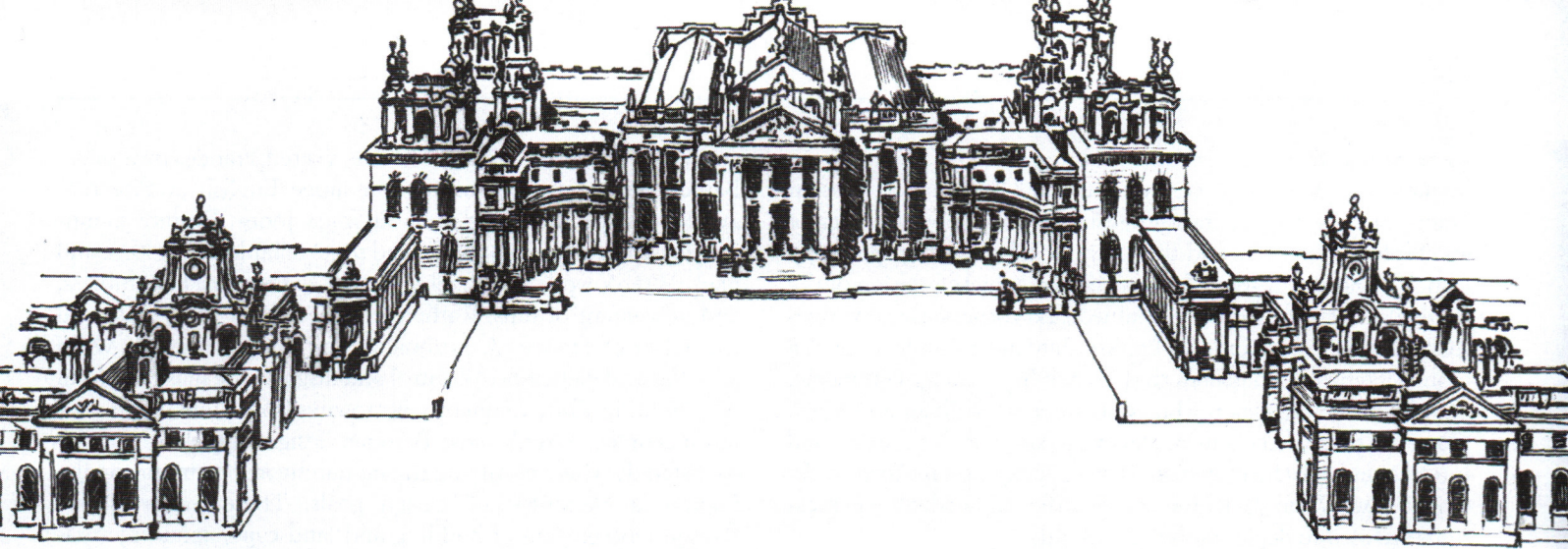




CHAPTER 19

English Restoration

1660–1702

Following the return of Charles II from France and the restoration of the monarchy, foreign influences sweep away the Elizabethan and Jacobean styles in architecture, interiors, and furniture. English Restoration architecture wholeheartedly adopts classicism, whether influenced by the Italian Renaissance, French or Italian Baroque, Dutch Palladianism, or Inigo Jones. Interiors may be exuberantly Baroque or pursue a more subdued classicism, often with rich, three-dimensional carving or plasterwork. Furniture features Baroque design principles and elements tempered by French elegance or Dutch curving silhouettes.

HISTORICAL AND SOCIAL

Oliver Cromwell is unable to establish a settled government, which enables Charles II, son of the former king, to reclaim the throne after Cromwell's death in 1660. Passionate about art and architecture, Charles II encourages foreign craftsmen to come to England to refurbish his royal palaces and the homes of the nobility. However, his reign is not peaceful because he clashes with

Si monumentum requiris circumspecte. (If you would see this monument, look around.)

—Inscription to Sir Christopher Wren (1675–1710),
S. Paul's Cathedral, London

the nobility over his Catholic faith and his belief, like his father's, in the divine right of kings to rule unaided and unassisted. Following Charles's death in 1685, his nephew, James II, tries to continue his predecessor's unpopular policies.

In 1688, the exasperated nobility invite the Dutch ruler William of Orange to invade England because they fear James II will succeed in his quest for an absolute monarchy. Following the bloodless and successful Glorious Revolution, the notion of an absolute monarchy is crushed, and a Protestant, William III, sits on the throne. As patrons of the arts, William and his wife Mary, a daughter of James II, encourage building and decoration. When William dies in 1702, Anne, his sister-in-law, who is the last of the Stuarts, succeeds him.

Despite internal conflicts, England grows in power and prestige during the second half of the 17th century. England's victory over the French at Blenheim in 1704 establishes her as a leading military power. The work of such men as Isaac Newton and John Locke give her a commanding place in science and thought. Her colonies grow and prosper, and her wealth increases.

CONCEPTS

In this period, England again develops her own eclectic expression, which is dominated by foreign influences. The Baroque style comes to England with Italian artisans who execute commissions there and the English architects and designers who visit Italy. French concepts of design arrive with Charles II and his nobles, who exile at the court of Louis XIV, and the Huguenot craftsmen who flee from France to escape religious persecution. Although these ideas stimulate a more elaborate and exuberant character in

some works, they are not universally accepted. Conditions in England are not conducive to a national Baroque style as in France or Italy because most Englishmen abhor both the idea of an absolute monarchy and the Catholic Church to inspire allegiance or glorify. Instead, the most common manifestation of the Baroque is a more subdued, restrained, and conservative one than that of either France or Italy. English Baroque generally reflects a more Dutch-like character that comes from trade, commerce, and, later, the craftsmen who emigrate with William and Mary. However, there also is a more elaborate Baroque that coexists and intertwines with the more empirical classicism established by Sir Christopher Wren. Both the conservative and elaborate expressions are used to depict power and wealth.

