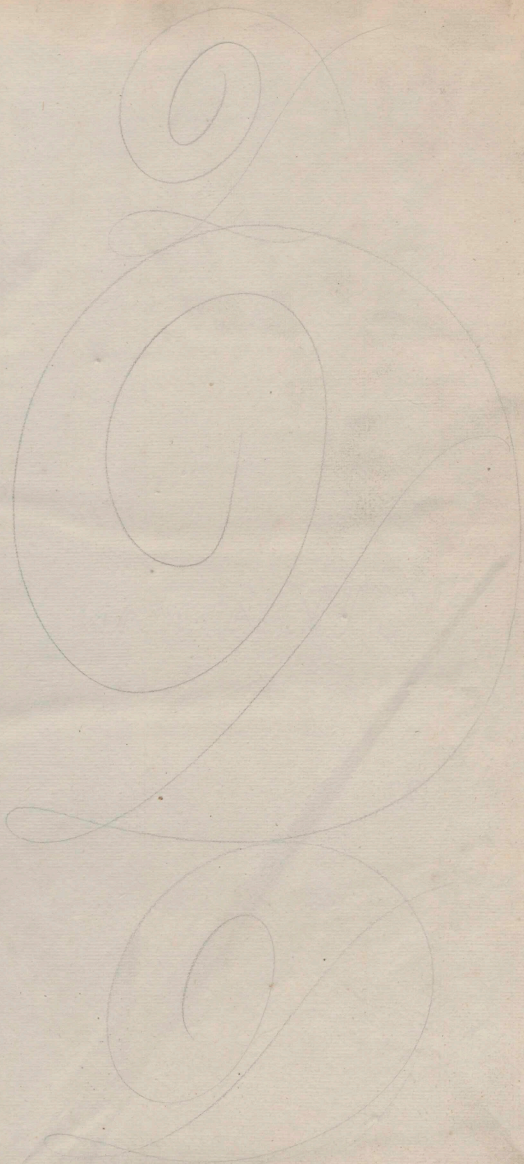
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By THOMAS CHIPPENDALE,

CABINET-MAKER and UPHOLSTERER, in St. Martin's Lane, London.

THE THIRD EDITION.

LONDON:

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Alſo by T. BECKET and P. A. DE HONDT, in the Strand.

MDCC LXII.

PREFACE.

OF all the Arts which are either improved or ornamented by Architecture, that of CABINET-MAKING is not only the moſt uſeful and ornamental, but capable of receiving as great Aſſiſtance from it as any whatever. I have therefore prefixed to the following Deſigns a ſhort Explanation of the Five Orders. Without an Acquaintance with this Science, and ſome Knowledge of the Rules of Perſpective, the Cabinet-Maker cannot make the Deſigns of his Work intelligible, nor ſhew, in a little Compaſs, the whole Conduct and Effect of the Piece. Theſe, therefore, ought to be carefully ſtudied by every one who would excel in this Branch, ſince they are the very Soul and Baſis of his Art.

THE Title-Page has already called the following Work, *The Gentleman and Cabinet-Maker's Director*, as being calculated to aſſiſt the one in the Choice, and the other in the Execution of the Deſigns; which are ſo contrived, that if no one Drawing ſhould ſingly anſwer the Gentleman's Taſte, there will yet be found a Variety of Hints, ſufficient to conſtruct a new one.

I HAVE been encouraged to begin and carry on this Work not only by Perſons of Diſtinction, but of eminent Taſte for Performances of this Sort; who have, upon many Occaſions, ſignified ſome Surprize and Regret, that an Art capable of ſo much Perfection and Refinement, ſhould be executed with ſo little Propriety and Elegance. How far the following Sheets may remove a Complaint, which I am afraid is not altogether groundleſs, the judicious Reader will determine: I hope, however, the Novelty, as well as the Uſefulneſs of the Performance, will make ſome Atonement for its Faults and Imperfections. I am ſenſible, there are too many to be found in it; for I frankly confeſs, that in executing many of the Drawings, my Pencil has but faintly copied out thoſe Images that my Fancy ſuggeſted; and had they not been publiſhed till I could have pronounced them perfect, perhaps they had never ſeen the Light. Nevertheleſs, I was not upon that Account afraid to let them go abroad, for I have been told, that the greateſt Maſters of every other Art have laboured under the ſame Difficulty.

I AM not afraid of the Fate an Author uſually meets with on his firſt Appearance from a Set of Criticks who are never wanting to ſhew their Wit and Malice on the Performances of others: I ſhall repay their Cenſures with Contempt. Let them unmoleſted deal out their pointleſs Abuſe, and convince the World they have neither Good-nature to commend, Judgment to correct, nor Skill to execute what they find Fault with.

THE

PREFACE.

THE Correction of the Judicious and Impartial I ſhall always receive with Diffidence in my own Abilities, and Reſpect to theirs. But though the following Deſigns were more perfect than my Fondneſs for my own Offspring could ever ſuppoſe them, I ſhould yet be far from expecting the united Approbation of ALL thoſe whoſe Sentiments have an undoubted Claim to be regarded; for a thouſand accidental Circumſtances may concur in dividing the Opinions of the moſt improved Judges, and the moſt unprejudiced will find it difficult to diſengage himſelf from a partial Affection to ſome particular Beauties, of which the general Courſe of his Studies, or the peculiar Caſt of his Temper may have rendered him moſt ſenſible. The Mind, when pronouncing Judgment upon any Work of Taſte and Genius, is apt to decide of its Merit according as thoſe Circumſtances which ſhe moſt admires either prevail, or are deficient.

UPON the whole, I have here given no Deſign but what may be executed with Advantage by the Hands of a ſkilful Workman, though ſome of the Profeſſion have been diligent enough to repreſent them (eſpecially thoſe after the Gothick and Chineſe Manner) as ſo many ſpecious Drawings, impoſſible to be worked off by any Mechanick whatſoever. I will not ſcruple to attribute this to Malice, Ignorance, and Inability; and I am confident I can convince all Noblemen, Gentlemen, or others, who will honour me with their Commands, that every Deſign in the Book can be improved, both as to Beauty and Enrichment, in the Execution of it, by

Their Moſt Obedient Servant,

St. Martin's Lane,
Feb. 27, 1762.

THOMAS CHIPPENDALE.

THE

GENERAL PROPORTIONS

OF THE

TUSCAN ORDER.

PLATE I.

TAKE any Height propoſed for this Order, and divide it into five equal Parts; one of thoſe Parts ſhall be the Height of the Pedeſtal according to the ſmall Diviſion of the Scale, on the left Hand; the other four Parts above muſt be divided into five Parts, according to the outmoſt Line on the left Hand; the upper fifth part ſhall be the Height of the Entablature, and the other four Parts betwixt the Pedeſtal and Entablature, ſhall be the Height of the Column, including its Baſe and Capital: and this Height being divided into ſeven Parts, one of thoſe Parts will be the Diameter of the Column, which Diameter is divided into ſixty equal Parts, and is called a Module; and this will ſerve to ſet off all the Mouldings for this Order. You have all the Particulars of the Mouldings at large on the right Hand; the Baſe and Capital are each in Height a Semi-diameter of the Column; the Column muſt be divided into three equal Parts betwixt the Capital and Baſe, and from the top of the lower Diviſion it is diminiſhed one-fifth of its Semi-diameter on each Side. The Method of diminiſhing the Column is explained in the middle Scheme; the Breadth of the Die of the Pedeſtal is determined by the Projection of the Baſe of the Column.

THE

GENERAL PROPORTIONS

OF THE

DORICK ORDER.

PLATE II.

TAKE any Height upon a ſtraight Line, as in the TUSCAN Order, and divide it into five equal Parts; one of them ſhall be the Height of the Pedeſtal; the other four Parts muſt be divided into five Parts, one of which is the Height of the Entablature; the remaining four Parts muſt be divided into eight Parts; one of them is the Diameter of the Column, or Module, which divide into ſixty equal Parts, as in the TUSCAN Order, to ſet off all the Mouldings, as you will ſee on the right Hand, where you have the Plan of the Cornice. The Column diminiſhes one-ſixth of its Semi-diameter on each Side, from one-third Part of its Height, to the Top of the Capital. The Baſe and Capital are each in Height a Semi-diameter.

THE

GENERAL PROPORTIONS

OF THE

IONICK ORDER.

PLATE III.

TAKE any Height, as in the foregoing Orders, and divide it into five equal Parts, one of theſe Parts is the Height of the Pedeſtal; the other four being divided into ſix Parts, one of them is the Height of the Entablature; the remaining five Parts muſt be divided into nine equal Parts; one of them is the Diameter of the Column or Module, which is divided into ſixty equal Parts as before; the Mouldings are at large, with a Scale or Module to draw them. The Column is diminiſhed one-ſixth of its Semi-diameter on each Side, from one-third Part of its Height. The Baſe and Capital are each in Height a Semi-diameter.

THE

GENERAL PROPORTIONS

OF THE

CORINTHIAN ORDER.

PLATE IV.

THE whole Height is divided into five Parts; one of them muſt be for the Pedeſtal, the other four remaining Parts muſt be divided into ſix; one of them will give the Height of the Entablature, the other five, betwixt the Pedeſtal and Entablature, muſt be divided into ten Parts, one of which is the Diameter of the Column, or Module, which divide into ſixty equal Parts as before; the Baſe is in Height a Semi-diameter of the Column; the Capital is one Module, and ten Parts, in Height: The other Dimenſions are as in the IONICK Order.

THE

GENERAL PROPORTIONS

OF THE

COMPOSITE ORDER.

PLATE V.

TAKE any determined Height, as in the CORINTHIAN Order, and divide it into five Parts, one Part ſhall be the Height of the Pedeſtal, the other four Parts muſt be divided again into ſix Parts as before; one of them is the Height of the Entablature: The Height of the Capital is one Module, and ten Parts: The Column diminiſhes one-ſixth of its Semi-diameter on each Side, from one-third Part of the Height. The Dimenſions are as in the CORINTHIAN Order.

THE

BASES

FOR THE

COLUMNS of each ORDER.

PLATE VI.

THE Baſes are in Height a Semi-diameter of the Column; their Projections are one-third of the Height; their Members are of an eaſy Form, being moſt of them a Semi-circular, except the Scotia, which is a Mixti-linear drawn from two Centers, in this Manner, as in the IONICK Baſe. Having drawn and divided the Bigneſs of each Member, and the Centers of the upper and lower Torus, then let fall a Perpendicular from the Center of the upper Torus, and divide it within the Space of the Scotia into ſeven Parts, the three uppermoſt will be the Segment of the Circle drawn to the oblique Line: The other Segment is drawn by fixing the Center where the Oblique cuts the Perpendicular; the other Scotias are drawn in the ſame Manner. The Mouldings are all the ſame as pricked or marked in the Orders.

THE

BASES and CAPS

OF THE

PEDESTALS of each ORDER.

PLATE VII.

THE Projection of the Baſe of the Pedeſtal is equal to its Height, and the Caps project the ſame; the Mouldings are pricked off as they are drawn in the Order before.

A RULE

A RULE for DRAWING THE SPIRAL LINES of the VOLUTE OF THE IONICK ORDER.

PLATE VIII.

TAKE your Compaſſes, and extend from 1 in the Eye of the Volute, to the greateſt Extent, and ſweep with them a Quarter of a Circle; then holding ſtill in the Point where the Compaſſes ended the Quarter Circle, bring the other Point of the Compaſſes to 2, in the Eye of the Volute; there ſweep another Quarter of a Circle, ſtill holding your Compaſſes in that Point; bring the other Point of your Compaſſes to 3 in the Eye of the Volute, and ſweep another Quarter of a Circle; then hold your Compaſſes in that Point, and bring the other Point of your Compaſſes to 4 in the Eye of the Volute, then ſweep the other Quarter: ſo by this Means you will complete one Round of the Volute. Then proceed in the ſame Manner from 4, to 5, 6, 7, and ſo on to 12. Take Notice of the Eye of the Volute at large, and obſerve to divide each Diviſion into three equal Parts, as is done betwixt 2 and 6, and let the Point of your Compaſs be placed in the Points *c*, *d*, *f*, &c. to diminiſh the Fillet of the Volute.

PLATES IX. X. XI. XII. XIII. XIV.

Are various Deſigns of Chairs for Patterns. The front Feet are moſtly different, for the greater Choice. Care muſt be taken in drawing them at large. The Seats look beſt when ſtuffed over the Rails, and have a Braſs Border neatly chaſed; but are moſt commonly done with Braſs Nails, in one or two Rows; and ſometimes the Nails are done to imitate Fretwork. They are uſually covered with the ſame Stuff as the Window-Curtains. The Height of the Back ſeldom exceeds twenty-two Inches above the Seats: The other Dimenſions are in Plate IX. Sometimes the Dimenſions are leſs, to ſuit the Chairs to the Rooms.

PLATE XV.

Three Deſigns of Chairs with Ribband-Backs. Several Sets have been made, which have given entire Satisfaction. If any of the ſmall Ornaments ſhould be thought ſuperfluous, they may be left out, without ſpoiling the Deſign. If the Seats are covered with red Morocco, they will have a fine Effect.

PLATE XVI.

Six Deſigns for Backs of Chairs.

PLATES XVII. XVIII.

Six Deſigns of Chairs for Halls, Paſſages, or Summer-Houſes. They may be made either of Mahogony, or any other Wood, and painted, and have commonly wooden Seats. If the Carving of the Chairs in Plate XVIII. was thought ſuperfluous, the Outlines may be preſerved, and they will look very well. The Height of the Gothick Back is two Feet, four Inches, and the others one Foot, eleven Inches, and the Height of the Seat ſeventeen or eighteen Inches. If you divide the Height of the Backs in the Number of Inches given, you will have a Meaſure to take off of the Breadth of the circular Parts of each Back. Arms, if required, may be put to thoſe Chairs.

PLATE XIX.

Two Deſigns of French Chairs with Elbows, and for the greater Variety, the Feet and Elbows are different. The little Moulding, round the Bottom of the Edge of the Rails, has a good

Effect. The Backs and Seats are ſtuffed, and covered with Spaniſh Leather, or Damaſk, &c. and nailed with Braſs Nails. The Seat is twenty-ſeven Inches wide in Front, twenty-two Inches from the Front to the Back, and twenty-three Inches wide behind; the Height of the Back is twenty-five Inches, and the Height of the Seat fourteen Inches and an Half, including Caſters.

PLATES XX. XXI. XXII. XXIII.

Eight Deſigns of French Chairs, which may be executed to Advantage. Some of them are intended to be open below at the Back: which make them very light, without having a bad Effect. The Dimenſions are the ſame as in Plate XIX. only that the higheſt Part of the Back is two Feet, five Inches: But ſometimes theſe Dimenſions vary, according to the Bigneſs of the Rooms they are intended for. A ſkilful Workman may alſo leſſen the Carving, without any Prejudice to the Deſign. Both the Backs and Seats muſt be covered with Tapeſtry, or other ſort of Needlework.

PLATE XXIV.

Two Deſigns of Chairs for Gardens, and a long Seat. That marked A, is proper for Arbours, or Summer-Houſes, and C proper for Grottos; the Seat marked B, may be placed in Walks, or at the Ends of Avenues. The Backs may be cut out of the ſolid Board, and fixed to the Back Edges of the Seats. The Dimenſions are as in Plate XVII. or XVIII. The Length of Seat B is ſeven Feet.

PLATE XXV.

Three Deſigns of Chairs. That in the Middle is proper for a Library; the two others are Gothick, and fit for Eating-Parlours; the Dimenſions as in Plates IX. and X.

PLATES XXVI. XXVII. and XXVIII.

Nine Deſigns of Chairs after the Chineſe Manner, and are very proper for a Lady's Dreſſing-Room: eſpecially if it is hung with India Paper. They will likewiſe ſuit Chineſe Temples. They have commonly Cane-Bottoms, with looſe Cuſhions; but, if required, may have ſtuffed Seats, and Braſs Nails.

PLATES XXIX. and XXX.

Four Deſigns of Sofas. When made large, they have a Bolſter and Pillow at each End, and Cuſhions at the Back, which may be laid down occaſionally, and form a Mattraſs. The upper Sofa, in Plate XXIX. is deſigned to have the Back-Corners circular, which muſt look well. The Sizes differ greatly; but commonly they are from ſix to nine, or ten feet long; the Depth of the Seat, from Front to Back, from two Feet, three Inches, to three Feet; and the Height of the Seat one Foot, two Inches, with Caſters. The Scrolls are eighteen or nineteen Inches high. Part of the Carving may be left out, if required.

PLATE XXXI.

A Deſign of a Sofa for a grand Apartment, and will require great Care in the Execution, to make the ſeveral Parts come in ſuch a Manner, that all the Ornaments join without the leaſt Fault: and if the Emboſſments all along are rightly managed, and gilt with burniſhed Gold, the whole will have a noble Appearance. The Carving at the Top is the Emblem of Watchfulneſs, Aſſiduity, and Reſt. The Pillows and Cuſhions muſt not be omitted, though they are not in the Deſign. The Dimenſions are nine Feet long, without the Scrolls; the broadeſt Part of the Seat, from Front to Back, two Feet, ſix Inches; the Height of the Back from the Seat, three Feet, ſix Inches; and the Height of the Seat one Foot, two Inches, without Caſters. I would adviſe the Workman to make a Model of it at large, before he begins to execute it.

PLATE XXXII.

Two Deſigns of Couches, or what the French call *Pêché Mortel*. They are ſometimes made to take aſunder in the Middle; one Part makes a large Eaſy-Chair, and the other a Stool,

Stool, and the Feet join in the Middle, which looks badly: Therefore I would recommend their being made, as in these Designs, with a pretty thick Mattrass. The Dimensions are six Feet long in the Clear, and two Feet, six Inches, to three Feet broad.

PLATE XXXIII.

A Design of a Sofa with a Chinese Canopy, with Curtains and Valences tied up in Drapery, and may be converted into a Bed, by making the front Part of the Seat to draw forward, and the Sides made to fold and turn in with strong Iron Hinges, and a proper Stretcher to keep out and support the Sides when open. The Curtains must be likewise made to come forward, and when let down will form a Tent. A, is the Lath of the Curtain; B, Half of the Plan of the Canopy; C, the Profile of the Wood-Work; D, an Ornament that goes round the Inside; E, the Shell-work at the Bottom of the Canopy.

PLATES XXXIV. XXXV.

Ten Designs of Bed-Pillars. A, B, C, D, E, in Plate XXXIV. are Gothick; *b* is the Plan of the Pillar B, and the Pedestal Part; *c* is the Plan of C; *d* the Plan of D; and *e* of E. A Scale is annexed. No Length can be fixed, as that will be determined by the Height of the Room they are for. They are all designed with Pedestals, which must certainly look better than Bases of Stuff round the Bed, and the Pillars seem to be unsupported. The Designs are very clear, and need no farther Explanation.

PLATES XXXVI. XXXVII.

Seven Designs of Cornices, for Beds, or Windows: They must look well, if they are rightly executed.

PLATE XXXVIII.

A Design of a Bed, with carved Cornices, which may be gilt, or covered with the same Stuff as the Curtains. These are omitted, but may be made either to draw up in Drapery, or to run on a Rod, as may be seen in some of the other Beds. The Sweep at the Top of the Tester is Half of a flat Ellipsis, as at *b*. A is the Lath *a*; B is the Corner-Rib, which goes from Corner to Corner, crossing in the Middle. C is the Rib which goes from the Middle of the Lath, *a*; which Sweep is got by the Intersection of Lines, as at B. D is the Moulding which goes round the Inside of the Tester. The Cornice must rise as high as it can, to hide the Top of the Tester. The Bed-Pillars have Pedestals, and the Bases are fitted between.

PLATE XXXIX.

A Bed which has been made for the Earls of Dumfries and Morton. One of the Pillars is composed of Reeds, with a Palm-Branch twisting round. The Tester is covered, and the Bottom-Edge of the Cove is cut into the Shape nearly that of the Cornice, and a thin, slight Ornament fixed on, and the Inside Valens fixed to it. In the Middle of the Tester is a carved, oval Ornament, three Feet, nine Inches, by two Feet, eight Inches; and from that to each Corner, is a Piece of Foliage and Flowerings. The Corner-Pieces, which come down from the Cornice, are Wood, and the Valens fixed to them. The Pillars are eight Feet, six Inches high, and the Bedstead six Feet, seven Inches long, and six Feet wide.

PLATE XL.

A Design of a Bed, with a Plan and Section of the Tester. D, A, C, is the Section, and D, B, C, Half of the Plan. The pricked Lines that fall from the Section, give the Lines for the oval Cove in the Plan. The Curtains may be made either to be tied up in Drapery, or to draw on a Rod: The Pedestals look better uncovered. The Dimensions as in Plate XXXIX.

PLATE XLI.

A Design of a Bed, with the proper Dimensions, and requires no Explanation. B is another Cornice, which may be covered with the same Stuff as the Curtains. *a*, *a*, *a*, are the Lath, with Pullies to draw up the Curtains.

PLATE XLII.

A Design of a Canopy-Bed, with its Head-Board. Both the Curtains and Valences are to draw up in Drapery. The Dimensions are specified: *a* is a fourth Part of the Tester; *c* is a small oval Dome in the Inside; *b*, *d*, the outside Canopy; *b*, *b*, a Mosaick Work in the Flat round the Dome; *i* is the Lath which goes round the Bed; *f* is the Bed-Pillars; *k*, *k*, *k*, the Places where the Pullies are fixed to draw up the Curtains.

PLATE XLIII.

A Design of a Dome-Bed. The Bottom-Edge of the Dome, or Lath, *g*, is the Half of a flat Ellipsis. A, A, A, are the Lath which the Dome is fixed to, and made into the Shape of the Lath, *g*, which the Cornice is fixed to. B is the Quarter of the Dome, with Ornaments in the Center and Corners; C is the other Quarter; *e*, *e*, *e*, the Ribs which form the Dome; *o*, *o*, *o*, the Length of the Line *p*, *p*; the double Lines at *b*, are the Section of the Dome from Corner to Corner; the Spaces between the Ribs, *e*, *e*, *e*, may be filled with light dry Wood; *f* is a Block in the Center, to fix the Ends of the Ribs in; *m*, *m*, the Plan of the Bed-Pillars; *f* is the Plan of the Rib, which cuts the Dome through from Side to Side; the Spaces, *i*, *i*, and *k*, *k*, where the Rib *f* is, must be divided in the same Manner, as K, K, and K, K, at *b*, by which Means, the Sweeps of all the other Ribs, *e*, *e*, *e*, may be got, which form the Dome, C; *p*, *q*, is the same Height as P, Q; *u* is the dotted Line which cuts the Dome from Corner to Corner; *r*, *r*, *r*, the Pullies for the Lines to draw up the Curtains; S is another Cornice. A Scale is annexed, to take off the Dimensions of the Plan and Profile. The Bedstead is six Feet wide, six Feet, seven Inches long, and one Foot high; and the whole Height without the Vase, is ten Feet, four Inches, and the Vase itself eighteen or twenty Inches.

PLATE XLIV.

A Design of a Gothick Bed, with a flat Tester. The Cornice will look very well, if rightly executed. A, is the Lath; *c*, *c*, *c*, the Pullies where the Lines are fixed to draw up the Curtains; B is an Ornament, made of Lace or Binding, for the Tester.

PLATE XLV.

A Design of a Bed. The Feet-Pillars and Corners of the Cornice are different. The Head-Part of the Bed must be in the same Shape, all the Way up to the Canopy, as the Foot-Rail and Foot-Cornice, and continued in the Canopy to the upper Work, which goes round the top Part of it. The flat Part of the Canopy in the Inside must be pannelled, and a carved Ornament go round it. The Pillars stand with the Angles forward, which give an Advantage for the better finishing of the Corners of the Cornice, and the Ornaments which go up each Corner of the Canopy. The Lath of the Tester must have the same Shape as the Plan of the Pedestal-Part of the Bedstead. The Sides of the Bed run streight.

PLATE XLVI.

A Design of a Couch-Bed, with a Canopy. The Curtains must be made to draw up in Festoon, with Pullies properly fixed to the Pillars. *e* is a Brass Rod which supports the Canopy; G is the Lath which fixes on the Top of the Pillar; F, the Canopy; D, in the Plan, is the Line D above; E, E, is the Line *e*, *e*, above; *c*, *c*, the Shape of the Lath of the Canopy; K is a Projection where the Ornament is fixed on, which goes up each Corner of the crooked Part of the Pillar, and is fixed on after the Furniture is put on; H is the Moulding, carved in Strapwork, or Shellwork, to go round the Canopy. The Dimensions are six Feet, eight Inches long, and five Feet broad; but there is no Necessity for its being so broad.

N. B. This Couch was made for an Alcove in Lord Pembroke's House, at Whitehall.

PLATE XLVII.

A Design of a State-Bed, which I submit to the Judicious and Candid, for their Approbation. There are found Magnificence, Proportion, and Harmony. If the Pedestals of the Bedstead, the Pillars, Cornice, and Top of the Dome, are gilt with burnished Gold, and the Furniture is suitable, the whole will look extremely grand, and be fit for the most stately Apartment. The ingenious Artist may also, in the Execution, give full Scope to his Capacity. The

Bedſtead ſhould be ſix or ſeven Feet broad, ſeven or eight Feet long, and the whole Height fourteen or fifteen Feet. A Workman of Genius will eaſily comprehend the Deſign: But I would adviſe him, in order to prevent Miſtakes, to make firſt a Model of the ſame at large; which will ſave both Time and Expence.

PLATE XLVIII.

A Deſign of a Gothick Bed, with Drapery Curtains. The Pillars are made into eight Cants, and indented. B is a fourth of the Teſter; *a*, *a*, the ſame Length as A, A, above, in the Section, which goes from Corner to Corner, to form the Roof, and then you have the Corner-Hips formed. Divide the Length, A, A, as you ſee it, and then raiſe two Perpendiculars up to B, and divide that Length into the ſame Number of Diviſions as below, which give the Sweep of the Ribs, *c*, *c*, *c*. The Curtains are drawn by Lines on each Side of the Bed, as may be ſeen, by Pullies being fixed at the Corners. The other Parts require no Explanation.

PLATE XLIX.

Four Deſigns of Tent, or Field-Beds, A, B, C, D. That marked A hath a Canopy, which begins to form itſelf at *e*, *e*, with four Ribs, which fix into a Lath at *f*. The Dome may be omitted, and four Vaſes put in at the Corners of the Canopy, which is made into eight or ten Cants.

The Furniture of all theſe Bedſteads is made to take off, and the Laths are hung with Hinges, for Convenience of folding up.

The Bed at C. The Laths which form the Teſter are ſtreight in Front, and are made into the Shape of the Ornament the other Way. In the Center is a Canopy, with eight or ten Ribs, (made to take out) and fixed into a ſeparate Lath.

The Beds D and B have no Canopies, and are made in the ſame Manner as the other two.

PLATE L.

A Couch with a Canopy. The Curtains muſt be made to draw up in Drapery, and to let down, when it is occaſionally converted into a Bed. This Sort of Couches is very fit for Alcoves, or ſuch deep Receſſes as are often ſeen in large Apartments. It may alſo be placed at the End of a long Gallery. If the Curtains and Valences are adorned with large Gold Fringes and Taſſels, and the Ornaments gilt with burniſhed Gold, it will look very grand. The Crane, at the Top of the Canopy, is the Emblem of Care and Watchfulneſs: which, I think, is not unbecoming a Place of Reſt. The Length of the Bed cannot be leſs than ſix Feet in the Clear, but may be more, if required. The Breadth is three Feet, or more, in Proportion to the Length, The Height muſt be determined by the Place it is to ſtand in.

PLATE LI.

Two Deſigns of Tables for holding each a Set of China, and may be uſed as Tea-Tables. A, A, are Half of the Plans of the Tops. C is an Ornament to go between the Feet. Thoſe Tables look very well, when rightly executed.

PLATE LII.

A Deſign of a Dreſſing-Table for a Lady; the Drawer above the Receſs hath all Conveniences for Dreſſing, and the Top of it is a Dreſſing-Glaſs, which comes forward with folding Hinges. On each Side is a Cupboard, with Glaſs Doors, which may be either tranſparent or ſilvered; and in the Inſide, Drawers, or Pigeon-Holes. Two Dreſſing-Tables have been made of Roſe-Wood, from this Deſign, which gave an entire Satisfaction: All the Ornaments were gilt. B is the Plan of the under Part; A, A, the Plan of the Cupboards; C the Plan of the Dreſſing-Drawer; *d*, *d*, a Glaſs made to riſe, and hung with Hinges; *f*, *f*, Places for Combs, Rings, Bottles, Boxes, &c. The Dimenſions are fixed to the Deſign.

PLATE

PLATE LIII.

Two Defigns of Breakfaft-Tables. One hath a Stretching-Rail, and the Feet are canted and funk in. The other hath a Shelf, inclofed with Fretwork: Sometimes they are inclofed with Brafs Wirework. In the Front is a Recefs for the Knees, &c.

PLATE LIV.

A Defign of a Shaving-Table, with a folding Top, and a Glafs to rife out with a Spring-Catch. A, A, are Places for holding Soap and other Neceffaries, and behind them are Places for Razors; B, B, Places for Bottles; D is a Scheme to bring the Glafs forward, when a Gentleman is fhaving; *g* is the Glafs brought forward, with a Brafs Frame; *f*, *f*, *f*, is the Joints as it is hung; C is a fmall Piece of Brafs, which flides up and down in a Groove, as may be feen by the dotted Line. The Dimenfions are fixed.

The other is the Defign of a Bafon-Stand, with a Glafs to rife, as the Shaving-Table.

PLATE LV.

Three Defigns of Bafon-Stands, and three Tea-kettle-Stands. The Bafon-Stand in the Middle hath four Feet, and four Gothick Pillars, and an Arch on each Side. The others are fo eafy to underftand, that they want no Explanation.

PLATES LVI. LVII.

Two Defigns of Side-Boards, with their Dimenfions; but thefe vary according to the Bignefs of the Rooms they ftand in. The Mouldings are at large.

PLATES LVIII. LIX.

Two Side-Boards, as above. The Feet and Rails of Plate LIX. are cut through; which gives it an airy Look; but will be too flight for Marble-Tops: Therefore the Tops will be better made of Wood. Plate LVIII. hath different Feet, for the greater Choice: The Mouldings as in Plates LVI. and LVII.

PLATE LX.

A Gothick Side-Board, with different Feet, one cut through, the other folid. A is the Square of the folid Foot; *b*, *b*, the Rails mortifed into the Foot A; *g* is the Plan of the Moulding *g*; F, *e*, the Moulding for the Top, drawn round the two front Columns, F, *e*, in the Plan; D the Moulding in the Plan D, which goes round the Frame; *e* is the fmall Aftragal, which is turned upon the Columns.

PLATE LXI.

Two Side-Boards, with different Feet. B is the Plan of the Table above it; A, A, A, A, is where the Feet are placed; *c*, *c*, *c*, the Mouldings at large, drawn to an Inch Scale.

PLATE LXII.

Two Defigns of Commode-Bureau-Tables, with their Plans below, and proper Scales. The upper Drawer may be of the whole Length of the Table, and have the fame Divifions as C of Plate LII. The Recefs for the Knees is of a circular Form, which looks more handfome than when it it is quite ftreight.

PLATE LXIII.

Two Bureau-Dreffing-Tables. The upper Drawers may be divided in like Manner as at C, Plate LII. The ornamental Parts are intended for Brafs-Work, which I would advife fhould be modelled in Wax, and then caft from thefe Models. The under Parts may be made into Drawers inftead of Cupboards. The Dimenfions are fpecified.

PLATE

PLATE LXIV.

A Commode-Table, with a Scale and Dimenſions. A is Half the Plan; B is the Upright of the Table.

PLATE LXV.

A Commode-Table. A is the Plan of the Top with a Scale of the Dimenſions. It will have a very good Effect, if well executed: The Ornaments may be omitted in the upper Drawer, if required.

PLATE LXVI.

A Commode-Table. A is Half of the Plan. B is the Upright of the Table. C is the Mouldings of the Top, with a Scale to take off the Dimenſions.

PLATE LXVII.

Two Commode-Tables. That in the Right is all Drawers in Front; the upper one may be a Dreſſing-Drawer, and of the whole Length of the Table. The ornamental Parts are carved out of Wood. That on the Left may be divided into nine Drawers, or have only three of the whole Length of the Table. The Dimenſions are ſpecified: The Ornaments may be of Braſs, if required.

PLATE LXVIII.

Two Commode-Tables. That on the Left is drawn in Perſpective: The Ornaments may be Braſs; the Middle is a Door, with a Drawer above, and Drawers at each End. That on the Right hath two Doors, which repreſent Drawers, and a long Drawer above: The Pilaſters at the Ends muſt be fixed to the Doors, and open with them. The Plan is below, with a Scale.

PLATE LXIX.

A Commode-Table, with Drawers at Top and in the Middle, and Doors at the Ends. The Ornaments ſhould be carved very light: The Terms for the Corners are different. A is Half the Plan. B the Upright of the Work, and a Scale for the Dimenſions.

PLATE LXX.

Two Commode-Tables. That on the Right hath Doors, and may have ſliding Shelves within for Cloaths: The Ornaments on the Corners, and at the Bottom of the Doors, may open with the Doors. That on the Left may have either Drawers, or Doors, at the Ends.

PLATE LXXI.

A Commode. The Baſs Relief in the Middle may be carved in Wood, or caſt in Braſs, or painted on Wood or Copper. That Part in the Middle may be a Door, with the Ornaments on it, and the End Parts in the ſame Manner. On the Top of the Commode is a Deſign of a Sur-tout, to be made in Silver: A Candleſtand at each End is very proper. I would adviſe to model this Deſign before Execution, as it will ſave Time, and prevent Miſtakes.

PLATE LXXII.

A Writing-Table, with Drawers in the under Part. In the Middle of the upper Part are ſmall Drawers, and Pigeon-Holes, and a Place for Books. A is the Plan of the upper Part; B the Plan of the under Part; C the Cornice; D and E the upper and lower Mouldings of the upper Part. The Dimenſions are ſpecified.

PLATE LXXIII.

A Writing-Table. Half of the front Feet come out with the Drawer, which parts at *b*, *b*. A is the Plan of the Table, with the Partitions; *g* is a quadrant Drawer, for Ink and Sand. D is

the Profile of the Side of the Drawer; B, B, the Plan of the front Feet; *c*, *c*, the Mouldings which go round; *f*, *f*, the Projection of the Top of the Table.

PLATE LXXIV.

A Writing-Table, as LXXIII. A is the Plan of the Table; B the Flap which rises to write upon; C, B, the Slider that slides, as in the Profile *f*, *f*; D, D, the Drawers at the Ends; E, the Profile of the Table.

PLATE LXXV.

A Writing-Table. The Doors at the Ends may go up to the Top, and have upright, sliding Partitions for Books, or Drawers, within. The middle Drawer need be no longer than the Opening of the middle Part, and must be made into a Writing-Drawer. The upper Part hath two Doors; the Inside is divided into Pigeon-Holes, with Labels of the Alphabet over them, and Drawers on each End. The Mouldings are at large, and a Scale. On the left Hand is a different Design of an under Part.

PLATE LXXVI.

A Writing-Table in the Gothick Taste. The middle Part hath a Recess for the Knees, as may be seen by the Plan B. The Pillars are fixed to the Doors, and open with them. A is the whole Plan; *b*, *b*, *b*, the Pillars, as in the Plan C; *d*, *d*, *d*; E, *g*, the Plan of the Top of the Table; *f*, *f*, the Plan of the Mouldings *f*, *f*, which go round the Pillars: The Dimensions are specified.

PLATE LXXVII.

A Library-Table, with its Plan and Profile. The Drawers in the upper Part must draw out at each End of the Table. It has Doors on both Sides, with upright Partitions for Books, and Drawers on the other Side within the Doors. The hollow Corners must be fixed to the Doors; and to open with them. The Mouldings are at large, with a Scale.

PLATES LXXVIII. LXXIX.

Two Library-Tables, as above, with the Dimensions to them.

PLATE LXXX.

A Library-Table. The Ends form an Oval, with carved Terms fixed to the Doors, which must be cut at the Astragal, and base Mouldings, to open with the Doors. On the Left are the Plan and the Upright, with some Variations in the Terms, and a Scale, with the Mouldings at large.

PLATES LXXXI. LXXXII.

Two Library-Tables. Plate LXXXII. hath a Writing-Drawer, which draws out at one End, and hath Term-Feet to support it, as may be seen at B, and are fixed at the End as in Plan A; C is a Top, which rises with a double Horse, to stand to read or write upon; *e*, *e*, are the Horse, with the Hinges marked: The Scale and Mouldings are at large.

PLATE LXXXIII.

A Library-Table, with circular Doors at each Corner. The other Doors and Terms, or Pilasters, are different, for the Sake of Variety. The Dimensions are specified, and Mouldings are at large.

PLATE LXXXIV.

Three Library-Tables. A hath three Drawers at Top on each Side, and Doors below; *B* hath three Drawers at Top on each Side, with a carved Festoon of Flowers on the four end Drawers. The middle Drawer goes from Front to Front, for holding Maps, Prints, &c. The Doors may have carved Palm-Branches put on them. C hath its Ends in a curve Shape, and are made separate, and fixed to the Top; the middle Drawer is fixed in afterwards: The Ornaments are

intended for Braſs-Work. The Breadth is three Feet, or three Feet, two Inches. D is the Moulding for A, or C. The Moulding for B is on the right Hand, with a Scale.

PLATE LXXXV.

A Gothick Library-Table. The Corners are canted with proper Breaks, and three-quarter Pillars fixed on the Edges of the Doors, and they open with them.

PLATE LXXXVI.

Is the Plan of the above Table, with its Mouldings; *a*, *a*, *d*, are the Places where the Pillars are fixed. A is the Plan of the Pillars, and a Scale.

Figure 1 is a Method for working and mitering Mouldings of different Projection. Suppoſe B a Quarter of a Circle, or Moulding, divided into nine Parts, and the laſt Diviſion into two; then plan the Moulding B at D, and divide it into the ſame Number of Parts, and draw the Diagonal, ſuppoſe L, L; and where the Diviſions interſect in L, L, draw the Diviſion in A; then raiſe Perpendiculars from A, and you have the Projection of the other Moulding at B. Now where the Perpendiculars, 1, 2, 3, 4, &c. interſect in B, draw *e*, *e*, *e*, to *d*, *d*, *d*; then where they interſect in *d*, *d*, *d*, are the Parts where the Moulding is to be traced, or drawn by Hand.

To cut the Mitres. Suppoſe the Mouldings worked at F, F, and fit for the Mitres to be cut, draw a Line acroſs the Mouldings *f*, *f*, *f*, &c. then take the Diſtance *c*, L, and ſet it off at C, *f*, after the Diviſions at A: then take the Diſtance *e*, L, and ſet it off at E, *f*, after the Diviſions at D. Raiſe Perpendiculars at C and E; then draw the Parallels at *e*, *e*, *e*, to the Perpendiculars at C and E, and where they interſect, are the Points where you are to cut, directed by the Diagonal Line L, L.

PLATE LXXXVII.

Two Bookcaſes. The little one is drawn in Perſpective. F, F, are two circular Doors, which make a Recеſs for the Knees. B is a Drawer, which may have Conveniences for writing or dreſſing at; the upper Door is intended to have a Glaſs. A is a different Cornice for the Bookcaſe. E, with a Scale to take off the Dimenſions. D is the Profile of it. The upper Doors are intended for Glaſs.

PLATE LXXXVIII.

Is two Deſigns of Bookcaſes, with Glaſs Doors in the upper Parts. They are drawn to an Inch Scale, and if it ſhould be required to make them larger or leſs, it is only making a Scale more or leſs than an Inch, or to divide the whole Length into as many Feet, or Feet and Inches, as you require your Length to be: The ſame Rule may be obſerved in all the other Bookcaſes. Theſe Caſes are fourteen or fifteen Inches deep, and the lower Part muſt project four or five Inches more than the upper Part; at leaſt they look better ſo.

PLATE LXXXIX.

A Gothick Bookcaſe. The upper Doors are intended for Glaſs. A is the Plan of the Stile of the Door; D is the Gothick Pillars, glued to the Door; B the Plan of the upper Part; C the Plan of the under Part. The Mouldings are at large on the Left, with a Scale. E is a different Top for the middle Part. There muſt be quarter Pillars in the internal Angles of the upper Part, and half Pillars at the back Corners, &c.

PLATES XC. XCI.

Two Bookcaſes, with their Dimenſions and Mouldings at large in Plate XC. The Mouldings in Plate XCVI. are proper for XCI. If you are inclined to alter theſe Dimenſions, obſerve the Rule given at LXXXVIII. and ſo of all the others.

PLATE XCII.

A Bookcaſe without Doors to the upper Part. The Truſſes Pilaſters, and Drops of Flowers are pretty Ornaments, as well as thoſe on the Pediment, and of the bottom Doors: But all of them may be omitted, if required. The Scale and Profile are annexed.

PLATES

PLATES XCIII. XCIV.

