

LOCAL HISTORIC DISTRICT: Dilworth

PROPERTY ADDRESS: 1000 East Morehead Street

SUMMARY OF REQUEST: Addition

APPLICANT/OWNER: Terry Mareski

The application was continued for the following items: 1) Revisit the east elevation on Morehead Street to further study the fenestration, size and rhythm as it relates to its roof form and mass in which the fenestration is located as outlined in sections 6.10, 6.11, 6.12 and 6.5. And also requesting the applicant bring precedents from existing building windows for muntin spacing and other Gothic precedents to support the east elevation.

Details of Proposed Request

Existing Conditions

The existing structure is Covenant Presbyterian Church constructed in 1950 with subsequent additions in the 1990's. The primary façade material is stone.

Proposal

The proposal is an addition to connect the sanctuary and education building. Materials, windows and architectural details match and complement the existing structures. Trees to be removed would be replaced with new trees.

Revised Proposal – August 8, 2018

1. The applicant has revised the Gothic style window proportions on the East Morehead elevation and provided historic examples, a window schedule and other supporting documentation.

Design Guidelines-Additions, page 7.2

1. Attempt to locate the addition on the rear elevation so that it is minimally visible from the street.
2. Limit the size of the addition so that it does not visually overpower the existing building.
3. Attempt to attach new additions or alterations to existing buildings in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building would be unimpaired.
4. Maintain the original orientation of the structure. If the primary entrance is located on the street façade, it should remain in that location.
5. Maintain the existing roof pitch. Roof lines for new additions should be secondary to those of the existing structure. The original roof as visible from the public right-of-way should not be raised.
6. Make sure that the design of a new addition is compatible with the existing building. The new work should be differentiated from the old while being compatible with its massing, form, scale, directional expression, roof forms and materials, foundation, fenestration, and materials.

Continued on page 2.

All New Construction Projects Will be Evaluated for Compatibility by the Following Criteria		Page #
Setback	in relationship to setback of immediate surroundings	6.2
Spacing	the side distance from adjacent buildings as it relates to other buildings	6.3
Orientation	the direction of the front of the building as it relates to other buildings in the district	6.4
Massing	the relationship of the buildings various parts to each other	6.5
Height and Width	the relationship to height and width of buildings in the project surroundings	6.6
Scale	the relationship of the building to those around it and the human form	6.7
Directional Expression	the vertical or horizontal proportions of the building as it relates to other buildings	6.8
Foundations	the height of foundations as it relates to other buildings in project surroundings	6.9
Roof Form and Materials	as it relates to other buildings in project surroundings	6.10
Cornices and Trim	as it relates to the stylistic expression of the proposed building	6.11
Doors and Windows	the placement, style and materials of these components	6.12
Porches	as it relates to the stylistic expression of the proposed building and other buildings in the district.	6.14
Materials	proper historic materials or approved substitutes	6.15
Size	the relationship of the project to its site	6.2 & 3
Rhythm	the relationship of windows, doors, recesses and projections	6.12
Context	the overall relationship of the project to its surroundings.	6.1-16
Landscaping	a tool to soften and blend the project with the district	8.1-11

All projects should use this summary checklist to ensure a submittal addresses all the new construction criteria.

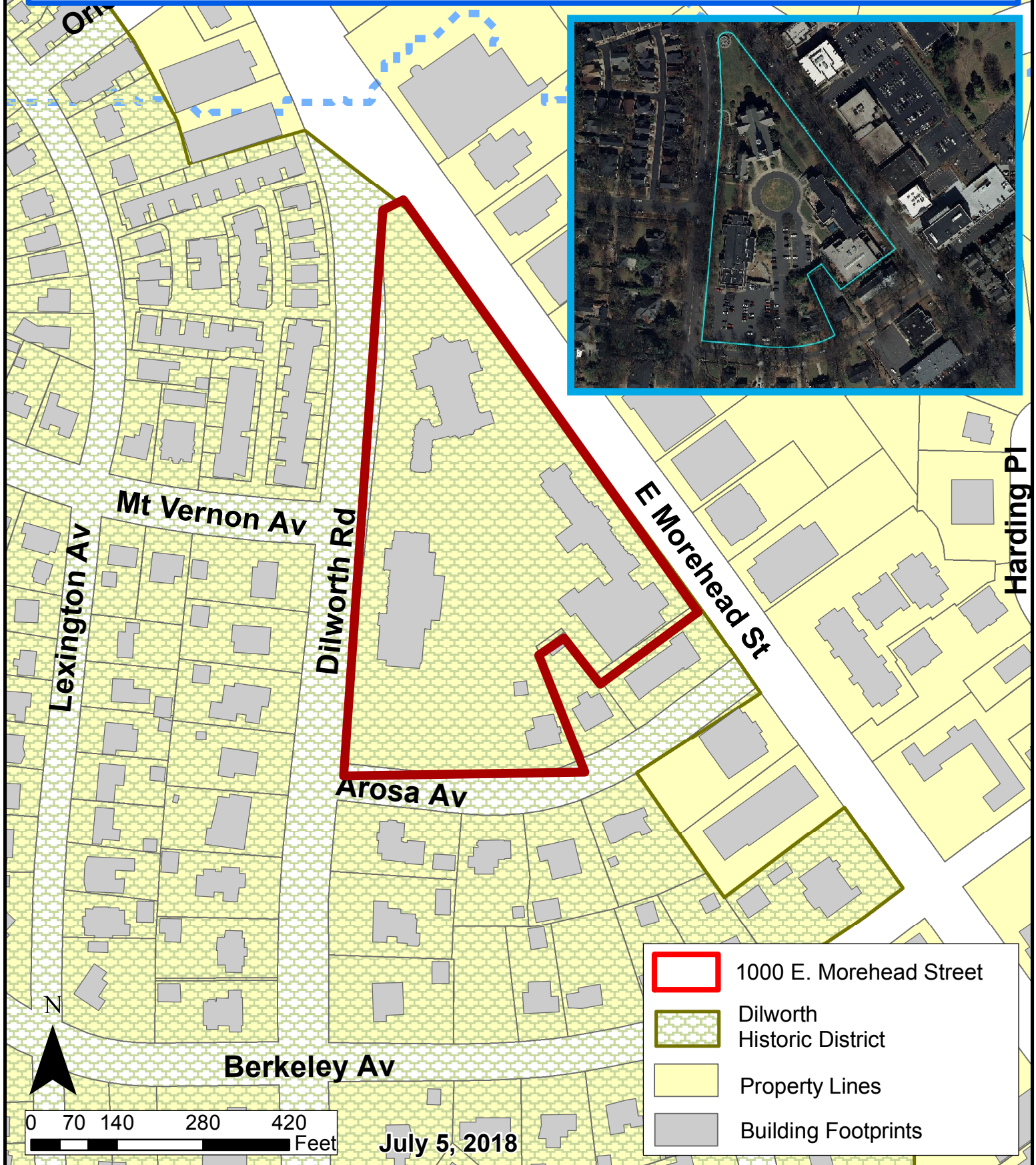
Staff Analysis

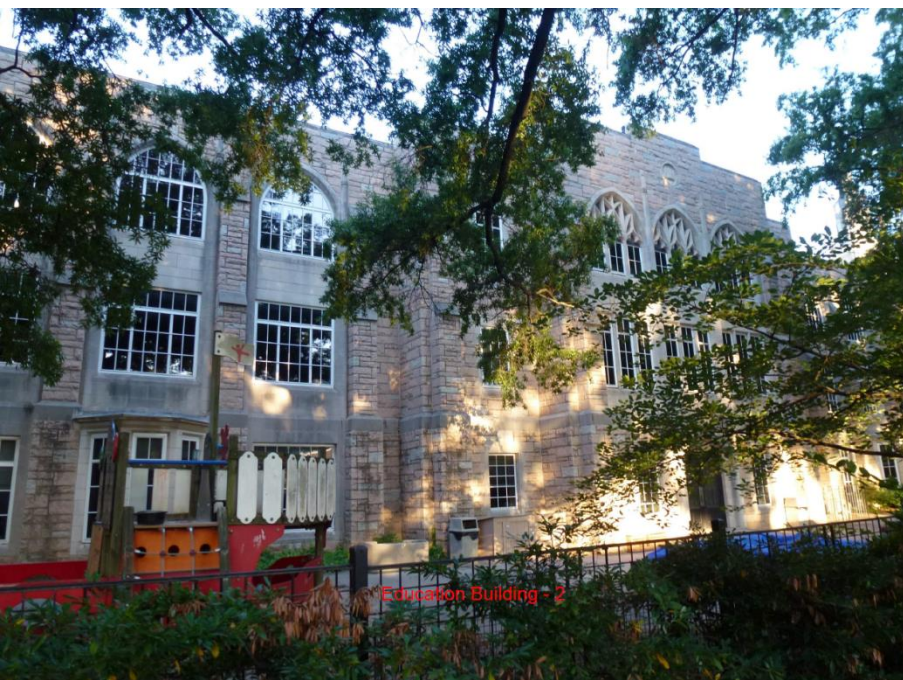
1. The proposal meets the guidelines for additions, sections 6.10, 6.11, 6.12 and 6.5.
2. The project is not incongruous with the District.

