

ALBERT S. GOTTLIEB, - ARCHITECT
101 PARK AVENUE, NEW YORK CITY

JB

The
WHITE PINE
SERIES OF
Architectural Monographs
Volume VIII *Number 4*

Designs for a
**COUNTRY CHURCH
& SUNDAY SCHOOL**
With Minister's Residence

To be built of
WHITE PINE

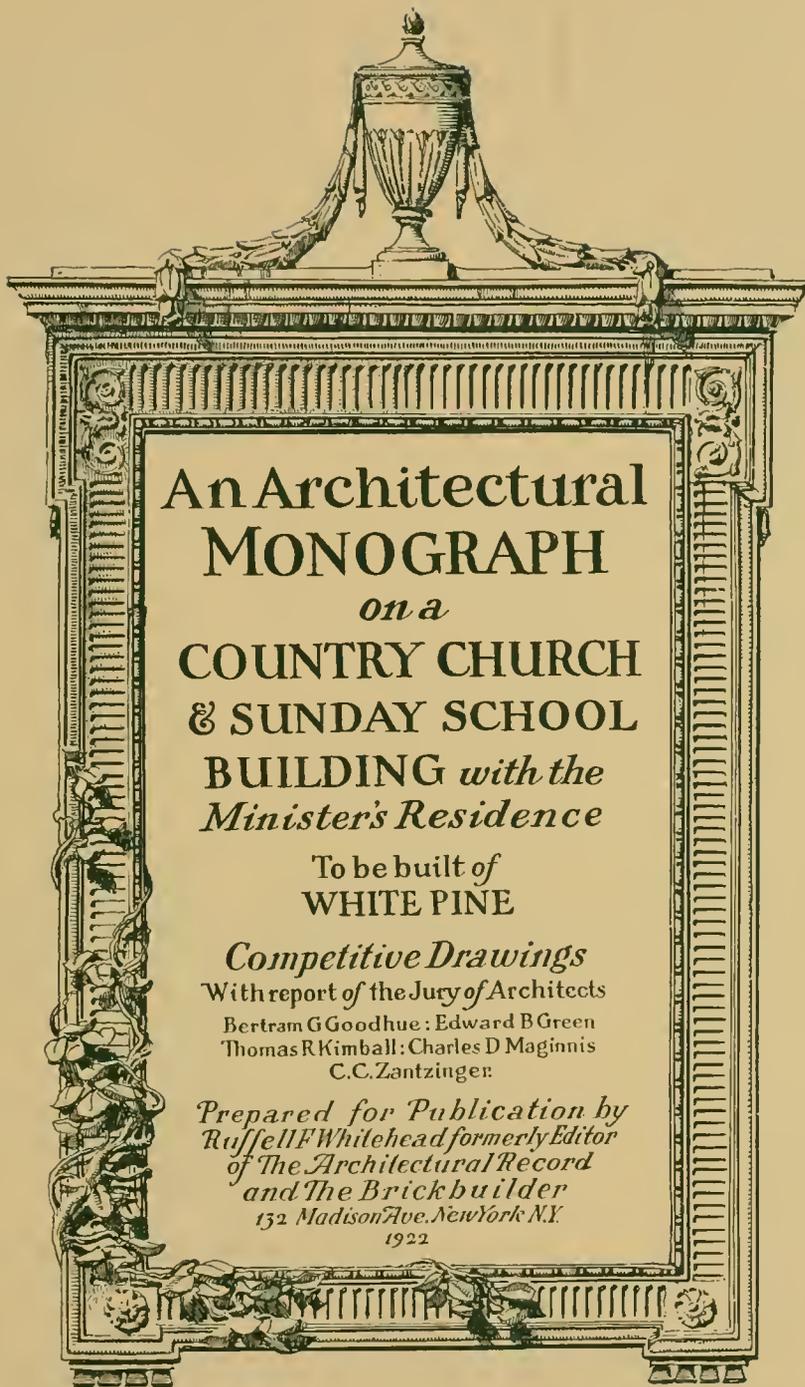
With report of the Jury of Architects
Bertram G Goodhue : Edward B Green
Thomas R Kimball : Charles D Maginnis
C.C. Zantzinger

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GEORGE F. LINDSAY, *Chairman*
WHITE PINE BUREAU
SAINT PAUL, MINNESOTA



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An Architectural
MONOGRAPH

on a

COUNTRY CHURCH
& SUNDAY SCHOOL
BUILDING *with the
Minister's Residence*

To be built of
WHITE PINE

Competitive Drawings

With report of the Jury of Architects

Bertram G Goodhue : Edward B Green

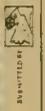
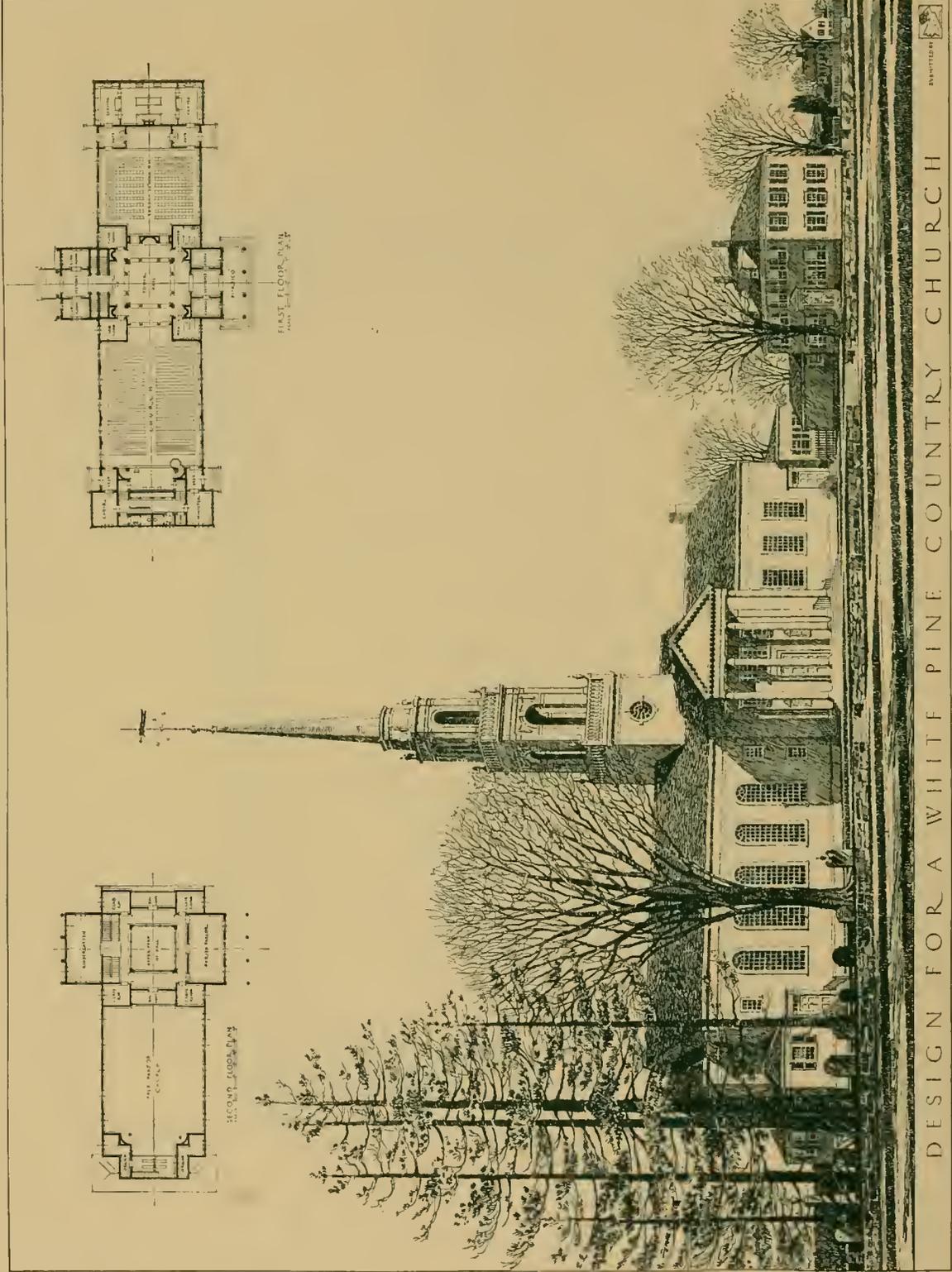
Thomas R Kimball : Charles D Maginnis

C. C. Zantzing

*Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder*

132 Madison Ave. New York N.Y.

1922



DESIGN FOR A WHITE PINE COUNTRY CHURCH

FIRST PRIZE DESIGN
 Submitted by Ralph H. Hannaford and Hampton F. Shirer, Boston, Massachusetts

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE
ARCHITECTURAL USES OF WHITE PINE AND ITS
AVAILABILITY TODAY AS A STRUCTURAL WOOD

VOL. VIII

AUGUST, 1922

No. 4

A COUNTRY CHURCH AND SUNDAY-SCHOOL BUILDING

WITH RESIDENCE FOR THE MINISTER

REPORT OF THE JURY OF AWARD OF THE SEVENTH ANNUAL
WHITE PINE ARCHITECTURAL COMPETITION

Judged at Yama Farms, Napanoch, N. Y., May 12 and 13, 1922

PROBLEM: A Church building proper, to seat approximately 350, and to contain a gallery large enough to accommodate a double quartette. This gallery may be at either end of the auditorium. Convenient to the Choir Gallery, a Choir Practice Room, with coat room and toilets for men and women. A Minister's Room, 150 square feet, should adjoin the Chancel and be provided with coat closet and toilet.

A Sunday-school Building directly connected with the Church, but not necessarily arranged to open into it. Main Auditorium to seat approximately 225, with stage suitable for simple entertainments. Eight classrooms, 100 square feet each, will be needed for the various grades of the Sunday-school. These may be partitioned from the main seating space by curtains or by folding screens, or may be in separate rooms. In addition to this, a Kindergarten, 350 square feet, with a sunny exposure; a room of approximately the same size, which may be used both as a Men's Bible Class Room and as a Parish Parlor. Toilets and coat rooms for men and women. A Kitchen and Pantry, 800 square feet, connected with the Auditorium.

