

COBBLESTONE LANDMARKS

OF NEW YORK STATE

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ABOUT THE AUTHORS

Gerda Peterich's photographs are the soul of this book. Born in Europe, her father was Professor Paul Peterich, a sculptor and her mother, Elsbeth Peterich was a pianist. Brought up in an artistic environment in various countries, she learned the special qualities of stone watching her father at work in his studio. Her photographic training was in Germany: Photographische Lehranstalt, Lette-Verein, Berlin. In 1938 she came to the United States. During her years on the staffs of the International Museum of Photography in Rochester and at Syracuse University, Department of Fine Arts, she began her definitive photographic documentation of New York State's cobblestone buildings. She was able to complete nearly all of the photographs for this book before her death in 1974.

Mr. Cary Lattin, retired Orleans County Historian, is an outstanding local historian and a founder of the Cobblestone Society.

Mr. Robert W. Frasch, historian and educator, is Director of the School of Science and Man at the Rochester Museum and Science Center and was the first President of the Cobblestone Society, 1960-1966.

Mr. Olaf William Shelgren, Jr., is an architectural historian and practicing Buffalo, New York architect. During his term as President of the Cobblestone Society, 1966-1970, he brought together the team of cobblestone preservationists that culminated in this book.

Dedication ...

This book is dedicated to our regional historians and preservationists whose generous assistance has resulted in this volume and to those hundreds of "Cobblestoners" who have lavished so much labor and love to preserve and restore our cobblestone landmarks. Cobblestoners, one and all, this is your book.

Apologies . . .

To those of you who look in vain through the following pages for a particular building and find it not, the authors offer their apologies. Perhaps it is unknown to the authors but in more likelihood it is space limitations that prevent that building's inclusion. But we hope that you will discover many other buildings, hitherto unknown to you, as your consolation prize.

Where there are names attached to the houses, they are usually the names of the original owners. In those several instances where there are two names, the second is that of a later owner who made substantial changes thereby markedly affecting the exterior appearance.

. . .and Acknowledgements

Western New Yorkers have always taken cobblestone buildings more or less for granted. Carl Schmidt of Scottsville was one of the first persons to take them seriously and published two books on this subject in 1944 and 1966. In 1960 a group of people took seriously the threatened destruction of the cobblestone church and school buildings on the Ridge Road (RT. 104), hamlet of Childs, township of Gaines, Orleans County and thus was born the Cobblestone Society. Eventually several of its members realized that a picture book of cobblestone buildings would be welcome. The New York State Council on the Arts funded its preparation.

A BRIEF HISTORY

Our Upstate cobblestone landmarks are man-made works of art created in the mid-Nineteenth Century from an Ice Age palate of glacially rounded native stones, by imaginative pioneer craftsmen. Without American precedent, those Yorkers of the 1830's and 1840's perfected a new form of folk art, masonry wall. For a quarter of a century they experimented with a wide variety of decorative wall treatments, on hundreds of buildings. Today their creations remain the most remarkably unique of all those completely hand-crafted structures erected in the Great Lakes Region before the arrival of the Industrial Revolution rendered such craftsmanship economically obsolete.

The saga begins with the evolution of the humble cobblestone, in two phases. During the Devonian and Silurian epochs, all of the Great Lakes Region west of the present Hudson Valley was a great shallow salt sea swimming with living creatures whose remains, gradually falling to the bottom, built up the limestone foundation that underlies the region. Erosion from a more ancient land mass to the east of this shallow salty sea, washed down additional layers of sand and clay deposits hundreds of feet deep. Gradually, under enormous pressure these became limestone, sandstone, shales and even rocksalt. Millions of years later as the sea dried up and land surface rose above sea level, rivers began to cut into and expose our regional layer cake of sedimentary rocks.

Erosion and time, the two factors that produced our sedimentary bedrock, were much later to produce the cobbles that emerged from this same bedrock.

