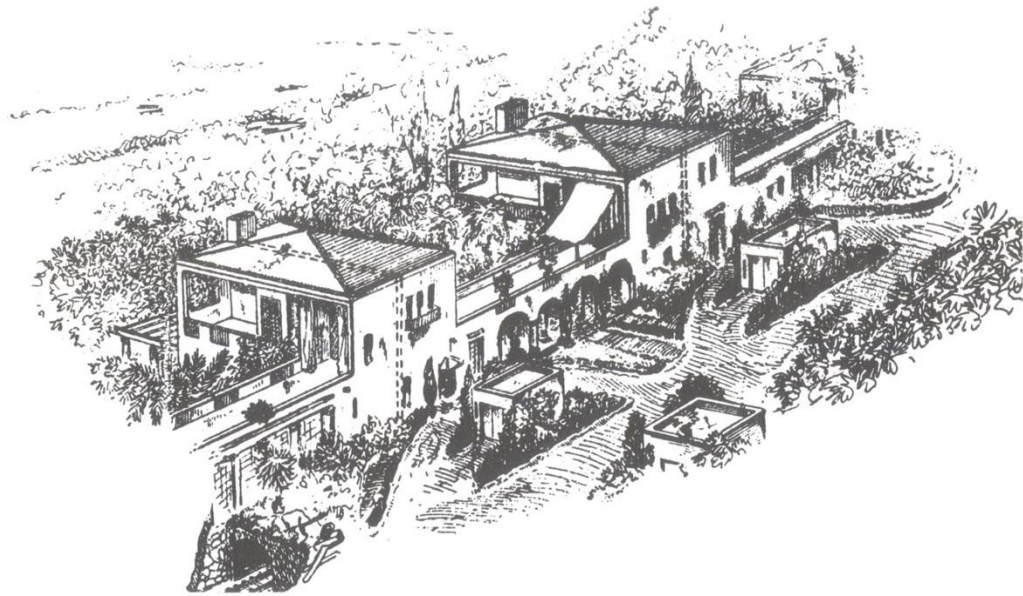


The Missing Middle, Pocket Neighborhoods, Cottage Development, and why we love them.

A Brief Social History of the Cottage

Stathis G. Yeros, PhD
Assistant Professor of Architecture
University of New Mexico



Alice Constance Austin, *The Next Step* (1935)

AN
ESSAY
ON
BRITISH
COTTAGE ARCHITECTURE:

BEING
An Attempt to perpetuate on Principle, that peculiar mode of Building, which was
originally the effect of Chance.

SUPPORTED BY
FOURTEEN DESIGNS,

WITH
Their Ichnography, or Plans, laid down to Scale; comprising Dwellings for the Peasant
and Farmer, and Retreats for the Gentleman; with various Observations thereon:

THE WHOLE EXTENDING TO
TWENTY-ONE PLATES,
DESIGNED AND EXECUTED IN AQUA-TINTA.

BY JAMES MALTON.

"To me more dear, congenial to my heart,
"One native charm, than all the glories of art."

Goldsmith.

London:
PUBLISHED BY HOOKHAM AND CARPENTER, BOOKSELLERS, OLD BOND-STREET;
AND TO BE HAD AT TAYLOR'S ARCHITECTURAL LIBRARY, HOLBORN; AT EGERTON'S MILITARY LIBRARY,
WHITEHALL; OF MR. WILKINSON, MAP AND PRINT-SELLER, CORNHILL; AND OF THE AUTHOR,
NO. 17, BORTON-STREET, PORTLAND-PLACE.
M.DCC.XCVIII.

INTRODUCTION.

