

# PENCIL POINTS

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NUMBER 11

## RUSSELL WHITEHEAD BECOMES EDITOR OF PENCIL POINTS

IT IS with pleasure that we announce to our readers that Mr. Whitehead, for many years prominently identified with architectural publishing in this country, has assumed the editorial direction of this paper.

Most architects are familiar with Mr. Whitehead's many-sided activities in this field, but for the benefit of some, especially of the younger generation, it may not be amiss briefly to outline Mr. Whitehead's achievements.

Something over fifteen years ago Mr. Whitehead, having completed his studies at Princeton and Drexel and having served his apprenticeship over the drafting-board, opened an office in New York for the practice of his profession. Almost before he had a chance to sharpen his pencil and get ready for business he was offered and accepted the editorship of *The Architectural Record*, with which the writer had the honor of being connected at that time. His achievements in that position were considerable as his taste in selecting material and his skill in presenting it, both pictorially and typographically, established a new standard for those times. We moved together in 1912 to become interested as part owners of *The Brickbuilder*, which subsequently became and now is known as *The Architectural Forum*. It may be said that Mr. Whitehead's editorial talents were in no small degree responsible for the success of that journal, as under his direction the scope of the publication was broadened to include not only architecture of burnt clay but also of other materials used to interpret the designs of that day.

Ten years ago Mr. Whitehead's ability as a publisher came to the attention of the White Pine Bureau, a powerful organization which desired to bring about a better understanding of its products through the establishment of a publication which would appeal strongly, because of its merit, to members of the architectural profession.

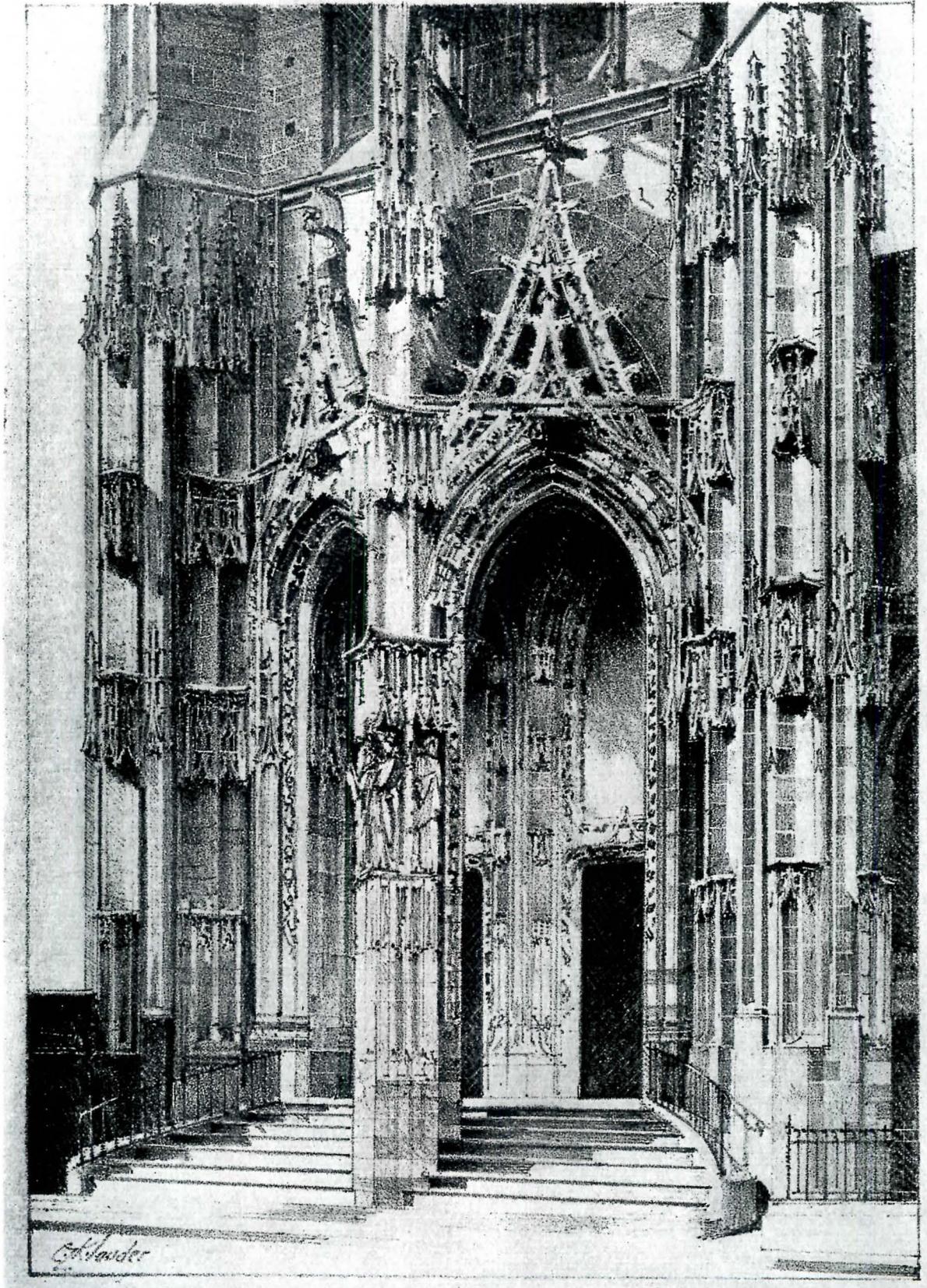
*The White Pine Series of Architectural Monographs* came into being at that time, Mr. Whitehead becoming the editor and publisher, acting for the White Pine Bureau. Practically every architect and draftsman in the country is familiar with this most valuable work which has been published without interruption since that time. Recently Mr. Whitehead has concluded an arrangement with the former sponsors of the White Pine Series whereby he becomes outright the owner of the publication, and which he now publishes at a subscription price as a personal enterprise, in no manner connected with the activities of The Pencil Points Press. Having built up an organization to take care of the details of his publishing business he finds it possible to take charge of the editorial department of PENCIL POINTS. He brings to this work a wealth of publishing experience which will, without doubt, be favorably reflected in these pages.

Not only am I sure that the high standards which we have already established for our work will be still further improved upon, but it is a source of personal gratification to be once more actively associated with a man with whom I have worked so pleasantly in the past.

Mr. Whitehead is anxious to hear from all readers of PENCIL POINTS who have suggestions to make regarding useful editorial features for next year. Our policy of working closely with our readers so that we may render the maximum of service for the drafting-room will be followed, and suggestions of all kinds will be given most careful consideration and will be incorporated in future issues if deemed to be valuable to our field as a whole.

We predict even greater things for PENCIL POINTS with Mr. Whitehead to direct our editorial policy.

RALPH REINHOLD.



LITHOGRAPHIC CRAYON DRAWING BY CHARLES Z. KLAUDER  
*Entrance to Church St. Germain Argentan.*

# MASTER DRAFTSMEN, XV

CHARLES Z. KLAUDER

THE FORCE of genius is strikingly shown in the career of Charles Z. Klauder. The architect of the proposed Cathedral of Learning at Pittsburgh, of notable groups of buildings at Princeton, Wellesley, Yale, Cornell and at various other seats of learning, as well as of many buildings of the highest architectural character, has made his way by the possession of genius. It has enabled him to solve problem after problem in a distinctive and highly satisfactory way and to give an unusual degree of spirit to his buildings and to his drawings. This force has carried him upward and onward, for Klauder started his architectural career when a boy of fifteen by going to work in an architectural office and has acquired the high degree of scholarship which he possesses by his own effort—through his ability to absorb information, to sort it mentally and to incorporate what he found suited to his purpose into his equipment for the practice of architecture.

The origin of genius is often less clear than its operation. In the case of Mr. Klauder this is true, for his forbears on both sides were simple, capable, substantial people who showed no trace of genius within the two or three generations about which it is possible to learn anything definite. There is, of course, such a thing as a "throw back," in some cases, to an ancestor who exhibited marked ability. It seems most reasonable to assume that genius is the result of the possession by a person of a special combination of qualities which, working together, produce this quality. This does not necessarily call for any "throw back." A man may be the first in his line to have this fortunate combination of qualities. Perhaps that is the case with Klauder. Speculation on such a point as this is vain, the man's works are in evidence.

The careful training in drawing which he received when very young in classes conducted by the local Turnverein he considers of very great value to him. The work consisted largely in making careful copies of drawings of subjects shown on printed sheets prepared especially for this form of instruction. This probably had something to do with giving him the command of his hand that makes possible his remarkable freedom in drawing. Where a pupil of

less ability would have found such copying deadening and a hopeless barrier to the cultivation of freedom at a later period, he evidently derived benefit from it and was able to use it as a stepping stone to further development.

Upon the completion of his course in grammar school, Klauder went to work at the age of fifteen in the office of Theophilus Chandler. He remained in that office about six years all together with the exception of short intervals during which he worked in other offices. He then entered the employ of Walter Cope with whom he remained for several years. He was engaged upon the plans for the Museum of Archaeology of the University of Pennsylvania. He spent several months in the office of Frank Miles Day and then went with George Keister, after which he traveled in Europe. Upon his return to this country he became once more connected with the office of Frank Miles Day, this time as chief draftsman. In 1910 he was admitted to partnership and the firm became Day Brothers & Klauder. In 1913, Frank Miles Day's brother withdrew and the firm became Day & Klauder. In 1918, Frank Miles Day died. Since that time Klauder has conducted the practice of the office under the firm name of Day & Klauder.



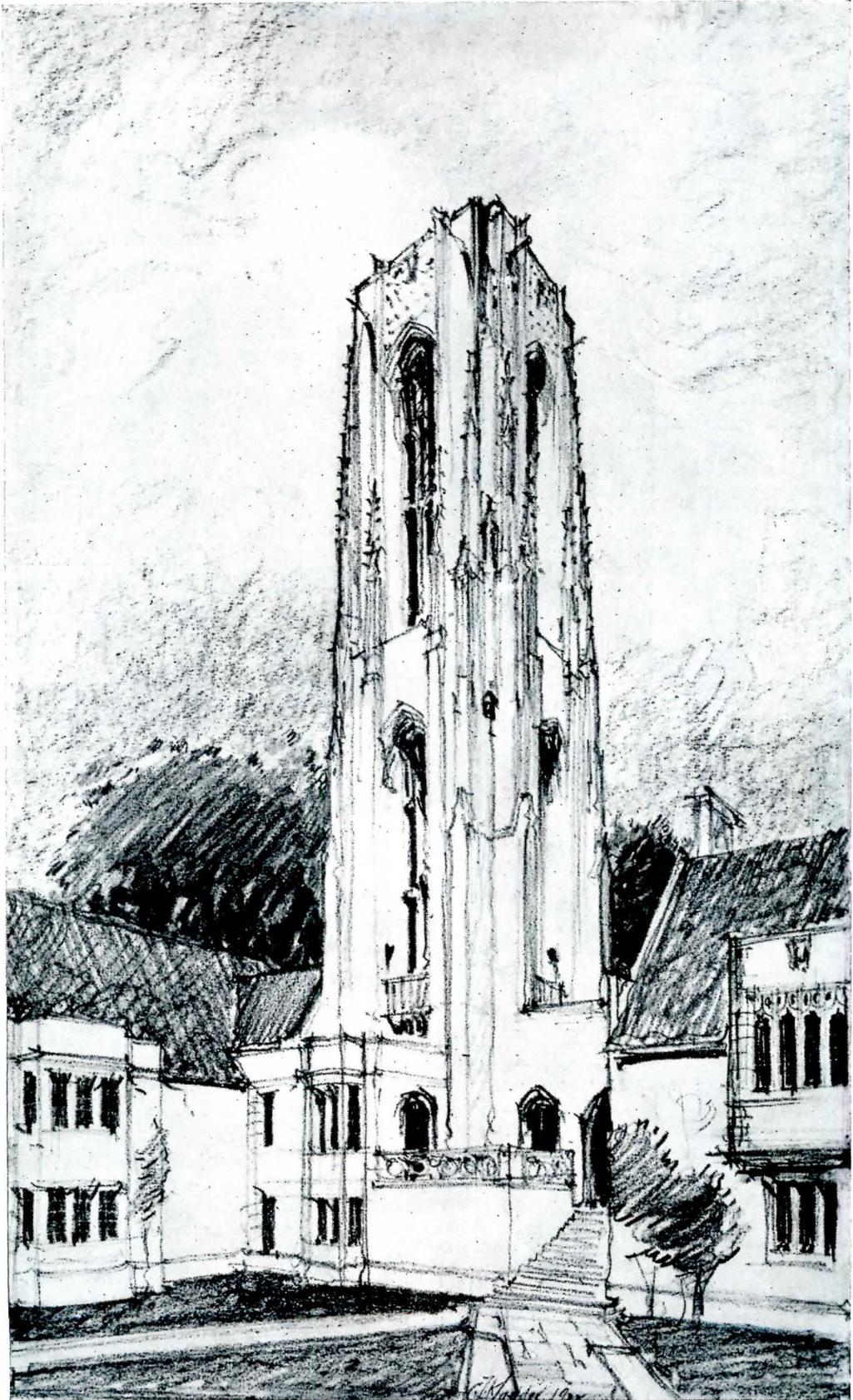
CHARLES Z. KLAUDER.

The facility with which Klauder sketches is one of his outstanding accomplishments. When a problem is presented to him he visualizes a solution and roughs it in on paper with a few strokes of a surprising effectiveness. An example of this method is a sketch he made at Wellesley to show his idea for the placing and general design of a group of proposed buildings. The sketch was made on the spot and unhesitatingly contained all the essentials of the finished design which did not show any change in the *parti*. It was all in the first rough sketch, so well conceived that further study was only a matter of detail and draftsmanship.

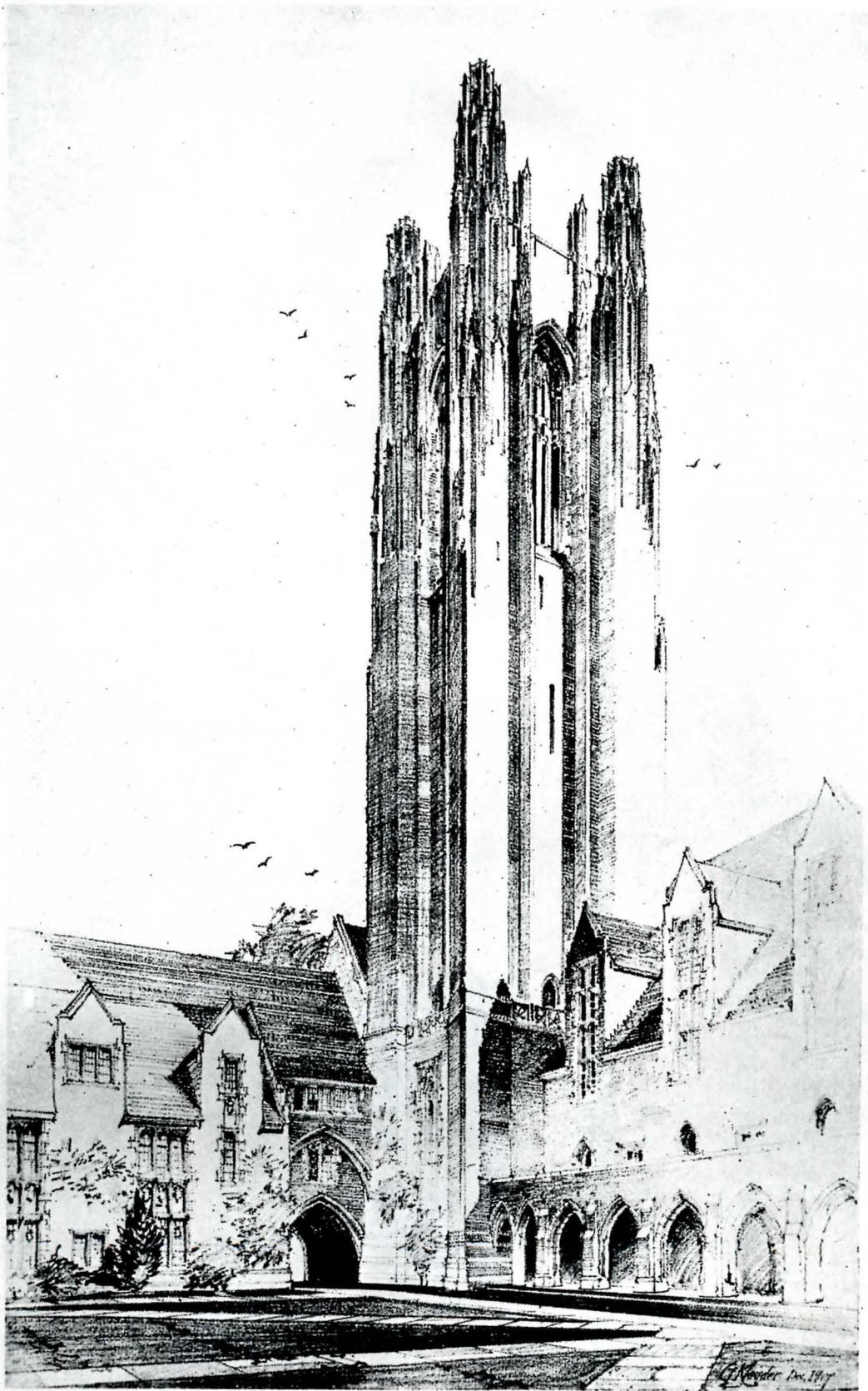
A type of drawing that Klauder employs to great advantage is that shown on page 44, the "Tower, Concordia Seminary, St. Louis." This drawing was made in red crayon on tracing vellum over a care-

(Continued on page 49)

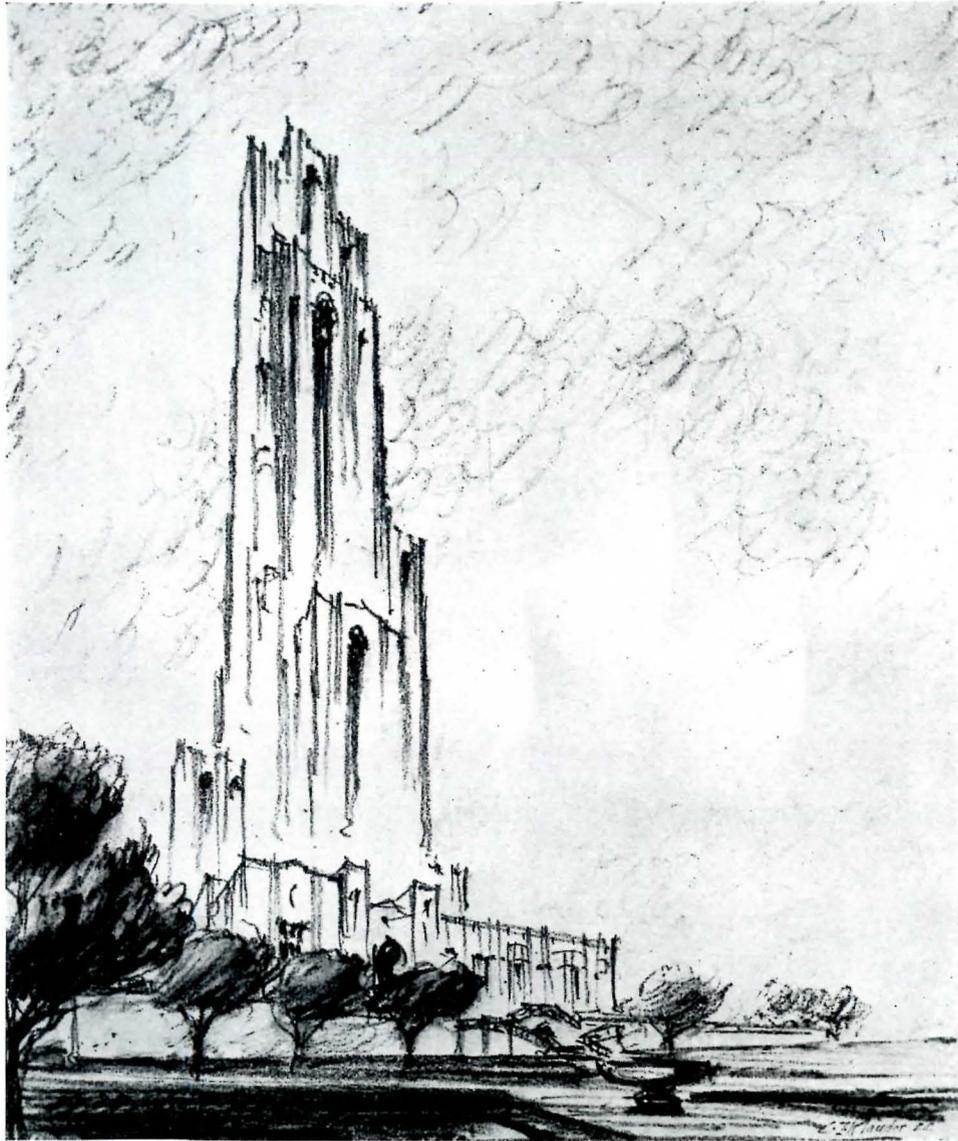
PENCIL POINTS



DRAWING IN RED CRAYON ON TRACING VELLUM BY CHARLES Z. KLAUDER  
*Tower, Concordia Seminary, St. Louis, Missouri.*



