

English
Gothic Architecture,
Sc.



English

1845
COCK ARCHITECTURE;

Or,

Suggestions relative to the designing of Domestic Buildings,
Ornaments, Church-yard Memorials, Chimney
Pieces, and Alphabets.

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M.DCCC.LV.

TO THE SUBSCRIBERS.

Nothing can be more interesting to a noble and generous mind than the study of English Gothic Architecture. Its principles are the most elevating and profound; it is of all styles the most grand; and well is it for a nation when its principles can be appreciated. Identified as it is with the Christian Faith, and no less so with the development of almost every political and social creed, it demands the highest respect and consideration which every learned and influential man can possibly bestow upon it. Utilitarian as the age may be, there should of necessity be a National style of Architecture,—“an outward and visible sign” of the harmony and greatness of a community or people like the British. Even if men have failed to combine the great principles of truth and beauty with utility in the buildings which have been erected after the Gothic style, let no such failures be attributed to the principles of that style for modern buildings, but rather to the very peculiar character and position of the age, which, as a progressive one, will ultimately determinate itself in favour of the English Gothic.

To all ingenious minds the reliques of one of England's greatest glories yet remain as the highest and most powerful precedents for suggestions, on which any new and appropriate style of National Architecture can be founded; and it is to these venerable piles alone that the student must look ere he can aspire to that honour in his profession which it is the power of a well constituted nation to give him.

As it is not the Author's intention to make any other remarks upon this occasion, he considers, nevertheless, that it is his duty to present his best and most hearty thanks to the several Noblemen, and the very many Professional Gentlemen, in England and Scotland, who subscribed for copies of his last Works. In publishing the present one he has only responded to the requests which many of those Subscribers have made; and he hopes that their wishes will be fully realised in the Book now before them, which, although published at a very considerable expense, is yet placed within the reach of those for whom it is especially intended.

*Wykeham House, Longsight,
Manchester,
March, 1855.*

Description of the Plates.

PLATE 1.



THIS Plate contains the Arms of the Archiepiscopal See of York, together with those of the Episcopal See of Manchester. They occupy the first of the two centre compartments in the design. The Arms of the City of Manchester, and those of the Borough of Salford, occupy the second compartment. The Royal Arms of England are placed above them. Those in the under compartment are the Arms of the Duchy of Lancaster.

Architects and Artists will appreciate this design; for it is suggestive of the manner in which the emblems of the Church, the State, and the Civic Authorities may be blended together, so as to form one harmonious and complete arrangement of the beautiful forms which the prin-

ciples of Architecture and Heraldry combined are capable of producing.

PLATE II.

Contains a design for an Entrance Doorway for a Dwelling House. It shows the treatment of some important details required in the construction of Domestic buildings. The admission of light is obtained through the quatrefoils over the doorway. The opening at the end of the upper hinge, shown on the door, is an invention which should be adopted in all Domestic Buildings, as a safe and practical means of communicating with persons after sunset, without opening the door. A slide is formed on the inside of the opening, which may be closed or otherwise. An iron grating can be fastened within the circles of the opening in the door, which would give complete security.

PLATES III. AND IV.

The various forms for Windows, and the modes of treating certain kinds of projections, shown in these Plates, will be useful and suggestive. Some of the constructive principles, which give so much character and effect to the English Gothic, are here developed. The whole are grouped together as parts of buildings, and not as designs which might be considered in themselves complete.

PLATE V.

The ornaments of these designs, for enriched panelling, are peculiarly effective. The style is essential to the production of that class of Gothic foliage which is strictly conventional. The designs are adapted for carvings in wood.

PLATE VI.

Shows some of the many ways in which Mouldings are terminated.

PLATE VII.

This kind of ornament is perhaps the most simple yet beautiful flower that can be used for surface decoration.

PLATE VIII.

Are other designs for relieving the plain surfaces of stone work.

PLATE IX.

This Plate contains a number of designs for Scrolls.

PLATE X.

A variety of forms for the Terminations of Crosses.

PLATES XI. XII. AND XIII.