A Manse, or residence for the minister, to contain, on the ground floor, Living-room, Study, Dining-room, Kitchen, and Pantry. On the second floor, four Bedrooms and two Baths. The attic shall be unfinished, but should be large enough for one Bedroom and Bath and a small Store-room. A one-car Garage.

All the outside finish for the three buildings, including siding and corner boards, window-sash, frames and casings, outside blinds, all exposed porch and balcony lumber, cornice boards, brackets, ornaments, mouldings, etc., *not* including shingles, is to be of White Pine.

The ancient burial-ground at the corner of the property, although not now in use, should not be disturbed; and the competitor is requested to spare as many of the fine elms and white pines as possible.

Accommodations for automobiles should be provided at the rear of the lot.

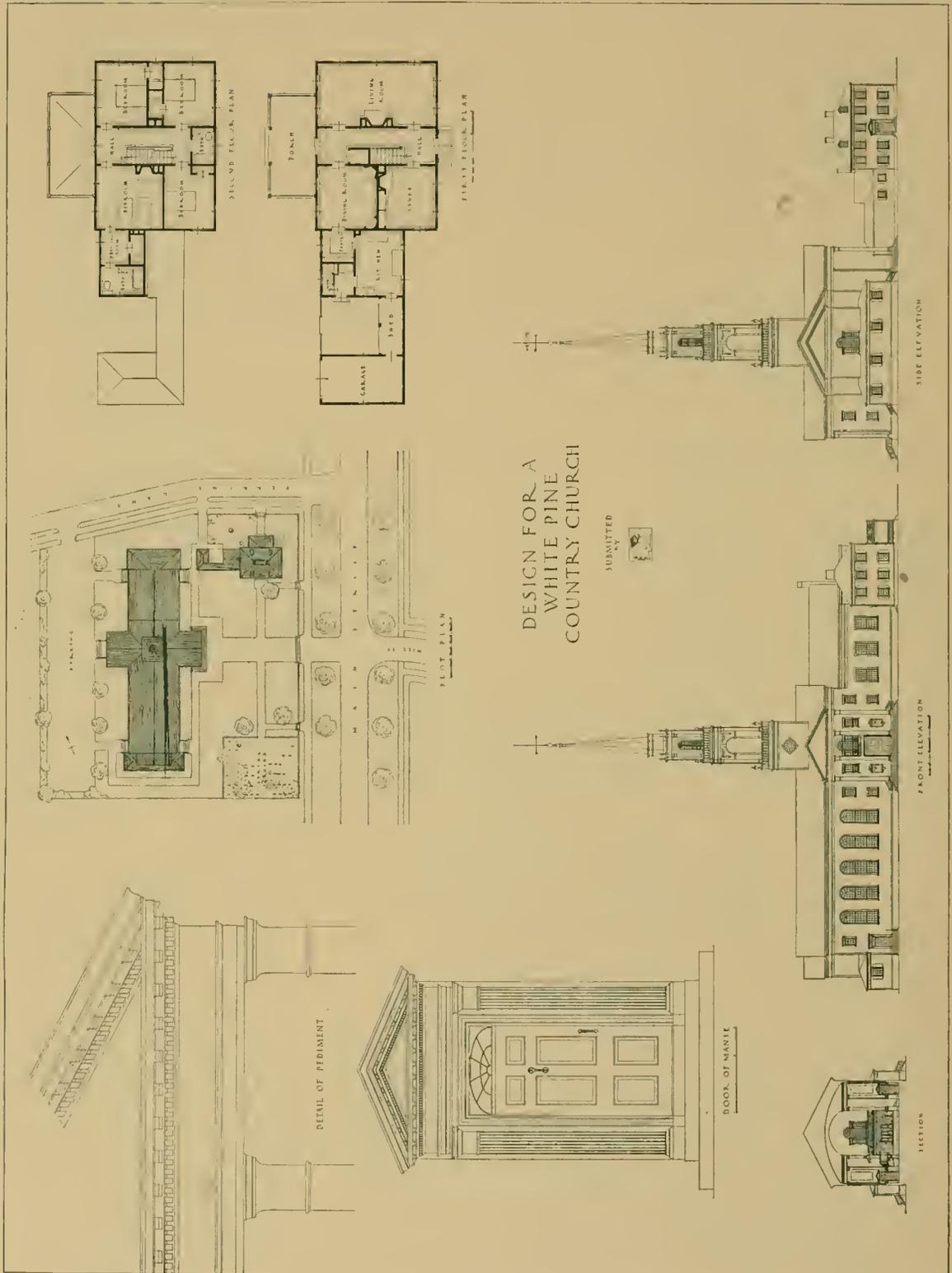
As the site is an important one and the church the principal one in the village, it is suggested that a tower, with or without a spire, be incorporated in the design.

The grade is approximately level, and about 2½ feet above the sidewalk. All corners of the lot are right angles except the two on Perkins' Lane. The stone retaining-wall on two sides of the property is to be kept, but the entrance steps may be moved if the competitor so desires.

AN unusually small number of designs, less than fifty, were entered in the latest of the admirable and enterprising competitions conducted by the Editor of *The White Pine Series of Architectural Monographs*. Possibly the programme was thought to be difficult, or else it was perceived as especially challenging to ecclesiastical draughtsmen, which would be an unhappy conclusion, for it is proper to record the Jury's disappointment at the comparatively inferior standard of the work. It might even be recorded that for a time there was question of the propriety of withholding certain of the prizes.

The adoption of the Colonial style was not

a mandatory requirement of the programme, though it appears to have been so regarded, one competitor only having had the temerity to try his luck with a very flamboyant scheme of Gothic clapboarding. The approach to the problem has been distinctly timid and unventuresome, in spite of what appeared to be an unusual opportunity for an interesting exploitation of a very charming historical architecture. The pervasiveness of familiar towers, cupolas, and façades throughout the designs was anticipated, but the Jury was over-sanguine in expecting that a nice feeling for the genius of the material might have had a larger exercise in modifying the



FIRST PRIZE DESIGN, Detail Sheet
 Submitted by Ralph H. Hannaford and Hampton F. Shirer, Boston, Massachusetts

archæology of these examples. One design, that awarded Fourth Prize, had recourse to the earlier and more naïve phases of the tradition, and a more interesting handling of this would have placed it high in the award.

The problem consisted in the bringing of three unequal and traditionally self-contained units of a formal architecture into picturesque and convincing composition. Seldom was this accomplished with high measure of success. The relation of the secondary mass to that of the church was particularly troublesome. The Sunday-school building was frequently introduced so as to mask by its awkward bulk the perspective view of the church. Occasionally, recourse was had to the gambrel-roof for a lower and less competitive sky-line. The organic relation of these two elements in one architectural unit was rarely tried, and yet a successful attempt at this made for the quiet composition which finally won the first place in the Jury's opinion.

The competitors were obviously embarrassed by the implications of "Perkins' Lane," which promised dignified presence for the church, while its southerly situation no less invited the rectory. Considerable ingenuity seems to have been expended in the effort to provide a corner lot for both.

Only a few found suggestion in the burying-ground, which lies, therefore, as an unrelated incident on most of the plans, making little direct contribution to the general effect. The design placed second, however, is notable for the very effective way in which this important asset of the problem has been persuaded to an architectural result of singular picturesqueness.

FIRST PRIZE DESIGN. A bold "orientation," but fairly vindicated. The correlation of church and Sunday-school on the same axis, if unusual and somewhat reminiscent of medieval types on exterior, is in principle thoroughly straightforward and logical, and in full accord with the programme. What with the tower, which arises out of the common foyer, and the portico at its base with axial outlook in Mill Street, the chief interests of the problem are already satisfied and simplicity of composition assured. The manse has a full Colonial dignity, and is well set in pleasing and agreeably distant opposition to the cemetery. There is a certain gaucherie, however, about its effort to effect actual contact with the church by means of the low ell and fence, and, however good the intention, this is the weakest part of the design. A less rigid plan of its upper stage would give the tower a decided gain in gracefulness. Whatever minor shortcomings there may be in the design

would undoubtedly be disclosed in the south elevation of the Sunday-school, where, for instance, the lowered ridge line would undoubtedly suggest also a slight narrowing of its plan, were it only to permit of its cornice being received within the line of the church. As detailed, the portico is rather bald, and dry in character.

SECOND PRIZE DESIGN. Reference has elsewhere been made to the charming way in which the approach to the church has here been contrived. A free and interesting type of portico, which deserves to be surmounted by a better tower. The applied arcade on the Sunday-school recognizes a problem without successfully solving it. The school is still short of successful relation either with the church or the rather involved rectory.

THIRD PRIZE DESIGN. A quaint and interesting type of church, but the Sunday-school across the rather contracted court is poorly conceived. The juncture with it of the connecting cloister (in itself a good feature) is unsatisfactory, and only aggravates the fact that the large auditorium mass had no special relation with anything. At least a hint of the manse should have appeared in the perspective of the church.

FOURTH PRIZE DESIGN. This design, which in spirit is so thoroughly admirable, has been referred to elsewhere. Its author has an excellent feeling for the limitations of his material.

When he eschews the sophisticated types of Colonial for this early phase, it is a pity that something of this refinement of feeling does not appear in the presentation, which does something less than justice to its merit. Intrinsicly, the design has decided faults; the plan encroaches too far on the east line of the property. Were this line only farther away, so as to permit of the manse being pushed fifty feet farther back, its askewness, which is now somewhat gratuitous, would be admirable in character. Its present placing is objectionable.

The fenestration of the Sunday-school might be improved. The exterior generally, which would be appropriately rendered in stain rather than in paint, has a certain hardness which could readily be eliminated by study of detail.

FIRST MENTION. One of the very few good renderings. No more beautiful belfry tower than this could have been employed. The continuity of the series of square gallery windows around the façade of the church is unfortunate.

