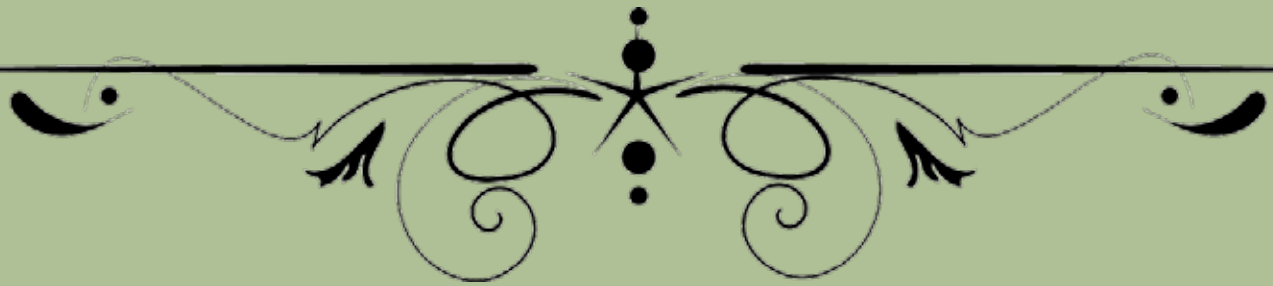
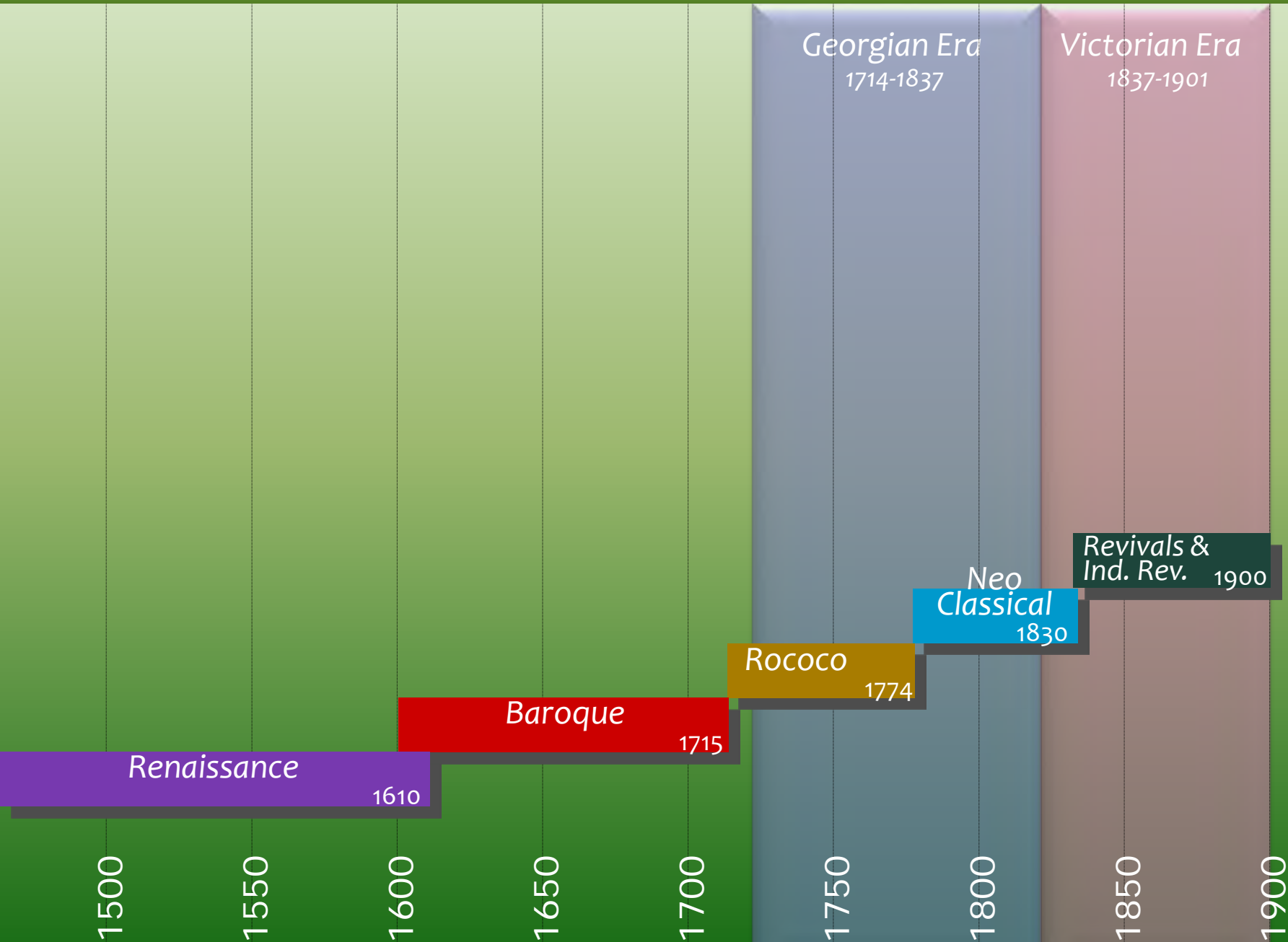


Victorian revivals



Timeline of Western Art



Revivals

19th Century

VICTORIAN ECLECTIC REVIVALS

During the C 19th there were several “revival” styles:

- Gothic Revival (c. 1800-1880)
- Rococo Revival (c. 1820's-1860)
- Renaissance Revival (c. 1860's-1900)

Revivals

19th Century

GOTHIC REVIVAL

- Reaction against Neoclassicism
- Highly religious and moral inspiration
- Use of Gothic architectural ornament on C19th forms.
- Style flourished on both sides of the Atlantic

Revivals

19th Century

GOTHIC REVIVAL – ARCHITECTURE



Sir Charles Barry (1795-1860), *Westminster Palace or Houses of Parliament*,
London, 1836-1868

Revivals

19th Century

GOTHIC REVIVAL – ARCHITECTURE



Augustus Welby Northmore PUGIN
Wallpaper Designs, c.1845 - c.1850.