Designs for Grave-stones. They are drawn to a scale of two inches to one foot.

PLATE XIV.

The design on this Plate is also for a Grave-stone, and is drawn to a scale of one and a half inch to one foot.

PLATE XV.

Contains a design for a Coped Tomb, the details of which are given in the following scale:—those marked A and B are full size; the one marked C is half full size. The design and plan are drawn to a scale of one inch to one foot.

PLATE XVI.

Contains designs for Eight-coped Tombs. They are drawn to a scale of half an inch to one foot. A section is given to each design.

PLATES XVII. AND XVIII.

Designs for Chimney Pieces. They are drawn to a scale of one and a half inch to one foot. Large details are given.

PLATE XIX.

Designs for four Chimney Pieces. Nos. 1, 2, and 3 are drawn to a scale of one inch to one foot; No. 4 to a scale of one and a half inch to one foot.

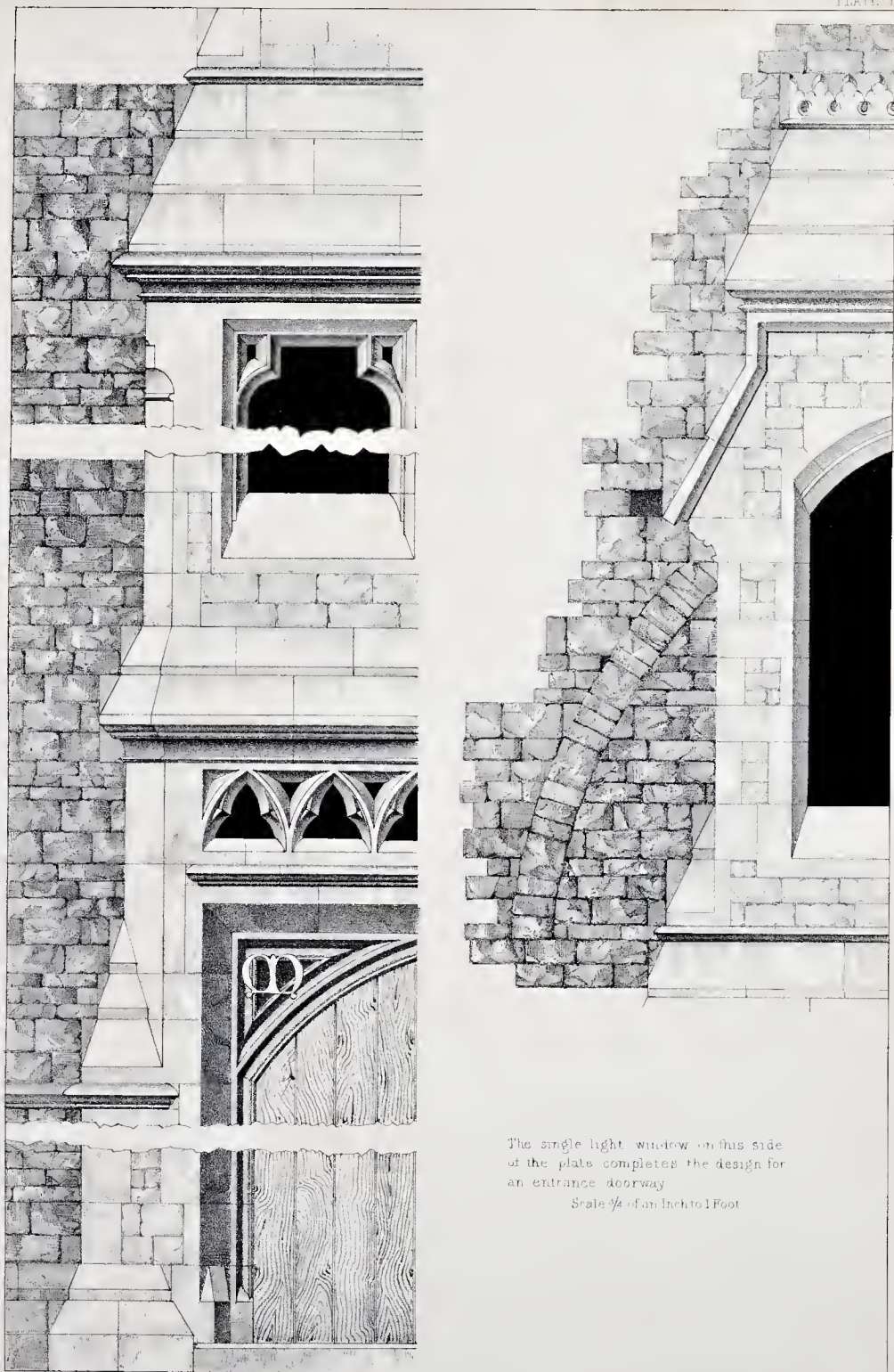
PLATE XX.

