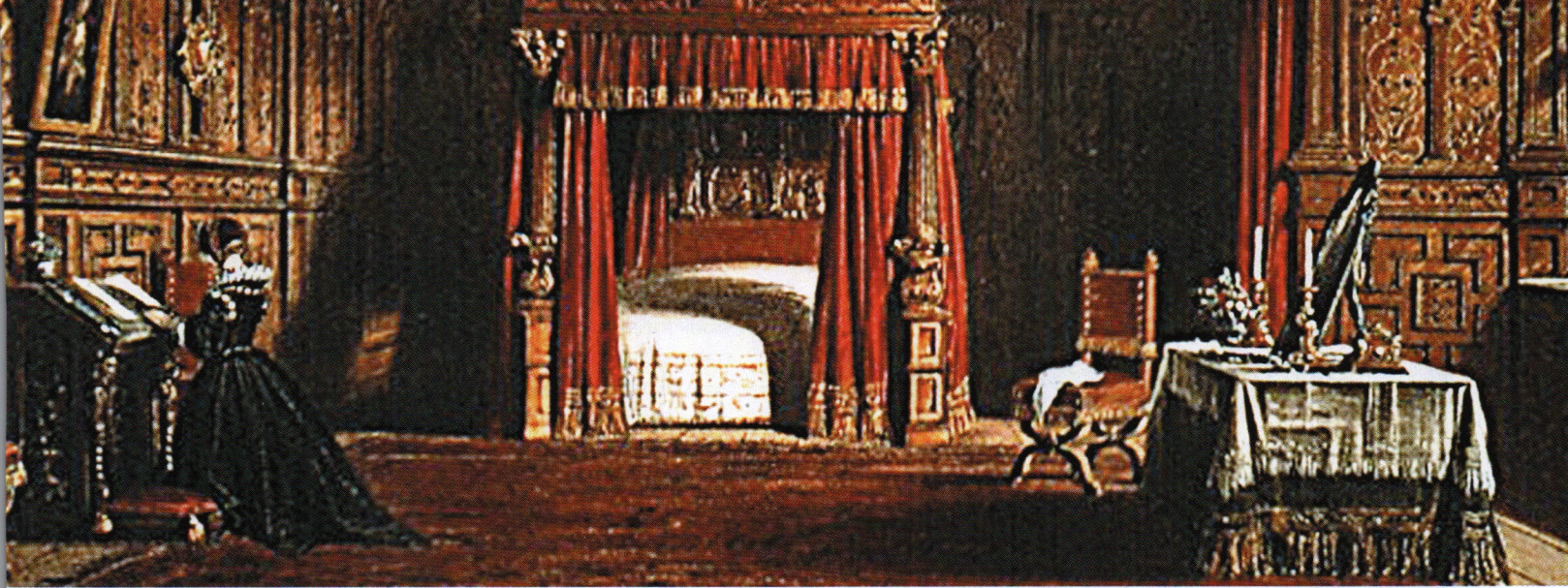




CHAPTER 15

English Renaissance

Tudor, Elizabethan, and Jacobean 1485–1660

As in other countries, English architecture, interiors, and furniture gradually change from Gothic to Renaissance style. In England, however, design is more eclectic than in other countries and reveals more influence from France and Flanders than Italy. Mannerism, as derived from pattern books and foreign craftsmen, defines the Renaissance during the Tudor, Elizabethan, and Jacobean periods. An exception is the more classical Renaissance work of architect Inigo Jones in the 17th century.

HISTORICAL AND SOCIAL

Wars, plagues, and internal strife dominate the 15th century. A dispute over the throne between the royal houses of Lancaster and York escalates into the War of the Roses (1450–1485). Control passes back and forth between the two houses until Henry Tudor

The ancient manours and houses of our gentlemen are yet, and for the most part of strong timber. . . . Howbeit such as latelie builded are commonlie either of brick or hard stone; their rooms large and comlie. . . . So that if ever curious building did flourish in England, it is these our years, wherin our workmen excell, and are in manner comparable with skill with old Vitruvius, and Serlio. . . great profusion of tapistrie, Turkey worke, pewter, brass, fine linen, and thereto costly cupboards of plate.

—William Harrison, *The Description of England*, Book II, 1577

takes the throne despite a weak Lancaster claim. A strong and capable ruler, Henry restores orderly government to England. A period of growth in trade and commerce as well as of peace and prosperity ensues. The war brings an end to feudalism, and a wealthy merchant class arises. The nobility and wealthy merchants replace their feudal castles with large, gracious manor houses set in great parks.

Henry's son, Henry VIII, also is a capable ruler, but his inability to beget a male heir tarnishes his reign. His desire for a divorce from Catherine of Aragon leads to a split with the Catholic Church and to the founding of the Church of England with Henry at its head. Subsequently, Henry dissolves the Catholic monasteries, nunneries, and friaries. He sells the land to nobles and gentry in the 1530s, which facilitates the building of more country houses. He also imports Italian, French, and Flemish craftsmen to work on the royal palaces.

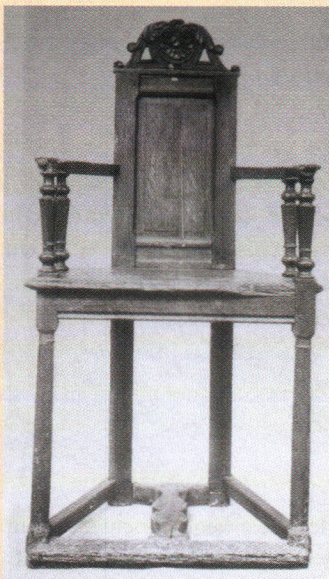
Henry's daughter, Elizabeth I, takes the throne in 1558. Under her leadership, and that of Sir Walter Raleigh, England defeats the Spanish Armada in 1588. Now able to rule the seas, England supplants Spain as the major world power and begins extensive colonization, especially in the New World. Elizabeth's stable government promotes trade and commerce. Her rule encompasses a golden age in English literature and drama with works by Spenser,

Public and Private Buildings

■ **Materials.** Walnut supplants oak as the main furniture wood. Cabinetmakers sometimes use imported ebony for very fine pieces, hence the term *ébéniste* for those craftsmen. Gothic polychrome falls out of favor.

DESIGN SPOTLIGHT

Furniture: Introduced in the middle of the 16th century, this armchair, used mostly by ladies, takes its name from the French word *caqueter*, meaning to chatter, cackle, or gossip. Characterized by a U-shaped or trapezoid seat, it has a tall, narrow back embellished with carved, decorative period motifs and outward-curving arms. Stretchers near the floor support the legs.



