

The Three Georges:
Clockmaking in Hanoverian England
1714–1820



RAFFETY

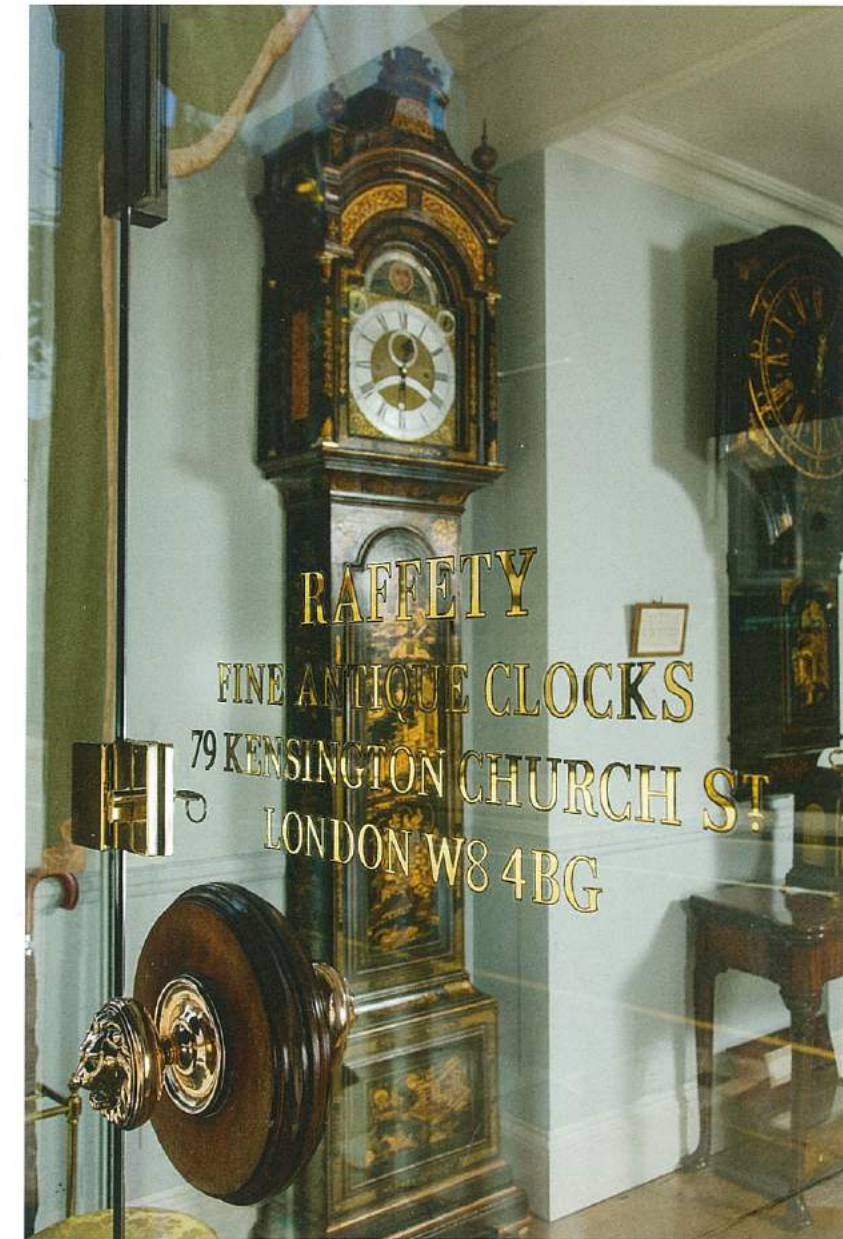
FINE ANTIQUE CLOCKS

EST. 1979





28a. Detail of dial and automata scene in arch above dial, Benjamin Barber bracket clock



RAFFETY has been established in the heart of the Royal Borough of Kensington for more than 30 years and is one of the premier dealers of 17th and 18th century British clocks, barometers and fine antique furniture. The business founder, Mr Nigel Raffety has had a lifelong interest in clocks and horology. He completed one of the last traditional clockmaking apprenticeships in Clerkenwell, London, followed by International salesroom experience at the auction house Christie's, St James's, London.

Nigel has worked for many years in the shadow of Kensington Palace, a favourite home of both George I and George II, who made substantial improvements to the palace and gardens. It is therefore not surprising that Raffety has put together this selling exhibition to celebrate the 300th anniversary of the founding of the Hanoverian Dynasty in 1714. This exhibition looks at clocks and clockmaking during the reigns of George I, George II, and George III. Their reigns corresponded with an unprecedented period of economic and cultural growth in London and England, including the foundation of a global empire that stretched from North America to India.

During the Hanoverian era English clockmakers were seen as among the finest craftsmen in Europe, creating superb timepieces for both a burgeoning home market and for export. The clocks they produced reflect changing fashion and tastes, as well as a growing interest in science and technology during the Age of Enlightenment. A choice and interesting selection of longcase, bracket and wall clocks, ranging in date from the early 1700s to the Regency, clearly tells the story of how the clock gradually became an essential feature in the Georgian home, one example of a growing consumer-driven society.

Almost all these clocks are also available for purchase, so you can take a bit of this key moment in English history home with you! The clocks produced in the 18th century are still considered to be amongst the finest technical and artistic achievements of any age. We hope you will enjoy this selling exhibition and also take away with you a new understanding of the incredible Hanoverian period, the age which gave birth to our modern world.



1. Ebony quarter-striking table clock by Edward East, circa 1665-1670

Introduction: English Clockmaking at the Dawn of the Hanoverian Age

In 1714, just a few months prior to the enthronement of George I and the beginning of the Hanoverian Age, the Longitude Act was passed through parliament. This signalled the beginning of a race to create a superbly accurate clock that could be used at sea to determine a ship's longitudinal position, by determining the time at its place of departure. This was the only real technical challenge that remained unsolved by England's clockmakers. By this date virtually all the other design changes and technical improvements had been made which we still see incorporated in the modern mechanical clock of today.

Historically we need to look back to the 13th century for the appearance of the first mechanical clocks which were made in Europe. At that time weight driven timepieces were crudely made of iron by skilled blacksmiths for communal timekeeping – with clocks placed in church towers or on municipal buildings. Later, smaller domestic clocks and watches were made employing coiled springs or an alternative power source. This enabled portability, and lavishly jewelled watches could be paraded by the wearer as a symbol of their wealth and status – the stunning emerald watch,



2. Walnut longcase clock by Daniel Delander, circa 1715. Delander was apprenticed to both Tompion and Graham



3. Walnut longcase clock by Daniel Quare, circa 1705



4. Lacquer bracket clock by the Huguenot clockmaker Simon de Charmes, circa 1695. de Charmes arrived in London in 1688

found in the famous Cheapside Hoard and dated to the early 17th century is an excellent example of these early timepieces. Such watches were also sometimes given as courtly and diplomatic gifts.

The second half of the 17th century in England in particular saw the emergence of a period of intense scientific advancement and discovery, spurred on by the patronage of Charles II, who founded the Royal Observatory at Greenwich in 1675. The introduction of the swinging pendulum from the continent, which had been invented by Galileo and first applied to a working clock by Dutch physicist Christian Huygens in 1656, was a key moment in clock history. This invention allowed clocks to perform with much greater accuracy, to perhaps within a minute a day. The work of the early clockmaking pioneers, namely Ahasuerus Fromanteel, Edward East (clockmaker to Charles II), Daniel Delander, George Graham, Daniel Quare, and of course, last but not least Thomas Tompion, heralded the golden age of clockmaking. (1, 2, 3) Their achievements certainly matched the many advances also being made in science and physics at this time by Sir Isaac Newton, Robert Hooke and Robert Boyle, to name but a few.

By the beginning of the 18th century, London was indisputably the world's most important clockmaking centre, employing amongst others many Huguenot craftsmen who had fled religious persecution in France. Their considerable skills enriched an already buoyant clockmaking industry. (4) London's clockmakers were supplying not only the home market, but were also producing special clocks appealing to continental and far eastern clients. Clocks with automata, like those by Grinnard and Barber, are typical examples of clocks made to appeal to a foreign market. Included in this exhibition are a significant number of clocks clearly embodying the special elements of the Georgian clock – elegant design combined with technical sophistication and ingenuity. The impressive quality of these Georgian clocks could not have been achieved without the exquisite craftsmanship and skills inherited from previous generations.

Nigel Raffety

The Catalogue

SCIENCE &
TECHNOLOGY

DESIGN

CHINOISERIE

WOOD
VENEERS

WEATHER

MUSIC

CONSUMERISM

FASHION &
TASTE

DIALS

PRECISION
MOVEMENTS



5. Ebonised striking bracket clock with individual dial layout by William Scafe, circa 1750-1760

TIME

Clock Movements and Dials

Figured walnut bracket clock by Philip Constantin, London

Date: Circa 1725

Height: 63.5 cm (25 in)

Figured walnut bracket clock by Simon de Charmes, London

Date: Circa 1730

Height: 39.25 cm (15.5 in)

Ebonised hour striking bracket clock by William Scafe, London

Date: Circa 1750-1760

Height: 51 cm (20 in)

Lacquered longcase clock with moon-phase dial by John Monkhouse, London

Date: Circa 1760

Height: 280 cm (110 in)

Ebonised hour striking bracket clock by George Lindsay, London

Date: Circa 1770

Height: 41 cm (16 in)

Ebonised striking bracket clock by William Allam, London

Date: Circa 1775-1780

Height: 41 cm (16 in)

Mahogany regulator longcase clock by John Miller, Bedford

Date: Circa 1800

Height: 202 cm (79.5 in)

Both the movements of the early 18th century spring-driven bracket clock and the weight-driven longcase alternative demonstrate a high level of sophistication, resulting in very good accuracy of timekeeping. The fast swinging short bob pendulum of the bracket clock utilised in conjunction with the verge escapement allowed easy portability, enabling clocks to be set going on uneven surfaces – so important when this type of clock was regularly moved around the house or even taken on one's travels between the country and town.

Similarly, the longcase clock achieved even greater accuracy with the aid of the seconds' pendulum. Further refinements were made by individual clockmakers who added and developed their own 'house' style. Coinciding with the dawning of the Hanoverian era was the introduction of an arch to the existing square brass dial. This feature enabled a variety of added features as well as further decoration. In some instances the arch was used for the placement of a subsidiary dial to allow regulation of the timekeeping from the front, as on a walnut bracket clock by Simon de Charmes, a Huguenot clockmaker who arrived in London in the 1680s and made clocks into the reign of George II. (6) More often there was a subsidiary ring on the dial arch, allowing the clock to be set to strike the hours or remain silent, and this can be seen on a similar walnut bracket clock dated about 1725 by Philip Constantin, another Huguenot clockmaker based in Spitalfields. (7, see also p. 37)

Some clockmakers employed the arch as a more decorative feature to advertise their skills, and William Scafe was one such maker. On an ebonised bracket clock dated about 1750-60, Scafe turned the arch above the dial into a decorative tour-de-force. (5) His name is engraved in a fine script along the top of the arch, with subsidiary dials at each corner, one for strike, the other for silent, and each dial is embellished with an engraved rose of York style motif. Between these two subsidiary dials, the arch plate is profusely engraved and gilded with foliate motifs and a bird. This shows how inventive and varied clockmakers could be.

