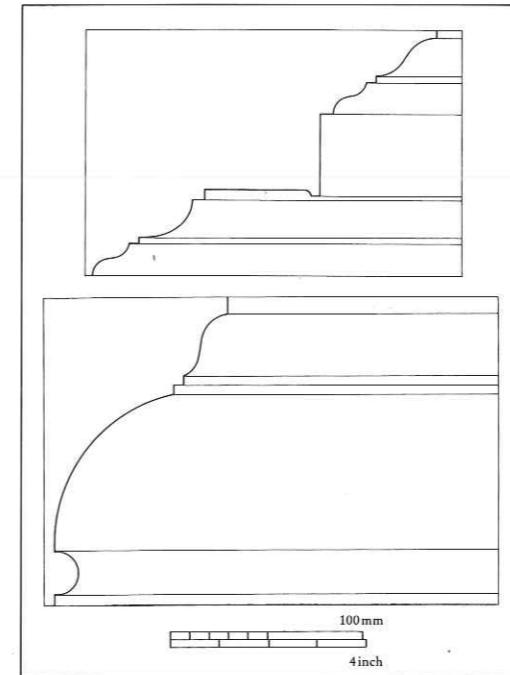


Opposite: *The vocabulary of basic mouldings used during the Georgian period, from Peter Nicholson's Mechanical Exercises of 1812. Fig. 1 astragal; fig. 2 cocked bead (bead projected beyond surface to which it is attached); fig. 3 sunk bead; fig. 4 torus (same but greater magnitude than bead); fig. 5 in joinery the torus is always accompanied by a fillet; fig. 6 Roman ovolo or quarter round; fig. 7 geometry for constructing ovolo curve when projection and height are unequal; fig. 8 cavetto (concave quadrant of a circle); fig. 9 scotia (concave moulding formed by curves of two different centres); figs. 10 and 11 cyma recta; fig. 12 cyma reversa.*

element is controlled, contained and made legible by punctuation. This punctuation is provided by the flat fillet. The fillet is smaller but proportionately related to the curved mouldings it accompanies. It can project beyond its curved neighbours or be set flush with them. In certain circumstances it can be quite large and the dominant element in the composition. For example, the central element of a cornice is a flat-fronted right-angled element called a 'corona'. Paired fillets, stepped in profile, are called an annulet.

All mouldings are derived from details that were designed initially for external use and that evolved as decorative expressions of the post-and-lintel timber

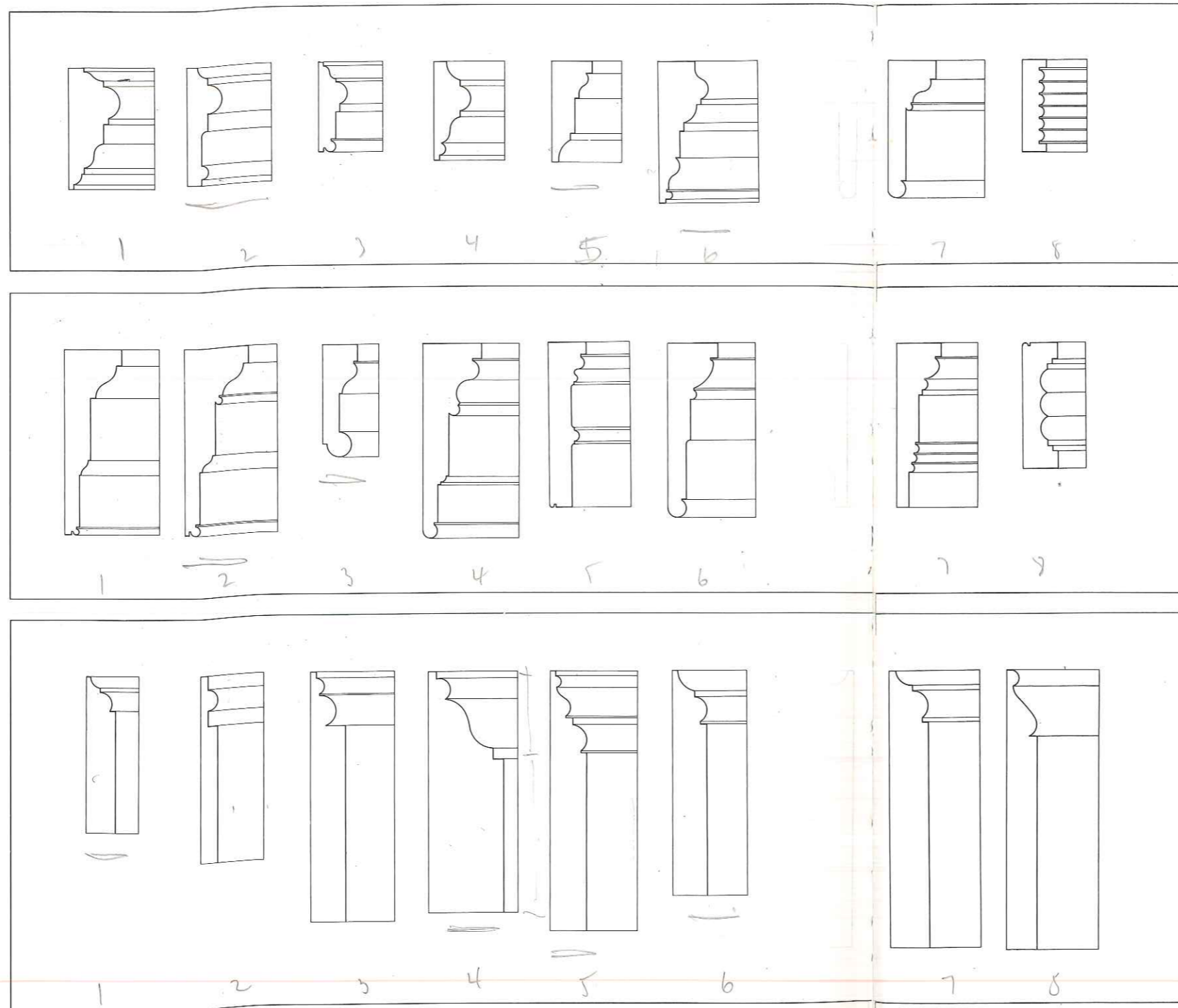
construction of Greek temples. This is well illustrated by the cornice. It was developed to embellish the junction between the shallow pitched roof and the wall, with elements of the roof structure being expressed in its forms – for example, the corona evolved as a boxing out of the rafter ends that, in embellished cornices, are symbolized by square mutules or modillions set below the soffit of the corona. The cornice profile, as well as expressing the structure, is also highly functional in origin. It is designed to throw rain-water off the wall, the various fillets acting as drip moulds, with a large drip mould (in the form of a concave lip) on the outer corner of the corona.



