A Design for a Parish Church.

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In this design the effort has been made to adapt the French Gothic style to a small American church. At present the prevailing church architecture of this country is derived almost directly from the English Gothic. This is in some way better suited to our work than the French style, but there is little question that the latter is the more perfectly developed and the more logical, either from a constructive or an aesthetic point of view. The French cathedrals lack, perhaps, the calm, quiet repose of the English churches, which reflects the humility and devotion of the Christian, and the love of the Father; but it is a thing
that a little less daring on the part of the designer, and the desire to fill the beholder with wonder and awe at the perfection of the work, would improve. But the English work lacks, however, the grandeur and impressiveness of the French work, which so typifies the majesty and power of God. The French Gothic style has not been much used here, chiefly it seems, because of the difficulty of handling it in anything smaller than a cathedral.

The inspiration for the church was drawn mainly from two or three cathedrals, such as Notre Dame at Paris, and Chartres, and from a few smaller churches, such as St. Urbain at Troyes, and St. Chapelle at Paris. In plan it is of the cruci-
form type, with a transept and
a nave terminated by a chevet, in
which is placed the choir and pulpit.
There are no side aisles, for,
altho they are very common, in a
church of this size (its seating ca-
city is about four hundred) they are
not necessary, and the piers sup-
porting the nave wall would inter-
with the view of the pulpit from
at least one-fifth of the seats.

In the design of the exterior,
the general scheme has been to have
the church floors out like a tree, as
it goes up. So in the front facade
and rich, decorative, treatment is
used for the gable and the two turrets
flanking it, which is carried down
in a less degree in the great rose
window and the tracy for the the turrets,
while the lower part is very simple and solid, of almost Antistanque character. Similarly in the tower, the ornament is concentrated on the upper balcony, with the tufryan below much simpler, while the base is absolutely plain. The chief feature of the side elevation is the long, lancet windows, which are carried around the chevet. A similar treatment prevails here in the design of the buttresses and the stained glass windows. The end treatment of the transept, at the similar to the front, is subordinated to it by the simpler design of the turret, window, and door. The interior has the lower proportions of the English churches, rather than the exaggerated of some of the
French cathedrals, such as Amiens and Beauvais. The vaulting—
the regular sexpartite type, but
at the crossing of the naves and transept,
instead of being vaulted at the
same height as the rest of the church,
the ceiling is carried well up
into the tower, so as to mark it from
the inside. The effect sought
for—the lighting of the church,
was to have the pulpit and choir
behind it, flooded with light in
strong contrast with nave. This
is accomplished by means making
the windows of the church of a wide,
lighter and colored glass than those
of rest of the church. The brilliant
play of light and shade about
the pulpit and choir, together with
their rich furniture, would then
make it, in contrast with the subdued light of the nave, the central point of the church, towards which the eyes of every person would necessarily be drawn. From the pulpit, the deep rich light coming through the immense slate windows, would form the chief feature of the other end of the church.

This completes a general description of those points in the design which could not readily be gathered from the drawings, but a more definite idea of the details of the exterior can best be obtained from the drawings themselves.