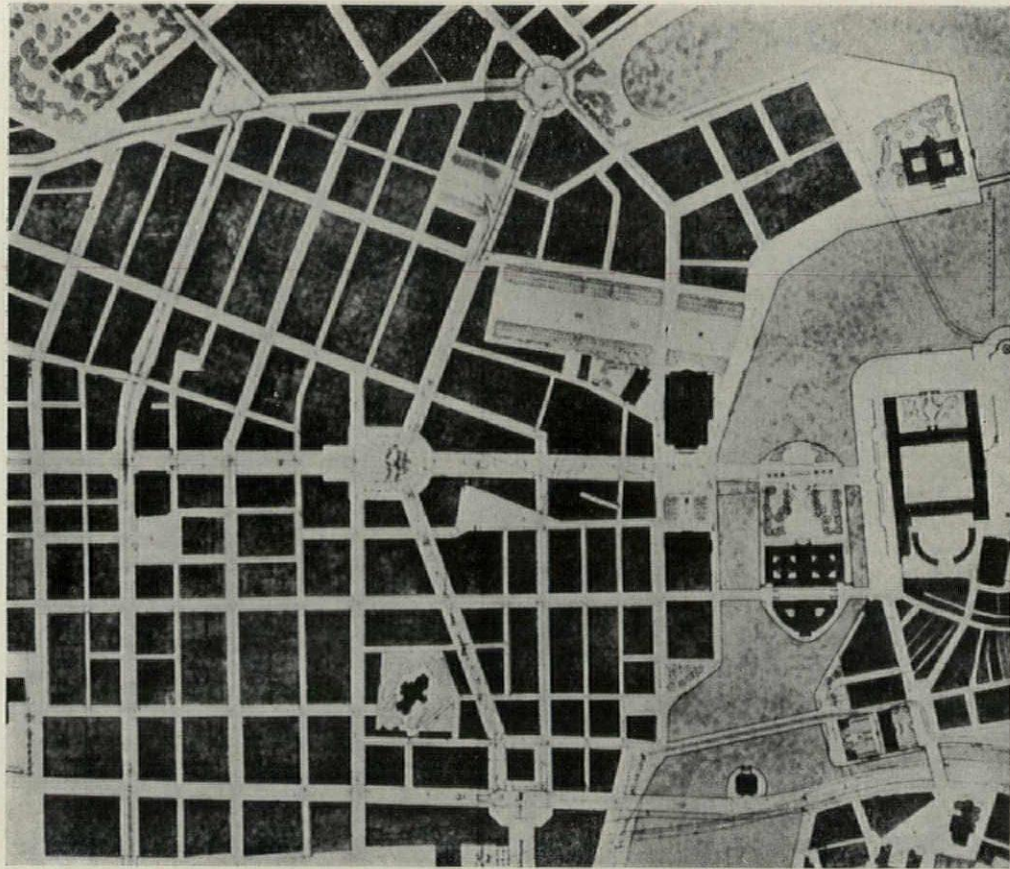
PLAN FOR RECONSTRUCTION OF LOWER NORRMALM BY WILLIAM AND GEOFFREY PLATT AND JOHN M. GATES
 This plan, which was awarded one of three first prizes of 15,000 Kronor, contains a fine conception of making two great openings into the heart of the city from the waterfront. The northward continuation of Gustavus Adolphus Torg would reach to the Telegraph Administration Block and the east-west avenue would look towards the Town Hall.



PROPOSAL BY ÅKE VIRGIN AND THURE BERGENTZ OF STOCKHOLM

AWARDED A FIRST PRIZE IN THE STOCKHOLM CITY PLANNING COMPETITION

This plan continues Sæva Vagen (which is the central north-south avenue of the region shown) southward through two proposed squares, the first providing for a circulation of traffic at the crossing of a widened east-west route to be carried over the railway on the west; the second acting to distribute traffic further south and providing a balanced connection with Gustavus Adolphus Torg. The western approach to the southern square is carried under Malmtorg's Gatan. Note that traffic in Sweden keeps to the left. This plan could be realized in successive stages.



