

Cambridge University Press

978-1-108-06997-7 - An Encyclopaedia of Cottage, Farm, and Villa Architecture and Furniture

J. C. Loudon

Excerpt

[More information](#)

ENCYCLOPÆDIA

OF

COTTAGE, FARM, AND VILLA

ARCHITECTURE.

INTRODUCTION.

THE main object of this *ENCYCLOPÆDIA OF COTTAGE, FARM, AND VILLA ARCHITECTURE*, is to improve the dwellings of the great mass of society, in the temperate regions of both hemispheres: a secondary object is to create and diffuse among mankind, generally, a taste for architectural comforts and beauties.

The means by which we propose to accomplish these objects are the following:—

1.—By submitting a series of Designs for human dwellings, embracing the greatest variety of comfort and beauty; and accompanying these Designs by analytical and critical remarks, pointing out in what this comfort and beauty consists, and on what principles both are founded.

2.—By a general survey of the present state of Cottage, Farm, and Villa Architecture throughout Europe, in which the forms and arrangements adopted in different countries will be traced to the climate, materials of construction, and other circumstances of each particular country; and conclusions drawn, respecting those arrangements and forms, with a view to the improvement of Architectural Design.

3.—By an analytical and critical examination of the principal works hitherto published on the subject of Cottage, Farm, and Villa Architecture; pointing out what we consider the defects, deformities, or beauties, in the engraved designs of those works; and what we think erroneous or right reasoning, in their dissertations on taste and beauty.

4.—By a development of the grammar, general principles, and technical details of Architecture, in such a manner as to render them familiar to the general reader, and subservient to the purpose of educating young persons in Architecture, especially the female sex.

We have commenced our work with Designs, rather than with Principles; because, in the analytical and critical remarks, with which we mean to accompany these Designs, we intend to develop, as it were, incidentally, and by little and little, all the principles of Architecture; and also those of Landscape Gardening as connected with Buildings. We consider this mode of instruction as best calculated for those practical men, who have not had a sufficient education, or have not pursued such a course of reading in early youth, as to enable them to enter at once on the perusal of discussions, which must necessarily be, to a considerable extent, metaphysical. We also consider this mode as by far the best adapted for initiating the general reader in the principles of architectural taste; and for enabling young persons, and especially ladies, to educate themselves in Architecture, as an elegant art.

The improvement of the dwellings of the great mass of society throughout the world, appears to us an object of such vast importance, as to be well worth attempting, even though

Cambridge University Press

978-1-108-06997-7 - An Encyclopaedia of Cottage, Farm, and Villa Architecture and Furniture

J. C. Loudon

Excerpt

[More information](#)

2

COTTAGE, FARM, AND VILLA ARCHITECTURE.

we may not all at once succeed to our utmost wishes. In ameliorations necessarily involving considerable expense, much cannot be expected to be performed immediately; yet, by making known the various particulars in which these ameliorations consist, to those who are to derive important benefits from them, we may rest certain, that, sooner or later, they will be effected. The efforts of Architects, in all ages and countries, have hitherto been, for the most part, directed to public buildings, and to the mansions of princes, noblemen, and men of wealth; and what have hitherto been considered the inferior orders of society, have been, for the most part, left to become their own architects. Hence the tardiness with which the improvements made in the accommodation, arrangement, and exterior beauty of the mansions of the wealthy, have found their way to the dwellings of the poor. The great object of this work is, to show how the dwellings of the whole mass of society may be equalized in point of all essential comforts, conveniences, and beauties.

By implanting in the minds of general readers, and especially of the youth of both sexes, some knowledge of the good and bad of Architecture, as an art of Design and Taste, it is evident that this main object will also be promoted. Teach the young what architectural beauty is, and they will admire it; show them how it may be produced in their dwellings, and they will desire to possess it. Whatever is generally and ardently desired, and unremittingly pursued, is certain of being ultimately obtained.

Independently of the usefulness of the study of Architecture, its pursuit, as a fine art, recommends itself, like the study of painting and sculpture, as a rational source of intellectual entertainment; easily indulged in, since buildings occur every where, and form one of the principal sources of interest in all towns and cities, and in travelling. The great use of the study of any of the fine arts is, to polish and refine the taste, and divest the mind of vulgar and common-place feeling. Architecture is the only fine art open to the inspection of all, and interesting to all; and could we only succeed in raising the taste of the mass of society in this art, we should not only effect an universal improvement in Architecture, but materially contribute towards the universal adoption of correct and elegant habits of thinking and acting generally.

