

WELSH ARCHITECTURE - ARCHITECTURE IN WALES

Week 4

**Tudor, Classical Renaissance, Baroque to
Picturesque Periods**

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Week 4 – Tudor, Classical Renaissance, Baroque to Picturesque Periods

- Aims – To describe the key features and characteristics of **Tudor, Classical Renaissance, Baroque to Picturesque** Architecture in Wales; how they are related and subsequently influenced in terms of architectural 'style' in Welsh Architecture.
- Objectives- By the end of the sessions students should be able to identify the basic features of each style and appreciate how these have developed, adapted over a period of time.

Late Gothic 14th CENTURY

Secular

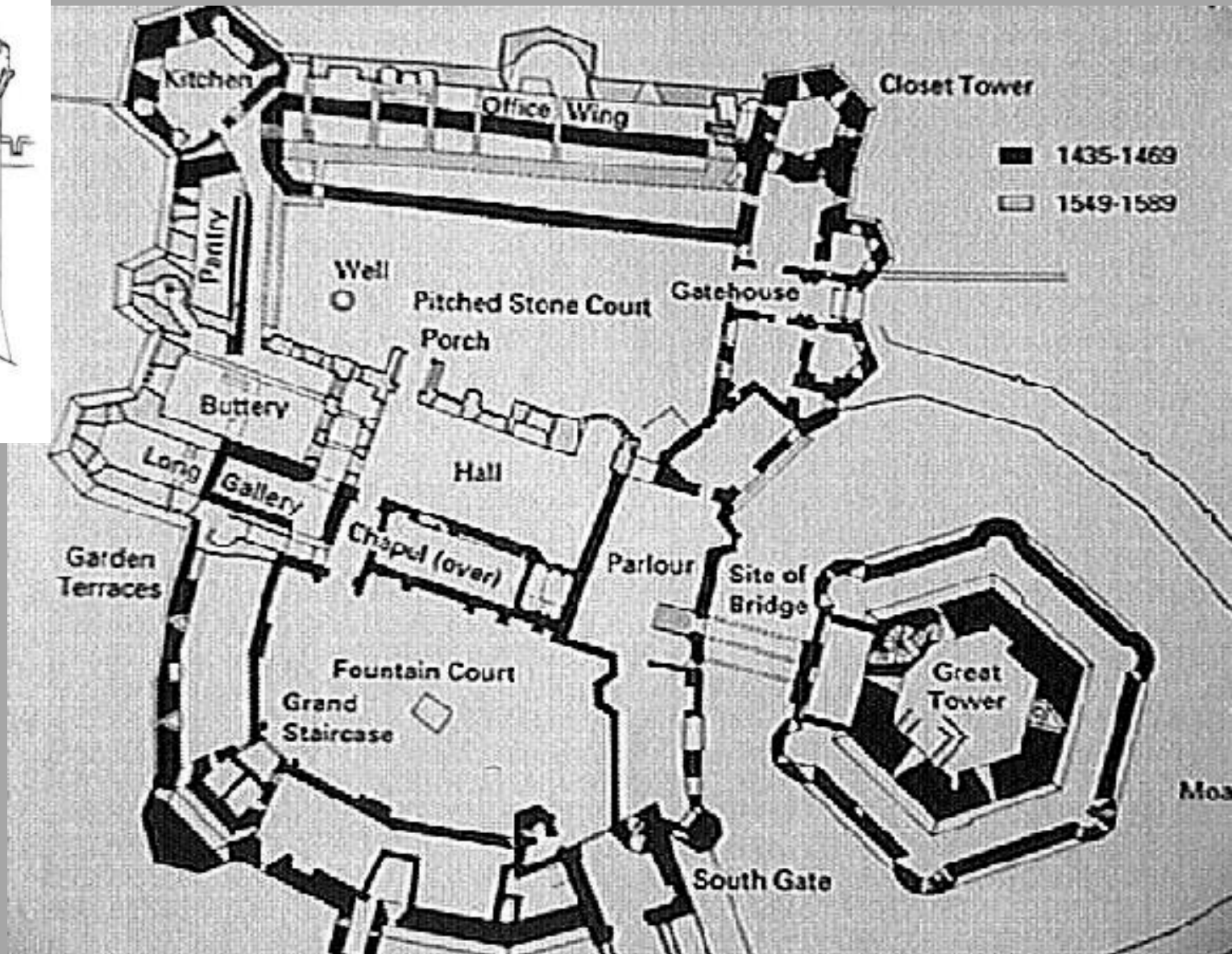
- The most ambitious work of the latter part of the period was Raglan Castle.
- It combined a courtyard style with a military strong point. The detached and hexagonal great tower (1435-45) surrounded by a moat, was designed to stand gun fire.
- The courtyard buildings were approached by an impressive gatehouse, defended by French-inspired machicolations.



Raglan Castle 1460CE



Late Gothic



Raglan Castle 1460CE



Tudor

Llancaiach Fawr, nr Nelson

- Few multi-storey, fortified tower-houses were built in Wales. However Llancaiach Fawr, in the Glamorgan uplands, seems to have links with both the tower-house and first floor hall traditions.
- It is remarkable for the number of its mural stairs - useful as alternative escape routes suggesting that even in the sixteenth century defence could still be an important aspect of design.



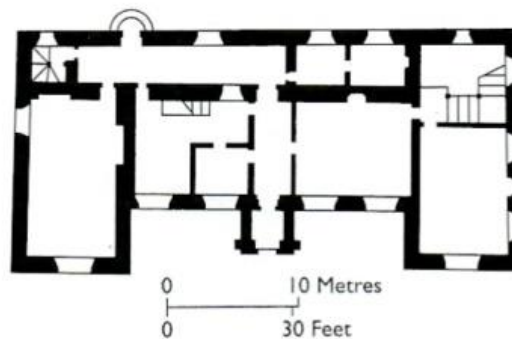
Llancaiaach Fawr, nr Nelson 1548 CE



Tudor

- The 1536-43 Acts of Union, linking Wales permanently with England, may conveniently be taken as the beginning of the post-medieval period.
- After the contemporaneous Dissolution of the monasteries (1535-40), very few new churches were built; from the sixteenth to the eighteenth centuries the main type of building was domestic in character.

