
Comparative Details—Group 10

Stone Textures

Prepared for Pencil Points by Courtesy of the New York
Architects' Emergency Unemployment Committee

Notes by Alfred J. Bagley from Data Supplied by the Architects

THE ARCHITECTS

whose details are shown on
this and the succeeding pages
are as follows:

GROSVENOR ATTERBURY,
STOWE PHELPS &
JOHN TOMPKINS

W. POPE BARNEY

ROGER H. BULLARD

FRANK J. FORSTER
& R. A. GALLIMORE

JULIUS GREGORY

EUGENE J. LANG

MELLOR & MEIGS

BERNHARDT E. MULLER

H. PHILIP STAATS

DETAILS PREVIOUSLY PUBLISHED

Dormers October, 1932

Fences and Gates
November, 1932

Radiator Enclosures
December, 1932

Second Story Overhangs
January, 1933

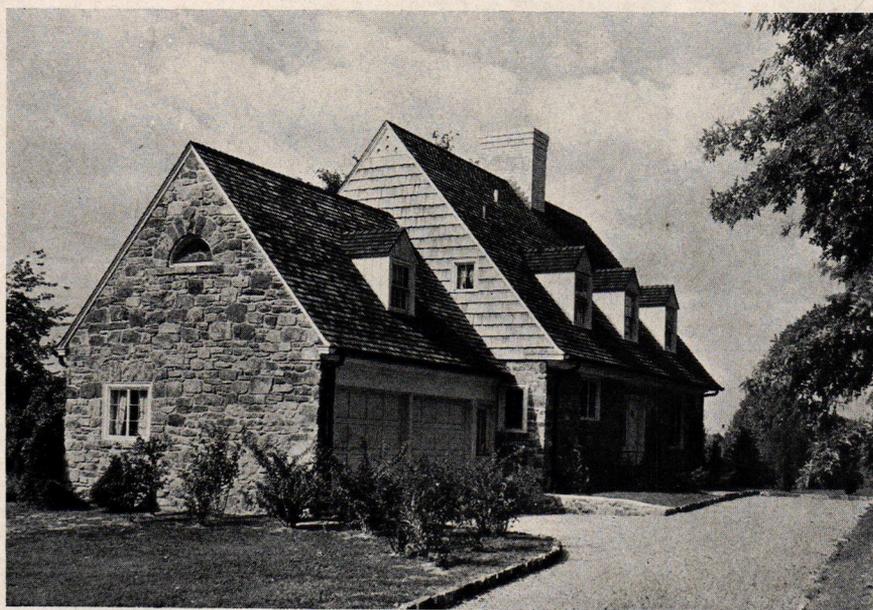
Fireplaces February, 1933

Door Hoods March, 1933

Chimneys April, 1933

Interior Woodwork
May, 1933

Residence Bars June, 1933



The manner in which the architect employed fieldstone in this interesting colonial cottage is especially noteworthy. The scale of the stones are generally small, ranging from 2" to 10" laid at random for size and color. The stones are laid in their natural bed and in a natural-colored cement mortar slightly raked. The color of the stones range from a light buff to tans & browns—the joints being of a slightly lighter yellowish tone. The architect's cooperation with stone-mason upon arrival of stone at "job" and regular supervision thereafter is greatly responsible for desired result.



