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DOMESTIC ARCHITECTURE,

BY

FRANCIS GOODWIN,

ARCHITECT.

WITH FORTY-TWO PLATES.

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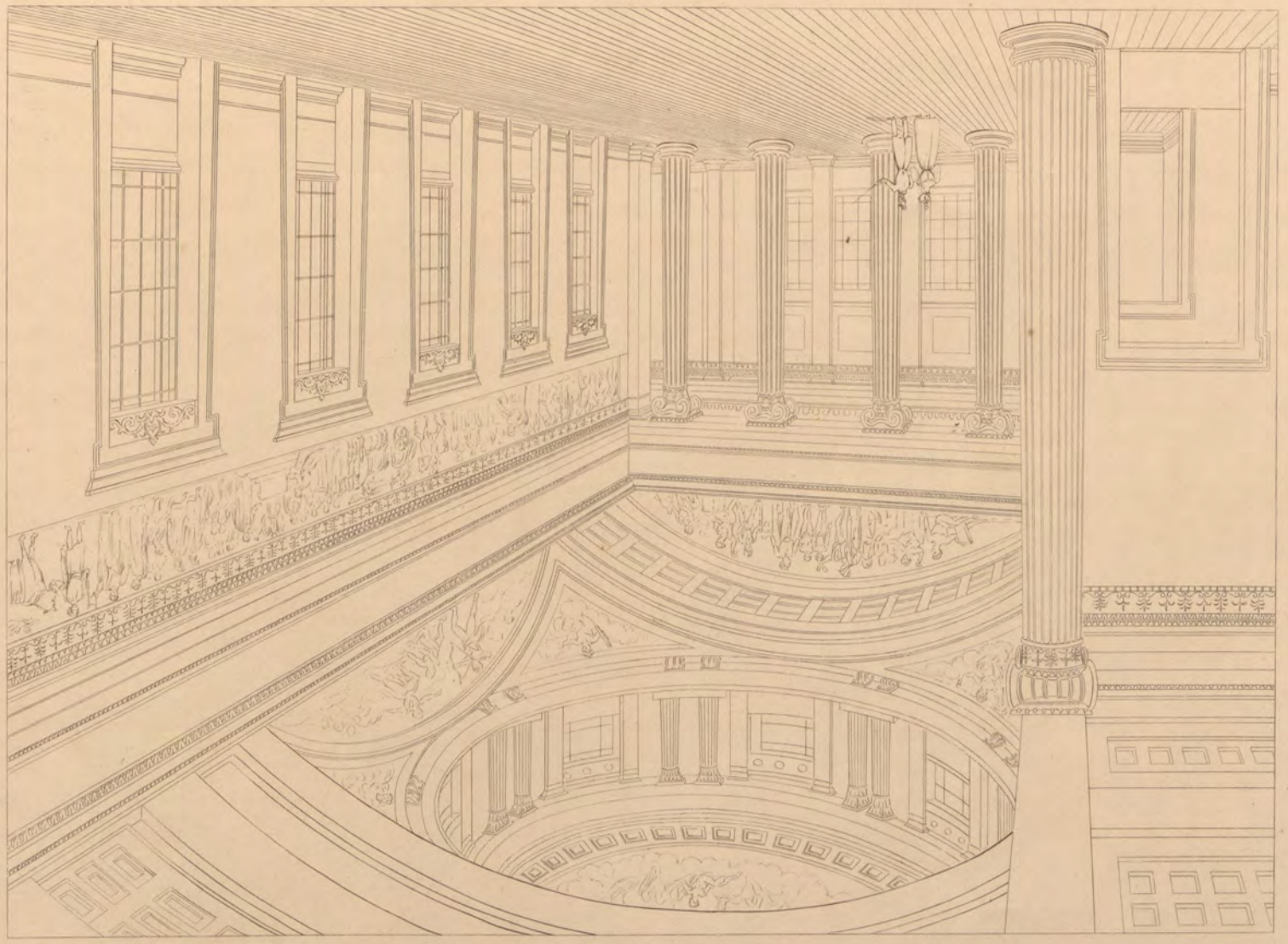
Domestic Architecture.



INTERIOR VIEW SHEWING PART OF THE PUBLIC ROOM IN THE NEW TOWN HALL, MANCHESTER.

Erecting under the direction of the Author.

Drawn by S. Shaw & H. Hulls Building Exhibition.

London. Published 1833 by the Author. 21. King Street. Portman Square.

DOMESTIC ARCHITECTURE,

BEING A SECOND

SERIES OF DESIGNS

FOR

COTTAGES, LODGES, VILLAS, AND OTHER RESIDENCES, IN THE GRECIAN, ITALIAN, AND OLD ENGLISH STYLES OF ARCHITECTURE.

WITH

AN INTRODUCTION,

CONTAINING OBSERVATIONS ON THE ENGLISH DOMESTIC STYLE,

BY W. H. LEEDS, ESQ.

WITH FORTY-TWO PLATES,

AND A PLAN OF THE PUBLIC ROOMS IN THE TOWN HALL AT MANCHESTER:

ALSO WITH

SPECIFICATIONS, ETC. AS WELL AS ESTIMATES TO EACH DESIGN.

BY FRANCIS GOODWIN,

ARCHITECT.

LONDON:

PRINTED FOR THE AUTHOR, KING STREET, PORTMAN SQUARE;

AND SOLD BY MESSRS. LONGMAN AND CO., PATERNOSTER ROW; TAYLOR, HIGH HOLBORN; J. WEALE, HIGH STREET, BLOOMSBURY; ACKERMANN, STRAND; TREUTTEL AND CO., SOHO SQUARE; WALLER, FLEET STREET; CALKIN AND BUDD, PALL MALL; PAINE, HIGH STREET, MARYLEBONE; AND WILLIAMS, CHARLES STREET, SOHO SQUARE.

1834.

William Davy, Printer, Gilbert-street, Grosvenor-square.

TO THE RIGHT HONORABLE

EDWARD J. LITTLETON,

SECRETARY OF STATE FOR IRELAND,

MEMBER OF PARLIAMENT FOR THE COUNTY OF STAFFORD,

&c. &c.

Sir,

To be allowed to dedicate this series of my Domestic Architecture to so ardent an admirer and so intelligent a judge of the fine arts generally, is a favour I should not have ventured to solicit, did I think the Work itself would not be found in some degree to excuse the freedom on my part, and the compliance on yours. I was also partly influenced to do so by recollecting the share you took in the ceremony of laying the foundation stone of West Bromwich Church, the first public structure of the kind erected by me.

This portion of my publication has certainly had more than equal study and attention bestowed upon it than the first. And if for no other reason, it may, perhaps, acquire some interest in your eyes from its containing the designs of a Mansion lately erected in that part of the British Empire where you now hold so important and so arduous a post.

The duties connected with that station, of course, leave you little leisure for other pursuits. Still if there be any one of the fine arts more particularly entitled to the attention of the Statesman, that one is Architecture, because it calls into action so many and such various branches of mechanical labour; and because, operating thus extensively upon national industry, it also promotes national prosperity. Consequently the dissemination of a taste for it, among the middling as well as the more opulent classes of a State, is recommended no less by sound policy than by a regard to more direct and more obvious results.

I have the honor to be,

Sir,

Your most obedient and humble servant,

F. GOODWIN.

INTRODUCTION.

"Heaven be praised," says Malcolm, "Old London *was burnt!*" and singular as such an exclamation may appear in the mouth of an antiquary, the remark savours more of good sense than it appears to do of humanity, it being incontestable that we have been gainers by that calamity, inasmuch as we have now cheerful and convenient dwellings, and handsome streets, instead of the dismal, crazy "hovels," and narrow filthy lanes in which our ancestors pent themselves up. Perhaps, however, we are very wrong in imagining that our Domestic Architecture has received any improvements since that event, or even a far earlier period; for although the evidence of our senses and of history combined, would persuade us that such is the case, we ought to set aside their joint testimony, when so universal a critic as Baron d' Haussez assures the world that we English still retain in the whole distribution and arrangement of our houses "those inconveniences which may have been overlooked by the unrefined habits of the *twelfth century!!*" What may be the Baron's ideas of the general style of living and of architecture in the twelfth century, we cannot even surmise; but it is certain he either has no idea whatever of the luxurious elegance which prevails in the residence and throughout the whole establishment of an English gentleman, or he is here most barefacedly hoaxing his own country-men, although not more so than in many other parts of his book,—which, by the by, must be allowed to exhibit a fund of invention. As he found us to be little better than barbarians in the sciences of cookery and dining, it is no wonder—or rather, no more than consistency, that he should have discovered the miserable inconveniences of the "twelfth century" in our modern mansions and villas. After all, if not particularly instructive, the Ex-Minister is certainly a very diverting writer, and therefore although his criticisms on the state of architecture in this country are far from being complimentary, he may be forgiven by his English if not by his French readers; especially as he seems to have formed his notions of our cookery from such specimens as are to be met with at an English Ordinary; and of our taste in domestic architecture and embellishments from "ready furnished lodgings."

With all due deference to such authority, it may confidently be pronounced that we do "know how to build houses" in this country: and that with whatever other faults and deficiencies English architects may be chargeable, they certainly understand convenience; neither is their taste very much more "*bizarre*" than that of their continental neighbours;—at least it would not be difficult for an Englishman on the other side of the channel, to cram his note-book with instances of the "*bizarre*" in architecture. Equally certain is it that for finish and skilful execution in their interior, even our ordinary dwelling houses will stand a comparison with those of the same class in other countries—not excepting France itself; while amidst all the "inconveniencies" the critical Baron detected, they have also the recommendation of possessing certain "conveniencies," an Englishman is apt to con-

sider indispensable, although he does not always meet with them abroad.* Even in those very chateaux and villas where we "adopt with a sort of passion the Gothic architecture," which, it seems, we "know not how to divest of its numerous imperfections," the Baron might have beheld enough to convince any man who was not actually dreaming, that if we have not improved upon, we have at least added a little to the architectural contrivances and inventions of our ancestors,—unless indeed he can show that elegantly carpetted corridors, ample windows of plate glass, rosewood-panelled doors, a profusion of stained glass, oriels opening into conservatories, picture cabinets, music rooms, and libraries, were introduced as long back as the times of the crusaders. Nay, if contemporary report is to be

* Nay the Baron's countrymen do not attempt to conceal, that for the peculiar kind of accommodation alluded to in the text, they are indebted, if not to the refinement, certainly to the contrivance of us Englishmen. We have seen them marked in French plans, under the appellation of *les lieux Anglais*, as if it was intended expressly to acknowledge that they are very *un-French* affairs, and by no means corresponding with Gallican notions of *bienséance*, or of the *comme il faut* in domestic architecture.

It must be admitted, that the style called after Louis Quartorze, and the taste it displays are French all over. That style has been well characterized as the *man-millinery* of architecture, and is, withal, perfectly original, being altogether guiltless of having stolen a single trait, or one idea from Greece or Rome. It is the *antic* in opposition to the *antique*. As some attempts have been made of late to revive this style among ourselves, it is rather ungrateful in the Baron not to have given us credit for at least some instances of *pure* taste. Perhaps, however, after what a recent critic has said of it, he deemed it more prudent not even to venture upon such a compliment. For the reader's information, rather than for the Baron's, who is of course sufficiently acquainted with every subject, we copy the following passage from Mr. Hosking's treatise:—

"In the age of Louis XIV. the French appear to have reverted to the Italian manner in a certain degree, for the palace of Versailles includes almost all the extravagancies of that school in its worst period, and contains moreover architectural deformities"—abominations would have been a juster term—"which Italy never equalled till it imitated them. They consist in the style of enrichment which is distinguished by the name of that monarch in whose reign it had its origin, and of whose *gross taste* and vulgar mind it is an apt emblem!"

It has been said over and over again, that there is no arguing about matters of taste, and it has been as justly as well as pleasantly observed, that there is no end to arguing about them. Most assuredly it is not easy to come to any decision upon such debatable questions: some therefore settle the point at once, by evading it; asserting that it is altogether futile to assign a positive preference either way. If French taste be in most things widely different from our own, it does not follow, say these theorists, that it is either better or worse; but this way of disposing of the question rather argues indifferentism than conciliation, and is too much after the fashion in which Moore attempts to extenuate the open libertinism of Venetian society, by ingenuously admitting, that their ideas of propriety are very different from English ones—their moral code still more. Most undoubtedly—no one can dispute that: it is as evident as that the moral code of swindlers and gamblers tolerate practices which common honesty reprobates. In like manner we all know that national tastes vary as much as those of individuals: what one people admire as beautiful, another condemn as the reverse. Shall we then say that both are right? Hardly: because it would lead to a most disagreeable, yet inevitable, conclusion. It might satisfy us that French taste is quite as good, as pure, as refined, as that of Greece, but must at the same time convince us that it is not one degree less barbarous, or less grotesque, than that of the Hottentots.

credited, even the noble mansions, " faire rooms of state," and " brave furniture," of the sixteenth century, on which antiquaries delight to expatiate, would not be deemed particularly inviting at present; and if the condition of such residences was far more frowsy than romance writers care to confess, or romance readers to believe, what must have been that of the dwellings of the middling and humbler classes?

Baron d' Haussez has led not only his readers but ourselves astray—at least so we fear it will be thought; and yet what has been above said is not altogether irrelevant to the purpose of these pages, because, if correct, his remarks tend to render it questionable whether a work like the present, professing to offer many examples of " the Gothic architecture" he denounces, be entitled to public encouragement. As it is not, however, so much the style itself, as the abuse and misapplication of it, which he condemns, the objection he has raised against it falls to the ground, if it can be shown that it can be divested of the imperfections he attributes to it. " As objects of perspective," he says, " these Gothic structures have a pleasing effect, but as houses are more intended for habitation than to gratify the sight, common sense should point out the propriety of adapting a mansion to the wants and exigencies of civilization." So far we perfectly concur with him; for whatever style be employed, it certainly is absurd to study external appearance and effect at the sacrifice of internal propriety and convenience.

Without knowing what houses of this kind the Baron inspected, and from which he drew his conclusions, it is impossible to say how far his censure is justified by the specimens he beheld; since it cannot be denied that many crude and tasteless designs have been both published and executed, which do not possess even the half merit Baron d' Haussez concedes, namely that of being " pleasing objects of perspective." To say the truth, few things can be more despicable in their way, than some of the Gothic, or castellated, mansions and villas that have been sent forth to the world, upon paper. Essentially anti-picturesque in every respect, betraying utter ignorance both as regards composition and detail, and equal clumsiness and want of judgment in respect to ordinary comfort, such articles of manufacture—for designs, they cannot be termed, are calculated to bring architecture into contempt, being apparently intended as Byron rather oddly phrases it, when speaking of a sister art, " to impose upon the *nonsense* of mankind." Some of a better class exhibit more that is praiseworthy for character and effect, than commendable for either convenience or economy; while in others again, little more seems to be attended to than a good but very common-place arrangement of the rooms and such parts as doors and fire-places within, without any further study or aim.

The imperfections and inconsistencies which are to be discovered in far too many modern specimens of—or rather attempts at, our ancient English architecture, are not be attributed to deficiencies in the style itself, but to want of judgment in the selection of models, to want of taste in composition and detail, and to ignorance and false economy in execution. Neither the castellated nor the ecclesiastical style, varied as they are in themselves, offer much that can suitably be transferred to a domestic habitation. In the former more especially

the very qualities to which it is most indebted for the impression it makes render it least of all eligible for imitation, not only vastness, but an appearance of massive strength and security being almost essential to it. Employed upon a small scale, it can hardly be so managed as not to be trivial; and by ceasing to be dignified and sublime, it becomes puerile and ridiculous. A touch of either style, may under particular circumstances, be introduced into domestic buildings; yet it should be done with great reserve, and mock Castles, mock Abbies, and things of that description, ought to be left to the tea-garden and the confectioner.

While some have seemed to imagine that Gothic architecture, and every variety of it, is indiscriminately applicable to every kind of buildings, others have asserted that it can rarely be employed at all, with any degree of propriety or regard to comfort, in modern residences, since, according to them, it is attended with disadvantages that counterbalance its recommendations. When ancient English architecture was more imperfectly understood than it is at present, and so long as religious buildings were almost exclusively followed as authorities in structures that demanded to be very differently treated; there were grounds for such complaint. Grecian and Roman architecture are undoubtedly of far more general application—for even when deprived of all ornament, and so neutralized as to style as no longer to retain any character, buildings constructed on such principles, may possess a negative kind of merit, whereas any of the varieties of our own ancient architecture would by being so stripped become positively offensive;—yet there is one class of buildings for which the latter particularly recommends itself. These are country residences and their appendages, from the unpretending cottage or lodge, to the villa or mansion. Admitting far greater variety of outline both in plan and elevation, and consequently bolder effects of light and shade, and more picturesque masses, it is particularly well calculated for detached buildings, which are beheld from various points of view; and provided the features themselves be not maimed by the omission of what naturally belongs to them, more may be accomplished in this style than can very well be done in the other upon the same scale and at the same expence. Even the roofs and chimneys alone, which in the Grecian style are rather to be concealed than studiously displayed, or if not concealed kept very unobtrusive, here contribute no less to character than to picturesque appearance. Another circumstance that tends greatly to recommend this style for domestic buildings upon a moderate scale is that it allows the windows to be of very different dimensions and proportions, and plainer or more ornamented, on the same floor, as either internal convenience, or the external elevation shall require. Neither is it one of its least favourable peculiarities that such frequent and extensive application may be made of the projecting or *bay* window, which admits of such diversity in plan, proportions, elevation and embellishment. While features of this description are almost always sure to tell externally, and to possess a pictorial if not invariably a strictly architectural value,—among other reasons, because when they rise from the ground, by advancing beyond the general mass, they give an appearance of greater solidity to its base, so do they come greatly to the aid of the architect in the interior, he being thus

enabled to enlarge any particular room, without similarly increasing the one above it, or extending the general plan. They also materially conduce to beauty and cheerfulness within, inasmuch as they lead to variety of form in the plan and disposition of the rooms themselves, and because, by projecting, they admit gleams of sunshine into an apartment both earlier and later than other windows having the same aspect. Even when a window of this kind has no lateral lights, and forms but a shallow recess, it conveys the idea of solidity in the walls, by seeming to be a deep *embrasure* cut out in their thickness; and as it generally enables us to dispense with other windows, at least on the same side of the room, (unless the apartment should be a very large one,) greater space may be obtained between the window itself and the walls at right angles to it. The advantages resulting from this are not unimportant: in the first place, it enables us to place larger pieces of furniture on that side of the room; secondly, although a more extensive view is obtained of the prospect without, to which the window recess serves as a frame, the apartment itself seems less exposed—consequently more comfortable in the winter season, while the sun is less troublesome in summer. Yet although as a general rule, it is not advisable to place many windows close together, they may occasionally be so introduced with pleasing effect. For an instance of such grouping of windows the reader is referred to the plan of Design 4, Plate 8, in the former part of this work. With some alterations, such as omitting the two small windows on each side of the fire-place, and the one looking into the porch, this plan might be successfully adopted for an apartment of very superior character, and in such case the two lesser windows in the angles between the three bays, might be filled with stained glass, and placed in small recesses, or niches descending to the floor, for the reception of cabinets or other ornamental furniture. In addition to the recommendations already pointed out, bay and oriel windows assist greatly in keeping up symmetry where there are recesses or even breaks in other parts of a room.

In like manner as bay-windows, all projections, breaks and angles have a double value in almost every variety of *our ancient architecture*, since while they aid character and effect externally, they may be turned to excellent account in the interior. Some discretion, however, is necessary in regard to them, otherwise a design will be too much cut up; besides which they should, if not actually originating in the plan itself, appear to be dictated by it, instead of seeming to be formed first, and some excuse found out for them afterwards.

It should, likewise be borne in mind that although regularity and uniformity may be dispensed with in this style of domestic architecture, this apparent exemption from all restraint is not entirely without its difficulties; because while the architect feels himself totally unfettered by any positive rules, he also finds that he is deprived of their guidance. Left entirely to the direction of his own taste, without being able to plead that an adherence to symmetry or proportion has compelled him to sacrifice some parts to the ensemble, he will frequently become embarrassed by his very freedom. An eye for picturesque composition, and an acquaintance with its principles, must here serve him in lieu of direct laws; and unless he can trace to their causes the effects he beholds, he will derive little profit or

assistance even from the best models. Beauties of detail may indeed be transferred in this as well as any other style, but where so much latitude is allowed in general design and combination, the result may be quite inadequate to the means employed or the expence incurred. As mere copies from good authorities, the individual parts may be satisfactory enough, yet as a whole the structure may, nevertheless, disappoint, and prove spiritless and insipid, notwithstanding accuracy as to minor circumstances. Hence designs in this less *obligato* style of the art, are apt to put an architect's taste and ability quite as much to the test as those which seem to restrict his fancy more.

On the other hand, it must be allowed, that for buildings upon a moderate scale, hardly any style is so well calculated to produce important character and striking effect with comparatively little finish of detail. Decision and expression in outline, bold transitions and contrasts, will go far towards securing those qualities, independently of the last mentioned one. This is more especially the case with regard to buildings of the cottage class, that is those where the family physiognomy which marks the examples of the Elizabethan period is retained, but divested of its formality and stateliness, and applied to homelier materials and purposes. Here form, rather than studied detail or beauty of workmanship, is to be considered, for what has been observed above—namely, that the mere outline of Gothic architecture would be crude and offensive—hardly applies to this subordinate branch, or rather descendent of it. If, however, the cottage style can to a certain degree dispense with embellishment, it by no means excludes its introduction: on the contrary, much richness may be displayed in ornamenting chimneys, gables and porches, even where the rest is comparatively plain. And in the decoration of these and other features, the architect may be left more to his own fancy and invention than might be deemed altogether allowable, perhaps, in buildings of greater pretension. It will be enough that he keeps in view the general character of that style where the roof, gables and chimneys are conspicuous and leading features: for the minutiæ he may be left, if he choose, to his own imagination, there being few authorities for buildings of this class, at least few at all applicable to modern purposes without considerable alteration.

Some ideas of novel design for similar purposes, are to be met with both in this and the preceding part of the present work, and others will be further developed, and exhibited more in detail in a Supplementary Volume, in which it is intended to give some of the ornamental parts at large, together with some designs for internal finishing. The subjects of that publication will be confined to what is understood by the term "*Elizabethan style*," not, however, so entirely as to exclude original inventions formed upon that model; and in order to render the work more generally useful, variations of some of the subjects will be introduced, showing how the same design may be either extended or abridged as circumstances may require, or so as to be adapted as far as may be to the wishes of particular individuals. And here it may be observed, that were there nothing else to recommend Gothic—or rather Tudor and Elizabethan architecture for imitation at the present day, the irregularity it admits is a great convenience in case of additional apartments being required.

In adopting these styles, however, it is neither necessary nor advisable to adhere to express models: indeed it is hardly possible to do so without falling into inconsistencies, because in most of the mansions of that period many of the principal apartments were above stairs, consequently the windows on that floor were loftier and more important in the elevations, than any of the others; whereas the present mode of arrangement in country residences is directly the reverse, the principal rooms being exclusively on the lower floor, and only bed-chambers and dressing-rooms, or some private apartments, above.

The skill of the architect is manifested, not by faithfully copying the examples of other times, let their merit be as great as it may, but by transferring beauties and valuable ideas, and by so incorporating them in his productions, as to make them his own by novel and judicious appropriation.

It has already been remarked that the liberty allowed in the Gothic style is sometimes more perplexing than greater restraint would be; so also it is frequently more difficult to make designs for general purposes, than one for a particular building. If in the latter case the architect be fettered by restrictions and directions, he is at least furnished with data to proceed by, and has only to consider how he may best satisfy his employer's wishes, and if possible, his own taste; but in the other, he must strive to please numerous and often very conflicting tastes. This difficulty, and it is no inconsiderable one, has certainly been felt by the author of the present collection, who has introduced into it one or two designs where economy has been chiefly studied in the elevations, they being rather what others may require, than what he himself would recommend.

As it does not form one of the subjects of the work, but merely serves by way of frontispiece to this Second Part, it may not be improper to speak here of the Public Room in the New Town Hall at Manchester, and to give some brief account of that structure, it being one of the numerous public edifices * erected by the author. This building, of whose

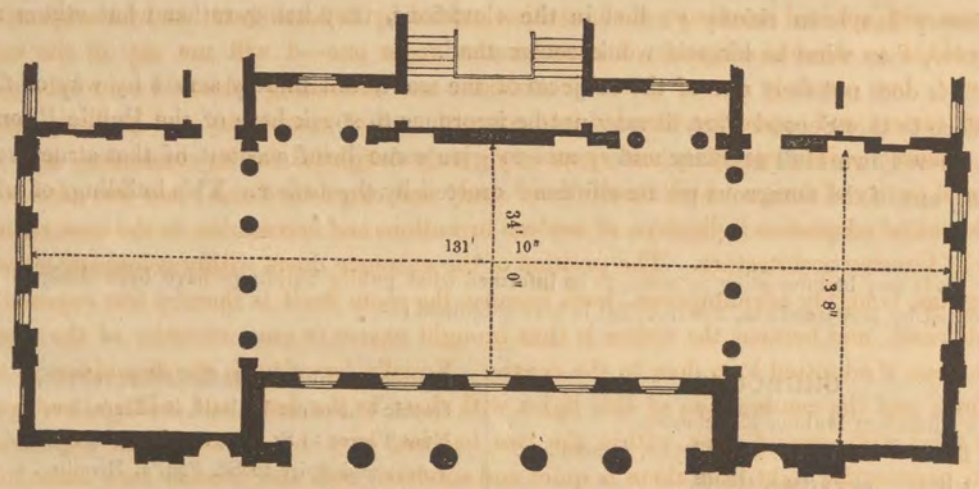
* As it may be interesting to some, to be informed what public buildings have been designed and executed by Mr. Goodwin, a correct list is here subjoined :—

CHURCHES.

New Church at Hulme, Manchester.
Ditto at Ashton under Lyne, Lancashire.
Ditto at Portsea, Hants.
Ditto at Derby.
Ditto at Kidderminster, Worcestershire.
Ditto at Oldham, Lancashire.
Ditto at Bordersley, Birmingham.
Ditto at West Bromwich, Staffordshire.
Ditto at Bilston, Staffordshire.
Ditto at Walsall, Staffordshire.
Ditto at Burton upon Trent, Staffordshire
Church at Bilston, Staffordshire, rebuilt.
Gothic Church at Walsall, Staffordshire, re-built.
New Tower to St. Peter's, Manchester.
Tower and Spire to St. Paul's, Birmingham.
St. Michael's, Southampton, rebuilt.

New Town Hall, Manchester.
New Town Hall, Macclesfield.
New central Market, Leeds.
New Exchange Buildings, Bradford, Yorkshire.
New County Prison, Derby.
New Salford Market, Manchester.

façade a very satisfactory representation is given in Fisher's "Lancashire," was commenced in the year 1819, but is not yet entirely completed in its interior. The principal elevation exhibits a rich specimen of the Grecian Ionic, forming five open inter-columns (or a tetra-style in antis) carried on by an additional closed inter-column at each end, containing a door and a niche above it, between narrow coupled antæ. This continuous portion of the front advances a little beyond the general mass, there being a break at each extreme anta, and the space between that and the broad anta at the angle, is occupied by two windows, one on each floor. The summit is ornamented at the angles by a bold podium parapet, with panels for bas-reliefs; and above the colonnade is a graduated socle, serving as a basement to a group of sculpture. The principal room, which occupies the entire extent of the front, on the upper floor, is divided into three compartments, separated by Ionic colonnades, besides which there are two lesser colonnades, or recesses with columns, in the central division, on the side facing the windows. The extreme compartments extend in an opposite direction to these last mentioned recesses, whereby great variety in the plan is obtained, and the perspective effect considerably heightened. It being rather difficult to explain, by words, this and other peculiarities in the arrangement, the annexed Wood-cut will, together with the View,—slight as the latter is, enable those who have not seen the apartment itself, to comprehend its plan, and to form some idea of its appearance and style of architecture.



The entire length is 131 feet 10 inches, the greatest width 43 feet 8 inches, and the height from the floor to the summit of the dome over the centre compartment is 51 feet, 6 inches. In the tambour of this dome are sixteen small columns with simple foliage capitals, and scagliola shafts, and both the spandrils below, and the dome itself will be embellished with subjects in fresco. Above the windows extends a deep basso relievo, executed by an artist of the name of Brown. In each of the other divisions, (which is also partially

lighted from above, through stained glass in some of the panels of the ceiling, painted to resemble those that are not perforated,) large frescos will entirely cover the wall opposite the fire-place. Mr. Aglio is now employed in executing these paintings, and has taken precaution to ensure better success than in the Catholic Chapel, Finsbury Circus, where, owing to the stucco being badly prepared for the work, the colours are already much injured. Many of the subjects of those in the Town Hall relate to the argonautic expedition, perhaps as being symbolical of commerce, and its benefits to society. As compositions and specimens of this kind of decoration, they promise to be sufficiently splendid; yet whether they will not upon the whole predominate more than could be desired over the architecture, so as to deprive it of some of its original chasteness of effect, cannot be determined until the series shall be completed.

Although this is evidently not the place for entering into a critical examination of this apartment, which has certainly given satisfaction to those for whom it was erected, it will not it is hoped, be considered too presumptuous to lay before the readers, the remarks of an intelligent critic, who has borne his testimony to its merits in the following passage extracted from a letter addressed by him to the architect.