Contains a complete form of Alphabet, and is after the style of those used in the Middle Ages. The Plate also contains two forms for the Sacred Monogram.







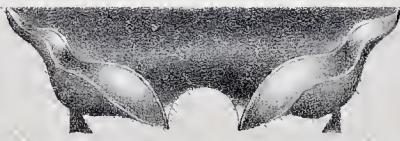
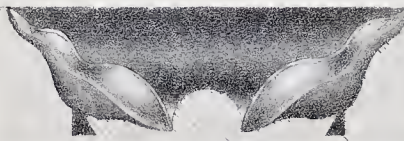
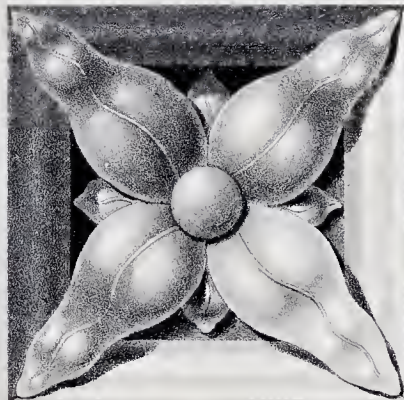
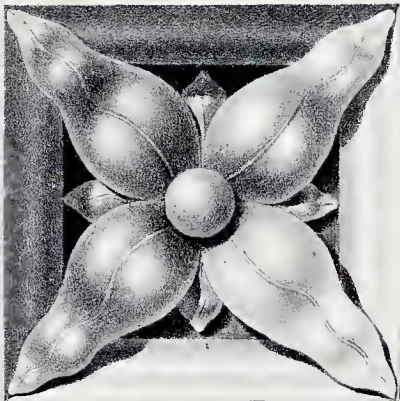
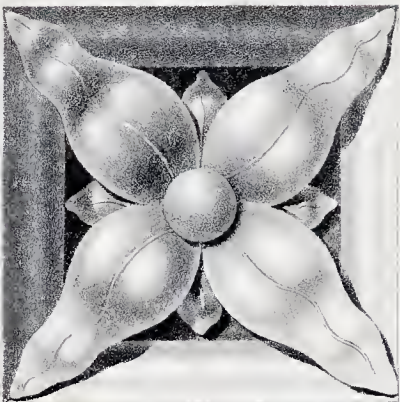
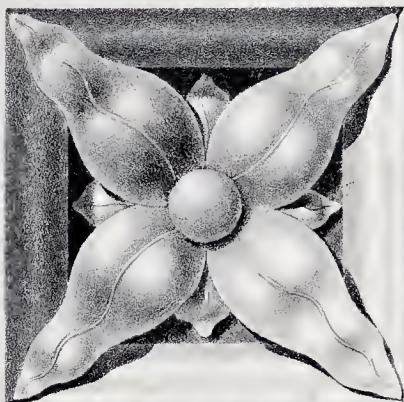