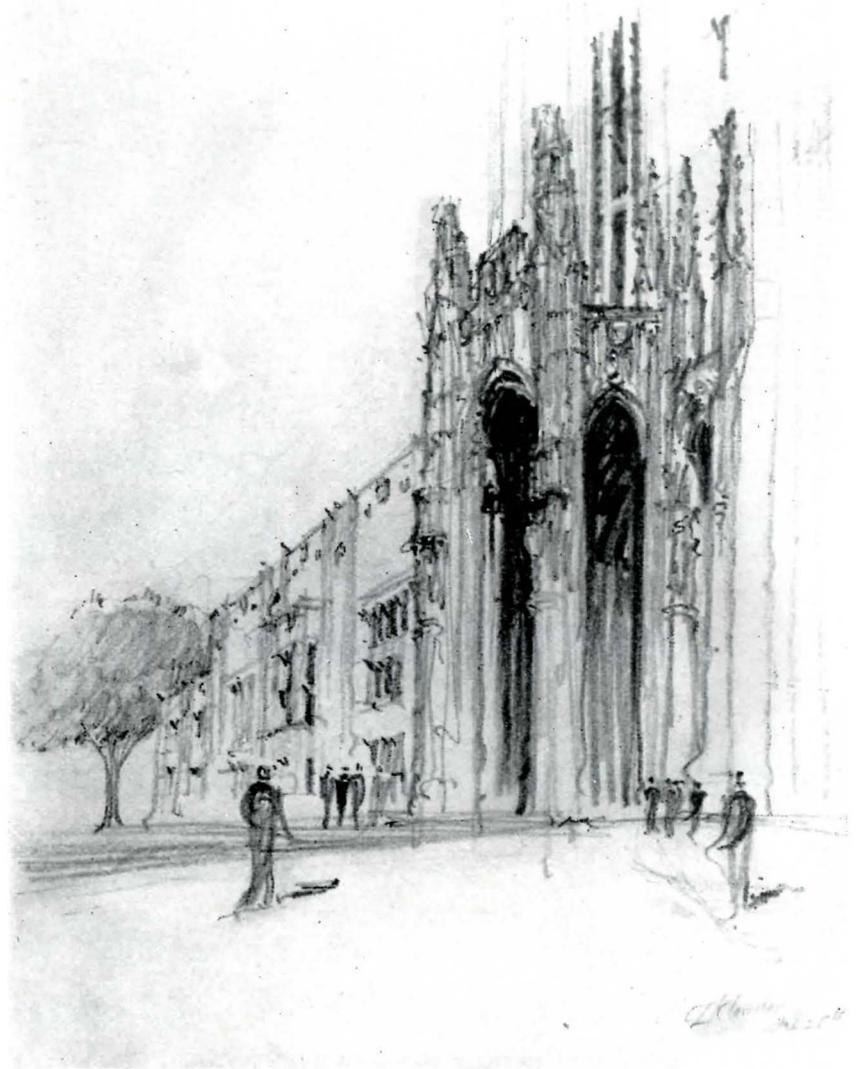
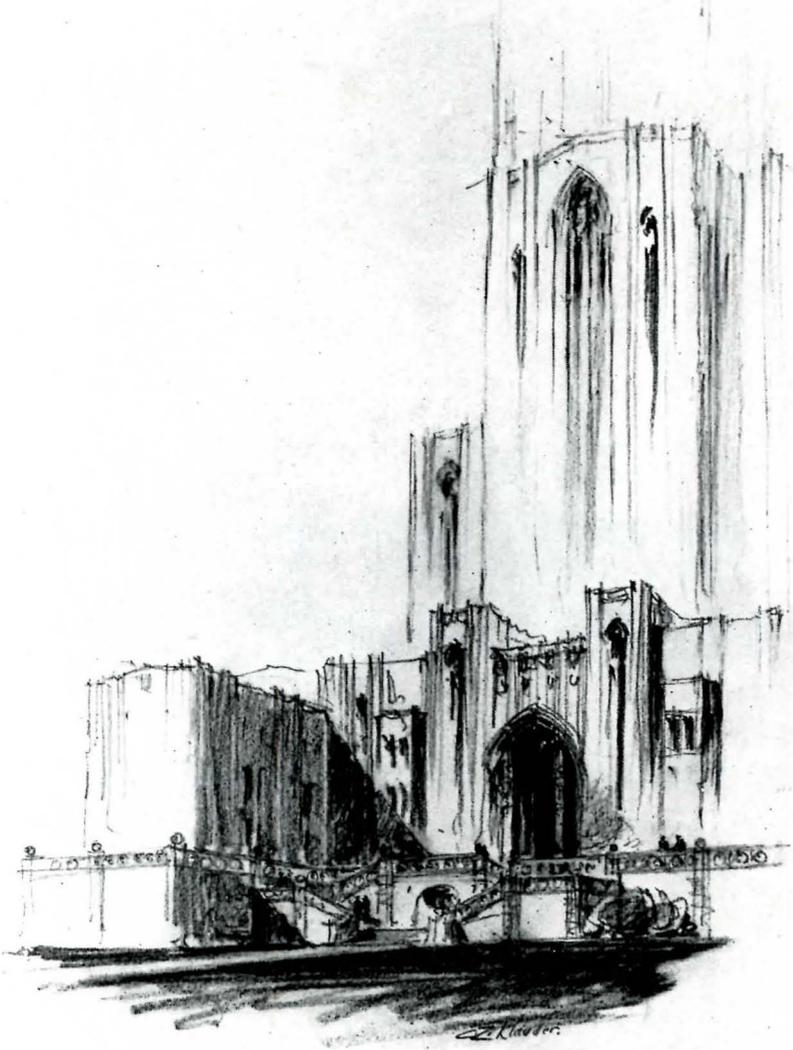
DRAWING IN RED CRAYON ON TRACING VELLUM BY CHARLES Z. KLAUDER  
*Tower, Wellesley College, Wellesley, Massachusetts.*



*Red Crayon on Tracing Vellum*

*Charcoal on Thin Tracing Paper*

PRELIMINARY STUDIES BY CHARLES Z. KLAUDER FOR CATHEDRAL OF LEARNING  
UNIVERSITY OF PITTSBURGH, PITTSBURGH, PENNSYLVANIA.

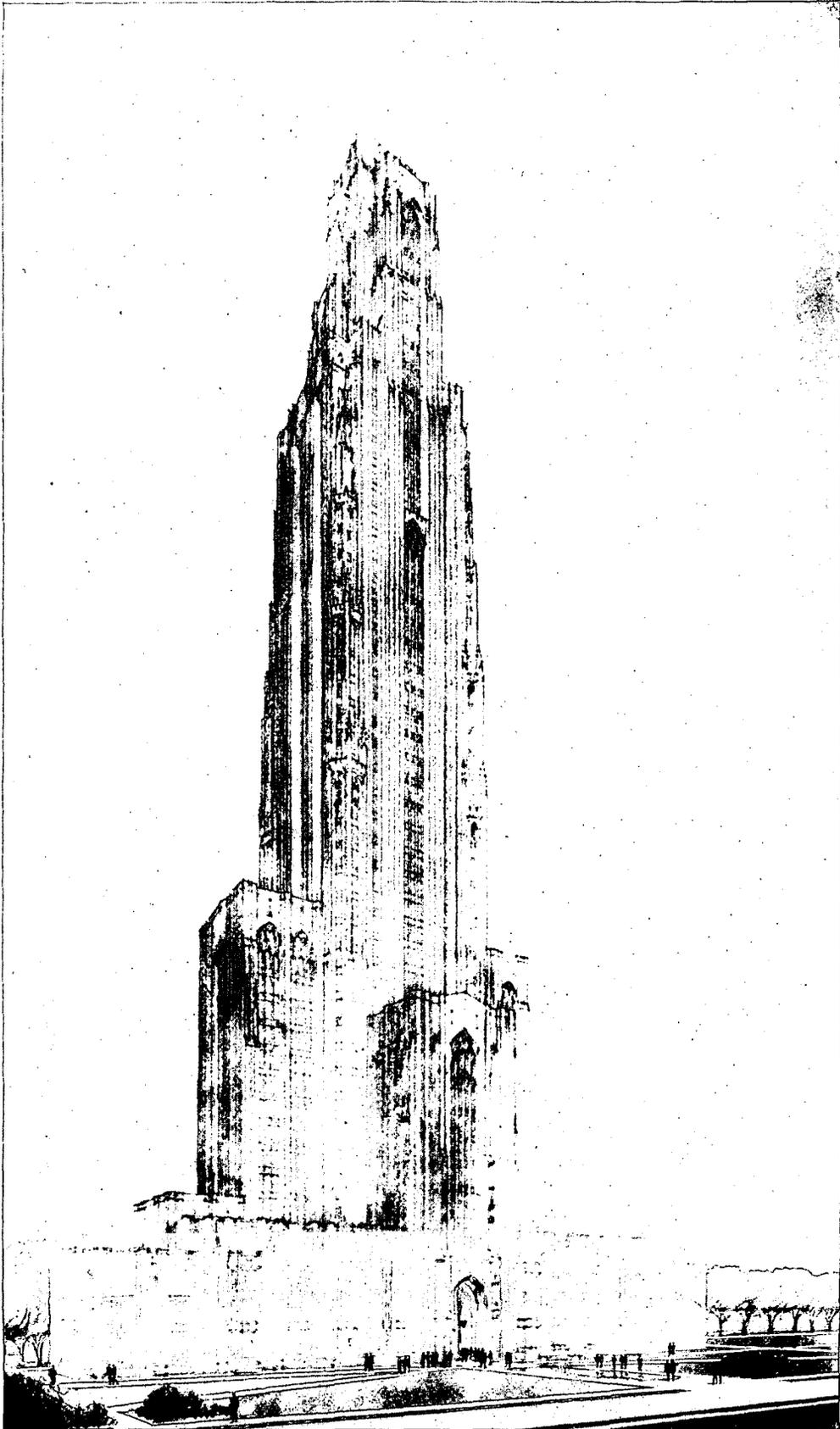


*Red Crayon on Tracing Vellum.*

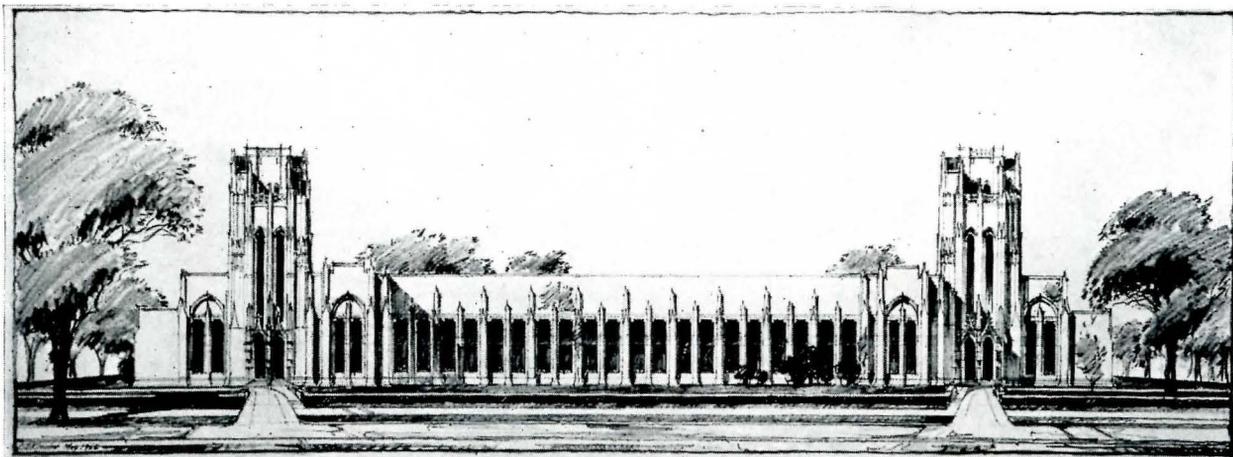
*Lithographic Crayon on Tracing Vellum.*

PRELIMINARY STUDIES BY CHARLES Z. KLAUDER FOR CATHEDRAL OF LEARNING  
UNIVERSITY OF PITTSBURGH, PITTSBURGH, PENNSYLVANIA.

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WATER COLOR RENDERING BY CHARLES Z. KLAUDER  
*Cathedral of Learning, University of Pittsburgh.*



*Red Crayon Drawing on Tracing Vellum by Charles Z. Klauder.*  
PEABODY MUSEUM, YALE UNIVERSITY, NEW HAVEN, CONNECTICUT.

(Continued from page 43)

fully laid out perspective projected from the plan and elevations of the proposed tower.

Drawings of this kind serve as a very important means of study. In such a perspective the plan and elevations are coordinated. If when the plan and elevations are translated into the perspective the effect of the latter is not satisfactory in design the changes needed to make it satisfactory are sketched in and projected back to the plan and elevations which are changed to correspond. By this means it is possible to design in such a way that when built the structure will present the desired appearance when seen in perspective. For instance, if the perspective drawing shows a tower that is not smooth in profile, if the relation of the diagonal width at the top to the diagonal width at the bottom is not satisfactory the perspective is modified and the change is quite positively transferred back to the measuring line of the instrumental perspective that underlies the sketch and consequently to the elevations and the plans.

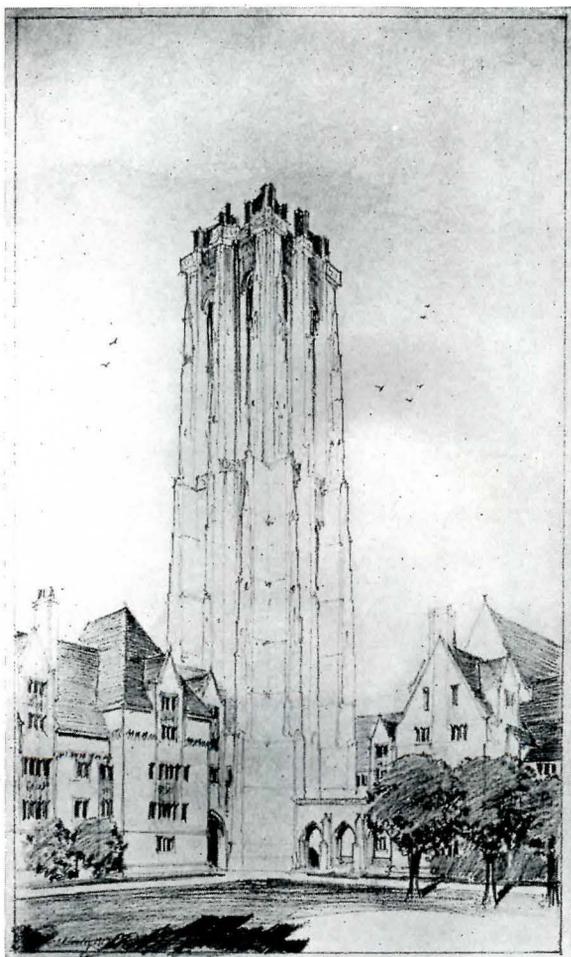
When the design has been studied in this way a fresh piece of tracing vellum is laid over the corrected instrumental

perspective and the picture drawn in boldly over the lines of the lay-out. In working over one of these tight perspectives it is essential for the draftsman to "loosen up," not an easy thing to accomplish, with

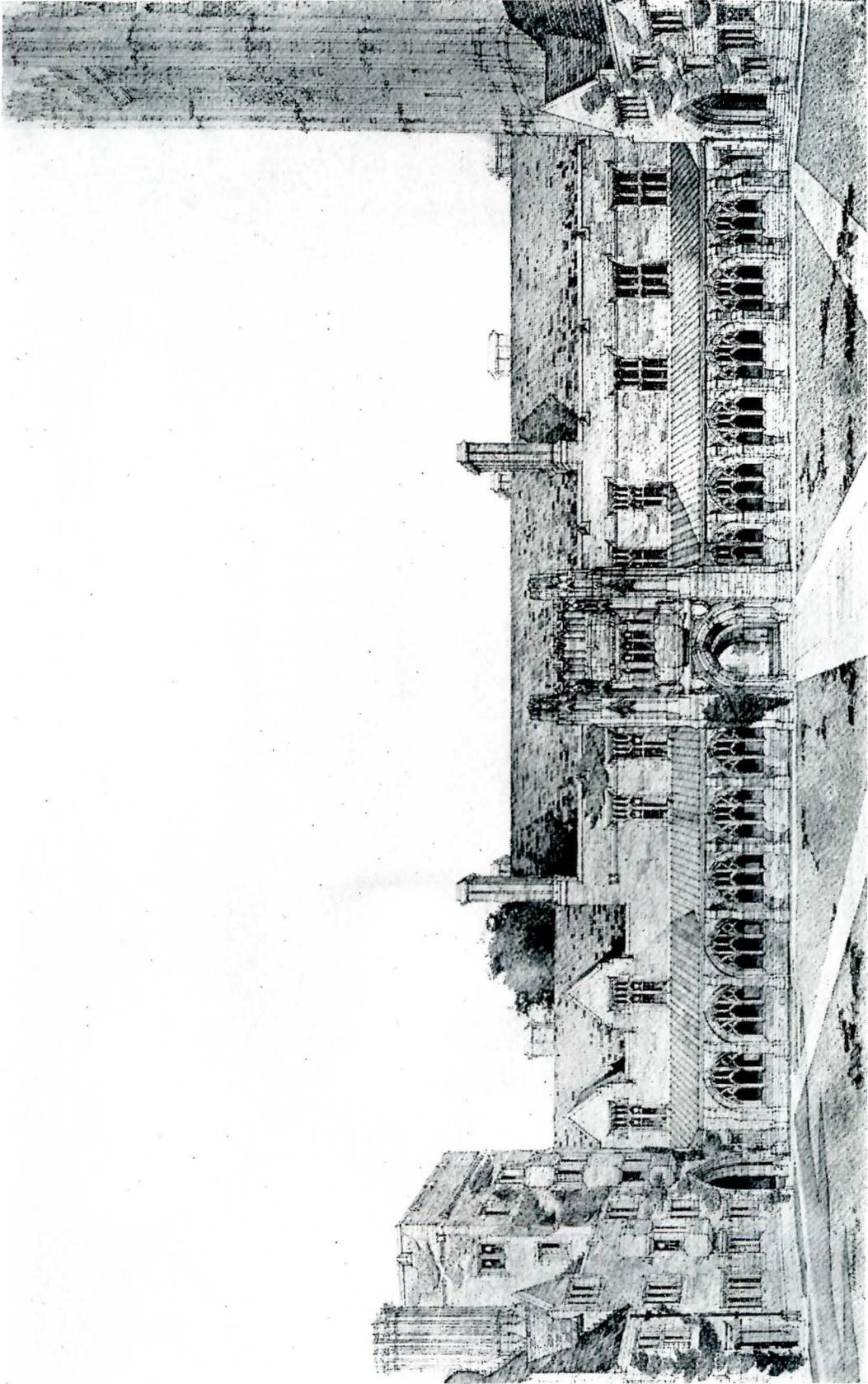
an instrumental drawing for a starting point. Relax one must, however. It is in the success with which Klauder relaxes and translates these instrumental perspectives into pictures with bold, sure and wonderfully expressive lines that he shows his greatest mastery in draftsmanship. Sometimes what was started as an unimportant study becomes so interesting and good that it is carried to completion as a picture. Among the drawings in Klauder's office is one that developed in this way after it was started on a piece of tracing vellum that was not large enough to go all the way to the bottom of the picture. A piece of the paper was pasted on and the drawing carried down. It is one of the best.

Among the points studied in such drawings as that of the tower of Concordia Seminary, shown on page 44, are the refinements that are among the most admirable features of Klauder's designs. For instance this drawing shows the "sink-

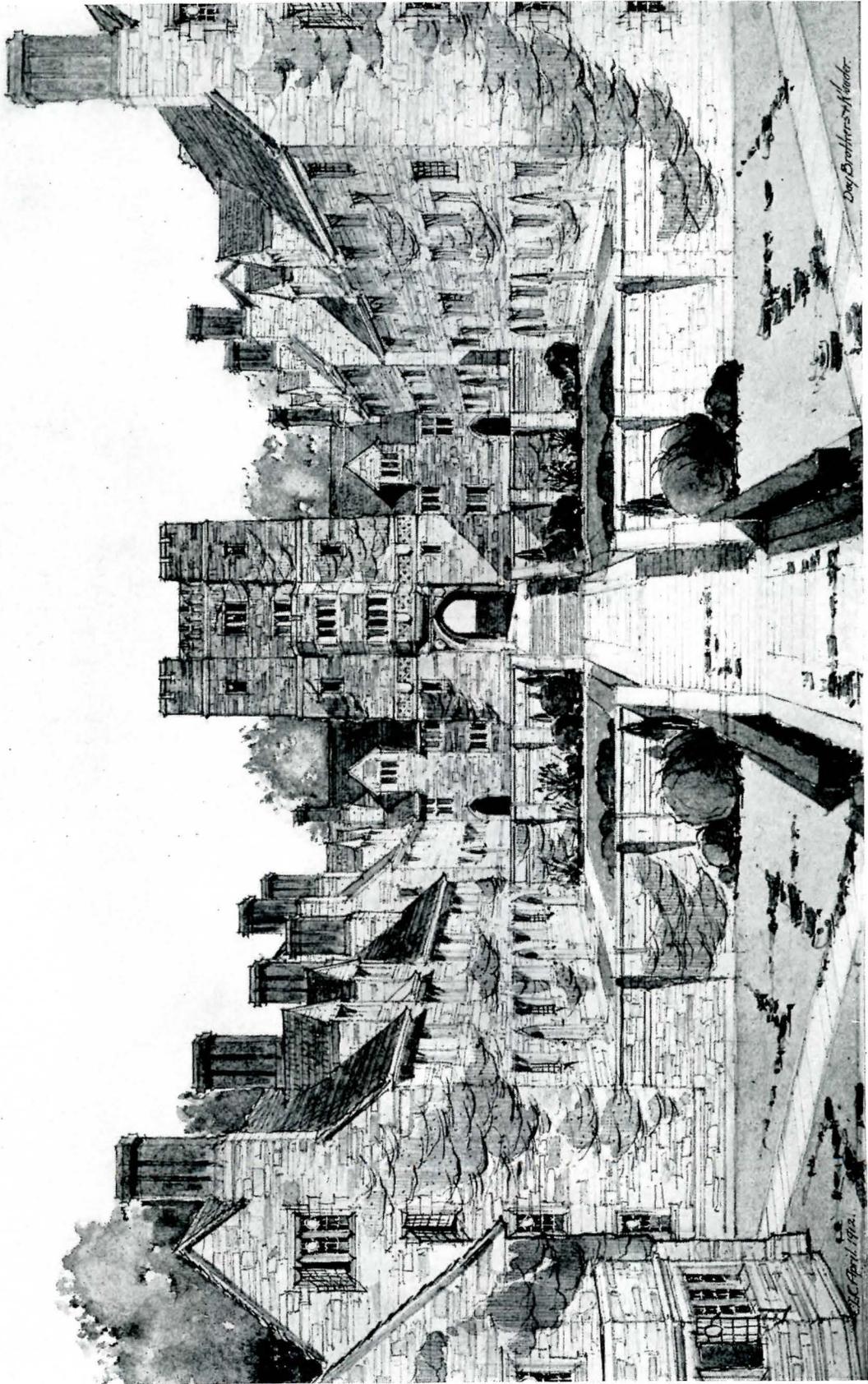
(Continued on page 57)



*Red Crayon Drawing by Charles Z. Klauder.*  
STUDY FOR TOWER, YALE UNIVERSITY.