This application was continued for the following:

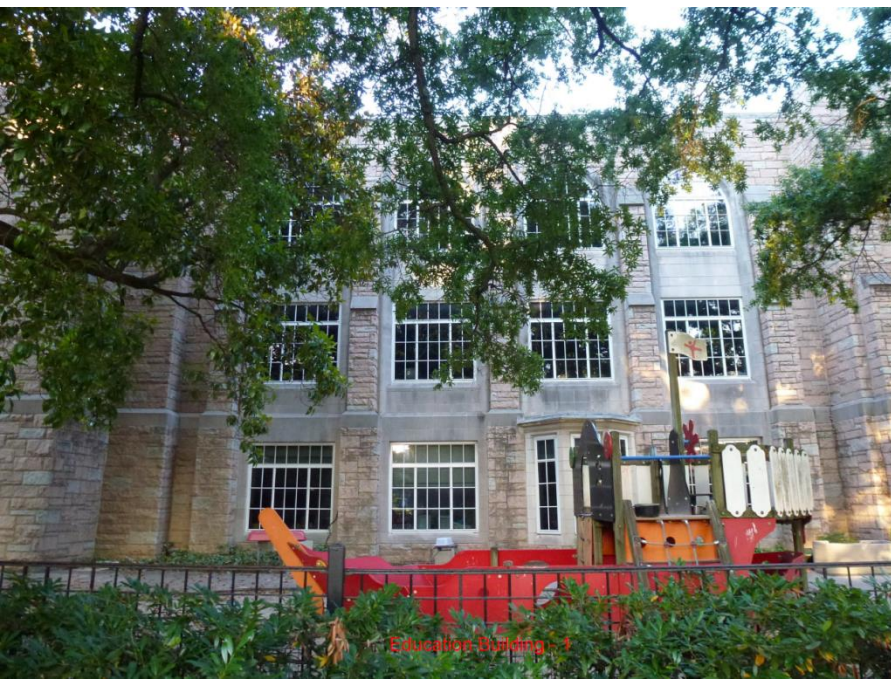
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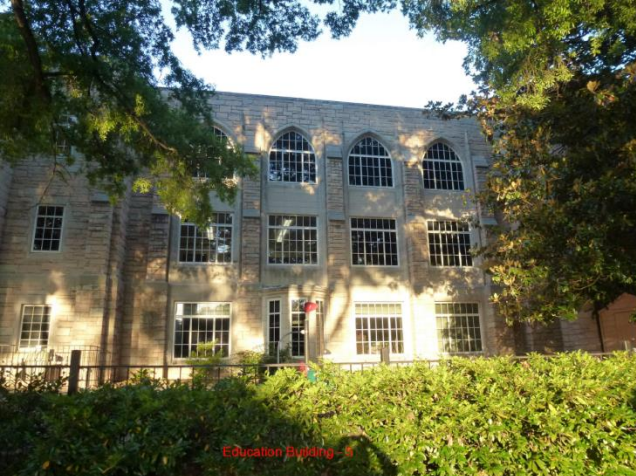
Charlotte Historic District Commission Case 2018-329
HISTORIC DISTRICT: DILWORTH
ADDITION





EXISTING CONDITIONS





Education Building - 6



Education Building - 6



Education Building at Gym Entrance



Welcome Center Site

Education Building



Gym at Education Building Entrance



Gym at South end of Education Building



Gym at South end of Education Building



Sanctuary - 1



Sanctuary - 3



Sanctuary - 4



Sanctuary



Education Building

Welcome Center Site



Sanctuary



Sanctuary

Welcome Center Site



Sanctuary - 2



Education Building

Site Entry from Boardwalk

Welcome Center Site





CONTEXT



1017 E Morehead



1043 E Morehead



1043

 SOUTH STATE BANK

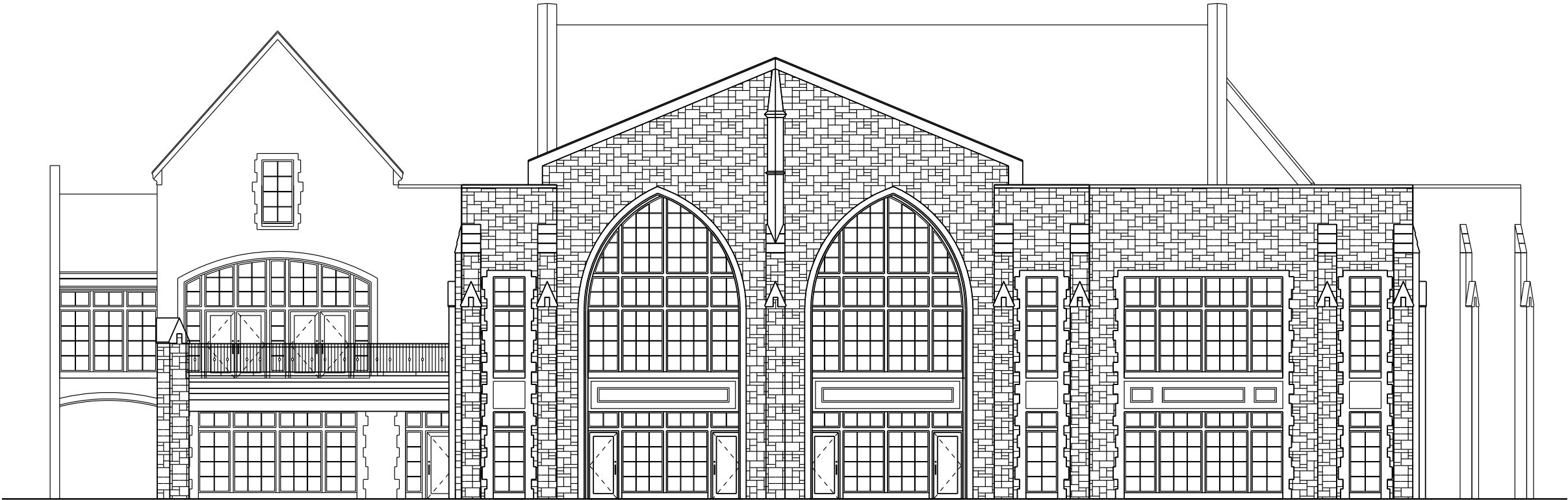
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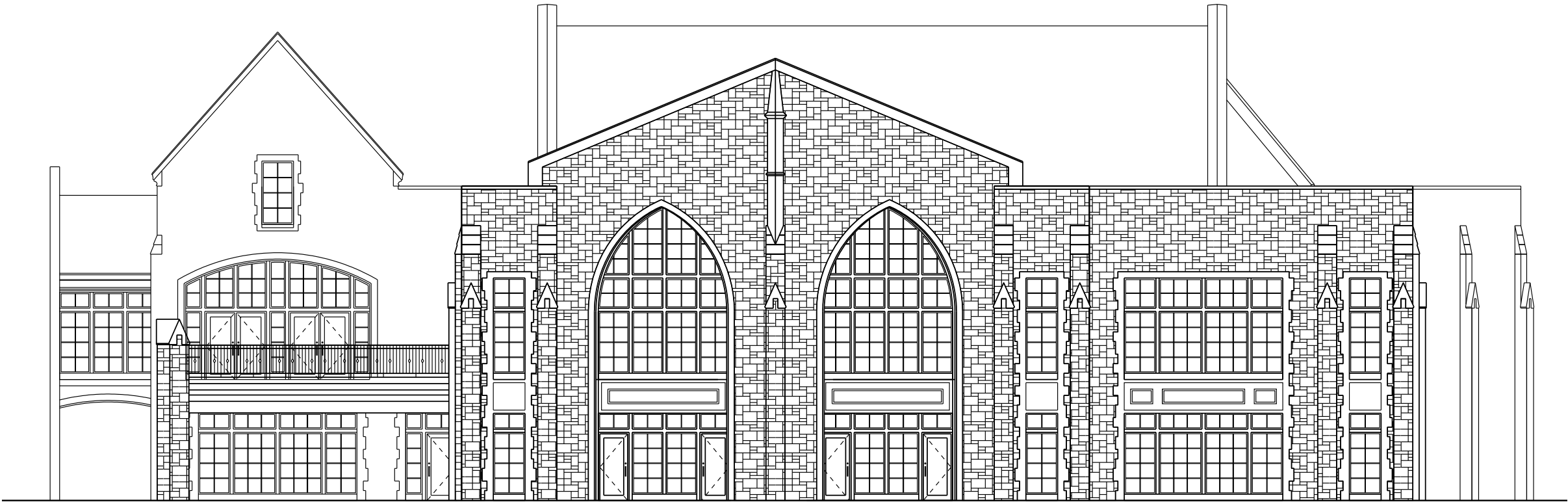
1051 E Morehead

Morehead Street - Elevation - First Review and Revised - Context/Massing (6.5) and Roof Form & Materials (6.10)

July



August



Morehead Street - First Review and Revised - Context/Massing (6.5) and Roof Form & Materials (6.10)



July



August

Morehead Street - Revised - Context/Massing (6.5) and Roof Form & Materials (6.10)



August



August

Context/Windows (6.12) and Corners & Trim (6.11)



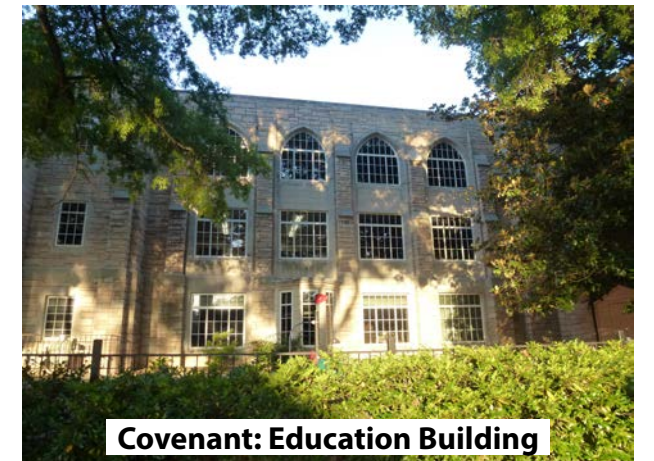
Dilworth Commons



Dilworth Commons



Covenant: Education Building



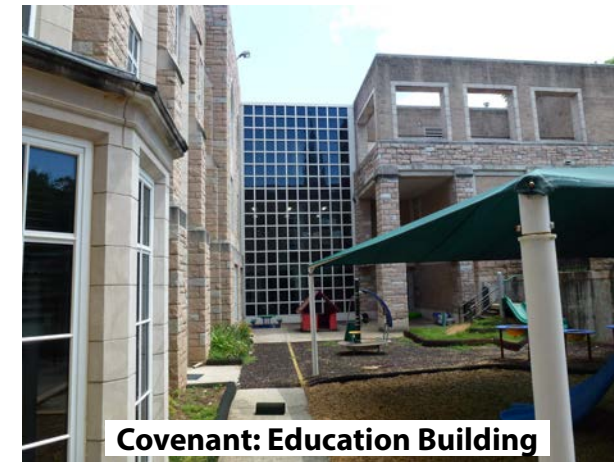
Covenant: Education Building



Covenant: Education Building



Covenant: Education Building



Covenant: Education Building



Covenant: Education Building



Covenant: Sanctuary



Covenant: Sanctuary



Covenant: Sanctuary



Covenant: Sanctuary



Covenant: Sanctuary



Covenant: Fellowship Hall



Covenant: Fellowship Hall



Covenant: Fellowship Hall

Context/Corners & Trim (6.11)