Revivals

19th Century

GOTHIC REVIVAL – ARCHITECTURE



William WARDELL 1824-1899
*Gothic ANZ Bank, Collins St,
Melbourne, 1883*



William PITT 1855-1918
*Former Stock Exchange, Collins St,
Melbourne, 1888-1891*

Revivals

19th Century

GOTHIC REVIVAL – ARCHITECTURE

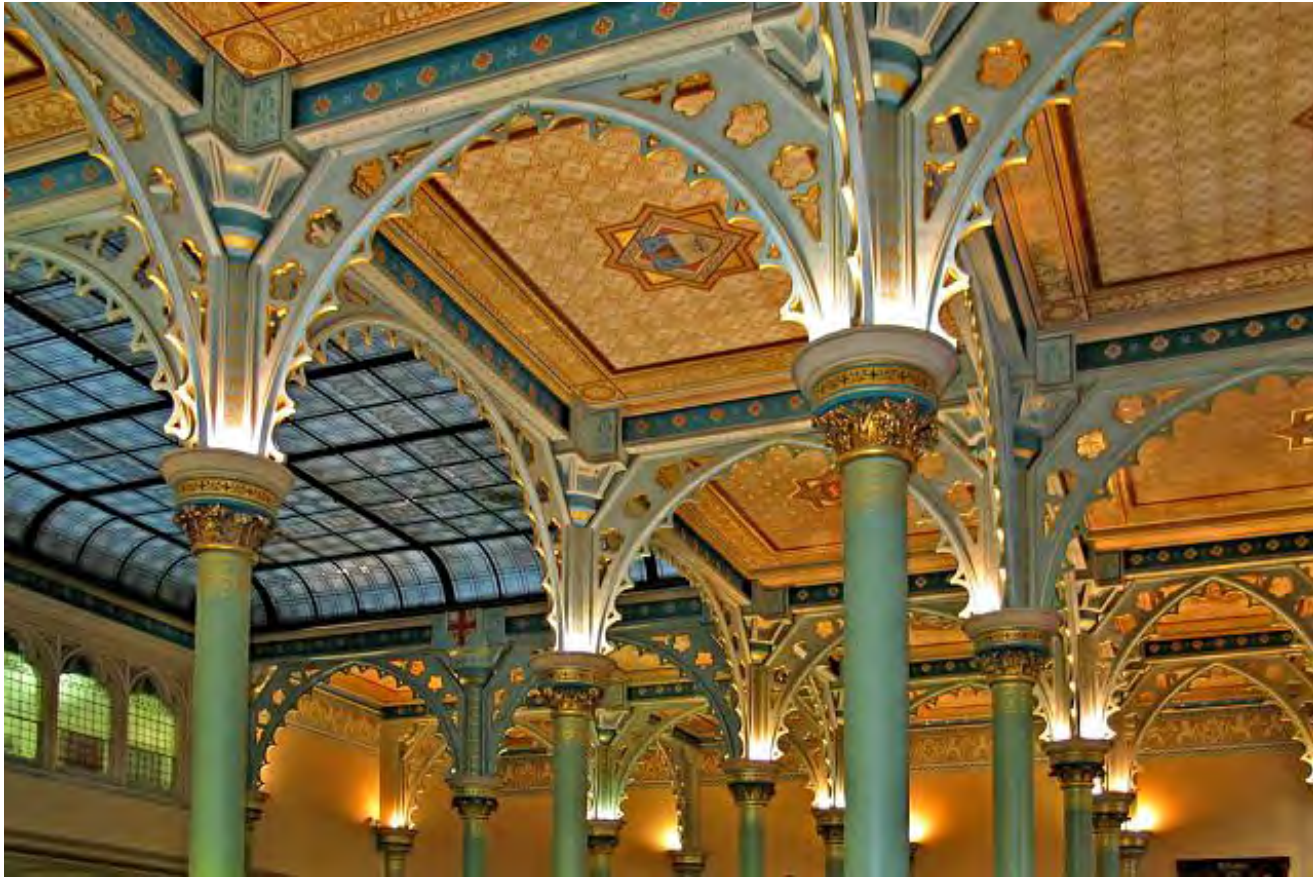


William WARDELL 1824-1899,
Gothic ANZ Bank, Window detail, Queens St Elevation, 1883

Revivals

19th Century

GOTHIC REVIVAL – INTERIOR



William WARDELL 1824-1899,
Gothic ANZ Bank, Interior, 1883

Revivals

19th Century

GOTHIC REVIVAL – ARCHITECTURE

PEDDLE THORPE ARCHITECTS,
ANZ World Headquarters,
Melbourne, 1993



Revivals

19th Century

GOTHIC REVIVAL – INTERIOR



Gothic Revival Library, 1859.
USA.

Revivals

19th Century

GOTHIC REVIVAL – FURNITURE



Gothic Revival Settee 1845-1860
Philadelphia, Pennsylvania, USA.

Revivals

19th Century

GOTHIC REVIVAL – FURNITURE



Gothic Revival
Carved Oak Sideboard,
19th C, England.

Revivals

19th Century

GOTHIC REVIVAL – FURNITURE



Augustus Welby Northmore PUGIN
Writing Table
satinwood, ebony, hardwood, gilt,
painted wood, brass,
c. 1855, England.



Writing Table top detail

Revivals

19th Century

GOTHIC REVIVAL – DESIGN

Architectural Elements

Gothic buildings of the C12th -16th were a major source of inspiration to C19th 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.

Cabinet with arches and pillars.



Revivals

19th Century

GOTHIC REVIVAL – DESIGN

Heraldic Motifs

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



Heraldic motif
on a floor tile



Wallpaper design with heraldic motif

Revivals

19th Century

GOTHIC REVIVAL – DESIGN

Painted Furniture

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



Revivals

19th Century

GOTHIC REVIVAL – DESIGN

Medieval Clothing

Figures in Medieval clothing are often included in Gothic Revival designs.



Revivals

19th Century

GOTHIC REVIVAL – DESIGN

Gothic Script

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



Revivals

19th Century

ROCOCO REVIVAL - ARCHITECTURE

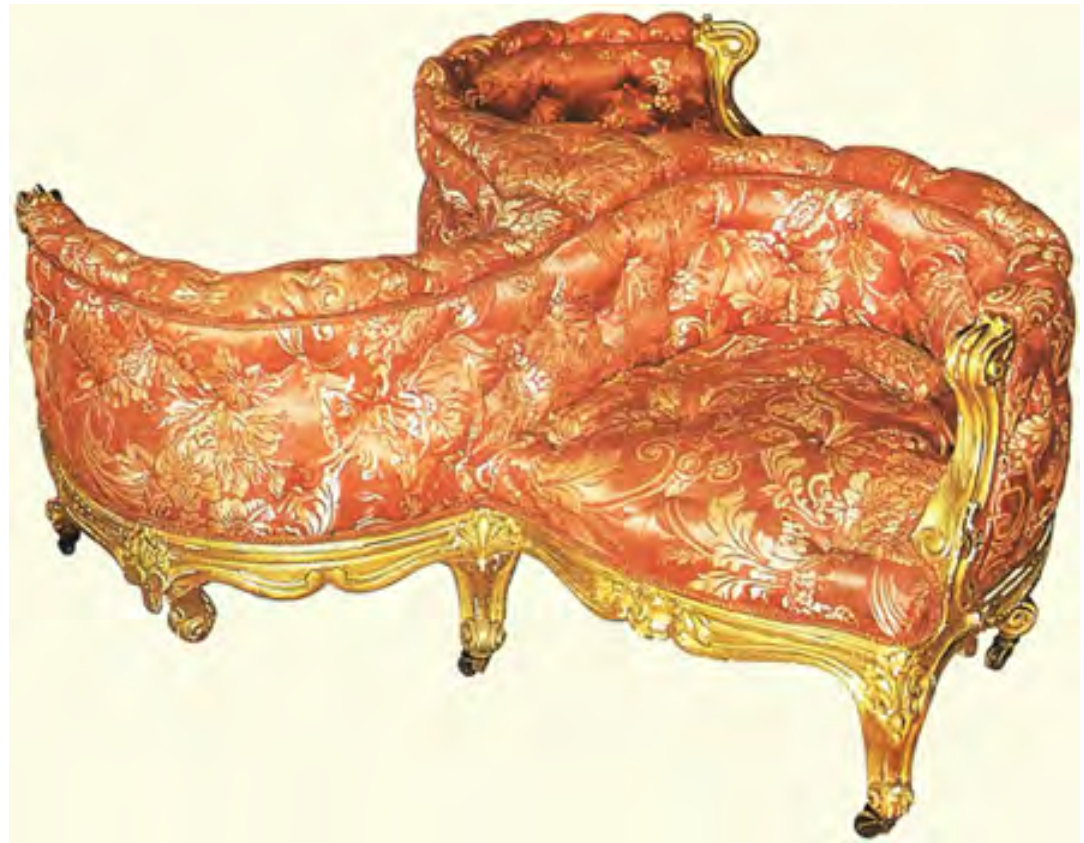


Sansouci Palace,
Potsdam, Germany

Revivals

19th Century

ROCOCO REVIVAL - FURNITURE



Small 3 seat divan,
France

Revivals

19th Century

ROCOCO REVIVAL – FURNITURE

Étagère
(a stand with a series of open shelves for
small objects, bric-a-brac, etc.),
Black lacquered, painted and gilded wood
and papier mâché, mother-of-pearl,
Mid-19th Century, British



Revivals

19th Century

ROCOCO REVIVAL - FURNITURE



French Rococo
Revival

Revivals

19th Century

ROCOCO REVIVAL - FURNITURE



Candlesticks in Rococo Revival style with curved forms, rocks and shells



Chair in Rococo Revival style with curved forms and shell motifs

Revivals

19th Century

RENAISSANCE REVIVAL – ARCHITECTURE



John James CLARK, 1838-1915
Old Treasury Building, 1858-62
Spring Street, Melbourne.