In only the last million years or so, that massive water works known as the Ice Age redesigned our landscape, sculpted all loose stones above the bedrock surface into an inexhaustible supply of cobblestones, and for good measure, created virtually all of our beautiful lakes and waterfalls. These glaciers or ice sheets, advancing very slowly southward from Labrador, picked up rock rubble, carried it south and eventually left it in varying amounts on the land when the ice melted. In addition to slowly moving the

local sedimentary stones - limestone and sandstone - the ice mass brought south and slowly tumbled a small amount of ^{such} harder Canadian metamorphic stones, such as granite and quartzite. This glacial deposit of rocky rubble redeposited over the bedrock surface is called by the geologists the till sheet of drift mantle. The layman calls it topsoil and subsoil. *No - stones are not soil*

There are two types of till or drift deposits; the ice-laid and the water-laid. Stones from an ice-laid deposit are partially rounded fragments of many sizes and kinds of rock. They show striation and faceting, their edges are sharper and they are only roughly rounded. These are what have come to be called field cobbles: perhaps more properly they should be called glaciated cobbles. The glaciated cobbles are found predominating in the drumlin areas of central and western New York, between Rochester and Syracuse. In contrast, stones from water-laid deposits have had their sharp edges rounded and their surfaces smoothed. These are the stones that were released from the ice and then subjected to additional tumbling action in glacial-born waters of streams and lakes. They have come to be called water-rounded stones and are found predominating in the moraine areas (ancient glacial beaches) of central and western New York. The Ridge Road (Rt. 104) marks the most extensive and visible moraine area in western New York. It is no coincidence that this ancient glacial beachfront was to see the greatest concentration of cobblestone buildings in America. Here they average one per mile west of Rochester towards Lockport. Lake Ontario's present shoreline for the most part is lined with water-rounded stones and here wave action continues the never ending process of cobblestone polishing. Thus, through the advent of natural forces, a natural building material was deposited and shaped in central and western New York.

Lake Ontario's
is a moraine left at the termination point of the glacier. Is it also the beach of a glacial lake?
Lake

With Nature's task completed, an inexhaustible supply of pebbles, cobbles and boulders awaited the hand of man. Yet, for many reasons, the first generation of western New York settlers ignored this bounty.

Following the American Revolution, the ex-colonials and their children began to push (and be pushed) westwards into new lands in Central and Western New York. Initially, survival and conquering the forested land were their immediate problems. Forests had to be cleared to provide farm lands on which food crops were planted for the settlers' subsistence. The houses they built first on their new lands were usually log or hand-hewn frame cabins.

Virgin hardwood forests of maple, beech, and oak did not surrender easily to the farmer's axe. To the first generation of farmers the axe, broadaxe, froe, saw and other woodworking tools were no less important than the plow. With these he began many years of forest removal and with them he put up his rude log and frame cabins in the forest clearing. Sawmills, gristmills and other water powered mills were rapidly constructed wherever streams could be dammed. Locally milled lumber was a necessary luxury when increasing numbers of farm buildings were needed for a completely self sufficient subsistence farm economy.

The farmers' remaining woodlots of uncleared land supplied fuel and free construction materials for the growing farm complex. With ^{the} a broadaxe, felled trees ^{were} would be squared into massive beams and ^{then} pegged together to form the skeletons of barns, animal shelters, stables, carriage sheds, woodsheds, graineries and other required outbuildings. Split logs and fieldstones ^{would become} would become fences. Lumber for walls and floors was cut ^{by} the closest sawmill. Hand split wooden shakes made excellent roofs and siding. As the necessities of life were secured, larger frame houses replaced log cabins to accommodate ^a a growing family of six, eight or more children. Between 1800 and 1820 brickyards, stone quarries, lime kilns, and glass factories ^{were} were appearing in every corner of the state to offer farmers and townfolk alike ^a a choice between wood, brick or stone construction.

