



W. Kent, Temple of British Worthies (Tempio degli Inglesi Illustri), Stowe House, 1734



Kelso Abbey, 1830 ca.



Charles Hamilton, Padiglione gotico (probabilmente da un modello di Batty Langley), Painshill, ante 1761



Rosalba Carriera, Ritratto di Horace Walpole

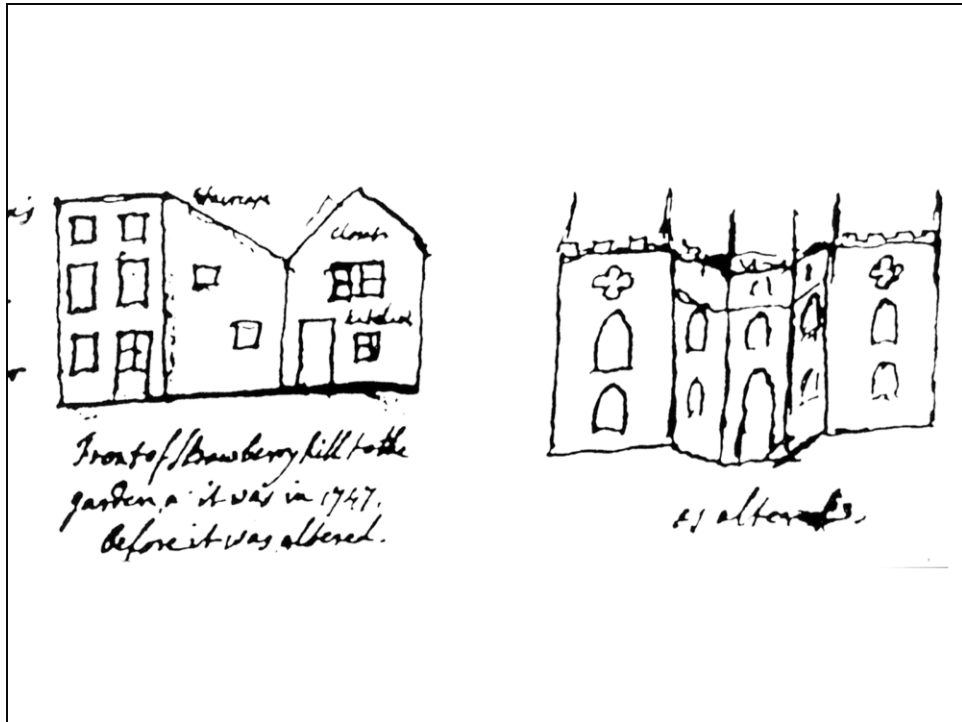




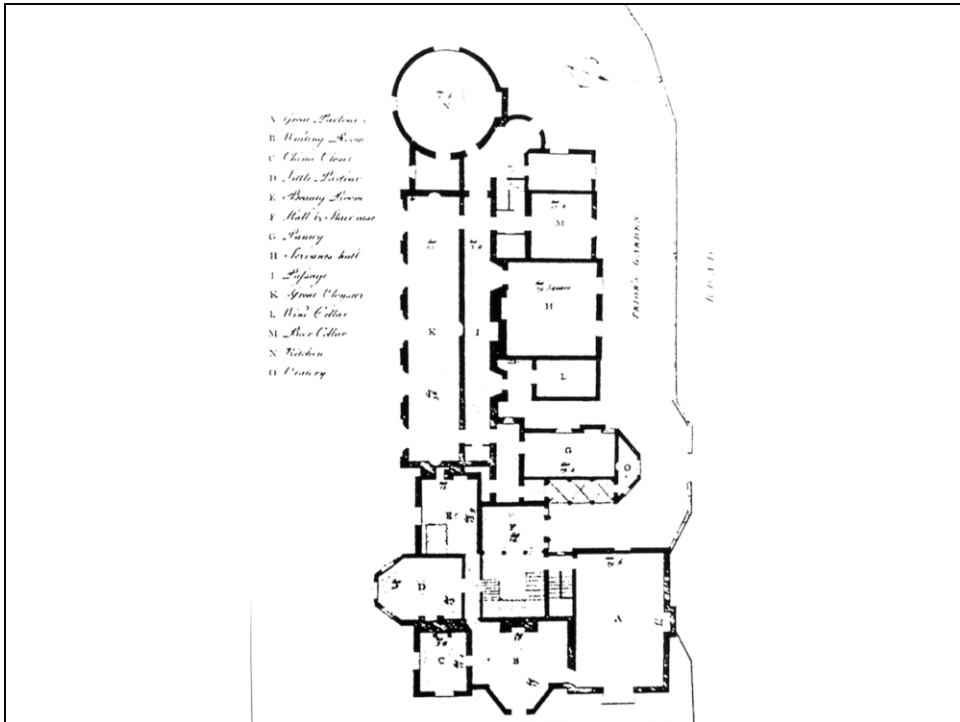
Scena con sfondo gotico, da H. Walpole, *The Castle of Otranto*, 1764



Horace Walpole, Richard Bentley e John Chute, Strawberry Hill, Middlesex (1747-1791)