▲ 14-11. *Caquetoire*.

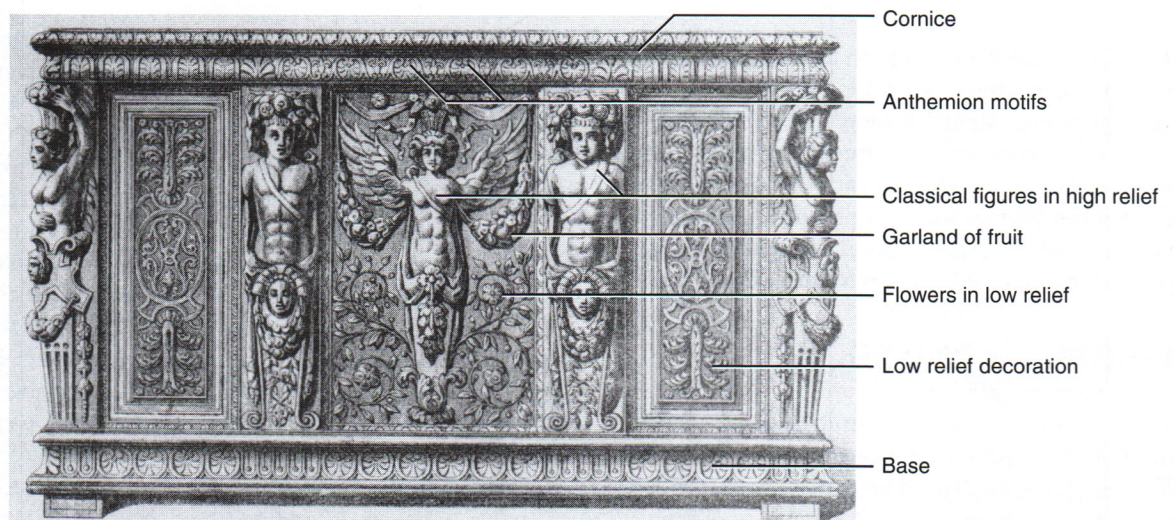
■ **Seating.** Chairs include the Gothic choirstall, the X-form, the *caquetoire* (Fig. 14-11), the *chaise*, and the *chaise à bras*. Legs may be columns, baluster, or spirals and are usually connected with stretchers. Spiral carving turns left to right or in opposite directions for symmetry. Feet may be ball or bun. The *caquetoire* has a trapezoid seat, tall narrow back with carving, and outward-curving arms. Stretchers near the floor connect its legs. As the period progresses, chairs become lighter and more moveable. Stools and benches outnumber chairs.

■ **Tables.** Common to the period are trestles with removable tops and round or rectangular tables with single center supports. The *table à l'italienne* resembles Italian forms and has supports of figures, griffins, or eagles joined by a complex stretcher.

■ **Storage.** Storage pieces include chests (Fig. 14-12) in many forms, *dressoirs*, *buffets* to display plate, and *armoires*. The *armoire à deux corps* has a narrower upper portion, usually capped by a pediment, and a lower portion with doors flanked by columns, human figures, or fantastic animals.

■ **Beds.** The typical *lit* or bed (Fig. 14-9) has four elaborately turned or carved posts supporting a massive, richly carved tester from which the draperies hang. Headboards exhibit lavish carving; there are no footboards. Important beds in wealthy homes have elaborate bed hangings of Italian silk fabrics or tapestry with braiding and *appliqué*.

■ **Ceramics and Enamel.** Ceramic centers in France at Rouen, Quimper, Nantes, Nîmes, and Nevers produce *faïence*, tin-glazed earthenware. Bernard Palissy is the most famous ceramist of the time. Known as the "Huguenot potter," his work with high-relief polychrome and naturalistic decoration are much copied. Limoges is a center for enamelware that produces cutlery with handles decorated in Renaissance motifs executed in enamel over precious metals. The little silver from the period that survives follows Mannerist traditions and shows influence from pattern books.



▲ 14-12. Chest, 16th century.

Marlowe, and Shakespeare. It also is an age of luxury and splendor in the court and among the nobles. Elizabeth herself builds little, but the nobles construct new homes or enlarge existing ones in anticipation of a visit by her and the court. Elizabeth leaves no heirs, so her cousin James IV of Scotland, son of Mary Queen of Scots, becomes James I of England, thus uniting England and Scotland.

The first of the Stuarts, James wants to bring about an absolute monarchy as in France. However, England has a strong middle class and an independent Parliament who strongly oppose him. As a result, religious conflicts between Protestants and the Catholic James develop. The Puritans' disenchantment with the Church of England adds to the turmoil. Despite the religious and political differences, the first four decades of the 17th century are prosperous. The growth of England's colonies brings greater trade opportunities and more wealth. James, unlike previous rulers, ardently admires the Italian Renaissance, and England's contacts with the Continent increase during his reign.

Like his father James, Charles I admires the Renaissance and demonstrates this by collecting antique art. His marriage to Louis XIII's sister creates strong ties to France. Charles tries unsuccessfully to continue his father's policies, which plunges England into civil war in 1642. His followers, the Cavaliers, clash with the Roundheads, Puritan members of Parliament, under the leadership of Oliver Cromwell. The Puritans capture Charles, and he is tried and executed in January 1649. His son, Charles II, flees to France. Cromwell abolishes the monarchy and the House of Lords. He declares England a commonwealth. As Lord Protector, he rules with a military hand but maintains an effective foreign policy. England continues expanding her trade and colonization. As a reaction to the ostentation of the royal courts, Cromwell's rule brings simplicity and austerity. Despite the prosperity and relative peace, many despise the government and Cromwell himself for ordering the death of Charles I. Following Cromwell's death in 1658, the commonwealth collapses. Charles II returns from France and reestablishes the monarchy in 1660.

CONCEPTS

Throughout the period, Italian ideas and influences intermingle with those from France and Flanders, which creates a unique English expression. The fact that designs are assemblages from a variety of artisans further enhances the English Renaissance style's individual character and distinctiveness. As the last country to experience the Renaissance, England accepts its design principles only after a period of resistance. Because most English contacts with the Renaissance come second-hand through trade, foreign craftsmen, or architectural pattern books, examples are highly eclectic and hardly classical until the work of Inigo Jones in the early 17th century.

CHARACTERISTICS AND MOTIFS

■ *Tudor (1495–1558)*. Late Gothic and a few Renaissance characteristics freely mix in the period. Some symmetry and order are evident.

■ *Elizabethan (1558–1603)*. Regularity, symmetry, and combinations of classical and Mannerist elements characterize design. Decoration tends to be lavish, particularly in interiors and on furniture. Foreign influences dominate.