The arch above a dial could be utilised in further ways. One example of a different usage is seen on a lacquered longcase by John Monkhouse of London, dated circa 1760. (8, see also 22, 22a) Here the arch holds not only two dials in the corners, for strike/silent on the hours and strike/silent on the quarter hours, but also an elaborately painted moon-phase dial at the centre. This variety of dial work illustrated the technical sophistication of the clock itself. However, the moon phase was also a very practical consideration (*see Science and the Natural World*). Other clocks of the period are known to have incorporated dials to indicate the state of the tide at a nearby seaport, again a useful addition when one considers that these clocks were intended as a practical, scientific tool at their heart.

It should be remembered that each additional subsidiary dial meant required connection to the main movement, making the clock more complex. Invariably, clocks had further intricacies to the movement, such as pull-quarter repeatwork, which allowed the owner to determine the time by pulling a cord to wind a further smaller spring. By the reign of George III, subsidiary dials, pull-quarter repeatwork and complex movements had become the norm on most clocks made in London. Two good examples are a bracket clock by George Lindsay, watchmaker to the King, and



6. Figured walnut bracket clock by Simon de Charmes, London, circa 1730



7. Detail of strike-silent dial on a figured walnut bracket clock by Philip Constantin, London, circa 1725



8. Detail of moon-phase dial on a lacquered longcase clock by John Monkhouse, London, circa 1760

Exotic Woods and Clock Cases



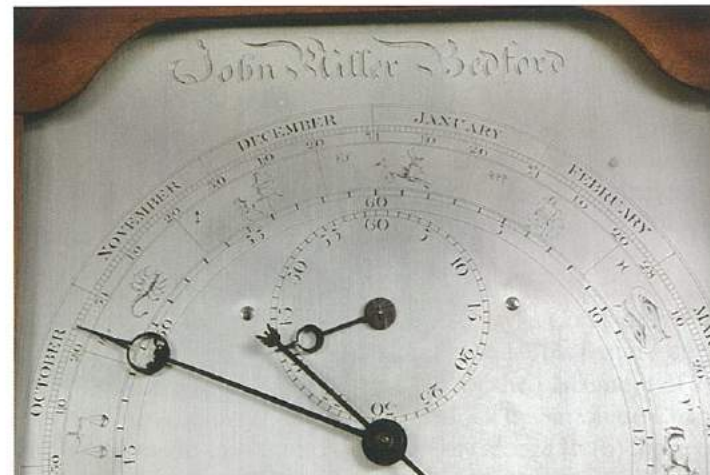
9. Ebonised bracket clock by George Lindsay, London, circa 1770



10. Ebonised bracket clock by William Allam, London, circa 1775-1780



11. Mahogany regulator longcase by John Miller, Bedford, circa 1800



11a. Detail of dial with zodiac, John Miller regulator longcase

another by William Allam, both made in the 1770s. (9, 10) Both clocks have dual subsidiary dials in the arch for both strike/silent and regulation as well as pull-quarter repeating on a further set of bells to gauge the appropriate time at night. The Allam also incorporates a date aperture above the VI, another feature to be found on most clocks of this period. In these cases part of the arch was still used for decorative purposes, with these makers utilising the central portion between the dials for their signature in flowing script.

A rare longcase regulator by John Miller of Bedford, dated 1800, further exemplifies these Georgian technical refinements. (11, 11a) The elegant clear silvered ogee brass dial incorporates a full twelve month calendar, with months, days of the week and the signs of the zodiac, all beautifully engraved. The dial also has an inner seconds ring with a

sweep seconds hand. The movement is built for full accuracy utilising a dead-beat escapement, wood-rod pendulum, separately mounted hour sector, and minute and second hands to reduce friction. This sort of regulator would have ensured that every clock and watch in a great country house was kept to accurate time, and it was most probably a special commission. While this longcase is a particularly unusual example, it does illustrate the impressive technological skills of Georgian clockmakers and their emphasis on constructing clocks of exquisite quality and great precision.

Figured walnut longcase clock by Jacob Odell, St Albans
Date: Circa 1740
Height: 235 cm (93 in)

Burr maple longcase clock by Timothy Vernier, London
Date: Circa 1750
Height: 229 cm (90 in)

Walnut bracket clock by William Creak, London
Date: Circa 1750
Height: 50 cm (19 in)

Mahogany bracket clock by Charles Blanchard, London
Date: Circa 1760
Height: 50 cm (19 in)

Mahogany longcase clock by Francis Jersey, London
Date: Circa 1770
Height: 231 cm (91 in)

Satinwood bracket clock by Thomas Wright, Poultry, London
Date: Circa 1785
Height: 46 cm (18 in)

The 18th century saw amazing opportunities for trade with the British colonies and no one flourished better than the wholesale merchants who imported exotic woods into England for use by leading cabinet makers and case makers. Fashion played an enormous part and anyone of social standing would look for the 'newest style' to decorate and furnish their home.

At the beginning of the 18th century walnut was gradually taking over from ebony. There are many examples of ebony bracket clocks dating from the reigns of William and Mary, Queen Anne and George I. Ebony was still being used for bracket clock cases into the time of George III but by the end of the 18th century it would fall from favour until the Regency period. Walnut was predominantly used and it was popular as the patina was often a golden colour or toffee textured with figure depicting burr, root and curl. A lot of very good quality walnut was imported from France until 1703 to 1713 when Britain was at war with France and the import of timber was prohibited. Walnut also came from Holland and Spain and by the 1720s, the North American colonies, especially after 1721 when import duties were lifted.

The longcase clock by Jacob Odell really does epitomise the case maker's art of matching walnut veneers to the trunk, making them look almost symmetrical. (12) The case boasts a beautifully figured and mottled effect and the colour is almost a rich orangery-brown patina on the front mirroring the sides. The veneers on the hood are almost black. In contrast the longcase clock by Timothy Vernier almost shouts at you as the case has a gorgeous veneer of figured burr maple with ebonised mouldings making a sharp contrast. (13) Again, this clock has superb figuring and one could almost consider it a work on canvas instead of wood and its colour and figure is almost a golden, satin lustre.

Although ebony, ebonised woods, walnut and other woods like maple continued to be used, it was mahogany that was the rising star in the middle part of the 18th century. Famed for its durability, rich colour and figure it was to play a leading role



12. Figured walnut longcase clock by Jacob Odell, St Albans, circa 1740



13. Burr maple longcase dock by Timothy Vernier, London, circa 1750

throughout the latter part of the Georgian period. Mahogany could be tight in grain or be lavishly figured with flame or 'plumb pudding' veneers. Cuban mahogany was hard, ideal for carving and had a great dark reddish colour. The woods were imported from America, Cuba, West Indies, and later on, Honduras, which was lighter and more golden in colour, became popular. Another longcase by Francis Jersey has a classic 'London' style case with a panelled trunk door with finely figured mahogany, flanked with reeded columns and topped with rounded brass capitals. (14) The base is panelled and there is a shaped apron. Above the hood are pierced blind sound frets, subtle and very refined taste of the 1770s.

London-made longcase clocks were classic in style and design. There were elegant cases with carved columns, topped with brass Corinthian capitals occasionally flanking the door of the trunk, with brass fluting for luxury, mirroring the ones above in the hood. Hoods themselves could have an arched top, swan-neck, and exotic pagoda styles with Chinoiserie connotations. They would have elaborately pierced sound frets to the front and sides and topped with brass finials depicting balls, pineapples and urns. In the latter part of the 18th century there were more colourful and exotic woods being used to decorate cases. Woods like purple-heart, harewood, tulipwood and kingwood, rosewood and stripy calamander were all considered unusual and offering a contrast of colours when combined with mahogany. All these veneers too were imported from the Americas and Asia.

For bracket clocks there was a wide variety of case styles. Bracket clocks were also popular as they were easily transportable and by the middle of the century the population had the 'means' and were prosperous enough to own a clock; they were not just for the nobility. The early examples were made from ebony and were architectural in style, and occasionally veneered in olivewood and kingwood. For economy some cases were made of pear wood and were 'ebonised', coloured to look like ebony. By the time of the early George's,

walnut cases were in vogue. The styles of cases could be happily elaborate with cases with cast brass mounts, acorn, pineapple and urn finials and pierced brass fretworks. The early cases had flamboyant brass basket tops, double basket, bell and inverted bell tops. Others may have had simple basket tops made of wood with a brass carrying handle. The bracket clock by William Creak has a case of beautifully figured and patinated walnut with a bell top and brass carrying handle. (15) The sides have pierced sound frets and the front door is glazed and framed with a moulded edge. It also has an arched brass dial, a device that became popular in this period, particularly as subsidiary dials and additional decoration began to be added. The clock's date is around 1750 which shows that although mahogany was in firm favour, walnut was still continued to be used.

To represent mahogany there is a fine bracket clock by Charles Blanchard. (16) This has a finely figured mahogany case with an inverted bell top. Unlike other examples with sides of pierced sound frets, this one has glazed sides. Towards the end of the period tastes in woods changed as so many others were being imported but styles in cases were changing too. Instead of basket, inverted bell and bell tops, clock case-makers were redesigning clocks.

As the Georgian period progressed and exotic woods became available so cases changed in styles. The bracket Clock by Thomas Wright of Poultry, London is an attractive example. Satinwood became popular in the latter part of the 18th century and was used as a veneer as well as in the solid. (17, 17a) There was East India satinwood which had a tight grain, and very orange in colour. The case on this example is of West Indian satinwood which was much more golden in colour and had the lustrous resemblance of a silky fabric.

This clock is a superb example of a case-maker's art. Not only can you enjoy the satinwood but the case is a poem of marquetry in kingwood and tulipwood. There is a finely inlaid conch shell in the break arch, fan motifs flanking the brass bezel and turned reeded columns topped with brass capitals flanking the dial. These decorative motifs reflect the varied interests of the Georgians, from the Neoclassicism of Robert Adam (fan motifs) to the growth of interest in curiosity cabinets and collecting shells, coral and fossils. The arched top has rectangular panels banded with brass, and a brass ring handle completes the ensemble.