(Text continued on page twenty-four)

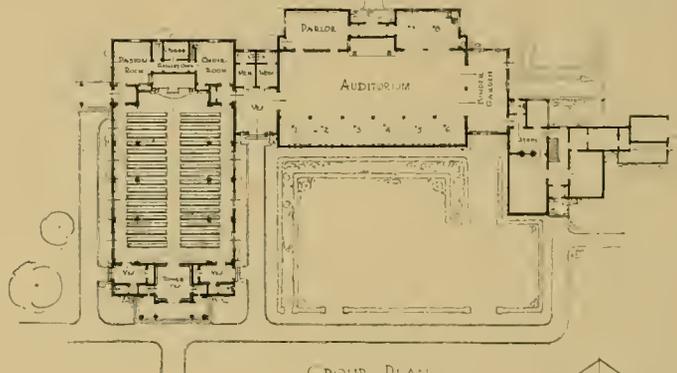


SIDE ELEVATION

FRONT ELEVATION

Design for a
WHITE PINE
 COUNTRY CHURCH

Submitted by



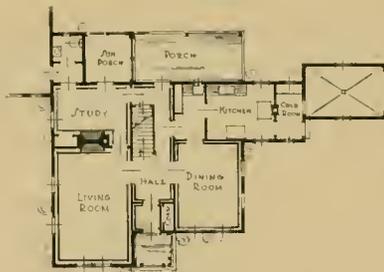
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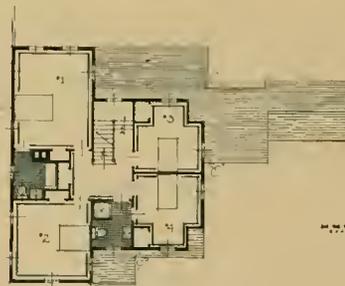
FRONT ELEV



SIDE ELEV



FIRST FLOOR PLAN

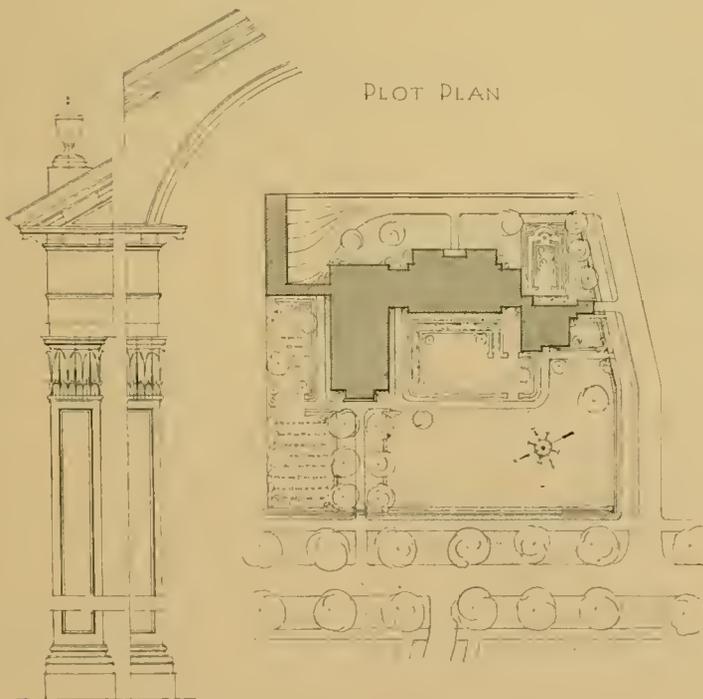


SECOND FLOOR PLAN

SECOND PRIZE DESIGN, Detail Sheet
 Submitted by Paul Forrester Taylor, Philadelphia, Pennsylvania



PERSPECTIVE OF GROUP



PLOT PLAN

Design for a
WHITE PINE
COUNTRY CHURCH

Submitted by

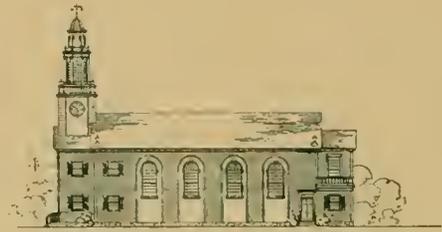


SECOND PRIZE DESIGN

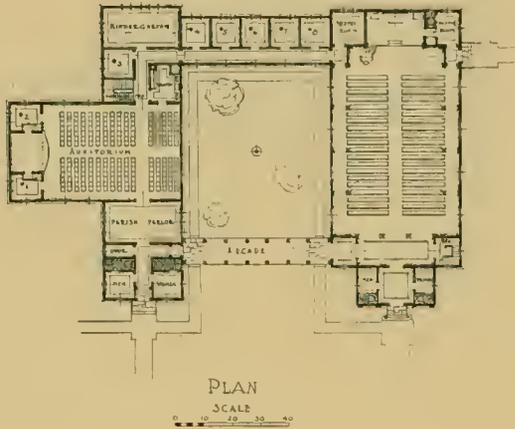
Submitted by Paul Forrester Taylor, Philadelphia, Pennsylvania



FRONT ELEVATION

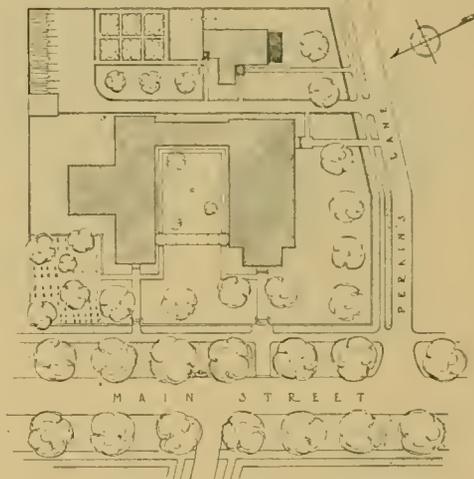
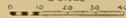


SIDE ELEVATION



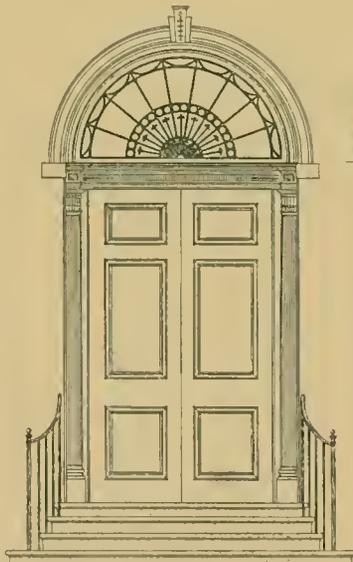
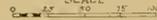
PLAN

SCALE



PLOT PLAN

SCALE



SECTION



GALLERY PLAN

Design for a
WHITE PINE
COUNTRY CHURCH

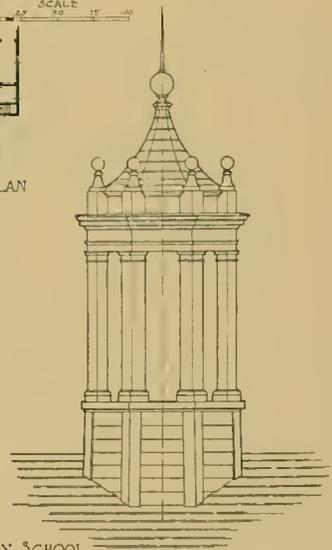
Submitted By



MISCELLANEOUS DETAILS

SCALE

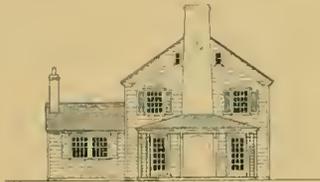
MAIN ENTRANCE DOOR — LANTERN ON SUNDAY SCHOOL



THIRD PRIZE DESIGN, Detail Sheet
Submitted by D. R. Cochran, Boston, Massachusetts