PROPOSAL BY B. HUME AND RAYMOND ERITH OF LONDON

AWARDED A FIRST PRIZE IN THE STOCKHOLM CITY PLANNING COMPETITION

The proposed central place on this plan at the junction of the east-west diagonals and the southward continuation of Sæva Vagen is well designed and located. The proposed wide boulevard, extending southward from this central place, would not carry much through traffic and could therefore make a fine business street, but might disturb the balance of Gustavus Adolphus Torg. The suggested rearrangement of the railway station appears drastic and the proposed buildings just south of the station and at the north end of Kungs Trädgården seem unnecessary.

Prize Winning Lincoln Memorial Design

The Competition for the Abraham Lincoln Memorial for the City of Milwaukee, Wisconsin, designs for which were submitted to the committee last June, resulted in the award of First Prize and the job of executing the Memorial to Gaetano Cecere, Sculptor, and Ferdinand Eiseman, Architect. On this and on the next page is shown for the first time the design as it is to be executed.

The committee in charge of the memorial received in the competition a total of forty-two models, all of which were of excellent quality, both in thought and execution. The selection of the winning models constituted a tremendous task, and the members of the Jury were in session for almost twelve hours. Upon completion of its work, the Jury reported the following awards, in addition to the First Prize as above noted.

Second Prize—S. F. Bilotti, New York, *Sculptor*.

Third Prize—Herman Matzen, Cleveland, *Sculptor*.

First Mention—Leslie Posey, Chicago, *Sculptor*.

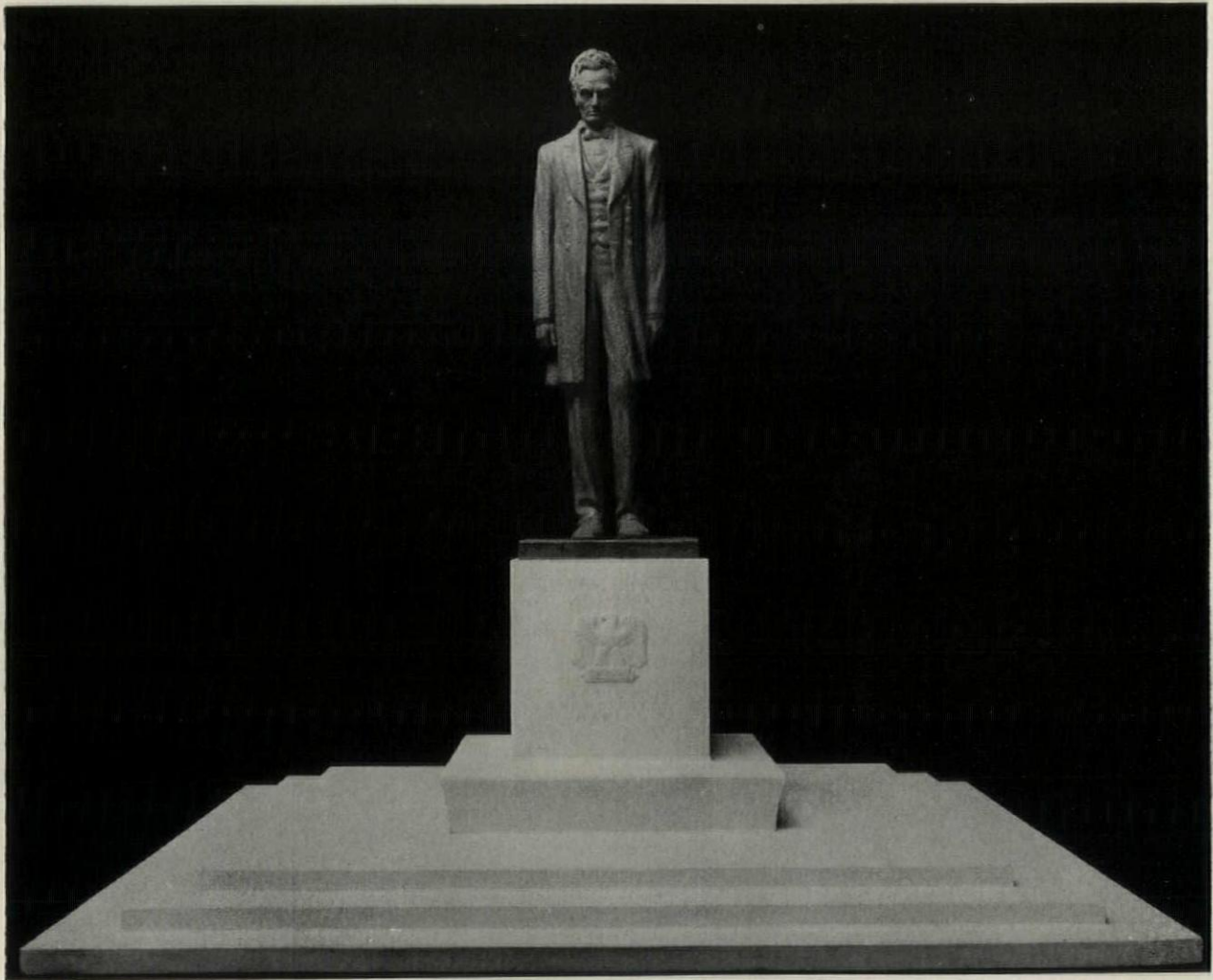
Second Mention—Christian Peterson, Belvedere, Illinois, *Sculptor*.