MOTIFS

■ *Motifs.* Motifs (Fig. 19-1, 19-3, 19-4, 19-5, 19-6, 19-8, 19-9, 19-10, 19-13, 19-14) include pediments, columns, pilasters, arches, C and S scrolls, fruits, flowers, shells, garlands, leaves, swags, acanthus, and urns.



▲ 19-1. Architectural Detail: Carved panel detail, c. 1670; England.

ARCHITECTURE

Rational classicism, along with some Baroque influences, defines the form and provides the details of English Restoration architecture. Characteristics include classical elements, large scale, symmetry, center emphasis, advancing and receding planes, and some curves. English design hardly ever exhibits the plasticity of Italy or the monumental magnificence of France. Building types include churches (Fig. 19-2, 19-3), public complexes, collegiate buildings, townhouses, country houses (Fig. 19-4, 19-5), palaces, and palace complexes (Fig. 19-6).

Following the restoration of the monarchy, architecture turns toward the Palladian classicism of Inigo Jones. However, the Great Fire of London in September 1666 brings Sir Christopher Wren to the forefront, and his work determines a different

course for buildings. Wren, who has visited France, introduces Baroque concepts and motifs that move English architecture away from the restrained style of Inigo Jones. Despite monumental scale, center emphasis, and some complexity in form and plan, Wren's work rarely achieves the dynamism, forcefulness, and movement of Italy. Rather, it comes closer to the reserved classicism of France. A rationalist and mathematician, Wren uses classical elements to control and disguise the mass and form of a building while frequently borrowing from French and Italian examples. Wren's most Baroque designs are those for the royal family where glorifying the monarchy and/or imitating the French at Versailles are design goals. These works display Baroque integration of building and landscape, axial organization, and sequencing of spaces. His most creative projects are the city churches in London.

Sir John Vanbrugh and Nicholas Hawksmoor design the most obvious English versions of Baroque architecture in several country houses and city churches during the early 18th century. Integration of structure and landscape, monumental scale, center emphasis, movement, advancing and receding planes, and classical details characterize their work. Their designs reveal greater concern for mass, rhythm, and proportion than the managing of form with classical vocabulary that characterizes Wren's work.

Just before the Restoration, Sir Roger Pratt introduces the symmetrical, rectangular block house with sash windows, hipped roof, classical details, and double-pile plan that will become standard for smaller Georgian houses in England and America. Like other architects, Pratt draws elements from Italy, France, and Holland, but the resulting combination is uniquely English.

Public and Private Buildings

■ *Floor Plans.* Wren's plan for St. Paul's Cathedral (Fig. 19-3) in London is a Latin cross with domed crossing and apsidal ends of nave and transept. The dome with its considerable height creates a more centralized focus, similar to Continental examples. Plans of his London city churches (Fig. 19-2) vary because of irregular sites: some are square, others are rectangular; one is roughly oval. Wren strives for centralized designs that focus on the pulpit, a visible sign of the primacy of preaching in England's Protestant churches. Church plans by other designers are similar to those by Wren.

Most grand house plans are linear or U-shaped, although a few have H or E shapes (Fig. 19-5). Vanbrugh's dwellings usually are composed of a three-sided form with a center courtyard for the main house. The axis of approach continues into the vestibule, the grand *salon*, and the landscape beyond in the French Baroque manner (Fig. 19-6). His designs are exceptions, as most houses sit in a relatively self-contained manner within the landscape. Great houses, whether new or remodeled, adopt French and Italian *enfilade* planning and are organized around private and state apartments. Smaller houses usually are rectangular blocks with double-pile plans that are two rooms deep with a central passage or hall introduced by Pratt (Fig. 19-4). Townhouse plans become standardized: they are one or more rooms wide and at least two rooms deep, and have two or more stories.

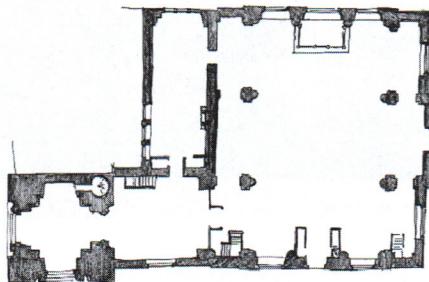
■ **Materials.** Stone and brick, often combined, replace wood in both public and private buildings in London as a result of the Great Fire and increasing timber shortages. Varieties of stone include Portland stone, red and gray granite, and slates. Brick is the most common building material. The English bond brick pattern dominates until the 1630s, when Flemish bond replaces it. Red brick with white stone details show Dutch influence. Construction is mostly post and lintel, but churches may be vaulted and domed.

■ **Façades.** While no common or defining public exterior exists during this period, most feature classical columns, pilasters, pediments, quoins, and arches. Churches have towers or steeples (Fig. 19-2). Temple fronts define porches or form porticoes and emphasize centers (Fig. 19-3). Pilasters, engaged columns, or colossal orders define bays (Fig. 19-3). On buildings without colossal orders, stringcourses delineate stories. Although there is some layering of elements, it usually lacks the forcefulness and

three-dimensionality of Italy. Some compositions, especially on grander structures, build toward the center with projecting or curving architectural details, planes, or walls (Fig. 19-3).

