

# The Town House In Georgian London The Paul Mellon Centre For Studies In British Art

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Explore the elegant world of the Georgian town house in London, a quintessential architectural marvel of its era. This fascinating subject is a key area of study at the renowned Paul Mellon Centre for Studies in British Art, offering deep insights into the history, culture, and artistic landscape of Georgian London through its unique urban residences.

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## The Town House in Georgian London

This title takes a fresh look at a familiar building type - the town house in 18th century London - and investigates the circumstances in which individuals made decisions about living in London, and particularly about their West End house.

## Georgian London

In this classic of English architectural history, John Summerson provides an account of a major building period in the history of London. Encompassing the architecture of the capital from the Great Fire of 1666 through the city's early-19th-century expansion, it explores the genesis and development of Georgian London. Summerson examines the way in which building was conditioned by social, economic and financial circumstances and discusses some of Britain's most important buildings and their architects.

## The Small House in Eighteenth-century London

For every great country house of the Georgian period, there was usually also a town house. Chatsworth, for example, the home of the Devonshires, has officially been recognised as one of the country's favourite national treasures - but most of its visitors know little of Devonshire House, which the family once owned in the capital. In part, this is because town houses were often leased, rather than being passed down through generations as country estates were. But, most crucially, many London town houses, including Devonshire House, no longer exist, having been demolished in the early twentieth century. This book seeks to place centre-stage the hugely important yet hitherto overlooked town houses of the eighteenth and early nineteenth centuries, exploring the prime position they once occupied in the lives of families and the nation as a whole. It explores the owners, how they furnished and used these properties, and how their houses were judged by the various types of visitor who gained access.

## The Georgian London Town House

Georgian architecture had its roots in the Great Fire of London in 1666. Out of that disaster grew the need for rapid redevelopment which was accomplished through standardization and the relaxation of restrictive practices in the building trades. This book investigates the decline in crafted buildings of the traditional client economies and the introduction of mass produced components which characterized an emerging consumerism. It is an approach which offers insights into our architectural heritage by focusing on the traditions and innovations in the building methods of the time - the construction processes, the role of the building craftsmen, and the tools and materials they used. James Ayres describes how builders in London developed the terraced house and town centre building systems which influenced the architecture of Bath, Edinburgh, Dublin and distant Philadelphia. He takes us through the building processes craft by craft, from the work of the surveyors and labourers who established the foundations to the joiners and painters who finished the interiors.

## The Houses of Parliament

Politics has always been at the heart of the English country house, in its design and construction, as well as in the activities and experiences of those who lived in and visited these places. As Britain moved from an agrarian to an imperial economy over the course of the eighteenth century, the home mirrored the social change experienced in the public sphere. This collection focuses on the relationship between the country house and the mutable nature of British politics in the eighteenth century. Essays explore the country house as a stage for politicking, a vehicle for political advancement, a symbol of party allegiance or political values, and a setting for appropriate lifestyles. Initially the exclusive purview of the landed aristocracy, politics increasingly came to be played out in the open, augmented by the emergence of career politicians – usually untitled members of the patriciate – and men of new money, much of it created on Caribbean plantations or in the employ of the East India Company. *Politics and the English Country House, 1688–1800* reveals how, during this period of profound change, the country house remained a constant. The country house was the definitive tangible manifestation of social standing and, for the political class, owning one became almost an imperative. In its consideration of the country house as lived and spatial experience, as an aesthetic and symbolic object, and as an economic engine, this book offers a new perspective on the complexity of political meaning embedded in the eighteenth-century country house – and on ourselves as active recipients and interpreters of its various narratives, more than two centuries later.

