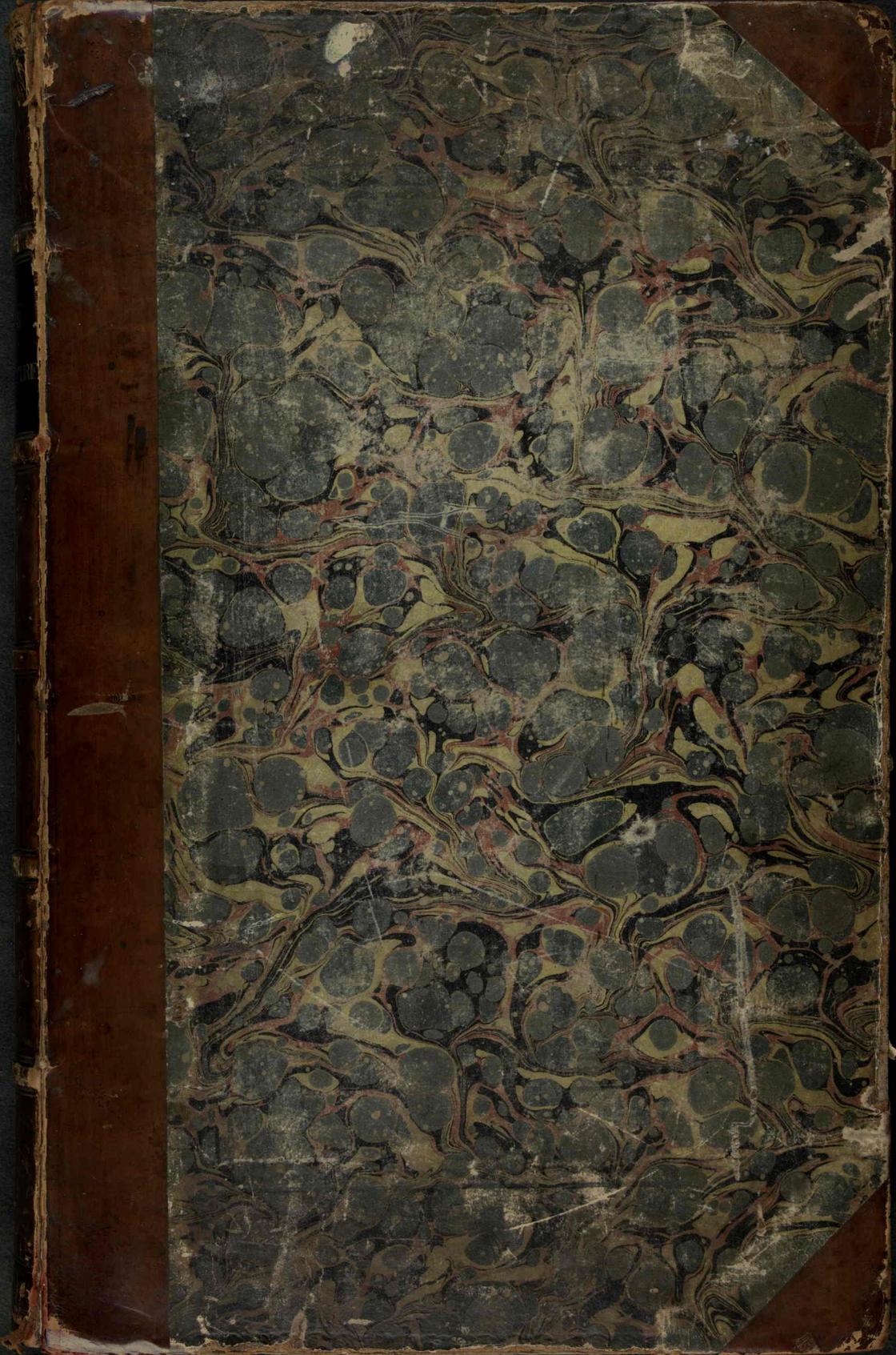


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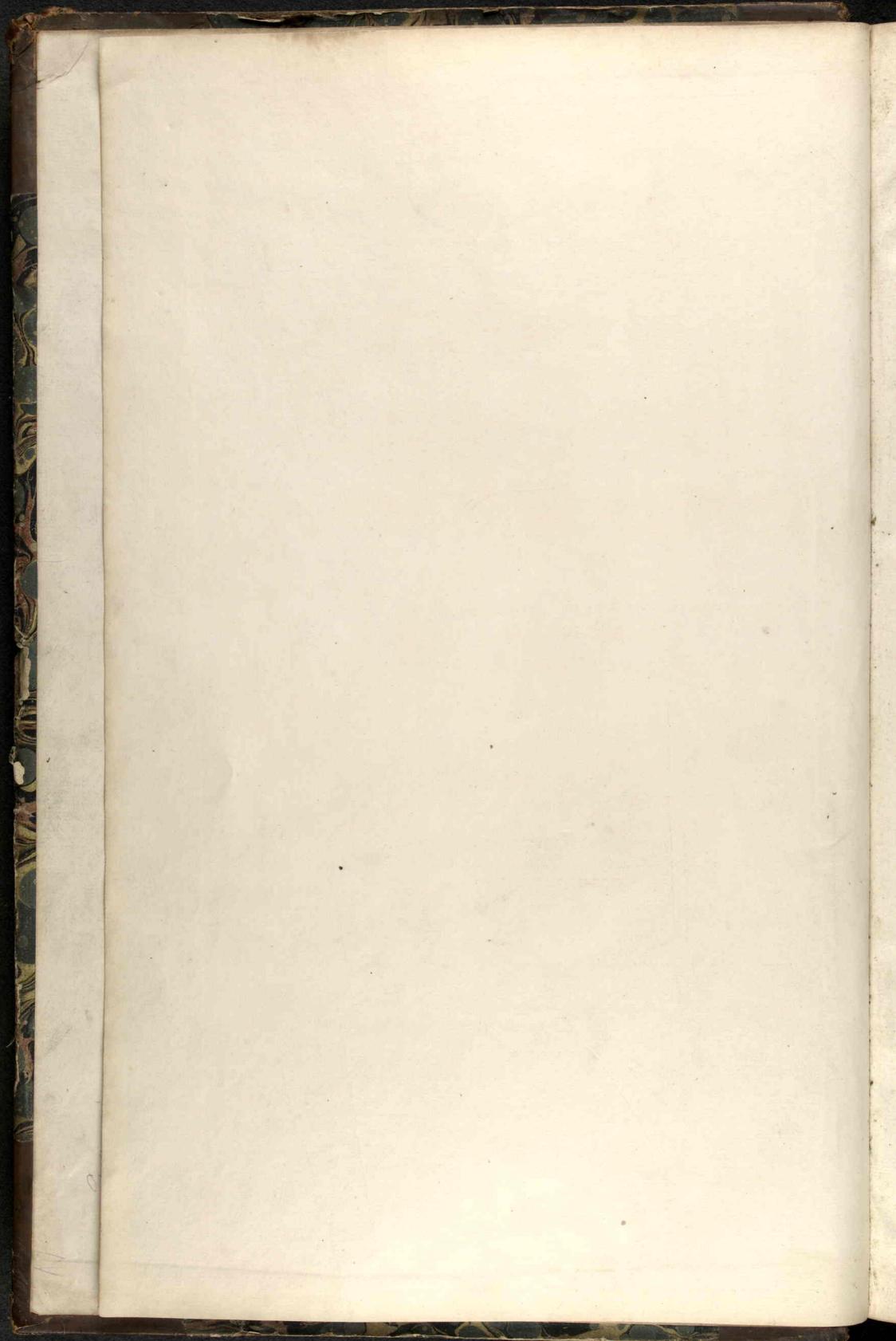
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GOVERNMENT

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DESIGNS

ARCHITECTURE

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ARTS

MANUFACTURES

AND

MINERALS

AND

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AND

COMMERCE



T H E

# P R E F A C E .

**A**FTER more than *Thirty* Years Application to, and Experience in, the Theory and Practice of *Architecture*, I have Compiled the following *Designs*.

For I observe the *Designs* which have been published by others, have, for the most part, been *grand* and *pompous*; which, though they may be excellent in their Kind, will but seldom come into Use, as being only proper for very large Buildings.

But as there are more Gentlemen of moderate Fortunes than of great Estates who may be inclined to build Houses, I suppose some *less expensive Designs* may be acceptable to the Public, as being of more general Use such as will be found in several of the following *Plates*; while yet in others of them (especially in the second Book) I have endeavoured to accommodate the *Great* and *Noble*  
with

with *Designs*, that may be suitable to their Taste and Fortune: and if the Hints which I have here given may be improved by some better Genius, in forming better *Designs* than any of these, I shall sincerely rejoice in it.

I have endeavoured all along to form such *Designs* as are capable of receiving good *Decorations*; for if the original *Design* be bad, superadded Ornaments will make the whole to appear rather awkward than graceful, like a clown in a laced Waistcoat. And here let me hint a Caution to less experienced Artists, *viz.* not to overload any *Design* with *Ornaments*; for by that Means the best *Design* may be quite defigured: A Multitude of ornaments stuck on, as we sometimes see, without Meaning, breeds nothing but Confusion, and the Beauty of each Individual is lost in the Crowd: Therefore in disposing of *Decorations* either on the *Outside* or *Inside* of a Building there must be sufficient Spaces left *plain*, without any Ornament, that so the Ornaments in proper Places may be the more conspicuous and may have their desired Effect.

The closer we keep to the Rules of the ancient *Grecian Orders*, *viz.* the *Doric*, the *Ionic* and the *Corinthian* in decorating the Outside of our Buildings, the more grand is there Appearance, and, generally speaking, every Eye is the better pleased. The *Cornices* and *Architraves* in those several Orders are capable of receiving fine Inrichments, and their *Freezes* beautiful Foliages.

## The *P R E F A C E.* v

liages. We see that in small *Porticos*, two Columns only, if they are brought out from the Wall, and Pillasters behind them, have a fine Effect; but how much more is the Eye struck and delighted with a proper Arrangement of Columns, of just Proportion, in large Buildings.

There is one very common Ornament of *Mouldings* which I shall here take some particular Notice of, on Account of its Name, *viz.* that which is commonly called *Eggs and Anchors*. Though some of the greatest Masters of Architecture as *Palladio*, *Scamozzi*, and *Vignola*, have generally enriched their *Ovolos* with it, yet I have known some Gentlemen forbid it their Houses, being displeas'd with its Name, and supposing it to represent an unnatural Mixture or Combination of Things which have no Relation to one another, *viz.* *Eggs and Anchors*; But I would hope to remove their Prejudice against this graceful Ornament by informing them, that in some ancient Fabricks it plainly appears to be *Nuts in Husks*; in some the *Husks* are omitted, perhaps on Account of the Expence in Carving; in others they are *Nuts and Husks* interchangeably. I have shew'd the first Sort upon an *Ovolo* in the *Fifty-Eighth Plate* of this Book, and I have, in some Measure, copied the third Sort upon an *Ovolo* in a *dentil Bedmould* to the *Corinthian Order* in my former Book. I would therefore propose to change that unnatural Name of *Eggs and Anchors*, into the much more proper and true Name, of *Nuts and Husks*.

vi            The *P R E F A C E*.

So great is my Love to the Science of Architecture and so earnest my Desire of promoting the Knowledge and Practice of it, especially in my own Country, that if this Work of mine may be conducive thereunto, I can be well satisfied to give all the Time and the Pains which the *Designing* and *Drawing* has cost me, without any other Recompense. And indeed that I have had little View to my own Profit may appear from the Price of my former Book,\* as well as this. And here I cannot but make a grateful Acknowledgment to the Public for their favourable Reception of that my first work, as appears by the Number of Copies which have been sold.

I have been grieved to hear some Foreigners reproaching my Country with the *Declension of Arts and Sciences* among us, while it is said they are *improving* in other Nations. I must own this has been some Motive with me to take more Pains in the following Work than perhaps I should otherwise have done, in order to contribute, what lies in my Power, to wipe off that Reproach, for such I hope it is : And I most heartly wish that all Persons would strive to excell in their several Professions and Employments, and then I doubt not but it would appear that *Englands* is blest with as happy Geniusses as any Nation under Heaven. I hope the Plates are sufficiently plain and exprefs, so that I need not use many Words in explaining them.

\* The *British Architect*, in which are 60 Folio Copper Plates, Price 13 Shillings.



A

C O L L E C T I O N

O F

D E S I G N S, &c.

**P** LATE I. A Design for a House of *Four* Rooms upon a Floor, with *Two* Stair-Cases, which are so placed that every Room in the House is private. Upon the Right-hand is a circular Colonnade, which leads into the Garden through the best Stair-Cafe; that on the Left-hand is for the Servants.

PLATE II. A Design for a House of *Five* Rooms upon a Floor, with *Two* Stair-Cases.

PLATE III. A Design for a House of *Six* Rooms upon a Floor. As you enter into this House the Visto through the Columns makes a grand Appearance.

B

PLATE

PLATE IV. A Design for a House of *Five* Rooms upon a Floor. The best Stair-Cafe goes up in a small Hall. In this Design the Stair-Cafes are so placed as to preserve every Room private. Here the Right-hand Room backwards is the best Room, which is supposed to have the best Prospect; for the best Rooms need not always be in the Front, but may be placed in the Back-part of the House, when that affords the best Prospect.

PLATE V. A Design for a House of *Five* Rooms upon a Floor with *Two* Stair-Cafes. Here also the back Room to the Left-hand is the best Room. In this Elevation the Windows of the lower Story are all arched.

*N. B.* There ought to be an extraordinary Tie or Bondage over all Arches, otherwise they will be apt to split.

PLATE VI. In this Plan there are only *Four* Rooms upon a Floor, which are continued *Three* Stories high; the other *Four* Rooms in the two Wings may be either for Offices or other Uses, according as the Largeness of the Family requires.

PLATE VII. A Design for a House of *Six* Rooms upon a Floor. The best Stair-Cafes goes up in a small Hall.

PLATE VIII. A Design for a House of *Seven* Rooms upon a Floor. The best Stairs go up in the Hall, which is separated from the Passage by an Arcade.

PLATE IX. A Design for a House of *Six* Rooms upon a Floor. Here the Stair-Cafe is separated from the Hall by a Screen of Columns. If any Person should choose to have *Two* Windows in each Wing of this House, as supposing that would make a more graceful Front, such an Alteration may easily be made; but I am of Opinion that this, as well as all the other Houses in these Designs,

signs are sufficiently lighted; and there is this Inconvenience in multiplying Windows beyond what is needful, that they let in a great deal of Heat and a great deal of Cold, and besides they weaken the Building.

PLATE X. A Design for a House of *Seven* Rooms upon a Floor. The Saloon in the back Front has the same Advantage as an Oögon or Bow-Window, by having three different Profpects. The Height of the principal Story of this House is 15 Feet, of the Chamber Story 13, and of the Attic Story 11.

PLATE XI. A Design for a House of *Six* Rooms upon a Floor and *Three* Dressing-Rooms. The Height of the principal Story is 18 Feet, of the Chamber Story 16 Feet. The Garrets are lighted from the Middle of the Roof.

PLATE XII. A Design for a House of *Six* Rooms upon a Floor, with *Two* Dressing-Rooms and *Two* Stair-Cafes. As you pass from the Hall to the Saloon you have a View of both Stair-Cafes through a Venetian Arch. The *Two* Columns which stand in the Hall belong to a Partition which is *Eight* Feet from the Front, in which there is a Door and *Two* Windows. This is designed both for Grandeur and Convenience.

PLATE XIII. A Design for a House of *Six* Rooms upon a Floor, with *One* Dressing-Room and *Two* Stair-Cafes. The Height of the first Story is 15 Feet 6 Inches, of the Chamber Story 14, and of the Attic 9. The Garrets are lighted from the Middle, that so no Garret Windows may appear on the Out-side; for Windows in the Roof have no good Effect, and had better be omitted where it conveniently can be.

PLATE XIV. A Design for a House of *Six* Rooms upon a Floor, with *One* Dressing-Room and *Two* Stair-Cafes. In the Front  
is

is a Portico of the Corinthian Order, the Dimensions are 30 Feet by 12, the Height of the Columns is 28 Feet 6 Inches. Within the Portico is a Gallery for the Use of the Chamber Story. The Garrets may be lighted as in the last Design.

PLATE XV. A Design for a House of *Six* Rooms on a Floor, with *Two* Stair-Cases. The Hall is 30 Feet square, to the Right-hand of which is a Room of 30 Feet by 20; that to the Left-hand is 20 Feet square. The Saloon is an Octagon 36 Feet long and 30 broad. The Height of the principal Story is 15 Feet; that of the Chamber Story is 13, and the Height of the Offices in the Wings and under the House is 11 Feet clear.

PLATE XVI. A Design for a House of *Ten* Rooms upon a Floor. On the Out-Side of the Front there appear *Two* Octagons of the same Dimensions; but the Inside of the Rooms to which they relate, are, for Variety Sake, made somewhat different. One is octangular, the other is circular at both Ends. The Hall is 32 Feet by 24, the Saloon is 46 by 28, the Drawing-Room is 37 by 24, the Height of the Basement Story is 12 Feet, the Principal Story 18, and the Chamber Story 14.

PLATE XVII. A Design for a House of *Nine* Rooms upon a Floor. At Each end of the House is a Bow. The Room within that on the Left-hand is 36 Feet long and 22 broad, that on the Right-hand is 46 by 22. This may be either for a Room or a grand Stair-Case, as the Conveniency of the Family may require. The Dimensions of the Hall are 30 Feet by 22. As you enter this Hall you face a Venetian Arch, with a Nich on each Side of it. The Saloon is 30 Feet by 40; the Height of the Basement Story is 12 Feet 6 Inches clear, the Principal Story is 27 Feet, and the Chamber Story 15. Over the small Rooms, *viz.* the *Two* Rooms on each Side the Hall, may be made Mezanines or Half Stories, for Lodging-Rooms, or for other Uses.

PLATE XVIII. A Design for a House of *Nine* Rooms upon a Floor with *Four* Stair-Cases. The *Two* Circles opposite the *Two* great Stair-Cases are for Water-Closets. Every Room in this House has *Two* different Views; that in the Fore-Front and that in the Back-Front have *Three* which take in a more extensive Prospect than a Bow does. This House has *Four* Porticoes with coupled Columns of the *Ionic* Order. The Height of the Principal Story is 22 Feet, that of the Chamber Story is 13; Mezzinines may be made over the smaller Rooms. If a Dome should not be approved of, a circular Rail or Ballustrade may be set upon the *Plinth* at A instead of it. The great Stair-Cases may be made Rooms, and *One* grand Stair-Case carried up in the Middle.

PLATE XIX. A Design for a House of *Seven* Rooms upon a Floor. The circular Room under the Dome will have an agreeable View to the Right-Hand and to the Left, through a Visto of Columns. The grand Stair-Case might be omitted, since there are *Three* other Stair-Cases of sufficient Dimensions. The center Room may be made public or private by means of the Sliders which are marked in the Plan. The Height of the principal Story is 17 Feet, that of the Chamber Story is 10. Instead of the Dome a circular Ballustrade may be set upon the *Plinth* over the Windows at the Bottom of the Dome.

PLATE XX. A Design for a House of *Ten* Rooms upon a Floor. and *Two* Dressing-Rooms. The great Stair-Cases may be made very light, and they are so contrived as to keep every Room private.

PLATE XXI. Contains the Four Sides of a small Room. If neither this, nor any of the following Designs, should exactly suit, the Size of your Rooms, the Dimensions may be easily either enlarged or contracted, so as to suit your Size.

PLATE XXII. Four Sides of a different Room.

PLATE XXIII. Four Sides of a larger Room.

PLATE XXIV. Three Sides of a Room.

PLATE XXV. Three Sides of a Room in the *Doric* Order. Here the Margents are made large, and ornamented with Lions Heads and Festoons which are suitable to this Order. The Triglyphs and the Metopes, or Spaces between them, must be so ordered as that a Triglyph may be over the Middle of each Margent, and a Metope over the Middle of each large Pannel. Here the Doors are placed in the Opening of the Pannel, which hath a better Effect than when the Door join the Margents. The Windows are fixed in the Space of the Pannels.

PLATE XXVI. Three Sides of a Room richly ornamented.

PLATE XXVII. This Plate contains *Two* distinct Designs. The Uppermost is a Cove supported by *Four Corinthian* Columns, which bears up the Corners of the *Four* square Ceilings in the *Four* Angles of the Room. The Cove supports a level Part, which makes a Cross in the Ceiling. This Cove properly decorated either with Pannels or Painting must needs have a fine Effect. This Design would suit a Room of 40 Feet Square to 36, or somewhat under. The lower Design is for the End of the Hall; a Door in the Center, and a Nich on each Side of it.

PLATE XXVIII. Contains *Three* Screens, the lowest is a plain one of the *Ionic* Order, that in the Middle has a Venetian Arch in the Center, and the Entablature breaks over each Column. I made one much like this to inclose a grand Bed, which stood facing the great Arch, the two Side Arches stood upon a Bow-Plan, and it had a fine Effect. The Upper-most is a very grand  
Screen

Screen with *Three* Venetian Arches. Here the Entablature might be broke over the Columns, as in that next below it.

PLATE XXIX, XXX, XXXI, XXXII. These four Plates contain the four Sides of a Design for a grand Stair-Cafe, which I made for the Duke of *Atbol*. The Height of the lower Story is 11 Feet, which is the Height of the Offices. The next Story is 16 Feet high. The next Story over this, in which some of the Rooms are coved, is 26 Feet high. The Stair-Cases is near 21 Feet square. I apprehend these Plates need no further Explication.

PLATE XXXIII. This is hardly a greater Error in Architecture, than in disposing the *Dados* and the *Entablatures* to the Height of the Rooms. When the Entablature is too large, and the Dado too high, the Room appears lower than it really is, whereas a light Entablature, and the Dado of a moderate Size, gives Height to the upper Pannel, in which the Grandure and Elegance of a Room does very much consist. Besides, when the Dado is too high, the Site of the Windows must needs be too high; which may spoil the Prospect out of the Windows to Persons in the Room. A *Fifth* Part of the Height of the Room has been usually allowed to the Dado; but I think this must not be a general Rule, for then if the Room be 10 Feet high, the Dado will be but 2 Feet, but if it be 20 Feet high, the Dado will be 4 Feet; but I look upon both these to be Extrems, and the latter especially to be a very inconvenient one; for if the Dado be 4 Feet high, to which add the Stop for the Shutters, and the lower Rail of the Sash, a Person of moderate Size must stand close to the Windows to see any Thing on the Ground, near the Building. If the Room be 10 Feet high, I should think about 2 Feet 5 Inches would be a moderate Height for the Dado; and for every Foot that the Room is higher than *Ten*, let  $\frac{3}{4}$ ths of an Inch, or  $\frac{7}{8}$ ths at most, be added to the Dado. This Method has had a good Effect, and  
has

has been much approved by some skilful Judges and Persons of good Taste. The Decorations of the Centers, or Middle Pannels, may be regulated by the Scale in this Plate, which I apprehend needs no further Explication, especially as the Scale is large.

PLATE XXXIV. Two Center Pannels, the lower one is supposed to have a Door under it. The Cornice to each Room is an *Eighteenth* Part of the Height.

PLATE XXXV. The Middle Part of *Two* Rooms; the Cornices in the same Proportion as in the last Plate.

PLATE XXXVI. The Center Pannel of a Room, somewhat in the Venetian Taste, where the Pannels are large, and small ones between them. Here the *Freeze* is made large to receive the Foliage which is carved upon it, so that the *Architrave* is only an *Ogee* and *Bead* with a *Fillet*; for you are always to observe, that when you intend Foliages or other Inrichments for the *Freeze*, which will make it necessary that the *Freeze* should be enlarged, the *Architrave* must be diminished, so that the whole *Entablature* may not exceed its proper Dimension which is regulated by the Height of its *Cornice*. The Cornice of this Room is one *Eighteenth* Part of the whole Height. Divide the Cornice into *Five* equal Parts, as in PLATE XXXIII. *Three* such Parts are given to the *Freeze* and *Four* to the *Architrave*; but when the *Freeze* is enlarged it is here, what is added to the *Freeze* must be taken from the *Architrave*. All these Designs are drawn different for the Sake of Variety, and to suit different Tastes.

PLATE XXXVII. A Design for the Middle of the Side of a Room. The Cornice is one *Eighteenth* Part of the Whole. Here the *Freeze* is enriched in a different Manner from that in the former Plate, and the *Architrave* left somewhat larger.

PLATE XXXVIII. A Design for the Center of a Side of a Room. Here the Cornice is in the same Proportion as in the former Plate ; the Freeze is differently enriched, and more is left to the Architrave. I apprehend the *Two Eagles* holding the *Festoons* down the Margents, with the rest of the Decorations would have a good Effect.

PLATE XXXIX. Another Center of a Side of a Room. The Height is divided into *Seventeen* Parts and an Half. *Two* Half Parts give the Size of the Cornice. Here the Freeze is very large, being decorated with a great deal of Ornament, all the other Parts are regulated by the Scale.

PLATE XL. The Middle of a Side of a Room. Here the Height of the Room is divided into *Nineteen* Parts, one of which is given to the Cornice. The Freeze is much narrower than the former, the Architrave broader ; the Fascia might be made very rich with Frets, Flowers or Scrolls ; here the *Two* Pillafter Pannels are enriched with *Festoons* of Fruit and Flowers.

PLATE XLI. The Middle of a Side of a Room, with a Door in the Center Pannel. This Door is but *Three* Feet wide, and that in the following Plate *Three* Feet *Six* Inches. Here the Height is divided into *Eighteen* Parts, *One* of which is for the Cornice. The Size of the Freeze is moderate, and the Architrave capable of being much decorated by enriching its Fascia.

PLATE XLII. Another Side of a Room, with a Door in the middle Pannel. The whole Height is divided into *Nineteen* Parts, *One* of which contains the Cornice. This Freeze is very rich, and the Architrave capable of being highly beautified.

PLATE XLIII. *Four* Designs of Bridges, the Uppermost of which I made near the Duke of *Arbol's* House in *Scotland*.

PLATE XLIV. The Uppermost of these Bridges is supposed to stand in a Garden; the Level Part in the Middle to be high enough to command a Prospect of the Garden, and may be made of as easy Ascent as you please.

PLATE XLV. *Three* Bridges the Uppermost is a Segment of a Circle and extends *Sixty* Feet. The Middle one has a regular Slope on each Side and a Level Part in the Middle, on which you might place a Temple. The lower Design might serve to go over a River, or a Valley between two Hills, where something of that Sort is often wanted.

PLATE XLVI. A Design for a Bridge over the River *Tay* in *Scotland*. Figure 2 represents the lower circular Timber of the Arch. The black Holes in it are the Mortises, the cross Strokes denote the joining of the Timbers to one another. Figure 1 represents the next circular Timber, which is in three Pieces, each a Foot, so the Pieces that mortise into Figure 2 go through the Holes in Figure 1. I make no doubt but an Arch thus formed would be sufficient to support any Weight that would ever be laid upon it: However it is further strengthened by a short curved Piece at each End. Figure 3 is a Section of the Bridge *Thirty* Feet wide. In this and the other *Two* Sections you see the Manner of the upright Timbers going through the Holes in Figure 1. Figure 4 represent one End of the Bridge shewing the Manner of its being put together.

PLATE XLVII. A Design for a Bridge with a Building upon it. The Entrance at each End is supposed to be like the Portico over the middle Arch; or it might be wider with a Nich of each Side. If the Timbers which compose the Arches are put together in the Manner of the foregoing Bridge, they will be capable of supporting any Building that can be set upon them.

( II )

PLATE XLVIII. Three Designs for Stone Bridges. Where the Arches rise high as these do, there is but little Pressure on the Abutments.

PLATE XLIX. *Two* Designs for Stone Bridges. These *Two*, and the uppermost in the foregoing Plate, are fit to be near some considerable Building. The Piers of these Bridges are made large, the better to receive the Imbellishments with which they are differently enriched. The *Two* Ionic Arches which stand upon the uppermost Design are cut through, so that those Statues are not in Niches.

PLATE L. *Two* Designs for Bridges with pavillions upon them. These may be adorned with a Portico at each End; that on the upper Bridge rises higher than the other in order to command a Prospect.

PLATE LI. Shews the Margents and Mouldings to the great and small Pannels. The Pieces on the Backsides of the Margents which make the Groove and Back Cheek for holding the Pannels are supposed to be made of any waste Stuff, which will serve the same Purpose as double Deals, and may save a large Expence: I do not propose this Stuff to be gaged to a Thickness; but you need only plane it on the Backside, then glue or nail those Pieces on, and set the the Plough to the thinnest Part of the Board for the Thickness of the Moulding, this will save the Trouble of gaging and bringing the Stuff to a regular Thickness, because it is done by the Plough, when it makes the Groove for the Pannels.

PLATE LII. Contains two different Designs for framing. Figure 1, 2, 3, 4, are advantages to be made use of when streightened in the Jambs for the Width of Shutters.

PLATE LIII. Are Two Block Cornices.

PLATE

PLATE LIV. Two Designs for Cornices.

PLATE LV. Two other Designs for Cornices.

PLATE LVI. Two more Cornices.

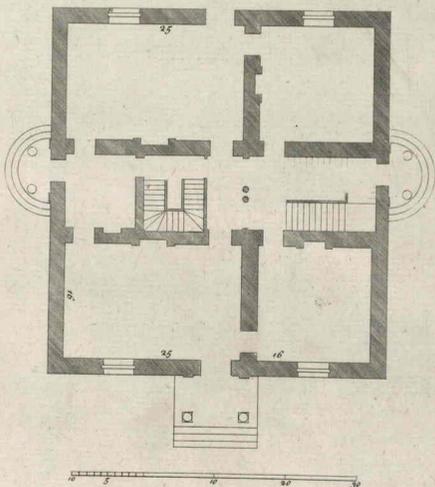
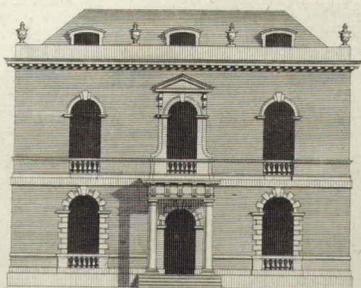
PLATE LVII. Two Cornices.

PLATE LVIII. Two Cornices.

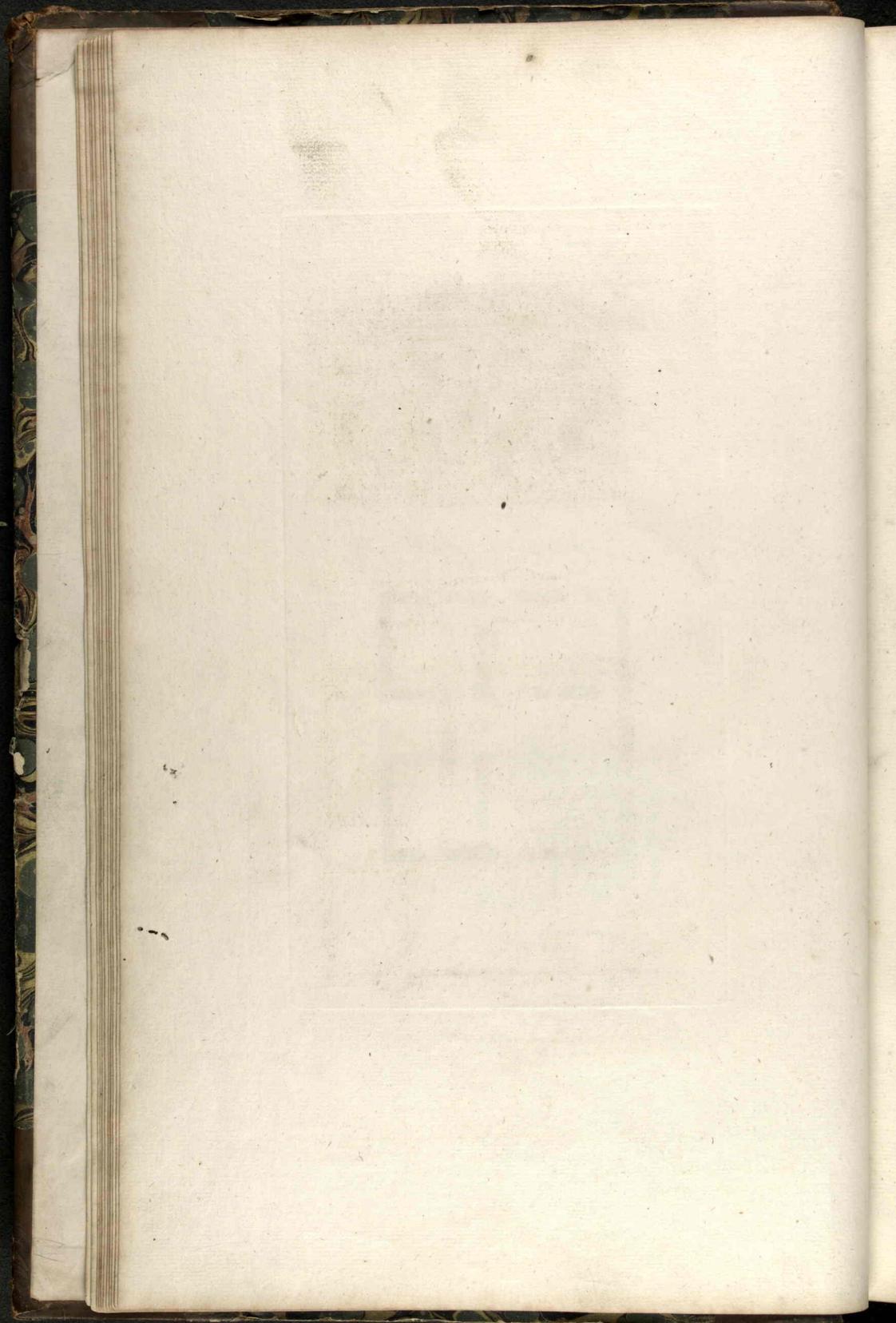
PLATE LIX. Two Cornices.

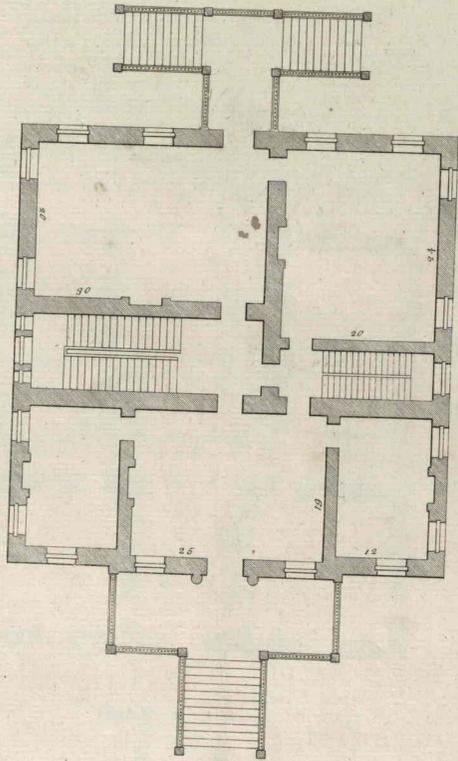
PLATE LX. Two Cornices.



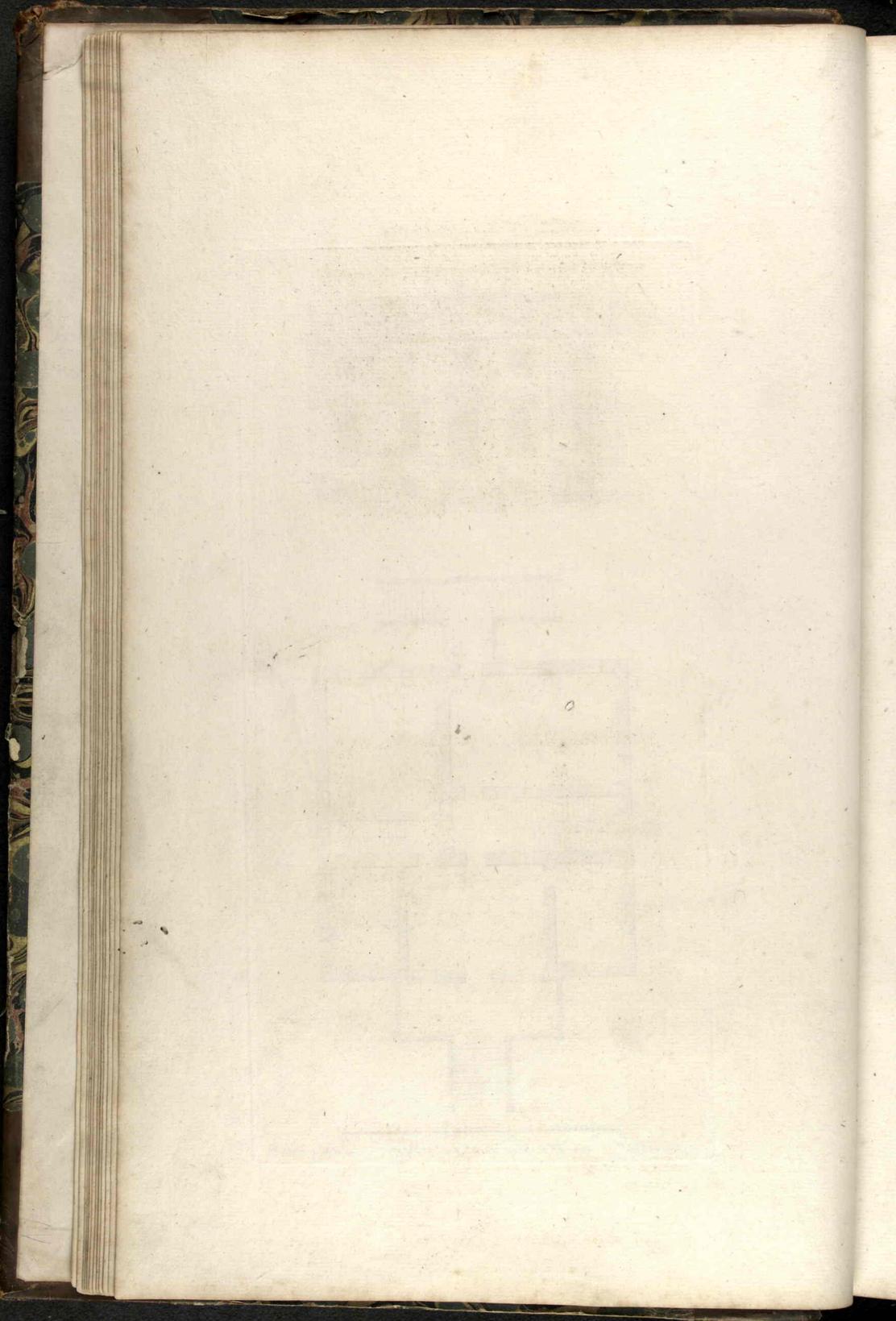


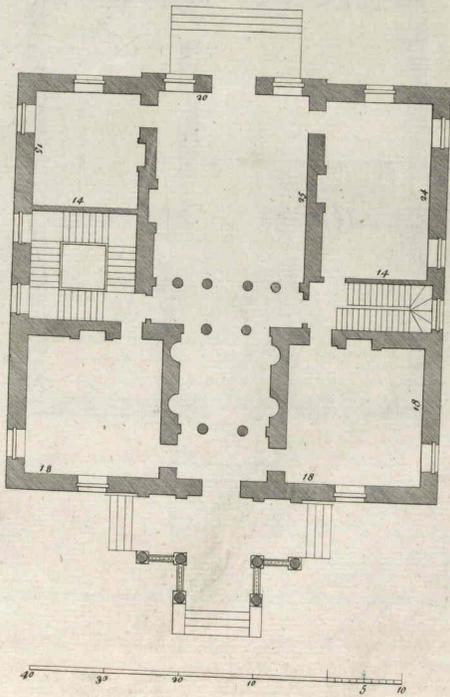
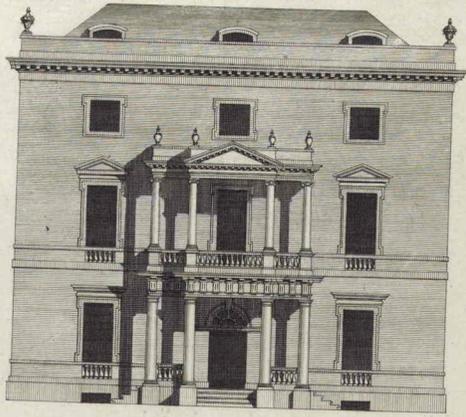
*At. Swan Arch. Published according to Act of Parliament Jan. 7. 1757. J. Addison sculp.*

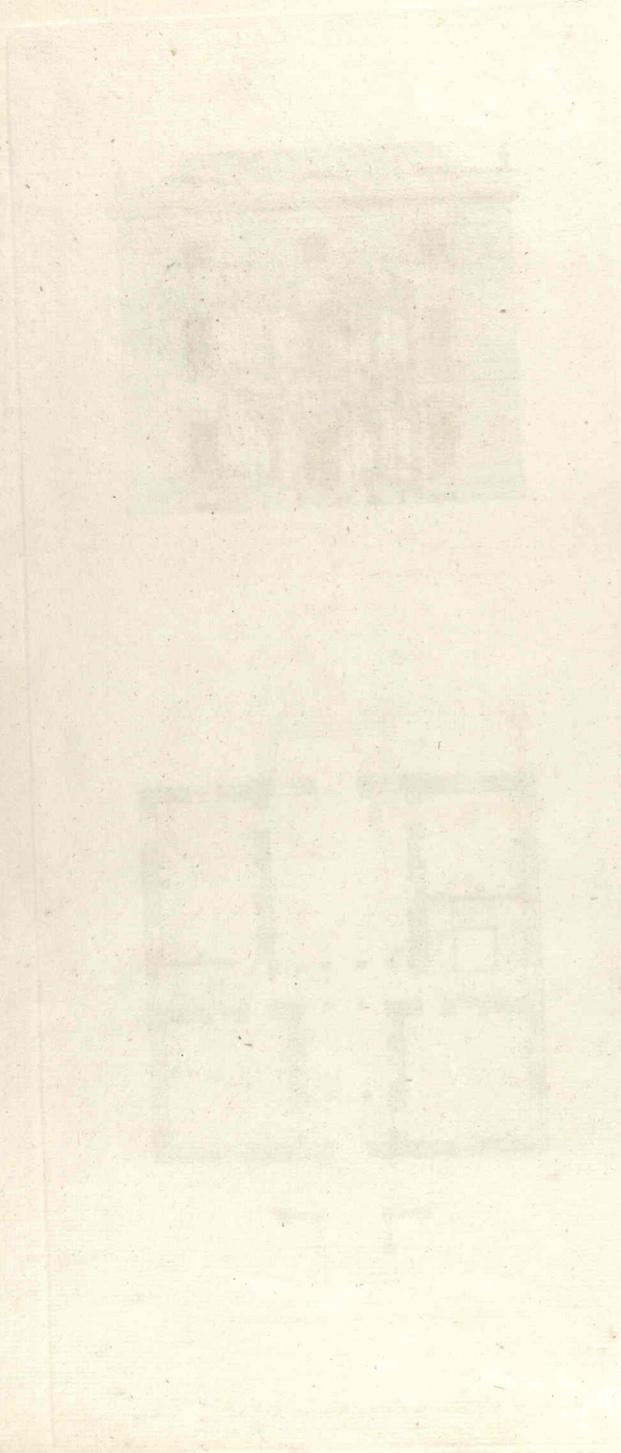




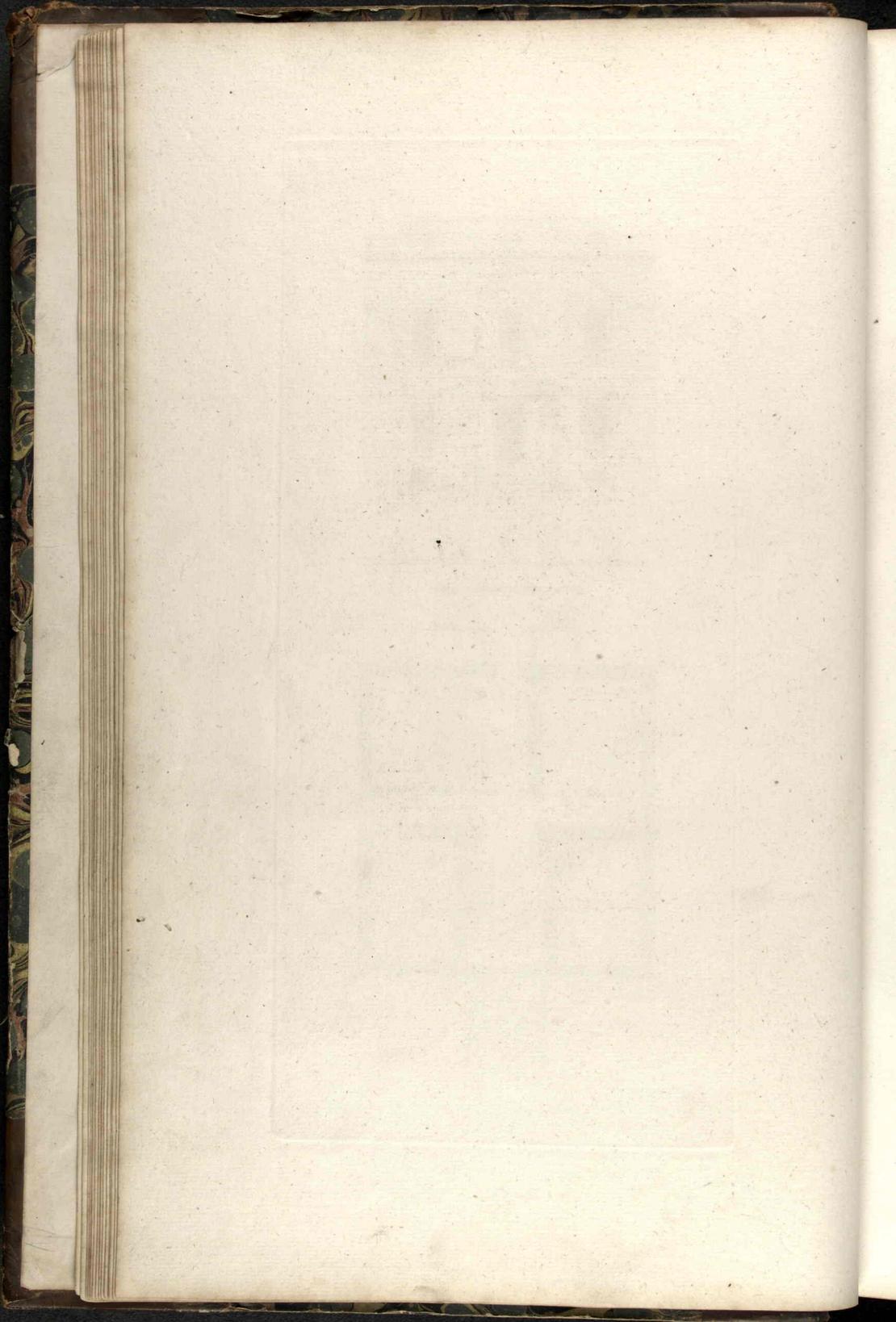
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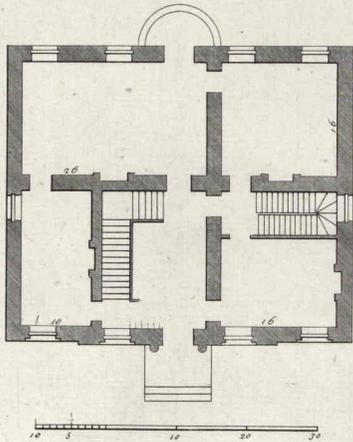
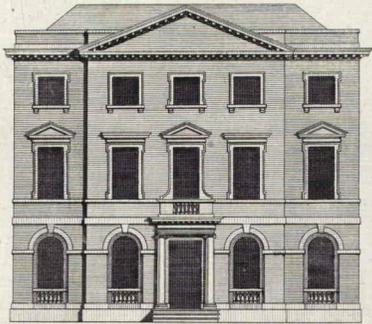




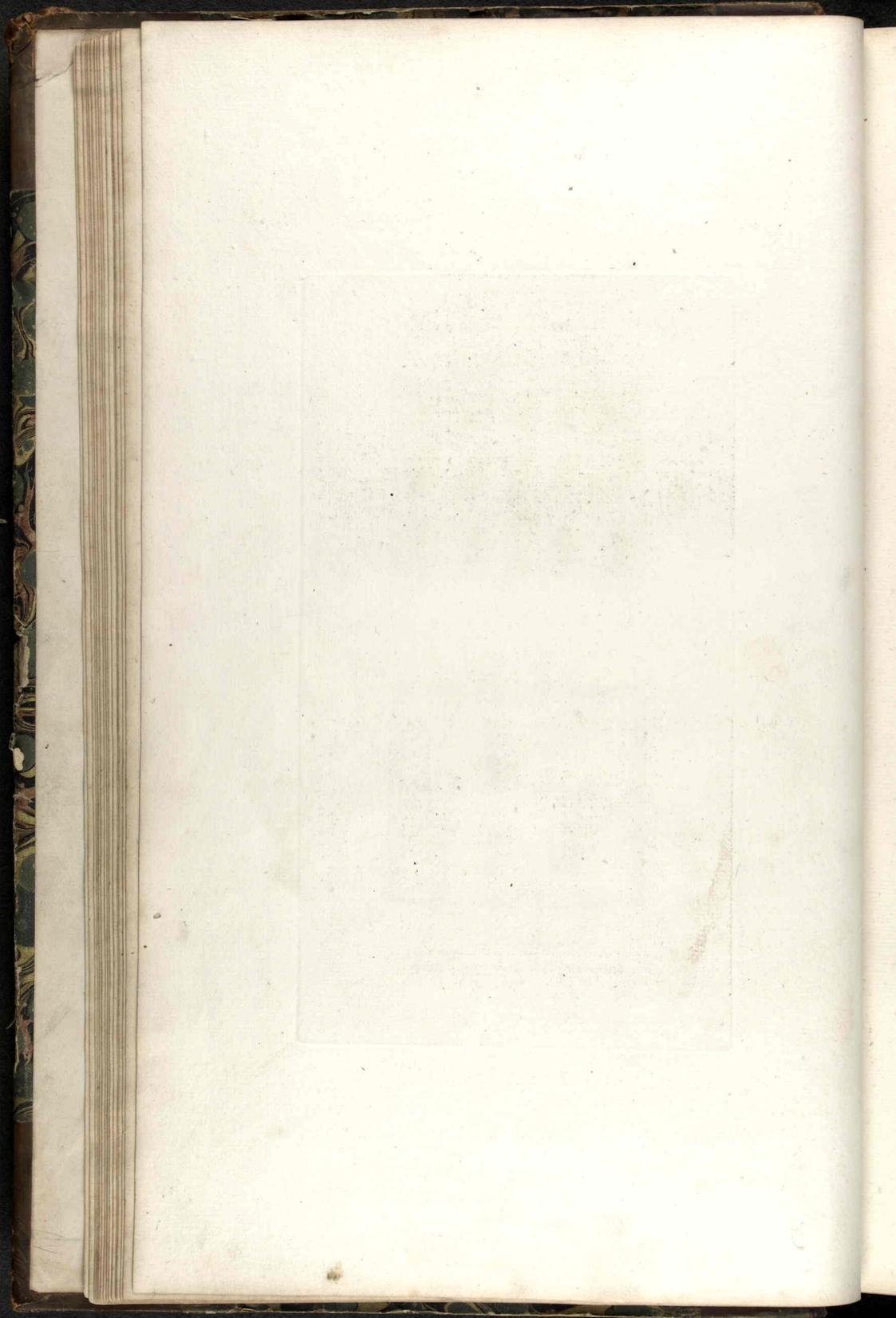


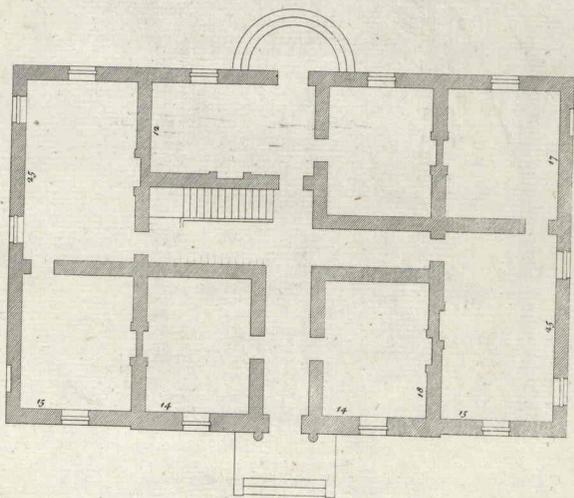
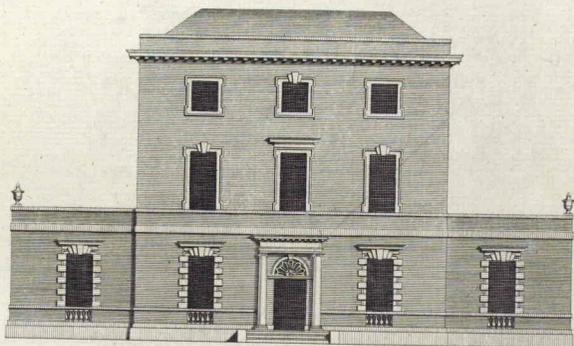




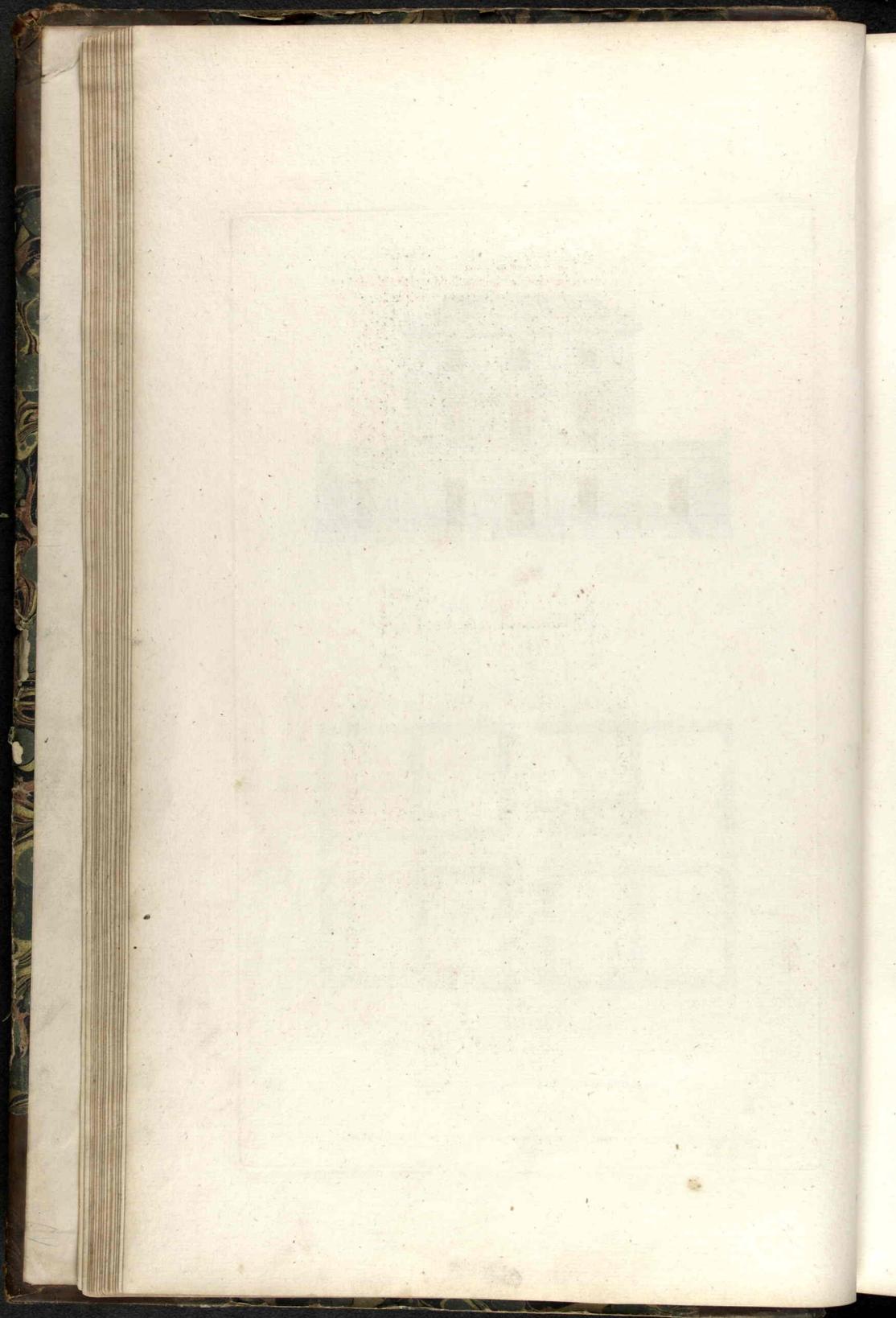


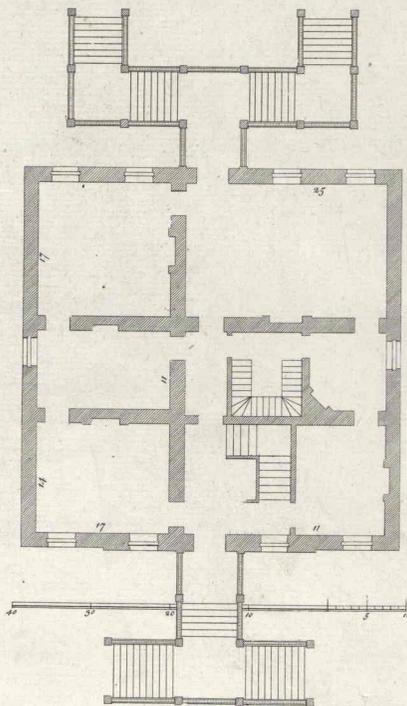
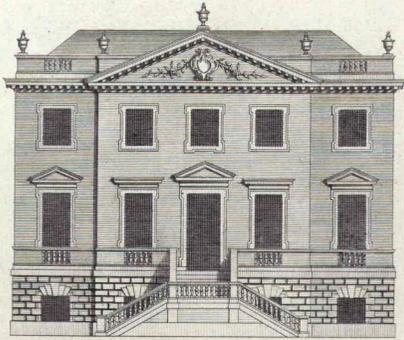
*A Swan Arch. Pub. accord<sup>d</sup> to Act of Parli. Jan<sup>y</sup>. 18. 1757. J. Addison sculp*



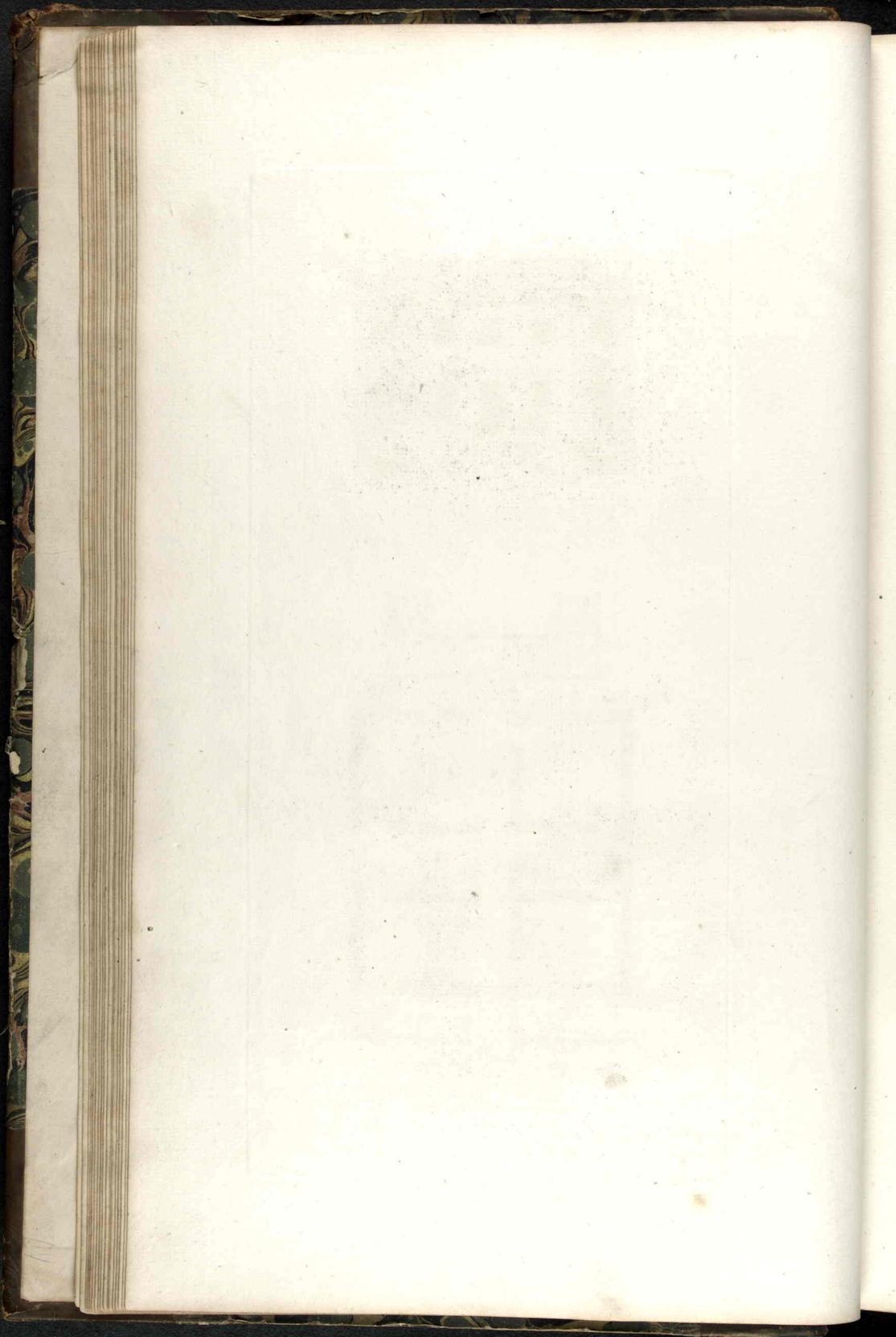


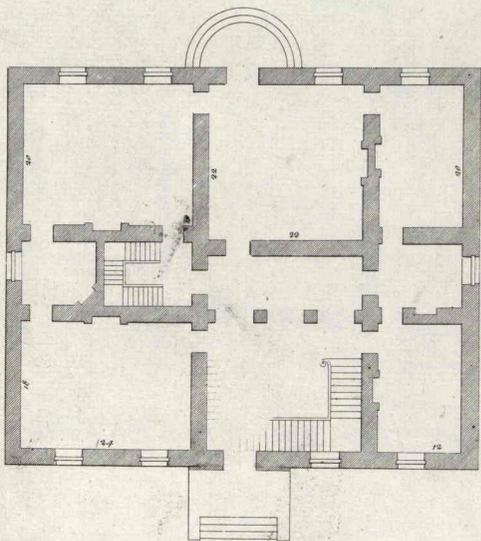
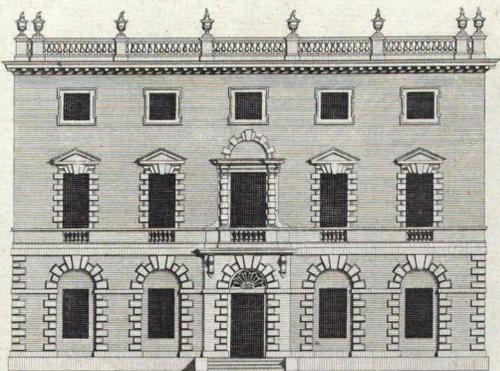
*W. Jones archit. published according to Act of Parliament Jan<sup>ry</sup> 1757. — J. Bellon sculp.*



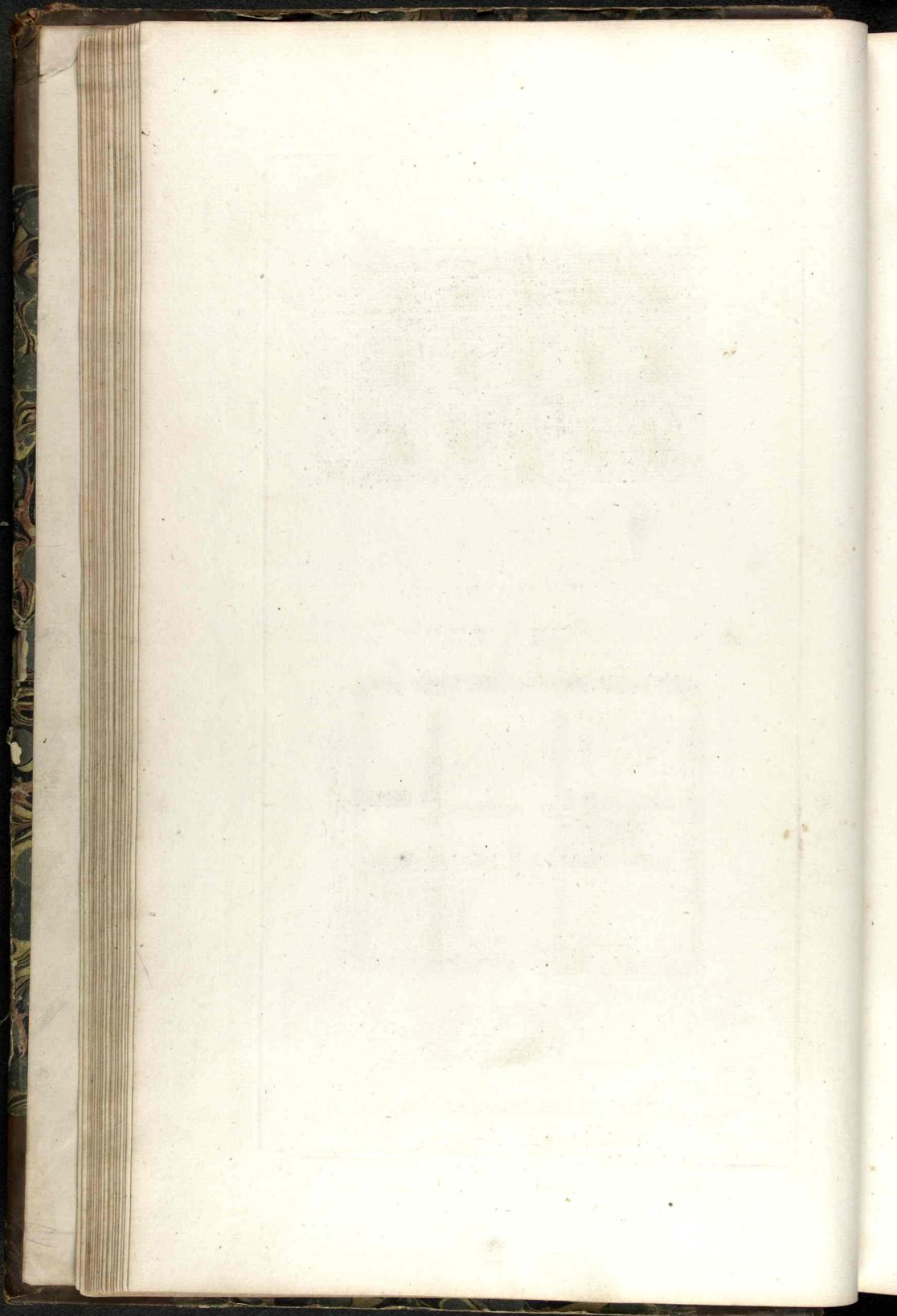


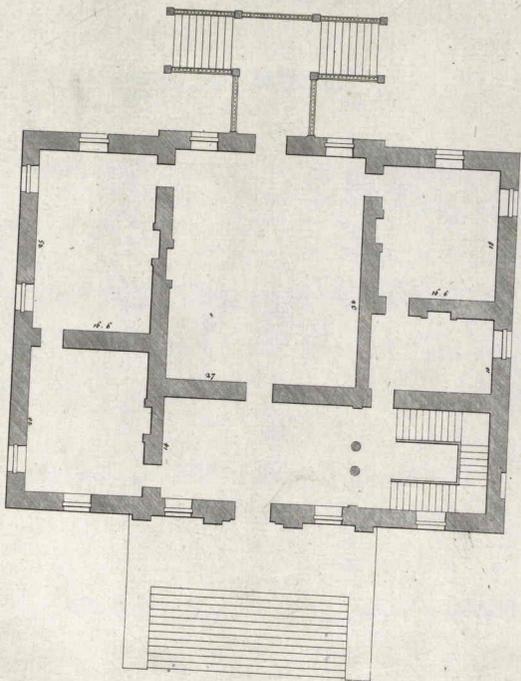
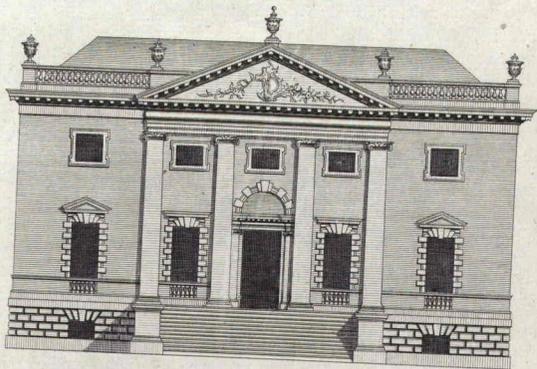
*W. Swan Arch. published according to Act of Parliament Jan. 4 1757. J. Adisson sculp.*



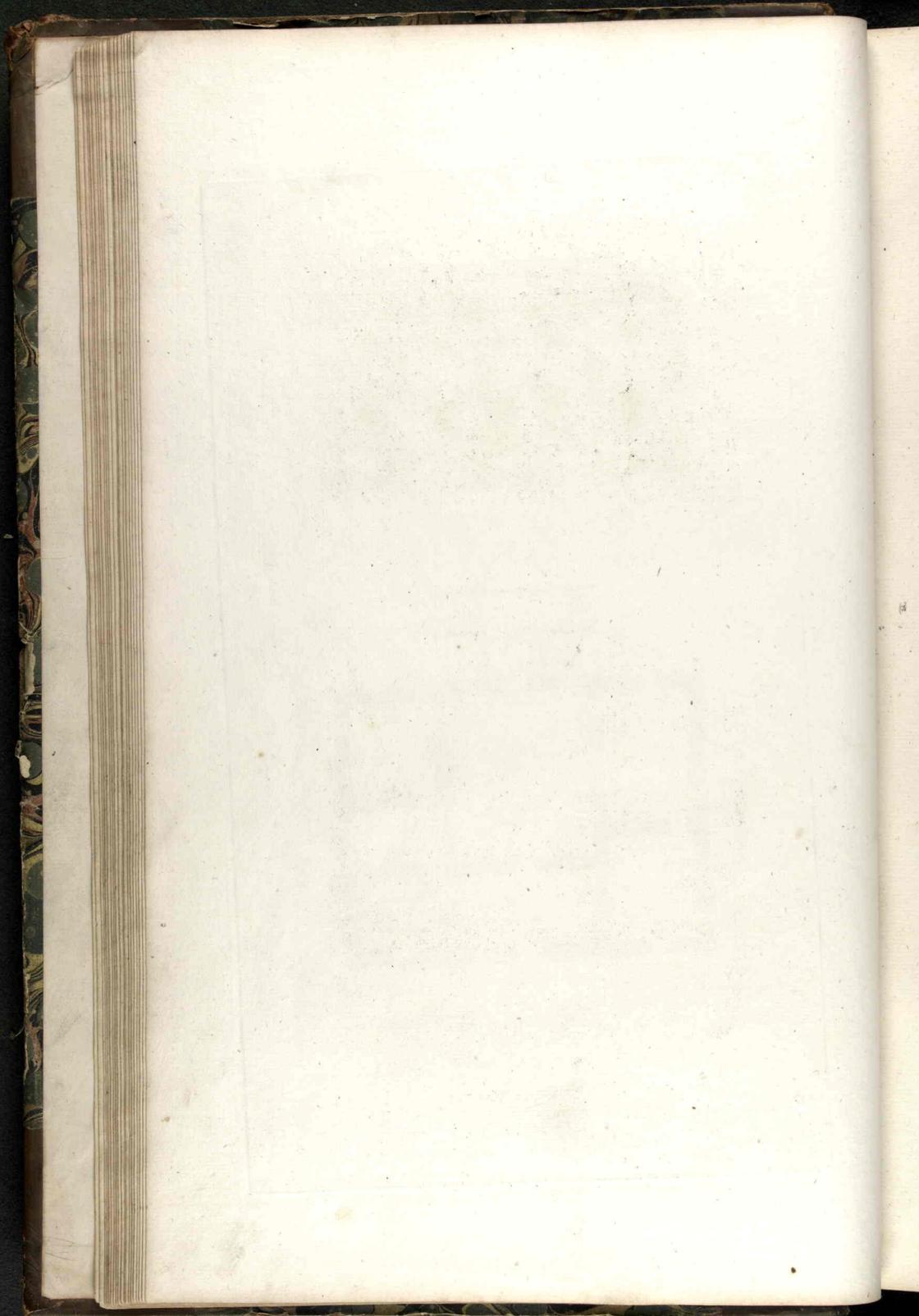


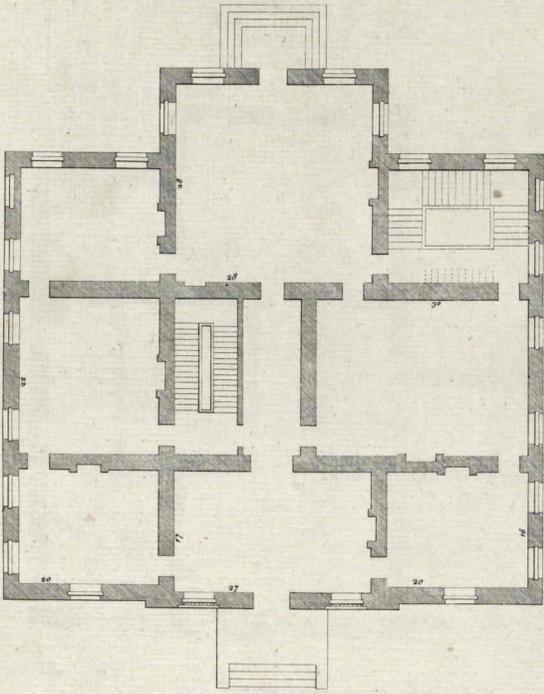
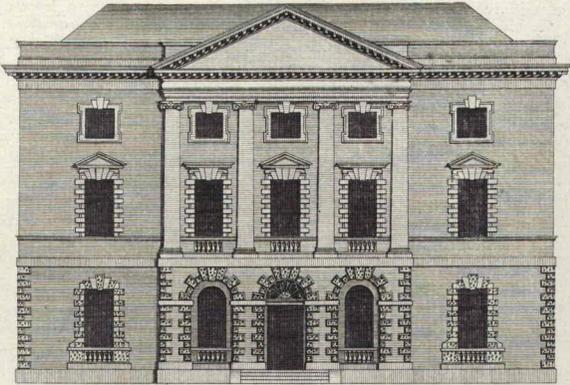
*At Swan Hook. Published according to Act of Parliament Jan<sup>y</sup> 1757. J. Addison sculp.*



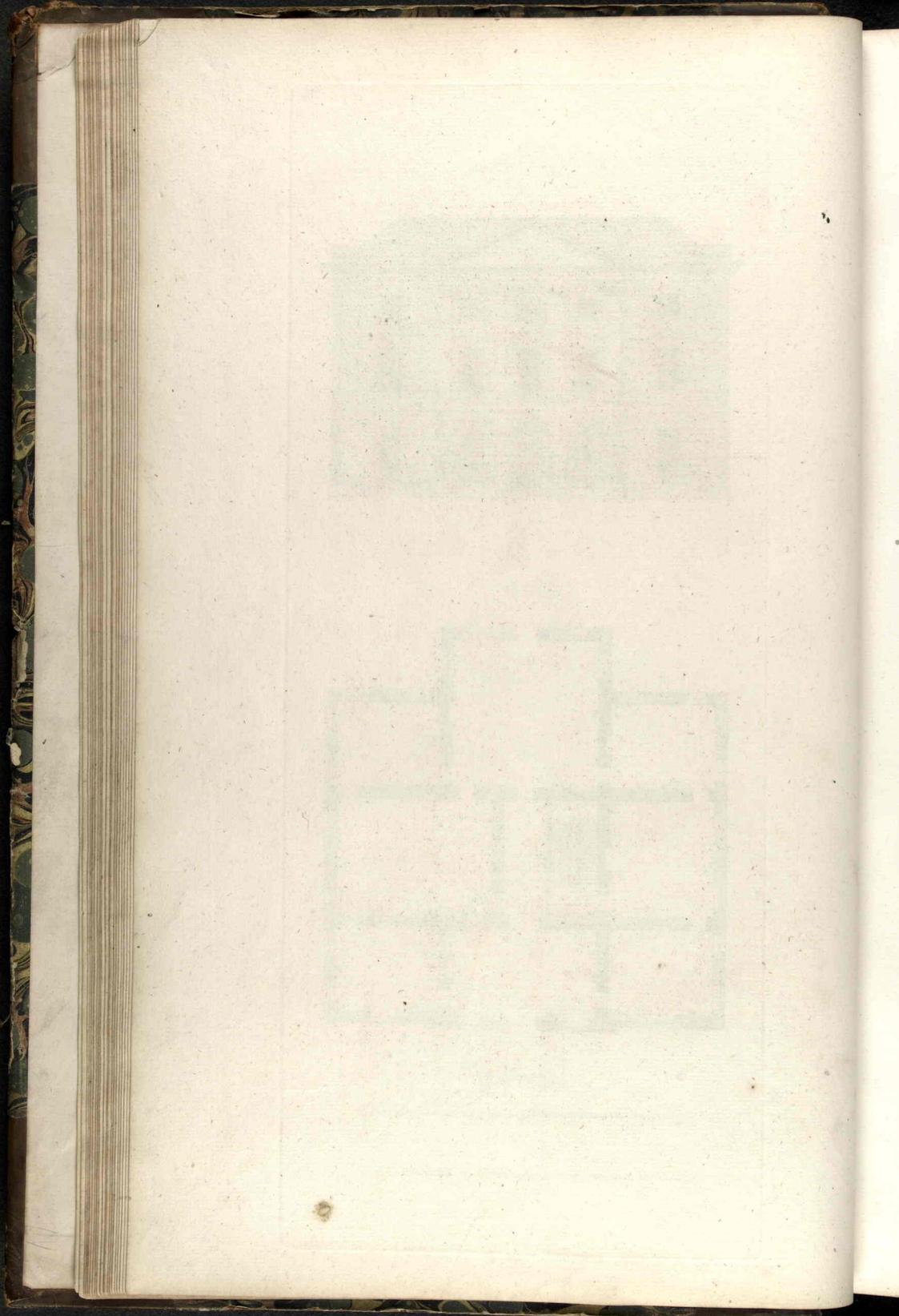


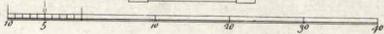
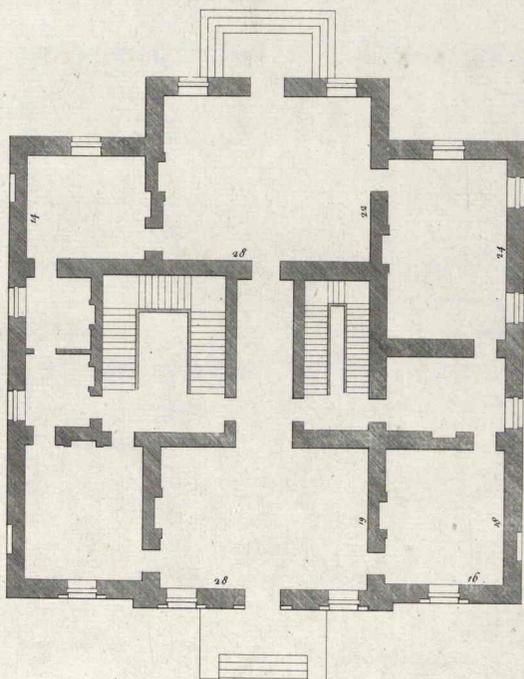
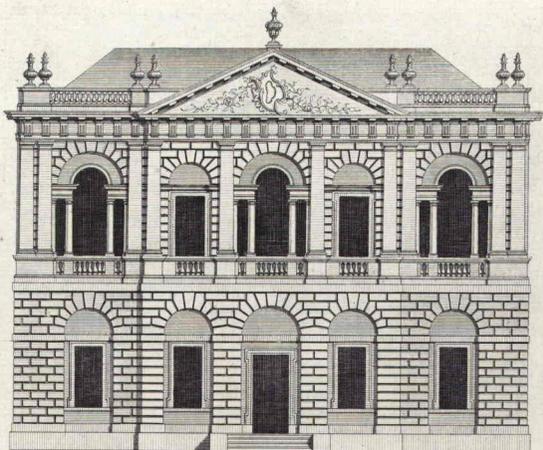
*At. Swan Arch: Published according to Act July 1757. Richardson sculp*



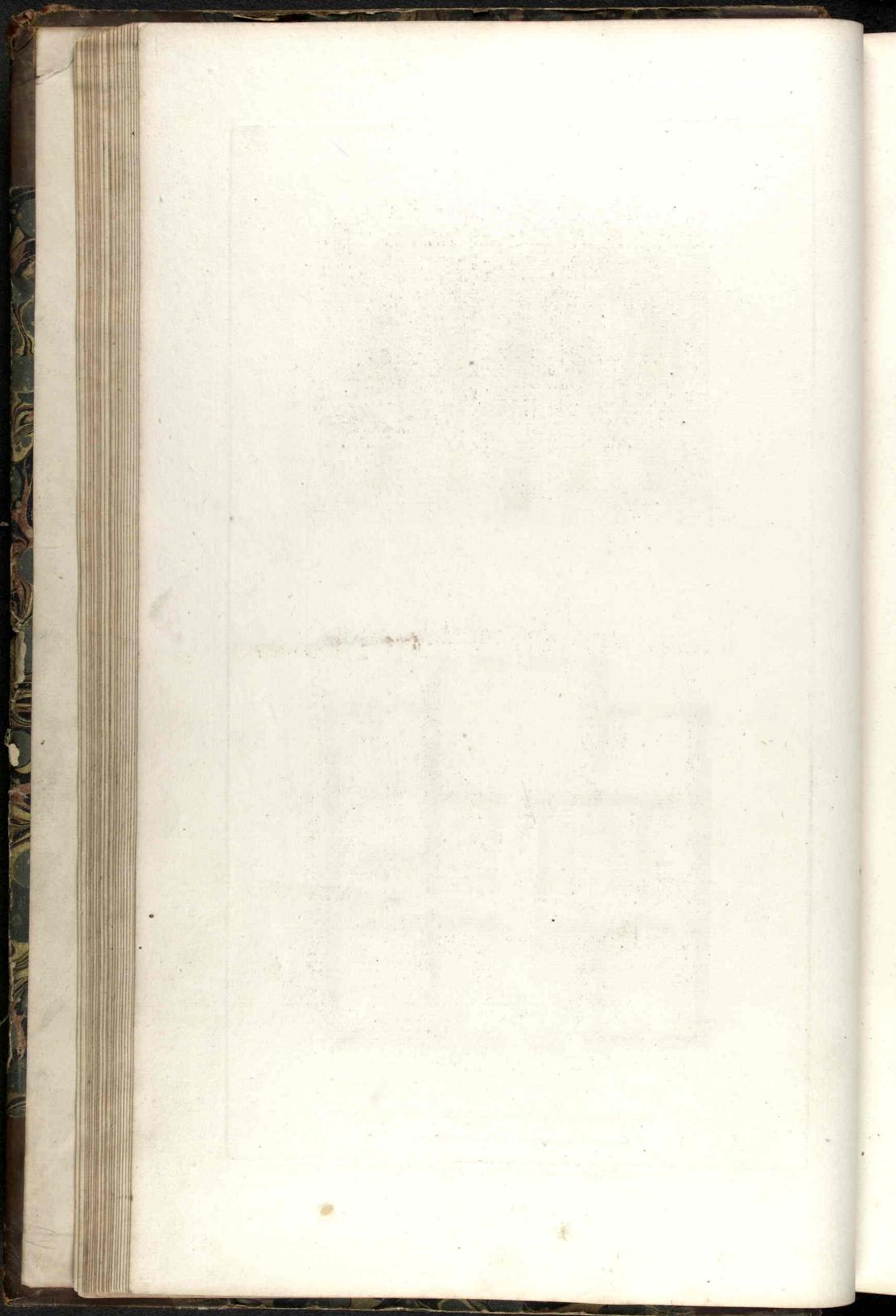


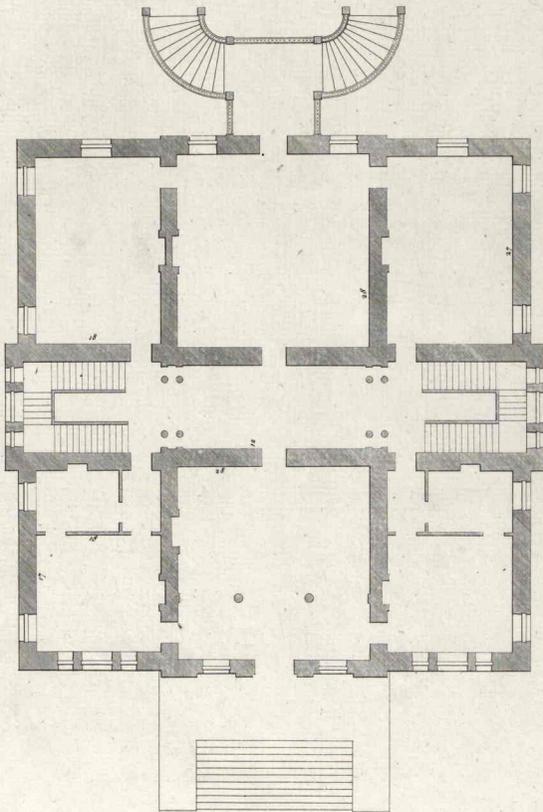
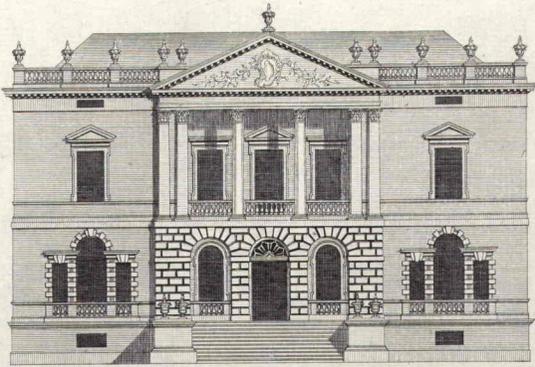
*Al. Swan Arch. Published according to Act July 1757. T. Miller sculp.*



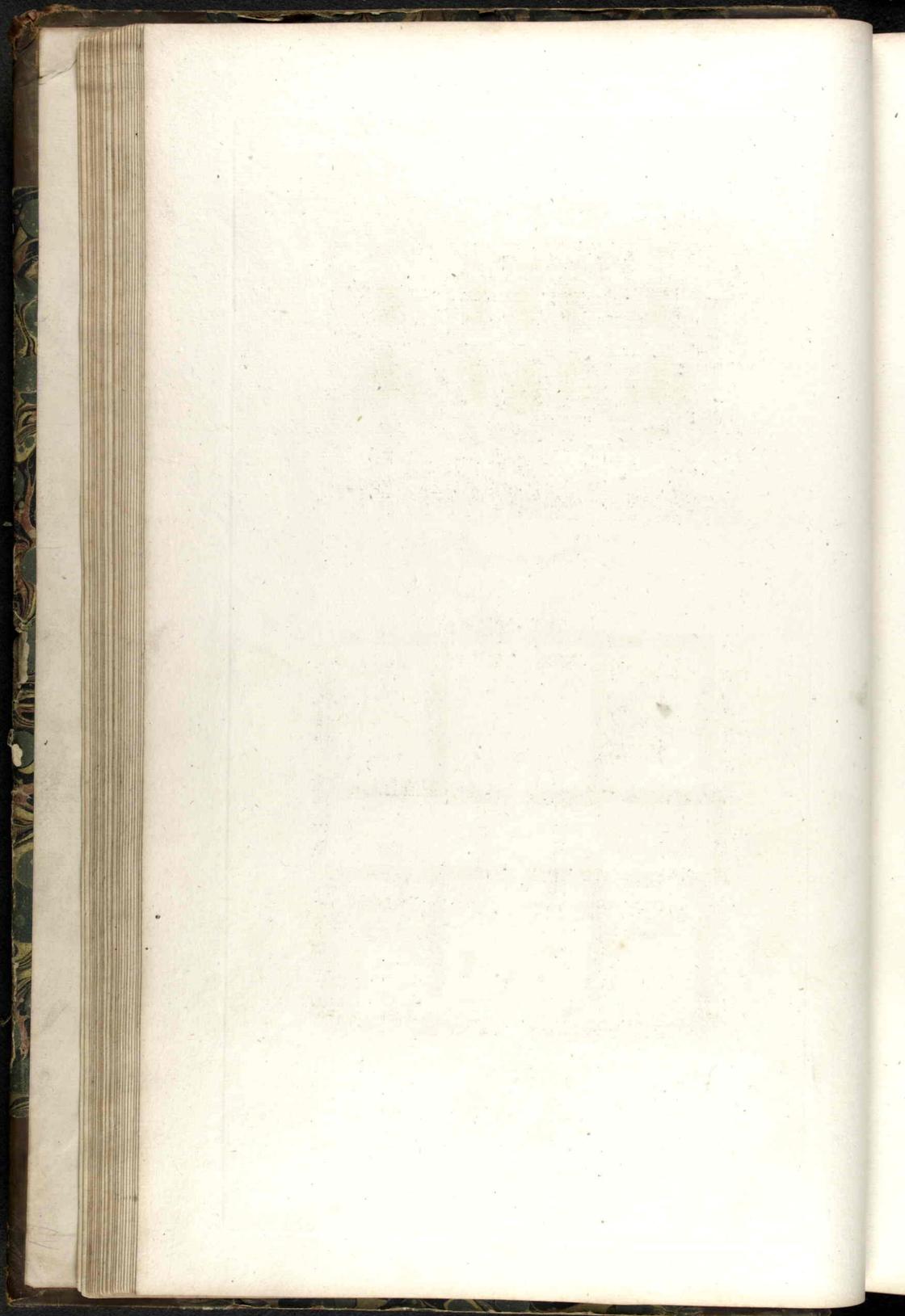


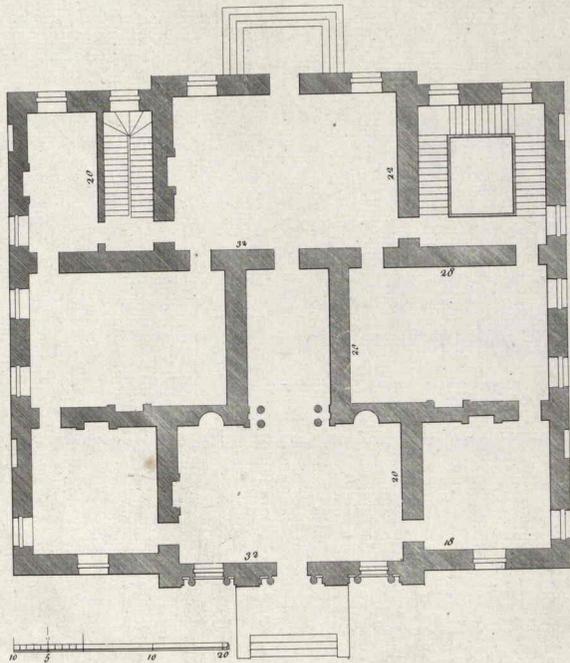
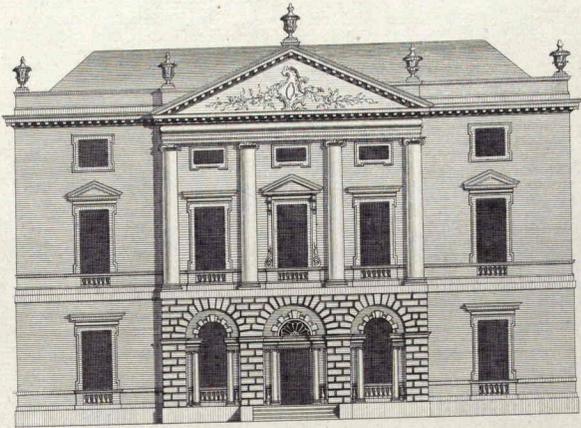
*U. Jensen Arch. Published according to Dec. July, 1757. S. A. Alderson sculp.*



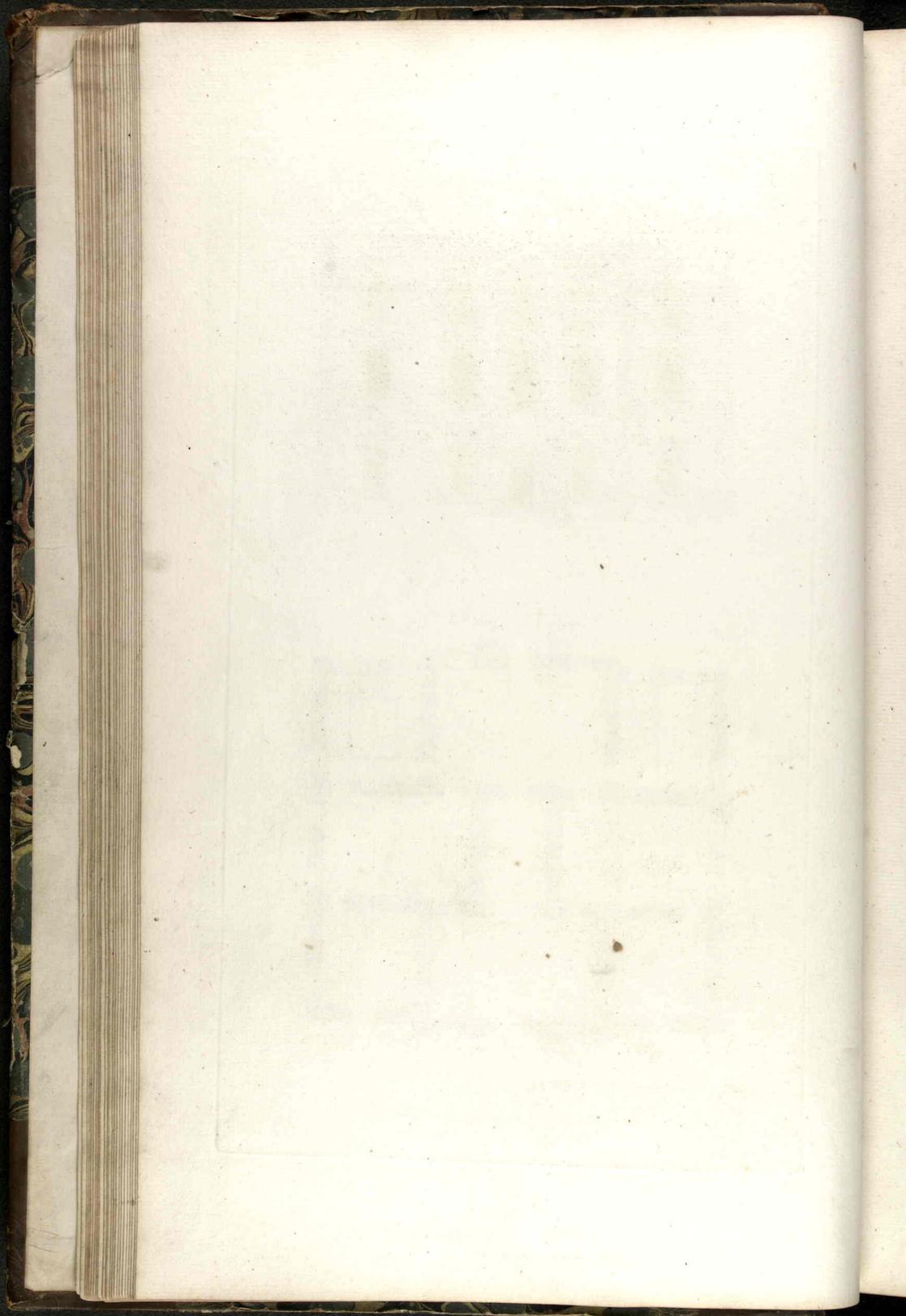


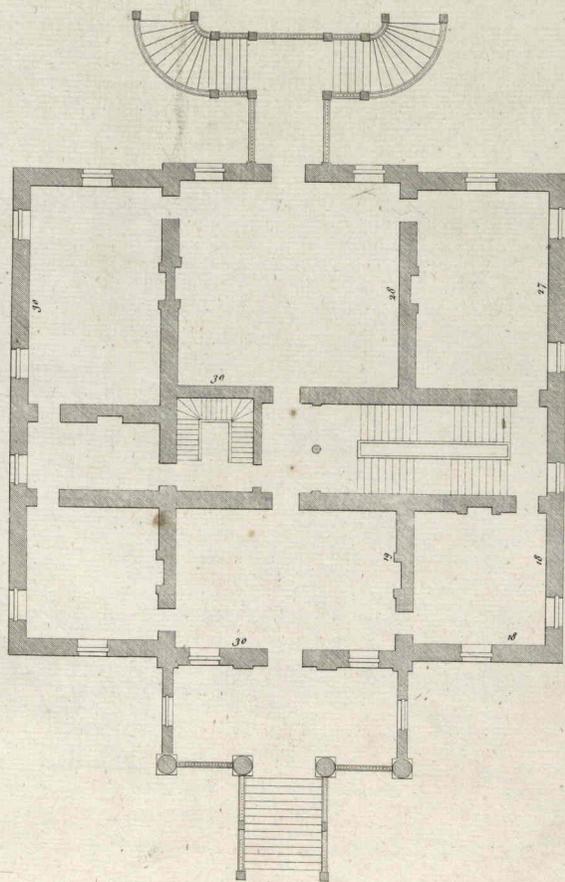
*Alt. Swan Arch. Publiktid according to Act July 1751. In: Alderup, omf.*