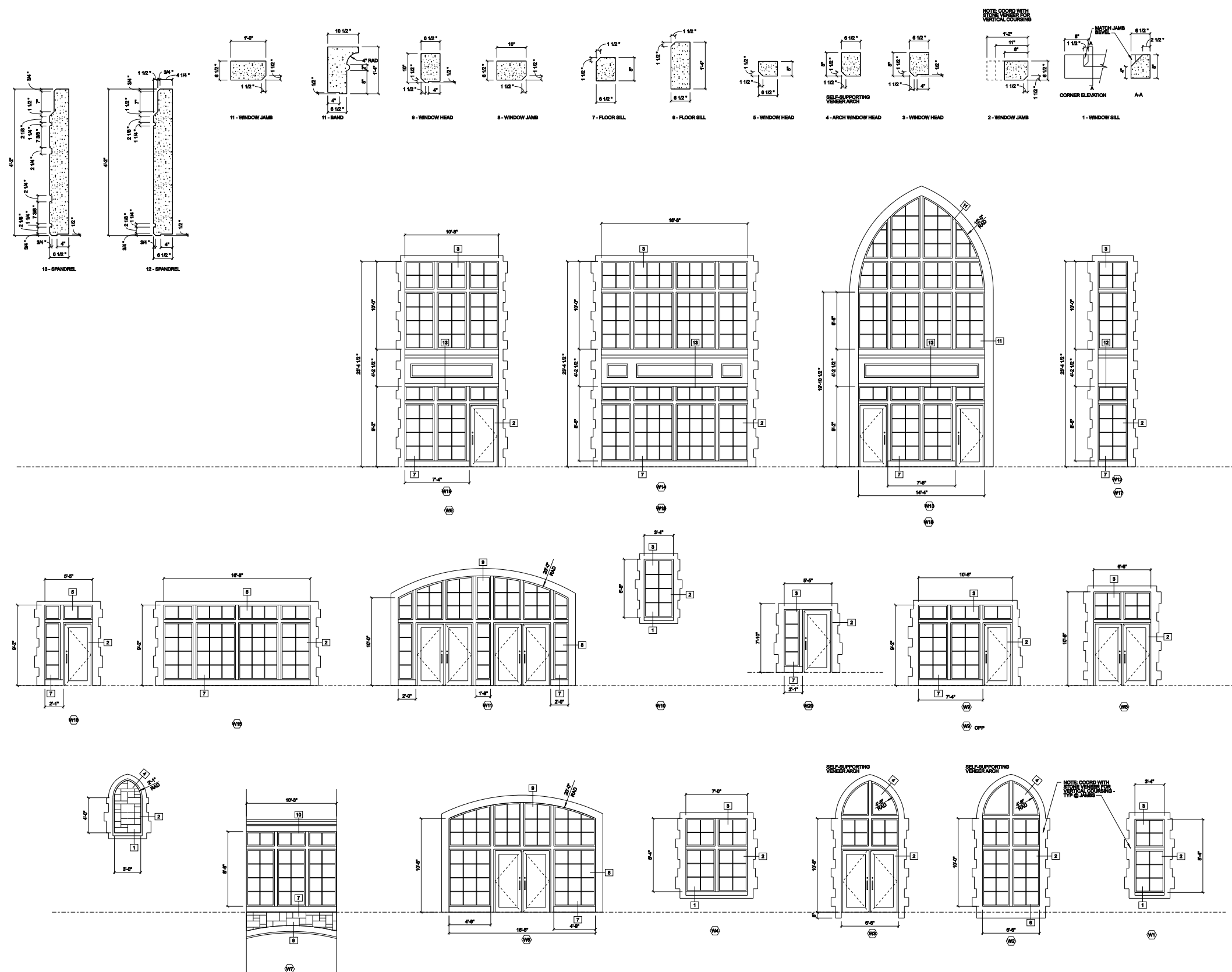


Covenant: Sanctuary



Covenant: Sanctuary

Context/Windows (6.12) and Corners & Trim (6.11)



ARCHITECTURE
MASTERPLANNING
INTERIOR DESIGN
IMAGE DESIGN

**916 WEST FIFTH ST.
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CHARLOTTE, NC 28202
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FAX. 704.334.4246**



**COVENANT
PRESBYTERIAN
CHURCH**

**WELCOME
CENTER**

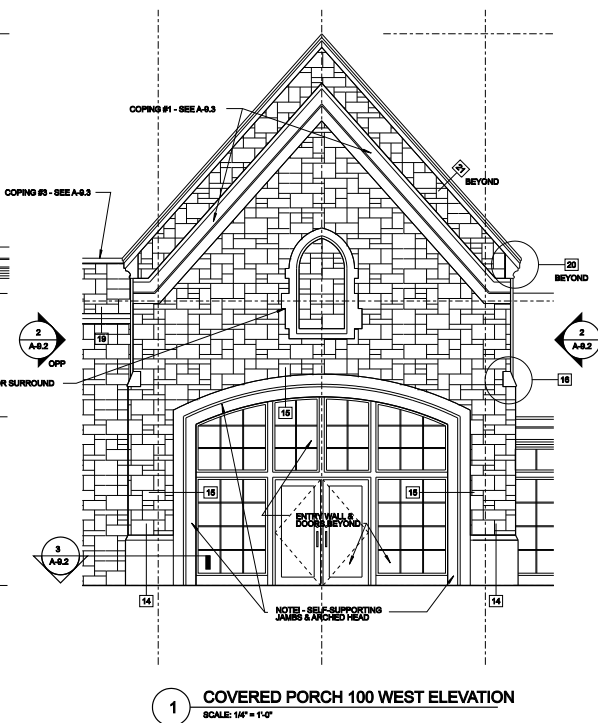
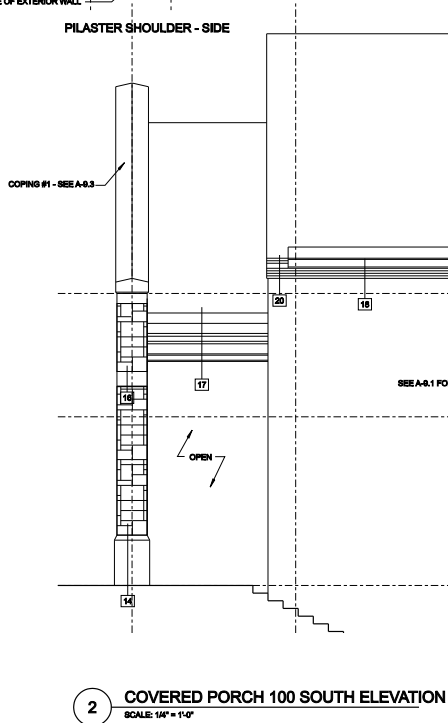
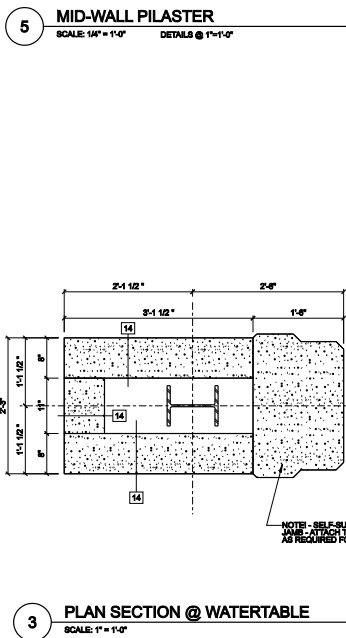
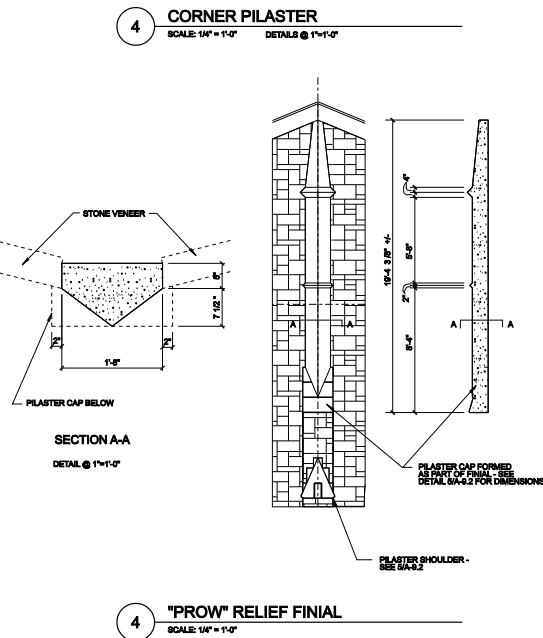
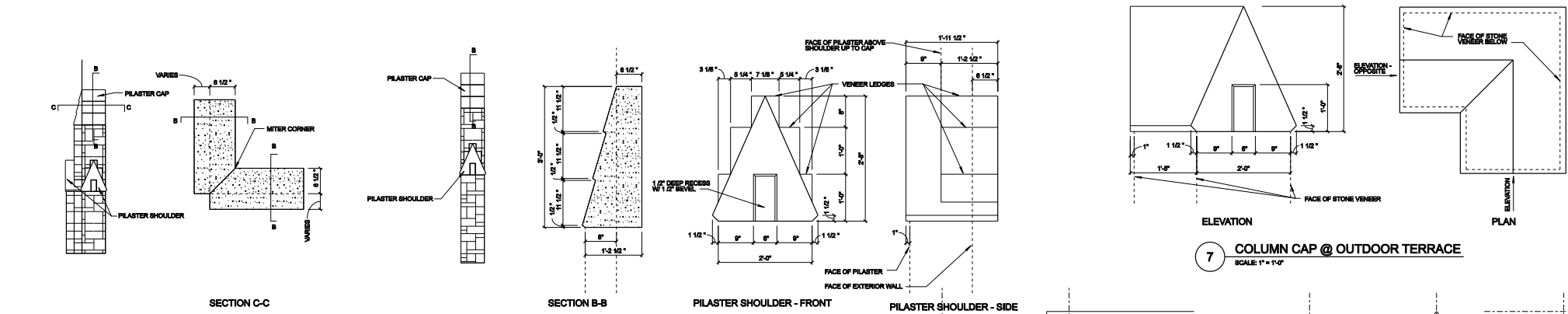
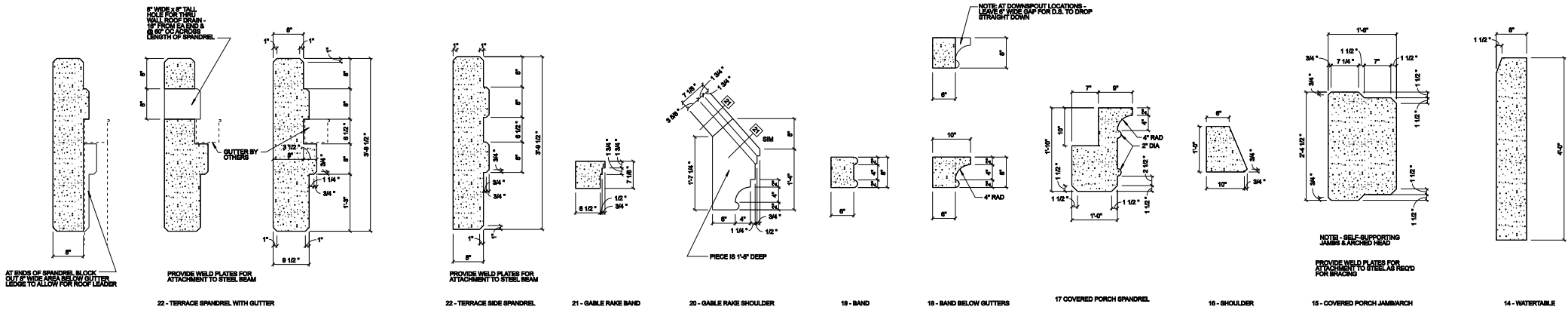
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REV.	DATE	DESCRIPTION