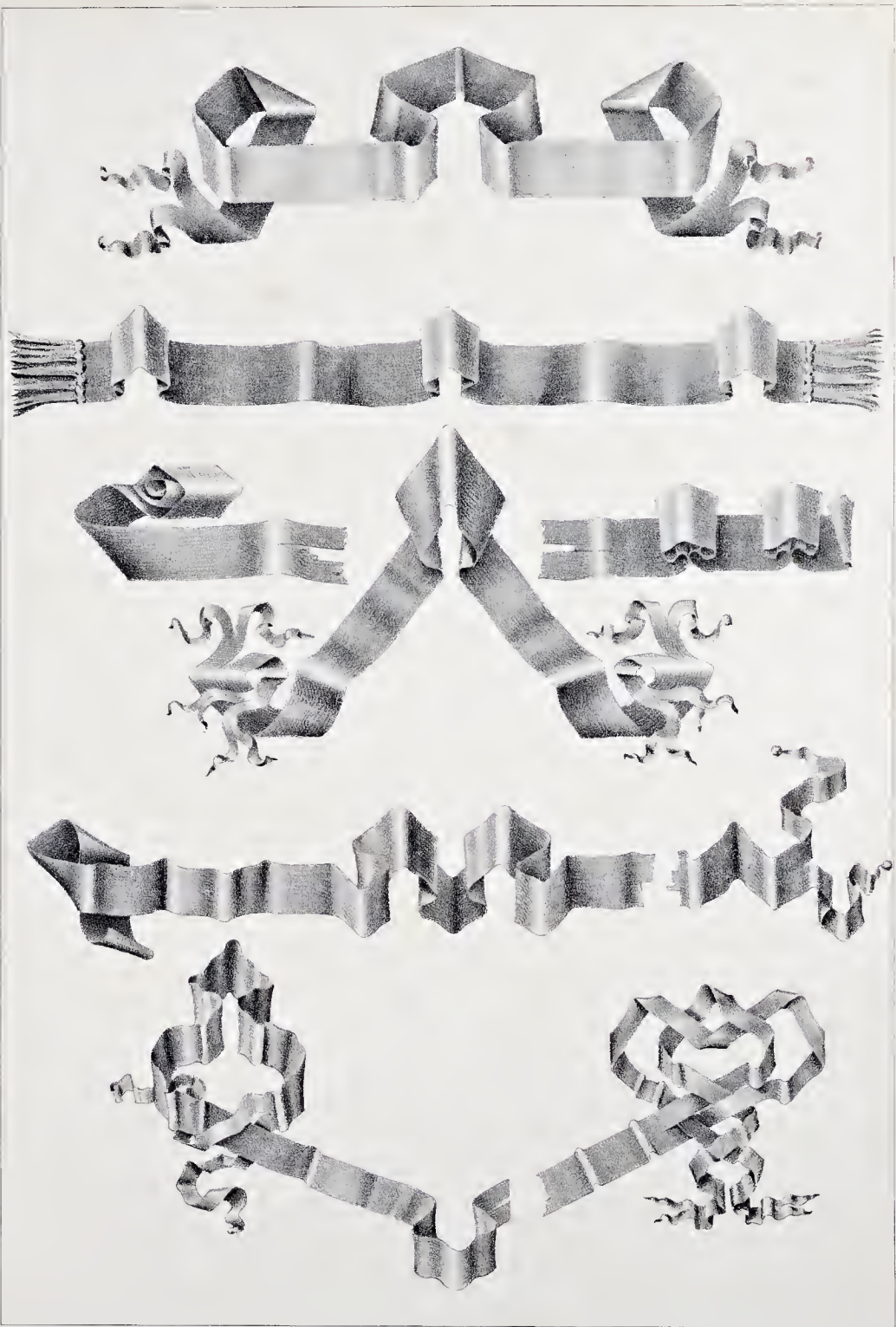
The single light window on this side
of the plate completes the design for
an entrance doorway

