

Thesis.

A Design for a Parish Church.

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Plan

A design for a Board Church

Designed by M. H. H. H.



## A Design for a Parish Church.

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 ways 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 artistic point of view. The French cathedrals lack, perhaps, the calm, quiet repose of the English churches, which <sup>so</sup> reflects the humility and lowliness 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~~ <sup>a smaller</sup> 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 this 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 chancel, in which - placed the choir and pulpit ~~rose~~. There are no side aisles, for, altho they are very common, in a church of this size (its seating capacity is about four hundred) they are not necessary, and the piers supporting the nave wall would interfere 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 flower out like a tree, as it goes up. So in the front facade a 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 tracery <sup>pulpit</sup> as the the turrets,



while the lower part is very simple and solid, of almost Romanesque character. Similarly in the tower, the ornament is concentrated on the upper balcony, with the volute below much simpler, while the base is absolutely plain. The chief feature of the side elevation are the long, lancet windows, which are carried around the chancel.

A similar treatment prevails here in the design of the buttresses and the stained glass windows. The end treatment of the transept, although 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 church, rather than the exaggerated of some of the



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French cathedrals, such as Amiens and Beauvais. The vaulting is the regular sexpartite type, but at the crossing of the nave and transept, instead of being vaulted at the same height as the rest of the church, ~~it~~ 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 ~~now~~ making the window of the chancel of a much lighter and colored glass than those of rest of the church. The brilliant play of light and shade ~~at~~ 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 eye of every person would necessarily be drawn. From the pulpit, the deep rich light coming thru the immense rose window, 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.



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