The models were exhibited during the month of June at the Milwaukee Art Institute.

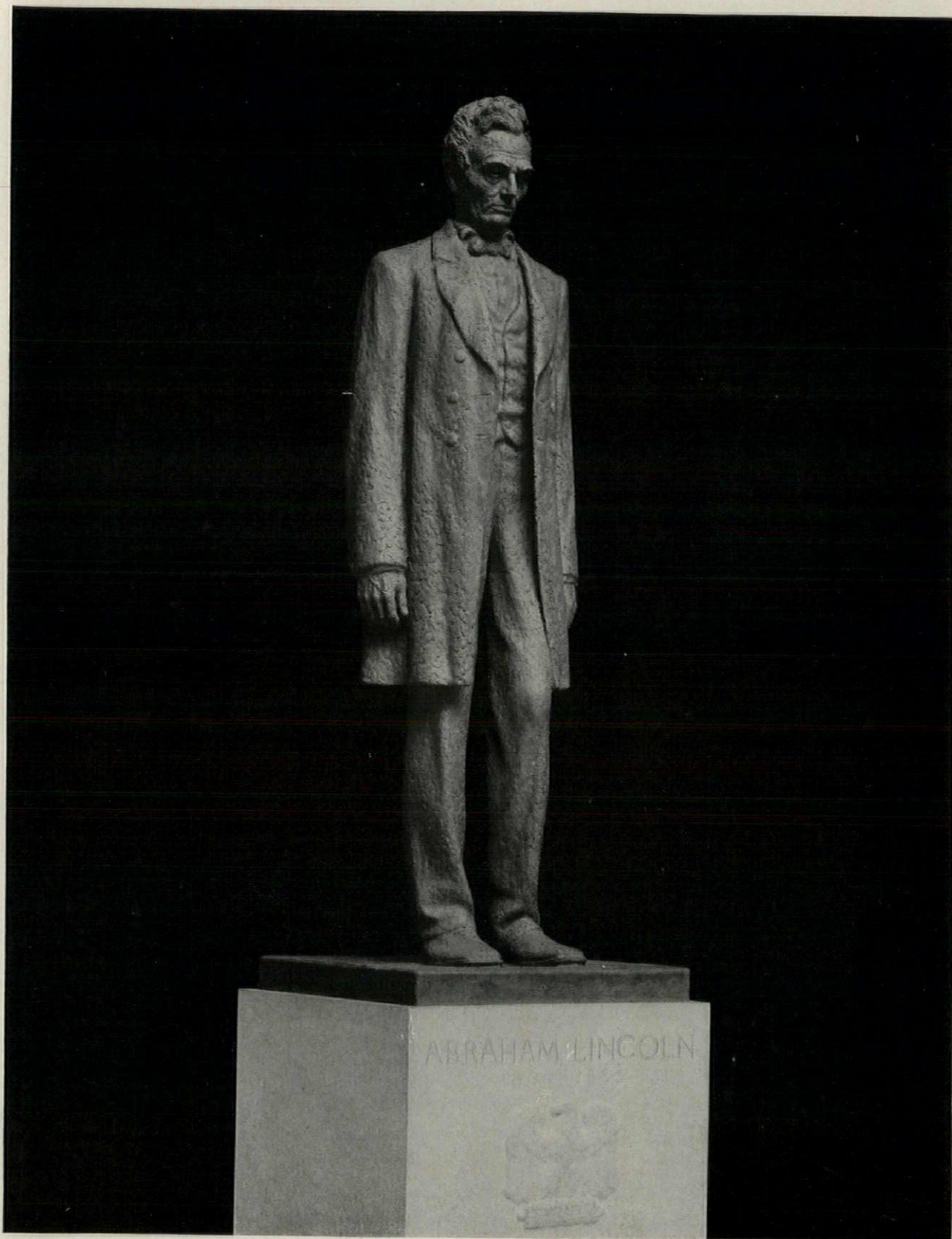
The Jury of Award consisted of: Dr. Oskar F. Hagen, Department of History and Criticism of Art, University of Wisconsin; Rudolph Hokanson, Industrialist, Milwaukee; Richard Philipp, Architect, Milwaukee; Gerrit Sinclair, Artist, Milwaukee; and Henry Ohl, Jr., President, Wisconsin State Federation of Labor.

