

RAFFETY

FINE ANTIQUE CLOCKS

"Clocks by Candlelight"



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Late 17th and Early 18th Century Clocks in a Room Setting of the Period

By 1660 when Charles II was restored to the English throne after years of Civil War and Puritan rule, the accuracy of the mechanical clock was greatly improved by the application of the pendulum. This technical advance had been achieved by the Dutch physicist Christian Huygens (1) in 1656 and then introduced into England by the Fromanteel family of clockmakers in 1658 :

"There is lately a way found out for making of clocks that go exact and keep equaller time than any made without this regulator .." (2). The consequence of this must have been as revolutionary then as the application of the **microchip** to modern computers!

Charles II was particularly in tune with the spirit of scientific endeavour and renewal after the Great Fire of 1666. Not only was he Patron of the Royal Society and the Royal Observatory at Greenwich, but he also had a great love of clocks. Visitors to Whitehall Palace complained about the cacophony of striking clocks in every room, including the royal bedchamber.

London's rebuilding and sudden economic growth greatly increased the demand for skilled craftsmen in all areas of the applied arts; that of horology was no exception. The invention of the anchor escapement (3) in the late 1660s led to the development of the long pendulum clock and many more first rate clock makers operating under the aegis of the Worshipful Company of Clockmakers. Fine mechanisms clearly deserved the finest cases and the very first architectural longcases had the most perfect classical proportions of any ever made. It has long been speculated that the architect Sir Christopher Wren with his great interest in astronomy and clocks may have been involved in their conception. (See the wonderful walnut example by Henry Jones).

William and Mary (1688-1702) were also very important patrons of the clockmakers, notably Thomas Tompion, whose royal masterpieces included a monumental walnut equation of time longcase and the Mostyn year going silver-mounted bracket clock now in the British Museum. (See the domestic timepiece made by this great maker on the inside back cover).

Other eminent makers shown here and spanning both the reigns of William and Mary and Queen Anne are Daniel Quare, Stephen Asselin, Christopher Gould and Joseph Windmills. Their work at this time shows a gradual move away from the smaller more austere early clocks. There were, firstly, the continental influences of Dutch craftsmen brought over by the new monarchs and then those of the many skilled Huguenot refugees arriving in London after the revocation of the Edict of Nantes in 1685. These factors combined with the new fashion for more elaborate furniture, meant that by the late 1680s and early 1690s, most fine longcases were being veneered in colourful floral marquetry or highly figured walnut. (See the flower and bird marquetry longcase by Joseph Windmills and the exquisite miniature longcase by Christopher Gould on the inside front cover).



Shortly after the start of the new century, the arched dial was introduced for both bracket and longcase clocks. Clockmakers were able to show off their skills still further, with musical, automaton, equation of time or astronomical work set within the extra arch space. This coincided with the tendency of longcases to have wider dials, with proportionately taller cases which were ideally suited to the grand high-ceilinged rooms of the **Queen Anne** period. (See the fine ebony bracket clock with calendar work in the arch by **Daniel Quare** and the 'grand' walnut longcase by **Stephen Asselin** c.1710 on the front cover).

All these clocks date from a **pre-electric** age, a time when night and day took on a more definite form; a **night clock** or **repeating timepiece** was a valuable addition to the bed chamber, saving fumbling for a sulphur match! The familiar strike of a lantern or longcase clock might be heard throughout the home, but it was also used to regulate the punctuality of the whole household... Was **Huygens' pendulum** the first secret usher in of our modern timebound world?

We hope you will enjoy both the beauty and the magic of these early timepieces in our imaginative recreation of a room circa 1700.

