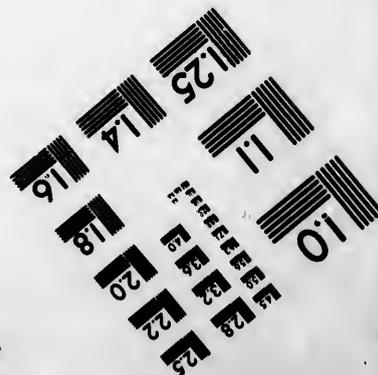
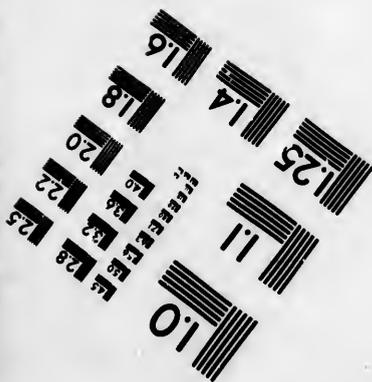
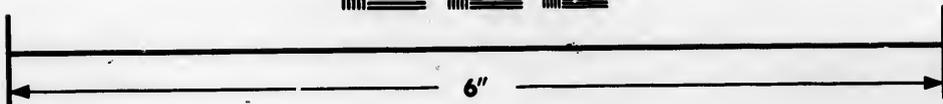
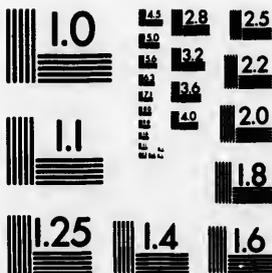


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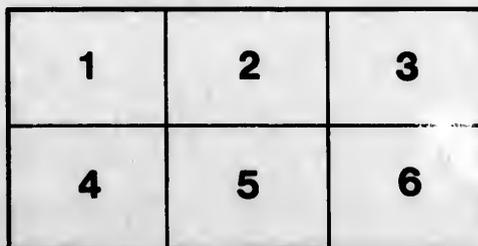
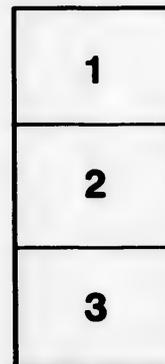
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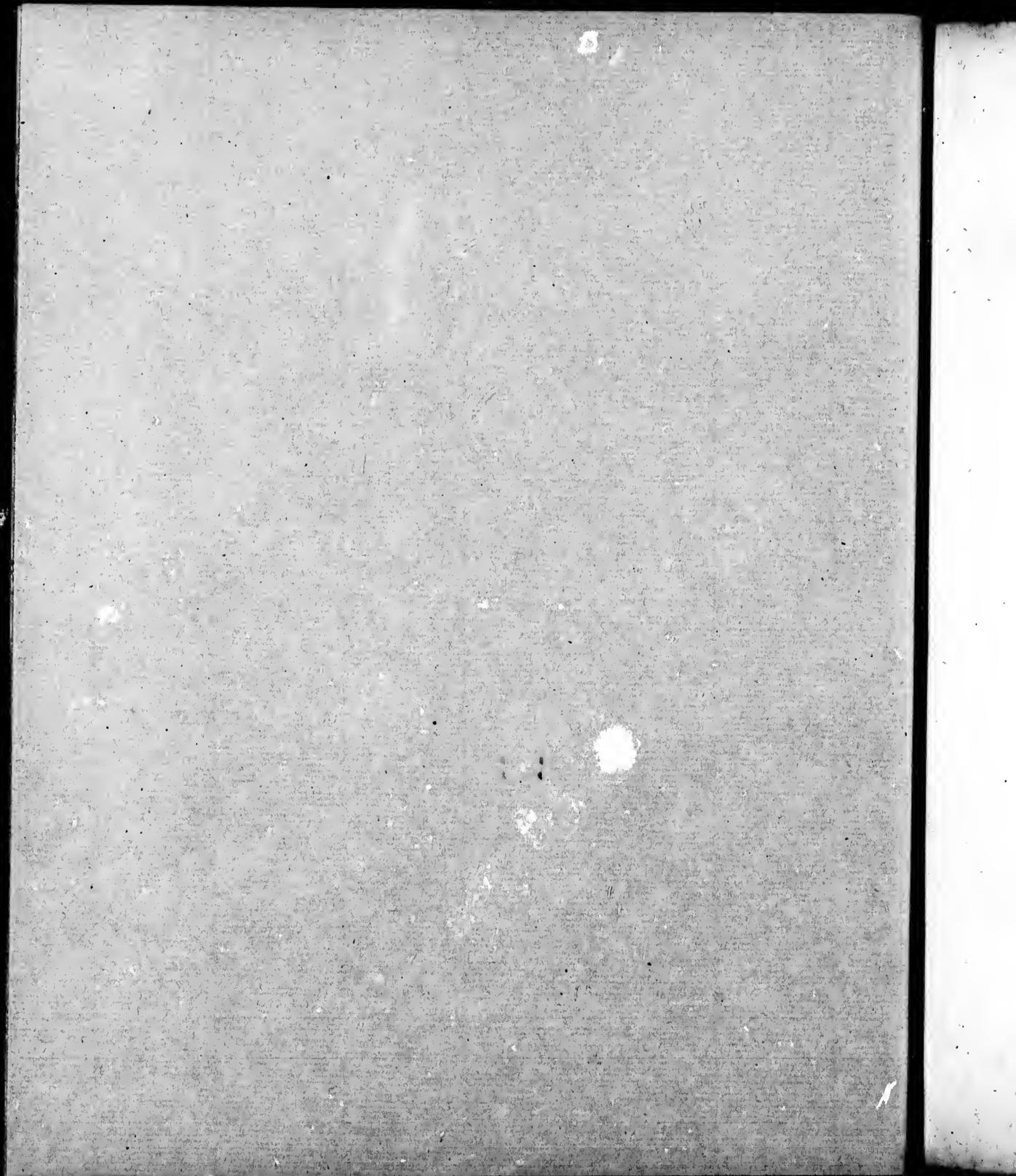
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MODERN
FINISHINGS FOR ROOMS:

A
SERIES OF DESIGNS

FOR

Vestibules, Halls, Stair Cases, Dressing Rooms,
Boudoirs, Libraries, and Drawing Rooms;

WITH THEIR

DOORS, WINDOWS, CHIMNEY-PIECES, AND OTHER FINISHINGS,
TO A LARGE SCALE;

• AND THE

Several Mouldings and Cornices at full Size:

SHOWING THEIR CONSTRUCTION AND RELATIVE PROPORTIONS.

TO WHICH ARE ADDED

SOME DESIGNS FOR VILLAS AND PORTICOS,

With the Rules for drawing the Columns, &c. at large.

*The Whole adapted for the Use and Direction of every Person engaged in the
practical Parts of Building.*

ENGRAVED ON EIGHTY-SIX PLATES, FROM DESIGNS BY
W. F. POCOCK, ARCHITECT.

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P R E F A C E.

THE Work now offered to the Public is constructed upon a plan materially different from any which has preceded it, and will, I hope, be more useful. The defects of former publications appear to be, that the several parts which require to be connected, are scattered through the book, and are not combined in a regular and united series; no idea, therefore, of relative proportion is at all communicated; so that when the various mouldings and enrichments necessary for a room are selected and executed by the workman, it will not occasion much surprise if harmony of proportion and fitness of character, from which alone beauty can result, should be wanting, and which, no doubt, has too frequently been the cause of much dissatisfaction between the workman and his employer.

To obviate so material an objection, I now submit a regular series of Plans and Sections for all the principal rooms of a modern house, with suitable ornaments, enrichments, and mouldings, drawn to a proper scale and proportion, from which they may be worked without difficulty, according to

the light and elegant taste of the present day, in the decoration of respectable houses. I have also embraced every opportunity of giving examples of most of the modern improvements in the various branches of building connected with the subjects.

Many of the following Designs have been carried into execution under my own directions; I can, therefore, confidently recommend them, as possessing that due proportion to each other, and to the size of the room, which is absolutely necessary to please in architectural decorations. The other Drawings have all been duly considered and adjusted: it will in some few instances be found that the drawings at large differ a little from the sections; this is done for the sake of variety, or, perhaps, the former is to be preferred.

It may be of practical use for me here to observe, that if the designs are carried into execution according to the scales affixed, it will be proper the rooms should also be of the magnitude proposed by me, or nearly so; the relative proportions will else not be preserved.

I do not consider it absolutely necessary that the Doors, Windows, or Chimneys, should be exactly on the side of the room, or in the place I have drawn them: what I most insist

upon is, that the mouldings and other ornaments be proper as well for size as for character. These points being duly attended to, and the several works being performed in a workmanlike manner, particularly the joiner's and plasterer's, I flatter myself this Series of original Designs will afford the most beneficial aid to workmen in general, and produce that satisfaction to their employers which every honest artisan must be anxious to obtain.

It has been my particular care to lay before the workman the details of each design in the most full and clear manner possible; and I apprehend that the book will be useful not only for the taste displayed in the decorations, but also for the various practical lines laid down, according to the methods of the best workmen in London; by which those in the country will be instructed as well in the prevailing fashions in their several departments, as of the best methods of executing the same. Gentlemen, also, whose situation prevents their having the aid of an Architect, may with confidence proceed in the finishing their houses according to the designs here shown.

The Plates belonging to each set of designs are marked with a particular letter, by which those which belong to each subject will be readily seen.

The Designs for Porticos will, I trust, be found very useful, and applicable to many houses, both new and old. The workman also will find the methods clearly shown for drawing and setting out the capitals, cornices, &c. of the Tuscan, Doric, and Ionic orders.

That the utility of the book may be as extensive as possible, I have added some Plans and Elevations of small Houses and Villas, suitable for Farm-houses, or Gentlemen's Residences on a small scale, which, I trust, will be found both economical and convenient.

MODERN
FINISHINGS FOR ROOMS.

Design for an Entrance Vestibule, on Five Plates, marked A.

PLATE I, the plan of the walls and the groin. *A* is the entrance; the door on the left leads into the breakfast-parlour; that on the right to a closet. *B* opens into the drawing-room; and *C* is an archway to correspond, leading towards the stairs, and communicating with the other rooms on the ground floor. The sides are stuccoed and painted, with a flush three-reeded ground and skirting, as shown at full size. This vestibule is lighted by glass in the entrance-door; light is also received through the archway, from the window belonging to the staircase. The entrance-door is shown in Plate 3. The manner of the groins and the niche head that embraces the two arches may be sufficiently understood by the plates; but as the rise of the arches in the section *A*, Plate 3, must be governed by the rise of the niche, they being straight upon the plan, I will show the manner of ascertaining that rise.

Draw the plan as at *CD*, Plate 1; then strike the sweep of the niche, as at *A*, Plate 3; and take in the compasses the space on the plan, from the circular line of the niche to

the straight line of the arch *D*, and set it off on the base line of the elevation ; then where a perpendicular, raised from this point, cuts the line of the niche head, is the rise of the arch, to correspond with that sweep.

In modelling from the designs in general for the plaster castings, the parts of the foliage being larger will of course come bolder than the Plates show. I was under the necessity of giving rather a minute finishing to the drawings, or the engraver could not have produced a correct and neat appearance in the plates ; particularly if sketched in the bold manner necessary to produce effect in the execution of ornamental plastering, which is generally placed a good distance from the eye.

Design for an Entrance Hall, on Five Plates, marked B.

Plates 1, 2, show sections of three sides with the base mouldings and architrave at large ; also the method of tonguing the beads into sash-sills, which should invariably be done in all exposed situations.

Plate 3 shows the finishings of the window on a larger scale : the dotted lines show where the pulley-pieces run, to admit the sash to throw up a proper height.

Plate 4 shows the chimney-piece and pedestal under the niches, to an inch scale.

Plate 5 shows the plaster cornice at full size, and the mouldings for the doors and shutters ; also a method of easing off an angle near which there is much passing and re-passing.

Design for a STAIRCASE, on Four Plates, marked C.

Plates 1, 2, and 3, are the Plan and Sections for this design, which is to a story fourteen feet eight inches from floor-board to floor-board, and containing thirty risers, which renders each about an eighth of an inch less than six inches, with a twelve-inch tread, exclusive of nosing. If it is thought this height is too much to ascend without a landing space, I should advise to omit the two centre risers; my reason for not doing this is, the unpleasant break it makes in the fall of the hand-rail, which all the contrivances in the world will never completely hide.

Plate 4, are the Cornices and Mouldings at full size.

Design for a STAIRCASE, on Four Plates, marked D.

Plate 1 shows the Plan, containing thirty-one treads, and thirty-two risers, to a fifteen feet eight inches story, from floor-board to floor-board; giving five inches and three quarters to each riser; the treads are intended to be twelve inches wide in the centre: there is no landing space given to this design, for the reason mentioned in the last. To houses in the country I think this is not so very material, as the staircase in general leads only to the chambers; of course not often used in the daytime. I do not recollect how the landing spaces are placed in that famous staircase, by Sir Christopher Wren, at St. Paul's Cathedral; in that of Sir William Chambers, at Somerset House, they are in the middle of the sweep;

but the level part of the rail has an exceedingly bad effect. The carriages and strings are meant to be framed. This Plate also shows the railing to a large scale.

Plates 2 and 3 show the Sections. The proportions of the columns, &c. may be taken from the Ionic example given at large, towards the end of the book.

Plate 4 shows the Cornices at full size; also the Hand-rail: the groove into which the ballusters are fitted is meant to be filled up, as shown.

Design for a DRESSING ROOM, on Three Plates, marked E.

Plate 1 shows the Plan of the room, which is fifteen feet by ten feet, and ten feet high; also a Section of the side, with the finishings for the wardrobes.

The base and surbase mouldings are shown at full size.

Plate 2 shows the manner of framing the Door, with the mouldings and architrave at full size.

Plate 3 shows the Chimney-piece in elevation and profile, with the sections of the jaumbs and blockings at full size.

Design for a DINING ROOM, on Six Plates, marked F.

Plates 1 and 2 are the Sections of this room, which is twenty-four feet eight inches long, seventeen feet wide, and fourteen feet high, exclusive of the recess for a sideboard: the sides to be finished with stucco, and divided into pannels, as shown. The mouldings are given at full size on the plates.

Plate 3 shows the framing of the Door, with the mouldings and architrave at full size.

Plate 4 shows the Window; the shutters to be in three heights, as shown; the section shows the case for the sash to run up, to allow headway for walking under it.

If only the lower sash has occasion to run up, the pulley-piece may be notched out, and not remain the whole width above the upper sash.

Plate 5, the Cornice at large.

Plate 6, the Chimney-piece, with the mouldings at large.

Design for a DINING ROOM, on Seven Plates, marked G.

Plate 1 shows the Plan of the room, which is thirty-one feet six inches long, including the bow; and twenty-eight feet wide under the arches: the height is eighteen feet. The base and surbase mouldings are given in the plate at full size.

Plates 2 and 3 are Sections of the chimney side and window end of the room.

Plate 4 shows the Window to a large scale in plan, elevation, and section.

Plate 5 shows the framing of the Door, with the mouldings and architrave at full size.

Plate 6 shows the Chimney-piece.

Plate 7 shows the plaster Cornice at large.

Design for a BOUDOIR, on Three Plates, marked H.

Plate 1 shows the Plan of the room, which is eighteen feet long, twelve feet wide, and twelve high; it is intended to unite with the drawing room by folding doors. The door at *A* should be a jib door, concealed by the recess, to give a private communication with the other apartments, for the use of the lady of the house: it would be most effectually concealed by a looking-glass or picture, exactly fitted on it. The architrave, base and surbase mouldings, are shown at full size; also the iron meeting-bar, for the French casements, as shown on the next plate.

Plate 2 shows the Window in plan, elevation, and section.

Plate 3 shows the Chimney-piece, which is intended to be all marble; but in rooms of an inferior description this design may be used, having only the slips of marble, and the other parts of wood.

Design for a LIBRARY, on Seven Plates, marked I.

Plates 1 and 2 show Sections of the four sides of the room, intended to be twenty-four feet long by eighteen wide, exclusive of an arched recess for a bookcase, the whole length of the room, and two feet three inches deep; the room to be fourteen feet high.

Plate 3 shows the Window to a larger scale. As the shutters are large, I should advise them not to be cut; but if they are, the top pannel should be fixed. The horizontal rail *AA* to be moulded the same as the mullion *B*, but with three reeds

only, so that it may not be more than three fifths of the width of *B*.

Plate 4 shows the Door to a larger scale, with the mouldings at full size.

Plate 5 shows various Mouldings at full size.

Plate 6 shows the plaster Cornice at full size: the leaf in the cove must be full the size drawn, and, perhaps, if lengthened to within an inch of the fret, it would not be too bold.

Plate 7 shows the Chimney-piece and its mouldings: there is a little variation in the jaumbs; either may be adopted at pleasure.

Design for a LIBRARY, on Eight Plates, marked K.

Plate 1 shows the Plan of the room, which is octangular, twenty-two feet in diameter, and fourteen feet high; four of the sides being twelve feet long, and the other four seven feet long. The two large recesses contain bookcases; and the three recesses, with glass doors, are also for books.

Plates 2, 3, are Sections of the room.

Plate 4 shows the Window at large, in plan, elevation, and section. The architrave round the window is intended to go up the mullions of the sash frame.

Plate 5 shows the Glass Doors for the recesses at large, and the mouldings, some at large, and some at half the full size.

Plate 6 shows the Bookcase at large.

Plate 7 shows the Chimney-piece in elevation and profile.

Plate 8 shows the Cornice at half the full size.

*Designs for finishing a DRAWING ROOM, on Seven Plates,
marked L.*

Plates 1 and 2 are Sections of the room, which is twenty-eight feet in length, eighteen in width at the end, and twenty-five feet including the bow; the height sixteen feet. A pair of folding doors, ten feet high, and seven feet eight inches wide, open into an adjoining room. The doors into the room may either correspond with these, or be single, and of a smaller size.

Plate 3 shows the framing of the Folding Doors, and the ornaments at full size.

Plate 4 shows the Windows in detail. The shutters which are seen in the section should be cut at *A* and *B*.

Plate 5 shows the plan and section of the Casements, or French sashes, at full size for working; the difficulty of keeping out the weather with these casements is a great objection against the use of them, particularly in western aspects, where they are most commonly required: I have here shown the method which I have made use of with success. The plate and fillet at the bottom of the sash, and on the side, may be of cast iron, from a mould made for the purpose.

Plate 6 shows the plaster Cornice for the room, with the enrichments. A ribbon twisted over the three reeds will make a pleasing variety.

Plate 7 shows the Chimney-piece with the mouldings: it may be executed without the bands on the reeds of the jaurns and mantle, which are designed from the fasces of the Roman lictors.

Design for a DRAWING ROOM, on Eight Plates, marked M.

Plate 1 shows the Plan of the room, and several others attached, *en suite*, which I designed for an Honourable Baronet in the county of Kent, size twenty-seven feet by thirty-one feet, and sixteen feet six inches high, to the springing of the cove, which rises four feet: the folding doors opposite those leading from the anti-room are meant to open outwards, in the recess which is formed to receive them: this recess is inclosed by folding glass doors, leading into the conservatory: at the further end of the conservatory is a large window, filled with stained glass.

Plates 2 and 3 are Sections of the room.

The circular heads of the windows are intended to be filled with stained glass; the idea may be obtained from the plate; the fans on each side the circles are intended to be stained in imitation of the feathers in a peacock's tail.

Plate 4 shows the Folding Doors; the external ring of the centre pannels is meant for the two projecting reeds, which are to be continued round.

Plate 5 shows the Windows to a half-inch scale.

Plate 6, the various Mouldings at large.

Plate 7, the Cornice and enrichments at large.

Plate 8, the Chimney-piece.

P O R T I C O S

PROPER FOR

ENTRANCES TO MODERN HOUSES,

&c.

*Plates 68 and 69, Design for a Portico of the
TUSCAN ORDER.*

PLATE 68, the Plan and Elevation. The columns may be brought forward two and a half or three diameters from the face of the pilaster. If the house to which this portico may be built will allow, the intercolumniation or distance between the columns may be one third of a diameter less than this design.

Plate 69, the Entablature, Capital, and Base at large, with the height and projections figured; the projections of the mouldings are figured from the line of the shaft, and the face of the frieze.

To draw the Tuscan Column and Entablature.

Divide the whole of the intended height into five parts; give one to the entablature, and four to the column, including the capital and base; divide this again into seven parts, and one will be the diameter of the column; divide this again into sixty parts, or minutes, by which the smaller parts and mouldings are measured, as figured on the Plate.

*Plates 70 and 71, Design for a Portico of the
ANTIQUE DORIC ORDER.*

Plate 70, the Elevation.

Plate 71, the Entablature and Capital at large; also the capital of the pilaster, and plan of the column, showing its diminution to be one sixth, and the method of striking the flutings, which are usually twenty in number, and without any fillet between.

To draw the Doric Column and Entablature.

Divide the given height into nineteen parts; take one for a module or semi-diameter of the column, which divide into thirty parts, or minutes, as before directed, and adjust the heights and projections according to the figures on the Plate. To the shaft of the column I have given seven diameters, one module, which I have found to produce a light and pleasing effect. The small fillet at the top of the shaft should be executed with a piece of lead, planed smooth and regular, and laid into a groove cut round to receive it.

Note. All the antique examples of the Doric order are without any base, as here shown, and according to the present general practice; but if a base is desired, the most proper one is the *Attic Base*, as shown to the Ionic Portico, and at large on Plate 75.

Plates 72 and 73, Design for a DORIC PORTICO of Four Columns, with a Pediment.

Plate 72, the Elevation and Plan.

Plate 73, the Entablature and Capital at large. The proportions of this example are materially different from the preceding one, the whole height being divided into sixteen parts: take one for a module or semi-diameter, and proceed as directed in the former Design. The column is here only six diameters in height: the intercolumniation is two diameters and three quarters for the centre, and one diameter and a quarter for the side openings: the projection from the pilaster is two diameters; the distribution of the triglyphs, and the size of the metopes, are clearly figured on the Plates. The pediment rises one sixth of the span, at the extreme points.

This would make a handsome and proper entrance for a church, chapel, court-house, &c.

Plates 74, 75, and 76, Design for a Portico of the ANTIQUE IONIC ORDER.

Plate 74, the Elevation and Plan of Pilasters.

Plate 75, the Entablature, Capital, and Base, at large. This Plate shows two different designs for entablatures; also the Attic base, which is proper for all the orders, except the Tuscan, and the true base for the Ionic order, which is seldom executed.

To draw the Ionic Order.

Divide the whole height into five parts ; give one to the entablature, and four to the column ; divide this into eight parts, and one will be the diameter of the column. The heights and projections of the several parts are so amply figured on the Plate, that further explanation is not necessary.

Plate 76, the Ionic Volute at large, with the method for diminishing the shaft of a column.

To describe the Volute.

At three minutes and one third distant from the shaft of the column continued upwards, let fall from the lowermost line of the abacus, an indefinite perpendicular for the cathetus of the volute, which intersected at twenty-four minutes below the point from whence it is dropped, gives the centre of the eye of the volute, which is described with a radius of four minutes and a half ; but the radius for the external circle that forms the rim is five minutes and a half. The eye being described (see the figure at large), the perpendicular radius, consisting of four minutes and a half, is divided equally at *a* ; draw the line *a* 1 at right angles, which falling against the tangent drawn for that purpose, gives therein the point 1 for the centre of the first quadrant ; continue the line *a* 1 to 2 ; making *a* 2 equal to half the radius, and the point 2 is the second centre, observing that the segments described from this and all the other centres are perfect quadrants. From 2 let fall the perpendicular 2, 3 upon the diameter ; at 3 is the third centre. Take from 3 to 4 equal to three fourths of the

radius, and the point 4 upon the diameter is the fourth centre. Erect the perpendicular 4, 5, equal to three eighths of the radius, and the point 5 is the fifth centre; and take from 5 to 6 equal to half the radius, and the point 6 is the sixth centre; and let fall the perpendicular 6, 7, and the point 7 upon the diameter is the seventh centre; and take 7, 8 equal to three eighths of the radius, and the point 8 is the eighth centre; and erect 8, 9 equal to one fourth of the radius, and the point 10 is the tenth centre. Let fall the perpendicular from 10 to 11, and the point 11 upon the diameter is the last centre, and completes the spiral of the volute by a regular involution to the rim of the eye. In order to give the listel or rim of the volute a true and gradual diminution of its breadth, the second ten centres are to be set off at one sixth of a minute, within the ten first centres, fixed as above.

To diminish the Shaft of a Column.

Describe a semicircle upon the lower diameter; and where the extent of the upper diameter cuts this arch, draw another line parallel thereto; divide the interval into any number of equal parts, say 6, and draw lines through the same until they touch the circle; divide the height of the column into the same number of equal parts; then by erecting perpendiculars from the intersecting points below, to the corresponding divisions of the shaft, the several diameters will be marked at those points, when by continuing a line from the upper to the lower diameter, through those points, the swell of the column is exactly obtained.

DESIGNS

FOR

SMALL HOUSES AND VILLAS.

Plates 77, 78, Design for a small HOUSE or VILLA.

Plate 77 shows the Basement and Chamber Floor Plans; the dimensions of each room are figured on the Plate.

Plate 78, the Elevation and Ground Floor Plan.

This Design is intended as a compact, neat residence for a small family. The dimensions, and number of rooms, are clearly shown on the Plates. The height of the principal story ten feet; the basement seven feet six inches; and the chamber eight feet. If required, an entrance from without into the basement floor may easily be made, by dividing off a passage from the pantry.

Plates 79, 80, Design for a VILLA.

Plate 79, Plans of the principal and Chamber Floors. It will be seen that the front rooms on the principal floor may

be united or laid together, by means of folding doors into the passage, as shown by the plan.

Plate 80, Elevation of the principal front to the west: the height of the stories may be the same as in the preceding Design.

Plates 81, 82, Design for a VILLA and OFFICES.

Plate 81, Plan of the principal Floor, with the Offices.

Plate 82, the Elevation and Chamber Plan.

This Design is suited for a small family of superior rank. The accommodations are such as would suit a nobleman or gentleman for a sporting box; or it would make a comfortable residence for any gentleman where a small establishment only was required. The height of the principal story should not be less than twelve feet. The offices are detached, as shown, with cellaring below, and rooms above. Two good sleeping rooms for servants are intended to be constructed in the roof.

Plates 83, 84, Design for a VILLA.

Plate 83, the Ground Floor and Chamber Plans.

Plate 84, Elevation of the principal Front.

This Design is nearly similar to a house I built some years ago in Essex, for one of the most respectable of that class of society called Gentlemen Farmers. The original situation of

part of the offices and outbuildings in some degree governed the construction of the design. It makes a very good and comfortable house; and, I am happy to say, gives much satisfaction to the worthy owner. The height of the ground story is ten feet; chamber story seven feet nine inches; attic story seven feet.

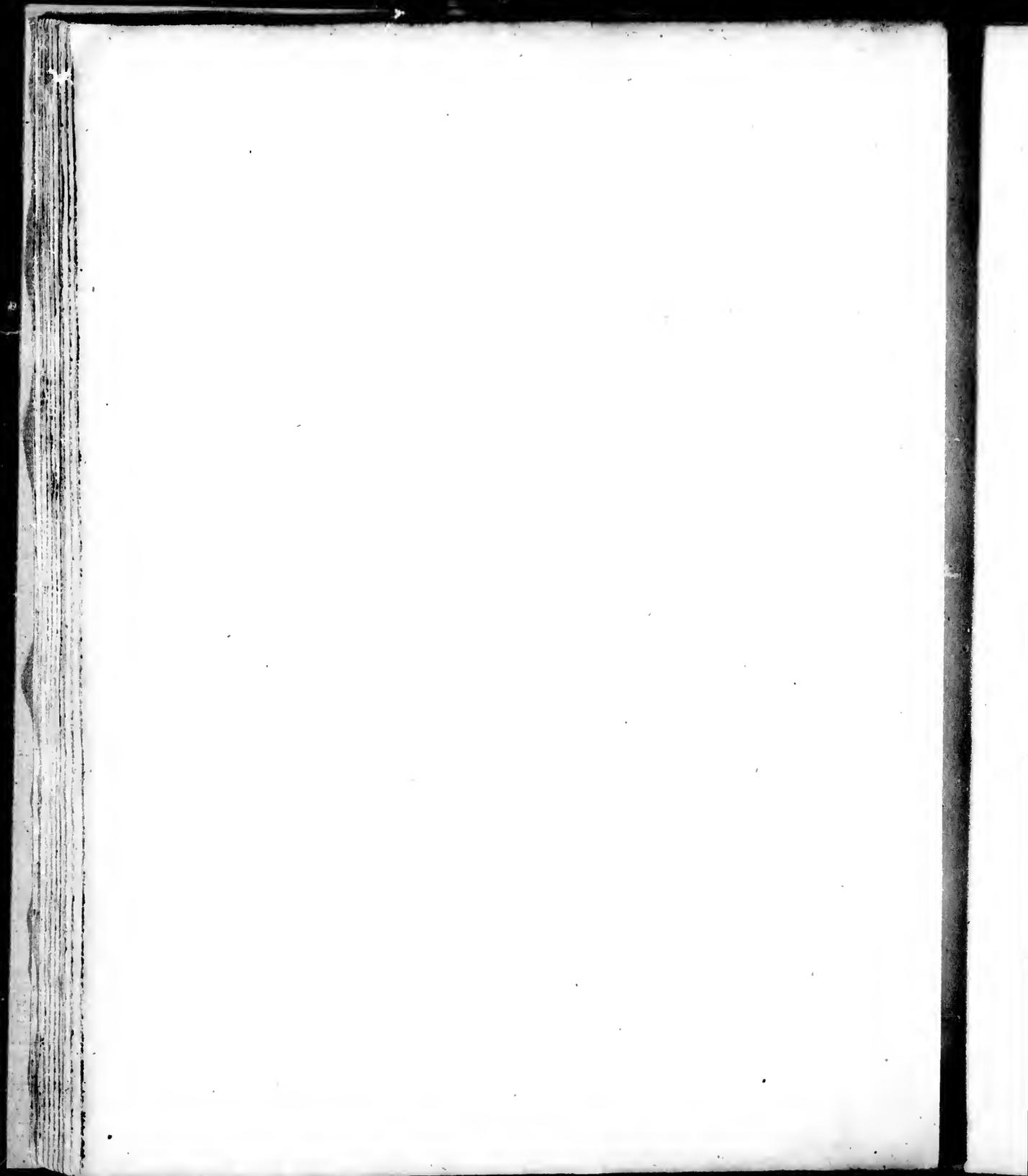
Plate 85, 86, Design for a respectable FARM HOUSE.

Plate 85, the Ground Floor and Chamber Plan.

Plate 86, the principal Elevation.

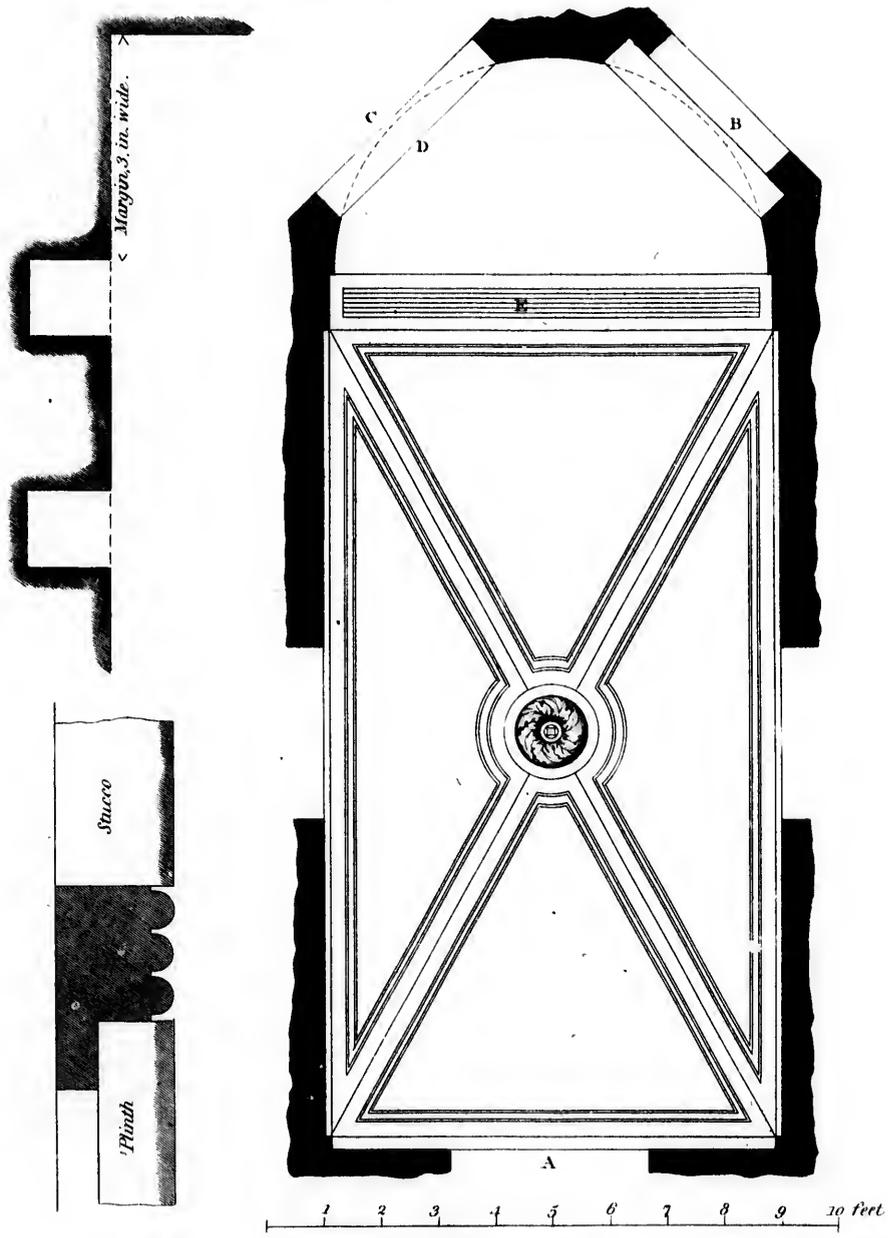
The plan of this house affords ample accommodations either as a farm house, or small villa.

THE END.

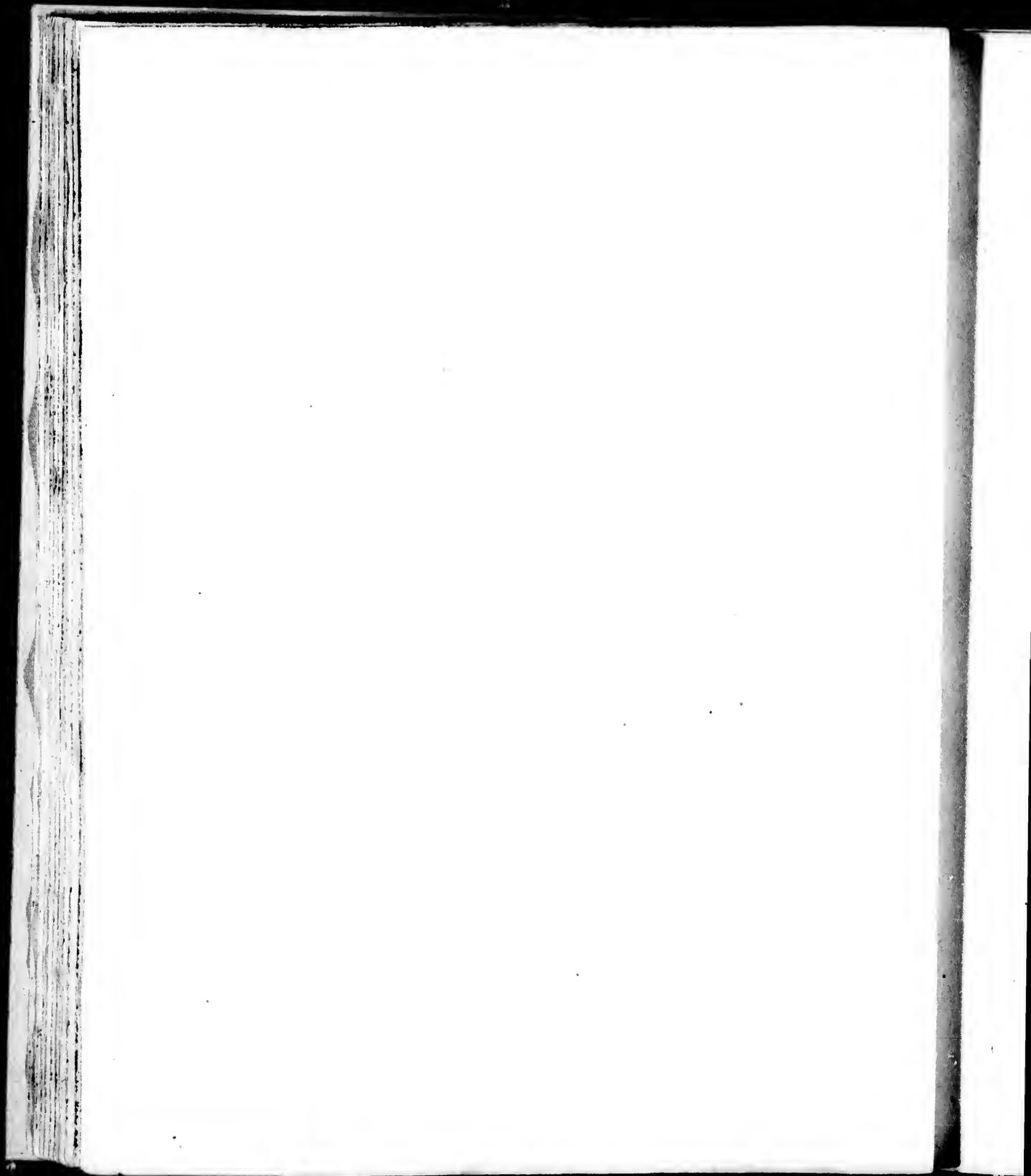


Design for an Entrance Vestibule.

A.1.

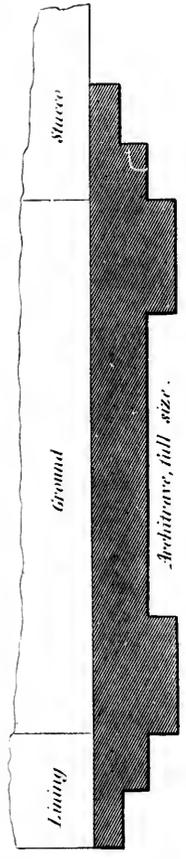


London: Published by J. Taylor, N^o. 39, High Holborn.



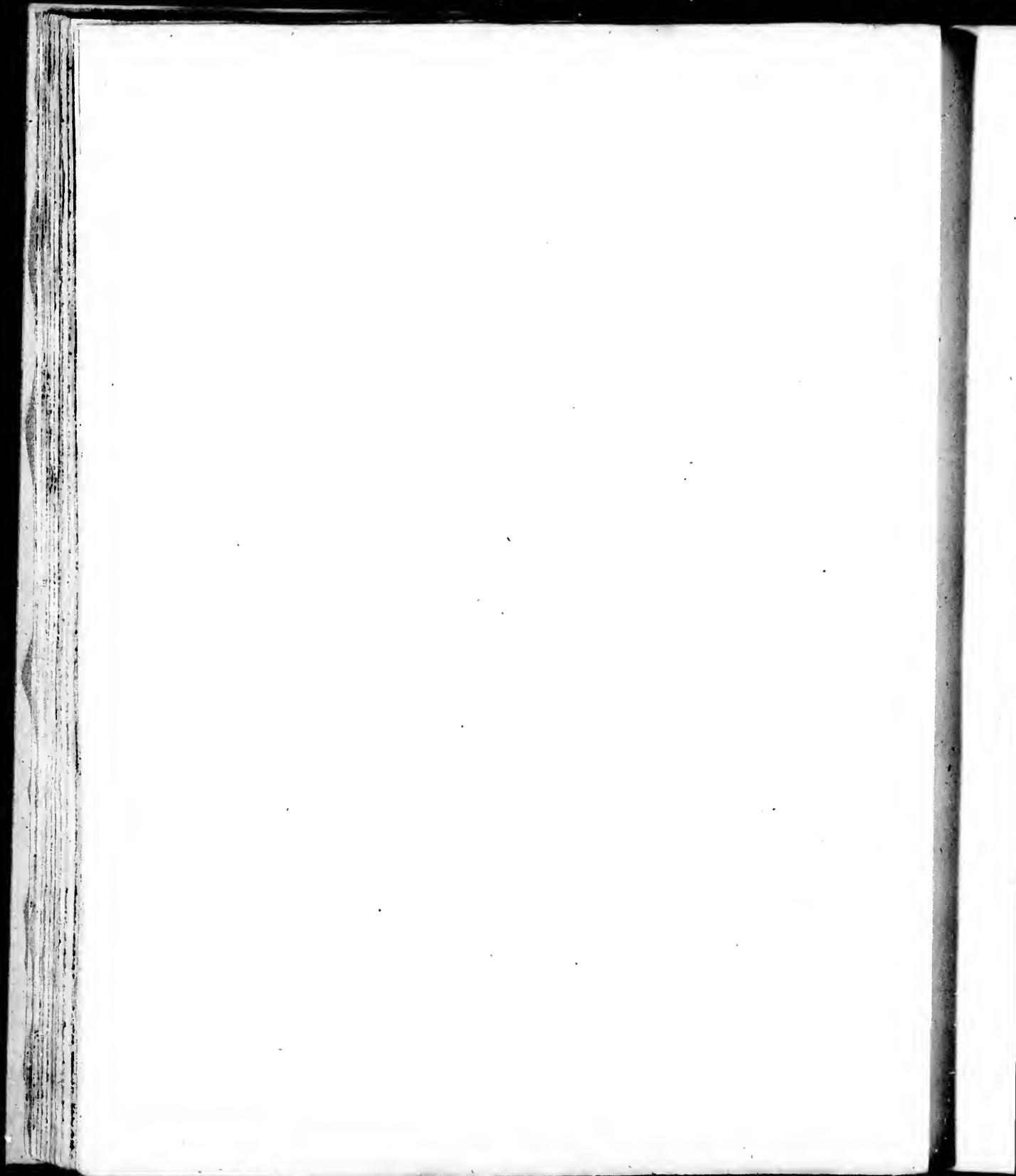
A. 2.

Tombstone's Section.



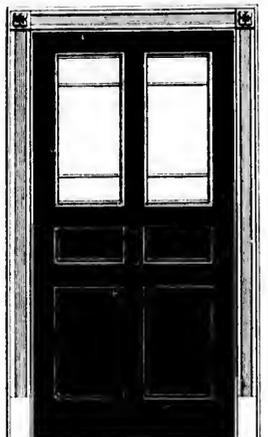
Architrave, full size.

London, Published by J. Taylor, V. 39, High Holborn.

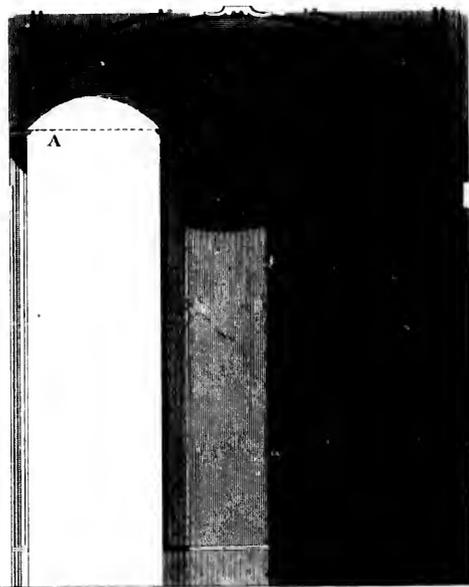


Vestibule.

A. 3.



Entrance Door.



Section to 1/4 Scale.

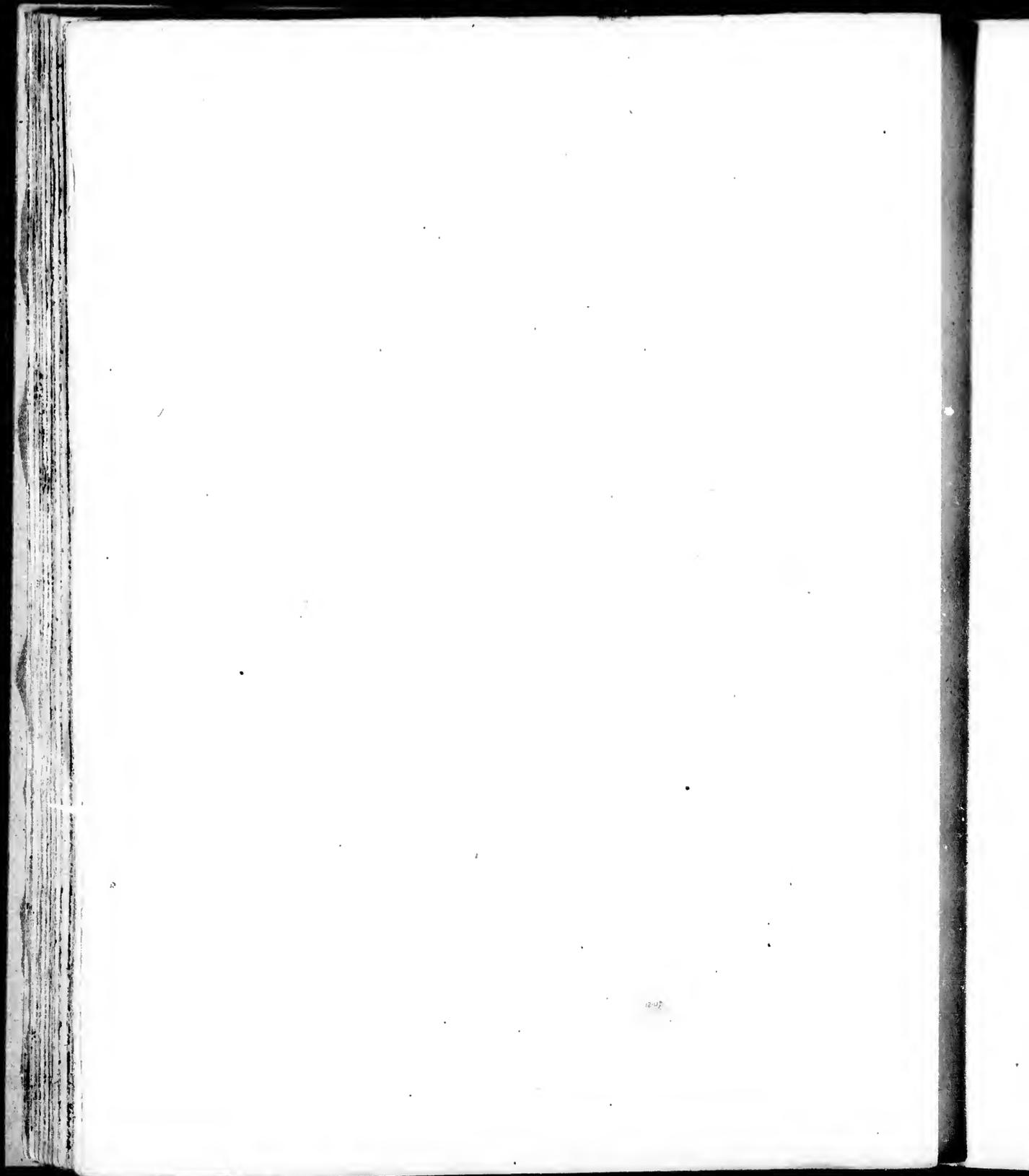


Full size

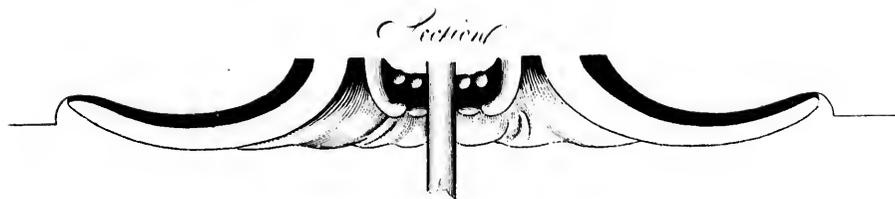
Angle Staff head.



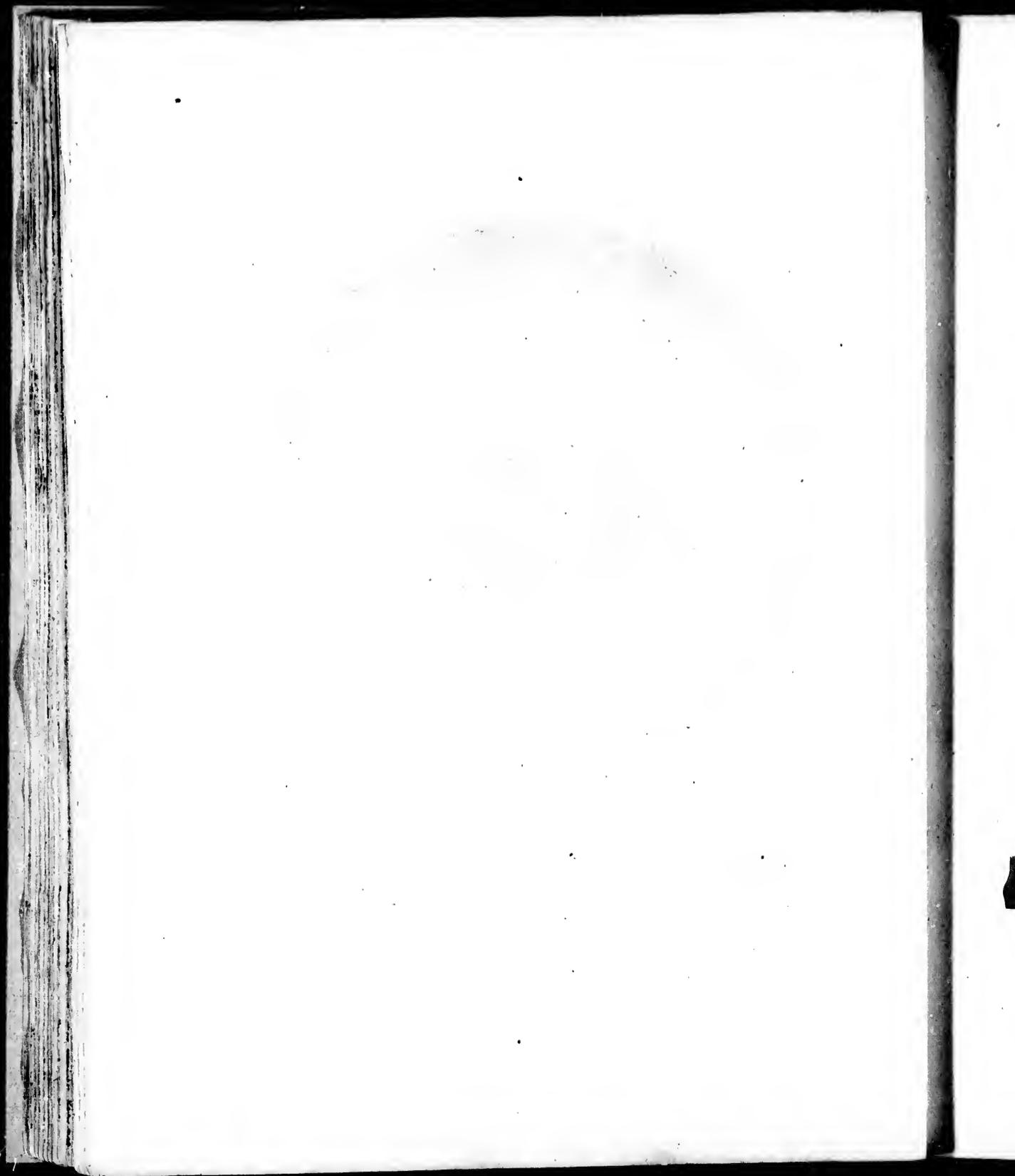
Staff



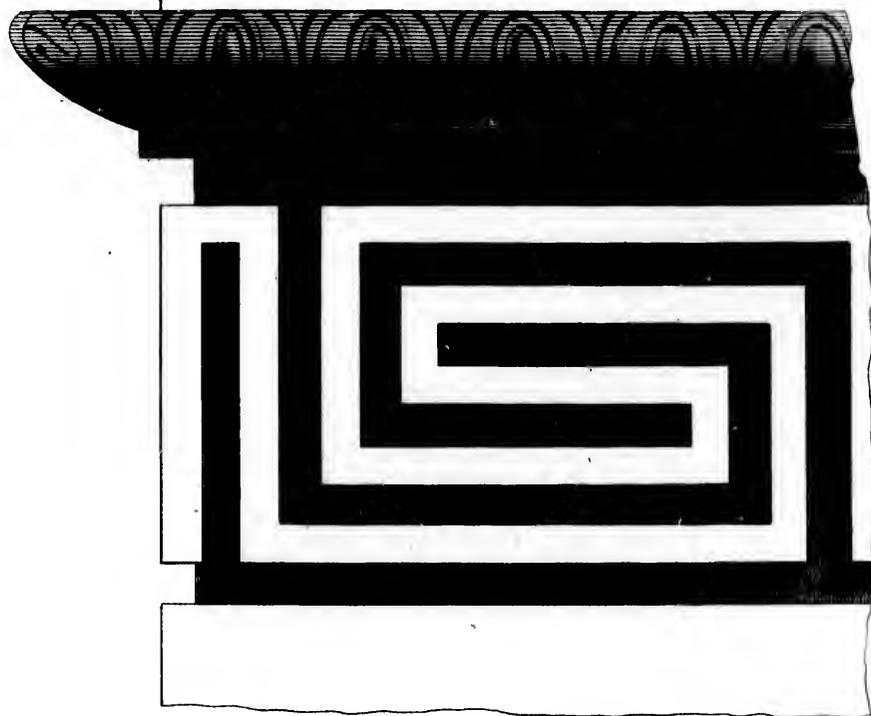
Vestibule. Flower in Centre of Groin. 1.1



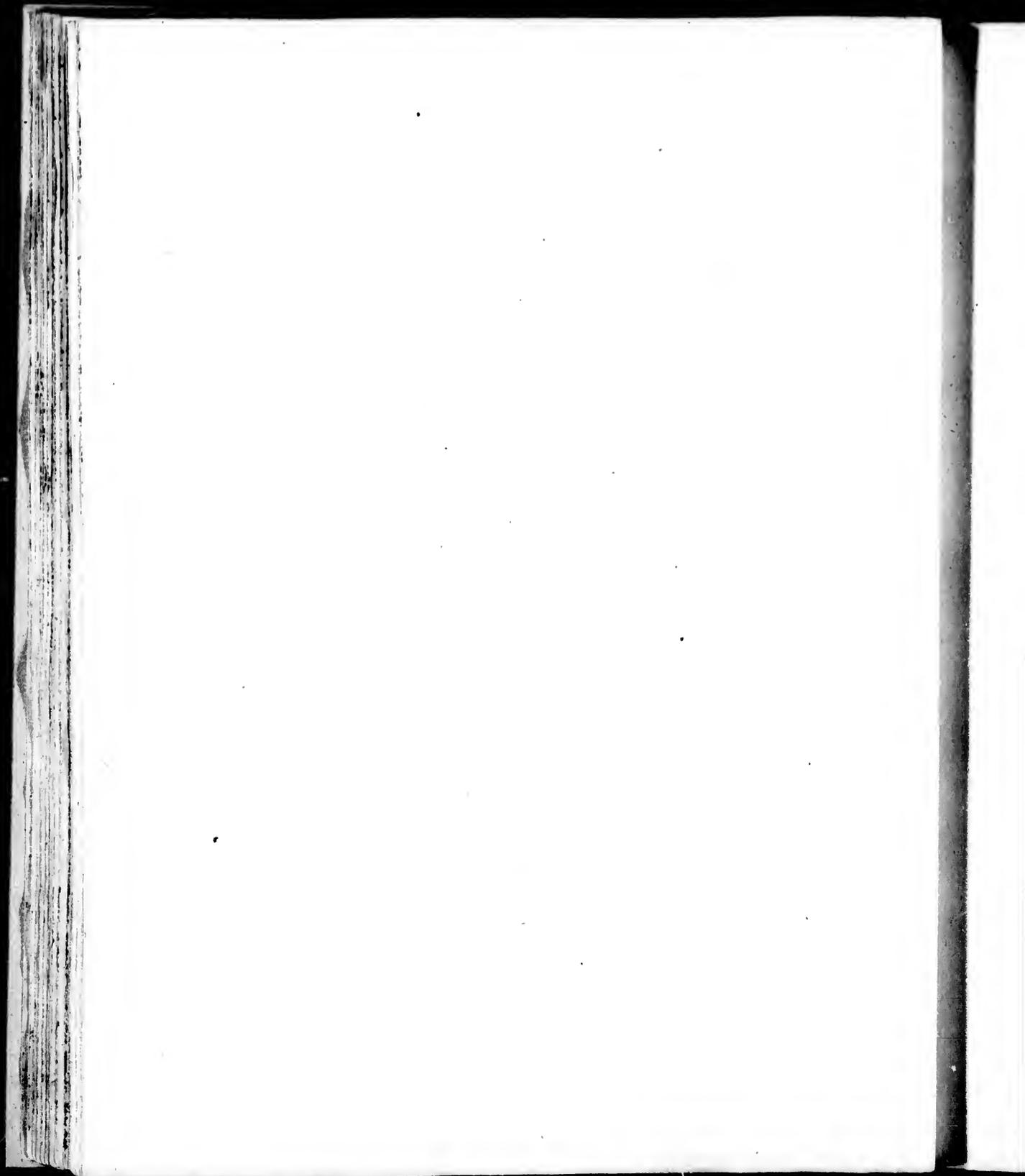
London, Published by J. Taylor, 50, High Holborn.