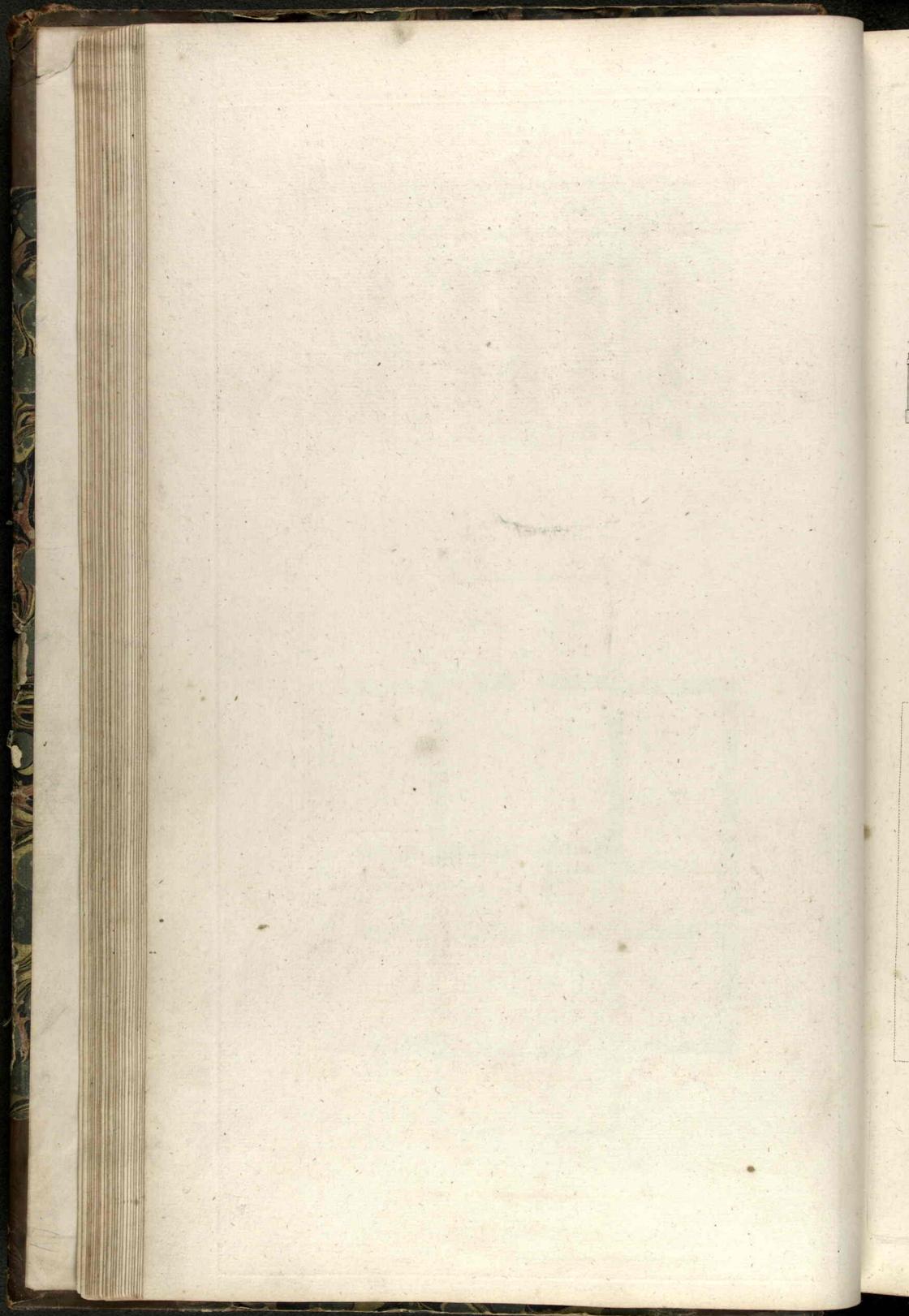
*All drawn Arch.<sup>l</sup> Published according to Act July 1757. In Aldison's script.*

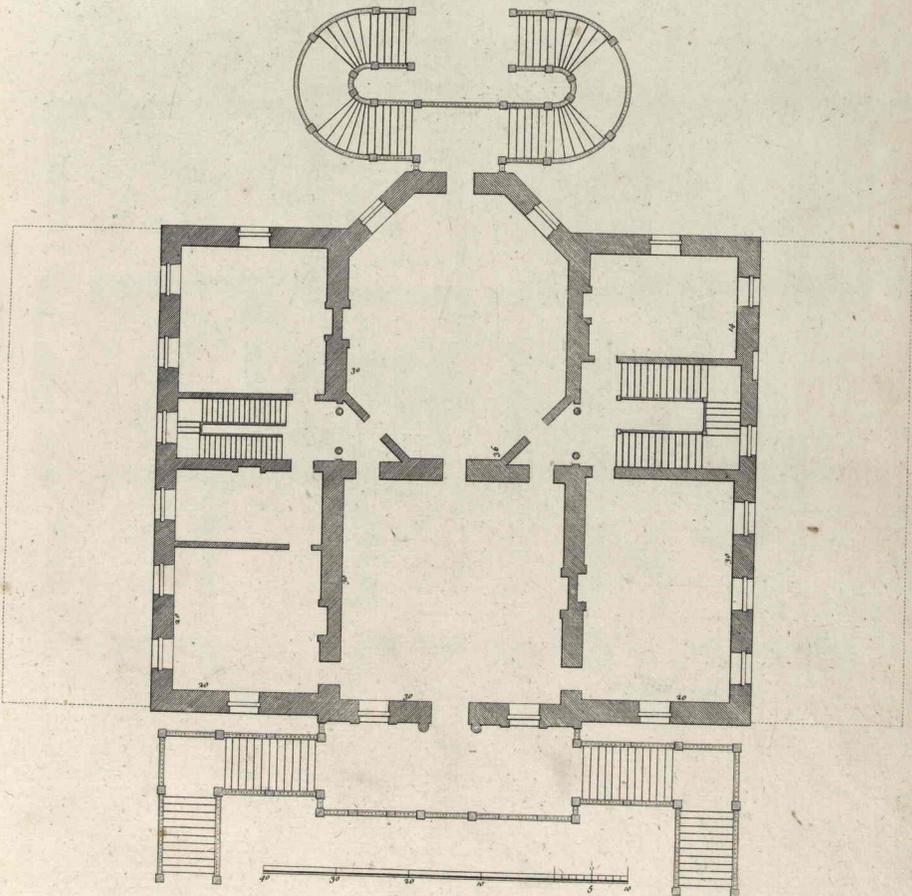
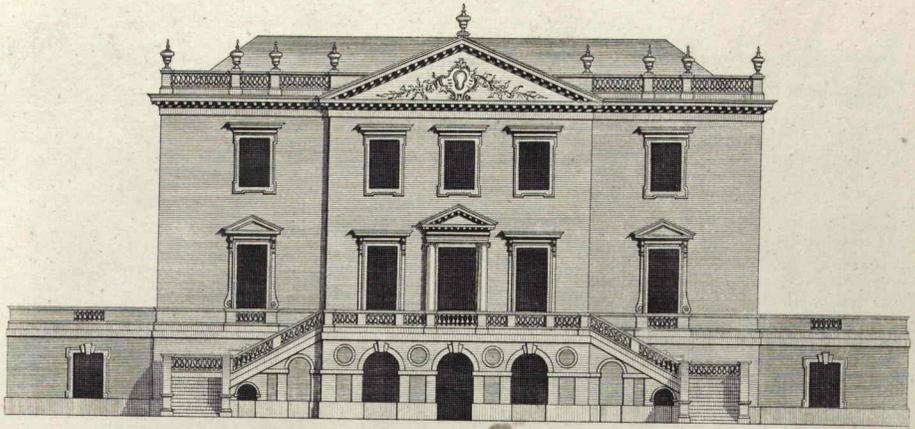




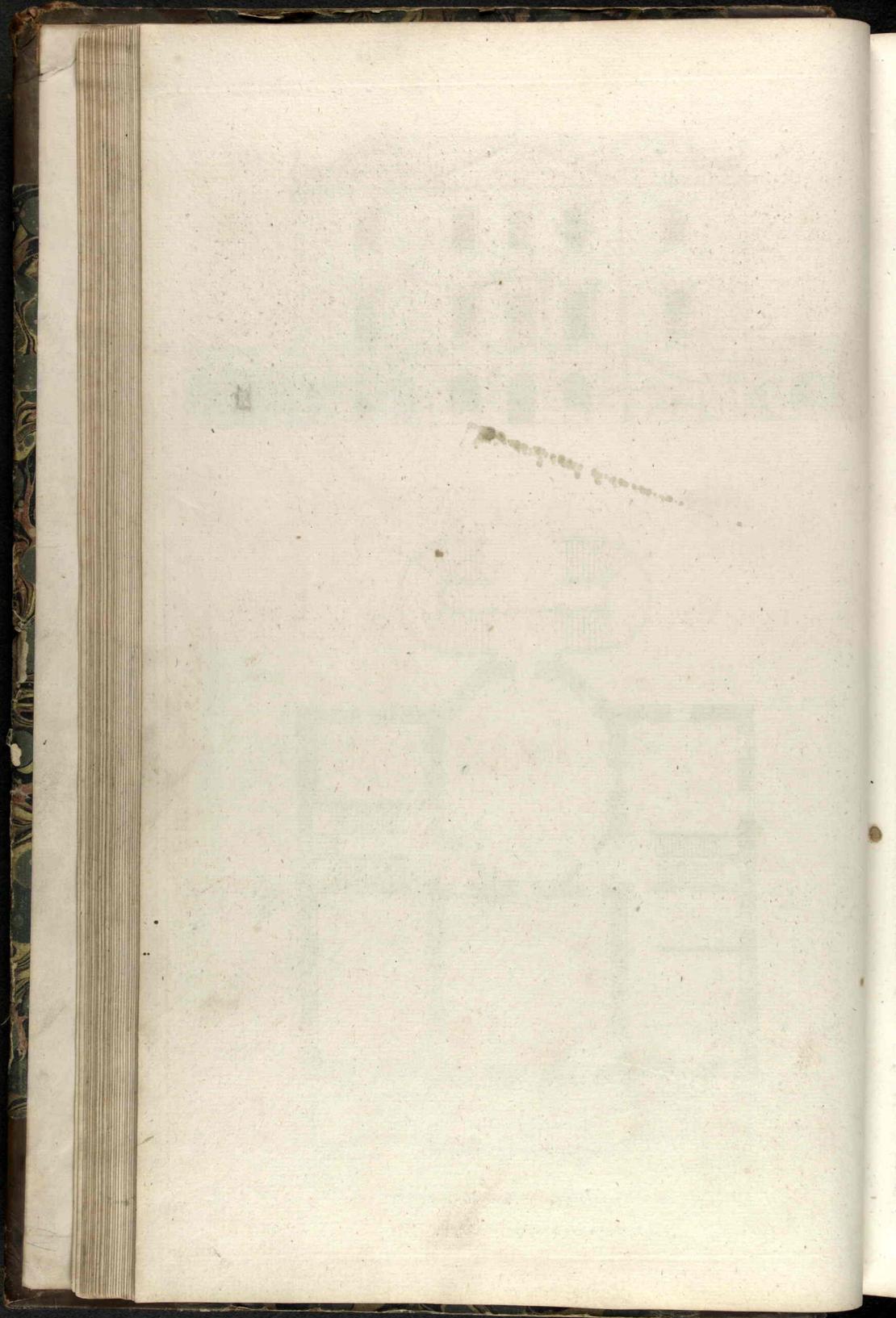
10 5 10 20 30 40 50 60

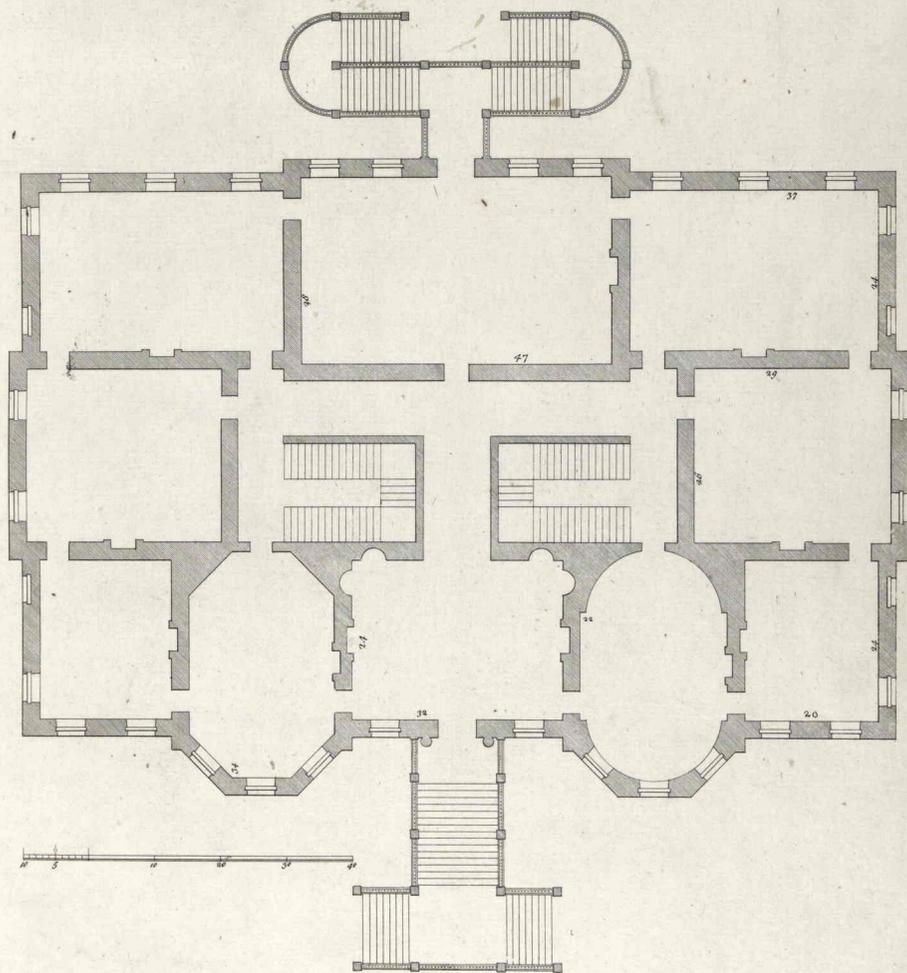
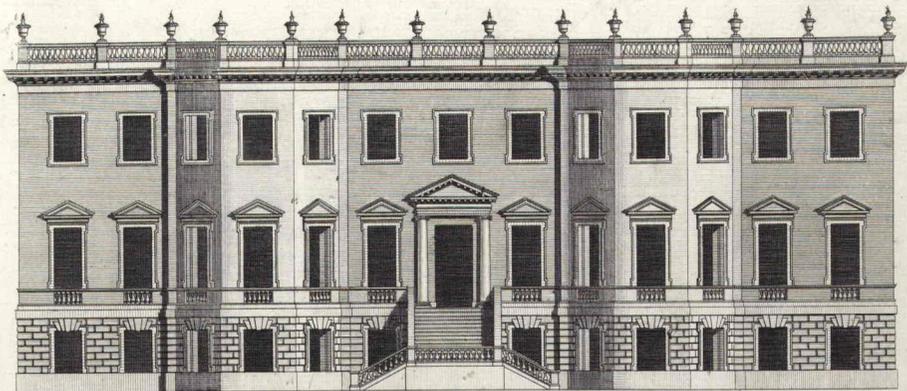
W. Swan Archt. Published according to Act July 1757. — J. Alderson sculp.

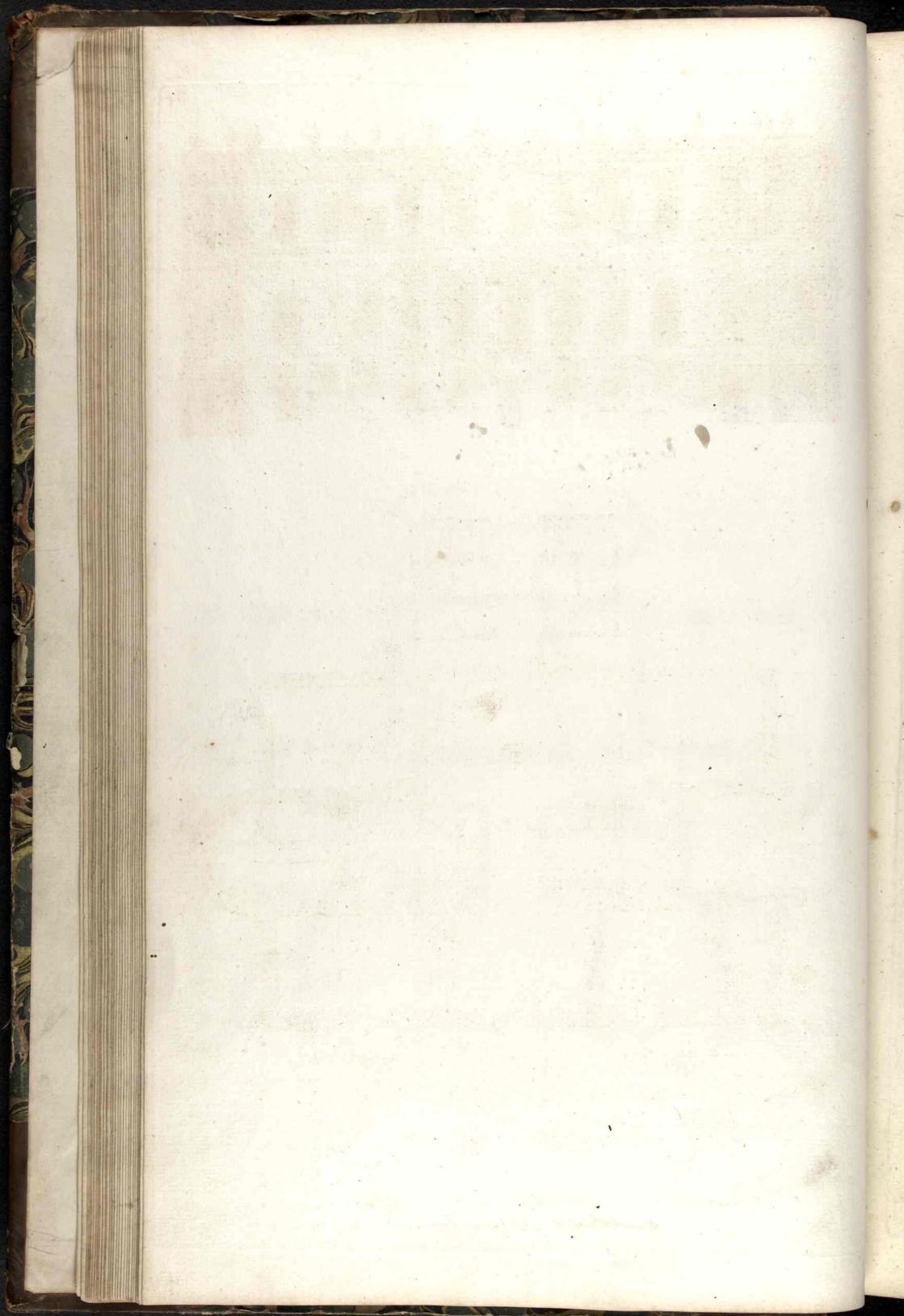


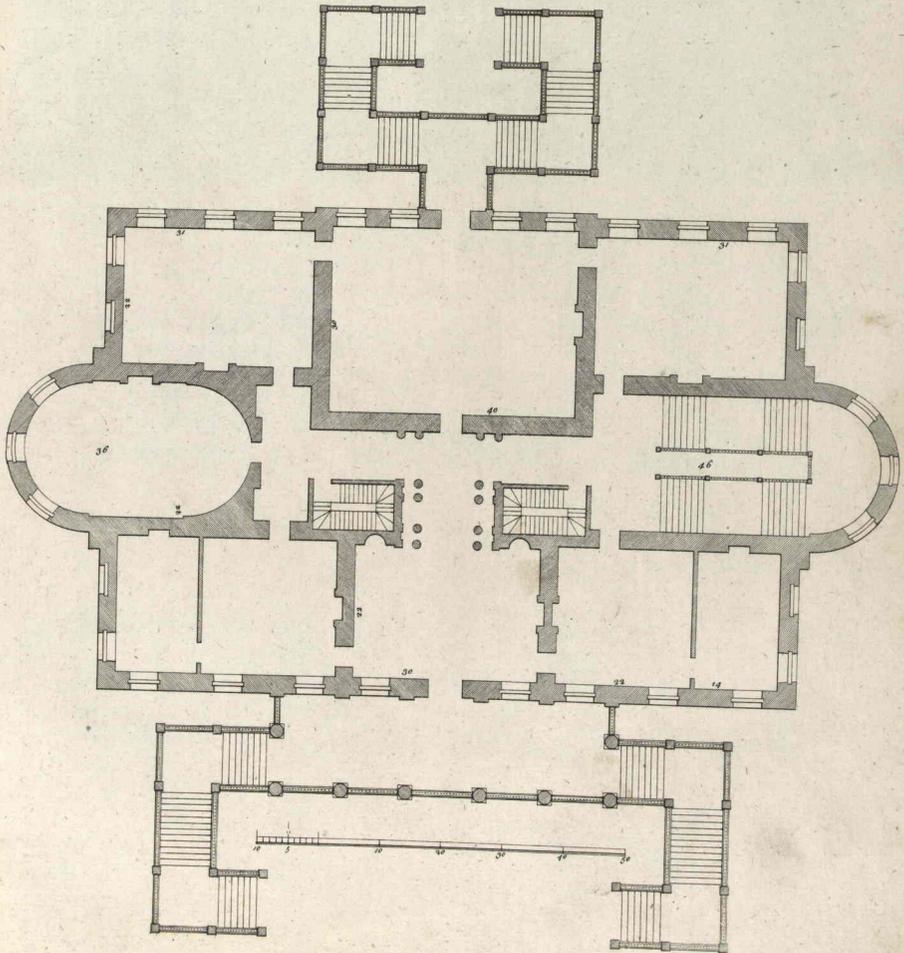
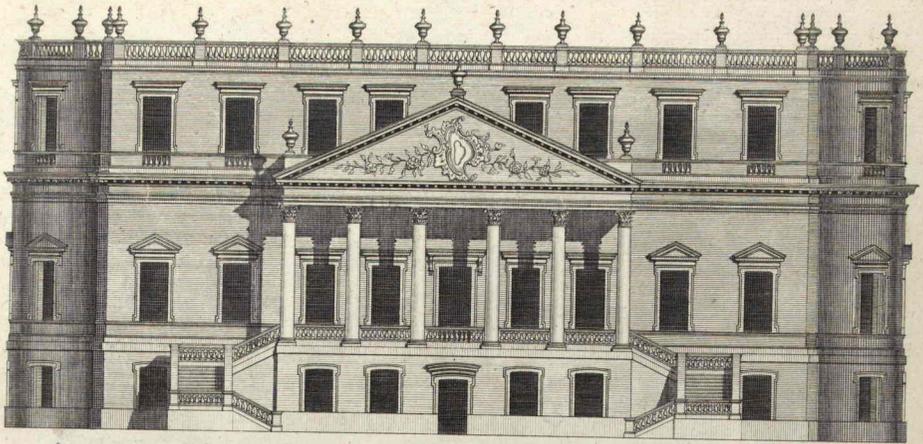


*Ill. Swan Arch? Published according to Act July 1757. In the Alderman's copy.*

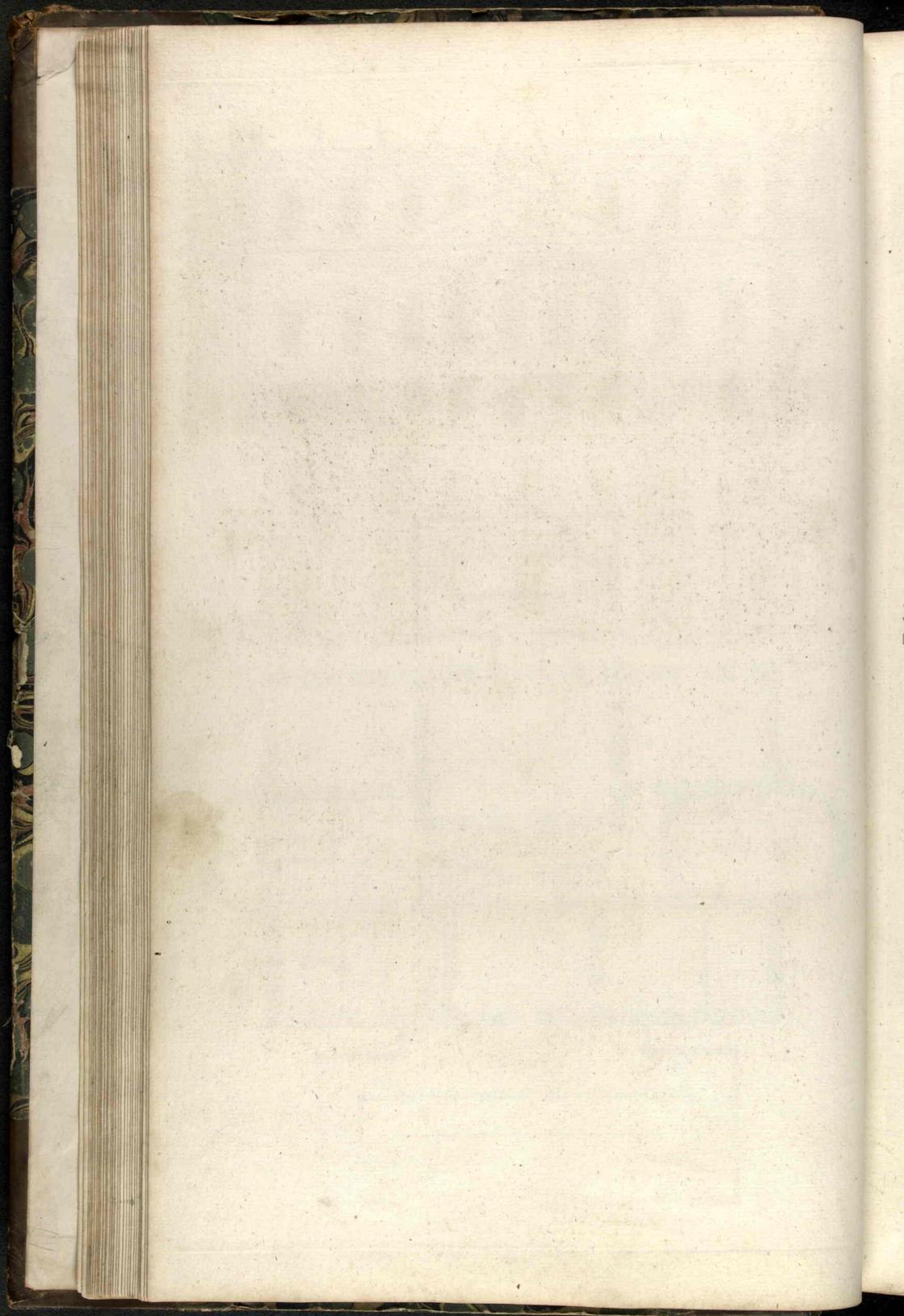


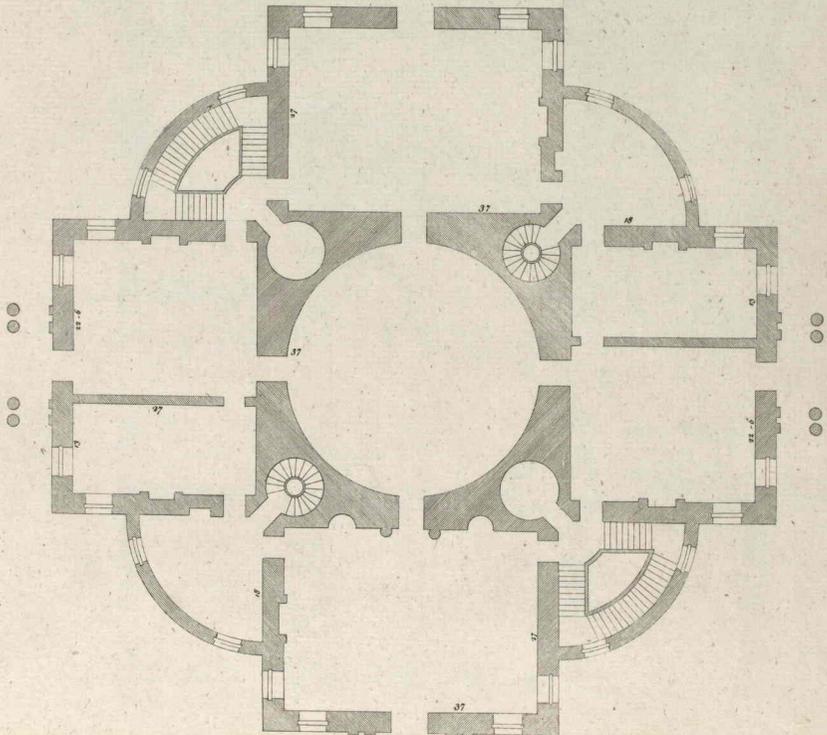
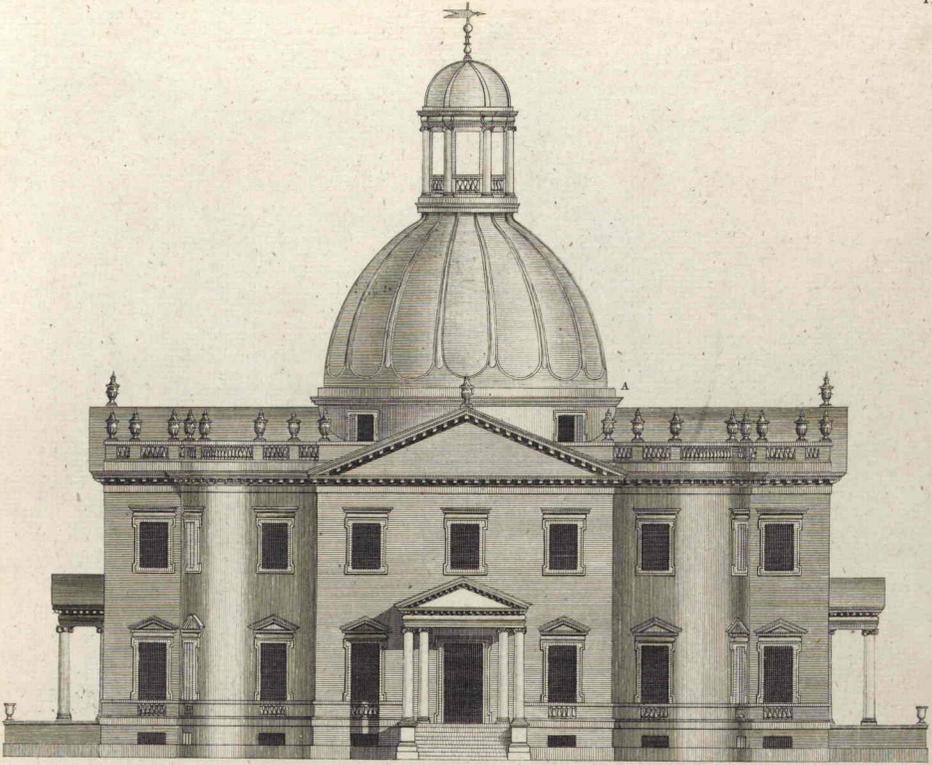




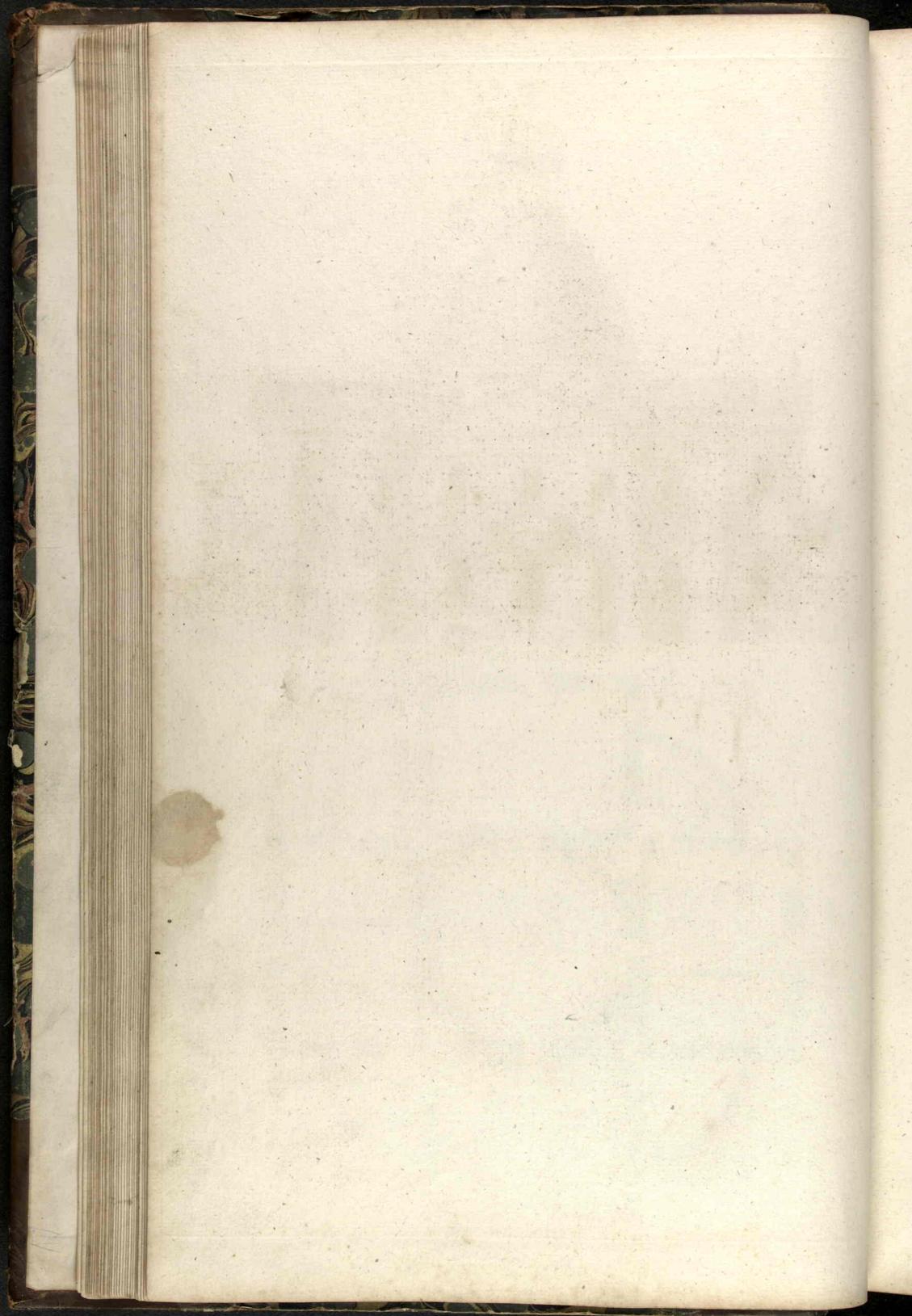


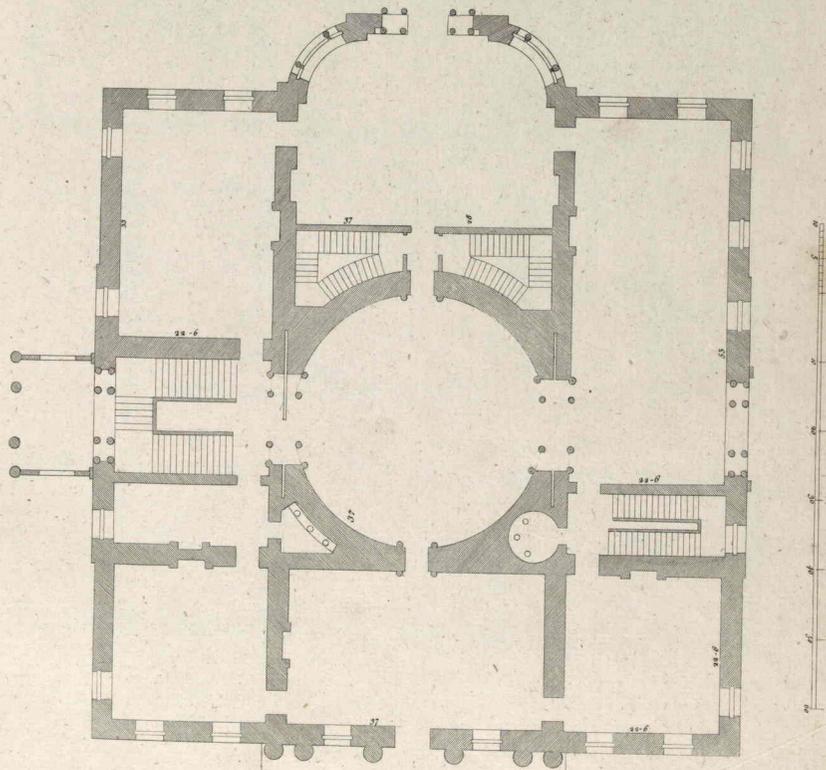
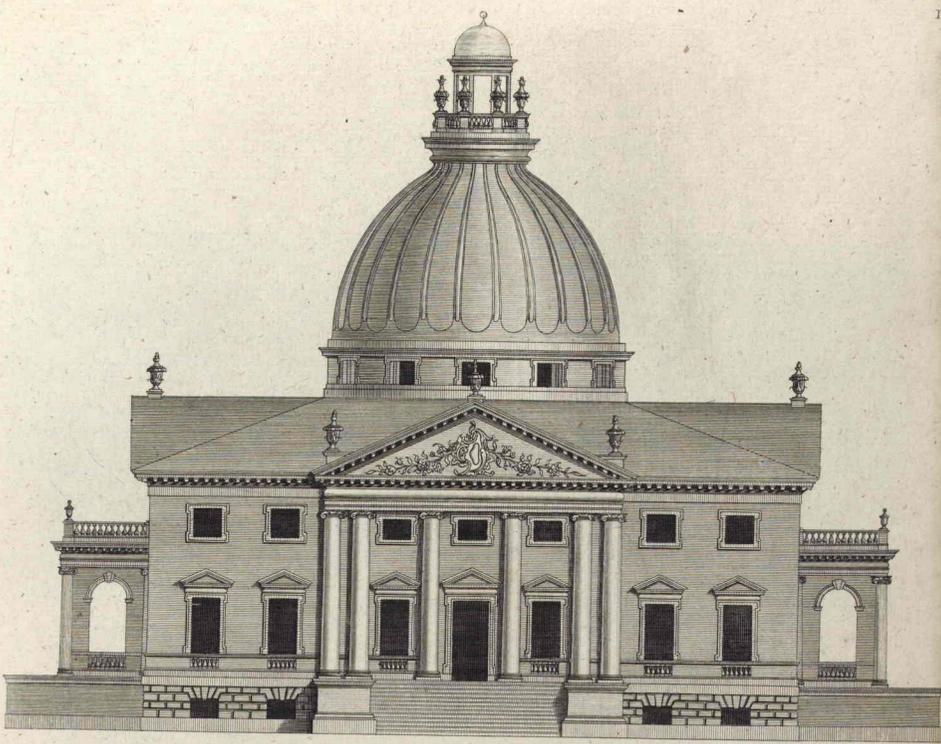
*Alle Auen Arch. gezeichnet according to the July 1757. in Alderson's copy.*



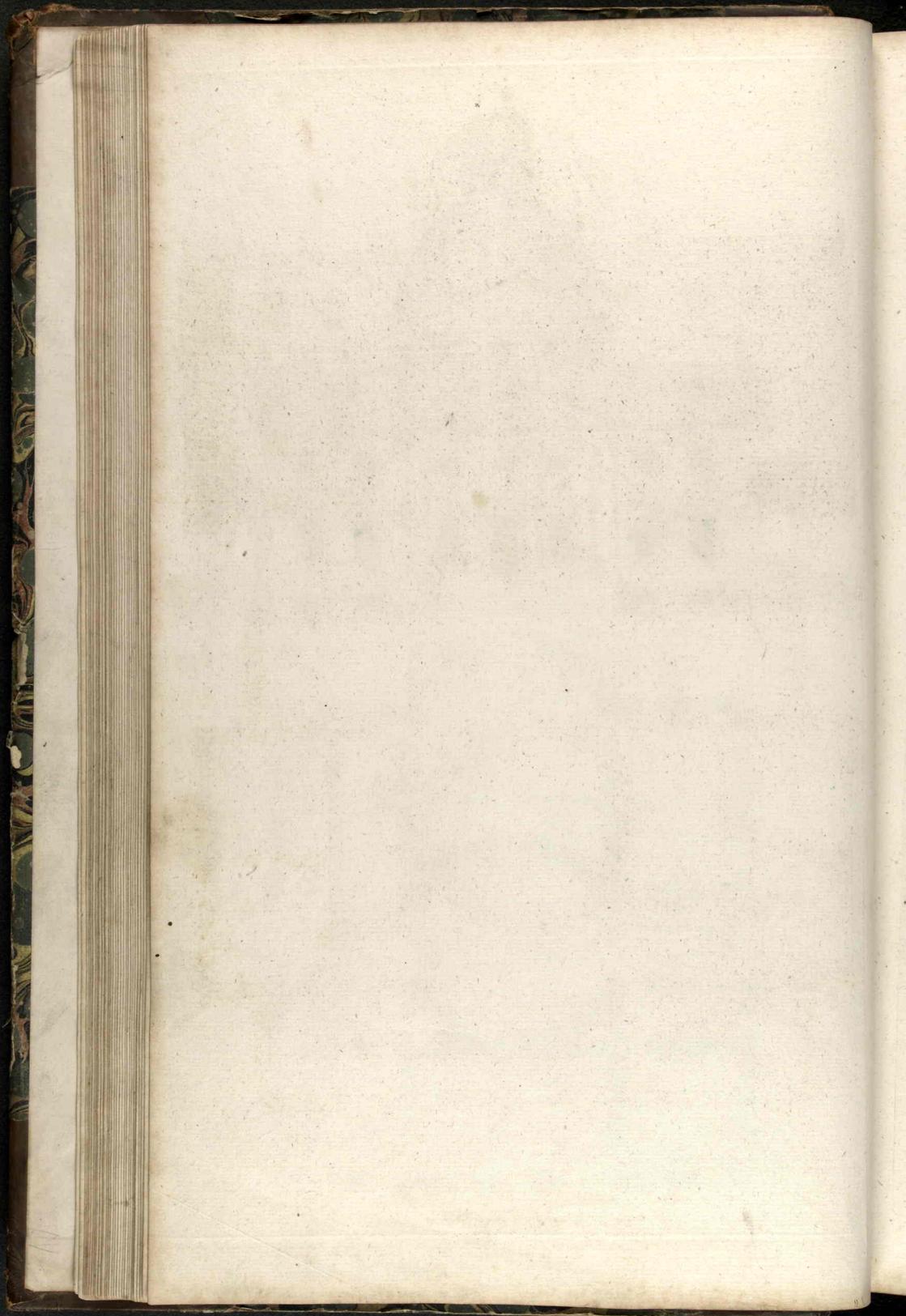


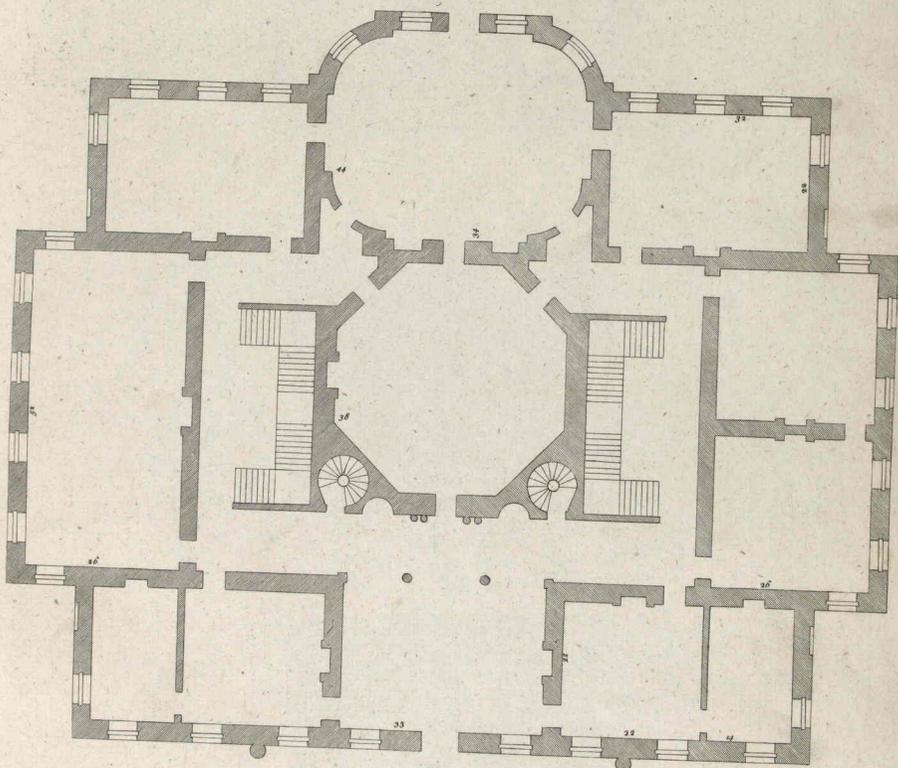
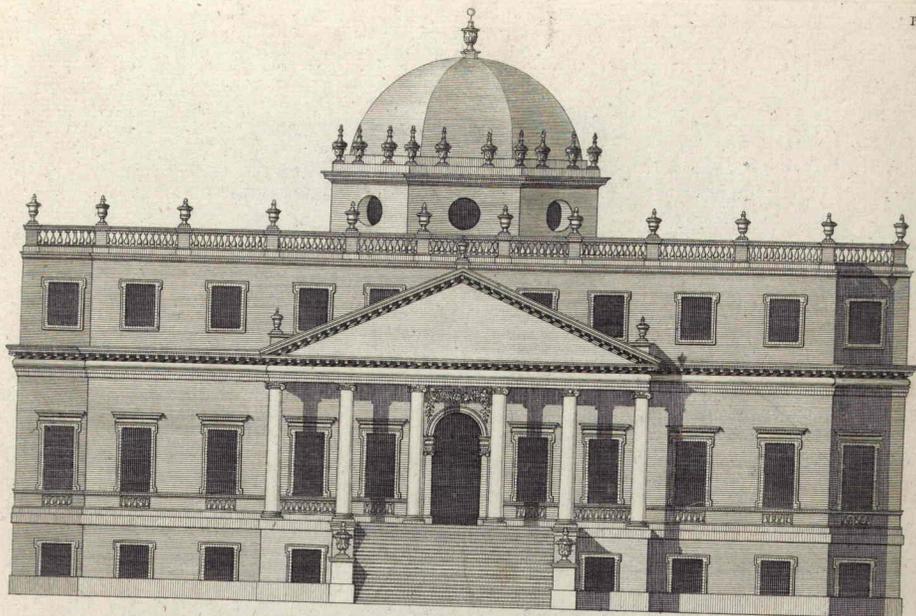
*All seven Arch' Plans of the Capitol according to Act July 1757. T. Miller sculp.*



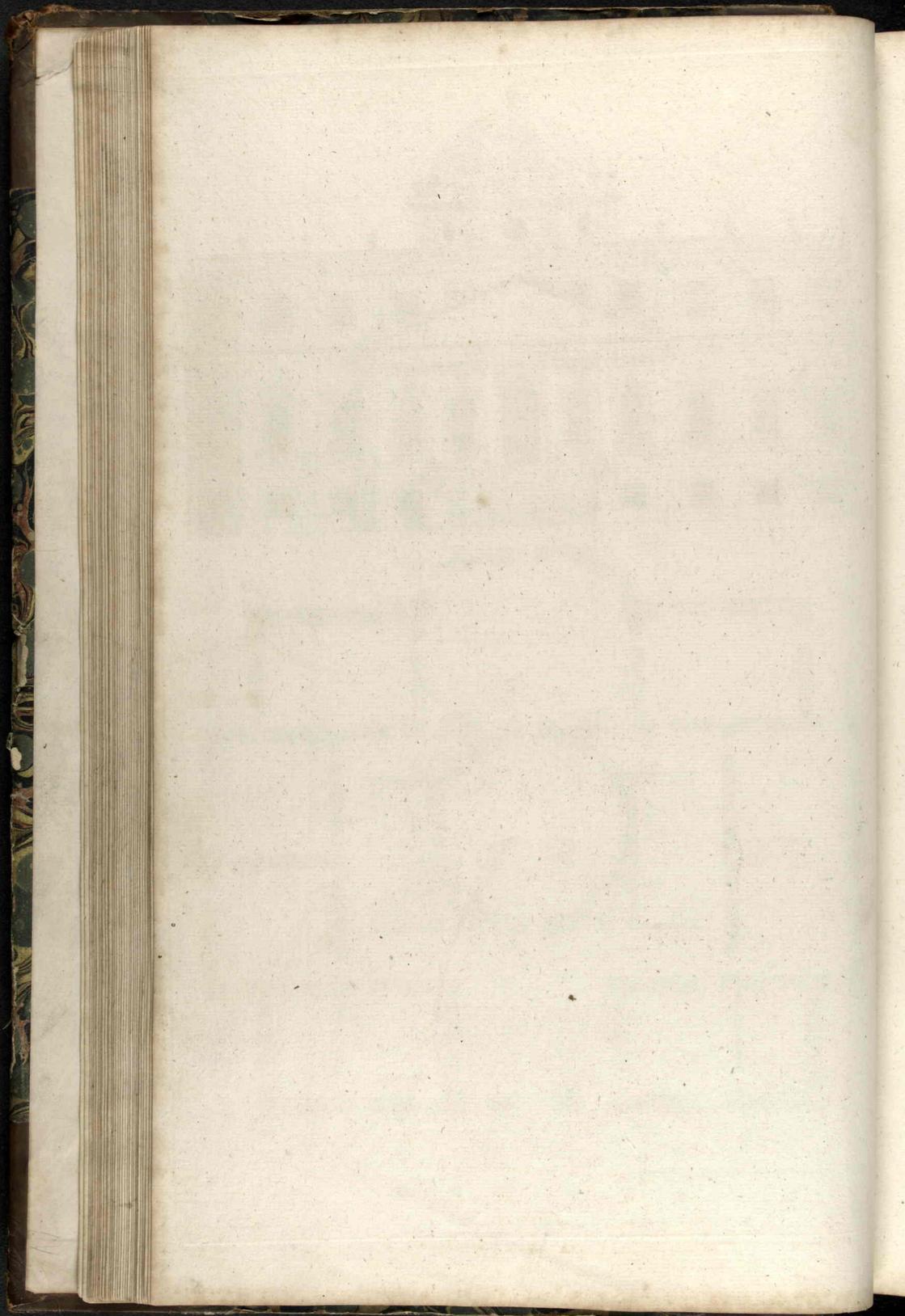


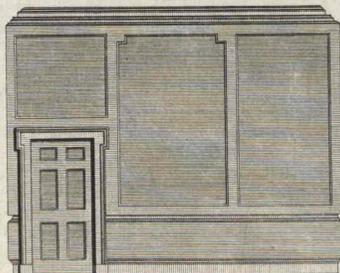
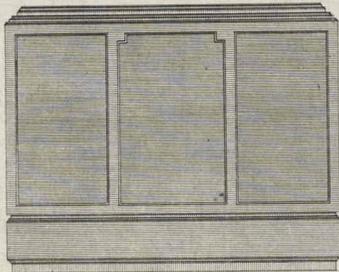
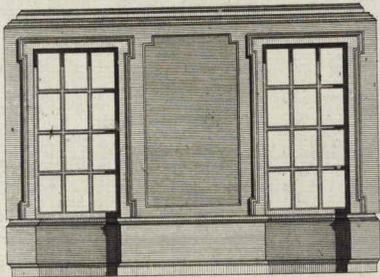
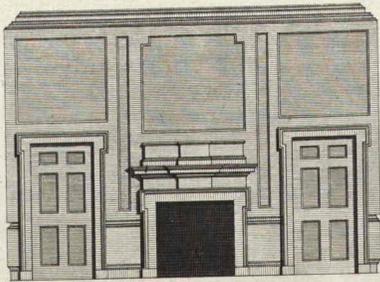
*Ill. Swan Brook's school-h. according to Oct. July 1757 T. Miller's copy.*





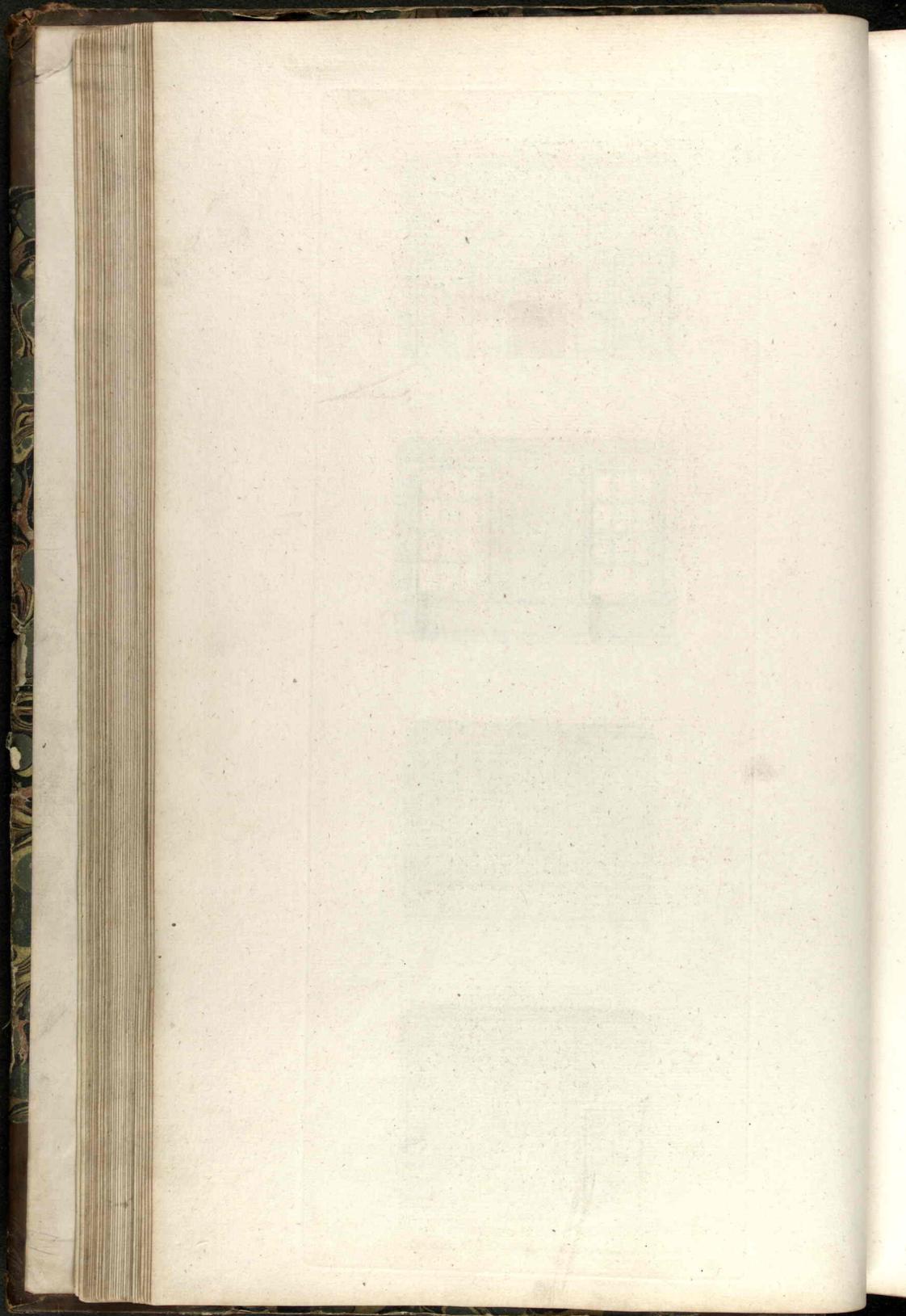
*Ue Swanstads Pablikskild according to det v. July 1757. T. Moller v. s. p.*

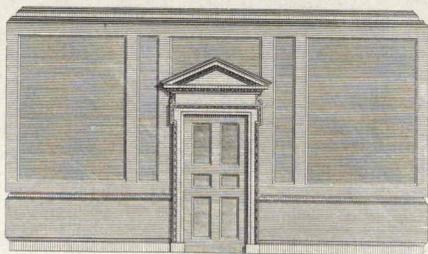
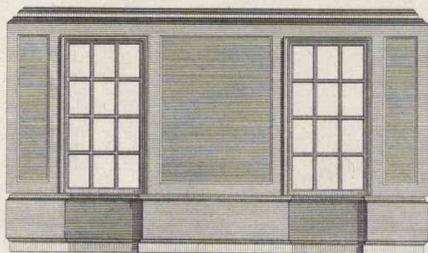
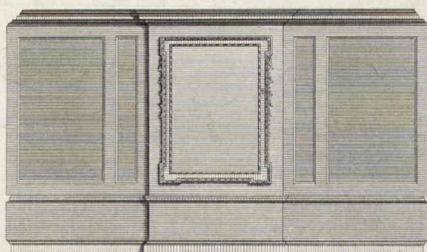
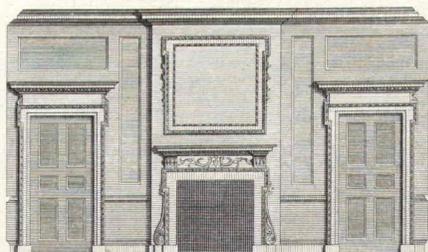




*1/2 of an Inch in a Foot.*

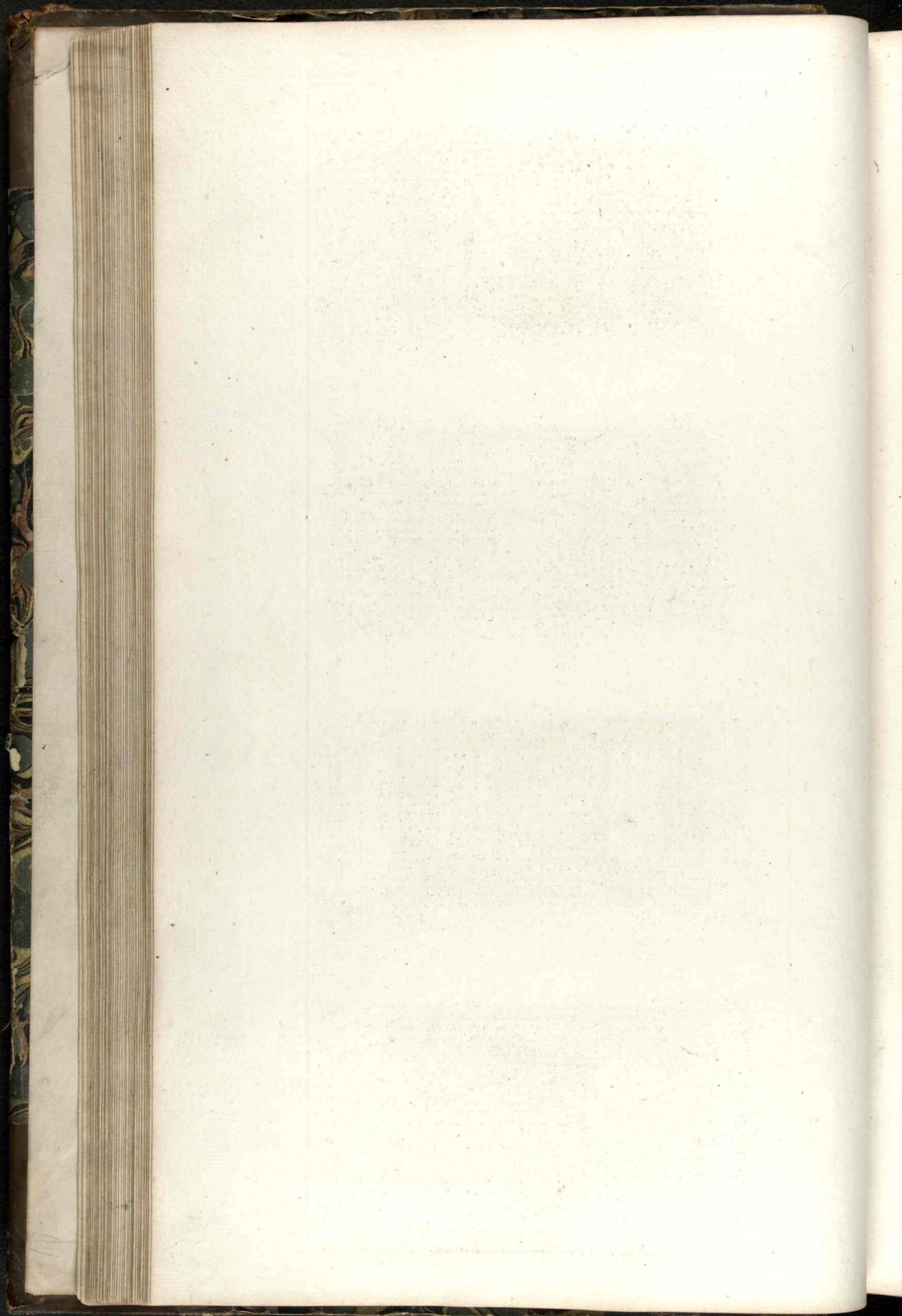
*All drawn after the Model according to the July 1757, in the addition only.*

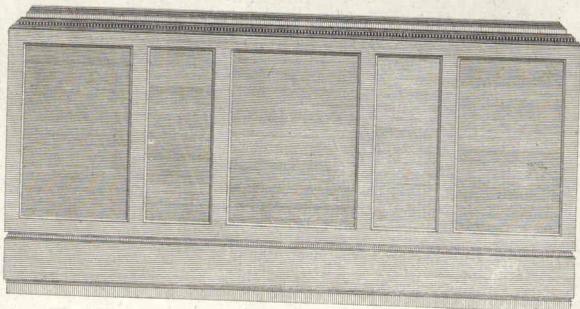
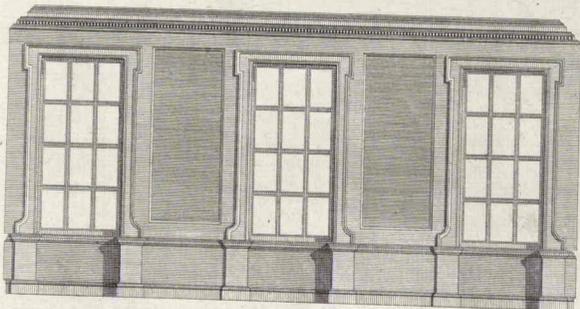
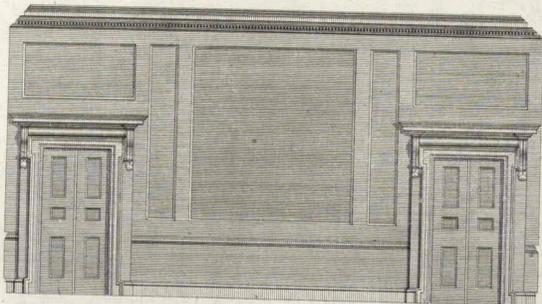
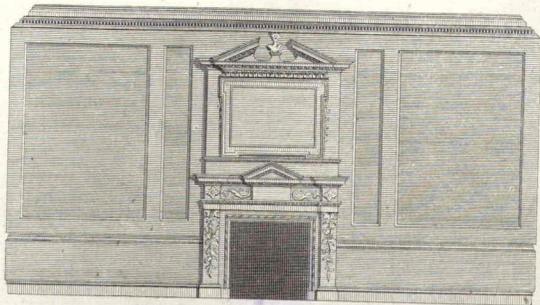




*3 of an Inch to a Foot*

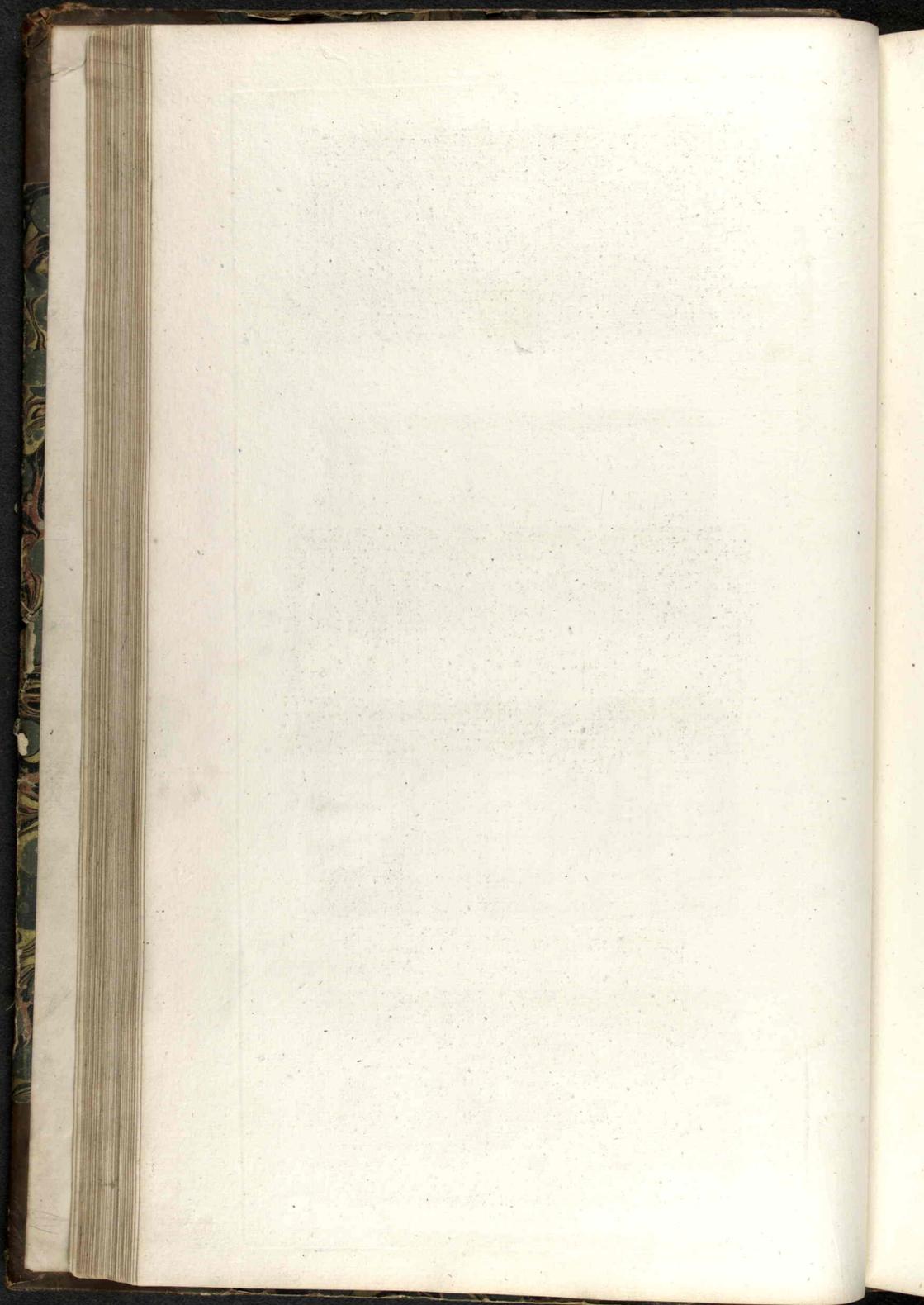
*All seven Arch<sup>s</sup> published according to Act of Parliament July 1757. In Addison's copy.*

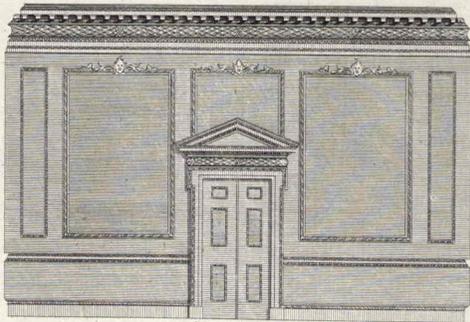
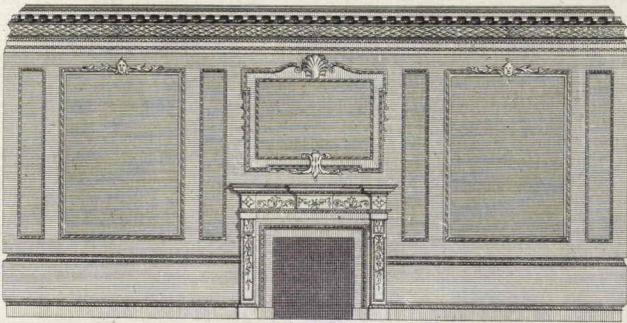
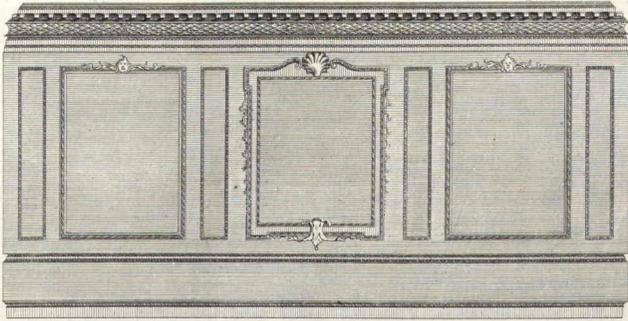




*1/2 of an Inch to a Foot.*

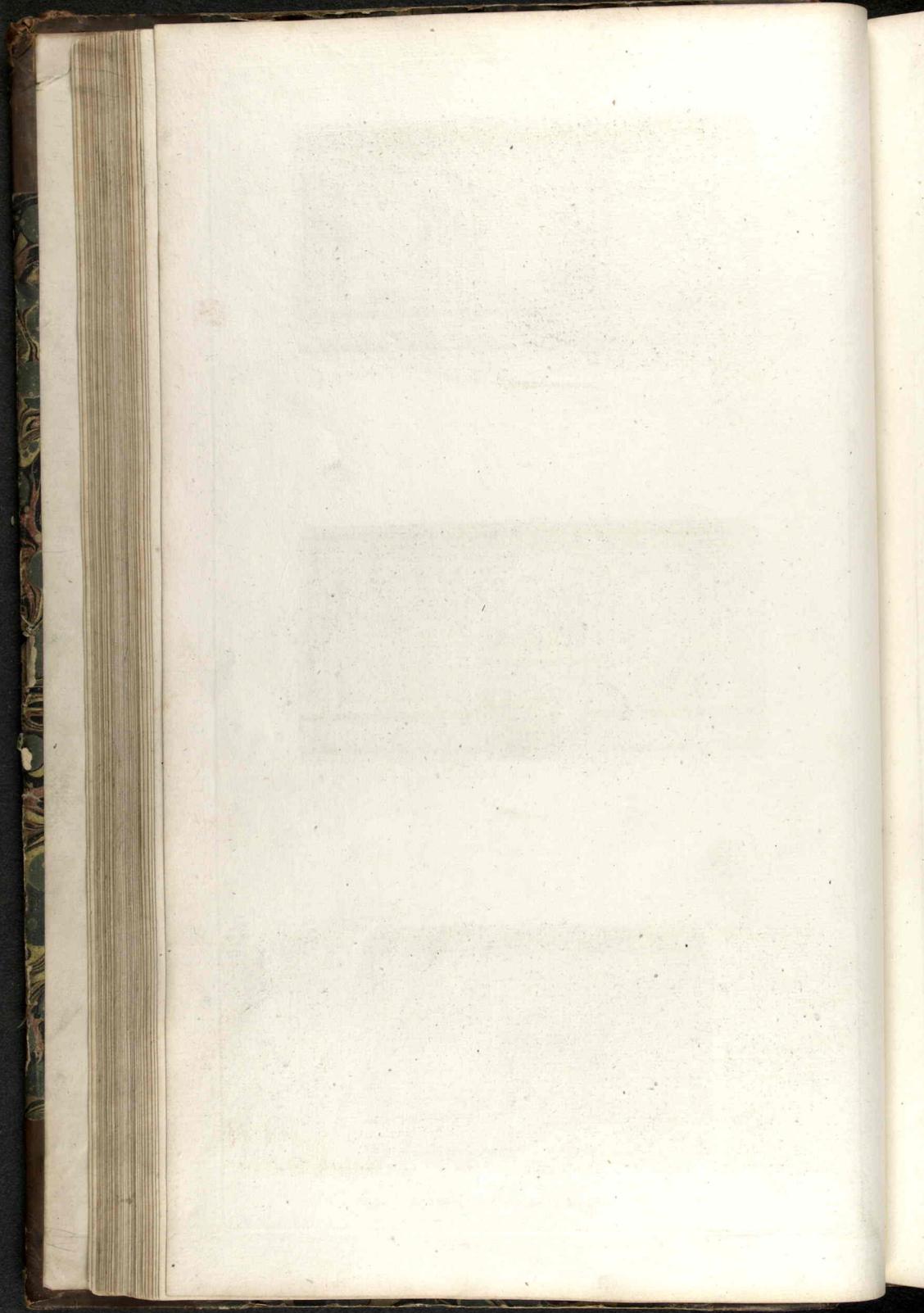
*At Swan Street, published according to Act July 1757. Jno. Alderson sculp.*

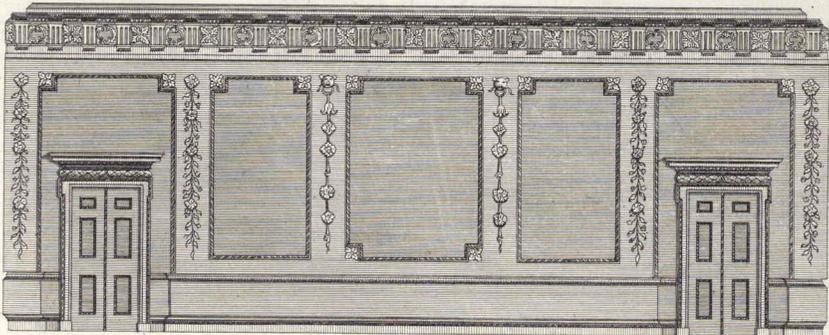
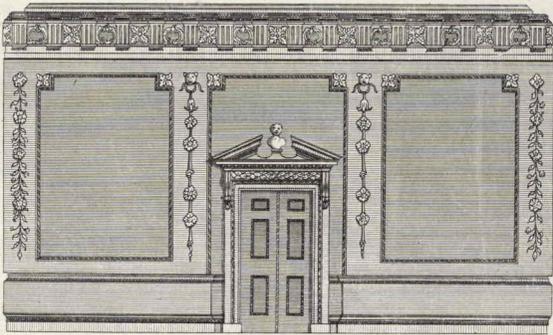
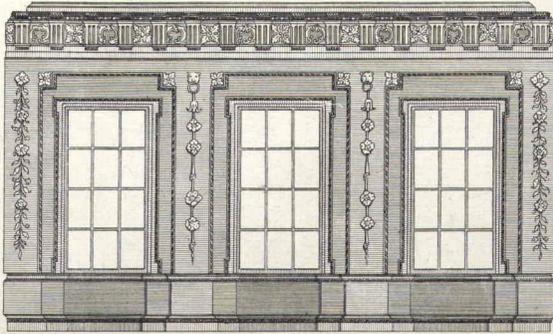




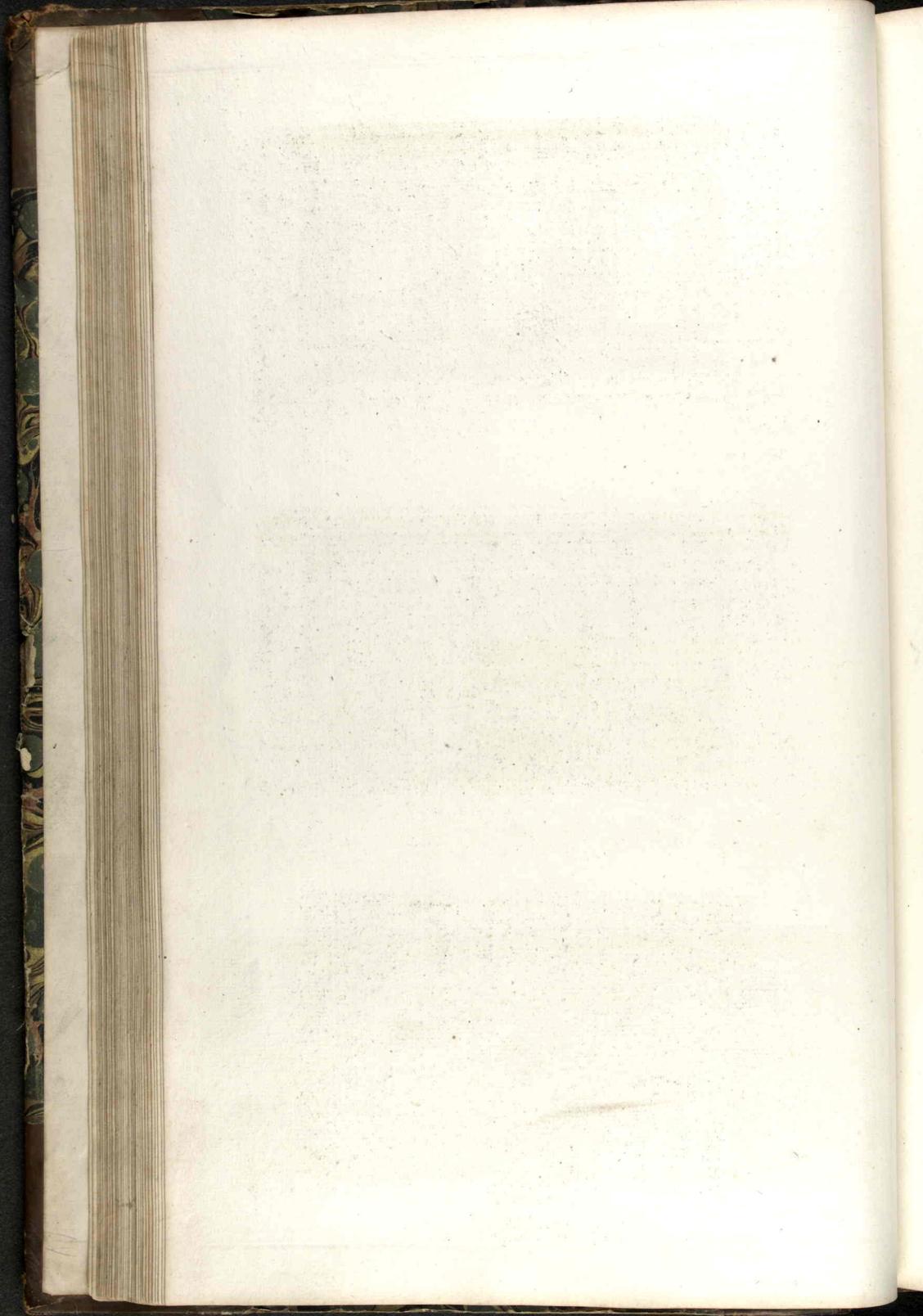
*1/2 of an Inch to a Foot.*

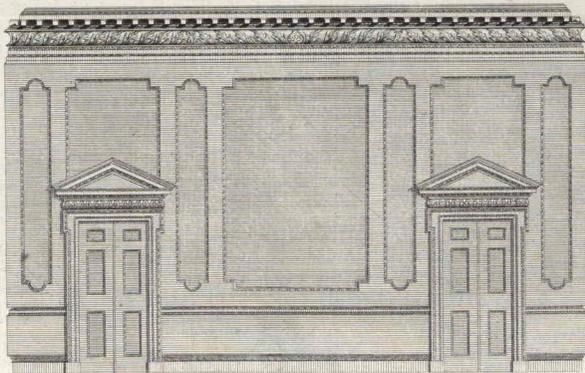
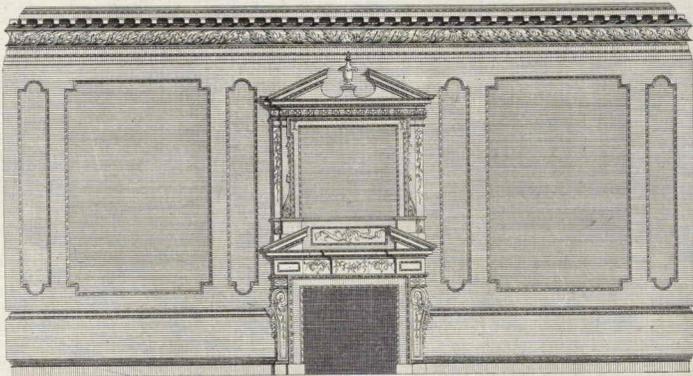
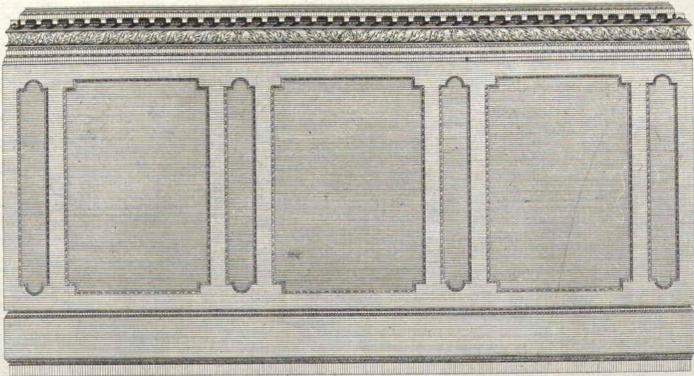
*As drawn don't published according to Act July 1757. In's Address only.*





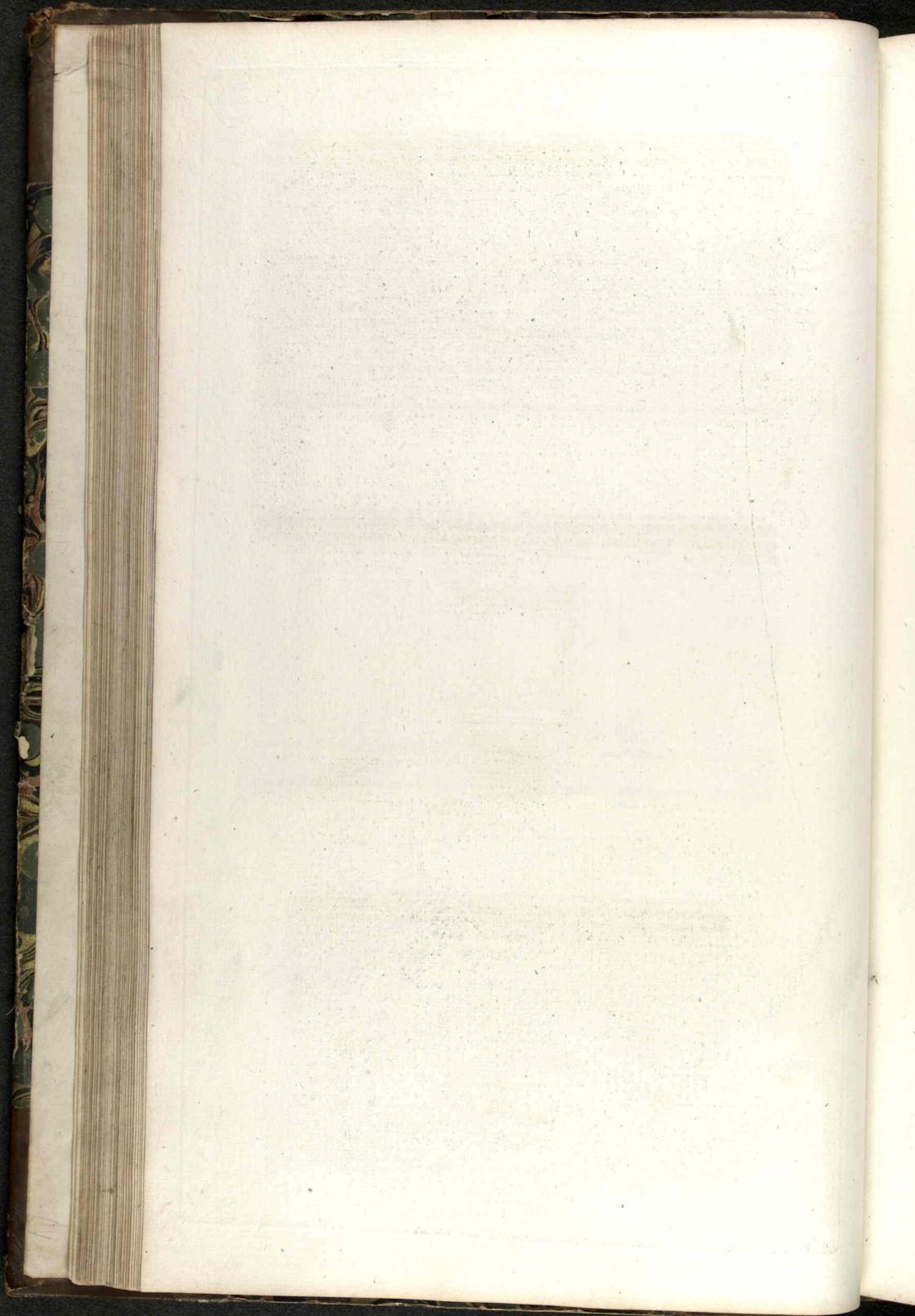
*1/2 of an inch to a foot*

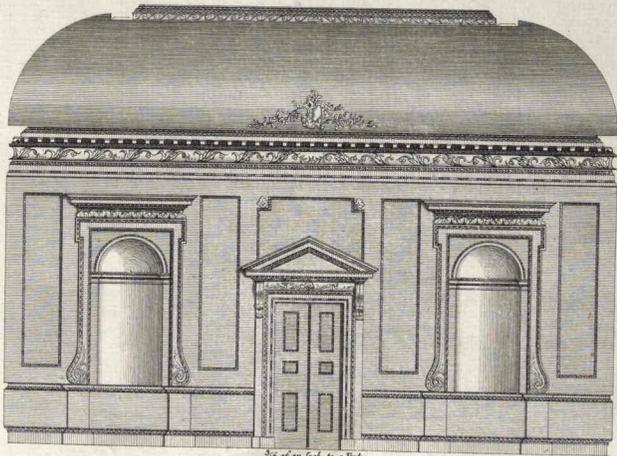
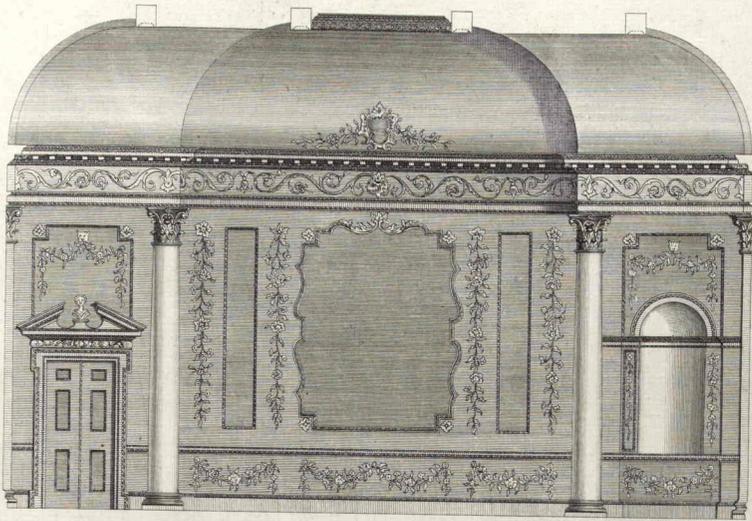




*1/2 of an Inch to a Foot*

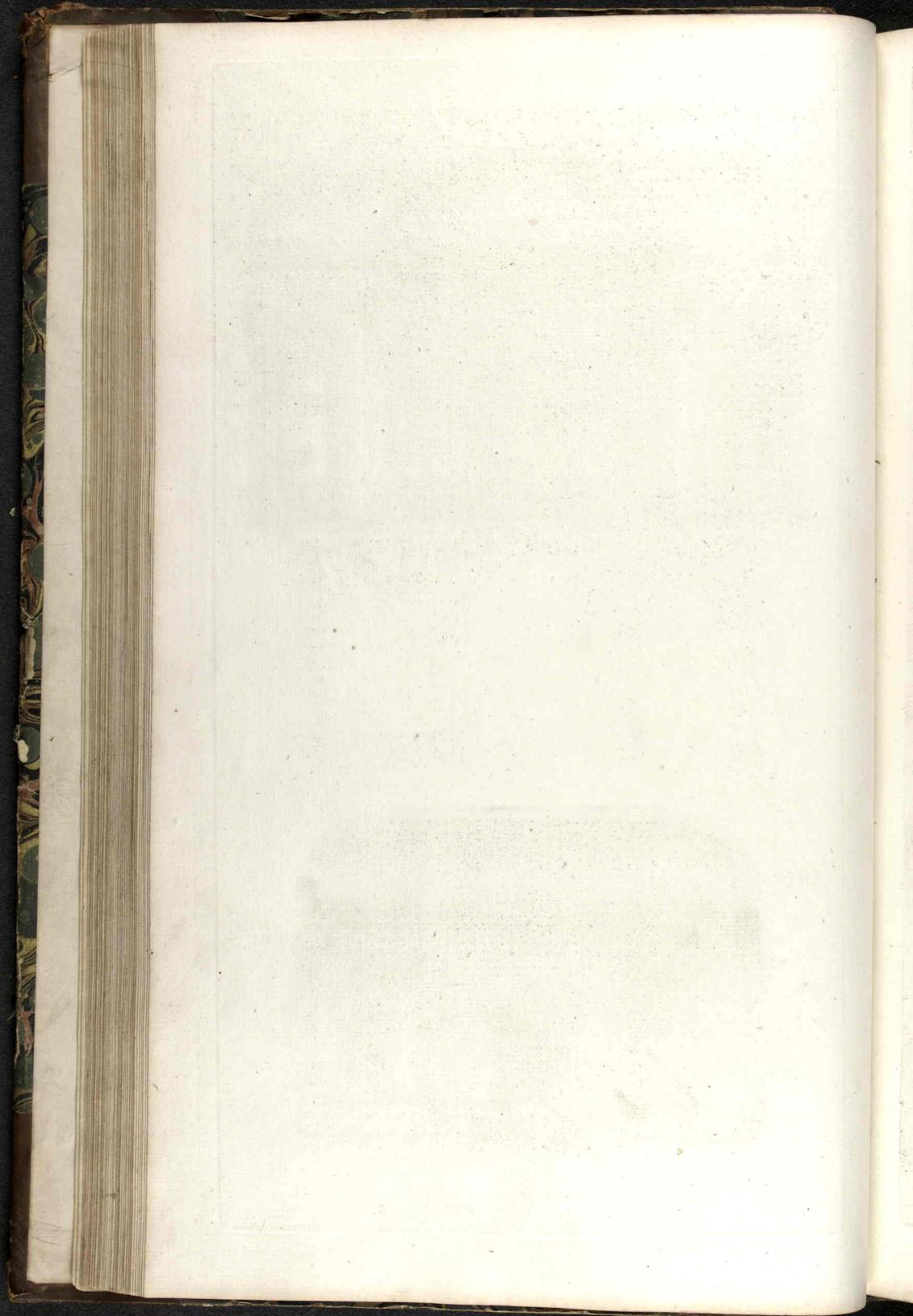
*All seven arches finished according to the July 1757. In the kitchen only.*

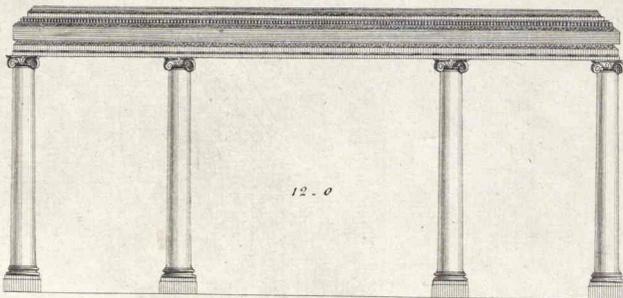
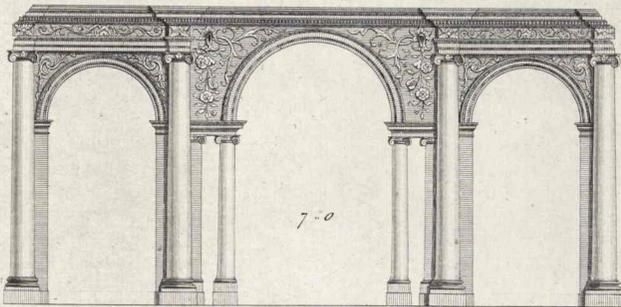
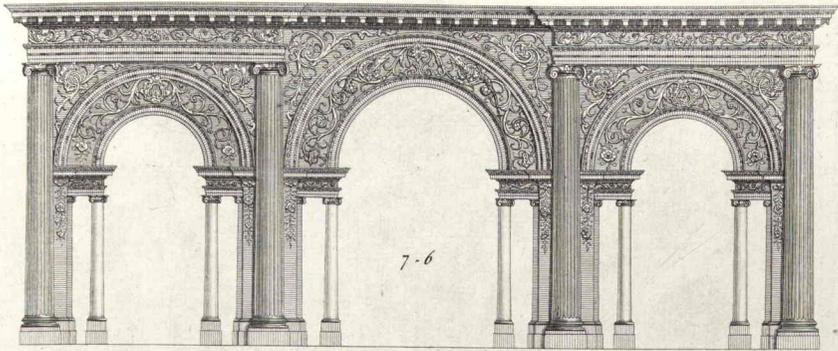


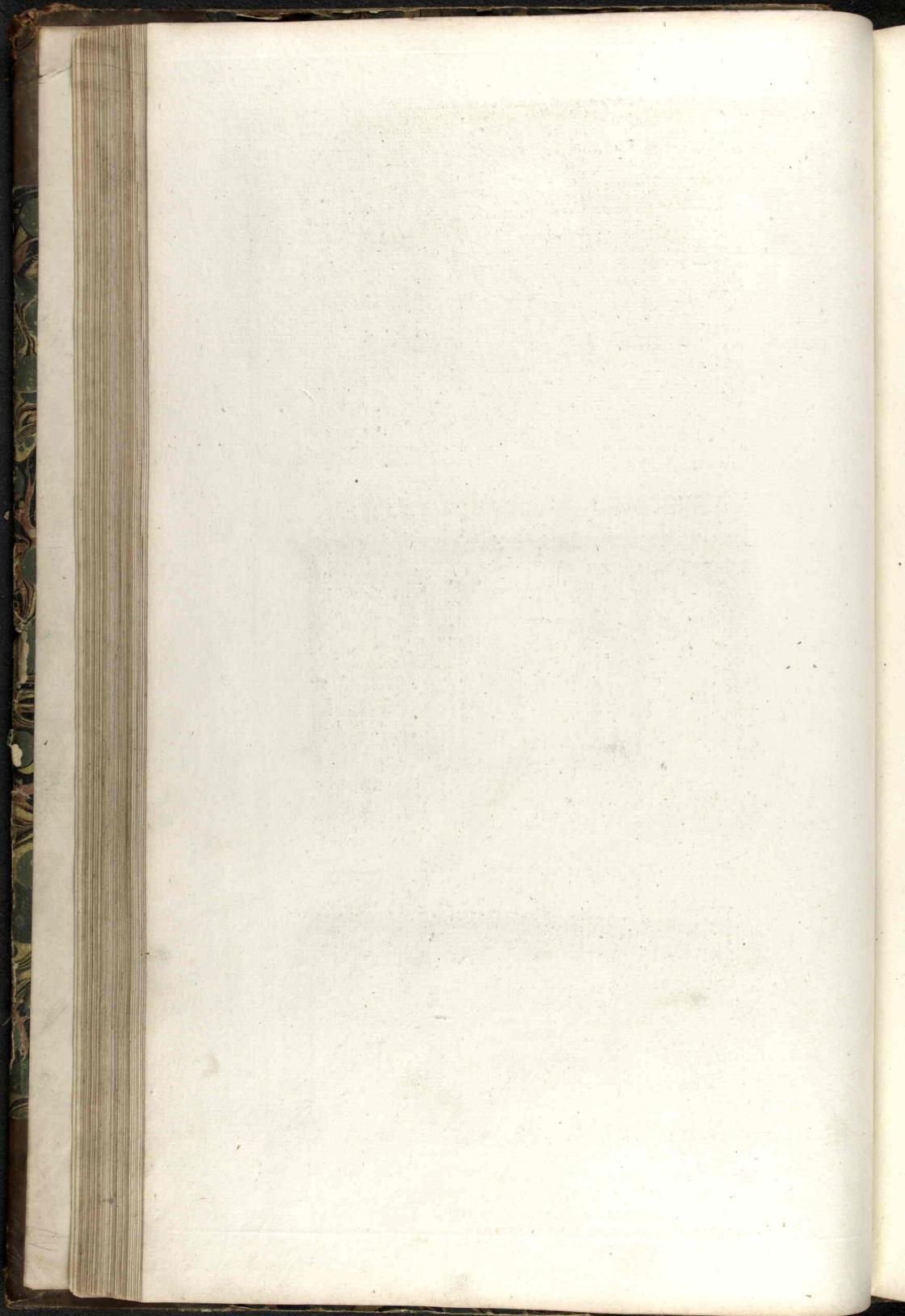


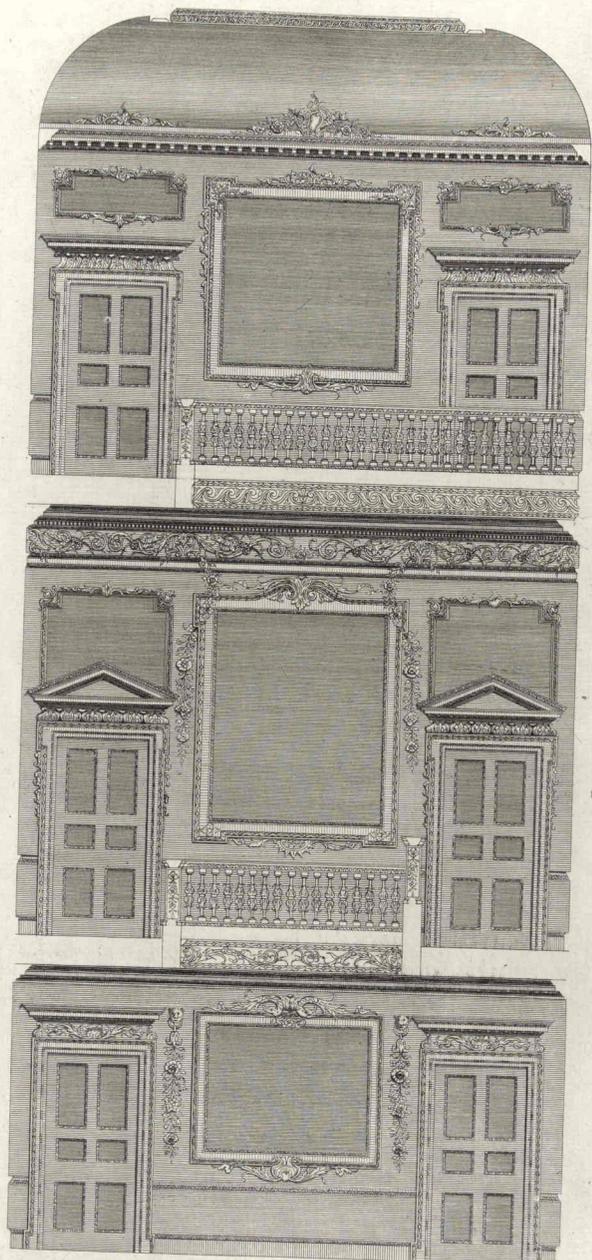
1/2 of an inch to a foot

At Swan Street, published according to Act July 1757. Tho. Milles sculp.