14. Mahogany longcase clock by Francis Jersey, London, circa 1770



15. Walnut bracket clock by William Creak, London, circa 1750



16. Mahogany bracket clock by Charles Blanchard, London, circa 1760



17. Satinwood bracket clock by Thomas Wright, Poultry, London, circa 1785



17a. Detail of marquetry inlay, Thomas Wright bracket clock

Chinoiserie

Lacquered tavern clock by Gabril Holland, Coventry

Date: Circa 1730

Height: 158 cm (62 in)

Lacquered tavern clock by John Everell, London

Date: Circa 1750

Height: 160 cm (63 in)

Lacquered tavern clock by Thomas Green, Baldock

Date: Circa 1785

Height: 150 cm (59 in)

Lacquered longcase clock by John Monkhouse, London

Date: Circa 1760

Height: 280 cm (110 in)

Lacquered bracket clock by John Parker, Greenwich

Date: Circa 1770

Height: 44.5 cm (17.5 in)

During the Hanoverian period, architectural and decorative styles had a direct impact on clock production – neoclassical columns, pediments, and even Adam style decorative motifs can be found incorporated into clock case designs. This was not surprising, since these clocks were meant to fit into Georgian house interiors, and makers were simply keeping up with the latest fashions so their clocks would appeal to their clients. One style that stands out during this period was Chinoiserie. The popularity of Chinoiserie, or all things “Oriental” in style, can be traced at least to early part of the 17th century in Europe, when Chinese and Asian ceramics, silks and decorative objects began to be imported into Europe in large quantities by the Dutch and English East India Companies. These luxury goods, especially the distinctive blue and white porcelain made in China’s Jingdezhen province, became even more popular as the British habit of tea drinking became formalised at the end of the 17th century. Many European potteries attempted to copy the work of the Jingdezhen potters, and these European “copies”, including works produced in Delft and Chelsea have become almost as collectable as the Chinese originals they emulated.

Chinese decorative motifs spread to almost every facet of the decorative arts in 18th century Europe, influencing furniture design, fashion, gardens, and architecture – notable examples in England include William Chambers’ Chinese Pagoda at Kew and Chippendale’s Chinese inspired geometrical chair designs. The height of the style was the 1750s, but it continued to be popular well into the Regency period as is testified by the Prince Regent’s oriental fantasy at the Royal Pavilion in Brighton. A distinctive feature of Chinoiserie in Britain was the popularity of lacquered or “Japanned” furniture and clock-cases. Lacquer was a process whereby furniture or wooden objects were covered in many layers of tree resin, acquired from the Chinese lacquer tree (scientific name: *toxicodendron vernicifluum*). The lacquer, once dried and polished would create a glossy finish. This could be clear or have colour added, the most popular being black, red, blue and green. Scenes of foliage, animals, or figural landscapes were added and finished with gilding.

Some lacquer clock cases and furniture were made in China or elsewhere in Asia and imported into Britain. However, after heavy duties were placed on imported furniture in 1701, British cabinet makers perfected a technique to copy these oriental finishes. Using gesso grounds, paint and layers of varnish, they created quite impressive homages to Chinese lacquer. By the early 18th century lacquered clock cases were being produced in varying colours, shapes, and sizes, including bracket and longcase clocks. One category of clock that was almost always lacquered was the tavern clock. These are sometimes erroneously called Act of Parliament clocks, after the 1797 act which imposed duties on clocks for a brief period before the unpopular act was repealed, but there seems to be no correlation between the development of tavern clocks and this act. These wall clocks made of lacquered oak, consisting of large painted dials, with the pendulum encased in a rectangular trunk door, were common from at least the 1720s onwards. Their popularity seems to correspond to the growth in coaching routes and postal services across the nation. With specific times of arrival and departure becoming more common on coach routes, large wall clocks became a useful tool in coaching inns and taverns, so customers could keep abreast of the time and the schedule of the coaches. A rare and early example is a George II period tavern clock by Gabril Holland of Coventry, which dates to about 1730. (18) The dial has an arched top, decorated with gilded finials, while the trunk door is decorated with a typical scene of figures among oriental pavilions in a landscape. Decorative painted and gilded birds complete the carved sides.

Tavern clocks were at their height during the 1750s and 60s, a period which corresponds to the popularity of Chinoiserie, and they were produced by both London and provincial makers. These clocks were both affordable and lightweight, so they could be easily attached to a wall. A tavern clock by John Everell of London, dating to about 1750



18. Lacquered tavern clock by Gabril Holland, Coventry, circa 1730

and a later example by Thomas Green of Baldock (Hertfordshire), dated about 1785, are two fine examples. (19, 20) Both clocks are finished in black lacquer, the most common colour employed on tavern clocks. The trunk doors of both are decorated with oriental scenes of figures in landscapes with stylised pavilions in the background. (20a) Chrysanthemums, scrolls and decorative foliage finish off the sides, corners and base, all painted gold. This was the most common device, although sometimes the central scenes of oriental figures were replaced by English characters either seated in a tavern or in an English country landscape, with some traditional oriental decoration still employed to frame the picture.

Both the Everell and Green clocks have large round dials, and show the stylistic changes that occurred over the second half of the 18th century. The earlier example by Everell shows an earlier dial style, painted black with gilded Roman numerals and minutes, within a hexagonal shield frame. Green's later clock employs a round dial, painted white with black Roman numerals and minutes in a plain oval wood surround. In both instances the dials are large and clearly painted, as they were meant to be easy to read. As well as being employed in coaching inns, taverns, and coffee houses, such clocks could also be found in banks and offices and even large aristocratic kitchens and hallways, where knowing the time was a necessary part of the business being undertaken.

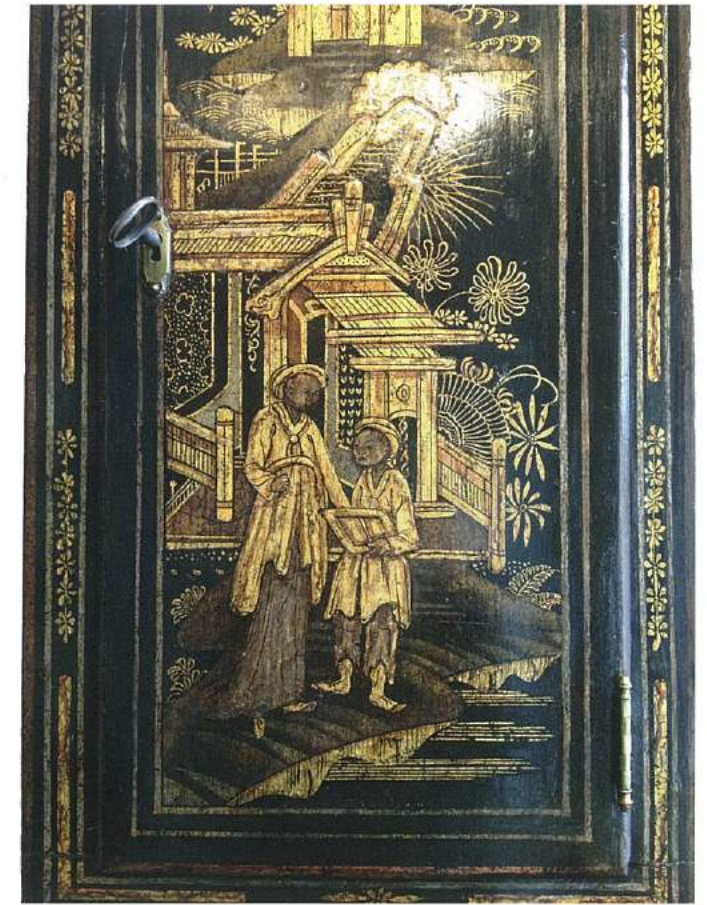
While Chinoiserie tavern clocks may have been mainly a utilitarian object, the use of Chinoiserie lacquer on clock cases was more a sign of the owner's wealth and fashionable taste. Although lacquered tavern clocks followed a relatively standard pattern of design, lacquered bracket and longcase clocks were often much more elaborate and unique in their embellishments. A bell top bracket clock by John Parker of Greenwich is a case in point. (21) The arched, silvered dial with pierced rococo brass spandrels is encased within a profusely decorated sea green lacquer case. Every inch is painted and gilded, with Chinese ladies beneath parasols, birds, foliate motifs and decorative hatching to the front, back and sides of the case. (21a) This clock oozes wealth, prestige and above all the exotic. Having been made by a Greenwich-based clockmaker, one could imagine it being a prized possession of a wealthy East India Company nabob or admiral, a reminder of the exotic lands they had seen.



19. Lacquered tavern clock by John Everell, London, circa 1750



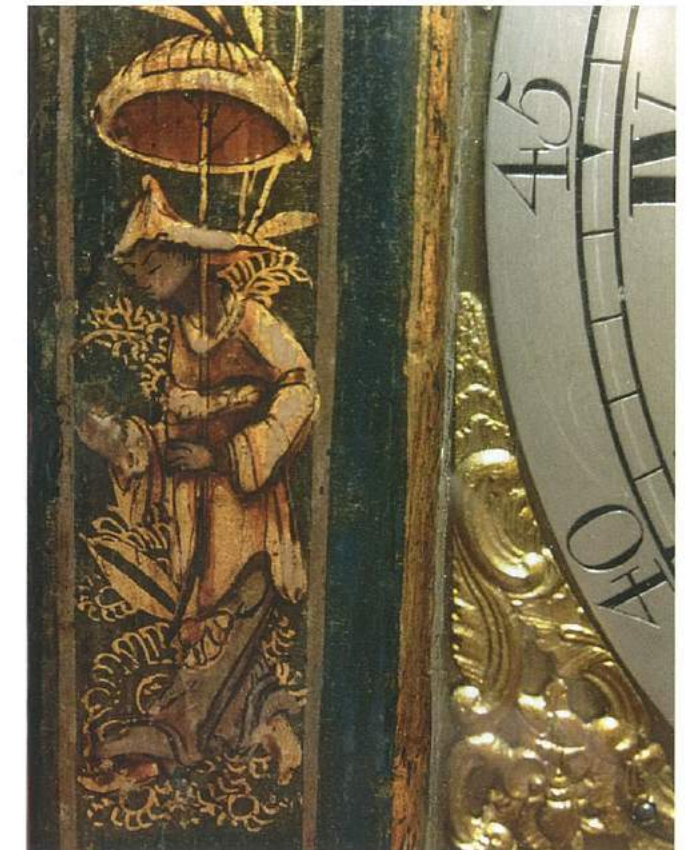
20. Lacquered tavern clock by Thomas Green, Baldock, circa 1785



20a. Detail of decorative landscape with figures, Thomas Green tavern clock



21. Lacquered bracket clock by John Parker, Greenwich, circa 1770



21a. Detail of painted figure, John Parker bracket clock

A lacquered longcase clock by John Monkhouse shows the Chinoiserie clock style at its zenith. (22) This grand clock, standing over nine feet tall, may have been a special commission, possibly made to fit into a newly decorated hall or double-height reception room in a country house. The clock movement itself is of excellent quality, striking the hours on a bell and quarter hours on six bells, the dial with date aperture and a delightfully painted moon-phase dial in the arch, flanked by two subsidiary dials for strike/silent on the hour and quarter hour.

However, it is the case which is a tour-de-force. The clock is crowned by an elaborate arched pagoda top with gilt wood spire finials and pierced sound frets, the whole decorated in green and gold lacquer and painted with flowers and foliage. Columns flank the glass hood door, and these and the sides of the hood are decorated with gilded flowers and foliate motifs. The arched trunk door is arranged as a tripartite scene of varied landscapes, with sailboats, fanciful pavilions, flowers and birds, and a further panel depicting a figure on horseback while another sits within a pavilion or temple decorates the base. (22a) There is further gilded decoration on the sides of the case and framing the main panels, creating a stunning visual experience for the eyes. Complex decorative schemes like this certainly offered a taste of the exotic. However, elaborate lacquered clocks like these by Parker and Monkhouse were more than just an exotic fancy. During the Hanoverian period owning lacquer had become a sign of taste and style – such complex pieces of artwork suggested that the owner was educated, erudite and well-travelled. So while Chinoiserie was certainly one of the great fashion “crazes” of the 18th century, it was a fashion steeped in symbolic meaning for polite Georgian society, where rank and gentility were all important.