As the buildings of every country are open to all its inhabitants, it may be asked, why all have not already a correct and elegant taste in this art? To this we answer, by asking how it happens that all persons have not a correct knowledge of their native language; or a good taste in written compositions? The truth is, that but a very slight knowledge of any subject can be obtained without studying its first principles. There is a grammar in Architecture which must be taught, no less than the grammar of language; and when that grammar is mastered empirically, there remains to be acquired the principles of human nature, upon which its rules are founded. It is on Architecture, as founded on these principles, that we chiefly rest our hopes of creating a general taste for the art, and of rendering architectural criticism as common among all classes of society, as the criticism of general literature.

"It is not," says a clever architectural writer, (*Foreign Quarterly Review*, April, 1831,) when advocating the study of Architecture by women, "in order that they may be able to draw columns, for that is merely the means, not the end of the pursuit, that we would suggest the propriety of ladies applying themselves to what has hitherto never been included within the circle of female acquirements; but that they may thereby cultivate their taste, and ground it on something less baseless and shifting than mere feminine likings and dislikings. And when we consider how wide is the province, how influential the authority, which the sex are apt to claim in such matters; how much, in all that regards ornamental furniture and interior embellishments, depends on the refined or trivial taste of our fairer halves; it must be acknowledged that to initiate them into such studies would not be an act of perfect disinterestedness." Independently of its subsequent advantages, the study of the Grammar of Architecture, or, in other words, "the elementary practice of architectural drawing, would be highly beneficial to the youthful pupils, inasmuch as it affords an immediate application of the simpler principles of geometry; as it forms the hand to correctness, the eye to a scrupulous examination of forms, and, consequently, implants habits of careful deliberation and attention, as well as the seeds of taste."

We entirely agree with this writer in his opinions of the influence which women would have on the public taste in Architecture; believing, as we do, that the improvement which, within the last fifty years, has taken place in landscape gardening, is, in a great measure, owing to the more general adoption of the art of sketching landscapes from nature, as a branch of female education. If the study of landscape drawing, by ladies, has led to the improvement of landscape gardening, why should not the study of architectural drawing, on their part, lead to the improvement of domestic Architecture?

Cambridge University Press

978-1-108-06997-7 - An Encyclopaedia of Cottage, Farm, and Villa Architecture and Furniture

J. C. Loudon

Excerpt

[More information](#)

INTRODUCTION.

3

The influence of Architecture on taste and morals has been argued, in a masterly manner, by Dr. Dwight, when speaking of what he saw of its influence in the towns of New England. Speaking of a city which had, when he saw it, in the beginning of the present century, been twice ravaged by fire, this admirable author observes, that though the tenants of the houses which were burned were, in many instances, sufferers, yet the town and the proprietors gained much. "The town," he says, "has already been improved not a little in its appearance, and will probably be much more improved hereafter. There are persons who will imagine this to be a matter of little consequence. I wish them to consider for a moment the following hints:—

"There is a kind of symmetry in the thoughts, feelings, and efforts of the human mind. Its taste, intelligence, affections, and conduct, are so intimately related, that no preconception can prevent them from being mutually causes and effects. The first thing powerfully operated on, and, in its turn, proportionally operative, is the taste. The perception of beauty and deformity, of refinement and grossness, of decency and vulgarity, of propriety and indecorum, is the first thing which influences man to attempt an escape from a grovelling, brutish character; a character in which morality is effectually chilled, or absolutely frozen. In most persons, this perception is awakened by what may be called the exterior of society, particularly by the mode of building. Uncouth, mean, ragged, dirty houses, constituting the body of any town, will regularly be accompanied by coarse, grovelling manners. The dress, the furniture, the equipage, the mode of living, and the manners, will all correspond with the appearance of the buildings, and will universally be, in every such case, of a vulgar and debased nature. On the inhabitants of such a town, it will be difficult, if not impossible, to work a conviction, that intelligence is either necessary or useful. Generally, they will regard both learning and science only with contempt. Of morals, except in the coarsest form, and that which has the least influence on the heart, they will scarcely have any apprehensions. The rights enforced by municipal law they may be compelled to respect, and the corresponding duties they may be necessitated to perform; but the rights and obligations which lie beyond the reach of magistracy, in which the chief duties of morality are found, and from which the chief enjoyments of society spring, will scarcely gain even their passing notice. They may pay their debts, but will neglect almost every thing of value in the education of their children.