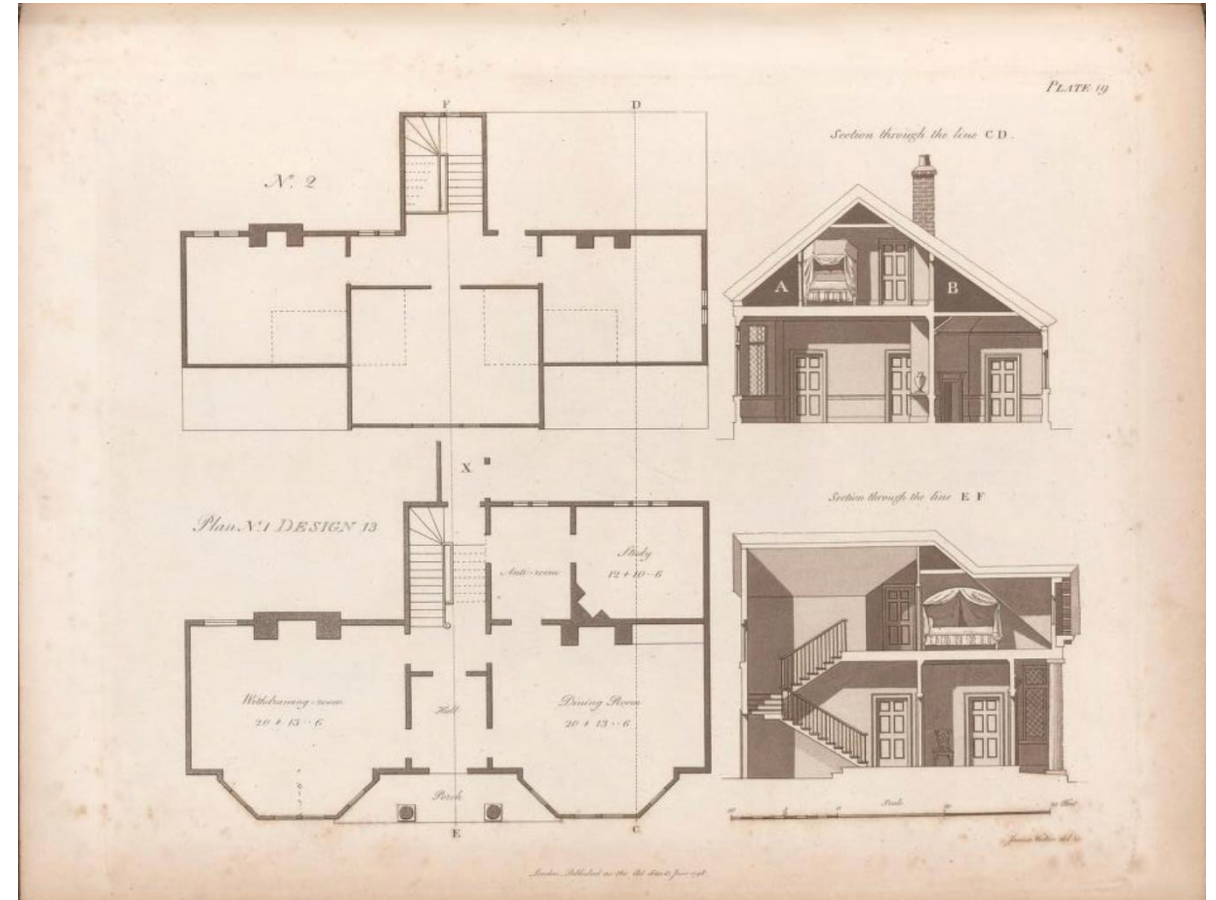
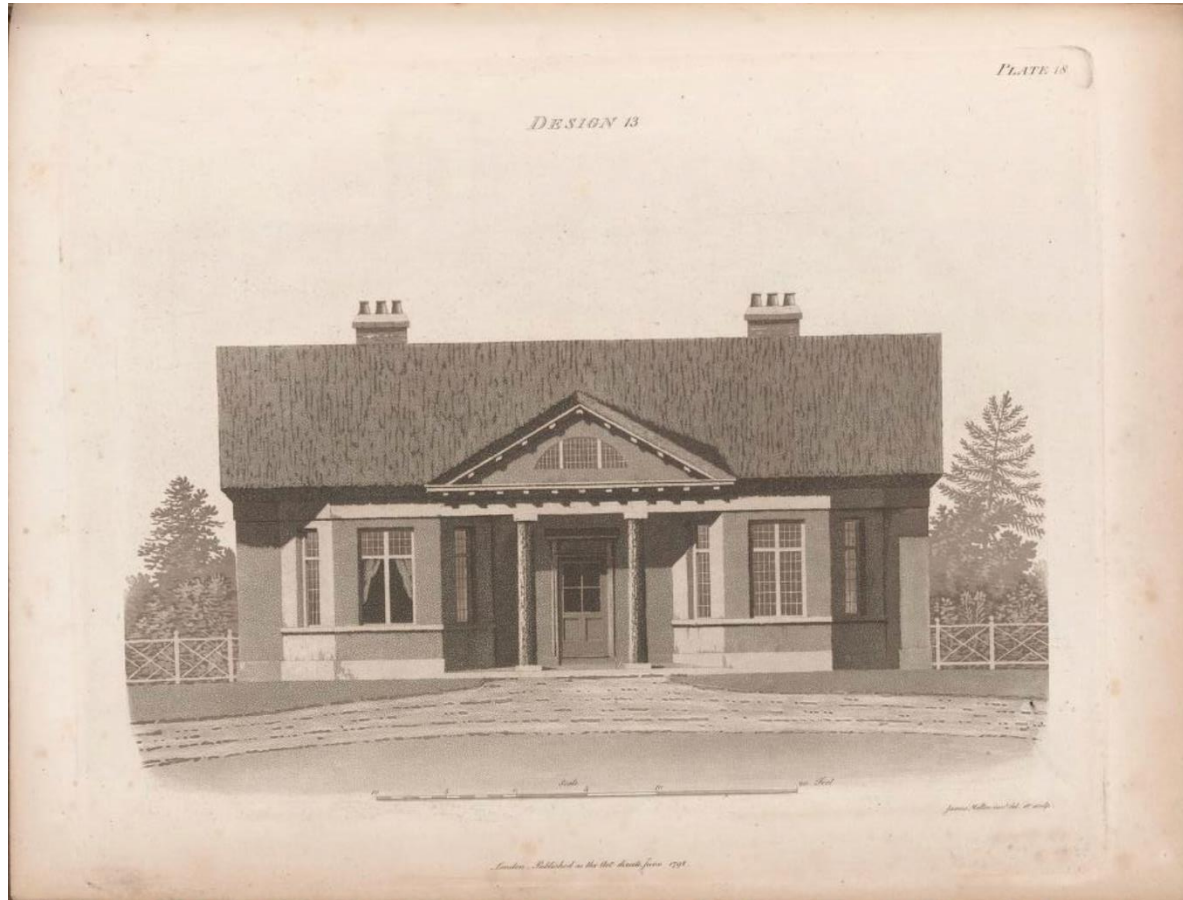
IN offering to the public this small essay on British Cottage Architecture, I am most forcibly influenced by a desire to perpetuate, with my share of ability, the peculiar beauty of the British, picturesque, rustic habitations; regarding them, with the country church, as the most pleasing, the most suitable ornaments of art that can be introduced to embellish rural nature*. With a view to the above purpose, the following designs were made. They are constructed upon the

* Rural nature, I am aware, implies country scenes in general; but I have given myself the habit of dividing country scenes into three classes: the savage*; the grand†; and the rural‡; which, according to the judicious distinction made by Mr. Price, in his excellent Essay on the Picturesque, I would more particularly express by defining each as follows: the savage, sublime, and picturesque; the grand and beautiful; the beautiful and picturesque. By the former, I conceive such scenes as generally form the subjects of the landscapes of Salvator Rosa, and frequently of Louthembourg. By the second, such scenes of splendid beauty as particularise the pencil and conception of Claude and Poussin. And by the latter, those more confined, though not less interesting, views of domestic seeming, where the Cot is more in character with the surrounding concomitants than would be a Castle or a Temple. Such are the works of many, and the celebrated Ruysdael above all others.

