



본 강좌는 04 UK의 후원에 의해 독자들에게 제공되는 것입니다.

- 영국사랑 열린강좌 1회 : 포스트모더니즘의 전야, 예술과 사회
- 영국사랑 열린강좌 2회 : 축구게임의 법칙과 라파엘로 미술, 그리고 리버풀로 가는 스피릿 여행
- 영국사랑 열린강좌 2회 주제토론1 : 조화의 개념이 어떻게 변화해 왔는가?
- 영국사랑 열린강좌 2회 주제토론2 : 내가 생각하는 내 삶 속에서의 조화의 의미
- 영국사랑 열린강좌 3회 1강 : 모더니즘 전야, 왜 시대를 읽어야 하는가?
- 영국사랑 열린강좌 3회 2강 : 모더니즘, 어떻게 시대를 읽어야 할까?
- 영국사랑 열린강좌 3회 3강 : 포스트모더니즘, 지금은 어떤 시대인가?

- 영국사랑 열린강좌 4회 1강 : 몽크의 비명과 절규
- 영국사랑 열린강좌 4회 2강 : Tate Modern에서 102년만에 만난 몽크와 데미안

- 영국사랑 열린강좌 5회 1강 : 범죄드라마로 본 영국사회구조
- 영국사랑 열린강좌 5회 2강 : 영국사회로 본 한국사회구조

- 영국사랑 열린강좌 6회 1강 : 감동을 주기위한 조건은 무엇인가?
- 영국사랑 열린강좌 6회 2강 : 감동의 기술을 어떻게 적용할 것인가?

이상한 나라의 엘리스 영국 예술사 참고 교재

영국은 유럽과 전혀 다른 역사가 전개 됩니다.
 특히 미술사는 마치 이상한 엘리스의 나라처럼, 낯설게 전개 됩니다.
 이탈리아에서 전개된 르네상스는 사실 영국에선 일어나지 않습니다.

이탈리아에서 전성기 르네상스가 종말을 고하고 매너리즘이 시작될 때,
 영국의 최근 미술사가들은 자기네 미술을 르네상스라 이름했습니다.
 그러나 피렌체와 로마를 중심으로 전개된 르네상스와는 전혀 성격이 다른
 미술사조 입니다.

16세기에 유럽대륙을 점유한 것은 바로크 스타일 입니다.
 그러나 영국은 바로크 시대가 없고 전혀 다른 시대로 넘어갑니다.
 18세기 말에서 19세기 초에는 낭만주의 운동에 동참을 합니다만,
 다시 1848년 이상한 친구들(로열 아카데미 출신 화가)이 나타나 '
 라파엘' 이전으로 돌아가자고 선언하며,
 역사를 뒤로 후퇴시킨 일이 일어납니다.

뿐만 아니라 1851년 세계 박람회 성격을 띤 '대 전시회'를 크리스탈 팰레스에서
 개최를 합니다만. 프랑스의 대박람회와 달리 실패를 하고 맙니다.
 여기서 다시 두 번째 문화전쟁에서 패배하는 계기를 마련합니다.

이 강의는 영국인이 누구인가를 문화사로 이해하고
 이때부터 시작된 문화사 쟁탈전을 이해하는 강좌입니다.
 12월 21일(금)요일 테이트 브리튼 갤러리에서 실시하는 강좌
 <라파엘 전파가 거부한 터너의 작품세계>와 이어지는 강좌입니다.

- 장소/ 빅토리아 앨버트 뮤지엄 시간/ 12월 19일 오후 3시
- 강연 내용/ 1. 유럽의 르네상스와 매너리즘 그리고 영국의 르네상스 미술
 2. 르네상스 이후 전개된 영국 장식 미술사



- 3. 영국 미술사의 두 실패적 전개
- 4. 라파엘 전파와 대전시회(The Great Exhibition)의 두 마인드와 영국인

2012년 12월 19일까지 500여분을 만났습니다, 그 만남은

2012년 열린 강좌를 공식적으로 26회, 비공식적인 강좌까지 29회를 열며 약 500여분의 많은 분들을 만났습니다. 금년의 목표는 500여 분을 만나는 것인데 무리 없이 달성할 것 입니다.

26회의 강좌는 다양한 주제 (미술, 드라마, 문화시장, 패션, 디자인, 광고, 역사, 문화사 등)와 다양한 접근(콘텐츠로 접근하기, 비교 사회학으로 접근하기, 문화사적 접근, 미학적 접근, 역사적 접근, 심리학적 접근)등으로 여러 가능성을 여러분들께 제시해 주었습니다.

참여하신분도 박사학위를 받은 전문인력부터 학생 주부까지 만나뵐 수 있었습니다. 사실, 한가지 주제도 아니고 다양한 주제와 콘텐츠로 9개월 간 23회의 시민들을 위한 강좌를 한다는 것은 쉬운 일이 아닙니다. 준비하는 시간도 만만치 않거니와 장소선정, 섭외, 홍보, 강의 받으실 분에게 초대하고 연락하기 등을 저 혼자서 모두 하기 때문입니다.

이런 번거러움 속에서도 열린강좌를 하는 목적은, 세 가지의 만남을 위한 것입니다.

첫번째의 만남은 참여하신 분들에게,
자기 자신하고의 만남의 기회를 주고 그 통로를 열어드리는 것입니다.
즉 영국사회에 대한 이해를 통해 한국 사회를 이해하고
그 사회 속에 속한 자신을 만나게 해주는 것입니다. 자기를 모르면 자기가 뭘하는지도
알 수 없고 자신의 일에도 확신과 신념을 가질 수 없습니다.

두번째의 만남은 자기를 만난 사람에게 열린 사회와 만나게 해주는 것입니다.
사회는 한 마리의 생명체와 같이 항상 변덕스럽게 진행합니다.
그 변화를 직시하며 열려있는 사회를 통찰해 그 사회와 진정으로 만나,
꿈만 꾸는 식물이 아니라 그 사회속으로 들어가게 해,
그 사회를 움직이는 사람으로 참여의 가능성을 넓혀주는 만남입니다.

세번째의 만남은 마지막으로 열린 사람과 열린 사람이 만나게 해주는 것입니다.
사람은 혼자서는 아무 것도 할 수 없습니다.
사람과 사람이 만나 문화를 만들고 역사를 만드는 것입니다.
21세기 새로운 시대의 문화와 역사의 주역이 될 가능성이 있는 젊은이들을 만나
그들을 전방위적으로 교육시키고 새로운 시각을 열게 하는 것이 제 마지막 목적입니다.
스스로 자신이 그런 인재라고 생각하나 방법과 절차를 모른다는 생각하시는 분들의 참여를
전 기다리고 있습니다.

결국 전 사람을 찾고 사람을 만나기 위해서 이렇게 분주하게 열린 강좌를 열게 된 것입니다.



<2012년, 10월 초까지 런던시인의 문화학교 열린 강좌들입니다>

- 26회) 12월 19일; 이상한 나라의 엘리스 영국 예술사
- 25회) 11월 22일: 21세기 엘리트로 꼭 갖추어야 할 두 키 워드는 무엇일까요?
- 24회) 10월 26일; 현대문화사 강좌/ 유럽과 미국의 문화사 쟁탈전
- 23회) 10월 5일; 한국 사회를 진단하기 위한 <영국 사회읽기> 강좌 2번째 강좌/
영국사회로 본 한국 사회구조
- 22회) 9월 28일; 사회문화강좌, 범죄 드라마로 분석한 영국사회
- 21) 9월 4일; 에게문명과 아마르나 문명

- 20) 8월 28일, 2차 <몽크와 데미안 허스트의 102년 만의 만남> 강의
- 19) 8월 17; 덜위치 갤러리, 네덜란드 미술과 17세기 프랑스의 고전주의
- 18) 8월 4일; 문화예술강좌/ 고딕-르네상스의 하이브리드 예술
- 17) 7월 22일; 문화강좌/Sex & Sexy, Fashion & Passion, Money & Desire
- 16) 7월 20일; 현대미술 강좌/<몽크와 데미안 허스트의 102년 만의 만남>
- 15) 6월 29일; 모더니즘과 포스트모더니즘의 종말, 그리고 오늘
- 14) 5월 30일; 20세기 문화사 강좌/ 3개의 패러다임
- 13) 5월 12일; 문화기행 강좌/ 리버풀 시티에서 만나는 빅토리안 건축
- 12) 3월 30일; 현대미술과 페미니즘/ 야요이 쿠사마
- 11) 3월 29일; 주영 한국 대사관(런던)에서 강연회.