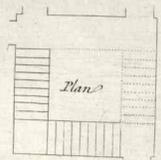




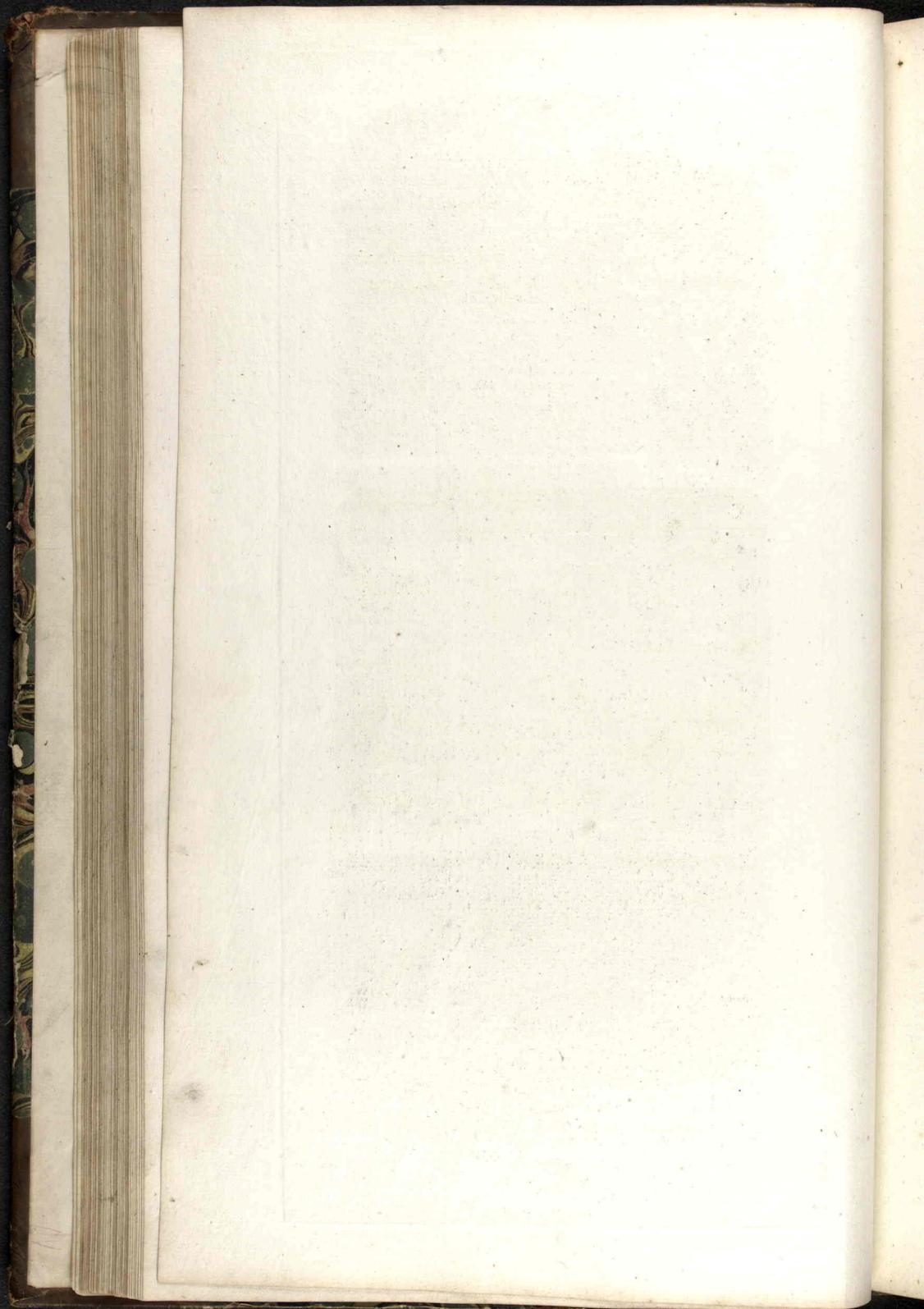


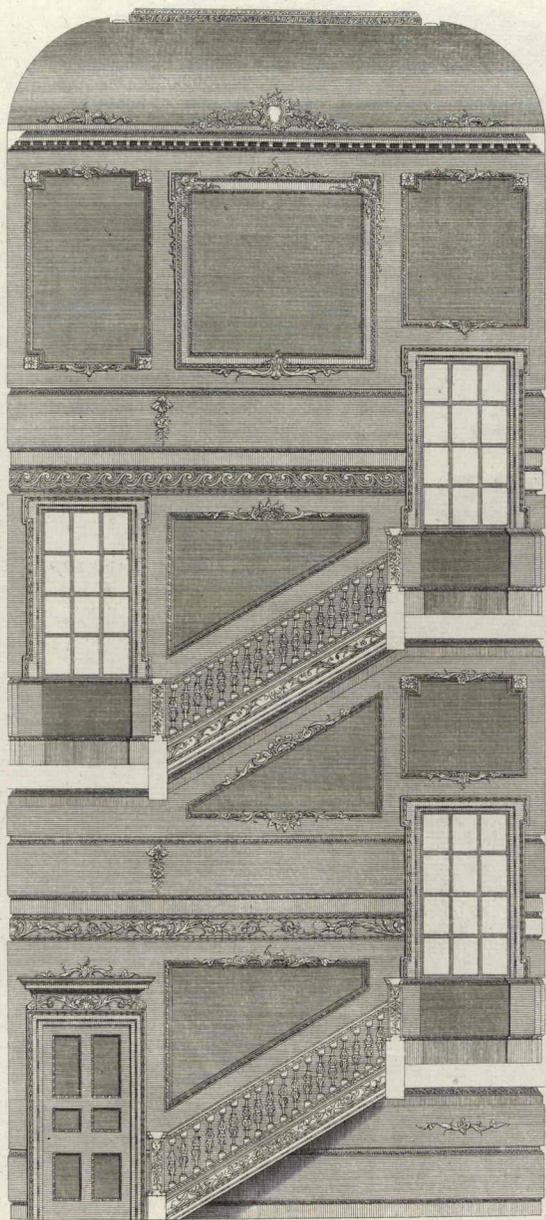


*This and the three following Plates contain a  
 Stair-case at Alhol-house the Seat of his Grace  
 the Duke of Athol, to whom these are humbly Inscriv'd  
 By his Graces Obed<sup>t</sup>. Serv<sup>t</sup>. W. Swan D.  
 1/4 of an Inch to a Foot.*

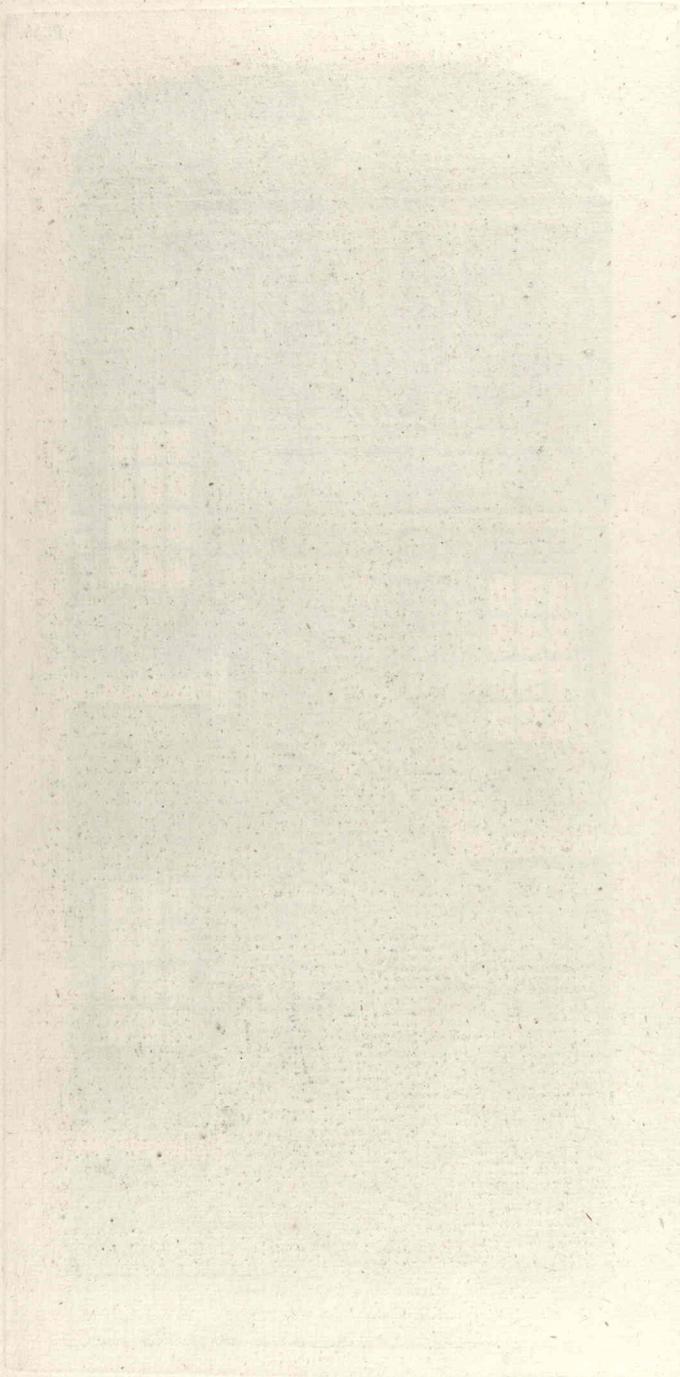


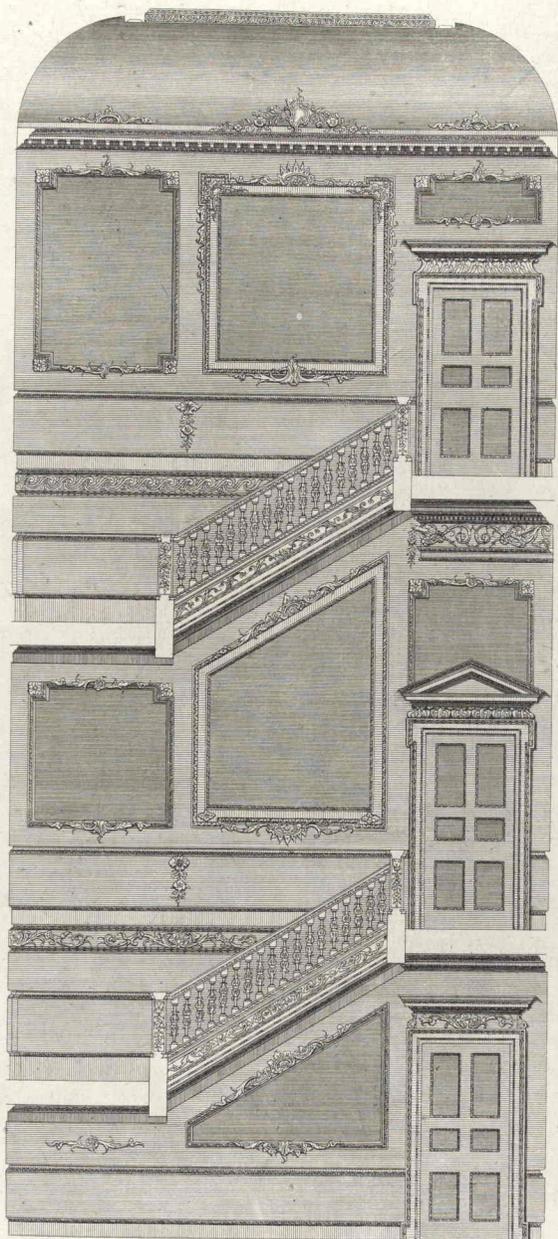
*W. Swan Inv<sup>t</sup> published according to Act of Parliament Nov<sup>r</sup> 28. 1757. T. Miller sculp.*





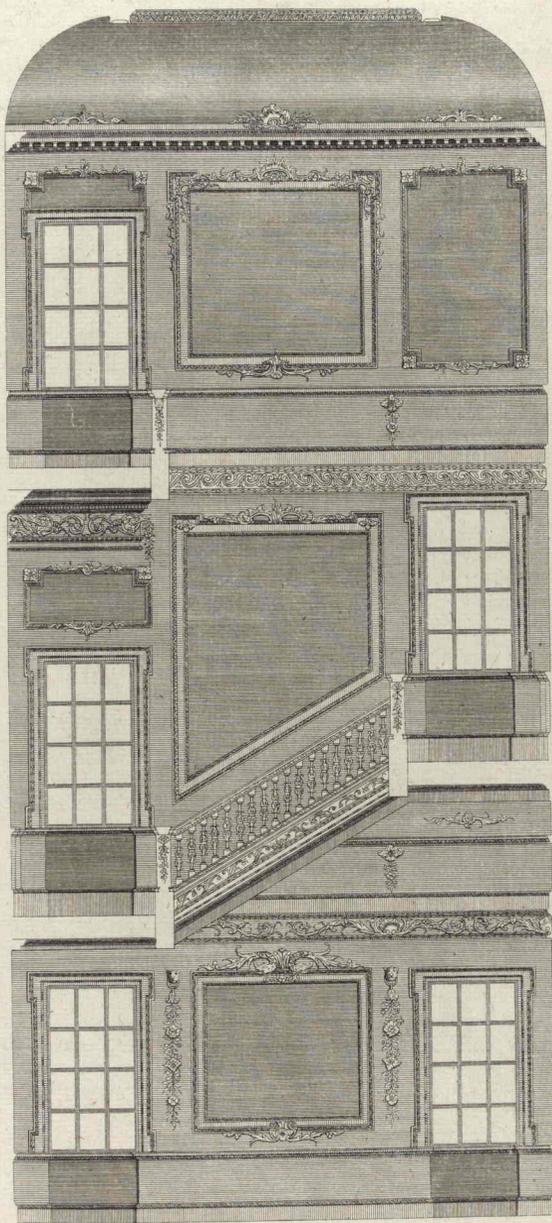
*M. Swan Archt: Staltstohl according to det Nov. 28. 1757. T. Miller sculp.*





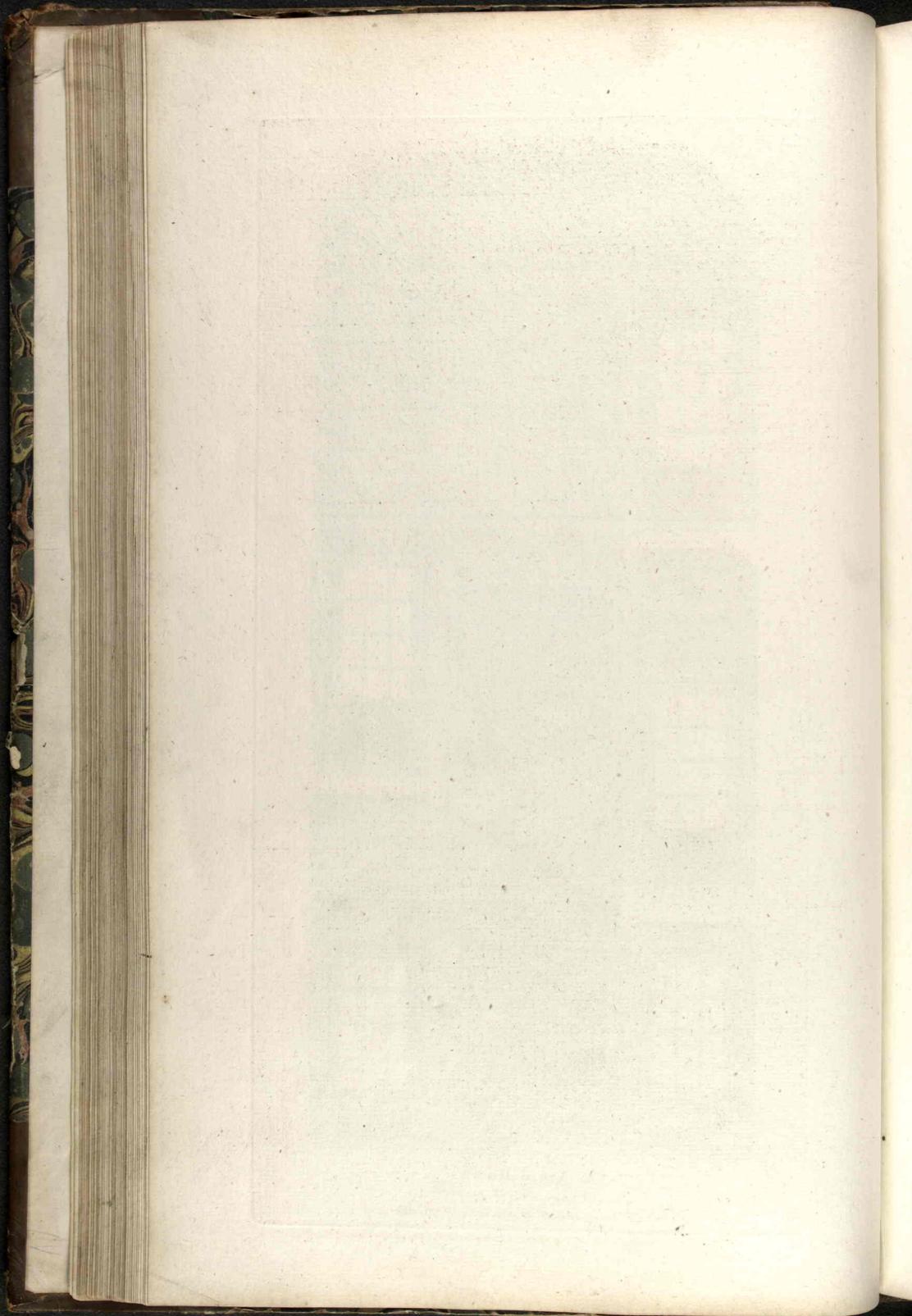
*At Swans Ark published according to Act Nov. 28<sup>th</sup> 1757. James Addison sculp.*

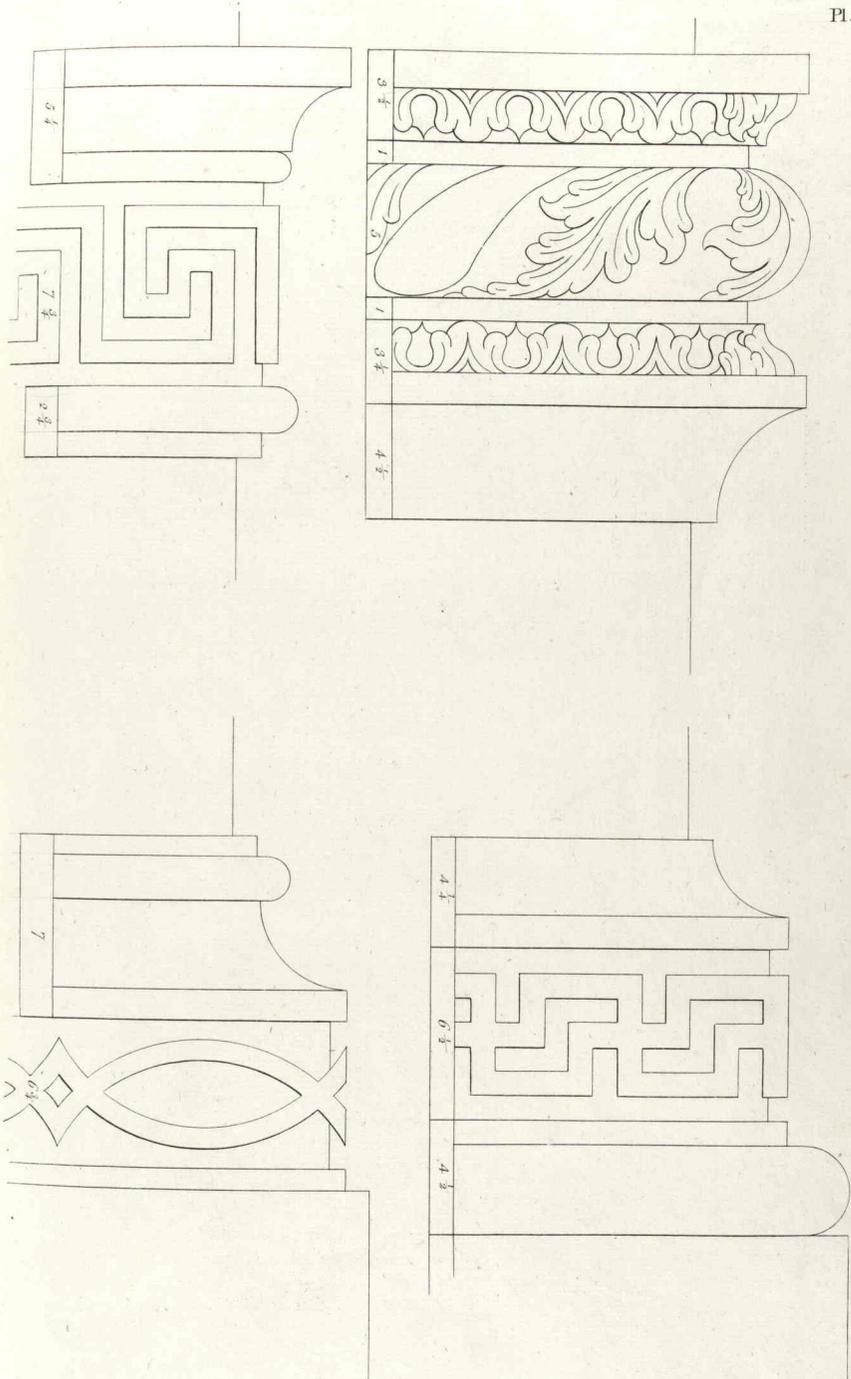




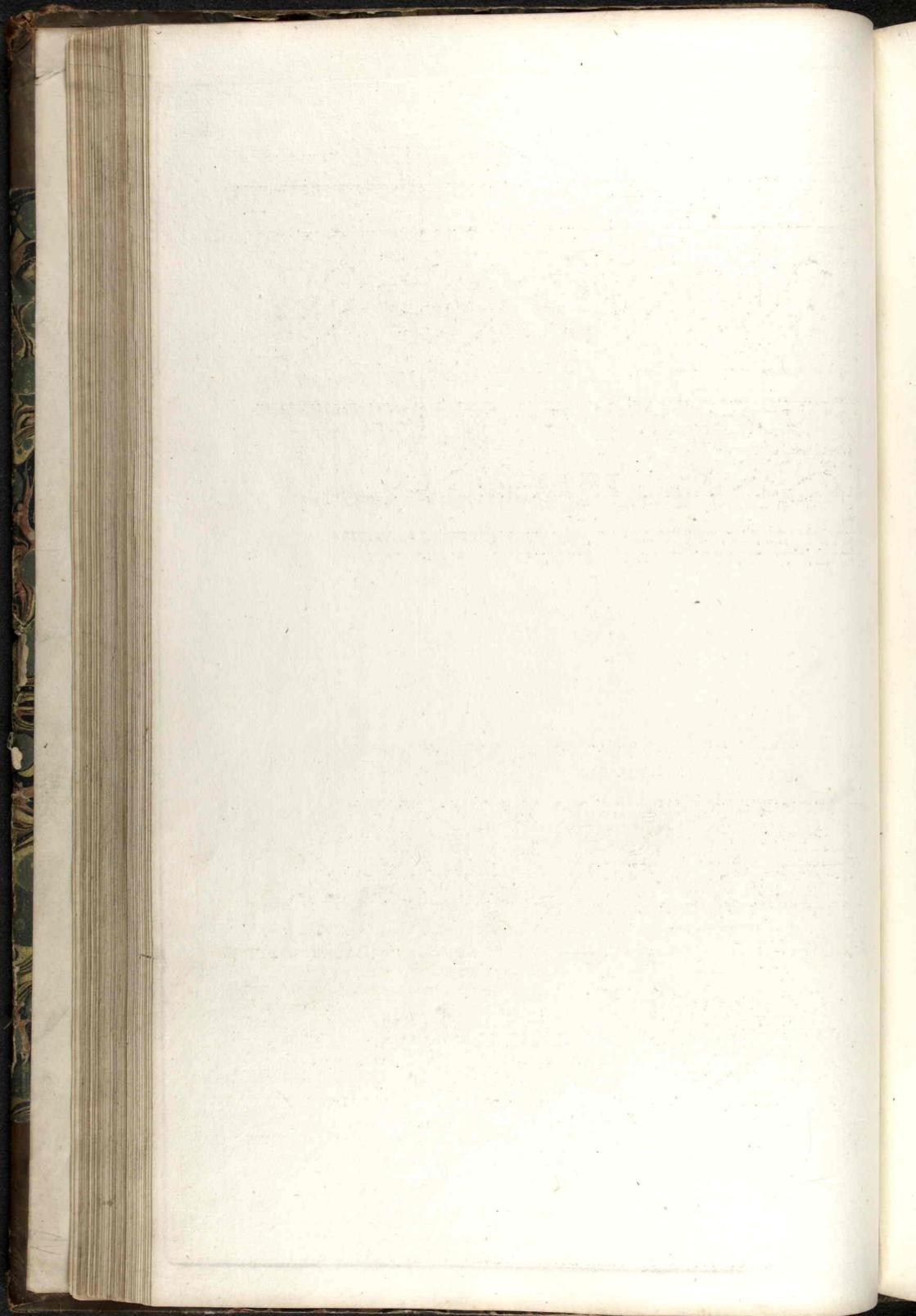
At Athol House.  
 $\frac{1}{4}$  of an Inch to a Foot.

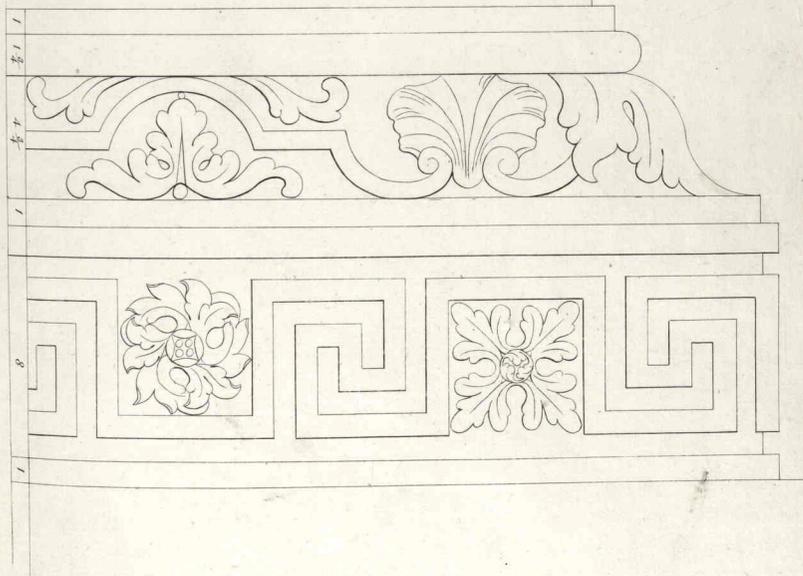
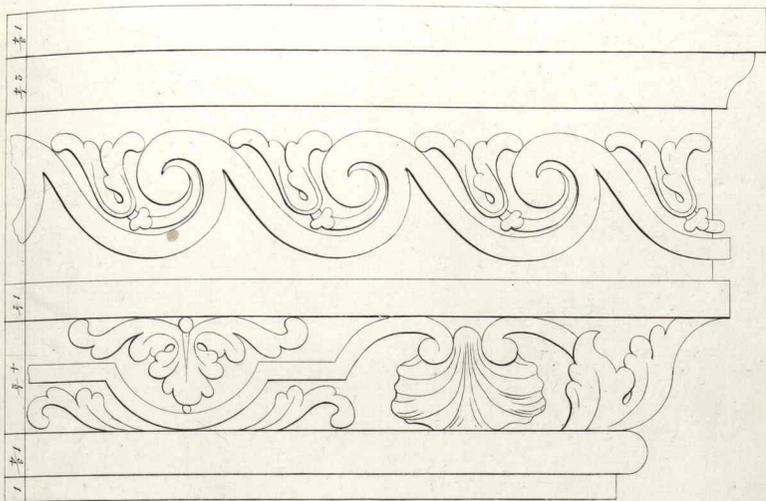
*Mr. Swan Arch<sup>t</sup> publish'd according to Act Nov. 28<sup>th</sup> 1757. S. Miller sculp.*

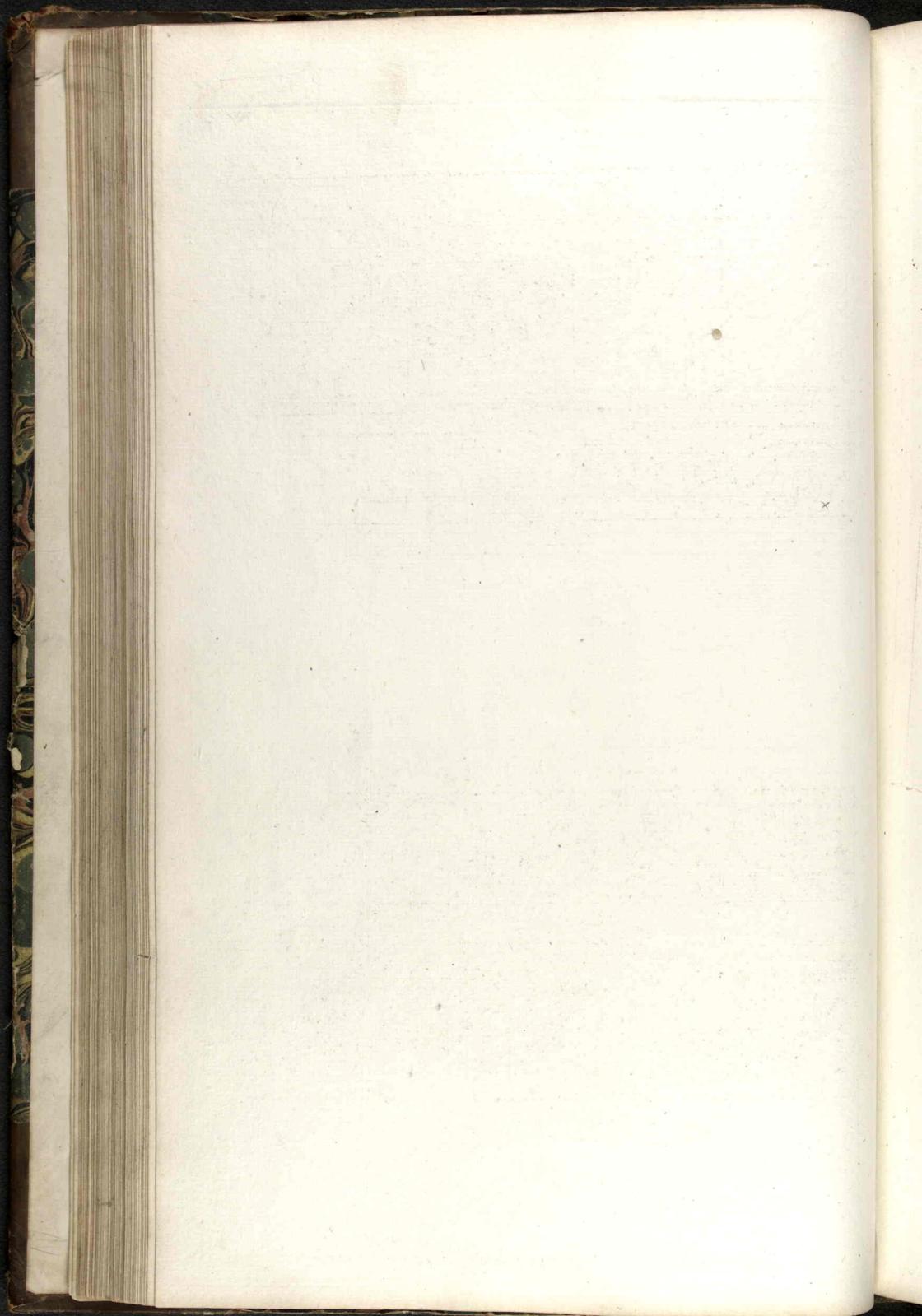


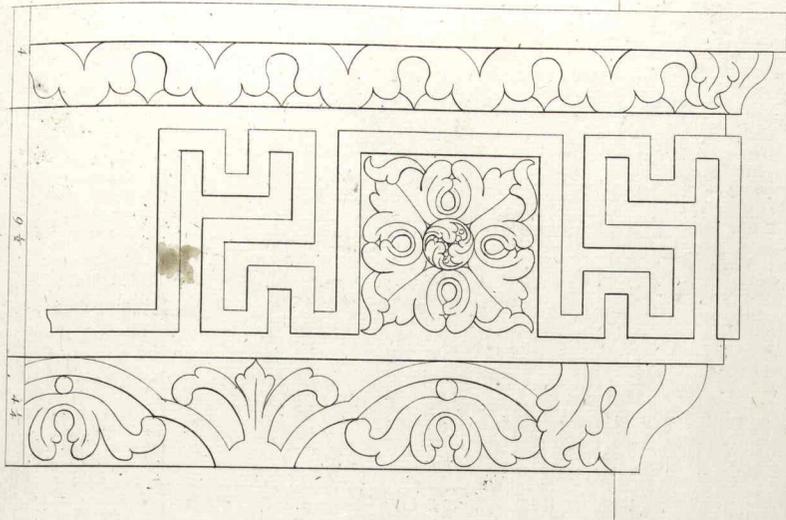


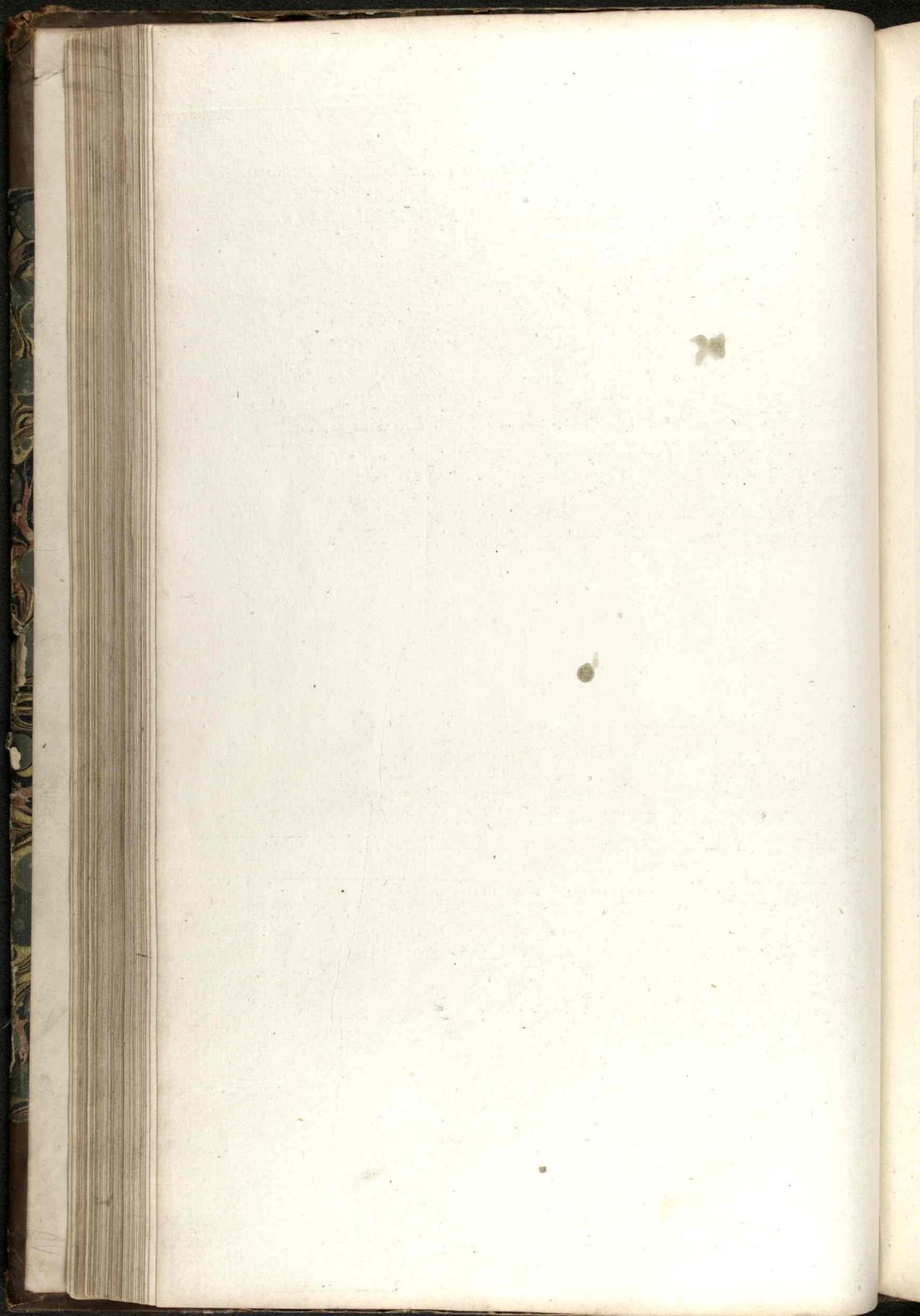
Ab: Swans Amb's published according to Act of Parliament Jan<sup>y</sup> 1757. f. Addis on sculp.

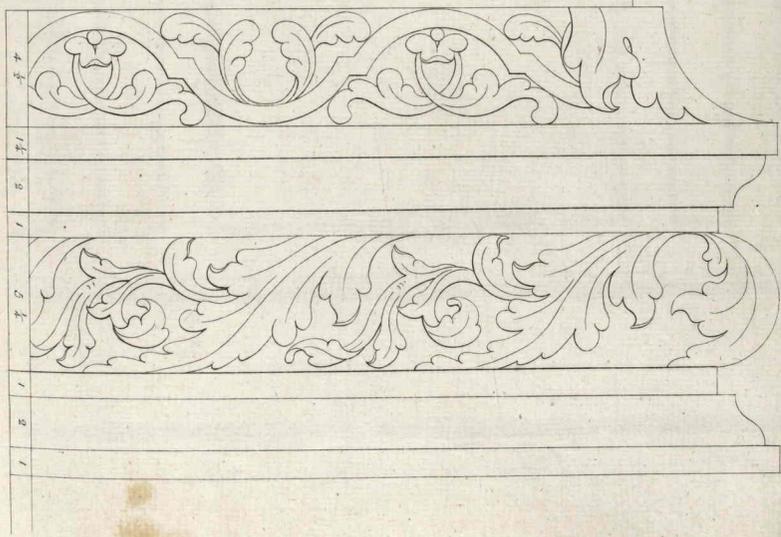
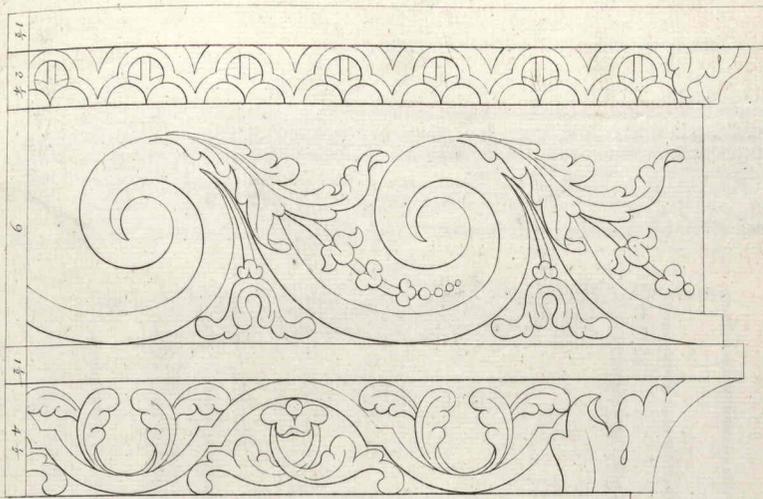


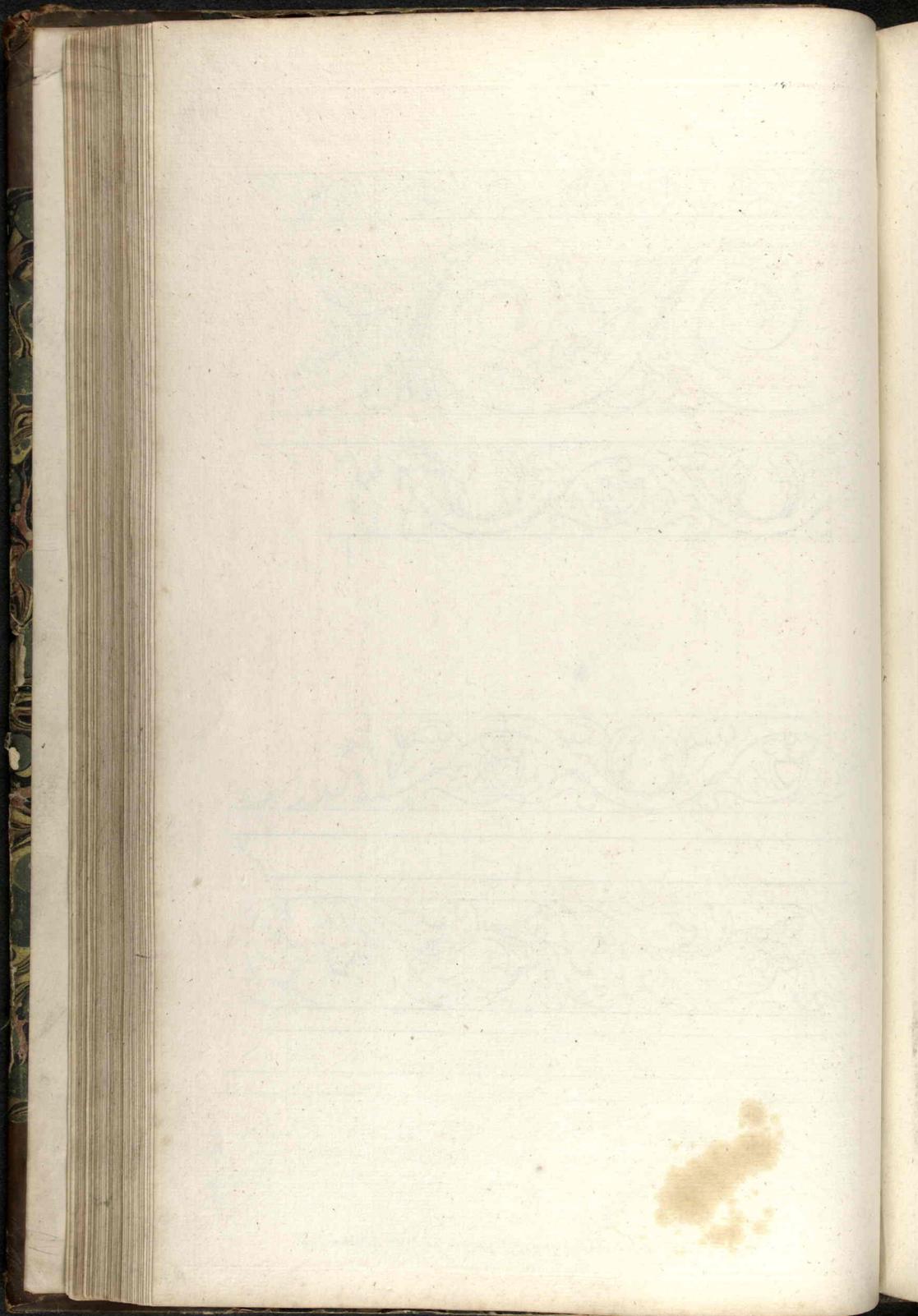


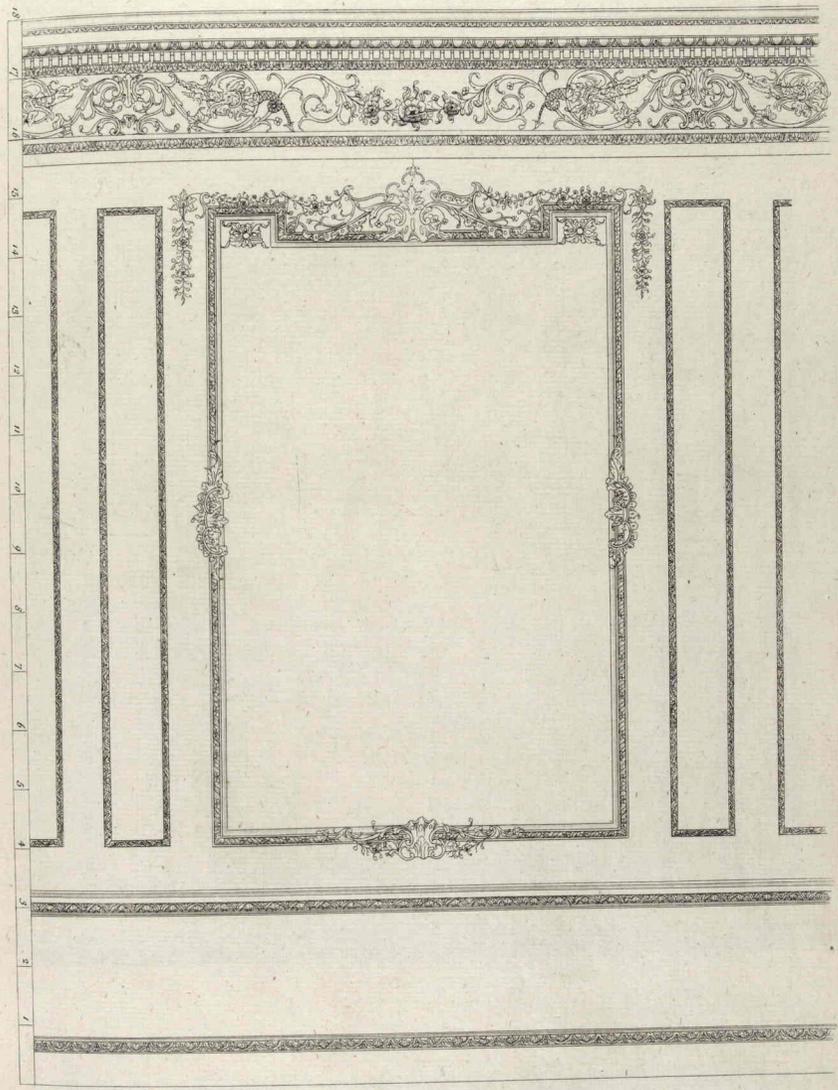




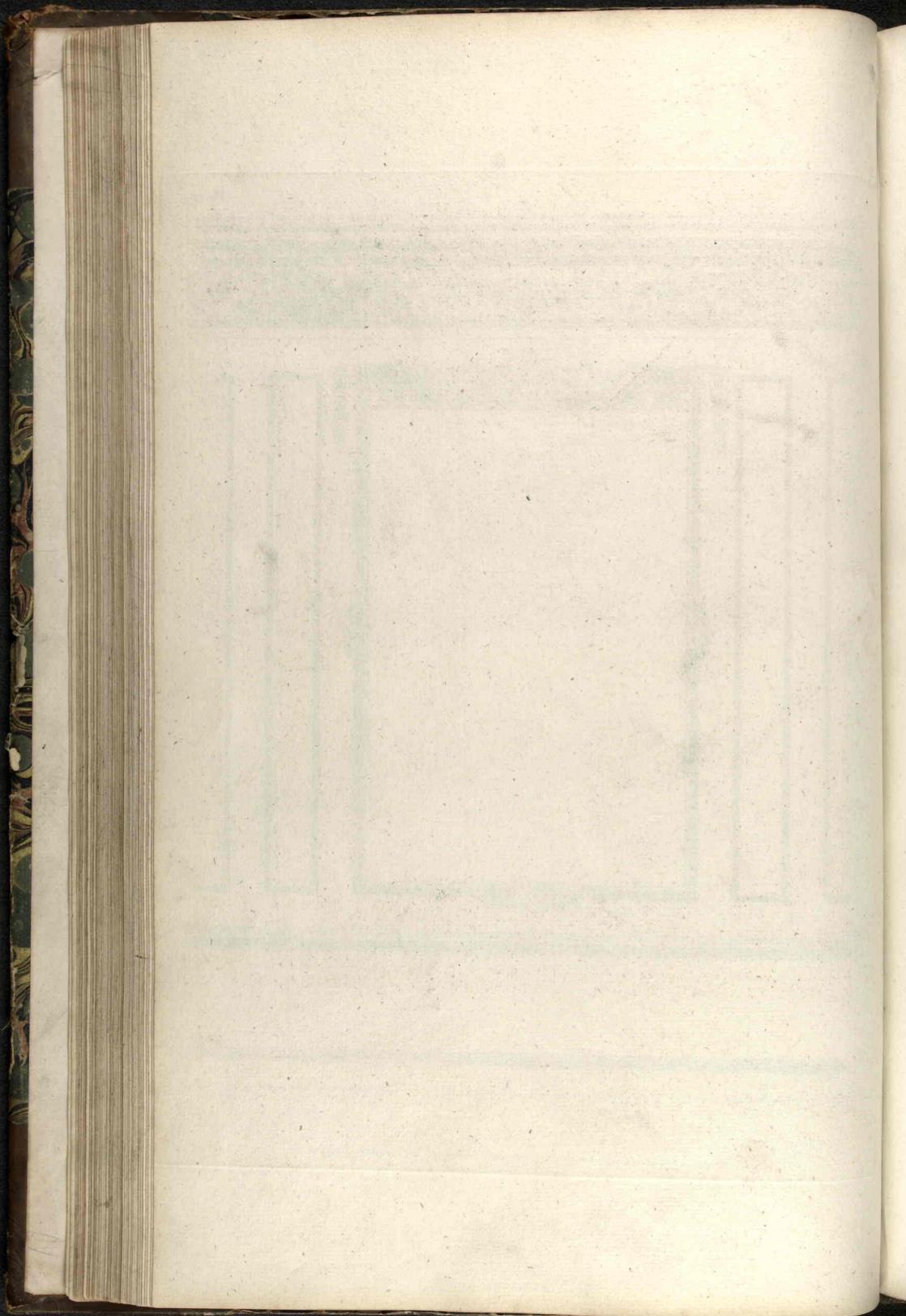


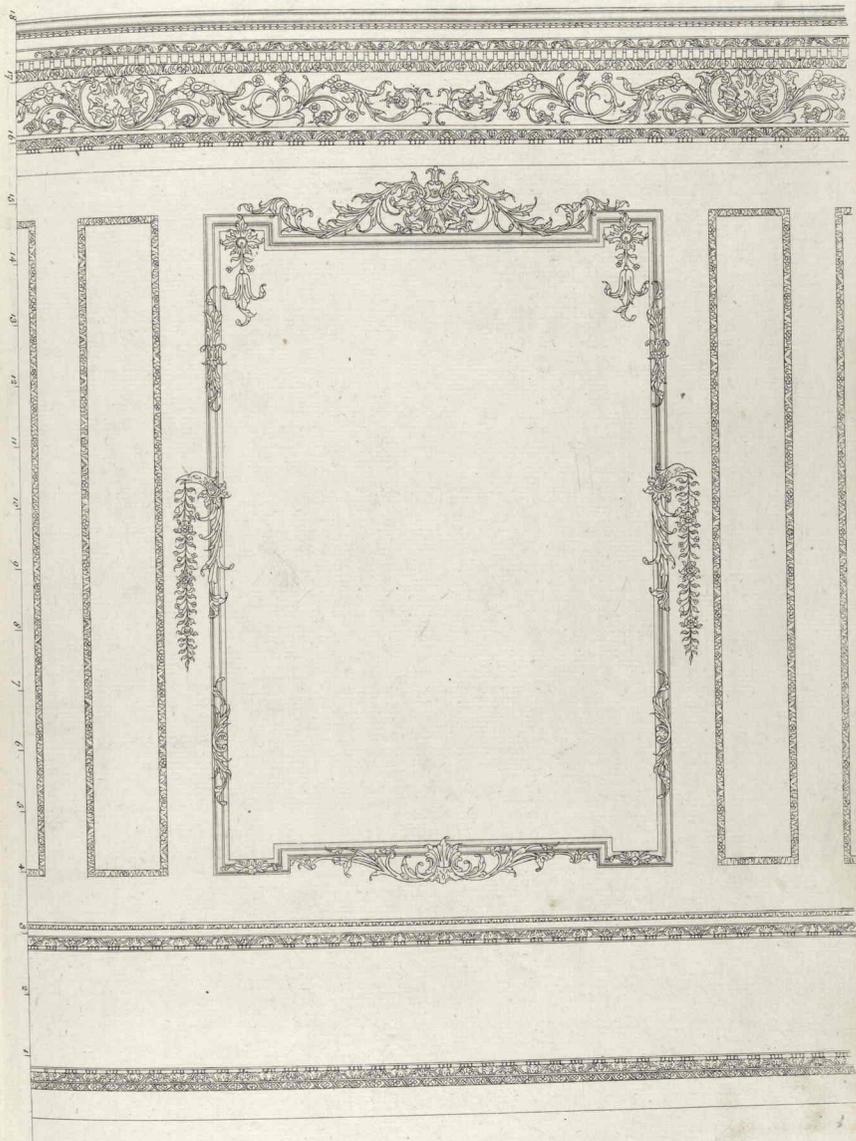


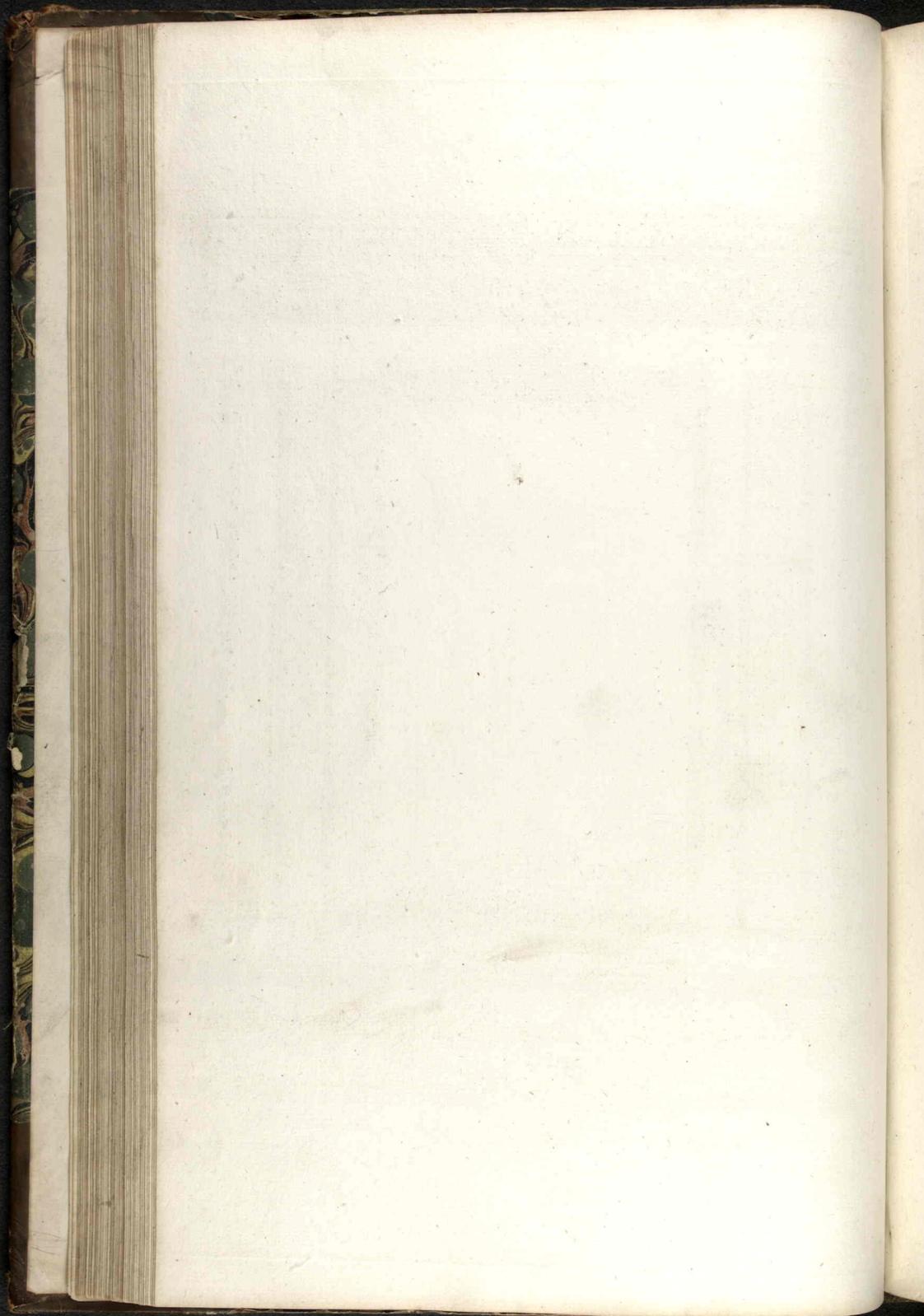


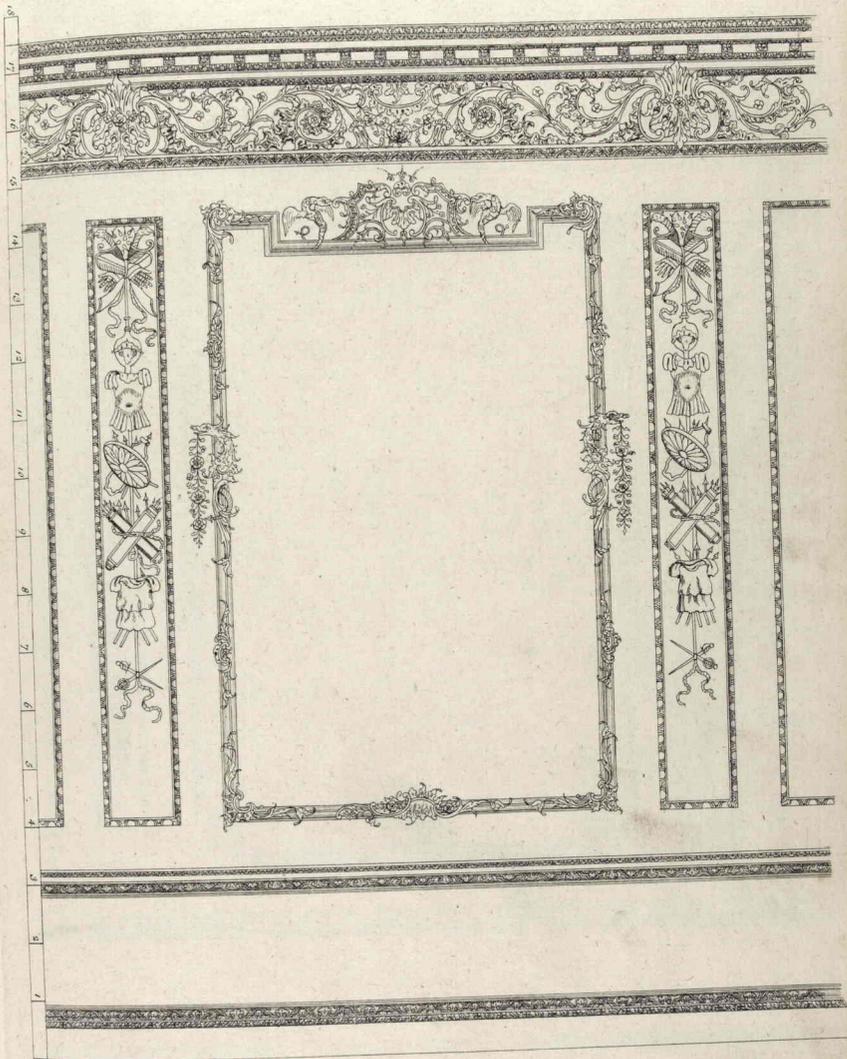


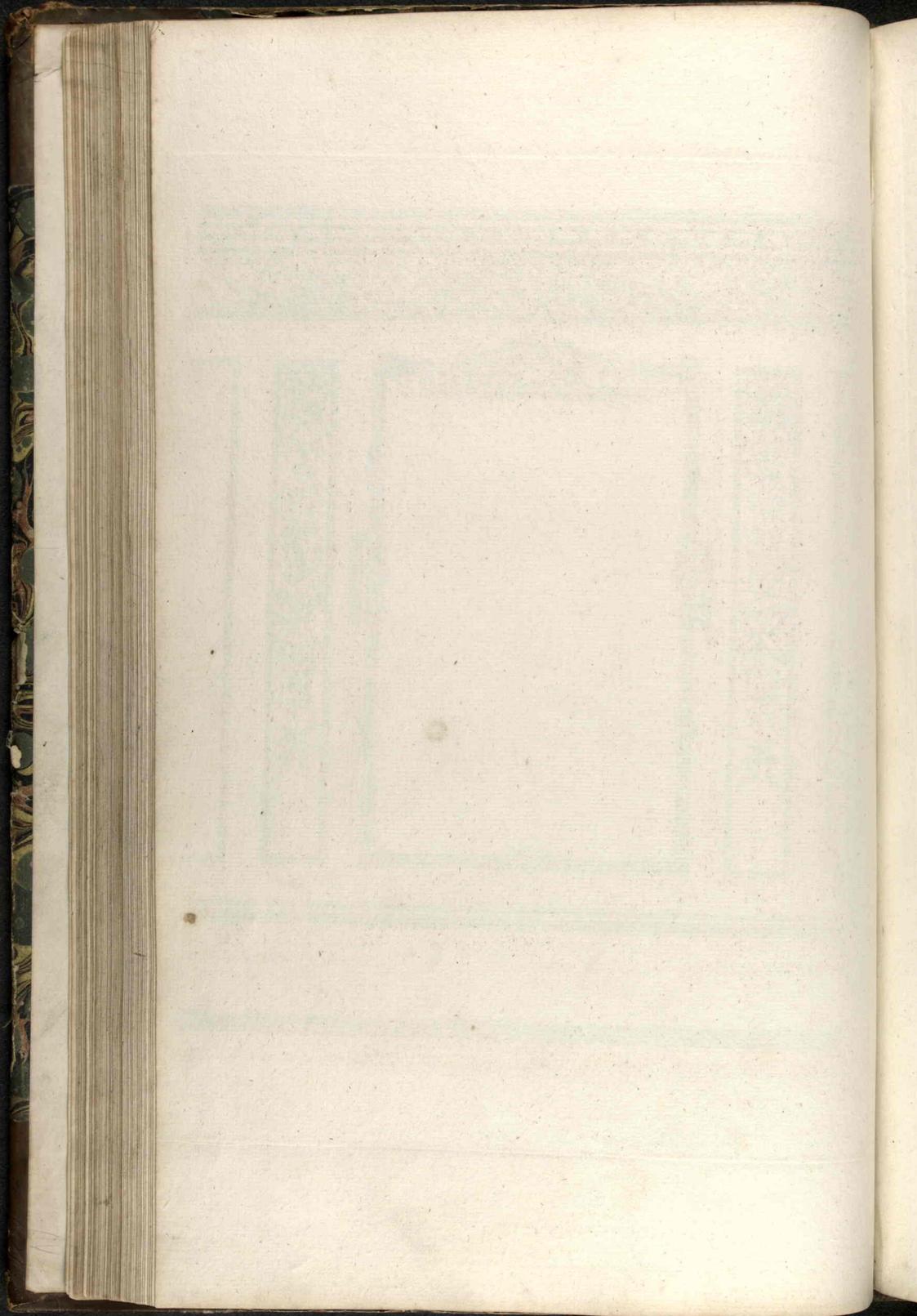
*At Swan Arch: published according to Act. Oct. 11. 1757. S. Addison sculp*

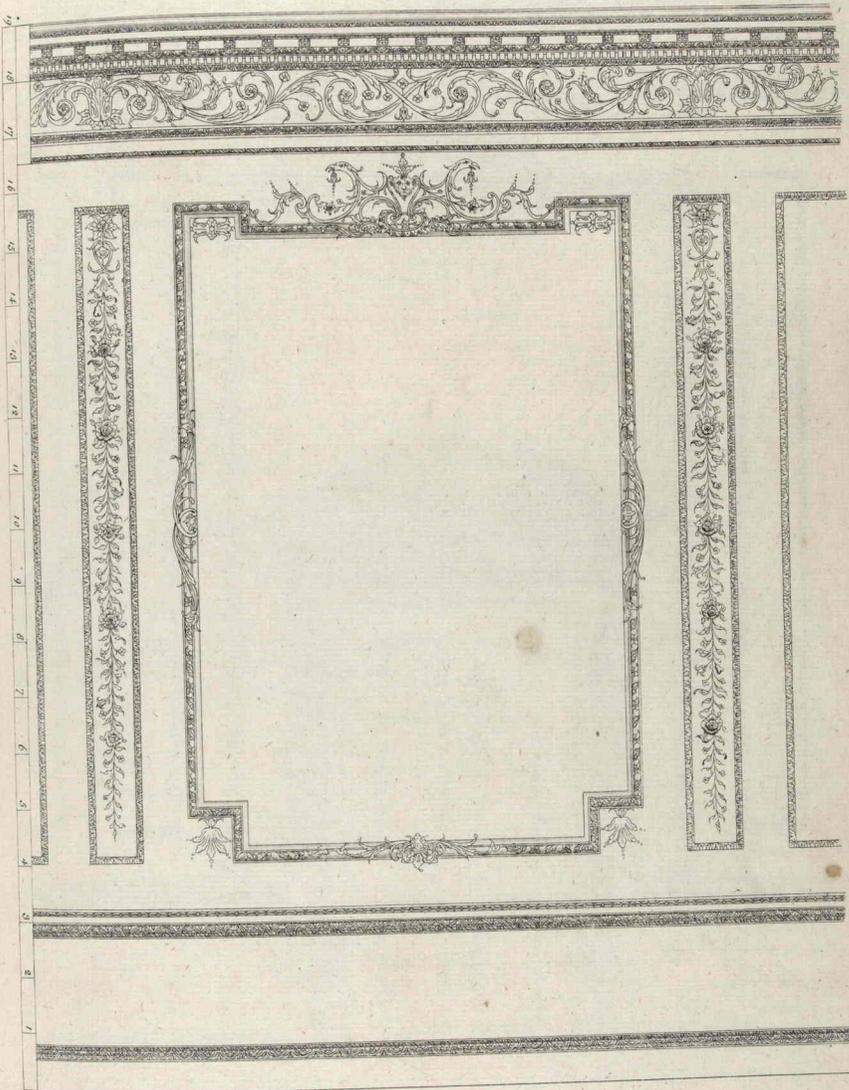


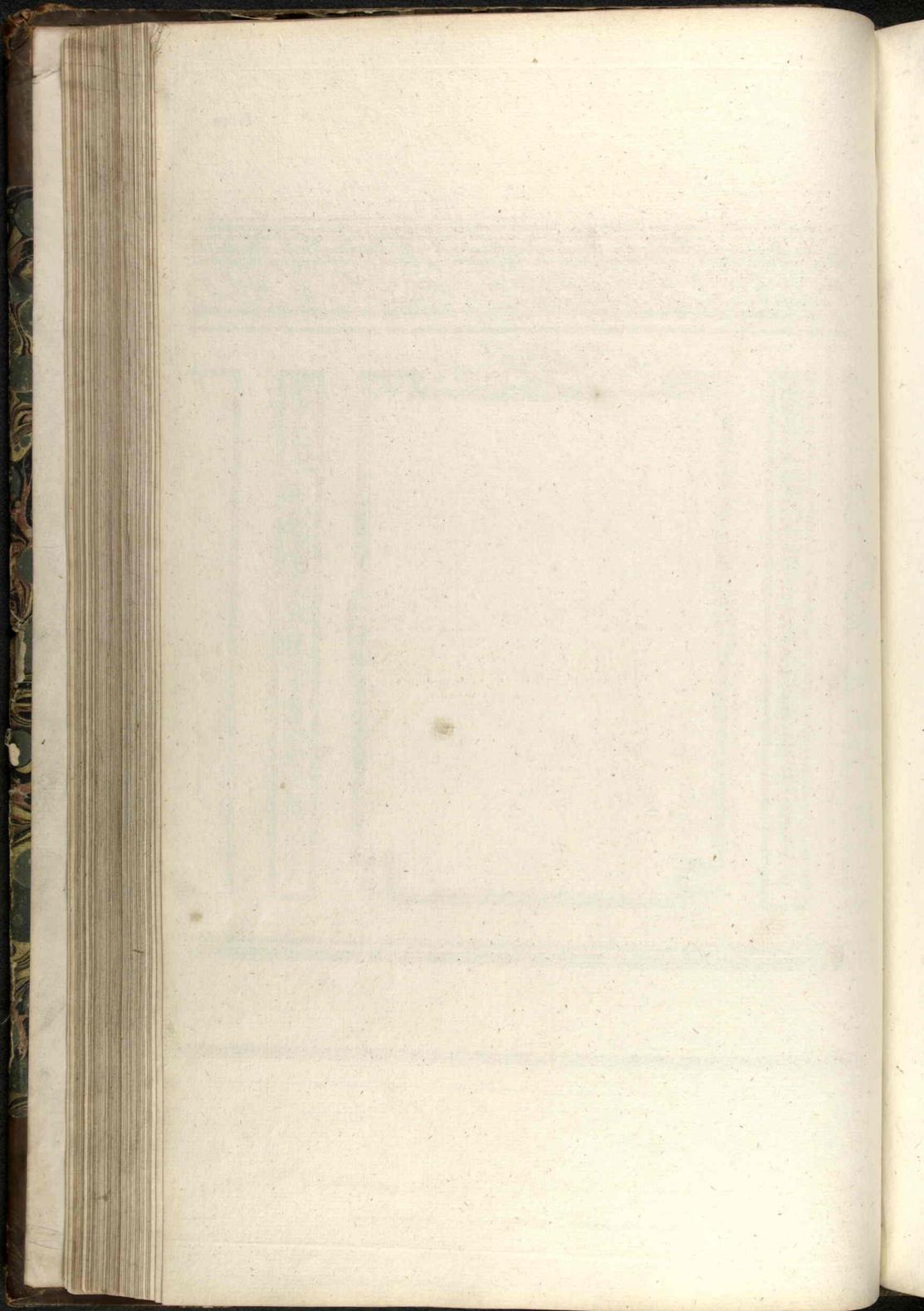


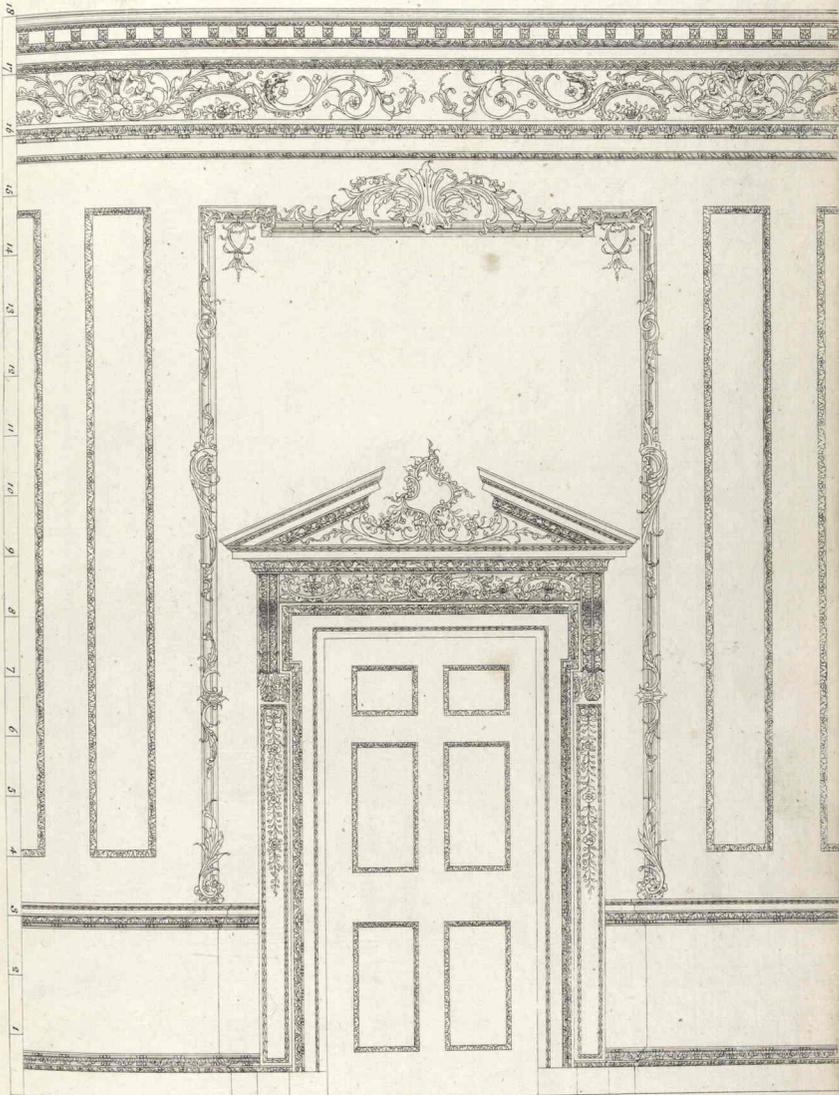




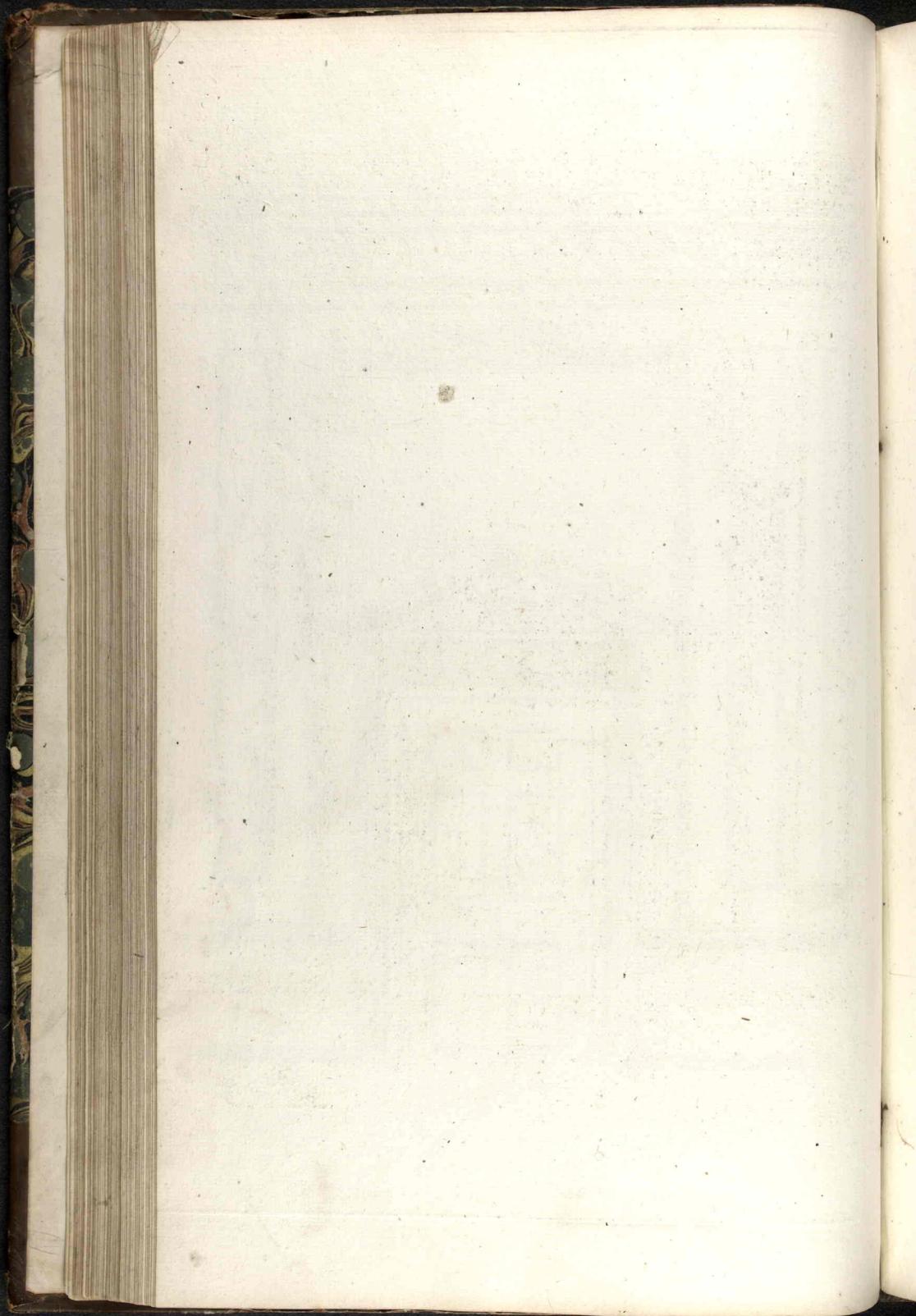


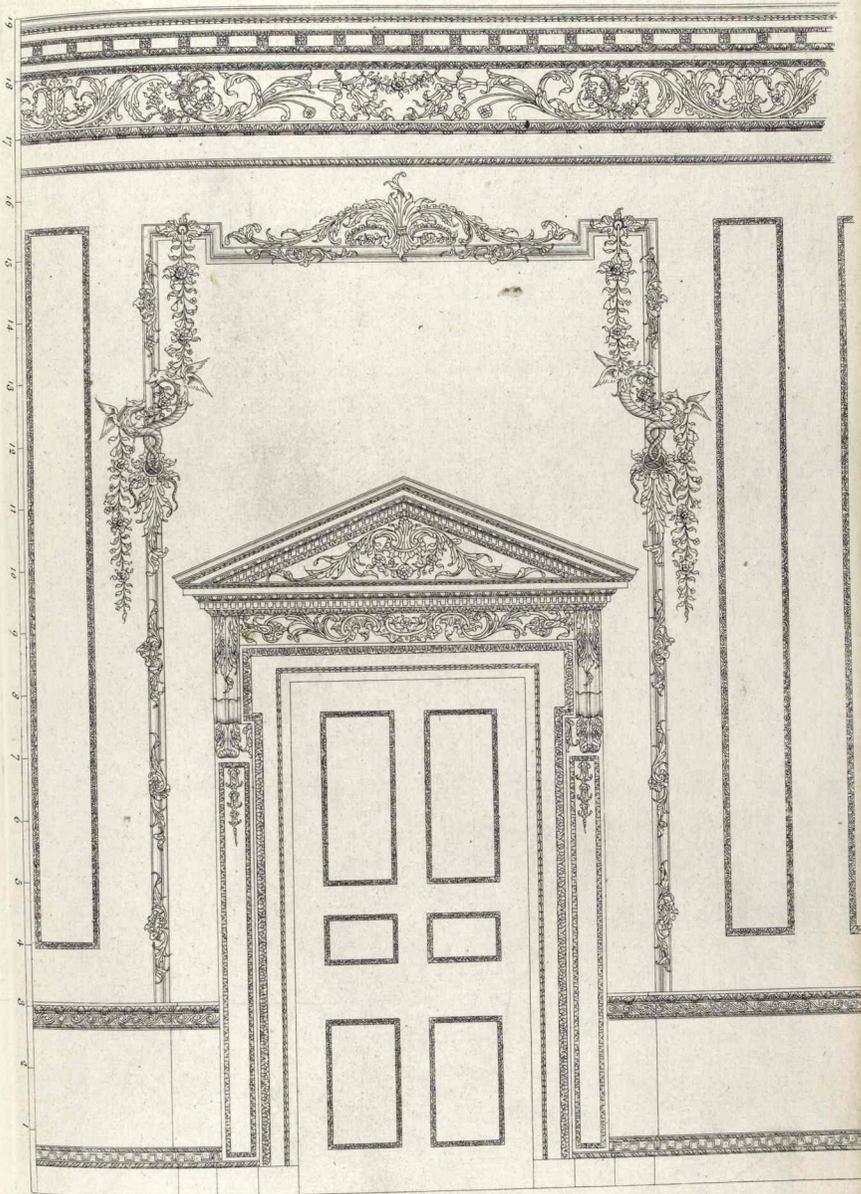




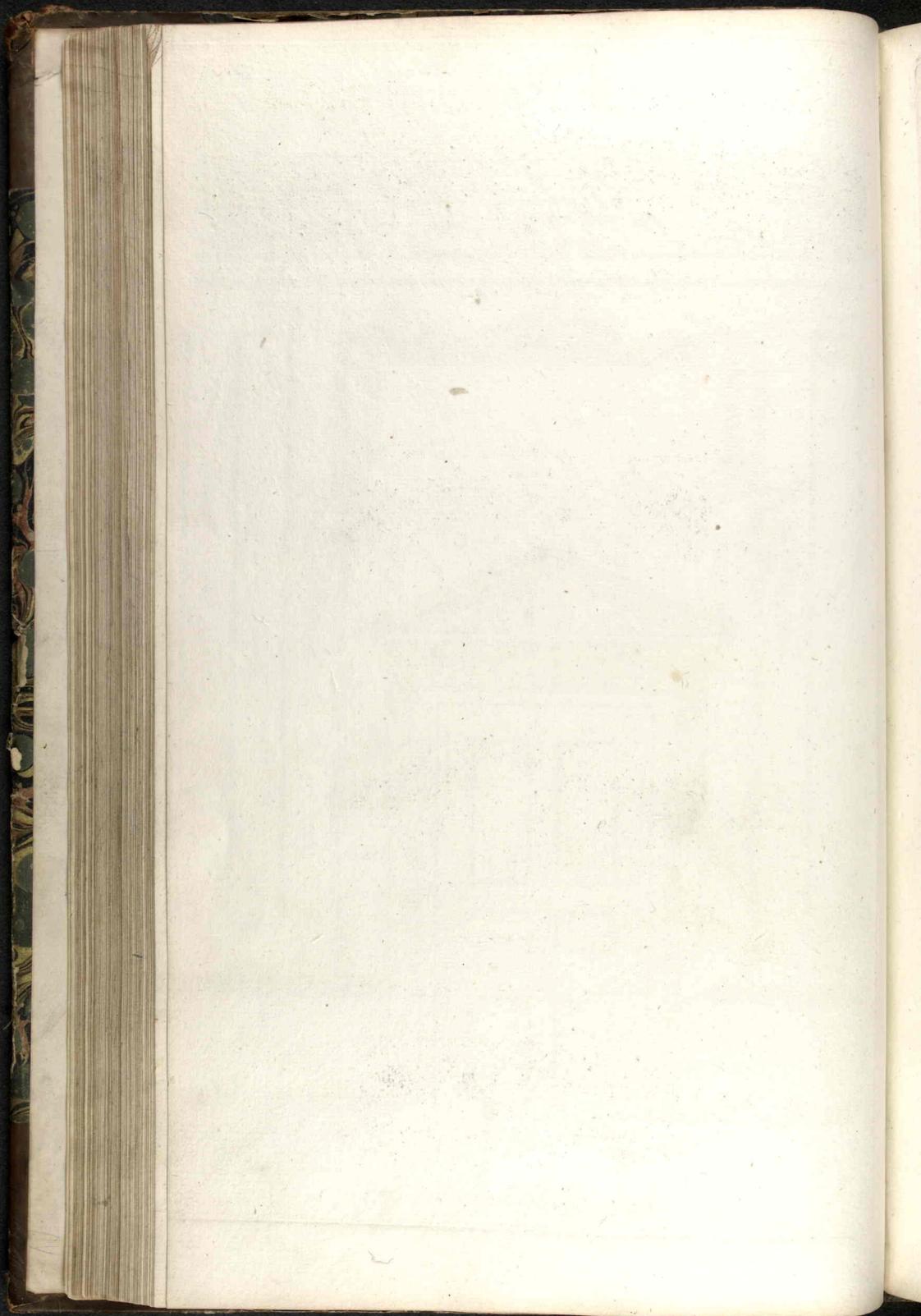


*Ab. Swann Arch<sup>o</sup>. published according to Act Octob<sup>r</sup>. 11<sup>th</sup> 1757. Sc. Addison sculp<sup>s</sup>*

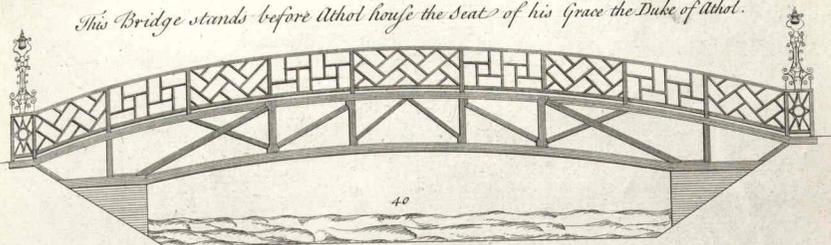




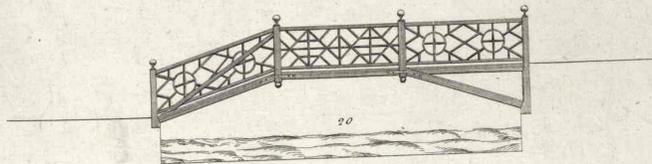
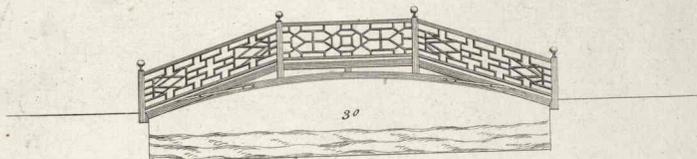
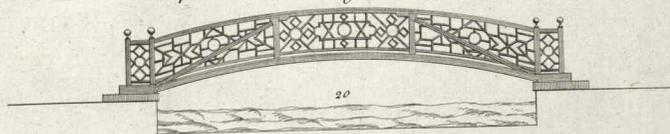
*At Swan Arch: published according to Act Oct. 11<sup>th</sup> 1757. A Swan Sculp.*



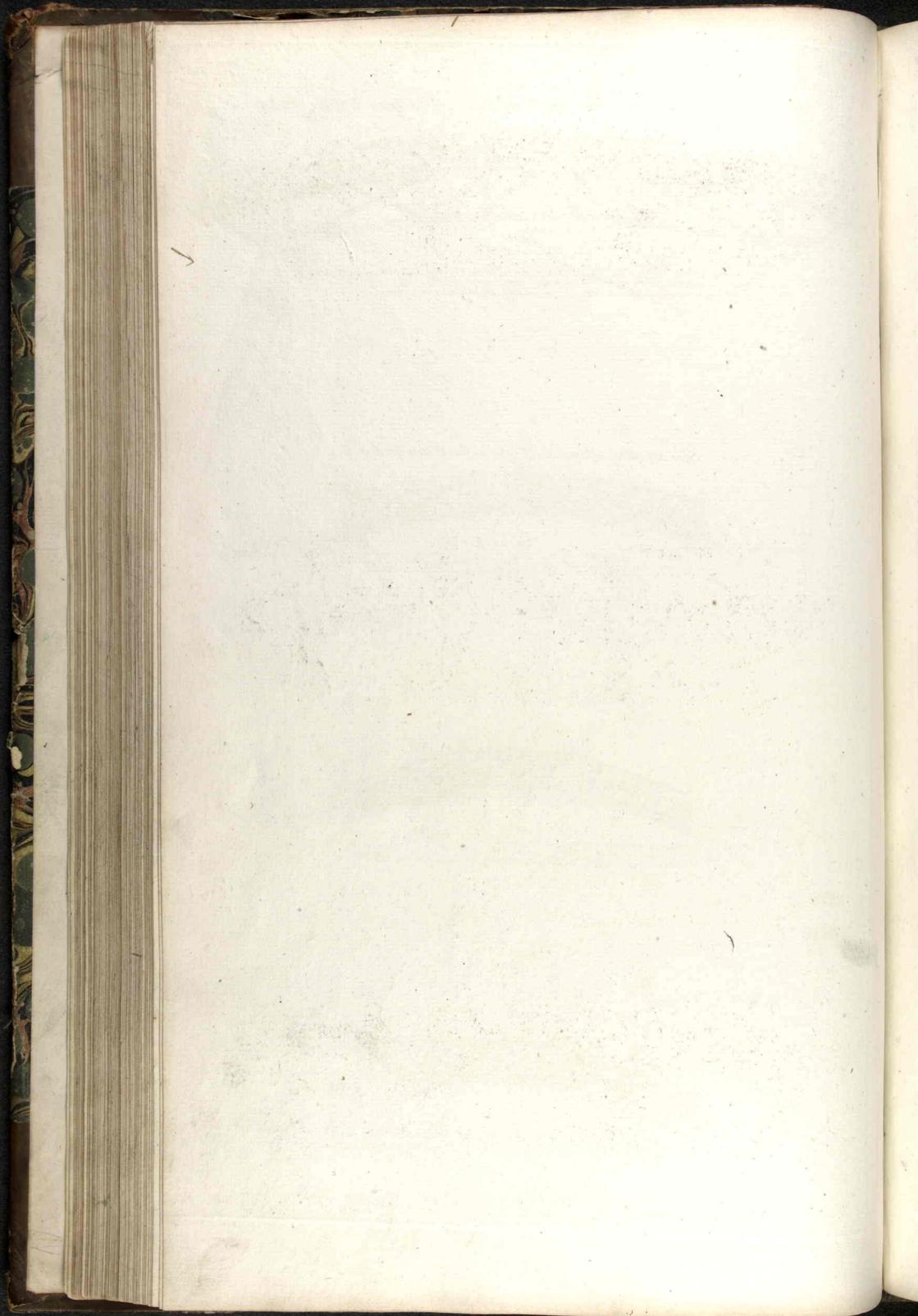
*This Bridge stands before Athol house the seat of his Grace the Duke of Athol.*

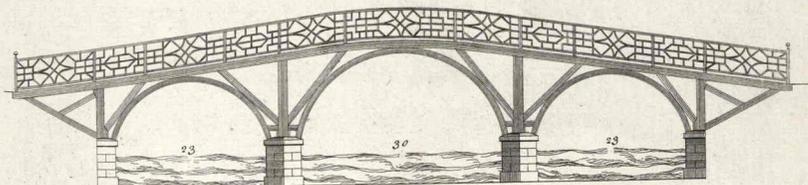
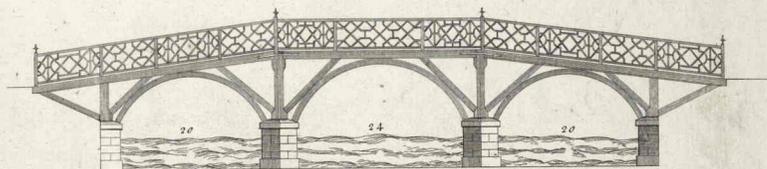
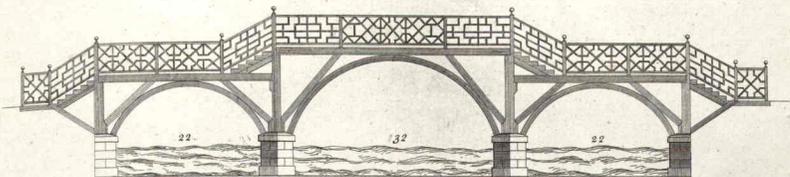


*This separates a Canal & Basin in his Graces Garden.*

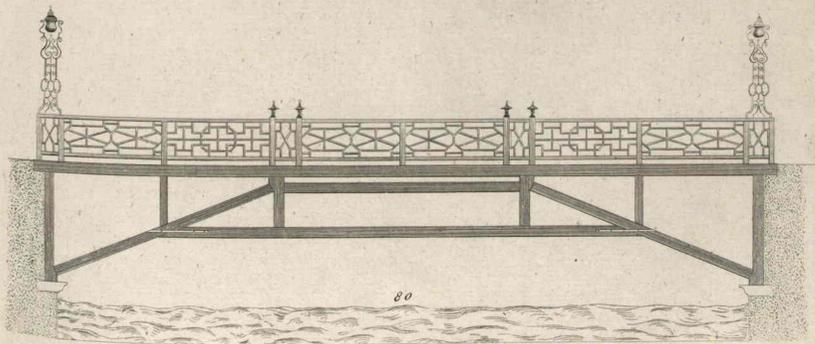
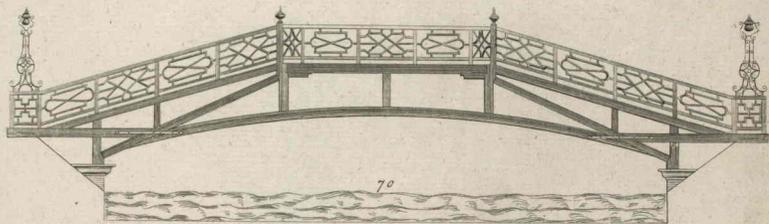
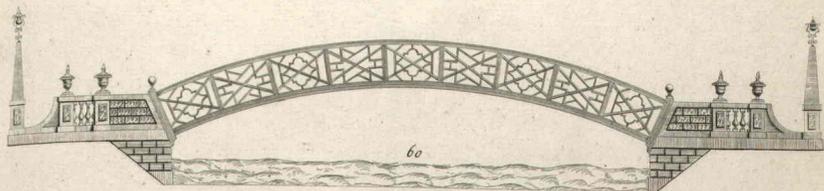


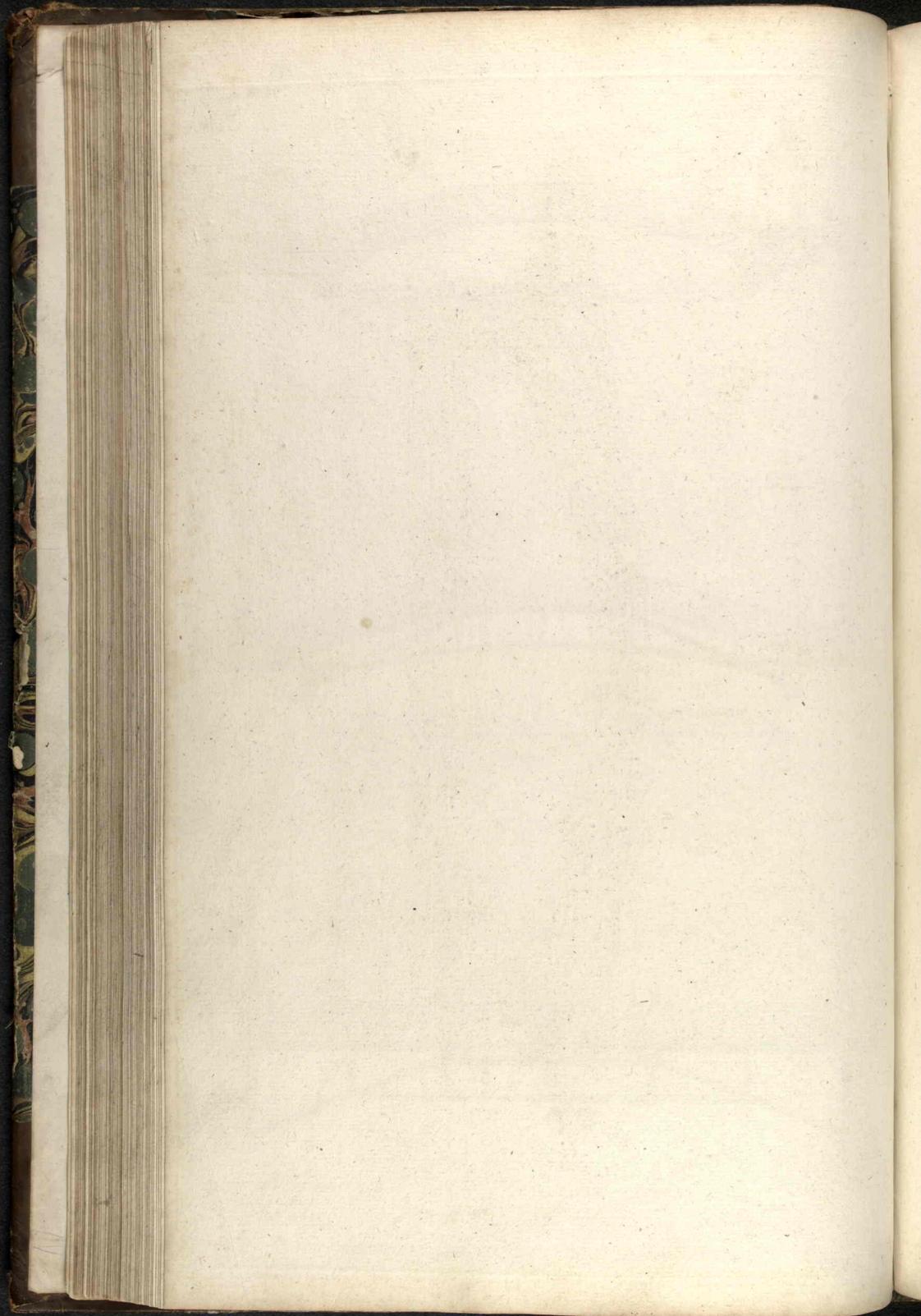
*Mr. Swan Archt. published according to Act Nov. 14<sup>th</sup> 1757. Sit. Addison sculp.*