## Building the Georgian City

A highly original examination of a series of unique gardens made by English eccentrics from the seventeenth to the early twentieth centuries. In his new book, Todd Longstaffe-Gowan looks at a series of unique gardens made by English eccentrics in the eighteenth and nineteenth centuries. Their unusual creators--from the superstitious antiquary William Stukeley (d.1765), to the pleasure-ground proprietor Jonathan Tyers (d.1767), and the bird-loving Lady Reade (d.1811)--built miniature mountains, shaped topiary, collected animals, excavated caves, and assembled architectural fragments to realize their gardens in a way that was, and sometimes still is, thought to be excessive. Bringing together garden and landscape history with cultural history and biography, *English Garden Eccentrics* examines what it is about the gardener and his or her creation that can be seen as eccentric and analyzes an area of garden history that has scarcely been previously explored: gardens seen as expressions of the singular character of their makers, and therefore functioning, in effect, as a form of autobiography. This lively and accessible book calls on gardeners today to learn from example and dare to be eccentric.

## Politics and the English Country House, 1688–1800

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

## English Garden Eccentrics

Cedar Grove, The Cliffs, Grumblethorpe, Mount Airy, Bartram's House and Garden: Accommodation of the Vernacular

"A history of the English kitchen as a specialised domestic space, exploring the practices, behaviours and material culture associated with it"--

### The Philadelphia Country House

An enduring myth of Georgian architecture is that it was purely the pursuit of male architects and their wealthy male patrons. History states that it was men who owned grand estates and houses, who commissioned famous architects, and who embarked upon elaborate architectural schemes. *Hidden Patrons* dismantles this myth - revealing instead that women were at the heart of the architectural patronage of the day, exerting far more influence and agency than has previously been recognised. Architectural drawing and design, discourse, and patronage were interests shared by many women in the eighteenth century. Far from being the preserve of elite men, architecture was a passion shared by both sexes, intellectually and practically, as long as they possessed sufficient wealth and autonomy. In an accessible, readable account, *Hidden Patrons* uncovers the role of women as important patrons and designers of architecture and interiors in eighteenth-century Britain and Ireland. Exploring country houses, Georgian townhouses, villas, estates, and gardens, it analyses female patronage from across the architectural spectrum, and examines the work of a range of pioneering women from grand duchesses to businesswomen to lowly courtesans. Re-examining well-known Georgian masterpieces alongside lesser-known architectural gems, *Hidden Patrons* unearths unseen archival material to provide a fascinating new view of the role of women in the architecture of the Georgian era.

### The Paul Mellon Centre for Studies in British Art

Refinement and enrichment of surfaces in stone, wood and plaster is a fundamental aspect of early modern architecture which has been marginalised by architectural history. *Enriching Architecture* aims to retrieve and rehabilitate surface achievement as a vital element of early modern buildings in Britain and Ireland. Rejected by modernism, demeaned by the conceptual 'turn' and too often reduced to its representative or social functions, we argue for the historical legitimacy of creative craft skill as a primary agent in architectural production. However, in contrast to the connoisseurial and developmental perspectives of the past, this book is concerned with how surfaces were designed, achieved and experienced. The contributors draw upon the major rethinking of craft and materials within the wider cultural sphere in recent years to deconstruct traditional, oppositional ways of thinking about architectural production. This is not a craft for craft's sake argument but an effort to embed the tangible findings of conservation and curatorial research within an evidence-led architectural history that illuminates the processes of early modern craftsmanship. The book explores broad themes of surface treatment such as wainscot, rustication, plasterwork, and staircase embellishment together with chapters focused on virtuoso buildings and set pieces which illuminate these themes.

### The Birth of the English Kitchen, 1600-1850

White women who inhabited the West Indies in the eighteenth century fascinated metropolitan observers. In popular prints, novels, and serial publications, these women appeared to stray from "proper" British societal norms. Although many women who lived in the Caribbean island of Jamaica might have fit the model, extant writings from Ann Brodbelt, Sarah Dwaris, Margaret and Mary Cowper, Lady Maria Nugent, and Ann Appleton Storrow show a longing to remain connected with metropolitan society and their loved ones separated by the Atlantic. Sensibility and awareness of metropolitan material culture masked a lack of empathy towards subordinates and opened the white women in these islands to censure. Novels and popular publications portrayed white women in the Caribbean as prone to overconsumption, but these women seem to prize items not for their inherent value. They treasured items most when they came from beloved connections. This colonial interchange forged and preserved bonds with loved ones and comforted the women in the West Indies during their residence in these sugar plantation islands. This book seeks to complicate the stereotype of insensibility and overconsumption that characterized the perception of white women who inhabited the British West Indies in the long eighteenth century. This book will appeal to students and researchers alike who are interested in the social and cultural history of British Jamaica and the British West Indies more generally.