* One bold, sublime, where, on some rock's vast brow,
A massy crown! the castle rears its tow'rs
In stately majesty! Down, down again
Foams the vast cataract! At distance far
His lab'ring bosom ocean lifts to heav'n!
More near, 'midst broken rocks, o'erspread with weeds
Of varied tint and flow'r, winds the deep road;
Umbrageous beech his giant-arms extends,
With graceful poplar and the mountain ash,
Shad'wing its course from view. Low at your feet,
The gnarled trunk of some age-founder'd oak
(Three hundred years that bore stern winter's wrath)
Lies prostrate fall'n! Spreads the broad dock around
Her leaves enormous, emulous to shade
His fading honours from unhallow'd eye!

B

James Malton, *An essay on British cottage architecture : being an attempt to perpetuate on principle, that peculiar mode of building, which was originally the effect of chance, Supported by fourteen designs, their ichnography, or plans, laid down to scale, comprising dwellings for the peasant and farmer, and retreats for the gentlemen, with various observations thereon* (London: Hookham and Carpenter, 1798). © public domain



James Malton, *An essay on British cottage architecture : being an attempt to perpetuate on principle, that peculiar mode of building, which was originally the effect of chance, Supported by fourteen designs, their ichnography, or plans, laid down to scale, comprising dwellings for the peasant and farmer, and retreats for the gentlemen, with various observations thereon* (London: Hookham and Carpenter, 1798). Plates 16 & 17 ©public domain

ARCHITECTURAL SKETCHES
FOR
COTTAGES, RURAL DWELLINGS,
AND
VILLAS,
IN THE GRECIAN, GOTHIC, AND FANCY STYLES,
WITH PLANS;

SUITABLE TO PERSONS OF GENTEEL LIFE AND
MODERATE FORTUNE.

PRECEDED BY SOME OBSERVATIONS ON SCENERY AND CHARACTER
PROPER FOR PICTURESQUE BUILDINGS.

By R. LUGAR,
ARCHITECT AND LAND SURVEYOR.

ELEGANTLY ENGRAVED ON THIRTY-EIGHT PLATES.

LONDON:
PRINTED BY T. BENSLEY, BOLT COURT,
FOR J. TAYLOR, ARCHITECTURAL LIBRARY, 59, HIGH HOLBORN.
1805.

TO
GEORGE WARD, ESQ.

SIR,

THE high respect and esteem which I entertain for so worthy a character excites in me the most agreeable sensations, in being allowed to dedicate this Work to you: and while I am permitted, thus publicly, the honour of uniting your name with mine, I cannot forbear to embrace the opportunity of expressing my thanks and gratitude for your many friendly attentions towards,

Sir,

Your most obedient,

And most humble Servant,

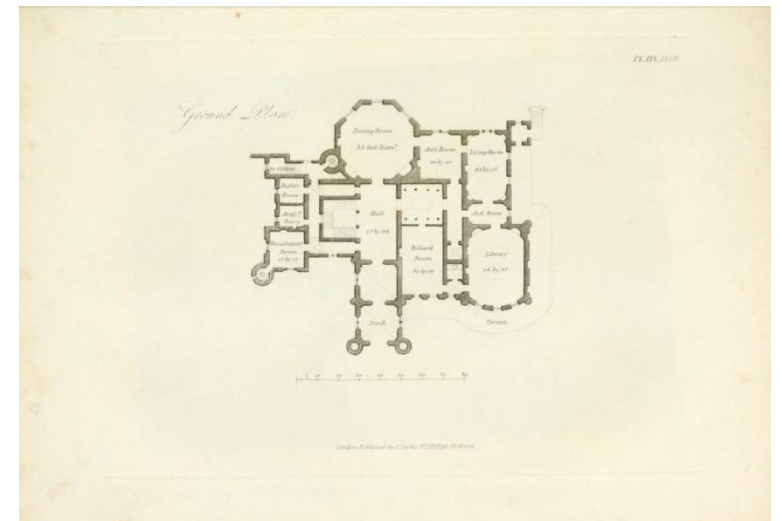
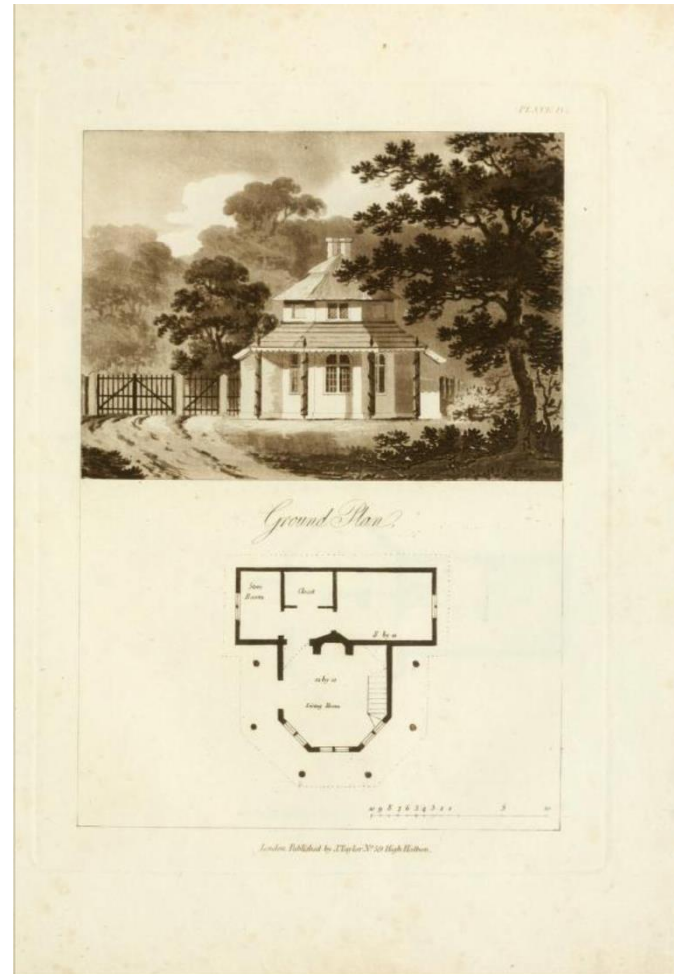
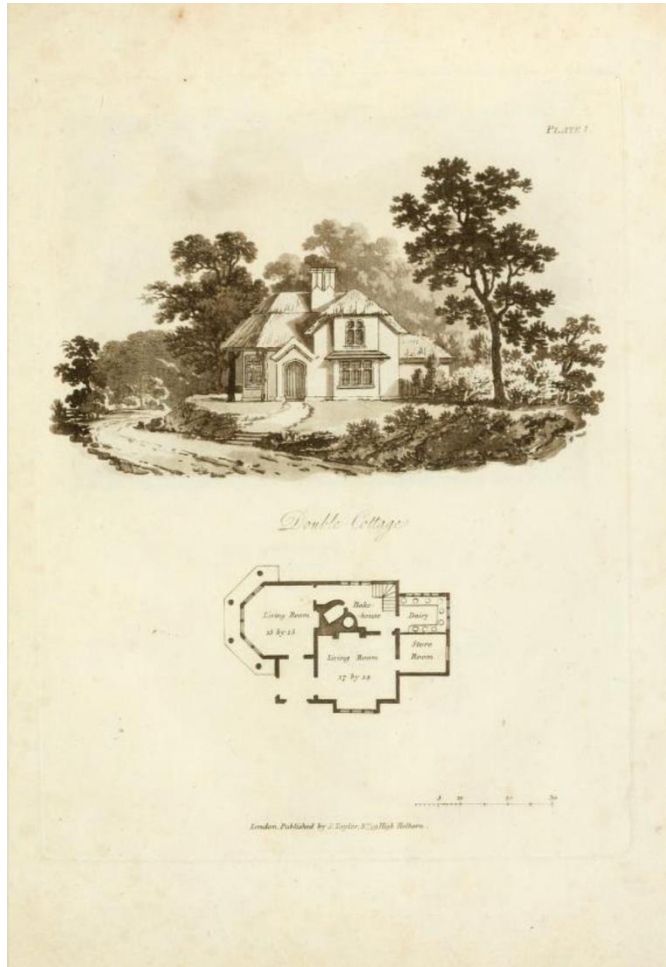
Featherstone Buildings,
Holborn.