" For singular happiness as well as novelty of plan, where convenience is made to contribute to effect, and a striking degree of picturesque character is obtained by the very circumstances that most others would have taken pains to avoid;—for a union of piquant contrast with spirited harmony; for invention guided by delicate taste; and for originality, superadded to classical elegance, I consider that room one—I will not say of the most splendid, but certainly one of the most attractive and fascinating saloons I ever beheld,—full of variety and opposition blended into concord, and of complexity and intricacy resolving themselves into simplicity and symmetry; truly delightful for its chasteness, and for that real purity of design which results from study and exquisite finish; nor less admirable for the skilful adaptation it displays, of modern inventions and accessories, to the most refined style of Grecian architecture. The position of the entrance doors within colonnade alcoves or loggias, is highly advantageous, both because the room itself is thereby less exposed to the staircase, and because the visitor is thus brought nearer to one extremity of the apartment, than if admitted by a door in the centre. Equally beautiful is the disposition of the windows, and the combination of side lights with those in the dome and ceilings, and even those filled with ground glass, within the two loggias, have by no means an unpleasing effect, because the light from them is quiet and subdued, and also because they assist uniformity by answering to those opposite them. Had all the windows been placed on one side, a certain monotony and every-day expression would have been the result, whereas now, not only greater variety and a better distribution of light are obtained, but the whole is finely balanced, and the unbroken surface of wall beyond the colonnades, on the same side as the windows in the centre, occasions an air of solidity and repose, where it tells admirably. The value of this circumstance in the design, will, I should imagine, be still more evident, when fresco paintings shall have been added, because had the front wall been perforated

throughout its whole extent, with windows, there would have been no space for paintings,—at least only in small compartments, on that side; consequently the decoration would have been patchy and one-sided. To what I have already said respecting the situation selected for the doors from the staircase, I may here add that the view of those paintings as beheld through the two rows of columns, immediately on entering, and before any idea is obtained of the room itself, must prove little less than enchanting, especially as their effect will be considerably heightened by the light being thrown down upon them, while the nearest columns are comparatively in shade. A more lovely and brilliant *coup d'œil* will hardly be met with in interior architecture,—rich, classical, and eminently picturesque—an exquisite subject for the pencil of a Mackensie, a Stephanoff, or some one of our other able artists who have distinguished themselves in the treatment of architectural interiors.—Well may the good people of Manchester be proud of so singularly beautiful a public Hall. I speak in all sincerity, and the better to convince you that I do so, as well as to show my critical discrimination, will now add a spice of objection. One thing, and almost only one, I could wish to have been otherwise:—in my opinion the whole would have been improved had there been a single chimney piece opposite the windows in the central division; because at present there is a blank where there ought to be some important feature, answering to the middle window facing it. This might be remedied by introducing a statue upon a lofty pedestal, on a projecting base, constructed so as to form a sort of tribune for the chairman or speaker at public meetings.—Besides its intrinsic beauties, I consider the apartment a fine study for the young architect, it being so rich in ideas that it can hardly fail to suggest many other beautiful variations and combinations."

Should the above remarks be deemed too encomiastic or too partial, it is for the reader to deduct from the commendation as much as his own taste and judgment shall dictate; and should any of those that have examined the building itself be at all inclined to assent to them upon the whole, the architect will have no reason to be ashamed of that specimen of his professional talents.

AN ENTRANCE LODGE OR COTTAGE.

DESIGN No. 1.

PERSPECTIVE VIEW, ELEVATION, GROUND PLAN,—PLATE I.

THE Gates here shown are of the simplest description, and hardly offer any thing that can be termed architectural design, they being merely hung between four low stone piers; yet even an entrance of this unpretending character, may acquire sufficient importance from the Lodge attached to it. In this design, the latter is a more conspicuous feature than it is usual to render double Lodges, which are for the most part made very subordinate to the gateway itself, each of them being little more than a single and very confined apartment. The mode of treatment for such subjects which is here adopted, will, perhaps, be found preferable upon the whole to the one just alluded to; at least for any of the styles of old English architecture. To say nothing of their inconvenience, and also their uncomfortable appearance as habitations, two small cottages with a gateway between them have an air of too great formality, not without one of littleness likewise; and unless there be some kind of arched Gateway or *Gatehouse* to connect them, they have withal a solitary look. Two buildings, again, each of which shall have the appearance of being fit for a dwelling, especially if combined with a *Gatehouse*, would render the entire elevation by far too extensive, unless the mansion itself were upon a very large scale, and of corresponding stateliness in its architecture.

Whether these remarks be correct or not, the reader may easily determine for himself, by imagining a similar building placed on the other side of the gate; in which case, the Lodges might be somewhat abridged by omitting the smaller room and the one above it, and letting the chimney terminate that end of the building; and the irregularity thus produced in the larger elevation, would be compensated by a duplicate elevation on the other side of the roadway, which would occasion what has been termed the "uniformity of irregularity."

The Lodge contains a family living room, with two bay windows, so placed as to command views of the road both within and without the park. Beyond this is a small kitchen or washhouse, and above stairs are three bed chambers. A closet may be obtained beneath the stairs, and these latter are so situated, as to leave a considerable space between the outer door and that of the living room, a circumstance that although not attended to in cottages, would be found to conduce very materially to warmth and cleanliness, as well as to comfort in other respects.

By a little extension of this plan—cutting off a passage from what is here the kitchen, and building out another room, with a chamber above it, in that direction, it might be rendered a superior kind of cottage, where only one sitting room is required; especially if a porch were added to the passage so cut off, making the entrance there, and converting what is now the entrance, into either a book closet or store room.

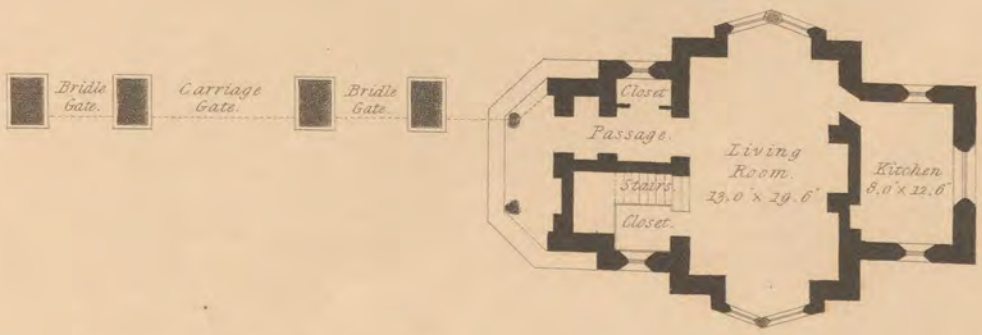
Cost of the above Lodge, if erected as described in the specification, (vide Appendix,) £437 : 16 : 0.

Designed by F. Goodwin.

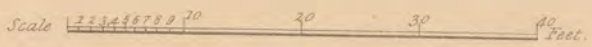
Engd. by S. G. Hughes.

SIDE ELEVATION.

FRONT ELEVATION.



GROUND PLAN.



London, Pubd. 1833, by the Author, 21, King St. Portman Square.

Printed by S. Shaw, 11, Rolls Buildings, Fetter Lane.

A PARK GATE LODGE IN THE GRECIAN STYLE.

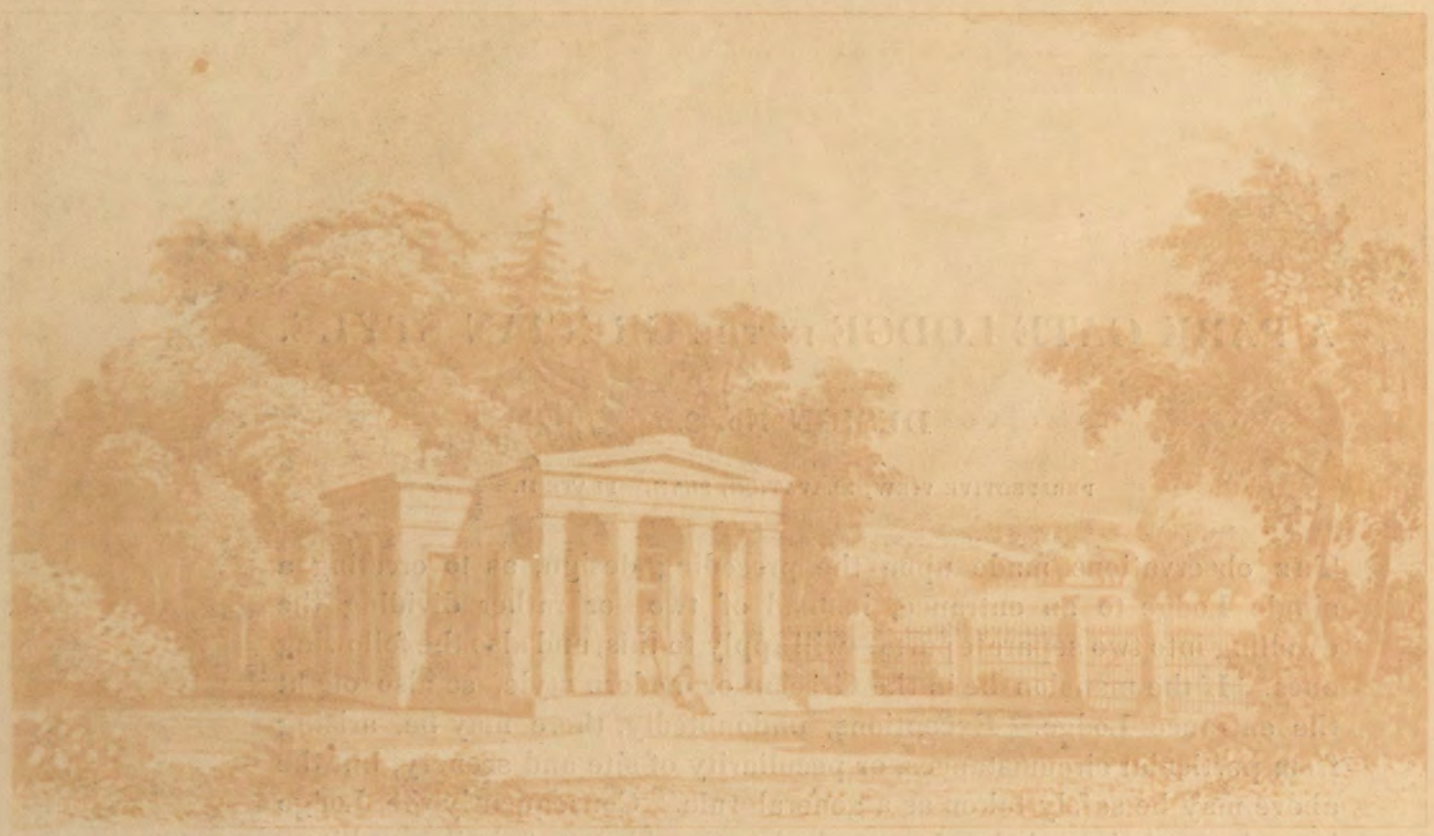
DESIGN No. 2.

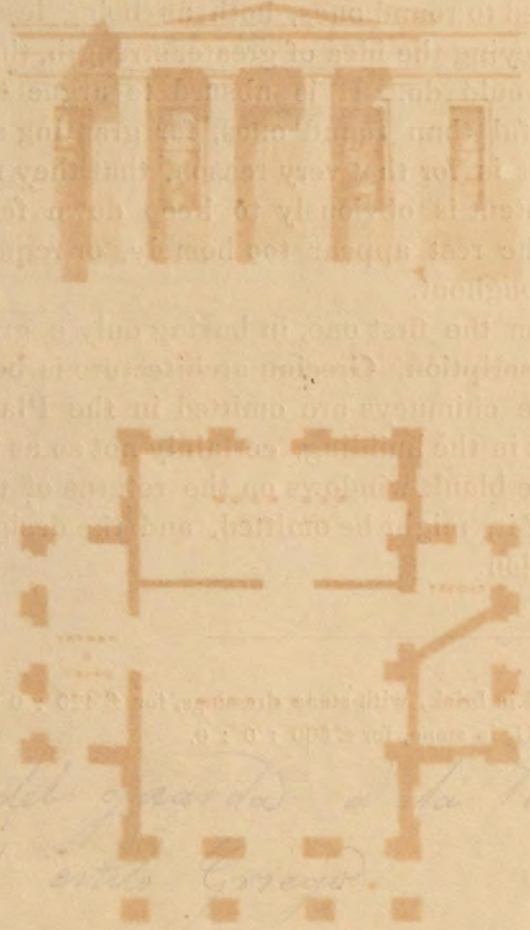
PERSPECTIVE VIEW, ELEVATION, PLAN,—PLATE II.

THE observations made upon the preceding design, as to erecting a single Lodge to an entrance, instead of two—or rather dividing the dwelling into two separate parts—will apply to this, and also the following ones. If the mansion be in the Grecian or modern style, so also ought the entrance Lodge. Exceptions, undoubtedly, there may be, arising from particular circumstances, or peculiarity of site and scenery, but the above may be safely taken as a general rule. Consequently the Lodge here shown, is intended to be attached to a residence of similar architectural character. The expression aimed at, is that of the least pretending form of the Greek or columnar style, in order to obtain which, square pillars have been preferred to round ones, both as being less expensive in execution, and as conveying the idea of greater strength, than columns of the same diameter would do. It is absurd to argue that square columns are less beautiful than round ones, for granting such in the abstract to be the case, it is for that very reason, that they recommend themselves, where the intent is obviously to keep down features that would otherwise make the rest appear too homely, or require greater finish to be bestowed throughout.

This design differs from the first one, in having only a ground floor, for buildings of which description, Grecian architecture is better suited than for any other. The chimneys are omitted in the Plate, as they would hardly be apparent in the building, certainly not so as to interfere with the elevations. The blank windows on the returns of the portico, and those on each side of it, might be omitted, and the design be even improved by such alteration.

This Lodge might be executed in brick, with stone dressings, for £420 : 0 : 0. In brick and stucco, for £380 : 0 : 0. Or in stone, for £560 : 0 : 0.





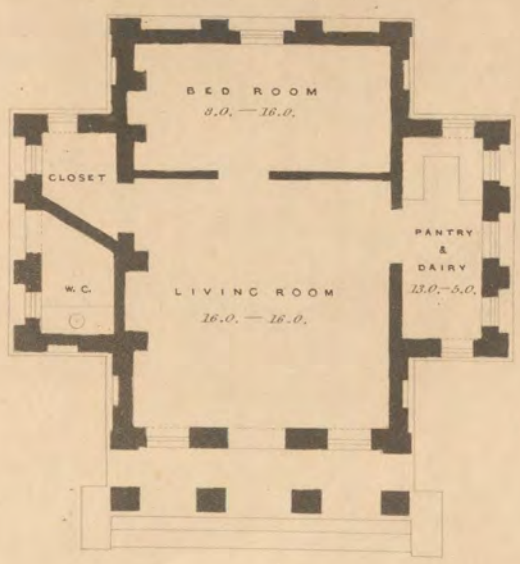
Cantar del grande a la puerta de un templo al entrar Cristo.

Designed by F. Goodwin.

Aquatinted by J. Edge

GATE LODGE IN THE GRECIAN STYLE.

Scale of 1 2 3 4 5 6 7 8 9 10 20 30 Feet



GROUND PLAN.

London Published 1833 by the Author 21 King Street Portman Square.

Printed by S. Shaw 11 Rolls Buildings Fetter Lane

LODGE

OR

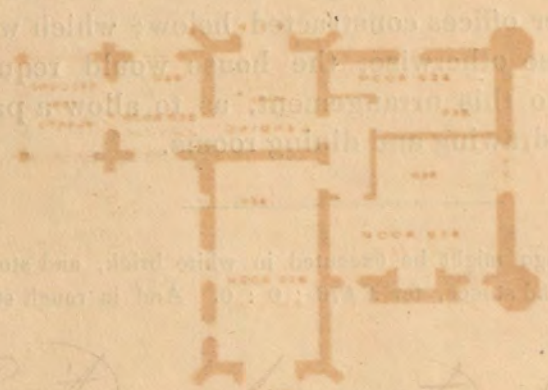
SMALL VILLA IN THE GOTHIC STYLE.

DESIGN No. 3.

PERSPECTIVE VIEW, CHAMBER PLAN,—PLATE III.
TWO ELEVATIONS, GROUND PLAN,—PLATE IV.

EITHER as a Lodge attached to an entrance opening into an extensive park, and leading to a mansion of corresponding dignity, or as a small separate residence in a confined site adjoining a road, this composition recommends itself by variety of outline, and by a *piquant* assemblage of parts. If adopted for the former purpose, it would bear a little reduction; and in that case the outer part of the porch might be omitted. Were it on the contrary intended as a small Villa, it might be extended by an additional room, and by making the rooms themselves somewhat more spacious. Both the plan and elevations are such, that this might be accomplished in a variety of ways, and so as rather to improve than to injure its present appearance. One mode would be to double the lowermost of the elevations in Plate 4, by building a tower with an oriel window, corresponding with that forming the staircase, and carrying out arches similar to those of the porch. This last mentioned part might then be made a small conservatory, opening into the drawing room, where the kitchen now is, and the kitchen might either be added on the opposite side, or that and other offices constructed below; which would perhaps be preferable, because otherwise, the house would require to be so enlarged, according to this arrangement, as to allow a passage to the kitchen, between the drawing and dining rooms.

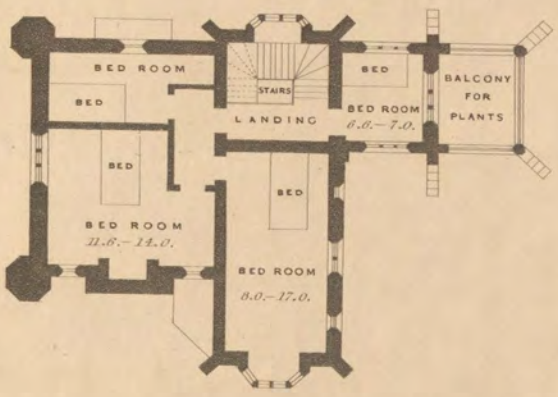
As here shown, the Design might be executed in white brick, and stone dressings, for £682 : 10 : 0. In brick and stucco, for £476 : 0 : 0. And in rough stone, with tooled quoins, for £613 : 0 : 0.



Cabaña ó Casita a la puerta de un Parque

Designed by F. Goodwin. Engraved by C. Rosenberg.

A COTTAGE OR PARK GATE LODGE.

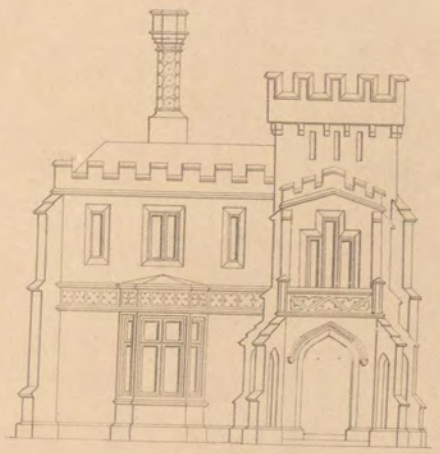


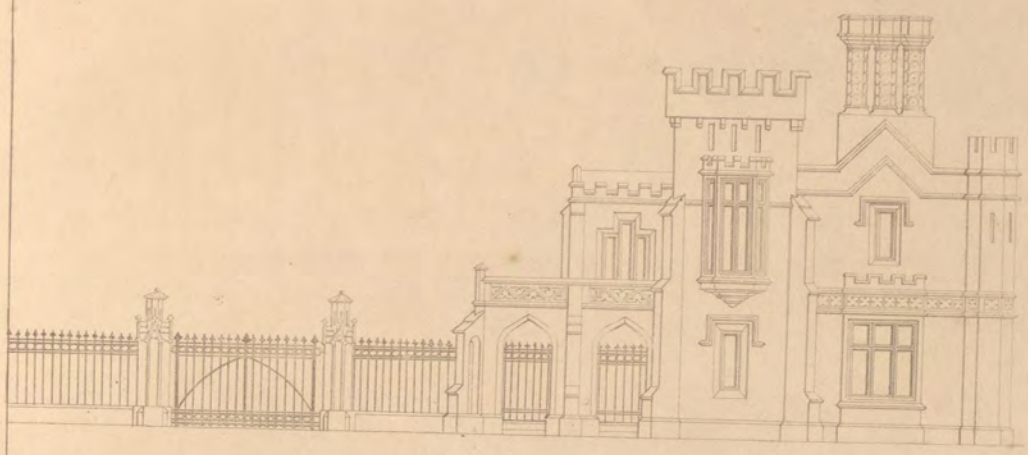
CHAMBER PLAN.

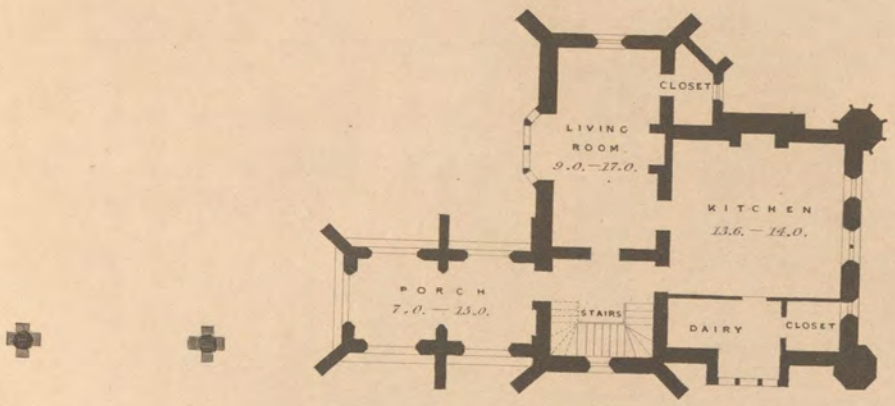
Scale of 10 5 0 10 20 30 40 50 Feet.

London, Published 1833, by the Author 21, King Street, Portman Square.

Printed by S. Shaw 11, Rolls Buildings, Fetter Lane.







GROUND PLAN.

Scale of 10 8 7 6 5 4 3 2 1 0 10 20 30 40 50 Feet

Printed by S. Shaw 6, Il. Rolls' Buildings, Fetter Lane

LODGE

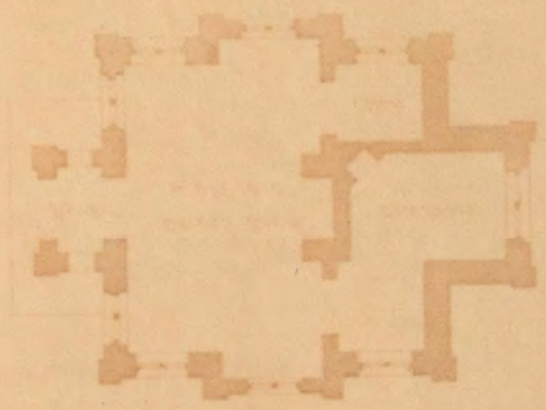
DESIGNED FOR G. DODWELL, ESQ. SLIGO.

DESIGN, No. 4.

PERSPECTIVE VIEW, TWO ELEVATIONS, PLAN,—PLATE V.

A mixed character prevails in this design, the outline exhibiting a rustic Greek style, quite homely and unpretending, yet retaining some stamp of its origin; and the windows partaking of English architecture. The plan, which is regular, is nevertheless so disposed as to avoid the appearance of formality. Plain as the design is in itself, it is not deficient in effect as regards light and shade, or its perspective lines and surfaces. It may perhaps be thought that there are too many windows in the living room; and some of these might with propriety be made blank ones in the execution.

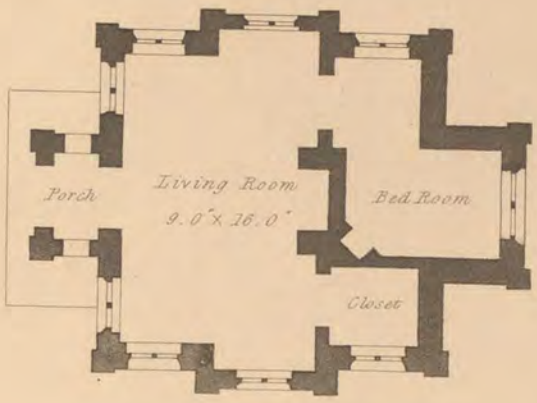
In rough stone, this design might be erected for £ 176 : 0 ; 0.



DESIGNED FOR G. DODWELL, ESQ^R SLIGO.

SIDE ELEVATION.

FRONT ELEVATION.



PLAN.

Scale of 10 9 8 7 6 5 4 3 2 1 0 10 20 30 40 Feet.

Designed by F. Goodwin.

Eng^d by S. G. Hughes.

London, Published 1833, by the Author, 21, King St. Portman Square.

Printed by S. Shaw 11 Rolls Buildings Fetter Lane.

A SWISS COTTAGE.

DESIGN No. 5.

ELEVATION, TWO PLANS,—PLATE VI.

THIS is likewise intended as a Park Entrance, the lower part of the building forming a deep sheltered gateway, in which respect alone, it differs materially from every one of the foregoing designs. Wherever any kind of actual gateway is formed, whether arched or not, or in whatever style, some degree of depth ought to be given to it, not only for the sake of architectural propriety,—a mere gateway cut out of a wall—unless indeed the wall be a continuous enclosure—partaking too much of theatrical decoration, and looking like a "practicable flat;" but also for the sake of effect,—of perspective and shadow. Were it on no other account, this mode—such as we see practised in the gatehouses of ancient mansions,—recommends itself, both by the appearance of greater strength and security, and by its commodiousness, inasmuch as it affords space for habitation above, without giving too great extent to the elevation. Another advantage is, that although the building attached to it as a lodge may be small, a tower gateway will form a sufficiently important architectural object of itself. The one here given is not exactly of this description, the Lodge appearing rather to be extended over it, and the gateway to be a part of the lodge, than the lodge an adjunct to the gateway.

This specimen is not introduced as one generally applicable, since it would require a peculiar style of scenery, sufficiently mountainous, at least hilly, to justify so un-English a style. Neither is it recommended as possessing any intrinsic architectural beauty, the forms themselves being by no means expressive of elegance, or indicative of refinement; but it is merely offered as an example of a rustic yet not unpleasing style; more picturesque than architectural, and depending for effect, more upon the variety and character of the ensemble, than on any thing like beauty in the individual parts.

The living room being one of those immediately over the gateway, this plan is far better contrived for comfort, independently of the advantages of both airiness and prospect, than where the rooms are immediately on the ground. At the same time, the communication with the kitchen being quite under shelter, the separation of this latter is attended with no inconvenience, while it certainly has something in its favour.

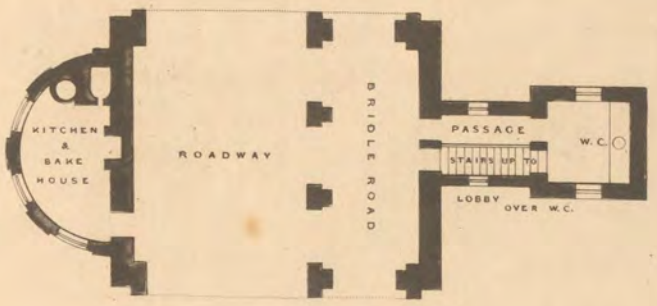
Cost of this Cottage and Lodge, £ 550 : 8 : 0.

Designed by F. Goodwin. Aquatinted by J. Edge.

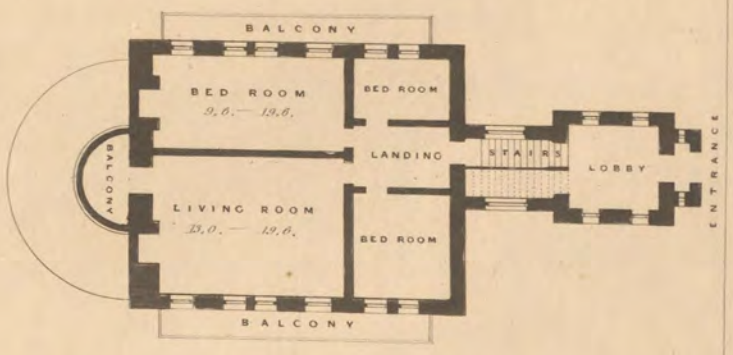
GEOMETRICAL ELEVATION OF A DESIGN FOR A SWISS COTTAGE,

AS AN ENTRANCE TO A PARK.

Scale of 10 20 30 Feet.



GROUND PLAN.



FIRST FLOOR PLAN.

with Attick in the Roof.

London Published 1833 by the Author, 21 King Street, Portman Square.

Printed by S. Shawe 11 Rolls Buildings Fetter Lane.

GATE LODGE,

DESIGNED FOR HENRY HORDERN, ESQ. DEMSTALL HALL, STAFFORDSHIRE.

DESIGN No. 6.

PERSPECTIVE VIEW, TWO PLANS,—PLATE VII.
TWO ELEVATIONS,—PLATE VIII.

SIMILARLY to the foregoing, this Design belongs to a class, where the pencil has as much to do as the compasses, and where effect is sought to be produced, rather by significancy of outline, and relief in the masses, than by beauties derived from established rule. With very little that amounts to positive decoration, or appears in any degree to exceed what utility demands, a building of this kind, may nevertheless, be rendered a highly pleasing addition to the surrounding scenery, provided it be conspicuously yet not ostentatiously placed, and that the immediate landscape be of a quiet humble kind. It should be recollected, also, that in structures where the design, materials, and workmanship are all of a homely species, and consequently, little other than picturesque beauty is to be elicited, too much must not at first be expected from the architect's work. He does little more than furnish the draught of the subject: it remains for time to finish up the colouring, and to mellow the picture. Some allowance must, therefore, be made for the crudity and harshness which, before this last mentioned operation shall have taken place, will inevitably more or less offend the eye. Still, because weather stains, and other causes of picturesque tinting, will render a mere brick wall, so far a pleasing object to a painter's eye, it does not follow that merit of design is absolutely a matter of indifference, and that accident may be depended upon altogether.