99 In Central and Western New York settling the land proceeded slowly, due ^{mainly} mainly to the scarcity of natural transportation routes. Waterways formed the simplest mode of transportation and west of the Mohawk River there was ^{(scarcely} anything of this sort. ^{So} In 1817, following an unsuccessful attempt to have the Federal Government build an artificial waterway to the West, New York State started the project on its own. Derisively called by its opponents "Clinton's Ditch" (in honor of the incumbent governor and principal proponent), ^{the construction of} the Erie Canal began to thread its way westwards towards Lake Erie. The Canal required ^{construction} construction workers of various skills, among them masons - to quarry and lay stone for canal locks and aqueducts. To build these the remnant of the long-ago sea - limestone - was quarried for stone blocks. Quarried limestone was crushed and burnt to produce lime for mortar with which these blocks were laid. As the Canal was pushed westwards it provided the first opportunity

and the sea - limestone - was quarried for stone blocks.

for subsistence farmers to become cash crop farmers; for their crops could now be carried back east to established centers of population. In 1825 the canal ^{who} finally was connected with Lake Erie, providing the connection of the Great Lakes with the Atlantic Ocean, via waterways across United States territory. From New England more Yankee farmers poured west to take up lands in Western New York to achieve financial prosperity marketing their wheat, flour and other cash crops on the Atlantic seaboard.

With the arrival of inexpensive canal transport and cash crops these prosperous farmers were ready to build enduring homes reflecting ^{that} their prosperity and confidence in the future. Building materials in those days usually came from the immediate area and only in rare instances were they transported great distances as is now common. Central and Western New York had, in addition to timber and clay for bricks, all the stones left by the ^{glacial} glacier of long ago. Sometime after 1825 the first cobblestone building was constructed in upstate New York and the cobblestone era began. We do not know which was the first, or where it was, or who the mason was. ^{which glaciers?} *may have been.*

The exact origin of a folk art is seldom recorded, but some facts are clear. For the first quarter of the nineteenth century, ^{new} these Yorkers were too concerned with matters of survival to consider decorative uses ^{for} of the ever present cobbles. Larger field boulders were, of necessity, removed to the edges of cleared fields, but cobbles had no significant role in early construction ^{save that of} except for crude foundations or rubble walls.

Between 1825 and 1831, the first cobblestone buildings appeared somewhere near Rochester. By 1831, and every year thereafter for more than two decades, cobblestone buildings bearing datestones appeared throughout the countryside. Jacob Brininstool's farmhouse at 5015 East River Road in West Henrietta, Monroe County, has 1831 inscribed on the second floor center window. This house of glacial cobbles clearly shows the art of American cobblestone masonry in its first years. In the years to follow virtually every type of building was constructed in this regional masonry style, incorporating within them all of the popular architectural styles of the early nineteenth century. Farmhouses, cottages and mansions, churches, schools, stores, inns, smithies and smokehouses, from the humblest to the more grandiose were executed in the Federal, Greek Revival, Italianate, Gothic and octagonal styles.

In all, well over 500 cobblestone buildings appeared in the counties to the south of Lake Ontario. Most are concentrated in the Lake Ontario Plain and among the Finger Lakes; but some isolated examples appear as far south as Alexander, Bath, Elmira, Cortland and Cassenovia. ^{Here} Yorkers, following the frontier, soon carried their craft west to new farms and villages in southern Ontario, Canada, southern Michigan and beyond Lake Michigan as far as Beloit, Wisconsin. There on both sides of the Illinois-Wisconsin border developed the second largest group of cobblestone buildings in the 1840's and 1850's. *or explain the old custom of calling New Yorkers*

A much less significant number are found scattered in a thin line eastward through the Mohawk Valley to Guilderland, Albany County, Bennington and Brattleboro, Vermont. 850 miles and almost as many cobblestone buildings separate those in Beloit from Brattleboro, but their datestones clearly indicate that the idea moved west and east from its origin in central western New York.