Plate XCIV. contains the Mouldings at large for XCIII. and hath a Scale for getting the Mouldings for any of the Bookcaſes. viz. Take the whole Height of the upper Part of the Bookcaſe, and divide it into twenty equal Parts; one of which divide again into three equal Parts one Way, and into four the other (but any Breadth is the ſame); then divide one of thoſe three Parts into twelve equal Parts, as you ſee ſpecified: then draw a Diagonal from Corner to Corner, and in one of the Diviſions to take off Quarters, Halves, and three Quarters. The Mouldings are drawn from this Scale.

PLATES XCV. XCVI.

Plate XCV. is a Bookcaſe, with the Dimenſions: And Plate XCVI. contains the Mouldings at large, and a Scale, as mentioned in XCIV. There are different Mouldings for the Plinth and Surbaſe on the left Hand.

PLATE XCVII.

A Gothick Bookcaſe, with the Mouldings at large, and proper Centers to draw them by. A is the Plan of the Mouldings, which form the inner Work of the Doors, Half of which muſt be wrought on the Stile of the Door.

PLATES XCVIII. XCIX.

A Bookcaſe, with the Profile and Scale. Plate XCIX. is the Mouldings at large.

PLATE C.

A Gothick Bookcaſe, with a Scale and Profile. The Mouldings and Capital are drawn Half their Bigneſs, on the left Hand. The middle Pillars muſt be glued, Part on one Door, and Part on the other, ſo as the Doors may open. If the middle Pillar on the Right hath one of the three Rounds glued on the middle Door, the other two muſt have their Baſes and Capitals cut or ſcribed away behind, to let the glued one turn behind, and hung with Pin-Hinges at Top and Bottom. The Door on the Left muſt have one of the Rounds of the Pillar glued upon it at the opening Side. If the Rounds, which compoſe the Pillars that are glued on a ſmall Round be left a little aſunder, the Doors will open better, as you'll ſee by the Plan. A is the Plan of the Pillar, B the Stile of the Door.

PLATES CI. CII.

A Gothick Bookcaſe, with Gothick Pillars fixed on the Doors. The Capitals and Baſes remain fixed, ſo that there can be no Difficulty in opening the Doors. Plate CII hath all the Mouldings at large, with a Plan of the Pillars on the Stiles of the Doors, and a Scale, as at Plate XCIV.

PLATE CIII.

Two Deſigns of Organs for a Chamber. Organs of this Sort differ in Bigneſs, according to the Rooms they are intended for, and the Number of Stops required in them.

PLATE CIV.

Two Organs; one Gothick, the other according to modern Architecture. They are very plain, and eaſily comprehended.

PLATE CV.

An Organ fit for a ſmall Church. The middle Part projects; the Breaks of the Pedeſtals are in a circular Form to the End-Parts. The End-Parts go off at the out Corners, and make an Angle in Front, which may be perceived by the ſhaded Parts of the Pedeſtal. If the Ornaments on the Tower in the Center ſhould be diſapproved, they may be omitted. A Scale is annexed for the Particulars.

PLATE CVI.

An Organ in the Gothick Taſte. As moſt of the Cathedral Churches are of Gothick Architecture, it is Pity that the Organs are not better adapted. The Plan of the Pipes is below, and a Scale to take off the Dimenſions. The Pipes are returned upon the Out-Corners, as you may ſee in the Plan, to complete the Spires; and if the Ends fall with the ſame Sweep as in Front, it would have a good Effect.

PLATE CVII.

A Deſk and Bookcaſe in Perſpective. The under Part hath Doors and ſliding Shelves within, for Cloaths: The upper Doors are intended for Glaſs. A is the Inſide of the Deſk; C is the Profile of the Deſk; B the Cornice, with a Scale.

PLATE CVIII.

A Deſk and Bookcaſe. The Door in the Middle of the upper Part is intended for Glaſs: The middle Part of the Deſk conſiſts of Drawers and Doors at the Ends, and within the Doors may be upright Partitions for Books. Dimenſions are fixed.

PLATE CIX.

A Deſk and Bookcaſe in the Chineſe Taſte. The Doors of the Bookcaſe are intended for Glaſs, and the Frets at Bottom may be two Drawers: The Dimenſions are fixed to the Deſign.

PLATE CX.

A Deſk and Bookcaſe. The upper Doors are intended for Glaſs. There may be either Doors or Drawers in the Front of the under Part. Dimenſions are fixed.

PLATE CXI.

A Deſk and Bookcaſe on a Frame. The large Mouldings at the Bottom of the upper Part may be two Drawers: The Inſide of the Deſk is below. Dimenſions are fixed.

PLATE CXII.

A Deſk and Bookcaſe. The upper Doors are intended for Glaſs: Within the Doors, in the under Part, may be upright Partitions for Books. The middle Part is a Receſs for the Knees, and may have Drawers for Papers, &c. A is the Deſk-Part, with Drawers, Doors, and Pigeon-Holes. The Mouldings are at large, with a proper Scale.

PLATE CXIII.

A Cheſt of Drawers, and a Cloaths-Preſs, with ſliding Shelves: The Fret in the Middle may be two Drawers. A is the Plan, with a Scale: The Mouldings are at large on the Right.

PLATE CXIV.

A Dreſſing-Table, with a Bookcaſe on the Top. The Fret in the under Part is a Drawer, with Conveniences for Writing or Dreſſing. The Ends of the upper Part are different. A is the Profile; B the Depth of the Receſs for the Knees. The Mouldings are at large, and a Scale.

PLATE CXV.

A Table and Bookcaſe, as above, only the under Part may be Doors, or Drawers: The Mouldings are at large, and a Scale.

PLATE CXVI.

A Writing-Table and Bookcaſe for a Lady. The upper Doors are intended for Glaſs. The middle Feet come out with the Drawer, which hath a Slider covered with green Cloth, or Spaniſh Leather, for writing upon. A is the Plan of the upper Part; B of the under Part. The Mouldings are at large, and a Scale. The circular Parts at the Ends may be Drawers.

PLATE CXVII.

A Writing-Table and Bookcaſe, as Plate CXVI. A is Half the Plan of the upper Part. B of the under Part. The Mouldings are at large, with a Scale.

PLATE CXVIII.

A Toilet, or Dreſſing-Table, for a Lady. The Dreſſing-Drawer under the Glaſs ſhould be divided in the ſame Manner, or nearly, as at C, in Plate LII. The end Parts open with Doors. In the Receſs are two Drawers. On the Top is a large Looking-Glaſs, which comes to the Front with joint Hinges, and over it a Compartiment; and on each Side, End-Parts, with Doors that repreſent Drawers. The Ornaments ſhould be gilt in burniſhed Gold; or the whole Work may be japanned, and the Drapery may be Silk Damaſk, with Gold Fringes and Taſſels.

PLATE CXIX.

A Toilet, as above. The Glaſs, made to come forward with folding Hinges, is in a carved Frame, and ſtands in a Compartiment, that reſts upon a Plinth, between which are ſmall Drawers. The Drapery is ſupported by Cupids, and the Petticoat goes behind the Feet of the Table, which looks better. The ornamental Parts may be gilt in burniſhed Gold, or japanned.

PLATES CXX. CXXI.

Two Cabinets. The Mouldings are at large, and Dimenſions fixed. Plate CXXI. hath different Feet.

PLATE CXXII.

Two Deſigns of Cabinets; that on the Left hath folding Doors: The Ornament which is on them will conceal the Joining. Theſe Ornaments may be Braſs, or Silver, finely chaſed and put on; or they may be cut in Filligree-Work, in Wood, Braſs, or Silver. B is Half the Plan.

That on the Right has one Door in the Middle, and Drawers on each Side. All the Ornaments which are on the middle Door, at Top, Bottom, and two Sides, muſt be fixed faſt, and to open with it: The Feet, as well as all the ornamental Parts, muſt be caſt in Braſs, or Silver, &c. A is Half the Plan.

PLATE CXXIII.

An India Cabinet, with Drawers in the Middle, and different Doors at the Ends. The Frame is pierced through, but may be ſolid, and the Fret glued on. The Dimenſions are ſpecified, and the Mouldings at large, with a Scale.

PLATE CXXIV.

A Gothick Cabinet. The Gothick Work at Bottom is intended for a Drawer. The middle Part at B is open, and hath Shelves with Frets on the Edges. The Dimenſions are fixed, and a Scale.

PLATE CXXV.

A Cabinet with Term-Feet. The middle Part is a Door, with Gothick Pillars fixed on, and open with the Door, and hath a Glaſs, which may be either ſilvered or tranſparent. The Ornaments are carved Wood. The under Drawer at D goes the whole Length, is pierced through, but

but may be ſolid, and relieved, or ſunk, with a ſmall Moulding wrought round. C, B, A, are the Mouldings. A Scale is annexed.

PLATE CXXVI.

A Cloaths-Preſs, and a Cloaths-Cheſt. The Preſs hath ſliding Shelves, which ſhould be covered with green Baize, to cover the Cloaths. The Sizes are fixed, but are often made larger.

PLATES CXXVII. CXXVIII.

Four Cloaths-Cheſts upon Feet. They may open in Front, and have ſliding Shelves, as in Plate CXXVI.

PLATE CXXIX.

A Cloaths-Preſs in two Parts. The upper Part as CXXVI. The under Part is Drawers for Linen, &c.

PLATE CXXX.

A Cloaths-Preſs in the Shape of a Commode. The upper Part hath different Doors. The Ornaments may be omitted, if thought ſuperfluous.

PLATE CXXXI.

A Cloaths-Preſs with different Doors. The under Part is in Shape, with carved Ornaments for the Feet, which go up the Corners. B is the upper Part; A the under Part. The Mouldings are at large, with a Scale.

PLATE CXXXII.

A China-Caſe, with Glaſs in the Front and Ends, to ſhew the China. The Feet are cut through, but may be ſolid, and the Frets glued on as on the Rails. The Rail in Front is divided into three Drawers. The Dimenſions are fixed, and Mouldings at large.

PLATE CXXXIII.

A China-Caſe, as above. The Canopy projects more at the Ends than Front. For the Method of working, ſee Fig. 1. Plate LXXXVI. The Mouldings are at large, and a Plan of the middle Stile of the two Doors lapped together, as you will ſee by the dotted Line.

PLATE CXXXIV.

A China-Caſe, as above. The Profile is on the Right: Between the middle Feet is a ſmall Canopy, for a Chineſe Figure, or any other Ornament.

PLATE CXXXV.

A large China-Caſe, with Glaſs in the Doors and Ends. The top Part is intended to be open in Front. The Profile is on the Right, and a Scale. The Ornaments on the Feet may be left out, and a Plinth put in their Stead. This Piece of Work may be made of a ſoft Wood, and japanned, or painted and partly gilt.

PLATE CXXXVI.

A China-Caſe. The Mouldings are on the Left, and the Dimenſions fixed.

PLATE CXXXVII.

A China-Caſe, very proper for a Lady's Dreſſing-Room. It may be made of any ſoft Wood, and japanned any Colour. The middle Part hath two Doors, and the middle Stiles are lapped together, as in Plate CXXXIII.

It will be beſt to make the Middle and Ends ſeparately, as alſo the upper Work of the Canopies, Frets, &c. The Feet are cut through; but the Rail of the Frame muſt not, as it will be too weak to ſupport ſo large a Piece of Work. The Front and Ends are intended for Glaſs. The Ends of the Canopies in the Middle project much more than in the Fronts: And for the Method of working and mitring, ſee Plate LXXXVI. Fig. 2. The Mouldings are at large, and Dimenſions ſpecified.

PLATE CXXXVIII.

Two Shelves, for Books or China. That on the Right is intended for Glaſs in the Doors and Ends, as at C. B hath no Doors, nor Frets on the Edges of the Shelves, but may if deſired: Under the End-Parts are carved Brackets, which make a good Finiſhing. C is the Profile, with a Scale.

PLATE CXXXIX.

Two Shelves, as above. That on the Left hath a Fret-Door, with Glaſs in it. The Fret at Bottom may be two Drawers. *b* is the Profile of B. That on the Right hath no Glaſs in the Doors. *a* is the Profile of A. The Scale is annexed.

PLATE CXL.

Two Shelves, with Canopies, with their Plans and Scales.

PLATE CXLI.

A Shelf for China. The Canopy is a Kind of Dome, pierced through. The Plan, Profile, and a Scale are on the Right.

PLATE CXLII.

This Shelf is intended for japanning. The Fretwork at the Ends is deſigned for Doors. The Supporters of the Canopies of the Ends ſtand at the Corners, and are joined in the Middle. The Feet are pierced through. A is the Plan, with a Scale

PLATE CXLIII.

A Shelf, as above. The Plan and Scale are on the Left. The three Squares marked in the Plan, are the Sizes of the upper Shelves.

PLATE CXLIV.

Six Candleſtands. They are from three Feet, ſix Inches, to four Feet, ſix Inches in Height. They have three Arms, and three Feet each, and the Sides are mitred together.

PLATE CXLV.

Four Candleſtands, as above, which, if finely executed, and gilt with burniſhed Gold, will have a very good Effect.

PLATE CXLVI.

Four Candleſtands. That in the Middle is in the Chineſe Taſte, and will hold ſeven Candles.

PLATE CXLVII.

Four Candleſtands, which may be converted into Terms for Buſts. That on the Left is intended for a Glaſs Globe, fixed at the Bottom in a Piece of Ornament: The Socket for the Candle may be fixed on a Piece of Wood, which may go down the Term, and be ſo contrived as to be raiſed up by a ſmall Line and Pully.

PLATE CXLVIII.

Four Terms for Buſts, with the Plan below each, and a Scale.

PLATE CXLIX.

Three Stands for China Jars, and may be either gilt or japanned.

PLATE CL.

Six Pedeſtals. Two have Emblems of War, and one of Muſick and Poetry.

PLATE CLI.

Four Ciſterns. The Ornaments ſhould be Braſs. The Ciſtern at Bottom ſhould be made of Wood, or Marble, and cut out of the Solid. The others may be made in Parts, and joined with the Braſs Work.

PLATE CLII.

A, B, C, D, E, Five Lanthorns, for Halls, Paſſages, or Staircaſes. Two of them are ſquare; the others have ſix Sides, and are generally made of Braſs, caſt from wooden Moulds: A Scale is annexed.

PLATE CLIII.

Three Lanthorns. That in the Middle is very large. That on the Left is in the Form of an Egg; and that on the Right hath the Corners hollowed in, as may be ſeen by the Plan.

PLATES CLIV. CLV.

Ten Chandeliers. That on the Left in Plate CLV. hath only four Sides; all the others have ſix Sides. The two at the Bottom of Plate CLIV. are ſolid; but I think the open ones preferable. They are generally made of Glaſs, and ſometimes of Braſs: But if neatly done in Wood, and gilt in burniſhed Gold, would look better, and come much cheaper.

PLATE CLVI.

Three Fire-ſcreens. A and B have each two Leaves, which fold together, and the Fret which goes round the Paper is cut through. The other Screen ſtands on a Pillar, and ſlides up and down.

PLATE CLVII.

Three Fire-ſcreens, which ſtand on four Feet, and are commonly called Horſe-Fire-ſcreens. That on the Left ſlides up. The Wood-Work of all of them ſhould be gilt in burniſhed Gold.

PLATE CLVIII.

Three Fire-ſcreens. That on the Right hath two Leaves, which fold. The others have Pillars, and ſlide up and down.

PLATE CLIX.

Six Tea-Chefts. The Ornaments ſhould be of Braſs, or Silver: The Plans are below, with a Scale.

PLATES CLX. CLXI.

Nine Brackets for Buſts. Their Dimenſions cannot be fixed.

PLATE CLXII.

Three Brackets for Marble Slabs. A may be the front Rail to any of them.

PLATE CLXIII.

Two Clock-Caſes, with their Plans.

PLATE CLXIV.

Three Clock-Caſes. *a* is the Plan of the Head and middle Part of that on the Left; B is the Plan of the Pedeſtals; and C of the Moulding which goes round it.

The Head-Part of that in the Middle is ſupported by two Ionick Columns and Pedeſtals. A, A, are the Columns, which may be hollow, and the Weights of the Clock go down them. For the opening Parts, you may cut the Columns in the Middle; one Half remains fixed, the other opens as a Door. C is the hollow Part, where the Pendulum ſwings. B, B, B, the Glaſſes. A, A, at the Back are two Pilaſters: on the Top are ſome Emblems of Time. That on the Right, hath a Serpent, that goes round the Dial-Plate, repreſenting Time laſting to Eternity, and the Wings on the Sides ſhew how ſwiftly it flies away.

PLATE CLXV.

Two Table Clock-Caſes, with a Scale, and Half of their Plans. C is the Plan of that on the Left; B is the Plan of the Baſe; A is the Plan of the Cornice, *e*, *f*, the Plans of the Columns. The Ornaments which go round the Glaſs on the Left, muſt be a Door.

PLATE CLXVI.

Five Clock-Caſes. That in the Middle is very large, and fit for a Public Hall, or an Aſſembly-Room. The other are for Spring-Clocks.

PLATES CLXVII. CLXVIII. CLXIX.

Pierglaſs-Frames, with a Scale, but the Dimenſions cannot be determined.

PLATE CLXX.

A Table and Pierglaſs. A ſkilful Carver may, in the Execution of this and the following Deſigns, give full Scope to his Capacity.

PLATE CLXXI.

Two Frames of Pierglaſſes.

PLATE CLXXII.

Four oval Frames.

PLATE CLXXIII.

Two Architrave Frames, with Heads.

PLATE

PLATE CLXXIV.

Two Ovals.

PLATE CLXXV.

Four Frames of Tables.

PLATE CLXXVI.

Two Frames of Tables. The uppermoſt is a Dorick Entablature, with its Triglyphs and Metopes, ſupported by two Cariatides. The undermoſt is ſupported by two piping Fauns, leaning againſt two Vines, intermixed with Foliage, &c. It will have a grand Appearance, if executed with Judgment, and neatly gilt.

PLATE CLXXVII.

Five Girandoles.

PLATE CLXXVIII.

Three Girandoles. That on the Left is a Piece of Ruins intermixed, with various Ornaments.

PLATE CLXXIX.

Two carved Chimney-Pieces, with Glaſſes, Frames, and other ſuitable Ornaments.

PLATE CLXXX.

Two Chimney-Pieces in Architecture, with the Plans of the Columns below. The Columns may be whole.

PLATE CLXXXI.

Two Chimney-Pieces, with Glaſſes.

PLATE CLXXXII.

A Chimney-Piece, which requires great Care in the Execution. The Imboſſments muſt be very bold, and the Foliage neatly laid down, and the whole properly relieved. The Top may be gilt, as likewiſe ſome other ornamental Parts.

PLATE CLXXXIII.

A Chimney-Piece of Architecture, intermixed with Trophies, &c.

PLATE CLXXXIV.

A Chimney-Piece compoſed of Architecture, Sculpture, and Ruins. Great Care will be neceſſary in executing the upper Part: The Ornaments muſt be carved very bold, ſo that the Ruins may ſerve as Baſs Relief. The under Part ſhould likewiſe be very bold, and the Dog entirely free. It would not be amiſs, if the whole was modelled before it is begun to be executed.

PLATE CLXXXV.

A Frame for a Picture. The Corners are Trophies of Hunting, Muſick, &c.

PLATE CLXXXVI.

A Frame with warlike Trophies in the Corners and Middles.

PLATE CLXXXVII.

A Frame for a Picture of an Engagement at Sea.

PLATE CLXXXVIII.

Two Tabernacle-Frames proper for Stair-Cafes.

PLATE CLXXXIX.

Eight Shields, which, as they are often placed very high, ſhould be very bold. They may ſerve as Ornaments to Pediments.

PLATES CXC. CXCI.

Eight Stove-Grates. I would recommend the ornamental Parts to be of wrought Braſs, and as they may be made to take off, will be eaſily cleaned.

PLATES CXCII. CXCIII.

Eight Deſigns of Frets.

PLATES CXCIV. CXCV.

Ten Deſigns of Borders for Paper-Hangings.

PLATE CXCVI.

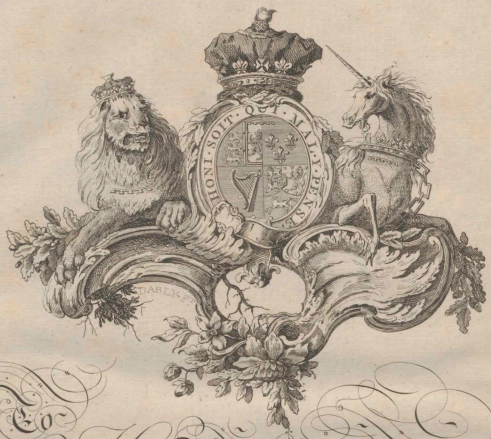
Three Deſigns of Fret-Work.

PLATES CXCVII. CXCVIII.

Four Deſigns of Chineſe-Railing. They are genteel Fences for Gardens, &c.

PLATES CXCIX. CC.

Deſigns of Handles and Scutcheons, of Braſs-Work, for Cabinet-Work. A and B are Handles for Tea-Cheſts.



To His Royal Highness

PRINCE William Henry &c &c &c.

May it please your Royal Highness,

To take the following Work under Your Protection

Your Royal Highness's Ready Condescension to encourage whatever is Laudable and useful in every Art and Profession, emboldens the Author to lay it at Your Royal Highness's Feet, as it gives him an opportunity of assuring Your Royal Highness that he is with the profoundest Respect

Your Royal Highness's

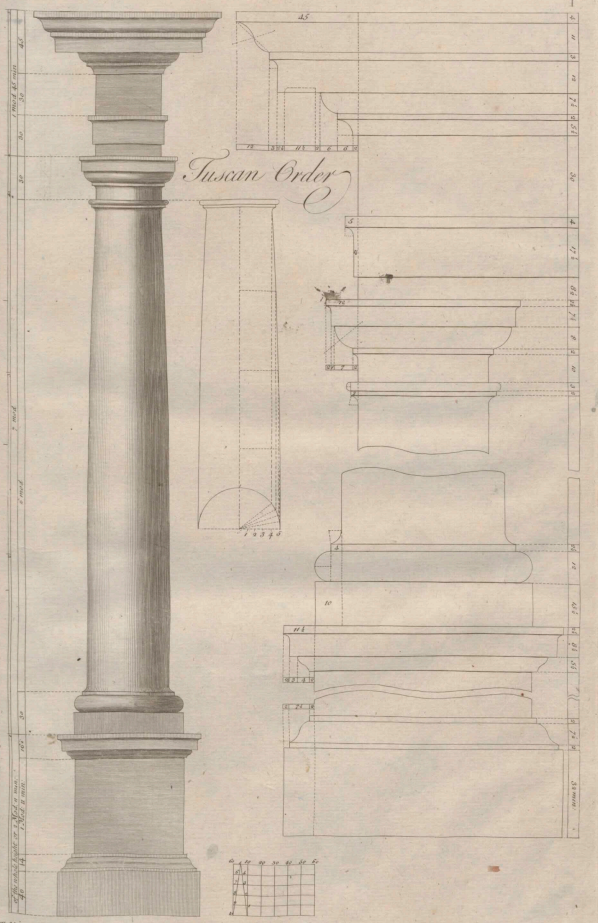
Most Obedient

Most Devoted

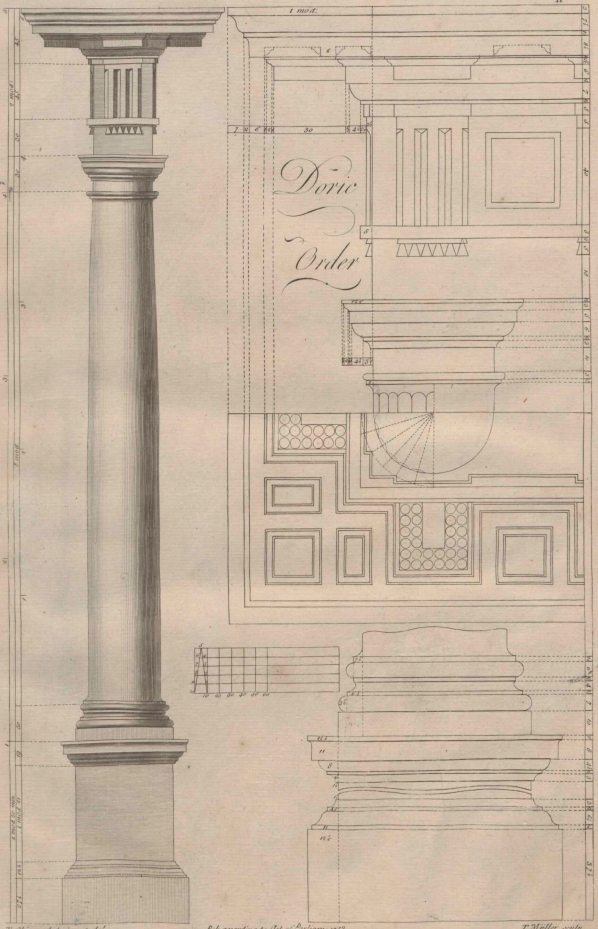
and

Most dutiful Servant

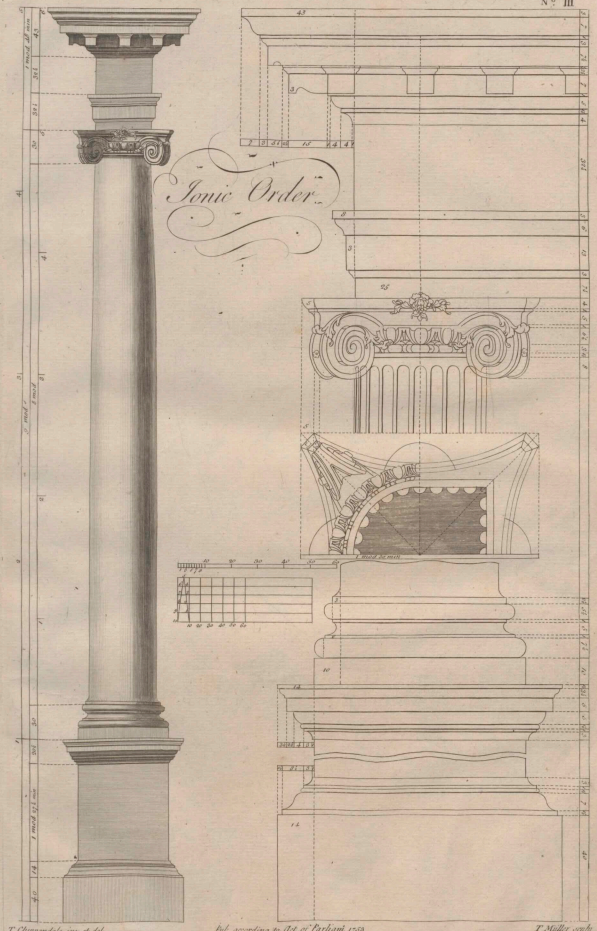
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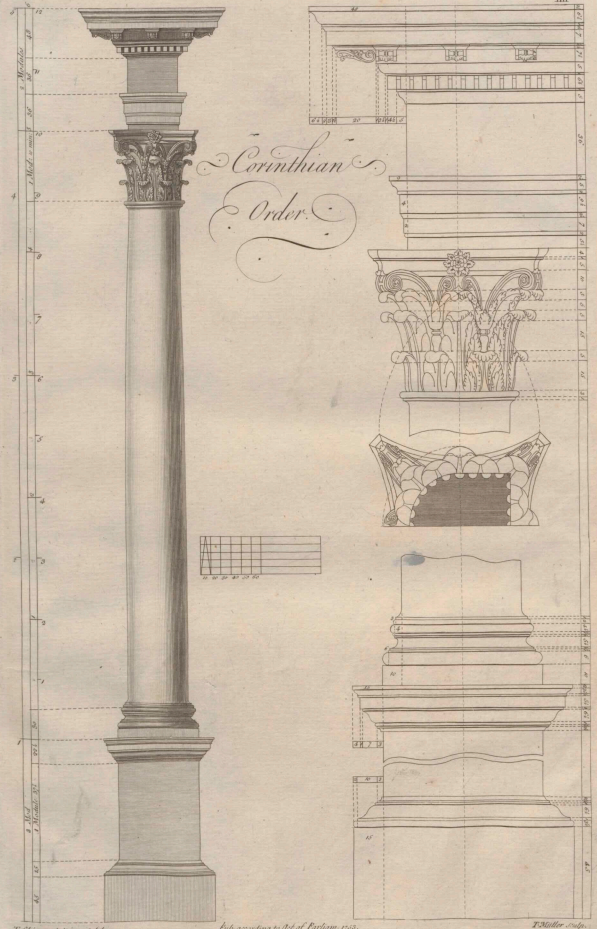
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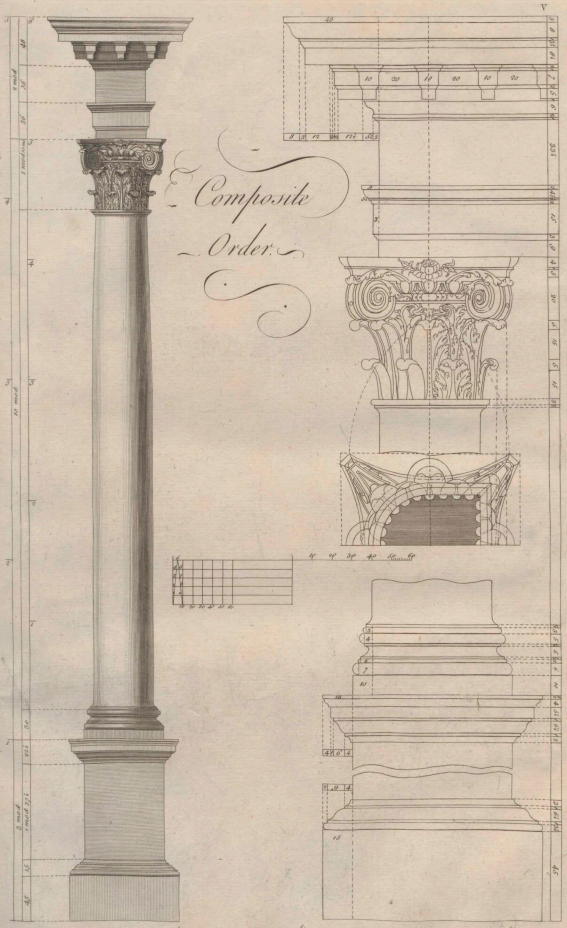
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T. Chippendale inv.et del. Pub. according to Act of Parliam. 1759. T.Miller Sculp.



T. Chippendale inv.t et del. Pub. according to Act of Parliam.t 1753 T. Miller sculp.

Toscano

Dorico

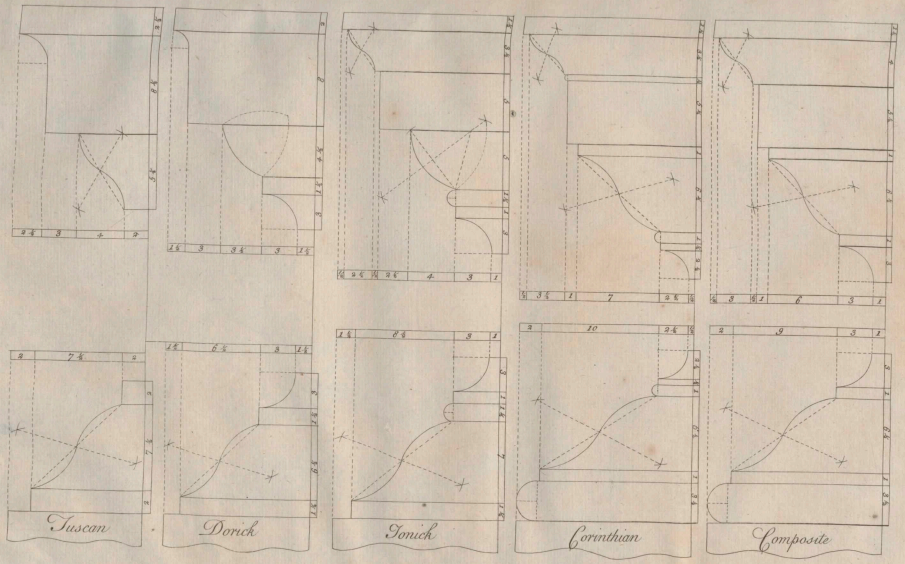
Ionico

Corinthium

Composito

Scala di sei Diametri del Fusto.

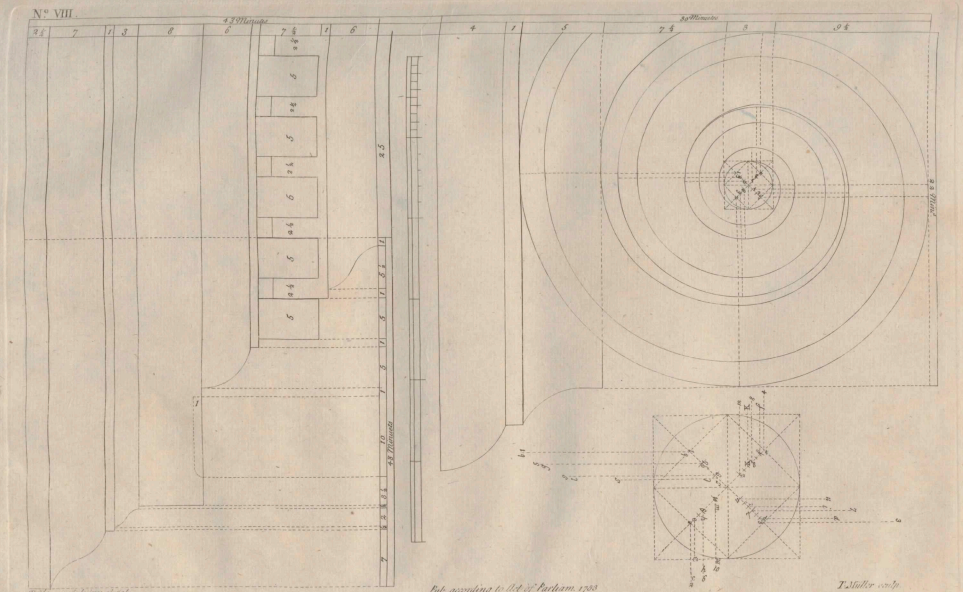
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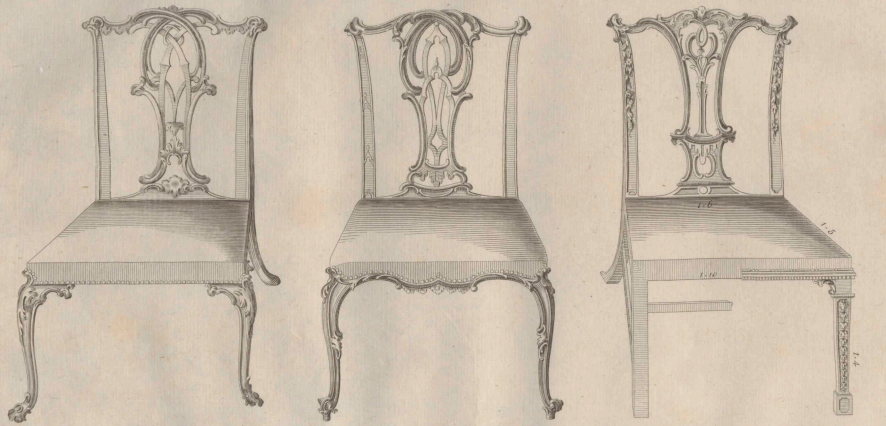
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T. Miller sculp.

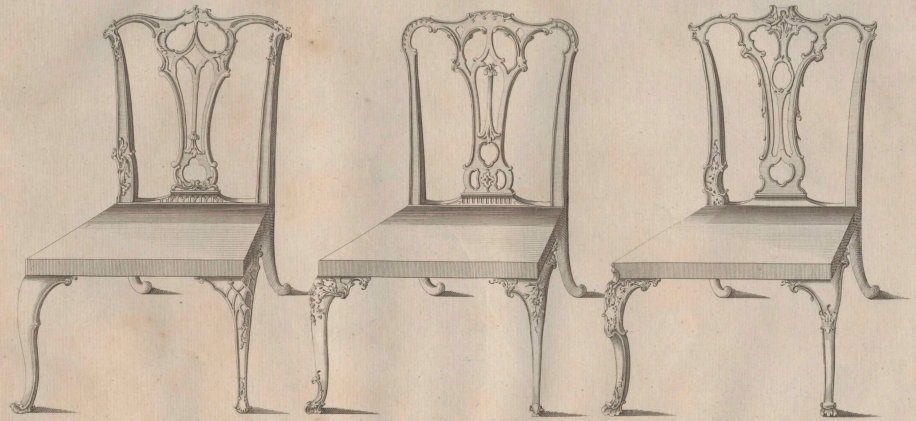

N° VIII.
43 Planches
88 Planches
58 Planches
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T. Stoller sculp.

Chairs.



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Himerich Sculp.



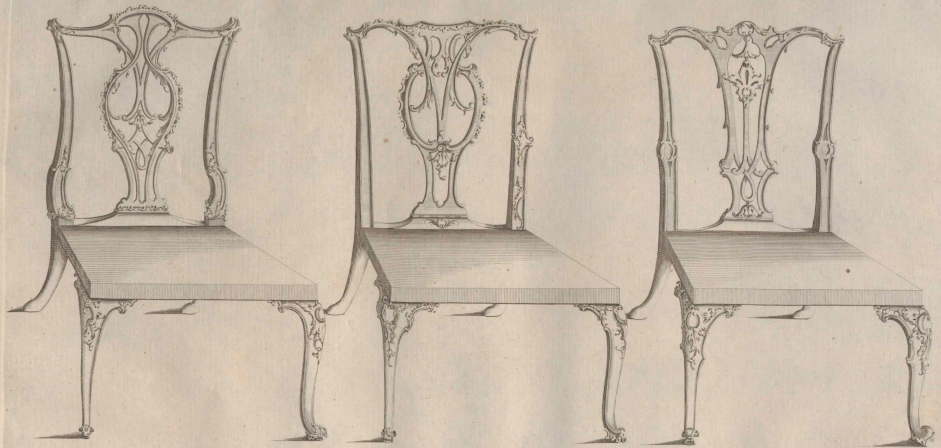
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Chairs.

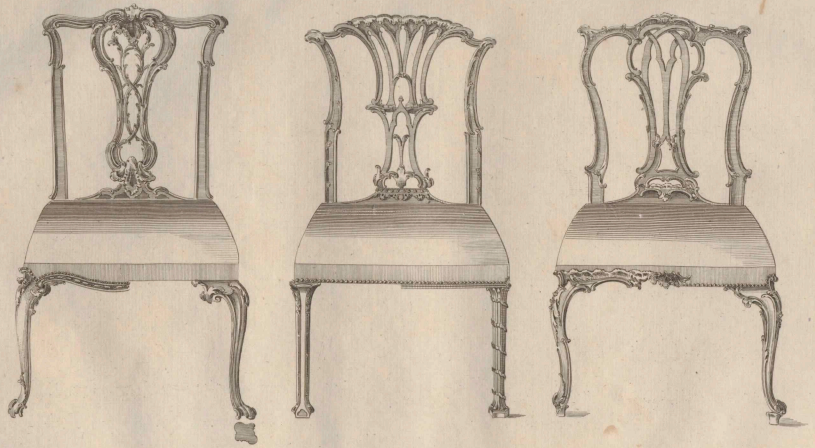
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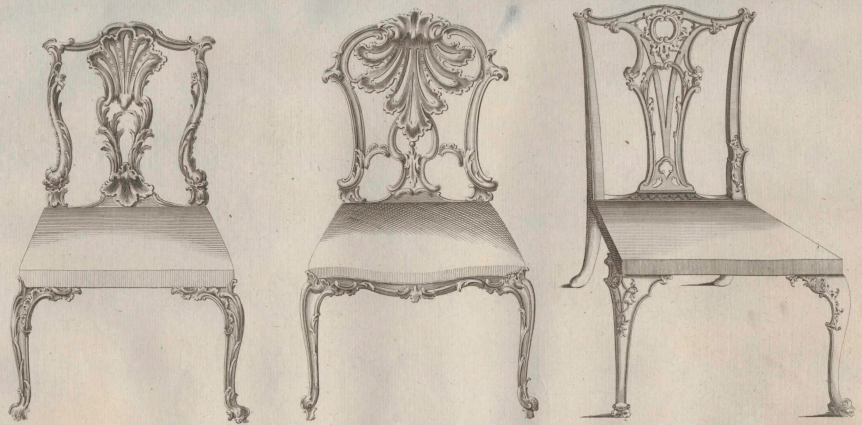
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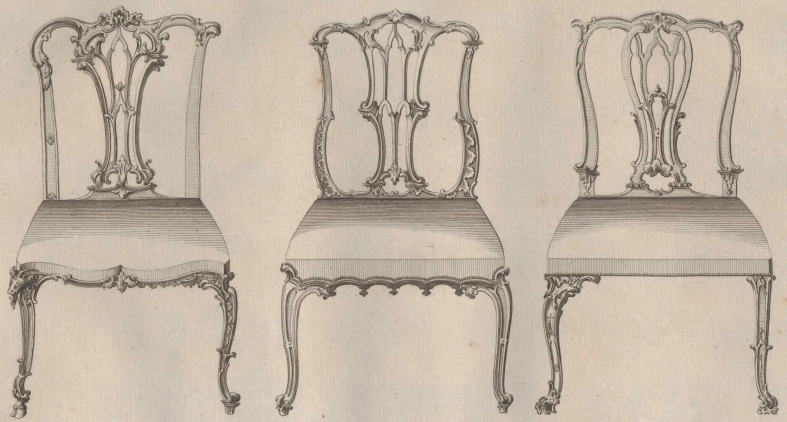


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J. Taylor Sculp.