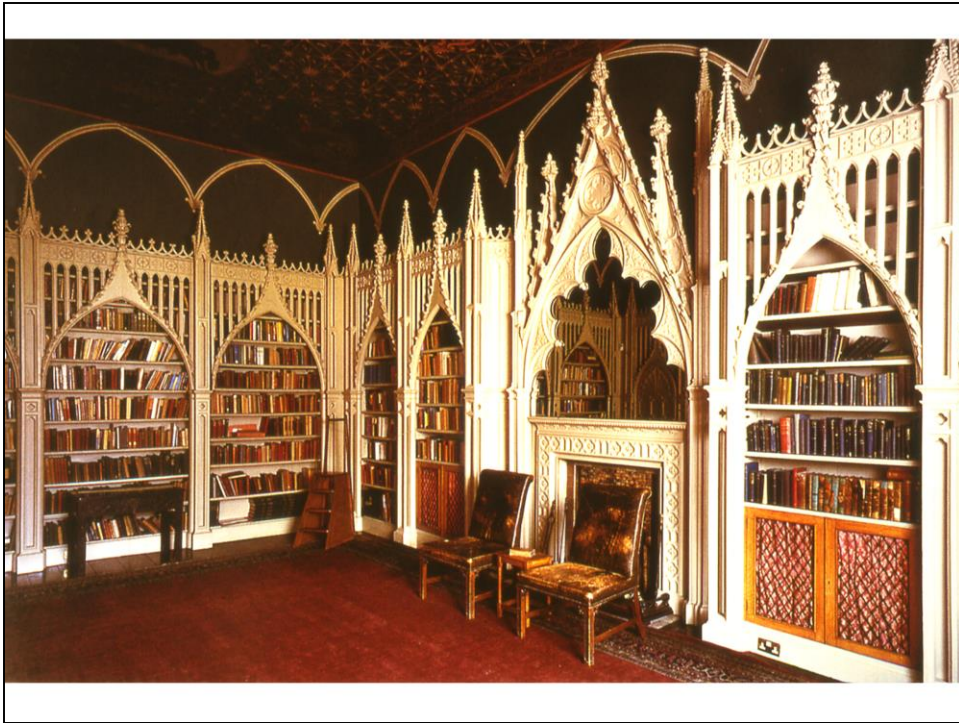


Horace Walpole, Schizzi preliminari per Strawberry Hill

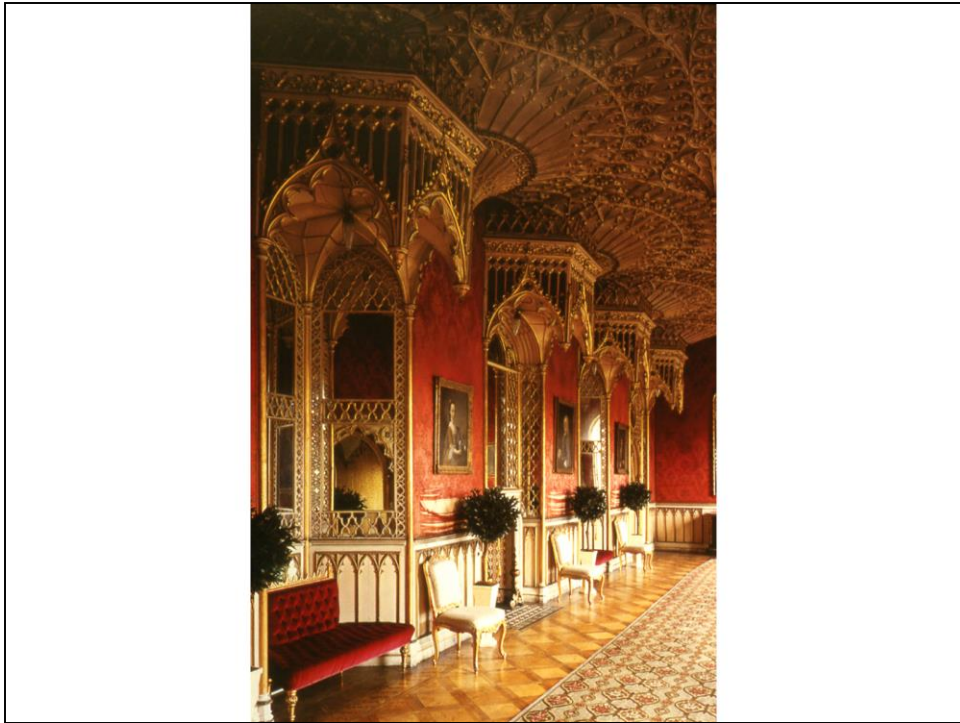


Horace Walpole, Richard Bentley e John Chute, Strawberry Hill, Middlesex (1747-1791)





Horace Walpole, Richard Bentley e John Chute, Strawberry Hill, Middlesex (1747-1791): la biblioteca



Horace Walpole, Richard Bentley e John Chute, Strawberry Hill, Middlesex (1747-1791): la galleria



James Wyatt, Fonthill Abbey, Wiltshire (1795-1807)