Vestibule Cap to Pillaster, full size.



Part of Soffite at E. full size.

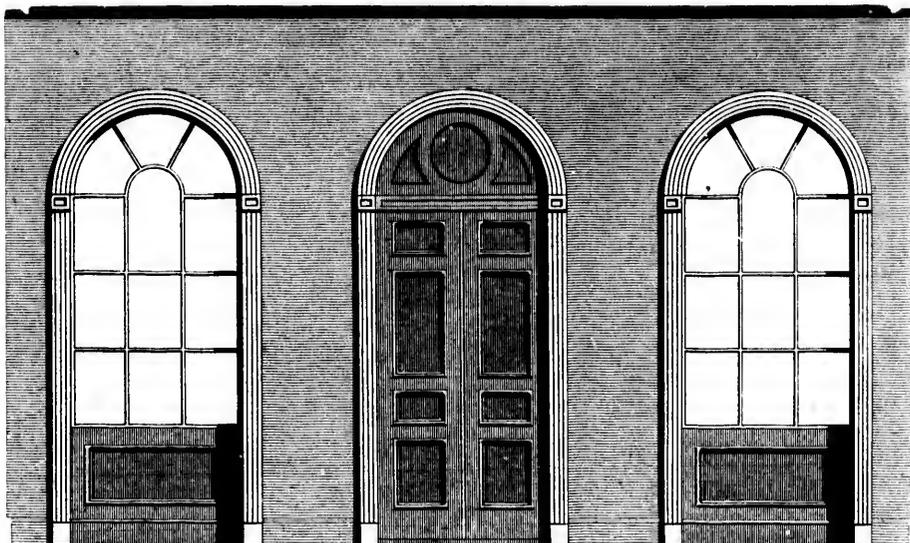


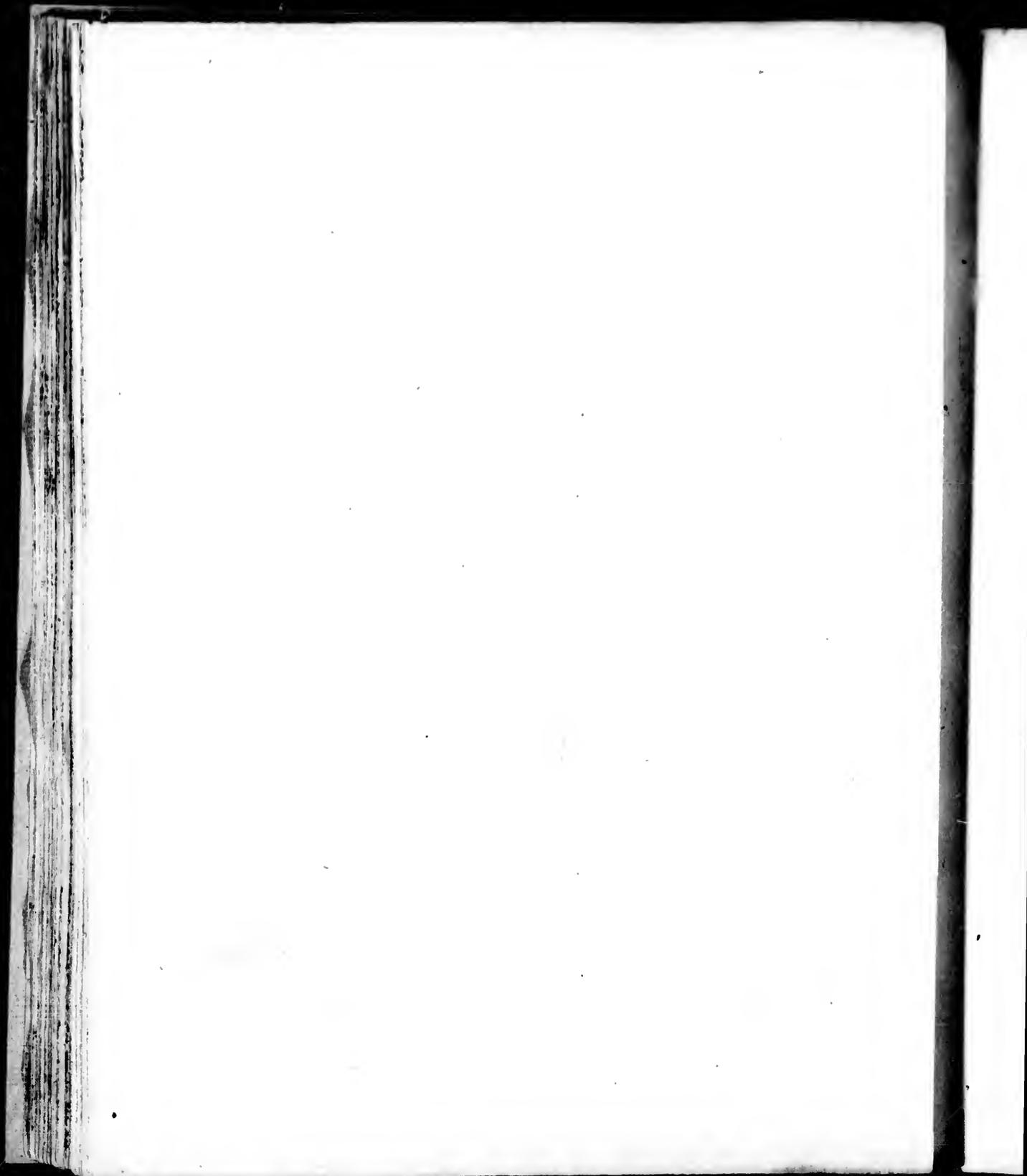
Design for a Hall

B. I.



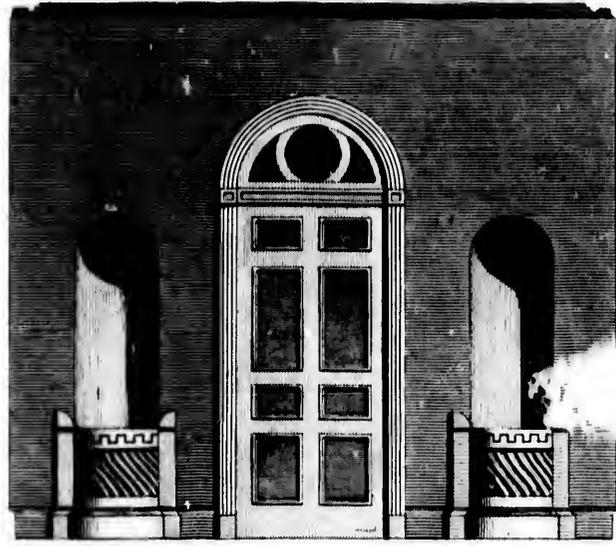
Sections



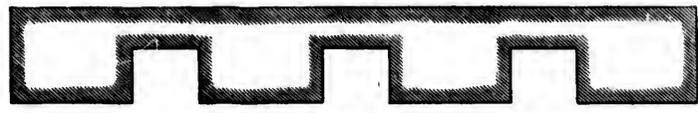


Hall. End Section.

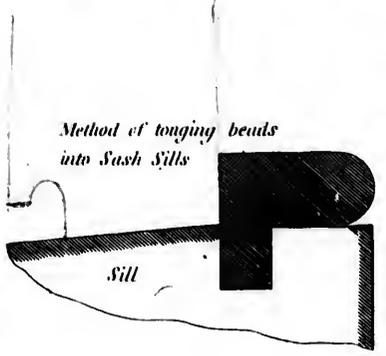
B. 2.



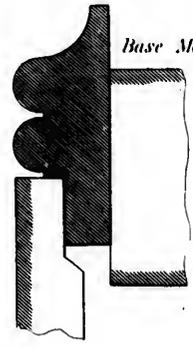
Plan



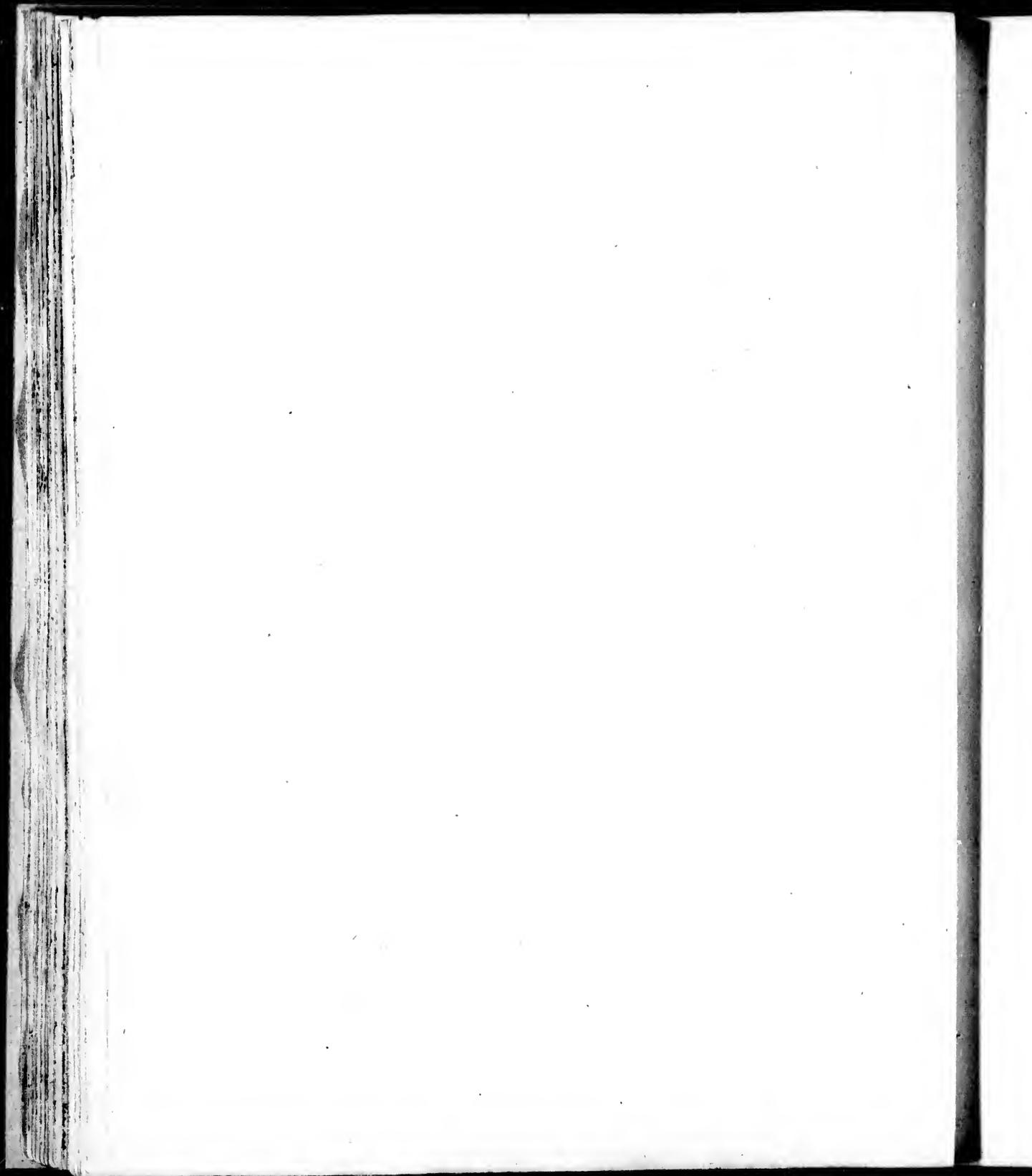
Architrave full size



Method of tonging beads into Sash Sills



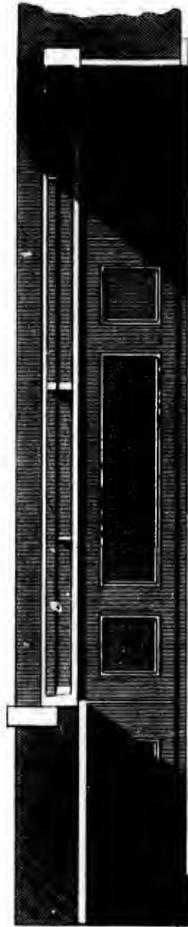
Base Mould?



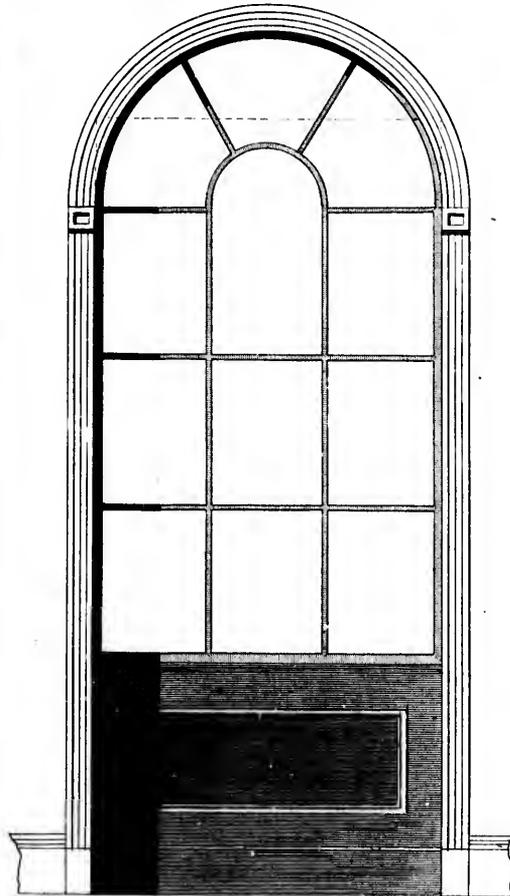
Hall.

Window to a 1/4 Inch Scale

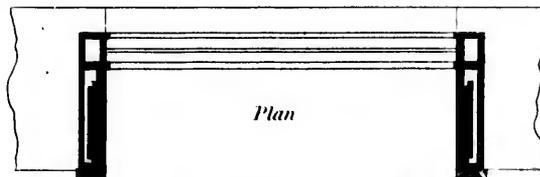
B. 3.



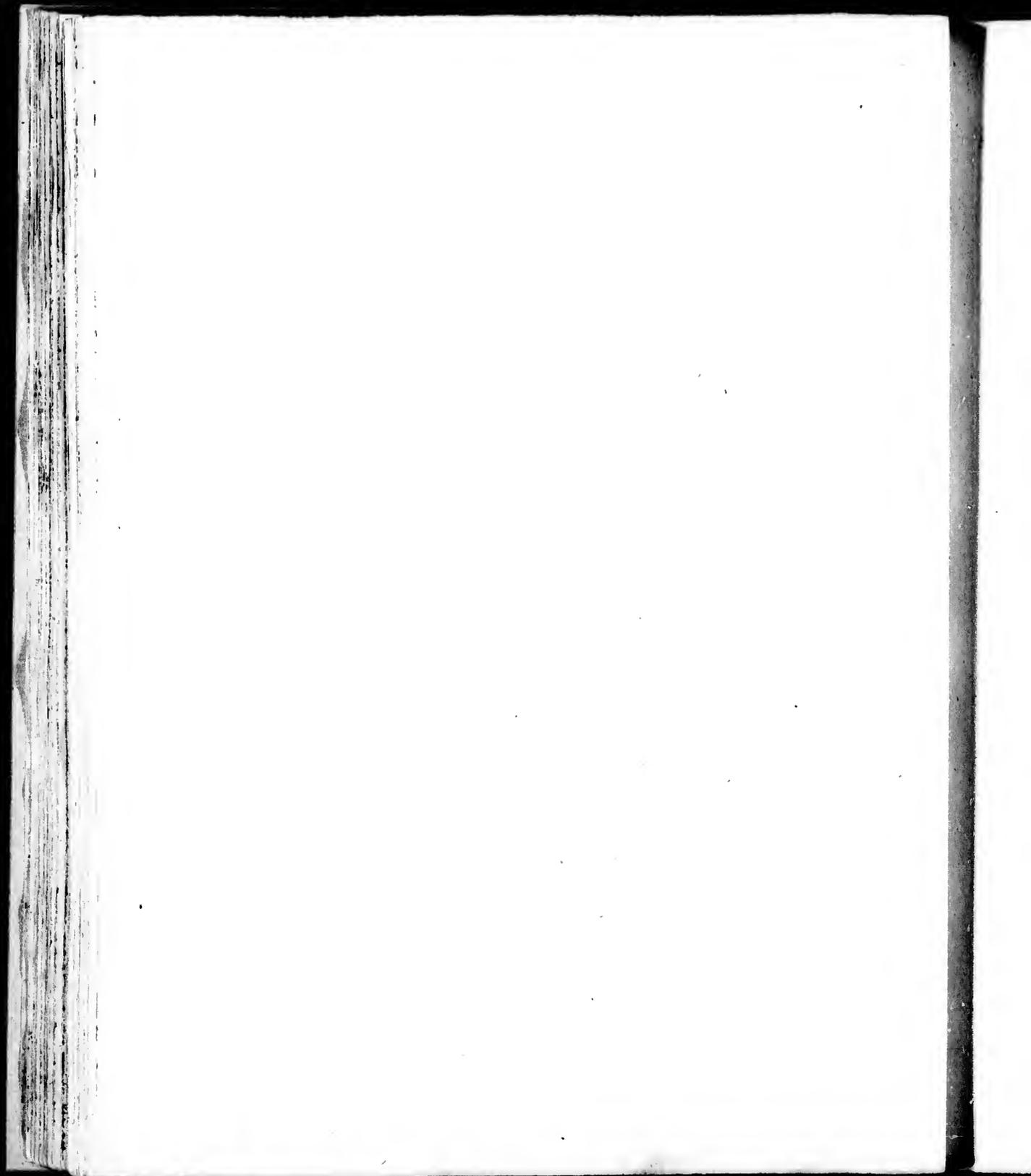
Section



Elevation

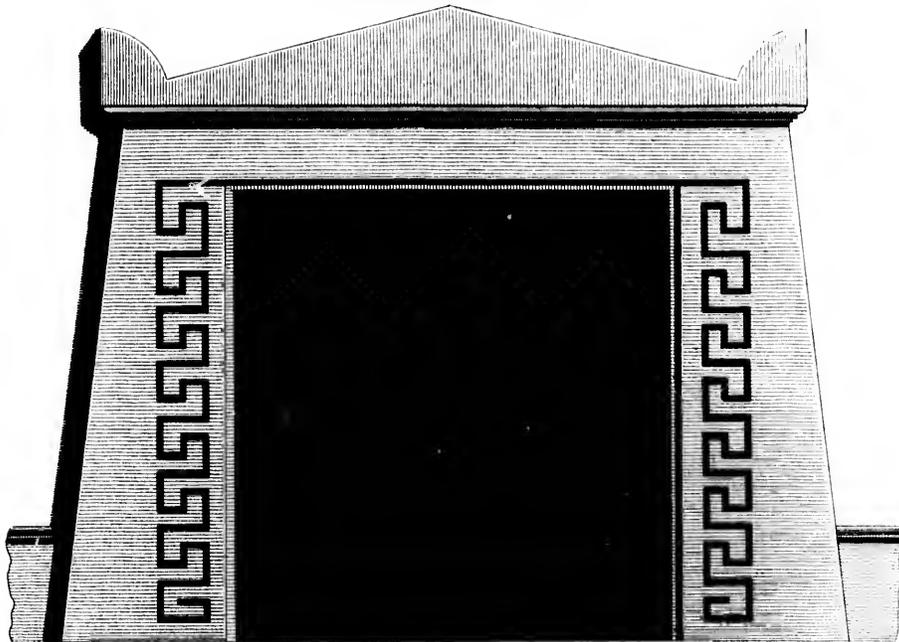


Plan

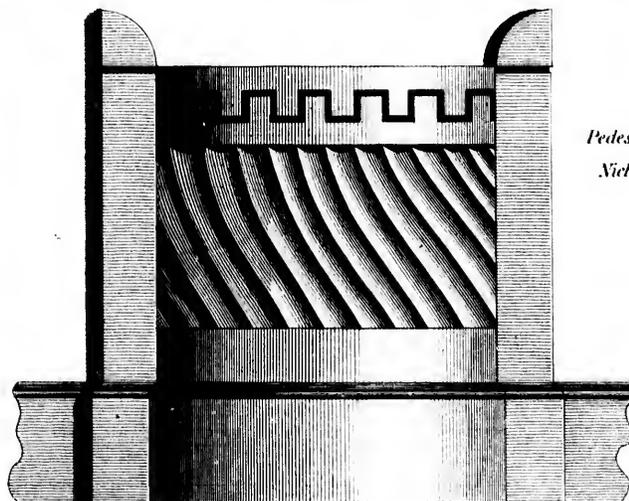


Hall Chimney Piece.

B. 1.



to project 1½ Inch from the Stucco

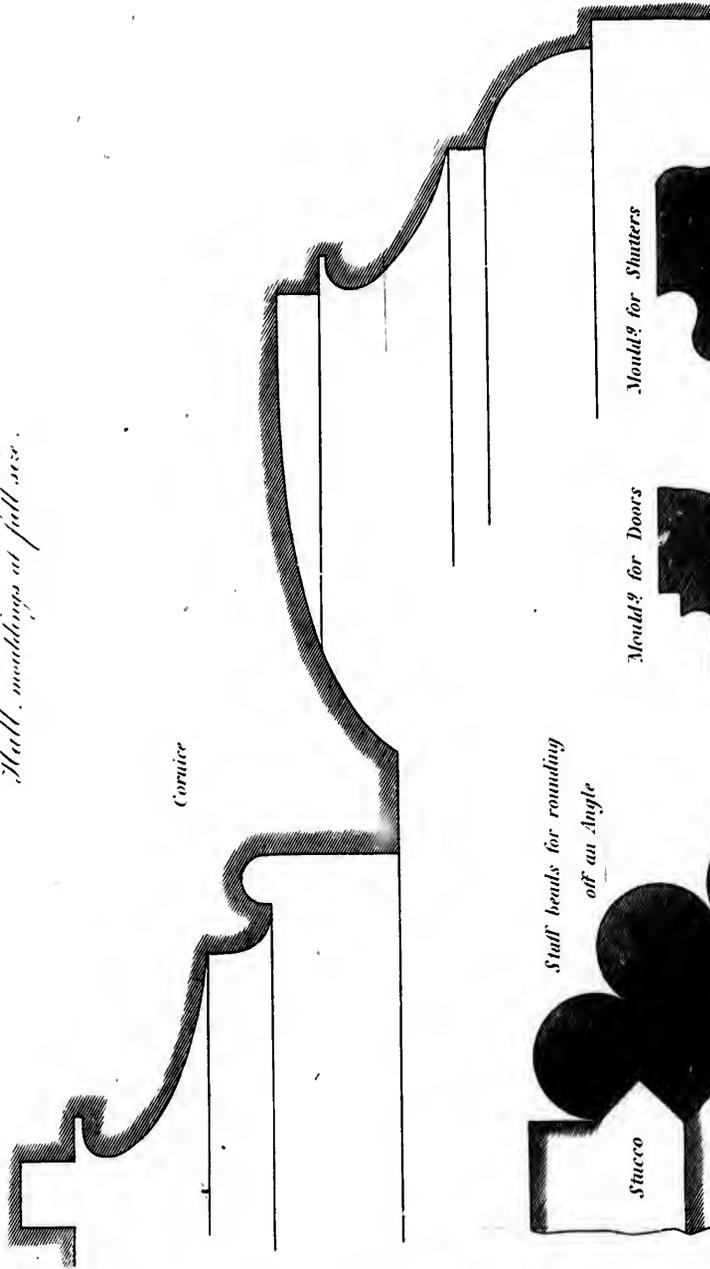


*Pedestals in
Niches*

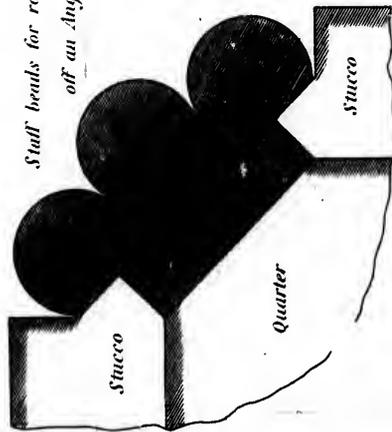
to project 1 Inch from the Stucco

to an Inch Scale

Hall, moldings at full size.



Cornice



Staff beads for rounding off an Angle

Mould? for Doors

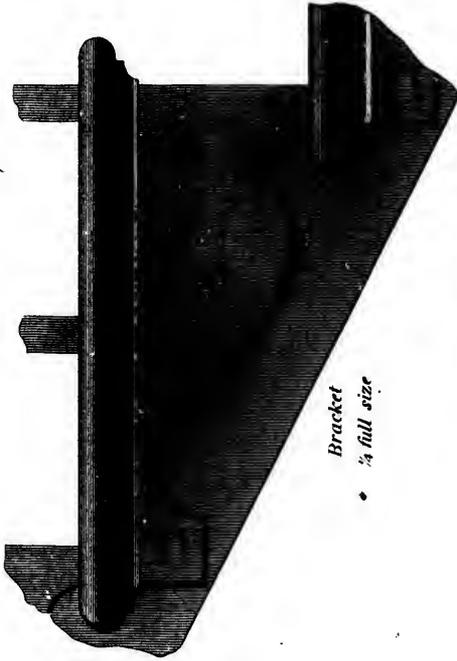


Mould? for Shutters

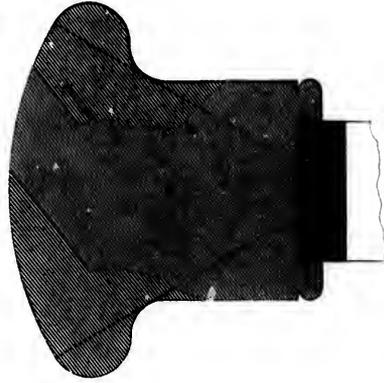


London, Engraved by J. Taylor, No. 55, High Holborn.

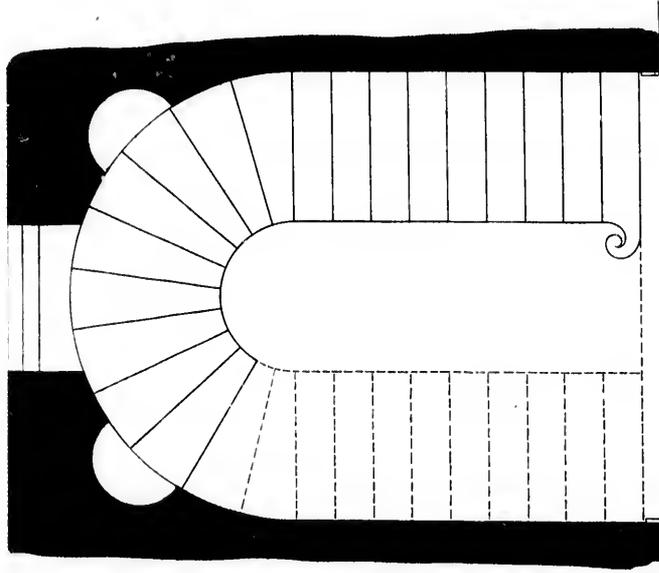
Design for a Hair Case



Bracket
• $\frac{1}{4}$ full size



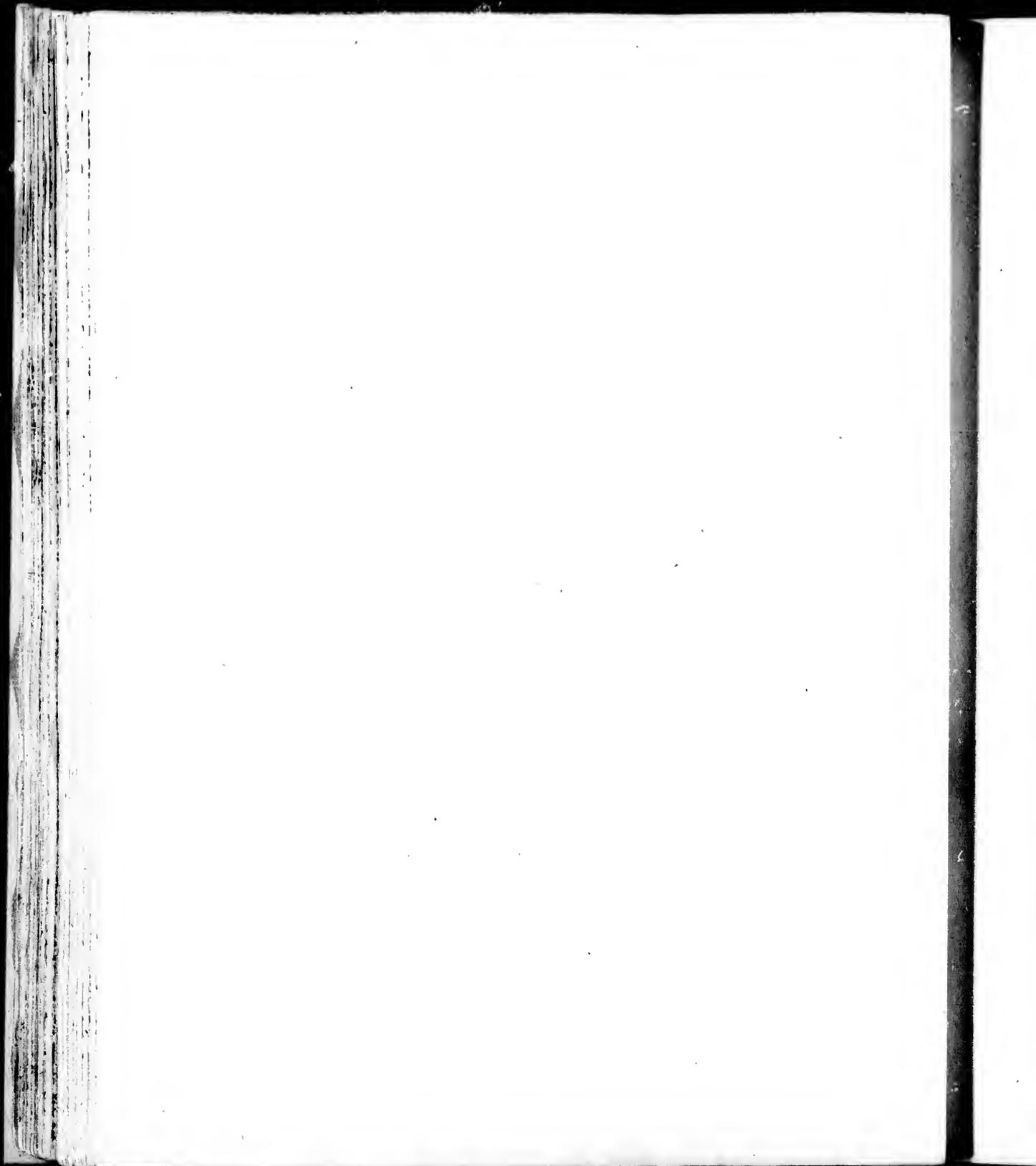
Section of
Rail at
full size



Plan to $\frac{1}{4}$ Scale



London, Published by J. Taylor, N^o. 58, High Holborn.



Stair Case.

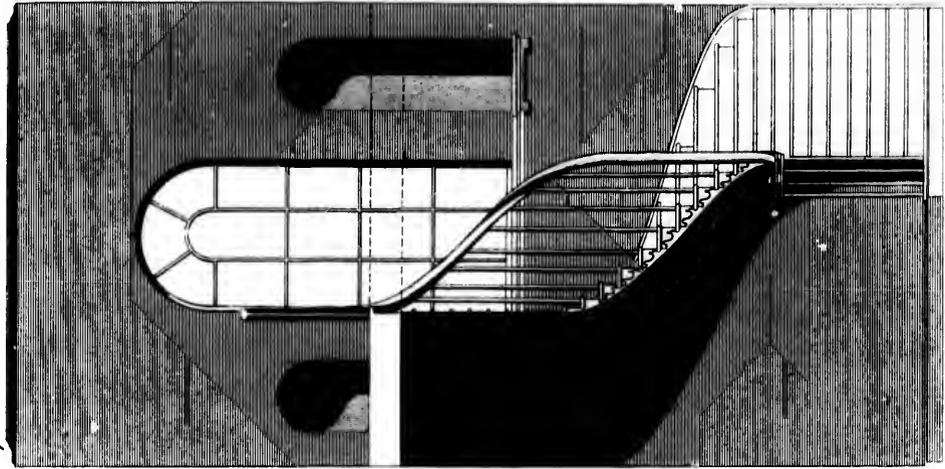
Sections of Sides



London. Published by J. Taylor, N^o. 59, High Holborn.

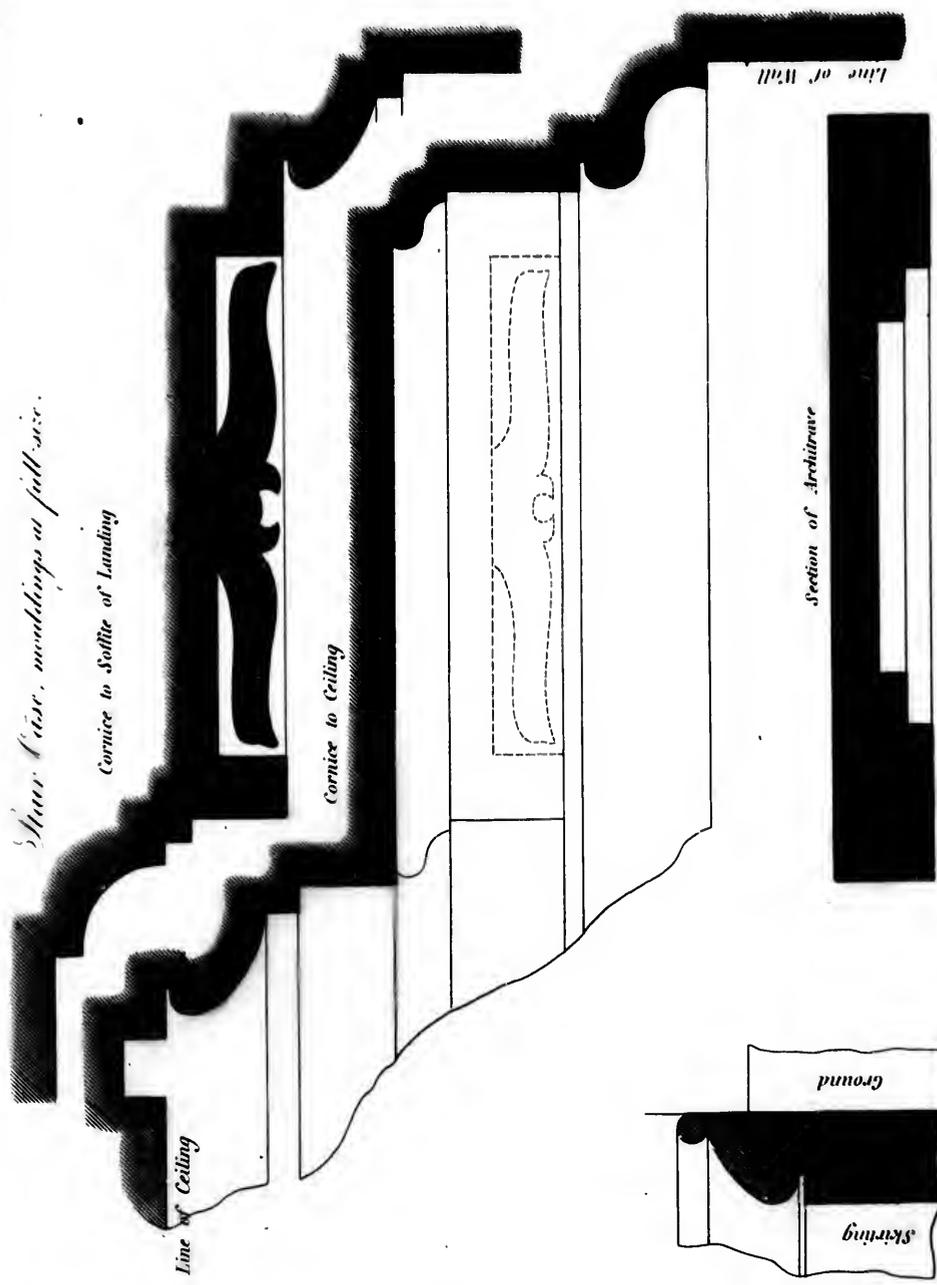
Stair Case, Section of ends.

C.3.



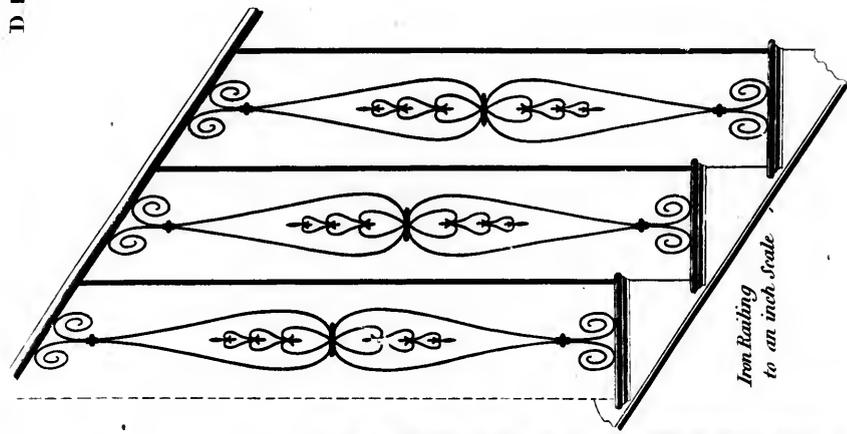
London: Published by T. Agnew, N° 29, Abchurch Lane.

Show Case, moldings at full size.

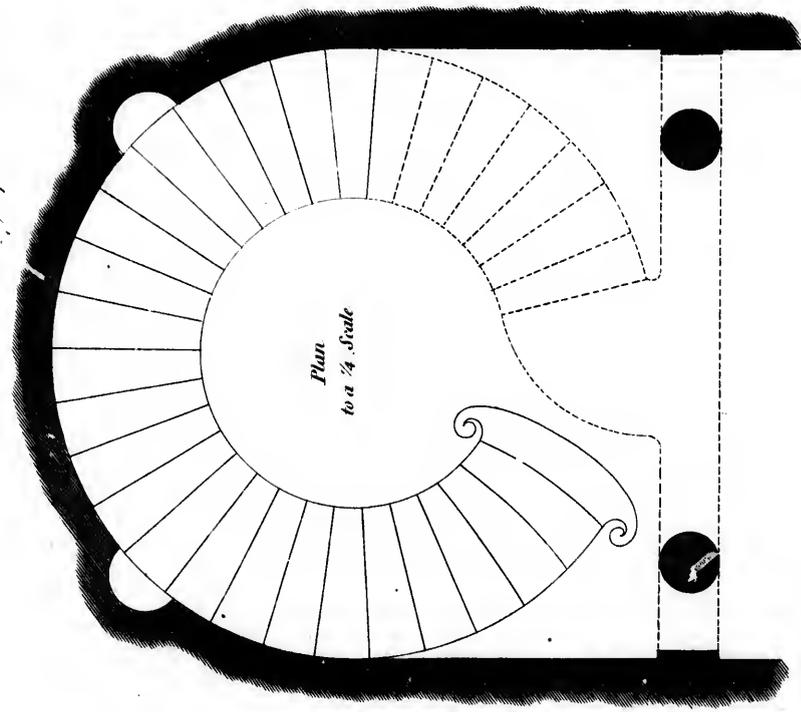


London, Published by J. Taylor, 35 St. High Holborn.

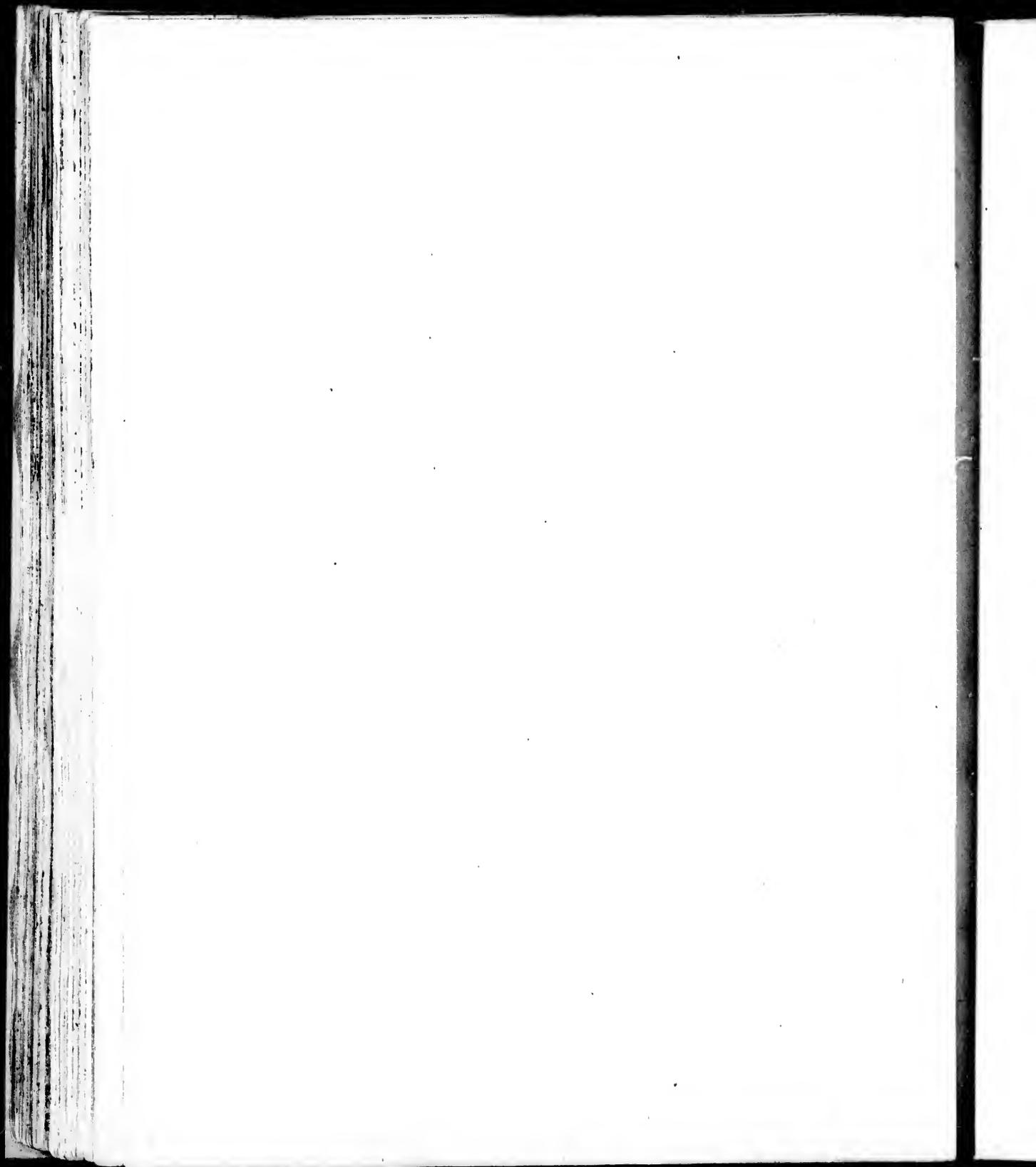
D I.



Design for a Hair Case.



London: Published by J. Taylor, No. 59, High Holborn.

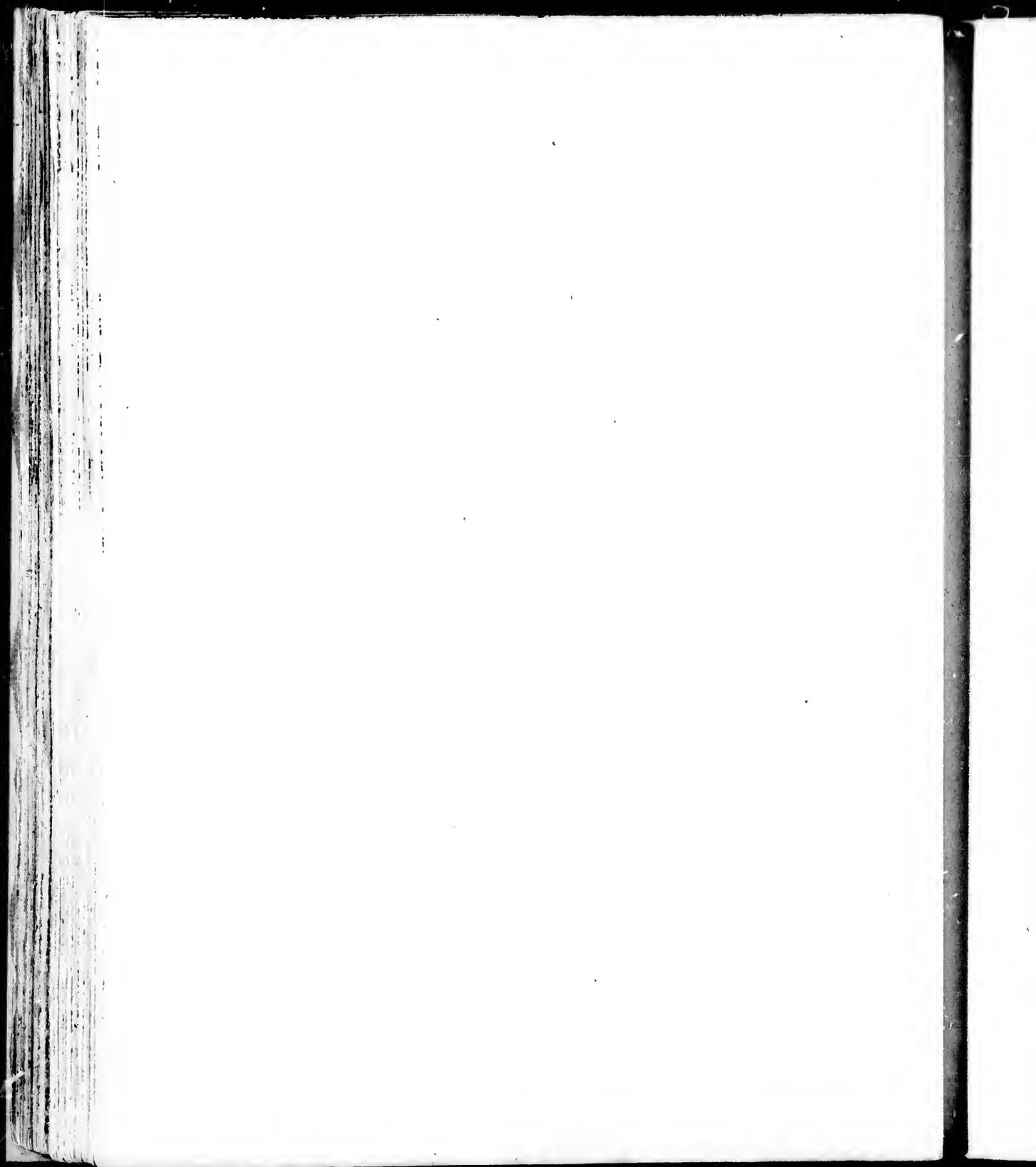


Stair Case, Section.

D. 2.

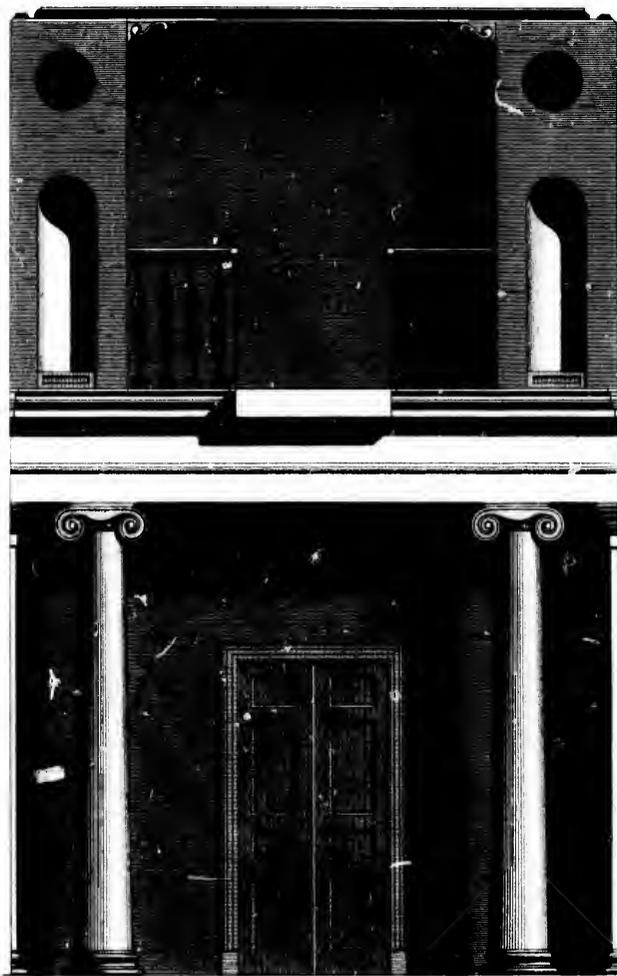


to a 1/4 Scale



Stair Case Sections.

D.3.

