



Figure 3: Design no. XVI from George Truefitt, *Designs for country churches* (London: 1850).

*marble of the Middle Ages in Italy* (1855). Both works played an important role in generating interest in medieval examples of polychrome decoration and their adaptation in modern buildings. On a walking tour in the 1840s Mountfort had also visited the Bede House at Higham Ferrers in Northamptonshire, a well known English example of structural polychromy and, if his memory needed refreshing, detailed drawings were available in Dollman and Jobbins *Ancient domestic architecture*, the first volume of which was published in 1858.<sup>30</sup>

The interior of the Canterbury Provincial Council Chamber, completed in 1865, reveals how thoroughly Mountfort grasped the concept of High Victorian polychrome decoration without having seen any examples at first hand. The building also reveals the unexpected effects that could result from the transmission of architectural ideas through the print media. The Crystal Palace, designed by Joseph Paxton and erected in Hyde Park in London to house the Great Exhibition of 1851, was a subject of enormous public interest, and detailed accounts and extensive illustrations were published in both specialised architectural journals and more general publications such as the *Illustrated London news*. The Crystal Palace, a structural iron skeleton sheathed in glass, was hardly the sort of building to appeal to a committed Gothic