St Fagans Castle 1580CE



St Fagans: E-shaped plan, 1580.

Tudor

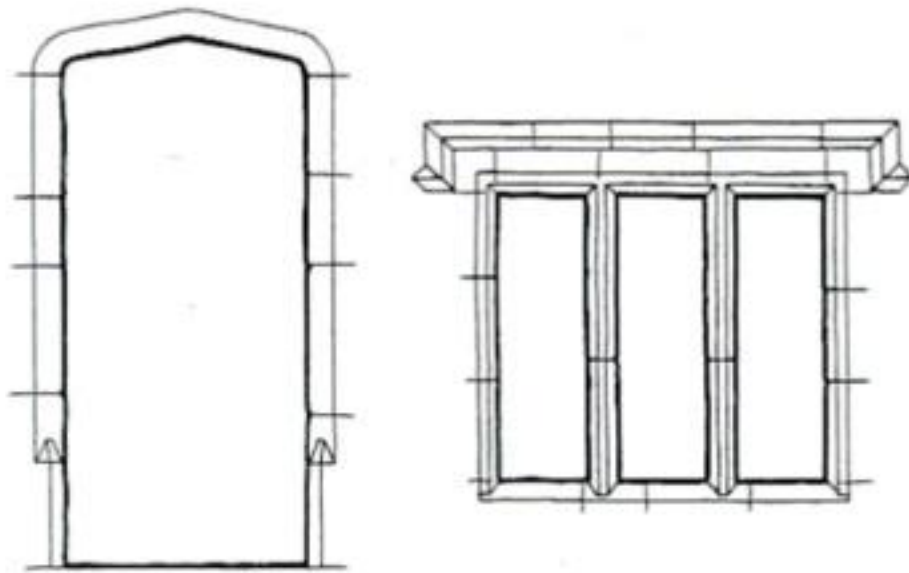
16th CENTURY

- Tudor architecture was essentially a transitional style and can be seen either as the final phase of Gothic with its emphasis on large windows and verticality or the beginning of Renaissance ideals and formal planning.
- The 'E' shaped plan with the projecting wings and centre porch became fashionable for large houses. It allowed a symmetrical front elevation irrespective of the internal layout of internal rooms. *St Fagans Castle*

Tudor

16th CENTURY

- Doorway heads became flattened four-centred arches.
- Pointed windows almost disappeared to be replaced by smaller rectangular mullioned openings.



Tudor doorway and window.

Tudor

16th CENTURY

- Except where large bay windows or projecting first floor oriels were designed for architectural emphasis.
- Increasing wealth provided opportunities for extensive rebuilding in the latest fashion by the nouveaux riches.
- At Carew castle, for instance, Sir John Perrot added a magnificent new wing with giant windows and semi-circular bays. There was also a piped water supply to the kitchen, although sanitation generally was still in its infancy.