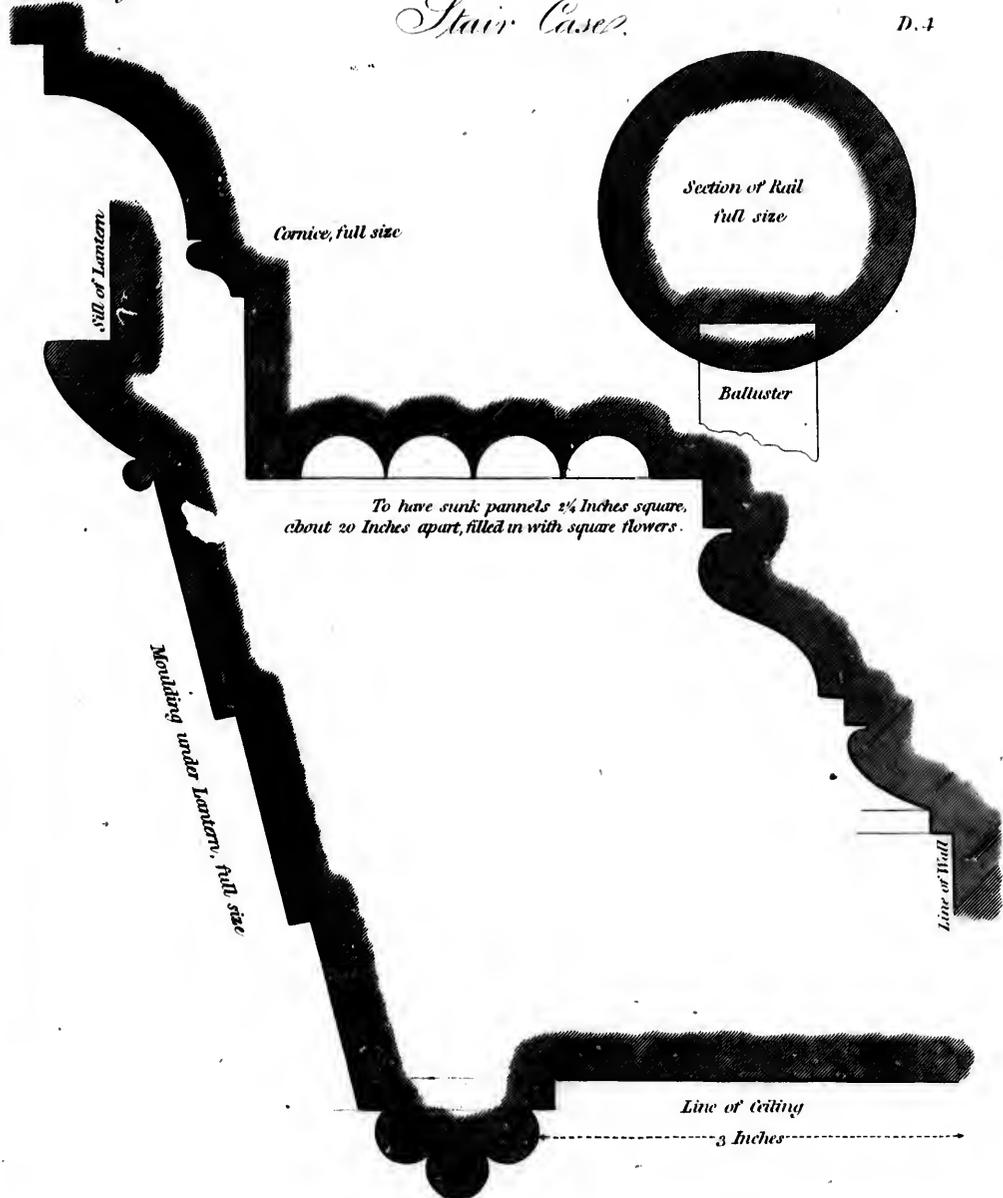


to a 1/4 scale

Line of ceiling

Stair Case.

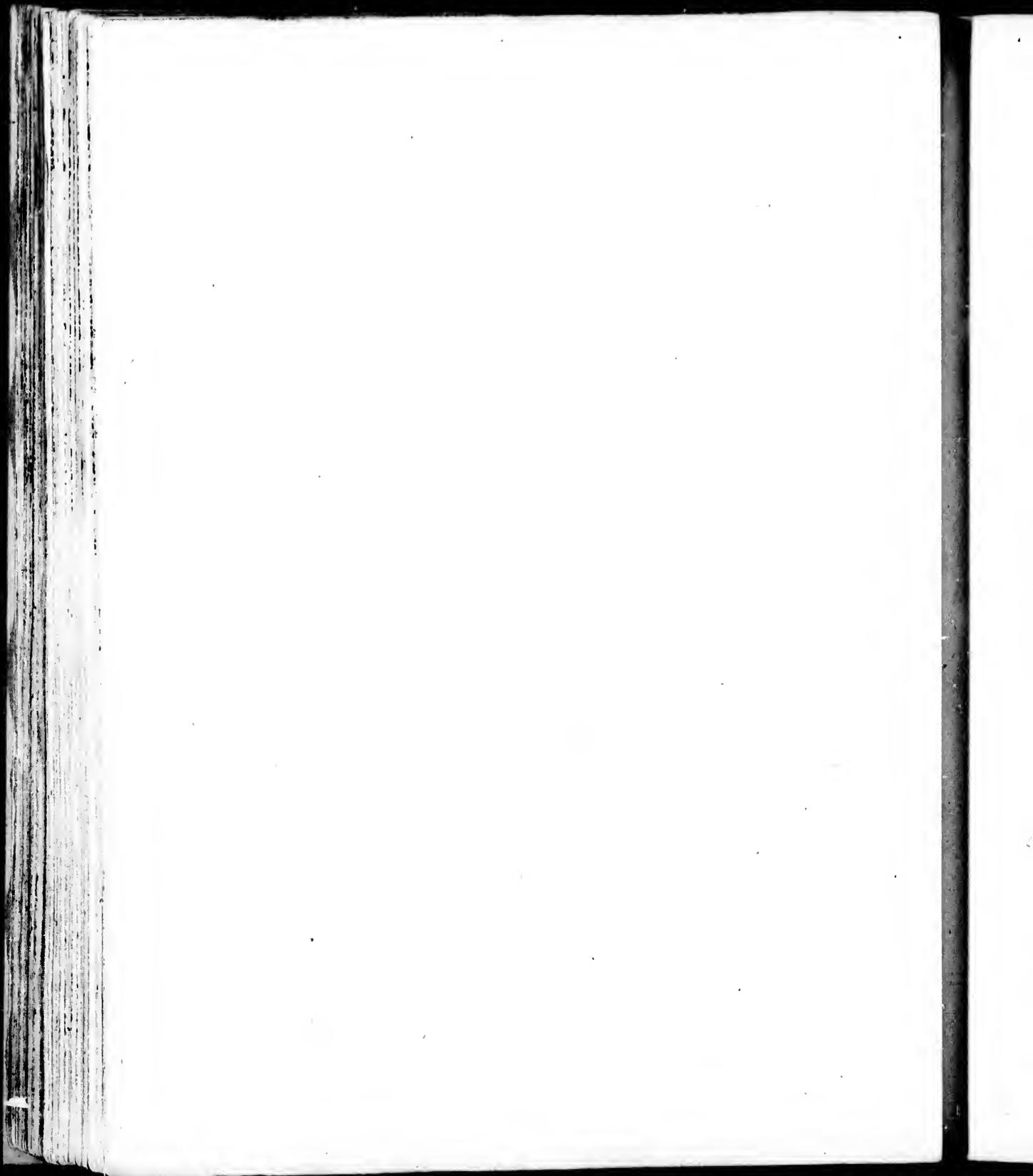
D. 4



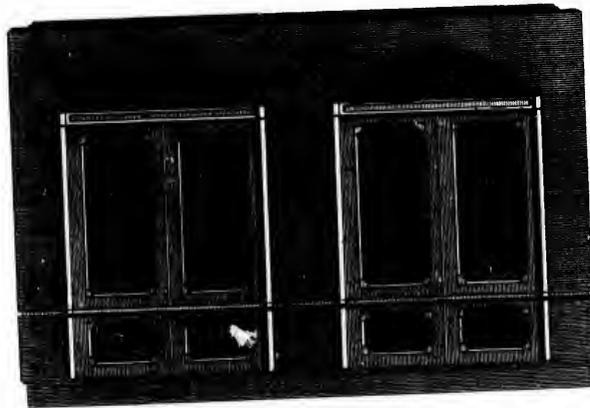
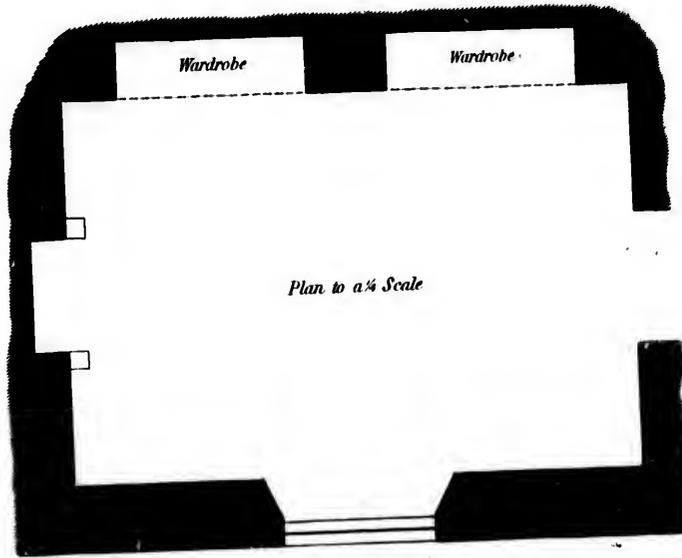
To have sunk pannels $2\frac{1}{4}$ Inches square, about 20 Inches apart, filled in with square flowers.

The Reels to be repeated at 3 in distance

London Published by J. Taylor, 59, High Holborn.

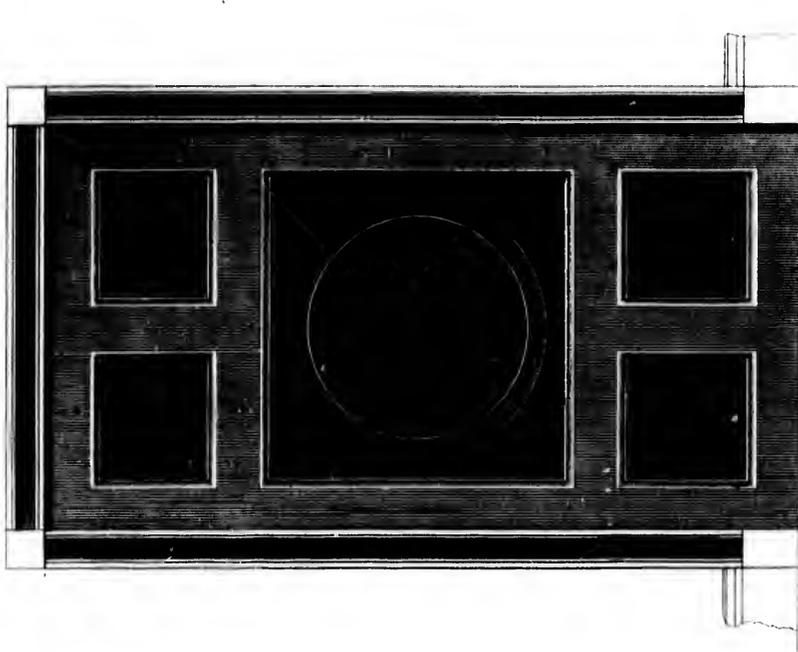


Design for a Dressing Room.



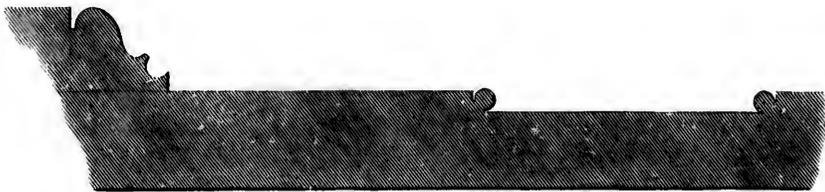
E. 2.

Dressing Room.



Door to a St. Scale.

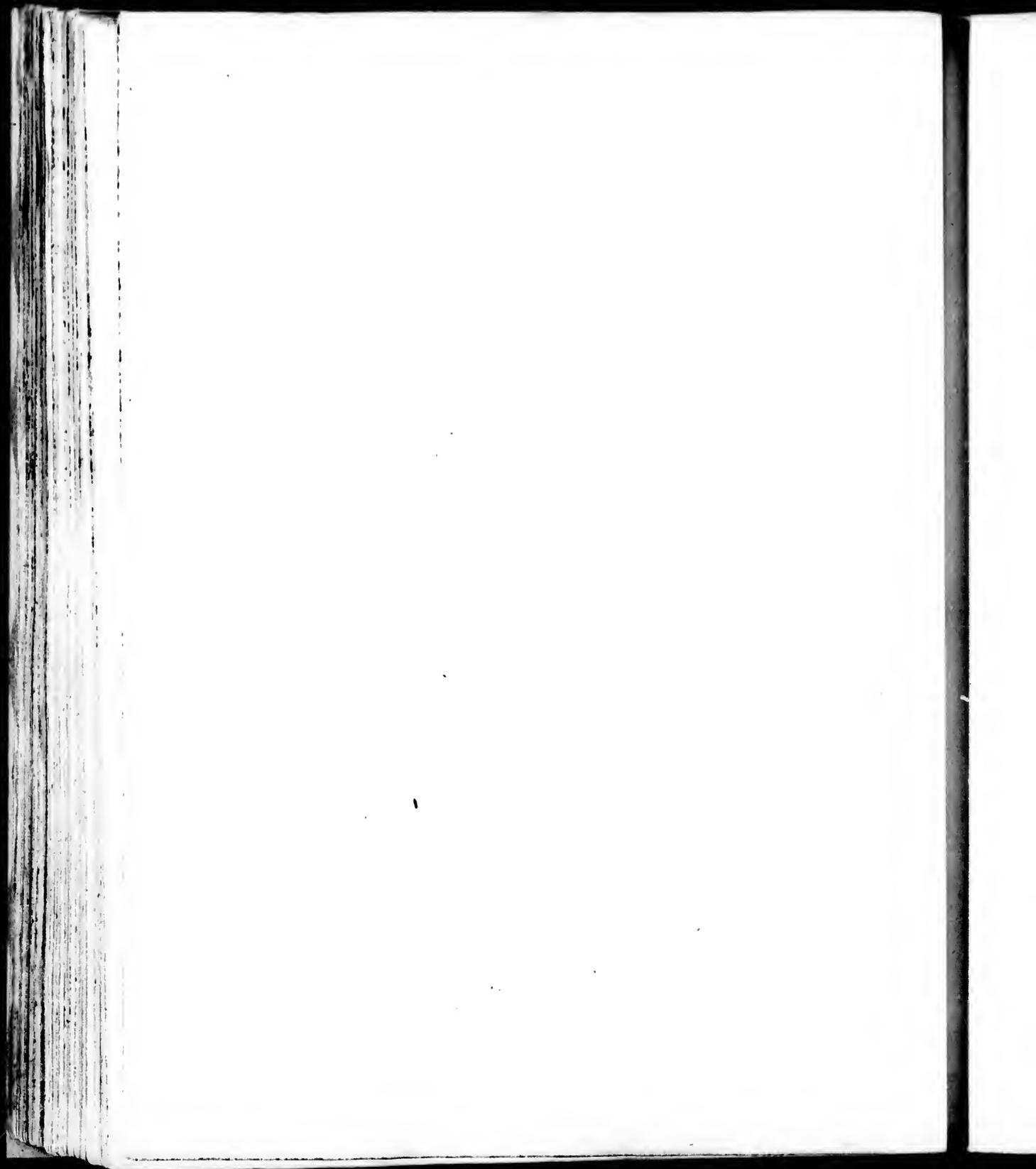
Engraved by J. Taylor, 37, 39, High Holborn.



Section of Door, full size.

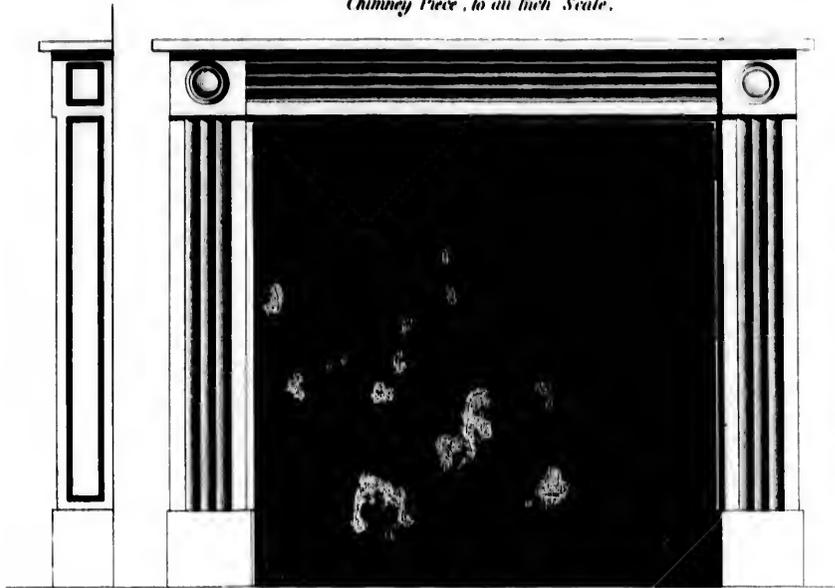


Handle, full size.

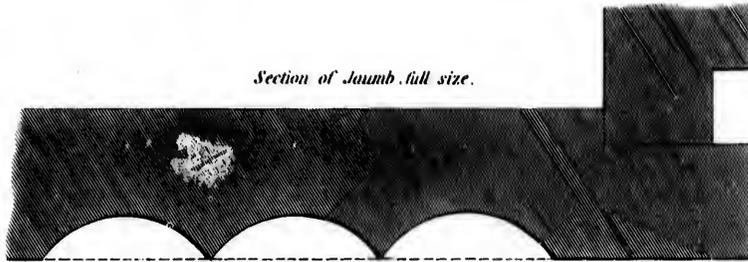


Dressing Room.

Chimney Piece, to an Inch Scale.

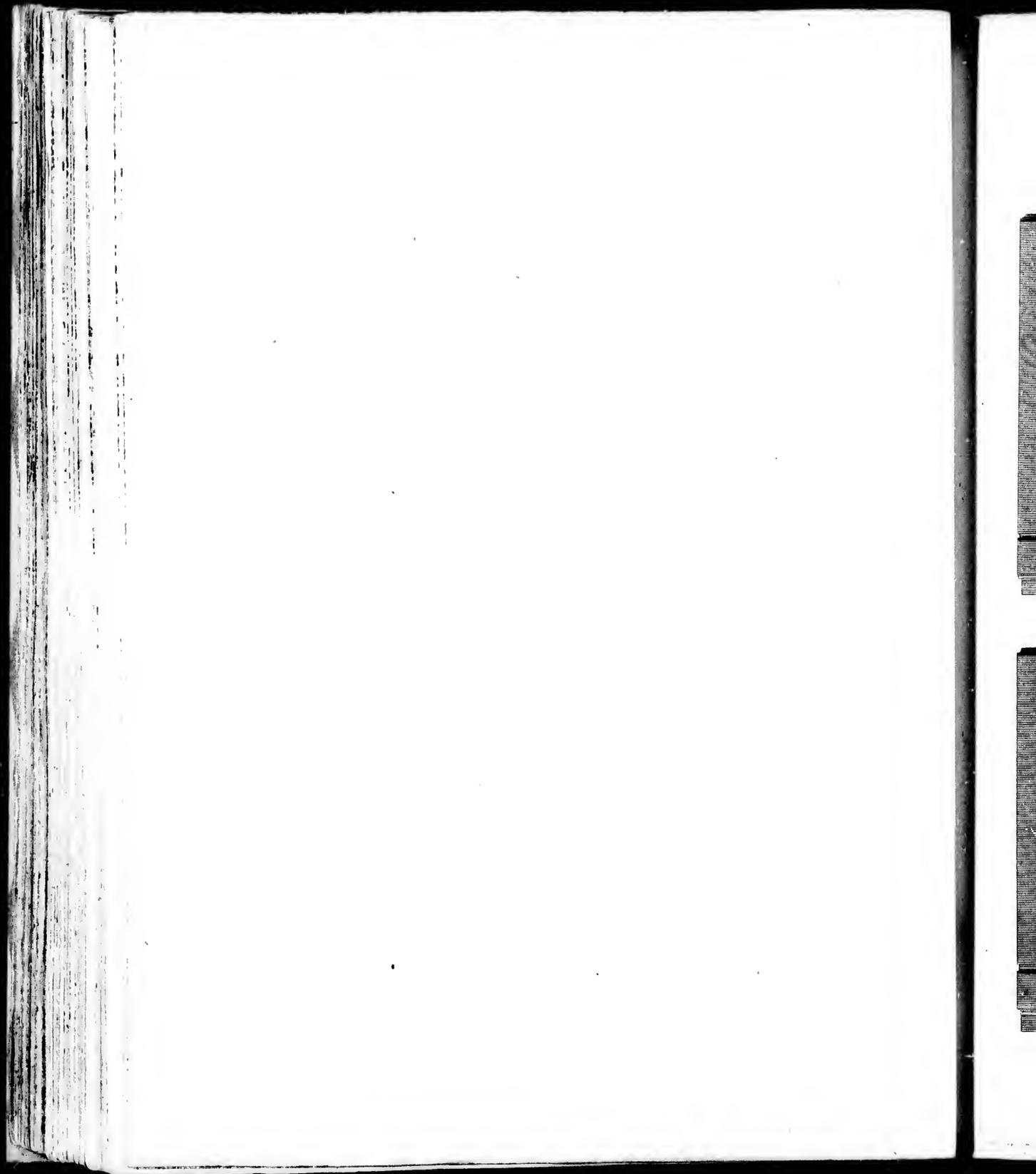


Section of Jaumb, full size.

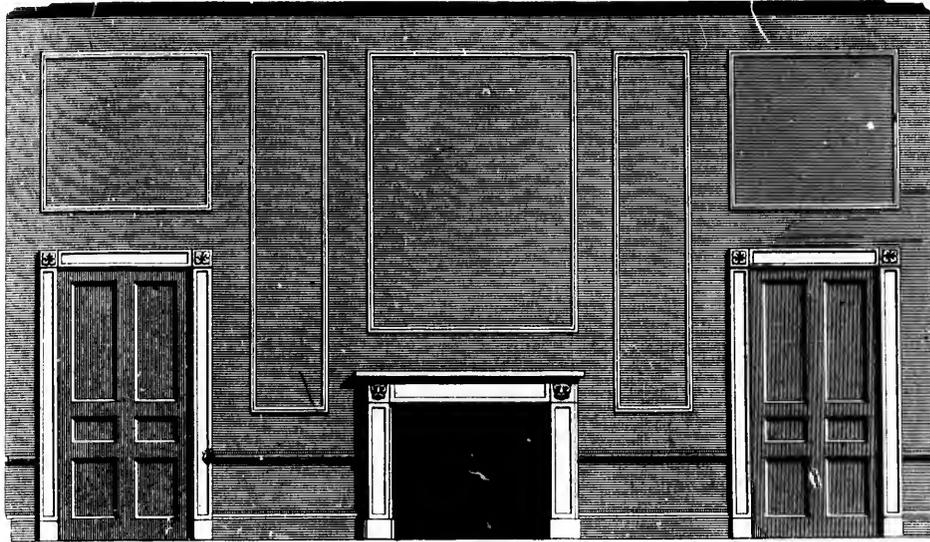


Section of Blocking, full size.





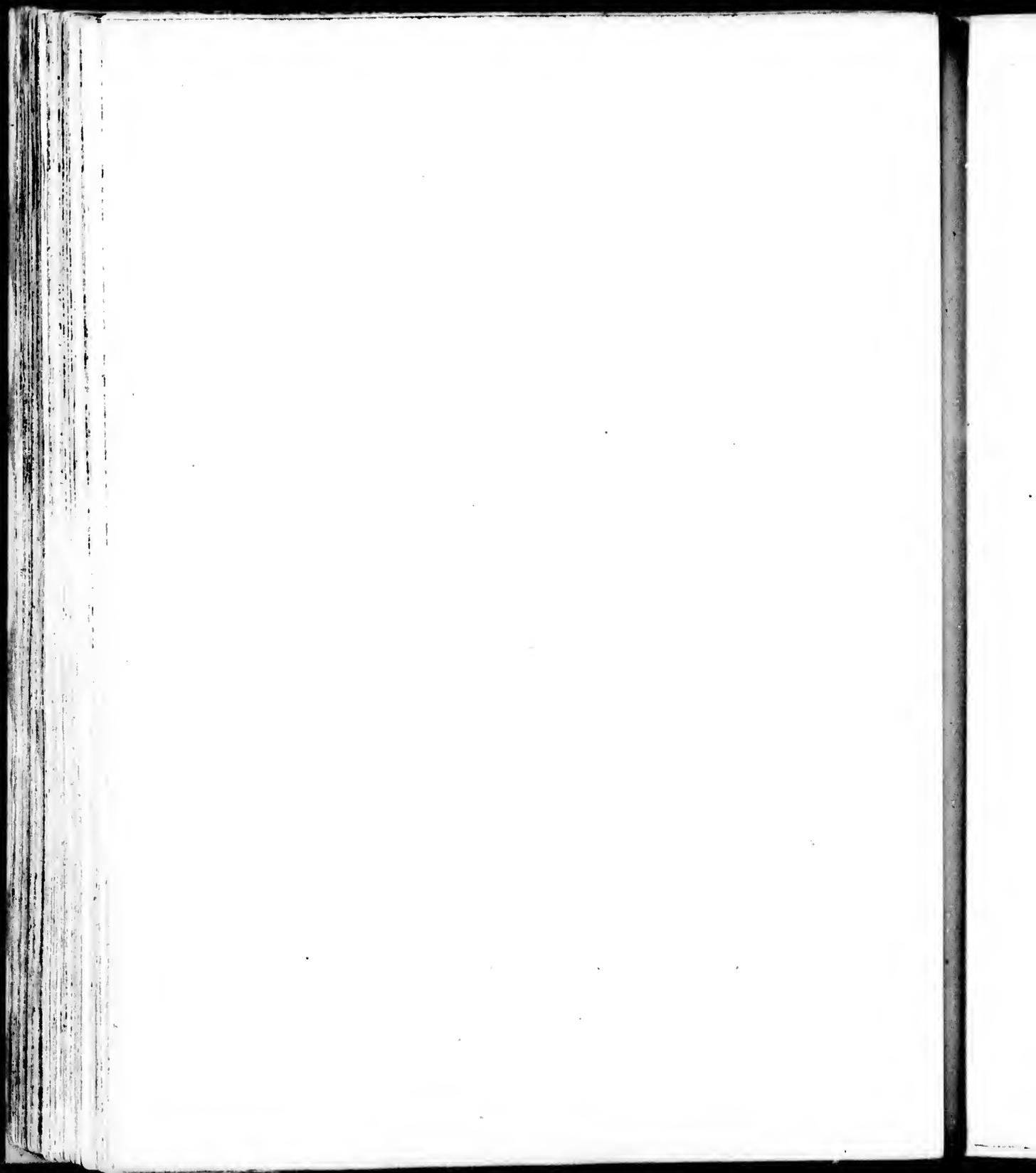
Design for a Dining Room.



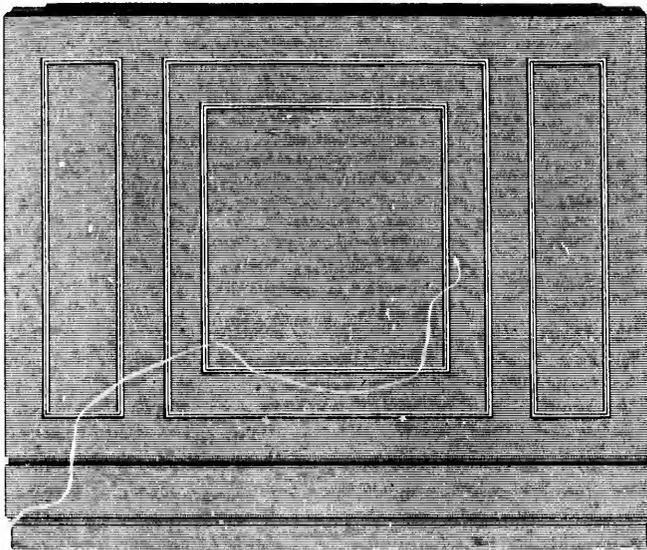
Sections of Sides



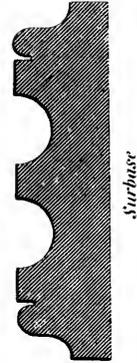
to a 1/4 Scale



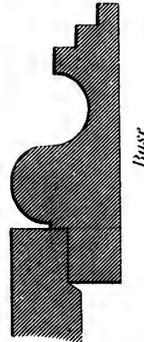
Lining Room.



Sections of Ends



Surbase



Base

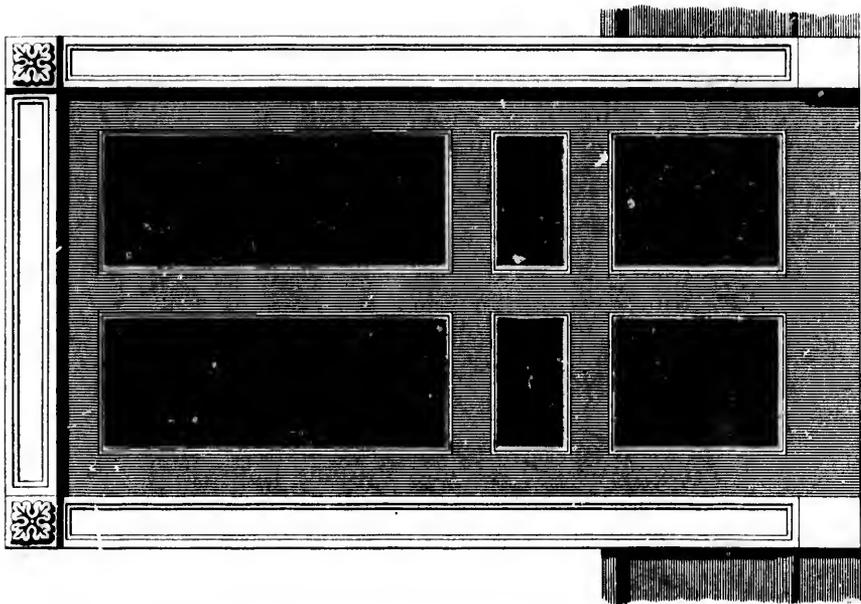


Moulding of Panels

F. 3.

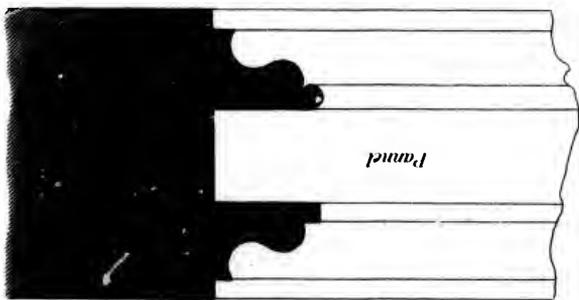
Dining-Room.

Door

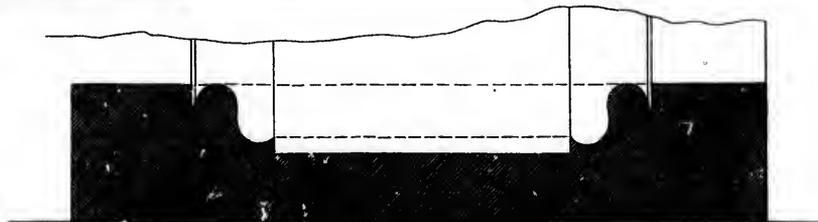


to a 2 1/4 scale

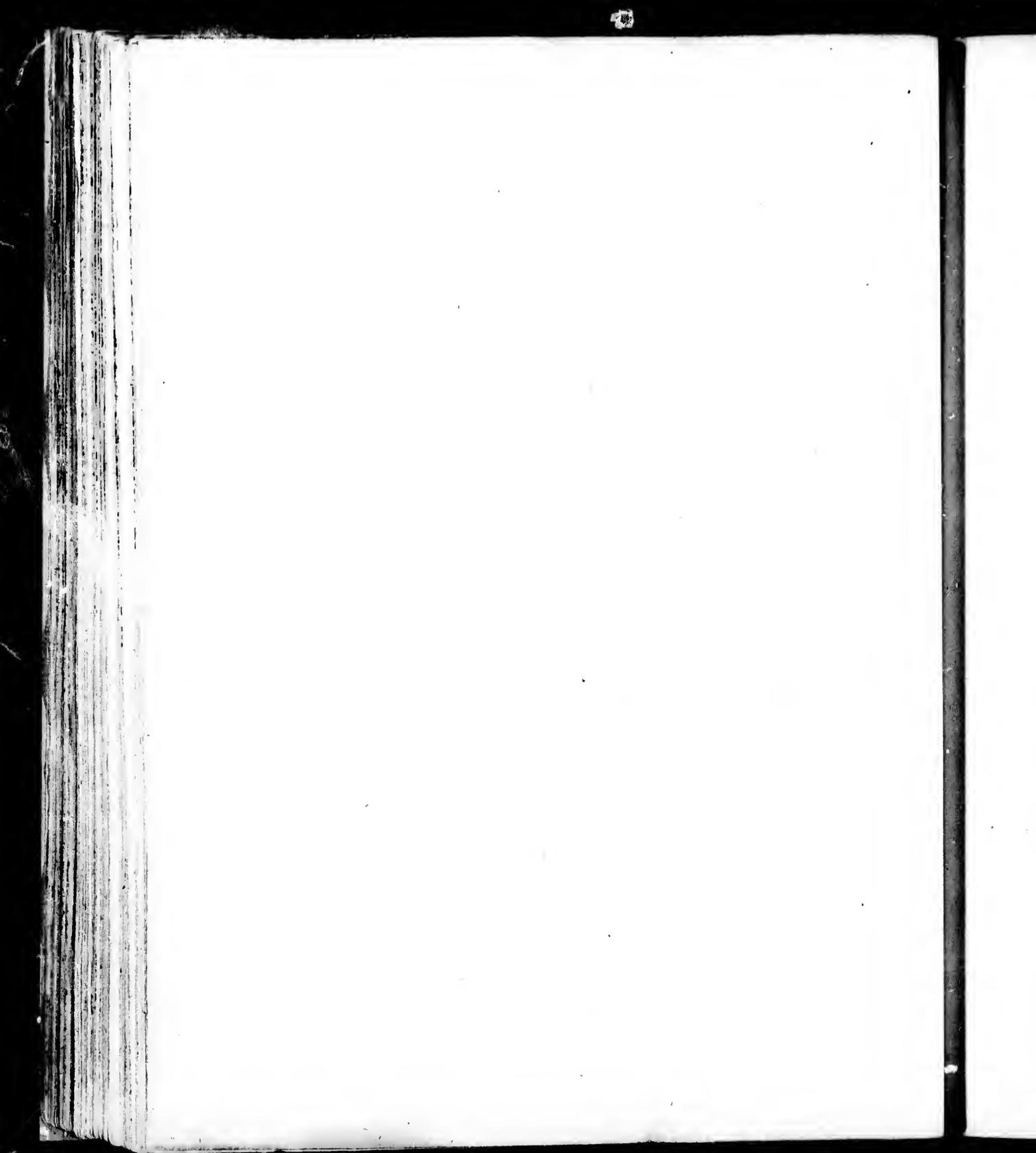
Section of Stile, full size



Section of Architrave, full size

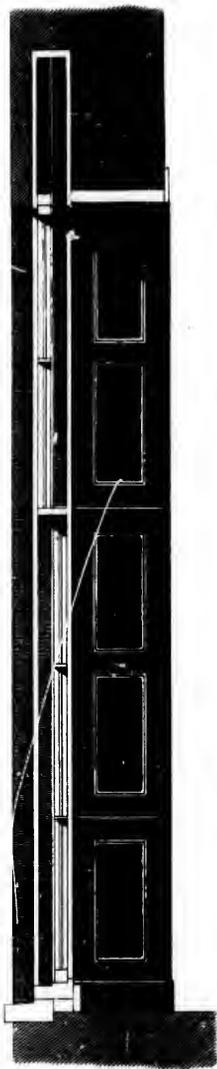


London. Published by J. Taylor, No. 59, High Holborn.

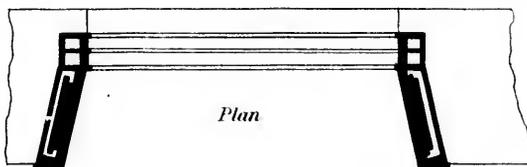
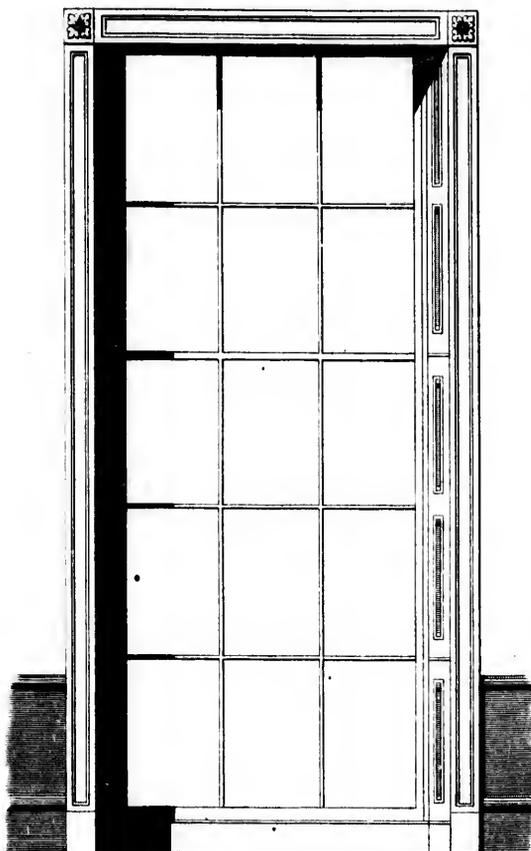


Dining Room.

Window to a 1/2 inch Scale



Section



Plan

Line of Ceiling

Living Room

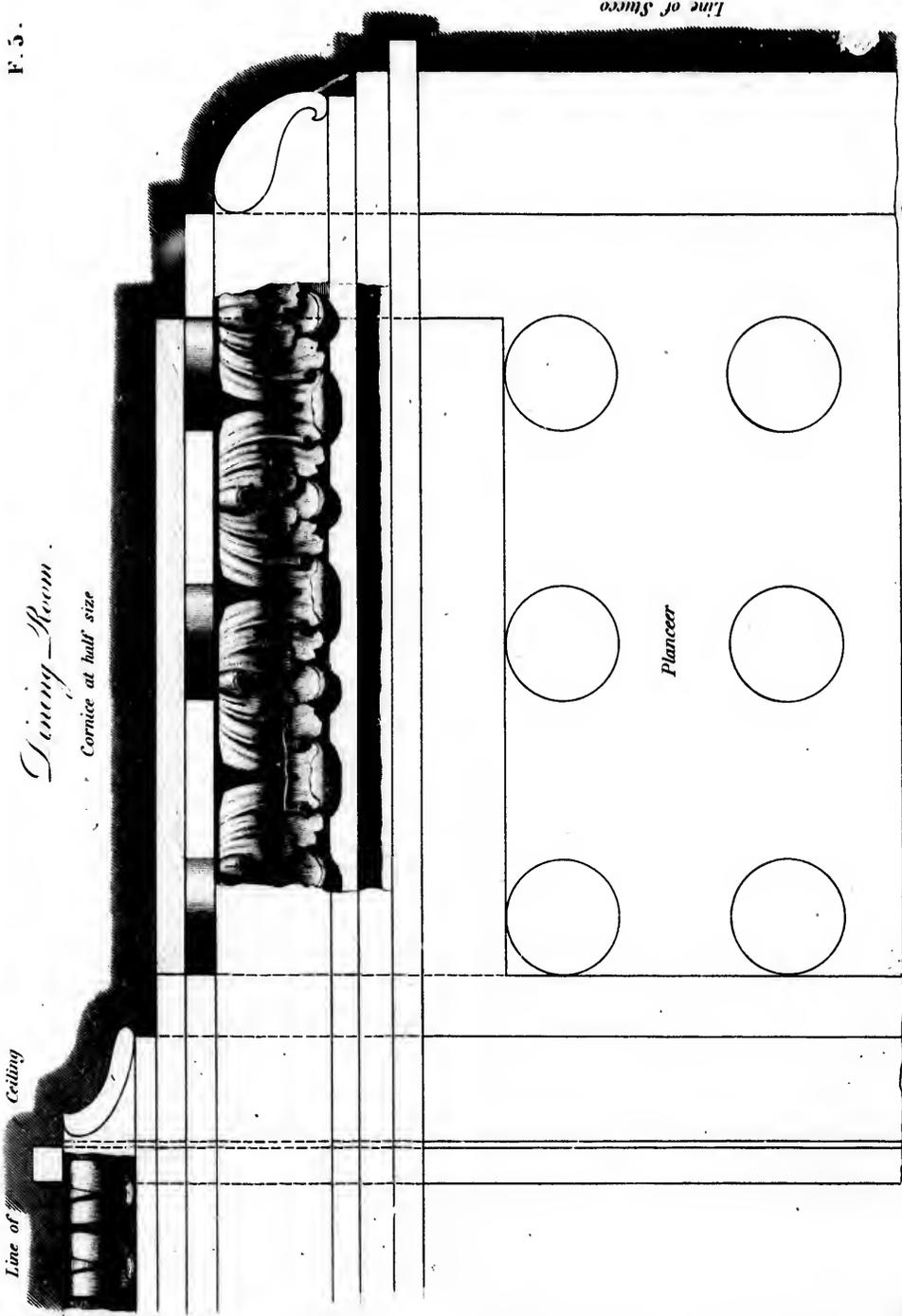
P. 5.

F. 5.

Living-Room.

Cornice at half size

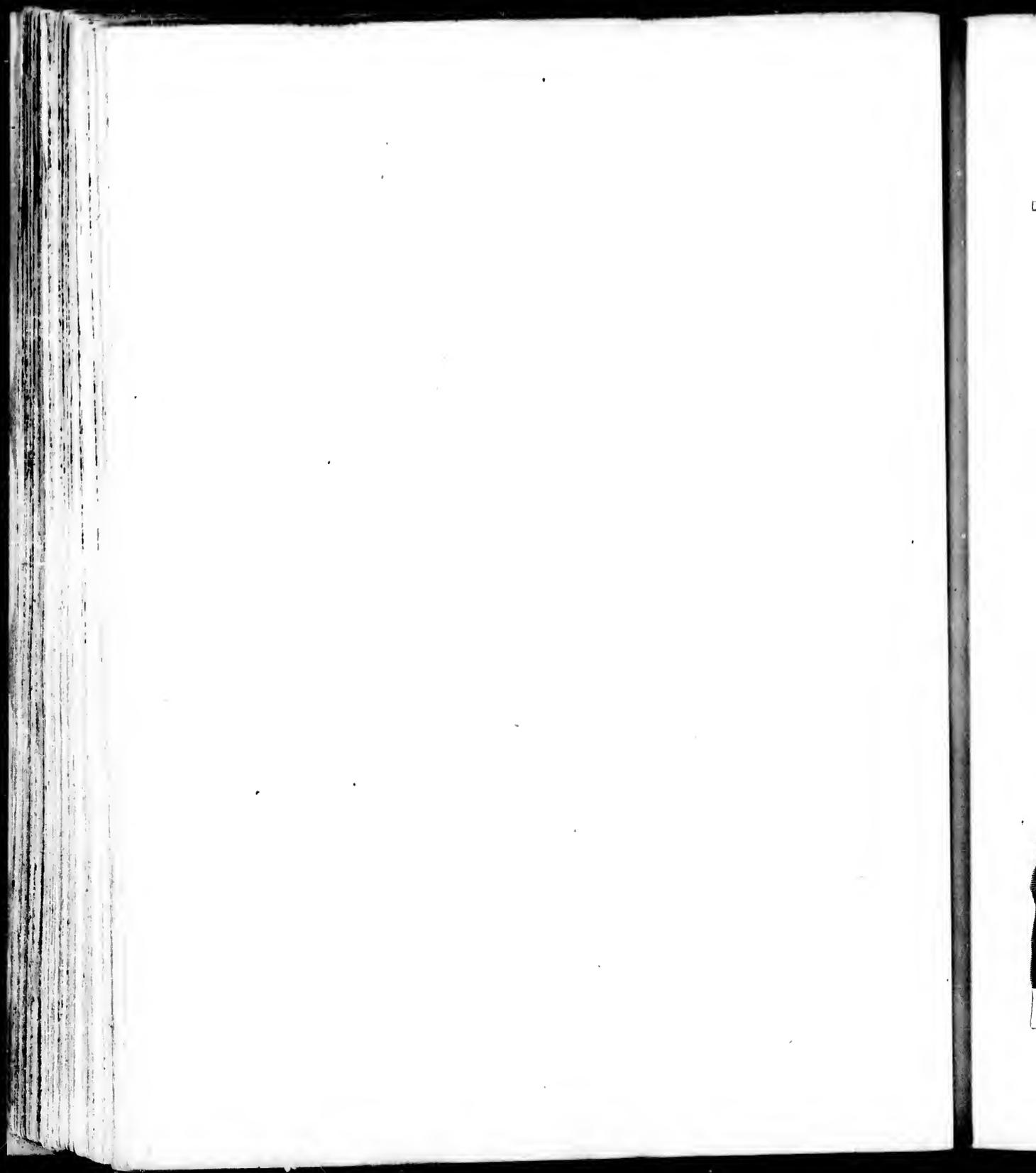
Ceiling

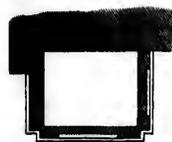
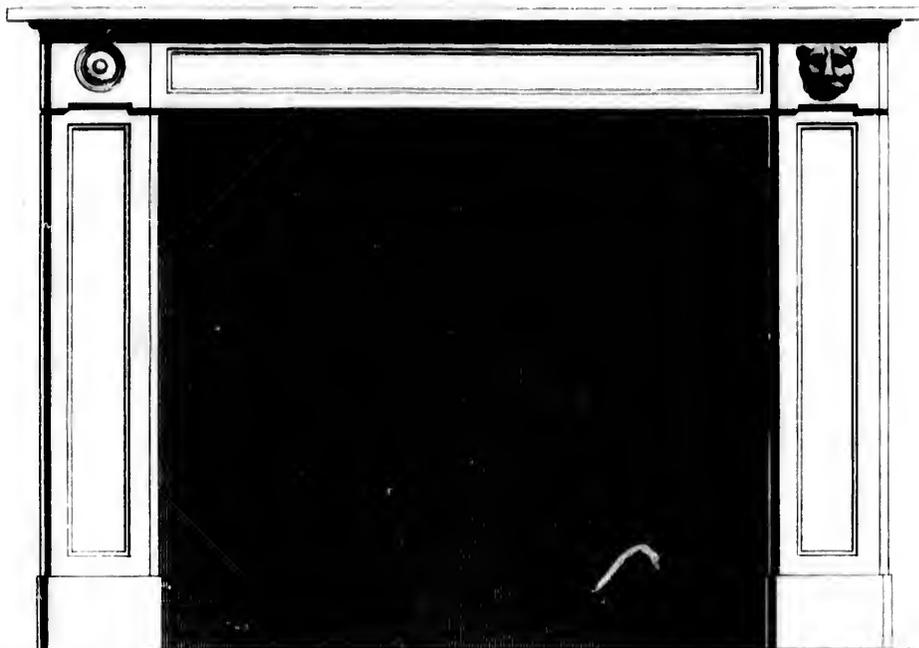
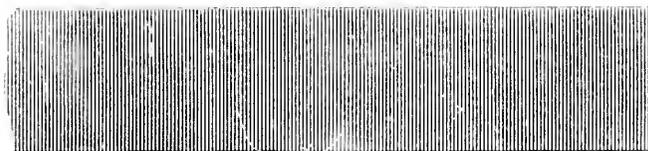


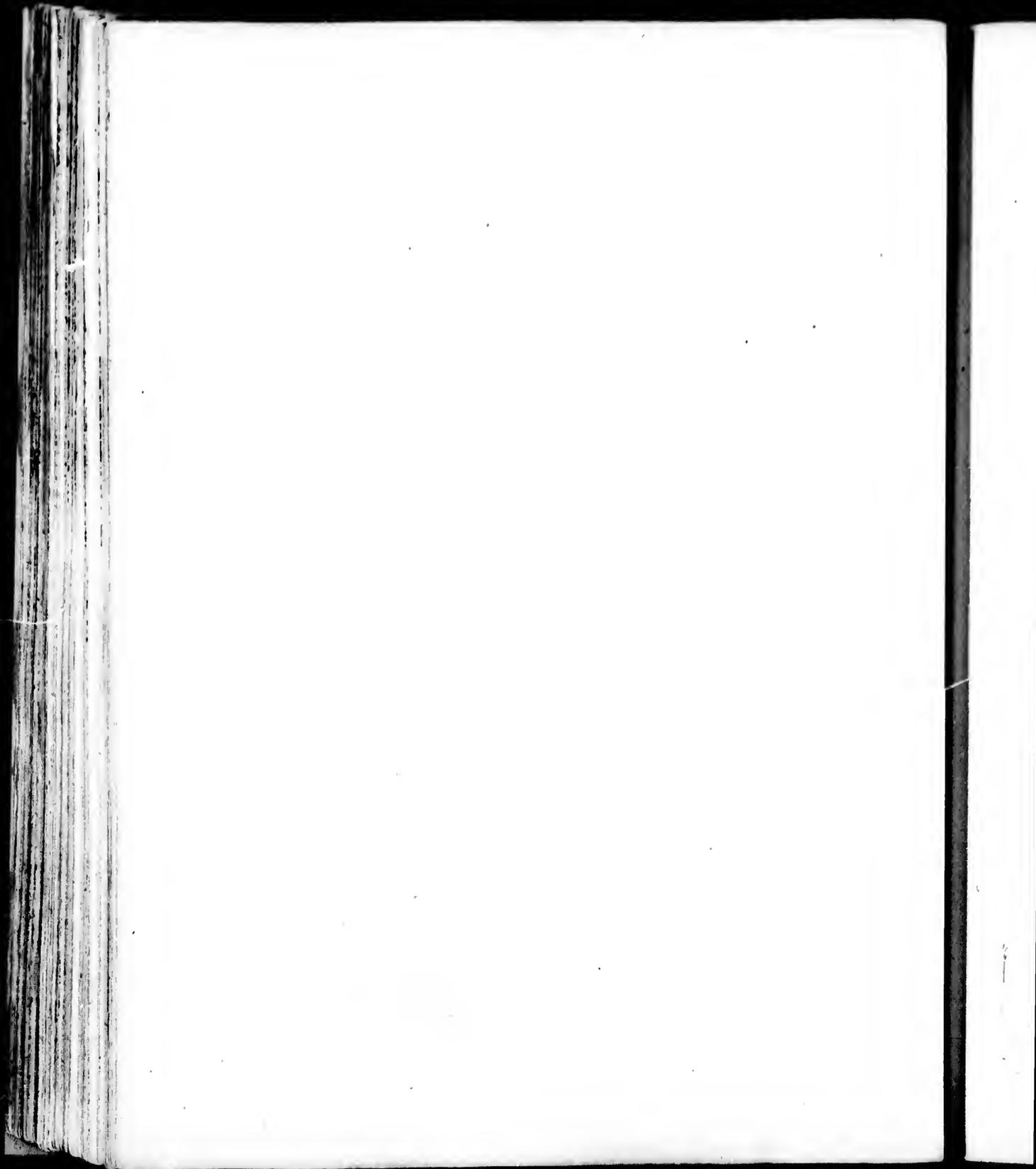
Line of Skuro

Planceer

London: Published by J. Taylor, 37, 55, High Holborn.

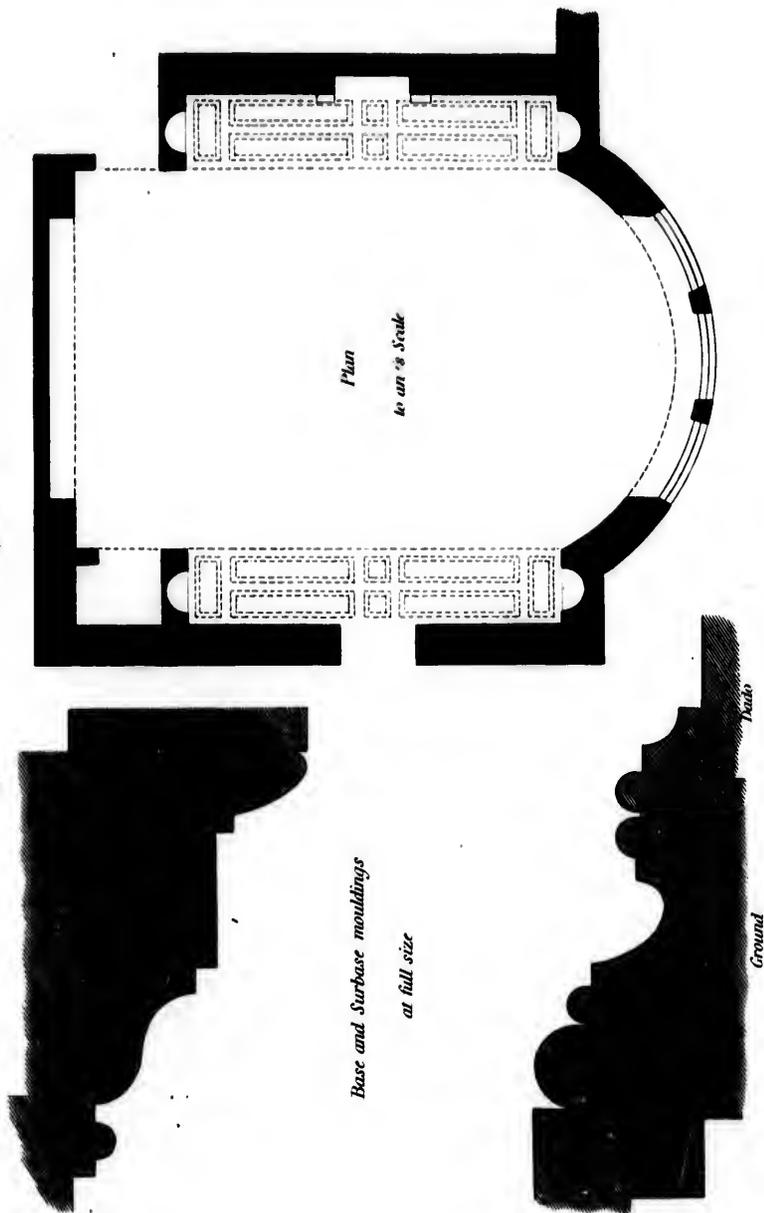


*Living Room.**Chimney Piece to an Inch Scale**Plan**Cap at full size**Section of Jamb, full size.*



G.I.