"The very fact, that men see good houses built around them, will, more than almost anything else, awaken in them a sense of superiority in those by whom such houses are inhabited. The same sense is derived, in the same manner, from handsomer dress, furniture, and equipage. The sense of beauty is necessarily accompanied by a perception of the superiority which it possesses over deformity; and is instinctively felt to confer this superiority on those who can call it their own, over those who cannot. This, I apprehend, is the manner in which coarse society is first started towards improvement; for no objects, but those which are sensible, can make any considerable impressions on coarse minds. On these grounds I predicted to my friends in this town a speedy change for the better in its appearance, and in the character and manners of its inhabitants. I have since seen this prediction extensively fulfilled."—(*Travels in New England*, vol. ii. p. 202.)

"The connexion of Architecture with the other fine arts," says the critic, in the *Foreign Quarterly Review*, "and the convenience of knowing at least as much of it as will enable us to judge how far the accessories in a picture are correct, where buildings are introduced, are too obvious to be insisted upon; neither is it necessary to expatiate on the superior advantages possessed by the traveller who has qualified himself, by a competent study of the subject, for enjoying the local beauties of the cities he visits. It might be conceived that the additional interest which an acquaintance with the various styles of Architecture imparts to historical studies, and the kind of *memoria technica* furnished by the various reminiscences connected with celebrated buildings, would alone form a sufficient reason for directing the attention of the youthful pupil to such studies."—*Foreign Quarterly Review*, April, 1831.

"He who criticises every fine building which he sees," observes one whom we consider the most philosophical of British architectural authors, "with a sincere desire to find out whatever in it is excellent, bringing everything to the test of his own unbiassed feelings and judgment, will form to himself a habit, profitable, not only when applied to Architecture, but to every subject on which the human understanding is exercised."—*Wood's Letters of an Architect*, Preface.

By the principles of Architecture, many persons understand nothing more than certain established rules and precedents, drawn from the ancient buildings of Greece and Rome; and, for the greater part, comprehended in the study of the five orders used in Grecian temples. 'Are not those orders everything—the all in all of Architecture?' say such persons. "The whole science," observes the critic before quoted, "is commonly

Cambridge University Press

978-1-108-06997-7 - An Encyclopaedia of Cottage, Farm, and Villa Architecture and Furniture

J. C. Loudon

Excerpt

[More information](#)

4

COTTAGE, FARM, AND VILLA ARCHITECTURE.

thought to consist in knowing a few cabalistic words derived from the Greek, and a few mechanical rules for the proportioning of columns; while, for those who would wish to acquire such a knowledge of Architecture, as would enable them to appreciate its beauties as they do those of its sister arts, there is hardly a single elementary work, that is not either too superficial, or merely technical. Instead of anything like generalization of principles, or originality of views, we meet with insulated rules, and the dull quackery of monotonous routine: while peurile trifling, or anile superstition, is suffered, in many cases, to exclude even a glimpse of common sense. In almost every other branch of knowledge, the student is able to provide himself with theoretical and critical, as well as practical, works; but here, he ought to be endued with more than ordinary ardour and perseverance, if he would collect for himself the insulated scraps of criticism, and the few really useful, original remarks that, 'few and far between,' are scattered over a wide expanse of almost unvaried sameness."—*Foreign Quarterly Review, April, 1831.*

But a knowledge of the rules of Grecian Architecture, can no more be considered the principles of the science, than the art of mixing colours can be called the principles of painting. "The great object of an Architect," says Wood, "is to determine in what manner, with means always in some degree limited, either by the nature of the material to be employed, the customs of the country, the expense, or the taste or no taste of the employer, he can combine beauty with utility. The connexion of beauty, as an effect, with the composition of the parts of buildings, as the cause of that effect, is the great end and object of the Architect."—*Letters of an Architect, Preface.*

After studying with care all the various opinions delivered by different architectural writers on the subject of the principles of their art, and divesting ourselves, as much as possible, of all accidental associations and temporary prejudices, we have arrived at the following conclusion:—that the leading principle of Architecture, as a useful art, is fitness for the end in view; as an art of design, expression of the end in view; and, as an art of taste, expression of some particular Architectural style. Those beauties or effects which are the result of the first and second principles, are in their nature permanent; those which are the result of the third principle, are in their nature temporary and accidental.