In the present design, although the dwelling itself is tolerably roomy, its author cannot be accused of extravagance in ornament, the whole being sufficiently economic, although by no means partaking of stingy penuriousness. The form of the roof alone, which is easy, yet bold, and whose different parts are united into a common apex, surmounted by a group of chimney-shafts, constitute the leading feature.

After this, the gables partly faced with plain timbering, and one of them sparingly embellished with rustic tracery beneath its verge-boards, are made to contribute towards picturesque effect and architectural character. With this view, their outlines have been varied, the truncated shape being made to contrast with the triangular. The extension of the gables too beyond the walls, their extremities being brought to rest upon simple pillars, adds considerably to vigorous expression and relief, in consequence of the deep shadows thus produced; while this projection being continuous (yet greater in some parts than in others) the external walls are protected from the weather. Neither is the sheltered space thus formed—and which also serves to keep the foundations dry—obtained by the abridgment of internal convenience, the windows on the ground floor being placed so low, that the light is not obstructed by the overhanging roof, while those above are either placed in the gables, or in the roof itself.

This design has been executed with some variations under the architect's directions, for HENRY HORDERN, Esq. at the approach to Demstall Hall, from the Stafford Road. The walls are of brick covered with stucco, and the roof of thatch. It was built by contract for £ 140. but in consequence of the workmen having accidently set fire to the building, before it was completed, Mr. Hordern made a present to the contractor of £ 50.; so that the total cost of the Lodge, exclusive, however, of the gates, bricks, and thatch, was when entirely finished, about £ 250.

The greater part of Demstall Hall, which was a structure, surrounded by a moat, has been rebuilt, and the whole materially altered and improved by the present proprietor. Among the parts preserved, is the ancient tower or keep, and the edifice as now restored, exhibits the character of an ancient manorial residence, of the time of Elizabeth. The interior presents many striking parts, some of which, together with details of the finishings, will be given in the Supplementary Volume mentioned in the Introduction.

Estimated cost, in brick and stucco, £440 : 3 : 6.

The chamber floor has been omitted in the Lodge erected by Mr. HORDERN, from this Design.

GATE LODGE,

DESIGNED FOR HENRY HORDERN, ESQ. DEMSTALL HALL, STAFFORDSHIRE.

DESIGN No. 6.

PERSPECTIVE VIEW, TWO PLANS,—PLATE VII.
TWO ELEVATIONS,—PLATE VIII.

SIMILARLY to the foregoing, this Design belongs to a class, where the pencil has as much to do as the compasses, and where effect is sought to be produced, rather by significancy of outline, and relief in the masses, than by beauties derived from established rule. With very little that amounts to positive decoration, or appears in any degree to exceed what utility demands, a building of this kind, may nevertheless, be rendered a highly pleasing addition to the surrounding scenery, provided it be conspicuously yet not ostentatiously placed, and that the immediate landscape be of a quiet humble kind. It should be recollected, also, that in structures where the design, materials, and workmanship are all of a homely species, and consequently, little other than picturesque beauty is to be elicited, too much must not at first be expected from the architect's work. He does little more than furnish the draught of the subject: it remains for time to finish up the colouring, and to mellow the picture. Some allowance must, therefore, be made for the crudity and harshness which, before this last mentioned operation shall have taken place, will inevitably more or less offend the eye. Still, because weather stains, and other causes of picturesque tinting, will render a mere brick wall, so far a pleasing object to a painter's eye, it does not follow that merit of design is absolutely a matter of indifference, and that accident may be depended upon altogether.

In the present design, although the dwelling itself is tolerably roomy, its author cannot be accused of extravagance in ornament, the whole being sufficiently economic, although by no means partaking of stingy penuriousness. The form of the roof alone, which is easy, yet bold, and whose different parts are united into a common apex, surmounted by a group of chimney-shafts, constitute the leading feature.

After this, the gables partly faced with plain timbering, and one of them sparingly embellished with rustic tracery beneath its verge-boards, are made to contribute towards picturesque effect and architectural character. With this view, their outlines have been varied, the truncated shape being made to contrast with the triangular. The extension of the gables too beyond the walls, their extremities being brought to rest upon simple pillars, adds considerably to vigorous expression and relief, in consequence of the deep shadows thus produced; while this projection being continuous (yet greater in some parts than in others) the external walls are protected from the weather. Neither is the sheltered space thus formed—and which also serves to keep the foundations dry—obtained by the abridgment of internal convenience, the windows on the ground floor being placed so low, that the light is not obstructed by the overhanging roof, while those above are either placed in the gables, or in the roof itself.

This design has been executed with some variations under the architect's directions, for Henry Hordern, Esq. at the approach to Demstall Hall, from the Stafford Road. The walls are of brick covered with stucco, and the roof of thatch. It was built by contract for £ 140. but in consequence of the workmen having accidently set fire to the building, before it was completed, Mr. Hordern made a present to the contractor of £ 50.; so that the total cost of the Lodge, exclusive, however, of the gates, bricks, and thatch, was when entirely finished, about £ 250.

The greater part of Demstall Hall, which was a structure, surrounded by a moat, has been rebuilt, and the whole materially altered and improved by the present proprietor. Among the parts preserved, is the ancient tower or keep, and the edifice as now restored, exhibits the character of an ancient manorial residence, of the time of Elizabeth. The interior presents many striking parts, some of which, together with details of the finishings, will be given in the Supplementary Volume mentioned in the Introduction.

Estimated cost, in brick and stucco, £440 : 3 : 6.

The chamber floor has been omitted in the Lodge erected by Mr. Hordern, from this Design.

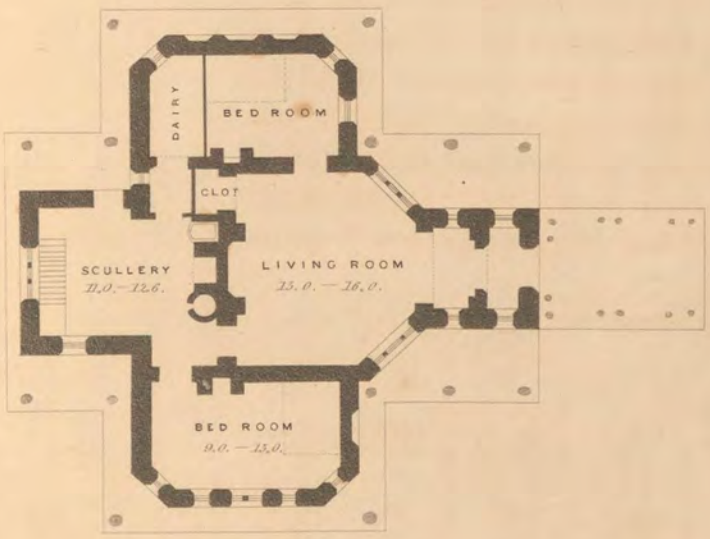
Designed by F. Goodwin.

Engraved by C. Rosenberg.

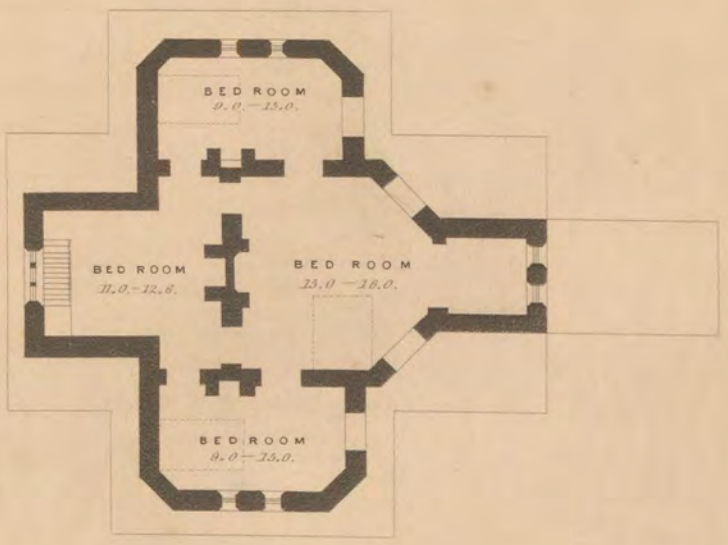
STAFFORD ROAD PARK LODGE TO DUNSTALL HALL.

The Seat of Henry Hordern, Esqr.

ERECTED BY THE AUTHOR (WITH SOME VARIATIONS) FROM THE ABOVE DESIGN



GROUND PLAN.



CHAMBER PLAN.

Scale of 1 2 3 4 5 6 7 8 9 10 10 20 30 40 Feet.

Printed by S. Shaw, 11 Rolls Buildings, Fetter Lane.

London, Published 1833, by the Author, 21, King Street, Portman Square.

DUNSTALL HALL GATE LODGE.

STAFFORD ROAD.

DESIGN No 6.

ELEVATION TOWARDS THE STAFFORD ROAD.

ELEVATION TOWARDS THE ENTRANCE GATES.

Printed by S. Shawe 11. Rolls Buildings, Fetter Lane.

London, Published 1833, by the Author, 21, King Street, Portman Square.

A FARM HOUSE.

DESIGN No. 7.

PERSPECTIVE VIEW,—PLATE IX.
TWO ELEVATIONS,—PLATE X.
TWO PLANS,—PLATE XI.

THAT compactness, or rather economy of space, which may be a merit even in a country residence of a different description, cannot very well be observed in one attached to a farm of any extent. Compared with a Villa, such a building must necessarily occupy a greater area, in proportion to the size and number of the sitting rooms, because not only are there many offices required, which in the other case are not needed, but they are of a kind which do not admit of being placed below ground; neither is it advisable to detach them from the house, as they ought always to be as much as possible, under the immediate inspection of the mistress of the family. It would indeed be easy to erect these appendages quite at the rear of the house, although connected with it, so as to preserve to this latter the character of a cottage ornè or villa; yet it will generally be preferable to take advantage of the entire extent required, and instead of screening or shutting out the subordinate buildings, to bring the whole into one mass, thereby giving it that importance, of which the contrary mode of treatment would deprive it;—importance, not in the usual acceptation of the term, but in the meaning attached to it by the artist. By adopting the mode here recommended, considerable effect and architectural character may be obtained, with comparatively little study or extra expence. That irregularity, too, and intermixture of homeliness with more decorative features, which in a Villa would appear inconsistency, if not, either affectation or parsimony, will here be natural and appropriate. Independently of these considerations, the house will gain an aspect of greater substantial comfort, than it would possess, if limited exclusively to the family rooms; and we should at once perceive, that it comprises all those domestic conveniences which a farming establishment requires.

As regards style, the preference must undoubtedly be given to the Old English—or rather, Grecian is entirely out of the question, except indeed the offices be put quite out of sight, and only the front elevation of the house exposed to view. Or should any other style besides the first mentioned be desired, the Italian—not the Palladian, but that which affects porches and turrets rather than porticoes, and projecting roofs rather than entablatures—might be adopted; and by the license it allows, as well as by dispensing with regularity, would afford nearly equal facilities to the architect, although it would hardly be so generally pleasing, for such a purpose, as something more strictly English.

An inspection of the plan belonging to this design, will not only confirm what has been above observed, inasmuch as it is obvious that the parlour and the dining room alone, on the ground floor, would form a very insignificant house as a residence; but it will also, it is to be hoped, be allowed to display sufficient attention to convenience. Connected with the porch, but still independent of the house, is a small office, where the master would transact business, and pay his labourers. The projection thus caused not only gives variety to the elevation, but serves to render the porch better sheltered from wind, and less exposed to view from the farm yards. The porch itself, again, is so inclosed, and so deep as to form an inviting-looking entrance, and would properly admit of seats within it. The dining room and the parlour open into each other, and are so situated with regard to the rest of the ground floor, as to be sufficiently detached from the kitchen and other offices, at the same time that they are quite close to the latter; the door of the kitchen being so placed as to admit no view into it from the vestibule, or in passing up stairs. The situation, too, of the staircase is such, that while this part serves to extend the vestibule, without making the latter appear larger than is desirable in a house of this description, it is at a sufficient distance from the entrance, a circumstance that should always, if practicable, be attended to, as there are few things which detract more from the appearance of privacy, than a staircase close to the outer door of a vestibule; besides which, it admits sounds to the chambers above.*

* It is but proper to observe, that the plan of the very next design, exhibits an instance of

The dining room has the advantage of a deep bay, and a light closet adjoining it; and the door to this latter might be glazed, so as to correspond with the small window on the other side of the bay. Besides forming a deep recess, where if desirable an upright piano might be placed, without interfering with the room itself, where there would be sufficient space for a sideboard; this bay would produce a rather striking effect, as seen on entering the apartment, by either of the doors near the fire-place. Externally too, this bay and the adjoining closet assist the elevation, and help to enclose the porch. The other bay offers a very different and somewhat unusual shape, it being formed by two sides of a small square placed diagonally to the room, in each of which is a small window, the divisions of which are formed by mullions alone; consequently it is rather a *windowed* recess than a bay window; and as such a variety it might frequently be adopted.

The building is proposed to be covered with flat tiles, or if preferred, it might be thatched, as either material would suit the style of the elevation.

the practice here censured; nor does the author himself recommend that part of the arrangement. It might, however, easily be obviated by a trifling extension of the plans, as will be pointed out in due place; and it was introduced chiefly for the purpcse of displaying an example of the kind, and what many may not, after all, object to.

Estimated cost in brick and stucco, £ 1485 : 0 : 0. In rough stone, and tooled stone quoins, £ 1870 : 0 : 0.

Designed by K. Goodwin. Engraved by C. Rosenberg.

A FARM HOUSE IN THE COTTAGE STYLE.

Printed by S. Shaw. 11 Rolls Buildings, Fetter Lane.

London, Published 1835 by the Author 21 King Street Portman Square.

SIDE ELEVATION

NEXT THE GARDEN.

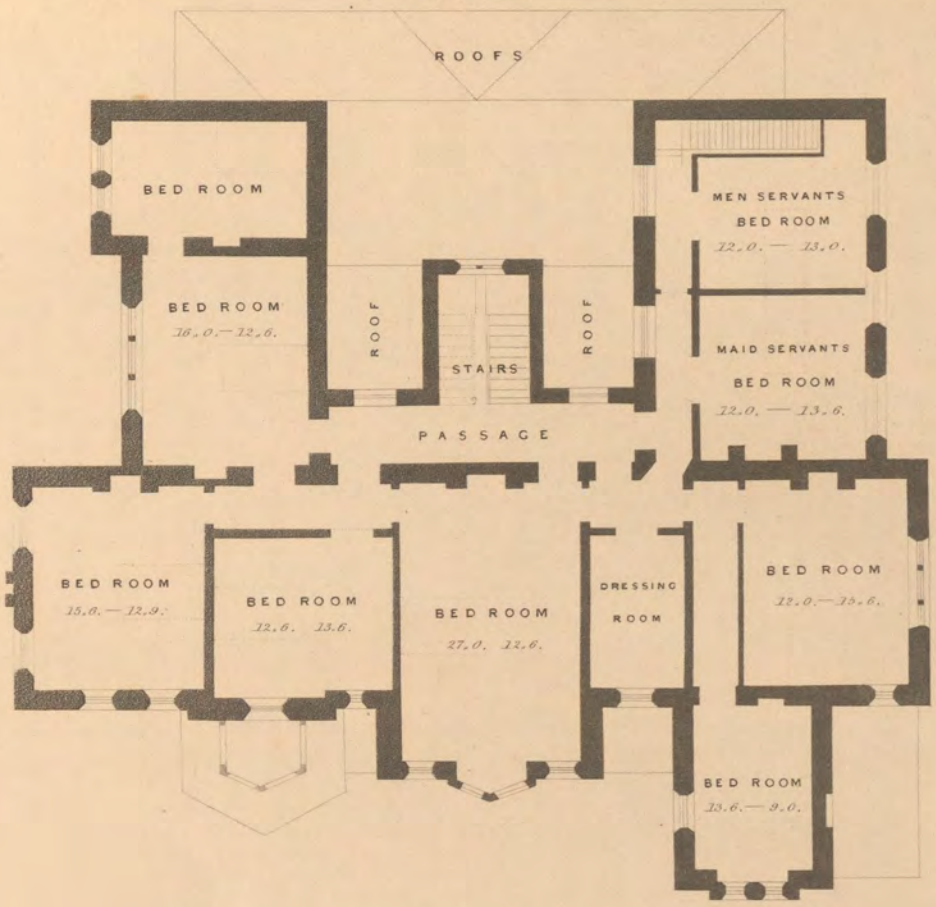
FRONT ELEVATION.

Printed by S. Shaw 11 Rolls Buildings Fetter Lane.

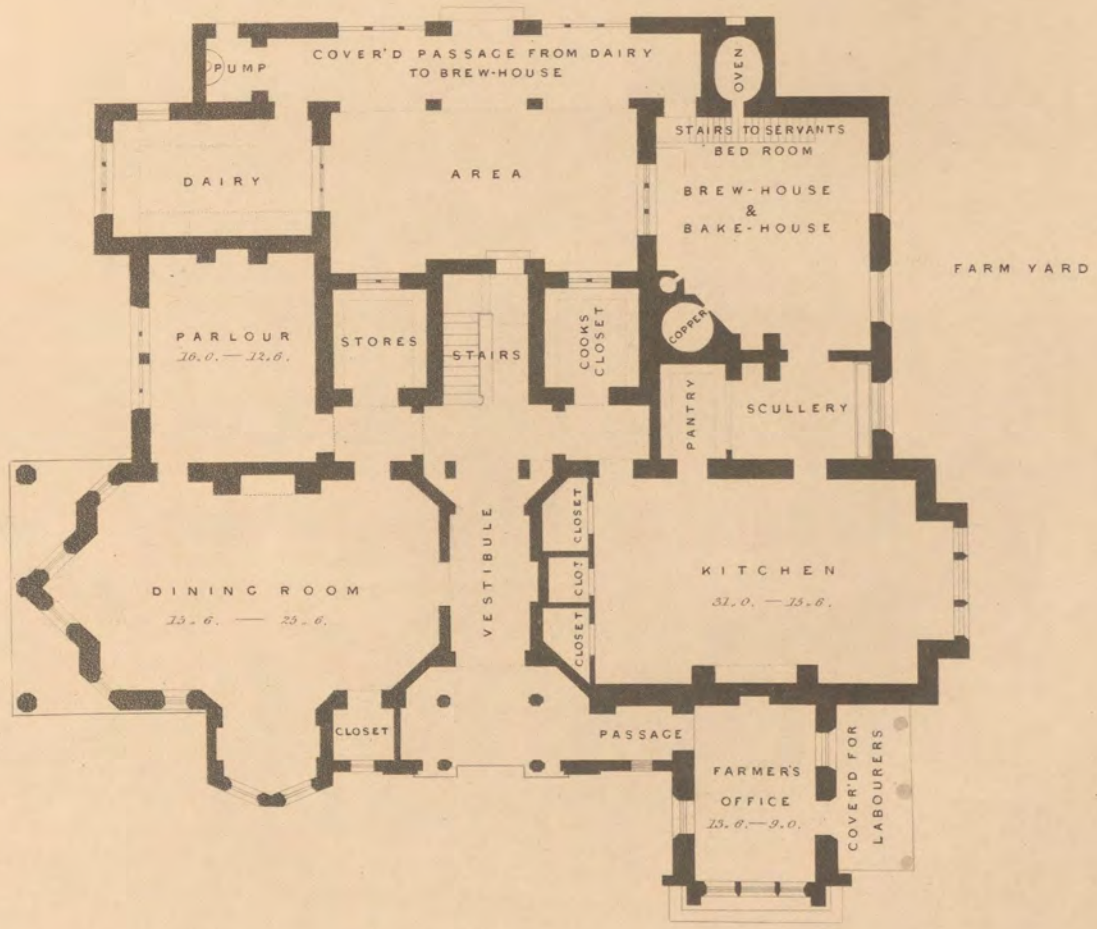
London, Published 1833. by the Author, 21, King Street, Portman Square.

PLANS FOR A FARM HOUSE IN THE COTTAGE STYLE.

DESIGN Nº 7.



CHAMBER PLAN.



GROUND PLAN.

Scale of 10 9 8 7 6 5 4 3 2 1 10 20 30 40 Feet.

A VILLA IN THE COTTAGE STYLE.

DESIGN No. 8.

PERSPECTIVE VIEW,—PLATE XII.
TWO ELEVATIONS,—PLATE XIII.
TWO PLANS,—PLATE XIV.

It is by no means easy to define with scrupulous decision, what is to be understood by the term "Cottage Style," or to draw an exact line between that and other varieties, from which it may be allowed to borrow more or less. The present subject, for example, is evidently more than a cottage, not merely because its exterior announces several rooms on each floor, but because it is also tolerably obvious that they are neither very small nor very low, and that the chambers are little less lofty than the apartments below, whereas one of the characteristics of a cottage is to exhibit small upper windows, and those principally in the roof. Nevertheless this design may without impropriety be denominated as belonging to that class, rather than to any other, it being marked by a certain air of *deshabille,* and inattention to strict architectural costume, which when not misplaced, or palpably occasioned by failure on the part of the architect, may be even engaging. Many things that in any other style would look mean, may be becoming enough in this, and many liberties that might justly be set down as barbarisms, may here be even proprieties. Perhaps the very best general definition that could be given of the cottage style, would be, that it is the Tudor or Elizabethan in their *undress.* Hence, although it would be contrary to all architectural *etiquette* to introduce a door of the design here shown, in a building affecting greater strictness of character, it by no means follows that it is censurable here, where it is perfectly in keeping with—if not every other feature—certainly with the general design and its intention. There would, indeed, have been no absolute impropriety in bestowing somewhat more exactness and

finish on the entrance, but the same might be said of many of the other parts, so that at length, the whole might be rendered altogether different from what it is.

One of the peculiarities of the front elevation is the projecting pantile roof, introduced to shelter the entrance without enclosing it, and continued around the adjoining bay. This and the bench beneath the window, may be considered as sufficiently marking the cottage or undress style; and although taken by themselves they can by no means be termed beautiful, they have the merit of propriety, and certainly contribute not a little to the expression of the composition. The design of the chimneys, and the mode of carrying up the flues, may, perhaps, not exactly satisfy those who are of opinion, that precedent is more to be consulted in such matters, even for designs of this description, than either novelty, or keeping with the rest. And the same may be observed in regard to the mode here adopted, of expanding one of the gables in the front, by making breaks in the wall below, projecting laterally as they are carried up. When effectively applied, a little playfulness of this kind, in any style that allows it, is rather a merit than otherwise; yet whether it be so in the present instance, it remains for the reader to determine. That there is vigour, can hardly be denied,—sufficient at least to redeem the elevation from tameness and poverty, and to indicate something like artistical feeling of the subject; while the breadth of surface in the lower part, affords an agreeable contrast to the upper half, and prevents the design from appearing so crowded together as it would do, were there as many windows on the ground floor as above.

With respect to the interior, the accommodation is sufficient for a small family, who require merely a drawing and dining room, and who prefer having them apart, instead of communicating immediately with each other, which in very small houses, where there is no intervening apartment, is certainly attended with some objections, as the smell of the dinner, and sounds from the dining room, cannot be entirely excluded from the other. These rooms therefore are placed on either side the vestibule, which also forms the staircase; in consequence of which, the space itself being confined, the doors are of necessity brought nearer to

the outer door, than is desirable, as are the stairs likewise. This circumstance has been already noticed in the description of the preceding plan, and we shall now point out how it might not only be obviated, but the whole house materially improved, without at all altering any other part of the general disposition, or the elevations. To affect this, nothing more is required, than to place the staircase in the space between the cook's closet and the store room, (which space is exactly of the same width as the vestibule) lighting the closet either from the kitchen or the larder, and placing the window of the larder in the angle adjoining the small lobby, so as to give sufficient depth to the staircase. Beneath this latter a water-closet might then be carried out externally. Another great advantage would be, that by removing the stairs, the dressing room over the entrance might be considerably enlarged. The vestibule itself would be rendered more convenient and spacious; and a small recess or closet for coats might be made, corresponding with the entrance into the inner passage, in which case, the closet marked as appropriated to that purpose, might be found very useful for some other.

Should a small private room or study be found desirable, this also might be easily obtained, by so applying what now forms the store room and pantry, and building out these against the blank end of the scullery, with a door immediately from the kitchen.

No apology, it is presumed, is needed for having entered into these particulars, although not indispensably belonging to the subject; because if the plan is worth looking at at all, the pointing out the variations of which it is susceptible, can hardly fail to give it some additional interest; and may, further, prove of service, by teaching those who are apt to bestow far too little attention upon plans, how much there is to look at and to study in those parts of a design.

Estimated cost, in brick and stucco, £1710 : 0 : 0.

Designed by E. Goodwin. Engraved by J. Edge.

A VILLA IN THE COTTAGE STYLE.

INTENDED FOR A SMALL FAMILY, AND IS CALCULATED ALSO FOR A FARM HOUSE.

Printed by S. Shaw 11 Rolls Buildings Fetter Lane.

London. Published 1833 by the Author 21, King Street, Portman Square.

GARDEN FRONT.

PRINCIPAL ELEVATION.

Scale of 4 10 20 30 40 50 Feet.

Engraved by J. Edge

London, Published 1833 by the Author 21, King Street, Portman Square.

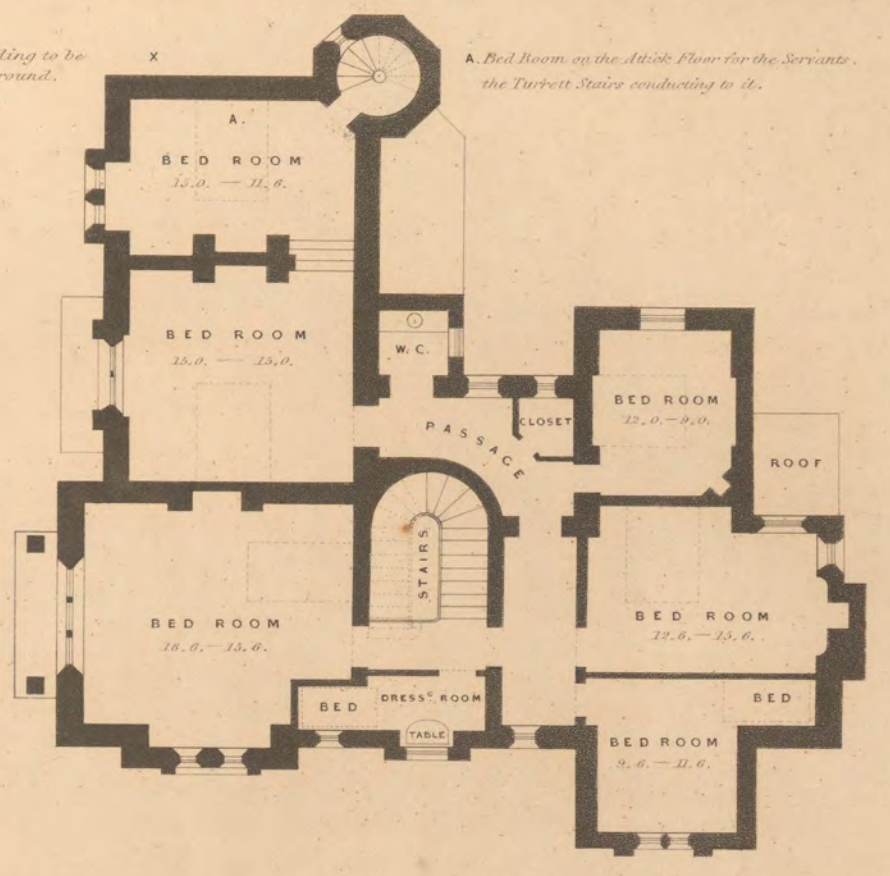
Printed by S. Shaw, II, Rolls Buildings, Fetter Lane.

A SMALL VILLA IN THE COTTAGE STYLE.

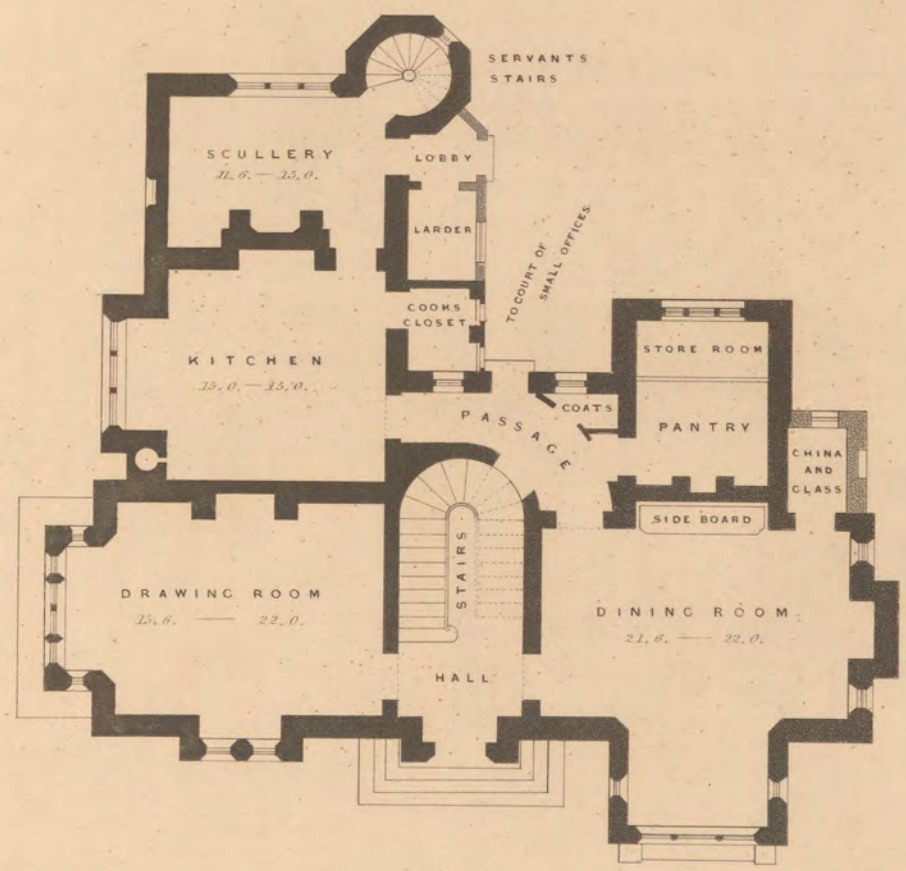
DESIGN Nº 8.