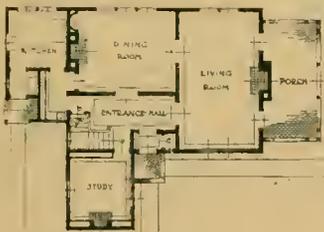


FRONT ELEVATION

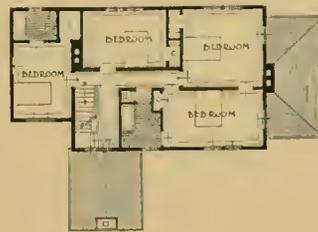


SIDE ELEVATION

THE
 MINISTER'S RESIDENCE



FIRST FLOOR PLAN



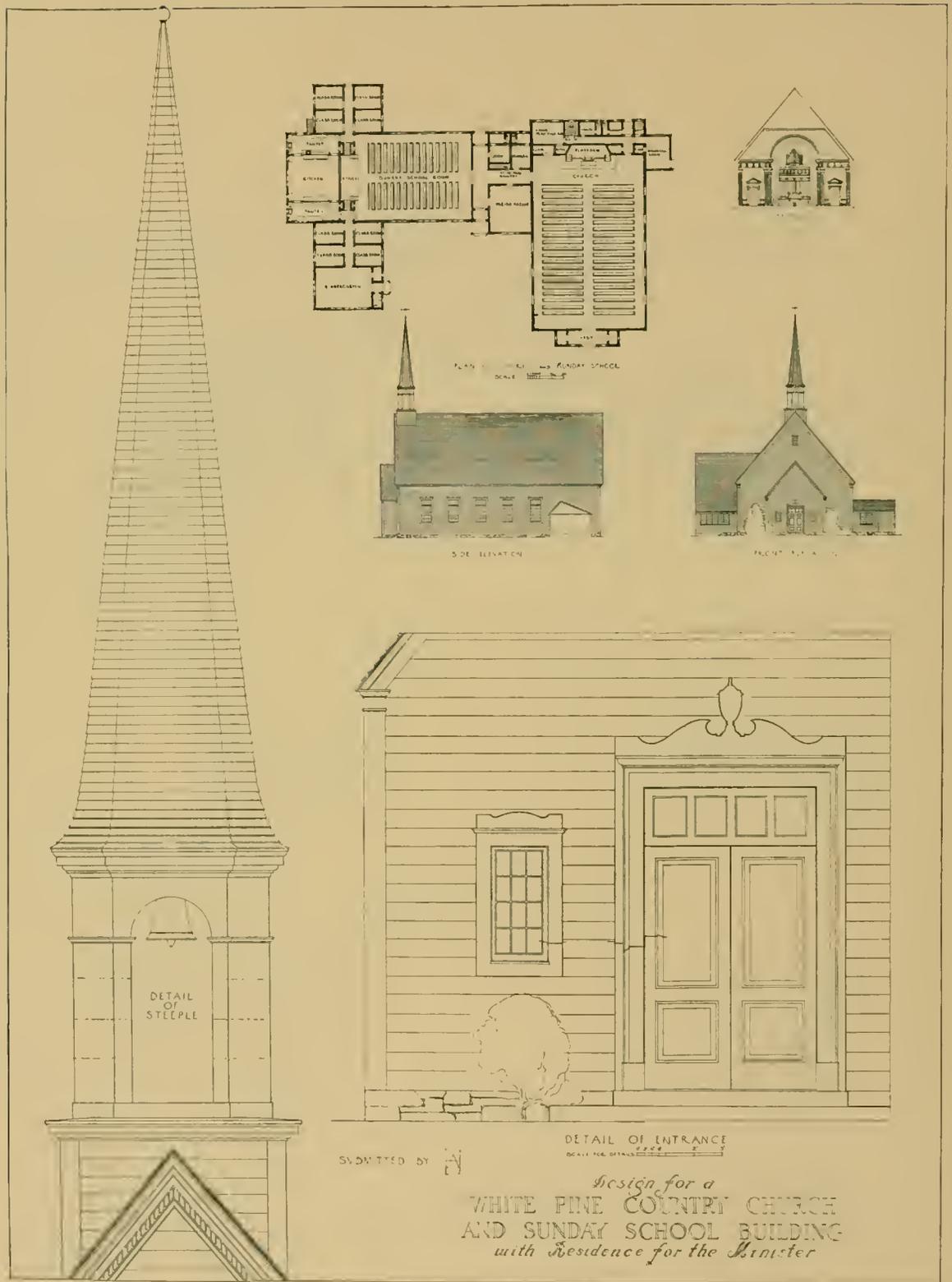
SECOND FLOOR PLAN

Design for a
 WHITE PINE
 COUNTRY CHURCH

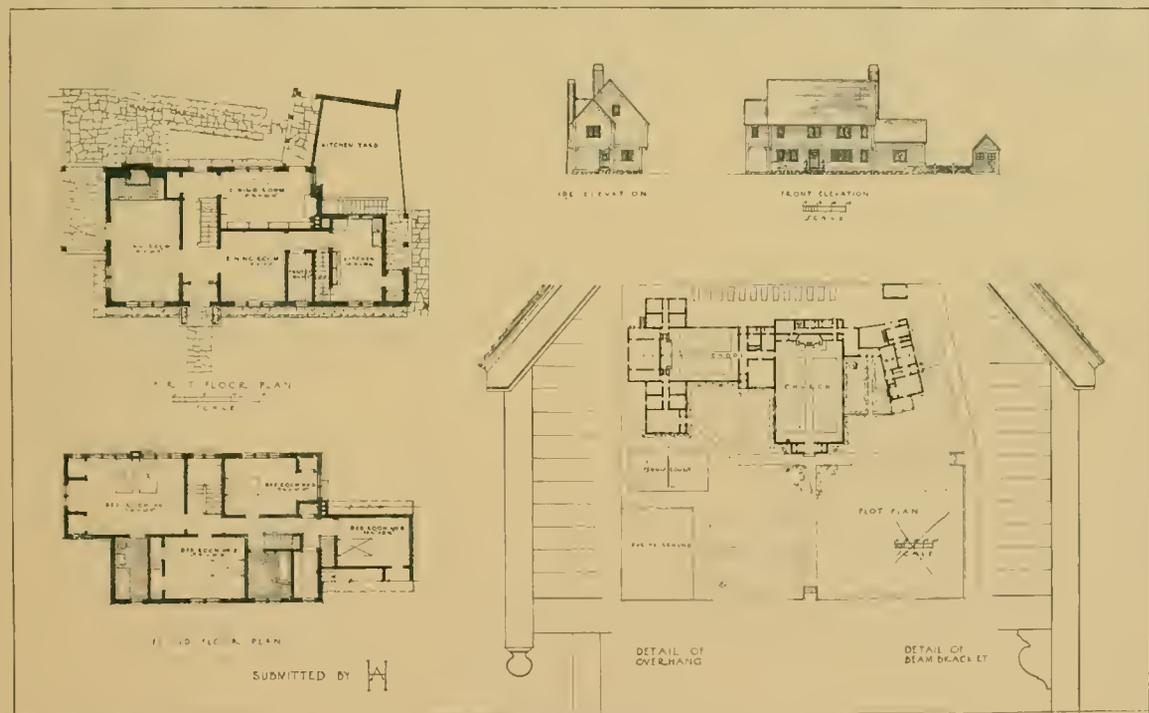
Submitted By


THIRD PRIZE DESIGN

Submitted by D. R. Cochran, Boston, Massachusetts



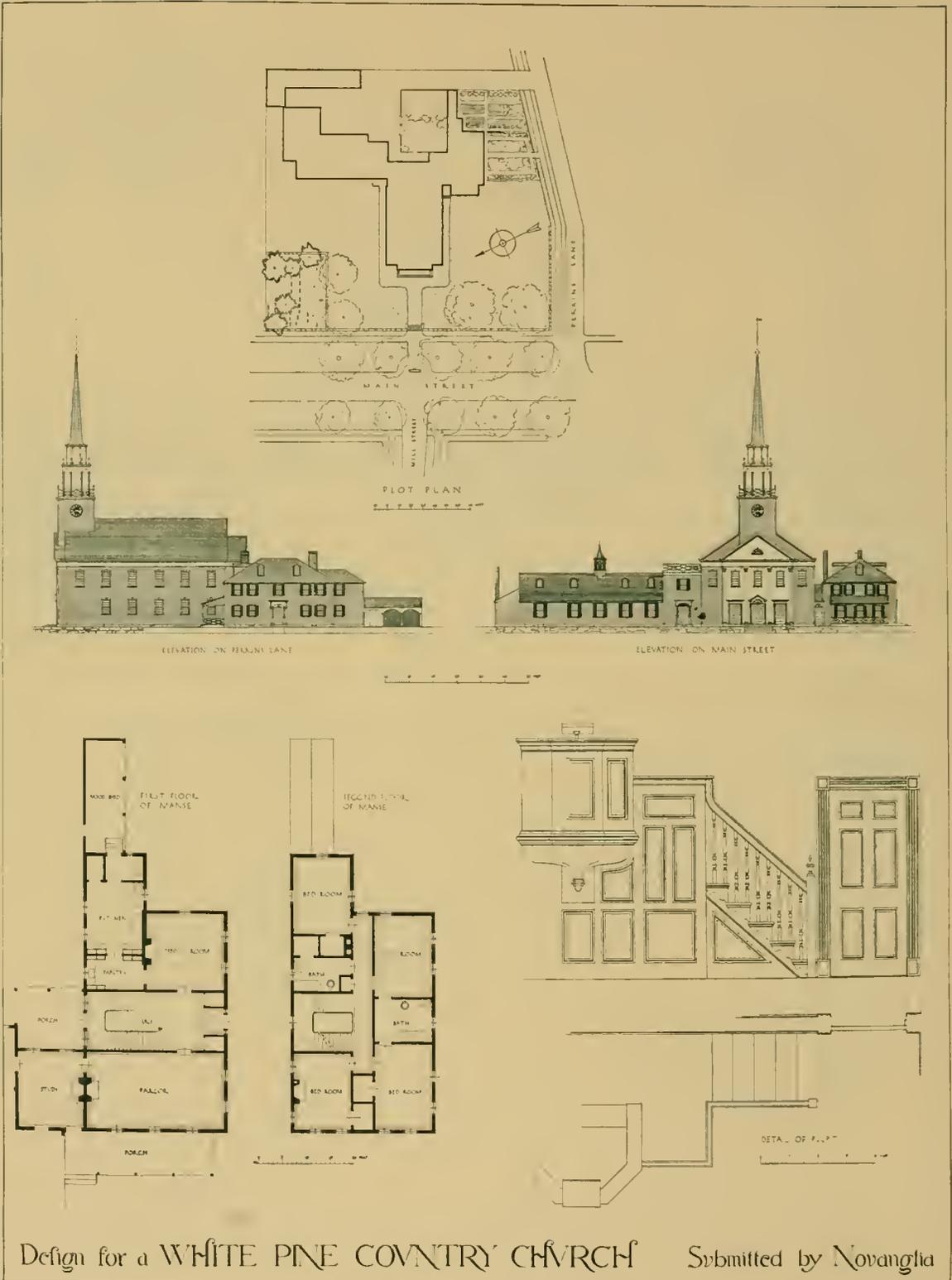
FOURTH PRIZE DESIGN, Detail Sheet
Submitted by Duke W. Rowat, New York, N. Y.



Design for a
WHITE PINE COUNTRY CHURCH AND SUNDAY SCHOOL BUILDING
with Residence for the Minister