Revivals

19th Century

RENAISSANCE REVIVAL – ARCHITECTURE

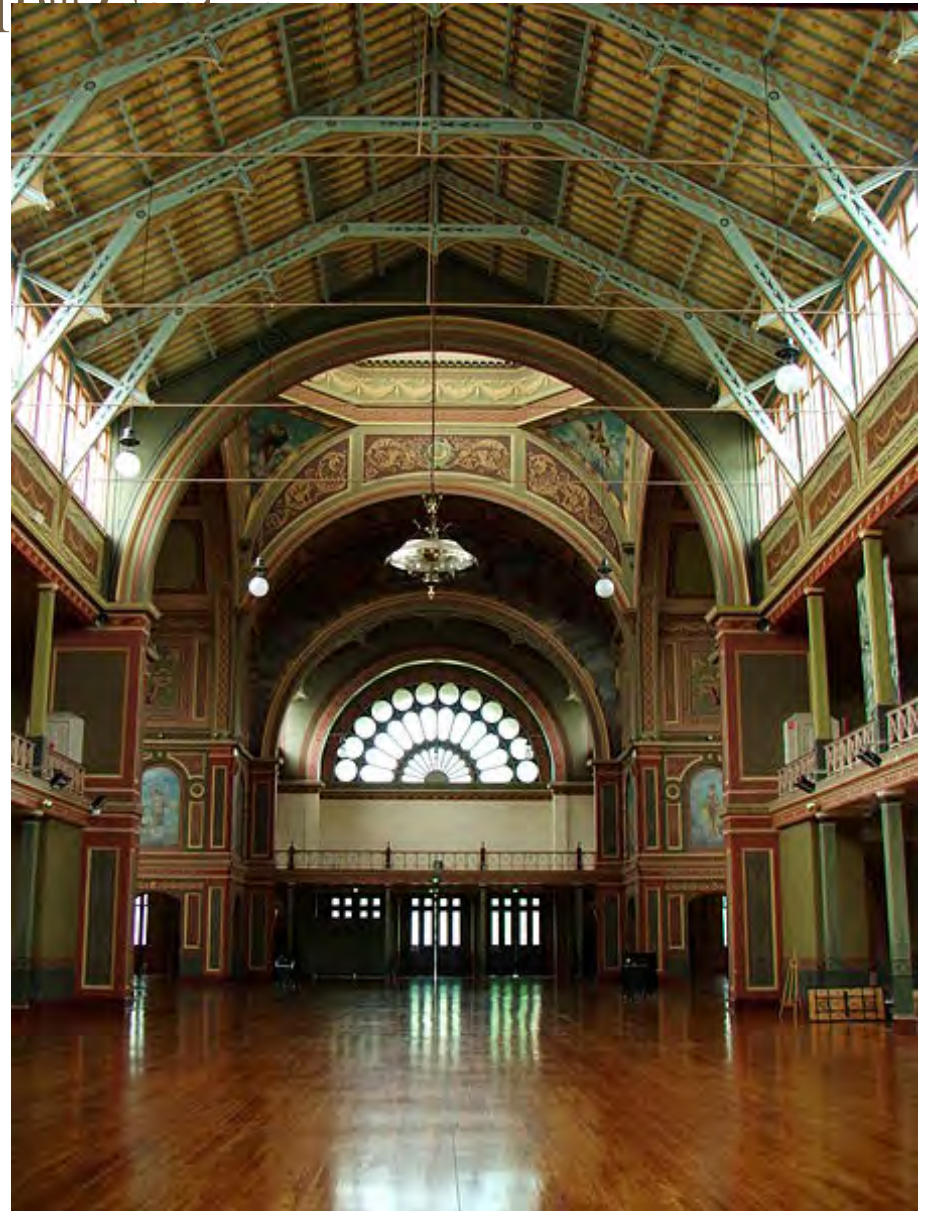


Joseph REED, c.1823-1890
Royal Exhibition Building, 1879-80
Melbourne.

Revivals

RENAISSANCE REVIVAL – INTERIORS

Joseph REED, c.1823-1890
Royal Exhibition Building, 1879-80
Melbourne.



Revivals

19th Century

RENAISSANCE REVIVAL – FURNITURE

Renaissance Revival carved
hall tree with lions head
umbrella supports.



Revivals

19th Century

RENAISSANCE REVIVAL – FURNITURE

Elaborate carved
Renaissance Revival
mirrored walnut hall tree.



Revivals

19th Century

RENAISSANCE REVIVAL – FURNITURE

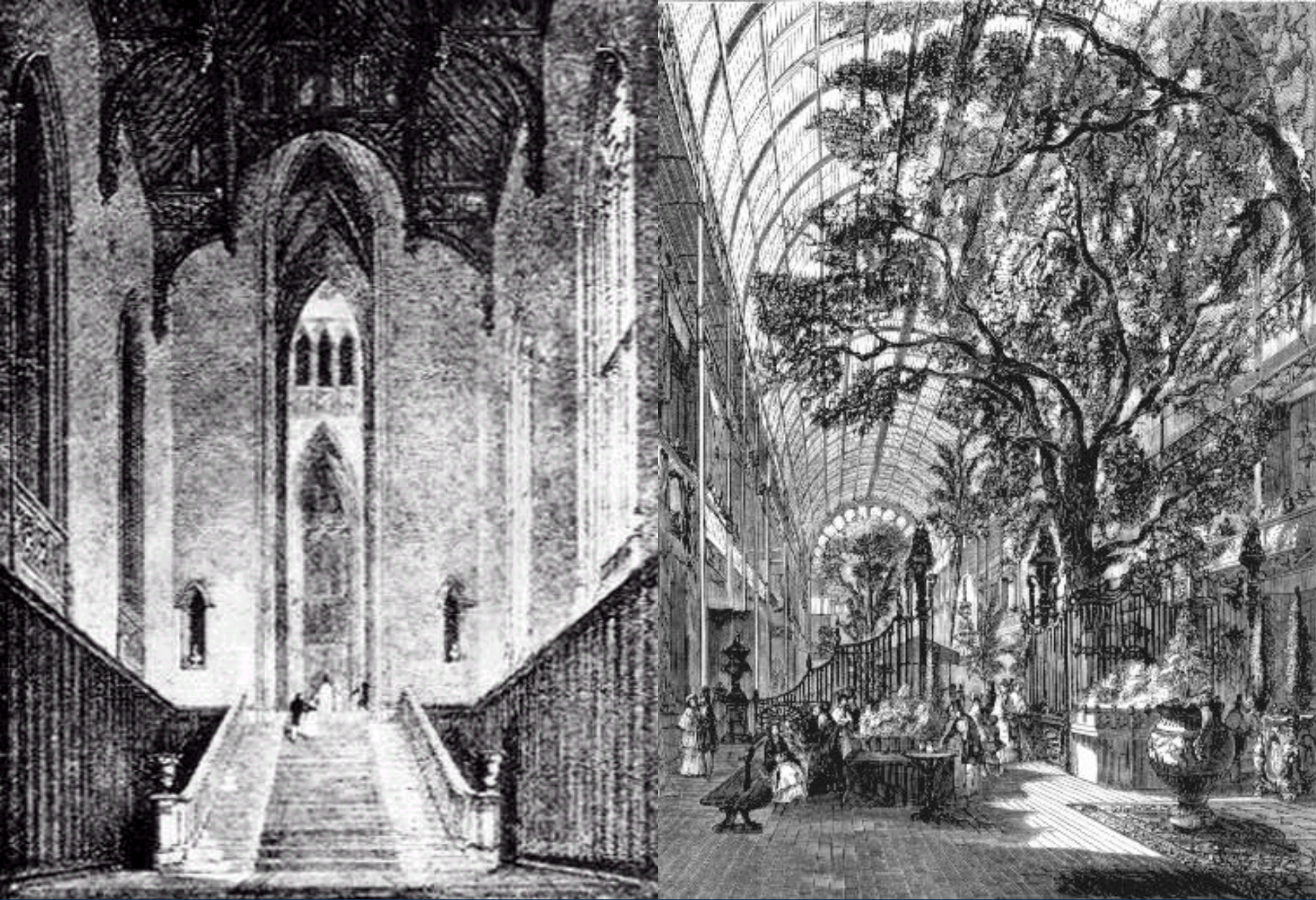
W. H. ROCKE & CO. (manufacturer)

John MATHER (decorator)

Cabinet

East Indian Satinwood,
West Indian Satinwood,
(other timbers), glass,
1880, Melbourne





Revivals and the Industrial Revolution

Running concurrently with the Neoclassical styles in the first half of the C19th were the revivals of other previous styles. These styles constitute what is generally known as Eclectic Victorian style and more generally as the Victorian Style after Queen Victoria who lived from 1837 to 1901.

Revivals and the Industrial Revolution

Victorian Eclectic Revivals

During C19th there were several 'revival styles':

- ❖ Gothic Revival . (c. 1800-1880)
- ❖ Rococo Revival. (c. 1820s –1860)
- ❖ Renaissance Revival. (c. 1860s – 1900)

Gothic Revival

(c1800 – 1880)

The Gothic Revival Style was based on the idea that the Greek and Roman forms of the Neoclassical period were pagan. The Gothic Revival Style, therefore, replaced classical decoration with Gothic architectural forms, while keeping the same basic forms.

