COMPARATIVE ARCHITECTURAL DETAILS

The Pencil Points Series
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Every architectural detail or feature that goes into a building may be done in a variety of ways according to the skill and judgment of the designer.

The Editors of PENCIL POINTS felt that the architectural profession was continually interested in seeing how other architects have treated doorways, dormer windows, paneling, and a host of other details that have been put together in proper relationship to make an attractive and practical ensemble.

So, when the New York Architects’ Emergency Committee assigned a group of men to the Publisher of PENCIL POINTS, with instructions to keep these trained men busy with work to which they were accustomed and which would keep up their morale, during the period of enforced idleness, it was decided to have them make a collection of details of domestic architecture, carefully selected from the work as done by a number of the best practitioners in and around New York City.

These architects cooperated enthusiastically with the men by giving them their original detail drawings or blue prints from which to work-up the exhibition plates. Photographs were obtained to visualize the finished work and detailed drawings were made to show exactly, to scale when reproduced, how the effect was achieved and put together.

Each month PENCIL POINTS is presenting a group of these details. Many inquiries have been received concerning the publication, in book form, of the series of “Comparative Architectural Details” published during 1932-33. In response to this interest, the first twelve groups have been reprinted in this document.

The Publisher acknowledges his great indebtedness to the New York Architects’ Emergency Committee, Clarence Julian Levi, Chairman—who furnished the talented young men for this service. Messrs. Alfred J. Bagley; Philip Birnbaum; Franklin Dominick; Roger Garland; Emil Sesso; and Paul F. Zeidler have worked diligently with the editors of PENCIL POINTS to produce the Plates which follow.

It is hoped that this material will be found valuable by the designer in search of ideas, and of direct aid to the detailer who has to turn the designer’s studies into constructible actualities.
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DOOR HOODS

RESIDENCE OF JOHN E. SEARLE, ESQ., WOODMERE, LONG ISLAND, N. Y.

Henry Otis Chapman, Architect
COMPARATIVE ARCHITECTURAL DETAILS—DOOR HOODS

RESIDENCE OF NORTHROP CLAREY, ESQ., NEW ROCHELLE, NEW YORK
Laurence M. Loeb, Architect

RESIDENCE OF WILLIAM O. CRABTREE, ESQ., EASTCHESTER, NEW YORK
James Bevan, Architect
Estate of James A. Burden, Esq., Syosset, Long Island, N.Y.
Delano and Aldrich, Architects

Residence of Alfred W. Dater, Esq., Fisher's Island, Long Island, N.Y.
Delano and Aldrich, Architects
COMPARATIVE ARCHITECTURAL DETAILS—DOOR HOODS

DIBBLE MEMORIAL LIBRARY, AIKEN, SOUTH CAROLINA
F. Burrall Hoffman, Jr., and Murray Hoffman, Architects

RESIDENCE OF GEORGE GRANT MASON, ESQ., YEAMANS HALL, CHARLESTON, S. C.
Melvin Pratt Spalding, Architect
EXTERIOR STEPS

RESIDENCE OF MRS. DAVID FLEMING, SOUTHPORT, CONNECTICUT

Clark and Arms, Architects
COMPAREATIVE ARCHITECTURAL DETAILS—EXTERIOR STEPS

Photo by Tebb's

RESIDENCE OF ADMIRAL CARY T. GRAYSON, WASHINGTON, D. C.
Peabody, Wilson, and Brown, Architects

ELEVATION OF EXTERIOR STEPS (SERVICE)

Photo by Glasgow

RESIDENCE OF CHARLES W. DUNN, ESQ., SOUTH NORWALK, CONNECTICUT
Frank J. Forster, Architect
EAVES AND GUTTERS

RESIDENCE OF ELIZABETH M. CAMPBELL, NEW CANAAN, CONNECTICUT

Frank J. Forster, Architect
COMPARATIVE ARCHITECTURAL DETAILS—EAVES AND GUTTERS

RESIDENCE FOR A. M. SWANK, ESQ., JOHNSTOWN, PENNSYLVANIA
Frank J. Forster, Architect

OAKLAND GOLF CLUB, BAYSIDE, LONG ISLAND, NEW YORK
Roger H. Bullard, Architect
DORMERS

RIDGEWOOD COUNTRY CLUB, PARAMUS, NEW JERSEY

C. C. Wendehack, Architect
COMPARATIVE ARCHITECTURAL DETAILS—DORMERS

RESIDENCE OF SAMUEL A. SALVAGE, GLEN HEAD, LONG ISLAND, N. Y.
Roger H. Bullard, Architect