Richard Norman Shaw

Between 1700 and 1830, men and women in the English-speaking territories framing the Atlantic gained unprecedented access to material things. The British Atlantic was an empire of goods, held together not just by political authority and a common language, but by a shared material culture nourished by constant flows of commodities. Diets expanded to include exotic luxuries such as tea and sugar, the fruits of mercantile and colonial expansion. Homes were furnished with novel goods, like clocks and earthenware teapots, the products of British industrial ingenuity. This groundbreaking book compares these developments in Britain and North America, bringing together a multi-disciplinary group of scholars to consider basic questions about women, men, and objects in these regions. In asking who did the shopping, how things were used, and why they became the subject of political dispute, the essays show the profound significance of everyday objects in the eighteenth-century Atlantic world.

#### Hidden Patrons

The Art of a Corporation is a comprehensive study of artworks that were commissioned and collected by the East India Company from the early seventeenth to the midnineteenth centuries. These items range from oil paintings on canvas and marble statuary, to sandstone Buddhas and metal figurines of Hindu deities. The book takes a chronological approach and focuses on provenance to show that objects are valuable primary resources for understanding the East India Company's history. The artworks illustrate how one of the longest-surviving multinational corporations in the Western world changed over its three-century history and provide a powerful visual account of its perpetually reinvented image. This book is a must read for scholars and researchers of art history, colonial art, colonial studies, British history, economic history, business history, South Asian history, post-colonial studies, and cultural studies. Chapter 1 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International license.

#### The British National Bibliography

Published for Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York.

#### Enriching Architecture

During the period of the Enlightenment, the word 'home' could refer to a specific and defined physical living space, the location of domestic life, and a concept related to ideas of roots, origins, and retreat. The transformations that the Enlightenment encouraged created the circumstances for the concept of home to change and develop in the following three ways. First to influence homemaking were the literary and cultural manifestations that included issues around attitudes to education, social order and disorder, sensibility, and sexuality. Secondly, were the roles of visual and material culture of the home that demonstrated themselves through print, portraiture, literature, objects and products, and dress and fashion. Thirdly, were the industrial and sociological aspects that included concepts of luxury, progress, trade and technology, consumption, domesticity, and the notions of public and private spaces within a home. The chapters in this volume therefore discuss and reflect upon issues relating to the home through a range of approaches. Enlightenment homes are examined in terms of signification and meaning; the persons who inhabited them; the physical buildings and their furniture and furnishings; the work undertaken within them; the differing roles of men and women; the nature of hospitality, and the important role of religion in the home. Taken together they give a valuable overview of the manners, customs, and operation of the Enlightenment home.

#### Fashioning Society in Eighteenth-Century British Jamaica

An authoritative and lavishly illustrated survey of the interiors of the grand houses of early eighteenth-century Britain

#### Gender, Taste, and Material Culture in Britain and North America, 1700-1830

"The term "macaroni" was once as familiar a label as "punk" or "hipster" is today. In this handsomely illustrated book devoted to notable 18th-century British male fashion, award-winning author and fashion historian Peter McNeil brings together dress, biography, and historical events with the broader visual and material culture of the late 18th century. For thirty years, macaroni was a highly topical word, yielding a complex set of social, sexual, and cultural associations. *Pretty Gentlemen* is grounded in surviving

dress, archival documents, and art spanning hierarchies and genres, from scurrilous caricature to respectful portrait painting. Celebrities hailed and mocked as macaroni include politician Charles James Fox, painter Richard Cosway, freed slave Julius "Soubise," and criminal parson Reverend Dodd. The style also rapidly spread to neighboring countries in cross-cultural exchange, while Horace Walpole, George III, and Queen Charlotte were active critics and observers of these foppish men."--Publisher's website.