DATE:
APRIL 12, 2018
PROJECT NO.:
16080.00
TITLE:
PRECAST ELEVS & DETAILS

DRAWING NO.

A-9.1

Context/Windows (6.12) and Corners & Trim (6.11)



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IMAGE DESIGN

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REV.	DATE	DESCRIPTION
1	07.23.18	PRECAST DRAWING RELEASE
DATE	APRIL 12, 2018	
PROJECT NO.	10080.00	
TITLE	PRECAST ELEVS & DETAILS	
DRAWING NO.	A-9.2	

Context/Windows (6.12) and Corners & Trim (6.11)



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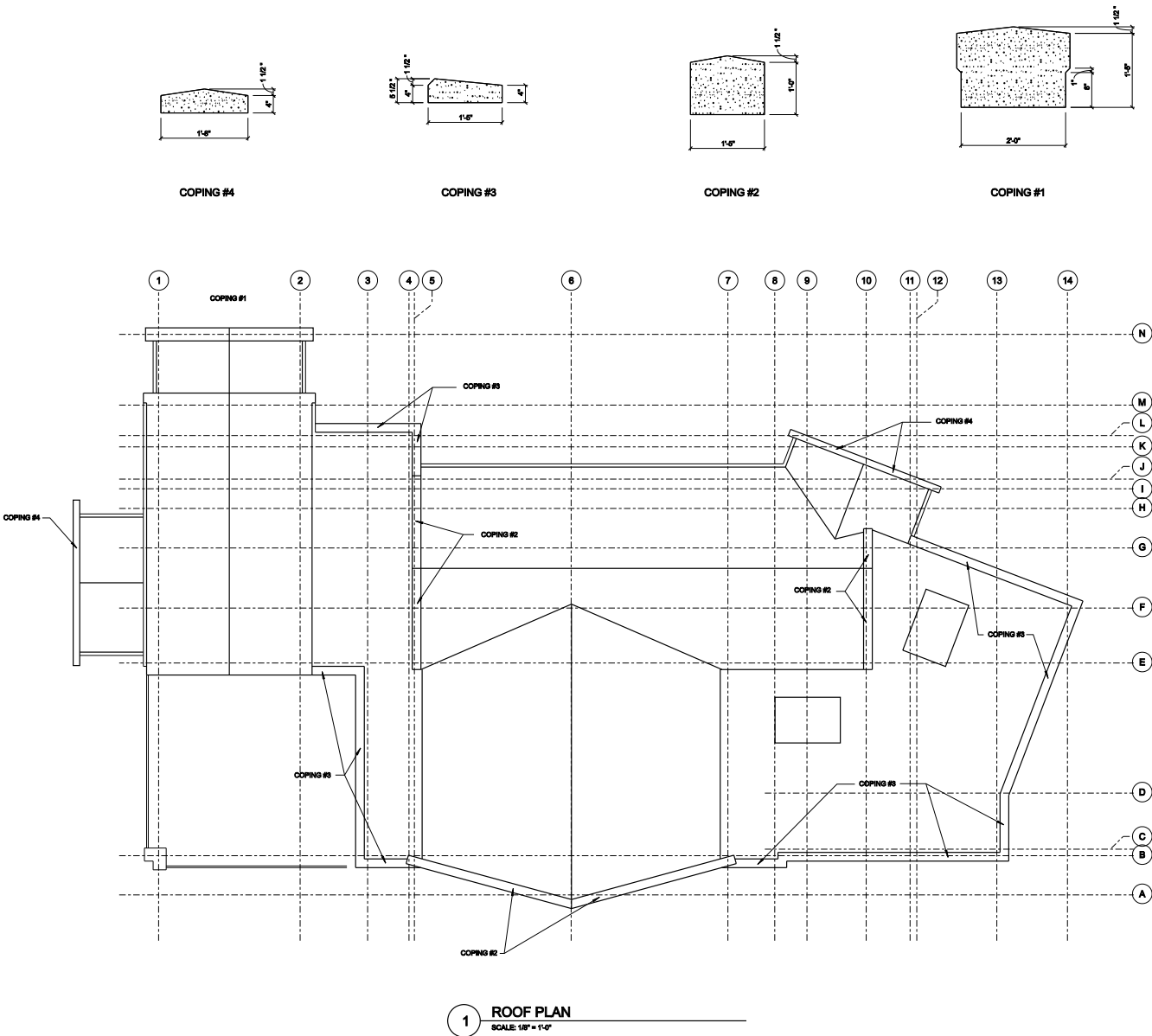
COVENANT
PRESBYTERIAN
CHURCH

WELCOME
CENTER

REV.	DATE	DESCRIPTION

DATE
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PROJECT NO.
16080.00
TITLE
PRECAST
ROOF COPINGS
DRAWING NO.

A-9.3





ARCHITECTURE
MASTER PLANNING
INTERIOR DESIGN
IMAGE DESIGN



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July 30, 2018

Mr. John Howard
Planning Manager
Historic District Commission
Charlotte, NC

Reference: Covenant Presbyterian Church
1000 east Morehead Street
Case No. HDC 2018-329
Dilworth-Addition

Dear John,

Terry Mareski and I have reviewed your July 24, 2018 letter which contains the findings of fact issued at the July 11, 2018 HDC meeting. We were asked to revisit the east elevation which is the Morehead Street elevation. In particular we were asked to study the design elements concerning items 6.5, Massing, 6.10 Roof Form and Materials, 6.11 Cornices and Trim as well as 6.12 Doors and Windows. We were also asked to bring precedents from the existing windows and muntin spacing and other Gothic precedents to support the East elevation. We provide the following information in our re-submittal package that was uploaded on July 30, 2018 as requested:

- 1) We have photographed the existing building windows and existing building details and have uploaded a presentation board with that information. The square panes of glass between muntins that we depict on the east elevation are consistent with the existing buildings.
- 2) We have also photographed the cornices and trim of the existing buildings and have uploaded a presentation board with that information including our stone and cast stone details that will be part of the construction documents. We are matching the materials and details of the adjacent buildings.
- 3) We have researched Gothic Architecture which is an architectural style that flourished in Europe from the 12th century through the 16th century. Its characteristics included the pointed arch, the ribbed vault and the flying buttress. This architectural style evolved through a series of Gothic revivals which began in the mid-18th century in England and spread throughout Europe through the 19th century. Gothic architecture was largely used for ecclesiastical and university buildings into the 20th century throughout the world including the United States. It was also used for town halls, guild halls, castles and palaces from the 12th century onward. We have uploaded a Wikipedia document which provided this information and further explains Gothic Revival Architecture, which is the basis for the Sanctuary and Chapel design on the campus at Covenant Presbyterian Church.
- 4) The Gothic and Gothic Revival architecture uses tower elements, spires, buttresses, pitched roof and vaults to move one's gaze upwards to the sky

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and thus to the Heavens in honor of God in ecclesiastic buildings. Other buildings like Town Halls and Guild Halls are meeting spaces that use these same elements to inspire communities.

- 5) The proposed building at Covenant is a meeting room and gathering space on the upper level which will be utilized before and after services in the adjacent sanctuary. It will also be utilized for funerals, wedding receptions and community meetings. The lower level will be a Child Development Center for infants thru 5 years old which will be an outreach program for the church since the church will subsidize tuition for those in need.
- 6) The prow on the East elevation created the discussion about utilizing an appropriate precedent along with comments on massing and roof form. On many churches such as Saint Clotilde Basilica in Paris (page 6 of 24 of the attachment on Gothic Revival) as well as numerous other churches, one enters a church through a pointed gothic arch opening which is contained under a pitched roof. The prow evolved from two separate ideas. First it is a design interpretation of that entry sequence. If you take the pitched roof and fold it down, or translate it to the ground plane, it becomes the prow. The windows are then placed in the façade on each side. Second, Covenant wanted to make their campus more inviting to the community. The prow reaches out to the community and the large windows invite and welcome one into their campus.
- 7) The pitched roof of the prow matches many churches if it is viewed in elevation as shown on the building elevations.

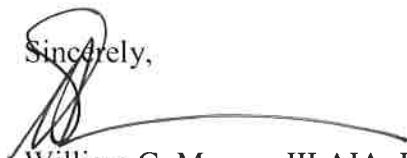
Gothic Architecture has evolved through centuries and we feel that our interpretation of that style is appropriate for Covenant and for the community.

There are many persons who respect and admire the interpretation of Gothic architecture that Antonio Gaudi created for La Sagrada Familia in Barcelona (page 12 of 24 of the attachment). It really reaches to the Heavens...but the east and west entries are pure gothic on one facade and a very modern interpretation on the opposite faced. We are utilizing that same progression...from our west to east facades.