Box cornice, first floor of No. 15 Elder Street, Spitalfields, 1727.

Coved cornice, second floor of Nos. 5-13 Queen Anne's Gate, London, 1770.

Above and overleaf: *Collection of representative mouldings from modest town houses of different dates. All are drawn to the same scale.*



DADOS, left to right:

Dado rail, No. 19 *Queen Anne's Gate*, c. 1704.

Staircase dado, No. 15 *Elder Street*, 1727.

Second-floor dado, No. 15 *Elder Street*, 1727.

First-floor dado, the minister's house, *Fournier Street, Spitalfields*, c. 1726.

Ground-floor dado, Nos. 5-13 *Queen Anne's Gate*, c. 1770.

First-floor dado, Nos. 5-13 *Queen Anne's Gate*, c. 1770.

No. 14 *Maple Street, Tottenham Court Road*, c. 1777.

No. 7 *Greenwell Street, Tottenham Court Road*, c. 1815.

ARCHITRAVES, left to right:

First-floor door architrave, the minister's house, *Fournier Street*, c. 1726. This profile, with its large and small ogees and bead mould, is typical of the date.

First-floor door architrave, Nos. 5-13 *Queen Anne's Gate*, 1770.

The bead added to the ogee is typical of the date.

First-floor window architrave, Nos. 5-13 *Queen Anne's Gate*, 1770.

Door architrave, *Portland Place* (by *James Adam*), c. 1785. The undercut, or quirk, on the convex mould of the large ogee is typical of advanced work after c. 1770.

Door architrave from vault doors, *Chiswell Street, City*, perhaps by *George Dance*, c. 1785.

Door architrave from *General Office, Cutler Street, City*, c. 1795.

Door architrave from *Summerhill, Avonmouth Road, Lyme Regis*, c. 1810.

Door architrave, *Whitechapel Road, London*, c. 1815.

SKIRTINGS, left to right:

Entrance passage and staircase, No. 15 *Elder Street*, 1727.

Entrance hall, the minister's house, *Fournier Street*, c. 1727.

Wilson Street, Finsbury, c. 1740.

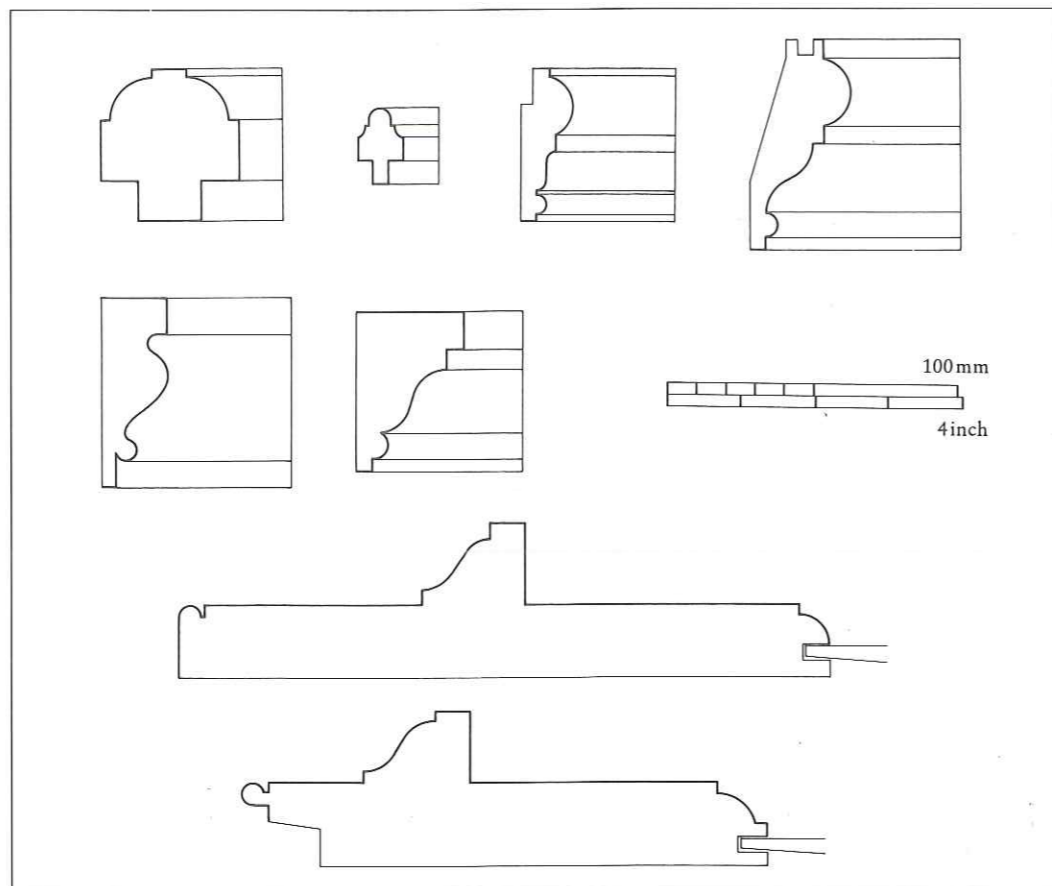
Stoke Park Mansion, Surrey, c. 1760.

