

distinguish it from any species of Italian Romanesque. Other churches of the type are **San Galgano near Siena** (begun 1224), now a ruin, and at **Casamari (South Lazio)** (begun 1203).

SS. Giovanni e Paolo, Venice (1260–1385) (p. 507A), a Dominican church of imposing proportions and historic importance, contains the tombs of the Doges. The Latin cross of the plan is elaborated by pronounced transepts with eastern chapels, and by a polygonal apse to the choir. The interior is essentially Italian in the wide spacing of piers, the square bays of the nave vaulting, and the oblong bays of the aisles, and internal wooden ties take the place of external flying buttresses. The exterior is of beautiful brickwork with pointed windows and moulded cornices, and the clerestory is loftier than usual in Italy, while a dome of later date crowns the crossing.

S. Maria Gloriosa dei Frari, Venice (1250–1338) (p. 508E–G), is a Franciscan church, designed by Niccolò Pisano, in which there are six eastern transept chapels. The interior has lofty stone cylindrical piers tied together by wooden beams, supporting an arcade of pointed arches and brick vaulting in square bays with massive ribs resting on shafts rising from the pier capitals. The exterior is in fine coloured brickwork. The square campanile has vertical panels and a belfry of open arches, and is crowned with an octagonal lantern. The apse, with its double tiers of pointed tracery windows, flanked by the eastern transept chapels, is the great glory of the church.

S. Anastasia, Verona (1261–) (p. 504A), with its delightful portal and brick campanile, is a beautiful expression of Italian Gothic. **S. Andrea, Vercelli**, founded in 1219 by a cosmopolitan cardinal for a community of Victorine canons from Paris, has a number of features which derive from French Gothic sources; for example, the east end is a copy of the east end of Laon. However, the design as a whole shows little understanding of and less sympathy for Gothic construction as such. There are neither galleries nor a triforium; windows remain small and the overriding impression is of vast areas of unbroken wall surface. Outside the solid towers, the external galleries at roof level and even the rudimentary flying buttresses are more Romanesque than Gothic.

S. Petronio, Bologna (p. 505A), was started in 1390 and abandoned with only the nave completed in 1659. S. Petronio if finished would have been over 180 m (600 ft) long and 135 m (450 ft) across the transepts. The architect was Antonio di Vincenzo, and his brief was to outstrip or at any rate rival the contemporary cathedrals of Milan and Florence. He went to Milan where he drew the plan and section by way of preparations for his own work. That he was familiar with the churches of Florence is clear from San Petronio itself. The cross-section is roughly that of Milan, the elevation is an enlargement of S. Maria Novella, and many of the details were taken from Florence Cathedral. However, the proportions of San Petro-

nio give it an individuality which deserves a place among the greatest churches of the Middle Ages, and especially among the brick churches of Italy.

The **Doge's Palace, Venice** (p. 510), has facades which date from 1309–1424, designed by Giovanni and Bartolomeo Buon. The palace, started in the ninth century, several times rebuilt, and completed in the Renaissance period, forms part of that great scheme of town-planning which was carried out through successive centuries. The facades, with a total length of nearly 152 m (500 ft), have open arcades in the two lower storeys, and the third storey was rebuilt after a fire in the sixteenth century, so as to extend over the arcades. This upper storey is faced with white and rose-coloured marble, resembling patterned brickwork, pierced by a few large and ornate windows and finished with a lace-like parapet of oriental cresting. The arcade columns, which originally stood on a stylobate of three steps, now rise from the ground without bases, and the sturdy continuous tracery of the second tier of arcades lends an appearance of strength to the open arches. The capitals of the columns, particularly the angle capital which was eulogised by Ruskin in *The Stones of Venice*, are celebrated for the delicate carving in low relief, which was made possible by the use of fine-grained marble. The whole scheme of columned and pointed arcades, with its combination of carved capitals and long horizontal lines of open tracery, is of that unique design which can only be termed Venetian Gothic.

The **Palazzo Pubblico, Cremona** (1206–45), the **Palazzo Pubblico, Piacenza** (1281–), and the **Mercanzia, Bologna** (1382–4) (p. 509G), are similar with pointed arcades and an upper storey, often with a projecting *ringhiera* or tribune, and the familiar forked battlements.