We hope that you will find our East façade to be acceptable.

I wish that I could be at the meeting in person but I am on a family vacation with our children and grandchildren that was scheduled many months ago. Terry Mareski of WGM and Bill Keith of Covenant will be with you on August 8 to answer any questions.

Sincerely,



William G. Monroe III AIA, LEED AP
President
WGM Design Inc.

Gothic Revival architecture

Gothic Revival (also referred to as **Victorian Gothic** or **neo-Gothic**) is an architectural movement that began in the late 1740s in England. Its popularity grew rapidly in the early 19th century, when increasingly serious and learned admirers of neo-Gothic styles sought to revive medieval Gothic architecture, in contrast to the neoclassical styles prevalent at the time. Gothic Revival draws features from the original Gothic style, including decorative patterns, finials, lancet windows, hood moulds and label stops.

The Gothic Revival movement emerged in 19th-century England. Its roots were intertwined with deeply philosophical movements associated with Catholicism and a re-awakening of High Church or Anglo-Catholic belief concerned by the growth of religious nonconformism. Ultimately, the "Anglo-Catholicism" tradition of religious belief and style became widespread for its intrinsic appeal in the third quarter of the 19th century. Gothic Revival architecture varied considerably in its faithfulness to both the ornamental style and principles of construction of its medieval original, sometimes amounting to little more than pointed window frames and a few touches of Gothic decoration on a building otherwise on a wholly 19th-century plan and using contemporary materials and construction methods.

In parallel to the ascendancy of neo-Gothic styles in 19th-century England, interest spread rapidly to the continent of Europe, in Australia, Sierra Leone, South Africa and to the Americas; the 19th and early 20th centuries saw the construction of very large numbers of Gothic Revival and Carpenter Gothic structures worldwide. The influence of the Revival had nevertheless peaked by the 1870s. New architectural movements, sometimes related as in the Arts and Crafts movement, and sometimes in outright opposition, such as Modernism, gained ground and by the 1930s the architecture of the Victorian era was generally condemned or ignored. The later 20th century saw a revival of interest, manifested in the United Kingdom by the establishment of the Victorian Society in 1958.



Sint-Petrus-en-Pauluskerk, Ostend, Belgium, Gothic Revival, 1899–1908

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Roots

The rise of Evangelicalism in the eighteenth and early nineteenth centuries saw in England a reaction in the High church movement which sought to emphasise the continuity between the established church and the pre-Reformation Catholic church.^[1] Architecture, in the form of the Gothic Revival, became one of the main weapons in the High church's armoury. The Gothic Revival was also paralleled and supported by "medievalism", which had its roots in antiquarian concerns with survivals and curiosities. As "industrialisation" progressed, a reaction against machine production and the appearance of factories also grew. Proponents of the picturesque such as Thomas Carlyle and Augustus Pugin took a critical view of industrial society and portrayed pre-industrial medieval society as a golden age. To Pugin, Gothic architecture was infused with the Christian values that had been supplanted by classicism and were being destroyed by industrialisation.^[2]

Gothic Revival also took on political connotations; with the "rational" and "radical" Neoclassical style being seen as associated with republicanism and liberalism (as evidenced by its use in the United States and to a lesser extent in Republican France), the more spiritual and traditional Gothic Revival became associated with monarchism and conservatism, which was reflected by the choice of styles for the rebuilt government centres of the Palace of Westminster (holding the Parliament of the United Kingdom) in London and Parliament Hill in Ottawa.^[3]

In English literature, the architectural Gothic Revival and classical Romanticism gave rise to the Gothic novel genre, beginning with *The Castle of Otranto* (1764) by Horace Walpole, 4th Earl of Orford, and inspired a 19th-century genre of medieval poetry that stems from the pseudo-bardic poetry of "Ossian". Poems such as "Idylls of the King" by Alfred Tennyson, 1st Baron Tennyson recast specifically modern themes in medieval settings of Arthurian romance. In German literature, the Gothic Revival also had a grounding in literary fashions.^[4]

Survival and revival

Gothic architecture began at the Basilica of Saint Denis near Paris, and the Cathedral of Sens in 1140^[5] and ended with a last flourish in the early 16th century with buildings like Henry VII's Chapel at Westminster.^[6] However, Gothic architecture did not die out completely in the 16th century but instead lingered in on-going cathedral-building projects; at

Oxford and Cambridge Universities, and in the construction of churches in increasingly isolated rural districts of England, France, Germany, the Polish-Lithuanian Commonwealth and in Spain.^[7]

In Bologna, in 1646, the Baroque architect Carlo Rainaldi constructed Gothic vaults (completed 1658) for the Basilica of San Petronio in Bologna, which had been under construction since 1390; there, the Gothic context of the structure overrode considerations of the current architectural mode. Guarino Guarini, a 17th-century Theatine monk active primarily in Turin, recognized the "Gothic order" as one of the primary systems of architecture and made use of it in his practice.^[8]

Likewise, Gothic architecture survived in an urban setting during the later 17th century, as shown in Oxford and Cambridge, where some additions and repairs to Gothic buildings were considered to be more in keeping with the style of the original structures than contemporary Baroque. Sir Christopher Wren's Tom Tower for Christ Church, University of Oxford, and, later, Nicholas Hawksmoor's west towers of Westminster Abbey, blur the boundaries between what is called "Gothic survival" and the Gothic Revival.^[9] Throughout France in the 16th and 17th centuries, churches such as St-Eustache continued to be built following gothic forms cloaked in classical details, until the arrival of Baroque architecture.

In the mid-18th century, with the rise of Romanticism, an increased interest and awareness of the Middle Ages among some influential connoisseurs created a more appreciative approach to selected medieval arts, beginning with church architecture, the tomb monuments of royal and noble personages, stained glass, and late Gothic illuminated manuscripts. Other Gothic arts, such as tapestries and metalwork, continued to be disregarded as barbaric and crude, however sentimental and nationalist associations with historical figures were as strong in this early revival as purely aesthetic concerns.^[10]

German Romanticists (such as philosopher and writer Goethe and architect Karl Friedrich Schinkel), began to appreciate the picturesque character of ruins—"picturesque" becoming a new aesthetic quality—and those mellowing effects of time that the Japanese call *wabi-sabi* and that Horace Walpole independently admired, mildly tongue-in-cheek, as "the true rust of the Barons' wars." The "Gothick" details of Walpole's Twickenham villa, Strawberry Hill House begun in 1749, appealed to the rococo tastes of the time, and were fairly quickly followed by James Talbot at Lacock Abbey, Wiltshire. By the 1770s, thoroughly neoclassical architects such as Robert Adam and James Wyatt were prepared to provide Gothic details in drawing-rooms, libraries and chapels and William Beckford's romantic vision of a Gothic abbey, Fonthill Abbey in Wiltshire.^[11]

Some of the earliest evidence of a revival in Gothic architecture is from Scotland. Inveraray Castle, constructed from 1746, with design input from William Adam, displays the incorporation of turrets. These were largely conventional Palladian style houses that incorporated some external features



Tom Tower, Oxford, by Sir Christopher Wren 1681-82, to match the Tudor surroundings.



Strawberry Hill House, Twickenham, London; a highly influential milestone in Gothic Revival, 1749 by Horace Walpole (1717–1797). It set the "Strawberry Hill Gothic" style.



Imitation fan-vaulting in the Gothick Long Gallery at Horace Walpole's Strawberry Hill

of the Scots baronial style. Robert Adam's houses in this style include Mellerstain and Wedderburn in Berwickshire and Seton House in East Lothian, but it is most clearly seen at Culzean Castle, Ayrshire, remodelled by Adam from 1777.^[12] The eccentric landscape designer Batty Langley even attempted to "improve" Gothic forms by giving them classical proportions.

A younger generation, taking Gothic architecture more seriously, provided the readership for John Britton's series *Architectural Antiquities of Great Britain*, which began appearing in 1807.^[13] In 1817, Thomas Rickman wrote an *Attempt... to name and define the sequence of Gothic styles in English ecclesiastical architecture*, "a text-book for the architectural student". Its long antique title is descriptive: *Attempt to discriminate the styles of English architecture from the Conquest to the Reformation; preceded by a sketch of the Grecian and Roman orders, with notices of nearly five hundred English buildings*. The categories he used were Norman, Early English, Decorated, and Perpendicular. It went through numerous editions, was still being republished by 1881, and has been reissued in the 21st century.^[14]



Gothic revival campus of the University of Mumbai, India, showing the Rajabai Clock Tower still under construction in 1878

Throughout the 19th and early 20th century, Gothic Revival was used across Europe, throughout the British Empire, and in the United States for public buildings and homes for the people who could afford the style, but the most common use for Gothic Revival architecture was in the building of churches. Churches all over in the countries that were influenced by the Gothic Revival, small and large, whether isolated in small settlements or in the big city, there is at least one church done in Gothic Revival style. Major examples of Gothic cathedrals in the U.S. include the Cathedral Church of St. John the Divine in New York City and Washington National Cathedral (also known as "the Cathedral Church of Saints Peter and Paul") on Mount St. Alban in northwest Washington, D.C.. One of the biggest churches in Gothic Revival style in Canada is Basilica of Our Lady Immaculate in Ontario.^[15]

Gothic Revival architecture was to remain one of the most popular and long-lived of the many revival styles of architecture. Although Gothic Revival began to lose force and popularity after the third quarter of the 19th century in the commercial, residential and industrial fields, some buildings such as churches, schools, colleges and universities were still constructed in the Gothic style (here often known as "Collegiate Gothic" style) which remained popular in England, Canada and in the United States (the United States has the most of Gothic Revival style architecture for Schools and Colleges/Universities) until well into the early to mid-20th century. Only when new materials, like steel and glass along with concern for function in everyday working life and saving space in the cities, meaning the need to build up instead of out, began to take hold did the Gothic Revival start to disappear from popular building requests.^[16]

Decorative

The revived Gothic style was not limited to architecture. Classical Gothic buildings of the 12th to 16th Centuries were a source of inspiration to 19th-century designers in numerous fields of work. Architectural elements such as pointed arches, steep-sloping roofs and fancy carvings like lace and lattice work were applied to a wide range of Gothic Revival objects. Some examples of Gothic Revivals influence can be found in heraldic motifs in coats of arms, painted furniture with elaborate painted scenes like the^[17] whimsical Gothic detailing in English furniture is traceable as far back as Lady Pomfret's house in Arlington Street, London (1740s), and Gothic fretwork in chairbacks and glazing patterns of bookcases is a familiar feature of Chippendale's Director (1754, 1762), where, for example, the three-part bookcase employs Gothic details with Rococo profusion, on a symmetrical form. Sir Walter Scott's Abbotsford exemplifies in its furnishings the "Regency Gothic" style. Gothic Revival also includes the reintroduction of medieval clothes and dances in historical

reenactments staged among historically-interested followers, especially in the second part of the 19th century, and which have been revived over a hundred years later in the popularity of so-called "renaissance fairs/festivals" in several states (such as in Maryland, Pennsylvania and Virginia). Parties in medieval historical dress and entertainment were popular among the wealthy in the 1800s but has spread in the late 20th century to the well-educated middle class as well.^[17]

By the mid-19th century, Gothic traceries and niches could be inexpensively re-created in wallpaper, and Gothic blind arcading could decorate a ceramic pitcher. The illustrated catalogue for the Great Exhibition of 1851 is replete with Gothic detail, from lacemaking and carpet designs to heavy machinery.