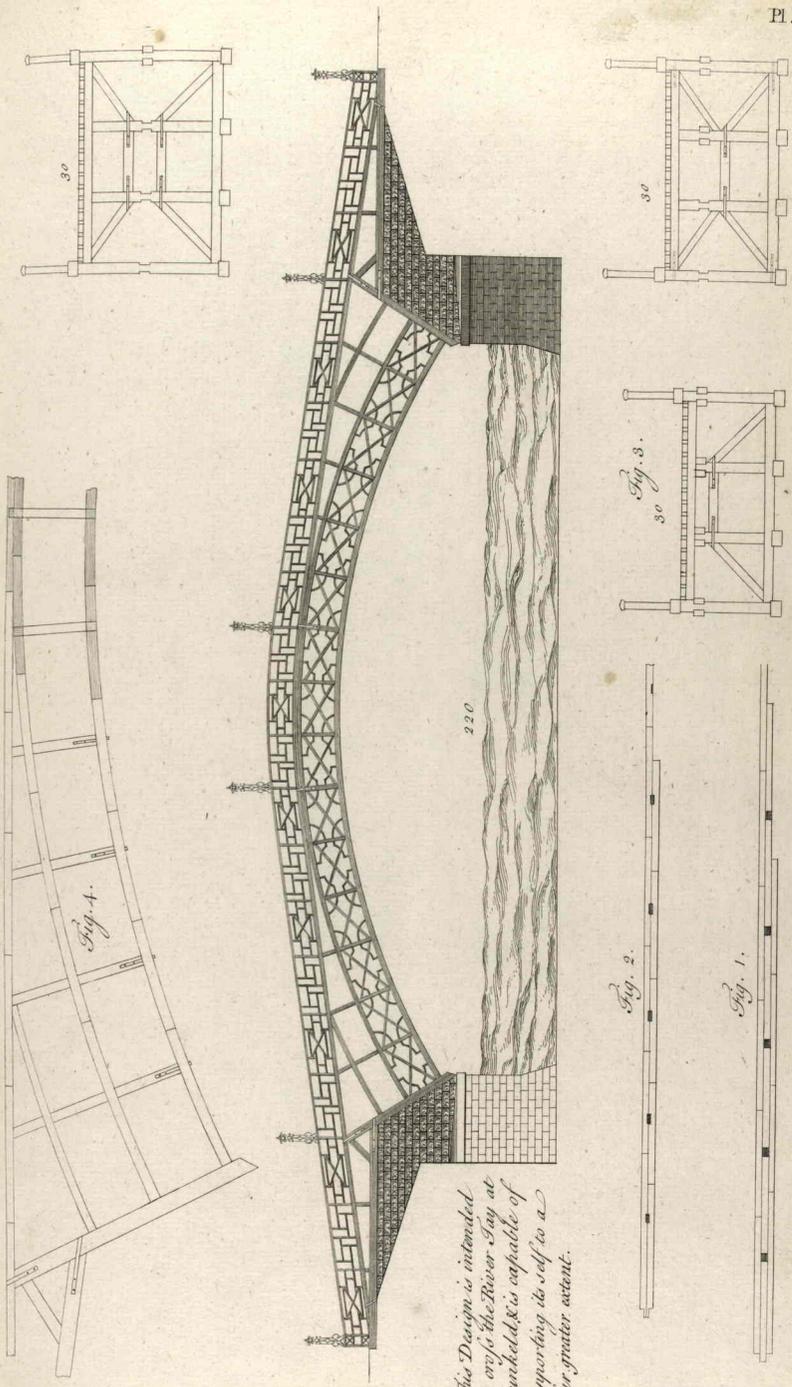






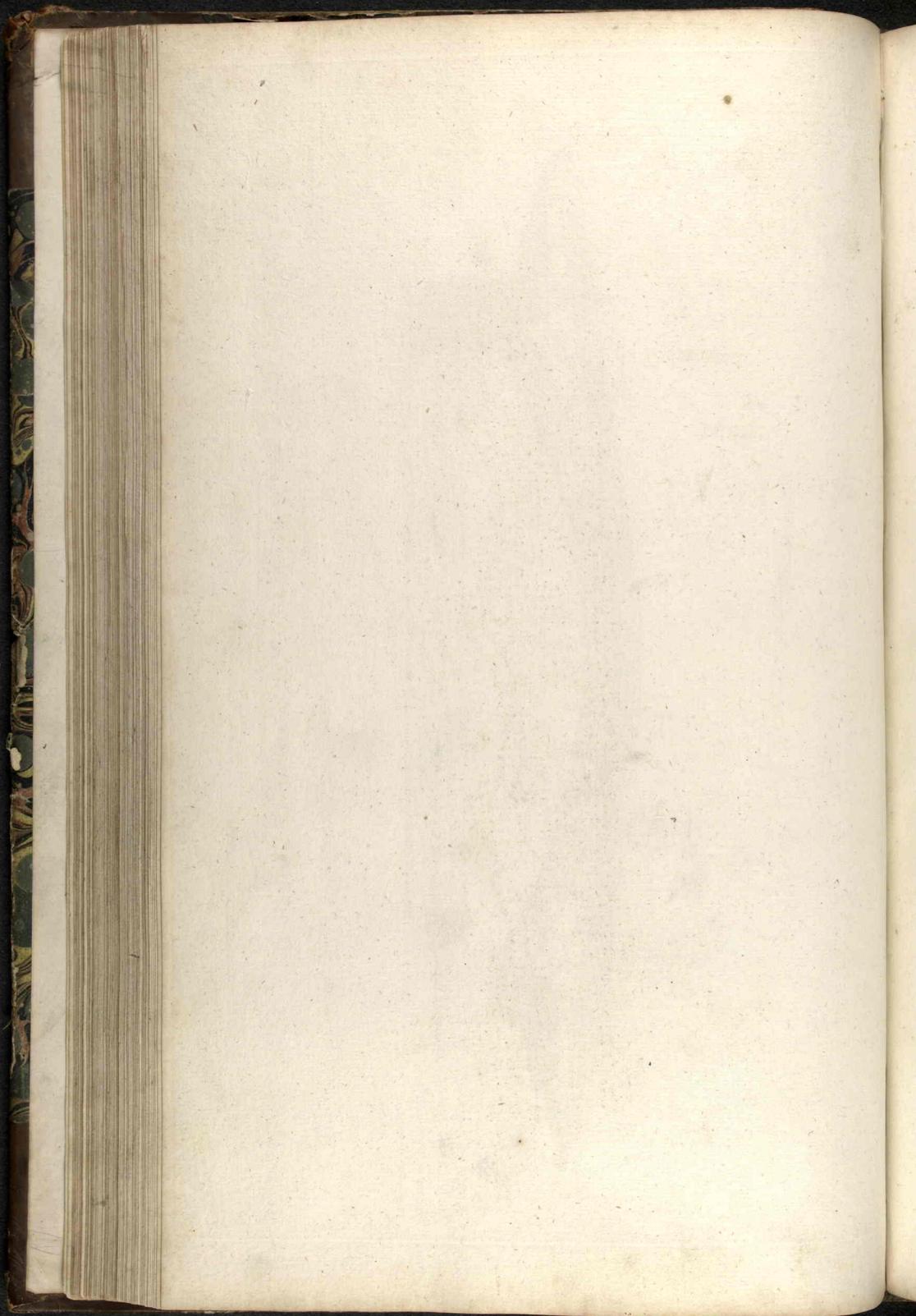


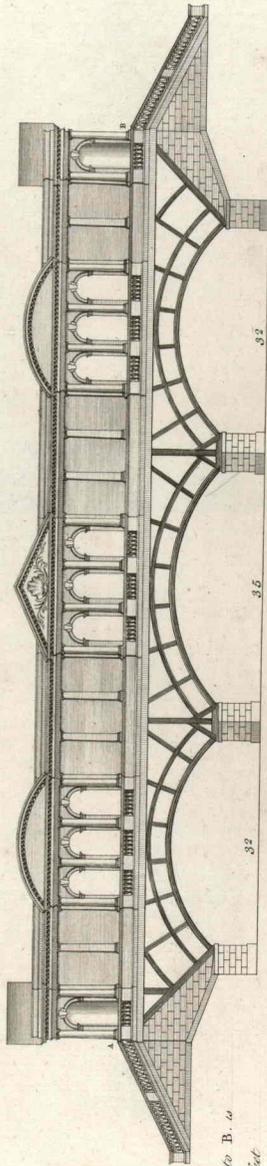




*This Design is intended  
to cross the River Tay at  
Dunkeld, & is capable of  
supporting its self to a  
far greater extent.*

*By James Watt's Patent according to Act Nov. 14<sup>th</sup> 1757. In. Robinson sculp<sup>s</sup>*





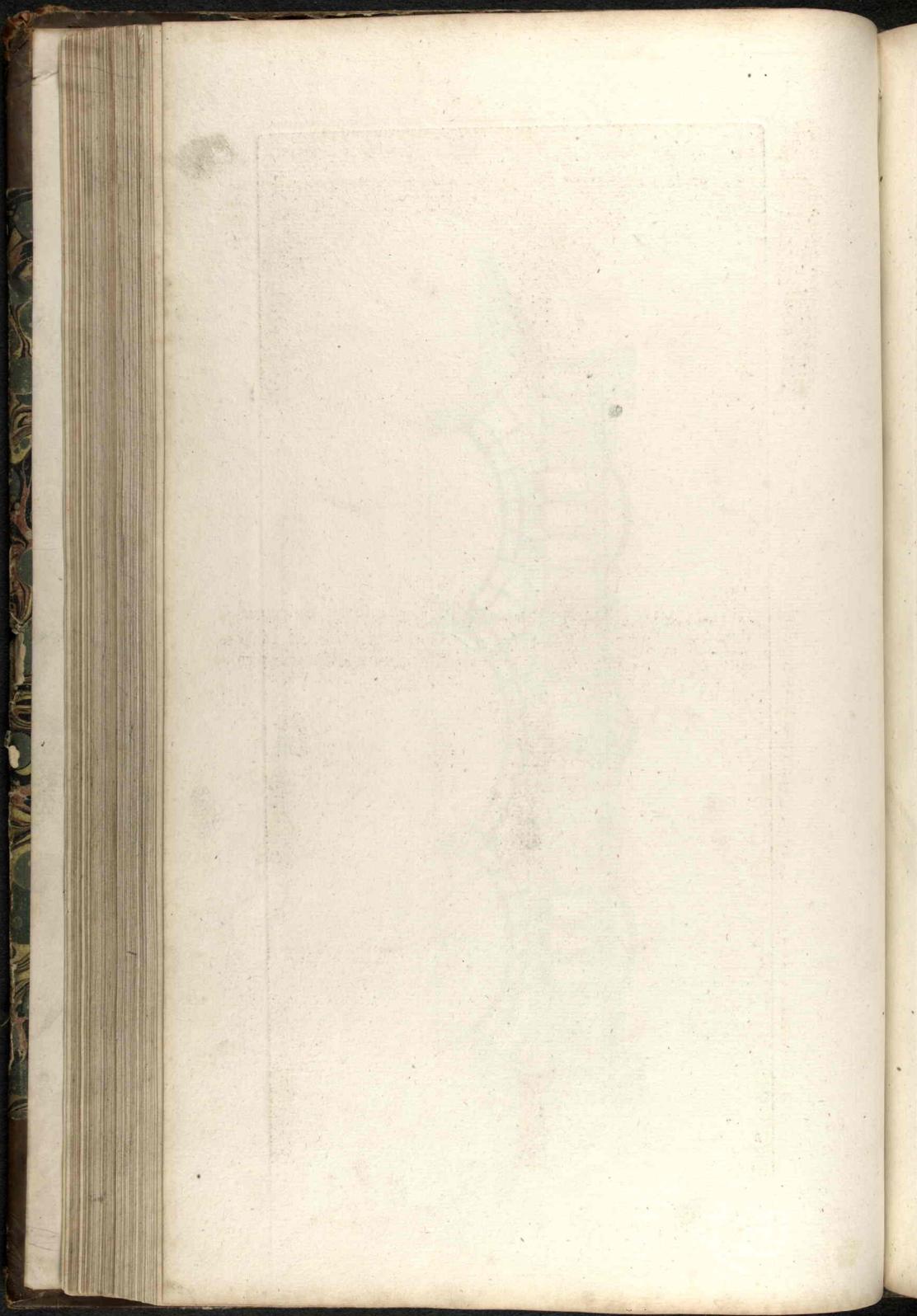
from A. to B. is  
140 feet

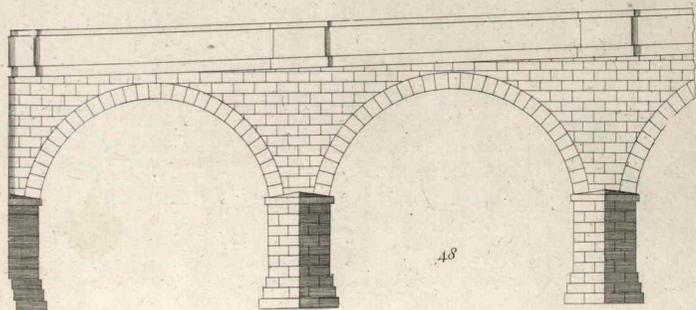
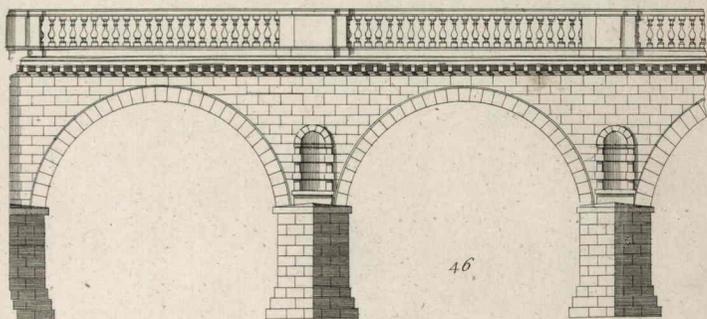
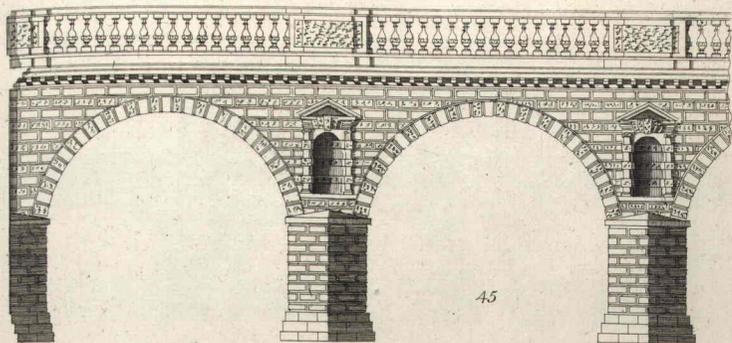
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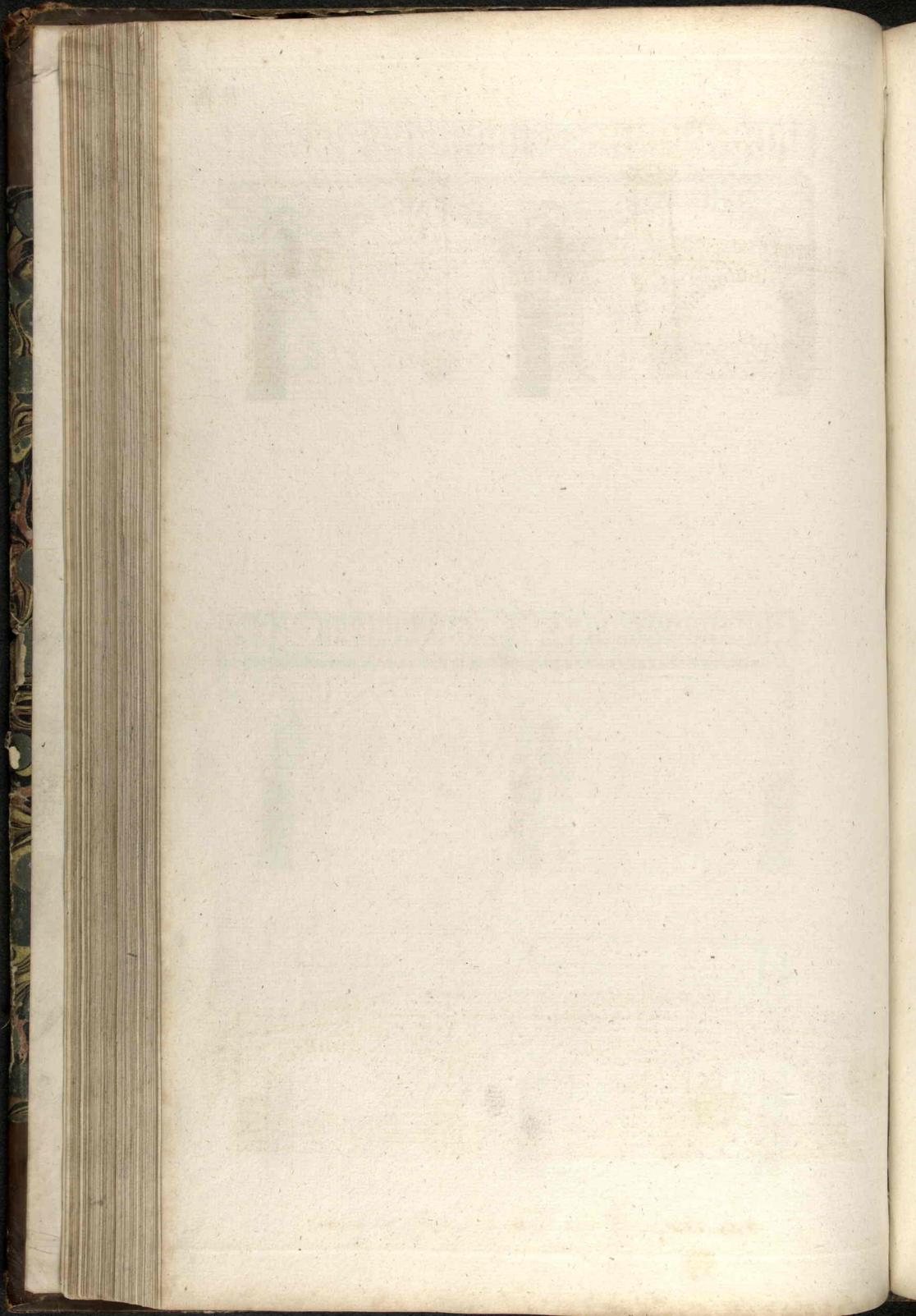
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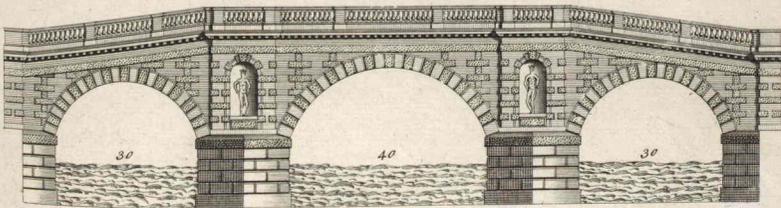
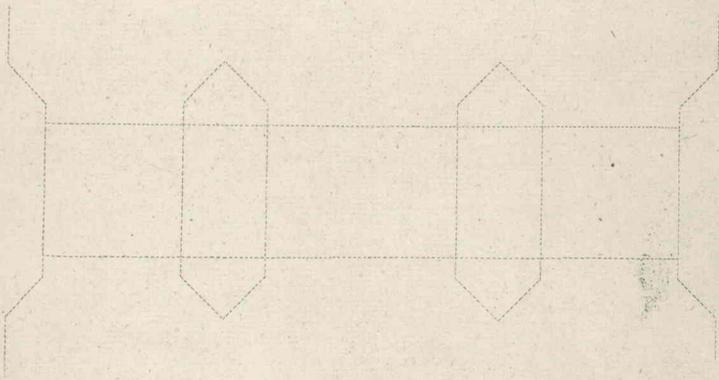
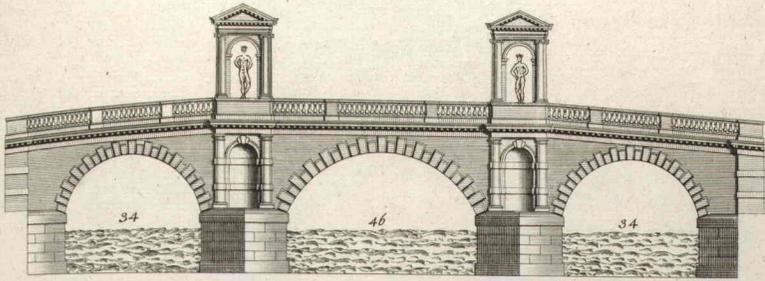
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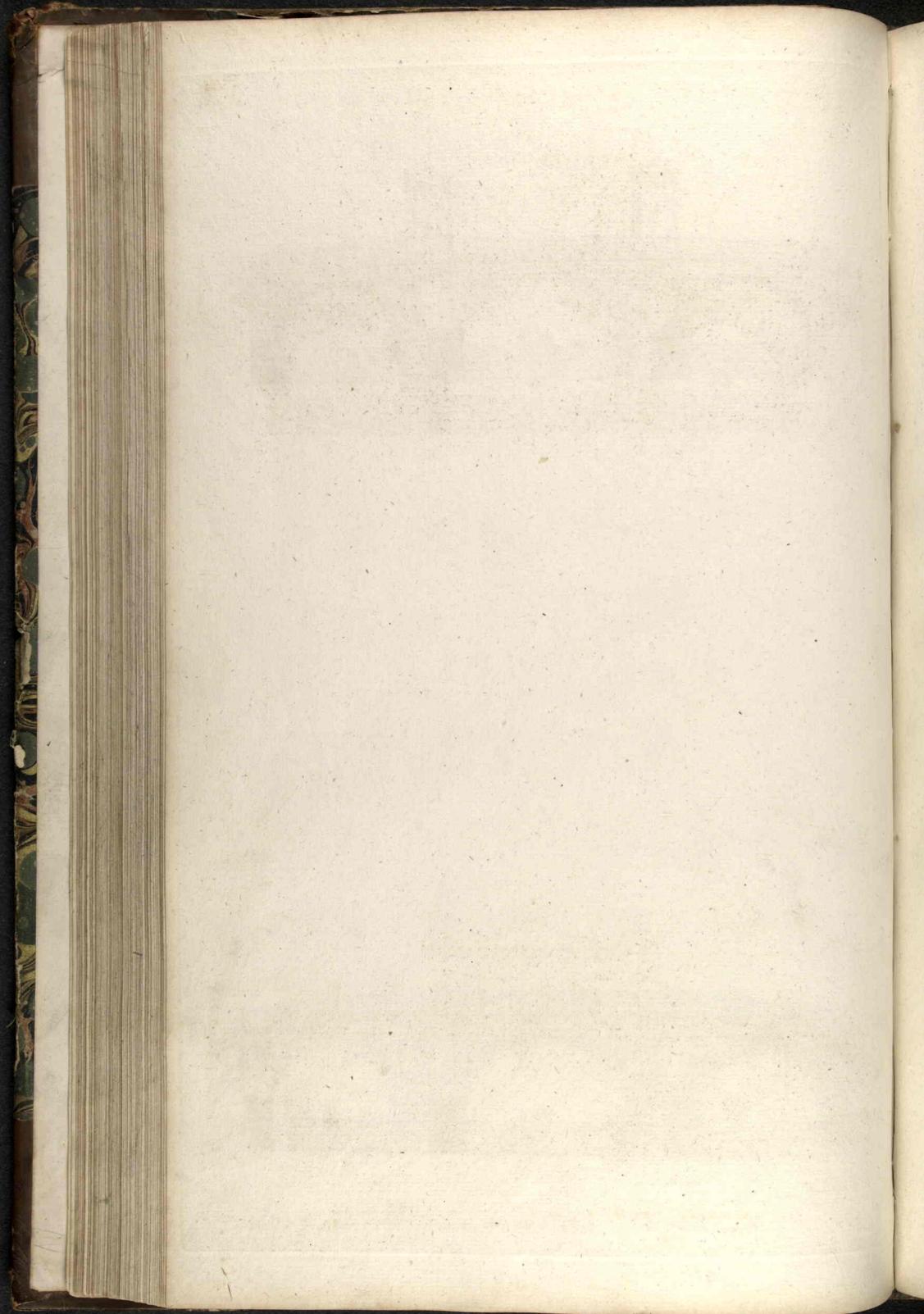
*Mr. Brown's Arch published according to Act & Sect. 14<sup>th</sup> 1797. See Alderman's copy.*

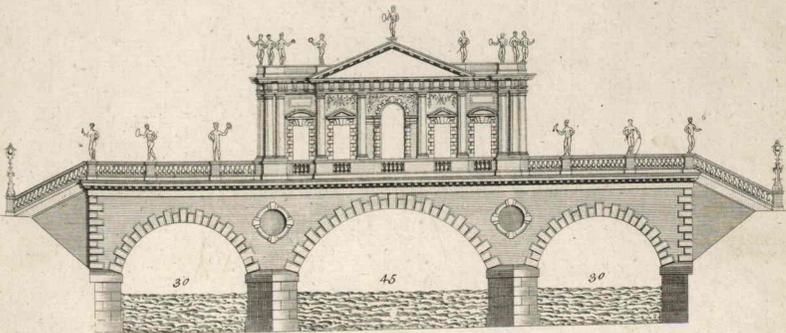
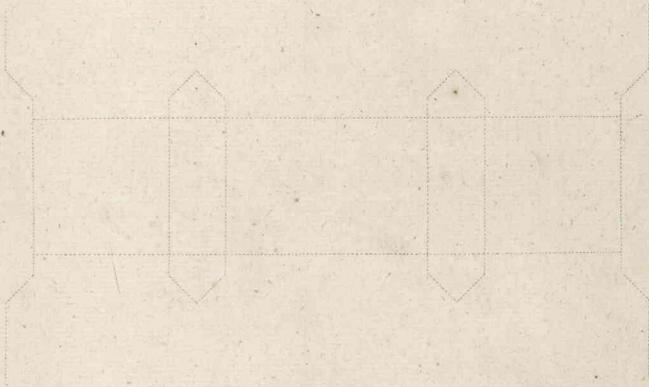
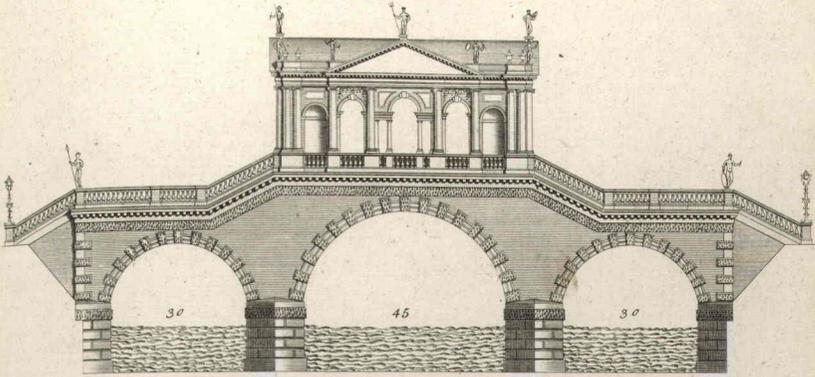




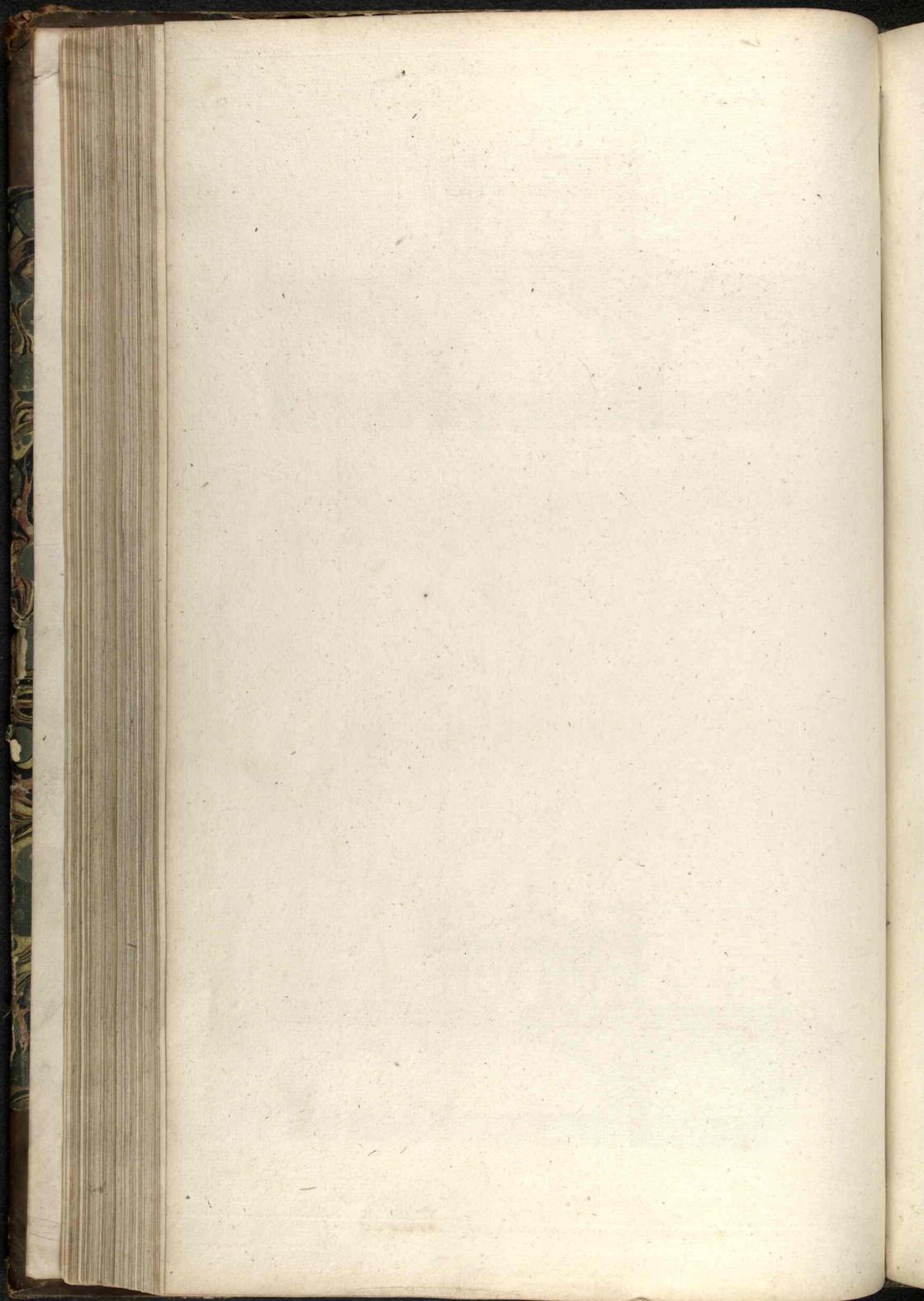


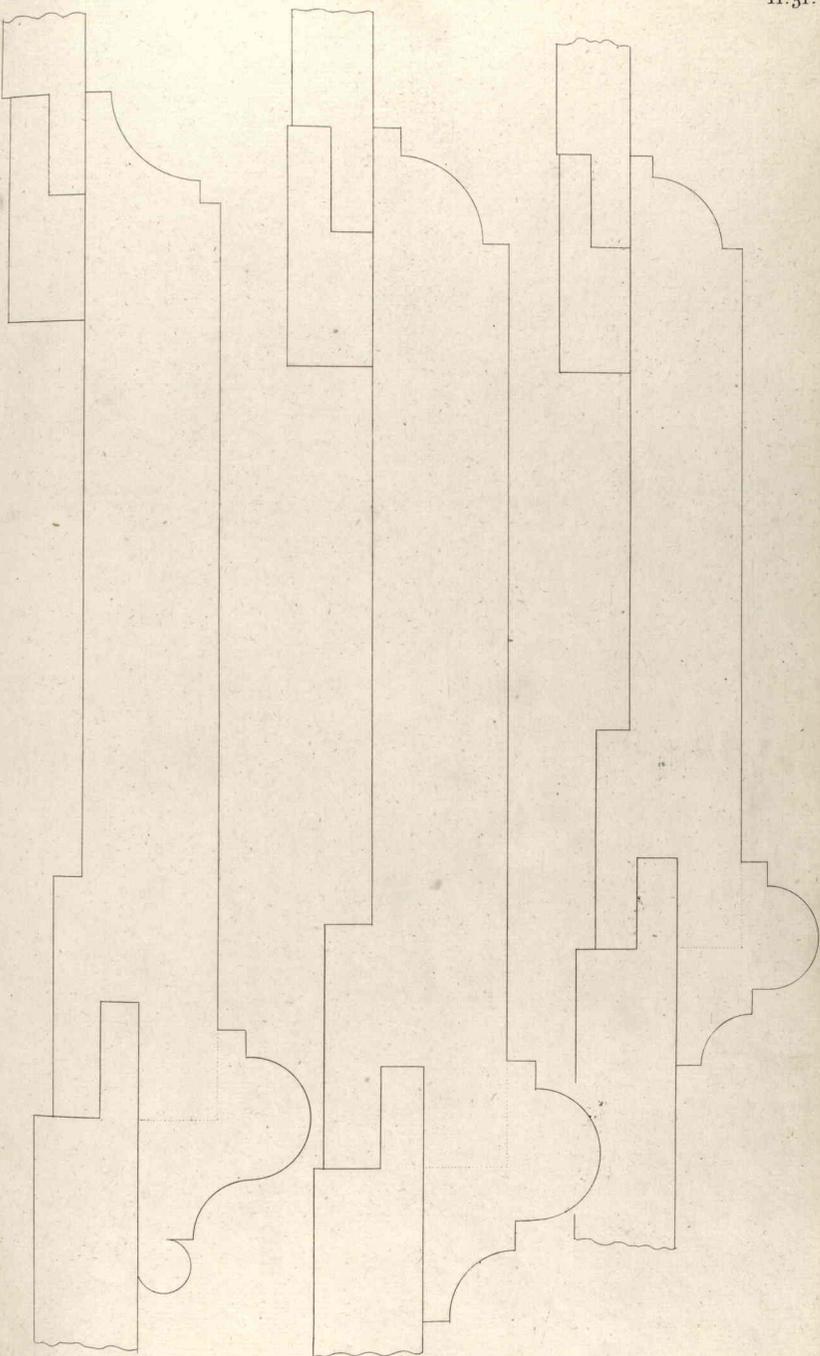




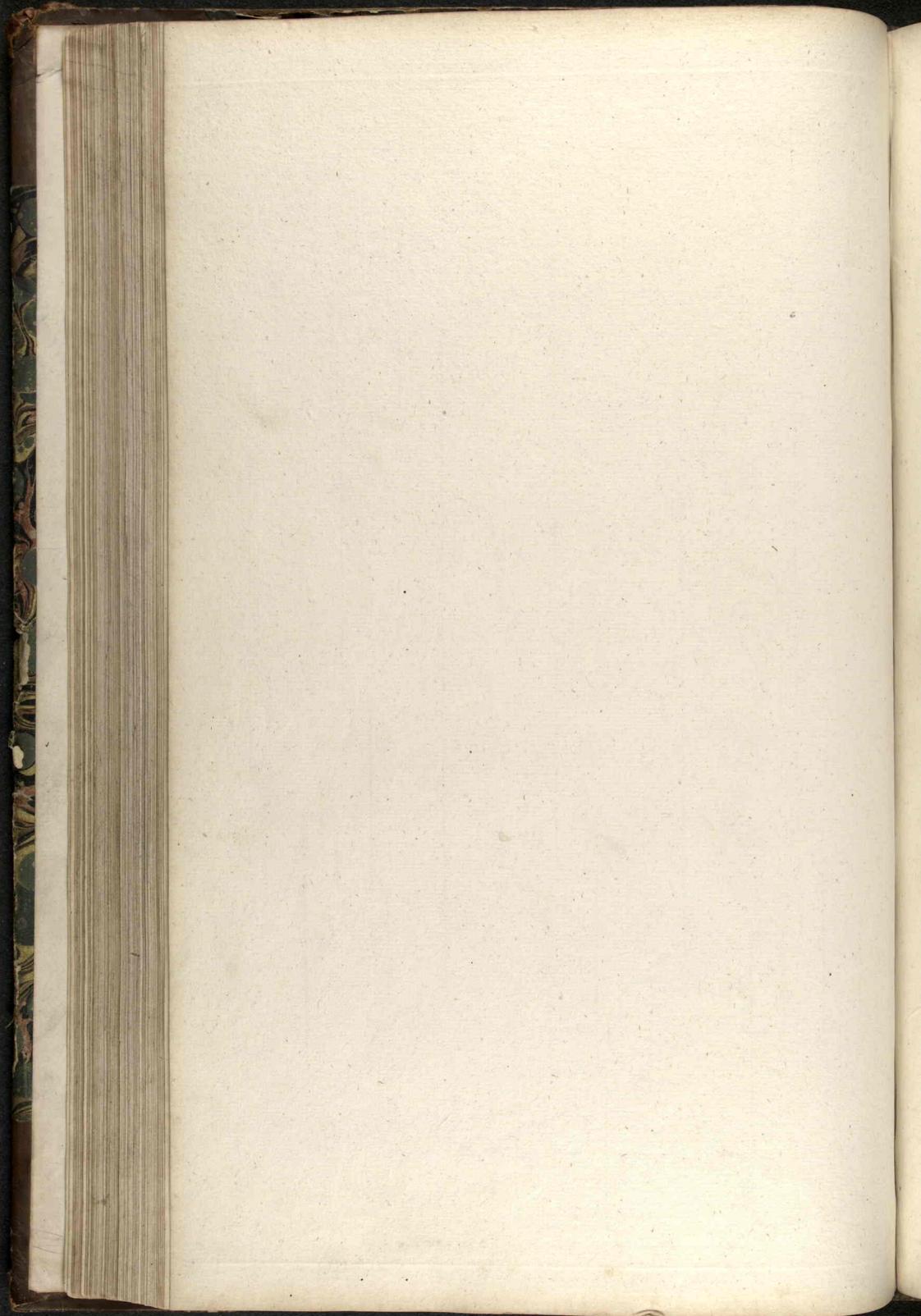


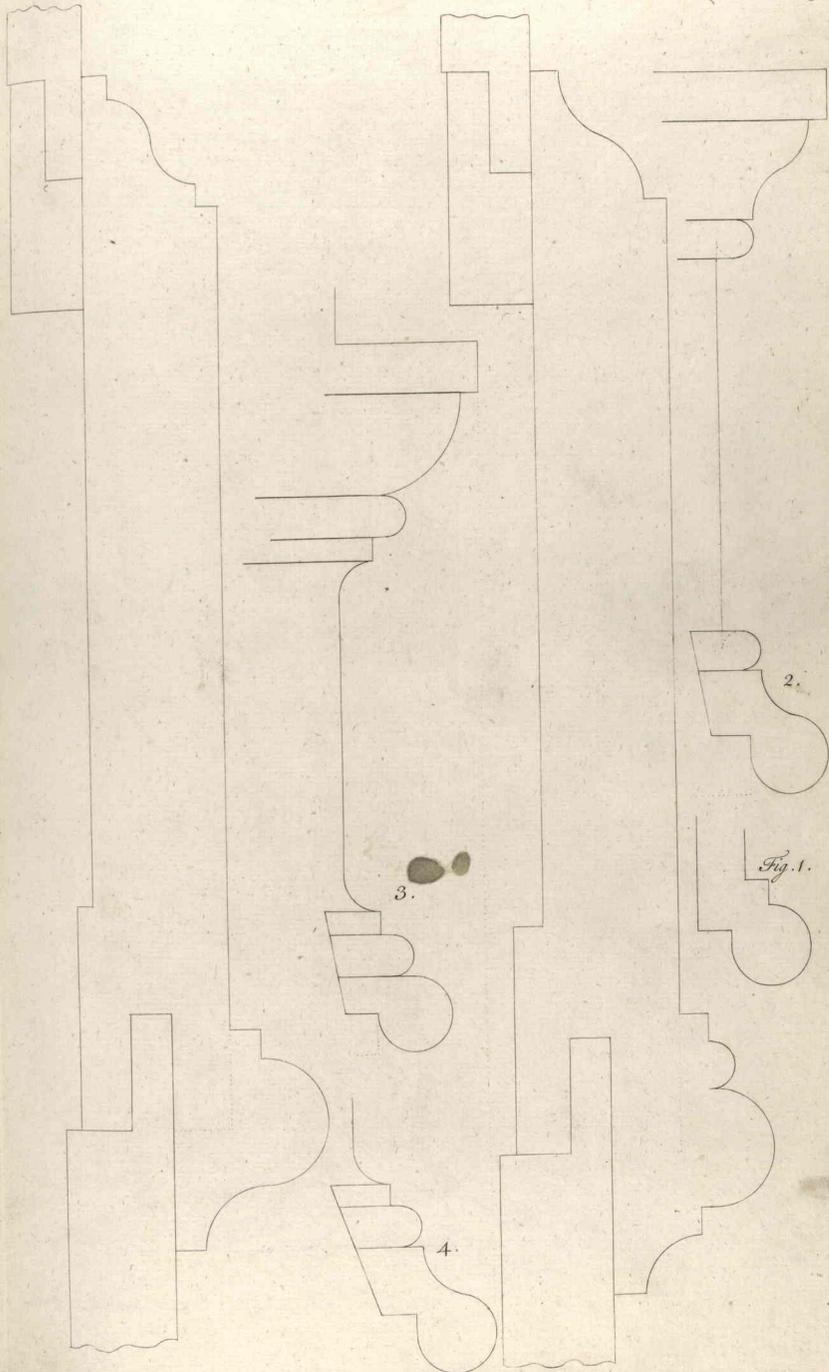
*Ab. Swan Arch<sup>e</sup> established according to Act Nov<sup>r</sup> 14<sup>th</sup> 1757. See Addition sculp.*

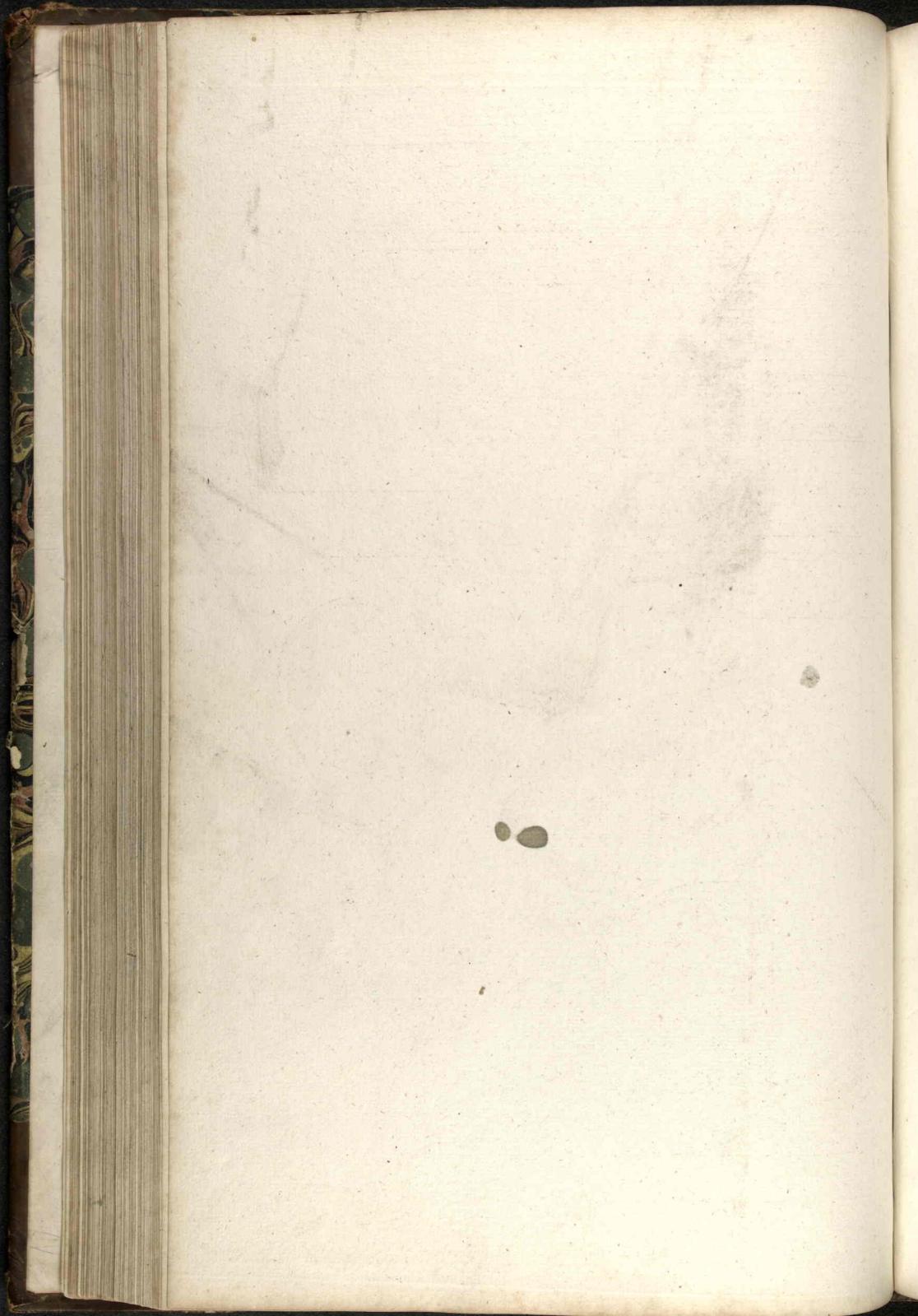




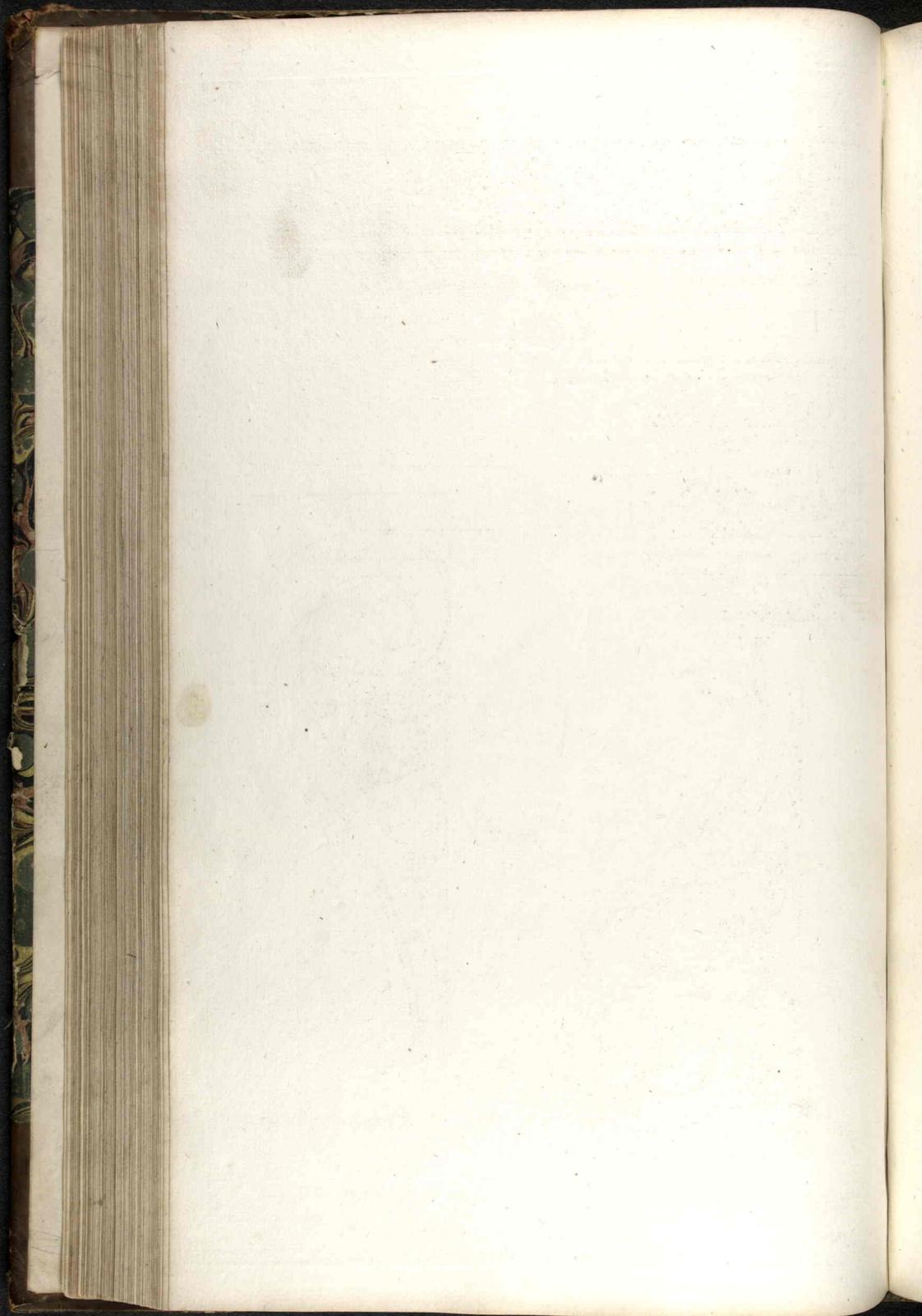
*Aswan Arch published according to the Nov. 21. 1737. B. Addison's design*

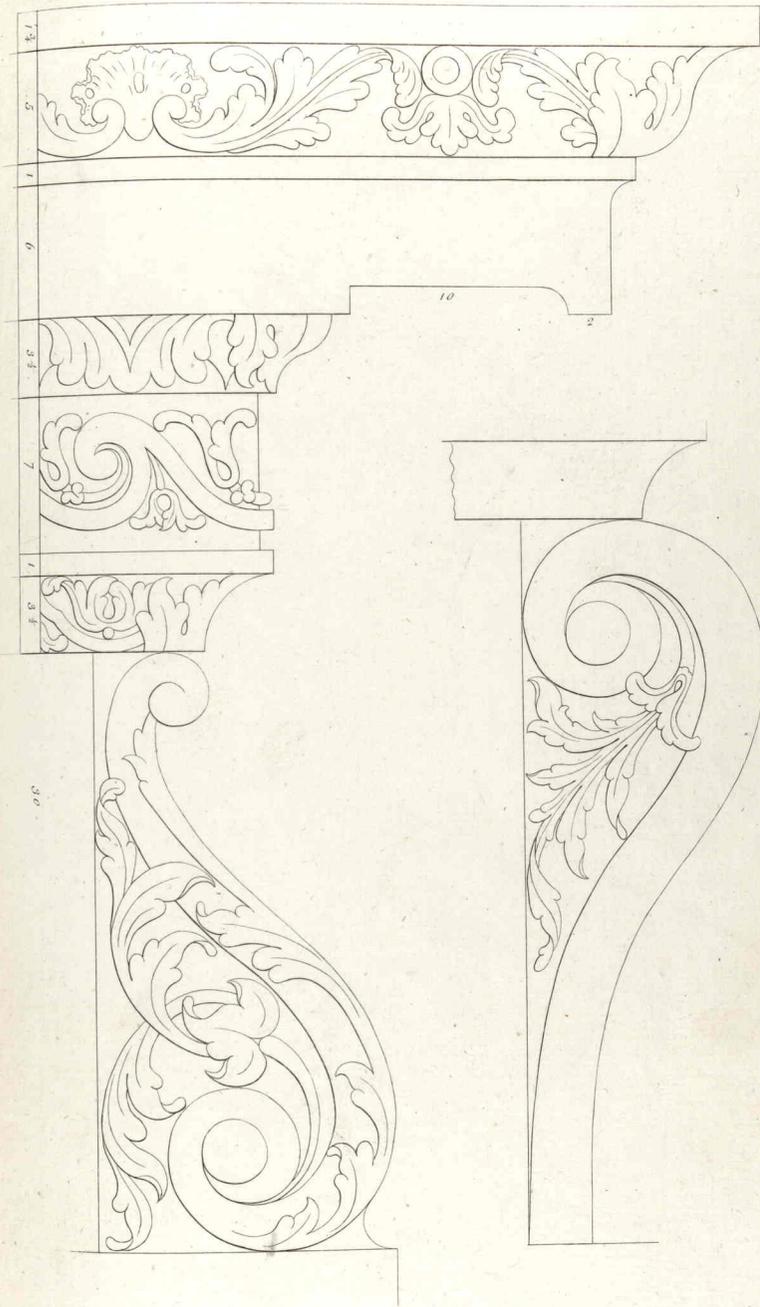


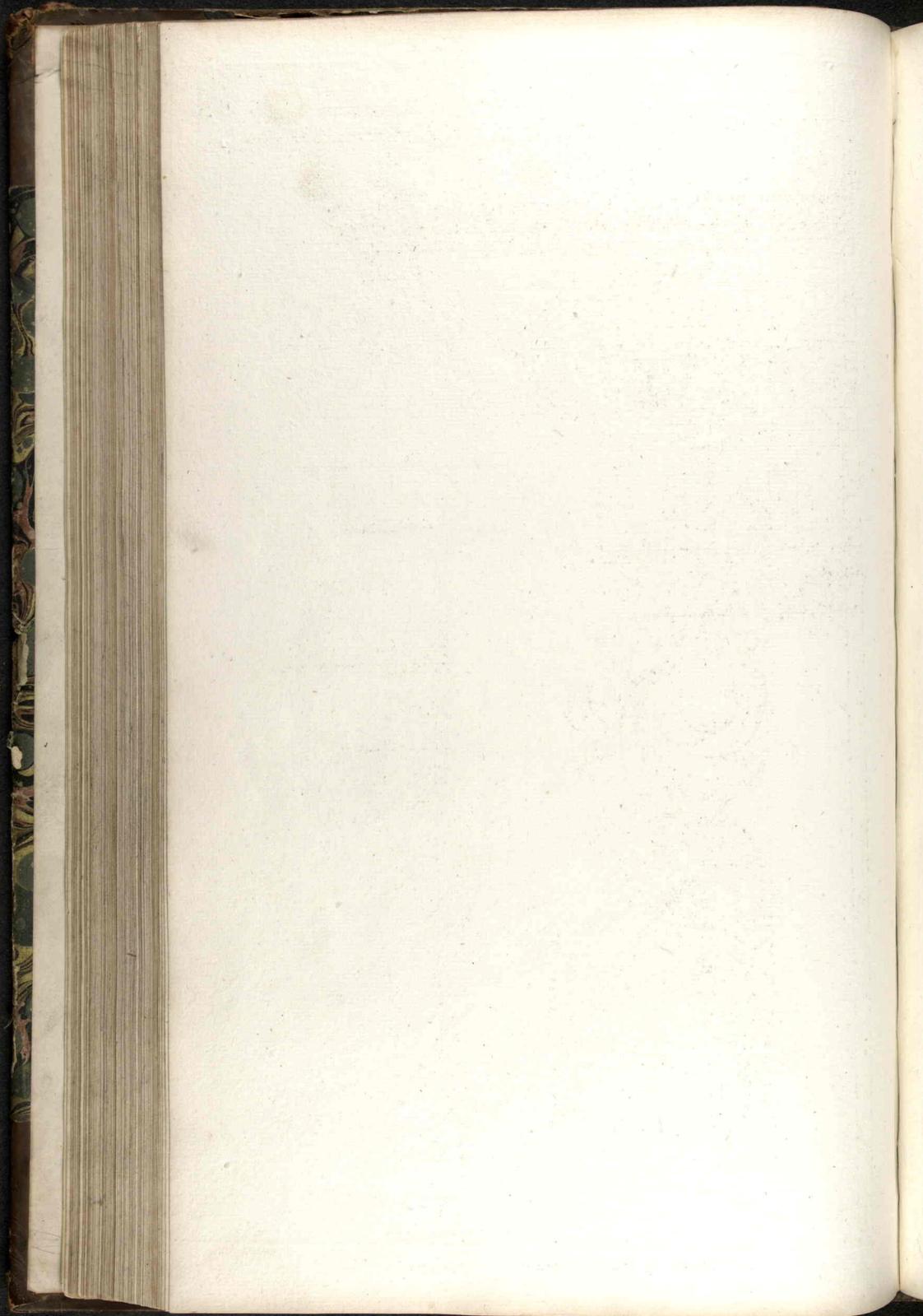


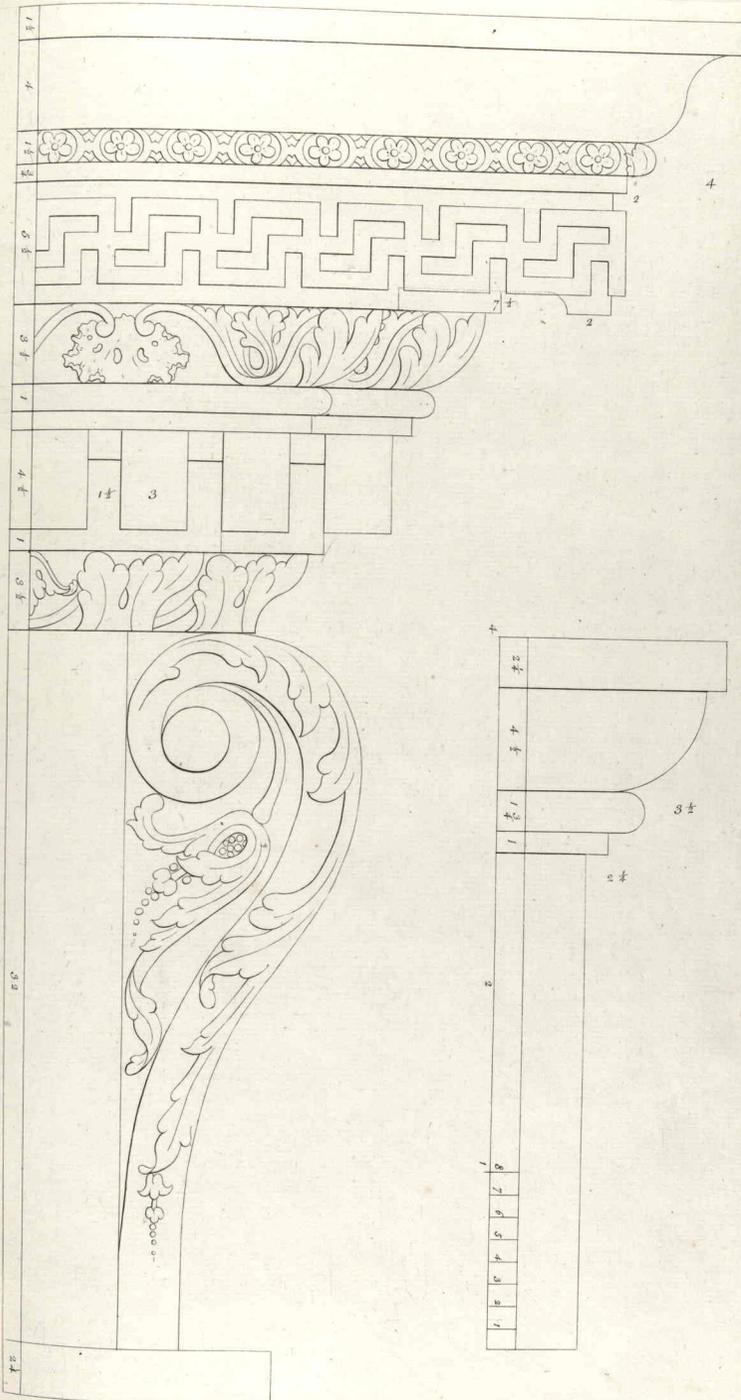


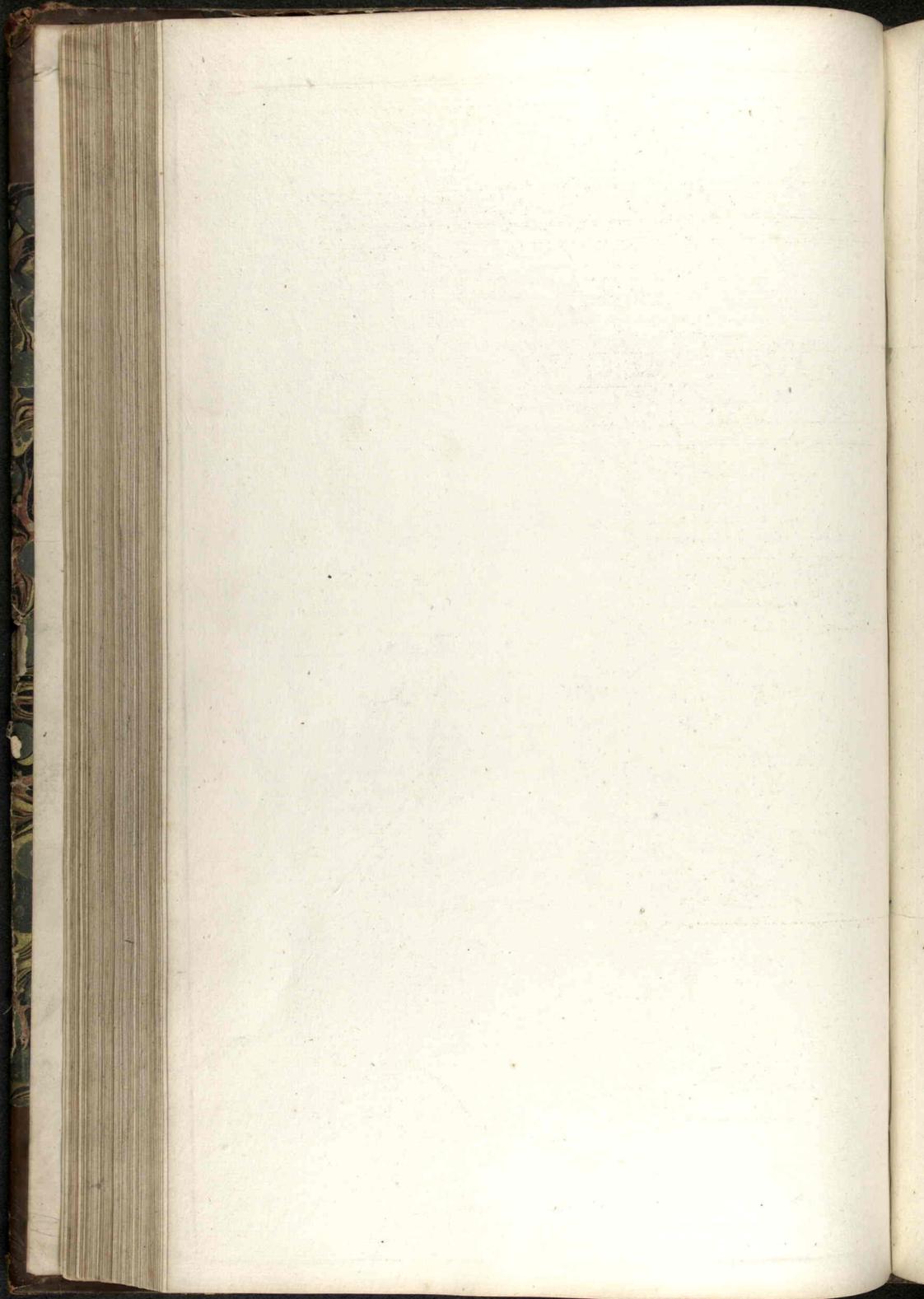


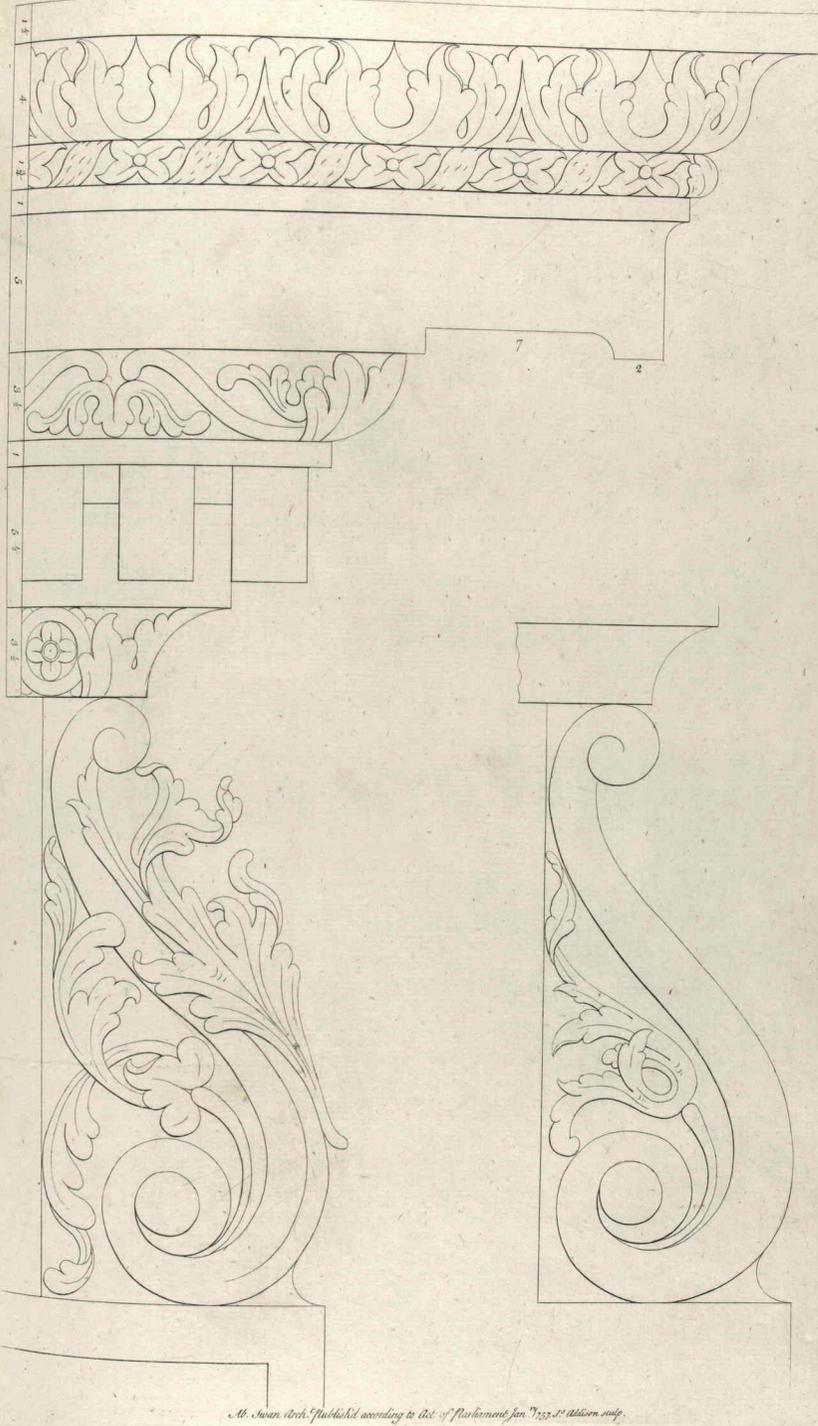


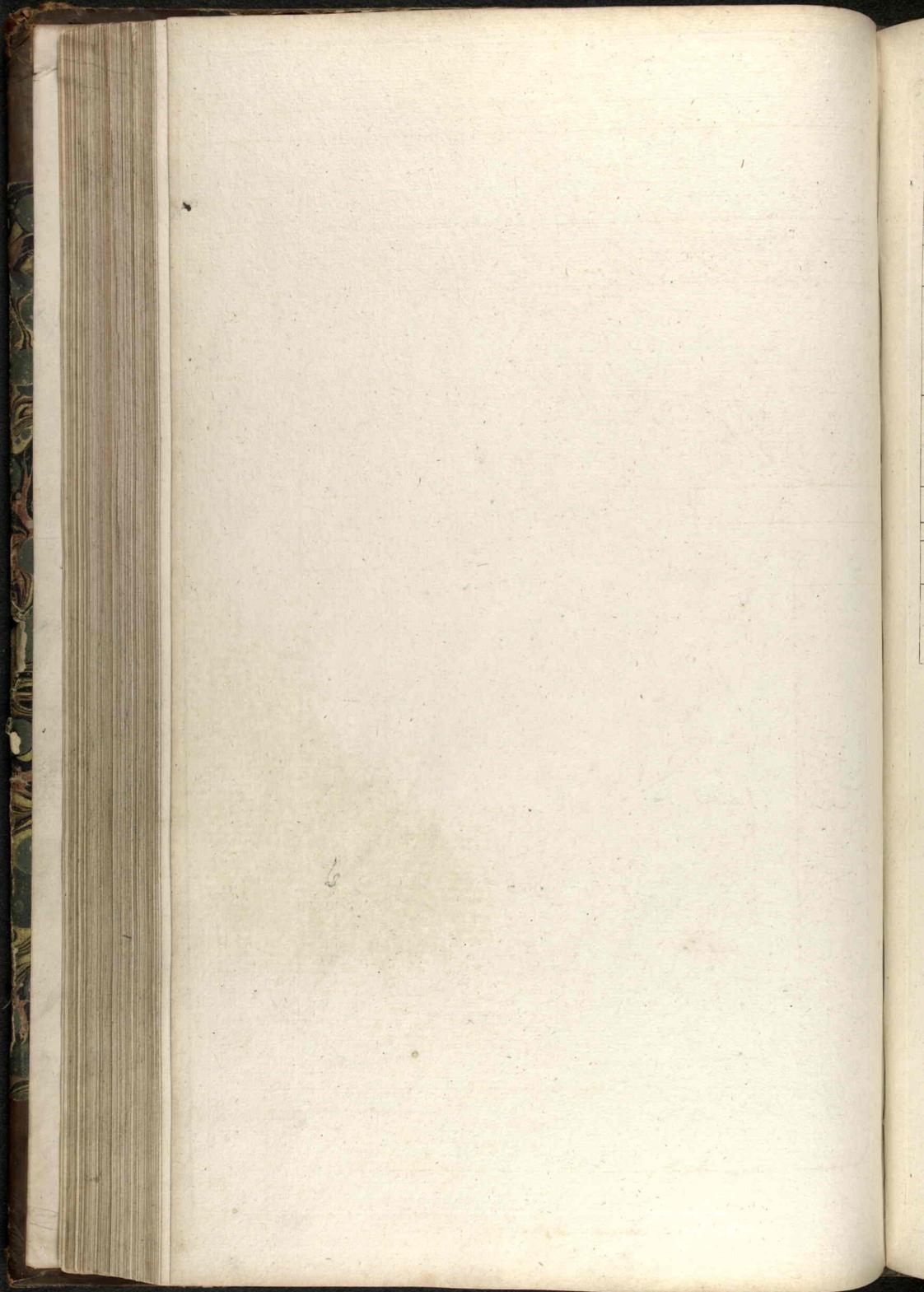


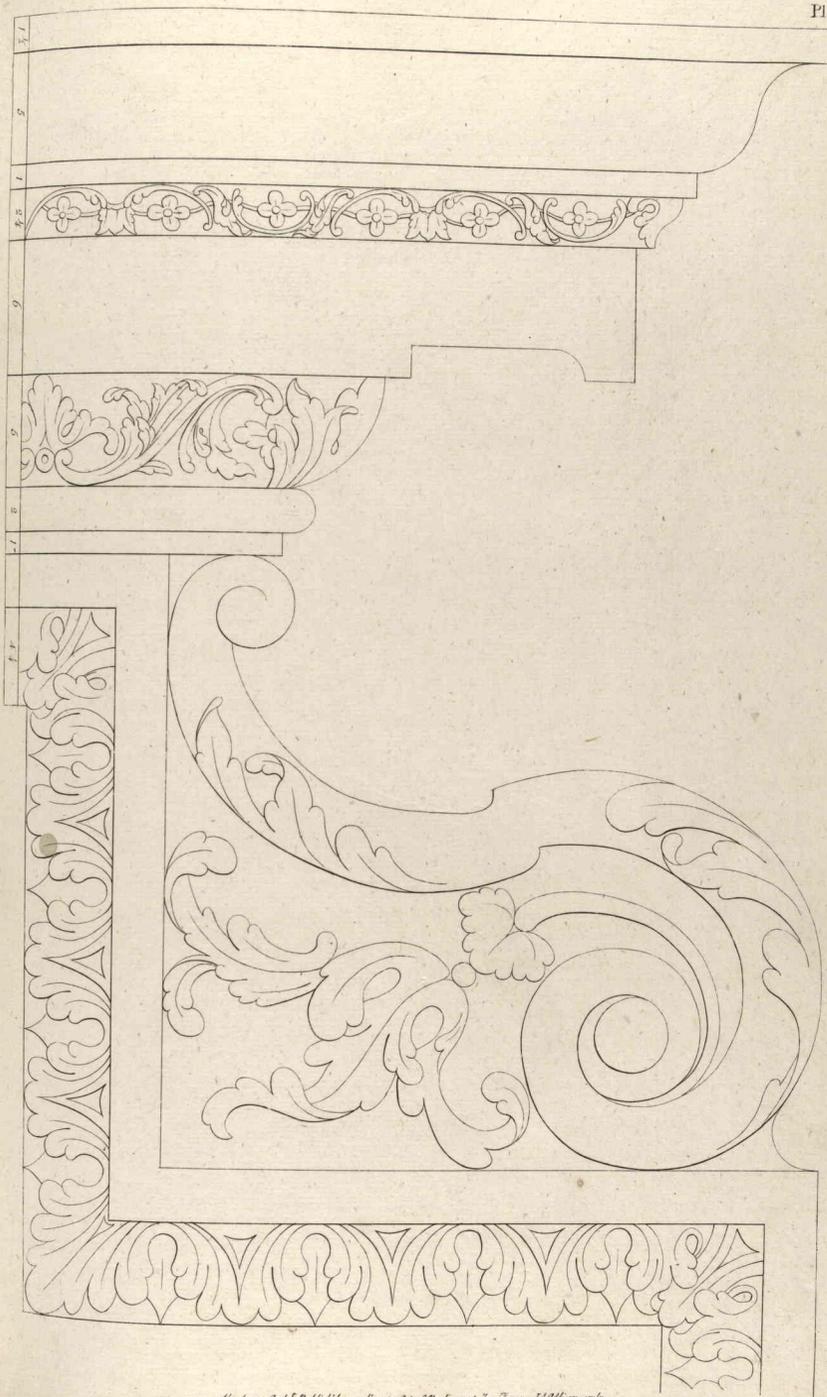


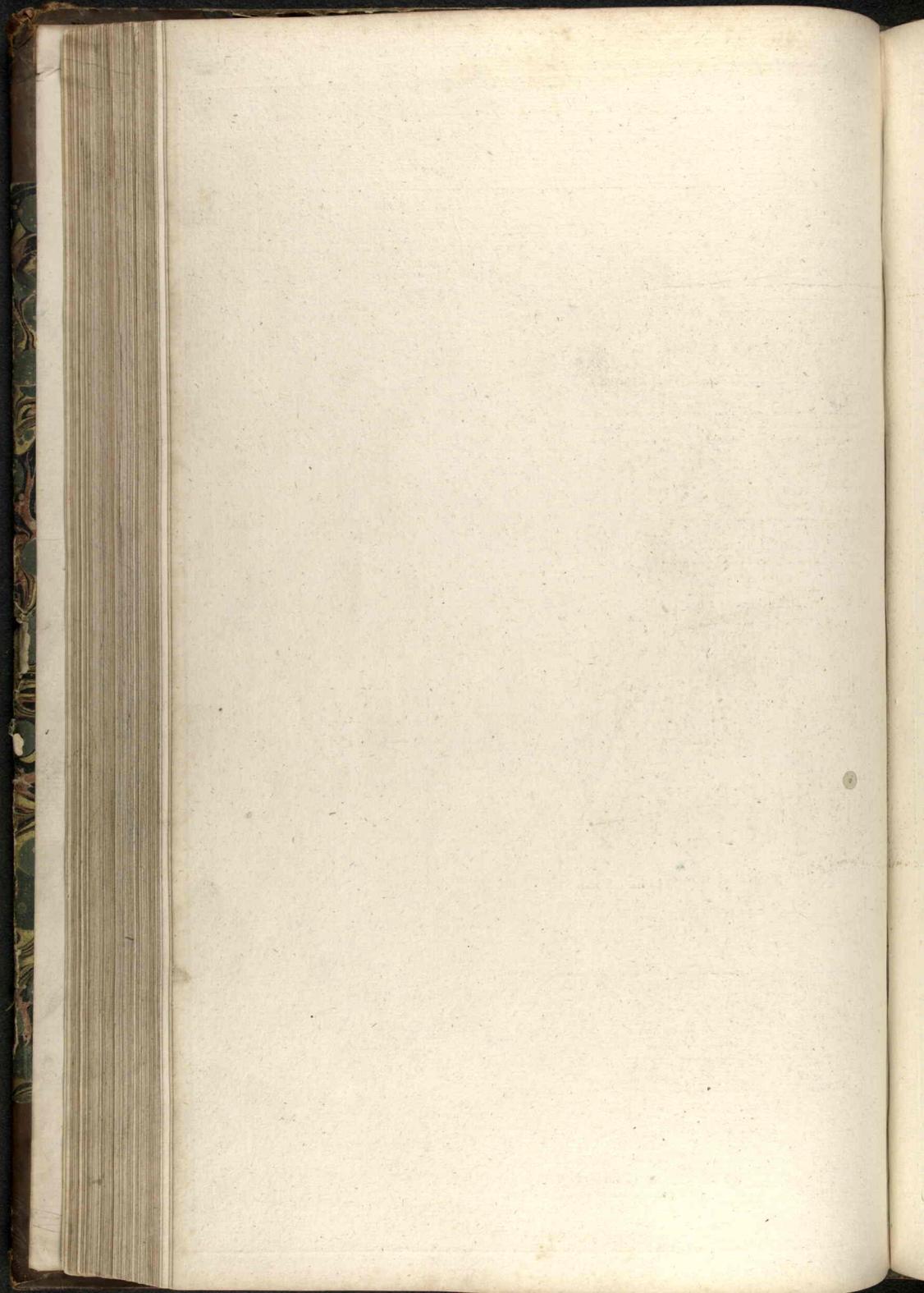


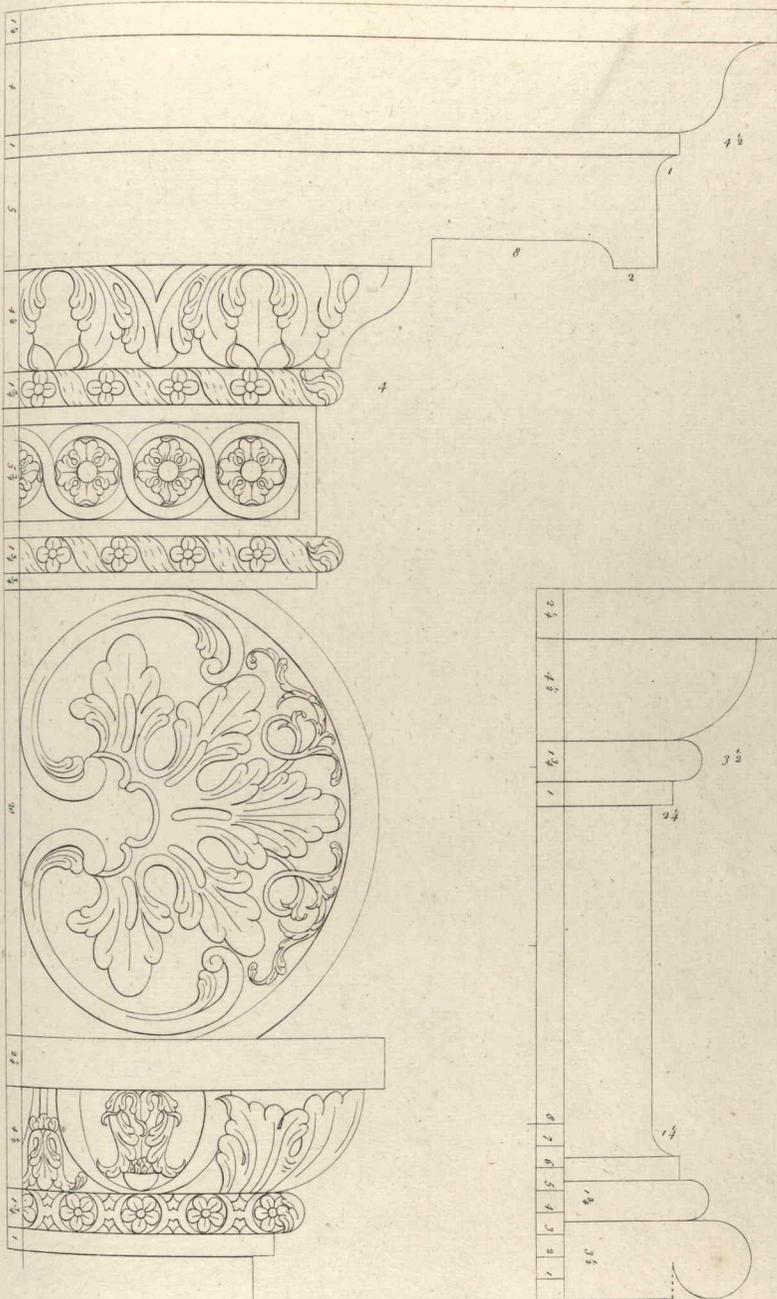


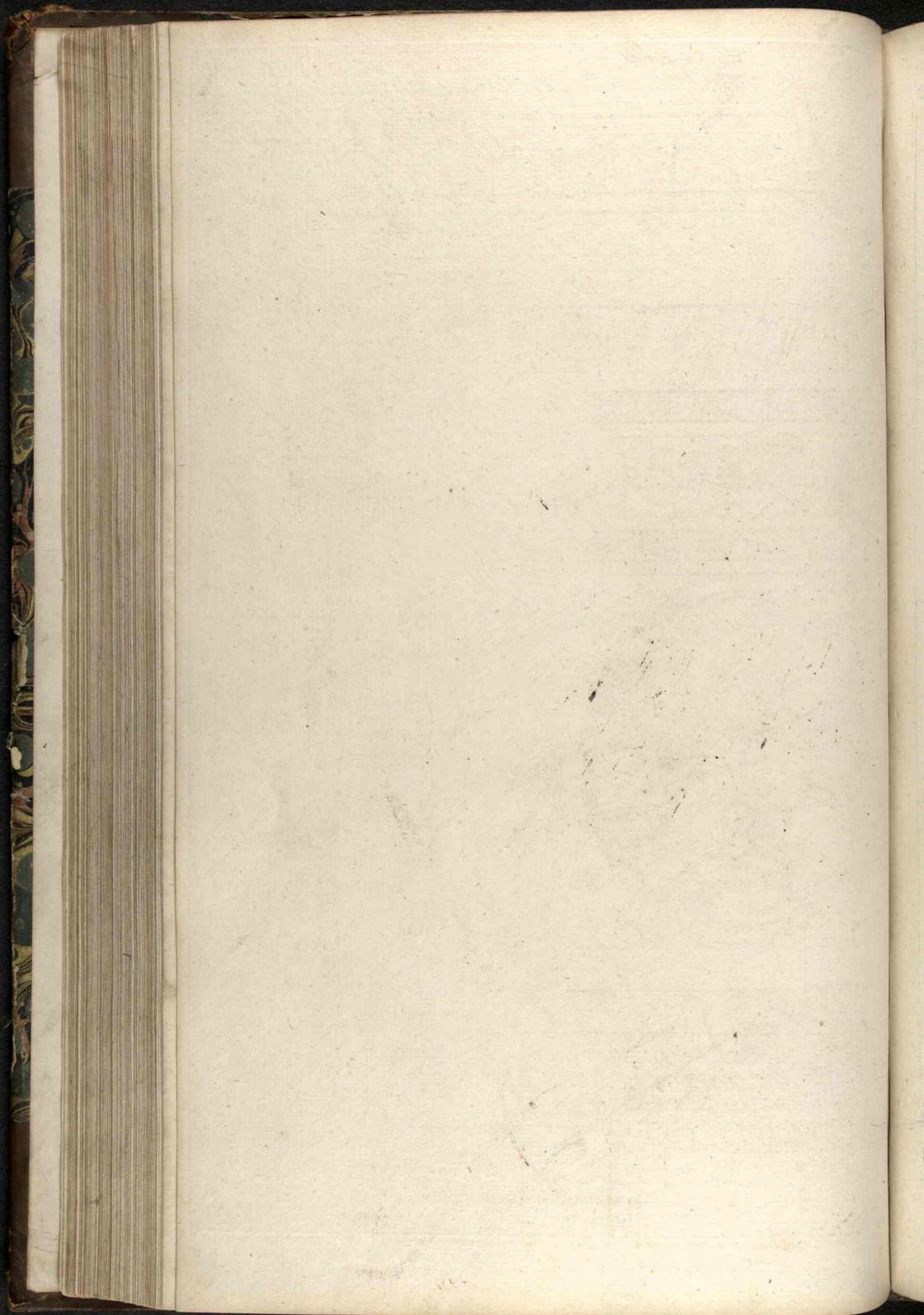


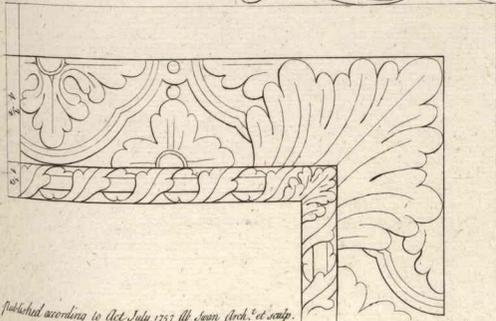
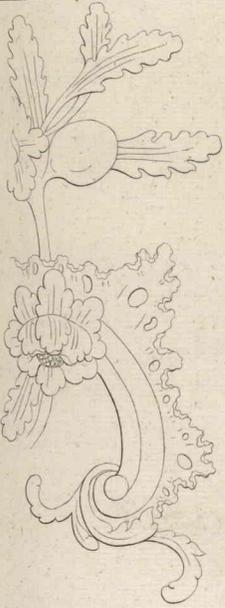
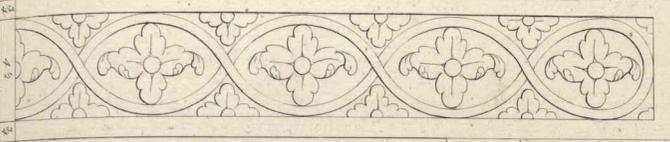




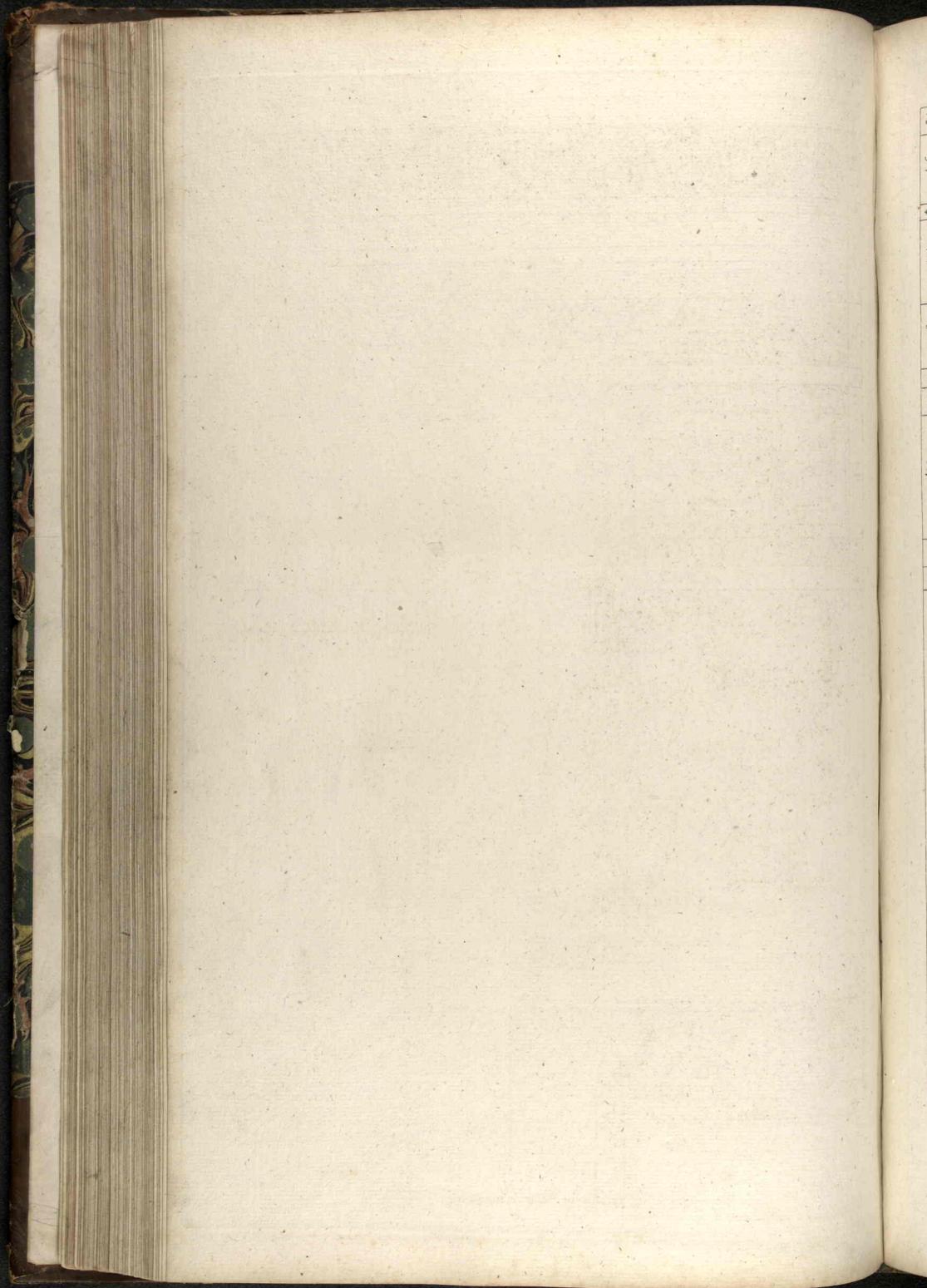


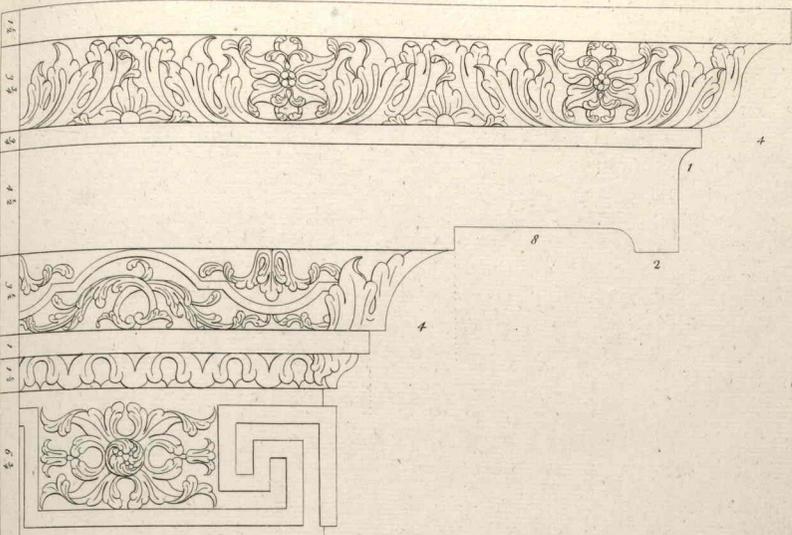


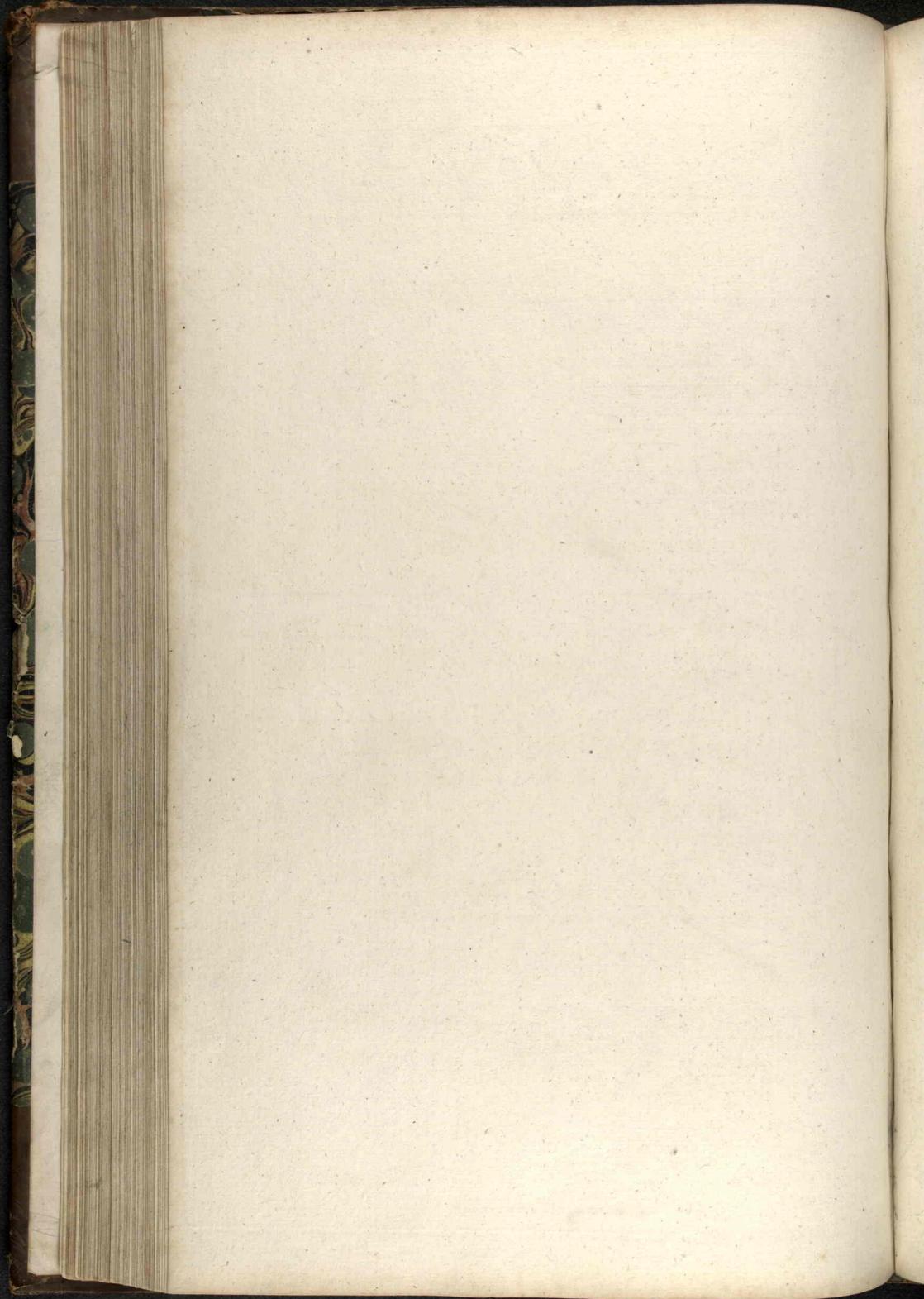




Published according to Act July 1257 Mr. Swan Arch. et sculp.







A  
C O L L E C T I O N  
O F  
D E S I G N S  
I N  
A R C H I T E C T U R E,

CONTAINING  
New PLANS and ELEVATIONS of HOUSES,  
FOR GENERAL USE.

W I T H  
A great Variety of SECTIONS of ROOMS, from a  
common Room to the most grand and magnificent.

T H E I R  
DECORATIONS, viz. BASES, SURBASES, ARCHITRAVES,  
FREEZES, and CORNICES, properly enriched with Foliages, Frets  
and Flowers, in a New and Grand Taste.

W I T H  
MARGENTS and MOULDINGS for the PENELLING; with some rich Sections to a  
larger Scale for proportioning the ARCHITRAVES, FREEZES and CORNICES to  
the Height of the Rooms.

T O W H I C H A R E A D D E D,  
Curious DESIGNS of STONE and TIMBER BRIDGES,  
Extending from Twenty Feet to Two Hundred and Twenty, in One Arch.  
Likewise some SCREENS and PAVILIONS.

---

I N T W O V O L U M E S.

Each containing SIXTY PLATES, curiously engraved on COPPER.

---

By A B R A H A M S W A N, ARCHITECT.

---

V O L. II.

---

L O N D O N:

Printed for the AUTHOR: And Sold by HENRY WEBLEY, in *Holborn*;  
and JAMES BUCKLAND, in *Pater-Noster-Row*.

COLLECTION

OF

DESIGNS

IN

ARCHITECTURE

AND

LANDSCAPE GARDENING

AND

INTERIOR DECORATION

AND

PAINTING AND SCULPTURE

AS PUBLISHED BY THE

BRITISH MUSEUM

AND

THE NATIONAL ANTHROPOLOGICAL

ARCHAEOLOGICAL

AND

ETHNOLOGICAL INSTITUTIONS

AND

THE BRITISH ARCHITECTURAL

AND

LANDSCAPE GARDENING SOCIETIES

AND

THE SOCIETY OF ARCHITECTS

AND

THE SOCIETY OF PAINTERS



T H E

## P R E F A C E.

**A**RCHITECTURE, which is scarcely inferior to any other Art in Point of Antiquity, has been honoured with being the Study and the Delight of some of the greatest Men, even Princes themselves, in several Ages; and not without Reason, since there are few Circumstances in Life that can contribute more to our Ease and Comfort than a convenient and pleasant Habitation; and hardly any Thing contributes more to the Glory of a Country than fine Buildings. This was not the least Thing that gave *Greece* and *Italy* such a superior Figure among the Nations in former Ages.

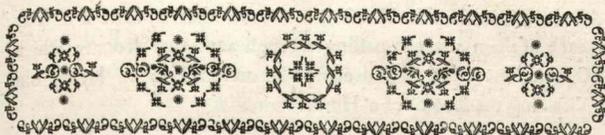
I very much wish that these Labours of mine may contribute in some Measure to raise the Glory of my own Country; a Country which abounds with pleasant and extensive Prospects; and is therefore capable  
of

iv      The P R E F A C E.

of being made as delightful a Country as any in the Universe.

I had formed, and intended to have published, some grander and more pompous Designs; but then considering to how few Persons they would be useful, and that they would considerably inhanche the Price of the Book, I determined to omit them. These which I have now published, will, I hope, be of general Use, and I have no Reason to doubt of their being favourably received from the Acceptance which my former Works have met with; and especially as these have been examined and approved by some of the greatest Masters of this Art.