Scale $\frac{1}{4}$ of an Inch to 1 Foot

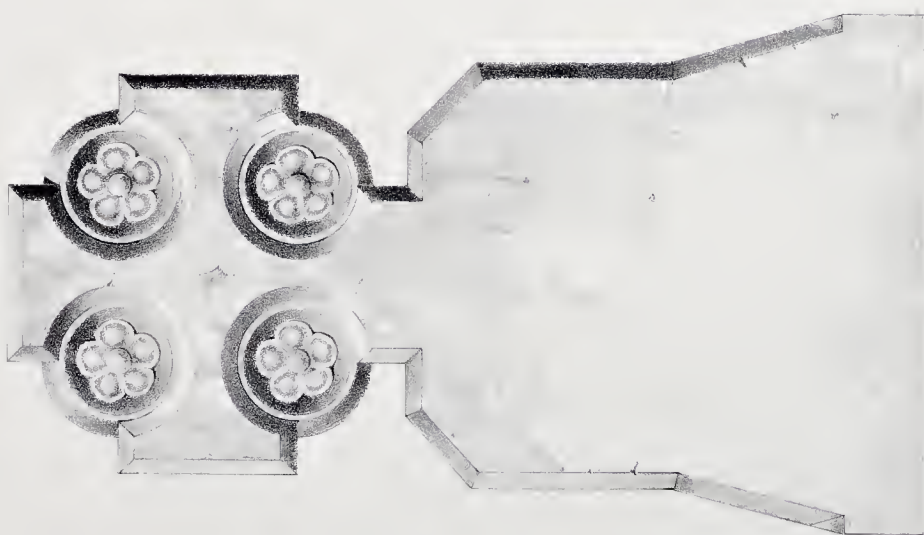
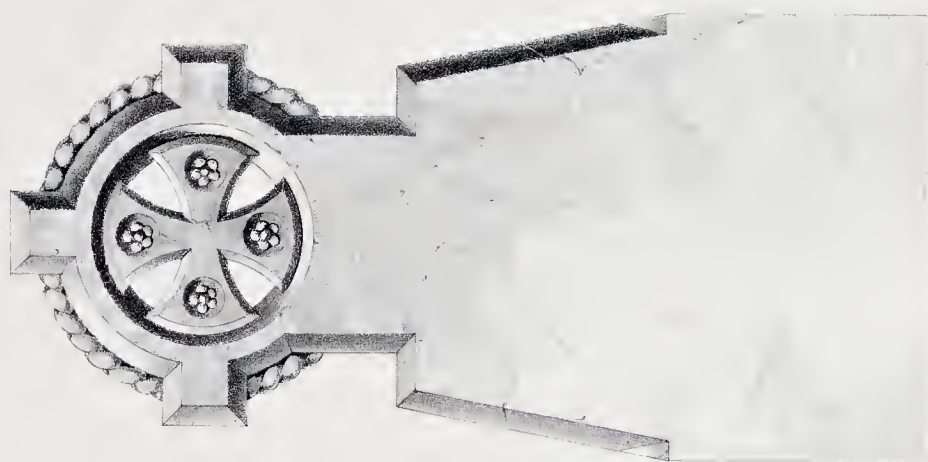