X *This part of the Building to be 3 Floors above the Ground.*

A. *Bed Room on the Attick Floor for the Servants. the Turrett Stairs conducting to it.*



CHAMBER PLAN.



B *Stairs to Cellars.*

GROUND PLAN.

Scale of 10 20 30 40 Feet.

VILLA, IN THE COTTAGE STYLE.

DESIGN No. 9.

PERSPECTIVE VIEW,—PLATE XV.
FRONT ELEVATION, GROUND PLAN,—PLATE XVI.
END ELEVATION, CHAMBER PLAN,—PLATE XVII.

ALTHOUGH coming under the same denomination as the preceding, this design differs from it very materially, being in some respects more strictly *cottage-like*, while in others it is more fanciful. Its lowness, at least in proportion to its extent, the smallness of the upper windows, and the introduction of many of them as *dormers* in the roof, all concur to aid the former character. On the other hand, the size of the building plainly bespeaks a residence, whether temporary or permanent, of a superior class; as do likewise the lofty upright windows in some of the rooms, the viranda entrance, the conservatory, the balconies, &c. Such being the case, it may be allowed to escape reprehension for not exhibiting more of primitive simplicity, or for having even a dash of the fantastic. The large arched recesses, forming balconies to two of the chambers, are undoubtedly more in the style of such "cottages" as young ladies build in their dreams, than of those which Gainsborough and Morland painted. They are not unpleasing in themselves, nevertheless; and independently of their recommending themselves as appendages to bed-rooms in the country, and as affording ample space for stands of flowers, they are of some advantage in the elevations, since they admit of larger windows being placed within them, without becoming too conspicuous, or seeming to be mixed up with, and consequently in some degree to disturb, the rest of the upper part. There is some novelty, and not an unpleasing effect, in placing, as is here done, an angular gable above a curved surface. Neither has this been done arbitrarily, because the semicircle in the upper story is a continuation of that forming the entrance below, and perfectly in harmony with the curved roof of the viranda porch; while the gable above it, keeps up consistency in this respect throughout

the elevation. The varying flow of shadow thus obtained is certainly beautiful in itself, and somewhat similar to that thrown by the volutes of the Ionic capital on the upper part of the column.

The plan is well adapted for either a Villa, or Hunting Lodge, where accommodation is required for resident visitors, there being rather numerous bed chambers on the upper floor; and the other being so arranged as to admit of quite as much display as would be expected in such a house.

Beyond the hall is a small ante-room connecting the dining-room, drawing-room and library: besides which, the two latter are also connected by a little conservatory. This ante-room being no more than an inner vestibule or *piéce de communication*, which the servants would enter in order to reach either the drawing-room or library, it is not desirable that it should have at all the appearance of a sitting room, consequently the want of a fire place is no objection. For the same reason, too, the single window at the end, would, although placed obliquely, be sufficient. Were it not thought so, the adjoining door into the library, might also be glazed, either with stained or ground glass, or with double plain glass, with coloured silk between it, of sufficient substance to prevent persons seeing into the library, but thin enough to admit light; or else this door might have mirror panels corresponding with the glazing of the window, which would not only produce complete symmetry of design but greatly enhance the effect, on first entering the ante-room; while the window itself would also be seen reflected, from certain points of view.

Some further remarks on this plan occur in the account of Design No. 13.

Cost of this Building, in brick and stucco, £2750. Extra if with stone quoins, £280.

Designed by F. Goodwin.

Engraved by C. Rosenberg.

VILLA IN THE COTTAGE STYLE.

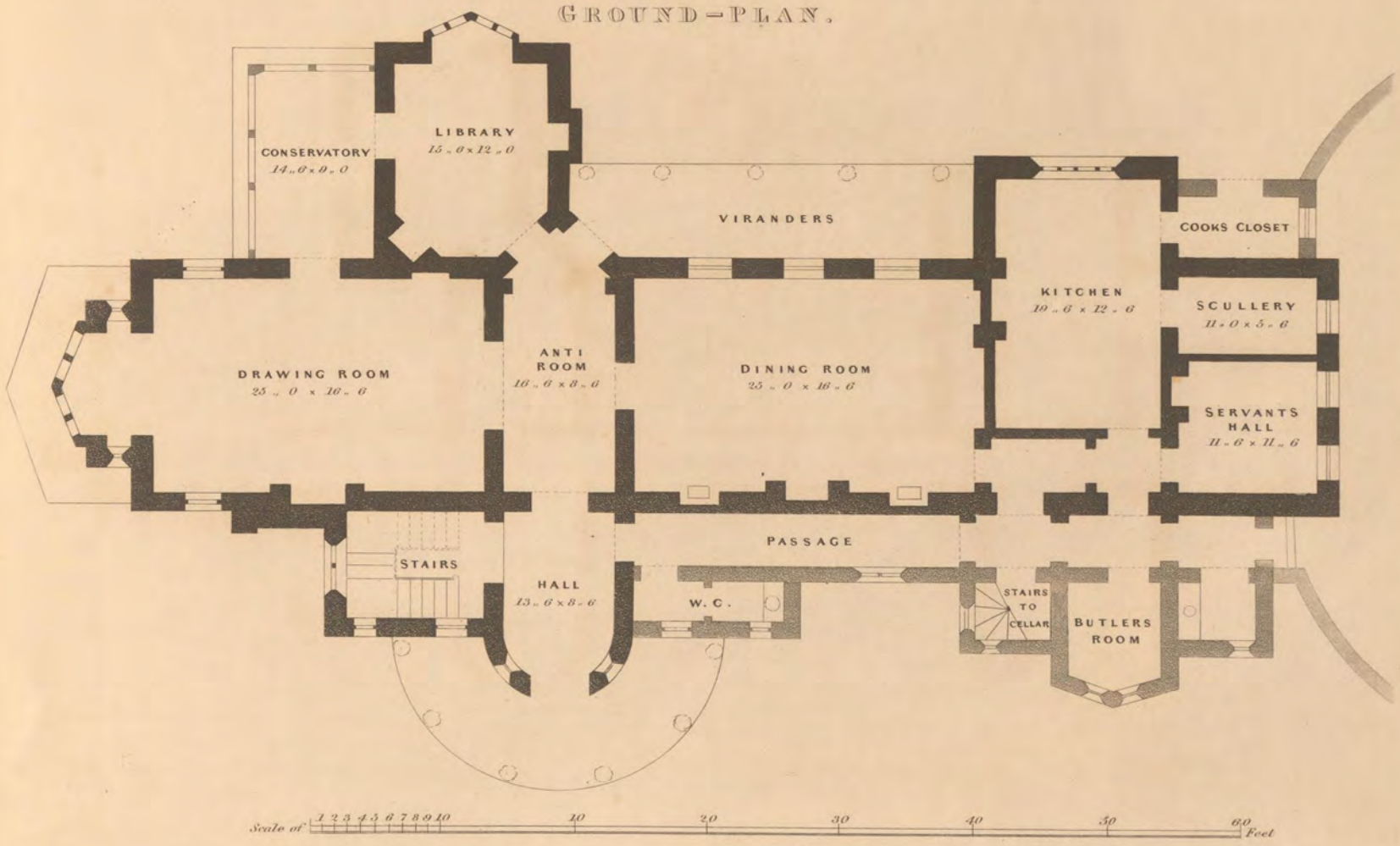
London, Published 1833 by the Author 21, King St. Portman Square.

Printed by S. Shawe, 11, Rolls Buildings, Fetter Lane.

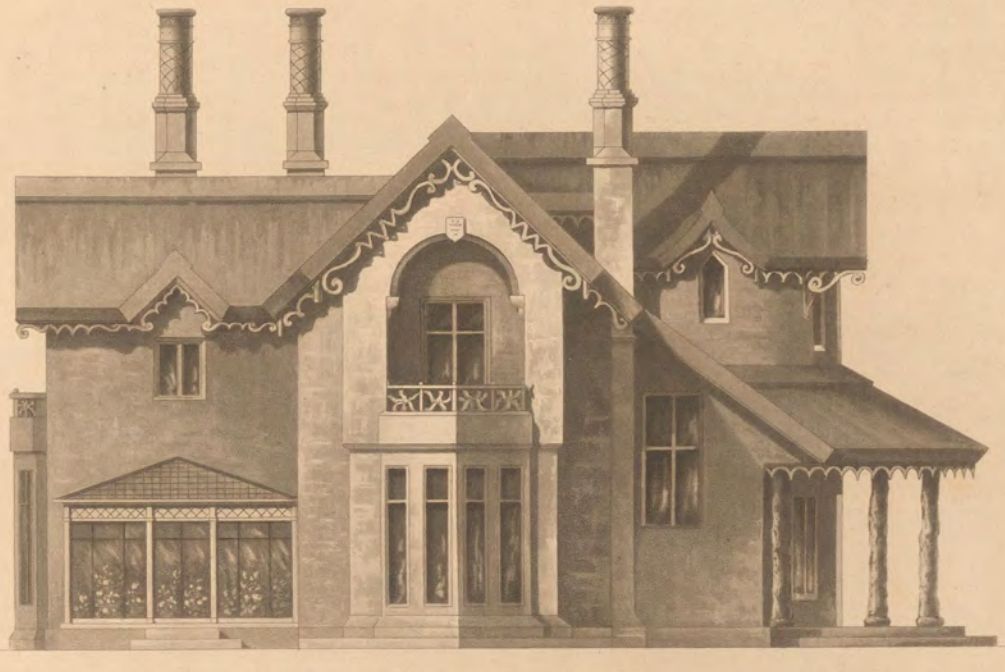
VILLA in the COTTAGE STYLE.

DESIGN Nº IX.

GROUND-PLAN.

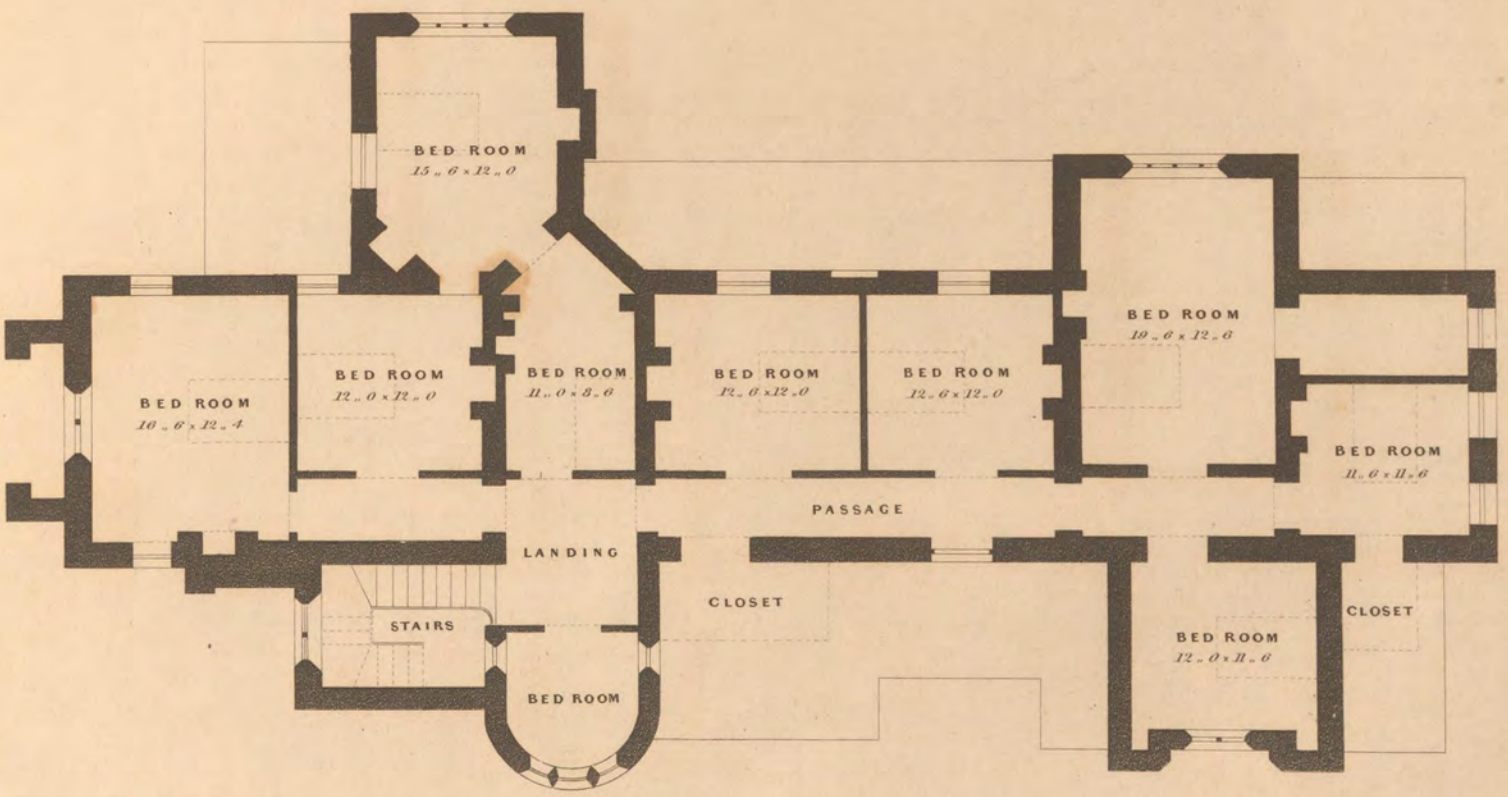


Printed by S. Shawe, 11, Rolls Buildings, Fetter Lane.



END ELEVATION.

DESIGN No. IX.



CHAMBER-PLAN.

Scale of 1 2 3 4 5 6 7 8 9 10 10 20 30 40 Feet

VILLA IN THE ELIZABETHAN STYLE.

DESIGN No. 10.

PERSPECTIVE VIEW,—PLATE XVIII.
TWO ELEVATIONS, —PLATE XIX.
TWO PLANS,—PLATE XX.

BESIDES offering a richer specimen of domestic architecture than any of the foregoing subjects, the principal elevation of this design, differs from them in perfect uniformity being preserved throughout; and it may perhaps be admitted as an instance, that although irregularity is not censurable in this style, symmetry may occasionally be commendable. There is so much variety, not without a certain degree of energy, in the composition itself, that a lesser degree of harmony would hardly have been an improvement. As will be immediately seen, too, by the perspective view, unless a person stationed himself exactly in front, one side of the elevation would be so cut off by the projecting porch, and the part above, although not immediately over, it, that the effect of irregularity would be in a great measure obtained; at the same time, that the idea of uniform architectural design would be preserved. The porch being a little advanced beyond the projecting centre compartment of this front, both renders the entrance more sheltered, and increases the perspective effect. The octangular buttresses attached to the walls above, and terminating in insulated pillars below, are not the least happily imagined features, were it only because they impart a sparkling brilliancy to the building, and serve to make the parts behind them seem to retire more. Should hypercriticism object that it is contrary to sound principles of construction, to place massive buttresses upon such seemingly inadequate supports, it ought also to deprecate the admiration we bestow on many similar feats in Gothic architecture; consequently pillars of *rod-like* proportions, *boldly* projecting hanging turrets, and other things of that sort, instead of being admired, ought rather to be reprobated as mere whimsies and vagaries. But the day for such "my-grandmother" criticism is gone by; or if it be indulged in at all, it is

only by that class of wise-acres, who wonder how the arches on the terrace of Somerset House can support the columns of the open porticoes above them.

Those who may disapprove of these pillar-propped buttresses, will not be at all more pleased with the smaller ones suspended at the angles of the building; except it be that these latter may escape animadversion by being supported—not on props of brick or stone—but on the more venerable props of precedent and authority.

Others, again, may object to buttresses, where not absolutely demanded by necessity, however important they may be, (as is certainly the case in the side elevations of this design) for effect. Yet surely that which contributes to artistical effect or beauty, is not altogether so unnecessary as to be inadmissable where those qualities ought not to be overlooked. At any rate, such decided utilitarians in architecture ought to find it "necessary" to be consistent, and should look with a laudable horror upon the extravagancies of Sir Christopher Wren, who has masked the buttresses of St Paul's by a huge wall of stone, and who, in the same structure, has built two domes to answer the purpose of one. What a wretched bungler! Whether the plan of this design would satisfy so fastidious and discriminating a critic as the Baron d'Haussez, may very fairly be questioned; if for no other reason, because the dining-room does not form here, as we have found to be the case in some French plans, a thoroughfare to the *salon*, and the only way of getting into it; which is certainly such a specimen of ingeniousness, both in contrivance and taste, as ought to put an English architect to the blush for his own inferiority in both. It may possibly have happened, that the engraver named the rooms incorrectly, writing *salle à manger* where he should have written *salon*, and vice versâ; and if such correction at all amends the matter, it is at the Baron's service.

Although of a richer and more finished architectural character, this house does not stand upon more ground than the one forming Design No. 8, neither are the rooms more spacious; it is nevertheless better calculated for a superior style of living, there being a good-sized entrance hall, an ante-room and a library, or morning room, besides the dining and drawing rooms. These are so disposed, that while the two

last mentioned are not exposed to the hall, and therefore rendered more agreeable in respect to privacy, all the five rooms are connected together, so that on particular occasions, the whole might be made to serve as a suite of apartments. Were the hall occasionally to be made use of thus, as something more than a mere entrance, a chimney-piece might be desirable; accordingly, one might be put up facing the door into the library. The offices are supposed to be formed in the basement, where there is ample space for them; and by this means, the house is found to be more roomy than its external appearance promises. Should this system be disapproved of, offices might be built abutting against the chimney-end of the dining room, communicating with the house by a corridor, leading to what is now the back door, in the staircase. This alteration would not affect the butler's pantry, since the ceiling to the corridor might be so low, as to leave sufficient space for a window above it to light that room. Should such change in the plan be adopted, an upper corridor might then be brought from the offices to the chamber floor, by forming it upon the leads over the butler's room, and bringing it through the closet adjoining the stairs, (see chamber plan) and of course, removing the staircase window to the end wall. A convenient closet would thus be lost, still upon the whole the alteration would be an improvement, as the domestics would have no occasion to pass up and down the principal staircase. That they must do so according to the present plan, would, however, not prove very objectionable, because the staircase is so situated as to be quite out of view, either from the hall or any of the apartments.

In brick and stucco, £ 2002. Extra if erected with the principal fronts in stone ashlar, £ 530.

Designed by F. Goodwin. Engd. by T. Ridge.

A VILLA IN THE ELIZABETHAN STYLE.

London Published 1833, by the Author, 21, King Street, Portman Square. Printed by S. Shaw, 11, Rolls Buildings, Fetter Lane.

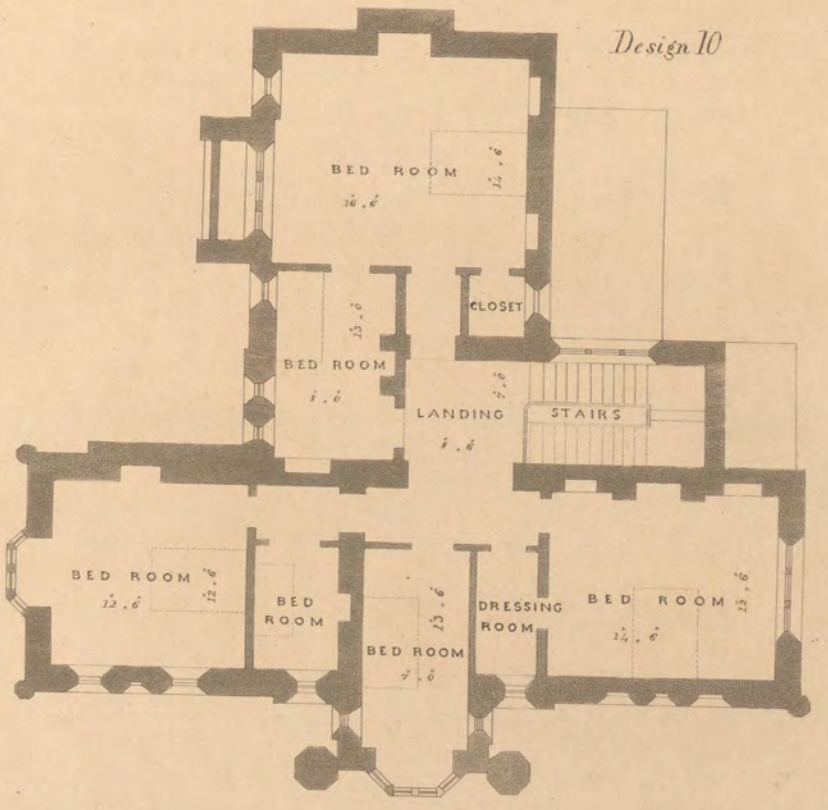
PRINCIPAL ELEVATION.

GARDEN FRONT.

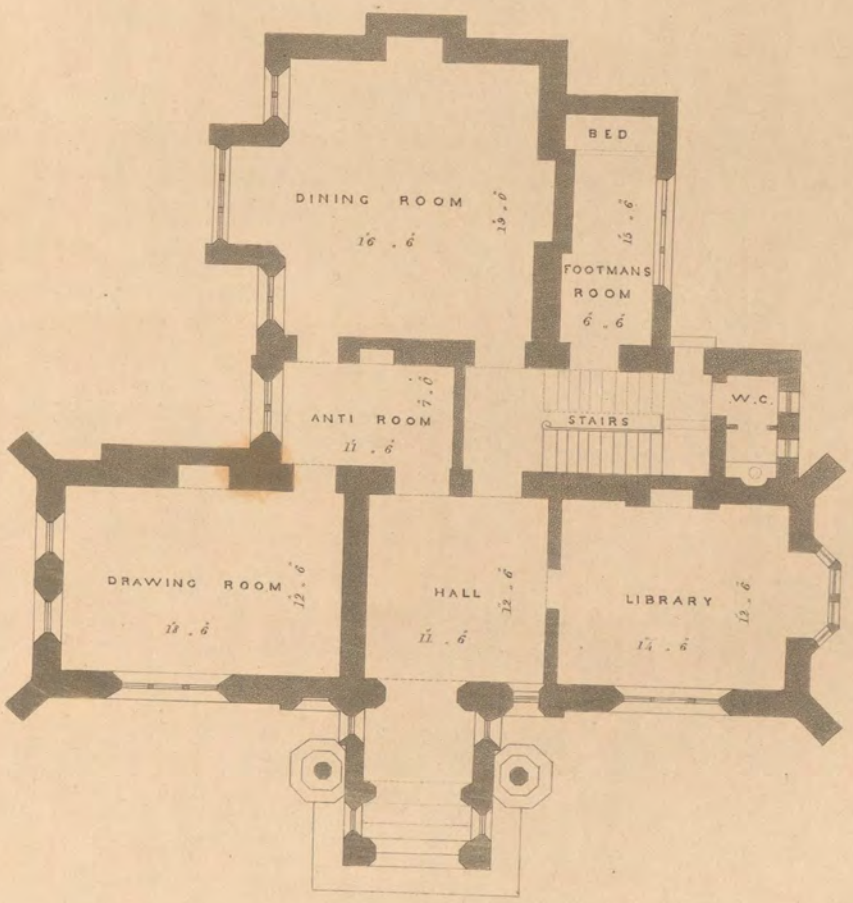
Printed by S. Shawe, 11, Rolls Buildings, Fetter Lane.

Plate 20

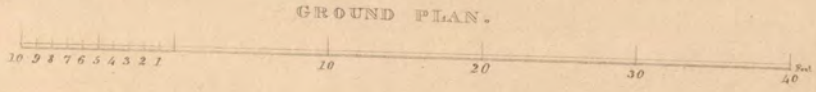
Design 10



CHAMBER PLAN.



GROUND PLAN.



A HUNTING LODGE, OR VILLA,

IN THE GOTHIC STYLE.

DESIGN, No. 11.

PERSPECTIVE VIEW,—PLATE XXI.
TWO ELEVATIONS,—PLATE XXII.
TWO PLANS.—PLATE XXIII.

One circumstance that gives a piquancy to irregularity in domestic architecture, independently of that derived from its picturesque quality, is that it serves to impart an attractive sort of mystery to the aspect of a building, by leaving us to guess how the interior is laid out, and by giving evidence of that intricacy within, which if so managed as not to detract from, but rather to promote convenience, is in itself no inconsiderable merit. Of this species of architectural interest, the elevations belonging to the present design, especially that forming the entrance front, display no inconsiderable share. It certainly is not usual to bring forward so conspicuously as is here done, such very plain and subordinate features, as those between the porch and the tower, and in the tower itself, in the upper elevation upon Plate 22. Still, however much at variance as they may appear to be, both with the porch itself, and other parts, they are not inconsistent with the purpose aimed at, namely, to set off the rest by the contrast thus produced, and to indicate that intricacy within, which has just been alluded to. The broad stack of chimneys which comes in at the angle, formed by the projection in the other front, serves also to aid this sort of expression, at the same time, that it creates solidity and repose where they are eminently advantageous.

The plan of this design, offers nearly the very same accommodation within, in regard to the principal apartments and their accessories, as the two preceding, and indeed most of the other plans for residences of a like description—that is, a vestibule, ante-room, drawing room,

dining room, and library. In other respects, the arrangement adopted for each design, varies considerably. Hence the interest of comparing one design with another is far greater than it would be, were they more dissimilar, because where there is little or no resemblance, there is little opportunity of drawing such parallels; [and yet, indeed, there have been sagacious persons before now, who following the example of the admirable *Fluellen*, have discovered that St. Paul's at Liverpool, is a miniature fac-simile of the so-named cathedral, because, although they are as unlike as any two buildings can very well be,—although the former has but one order, and that Ionic, while the latter has two, each of them has a dome!]

Leaving the reader to skip over the above impertinent parenthesis, should he have no taste for *bye-play*, and leaving him also to earn for himself, the pleasure of comparing together the several plans in this collection—for were we to commence doing so, we should get upon a hobby that would take us a very long excursion, we shall proceed with remarks more immediately belonging to this particular subject.

According to the plan, the drawing room communicates with the dining room by opposite folding-doors in the ante-room, which certainly gives extent in that direction, and yet is not entirely free from objection. To overcome this, it is here proposed to convert the door B into a sham one, to correspond with that on the opposite side of the ante-room, introducing mirror panels, for the purpose of reflecting a view of the drawing room and the further bay, by which means an equally delightful vista would be supplied. As the door leading into the dining room would then be placed at D, the lobby ought to be made a continuation of the ante-room, which would thus be converted into a kind of small gallery, the two divisions of which, would be united by an open arch. By way of further improvement, a window with some stained glass, and with a fire-place beneath, should be substituted for the door at the further end, as giving a more comfortable air to such a room, than a glazed door opening immediately outwards. Or should economy not be so important a consideration as effect, the latter might be very materially increased, by carrying out a small alcove recess, lighted from above with panels of stained glass or tracery, as may be, placing

the chimney-piece within it, and filling the whole of the space above it with looking glass. This indeed could be done without the addition of such recess, by merely lighting the lobby itself from above as just recommended, there being no room over it to prevent its being done. Yet the addition of a tribune, or small chapel-like recess, at the further end, would produce a far more brilliant, more varied, and more impressive perspective: for the second compartment of the gallery thus formed, being only partially lighted by the glazed doors opening into the conservatory, the splendour of the third division would be highly striking, as viewed on entering the ante-room.

Even should nothing of this kind be done, but the lobby otherwise remain as in the original plan, still the placing there the door leading into the dining room, would be an improvement. First, the dining room itself would be less exposed, and sounds of persons talking in it, could hardly be heard at all in the drawing room; as must otherwise be the case unless the folding doors of the latter are always closed after the ladies retire from table. Secondly, although the passage from the one room to the other, would thus be rendered less direct, by being made somewhat circuitous, it would add to the idea of spaciousness. Thirdly, by being removed to D, this door is not so much in a line with that by which the servants come in; and the sideboard end of the room would be displayed to far greater advantage, on the company's first entering the apartment. Fourthly, a view into the conservatory would be obtained from the dining room, and should the weather require it, the door might occasionally be left open after the ladies had withdrawn, without disturbing them in the drawing room.

It may be thought that such a gallery as above recommended, would not be altogether in character with the rest of the house. That, of course, must depend in a great measure upon how the other apartments were fitted up, and also upon the degree of embellishment bestowed on the gallery itself. Yet even should it not be deemed exactly suitable to the present design, the ideas here thrown out, might be adopted in a plan differing from this in other respects, but resembling it as far as regards the disposition and form of the drawing room, ante-room, and dining room.