I hope that whatever Defects may be observed in any of them will be candidly excused, considering what a Number of Designs are contained in these two Volumes, and that they are all of my own contriving and drawing. Such a Number without Faults would be next to impossible, and indeed we find with the most careful and deliberate Inspection there will still remain some Room for Improvements; and indeed it cannot be supposed that so much Time and Care has been laid out on every one of these as if I had published but a Quarter of the Number.



A

# COLLECTION

OF

# DESIGNS, &c.



PLATE I. Is a Design for a House of *four* Rooms upon a Floor, with *two* Stair-cafes. The *Best Stairs* are carried up in the Center of the *Back Front*; the *Back Stairs* go up in the *Passage* by which the Servants enter the House.

In the following plans you will find the *Stair-cafes* placed in every Part of the House, in order to render these Designs more generally useful; since different Spots of Ground, on which Houses are built, may require that *Stair-cafes* should be differently placed, on Account of *Prospects* and for divers other Conveniences.

PLATE II. A Design for a House of *four* Rooms on a Floor with but *one* Stair-cafe. The best Room is 22 Feet by 18. The Hall in the Back Front 26 Feet by 14.

All

All the Rooms in this House are *private*, that is, there is a Way into each of them without passing through any other Room; which is a Circumstance that should always be attended to in laying out and disposing the Rooms of a House.

I have put but one Window in each Wing of this House, for the Sake of Variety, and the better to suit every Taste; but another Window may easily be added by those who like it better. And if the same *Dressings* are continued, no material Alteration will be thereby made in the Design, and perhaps the little that will be made may be for the better.

PLATE III. A Design for a House of *five* Rooms upon a Floor with *two* Stair-cases. The Hall is 26 Feet by 17. The best Room 26 by 21.

PLATE IV. A Design for a House of *four* Rooms upon a Floor with *two* Stair-cases. The Hall is 29 Feet by 18. The best Room 29 by 20.

PLATE V. A Design for a House of *five* Rooms upon a Floor with *two* Stair-cases. The Hall is 24 Feet by 23. The best Room 27 by 22.

PLATE VI. A Design for a House of *five* Rooms upon a Floor, with *two* Dressing-Rooms and *two* Stair-cases. The Hall is 21 Feet square. The *Saloon* or best Room is 36 Feet by 20.

PLATE VII. A Design for a House of *three* Rooms upon a Floor, with *one* Dressing-Room and *one* Stair-case. The Stairs go up in a small Hall. The best Room is 28 Feet by 20.

PLATE VIII. A Design for a House of *six* Rooms upon a Floor, *two* Dressing-Rooms and *two* Stair-cases. The Hall 26 Feet by 20. The best Room 26 Feet square.

PLATE

( 3 )

PLATE IX. A Design for a House of *four* Rooms upon a Floor, with *one* Dressing Room and *two* Stair-cafes. The Hall is 29 Feet by 15. The best Room 25 by 21.

PLATE X. A Design for a House of *six* Rooms upon a Floor, with *two* Stair-cafes. The Hall 28 Feet by 21, best Room 28 by 27. This House has *one* Window in each Wing in the Fore-front, *two* in the Back-front; so that a Person may choose which he likes best.

PLATE XI. A Design for a House of *four* Rooms upon a Floor, with *two* Stair-cafes. The best Room is 22 Feet by 18.

PLATE XII. A Design for a House of *four* Rooms upon a Floor and one Dressing-Room, with *two* Stair-cafes. The best Room 22 Feet by 18.

PLATE XIII. A Design for a House of *four* Rooms upon a Floor, and *two* Stair-cafes. The best Room is 29 Feet by 18.

PLATE XIV. A Design for a House of *six* Rooms upon a Floor, with *two* Stair-cafes. The Hall 26 Feet by 15. The best Room is 26 by 24.

PLATE XV. A Design for a House of *five* Rooms upon a Floor, with *one* Stair-cafe. The best Room is 26 by 17.

PLATE XVI. A Design for a House of *five* Rooms upon a Floor with *two* Stair-cafes. The Hall is 20 Feet square. The Saloon is 30 Feet by 24. In the Front of this House is a *Doric Portico*, with *two Columns* brought out from the Wall. There might be *two more* upon the two first *Pedestals*, and also *two more* before them, at such a Distance as that a Coach may drive between them; so that Persons might light out of the Coach and go into the House, without being exposed to the Weather.

PLATE XVII. A Design for a House of *five* Rooms upon a Floor, with *two* Stair-cafes, which both go up in the Hall. The best Room is 32 Feet by 26.

PLATE XVIII. A Design for a House of *five* Rooms upon a Floor, with *two* Stair-cafes. The Hall is 24 Feet by 17. The best Room is 24 by 21. This House has a Portico of the *Ionic* Order, with four Columns in Front.

PLATE XIX. A Design for a House of *five* Rooms upon a Floor, with *two* Stair-cafes. The Hall is 16 Feet by 19 with 6 *Niches* in it. The Saloon is 28 Feet by 22. In the Front is an *Ionic* Portico, with two Columns only.

PLATE XX. A Design for a House of *four* Rooms upon a Floor, and a Dressing-Room, with one Stair-cafe. In the Entrance of the House is an *Archade*, from which you enter into a Room of 34 Feet by 24.

PLATE XXI. A Design for a House of *six* Rooms upon a Floor, with *two* Stair-cafes. The Hall is 21 Feet by 20. The best Room 28 by 23.

PLATE XXII. A Design for a House of *seven* Rooms upon a Floor, and a Dressing Room, with *two* Stair-cafes. The Hall is 36 Feet by 21. The Saloon is 36 by 31. The principal Story of this House is *Rustic*, the second Story is dress'd with *Pilasters* of the *Ionic* Order.

PLATE XXIII. A Design for a House of *seven* Rooms upon a Floor, with *two* Stair-cafes. The back Stair-cafe goes down into the *Basement Story*. The Portico has four Columns in Front of the *Corinthian* Order: From hence you enter into a Hall 28 Feet by 21. The Saloon is 28 Feet square, from which you pass into a Room, or Gallery, of 50 Feet by 20.

The Spaces betwixt the Windows should be as near the Proportion expressed in this Plan as the Rooms will admit, viz. as 3 to 2, that is suppose the Windows are *four Feet* wide, the Space betwixt them should be *six Feet* at least; for they had better be more than less, except where the Windows are not *dressed*; for then it will not be disagreeable if they are somewhat narrower.

PLATE XXIV. Two *Bases* and four *Surbases* for common Rooms.

PLATE XXV. Four *Bases* and four *Surbases* for common Rooms.

PLATE XXVI. Two *Bases*, one enriched with a *Fret*, the other with a *Scroll*, and two *Surbases* with *Frets*.

PLATE XXVII. Two *Bases* and two *Surbases* enriched with *Frets*.

PLATE XXVIII. Two *Bases* enriched with *Frets*, and two *Surbases*, one with a *Fret*, the other with a *Scroll*. The *Scroll* to the Left-hand turns one forth more than that in the *Surbase*, and that upon the right turns one forth more than that upon the left.

PLATE XXIX. A *Base* with a *Fret*. A *Surbase* with a *Fret* and *Flower*.

PLATE XXX. A *Base* with a *Fret*. A *Surbase* with a *Fret* and *Flower*.

PLATE XXXI. A *Base* enriched with a *Fret* and *Scroll*, the *Surbase* with a *Fret* and *Flower*. This Method is new, and much more beautiful than continued regular *Frets*.

PLATE XXXII. To the Left-hand is a *Base* with a *Fret*, over it is a *Surbase* with a *Scroll*. To the Right-hand is a *Base* with a *Galofs* and *Flower*, and a *Surbase* over it with a *Fret* and *Flower*.

PLATE XXXIII. To the Left-hand is a *Base* with a *Galofs* *Fret*, and over it a *Surbase* with a common *Fret*. To the Right-hand is a *Base* with a common *Fret*, and over it a *Surbase* with a *Swelling Freeze* inriched. This I think must needs have a very good Effect.

PLATE XXXIV. A *Base* inriched with a *Fret* and *Flower*. The *Surbase* inriched with a *Scroll* and *Flower*. Here both *Ogees* are inriched, and both the *Base* and *Surbase* join the *Dado* with Mouldings alike.

PLATE XXXV. A *Base* inriched with a *Scroll* and *Leaf*. The *Surbase* with a *Fret* and *Flower*. The two *Ogees* join the *Dado* alike.

PLATE XXXVI. A *Base* with a *Torus* inriched with *Leaves*, inclosed by two *Ogees*, which are equal in Projection: The *Surbase* inriched with a *Scroll* and *Leaf*: The two *Cavettos* are inriched and join the *Dado* alike.

PLATE XXXVII. A *Base* with a *Torus* beautifully inriched; over it a *Fret* and *Afragal* inriched with *Ribbands* and *Flowers*. A *Surbase* with a *Scroll*, the Mouldings inriched. *N. B.* In a lower Room both the *Afragals* may be omitted.

PLATE XXXVIII. A rich and grand *Surbase*.

PLATE XXXIX. Another rich and grand *Surbase*.

PLATE XL. A *Base* with a *Fret* and *Flower*. A *Surbase* with a different *Fret* and *Flower*. The Mouldings are highly enriched.

PLATE XLI. A very rich *Base* and *Surbase*.

PLATE XLII. A *Base* enriched with a *Fret* and *Flower*. A *Surbase* enriched with a *Fret* and *Flower* of a different Kind. The *Cavettos* in both are highly enriched, as is also the *Ogee*, which caps the *Surbase*, with *five leaved Grass* and *Flowers*.

PLATE XLIII. A *Base* and *Surbase* both highly enriched with *Frets* and *Flowers* of different Kinds: The *Cavettos* are also very rich.

I suppose I have now given a sufficient Variety of *Bases* and *Surbases*. I shall next proceed to *Cornices*.

PLATE XLIV. Two common *Cornices*.

PLATE XLV. Two common *Cornices* different from the former.

PLATE XLVI. An *Architrave*, *Freeze* and *Cornice*, the Whole regulated by the Divisions set upon the *Architrave*.

PLATE XLVII. Two *Cornices*.

PLATE XLVIII. Two *Cornices*. The short curved Line under each *Fret* denotes Part of a *swelling Freeze*. The Measures are regulated as in the foregoing Plate.

PLATE XLIX. Two different *Cornices*.

PLATE L. Two *Cornices*: The uppermost has a *Fret* and *Flower* over the *Freeze*.

PLATE LI. Two *Cornices*: In the lower one the *Fascia* is cut into *Dentils*, in the uppermost it is enriched with a *Fret*.

PLATE LII. Two *Cornices*, both enriched with *Frets*.

PLATE LIII. A *Cornice* with a *Truss* at the End of the *Freeze*. To the Right-hand is a *Profile* of a *Truss* the other Way.

PLATE LIV. A *Cornice* and two different *Trusses*: Instead of a *Dentile* in the *Bedmould* is a *Scroll* and a *Flower*.

PLATE LV. A *Cornice* and *Profile* of a *Truss*, whose *Width* in *Front* must be equal to the *Height*.

PLATE LVI. A *Cornice* with a *Truss* at the End of the *Freeze*: The *Branch* of *Leave* on the *Outside* lies upon the *Thickness* of the *Truss*.

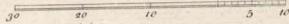
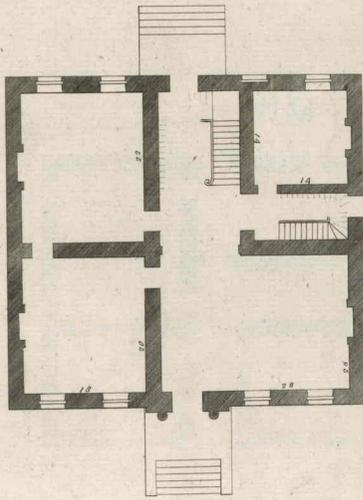
PLATE LVII. A *Cornice* and *Truss*: Here the *Projection* of the *Cornice* and *Truss* are equal.

PLATE LVIII. An *Architrave*, *Freeze* and *Cornice*. I think a *Bedmould* of this kind must have a better *Effect* over a *swelling Freeze* than what we generally find in *Bedmoulds*: The *Ovolo* in the *Architrave* is enriched with a *Nut* in its *Husk*, and a *Flower* between each *Nut*. This cannot fail of being a very beautiful *Inrichment*:

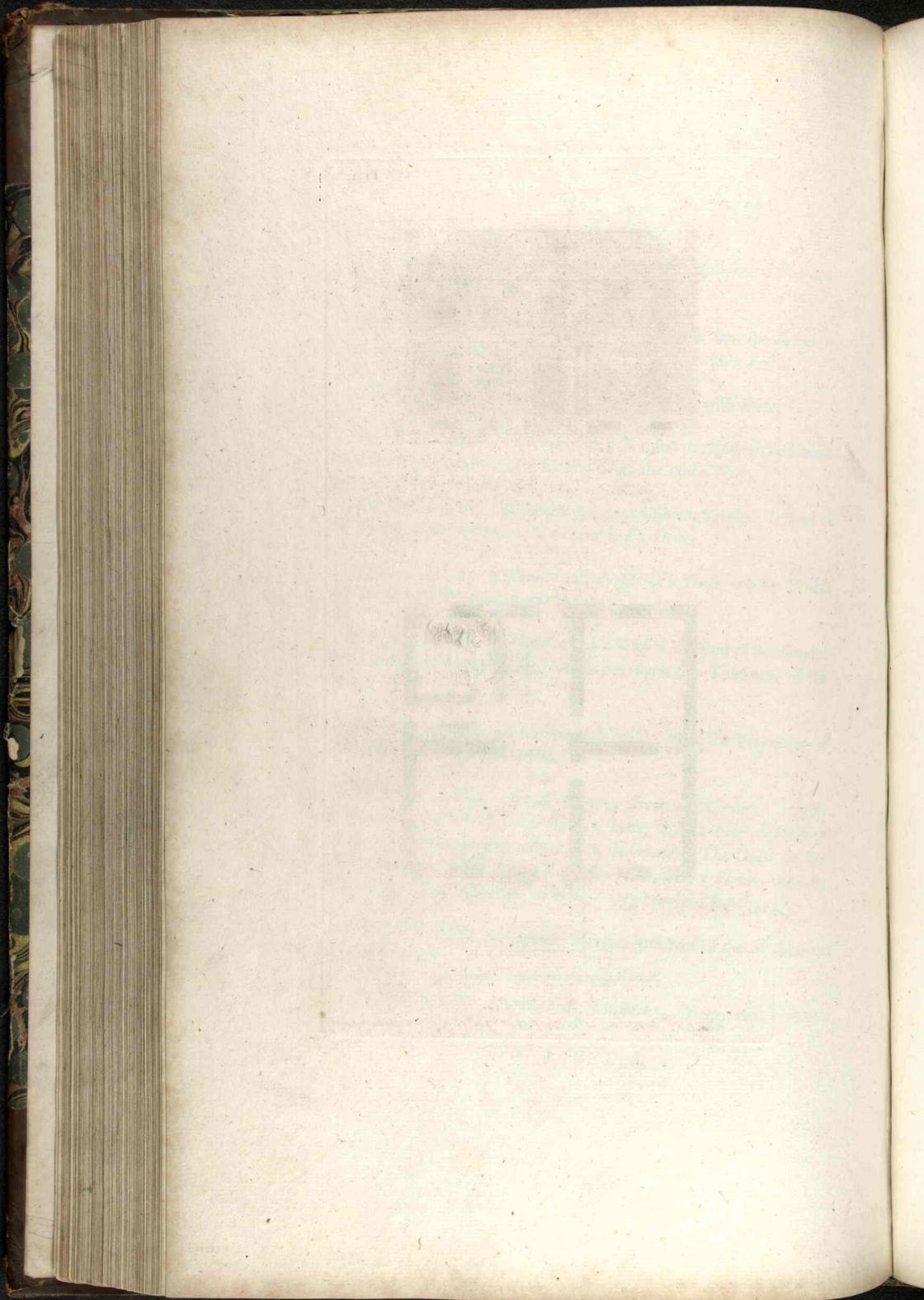
PLATE LIX. A *Cornice*, *Freeze*, and Part of the *Architrave* highly enriched.

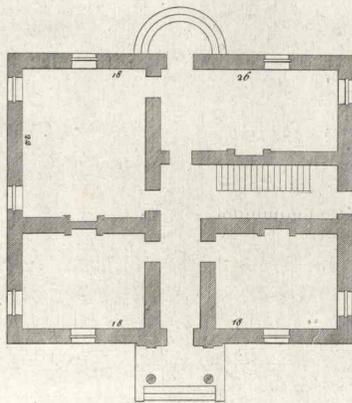
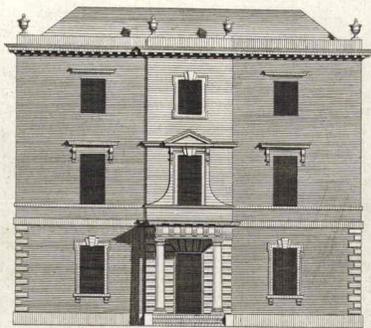
PLATE LX: Another rich *Architrave*, *Freeze*, and *Cornice*.

Pl. 1.

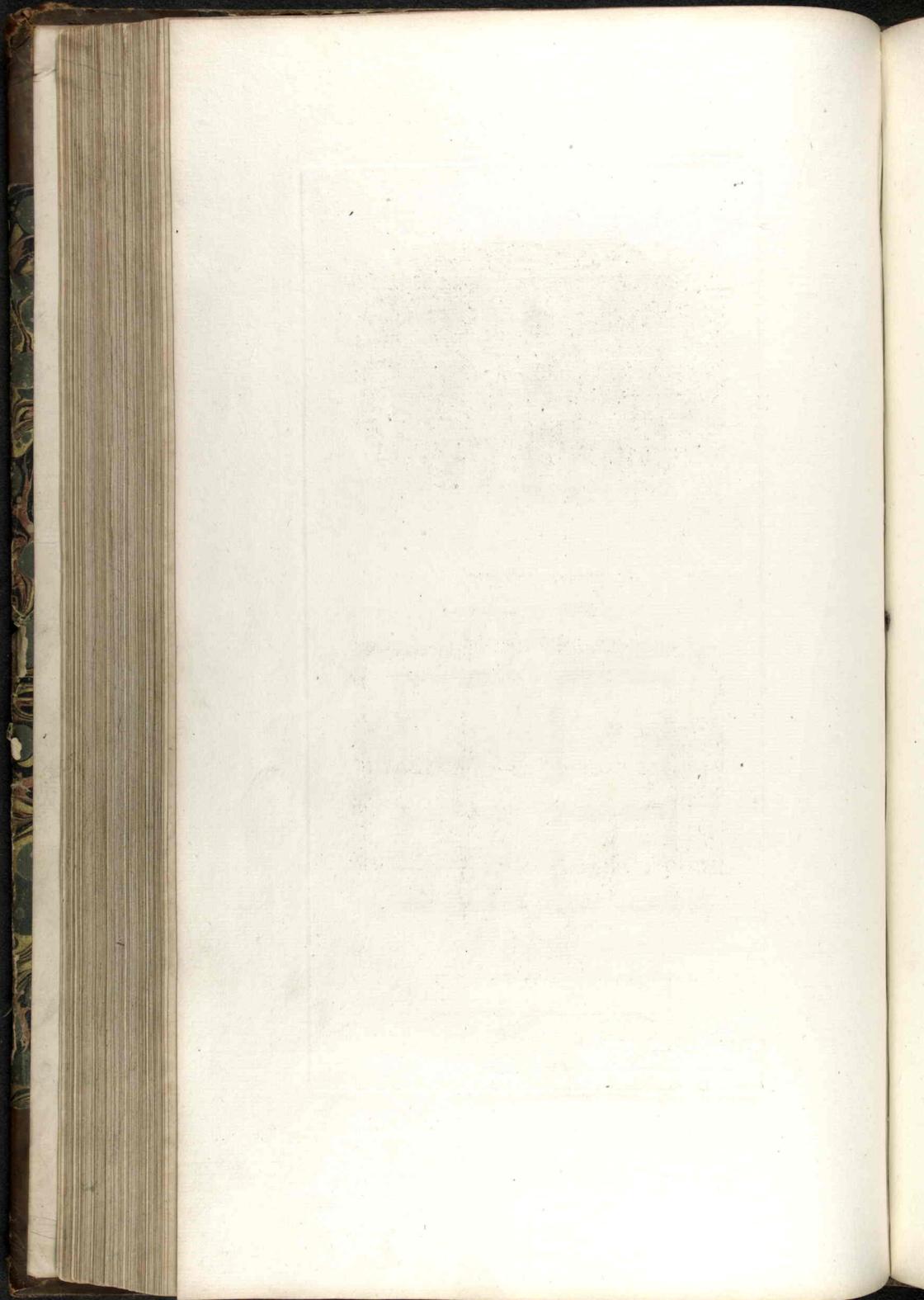


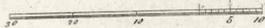
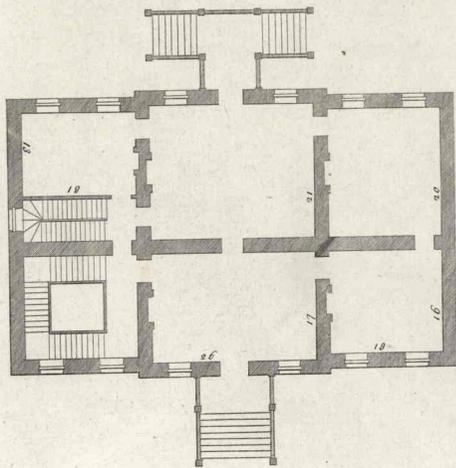
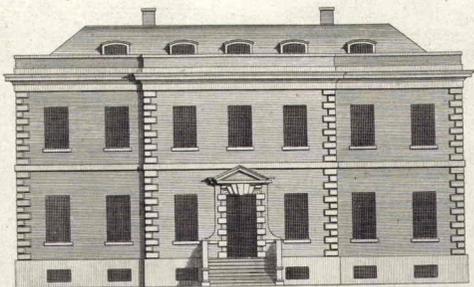
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*At Swan Ark. Pub<sup>d</sup> according to list of Parliament Jan<sup>y</sup> 1757. S. Adlison sculp<sup>t</sup>.*

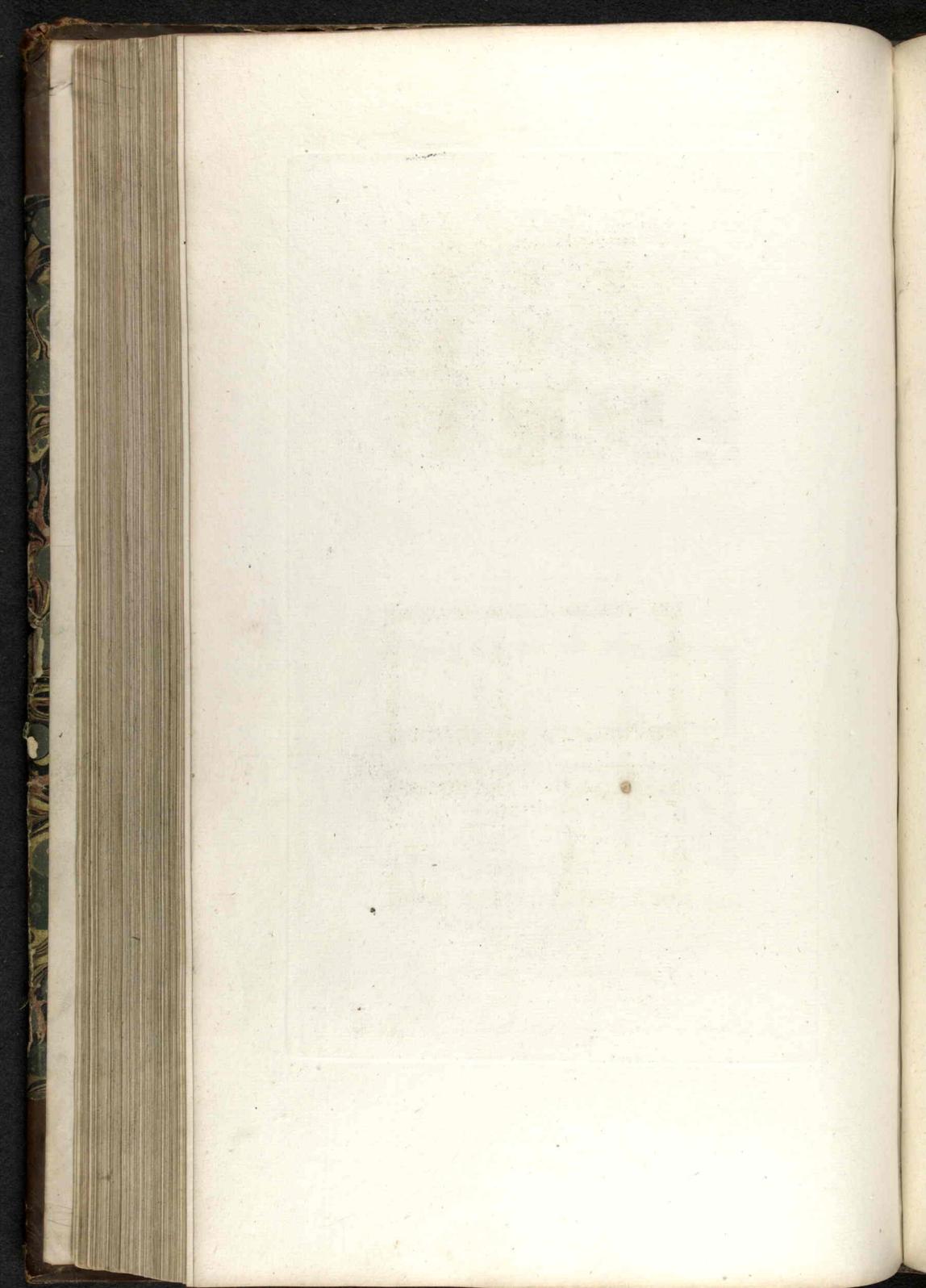


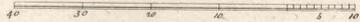
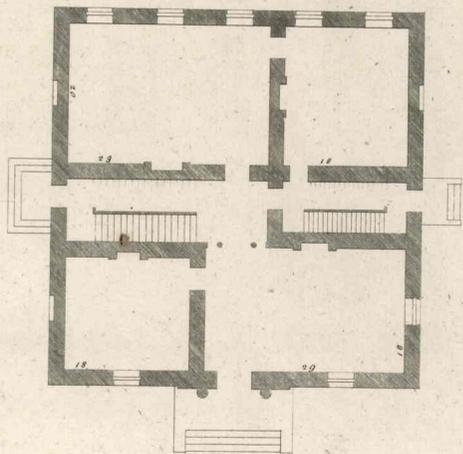
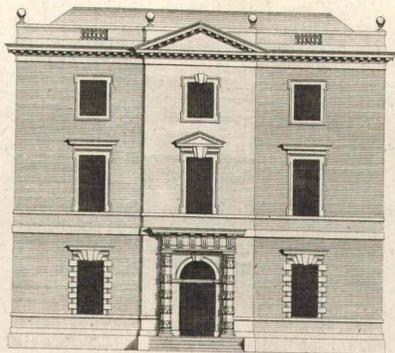


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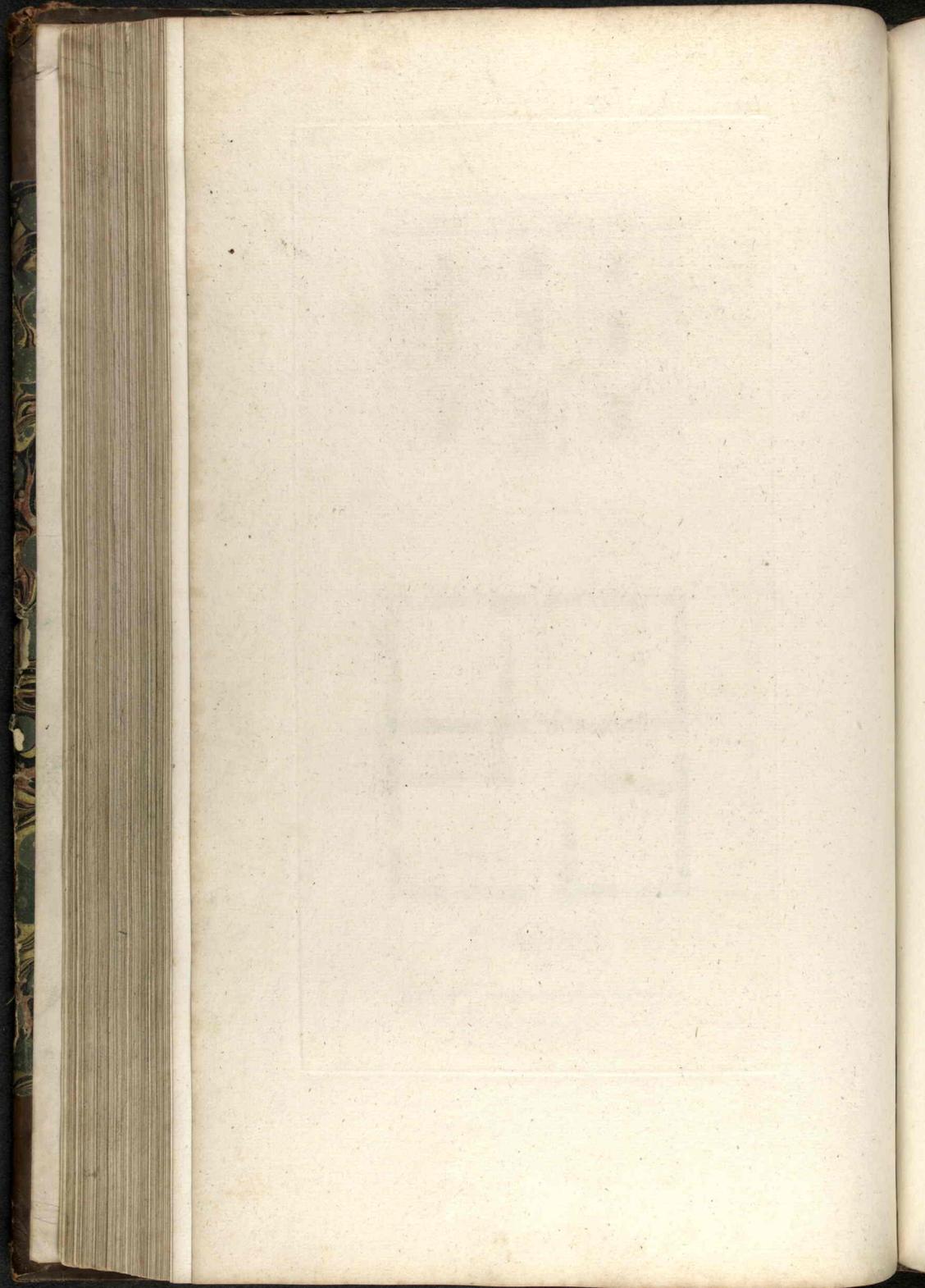
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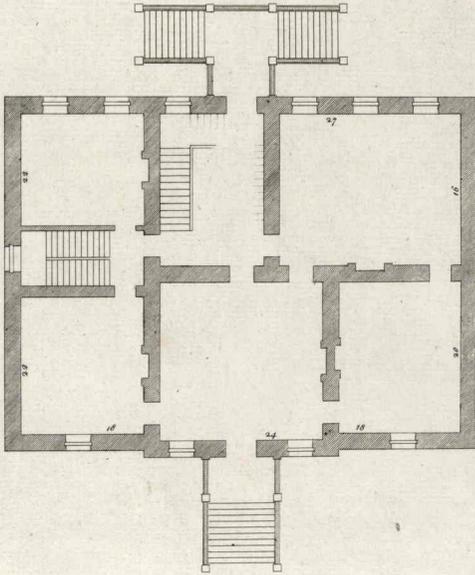
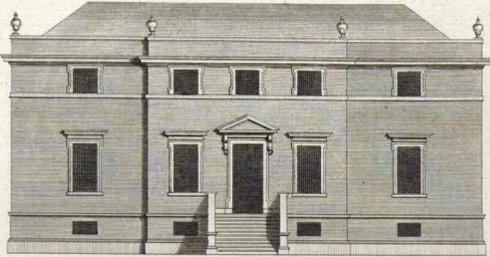
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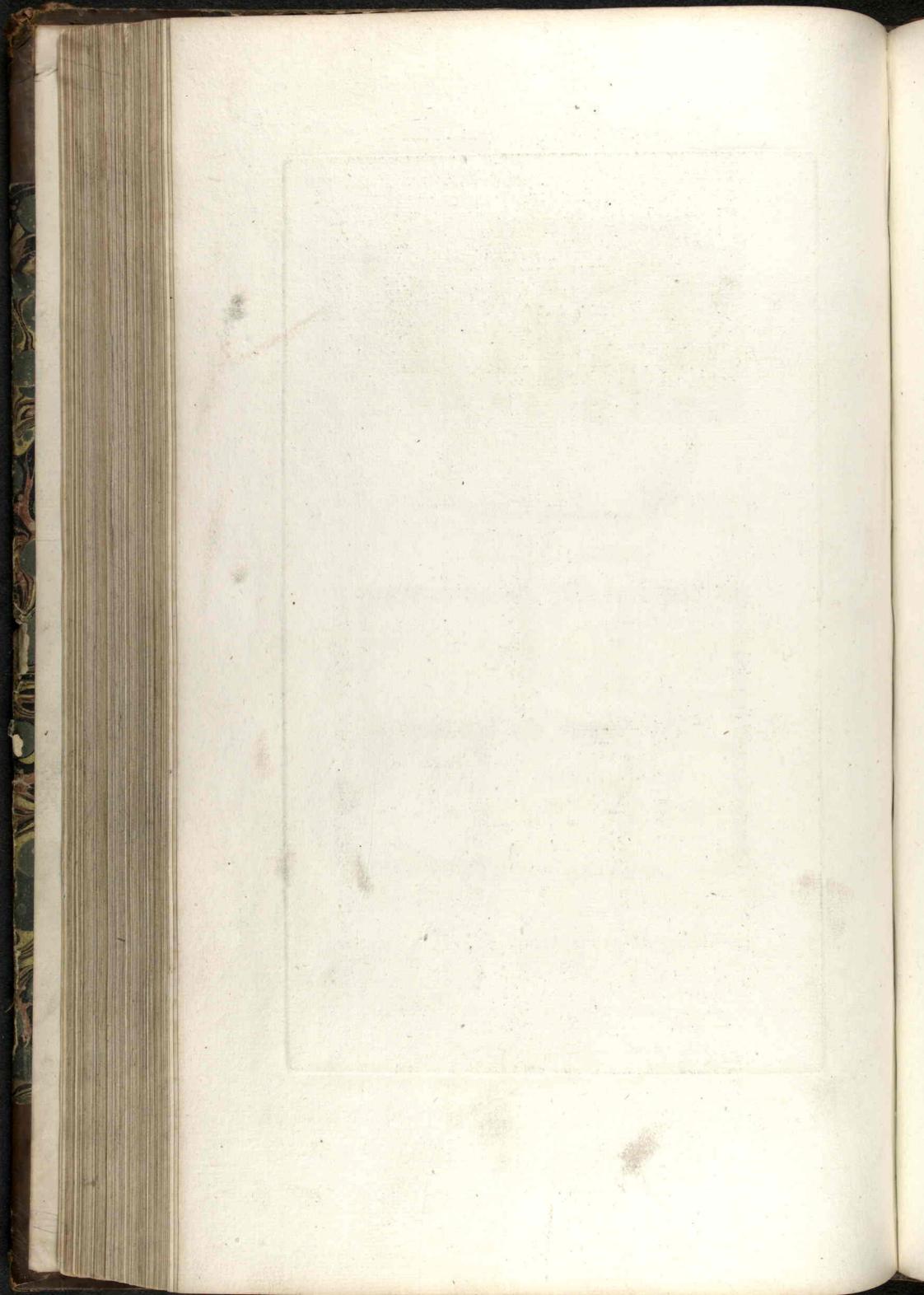


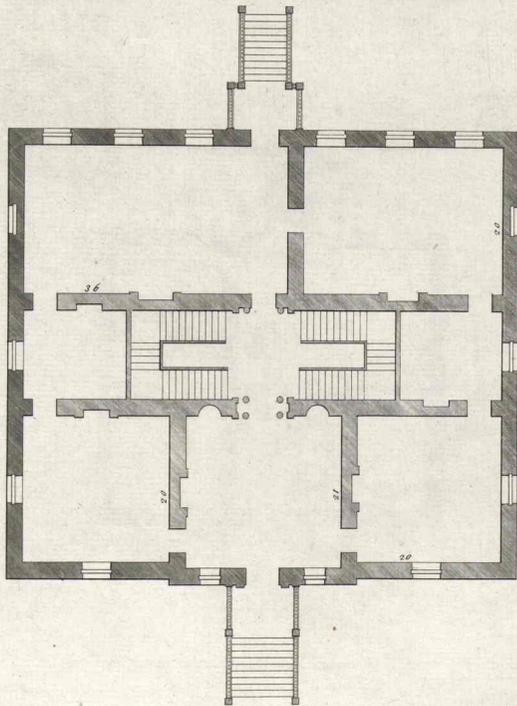
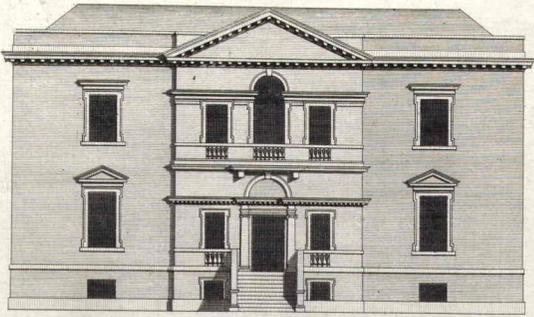
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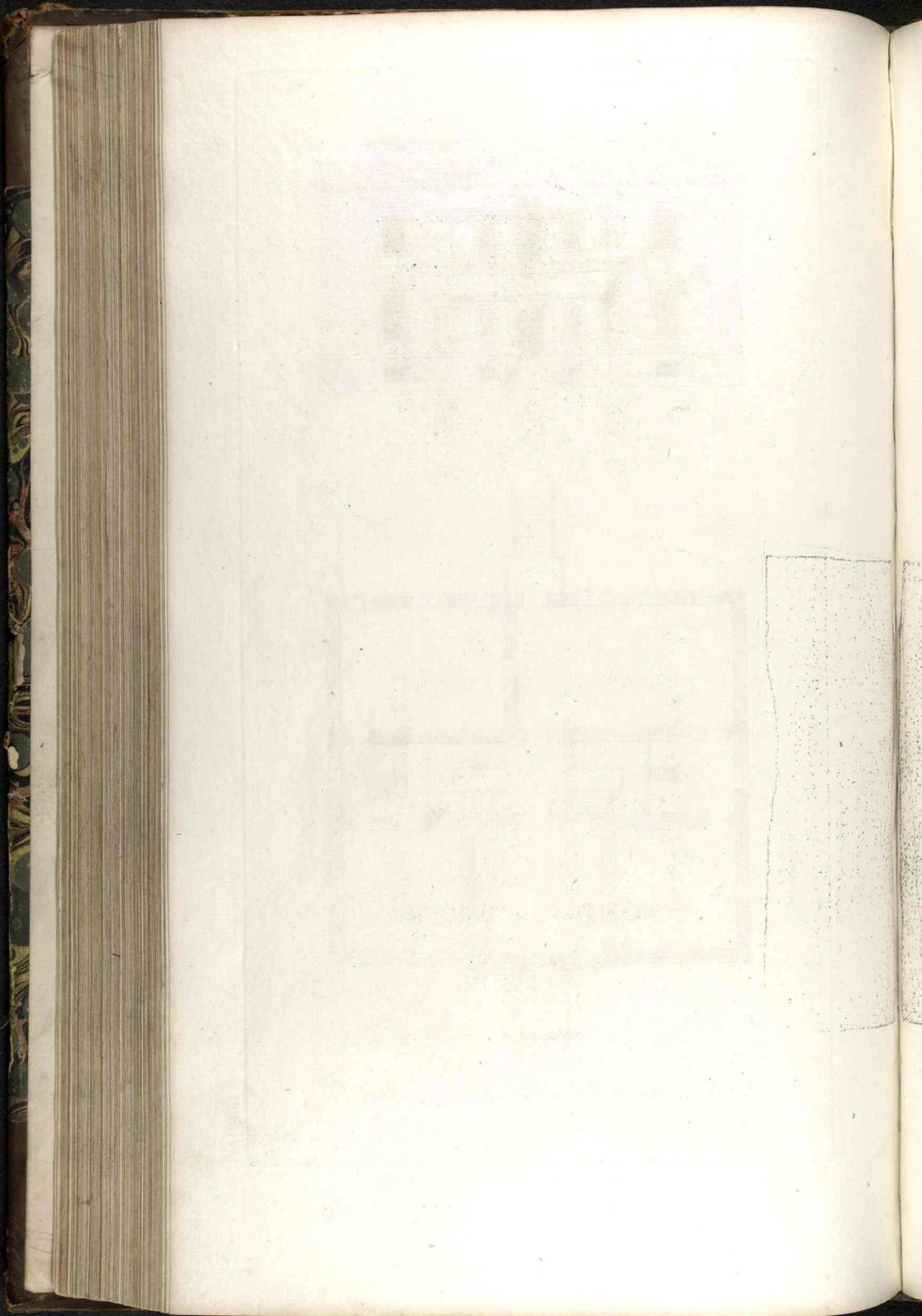
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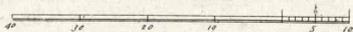
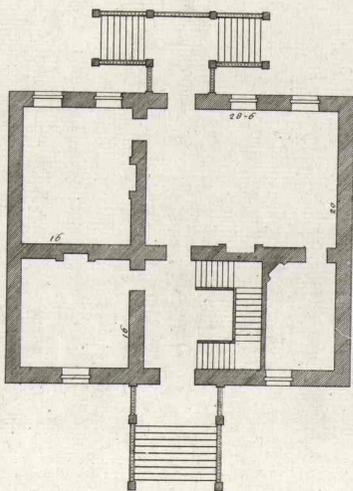
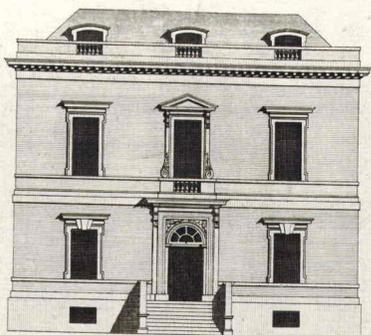




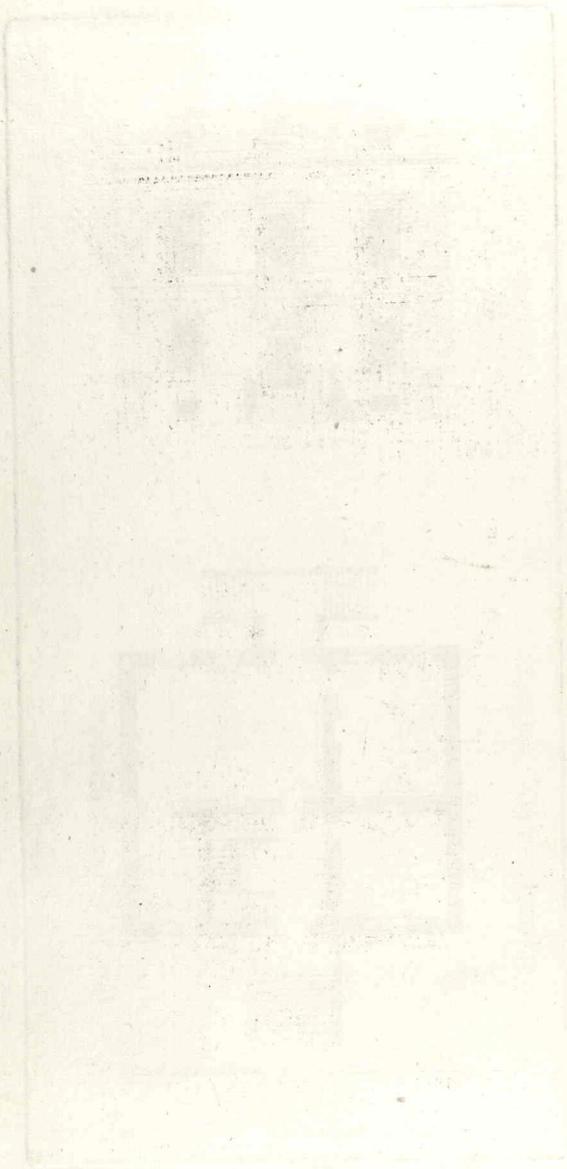
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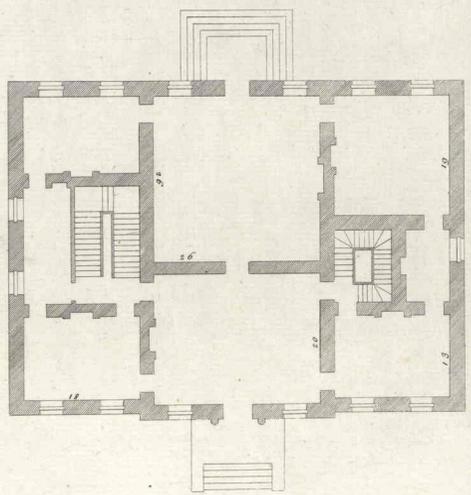
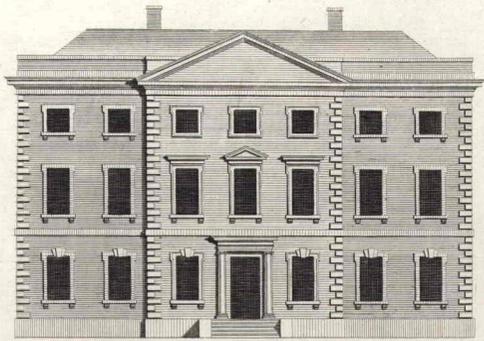
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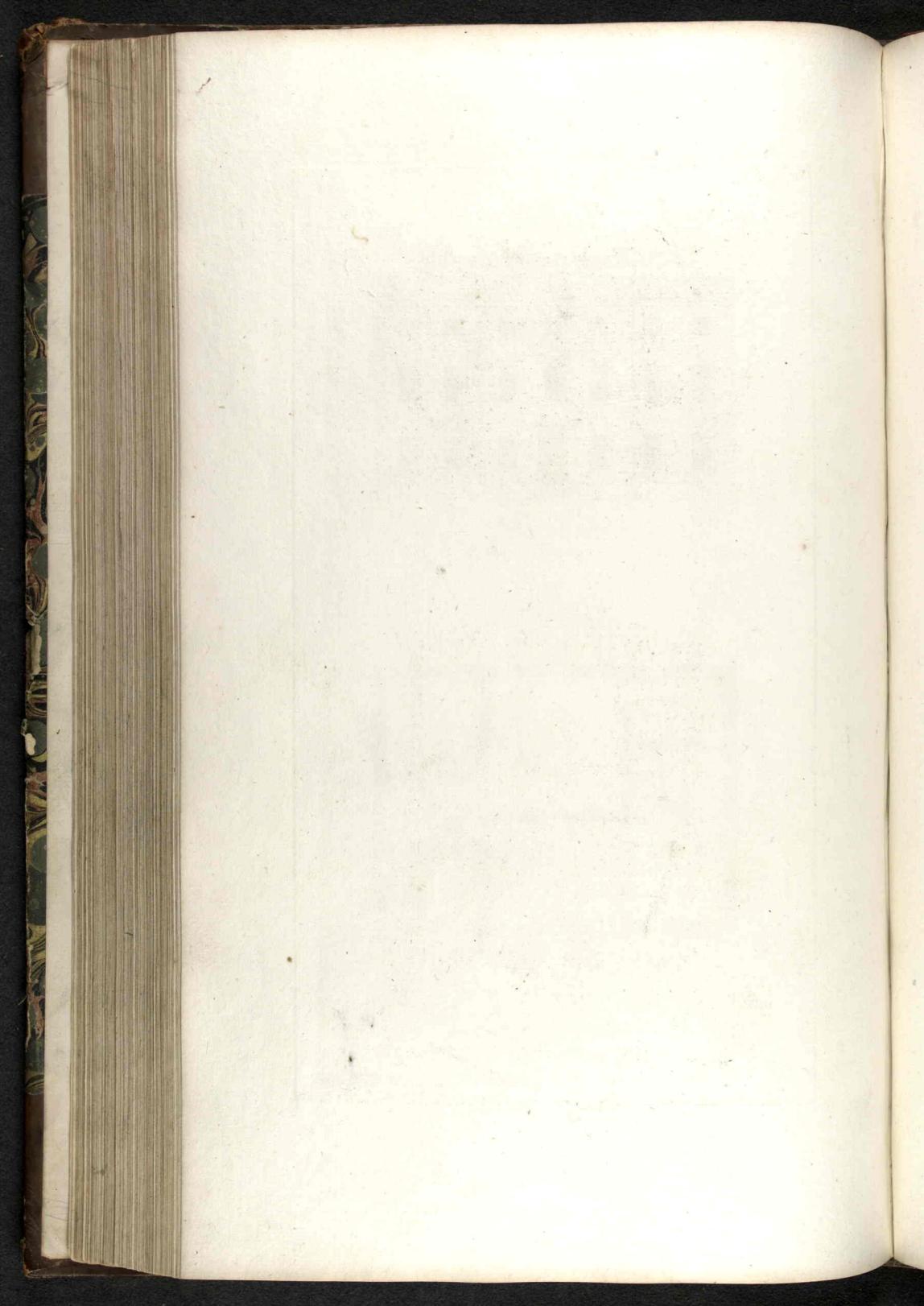


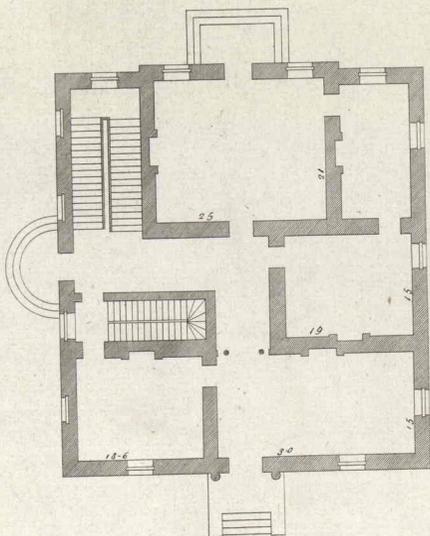
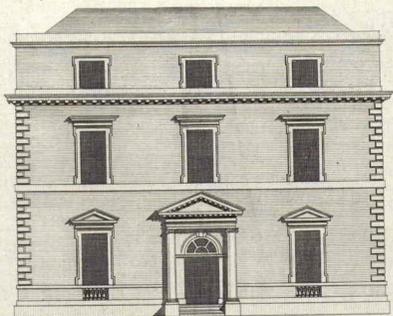


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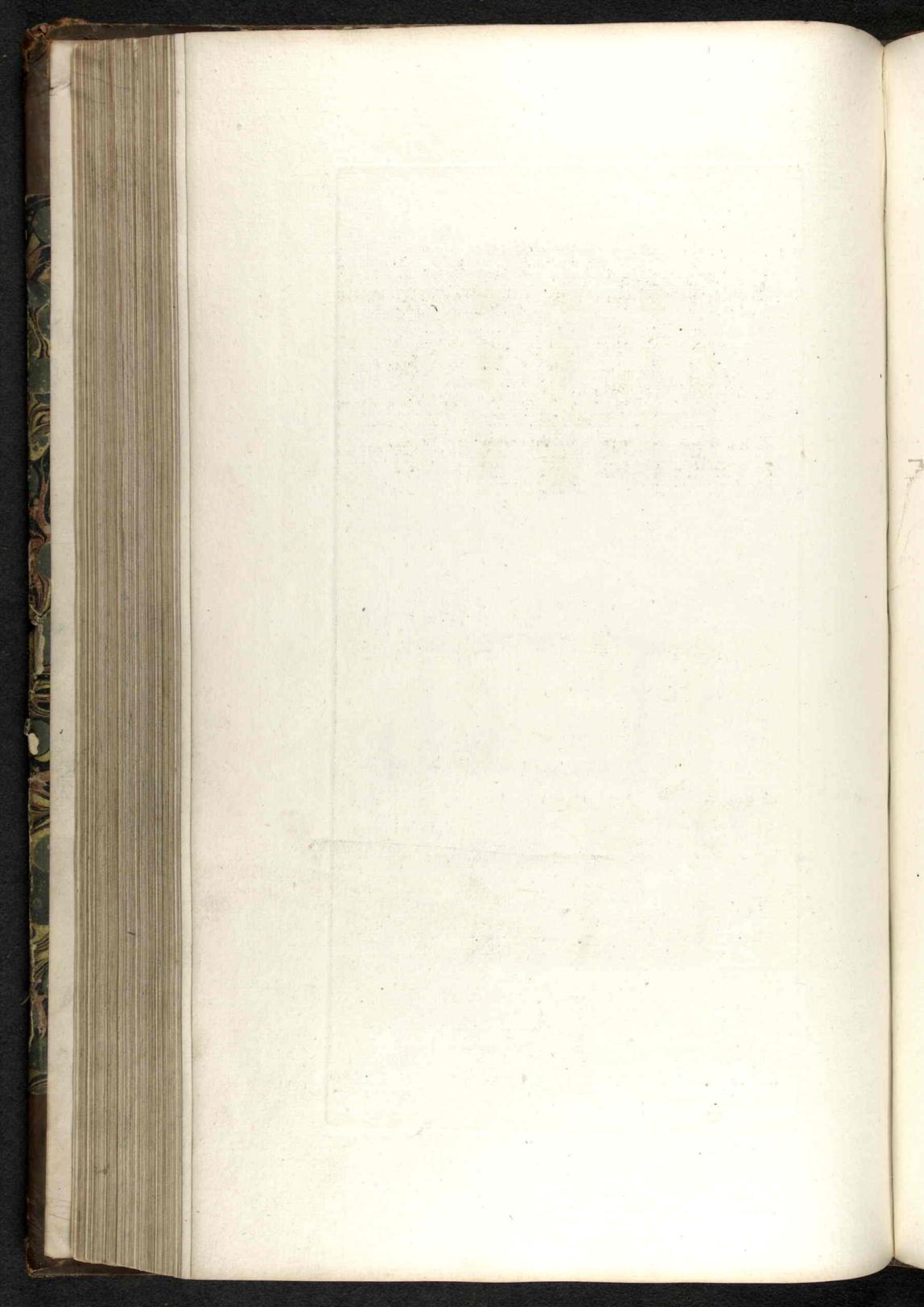
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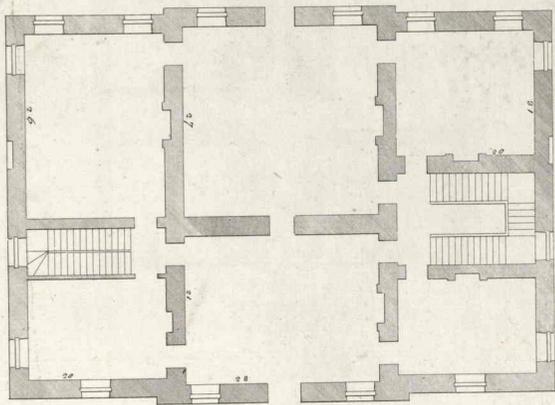
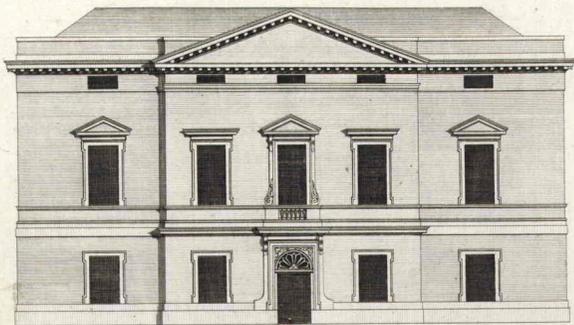
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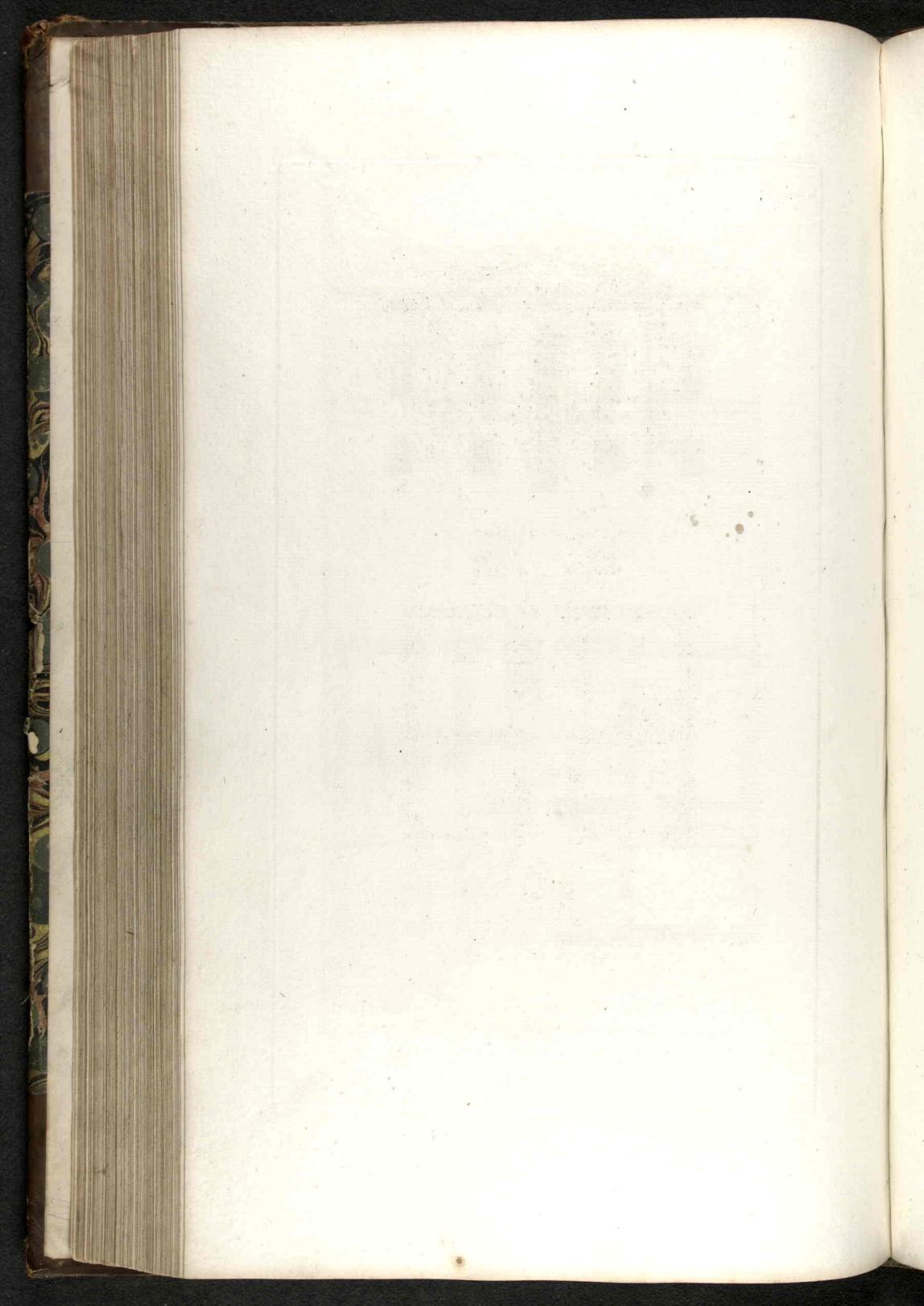
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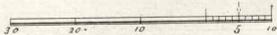
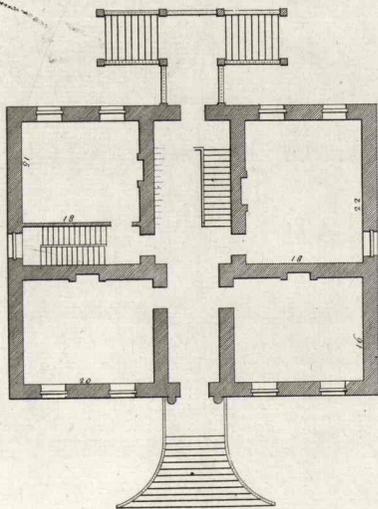
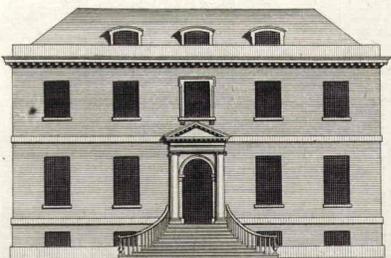




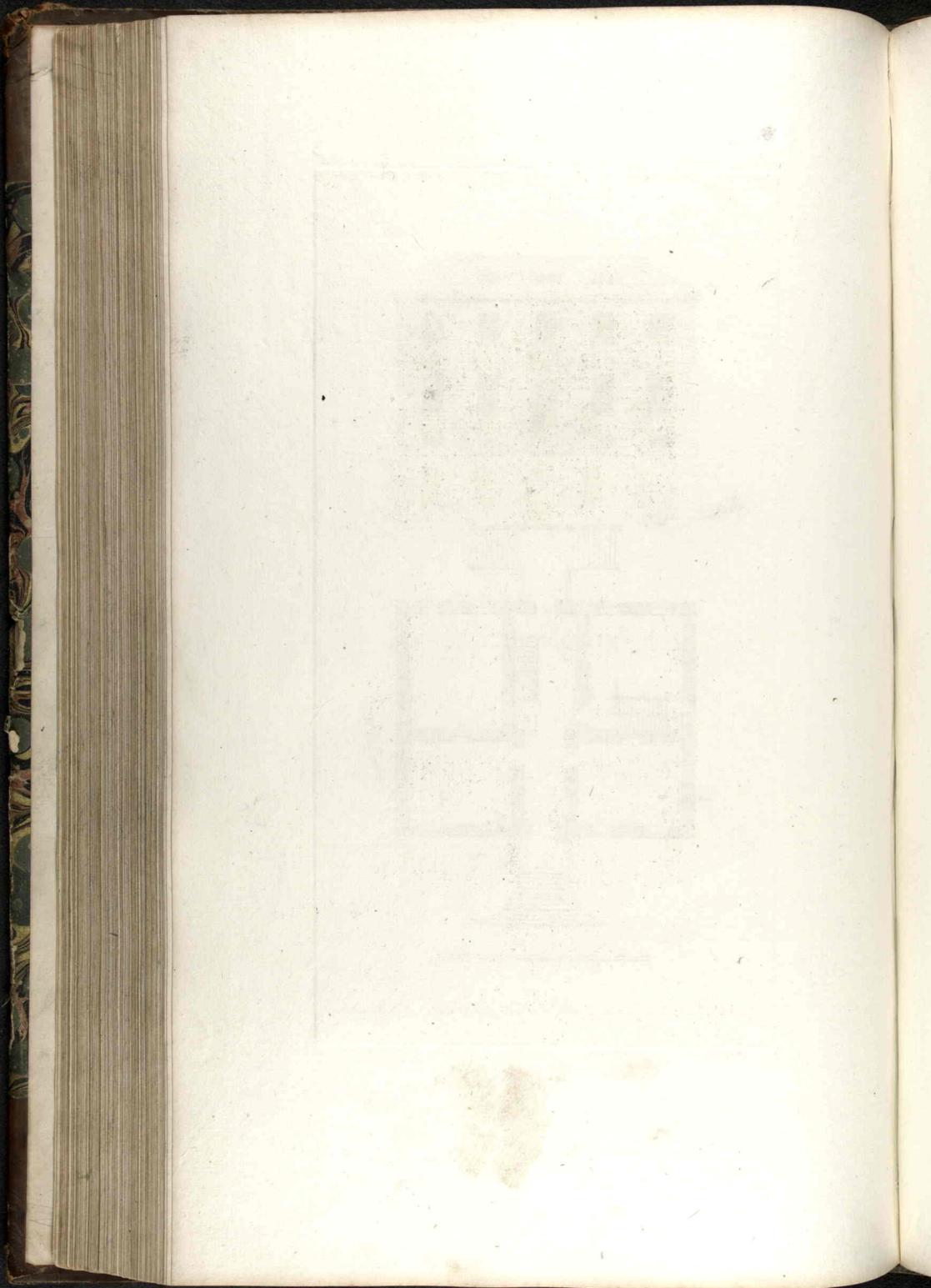
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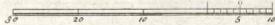
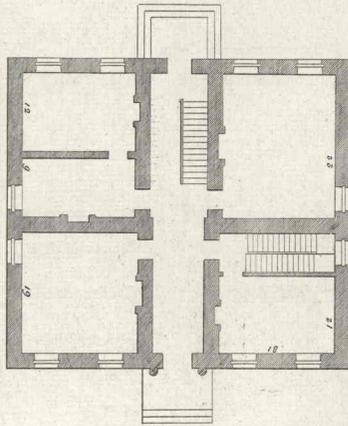
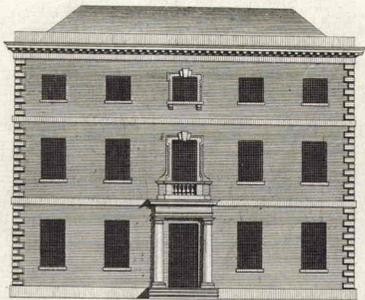
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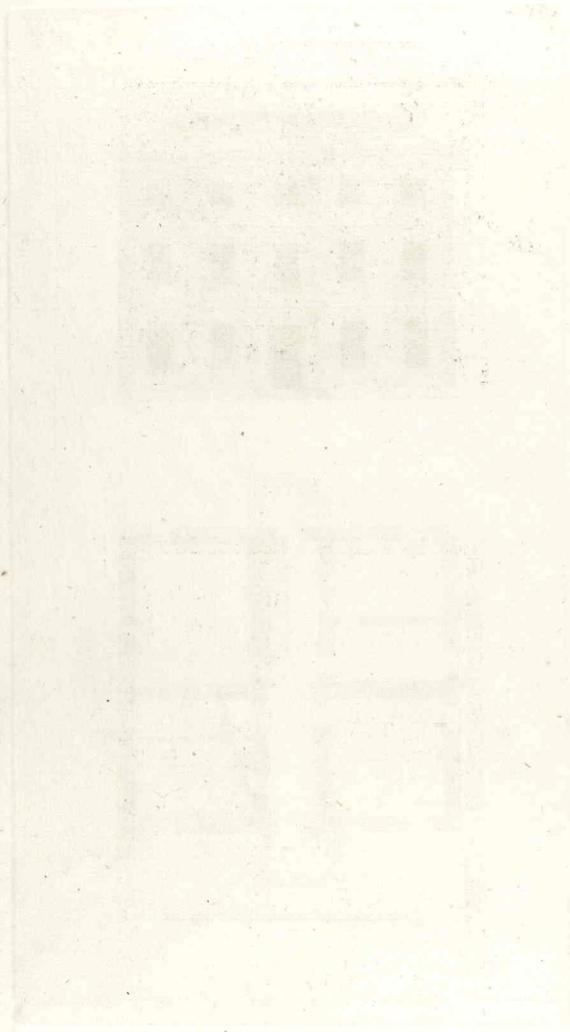


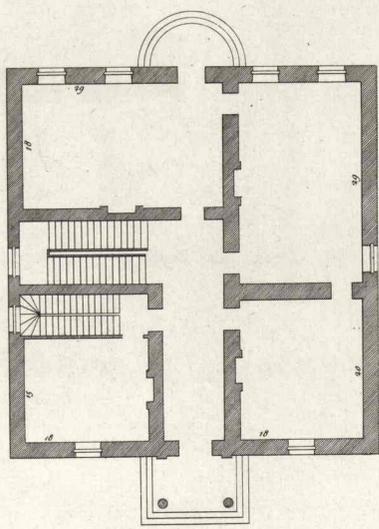
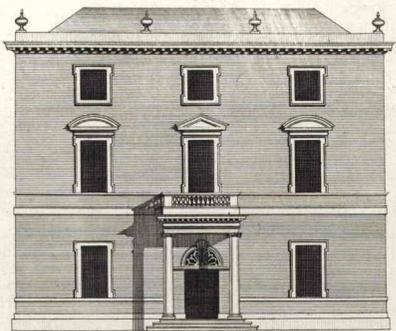
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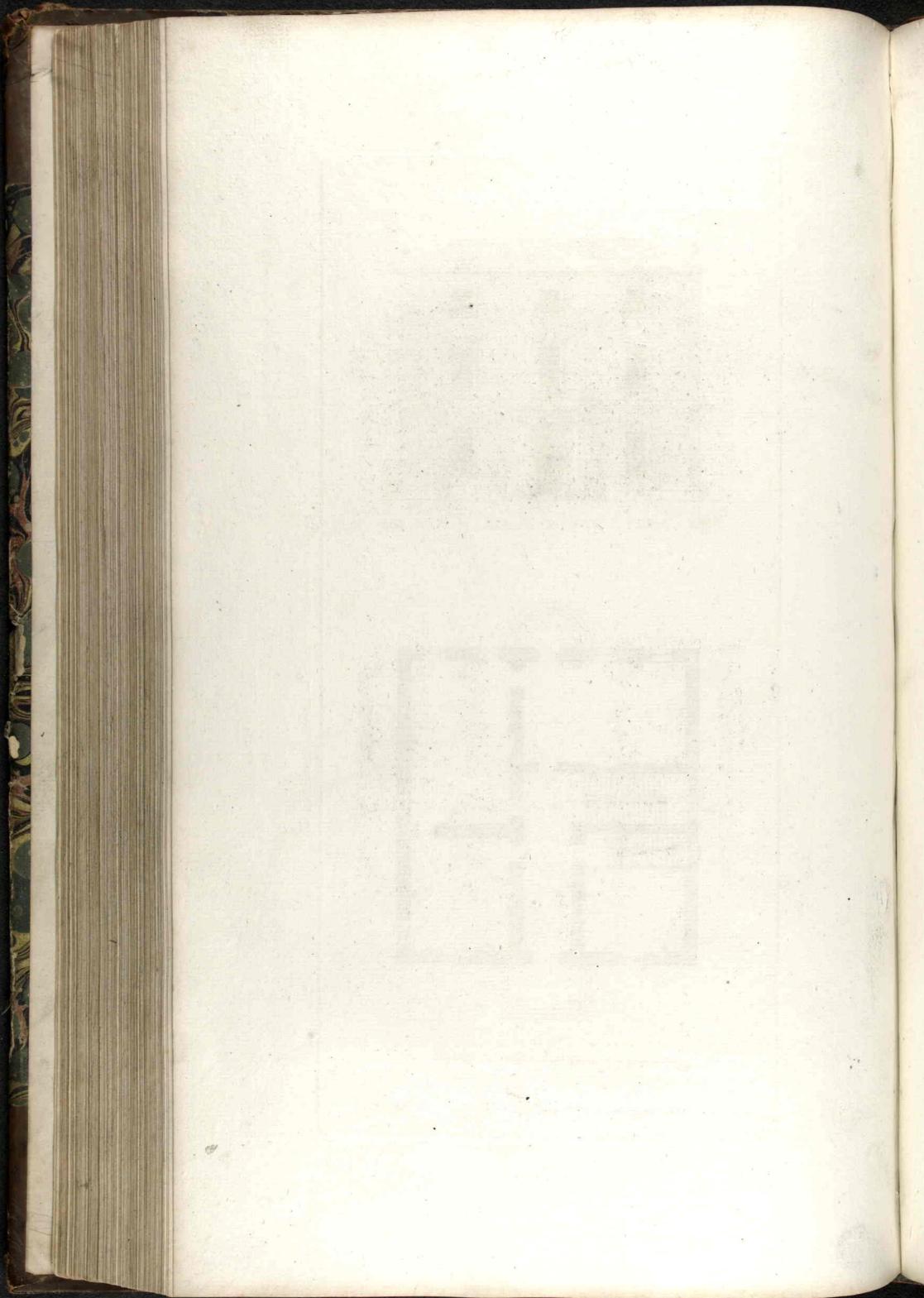


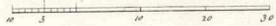
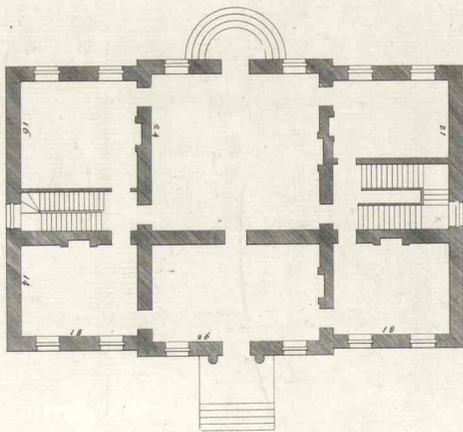
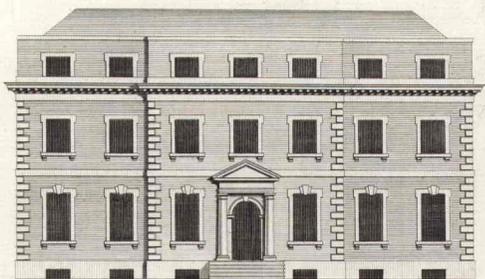
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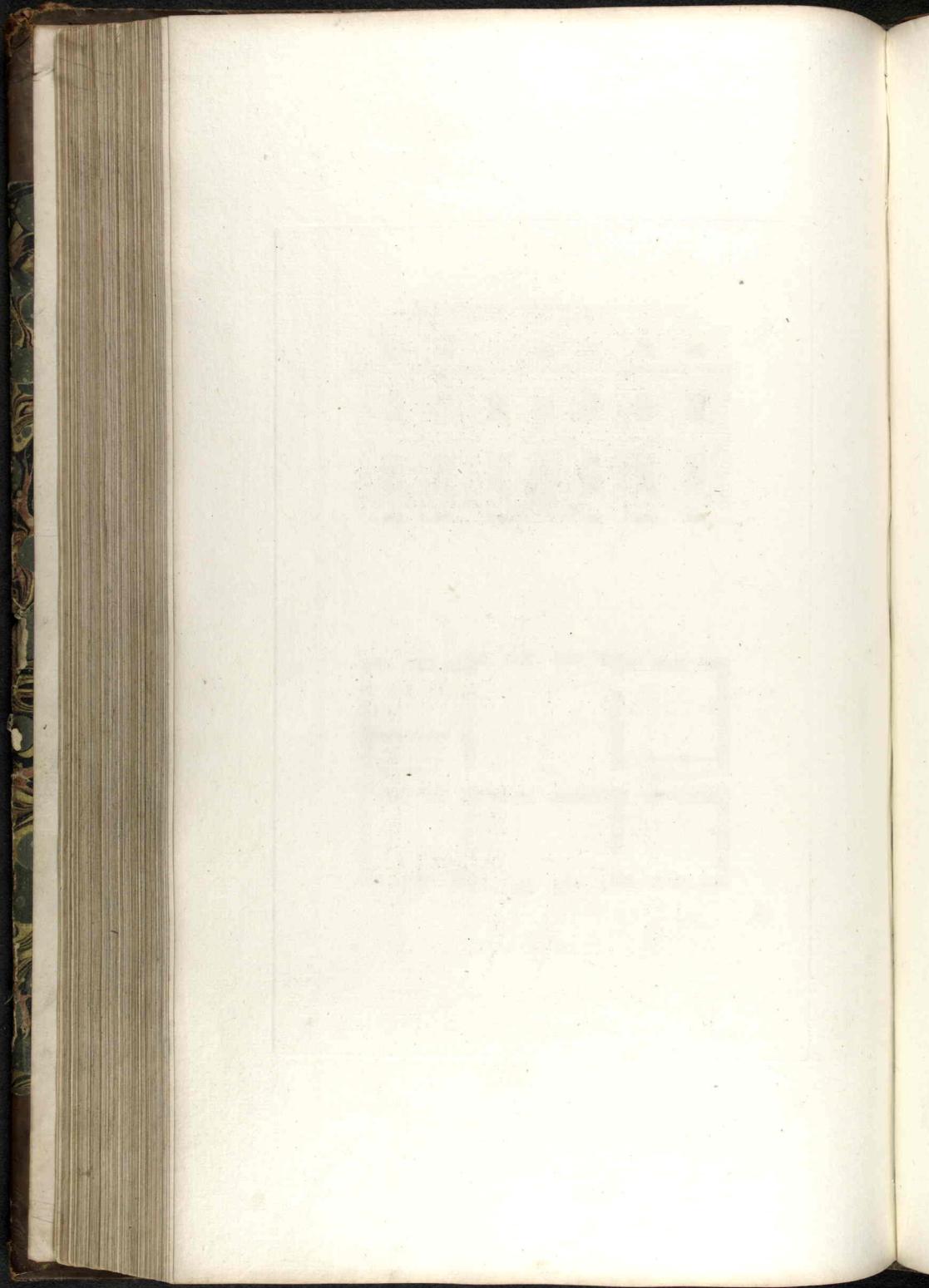


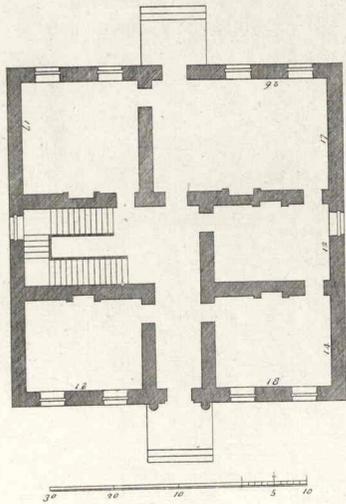


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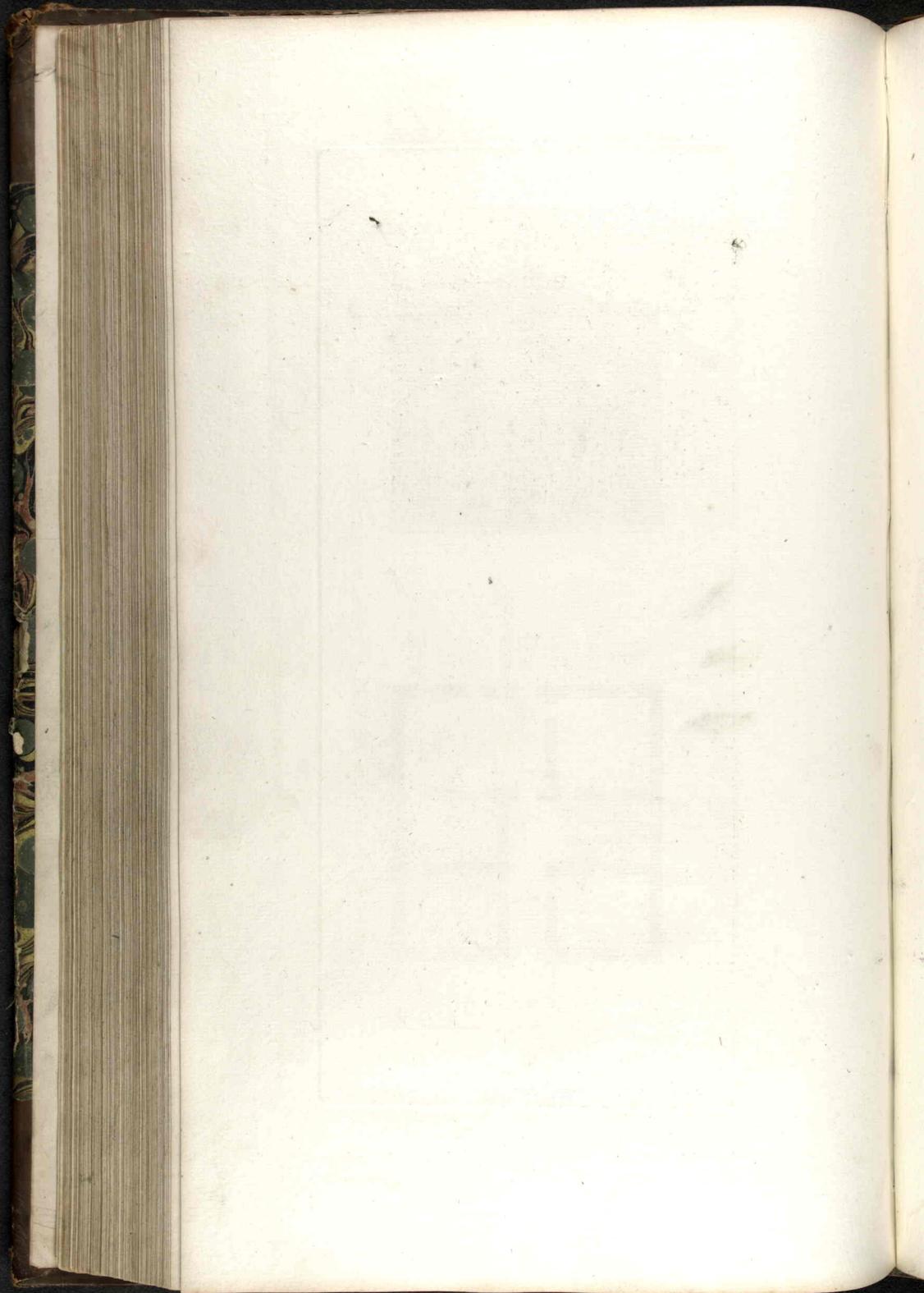
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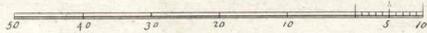
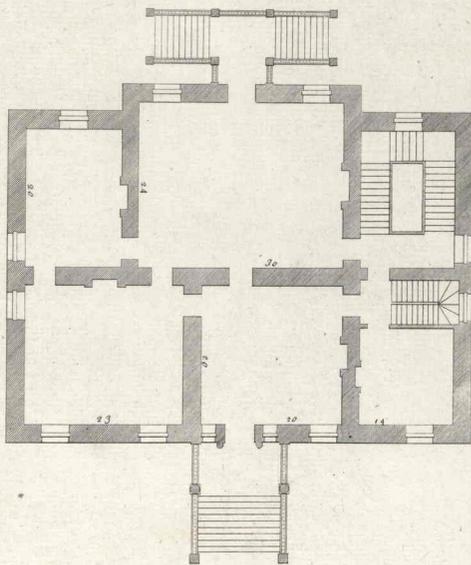
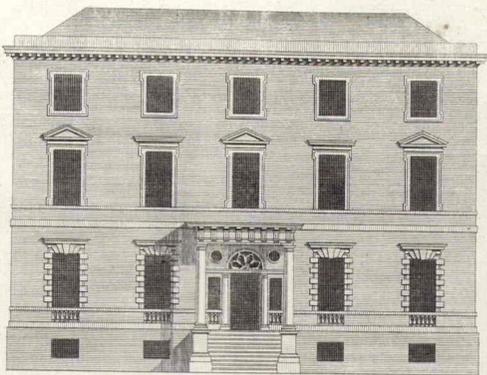
J. Addison Sculp



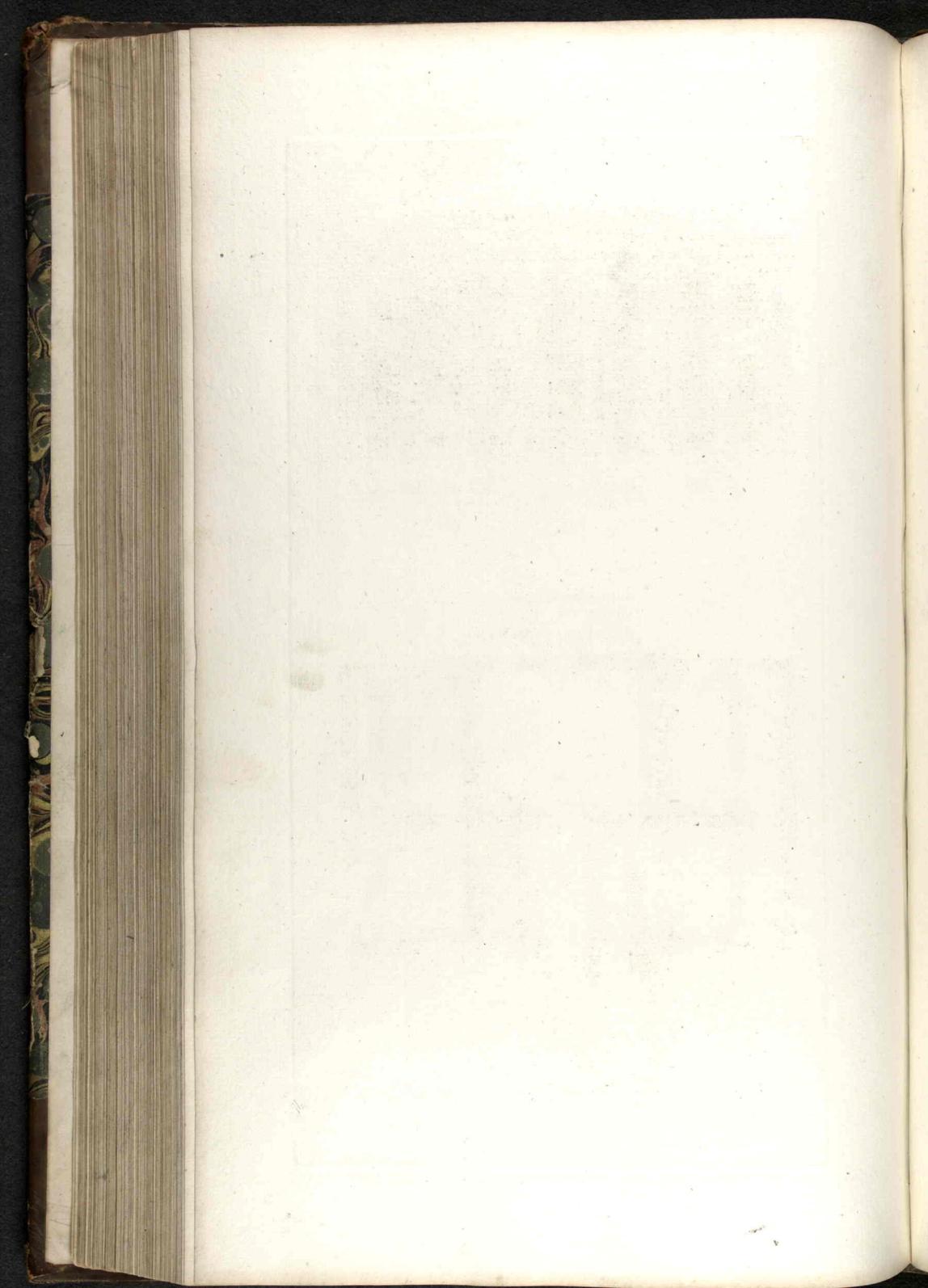


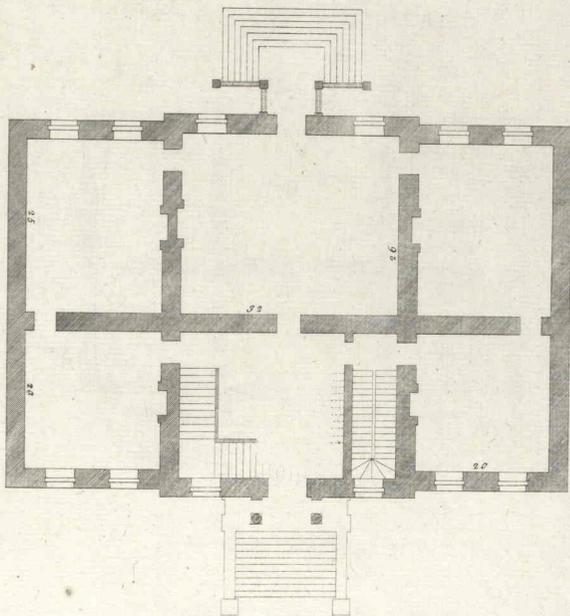
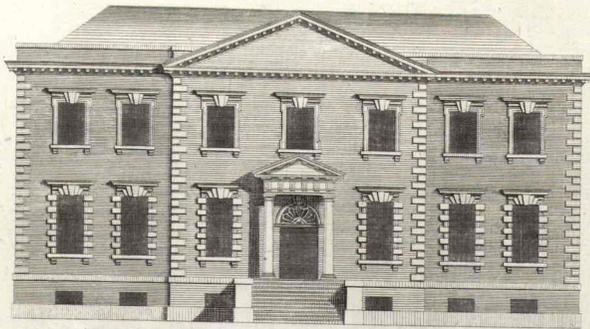
*A Swanwick? Accord<sup>d</sup> to Act of Parl<sup>t</sup> Jan<sup>y</sup> 18. 1757 J. Addison sculp*

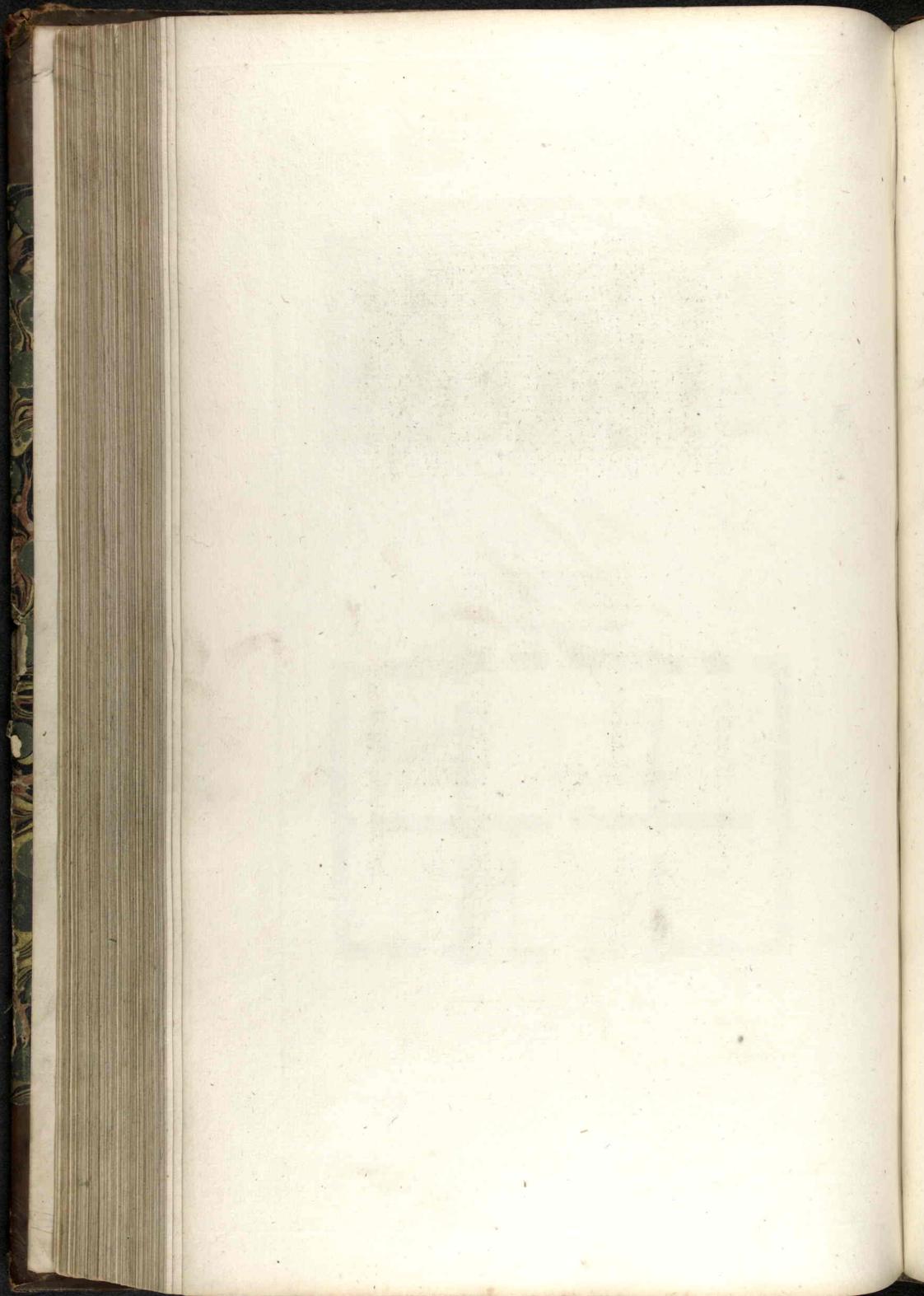


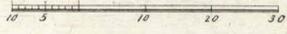
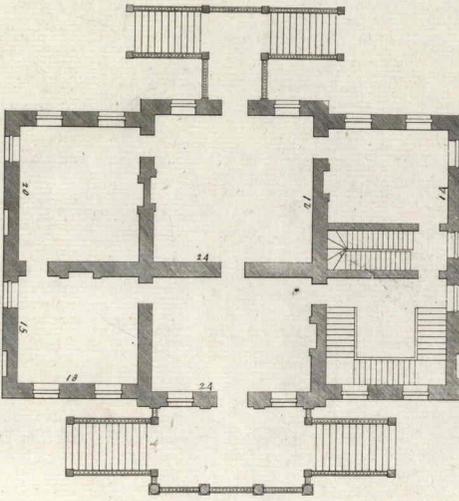
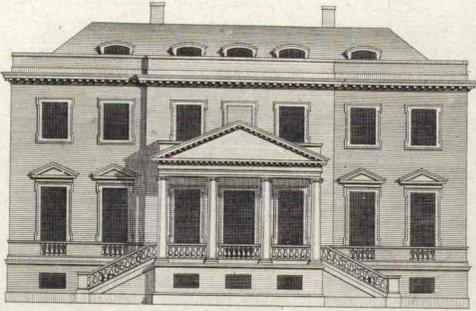


*A Swan Arch<sup>d</sup> Pub<sup>d</sup> accord<sup>d</sup> to Act of Parl. Jan<sup>y</sup> 18 1757 J. Addison Sculp.*