Façades of palaces and great houses resemble Versailles or have Palladian devices such as temple fronts (Fig. 19-5). Compositions are usually symmetrical with large windows and classical details that build toward and/or emphasize centers. Colossal pilasters may divide façades into bays. Grand houses with both linear and U-shaped plans have frontispieces and/or end pavilions that often project in the French manner (Fig. 19-6). These exterior units mark important interior spaces such as the *salon* in the center, and state bedchambers on each end. Contrasts of light and dark accentuate depth and scale.

Smaller houses have restrained compositions with stories separated by stringcourses, quoins, and modillioned cornices (Fig. 19-4). Townhouses follow designs of country houses.

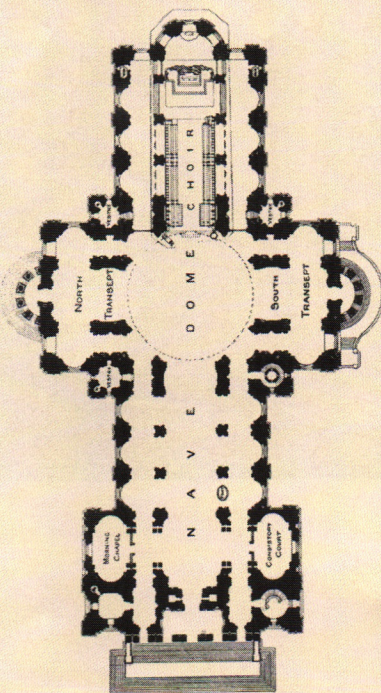


▲ 19-2. S. Mary-le-Bow, Cheapside, floor plan, and nave, 1670–1677; London, England; Sir Christopher Wren.

DESIGN SPOTLIGHT

Architecture and Interiors: S. Paul's Cathedral is the fourth cathedral to occupy this site, and its design reflects the more sober but grand English Baroque created by Sir Christopher Wren. The broad façade has a pedimented center supported on twin columns that is reminiscent of the east façade of the Louvre, Paris. Inside the pediment is a relief of the conversion of S. Paul by Francis Bird. Recessed entries behind the columns create a strong contrast of dark and light that helps emphasize the center. Exquisite naturalistic carvings contrast with bold, layered architectural details. Flanking the portico are twin towers whose bold architecture, details, and contrasts of light and dark make them readable from a distance. The perspective windows on the towers' lower façades are like those at the Palazzo Barberini in Rome, and the tops resemble those by Borromini at *S. Carlo alle Quattro Fontane*, also in Rome. The form and shape of the dome, one of the world's largest, are reminiscent of Bramante's design for S. Peter's. The unusual three-part dome, composed of an inner dome, a brick cone supporting the lantern, and an exterior shell, is a design and engineering accomplishment unique to Wren.

In plan, Wren's design progresses through several concepts beginning with a domed Greek cross plan to the final Latin cross plan with a domed crossing. The church officials believed a Latin cross to be more appropriate to the liturgical and ceremonial needs of the building. The broad nave is used for processions and to house large congregations. A series of smaller domes mark the bays of the nave and flanking aisles, and large arches carried on piers form the nave arcade. Pilasters and deep cornices articulate the piers and lead the eye toward the altar. Coffers cover the undersides of the arches. Architectural details contrast in color to the walls to emphasize their importance. The inside of the dome at the crossing features monochrome paintings from the life of S. Paul by Sir James Thornhill, and Grinling Gibbons carves most of the woodwork, particularly the choir stalls beyond the crossing. The entire effect is one of logical planning and monumental form articulated and held in check by classical order.



- Steeple with classical details
- Large dome
- Clerestory windows
- Balustrade
- Classical figure
- Medallion shape typical of Wren
- Pediment
- Pilasters define bays
- Classical portico with temple front emphasizes center
- Columns span two stories
- Classical arch
- Large-scale building
- Symmetrical composition with layering of architectural features to achieve depth

▲ 19-3. S. Paul's Cathedral, floor plan, and nave, 1675–1710; London, England; Sir Christopher Wren.

■ **Windows.** Windows on public and private buildings (Fig. 19-3, 19-4, 19-5) remain large in size. Rectangular or arched windows have classical surrounds, pediments, and/or lintels. Wren uses as many windows as possible to fill his church interiors with light.

The most common window type on houses is rectangular with a shaped surround or surmounted with a flat lintel, triangular or segmental pediment, or a mixture of pediment shapes (Fig. 19-5). Palaces or grand houses may have combinations of arched and rectangular windows separated by pilasters or by story (Fig. 19-6). They may also have round or square windows integrated with rectangular ones. Some dwellings have small windows on the ground floor, larger windows in the story above, and square windows in the attic. Sash windows (Fig. 19-4) are introduced after the 1670s.

■ **Doors.** Entrances often incorporate classical details and bold surrounds to emphasize their importance and/or to culminate a composition. Porticoes or archways are common in large buildings (Fig. 19-3, 19-6), whereas on houses the most common devices are columns or pilasters carrying a pediment and/or an arched window

(Fig. 19-4, 19-5). Door surrounds (Fig. 19-2, 19-4, 19-5) consist of triangular, or segmental, closed or broken pediments; lintels carried on columns or pilasters; and variations of round arches. Single- and double-paneled doors are either of plain or painted wood.

■ **Roofs.** Roofs on public buildings may be flat with balustrades and sculpture, gabled, hipped, or domed (Fig. 19-3). Churches without domes have gabled roofs. Smaller houses (Fig. 19-4) have gabled or hipped roofs, usually with dormers, while those on palaces and grand houses are flat with balustrades and occasionally sculptures (Fig. 19-5, 19-6). Some retain the earlier parapets. A cupola or dome may mark the center.