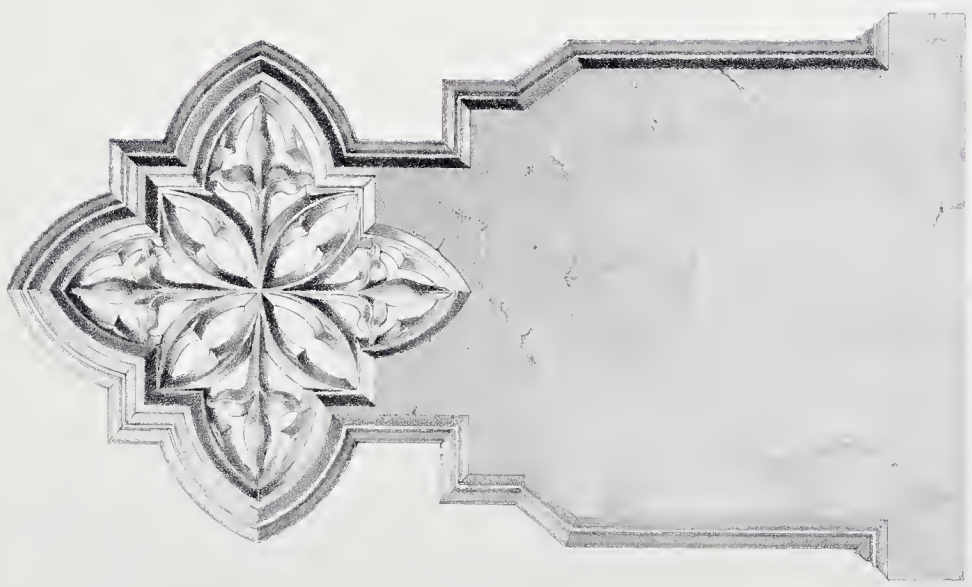




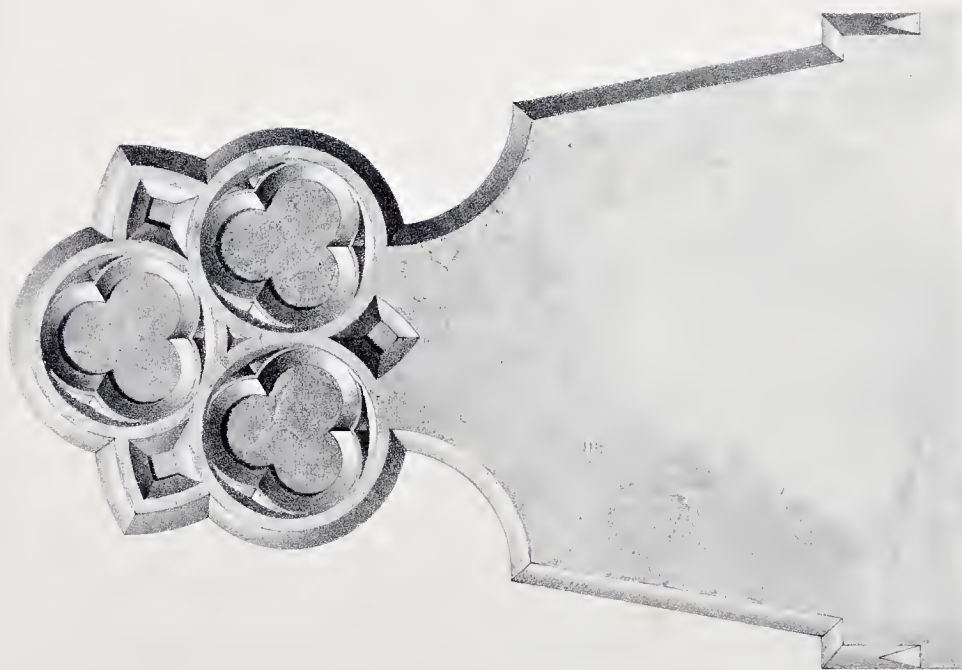
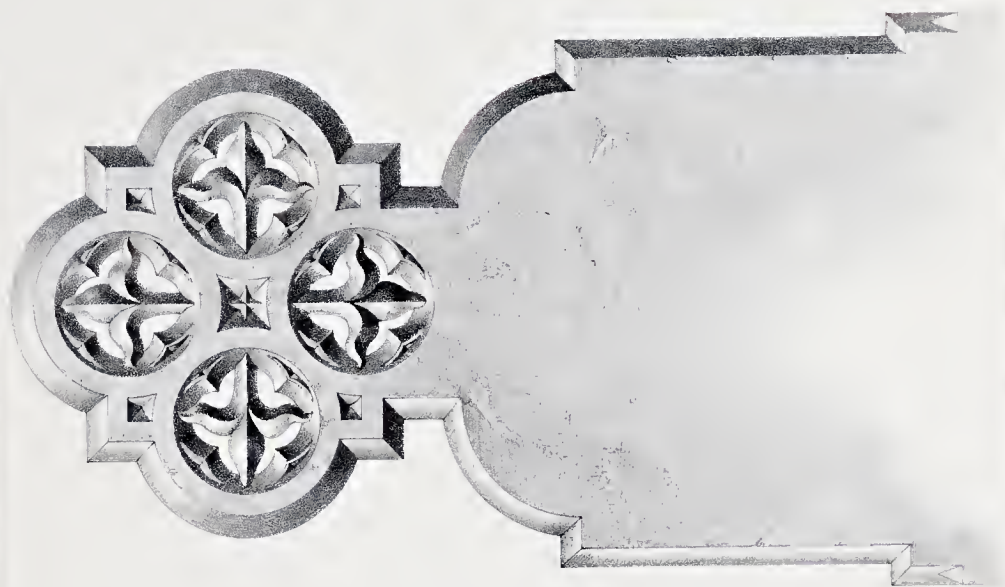