22. Lacquered longcase clock by John Monkhouse, London, circa 1760



22a. Detail of decorative landscape with horse-rider; John Monkhouse longcase clock

Musical Clocks and Automata Clocks

Mahogany and satinwood musical longcase clock by Richard Collis, Romford

Date: Circa 1770

Height: 262 cm (103 in)

Mahogany musical bracket clock by Robert Henderson, London

Date: Circa 1780

Height: 50 cm (19 in)

Mahogany musical longcase clock by William Withers, London

Date: Circa 1780

Height: 252 cm (99 in)

Mahogany musical bracket clock by Robert Manley, London

Date: Circa 1790

Height: 39.5 cm (15.5 in)

Mahogany and gilt musical table clock by John Taylor, London

Date: Circa 1790

Height: 62 cm (24.5 in)

Ebonised automata bracket clock by Thomas Grinnard, London

Date: Circa 1770

Height: 56 cm (22 in)

Mahogany automata and musical bracket clock by Benjamin Barber, London

Date: Circa 1775

Height: 63.5 cm (25 in)

Music played a predominant part in Hanoverian life. Both George I and George II were passionate for music by artists such as Handel and both loved the Italian Opera. You only have to visit Kensington Palace and see the organ clock commissioned for Augusta, Princess of Wales to realise the influences music had on the court and society in general.

The fine examples of 18th century musical clocks illustrated here are made of finely figured mahogany and one example has an ebonised case. All have an amazing repertoire of music and if you let your imagination run away with you, you may feel as if you are attending a concert or ball in a newly built assembly room either in Bath, Harrogate, or even Newcastle upon Tyne. These buildings were there to entertain the local aristocracy, landed gentry and polite society and were for events like assemblies, balls, gambling and supper parties. Listening to the sonorous sounds of these musical clocks will spirit you towards a time when it was fashionable to dance a minuet, waltz or listen to the score of a famous military march.

If you take for example the bracket clocks by Robert Manley and Robert Henderson, both have musical scores like ‘Harvest Home’ and ‘Lovely Nancy’, ‘Miss Murrays Minuet’ and ‘March in Scipio’. (23, 24) What is so extraordinary today is that if you listen for example, to ‘March in Scipio’ it will be a score that you will be familiar with as it is often performed by the Grenadier guards at Trooping the Colour. (24a) It was written by Handel in 1725 and was extremely popular. The Henderson bracket clock plays musical tunes on twelve bells. The quality of the music is enhanced by the fact that the musical barrel being



23. Mahogany musical bracket clock by Robert Manley, London, circa 1790

mounted parallel to the movement plate. (24b) Like all clocks of this calibre the backplate is beautifully engraved with floral and rococo scrolls.

A minuet was a complicated affair, danced by two people. These dances were often chosen to open an evening's entertainment and you had to have great skill in dancing them, so much so that there were many dancing masters who devoted much time to couples before a ball. Many of these dances were advertised in such papers as *The London Magazine* or *Gentleman's Monthly Intelligencer* of 1755 which listed 'Miss Murrays Minuet'. There must have been many varieties of this particular dance as the bracket clocks here have many minuets; these dances were popular throughout the 18th century.

The two longcase clocks by Richard Collis and William Withers are also fine examples. (25, 26) Both made of figured mahogany, the Collis being more ornamental with satinwood inlay. Both though have musical scores. The Withers has 'Granbys March' which was taken from the original slow march of the Royal Horse Artillery and the score was published by Thompson and Son, London, in 1760. It was written for the Marquis of Granby who was Master General of the Regiment from 1763 to 1772.

'My Lodging' one of five tunes played on the Collis was once a 17th century folk song, popular at country dances. This score was written by the baroque composer, Matthew Locke. Another patriotic favourite also on the Collis is 'Britons strike Home', this was written by Henry Purcell in 1695. It was used in 1728 by John Gay when he wrote 'The Beggars Opera'.

Last, but not least, as a nod towards neoclassicism, there is a fine bracket clock by John Taylor of London. (27 inside back cover) This piece, dating from the later George III period, circa 1790, has an impressive patinated mahogany case embellished with fine quality gilded mounts, consisting of Adamesque swags, paterae, and gorgeous caryatids flanking the brass arch dial. This beautiful clock plays both a march and dance. Although neither songs are



24a. Detail of dials and song titles in arch above clock dial, Robert Henderson bracket clock



24b. Detail of backplate and musical pin barrel, Robert Henderson bracket clock



24. Mahogany musical bracket clock by Robert Henderson, London, circa 1780



25. Mahogany and satinwood longcase clock by Richard Collis, Romford, circa 1770



26. Mahogany musical longcase clock by William Withers, London, circa 1780

given a title, both tunes are melodic and a delightful addition to this grand table clock. Taylor was known for producing decorative clocks for the export market, although this clock was probably made for an English client.

In the 18th century the Georgians had a passion for novelty, unusual and luxurious products. There were many clockmakers in London specialising in musical and automata clocks. One famous maker was James Cox of Shoe Lane. He made many intricate and colourful musical automata clocks with oriental figures that moved; exotic birds that sang and sprays of flowers that turned and sparkled when the clock strikes the hours. He opened his own private museum to the public and his clocks were very popular with the far eastern market such as Turkey and China. The Emperors of China particularly favoured his work and examples of his clocks are still at the Imperial Palace in Beijing.

The two automata clocks on display here may not be as elaborate as the Cox examples but they are superb examples made by the clockmakers Benjamin Barber and Thomas Grinnard. The Barber clock is also musical, playing five tunes ranging from a 'Queens Minuet', 'A country dance' and 'Warwick Lad'. (28, 28a inside front cover) These tunes may, I feel, fit the subject, as in the painted arch is a bucolic scene depicting figures in a countryside setting. There is a couple dancing to a fiddler and courting couples. The humour of the Georgians shows that when the clock strikes the hours and the music plays, a figure goes up and down the steps on the rotating windmill and a courting couple appear at the doorway of a thatch cottage. It is pure whimsy, reflecting comedy theatre that was popular at the time.

The second example is by Thomas Grinnard, which is quarter-striking on a nest of eight bells and boasts an amusing automata. (29) The Georgians were interested in sport, which included tennis and this fine example shows a couple with early rackets playing tennis with a mock pendulum as a ball going backwards and forwards between them in the dial arch. Again the setting is in the countryside. Tennis has played a part in English sporting history since the reign of Henry V and Henry VIII. By the time of James I, London had fourteen tennis courts. Unfortunately when Cromwell came to power during the interregnum tennis, like everything else was frowned upon. It was not until the 18th and 19th century that tennis became popular again until other racquet sports emerged and lawn tennis in the late 1870s.

All these clocks show great craftsmanship, not only in their splendid cases, mostly mounted with good quality cast brass mounts, but also with their complex musical mechanisms and movements of a week's duration. They depict the Georgians keen interest in a love of theatre, art, country dancing and pageantry. These beautiful creations were designed to please the eye in an age which appreciated not only superb craftsmanship but something more of the 'unusual and exotic.'



28. Mahogany automata and musical bracket clock by Benjamin Barber, London, circa 1775



29. Ebonised automata bracket clock by Thomas Grinnard, London, circa 1770

Science and the Natural World

Walnut barometer with Royal Society Scales

Date: Circa 1715-1720

Height: 104 cm (41 in)

Mahogany longcase clock with barometer by Richard Peckover, London

Date: Circa 1750

Height: 234 cm (92 in)

Mahogany and satinwood marquetry wheel barometer by E. Bates, Kettering

Date: Circa 1780

Height: 97 cm (38 in)

Mahogany and ebony stick barometer by Jesse Ramsden, London

Date: Circa 1790

Height: 94 cm (37 in)

Verre Eglamisé wheel barometer by John Russell of Falkirk

Date: Circa 1810

Height: 119.5 cm (47 in)

Mahogany and ebony stick barometer by John Smith, London

Date: Circa 1820

Height: 99 cm (39 in)

Mahogany longcase clock with moon-phase by Francis Jersey, London

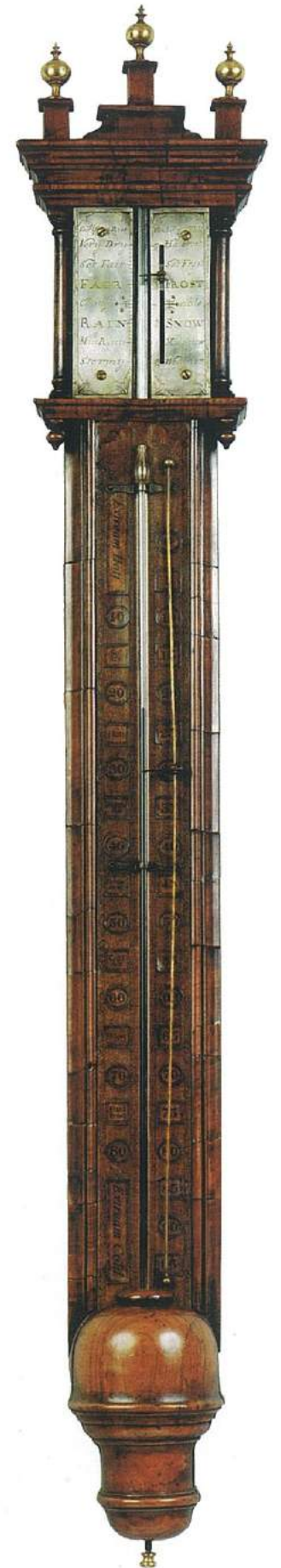
Date: Circa 1770

Height: 231 cm (91 in)

For the Georgians, enquiry into the wonders of the natural world was part of their daily lives. They benefitted from living during the momentous scientific and social changes of the Age of Enlightenment, when the work of physicist Sir Isaac Newton (1642-1727) and others created an environment in which religious superstition was gradually replaced by scientific enquiry. The Georgians sought to control nature, through enclosure and intensive landscape design, but they also wanted to experience and understand the natural world better too. Scientific lectures and demonstrations were popular social events that drew large crowds, and even artists sought to study the vagaries of nature, from the picturesque to the sublime. The paintings of Joseph Wright of Derby (1734-1797), ranging from *An Experiment on a bird in the Air Pump* (1768) to his series of paintings of Vesuvius erupting, painted in the mid-1770s, illustrate something of this inquisitive age. The Georgians were also the first generation to keep more regular and detailed data on changing weather conditions. We can thank them for creating our favourite national pastime, our obsession with the weather.