Tudor

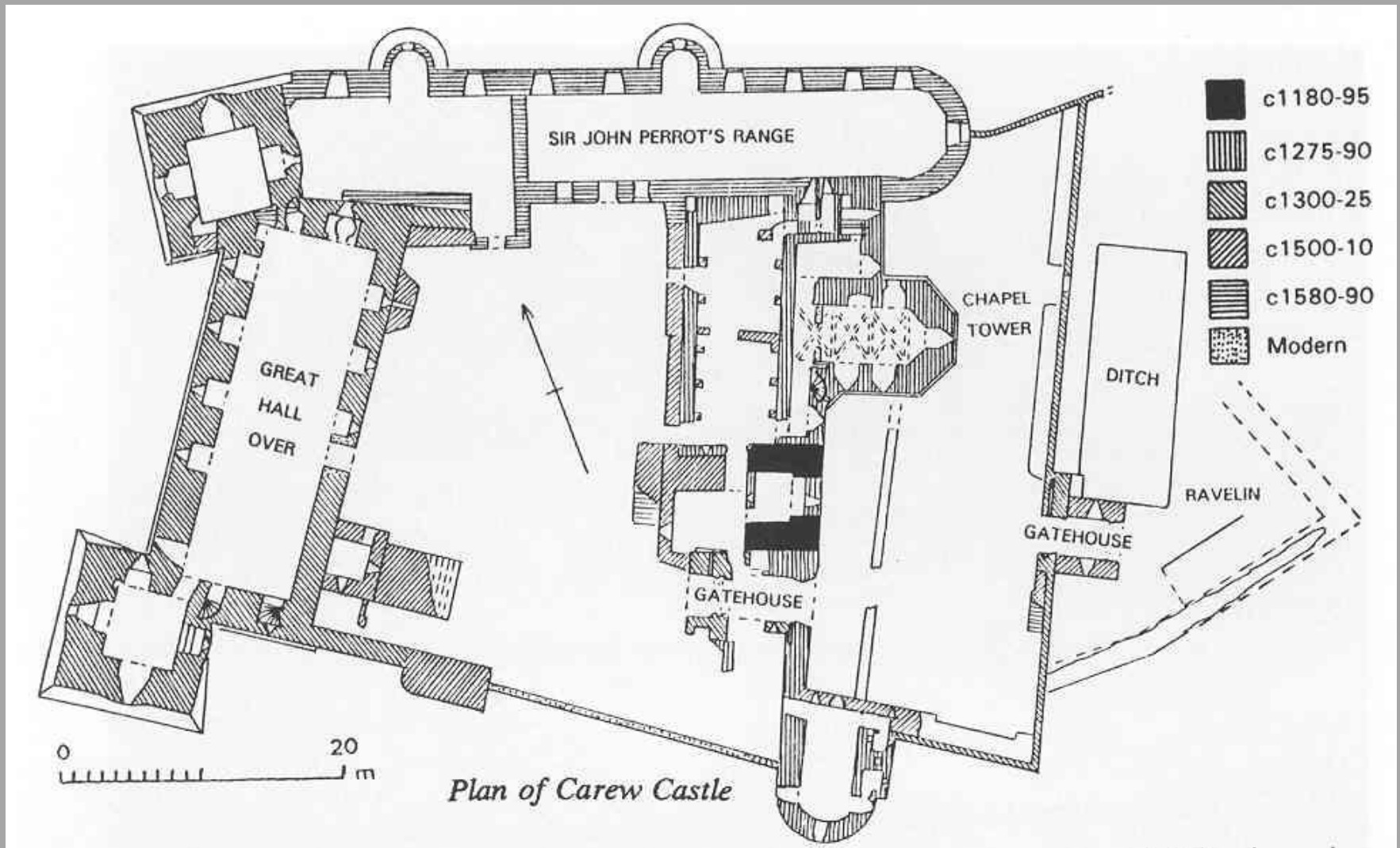
16th CENTURY



Carew Castle: Perrot's Wing, 1588 CE

Tudor

16th CENTURY



Carew Castle: Perrot's Wing, 1588 CE

Tudor

16th CENTURY

- Inside Tudor houses, there was a greater emphasis on comfort and privacy than had been possible hitherto.
- Flat ceilings replaced open roofs, and decorated plaster and wooden panelling were used extensively in the main rooms.

Tudor

16th CENTURY

- Fireplaces were incorporated in as many rooms as possible often resulting in a profusion of chimneys externally. Chimney pieces themselves were sometimes elaborately decorated.
- The appearance of buildings was increasingly influenced by those who had benefited from new opportunities for travel.

Tudor

16th CENTURY

- For example, Sir Richard Clough who had business interests in the Netherlands incorporated Dutch-style crow stepped gables on his own house Plas Clough.
- It was such a successful feature that crow stepped gables soon became used on many houses in the north, including Plas Mawr in Conwy.

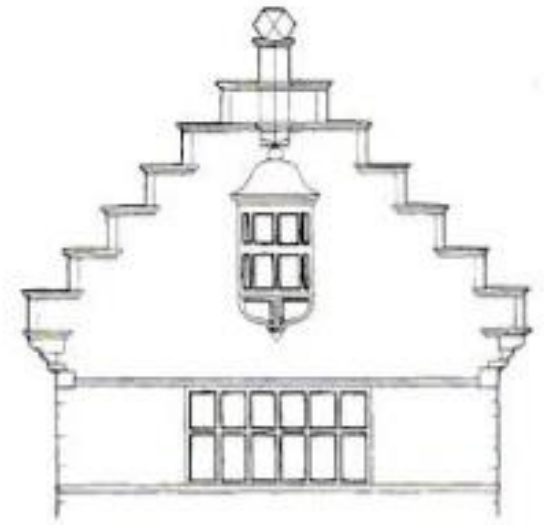
Tudor

16th CENTURY



Plas Clough, Denbighshire 1567CE

Plas Mawr, Conwy 1580 CE



Tudor

Crow-stepped gables

Classical Renaissance

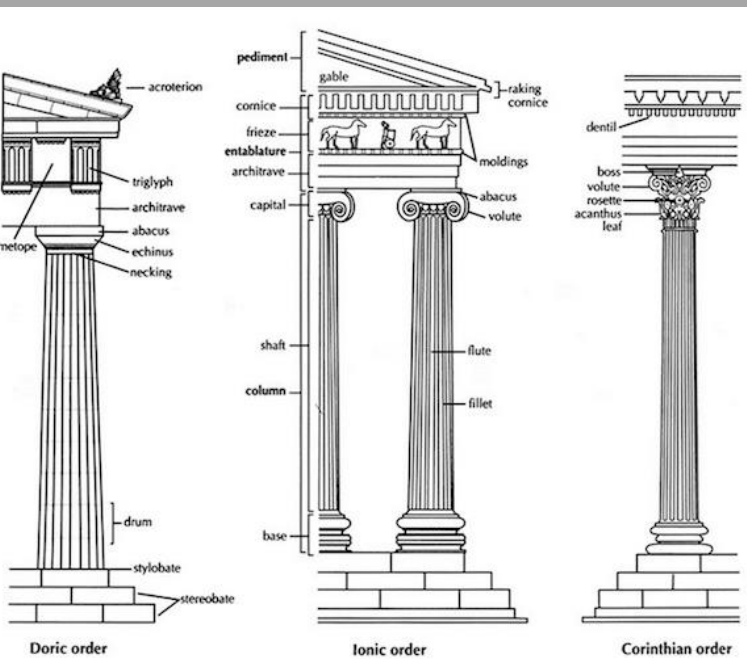
17th Century

- The Renaissance, which had started life in fifteenth-century Italy as a revival of the classical culture of Greece and Rome, eventually arrived in Wales.
- Despite a few initial attempts at the beginning of the seventeenth century, diffusion of Renaissance ideas was slow to spread.

Classical Renaissance

17th Century

- Architecturally, the Renaissance meant ordered and regular design derived from ancient building styles based on classical columns, together with pediments and other motifs associated with them.
- There were three Greek orders of columns, plus Roman modifications of these.



Classical Renaissance

17th Century

- The hesitant introduction of Renaissance ideas can be clearly seen at Old Beaupre, nr Cowbridge.
- Here, a late sixteenth-century extension included an outer gatehouse (1586 CE) with a Tudor doorway enriched with pilasters and panelling in debased classical form.
- Fourteen years later an extraordinary inner porch was added. This included three tiers of boldly coupled columns in each of the three orders.