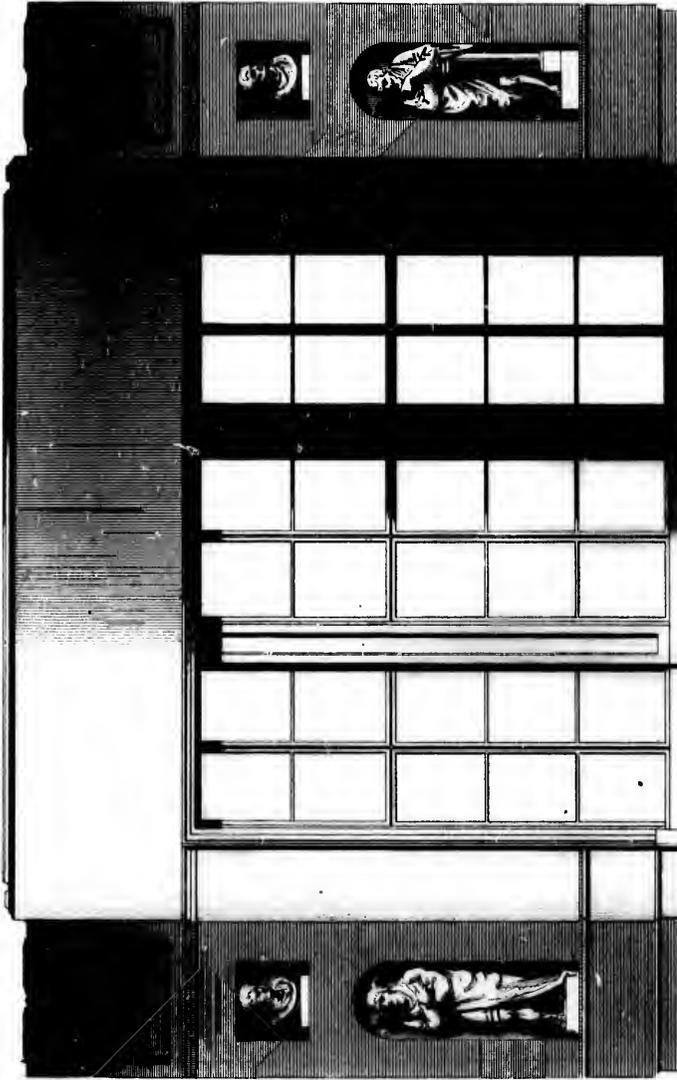
Design for a Dining Room.



London, Published by J. Taylor, 17, St. High Holborn

G.2.

Living - Room - Ladies.

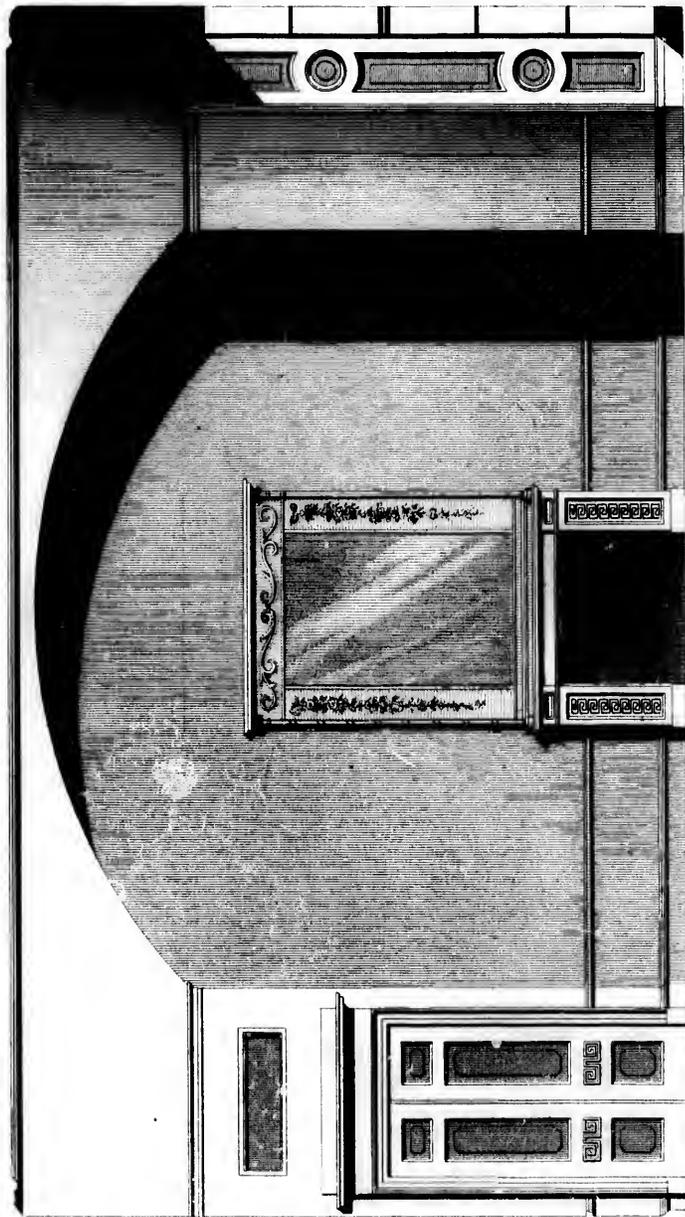


To a 1/4 Scale

London: Published by J. Taylor, N^o. 59, High Holborn.

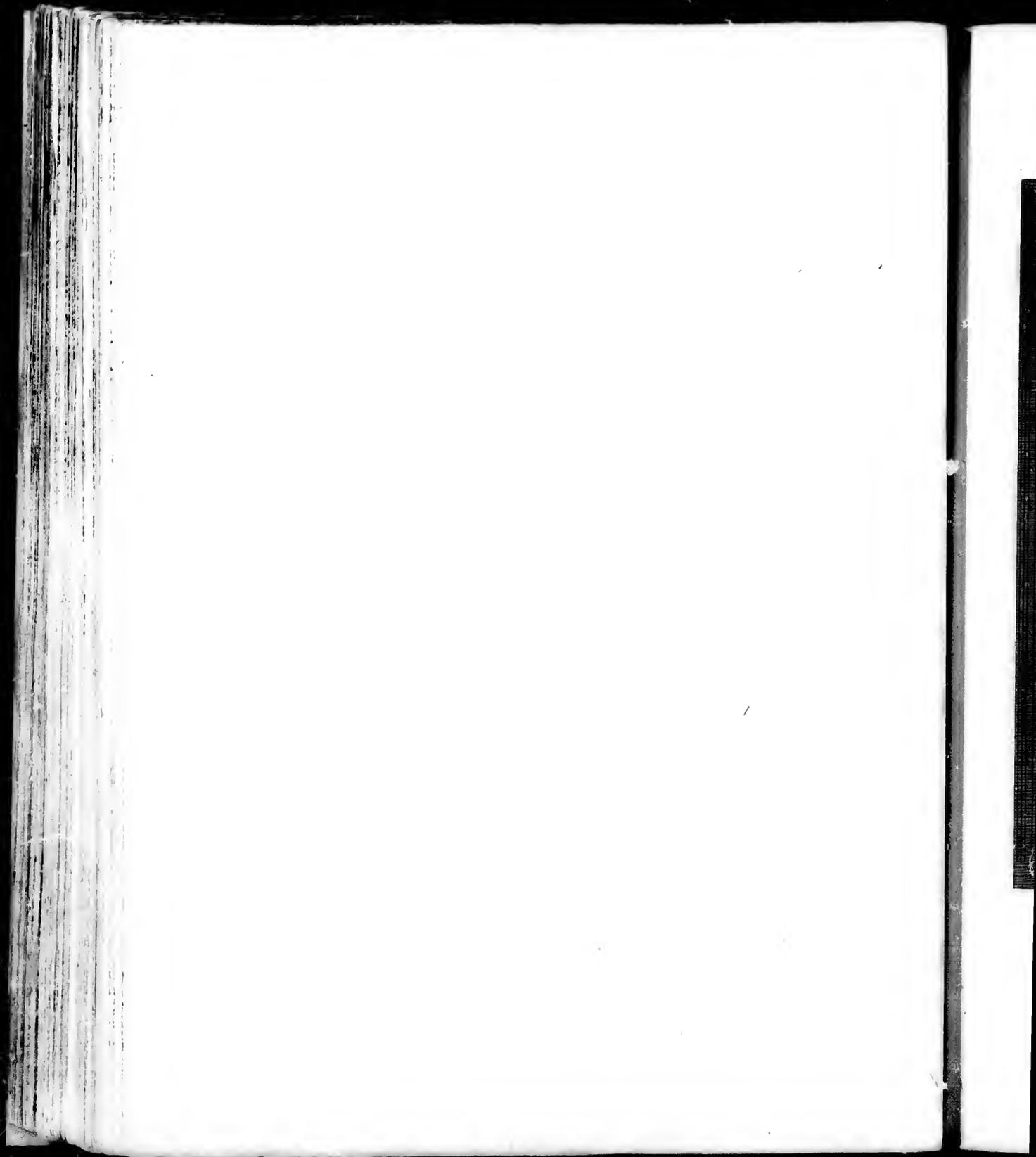
C.3.

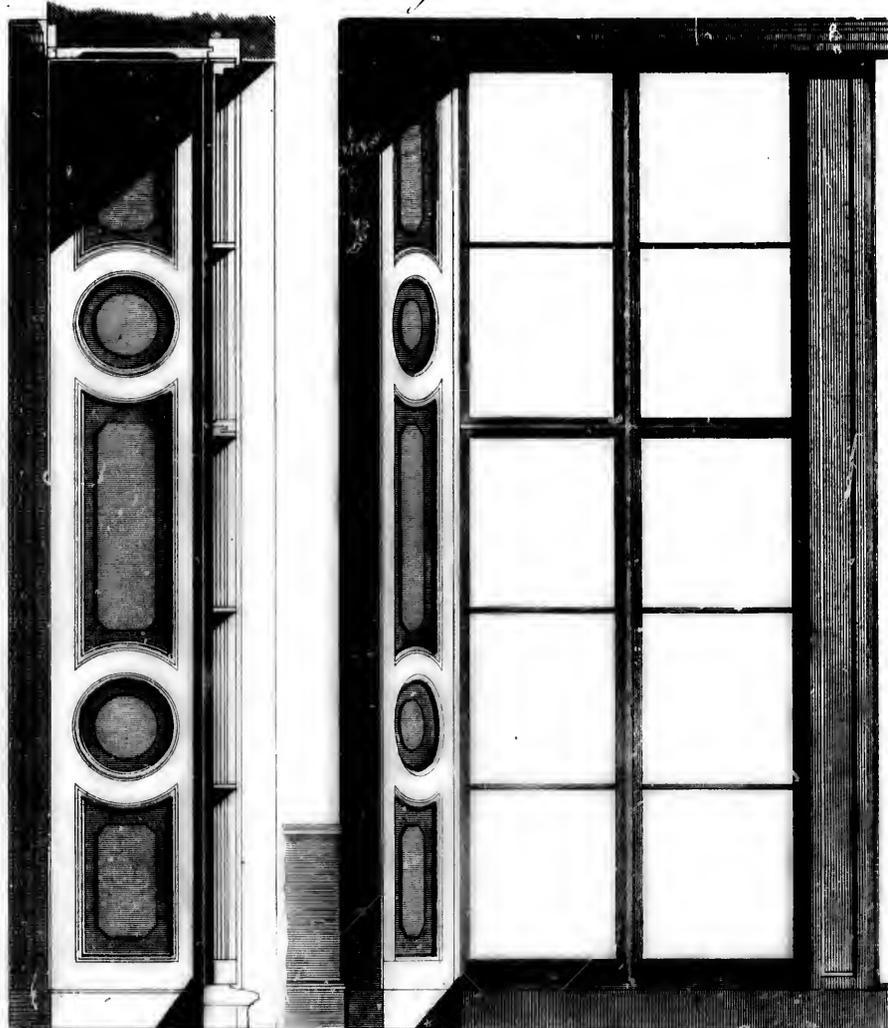
Dining-Room . Section 1.



To a'7, Scale

London, Published by J. Taylor, No. 59, High Holborn.





Section

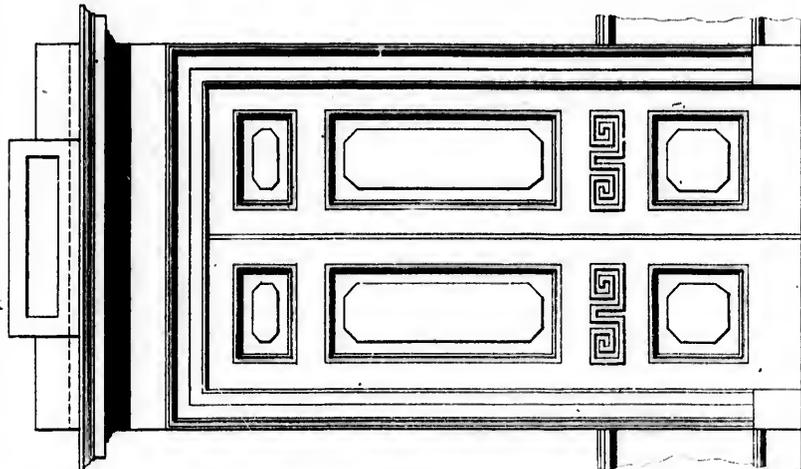
Window

to an Inch Scale

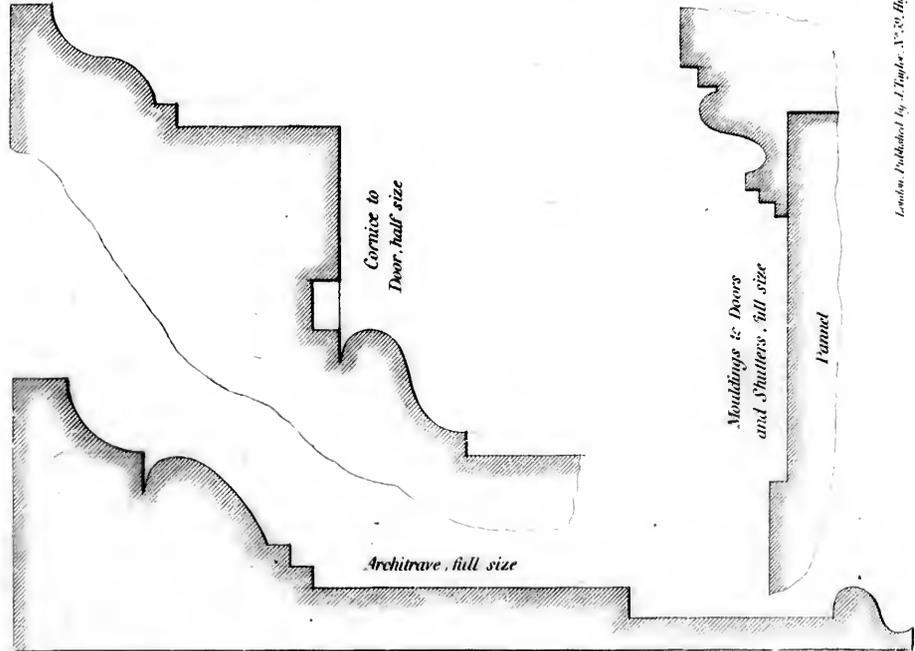
Plan

Living Room Door. G.5.

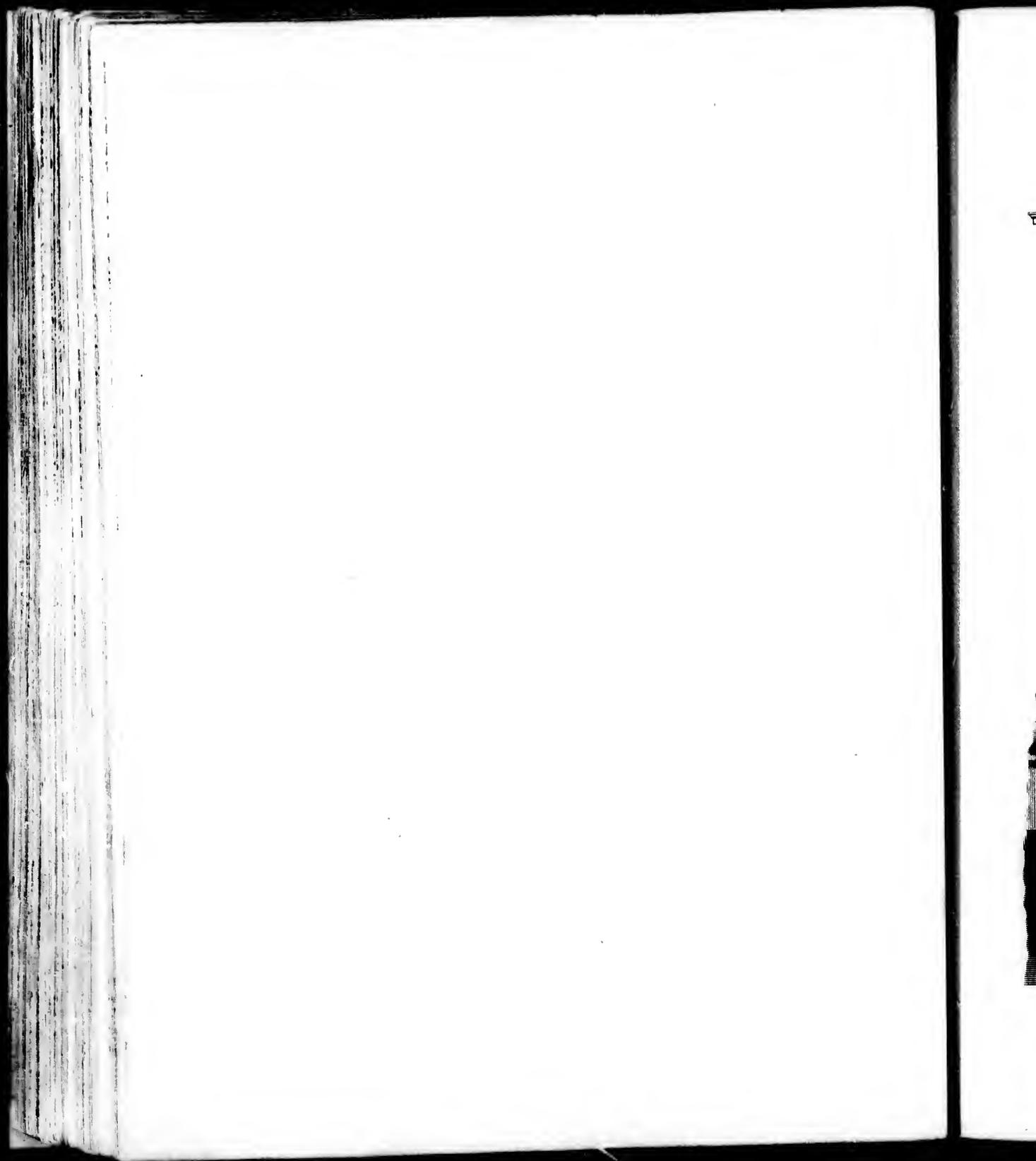
Dining Room Door. G.5.



To a 1/2 Inch Scale

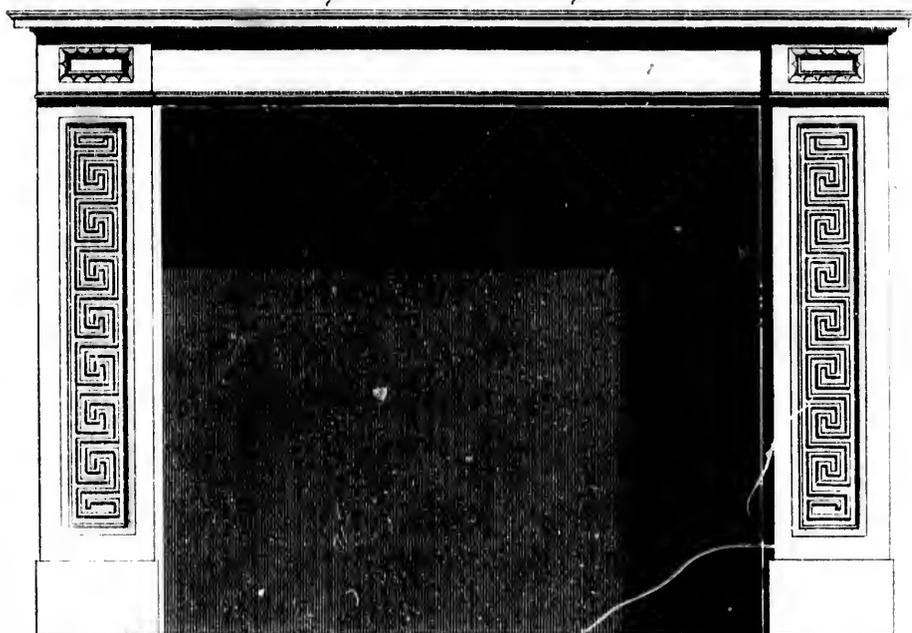


London, Published by J. Taylor, 37, 39, High Holborn



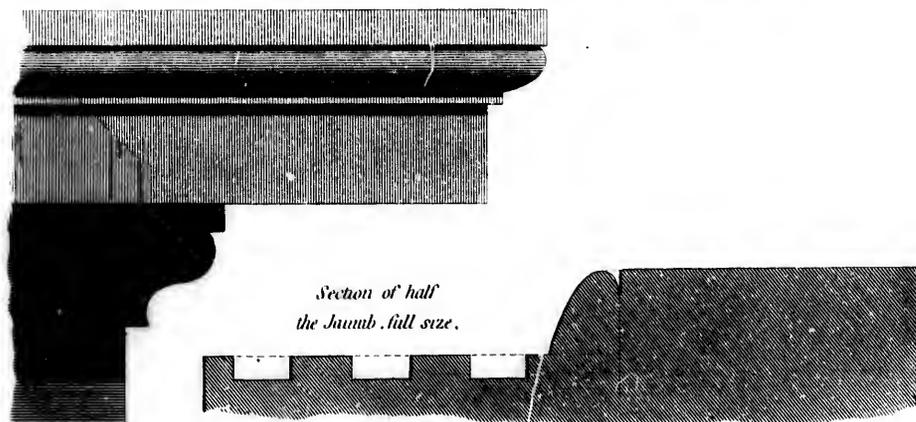
Dining Room Chimney Piece.

G. G.



Cornice, full size

To an Inch Scale

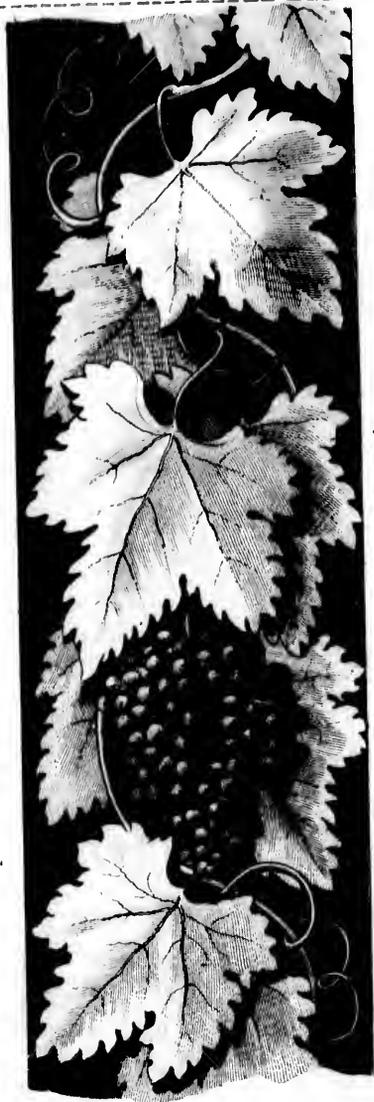
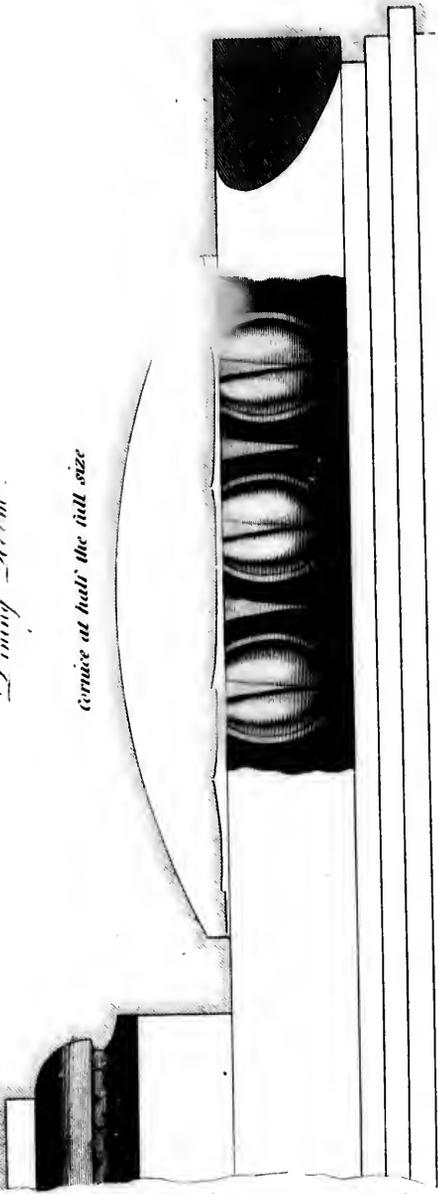


*Section of half
the Jamb, full size.*

Line or ceiling

Dining Room.

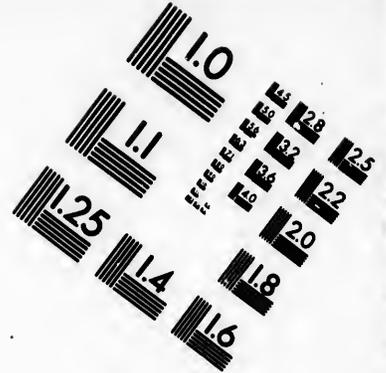
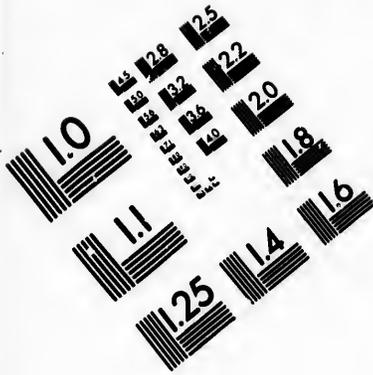
Curtain at half the full size



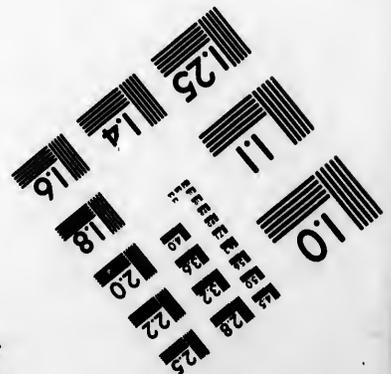
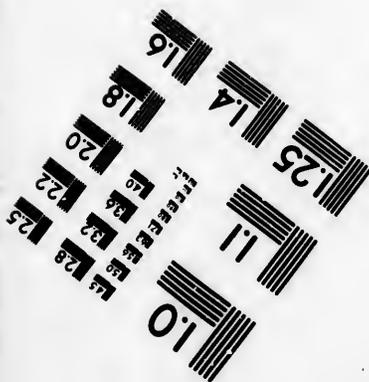
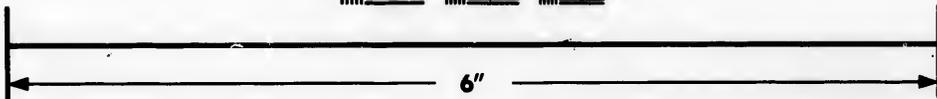
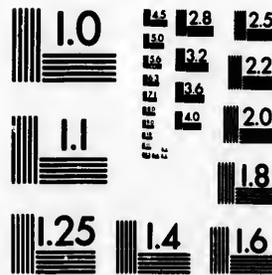
Scallop at a quarter the full size

London Published by J. Taylor 35 High Holborn.





**IMAGE EVALUATION
TEST TARGET (MT-3)**

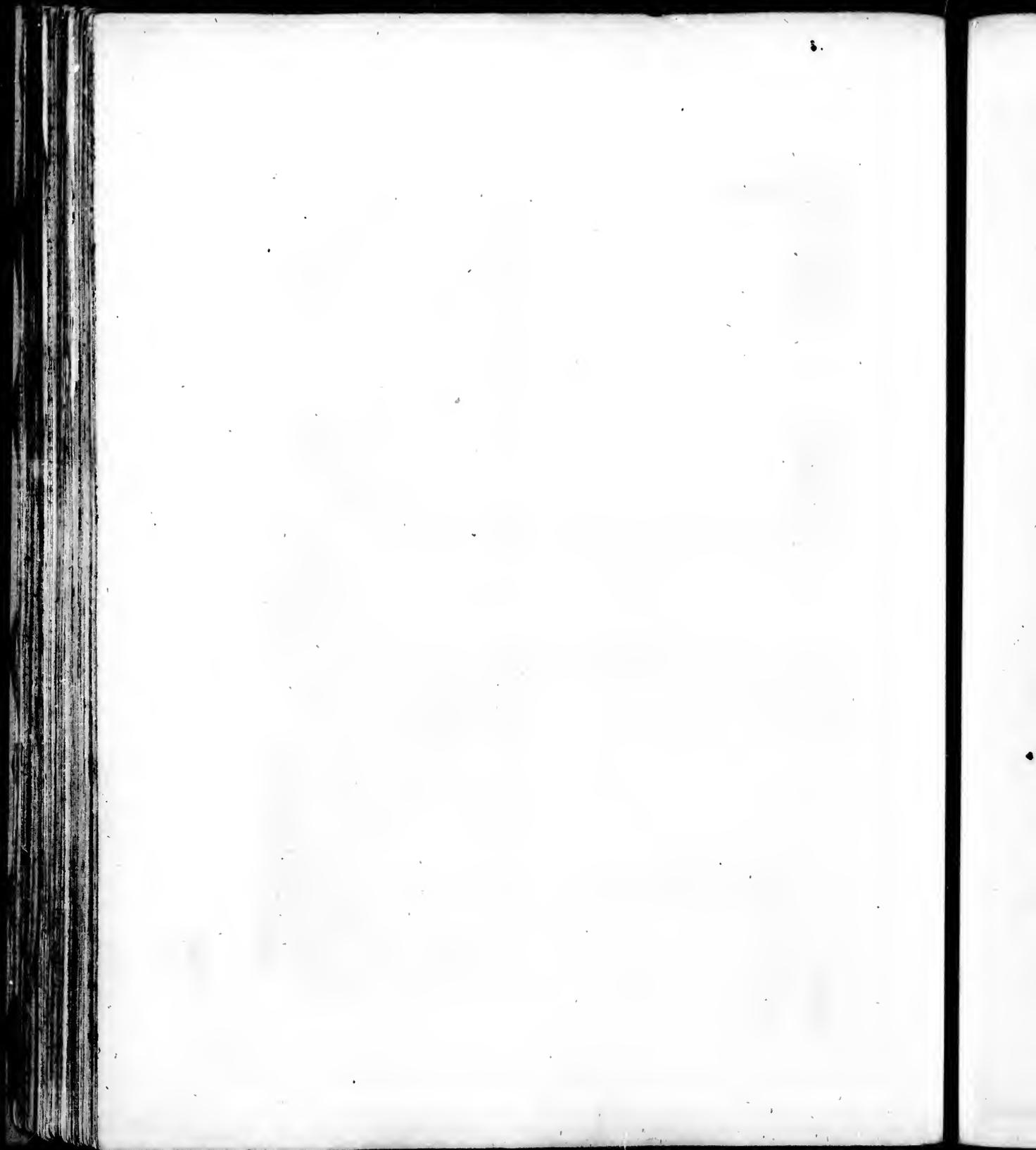


**Photographic
Sciences
Corporation**

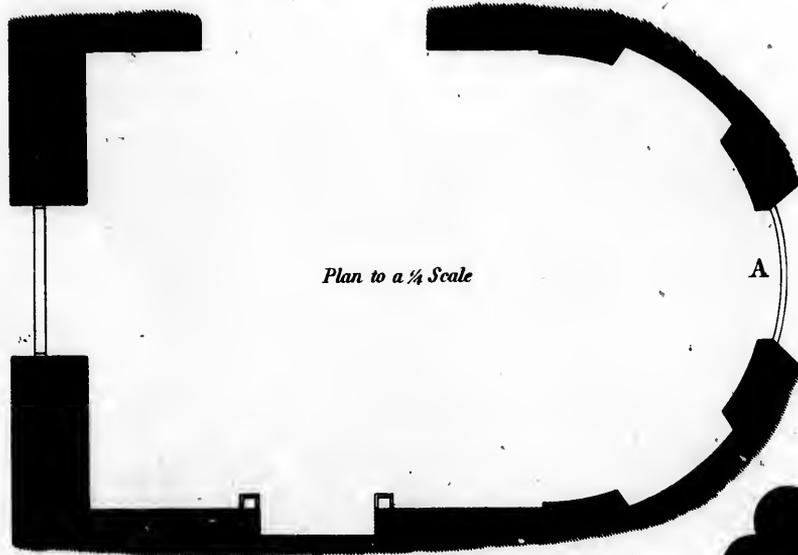
23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

18
20
22
25

10
11
12



Design for a Boudoir.



Plan to a 1/4 Scale

A

*Sur-base
full size*

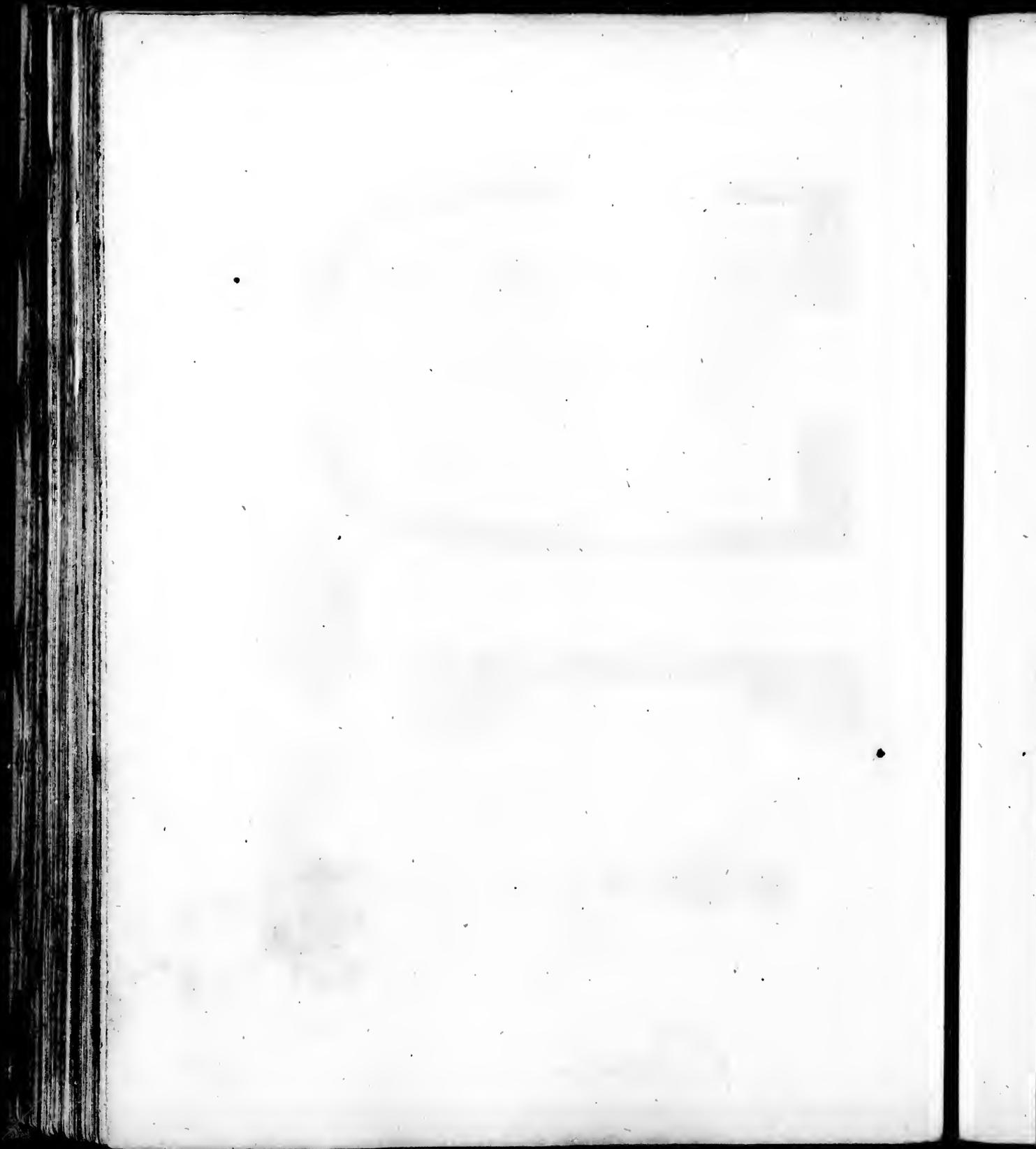
Architrave full size



*Section of Iron Rail
at A Plate*



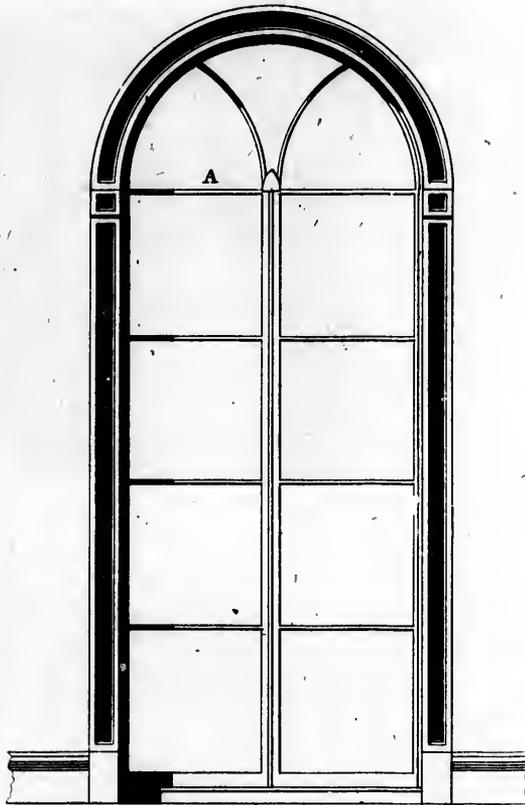
*Base
full size*



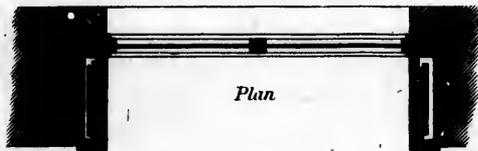
Boudoir.



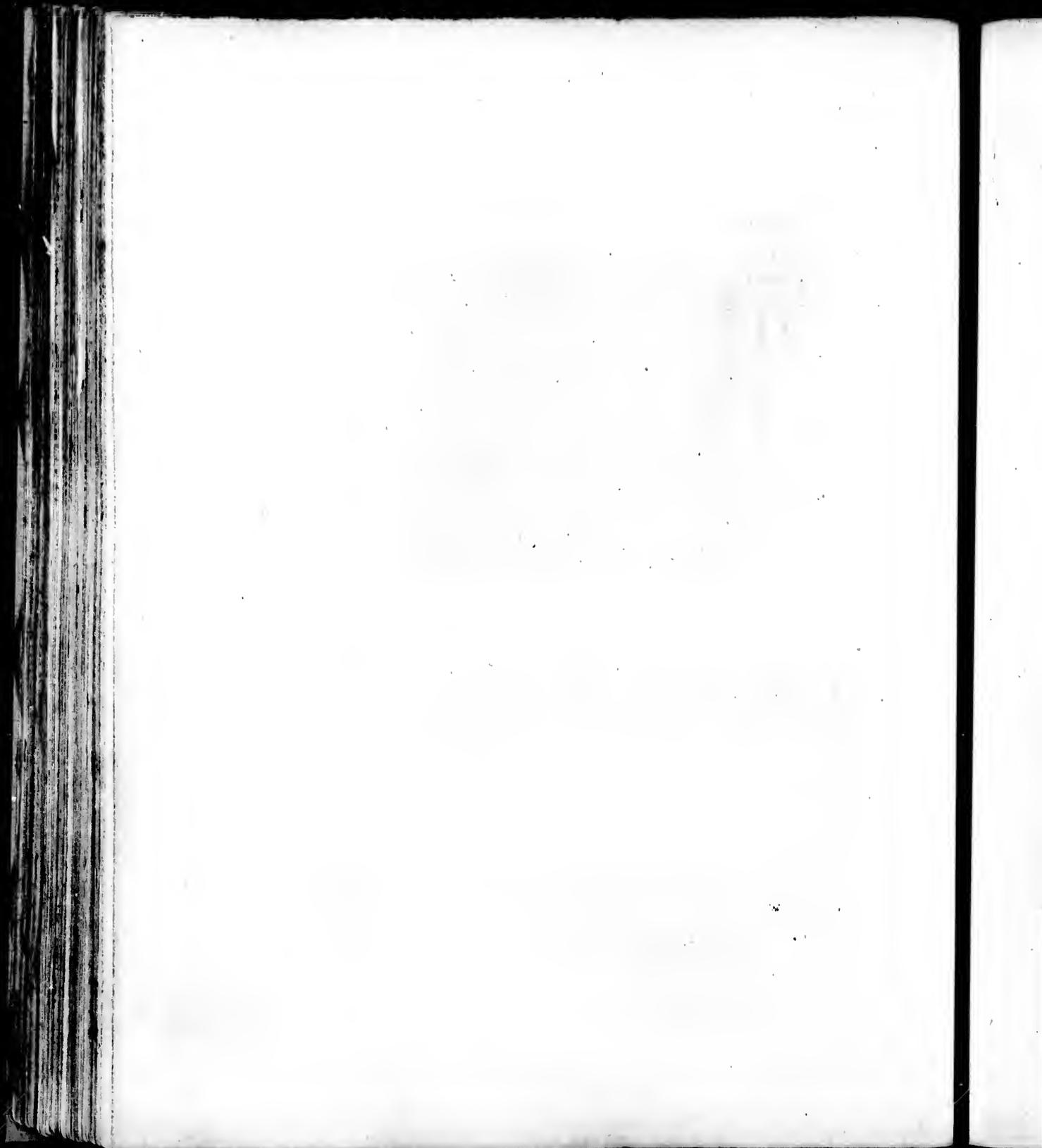
Section



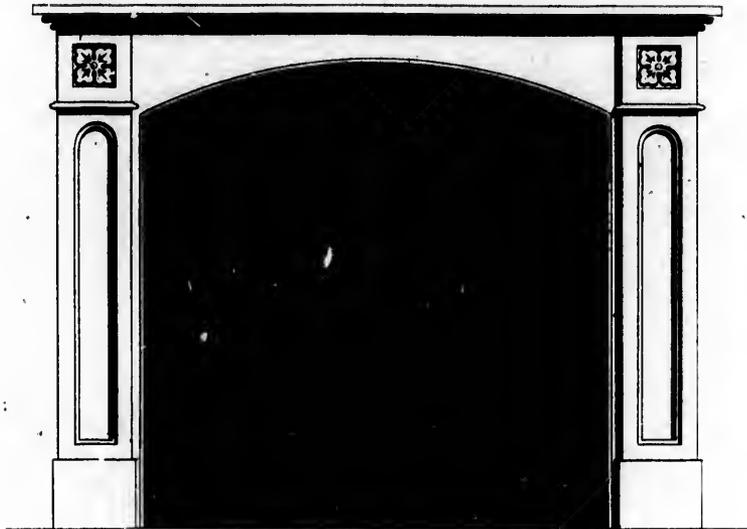
Window to a 1/4 Inch Scale



Plan



Boudoir, Chimney Piece, to an inch Scale.

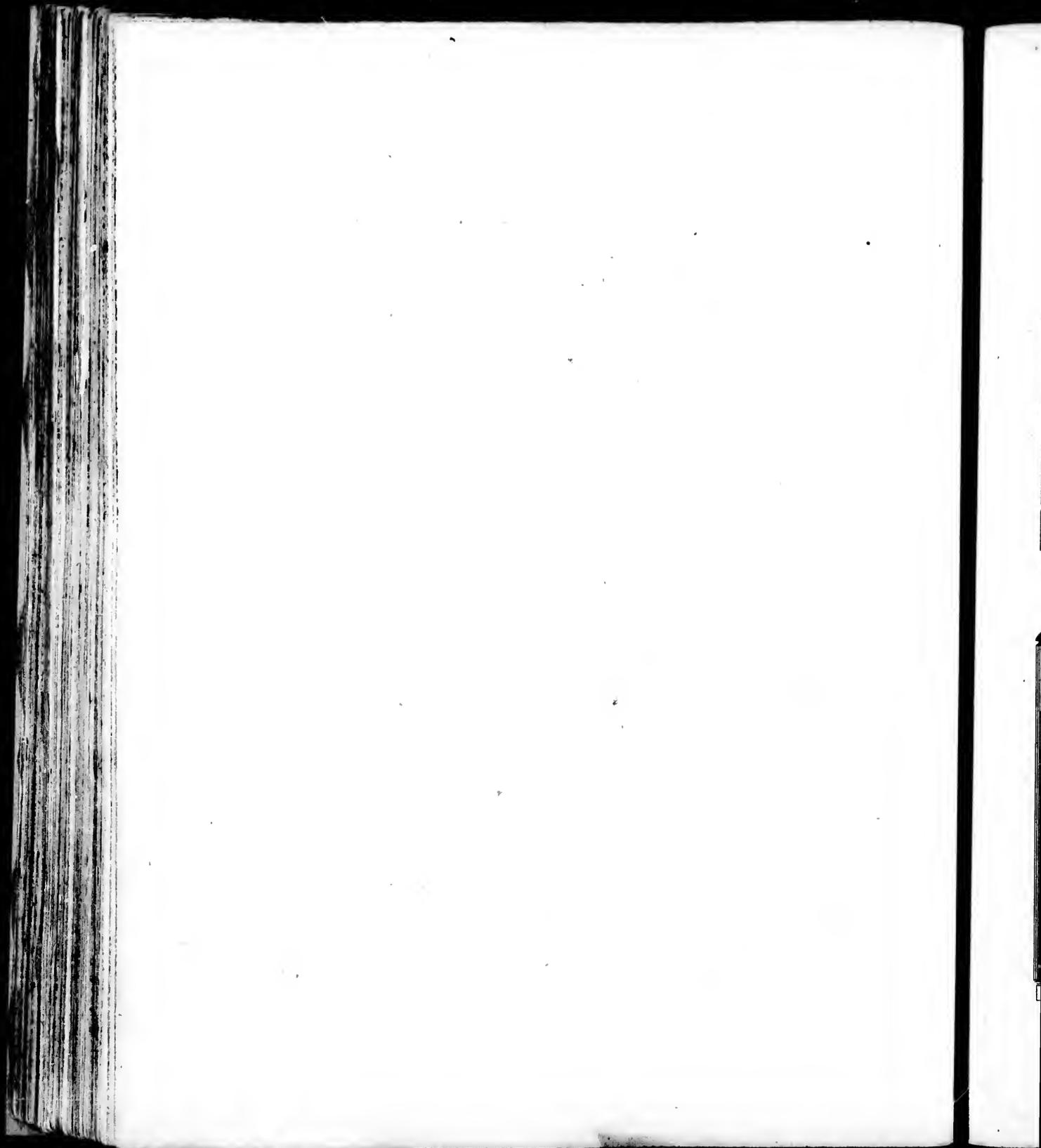


Section of Jaumb, full size



*Bed mould,
full size*



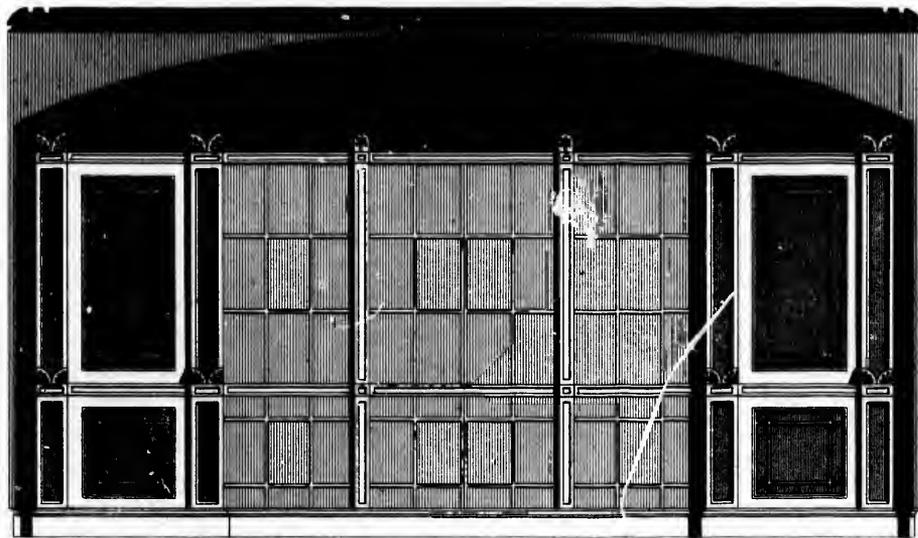


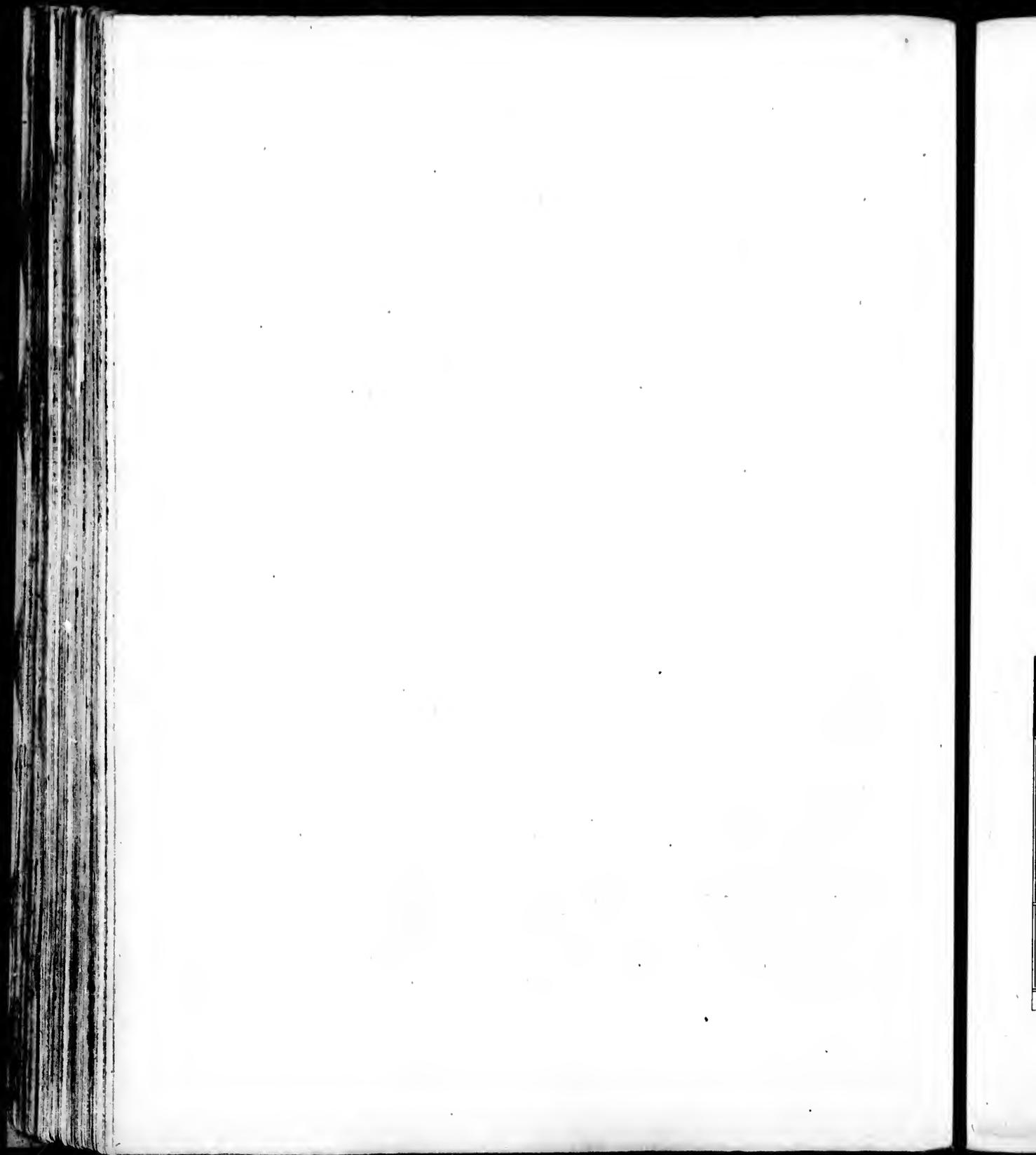
Design for a Library.

L.I.