Gothic Revival

(c1800 – 1880)

- ❖ Reaction against Neo-Classicism.
- ❖ Highly religious and moral inspiration.
- ❖ Involved use of Gothic architectural ornament on C19th forms.
- ❖ Style flourished on both sides of the Atlantic.

James Wyatt (1746 – 1813)

- ❖ Had made reputation with earlier Neo-Classical works
- ❖ Best known for Fonthill Abbey, Wiltshire. – built for eccentric owner William Beckford.
- ❖ Huge mansion with 90 metre tower and an agglomeration of Gothic details.
- ❖ Made mostly of wood and stucco.
- ❖ Tower toppled in windstorm in 1825 and destroyed building.



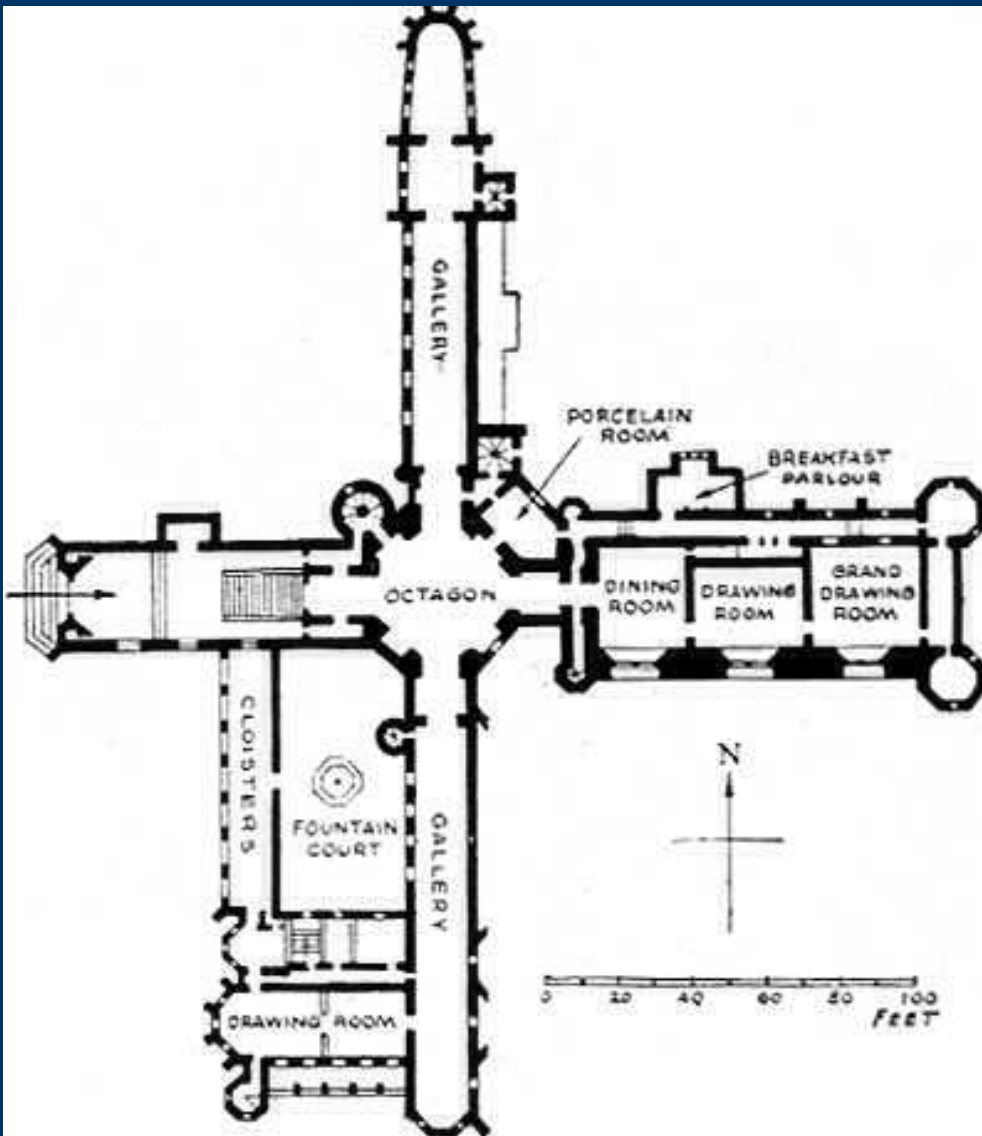
Fonthill Abbey, Wiltshire
(England) 1796-1813

Fonthill Abbey was built between 1796 and 1813 for a man called William Beckford. He was immensely gifted and widely learned, a talented writer of fiction and travel books, a significant landscape designer and a composer of music, a man of absolute integrity and perfect good taste, and, of course, the richest man in England. In 1784 the news broke that Beckford was homosexual. Beckford braved out the storm of abuse in the newspapers, but then fled to the continent. Upon his eventual return to England, Beckford secluded himself behind the 14 kilometre wall surrounding 519 acres of his estate at Fonthill Gifford.



He then hired England's foremost architect, James Wyatt, to build a medieval abbey for him to live in.

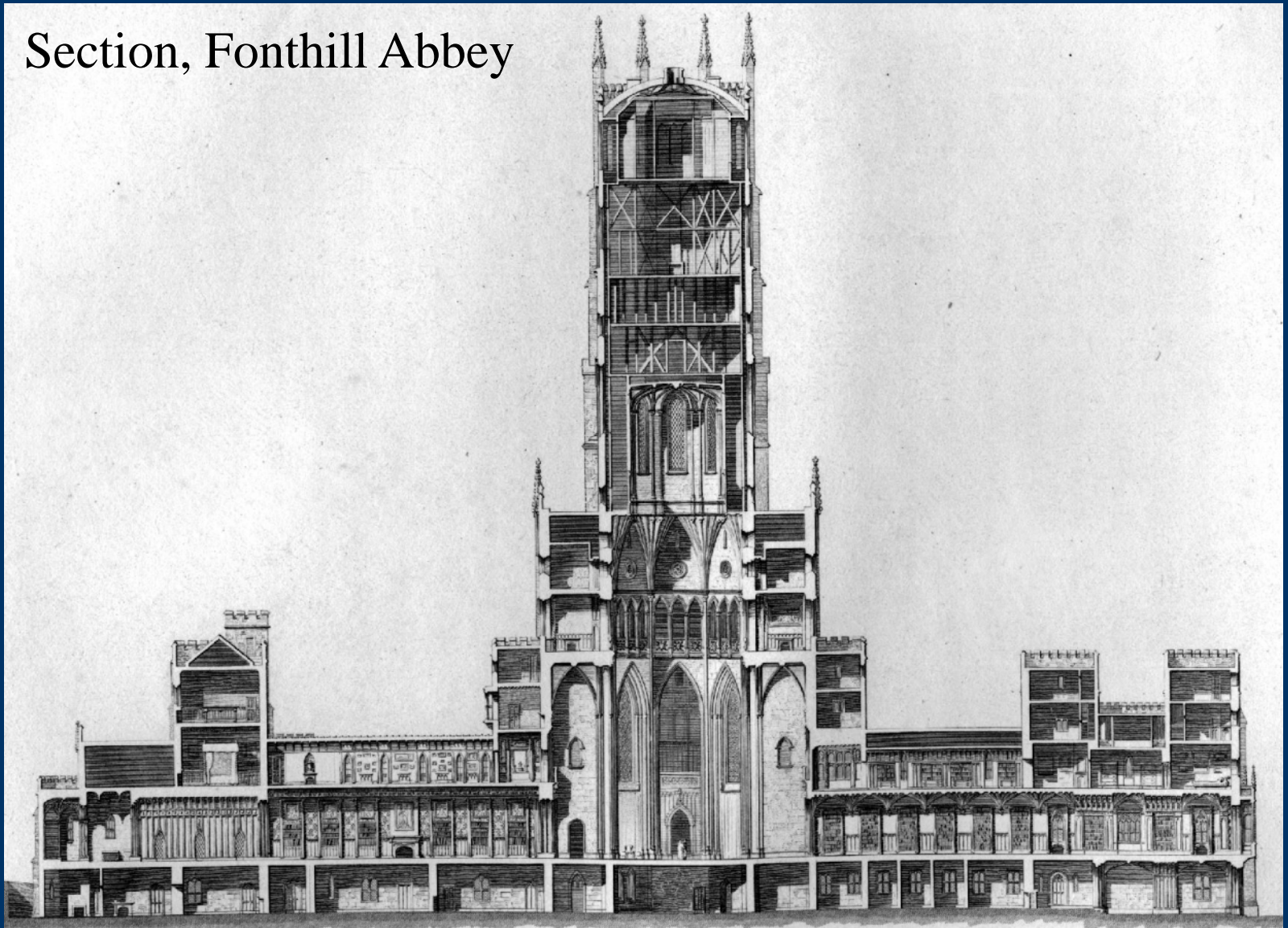
Fonthill Abbey, Wiltshire (England) 1796-1813