(1) *Christian Huygens published his original "Horologium" in the Hague in 1658. In it he describes the application of his prototype pendulum to the regulation of the mechanical clock.*

(2) *Quoted from Ahasuerus Fromanteel's advertisement in Mercurius Politicus on October 27th 1658.*

(3) *The invention of the anchor escapement in the late 1660s has long been attributed to either Joseph Knibb or William Clement in circa 1671. This is the earliest date for which we have any contemporary written evidence for its existence. However, as there still exist a small number of important longcase clocks with original anchor escapements which can definitely be dated prior to 1670 on stylistic grounds, we believe its invention must have been earlier too.*

DANIEL QUARE (1648-1724)

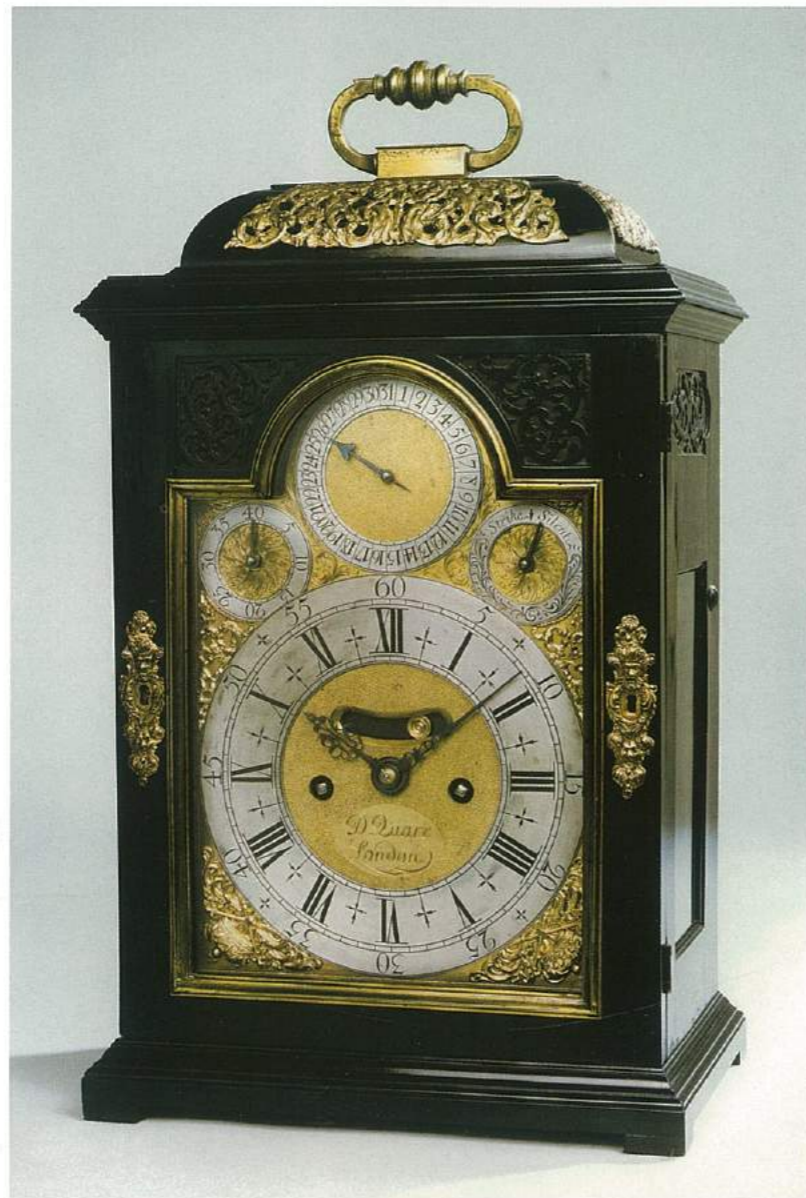
Clockmaker to George I

Left :

A classic fluted and barley twist walnut pillar barometer signed below the register plate, Invented and made by Daniel Quare, London. Circa 1710.

Below :

An ormolu mounted ebony bracket clock with two subsidiary dials and calendar in the arch. In original condition. Circa 1720.