Section to 1/4 Scale.





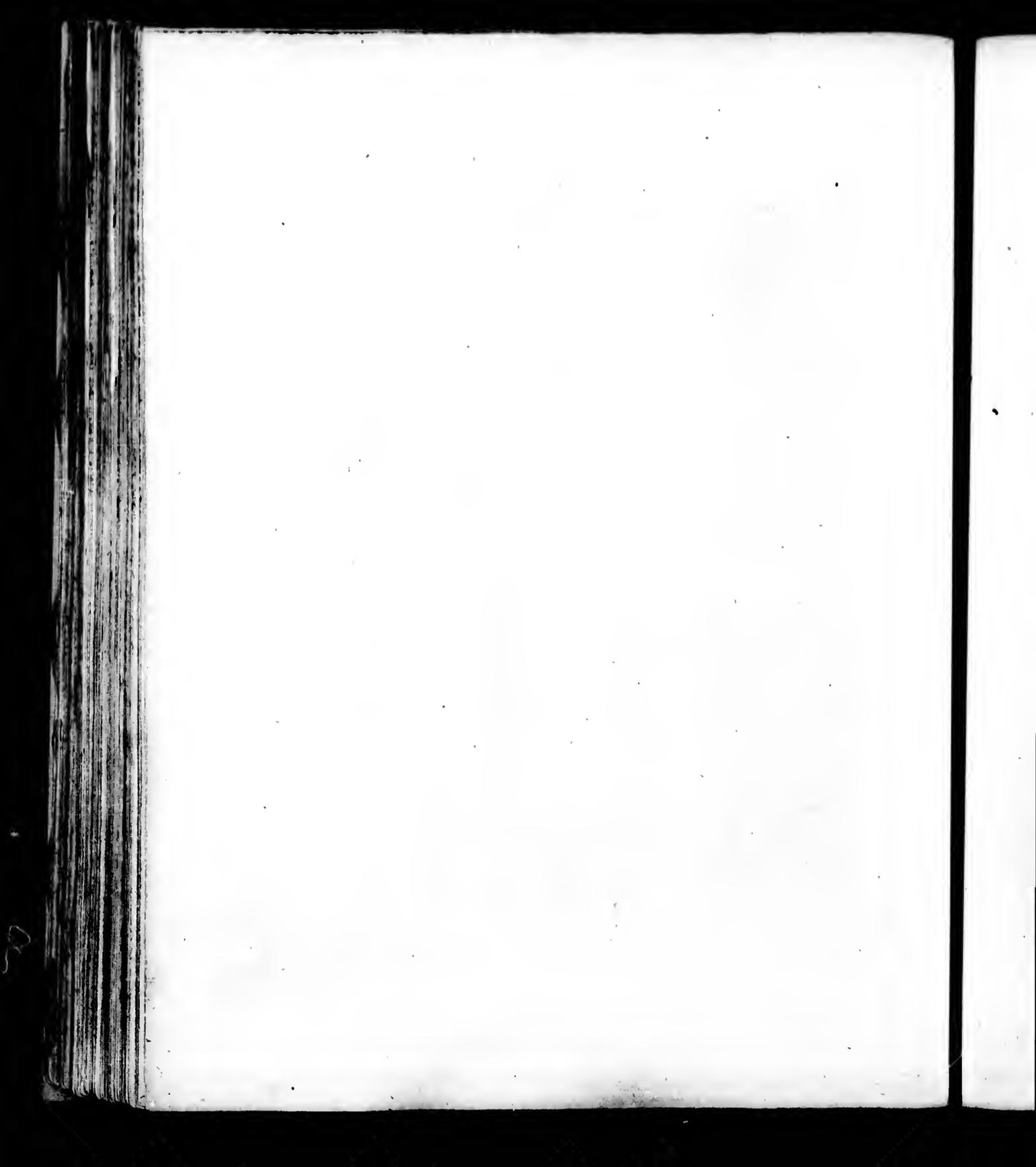
Library.

1.2.



Sections to 1/4 Scale





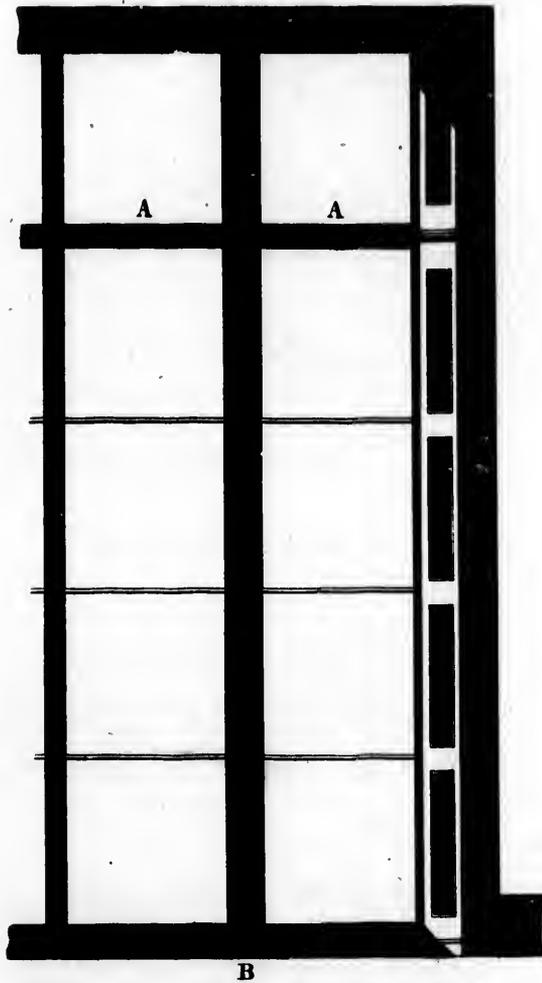
Library

1.3.

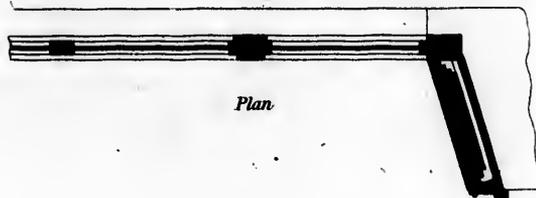
Window to a 1/4 Inch Scale



Section



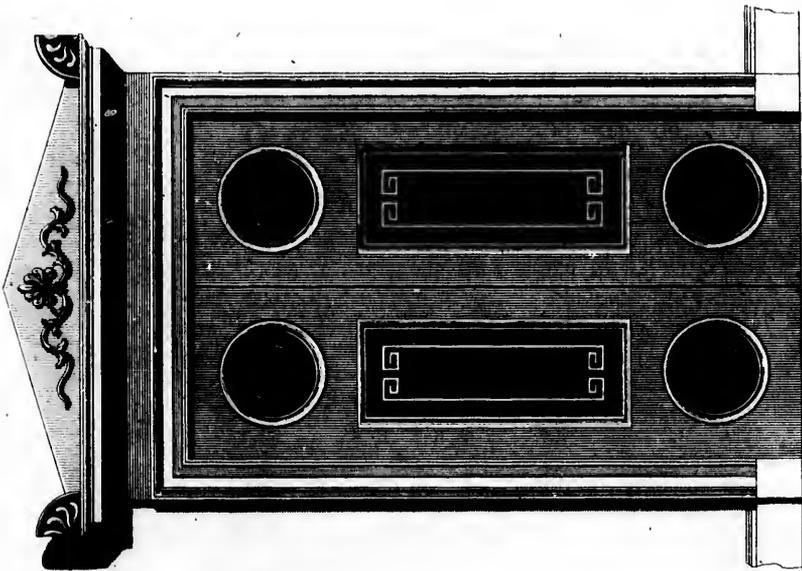
B



Plan

1.4.

Door



to a 1/2 Inch Scale

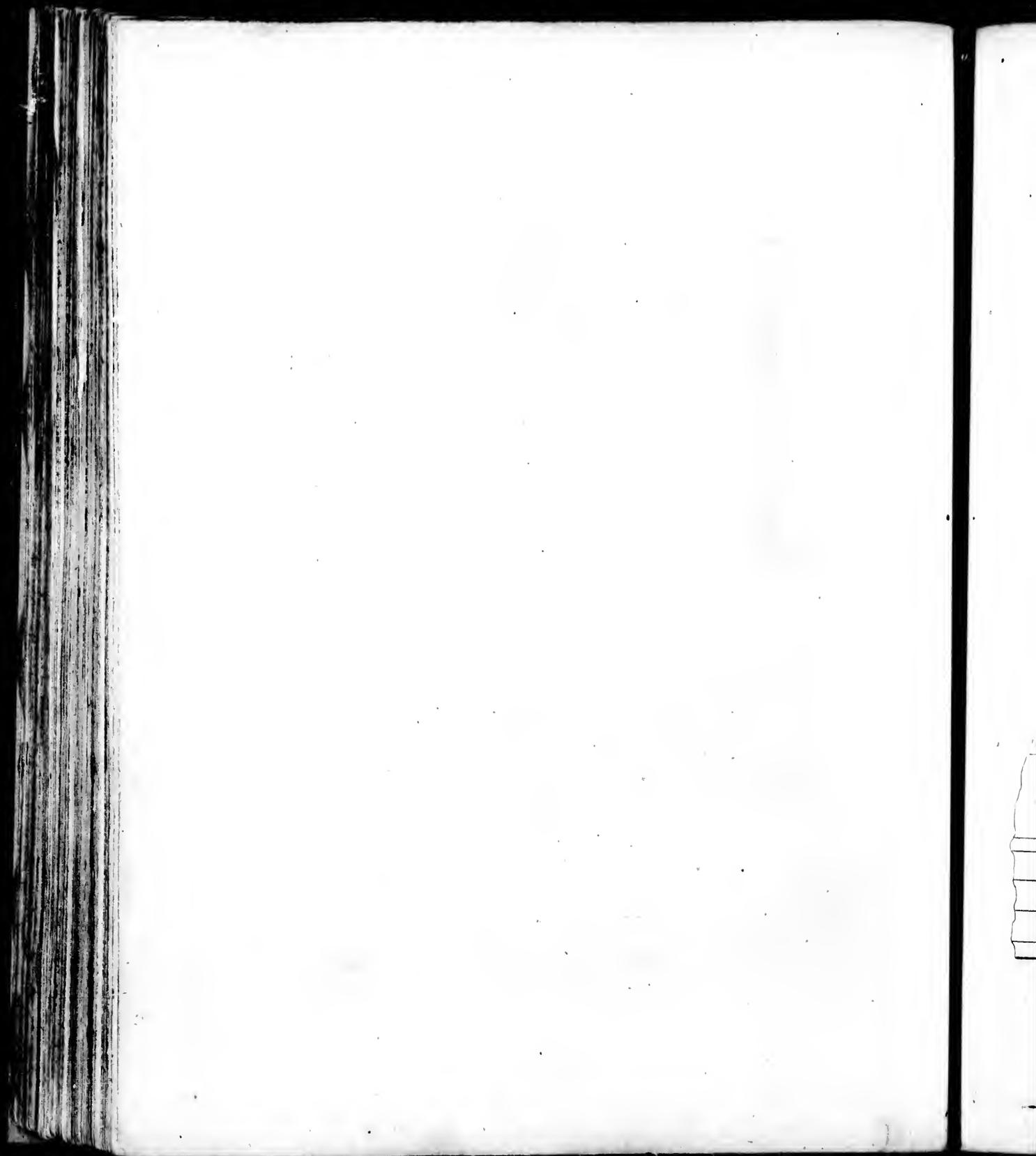
Library.



Moulding to Door, full size

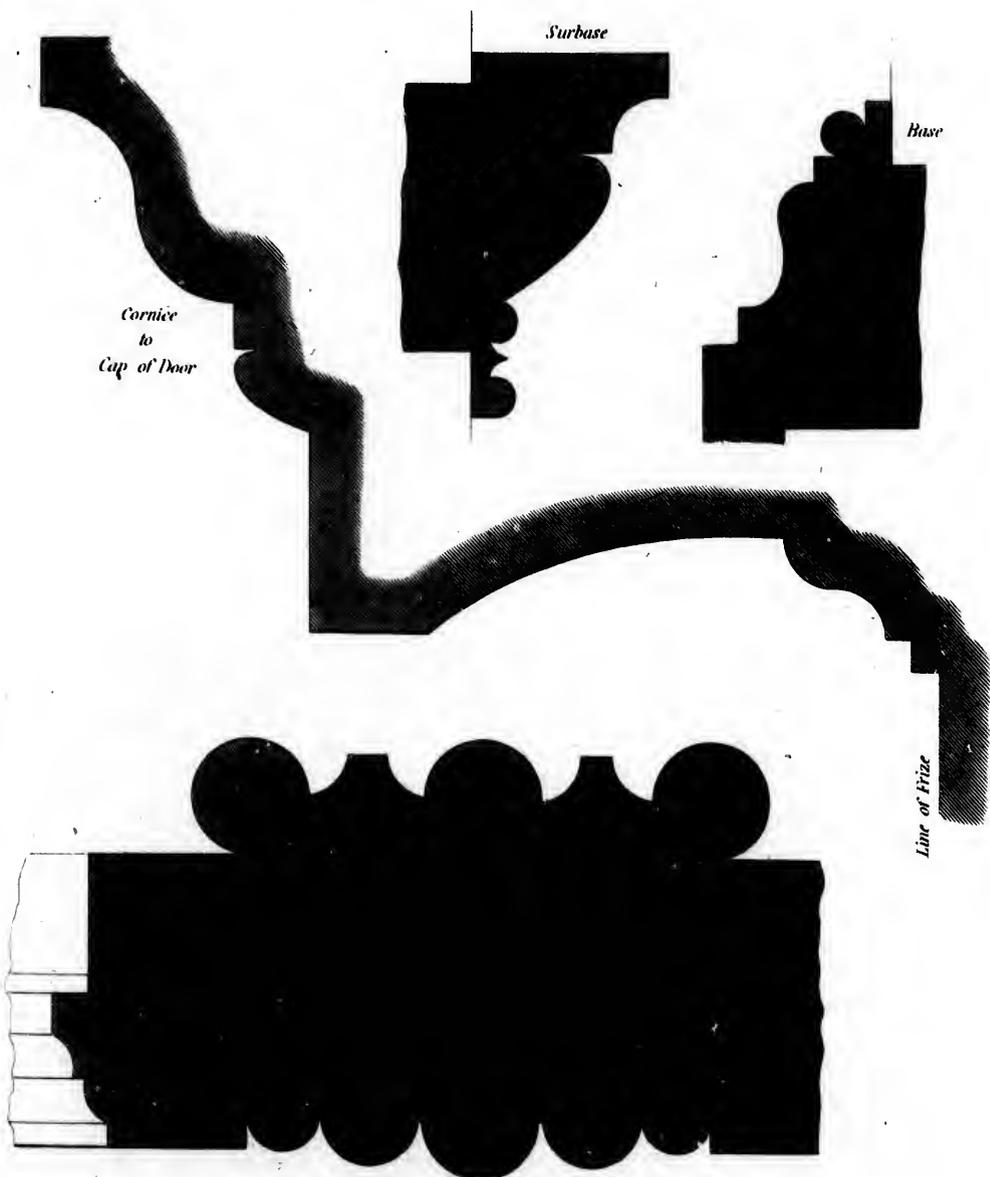


Architrave, full size



Library. Mouldings at full size.

1.5.



*Cornice
to
Cap of Door*

Subbase

Base

Line of Frieze

*Part of Sash frame, at B, Plate 3
to be only 1 1/4 In. wide at A.*

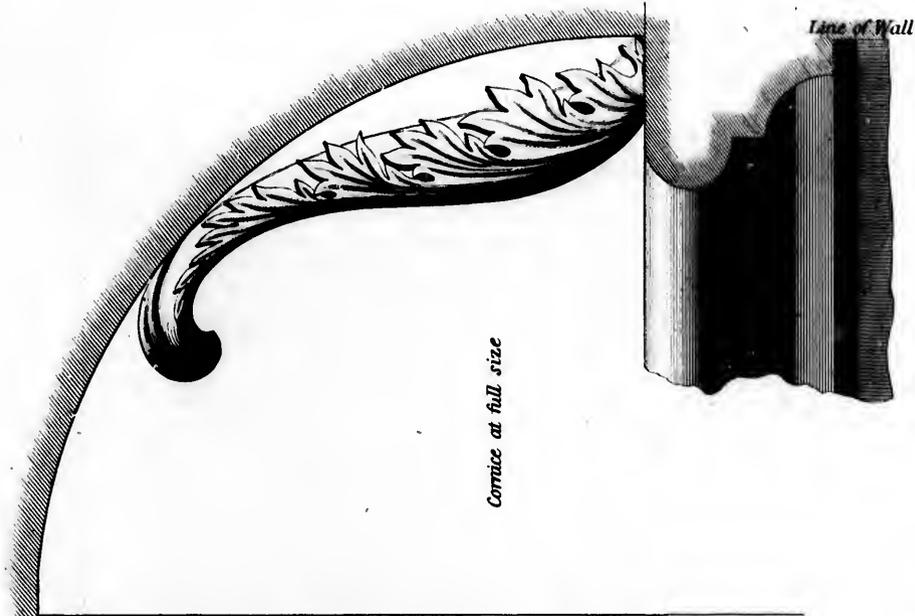
London: Published by J. Taylor, N^o. 59, High Holborn.

Library.

I.6.

I. 6.

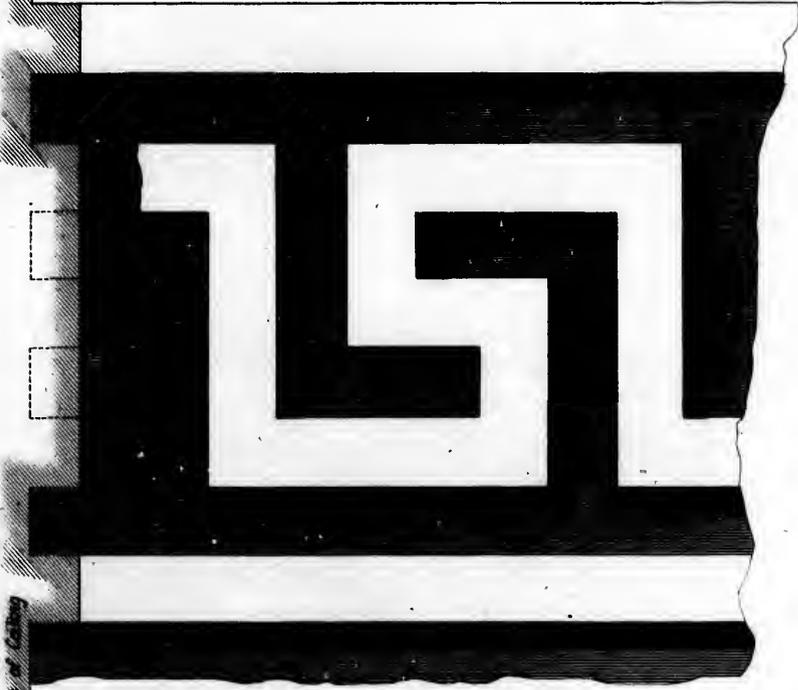
Library.



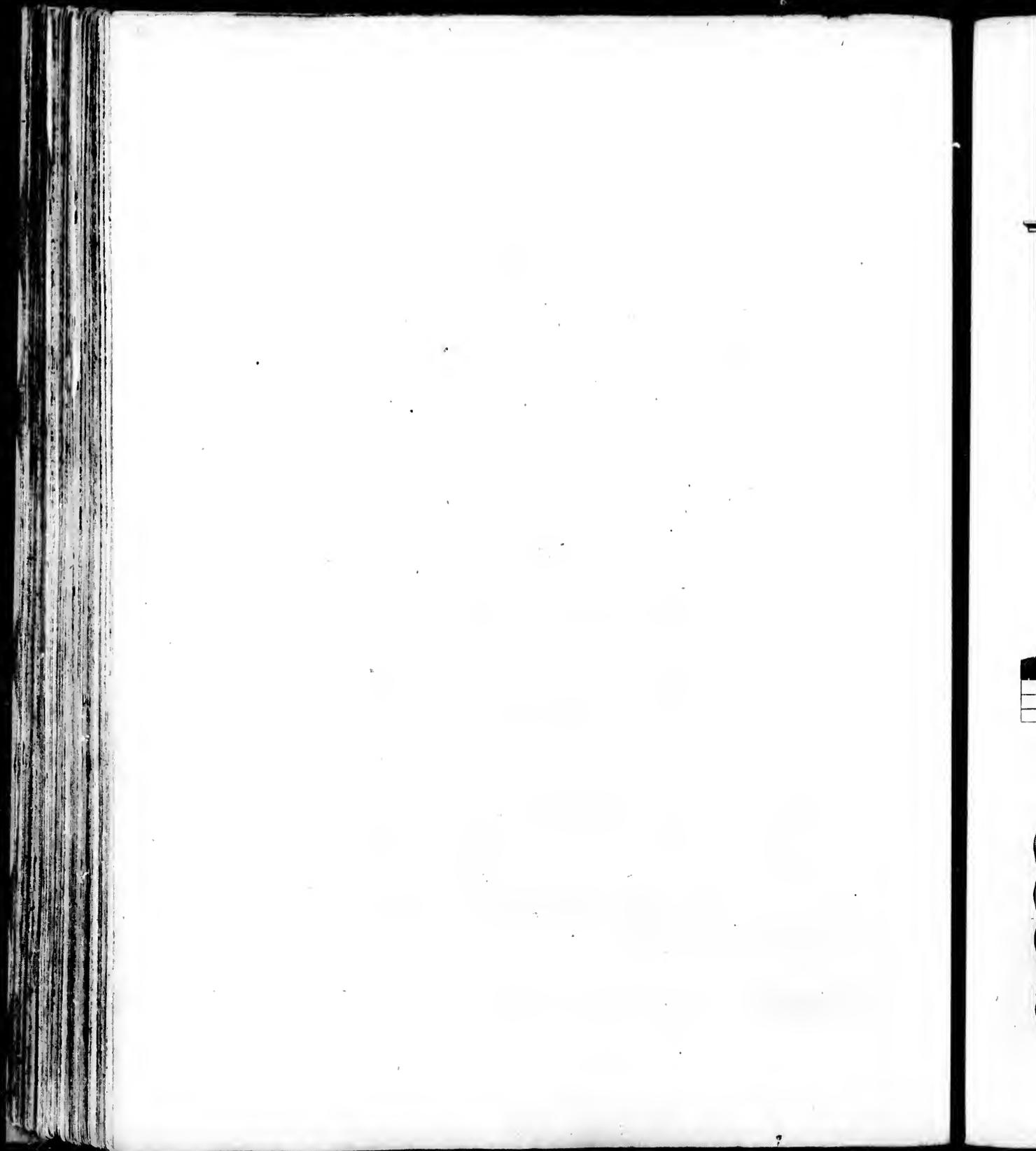
Cornice at full size

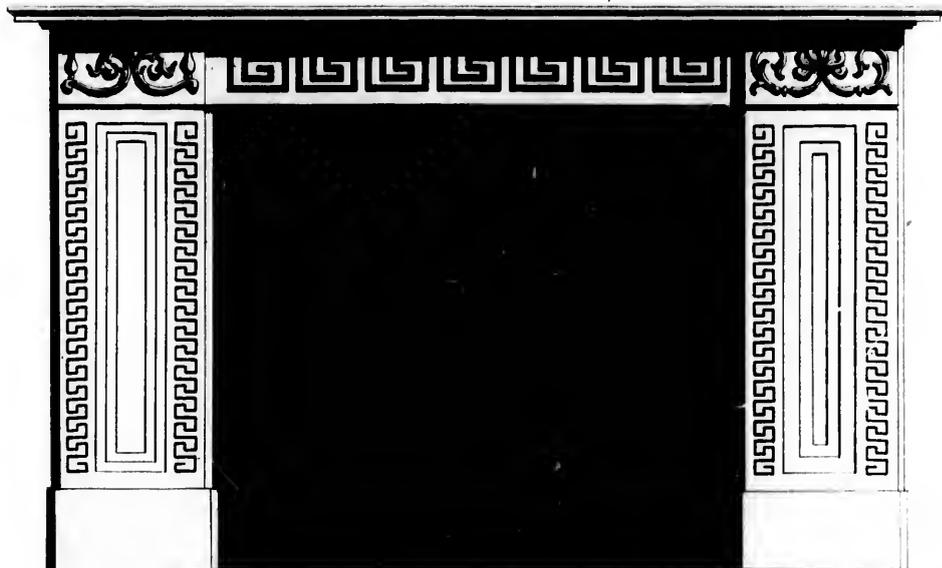
Line of Wall

Line of Ceiling



London, Published by J. Taylor, A. 50 High Holborn.

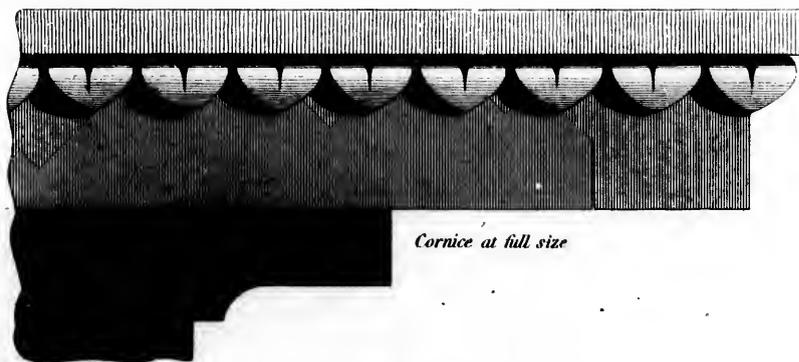




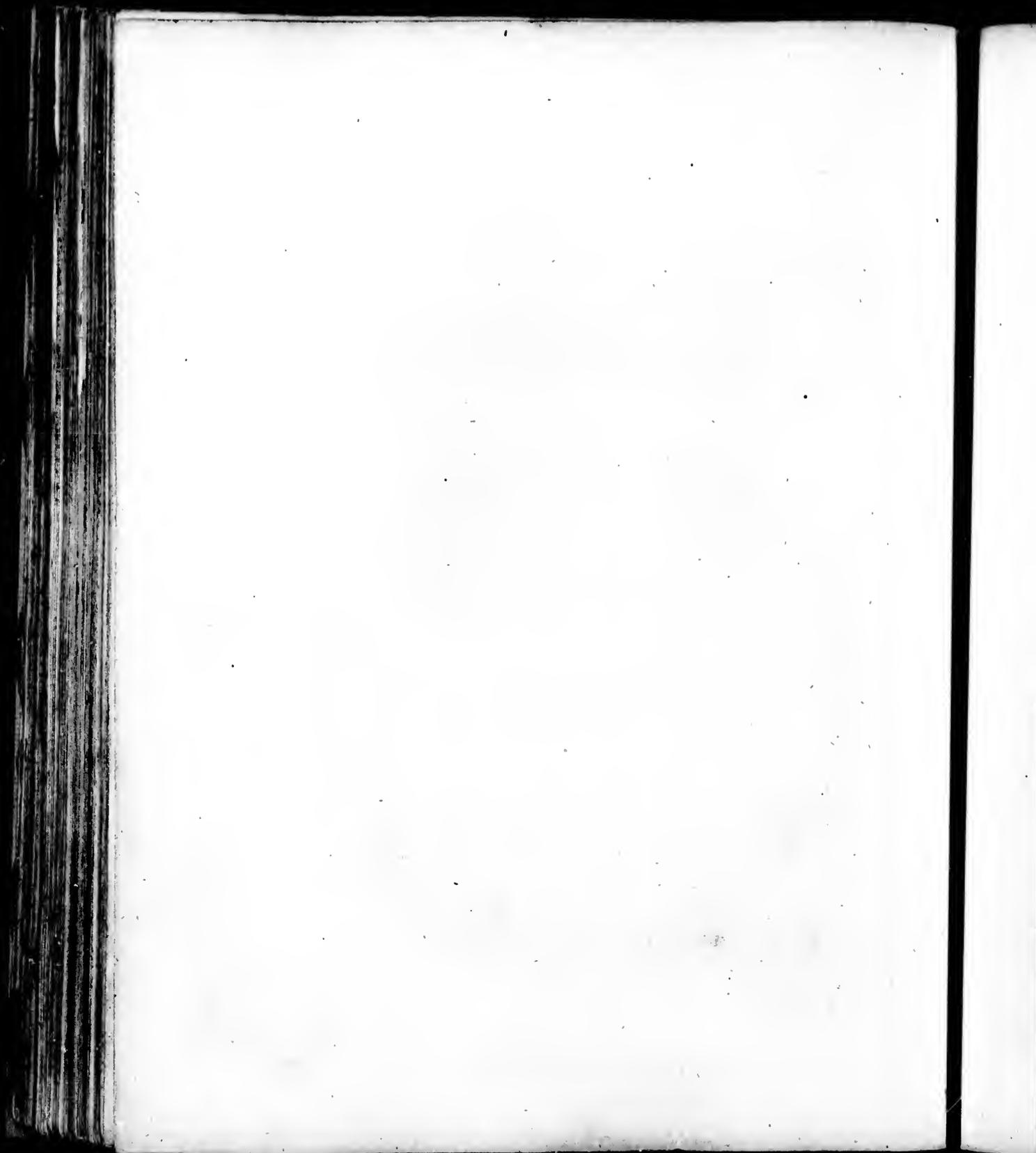
A



Section of half the Jaumb A, at full size

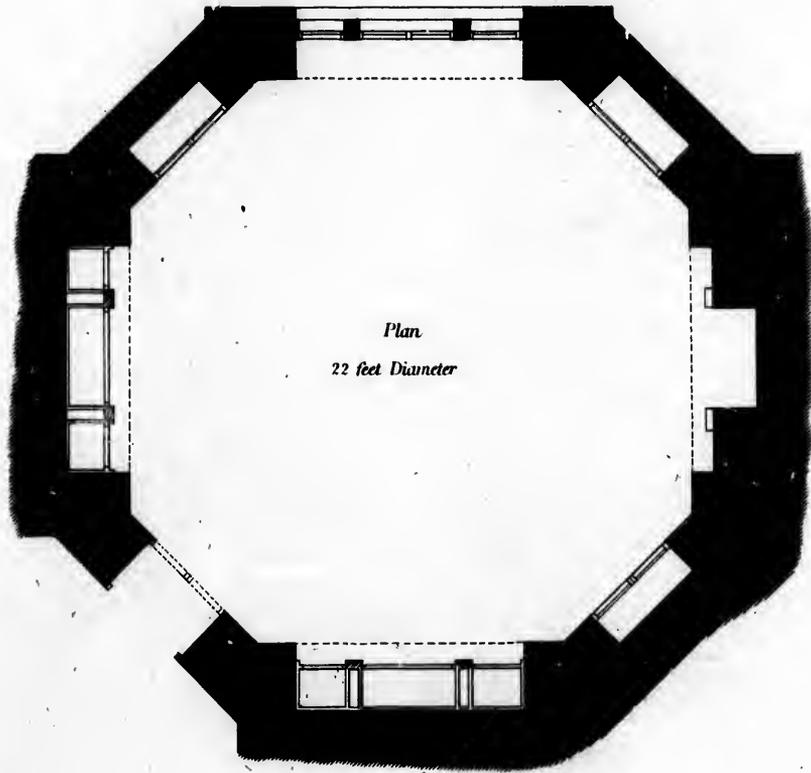
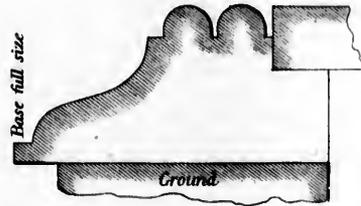
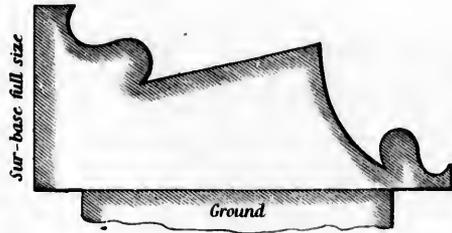


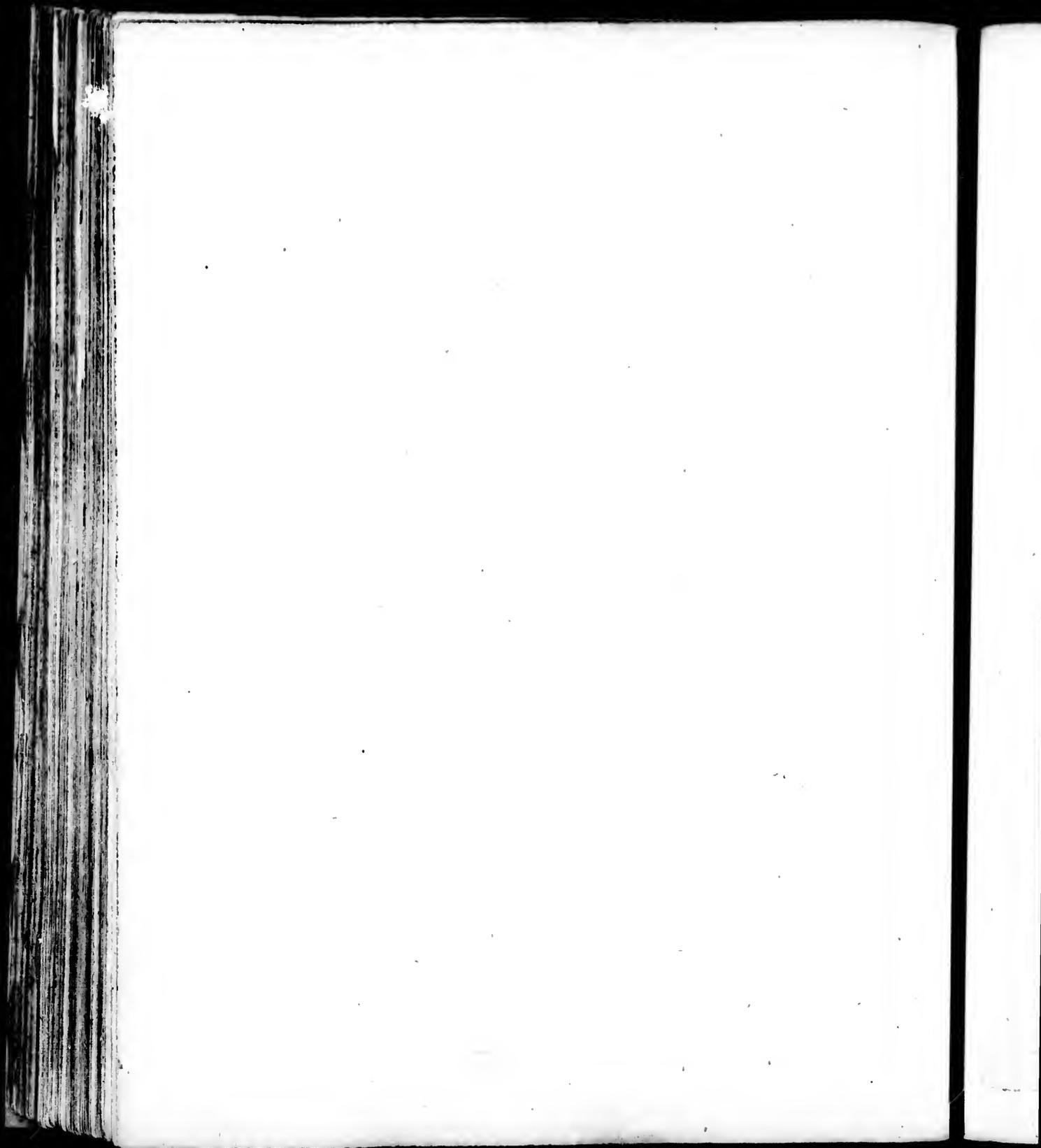
Cornice at full size



Design for a Library.

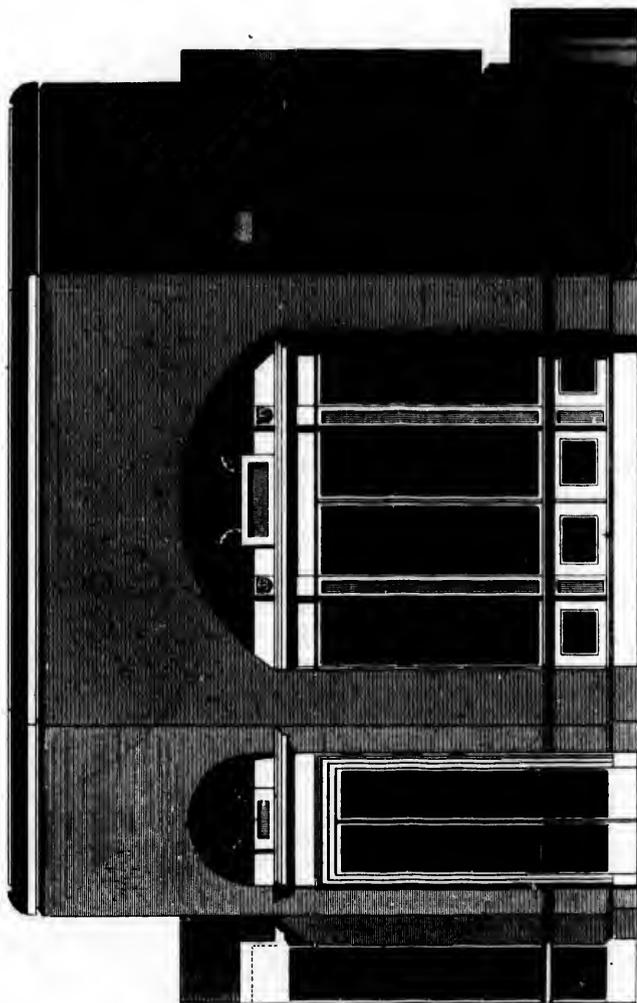
K.1





A. 2

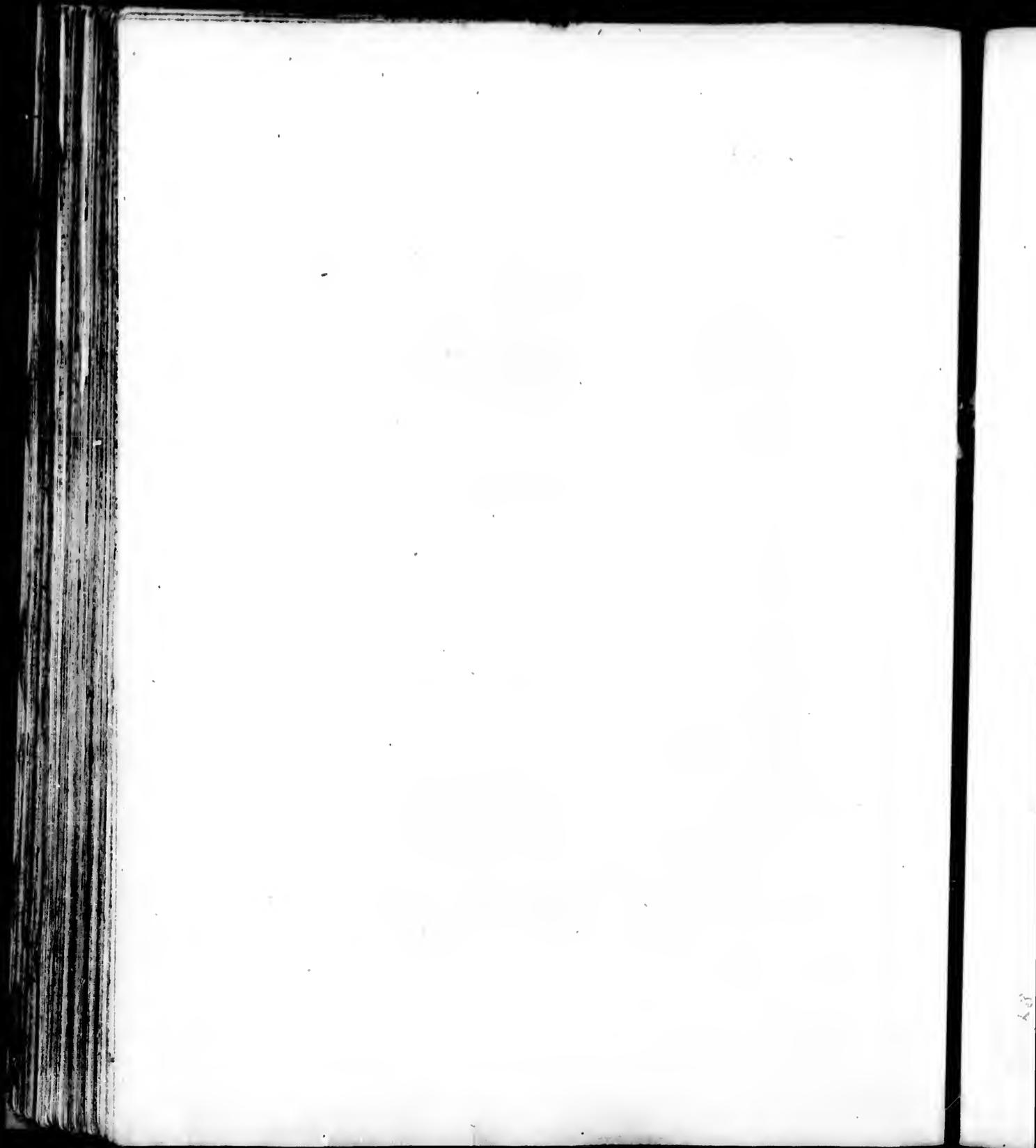
Library, Section?



Arch. 2, 4000

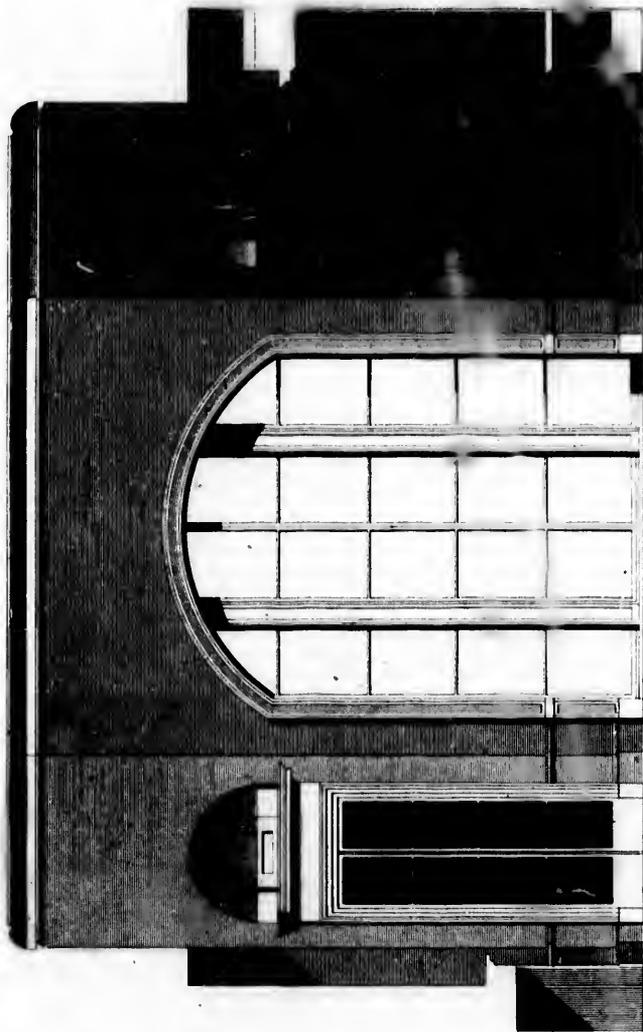
London, Published by J. Taylor, 40, High Holborn.

A6



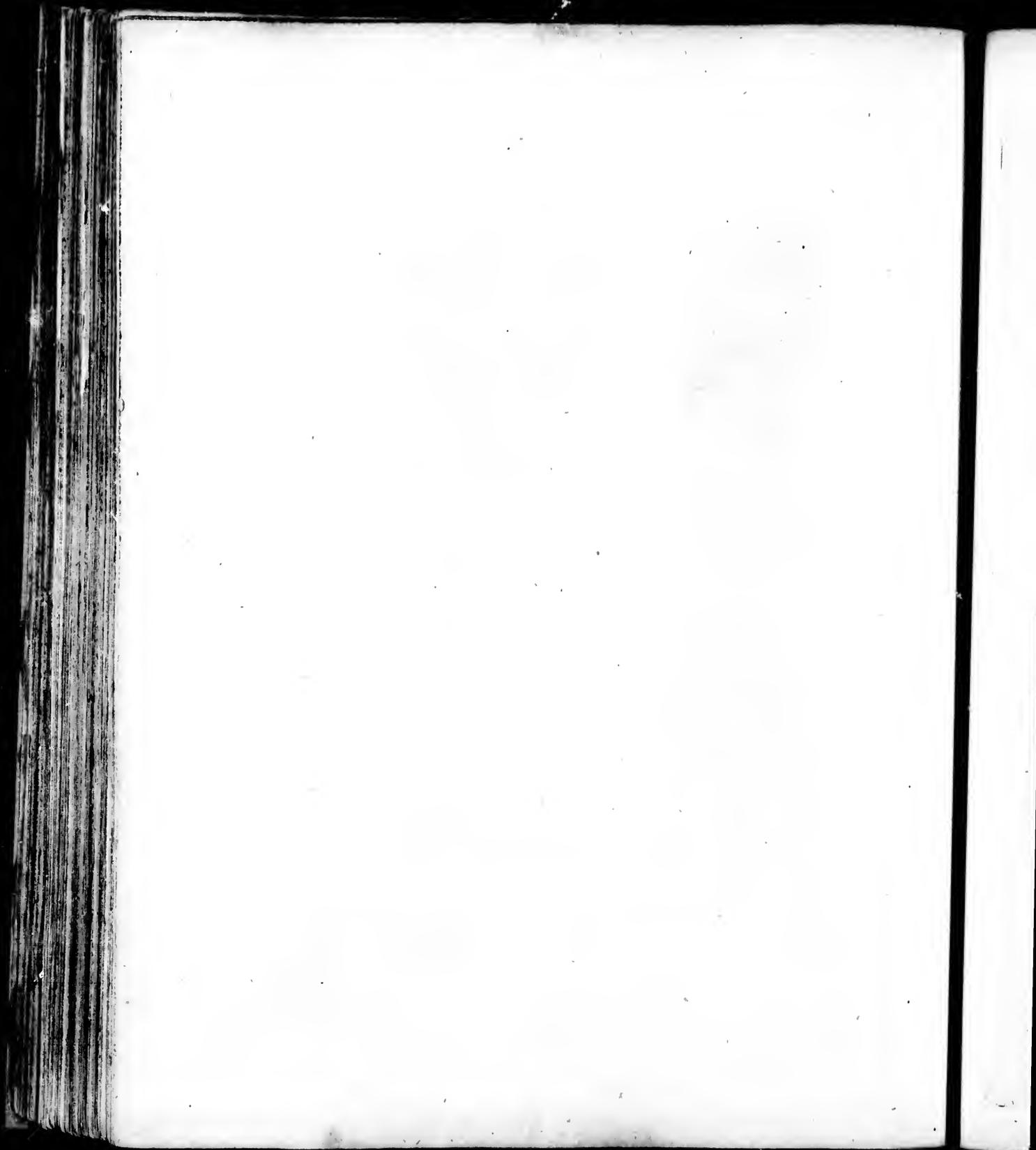
13

Library, Boston.



13

London, Published by J. Taylor, 54, Bishop St. 1807.

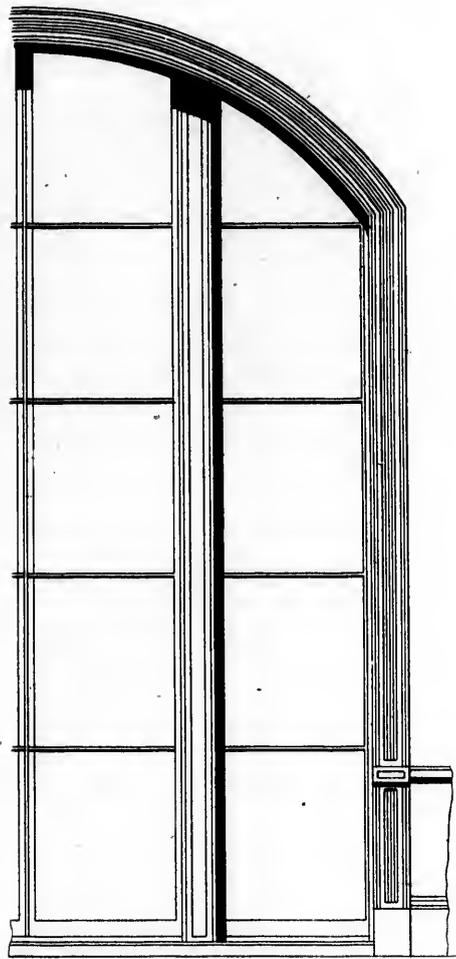


Library Window.

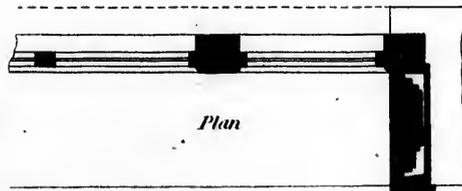
K4.



Section



Elevation

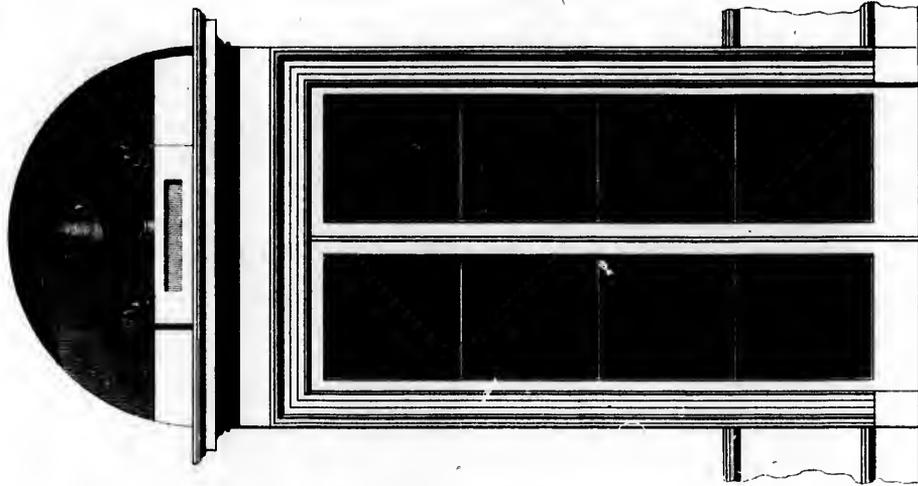


to a 1/2 inch Scale

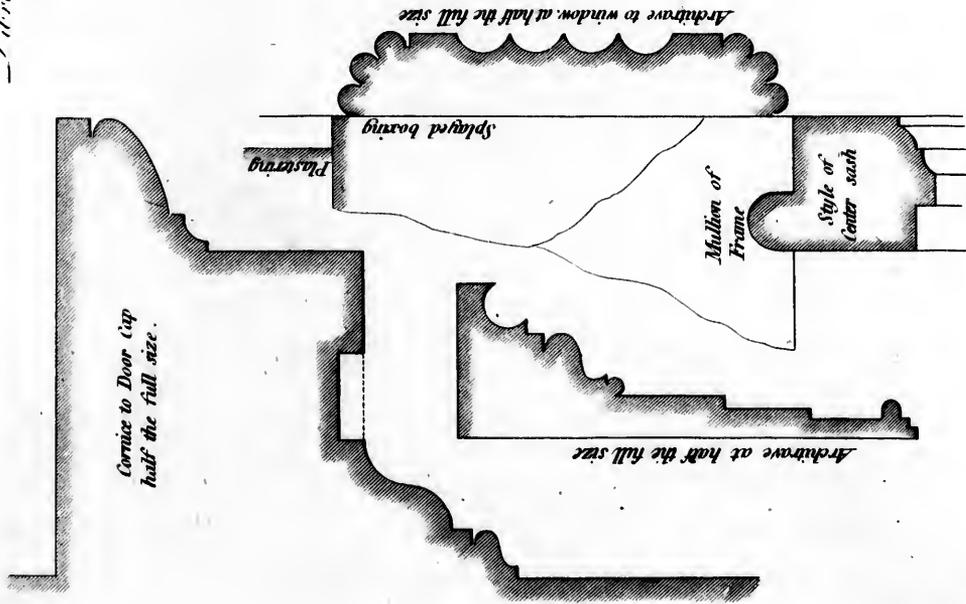
Plan

K.5.

Library.



Door to 1/4 inch Seale.



Cornice to Door (top half the full size.)