The **Ca d'Oro, Venice** (1424–36) (p. 519C), is another fine design by the architects of the Doge's Palace. The windows are grouped together in the usual Venetian manner to form a centre for the facade, which in this instance seems to lack one wing. The arcaded entrance of five arches, lighting the deep central hall, is surmounted by an arcade divided into six openings, filled with characteristically Venetian tracery.

The **Palazzi Foscari** (fifteenth century), **Contarini-Fasan** (fourteenth century), **Cavalli** (fifteenth century) and **Pisani** (fifteenth century) (p. 519B) are all on the Grand Canal. They have centrally placed traceried openings to light the hall and solid unbroken wings.

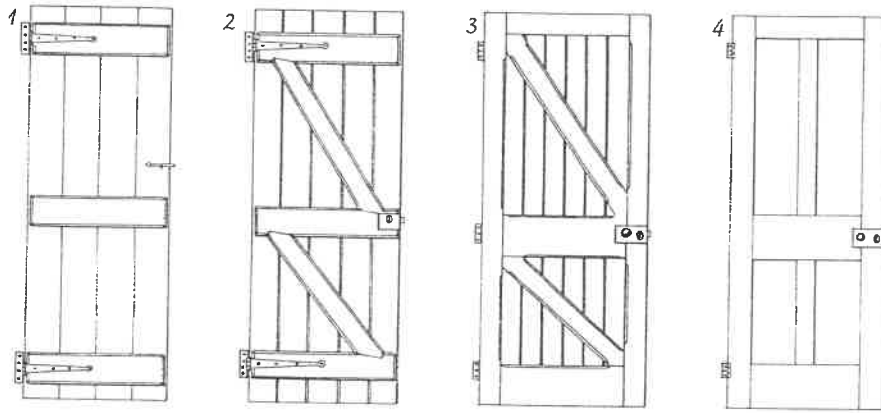
The **Ponte di Castel Vecchio or Scaligero, Verona** (1335) (p. 507B), wholly destroyed in World War II, was one of many bridges which were of such importance as a means of intercommunication that they were considered sacred. It was a fortified bridge across the Adige, with a tower on either bank, and had segmental arches, a low octagonal tower at every



A. SS. Gio



B. Ponte



Three types of exterior pine batted doors. These were inexpensive to produce and were often used for outbuildings and cottages.

① A ledged and batted door; the "ledges" are the horizontal framing members.

② A ledged, braced and batted door; the diagonal "braces" add extra strength.

③ A framed and batted door.

④ A simple four-panel door without mouldings, popular throughout the Victorian period.



⑤ A modest front door with the vestige of a fanlight/transom light. There is a knocker but no letterbox/maillslot, indicating that the door is probably pre-1840,

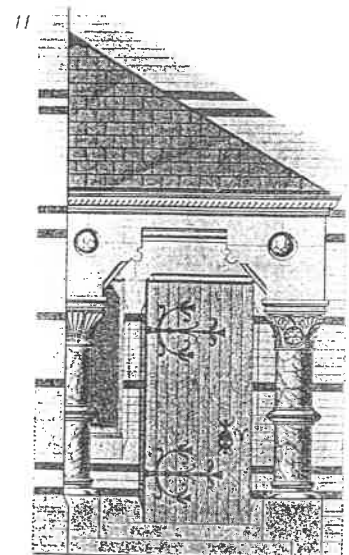
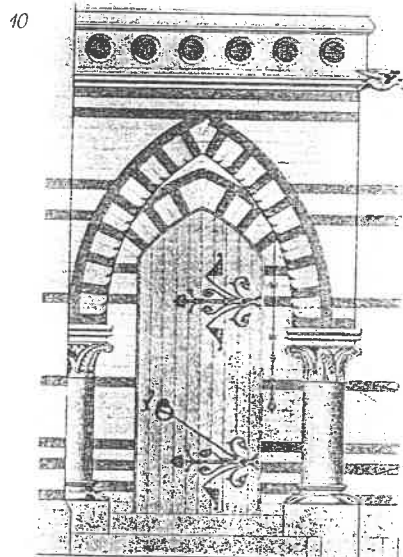
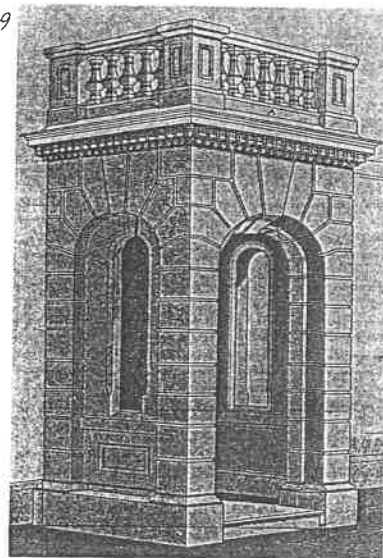
before the introduction of the penny post.