All the various principles which come into operation, in the design and construction of buildings, easily range themselves under these three fundamental principles. The fitness of a design for the end in view, comprehends, not only the fitness of the size, shape, number, relative position, and other particulars of the interior divisions of a building, for the uses for which they are intended; but the fitness of the materials and construction, with reference to the strength and durability which may be required; and the fitness of the expenditure for the means at the command of the builder. In like manner, the principle of the expression of the purpose, or end in view, applies not only to unity of expression in a building as a whole, but to the separate expression of all the different parts of a building for the purposes for which they are intended. So also the expression of architectural style applies, not only to the building taken as a whole, which must be in the same style throughout, but to all its component parts, which, even to the most minute details, must belong to that style, and exhibit its characteristics.

Thus, as there are various uses to which buildings are devoted, so are there various kinds of beauty of which they can be rendered expressive. But, as all the uses to which buildings can be applied, all the arrangements which are requisite for convenience or luxury, and all mechanical or chemical processes which enter into their construction, are referable to the principle of fitness; so all the different kinds of beauty of which they are susceptible, are referable either to the expression of purpose, or to the expression of style. A cottage or a barn, which are recognized to be such at the first glance, are so far perfect, as to the expression of purpose; but they may also be specimens of Grecian or Gothic Architecture, in which case, to the expression of purpose is added the expression of style.

As fitness and the expression of purpose are principles applicable to all buildings whatever; so fitness, the expression of purpose, and the expression of architectural style, comprehend all the beauties of which buildings are susceptible.

The principle of expression of purpose, is of universal application in Architecture; and whatever building will bear the test of examination according to it, cannot but prove satisfactory to every unprejudiced mind, though it may not possess any of the beauties of architectural style. The minds of all men, however, are more or less subject to the prejudices of the age and country in which they live; and the prejudices of European Architects and their employers, seem long to have been in favour of the expression of architectural style in building, rather than of the expression of use or purpose. This circumstance has influenced the general taste; and hence it is, that the critical observer,

Cambridge University Press

978-1-108-06997-7 - An Encyclopaedia of Cottage, Farm, and Villa Architecture and Furniture

J. C. Loudon

Excerpt

[More information](#)

INTRODUCTION.

5

when looking at what is considered a fine building, instead of first examining whether it is expressive of the purpose for which it is applied, considers only whether it is intended to be in the Grecian, Roman, or Gothic style; and, having determined to which of these styles it belongs, he next examines whether the details of the building are in strict conformity with the best practice and precedents in that style. But according to the principles we have laid down, it will be seen that the Grecian and Gothic styles are mere accidents in Architecture; and are nothing more than the language which the Architect makes use of to convey his ideas. The expression of the purpose, for which every building is erected, is the first and most essential beauty; and should be obvious from its Architecture, altogether independently of any particular style; in the same manner as the reasons for things, are altogether independent of the language in which they are conveyed. As in literary compositions, no beauty of language can ever compensate for poverty of sense; so, in architectural composition, no beauty of style can ever compensate for the want of expression of purpose. Every reasonable mind must feel this; for, as we have said before, the foundation of all true and permanent beauty is utility.

But though it is necessary to study the expression of purpose, as the first and fundamental beauty in all Architecture, it is by no means either necessary or advisable to neglect the study of style; on the contrary, the judicious artist will take advantage of the prejudices in favour of this kind of beauty already fixed in the minds of mankind, and will employ it, so as to co-operate with and heighten the expression of purpose; because there are many persons who can admire the beauty of style, by whom the more simple and universal beauty of expression of purpose, would neither be relished nor understood.

Most authors, from Vitruvius to the present time, divide the subject of Architecture into use and decoration; and, by decoration, it is evident that they mean what we denominate style; though scientifically considered, style and decoration are essentially different. Any building may be decorated, by fixing on it ornamental objects of different descriptions; but for a building to be in a particular style, all its principal parts must be characteristic of that style, and must co-operate in producing one effect, or expression.

Another class of architectural writers, Laugier, for example, maintain that all Architecture, or at least all Grecian Architecture, is founded on the forms of a primitive wooden hut; and, consequently, Architecture is considered by them as an imitative art. This misapprehension is easily accounted for, from certain allusions to rude columns and beams, in the forms of Grecian Architecture; but, that this circumstance should supply any of the principles of Architecture; or that an art, the object of which is to adapt itself to the wants of mankind, should be one of imitation, like painting; or that the forms which are to be employed as models for regulating the beauty of buildings, intended for man in a high state of civilization and refinement, should be copied from those which instinct and accidental circumstances induced him to adopt in a state of barbarism, is too absurd to require refutation.