■ **Later Interpretations.** Restoration church forms, façades, and steeples become standard for later classical churches during the English Neo-Palladian and Georgian period in England and America. The style of large Baroque houses rarely is adopted later, although some elements reappear. However, Pratt's rectangular-block, classical houses become one of the standard house types during the American Georgian style (Fig. 19-7) and later in the Colonial Revival of the early 20th century.

DESIGN SPOTLIGHT



▲ 19-3. Continued

INTERIORS

Both conservative and extravagant interiors characterize the Restoration period. The majority of English interiors are conservative, demonstrating a somber and unostentatious classicism in which human scale, restraint, and repose dominate. More somber than the earlier Elizabethan or Jacobean interiors, Restoration rooms have classical details, paneling, compartmentalized plaster ceilings, and wood floors. Staircases, balustrades, chimneypieces, paneling, and over doors and windows feature wood carving, the most common form of decoration during the period.

Ornate interiors express power and wealth. Found only in palatial homes, they are large in scale and display conspicuous extravagance, illusionistic wall and ceiling paintings in vivid colors, complexity, exuberant plasterwork and/or wood carving highlighted with gilding, and classical details to create drama or overwhelm. Images often reflect the Italian or French Baroque influences, and foreign craftsmen execute many of these interiors and their details.

Church interiors usually relate closely to exteriors through architectural features such as columns, pilasters, arches, windows, and ceilings. Scale is an important element in delineating the relationship of spaces and circulation paths. Large churches are more likely to have a main aisle or nave, whereas the size of the church dictates the use of side aisles. Smaller examples usually have none. Vestibules are often small, preceding entry into a large, imposing nave (Fig. 19-3).

In houses, room names and functions change under French influence. The main reception/entertaining space is now called the *salon* or *saloon* (Fig. 19-6, 19-9) and retains a central position on the plan. Lodgings are now called apartments, relating to French designations. Closets become cabinets, and their lavish decoration signals a new importance. Withdrawing rooms

become general reception rooms and may precede an important sleeping space. Bedchambers are more public, although less so than in France. In residences, stair halls (Fig. 19-8) and vestibules become important central circulation spaces so they receive greater emphasis and design attention.

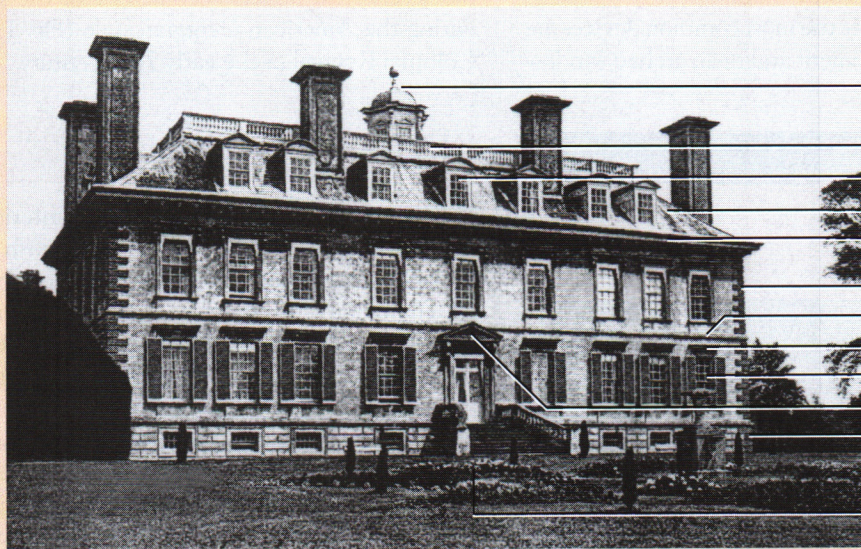
Public and Private Buildings

■ **Color.** Colors (Fig. 19-6, 19-8, 19-9) are carefully chosen to enhance the building design, sequence of rooms, and the objects within them. Expensive colors, such as Prussian blue, are used in the most important rooms. Color may also relate to a particular material; for example, wainscoting is often painted various shades

of brown, emulating wood. Colors may also serve to enhance architectural details, ceilings, paintings, upholstery, or hangings.

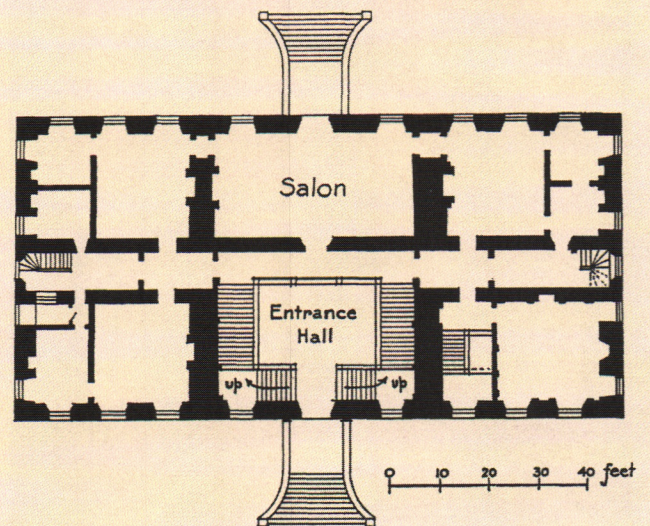
Wall colors in churches (Fig. 19-3) are often white or the color of the building material with architectural details in contrasting colors. Ceilings or domes (Fig. 19-3) may be painted a single color or may be frescoed. Gilding often accentuates details. Conservative rooms in dwellings tend to be dull, in browns, grays, blue grays, and olive greens, although there are some exceptions. Walls in showy interiors are often light colors, the color of the building material, or frescoed. Gilding may enhance the paneling or important decoration. Brighter colors are adopted in more intimate spaces. Sequences of rooms generally have the same wall colors.

