

## BEAUTIFYING THE COUNTRYSIDE

### Rural and Vernacular Gothic in Late Nineteenth-Century Ontario

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The relationship between architecture and printed media has always been close. In Canada, the most successful home-grown print campaign, and the one that managed to infiltrate the vernacular, appeared under the inconspicuous guise of a farming magazine. The architectural designs for houses provided in *The Canada Farmer* spread across the country and appear in numerous manifestations across present-day Ontario in particular. These easily identifiable houses stem from three specific designs for Gothic Revival houses that were simple to create and that were also highly affordable; these are “A small Gothic Cottage” (fig. 1), a “Suburban Villa or Farm House” (fig. 2), and “A Cheap Farm House” (fig. 3). With their simplicity and efficacy, these three plans effectively changed the architectural landscape of nineteenth-century Ontario.

An increased focus on architectural literature surrounding rural and farm buildings began in late eighteenth-century England, yet well into the 1860s, reference is made to the poor state of farm houses in Canada.<sup>1</sup> The ideas as promoted by English cottage books were known in Canada, though they were primarily filtered through the American pattern-book genre. While it is clear that pattern books circulated here, as attested to by the number of pattern-book-inspired houses to be found in most towns in present-day southern Ontario, it seems that the influence had not yet extended into rural areas. The first time that the influence of printed media truly infiltrated Canada’s rural landscape was with the introduction of *The Canada Farmer*

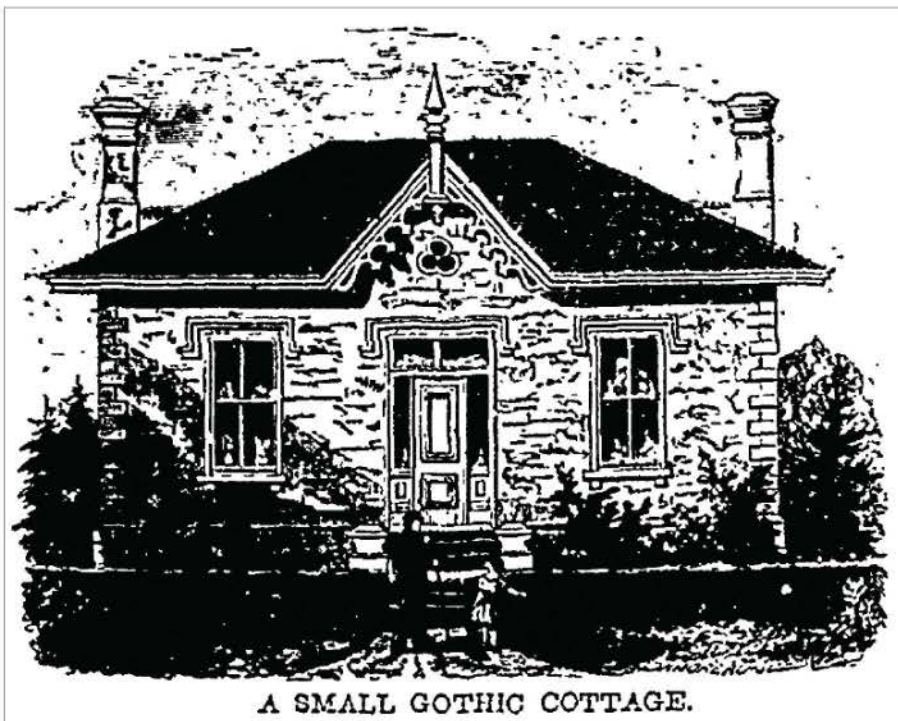


FIG. 1. “A SMALL GOTHIC COTTAGE,” *THE CANADA FARMER*, 1864, VOL. 1, NO. 2, P. 21. | EARLYCANADIANA ONLINE, PRODUCED BY CANADIANA.ORG.





FIG. 2. "SUBURBAN VILLA OR FARM HOUSE," *THE CANADA FARMER*, 1864, VOL. 1, NO. 9, P. 132. | EARLYCANADIANA ONLINE, PRODUCED BY CANADIANA.ORG.