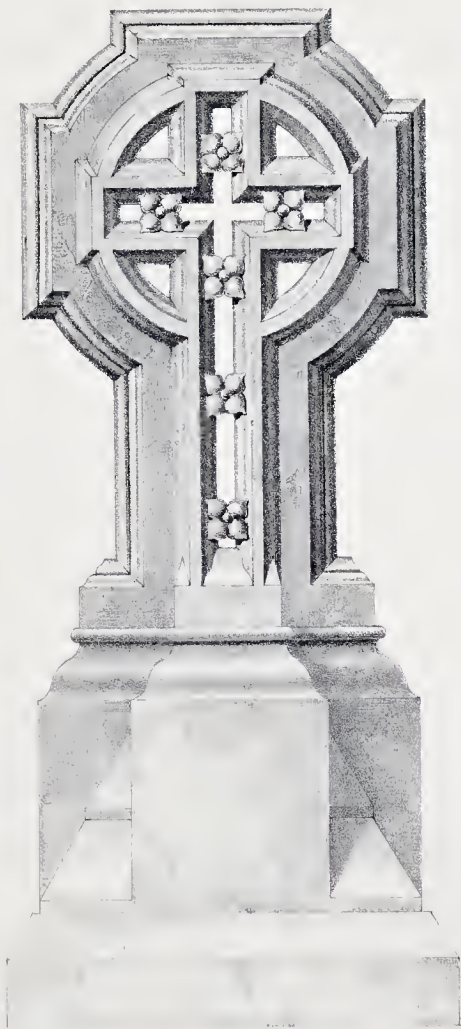


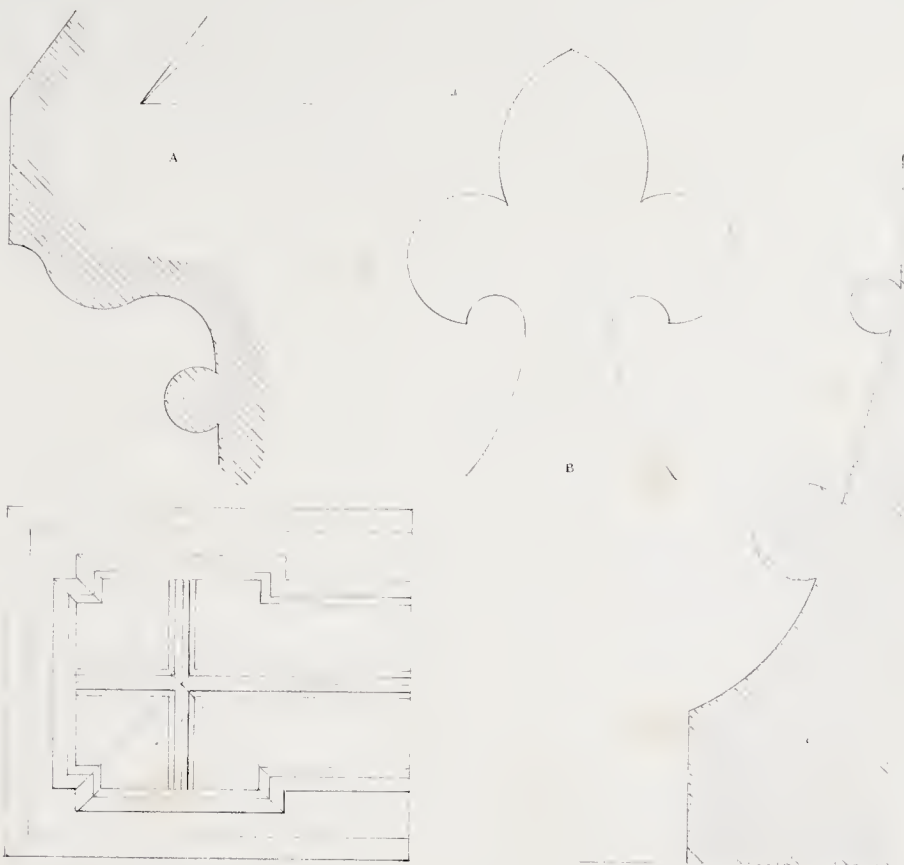
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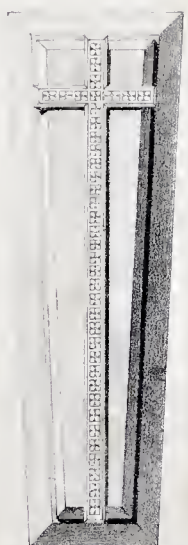
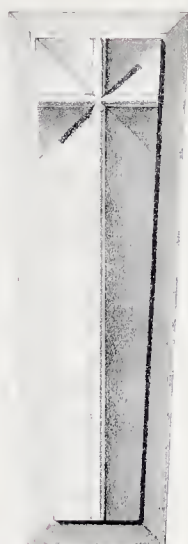
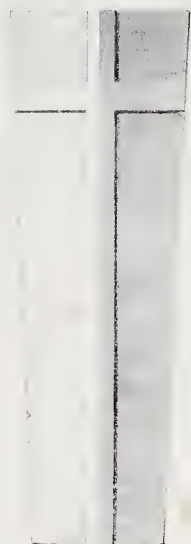