First-floor front room, Nos. 5-13 *Queen Anne's Gate*, 1770.

Ground floor, Nos. 5-13 *Queen Anne's Gate*, 1770.

Chiswell Street, City, 1785, perhaps *George Dance*.

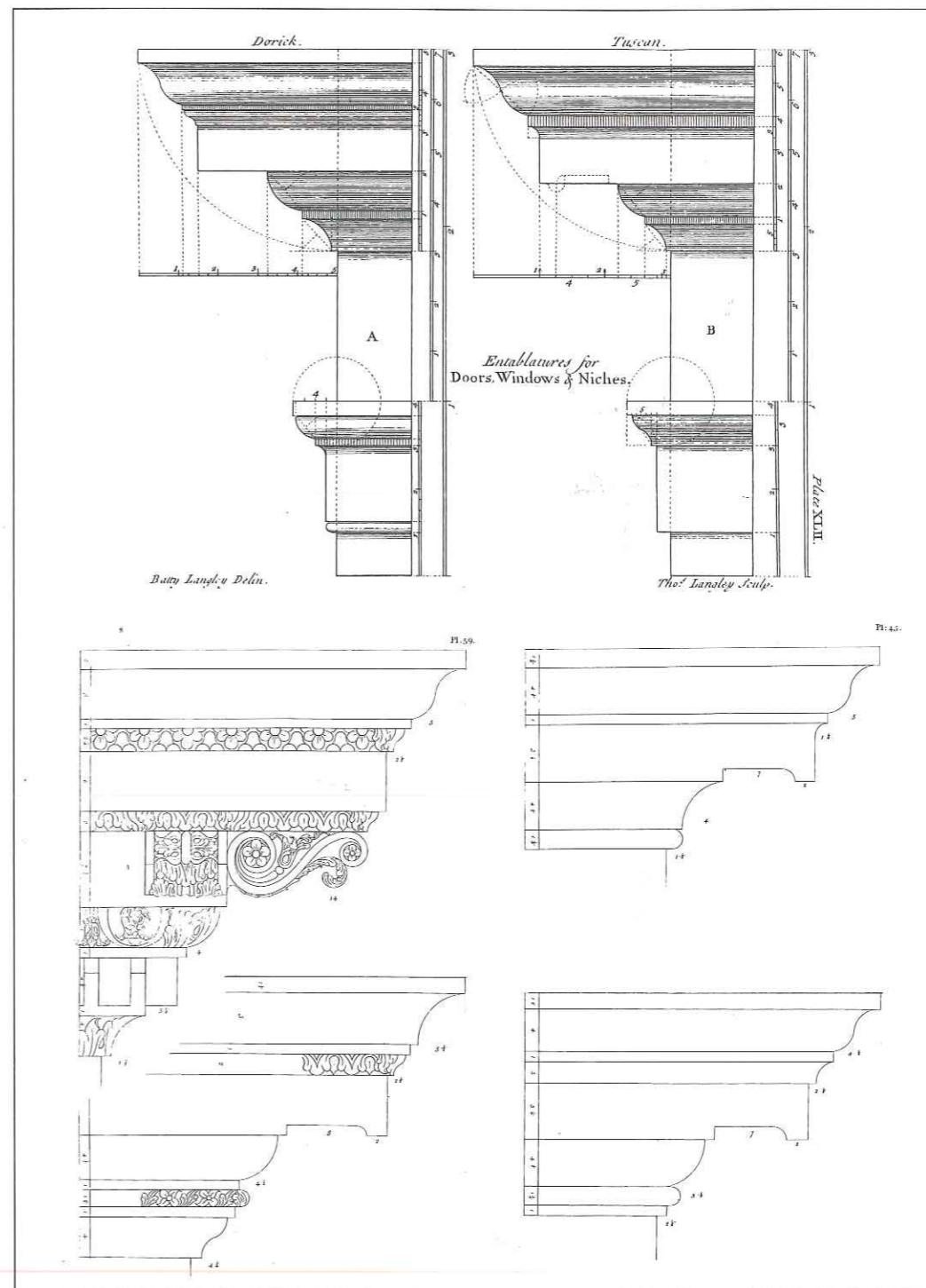
First floor, No. 1 *St Chad's Street, King's Cross*, 1827.