One by-product of this growing fascination with science and nature was the barometer. The mercury barometer was not a British invention, but the culmination of work by the Italian physicist and mathematician Evangelista Torricelli (1608-1647), who had recognised correlations between changes in air pressure and the weather. He built the first mercury tube in 1643. By the end of the 17th century the barometer was not only an essential tool used by scientists, but had also begun to appear in the libraries of wealthy gentleman along with telescopes and globes. The earliest barometers consisted of a tube with mercury and measurements on a scale along the side, corresponding to different weather conditions (dry, rain, fair, frost, etc). This was attached to a wooden case, often veneered in walnut. Many barometers also incorporated a thermometer, and their design reflected changing taste, including architectural detailing and decorative inlays.

A good example of a barometer from the early Georgian period is a walnut barometer with Royal Society scales from about 1715-20. (30) It bares similarities to the finest clock cases of the period, the scale being crowned by a stepped architectural pediment topped with three gilt ball finials, not unlike the baroque



30. Walnut barometer with Royal Society Scales, circa 1715-1720



30a. Detail of silvered, engraved scale, Royal Society Scales barometer



31. Mahogany longcase clock with barometer by Richard Peckover, London, circa 1750

architecture of Sir John Vanbrugh. (30a) This one bears a paper scale around the thermometer, with decorative wheatear border. The Royal Society scale was in use from around 1690 to 1730, before the appearance of the Fahrenheit scale, as proposed by the physicist Daniel Gabriel Fahrenheit (1686-1736) in 1724. The Royal Society scales was unusual in having zero as extreme heat, with extreme cold at 95, the opposite of the Fahrenheit scale, still in use today.

By the reign of George II barometers were being mass-produced and had become a more decorative object for the home. However, it was rare to see one incorporated into a clock. Richard Peckover's longcase clock with barometer inset in the door, dating to 1750, is thus an interesting survival, and may have been a special commission. (31) Richard Peckover had inherited the business of Quare and Horseman in Exchange Alley in the city in 1733, and was among the best makers of his day. The barometer scale here is arranged on a circular dial, with a silvered brass surround, and is held in place with lift off stop hinges, to make it easier to remove from the door if needed. The clock is also interesting in that it is an example of the early use of mahogany, a wood which did not become popular until the reign of George III.

In the second half of the 18th century barometers appeared in various shapes, styles and sizes, to suit every fashion and taste. There were banjo or wheel barometers, with a round dial near the base and thermometer above, and more traditional stick barometers, with the scale set in a rectangular or square top. An example by E. Bates of Kettering illustrates how barometers had become very much a decorative object by the 1780s, with its mahogany veneer embellished with satinwood marquetry shells and ebony banding. (32) A more extreme example of this move towards



32. Detail of mahogany and satinwood marquetry wheel barometer by E. Bates, Kettering, circa 1780

artistic embellishment is a wheel barometer by John Russell of Falkirk, who made barometers for the Prince Regent. (33) The mahogany frame is enriched with verre eglamisé glass panels with gold foliate decoration on a black ground, the top crowned by gilded Prince of Wales feathers. However, science was still a feature in barometer making – one of the greatest instrument makers of the day, Jesse Ramsden, produced elegant but utilitarian barometers. His stick barometer of 1790 is encased in a mahogany bow front case with ebony banding, but the design is simple and dignified, with emphasis placed on the finely engraved scales at the top. (34) Such stick barometers were popular into the Regency



33. Verre eglamisé wheel barometer by John Russell of Falkirk, circa 1810



34. Mahogany and ebony stick barometer by Jesse Ramsden, London, circa 1790



35. Mahogany and ebony stick barometer by Joseph Smith, London, circa 1820

period and beyond, as testified by an example by John Smith of the Royal Exchange, dated to about 1820, although on this example the case is surmounted by a swan-neck pediment with central finial. (35)

One other feature appearing in clocks in the 18th century that can be traced to the Georgians interest in science is the moon-phase dial. These appeared in the arch above clock dials, and required additional wheelwork to allow the different phases of the moon to pop up in succession. A fine example of this sort of dial is one in a mahogany longcase clock by Francis Jersey of about 1770. (36) Here the changing faces of the moon are embellished with a background of stars, within a finely engraved and silvered frame. The base of the moon-phase dial is further embellished with an engraved brass sun and silvered globe. While this is in part a device to add visual amusement to the clock, there was also a practical purpose to the moon-phase dial. If you lived in the countryside, where lighting was non-existent, it was useful to know when the full moon would appear – assemblies and balls were invariably arranged around the full moon so that guests could make their way home by the light of the moon. So while the moon's faces were painted with great skill, often with whimsical smiles, there was always a practical element to these Georgian innovations.



36. Detail of a moon-phase on a longcase clock by Francis Jersey, London, circa 1770

Clocks and Fashion at the End of the Hanoverian Age

Ebonised balloon clock by John Johnson, Grays Inn Passage, London
 Date: Circa 1780
 Height: 50 cm (19 in)

Ebonised bracket clock by George Margetts, London
 Date: Circa: 1790
 Height: 33 cm (13 in)

Marble and biscuit porcelain mantel clock by Benjamin Vulliamy, London No.281
 Date: Circa 1795
 Height: 30 cm (12 in)

Mahogany lancet case bracket clock by Thomas Moss, London
 Date: Circa 1820
 Height: 37 cm (14.5 in)

Ebonised and rosewood bracket clock by Viner and Co, London
 Date: Circa 1827
 Height: 43 cm (17 in)

By the end of the 18th century clocks were being produced in every conceivable size and shape. Balloon clocks were popular as were clocks with gothic lancet tops and squared chamfered topped examples. The five examples here are clocks by Moss, Johnson, Margetts, Vulliamy and Viner, all established London makers. George Margetts of Cheapside was well known for astronomical watches and a small group of regulators. He also produced bracket clocks, including this ebonised example with an arched top case, with a simple but elegant painted dial and decorative brass fretwork. (37) Arched top cases came into fashion in the 1780s and 90s. However, this was just one of many different styles of clock appearing at the end of the Georgian period. For example, the bracket clock by Thomas Moss, dated about 1820, has a lancet type case with simple string inlay in satinwood and is in the gothic taste, reflecting the growing interest in gothic and medieval architecture and decoration. (38) The flamboyant features are the brass lion mask ring handles and



37. Ebonised bracket clock by George Margetts, London, circa 1790



38. Mahogany lancet case bracket clock by Thomas Moss, London, circa 1820



39. Ebonised balloon clock by John Johnson, London, circa 1780

bird paw feet, together with the arched 'gothic church' style window, on the sides of the case.

The so-called balloon clock was named after its curved shape. An example by John Johnson of about 1780 has an ebonised case, with a sweeping pagoda style top, topped with a brass acorn finial and brass carrying handles to the sides. (39) The pagoda style depicts a hint of the Chinoiserie taste that was still popular and would become more prevalent in the early 19th century with the Prince Regent and the building of the Pavilion in Brighton.

What really does sum up the growing influence of taste and fashion in clock making at the end of the Georgian period are two impressive clocks by Benjamin Vulliamy and Viner and Co of Regent Street, London. Benjamin Vulliamy was clockmaker to George III and created stunning clocks in a cool neoclassical taste. This example has a drum clock sitting on a white marble base, flanked by decorative putti made of biscuit porcelain, possibly by Derby. (40, 40a) The clock is surmounted by a brass trophy finial. The fine quality enamel dial has gilded numerals and the whole ensemble is a decorative tour de force – while Vulliamy was viewed as one of the great clockmakers of the time, this clock is more a statement on the fashion and taste of the moment rather than the clockmaker's art.

Another delightful clock by Viner and Co has all the colour and glamour of the Regency. (41) It has an ebonised case but



40. Marble and biscuit porcelain mantel clock by Benjamin Vulliamy, London, circa 1795

with a rosewood front; inlaid with flowing brass stringing. The dial may be of simple white enamel but it has a gorgeous golden engine turned surround to set off the darkness and richness of the case. Enamel dials came into fashion at the end of the 18th century, another product of early mass-production at the dawn of industrialisation. As a whimsical touch the case is chamfered topped with brass inlaid ribs curling at the corners, mimicking Chinoiserie and as a final gesture, a flamboyant flambeau finial.

These styles of clocks epitomise the changing tastes and fashions at the end of the Hanoverian age. While the technological skill of Georgian clockmakers had ensured clock movements could be made in every conceivable size, technology had slowly been superseded by the importance of fashion in clock design. Clocks had become a symbol of the evolving cultural and economic world in which the Georgians lived. In the later Georgian period clockmaking was increasingly driven by the rapidly changing tastes of the consumer market. Thus, by the early 19th century clocks were seen not so much as the scientific wonders that they were, but as a fashion accessory that would enrich and enhance any contemporary interior.



41. Ebonised and rosewood bracket clock by Viner and Co., London, circa 1827



40a. Angle view of Benjamin Vulliamy mantel clock

Essays



'A Midnight Modern Conversation' by William Hogarth, 1732. A longcase clock can be seen in the background, left



Kensington Palace by Benjamin Cole, 1772. A favourite home of George I and George II

The Three Georges: The Lives of the Early Hanoverians

At the dawn of the 18th century, England could look back on a very turbulent past. For one thing the country had suffered a bloody civil war, the execution of the Stuart King, Charles I in 1649, an exiled Royal Family and a Commonwealth with Oliver Cromwell as the country's Lord Protector. 1660 marked the return of the Stuarts, with Charles II, who reigned from 1660 to 1685, followed by his brother, James, who reigned from 1685 to 1688 and because of his Catholic faith, caused the Glorious Revolution of 1688, which forced him into exile, bringing his daughter Mary and her Dutch husband, William to the throne as joint rulers from 1688 to 1702. After William's death in 1702 came Anne, the last of the Stuarts. Anne died in 1714 and because she had predeceased her heirs - none of her 17 children had survived into adulthood - her death threw the line of succession into uncertainty which may have undermined stability in British society.

In 1701, a year before the death of William III, the government had passed the Act of Settlement which recognised James II's daughter, Anne, as heir to the throne. When she died in 1714, the only legitimate heir was James II's eldest son, known as the 'Old Pretender,' who was catholic. Britain was looking for a protestant monarch and so the government looked towards the heirs of the Electress Sophia of Hanover. Sophia was a granddaughter of James VI of Scotland and 1st of England. She died before Queen Anne, so it was Sophia's son, George of Hanover who accepted the throne and became Britain's first Hanoverian King.

In the autumn of 1714 the government and members of the aristocracy were waiting in excited anticipation at Greenwich. All were there to meet their new King, styled as King George I. Excitement may have been in the air on that occasion but also apprehension, chiefly because so few of the nobility had met their new monarch. Queen Anne had forbidden any of her Hanoverian relations to reside in the country before her death.

Apprehension may have been on George's mind too when he was travelling from his beloved Hanover. After all, he was inheriting a country which had been far from stable, rocked with civil wars, revolutions and a catholic branch of the family which had a far greater claim to the throne than him; the only problem with the Stuarts was their faith. George's language was German and French and he had very little spoken English and was ignorant of English ways. He had had a difficult private life. His marriage had ended in separation after his wife Sophia Dorothea had been involved in an illicit affair which led to her banishment and the death of her lover. His relationship with his eldest son was far from harmonious. He was going to be a monarch who preferred Hanover to England and indeed, spent quite a bit of his time in his native country. Despite all that his reign from 1714 to 1727 would bring peace, stability in government and a flourishing of the arts to England.