■ *Jacobean (1603–1642)*. Named after King James, Jacobean (Latin word for James) follows Elizabethan patterns, but with less individuality and more stylistic unity than the previous period. Interiors remain lavishly decorated, but furniture design is simpler.

■ *Motifs*. Motifs (Fig. 15-1) include (a) Tudor roses, heraldic symbols, (c) strapwork, roundels, portrait busts, arabesques, grotesques, obelisks, caryatids, cabochons, acanthus, and (d) vines. Interior paneling designs include (b) linenfold, (c) composite, and arcaded (Fig. 15-11). Many are copied or adapted from pattern books. Architectural features (Fig. 15-3, 15-4, 15-5, 15-6, 15-8, 15-11, 15-12) vary in design during the period and gradually begin to include classical features such as columns, pilasters, and arcades.



(a)



(b)



(c)



(d)

▲ 15-1. Motifs and Architectural Details: (a) Tudor rose, (b) linenfold panel, (c) strapwork and composite panel, (d) pargework ceiling with vine and leaf motifs.

ARCHITECTURE

Henry VIII brings some Italian craftsmen to England early in his reign, but they have little influence. By Elizabeth's time, Englishmen know of Italian and Ancient Roman treatises, particularly those of Serlio and Vitruvius, but French interpretations of Italian Mannerism and French and Flemish architectural treatises have significantly more influence. In the Jacobean period, numerous foreign craftsmen arrive in England and spread an even more exaggerated form of Mannerism as interpreted by Hans Vredeman de Vries and Wendall Dietterlien.

A gradual increase in order, regularity, and emphasis on proportions characterizes the Renaissance in England. Architecture shows more application of Renaissance details to buildings over the period, but designs borrow from numerous sources. Architecture does not fully embrace classical design principles until later, with the exception of buildings completed by Inigo Jones. English buildings more closely resemble French than Italian buildings because of similar climatic attributes that necessitate large windows, steeply pitched roofs, and tall chimneys. The most common building types are mansions (Fig. 15-5, 15-7, 15-8), manor houses (Fig. 15-4), and townhouses in contrast to Italy where primary Renaissance expressions are churches and palaces. England has numerous churches from the Middle Ages, and the monarchs do not undertake large building campaigns.

■ **Tudor.** Houses are less fortified and formal than earlier but continue to center on courtyards. Façades are irregular and often move in and out, roofs vary in composition and height, and windows are random sizes (Fig. 15-4). Elements from military architecture, such as towers and battlements, decorate façades. Distinctive towered gatehouses form entrances. Half-timbered construction (Fig. 15-2) continues in both urban and rural locations.



▲ 15-2. Harvard House and Garrick Inn, 1485–1660; Stratfordshire, England.



▲ 15-3. Doorway, Ham House, 17th century; Richmond-upon-Thames, England.

■ **Elizabethan.** Horizontal emphasis and regularity on the lower portions distinguish Elizabethan buildings (Fig. 15-5). Roofs have irregular silhouettes composed of parapets, balustrades, pinnacles, lanterns, towers, roofs, and chimneys similar to those of France and Flanders. The scale of Elizabethan architecture is grander than that of the Tudor period. Plans and ornamentation come from Italian, Flemish, German, and Dutch sources. Designs are highly individual.

■ **Jacobean.** Jacobean buildings show more stylistic unity than Elizabethan buildings, although eclecticism and foreign influences remain strong. Towers, turrets, and parapets define rooflines, which are less complex than those of the Elizabethan period. Classical features, such as the orders, usually are confined to ornamental fronts (Fig. 15-5).

Private Buildings

■ **Site Orientation.** Because of more settled conditions, houses become more outward looking throughout the period. From the Elizabethan period onward, country houses are set in parks surrounded by lawns, terraces, and gardens (Fig. 15-4, 15-5, 15-8). A forecourt with gatehouse and lodges marks the entrance. On one side of the house is a formal garden, often with an intricate design of beds, paths, and fountains. Orchards and kitchen gardens occupy spaces on the other sides of the house. Garden designs relate to the house but the two are not necessarily unified.

■ **Floor Plans.** Tudor and Elizabethan (Fig. 15-5) plans consist of rooms organized around one or more quadrangular courtyards. Spaces are organized for comfort and function instead of defense as earlier, and arrangements vary greatly. Asymmetry in plan layout is common.

During the Elizabethan and Jacobean periods, courtyards are replaced by more compact H-shaped, E-shaped, U-shaped, or rectangular plans. Symmetry still is only minimally important, so plan outlines are irregular with projecting bays and corner towers. Most spaces are rectangular but not necessarily symmetrical. Symmetry in door and window placement increases in the period.

Room dimensions do not derive from mathematical formulas until Inigo Jones and his followers (Fig. 15-6, 15-7, 15-8), who use such mathematical formulas as the double cube.

Rooms vary in scale according to a hierarchy of use as well as the significance of the house. Monumentality equates with importance. The great chamber (Fig. 15-5), the most richly decorated room in the house, begins to supersede the great hall (Fig. 15-4,

15-10) in importance during the Elizabethan period. The approach to the great chamber is ceremonial and designed to impress. Attached to the great chamber are one or more withdrawing rooms, one of which usually is the owner's bedchamber. Long galleries are characteristic features of Elizabethan houses (Fig. 15-5). They occupy one side of the house on the ground or first floor and often give access to important rooms. The number of

DESIGN SPOTLIGHT



- Variety in roof design and height
- Battlements
- Steeply pitched gable
- Half-timber construction
- Random-sized windows
- Brick
- Irregular façade
- Main entrance

Architecture and Interior: Built for the Compton family, Compton Wynuates, a brick and half-timber manor house depicts the character of the Tudor period. Unlike earlier dwellings, the house is more outward looking and centers on courtyards. The façade projects in and out, the roofs vary in design and height, numerous chimneys highlight the steeply pitched roofs, and windows are different in shapes and sizes. The appearance is jumbled and irregular, lacking any symmetry. Elements of fortification, such as battlements and towers, punctuate the form and mingle with a few classical elements such as quoins. One enters through a small gate house roughly in the center. The interiors, which may vary in scale, have oak paneling and beamed ceilings. The banqueting hall remains largely medieval in feeling and decoration with half-timber construction, trussed ceiling, screen with linenfold paneling, minstrel's gallery, and simple furnishings. There are few colors or textiles to enliven the space.



▲ 15-4. Compton Wynyates and Banqueting Hall, 1480–1520; Warwickshire, England.