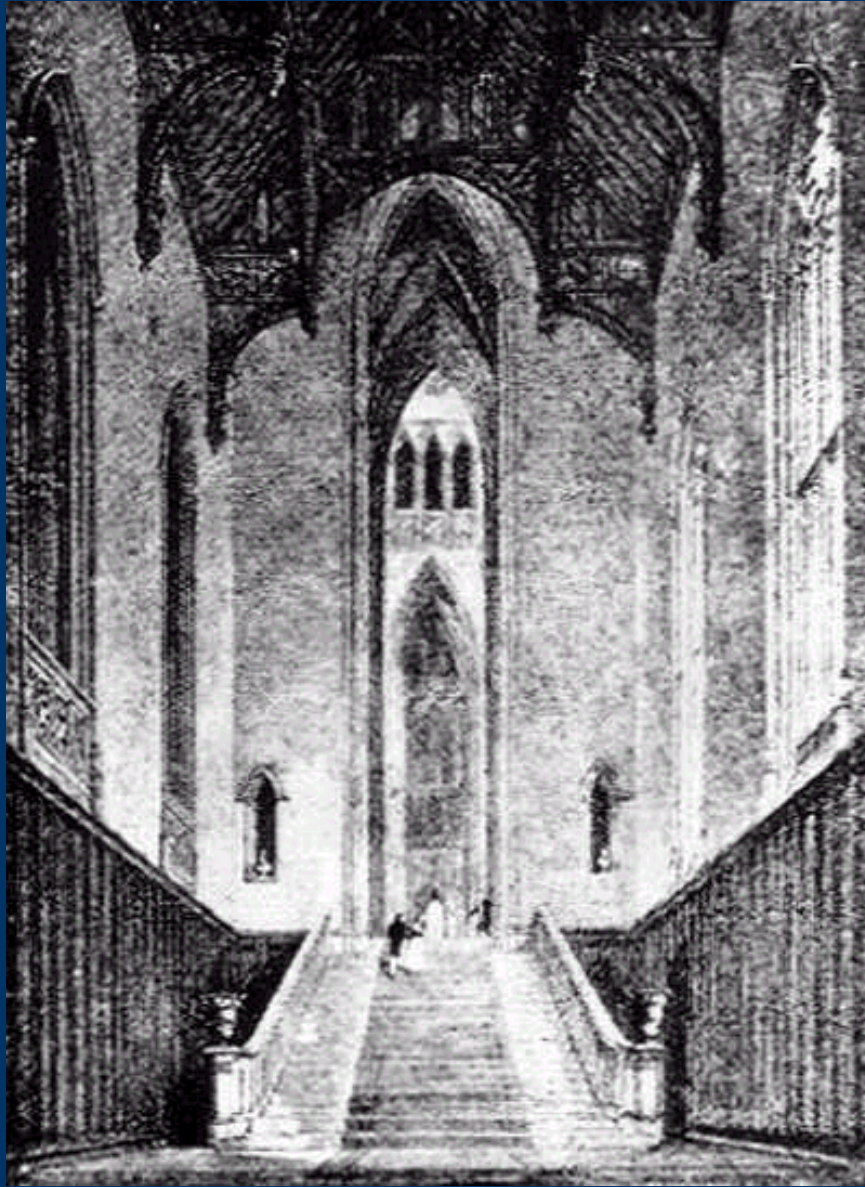
The plan of this Gothic residence includes four long wings that radiate from an octagonal room. The wings allowed extensive views onto the countryside, a contrast to the cavernous interior rooms. Fonthill embodied the ideals of the Romanticism of the late eighteenth century.

Plan, Fonthill Abbey

Section, Fonthill Abbey



The tower of the Great Octagon soared upwards for 90 or so metres, and was so fantastically perpendicular that it collapsed several times, the final time in 1825 due to improper foundations.



Interior, Fonthill Abbey

Beckford had virtually no contact with the outside world. He hired a dwarf to open the 12 metre high front doors so as to startle the infrequent visitor by increasing the illusion of their height. Not content with this architectural wonder, Beckford began to fill it full of civilization's greatest treasures: 20,000 books in his own binding; paintings by Titian, Raphael Velasquez, Rembrandt, Rubens and Canaletto — twenty of the paintings he once owned now hang in the National Gallery, London, Venetian glass; and the largest collection of Japanese lacquer in the world (the superb "Van Dieman" black lacquer box once belonging to Madame de Pompadour, then to Beckford, is now in the Victoria and Albert Museum, London).



Interior, Fonthill Abbey

Sir Charles Barry

(1795 - 1860)

- ❖ Chosen to build Houses of Parliament in London
- ❖ Pressure by Queen Victoria to build in English Gothic Style.
- ❖ Turned to A.G.N. Pugin for direction.
- ❖ Together built what was to become symbol of British strength and power at peak of Victorian age.
- ❖ Forms are classical, but surface detail is Gothic.
- ❖ Used hidden iron joists.



In 1834 the late-medieval Palace of Westminster was destroyed by fire. Parliament decided to replace the Palace with a new building in either medieval or Elizabethan style as a matter of national identity. Barry won the competition held for the new building.

Westminster Palace, or Houses of Parliament, London, 1836 to 1868.



Barry's design combines classical principles of regularity and order with a medieval image carried down to the level of such minor fittings Gothic details ornament the entire complex, including surviving fragments that are skewed within the newer, regular plan. as inkwells. Gothic details ornament the entire complex.

Westminster Palace, or Houses of Parliament, London, 1836 to 1868.



Westminster Palace, or Houses of Parliament, London, 1836 to 1868.



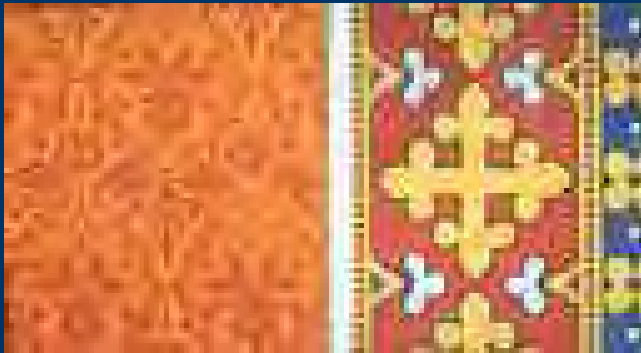
Westminster Palace, or Houses of Parliament, London, 1836 to 1868.



Westminster Palace, or Houses of Parliament, London, 1836 to 1868.



Pugin designed the interior furnishings and fittings for the Houses of Parliament. Here we see wallpaper designs based on historic heraldic emblems.



Augustus Welby Northmore PUGIN

Wallpaper Designs, c.1845 - c.1850.

Gothic Revival Furniture

- ❖ Interest in historic styles.
- ❖ Gothic details on C19th contemporary forms.