- 10) 3월 22일; 문화산업 종사자를 위한 특강/ 21세기 초두를 이끌 문화, 환상주의 (FANTASISM)
- 9) 2월 28일; 현대미술강좌/ 피카소와 영국의 모더니즘 2차 강좌
- 8) 2월 16일; 현대미술강좌/ 피카소와 영국의 모더니즘
- 7) 2월 15일; 미술사 강좌/ 바르비종파가 바꾼 세상의 풍경들
- 6) 2월 9일; 창조산업 종사자를 위한 교양강좌/ 여자란 무엇인가?
- 5) 2월 2일: 창조산업 종사자를 위한 2차 강좌/ 미술품의 가격은 어떻게 정하는가?
- 4) 1월 21일; 문화와 사회 현상강좌/ 이미지로 읽는 오늘의 사회
- 3) 1월 19일; 창조산업 강좌/감동의 기술, 감동을 시켜야 뜬다!
- 2) 1월 7일; 현대미술강좌/게르하르트 리히터와 포스트모더니즘 미술의 전개
- 1) 1월 6일/ 문화예술강좌/미술품의 가격은 어떻게 결정되는가?



2부 영국미술사 참조교재

Style Guide: Renaissance



Armchair, unknown maker, about 1540. Museum no. W.59-1950

The Renaissance style was inspired by the art and architecture of ancient Rome. It originated in Italy in the 14th century and gradually spread across the whole of Europe. The new styles of decoration came to England in the 16th century. Engraved books of Renaissance motifs provided an important source for English designers. Foreign artists and artisans working in London were also influential in introducing the style.



Characteristics

The Grottesque

The Grottesque was a style of decoration based on ancient Roman wall paintings discovered in Italy in the late 15th century. It featured a combination of scrolling plants, figures, fantastic creatures, masks and vases.

Strapwork

Strapwork resembles flat strips of leather, bent to suggest bold, three-dimensional shapes. It appeared frequently in English design in the 16th century. Strapwork was often used to frame other motifs or architectural features.

Moresque

The Moresque was a type of decoration associated with the Moors of North Africa and Spain. The interlacing patterns of stems, leaves and tendrils were a common characteristic of Renaissance design.

Figures in Roundels

Busts of men and women depicted within a circle, known as a roundel, were a popular feature of the Renaissance style. They were often shown in profile. This decorative motif originated on ancient Roman coins.

Mythological stories

The arrival of Renaissance culture in England created a renewed interest in the stories and characters of Classical mythology. These were often shown in prints and paintings and used as motifs on objects.



People

Henry VIII (1491 - 1547)



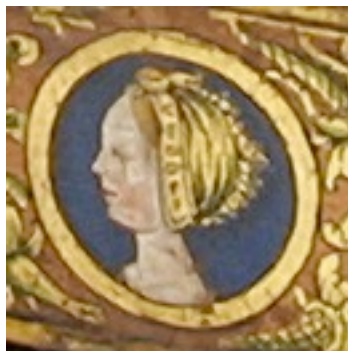
Henry VIII became king in 1509. He was a great patron of the arts and his court was one of the richest and most magnificent in Europe, rivalling those of other monarchs. Many of the luxury objects made for Henry and his court show the influence of new ideas from Renaissance Europe. The king also employed many foreign artists for the building and decoration of more than 50 royal palaces. Henry VIII used the splendour of his court to demonstrate his power.

Sebastano Serlio (1475 - 1554)

Sebastiano Serlio was an Italian architect, painter and theorist. He wrote one of the most influential series of architectural books of the Renaissance. The books, published from 1537, recorded the buildings of antiquity and promoted the Classical style for exteriors and interior features such as ceilings and fireplaces. The bold illustrations meant that Serlio's volumes could easily be used as pattern books by artisans working across Europe. In England they had an enormous influence on a wide range of architects and designers.

Jan Vredeman de Vries (1527 - 1604)

Jan Vredeman de Vries was a Flemish designer, architect and painter. His work became widely known in Europe through published engravings. His architectural designs had a great influence on the buildings and urban planning of northern Europe. He also produced numerous exuberant designs for Renaissance-style ornament. These provided a vast repertoire of motifs for designers working in many media. In England Vredeman de Vries' strapwork designs were used for doorways, decorative panels, overmantles and gables.



Buildings and Interiors

Hampton Court Palace, Surrey

Hampton Court was one of Henry VIII's favourite palaces and he spent a great deal of money on it. The palace was constructed in a traditional style, but many of the details reveal the influence of the new Renaissance ornament. The Great Hall, one of the magnificent public rooms still in existence, has a splendid hammerbeam ceiling



incorporating the royal arms with rich Grotesque decoration.

Kirby Hall, Northamptonshire

Kirby Hall was built between 1570 and 1575 for Sir Humphrey Stafford. He was a fairly minor figure at the court of Queen Elizabeth I, but his house was very grand. It was one of the first buildings in England to employ Renaissance principles of Classical architecture. This is seen in the symmetry of the plan and in the decoration. The richly decorated porch features two of the Classical orders: the Ionic with its distinctive scrolling capitals on the ground storey and the elaborate Corinthian above. Kirby Hall was altered and enlarged in the 17th century.

Wollaton Hall, Nottinghamshire

Wollaton Hall, designed by Robert Symthson, is one of the great houses of Elizabethan England. It was built in the 1580s for Sir Francis Willoughby, who had made his money in coal. Both the exterior and interior of the house are richly decorated with Renaissance motifs. The plan, with its central hall and chamber above, was taken from one of Serlio's books on architecture. To this Symthson added a mass of other details. Many of these, such as the strapwork gables, are inspired by the work of Vredeman de Vries.

Style Guide: Jacobean





Sir Paul Pindar's House, unknown architect, 1600. Museum no. 846 to M-1890

The reign of James I of England (VI of Scotland) is known as the Jacobean period. Printed sources of designs and motifs from Europe were plentiful and imports from as far away as Asia fired the imagination of designers. Luxury goods were rich in design and extravagant in material, while court architecture reflected a move towards a new, more restrained Classical style.

Characteristics

Three-dimensional effects

The Jacobean style was noted for the three-dimensional fullness of design. Wood was deeply carved and silver strongly modelled. Particular elements were accentuated, such as table legs and banister posts, which became very bulbous.

Exotic materials

In the Jacobean period direct trade between Britain and Asia was established. Exotic materials such as mother-of-pearl were brought to England and used to embellish objects. Designers also imitated Asian lacquer by painting wood black

Rich colours

The exuberance of the Jacobean style is reflected in the rich colours used. This is particularly seen in textiles and clothing. Furniture was also brightly painted although often only small traces of these colours remain today.

Marine motifs

Marine motifs were very popular in the Jacobean period. These were seen particularly on silver. Objects were shaped like mermaids or giant shells and decorated with waves, dolphins and sea-horses.

Luxurious clothes

Luxurious clothes and accessories were essential items for the wealthy and powerful members of Jacobean society. Both men and women wore richly embroidered and trimmed garments.