In the following work, we have no doubt of being able to convince our readers of the truth and universality of the principles which we have laid down, viz:—that Architecture, as a useful art, is founded on the principle of fitness for the end in view; as an art of design, on the principle of the expression of purpose; and, as an art of taste, on the expression of style.

These principles we shall gradually develop in the four following parts, into which this work is divided.

Part I. Designs for Dwellings in various styles of Architecture, and with different degrees of accommodation, from the cottage of two rooms to the villa of the English gentleman of wealth and refinement in the nineteenth century; accompanied by analytical and critical remarks, illustrative of the principles of Architectural Design and Taste on which these designs are composed, and of Landscape Gardening with reference to their accompaniments.

Part II. The Geographical History of Cottage, Farm, and Villa Architecture.

Part III. The Literary History of Cottage, Farm, and Villa Architecture.

Part IV. The Grammar and Principles of Civil Architecture generally.

GLOSSARIAL INDEX. Every technical term and professional expression made use of in this work will be, the first time it occurs, explained and illustrated, if necessary, by an Engraving; and in the Glossarial Index, not only will all these terms be brought together alphabetically, but other terms of Architecture, and such terms of engineering, and of the fine arts, as are connected with Architecture and Landscape Gardening, will be explained and illustrated in a similar manner. The study and comprehension of these terms, by young persons, will serve to increase the interest which they will take in architectural reading, and will contribute materially to their progress in architectural taste and criticism.

A General Index, in alphabetical order, will afford an easy and detached reference to the whole work.

Cambridge University Press

978-1-108-06997-7 - An Encyclopaedia of Cottage, Farm, and Villa Architecture and Furniture

J. C. Loudon

Excerpt

[More information](#)

PART I.

DESIGNS FOR DWELLINGS IN VARIOUS STYLES OF ARCHITECTURE, AND WITH DIFFERENT DEGREES OF ACCOMMODATION, FROM THE COTTAGE OF TWO ROOMS TO THE VILLA OF THE ENGLISH GENTLEMAN OF WEALTH AND REFINEMENT IN THE NINETEENTH CENTURY; ACCOMPANIED BY ANALYTICAL AND CRITICAL REMARKS, ILLUSTRATIVE OF THE PRINCIPLES OF ARCHITECTURAL DESIGN AND TASTE ON WHICH THESE DESIGNS ARE COMPOSED, AND OF LANDSCAPE GARDENING, WITH REFERENCE TO THEIR ACCOMPANIMENTS.

1. *The object of this division of our work, is to improve Cottage, Farm, and Villa Architecture, in the temperate regions of both hemispheres, by numerous examples of Designs, with different degrees of accommodation, and in different styles of Architecture. We have adopted, as the first term in our ascending series, a simple dwelling of two rooms, suitable for a man and his wife, without children; and, as the last term, the villa or country house of an English gentleman of wealth and refinement. We have fixed on the English villa, as combining more of the comforts and luxuries of life than the villa of a man of wealth and taste in any other country in the world.*

2. *The first step towards the introduction of improvements in the practice of any art, is to familiarize the minds of the practitioners with the deviations from usual practice which constitute these improvements. In rural Architecture, almost the only means of doing this is by published Designs; for no local builder can be supposed to have had either leisure or opportunities to inspect the various improvements which have taken place throughout his own country, and in other countries. Unless he has recourse to books of Designs, therefore, he can do little more than repeat himself, or copy what he has seen; probably with some improvement—possibly with deterioration. To supply the country builder, therefore, with numerous Designs, at a moderate price, must be rendering him an acceptable service.*

3. *The use of published Designs to an experienced Architect is to furnish him with ideas for composition; that is, with different modes of connecting the various parts of which a building is composed; of varying the forms of those parts; of devising new forms from them; and, finally, of composing the exterior as well as the interior details; subject always to the guiding principle of unity of expression, whether of purpose or of style.*