FOURTH PRIZE DESIGN

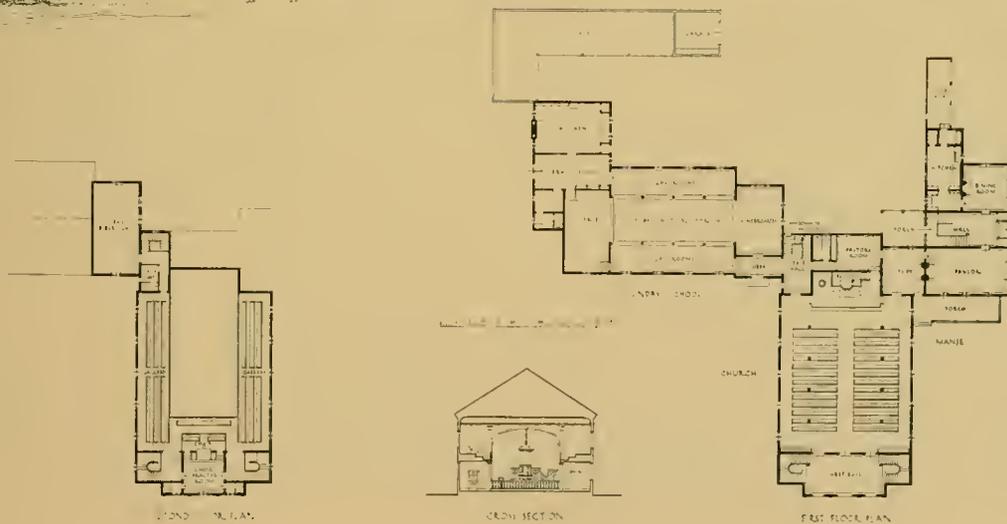
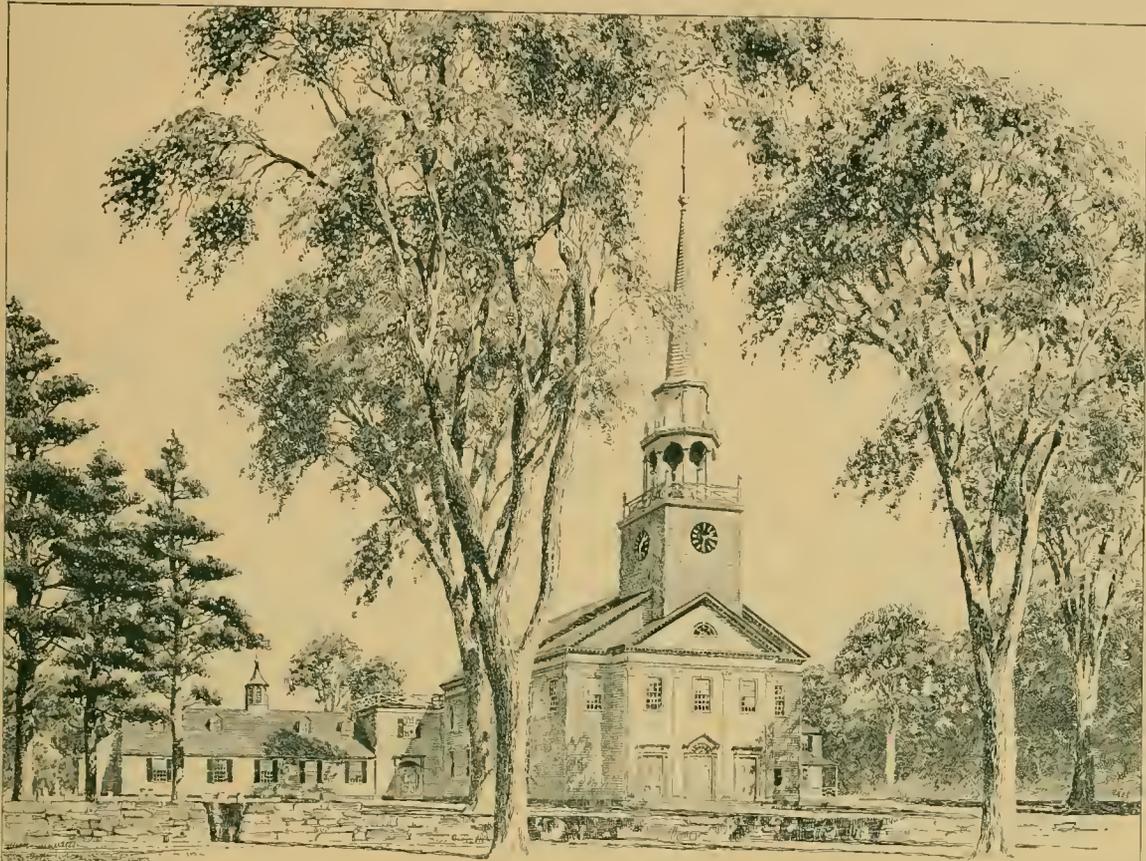
Submitted by Duke W. Rowat, New York, N. Y.



Design for a WHITE PINE COUNTRY CHURCH Submitted by Novanglia

FIRST MENTION, Detail Sheet

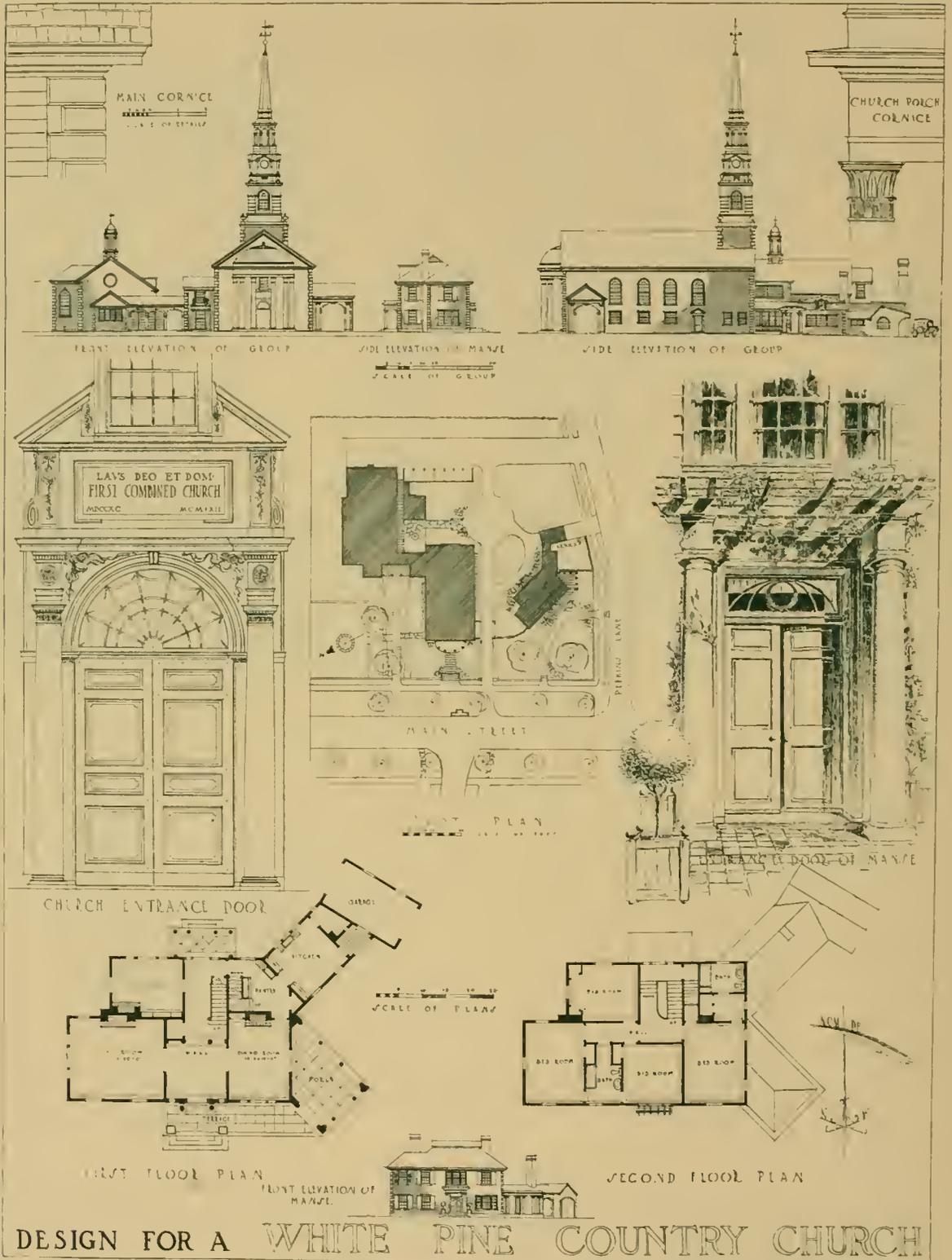
Submitted by O.H Murray, James Perry Wilson, and Felix Wedgwood Bowen, Newark, New Jersey



Design for a WHITE PINE COUNTRY CHURCH Submitted by Novanglia

FIRST MENTION

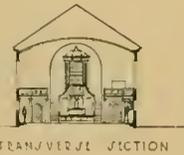
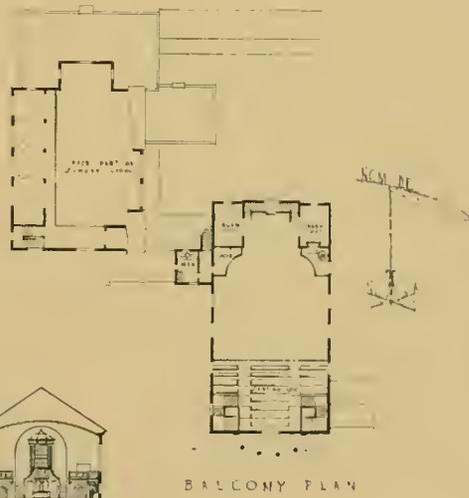
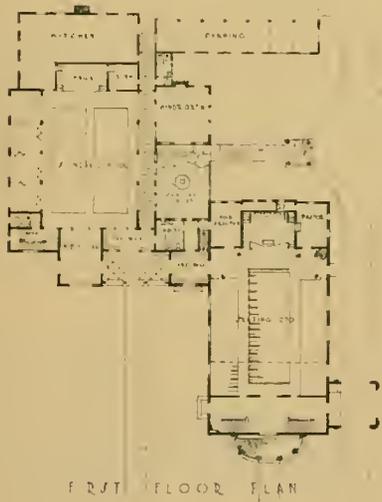
Submitted by O. H. Murray, James Perry Wilson, and Felix Wedgwood Bowen, Newark, New Jersey