Chairs.

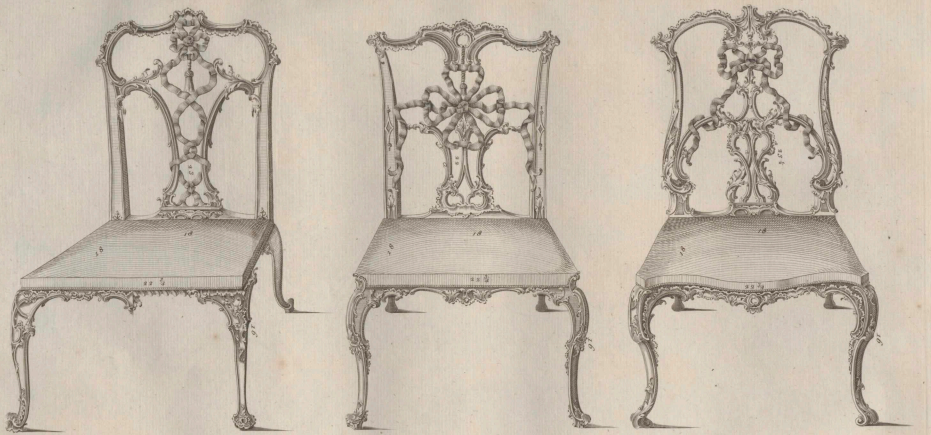


T. Chippendale m.et del.

J. Taylor Sculp.

N°XV.

Ribband Back Chairs.

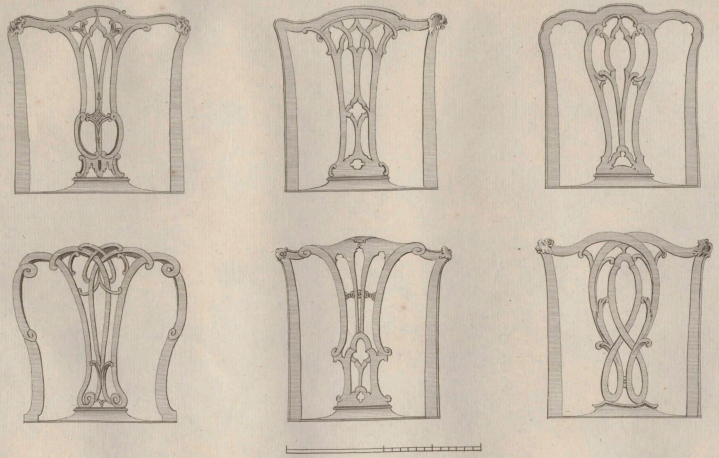


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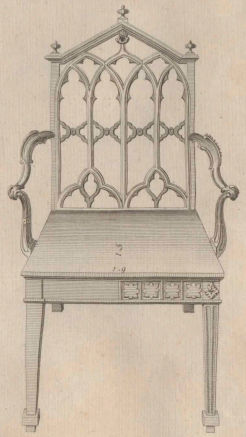
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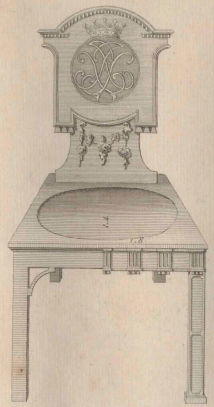


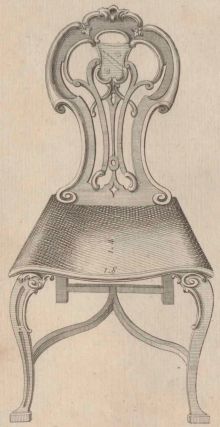
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Miller Sculp.

Hall Chairs.





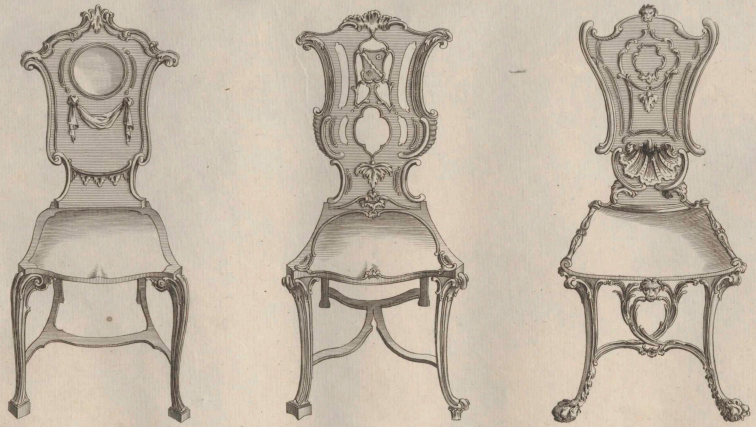


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I. Taylor Sculp.

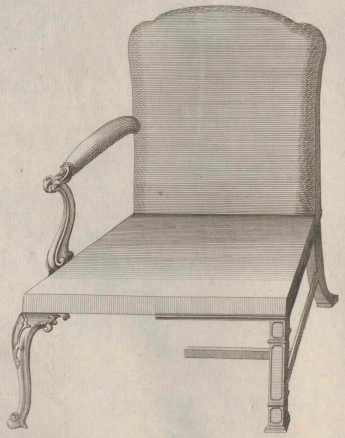
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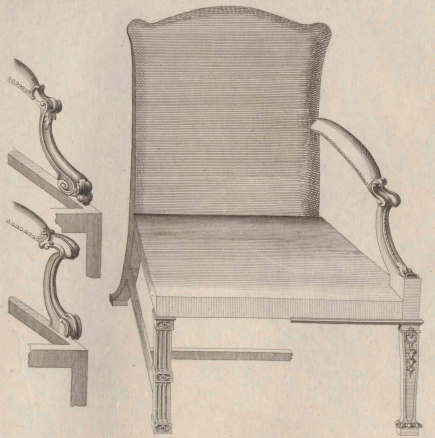


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S. Miller Sculp.

French Chairs.

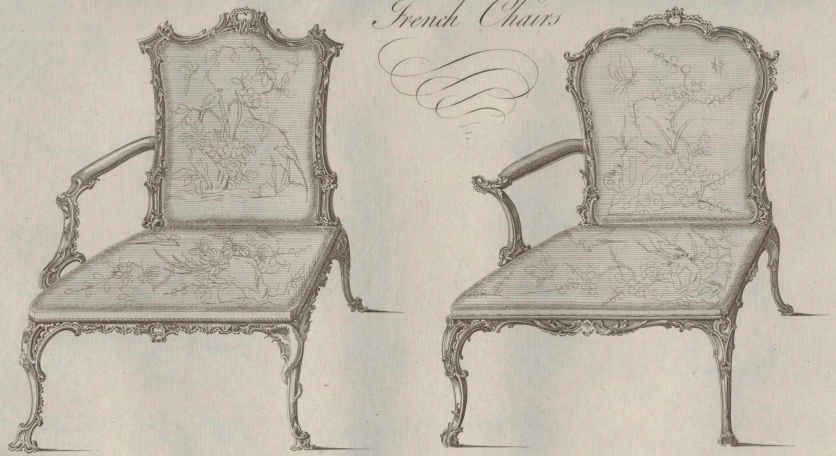




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J. Taylor sculp.

French Chairs

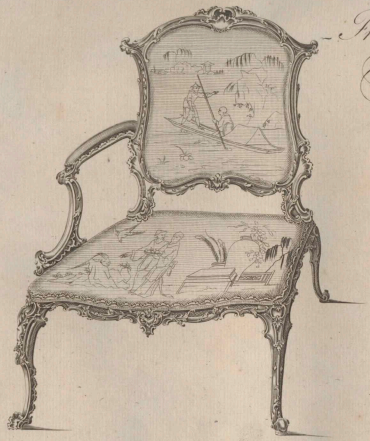


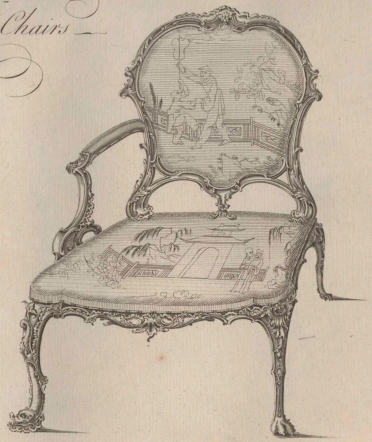
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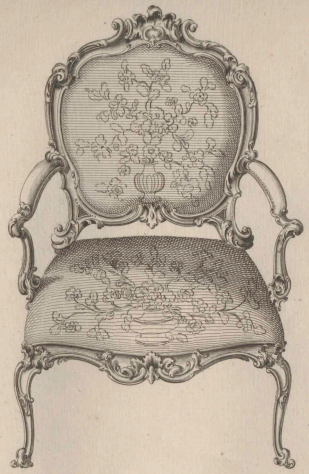
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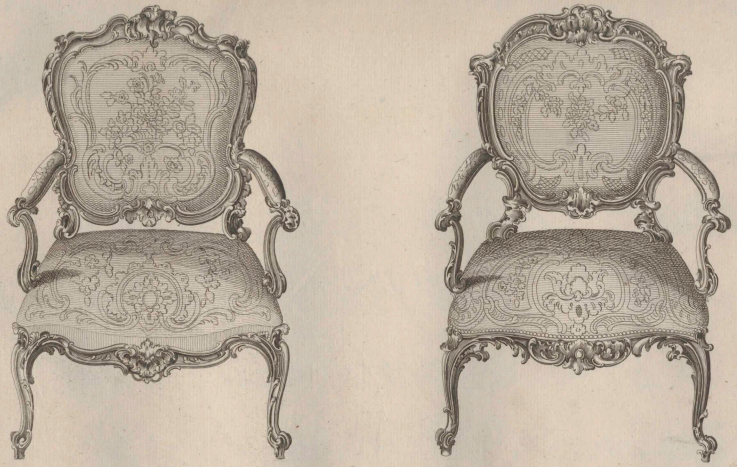
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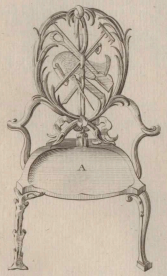
T. Chippendale inv.t et del.t — Pub.d according to Act of Parliam.t 1759. — I. Taylor sculp.t

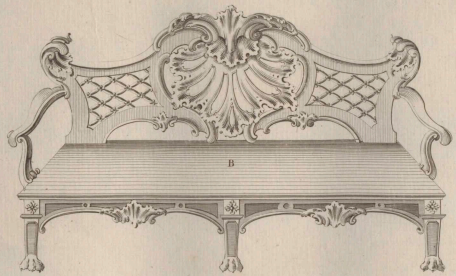
French Chairs.



T. Chippendale inv.t et del. Publish'd accord.g to Act of Parliament 1759. T. Mynter sc.

Designs for Garden Seats.



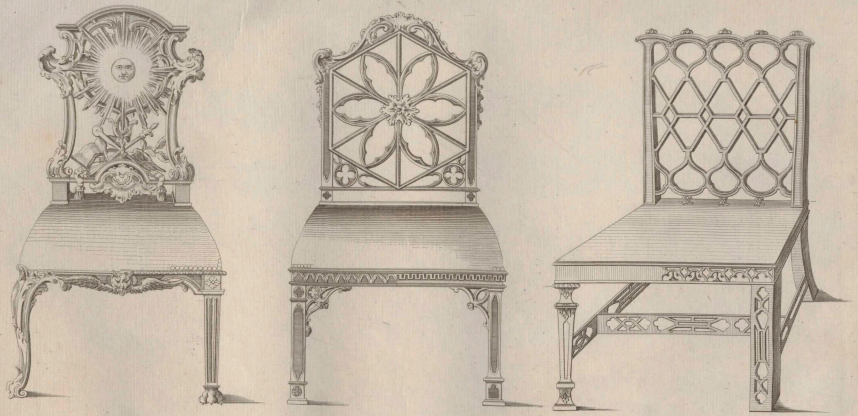




T. Chippendale inv.t et delin. Published according to Act of Parliment 1761 M.Darly Sculp.

N.° XXV.

Designs of Chairs.



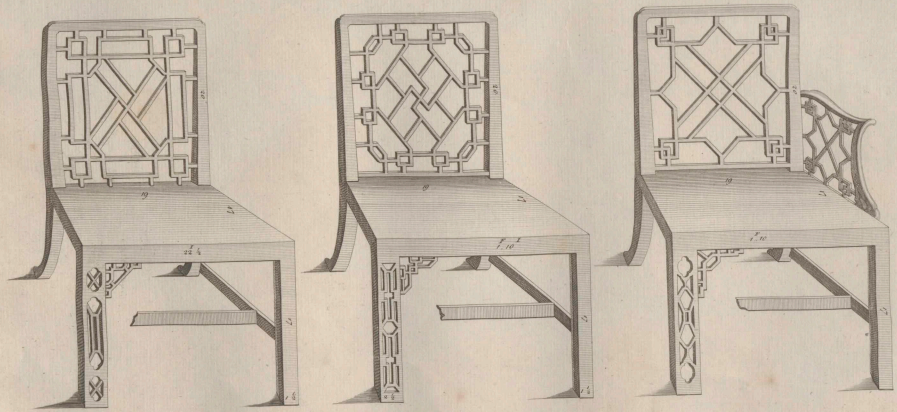
T. Chippendale inv.et delin.

Published according to Act of Parliament 1761.

M. Darly Sculp.

N.o XXVI.

Chinese Chairs.



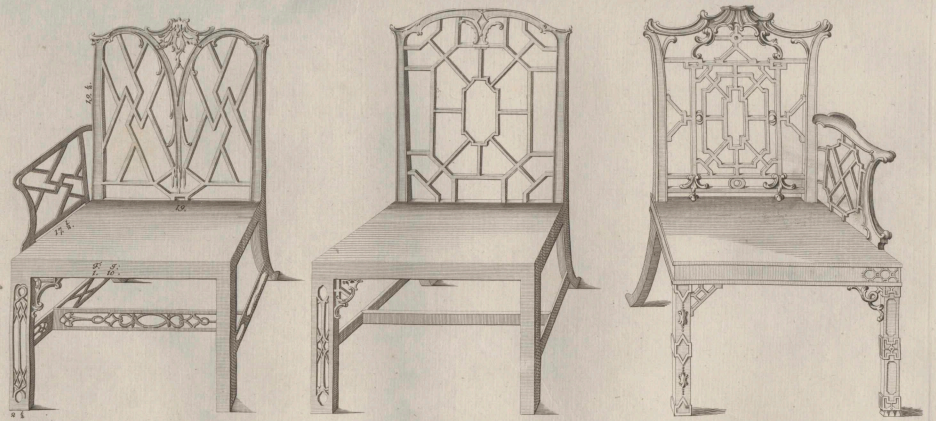
T. Chippendale. inv. et delin.

Published According to Act of Parliament

M.Darly Sculp.

N.° XXVII.

Chinese Chairs.



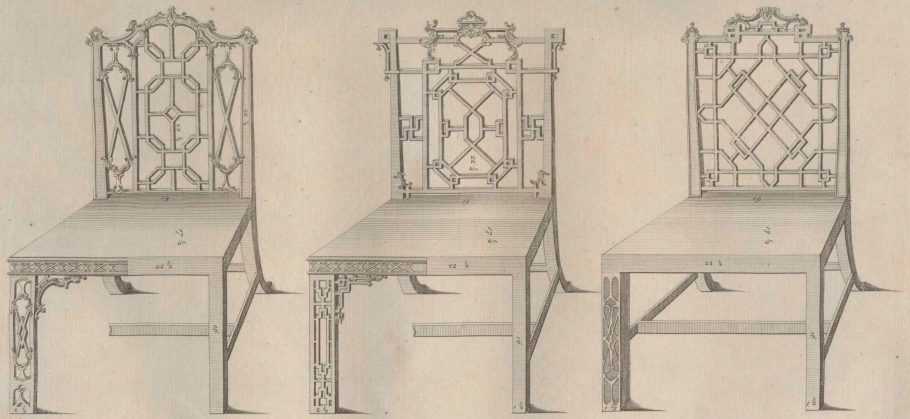
T. Chippendale inv.t & del.

Pub.d according to Act of Parliam.t 1758

Morris sculp.t

N.o XXVIII.

Chinese Chairs.

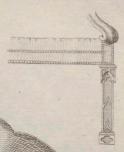


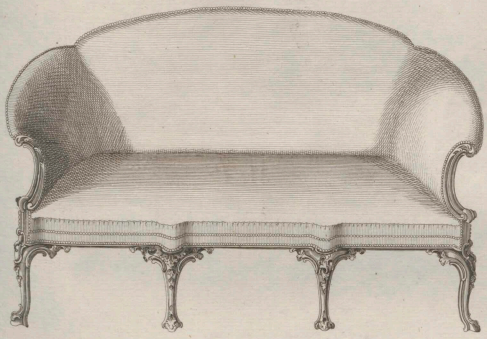
T. Chippendale inv. et delin.

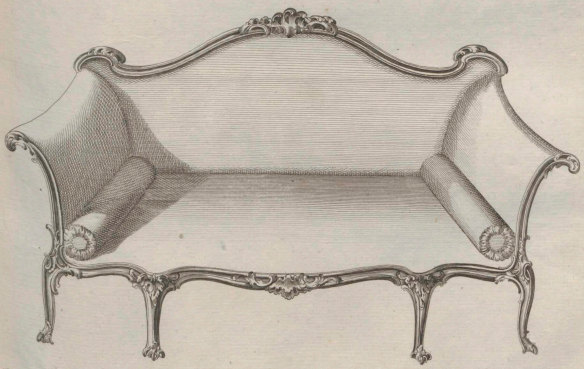
Published according to Act of Parliament.

M. Darly Sculp.

Sofas.

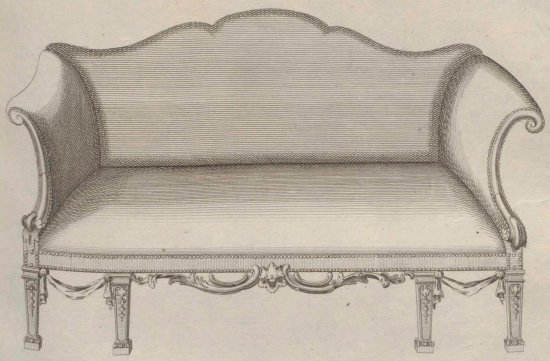






T. Chippendale inv.t et del. Published accord.g to Act of Parliament 1759. J. Taylor sculp.

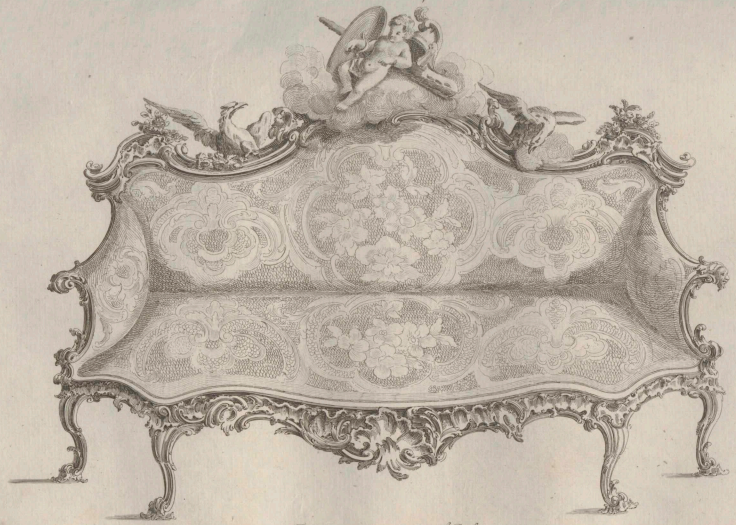
Sofas.





T. Chippendale mit. et del. — Published according to Act of Parliament 1759. — I. Taylor sculp.

A Sofa

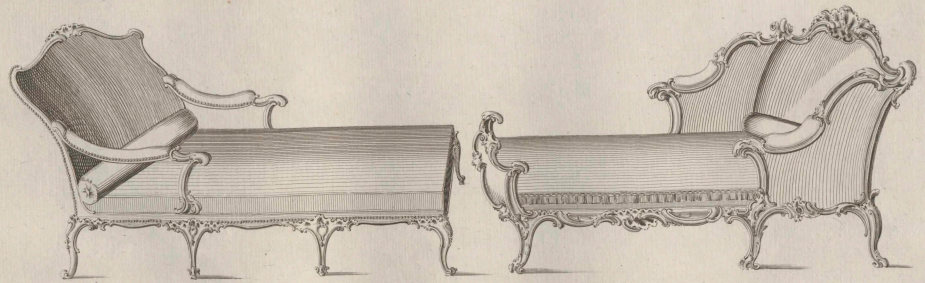


T. Chippendale inv.t & delin.

Publishd according to Act of Parliament 1760.

B. Cleves Sculp.

Designs for Couches -



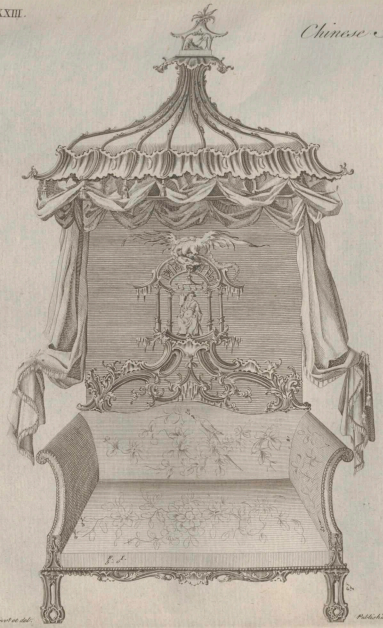
T. Chippendale inv.t et delin.

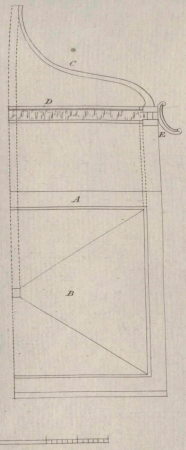
Published according to Act of Parliam.t 1761.

Darly Sculp.t

N.o XXXIII.

Chinese Sopha.





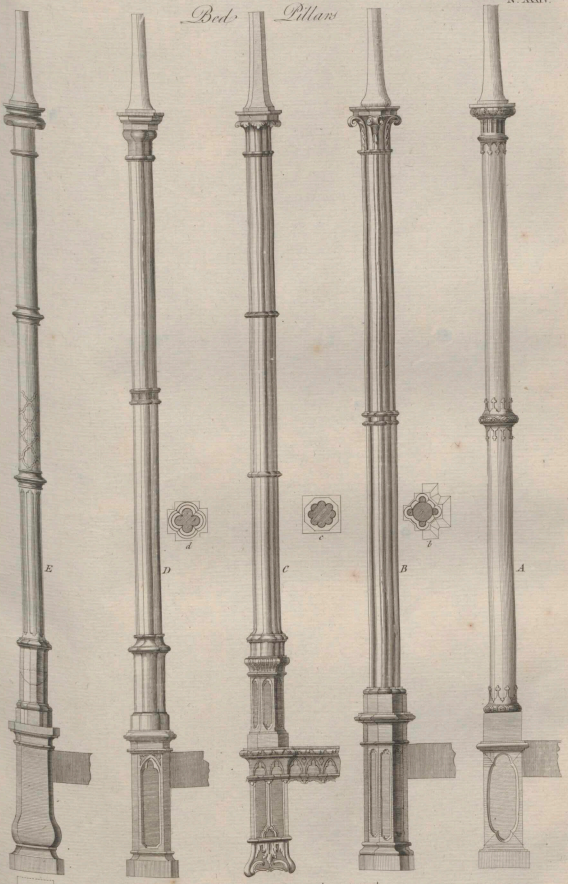
T. Chippendale invent.et del.

Published according to Act of Parliament

M. Darly Sculp.

N.° XXXIV.

Bed Pillars

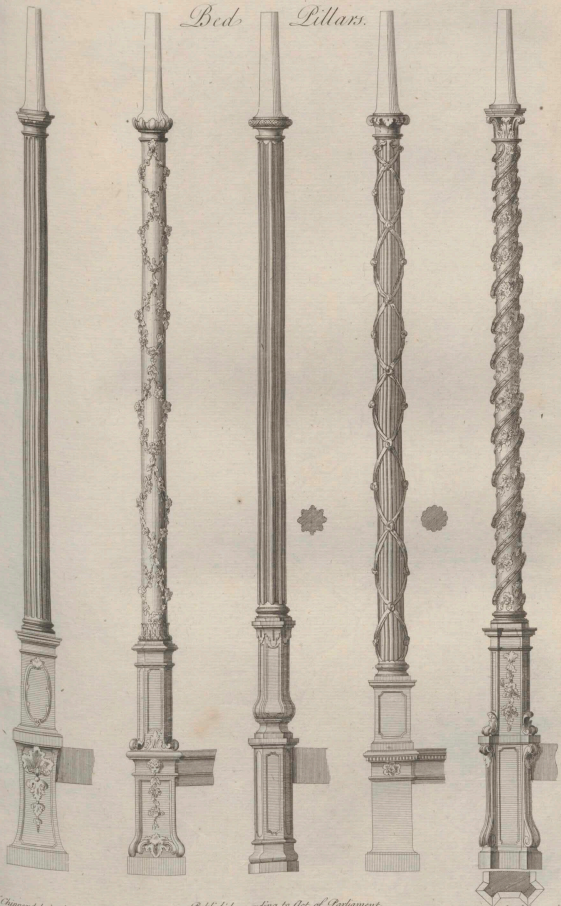


T. Chippendale inv.t & delin.

Published according to Act of Parliament 1759.

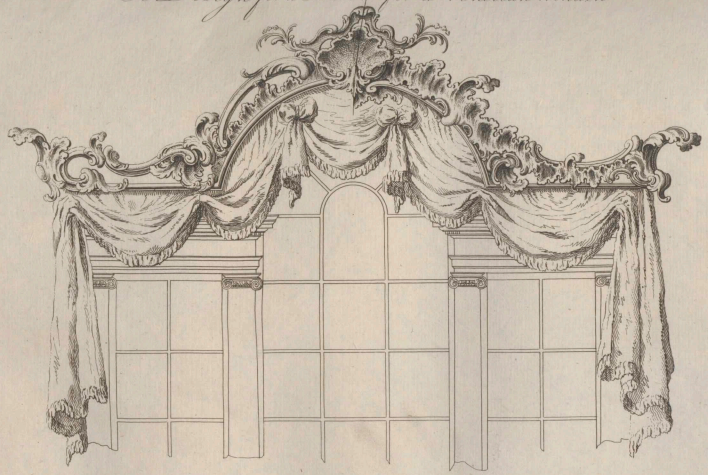
I. Taylor sculp.

Bed Pillars.



T. Chippendale inv.t et delin. Published according to Act of Parliament. S. Taylor sculp.

A Design for a Cornice for a Venetian Window



T. Chippendale inv.t et del.

Publish'd According to the Act. 1762.

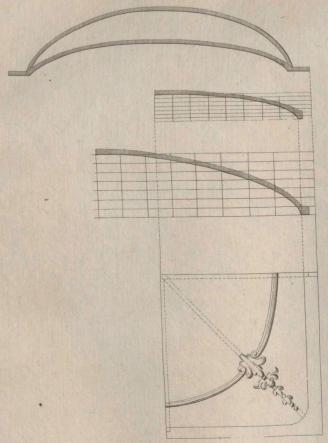
J. Taylor Sculp.

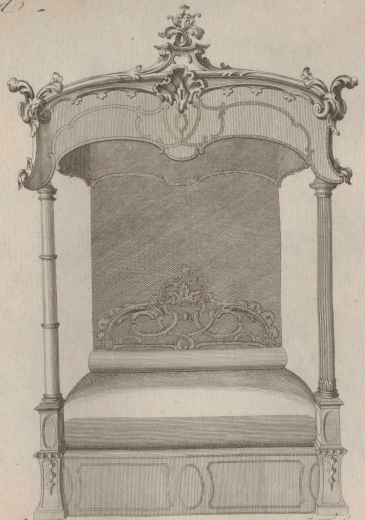
Cornices for Beds or Windows.



T. Chippendale inv.t et delt. — Publish'd according to Act of Parliament 1750. — I. Taylor sculp.

A Bed.

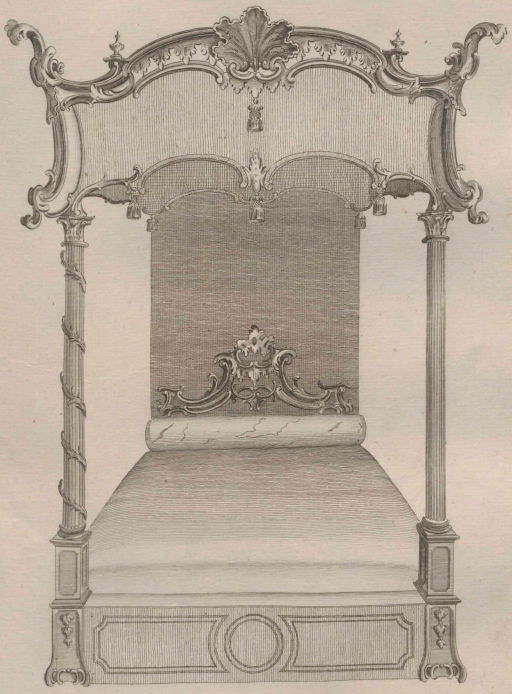




T. Chippendale inv.t et del.t. — Published accord.g to Act of Parliament 1759. — I. Taylor Sculp.t

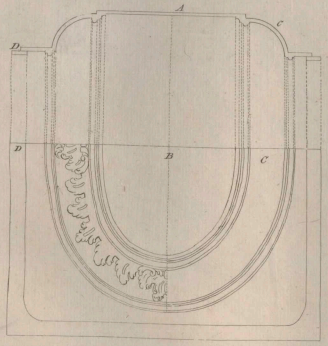
A Bed.

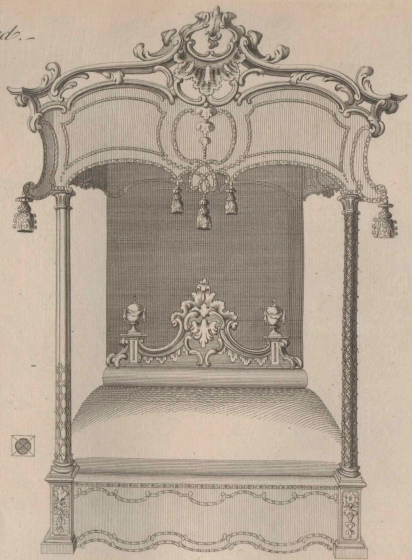
N° XXXIX.



T. Chippendale inv.t et del. *Published accord.g to Act of Parliament 1759.* *J. Miller Sculp.*

A Bed.



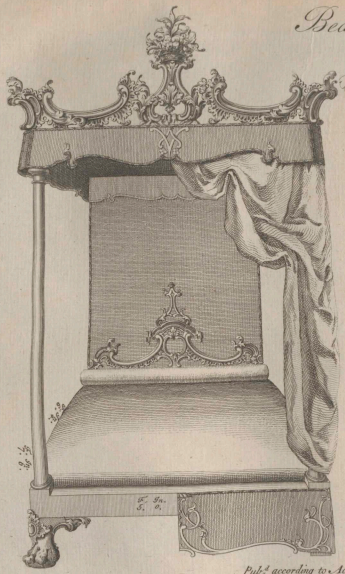


T. Chippendale inv.t et del.t

Pub.d according to Act of Parliam.t 1759.

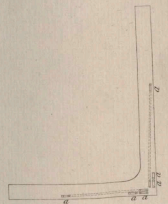
T. Taylor Sculp.

Bed.





B



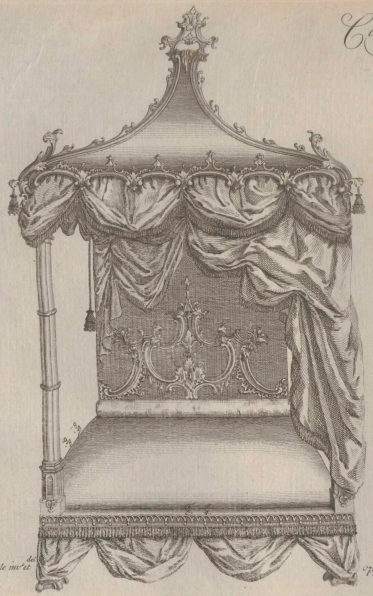
T. Chippendale inv.t et del.t

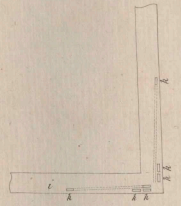
Pub.d according to Act of Parliam.t 1753.

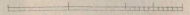
S. F. Miller Sculpt.

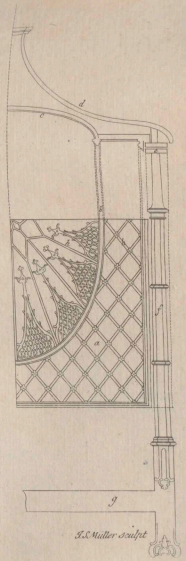
N.° XLII.

Canopy Bed







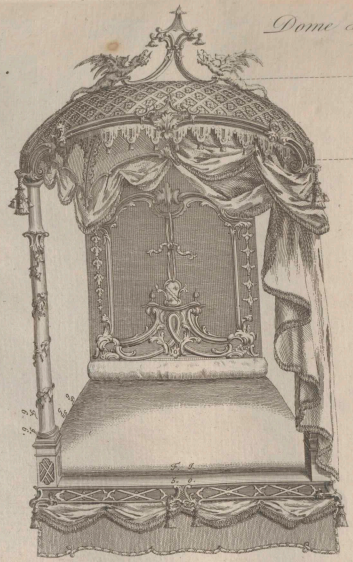


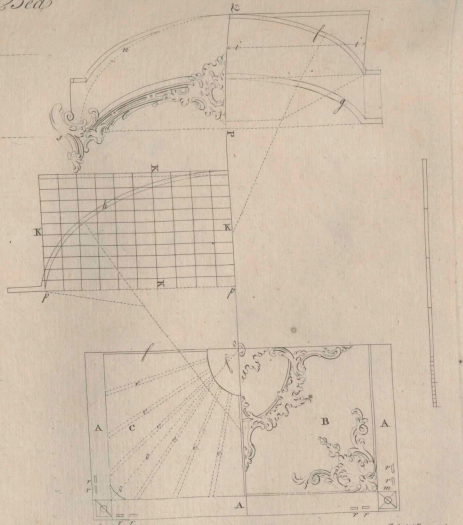
T. Chippendale inv.t et

Pub.d according to Act of Parliam.t 1753.

J. Miller Sculpt

Dome Bed





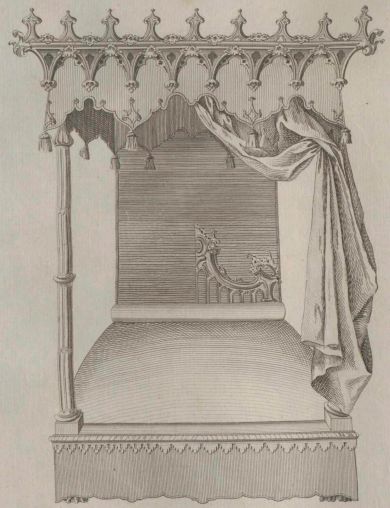
T.Chippendale inv.t et del.

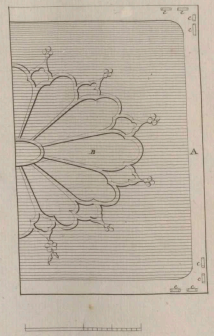
Published according to Act of Parliam.t 1753.

E.F. Moller Sculpt

N°XLIV.

Gothick Bed.





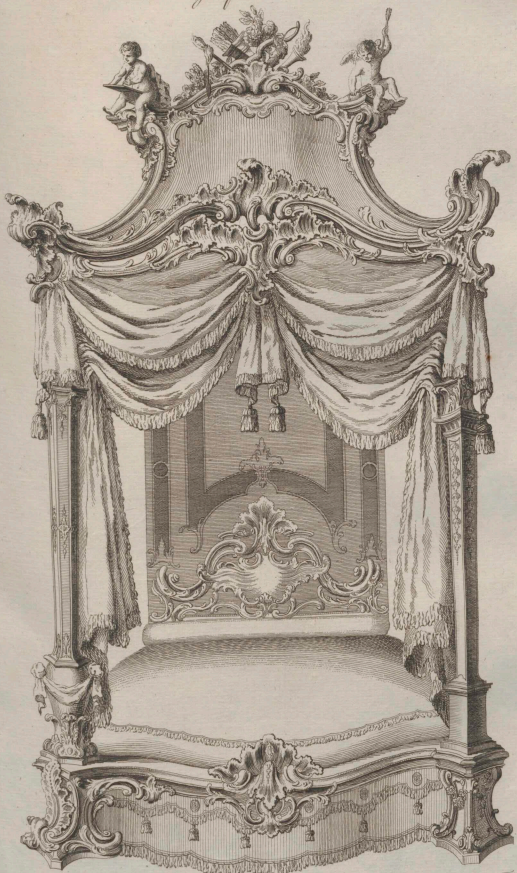
T. Chippendale inv.t et del.

Published according to Act of Parliament

M. Darly Sculp.

Design for a Bed.

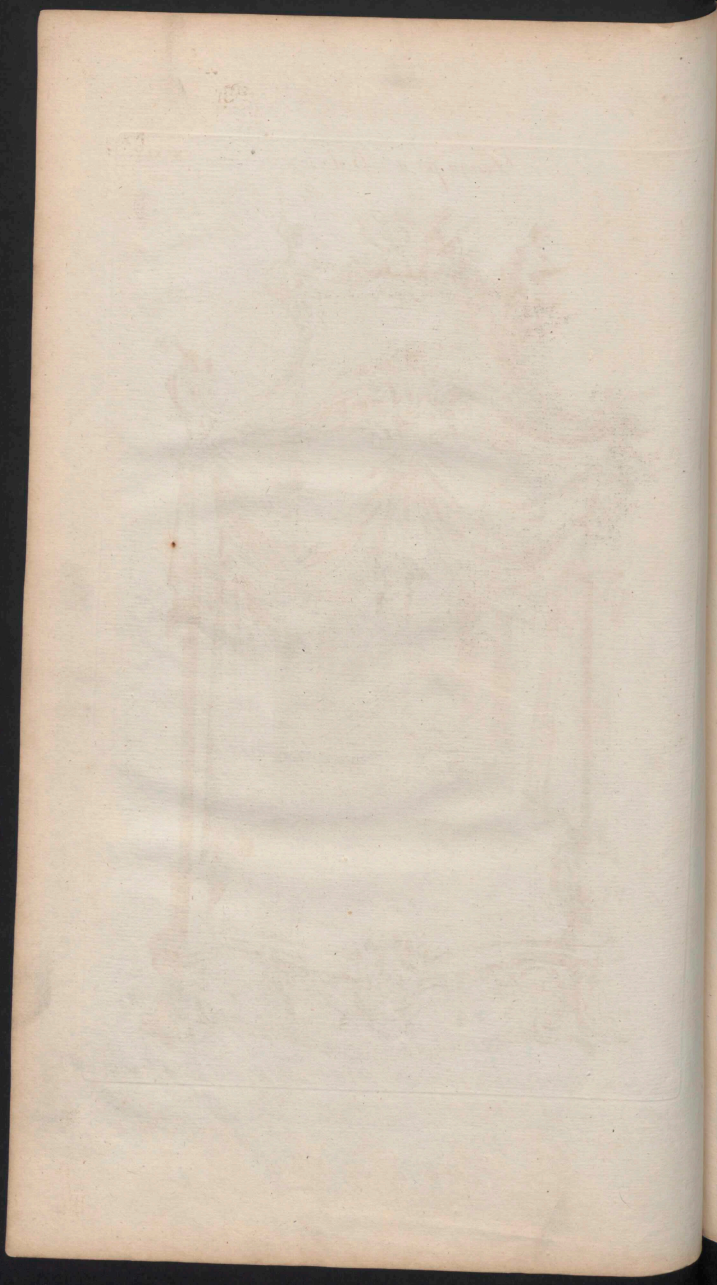
N° XLV.