DESIGN SPOTLIGHT



- Cupola marks center
- Balustrade
- Dormer windows
- Hipped roof
- Modillioned cornice
- Quoins
- Stringcourse
- Flat lintel above sash window
- Large windows
- Classical emphasis at entry
- Box shape
- Symmetrical composition

Architecture: At Coleshill, Sir Roger Pratt introduces the rectangular block, classically detailed manor house with a double-pile floor plan that will dominate smaller Georgian houses in America and Great Britain throughout the 18th century. The design incorporates English, Dutch, and French elements. The façade has two stories, nearly equal in size, separated by a stringcourse. The much lower ground story is rusticated. Quoins mark the corners, and a modillioned cornice accentuates the roofline. Large sash windows capped by lintels are distributed symmetrically across the façade. A pedimented entrance and greater spacing between windows mark the center of the composition and the stair hall within. Most of these details are Italian. The hipped roof, which is Dutch, has dormers and is capped by a balustrade and cupola in the French manner. The double-pile plan is two rooms deep and has a longitudinal hallway running parallel to the façade. Pratt transforms the medieval great hall into a ceremonial entrance hall with a grand, open well staircase. Behind is a grand salon.



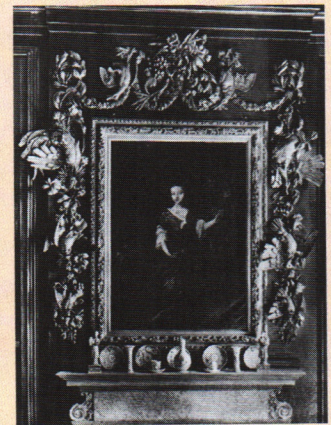
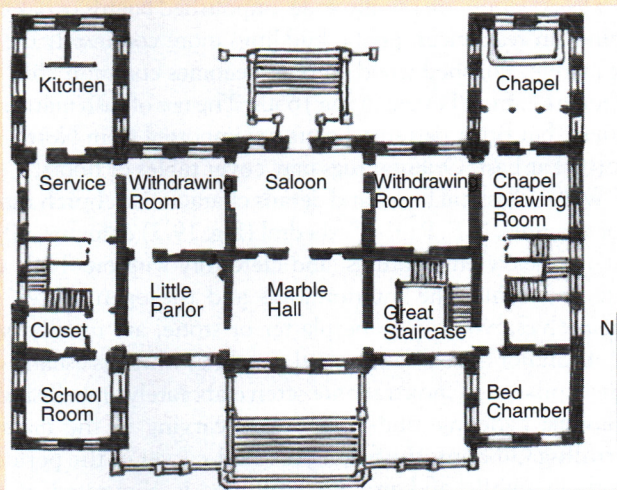
▲ 19-4. Coleshill and floor plan, c. 1650 (destroyed 1952); Oxfordshire, England; Sir Roger Pratt.

DESIGN SPOTLIGHT



Architecture and Interior: Designed for the Brownlow family, Belton House has an elegant, classical Palladian-inspired façade. The center projects and has a triangular pediment at roofline. The hipped roof is capped by a balustrade with a cupola in the center. Quoins accentuate the corners, and string-courses separate the stories. The H-shaped plan and large sash windows allow more light into the interiors. The somewhat out-dated H plan also permits greater privacy because of easier access between and among rooms.

Characteristic of conservative interiors, the drawing room serves as an important social area and contains some of England's finest examples of the carving work of Grinling Gibbons. The symmetrical space has a dominant chimneypiece composed of a mantel with bolection molding and an overmantel. Surmounting and flanking this are Gibbons' three-dimensional carvings of fruits, flowers, and fowl. Additional carvings and walnut paneling with gilding highlight the other walls. The white, compartmented ceiling displays the richness of the Baroque style with ovals, rectangles, and heavy moldings. Furnishings are more ornate than in most conservative interiors.