- Neogotico “pittoresco” (1740-1800 ca.)
- Neogotico dei *Commissioners* (1818-1824)
- Neogotico degli *Ecclesiologists* (1830-1850 ca.)  
→ Augustus Welby Pugin
- Neogotico vittoriano (1850-1900)  
→ John Ruskin, George Gilbert Scott, George Edmund Street, William Morris, Richard Norman Shaw



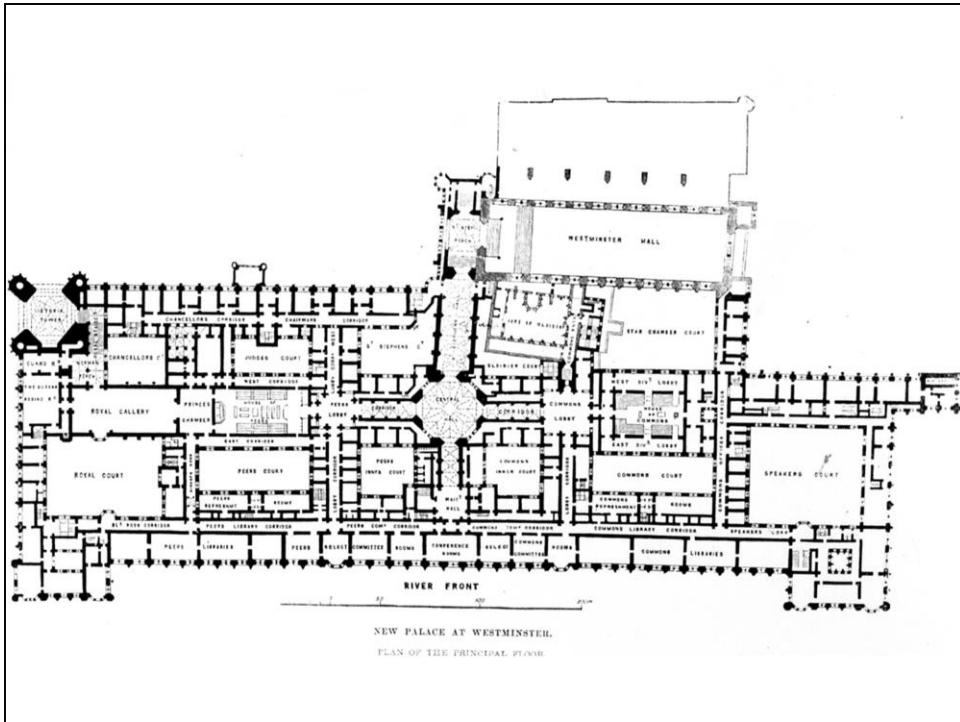
Joseph Mallord William Turner, *The Burning of the Houses of Lords and Commons*, 1835, Philadelphia Museum of Art



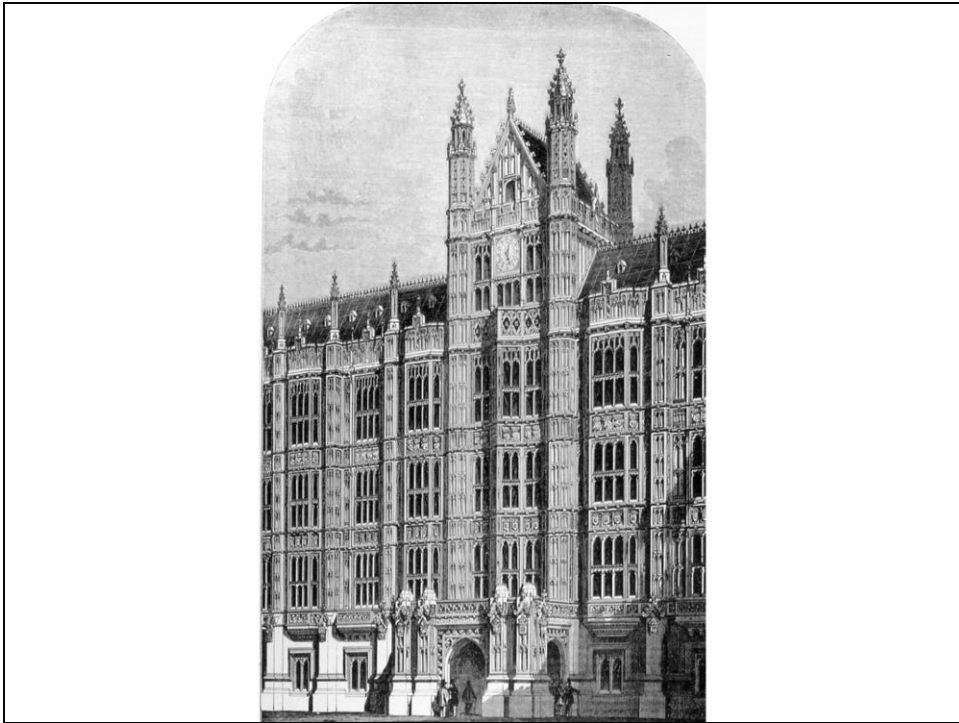


Charles Barry, Houses of Parliament, Londra (dal 1835)





Charles Barry, Houses of Parliament, Londra (dal 1835)