George I was middle aged when he became King in October 1714. Although he lacked a stimulus for the arts and social life, he was a hardworking and intelligent monarch who was modest above all else. The Government of his day was dominated by the Whigs; after the disastrous financial collapse of the South Sea Bubble, Robert Walpole took over as Britain's first Prime Minister and his administration was to last 21 years. The King rarely attended cabinet meetings so was powerless to resist change in the commons when formulating policy. The King's claim to the throne was threatened in 1715 by the first uprising by James Stuart, the Roman Catholic son of James II; it was to prove unsuccessful.

Despite the fact that the King disliked a social life he was well aware of the beauty of his surroundings. He loved Kensington Palace and made that his home where he lavished an enormous amount of money in improving the interiors. Colen Campbell was appointed



Portrait of Queen Anne. Her lack of a living heir led to the Hanoverian succession



Portrait of King George I

chief architect and, after 1722, replacing Sir James Thornhill, the architect William Kent. It was Kent who was responsible for the beautifully decorated state rooms with their baroque ceilings and the amazing painted mural on the state staircase. There you can meet the Hanoverian Court in portraiture, including members of staff, like a yeoman of the guard, Polish dwarfs and Turkish grooms as well as the household. The whole place must have resonated with music and opera as it was one of George's passions. Indeed it was George I who patronised George Frederick Handel when he came to Britain from Hanover. Handel was supported by the king who gave him £1000 a year for the Royal Academy of Music.

For all the apprehension that the succession brought in 1714, George I brought peace and stability to the throne. Many thought that the Hanoverians time in England would be short but by the time of the King's death in Hanover, in 1727, Britain was well on the way to an amazing and glorious future.

By the time of the accession of his son, George II, the country was rapidly changing and none more so than its capital, London. It was a time of great expansion in population which needed commodities, trade, and foundations of the industrial revolution was being formed in coal, agriculture and ship building. By the middle of his reign, overseas trade would have rapidly improved especially by the success of Clive of

India at Arcot in 1751 and Plessey in 1757 which brought Madras and Bengal under British rule and to top that came Wolfe's capture of French Quebec in 1759 which brought a lucrative fur and fish trade to England. Although George quarrelled with his Father, like all Hanoverians did, and his passion for Hanover did not go unnoticed, he did enjoy a successful marriage to Caroline of Ansbach. It was for his consort that George II commissioned the gardener Charles Bridgeman to redesign the gardens at Kensington and today you can still see his serpentine lake, round pond and the broadwalk.

Queen Caroline was a cultured lady of great charm, regal in bearing and keen on Theology and politics. She was a great patron of the arts, employing both William Kent and Michael Rysbrack. It was Kent who created Merlin's Cave and Grotto in Richmond Park, and for the King, Horse

Guards Parade, where George II witnessed the first 'Trooping the Colour'. Although the King may not have been as artistic as his wife he certainly had some mettle as far as his personality was concerned. He was a monarch who loved the army and he was the last King to lead his soldiers into battle against the French at the battle of Dettingen in Germany in 1743. In 1745 he faced danger closer to home with the second Jacobite uprising. Charles Edward Stuart, the Young Pretender landed in Scotland. Initially, he was successful but was defeated at the Battle of Culloden in April 1746 and the Jacobite cause was over. At that time the National Anthem became popular in its present form amongst loyalists to the Hanoverian throne. By the time of George's death in 1760 his popularity had grown. Britain was established with a strong constitutional monarchy, had banished the ghosts of the Stuarts and was looking ahead to great stability and prosperity.

Looking at the history of family relationships, the Hanoverian families certainly had their fair share of stormy relationships with their sons. George I and II were no exception and with George II and his son Frederick it was crossed swords at dawn for most of the time. Frederick was born and raised in Germany, separated from his family. He did not come to England until his late teens and his relationship with both parents was far from easy. There was mutual dislike on both sides, so much so that there were almost separate courts. He married Princess Augusta of Saxe Gotha and they raised their large family at Leicester House in the fashionable West End of London.

Unlike his father, Frederick and Augusta were both extremely keen on the arts and like the rest of the family, enjoyed Italian opera and loved music, especially Handel. Frederick was a good performer as well, playing the cello; he was a pupil of Handel. There is an attractive painting of him and his sisters engaged in music at Hampton



Kensington Palace today. Still used as a home by Britain's royal family

Court, by the artist Philippe Mercier in the royal collection. Frederick patronised the works of Van Loo for state portraits, and purchased paintings by Rubens, Van Dyke, Bruegel and Holbein which enrich the Royal Collection today. He commissioned a regal state barge which was in use until 1849. He was a keen sportsman who sponsored rowing on the Thames and loved cricket. Other than Leicester House, the couple's other home was Kew where Augusta enjoyed her passion for gardening and landscape design. It was here that she employed Sir William Chambers to build follies and grottos in the park; two remaining to this day are the Chinese pagoda and the Orangery.

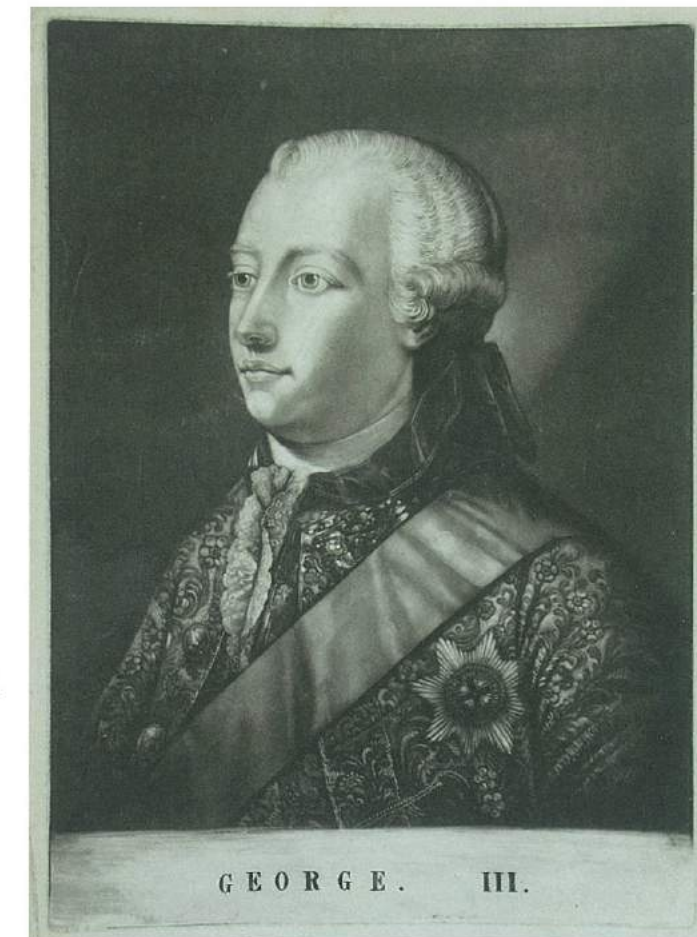
If you take a stroll into the Cupola Room at Kensington Palace there is an amazing musical organ clock that was built for Augusta by Louis Francois Roubiliac and the clock by Charles Clay. It is a glory to the baroque and when the organ was in existence the music of Handel must have twinkled and sparkled throughout the state rooms. If you look at it you will see four finely painted dials depicting allegorical scenes by Amigoni and applied silver-bas reliefs by Rysbrack. It is topped with a bronze group with Atlas at the pinnacle. In the four corners are representatives of the four ancient monarchies of the world. The clock was made by Clay who was appointed clockmaker to His Majesty's Board of Works and was established at St Mary's in the Strand. Unfortunately it was not completed until after Clay's death when John Pyke took over the commission. Although the organ is no longer there it is still an incredibly rare object that epitomised the early taste of musical clocks that was to last throughout the Hanoverian era.

Frederick did not succeed to the throne as he died prematurely in 1751. It was his eldest son, who in 1760 acceded to the throne at the tender of age of 21; a man who as Horace Walpole was to comment, 'No British Monarch has ascended the throne with so many advantages as King George the Third'.¹

Although his father, grandfather and great-grandfather were Germans, George III was born in England, spoke fluent English and enjoyed English pursuits. He was born at Norfolk House, St James's Square on 4th June 1738. He was well educated, enjoyed architecture, drawing, painting, and studied agriculture; he was known in later life as 'farmer George', and was well educated in classics, social history, Latin, languages also include French and German. By the time he came to the throne he was an attractive figure. He married Princess Sophie Charlotte of Mecklenburg-Strelitz and between them raised a family of 15 children at Buckingham House, a London mansion that was purchased for the Queen at the time of their marriage. Both he and Charlotte were cultured monarchs. He owned a magnificent library which formed the nucleus of the British Library. In 1768 he formed and supported the Royal Academy of Arts with Sir Joshua Reynolds as its first president. The King studied science and commissioned his own astronomical observatory to be built in 1775, he collected his own scientific instruments which still exist. These are now in the Science Museum in London. If you visit the palaces which house the Royal Collection today you can admire with wonder the horology that is on display. Examples of splendid clocks by Eardley Norton and Christopher Pinchbeck, Vulliamy and Thomas Mudge, to name but a few, all from George III's collection. George's interest in clocks and watches was comprehensive, and the Royal Archives include notes in his own hand on 'Directions for mounting a watch', 'Directions for unmounting a watch' and 'Explanation of the Motion'.²



The distinctive profile of King George II, dressed as Caesar, on a coin of the period



Portrait of King George III

¹ Sir Horace Walpole, *Memoirs of the reign of George III* quoted in Jane Roberts and Christopher Lloyd (eds), *George III and Queen Charlotte: Patronage, Collecting and Court Taste* (London, 2004), p. 10.

² Cedric Jagger, *Royal Clocks. The British Monarchy and its Timekeepers 1300-1900* (London, 1983), pp.91-93.



Portrait of Queen Charlotte

In the time of George III, life in Hanoverian London was noisy, exotic, stimulating and exciting; London was a bustling, vibrant city of contrasts. In part it was brutal and cruel, snobbish, corrupt and gluttonous but it was also the most creative of societies in history. George III reigned over a period which saw art created by Reynolds, Zoffany, Lawrence and Gainsborough, the emergence of colourful theatre, the world of David Garrick and Edmund Kean. Literature flourished, with works by Jane Austen and Fanny Burney, and new inventions appeared by Watt and Arkwright. Cabinet making had reached its zenith with Chippendale, Vile and Cobb and Mayhew and Ince, luxury goods were being produced by Matthew Boulton, Josiah Wedgwood was making luxurious Jasper ware and cream-ware, silversmiths like Hester Bateman, Paul Storr and Thomas Heming would be spearheading rococo designs that would soon give way to Neoclassicism. The Adam Brothers, together with Sir William Chambers and Sir John Soane were designing the most beautiful public buildings, private homes and palatial palaces for the nobility, landscape design was flourishing with Lancelot 'Capability' Brown and Humphrey Repton creating magical vistas, all these entrepreneurs lived and worked in this fashionable world of the Georges.