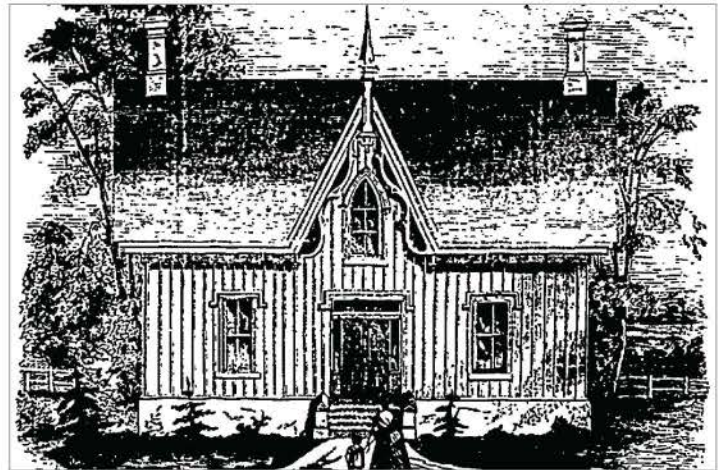


FIG. 3. "A CHEAP FARM HOUSE," *THE CANADA FARMER*, 1864, VOL. 1, NO. 22, P. 340. | EARLYCANADIANA ONLINE, PRODUCED BY CANADIANA.ORG.

in 1864. This was a bi-weekly journal that was delivered to post offices free of charge with a subscription of one dollar for the year. As such, it was an affordable printed source that, importantly, also included a regular column on the topic of rural architecture.

In the prospectus of January 15, 1864, the contributors to the journal are listed, with a "Mr. Smith, a successful and rising Architect of Toronto" contributing to architectural matters.<sup>2</sup> This Mr. Smith has been identified as James A. Smith (1832-1918), who would later go on to form the large Toronto-based architectural firm of Smith and Gemmell.<sup>3</sup> Smith's architectural career began after immigrating to Canada from Scotland, when he was apprenticed to William Thomas (1799-1860).<sup>4</sup> At the time of his introduction in *The Canada Farmer*, Smith had designed a few churches, a few houses, and several commercial buildings and warehouses, mostly in Toronto, so it is clear that he was already an architect of some repute. The architectural column, which made its debut in the introductory issue, was titled "Canadian Farm Architecture," later to become a recurring column titled "Rural Architecture" that would be featured in

many, though not all, issues. Of the architectural columns provided throughout 1864, some were excerpts from various other agricultural journals, while some were written without an author identified; presumably, these would have been written by Smith.

The information provided in the journal was not altogether revolutionary as the precedent for the architectural consideration of rural cottages and farmhouses began in England in the late eighteenth century, and was carried on with fervour in North America in the nineteenth century. The interest in rural types began in England for a number of reasons; first, workers' houses were seen as inhumane and in need of improvement, and second, all things rural enjoyed a new-found respect under the aesthetic theory of the picturesque. At that time architects such as John Plaw (1745-1820) and John Wood (1728-1782) began to write books aimed at wealthy landowners who were looking to improve the quality of living for their labourers while, at the same time, improving the picturesque appearance of their own property.<sup>5</sup> Following these, books began to be written by architects such as Robert Lugar (1773-1855), P.F. Robinson

(1776-1858), and J.B. Papworth (1775-1847) with a broader audience in mind, as rural dwellings at the time became not just a preoccupation of the architectural community, but of society at large and of the agricultural community in particular. As such, "Many agricultural writers believed that improving the living conditions of rural labourers would lead to increased productivity, and so included exemplary designs for farm houses, cottages, and other structures in their books and essays."<sup>6</sup> Perhaps the most popular author who combined the interest in rural life with architecture was John Claudius Loudon (1783-1843), as he wrote extensively on horticulture, landscape gardening, and rural houses in periodicals and books. The formula that he used to combine all of these aspects in his *Encyclopaedia of Cottage, Farm, and Villa Architecture and Furniture* of 1833 was adopted by nineteenth-century American pattern-book writers because of its inclusion of all types of rural dwellings as well as a breakdown of costs and materials for each design. Books such as Loudon's also relied heavily on the popular picturesque theory of the day that prized all aspects of bucolic life and placed emphasis on irregularity of form in architecture,

which coincided happily with the newly developed Gothic Revival style.