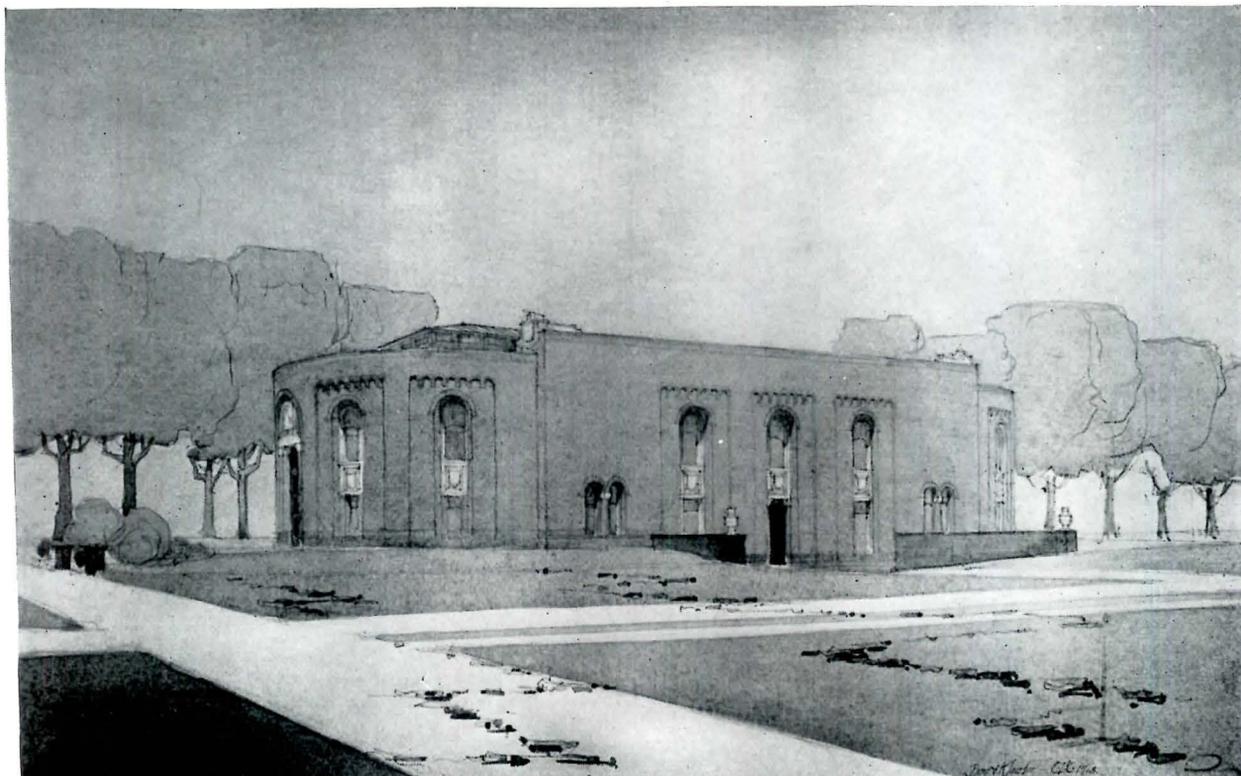


WATER COLOR RENDERING BY CHARLES Z. KLAUDER  
*Cloister—Dining Halls, Princeton University.*



WATER COLOR RENDERING BY CHARLES Z. KLAUDER  
*Dormitory, Cornell University, Ithaca, N. Y.*

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WATER COLOR RENDERING BY CHARLES Z. KLAUDER  
*Stock Pavilion, Pennsylvania State College.*



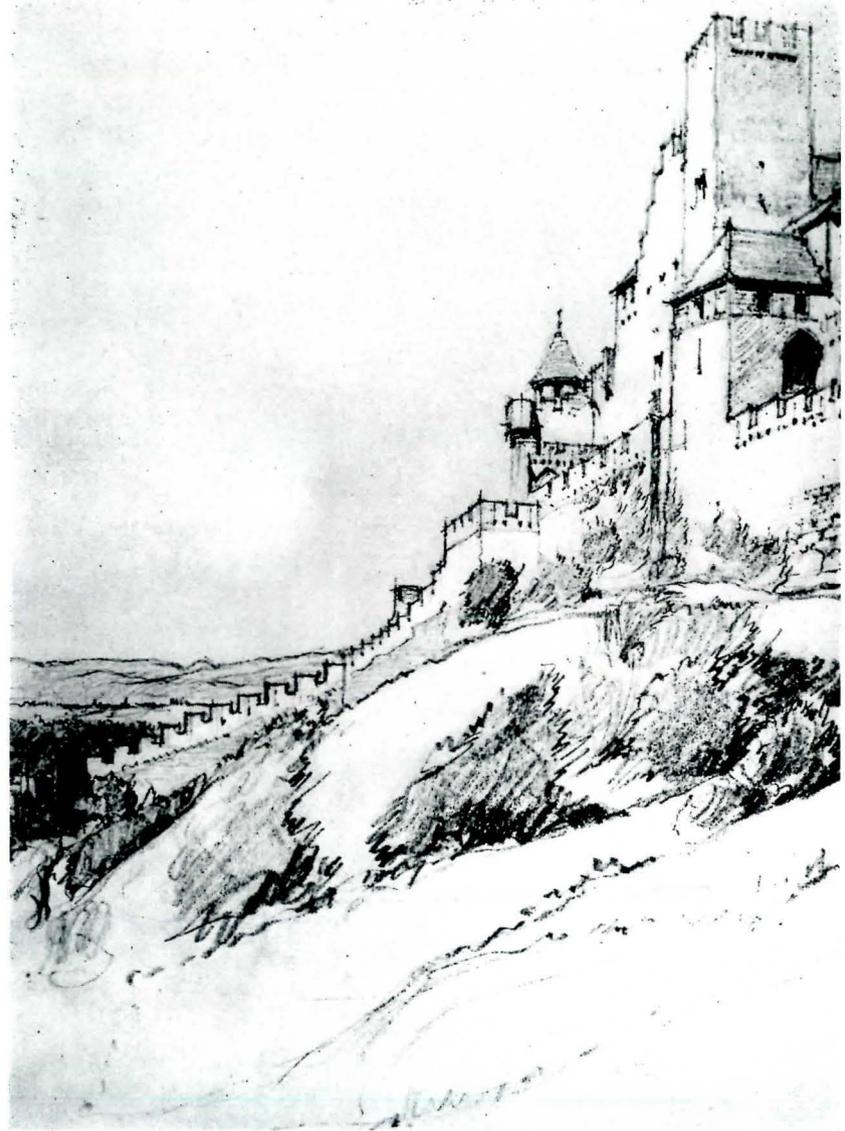
RED CRAYON DRAWING ON TRACING VELLUM BY CHARLES Z. KLAUDER  
*Dormitory, Princeton University.*



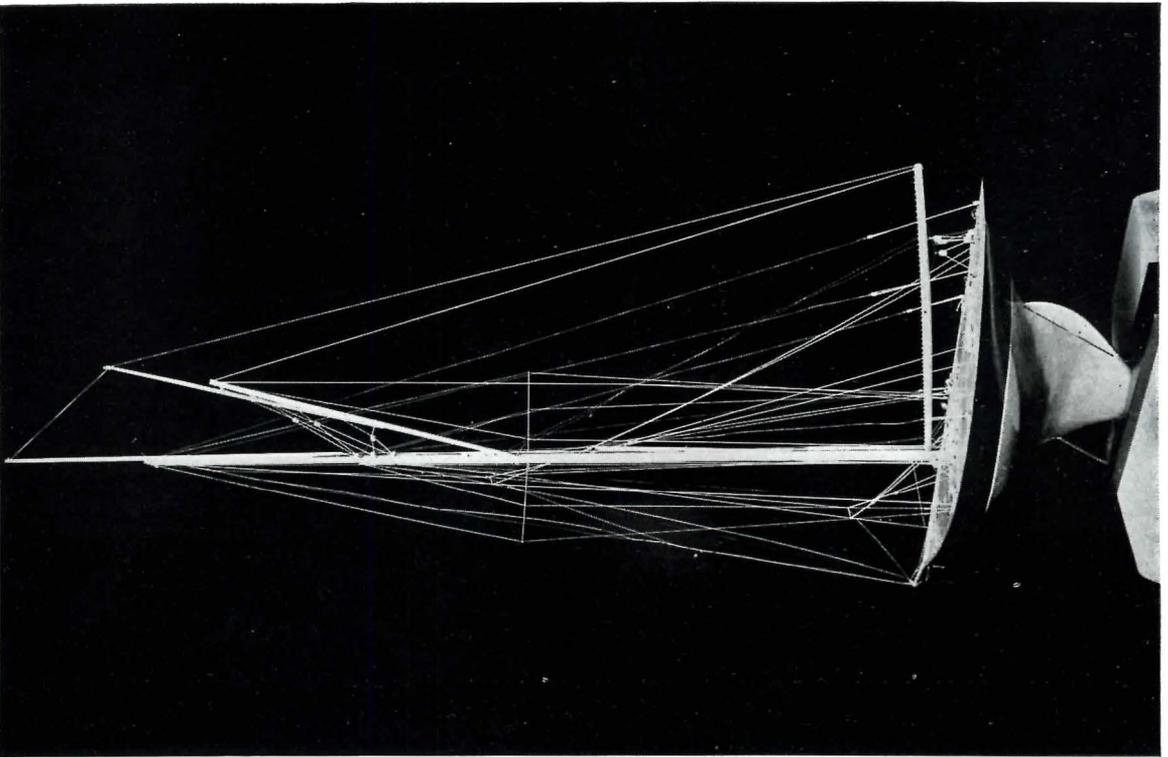
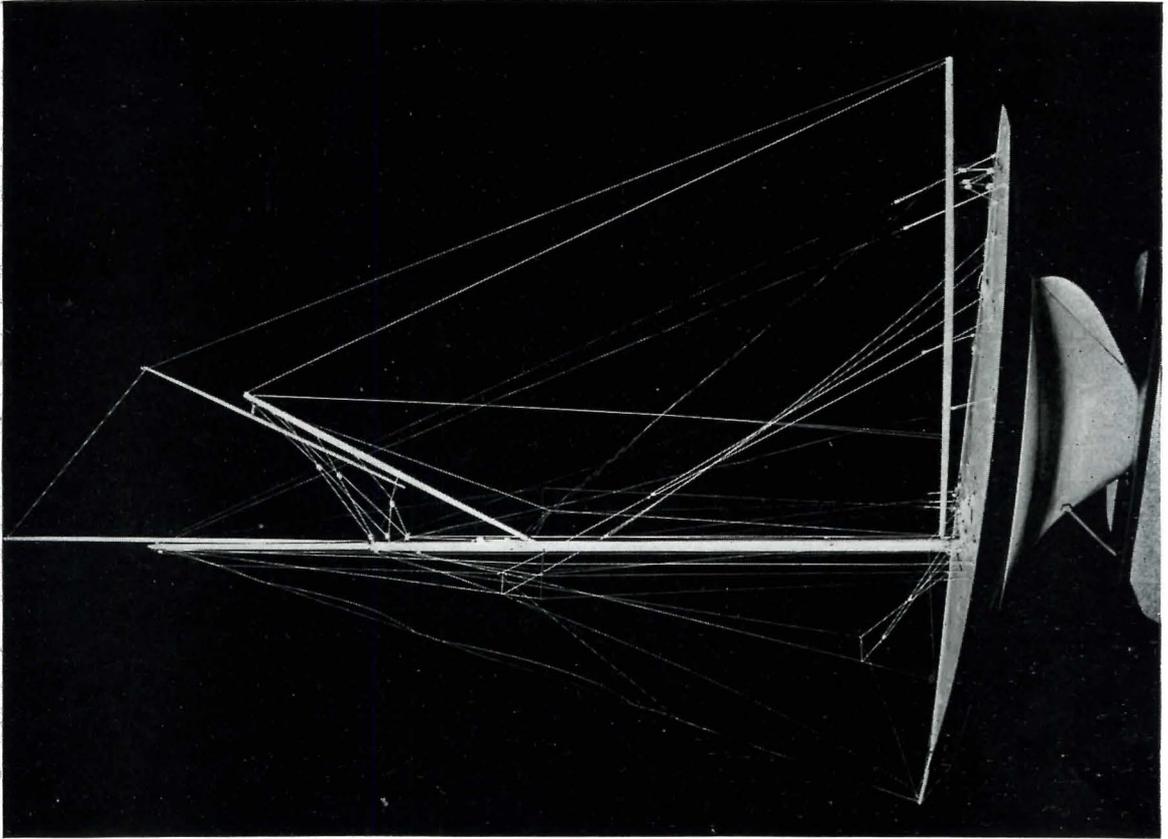
LITHOGRAPHIC CRAYON DRAWING ON LITHOGRAPHIC PAPER BY CHARLES Z. KLAUDER  
*Sketch, Segovia, Spain.*



*Lithographic Crayon on Lithographic Paper.*  
FANTASY BY CHARLES Z. KLAUDER



*Red Crayon on Lithographic Paper.*  
SKETCH, CARCASSONNE, FRANCE, BY CHARLES Z. KLAUDER



YACHT MODEL DESIGNED AND BUILT BY CHARLES Z. KLAUDER



LITHOGRAPHIC CRAYON DRAWING ON LITHOGRAPHIC PAPER BY CHARLES Z. KLAUDER  
*Sketch, Granada, Spain.*

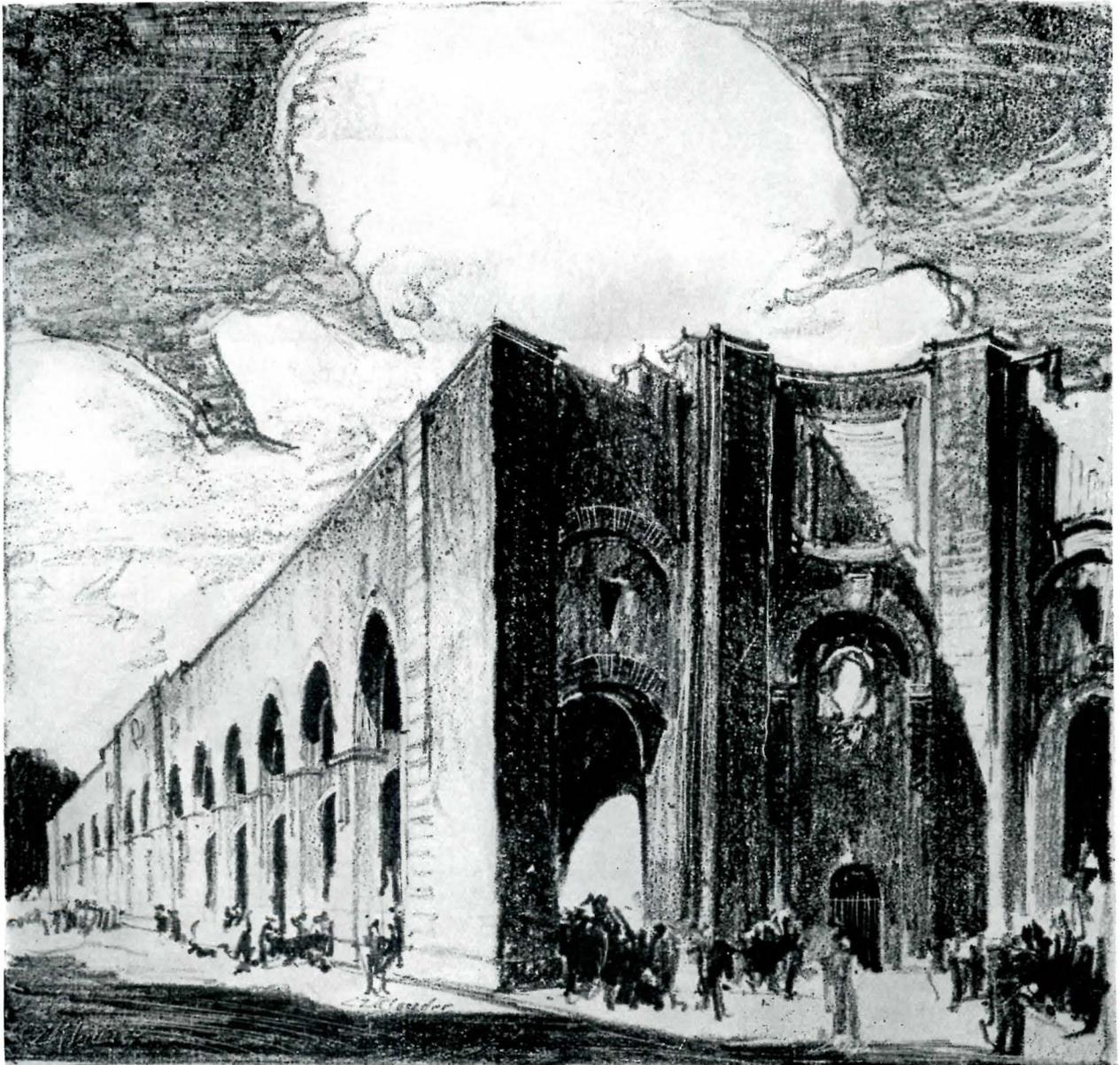
*(Continued from page 49)*

ages," the re-entering angles in the corners of the tower at the top. They take away the unpleasant sharpness of the corners of a square-topped tower. They soften the effect. This drawing also shows how the corner piers will look, it gives an opportunity to study the triangular pinnacles introduced in the corners. The triangular form of these pinnacles is a happy thought, by the way, for a triangular pinnacle has much more variety and freedom of appearance than one having an even number of sides, because when seen from even slightly different points of view it is different in silhouette. All these things are studied in these perspective drawings and carried back to the plans and elevations, to be in turn created in the stone realization of the architect's

conception. In addition to these drawings on tracing vellum, most of which are in red crayon, there are in Mr. Klauder's office in Philadelphia renderings and sketches in various mediums, that show his wide range of treatment.