Heraldry

Royal and family coats of arms were important symbols of loyalty and status in the Jacobean period. They were often incorporated into designs



Style Guide: Restoration



Charles II portrait bust, Honor Pelle, 1684. Museum no. 239-1881

In 1649 Charles I was executed. During the period 1649 to 1660, England was a Republic governed by Oliver Cromwell, the Lord Protector. The restoration of Charles I's son, Charles II, to the throne in 1660 ushered in a period of great opulence in English art, architecture and design. Charles II and his followers had spent the years of exile in France and The Netherlands and on their return brought with them a taste for the latest European styles. Foreign-trained artists and craftspeople working in England also used flamboyant forms and rich materials.

Characteristics

Curving forms

Flowing, curvaceous forms were characteristic of the Restoration style. Elaborate carving and high-relief decoration created a sense of movement that was gracefully contained within the symmetry of the overall design.

Rich finishes



Ornate, rich finishes were very popular. Gold and silver was used to embellish wood and leather panels.

Spiral columns

In the mid-17th century a new technique of producing spirally twisted forms by turning the wood on a lathe was developed. This was used to create supports for furniture and architectural woodwork.

Natural motifs

Fruit, flowers and leaves had long been used to decorate objects. In the 17th century, however, a growing interest in botany led to the creation of increasingly realistic natural motifs.

Acanthus leaves

The acanthus leaf is a motif that features in many styles. Its scrolling growth made it particularly popular in the Restoration period. The leaves were used as a band of decoration around objects, as architectural features or to create flowing, ornamental forms.



People

Charles II (1630 - 1685)

As heir to the throne, Charles II spent 12 years in exile in Europe where he was able to absorb new developments in Continental style. On his restoration in 1660 he set about refurbishing his royal palaces, particularly Windsor Castle. Charles valued the arts as a way to assert the renewed power of the Stuart dynasty. He actively encouraged foreign artists and craftspeople to come to England and was a great supporter of the architects Christopher Wren and Hugh May. The king's patronage ensured that the new Restoration style flourished

Sir Christopher Wren (1632 - 1723)



Sir Christopher Wren is one of the most famous architects in British history. He was also a renowned scientist and mathematician and it was his study of structure and geometry that led to an interest in architecture. In 1665 Wren travelled to Paris where he was able to study the new, sophisticated styles of Classical architecture that were developing in Europe. His big opportunity came after the Fire of London of 1666 when he was appointed to rebuilt numerous city churches including St Paul's Cathedral. The dramatic buildings Wren created transformed the London skyline.

John Evelyn (1620 - 1706)

John Evelyn was a diarist, writer and collector. Between 1643 and 1652 he travelled extensively in France and Italy. He stayed in all the major cities, studying languages, art, antiquities and gardening. After the Restoration he served Charles II and James II and wrote a number of books. He was an avid collector, particularly of prints and medals, but his most famous possession was a cabinet adorned with hardstone panels and bronze plaques. Evelyn's diaries, not published until the early 19th century, give a great insight into the Restoration period.



Buildings and Interiors

Squerryes Court, Kent

Squerryes Court in Westerham, Kent, was built in 1680 by Sir Nicholas Crisp. It is not as opulent as many of the houses built for the nobility, but is typical of the kind of manor house that developed in the Restoration period. The relatively simple, yet refined style was influenced by Dutch architecture. Squerryes Court is a perfectly symmetrical building, two storeys high with an attic in the roof. Constructed of brick, it has a classical pediment and columned portico.

The Royal Chapel, Windsor

On his restoration Charles II set about remodelling Windsor Castle in a style that would match the magnificence of the palaces he had seen in Europe. The architect Hugh May



was responsible for the designs of the new State Rooms which were created between 1675 and 1685. The Royal Chapel was one of most spectacular Restoration interiors in the country. The elaborate colonnade, ornate twisted columns and vast floral swags framed scenes of Christ's miracles and the Last Supper by the Italian painter Antonio Verrio. Above, a cloud-filled ceiling showed the Resurrection. The interior of the Royal Chapel was destroyed in the course of the remodelling of Windsor that took place in the early 19th century.

The Queen's Closet, Ham House

Ham House, in Richmond near London, is one of the most perfectly preserved 17th-century houses in Britain. It was built in 1610 by Sir Thomas Vavasor, but was enlarged and refurbished in the 1670s by the Duke and Duchess of Lauderdale. John Evelyn described the sumptuous interior as being 'furnished like a Great Prince's'. The Queen's Closet has ornate gilt carving and walls hung with rich brocaded satin. The scrolling leaves and flowers that decorate the fireplace surround are executed in scagliola, a type of imitation stone.

Related Style

Baroque 1685-1725

Style Guide: Baroque



Wall bracket, unknown maker, 1695-1710. Museum no. W.6-1932



The exuberant Baroque style originated in Italy and influenced all of Europe. English designers found new ideas in printed books of Continental ornament. Dutch and French craftspeople who settled in England also had a great influence on the development of the style. A sense of drama and a love of the ornate characterise the Baroque. Interiors were luxurious with rich velvet and damask furnishings and gilt-wood and marquetry furniture. The style remained fashionable until about 1725.

Characteristics

Foliage motifs

A profusion of plant life characterises the Baroque style. Scrolling foliage and garlands of flowers decorate many objects.

Marquetry

Marquetry is the laying of veneers of different-coloured woods onto the surface of furniture. This novel form of decoration was learned from French and Dutch cabinet-makers.

Putti

The Italian word 'putti' meaning 'boys' is the name given to the chubby infants seen on many Baroque objects.

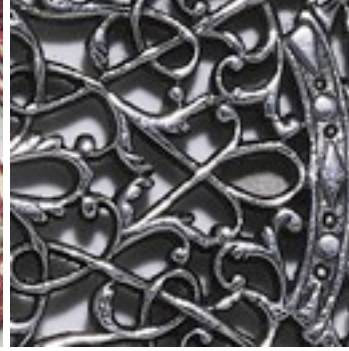
Crests and initials

The decorative use of monograms, usually people's initials, was a particular feature of the Baroque style. Heraldic crests were also incorporated into designs as symbols of status and ownership.

Lambrequin motif

Baroque interiors were enriched with luxurious textiles. The distinctive features of these fabrics were transformed into motifs to be used in other media. The lambrequin, or tasseled cloth, motif is one of the most common.





People

Grinling Gibbons (1648 - 1721)

The celebrated woodcarver and sculptor Grinling Gibbons was born in Rotterdam and settled in London in 1671. Gibbons was famous for his extremely intricate limewood carvings of flowers, fruit, foliage, birds and fish which were created to embellish private houses and churches. In 1693 he was appointed Master Carver to the Crown. He worked at various royal palaces including Windsor Castle where he created spectacular carvings for panelling, chimney pieces and picture frames. Gibbon's work was characterised by artistic virtuosity, exuberant style and naturalistic subject-matter.

Queen Mary II (1662 - 1694)

The Baroque style dominated the court of William and Mary. The queen cultivated the arts and influenced the development of an increasingly cosmopolitan style of decorative art in England. Mary was involved in the architectural renovations of a number of royal palaces including Hampton Court Palace. Here she adopted a small building, the Water Gallery, which she decorated with blue and white ceramics from Delft in the Netherlands. Her passion for Delftware and blue and white porcelain from China started a craze for such ceramics in England.

Daniel Marot (1661 - 1752)



The French designer Daniel Marot was one of thousands of Huguenot Protestants forced to leave France after 1685. He emigrated to the Netherlands where he entered the service of Prince William of Orange. William became King of England and Scotland in 1688 and the designer later followed his master to London. Marot's numerous engraved designs contributed greatly to the development of the Baroque style in Britain. He established the idea of a unified interior, in which the decoration, furniture and furnishings were all created in a co-ordinated style.