The important contribution of these English cottage books to the Canadian situation is found in their use of the Gothic style blended with picturesque planning and in the broadening of the architectural field to include rural buildings. While the philanthropic issue was of less importance here, the goal of rural improvement was indeed continued, as Smith says: "By the publication of occasional articles, engravings, plans, &c., we hope to do somewhat toward improving the style of rural architecture in Canada."<sup>7</sup>

With the goal of improving rural architecture in mind, the first issue of *The Canada Farmer* discusses the importance of hiring an architect, echoing the major concern of American pattern-book writers around that time in an effort to preserve the practice as a whole, which was then perceived to be dying in rural areas. Smith, an architect himself, would have been aware of these debates and mimics them here. This, however, does not appear to have been done in order to promote Smith's own practice because, interestingly, his drawings were not labeled and his name is not mentioned again until 1865. Much of the local readership likely would have known who created the work, but outside of Toronto, unless someone had been reading closely since the first issue, Smith's name would have been unknown. It seems, then, that he was not promoting his practice, but simply and truly proposing to beautify the countryside.

As such, Smith took full advantage of this new medium and wasted no time in getting to the point. In the first column, he immediately launches into a criticism of existing farm structures; he says: "Architecture is perhaps a complimentary word when used in reference to most of

the structures which have been erected upon the farms of Canada."<sup>8</sup> Smith goes on to admit that there are indeed a few admirable examples that can be found in the country: "But, as might be expected in a comparatively new country, it is the few, and not the many, of which this can be said..."<sup>9</sup> While this kind of attack on rural architecture dates back to the English cottage books of the eighteenth century, it was the first time in Canada that it was presented in a forum that was addressed exclusively to the rural population. Incidentally, this may have been the first time that the advice was taken seriously; it is one thing for those with a vested interest in architecture to discuss the fate of rural architecture amongst themselves, but it is quite another to provide specific directions to the people who are directly affected by these proposed changes. As the new voice of authority on the matter, Smith and the journal recommend the use of some sort of help or guidelines for the rural citizen; if not an architect, then at least a book or the advice that would be given in the upcoming issues of *The Canada Farmer*.

Following up on his instructions, within the first year of the journal's publication, Smith provides four designs for affordable houses, ranging from seven hundred and fifty to one thousand eight hundred dollars, depending on the materials used and the model selected. Two versions of a small one-storey cottage design were offered in the February 1, 1864, issue. The same year, a second, larger design was offered in the May 16 issue, and a third small two-storey cottage in the November 15 issue. There is nothing that is particularly interesting about the designs other than the medium in which they were presented and the fact that three of the four are in the Gothic style. It must again be emphasized that these types of houses were not new or

revolutionary and, in fact, examples of similar types could be found, built and in print, before the publication of the journal. The difference was that with the assistance of *The Canada Farmer*, the audience was wider and more accessible, and so the message of style was transmitted more clearly than ever before. Those who may not have been willing to read or purchase an entire book on cottage or farmhouse design might have read the occasional column containing architectural advice pertaining to their situation, particularly when the drawings outweighed the text. For the farming community at the time, it is likely that the immediate visual impact of the elevations and plans would have been an attractive selling feature. The realization, moreover, that a modicum of taste could be achieved for a low cost would certainly have been appealing. The participation in a popular trend—the Gothic Revival—was thus accessible to those who might not previously have had access.

For the designs, it is clear that Smith was looking to American books for inspiration. As the shift in focus from urban to rural became a popular tendency due to crowding in cities and, concomitantly, health concerns, a large number of pattern books were released in order to extend the authoritative arm of the city-based architect. Suburbs and rural areas were perceived to be lawless in terms of good taste, and so in an effort to keep building under control, architectural books were created to be used as tools to facilitate good taste and design.

In reality, however, breaking into the rural market appears to have been a difficult task. Whenever pattern books were used to build a house, they were typically used by fairly wealthy citizens of smaller towns who sought to keep up with current architectural trends and could afford



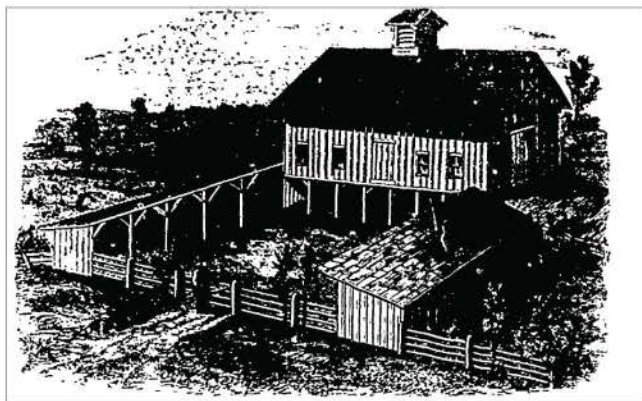


FIG. 4. PERSPECTIVE VIEW OF A FARMYARD, *THE CANADA FARMER*, 1864, VOL. 1, NO. 4, P. 52. | EARLYCANADIANA ONLINE, PRODUCED BY CANADIANA.ORG.