In 1847, 8,000 British crown coins were minted in proof condition with the design using an ornate reverse in keeping with the revived style. Considered by collectors to be particularly beautiful, they are known as 'Gothic crowns'. The design was repeated in 1853, again in proof. A similar two shilling coin, the 'Gothic florin' was minted for circulation from 1851 to 1887.

Romanticism and nationalism



Inside the Basilica of the National Vow, Quito, Ecuador



Gothic façade of the Parlement de Rouen in France, built between 1499 and 1508, which later inspired Neo-gothic revival in the 19th century

French neo-Gothic had its roots in the French medieval Gothic architecture, where it was created in the 12th century. Gothic architecture was sometimes known during the medieval period as the "Opus Francigenum", (the "French Art"). French scholar Alexandre de Laborde wrote in 1816 that "Gothic architecture has beauties of its own",^[18] which marked the beginning of the Gothic Revival in France. Starting in 1828, Alexandre Brogniart, the director of the Sèvres porcelain manufactory, produced fired enamel paintings on large panes of plate glass, for King Louis-Philippe's Chapelle royale de Dreux, an important early French commission in Gothic taste, preceded mainly by some Gothic features in a few *jardins paysagers*.

The French Gothic Revival was set on sounder intellectual footings by a pioneer, Arcisse de Caumont, who founded the Société des Antiquaires de Normandie at a time when *antiquaire* still meant a connoisseur of antiquities, and who published his great work on architecture in French Normandy in 1830 (Summerson 1948). The following year Victor Hugo's historical romance novel *The Hunchback of Notre-Dame* appeared, in which the great Gothic cathedral of Paris was at once a setting and a protagonist in a hugely popular work of fiction. Hugo intended his book to awaken a concern for the surviving Gothic architecture left in Europe, however, rather than to initiate a craze for neo-Gothic in contemporary life. In the same year that *Notre-Dame de Paris* appeared, the new French restored Bourbon monarchy established an office in the Royal French Government of Inspector-General of Ancient Monuments, a post which was filled in 1833 by Prosper Mérimée, who became the secretary of a new Commission des Monuments Historiques in 1837. This was the Commission that instructed Eugène Viollet-le-Duc to report on the condition of the Abbey of Vézelay in 1840. Following this, Viollet le Duc set to restore most of the symbolic buildings in France including Notre Dame de Paris, Vézelay, Carcassonne, Roquetaillade castle, the famous Mont Saint-Michel on its peaked coastal island, Pierrefonds, and Palais des Papes in Avignon. When France's first prominent neo-Gothic church^[a] was built, the Basilica of Saint-Clotilde,^[b] Paris, begun in September 1846 and consecrated 30 November 1857, the

architect chosen was, significantly, of German extraction, Franz Christian Gau, (1790–1853); the design was significantly modified by Gau's assistant, Théodore Ballu, in the later stages, to produce the pair of *flèches* that crown the west end.

Meanwhile, in Germany, interest in the Cologne Cathedral, which had begun construction in 1248 and was still unfinished at the time of the revival, began to reappear. The 1820s "Romantic" movement brought back interest, and work began once more in 1842, significantly marking a German return of Gothic architecture. The Prague cathedral was also completed late ^[c] ^[19]

Because of Romantic nationalism in the early 19th century, the Germans, French and English all claimed the original Gothic architecture of the 12th century era as originating in their own country. The English boldly coined the term "Early English" for "Gothic", a term that implied Gothic architecture was an English creation. In his 1832 edition of *Notre Dame de Paris*, author Victor Hugo said "Let us inspire in the nation, if it is possible, love for the national architecture", implying that "Gothic" is France's national heritage. In Germany, with the completion of Cologne Cathedral in the 1880s, at the time its summit was the world's tallest building, the Cathedral was seen as the height of Gothic architecture. Other major completions of Gothic cathedrals were of Regensburger Dom (with twin spires completed from 1869–1872), Ulm Münster (with a 161-meter tower from 1890) and St. Vitus Cathedral in Prague (1844–1929).

In Belgium, a 15th-century church in Ostend burned down in 1896. King Leopold II supported its replacement by a cathedral-like church after the style of the also Neo-Gothic Votive Church in Vienna and Cologne Cathedral: the Saint Peter's and Saint Paul's Church.^[20] In Mechelen, the largely unfinished building drawn in 1526 as the seat of the Great Council of The Netherlands, finally got built in the early 20th century strictly following Rombout II Keldermans's Brabantine Gothic design, and became the 'new' north wing of the City Hall.^{[21][22]}

In Florence, the Duomo's temporary façade erected for the Medici-House of Lorraine nuptials in 1588–1589, was dismantled, and the west end of the cathedral stood bare again until 1864, when a competition was held to design a new façade suitable to Arnolfo di Cambio's original structure and the fine campanile next to it. This competition was won by Emilio De Fabris, and so work on his polychrome design and panels of mosaic was begun in 1876 and completed by 1887, creating the Neo-Gothic western façade. In Indonesia, (the former colony of the Dutch East Indies), the Jakarta Cathedral was begun in 1891 and completed in 1901 by Dutch architect Antonius Dijkmans; while further north in the islands of the Philippines, the San Sebastian Church, designed by architects Genaro Palacios and Gustave Eiffel and was consecrated in 1891 in the still Spanish colony.^[23]

In Scotland, while a similar Gothic style to that used further south in England was adopted by figures including Frederick Thomas Pilkington (1832–98)^[24] in secular architecture it was marked by the re-adoption of the Scots baronial style.^[25] Important for the adoption of the style in the early 19th century was Abbotsford House, the residence the novelist and poet, Sir Walter Scott. Re-built for him from 1816, it became a model for the modern revival of the baronial style. Common features borrowed from 16th- and 17th-century houses included battlemented gateways, crow-stepped gables, pointed turrets and machicolations. The style was popular across Scotland and was applied to many relatively modest dwellings by architects such as William Burn (1789–1870), David Bryce (1803–76),^[26] Edward Blore (1787–1879), Edward Calvert (c.



Saint Clotilde Basilica completed 1857, Paris



University of Glasgow's main building at Gilmorehill, Glasgow designed by Sir George Gilbert Scott, 1870

1847–1914) and Robert Stodart Lorimer (1864–1929) and in urban contexts, including the building of Cockburn Street in Edinburgh (from the 1850s) as well as the National Wallace Monument at Stirling (1859–69).^[27] The rebuilding of Balmoral Castle as a baronial palace and its adoption as a royal retreat from 1855–8 confirmed the popularity of the style.^[28]

In the United States, the first "Gothic stile"^[29] church (as opposed to churches with Gothic elements) was Trinity Church on the Green, New Haven, Connecticut. It was designed by the prominent American Architect Ithiel Town between 1812 and 1814, even while he was building his Federalist-style Center Church, New Haven (<http://www.newhavencenterchurch.org/>) right next to this radical new "Gothic-style" church. Its cornerstone was laid in 1814,^[30] and it was consecrated in 1816.^[31] It thus predates St Luke's Church, Chelsea, often said to be the first Gothic-revival church in London, by a decade. Though built of trap rock stone with arched windows and doors, parts of its Gothic tower and its battlements were wood. Gothic buildings were subsequently erected by Episcopal congregations in Connecticut at St. John's in Salisbury (<http://www.stjohnssalisbury.org/>) (1823), St. John's in Kent (1823–26), St. Andrew's in Marble Dale (1821–23).^[29] These were followed by Town's design for Christ Church Cathedral (Hartford, Connecticut) (1827), which incorporated Gothic elements such as buttresses into fabric of the church. St. Paul's Episcopal Church in Troy, New York, was constructed in 1827–1828 as an exact copy of the Town's design for Trinity Church, New Haven, but using local stone; due to changes in the original, St. Paul's is closer to Town's original design than Trinity itself.^[32] In the 1830s, architects began to copy specific English Gothic and Gothic Revival Churches, and these "mature Gothic Revival" buildings "made the domestic Gothic style architecture which preceded it seem primitive and old-fashioned".^[33] Since then, Gothic Revival architecture has spread to thousands of churches and Gothic-revival buildings across America.



Cologne Cathedral, finally completed in 1880 (though construction started originally in 1248) with a façade 157 metres tall and a nave 43 metres tall

There are many examples of Gothic Revival architecture in Canada. The first major Gothic Revival structure in Canada was Notre-Dame Basilica in Montreal, Quebec, which was designed in 1824. During the War of 1812 many homesteads along the St. Lawrence River were destroyed. Most of the homes were built in the Georgian style; after their destruction they were rebuilt in the Gothic Revival or "Jigsaw Gothic" style. The capital city of Ottawa, Ontario is full of Gothic Revival architecture. The Parliament Hill buildings which were built in the last decades of the 19th century were built in the Gothic Revival style, as were many other buildings in the city and outlying areas, showing how popular the Gothic Revival movement had become.^[15] Other examples of Canadian Gothic Revival architecture are the Victoria Memorial Museum, (1905–08), the Royal Canadian Mint, (1905–08), and Connaught Building, (1913–16), all in Ottawa by David Ewart.^{[34][35]}

Gothic as a moral force

Pugin and "truth" in architecture

In the late 1820s, A. W. N. Pugin, still a teenager, was working for two highly visible employers, providing Gothic detailing for luxury goods.^[36] For the Royal furniture makers Morel and Seddon he provided designs for redecorations for the elderly George IV at Windsor Castle in a Gothic taste suited to the setting. For the royal silversmiths Rundell Bridge and Co., Pugin provided designs for silver from 1828, using the 14th-century Anglo-French Gothic vocabulary that he would continue to favour later in designs for the new Palace of Westminster.^[37] Between 1821 and 1838 Pugin and his father

published a series of volumes of architectural drawings, the first two entitled, *Specimens of Gothic Architecture*, and the following three, *Examples of Gothic Architecture*, that were to remain both in print and the standard references for Gothic Revivalists for at least the next century.