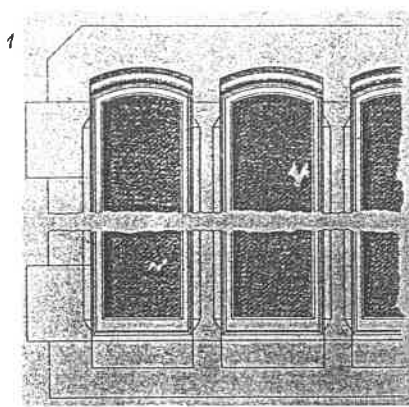
⑥ and ⑦ These recessed porches are typical of terraced/row or town houses of the 1870s.

⑧ A rustic wooden porch.

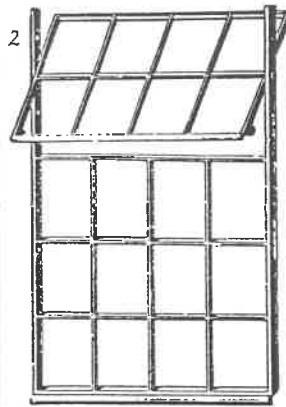
⑨ This grand classical porch could be constructed from stone, or from rendered brickwork to reduce expense. MB

⑩ and ⑪ Polychromatic brickwork reflects the strong influence of John Ruskin's writings about Venice and Italian Gothic, c. 1850. CI.

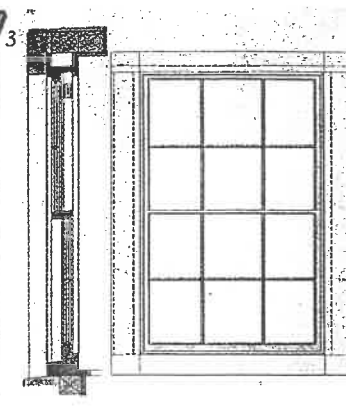




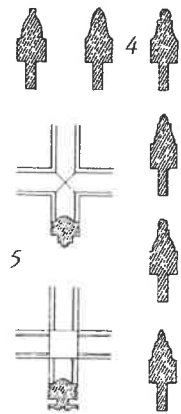
① A set of shallow-headed sash windows in the debased Gothic style with stone dressings. CL
② An iron-framed fixed window with a top "swing"



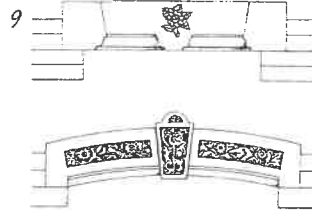
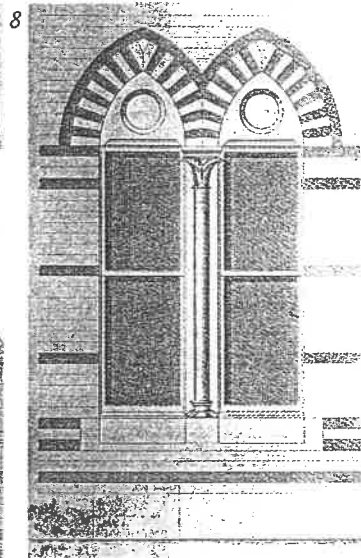
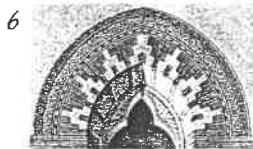
casement, sometimes found in service areas. SS
③ A typical mid-Victorian sliding sash window showing a section on the left. EP



④ Glazing bar profiles from The Encyclopaedia of Practical Carpentry and Joinery, c.1860. EP
⑤ Two examples of intersecting