FIG. 5. "DESIGN 1," ALLEN, *RURAL ARCHITECTURE*, P. 291.

to build well. This meant that the state of rural housing did not much change around mid-century, though it was not due to a lack of effort. There were indeed plenty of options for cottages, although farmhouses often received slight architectural attention. The ubiquitous pattern-book author Andrew Jackson Downing (1815-1852) included a chapter on farmhouses in *The Architecture of Country Houses* of 1850, and was followed by other writers, including Gervase Wheeler with *Homes for the People*<sup>10</sup> of 1855 and Samuel Sloan with *Sloan's Homestead Architecture, Containing Forty Designs for Villas, Cottages, and Farm Houses* of 1861.<sup>11</sup> The first to write specifically for this genre, however, was Lewis Falley Allen (1800-1890), with his 1852 book *Rural Architecture*, which he introduces by saying that it "owes its appearance to the absence of any cheap and popular book on the subject of Rural Architecture, exclusively intended for the farming or agriculture of the United States."<sup>12</sup> Allen claims that he is not aware of the reason that this topic has not yet been addressed by writers, though perhaps farmers "themselves have indicated but little wish for instruction" on the matter.<sup>13</sup> As such, he takes a careful and respectful approach with regards to the matter of taste. Allen describes the farmer as

being a "plain" man, though one who is certainly worthy of a comfortable residence.<sup>14</sup> He writes:

Why should a farmer, because he *is* a farmer, only occupy an uncouth, outlandish house, any more than a professional man, a merchant, or a mechanic? Is it because he himself is so uncouth and outlandish in his thoughts and manners, that he deserves no better? ... Surely not. Yet, in many of the plans and designs got up for his accommodation, in the books and publications of the day, all due convenience, to say nothing of the respectability or the elegance of domestic life, is as entirely disregarded as if such qualities had no connection with the farmer or his occupation.<sup>15</sup>

Though he discusses much of the expression of character throughout the book, Allen gives no specific recommendations with regard to style to match the character of the farmer, perhaps to avoid offending his potential clientele. He does, however, provide houses and farm buildings in a variety of styles, mainly Gothic, Italian, Swiss, and Rustic (a quaint, thatched-roof style considered to be a variant on Gothic), but does not prefer any above the rest.<sup>16</sup> This, then, was the first time in North America that the farming community was being addressed exclusively.

The first time that the impact of this was felt on a large scale in Canada, however, would be with *The Canada Farmer*, which used a powerful combination of Allen's careful approach to the rural community and the exploitation of a new, affordable medium for transmission.

Smith's reliance on American books is particularly evident in the drawing provided for a barnyard in the March 1, 1864, issue<sup>17</sup> that is almost identical to a drawing for a barnyard in Lewis Allen's *Rural Architecture* of twelve years earlier (figs. 4-5).<sup>18</sup> The basic details of each structure are alike and even the same angle is used for the perspective view. While Smith changed a few of the minor details, the measurements are taken directly from Allen's design and the text is repeated almost verbatim. This shows that Smith was copying directly from this publication and highlights the fact that his designs for houses may well have been modeled on extant designs for houses and cottages. This helps to explain the existence of houses executed in a similar manner prior to the date of publication and also helps to show that architectural ideas were often widely spread in the nineteenth century without proper acknowledgment. Rather than creating something that was completely new for his houses,





FIG. 6. RICHARD TRICK HOUSE, PORT HOPE (ON). | MALCOLM THURLBY.



FIG. 7. CHRYSLER COTTAGE, PORT HOPE (ON). | MALCOLM THURLBY.

then, it is possible that Smith was simply presenting existing and familiar forms to Canadians, although now with a definite Gothic slant.