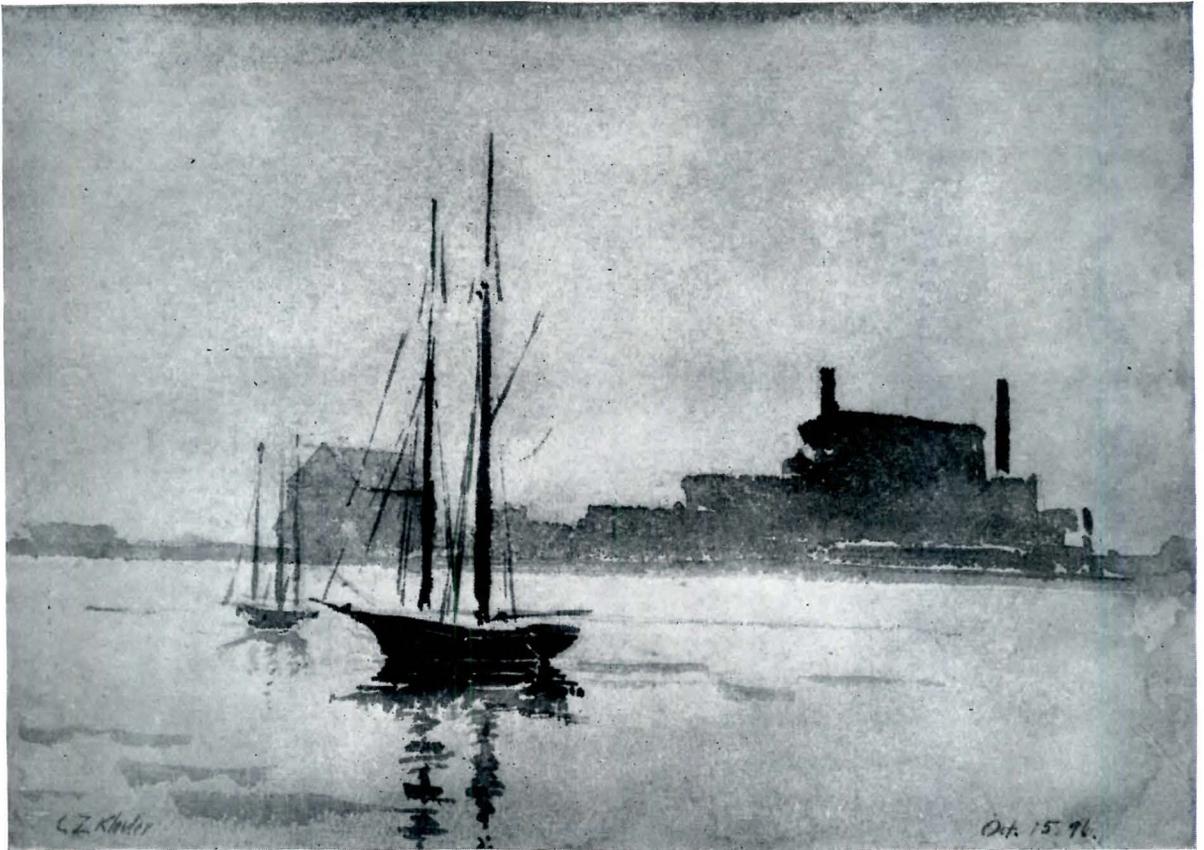
Preliminary crayon studies and a water color rendering of the design for the Cathedral of Learning at the University of Pittsburgh made by Mr. Klauder are reproduced on pages 46, 47 and 48 of this issue. Other selections of Mr. Klauder's work, which also demonstrate his mastery of draftsmanship and skill as a designer, include freely drawn sketches to demonstrate to his clients the finished appearance of their proposed buildings, water color renderings of various buildings and some lithographic crayon

*(Continued on Page 60)*

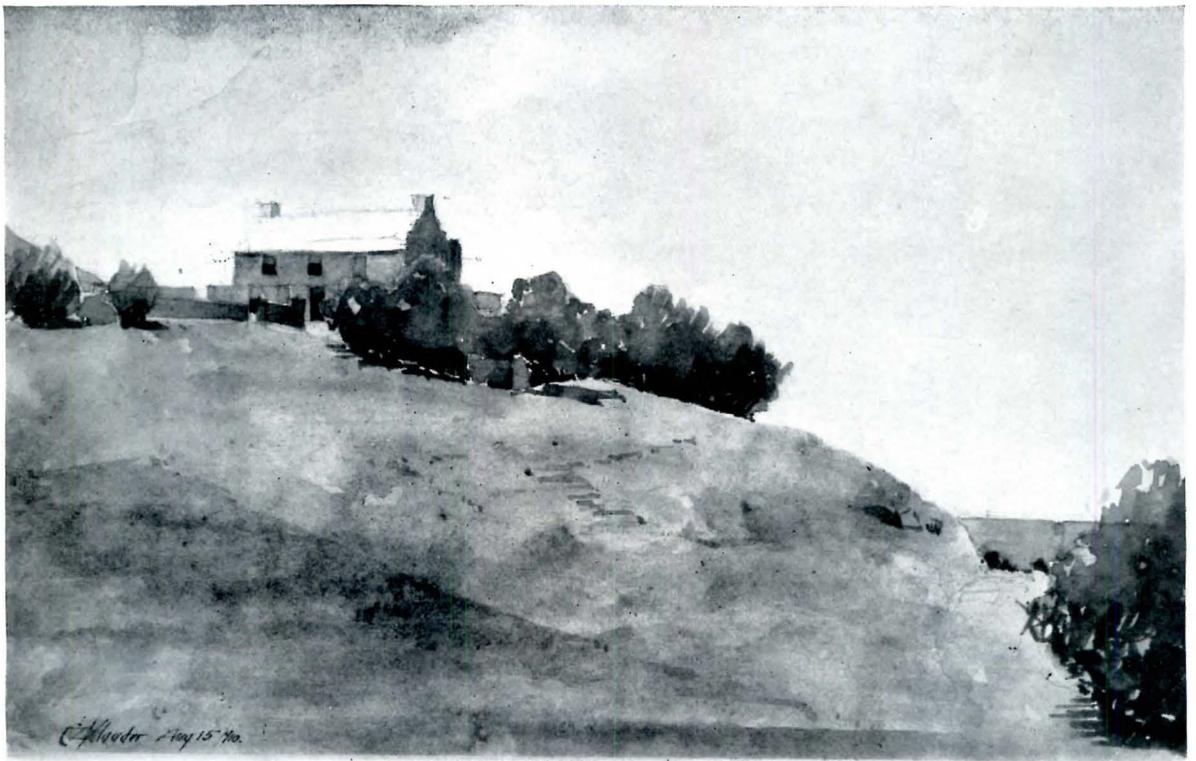


LITHOGRAPHIC CRAYON SKETCH BY CHARLES Z. KLAUDER  
*Stadium, University of Pennsylvania.*

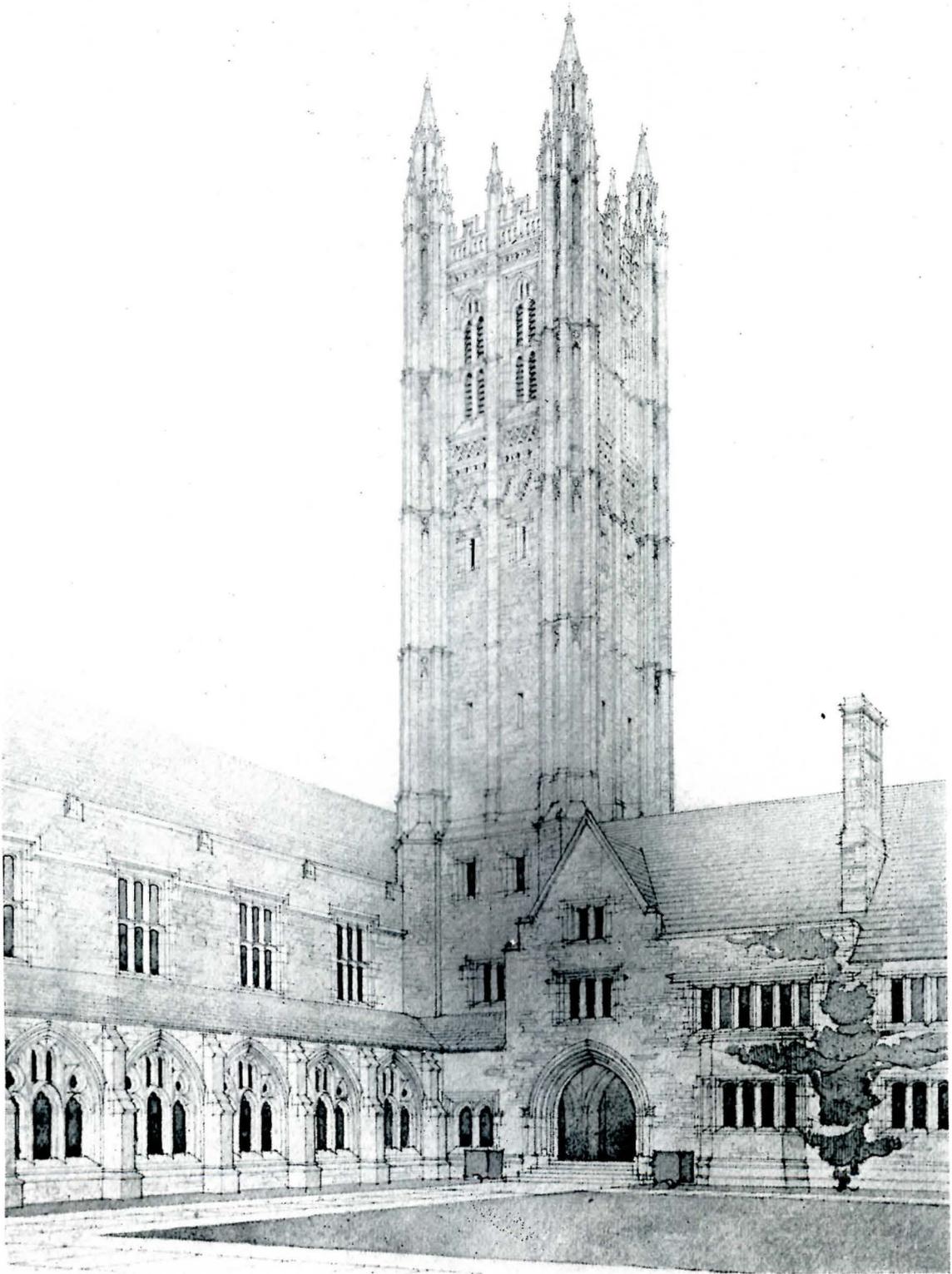
PENCIL POINTS



WATER COLOR SKETCH BY CHARLES Z. KLAUDER



WATER COLOR SKETCH, BERMUDA, BY CHARLES Z. KLAUDER



WATER COLOR RENDERING BY CHARLES Z. KLAUDER  
*Holder Tower, Princeton University.*

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*(Continued from page 57)*

and water color sketches made while in Spain and France.

It is interesting to note that in the rendering of the "Stock Pavilion," for Pennsylvania State College shown on page 52, a type simplification is shown in the drawing corresponding to the design character of the building.

The sketches in lithographic crayon shown on pages 53 and 54 are masterly in the highest degree. On page 54, the lower illustration shows one of the most interesting drawings of all, a Fantasy.

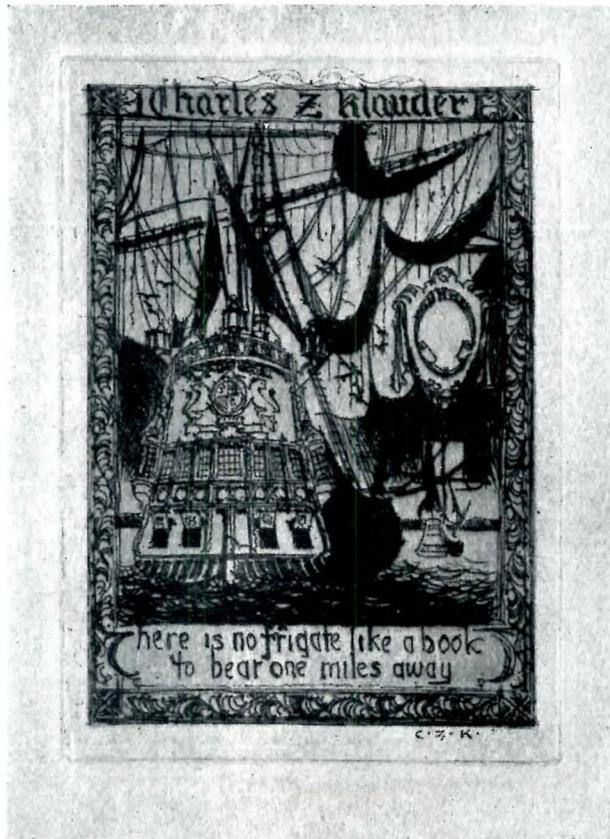
On page 56 is a strong sketch made at Granada, with lithographic crayon on lithographic paper, while on the opposite page is a powerful sketch study of

the Stadium of the University of Pennsylvania, done in the same medium.

The watercolor sketches reproduced on page 58 are notable for their tenderness combined with simplicity and strength.

One of Mr. Klauder's diversions is the designing and building of model yachts, one of which is illustrated on page 55. These models are beautifully and splendidly made, designed with scientific thoroughness and sail with remarkable speed. He may be seen in Central Park, New York, on Sunday mornings when the young and grown-ups gather to match their small craft on the park lake.

Keen intellectually, artistically sensitive, decisive and tolerant in character and simple in manner, Mr. Klauder's personality commands admiration as well as does his skill as a master draftsman.



*Full Size Reproduction of*  
BOOK-PLATE ETCHING  
BY CHARLES Z. KLAUDER

IOANNIS Y. AÑEZ  
PARLADORII

I V R I S P E R I T I.  
IN REGIO VALLISOLETANO  
PRÆTORIO ADVOCATI,  
R E R V M Q V O T I D I A N A R V M.  
LIBRĪ DVO.

ET QVOTIDIANARVM DIFFERENTIARVM  
Sesquicenturia, cui accesserunt eiusdem Authoris quæstiones  
duodeuiginti vtilis, & necessariae in foro  
versantibus.

*Cum Argumentis, Summarijs, Numeris, & Indice Capitulum materiarum, & rerum  
memorabilium locupletissimo.*



VALLISOLETI

ET PANORMI, Apud Ioannem Baptistam Maringum. M. DC. XXVIII.

*Superiorum Permissu.*

PLATE XLI

*An early Seventeenth Century Italian title page with a copper plate embellishment, exhibiting a fine piece of typography. It is arranged in six sizes of roman capitals, combined with some striking lower case roman and also italic letters. The second, fourth, seventh, twelfth, thirteenth, fourteenth and sixteenth lines are printed in red. Typography is closely allied to the fine arts, and types have always reflected the taste or feeling of their time.*

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PENCIL DRAWING BY ERNEST D. ROTH  
RIO TERRI, FRARI, VENICE.

PLATE XLII

*On the other side of this sheet is reproduced one of the charming pencil sketches made by Ernest D. Roth in Venice. It shows the same freedom and ease of pencil work as the sketch reproduced in the plate section of the October issue and presents an equally interesting bit of Venice.*

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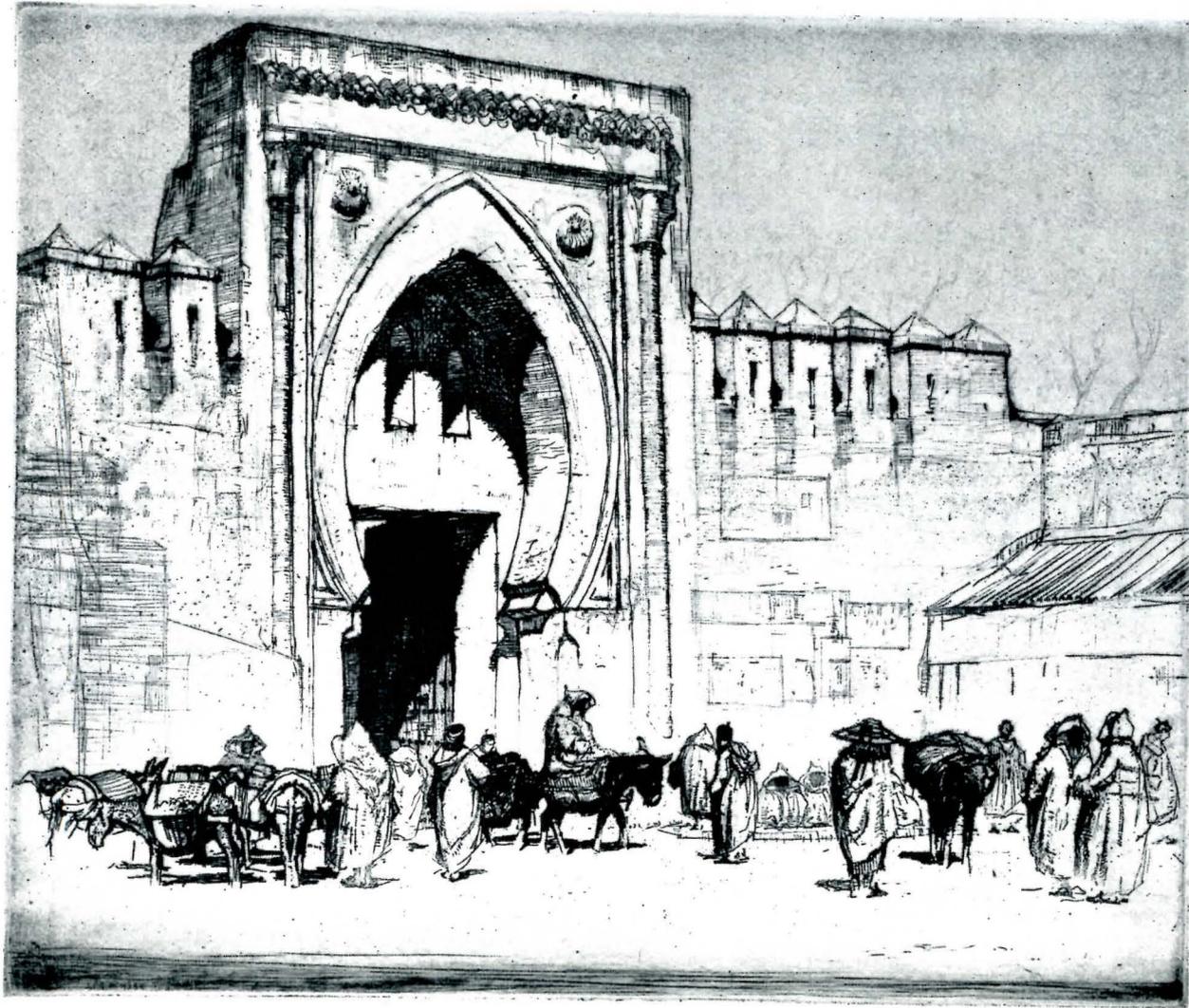


DRAWING BY WALTER B. CHAMBERS  
MT. ST. MICHEL.

PLATE XLIII

*The effect of distance in the view through the arches and up the steps is especially well produced in the sketch by Walter B. Chambers which is printed on the other side of this sheet. The drawing is direct and clean, made on metallic paper which requires sureness of touch. It is one of the many sketches made by Mr. Chambers in 1889, on one of his study trips abroad.*

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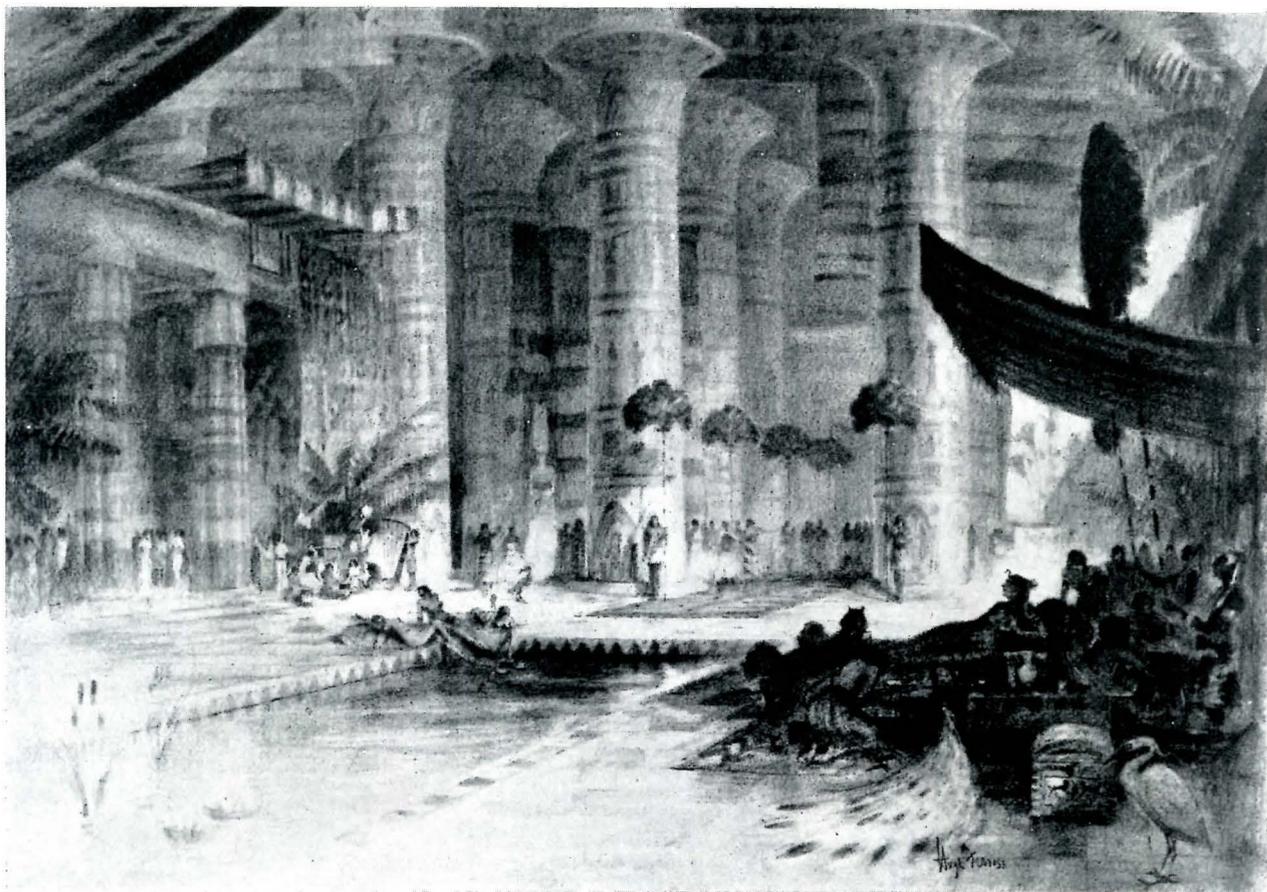
*Courtesy of H. C. Dickins*

ETCHING BY LOUIS C. ROSENBERG  
FEZ GATE, TANGERS.

PLATE XLIV

*The etchings of scenes in Tangers made by Louis C. Rosenberg are remarkable not only for the success with which the expression of mass, line and texture in the architecture have been rendered but for the spirited and convincing representation of the life of the streets. In the spotting of light and dark these etchings are also effective.*

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The "House for Pharaoh's Daughter."

Rendering by Hugh Ferriss.

DR. JOHN WESLEY KELCHNER'S

## RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL

*HELMLE AND CORBETT, Architects*

**A** RESTORATION of King Solomon's Temple that bears evidence of authority has at last been made. Helmle and Corbett, Architects, have carried out the idea of John Wesley Kelchner, who, inspired by religious zeal has made the reconstruction of the Temple his chief object in life for over thirty years. Though drawings showing innumerable restorations are to be found in the architectural libraries, varying in character from an attempt at the Assyrian manner to a Gothic type, it is safe to say that never before has a restoration of this Temple been undertaken by competent and scholarly architects.