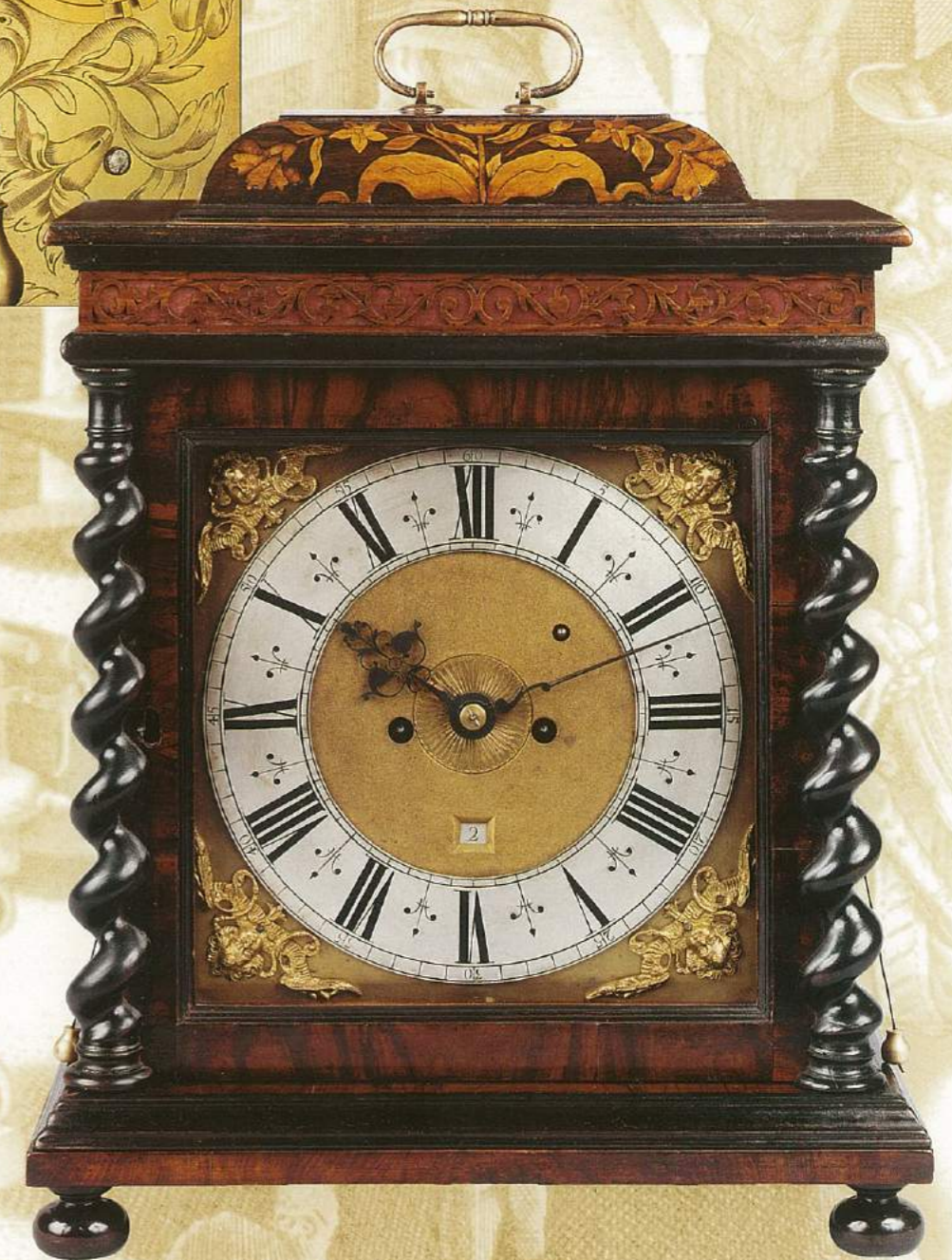
JOHN EBSWORTH

LONDINI FECIT

A rare early bracket clock with 8 Day hour striking movement and unusual datework regulation. Signed John Ebsworth Londini Fecit. The exceptional marquetry and olivewood case with ebonised mouldings and barley twist columns standing on an oak turntable base veneered in olivewood. Circa 1675. Height 17 1/2 in. (44.5 cm).



Above :
Backplate with
early tulip engraving,
outside countwheel
strike and the
maker's signature
in a lambrequin.



HENRY JONES
LONDON (1642-1695)

Right : An important ebony veneered architectural bracket clock, signed Henry Jones in the Temple Fecit. Circa 1670-1675. Height : 16 1/2 in (42 cm).

Apprenticed to Edward East, Henry Jones was one of the most respected makers of the early period. He was appointed Master of the Clockmakers' Company in 1691 and it is known that he made at least one clock for Charles II which the King gave to a Mrs. Jane Lane, in recognition of her services at the Battle of Worcester.