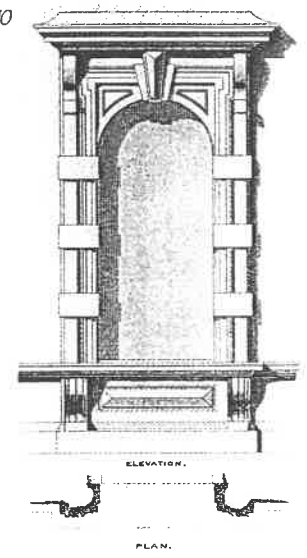


bars. The lower one shows an unusual device for an applied "screw on" bead to hold the glass in place instead of the normal putty. EP



⑥ A brick-arched window from The Stones of Venice (1851) by John Ruskin. The head shows an early example of polychromatic brickwork. SV

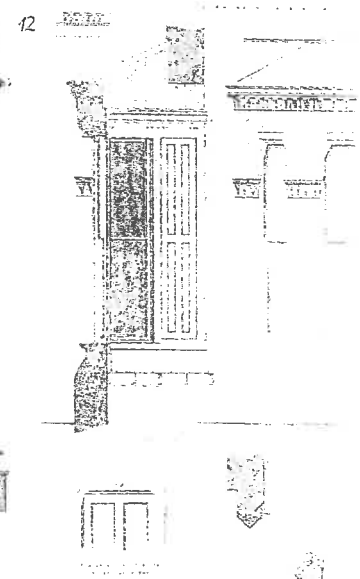
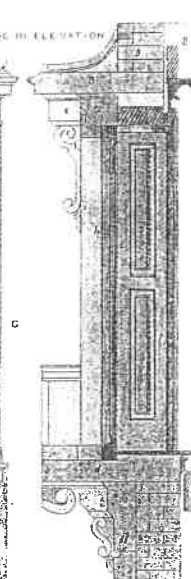
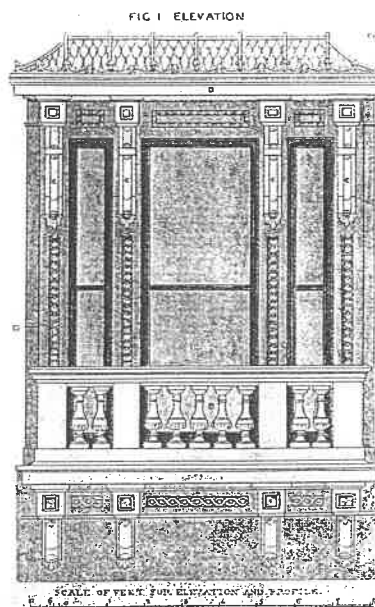
⑦ and ⑧ Ruskin's influence is evident in these two examples of Gothic window details: sashes are set into rectangular openings with an arched pattern in the contrasting brickwork above. CL



⑨ Late Victorian prefabricated terracotta window heads from a wide range supplied by Doulton and Company, c.1885. D

⑩ A classical Italianate window opening with stone or rendered dressings. BU
⑪ Another elaborate Italianate window with a wide centre window and two narrow side lights. The balustraded balcony is supported by brackets. MB

⑫ A bay window with details of the sash box and shutter in profile on the left. Wooden shutters remained a feature of early Victorian houses: they improved insulation and house security. Depending on the size of the window, they were made up of several hinged, usually panelled, sections which could be folded into a recess when not in use. CL



parapets, or gabled roofs ending in high parapeted walls rather than overhanging eaves. Frequently both of these roof types occur on different parts of a single house. About 5 percent of Gothic Revival houses are of this type. These features are far more common on Gothic Revival churches and public buildings; most surviving houses are high-style landmarks.

POLYCHROME—A final 5 percent of surviving Gothic Revival houses show distinctive linear patterns in masonry wall surfaces. These decorative polychrome patterns are produced by bands of contrasting color or texture in the brick or stonework, and occur principally around windows and as horizontal bands on wall surfaces. This feature is particularly characteristic of the last phase of the Gothic Revival, from about 1865 to 1880. It is sometimes treated as a separate style called High Victorian Gothic. Like the castellated or parapeted form, it is most common on churches and public buildings. The complex masonry construction was suitable only for high-style, landmark houses. These were once far more common in the prosperous industrial cities of the northeastern and midwestern states, but most have been destroyed.