COBBLESTONE MASONRY CONSTRUCTION

Cobblestone masonry is a folk art, grown from the soil, primitive at first and highly refined toward the end of its short life. And, as with other folk art, a good deal of lore obscures the facts. Some of the makers are known, other names are lost. Little can be inferred from the makers' names that are known that could not be 'read' in the buildings themselves. Workers learned quickly from each other, if only by examining finished buildings. Undoubtedly, each mason had his preference of wall construction, cobblestone size and pattern and type of mortar. All relied for the laying of their walls on the well known, age-old rubble wall construction. From those known masons only a few built more than three or four houses, hardly enough for a life-long sustenance of a trained craftsman. Obviously these masons also worked in brick and cut stone and were not cobblestone masonry specialists.

most
What about
cobblestone
facing on
wooden
frames as
the School
& a hall
have been
& there

How were American cobblestone buildings constructed? Since this type of construction is extremely durable, few of the buildings have deteriorated to the extent where the construction can be studied conveniently. But three basic types of masonry wall construction have emerged. The earliest cobblestone walls were laid up with a complete integration of the outer and inner wall. Here, just as in early Roman rubble walls, the exterior layer cannot be distinguished from the interior structure. The entire thickness of the wall is laid up in one operation - a durable form of construction. With the gradual refinement of exterior textures a second method can be discerned: a facing of cobbles, usually the water-rounded variety, is laid up with extra-long stones reaching into the rubble core to bond facing to core. The facing stones are of varying dimensions, but the outside exposed faces match in shape and size. The facing was laid up along with the backing wall. This too is durable construction. The third method is the least permanent: a rubble wall (of varying compositions) is laid up first and the cobblestone and mortar veneer is added separately, cobbles are small and there are no bonding stones. Buildings which show finest wall textures, i.e. the Munro house in Elbridge, Onondaga County, are usually laid in this method and are prone to damage. When cracks occur in the veneer due to irregular settling of the wall, water can penetrate behind and frost wedging sets in, forcing the veneer from the rubble wall behind. Repairs of such damage can usually be detected by the

different color of the mortar, Portland cement, commonly used in mortar today, has a blue-grey color and is darker than the warm-colored mortars used in pre-Civil War buildings. There are doubtlessly variants of these methods, but these three seem to be basic.

How did the masons work? There are excellent contemporary accounts. The Genesee Farmer & Gardener's Journal, published by Luther Tuck at Rochester, N.Y. carries in the January 1838 issue an inquiry about 'cobblestone walls'. The anonymous inquirer suggests a more extensive use of cobblestones for building: "for their extreme plenty here, would render them far cheaper than brick or flat stone.... The stone must be picked up at all event, and we might as well put them together for a building, as.....to throw them away... But will these walls stand... and if so, how are they constructed?" The answer comes in the March issue of the same year from Chester Clark of Marion, Wayne County:

"... I cheerfully transmit a few facts... Having erected two or three buildings each season, for several years past, I shall only mention one which I built last season, It is 40 x 60, four stories high. The foundation is three feet high, the first story 10 8/12..., making from the foundation to the plate 48 4/12 feet in height, with a wing 24 feet by 34, one story. The whole was built of cobblestone (not of the first quality). The outside was laid in courses of cobblestone four inches in thickness, and larger stone on the inside... As regards the durability, I am perfectly convinced that if they are laid with good materials, they will stand and their solidarity increases as their age increases. The quality and quantity of sand with the lime is very essential. The coarser and purer the sand, the stronger will be the cement and the firmer the wall. As for the proper quantity of sand with the lime, it depends on the coarseness and the purity. The proportion which I generally use, is from five to eight bushels of sand to one of lime in the stone."

In writing "The outside was laid in courses of cobblestone four inches in thickness, and larger stone on the inside" this mason describes the wall construction the "inside" meaning the full thickness of the wall.

done here
this info
is in my "history"
manual.

Mr. P. S. Bonsteel (the name is now spelled Bonesteele), in a letter to the Cultivator, v. IX 1842, no. 7, furnishes some information about the thickness of the walls of his house, built in 1835:

"... My plan for thickness of wall was, the cellar wall 20 inches thick to first floor, drop off two inches to second floor, then drop off two inches and extend out to top... Sort your stones so as to have the outside courses 3 or 4 inches, with straight lines for cement. Take the coarsest of sand... I used the common stone lime, one bushel to seven of sand."