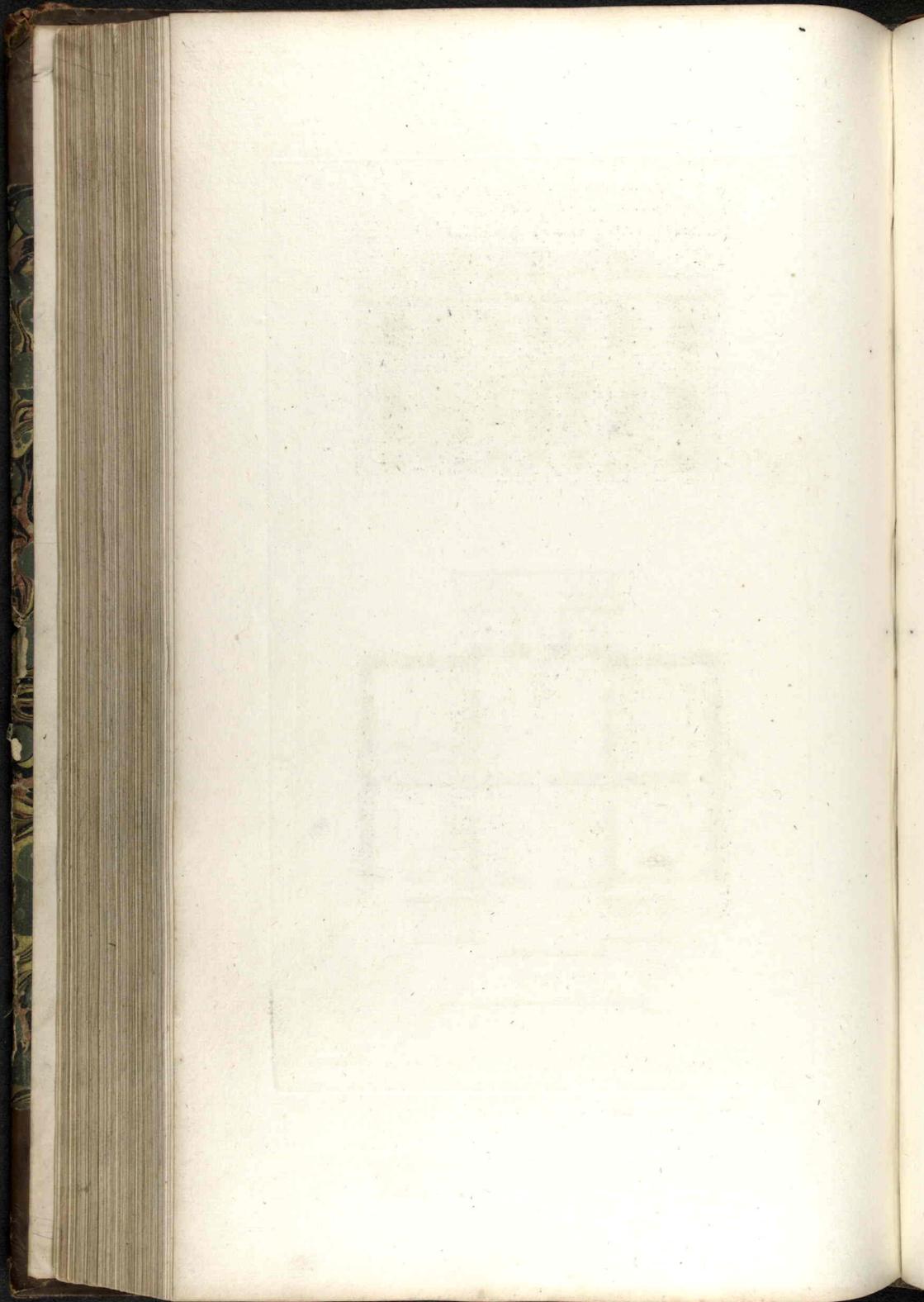


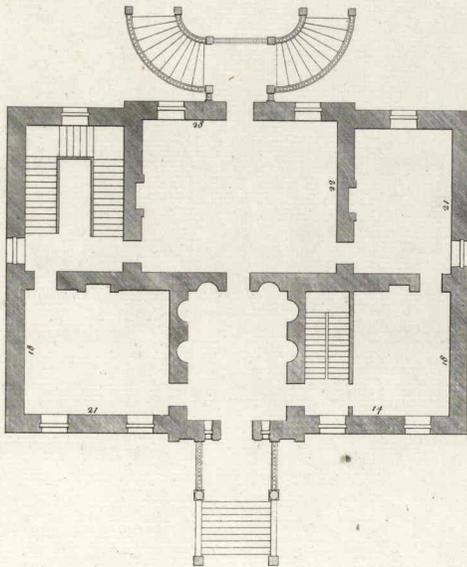




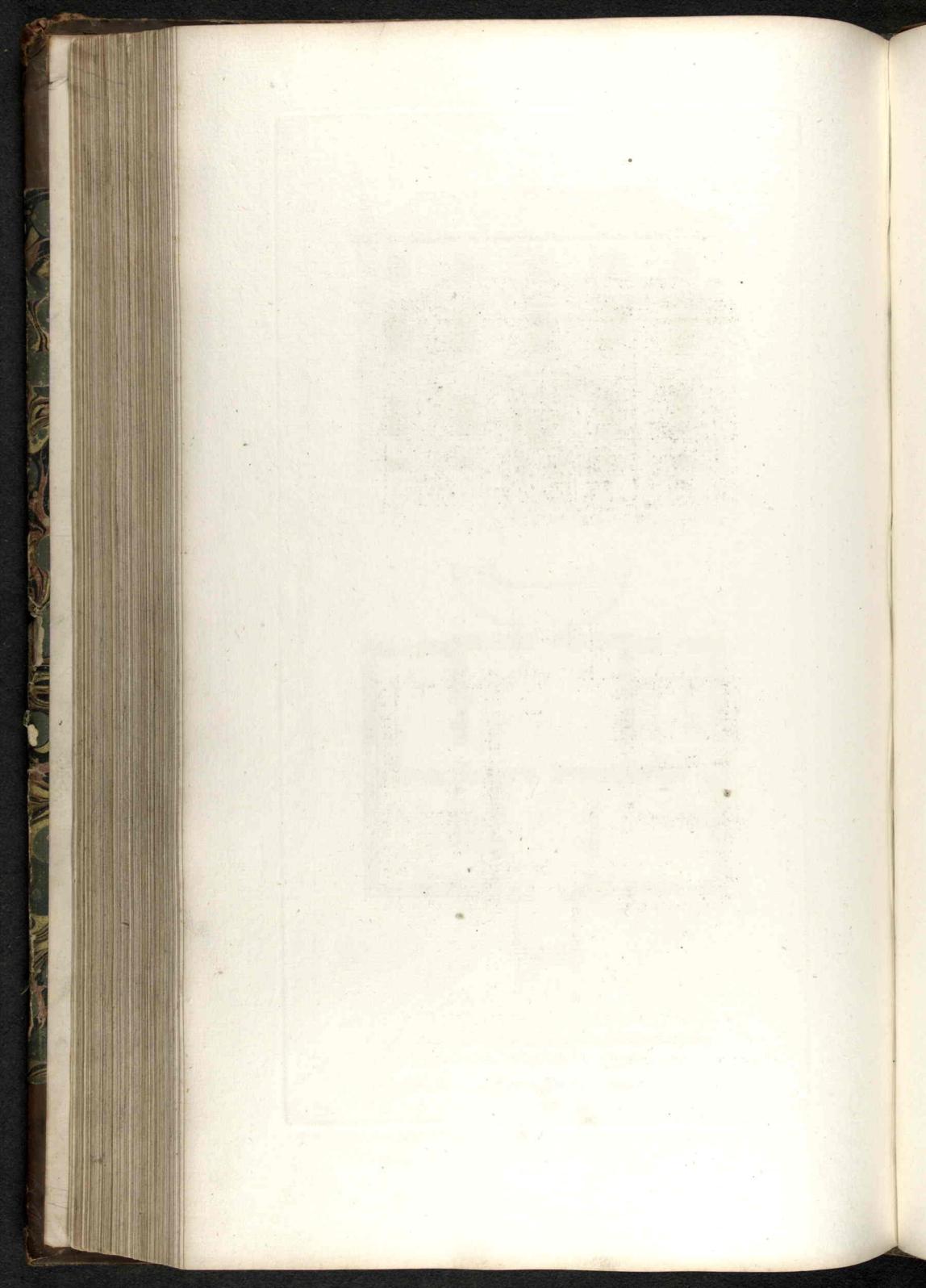


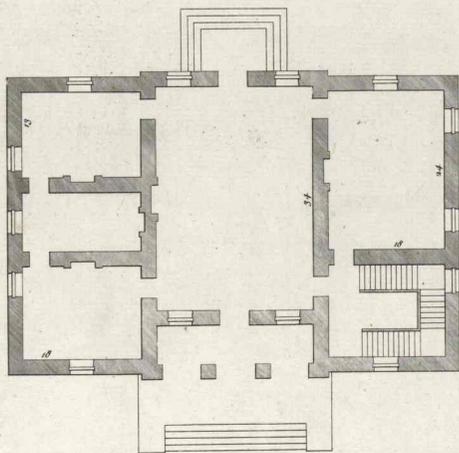
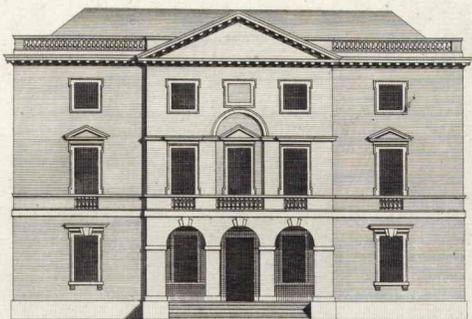
A Swan Arch Pub<sup>l</sup> accord<sup>d</sup> to Act of Parl<sup>t</sup> Jan<sup>y</sup> 13 1757. J. Addison sculp



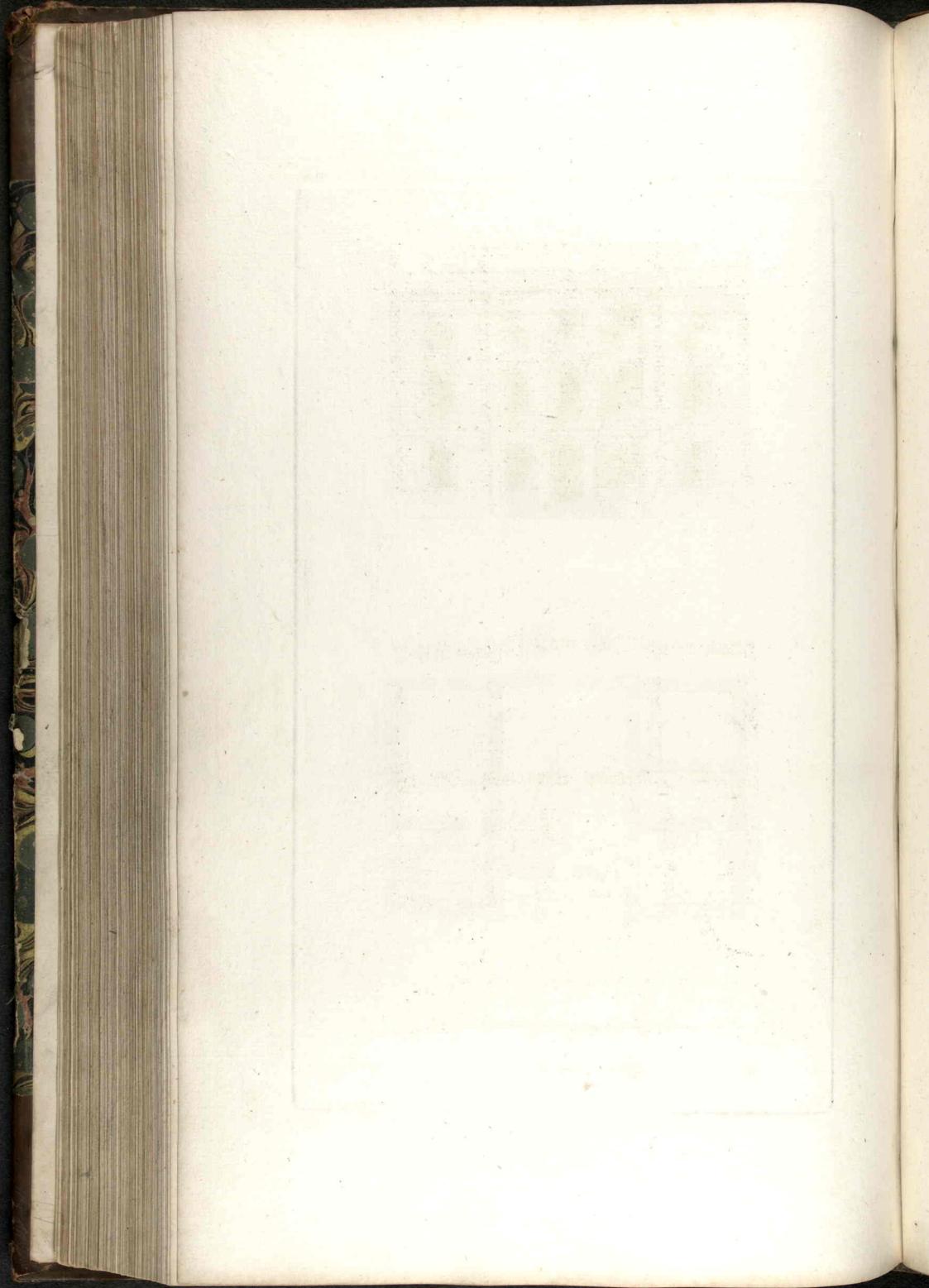


*St. Swen Arch. flabstetel according to Act of Parliament Jan. 1757. — S. Addison sculp.*

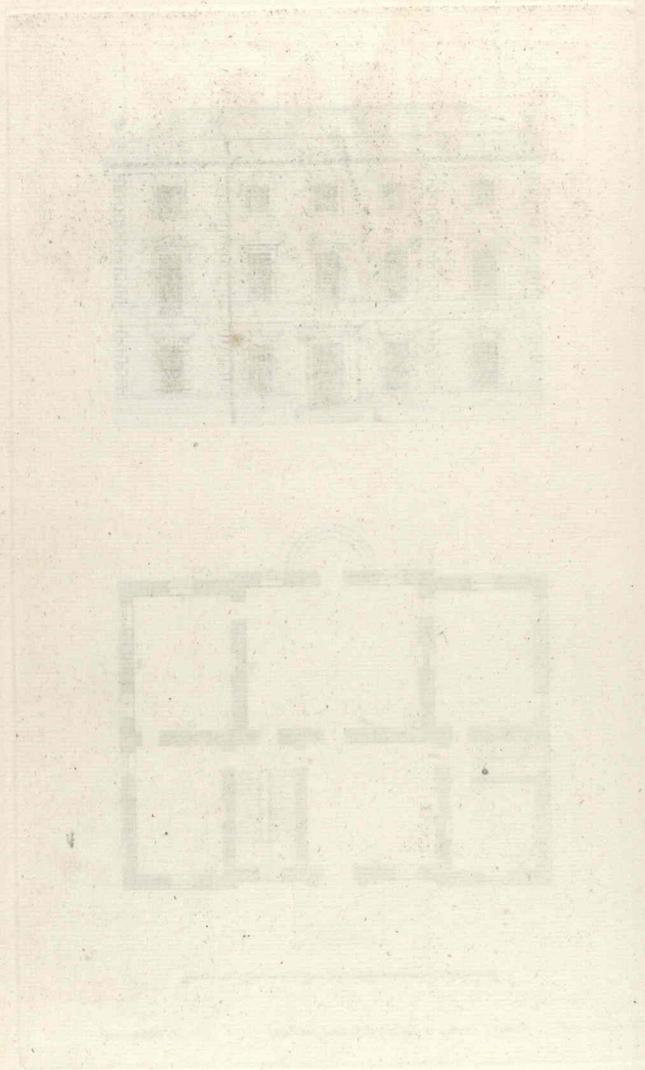


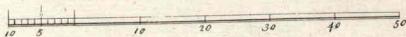
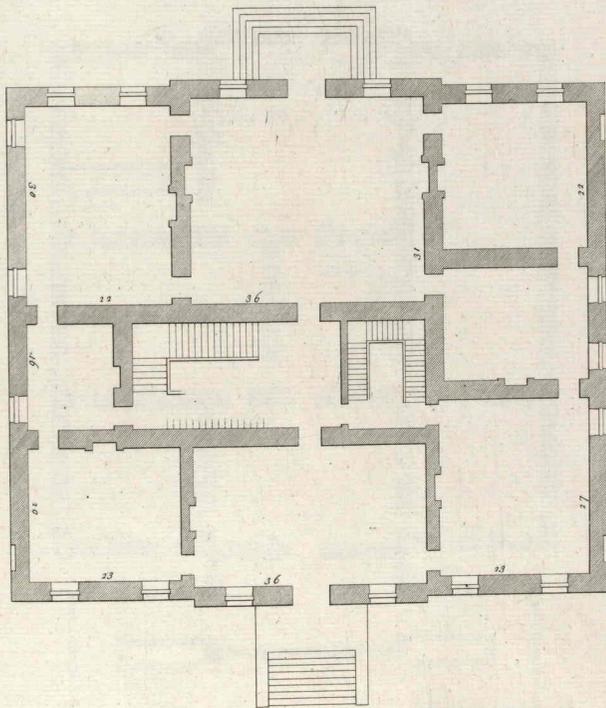
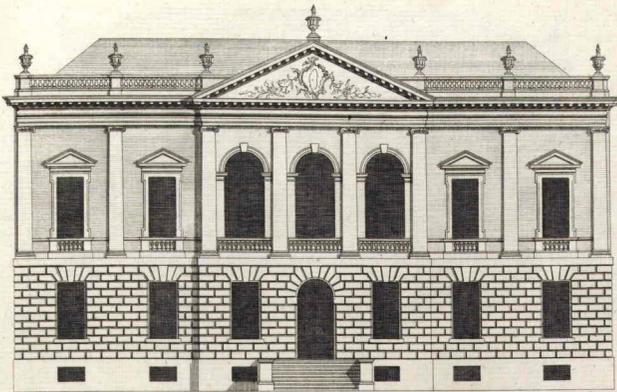


*Al. Swan Arch. published according to Act of Parliament Jan. 7. 1757. — J. Addison sculp.*





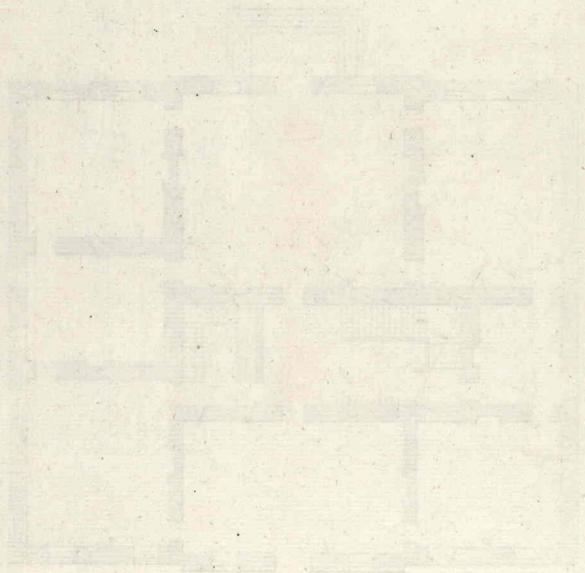
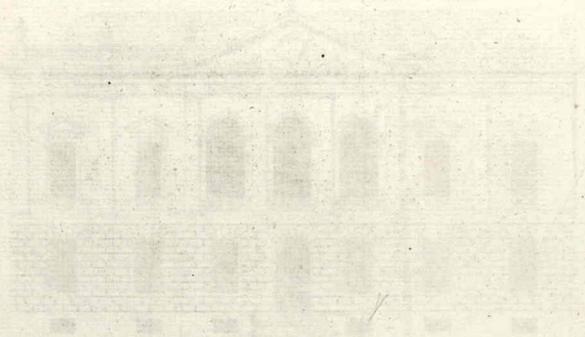


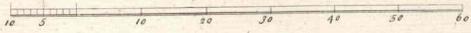
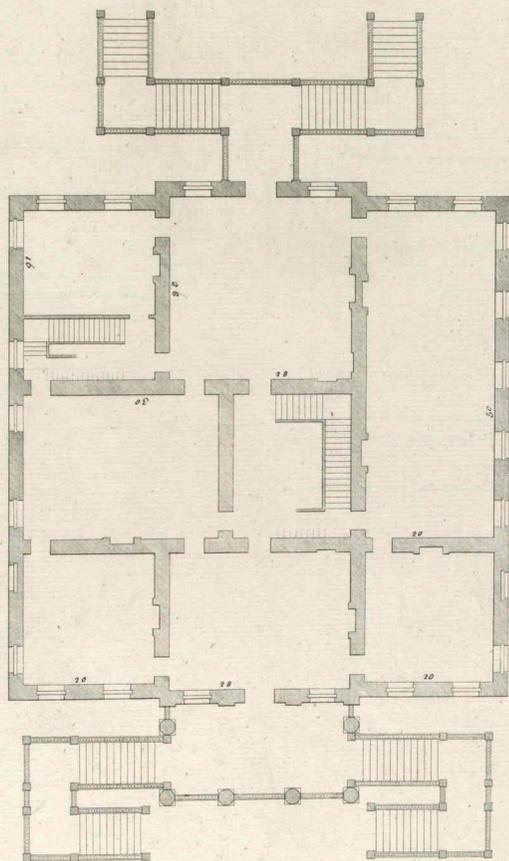
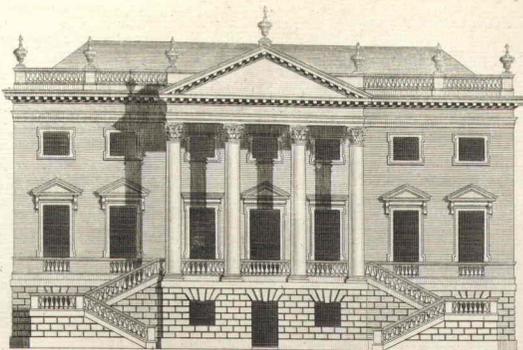


*A Swan Arch*

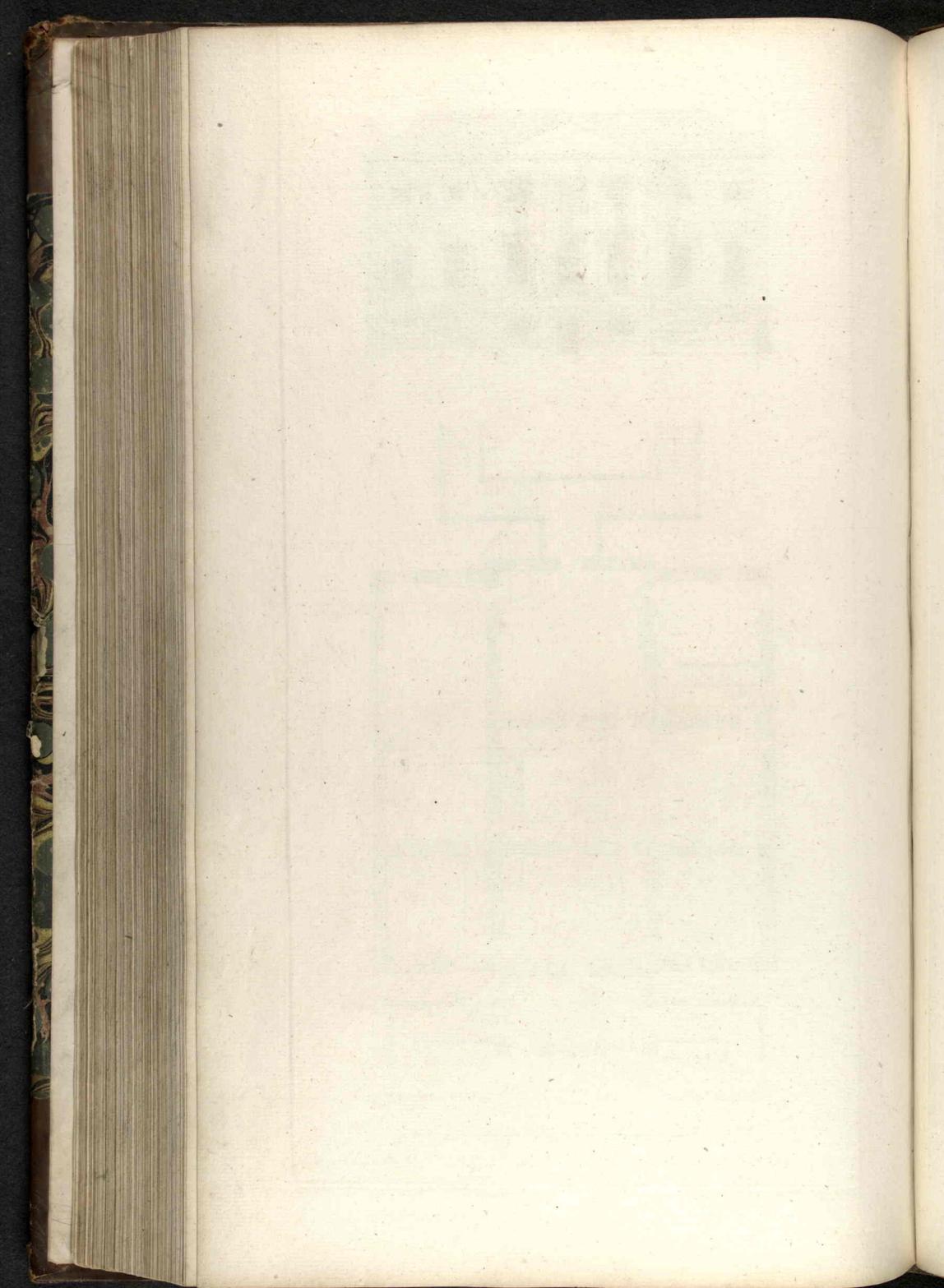
*Pub: accor<sup>d</sup> to Act of Parl<sup>t</sup> Jan<sup>y</sup> 18. 1757.*

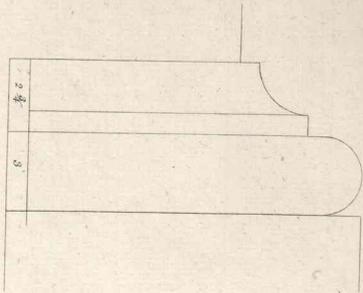
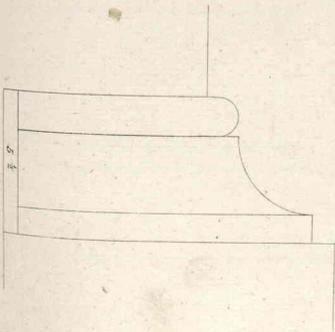
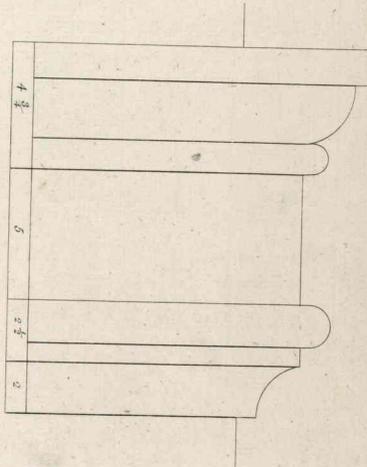
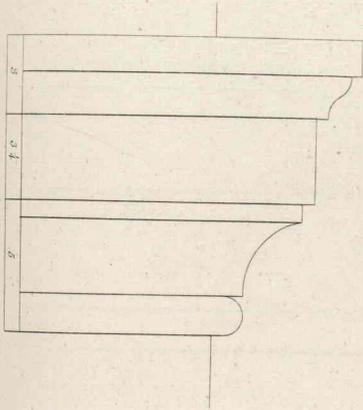
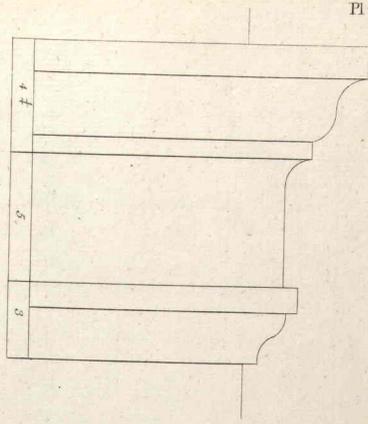
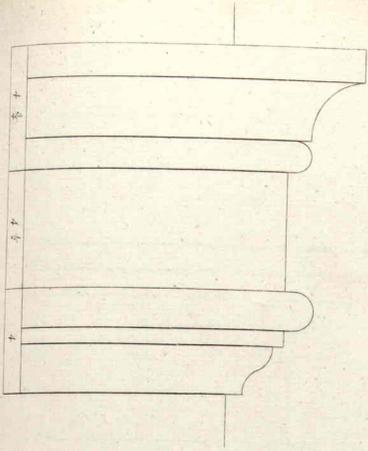
*J Addison Sculp*



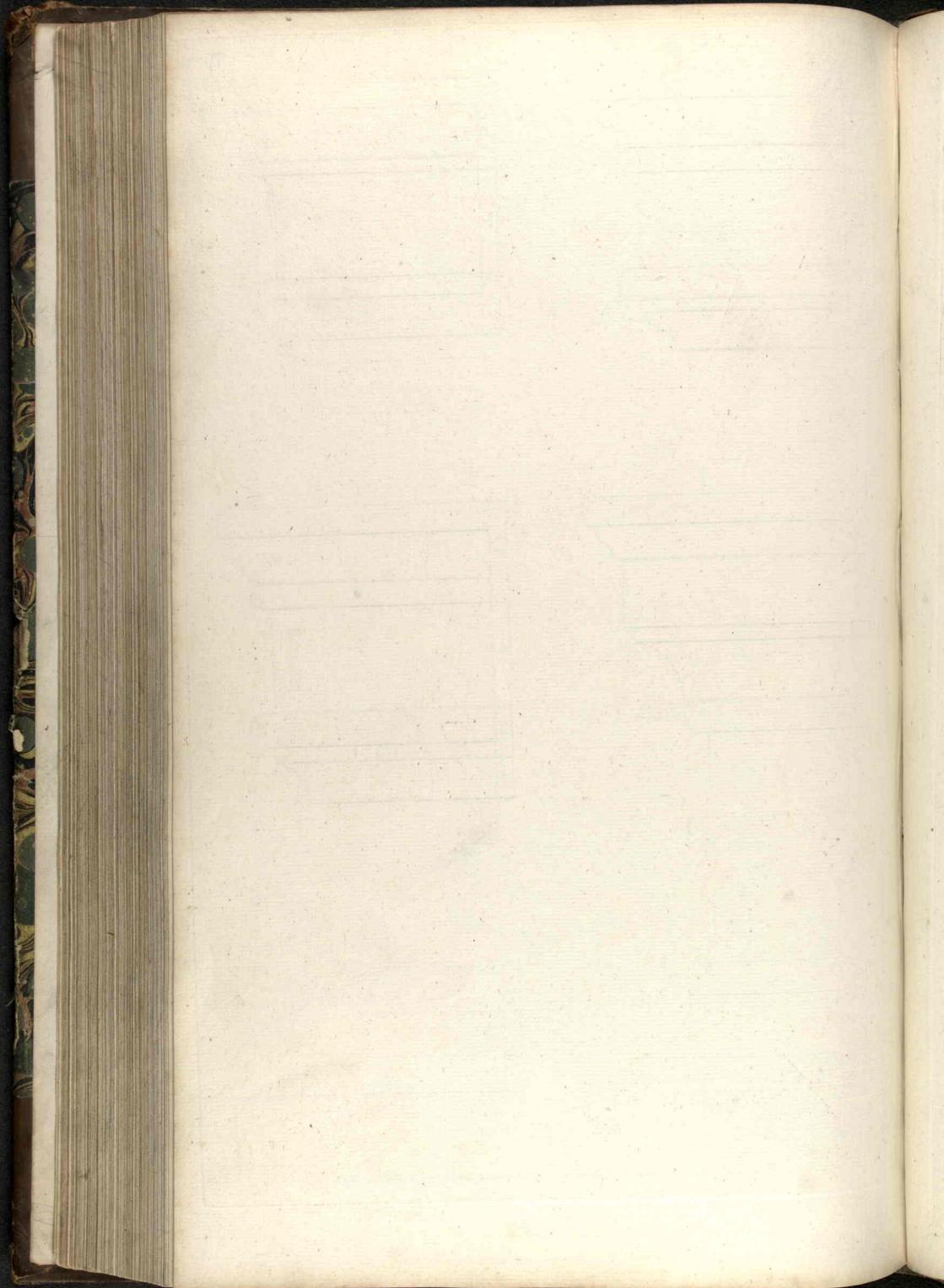


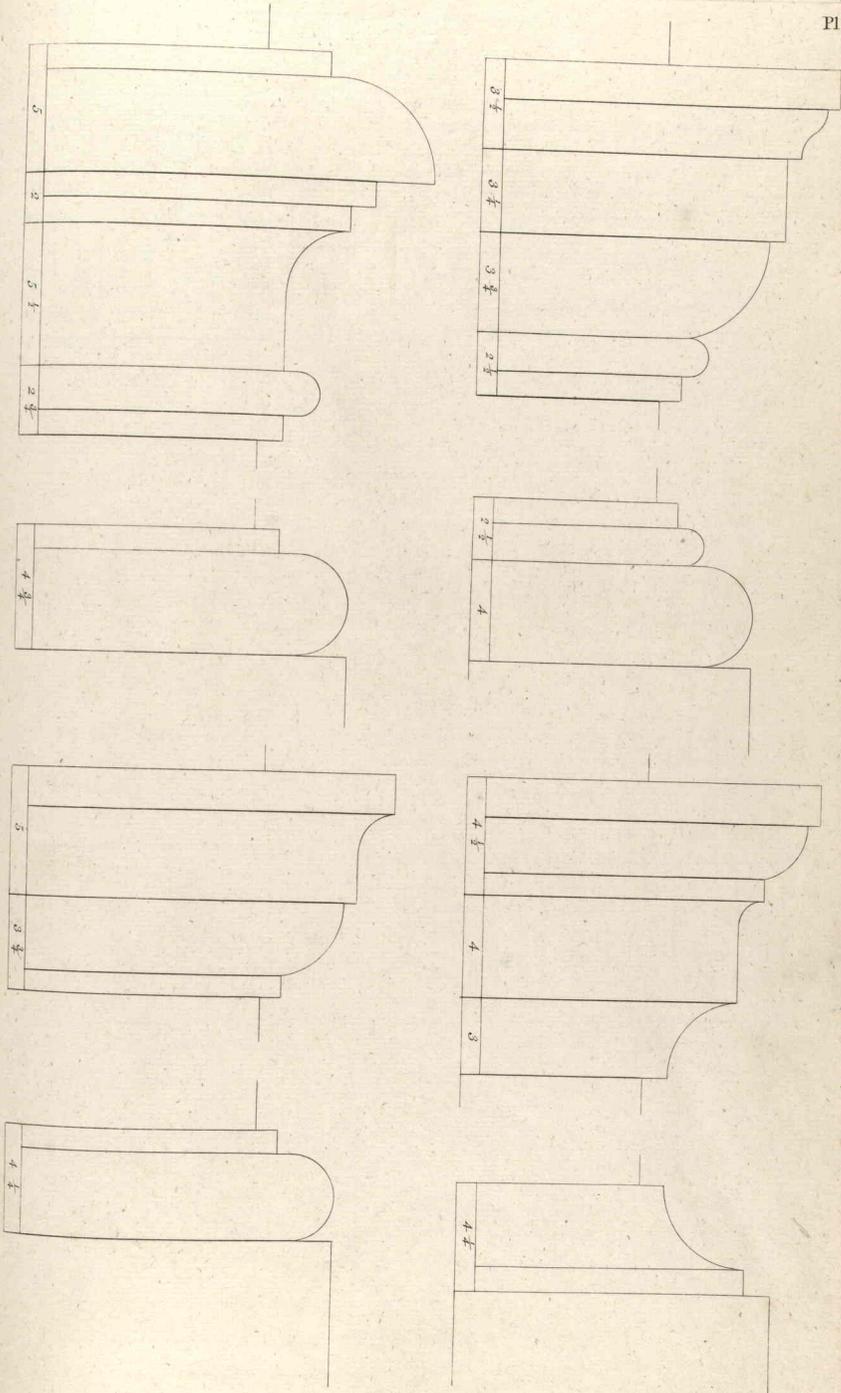
A Survey Arch. Pub<sup>d</sup>. accord<sup>d</sup> to Act of Parl.<sup>o</sup> Jan 18 1757 J Addison Sculp

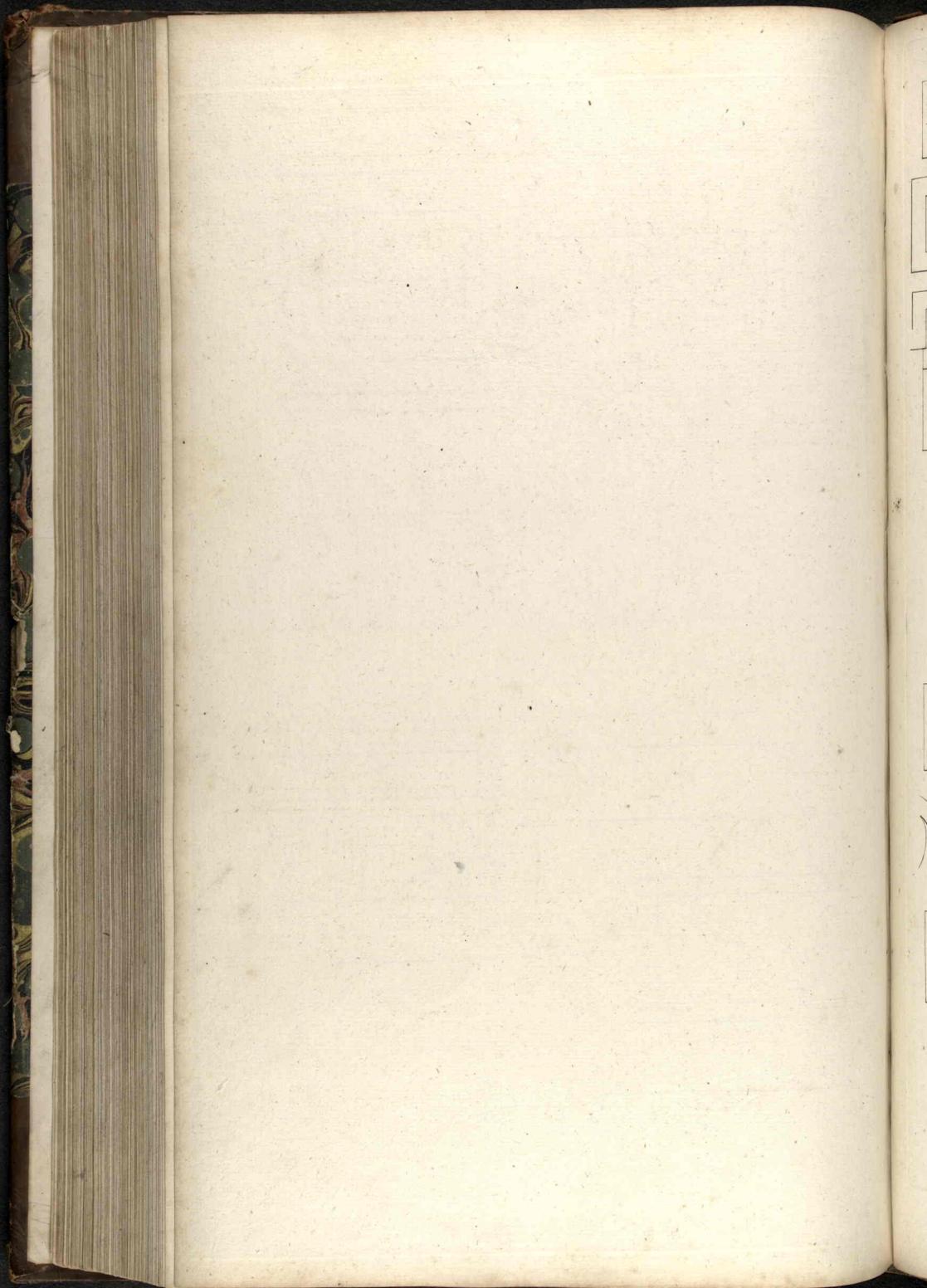


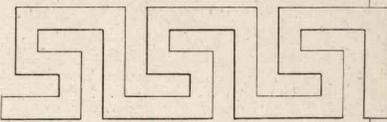
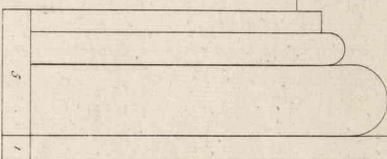
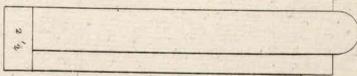
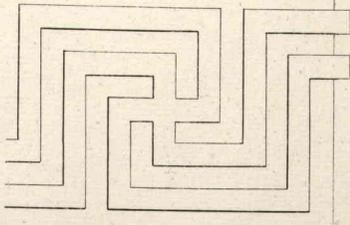
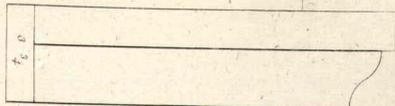
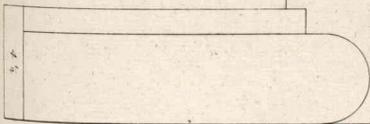
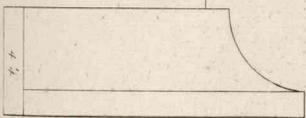
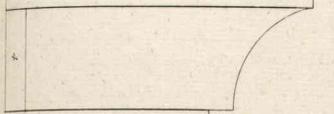
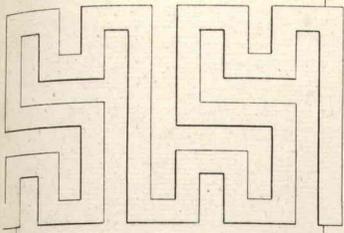
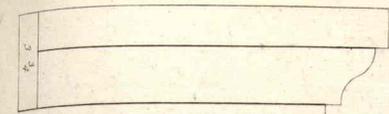


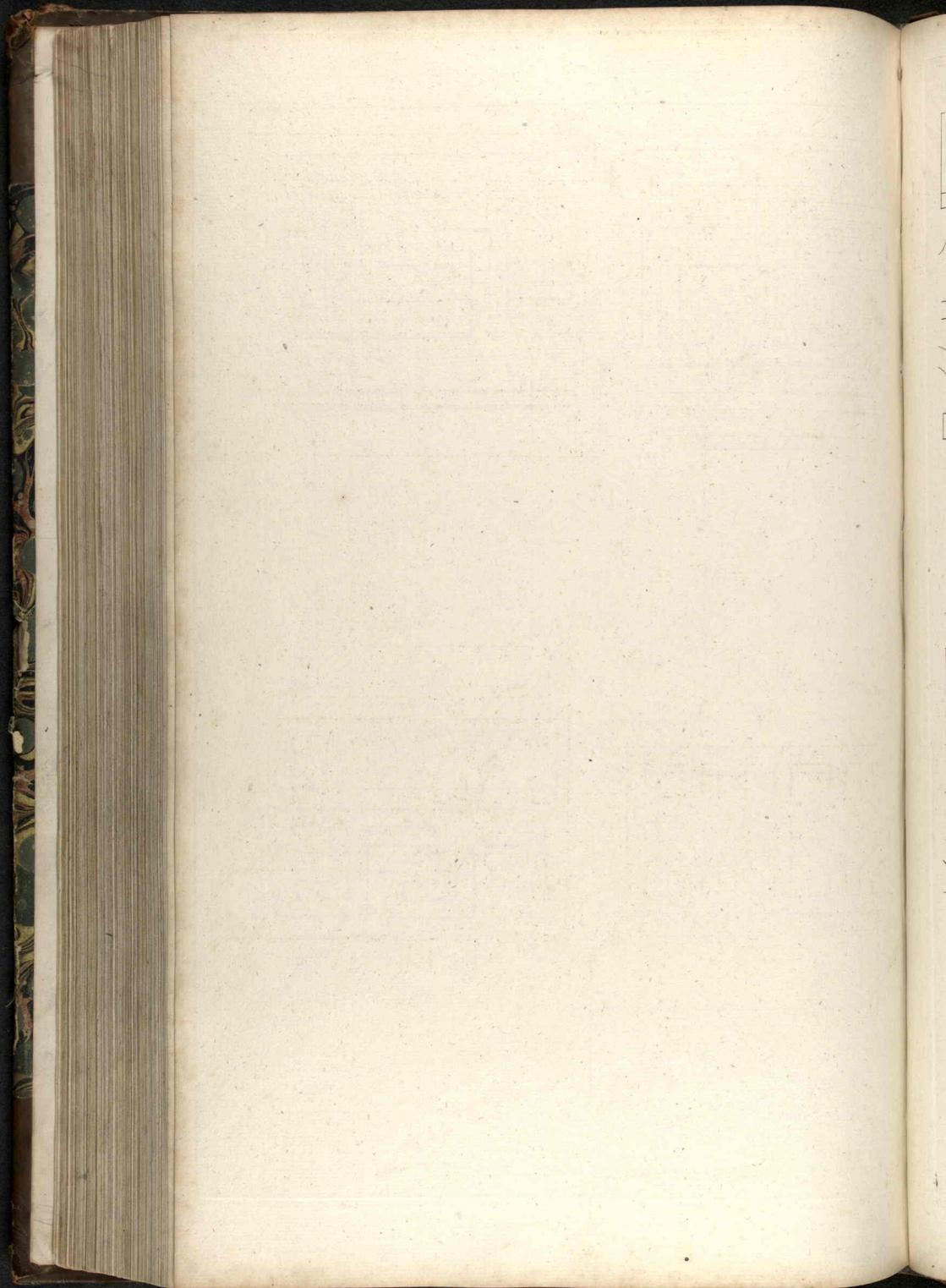
*Ab. Swan Arch<sup>t</sup>. published according to act of Parliament Jan<sup>y</sup> 1757. J. Addison sculp.*

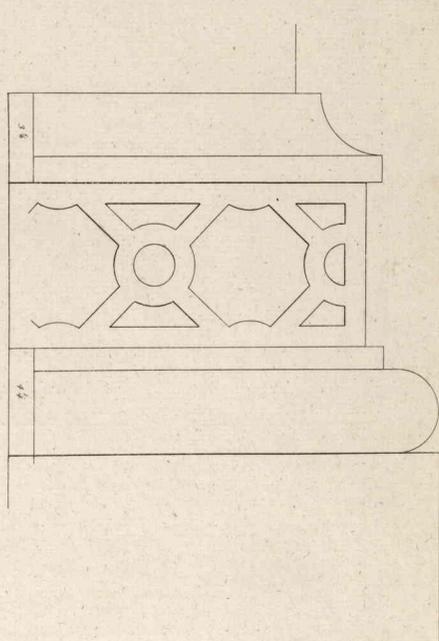
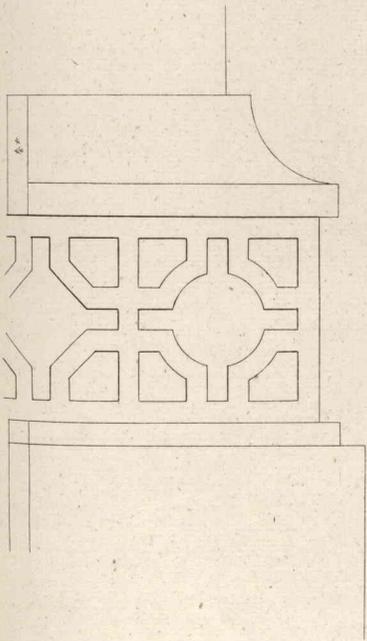
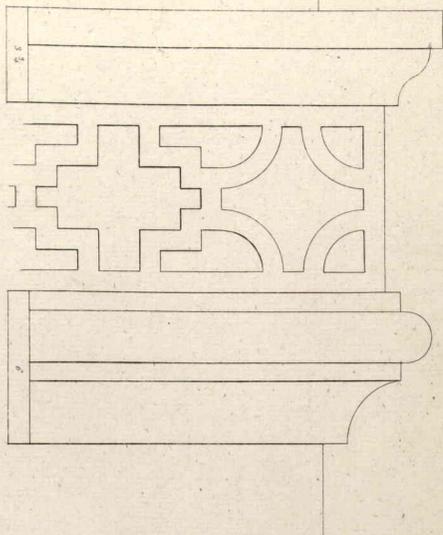
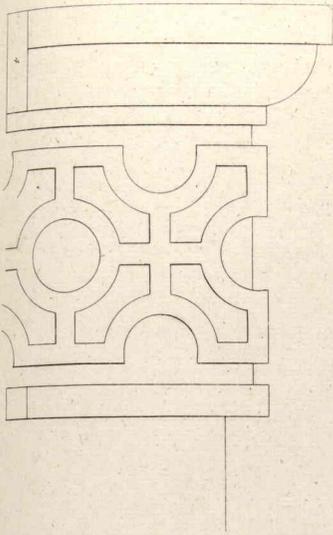




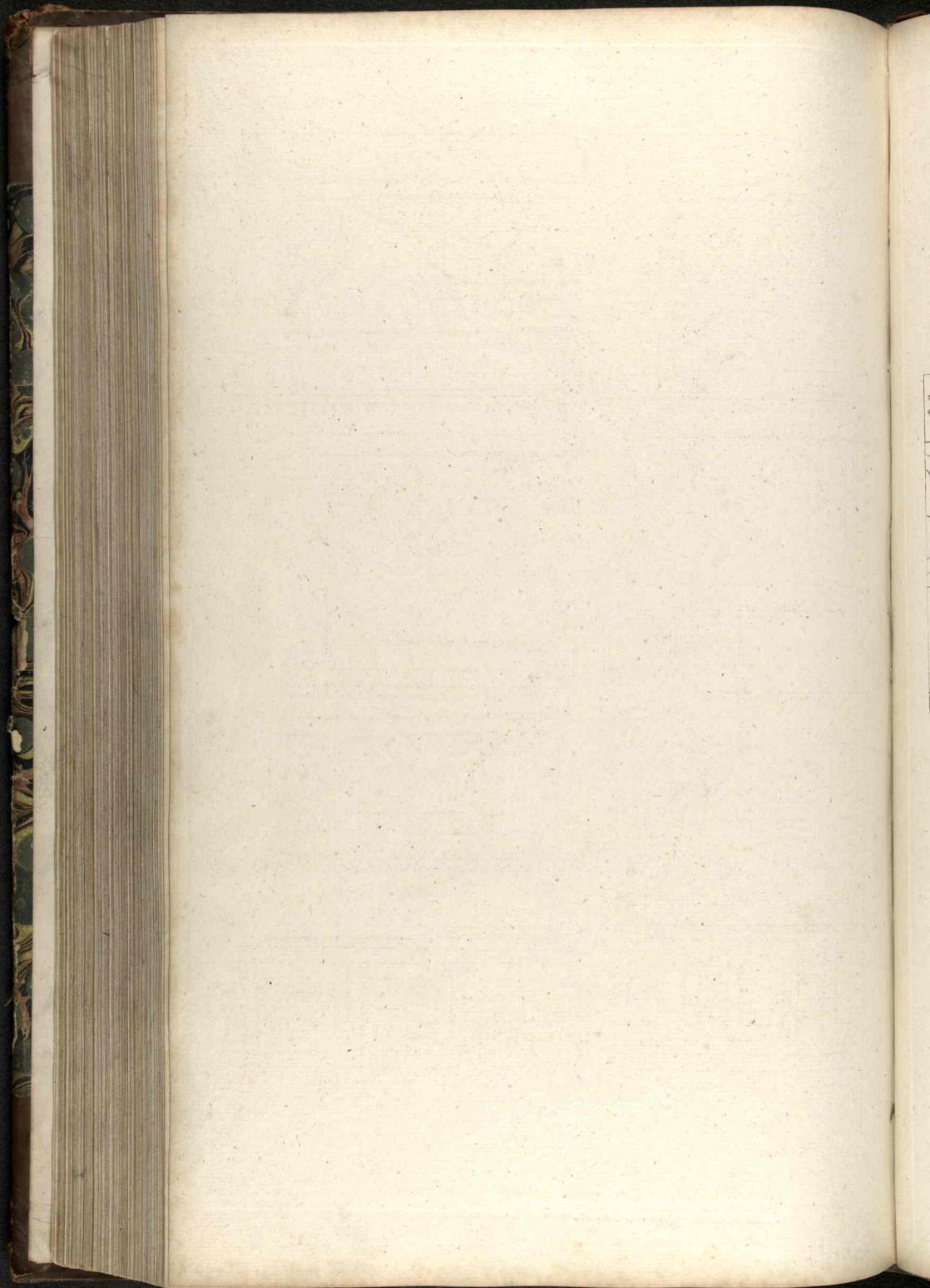


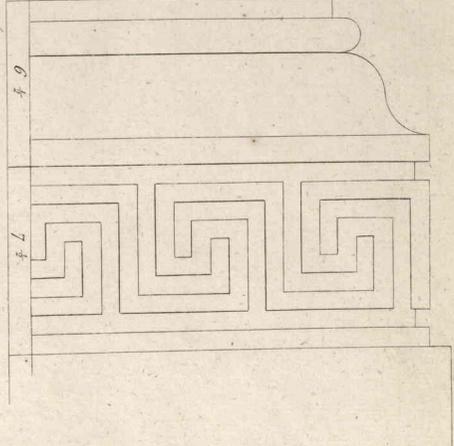
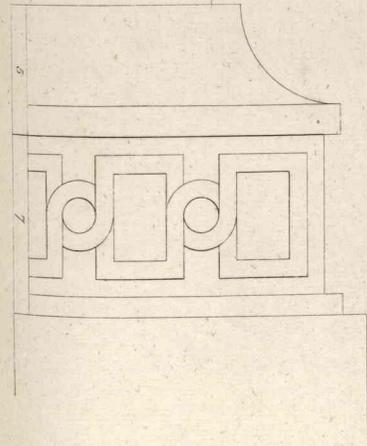
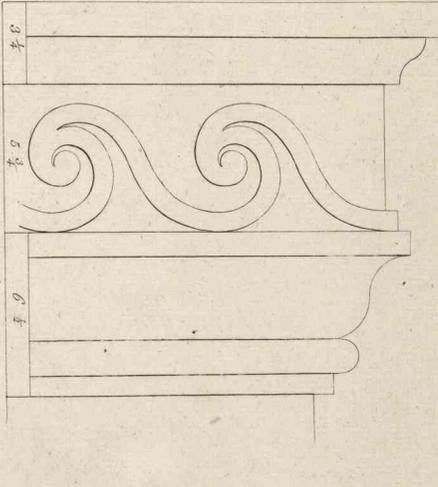
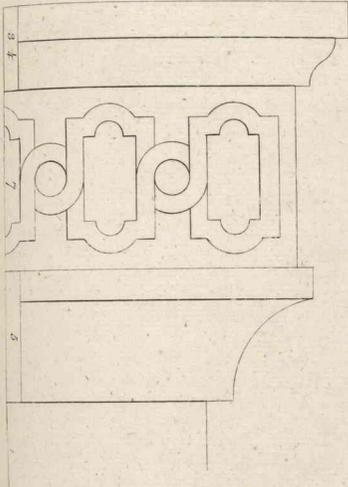
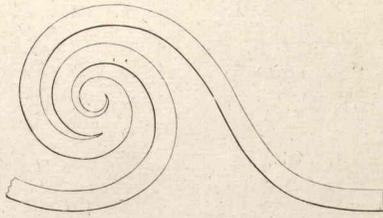
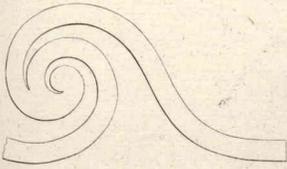


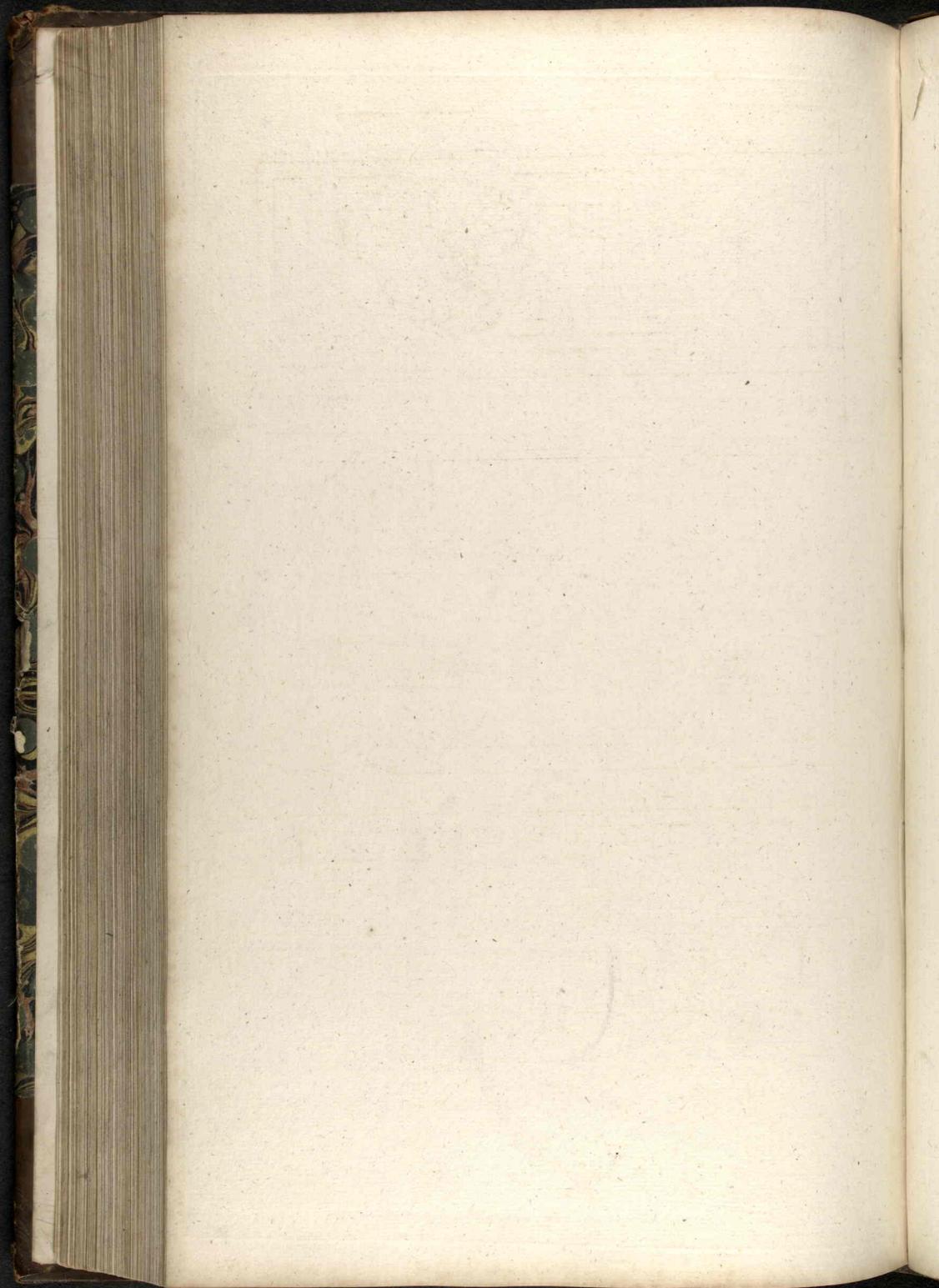


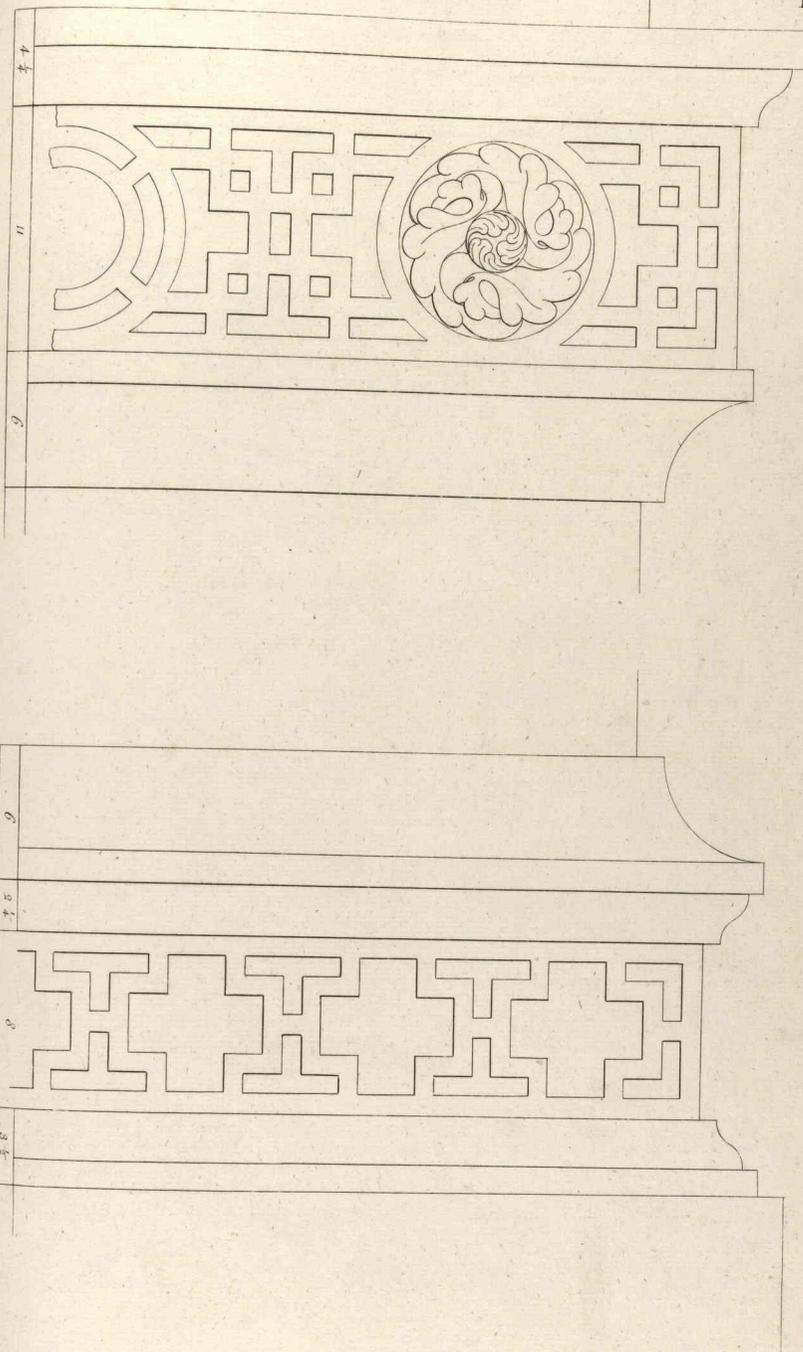


*Ab. Swan arch. published according to act of parliament Jun 1757. J. Alderson sculp.*

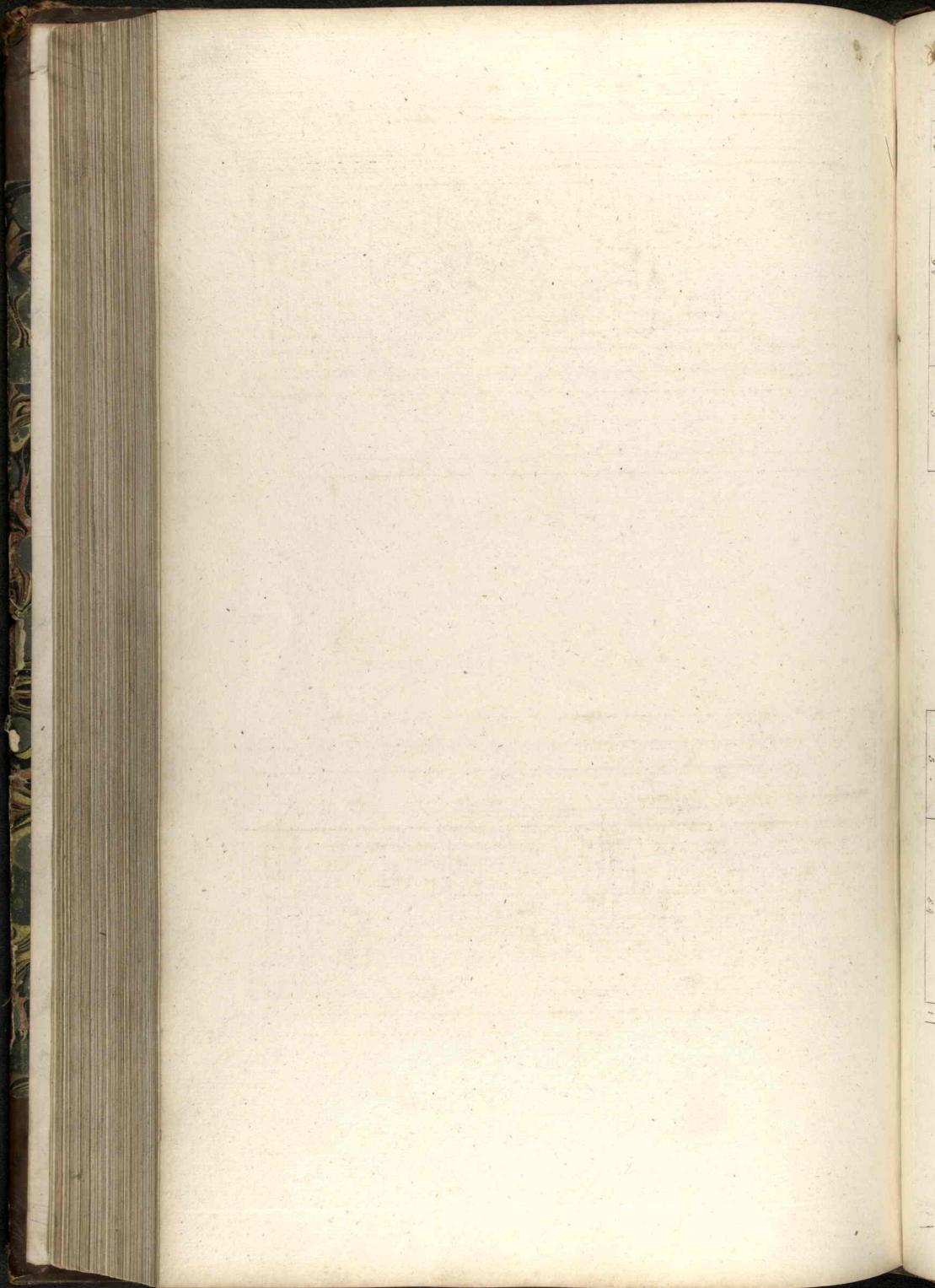


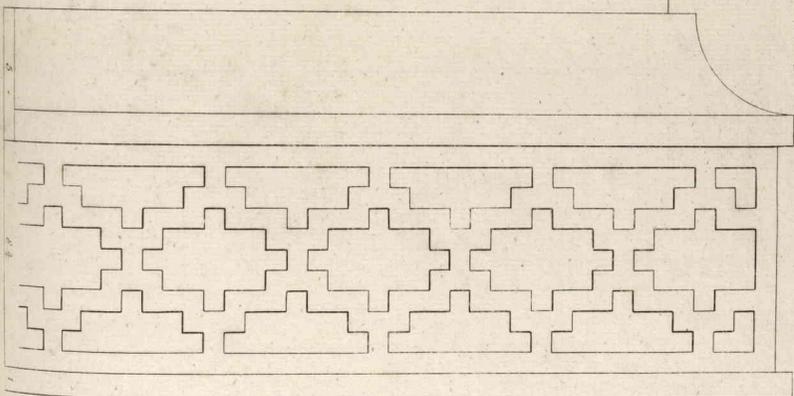
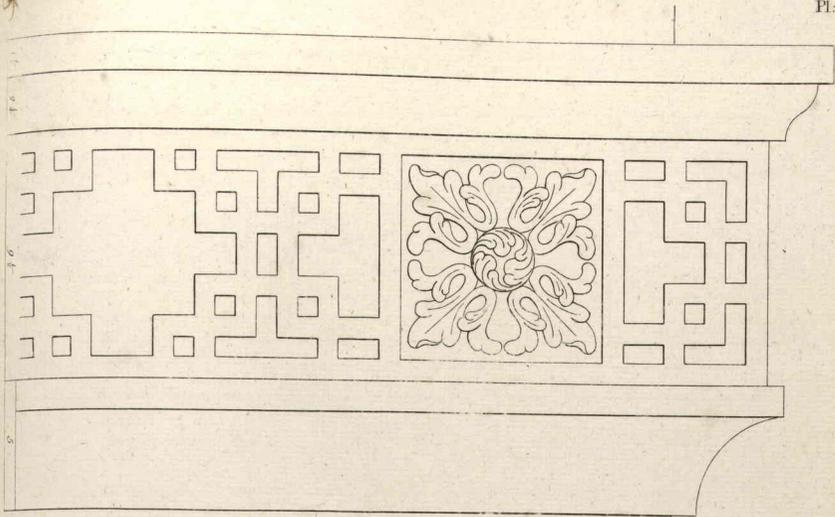


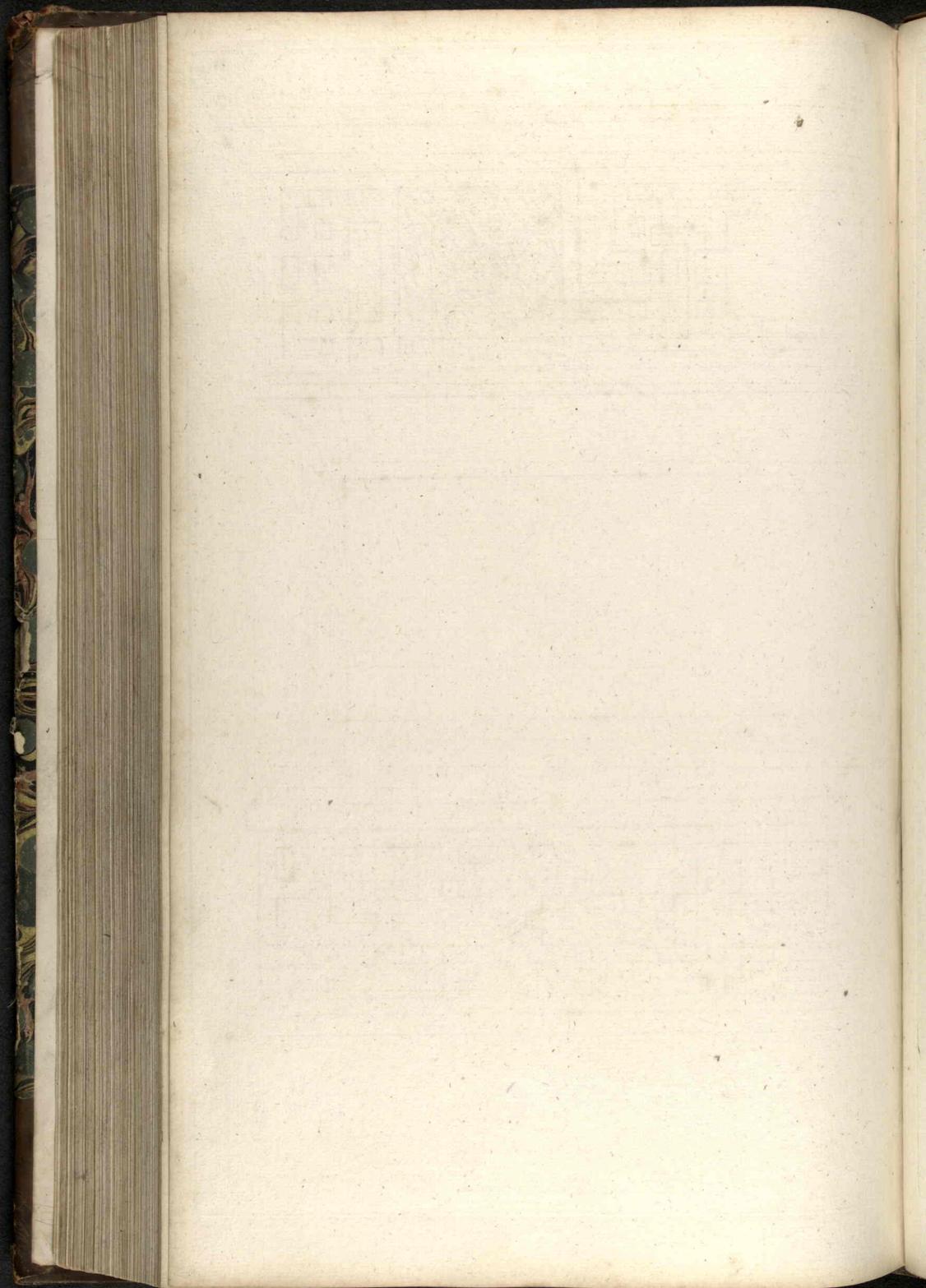


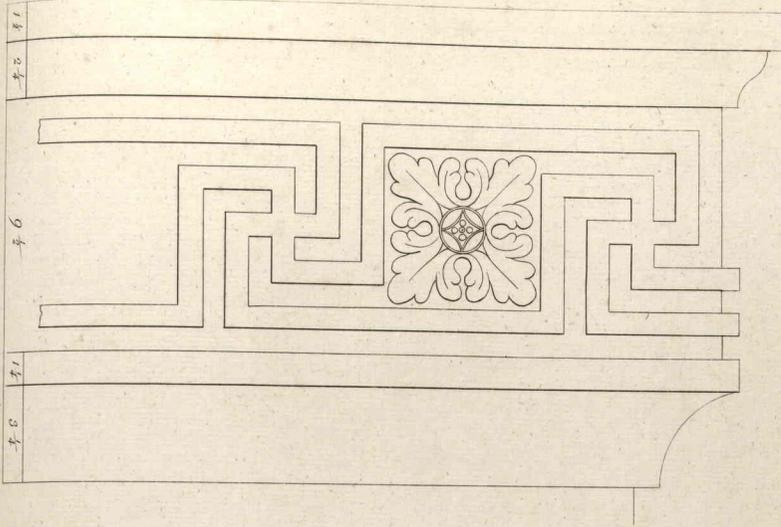


At Swan Arch<sup>ts</sup>. published according to Act of Parliament Jan<sup>y</sup> 1757. J. Addison sculp.

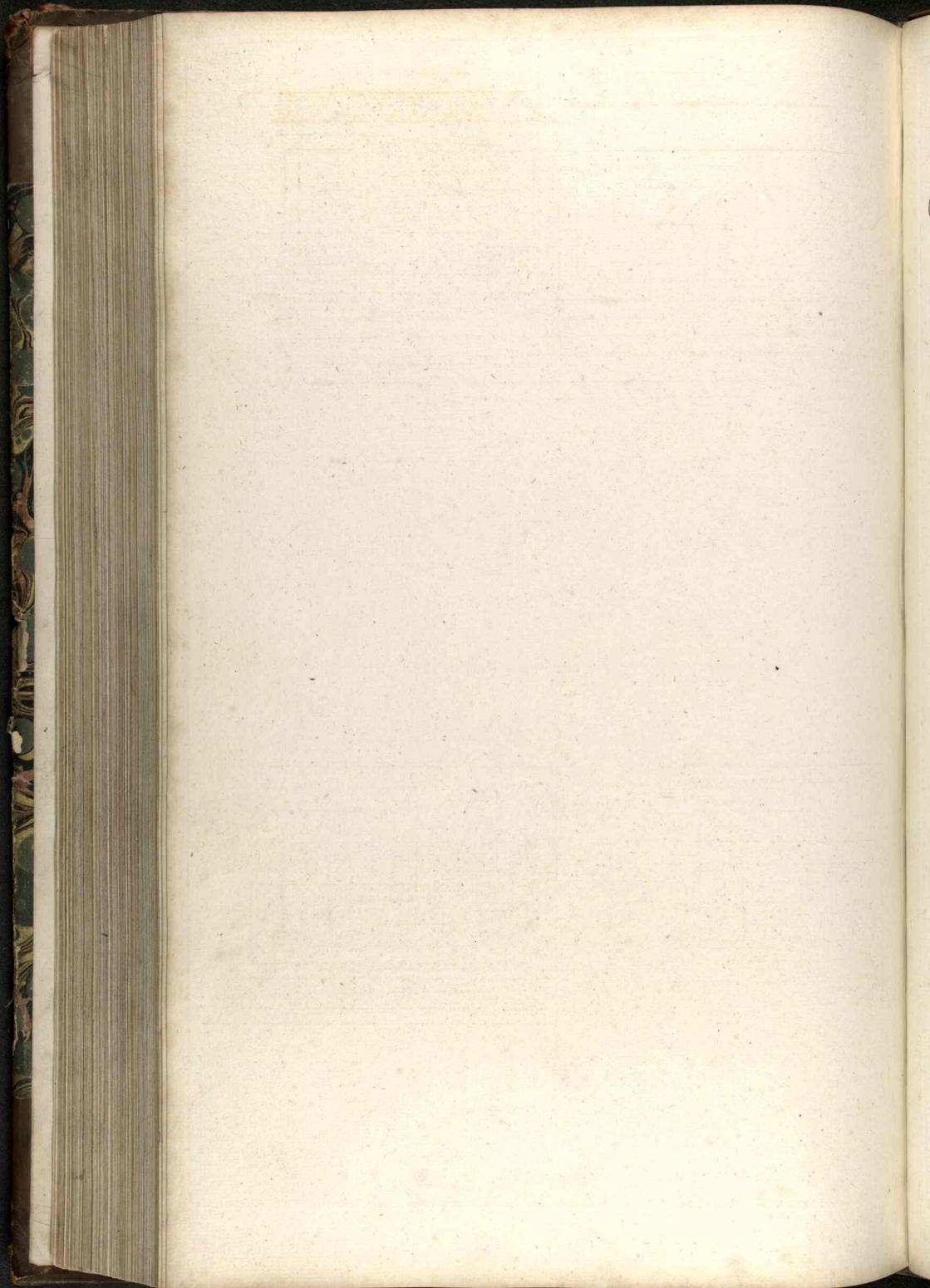


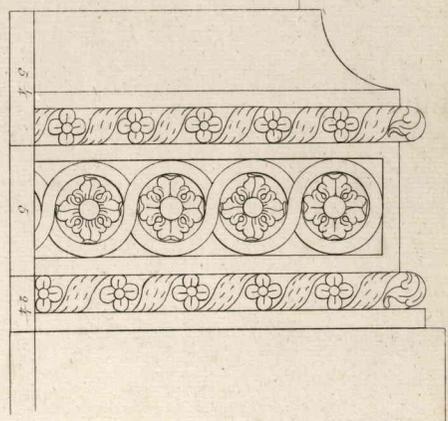
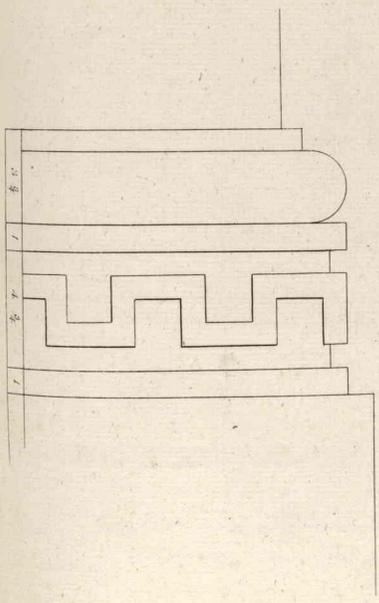
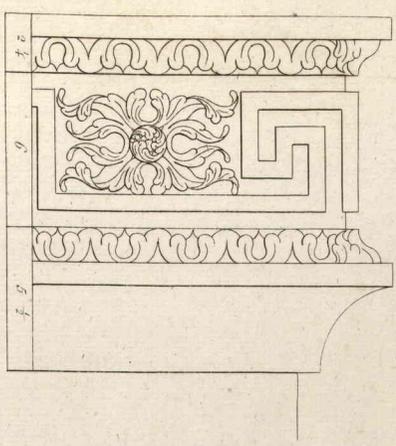
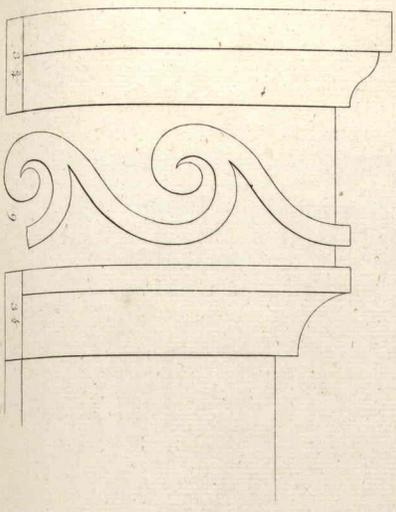




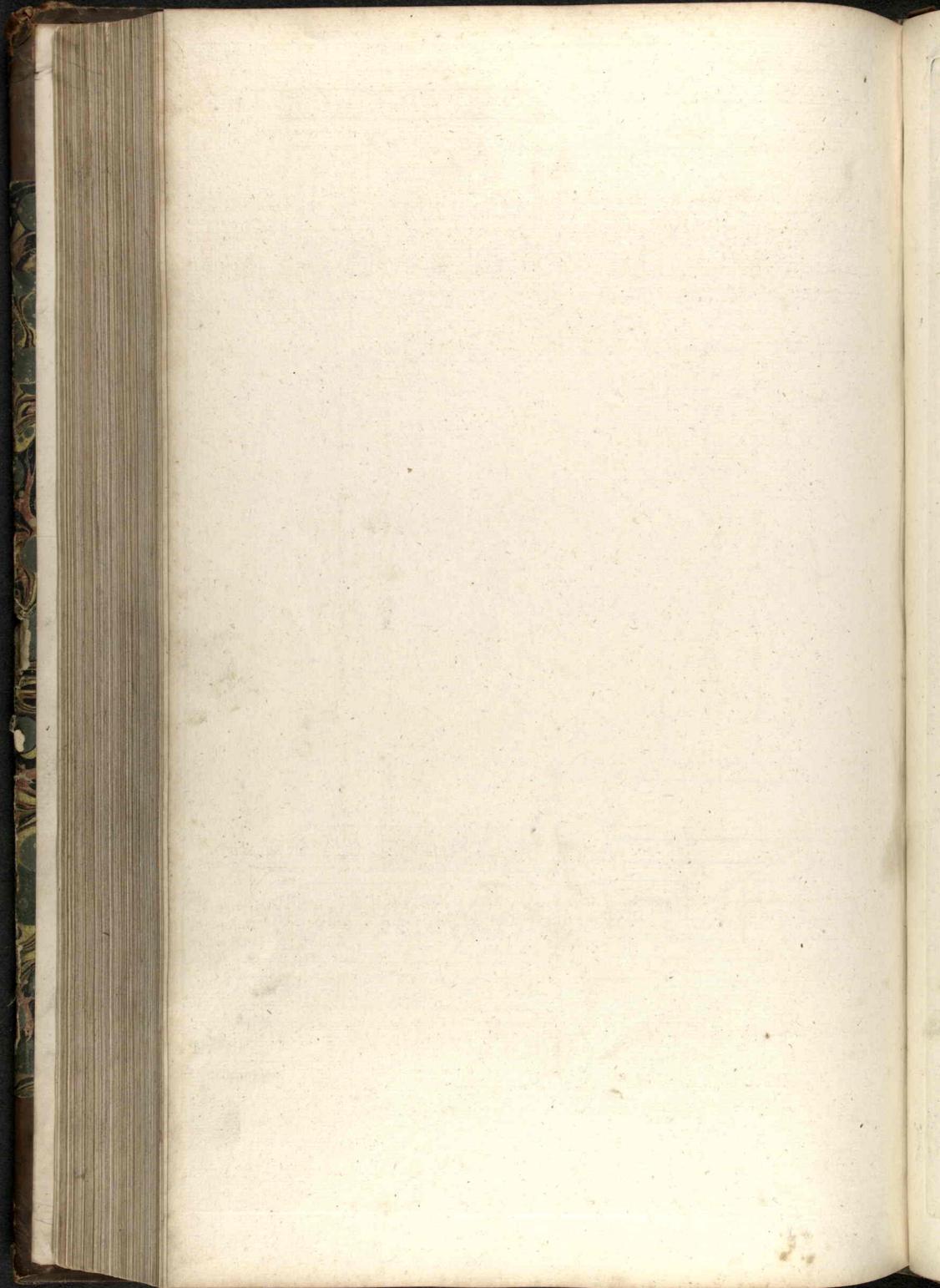


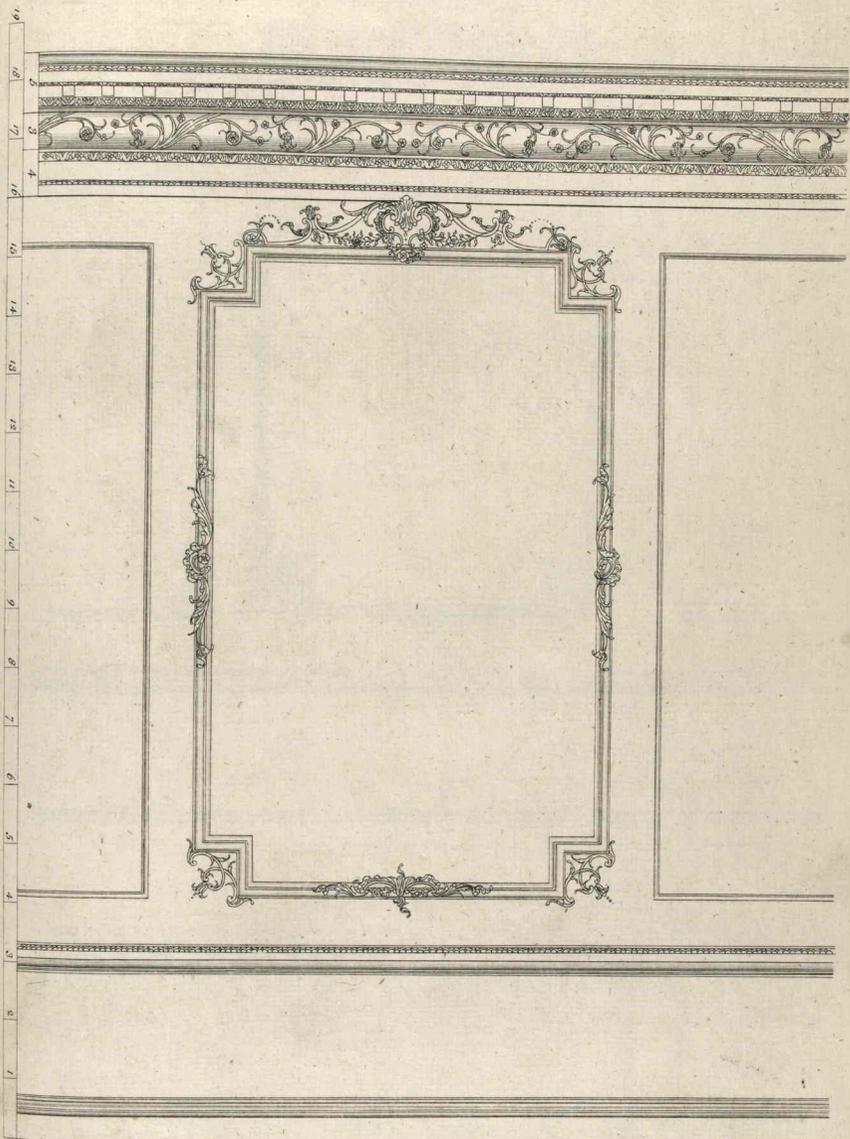
*Ab: Swan Arch: published according to Act of Parliament 1737. J. Addison sculp.*



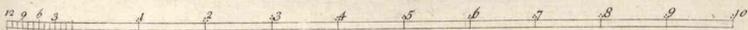


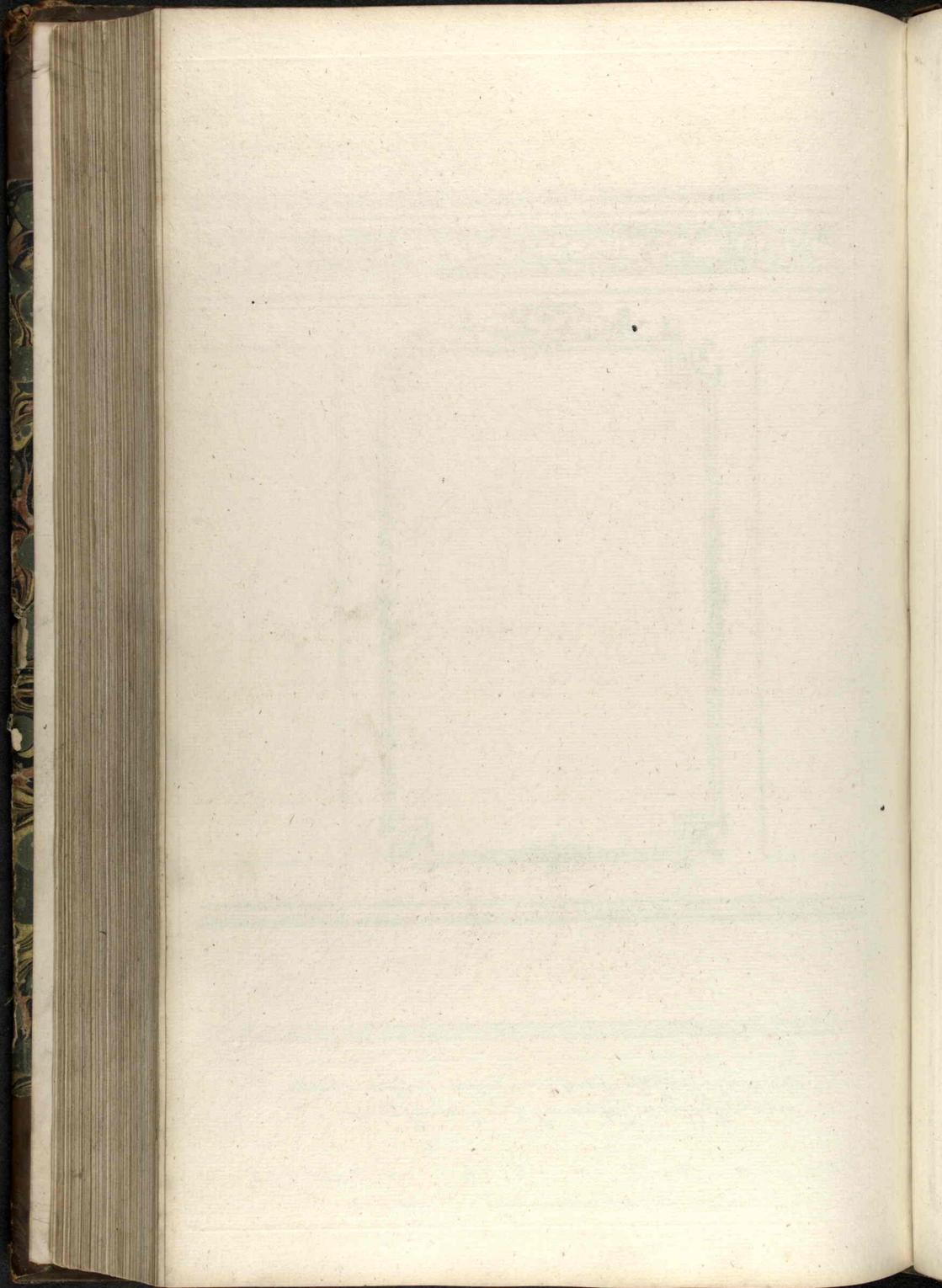
*M. Swan Arch: published according to Act of Parliament Jan<sup>o</sup> 1757. J. Dalton sculp.*

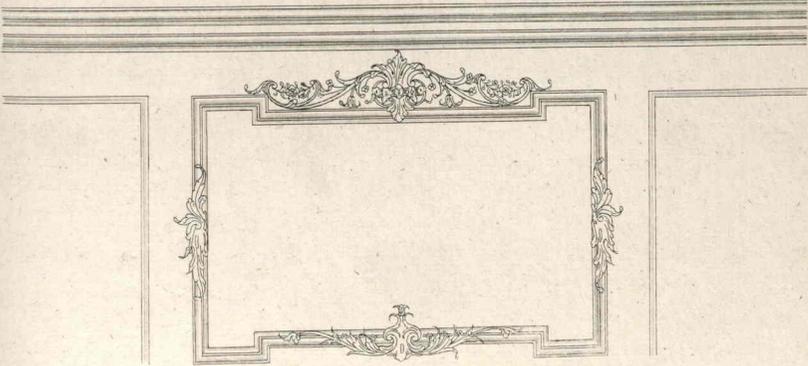
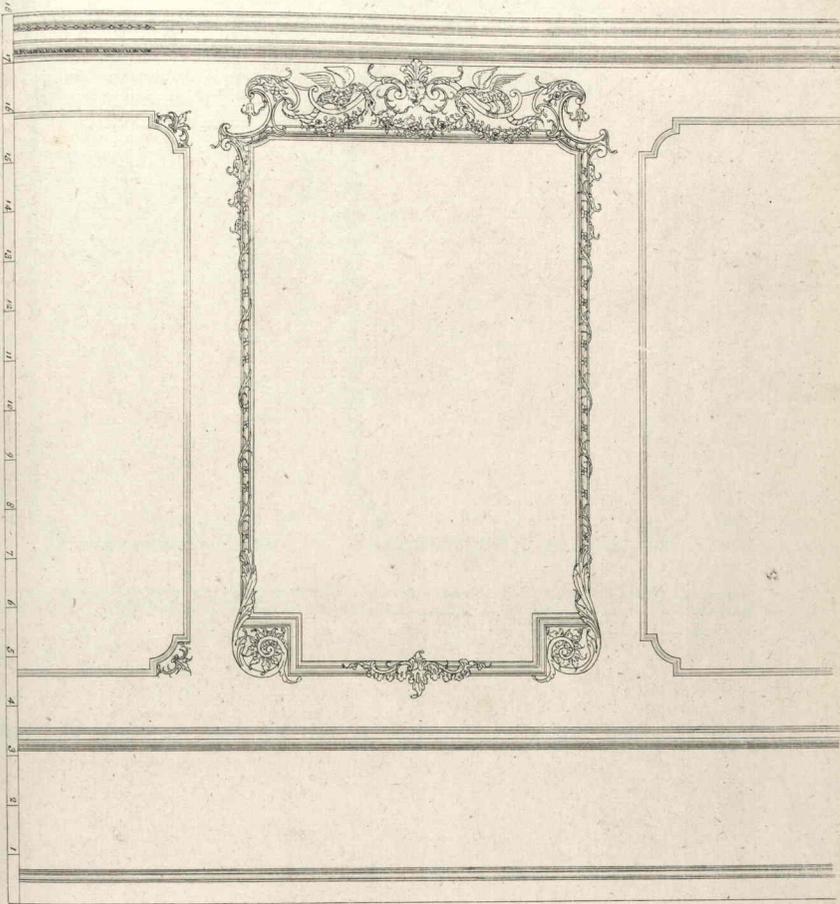


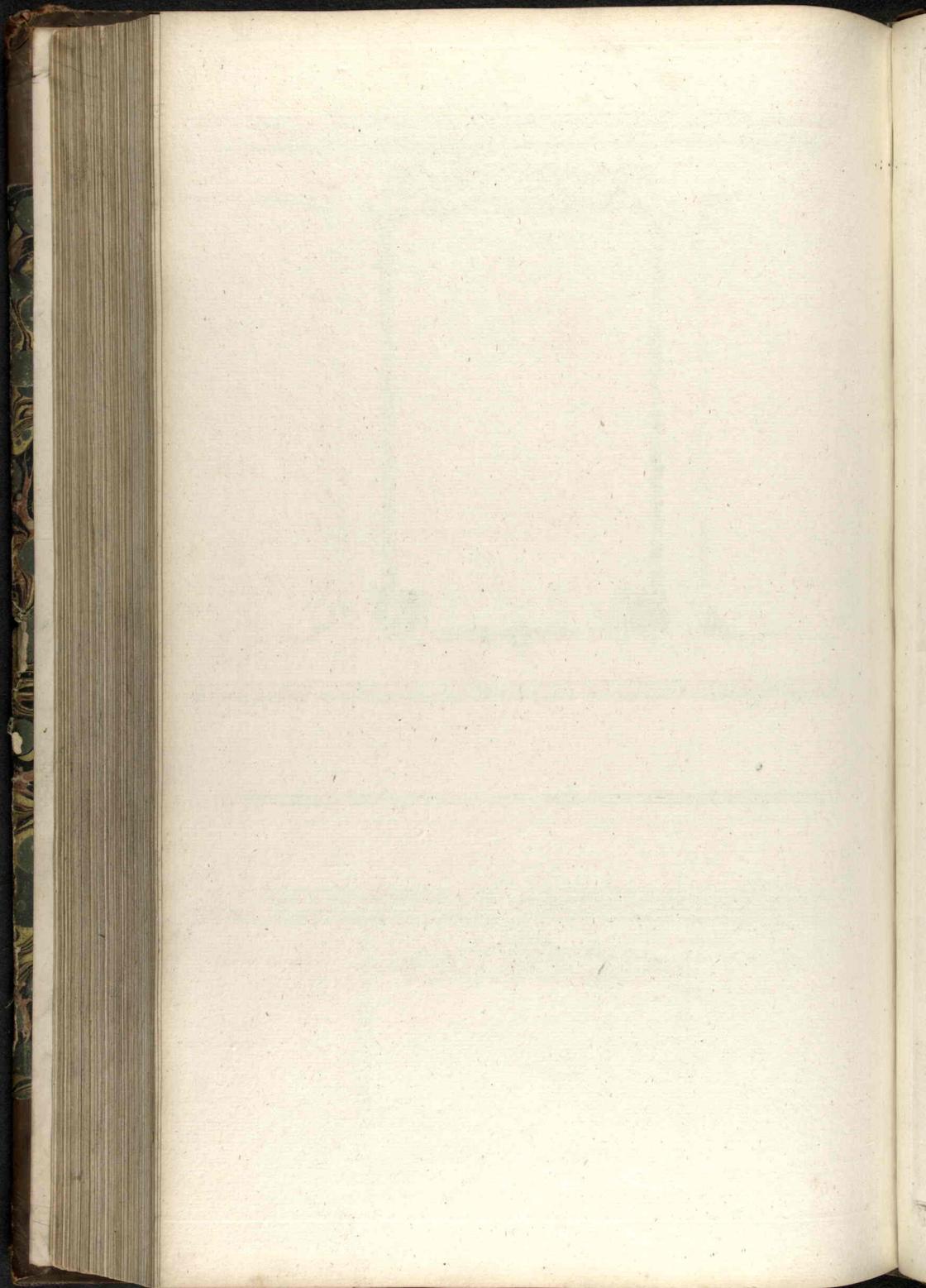


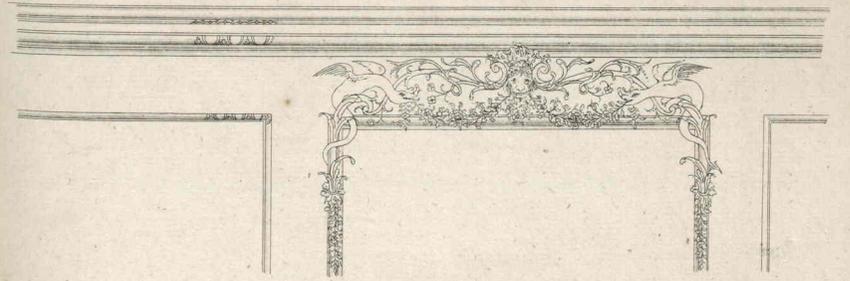
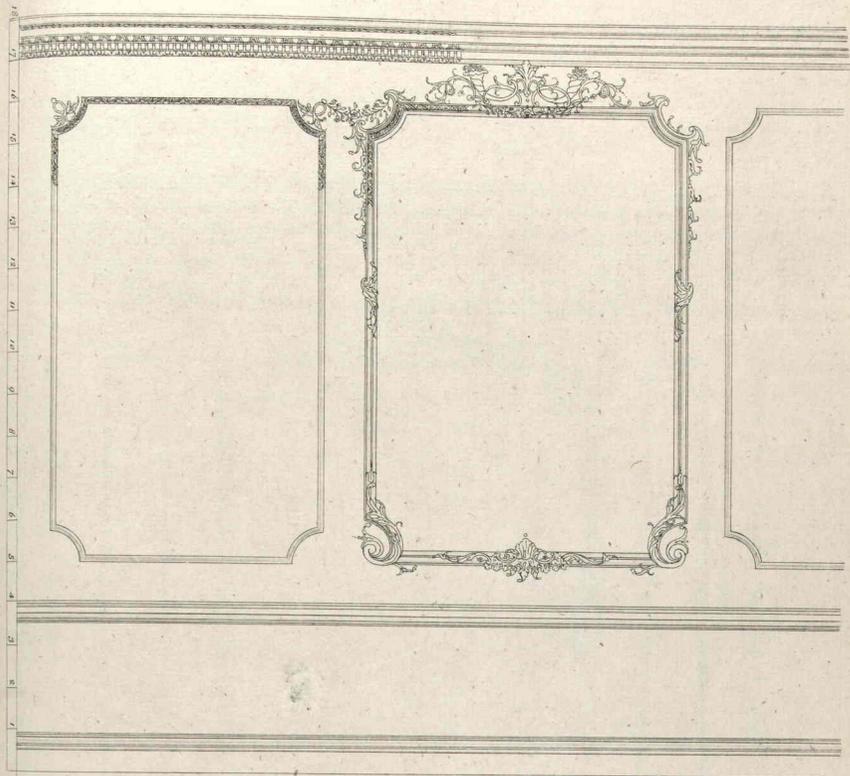
*After having so many Whole Sides of Rooms, I suppose the Centres or Middles,  
will be sufficient to Compleat any of the following Designs..*