VARIANTS AND DETAILS

Fanciful decorative ornamentation, cut from wood by the newly perfected scroll saw, is a dominant feature in most Gothic Revival houses. Windows, roof-wall junctions, porches, and doors were the principal sites for such decorations.

WINDOWS—Most Gothic Revival houses have at least one window with Gothic detailing. When only a single window is elaborated in this manner, it usually occurs in the most prominent gable. Such windows might have a pointed-arch shape or might consist of two or three such arches clustered together, or might even be designed as small projecting bay windows (oriel). Full-scale bay windows are also common on the first-floor level. In less elaborate houses, cut-out patterns were frequently used on or above rectangular windows to give a pointed-arch effect. A characteristic window crown called a drip-mold is found above many Gothic windows, both arched and square. Originally designed to protect windows from water running down the face of the building, this molding covers the top of the window and continues downward along the side before turning outward so that water will be deflected away from the window frame.

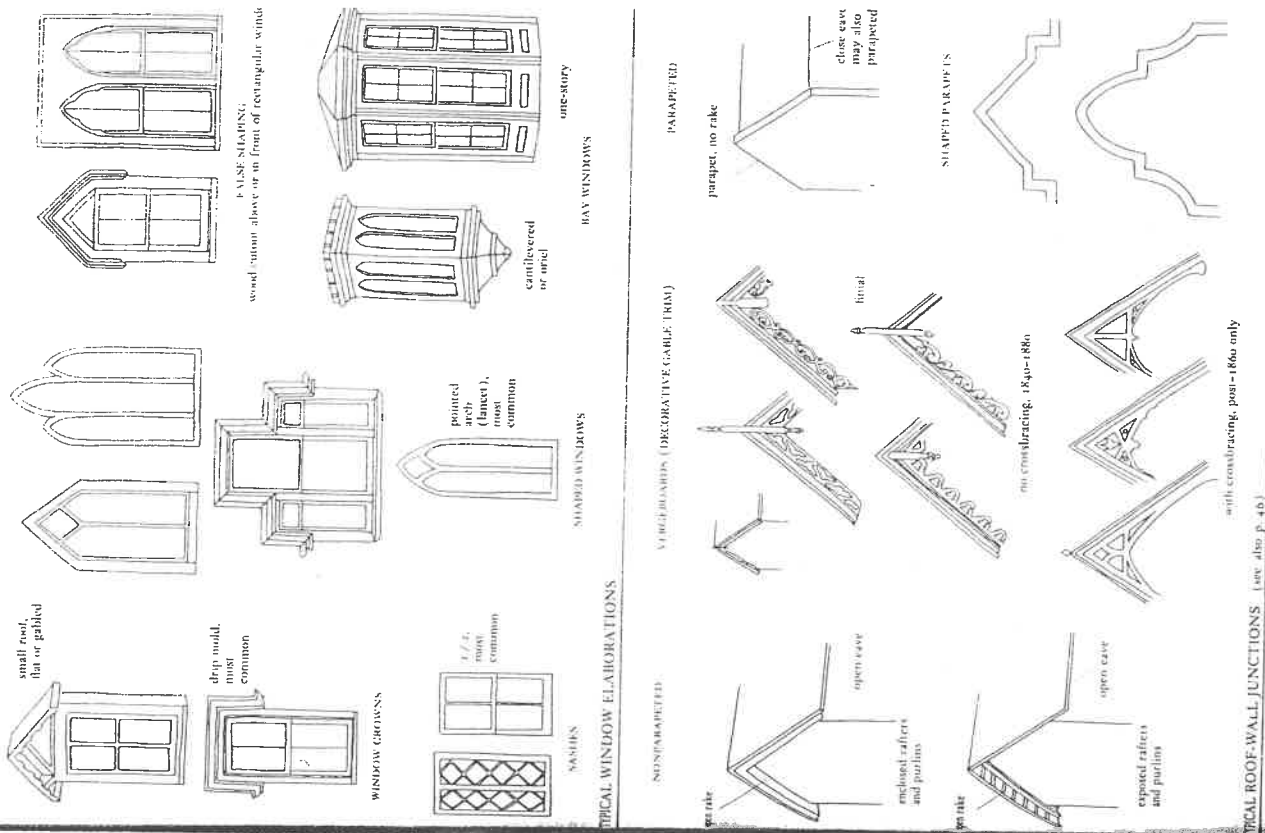
ROOF-WALL JUNCTIONS—Decorative vergeboards, making an inverted V beneath the eaves of the steep gables, are a distinctive feature of most wooden Gothic houses and came in almost as many designs as there were Gothic carpenter-builders. After about 1865 this feature became less popular and was generally replaced by decorative trusses at the apex of the gables. Gothic cornice detailing showed fundamental changes from the preceding classical styles (Georgian, Adam, Greek-Revival, etc.). The latter usually have boxed cornices with the rafters enclosed, while most Gothic Revival houses have open cornices with the rafters either exposed or sheathed parallel to the overlying roof.