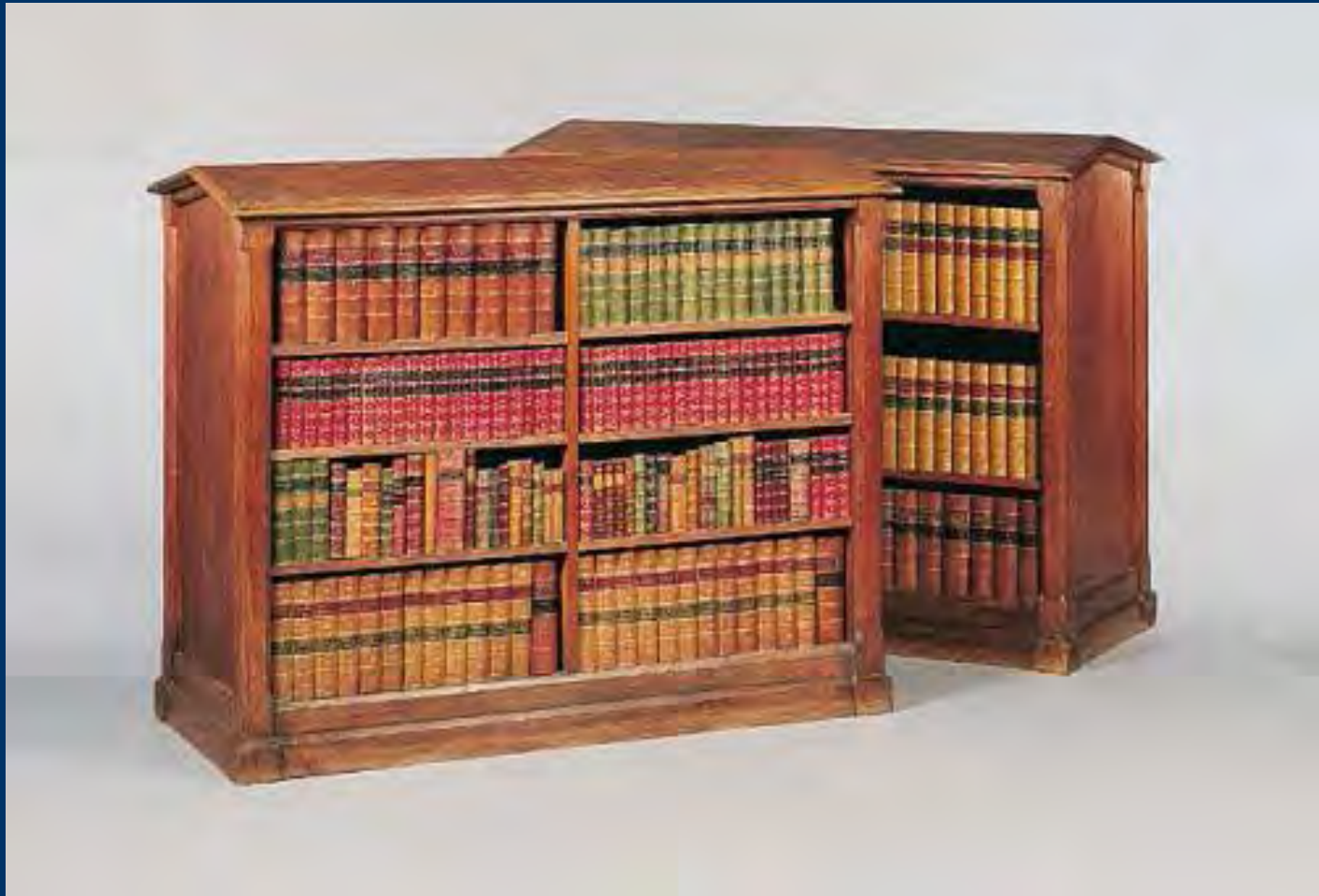
In the Gothic Revival Style, furniture design used the decorative elements from past styles, particularly medieval.



Early 19th Century oak reading chair in Gothic style. Circa 1820



A pair of Gothic Revival carved oak side chairs, circa 1837



A pair of Gothic Revival oak double-sided library bookcases.



A Gothic Revival wardrobe, circa 1880, England.



A Victorian carved oak and pine bench Gothic Revival,
circa 1870, England



A carved oak settee, second quarter 19th century.

The Industrial Revolution

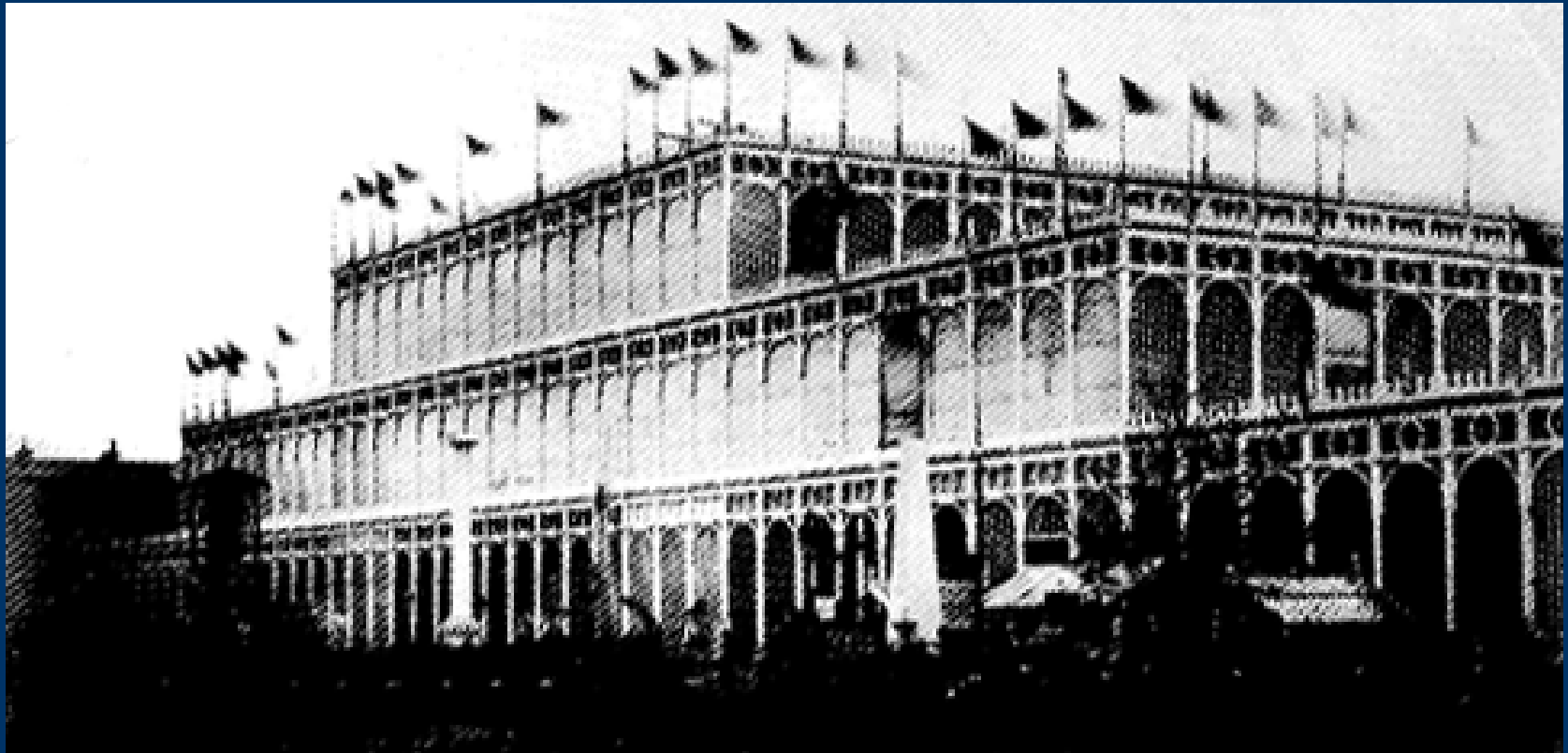
- ❖ Began in England at about 1760
- ❖ Made radical changes in every level of civilization worldwide.
- ❖ Heavy industry growth brought a flood of new building materials - cast iron, steel, and glass.
- ❖ Architects and engineers devised structures of unimaginable size, form, and function.

The Industrial Revolution

It should also be noted that the industrial revolution had an extraordinary impact on interiors. First steps were made in plumbing, lighting and heating. Cast-iron stoves were developed for cooking and hot water. Piped-water systems evolved giving us running water and the flush toilet, and bath tubs and showers became standard.