Architrave to window, at half the full size

Splayed boarding

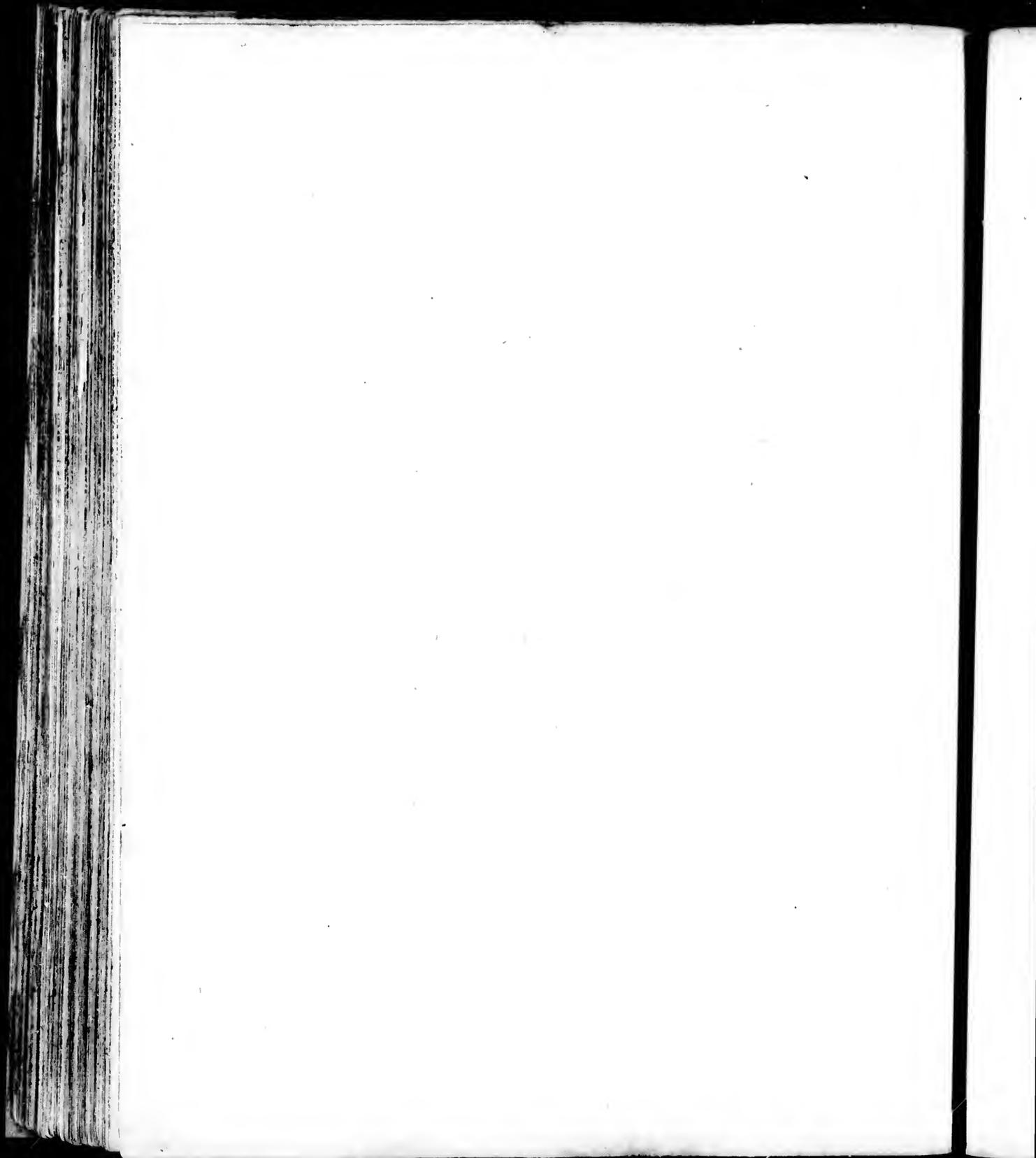
Plastering

Mullion of Frame

Style of Center sash

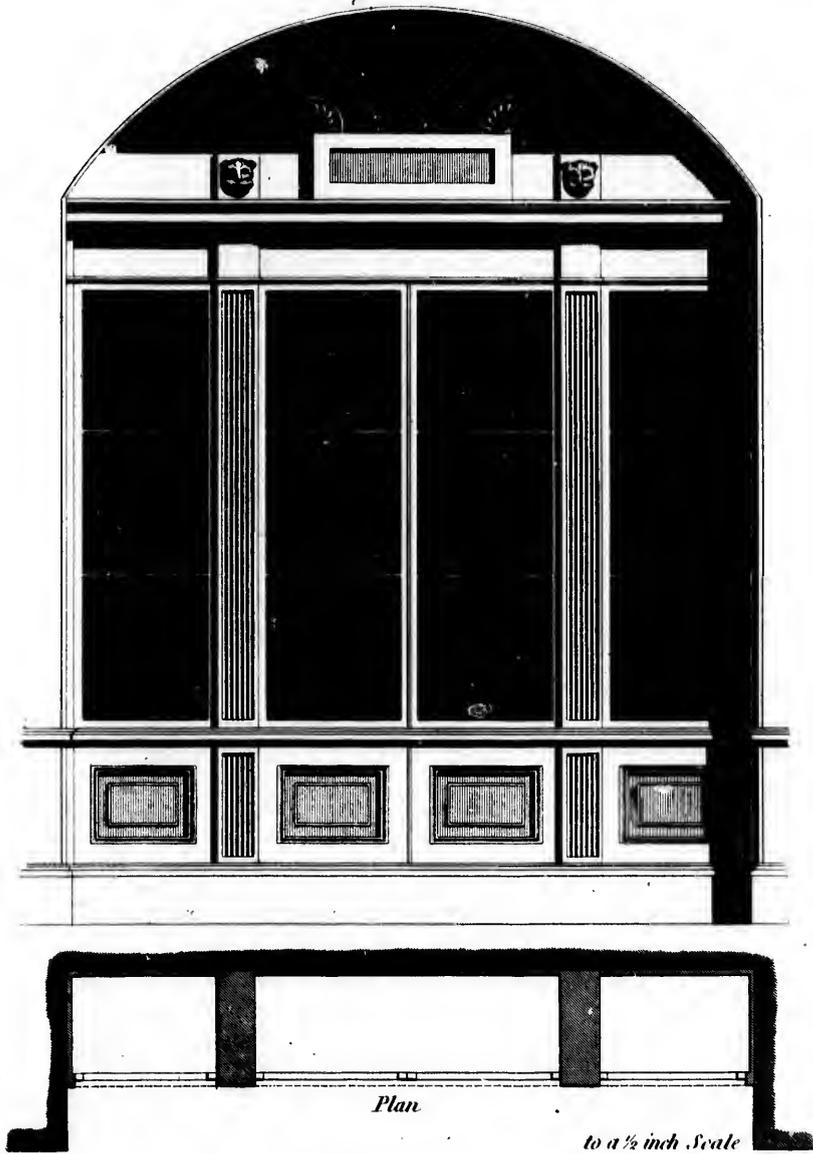
Architrave at half the full size

London: Published by J. Taylor, N. 59 High Street.



Library-Book-case.

K.6.



Plan

to a 1/2 inch Scale

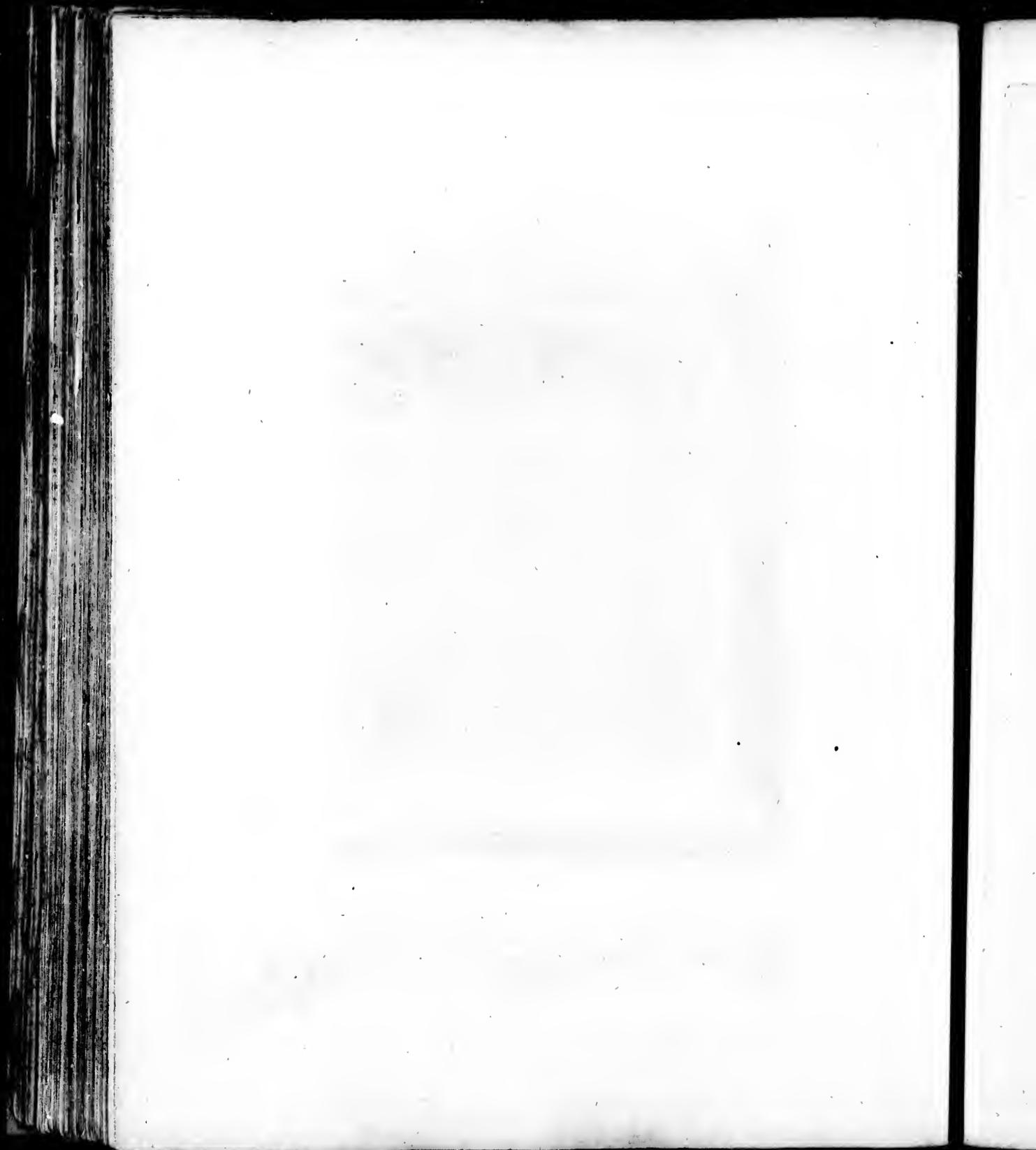
K7.

Library, Chimney Piece.



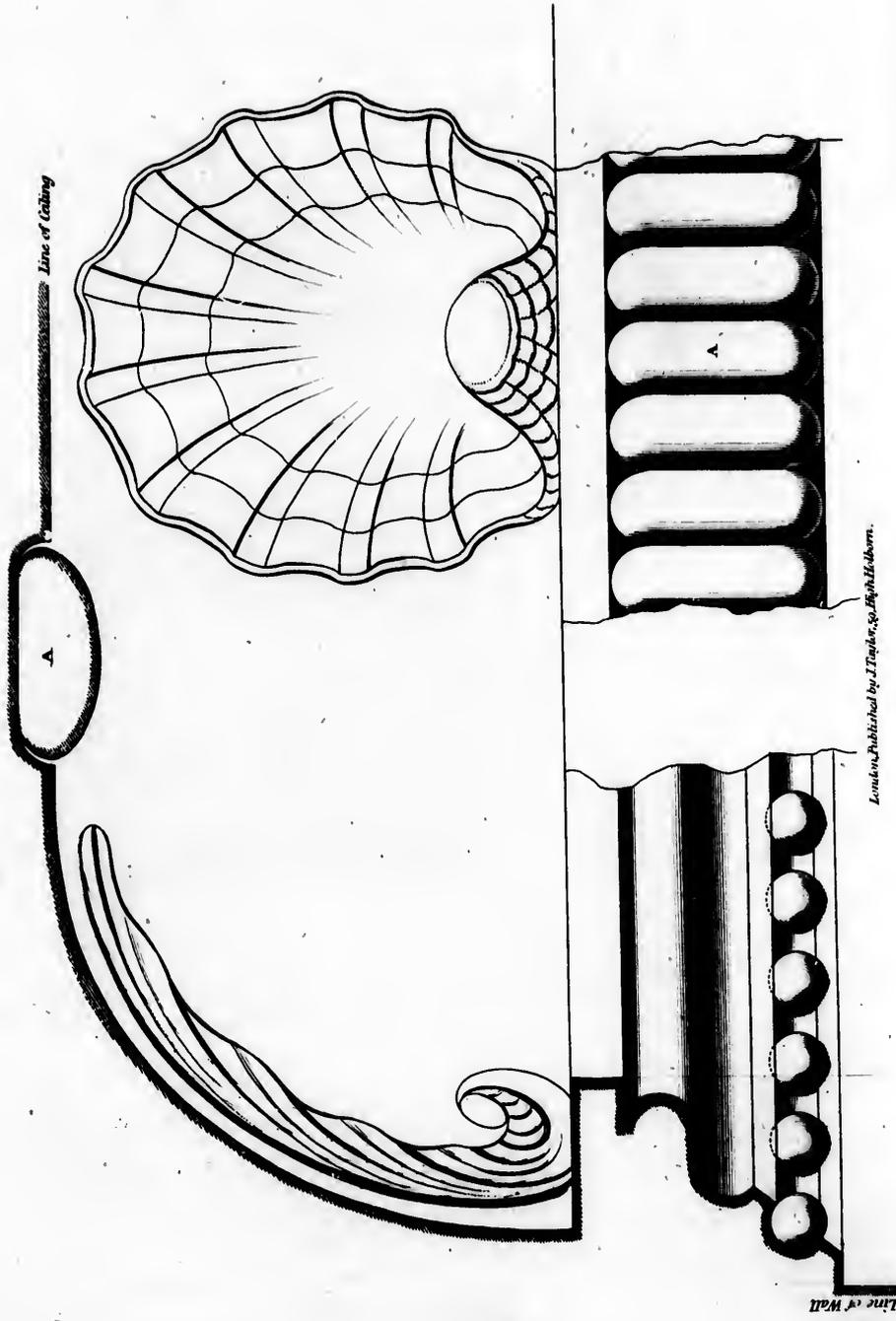
to an inch scale

London: Published by J. Taylor, 37, 39, High Holborn



Library, Cornice at half the full size.

K. 8.



Line of Wall

London, Published by J. Taylor, 50, B. W. H. St. John.

L.I.

Section



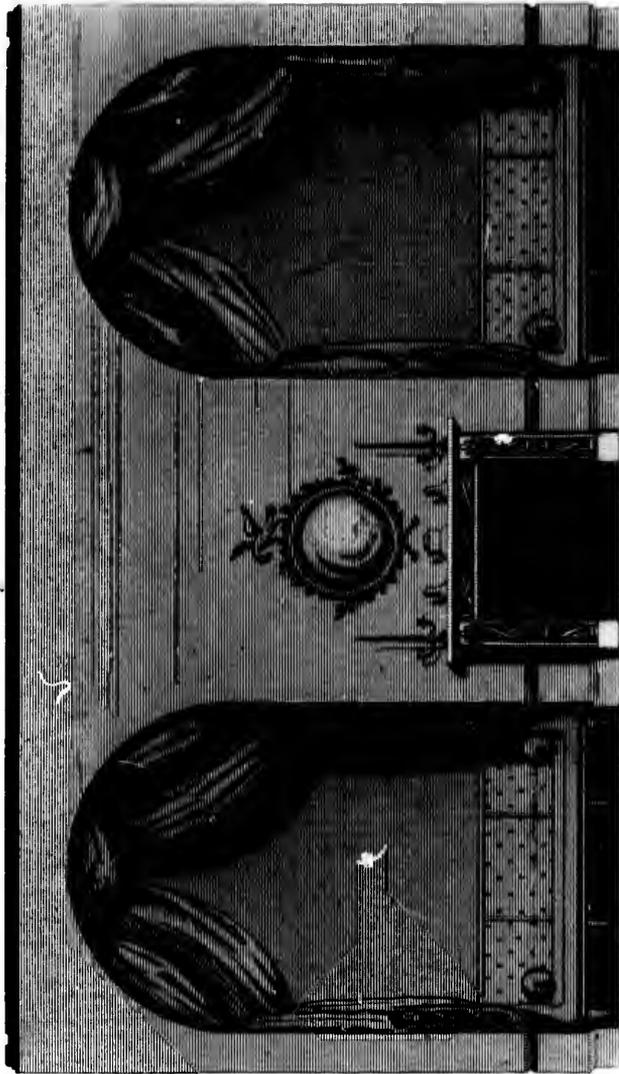
Plan

Design for a Drawing Room.

London: Published by J. Taylor, No. 5, High Holborn.

Drawing Room, Section.

L.2.

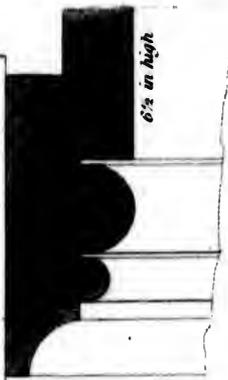
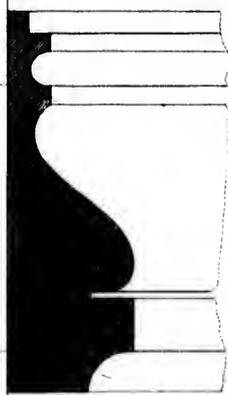


Plastering

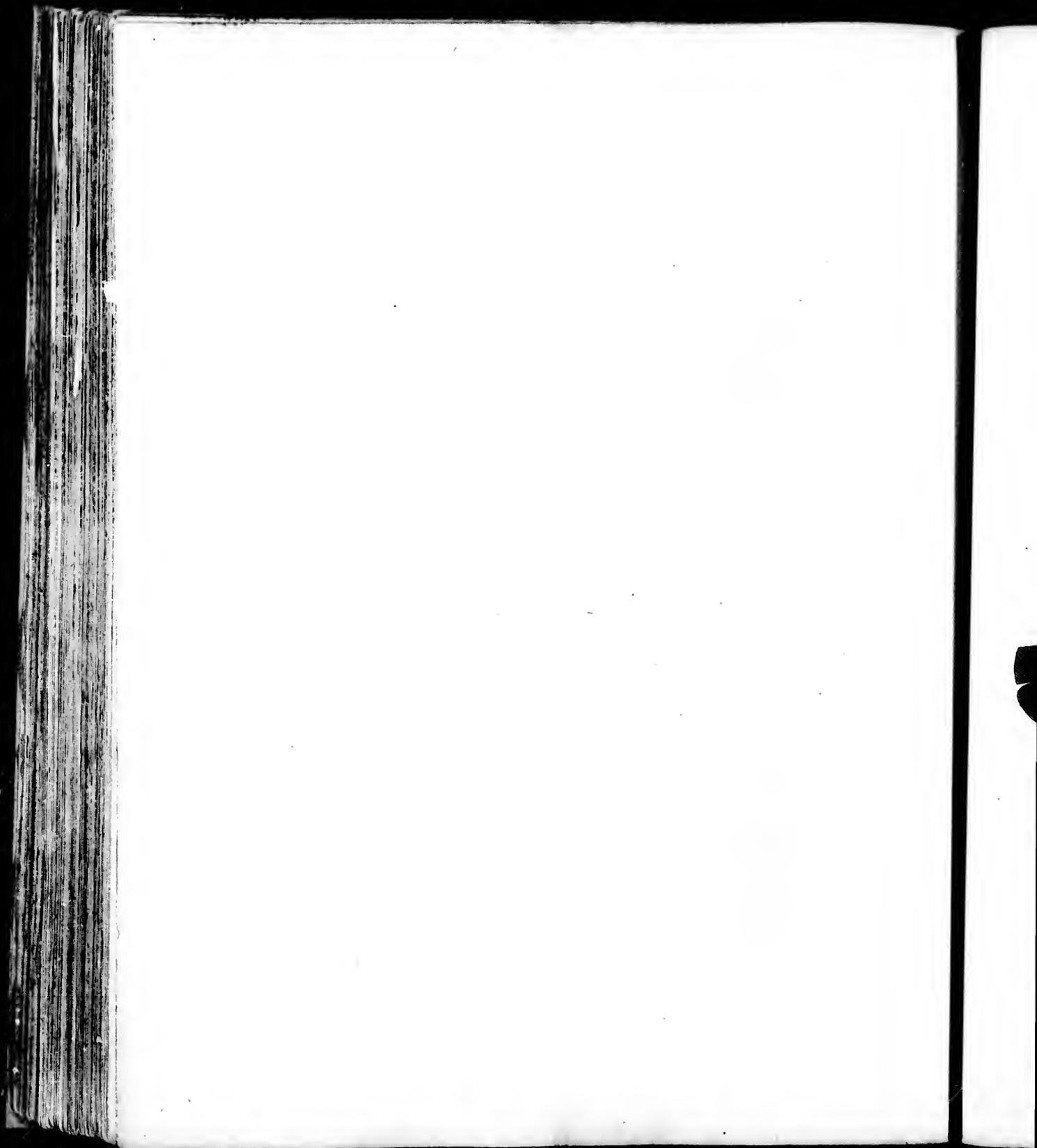
Ground

Dado

Ground

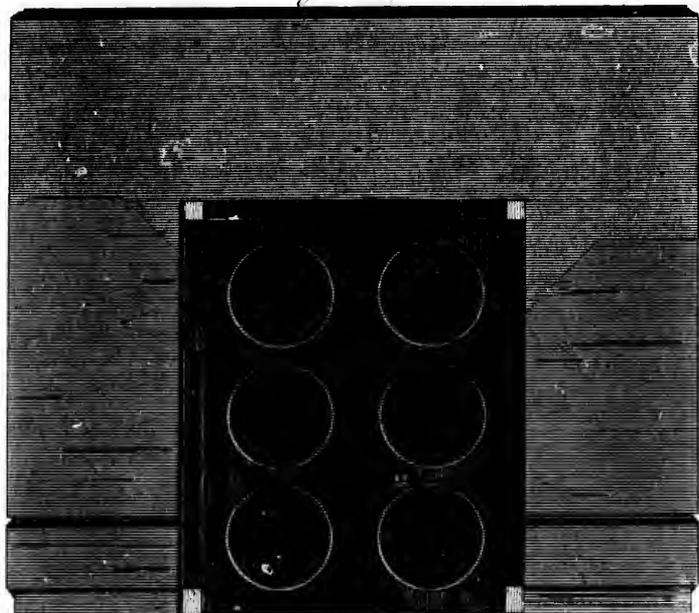


6 1/2 in high



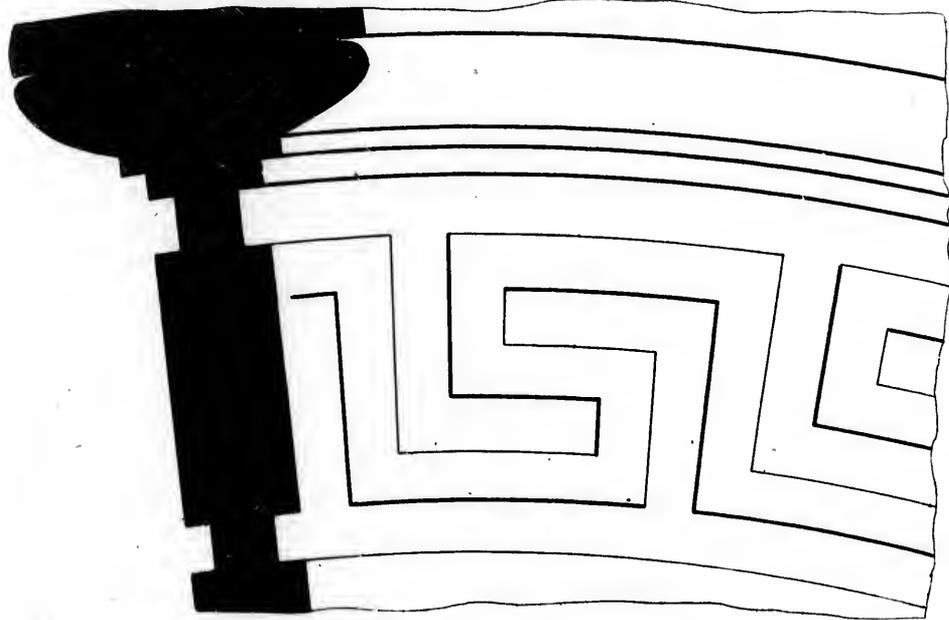
Drawing Room. Door &c.

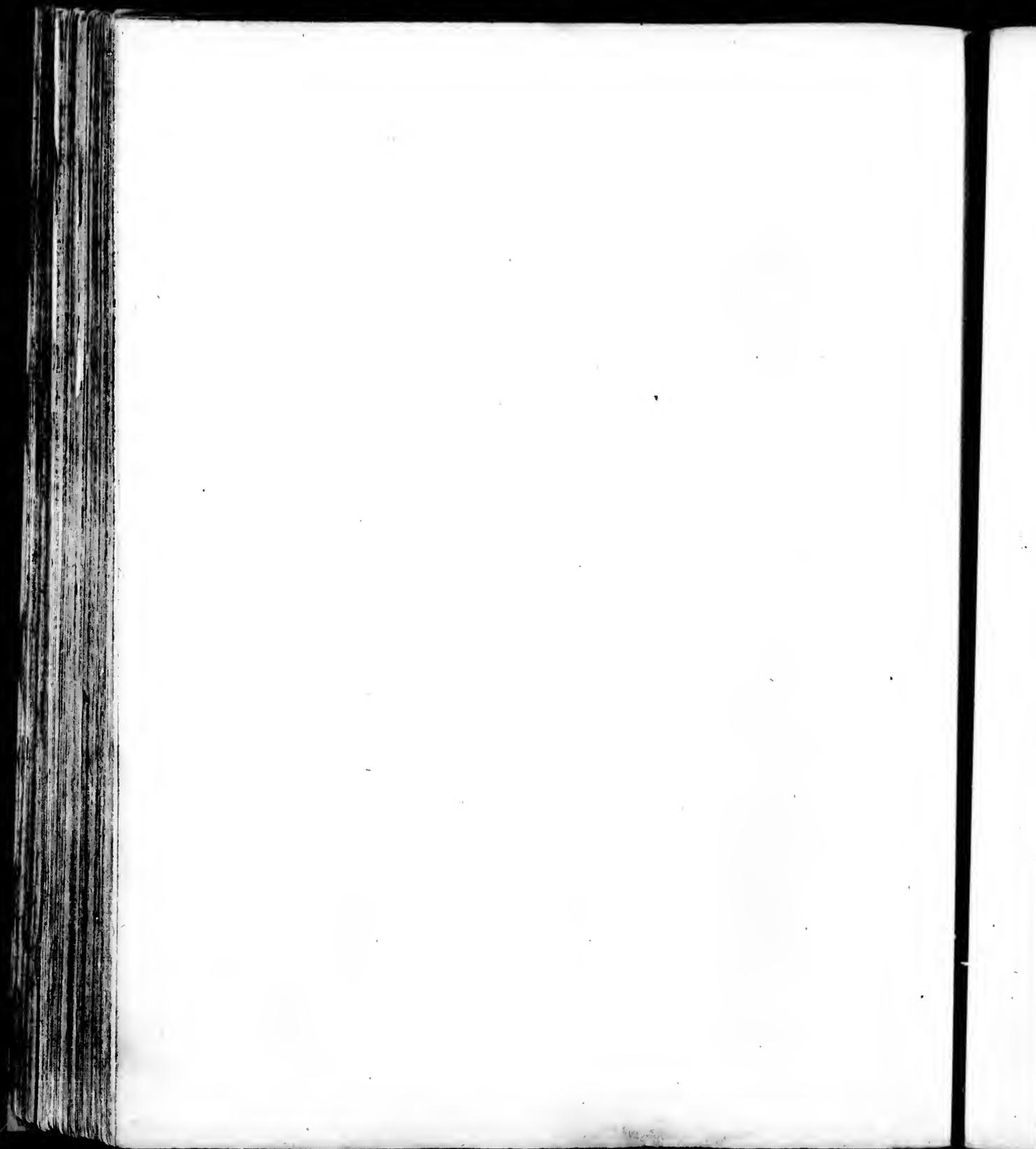
L.3.



to a 1/4 Scale

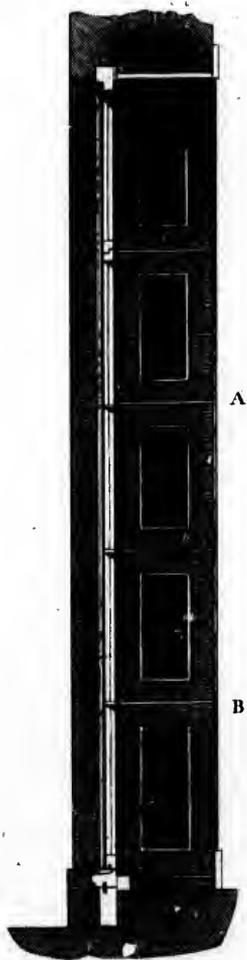
Stile of Door, full size





Drawing Room.

L. 4.



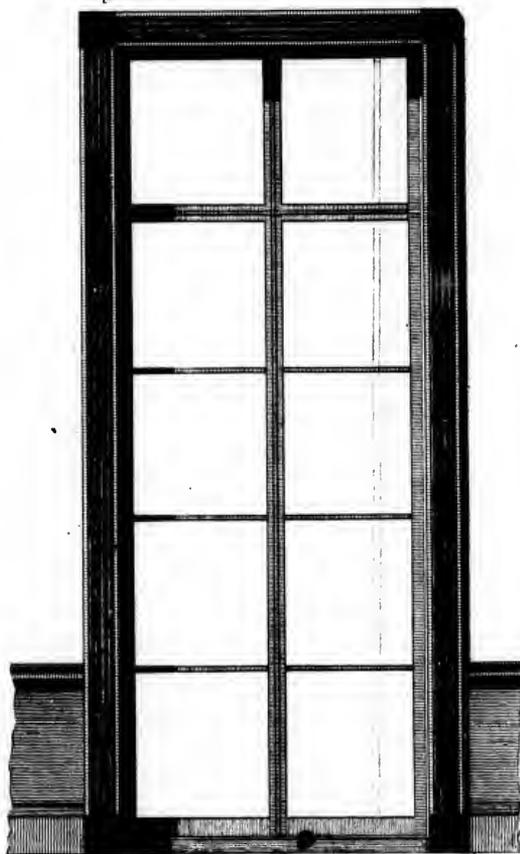
A

B

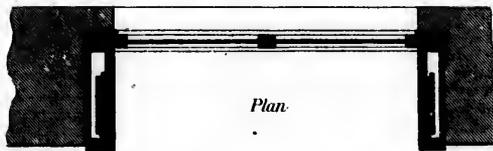
Section



*Mould
for Shutters*



Window to a 1/4 Inch Scale



Plan.

Fillet
Oak Sill

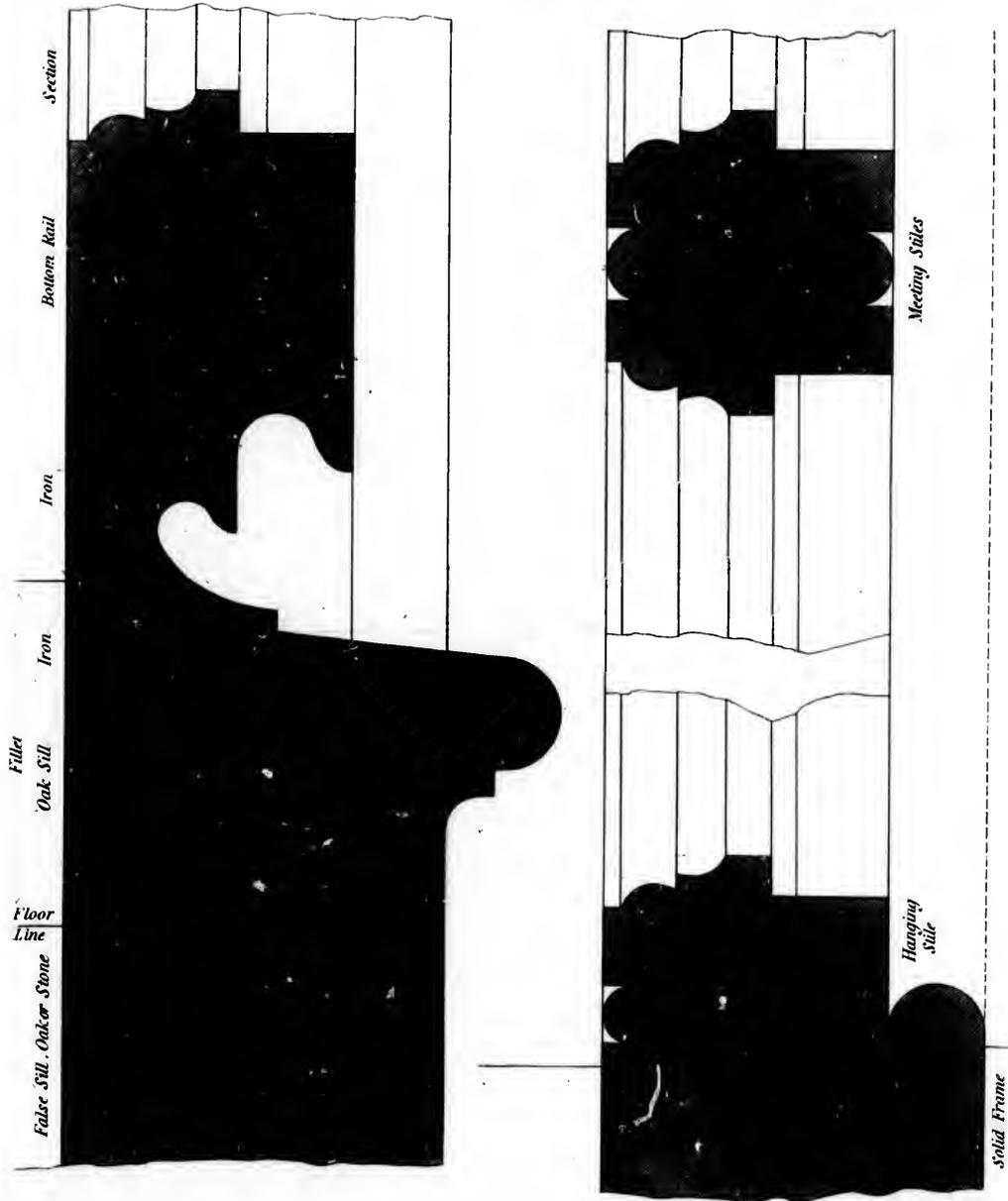
Floor
Line

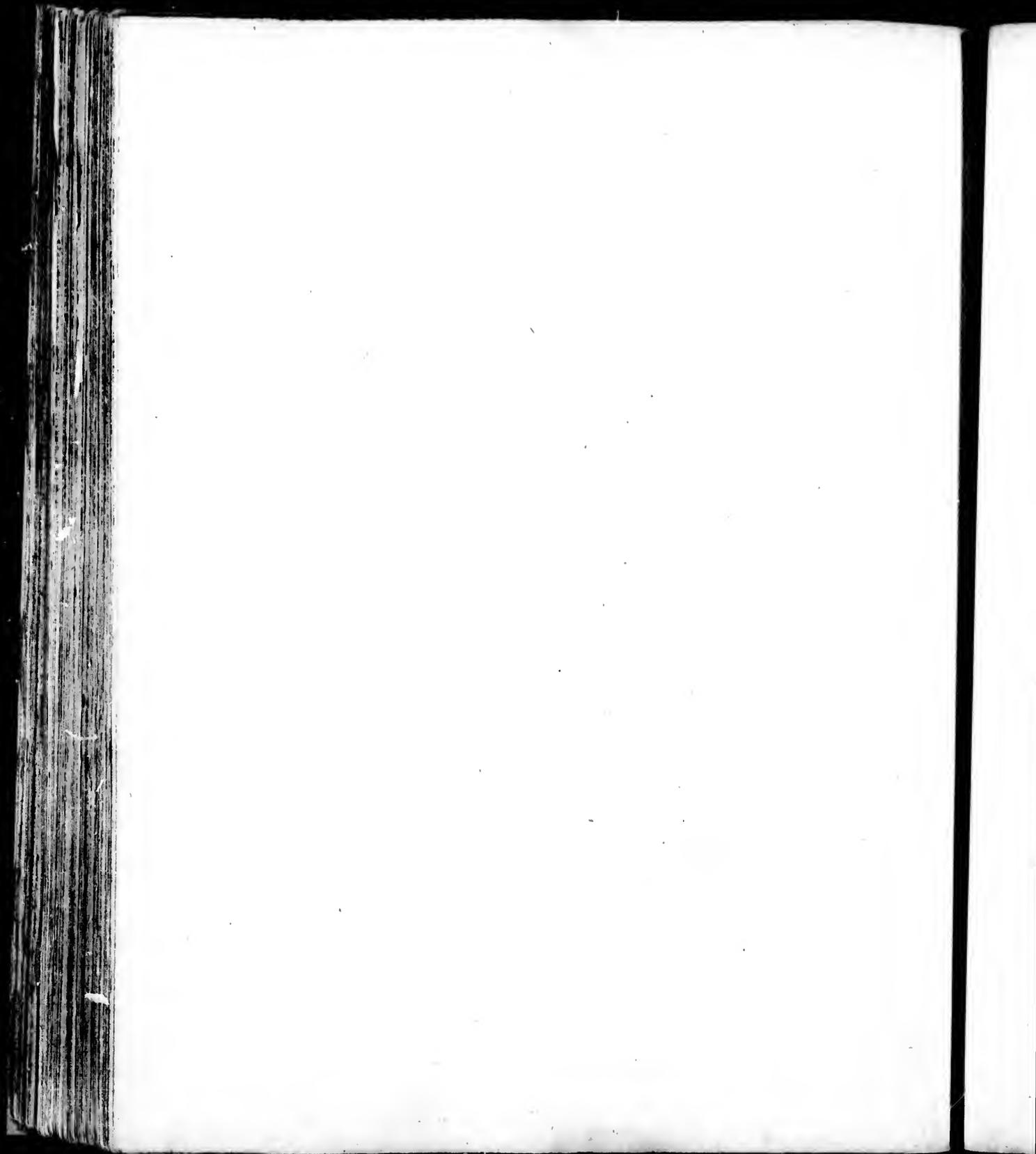
False Sill. Oak or Stone

Drawing Room.

L. 5.

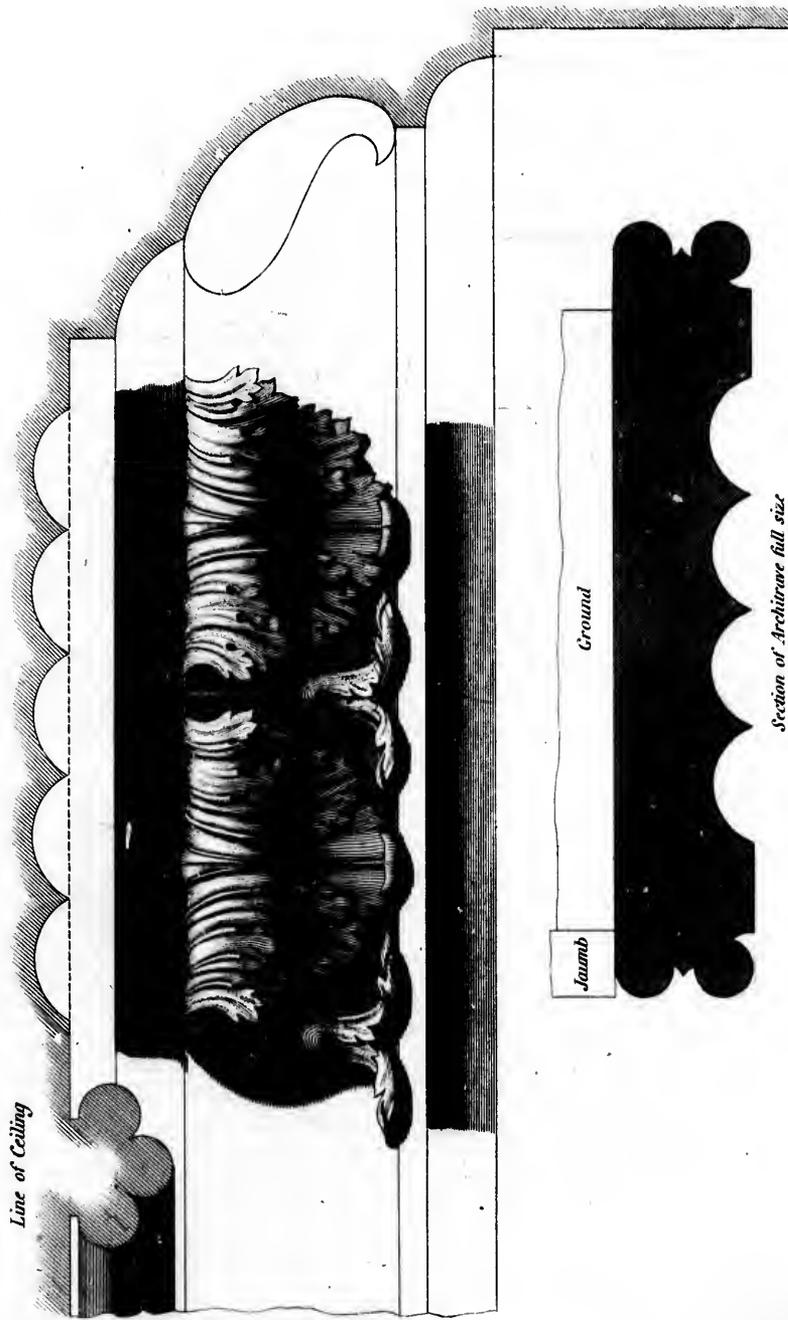
Plan &c. of a French Sash





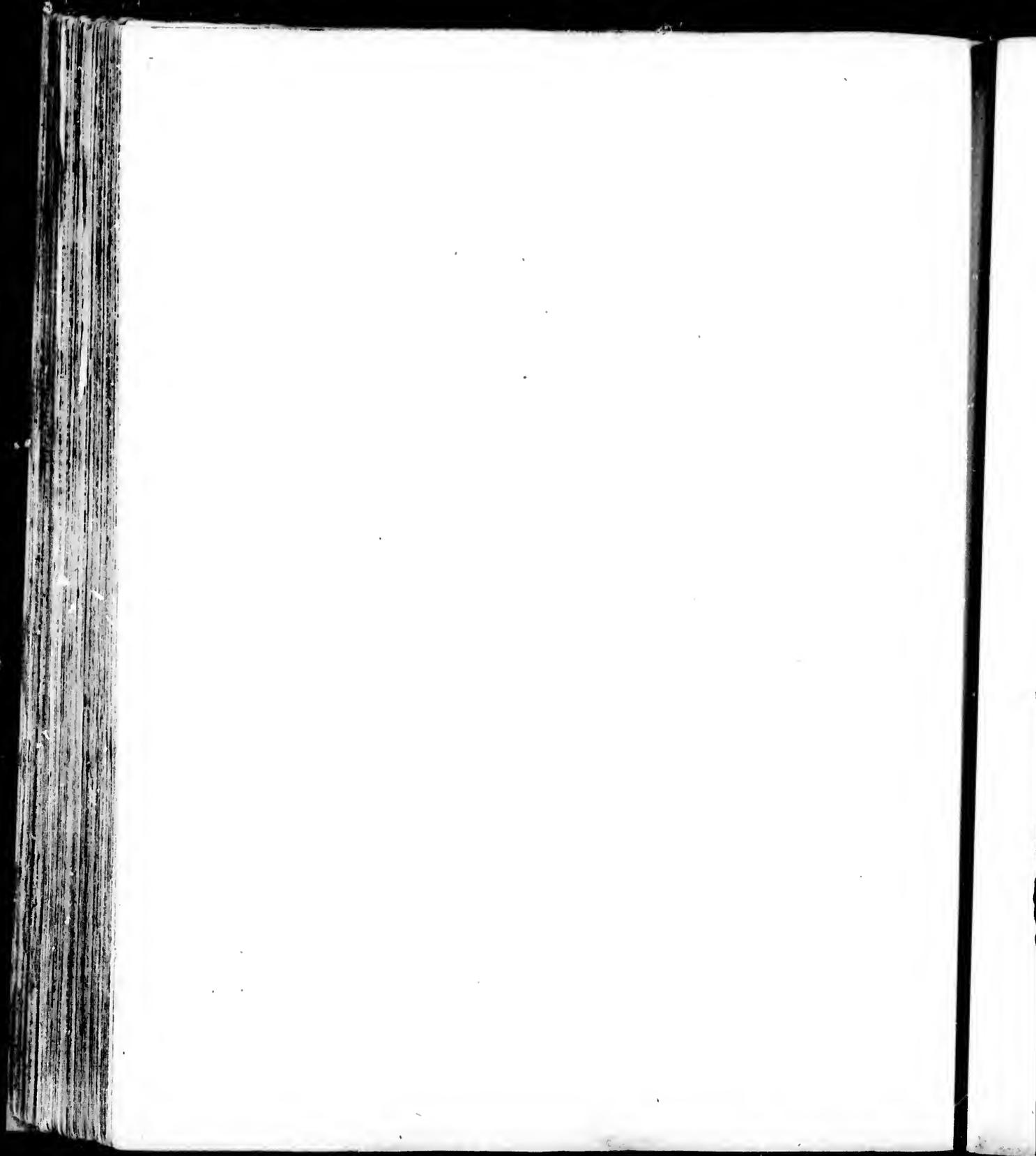
Drawing Room.

Cornice at half the full size



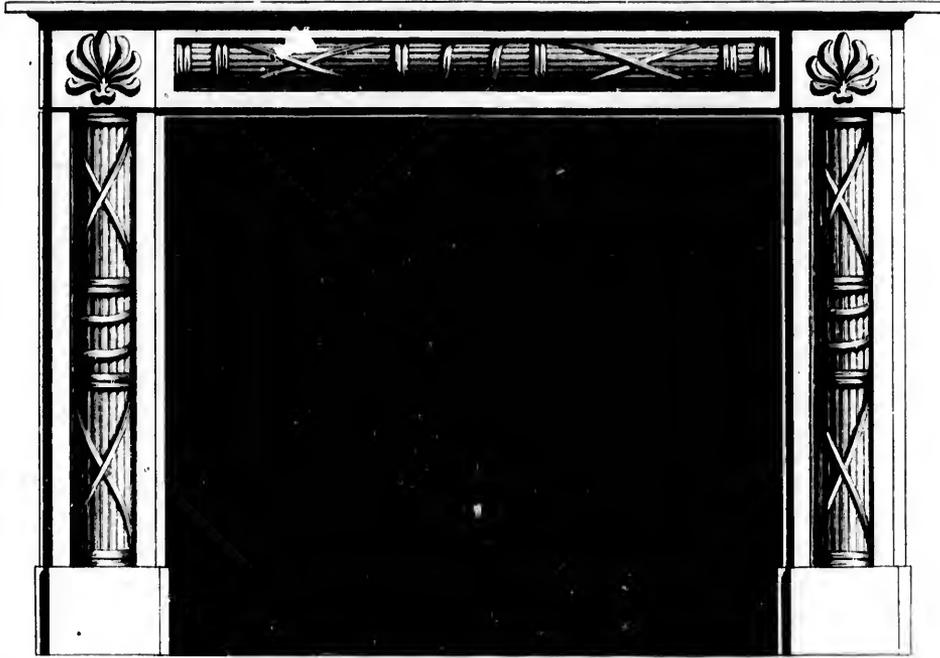
Section of Architrave full size

London, Published by J. Taylor, No. 54, High Holborn.



Drawing Room.

Chimney Piece

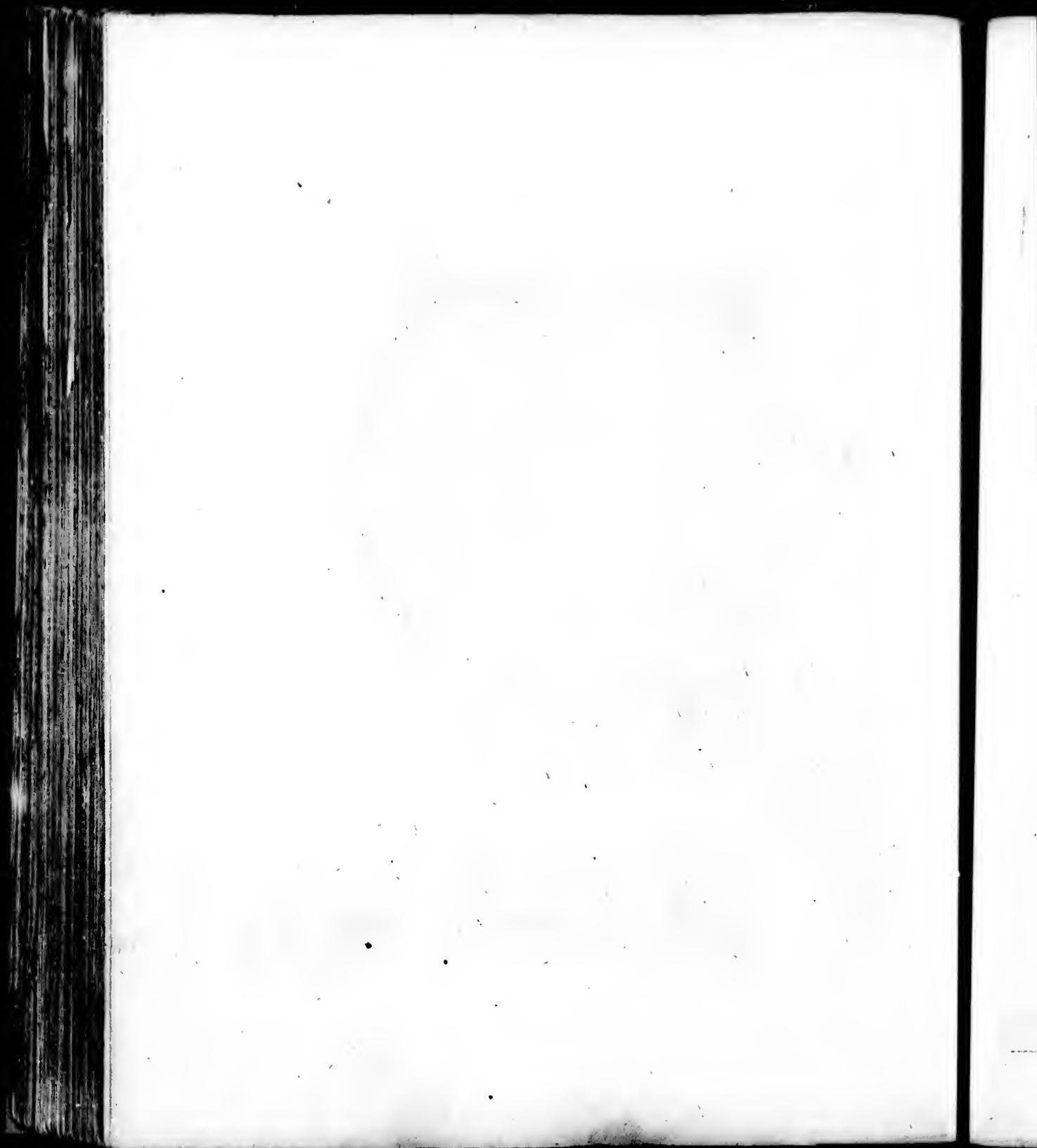


*Shelf and Bed mould
full size*

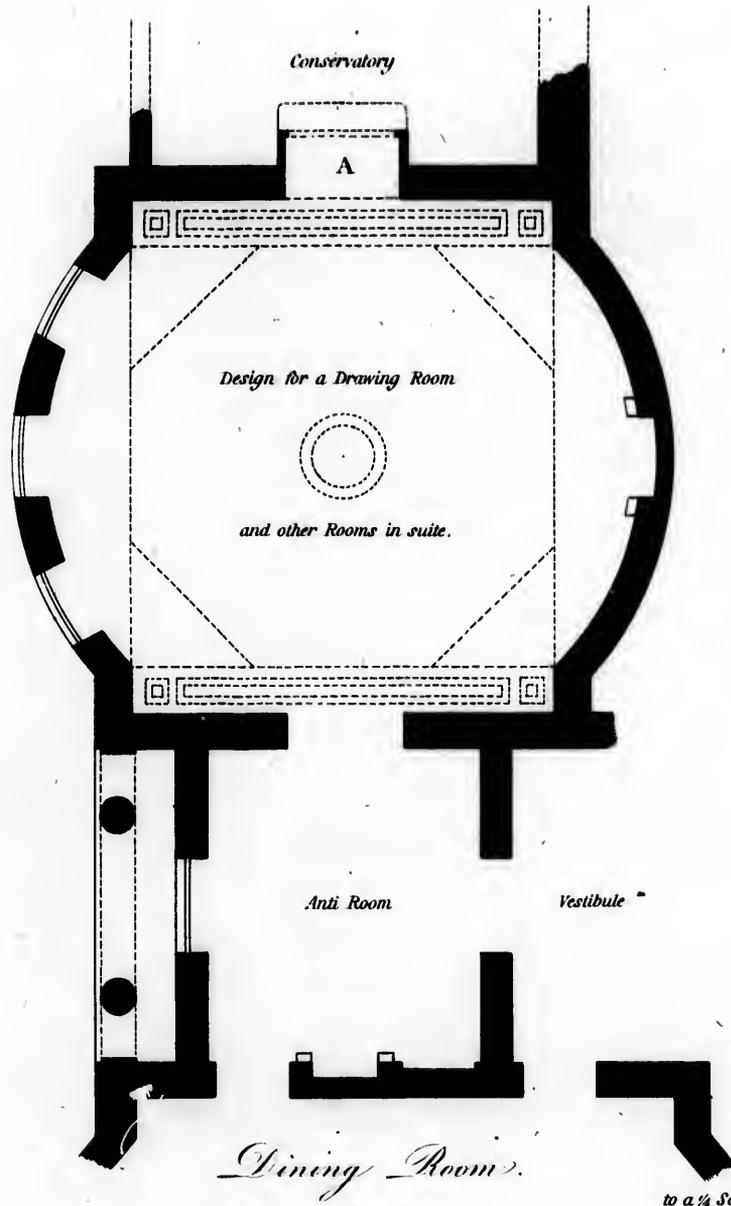


Half the Jaumb, and Pillaster, full size

J. Davis fec.



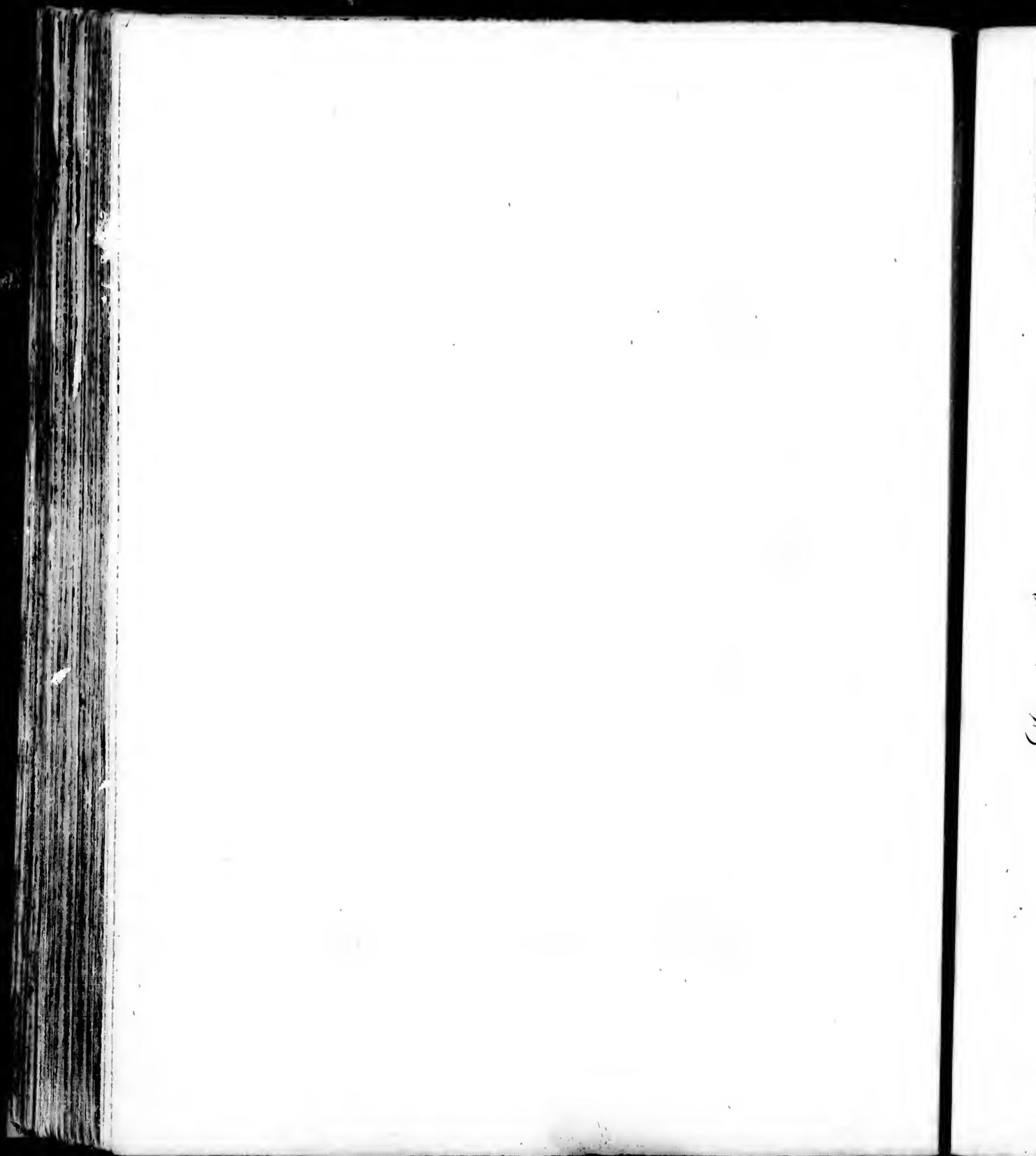
M.I.