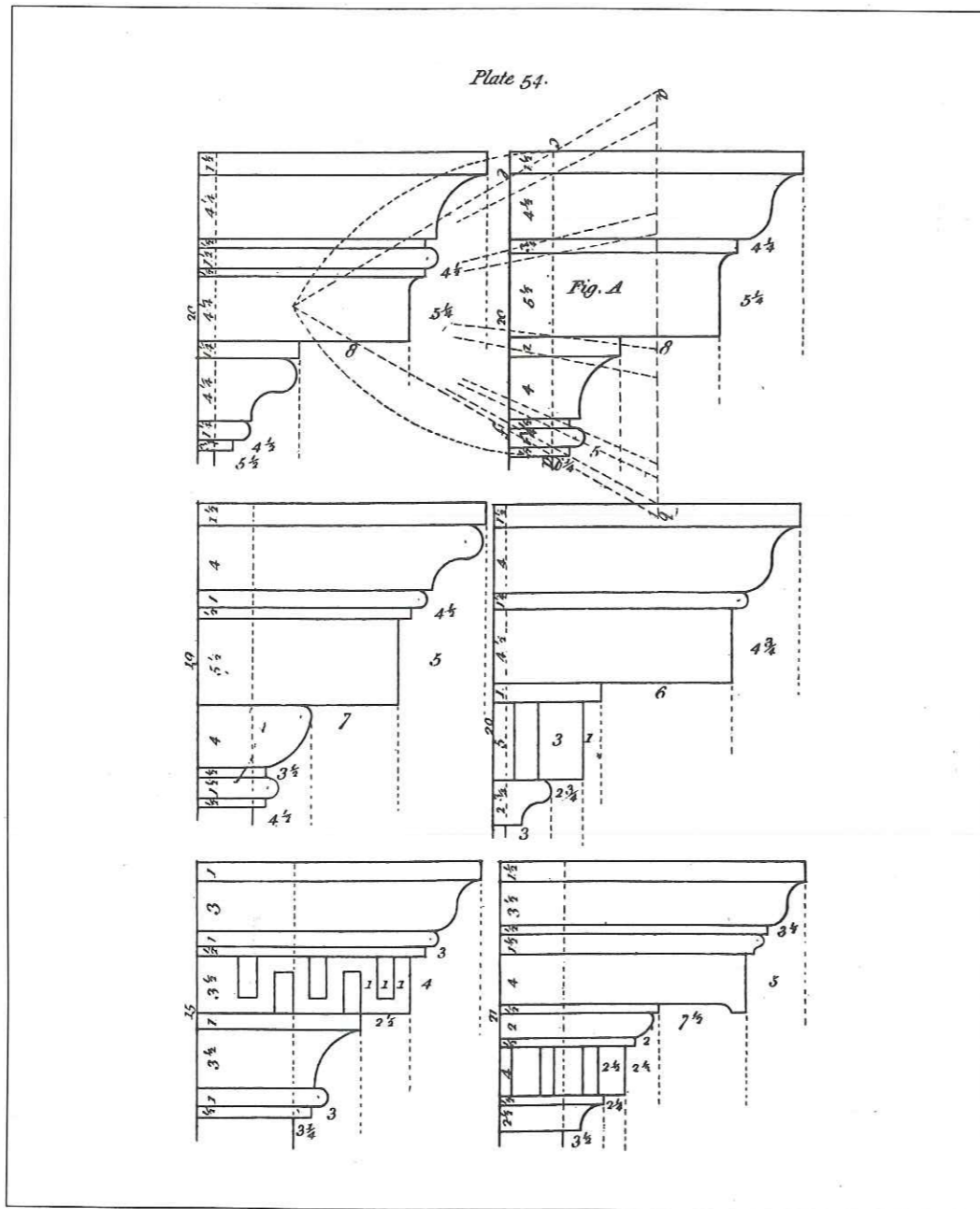


Mouldings for different elements of the house compared. From top, left to right:
 Section through glazing bar c. 1726, at the minister's house, Fournier Street, Spitalfields.
 Section through glazing bars, c. 1770, at Nos. 5-13 Queen Anne's Gate, London.
 Bolection moulding, used to connect wall panels to frame, c. 1690, Dombey Street, Bloomsbury.
 Bolection moulding, c. 1730, from the minister's house, Fournier Street.
 Architrave, c. 1825, Canon Street Road, Stepney.
 Capping to half panelling, c. 1726, in the entrance hall, the minister's house, Fournier Street.
 Door architrave and portion of panelling frame and panel, 1727, No. 15 Elder Street, Spitalfields.
 Window architrave and portion of wall panelling from No. 27 Fournier Street, 1726. The extra fillet on the ovolo-moulded panelled frame is a typical post-1735 detail.