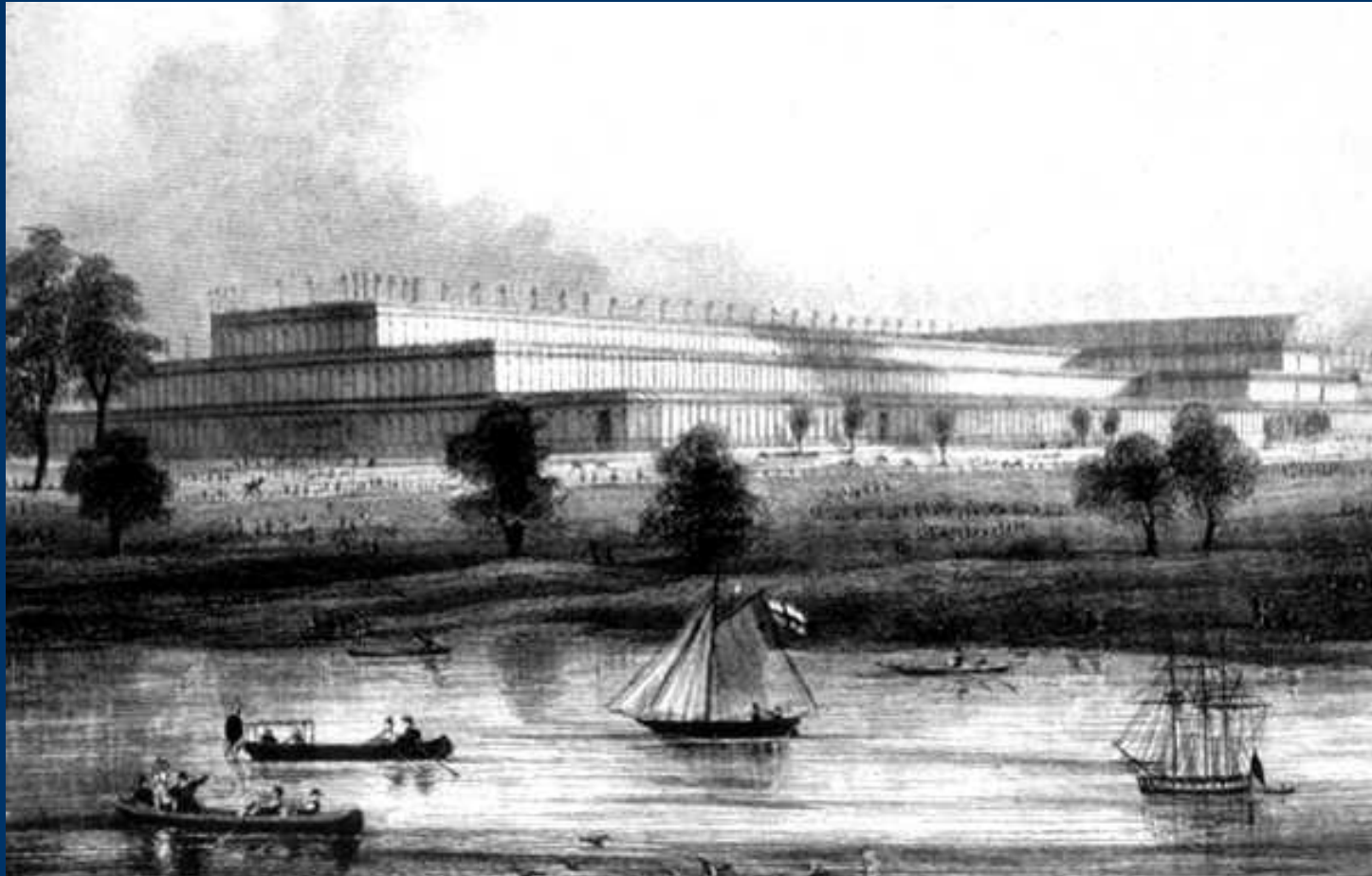
Sir Joseph Paxton (1801 – 1865)

- ❖ English architect and horticulturist.
- ❖ Chosen by Prince Albert to design Crystal Palace for ‘The Great Exhibition’ in 1851.
- ❖ Entirely prefabricated building – made of iron and glass.
- ❖ Largest such structure up until that time.
- ❖ Building dismantled and reconstructed after the exhibition – destroyed by fire in 1936.



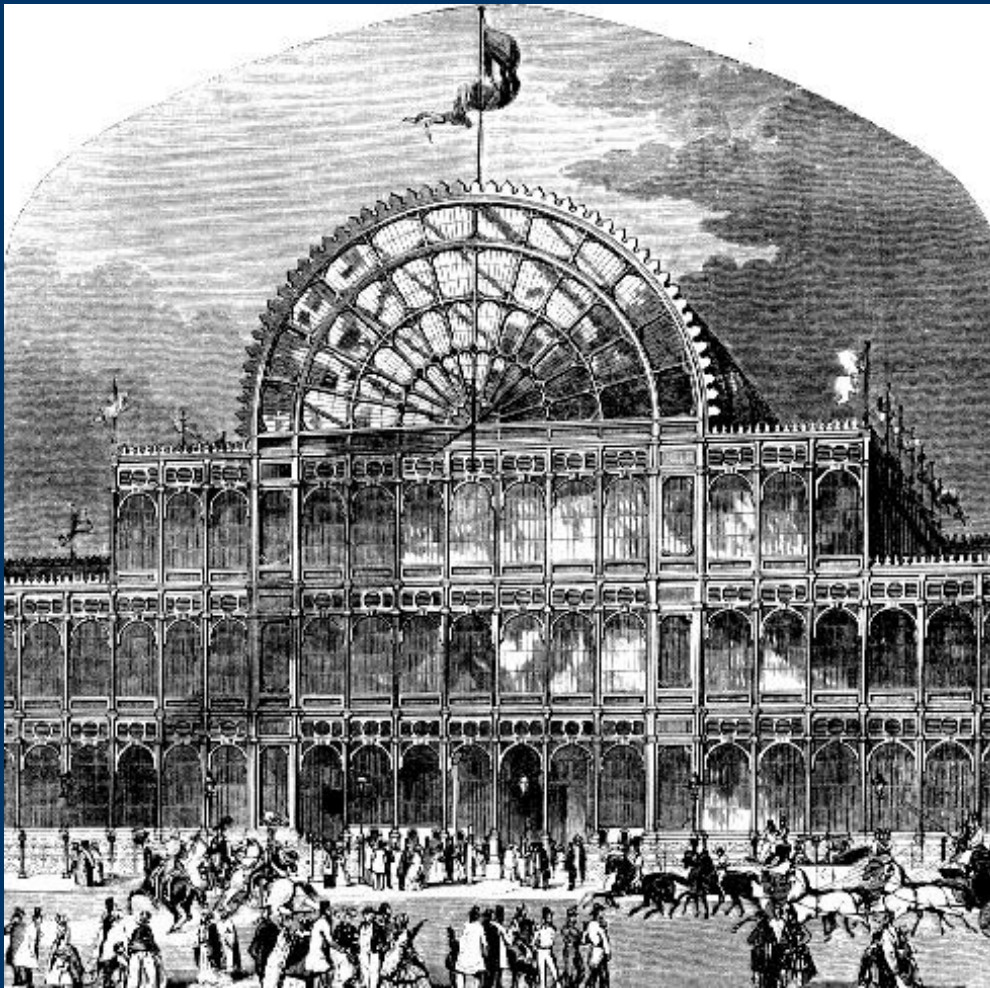
The Great Exhibition of 1851, known as the *Great Exhibition of the Works of Industry of All Nations*, was the first international exhibition of manufactured goods from the world over. The exhibition's main proponent was Queen Victoria's husband, Prince Albert. Along with Henry Cole and Joseph Paxton, they would turn the idea of a local exhibition into an immensely profitable international one with competitive nationalistic overtones.

This is one of the original photographs of the original building.



Opening on 1st May 1851 in Hyde Park, London, the Great Exhibition was housed in the Crystal Palace, a vast glass and steel structure designed by Joseph Paxton. In the six months it was open, the Great Exhibition showcased some 17,000 exhibits viewed by some 6.2 million visitors.

Crystal Palace Exterior, 1851.



The Crystal Palace was one of the most radical and important buildings of all time. Paxton made maximum use of plate glass – a recent invention – in the design of the Palace, using 300,000 sheets.

Southern Entrance to the Transept



The building was designed to be erected as quickly as possible by semi-skilled workers. It was the first large-scale, pre-fabricated building in modern materials.

The Transept – The Great Exhibition



It pointed the way forward to a new way of building, free from the style and materials that had held architecture in its grasp. In fact, it foreshadowed the great glazed buildings of the late C20th.