T. Chippendale inv.t et delin.

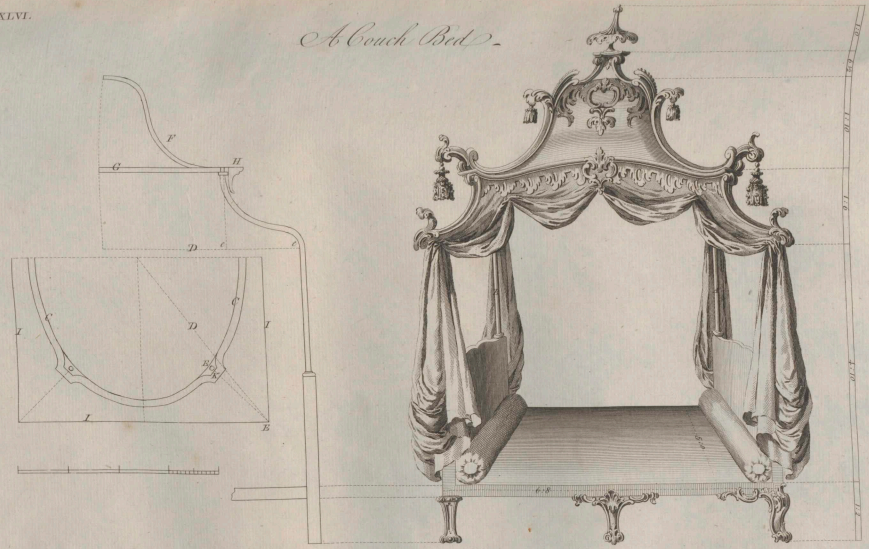
Published according to Act of Parliament 1762.

Isaac Taylor Sculp.



N°XLVI.

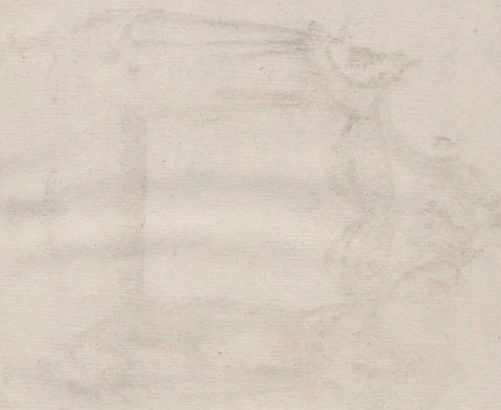
A Couch Bed.



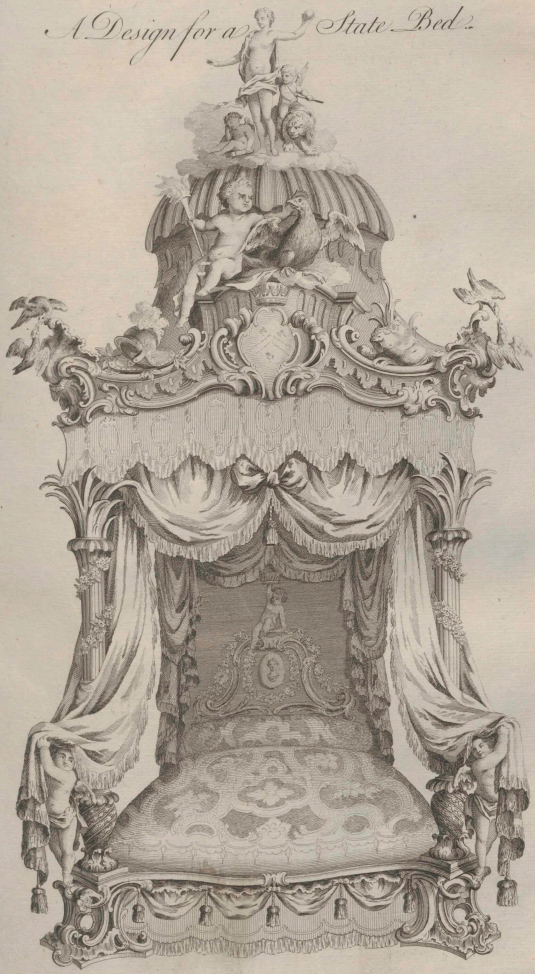
T. Chippendale inv.t et del.

Publishid according to Act of Parliament 1759.

E. Rooker Sculp.

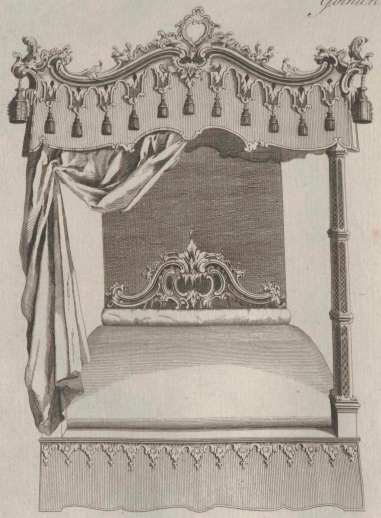


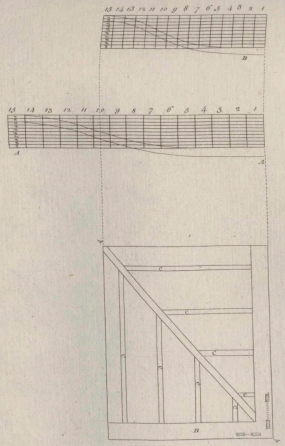
A Design for a State Bed.



T. Chippendale inv.t et delin. Published according to Act of Parliament 1761. I. Taylor sculp.

Gothick Bed



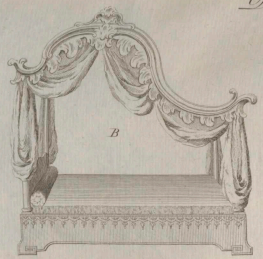


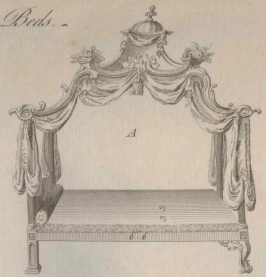
T. Chippendale invt. & del.

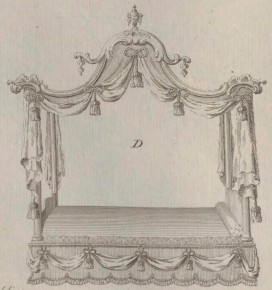
Publishd according to Act of Parliament

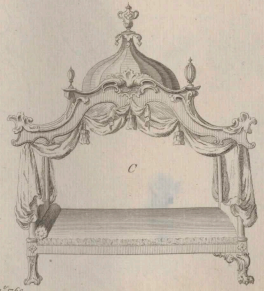
I. S. Miller Sculp.

Designs for Field Beds.







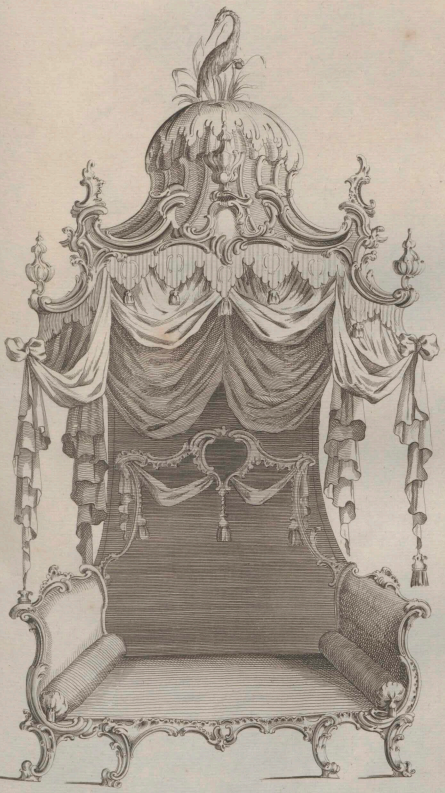


T. Chippendale inv.t & delin.

Published according to Act of Parliam.t 1764.

Isaac Taylor Sculp.

A Couch Bed.

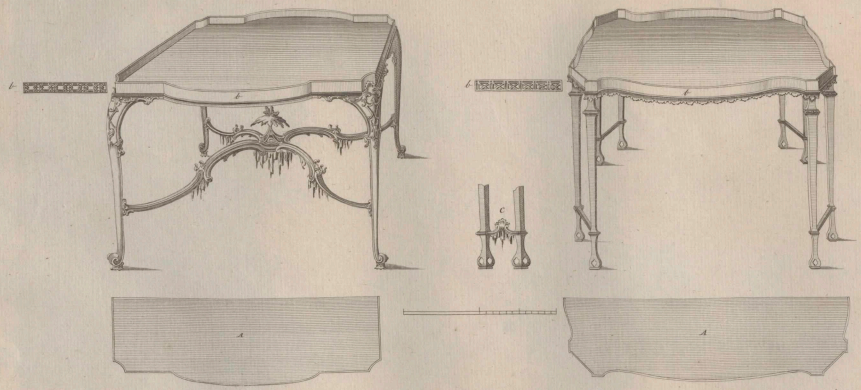


T. Chippendale inv.t & delin.t

Published according to Act of Parliament 1760.

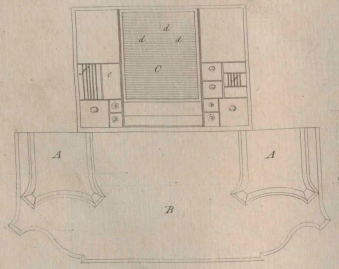
Darly Sculp.

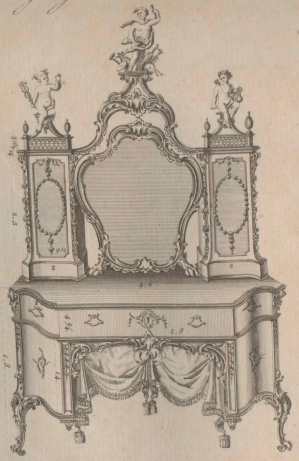
China Tables.



T. Chippendale invt et del
Published according to Act of Parliament
M. Darly Sculp.

A Ladys Dressing Table.





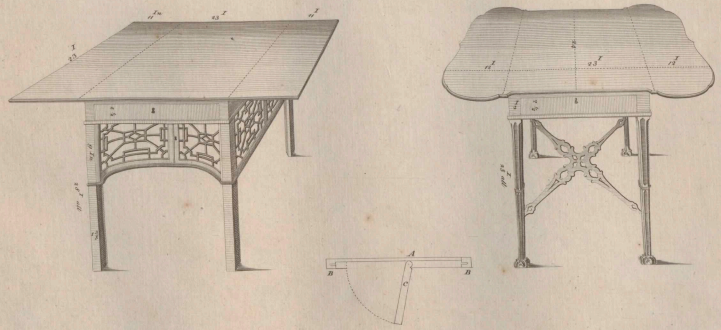
T. Chippendale inv.t et delin.

Publish'd according to Act of Parliament 1761.

W. Foster Sculp.

Nº LIII.

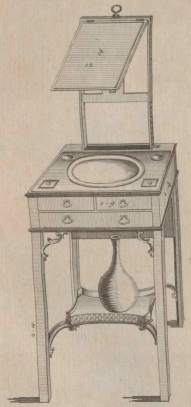
Breakfast Tables.

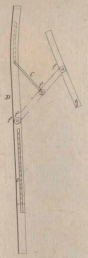


Published according to Act of Parliament

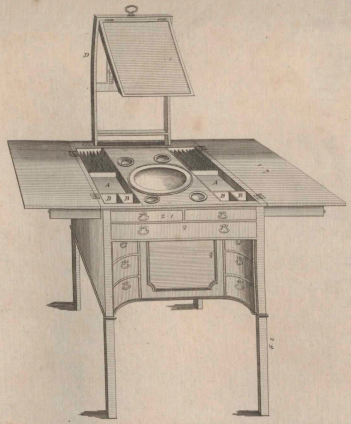
M. Darly Sculp.

A Bason Stand & Glass.





A Shaving Table.



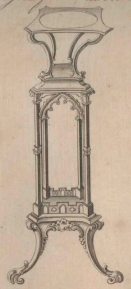
T. Chippendale inv.t et delin.

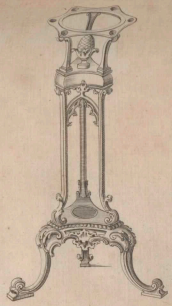
Published according to x Act of Parliament 1761.—

W. Foster fecit.

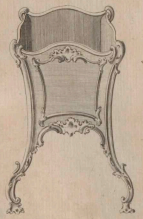
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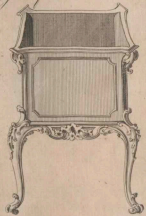






Designs for Teakettle Stands.







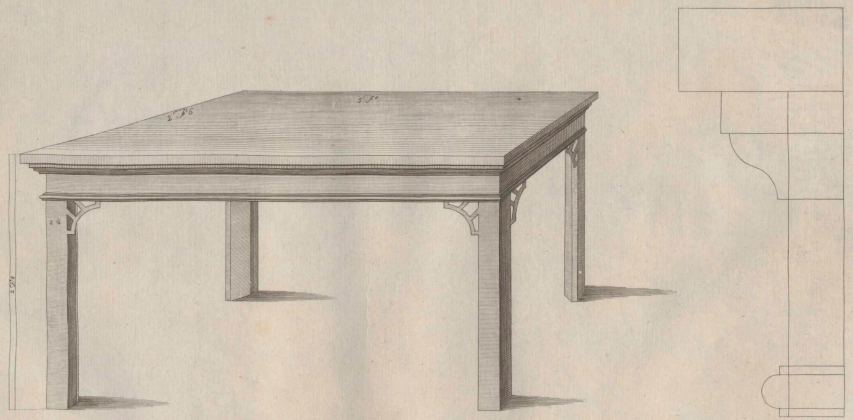
T. Chippendale inv.t et delin.t

Published according to Act of Parliament 1761.

M.arly Sculp.t

N.o LVI.

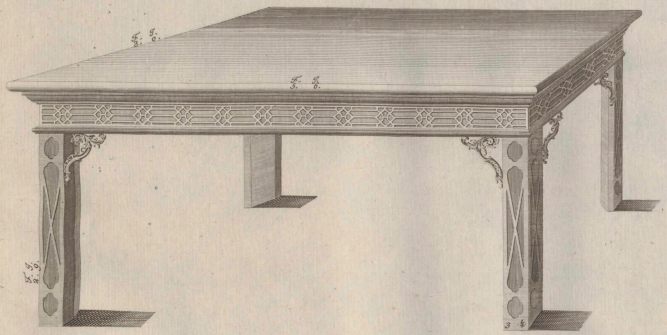
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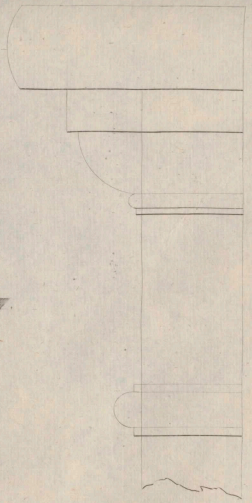


T. Chippendale invt et del

Pub.d according to Act of Parliam.t 1753

Sideboard Table.



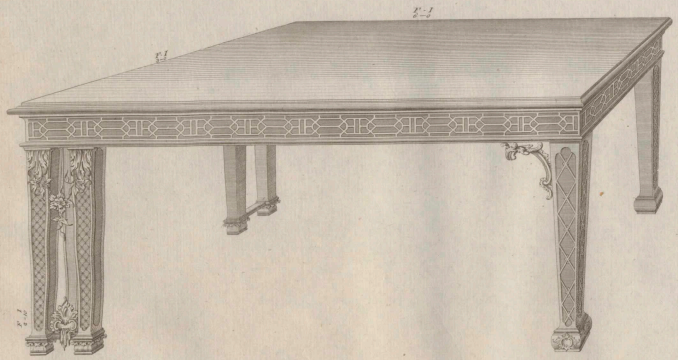


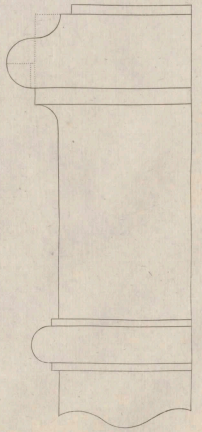
T. Chippendale inv.t et del.

Publish'd according to Act of Parliament 1755.

Darly sculp.

Side Board Table





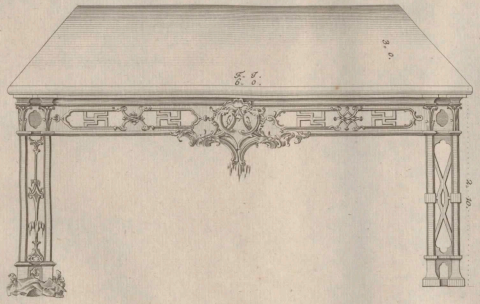
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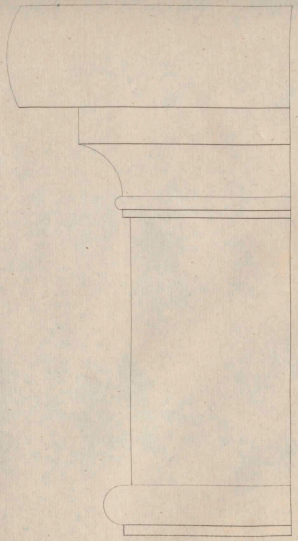
Pub according to Act of Parliam. 1788.

I.S. Muller sculp.

N.° LIX.

Sideboard Table





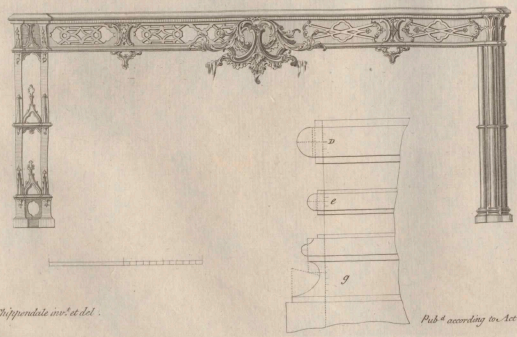
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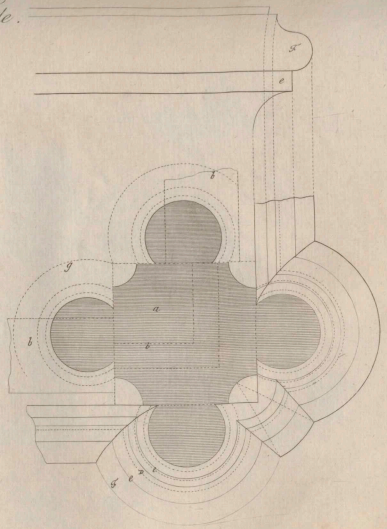
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M. Darly sculpt.

N.° LX.

Sideboard Table.



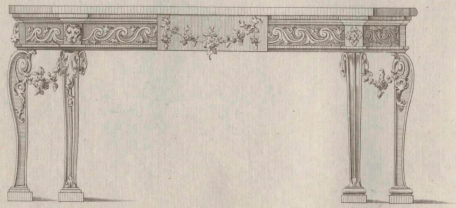


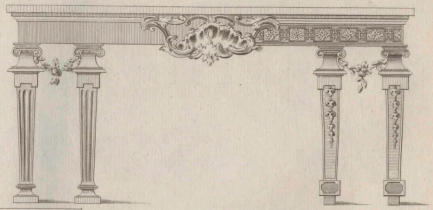
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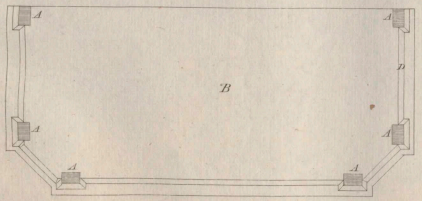
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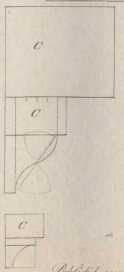
Marlÿ Sculp.t

Sideboard Tables.





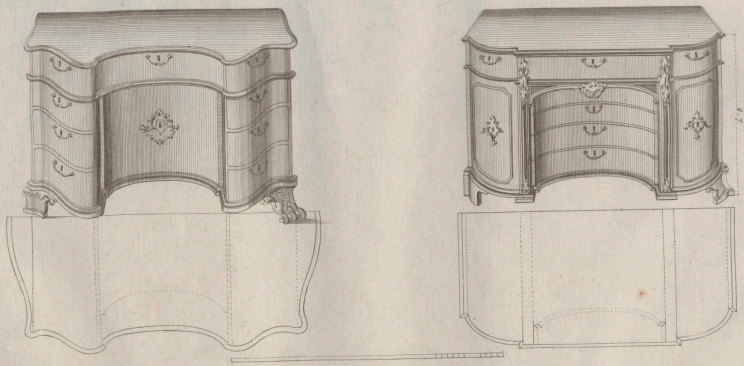




T. Chippendale inv.t et delin.t

Published according to Act of Parliament &c.a

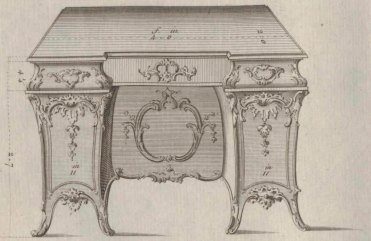
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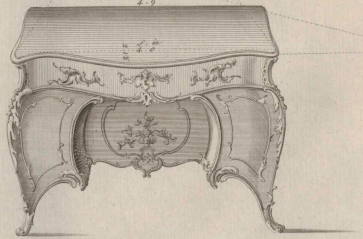


T. Chippendale inv.t et delin.

Publiſh'd according to Act of Parliament 1760.

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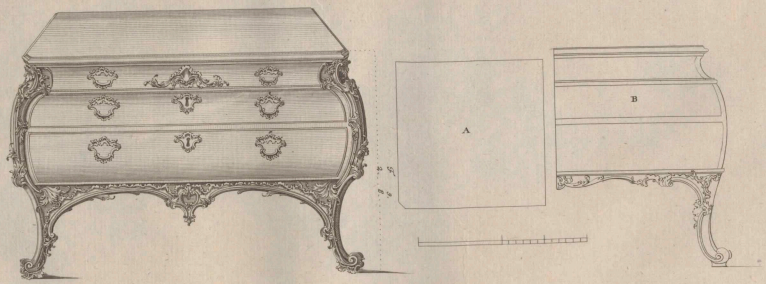




T. Chippendale inv.t et delin.

Publiſhid according to Act of Parliament 1760.

French Commode Table.



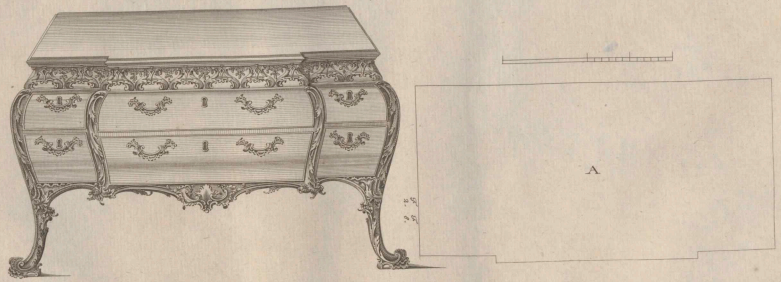
T. Chippendale inv.t et del.t

Pub.d according to Act of Parliam.t 1753

Darly sculpt

N.° LXV.

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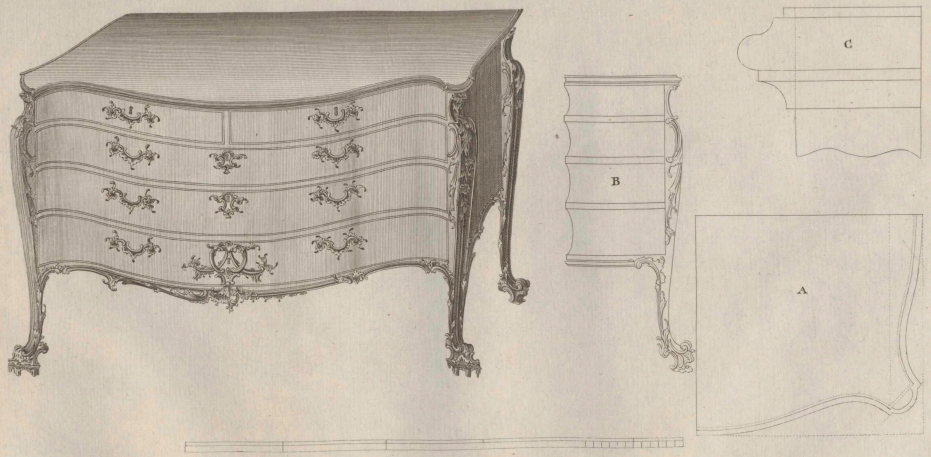


T. Chippendale inv.t et del.t

Pub.d according to Act of Parliam.t 1753

M Darly Sculpt.

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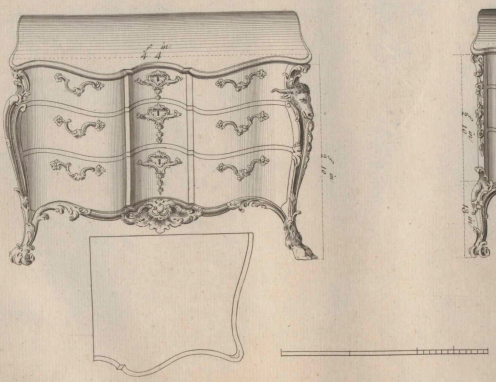


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Pub.d according to Act of Parliam.t 1753

T. Miller sculp.t

Two Designs of Commode Tables.

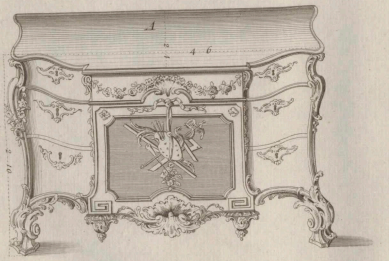


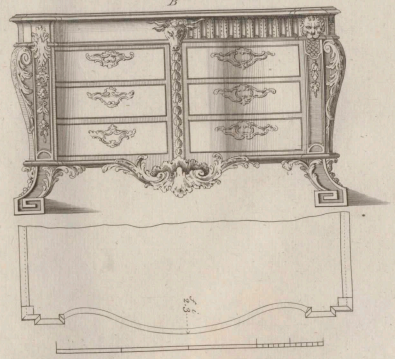
T. Chippendale inv.t et delin

Published according to Act of Parliament 1762.

Darly Sculp.

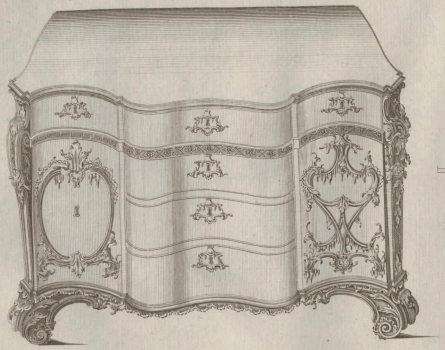
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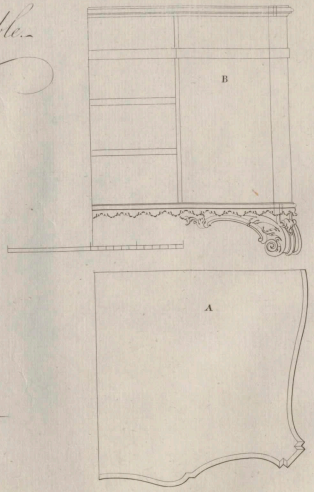




T. Chippendale inv.t et delin.t — Published according to Act of Parliament 1762. — Darly Sculp.t

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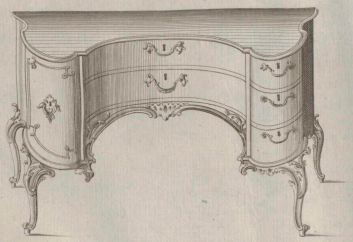


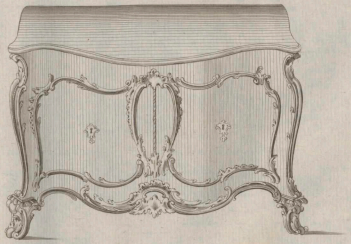
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Pub. accord.g to Act of Parl.t 1.st Jan.y 1753

M Darly sculp.t

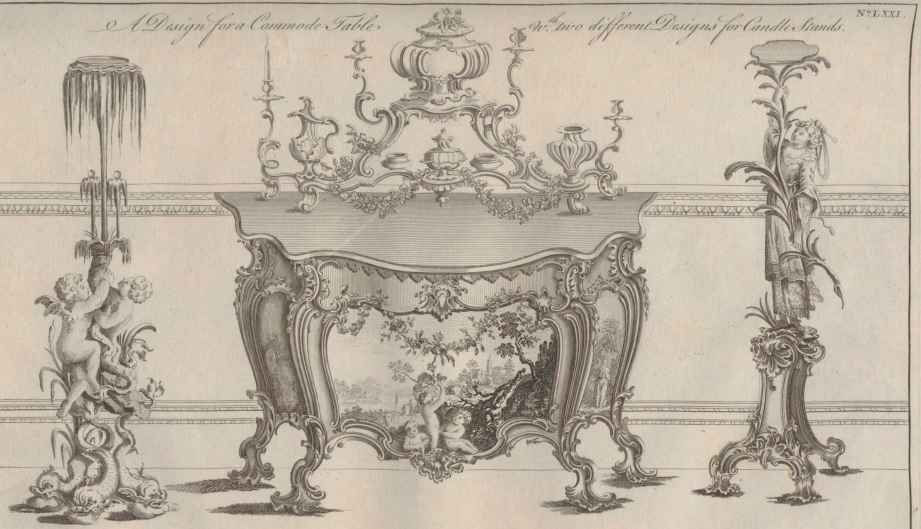
Commode Tables.





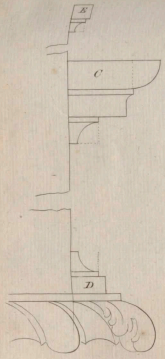
T. Chippendale. inv.t et delin.t Published according to Act of Parliament 1760. Ellwarby Sculp.

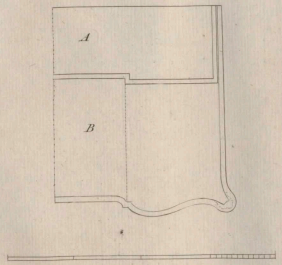
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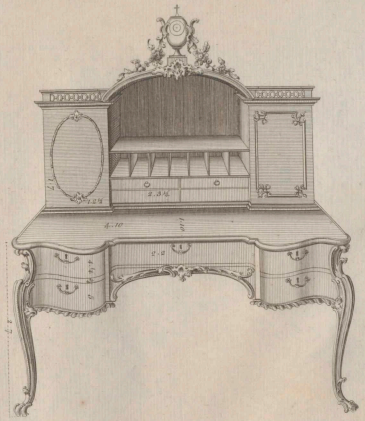


T. Chippendale inv.t et delin. Published according to Act of Parliam.t 1761. M. Foster Sculp.

A Writing Table



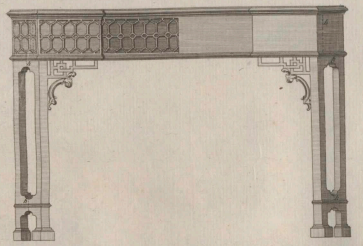


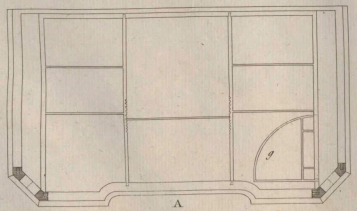


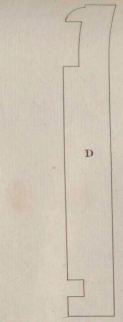
T. Chippendale inv.et delin.

Published according to Act of Parliament 1760.

Writing Table





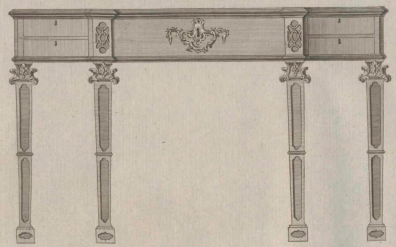


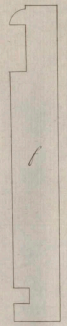
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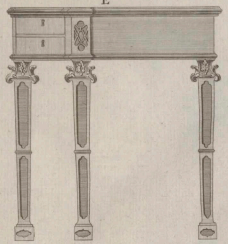
Pub.d according to Act of Parliam.t 1753.

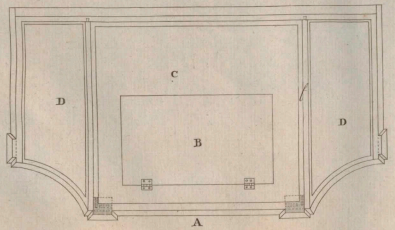
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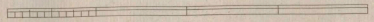
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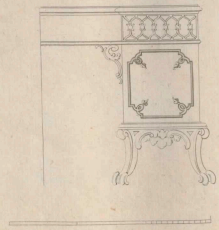
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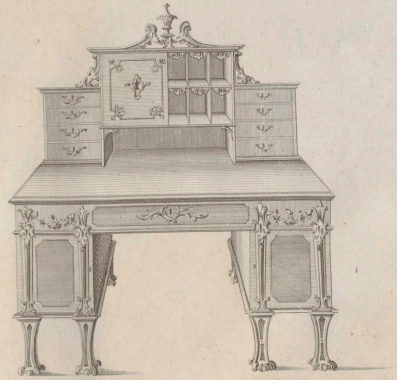
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I. Müller sculp.

A Writing Table





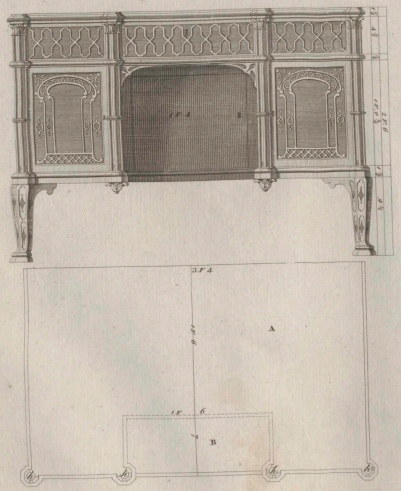


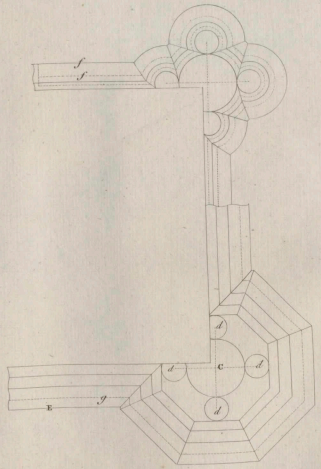
T. Chippendale inv.t et delin.

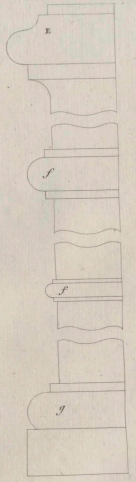
Published according to Act of Parliament 1760.

N° LXXVI

Writing Table





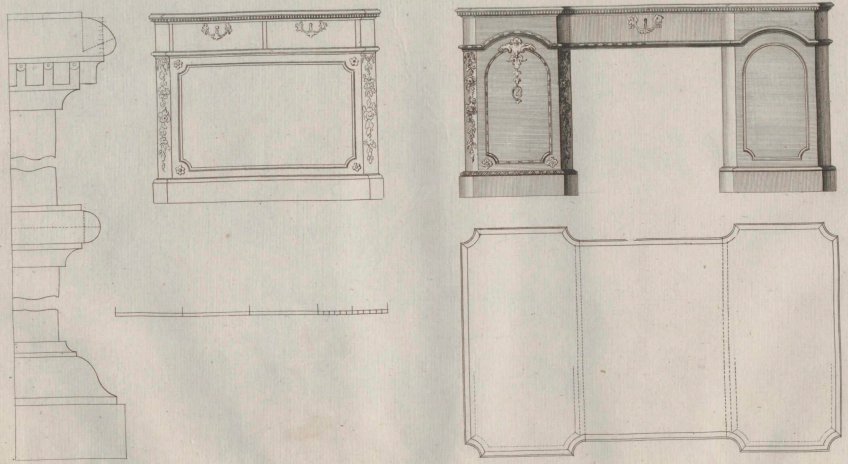


T. Chippendale inv.et del.

Pub according to Act of Parliam. 1788.

I.S Muller sculp.

Library Tables -



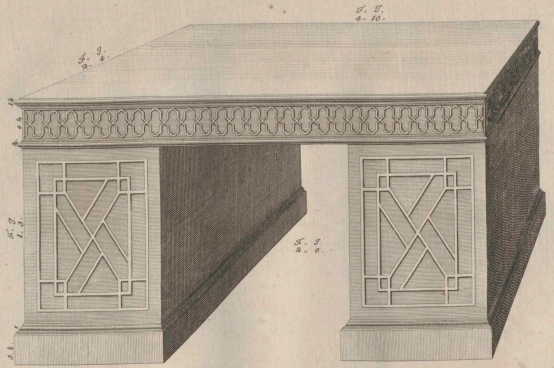
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Publish'd according to Act of Parliament 1759.

S. Taylor sculp.

N°. LXXVII.

Library Table.



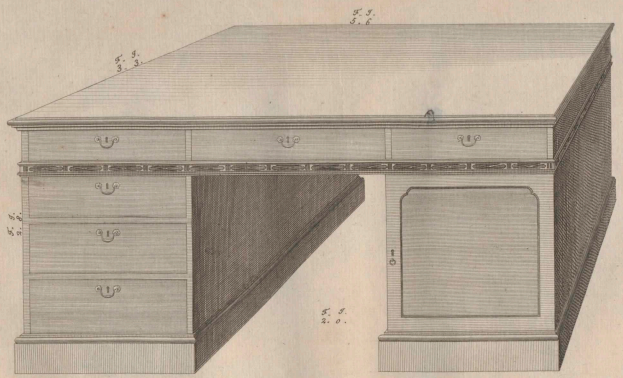
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Pub according to Act of Parliam. 1753



N° LXXIX.

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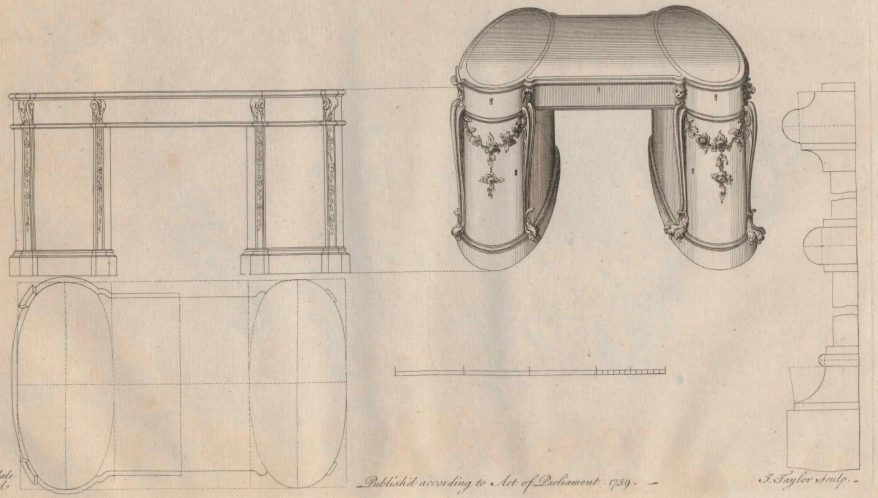


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Pub. according to Act of Parliam. 1759.

I. S. Muller sculp.

Library Table

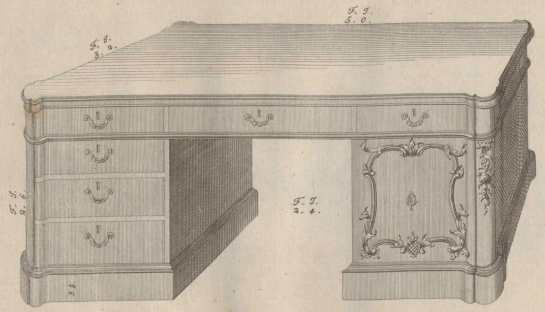


T. Chippendale inv.t et delt.

Published according to Act of Parliament 1759.

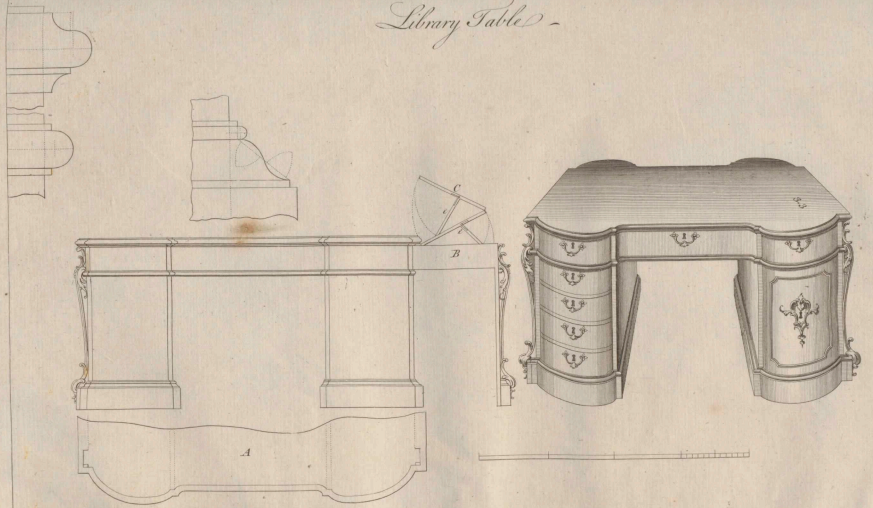
I. Taylor Sculp.