The Problem was to design a suitable memorial to Abraham Lincoln, to be erected at the Lincoln Memorial Bridge in Milwaukee, to cost when completed, including permanent placement, a sum not exceeding \$25,000. The three prizes offered for the designs placed first, second, and third, respectively, were \$1,000, \$500, and \$300. The committee in charge of the competition agreed beforehand to award the contract for the execution of the Memorial to whichever of the three prize winners it might elect.

The resulting design deserves, in the opinion of the editors, to take its place among the finest sculptural representations of Abraham Lincoln that have so far been achieved.



DIRECT FRONT VIEW OF COMPLETE QUARTER-SIZE MODEL, MILWAUKEE ABRAHAM LINCOLN MEMORIAL
GAETANO CECERE, SCULPTOR—FERDINAND EISEMAN, ARCHITECT



QUARTER-SIZE MODEL OF MILWAUKEE ABRAHAM LINCOLN MEMORIAL
GAETANO CECERE, SCULPTOR

A. L. Gupstill's Corner

A LITTLE DEPARTMENT OF ARCHITECTURAL ESTHETICS, WITH EMPHASIS ON **SKETCHING AND RENDERING**

Explanation and Invitation

A new department, such as this, seems to call for some explanation as to its *raison d'être* and scope. Hence the following paragraphs. It is not my intention at this time, however, to present a definite or complete plan of action. As a matter of fact I have not as yet formulated one, for though my mind is filled to overflowing with ideas as to what I should like to do, restrictions, particularly as to space, make it necessary for me to weigh their relative merits with the utmost care.

In this weighing process I need your help. **PENCIL POINTS** is your magazine, and it is my earnest desire to make this little corner of it of real interest to you. So I not only invite, but heartily urge, your cooperation. Glance through the somewhat random expressions below, which indicate a few of the possibilities that have been yeasting through my mind, and tell me which you like the best. Above all, send me suggestions of your own. Let me have them soon, too, addressing me care of **PENCIL POINTS**, for I am anxious to get under way at once with a program of all-round usefulness.

My first thought is to offer, perhaps as a monthly feature, concise, straightforward comment on some of the illustrations of the current issue. In this "crit" I would occasionally touch on the subject matter itself—its architectural or artistic significance—though in the case of drawings I would more often stress the manner of presentation, discussing color, composition or technique. Now and then I would concentrate on some particular illustration or group of illustrations as the theme of a more lengthy dissertation, perhaps presenting supplementary sketches or photographs to strengthen my argument. How does this thought of a "crit" appeal to you?

Some of you might like a more definite feature to look forward to, such as



a series of consecutive lessons on sketching or rendering in various media, especially if bearing on the handling of such troublesome features as foliage, skies and clouds, water and reflections, street scenes, figures and accessories. Would suggestions on the treatment of furniture, draperies, etc., be of help? Possibly you would favor short cuts in perspective or "dope" on practical shades and shadows?

Closely related to sketching and rendering is model making. Are you looking for tips in this direction?

Or are you interested less in presentation and more in design? And what kind of design? Office problems? School problems? It would be within our scope to take up the newer building materials as they affect design; also lighting as considered from the aesthetic point of view. Color is another subject concerning which we all know too little. Would you like information on color theory? On color practice, including the mixing of pigments and the selection of chromatically harmonious building materials and decorations? Don't forget that even such matters as the finishing of walls, floors, and furniture demand the attention of the designer.