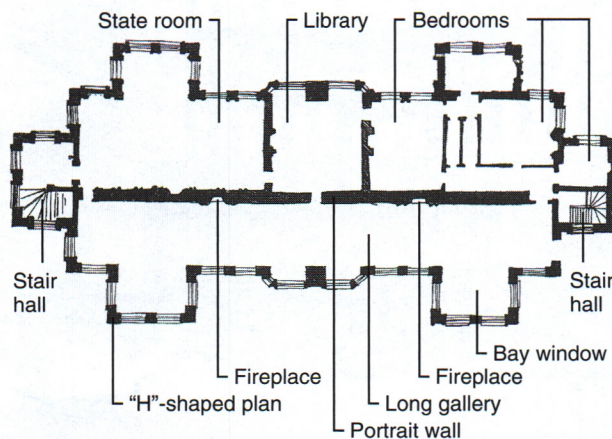
smaller public and private spaces increases throughout the period. Suites of rooms, appropriate for royalty, distinguish homes built or enlarged to receive Elizabeth and her court as they travel during summers, making what is termed a Royal Progress. She requires a presence chamber for formal receptions, a privy chamber for private entertaining, a withdrawing chamber, a bedchamber, and a guard chamber. These spaces usually occupy two sides of a courtyard.

Staircases assume greater prominence during the Elizabethan period. Joining earlier straight forms are square or rectangular wooden stairs with landings at each turn. A more architectural form, the open-well staircase makes its first appearance at Knole c. 1605. In all types of staircases, the newels, balusters, handrails, and strings are massive in scale and covered with carved or painted strapwork and other ornamentation.

■ **Materials.** Most houses are trabeated masonry construction. Brick and stone (Fig. 15-4) begin to supplant wood during the Tudor period, although half-timbered houses (Fig. 15-2) continue to be built throughout the 16th century. Stone and brick become even more common during the Elizabethan period (Fig. 15-5).

Many Jacobean houses are brick with stone quoins. Brick patterns include common bond, Dutch cross bond, Flemish bond, and England bond. The latter two are the most common.

■ **Façades.** Tudor houses (Fig. 15-4) are somewhat symmetrical with a few classical details. Common elements include battlements, towers, and gatehouses. Large, prominent windows characterize Elizabethan and Jacobean façades (Fig. 15-5). They are rarely flat because numerous bays and pavilions create a rhythmic sequence marked by stringcourses and pilasters. Lower portions of Elizabethan and Jacobean exteriors are regular and symmetrical with classical and other motifs and details. Roofs and skylines are highly irregular and picturesque in Elizabethan architecture, but become more simplified in Jacobean architecture. Both periods feature corner towers with parapets or dome-shaped roofs. Jacobean houses often have frontispieces decorated with a full range of classical and Mannerist details. Exceptions are Jones's buildings or those of his few followers (Fig. 15-6, 15-7, 15-8), which are symmetrical; carefully proportioned; and delineated with classical columns, pilasters, pediments, swags, and balustrades.



▲ 15-5. Hardwick Hall, floor plan, Great Chamber, and Long Gallery, 1590–1597; Derbyshire, England; Robert Smythson.



DESIGN SPOTLIGHT



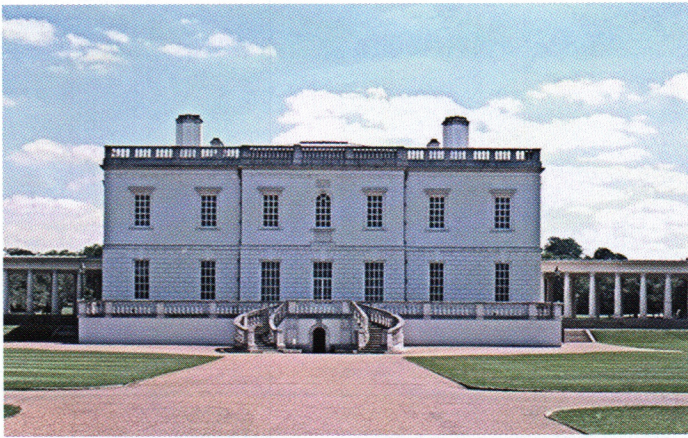
- Balustrade hides roof
- Cornice
- Corinthian engaged columns in center
- Lintels over large windows
- Single and double Corinthian pilasters on ends
- Smoother rustication
- Ionic engaged columns and pilasters
- Alternating triangular and segmental pediments over windows
- Rectangular box shape with entrance on far left
- Heavier rustication



Architecture and Interior: Designed by Inigo Jones and only partially completed, the Banqueting House at Whitehall illustrates his interpretation of Palladian classical theories and concepts in England. This building replaces an earlier Jacobean one, and Jones wanted to create a Palladian villa but the king wanted the entrance on one end in the medieval manner. They compromised with an insignificant side entry and classical façade. The façade has three stories with classical details and moldings distinguishing each story. Using mathematical proportions, Jones organized the symmetrical façade with bays composed of pilasters and engaged columns in the superimposed Ionic and Corinthian orders. Double pilasters mark the ends of the building, and four engaged columns accentuate the center of the two upper stories. The ground story, smaller than the other two, has the deepest rustication. Alternating triangular and segmental pediments adorn windows on the first floor, which, along with the second floor, is smoothly rusticated. Lintels supported by brackets distinguish the windows on the second floor. Above is a frieze composed of swags and masks. As with Renaissance buildings, a balustrade and heavy projecting cornice separate the roof from the walls.

Emulating the exterior, the double-cube banqueting hall uses the classical language of columns, pilasters, pediments, brackets, and a compartmented ceiling. White is the dominant color, with accents of gold. The ceiling paintings are by Peter Paul Rubens. The center shows the Apotheosis of James I. The space is used for banquets, royal receptions, ceremonies, and masques, which include music, singing, dancing, and acting.

▲ 15-6. Banqueting House and hall, Whitehall, 1619-1622; London, England; Inigo Jones.



▲ 15-7. Queen's House, Greenwich, 1616–1635; London, England; Inigo Jones.

■ **Windows.** Windows on Tudor buildings vary from diamond-paned casements to larger rectangular examples (Fig. 15-2, 15-4). Stone mullions divide large rectangular windows into as many as 16 smaller lights in Elizabethan and Jacobean architecture (Fig. 15-5). Windows, symmetrically arranged over one another, may be flanked by pilasters or engaged columns. Bay windows and oriel windows contribute to the irregularity of plan and façade.

■ **Doors.** Door surrounds may be arched or rectangular and surmounted by a pediment or other decorative element (Fig. 15-3). Doors are located in the gatehouse of Tudor houses, centrally in Elizabethan houses, and in the frontispiece of Jacobean houses.