Old Beaupre 1600 CE



Classical Renaissance

17th Century

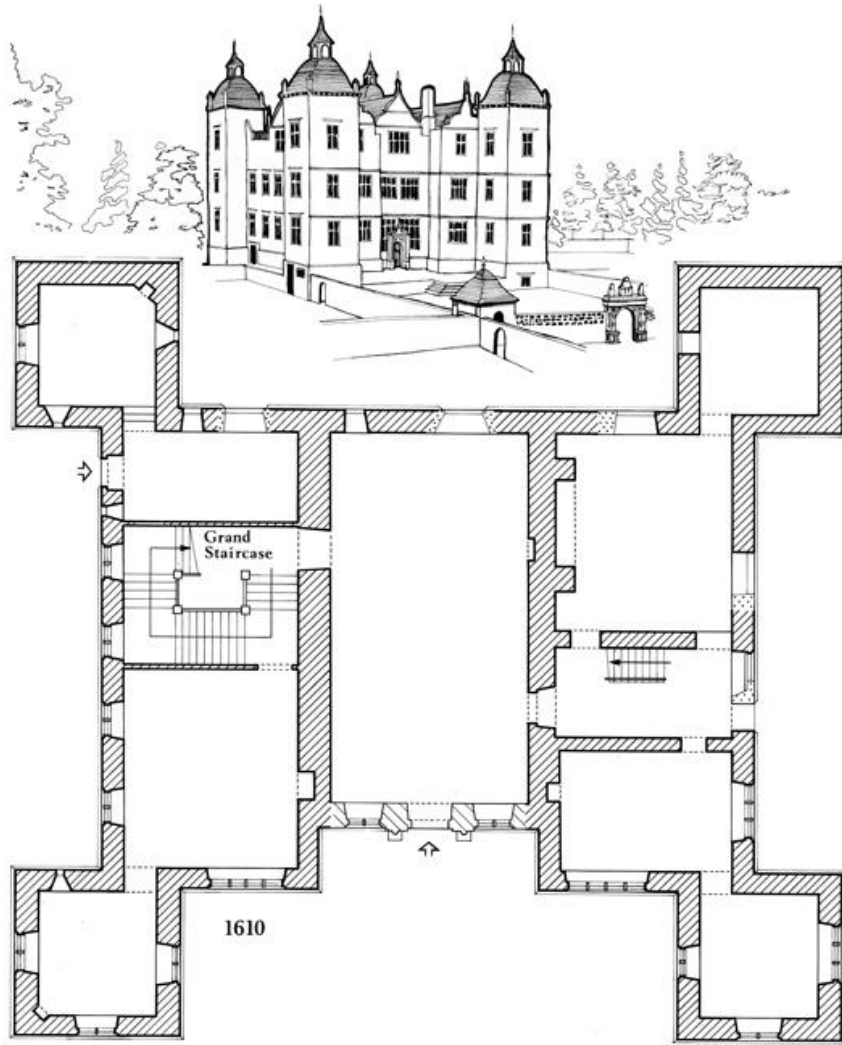
- Important elements of Renaissance architecture were elevations designed to preconceived concepts and compact planning.
- Both of these appear in the design of Plas Teg, nr Mold (1610 CE) a four-square building, which also included military-looking corner tower.