Photo by Gottscho

RESIDENCE OF C. C. WELLS, ESQ., SOUTH NORWALK, CONNECTICUT

Julius Gregory, Architect

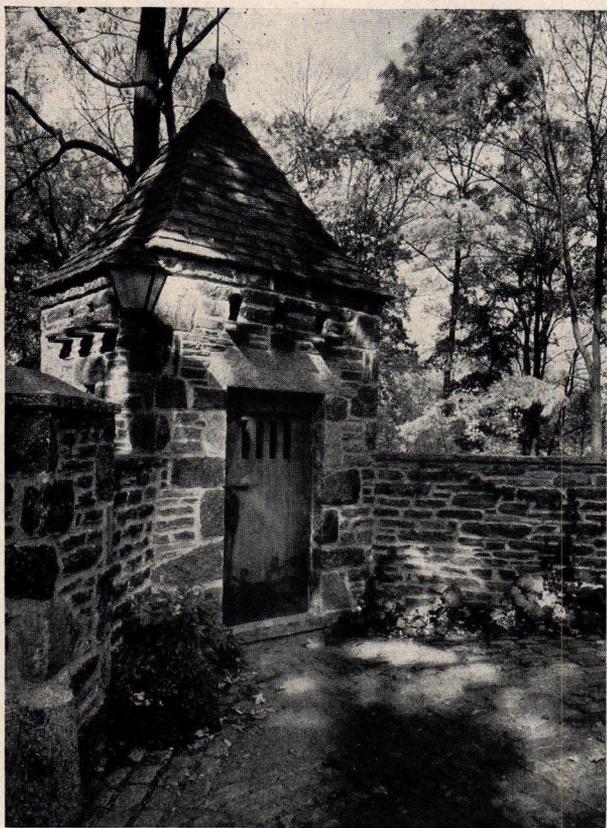


Photo by Glasgow

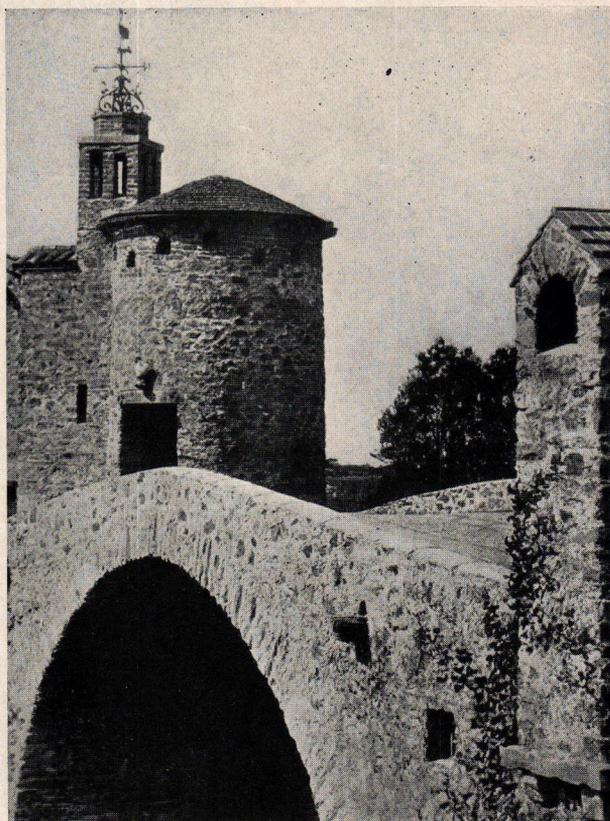


Stones derived from local vicinity are typically hand-split on the "job" varying from 2" to 6" courses. The quoins and lintel at doorway run larger from 8" to 12" face squared and point-dressed. Likewise are the quoins wheelguard & pier coping point-dressed. The color of the stonework varies from a grey to a rust-brown with a natural grey-colored joint resulting in a very pleasing warm tone. The architect has clearly defined in the execution of this stonework the anatomy of the typical old French wall.

RESIDENCE OF GEORGE G. BASS, ESQ., GREENWICH, CONNECTICUT

Frank J. Forster and R. A. Gallimore, Architects

The use of ordinary fieldstone of irregular sizes employing a wide flush joint carried partially over the face of the stone gives this modern farm-group an old ragged appearance as one may find in Burgundy. The color of the joint predominates in blending with the greys and browns of the stones. The stones are graded from large at the grade to small at the top of the tower & adjoining building. A carefully prepared sample made under architect's supervision was key to the stonework throughout the entire "job"



SURPRISE VALLEY FARM FOR ARTHUR CURTIS JAMES, ESQ., NEWPORT, RHODE ISLAND

Grosvenor Atterbury, Stowe Phelps, and John Tompkins, Architects

COMPARATIVE DETAILS—STONE TEXTURES



Photo by Müller

GARAGE ON ESTATE OF CARL SCHWEINLER, ESQ., WEST ORANGE, NEW JERSEY

Bernhardt E. Müller, Architect



The greater part of the stones that make-up this wall were obtained from the ruins of an old church nearby. The larger stones ranging from 20" to 24" were used at openings and corners whereas the smaller stones from 2" to 10" were laid random fashion to form an interesting yet structural field. Color varies from a red-brown to a dark buff with some blues. Unlike the typical Norman farmhouse which usually was whitewashed the architect left stones exposed due to the rich color harmony that resulted.

The construction of this wall consists of a 10" rubblestone veneer laid very irregularly and flush jointed after completion of entire wall. The stone is a local field stone varying in scale from a 10" cobblestone to those of approx. 18" in dia. No sample wall was laid before proceeding as the texture of an existing building was used in lieu of same. After the masonry was complete it was allowed to season for two weeks and then was given two coats of U.S. Govt specification white wash mixed with "Minwax" and applied hot.