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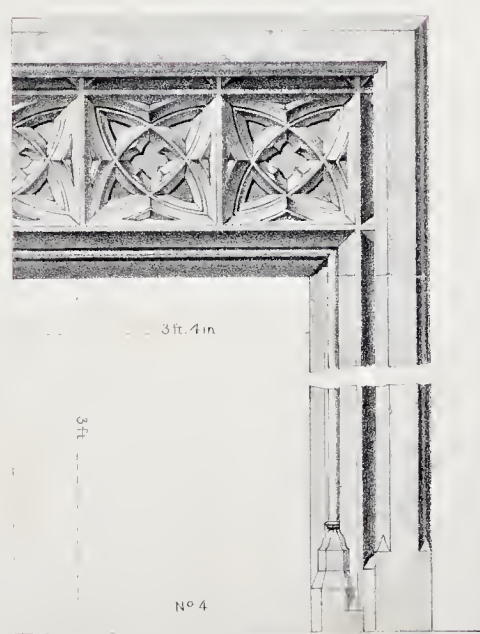
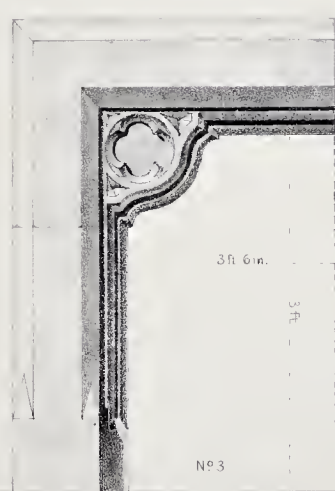
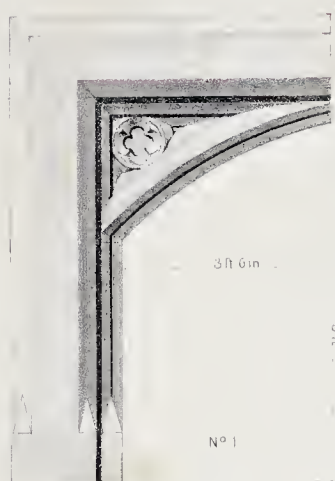
SECTION OF JAMB, AND VIEW OF BASE $\frac{1}{4}$ FULL SIZE





SECTION OF JAMB HALF SIZE .





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A

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158. 372. 373. 374.
H

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