A few additional observations in regard to the plan of this design, as well as that of No. 9, will be found in the description of the Hunting Lodge in the Italian style, No. 13.

If executed in brick and stucco, £3140. Extra for stone ashlar fronts, £737.

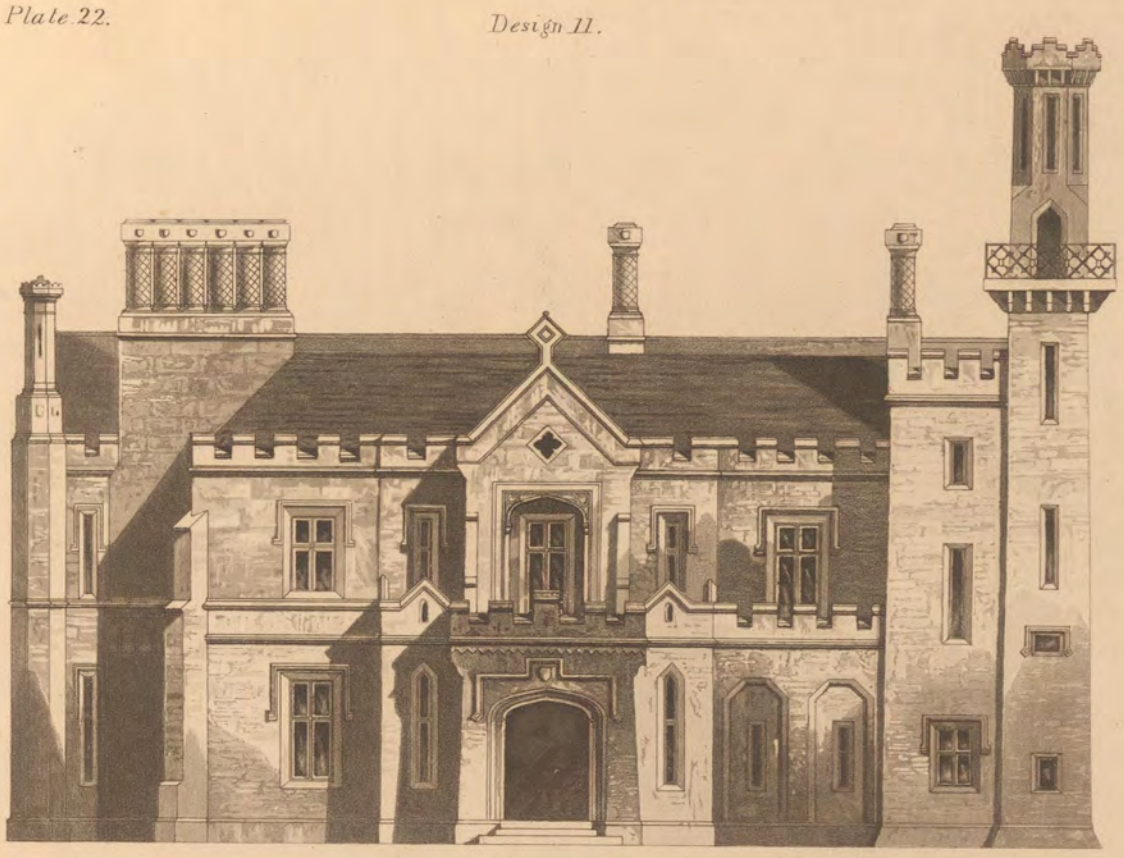
Designed by P. Goodwin. Eng. by J. Edge.

A VILLA IN THE GOTHIC STYLE.

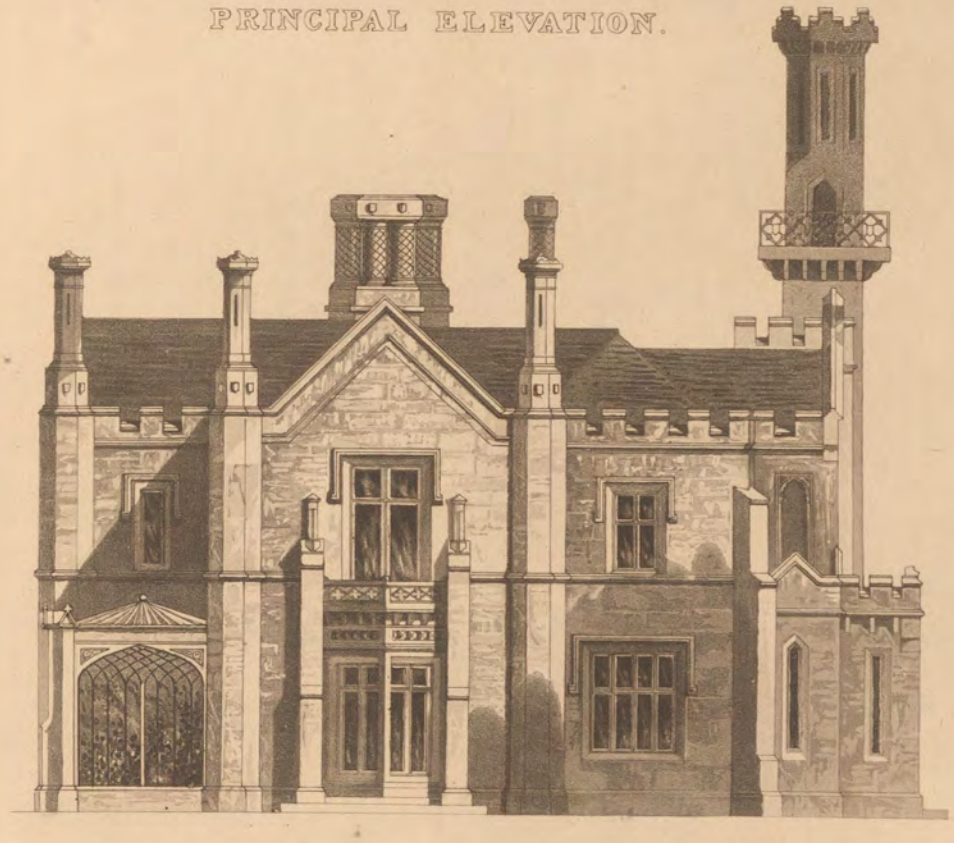
Designed for a Hunting Lodge.

Printed by S. Shawe, 11 Rolls Buildings, Fetter Lane.

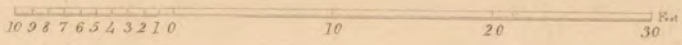
London, Published 1833, by the Author, 21, King Street, Portman Square.



PRINCIPAL ELEVATION.

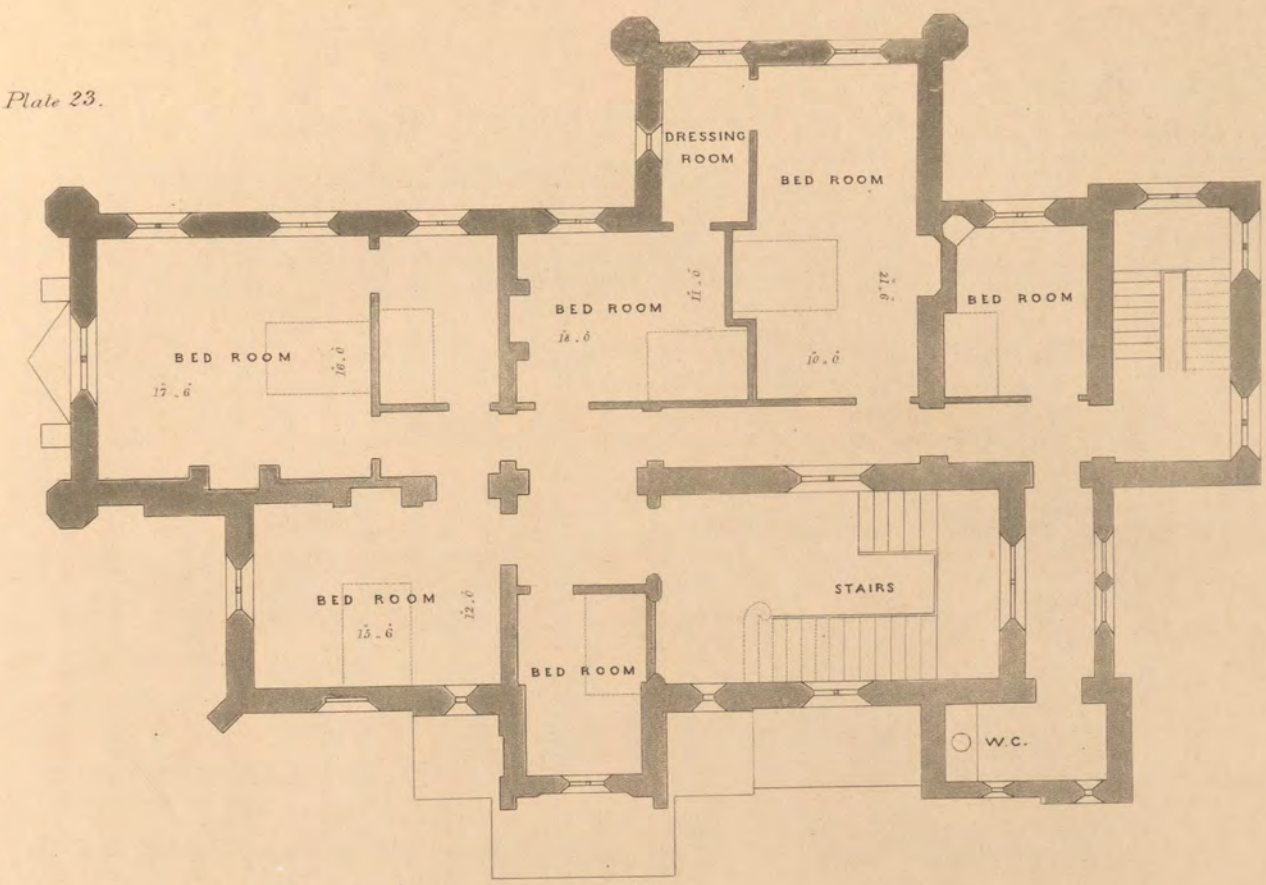


ELEVATION OF THE HUNTING LODGE OR VILLA.

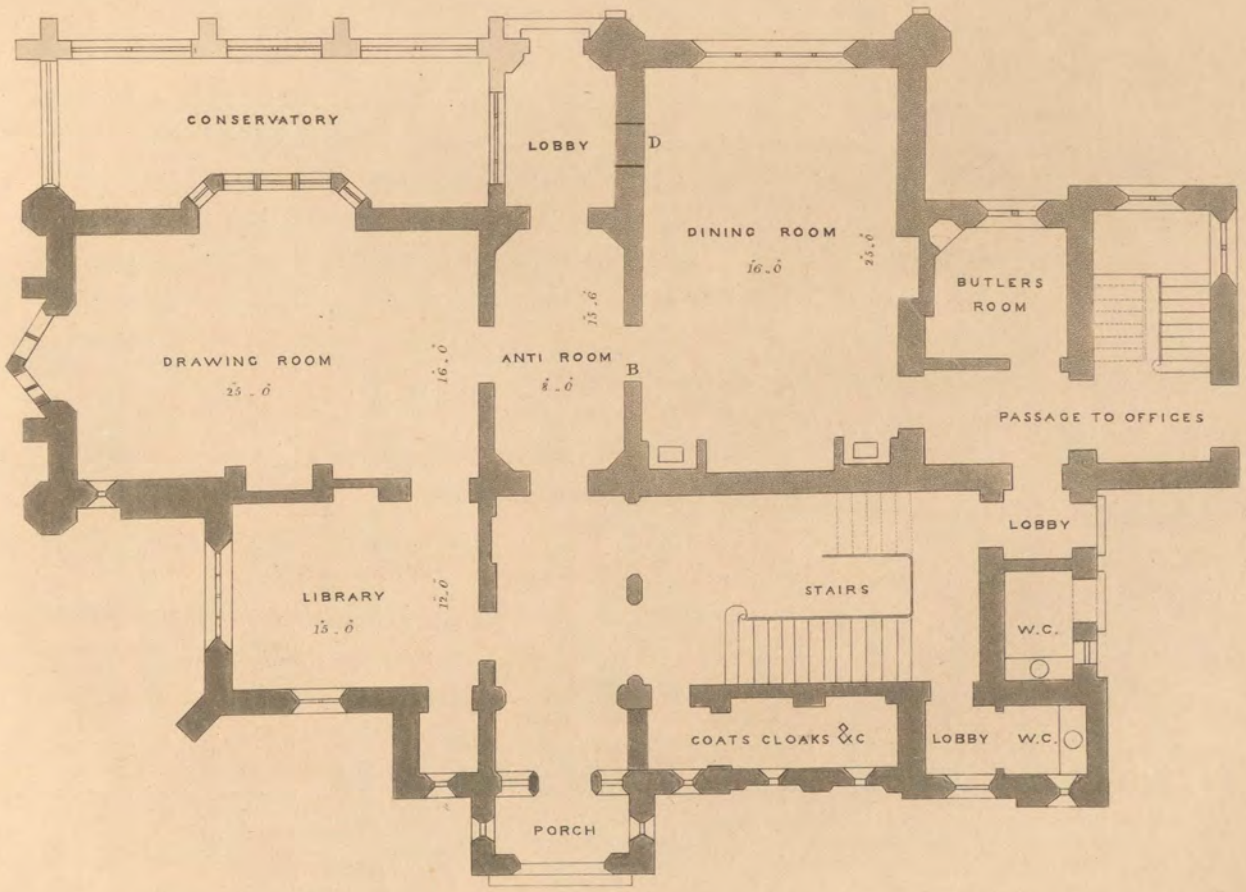


Printed by S. Shaw, 11 Wells Buildings, Fleur Lane.

Plate 23.

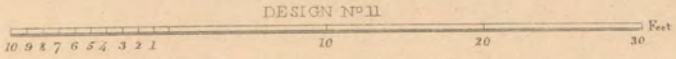


CHAMBER PLAN.



GROUND PLAN.

DESIGN No 11



A GRECIAN VILLA.

DESIGN No. 12.

PERSPECTIVE VIEW,—PLATE XXIV.
TWO ELEVATIONS,—PLATE XXV.
TWO PLANS,—PLATE XXVI.

INTERNAL effect, rather than external decoration, or any thing striking in the elevations, has been here studied, for these, it must be admitted, offer little to captivate the eye of a connoisseur, although of that description which finds admirers among persons in general, whose taste must in some degree be consulted in works of this nature, even though it be attended with some inconsistency as to correct architectural character and costume. Such a house in fact appears to greater advantage in reality than it can be made to do upon paper, because actual size and substance confer on it an importance, which it cannot possess either in elevations or a perspective view, where the eye looks for some more positive indication of taste than the order alone, however beautiful in itself, can produce. This is what many are pleased to term a chaste and simple style of Grecian architecture, whereas it wants that consistency and keeping essential to chasteness and simplicity, and might, therefore, more correctly be termed *Semi-Grecian.* Such as it is, however, it is not without something like elegance in the general proportions and masses, but would require to have all the rest worked up, in order to correspond with the order here applied. How this might be done, will be shown in the Supplementary Volume. In the interim, let it suffice to observe, that this exterior pretends to no more than to announce the style adopted within, and we shall therefore proceed at once to an examination of the plan.

The entrance hall offers a richer architectural *coup d'œil* than it is always advisable to make at first; because whatever may be urged in favour of first impressions in architecture, they may be rendered too forcible and too favourable, and so occasion comparative disappointment in what follows. Yet, as in this case, the hall is intended to serve as a billiard room, it becomes in a certain degree one of the apartments,

and will therefore bear to have more room allotted to it, and to be made a more striking portion of the interior, than under different circumstances it ought to be in a house of the same extent. Besides, although this plan contains no more sitting rooms than others that have been shown, and which are far less ostentatious as regards their vestibules, the apartments themselves are more spacious, so that if suitably decorated, they would adequately support the display here made. Furthermore, it should be observed, care has been taken that while none of the effect the plan allowed, is lost, the hall itself is, if any thing, rather smaller than the adjoining rooms, neither does it exceed them in heigth; therefore they do not suffer by injudicious contrast in that respect, as is apt to be the case in those mansions where the introductory part of the interior occupies the height of two floors, thereby making the other apartments appear, at first, less lofty than they really are.

Notwithstanding that the eye here takes in at the first glance, an extent double the length of either the drawing or dining room, this space is so divided by the screen of columns, that the limits of the hall itself are clearly enough defined, and this portion prevented from appearing extravagant in point of size. At the same time, while the greater loftiness of the further part, shows expansion upwards beyond the colonnades, this does not display itself too decidedly, all at once, but rather gradually reveals itself to the visitor as he advances along. The effect of the staircase as beheld through the intervening screen, whose columns would be in half shade, and thereby detach themselves boldly from the more brilliant back ground, upon which the light would fall down from above, would be no less picturesque than architectural.

The recesses with columns, beyond the screen, are by no means the least effective features in the design, nor is their value lessened by their arising out of the plan itself, instead of being arbitrarily brought in for the sake of display. These greatly contribute towards the richness and variety of the perspective ensemble, and are productive of that complexity which, provided it be skilfully managed, is no less desirable in this style than in the Gothic. Owing to the width of the landing immediately above them, these columns would certainly not have much direct light thrown upon them; nevertheless as they would be seen against a deeper shadowed back ground behind them, they would be sufficiently

distinct, while they would produce an effect contrasted to that of the larger colonnade. The staircase itself, with two flights of steps branching off from the first one, is here rendered more important than—considering that it conducts only to bed chambers and dressing rooms—might under different circumstances be deemed eligible; yet it is not more so than is proper in this instance, where it forms a principal though distant feature in the scene.

As some may, after all, be of opinion, that the apartments are rather too few, consistently with the style of living that is otherwise indicated, it may not be displeasing to them, if we now point out in what manner the whole might be converted into a very superior mansion, without greatly deviating from the present plan, and that principally, by partially filling up the open space behind the staircase. To effect this, what is now the library might be made a second drawing room, and the library placed beyond it; the study, &c. being removed to the other side, where the kitchen now is. Supposing the other offices to be in the basement, the kitchen might then be placed on the same level, in the space behind the staircase. Should there be no room built above, it might be made as lofty as we pleased, and lighted entirely from the ceiling. As a still further improvement, however, we should rather recommend some apartment on the level of the first landing on the stairs; and as windows immediately over those of the kitchen beneath, might be thought objectionable, this room might be lighted from above, and applied to the purpose either of a picture cabinet or library; in the latter case, thus obtaining a third or morning room, beyond the two drawing rooms. The cabinet, or whatever else it might be, would be an occasion for taking visitors partly up the staircase, and would thus justify the display there made; at the same time it would be raised so little above the rest of the ground floor, that it might almost be considered as forming a part of it.

A plan shewing the proposed alteration, will be given in the Supplementary Volume.

Estimated cost, finished with brick, and stucco fronts, stone cornice and plinths, £ 4930. Extra if with stone ashlar fronts, £ 936.

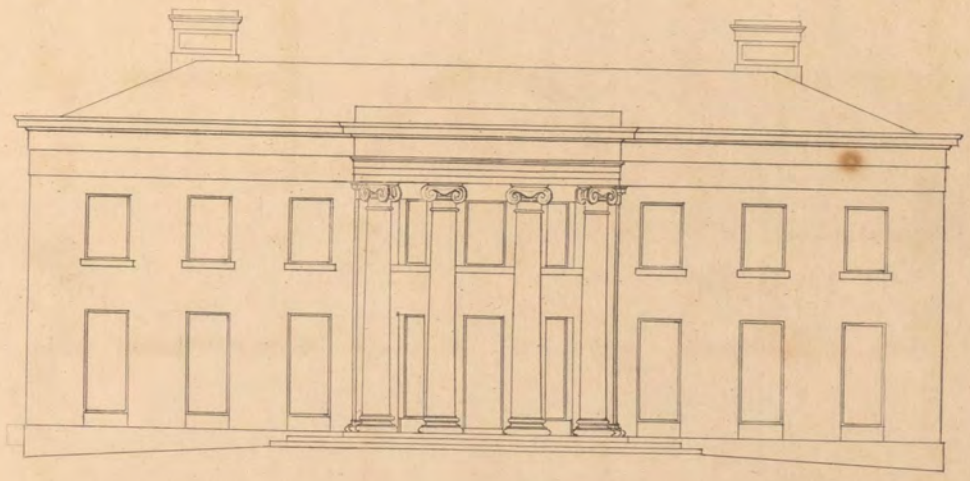
Designed by F. Goodwin. Engraved by R. G. Reeve.

GRECIAN VILLA.

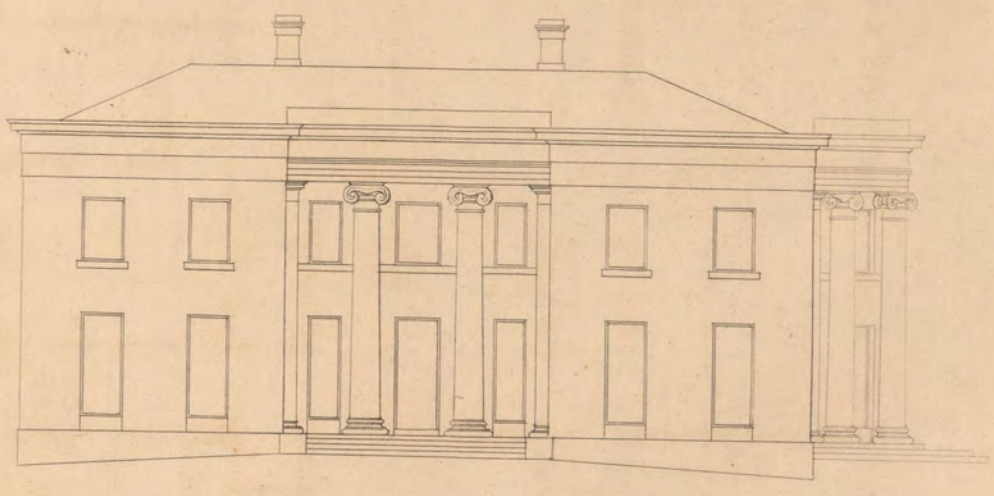
Printed by S. Shaw, 11, Rolls Buildings, Fetter Lane.

London, Published 1833 by the Author, 21, King Street, Portman Square.

GRECIAN VILLA.



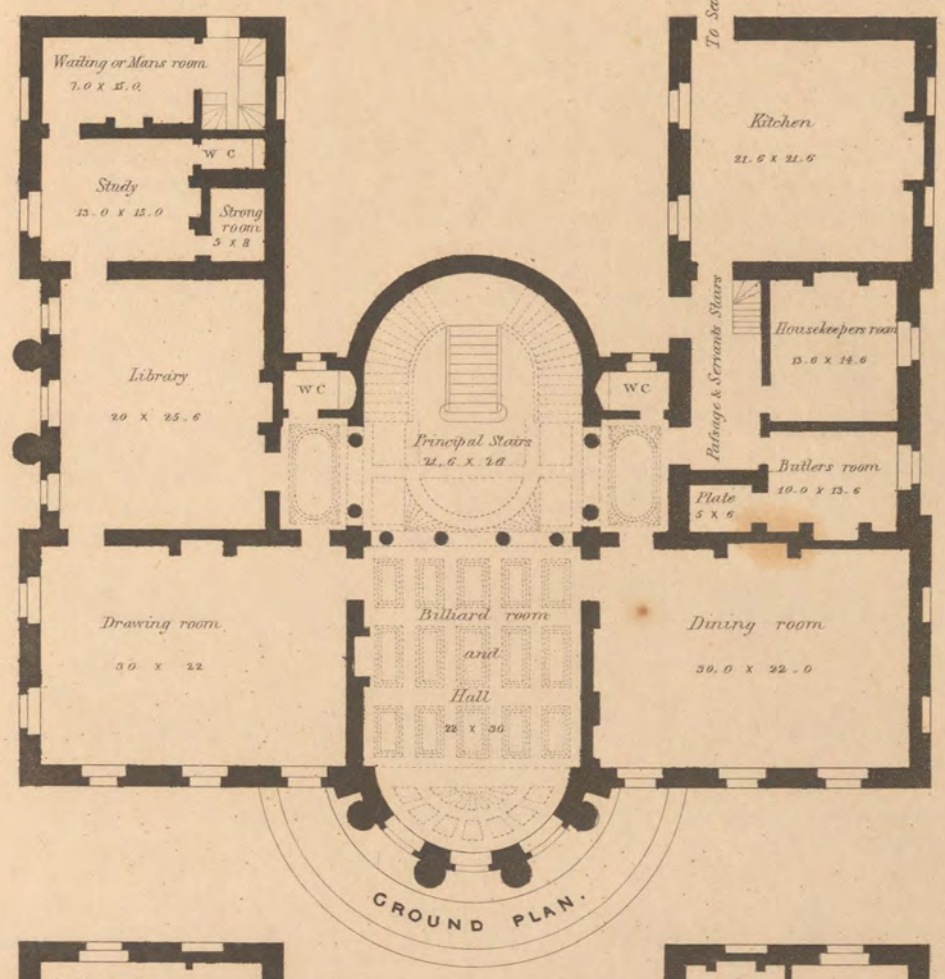
PRINCIPAL FRONT.



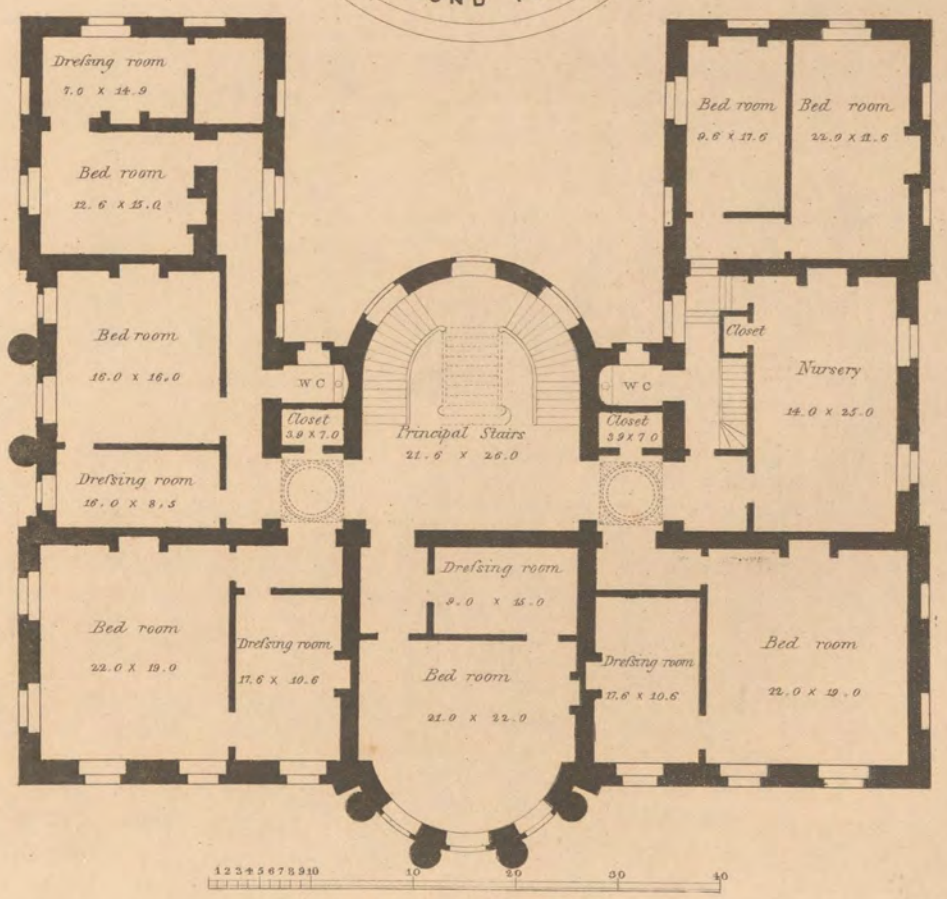
GARDEN FRONT.

Scale of 10 20 30 40 50 Feet.

London Published 1833. by the Author 21. King Street. Portman Square.



GROUND PLAN.



CHAMBER PLAN.

A HUNTING LODGE OR VILLA,

IN THE ITALIAN STYLE.

DESIGN No. 13.

PERSPECTIVE VIEW,—PLATE XXVII.
FRONT ELEVATION,—PLATE XXVIII.
SIDE ELEVATION,—PLATE XXIX.
TWO PLANS,—PLATE XXX.

By comparing the plan of this house with those of Nos. 9 and 11, it will be perceived, that much as they differ in regard to various other particulars, they all three bear a general resemblance to each other, in the position and relative proportions of the principal rooms. Far from being occasioned by any difficulty of producing greater variety, or by inattention to the circumstance itself, this similarity has been adhered to, with the view of showing, how the same internal accommodation may be obtained, where there are many minor differences, and where different styles are adopted.

In each of these plans, it will be observed, there is a drawing room, dining room, and library, with an ante-room between the two former; but in No. 9, the library is placed beyond the ante-room, into which all the other three open, while there is no immediate communication between the library and the drawing room as in this design, and No. 11. Both the latter have the library adjoining the hall, and opening into the drawing room: and the chief difference between the two plans, as regards this portion of the house, is that in the present design there is no conservatory, and in No. 11 there is. They will, likewise, be found very closely to resemble each other in the relative position of doors, windows, fire-places, and sideboard recesses; also in having a porch, and a kind of small intermediate vestibule between that and the hall. In No. 9, on the contrary, there is no porch, properly speaking,—at least not an inclosed one, but what rather answers to the idea of a viranda. The same design again, differs from the others in the following particular: instead of extending cross-wise to the drawing room, the

dining room occupies a corresponding space on the other side of the ante-room, with the sideboard facing the entrance from the last mentioned, and the chimney-piece opposite the windows, which are not at the end, but on one of the longer sides of the apartment. These are by no means unimportant circumstances as effecting the general appearance of a room: nevertheless it may be thought, that they hardly require to be so minutely pointed out; our excuse, therefore, for adverting to them, must be, that it is not so much for the purpose of superseding, as of encouraging such examination; and at all events, it is, if not more useful, assuredly not more impertinent, than the custom of explaining what the most careless inspection of the plates, must make any one acquainted with.