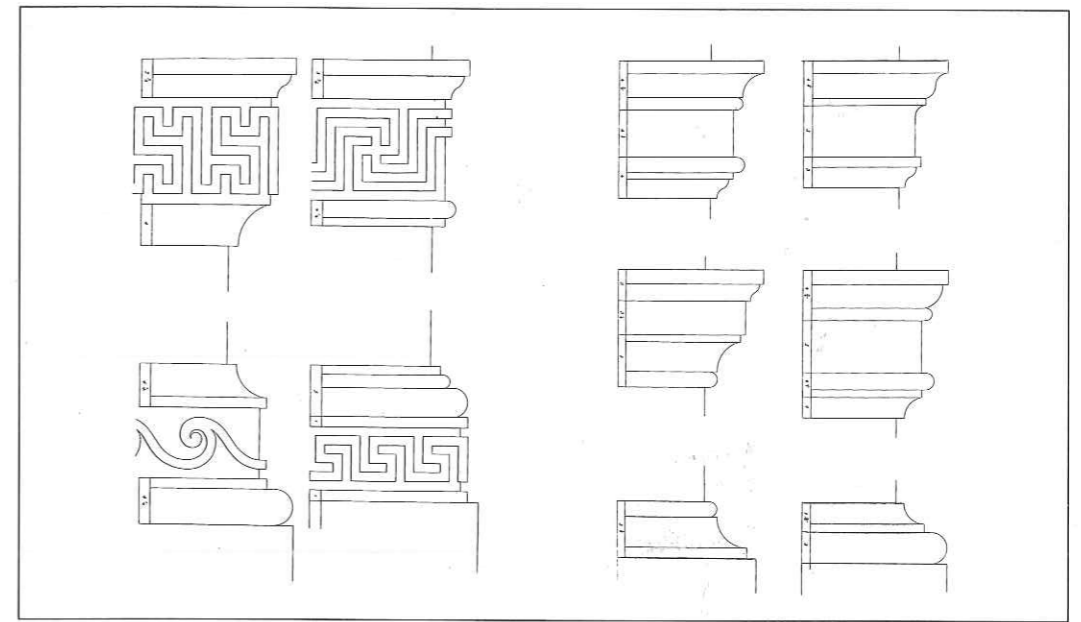
Opposite, top: Two cornices illustrated by Batty Langley in his *City and Country Builder's and Workman's Treasury of Designs of 1745*. The Doric (left) provided the basic model for the box cornice favoured in the early-eighteenth century. The main difference is that the scotia bed mould was, in the box cornice, replaced by a cyma reversa moulding.

Opposite, bottom: Four cornices from Abraham Swan's *A Collection of Designs in Architecture of 1757*. Right: Doric and Tuscan permutations – typical of their period, they incorporate bead mouldings. Left: An enriched Corinthian cornice with modillions set below the corona and dentil-moulded bed course.