MATHIAS UNITE
Apprenticed to John Knibb

Below : A late 17th century ebony bracket timepiece with pull quarter-repeat on a bell, the backplate engraved with scrollwork and signed Mathias Unite Fecit. Circa 1695. Height : 13 1/2 in (34.5 cm).

See "Early English Clocks" by P. Dawson, C. Drover, D. Parkes, Plate 657 for a picture of the clock and Plate 494 for a detail of the movement.





**HENRY JONES IN THE TEMPLE
(1642 - 1695)**

Opposite page : An exceptional architectural walnut longcase clock, with 10 in. square dial of the early period. Circa 1670-1675. Height : 83 1/2 in. (212 cm). Illustrated on page 243 of "Early English Clocks" by P. Dawson, C. Drover and D. Parkes.

Right : A rare late 17th century walnut, ebony and floral marquetry cistern barometer. Circa 1700.

JOHN TRABET, LONDON

Below : An exquisite George II period yellow and green lacquer bracket clock, the 8-Day hour striking movement with moon phase, central alarm work and two subsidiary dials for strike/silent and rise and fall regulation. Circa 1745.

Height : 27" (68.5 cm) excl. finial, 31" (78 cm) with finial





**WILLIAM NEWTON
LONDINI FECIT**

*Left : This charming little hooded wall clock is veneered in walnut and retains its original scroll and cherub cresting. The hour striking verge movement is of the lantern type and the profusely decorated dial centre also has engraved corners in place of the more usual raised cherub head spandrels. Circa 1685.
Height : 14 1/2 in. (37 cm)
Width : 7 1/2 in. (19 cm)*

William Newton, London, was apprenticed to the well known maker, Edward Stanton, until 1683.

**JASON COX
LONG ACRE, LONDON**

Right : An exceptional Tavern clock with beautiful gilt chinoiserie decoration incorporating a carousing Bacchic figure and fruiting vines. The early case has a moulded dial surround and the bulbous shaped base and detachable panel with lenticle are most unusual features. Circa 1740.

Height : 64 1/2 in. (164 cm).

Provenance : The Onions Collection.



JOSEPH WINDMILLS, LONDON

Right : A fine William & Mary period walnut and floral marquetry longcase clock by this celebrated maker, the 11 in. signed square dial with delicately pierced blued-steel hands, the case of excellent colour and patination. Circa 1690. Height : 81 in. (206 cm).

Joseph Windmills is recorded working in Tower Street, London, and became Free of the Clockmakers' Company in 1671 and Master from 1702-1723.

**NATHANIEL BARROW
LONDINI FECIT**

Below : A superb 8 Day hour striking bracket clock with rare skeletonised chapter ring and set within a wonderful faded olivewood and ebony moulded case. Circa 1675. Height : 16 1/2 in. (42 cm).

Provenance : The Rous Lench Collection.



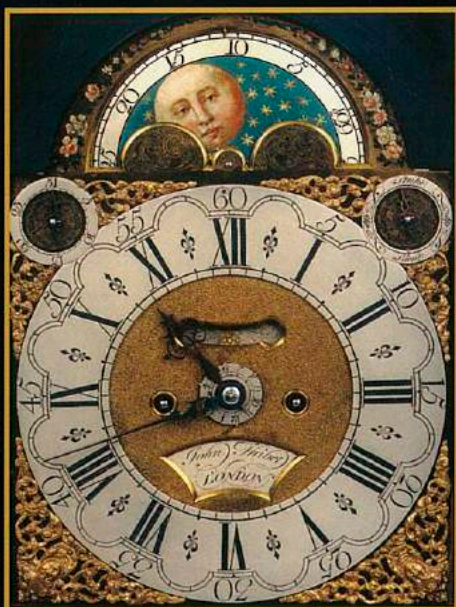
**THOMAS TOMPION, LONDON
(1639 - 1713)**

A rare timepiece bracket clock, with pull quarter-repeating movement, the ebony case of classic proportions with finely cast ormolu mounts. Circa 1680. Height : 12 in. (30 cm).



Above :
Detail of the signed backplate engraved with fritillaries and scrolling leaf decoration, showing Tompion's 'Z' bar repeating mechanism. This permits the quarter hours to be sounded on a bell by pulling the cord at either side of the case.





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