The Transept – The Great Exhibition



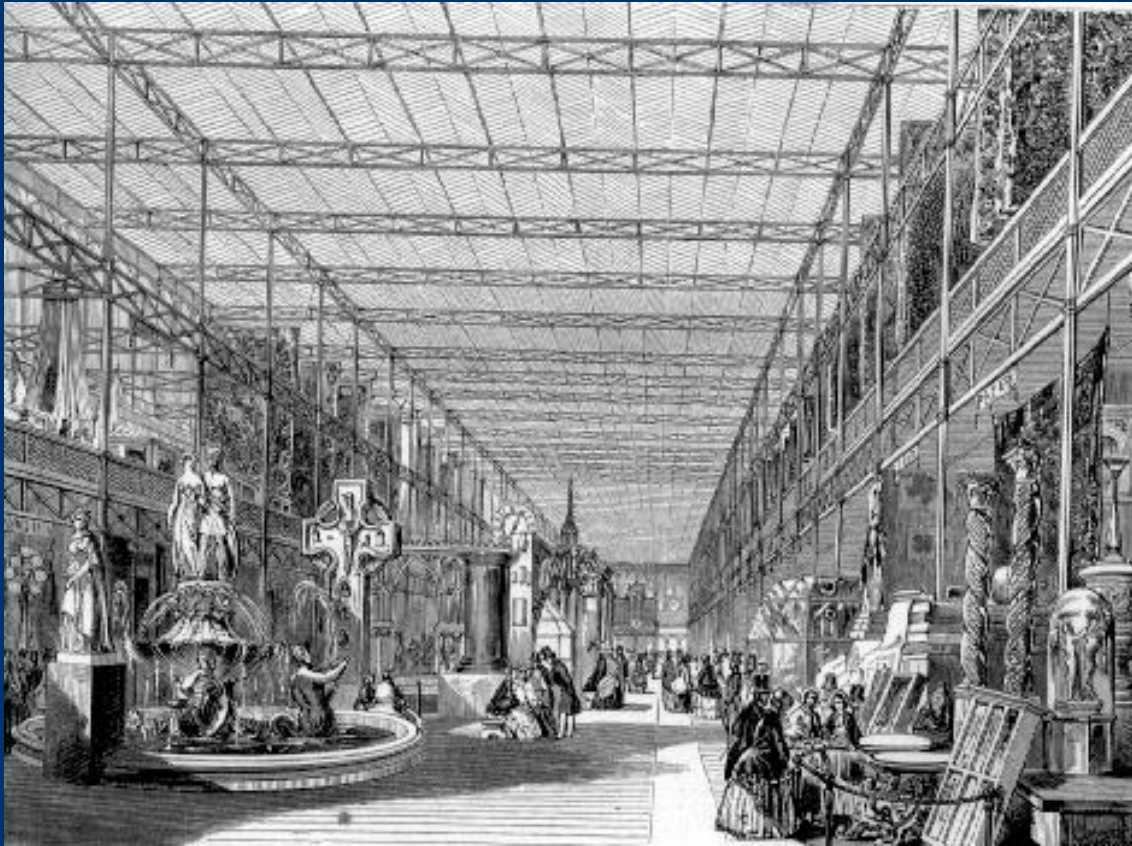
Paxton had worked as a builder of conservatories and greenhouses, so it's no surprise that his basis for the structure of the Palace was as much rooted in nature as it was in the new materials technology. Trees were considered in the plan, and many were left and the Palace built around them.

Interior of the Transept, as seen from the Southern Entrance.



Paxton studied the structure of the leaves of the giant water-lilies at Chatsworth House, Derbyshire. These were strong enough for young children to stand on quite safely. What he learned was that the lily-pad offered the greatest strength possible from the lightest structure.

The Transept, from the North Side.



He concluded that iron and steel could be put to work to do much the same thing in the construction of a building.

The Main Avenue – The Great Exhibition



The Main Avenue – The Great Exhibition

The Great Exhibition was the perfect solution for new internationalist ideas. He believed that the nation would greatly benefit from industrial advancements and free trade and that all participating nations would benefit. International trade and the competition that resulted from it would be far healthier than the negative and deadly competition of nations at war.



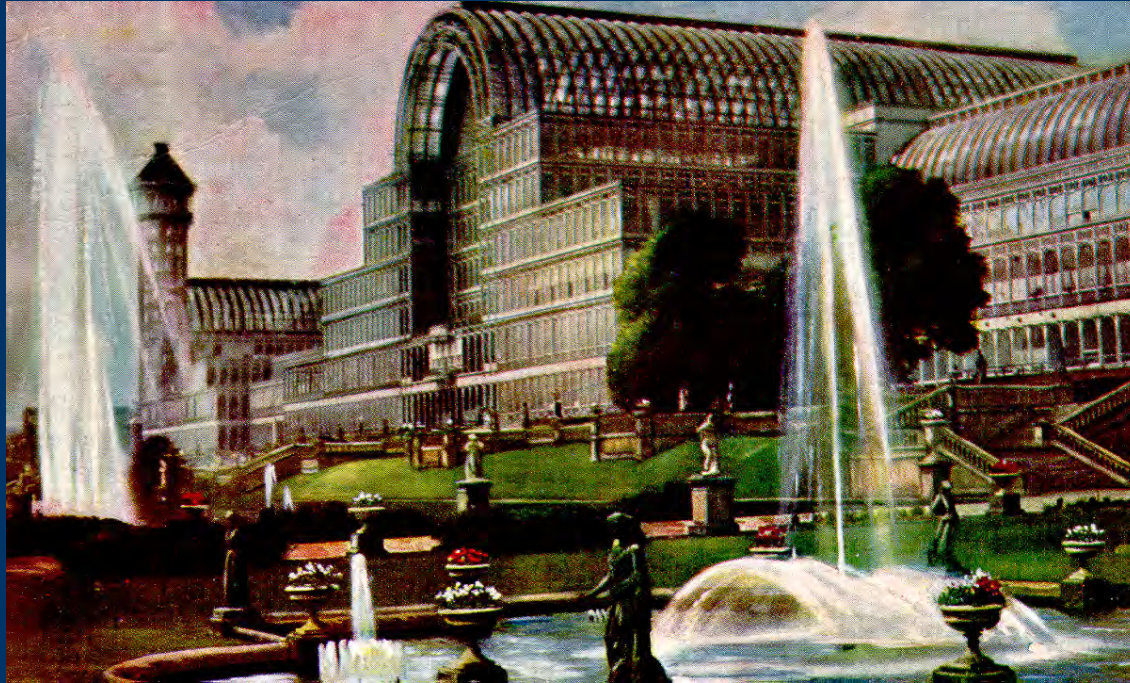
Among its varied goods on display were silks, farm and industrial machinery, furniture, precious and semi-precious stones, medical items, glass art, and carriages.

The Main Avenue – The Great Exhibition



The Great Exhibition of 1851 was not only a financial success. Countries were defined by their attendance, not only in the display of their goods but the great opportunities to express their nationalistic pride and identity. Due to its tremendous financial success, profits from the Great Exhibition were directly responsible for the building and development of several museums in Kensington, including the predecessor of the famous Victoria and Albert Museum.

The United States Pavilion - The Great Exhibition



After the exhibition closed, the prefabricated building was dismantled and then reconstructed at Sydenham in South London. The Crystal Palace was destroyed by a fire in 1936.

Owen Jones

(1809 – 1874)

- ❖ Better known as interior designer and pattern designer than as an architect.
- ❖ Appointed Superintendent of the works of ‘The Great Exhibition’ in 1851.
- ❖ In 1856, along with Sir Matthew Digby Wyatt, published the celebrated book ‘Grammar of Ornament’.



Owen Jones
Fabric designed circa 1870

Despite the rarity of entire buildings in an Islamic mode, during the 1860s Eastern styles flourished in the field of interior design. One reason for the intensified interest was a pattern book unequalled before that time: Owen Jones' **Grammar of Ornament**, published in 1856. Here Jones analysed ornamental styles ranging from those of primitive tribes to the Renaissance, and he included chapters treating Moorish, Arabian and Persian styles. In each chapter he consolidated a wealth of patterns from documented sources, which he reproduced in multi-coloured lithographs, thereby making the **Grammar of Ornament** a crucial sourcebook of design motifs for craftsmen and commercial designers alike.

Jones' advocacy of formal and stylised pattern as against the riotously naturalistic style favoured by contemporary taste, was to be widely influential, paving the way for designers such as William Morris.



Owen Jones - Fabric designed circa 1870



Owen Jones – ‘Sutherland’ fabric designed circa 1872



Owen Jones – ‘Nippon’ fabric designed circa 1873



China Cabinet - Owen Jones, 1867 Veneered
in ebony with ivory inlays.

The End