■ **Roofs.** Flat, gabled, parapet, and hipped roofs are common, and several may be combined (Fig. 15-2, 15-4, 15-5, 15-6, 15-7, 15-8). In addition to chimneys, parapets, and Flemish gables, Elizabethan and Jacobean houses often have towers and types with curvilinear roofs on the corners of exterior walls and interior



▲ 15-8. Wilton House, c. 871–1653, and Double Cube Room with wall elevation (right), c. 1635–1653; Wiltshire, England; architectural addition and Double Cube Room by Inigo Jones (possibly) and John Webb; furnishings by Thomas Chippendale and William Kent, c. early 18th century.

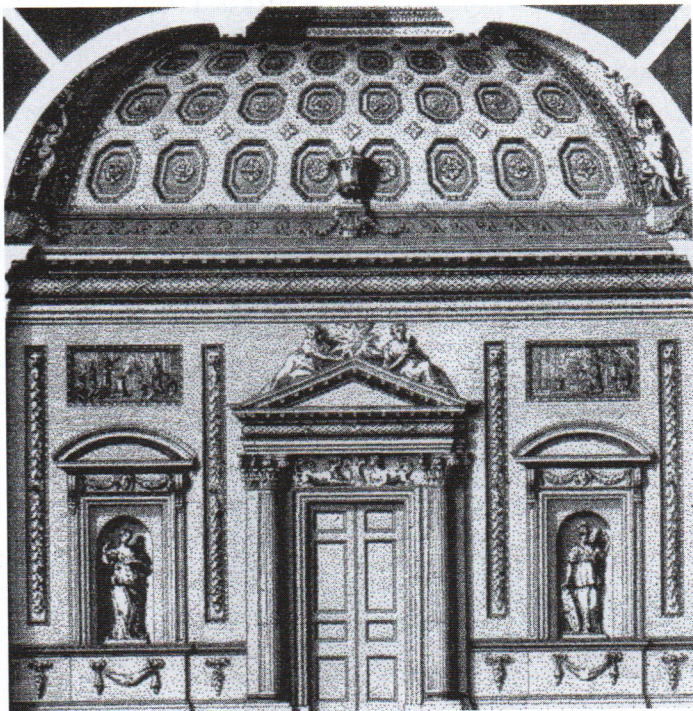
courtyards. Roof towers sometimes become banqueting rooms where sweet wines and desserts are served after dinner.

■ *Later Interpretations.* During the English Restoration period, Jones's work influences Sir Christopher Wren. Tudor, Elizabethan, and Jacobean architecture and elements appear in English Regency, the American Stick Style (Fig. 15-9), English Arts and Crafts Movement, and Queen Anne architecture of the late 19th century. Tudor Revival houses are a popular alternative to Colonial Revival in late-19th- and early-20th-century America.

INTERIORS

Interiors of the period do not adopt the classical Renaissance characteristics as a whole, but often exhibit selected, mostly Mannerist, details that are copied from pattern books or executed by foreign craftsmen. Created as assemblages of decorative elements, these rooms lack the new unity evident elsewhere in Europe. As in architecture, the few interiors by Inigo Jones or his few followers (Fig. 15-6, 15-8) are exceptions. Throughout the period, other countries that are closer and have similar climates exert more influence than Italy. English designers and artisans rely on Italian, Flemish, French, and German pattern books for inspiration as well as specific details to embellish interior elements, such as panels, cornices, and chimneypieces.

Common spaces include the great hall (Fig. 15-4, 15-6, 15-10), great chamber (Fig. 15-5), long gallery (Fig. 15-5, 15-12), chapel, summer and winter parlors, and bedchambers (Fig. 15-11, 15-20) or lodgings.



▲ 15-8. Continued



▲ 15-9. Later Interpretation: Griswold House, 1862–1863; Newport, Rhode Island; Richard Morris Hunt; Stick Style.

■ *Tudor.* Interiors are largely medieval and somber in feeling (Fig. 15-4, 15-10). They exhibit few classical details, but as the period progresses, they grow more lively with colorful finishes and textiles.

■ *Elizabethan.* Interiors are exuberant with brilliant colors and nearly every surface decorated with carving, painting, gilding, or plasterwork (Fig. 15-5, 15-11). Classical details, mostly from Mannerist sources, are more evident than in Tudor buildings. Strapwork and grotesques are common motifs.

■ *Jacobean.* These interiors (Fig. 15-12) continue Elizabethan traditions of exuberant Mannerism with the exception of those by Inigo Jones (Fig. 15-6, 15-8) or influenced by him. Classically proportioned, Jones's work tends to rely more on architectural details for definition and interest than color or surface decoration.

Private Buildings

■ *Color.* Throughout the period, interiors feature highly saturated, even garish, colors in textiles and finishes. White walls are common especially if they have hangings. Occasionally, walls may be blue or green. Paneling generally is painted stone color or brown to resemble wood. Graining and marbling highlights some walls and/or architectural details. Ceilings are white or blue. As a contrast, Inigo Jones's interiors or those following his influence tend to be white or light colored.

■ *Floors.* Stone, brick, marble, and wood are common flooring materials (Fig. 15-4, 15-10, 15-11, 15-12). Hard plaster and tiles are used occasionally. The most common wood flooring is oak, either in random-width planks or parquet. All floors are usually covered with woven matting in summer (Fig. 15-5). Turkish and Persian carpets, imported since the Middle Ages, occasionally adorn floors; more often, because of their value, they cover tops of tables and cupboards. Needlepoint and other types of rugs also cover floors.