R. LUGAR.

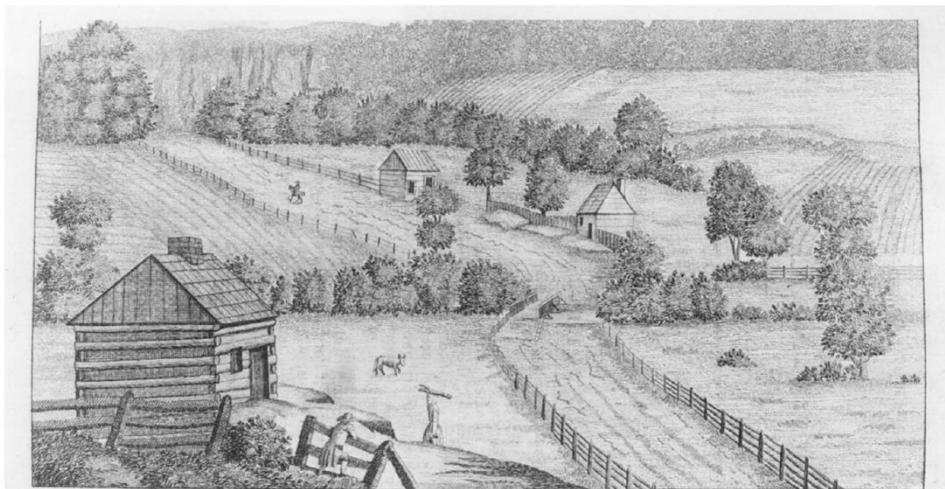
P R E F A C E.

IN the following Designs I have endeavoured to lay before the public a variety of Plans and Elevations suitable to persons in genteel life; to which are added a few of fancy subjects, which I flatter myself may be deemed picturesque, and applicable for size and expence to many situations on an extensive estate. The Cottages are calculated for those persons whose liberal minds may lead them to accommodate their peasantry and dependants with dwellings, and at the same time to embellish their domains with a variety of picturesque buildings, which shall be both ornamental and useful.

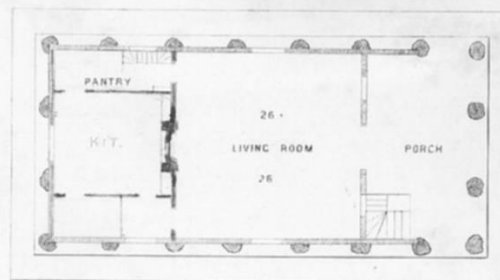
In the Designs on a larger scale I have studied to combine the accommodations requisite to persons of a higher class of life, with suitable domestic conveniencies in the plan, rather than to display an excess of architectural enrichments in the exterior; for it may well be said, that many of the comforts of life are augmented by the conveniencies of our houses; and certainly we feel real satisfaction at the sight of every well contrived and ingenious design, where beauty, elegance, and convenience are united.