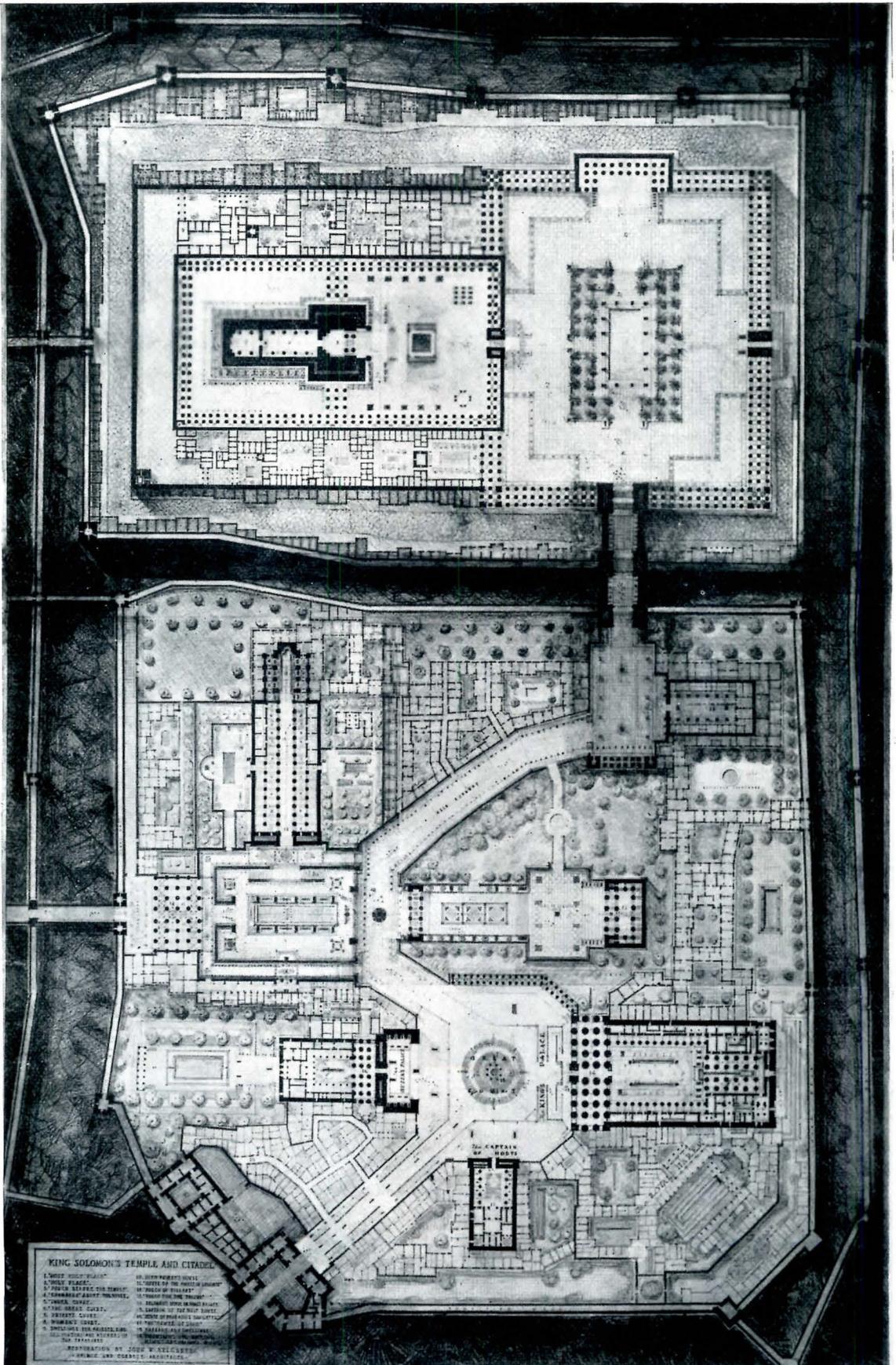
As a result of the research work and designing carried on by Helmle and Corbett during the past four years this restoration is now complete and it is splendidly shown in a large group of interesting drawings made by Birch Burdette Long, Hugh Ferriss, Taber Sears and others. Soon this restoration will be actually built as a part of the Sesquicenten-

nial International Exposition to be held in Philadelphia in commemoration of the one hundred and fiftieth anniversary of the signing of the Declaration of Independence. The opening date of the Exposition is June 1, 1926.

Visitors will be able to walk about the courts and to experience the sensation of having been carried back to King Solomon's time, for it is understood that life is to be given to this picture by pageantry illustrating the customs, dress and activities of that time. The Temple will be completely fitted and will have replicas of the great branched candlesticks, shewbread, the heavily jewelled priestly breast plates and of the vestments and other accessories. In the Most Holy Place, back of a mystic veil of blue, scarlet and purple, will rest a reproduction of the Ark of the Covenant, guarded by gigantic golden cherubim.

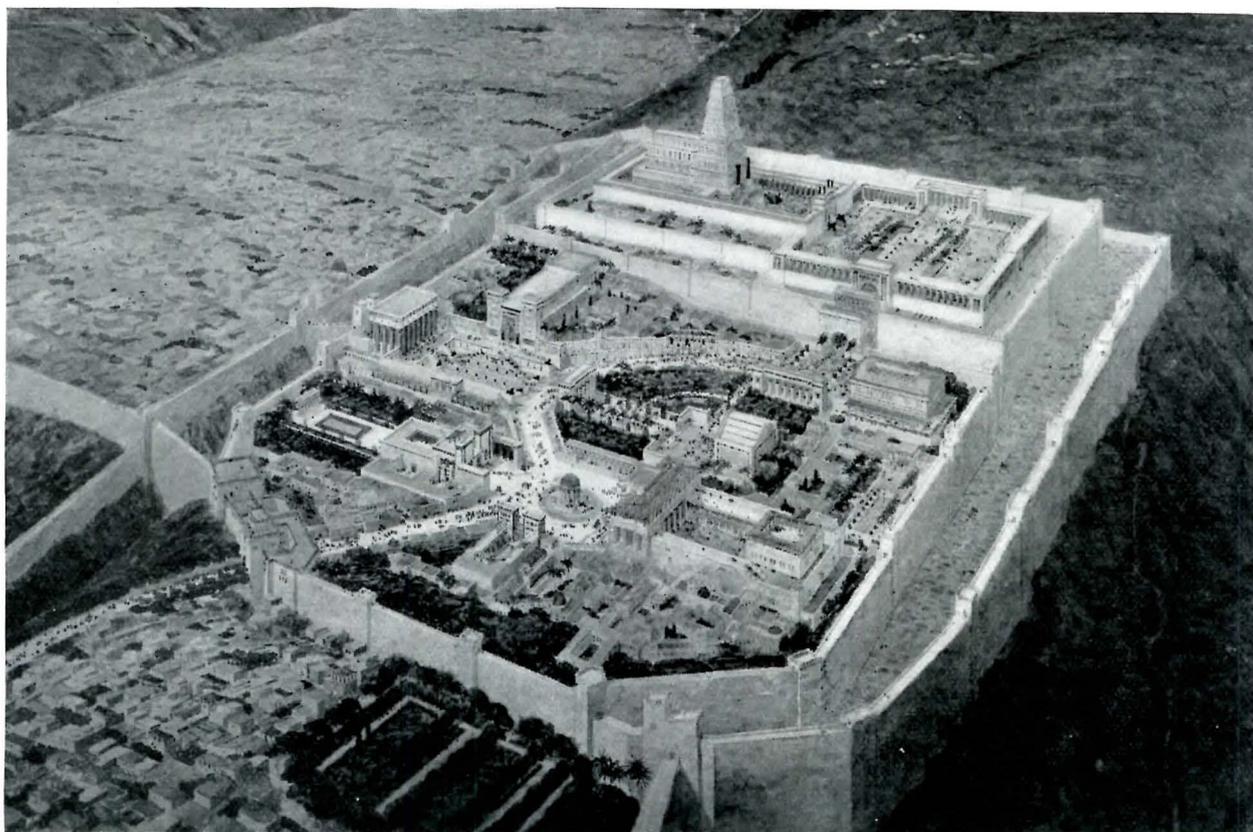
It is intended to incorporate in the structure a system of pipes through which, when the building is empty of visitors, it will be possible to force volumes

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GROUND AND FIRST FLOOR PLAN OF KING SOLOMON'S TEMPLE AND CITADEL  
 RESTORATION BY DR. JOHN WESLEY KELCHNER  
 HELMLE AND CORBETT, ARCHITECTS.

## RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL.



"BIRDS-EYE VIEW"—RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL.

RENDERING BY BIRCH BURDETTE LONG.

HELMLE AND CORBETT, ARCHITECTS

of gas which will envelope the structure to its full height presenting, in conjunction with other means, an impressive spectacle of the destruction of the Temple. When the clouds of gas drift away the structure will be found unharmed.

Broader than the architectural significance of this restoration will be its significance to the public, for it will mean the reconstruction of the great Temple which Solomon erected on the heights of Mount Moriah that the monotheistic principle of one God might be presented with as much majesty as possible to the multitudes of idolatrous believers in polytheism who constantly poured along the great trade route between the north and south through the city of Jerusalem. As we know, Solomon's Temple was built during the period of peace and prosperity which followed the turbulent days of war under King David and it is fitting that the reconstruction of the Temple at Philadelphia is to stand as a symbol of world peace to all who come to this International Exposition.

About five years ago Dr. Kelchner met Mr. Corbett and explained his idea for the reconstruction of King Solomon's Temple. Previous to that time he had spoken of it to many other architects who had not been able to visualize the possibilities. As a preparation for the realization of his dream Dr. Kelchner had taken up the study of Hebrew, Latin, Greek and modern languages in order that he might be able to study in the original what had been written regarding the Temple. He had also visited Pales-

tine and studied the site of the Temple and its surroundings.

Upon undertaking the work Mr. Corbett immediately set about making himself and the members of his organization who were to take part in this work thoroughly familiar with the available data on the Temple. To this end he sought the aid of William Bell Dinsmore, Associate Professor of Architecture and Librarian of Avery Library, Columbia University. Mr. Dinsmore prepared a complete list of books bearing on this subject and the study of these books and of other sources of information was pursued carefully and patiently. This, of course, in addition to the information supplied by Dr. Kelchner. Above all the Biblical description of Solomon's Temple was taken as the authority by which all other information and conjectures were checked and to which they were regarded as only supplementary. The architects have taken the position that the description of the Temple in the Bible is absolutely correct and accurate in every way.

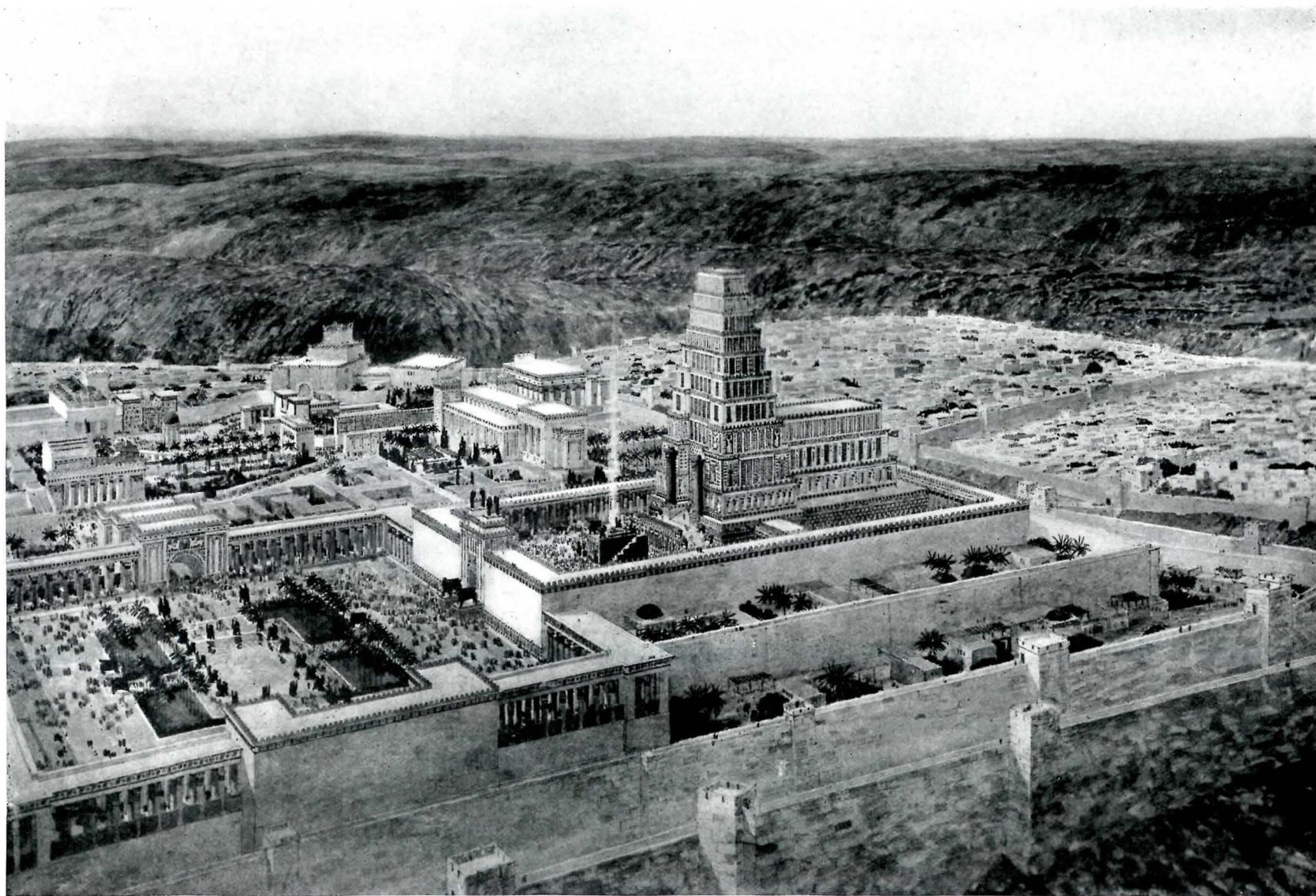
In studying this problem Mr. Corbett at the outset laid down clearly two basic principles: first, that in making this restoration the architects must proceed as the architect, or architects, of the Temple necessarily did, assuming the use of only such methods of construction and materials as were employed, or might have been employed, at that time and of such architectural forms as might have been employed. The only buildings to be studied for sug-

[Continued on page 76]



ISRAEL ENCAMPED ROUND-ABOUT THE TABERNACLE IN THE WILDERNESS OF SINAI.

*Rendering by Birch Burdette Long.*



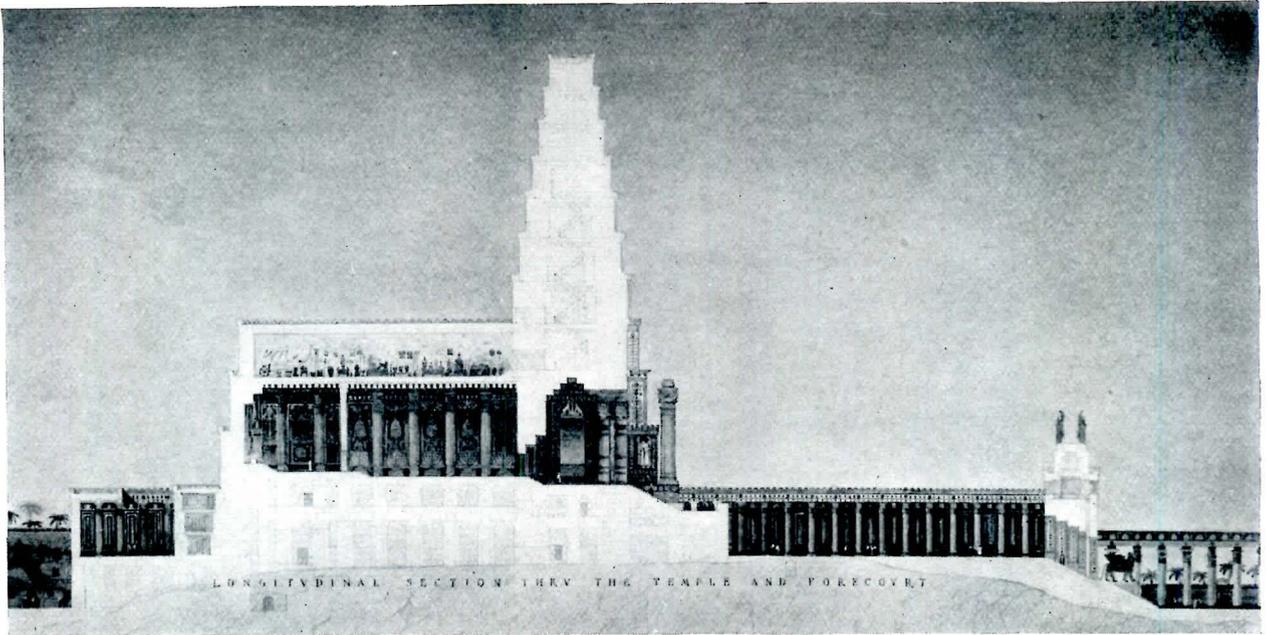
KING SOLOMON'S TEMPLE AND CITADEL—VIEW FROM THE NORTH EAST CORNER.

RESTORATION BY DR. JOHN W. KELCHNER

Rendering by Birch Burdette Long.

HELMLE AND CORBETT, ARCHITECTS.

PENCIL POINTS

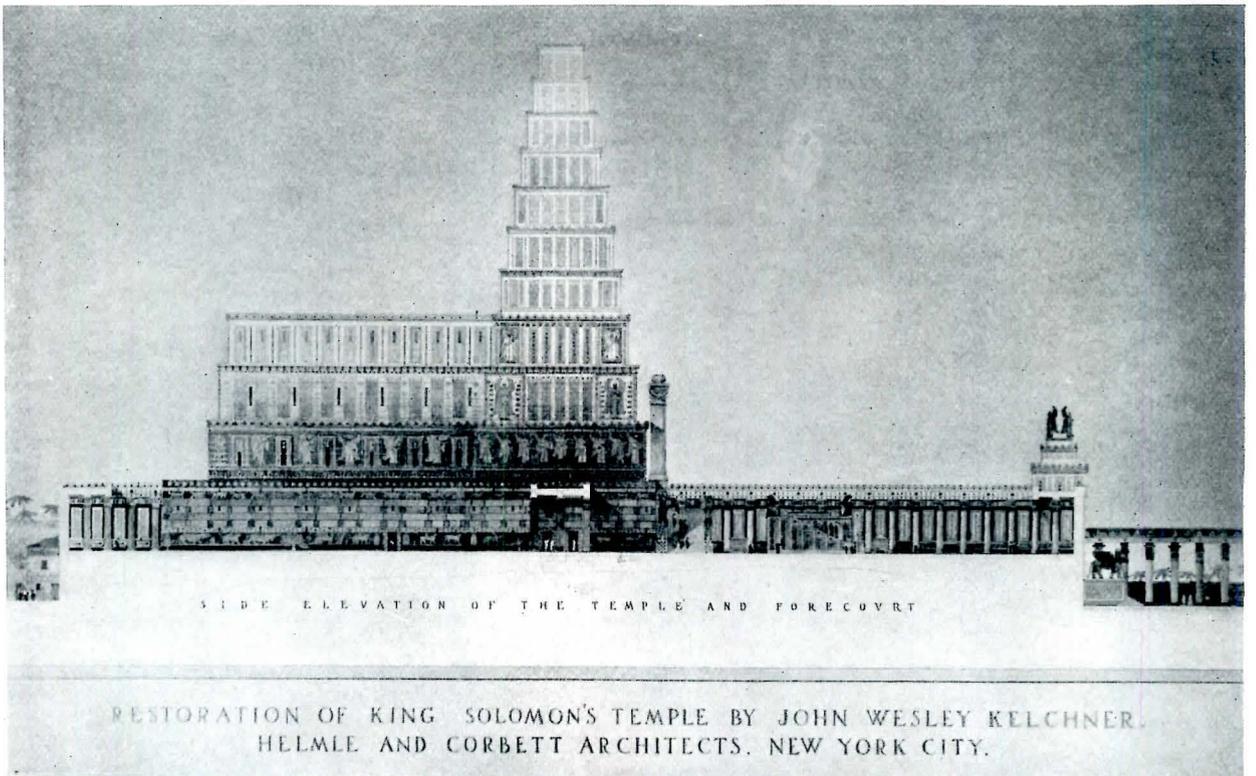


*Longitudinal Section Thru The Temple and Forecourt.*

RESTORATION OF KING SOLOMON'S TEMPLE.