### The Paul Mellon Centre for Studies in British Art

Paul Mellon (1907--1999) was an unparalleled collector of British art. His collection, now at Yale in the museum and study center he founded to house it, rivals those in Britain's national museums and is unquestionably the most comprehensive representation of British art held outside of the United Kingdom. This book and the exhibition that it accompanies celebrate the centenary of his birth. Five introductory essays examine Mellon's extraordinary collecting activity, as well as his role in creating both the Yale Center for British Art and the Paul Mellon Centre for Studies in British Art in London as gifts to his alma mater (Yale 1929). A lavishly illustrated catalogue section showcases 148 of the most exquisite and important paintings, watercolors, drawings, prints, sculpture, rare books, and manuscript material in the Yale Center's collection, including major works by Thomas Gainsborough, Joshua Reynolds, George Stubbs, John Constable, and J. M. W. Turner.

### The Art of a Corporation

Sir Ernest George (1839-1922) was one of England's greatest architects of the late 19th and early 20th centuries. He specialised in domestic work and was responsible for beautiful and imaginative houses in both town and country, and with his three successive partners, he carried out over 200 works both in Britain and abroad. He was also a watercolourist of considerable stature whose work in the medium was acclaimed in his own time. This richly illustrated book is the first study of the man and his work and will establish him as one of the major names in his profession. His life and career is fully documented, the buildings are described and a full catalogue of works is provided. A special feature is a study of pupils and assistants who passed through George's office, including several who went on to be famous and successful - Edwin Lutyens, Guy Dawber, J. J. Joass, R. Weir Schultz - and also the first woman to become a member of the Royal Institute of British Architects, Ethel Mary Charles. Hilary Grainger is a dean at the London College of Fashion and is the recognised expert on George and his architecture. She is also a leading authority on the architecture of cremation and is the chair of the Victorian Society.

### William Kent

'Victorian Houses' presents the architectural detailing of the time in the context of the era - providing a comprehensive understanding of its architecture and design. Pattern books played a vital role in the dissemination of taste between architect, builder and client in the nineteenth and early twentieth century. By focusing on the contribution of the pattern book to the architecture of the Victorian and Edwardian eras, the various trends of the time are documented. The types of publications and other sources of taste available at different points over this period reflected social and economic factors, such as the changing demand or changes in organisation of manufacturing and retail.

### A Cultural History of the Home in the Age of Enlightenment

These artists, heeding the call of Constructivist manifestos to abandon the nonobjective painting and sculpture of the early Russian avant-garde and enter into Soviet industrial production, aimed to work as "artist-engineers" to produce useful objects for everyday life in the new socialist collective." "Kiaer shows how these artists elaborated on the theory of the socialist object-as-comrade in the practice of their art. They broke with the traditional model of the autonomous avant-garde, Kiaer argues, in order to participate more fully in the political project of the Soviet state. She analyzes Constructivism's attempt to develop modernist forms to forge a new comradely relationship between human subjects and the mass-produced objects of modernity."--BOOK JACKET.

### Early Georgian Interiors

Between 1715 and 1750, a group of politicians and poets, farmers and businessmen, heiresses and landowners began to experiment with the phenomenon that was to become the English landscape garden. Arguably the greatest British art form ever invented, these gardens were built to charm and

delight, to shock and inspire all who visited. That these gardens - including Castle Howard, Stowe, Painshill and Rousham - are still so popular with visitors today is a testament to the innovation and passion of this extraordinary group of eccentrics and visionaries. The Arcadian Friends takes a highly engaging perspective on the politics and culture of England during the Enlightenment. At the same time it will be required reading for the legions of fans of the great gardens of England. Tim Richardson introduces us to a period of political and personal intrigue, where fantastic biblical landscapes competed for space with temples to sexual freedom; and where the installation of a water feature was a political act. The Arcadian Friends tells the story of a collection of fascinating characters whose influence changed the landscape of Britain for ever.

#### Pretty Gentlemen

"Published for English Heritage, 2013, by Yale University Press, New Haven and London, on behalf of the Paul Mellon Centre for Studies in British Art, London."