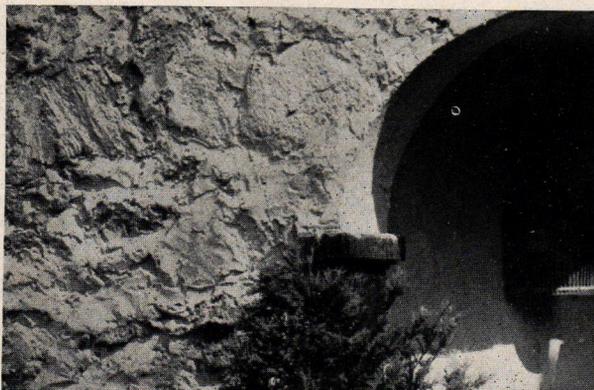
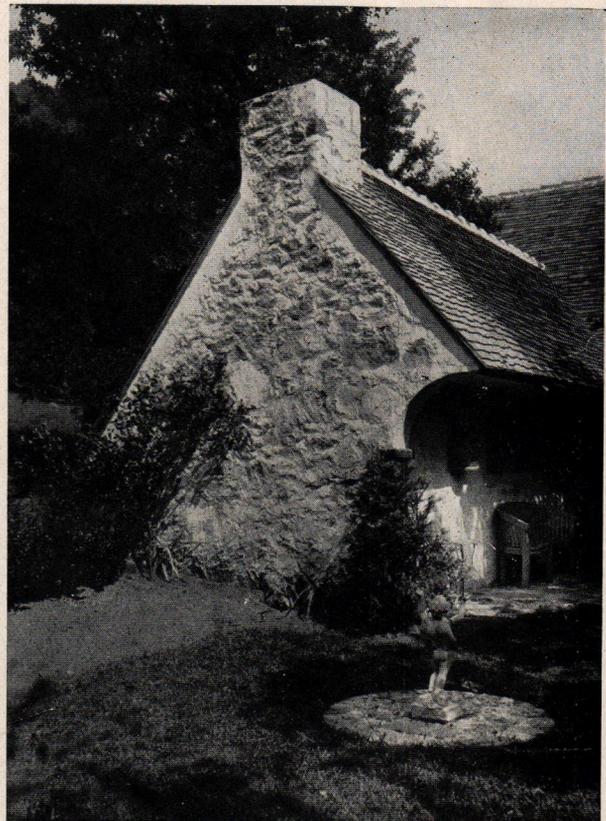


Photo by Van Anda

RESIDENCE OF H. PHILIP STAATS, ESQ., KENT, CONNECTICUT

H. Philip Staats, Architect

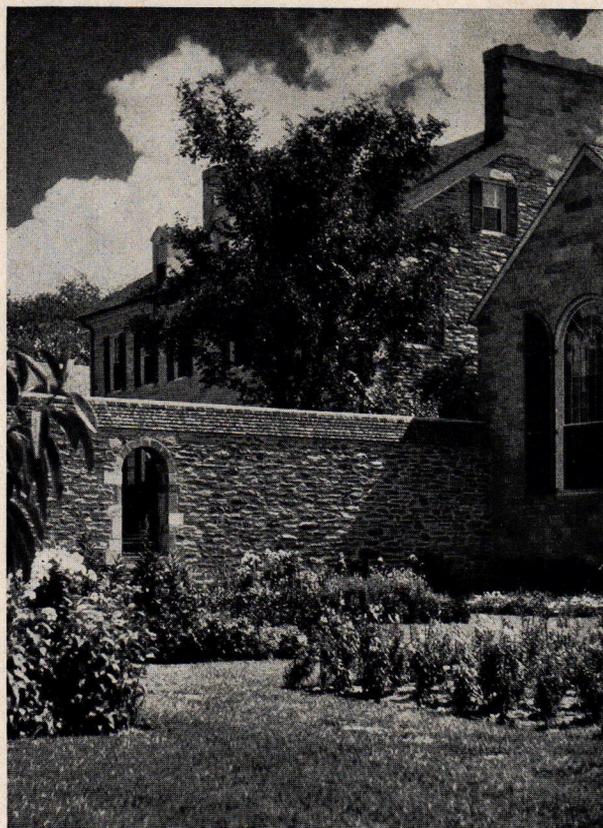


Photo by Rittase

RESIDENCE OF MELVILLE G. CURTIS, ESQ., BALA, PENNSYLVANIA

Mellor and Meigs, Architects



Stone derived from "Foxcroft" Quarries outside of Philadelphia. This is the stone of which many Philadelphia houses are built. It has a yellowish cast and the joints have a slightly lighter tone of yellow. The rubblestone wall in the garden and side of the house is laid in approx. 4" to 6" courses with joints slightly raked out. The dressed stone derived from the same quarry is laid in 6" to 9" courses with flat cut $\frac{1}{2}$ " joints. Sample of stonework was laid before work proceeded & careful supervision given thereafter.