In *Contrasts* (1836), Pugin expressed his admiration not only for medieval art but for the whole medieval ethos, claiming that Gothic architecture is the product of a purer society. In *The True Principles of Pointed or Christian Architecture* (1841), he suggested that modern craftsmen seeking to emulate the style of medieval workmanship should also reproduce its methods. Pugin believed Gothic was true Christian architecture, and even said "the pointed arch was produced by the Catholic faith".



The House of Lords in the Palace of Westminster, designed by A. W. N. Pugin

Pugin's most famous project is The Houses of Parliament in London, which was largely destroyed in a fire in 1834.^{[38][d]} His part in the design consisted of two campaigns, 1836–1837 and again in 1844 and 1852, with the classicist Charles Barry as his nominal superior (whether the pair worked as a collegial partnership or if Barry acted as Pugin's superior is not entirely clear). Pugin provided the external decoration and the interiors, while Barry designed the symmetrical layout of the building, causing Pugin to remark, "All Grecian, Sir; Tudor details on a classic body".^[40]

Ruskin and Venetian Gothic

John Ruskin supplemented Pugin's ideas in his two hugely influential theoretical works, *The Seven Lamps of Architecture* (1849) and *The Stones of Venice* (1853). Finding his architectural ideal in Venice, Ruskin proposed that Gothic buildings excelled above all other architecture because of the "sacrifice" of the stone-carvers in intricately decorating every stone. By declaring the Doge's Palace to be "the central building of the world", Ruskin argued the case for Gothic government buildings as Pugin had done for churches, though mostly only in theory. When his ideas were put into practice, Ruskin often disliked the result, although he supported many architects, such as Thomas Deane and Benjamin Woodward, and was reputed to have designed some of the corbel decorations for that pair's Oxford University Museum of Natural History.^[41]

Ecclesiology and funerary style



Cathedral of the Immaculate Conception, an example of Brick Gothic revival

In England, the Church of England was undergoing a revival of Anglo-Catholic and ritualist ideology in the form of the Oxford Movement and it became desirable to build large numbers of new churches to cater for the growing population, and cemeteries for their hygienic burials. This found ready exponents in the universities, where the



Construction of Washington National Cathedral began in 1907 and was completed in 1990.

ecclesiological movement was forming. Its proponents believed that Gothic was the *only* style appropriate for a parish church, and favoured a particular era of Gothic architecture—the "decorated". The Cambridge Camden Society, through its journal *The Ecclesiologist*, was so savagely critical of new church buildings that were below its exacting standards and its pronouncements were followed so avidly that it became the epicentre of the flood of Victorian restoration that affected most of the Anglican cathedrals and parish churches in England and Wales.^[42]

St Luke's Church, Chelsea, was a new-built Commissioner's Church of 1820–24, partly built using a grant of £8,333 towards its construction with money voted by Parliament as a result of the Church Building Act of 1818.^[43] It is often said to be the first Gothic Revival church in London,^[44] and, as Charles Locke Eastlake put it: "probably the only church of its time in which the main roof was groined throughout in stone".^[45] Nonetheless, the parish was firmly Low Church, and the original arrangement, modified in the 1860s, was as a "preaching church" dominated by the pulpit, with a small altar and wooden galleries over the nave aisle.^[46]

The development of the private major metropolitan cemeteries was occurring at the same time as the movement; Sir William Tite pioneered the first cemetery in the Gothic style at West Norwood in 1837, with chapels, gates, and decorative features in the Gothic manner, attracting the interest of contemporary architects such as George Edmund Street, Barry, and William Burges. The style was immediately hailed a success and universally replaced the previous preference for classical design.^[47]

However, not every architect or client was swept away by this tide. Although Gothic Revival succeeded in becoming an increasingly familiar style of architecture, the attempt to associate it with the notion of high church superiority, as advocated by Pugin and the ecclesiological movement, was anathema to those with ecumenical or nonconformist principles. They looked to adopt it solely for its aesthetic romantic qualities, to combine it with other styles, or look to northern European Brick Gothic for a more plain appearance; or in some instances all three of these, as at the non-denominational Abney Park Cemetery designed by William Hosking FSA in 1840.^[48]

Viollet-le-Duc and Iron Gothic

France had lagged slightly in entering the neo-Gothic scene, but produced a major figure in the revival in Eugène Viollet-le-Duc. As well as a powerful and influential theorist, Viollet-le-Duc was a leading architect whose genius lay in restoration. He believed in restoring buildings to a state of completion that they would not have known even when they were first built, theories he applied to his restorations of the walled city of Carcassonne,^[49] and to Notre-Dame and Sainte Chapelle in Paris.^[50] In this respect he differed from his English counterpart Ruskin, as he often replaced the work of mediaeval stonemasons. His rational approach to Gothic stood in stark contrast to the revival's romanticist origins.

Throughout his career he remained in a quandary as to whether iron and masonry should be combined in a building. Iron had in fact been used in Gothic buildings since the earliest days of the revival. It was only with Ruskin and the archaeological Gothic's demand for historical truth that iron, whether it was visible or not, was deemed improper for a Gothic building.

This argument began to collapse in the mid-19th century as great prefabricated structures such as the glass and iron Crystal Palace and the glazed courtyard of the Oxford University Museum were erected, which appeared to embody Gothic principles through iron. Between 1863 and 1872 Viollet-le-Duc published his *Entretiens sur l'architecture*, a set of daring designs for buildings that combined iron and masonry. Though these projects were never realised, they influenced several generations of designers and architects, notably Antoni Gaudí in Spain and, in England, Benjamin Bucknall, Viollet's foremost English follower and translator, whose masterpiece was Woodchester Mansion.^[51]

The flexibility and strength of cast-iron freed neo-Gothic designers to create new structural gothic forms impossible in stone, as in Calvert Vaux's cast-iron bridge in Central Park, New York (1860s; *illustration, below*). Vaux enlists openwork forms derived from Gothic blind-arcading and window tracery to express the spring and support of the arching bridge, in flexing forms that presage Art Nouveau.



The upper chapel of the Sainte Chapelle, restored by Félix Duban in the 19th century

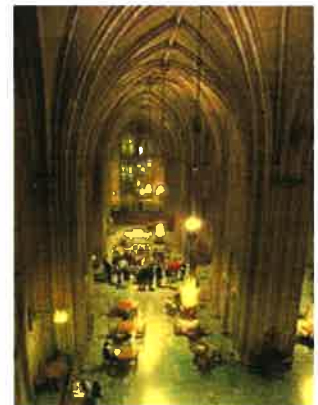


Cast-iron gothic tracery supports a bridge by Calvert Vaux, Central Park, New York City.

Collegiate Gothic

In the United States, Collegiate Gothic was a late and literal resurgence of the English Gothic Revival, adapted for American university campuses. The firm of Cope & Stewardson was an early and important exponent, transforming the campuses of Bryn Mawr College, Princeton University and the University of Pennsylvania in the 1890s.

The movement continued into the 20th century, with Cope & Stewardson's campus for Washington University in St. Louis (1900–09), Charles Donagh Maginnis's buildings at Boston College (1910s), Ralph Adams Cram's design for the Princeton University Graduate College (1913), and James Gamble Rogers' reconstruction of the campus of Yale University (1920s). Charles Klauder's Gothic Revival skyscraper on the University of Pittsburgh's campus, the Cathedral of Learning (1926) exhibited very Gothic stylings both inside and out, while utilizing modern technologies to make the building taller.^[52]



The Cathedral of Learning at the University of Pittsburgh

Vernacular adaptations

Carpenter Gothic houses and small churches became common in North America and other places in the late 19th century.^[53] These structures adapted Gothic elements such as pointed arches, steep gables, and towers to traditional American light-frame construction. The invention of the scroll saw and mass-produced wood moldings allowed a few of these structures to mimic the florid fenestration of the High Gothic. But, in most cases, Carpenter Gothic buildings were

relatively unadorned, retaining only the basic elements of pointed-arch windows and steep gables. Probably the best-known example of Carpenter Gothic is a house in Eldon, Iowa, that Grant Wood used for the background of his famous painting *American Gothic*.^[54]

Benjamin Mountfort of Canterbury, New Zealand imported the Gothic Revival style to New Zealand, and designed Gothic Revival churches in both wood and stone. Frederick Thatcher in New Zealand designed wooden churches in the Gothic Revival style, e.g. Old St. Paul's, Wellington. St Mary of the Angels, Wellington by Frederick de Jersey Clere is in the French Gothic style, and was the first Gothic design church built in ferro-concrete. The style also found favour in the southern New Zealand city of Dunedin, where the wealth brought in by the Otago Gold Rush of the 1860s allowed for substantial stone edifices to be constructed, among them Maxwell Bury's University of Otago Registry Building and the John Campbell-designed Dunedin Law Courts, both constructed from hard dark breccia and a local white limestone, Oamaru stone.

Other Gothic Revival churches were built in Australia, in particular in Melbourne and Sydney, see [Category:Gothic Revival architecture in Australia](#).

In 19th-century northwestern Bulgaria, the informal Slavine Architectural School introduced Gothic Revival elements into its vernacular ecclesiastical and residential Bulgarian National Revival architecture. These included geometric decorations based on the triangle on apses, domes and external *narthexes*, as well as sharp-pointed window and door arches. The largest project of the Slavine School is the Lopushna Monastery cathedral (1850–1853), though later churches like those in Zhivovtsi (1858), Mitrovtsi (1871), Targovishte (1870–1872), Gavril Genovo (1873), Gorna Kovachitsa (1885) and Bistrilitsa (1887–1890) display more prominent vernacular Gothic Revival features.^[55]

20th century

The Gothic style dictated the use of structural members in compression, leading to tall, buttressed buildings with interior columns of load-bearing masonry and tall, narrow windows. But, by the start of the 20th century, technological developments such as the steel frame, the incandescent light bulb and the elevator made this approach obsolete. Steel framing supplanted the non-ornamental functions of rib vaults and flying buttresses, providing wider open interiors with fewer columns interrupting the view.