DESIGN FOR A WHITE PINE COUNTRY CHURCH

SECOND MENTION, Detail Sheet

Submitted by Leroy J. White and Reah deBourg Robinson, Wilmington, Delaware

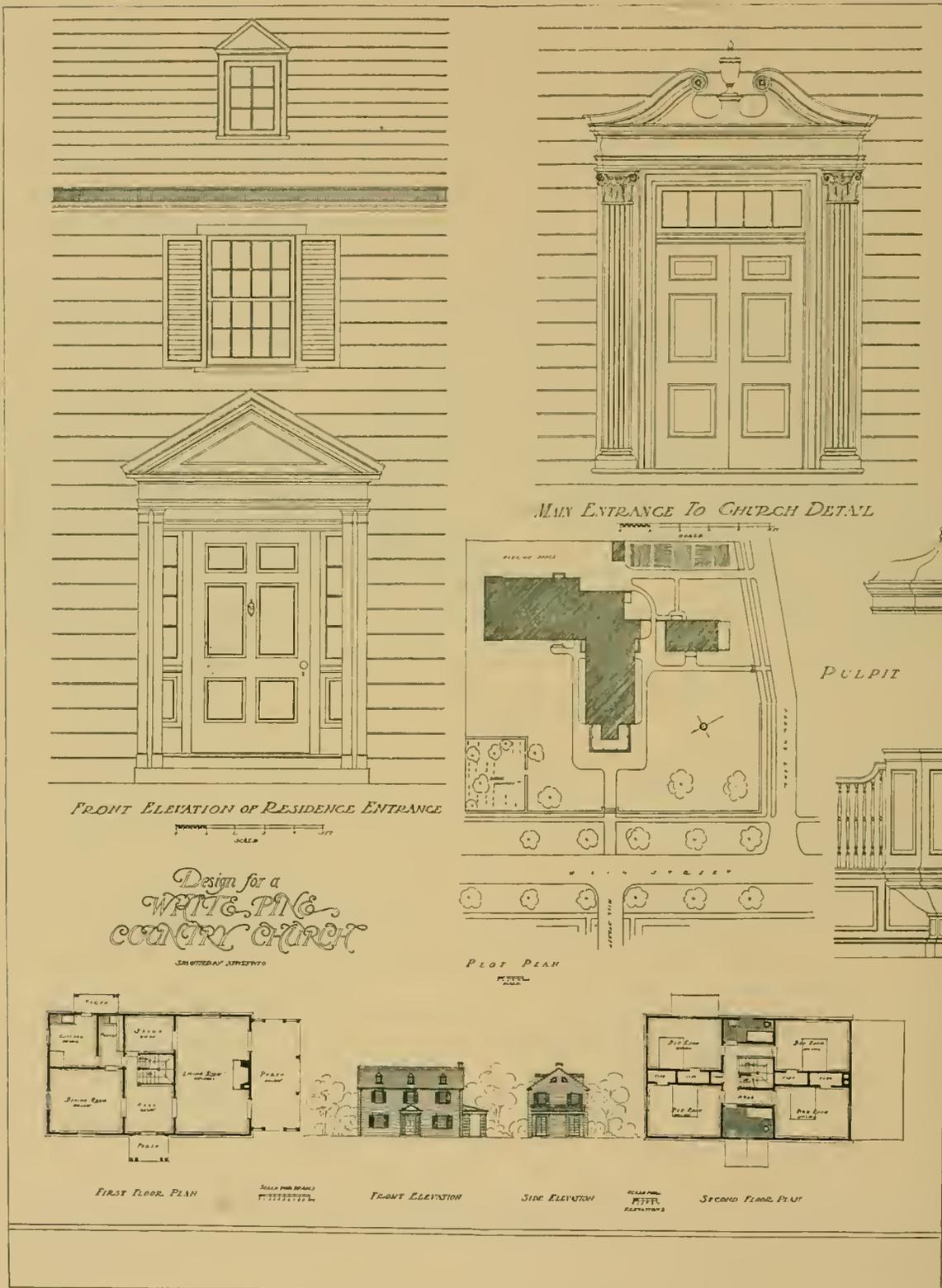


SCALE OF PLANS & SECTION

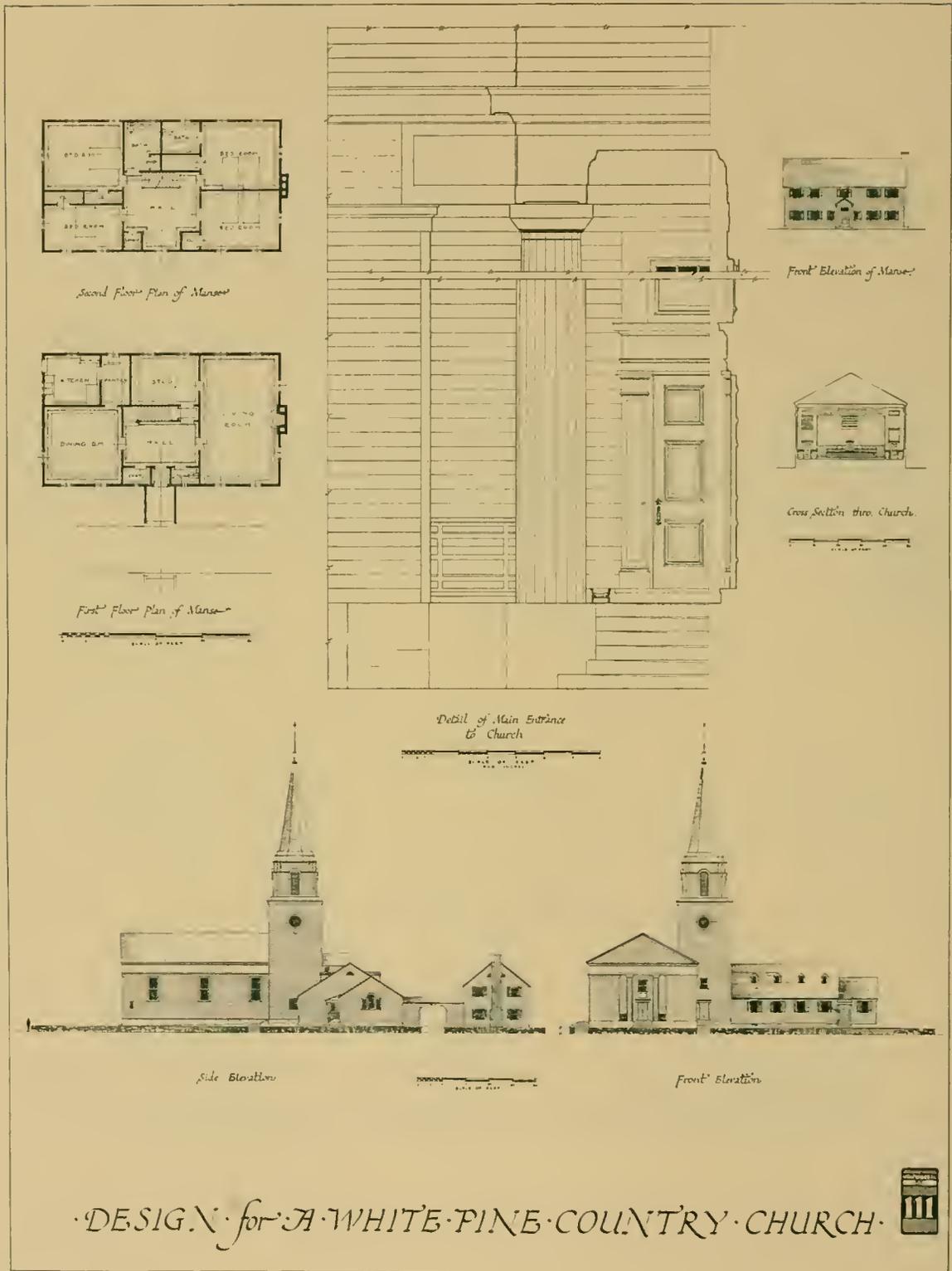
DESIGN FOR A WHITE PINE COUNTRY CHURCH

SECOND MENTION

Submitted by Leroy J. White and Reah deBourg Robinson, Wilmington, Delaware



THIRD MENTION, Detail Sheet
Submitted by F. E. Brinkmann, Columbus, Ohio

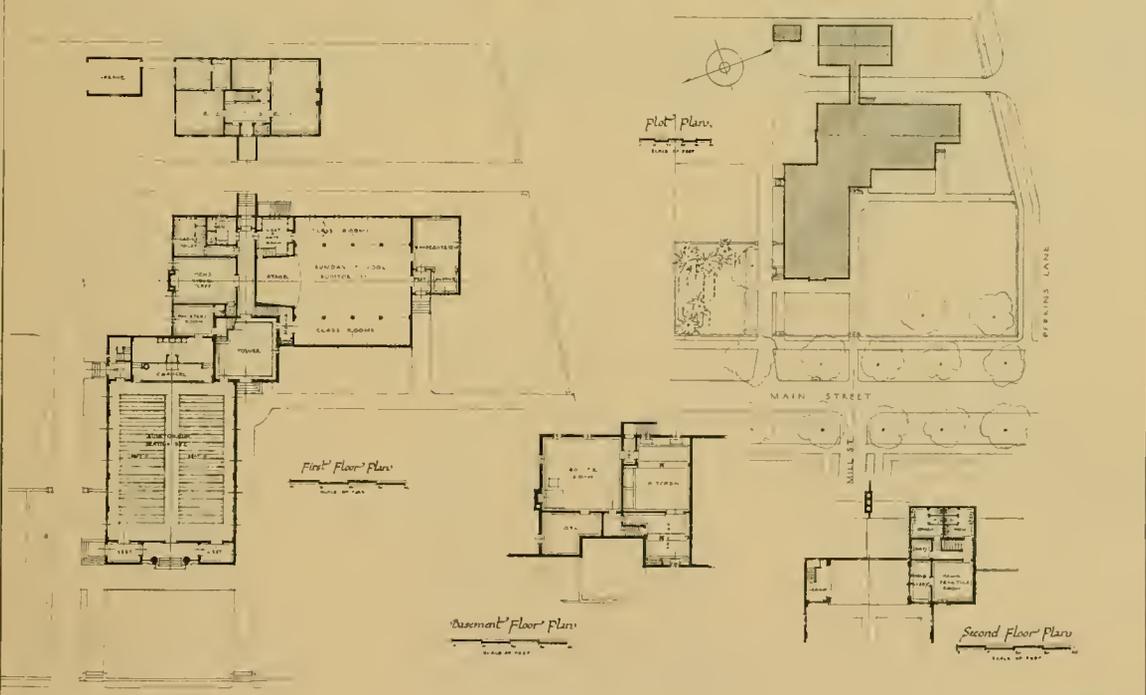
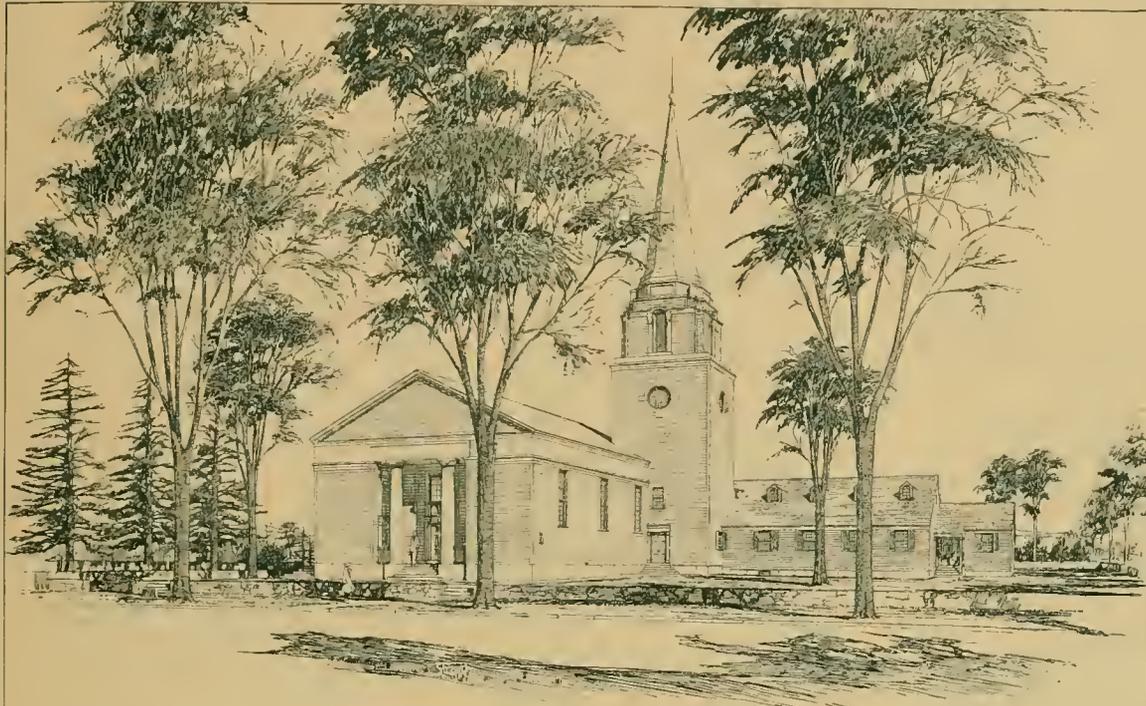