RESTORATION BY DR. JOHN WESLEY KELCHNER

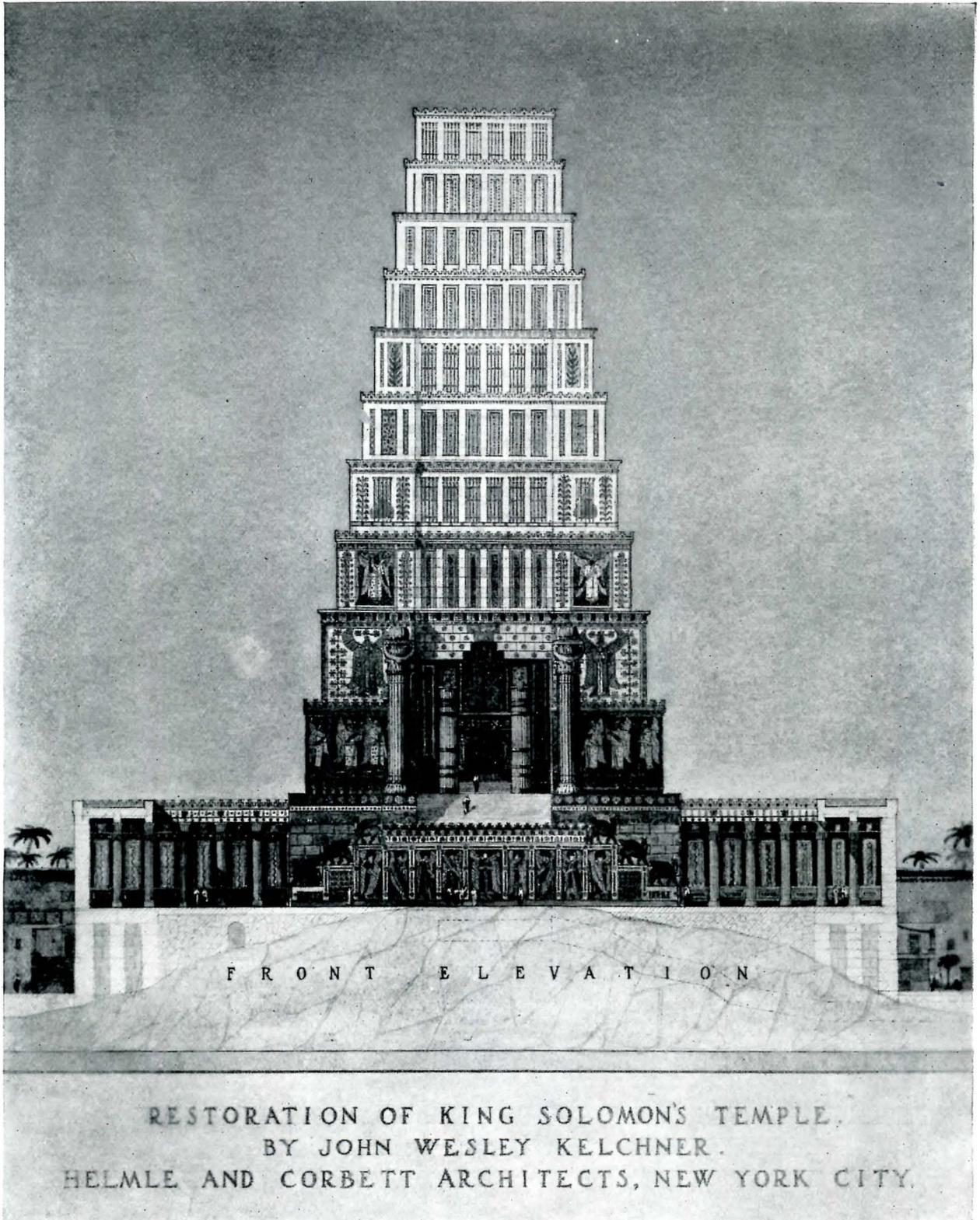
HELMLE AND CORBETT, ARCHITECTS.



SIDE ELEVATION OF THE TEMPLE AND FORECOURT

RESTORATION OF KING SOLOMON'S TEMPLE BY JOHN WESLEY KELCHNER.  
HELMLE AND CORBETT ARCHITECTS. NEW YORK CITY.

RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL.



F R O N T   E L E V A T I O N

RESTORATION OF KING SOLOMON'S TEMPLE,  
BY JOHN WESLEY KELCHNER.  
HELMLE AND CORBETT ARCHITECTS, NEW YORK CITY.

## PENCIL POINTS

[Continued from page 71]

gestions were, therefore, those built previous to the building of the Temple. The second principle was that the site must be assumed to be in the condition which existed at the time the Temple was built, not in its present condition. In this connection it is important to note that many, if not all others, who have designed restorations of the Temple have overlooked this point. Mr. Corbett could not believe that the present condition of the site was that at the time King Solomon's Temple was erected. The present flat ground pointed out as the site did not correspond with the description of the location of the Temple, with the natural impulse to place so important a building of this character on a piece of high land or with the general hilly contour of the terrain in general. Consequently he made investigations and discovered that in the course of centuries a valley had been filled in and that at the time the Temple was built the site now pointed out was high land rising abruptly from its surroundings,—the kind of situation one would naturally expect would be chosen for the building.

In proceeding with the work of designing, the first care was the study of the plans and their designing in conformity with the methods of construction employed at the time when the Temple was built. The materials affecting the thickness and the height of walls, the spacing of supports for beams and innumerable other matters which have a controlling influence upon the plan are necessarily reflected in the plans and in the design of the elevations. For instance, The Most Holy Place is described in the Bible as a room the dimensions of which, translated into our system of measure, are 80 ft. long, 40 ft. wide and 20 ft. high. With ceiling beams carried across the shorter dimension: there would be a span of 40 ft. which, for wooden beams, is, of course, impracticable. The solution of this difficulty was the use of a row of columns along each side within the room, reducing the greatest span to a proper length. This is a method of construction

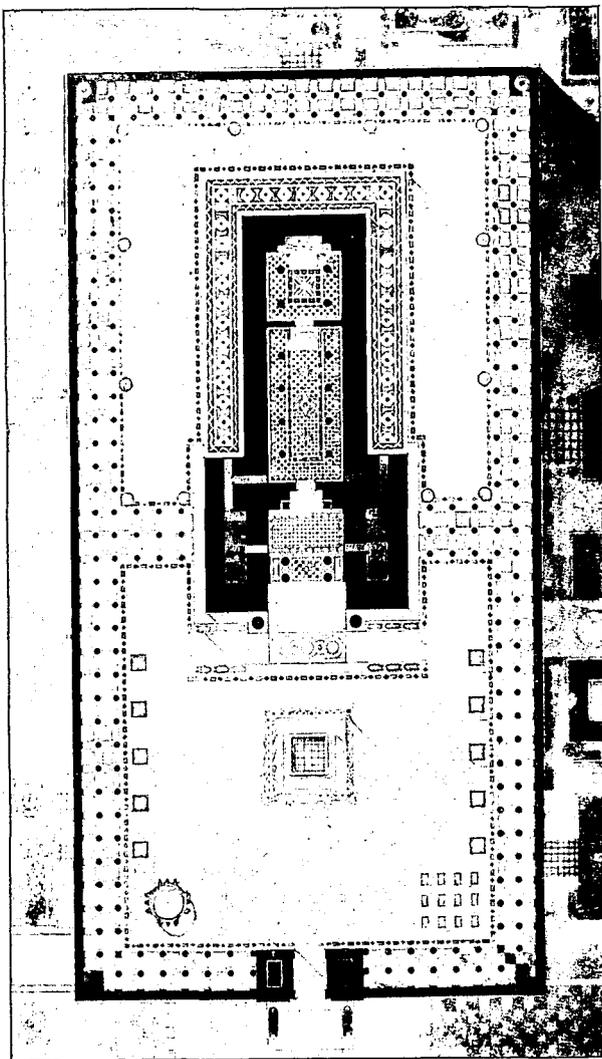
in conformity with the practice of the times and for which there is ample authority. The fact that these rows of columns are not mentioned in the Biblical description of the room may be accounted for on the ground that they were customary details of such construction, that their presence was taken for granted. It is safe to assume that if rows of columns had not been used in this way the fact would have been mentioned in the Biblical description, for the remarkable

clear span of 40 ft. would have been one of the outstanding features which the author would surely not have failed to draw attention to.

In the matter of design character Solomon's Temple showed a comingling of styles current at the time of its building and previous to that time, for Jerusalem was the gateway through which much of the traffic of the then-known world passed. Multitudes of traders must have traversed King Solomon's country and the inhabitants derived a large part of their income for services rendered to these traders, including protection of caravans against marauders. Unquestionably the treasury was largely enriched by the levying of tribute for the privilege of passing through the country. David had made the position of Jerusalem a powerful one among the nations and the tribute Solomon was able to command was rich. This importance of Jerusalem made available for the building of the Temple a widely varied supply of materials while his close relations with the rulers of other kingdoms enabled Solomon to make

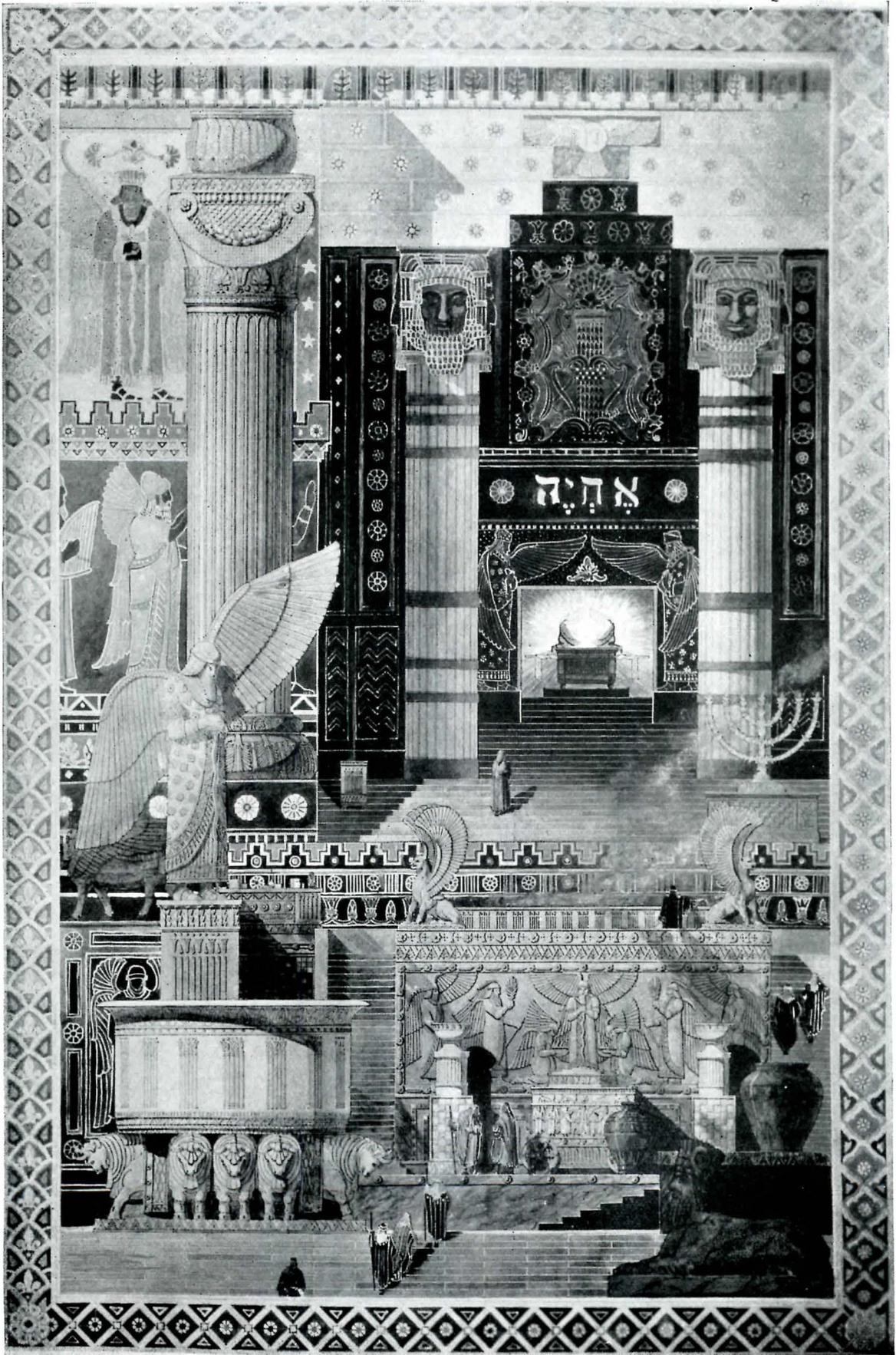
use of the most skilled artisans and designers of other nations. It will be recalled that Solomon obtained cedar wood for the building of the interior from King Hiram of Tyre who supplied cedar of Lebanon in exchange for material needed by the Phoenician King of Tyre. The Egyptian influence was also particularly strong because of Solomon's alliance with the court of Egypt through his marriage with a princess of the Egyptians. It may be mentioned in passing that one of the most inter-

[Continued on page 86]



GROUND FLOOR PLAN  
RESTORATION OF KING SOLOMON'S TEMPLE.

*Helmle & Corbett, Architects*

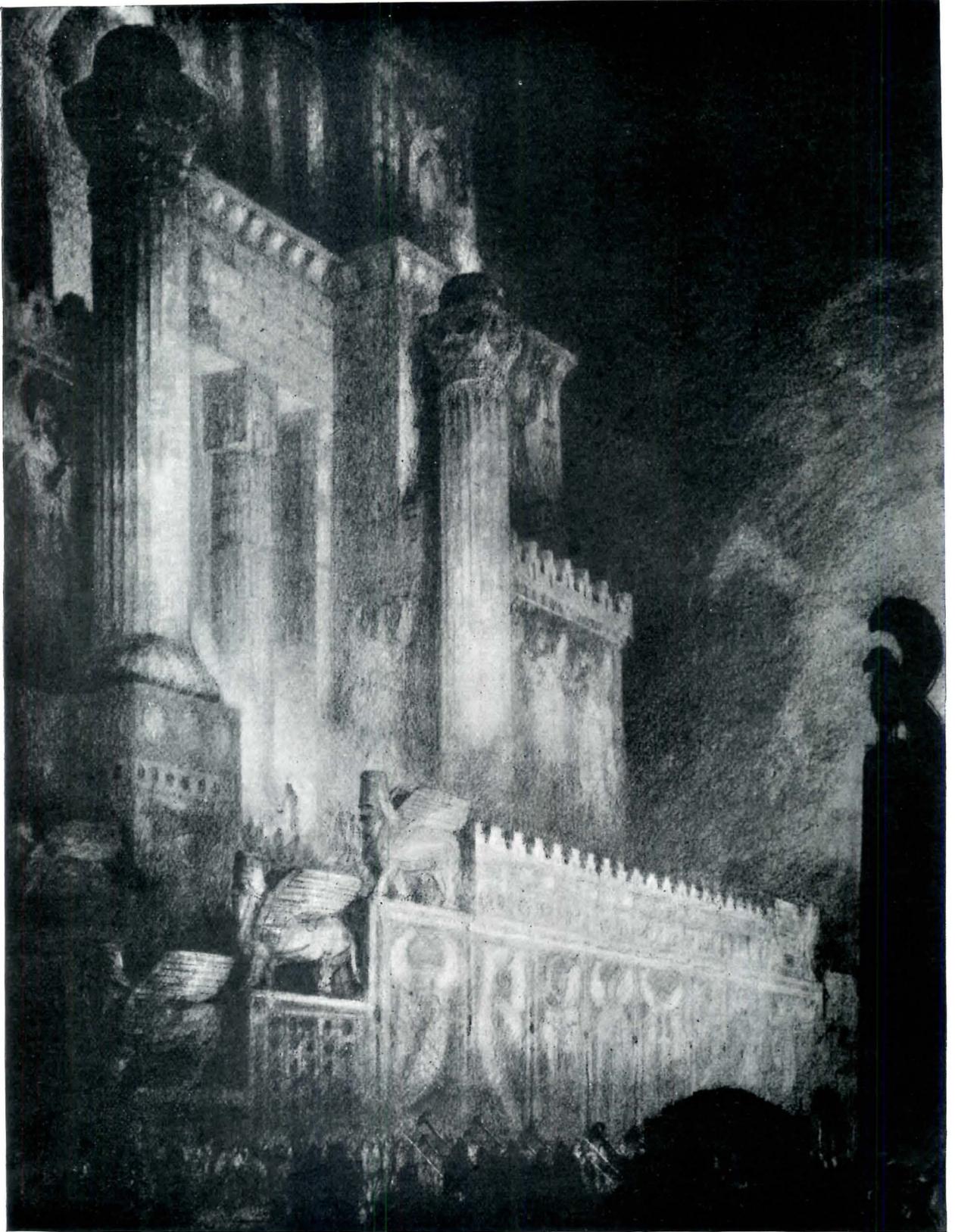


DETAILS OF THE RESTORATION OF KING SOLOMON'S TEMPLE.

RESTORATION BY DR. JOHN WESLEY KELCHNER

HELMLE AND CORBETT, ARCHITECTS.

PENCIL POINTS

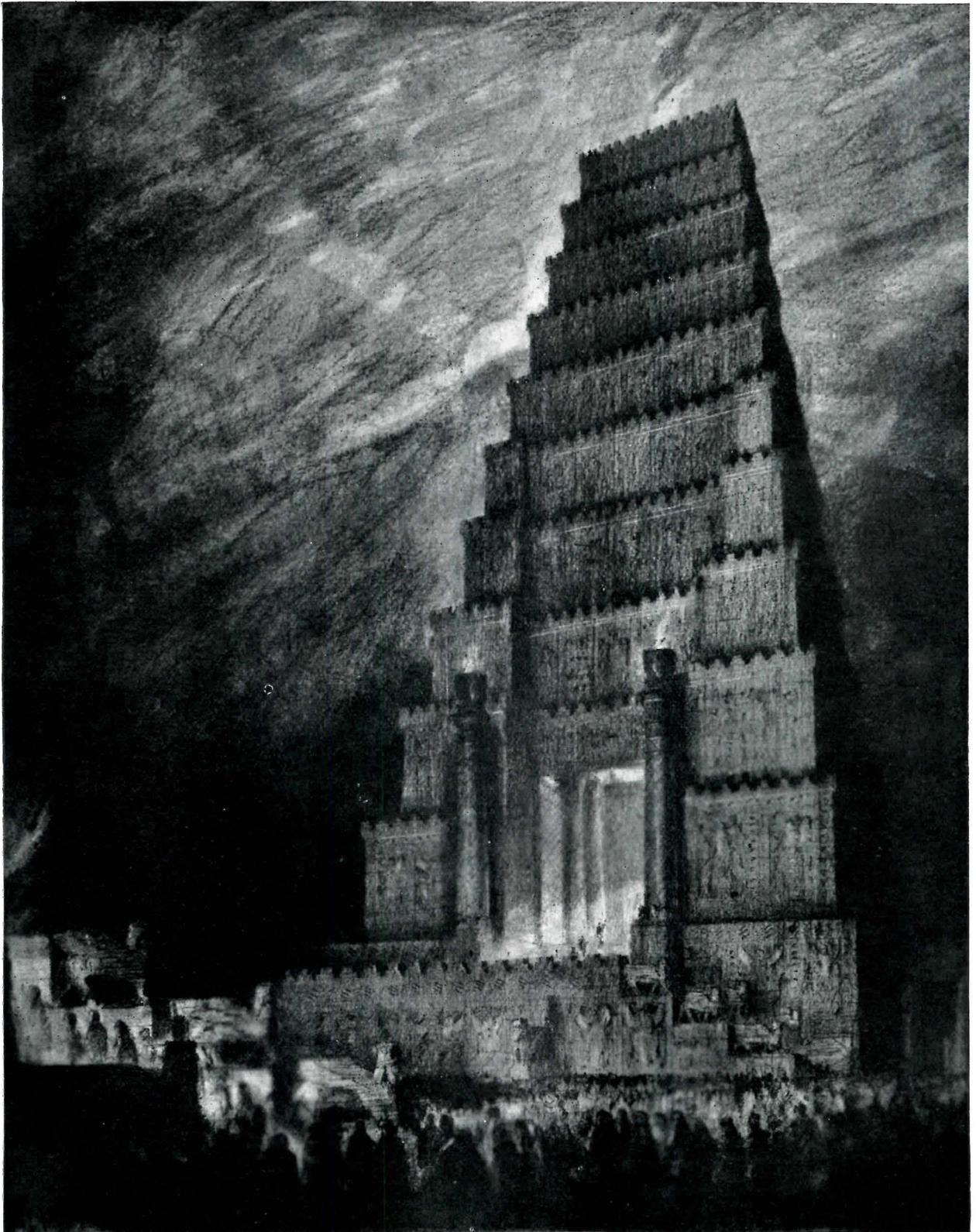


THE GREAT PORCH OF THE RESTORATION OF KING SOLOMON'S TEMPLE.