PORCHES—One-story porches are found on about 80 percent of Gothic Revival houses.

DOORS—Doors commonly show pointed arches or other Gothic motifs as well as decorative crowns similar to those found on windows. Elaborate paneled doors are common but simple batten doors, mimicking modest Medieval prototypes, also occur.

WALL CLADDING AND DECORATIVE DETAILING—Gothic Revival houses are of both wooden

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TYPICAL ROOF-WALL JUNCTIONS (see also p. 46)
with contrasting post-1860 only

and masonry construction but wood-frame Carpenter Gothic examples predominate. These were usually covered with horizontal cladding, but vertical board-and-batten siding was also common. The latter material was widely advocated by contemporary pattern books for its verticality, which was considered suitably Gothic.

OCCURRENCE

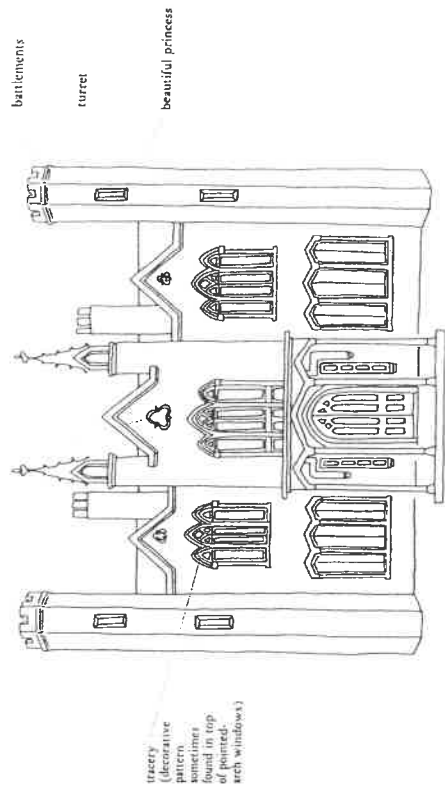
Most Gothic Revival houses were constructed between 1840 and 1870; examples from the 1870s are less frequent. The style was never as popular as were houses in the competing Greek Revival or Italianate styles, yet scattered examples can still be found in most areas of the country settled before 1880. Surviving Gothic Revival houses are most abundant in the northeastern states, where fashionable architects originally popularized the style. They are less common in the South, particularly in the New South states along the Gulf Coast. In this region Greek Revival houses dominated the expansions of the 1840s and '50s, while the Civil War and Reconstruction all but halted building until the waning days of Gothic influence.

COMMENTS

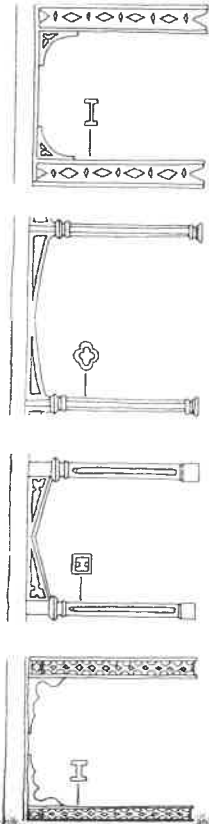
The Gothic Revival began in England in 1749 when Sir Horace Walpole, a wealthy dilettante, began remodeling his country house in the Medieval style, complete with battlements and multiple pointed-arch windows. Over the next century, others followed his lead and such Picturesque country houses became common in England. Although a handful of earlier houses with Gothic detailing were built, the first documented, fully developed domestic example in America (Clon Ellen in Baltimore, Maryland) was designed by Alexander Jackson Davis in 1832. Davis was the first American architect to champion Gothic domestic buildings; his 1837 book, *Rural Residences*, was dominated by Gothic examples. This was also the first house plan book published in this country. Previous publications had shown details, parts, pieces, and occasional elevations of houses, but Davis's was the first to show three-dimensional views complete with floor plans. Davis's book had only a small circulation but his ideas were picked up by his friend, Andrew Jackson Downing, who expanded them in pattern books published in 1842 (*Cottage Residences*) and 1850 (*The Architecture of Country Houses*). Downing's writings were far more successful, because the author promoted them with tireless public speaking and personal energy. Downing thus became the popularizer of the style.