Some architects persisted in using Neo-Gothic tracery as applied ornamentation to an iron skeleton underneath, for example in Cass Gilbert's 1913 Woolworth Building skyscraper in New York and Raymond Hood's 1922 Tribune Tower in Chicago. But, over the first half of the century, Neo-Gothic was supplanted by Modernism, although some modernist architects saw the Gothic tradition of architectural form entirely in terms of the "honest expression" of the technology of the day, and saw themselves as heirs to that tradition, with their use of rectangular frames and exposed iron girders.

In spite of this, the Gothic Revival continued to exert its influence, simply because many of its more massive projects were still being built well into the second half of the 20th century, such as Giles Gilbert Scott's Liverpool Cathedral and the Washington National Cathedral (1907–1990). Ralph Adams Cram became a leading force in American Gothic, with his



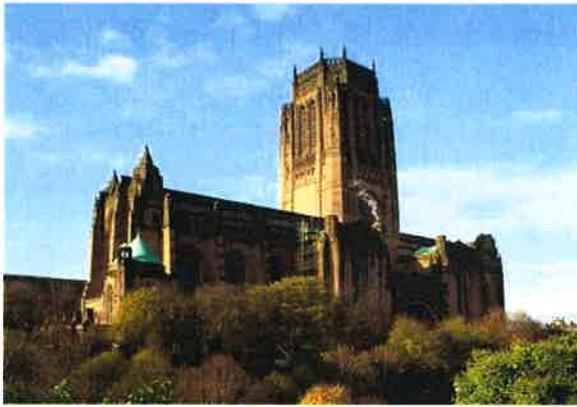
Carpenter gothic Unitarian Universalists of San Mateo, California (built 1905) showing gothic arches, steep gables, and a tower. The tower includes examples of abat-sons.



Vernacular Gothic Revival elements in an 1873 church of the Slavine Architectural School in Gavril Genovo, Montana Province, northwestern Bulgaria

most ambitious project the Cathedral of Saint John the Divine in New York (claimed to be the largest Cathedral in the world), as well as Collegiate Gothic buildings at Princeton University. Cram said "the style hewn out and perfected by our ancestors [has] become ours by uncontested inheritance."

Though the number of new Gothic Revival buildings declined sharply after the 1930s, they continue to be built. The cathedral of Bury St. Edmunds was constructed between the late 1950s and 2005.^[56] A new church in the Gothic style is planned for St. John Vianney Parish in Fishers, Indiana.^{[57][58]} A new building currently under construction in Peterhouse will adopt the neo-gothic style of the rest of the courtyard it is being built in.^[59]



Liverpool Cathedral, whose construction ran from 1903 to 1978



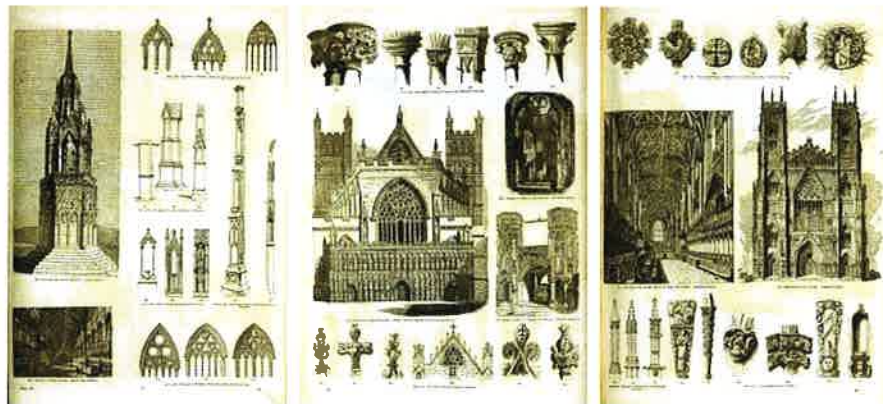
Passion Façade of La Sagrada Família in Barcelona, Spain (cranes digitally removed)

Appreciation

By 1872, the Gothic Revival was mature enough in the United Kingdom that Charles Locke Eastlake, an influential professor of design, could produce *A History of the Gothic Revival*,^[60] but the first extended essay on the movement that was written within the maturing field of art history was Kenneth Clark's, *The Gothic Revival. An Essay*, which appeared in 1928.^[61] The architect and writer Harry Stuart Goodhart-Rendel covered the subject of the Revival in an appreciative way in his *Slade Lectures* in 1934.^[62] But the conventional early 20th century view of the architecture of the Gothic Revival was strongly dismissive, critics writing of "the nineteenth century architectural tragedy",^[63] ridiculing "the uncompromising ugliness"^[64] of the era's buildings and attacking the "sadistic hatred of beauty" of its architects.^{[65][e]} The 1950s saw further small signs of a recovery in the reputation of Revival architecture. John Steegman's study, *Consort of Taste* (re-issued in 1970 as *Victorian Taste*, with a foreword by Nikolaus Pevsner), was published in 1950 and began a slow turn in the tide of opinion "towards a more serious and sympathetic assessment."^[67] This was followed by the foundation of the Victorian Society in 1958 and, in 1963, the publication of *Victorian Architecture*, an influential collection of essays edited by Peter Ferriday.^[68] By 2008, the fiftieth anniversary of the founding of the Victorian Society, the architecture of the Gothic Revival was more fully appreciated with some of its leading architects receiving scholarly attention and some of its best buildings, such as George Gilbert Scott's St Pancras Station Hotel, being magnificently restored.^[69]

Details of architectural elements

These illustrations are from Charles Knight's *Pictorial Gallery of the Arts*, published in England in 1858. They show detailed perspectives on the incorporation of modern design influences in the Gothic style:



Architecture and arch
elements

Decorative
architectural elements

More examples of
decorative architectural
elements

Gallery

Asia



Basílica Menor de San Sebastián, Manila, Philippines



Church of the Saviour, Baku, Azerbaijan



Georgian Orthodox Cathedral of the Mother of God, Batumi, Georgia



Chhatrapati Shivaji Terminus (formerly Victoria Terminus), Mumbai, India



Jakarta Cathedral interior in Jakarta, Indonesia

Europe



Hungarian
Building,
Hungary



Church of St. Ludmila,
Prague, Czech Republic



Town Hall, Manchester,
England



John Rylands Library,
Manchester, England



St. Mark's Church, Royal
Tunbridge Wells,
England



The Lady Chapel of
Liverpool Cathedral,
designed by Giles
Gilbert Scott overseen
by G F Bodley



Vajdahunyad Castle in
Budapest, Hungary



Co-cathedral in Osijek,
Croatia



Perpetual Adoration Church (Örökimádás templom), Budapest, Hungary



Palace of Culture, Iași, Romania



St Pancras railway station, London



New Peterhof railway station building, 1857, Saint Petersburg, Russia



St. Nicholas Cathedral (Catholic), Kiev, Ukraine



Sacred Heart Church, Kőszeg, Hungary, 1892–1894



Tower Bridge, London



Wrocław Główny railway station, 1857, Wrocław, Poland

North America



Salt Lake Temple, Salt Lake City, Utah



St. Patrick's Basilica, Montreal, Canada



Parliament Hill in Ottawa, Canada



Templo Expiatorio del Santísimo Sacramento Guadalajara, Jalisco, Mexico



Templo Expiatorio León, Guanajuato, Mexico



Cathedral of Our Lady of Guadalupe, Michoacán, Mexico



Collegiate buildings of Boston College, United States



Tribune Tower, Chicago

South America



The Neo-Gothic Cathedral of La Plata, in La Plata, Argentina, built between 1884 and 2000



Basilica of Our Lady of Luján, Buenos Aires Province, Argentina



The São Paulo Metropolitan Cathedral, São Paulo, Brazil

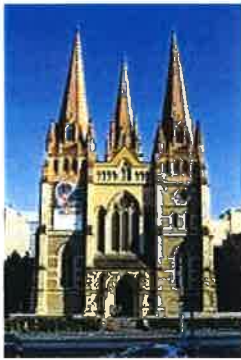


St. Peter of Alcantara Cathedral, Petrópolis, Brazil



Nuestra Señora del Perpetuo Socorro, a Neo-Gothic Basilic in Santiago of Chile.

Australia and New Zealand



St Paul's Cathedral, Larnach Castle
Melbourne

Footnotes

- a. In Montreal, Quebec, Canada, the earlier neo-Gothic Basilica of Notre Dame (1842) belongs to the Gothic Revival exported from Great Britain.
- b. The choice of the canonized wife of King Clovis was especially significant for the Bourbons.
- c. The importance of the Cologne completion project in German-speaking lands has been explored by Michael J. Lewis, *"The Politics of the German Gothic Revival: August Reichensperger"*.
- d. Pugin recorded his delight at the destruction of what he considered the wholly inadequate earlier restorations of James Wyatt and John Soane. "You have doubtless seen the accounts of the late great conflagration at Westminster. There is nothing much to regret...a vast amount of Soane's mixtures and Wyatt's heresies have been consigned to oblivion. Oh it was a glorious sight to see his composition mullions and cement pinnacles flying and cracking."^[39]
- e. Kenneth Clark, despite his sympathetic approach, recalled that during his Oxford years it was generally believed not only that Keble College was "the ugliest building in the world" but that its architect was John Ruskin, author of *The Stones of Venice*. The college was built to the designs of the noted architect William Butterfield.^[66]

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5. Furneaux Jordan 1979, p. 127.
6. Furneaux Jordan 1979, p. 163.
7. Furneaux Jordan 1979, p. 165.
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External links

- Victoria and Albert Museum Style Guide (http://www.vam.ac.uk/vastatic/microsites/british_galleries/bg_styles/Style07a/index.html)
 - Basilique Sainte-Clotilde, Paris (<http://www.sainte-clotilde.com/Basilique/basilique.html>)
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 - Gothic Revival in Hamilton, Ontario Canada (<http://historicalhamilton.com>)
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