Plas Teg 1610 CE



Classical Renaissance

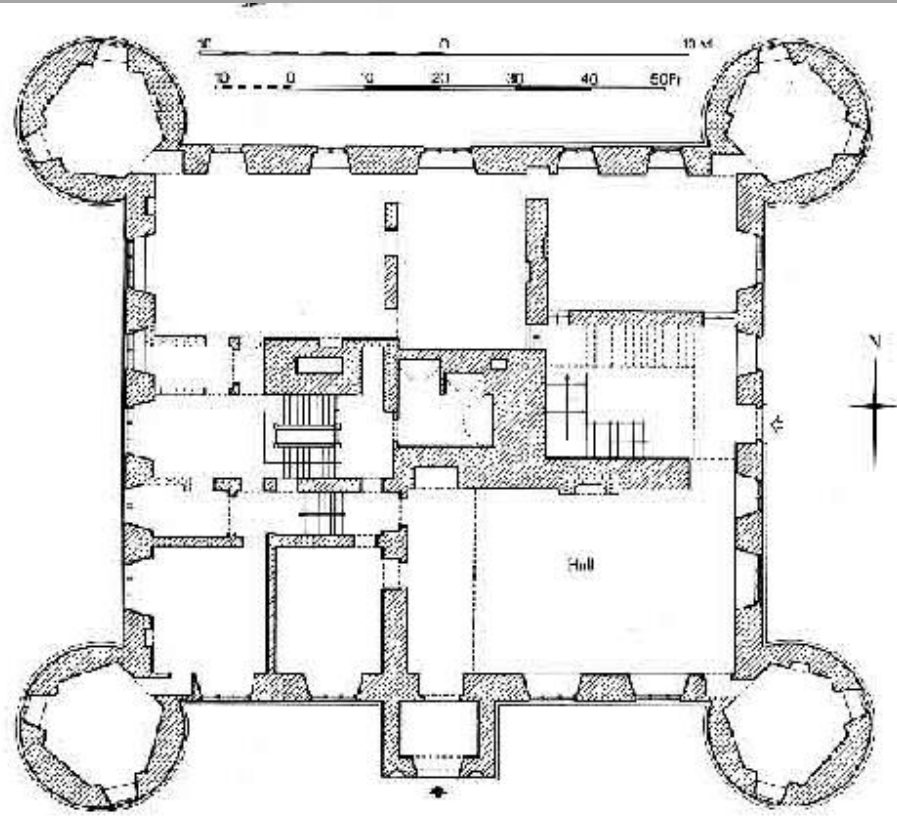
17th Century



Plas Teg, Mold 1610 CE

Classical Renaissance

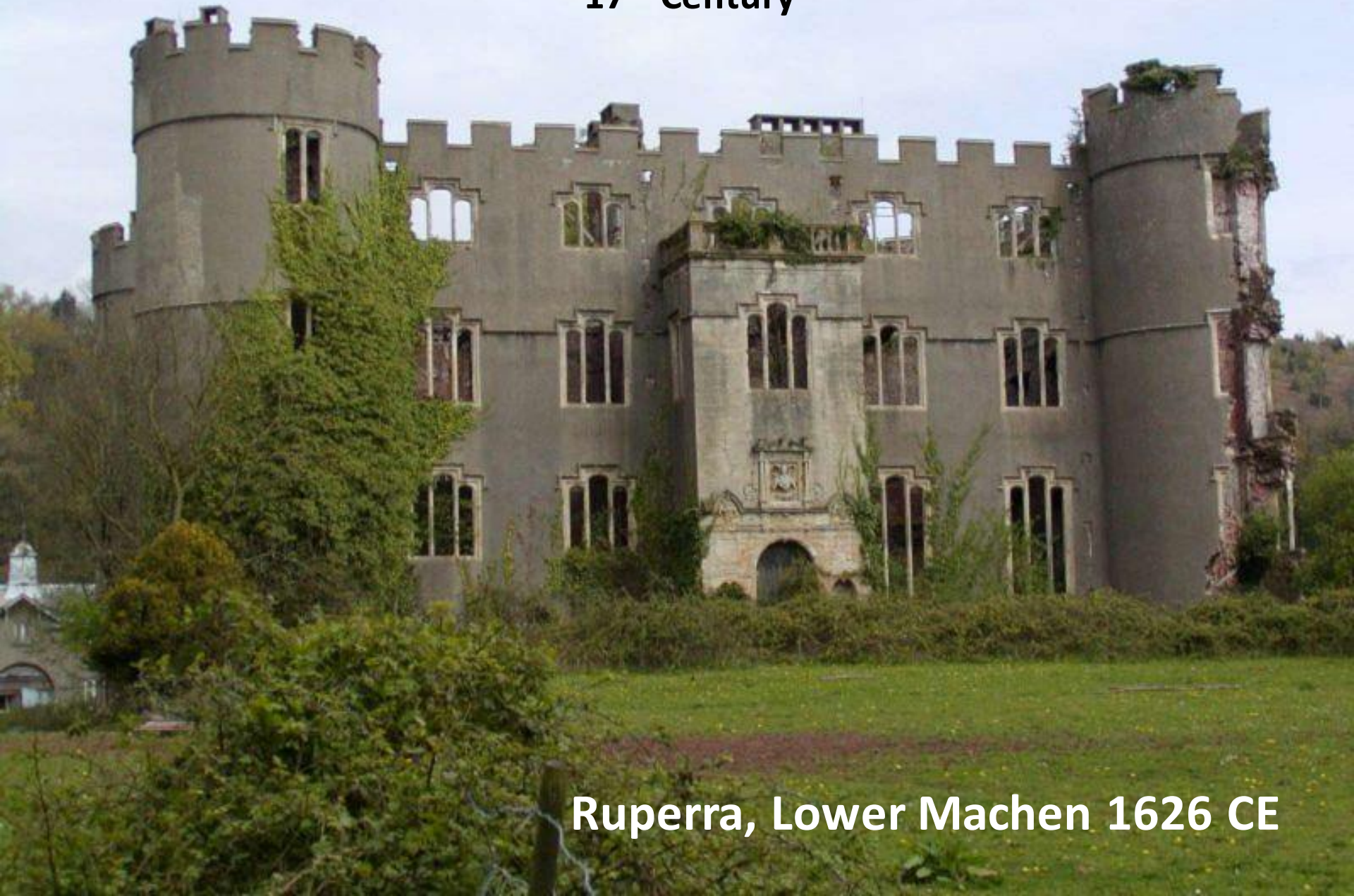
17th Century



Ruperra, Lower Machen 1626 CE

Classical Renaissance

17th Century



Ruperra, Lower Machen 1626 CE

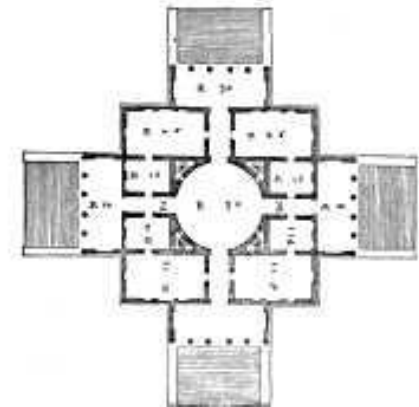
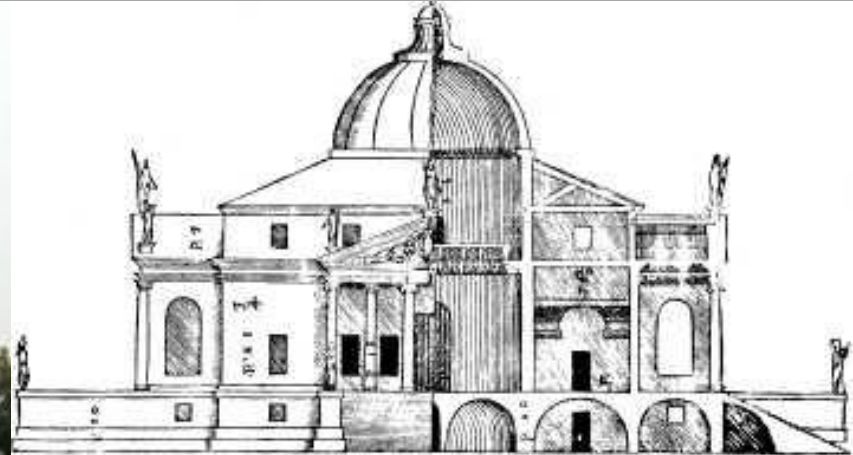
Classical Renaissance