This style was seldom applied to urban houses for two reasons. First, the writings of Davis and Downing stressed its suitability as a *rural* style, compatible with the natural landscape; it was not promoted as appropriate for urban dwellings. Secondly, its emphasis on high, multiple gables and wide porches did not physically lend itself to narrow, urban lots. A few urban examples with Gothic door, window, or cornice detailing survive (figures 4, 5, page 309), but most urban houses of the era are in the contemporaneous Greek Revival or Italianate styles.

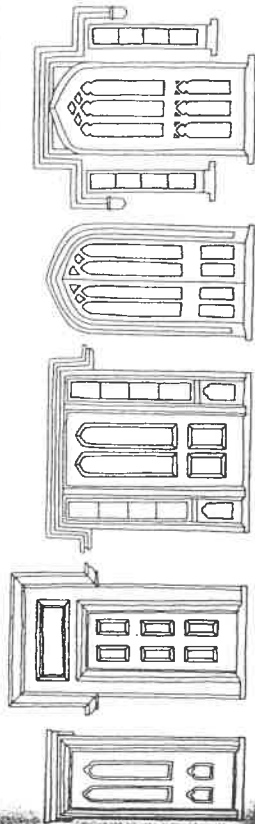
Gothic Revival was in declining favor for American domestic buildings after 1865, although a small rebirth of interest during the 1870s was stimulated by the writings of the English critic John Ruskin, who emphasized continental rather than English examples as models. This High Victorian Gothic phase was principally applied to public and religious buildings, although a few surviving landmark houses reflect its influence (see the paragraph on the polychromed subtype, above).



HIGH-STYLE ELABORATIONS



TYPICAL PORCH DETAILS Space between porch supports most commonly has a flattened arch or side brackets that mimic such an arch