RESIDENCE OF H. L. HOYT, GREAT NECK, LONG ISLAND, N. Y.
Julius Gregory, Architect

Photo by Van Anda

Photo by Van Anda
RESIDENCE OF MRS. SARAH T. RICHMOND, BROOKVILLE, LONG ISLAND, N. Y.
Roger H. Bullard, Architect

RESIDENCE OF GEORGE F. BAYLE, JR., GLENS FALLS, NEW YORK
Godwin, Thompson, and Patterson, Architects
NORTH HEMPSTEAD COUNTRY CLUB, PORT WASHINGTON, LONG ISLAND
C. C. Wendehack, Architect

RESIDENCE OF MRS. W. S. BREWSTER, FAIRFIELD, CONNECTICUT
Cameron Clark, Architect
COMPARATIVE ARCHITECTURAL DETAILS—DORMERS

RESIDENCE OF GARDNER HAZEN, RYE, NEW YORK
Cameron Clark, Architect

RESIDENCE FOR WESTWOOD HOLDING CO., HEWLETT HARBOR, L. I.
Alfred Easton Poor, Architect

Photo by Van Anda

Photo by Drix Dwyer
CHIMNEYS

RESIDENCE OF CARROLL B. ALKER, ESQ., BROOKVILLE, LONG ISLAND, N. Y.

Bradley Delehanty, Architect

Photo by Gottschalk
COMPARATIVE ARCHITECTURAL DETAILS—CHIMNEYS

ROBIN HOOD COTTAGE, OLD SHORT HILLS, NEW JERSEY
Bernhardt E. Müller, Architect

FARM BUILDING FOR WALTER DOUGLAS, ESQ., DOBBS FERRY, NEW YORK
Hopkins and Dents, Architects
COMPARATIVE ARCHITECTURAL DETAILS—CHIMNEYS

RESIDENCE OF CLYDE M. CARR, ESQ., LAKE FOREST, ILLINOIS

RESIDENCE OF MRS. CHRISTIAN R. HOLMES, SANDS POINT, LONG ISLAND, N. Y.
RESIDENCE OF WILTON LLOYD SMITH, LLOYD NECK, LONG ISLAND, N. Y.
Bertram Grosvenor Goodhue and B. G. Goodhue Associates, Architects

RESIDENCE OF FRANK H. FILLEY, ESQ., GREENWICH, CONNECTICUT
William F. Dominick, Architect
SECTION

BUILDING PAPER
2 1/8 STUDS 16 O.C.
SHEATHING
2 5/8 SILL
HAND PLANED TIMBER
BOLTED TO FLOOR BEAMS
2 1/2 JOISTS 16 O.C.
BLOCKING
SQUARE WOOD
DROP PLANED &
CARVED FROM 1
(O2) PIECE OF
MATERIAL

ELEVATION

RESIDENCE FOR MARTIN RICHMOND, ESQ., GLEN HEAD, LONG ISLAND, N. Y.
Roger H. Bullard, Architect
SECOND STORY OVERHANGS

RESIDENCE OF WADE WRIGHT, ESQ., RIVERDALE-ON-HUDSON, NEW YORK

Dwight James Baum, Architect

Photo by Paul Weber
COMPARATIVE ARCHITECTURAL DETAILS—SECOND STORY OVERHANGS

RESIDENCE OF THEODORE BODENWEIN, ESQ., NEW LONDON, CONNECTICUT
Frank J. Forster, Architect

RESIDENCE OF HEYWOOD NELMS, ESQ., HOUSTON, TEXAS
Frank J. Forster, Architect

Photo by R. M. Lustor
RESIDENCE FOR MRS. MARY G. REAM, GREENWICH, CONNECTICUT
James W. O'Connor, Architect

SECTION THRU HEAD OF DOORWAY AND SIDE ELEVATION OF BRACKET

NOTE: ALL WOOD TO BE OAK.
AND TO BE HAND SLOPED AND WIPED, BRUSHED.
INTERIOR WOODWORK

RESIDENCE OF H. W. HUBER, ESQ., RED BANK, NEW JERSEY
Howard and Frenaye, Architects
FIREPLACES