Although you can look at the latter part of the 18th century with wonder at all its achievements, scholars on the whole reflect upon George's reign as a time when the King lost the American colonies. He was not totally responsible for this. He did oppose their independence

but it was his government, not the King, who developed the policies that led to war in 1775-1776. The costs of the war and the unpopularity at home, friction with countries like France and Spain who had colonies of their own and were affected, led to American Independence on 4th July 1776. It took until 1782 before the surrender of British forces took place.

The second aspect of George's private life was his own health problems which eventually led to the Regency Act of 1810. George suffered from porphyria, a serious illness with symptoms akin to madness, which included compulsive talking and hallucinations, which towards the end of his life secluded him from his family and the affairs of the state. He suffered bouts of porphyria from 1788-9, 1801 and became totally deranged by 1810. His popularity was low during the American War of Independence but it soon improved after his illness and with the threat of war with Revolutionary France the King's feeling of defending Britain from Napoleon brought him much admiration and popularity. Towards the end of the 1790s Nelson's victories in the Mediterranean and later at the battle of Trafalgar in 1805 brought much rejoicing and luckily the King was well enough at that time to appreciate them.

To sum up George III, his reign may have lost America and had been tinged with sadness with suffering from porphyria but it had seen the most prolific progress when it came to science and invention, the decorative arts, architecture, landscape design, politics and society. His reign covered 60 years and when he died at Windsor in January 1820 the England of his youth had changed considerably.

For a Hanoverian who was born in London, George III told his first parliament that *'born and educated in this Country, I glory in the name of Britain.'*³ The Hanoverians came to England in 1714. They were coming to rule a country that had suffered a brutal civil war and interregnum, the restoration of the Stuarts, and a glorious religious revolution which cost the catholic Jacobite's the throne. Few governments in Europe expected the new dynasty's long term survival to last in a country that was thought to be ungovernable; but the Hanoverians brought peace, stability, laid the seeds of an industrial revolution and flourishing stimulus of the arts. It was to lead to prosperity and an empire for Britain in the years to come.

Stephen Wild



Buckingham House. George III bought the house from the Duke of Buckingham for his wife Queen Charlotte



New Somerset House. Built by the King's architect Sir William Chambers from the mid-1770s onwards. Somerset House housed the Royal Academy, one of the cultural institutions supported by George III

³ JH Plumb and Huw Wheldon, *Royal Heritage: The Story of Britain's Royal Builders and Collectors* (London, 1977), p. 189.

London Life and Clockmaking in the Hanoverian Age

1714 was a momentous year in British history - on the 1st of August Queen Anne had died after years of personal tragedy and ill health. Her chosen successor, a distant but more importantly protestant cousin, George, Elector of Hanover, was crowned King George I of Great Britain and Ireland on October 20, 1714, founding the new Hanoverian dynasty. Things would not always go smoothly and the Hanoverians had two Jacobite rebellions to contend with in 1715 and 1745. However, George I and his immediate successors, his son George II and great-grandson George III, oversaw an incredible transformation in almost every sphere of social and cultural life in Britain over the course of the 18th century. Under the Hanoverians, Britain would be transformed.

Nowhere was this transformation more acute than in London. As the capital and seat of government, London had always been Britain's largest city, but during the 18th century it would eclipse all the cities of Europe in size and wealth. Already by 1720 John Strype described London as "the Metropolis and Glory of the Kingdom."⁴ The Great Fire in 1666 had necessitated much re-building, in brick rather than wood and plaster, and new squares, lined with brick terrace houses, like those in St James's Square, adjacent to St James's Palace, and Red Lion Square in Bloomsbury, began to rise in London's more fashionable districts from the late 1660s onwards. The pace of change continued

seemingly throughout much of the 18th century. Londoners began migrating from the City to the West End, and new squares were built where once green fields and cattle had grazed. Roads were paved, water was piped into the fashionable houses of Westminster and Mayfair, and new public buildings and conveniences sprung up. There were great engineering projects too, including Westminster Bridge, begun in 1739, and the Adam brothers' astounding speculative development of the Adelphi, with its finely decorated houses and vast warehouses below, which necessitated the embanking of Thames in the 1760s. There was also a smattering of new public buildings in the fashionable Palladian and Classical tastes, such as William Kent's

Horseguards (1751-53) and William Chambers' New Somerset House (1776 onwards).⁵ As Daniel Defoe noted, London had become a "world full of bricklayers and labourers; who ... dig a hole, put in a few bricks and presently there goes up a house."⁶

All this new building work was spurred on by a growing population. By the 1760s 650,000 people were estimated to be living in London, roughly 10% of the country's entire population.⁷ The aristocracy, who had once spent most of their time at their country estates, began to spend more of the year in London, to attend parliament, shop, or enjoy the whirlwind of London society parties and gatherings. Migrants flooded in from the provinces, seeking out the new business opportunities that the city offered. Foreign immigrants were also drawn to London. Some, like the French Huguenots were refugees fleeing religious persecution, while others came to trade. These new immigrants brought with them much needed skills that helped ensure London's supremacy in manufacturing, including textiles, clockmaking, and metalwork. There was also a growing "middling set of people," a burgeoning merchant class whose wealth originated in banking and commerce.⁸ Together, all these disparate groups made up a vibrant and cosmopolitan populace, the founders of the modern London we live in today.



The Adelphi. One of the new housing developments of the late 1760s, designed by the fashionable Adam Brothers

⁴ John Strype, *A Survey of the Cities of London and Westminster* (London, 1720), p. 1.

⁵ John Summerson, *Georgian London* (London, 1978), p. 113.

⁶ Peter Thorold, *The London Rich: The Creation of a Great City from 1666 to the Present* (London, 1999), p. 137.

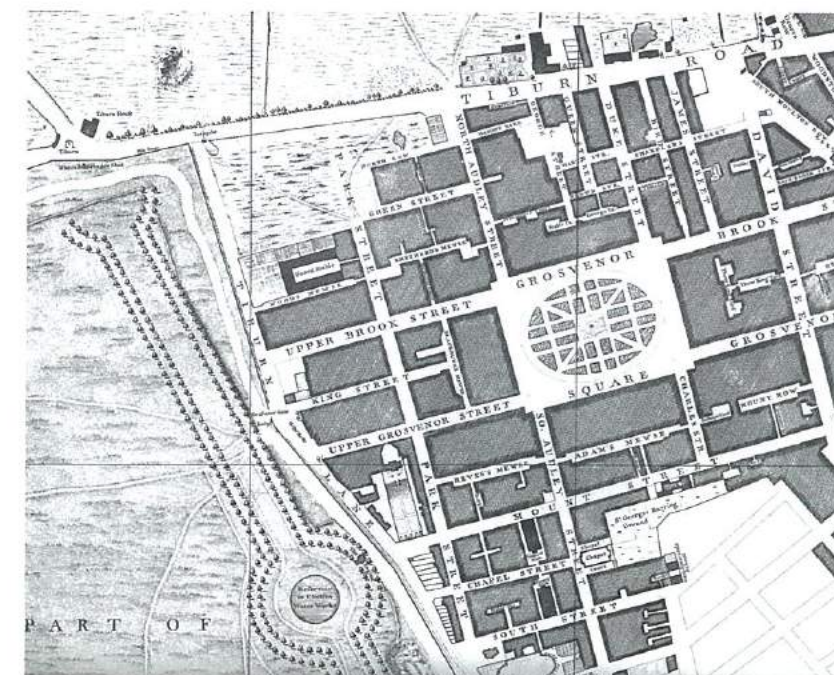
⁷ Liza Picard, *Dr Johnson's London: Everyday Life in London 1740-1770* (London, 2000), p. 3.

⁸ George Rudé, *Hanoverian London 1715-1808* (London, 1971), p. 56.

They came to London for the financial opportunities the city offered, but many were also drawn to London's many delights. There were parks and squares for promenading, newly built theatres, dances and assemblies to enjoy. London's magnificent pleasures gardens - Vauxhall, Ranelagh and Marylebone to name a few - offered suppers, masquerades, music, dancing and even fireworks. There were newspapers to read and booksellers' shops to peruse, coffee houses and chop houses, ballet and opera. People could wonder at ancient treasures in the new British Museum (founded 1753) or be amazed by the latest scientific discoveries at a lecture or exhibition.⁹ London had always had theatres, shops and amusements, and it certainly wasn't the only city to offer these things to its populace. Many regional towns had similar, if smaller amenities, including theatres and assembly rooms - for example think of the marvellous Palladian splendour of York Assembly Rooms, designed by Lord Burlington in 1731-2. However, during the Georgian period everything in London seemed bigger, better, more exciting than it had ever been.

The historian George Rudé noted that the main "consequence of this concentration [of people] was that London formed a vast consumers' market and was able to exercise a quite disproportionate influence on the economy of Britain as a whole."¹⁰ At the accession of George I London was already the largest trading port in Britain fed by Britain's growing colonial empire. Three-quarters of Britain's trade flowed through London and it was also "the largest centre in Europe for international trade".¹¹ Exotic commodities, including silks, tea, and ceramics, were imported from China and India by the East India Company, while wood, tobacco, sugar, rum and cotton arrived into the port of London from the West Indies and America.¹² Raw materials and agricultural products were transported from other parts of Britain via new systems of canals and toll roads. Cattle, sheep and fowl were driven into London's markets year round. As Daniel Defoe had noted, London was a behemoth "that sucks the vitals of trade in this island to itself."¹³ London literally devoured everything that Britain and the world had to offer.

All these consumables made London into the most impressive shopping destination in Europe. *The London Tradesman* (1747) listed hundreds of trades that were active in London, from fan makers and cabinet makers, to drapers, perfumers, snuff box makers, cheesemongers and button makers.¹⁴ London's shops were well lit and had elegant displays behind large glass windows. They appeared more impressive than the shops of Paris, one French visitor describing them in 1765 as "all brilliant and gay... they make a splendid show."¹⁵ The German tourist Sophie von la Roche, visiting London in 1786, was impressed by Oxford Street's wide flagstone pavements and street lamps, and its vast array of shops, "First... a watchmaker's, then a silk or fan store, now a silversmith's, a china or glass shop."¹⁶



Detail of John Rocque's map of London of 1746, showing Grosvenor Square, one of the new London squares, with fields to the north and Hyde Park to the west



Visitors promenade in Marylebone Pleasure Gardens, circa 1761

⁹ Moira Goff and John Goldfinch, et al. *Georgians Revealed: Life, Style and the Making of Modern Britain* (London, 2013), p. 14.

¹⁰ Rudé, p. ix.

¹¹ Tara Draper-Stumm and Derek Kendall, *London's Shops: the World's Emporium* (London, 2002), p. 7.

¹² Goff and Goldfinch, et al., pp. 11-12.

¹³ *Ibid.*, p. ix.

¹⁴ R. Campbell, *The London Tradesman: Being a Compendious View of All the Trades, Professions, Arts, Both Liberal and Mechanic, now practiced in the Cities of London and Westminster* (London, 1747), pp. v-xii.

¹⁵ Draper-Stumm and Kendall, p. 8.