Under the head of design, too, come mural painting and architectural sculpture, along with all forms of decorative detail. Shall we include the design of carved stone and wood, ornamental metal work, polychrome terra cotta, stained glass and mosaic?

Do you wish to know more about interior decoration and furniture design? Landscape architecture as it relates to architecture? City and town planning?

And how about history? Whether architect or draftsman, do you know enough about the period styles? Could you take a batch of miscellaneous photographs of exteriors, interiors, details and furniture and identify each as to style? Have you clear mental images of such period details as a Francis I dormer? An Adam mantel?

Would you like definitely "bad" and equally "good" architecture compared?



Would you like, in installments, illustrated definitions of terms common to design? Or to architecture?

To swing to a different tangent, it strikes me that when we get fully under way we might stir up some competitions in design, sketching or rendering, publishing the best examples. How does this appeal?

Which leads to still another thought. How would you like some of the regular **PENCIL POINTS** illustrative material reprinted in loose-leaf or brochure form? A set of color prints, for instance? Others of pencil drawings, pen drawings, etchings, lithographs? Still others of different types of buildings? Or would you prefer, each year, a **PENCIL POINTS ANNUAL**, reprinting, with brief comments, groups of similarly arranged illustrations?

Whatever you want, can't we have a little fun along with it? It's not my thought to compete with "Here and There and This and That," but there are bits of humor or nonsense which might fit into an odd space now and then. Architectural boners, for instance: attention professors!

I can't fully cover in one little department *all* these things I have outlined, of course: I mention them mainly to guide you somewhat in the suggestions you are going to make me. Let's have them at once, please, and we'll be under way.

A Glance at This Issue

Now, to get down to business, how about gathering 'round for a "crit" of a few of this issue's illustrations? Sure, Johnny, here's a seat right beside the fat man!

I hate to pass Chamberlain's stunning cover without a word, but plan at an early date to say quite a bit about his medium and method, so this time we'll turn first to George Neff's color subject. Here we have a bold, fresh sketch—a typical water color worthy of high commendation. Against a chromatically rich, yet subdued, sky of unusual luminosity, depth and vibration, the main subject is thrown into quasi-silhouette. The shadowed areas which predominate within the main contour might easily have become muddy and uninspiring, but have been given life partly through



contrast with the punctuating sunlit areas and nicely distributed little lights, and partly as the result of the juxtaposition within them of many hues of considerable brilliancy. Such hues, if used in larger areas, would doubtless have proven garish, defeating the artist's purpose, but, discriminately employed, each takes its proper place as a part of a pleasure-giving mosaic.

As I understand it, Neff makes it a point to draw the main contour or silhouette of every subject with care, filling in or subdividing it with somewhat greater freedom. This method has its advantages, for contour is relatively of great importance.

It is unfortunate that the other Neff subjects could not have been reproduced in color, for like so many aquarelles they lose much when interpreted in black and white. Despite this, they are well worth study, offering several lessons of real value. In the St. Michel subject, for example, we have a somewhat unusual, though logical, composition, for the upward, ever-darkening gradation of tone leads the attention by easy degrees to an extremely high center of interest. This stands as proof that the artist can draw the spectator's eye wherever he wishes.



Turning from composition to detail, Neff shows in practically all his subjects marked skill at indication. Note the simple yet adequate treatment of the tilework, street light and gondolas, pages 58 and 59; the signs, street light and main church wall and fence, page 60; the balconies, page 62; and the well-modeled fountain with its shimmering, mobile water, page 60. Neff handles his incidental figures rather well, too, both as to scale and indication.

His San Gimignano subject I use only as an excuse to digress long enough to advise you, when you take that Italian trip, to allow at least a day for this unusual town (much longer if possible). I shall never forget my first view of its thirteen (?) towers, forming a skyline famous ever since Dante's time.

RIPLEY'S TRUNK AND BRANCH RECIPE



"MIX A HUNDRED ZIGS WITH A HUNDRED ZAGS"

Now we turn from water color to the carbon pencil as so delightfully and honestly handled on pages 89 and 90 by our good friend Hubert Ripley. His little Nantucket sketch strikes me as particularly fine. The subject itself is ideal: the viewpoint was just right:

the entire sketch makes a pleasing pattern on the paper: the trees, splendid in themselves, form a perfect frame for the middle distance where the picturesque windmill becomes the center of interest of the whole: the distance really looks distant and atmospheric. Technically we find the spontaneity and freedom of treatment which characterizes Ripley's work. As a clever individual touch, note the zigzag lines used in suggesting the tree branches.