Another letter comes from Cayuga County to the Cultivator v. VIII 1841, no. 3. This letter describes the method which may have been used in the construction of another house:

"Cobblestones of any size not exceeding six inches in diameter may be used, but for the regular courses on the outside those of two inches in diameter should be preferred. Small stones give the building a much neater aspect. Two inch stones are very neat, though three inch stones will answer. The inside row of stones may be twice as large as those on the outside... Mortar... eight to nine bushels of clean, sharp sand to one bushel of fresh stone lime... the strength of the building depends on the goodness of the mortar... The thickness of the wall is sixteen inches, though twelve inches will answer very well for the gable ends above the garret floor... When the foundation, or cellar wall is leveled and prepared, a layer of two (or two and a half) inches of mortar is spread over it, and the stones are laid down into the mortar in two rows which mark the outside and the inside of the wall leaving about an inch between each adjoining stone in the same row. If the wall is to be grouted (mortar poured in between the stone sufficiently fluid to fill the interstices) the two rows are formed into two ridges by filling the vacancies between the stones with mortar, and the space between these ridges (about a foot in width) is filled with such stones as are not wanted for the regular courses. The grout is then applied. If the wall is not to be grouted however, the mortar should be carefully pressed around every stone, making the wall solid without flaw or interstice. When one course is leveled, begin another.

"P.S. Since writing the above, I have received two communications... One says 'the thickness of the wall is measured from the outside of the stones. Pieces of timber, four to six inches and two feet long, are used for setting the lines. These are laid in the course just finished, and the line is drawn through saw cuts just 16 inches apart.'"

This is the Roman technique of infilling the rubble with mortar. Unfortunately there are no written accounts of the use of planks to keep the wall plumb and the lines in the veneer straight. But oral testimony of the use of planks has come down to us, and an investigation of walls reveals that certain patterns could hardly have been created without such a device. The method has been employed since Roman times. We find a description for 'Cobblestone Facing' in H.G. Richey's The Building Mechanic's Ready Reference, New York, 1907:

"To keep those stones straight and in line until the mortar hardens is a very difficult piece of work for the mason. A quick and easy method is to build a form of plank for the face of the wall... and build the cobblestones up against this form. This will make a straight and even wall, such as can be obtained in no other way. After the mortar has hardened, the form can be taken down and the joints between the cobblestones cleaned out and pointed."

In passing it should be mentioned that it has been discovered in several cobblestone houses, when new openings were cut through old walls there existed an air space from two to three inches thick the full height of the wall for apparently the express purpose of insulation. This is what is called a 'cavity wall'. Then there is the Cobblestone Society's 1849 schoolhouse at Childs. This very rare construction method is a wooden building with an outside six-inch veneer of water-rounded cobbles.

Of equal importance as the foregoing descriptions of wall construction methods are the treatment of the window and door openings and building corners. Here we find the use of wood, fieldstone, cut stone, and brick. Door and window frames are wood with the cobblestones coming directly to the frames at the sides in most

instances. Window sills are of wood or cut stone. Lintels were most often cut stone, infrequently brick is used. There are a few instances where the lintel is a jack arch of roughly squared fieldstones. The corners of the buildings are, for the most part, formed with stone quoins, cut stone being the rule. But we also find brick quoins, wooden pilasters, roughly cut stone piers and even a few incorporating rounded cobblestone corners with corner details eliminated.

Cobblestone masonry is mentioned in only one of the builders' handbooks of the pre-Civil War era - The Economic Cottage Builder by Charles P. Dwyer, Buffalo, N.Y. 1855. Dwyer apparently had no real knowledge of cobblestone masonry techniques for he said inaccurately that the cobblestones of the outside veneer were simply hammered into a coat of mortar. The date of the appearance of this book is on the downswing of the pendulum of cobblestone masonry.