Compartmented ceiling with heavy moldings

Walnut paneling with beveled edges

Wood carving by Grinling Gibbons

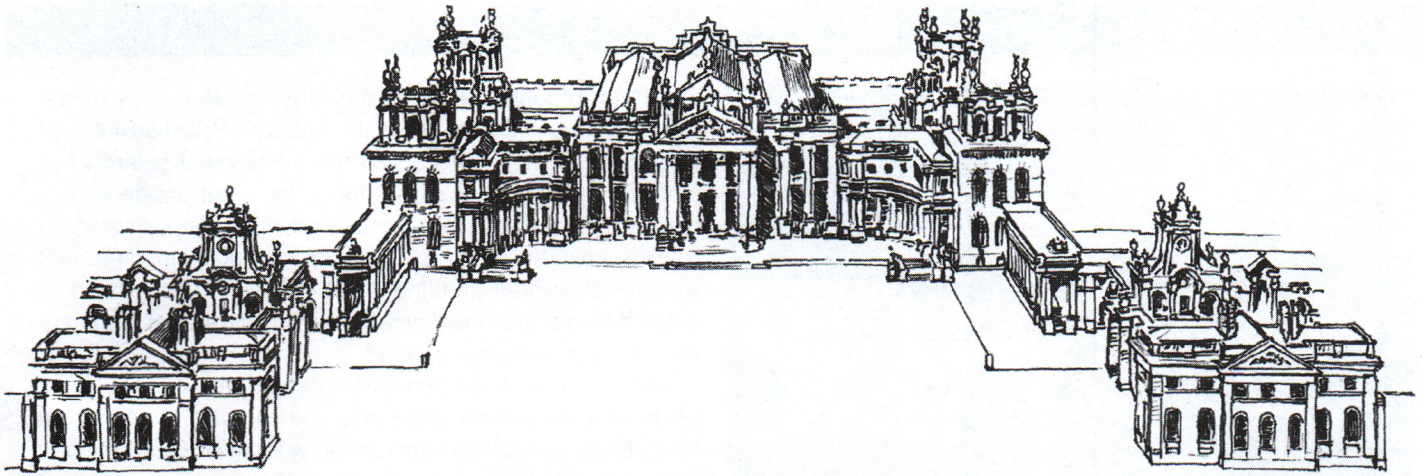
Portrait over mantel

Display of Oriental porcelain

Bolection molding surrounds fireplace opening to create mantel; major emphasis is chimneypiece

Heavy scaled rug pattern

▲ 19-5. Belton House, floor plan, and drawing room with chimneypiece detail, 1684–1686; Lincolnshire; England; house by William Stanton; drawing room carving by Grinling Gibbons.



▲ 19-6. Blenheim Palace and saloon; 1705–1724; Oxfordshire, England; Sir John Vanbrugh and Nicholas Hawksmoor.

■ **Floors.** Floors are usually wide, unpolished boards of oak or deal (pine) in residences; public buildings more commonly use stone or marble. Polished wood parquet becomes common after its introduction from France in the 1650s. The use of rush matting continues, but finer, patterned mats are imported from North Africa or the Far East. Oriental rugs may cover tables or floors.

■ **Walls.** Classical forms and details characterize church interiors. For example, in S. Paul's Cathedral (Fig. 19-3) columns, pilasters, arches, heavy entablatures, and clerestory windows both articulate and define the interior walls and the open spaces. Walls themselves, which may be plaster or stone, are usually painted white and/or have natural wood paneling, which is usually set between pilasters. Choirstalls are often elaborately embellished with pilasters; paneling; and rich, ornate carving in the manner of Grinling Gibbons, the foremost wood-carver of the period. His work in public and private buildings is composed of fruits, flowers, and fowl rendered in a pierced, lacy, naturalistic, three-dimensional manner (Fig. 19-1, 19-5). Wren's city churches, such as S. Mary-le-Bow in Cheapside (Fig. 19-2), follow the interior detailing of S. Paul's Cathedral but on a much reduced and more intimate scale. Other church architects emulate Wren.



▲ 19-7. Later Interpretation: Hammond-Harwood House, 1773–1774; Annapolis, Maryland; William Buckland. American Georgian.

Rooms in houses without hangings are paneled (Fig. 19-5, 19-8), which becomes more architectural and is divided horizontally into dado (standardized at 3'-0" high), wall surface, and cornice as before. Panels become larger with prominent moldings and carvings during the period. Classical moldings, such as bead, fillet, dentil, and cyma recta, are common. Important rooms may feature applied naturalistic plasterwork or wood carvings similar to the work of Grinling Gibbons around the fireplace or in paneling (Fig. 19-5, 19-8, 19-9). Paneling may be painted or left natural. Other common treatments for paneling include marbleizing, graining, and japanning. Architectural details and the stiles and rails of paneling often contrast in color or material. Panel centers may have imported or domestic lacquered panels, oil paintings, or painted designs or scenes. Gilding or silvering may highlight moldings, capitals, and other details in grand rooms. Some spaces have painted *trompe l'oeil* architectural details. Illusionistic, often exuberant, wall paintings in the Baroque manner embellish important rooms and stair halls in great houses (Fig. 19-6).

As a focal point, the fireplace (Fig. 19-5, 19-8) consists of mantel and overmantel in elaborate designs with bolection moldings or columns, pilasters, pediments, brackets, scrolls, and garlands. Oil paintings or mirrors hang above the mantel following French interiors. Naturalistic carvings in high relief sometimes flank and surmount mantels.

■ **Staircases.** Staircases (Fig. 19-9), often one of the most important features in the house, become a focus for the elaborate carving characteristic of the period. Some retain the traditional columnar banisters in the handrail, but they are now enriched with detailed carvings. Others replace banisters with panels with centers of open and lacy, curvilinear, naturalistic carving.

■ **Windows and Doors.** Doors and windows are arranged symmetrically. Most windows are sliding sashes surrounded by architectural details. They also have interior shutters that fold into the window jamb (Fig. 19-8). In important rooms, curtains in panels or the newer festoons from France adorn the windows. Sometimes, flat, shaped valances trimmed with tapes and fringe provide additional embellishment while hiding the nails attaching curtains to window frames.

Doors (Fig. 19-5, 19-8, 19-9) are paneled in dark wood, often walnut. When painted, doors match paneling. Many have paintings above them. At the end of the period, doors commonly have an architrave, frieze, cornice, and broken pediment over them. Doors in grand rooms have *portières* to prevent drafts.

■ **Ceilings.** Ceilings in churches, other public buildings, and the grandest of houses (Fig. 19-2, 19-3) are vaulted, arched, and/or domed. Compartmented, coffered, and other geometrically designed ceilings may emphasize important areas, such as the altar, the transept, and primary circulation paths. Heavy moldings provide rich surface decoration.

