

Architectural Thesis

Designs

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Texts

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A PROTESTANT CHURCH

... BY ...

EDWARD GEORGE HINES

THESIS

FOR THE DEGREE OF

BACHELOR OF SCIENCE IN ARCHITECTURE

IN THE

UNIVERSITY OF ILLINOIS

PRESENTED JUNE, 1900

UNIVERSITY OF ILLINOIS

June 1, 1900. 190

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Edward George Hines

ENTITLED A Protestant Church

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE DEGREE

OF Bachelor of Science in Architecture.

N. C. Rickard

HEAD OF DEPARTMENT OF Architecture.

THE DESIGN FOR A PROTESTANT CHURCH.

The drawings representing this design are the first and second story plans at three thirty-seconds scale and two elevations at five thirty-seconds scale rendered in color to indicate the effect of the combination of material chosen for the construction.

The design is the result of the solution of an assigned problem with the following conditions:

A church was to be built for a Protestant society in a town of about 40,000 inhabitants. The site proposed is a triangular corner lot 204 feet deep: 104 feet front with a west exposure on the narrower front which faces a small shady park. The streets are wide and shaded by large trees. The lot is nearly level.

The auditorium is to have an ample vestibule and a seating capacity for eight hundred (not including the balcony), with space for organ and a choir of twenty persons. Adjoining the choir should be a study a room for the choir.

There will be, on one side of the church a parish house, to include a Sunday-School room to seat about two hundred persons, and infant class room, and three other class rooms, library, parlors, kitchen, dining-room, cloak and toilet room. The seating of the Sunday-School room should extend around the second story.

The style desired is the Italian Renaissance, executed in brick with trimmings of terra cotta.

To design a building in this style which shall be a fit "house of worship" a place beautiful as befits the life of the spirit, a place inspiring by its aspect, calmness of mind, a



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place in harmony with feelings of reverence and of faith, and calculated by subtle suggestions to stimulate these emotions was not an easy task. The style of this church and parish house is an adaptation of the Italian Renaissance to our modern requirements, containing the essentials of that style in their entirety but adding certain properly recognized innovations that modern conditions of parish life and work require in the arrangement of the plan generally.

The location is in the center of a metropolitan district and I have properly given my building the distinction of a lofty spire, symbolizing thus the aspirations and the ideals of the worshippers.

Not the least striking phenomenon in the growth of the early Christian church was the breaking down, within the sphere of its own organization, of distinction, of class and caste, its affirmation of the brotherhood of man as a corollary to the fatherhood of God, its effort to express in daily life its sense of social unity. The lapse of nineteen centuries has witnessed radical changes in the forms of social life. It is for this phase of church life that we need to supplement the church, as the House of God, with the church as the house of man; and hence, by the side of and united to our house of worship, I planned a parish house, with provision for social activities for the expression of and the rebuilding of social unity. The parish house is ecclesiastical in style for the court and arcaded porch are reminiscent of cloisters but the parlors, large Sunday-School room and library instill into it a social aspect and home feeling which is in accord with the modern spirit of worship.

The garden is below the street level so that passers-by may look through the broad entrance down onto its walks, flower-

beds, turf, and into its sparkling fountain.

Our church will have the chief entrance to the west through an ample vestibule just low to admit the western light through the great wheel window and from similar windows on either side will fall a diffused and softened light. Stairs on either side of the vestibule lead to the balcony, and the great window above this will be one of the striking features of the church and a most useful one.

The pastor's study and choir room are on the right and left of the organ with access to the choir and pulpit platform. Behind the organ are two small toilet rooms for the use of the choir and pastor. The choir and pulpit have been accorded sufficient space to emphasize their importance and give ample room for the service. The aisles are wide and roomy especially the center aisle which is essential in wedding or funeral processions.

The parish house lies well toward the south and east of the lot with sunlight from the east and west. Here has been provided a Sunday-School room with class rooms adjoining but separated by curtains or doors; a kitchen and large dining hall are above in the second story.

There are two entrances to this part of the building, one through the Casparile and the other across the court. Adjoining the street on the west is a large parlor, cloak, coat and toilet rooms with stairs leading to the parlors in the second story which communicate with the dining-room by corridors. On this floor is also a library, easy of access from the stairs in the tower; also a committee and store room with access from the corridor. A sink and dish-washing room adjoins the dining-room and is directly over the kitchen with which it is connected by stairs and

a dumb waiter.

The large square tower in the angle on the east side serves to bind the two buildings together and its lower story forms a vestibule uniting our House of God with our House of man, emphasizing thus the necessity of an intimate connection between the life of the spirit and the activities of men.

The material of the exterior wall is a light red brick, trimmed with buff terra cotta; the roofs are to be covered with red tile. The cloisters are paved with tile laid in simple pattern and cool gray bricks will be used for the walks in the garden. The vestibule floors will be of marble mosaic.

In the church interior we will seek to unite the pervasive charm of rich, soft colorings with a marked breadth of architectural treatment, - a chaste severity of lines: a fitting clarity of form. We will have to use plaster for the most part and shall achieve permanent first decorative effects by the use of paneling and moldings for our ceilings. The lower members of the trusses will project below the horizontal ceiling on the side and will be finished in oak. All the glass will have the true, deep, rich color to give the whole interior that soft indescribable glow. In the parish house interior we will take care that our plastering, as a finish that will give a texture effect to the colorings chosen. Here while avoiding any freakishness or triviality of treatment, we shall relax the severity of style, and seek to impart a certain domesticity well suited to the expression of the building's purpose.

I have hoped to make this building imposing, not emphatically satisfactory from every point of view: typifying its purposes so clearly and yet without so alluring that the passer-by, looking down

into the court will be tempted to enter and, pausing for a cup of water at the fountain will be farther tempted to turn aside into the cool cloistered walk and to enter the parish house and church, and that entering he shall linger for a moment, and lingering shall be conscious, even though dimly, of a something that puts the spirit in touch anew with God and man.





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