Pre-Victorian Origins of Modern Architectural Theory

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London, Published by J. Taylor No. 28 High Holborn.

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VIEWS
OF
PICTURESQUE COTTAGES
WITH PLANS

SELECTED FROM A COLLECTION OF DRAWINGS TAKEN IN DIFFERENT
PARTS OF ENGLAND, AND INTENDED AS HINTS FOR THE IMPROVEMENT
OF VILLAGE SCENERY;

BY WILLIAM ATKINSON ARCHITECT.

—every pleasing object more will please,
As lets the observer its intention sees,
But thinks it formed for use, and placed by chance
Within the limits of his transient glance.

LONDON. Printed for
T. Gardiner, Princes Street, Cavendish Square.
1805.

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Four Cottages

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COTTAGE, FARM, AND VILLA ARCHITECTURE.

walls from the platform to the roof, give a certain expression of dignity to the exterior of this dwelling which every one must feel. But this expression is sadly counteracted by the mean, crouching appearance of the thatched roof, which, both as regards the material of which it is made, and the form in which it is disposed, is altogether unsuitable for the walls. In general, the truncated gable ends, such as are seen over the entrance-door, and at both ends of this cottage, convey the idea of imperfection of form, of restricted resources, and of meaness and tinniness of character. If we suppose the pediment of the gable ends completed, even though the building continued to be covered with thatch, the effect (fig. 112) will be superior, and will leave much less to be wished for. But still the expression of a thatched cottage, as such cottages are generally seen and formed in Britain, is not complete; the walls continue to be too high, and the roof too low in the pitch, or not sufficiently steep on the sides; that is, the proportion between the walls and roof to which we are accustomed is violated. Lower the walls, and increase the surface of the roof, as in fig. 113, and the proportion is restored, the eye satisfied, and the expression of a thatched cottage comparatively complete. Let it not be supposed, however, that we prefer those proportions to those given in fig. 112 with a view to the principle of use; but for the sake of maintaining the beauty of style, we would, with windows of these proportions, introduce the Italian or Grecian roof of low pitch, similar to that of Design XV. Cottages with truncated gable ends, and with roofs, sometimes thatched and sometimes slated, seem to be much approved of by many British architects; and many of them have not only been built, but several designs in this manner have been published. We have no doubt they pleased at the time of their first introduction, from the novelty of the form, and they still please some; but we doubt much if the pleasure they communicate will stand the test of time. There is scarcely any architectural landscape painter who, if he were left to his free choice, would introduce Design XVI. into his composition in preference to fig. 113; at the same time we
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