This borrowing of vernacular forms is evident with the first of Smith's plans presented in the pages of *The Canada Farmer*, simply titled "A Small Gothic Cottage" (fig. 1).<sup>19</sup> This is a simple one-storey cottage that might have been found anywhere in North America before the publication of the plans in the journal. There are several examples in Port Hope, for instance, built in the 1850s without the attribution of an architect. The Trick House of about 1850, notably, is square in plan with a hipped roof and some minor Gothic embellishments and was built by a local bricklayer (fig. 6).<sup>20</sup> The vestigial classical form and the use of some classical motifs, such as the quoins, make this a vernacular hybrid rather than a pure example of the Gothic style. It is clear that a simple house like this could have been created without the aid of an architect. To highlight this fact, it is only necessary to look at the Chrysler Cottage of 1853 located near the Trick House in Port Hope, which was built around the same time and articulated plainly (fig. 7). The house does not evolve from a specific stylistic tradition, rather it comes from a

simple and efficient solution to small-house building. It is likely that Smith would have seen any number of houses like these to take as models before he published his tips for small rural houses.

The "Small Gothic Cottage" is recommended for a small family and features three bedrooms with a kitchen wing at the back of the house. Beyond the addition of the kitchen wing, Smith recommends a simple shape for the plan to avoid extra costs. He admits that while irregular houses have picturesque advantages, this design is intended to be economical in nature. The symmetrical plan is thus favoured for reasons of simple and sturdy construction, even though it is labeled as a Gothic house. While picturesque planning is eschewed here for financial reasons, Smith does add a touch of High Victorian Gothic flare in the recommendation that the house, if built of brick, should be red with white brick corners. Smith was not the first to do this, however, and there are examples of permanent polychromy to be found in Ontario prior to the arrival of the Gothic Revival as it was a motif that was championed in print by John Ruskin and made popular by William Butterfield's *All Saints'*, Margaret Street, London, of 1849. In the case of the "Small Gothic Cottage,"

it is a simple way of adding some Gothic flair while avoiding frivolous, and potentially costly, embellishment.

One example of a house that might well have been inspired by this design is 151 Robert Street, Milton, of the 1860s; the hipped roof, central gable, pointed window and general massing all echo that of the drawings in *The Canada Farmer* (fig. 8). The only thing that has truly changed is the addition of the porch, though even with this addition the idea behind the house is quite similar. A house in Georgetown provides another replica of the design from the journal, albeit one which has been subsequently heavily modified (fig. 9). Though the central window has been blocked and the main entrance covered, its small stature, hipped roof, and bargeboard detailing reveal its origins and demonstrate that such a house, while cheap, was built to last.

The second design, "The Suburban Villa or the Farm House" (fig. 2), is rather larger than the "Small Gothic Cottage," featuring two floors, five bedrooms and formal rooms for entertaining.<sup>21</sup> It plays on contemporary trends in Gothic and picturesque planning in terms of its asymmetry, which complement the house's subtle Gothic or "Early English" detailing.<sup>22</sup> This





FIG. 8. 151 ROBERT STREET, MILTON (ON). | JESSICA MACE.



FIG. 9. 16 GUELPH STREET, GEORGETOWN (ON). | JESSICA MACE.



FIG. 10. FORMER MANSE, ST. ANDREW'S (NOW ST. PAUL'S) PRESBYTERIAN CHURCH, HAMILTON (ON). | JESSICA MACE.



FIG. 11. "VILLA FARM HOUSE," DOWNING, *THE ARCHITECTURE OF COUNTRY HOUSES*, P. 173.



FIG. 12. 294 SUMNER AVENUE, OAKVILLE (ON). | JESSICA MACE.



FIG. 13. RECTORY, ST. PAUL'S ANGLICAN CHURCH, ALMONTE (ON). | JESSICA MACE.

might well have been inspired by Smith's teacher, William Thomas, who built some of the Toronto area's earliest and most convincing Gothic houses. Smith's design in *The Canada Farmer* could be linked to Thomas' design for the manse for St. Andrew's Presbyterian (now St. Paul's), Hamilton, of 1857, while Smith was still working as an apprentice (fig. 10). Though not identical, the distribution of chimneys is closely related, as is the placement of the projecting bays and bay windows, and in general they are quite similar in terms of massing and in terms of style.