Library Table.



T. Chippendale inv. et del. Pubd. according to Act of Parliam. 1753. I.S. Muller sculp.

Library Table.

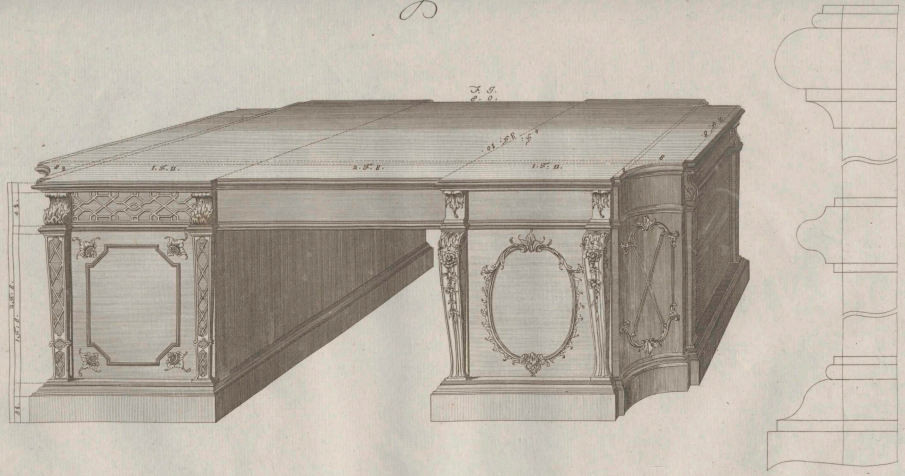


T. Chippendale inv.t & delin.

Publish'd according to Act of Parliament 1760.

N.o LXXXIII.

Library Table.

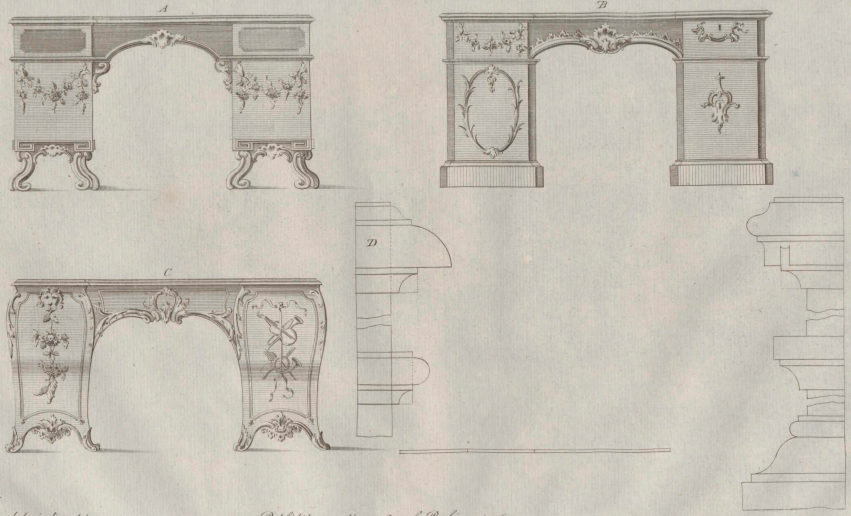


T. Chippendale inv.t et del.

Pub. according to Act of Parliam.t 1753

T. Müller sculp.

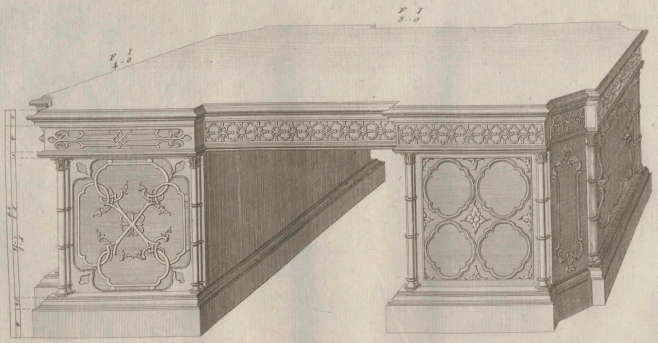
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T. Chippendale inv.t et del.

Publish'd according to Act of Parliament 1760.

Library Table

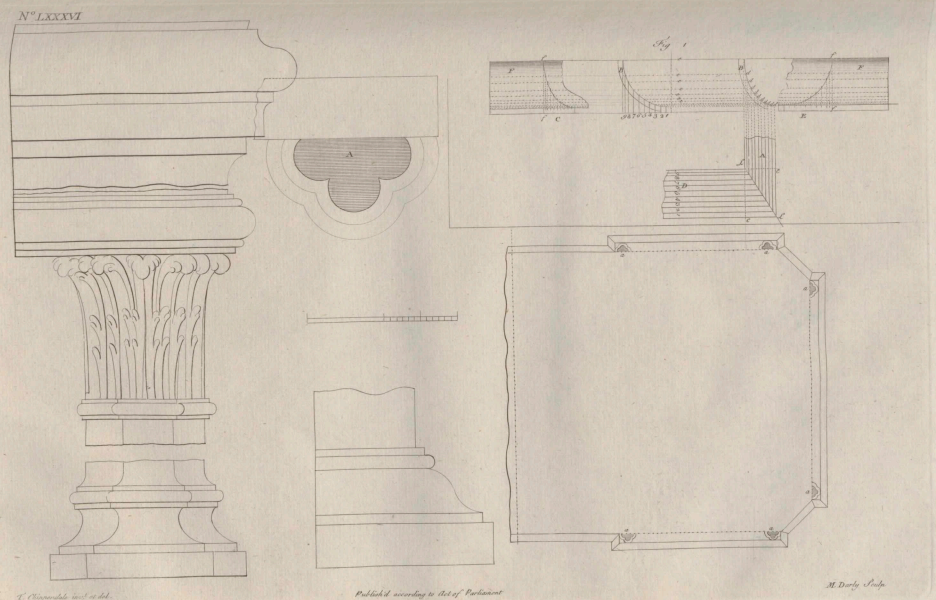


T. Chippendale inv.t et del.

Pub according to Act of Parliam. 1753.

I.S. Muller excit.

N°. LXXXVI

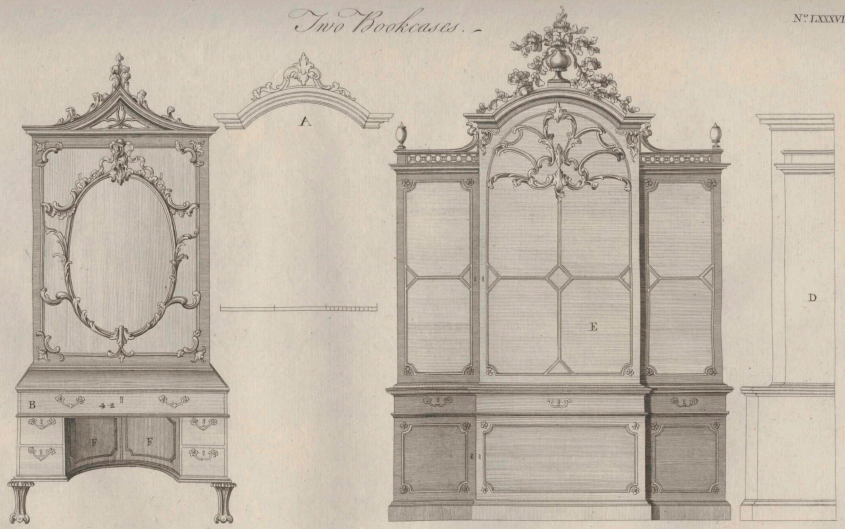


T. Chippendale Invt. et del.

Published according to Act of Parliament

M. Darly Sculp.

Two Bookcases.

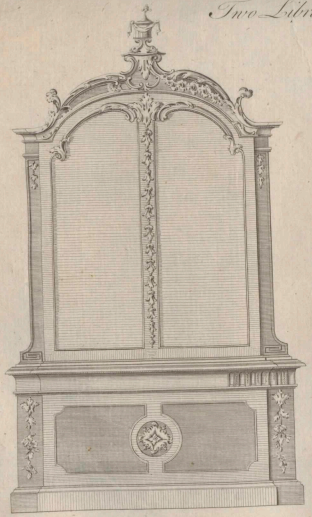


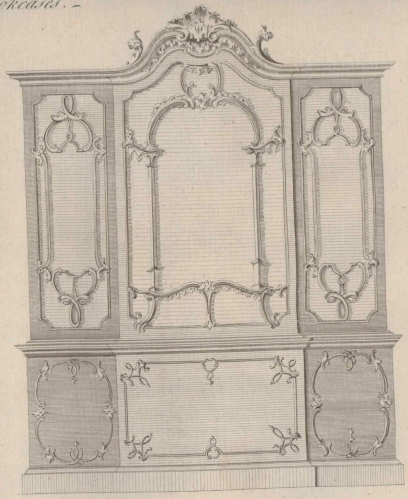
T. Chippendale inv.t et delin.t

Publishid according to Act of Parliament 1759.

I. Taylor Sculp.

Two Library Bookcases.

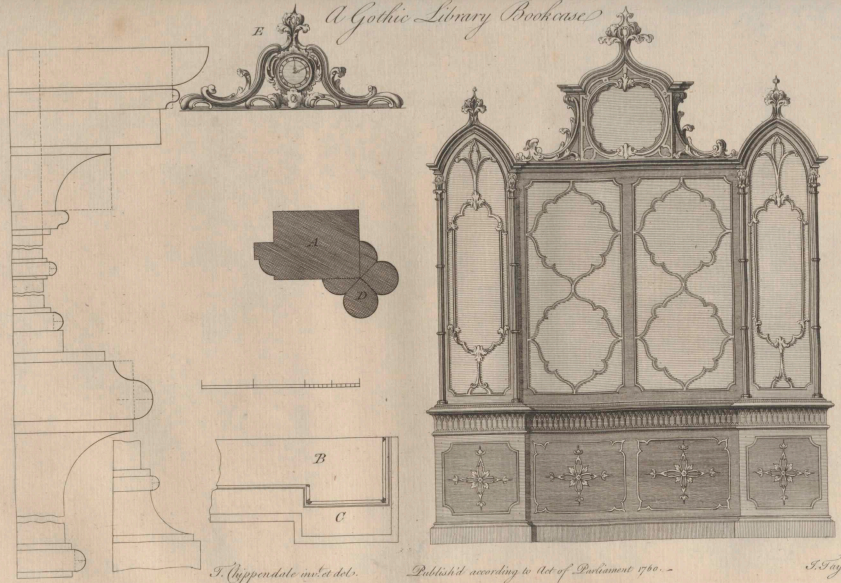




T. Chippendale inv.t et delin.t

Publishid according to Act of Parliament 1760.

A Gothic Library Bookcase



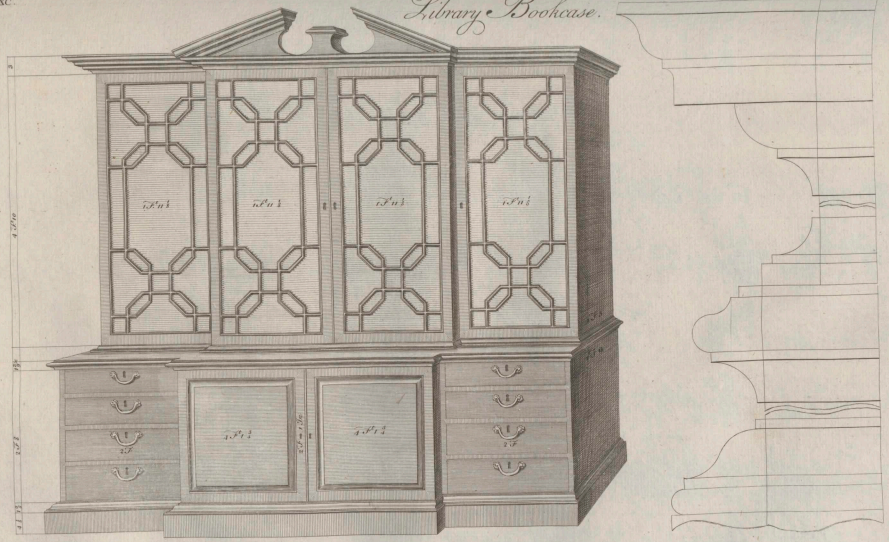
T. Chippendale mv.t et del.

Publish'd according to Act of Parliament 1760.

T. Taylor Sculp.

N.° XC.

Library Bookcase.

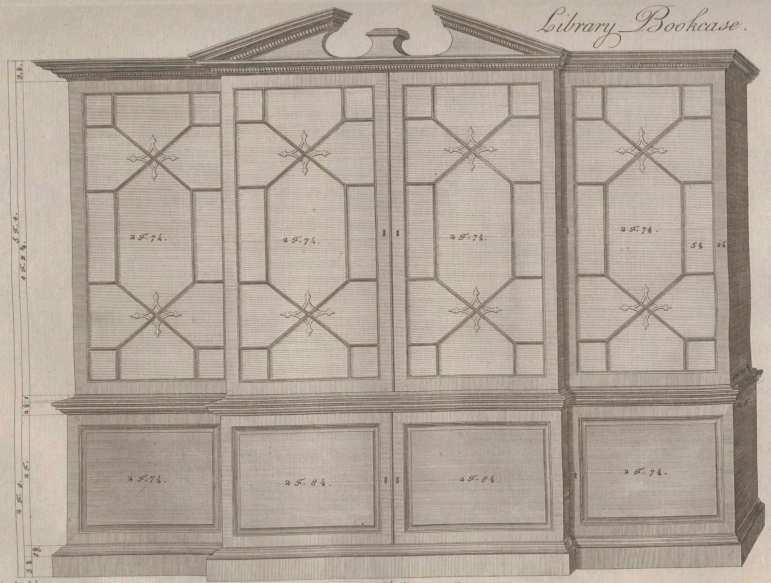


T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1758

N.o XCI.

Library Bookcase.



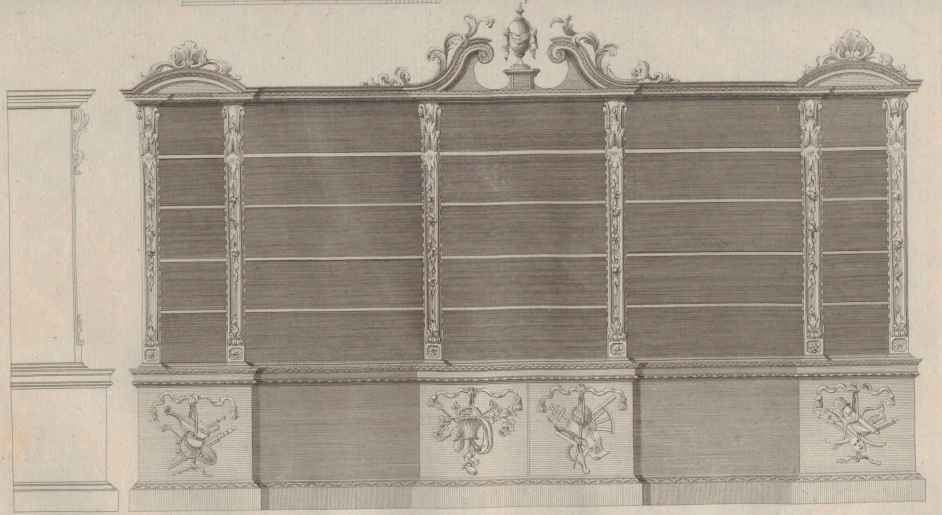
T. Chippendale inv.t & del

Pub.d according to Act of Parliament 1753

T. Miller sculp

Plate XCII.

A Library Bookcase.

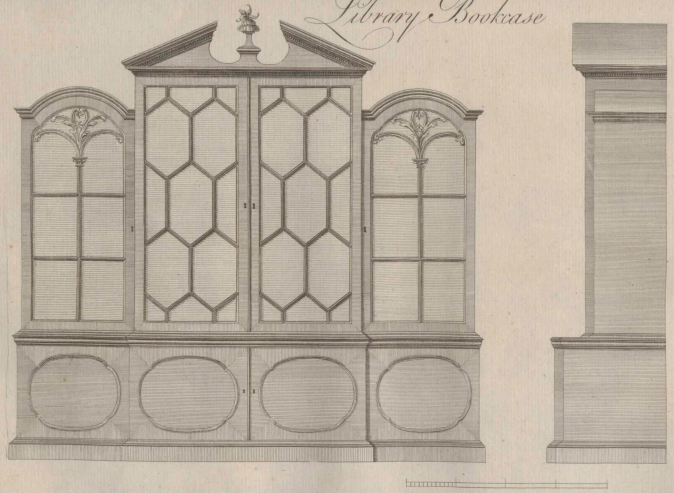


T. Chippendale inv.t et delin.

Published according to Act of Parliament 1760.

I. Taylor Sculp.

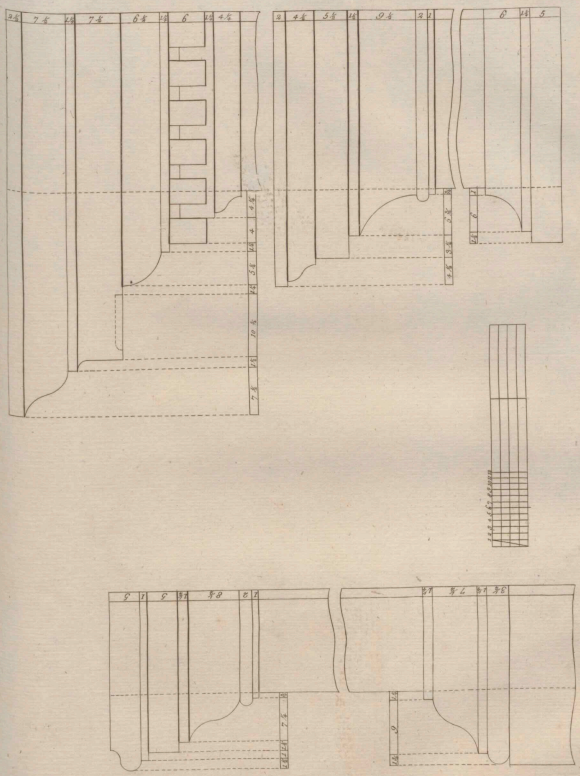
Library Bookcase



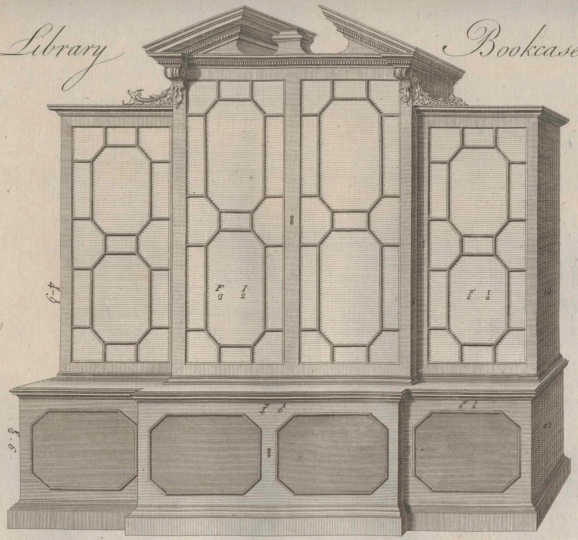
T. Chippendale inv. et del.

Pub. according to Act of Parliam. 1753.

I. S. Muller Sculp.

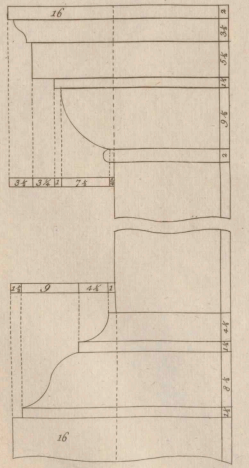


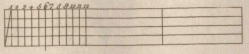
Library Bookcase

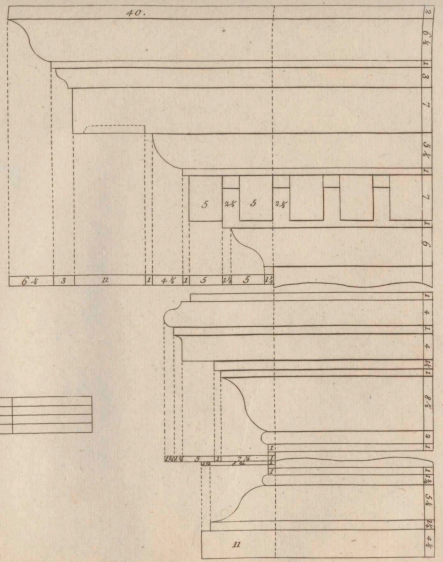


T. Chippendale inv. et del. Pub. according to Act of Parliam.t 1755. I.S. Miller sculp.

N°XCVI



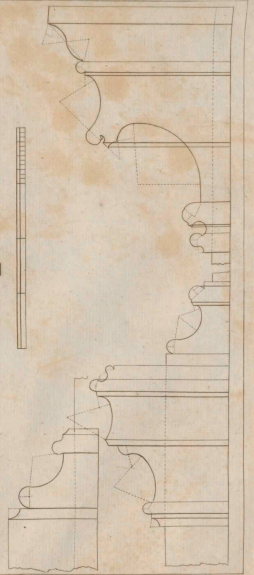




Library Bookcase -



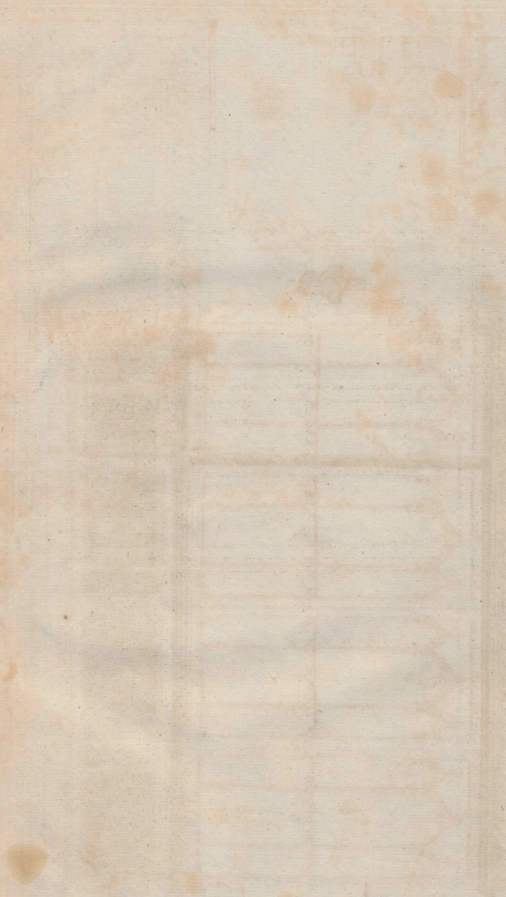




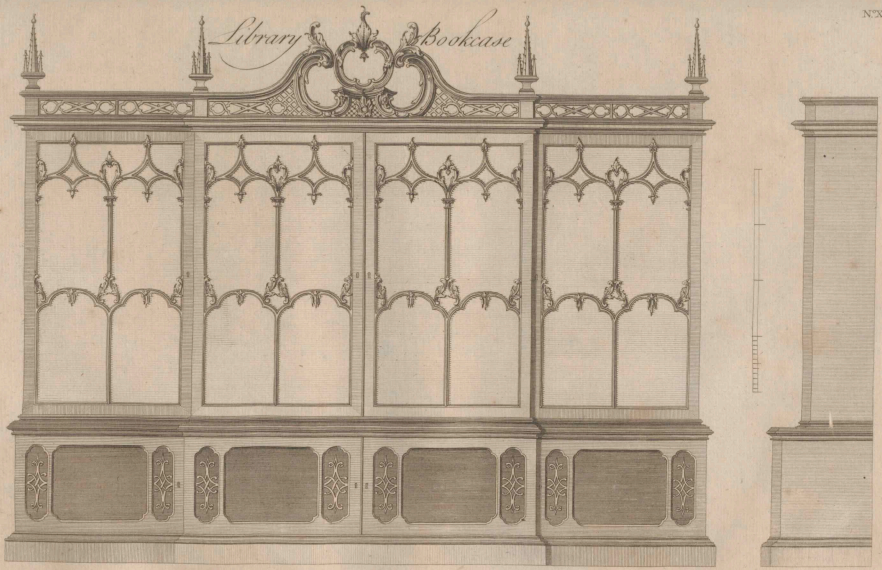
T. Chippendale inv.t & delin.t

Published according to Act of Parliam.t 1761.

S. Hildebrandt sculp.



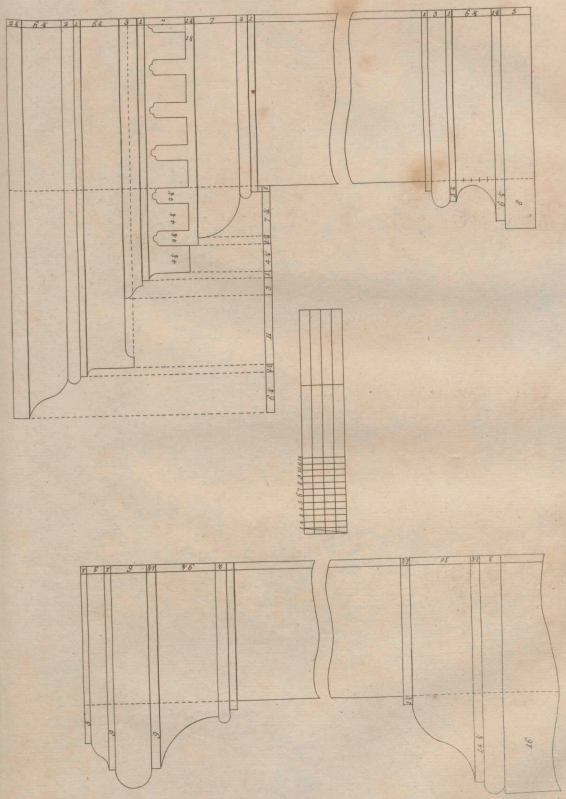
Library Bookcase



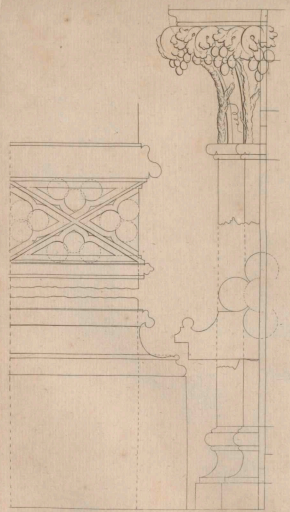
T. Chippendale inv.t & del.

Pub. according to Act of Parliam. 1753

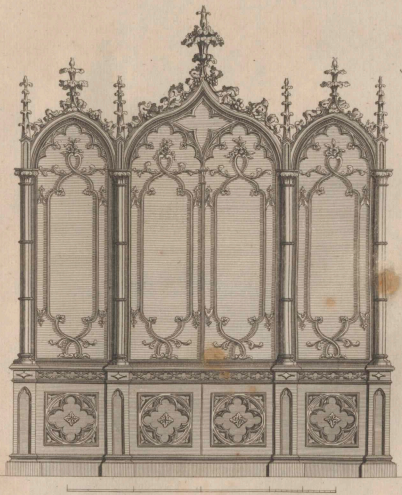
T.s Mueller sculp.



A Gothic Bookcase





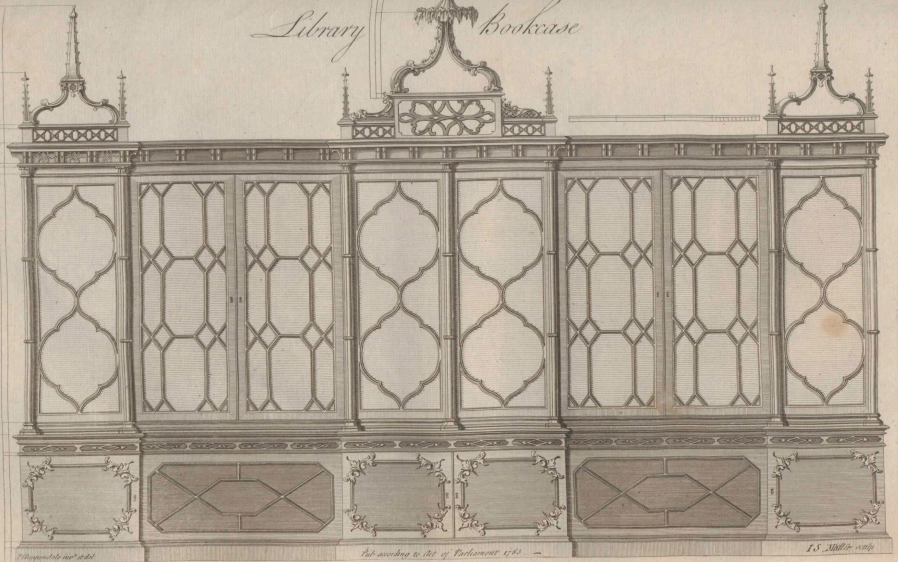


T. Chippendale inv.t et delin.t

Published according to Act of Parliament 1761.

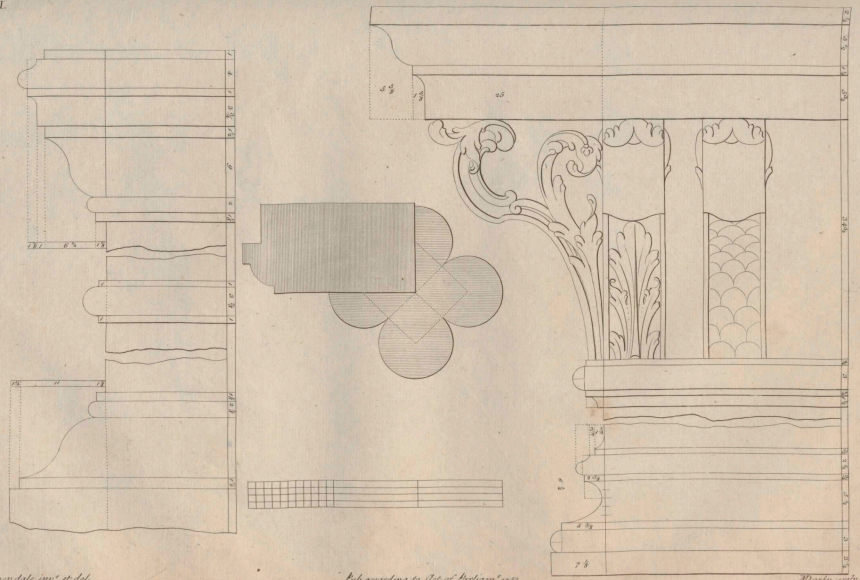
T. Miller sculp.

Library Bookcase



Pubd according to Act of Parliament 1783

N.° CII.

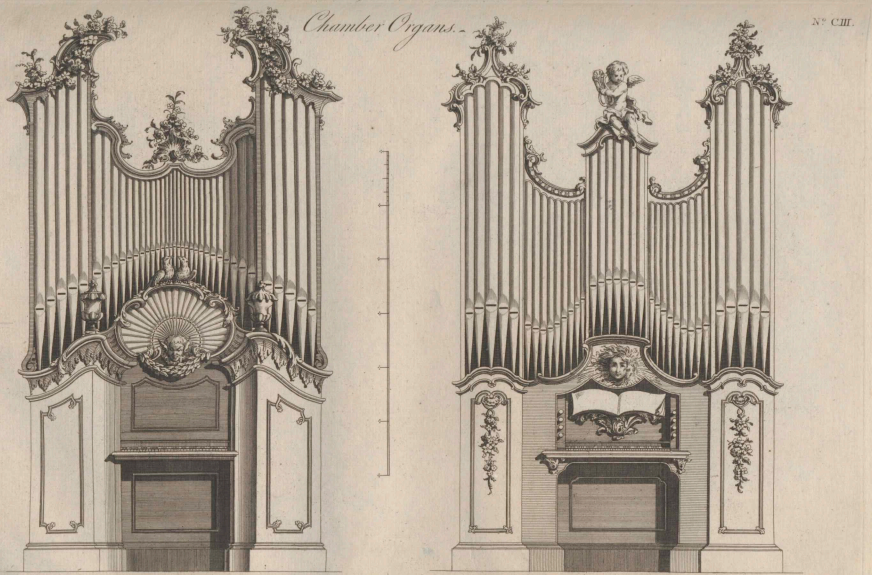


T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1788

Darly sculp.

Chamber Organs.

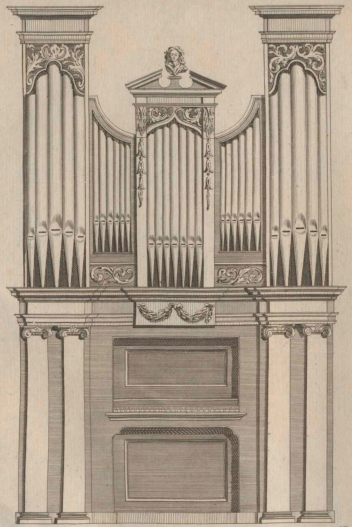


T. Chippendale inv.t et delin.

Published according to Act of Parliament 1760.

Hancock Sculp.

Chamber Organs





T. Chippendale inv.t et delin.

Published according to Act of Parliam.t 1786.

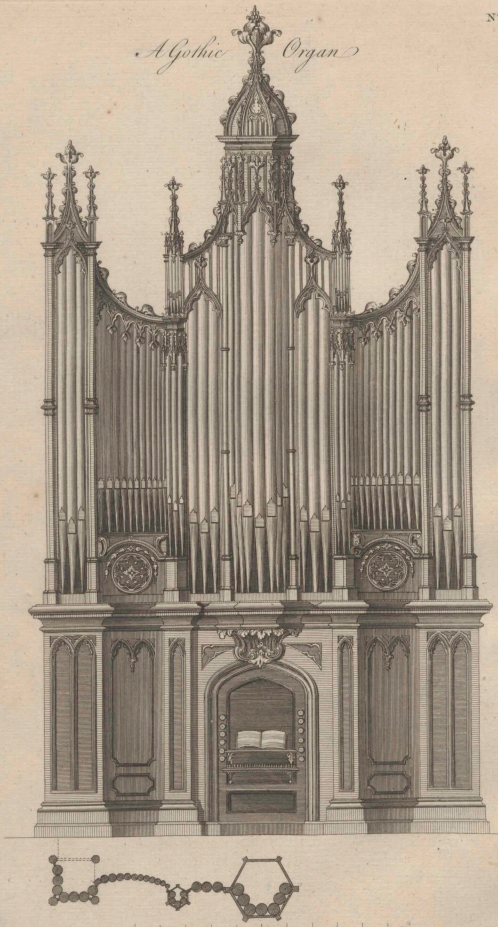
An Organ

N°.CV.



T. Chippendale inv.t et delin. Published according to Act of Parliam.t 1760.

A Gothic Organ

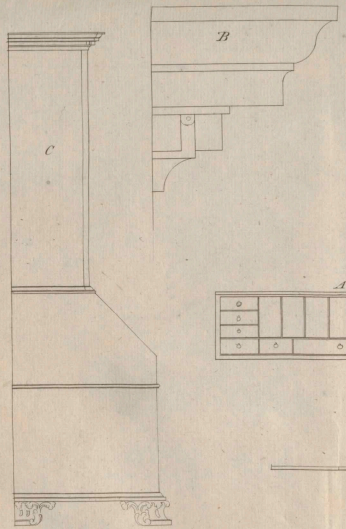


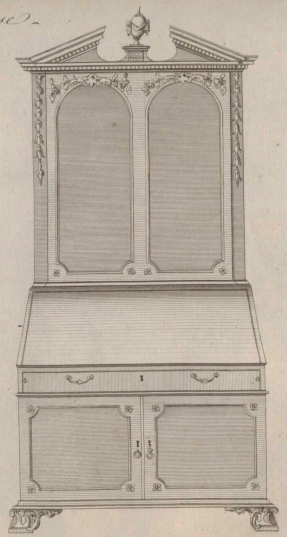
T. Chippendale inv.t et delin.

Published according to Act of Parliam.t 1761.

Miller Sculp.t

A Desk & Bookcase.



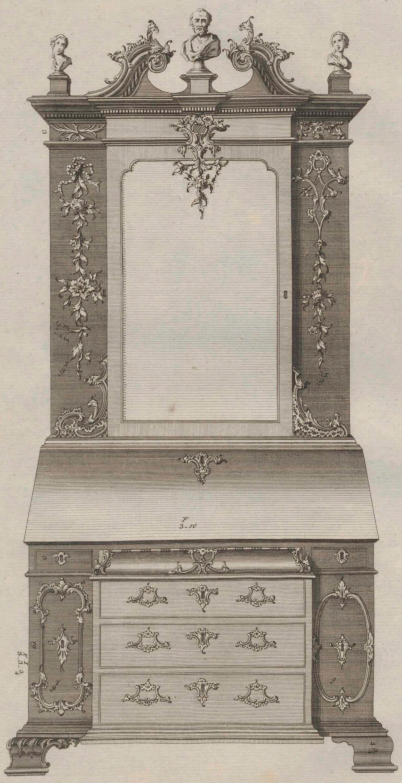


T. Chippendale inv.t et delin.

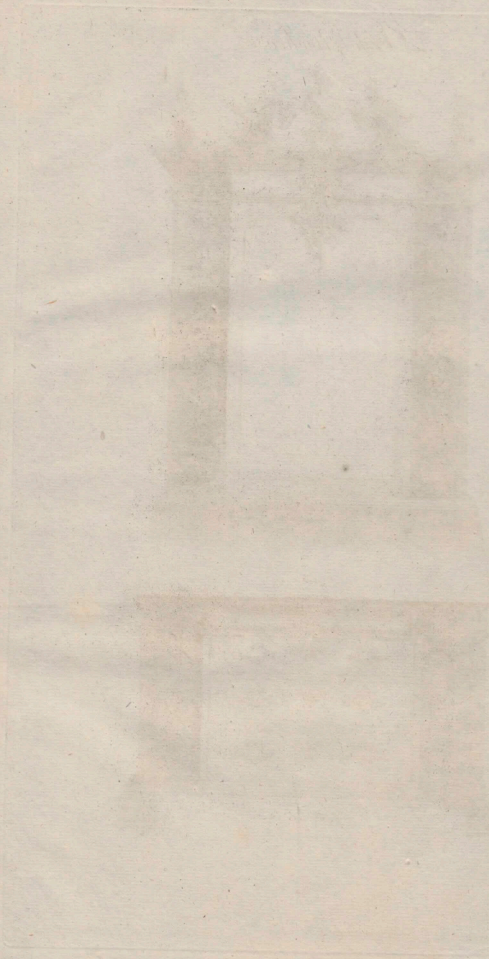
Publish'd according to Act of Parliament 1760.

N.o CVIII

Desk & Bookcase.

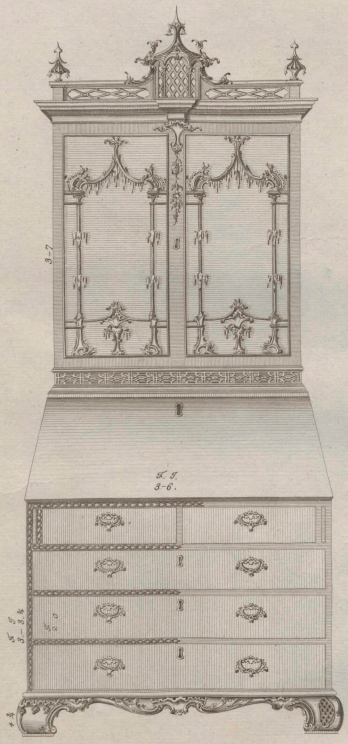


T. Chippendale inv. et delin. Published according to Act of Parliament &c. I. S. Müller Sculp.



N°CIX

Desk & Bookcase.