*RENDERING BY HUGH FERRISS*

*HELMLE AND CORBETT, ARCHITECTS.*

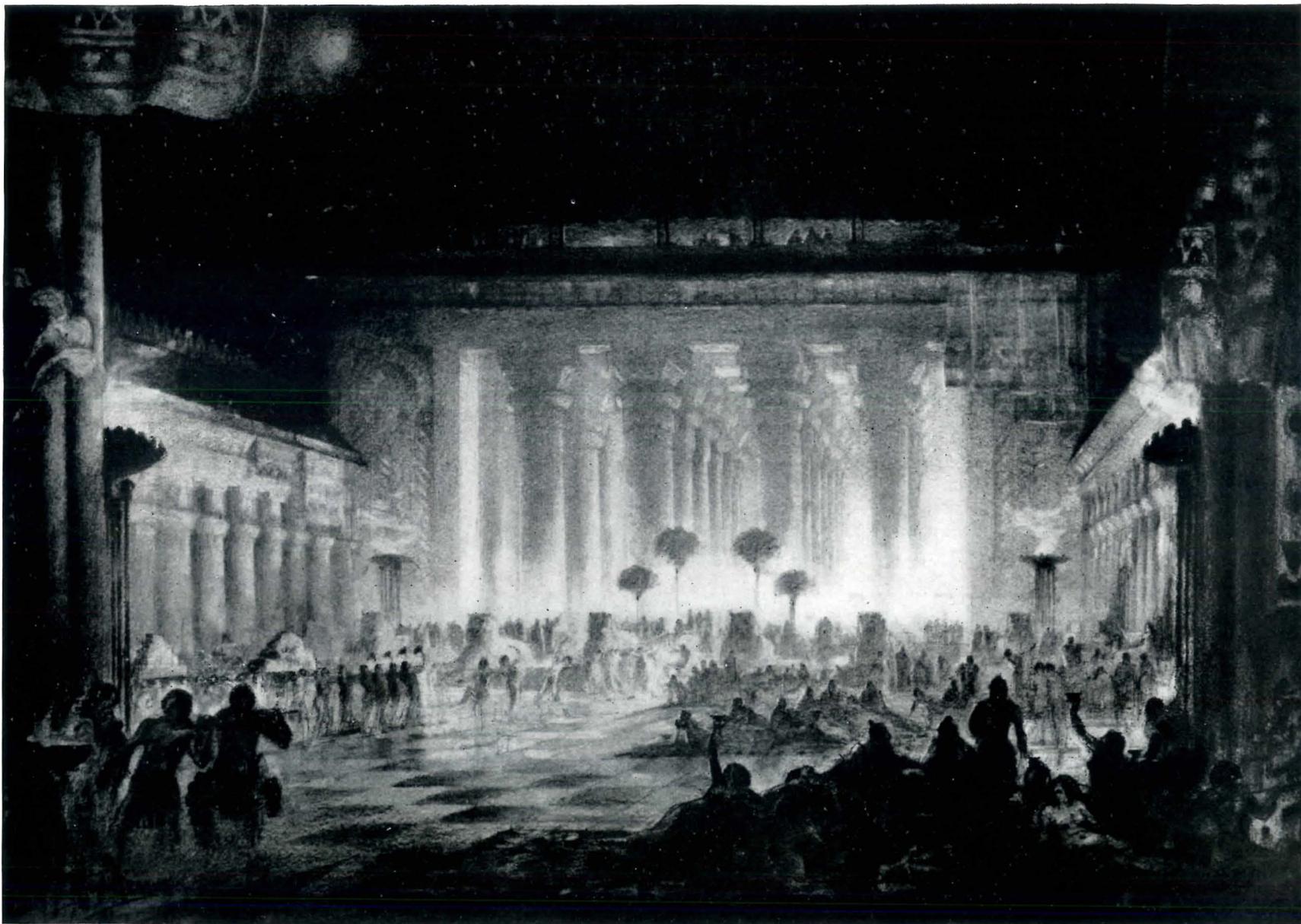
RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL.



THE RESTORATION OF KING SOLOMON'S TEMPLE—SCENE AT NIGHT.

RENDERING BY HUGH FERRISS

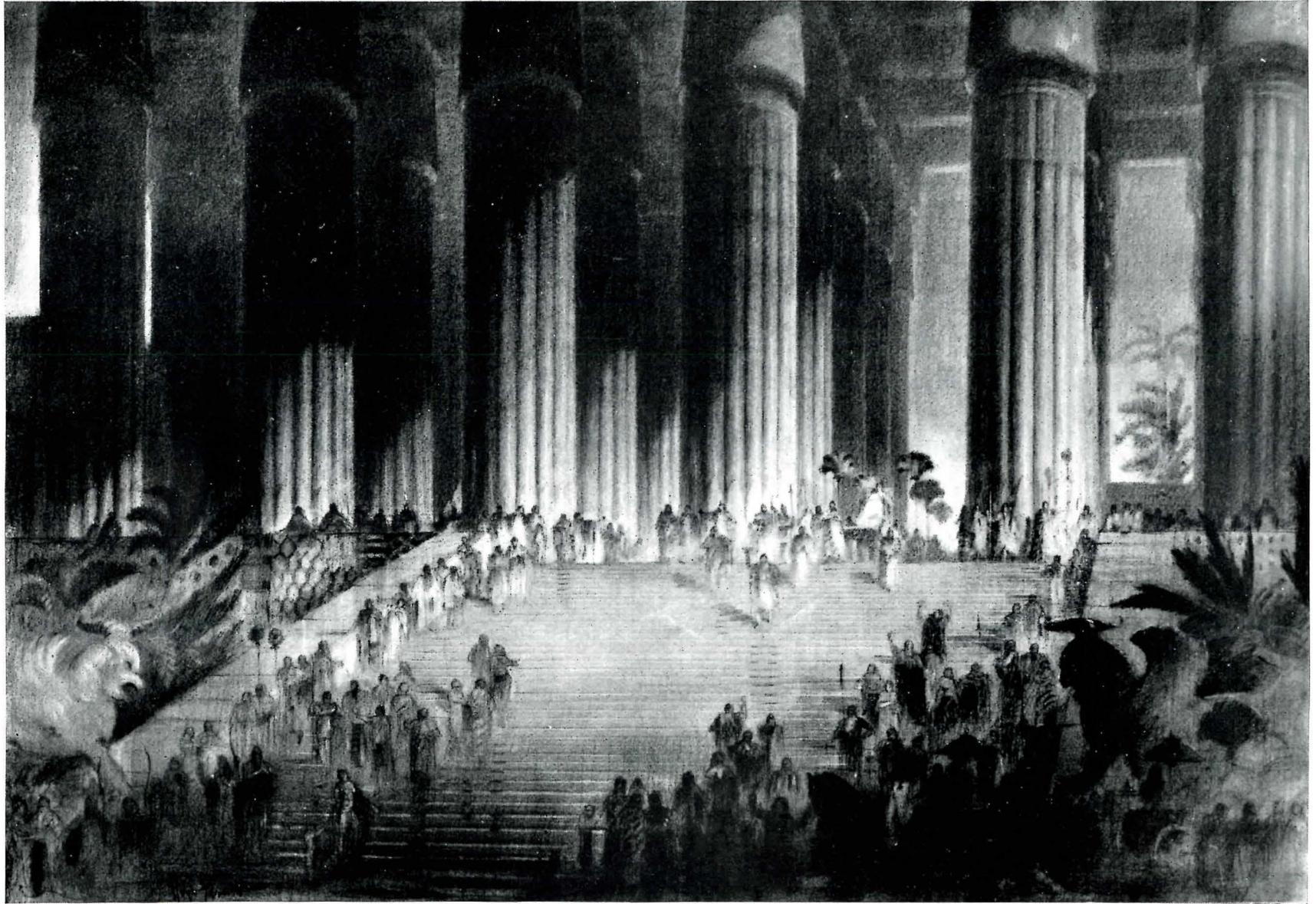
HELMLE AND CORBETT, ARCHITECTS.



INTERIOR—KING SOLOMON'S PALACE—RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL.

RENDERING BY HUGH FERRISS

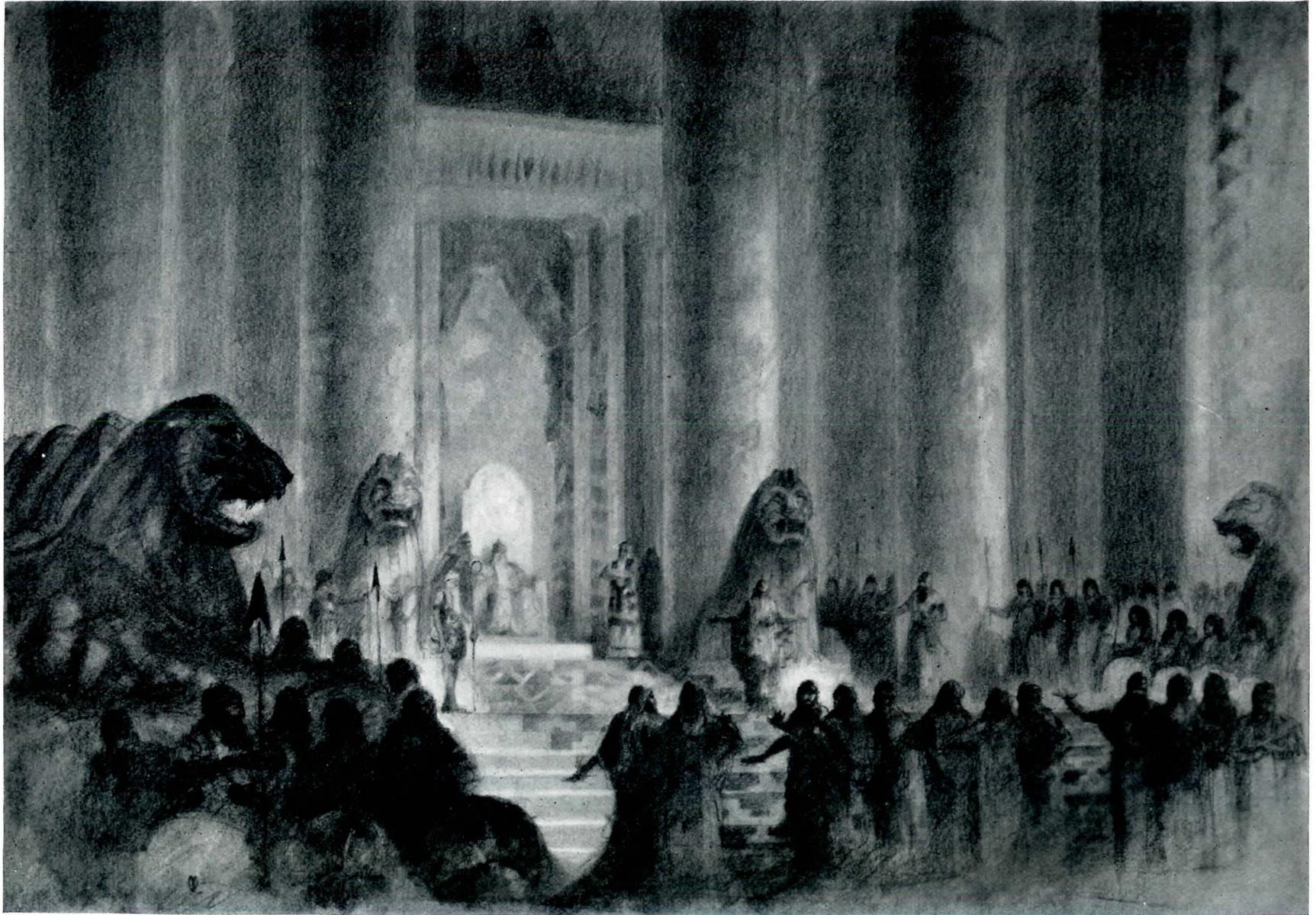
HELMLE AND CORBETT, ARCHITECTS.



"PORCH OF PILLARS"—RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL.

RENDERING BY HUGH FERRISS

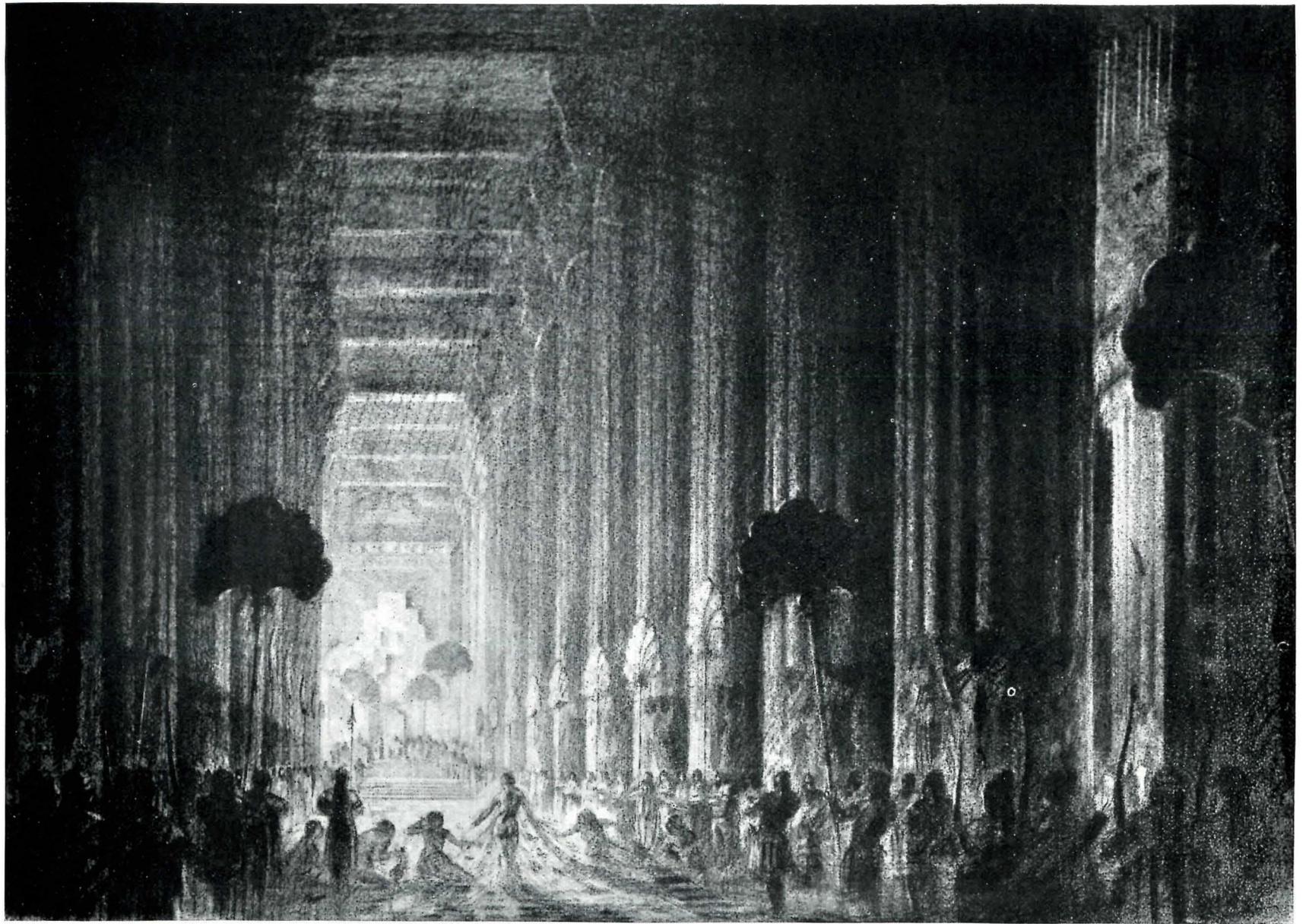
HELMLE AND CORBETT, ARCHITECTS.



"PORCH OF JUDGMENT"—RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL.

RENDERING BY HUGH FERRISS

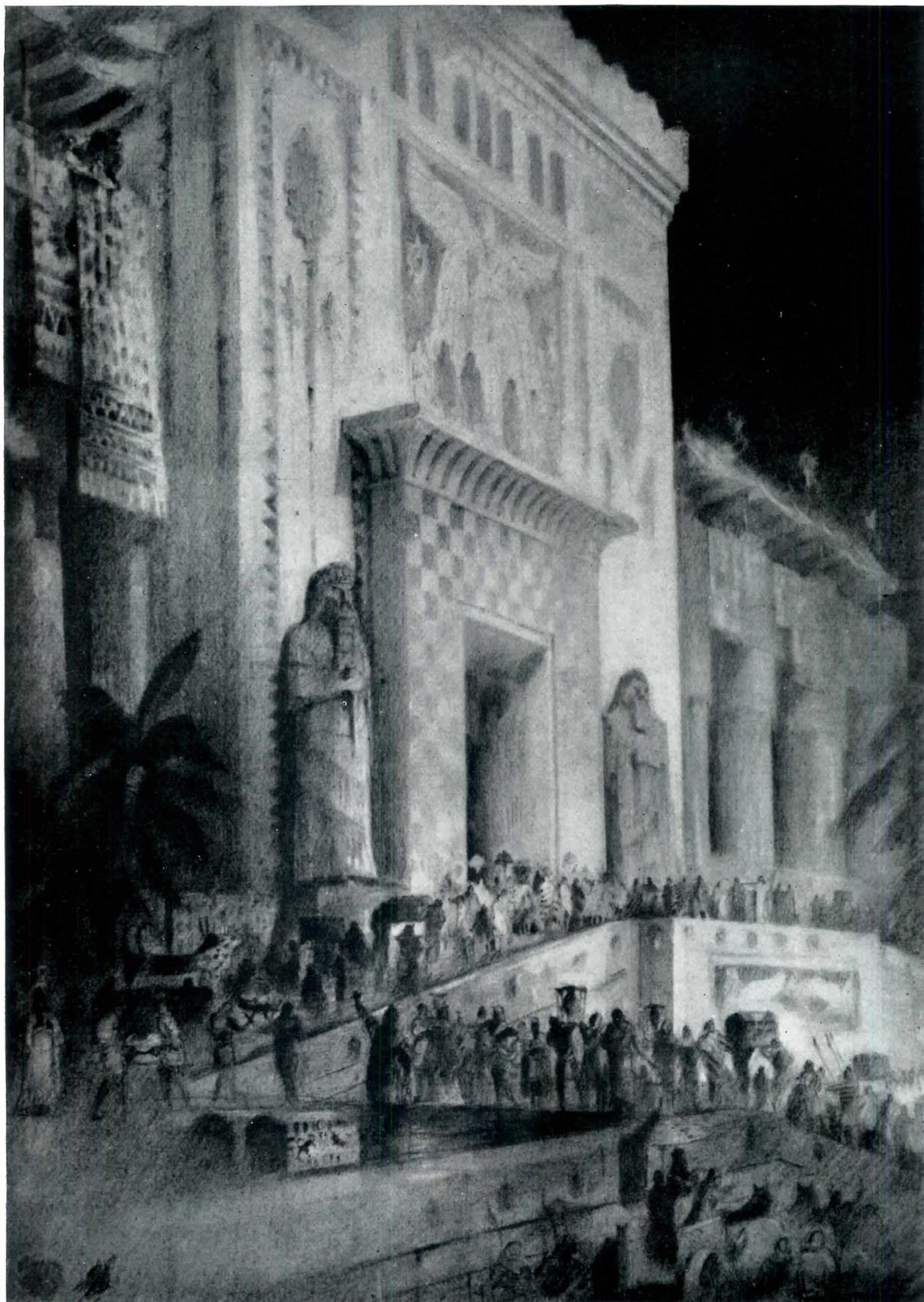
HELMLE AND CORBETT, ARCHITECTS.



INTERIOR—"HOUSE OF THE FOREST OF LEBANON"—RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL.  
RENDERING BY HUGH FERRISS

HELMLE AND CORBETT, ARCHITECTS.

PENCIL POINTS



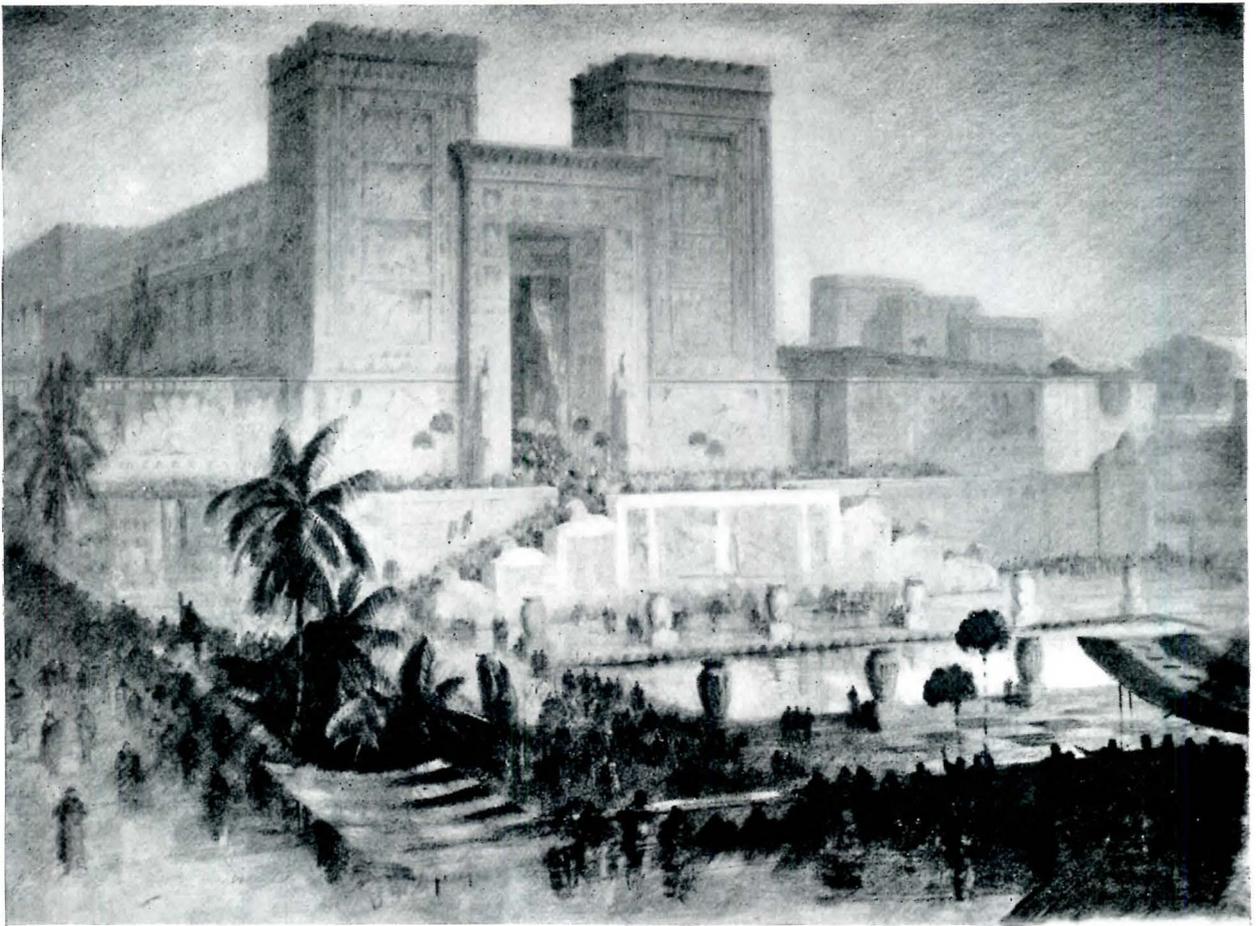
KING SOLOMON'S PALACE—RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL.  
*RENDERING BY HUGH FERRISS* *HELMLE AND CORBETT, ARCHITECTS.*

RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL.