It is also possible that Smith is making reference to earlier American pattern-book designs. This does not seem unlikely, particularly given Smith's nearly exact replication of the barn found in Allen's book from 1852. One possible source could be Downing's design for a "Villa Farm House" from *The Architecture of Country Houses* of 1850 (fig. 11). While at first the

two seem only slightly similar, the comparison becomes more interesting when considering the text that follows. Of this design, Downing says: "The exterior of this design might perhaps be improved, by omitting the two small gables in the front, and increasing the size of the middle gable sufficiently to allow of a small attic window."<sup>23</sup>

It is clear that Smith was paying close attention to the text in Allen's book, so there is reason to suppose he may have been doing the same with Downing's books. Even the name "Villa Farm House" is similar to Smith's designation of the design as "Suburban Villa or Farm House."

Regardless of the specific influences, this design proved to be quite versatile and can be found in many different manifestations across the province. Although the proportions are not identical, 294 Sumner Avenue in Oakville of about 1870 displays

the same massing as the "Suburban Villa or Farmhouse" (fig. 12). Here, the Gothic feel is further amplified by the use of pointed rather than Tudor windows, although the Gothic elements are secondary in importance to the asymmetrical plan. While this house is made of brick rather than stone, as portrayed in the elevation, Smith specifically states that any material might be used "without interfering with the design."<sup>24</sup> For another nearly direct version, we can look to Almonte, where the rectory for St. Paul's Anglican was built in 1878 in much the same style and is indeed of stone (fig. 13). This house omits the bay window on the projecting bay, but the plans in *The Canada Farmer* were to provide a prototype rather than an exact model. They could be adapted to stone, or brick, or wood and could be embellished as much or as little as needed depending on their location and cost concerns. The idea was to create a sturdy and comfortable type of house that would,





FIG. 14. WILLIAM ECKARDT HOUSE, UNIONVILLE (ON). | JESSICA MACE.



FIG. 15. 29 GUELPH STREET, GEORGETOWN (ON). | JESSICA MACE.



FIG. 16. 288 WILLIAM STREET, OAKVILLE (ON). | JESSICA MACE.



FIG. 17. 231 CLINTON STREET, TORONTO (ON). | JESSICA MACE.

in essence, not be offensive to the eye. Many examples can be found later in the century, though they are not all Gothic in execution. The Gothic details used for the early versions of this house—usually pointed or Tudor windows and bargeboard—are minor features that could be changed depending on preference or on current fashion. Gothic was clearly the preferred style for Smith at the time of publishing the designs, and while popular, it was by no means the universally favourite style. It is the plan with its irregular massing, borrowing from the developments in Gothic Revival housing, that is the most important contribution

of the “Suburban Villa or Farm House” to the Canadian landscape.

Perhaps the most popular, or at least the most recognizable, of the three designs is the third; “A Cheap Farm House” (fig. 3).<sup>25</sup> This design is small and cost-efficient, providing five bedrooms, a parlour, dining room, and kitchen for an estimated eight hundred dollars if built of timber. The “Small Gothic Cottage,” in contrast, if built of timber, was estimated at seven hundred and fifty dollars, but it held only three small bedrooms, while the Suburban Villa also featured five rooms, but if built of timber, it would cost one

thousand two hundred dollars. For the greatest value, then, the “Cheap Farm House” was the best option. The design provided was a simple prototype and Smith recommends a variety of improvements to make it more liveable, such as a veranda, a terrace, and a picket fence.<sup>26</sup>

Much like the “Small Gothic Cottage,” it is easy to imagine how houses similar to the “Cheap Farm House” might have pre-existed Smith’s plans, as it is simple in plan with few embellishments. Once again, Smith likely borrowed a vernacular example that he found acceptable. Perhaps he might have described a



house like the William Eckardt House of about 1852 in Unionville (fig. 14) as one of the “excellent farm residences which, in accommodation, form, proportion, picturesqueness, colour, light and shade, are all that can be desired,” and which are “in admirable keeping, and marked by convenience, spaciousness, [and] neatness.”<sup>27</sup> Smith might well have adapted such a model, bringing it up to date and popularizing it through his choice of style and medium of transmission. In adapting existing vernacular types, Smith cleverly appealed to the rural population; not only were the forms familiar and within reach of the rural community, but the forms could also be easily replicated without the aid of an architect, as proven by his non-architect built models. While examples of houses like the William Eckardt House pre-date Smith’s designs, they only truly gained popularity in the second half of the nineteenth century, after the publication of the plans in *The Canada Farmer*.