Buildings and Interiors

Castle Howard, Yorkshire

Castle Howard is one of the grandest houses in Britain. It was built between 1701 and 1724 by John Vanbrugh, one of the great masters of the Baroque style. Castle Howard was the first building designed by Vanbrugh and he was assisted by Nicholas Hawksmoor, another celebrated Baroque architect. This partnership created the imposing classical exterior, its central block surmounted by a dome.

St Paul's Cathedral, London

The centrepiece of Sir Christopher Wren's plan to remodel London after the Great Fire of 1666 was the new St. Paul's Cathedral. Constructed between 1675 and 1709 it is one of the masterpieces of Baroque architecture. The most famous feature of St Paul's is the great dome, the first ever to be constructed in Britain. The scale and drama of the exterior of the building is echoed by Wren's grand interior. The ornate choir-stalls, screen and bishop's throne in St Paul's were carved by Grinling Gibbons.

Burghley House, Lincolnshire

Burghley House in Lincolnshire was built in the 16th century by William Cecil, later Lord Burghley. The interior was remodelled by Burghley's descendant, the 5th Earl of Exeter, in the late 17th century. The Earl spent a vast amount of money on the project and employed the finest of craftsmen including the virtuoso woodcarver Grinling Gibbons. The most



magnificent of the Baroque rooms is the Heaven Room, named after the painted decoration by the Italian artist Antonio Verrio which shows classical deities in an architectural setting.

www.burghley.co.uk

Style Guide: Rococo



The Music Room from Norfolk House, St James's Square, London; Matthew Brettingham (architect), Giovanni Battista Borra (designer), Jean Antoine Cuenot (carver), James Lovell (chimneypiece, possibly, carver); 1748-1756. Museum no. W.70:1-1938

The Rococo style was used primarily in furniture, silver and ceramics, rather than architecture. It takes its name from the French *rocaille* (pronounced 'rock-eye'), which means the rock or broken shell motifs that often formed part of the designs. Rococo was fashionable from about 1730 to 1770.

Characteristics

Natural motifs

Natural motifs are a feature of both British and French Rococo. However, in British Rococo designs the natural motifs are often more realistic in their details than those on French Rococo designs.

Elaborate carved forms

Rococo was a style developed by craftspeople and designers rather than architects. This helps to explain the importance of hand-worked decoration in Rococo design.

Asymmetry

Rococo design is often not symmetrical - one half of the design does not match the other half

S and C scrolls



Curved forms are common in Rococo. They often resemble the letters S and C.

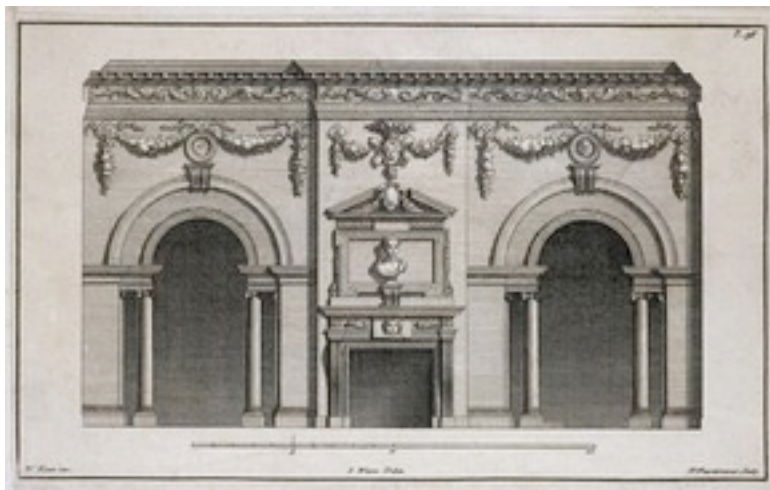
Rocaille

Rocaille takes various forms. Sometimes it looks like a piece of frilly carving. At other times it looks like some form of water or eroded rock.

Acanthus leaf

The acanthus leaf is one of the basic motifs of Rococo design. It is not very closely related to a real acanthus leaf (*Acanthus mollis*), but is rather a stylised version of it.

Style Guide: Palladianism



The Great Dining Room at Houghton Hall, designed by William Kent, 1743. Museum no. 20603:5
Palladianism is a style based on the designs of the 16th-century Italian architect Andrea Palladio (1508-1580). Palladio was inspired by the buildings of ancient Rome. In turn, British designers drew on Palladio's work to create a Classical British style. Palladian exteriors were plain and based on rules of proportion. By contrast, the interiors were richly decorated. Palladianism was fashionable from about 1715 to 1760.

Characteristic

Columns

Columns with acanthus leaf capitals at the top (called 'Corinthian') are characteristic of Palladian design.

Scallop shells

Scallop shells are a typical motif in Greek and Roman art. The shell is a symbol of the Roman goddess Venus, who was born of the sea, from a shell.

Pediments



Pediments were used over doors and windows on the outside of buildings. They are also found over inside doors. The design of objects in the Palladian style often incorporates this sort of architectural element.

Symmetry

Palladian design tends to be highly symmetrical. This means that when a line is drawn down the middle, each side is a mirror image of the other. Symmetry and balance were important in the ancient Greek and Roman architecture that inspired Palladianism.

Masks

Masks are faces used as a decorative motif. They are based on examples from ancient Greek and Roman art.

Terms

Terms are based on free-standing stones representing the Roman god, Terminus. They consist of a head and upper torso, often just the shoulders, on top of a pillar and were originally used as boundary markers.

Style Guide: Chinoiserie



The Badminton Bed, John Linnell, William Linnell, about 1754. Museum no. W.143:1 to 26-1921
Chinoiserie, from 'chinois' the French for Chinese, was a style inspired by art and design from China, Japan and other Asian countries. In the 18th century porcelain, silk and



lacquerware imported from China and Japan were extremely fashionable. This led many British designers and craftsmen to imitate Asian designs and to create their own fanciful versions of the East. The style was at its height from 1750 to 1765.

Characteristics

Chinese figures

People in Chinese clothes are a feature of the Chinoiserie style. Sometimes these figures were copied directly from Chinese objects, but more frequently they originated in the designer's imagination.

Fantastic landscapes

In 18th-century Britain, China seemed a mysterious, far-away place. Chinoiserie drew on this exotic image. Objects featured fantastic landscapes with fanciful pavilions and fabulous birds, sometimes inspired by those depicted on actual Chinese objects.

Dragons

To British designers Chinese and Japanese dragons summed up all that was strange and wonderful about the East. These mythical beasts became common Chinoiserie motifs.

Pagodas

The sweeping lines of the roofs of Chinese pagodas were incorporated into a wide range of Chinoiserie objects.





People

Sir William Chambers (1723-1796)

Sir William Chambers is best known as a classical architect, but in his garden buildings he worked in a great variety of styles including Chinoiserie. As a young man Chambers travelled in the East, visiting the great Chinese port of Canton (Guangzhou). In 1757 he published *Designs of Chinese Buildings* which contained his observations. He designed a number of Chinoiserie buildings for Kew Gardens. The pagoda, aviary and bridge were not based on any real Chinese examples, but Chambers did aim for accurate imitations which contrast with the rather fanciful creations of his contemporaries.

Jean Pillement (1728-1808)

Jean Pillement was a French artist who settled in London in 1750. He was a major designer of Chinoiserie decoration, who published two influential collections of prints - *A New Book of Chinese Ornaments*, published in 1755, *One Hundred and Thirty Figures, Ornaments and Some Flowers in the Chinese Style* of 1767. Pillement's fanciful images of Chinese figures, pavilions, flowers and foliage were copied and adapted for all kinds of objects including ceramics, wallpaper, furniture and most especially textiles.