#### Paul Mellon's Legacy

The face of John Wesley (1703–91), the Methodist leader, became one of the most familiar images in the English-speaking and transatlantic worlds through the late eighteenth and nineteenth centuries. After the dozen or so painted portraits made during his lifetime came numbers of posthumous portraits and moralising 'scene paintings', and hundreds of variations of prints. It was calculated that six million copies were produced of one print alone – an 1827 portrait by John Jackson R.A. as frontispiece for a hymn book. Illustrated by nearly one hundred images, many in colour, with a comprehensive appendix listing known Wesley images, this book offers a much-needed comprehensive and critical survey of one of the most influential religious and public figures of eighteenth-century Britain. Besides chapters on portraits from the life and after, scene paintings and prints, it explores aspects of Wesley's (and Methodism's) attitudes to art, and the personality cult which gathered around Wesley as Methodism expanded globally. It will be of interest to art historians as a treatment of an individual sitter and subject, as well as to scholars engaged in Wesley and Methodist studies. It is also significant for the field of material studies, given the spread and use of the image, on artefacts as well as on paper.

#### The Burlington Magazine

During the 18th century, the narrow cluttered streets of towns were replaced by regular terraces of town houses built to classical designs. The author has previously written "London: the Art of Georgian Building" and "A Guide to the Georgian Buildings of England and Ireland."

#### The Architecture of Sir Ernest George

Through Creole houses and merchant stores to sugar fields and boiling houses, Jamaica played a leading role in the formation of both the early modern Atlantic world and the British Empire. Architecture and Empire in Jamaica offers the first scholarly analysis of Jamaican architecture in the long 18th century, spanning roughly from the Port Royal earthquake of 1692 to Emancipation in 1838. In this richly illustrated study, which includes hundreds of the author's own photographs and drawings, Louis P. Nelson examines surviving buildings and archival records to write a social history of architecture. Nelson begins with an overview of the architecture of the West African slave trade then moves to chapters framed around types of buildings and landscapes, including the Jamaican plantation landscape and fortified houses to the architecture of free blacks. He concludes with a consideration of Jamaican architecture in Britain. By connecting the architecture of the Caribbean first to West Africa and then to Britain, Nelson traces the flow of capital and makes explicit the material, economic, and political networks around the Atlantic.

#### Victorian Houses and their Details

"The central decades of the 18th century in Britain were crucial to the history of European taste and design. One of the period's most important campaigns of patronage and collecting was that of the 1st Duke and Duchess of Northumberland: Sir Hugh Smithson (1712-86) and Lady Elizabeth Seymour Percy (1716-76). This book examines four houses they refurbished in eclectic architectural styles--Stanwick Hall, Northumberland House, Syon House, and Alnwick Castle--alongside the innumerable objects they collected, their funerary monuments, and their persistent engagement in Georgian London's public sphere. Over the years, their commissions embraced or pioneered styles as varied as

Palladianism, rococo, neoclassicism, and Gothic revival. In every instance, minute details contributed to large-scale projects expressing the Northumberlands' various aesthetic and cultural allegiances. Their development sheds light on the eclectic taste of Georgian Britain, the emergence of neoclassicism, and the cultures of the Grand Tour and the Enlightenment."--Jacket flap.

#### Imagine No Possessions

"Published for English Heritage, 2013, by Yale University Press, New Haven and London, on behalf of the Paul Mellon Centre for Studies in British Art, London."

#### The Arcadian Friends

From Flora, Roman goddess of plants, to today's gardeners at Kew, women have always gardened. Women gardeners have grown vegetables for their kitchens and herbs for their medicine cupboards. They have been footnotes in the horticultural annals for specimens collected abroad. They taught young women about gardening twenty-five years before women's horticultural schools officially existed. And their influence on the style of our gardens, frequently unacknowledged, survives to the present day. From these triumphs to the battles fought against male-dominated institutions, from the horticultural pioneers to the bringers of change in society's attitudes, this book is a celebration of the best of the species -- gardening women.

#### Survey of London: Battersea

This lively and erudite cultural history examines how Scottish identity was experienced and represented in novel ways.

#### Image, Identity and John Wesley

Life in the Georgian City