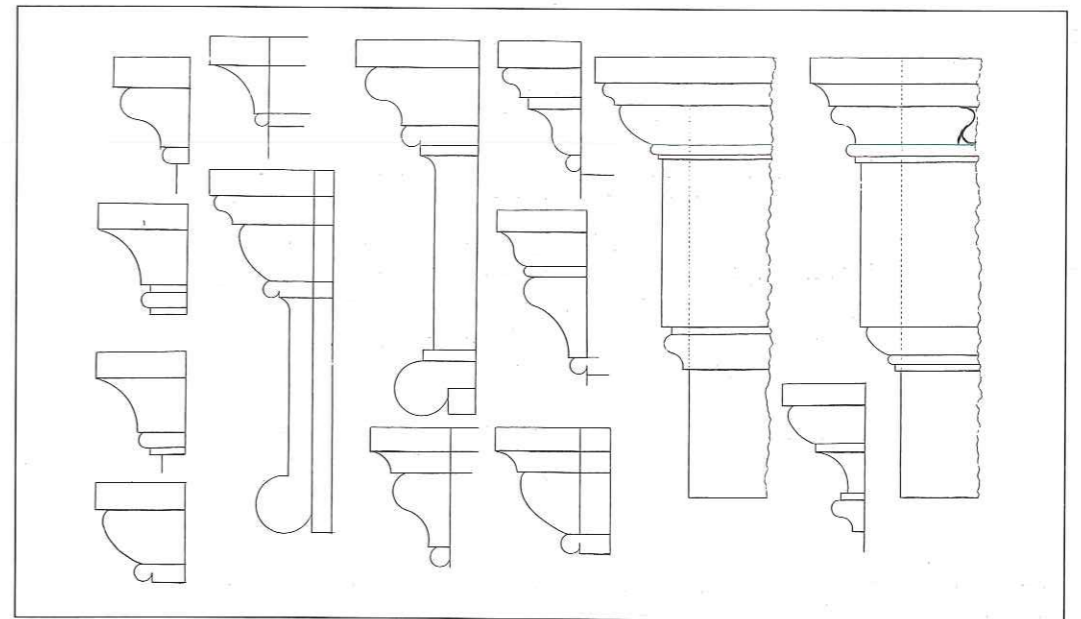




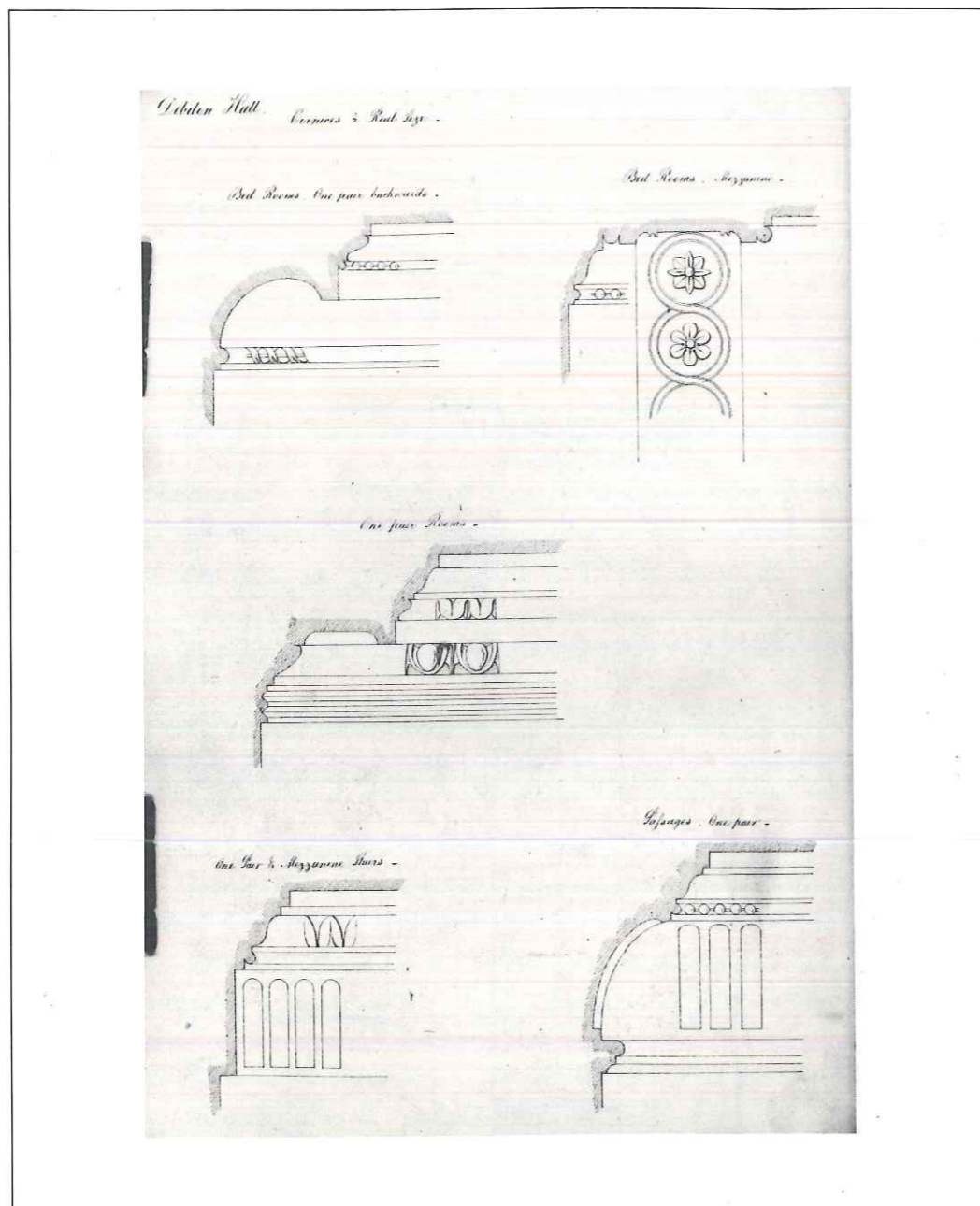
Six cornices from William Pain's *Practical House Carpenter* of 1789. The cornice top left is furnished with modest bead moulds and a cyma reversa mould whose top convex curve is cut back. This undercutting, called a quirk, became common after c. 1770 and was one of the innovations introduced by the Greek revival architects of the 1760s. Also particularly Greek is the compressed and quirked ovolo forming the bed mould on the cornice shown centre left.