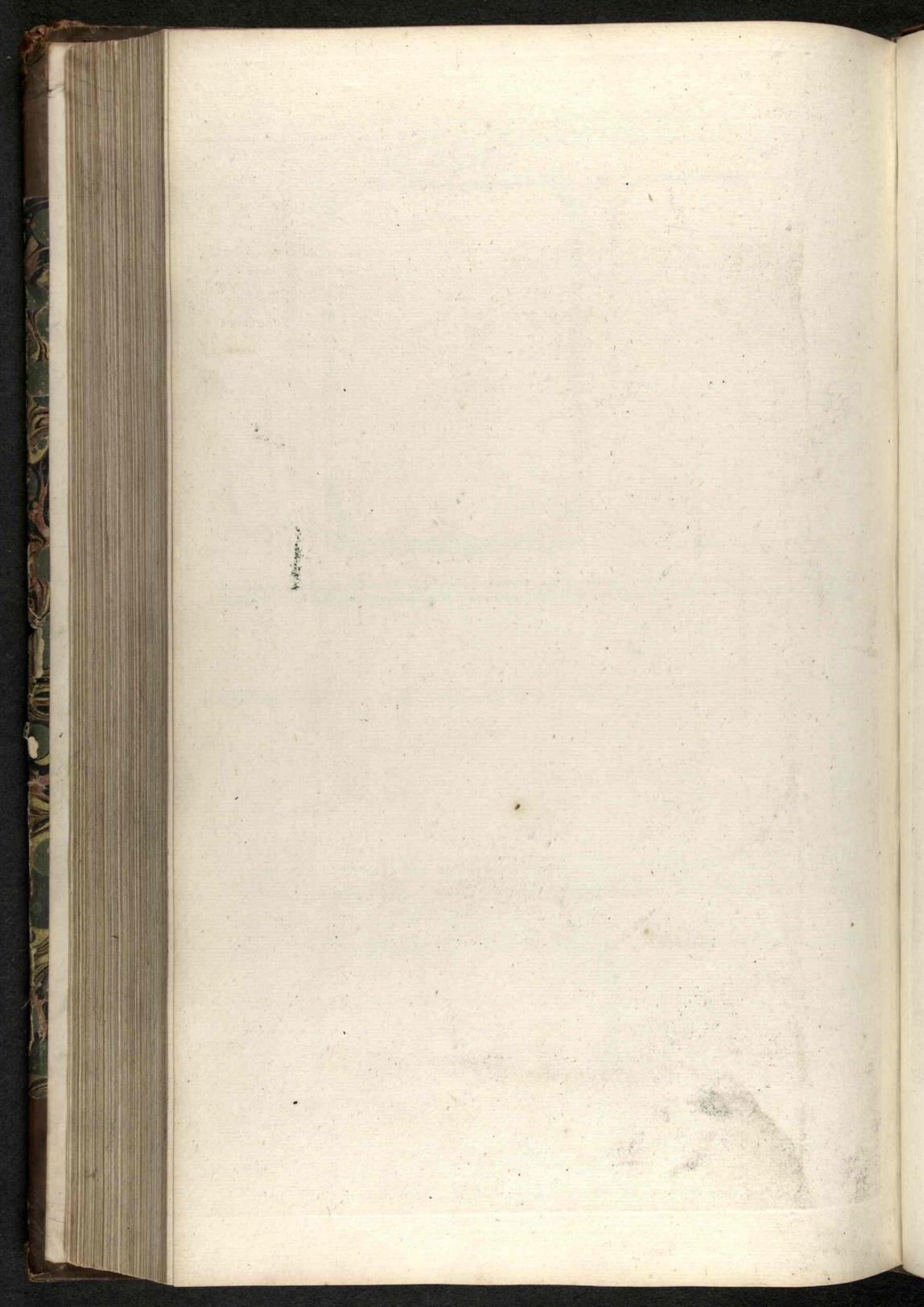


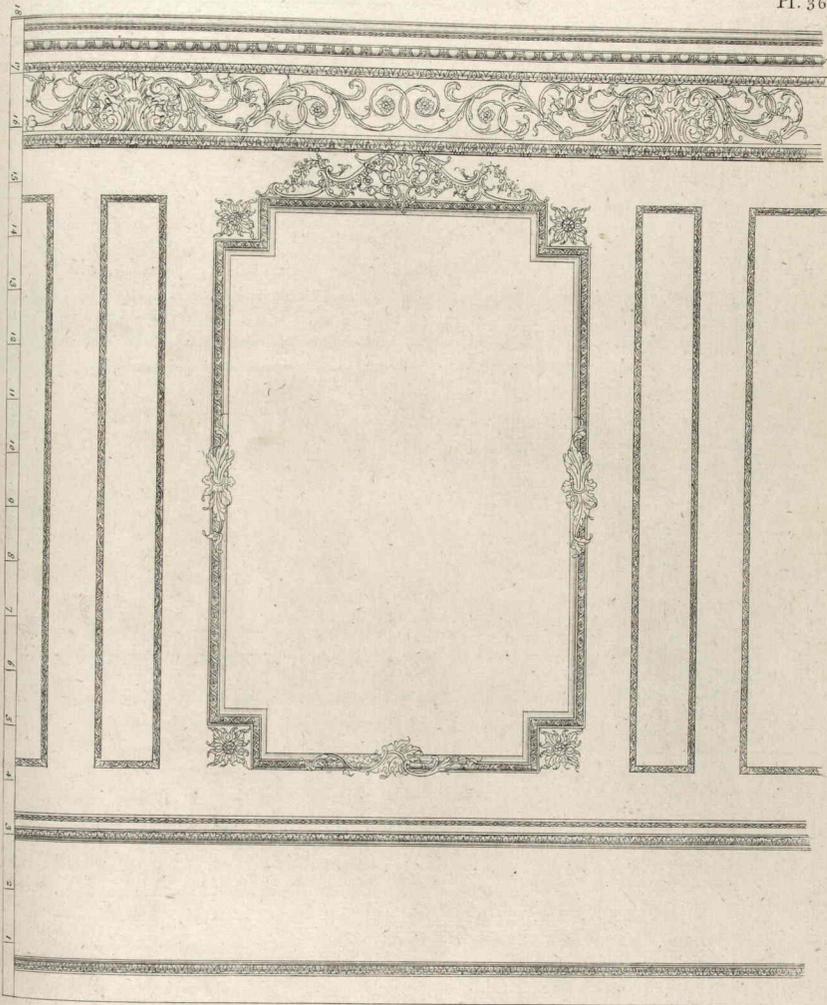


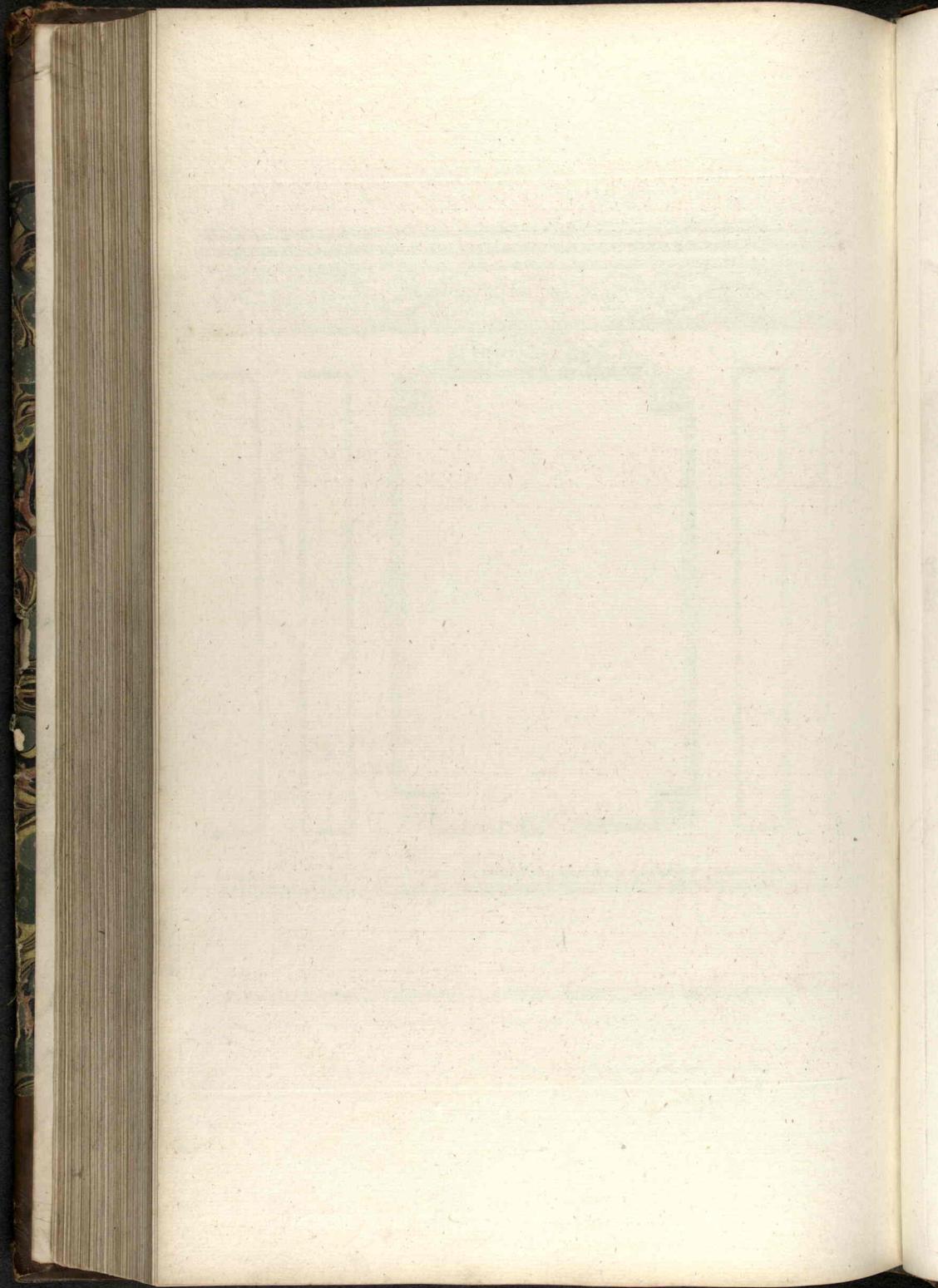


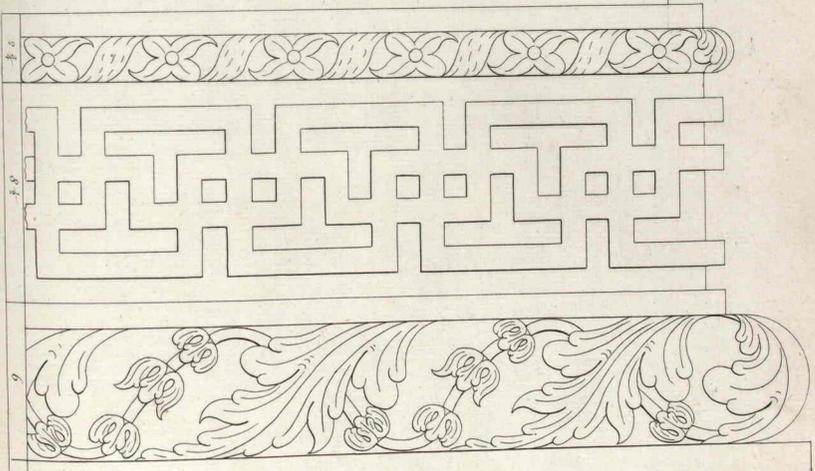
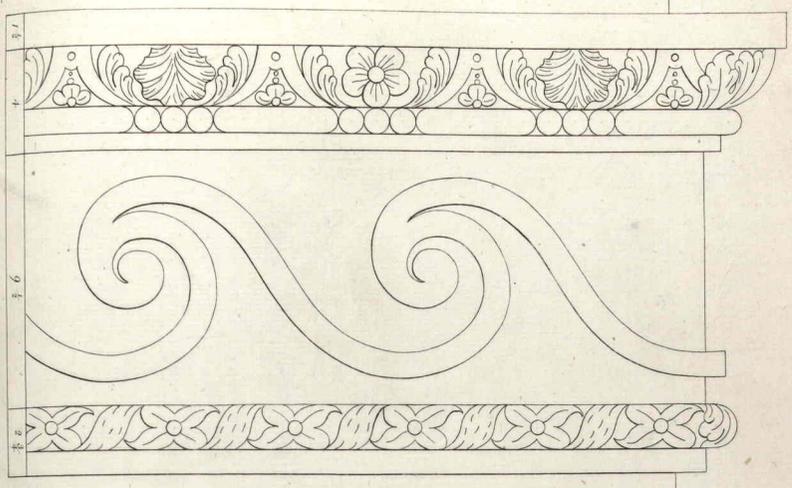




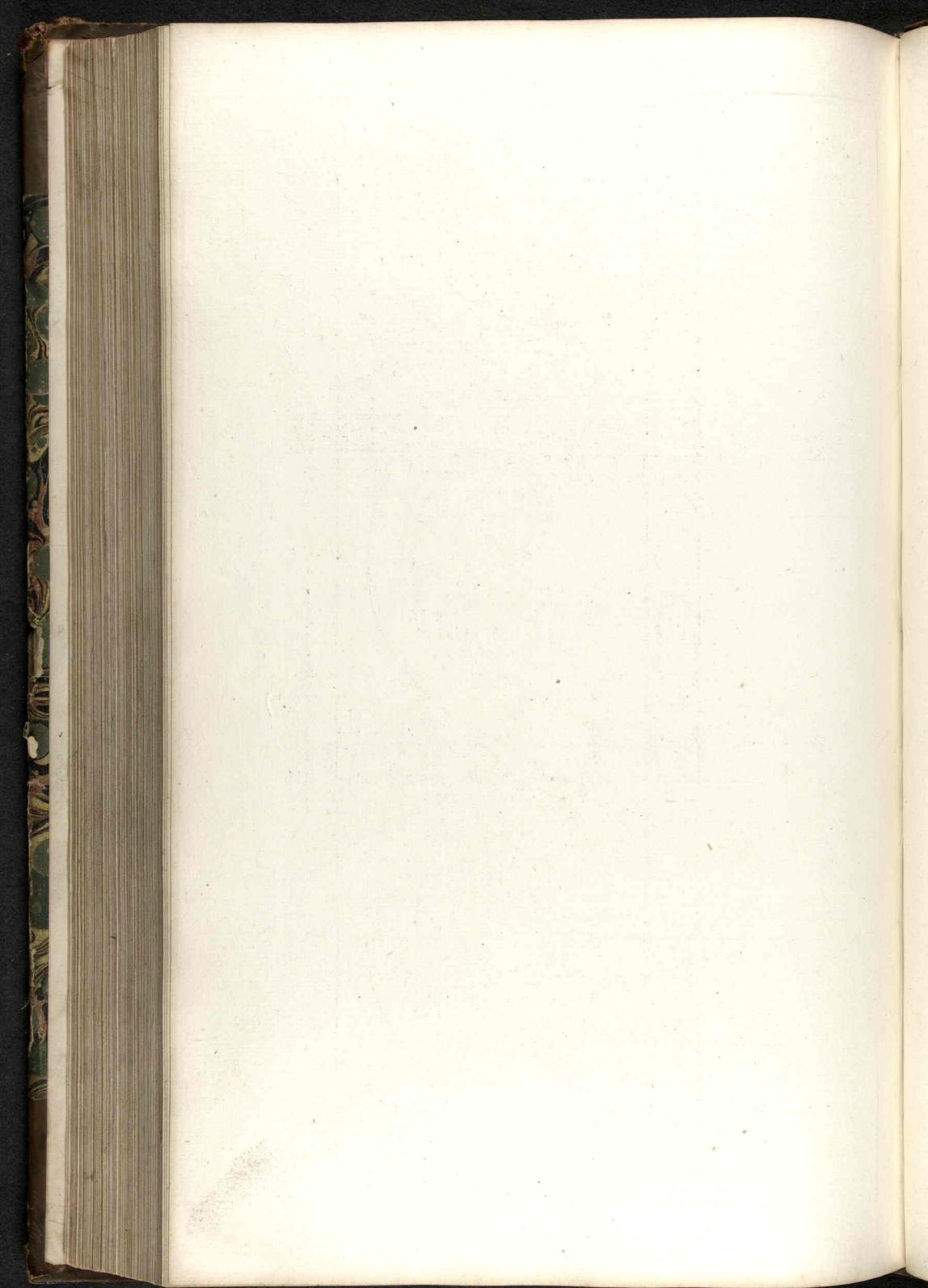


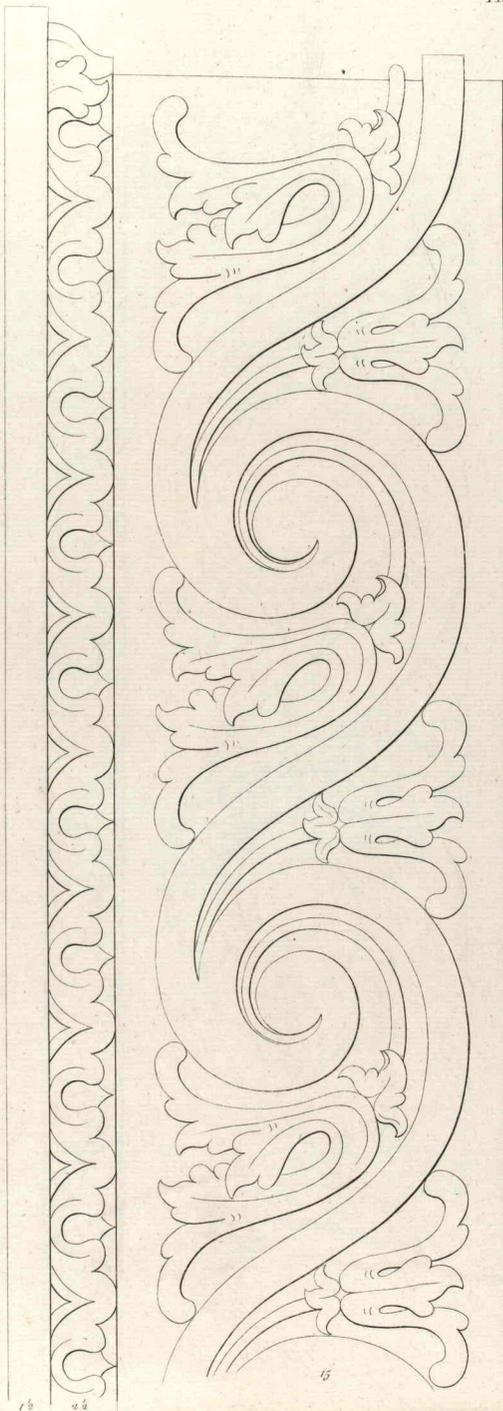




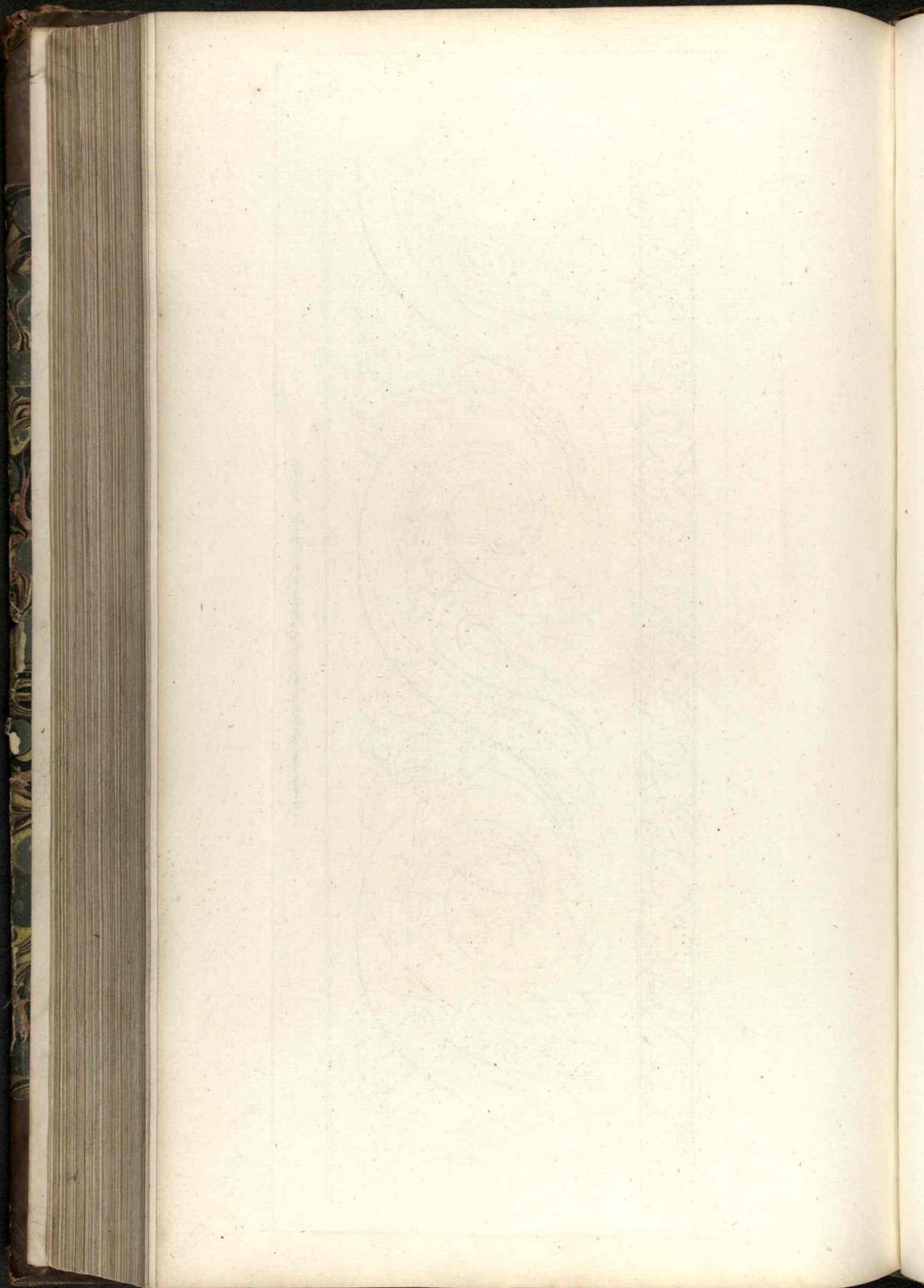


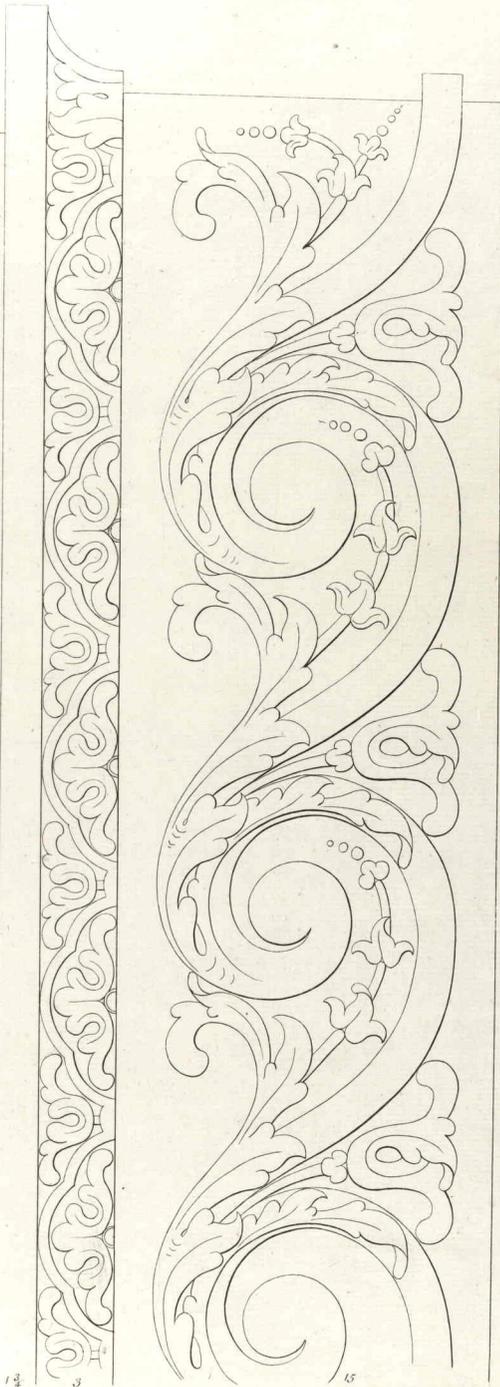
*At Swan Arch<sup>e</sup> Stockholm according to the old parchment Jan. 1757. f. 11 below scale.*





*St. James Street, Philadelphia according to a set of Plans and a set of Plans, 1817. St. James Street.*



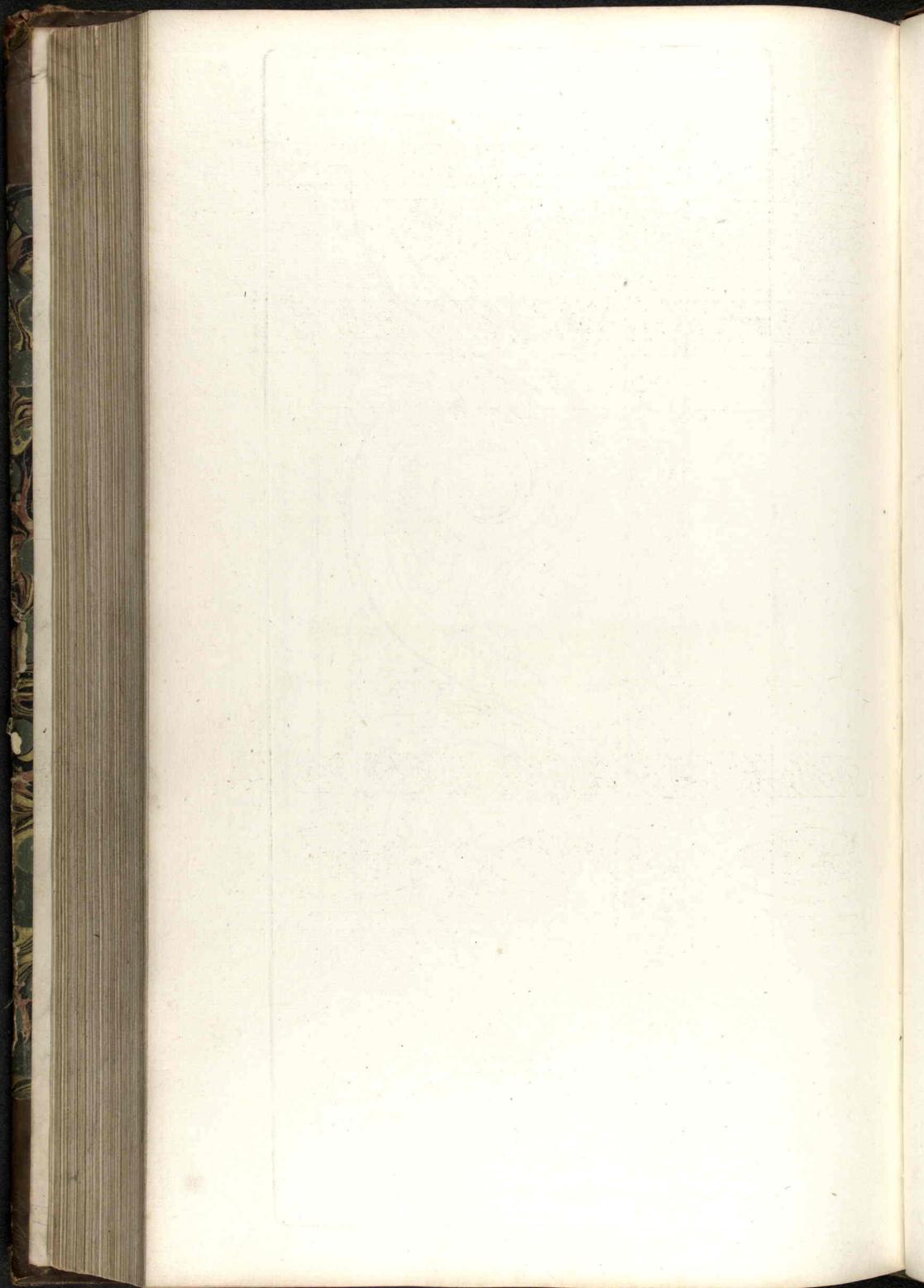


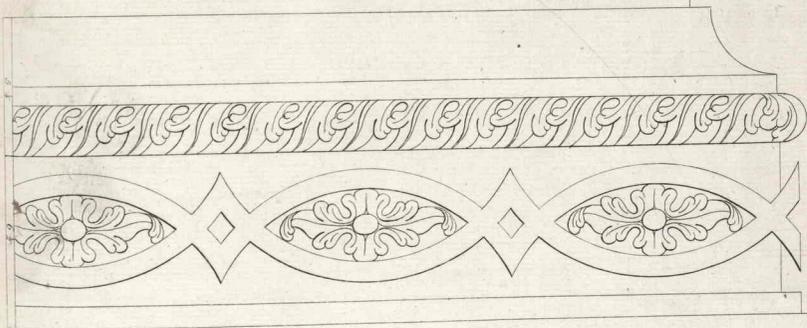
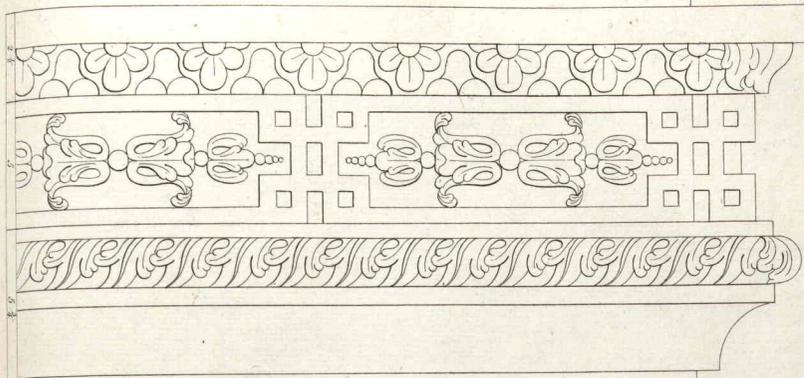
*Mr. James Ash's published according to order of Parliament Jan. 1757. J. Addison sculp.*

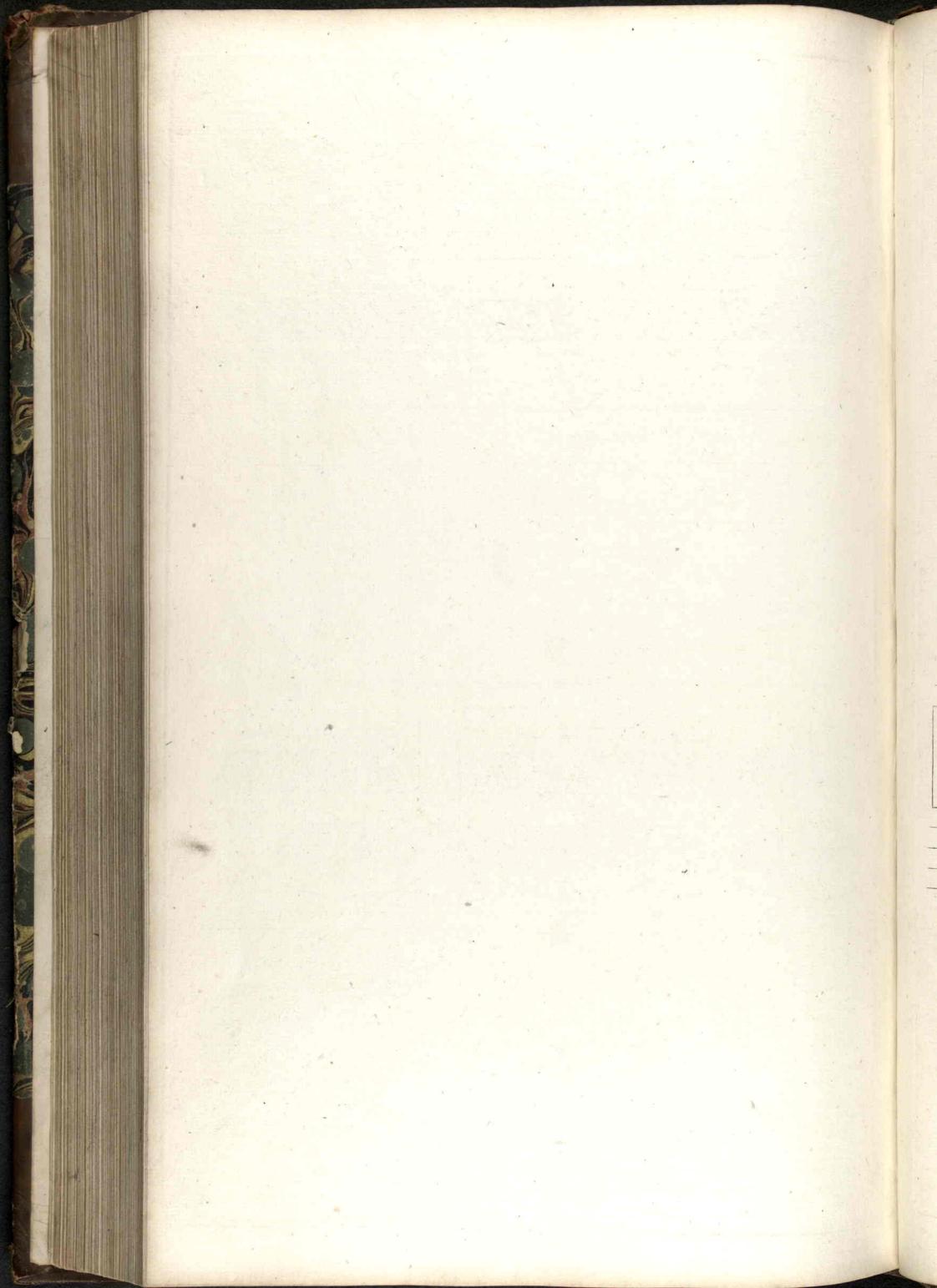
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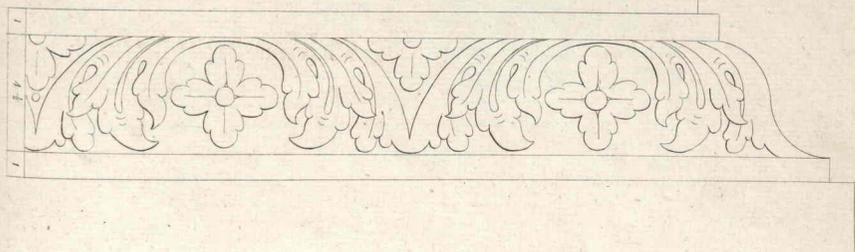
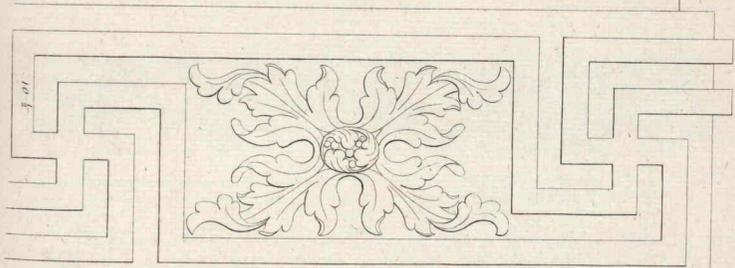
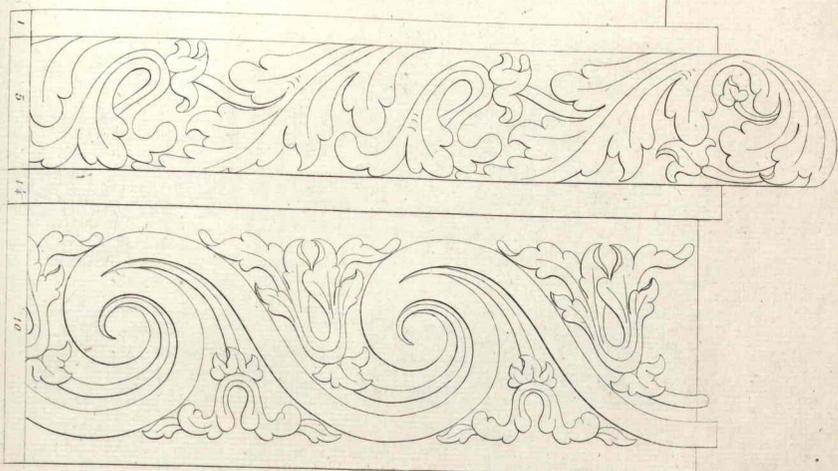
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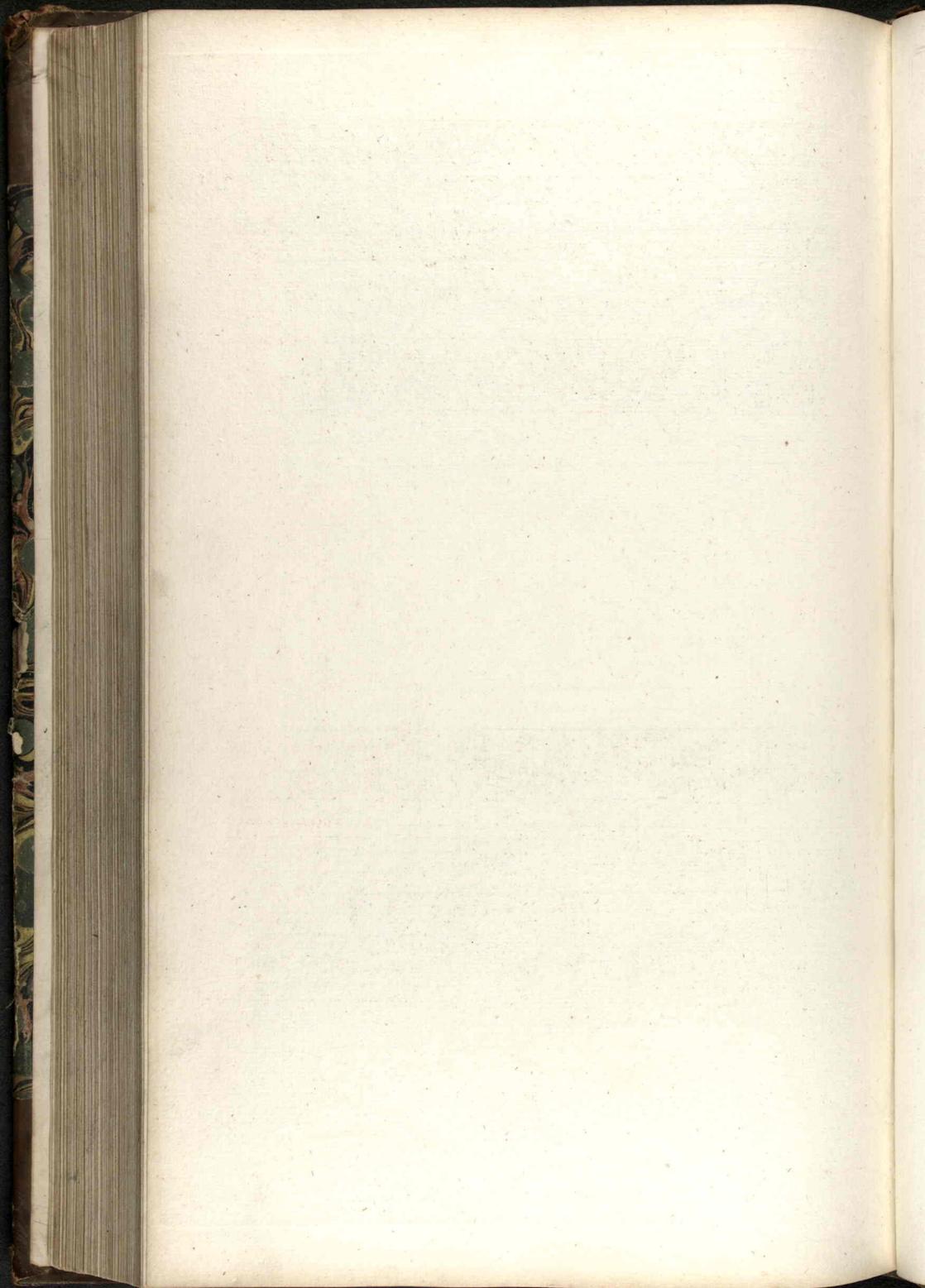
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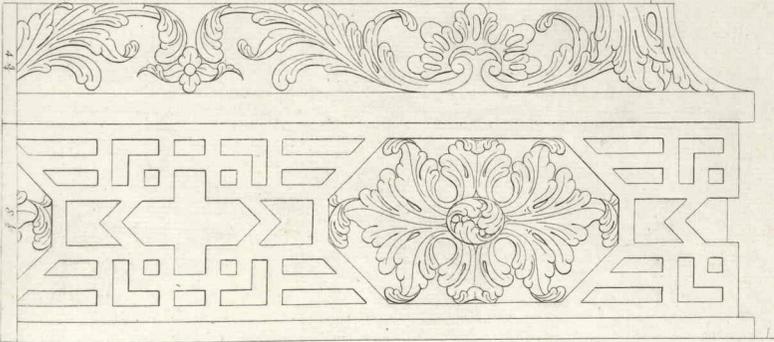
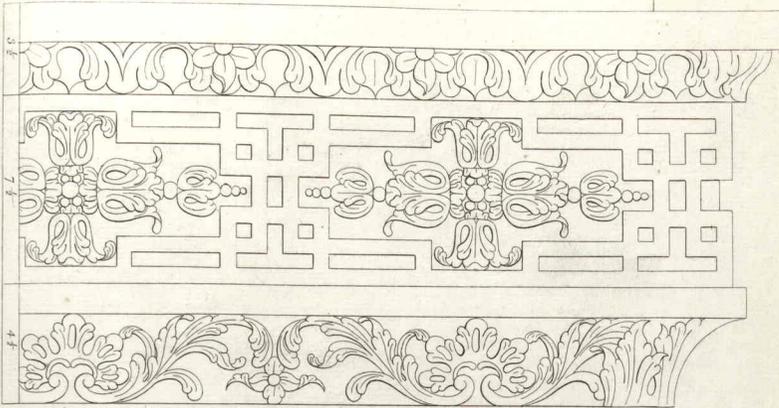


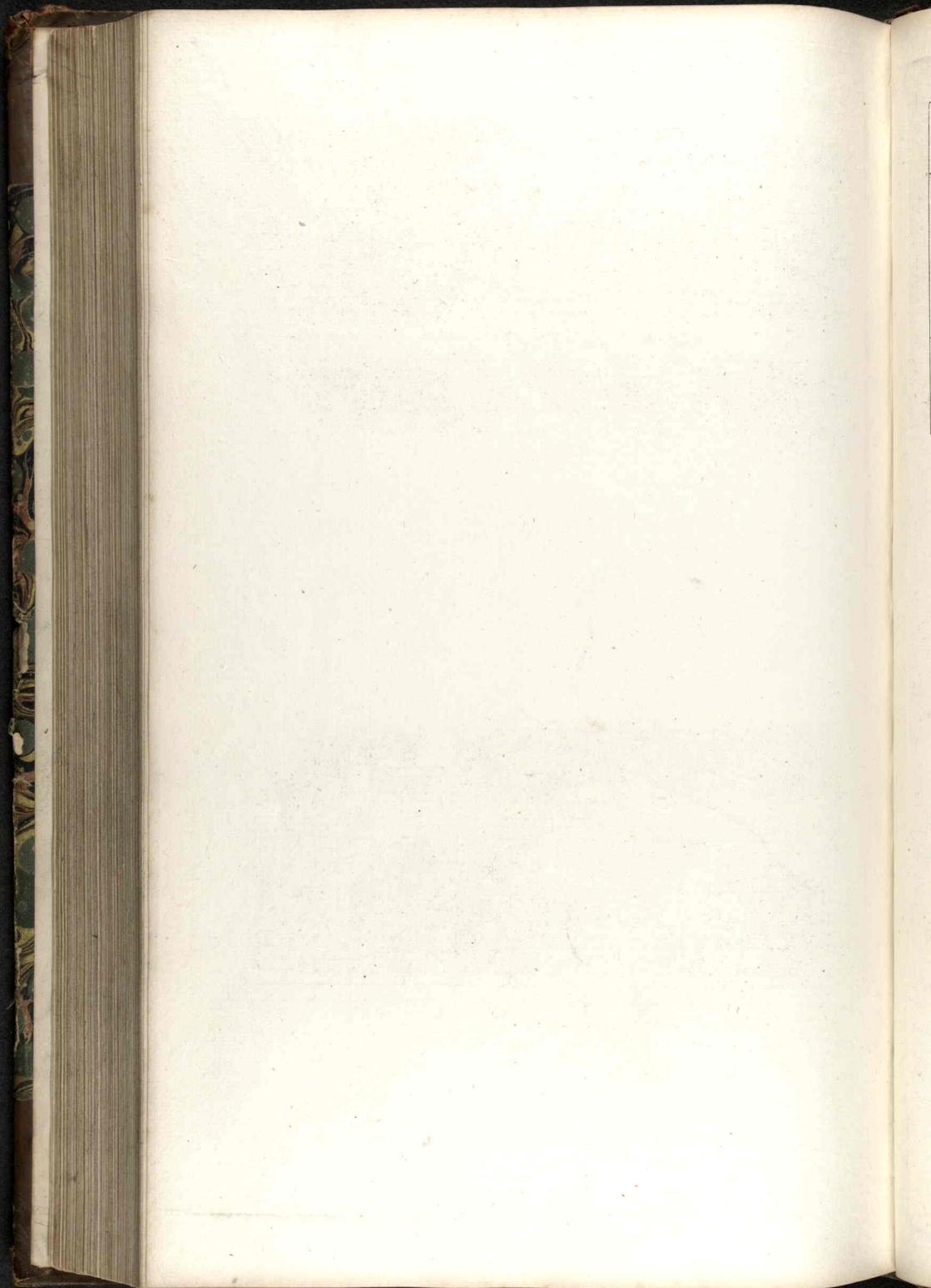


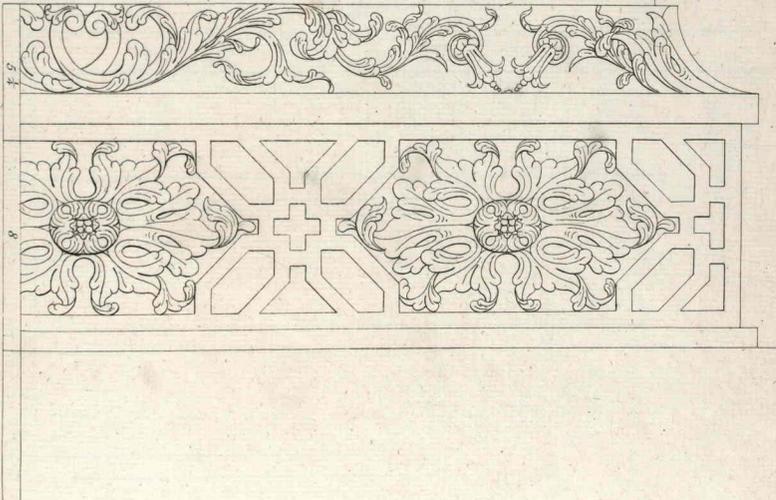
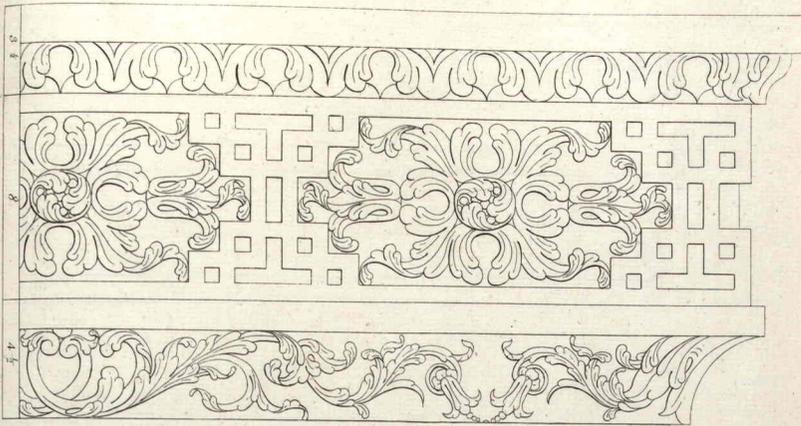


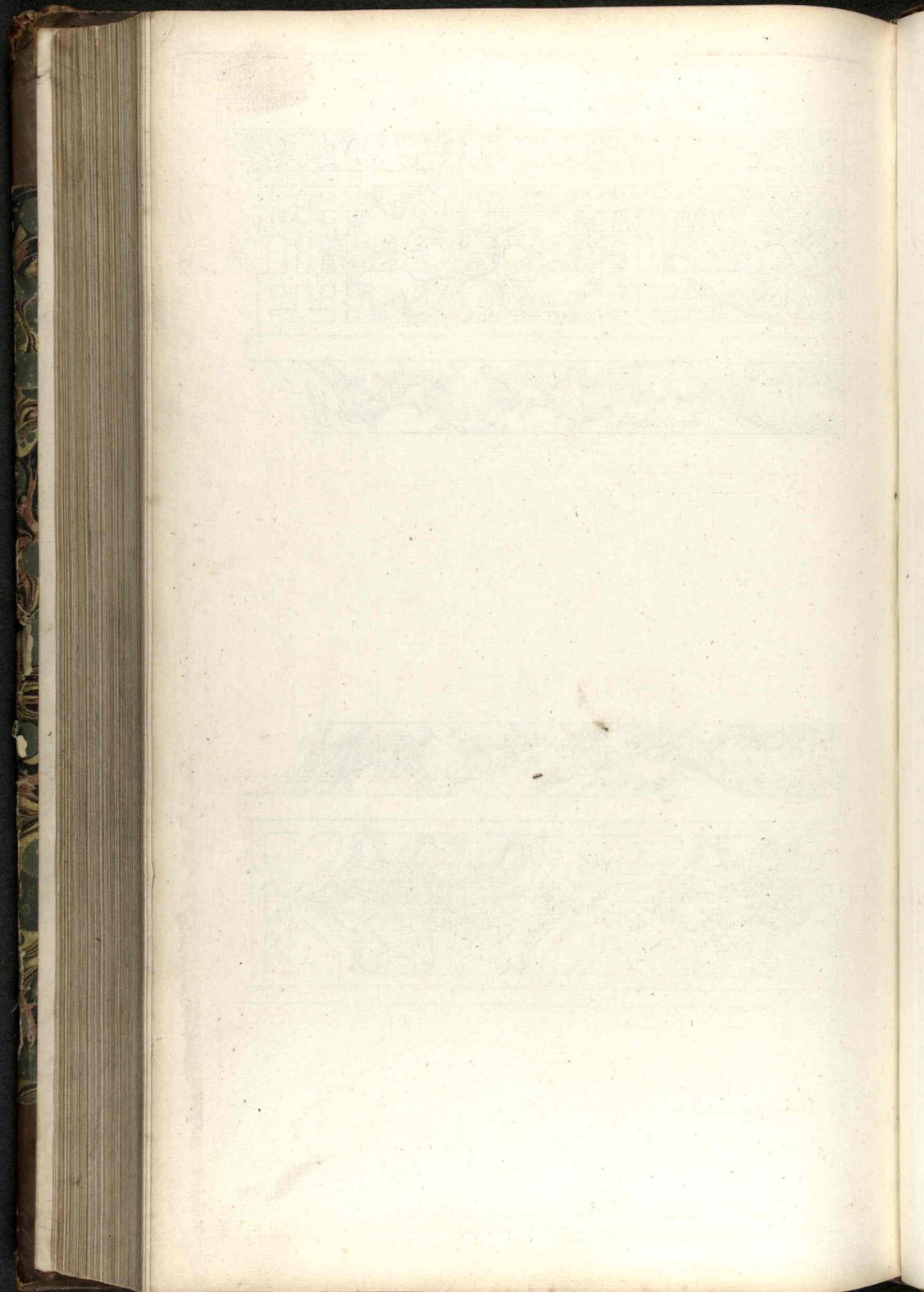


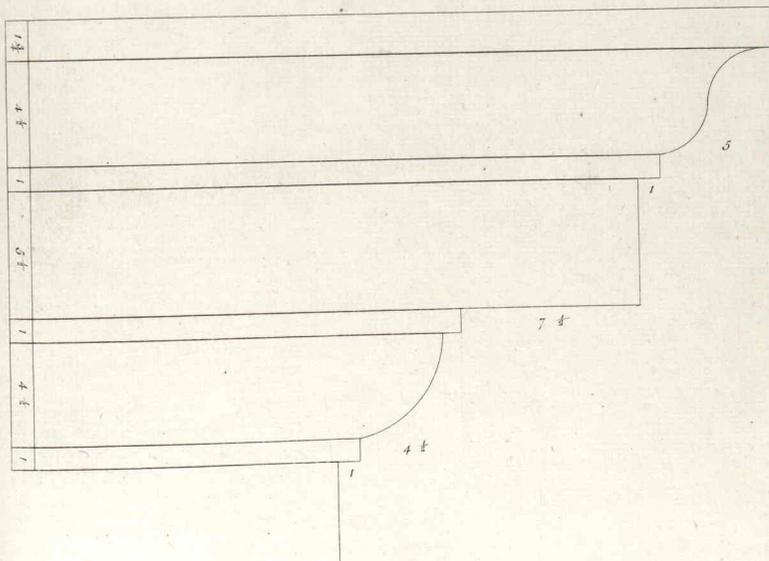
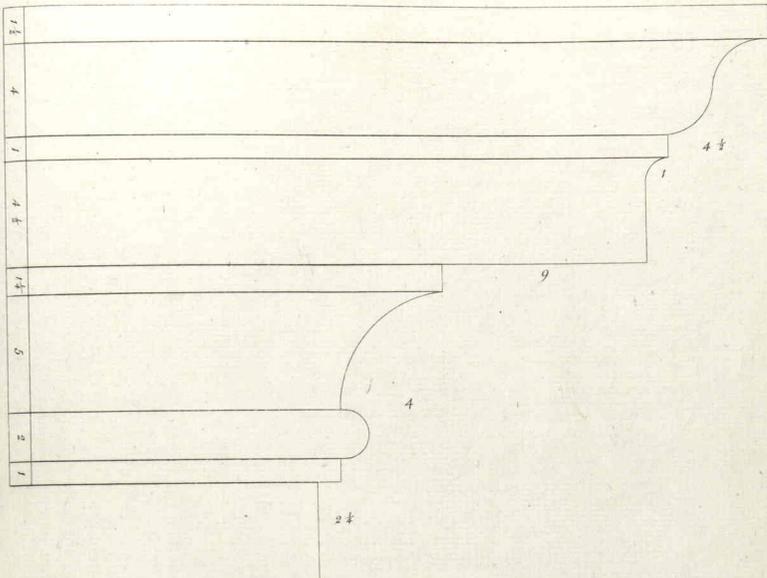


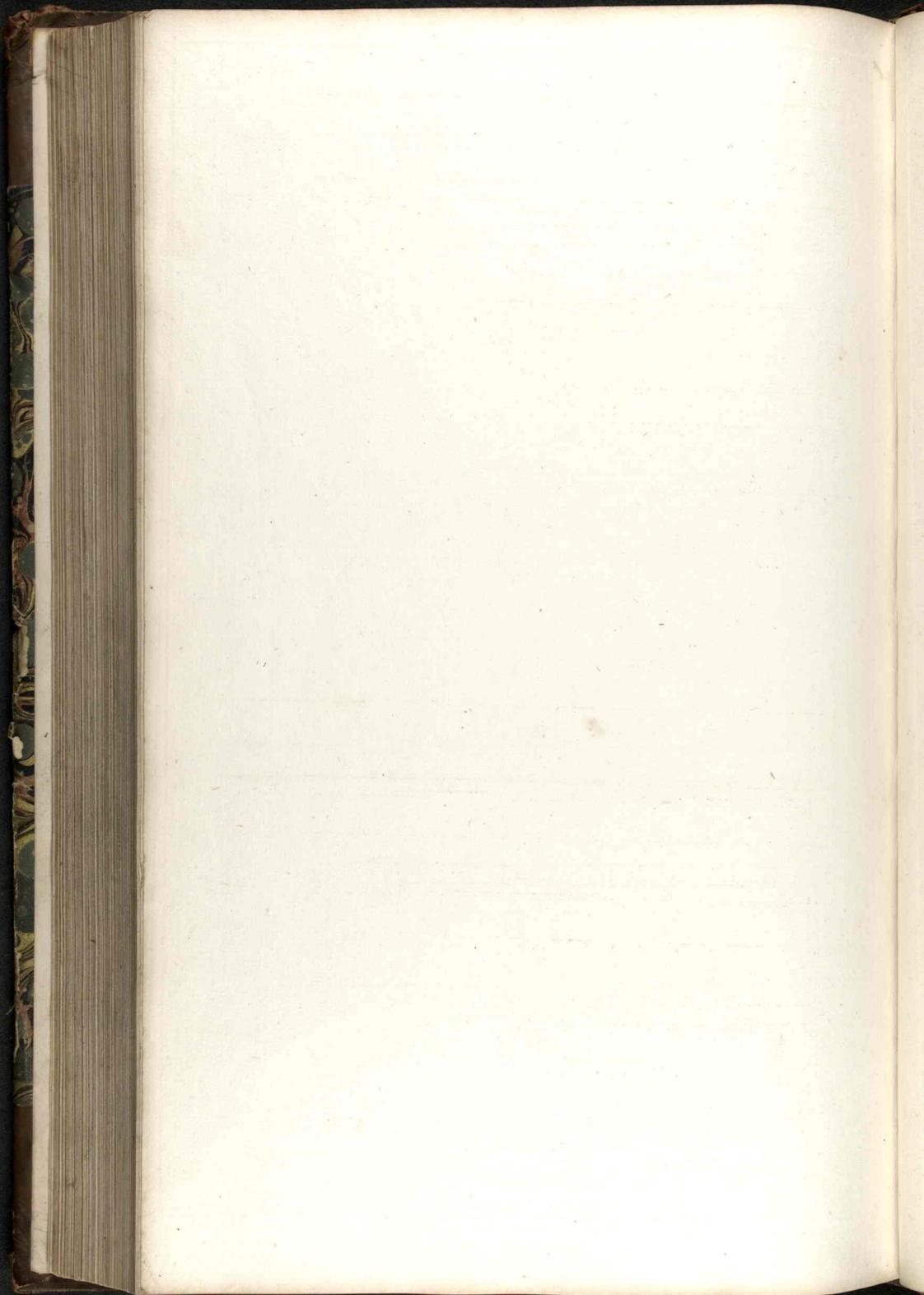


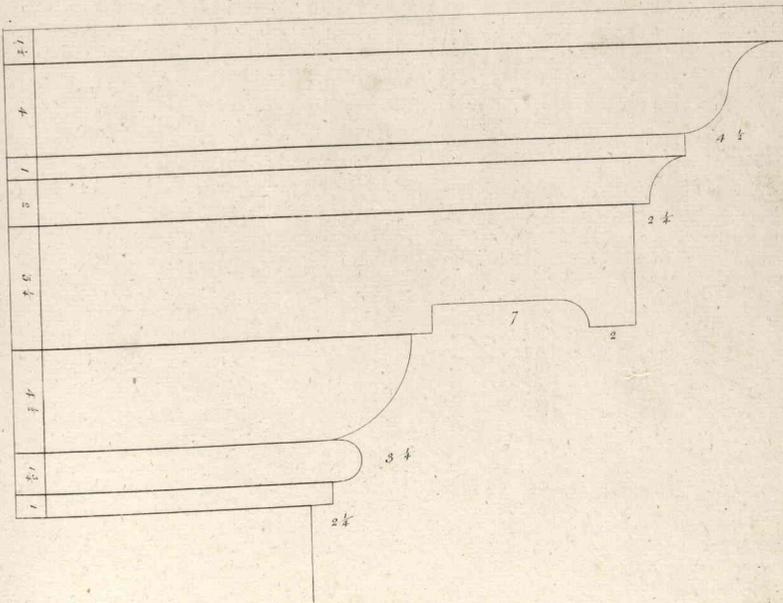
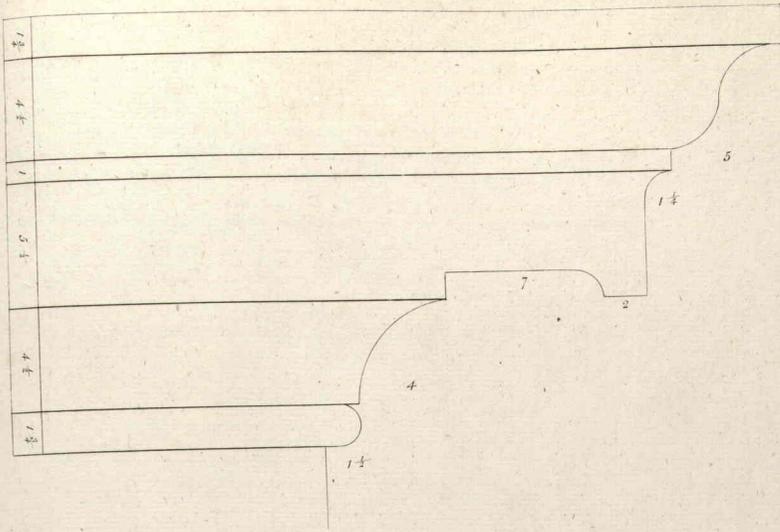




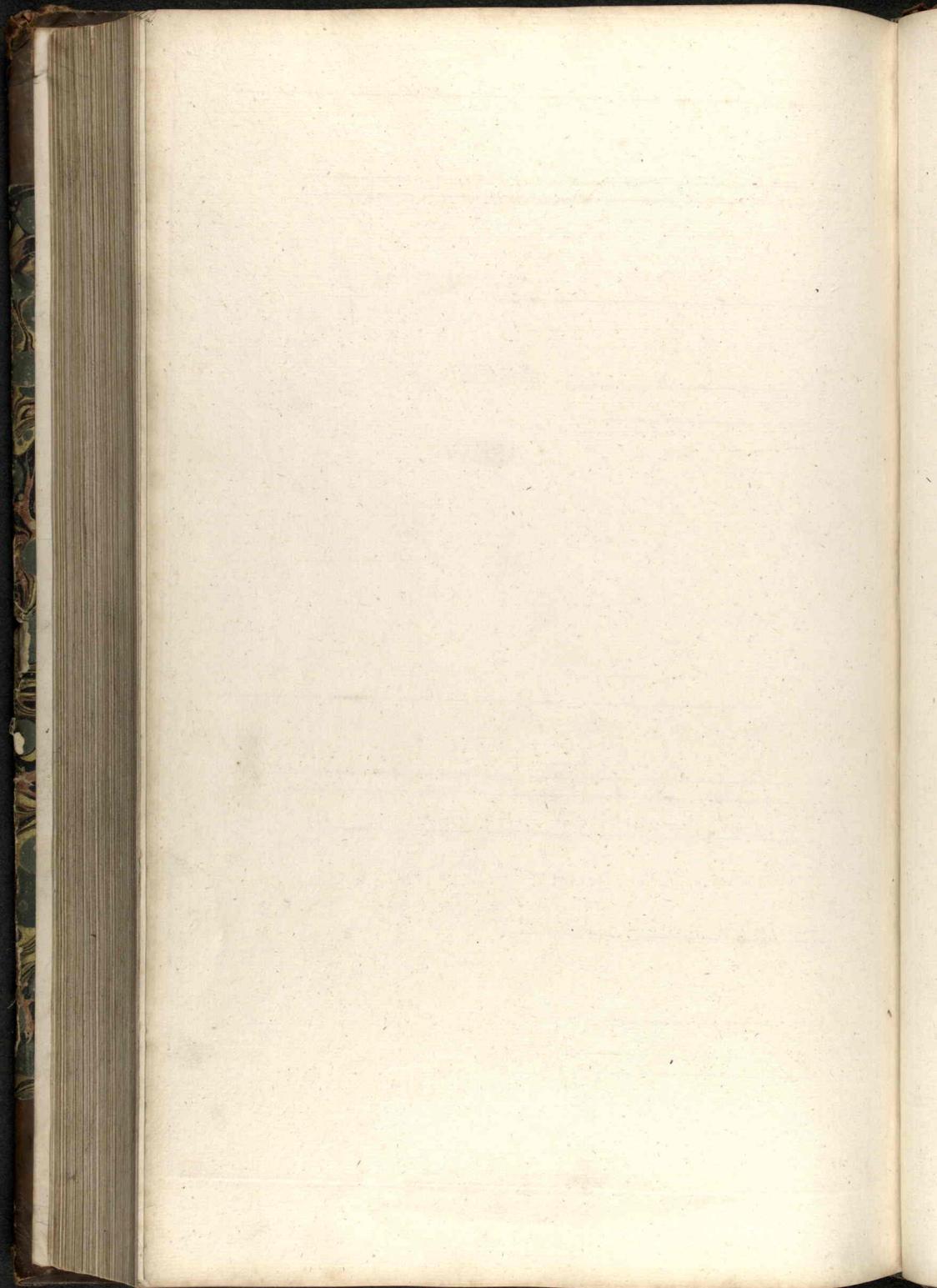


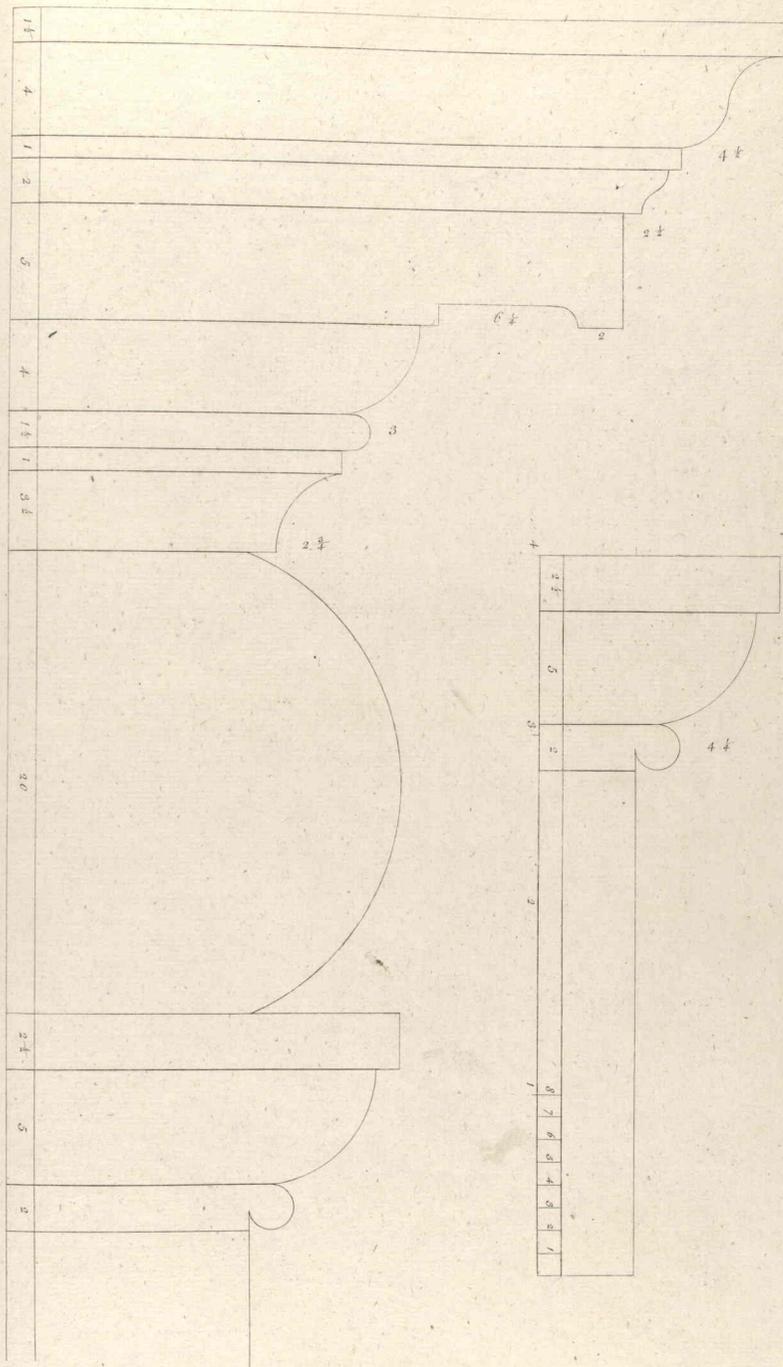




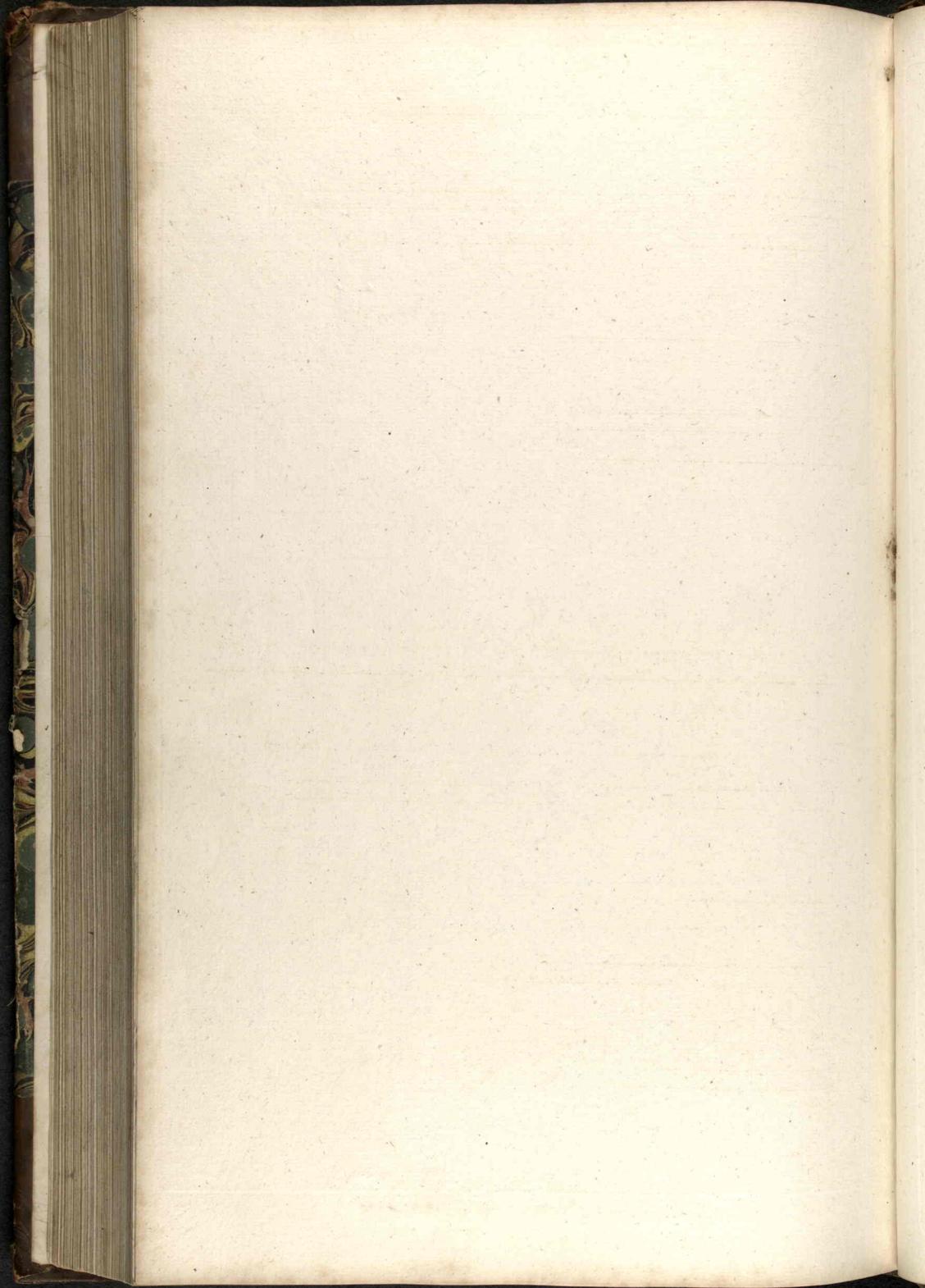


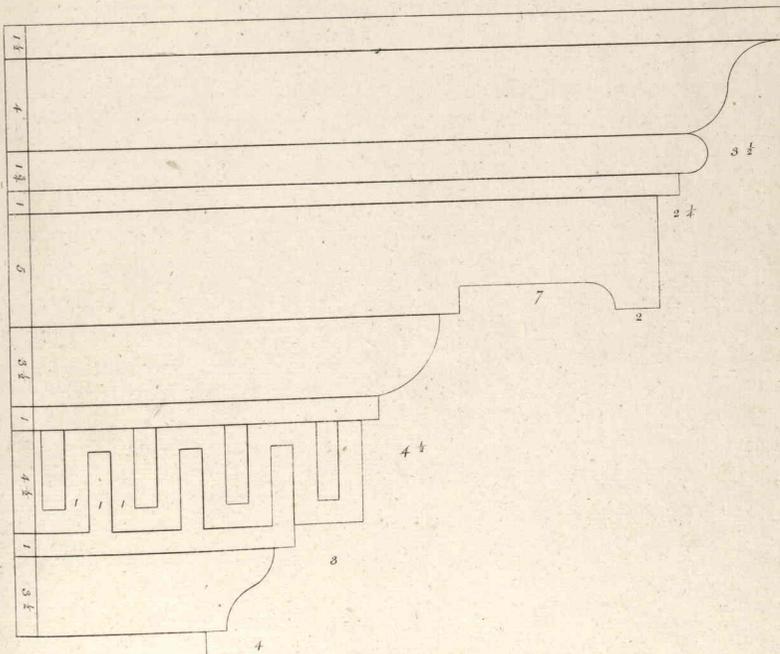
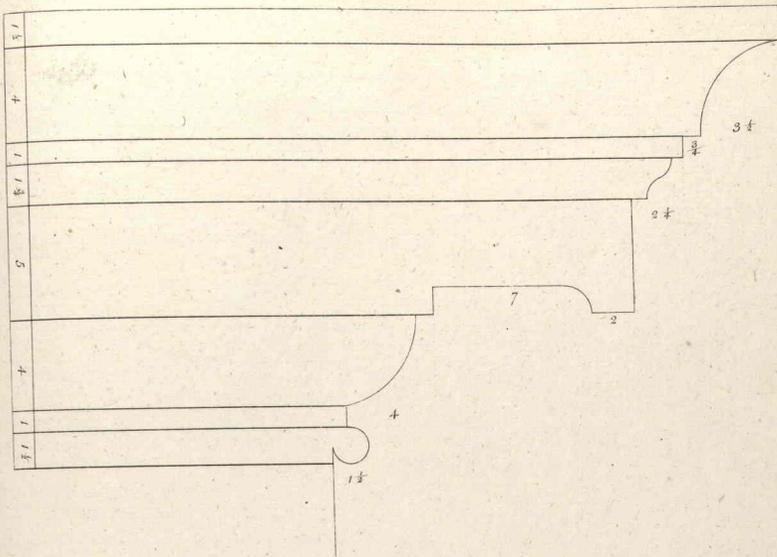
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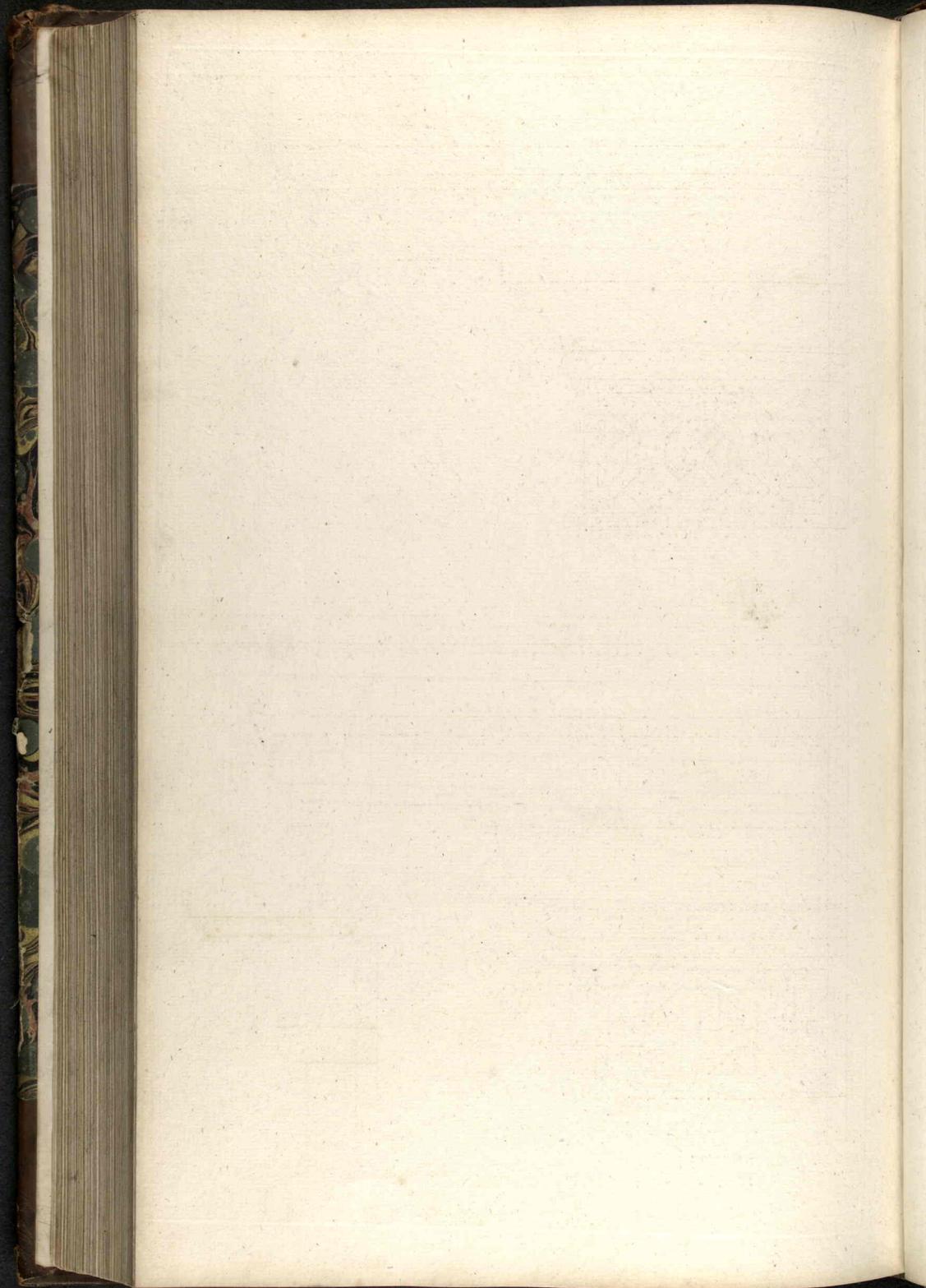


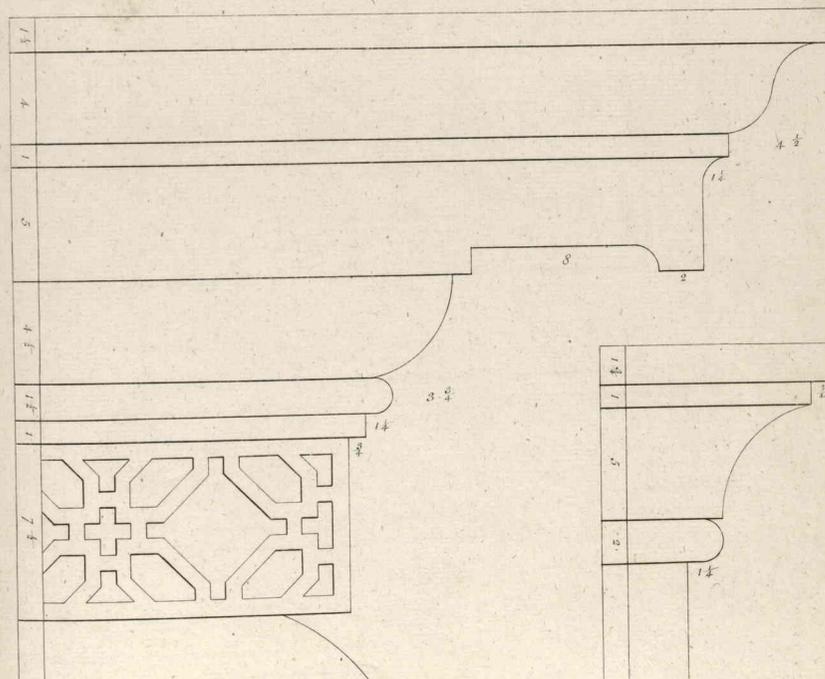
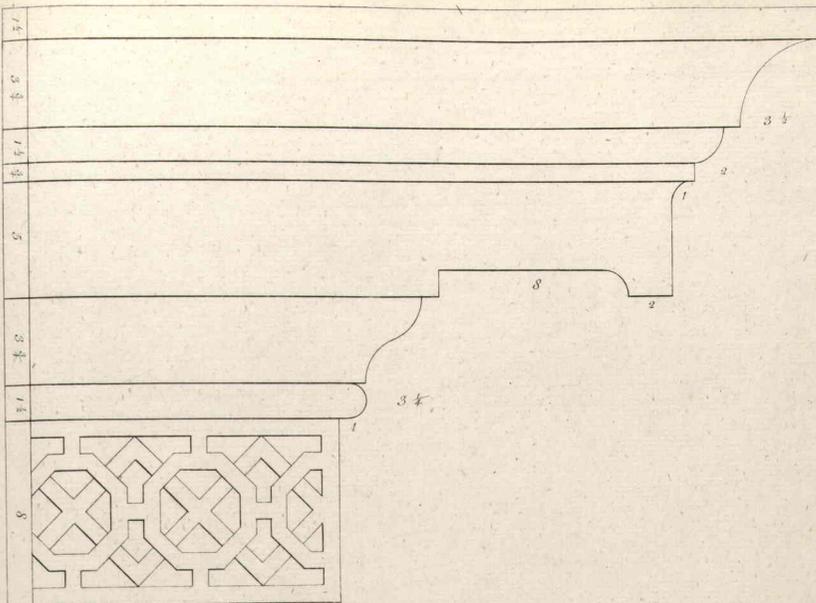


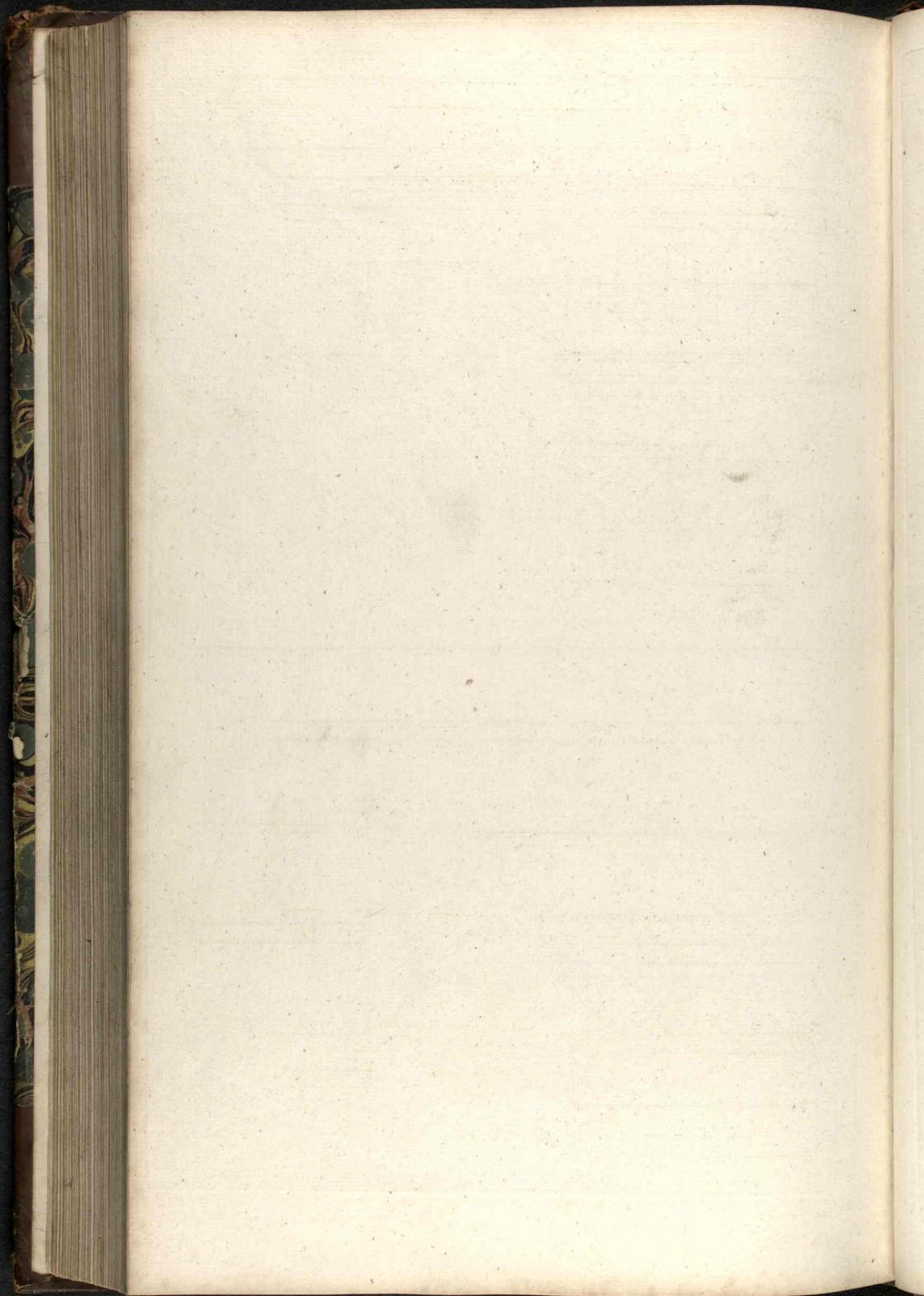
*Ab. Swan Arch. published according to Act of Parliament Jan 1727.*

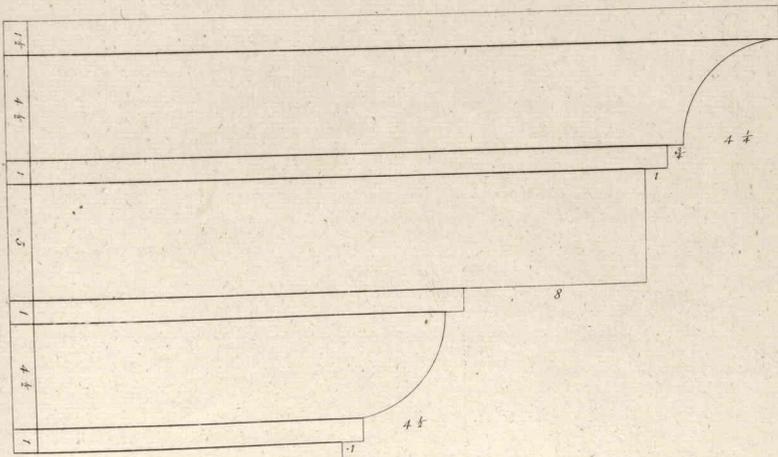
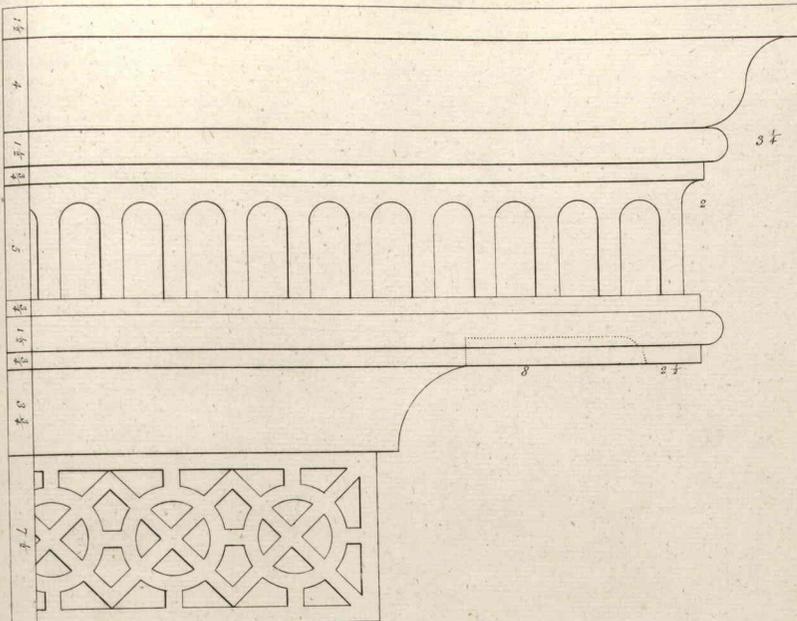




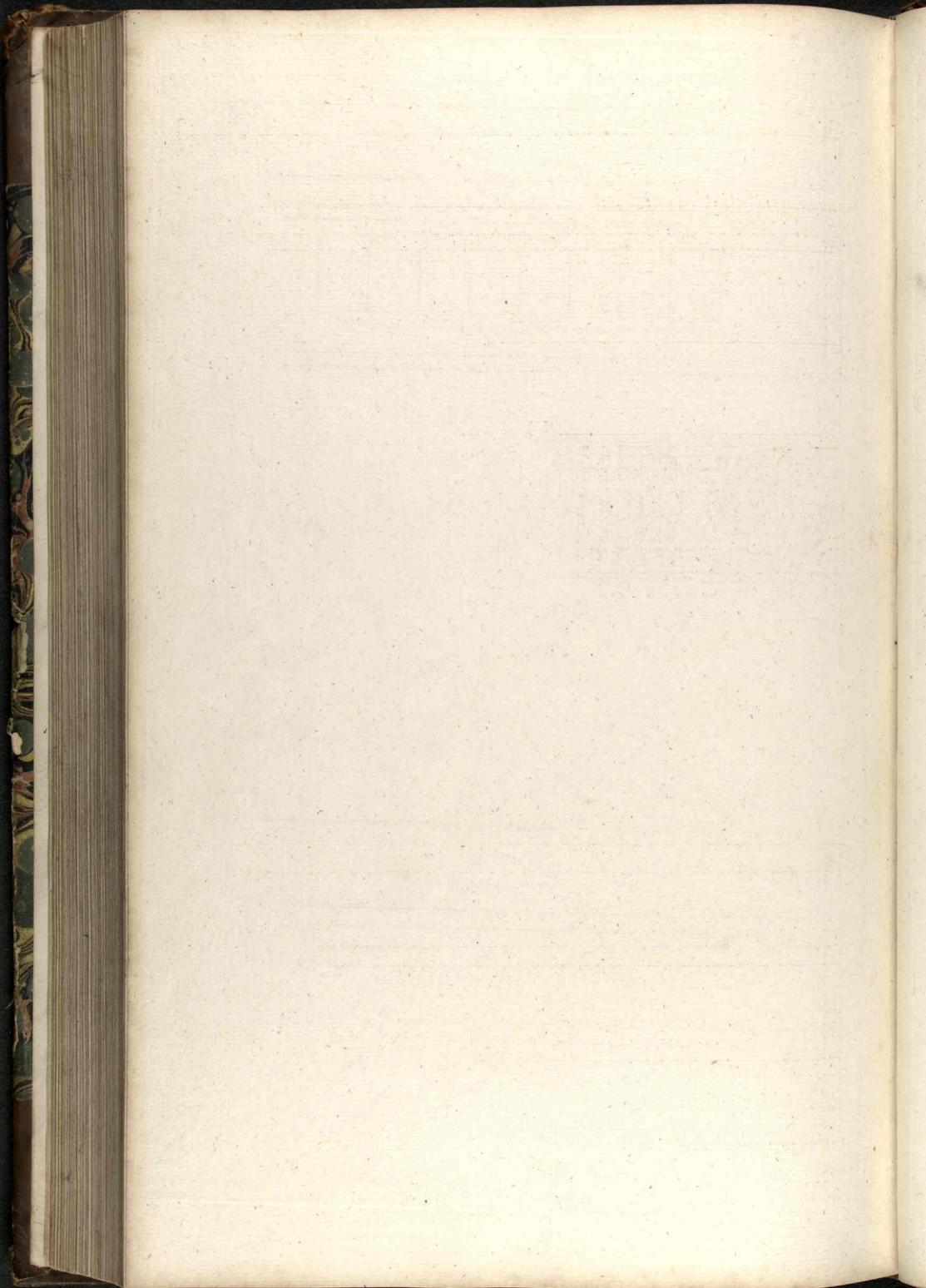


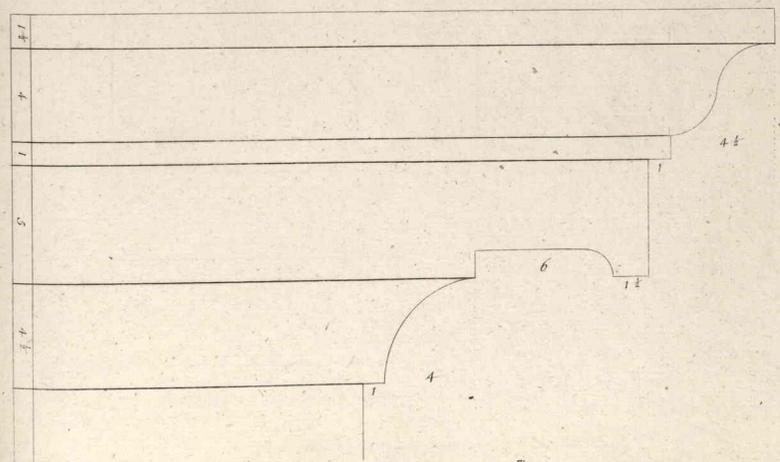
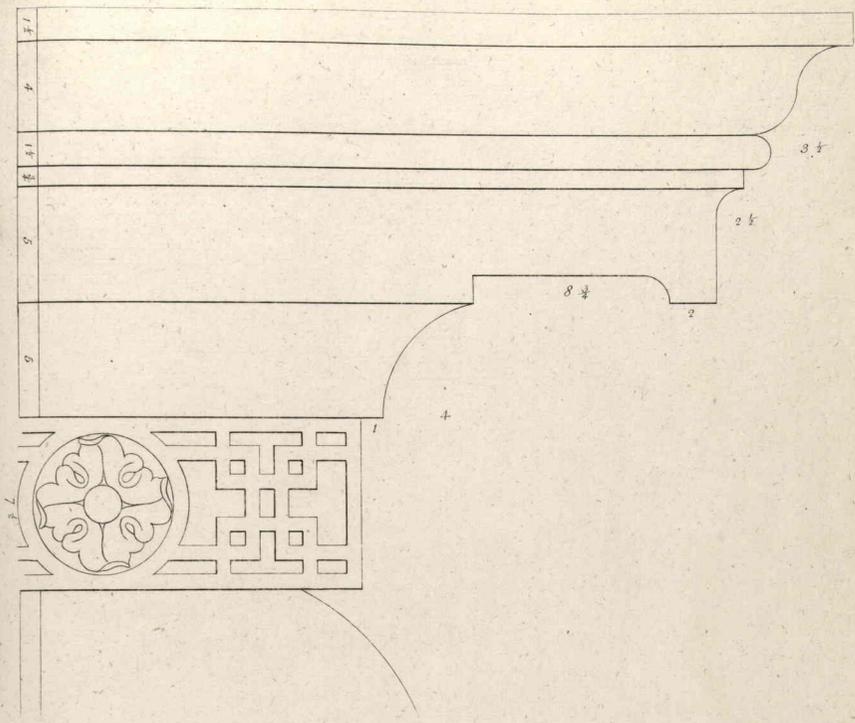


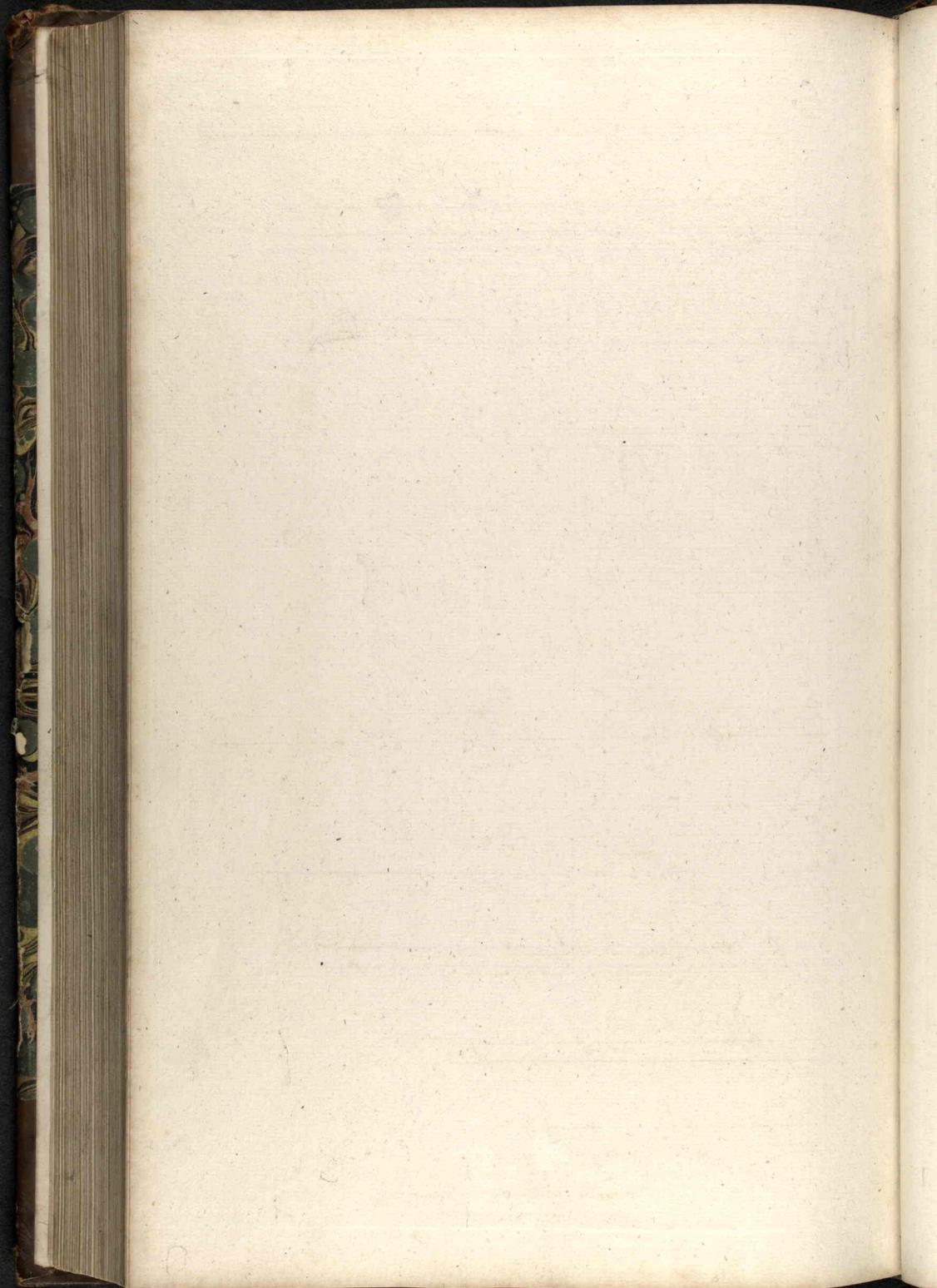


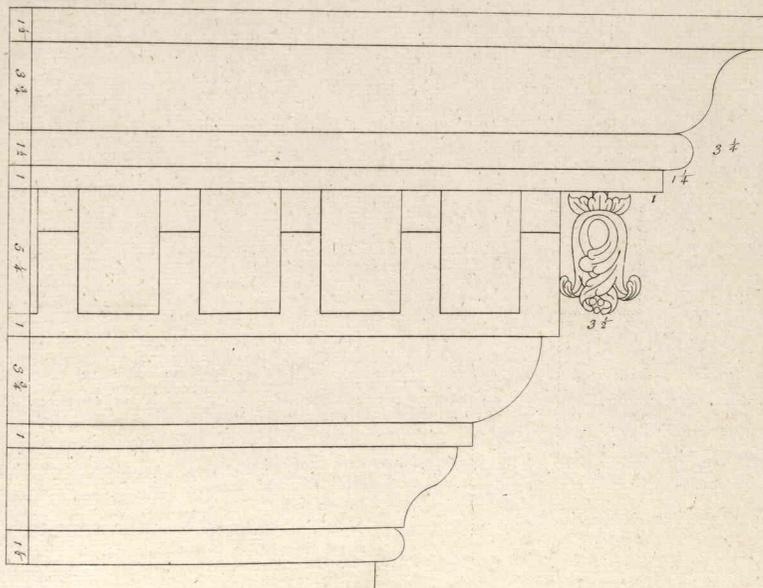
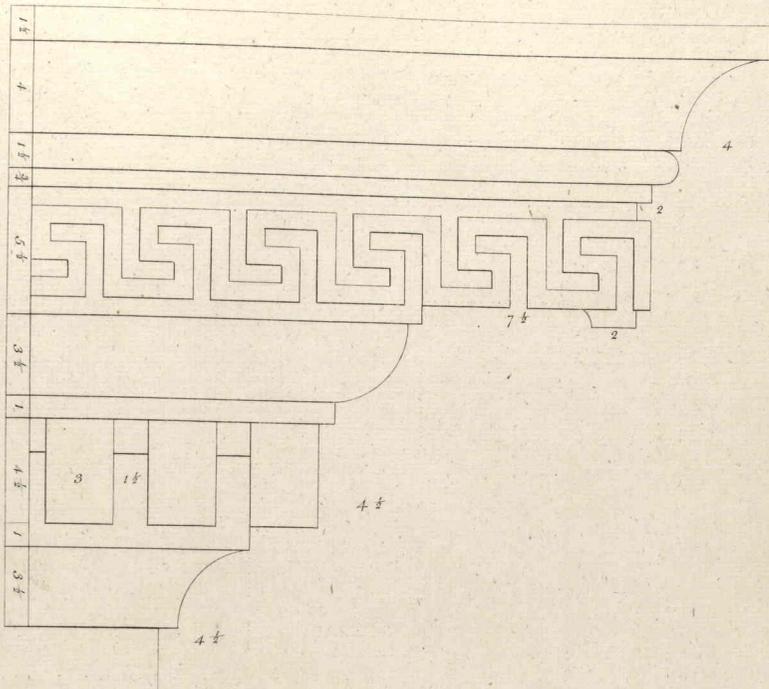