One thing which requires no further remark from us, than merely calling attention to it, is that the same kind of alteration as that recommended for the ante-room in No. 11, is equally applicable to the present design.

On the chamber floor, is a spacious landing or upper vestibule, somewhat larger than seems altogether consistent in a house of this kind, where it is generally a desideratum to have as many sleeping rooms as the plan will admit. It has not, however, been appropriated as a bed room here, on account of the small staircase which leads up into the space above it, whence another staircase affords access to the apartment in the tower, Still if it was desired to obtain an additional bed-chamber, this might be accomplished without any very great difficulty, by removing the staircase just mentioned into the space in the corresponding angle, adjoining the principal one; opening a door between them, facing the entrance into the opposite passage. The space now occupied merely as a landing might then be made into a chamber, having a deep bay, and a small dressing room adjoining, formed out of what is now the staircase to the tower. The chief difficulty to be got over would be to provide a suitable place for the water closet, which would thus be taken away. Did no better method present itself, that closet might be placed at one end of the passage off the landing, near the window or opening looking into the staircase; and it might be lighted by a window (besides a ventilator aperture) made next the ceiling, and opening

towards the passage from the back staircase. The only farther deviation from the plan hereby called for, would be to place the door into the adjoining bed room, close to that angle formed by the side opposite the fire-place, and perhaps recessing it about a couple of feet, by which means a closet would be obtained within the chamber, and the room itself appear less narrow in its proportions.

As will be seen by the front elevation, that part of the house where the back staircase is situated, has two chamber floors above the ground one, whereby several additional sleeping rooms are formed.

No remark has yet been made in regard to the exterior, neither is much comment called for. We shall therefore confine ourselves to one or two points, and touch upon them rather briefly. Independently of those differences arising entirely out of the style adopted, this design distinguishes itself from either of its two *pendants*—particularly from No. 9,—by the greater loftiness of proportions in the whole structure, even without taking the tower into account. With hardly any thing of decoration, there is what we sometimes meet with in plain buildings as well as in plain women—a certain piquancy of expression—which if it does not entitle them to be called beautiful, at least prevents our applying to them any depreciating epithet. Much of this quality arises here from the manner in which the different masses are made to relieve each other, and from the indication of strength below, as opposed to lightness above; which latter is greatly enhanced by the slender tower,—as any one, we think, may convince himself by merely covering up that feature, and considering the effect of the rest apart from it.

Where the design admits of it, and the cost of its erection is not a material consideration, a tower or other lofty *belvedere* is a pleasing addition to a country residence, especially if near the sea coast, or in any situation to command an extensive and varied prospect. To a Hunting Lodge it is certainly no inappropriate appendage, as it affords an opportunity to the ladies of the family to accompany the sportsmen in the chace, with their eyes, if not more amazonionally on horseback. In like manner, too, as such a *belvedere*, adds to the attractions of a Villa, so are telescopes very suitable and agreeable articles of furniture for one; which besides their other uses, will enable the inmates

of such a watch-tower to espy the approach of unbidden, undesired visitors—of any *bores*, for instance, which being biped ones, are not recognized as beasts of chace,—they enjoying all the while perfect security from their intrusion. Should other furniture be desired; a book-stand, and a harp, would suffice to render such a place a delightful *snuggery*—a kind of aerial boudoir, equally fitted either for speculation or for meditation. Within a garret we have seen a snuggery museum, stored with works of art—why then not a boudoir, similarly elevated above the earth and its "low thoughted cares." Milton certainly fancied one when he wrote his Penseroso.—Good reader, excuse the flight we have taken—the altitude, or to speak architecturally, the *elevation* to which we have ascended. Let the sally in which we have just indulged, although no part of our *plan*, pass by way of condiment to our previous dulness; nor unkindly cut us for so venial an offence, because, remember, we ourselves deal in *sections*.

This building may be executed in brick and stucco, with stone cornices, plinths, and balconies, for £3310 : 0 : 0. Extra with stone fronts, £786 : 0 : 0.

Designed by F Goodwin

Engd by I Edge

DESIGNED FOR A GENTLEMANS HUNTING LODGE OR VILLA.

in the Italian Style.

London, Published 1833, by the Author 21 King Street Portman Square.

Printed by S. Shave, II, Rolls Buildings, Fetter Lane.

PRINCIPAL FRONT OF THE ITALIAN VILLA.

or Fowling Lodge.

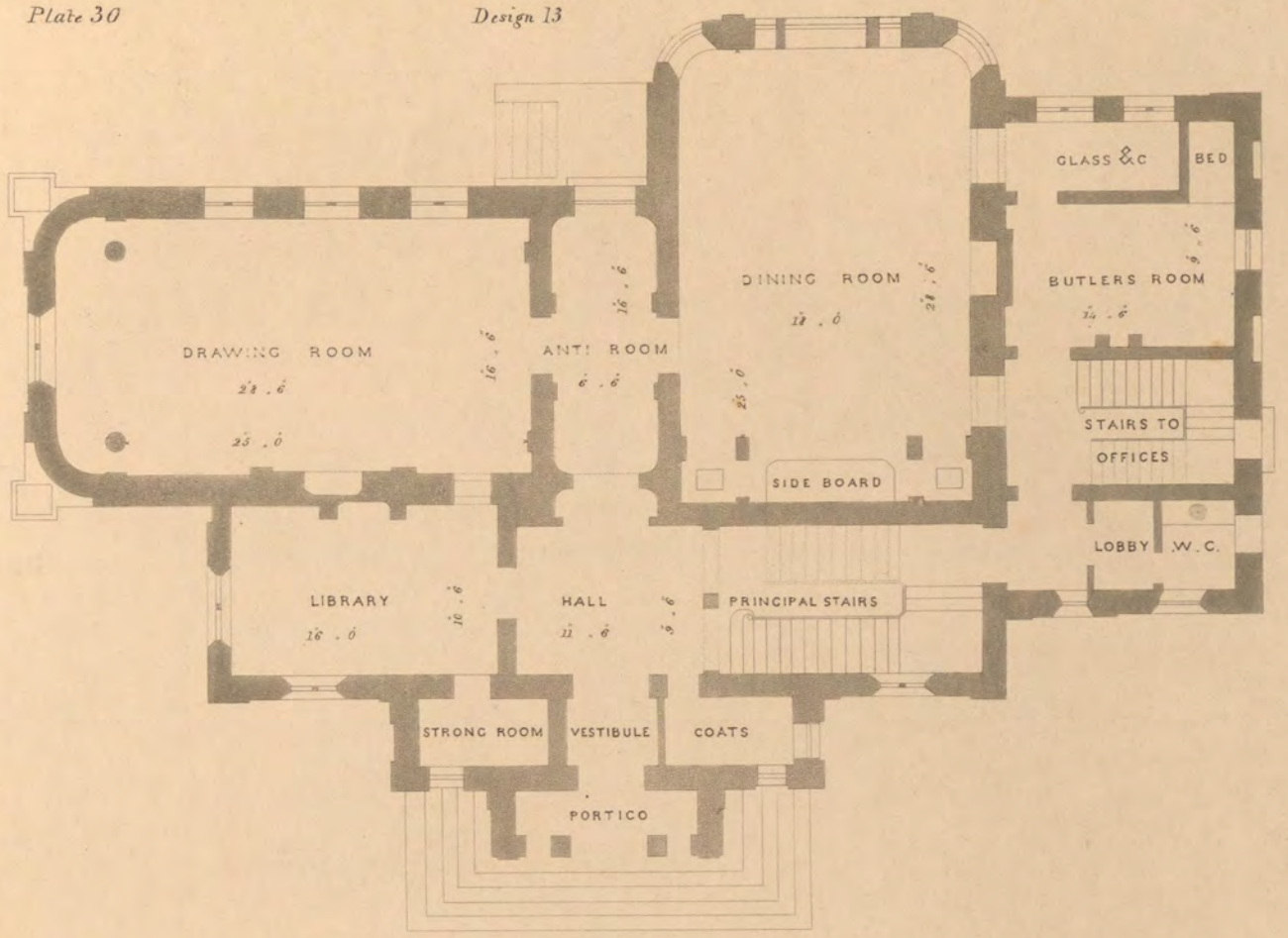
Printed by S. Shaw 6. Ill. Rolls Buildings. Fetter Lane

ELEVATION OF ITALIAN VILLA.

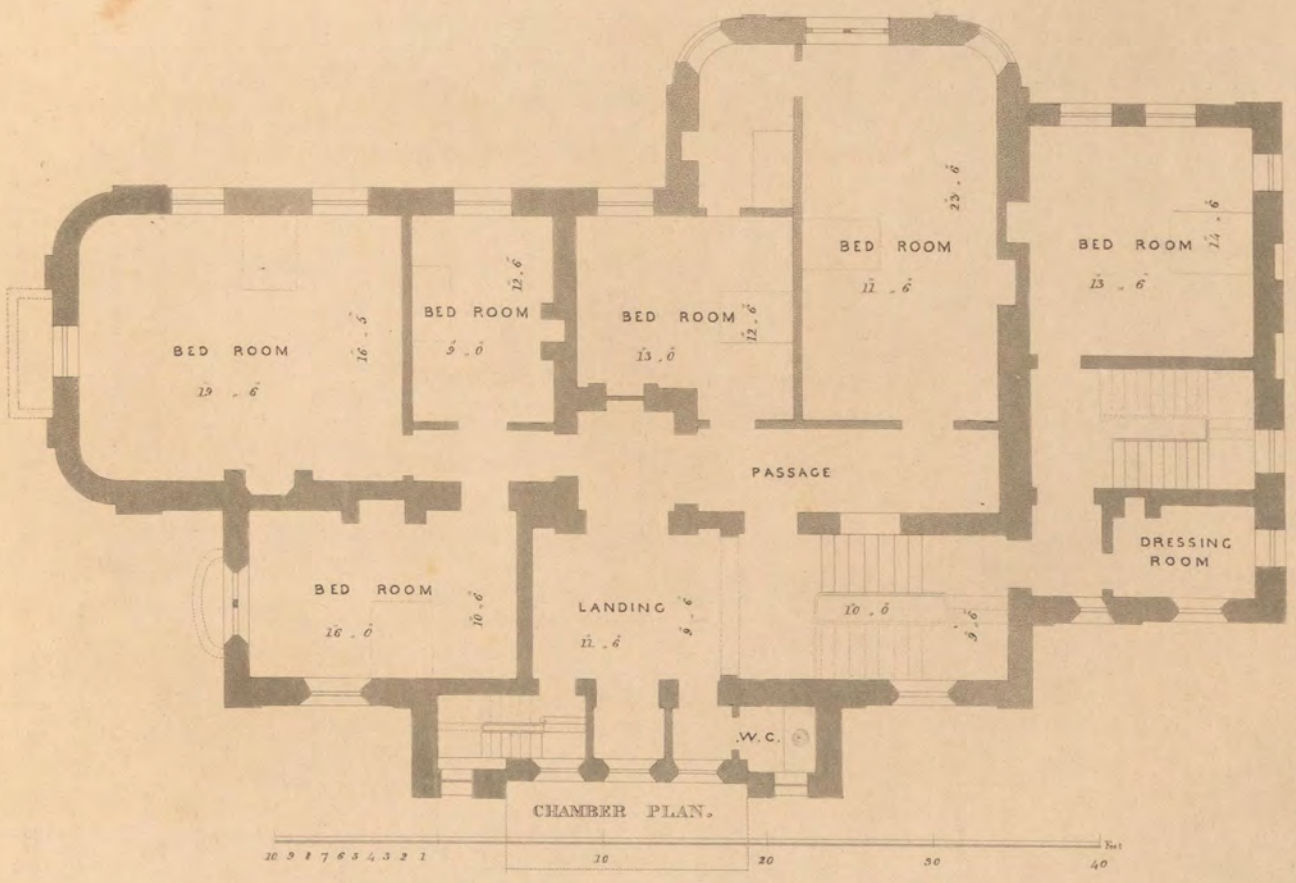
or Hunting Lodge.

Printed by S. Shaw & U. Rolls Buildings, Fetter Lane.

Plate 30 *Design 13*



GROUND PLAN.



CHAMBER PLAN.

ITALIAN VILLA OR HUNTING LODGE.

PRINCIPAL PARK ENTRANCE

TO LISSADELL COURT.

DESIGN No. 14.

PERSPECTIVE VIEW,—PLATE XXXI.

The beautiful and romantic demesne of Lissadell Court in Ireland, is the property of Sir Robert Gore Booth, Bart. who has lately erected upon it the mansion which forms the subject of the following design, and this Gate-Lodge which is the principal approach to the house. The demesne itself is bounded by the Bay of Sligo, the Atlantic and the Bay of Donegal in one direction, and by the mountains called Ben Bulben, Ben Whisky, and Nocnara, in the other. The country around presents such a striking combination of mountain scenery and water, that it is hardly possible for language to convey an adequate idea of the varied charms of this highly picturesque tract of landscape. The tower hereafter to be attached to this entrance into the park, besides forming as it will a pleasing architectural object as beheld from the country around, and also both from the Bay of Sligo and the Atlantic, will command an extensive prospect from its upper part, while it will prove of direct utility, by affording the means of telegraphic communication with the adjoining estates.

In regard to its architecture, this tower is necessarily composed in a mixed style, bearing a nearer affinity to the Italian than to the Grecian,—and to the Italian of the middle ages (when structures of this class were conspicuous features in most of the cities of Lombardy) than to that of more recent times. Notwithstanding that it offers a striking contrast to the lodge, yet in consequence of its being as much detached from, as united with, the latter by the gate, and ornamental railing extending between the two buildings, the dissimilarity of their style is by no means attended with a disagreeable effect. The Lodge itself so nearly

resembles that represented in Design No. 2, that it is hardly necessary to make any additional remarks upon this, except it be, that here there are no windows in the inner angles, formed by the projecting portico-like ends of the building.

Estimated cost of this structure, including the telegraphic tower erected in Ballasadare marble, and the cast and wrought iron gates, gilding, bronzing, &c. £ 2270 : 0 : 0.

Designed by F. Goodwin. Engraved by R. C. Reeve.

THE PRINCIPAL PARK LODGE ENTRANCE TO LISSADELL COURT,

The Seat of Sir Robert Gore Booth, Bart.

Printed by S. Shaw 11 Rolls Buildings, Fetter Lane.

London, Published 1833 by the Author, 21 King Street, Portman Square.

LISSADELL COURT,

THE SEAT OF SIR ROBERT GORE BOOTH, BART.

DESIGN No. 15.

PERSPECTIVE VIEW,—PLATE XXXII.
INTERIOR OF THE HALL, ETC.—PLATE XXXIII.
TWO PLANS,—PLATE XXXIV.

THE situation of Lissadell having been just described, and the immediate locality of the house being shown in the perspective view, which exhibts the two principal fronts, we shall now proceed to give some account of the mansion and its interior. The building (which is not yet entirely completed within,) was commenced in 1830, and has been erected for less than the estimate, by a considerable sum. Indeed the admirable manner in which the works have been executed, reflects equal credit on the contractor, (Mr. James Nowell, of Dewsbury in Yorkshire,) for his skill, as the highly satisfactory performance of his engagement, reflects upon his integrity. Neither ought the praise due to the author's clerk, Mr. Reed, for his punctual discharge of his duties as superintendant of the works, be here withheld from him.

The exterior of the building consists entirely of Ballsadare marble, neatly tool'd, excepting the entablatures and antæ, which are rubbed. The nature of the material employed in its construction, will in a great measure account for the plainness of the design, since the working of architraves to the windows, and other ornaments, would have proved very expensive; at the same time, its own beauty is such as to render the aspect of the structure sufficiently imposing, although, as has been already remarked in another place, this kind of beauty can hardly be indicated, much less expressed, in engravings similar to these. The principal thing to be remarked in the external design, is that, the lower part of the projecting centre of the East front forms an entrance for carriages to drive into, which is closed by gates, because the violence of the wind on this coast is at times so furious, that it was necessary to provide shelter against it; and it is accordingly intended, that whenever

such is the case, one of the gates shall be closed, in order that visitors may alight without being annoyed by it. As a further convenience, a small winding staircase leads up immediately from the servants' hall in the basement, to this entrance; which nearly answers the purpose of keeping a porter constantly in attendance in the hall.

Instead of entering into a description of the plan, which will be far better understood by an inspection of it in the engraving, we shall here confine ourselves to such particulars as seem to call for some notice. The entrance hall, of which the principal staircase forms a continuation, is, although of moderate size, sufficiently important in its architectural character, and better adapted to the rest of the plan than a more spacious vestibule would have been. The sectional outline view given of this apartment, will sufficiently explain how it is lighted through the glazed compartments in the ceiling of the landing, or rather upper vestibule, above—for here, instead of the landing seeming to form projecting galleries round the upper part of the hall, there is more the appearance of there being an opening in its ceiling, admitting a view from below into the part above designated. The circumstance of there being no windows in the lower vestibule, unless those upon the staircase can be said to belong to it, is greatly in favour both of its architectural character and the general effect, since the upper part thus displays itself more strikingly, as does likewise the gallery. This latter apartment (for a view of which the reader is referred to the frontispiece of the former volume,) partakes somewhat of the character of an inner and more highly decorated vestibule, through which visitors can have access to the principal rooms on this floor; and likewise of a room of general rendezvous, besides occasionally serving as a ball-room. Therefore, although it constitutes the most striking part of the interior, it does not do so more than the purposes for which it is intended warrant; since instead of being only viewed in passing through it, it will become a point of re-union for the company in the house. The folding doors at the further end open into the library, the bay of which terminates the vista thus carried on to an extent of 84 feet. Another door opens into an ante-room between the drawing and dining rooms; so that with the addition of the small boudoir adjoining the library, there are six rooms immediately commu-

nicating with each other, so arranged as to produce far greater variety than they would do if they were all placed in a straight line. It should also be remarked, that in addition to these apartments, there is a handsome billiard room next the entrance hall. A separate corridor for servants was not judged necessary, as by means of the various staircases communicating with the basement, the domestics can have access to the different parts of this floor without making a thoroughfare of the gallery. Otherwise had such corridor been thought requisite, it might easily have been carried along one side of the gallery, so as to afford a direct passage from one wing to the other on that side of the building; and as the gallery is lighted from above, a similar corridor might have been formed on the bed-chamber floor.

The offices, together with sleeping rooms for the servants, are in the basement, yet, as may be seen by the view of the house, partly above ground. One advantage, if no other, gained by this system, is that it raises the floor above them, and therefore contributes to the cheerfulness of the principal rooms, which being thus a little elevated, enjoy a better prospect. Many, we are aware, object to offices being at all sunk below the house in a country residence, where there is generally ample space for building them above ground, either as wings to the house itself or otherwise. Undoubtedly such is the case, but there are many other things to be considered besides the facility of providing site for them. If erected as wings, unless consistent in their architecture with the rest of the design, they will rather impair than improve the general effect, giving to the ensemble, the appearance of being parsimoniously stinted, and more formal than uniform. In the next place, when thus situated, the offices in one wing are at an inconvenient distance from those in the other. Besides which, they must more or less intercept the view from the apartments in the main building. If again, the offices be placed altogether; attached to the house, yet still so situated as to be easily screened from sight, and consequently might be erected without any pretension to architecture; still if the establishment be large, they must occupy nearly as much ground as the house itself; this mode therefore is too much like building two separate houses, in order to have the accommodation of one; to say nothing of another and no

small inconvenience in itself, namely, the distance to which the servants are removed if not from all, at least from the greater part of the rooms in the house, and their removal in some degree from observation. On the contrary, by forming the offices in the basement, whether entirely or partly under ground, direct communication may be obtained between them and the several parts of the house, should it be so large as to require more than one access from the offices to the rooms above.

As we do not remember to have ever met with similar observations ourselves, these remarks may perhaps possess novelty for the reader; at any rate they will perhaps convince him, that the mode here adopted has something in its favour, whatever opinion may be entertained as to the contrary one. We have therefore preferred offering them for consideration, to entering into a description of those in the plan, the convenience of which will be sufficiently apparent to any one who will take pains to examine it carefully; and we could do little more than repeat what is there sufficiently explained.

As this residence is otherwise so fully illustrated, the omission of the plan of the bed-chamber floor, and of the elevations, which will be clearly enough understood from the perspective view, will readily be excused. In respect to the upper floor, it will be sufficient information to say, that there are two bed-chambers above the carriage entrance or porch, and nine others, besides three nursery rooms, and a bath; which last mentioned are in the part above Lady Booth's bed-chamber and boudoir on the lower floor.

As it would be improper for us to state the exact cost of this mansion, we shall only observe that a similar one might be erected in England, in brick with stone dressings, for a sum between £14,000. and £15,000. or with all the fronts faced with stone, for about £18,000. In altering the original designs, with the view of reducing the expense to a comparatively moderate sum, considering the extent and accommodation of the building, the author has been much indebted to the judicious hints of Sir R. G. Booth himself, who, during his travels upon the continent, has paid particular attention to architecture.

Designed by T. Goodwin. Engd. by S. G. Hughes.

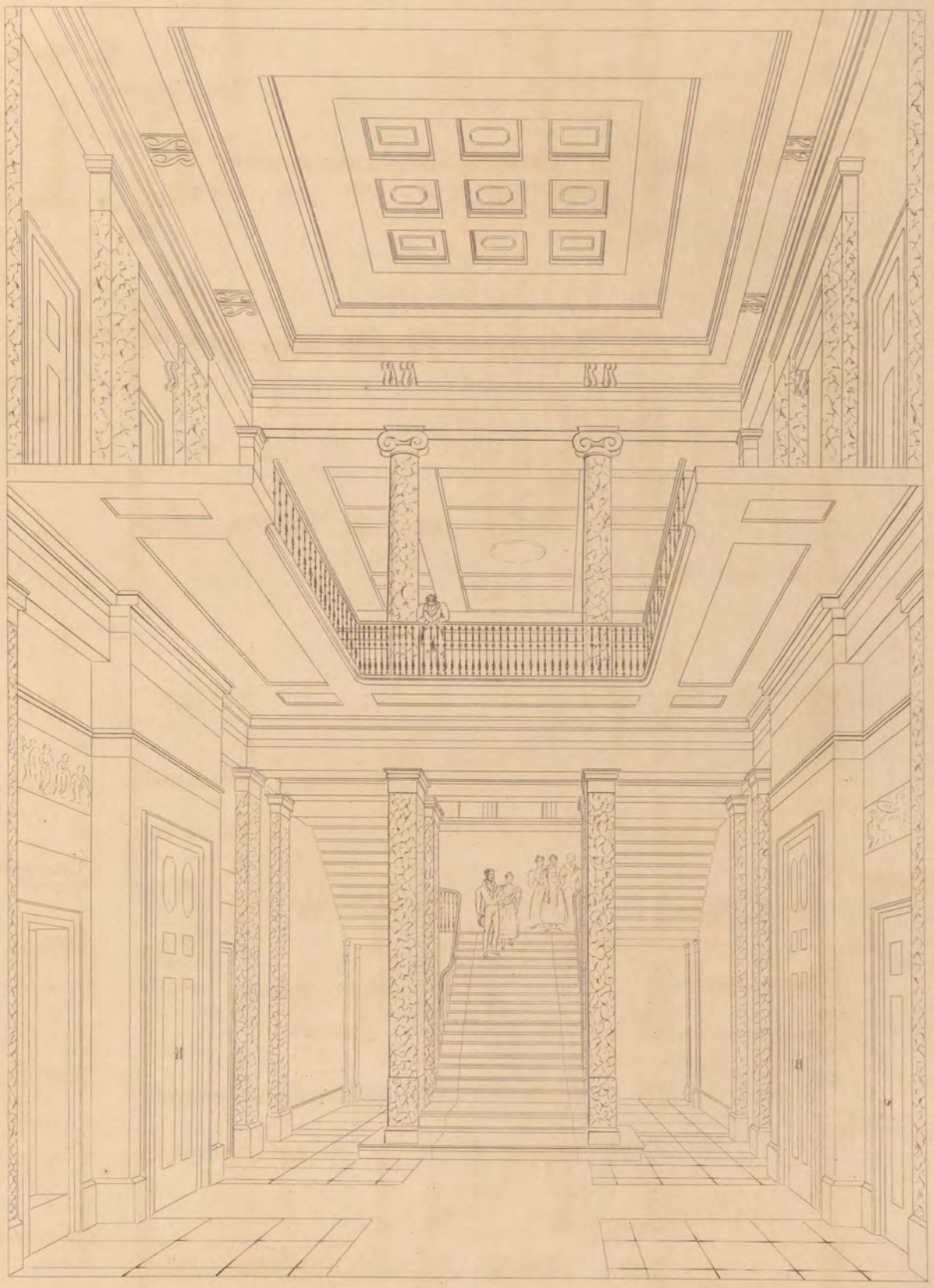
LISSADELL COURT,

The Seat of Sir Robert Gore Booth, Bart.

now erecting under the direction of the Author.

Printed by S. Shaw 11 Rolls Buildings Fetter Lane.

London, Published 1833, by the Author, 21 King Street, Portman Square



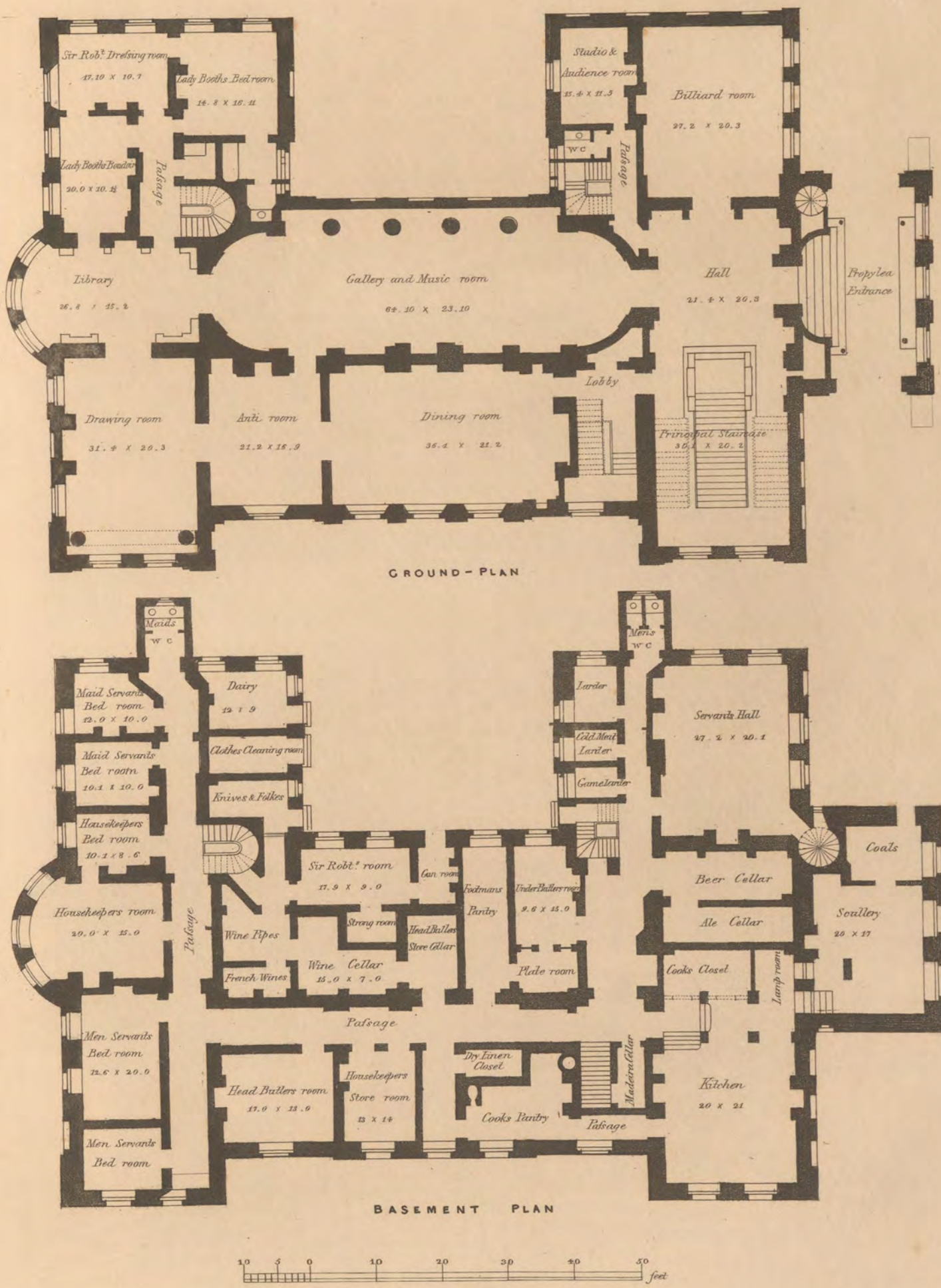
VIEW OF THE HALL AND PRINCIPAL STAIRCASE OF LISSADELL COURT, NEAR SLIGO, IRELAND.

The Seat of Sir Robert Gore Booth, Bart.

NOW ERECTING BY THE AUTHOR.