William (1703-1763) and John Linnell (1729-1796)

Father and son William and John Linnell were very successful 18th-century furniture manufacturers. In about 1754 they designed one of the earliest Chinoiserie interiors in Britain, the Chinese bedroom commissioned by the 4th Duke and Duchess of Beaumont for Badminton House in Gloucestershire. The most dramatic piece of furniture the Linnells made for the room was the bed. This typifies the Chinoiserie style with its pagoda-like canopy embellished with dragons, its decorative latticework and its imitation lacquer surface in red, blue and gold.





Buildings and Interiors

Kew Gardens, Surrey

The botanical gardens at Kew, on the outskirts of London, were established in 1759 by the Dowager Princess Augusta. She employed the architect William Chambers to create a number of exotic Chinese and Moorish style buildings. His famous pagoda remains the most celebrated example of Chinoiserie in Britain. The publication of Chambers' plans and views of Kew in 1762 started a fashion for Chinese-style gardens.

Chinese Room, Claydon House

The Chinese Room in Claydon House is the most elaborate Chinoiserie interior surviving in Britain. It was designed in 1769 by Luke Lightfoot. Above each door is a pagoda motif supported by Chinese figures. Oriental faces also appear among the flowers around the chimney-piece. The most remarkable part of the room is the tea alcove which is painted with a latticework design and covered in an abundance of Chinoiserie details.

Related Style

Rococo 1730 - 1760

Chinoiserie was closely related to the Rococo style. Asymmetry, scrolling forms and an element of fantasy characterise both styles. Rococo and Chinoiserie styles were often used together in interior decoration or even combined in a single object.

Style Guide: Neo-classicism



Vase, Derby Porcelain factory, 1773-1774, Museum no. 414:437-1885

Neo-classicism was a style that emerged in Britain and France in the 1750s. Artists and architects sought to create an eternally valid 'true style' that could be expressed across all areas of the visual arts. The style was based on the designs of Classical Greece and Rome. A major source of inspiration came from archaeological discoveries such as those made at Herculaneum and Pompeii which brought the ancient world to life.

Characteristics

Vases

Vases were the ultimate symbol of the ancient world and there was an enormous craze for them in the second half of the 18th century. The vase shape was also used for a wide range of practical objects and as a design motif.

Swags and festoons

Many Neo-classical objects are decorated with swags and festoons. These hanging garlands of fabric, ribbons, flowers and bud-like motifs known as husks, were based on Classical Roman decoration.

Classical figures



Human figures shown in Classical Greek and Roman art provided 18th-century artists and designers with sources of both subject matter and style. The cameo format, where the figure is shown in profile, was particularly popular.

Real and fantastic creatures

A wide range of both real and imaginary animals appear on Neo-classical objects. Dolphins, lions, sphinxes, griffins and satyrs often form the bases or handles of objects.

Beading

Lines of small bead shapes adorn many Neo-classical objects. Beading is a feature of Classical architecture, but in the 18th century it was also used to decorate small scale objects.

People

Robert Adam (1728 - 1792)

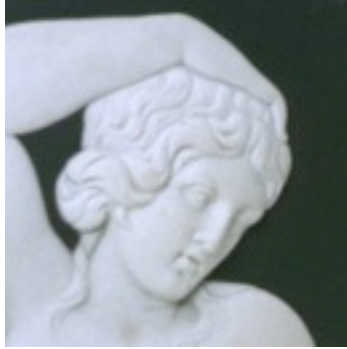
Robert Adam was one of the most eminent architects of the second half of the 18th century. He played a major role in introducing Neo-classicism to Britain, having studied ancient and Renaissance art while in Italy on the Grand Tour. Adam developed a distinctive and highly individual style which was applied to all elements of interior decoration, from ceilings, walls and floors to furniture, silver and ceramics. The 'Adam Style' was enormously popular and had a lasting influence on British architecture and interior design.

James Stuart (1713 - 1788)

James Stuart was an architect and archaeologist. He found fame as the author, with Nicholas Revett, of *The Antiquities of Athens*, published in 1762. This pioneering work was the first accurate survey of Classical Greek remains. It became a major source of forms and motifs for Neo-classical designers. On his return to Britain from Greece, James 'Athenian' Stuart, as he had become known, found steady employment from those wishing to have houses and park buildings created in the latest and most authentic Classical style. He also designed Neo-classical silver and furniture.

Josiah Wedgwood (1730 - 1795)

Josiah Wedgwood, the famous Staffordshire potter, was a leading producer of Neo-classical ceramics. He was introduced to the style by a number of collectors and architects who allowed him to copy designs from their books and antiquities. Wedgwood did much to broaden the appeal of Neo-classicism by introducing new materials and new types of pottery goods. One of his most celebrated works was the copy of the Portland Vase. At the time the original glass vase, in the British Museum's collection, was the most famous object to have survived from ancient Rome.



Buildings and Interiors

Kedleston Hall, Derbyshire

Kedleston Hall in Derbyshire, built for Sir Nathaniel Curzon, later Lord Scarsdale, is one of the earliest and greatest Neo-classical houses in Britain. It demonstrates the fascination that ancient Greece and Rome held for its owner, and for its designer Robert Adam. Adam worked on the house over a 20-year period from 1760. The grandeur of Kedleston's exterior is matched by the grand Marble Hall on the inside. This features 20 enormous Corinthian columns and wall decorations of Classical figures, swags and festoons, and fantastic creatures.

www.nationaltrust.org.uk/kedleston-hall

Somerset House

Somerset House on the Strand in London was built to house various civil service departments and learned societies. It was designed by one of the major Neo-classical architects, William Chambers, who received the commission in 1775. Chambers had studied in Rome in the 1750s. His first-hand knowledge of grand Classical architecture was reflected in his bold design for Somerset House which was the first, and largest, government building in the Neo-classical style. It was constructed around a grand courtyard, with a terrace overlooking the Thames.

www.somerset.org.uk

Edinburgh New Town

Edinburgh New Town is one of the largest and most unified example of 18th- and early 19th-century Classical town planning in Europe. The proposal for the development, north of the existing city, was put forward in 1752. The area was constructed in seven stages with various architects, including Robert Adam, contributing to the scheme. The grand terraces of houses, built in spacious squares and crescents, contrasted greatly with the Medieval Old Town. The Neo-classical style buildings of the New Town led Edinburgh to be dubbed 'the Athens of the North'



Related Style

Renaissance 1500 - 1600

Renaissance design was one of the sources of the Neo-Classical style. In the 16th century, engraved books of motifs had provided inspiration for British artists and designers, but in the 18th century they were able to visit Italy and see the ancient monuments for themselves. New archaeological discoveries also provided important sources for the style.

[Read more about Renaissance style](#)

Room 120: Beckford, Hope & Regency Classicism



The Wolfson Galleries

Several personalities who influenced art and design in the early 19th century are featured in Room 120. Among them are William Beckford, the collector, best known for building a Gothic fantasy house, Fonthill Abbey in Wiltshire and Thomas Hope, another collector and connoisseur who set out to improve taste by opening his own highly individual house in Duchess Street, London to visitors. Also in this room is a display on Regency Classicism which remained popular until 1830.



From Room 120, you can also visit the historic interior of the Strawberry Room from Lee Priory .

Room 120 is on Level 4 of the V&A South Kensington.

Style Guide: Chinese and Indian Style



Plate, Spode Ceramic Works, 1818. Museum no. C.231-1934

Designs influenced by Chinese and Indian art and architecture were extremely popular in the early 19th century. The renewed interest in the East was stimulated by objects imported from Asia and by newly-published books on India and China. The scenes illustrated in these volumes provided British designers and manufacturers with fresh sources of inspiration.

Characteristics

Blue and white ceramics

Chinese blue and white ceramics had long been much admired and copied in the West. By the early 19th century British potters were producing large quantities of inexpensive transfer-printed earthenware to satisfy the growing market for blue and white ceramics.

Indian scenes

The scenes that decorate many blue and white ceramics of the early 19th century were often taken from popular topographical prints of India.