4. *The same use of published Designs may be made by a young Architect; but in order that he may profit to the fullest extent, either from viewing buildings actually executed, or from studying published Designs, he should be able to analyze them, and to trace the cause of whatever they may display of the beauties of fitness, of expression, or of style, to first principles of composition. To assist him in doing this is the object of the analytical remarks which we have made on each Design. The amateur Architect, and general reader, will also find these remarks useful as a means for improving their taste, by enabling them to refer the beauties or defects of buildings to their true causes. This is, indeed, the chief use of Designs to a general reader; but an Architect or builder may profit much from the careful inspection of a book of Designs, merely as a collection of models, without being able to analyze them; or to trace the causes of the pleasure or dislike, which he may receive from them, to first principles. Such an Architect, or builder, however, though he may be a very efficient empirical practitioner, can never be considered as possessing a scientific knowledge of his art. “The uneducated Architect,” says Wood, “judges by his feelings; the half-educated, by rule; but the master, from feelings, trained and purified by study and reflection.”*

5. *In delineating these Designs, we have, instead of geometrical elevations, given in every case, correct perspective views; and we have not accompanied these views by trees, or landscape scenery of any kind, considering the practice of doing so as of no real use; and, on the contrary, as calculated to mislead the inexperienced eye. For, as the beauty of every whole, is necessarily made up of the beauties of all its component parts; and as the size and shape of the trees, and the style of the scenery which form conspicuous parts in pictorial views*

COTTAGE; FARM, AND VILLA ARCHITECTURE.

7

of Designs for buildings, are beyond the power of the Architect, whatever part of the effect of the picture depends on them, cannot be realized in the execution. In every landscape composed of a house surrounded by verdant scenery, the beauty or deformity of the house may easily be heightened or obscured, at the pleasure of the artist, by the management of the other parts of the picture; but where a building is exhibited in perspective by itself, its beauties or deformities are more easily detected; and the latter can be corrected before proceeding to carry the Design into execution. If, indeed, the introduction of verdant scenery in the picture, would serve as a guide for planting and arranging the ground about the house, then, indeed, it would not only be allowable, but advantageous; but every landscape gardener knows that instruction in this department can only be conveyed graphically, by plans and sections of the surrounding grounds, showing the disposition of the trees and shrubs to be planted, and enumerating their kinds.

6. *The Details of Construction, or Specifications*, as they are technically called, which accompany some of these Designs, are for the purpose of assisting the young Architect in making out similar Specifications for all the rest; and also for instructing the employers of Architects and builders, as to the sort of details which ought to be entered into and settled, before any building, however small, is undertaken to be executed. Engravings on wood, of the details on a large scale, are given with each Design, for the like purpose of facilitating execution.

7. *The Estimates*, with the exception of those cases, in which detailed Specifications are made out, can only be considered as approximations; but as, in every case, the data are given from which the estimate has been made, an experienced builder, who knows the difference between the price of labour and materials in his own locality and that of London, will always be able to calculate from these data, so as to form an estimate sufficiently accurate for general guidance. Every builder, or even carpenter, when he has laid before him a plan, a perspective or isometrical elevation, and a section, such as we shall give, can make out a specification of the details of construction, on which he can form an estimate suitable for contract and actual execution.

8. *In the Analytical and Critical Remarks on each Design*, we have illustrated all the different kinds of construction, and all the principles of architectural composition. In doing this, we have preferred, as the most useful mode, and as the one least likely to restrain the freedom and extent of our remarks, to give such details, and offer such criticisms, as naturally arose out of the subjects as they came successively under review, without much regard to the order of their succession.

9. *In illustrating the Principles of Landscape Gardening, as connected with Buildings*, we have, in like manner, limited ourselves to the development of one principle at a time; showing, in some cases, how the ground ought to be disposed in the neighbourhood of a building; in others, how it ought to be approached by roads or walks; sometimes, how fences ought to be disposed; and, in various cases, not only how the trees or shrubs ought to be arranged, but the particular situations for different sorts, with the different heights to which they grow, the soils they require, their suitableness for particular climates, and their character as ornamental, useful, or fruit-bearing plants.

10. *Plans of small Gardens* have been given along with several of the humbler Designs; and, in describing these, we have not only shown how they may be planted, with fruit and ornamental trees and shrubs, to most advantage; but, in some cases, we have given courses of cropping, labouring, and manuring. But as this subject is likely to be much more generally understood than Landscape Gardening, as connected with Architecture, we have taken care to restrain our remarks, so as to keep them within due limits.