Dining Room.

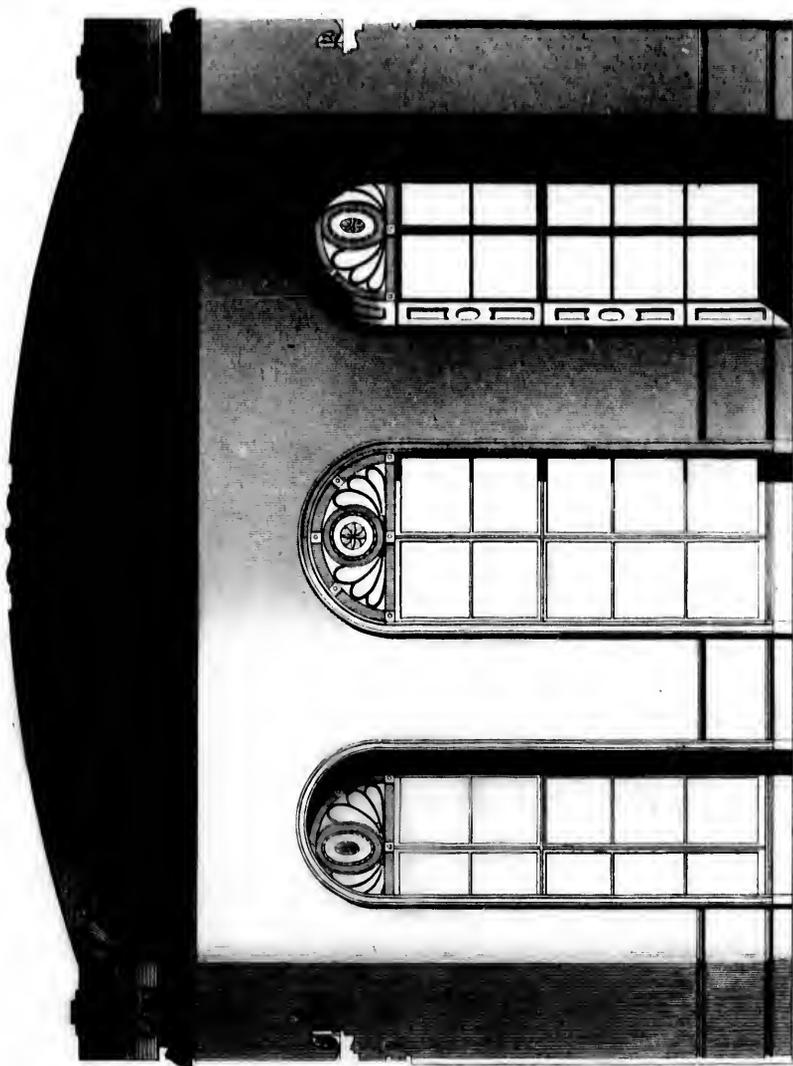
London. Published by J. Taylor, N^o. 59, High Holborn.

to a $\frac{1}{4}$ Scale



M. 2.

Drawing Room Section.

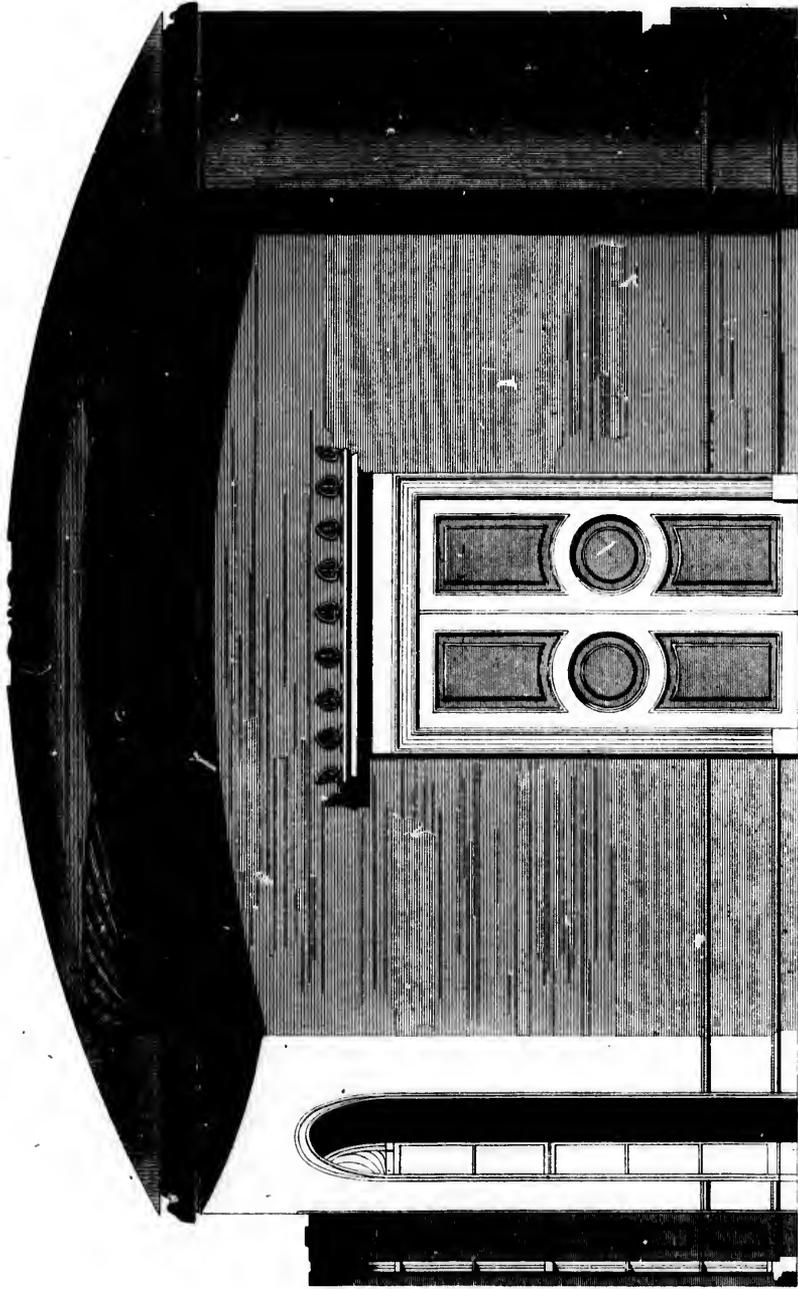


W. & S. G. Wade

London: Published by J. Taylor, 155 High Holborn.

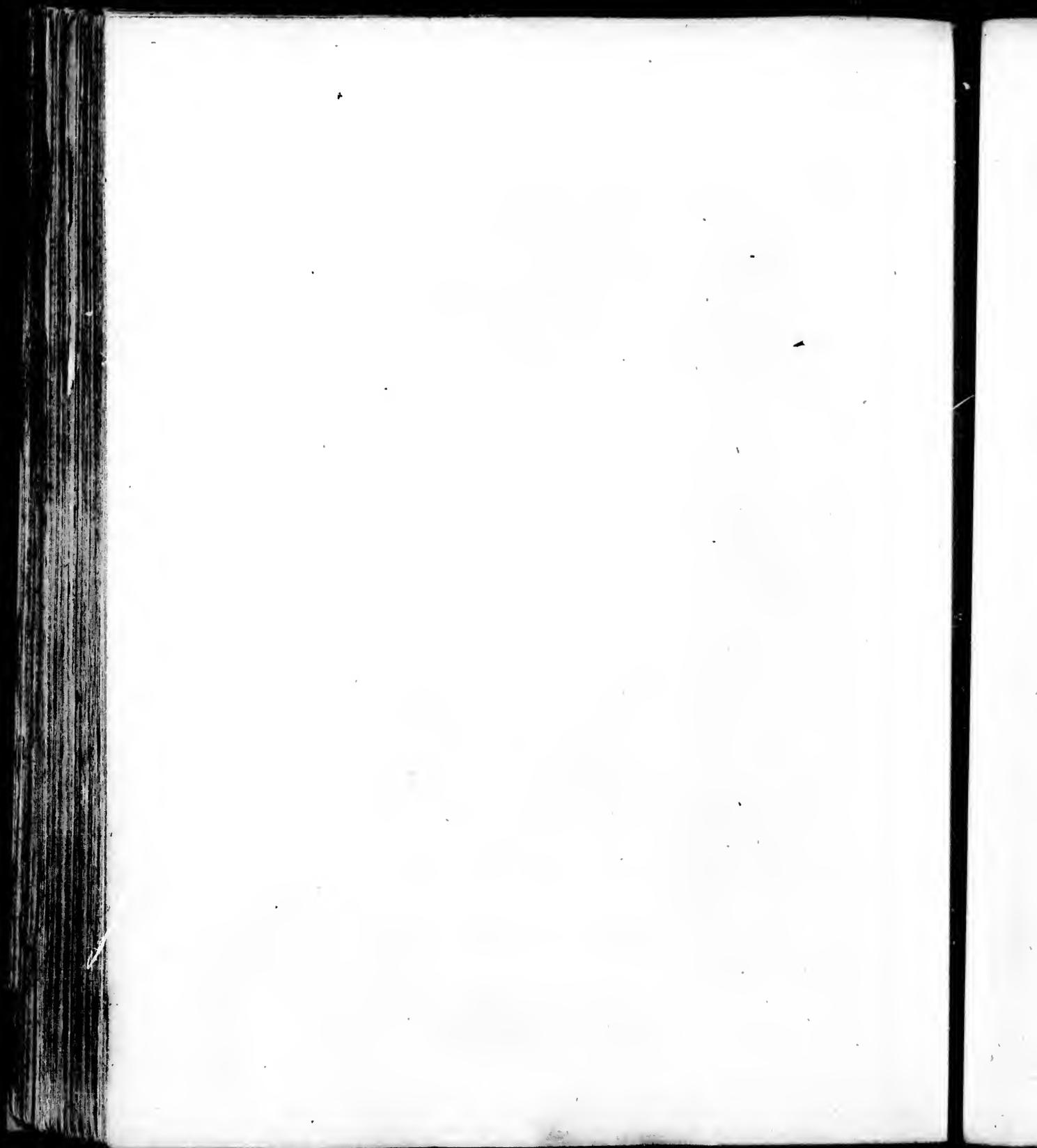
M. 3.

Drawing Room.



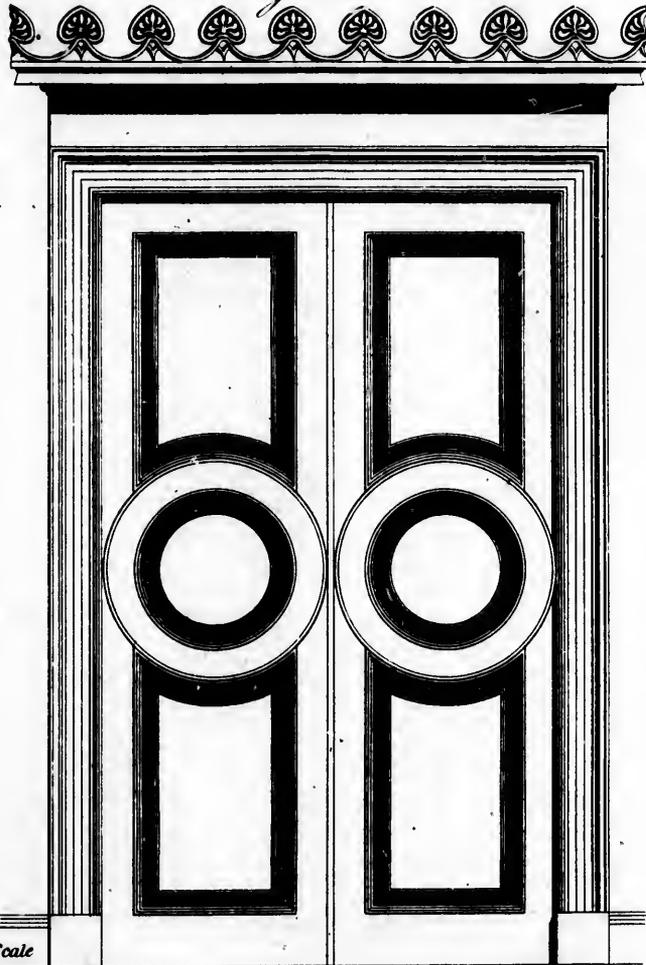
to a 1/4 Scale

London, Published by Thomas Agnew & Sons, 15, Broad Street.

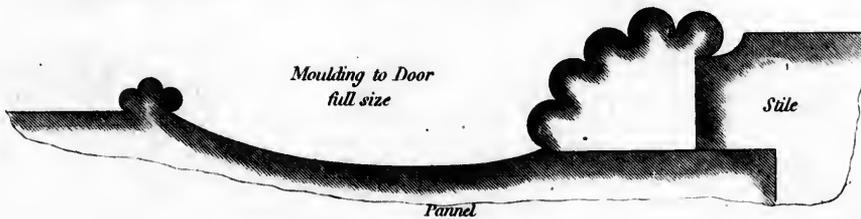


Drawing Room Doors.

M. 4.



to 1/8 Inch Scale

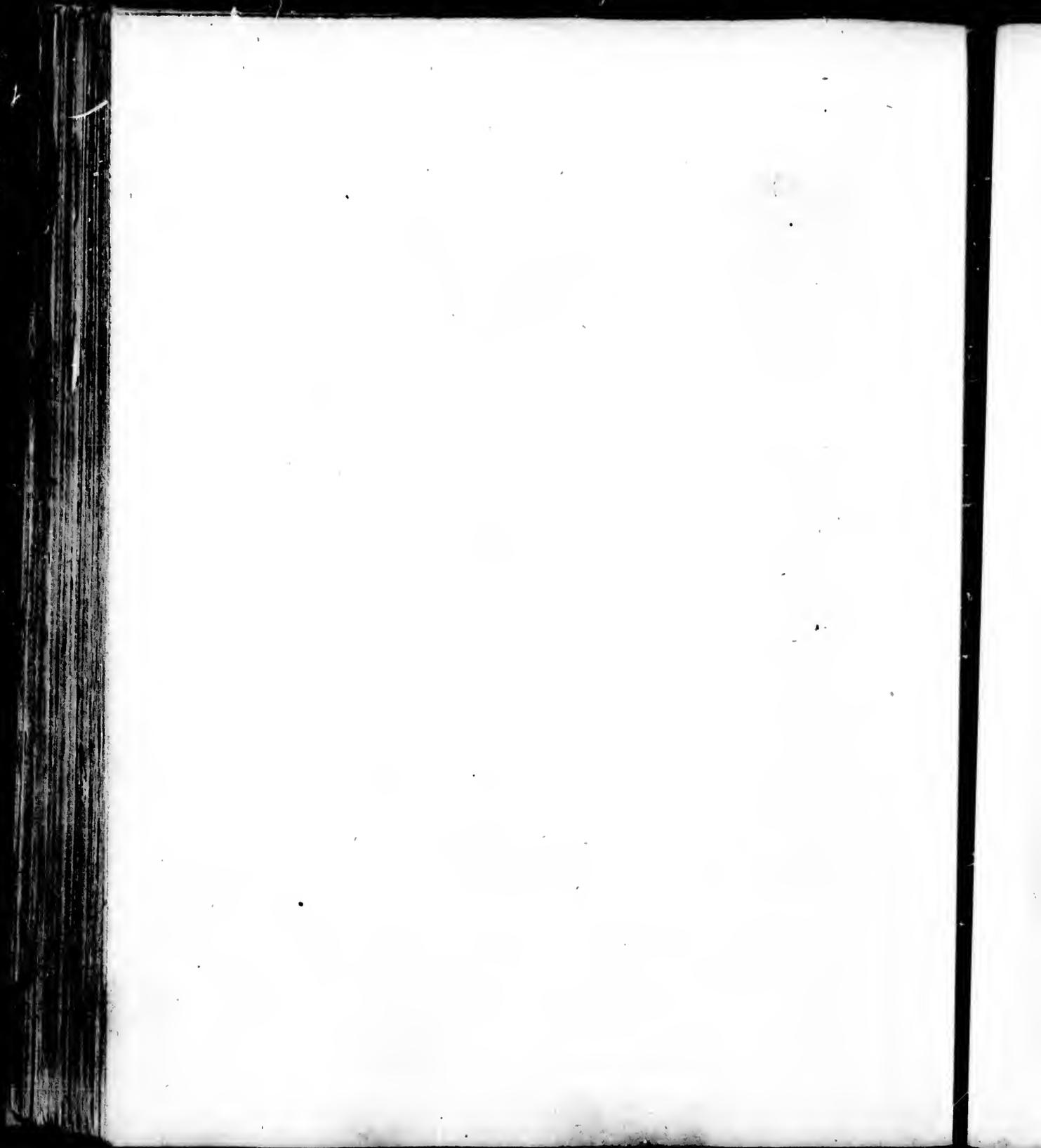


*Moulding to Door
full size*

Stile

Panel

London: Published by J. Taylor, N^o. 59, High Holborn.

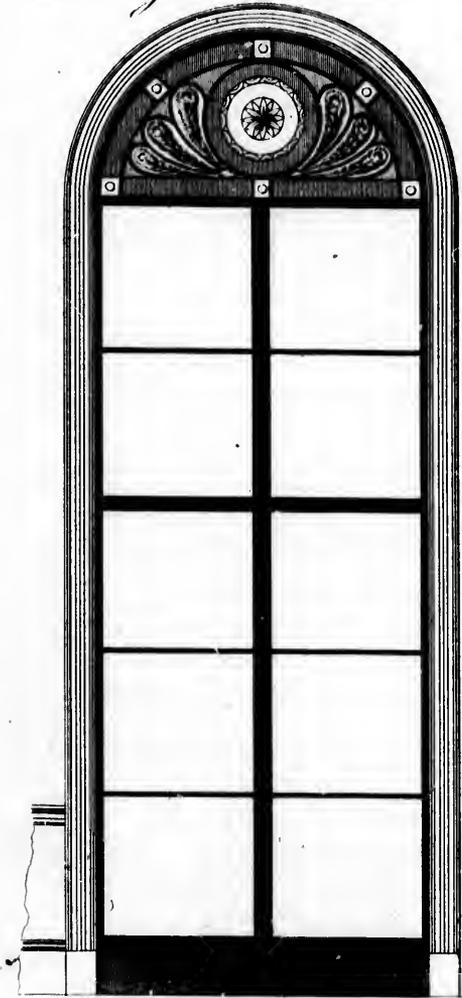


Drawing Room Window.

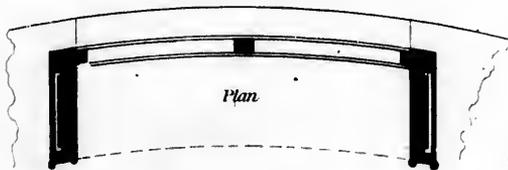
M.5.

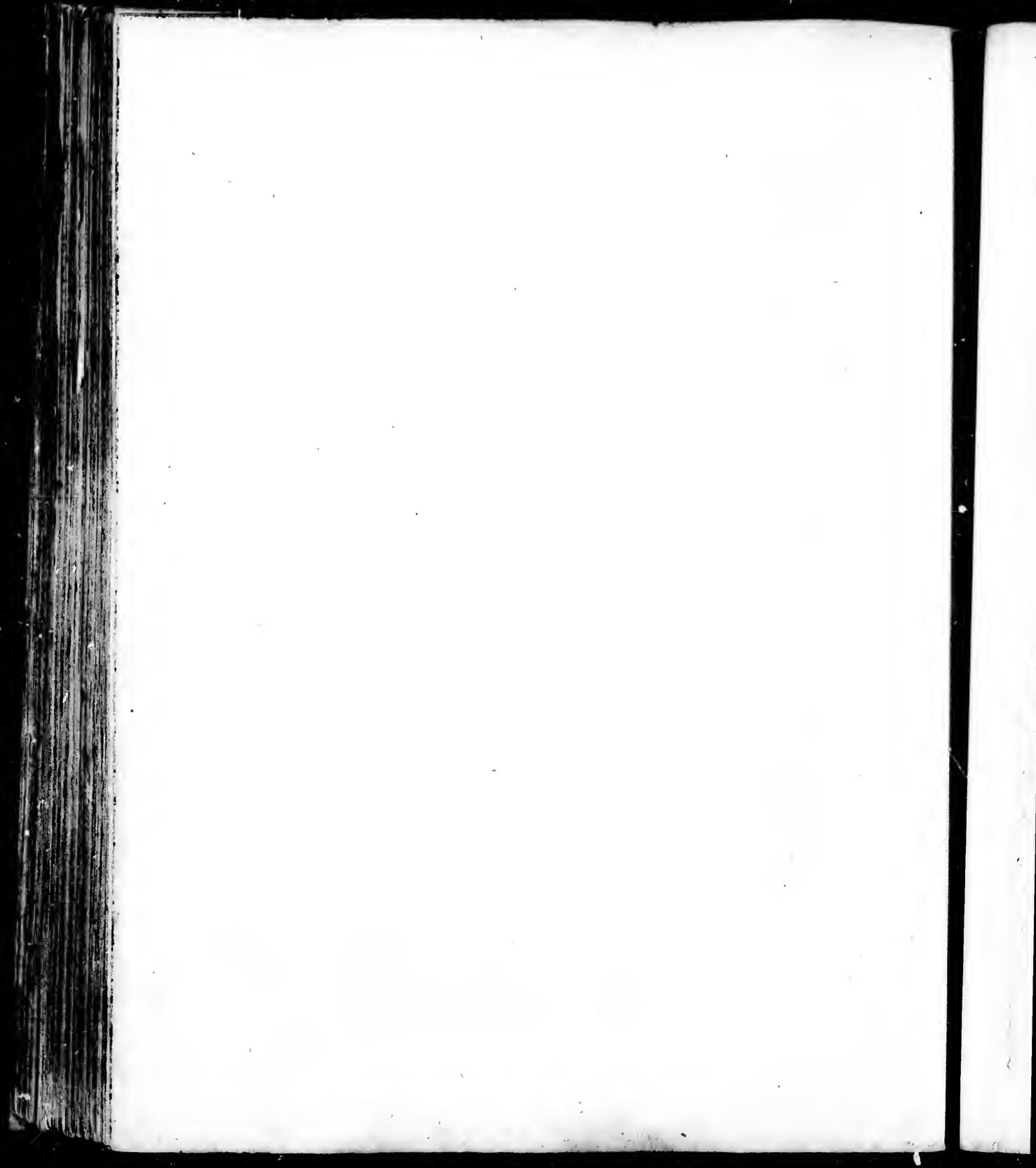


Section



To 2 1/2 Inch Scale





Drawing Room Mouldings full size

M. 6.

*Cornice to Doors
at half size*

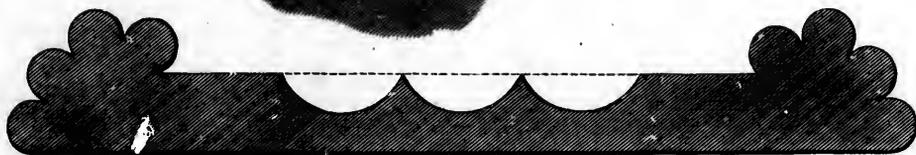


Base

Sur-base

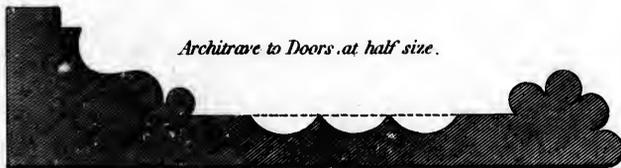


Pannel



Architrave to Windows

Architrave to Doors at half size.



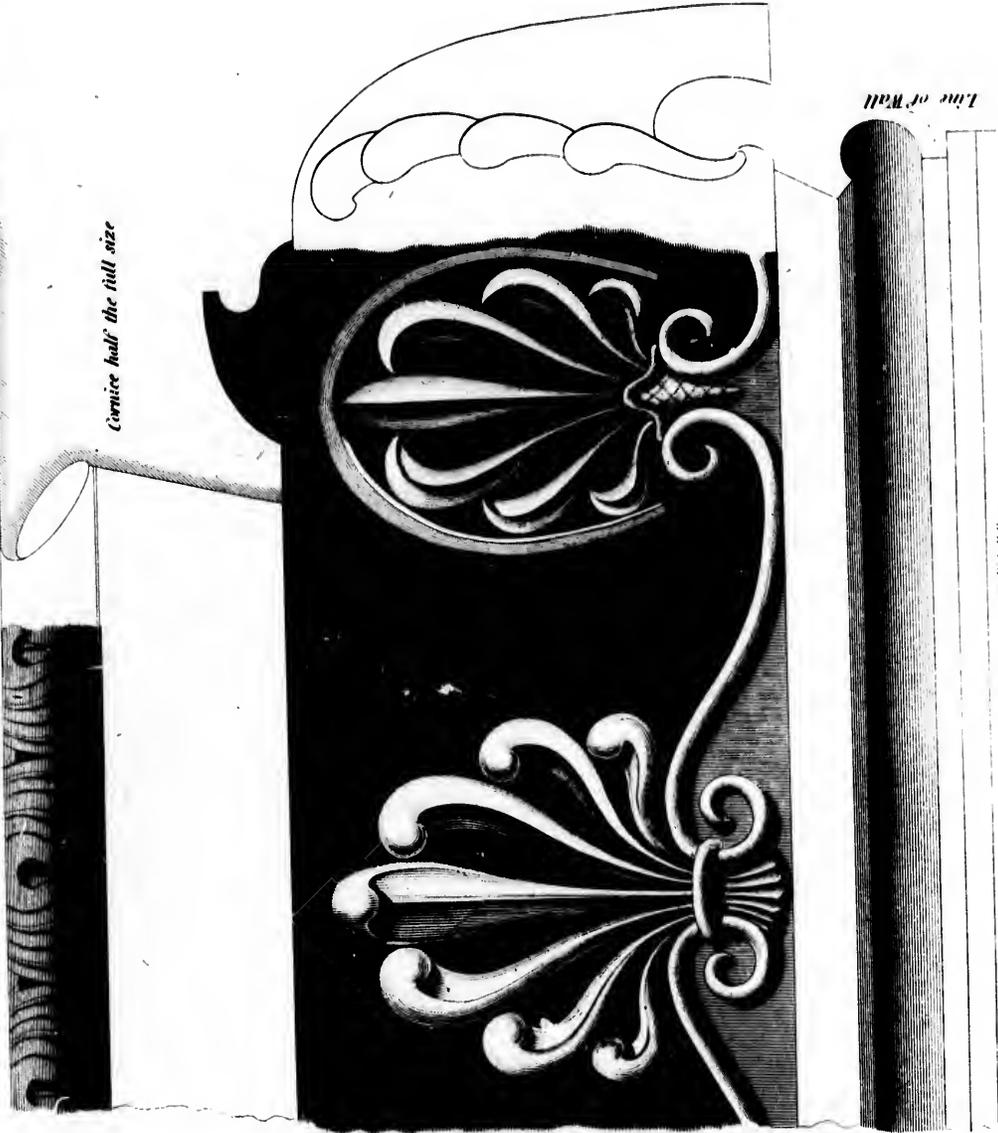
line of case.



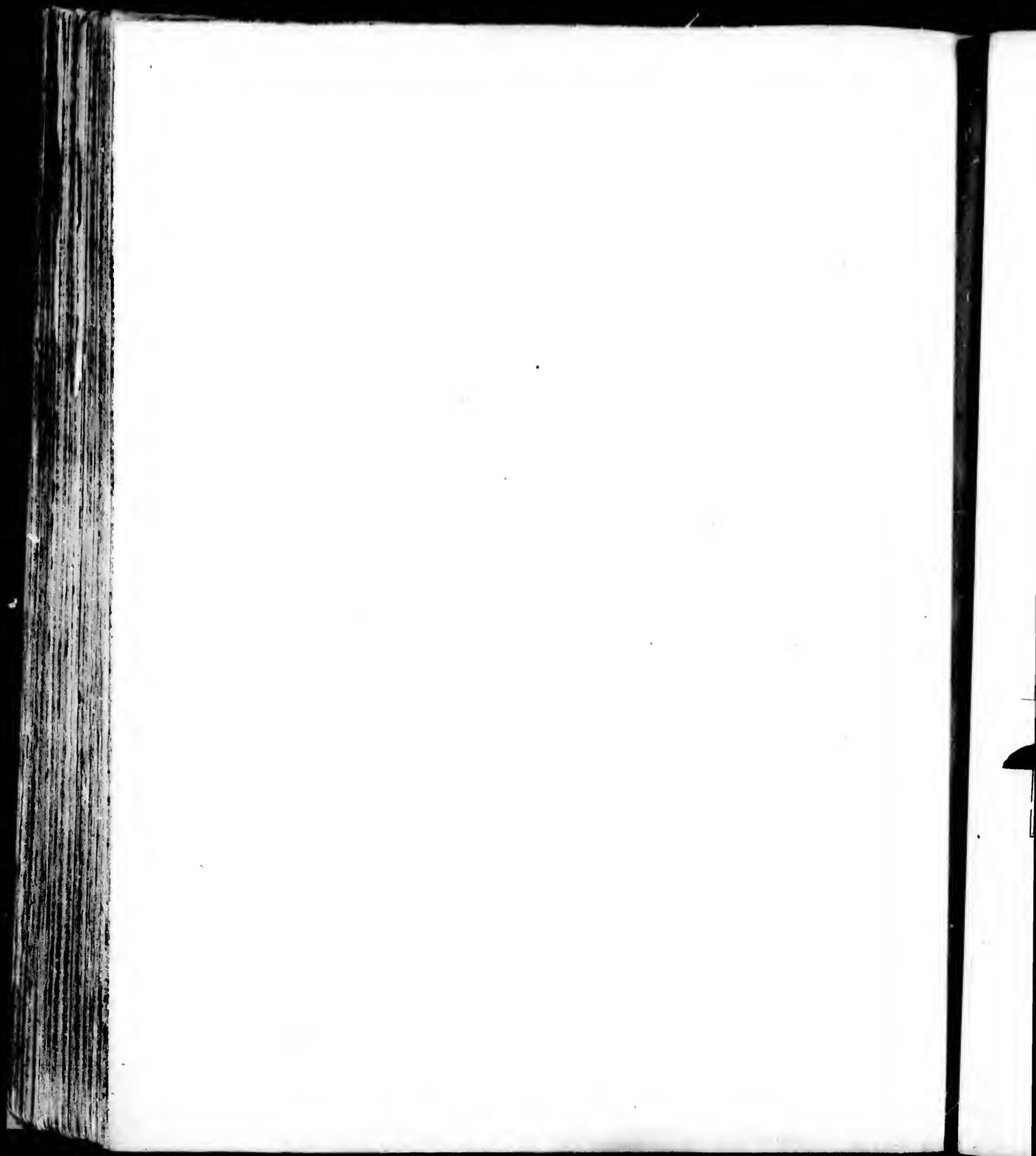
M.7.

line of core.

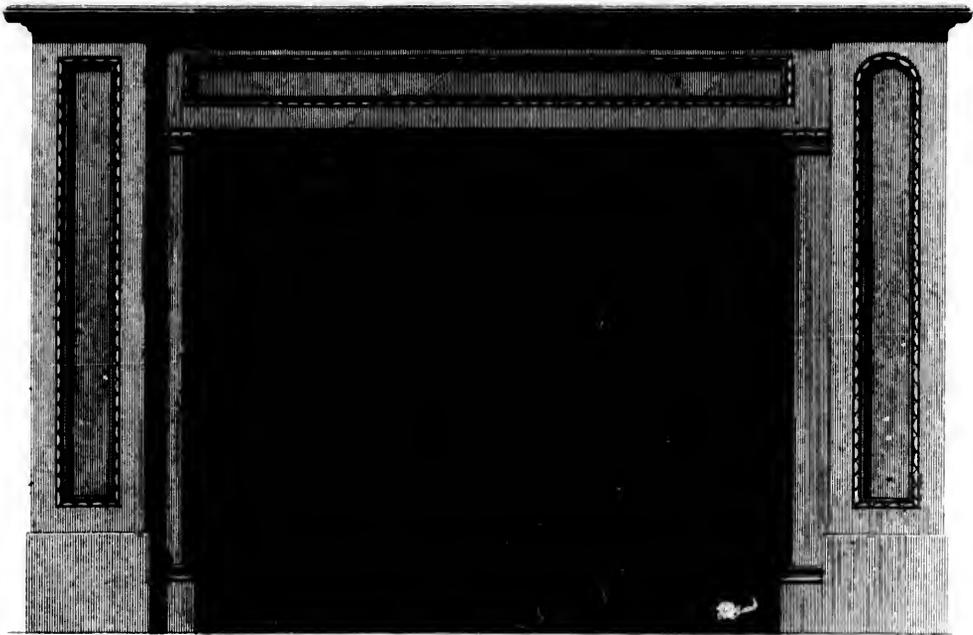
Cornice half the full size



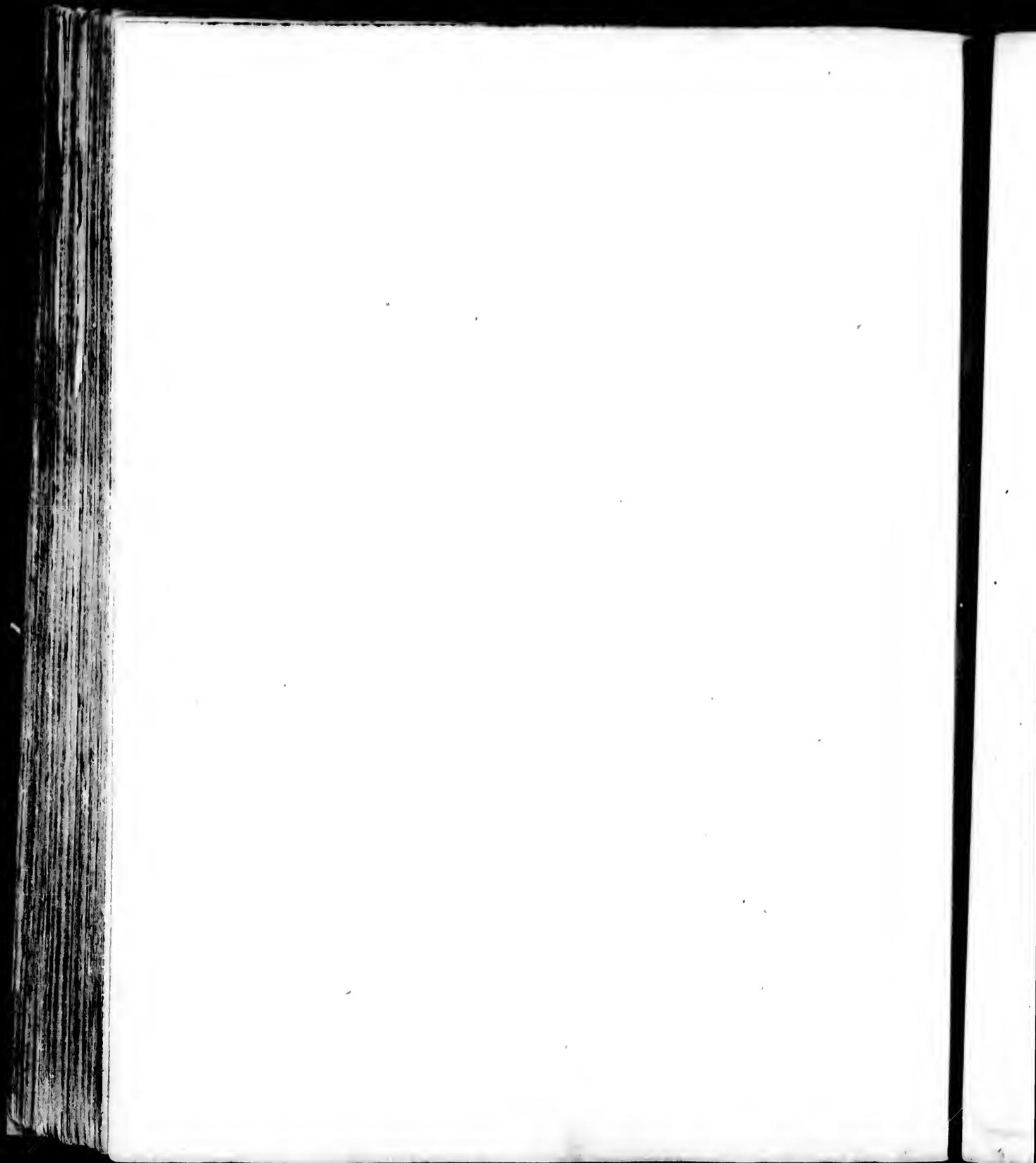
Engraved and published by J. Taylor, No. 11, High Holborn.



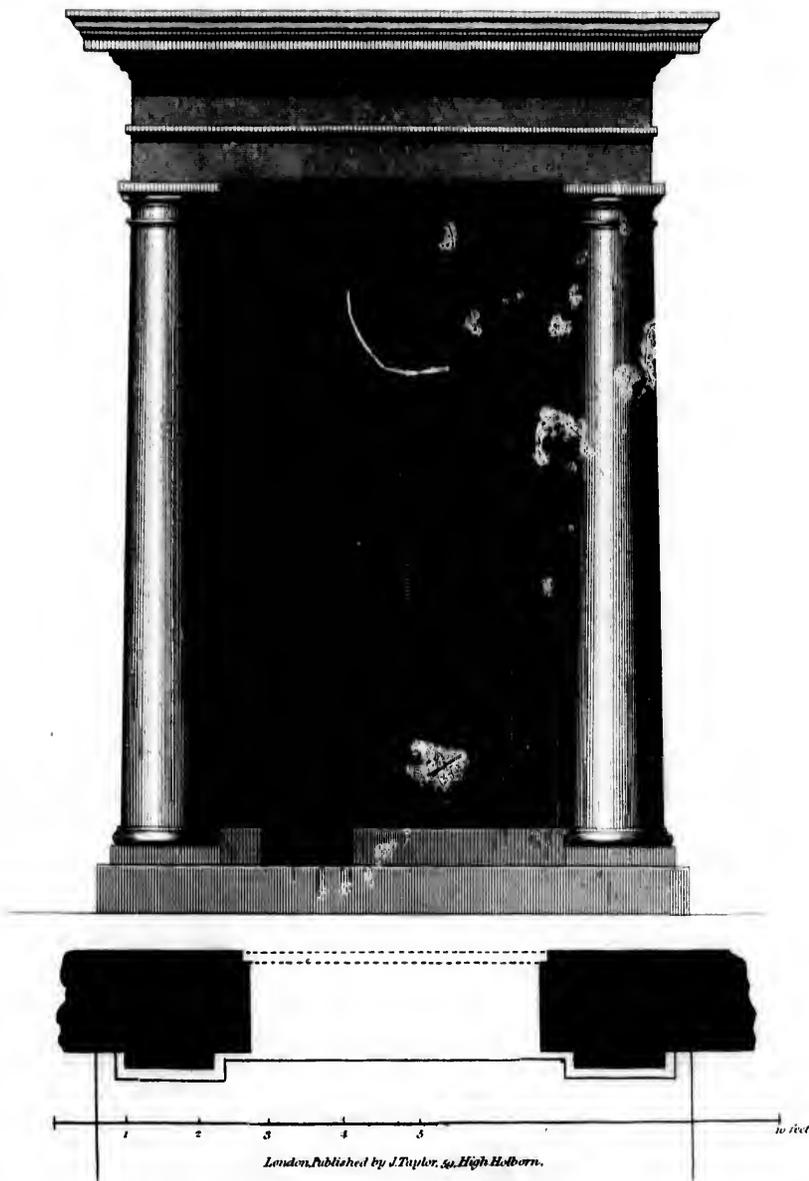
*Drawing Room.
Chimney Piece.*



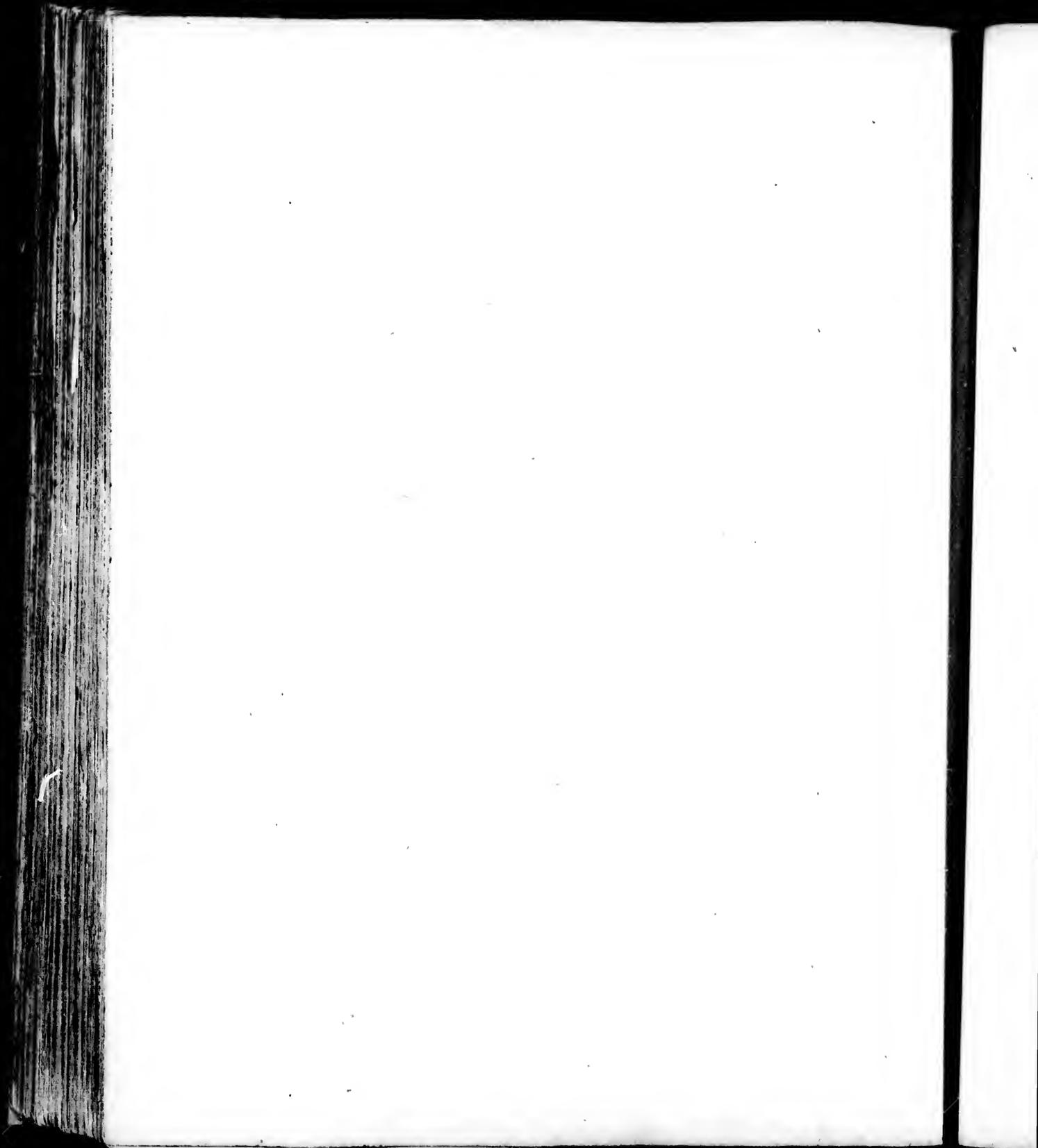
London: Published by J. Taylor, 59. High Holborn.



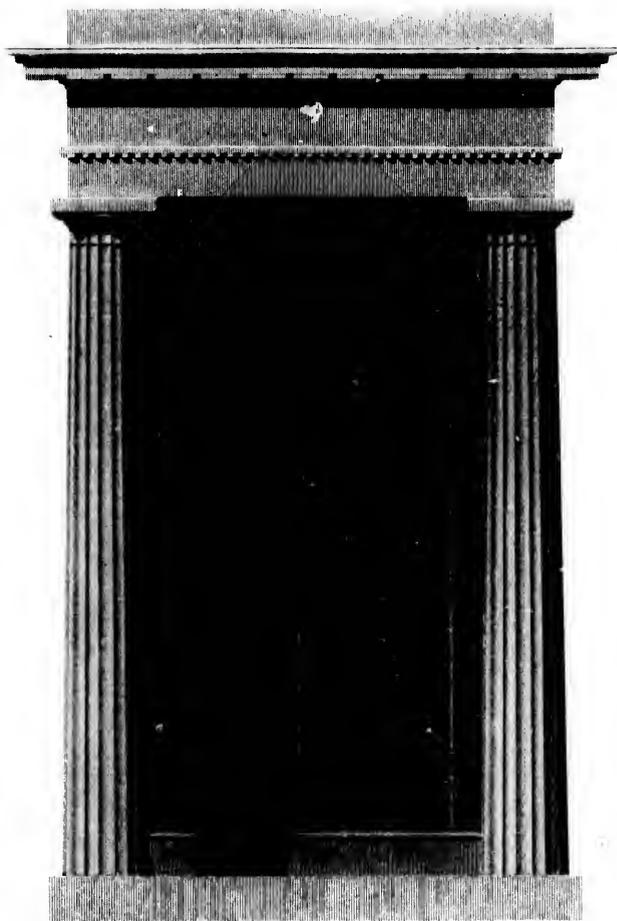
Design for a Tuscan Portico.



London, Published by J. Taylor, 50, High Holborn.



Design for a Gothic Portico.



Sheet
7. Dec

2 Mo.

20

x

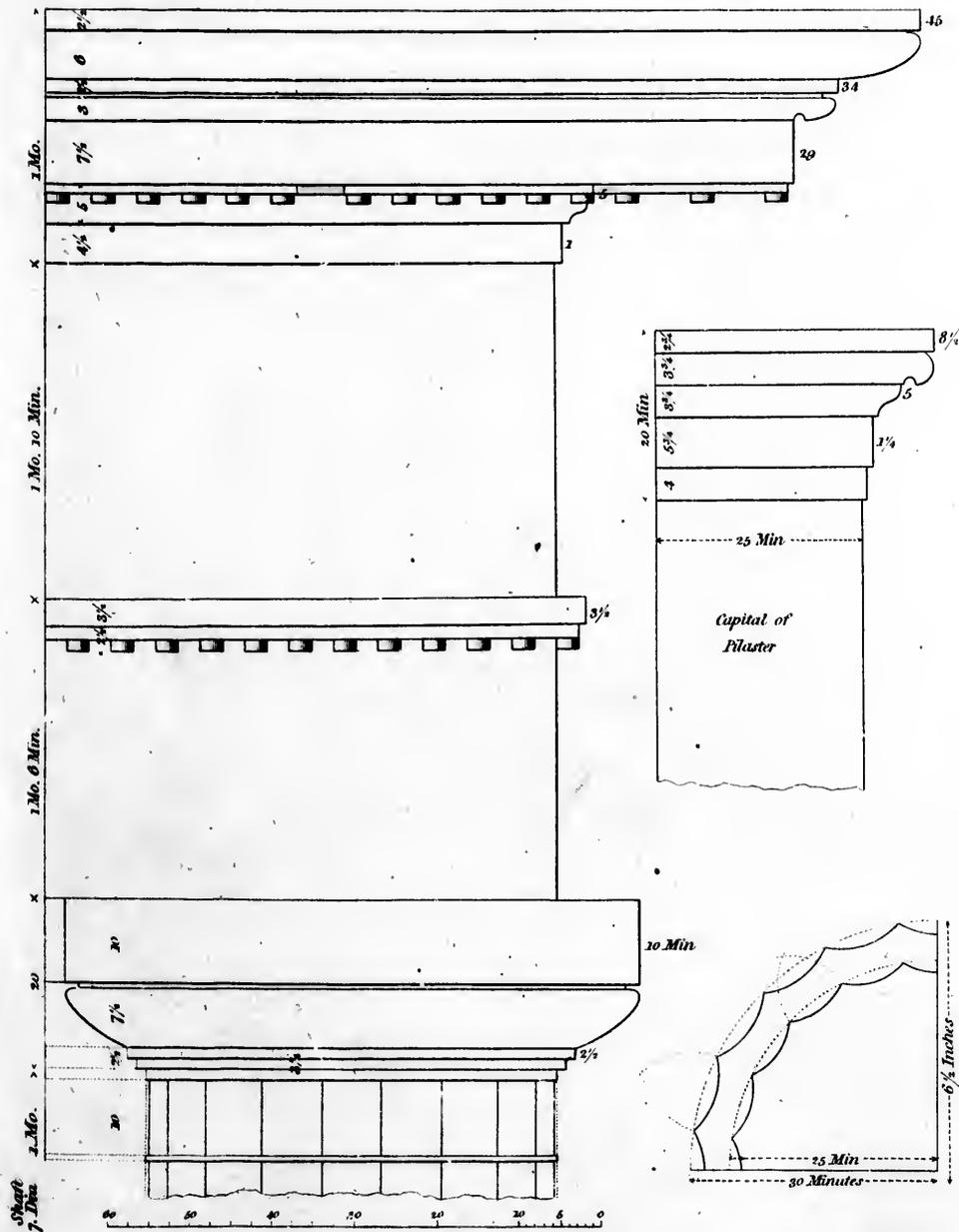
1 Mo. 8 Min.