*At Swanwick's Hall, according to the Act of Parliament June 1753.*

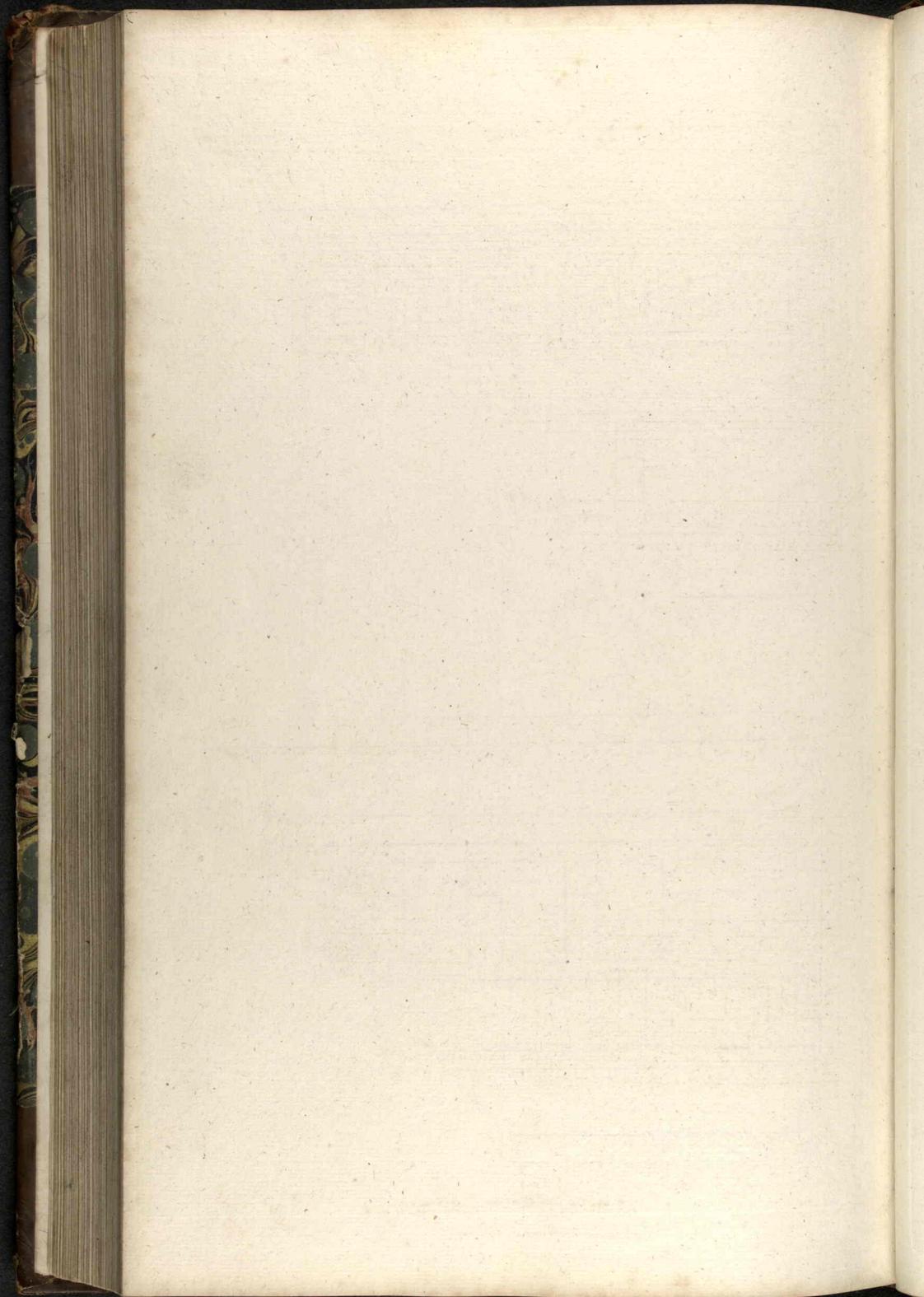


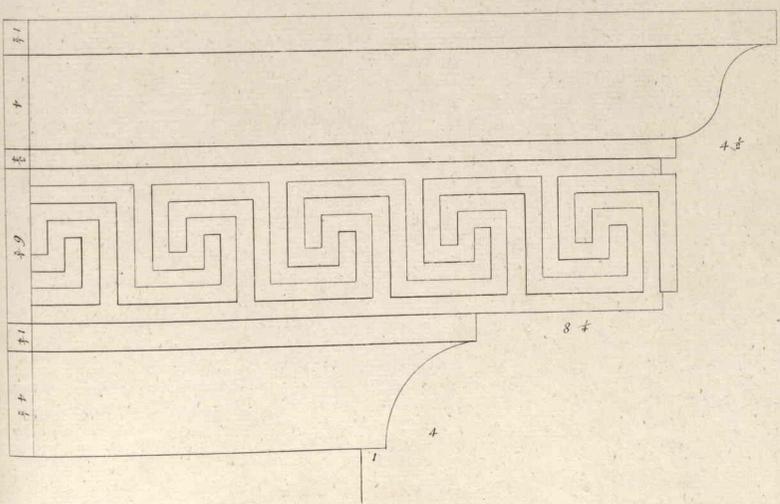
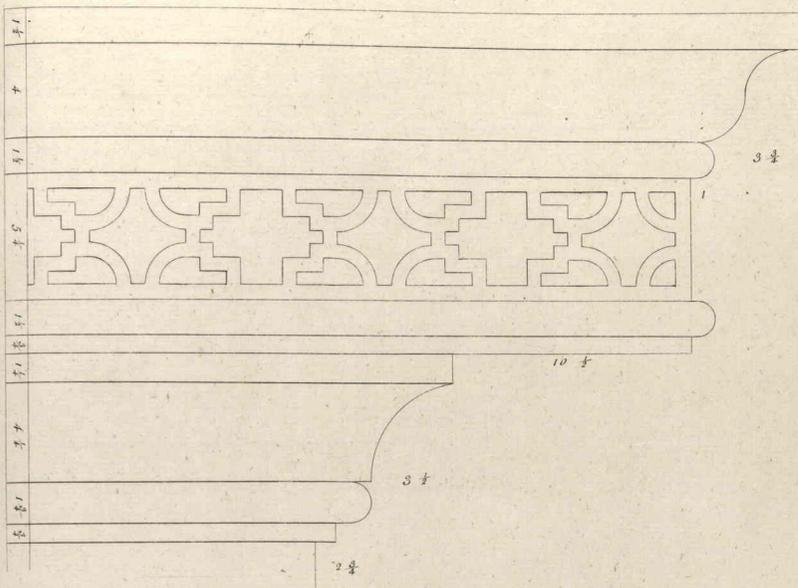




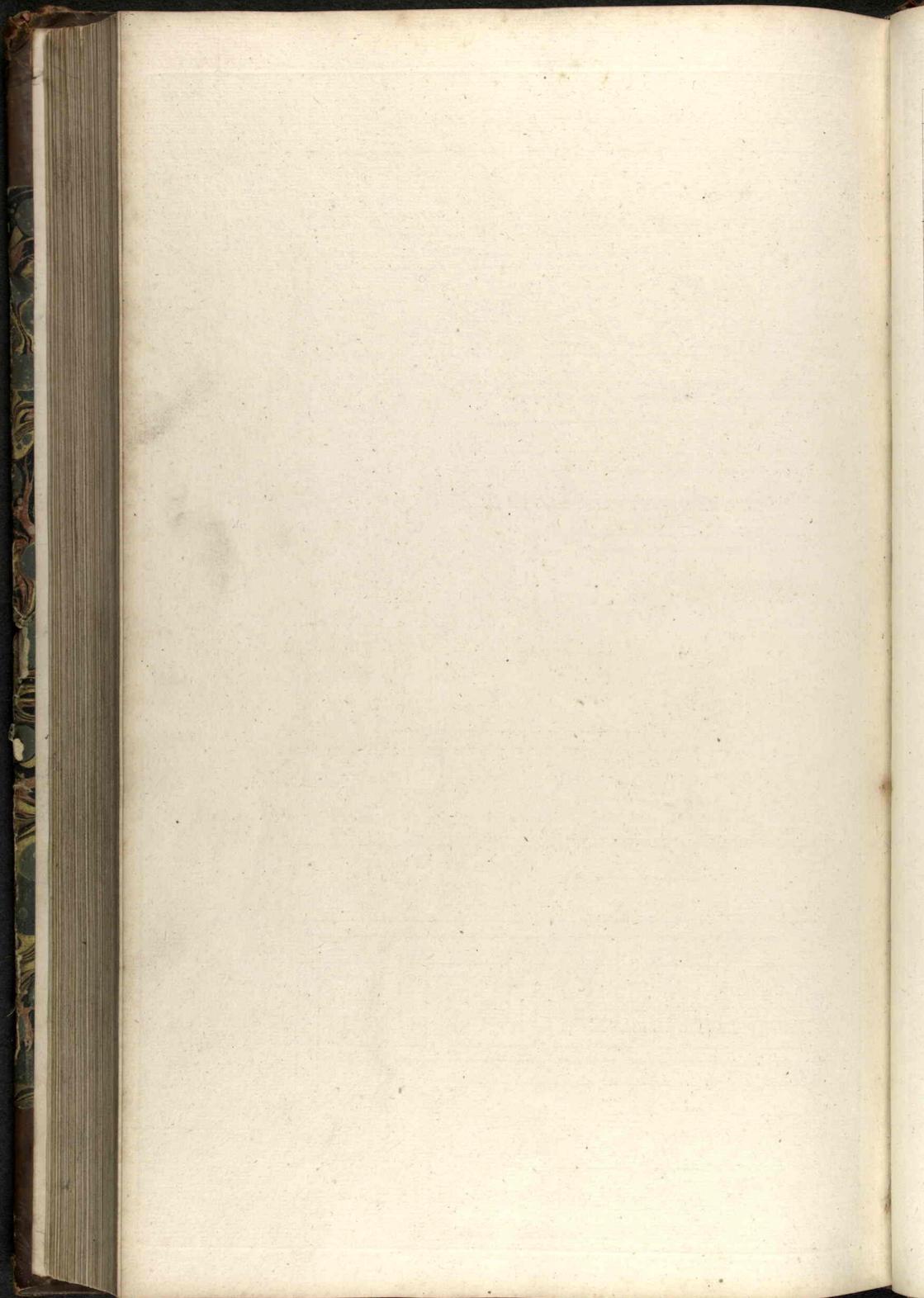


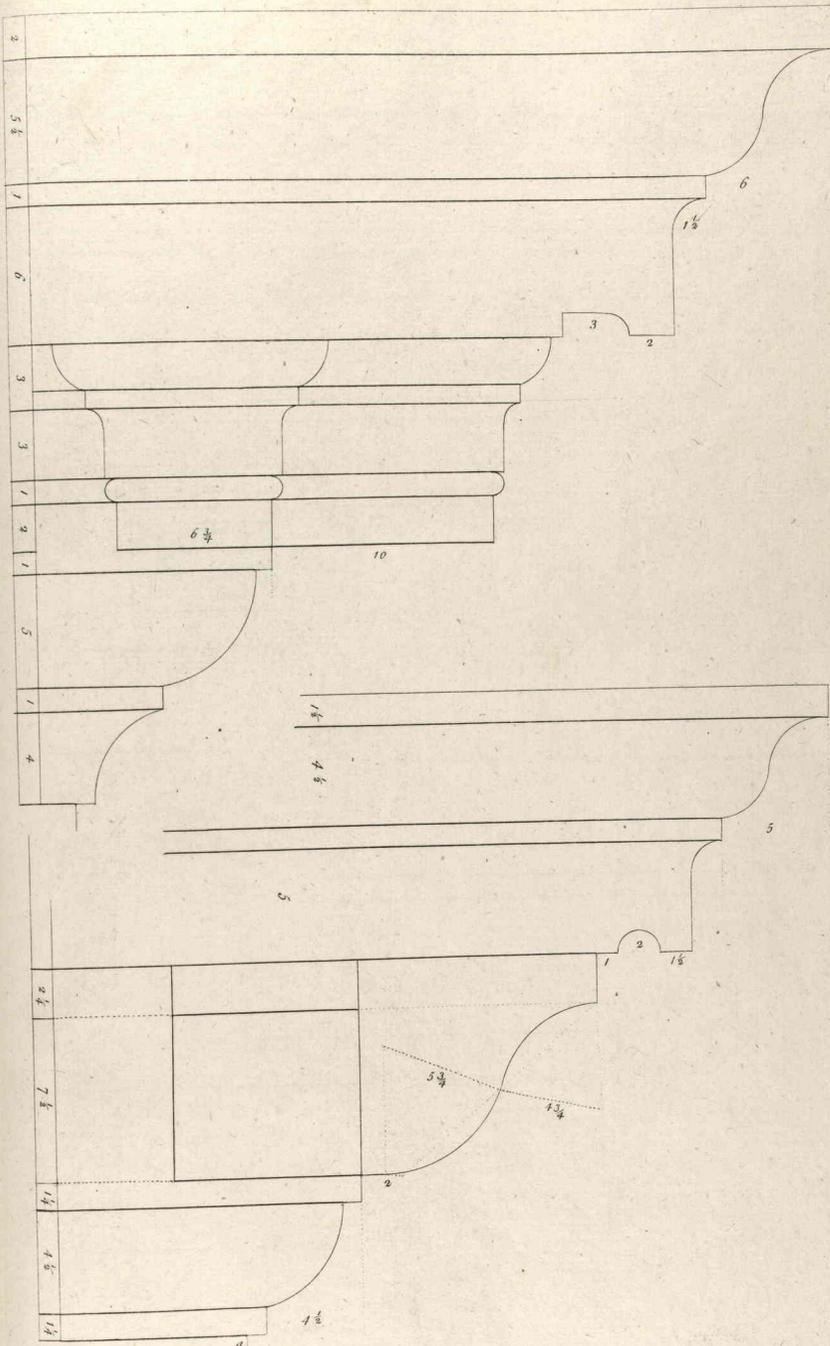
*At. Swan Arch. Publish'd according to Act of Parliament Jan. 7. 1757.*



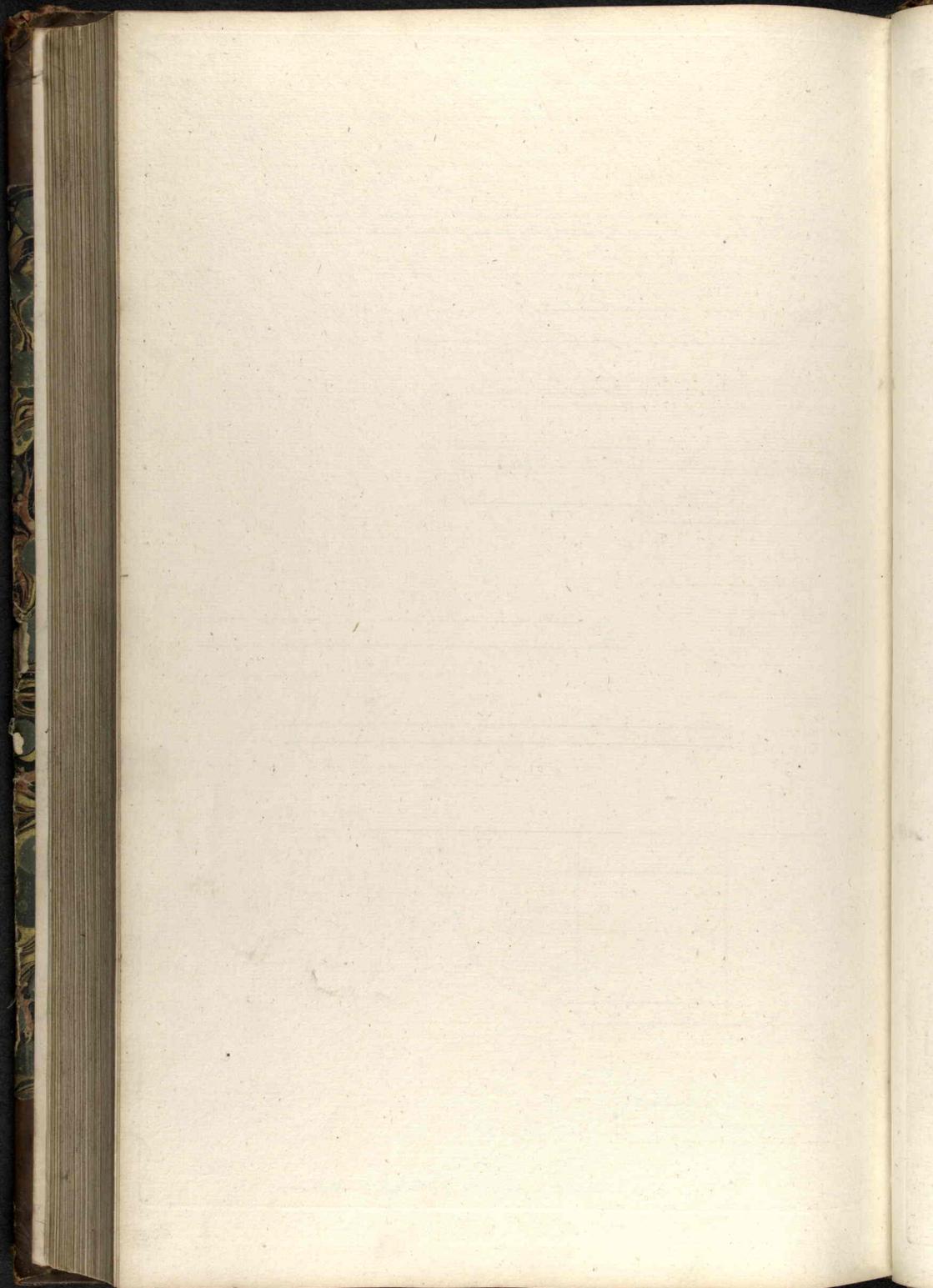


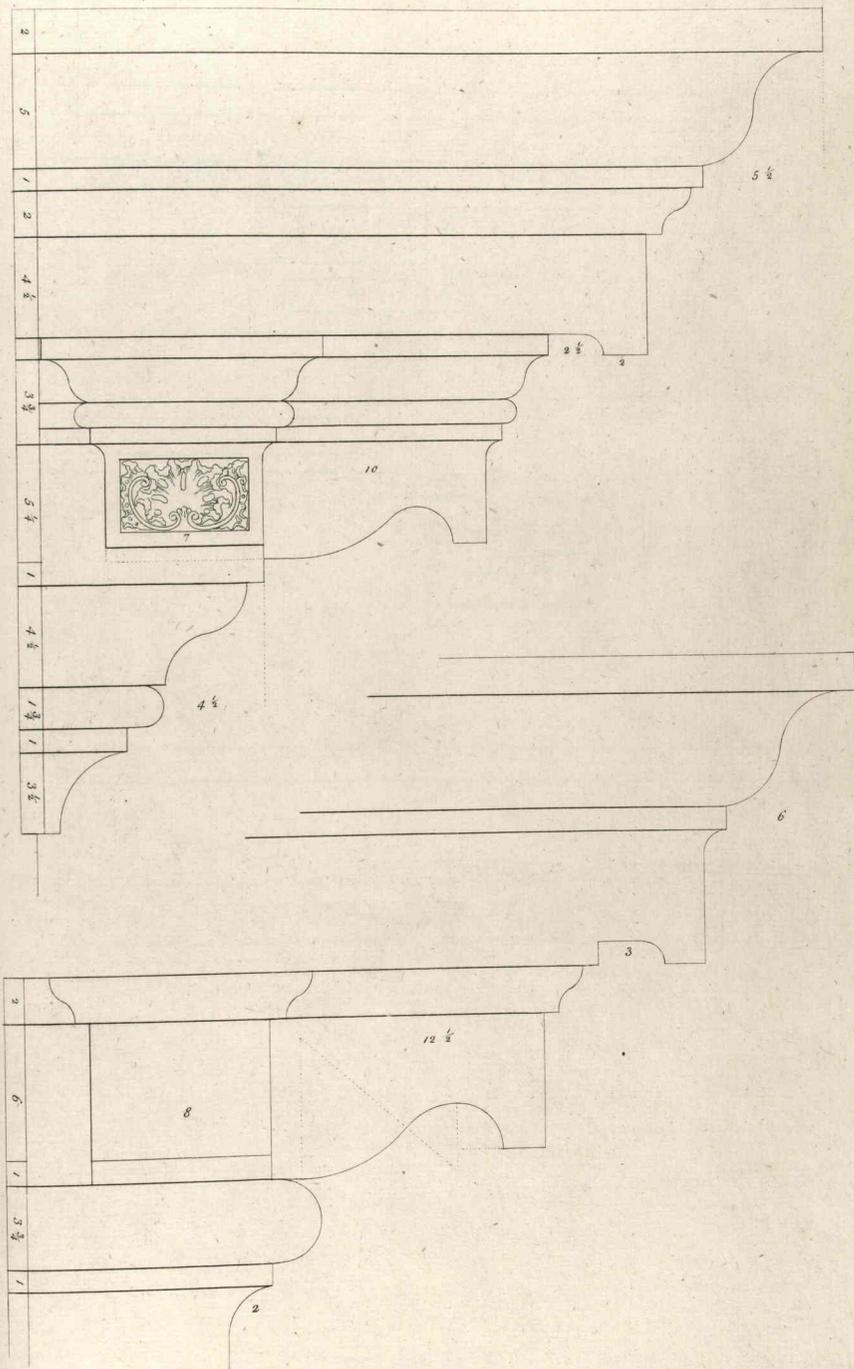
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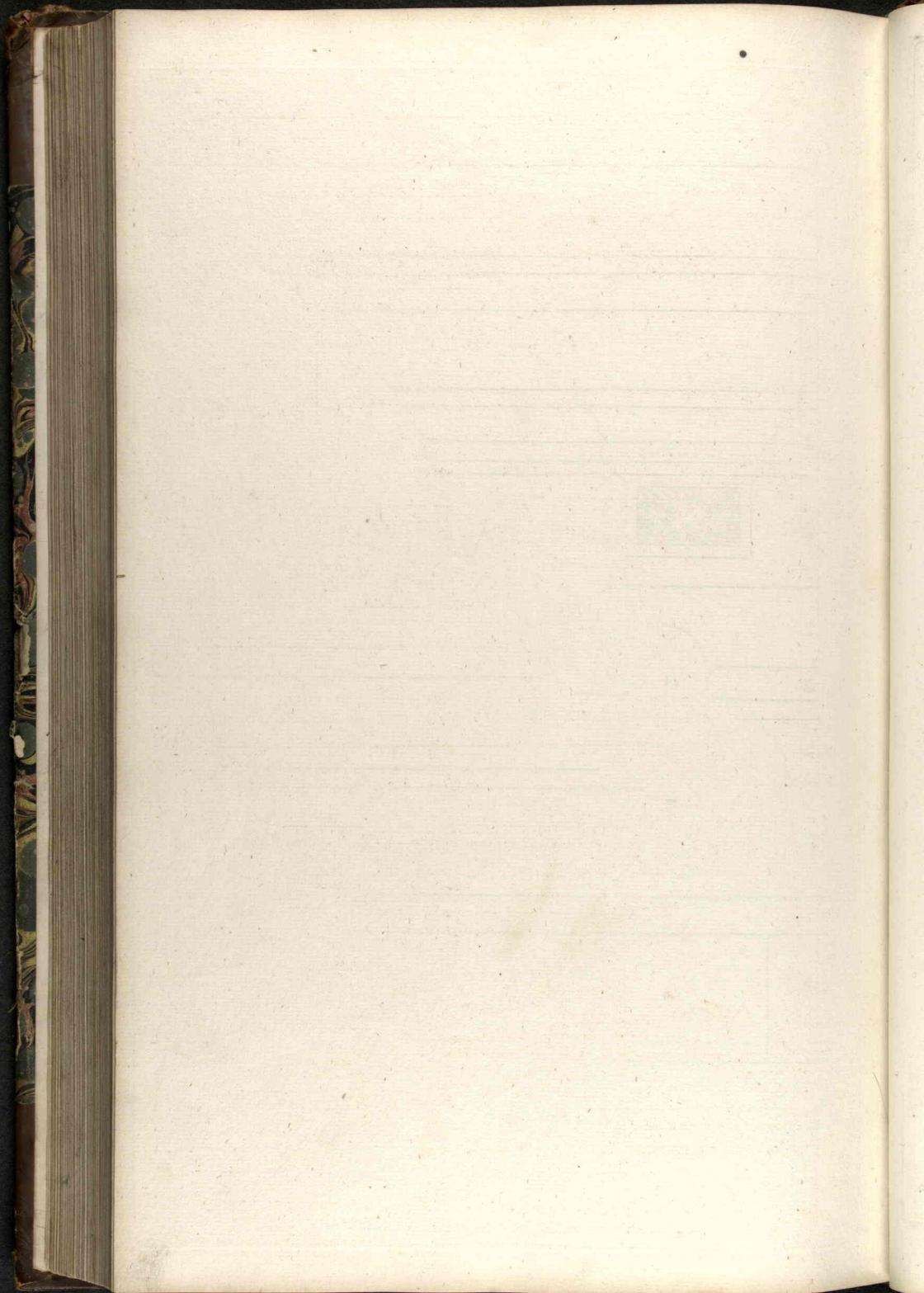


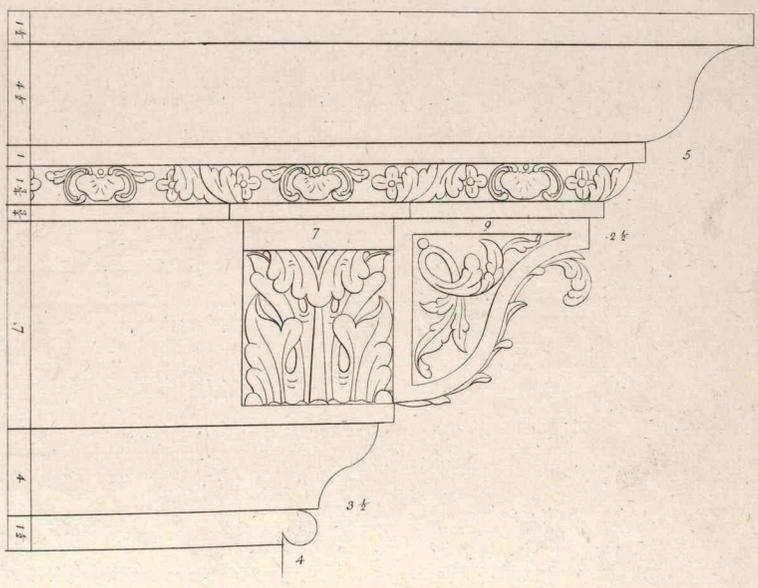
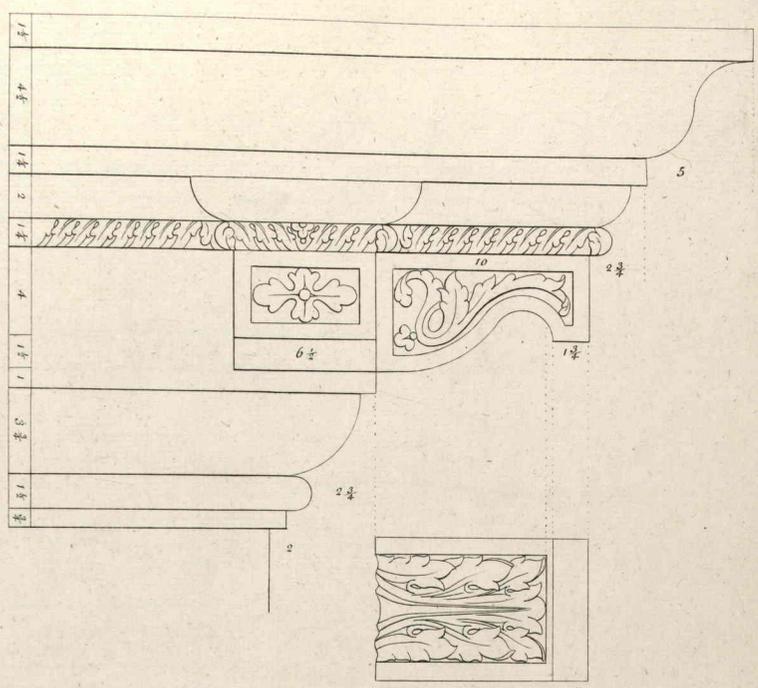
At Swan's Arch<sup>t</sup> published according to Act Nov<sup>r</sup> 21<sup>st</sup> 1757. J. Addison sculp.



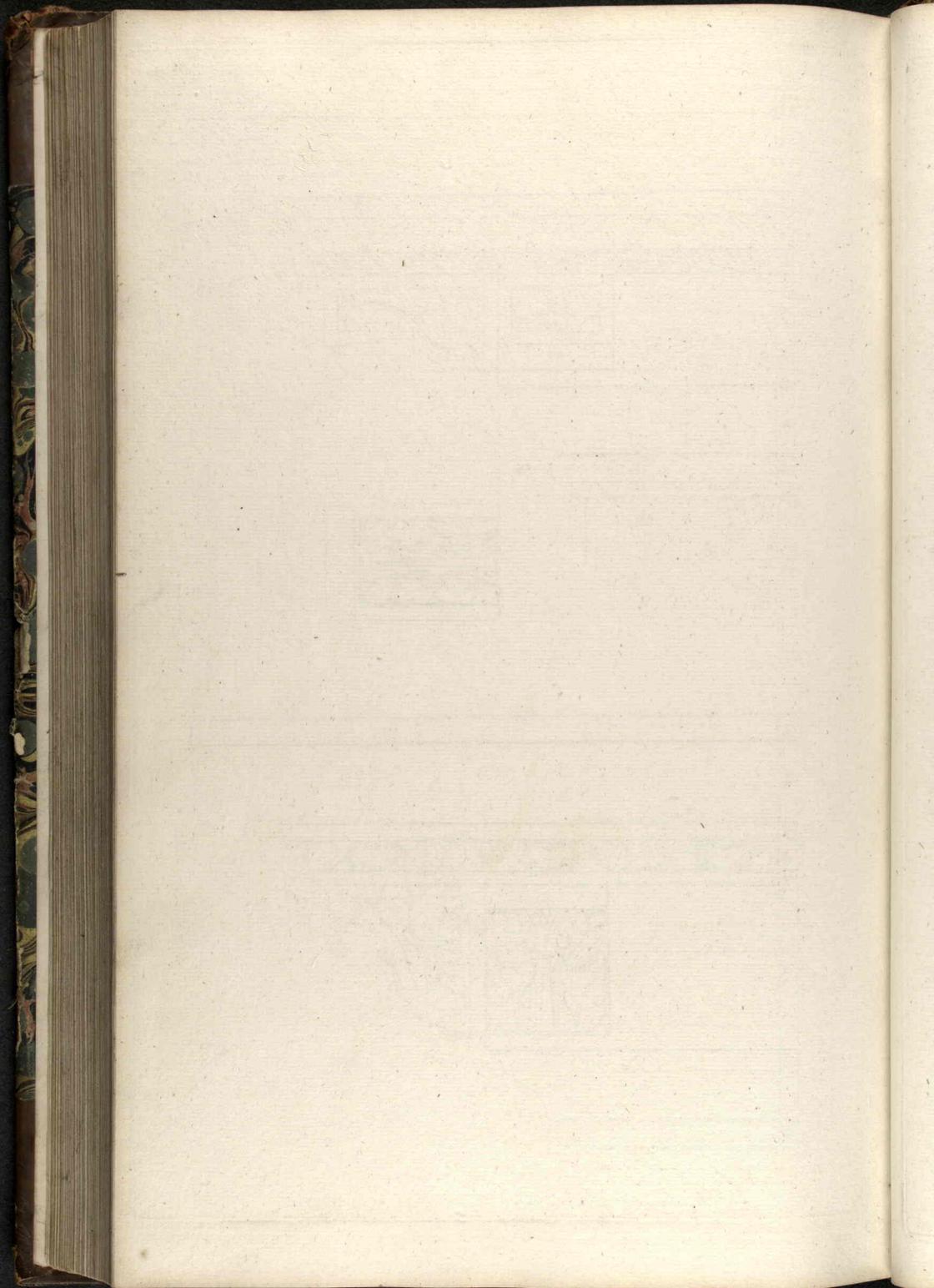


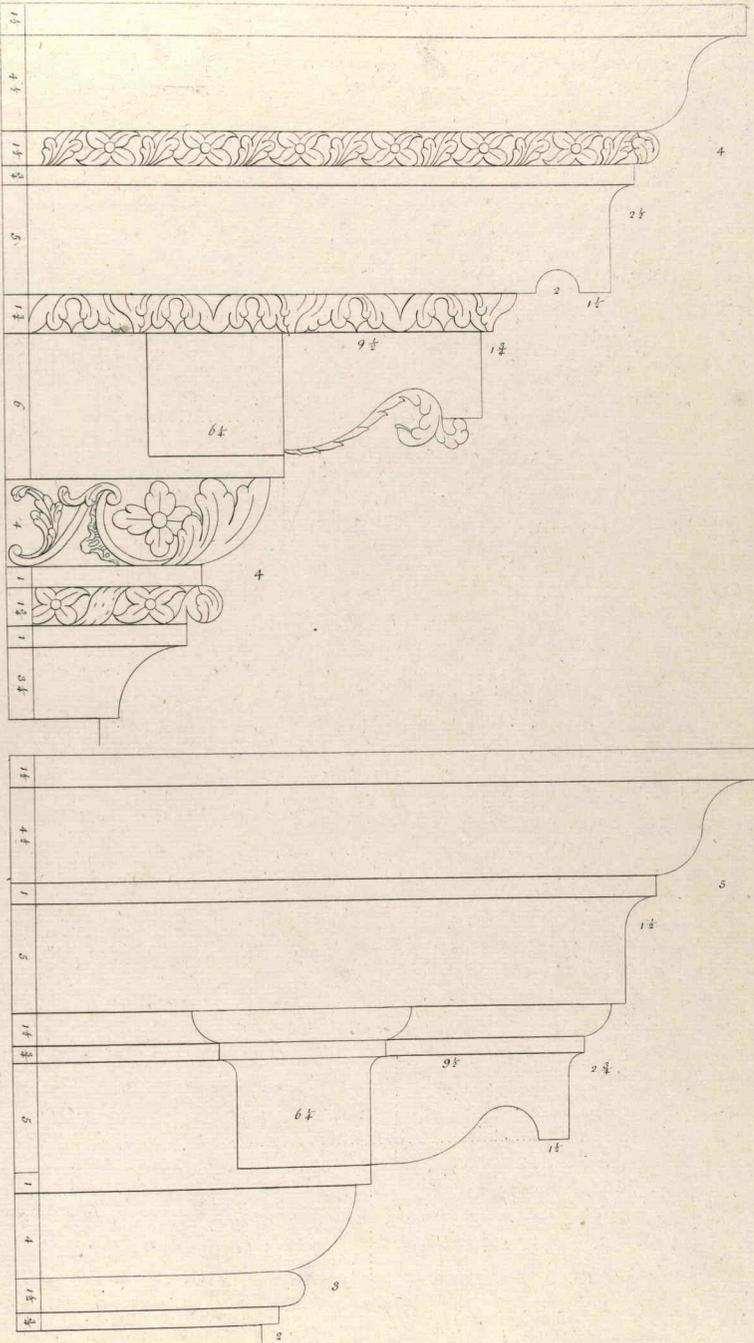
*At Swan Archt published according to Act Nov: 21. 1757 J. Addison sculp*



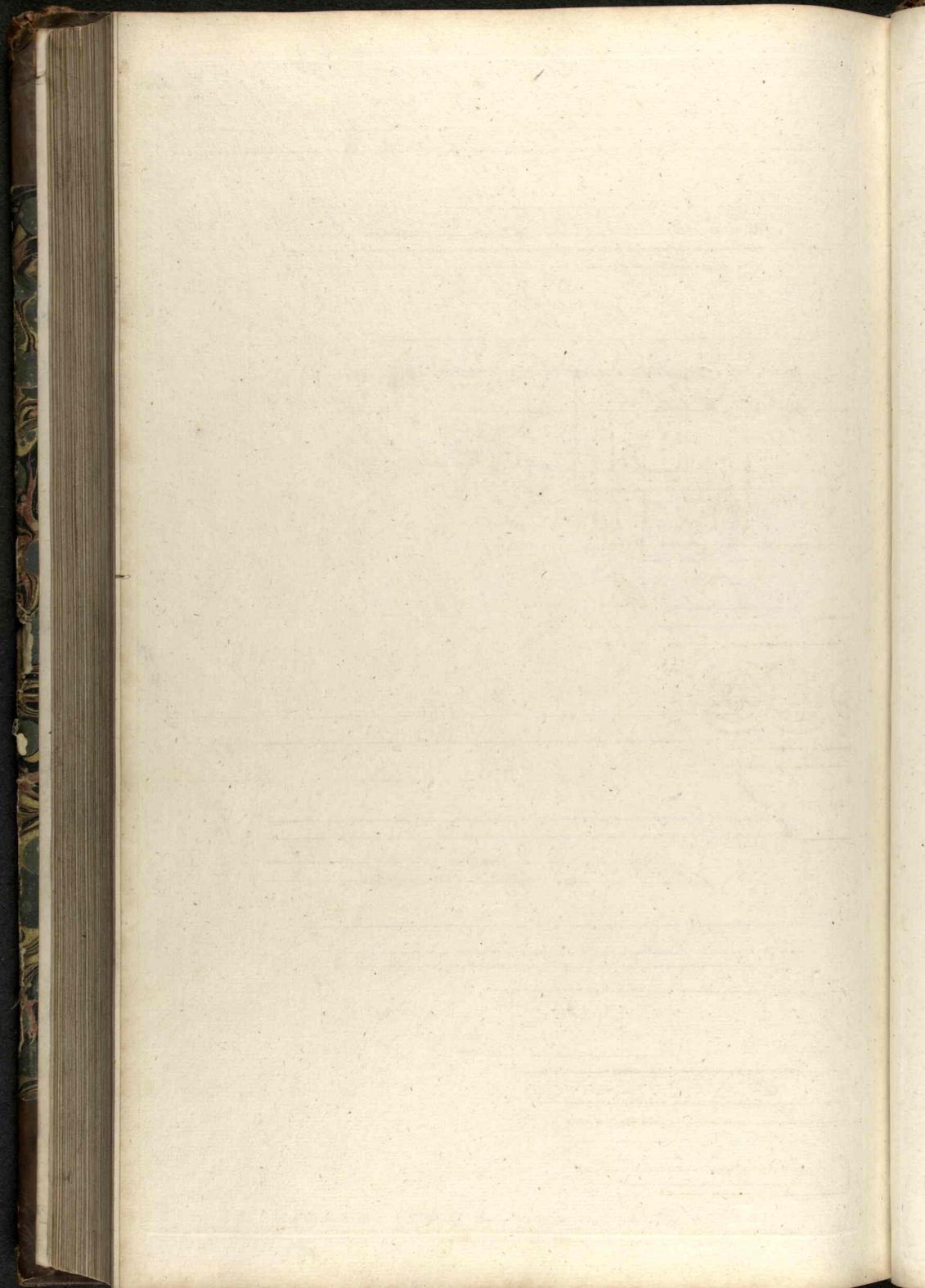


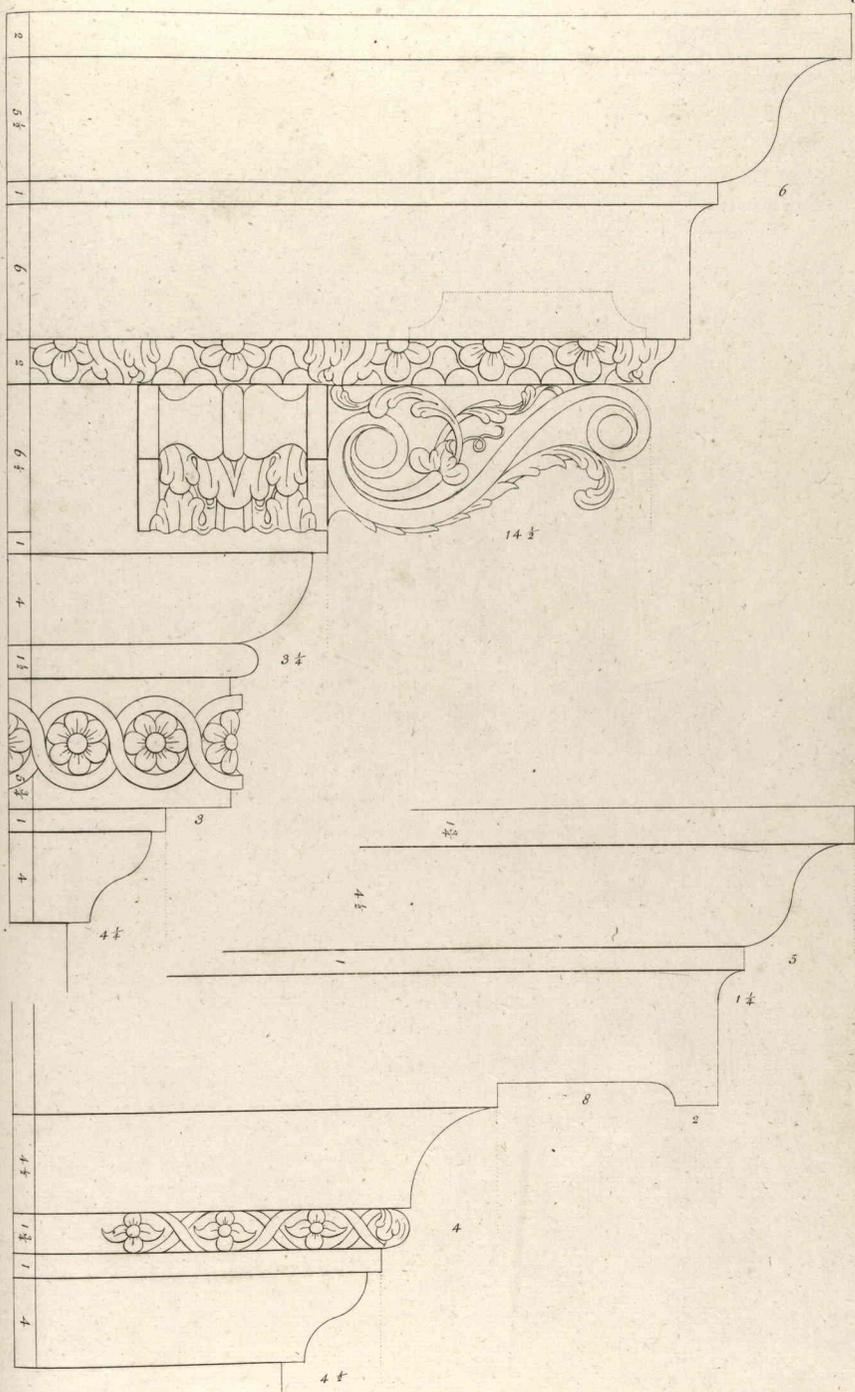
Ab. Swan Arch: published according to Act Nov. 14<sup>th</sup> 1757. Ab. Swan sculp.



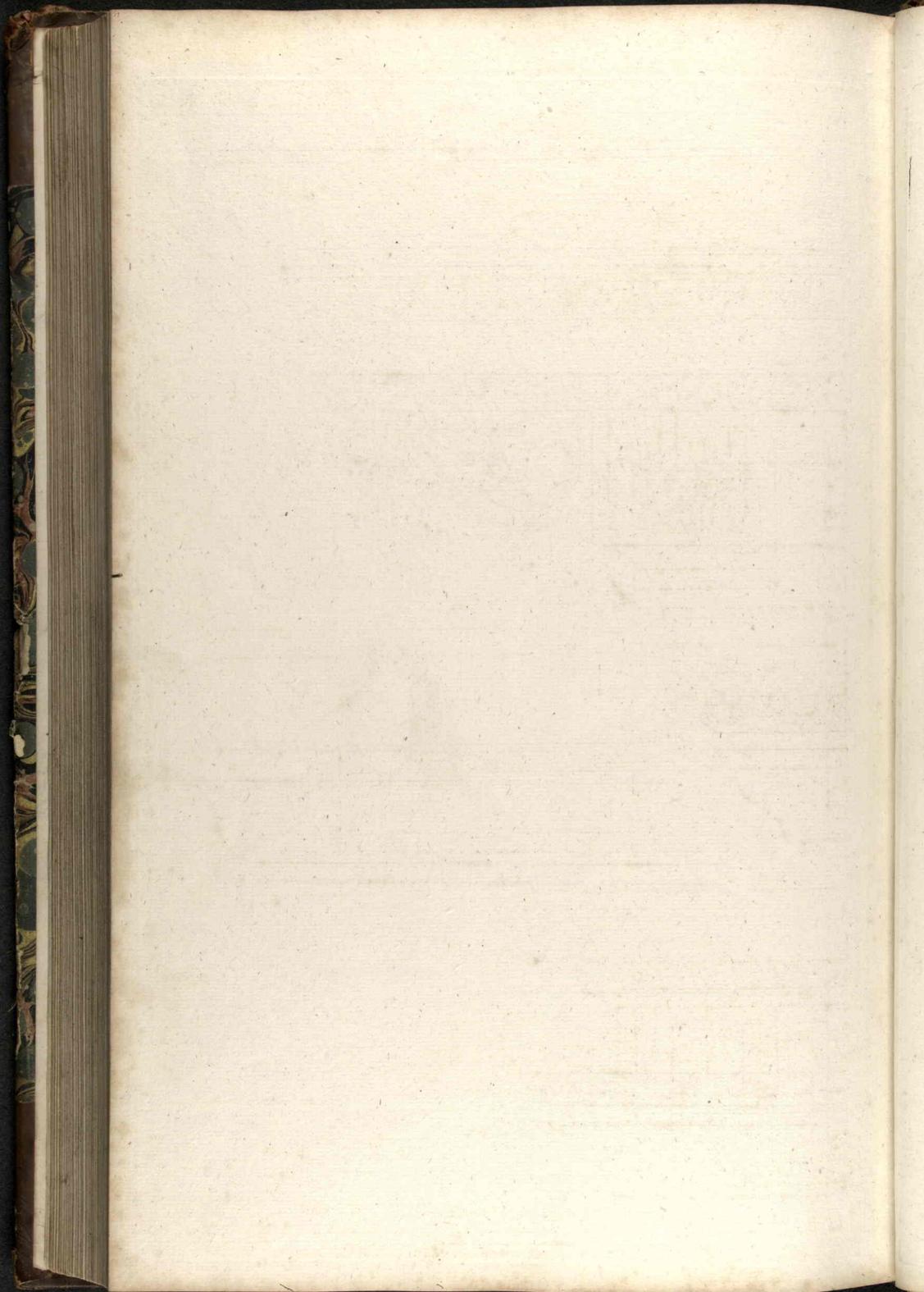


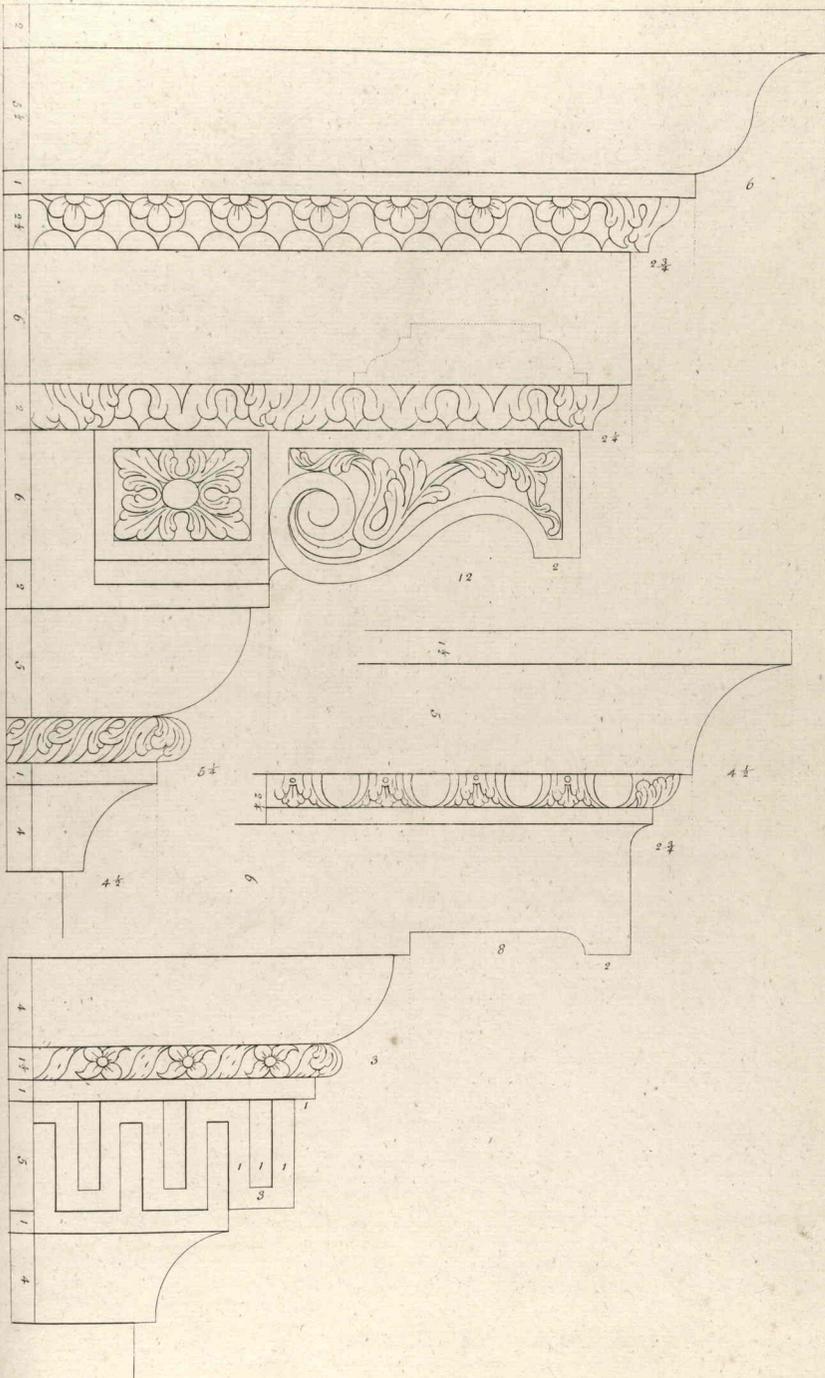
*Mr. Swan Arch<sup>t</sup> published according to det. Nov. 14<sup>th</sup> 1737 Mr. Swan sculp.*

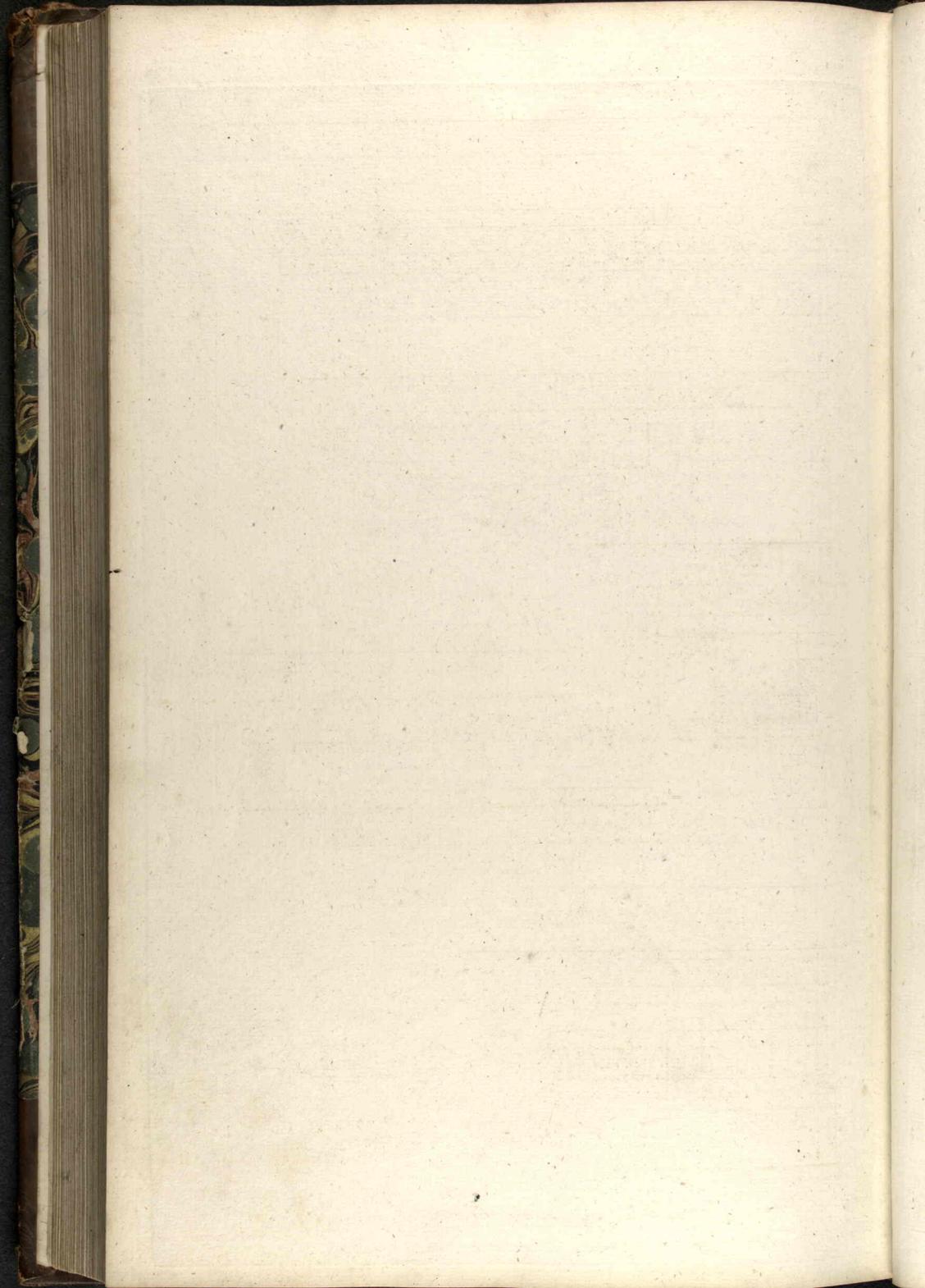


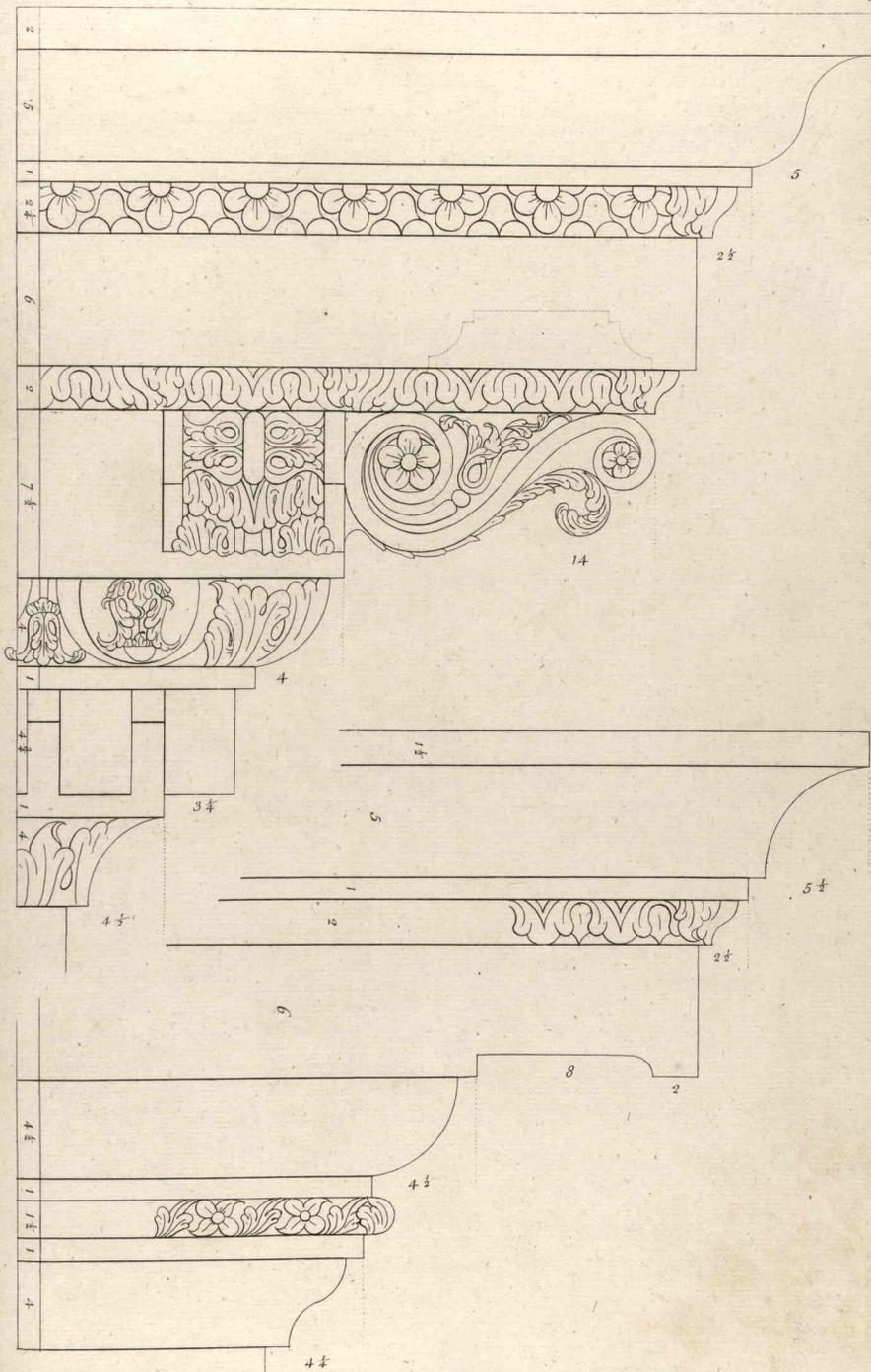


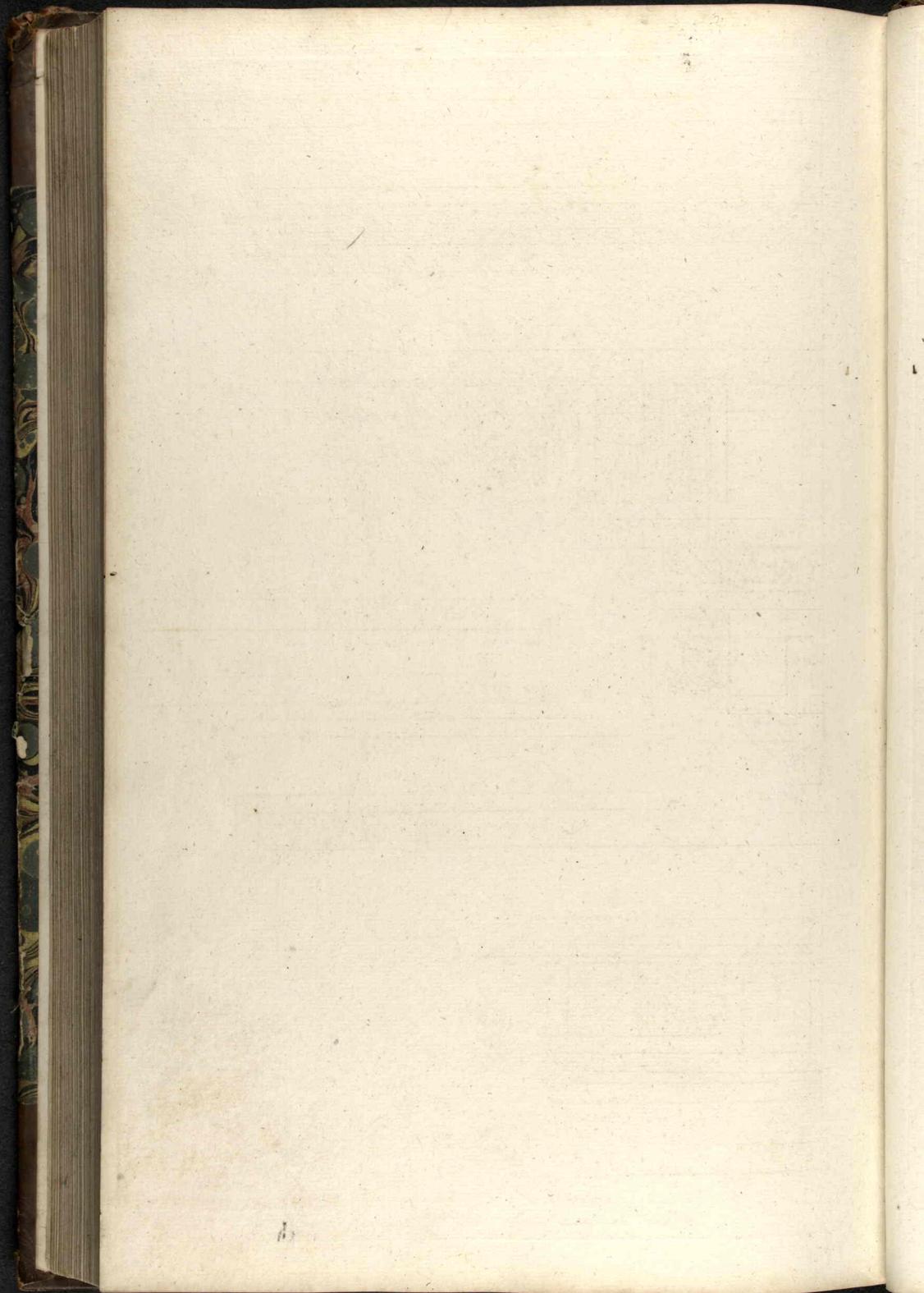
Ab. Swan Archt. published according to Det. Nov. 14<sup>th</sup> 1757. Ab. Swan sculp.





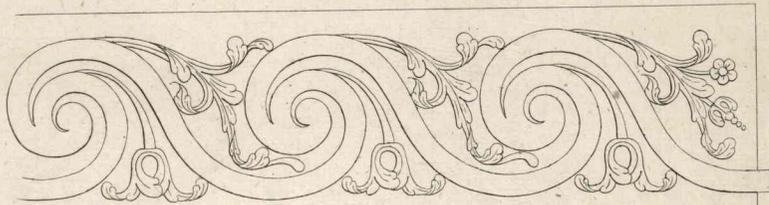
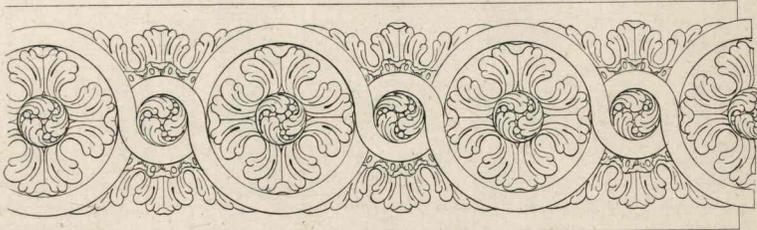






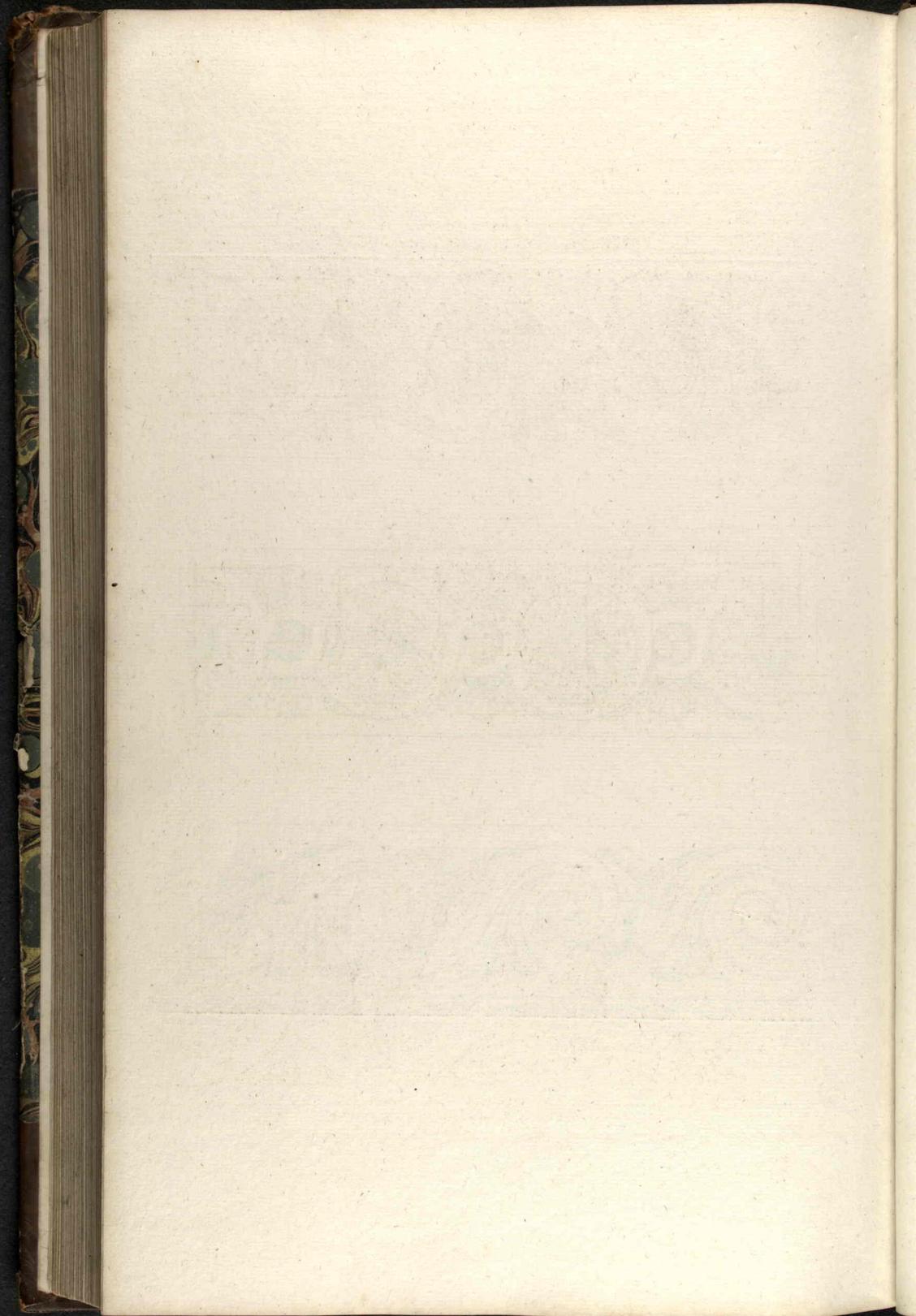


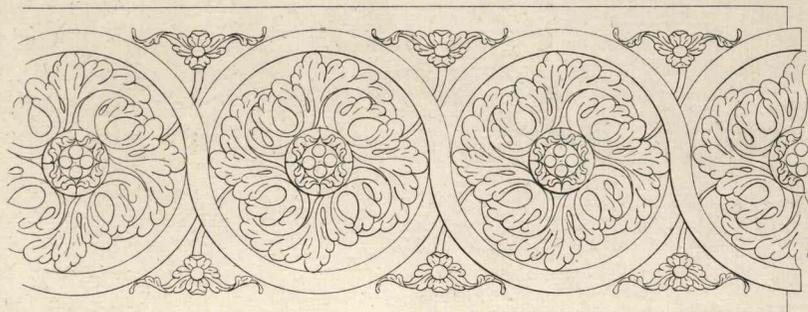
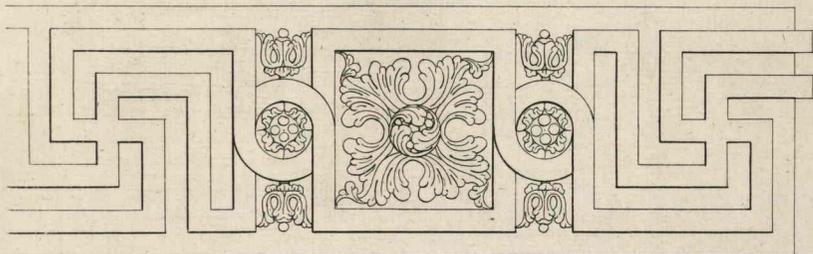
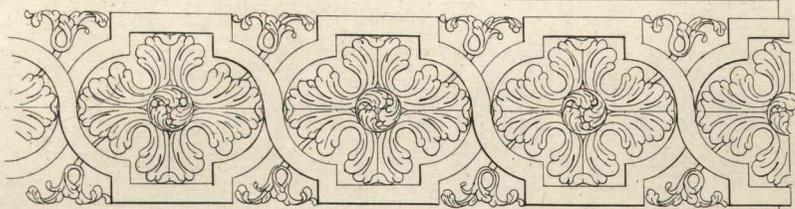


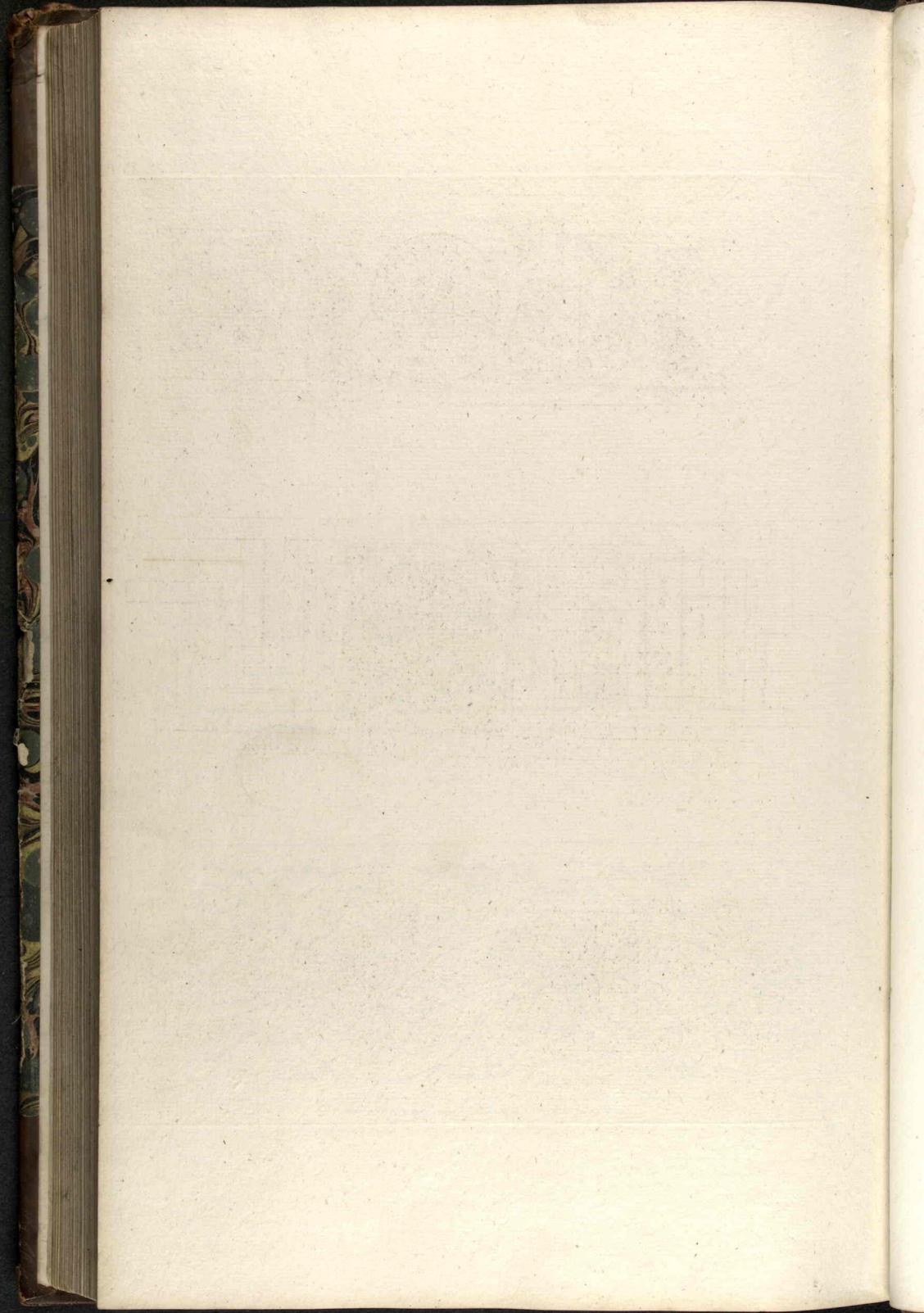


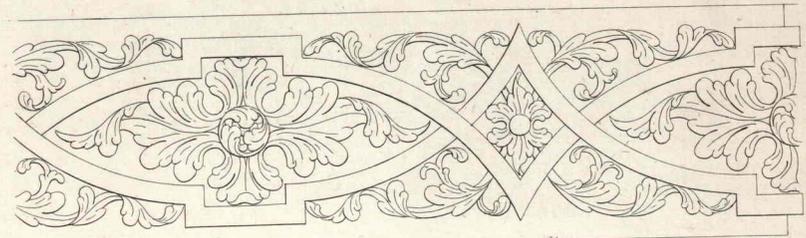
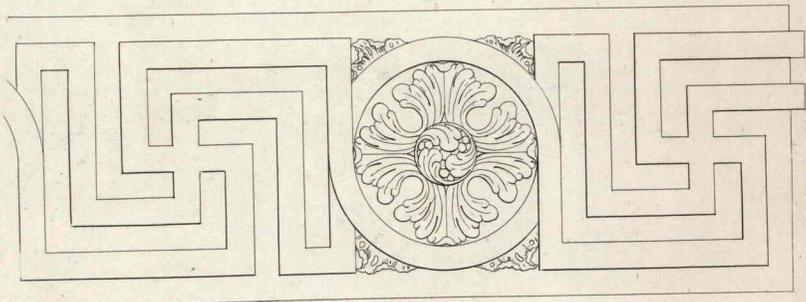
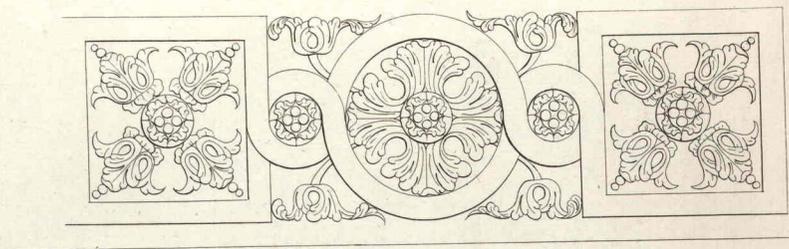
*At Swan Ark<sup>s</sup> Sculp. published according to Act. Jan<sup>y</sup> 1738*

*These five Plates are an addition of 1<sup>st</sup> Sheet*

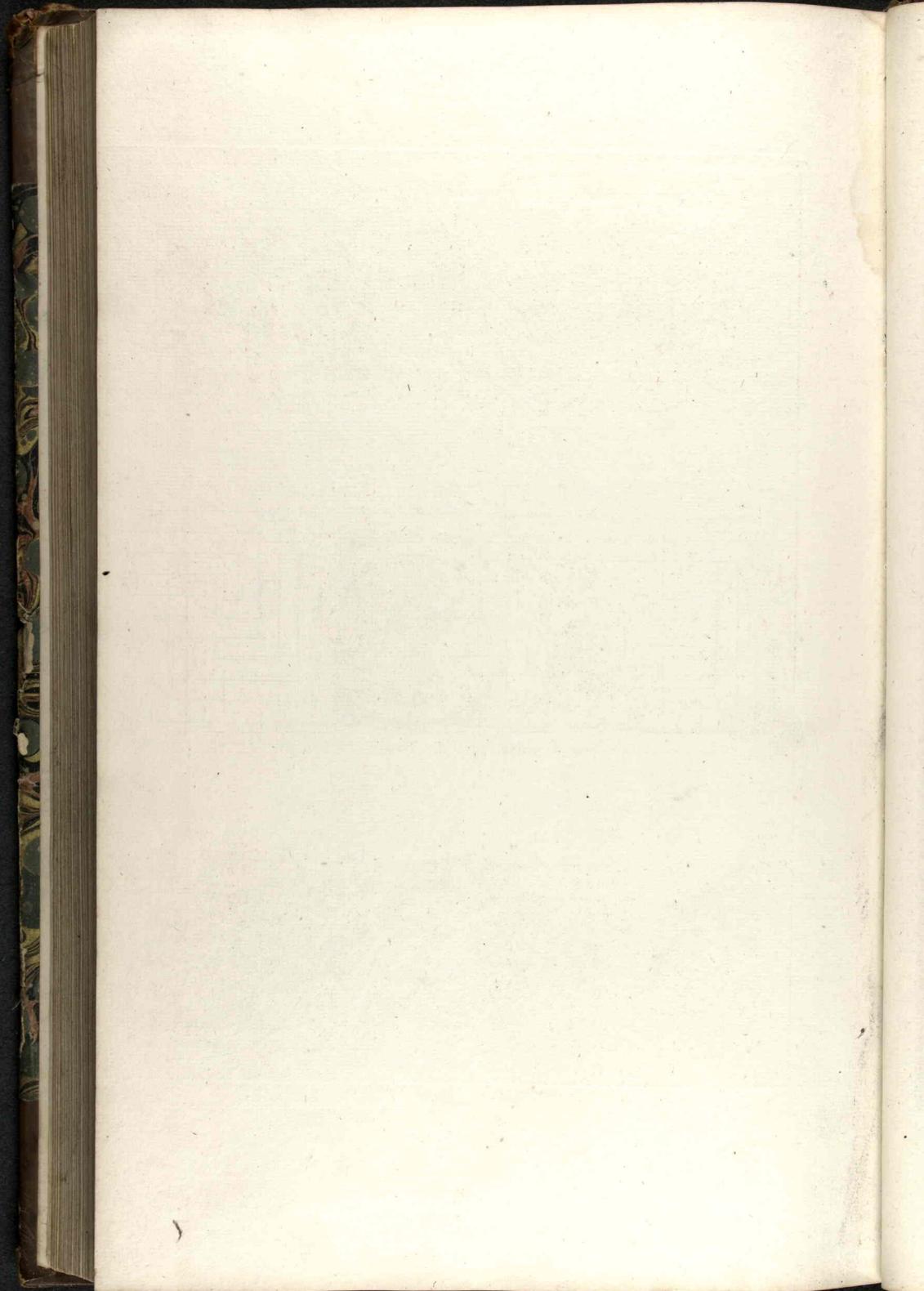


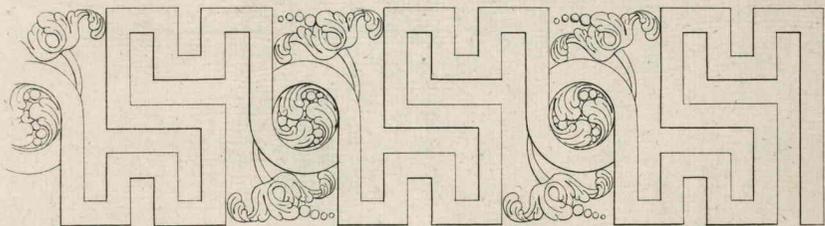
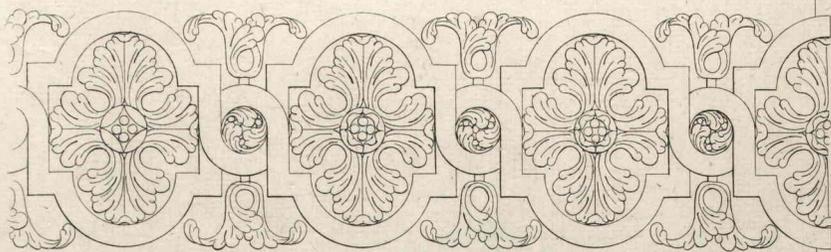


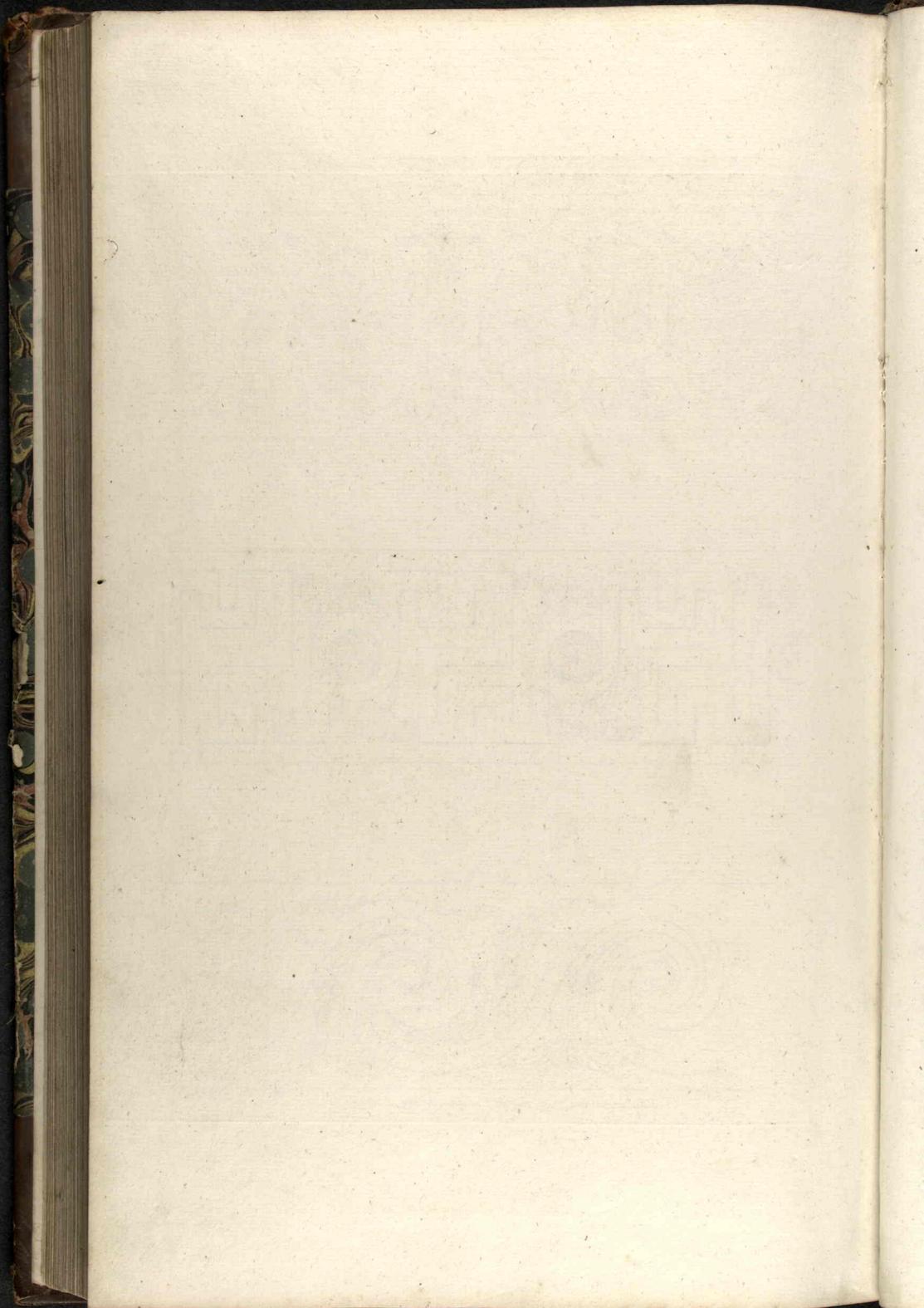


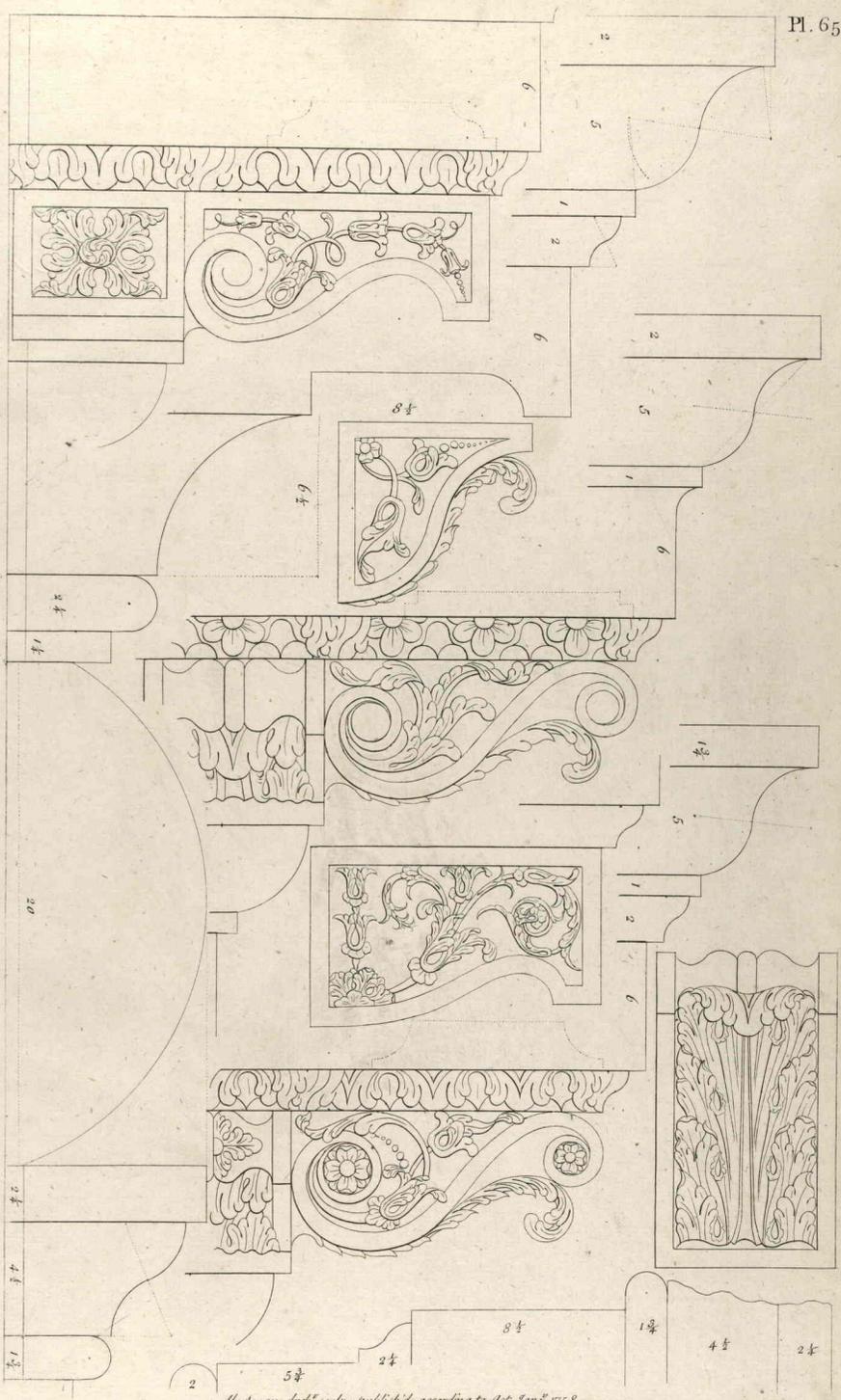


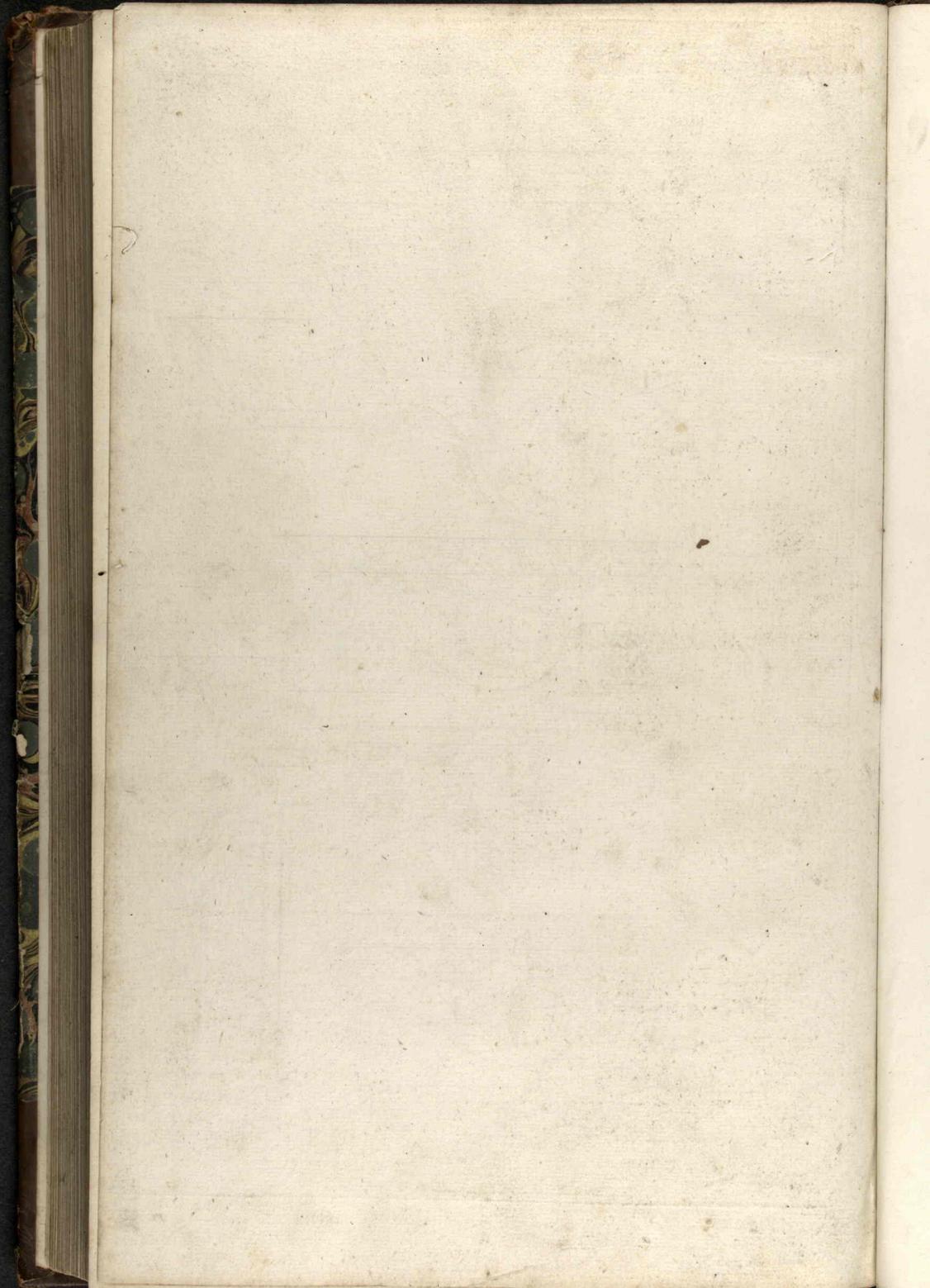
*Ab. Swan Arch. sculp. published according to det. Jan. 1758.*

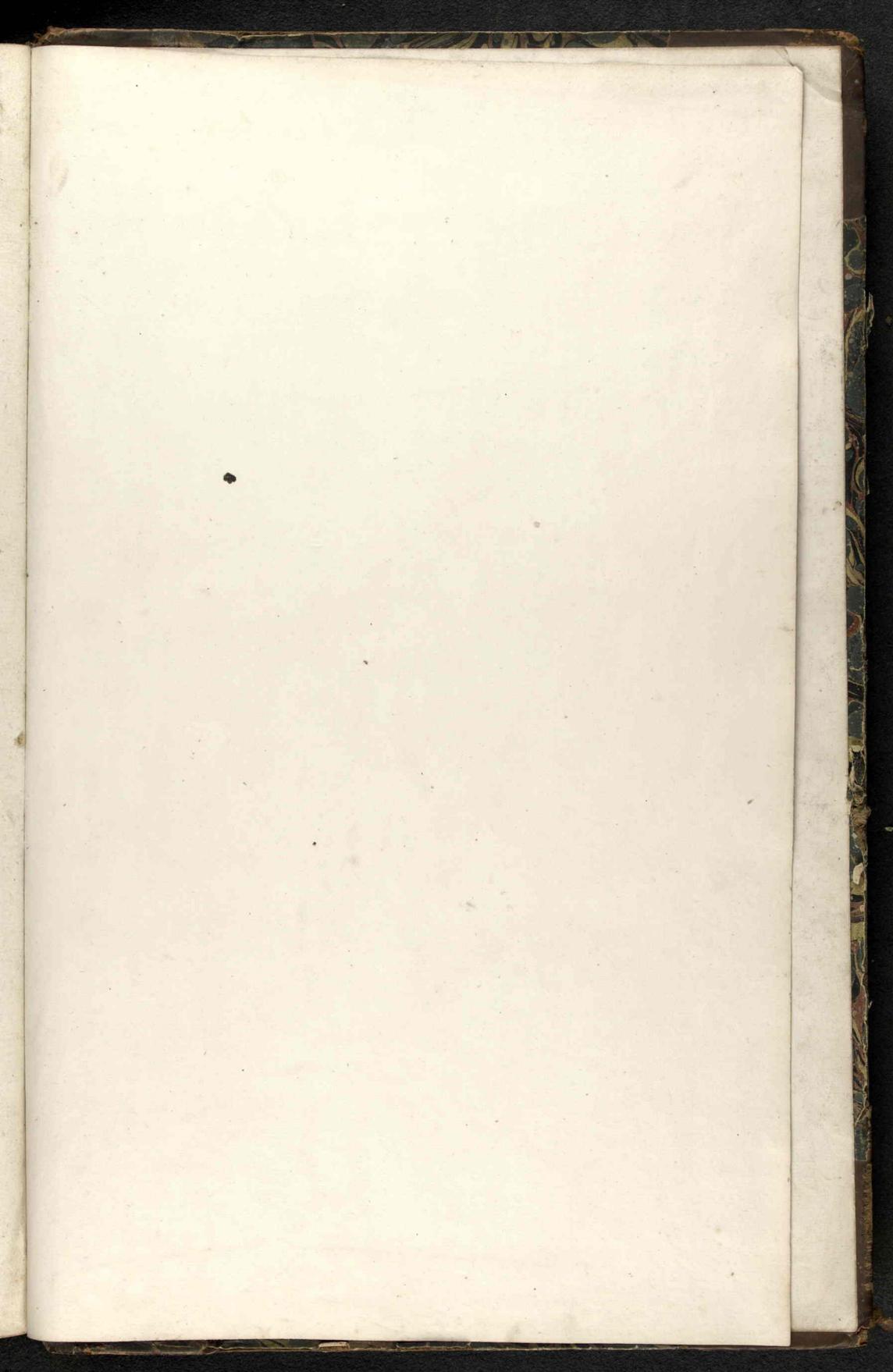












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