17th Century



Lulworth Castle, Dorset 1610 CE

Villa La Rotonda, Vicenza, 1570 CE



Andrea Palladio
1508-1580

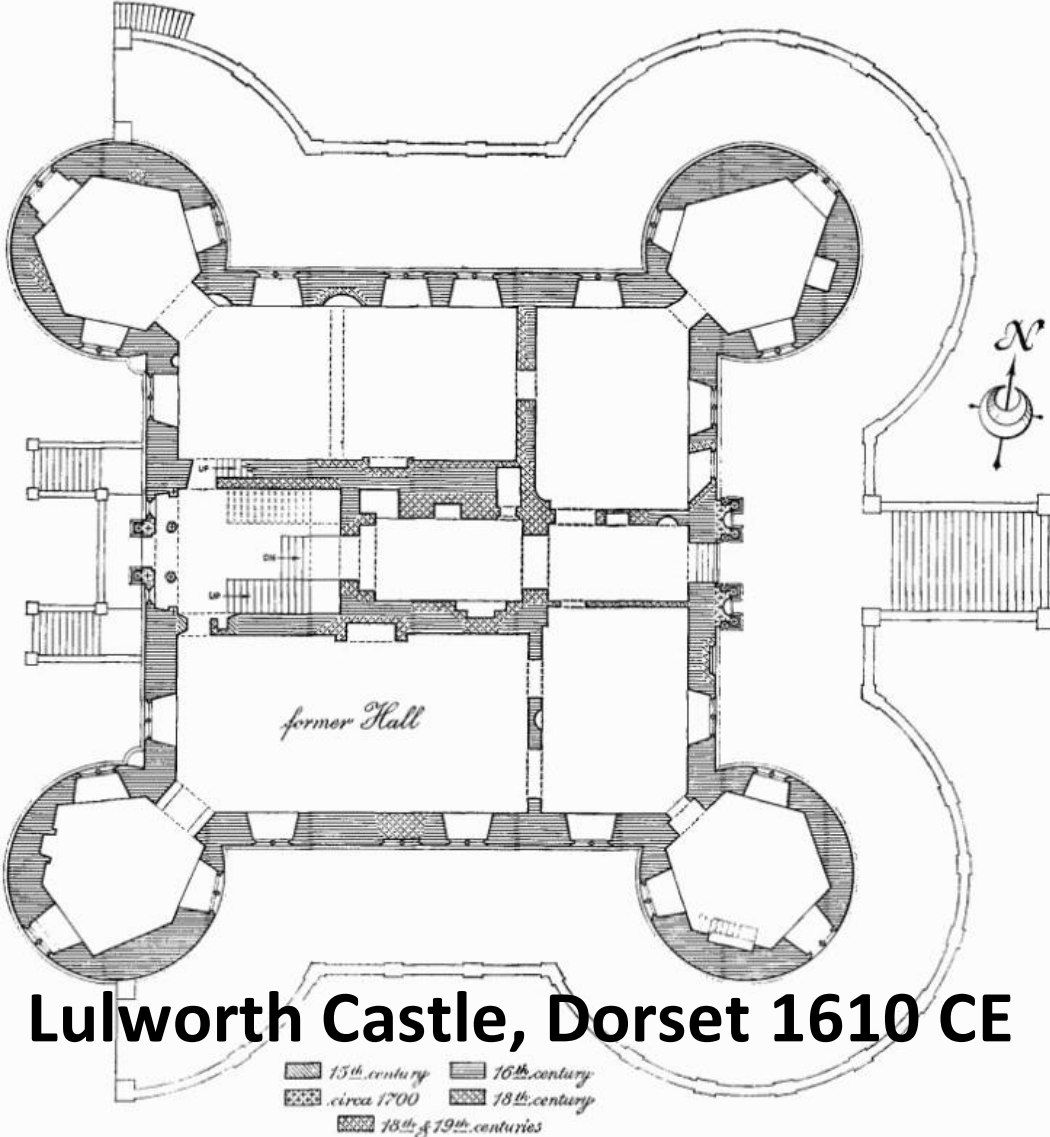
Palladio's plan of Villa La Rotonda, in *I Quattro Libri dell'Architettura* 1570



Classical Renaissance

17th Century

LULWORTH CASTLE



Lulworth Castle, Dorset 1610 CE



Classical Renaissance

17th Century



Great Castle House in Monmouth, although a townhouse and therefore even more compact, has a formal front obviously meant to impress visitors.

In 1673, after the Restoration of the Monarchy, Henry Somerset (the wealthy third Marquis of Worcester, the first Duke of Beaufort) built Great Castle House to exalt his standing as Lord President of the Council of Wales and the Marches.

Classical Renaissance

17th Century



Erddig, nr Wrexham 1684 CE

Classical Renaissance

17th Century

- Erddig was built on a much larger scale than either Plas Teg or Great Castle House.
- In this case the very simplicity of the symmetrical main front, with its long rows of sash windows emphasizes its grandeur.
- Like the more elaborate Tredegar House (1670 CE) in the south, Erddig was surrounded by formal gardens, which complemented the regular lines of the house.

Classical Renaissance

17th Century



Tredegar House, nr Newport 1670 CE

Classical Renaissance

17th Century



Tredegar House, nr Newport 1670 CE

Classical Renaissance

17th Century

- Interiors were planned on ordered principles with large entrance halls and prominent staircases.
- The main rooms were often placed on the first floor and were plastered or finished in wood panelling.
- Ceilings might also be panelled or decorated with high-relief plasterwork.