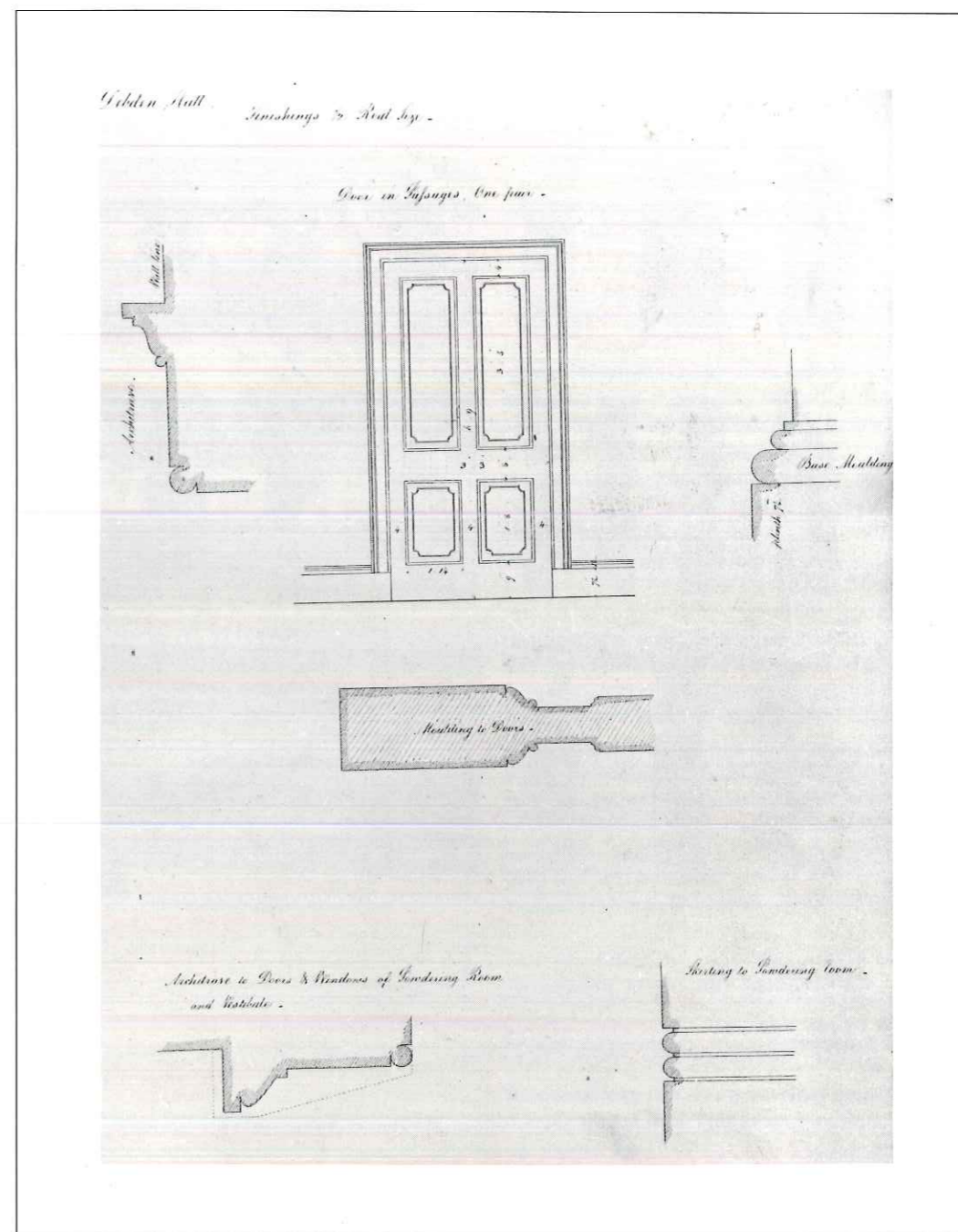
Dado rails and matching skirting mouldings from Abraham Swan's *A Collection of Designs in Architecture* of 1757. The fret-embellished dados shown were particularly popular in the 1750s and 1760s.



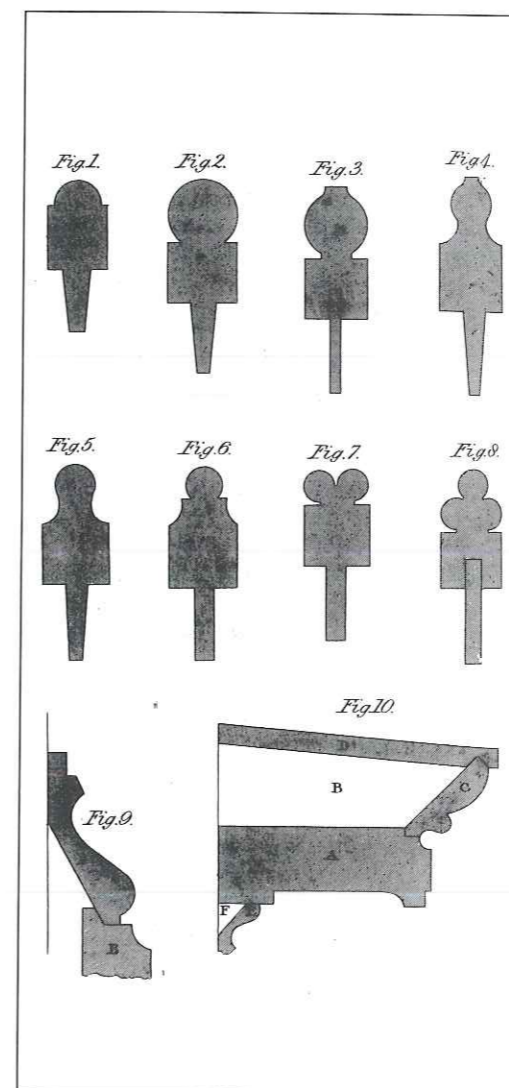
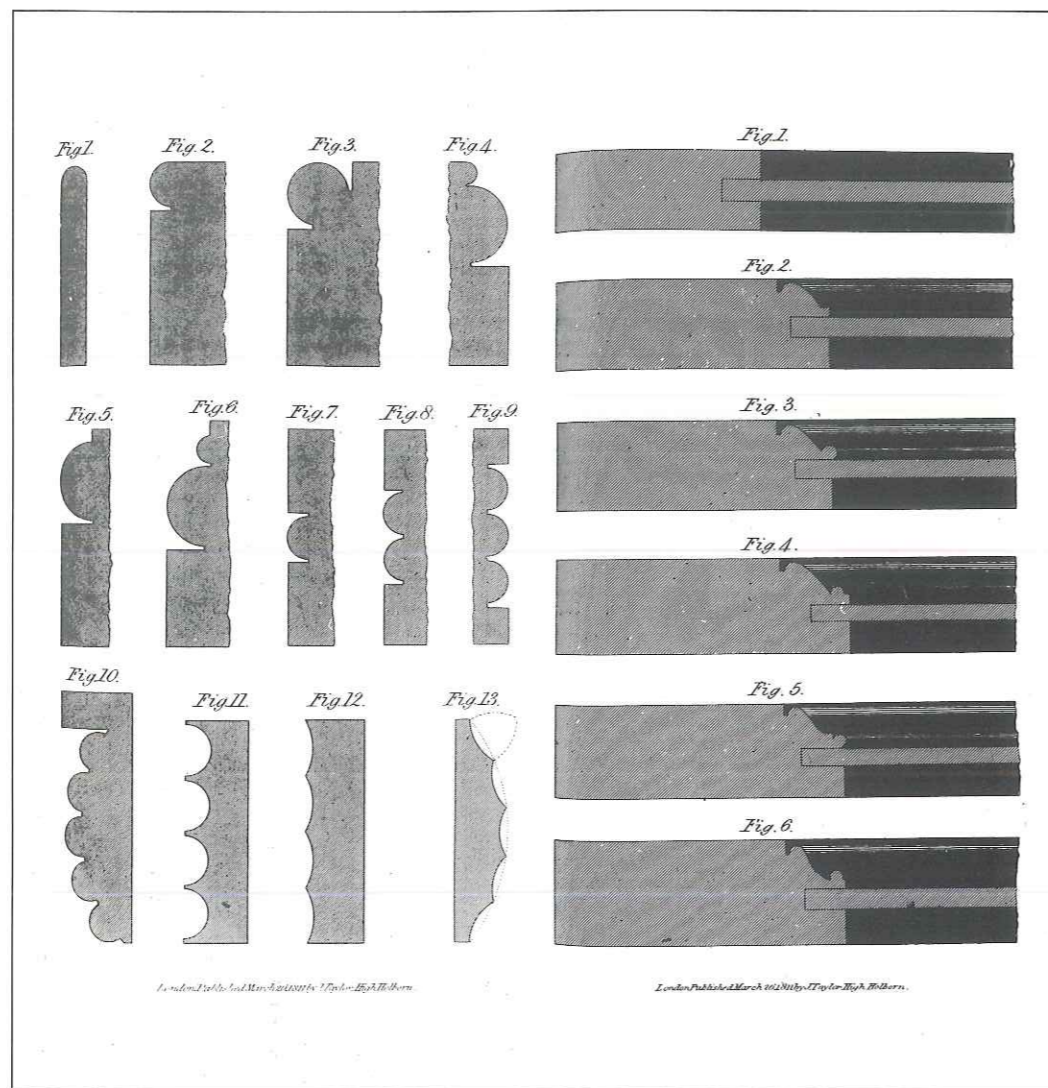
'Architrave mouldings for doors, windows, chimnies, etc.', from William Pain's *Carpenter's and Joiner's Repository* of 1778. This collection contains a large number of Greek ovolos and deeply quirked cyma reversas.