The Hartwell Farm drawing, though again in carbon pencil, is quite different in subject matter, viewpoint and composition. Like the other, however, it shows an enviable command of values and unerring judgment as to the part which technique should properly play. Too often the student—and who among us is not one?—becomes so absorbed in showing off his technical trickery that truth of drawing, and correctness of tonal relationships, suffer. Here Ripley has deliberately sacrificed the lesser features, crosshatching and smooching the tone in places in order to give, by contrast, just the right emphasis to the things that really count. The technique is of the carefully-careless kind, well suited to such subjects.

Turning from presentation to design, I wonder if you are familiar with the type of double-hung window here shown, with its projecting frame which brings the plane of the glass far forward? Observe it well; also the door.

But we must leave these drawings, for there is just room for me to point to the photographs of Cecere's Abraham Lincoln, pages 95 and 96. My first reaction to this is that it's mighty fine! The artist has succeeded in locking into permanent form a typification of the particular characteristics of the Great Emancipator which he sought to express. There will be some controversy, of course. His arms are long and dangling; his attitude slouched; his clothes unkempt. But why not? Is this not truth? And the base, too, is functionally right—dignified and simple.

With Our Advertisers

Don't forget that many lessons can be learned from our advertising pages, not only about the products advertised, but concerning drawing technique, spacing, lettering and the like. Advertising layout is surprisingly like architectural design, particularly as to "spotting" of lights and darks. As a rather well-spaced, unified example to illustrate my point, see the William Penn Hotel ad, page 4. This is commendable for pulling power, simplicity and legibility.

I'll bet you, incidentally, that Ernest Watson's neck is still lame from tipping

his head back to sketch the present Eldorado "Classics"! But aren't they good? To my mind this set of famous architectural subjects, as interpreted in a somewhat modern spirit by this recognized master, is bound to prove of vital interest to architect, draftsman and student alike. I have been privileged to preview the entire series, and pronounce it top-notch. Congratulations, Dixon!



Pen-minded readers who have followed the helpful Gillott advertisements during past months (see page 28 for the current example) will, I hope (particularly if beginners, a bit afraid of Mister Pen), find like value in the Spencerian "Little Lessons in Pen Drawing" which I have just had the honor and pleasure of doing, and which will run for some time as a monthly feature. See page 29. Free reprints of this series are available on request.

The Higgins' Ink folks have blossomed forth this month with a full page "Hint" (page 23) which in my humble opinion offers easy adaptation to various original and pleasing treatments in sketching and rendering. Have you profited from the offer of free reprints of the "Hint" series? I hear, by the way, that Higgins is hatching some new stunts of an instructive nature. Keep your eye out for them.

Can Anyone Be So Dumb?

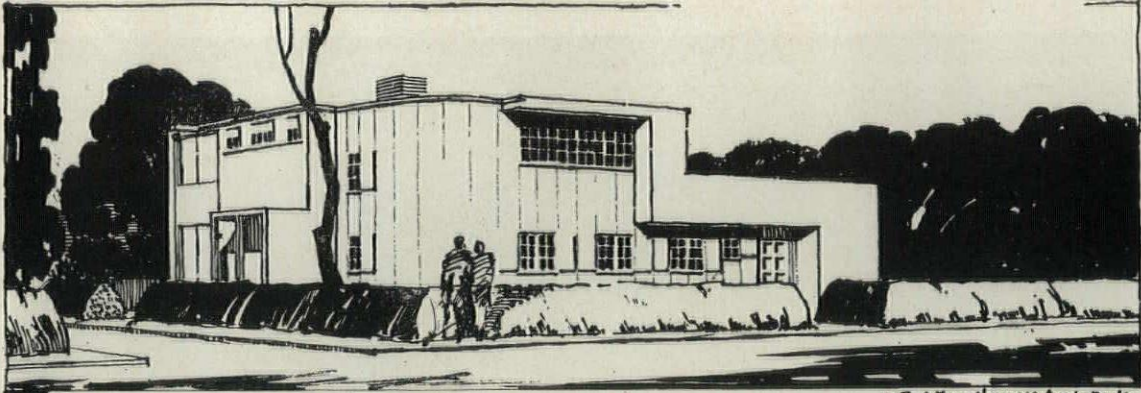
The following is handed to me as the true reply to an architectural examination question asking for a description of the Egyptian pyramids. Sounds fishy but here 'tis.