Classical Renaissance

17th Century



Tredegar House, nr Newport 1670 CE



Chirk Castle: Long Gallery 1678 CE

Classical Renaissance

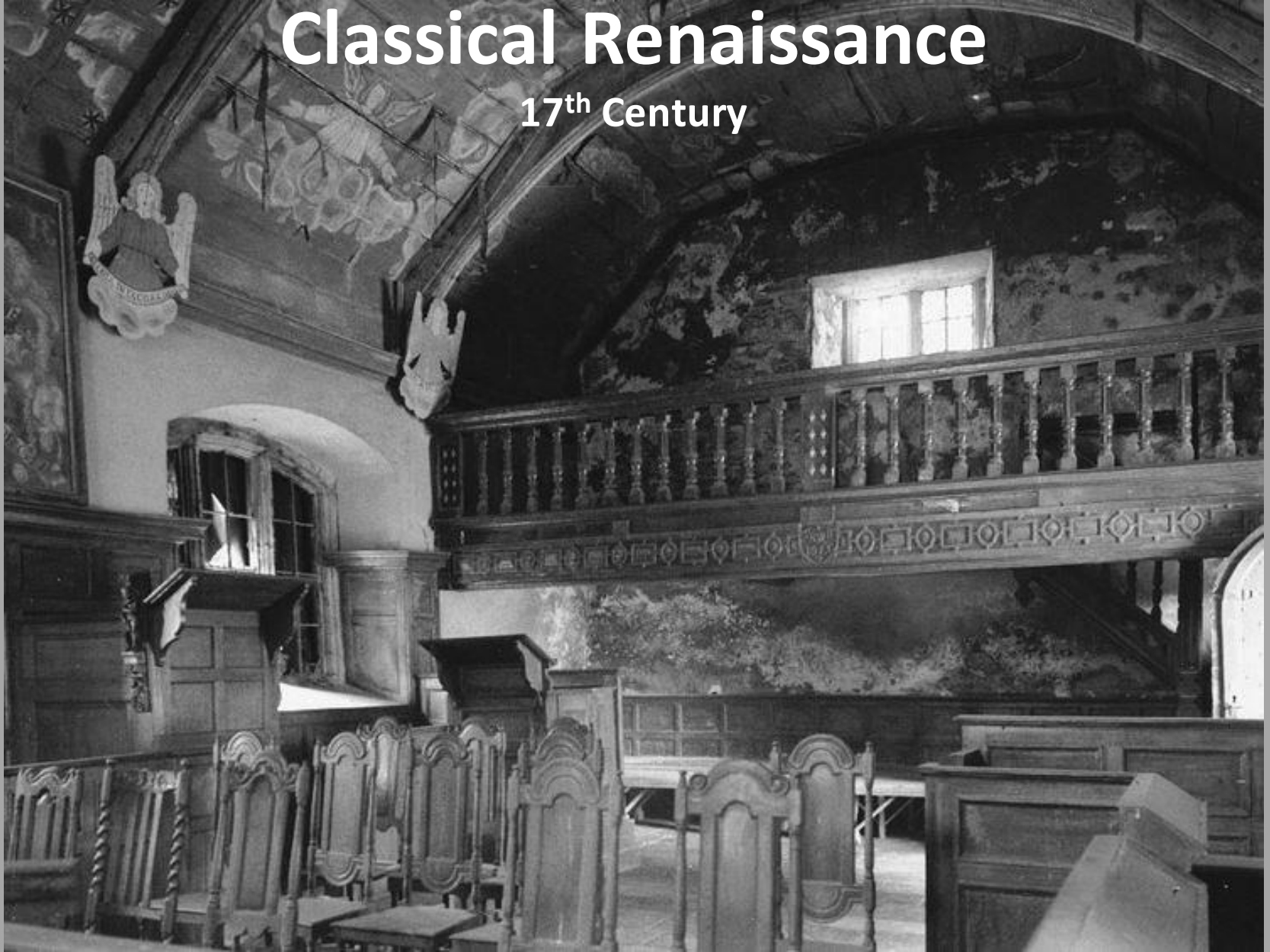
17th Century

- A few major landowners erected chapels of ease on their estates, but new parish churches were built only infrequently.
- The harmonious, neat furnishings of Gwydir Uchaf chapel (1673 CE) echo contemporary house interiors



Classical Renaissance

17th Century



Holy Trinity Chapel by Sir Richard Wynn, 4th Baronet of Gwydir, in 1673 as the private chapel to Gwydir Uchaf. Built in yellow sandstone ashlar with a roof of thick slates, the chapel has a rectangular form with no formal division between nave and chancel.

COFFEE BREAK

Baroque to Picturesque

18th CENTURY

- The eighteenth century was a period of great activity and increased prosperity as a result of improved agricultural methods and new industrial development.
- While many new mansions appeared in the countryside, this was also an important period for urban building, particularly in regional centres such as Brecon, Carmarthen, Denbigh, Monmouth, Swansea and Welshpool.

Baroque to Picturesque

18th CENTURY

- At the beginning of the century there was an excursion into baroque, a style based on classical architecture but developed in an original and 'plastic', way.
- Giant columns and plasters, emphatic curves and projections, and broken pediments were typical features.

Baroque to Picturesque

18th CENTURY

- After the brief baroque interlude, architects returned to a more dignified style based on designs of the sixteenth century Italian Andrea Palladio.
- Rules of proportion and standards of taste were firmly established and gradually these percolated down to ordinary builders.
- Porches and triangular-shaped pediments were frequently used but buildings remained rather austere.

Baroque to Picturesque

18th CENTURY

- Throughout the eighteenth century there was an emerging current of Romanticism, and it was not long before this lighter spirit appeared in architecture.
- The elegant orangery at Margam, with its floral central parapet and rusticated windows, was one development.

Baroque to Picturesque

18th CENTURY



Baroque to Picturesque

18th CENTURY



Baroque to Picturesque

18th CENTURY

- Another development was neo-Gothic, which had resulted from an increasing interest in medievalism.
- The Gothic character of eighteenth-century buildings was only skin-deep, however; and when allied to the Picturesque movement, as at HAFOD UCHTRYD MANSION (now demolished), it produced some bizarre, a most oriental, results.

Baroque to Picturesque

18th CENTURY

Halod, Pontrhydygroes.