Peter L'Enfant, *Architectural sketches for cottages, rural dwellings, and villas, in the Grecian, Gothic, and fancy styles with plans suitable to persons of genteel life and moderate fortune preceded by some observations on scenery and character proper for picturesque buildings* (London: Printed by T. Bensley, for J. Taylor, 1805). Plates I, III, XXXII & XXXIII. ©public domain



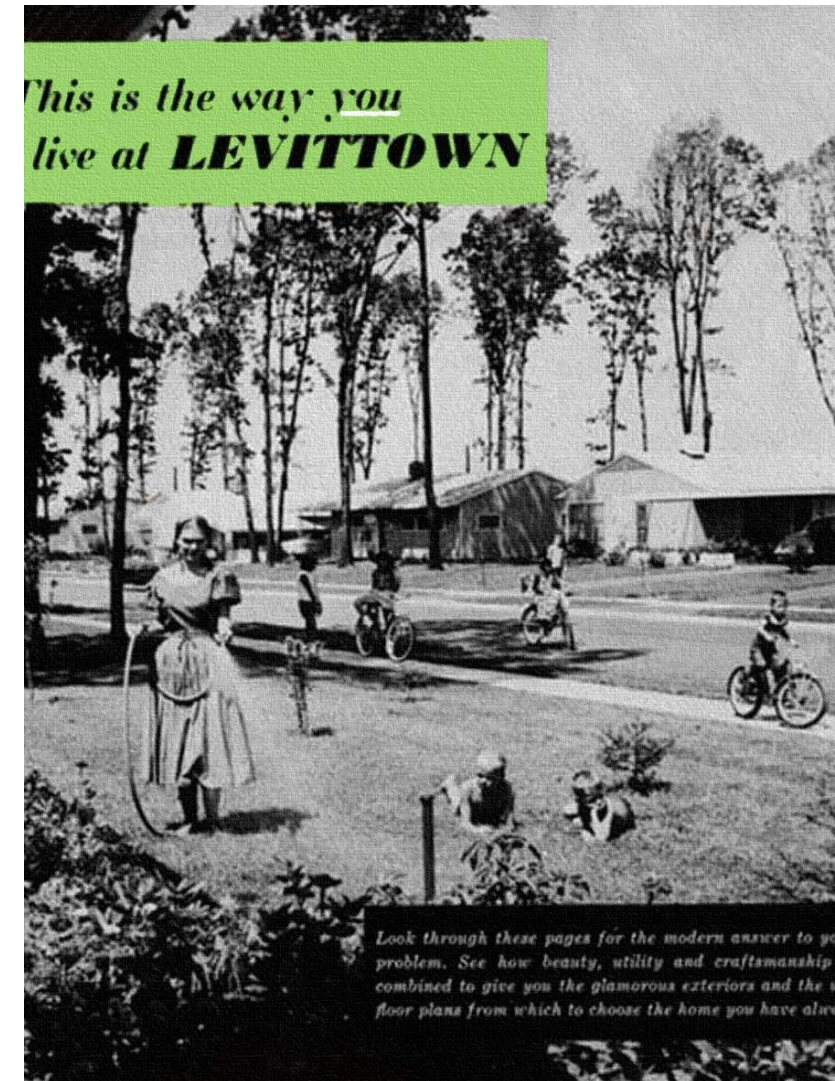
AMERICAN COTTAGE N°1



Log Cottage. From Alexander Jackson Davis, *Rural Residences... with a View to the Improvement of American Country Architecture* (New York: By the author, 1837-38). Reproduced in John E. Crowley, "'In Happier Mansions, Warm, and Dry': The Invention of the Cottage as the Comfortable Anglo-American House," *Winterthur Portfolio* 32, no. 2/3 (1997): 171. © Winterthur Library



Typical Craftsman style house.
© Getty Images/Douglas Keister



Top: Advertisement for Levittown, ca. 1960s
 Left, top: Levittown Houses in New York, 1958
 Left, bottom: Aerial view of Levittown,
 Pennsylvania circa 1959