11. *In our Designs for Farm Buildings*, we have always taken care to state the extent of the Farm, and the kind of culture, for which they are adapted; taking chiefly, as precedents, the climate and farming of the best districts of Great Britain; but partly, also, the circumstances of France, Holland, Belgium, and Germany. The same countries have been kept in view, in arranging our Designs for Country Inns and Public Houses, and for the Workshops of Country Tradesmen and Mechanics.

12. *The Order in which we have arranged these Designs, is as follows* :—

Book I.—Designs of Cottages for Labourers, Mechanics, Country Tradesmen, and Small Farmers; of Lodges for Gardeners, Bailiffs, Land Stewards, and other Superintendants on Landed Estates.

Book II.—Designs for Farm Houses and Farmeries; Country Inns, with Farm Buildings attached; Fermes Ornées, and Villa Farms.

Book III.—Designs for Cottage Villas, and Villas of the highest class, with their accompanying Offices, and other Buildings.

Cambridge University Press

978-1-108-06997-7 - An Encyclopaedia of Cottage, Farm, and Villa Architecture and Furniture

J. C. Loudon

Excerpt

[More information](#)

8

COTTAGE DWELLINGS IN VARIOUS STYLES.

BOOK I.

DESIGNS FOR LABOURERS AND MECHANICS' COTTAGES, AND FOR DWELLINGS FOR GARDENERS AND BAILIFFS, AND OTHER UPPER SERVANTS, AND FOR SMALL FARMERS AND CULTIVATORS OF THEIR OWN LAND.

13. *The Designs of this Book* are calculated for what, in countries having a privileged aristocracy, are called the lower and middling classes of society; but which, in self-governed democracies, like North America, or in newly-colonized countries, like Australia, constitute nearly the whole rural population. We have arranged these Designs in two chapters: the first contains three Designs of what may be called Model Cottages, as each combines all the accommodations and arrangements for comfort and convenience of which buildings of the lowest class are susceptible. Each of these Designs contains the same quantity of accommodation, but differently arranged to suit different situations and climates. The second chapter includes a miscellaneous assemblage of Designs, each combining more or less of the comforts and conveniences of the Model Designs, joined to various kinds of architectural beauty and style.

 CHAP. I.

Model Designs for Cottages, exhibiting in each Model all the accommodations and arrangements for comfort and convenience of which the smallest dwellings of this class are susceptible.

14. *The Accommodations and Arrangements of these Designs* are presented as the beau ideal of what we think every married couple, having children of both sexes, and living in the country, should possess; while, at the same time, we have included in them all that is essentially requisite for health, comfort, and convenience, to even the most luxurious of mankind. In such dwellings every labourer ought to live, and any nobleman might live. All that in any dwelling exceeds the accommodation and arrangements here given, must either be required for a larger family and extended hospitality, or for the display of either superfluous wealth or highly refined taste. The necessaries, and even comforts of life, are contained in a small compass, and are within the reach of a far greater portion of mankind than is generally imagined. But one room can be used at a time, by either the poor man who has no other, or the rich man who has several; and that room can only be rendered comfortable by being warm, dry, light, well ventilated, and convenient: qualities which depend not so much upon the materials used in its construction, as on the manner of applying them. All that is wanting is knowledge; first, of what is necessary and desirable; and, secondly, of the means of obtaining it at a small expense. To communicate this knowledge is the main purpose of the present Book; but more especially of the Designs contained in this chapter.

15. *In the composition of these Designs*, we have, in every case, adopted the following arrangements:—First, We have placed every dwelling-house, or the floor containing its living-rooms, upon an elevated platform, with a view of keeping it drier, and consequently, warmer and healthier; as well as to procure greater dignity of effect, as an object in landscape, and as a station for the eye to survey the surrounding scenery. Secondly, We have placed the chimnies in the interior walls, rather than in the exterior ones; because when the chimnies are so placed, a greater portion of heat is retained within the house; and because, from the greater degree of heat contained in the mass of masonry through which the flues are carried up, the smoke always ascends faster, or, in common language, the flues draw better. Thirdly, We have, in every Design, kept in view the practicability of the most economical application of fuel; of the collecting, filtering, and preserving the water which falls on the roofs; and of the collecting and economizing the liquid and other manure produced in or about the cottage. We have shown the various details for effecting these objects in plans, sections, and perspective elevations, with copious descriptions and various graphic illustrations; and we wish the Architect to keep them continually in view in judging of the Designs in Chapter II., and to imagine them applied, more or less, to each Design given in that chapter, as circumstances may admit or require. We have before published these Model Designs of Cottages in our tract entitled, *A Manual of Cottage Husbandry, Gardening, and Architecture*; but we consider the details which they exhibit as of so much importance, and all the Designs which are to follow in this work as depending so entirely upon many of