Delicate Neo-classical cornices devised by Henry Holland (or perhaps his cousin Richard) in c. 1795 for Debden Hall, Essex. These designs are most inventive, with Holland using the latest motifs (pea-like beading) and well-established details (flutes, egg and tongue) in an original manner. Top right is the style that was to become universal during the nineteenth century: embellishing the edge of the ceiling rather than the top of the wall at the junction between wall and ceiling.



Holland architrave, door and skirting details of c. 1795 for Debden Hall. The flattened ovolos with quirks and beads are Greek-inspired and typical of the period. Particularly interesting is the simple beaded skirting to the 'powdering room' shown bottom right.



Opposite page, left: Plate from Peter Nicholson's Mechanical Exercises of 1812 showing moulded compositions favoured in the early-nineteenth century. Fig. 2 is a quirked bead; fig. 3 bead and double quirk; fig. 4 double bead and quirk; fig. 5 single torus; fig. 6 double torus; figs. 7, 8, 9 single, double, triple reeded mouldings; fig. 10 reeds disposed round the convex surface of a cylinder; figs. 11, 12, 13 fluted work.

Opposite page, right: Popular early-nineteenth-century door and panel mouldings from Peter Nicholson's Mechanical Exercises. Fig. 1 shows framing without moulding (called 'door square and flat panel on both sides'). Fig. 2 framing has quirked ovolo, and a fillet on one side, but without moulding on the other, and flat panel on both sides (called 'door quirked ovolo, fillet and flat panel with square back'). Note: When the back is said to be square, this means that there is no moulding on the framing, and the panel is straight surface on one side of the door. Fig. 3 differs from fig. 2. in having a bead instead of a fillet (therefore called 'quirked ovolo bead and flat panel with square back'). Fig. 4 has additional fillet on the framing to fig. 3 (called 'quirked ovolo bead, fillet and flat panel with square back'). Fig. 5 framing struck with a quirked ogee and quirked bead on one side, and square on the other; the surface of the panel straight on both sides (called 'quirked ogee, quirked bead and flat panel with square back'). Fig. 6 differs from fig. 5 only in having the bead raised above the lower part of the ogee and a fillet (called 'quirked ogee, cocked bead and flat with square back').

Left: Mouldings for sashes and cornices from Peter Nicholson's Mechanical Exercises. Fig. 1 simple astragal; fig. 2 quirked astragal; fig. 3 quirked Gothic; fig. 4 Gothic; fig. 5 double ogee bar; fig. 6 quirked astragal and hollow 'bars of this structure have been long in use'; fig. 7 double reeded bar; fig. 8 triple reeded bar; fig. 9 base moulding with part of skirting; fig. 10 cornice. (A) corona formed from a plank; (B) bracket; (C) moulding of the front string; (D) cover board; (E) moulding sprung below the corona; and (F) a bracket.