There are many houses based on the “Cheap Farm House” model that can be found in almost every town in present-day Southern Ontario (figs. 15-16). The house is easily identifiable with its steeply pitched central gable and simple square plan. Most often there is a pointed window in the dormer, which is typically framed by bargeboard. While not all versions of the house made use of the same decorative features, they often retained at least one from Smith’s plans, whether it was the pointed central window or the bargeboard. The materials varied as well depending on locally available materials, cost, and preference and examples are therefore to be found in stone, brick, and wood. Some remained basic, while others opted for the additional porch as recommended by Smith. This again serves to highlight the fact that the design was meant as a basic and versatile prototype rather than as a direct model.

These houses are typically found in rural areas, small towns, or on the outskirts of towns at the time. It appears that the design caught on in popularity and was not restricted to use on a farm, as its name would suggest. It seems that they were also adopted as cheap cottages, perhaps for labourers, as suggested by their placement in a row of five as at Harbord Street and Clinton Street in Toronto, which in the second half of the nineteenth century would have been quite close to the city limits (fig. 17). If these were indeed cottages for workers or labourers, it brings the original project of the eighteenth-century cottage book writers full circle, by providing sturdy, comfortable housing for labourers, while at the same time improving the look of the countryside.

The popularity of Smith’s Gothic designs is attested to by the number of reprints of the plans in subsequent years of the journal as well as by the sheer number of houses built and by their wide distribution across the province. It is clear that Smith succeeded in gaining the trust of the rural population as well as in the creation of agreeable and simply built designs. Whether the original designs were adapted from architectural or vernacular models, *The Canada Farmer* truly succeeded in popularizing these simple houses, helping to spread the Gothic Revival, in both style and plan, and in allowing it to persist and endure in the Canadian vernacular.

## NOTES

1. *The Canada Farmer*, 1864, vol. 1, no. 1, p. 7.
2. *Id.* : 8.
3. Kalman, Harold, 1994, *A History of Canadian Architecture*, vol. 2, Toronto, Oxford University Press, p. 606. For a list of James Avon Smith, and Smith and Gemmell buildings, see: [<http://dictionaryofarchitectsincanada.org/architects/view/1313>], accessed November 2012.

4. Arthur, Eric, 1964, *Toronto: No Mean City*, Toronto, University of Toronto Press, p. 259.
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6. Archer, John, 1985, *The Literature of British Domestic Architecture, 1715-1842*, Cambridge (MA), MIT Press, p. xx.
7. *The Canada Farmer*, 1864, vol. 1, no. 1, p. 7.
8. *Ibid.*
9. *Ibid.*
10. For Wheeler’s discussion of farm houses, see Wheeler, Gervase, 1855, *Homes for the People, in Suburb and Country; the Villa, the Mansion and the Cottage, Adapted to American Climate and Wants*, New York, Charles Scribner, p. 363-400.
11. Sloan, Samuel, 1861, *Sloan’s Homestead Architecture, Containing Forty Designs for Villas, Cottages, and Farm Houses*, Philadelphia, J.B. Lippincott.
12. Allen, Lewis Falley, 1852, *Rural Architecture*, New York, C.M. Saxton, Agricultural Book Publisher, p. ix.
13. *Id.* : ix.
14. *Id.* : xiii.
15. *Id.* : xi.
16. *Id.* : 50.
17. *The Canada Farmer*, 1864, vol. 1, no. 4, p. 52.
18. Allen : 291.
19. *The Canada Farmer*, 1864, vol. 1, no. 2, p. 21.
20. “Richard Trick Cottage,” *Canadian Register of Historic Places*, Canada’s Historic Places, [[www.historicplaces.ca](http://www.historicplaces.ca)], accessed November 2012.
21. *The Canada Farmer*, 1864, vol. 1, no. 9, p. 132.
22. *Ibid.*
23. Downing, Andrew Jackson, 1850, *The Architecture of Country Houses*, New York, D. Appleton & Company, p. 172.
24. *The Canada Farmer*, 1864, vol. 1, no. 9, p. 132.
25. *The Canada Farmer*, 1864, vol. 1, no. 22, p. 340.
26. *Ibid.*
27. *The Canada Farmer*, 1864, vol. 1, no. 1, p. 7.