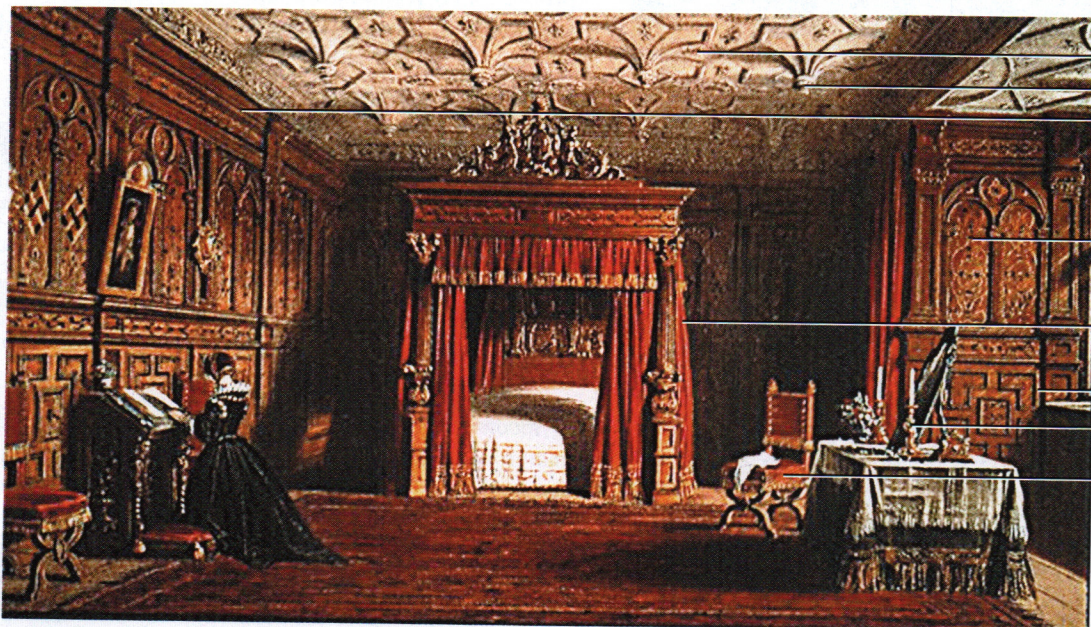


▲ 15-10. Banqueting Hall, Haddon Hall, 1477-1545; Derbyshire, England.



▲ 15-12. Cartoon Gallery, Knole, 1607-1608; Kent, England.

■ **Walls.** Wall paneling (Fig. 15-4, 15-10, 15-11) is usually of oak. Early in the period, panels are small and plain or with carved linen-fold (called wavy work), Gothic motifs, or Romaine work. As time passes, panels become larger with more elaborate carving, and the wood is left natural or painted. Plaster walls (Fig. 15-6) are treated in a number of ways, including paint, hangings, and wallpapers. Paint may be in solid colors, stenciled in repeat patterns, embellished with elaborate arabesques and other complex designs, or decorated with mythological or biblical scenes. Hangings are of plain, patterned, or painted fabrics; imported or domestic tapestries (Fig. 15-5, 15-13); or leather. Some are embroidered or appliquéd. Use of wallpaper increases during the 16th century. A favorite pattern is heraldic devices in black and white.



Pargework ceiling
Pendant
Cornice

Arcaded panel

Bed with decorative
bed hangings

Composite panel

Candlestick

X-form chair

▲ 15-11. Bedchamber, Sizergh, 16th century; Westmoreland, England.

■ **Chimneypiece.** The chimneypiece (Fig. 15-5, 15-8) is a focal point in all three periods. Earlier ones have Tudor arches surrounded by paneling. By the 16th century, chimneypieces often have large rectangular openings with more elaborate mantels and overmantels of stone, marble, or wood. Columns or pilasters, strapwork, and cabochons often are taken from pattern books.

■ **Windows and Doors.** Windows may be casements, rectangles, bays, or oriels. Glass is expensive, so horn or blinds of cloth or canvas substitute for it in lesser houses. Small diamond lattice panes of glass leaded together are another alternative. Some glass is painted or stained. Great houses use curtains in winter as protection from the cold. Door panels generally match wainscoting. In larger houses, pilasters or columns supporting an entablature often flank doors. For extra emphasis, doors become a part of an interior porch that is elaborately carved and decorated with columns and strapwork. Curtains or portieres may also be used at doors.

■ **Ceilings.** Some Tudor ceilings have medieval trusses (Fig. 15-4, 15-10). Others are beamed or coffered (Fig. 15-20). During the Elizabethan period, most ceilings have elaborate plaster treatments or pargework (Fig. 15-1, 15-5, 15-11). The earliest designs are small and geometric, and later ones become more complex. Some ceilings copy Gothic ribbed vaulting with pendants. Others, and those of the Jacobean period (Fig. 15-12), display all-over patterns of interlacing curved or geometric patterns with Tudor roses (Fig. 15-1), cartouches, strapwork, and scrolls. Sometimes color is applied. Plasterwork becomes compartmentalized (Fig. 15-6, 15-12) with the influence of Inigo Jones, who is thought to have introduced the cove ceiling in England.



▲ 15-14. Textiles: Fabrics and wallpaper, 16th century; England.



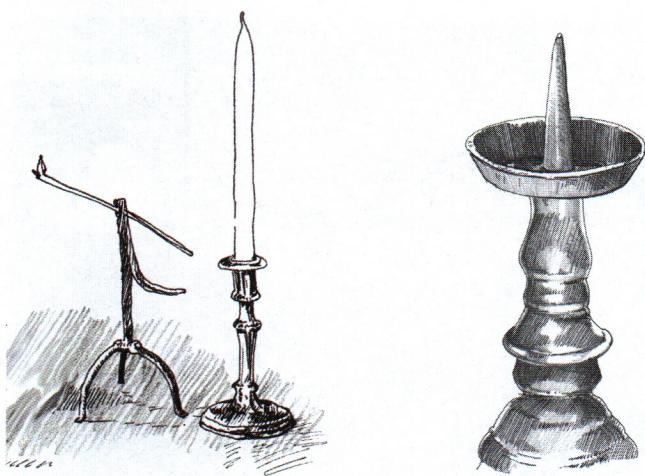
▲ 15-13. Tapestry, Hardwick Hall, 16th century; England.

■ **Textiles.** Numerous textiles (Fig. 15-5, 15-11, 15-13, 15-14) provide color, warmth, and comfort to royal and affluent interiors in all periods, but increase in luxury and refinement in the late 16th and early 17th centuries. Many types of imported and domestic fabrics and leathers adorn walls; hang at windows or doors; drape beds; and cover tables, cupboards, chairs, stools, and cushions. Types include wool and silk velvets; wool, silk, or blended damasks; satins; cut and uncut velvets from Genoa, Italy; plushes; gold or silver cloth; domestic and imported tapestries; and painted or resist-dyed cottons (chintzes and calicoes) imported from the Far East by the East India Company. Domestic linens, woolens, and imported silks are most common early in the period; cottons are rare until imported from India beginning in the late Elizabethan and early Jacobean periods. Textiles in a room do not match because dyes are not consistent. Colors include blue, crimson, russet, purple, green, yellow, pink, and black. Gold or silver fringe, lace, and tassels increase the sense of richness and luxury.