*what do
directories
refer to? Can't
find references
to masonry.*

NOTES - COBBLESTONE MASONRY - CONSTRUCTION

1. Carl Schmidt in his Cobblestone Masonry, Scottsville: 1966, lists some masons and their known work.
2. Mortar can be mixed of varying materials, such as coarser or finer grained sand, and in different proportions of sand to lime. Slaking and ripening methods too are variable. See Edward Shaw, Operative Masonry: or A Theoretical and Practical Treatise of Building.... Boston: 1832. Much experimenting with mortars took place during the building of the Erie Canal where engineers were troubled by the problem of common lime mortar not being stable under water. Hydraulic mortar, i.e. mortar which will set under water, was needed, but the well-known European hydraulic cements were too expensive to import. During excavations natural cement rock was discovered in quantities. (A band of natural cement rock together with limestone reaches from Buffalo through Batavia, Geneva, Auburn, Oneida, etc. to Port Jervis.) Natural cement yields a mortar which will not only set under water, but sets much quicker and becomes much stronger in the air than common lime cement. Its color is the buff most common in cobblestone walls. Has natural cement been employed here?
See Harley J. McKee, Canvas White and Natural Cement, 1818-1834.
Journal of the Society of Architectural Historians, v. XX n. 4

3. The building referred to was a steam flouring mill on Canal Street in the village of Palmyra, Wayne County, and now demolished.
4. Probably limestone after burning, but before grinding to quicklime. Limestone changes its weight but not its volume in burning.
5. The following advertisement is from the Rochester Republican of June 16, 1837:

"Smith Stone Quarry: The subscriber can furnish at the Smith Stone Quarry on the direct road leading from Rochester to Lima 1 mile and 1/2 west of the village of Mendon, almost all kinds of building stone, of the best quality; step stones of all shapes and sizes; columns and pillars for open fronts; all kinds of stone used in brick and cobblestone building; door and window caps; sills and tresholds; circle door and window caps; ... all kind of stone cut to order in plain molding. All communications and orders by mail will be promptly attended to.

G.M. & D.M. Tinker

West Mendon, December 9, 1836"

ASPECTS OF A FOLK ART

Perhaps the most distinctive feature of cobblestone buildings is their texture, which is the surface appearance of the wall. Texture is determined by the type of cobblestone, by the mortar joint treatment, and by the patterns created with mortar joint and cobblestone.

Human vanity decrees that "It's what's up front that counts", and cobblestone homeowners were no exception. They ordered the most skilled craftsmanship on the facade and hid the cheapest at the rear. Thus, most cobblestone buildings have smaller stones used on the front and larger stones on the sides and rear. This can be immediately seen when the number of cobblestone courses in height are counted at the stone quoins. This "sizing" results in a finer-grained texture on the front. Oral traditions persist of devices used to grade the cobbles for size. These recount the use of a board with several holes of different diameters and iron rings of different diameters being utilized. To date no original device of either kind has come to light.

Is this still true?

Closer inspection of the cobblestone wall will reveal an added dimension of art work expressed in the mortar between the rows of stone. This presented the mason with an even greater variety of artistic expression. The treatment of the mortar joints is three dimensional in New York's cobblestone buildings, with few exceptions. Since the cobbles are laid in horizontal courses, the horizontal mortar joint is usually in the shape of a projecting V, with the point of the V forming a continuous horizontal line between courses. Occasionally this horizontal joint has been finished with a beading trowel which makes a continuous bead or half-round projection. This continuous line (whether V'd or beaded) provides the horizontal emphasis which helps to bring order to what otherwise could be a random collection of stones. The vertical mortar joints are also finished off, sometimes V-shaped, sometimes into elongated flat pyramids. Only rarely was the mortar left flat. A mortar joint pattern infrequently seen is that where horizontal and vertical joints are given equal emphasis with the result being a honeycomb pattern with the stone nestled into each cell.