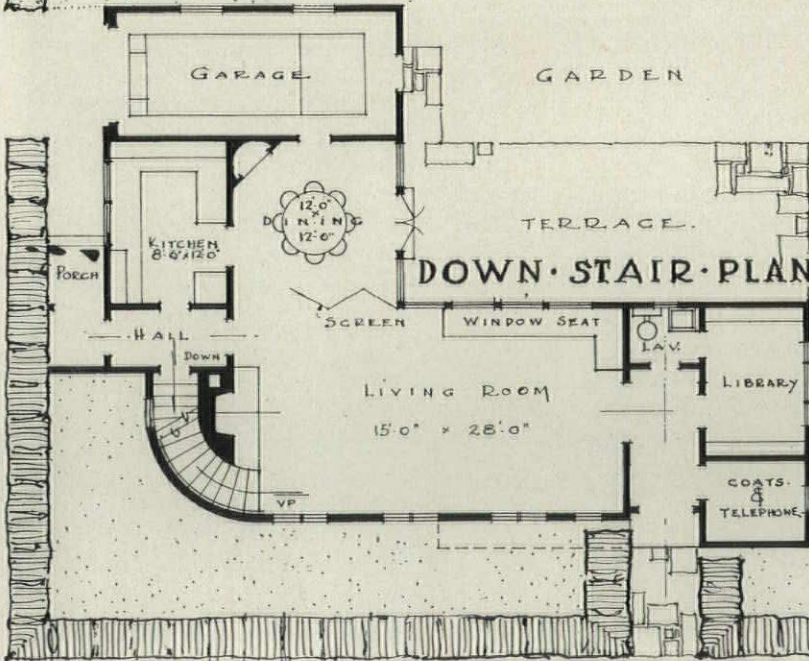
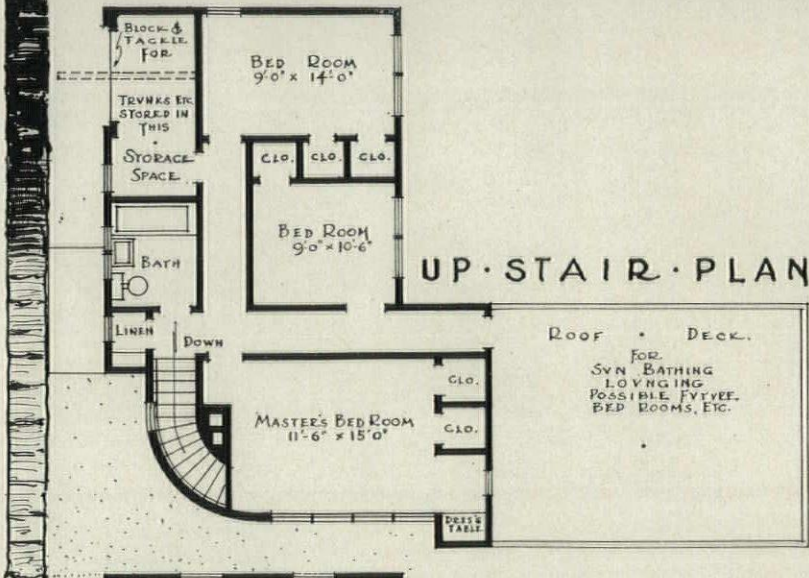
QUESTION! ARE THE PYRAMIDS OBSOLETE?

"The Pyramids are in Egypt like the Spfhinx. A Pyramid is shaped like a pyramid, having five sides, only one is buried in the sand. The four that show, form huge flights of giant steps gradually leading up to nothing at the top, where you can see a great distance if you are in Egypt.