The Nineteenth Century Woman's Sphere: A life of expected dependence



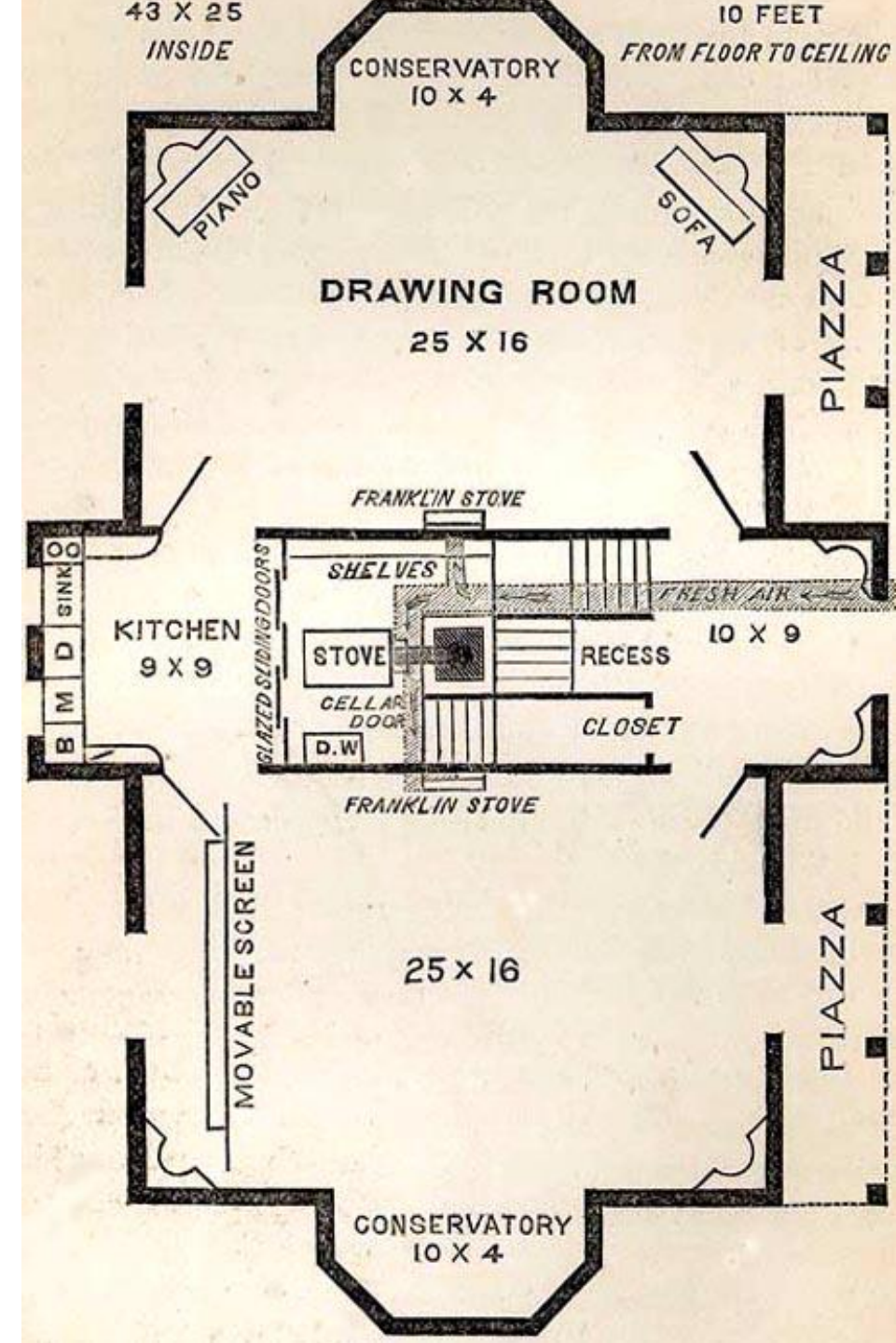
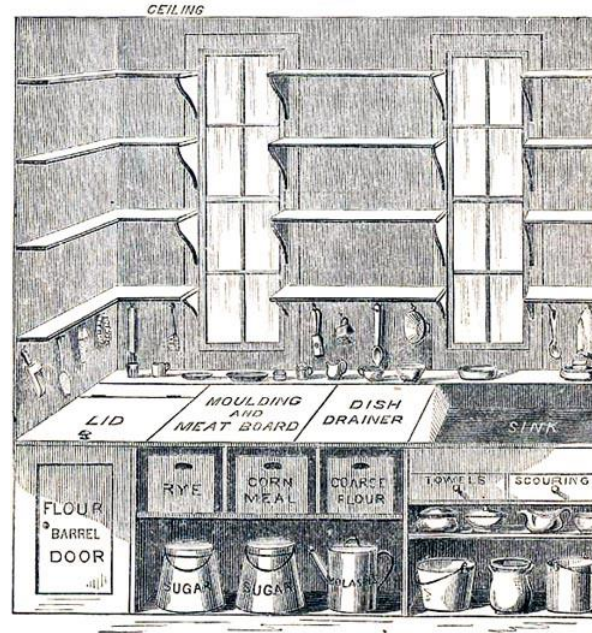
Charles R. Parsons and Lyman W. Atwater, "The Four seasons of life: middle age"
Published by Currier & Ives, c1868. © Library of Congress

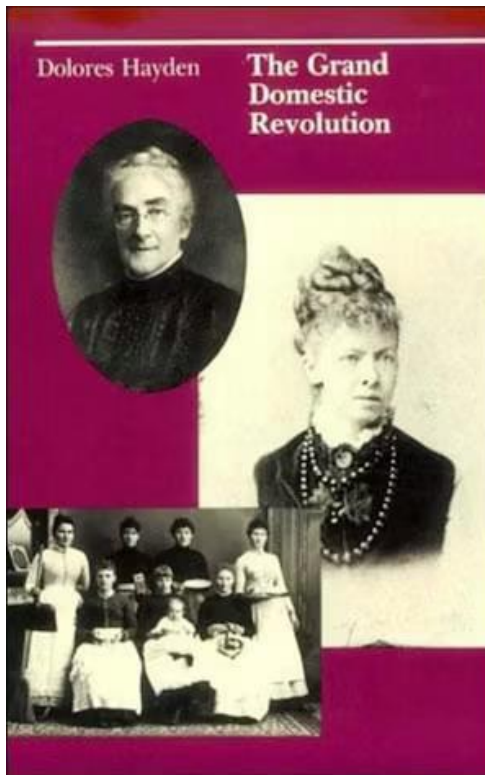


Illustration from *Godey's Lady's Book* (1840)

Catharine Beecher and Harriet Beecher Stowe, *The American Woman's Home* (1869)

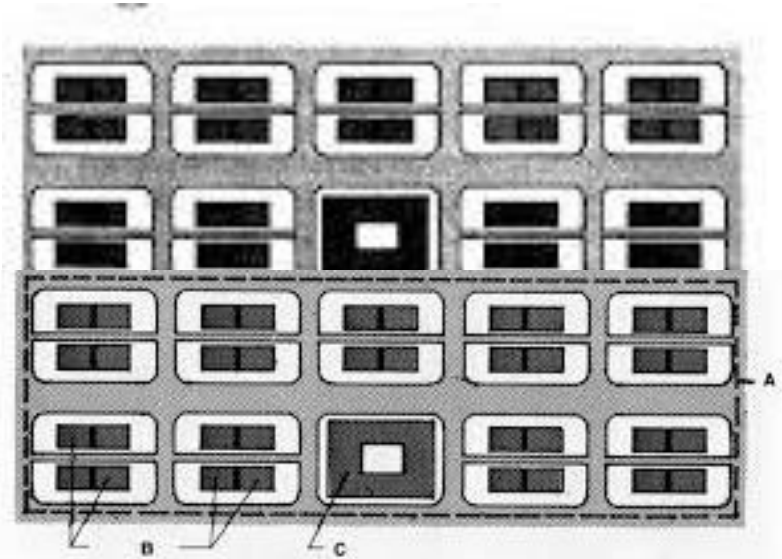
- Principles of domestic science
- Modern (efficient) home design
- The "servantless" Home
- A "manual for the Victorian woman"
- Social & Economic Context: Published during the post-Civil War boom, it aimed to help women navigate the wide variety of new consumer goods available, while also promoting the idea that women's roles as nurturers and household managers were essential





Melusina Fay Peirce (1836-1923)

The private, single-family home organized around one woman responsible for cooking, cleaning, and childcare was inefficient, socially limiting, and the structural foundation of gender inequality.