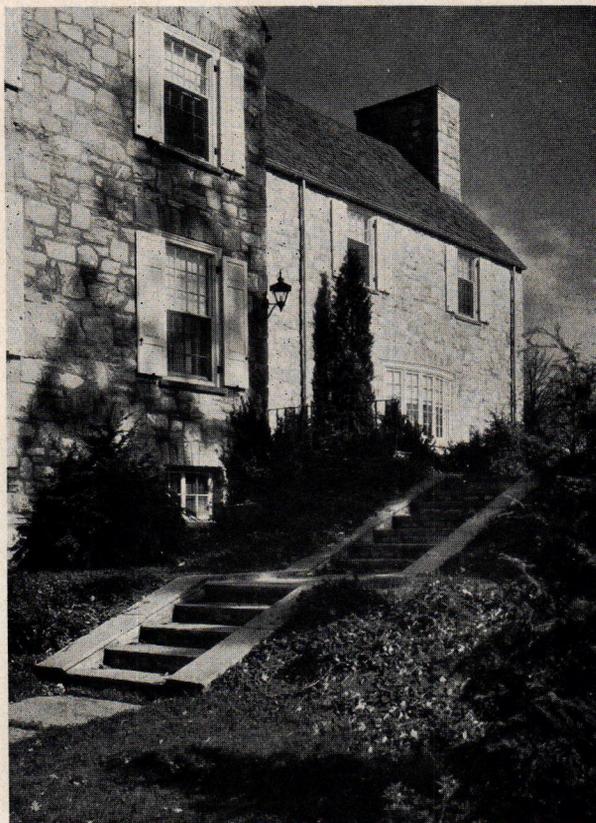
Stone derived from local quarries. Color ranges from light grey to white laid in natural colored cement mortar with a wide flush joint. Separating the stones in the flat arches over windows are two pieces of bluestone 1" thick with a rough face laid in a 1" joint. A sample wall was laid up under the architect's close supervision before proceeding with the work. The majority of the stones run from 6" to 12" in size. The architect's selection of an unusually light stone and a black shingled roof go to make this a very attractive residence.



Photo by Weber

RESIDENCE OF HERMAN VAN FLEET, ESQ., GREENWICH, CONNECTICUT

Eugene J. Lang, Architect



COMPARATIVE DETAILS—STONE TEXTURES



Photo by Amemya

RESIDENCE OF S. A. SALVAGE, ESQ., GLEN HEAD, LONG ISLAND, NEW YORK

Roger H. Bullard, Architect



Indiana "Rustic-Buff" Limestone was specified by the architect for this wall. The majority of the stones were used with their natural faces as they come from the stone-yard—some were "scabbled" when the irregularities were too great—others with rock faces of $\frac{1}{2}$ to $\frac{3}{4}$ " projection were employed in irregular courses. The trim was hand-cut—irregularities are noted on the surface as well as in the moulded members. Variety of stone sizes, finishes & color were decided by the architect at the stoneyard. Flush joint $\frac{1}{2}$ to $\frac{3}{4}$ " used.

Leiperville Quarries known for their supply of excellent stone curbing were surprised when the architect asked for the refuse from their stone curbing as the desired material for this wall. It is a softer surface stone frequently colored by water seepage varying from a light grey tone to a tawny buff. The stones are generally laid in their natural bed although not invariably so should the color of the stone & nature of its dimensions dictate a different laying. The pointing is struck practically flush along the eave lines and is slightly raked out close to the ground. The method by which the architect secured this wall was to specify a "good local stone laid and pointed in the most direct manner—Then, when the stone and mason contractor are on the "job" to spend sufficient time with both in order to determine what is the best combination for them. By sympathetic cooperation the architect has accomplished unusually good stonework without great effort of supervision by finding the most natural technique for both stone and mason



"WYCHWOOD," ROSE VALLEY, PENNSYLVANIA

W. Pope Barney of the firm of Davis, Dunlap, and Barney, Architect



FROM AN AQUATINT BY HERBERT JOSEPH
REPRODUCED AT SIZE OF ORIGINAL