Wealthy homes often have chairs, stools, settees, and footstools completely covered with fabric and richly embellished (Fig. 15-5, 15-11, 15-17). Cushions provide additional comfort for chairs and stools. Large cushions may be used for sitting on the floor. Silk or wool damask or velvet cushions are trimmed with gold or silver lace, embroidery, braid, cord, and tassels. Table

covers, which vary in length, usually are embroidered, trimmed, or otherwise embellished. In the mid-16th century, Turkey work or Norwich work, a textile that imitates Oriental rugs, becomes a common upholstery fabric. In the early 17th century, some bed hangings are made of crewel and are embroidered by the ladies of the house or by professional embroiderers. Typical patterns feature trees, flowers, and foliage rising from mounds combined with animals. Palampores, coverlets with similar painted and resist-dyed designs imported from India, occasionally are used for coverlets on beds or as hangings.

■ **Lighting.** Artificial lighting (Fig. 15-10, 15-15) is minimal, consisting of chandeliers or lanterns, wall sconces, and candlesticks in wood, brass, iron, or silver.



▲ 15-15. Lighting: Candlesticks in iron and metal.

FURNISHINGS AND DECORATIVE ARTS

As in architecture, Renaissance design elements gradually appear. Types, which include seating, tables, storage pieces, and beds, remain limited and do not vary much from earlier times. As in other countries, English rooms have little furniture, and it lines the walls when not in use. Although declining, the practice of placing the best bed in the hall or great chamber continues until the end of the 16th century.

Joiners continue to construct Tudor furniture following simple medieval traditions. Construction becomes more sophisticated during Queen Elizabeth's reign. In the late 16th century, Flemish craftsmen reintroduce board construction, which uses dovetails to make wide pieces and enables makers to use veneer. Joined construction gradually dies out except in rural areas. Carving and inlay are the main types of decoration for furniture in all periods. Surface richness is more important than the quality of the carving.

Early in the 16th century, London becomes a center for furniture making. Numerous English, French, Flemish, Dutch, and German artisans open shops in the city and introduce Renaissance design elements and finer construction techniques. Furniture making begins to require the skills of several craftsmen instead of only the joiner as in the Middle Ages. Craftsmen begin to specialize as carvers, joiners, turners, and metalworkers.

■ **Tudor.** Tudor furniture is similar to medieval furniture in form and decoration (Fig. 15-4, 15-10). Renaissance elements mix, often incongruously, with Gothic elements. Romaine work is characteristic.

■ **Elizabethan.** Elizabethan furniture is massive with heavy proportions, rich carving, and inlay. It shows strong Flemish influence along with classical elements (Fig. 15-11, 15-16, 15-19, 15-20). The heavy, elaborately carved, bulbous support is a definitive characteristic of Elizabethan and Jacobean furniture. Originally from the Low Countries, it is called a cup and cover or melon support. Early examples are very large, but gradually decrease in size and amount of embellishment. Strapwork (Fig. 15-1), geometric decoration or inlay, and gadrooning are common details. Rooms may have more furniture than Tudor rooms, but continue relying on textiles and surface decorations for interest. A desire for comfort increases the use of upholstery.

■ **Jacobean.** Jacobean furniture continues Elizabethan traditions, but is simpler with more formal and naturalistic carving. Strapwork, arabesques, lozenges, applied pendants, and split baluster turnings are characteristic. Upholstery continues to increase in use. As earlier, rooms have few furnishings.

Private Buildings

■ **Materials.** Most furniture is of oak. A few Jacobean pieces are of walnut.

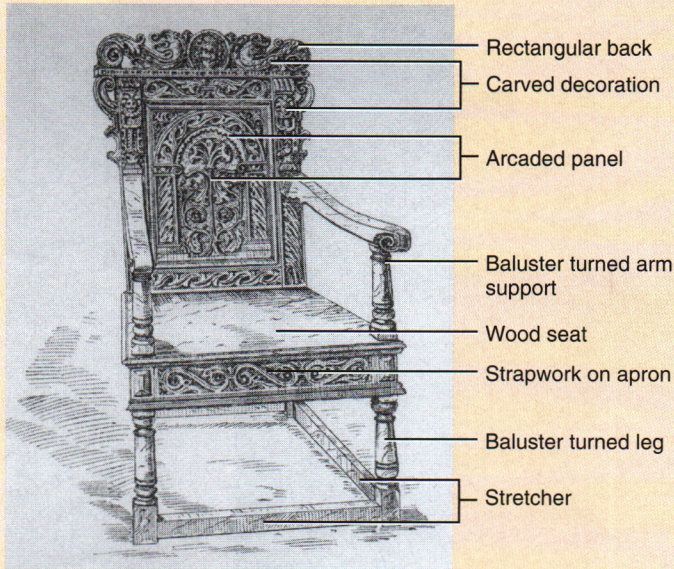
■ **Seating.** Seating includes chairs, settees, daybeds, stools, benches, and settles (Fig. 15-4, 15-5, 15-11, 15-12, 15-16, 15-17). Legs may be turned, chamfered, or fluted. They usually terminate in bun feet. Stretchers are plain and close to the floor.

Three main types of chairs are turned (turneyed or thrown, an old term for turning), X-form folding chairs (Fig. 15-11), and wainscot chairs (Fig. 15-16). The farthingale chair or back stool appears at the end of the 16th century (Fig. 15-17). During the Elizabethan and Jacobean periods, sets of furnishings in matching fabrics are introduced. *Daybed* is a modern term for a long seat with a fixed or adjustable inclined end, which resembles a chair back. They are introduced in the 16th century. Some in the 17th century have two adjustable ends and closely resemble a sofa. Joined stools, relatively common items, consist of an oblong seat, turned or fluted columnar legs, and a continuous stretcher near the floor. They may be upholstered and/or have cushions. Some Elizabethan benches are of trestle form with splayed solid supports. Settles, which may be movable or built in, have high backs and paneled arms and sides.

■ **Tables.** During the Elizabethan period, tabletops become fixed to their supports, and the drawtop is introduced. The principal table form is long, narrow, and rectangular with gadrooning on the top edges and aprons with inlay of geometric shapes. Other types include small tables imported from Flanders, Italy, and France. Tables intended to be covered with cloths or carpets are simply constructed of plain wood (Fig. 15-11, 15-20). The gate-leg or falling table becomes common after its introduction in the early 17th century.