Charles Barry e A.W.N. Pugin, Houses of Parliament, Londra (dal 1835): The Peers' Entrance



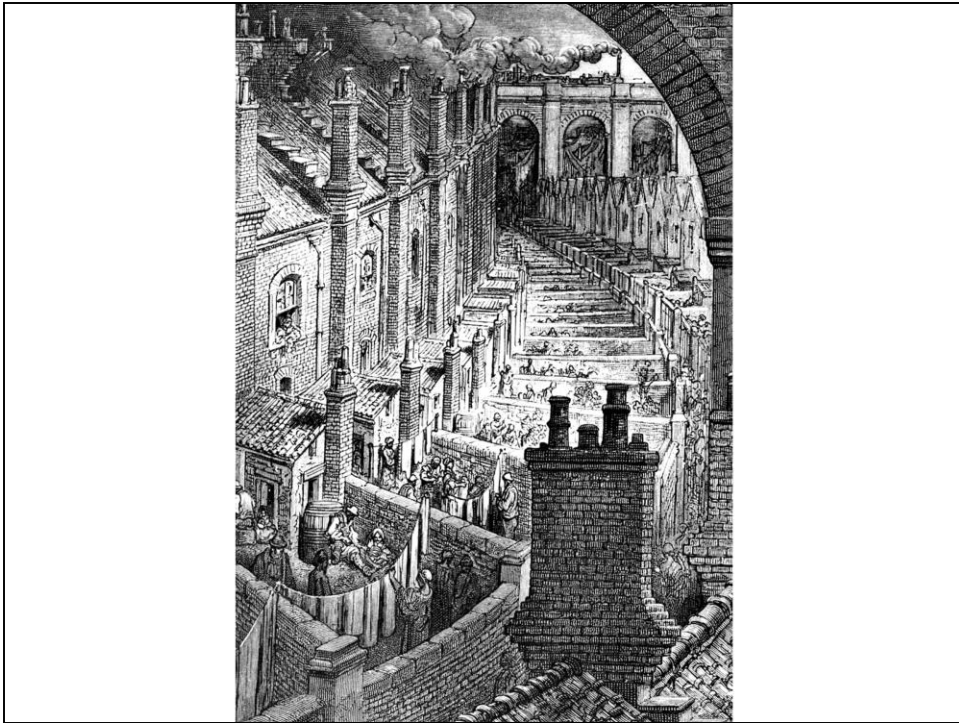
Charles Barry e A.W.N. Pugin, Houses of Parliament, Londra (dal 1835): The Royal Gallery



Charles Barry e A.W.N. Pugin, Houses of Parliament, Londra (dal 1835): la camera dei Lord