In houses, molded plaster, usually compartmentalized, becomes the most common form of ceiling decoration because of a new, harder plaster that dries faster and can be mounted on wire or wood. Compositions (Fig. 19-5, 19-6, 19-8, 19-9) are squares, ovals, or circles with centers left bare, or they have paintings. By the 1670s, naturalistic decorations of garlands composed of shells,

leaves, and flowers similar to wood carvings form the borders and fill the centers of compartments.

■ **Textiles.** Interiors of the wealthy feature numerous colorful and opulent textiles whether as wall hangings, curtains, *portières*, cushions, or upholstery. All fabrics in the room usually match. Types include plain and patterned velvets, damasks, satins, mohairs, linens, India cottons, woolens, Turkeywork and crewelwork. Crimson is a favored color, but others include green, blue, black, white, and yellow. *Appliqué*; colored, gold, or silver embroidery; and trims embellish and add variety to curtains, wall and bed hangings, and upholstery (Fig. 19-8). Textile or leather hangings often adorn walls in state and reception rooms and may match other fabrics in the room. Trims and flat tape outline wall coverings, curtains, and the seats, backs, and wings on chairs and settees. Gilded nails secure fabric to frames. Furniture cases (slip-covers) protect expensive fabrics.

■ **Lighting.** As wax candles are expensive and tallow or rush lights are smelly and burn quickly, minimal lighting is the norm except during evening social functions or special occasions in both public and private buildings. Candleholders include candlesticks, sconces, chandeliers, and lanterns. Candles often are placed on candle stands at heights that facilitate the continual snuffing or trimming of the wicks to prevent guttering and loss of light. Most candlesticks are of wood, brass, or pewter. By the second half of the century, affluent homes commonly have silver candlesticks and candelabra or branches in Baroque designs. Sconces, usually limited to domestic use, have one or more branches and a reflecting back. Chandeliers in houses are rarer in England than in other countries, although lanterns commonly light passages, stair halls, and vestibules. Since the only sources of artificial light in houses are fireplaces and candles, room decorations strive to enhance light with gilding, shiny surfaces, and mirrors.

Between 1674 and 1676, Englishman George Ravenscroft perfects a lead glass formula, which marks the greatest improvement



▲ 19-8. Queen's antechamber, Ham House, 1673–1683; Surrey, England.



▲ 19-9. Stair hall, ceiling detail, and saloon, Sudbury Hall, c. 1676; Derbyshire, England; carving by Edward Pierce; plasterwork by Robert Bradbury and James Pettifer, 1691; painting by Louis Laguerre.

in glassmaking since the 13th century. The new lead glass has unsurpassed clarity. It also has excellent ability to reflect and refract light, especially when cut, which is important to chandeliers and other forms of lighting at a time when houses are dark and candles taxed. Lead glass fosters a new style in both lighting and glassware that emphasizes form over shape or applied decoration.



▲ 19-9. Continued.

FURNISHINGS AND DECORATIVE ARTS

The nobles' desire for luxury, refinement, new forms, and finer cabinetwork transforms English furniture during the period. They reject traditional English prototypes, preferring styles from abroad. French, Dutch, and Oriental influences begin to shape high-style furnishings for the affluent. In contrast, the middle and lower classes tend to prefer plainer versions of high styles or oak furniture in the Elizabethan tradition.

Walnut replaces oak as the primary furniture wood; carving, veneer, and lacquer become more common forms of decoration. New pieces include easie chairs and completely upholstered daybeds found only in bedchambers, chests of drawers without doors, settees or sofas, cabinets on stands, and dressing or toilet tables. Furniture commonly lines the walls when not in use, following French practices. Most arrangements are symmetrical. A common grouping between windows consists of a table flanked by candlestands and a looking glass on the wall or pier above. Besides Louis XIV variations, two major furniture developments make up the Restoration period.

■ *Charles II, Carolean, or Stuart (1660–1689).* This furniture style (Fig. 19-10) features rectilinear forms, S and C curves, scrolls, and turning. Exuberant and ornate carving is the main decoration, but the use of veneers increases. Caning, carving, scrolls, and ball and bun feet distinguish Charles II furniture. The character is extravagant and Baroque.

■ *William and Mary (1689–1702).* This more conservative furniture style (Fig. 19-11, 19-12) shows more Dutch influence in curving silhouettes, cabriole and trumpet legs, spoon backs and splats, and Spanish and *pied-de-biche* feet. The style extensively uses richly figured veneers and marquetry (Fig. 19-13, 19-14). Turned, baluster, or trumpet legs and flat stretchers that repeat the shapes of aprons are definitive characteristics.



▲ 19-10. Charles II walnut armchairs, c. late 17th century; England.



▲ 19-11. William and Mary side chair with spoon back, cabriole legs, and *pied-de-biche* feet, late 17th or early 18th century; England.