4.6 The neighborhood strategy, as introduced in Melusina Peirce's proposal for cooperative housekeeping: A, district of 36 families; B, kitchenless houses; C, work center for housewives' producers' cooperative, 1868-69.

These proposals were radical: community kitchens and dining facilities to reduce redundant labor across households; cooperative housing where childcare and domestic work were shared; neighborhood-based services (laundries, kitchens, daycare) integrated into urban design; and professionalization of domestic labor, treating it as skilled, paid work rather than invisible obligation.

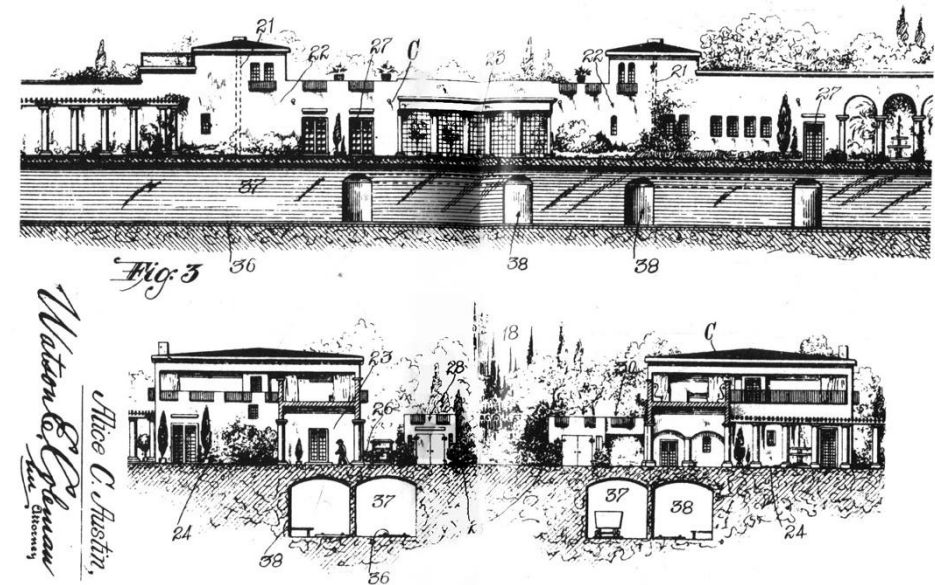


Alice Constance Austin (1862–1955)

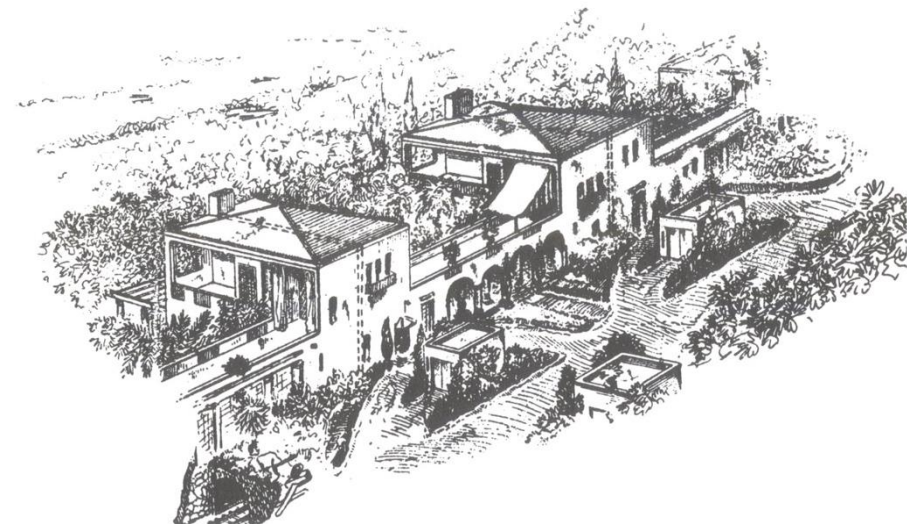
- self-taught designer, feminist, and socialist
- developed plans between for the cooperative colony of Llano del Rio, California (1915-1917)
- Took material feminism to urban scale