them for their chief excellencies in a useful point of view, that we have felt we should not be doing justice to our readers if we did not repeat these Designs, with their descriptions, in the present work. This we have now done in a much more clear and systematic form than was compatible with the plan of the pamphlet alluded to, and with very considerable additions both of descriptive matter and engravings.

Design I.—*A Cottage of One Story, combining all the Accommodation and Conveniencies of which human Dwellings of that description are susceptible.*

16. *In the Ground Plan of this Design, marked I. in page 10, a represents the kitchen, or living room. The floor of this apartment may be of tiles; or paved; or laid in a composition of lime, sharp sand, and Roman cement; or of lime, sharp sand, and scoria from a smithy. Composition floors of this kind are much warmer than those of stones or tiles. In the ceiling, nearly over the hearth, is a trap-door to the loft; which door may, in summer, be partially opened to promote ventilation, there being a false flue in the chimney for that purpose, which will hereafter be described.*

b, A small parlour, with a fire-place and boarded floor: as it will receive a good deal of heat from the kitchen fire, it will seldom require a fire made on purpose for it. It ought to have a small ventilator in the ceiling, near the stack of chimneys, communicating with the false or air flue, for summer use.

c, Family bed-room; the floor of tiles, or paved, or of the same material as that of the kitchen.

d, Bed-room for girls; the floor boarded.

e, Bed-room for boys; the floor boarded. There may be a door in the partition between these small rooms, which it may be convenient in some cases to use instead of the door between the girls' bed-room and the family bed-room.

f, Water-closet for the mother, girls, and females, supplied by water as to be hereafter described. The basin may be of brown earthenware or of cast iron, so as to cost very little; the door ought to open inwards, and the small window outwards, so that every movement of the door may act as a ventilator. There might also be a water-cock and wash-hand-basin.

g, Tool-house, and man and boy's water-closet, with an opening to the loft for ventilation: supplied with water from the same source as the other water-closet. The basins of both closets communicate with an earthen pipe, which empties itself into the reservoir of the cess-pools for liquid manure. The liquid manure thus gained will be of so much value to the garden, as alone, independently of cleanliness and decency, to justify the expense of two closets, and both of these water-closets.

h, Cow-house, with a tying-post and trough for food in one corner, and a loft for hay and straw over: this loft may be got at through a trap-door, by the use of a common ladder.

i, House for fuel, lumber, or for various other purposes, such as roots or other food for the cow and pigs. In cases where the cottager grows corn, it may be made his barn; and if it were desired to have this barn larger, it could easily be made so, by projecting the whole lean-to two or three feet farther from the main body of the house.

*k, Place for ducks or geese, with a small poultry-stair or ladder to hen-loft formed over *f* and *g*. This loft ought to be lined with straw on the top and sides, in order to keep the poultry warm in winter and cool in summer.*

l, Cistern for receiving half of the water which falls on the roof.

m, A pump for pumping water from the tank below, either for use in the back yard or in the house, or for raising the water into the water-closet cistern above. Siebe's rotatory pump is the best adapted for these different purposes, being at once a lifting-pump and a forcing-pump. It costs no more than a common pump, may be worked in far less room, and with greater ease, by a female or a boy, and is much less likely to go out of order.

*n, The open yard, which should have a gentle inclination from all sides towards the dungpit (*p*).*

*o, Pigsty, with a rubbing-post in the open area or feeding-place. Two old barrels, for pigs' food, will require to be placed under cover, where they can be kept from freezing in winter, and from being extremely hot in summer. One of these ought to be filling while the other is emptying, and the contents should not be made use of before fermentation has commenced. The fuel-house, *i*, will be a very good situation for these tubs in summer, and a corner of the cow-house, *h*, in winter.*

*q, Shed for faggot-wood. *o*, *p*, and *q*, may be roofed with one lean-to, or pavilion roof of uniform height and width; or, if corn be grown by the cottager, then, instead of a roof of slates, tiles, &c., may be substituted a floor of joists of the same width as required for the*