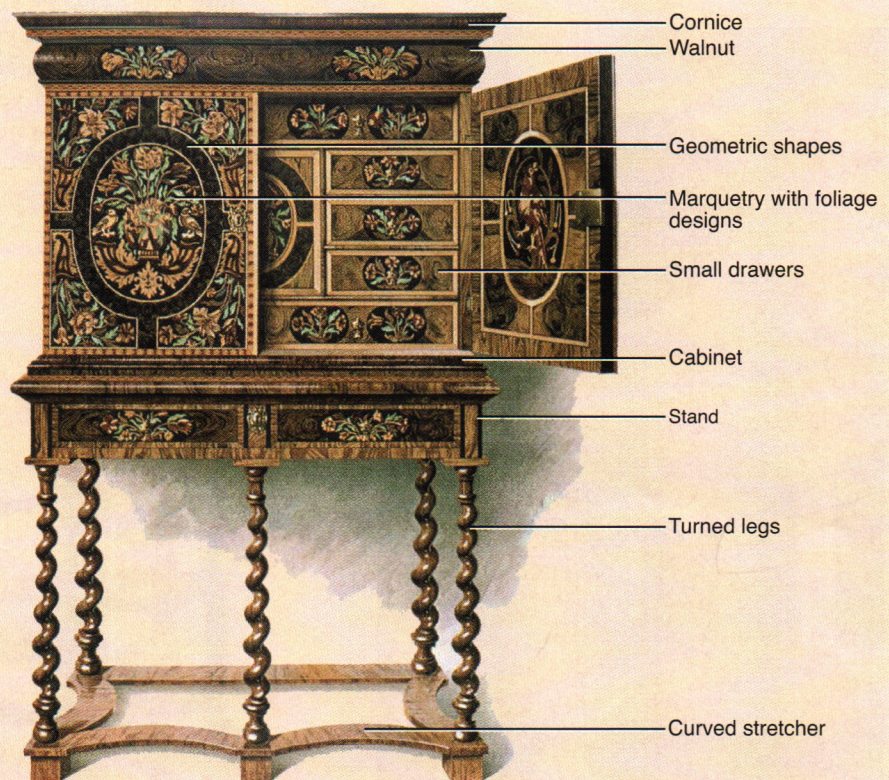


▲ 19-12. William and Mary dressing table, 17th century; England.

DESIGN SPOTLIGHT

Furniture: Cabinets on stands, fashionable pieces throughout the Restoration period, are a focus for the skills of the marqueter and cabinetmaker. Lacquered cabinets are imported from the Orient and placed on elaborately carved and gilded stands; others are made locally with so-called japanned finishes. This stand features spiral turned legs characteristic of

France and flat, curved stretchers. The cabinet has colorful floral marquetry in oval frames on both sides of the doors. As is typical, the drawers and doors inside are as decorated as the exterior of the case. The doors and drawers inside also have more floral marquetry, oyster veneer, and crossbanding.



▲ 19-13. Cabinet on stand with turned legs and marquetry, 17th century; England.

Private Buildings

■ **Materials.** Walnut is the most common wood for both conservative and extravagant furniture. Façades display figured veneers such as burl, oyster veneers, crossbanding, parquetry, and arabesque or seaweed marquetry (Fig. 19-13, 19-14). Gilding and lacquer grow in favor. Imported or locally made lacquered furniture surpasses painted examples in popularity. Japanned furniture, as it is called in England, often has black backgrounds with incongruous designs of foliage and pseudo-Chinese motifs (Fig. 19-15).

■ **Seating.** The principal Carolean chair has a high back and caned center panel framed with carving (Fig. 19-10). The seat also is caned and has an elaborately carved stretcher beneath that matches the cresting. Scroll legs terminate in ball, bun, or Spanish feet. Legs may also be baluster turned, columnar, spiral, or trumpet shaped. The latter particularly characterize the William and Mary style. About 1700, the spoon back with splat is introduced, and cabriole legs with *pied-de-biche* or cloven hoof feet (Fig. 19-11) and upholstered chairs with matching settees increase in use. Settee-backs resemble two chairs put together. Easie chairs, brought over from the Continent about 1680, have tall, upholstered backs with wings to protect the sitter from drafts. A variation known as a sleeping chair has ratchets to lower the back.

■ **Tables.** Oval or round tables supersede trestles during the period. There are infinite varieties of tables for dining, tea drinking, card playing, and dressing. Introduced in the late 17th century are dressing or toilet tables (Fig. 19-12), which are small tables with drawers. Usually, small toilet mirrors sit on top or hang above them.

■ **Storage.** Cabinets on stands (Fig. 19-13), which are very fashionable, may have japanned, lacquered, or veneered façades with many small drawers and secret compartments behind doors. Some are imported from the Orient. Stands generally have four or six carved, turned, scrolled, or straight legs. After 1680, the typical chest of drawers (Fig. 19-14) has four graduated drawers resting on straight bracket feet. Tops of cabinets, desks, and bookcases (Fig. 19-15) usually are curved or hooded during the William and Mary period and often have small brackets or shelves to display Chinese porcelain or other small objects. Cabinet and drawer pulls have small brass plates with decorative drops or pendants.

■ **Beds.** Lighter-scale beds with wood frames entirely covered with fabric replace the heavy, carved Elizabethan beds. These new designs usually have tall proportions; low headboards; and heavy, complex testers. The *lit d'ange* from France has a tester hanging from the ceiling or wall instead of supported by posts. The tester



▲ 19-14. Chest of drawers, 1680–1685; England.



▲ 19-15. William and Mary japanned double-hooded desk and bookcase; 17th century; England.

corners of state beds hold vases of ostrich feathers. Hangings, which still completely enclose the bed and match other textiles in the room, remain opulent to demonstrate wealth and rank. Headboards, testers, and valances often have complex shapes that are outlined with flat tape, embroidery, and *appliqué* and trimmed with fringe.

■ *Decorative Arts.* Decorative arts are similar in design to furniture with complex shapes and decoration. Particularly fashionable is Chinese porcelain, which many people avidly collect. Especially prized are looking glasses, which become more common during the period. Most are small with heavy wood frames.