Chinese scenes



Scenes of Chinese landscapes, people and pavilions were very popular in the first half of the 19th century. They were inspired by scenes found on Chinese objects. The 'Two Temples' pattern was one of the most common designs.

Willow Pattern

The Willow Pattern is one of the most famous British ceramic designs. The scene of a temple with bridge, boat and willow tree was inspired by images found on Chinese ceramics, but was the creation of British manufacturers. The love story it supposedly depicts was invented later as a clever marketing tool.

Dragons

To British designers the dragon was the ultimate symbol of China. The mythical beast occurs in various designs of the early 19th century.



People

Frederick Crace (1779 - 1859)

Frederick Crace was a member of the most important family of interior decorators in 19th-century Britain. In 1794 his work at Carlton House, the official residence of the Prince of Wales, caught the attention of the Prince and from that time he worked almost exclusively for him. Crace designed some of the spectacular Chinese-style interiors of the Royal Pavilion in Brighton. In the Music Room he decorated the walls with Chinese scenes in red and gold and designed golden dragons to support the blue satin window draperies.

Thomas Daniell (1749 - 1840) and William Daniell (1769 - 1837)

The artist Thomas Daniell and his nephew William travelled throughout India between 1785 and 1793 recording its people, buildings and scenery. On their return to Britain they worked up many of the thousands of drawings they had made into coloured prints. One hundred and forty four of these were published in the six-volume Oriental Scenery (1795 - 1808). The illustrations provided a rich source of designs for British ceramics manufacturers



George Chinnery (1774 - 1852)

The painter George Chinnery sailed to India in 1802. He settled first in Madras and then in Calcutta, making his living by painting portraits. He also produced many informal drawings and watercolours of landscapes and village life. He was forced to leave India to escape his creditors and in 1825 he moved to the Portuguese settlement at Macao on the Chinese coast. Here and in Canton (Guangzhou), the only other Chinese port open to foreigners in the early 19th century, he painted sketches of local life and portraits of European and Chinese merchants.



Buildings and Interiors

The Royal Pavilion, Brighton

The Royal Pavilion in Brighton was built between 1787 and 1823 for George, Prince of Wales. The original Neo-classical design by Henry Holland was transformed from 1815 by John Nash who created an extravagant oriental fantasy. The exterior of the pavilion was based on Indian Mughal architecture. The domes, minarets, pinnacles and pierced stonework created by Nash were inspired by illustrations in William and Thomas Daniell's Oriental Scenery.

Interior of the Royal Pavilion, Brighton

The spectacular Chinese-inspired interiors of the Royal Pavilion in Brighton were the work of Frederick Crace and Robert Jones. Crace was responsible for the Music Room, the Banqueting Room Galleries and the Long Gallery and Jones for most of the major rooms.

The Banqueting Room at the Royal Pavilion, Brighton

The Banqueting Room, designed by Robert Jones, is one of the most magnificent parts of Brighton Pavilion. The walls are hung with paintings of Chinese scenes and a profusion of dragons fly around the ceiling, support the chandeliers and curtains and wrap themselves around the lamps and furniture.

Related Style

Chinoiserie 1745 - 1765

Both Chinoiserie and the later 19th-century Chinese style feature dragons and scenes based on Chinese porcelain and lacquer. In the early 19th century inspiration was taken not only from objects, but from illustrated books about Chinese trading ports such as Canton (Guangzhou) and Macao.



Style Guide: Medieval Revivals



The Gallery at Strawberry Hill watercolour, Thomas Sandby, 1781, Museum no. D.1837-1904

The Medieval Revivals style was inspired by architecture and decorative arts from 1000-1600. The interest in Norman, Gothic and Jacobean styles reflected a romantic nostalgia for Britain's past. This was coupled with an increasingly serious study of actual Medieval buildings and furnishings. The Medieval Revivals style first developed in the mid-18th century. By the 1790s it had become an important alternative to classical styles

Characteristics

Arches

The pointed arch, taken from Gothic architectural examples, is the most recognisable characteristic of the Medieval Revivals style. Rounded arches of 11th-century Norman architecture are also used occasionally.

Tracery

The tracery, or ornamental openwork patterns, found on the windows of Medieval buildings provided an important stylistic element of Medieval Revivals.

Columns

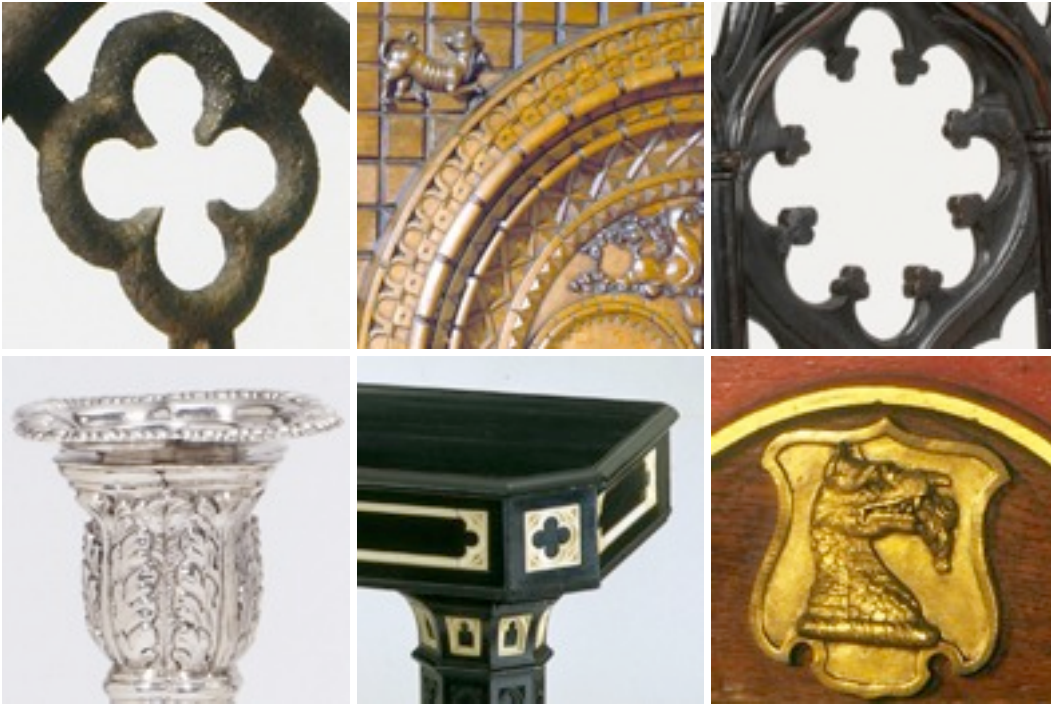
Many architectural features of Medieval buildings were used in decorative objects of the Regency period. The clustered columns of Gothic cathedrals, for example, were transformed into candle stands.

Quatrefoils

Quatrefoils, flower-like ornamentations with four lobes, are a popular decorative feature of the style.

Twisted and turned forms

In the late 18th century Medieval Revivals encompassed Jacobean and Baroque styles as well as those of the Middle Ages. This influence can be seen in furniture, where the wood is elaborately turned or carved into spiral-twist forms.



People

Horace Walpole (1717 - 1797)

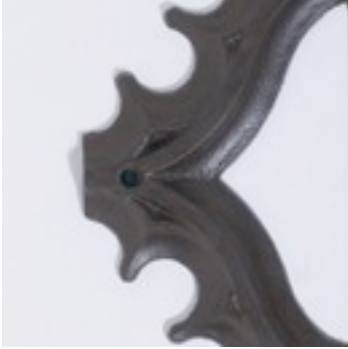
Horace Walpole was the youngest son of Sir Robert Walpole, the first British Prime Minister. He also entered politics, but devoted most of his time to his artistic, architectural and literary interests. Walpole was a great advocate of the Gothic style and his love of the Medieval was reflected in his own home, Strawberry Hill, and in the important collection he amassed. In 1764 he published the first Gothic novel *The Castle of Otranto*. Set in a labyrinthine Italian castle this tells a fantastical and frightening story intended to excite the imagination.