THE GATE TO THE "INNER COURT"—RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL.  
RENDERING BY HUGH FERRISS

HELMLE AND CORBETT, ARCHITECTS.



EXTERIOR—"THE HOUSE OF THE FOREST OF LEBANON."

RENDERING BY HUGH FERRISS

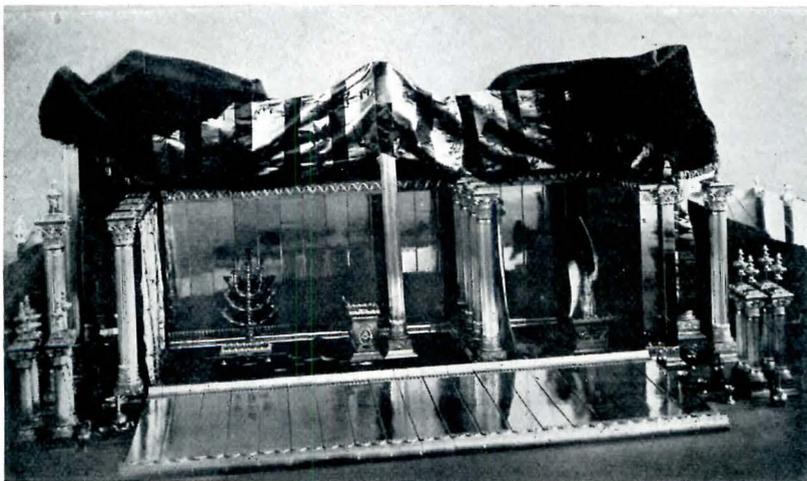
HELMLE AND CORBETT, ARCHITECTS

esting features of the reconstruction at Philadelphia will be the rebuilding of the palace, adjoining the temple grounds, which the King built for his Egyptian wife.

The entire Citadel of Jerusalem will be reconstructed at Philadelphia embracing, besides the Temple, King Solomon's Palace, "The House of the Forest of Lebanon", "The Queen's Palace", "Porch of the Pillars", and other structures. The entire Cita-

del was enclosed within military walls which began at the bottom of the mount. The large court will be 400 ft. by 200 ft. beyond which, within its terraced court on a higher level, will be the impressive pile formed by The Holy Place, The Most Holy Place, and The Great Porch. The latter will rise 300 ft. in white and gold against the sky as a step back tower of majestic effectiveness.

EUGENE CLUTE.



*Dr. Kelchner's Model of the Tabernacle of Israel.*

# PENCIL POINTS

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### NOVEMBER, 1925

#### THE AMERICAN ACADEMY IN ROME.

AT A meeting of the Board of Trustees of the American Academy in Rome held on October 6th, John Russell Pope was elected a Trustee of the Academy as successor to the late Breck Trowbridge. Mr. Pope was the first man to win a Fellowship (in 1895) at the American Academy in Rome, then the "American School of Architecture." He is one of the most distinguished alumni of the American Academy.

Henri G. Marceau has completed his three-year term as Fellow in architecture at the Academy and returned to this country to take a position to teach architecture in the University of Pennsylvania.

The other Fellows in the fine arts to complete their terms this year are Alfred E. Floegel, painter, Lawrence T. Stevens, sculptor, and Randall Thompson, composer.

The newly-appointed Fellows, five in number, sailed from New York, Sept. 22d, to begin their work at the Academy about October 1st. The Trustees and Alumni Association gave a dinner in their honor at the Century Club on the evening before they sailed.

Professors Charles R. Morey and B. L. Ullman will be the new classical professors at the Academy this year, and W. Symmes Richardson, of the firm of McKim, Mead & White, will be Annual Professor in Fine Arts. Mr. Richardson has purchased a villa for a home adjoining the Academy property on the Janiculum Hill in Rome.

The annual appointments to Fellowships in 1926 will again include a Fellow in landscape architecture; this appointment is made only once every three years.

A. Phimister Proctor, the famous animal-sculptor, will occupy a studio at the Academy in Rome this year, working on an important commission.

#### THUMB TACK CLUB OF DETROIT.

THE FIFTH Annual Architectural Exhibition of the Thumb Tack Club of Detroit will be held in the Galleries of the Institute of Arts from November 11th to 26th. The exhibition is not local in any sense as it will include the work of the leading architects throughout the country.

#### COMPETITION FOR HOUSE BEAUTIFUL COVER DESIGNS.

THE HOUSE BEAUTIFUL Cover Competition has been an annual event now for the past three years. The announcement of the Fourth Competition contains an addition to the usual quota of prizes. The First Prize is \$500, the Second Prize, \$250. In addition to these, this year, and in addition also to the possible purchase price of a design, is offered a Special Prize of \$100 with a Certificate of Merit, for the best design submitted by a student of any School of Art. The Competition closes January 29th, 1926. Full particulars regarding it may be obtained from the Competition Committee, *House Beautiful*, 8 Arlington Street, Boston, Mass.

#### PRODUCERS' RESEARCH COUNCIL TO MEET.

THE SEMI-ANNUAL meeting of The Producers' Research Council, Affiliated with the American Institute of Architects, will be held in Chicago on November 10th and 11th at the Club House of the Chicago Chapter, A.I.A.

The meeting will be addressed by Mr. N. Max Dunning, Technical Director of the Scientific Research Department A.I.A.; Mr. Harry Wheelock, President of the Chicago Chapter, A.I.A.; and Mr. Charles E. Fox, President of the Illinois Society of Architects.

A cordial invitation is extended to all architects to attend all sessions of the meeting.

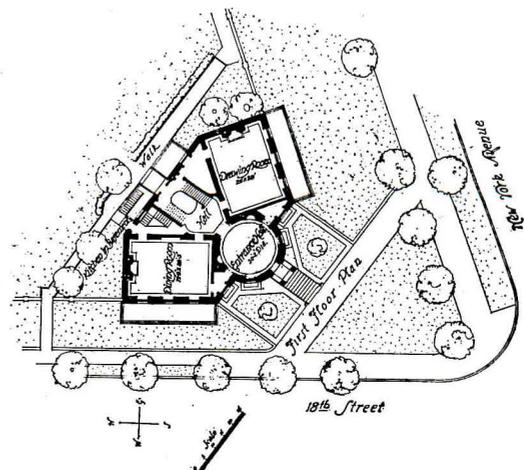
#### THE T SQUARE CLUB OF PHILADELPHIA.

AT OUR Annual meeting the T-Square Club enacted certain amendments to the By-Laws where-by we now have a Titular President and a First and Second Vice-President. This is quite a departure but one which links the Club with the Philadelphia Chapter in just one more way in addition to its former ties. At the present time a definite active program is rapidly forming which is likely to further tie the University of Pennsylvania to the activities of the T-Square Club.

We feel, as members of the T-Square Club, a peculiar cooperation with the Philadelphia Chapter, A.I.A., and the University of Pennsylvania in that we endeavor to carry on the old precedents of the T-Square Club, forming a sort of "training school" from which the University draws many students and The Philadelphia Chapter members obtain many trained and experienced draftsmen. In addition to this we have in our daily GRUB CLUB a place where Architects, Draftsmen and Atelier Men come together in an association which is too important and subtle to describe.

The T-Square Club officers for 1925-1926 are as follows:

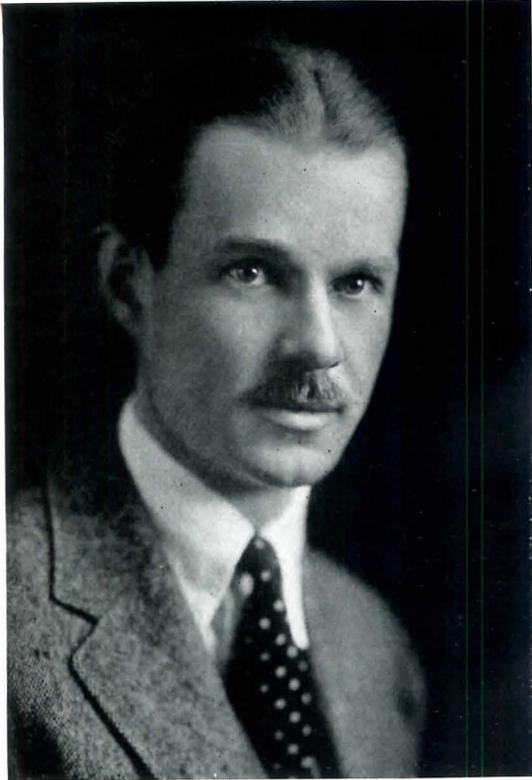
President, Paul P. Cret; First Vice-President, Walter Antrim; Second Vice-President, Roy F. Larson; Secretary, Louis E. McAllister; Treasurer, Roy W. Banwell.



FIRST FLOOR PLAN, THE OCTAGON HOUSE

(See page 89 for announcement of Competition)

## PENCIL POINTS



OTTO JOHN TEEGEN

OTTO JOHN TEEGEN has been awarded the Julia Amory Appleton Fellowship by Harvard School of Architecture. This scholarship is granted every other year and entitles the holder to one and one half year's study abroad.

Mr. Teegen was born at Davenport, Iowa, and attended school there. He entered Harvard College and was graduated from the College of Fine Arts with distinction, and later from the Graduate School of Architecture. He is a member of Phi Beta Kappa and for the past year has been in the office of Schultz & Weaver, Architects, New York. Mr. Teegen sailed for Europe last month and plans to spend part of his time at the American Academy in Rome. He wishes to express his appreciation to Professor Jean Jacques Haffner, of Harvard, for his help and interest.

### THE NEW YORK ARCHITECTURAL CLUB, INC.

#### *The Architectural Bowling League Section*

THIS really ought to be entitled despatch No. 67 $\frac{1}{2}$  or whatever it is that the War Correspondents call such things, for we have just returned from the battle front at Thum's Alleys, where we have witnessed, from the safe vantage of neutrality on this, our night off from hostilities, the third skirmish in this terrible war for supremacy in the bowling race. We would certainly give it such a title, if it weren't that we lack a list of casualties, and we understand that that is absolutely essential with war scribes.

We are sorely tempted to crib the slogan of a famous American entertainer and call it the "Greatest Show on Earth," but on second thought, we feel that that would be too modest. For you see, old P. T. B., talented though he was in such things, never was able to put on a show in which the participating characters naturally registered hope, fear, disappointment, disgust or radiated contagious smiles of pleasant satisfaction in quick succession and all inside of five seconds of time. Not to mention the pushing, tugging and pulling, gymnastics, contortions and acrobatics performed behind the foul line. We are speaking of your true bowling enthusiast in action. It surely is a treat for sore eyes.

Incidentally, we are seriously considering the introduction of a resolution to bar all bosses and employers from the scene of strife. We have grave fears that, should they

observe too often the amount of energy and labor exerted by the men on the alleys, that they would effect radical reforms in the drafting rooms, and that would be calamity incalculable. The ruling might be ineffective at that. The aforementioned bosses and employers might shuffle in on us disguised as draftsmen.

It was "Ladies' Night" on the alleys (bless 'em all) and a good number of the fair sex honored and cheered us with their presence. Under compulsion we might admit that our vision may have been slightly blurred, but we are almost positive we counted between 40 and 50 heads, and all pretty is what we mean. Mr. Henry G. Poll was chairman of the festivities and with the able assistance of Messrs. Emil Capel, Paddy Lynch and Don Campbell, he carried things through as proudly as a Major-General. If it weren't for the difference in rank, we would say as proudly as a top sergeant. Everyone knows that no mere General has it on a top-kicker for snap and pride.

Alleys No. 9, 10 and 11 were reserved exclusively for the use of the ladies, on which an impromptu tournament was arranged, with three prizes to be tourneyed for.

Mrs. Corry won first prize, a handsome silk umbrella, with the tidy score of 134. Just out of mere curiosity, we stepped over to one of the other alleys, where Mr. Pat Corry was bowling on the Warren & Wetmore team, and we were shocked with surprise to see that he had just finished a game with a score of 98. Pat must have been considerably chagrined himself, because he turned right around and doubled his score in the next game. We earnestly hope that no serious dissension of superiority disturbed the tranquility of the Corry family as a result.

Miss Haurman won the second prize, which was a box of fine chocolates, and which we hope she enjoyed. We know that they were fine, because we had the pleasure of being among the very first to sample them.

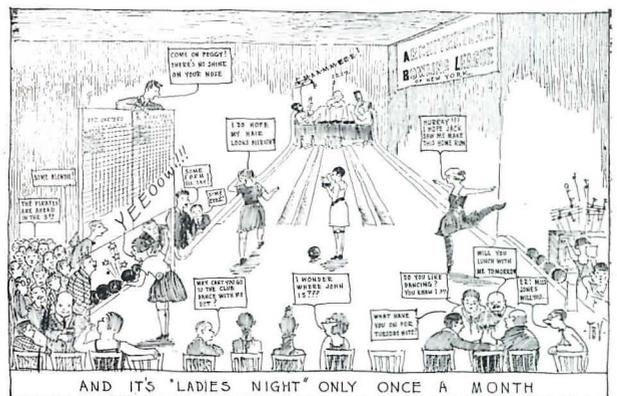
The third prize, a set of ten-pins, 3 inches high, was captured by Miss James, which makes it advisable for the other ladies to look to their laurels in the future.

The West End Ladies' Trio of radio fame entertained the contestants with appropriate music, and combined with the refreshments provided for the occasion, a good time was had by all. Yes, sir, we repeat, Henry did himself proud. He was just elected Treasurer of the league, and perhaps that had something to do with it. We wonder what he could do if we gave him the treasury.

Thursday, October 8th, was presentation day on the alleys, upon which occasion the retiring officers of the league were presented with handsome gold watches, in appreciation of their unselfish and untiring efforts. They were Messrs. Joseph A. Finegan, Norman T. Valentine, Henry G. Poll and H. R. Hutchinson.

It is too early at this writing to give the standing of the teams, but one thing seems certain, and that is that no team has a walkaway. It's give and take all the way. We will publish the standing of the teams in the next number, perhaps accompanied by more interesting cartooning by our own "Art Staff".

HENRY SASCH,  
Secretary.



Cartoon By the "Art Staff" of the Architectural Bowling League.

## PENCIL POINTS



THE NATIONAL HEADQUARTERS OF THE AMERICAN INSTITUTE OF ARCHITECTS, WASHINGTON, D. C.  
*The Octagon House, Dr. Wm. Thornton, Architect, 1761-1828.*

### ANNOUNCEMENT OF NEW COMPETITION FOR THE OCTAGON HOUSE INSCRIPTION

**E**ARLY in the year prizes were offered in a competition which closed April 1, 1925. It was expected that awards would be made at the Exhibition in connection with the 58th Convention in April. The Jury, of which Mr. Howard Van Doren Shaw acted as Chairman, reported that none of the designs submitted were suitable for the purpose and the Jury decided to make no awards. This result was a disappointment to the undersigned as it must have been to those who sent in drawings. Most of the designs submitted were too ornamental and out of scale with the building, while others were not in keeping with the dignity of the building.

A new competition is hereby announced and those who have made studies are urged to revise them or make new ones for submission. Entry, of course, is free and additional copies of the program may be had on application to The Octagon House, Washington, D. C.

The Building Committee desires through a competition to secure a design for a tablet, sign, or historical device which will be dignified and refined and at the same time sufficiently conspicuous to attract the attention of the passerby. The purpose is to inform the public as to the historic and architectural importance of the building.

The following inscription is suggested:

The Octagon House  
 Erected in 1800  
 Occupied by President Madison when  
 the White House burned in 1814.  
 The Treaty of Ghent was ratified here.  
 Headquarters of  
 The American Institute of Architects

The inscription may be varied at the pleasure of the competitors.

It is suggested that the memorial device take the form of a wall tablet to be fastened to the building, or an inscription in individual bronze letters let into a stone or granite sidewalk leading to the front entrance, or a sign on a pole or standard. Each competitor is at liberty to follow any idea of his own or to suggest an alternative.

Competition is open to all architects and draftsmen.

Drawings should not exceed 24" x 36".

Rendering and scale at option of competitor.

Drawings shall be delivered anonymously to D. Everett Waid, 1 Madison Avenue, New York, N. Y., on or before January 1, 1926, with the name and address of the competitor enclosed in a plain sealed envelope.

Prizes will be awarded by the Building Committee as follows:

First Prize .....	\$150
Second Prize .....	100
Third Prize .....	50

The Jury reserves the right to withhold any prize if in their opinion an award is not deserved.

The Building Committee shall have the option of using any designs or suggestions upon according due credit to the authors.

Signed, THE BUILDING COMMITTEE

Frederick L. Ackerman  
 Grosvenor Atterbury  
 William P. Barney  
 Edwin Bergstrom  
 Glenn Brown  
 D. H. Burnham  
 J. E. R. Carpenter  
 E. W. Donn, Jr.  
 Albert Kahn  
 Wm. M. Kendall  
 Fiske Kimball

Robert D. Kohn  
 O. J. Lorehn  
 E. P. Mellon  
 Charles A. Platt  
 H. W. Sellers  
 Howard Van Doren Shaw  
 A. H. Stem  
 Seth J. Temple  
 Jos. Van Vleck  
 A. M. Welch  
 D. Everett Waid,

*Chairman.*



THEODORUS HOFMEISTER  
WINNER OF TRAVELING SCHOLARSHIP

CHICAGO is already training its architects of the future who will design the magnificent passenger stations of the airplane lines that are to carry travelers to all parts of the globe.

Viewing the future populous highways of the air, and the world port that will be established here, the Architectural Sketch Club of Chicago assigned the "Airport Station" as the year's subject of its annual open competition for the Foreign Traveling Scholarship.

The prize winner, Theodorus Hofmeister, 27 years old, first of the twelve competing student architects, has designed an airplane station adapted to modern air travel.

For his work he is now possessor of the \$1,000 prize that gives him the privilege of a year's travel in Europe.

He will start on his trip early this fall. The winter will be spent in studying under Dutch architects in Amsterdam, Holland, where he was born.

Then as the weather moderates Mr. Hofmeister will begin with northern France and gradually pursue his way southward to Italy, where he plans to remain for some time.

#### THE BOSTON ARCHITECTURAL CLUB.

THE Boston Architectural Club, one of the oldest architectural organizations in the country, remains today practically unique in the work that it does for the younger men of the profession.

The character of the Club work is attested to, this year, by the fact that three of its men have won distinction within the last few months.

Edward F. Allodi is just taking up his work at Princeton as winner of the Princeton Architectural Scholarship for 1925-1926. He writes that he owes everything "to those men who have made possible the class work of the Boston Architectural Club—and also to those among my employers who have encouraged and aided me in the pursuance of my architectural ambitions."

This tribute will help to hearten the officers of the Club to continue their efforts unflinchingly!

Allodi was born in Palermo, Italy, in 1902. His schooling was in the Boston public schools, elementary and high. He began work in 1917 in the office of Edward F. Stevens of Boston. In 1918 he joined the Club and took courses in design, life drawing, and construction. Meanwhile he has had experience in some of the best offices in the city.

Another Club boy, Walter F. Bogner, has had the distinction of winning the coveted Rotch Travelling Scholarship. It is the oldest architectural scholarship in America, this being the fortieth year in which an award has been made. The scholarship provides for two years of travel abroad.

Bogner, born in Rhode Island, lived during his school years in Bohemia. Later he returned to the United States and in 1922 came to Boston and studied in the Boston Architectural Club atelier, while working in an architect's office daytimes. He is thoroughly an artist and finds highest joy in the work of his profession and most stimulating recreation in the enjoyment of music. Even while in the heat of his competition he went repeatedly to the Symphony for relaxation and exhilaration.

A third member of the Club who has just achieved distinction is Edward D. Stone, winner of the special student scholarship at Harvard for 1925-26. After graduating from the University of Arkansas in 1922, he entered the office of Strickland, Blodgett & Law, in Boston, and later has been employed by Coolidge, Shepley, Bulfinch & Abbott. During the last three years he has attended the courses in design offered by the Boston Architectural Club.

The atelier of the Boston Architectural Club in which these men were trained, is described by Prof. Haffner of the Department of Architecture at Harvard, as "the only place in America where the spirit of the ateliers of the *Ecole des Beaux Arts* is duplicated." It is certain that peculiar benefits derive from the form of organization existing at the Boston Architectural Club. The Club is managed entirely by the members, a majority of whom are draftsmen, and who determine the policies of the Club,—social, educational and financial.

The atelier is self-governed and has developed a spirit and a tradition which may well have elicited from Prof. Haffner the words of enthusiastic encomium quoted above. For some years the work of this atelier has been related to that of Harvard University and the Massachusetts Institute of Technology through the "conjunctive problems" in which the drawings have been jointly exhibited and premiated, and have reflected great credit upon the members of the Club atelier.

Financially the Club has had a unique career. With annual dues that have but recently been raised to \$15.00 it has had the fee of a very valuable piece of real estate, on the coveted top of Beacon Hill, in the very shadow of the State House. Here the members are served a luncheon every workaday noon of the year, and here in the Great Hall, of a winter evening, they hold their masques and revels, or dine and toast the newly announced winners of the "Rotch" and the various other prizes.



WALTER F. BOGNER.