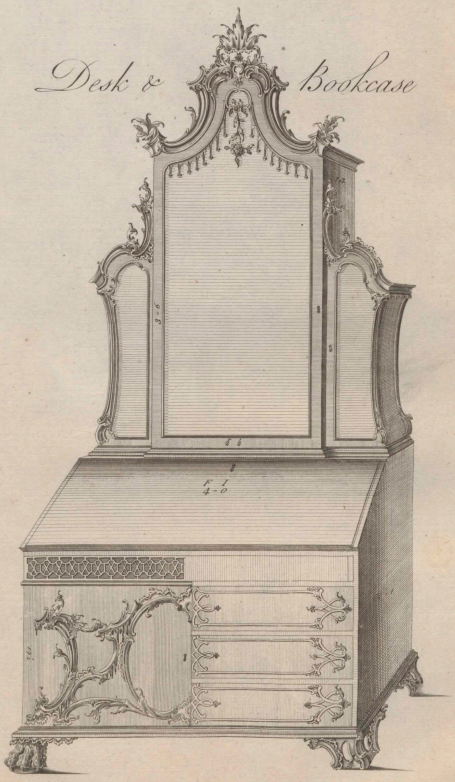


T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1753

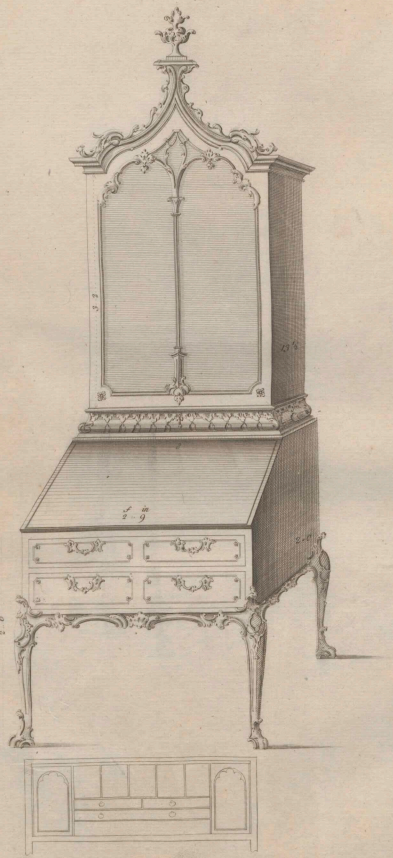
ADarly sculp.

Desk & Bookcase



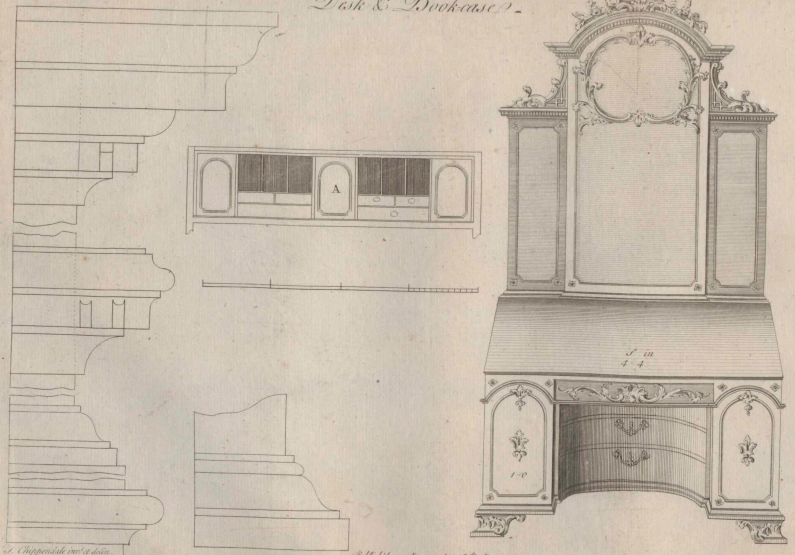
T. Chippendale inv.t et del.t Publ.d according to Act of Parliament 1753 M.Darly sculp.t

Desk & Bookcase



T. Chippendale inv.t & delin. Publish'd according to Act of Parliament 1760. Mosley sculp.

Desk & Bookcase.



T. Chippendale inv.t & delin.

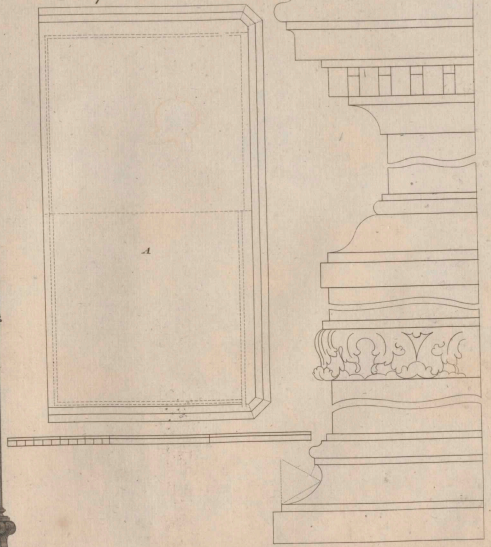
Published according to Act of Parliament 1760.

M.Darly sculp.

N.° CXIII.

Chest of Drawers.





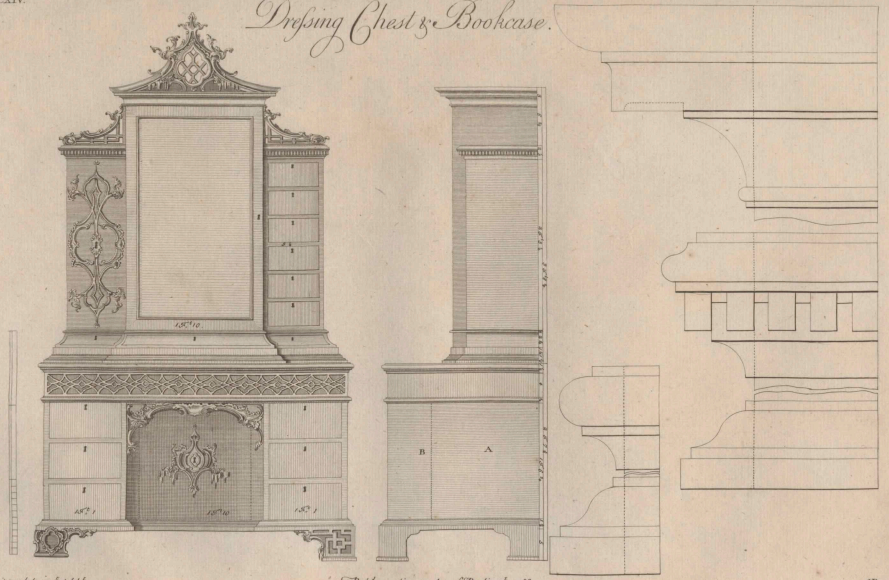
T. Chippendale inv. et del.

Pub. according to Act of Parliam. 1759.

T.S.Müller sculp.

N.° CXIV.

Dreſsing Chest & Bookcase.



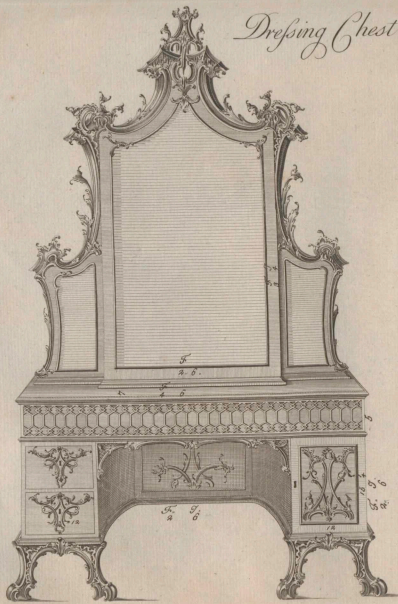
T. Chippendale inv.t et del.t

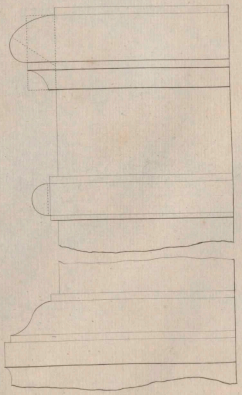
Publ.d according to Act of Parliam.t 1753.

M Darly Sculp.

N° CXV

Dreſsing Chest & Bookcase.



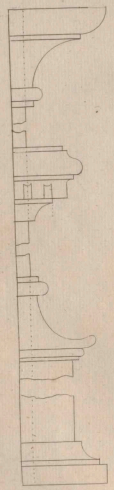


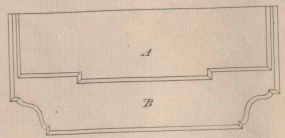
T. Chippendale inv.et del.

Pubd. according to Act of Parliam.t 1759.

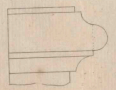
Morris sculp.

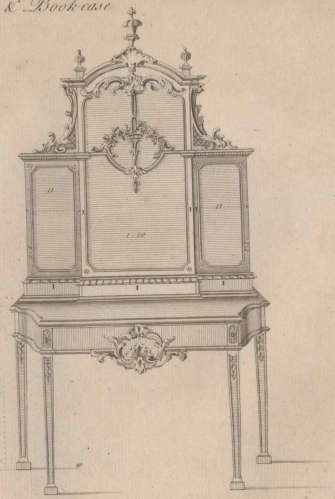
A Lady's Writing Table & Book case









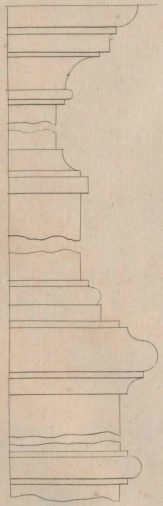


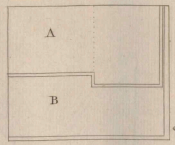
T. Chippendale inv.t et delin.r

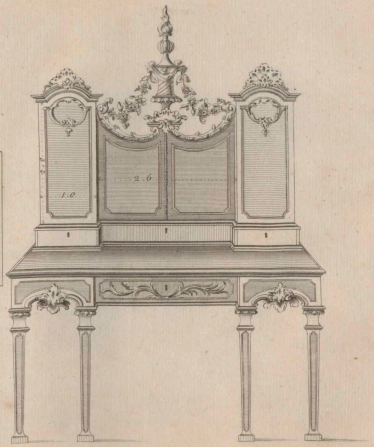
Published according to Act of Parliam.t 1760

Darly Sculp.

A Ladies Writing Table & Bookcase





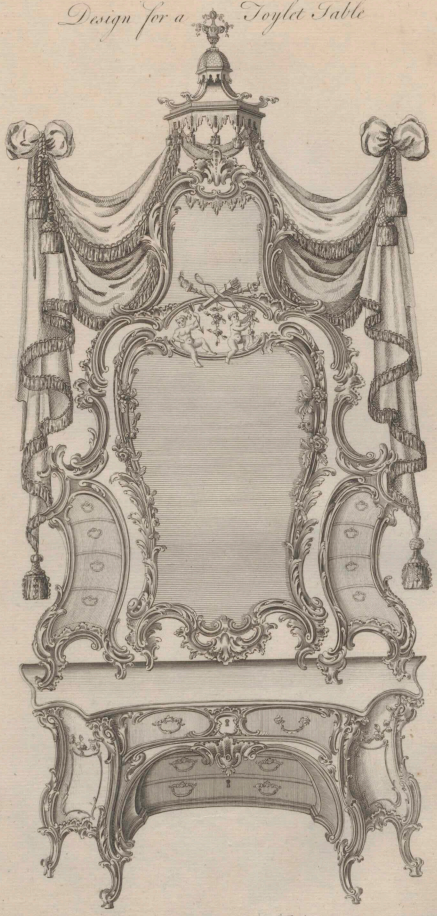


T. Chippendale inv.t et delin.t

Published according to Act of Parliam.t 1760.

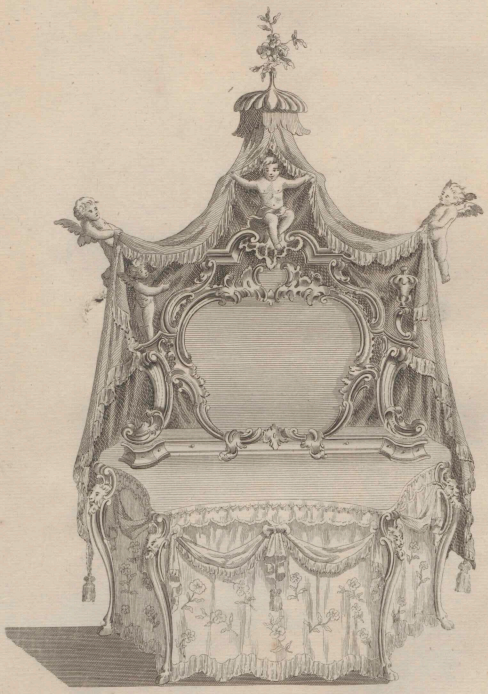
T. Darly sculp.

Design for a Toylet Table

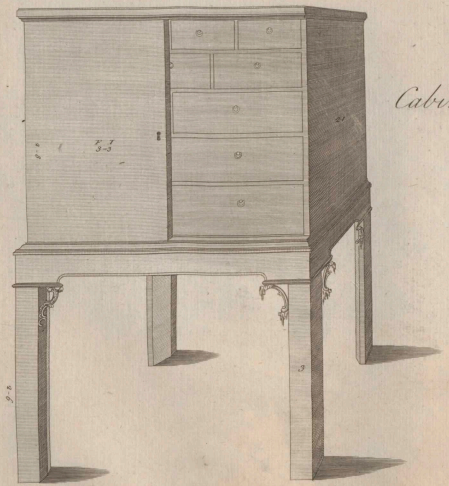


T. Chippendale inv.t et delin. Published according to Act of Parliam.t 1762. M. Foster Sculp.

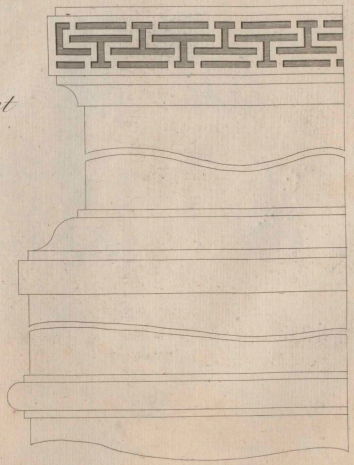
A Toylet Table



T. Chippendale invt. et delin.t — Published according to Act of Parliament 1760. — Morris sc.

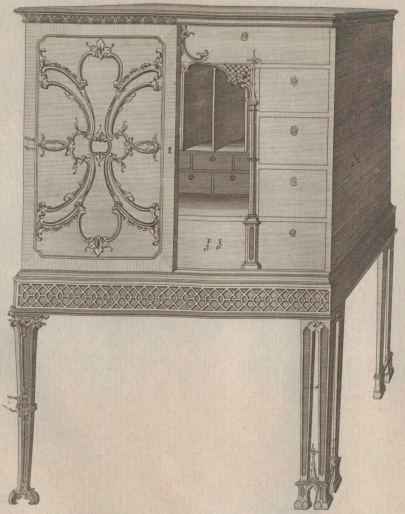


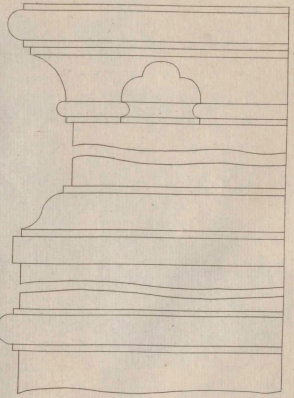
Cabinet



T. Chippendale inv et del. *Pub. according to Act of Parliam. 1753.* *T. Miller sculp.*

Cabinet.



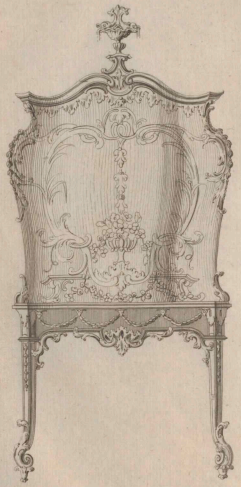


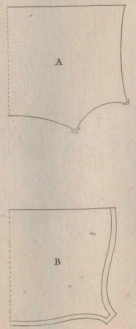
T. Chippendale inv. et del.

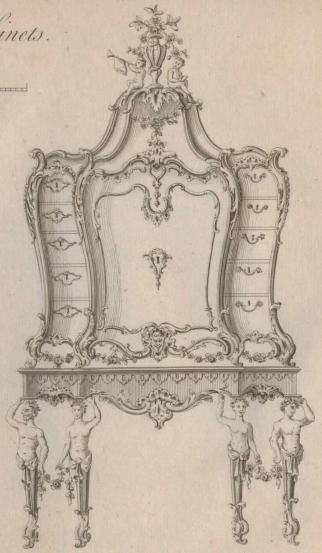
Pub according to Act of Parliam. 1788

T. Miller sculp.

Designs for Cabinets.







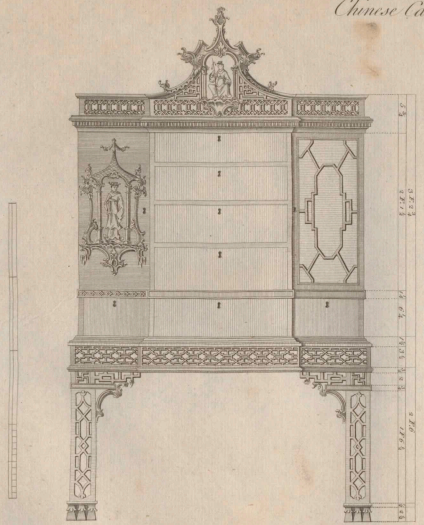
T. Chippendale inv.t et delin.t

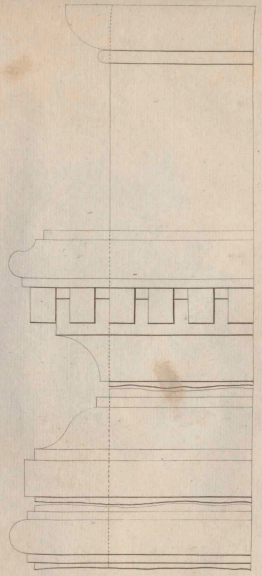
Published according to Act of Parliament 1761.

Marly sculp.

N.° CXXIII.

Chinese Cabinet.





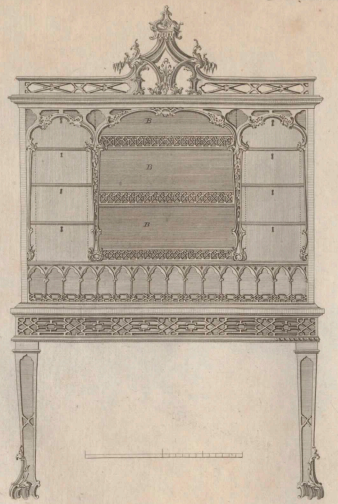
T. Chippendale inv.t et delin.

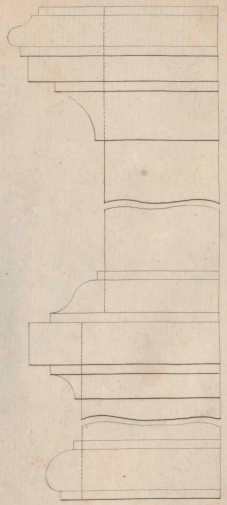
Published according to Act of Parliam.t

A Darly Sculp.

N.° CXXIV.

A Cabinet.





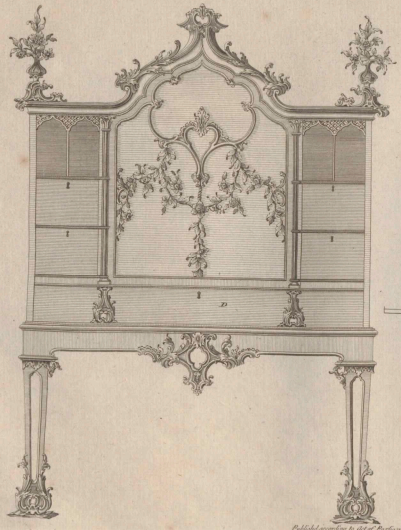
T. Chippendale inv.t et del.

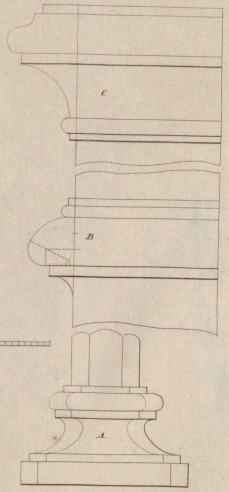
Published according to Act of Parliament.

M. Darly Sculp.t

N°CXXV.

Gothick Cabinet.



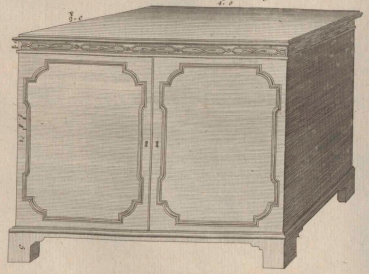


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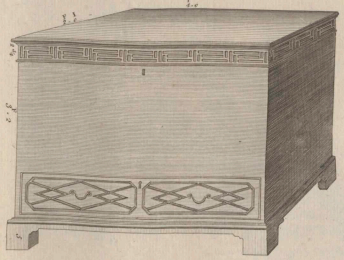
Published according to Act of Parliament

M. Darly Sculp.t

Cloth Press



Cloths Chest

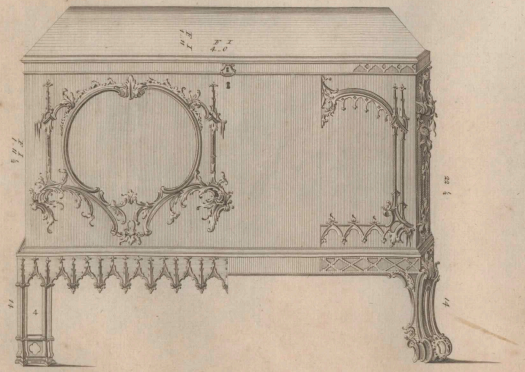


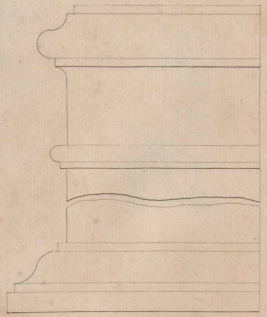
T. Chippendale inv.t et del.

Publ.d according to Act of Parliam.t 1788

T. Müller sculp.

Gothick Cloths Chest.





T. Chippendale inv.t & del.

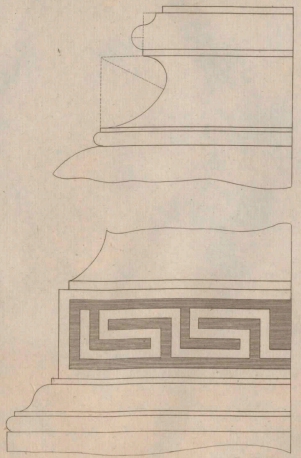
Pub.d according to Act of Parliam.t 1753.

M. Darly sculp.

N.° CXXVIII.

Two Designs of Cloths Chest





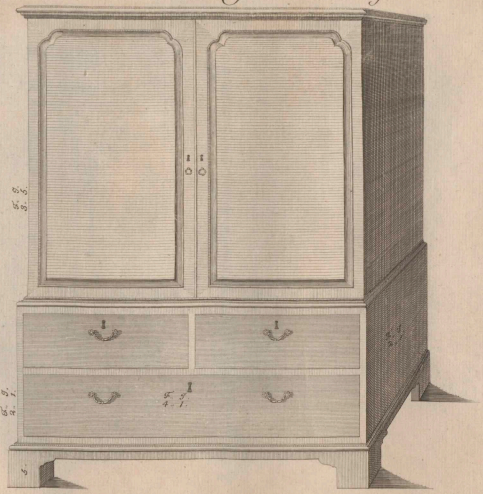
T. Chippendale inv.t et del.

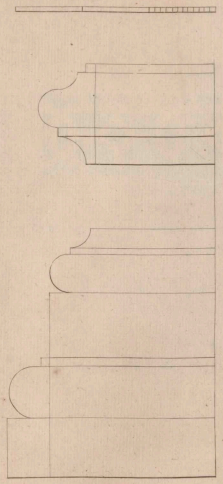
Pub according to Act of Parliam. 1758.

I. S. Müller sculp.

N° CXXIX.

Cloaths Preſs.

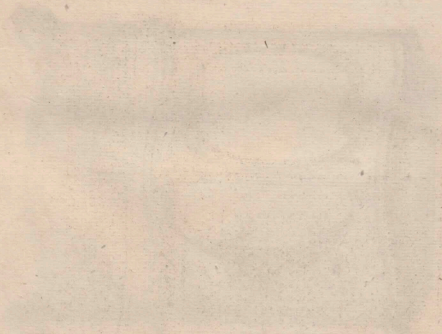




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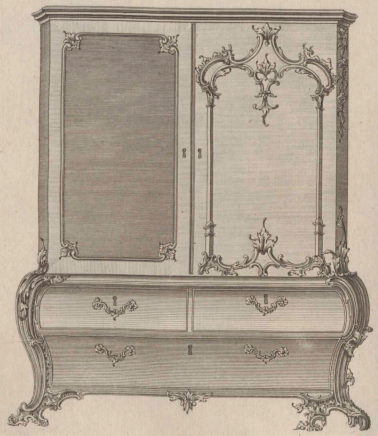
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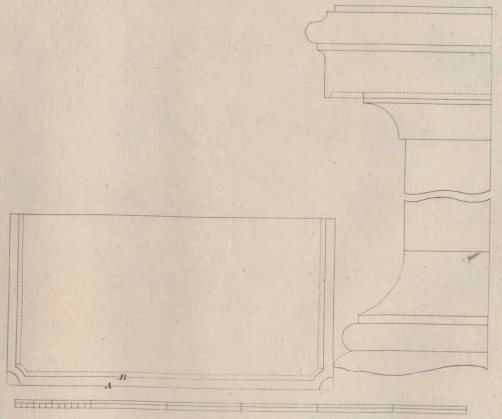
Mbarly sculp.t



N° CXXXI

Commode Cloths Press.





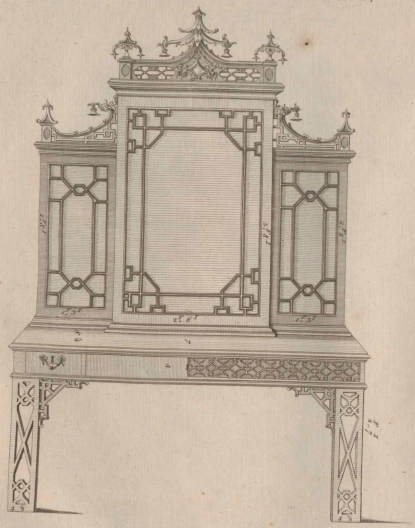
T. Chippendale inv et del.

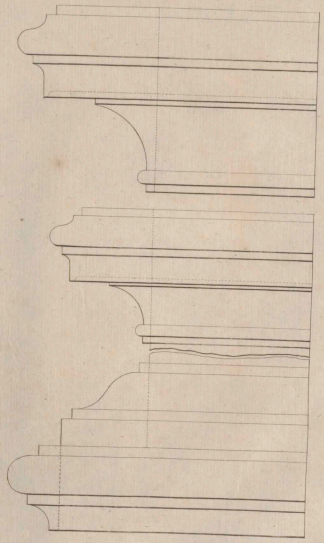
Pub. according to Act of Parliam.t 1759.

I. S. Müller exhp.

N.° CXXXII.

China Case.





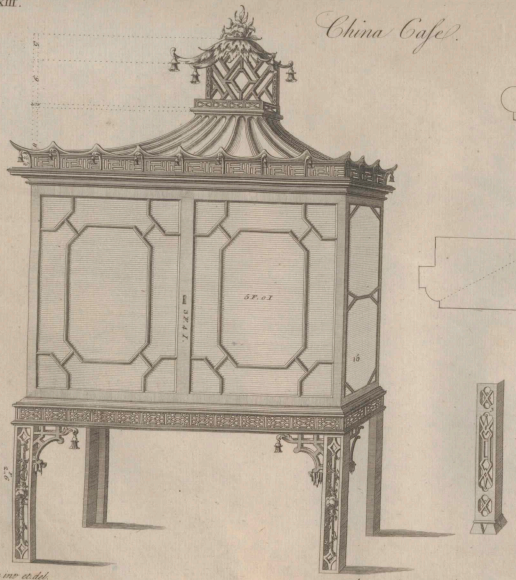
T. Chippendale inv.t et del.

Published according to the Act of Parliament

M. Darly Sculp.t

N°. CXXXIII.

China Case.



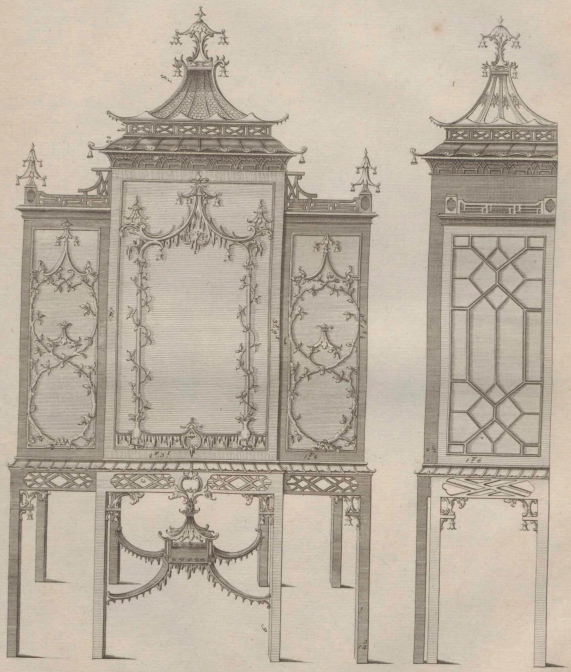
T. Chippendale inv. et del.

Pub. according to Act of Parliam. 1755.

I. S. Miller sculp.

N°CXXXIV

China Case



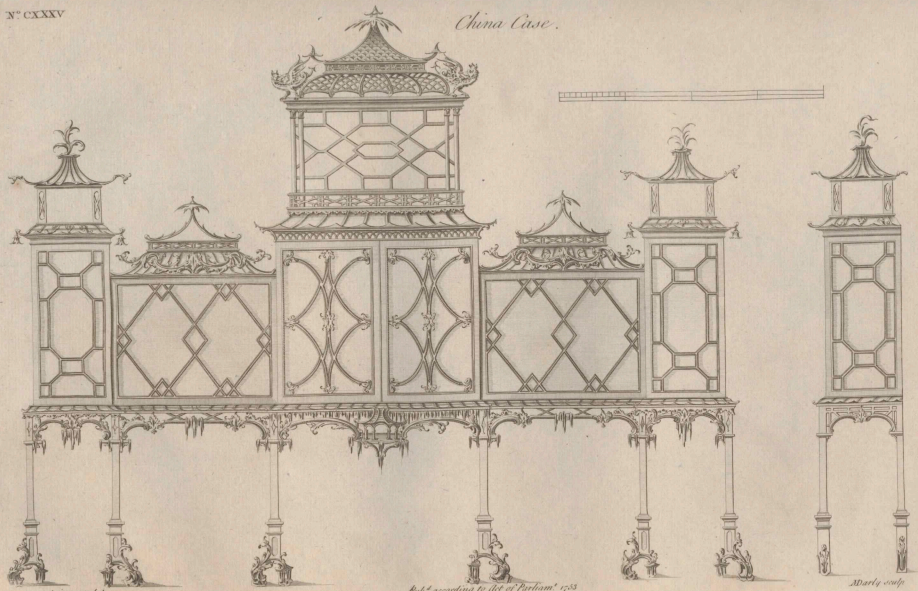
T. Chippendale inv.t & del.

Pub.d according to Act of Parliam.t 1753

Morley sculp.

N.° CXXXV

China Case.

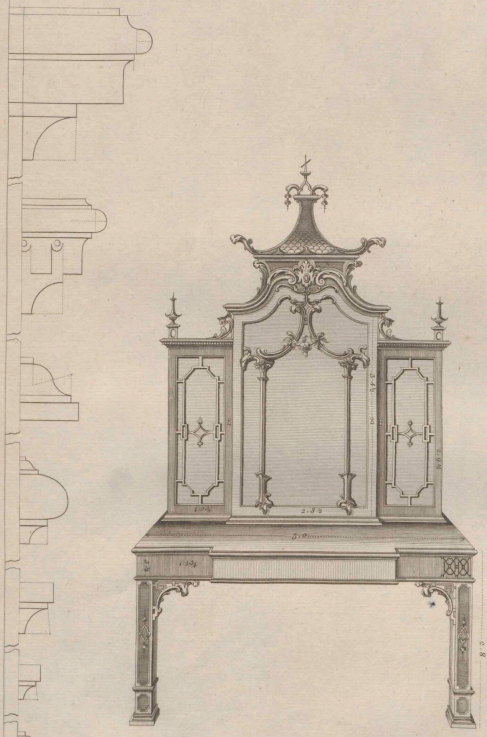


T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1753

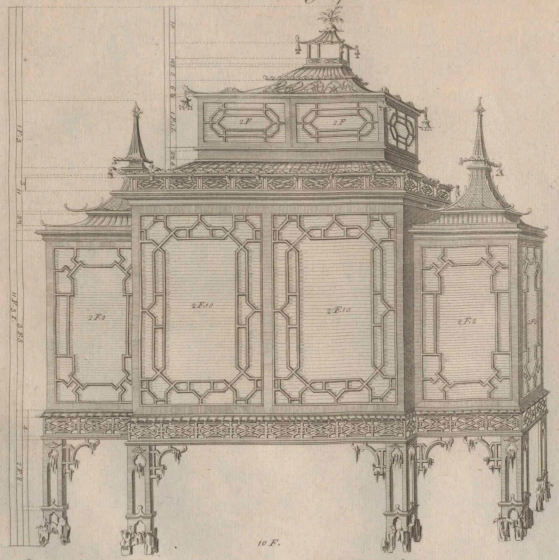
Darly sculp.

A China Case

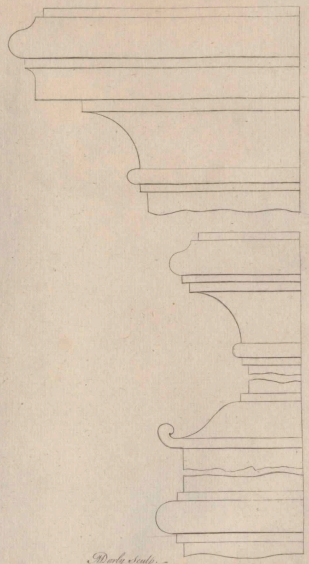


T. Chippendale inv.t et delin. Publishd according to Act of parliament 1760.

A Design for a China Case.



10 F.

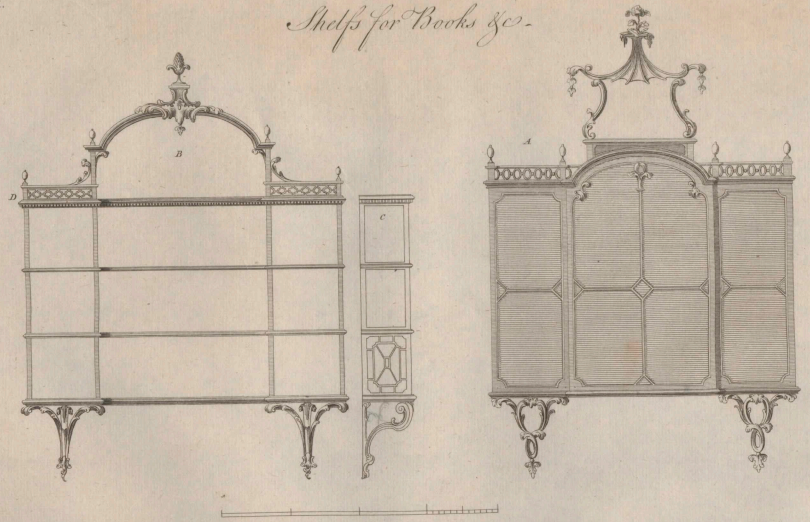


T. Chippendale inv.t & delin.

Published according to Act of Parliament 1761.

Darly sculp.

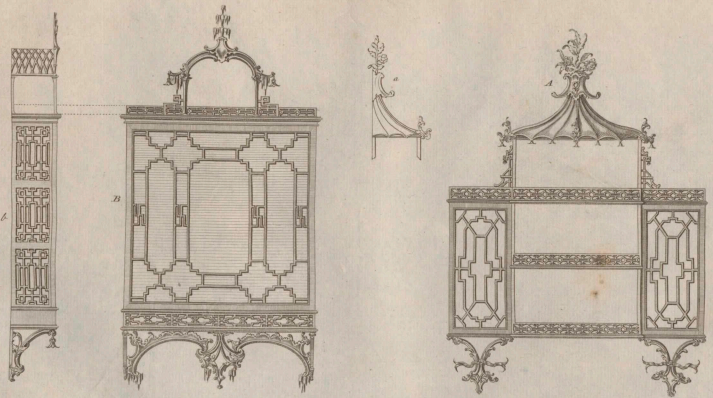
Shelfs for Books &c.



T. Chippendale inv.t et delin. Published according to Act of Parliament. T. Taylor sculp.

N.° CXXXIX.

Hanging Shelves.



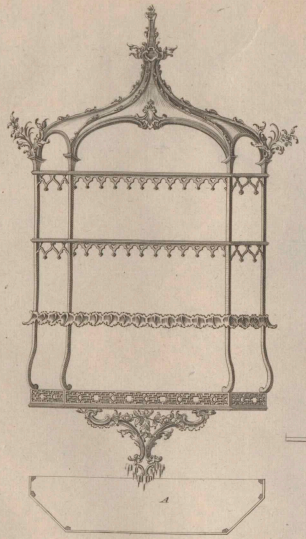
T. Chippendale inv.t et del.

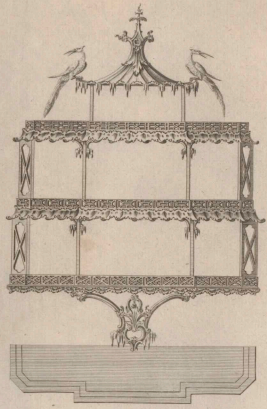
Published according to Act of Parliament

M. Darly Sculp.t

N° CXL.

Hanging Shelves.



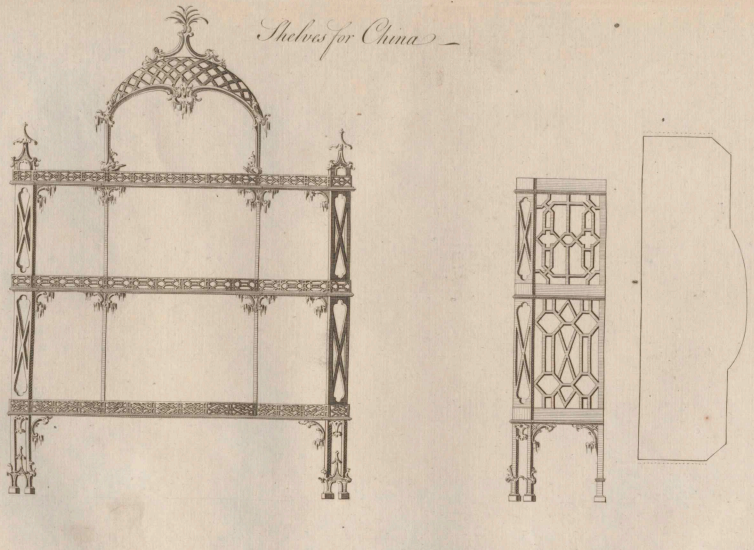


T. Chippendale inv. et del.

Publish'd according to Act of Parliament

M. Darly Sculp.

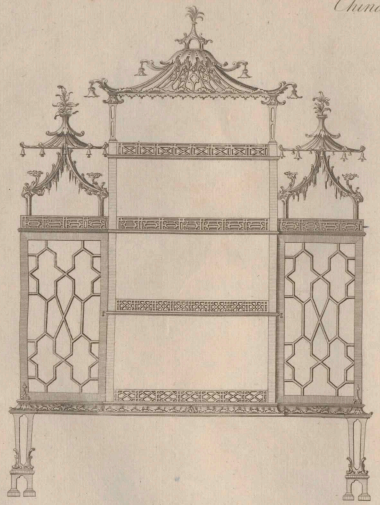
Shelves for China



T. Chippendale inv.t & delin. — *Published according to Act of Parliam.t 76.* — *Darly Sculp.t*

N.° CXLII.

China Shelf.





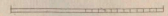
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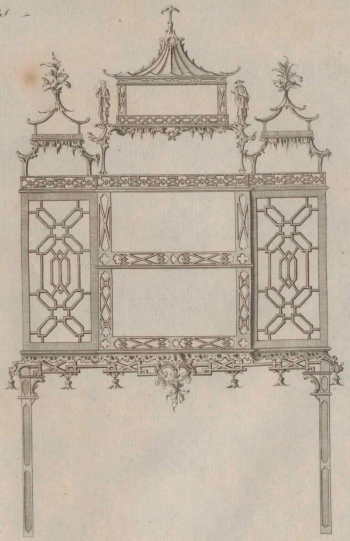
Published according to Act of Parliament.

Mazley Sculp.

Designs for China Shelves.