Ritratto di Augustus Welby Northmore Pugin

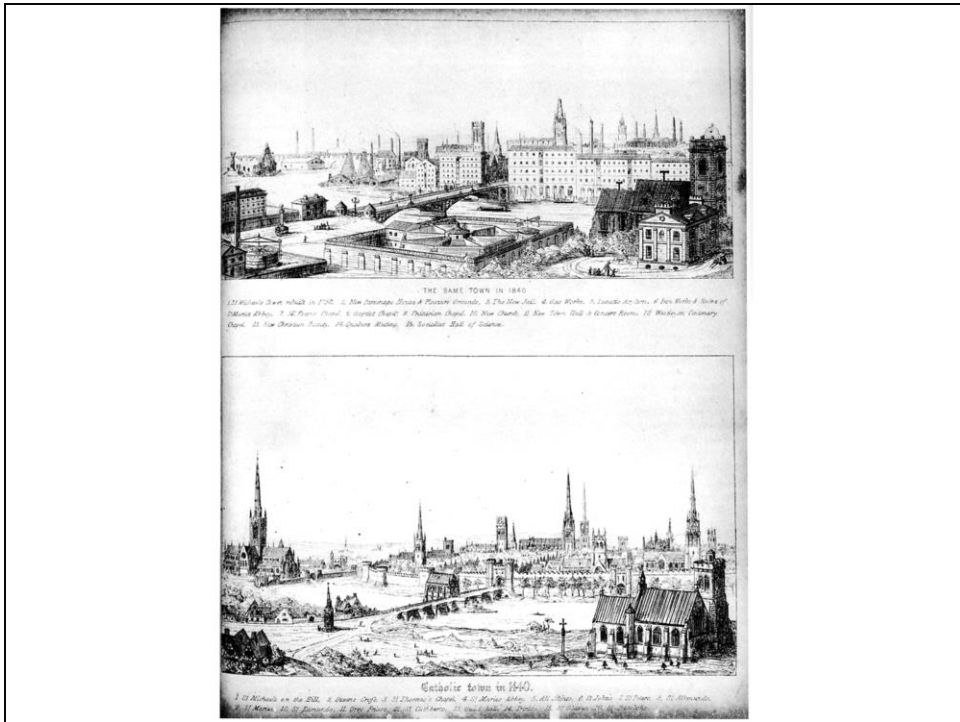


Gustav Doré, *Sopra Londra – in ferrovia*, 1872

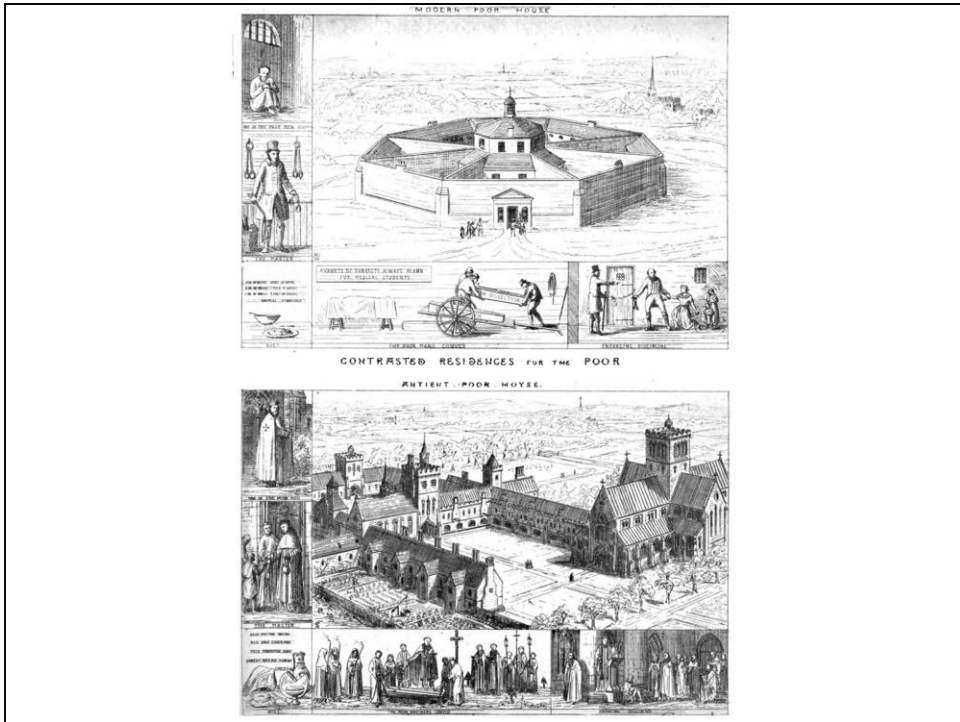




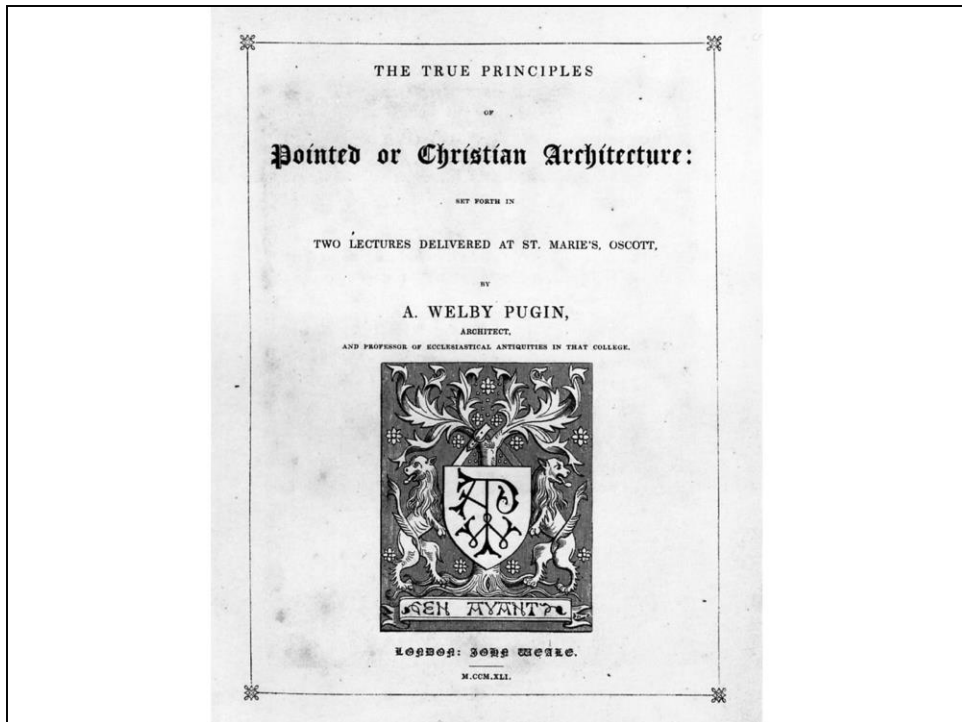
A.W. Pugin, *Contrasts: or a Parallel between the Noble Edifices of Middle Ages, and Corresponding Buildings of the Present Day, Showing the Present decay of Taste*, 1836, frontespizio