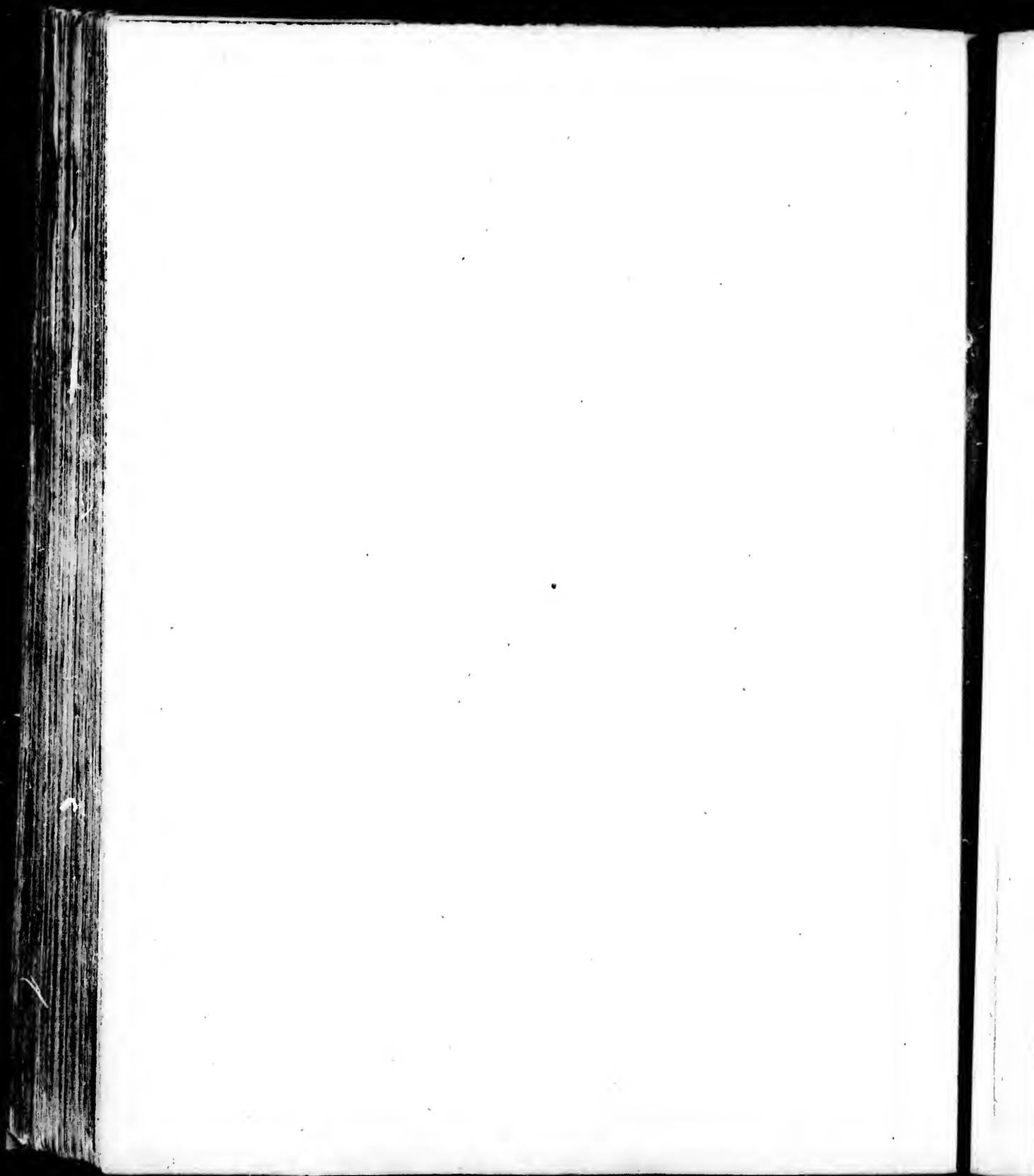
x

1 Mo. 30 Min.

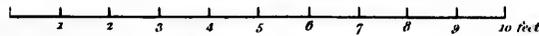
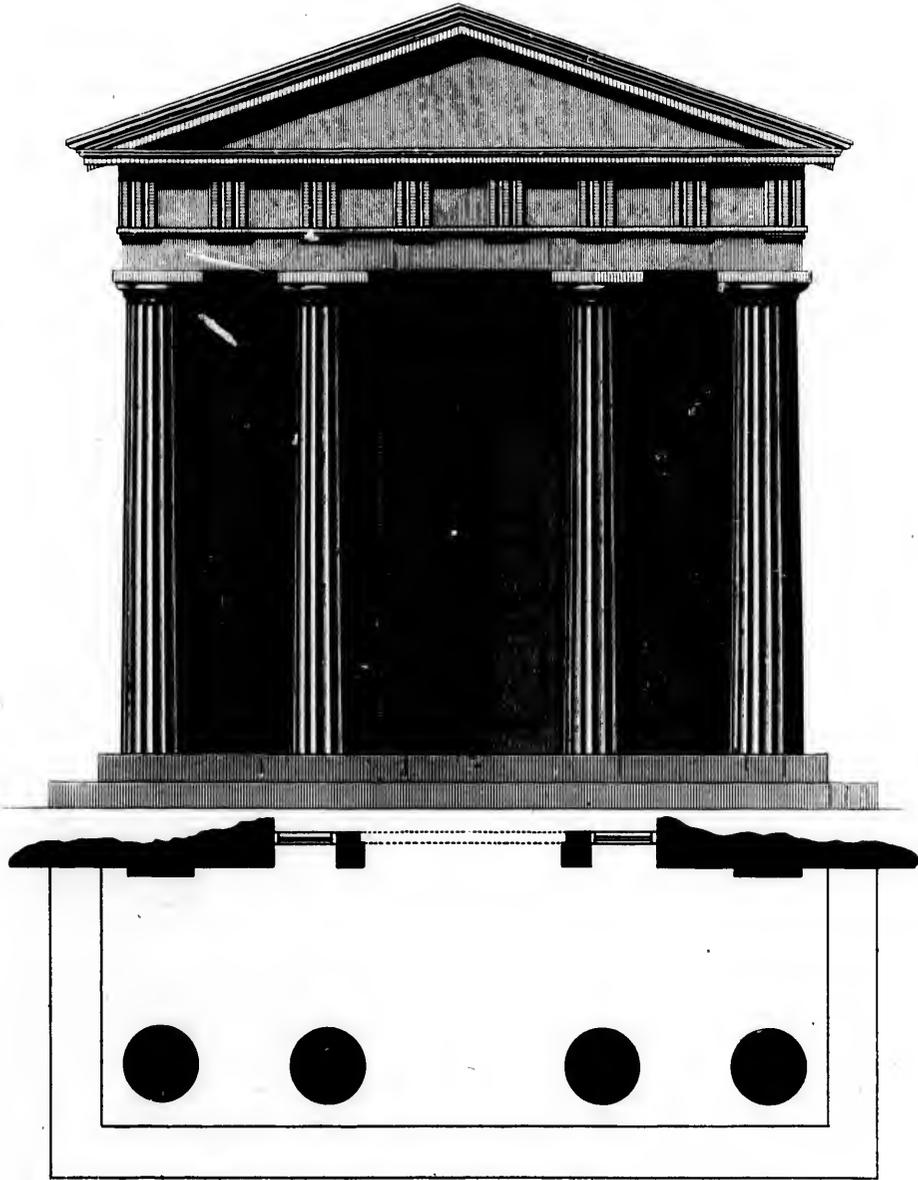
Doric Entablature & Capital, at-large.

PLATE 71.
O. 2





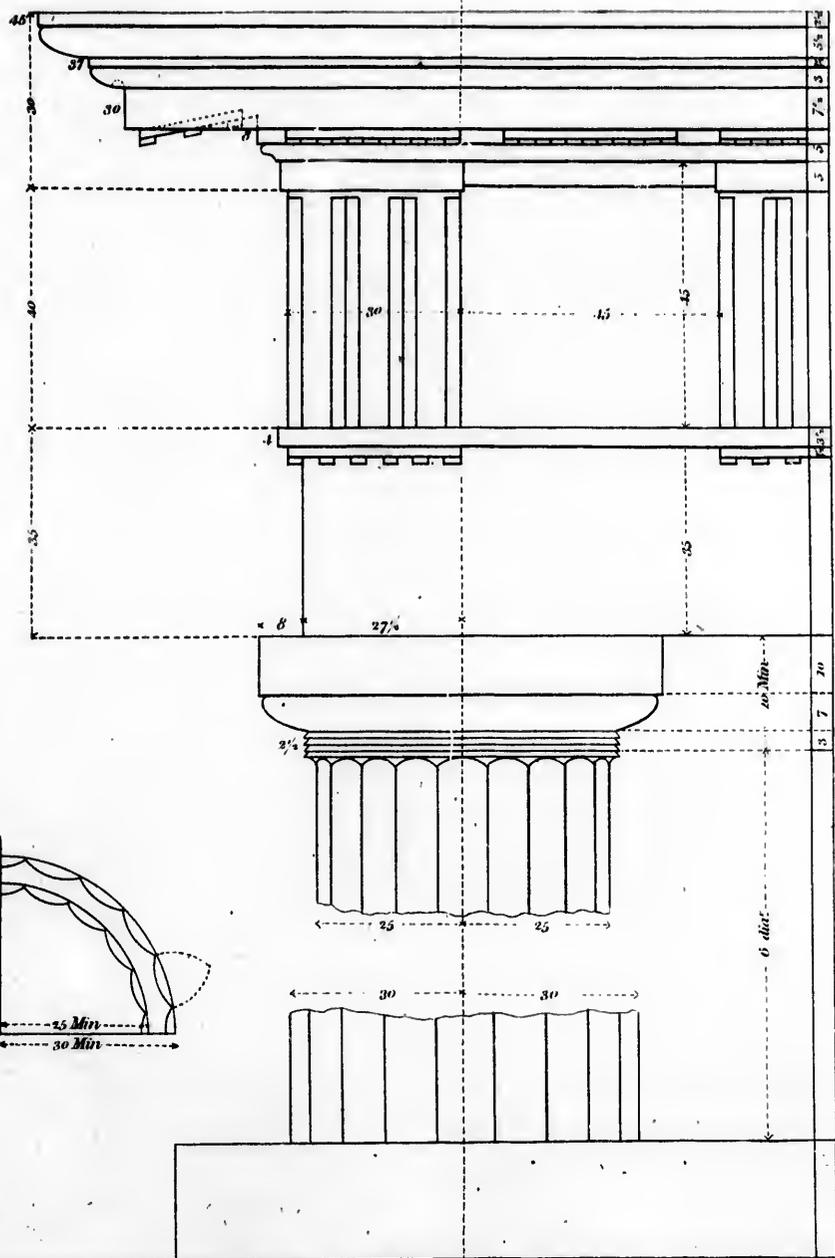
Design for a Doric Portico.



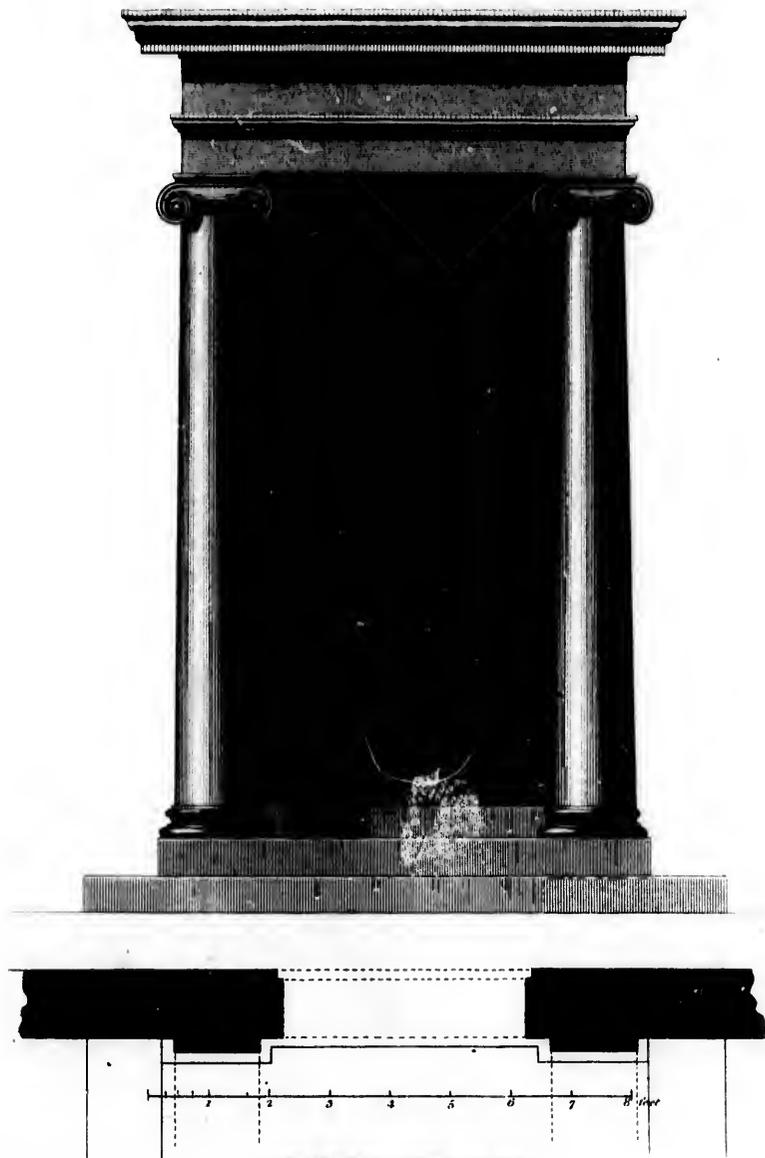
Doric Entablature & Capital at large.

PLATE 73.

P. 2

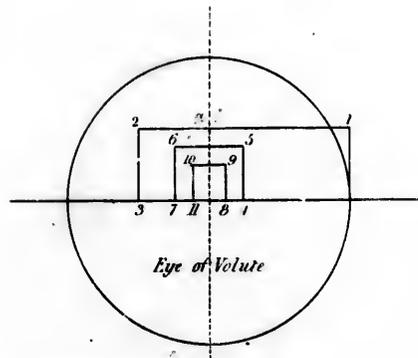
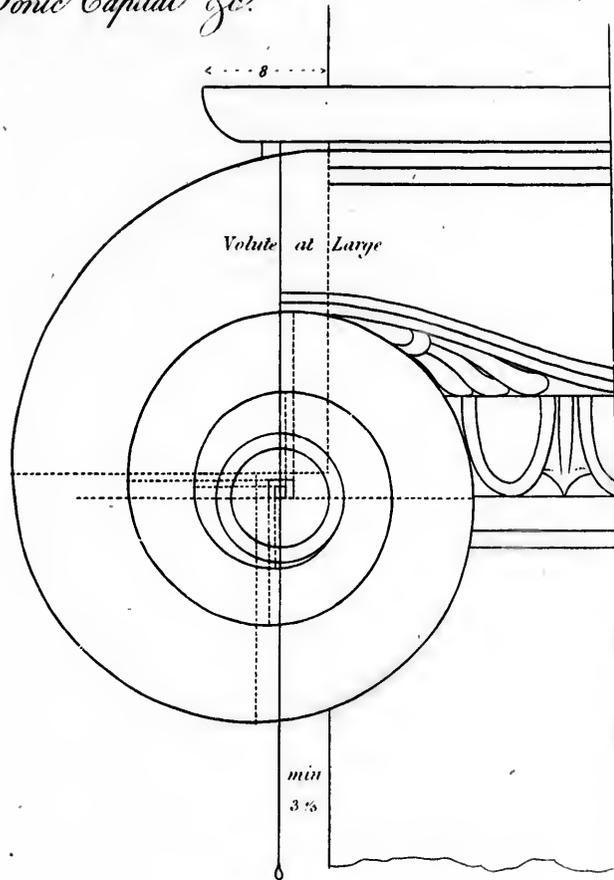
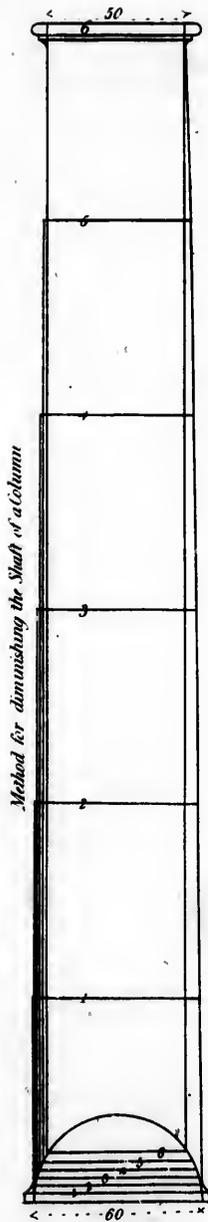


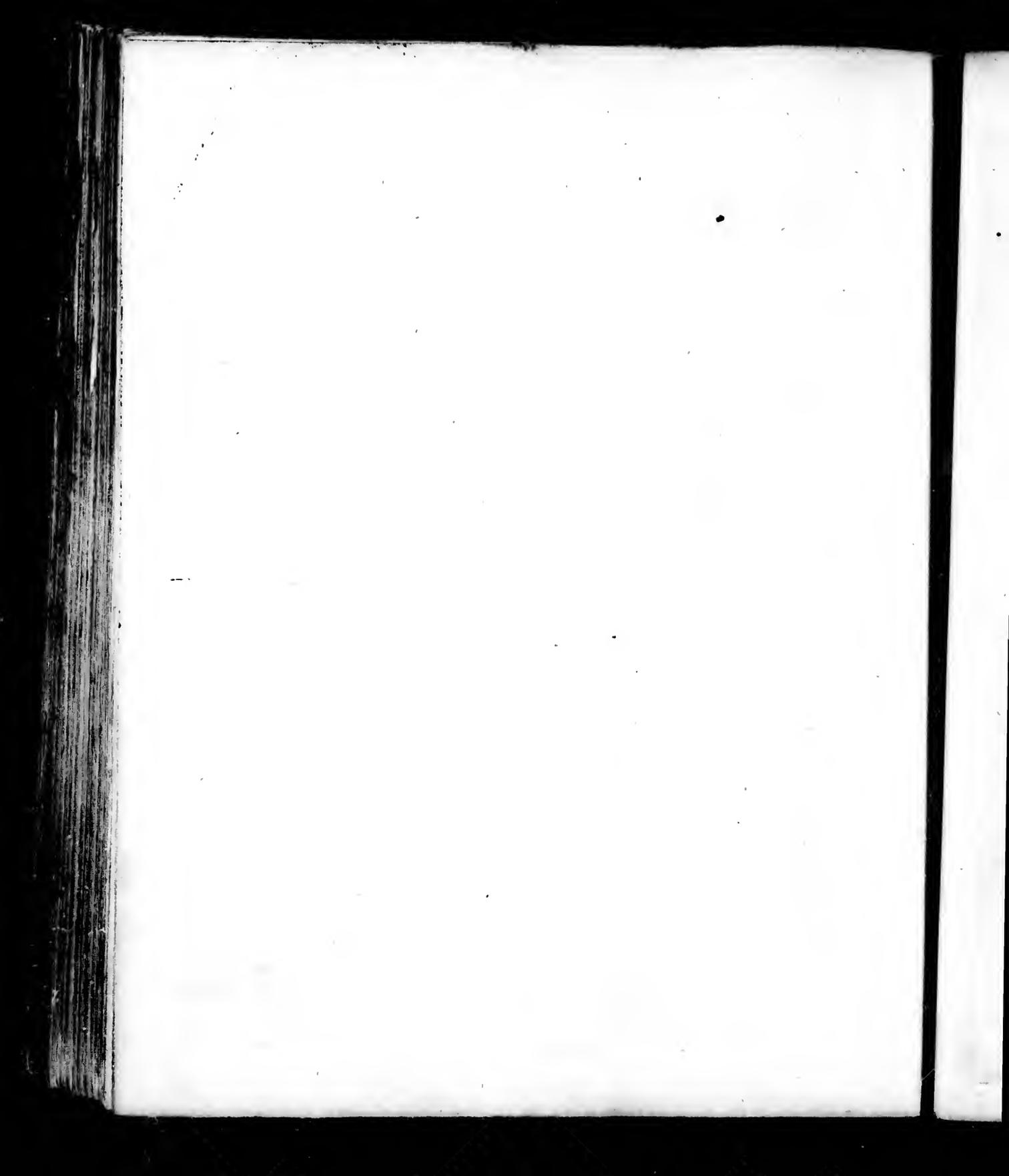
Design for an Ionic Portico



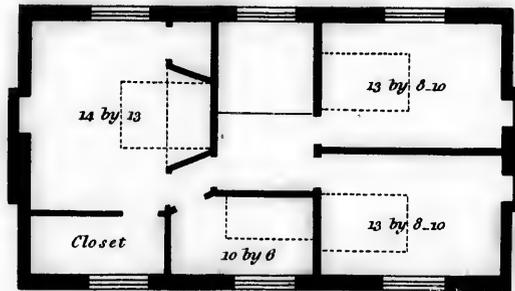
Ionic Capital &c.

Q 3
PLATE 76.

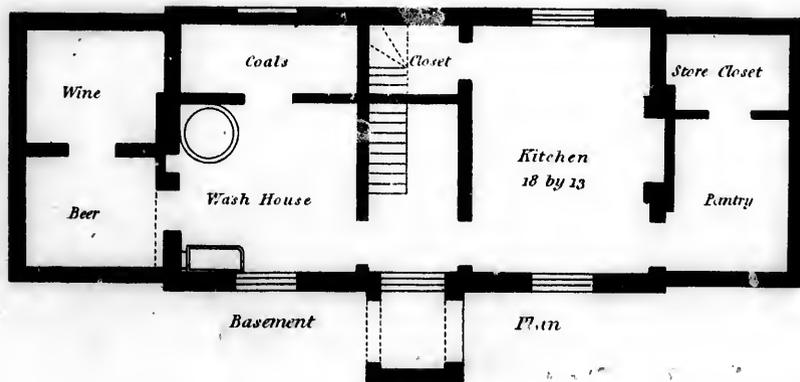




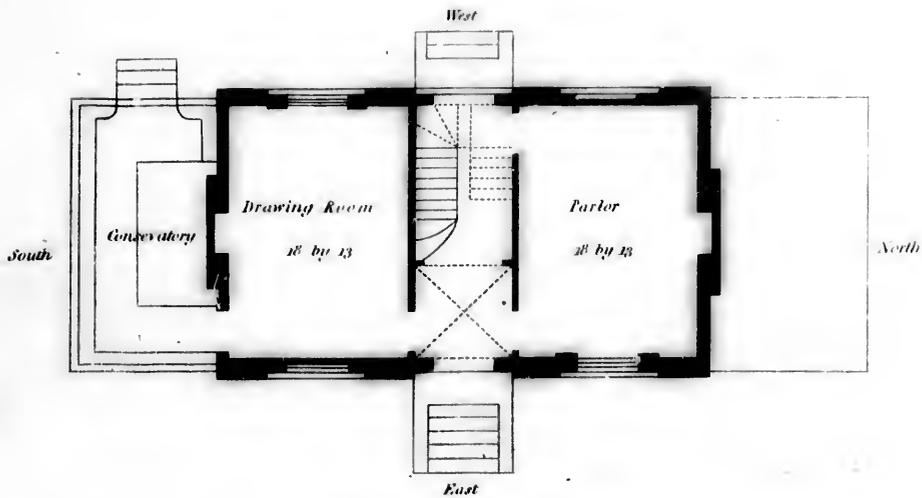
Design for a Villa.



Chamber Plan



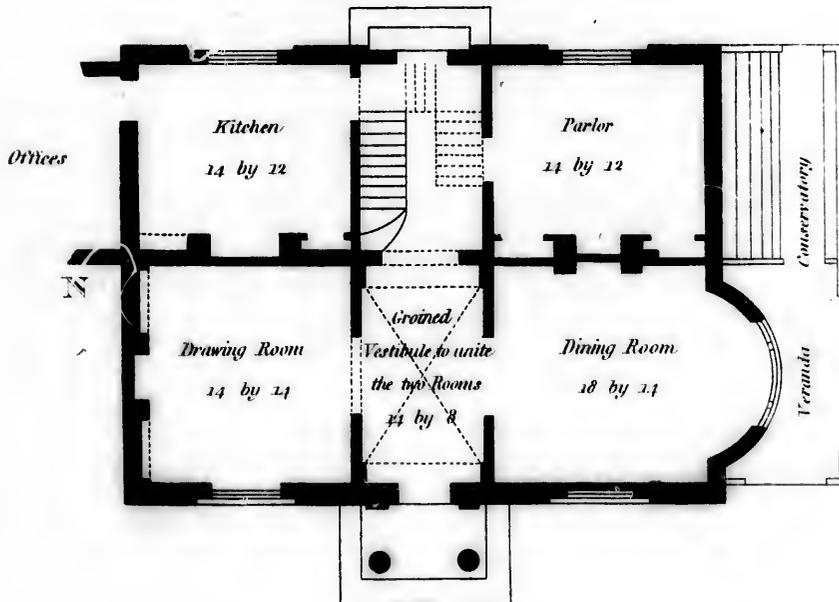
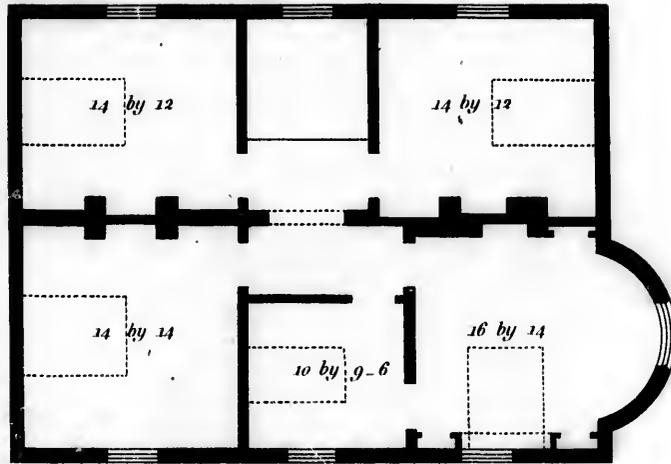
Design for a Villa?

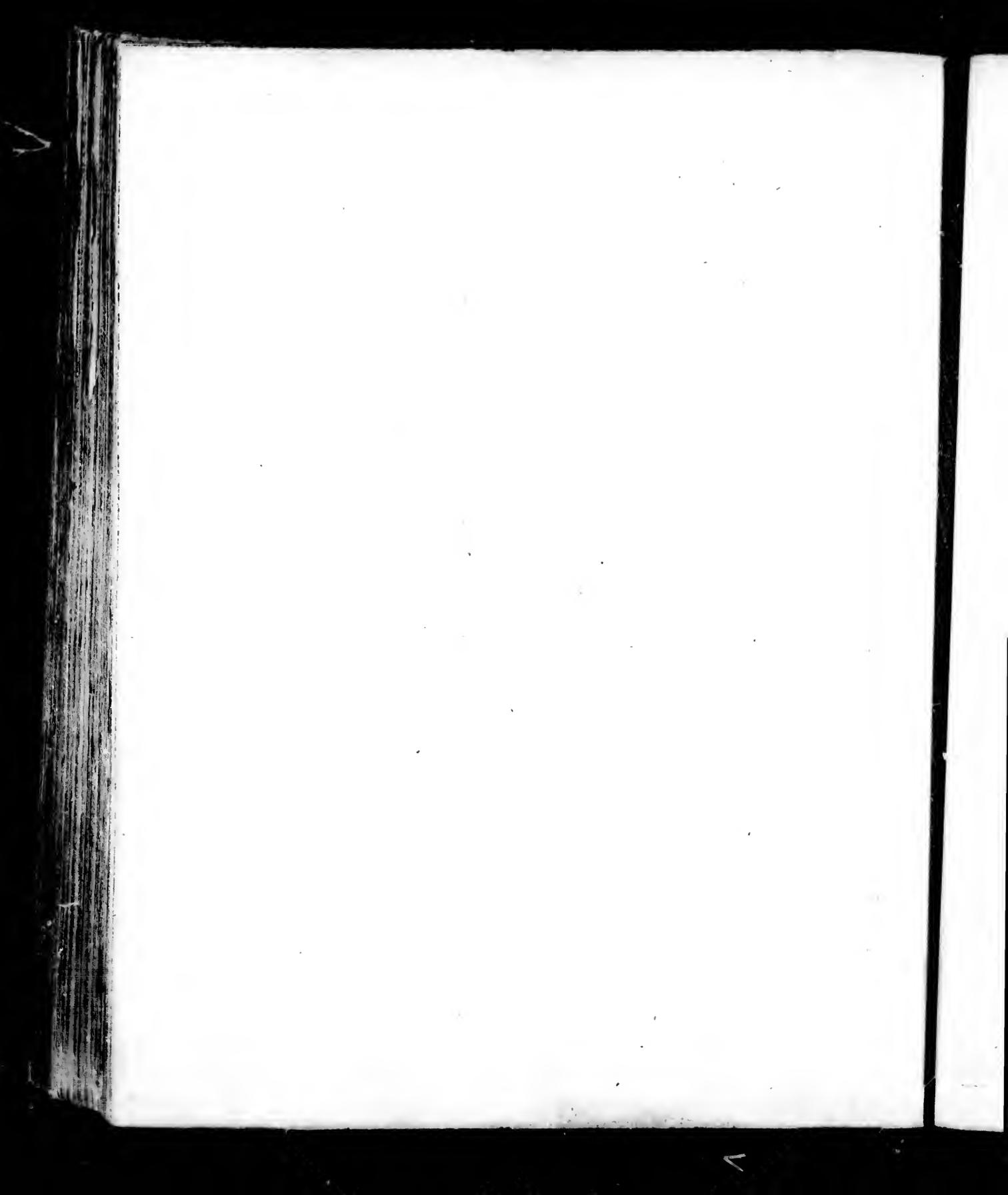


Chamber Plan.

PLATE 79.

S. 1.

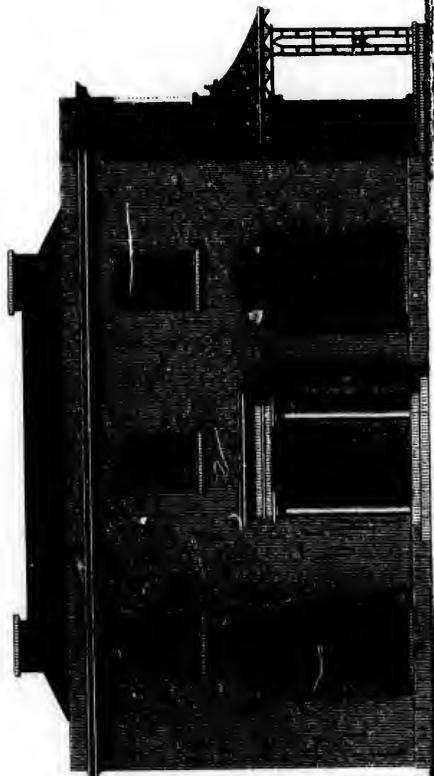




W. & A. G. & Co.

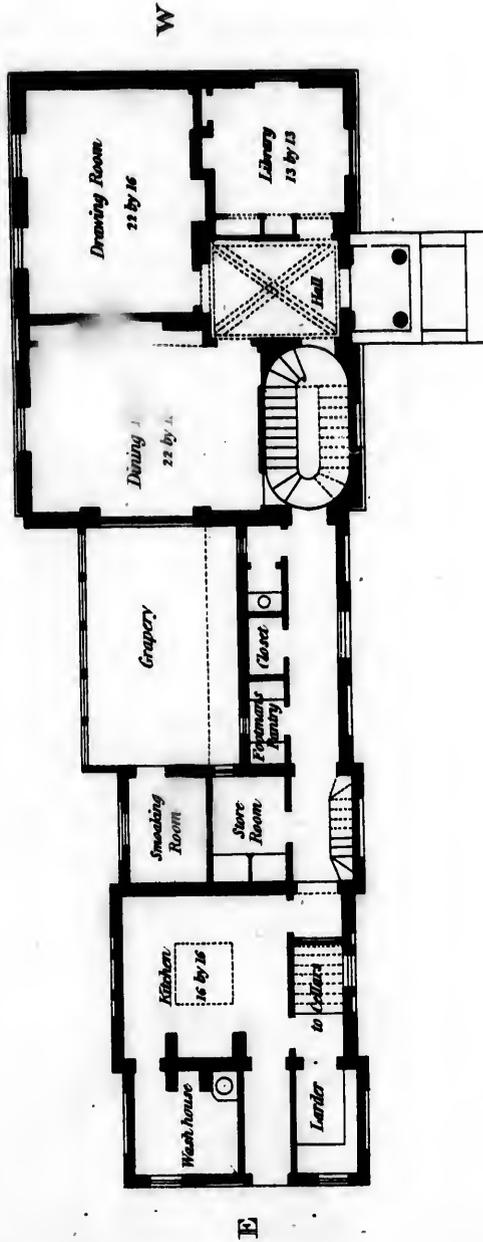
S. 2.

Design for a Villa.

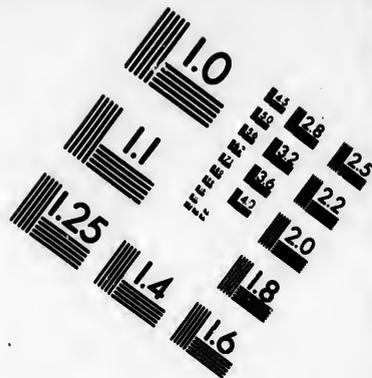
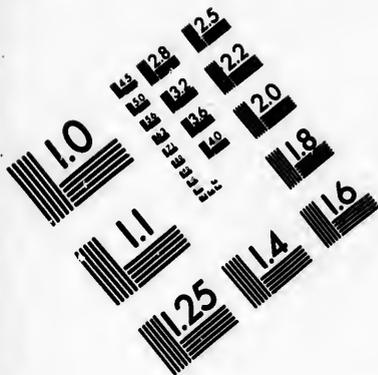


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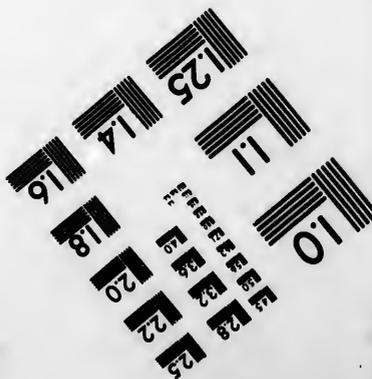
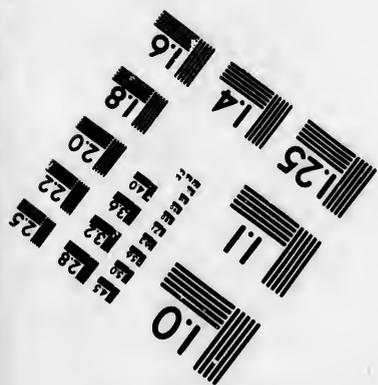
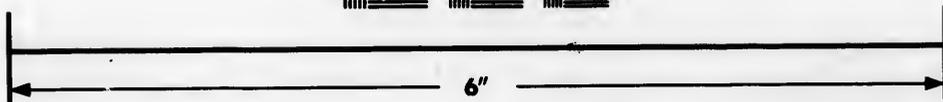
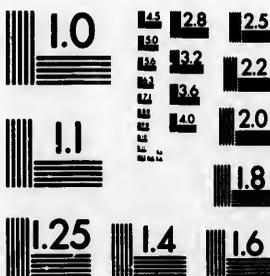
Plan for Villa and Office







**IMAGE EVALUATION
TEST TARGET (MT-3)**

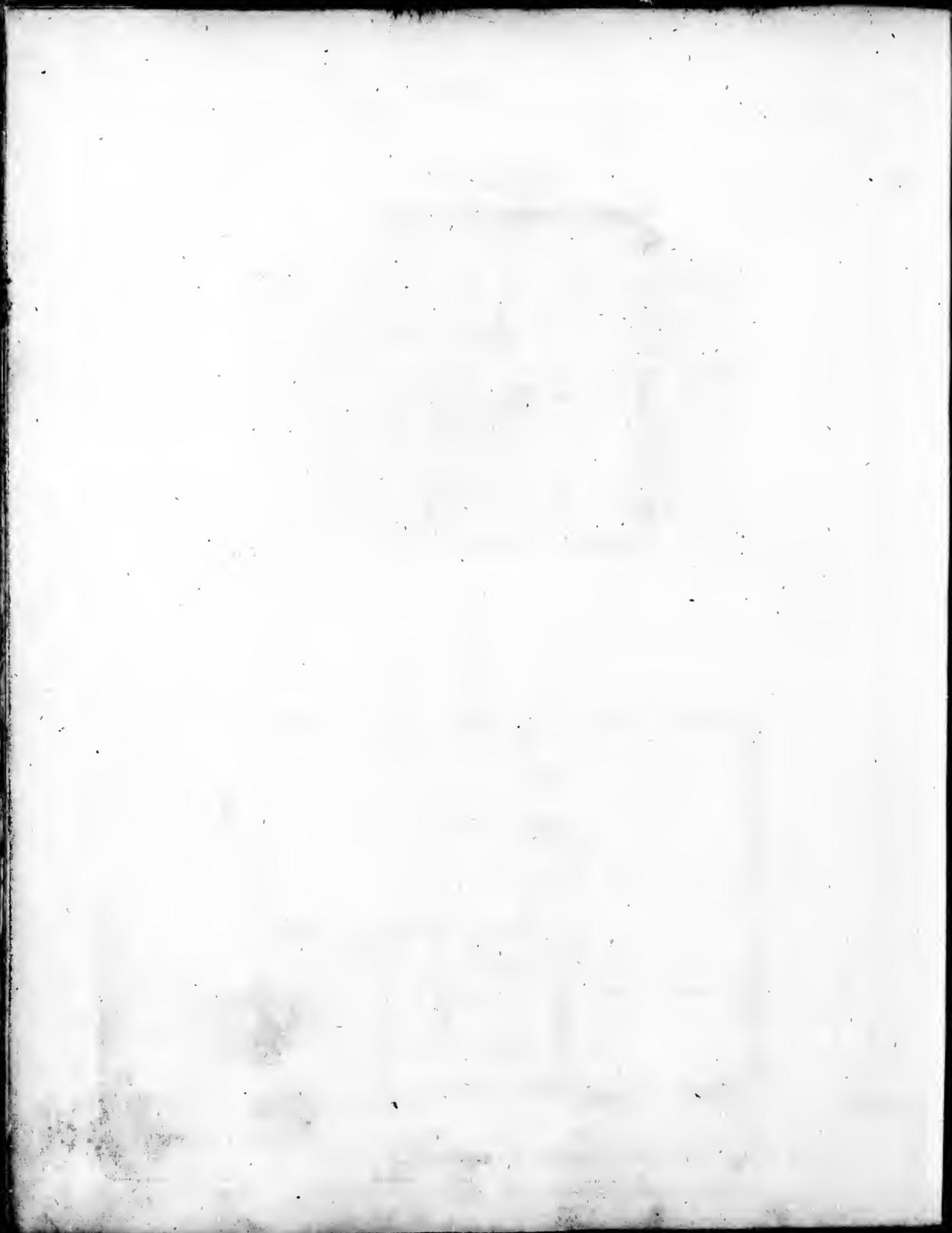


**Photographic
Sciences
Corporation**

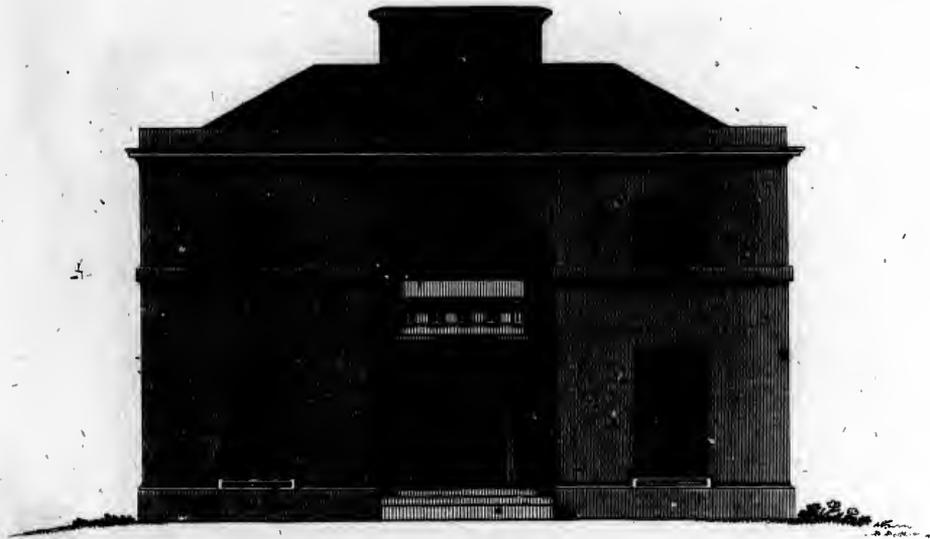
23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

ES 128
ES 132
ES 122
ES 120
ES 118

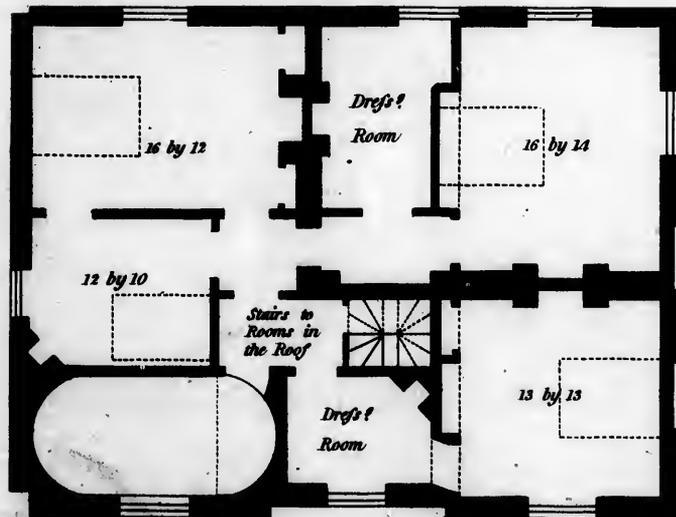
ES 118
ES 120
ES 122
ES 128
ES 132

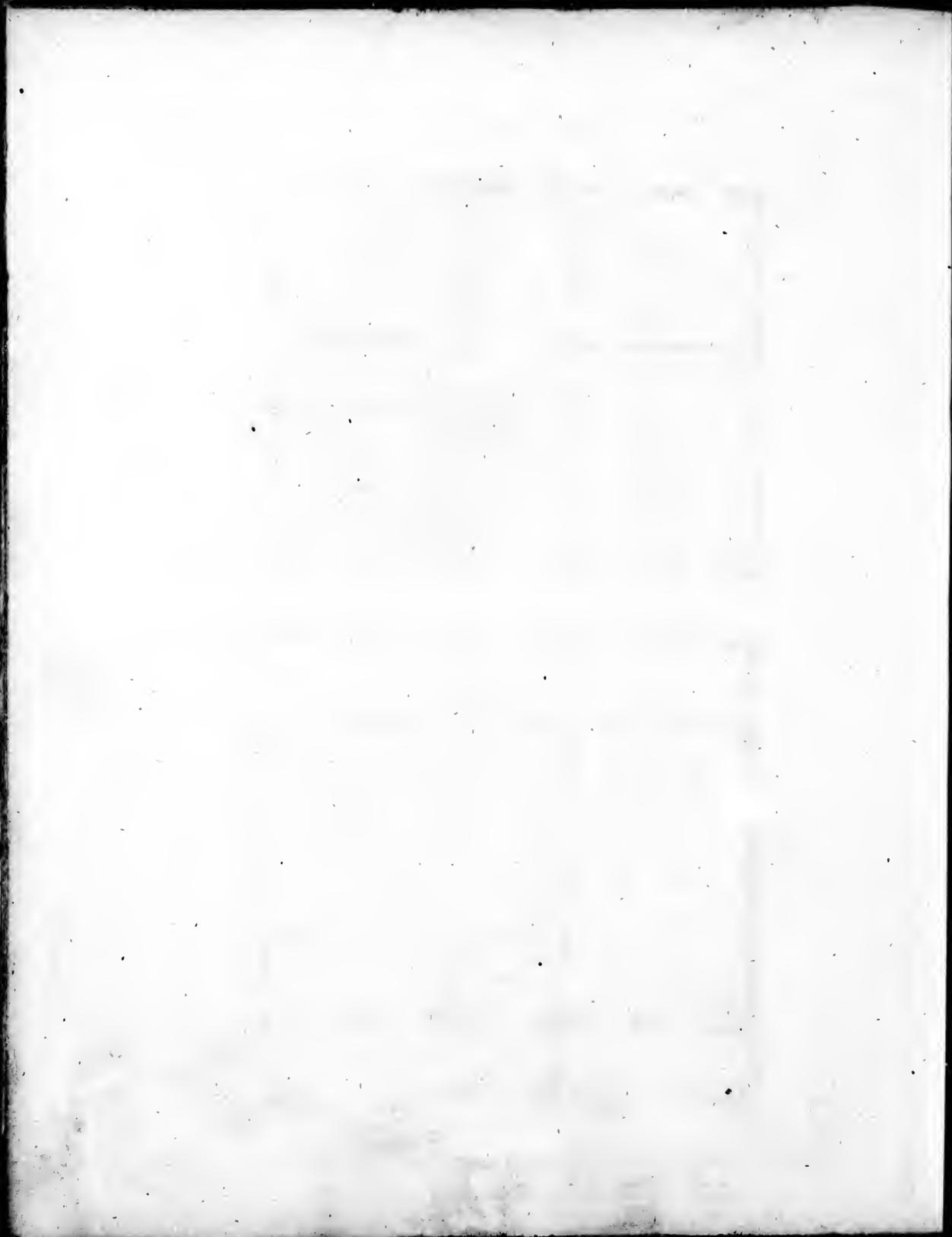


Design for a Villa.



Chamber Plan





Chamber Plan.

PLATE 83.

V.1.

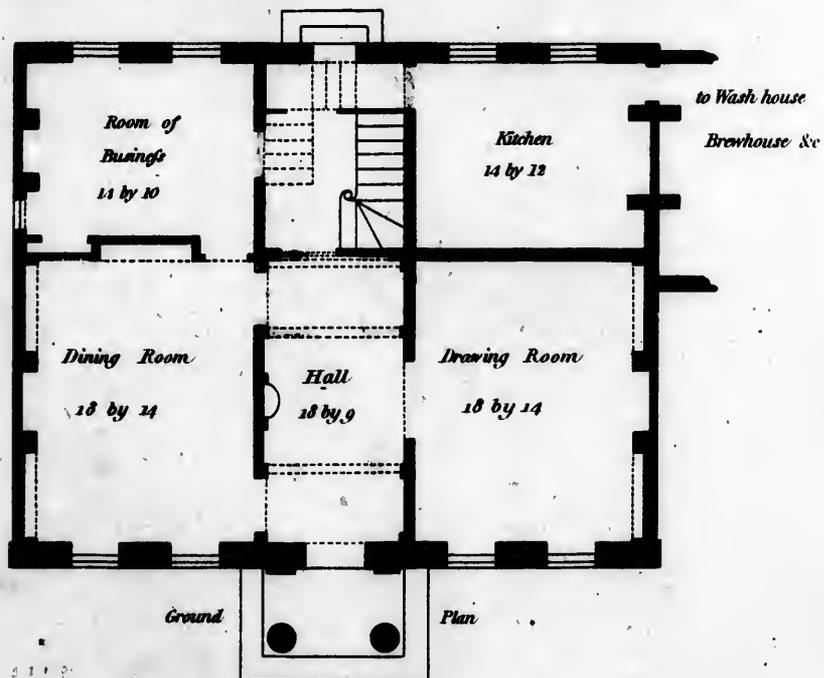
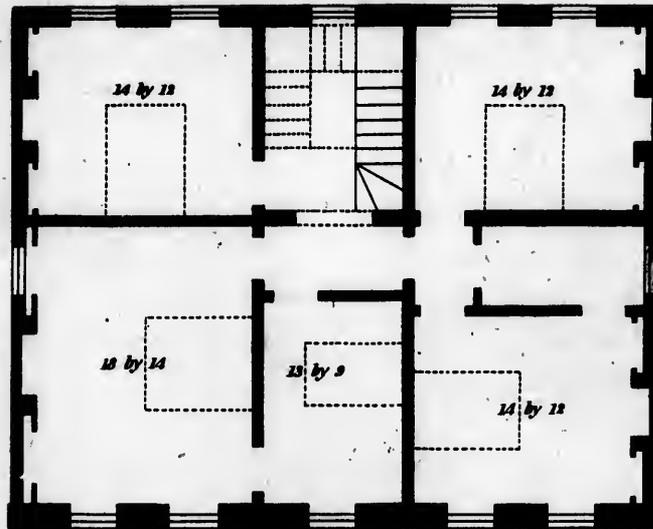
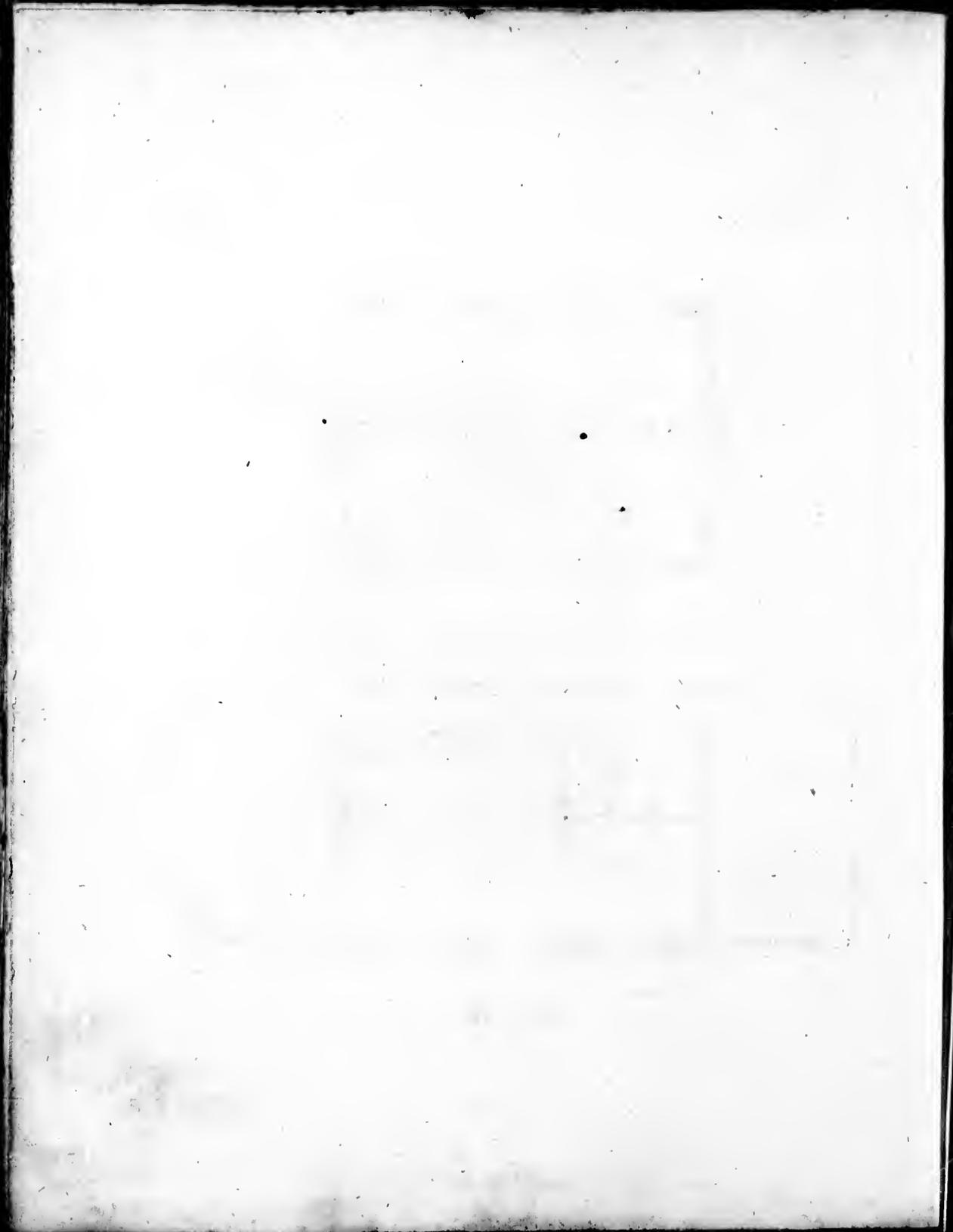


PLATE 84.
V. 2.

Design for a Villa.



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Chamber Plan.

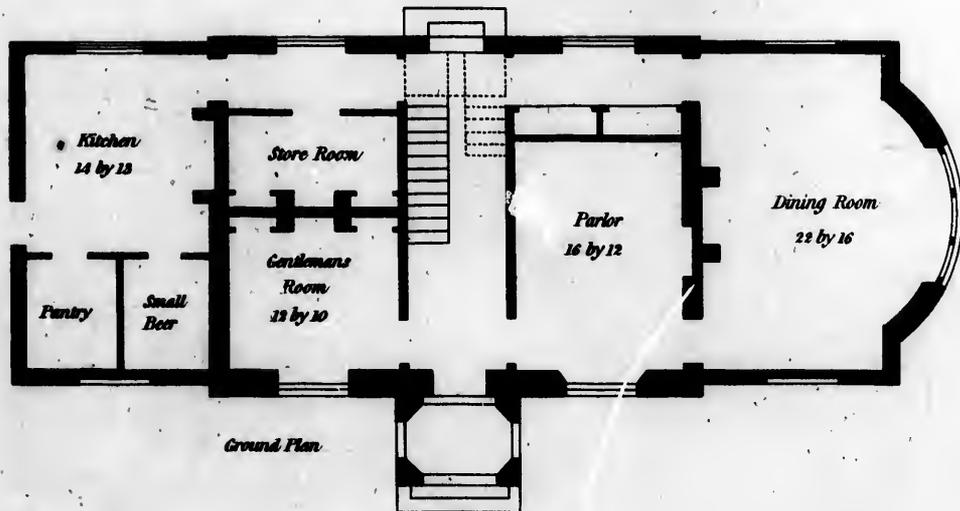
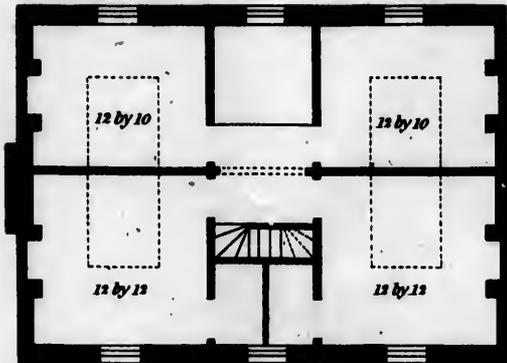


PLATE 86.

W. 2

Design for a Villa.



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