DESIGN SPOTLIGHT

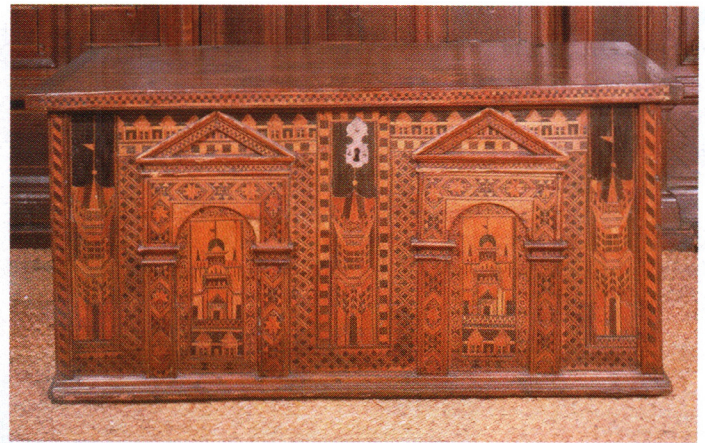
Furniture: The wainscot chair, an important chair type, has a paneled back, turned legs, and stretchers. The back decoration varies to include carved motifs such as the lozenge, Tudor rose, arcaded panel, acanthus, and strapwork. Usually made of oak with open arms, the chair is often placed against a paneled wainscot wall. The more visible front legs are more ornate than the back legs. Cushions are often added for comfort.



▲ 15-16. Wainscot chair; England.



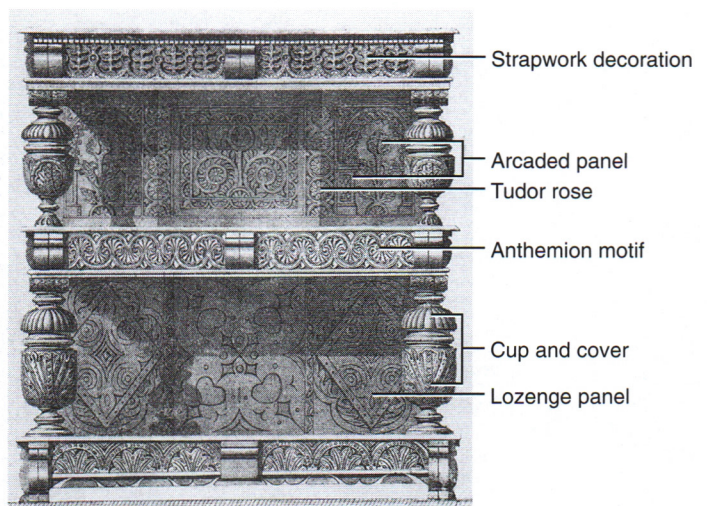
▲ 15-17. Side chair with turned legs.



▲ 15-18. Nonesuch chest, late 16th century.

■ **Storage.** Case pieces (Fig. 15-10, 15-18, 15-19) include chests for storage, cupboards for display in the hall or great chamber, and chests of drawers (introduced from the Continent late in the 16th century). Early chests of drawers are massive in scale, and doors conceal the drawers. The court cupboard (Fig. 15-19), coming from France at the end of the 16th century, consists of open shelves about 48" high. Richly carved, it displays plate in the hall or great chamber. Cupboards vary greatly in design. One type has a closed upper portion resting on an open stand. On another the upper portion is divided into thirds with canted panels on either side of a central panel. A third type combines doors in the upper portion and drawers in the lower.

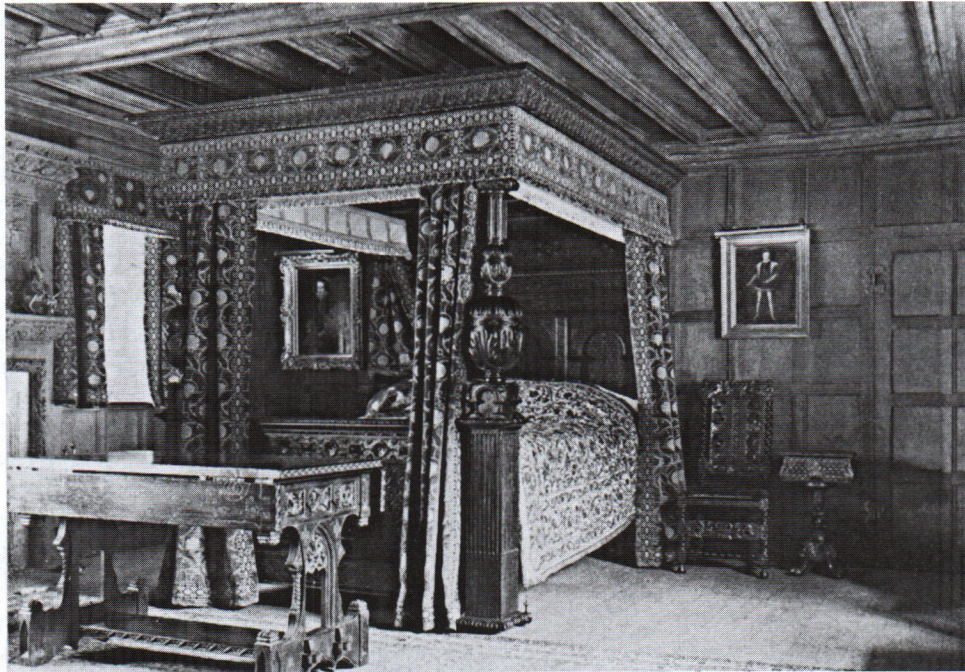
■ **Beds.** The most common beds (Fig. 15-11, 15-20) are wooden boxes covered and draped with fabric or draped four-posters. Some are massive with heavy turned posts and a tester with architectural moldings. The headboard usually is heavily carved with architectural and naturalistic motifs. Sometimes the two footposts are detached from the bed frame to allow draperies to enclose the bed. Because of the textiles, the bed is the most expensive piece of furniture in the home.



▲ 15-19. Court cupboard, late 16th–early 17th centuries.

■ *Bed Hangings*. Rich hangings (Fig. 15-11, 15-20) not only provide warmth, but also demonstrate rank and status. A set of hangings includes the head cloth, ceiler, valances, bases, curtains on all four sides, and the counterpoint or counterpane or coverlet. Hangings do not necessarily match other textiles in the room and may combine different colors and/or types of fabrics including gold or silver cloth. Braid, tape, fringe, lace, embroidery, and tassels embellish hangings. Valances often have complicated outlines emphasized by tape and trims.

■ *Decorative Arts*. Tableware is made of wood, silver, horn, or glass. From Italy and the Netherlands comes tin-glazed earthenware (*faience* or *delft*, respectively). Objects made of silver or gold include saltcellars, sconces, plates, ewers and basins, flagons, drinking vessels, spoons, spice boxes, and snuffers. Many are large and elaborately decorated or encrusted with jewels. Stylistically, silver follows the other arts in slowly adopting Renaissance motifs. Other accessories are portraits, paintings, and armor. As the English begin their domination of the seas, imports include Chinese porcelains, Venetian glass, and metal work from different countries.



▲ 15-20. Henry VIII's bedchamber, Hever Castle, c. 15th century; Kent, England.