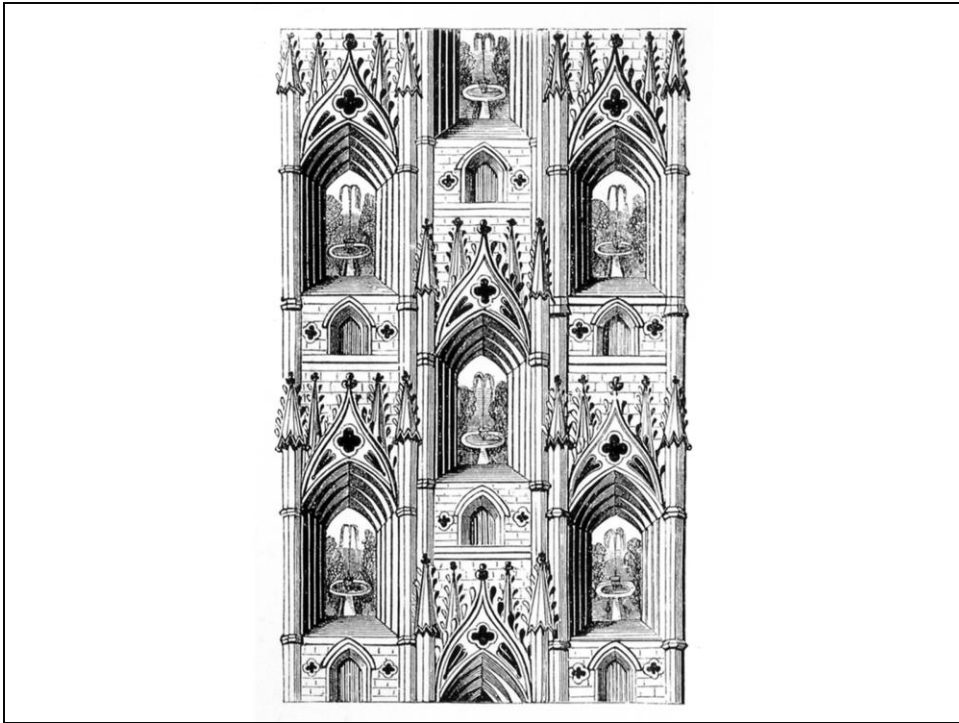
A.W. Pugin, Confronto tra la città medievale e quella moderna, da *Contrasts...*, 1836



A.W. Pugin, *Contrasted residences for the poor*, da *Contrasts...*, 1836



A.W. Pugin, Frontespizio di *The True Principles of Pointed or Christian Architecture*, 1841



A.W. Pugin, Carta da parati "gotica" con effetto illusionistico, da *The True Principles of Pointed or Christian Architecture*, 1841



Piastrelle francesi, XV sec., dalla collezione di A.N.W. Pugin (St Mary's College, Oscott)



Flock papers are admirable substitutes for the ancient hangings, but then they must consist of a pattern *without shadow*, with the forms relieved by the introduction of harmonious colours. Illuminated manuscripts of the thirteenth, fourteenth, and fifteenth centuries would furnish an immense number of exquisite designs for this purpose.

These observations will apply to modern carpets, the patterns of which are generally *shaded*. Nothing can be more ridiculous than an apparently *reversed groining* to walk upon, or highly relieved foliage and perforated tracery for the decoration of a floor.

The ancient paving tiles are quite consistent with their purpose, being merely ornamented with a pattern not produced by any apparent relief, but only by *contrast of colour*; and carpets should be treated in precisely the same manner. Turkey carpets, which are by far the handsomest now manufactured, have no shadow in their pattern, but merely an intricate combination of coloured intersections.



Ancient Pattern for a Flock Paper.

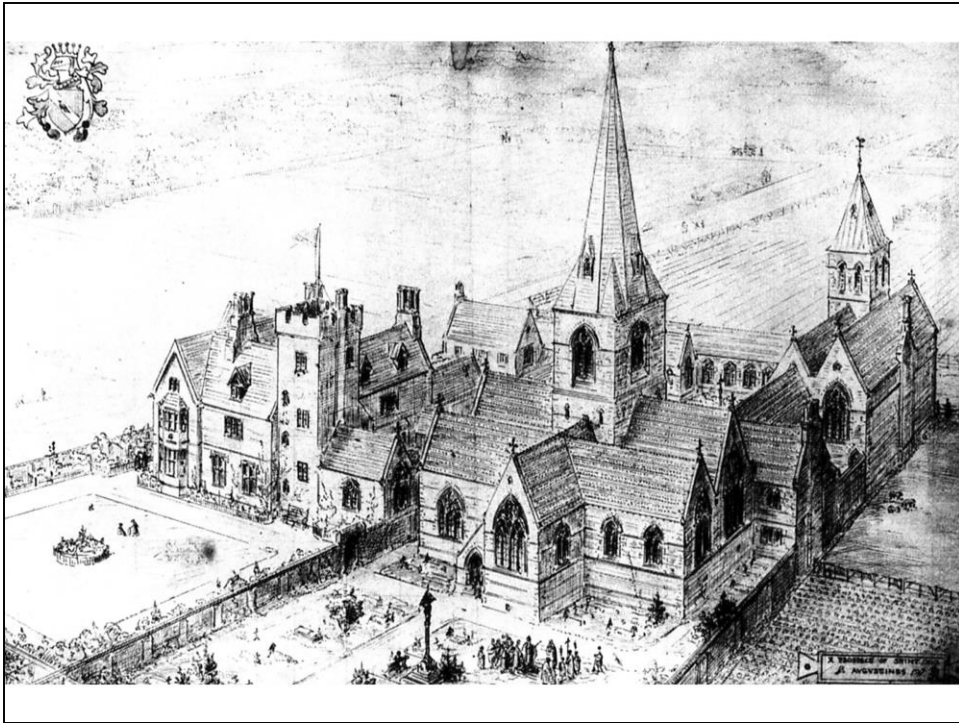


Patterns of Ancient Paving Tiles.