The house was built by Thomas Baldwin of Bath in June 1786 in a fantasy Gothic style. It was enlarged by John Nash circa 1794 with the addition of the octagonal domed library which had a gallery supported on 8 Doric columns and also by the addition of a small square pavilion on each corner

Overall the mansion had three different architectural styles. At the northern end there was an Indian pagoda, the middle part had the appearance of a Grecian villa and the southern end had a Gothic tower

Baroque to Picturesque

18th CENTURY



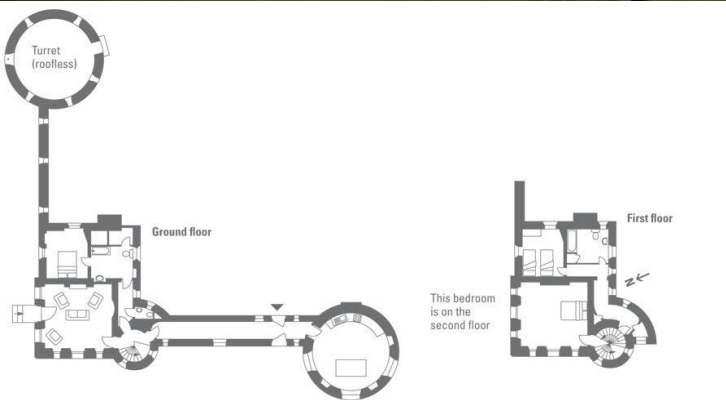
Baroque to Picturesque

18th CENTURY

- The Picturesque movement arose out of an interest in 'natural' landscapes. In an attempt to imitate nature and persuade nature to imitate art, landscape gardeners contrived sinuous lakes, grottoes and follies.
- The follies were meant to be seen from a distance and were often in the form of Neo Gothic ruins such as the 'sham' castle at Clytha.

Baroque to Picturesque

18th CENTURY



Clytha Castle, Abergavenny 1790 CE

Baroque to Picturesque

18th CENTURY

- Towards the end of the century John Nash set up his office in Carmarthen and while there developed his Romantic classical style.
- He designed a number of small country houses, such as Llanerchaeron, which were typically built to a square plan with room arranged around a central staircase.
- The handsome appearance of these houses was based on their simple, well mannered elevations.

Baroque to Picturesque

18th CENTURY



Llanerchaeron House was designed by John Nash and built in 1794 CE, although remains of fabric suggest the existence of an earlier building, and it includes several later additions.

Baroque to Picturesque

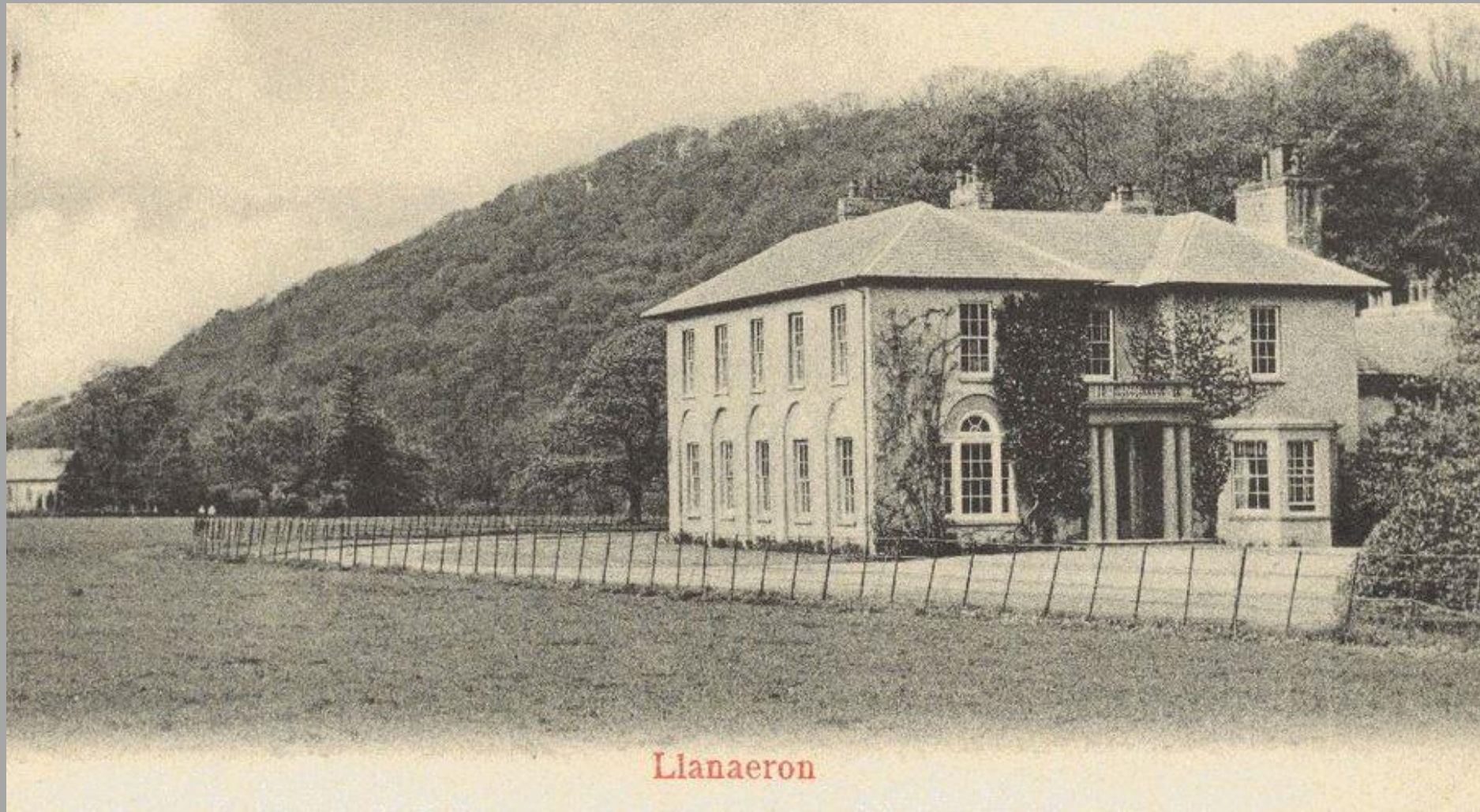
18th CENTURY



Llanerchaeron House, Ciliau Aeron 1794 CE

Baroque to Picturesque

18th CENTURY



Llanerchaeron

Llanerchaeron House was designed by John Nash and built in 1794 CE, although remains of fabric suggest the existence of an earlier building, and it includes several later additions.

18th CENTURY



Piercefield Park, Chepstow

Baroque to Picturesque

18th CENTURY



Piercefield House, Chepstow was designed by Sir John Soane 1789 CE, although remains of fabric suggest the existence of an earlier building, and it also includes several later additions.

Discussion/ Reflection/Recap