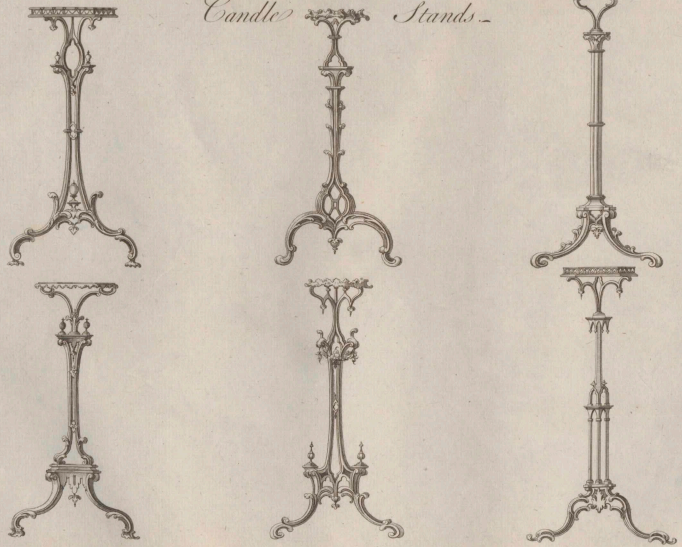






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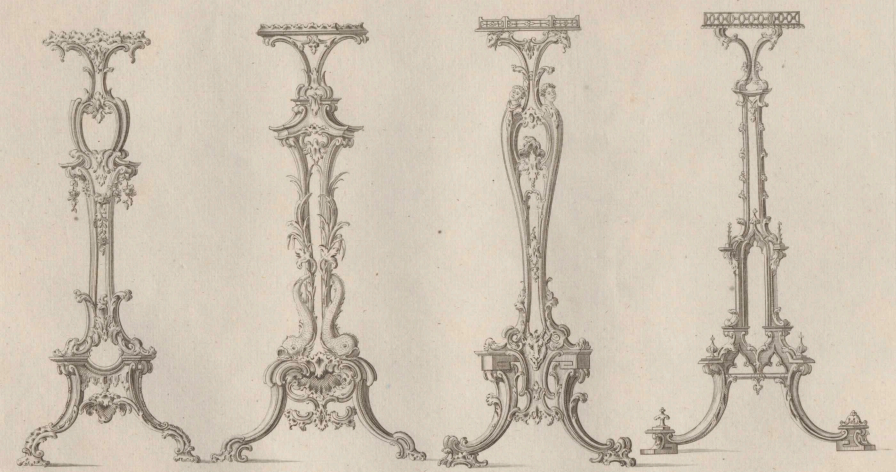
Candle Stands.



T. Chippendale inv.t et delin.

Publishid according to Act of Parliament 1760.

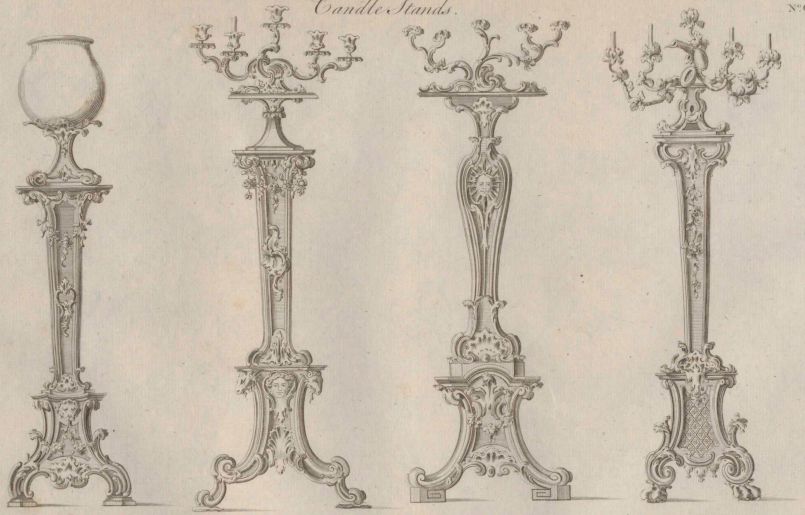
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T. Chippendale inv.t et delin.t.

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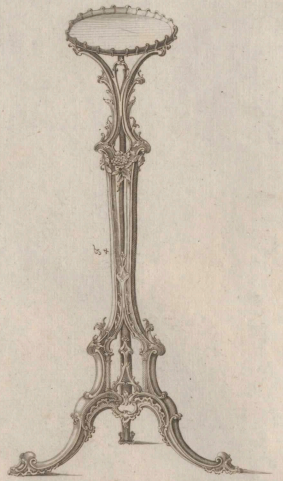
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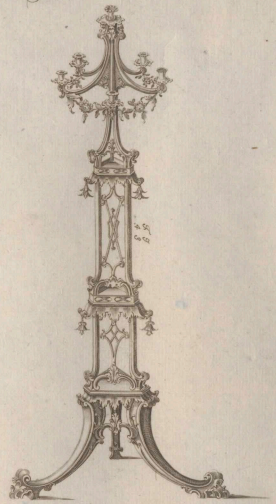


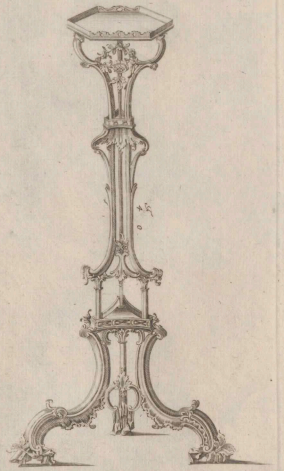
T. Chippendale inv.t et delin.

Published according to Act of Parliament 1760.

Candle Stands.



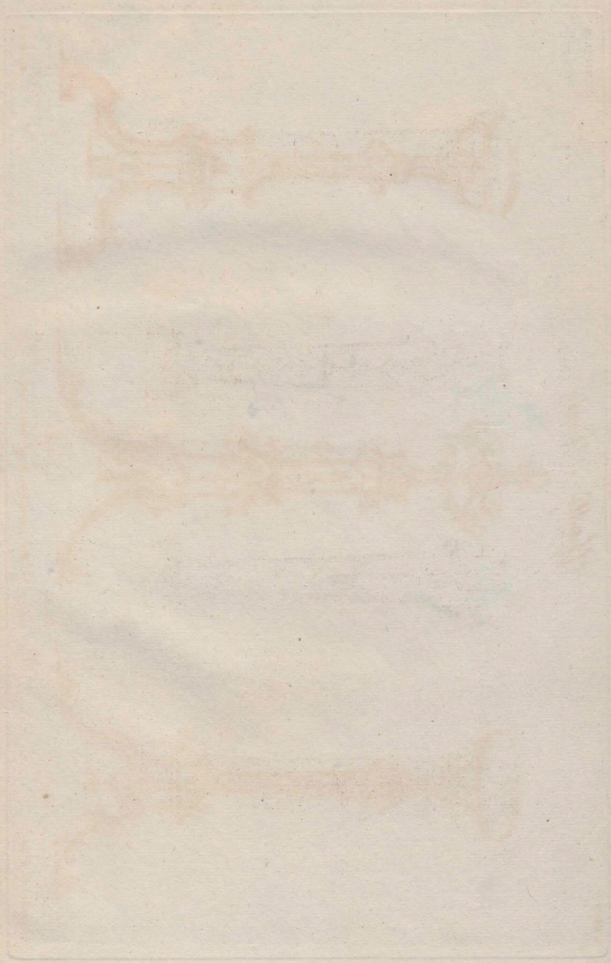




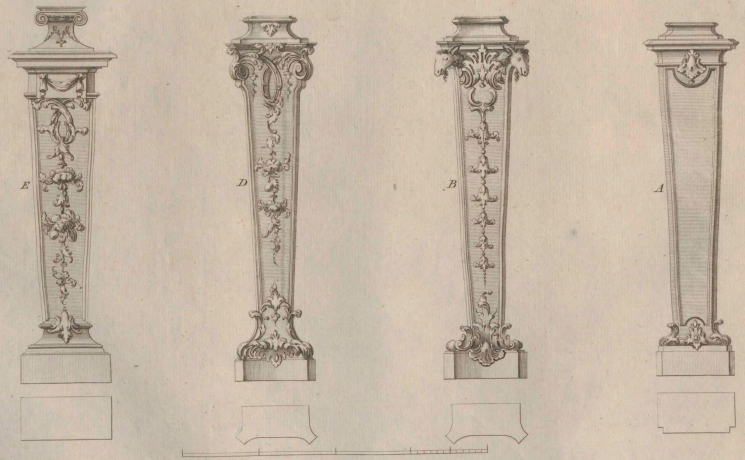
T. Chippendale inv.t et del.

Pub. according to Act of Parliam.t 1758.

A Darly Sculp.



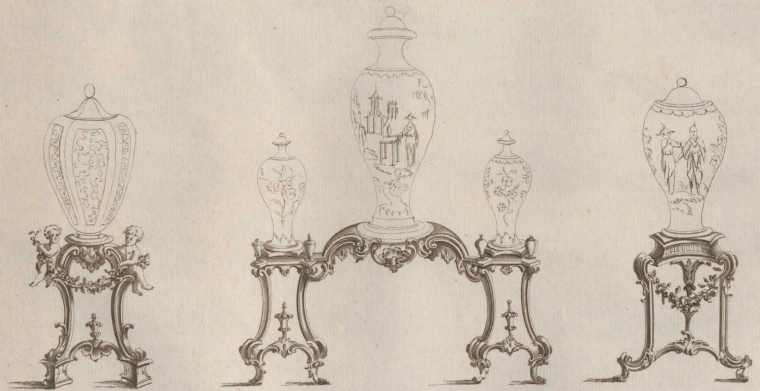
Terms for Bustos &c.



T. Chippendale inv.t et delin.

Publish'd according to Act of Parliament 1760.

Stands for China Jarrs.



T. Chippendale inv.t et delin.t Publish'd according to Act of Parliament 1760. W. Foster sculp.

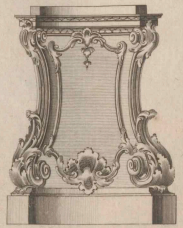
Designs for Pedestals.

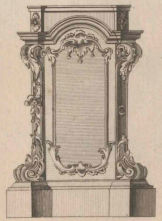












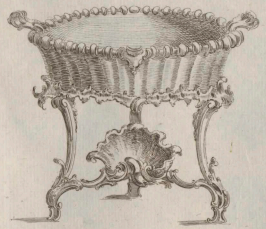
T. Chippendale inv.t et delin.t

Published according to Act of parliament 1761.

W.m Porter sculp.

Cisterns.







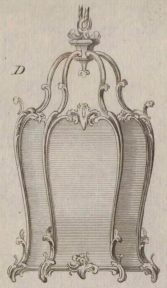


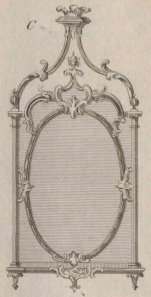
T. Chippendale inv.t et delin.

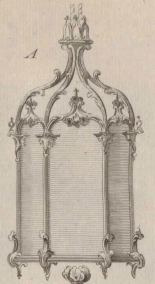
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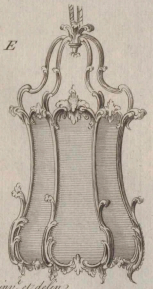
B. Cleves Sculp.

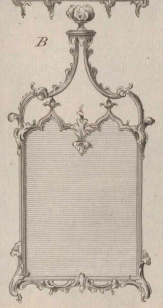
Lanthorns for Halls or Staircases.









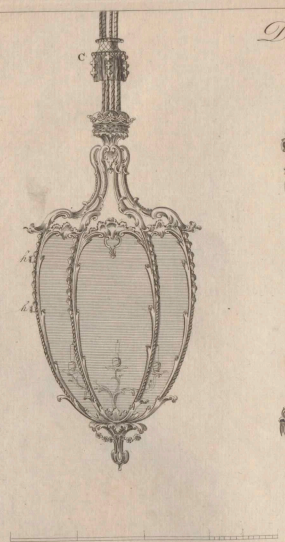


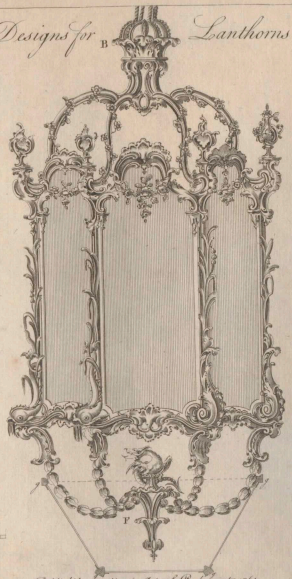
T. Chippendale inv.t et delin.

Publishid according to Act of Parliament 1760.

I. Taylor Sculp.

Designs for Lanthorns.





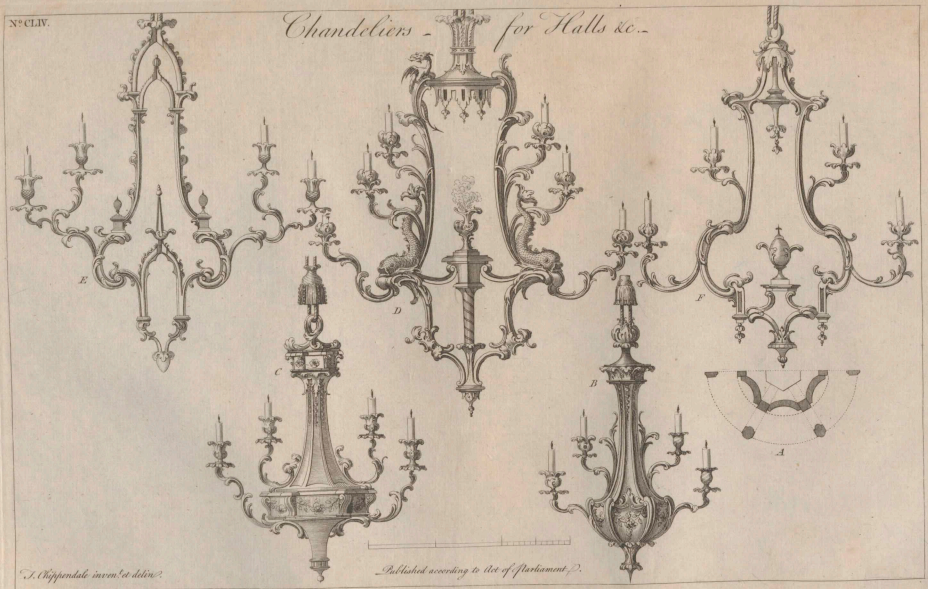


T. Chippendale inv.et delin.

Published according to Act of Parliament 1761.

W. Foster Sculp.

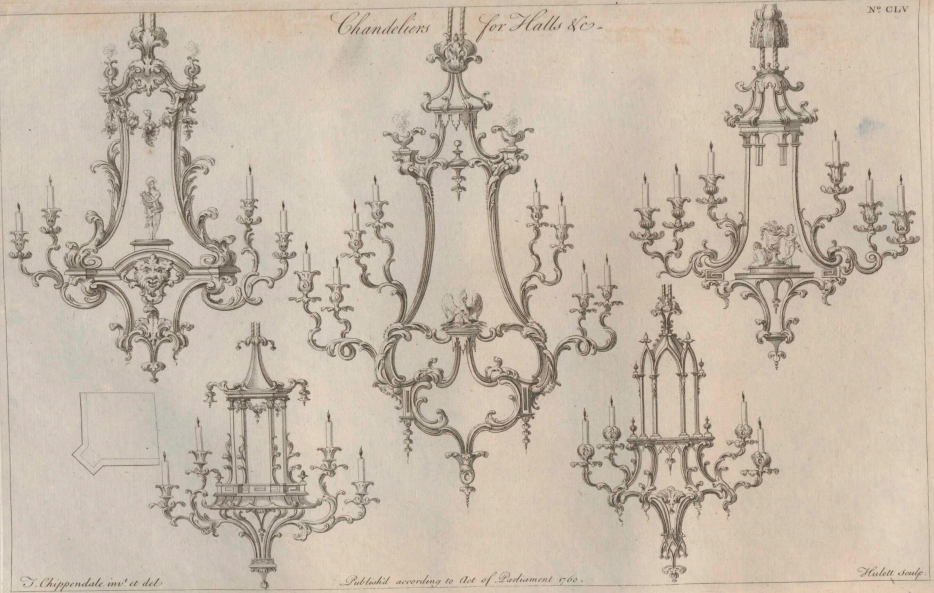
Chandeliers for Halls &c.



T. Chippendale invent.t et delin.t

Published according to Act of Parliament.

Chandeliers for Halls &c.



T. Chippendale inv.t et del.

Publishd according to Act of Parliament 1760.

Hulett sculp.

N°CLVI.

Fire Screens







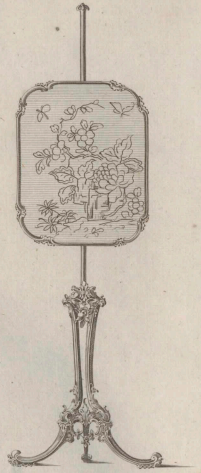
T. Chippendale inv.t et del.

Published according to Act of Parliament

M. Darly Sculp.t

N.° CLXII.

Fire Screens.





A



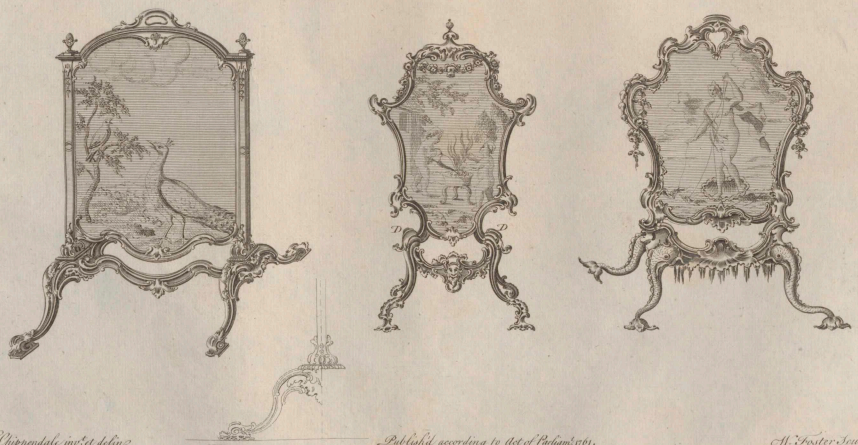
T. Chippendale inv.t et del.

Published according to Act of Parliament

M. Darly Sculp.t

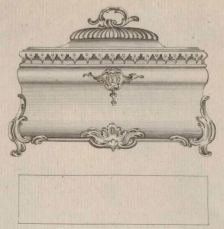
Designs for Fire Screens.

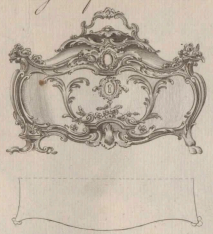
N° CLVIII.

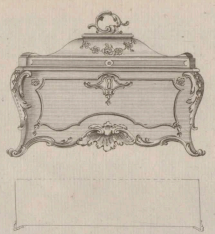


T. Chippendale inv.t et delin.t *Published according to Act of Parliam.t 1761.* *M. Foster Sculp.*

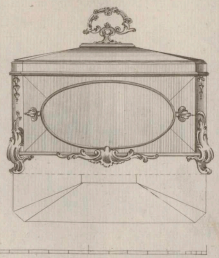
Six Designs of Tea Chests.

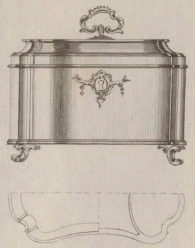












T. Chippendale inv.et delin.

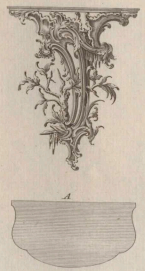
Published according to Act Parliament 1762.

W.m Foster Sculp.

Brackets for Busts.



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T. Chippendale inv.t et del.

Published according to Act of Parliament.

M. Darly Sculp.

Brackets for Busts.













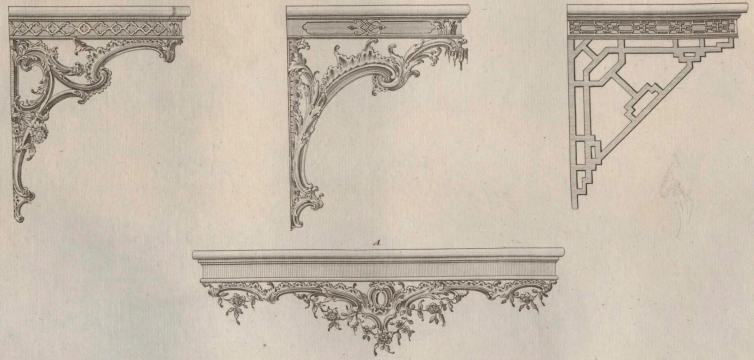
T. Chippendale inv.t et delin.r

Publish'd according to Act of Parliam.t 1760

M. Foster Sculp.

N°. CLXII.

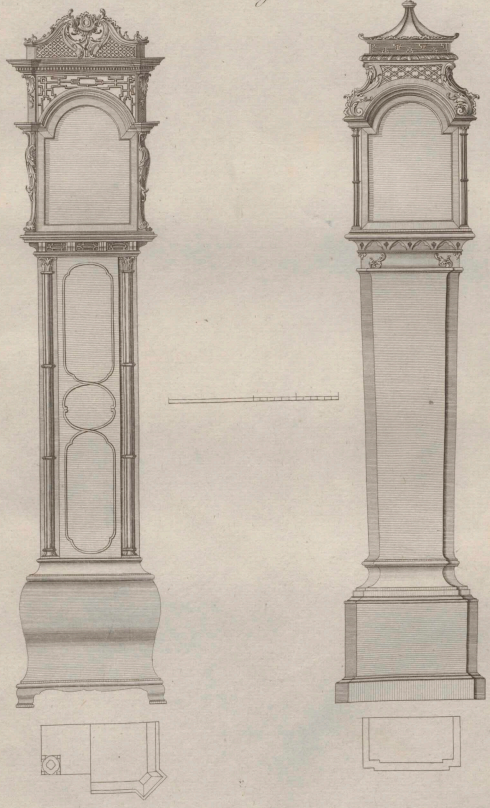
Brackets for Marble Slabs.



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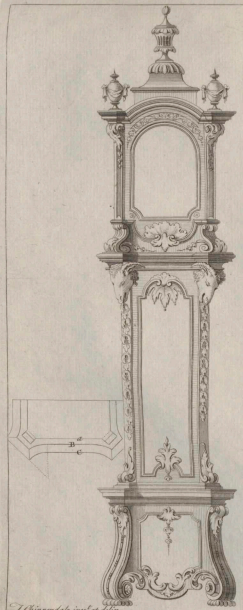
T. Chippendale inv. et del. Published according to Act of Parliament M. Darly Sculp.

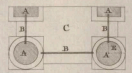
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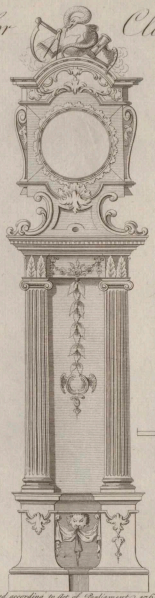


T. Chippendale inv.t et del. *Published according to Act of Parliament* *M. Darly Sculp.t*

Designs for Clock-cases.







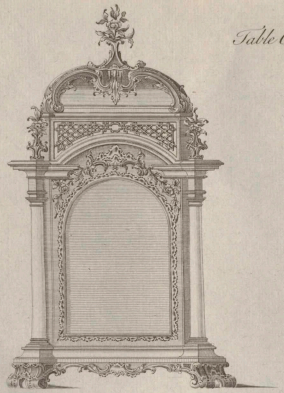


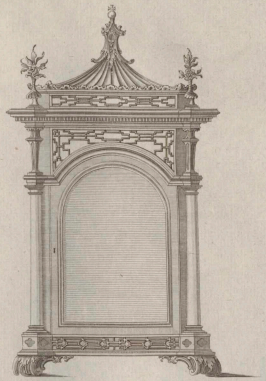
T. Chippendale inv.t et delin.

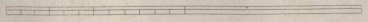
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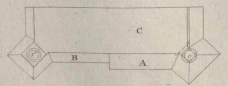
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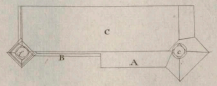
Table Clock Cases.





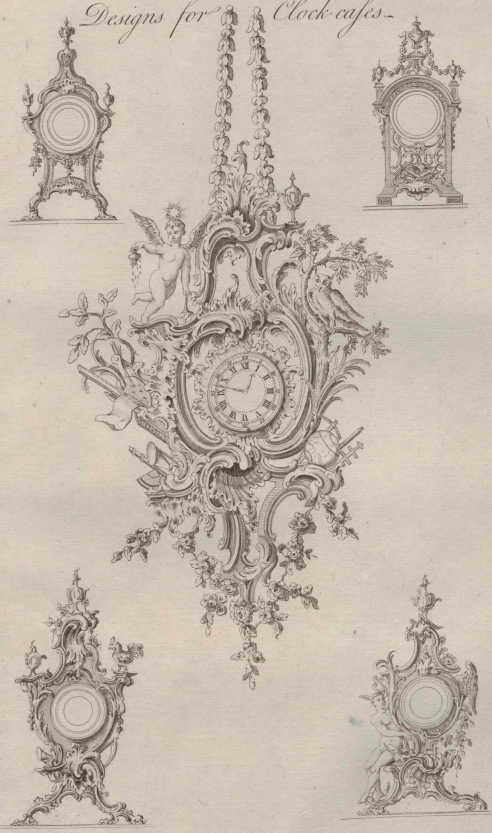






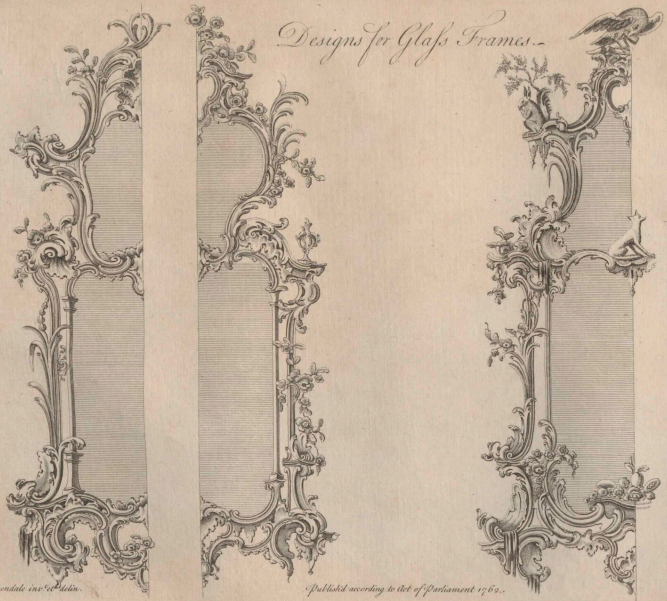
T. Chippendale invt et del. Published according to Act of Parliment M. Darly sculp

Designs for Clock-cases.



T. Chippendale invt. et delin. Published according to Act of Parliamt. 1761. — M Darly sculp.

Designs for Glass Frames.

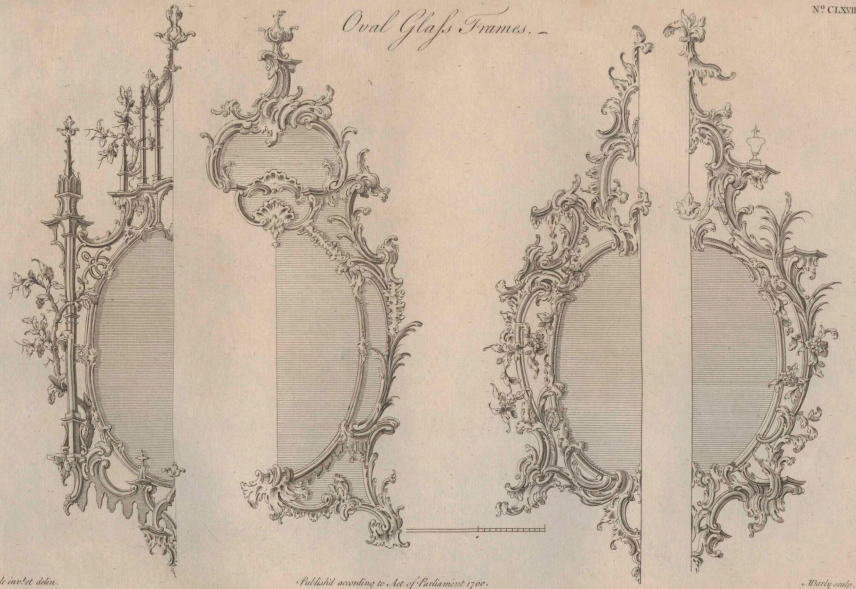


T. Chippendale inv.t & delin.

Publish'd according to Act of Parliament 1762.

W.m Foster sculp.

Oval Glass Frames.



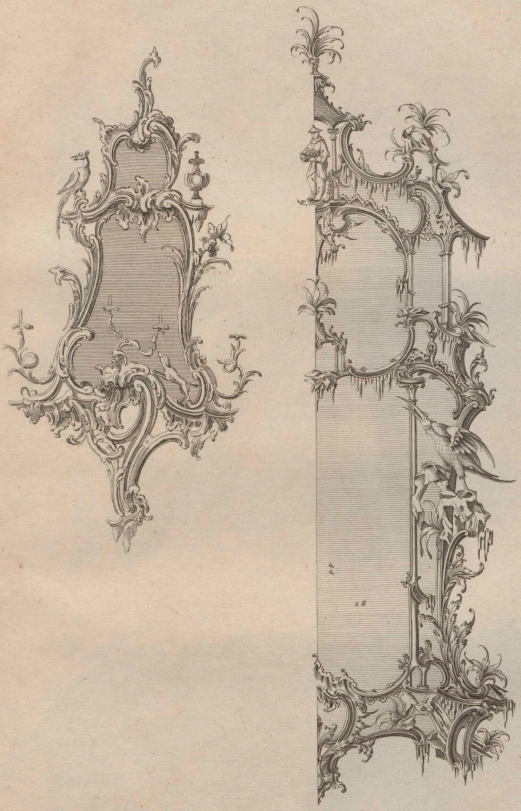
T. Chippendale invet. delin.

Publish'd according to Act of Parliament 1760.

Mosley sculp.

N° CLXIX.

Pier Glass Frame.



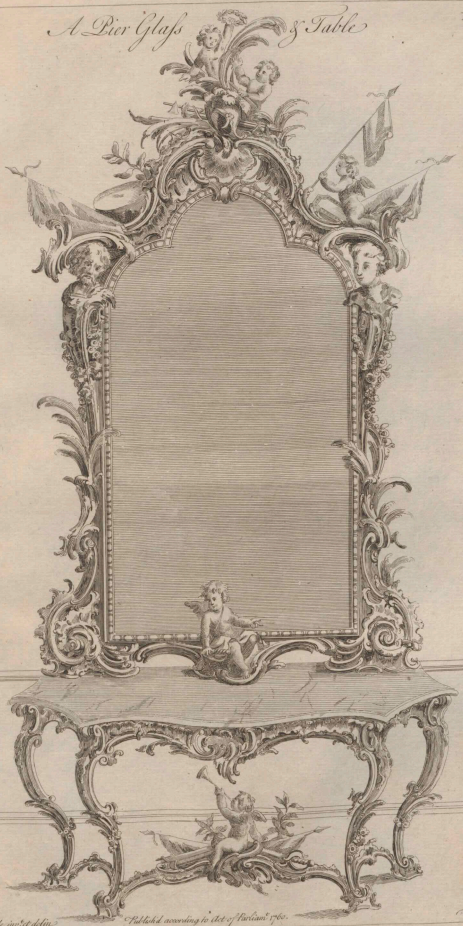
T. Chippendale inv.t et del.t

Published according to Act of Parliament

M. Darly Sculp.

A Pier Glass & Table

N° CLXX

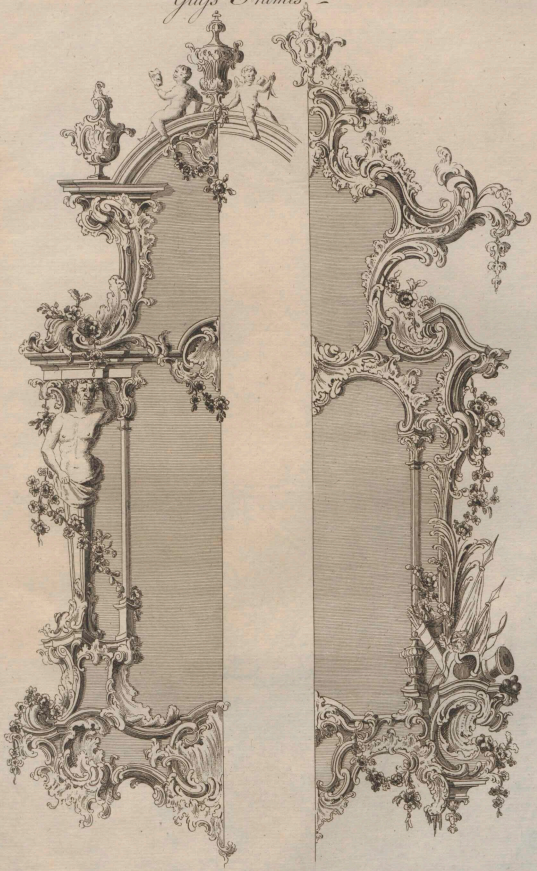


T. Chippendale inv.et delin.

Published according to Act of Parliam.t 1762.

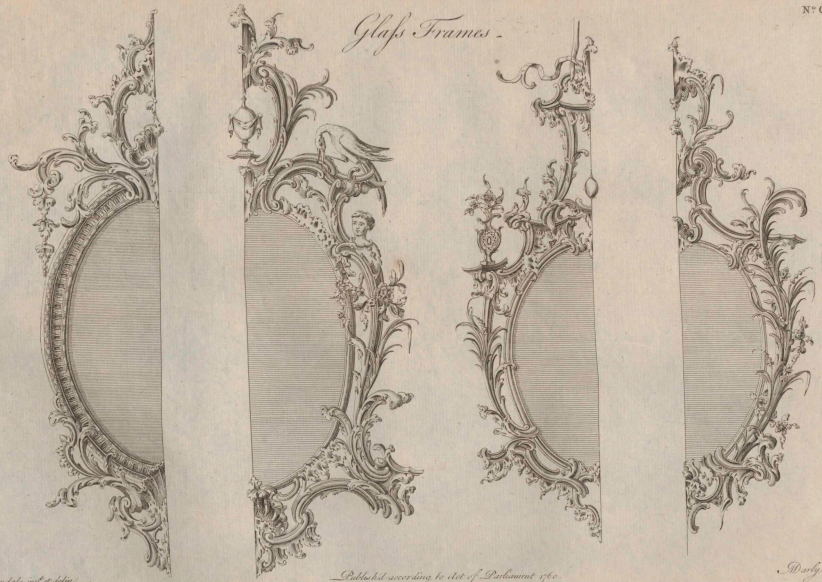
B.Cleveley Sculp.

Glass Frames.



T. Chippendale inv.et delin. Published according to Act of Parliament 1762. Isaac Taylor Sculp.

Glass Frames.

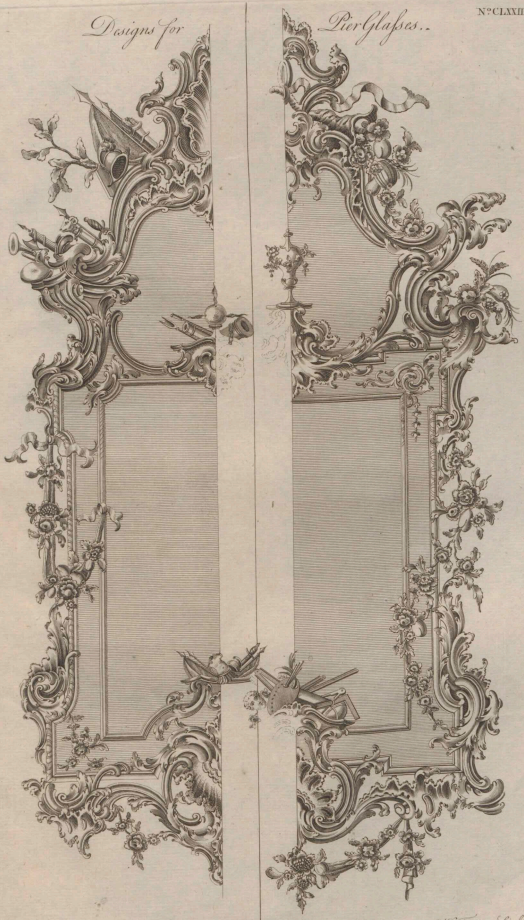


T. Chippendale inst. et delin.

Published according to Act of Parliament 1762.

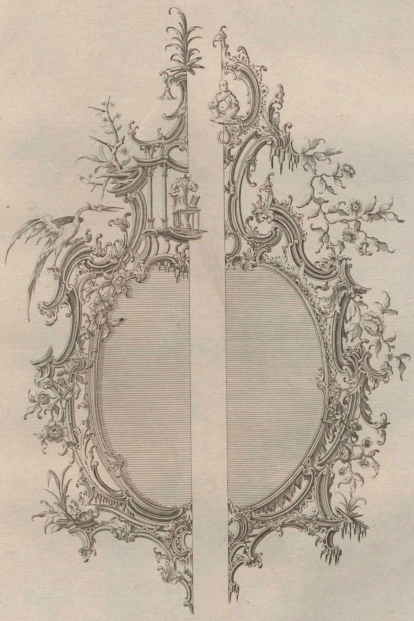
Darly Sculp.

Designs for Pier Glasses.



T. Chippendale inv.t et delin. Published according to Act of Parliam.t 1761. W.m Foster Sculp.

N.° CLXXIV. *Pier Glass Frames*

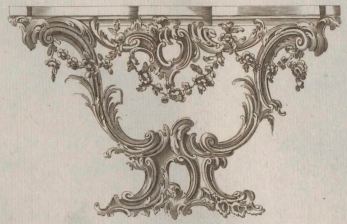


T. Chippendale and C. del. *Published according to Act of Parliament* *M. Darly Sculp.*

Frames for Marble Slabs.







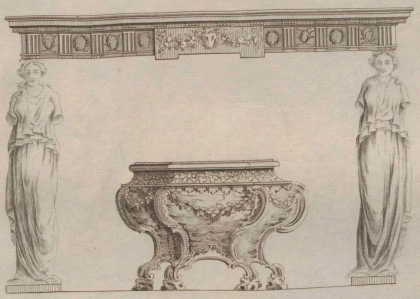


T. Chippendale inv.t et delin.t

Published according to Act of Parliament 1760.

W. Foster sculp.

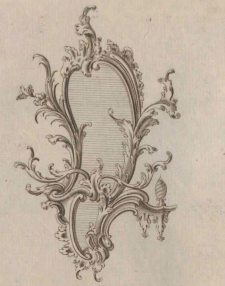
Frames for Marble Slabs -

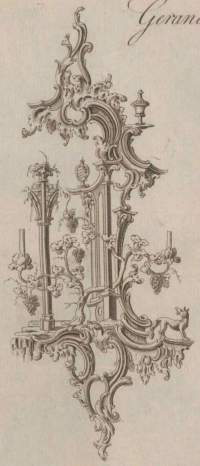


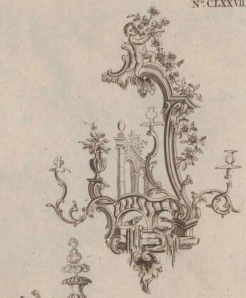


T. Chippendale inv.t et delin.t — Published according to Act of Parliam.t 1760 - — M. Darly Sculp.t -

Gerandoles.







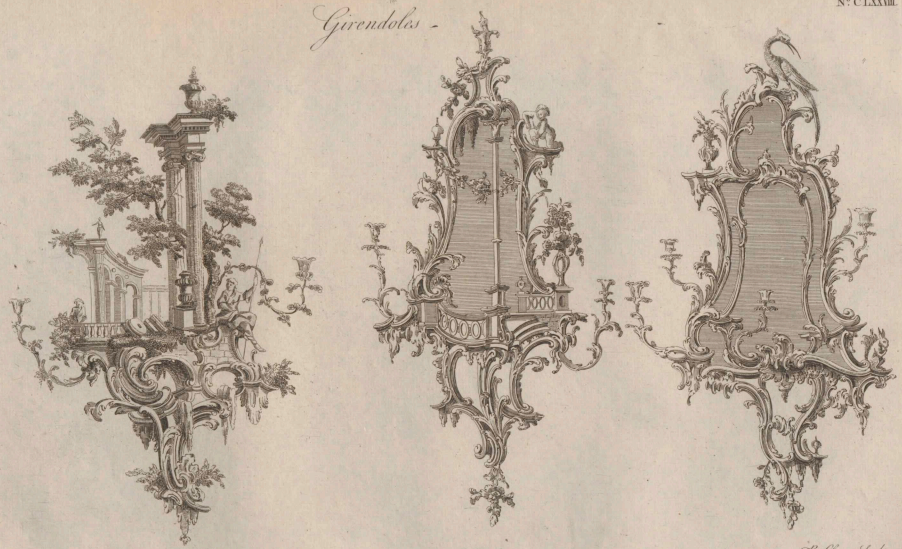


T. Chippendale inv.et delin.

Published according to Act of Parliament 1760.