Da *The True Principles of Pointed Architecture*



A.W. Pugin, Carta da parati per le Houses of Parliament, Londra



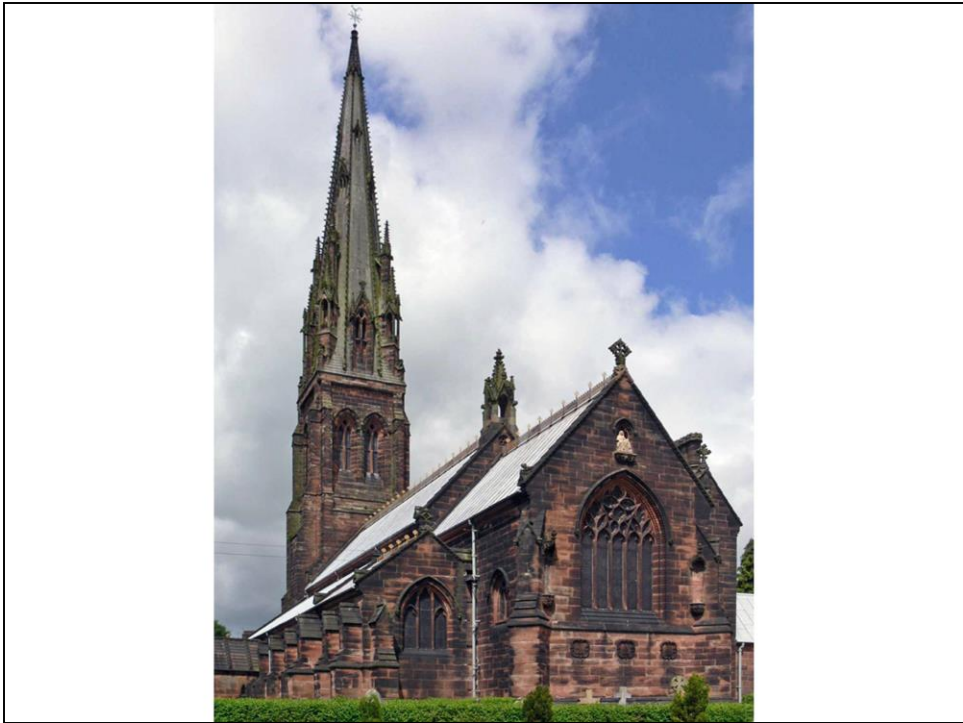
A.M.W. Pugin, The Grange, Ramsgate (1843-44)



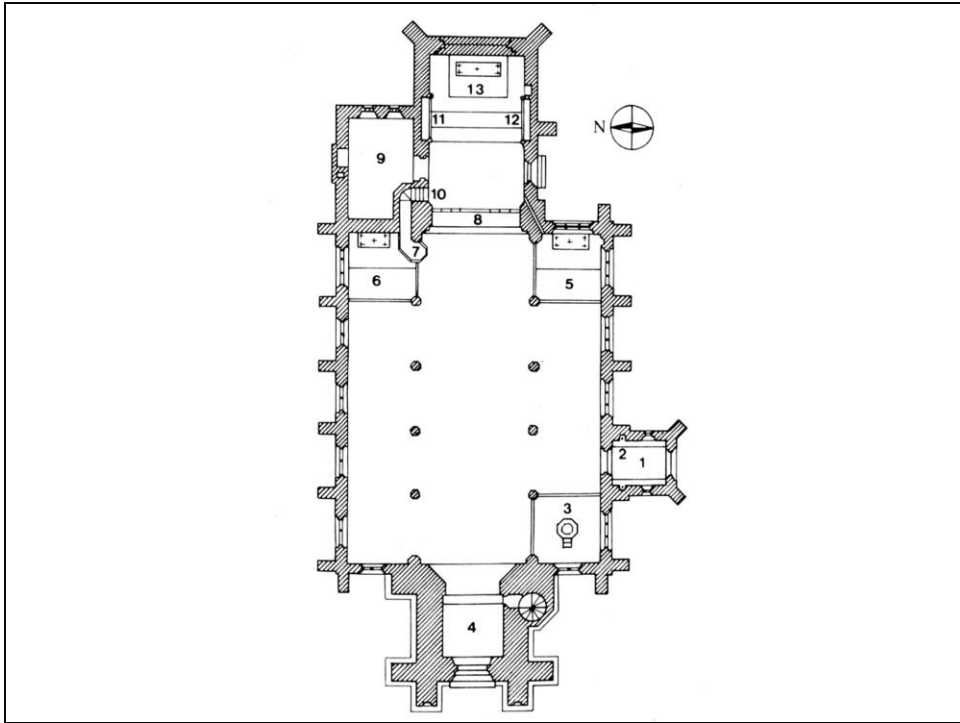
A.M.W. Pugin, The Grange, Ramsgate (1843-44)