Printed by J. Shawe 11 Rolls Buildings, Fetter Lane

London, Published 1833 by the Author 21 King Street, Portman Square.


Sir Robt.s Dressing room
17.10 x 10.7
Lady Booths Bed room
14.8 x 16.11
Lady Booths Boudoir
20.0 x 10.4
Passage
Library
26.4 x 15.2
Gallery and Music room
64.10 x 23.10
Studio & Audience room
15.4 x 11.5
W C
Passage
Billiard room
27.2 x 20.3
Hall
21.4 x 20.3
Propylea Entrance
Lobby
Drawing room
31.4 x 20.3
Anti room
21.2 x 15.9
Dining room
36.4 x 21.2
Principal Staircase
30.1 x 20.2
GROUND - PLAN
Maids W C
Men's W C
Maid Servants Bed room
12.0 x 10.0
Maid Servants Bed room
10.1 x 10.0
Housekeepers Bed room
10.1 x 8.6
Housekeepers room
20.0 x 15.0
Dairy
12 x 9
Clothes Cleaning room
Knives & Folkes
Passage
Wine Pipes
French Wines
Sir Robt.s room
17.9 x 9.0
Strong room
Wine Cellar
15.0 x 7.0
Gun room
Head Butlers Store Cellar
Footmans Pantry
Under Butlers room
9.6 x 15.0
Plate room
Larder
Cold Meat Larder
Game larder
Servants Hall
27.2 x 20.1
Beer Cellar
Ale Cellar
Cooks Closet
Lamp room
Coals
Soullery
20 x 17
Passage
Men Servants Bed room
12.6 x 20.0
Men Servants Bed room
Head Butlers room
17.0 x 13.0
Housekeepers Store room
13 x 14
Dry Linen Closet
Cooks Pantry
Passage
Madeira Cellar
Kitchen
20 x 21
BASEMENT PLAN
10 5 0 10 20 30 40 50 feet

SMALL VILLA

IN THE OLD ENGLISH COTTAGE STYLE.

DESIGN, No. 16.

PERSPECTIVE VIEW,—PLATE XXXV.
FRONT ELEVATION, SIDE AND BACK ELEVATION,—PLATE XXXVI.
TWO PLANS.—PLATE XXXVII.

The variety of the cottage style here adopted might, not improperly, be distinguished from the plainer sort, by the epithet "Florid." It is, moreover marked by a certain quaintness, by no means unpleasing when judiciously applied, although in buildings where something more refined is looked for, it might seem to border too much on the grotesque. Its peculiar embellishment consists chiefly in the contrast of colour and material, produced by the inlaying or marquetry of wood-work in the face of the wall; and it is therefore exceedingly well adapted for plastered or stuccoed surfaces. The same kind of ornamental damasking, may also be employed for some of the compartments of the upper story, where the lower one is constructed of stone; or it may be introduced in conjunction with other simple yet fanciful decoration of the external coating of the walls,—such as *paretta* work, where fine pebbles and shells are pressed into the moist plastering, so as to form an incrustation. An intermixture, again, of carving on some of the principal or upright timbers, may be employed, when a greater degree of richness is desired. As a substitute, too, for such decoration which would prove too expensive for ordinary occasions, an imitation of it in cement or stucco, either coloured when prepared, or afterwards painted to resemble the other wood-work, might be resorted to. Another economic species of embellishment applicable to this style, is that of stamping various devices and patterns on the plaster, while it is sufficiently soft to take the impression. In addition to the great variety thus placed at the architect's disposal, these modes of ornamenting the faces of walls, allow combinations and contrasts not easily attainable with materials that reject such masking. For instance, where any break or projection is made,

in order to bring forward a window or windows, and make such feature a distinct compartment in the elevation, (as is the case in the front of the villa here shown, where there is a slight projection of this kind, to the left of the porch,) the general surface from which such part advances, might be finished in *paretta*, or according to some of the other modes just described. This would produce a kind of counter richness, wherein two different fashions of decoration would relieve and be sufficiently distinct from each other, so as not to create too much confusion, and yet not be without harmony.

It must be confessed that some discretion and taste are here requisite, otherwise the whole would be rendered patchwork. Small buildings, however, unless it happen that symmetry be positively aimed at in them, allow greater latitude in this respect than larger ones,—not merely irregularity of form, but irregularity or inequality of style, and opposition of material. In an extensive structure, uniformity of material alone, especially if it be of a more costly species than ordinary, aids the idea of continuity and grandeur; and variety of it rather tends to convey the notion of a fabric constructed piecemeal, than of a single magnificent undertaking. In a small building, on the contrary, which cannot make any impression upon the beholder, as regards the power and means exerted in its construction, little can be lost by not keeping in view what would not be felt to be a merit.

Taking our leave, however, of points of criticism like these, which if pursued further would lead us into a very wide field of discussion, we must now turn to the design itself. With somewhat more of studied embellishment, this villa has likewise more of the genuine cottage in its general appearance, than have some of the previous subjects that come under the same denomination. No. 7, for example, has no little of the aspect of a substantial country house; while No. 9, answers more, upon the whole, to what is understood by the term *Cottage ornè*, its features being rather composed from fancy, than derived from any express model; whereas the subject of the present design, has more of genuine style, and carries with it an air of greater authenticity. Independently of what comes under the head of embellishment, the elevations are marked by a certain agreeable playfulness of outline, in regard both to plan and

profile, there being many parts which overhang those below, as well as others forming projecting breaks in a horizontal direction. The depth of the roof in comparison with the height of the walls—which effect is further increased by the loftiness of the chimneys; the small size of the windows, and the very narrow proportions of others; also the apparent smallness of the rooms within, as indicated by the external features,—all conduce in no small degree to keep up the cottage character. At the same time, it is evident enough that this dwelling is something very far superior to a cottage, and that it owes its beauties to study and tasteful appplication, far more than to accident and to circumstances of mere necessity. Notwithstanding the disguise it purposely assumes, there are certain indications of refinement about it,—among others, the little conservatory, which betrays itself so agreeably in one of the fronts,—that one feels certain of meeting with at least a corresponding degree of it within, although it is not very easy to guess before-hand what the apartments themselves will offer.

A small ante-room—if such term does not carry with it too assuming a sound, when bestowed on so exceedingly contrasted a space—lighted by a stained glass window towards the staircase, connects the dining room and drawing room, each of which is more spacious than previous conjecture, founded upon external appearance, would lead us to expect. In shape, also, and in other particulars, they are more than usually pleasing; and though there are many windows in each, they are so formed and so placed as not to detract too much from comfort, by exposing the rooms to glare of light in the summer, or to cold in winter. The two windows in the drawing room, which are opposite the fire-place, are less lofty than the others, and are screened by a deep viranda; while the others are partly sheltered by the projection of the story above, and by the pillars which support it. The small conservatory or recess for flowers, formed out of the bay opposite the door, serves also in some manner for the same purpose, giving the idea of shelter and exclusion from the weather, as well as admitting light. A viranda of the kind here shown, one of whose ends abuts against a wall, where there might be a bench, and which is sufficiently wide to admit of other seats being placed in it, is a most pleasant accessory to

a drawing room in summer time, and may almost be said to take the room itself out abroad, for when rendered so attractive as it may be made here, it would frequently seduce the work-table or the reading-table into its own neutral ground, between the house and the open air.

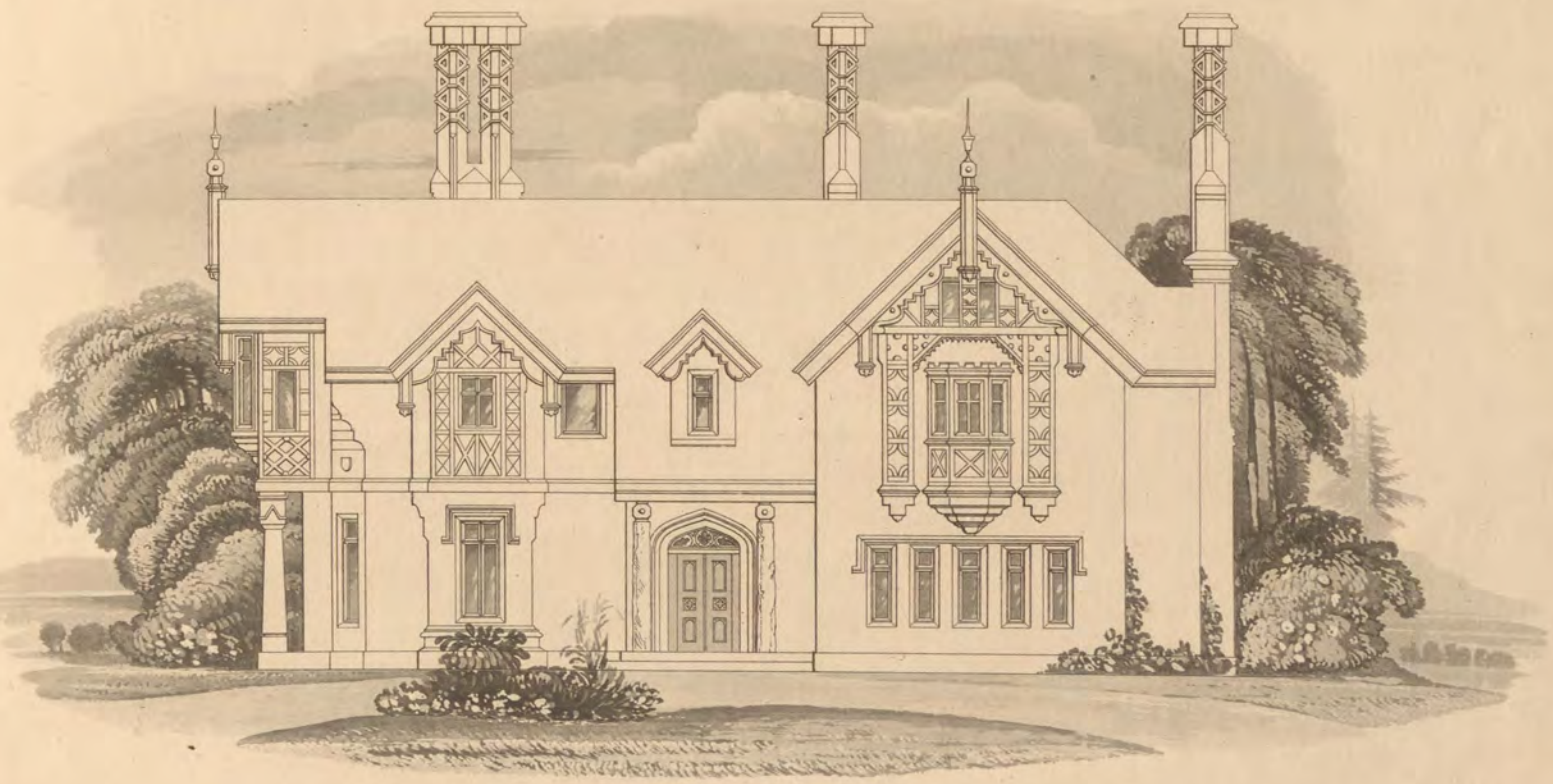
Estimated cost, in brick and stucco, including the offices on the basement floor, £2250.

Designed by F. Goodwin. Aquatinted by S. C. Hughes.

A VILLA IN THE COTTAGE STYLE.

THE COTTAGE IN THE DISTANCE SHEWS THE PRINCIPAL FRONT IN PERSPECTIVE.

THE COTTAGE IN THE FORE GROUND SHEWS THE GARDEN FRONTS IN PERSPECTIVE.

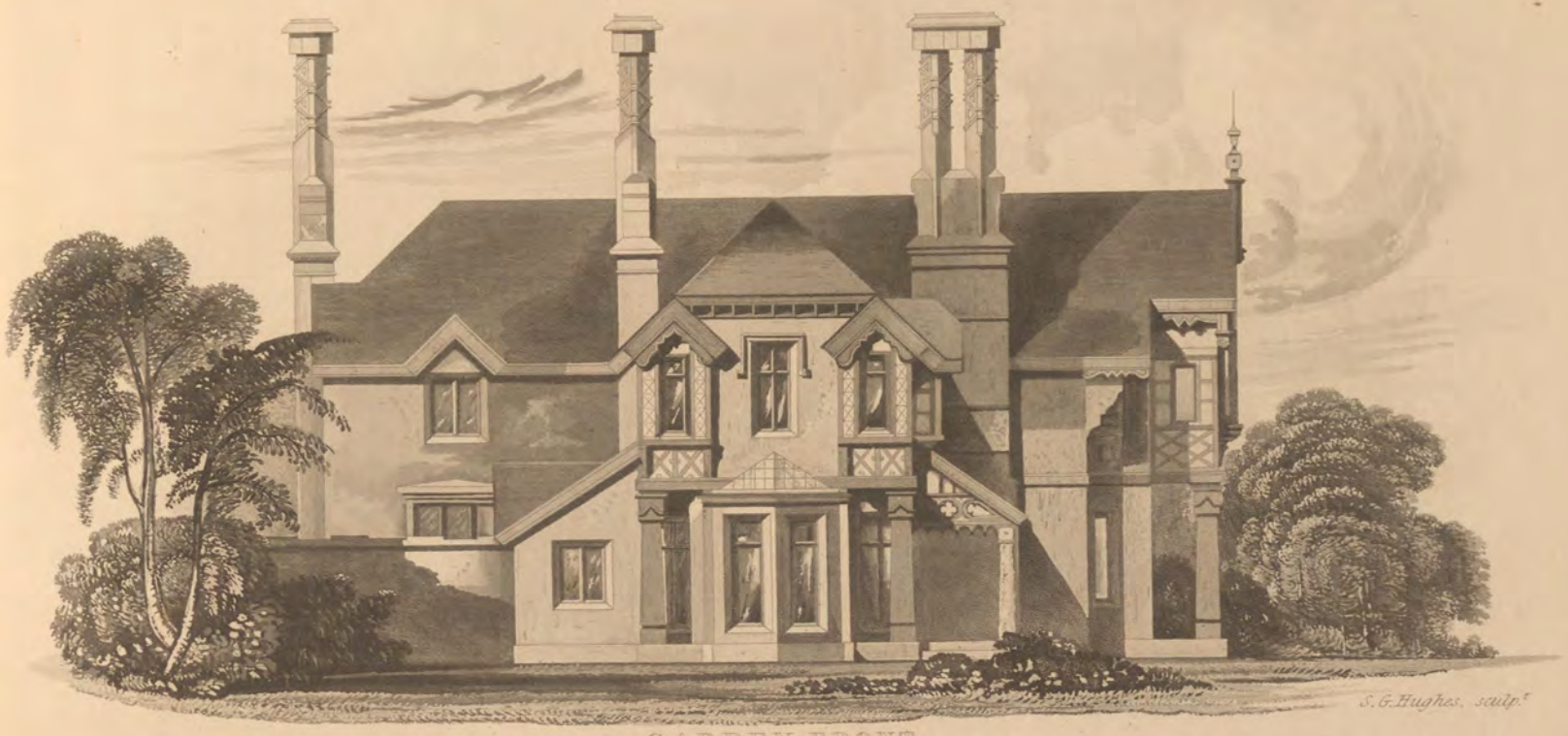


PRINCIPAL OR ENTRANCE FRONT.

Scale of 10 20 30 40 50 60 Feet.

London Published 1833, by the Author, 21 King Street, Portman Square.

Printed by J. Shawe, 11 Rolls Buildings, Fetter Lane.



S. G. Hughes, sculp.t

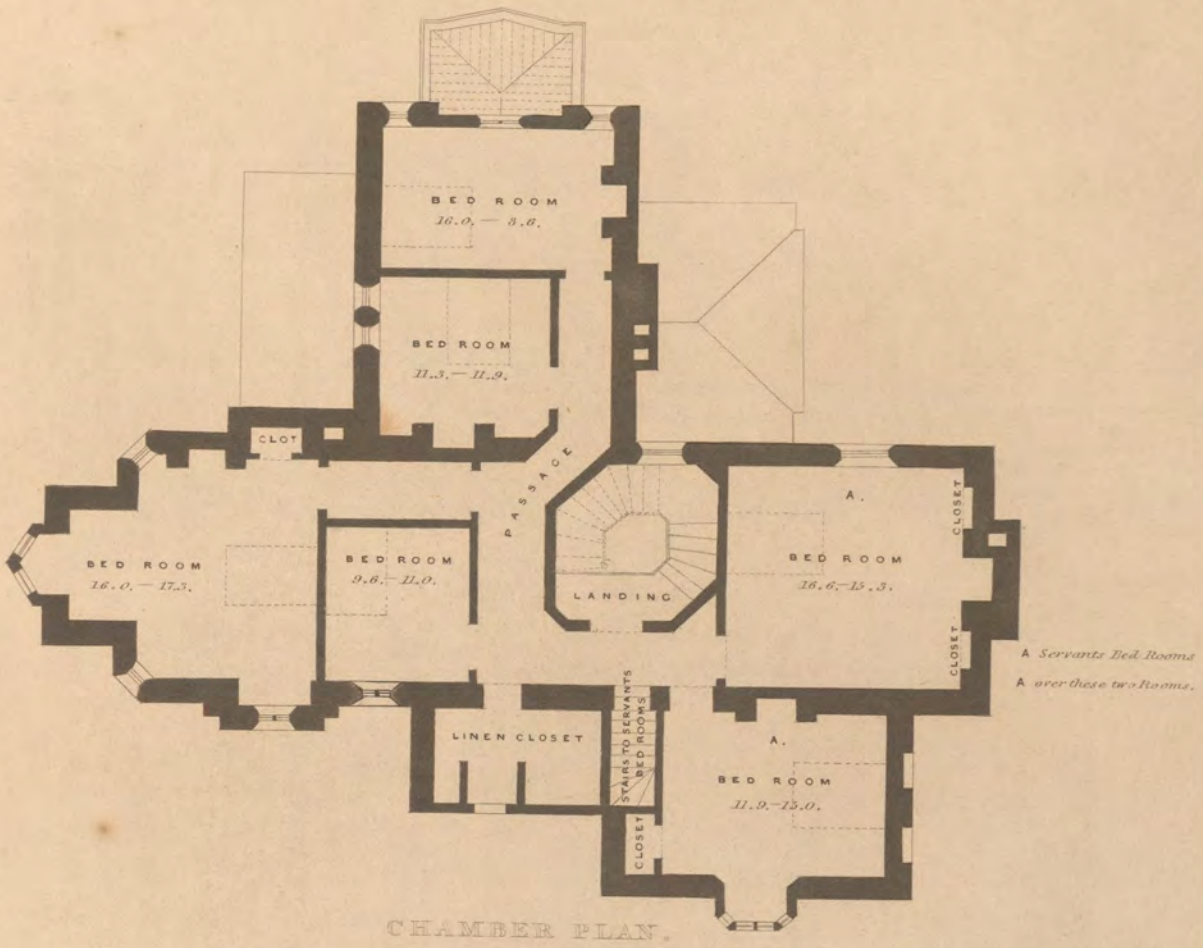
GARDEN FRONT.

GARDEN FRONT.

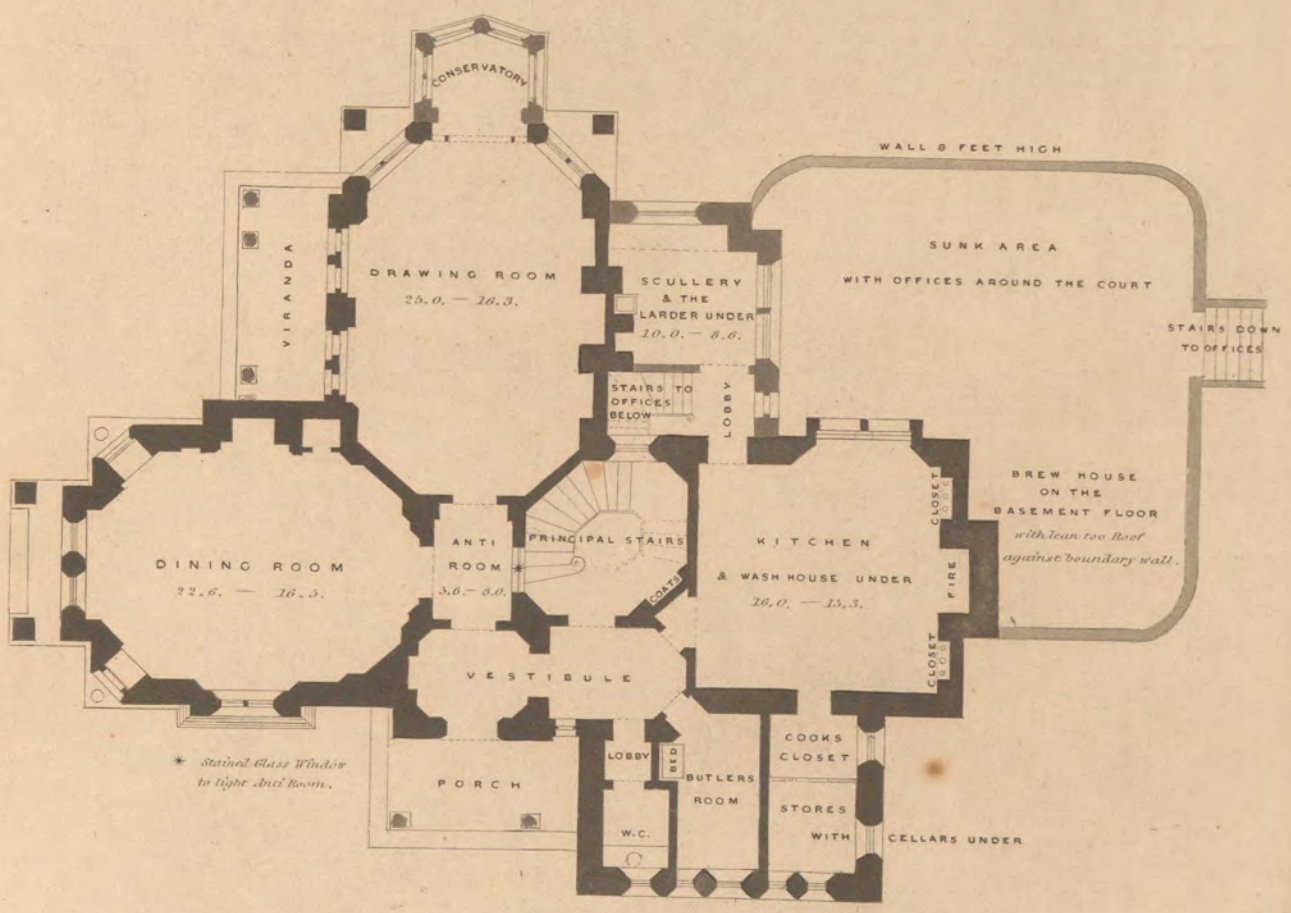
Scale of 10 5 0 10 20 30 40 50 Feet

Printed by J. Shaw, 11 Bell's Buildings, Fetter Lane.

London, Published 1833, by the Author, 73, King Street, Portman Square.



CHAMBER PLAN.



GROUND PLAN.

Scale of 10 20 30 40 50 Feet

AN ITALIAN VILLA,

DESIGN No. 17.

PERSPECTIVE VIEW,—PLATE XXXVIII.
TWO ELEVATIONS,—PLATE XXXIX.
PLANS OF GROUND FLOOR AND CHAMBER FLOOR,—PLATE XL.

THE modern Anglo-Italian, as this particular species of architecture, might, for distinction's sake, very well be denominated, tolerates many freedoms which in a more finished and consistent style would not unjustly incur censure. One of its characteristics is, that it can dispense with strictness as to detail; another, that it affects a certain unconstrained liveliness, tending towards the fanciful, if not the frivolous, and which, exceptionable as it would be in buildings that require to be treated with greater harmony and chasteness—not to say with some degree of severity—is far from being out of place where cheerfulness is the quality principally aimed at. In these respects, it forms a striking antithesis to the Palladian-Italian, and to those dull, formal, frigid imitations of it, tolerably abundant in this country some hundred years ago, and which when, as not unfrequently happened, upon a trifling scale, acquired double insignificance from the grotesque heaviness of the architecture.

Among those features which contribute in no small degree to the cheerfulness above alluded to, are lofty windows descending very nearly not only to the internal floor but to the ground itself. The viranda, which is utterly incompatible with either the Palladian or the Greek style, and could hardly be rendered other than an offensive anomaly in them, may be applied here, not merely without impropriety, but with exceedingly good effect, and that too in a variety of modes. Turrets, again, are in keeping with the general character of the style; neither is some degree of license inadmissable as to the arrangement of windows, either in the same or different stories of a building. Where, moreover,

columns and entablatures are applied, they are rather introduced as accessories, subordinate to, not directing, the general design. Hence porches* and small loggias are substituted for porticos; and projections of the viranda character, supported upon stone pillars, for colonnades.

The present design offers an exemplification of several of the foregoing remarks, the columns introduced being in a great measure independent of the main structure, and no more characterize its general style, than columns in a Venetian window would entitle the whole building to be described as being of the order employed for them. The entrance elevation also, serves to explain the kind of viranda-like substitute for a colonnade; the porch being extended so as to assume that character, which although it is not very easy to be explained, may be sufficiently understood by comparing it with the viranda in the elevation beneath. We may here observe many things that would amount to offensive solecisms in the Grecian style—for which much more than the application of Grecian columns is requisite; and nevertheless they are perfectly warranted in one which is altogether a "chartered libertine." The excessive width of the intercolumns, intolerable if met with in any thing affecting to be a classical portico or colonnade, ceases to be a defect here. The same may be said with regard to the kind of irregularity, produced by making this viranda or porch appear to encroach upon the adjoining parts, by coming before one of the windows on each side, and there terminating abruptly, instead of being extended so as to embrace the whole of those two lateral divisions. Here such a license requires no apology, because greater correctness would merely have occasioned the ensemble to appear more incorrect.

One circumstance deserving to be noticed in this design, and of which advantage might be taken for Grecian architecture, is the combination of columns and insulated antæ-piers, or of round and square pillars supporting the same entablature.

* It could be wished that those who profess to describe buildings were either more accurate in their choice of terms, or so explicit as to prevent any misconception. Owing to this carelessness—insincerity would in many cases be the better word—we are frequently led to expect "a portico," which turns out to be nothing more than four diminutive and insignificant columns before an ordinary house-door—that is to say, a mere *porch*.

Much, too, might be made—not for the Grecian, but for this kind of style,—of such piers as are introduced in the viranda of the other front; as both the pier itself, and the latticed panel or compartment, admit of great variety and fancy in their decoration. The roof also of such viranda, might, at a trifling expence, be rendered a conspicuous and ornamental feature, by having it painted in some suitable colours and pattern, so as to represent a figured awning; and if there should be Venetian shutters, or any sort of external blinds to the windows, (which harmonize well enough with this style), they also might be made to assimilate with the viranda both as to colour and design. It may further be observed, that external Venetian shutters would rather give a finished appearance to the architecture than not, where there is merely a cornice above the window, without architraves to its jambs.

Among the differences of plan between this and the other designs, is the introduction of an inner vestibule, in the centre of the house, with a lobby on one side, giving access to the dining and drawing as well as the ante-room, so that the latter becomes an independent apartment, and may be used as a small morning room.

The vestibule just noticed, partakes of the character of a circular saloon surrounded on the upper floor by distinct corridors, and would admit light to them, being itself lighted from the lanthorn above. This saloon, with the staircase beyond it, would contribute in no slight degree to the effect of the interior, especially as it must constantly be passed through in order to reach any of the rooms on the east side of the house. One merit of the arrangement here observed is, that the distance from the entrance is prolonged, and consequently gives the idea of greater space within the house, while the rooms themselves are secluded from the first entrance. The principal objection seems to be that the library is thus quite detached from the rest of the rooms. Perhaps, too, it is rather smaller than could be wished; yet this last objection might be easily overcome by taking in the space now occupied by the two larders, and removing them back on one side of the passage, behind the entrance into the court. The library would then be as long as the drawing room, but would differ from it, in being narrower. Or else, the spaces now

occupied by the two larders, might be converted into a small study or private room communicating with the library, and accessible likewise through a backway.

In brick and stucco, with stone cornices and plinths, £4880. Extra if with stone ashlar fronts, £800.

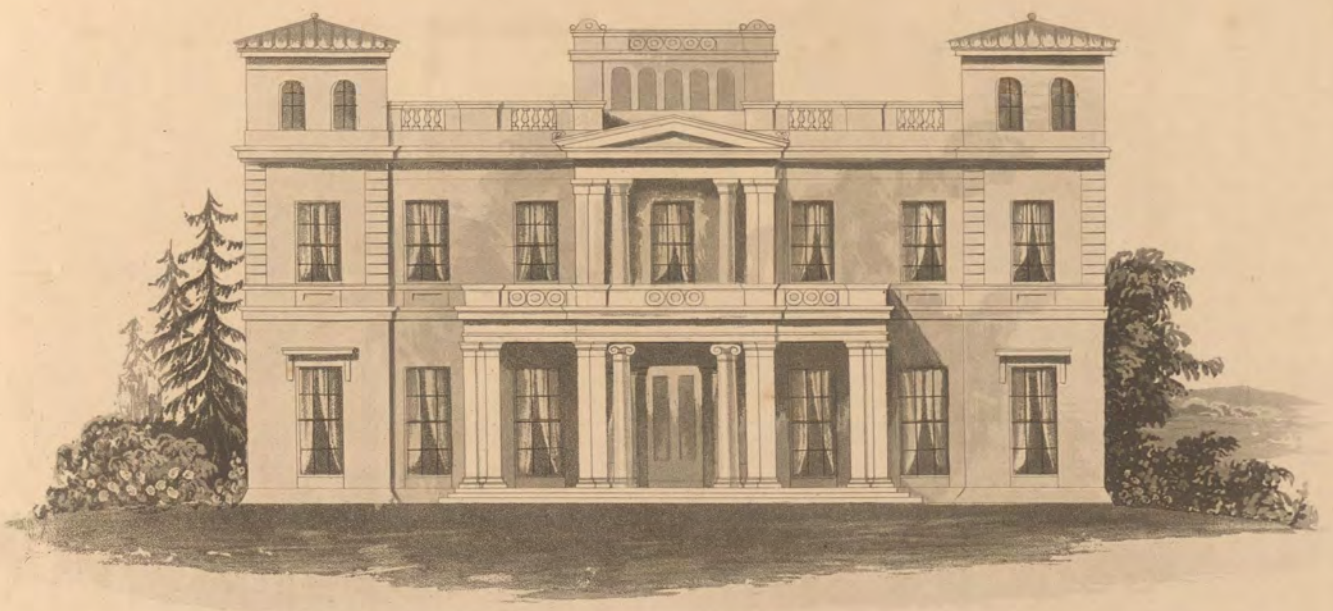
Designed by F. Goodwin. R. Havell Sc.