James Wyatt (1746 - 1813)

James Wyatt was one of the leading architects of his day. He worked in a number of styles, but it was his Medieval Revival designs that brought him most fame and notoriety. Wyatt combined the use of accurate details adapted from Medieval churches with picturesque effects designed to stir the emotions. His most famous buildings were Fonthill Abbey and Lee Priory, one room of which can be seen in the V&A British Galleries. Wyatt also restored a number of important Medieval cathedrals, including those at Durham and Salisbury, but his schemes often caused controversy and earned him the nickname 'Wyatt the destroyer'.

Thomas Rickman (1776 - 1841)

Thomas Rickman was a church architect. His great importance to the Medieval Revivals style lies not in his designs, however, but in a book he published in 1817. *An Attempt to Discriminate the Styles of Architecture in England, from the Conquest to the Reformation* methodically describes architectural features such as windows, doors and arches as they appeared at different times in the Middle Ages. The chronology and terminology Rickman devised - Norman (1066-c.1190), Early English (c.1190-c.1300), Decorated (c.1300-c.1390) and Perpendicular (c.1390-c.1540) - was rapidly adopted and is still in use today.



Buildings and Interiors

Strawberry Hill

Strawberry Hill in Twickenham, Middlesex, was the home of Horace Walpole. In 1753 Walpole set about turning it into 'a little Gothic castle' with the help of amateur architects John Chute and Richard Bentley and later two professionals, Robert Adam and James Essex. The overall character of the designs was very theatrical, but at Walpole's insistence all the features of the house - such as the traceried bookcases, the carved woodwork, the canopied alcoves and fan-vaulted ceilings - are based on specific Medieval sources.

Fonthill Abbey

Fonthill Abbey in Wiltshire was built in 1796-1812 by James Wyatt for William Beckford, one of the richest men in Britain. Fonthill was a romantic vision of a Medieval monastery. It was a vast cruciform structure with long galleries and an octagonal central hall surmounted by a vast tower 83 metres in height. In 1825 this tower, which was structurally unsound, collapsed taking much of the building with it. Today only a fragment survives.

Windsor Castle

Windsor Castle is the world's largest Medieval castle, dating back to the time of the Norman Conquest. Windsor is also the greatest example of the Medieval Revivals style having been completely altered and enlarged by Sir Jeffrey Wyattville between 1824 and 1840. Wyattville raised the height of the Round Tower, added turrets, towers and battlements and remodelled the interior.

Related Style

Gothic Revival 1830 - 1880

The increasingly serious study of the art, architecture and design of the Middle Ages that first started in the 18th century led to the development of the later Gothic Revival style. Gothic Revival was characterised by bolder forms and brighter colours than Medieval



Revivals. It also had social, religious and moral concerns that went beyond the appearance of objects.

Style Guide: Gothic Revival



Panel, King René's Honeymoon, Ford Madox Brown, about 1863. Museum no. CIRC.516-1953

Gothic Revival was one of the most influential styles of the 19th century. Designs were based on forms and patterns used in the Middle Ages. Serious study was combined with a more fanciful, romantic vision of Medieval chivalry and romance. A wide range of religious, civic and domestic buildings were built and furnished in the Gothic Revival style, which flourished from 1830 to 1900.

Characteristics

Architectural elements

Gothic buildings of the 12th to 16th centuries were a major source of inspiration to 19th-century designers. Architectural elements such as pointed arches, steep-sloping roofs and decorative tracery (ornamental openwork patterns) were applied to a wide range of Gothic Revival objects. Some pieces even look like miniature buildings.

Heraldic motifs



The 19th-century interest in Medieval chivalry led to the incorporation into designs of heraldic motifs found in coats of arms.

Painted furniture

Furniture with elaborate painted scenes was a hallmark of the Gothic Revival style.

Medieval clothing

In the second half of the 19th century there was great fascination for historical costume, particularly that of the Middle Ages. Fancy dress events and parties were extremely popular.

Gothic script

The Gothic script of Medieval times is often included in the design of Gothic Revival objects



People

Augustus Welby Northmore Pugin (1812 - 1852)

The writings of A.W.N. Pugin, particularly *Contrasts* (1836) and *True Principles of Pointed or Christian Architecture* (1842), had a major influence on the style and theory of the Gothic Revival. Pugin urged architects and designers to work from the fundamental principles of Medieval art. These included truth to structure, material and purpose. Pugin's own work included many Catholic churches (e.g. St Giles in Cheadle, Staffordshire), the Palace of Westminster and numerous designs for furniture, metalwork, ceramics, textiles, stained glass and wallpaper. He also organised the Medieval Court display at the Great Exhibition of 1851.

John Ruskin (1819 - 1900)

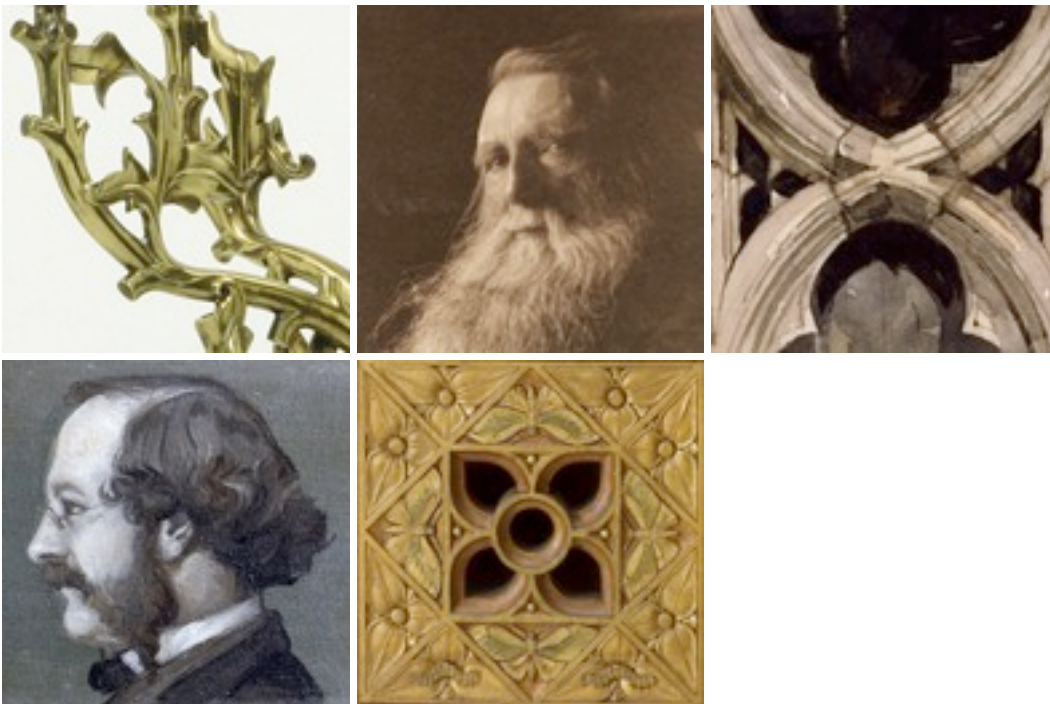
John Ruskin was the most influential art critic of his day. His interest in Medieval architecture was aroused by travels in Europe, during which he made detailed watercolour studies. Ruskin was particularly interested in the decoration and colour of buildings. Two of his most important books, *The Seven Lamps of Architecture* (1849) and *The Stones of*



Venice (three volumes, 1851-1853), had an enormous impact on the Gothic Revival. Ruskin advocated a return to the spiritual values of the Middle Ages which he felt had been lost in the mechanised and materialistic age in which he lived.