DESIGN for A WHITE PINE COUNTRY CHURCH



FOURTH MENTION, Detail Sheet

Submitted by Elliott L. Chisling and George C. Stiles, Brooklyn, New York

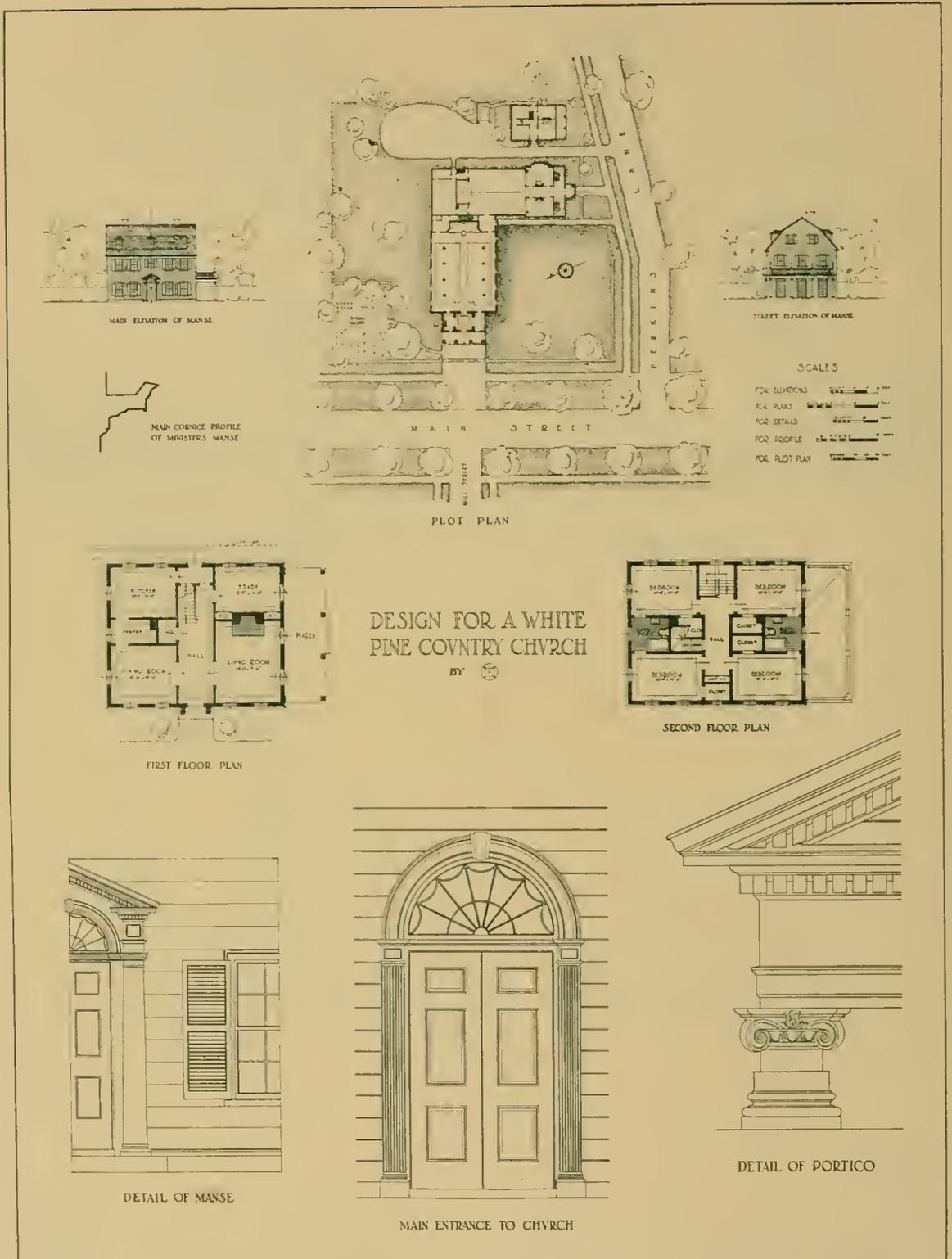


DESIGN for A WHITE PINE COUNTRY CHURCH.



FOURTH MENTION

Submitted by Elliott L. Chisling and George C. Stiles, Brooklyn, New York

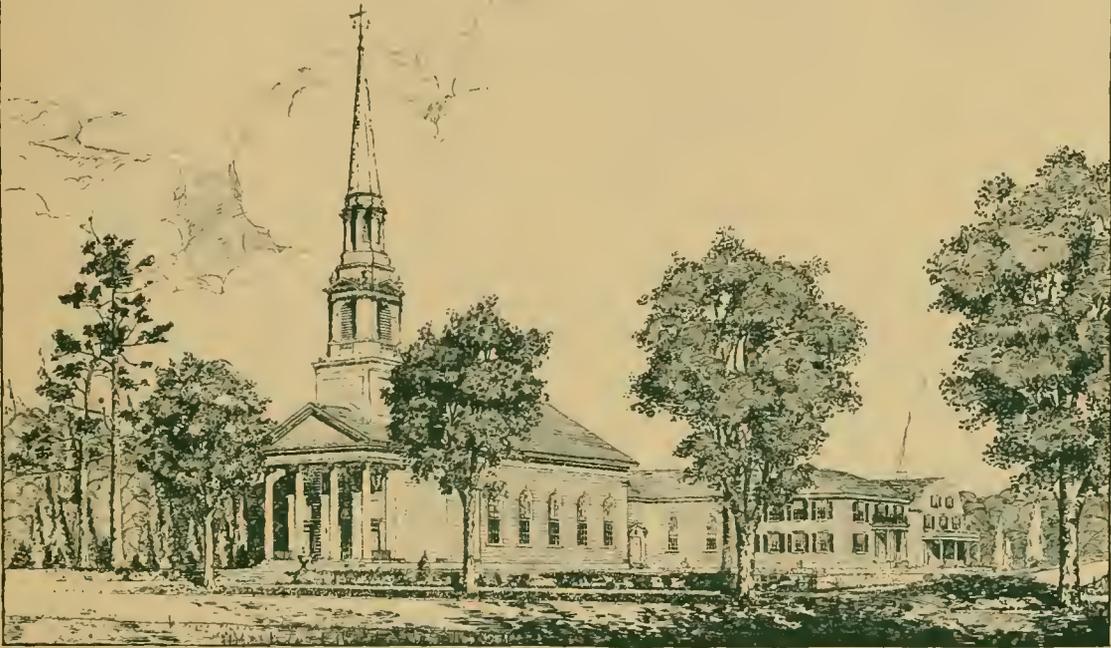


DESIGN FOR A WHITE PINE COUNTRY CHVRCH

BY [Logo]

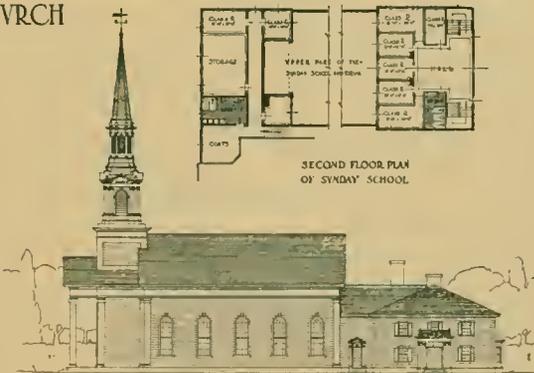
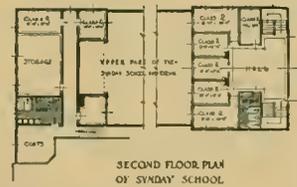
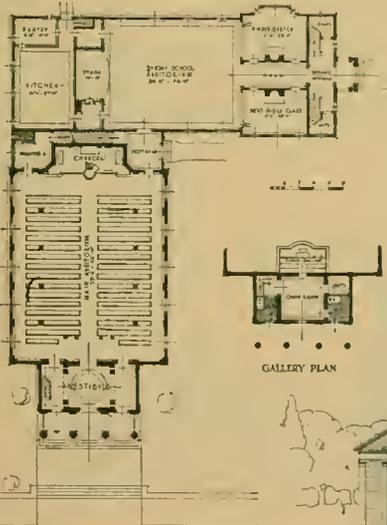
FIFTH MENTION, Detail Sheet