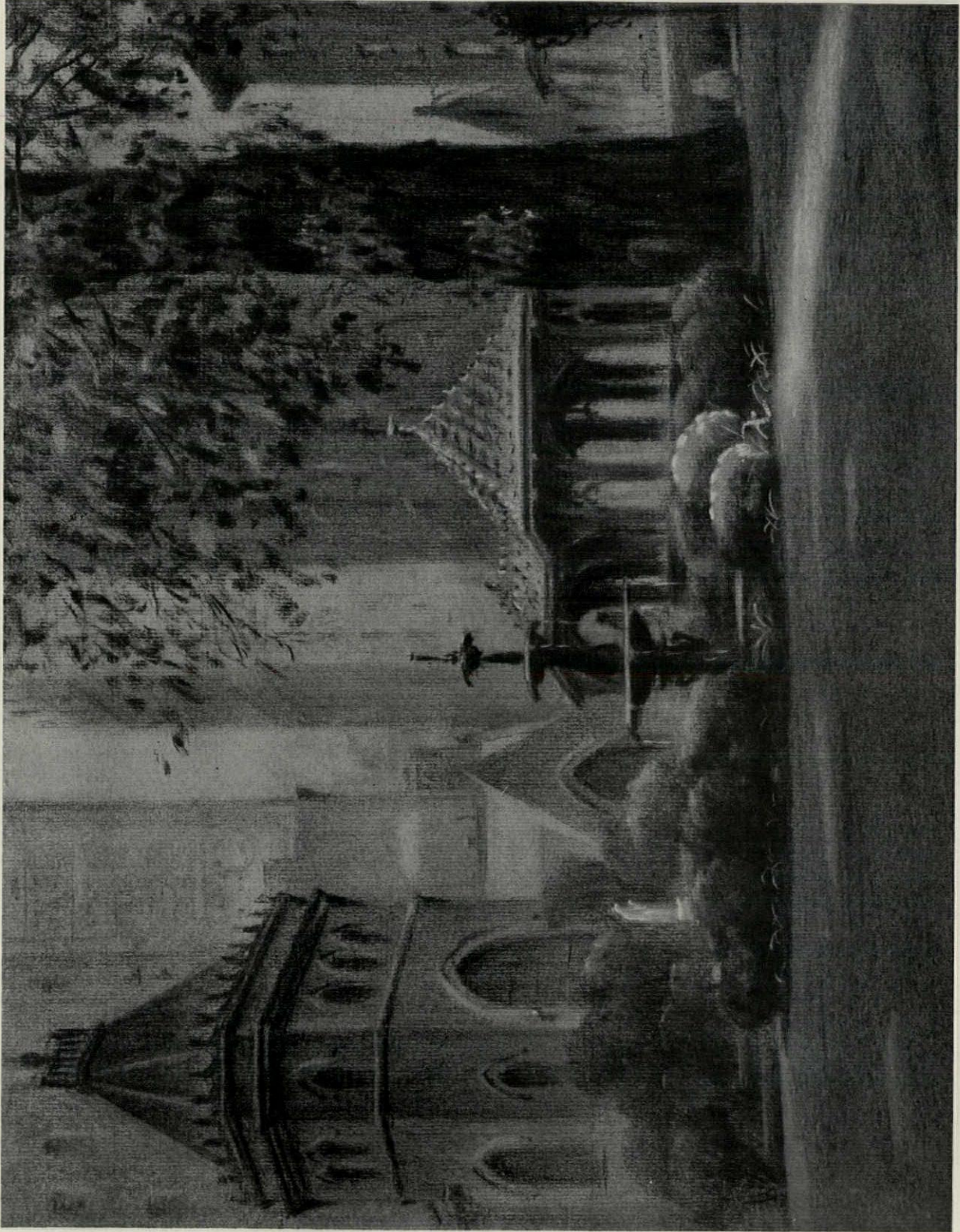
"Engineers have long speculated as to how they were moved to where they are from the quarries and put in place, considering their monstrous size, the softness of the sand and the extreme heat. Several of the Pyramids rest over graveyards which had something to do with their religion. They are considered handy to guide aviators with but otherwise, except to look off of, which is hard work, they are really obsolete."



• Carter Hewitt, Architect •



A HOUSE IN THE MODERN STYLE BY CARTER HEWITT, ARCHITECT



"LITTLE CHURCH AROUND THE CORNER," NEW YORK
FROM A CHARCOAL DRAWING ON LIGHT GRAY PAPER BY E. P. CHRISTY

PENCIL POINTS
(February, 1934)