RESIDENCE OF MRS. JULIUS GREGORY, SCARSDALE, NEW YORK

Julius Gregory, Architect
COMPARATIVE ARCHITECTURAL DETAILS—FIREPLACES

RESIDENCE OF ROGER H. BULLARD, NORTH HILLS, MANHASSET, LONG ISLAND
Roger H. Bullard, Architect

RESIDENCE OF A. BARTO, ESQ., BRONXVILLE, NEW YORK
Godwin, Thompson, and Patterson, Architects
COMPARATIVE ARCHITECTURAL DETAILS—FIREPLACES

RESIDENCE OF CHARLES WESLEY DUNN, ESQ., NORWALK, CONNECTICUT
Frank J. Forster, Architect

RESIDENCE OF ALBERT M. SWANK, ESQ., JOHNSTOWN, PENNSYLVANIA
Frank J. Forster, Architect
RADIATOR ENCLOSURES

APARTMENT OF ROBERT PERRY RODGERS
Robert Perry Rodgers, Architect
COMPARATIVE ARCHITECTURAL DETAILS—RADIATOR ENCLOSURES

RESIDENCE OF W. S. BARSTOW, ESQ., GREAT NECK, LONG ISLAND, N. Y.
Greville Rickard, Architect

RESIDENCE OF W. S. BARSTOW, ESQ., GREAT NECK, LONG ISLAND, N. Y.
Greville Rickard, Architect
RESIDENCE OF C. L. SCHWEINLER, ESQ., WEST ORANGE, N. J.
Bernhardt E. Müller, Architect

RESIDENCE OF MRS. H. H. OLMAN, ALPINE, N. J.
Aymar Embury, II, Architect
RESIDENCE OF JOSEPH HUSBAND, ESQ., BEDFORD, N. Y.
Godwin, Thompson, and Patterson, Architects

RESIDENCE OF CARROLL B. ALKER, BROOKVILLE, LONG ISLAND, N. Y.
Bradley Delehanty, Architect
APARTMENT ON PARK AVENUE, NEW YORK
Treaonor and Fatio, Architects
FENCES AND GATES

RESIDENCE OF MRS. CHARLES H. LOTT, SUMMIT, NEW JERSEY

Bernhardt E. Müller, Architect

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COMPARATIVE ARCHITECTURAL DETAILS—FENCES AND GATES

RESIDENCE OF HEYWOOD NELMS, ESQ., HOUSTON, TEXAS
Frank J. Forster, Architect

RESIDENCE OF DR. E. E. CADY, SOUTHERN PINES, NORTH CAROLINA
Aymar Embury, II, Architect
COMPARATIVE ARCHITECTURAL DETAILS—FENCES AND GATES

FENCE AND GATE—RESIDENCE OF JOHN C. VAN GLAHN, BROOKLYN, N. Y.
Dwight James Baum, Architect

GATE AND FENCE—ESTATE OF KENNETH B. SCHLEY, FAR HILLS, N. J.
Hyde and Shepherd, Architects
COMPARATIVE ARCHITECTURAL DETAILS—FENCES AND GATES

GARAGE FENCE—RESIDENCE OF MRS. CHARLES L. POOR, DERING HARBOR, N.Y.
Rodgers and Poor, Architects

GATE AND FENCE—RESIDENCE OF F. M. SULLIVAN, ESQ., WESTERLY, R. I.
Dwight James Baum, Architect
COMPARATIVE ARCHITECTURAL DETAILS—FENCES AND GATES

GATE—RESIDENCE OF MORGAN W. JOPLING, ESQ., SOUTHAMPTON, L. I.
Rodgers and Poor, Architects

GARAGE GATE—RESIDENCE OF PHILIP G. BARTLETT, SOUTHURY, CONN.
Rodgers and Poor, Architects
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 yellowsish 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 Gottschalk

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

Julius Gregory, Architect
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".
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. 15" 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.

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

H. Philip Staats, Architect

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Stone derived from "Foxcroft" Quarries outside of Philadelphia. This is the stone of which many Philadelphia houses are built. It has a yellowish tinge 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 1/2 joints. Sample of stonework was laid before work proceeded & careful supervision given thereafter.

RESIDENCE OF HERMAN VAN FLEET, ESQ., GREENWICH, CONNECTICUT
Eugene J. Lang, 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 1/2 to 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 stone-yard. Flush joint 1/4" is 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 raised 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

Roger H. Bullard, Architect
RESIDENCE OF S. A. SALVAGE, ESQ., GLEN HEAD, LONG ISLAND, NEW YORK