Submitted by Florian A. Kleinschmidt, Boston, Massachusetts



DESIGN FOR A WHITE PINE COUNTRY CHVRCH

BY (13)



SIDE ELEVATION



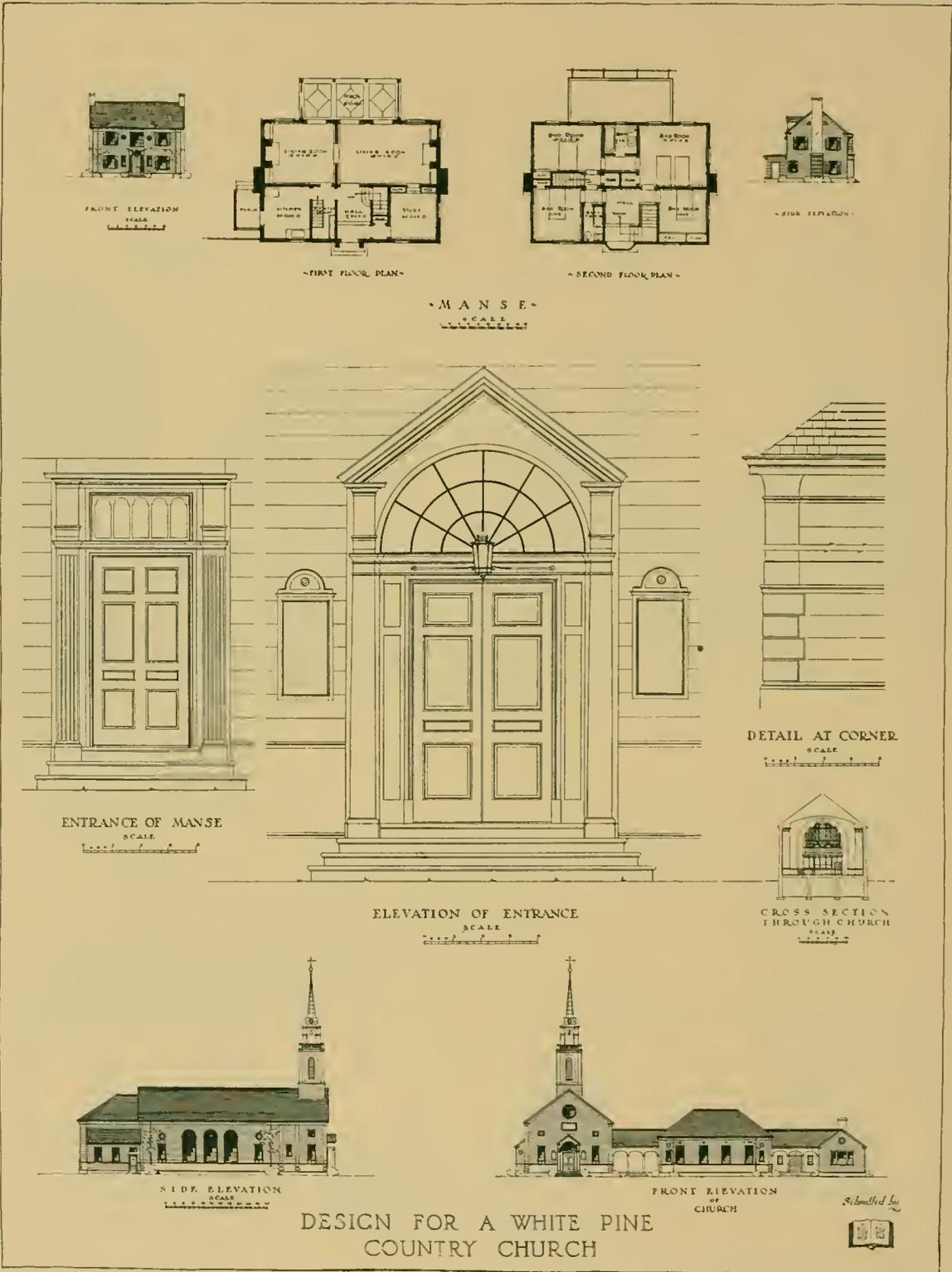
FRONT ELEVATION



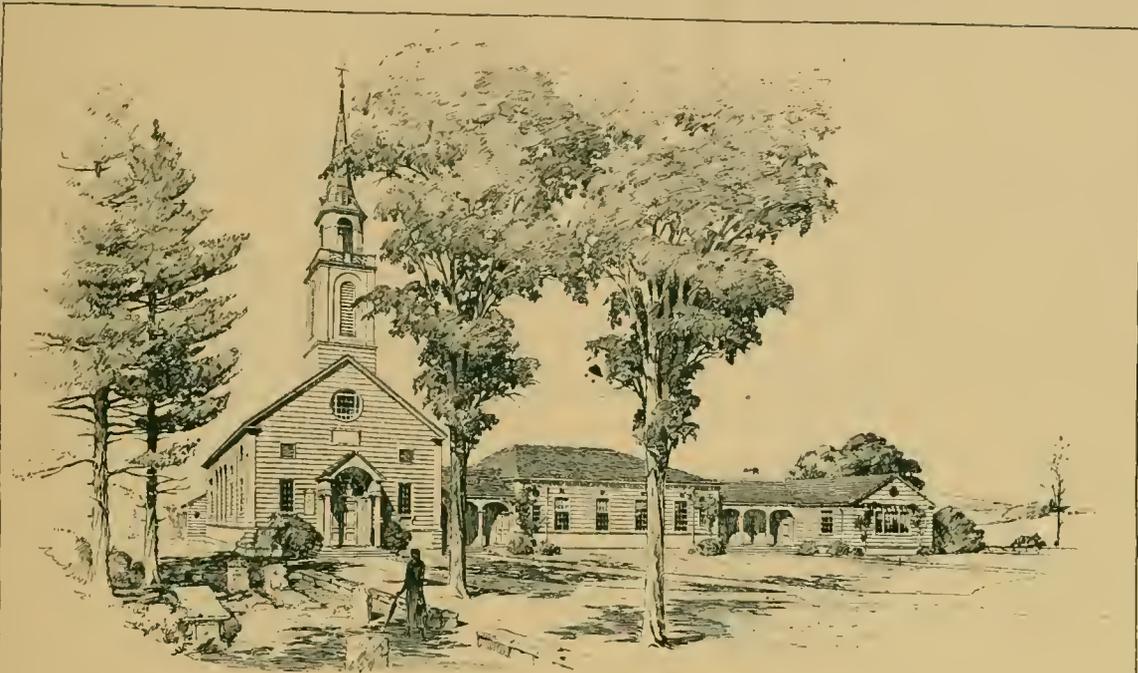
SECTION

FIFTH MENTION

Submitted by Florian A. Kleinschmidt, Boston, Massachusetts

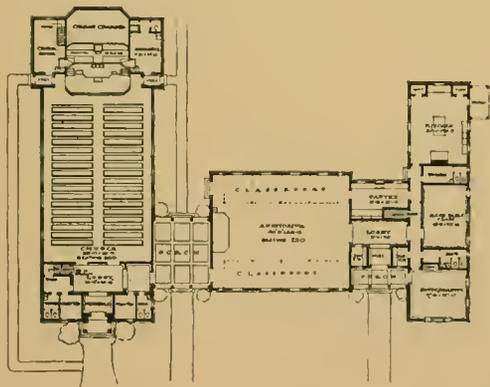


SIXTH MENTION, Detail Sheet
Submitted by Daniel Neilinger, New York, N. Y.

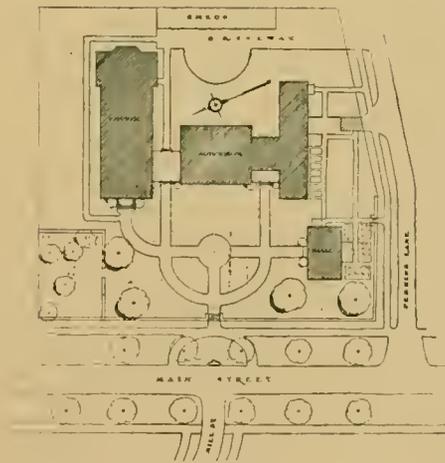


DESIGN FOR A WHITE PINE
COUNTRY CHURCH

Submitted by



FLOOR PLAN
SCALE
1/8" = 1'-0"



PLOT PLAN
SCALE
1/8" = 1'-0"

SIXTH MENTION

Submitted by Daniel Neilinger, New York, N. Y.

The manse is not successfully related, and, on the north side, the composition tapers off rather weakly.

SECOND MENTION. Too sophisticated for the programme. Suggests a brick group of a London suburb. The manse is not agreeably placed, is not of agreeable form, and cuts off an important perspective of the church.

THIRD MENTION. The upper part of tower is poor and the lower has too many entrances. The gables at the end of the Sunday-school and church are weak and the latter quite meaningless.

FOURTH MENTION. This shows a nice feeling for the composition, but is the work of one unfamiliar with the implications of the clapboard and the tenpenny nail, which is, here at least, so far a pity that, if given its right rendering, so admirable a plan would have made the

going for first prize much harder. As it is, the design is too suggestive of stone architecture.

FIFTH MENTION. The treatment of the Sunday-school wing is unsatisfactory, giving it the suggestion of a manse, and this places the minister at the disadvantage of appearing to occupy a neighbor's house.

SIXTH MENTION. Exterior in modest vein, and so far excellent. The advanced plane of the Sunday-school distinctly takes from the emphasis of the church in perspective, without itself being sufficiently ingratiating to justify its axial position. The effort, moreover, to establish the right relation of this plane between the Sunday-school and church is labored and unconvincing.

BERTRAM G. GOODHUE	} <i>Jury</i> <i>of</i> <i>Award</i>
EDWARD B. GREEN	
THOMAS R. KIMBALL, <i>Chairman</i>	
CHARLES D. MAGINNIS, <i>Secretary</i>	
C. C. ZANTZINGER	



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*Any information desired regarding White Pine will be furnished
 by any member of either Association or by the*

WHITE PINE BUREAU

Merchants Bank Building, Saint Paul, Minnesota

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The Northern Pine Manufacturers' Association of Minnesota, Wisconsin
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