William Burges (1827 - 1881)

William Burges was one of the most original and exuberant designers of the 19th century. His work drew on a number of sources, including the arts of the Middle Ages, the Islamic world and East Asia. Burges created two of the most opulent Gothic Revival buildings in Britain, Cardiff Castle and Castell Coch (near Cardiff). The exteriors of the buildings, both built for the Marquis of Bute, are inspired by French Medieval castles, while the interiors radiate with coloured carvings, panelled walls and painted ceilings. Burges's designs for furniture and metalwork are equally inventive and elaborate.



Buildings and Interiors

The Palace of Westminster

In 1843 a fire destroyed much of the old Palace of Westminster, the British parliament building. It was decided that the new buildings should be built in the Gothic Revival style which was considered particularly British and thus appropriate for the nation's parliament. The buildings and interiors of the new Palace of Westminster, constructed between 1837 and 1867, were designed by Charles Barry. His assistant A. W.N. Pugin provided much of the Gothic detail. It is the largest, and most dramatic, Gothic revival building in the world.

All Saints' church, Margaret Street, London

The 19th century saw a great religious revival. Old churches were restored and many new ones were built, the majority in the Gothic Revival style. All Saints' in Margaret Street, London, was designed by William Butterfield and constructed from 1850 to 1859. It was built in the High Victorian Gothic style, a development of the Gothic Revival that was less dependent on specific Medieval sources. The differently coloured bands of bricks on the exterior and the polished coloured stone and richly patterned walls and floors on the interior are very characteristic of the High Victorian Gothic style.



St. Pancras Station

The 19th century was the great age of railway construction. St. Pancras was the London terminus of the Midland Railway. The Grand Hotel which stands in front of the train shed, was designed by George Gilbert Scott, one of the most prolific Gothic Revival architects. Built between 1866 and 1876, it has a curved brick façade, arcaded windows with polished granite shafts and an elaborate skyline and clock tower. Inside there are lavish staterooms and a dramatic staircase supported by exposed iron beams.

Related Style

Medieval Revivals 1780 - 1830

The Gothic Revival developed from the Medieval Revivals style. The earlier style had been the concern primarily of a small group of scholars and lacked the serious moral concerns that characterised the Gothic Revival Style. Objects tended to be more delicate and fanciful and lacked the bold forms and bright colours of the later style.

Style Guide: Arts & Crafts



Cabinet, Lewis Foreman Day, about 1888. Museum no. CIRC.349-1955



Arts and Crafts style developed in the 1860s as a reaction against the growing industrialisation of Victorian Britain. Those involved believed in the equality of all the arts and the importance and pleasure of work. The appearance of the style resulted from the principles involved in the making of the objects. By the end of the century such ideals had affected the design and manufacture of all the decorative arts in Britain.

Characteristics

Truth to materials

Preserving and emphasising the natural qualities of the materials used to make objects was one of the most important principles of Arts and Crafts style.

Simple forms

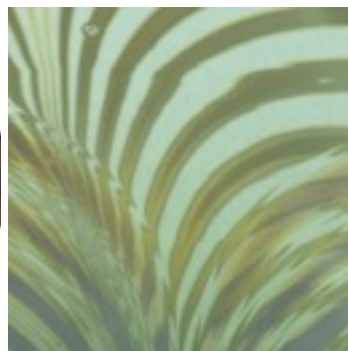
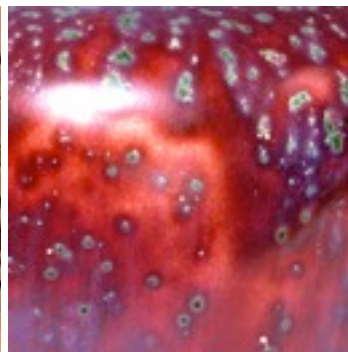
Simple forms were one of the hallmarks of the Arts and Crafts style. There was no extravagant or superfluous decoration and the actual construction of the object was often exposed.

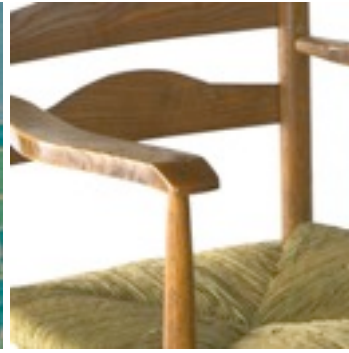
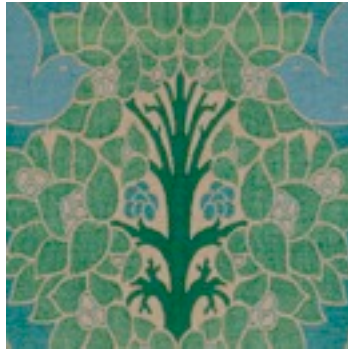
Natural motifs

Nature was an important source of Arts and Crafts motifs. The patterns used were inspired by the flora and fauna of the British countryside.

The vernacular

The vernacular, or domestic, traditions of the British countryside provided the main inspiration for the Arts and Crafts Movement. Many of those involved set up workshops in rural areas and revived old techniques.





People

William Morris (1834-1896)

William Morris was the central figure in the Arts and Crafts Movement and one of the most important and influential designers in British History. In 1861 he founded his first company which produced a wide range of decorative objects for the home including furniture, fabrics, wallpaper and stained glass. Morris was also renowned as a poet and writer and in 1890 he became a printer, setting up the Kelmscott Press. Morris combined his artistic skills with strong political beliefs. A committed conservationist and Socialist, he dedicated his life to the idea that art should improve the lives of ordinary people.

C.R. Ashbee (1863-1942)

Charles Robert Ashbee was a major figure in the Arts and Crafts Movement. He designed many important pieces of jewellery and silver tableware for the Guild of Handicraft, which he established in 1888 in the East End of London. The Guild's work is characterised by plain surfaces of hammered silver, flowing wirework and coloured stones in simple settings. In 1902 Ashbee moved the Guild out of London to found an experimental community in Chipping Camden in the Cotswolds.

C. F. A. Voysey (1857-1941)

Charles Francis Annesley Voysey was one of the most innovative Arts and Crafts architects. He was also a very versatile designer and produced designs for wallpaper, fabrics, tiles, ceramics, furniture and metalwork. Some of his patterns were used for objects in a wide variety of materials. Voysey had a highly original style which combined simplicity with sophistication. He became particularly famous for his wallpaper and textile designs which feature stylised bird and plant forms with bold outlines and flat colours.



Buildings and Interiors

The Red House

The Red House, in Bexleyheath, was designed in 1858-1860 by Philip Webb for his friend William Morris. Webb rejected the grand classical style and instead found inspiration in British vernacular architecture. With its well-proportioned solid forms, deep porches, steep roof, pointed window arches, brick fireplaces and wooden fittings, The Red House characterises the early Arts and Crafts style.

www.nationaltrust.org.uk/redhouse

37 Cheyne Walk, London

37 Cheyne Walk was built by C.R. Ashbee in 1893-1894. It was the home of his mother and sister and also contained Ashbee's architectural offices. The house was known as The Ancient Magpie and Stump after a public house which once stood on the site.

The Orchard, Chorleywood

C.F.A. Voysey designed The Orchard in Chorleywood for himself and his wife in 1899. Like other Arts and Crafts designers, Voysey was interested in vernacular traditions. With its sparse decoration and plain and simple furnishings, The Orchard was very different from the usual dark and cluttered Victorian interior. This simplicity anticipates 20th-century modern styles.



Related Style

Gothic Revival 1830 - 1880

The Gothic Revival had a great impact on the Arts and Crafts style. The interest in all things Medieval and the use of bold forms and strong colours were particularly inspirational. The truth to material, structure and function advocated by A.W.N. Pugin became crucial principles of the Arts and Crafts Movement. Arts and Crafts designers also shared John Ruskin's belief in the moral purpose of art.