TYPICAL DOORS

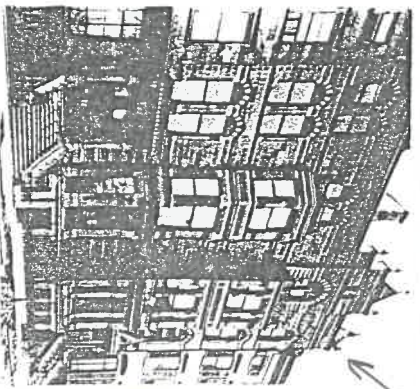
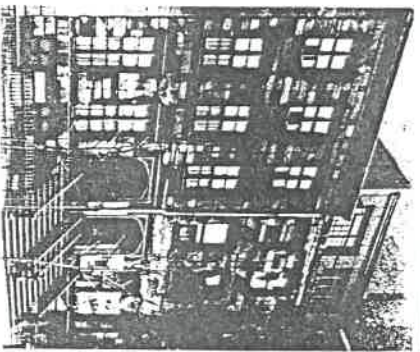
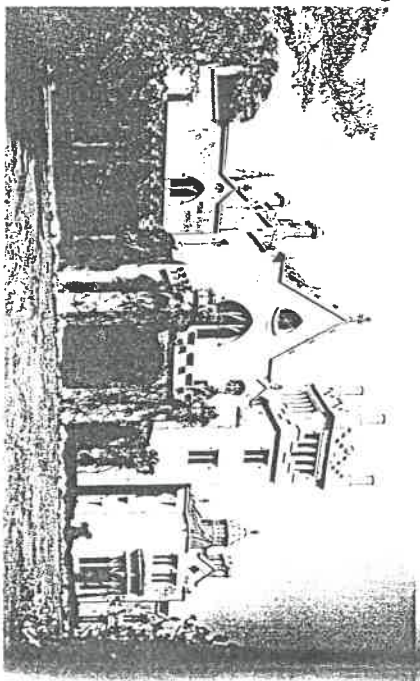
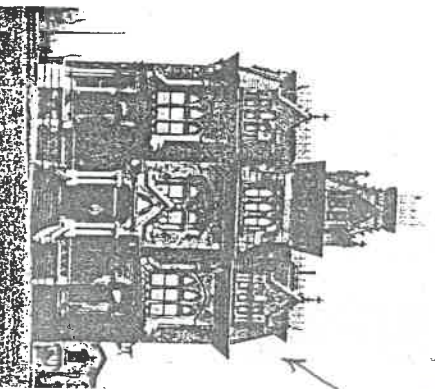
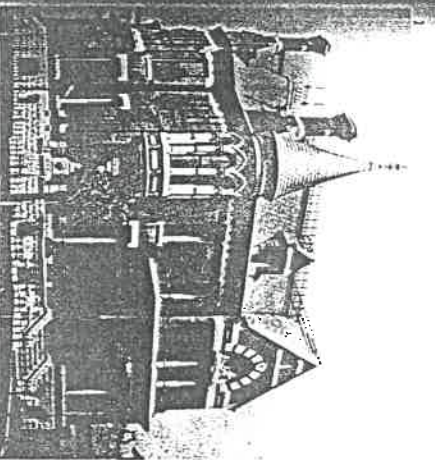
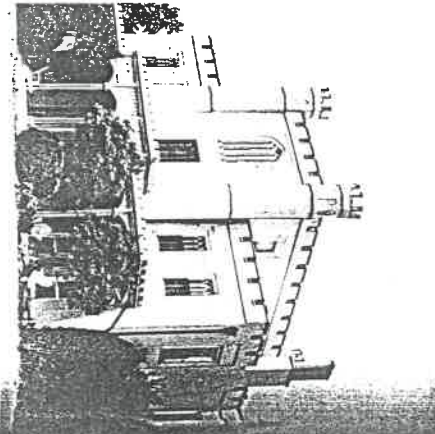
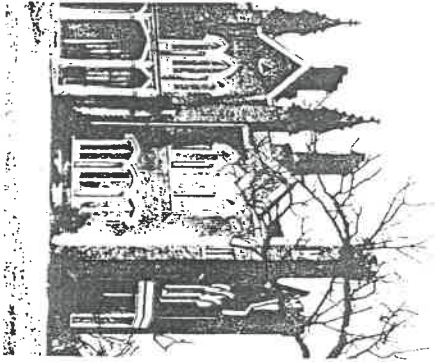
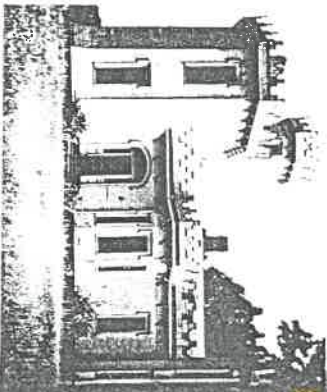
THE GUIDE

Reverend Gothic Revival

STYLED OR PARAPHYSED

en, Mississippi, ca. 1884. The Castle. A relatively modest example, unusual for this substyle.

County, Kentucky, 1862. Inghiside, John McHenry, architect, Virginia, vicinity, 1848. Stanton Hill, John F. Johnson, architect, symmetrical facade with its almost classical feeling. New York, 1878, major addition, 1885. Architect: McKean Davis, architect for both. This middle example is the Revival house surviving in this country - the result of a major shift to an earlier 18th-century structure. Note the multiple parapets, castles, tall windows, grouped chimneys, window tracery, and tower. The interiors are equally elaborate.



MODIFIED

Philadelphia, Pennsylvania, 1869. Moore House, Wilson Kyrie, architect. A later example with strong early Eclectic influences. Detroit, Michigan, 1872. Early House, French and Moore, architects. The house is notable above the painted arch window to the right. It was a favorite polychrome model (see also figure 5). Cleveland, Ohio, ca. 1875. Woodson House. This example combines Second Empire, with its yellow polychrome Gothic details. New York, New York, 1879. Garrison House, Calvert Vaux, architect. The town house example has elaborate polychrome detailing.