A.M.W. Pugin, The Grange, Ramsgate (1843-44): pianta

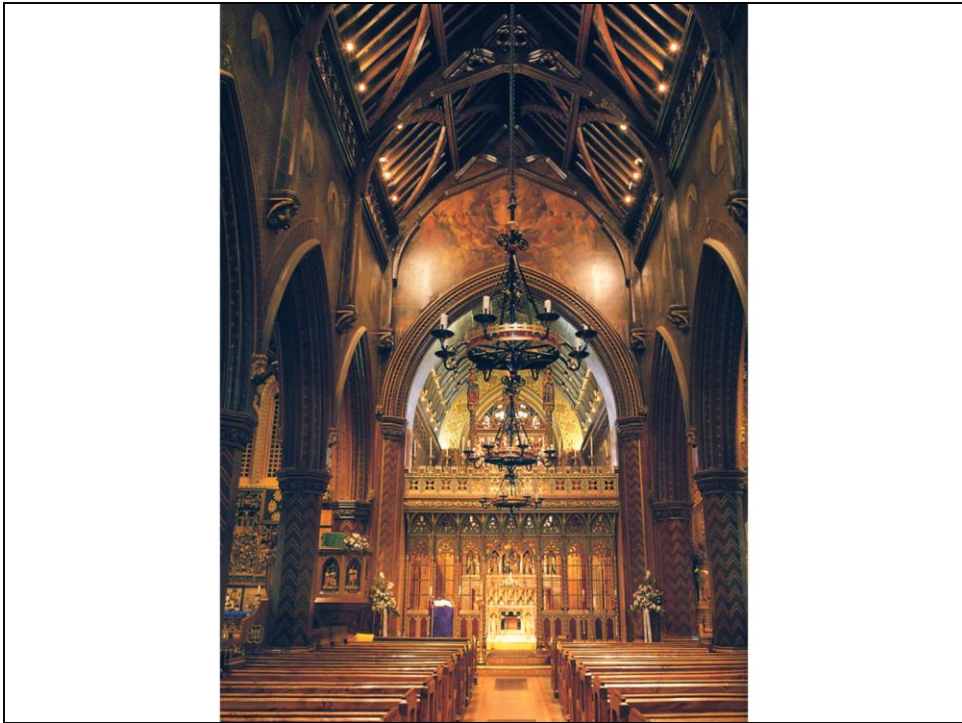


A.W. Pugin, St Giles', Cheadle (1841-46)

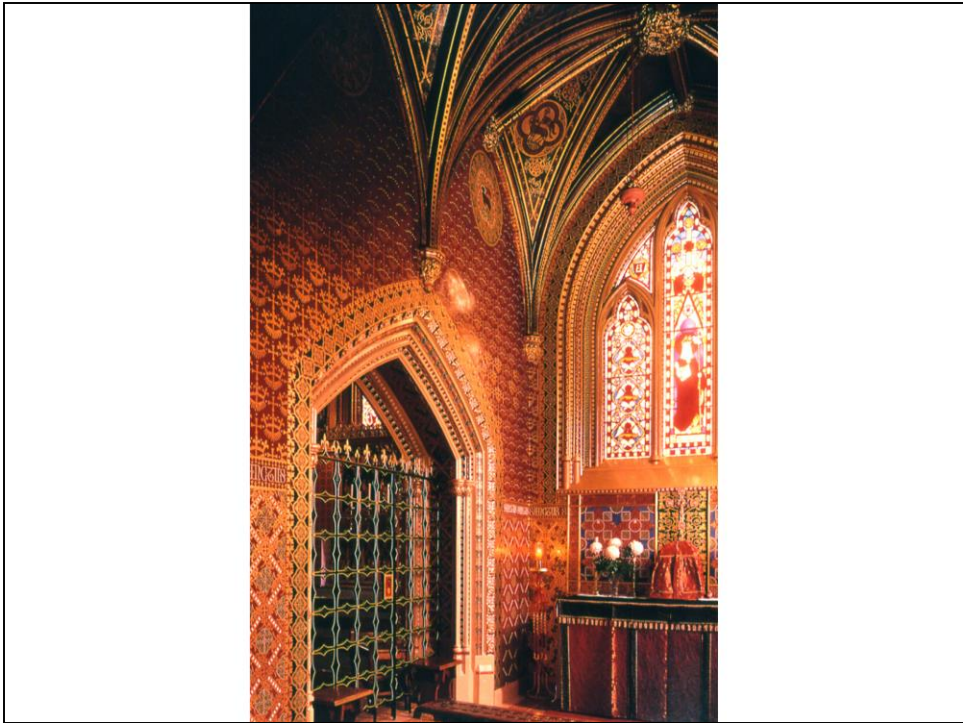


A.W. Pugin, St Giles's, Cheadle (1841-46): pianta





A.W. Pugin, St Giles's, Cheadle (1841-46)



A.W. Pugin, St Giles's, Cheadle (1841-46)