Darly Sculp.

Girendoles -

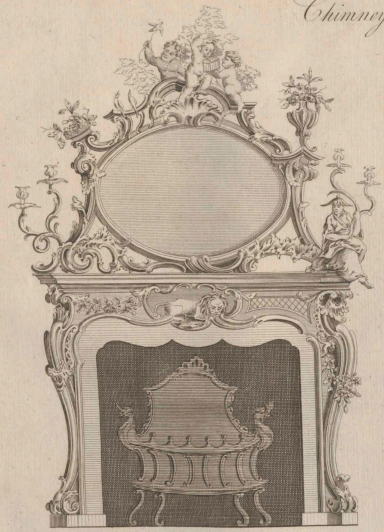


T. Chippendale inv.t et delin.r

Published according to Act of Parliament 1760. -

B: Clowes Sculp.r -

Chimney Pieces.



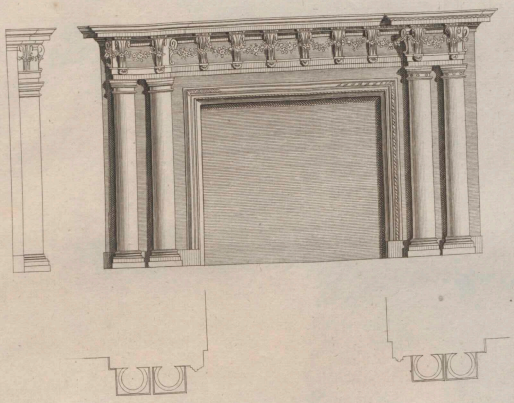


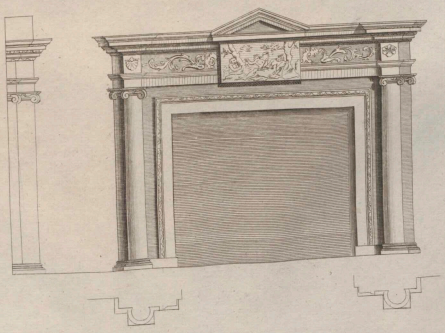
T. Chippendale inv.t et delin.t

Published according to Act of Parliament 1760.

P. Darly Sculp.

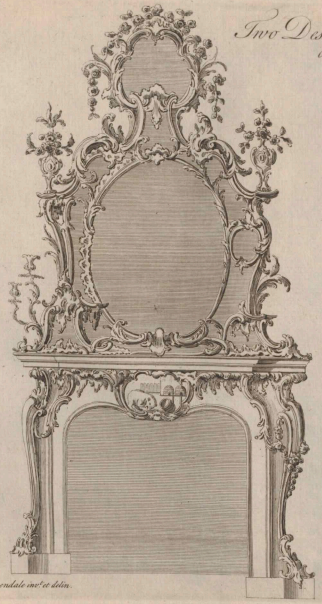
Chimney Pieces.

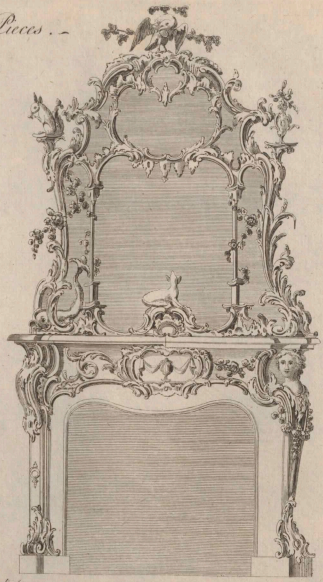




T. Chippendale inv.t et delin.t Published according to Act of Parliament 1760. Warly sculp.

Two Designs for Chimney Pieces.



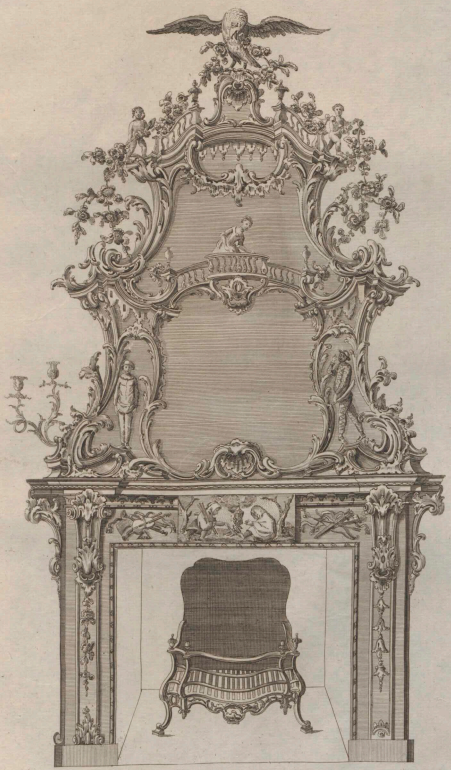


T. Chippendale inv.t et delin.

Published according to Act of Parliament 1761.

B. Cleeve sculp.

A Design for a Chimney Piece.



T. Chippendale inv.t et delin.t

Published according to Act of Parliam.t 1762.

Clowes sculp.

Chimney Piece 2.



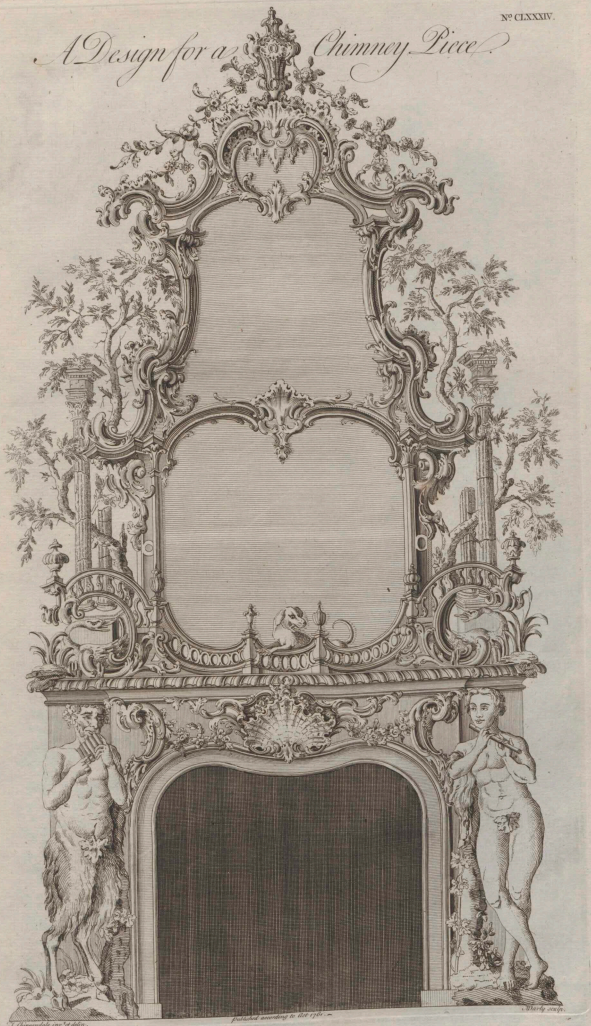
T. Chippendale inv.t et delin.t

Published according to the Act of Parliament 1781.

W. Foster sculp.



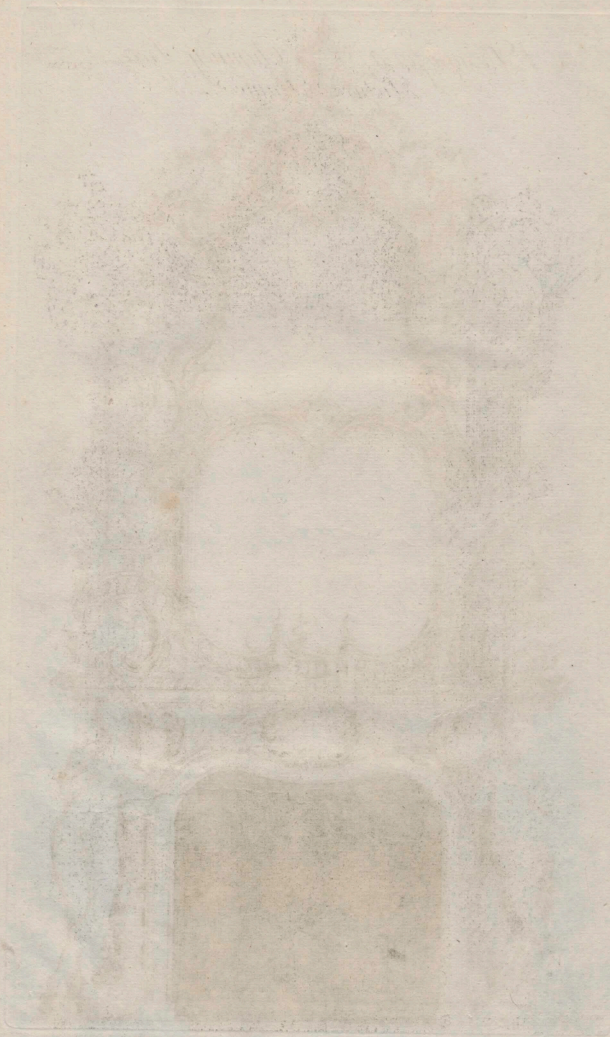
A Design for a Chimney Piece



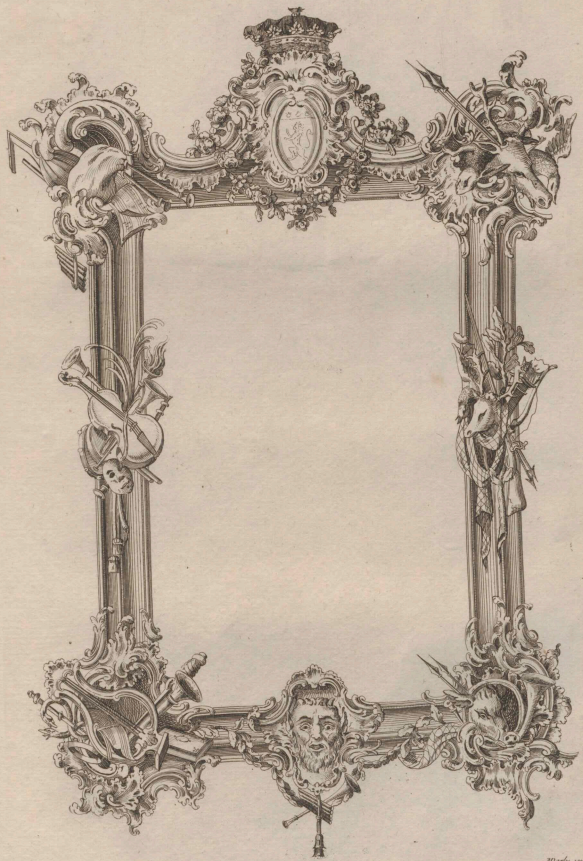
T. Chippendale inv.t & delin.

Published according to Act 1754.

I. Mynde sculp.



Picture Frame.

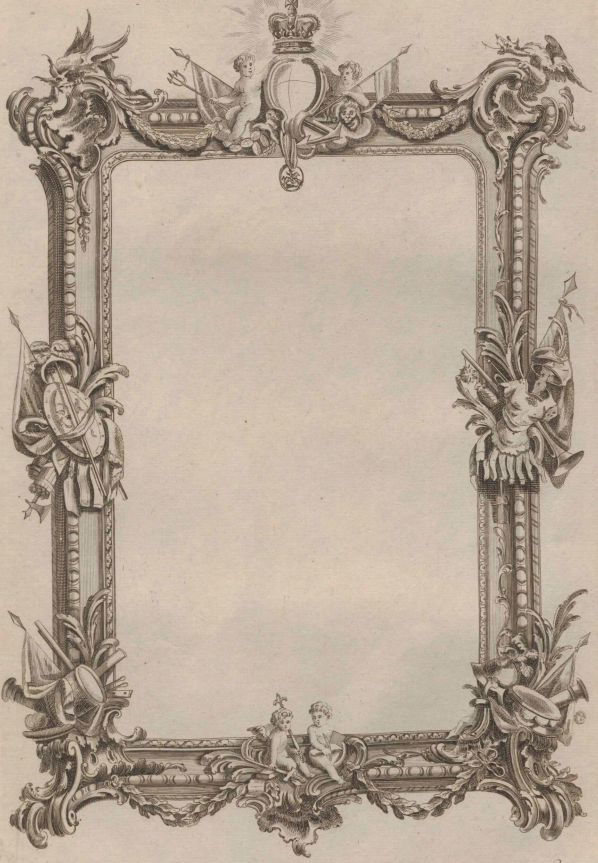


T. Chippendale inv.t et delin.t

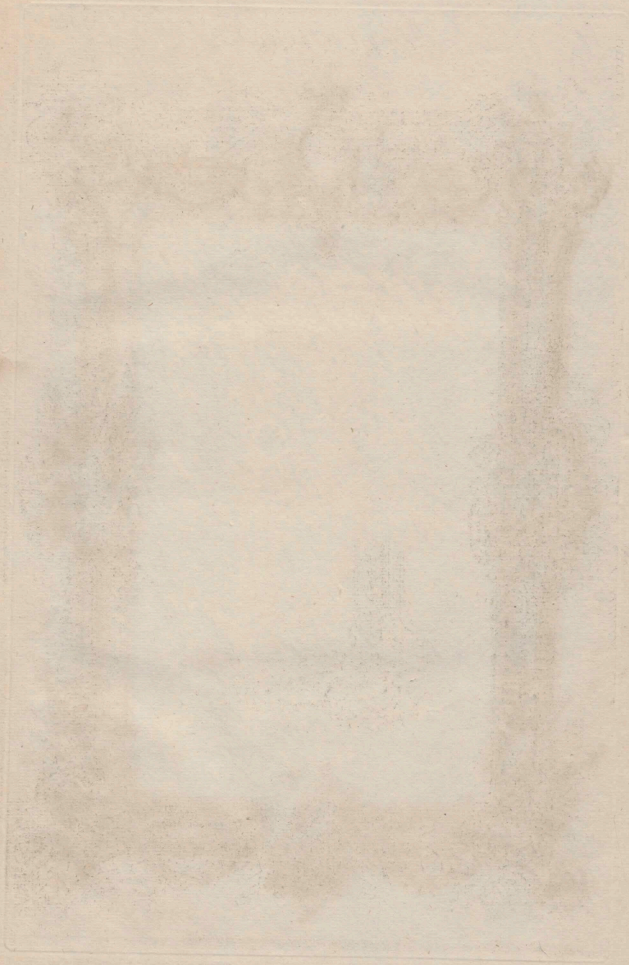
Publish'd according to Act of Parliament 1761.

Mosley sculp.

Picture Frame

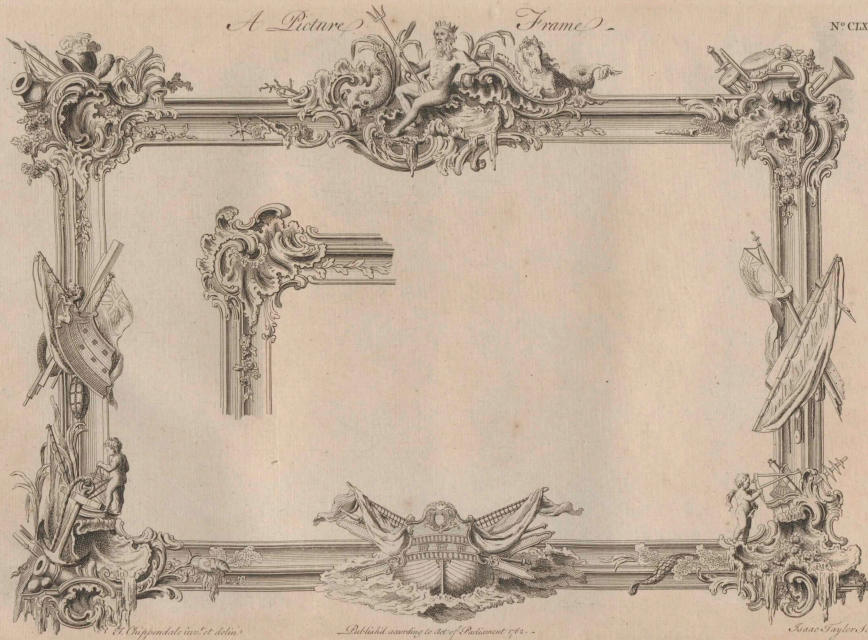


T. Chippendale inv.t et delin. Publishd according to Act of Parliament 1761. W.m Foster sculp.



A Picture Frame.

N° CLXXXVII.

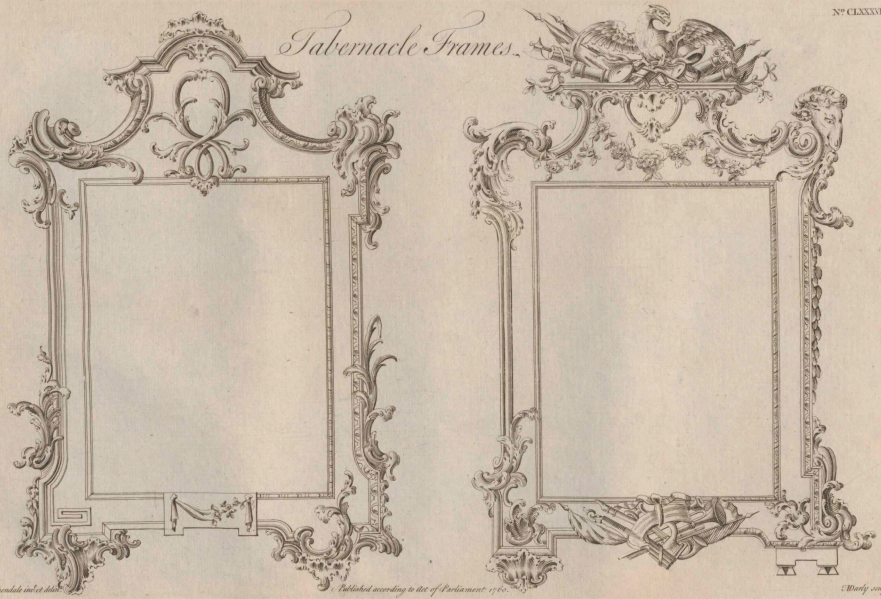


T. Chippendale inv.t et delin.t

Published according to Act of Parliament 1762.

Isaac Taylor Sculp.

Tabernacle Frames.



T. Chippendale inv.t & delin.t Published according to the act of Parliament 1762. C. Warth sculp.

Designs for Sheilds.

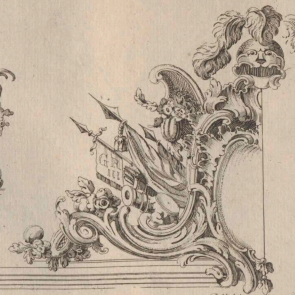


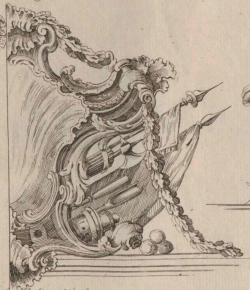


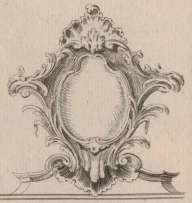










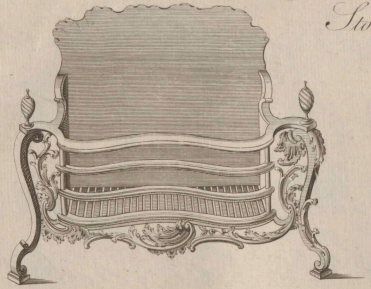


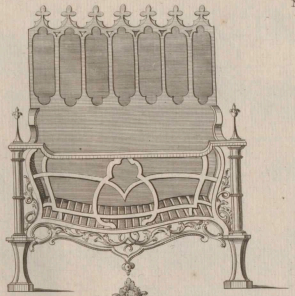
T. Chippendale inv.t et delin.t

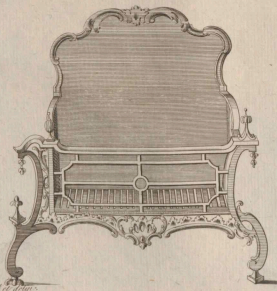
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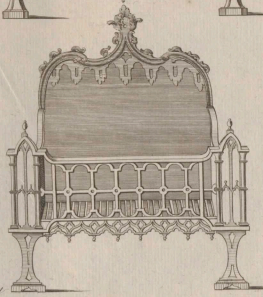
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Stove Grates.







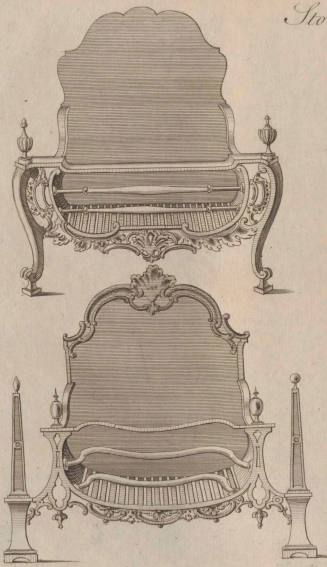


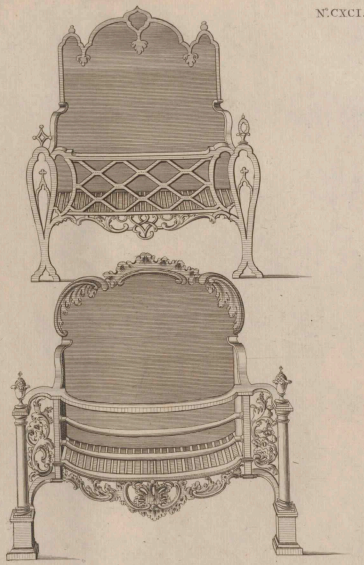
T. Chippendale inv. & delin.

Published according to Act of Parliament

Mackley sculp.

Stove Grates.





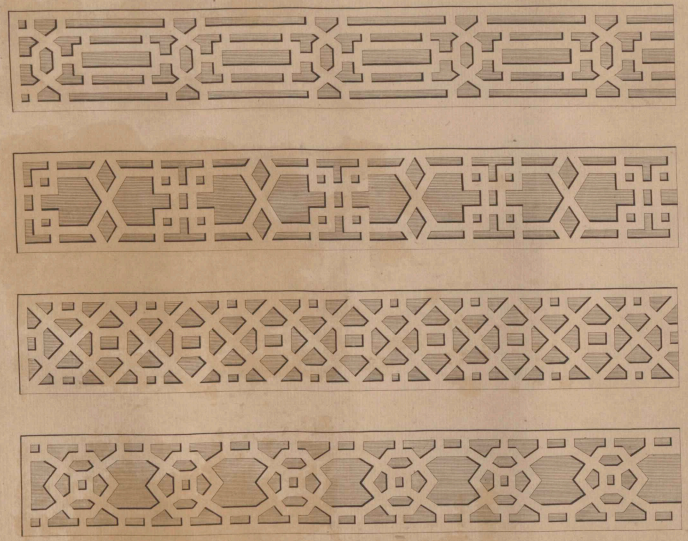
T. Chippendale inv.t et delin.

Published according to Act of Parliament 1760.

Mosley sculp.

N° CLI

Frets.



T. Chippendale. inv.t & delt.

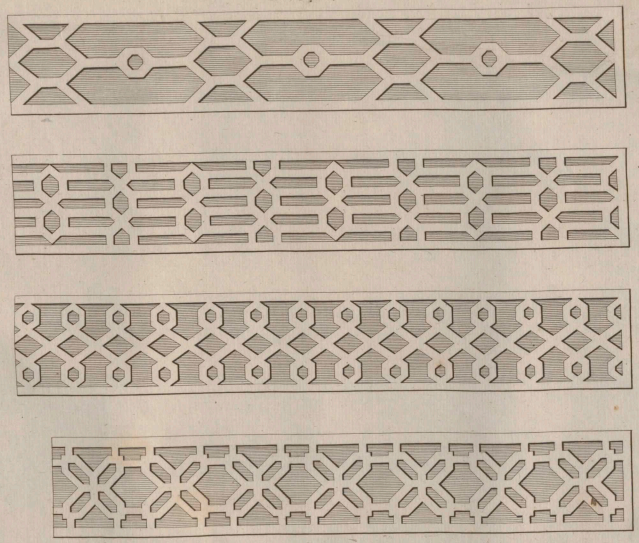
Published according to Act of Parliament

M. Darly. Sculp.



N°CXCIII.

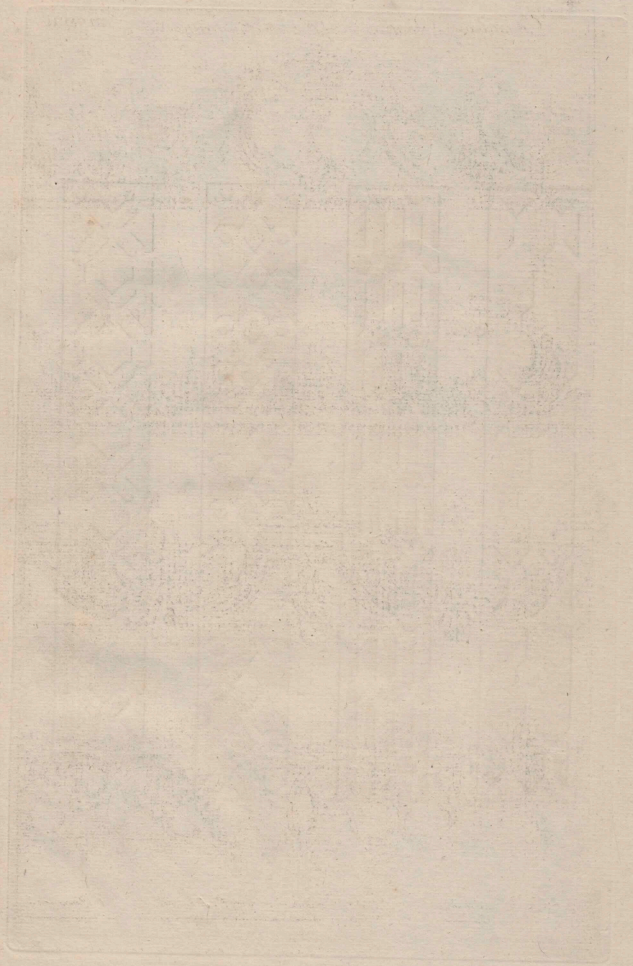
Frets.



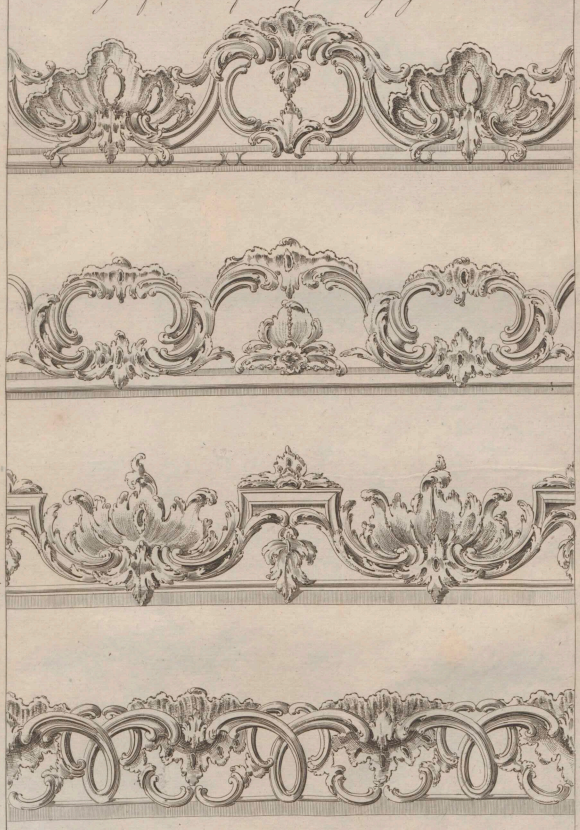
T. Chippendale inv.t et del.

Published according to Act of Parliament

M. Darly Sculp.

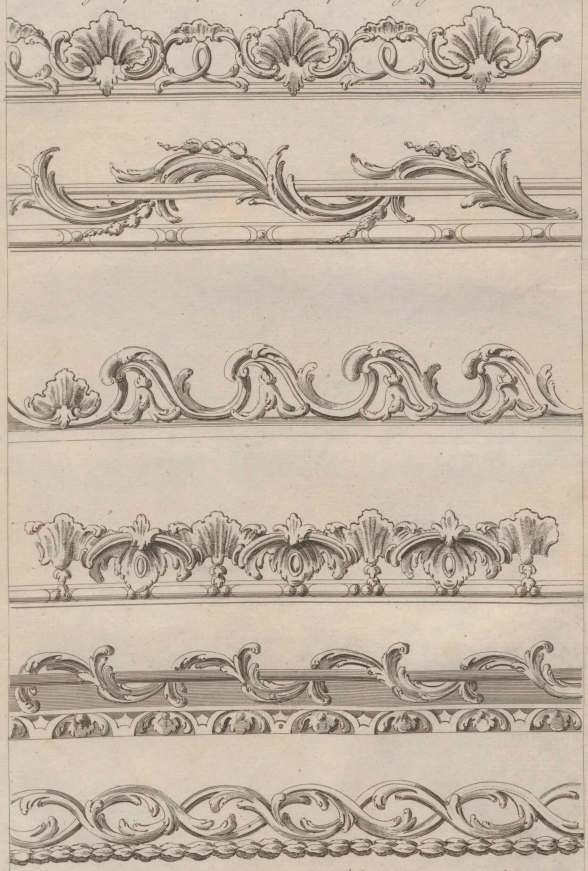


Designs of Borders for Paper Hangings &c. N° CXCIV.

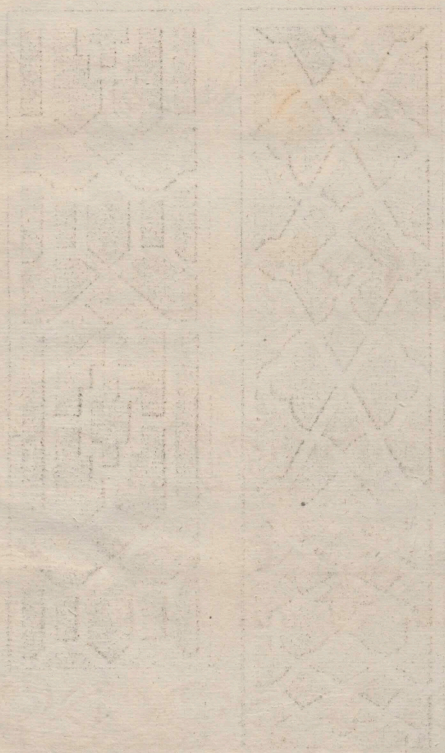


T. Chippendale inv.et delin. *Publish'd according to Act of Parliam.t 1761.* *B. Clowes Sculp.*

Designs of Borders for Damask or Paper Hangings. — N° CXCV.

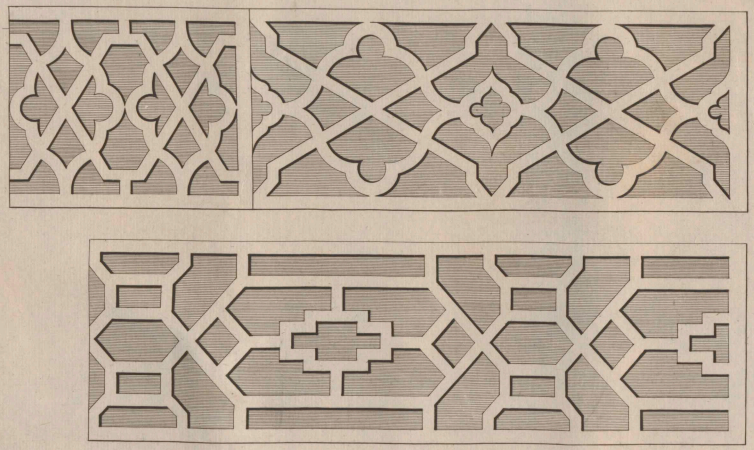


T. Chippendale inv.t et delin.t — Published according to Act of Parliam.t 761. — Clowes Sculp.

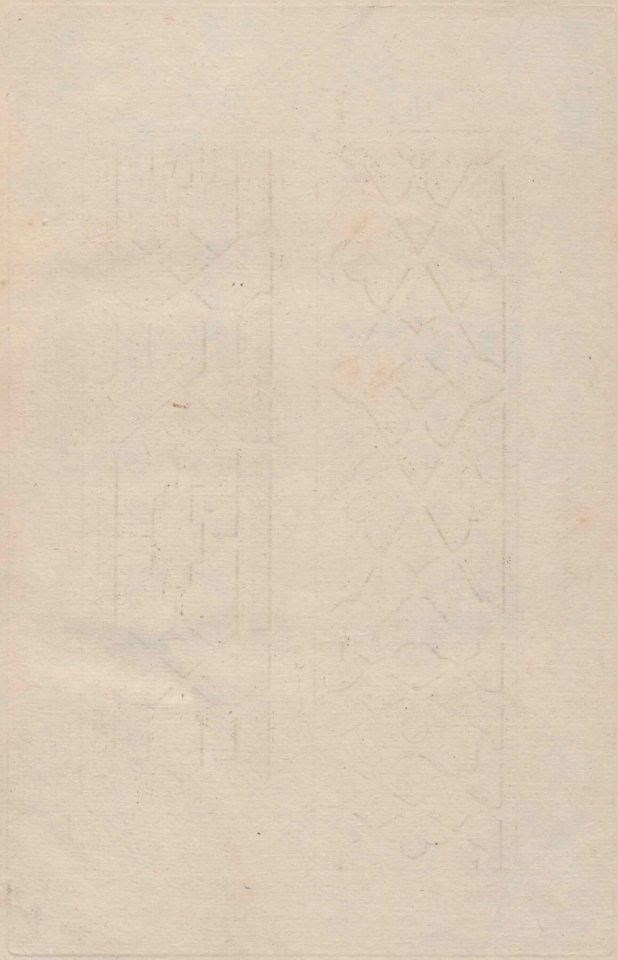


N° CXCVI.

Gothick frets.

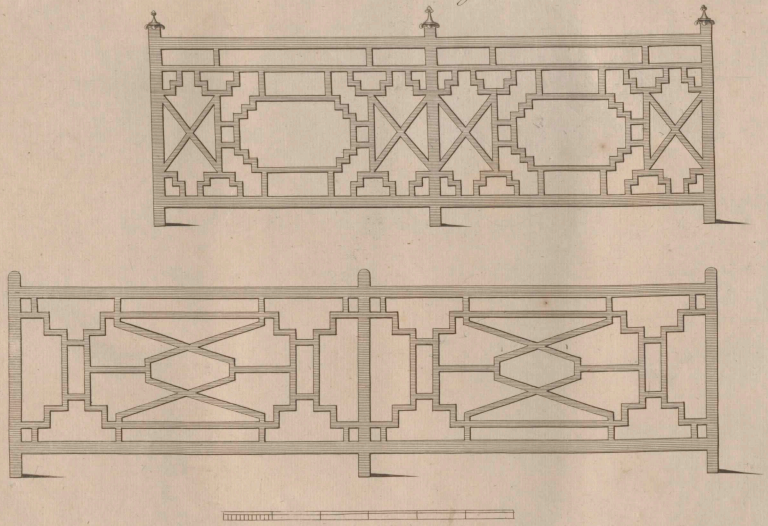


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N° CXCVII.

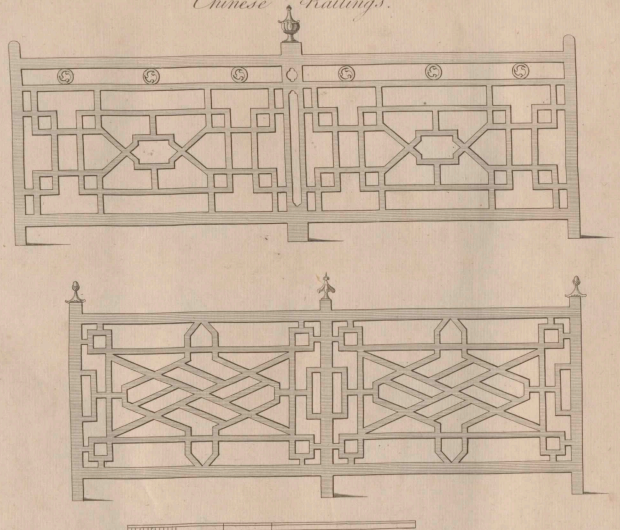
Chinese Railing.



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N.° CXCVIII

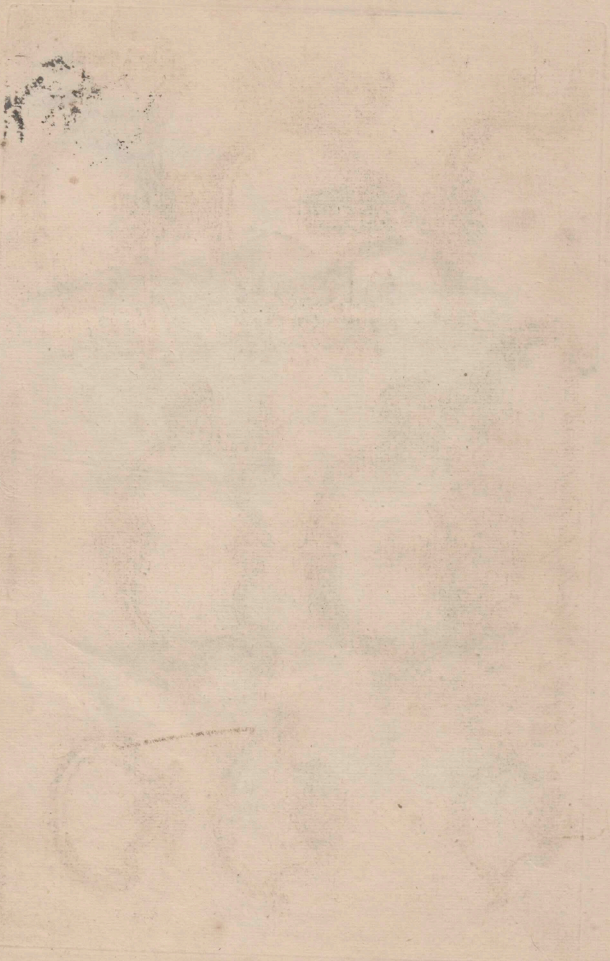
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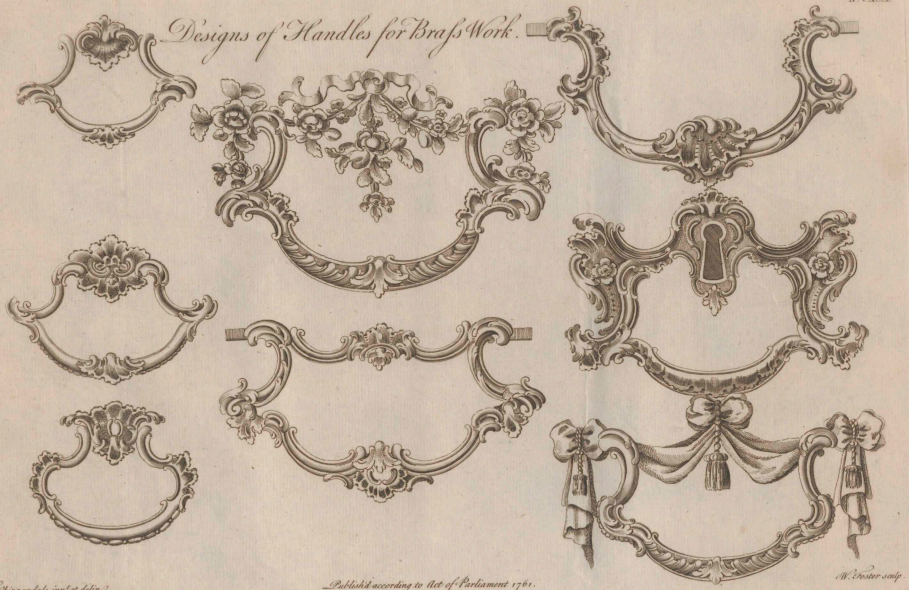
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M. Darly Sculp.



Designs of Handles for Brass Work.



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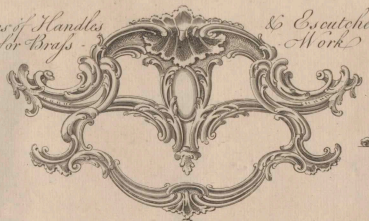
W. Foster sculp.



Designs of Handles for Brass & Escutcheons for Work

N°CC.

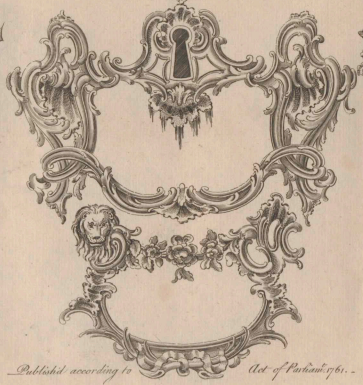
















T. Chippendale inv.t et delin.

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M.r Foster Sculp.