¹⁶ Sophie von la Roche (translated by Clare Williams) *Sophie in London, 1786* (London, 1933), p. 114.



The Port of London, 1757, by Louis Philippe Boitard

Sophie noted that "Behind great glass windows absolutely everything one can think of is neatly, attractively displayed, and in such an abundance of choice as almost to make one greedy."¹⁷

Indeed, the wealth and goods that were displayed in London's shops did make people greedy - the Georgians became the first modern consumers. They shopped not just for necessity but for pleasure. Some goods, like ceramics, were being massed produced, making them more affordable to a great number of people.¹⁸ Even the modestly well off could afford to buy furniture, clothes and household goods beyond the minimum that was needed. London's townhouses

were slowly filled with all the newest and fashionable items - carpets, tea tables, prints and pictures, mirrors, curtains and china. Georgian society was obsessed with ideals of politeness, taste and fashion, and while excessive luxury was viewed as vulgar, wearing the right clothes or displaying furnishings in the classical taste in your home was an affirmation of one's good taste and position in society. While modern Londoners seemed fixated with their iPhones, the Georgians appear to have been equally in thrall to the latest "must-have" items, whether it was blue and white tea services imported from China, a mahogany tea caddy, or the latest satirical print by Hogarth.

One of the new consumer goods that became popular in the 18th century was the clock. In the 17th century clocks had been an expensive luxury item, the preserve of the elite, but under the Hanoverians, clock ownership soared. When George I came to the throne English clockmakers were already revered as "the best in the World", inheritors of innovations and skills passed down by the previous generation of clockmakers, which had included some of the greatest clockmakers of all time, including Thomas Tompion and Daniel Quare.¹⁹ In 1714 Britain's clockmakers had been fired up to move this technology even further, when the government

offered a prize of £20,000 to whoever could solve the problem of longitude. Only a clock of extreme precision, impervious to changes in temperature and movement, would be able to ensure that Britain's ships could find their way across the vast oceans. This event helped boost Britain's clockmaking industry, not only leading to new inventions (John Harrison eventually solved the longitude problem with his chronometers or sea clocks), but also lead to the expansion of the industry as a whole, making clocks and watches more widely available and affordable.

Clocks thus held great value both as a scientific and technological marvel of the age, but their presence in the domestic sphere also became a sign of good taste and social standing. Barometers too moved from being the preserve of the scientific community to something that could be found in a middling household, where they appealed to the British obsession with the weather and a growing interest in understanding the natural world, free of religious superstition. As the historian Amanda Vickery has pointed out the "diffusion of scientific instruments as domestic ornaments was one measure of the unfolding of the enlightenment across polite and middling society. A telescope in the library was the counterpart of the tea table in the parlour."²⁰ Set in finely veneered cases and embellished with gilded decoration, they also appealed to the Georgian's keen interest in decorative design. A Georgian gentleman would have owned a pocket watch



18th century Chinese blue and white teacup and saucer, made for the export market. Private Collection

¹⁷ *Ibid.*, p.87.

¹⁸ Goff and Goldfinch, et al., p.11.

¹⁹ Richard C.R. Barber, *The Georgian Bracket Clock 1714-1830* (Woodbridge, 1993), p.11.

²⁰ Amanda Vickery, *Behind Closed Doors. At Home in Georgian England* (London, 2009), p.262.

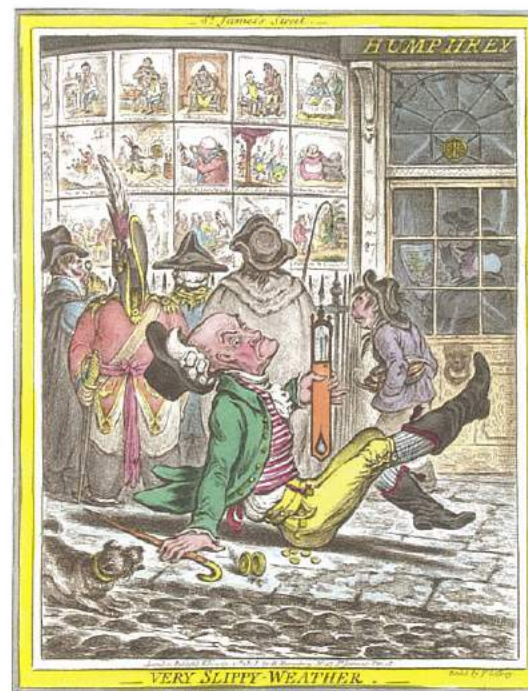
and aspired to owning a longcase, bracket clock, and /or barometer. Clocks were the Georgian equivalent of an iPad - an object of desire but also a useful innovation, the first sign of the industrial age that was to come.

Investigations of wills and inventories show that clock ownership almost quadrupled in affluent households in the space of 50 years, growing from 9% in 1675 to 34% in 1725.²¹ Clocks appear to have been more likely to be owned by men and more prevalent in urban areas, where the needs of business and timings of social events made accurate timekeeping more useful.²² In London clock ownership was especially high, with 88% of rich households owning a clock by 1725.²³ While the Clockmakers' Company attempted to ensure that "high standards of workmanship were maintained" among the trade, the industry grew at a ferocious pace and a vast variety of clocks and watches were produced to meet the growing demands of both the domestic market, as well as the equally successful export market.²⁴ By the end of the century there were over 7,000 watchmakers listed as working in Clerkenwell alone, producing 120,000 pocket watches a year.²⁵ Countless more clockmakers were scattered in every neighbourhood of London, from Kensington and Mayfair in the west to St Paul's and Spitalfields in the east.

While London was the centre of the clockmaking industry, during the 18th century almost every town of good size would have had a clockmaker or two working in the market or high street, and advertisements for clockmakers were to be found regularly in regional newspapers.²⁶ There were also subsidiary trades that worked alongside the clockmakers, including cabinet makers who produced cases in various sizes and a range of wood veneers. Other specialist craftsmen made parts for the trade, including decorative gilt mounts, springs, and engraved dials and backplates. From the 1770s onwards Birmingham became noted for producing painted and enamel clock dials, which were used by British clockmakers and also exported. Although many clocks were signed, we know surprisingly little about the clockmakers, and still less about the subsidiary craftsmen who contributed to their creations. Despite

the gaps in our knowledge, each of the clocks produced in this period tell a story about culture, style and taste under the Hanoverians.

Through the reigns of George I, George II and George III, English clockmakers produced some of the finest clocks of any age. But what is most astounding is the sheer variety, from small table clocks and bracket clocks, to longcase clocks and wall clocks, in every conceivable shape and size. They took advantage of exotic woods arriving from the West Indies, were inspired by interior design and architectural styles ranging from Chinoiserie to Neoclassicism, and produced intricate musical clocks that



"Very Slippery Weather" a satirical print showing a man holding a barometer, circa 1808

²¹ Lorna Wetherill, *Consumer Behaviour and Material Culture in Britain 1660-1760* (London, 1988), p.26, table 2.1.

²² Moira Donald, "The Greatest necessity for every rank of Men: Gender, Clocks and Watches," in Moira Donald and Linda Hurcombe ed., *Gender and Material Culture in Historical Perspective* (Basingstoke, 2000), pp.57-59.

²³ Vickery, p.263.

²⁴ Barber, p.13.

²⁵ Rudé, p.27.

²⁶ See for example *Newcastle Courant*, 7 September 1723, p. 11.



34 Haymarket, a surviving Georgian shopfront



George I period walnut bracket clock, circa 1725 by Philip Constantin, a Huguenot clockmaker who worked in Spitalfields, see dial detail (7)

William Moraley, Clock and Watch-Maker, who served his Time with, and wrought for the famous Mr. Tompion at London, till his Decease, is lately come into his Native Country, and designs to reside in Newcastle upon Tyne, who makes and sells Gold and Silver-Watches, mends and cleans all Sorts of Clocks or Watches; and is to be met with at John Moly's House, next Door to the Black and the Grey, in the Big-Market, Newcastle.

An advertisement for William Moraley, an apprentice of Tompion, who set up a clockmaking business in Newcastle after Tompion's death. *Newcastle Courant*, 7th September 1723



Detail of an engraved backplate on a clock by William Scafe, circa 1750-60. This sort of work was done by specialist craftsmen who worked in unison with clockmakers

reflected the Georgian society's pleasures in music and dance. They understood the fickle nature of the Georgian consumer and altered their designs to suit changing taste. They also kept their eye firmly on innovation and science and their clocks are not only reliable timekeepers, but often technological wonders of their age. Georgian clockmakers have left behind a unique record of the Hanoverian era, and the tastes, interests and obsessions of the Georgians themselves. Three hundred years after some of them were made, these clocks continue to tick and with each chime shed further light on this fascinating period in our cultural history.

Tara Draper-Stumm

Alphabetical List of Clock & Barometer Makers with their Workshop Locations (If Known)

William Allam	Bond Street
Benjamin Barber	Red Lion Street & Deptford
Charles Blanchard	St James's Clerkenwell
Simon de Charmes	Warwick Street, Charing Cross
Richard Collis	High Street, Romford
Philip Constantin	Spitalfields Market
William Creak	Royal Exchange
Daniel Delander	Devereux Court, Inner Temple
Edward East	Fleet Street & The Sun at Temple Bar
John Everell	London
Thomas Green	Baldock
Thomas Grinnard	High Holborn, London
Robert Henderson	St Martin's Court, Leicester Fields & Bridgewater Square
Gabril Holland	Coventry
Francis Jersey	St Mary le Bow (probably Cheapside)
John Johnson	9 Grays Inn Passage
George Lindsay	Strand at the Dial
Robert Manley	London
George Margetts	Cheapside & Hatton Garden
John Miller	Bedford
John Monkhouse	Gloucester Street
Thomas Moss	Ludgate Street
Jacob Odell	St Albans
John Parker	Greenwich
Richard Peckover	Change Alley, Royal Exchange
Daniel Quare	St Martin le Grand & The Kings Arms, Exchange Alley
Jesse Ramsden	Little Theatre, Haymarket & 199 Piccadilly
John Russell	Falkirk
William Scafe	Dean Street, Soho
Joseph Smith	Royal Exchange
John Taylor	possibly Gloucester Street
Timothy Vernier	London
Viner & Co.	Regent Street
Benjamin Vulliamy	68 Pall Mall
William Withers	Old Street, Islington (St. Luke's)
Thomas Wright	6 Poultry

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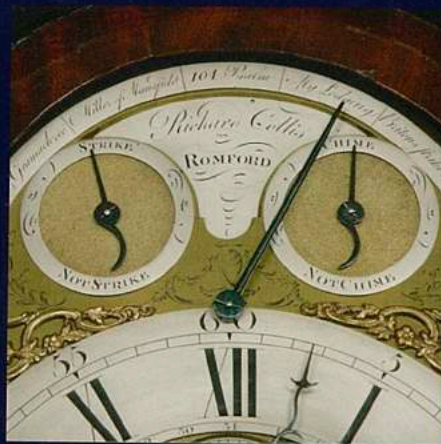


27. Mahogany and gilt musical bracket clock, John Taylor, London, circa 1790

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