DESIGN FOR AN ITALIAN VILLA.

Printed by S. Shaw, 11, Bells Buildings Fetter Lane.

London Published 1835, by the Author 21, Ring St. Portman Sq.

ITALIAN VILLA.



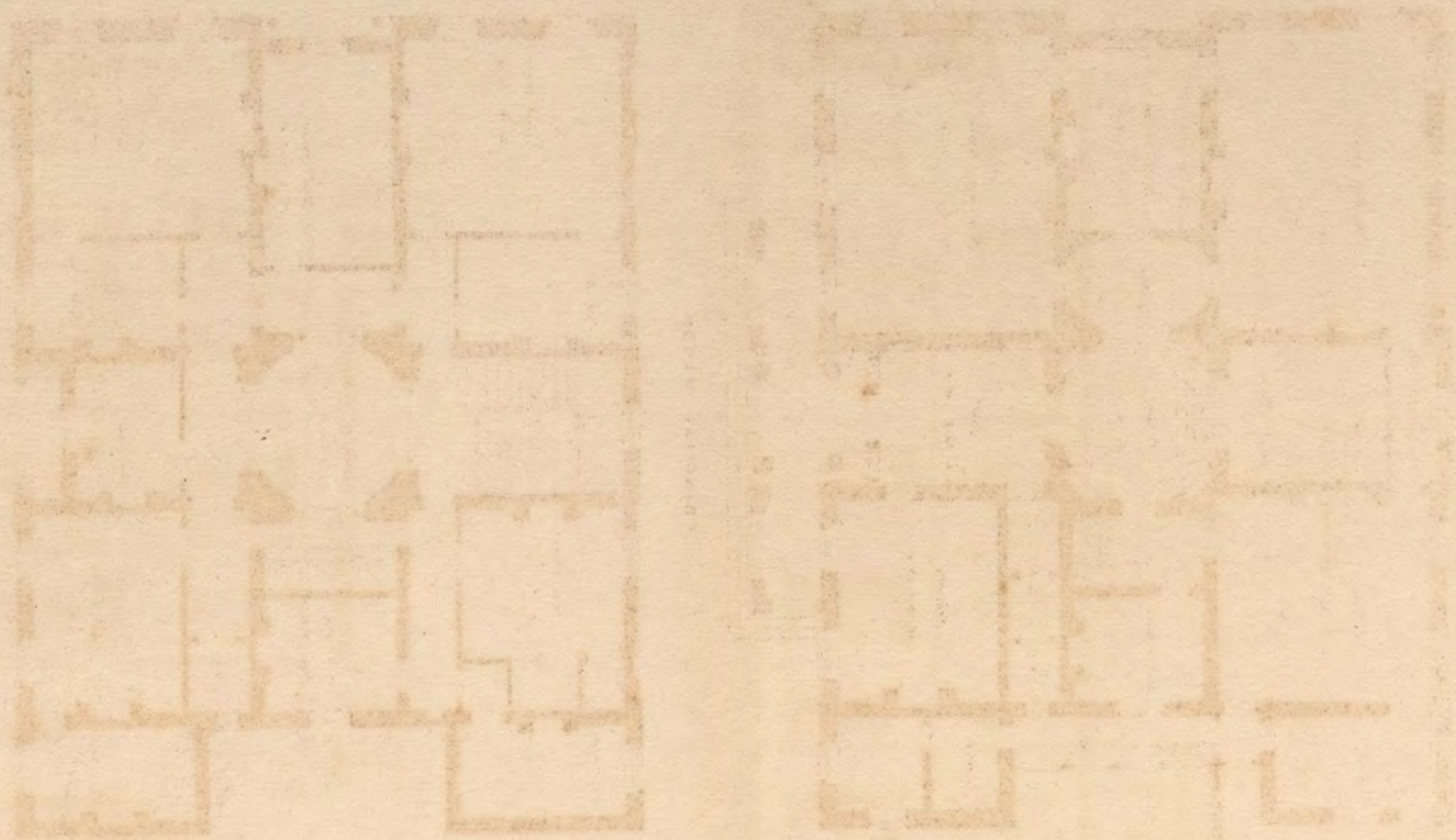
PRINCIPAL — ELEVATION.

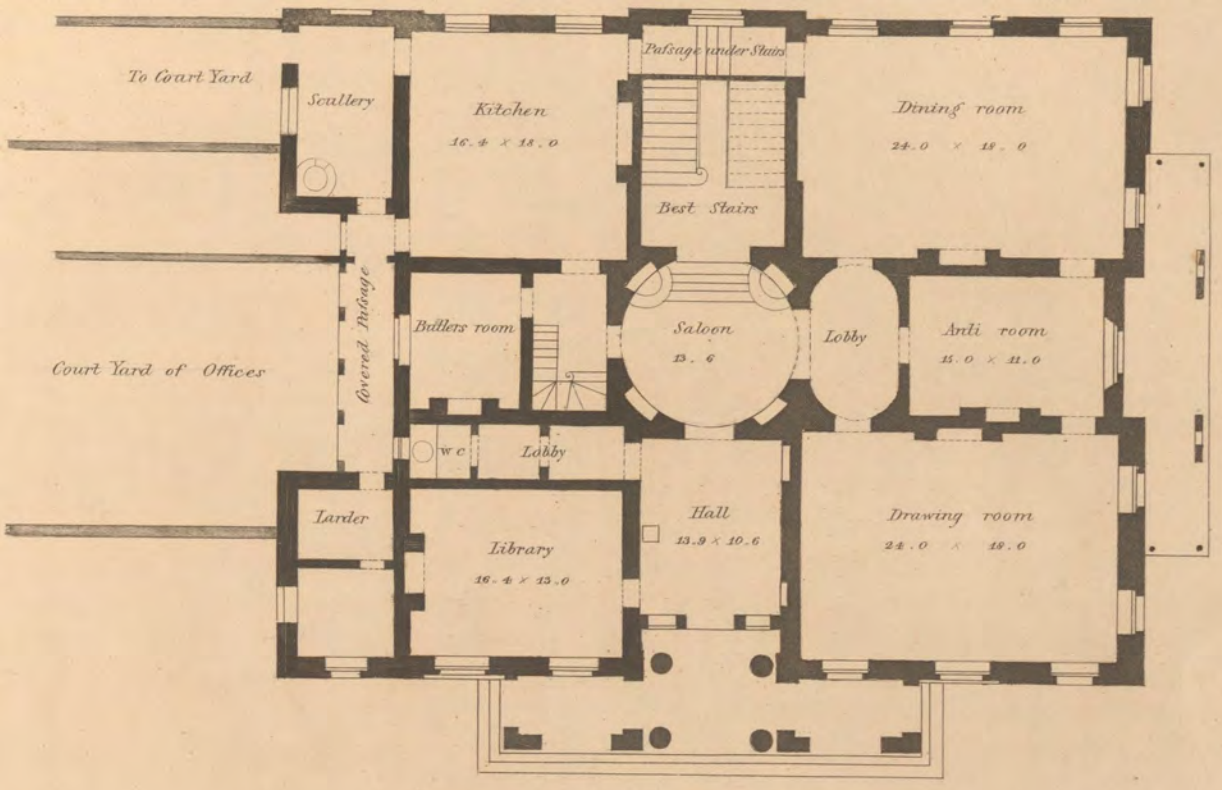
EAST — ELEVATION.

Scale 10 9 8 7 6 5 4 3 2 1 0 10 20 30 feet

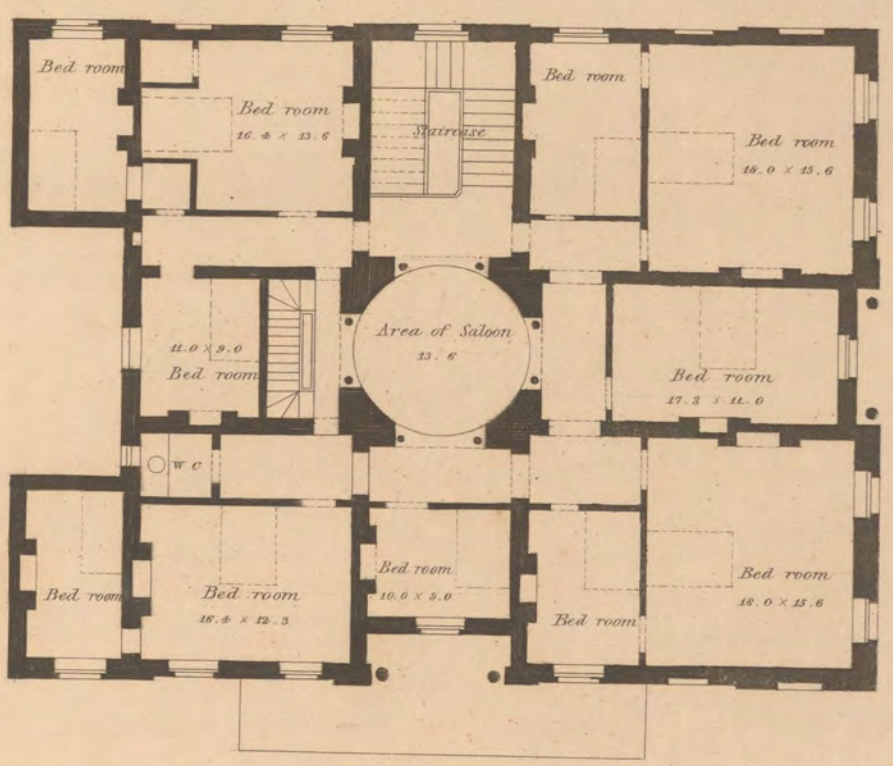
London Published. 1833. by the Author. 21. King St. Portman Sq.

Printed by S. Shaw. 11. Rolls Buildings Fetter Lane.





PRINCIPAL FLOOR



Scale 10 9 8 7 6 5 4 3 2 1 0 10 20 30 feet

CHAMBER FLOOR.

Printed by S Shewe 11 Rolls Buildings, Fetter Lane

LABOURERS' COTTAGES.

DESIGN No. 18.

PERSPECTIVE VIEW, TWO ELEVATIONS, TWO PLANS,—PLATE XLI.

THE Cottages forming the subject of this design, are of a far humbler class than those which, being intended as the abodes of affluence and elegance, merely assume the cottage guise. These are *bona fide* what their name implies—evidently the habitations of labouring people. Yet even here, although economy is a primary object, and should be made to appear so, attention to external effect ought not to be disregarded; neither is it necessary that fancy should be altogether excluded, particularly as it may be rendered subservient both to true economy and to convenience. Nay, romantic as the idea may seem to many, the proprietor of an estate would consult his interests no less than his taste, were he to erect at least comfortable dwellings for his labourers and humbler tenantry, it being undeniable that the objects immediately around exert more or less of moral influence on the feelings; and if the cotter's abode be cheerless, squalid and wretched—a mere hovel, hardly superior to a stye except in size—"home" must be a word of mockery to him, nor can he be expected to feel much attachment to that, or to his employer. Neither himself nor his family will have any incentive to study neatness, or any regard for comfort and decency; both which are no inconsiderable pledges for general propriety of conduct

It is here shewn how two or more labourers' cottages may be grouped together, by which means they acquire an aspect of greater comfort, than a small solitary cottage possesses, especially if it consists of merely a single room on the ground floor, without any additional outbuilding. By the perspective view, as well as the plans, it will be seen how they may be united in couples; or quadruply, by only putting together two of the lesser groups; or, should it be thought more advisable not to have two entrances contiguous to each other, but to keep the

several dwellings and families somewhat more distinct, and independent of their neighbours, three or even four cottages may be so disposed that each shall face a different aspect.

The architecture is exceedingly plain, yet not without some diversity of form, and pictorial character, towards which the porch contributes in no small degree. Besides its value as a feature in design, a porch, whether it be advanced beyond the walls, or recessed and cut out of the general plan, is, as has been before remarked, not a little essential to the snugness of such a dwelling, whose very smallness requires it, because nothing of a vestibule can be provided within, between the dwelling room and the open air. In regard to its porch, one of these double cottages has a decided advantage over the other, because instead of the inner door facing the opening of the porch, it is turned on one side, consequently the room is less exposed ; besides which, there may then be a bench fronting the archway of the porch.

How far this design is suitable for a row of Village Almshouses, may be judged from the appearance of the four which are introduced in the perspective view. Perhaps it will be admitted that they look sufficiently humble, without being mean ; quiet without being lonely ; and uniform without being formal.

Two words, gentle Reader, or ungentle Critic, by way of Epilogue.—Whatever else be thought—or still worse—be said of the present Series, if it has no merit, it possesses at least one virtue—a virtue which many politicians contrive to shift without, namely, consistency ; for as it began with Cottages so also does it end with them—humble things, indeed, yet aptly significant of the humility with which we say Au Revoir!

For the two Cottages £390. If the four are constructed together, the expence will be £700.

Designed by F. Goodwin.

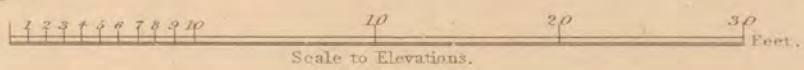
Aequatinted by S. H. Higlers.

COTTAGE Nº 1. COTTAGE Nº 2.

PRINCIPAL ELEVATION
of two Cottages.

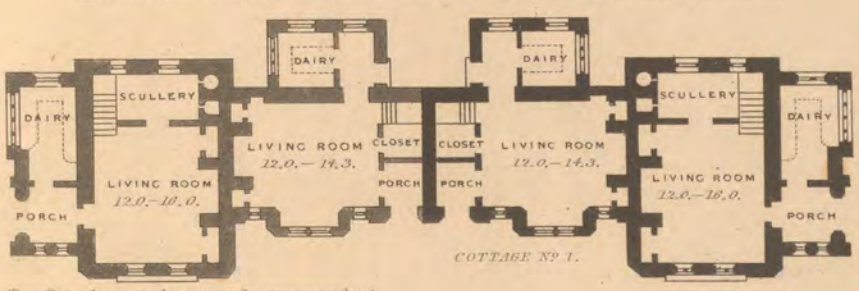
ENTRANCE TO COTTAGE Nº 2. DAIRY.

END ELEVATION.



Scale to Elevations.

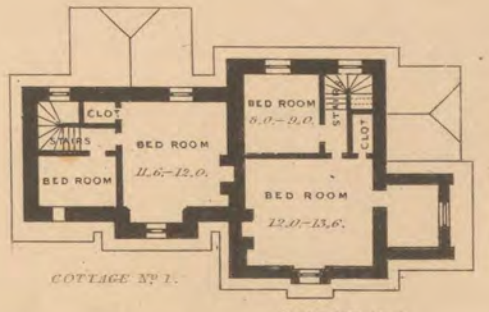
GROUND PLAN OF 4 COTTAGES, SO GROUPED AS TO FORM CORRESPONDING WINGS.



COTTAGE Nº 1. COTTAGE Nº 2.

Two Cottages may be erected correspondent to Plans Nº 1 & 2, making a range of 4 Cottages, and an uniform Group.

GROUND PLAN.



COTTAGE Nº 1. COTTAGE Nº 2.

CHAMBER PLAN
of two Cottages.

Scale to Plans.

London Published 1853 by the Author 21 King Street Portman Square.

Printed by S. Shaw 11 Rolls Buildings Fetter Lane.

APPENDIX.

SPECIFICATION TO COTTAGE, DESIGN No. 1.

MASON, BRICKLAYER, AND DIGGER.

The foundations to the respective walls and piers to be dug to the depth of 3 feet from the intended ground level, and the earth well rammed round the walls, and also all necessary digging and filling in to be done for the wall and drains. Construct the walls with well burnt bricks, well flushed in mortar. The chimney flues to be properly pargetted. And requisite projections, bedding of plates, lintels, bond timber, and other work to be done which shall be required in this trade. External walls to be 2 bricks in thickness; interior walls 1½ bricks. The wall separating the stairs and the passage to be 1 brick thick. Interior walls above the chamber floor ½ a brick in thickness, except the wall in which the chimney is erected, which is to be 1½ bricks.

The whole exterior of the Cottage to be faced with wall stone, laid in courses, and the quoins, internal angles, door and window jambs, heads, mullions and sills, to be constructed in rough-tooled stone, with joints properly set, and bedded in fine mortar. The chimney shafts above the roof to be of tooled stone, neatly set. The external plinths, all round the building and six inches below the ground line, to be in rough-tooled stone. The landings and steps of the same material,

The Ground Floor.—All the floors of the living room, kitchen, passage, closet, and recesses, to be of Terras mortar, made according to a recipe which will be supplied in the Supplementary Volume.*

Stone slabs, not less than 3 inches thick, neatly tooled, to be laid within the opening of all the doors; their breadth to be of the thickness of the respective walls; for the door frames or linings to be tenoned into. Hearth slabs of tooled stone, from —— quarry, 2½ inches thick for all the fire places, 12 inches longer than the opening, and 2 feet in breadth. The steps of the entrance porch to be 12 inches wide, and 7 inches high, neatly tooled; and all the labels, reveals, sills, and other projections shown in the elevations, to be neatly executed, according to working drawings, and laid in neat joints, and bedded in brick-work the width of the steps, and as deep in the ground as is requisite to procure a sufficient foundation. The landing within the two steps, to be of 2½ rough stone, neatly jointed, and bedded in sand.

The stone chimney pieces to the living room, kitchen, and bed room, to be of the value of £5 : 0 : 0. The stone balcony front over the bay window, to be formed of stone neatly tooled. —See Working Drawings.

* Terras mortar floors are much used in Derbyshire, also in many parts of Ireland, and are exceedingly durable if well executed, and superior to many stone floors, since they are not subject to the absorption of moisture, and may be executed at from 1s. to 1s. 6d. per yard, according to the expence of lime and sand in the neighbourhood.

THATCHER, OR SLATER, AS REQUIRED.

The roof to be thatched with the best and largest reed; the eaves neatly cut, and the ridges and valleys to be well secured in the usual and most workmanlike manner. Or thus—The roof to be covered with grey flat tiles, well pinned to strong double laths, and bedded in hair mortar. The ridges and hips to be covered with proper hip and ridge tile, neatly jointed, and bedded in mortar, and secured with hip and ridge nails to the rafters. The valleys to be laid with lead 7 lbs. to the foot, and not less than 2 feet in width, upon inch valley boards. The tiles to be bedded not less than 7 inches upon the lead valley. Lead flushings to be introduced all round the chimney shafts, and inserted into the stone work at least one inch and a half, and to lie upon the tiles not less than 7 inches, and the tiles raised towards the chimney. The under part of the tiling to be plastered between the rafters with good hair mortar.

CARPENTER AND JOINER.

The roof to be of sound Dantzic or Riga timber.

Wall plates	5 by 3 inches.
Principal rafters	6 by $4\frac{1}{2}$ average.
Common ditto	4 by $2\frac{1}{2}$
Hip ditto	9 by 2
Ridge	9 by 2
Purlins	6 by 4
Collars	10 by 2
Inch valley and eaves boards.	

The whole to be framed and constructed as shown in working drawings to be prepared for that purpose, and all labour, nails, spikes, and other materials for its completion, to be provided by the contractor.

Chamber Floor and Joist—The joist to be	9 by $2\frac{1}{4}$
Plates	5 by $2\frac{1}{2}$
Trimming joists to hearths and stairs	9 by 3

The top and bottom of the joist to be made perfectly level, for the reception of the floor and plaster ceiling. The joist to be well secured down to the plates, and properly framed to the trimmers, not exceeding 12 inches apart.

Stairs.—Carriages and trimmers 5 by 3; joist to landings and quarter spaces 5 by 2; plates 4 by $2\frac{1}{2}$: the whole properly framed together, and the ends of the joist and trimmers well wedged into the walls. The stairs to be of $1\frac{1}{4}$ red or yellow deal, plain nosings, and the ends housed into a plain $1\frac{1}{2}$ string board, beaded on the edges, sufficently deep to receive the plastering to the soffit of the stairs and landings. 2 by $2\frac{1}{4}$ fir rail to stairs, rounded. Ballusters two to each step, 1 by $\frac{7}{8}$, dovetailed at the bottom, and well nailed to the rail at the top.

Provide $1\frac{1}{2}$ inch framed fronts to inclose the closet and bottom of the stairs, beaded on the inner edge next the doors. The closet and staircase doors to be $1\frac{1}{4}$ thick, in four panels, $\frac{3}{4}$ thick, square on both sides, hung with 3 inch wrought iron butts, with proper Norfolk latches. Provide 50 feet superficial of inch wrought shelving, supported upon inch brackets where necessary, and properly secured to the walls. $1\frac{1}{2}$ closet frame front, and $1\frac{1}{4}$ door to the closet in passage, with a lock of the value of 3s. fixed thereon, as described for the other closet fronts.

The Entrance Door.—To be 1½ inch framed bead and butt on one side, and square on the other, hung upon 3 inch wrought iron butts. The door frame to be of fir, 4 by 3. Head and jaumbs rebated and beaded for the door; the jaumbs to be framed at the bottom into the stone slab and level with the floor. A lock of the value of 4*s.* to be fixed, and two 9 in. iron bolts to this door.

The Interior Doors.—To have beaded and rebated proper door frames as before described; with two panel 1¼ doors framed square on both sides; to be hung upon 3 inch wrought iron butts, with Norfolk latches fixed thereon. The carpenter and joiner to fur out where required in the under part of the rafters, to receive the lath for the plastering, and to provide and fix to the horizontal part of the ceilings, proper fixed ceiling joist 5 by 1½ nailed to the collars, or other parts as may be required. The carpenter to provide all requisite bond timber, wall plates, lintels for doors and windows, and rough moulds for turning interior arches over any of the doors and windows, as shown in the working drawings. Provide iron chimney bars for the three fire-places, 2½ wide by ½ inch in thickness, turned up at the ends, and laid upon the chimney jaumbs not less than six inches. All the rooms, closets, and passages, stairs, and landings to be skirted with ¾ deal, plain, and plugged to the walls. Provide inch clamped wrought shutters to all the ground floor windows, hung to 1½ inch hanging styles, wrought and beaded; to be well secured to the wooden bricks, which must be laid into the walls for that purpose, and a flat bar of iron, on a pivot, with a catch, secured on to the opposite shutters to the bar, with an iron pin and chain to secure the same. Provide the lead boarding one inch thick for the lead flat over the entrance porch, well secured upon joist 6 by 2, and wedged into the wall at one end. Provide boarding and joist for the lead flat, over the two bay windows. Provide the verge boards for the gables, as shewn in the elevations, out of 2 inch yellow deal, neatly cut and bevelled on the edges, and the soffits to be neatly plastered upon laths, and furred out for that purpose. The balcony front to be framed of fir, as per drawings.

PLUMBER AND GLAZIER.

Windows.—The windows to be glazed in lead rebates, with second best crown glass, and properly cemented and fixed to the mullions, heads, and sills of the windows, with proper wrought iron bars, two in height to each window. Provide one casement to each window, in a cast iron or wrought iron frame,* to hang in rebates; the frame to be properly fixed and cemented into the stone mullions or window jaumbs as may be required. The casements to be hung with rack quadrants, and proper latches to secure the windows.

Provide a lead pipe 1½ bore, to be fixed to a stone sink 3 feet by 1½ to be provided by the contractor, and fixed in the kitchen. The pipe to pass through the wall into the external drains. The sink to be supported by half-brick walls at each end. The top of the balcony, or flat over the entrance porch, to be covered with lead 7 lbs. to the foot, turned up and into the wall, and to hang over the roof 9 inches, and properly secured with lead nails. Provide the rustic columns, in imitation of trunk of trees, in hollow cast iron, screwed to the plate above, and plugged to the stone step below. The lead of the flat over the projecting bay-windows, to be completed in like manner.

* The author recommends in preference to lead lights, that the lights should be made of cast iron, rebated for the glass, which must be pinned into the rebates, well puttied, and the whole painted with two coats of oil paint.

PLASTERER.

The walls to be rendered with two coats of the best hair mortar, well slacked, and kept at least one month before being used, to prevent fire-flaws on the surface of the plastering when finished. The angles to be run with proper screeds and quirked beads in wood, and quirked in the plaster, to be provided and completed to all the external angles of the rooms, where not otherwise protected. The ceilings to be completed in like manner, upon good single laths of Memel or Riga timber, well nailed with oiled nails to the ceiling joist or rafters, as may be required,—also the under part of the stairs and landings, passages, lobbies, soffits of windows, doors, and bay-windows. The whole to be coloured in common stained colour, properly sized.

PAINTER.

The whole of the external and internal wood-work to be painted three times in oil paint, of any common colour, and the internal wood-work to be properly sized and puttied.

If this Cottage be applied as a Park Lodge, the following must be added to the Specification.

Gates and Piers.—The gate piers, caps, bases, shields, and other parts above ground, as well as the parts below—also the foundations—are to be executed to the dimensions and particulars furnished with the working drawings to be provided. The gates, rails, hanging styles, hinges and fastenings, to be made of wrought iron, of the best quality of Swedish iron, to the form and dimensions shewn upon the working drawings and sections thereof, and to the particulars written theron, which will fully explain the construction of every part of the intended work.

Memorandum.—The whole of the timber to be of young Memel, Dantzic or Riga, free from large knots, sap, and other defects; and sawn square, and not less than the dimensions stated in the foregoing specification.

The bricks required to be well burnt clamp or kiln bricks, of a good form and texture. A sample to be produced for approval.

The lime to be of the best stone lime the vicinity affords; to be well slacked, and mixed in proper proportions, to be agreed upon; and the best sharp pit or river sand, free from slime, dirt, or vegetable matter.

NOTE.—*It is impossible to give the proper proportions of lime and sand for the composition of the most durable mortar, as many of the limes will incorporate well with sand for building purposes in the ratio of three parts sand to one of lime, but the average proportion is one part sand to two of lime.*

The strongest lime grout is prepared of three-fourths ready made mortar, mixed with one-fourth of ground unslacked lime, which if poured hot into the walls (if the lime be good), will immediately set very hard, and is not liable to contraction by drying.

The brick-work to be grouted at every third course with the above named grout; and the external face of the walls in the interior, to be laid as close as possible, with as small a joint of mortar as possible.

The stone for the walls, plinths, and other dressings to be from —— quarry, of the dimensions shewn, marked, or figured in the drawings.

The wall stones from —— quarry, hammer dressed, for courses of an irregular height; but each course round the building to be of an equal height.

The pavement from —— quarry. The other materials to be the best of their respective kinds.

The contractor to include in his contract, all and every material and labour for the perfect completion of every part of the building, including every incidental expence, carriage, freights, tolls, scaffolding, &c.

It is the Author's intention to append to the Supplementary Volume of this work, to be entitled ELIZABETHAN AND COTTAGE ARCHITECTURE, not only specifications for the designs contained in it, but also for several of those embodied in the First and Second Series. They will be made sufficiently full and explicit, so that one or the other of them may be applied (corresponding to instructions there to be given,) to the whole of the designs for the Cottages and Villas contained in the entire work, and such explanation will be given, that persons little experienced in such matters, will find no difficulty in determining the class of specification, under which the building is proposed to be erected.

A novel, and perfectly simple mode of ascertaining the cost of any building will also be given, and will be found calculated as much to facilitate the labours of the Architect and Surveyor, as to assist the Builder. Any gentleman also desiring to ascertain the cost of any building, prior to the commencement of the work, may assure himself in the course of an hour or two, of the cost of the proposed structure; and as the basis of all the calculations will be given, the system is applicable to any part of the country where materials may vary in price, or to any part of the world.

The Author's terms for General Plans and Elevations, Specifications and Working Drawings, either according to any of the designs furnished, or embracing any alterations proposed, are as follows:

For General Plans, Elevations, Sections, Working Drawings, and Specifications containing full particulars and form of Contract—

For one or more Cottages, not exceeding	£200.	.... £16.
For one or more ,, ,, ,, ...	500.	.... 25.
For one or more ,, ,, ,, ...	750.	.... 30.
For an Ornamental Cottage or Villa, not exceeding	1000.	.... 40.
For ditto ,, ,, ,, ,, ...	1500.	.... 45.
For ditto ,, ,, ,, ,, ...	2000.	.... 50.
For all exceeding ,, ,, ,, ...	2000.	at 3 per Cent.

If engaged as Architect to superintend any building amounting to £2000. and upwards, provided the drawings of every kind, specifications, and forms of contract, are to be furnished, the charge will be 5 per cent. on the amount of the building. The expence of the journies to superintend, to be paid by the employer, and also the clerk of the works.