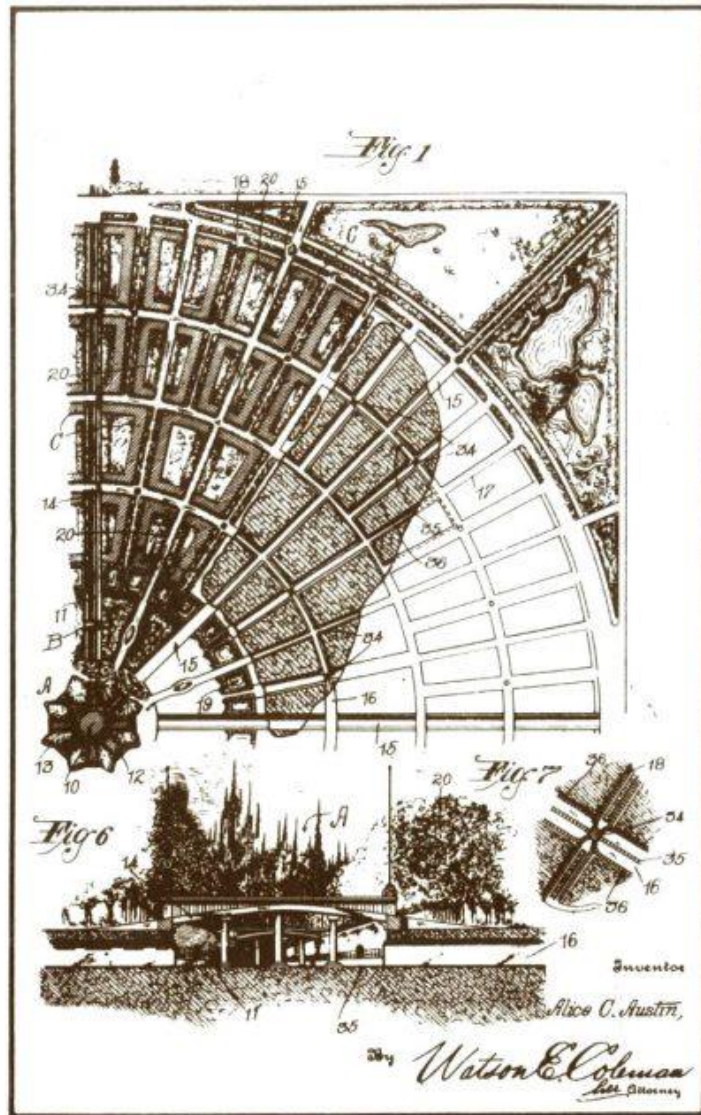
Alice Constance Austin with model of kitchenless house, 1916
© Yale University Libraries



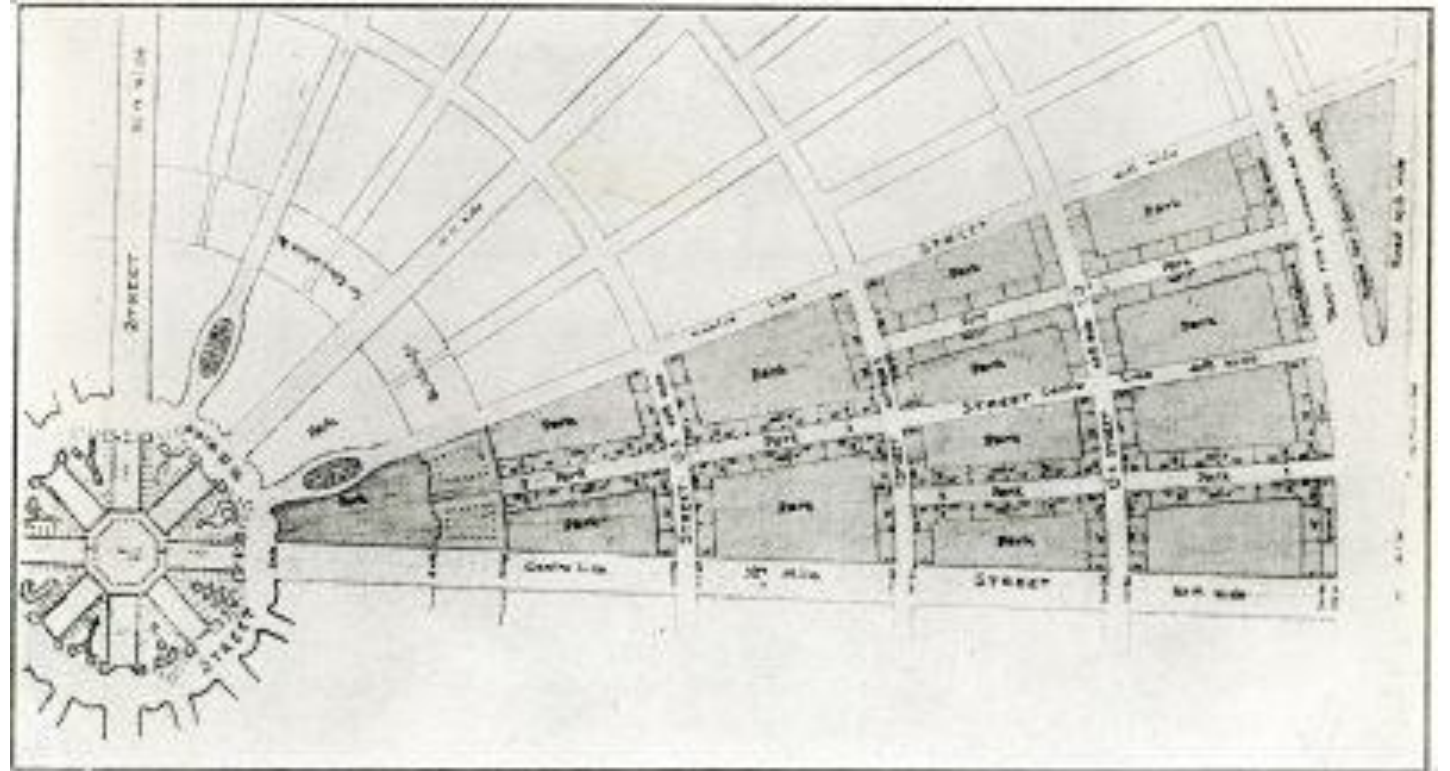
Sketches of an ideal city from a patent application, Alice Constance Austin, inventor. © Yale University Libraries



Axonometric drawing of two houses showing underground tunnels from Austin, *The Next Step* (1935).



Sketches of an ideal city from a patent application,
 Alice Constance Austin, inventor. © Yale University
 Libraries



Plan of part of a proposed garden city, from Austin, *The Next Step* (1935)