The desire for ornamentation lead the various mason-builders to exploit the inherent character of the stones in various ways. With the rougher glaciated or field cobbles the varying shapes and colors of the individual stones made it more difficult for the mason to work in any patterns other than what could be accomplished with mortar joint treatment. A rare example of a pattern rendered with

glaciated cobbles is the herringbone, achieved by laying the stones diagonally and reversing the direction in each successive row. Examples of this type of treatment occur only in a few buildings in Ontario and Yates counties. More typical of the glaciated/field cobble wall surface is that found in the Bannister house, Phelps (village), Ontario County where the vertical mortar joints have a V shaped embellishment neatly compartmentalizing each cobble. In Webster, Monroe County, the Dean house has the cobbles projecting slightly from an essentially flat mortar surface. This flat surface has been scored with a beading trowel to provide the continuous horizontal bead between courses and short diagonal beads in the vertical joints.

The water-rounded cobble gave rise to a greater number of decorative devices. This was due to a greater uniformity of size and shape and color. The herringbone pattern, formed with rather thin oval stones is found in Orleans, northern Monroe, Wayne and northern Ontario counties. Usually this pattern forms the entire wall surface of at least one facade. In a few instances it is found confined to several horizontal courses or the top of the gable end. The same shape - thin, oval - has been set vertically in several houses in Orleans County. They have also been used in one house as a single course set immediately above a roughly cut stone course to mark the first floor line. Oval stones laid vertically appear in various buildings in western Orleans and eastern Niagara counties. Conversely, oval stones laid horizontally appear in several buildings in northeastern Orleans and northwestern Monroe counties. In the Blodgett house, Murray township, Orleans County, every fourth course of cobbles is composed of horizontal, oval stones.

Color was used to achieve special effects through the careful collection and sorting of water-rounded stones. In Yates, Ontario, Wayne and Monroe Counties there are a number of buildings whose surfaces are composed exclusively of dark red sandstone cobbles. These cobbles were all apparently originally gathered from Lake Ontario's shoreline in the vicinity ofodus. The uniform dark red color can deceive the viewer at a distance into assuming that the building is constructed of brick. At Elbridge, Onondaga County, the gothic-ness of the Munro house is enhanced by the gray of the cobbles which came from the Oswego area of Lake Ontario. Parti-color effects are obtained by the selective use of dark red and very light tan or gray cobbles on the fronts of several

buildings in Wayne County. At Sodus there is the Royce house whose dark red face is lined at every sixth course with a row of almost white stones. In nearby Wolcott, the Upson house is equi-striped; two rows of dark red cobbles alternating with two rows of light brown cobbles.

The effectiveness of cobblestone buildings depends on light. Without this (particularly sunlight) the texture of the stones and mortar joints is minimized and the fascinating patterns disappear. Sunlight, raking across the textured surface gives a vibrancy to the building that is unique. Perhaps the most harmonious manifestation of man and nature in upstate New York is the rural cobblestone building dappled by sunlight and surrounded by open fields.

APPENDIX

TIPS FOR THE COBBLESTONE CONNOISSEUR

1. "Cobblestone Architecture" is a misnomer. A cobblestone building isn't a style of architecture. It is a form of masonry wall construction. It is more correct to refer to cobblestone house or cobblestone wall than to use the term cobblestone architecture.
2. As a general rule, corner stones (quoins) are one foot high. By counting the number of rows of cobbles between corner stones and comparing front, side and rear walls, you soon discover that front walls have the finest and rear walls the cheapest mode of craftsmanship.
3. The most typical cobblestone house would be in the Greek Revival style of architecture, with furnishings in the Empire style. Both were fashionable during the 1830's and 1840 's at the height of the cobblestone era. Their better known Southern contemporaries were the porticoed Ante Bellum plantations.
4. The cobblestones in any wall are largely (80-90%) native red sandstones, a sedimentary rock. A smaller number of crystalline metamorphic rocks may also be found. These are much harder and vary greatly in color and are of Canadian origin. Each cobblestone wall is a kaleidoscope of regional geology.
5. The quarried cut stones used for cornerstones and to frame windows, doors datestones, etc. are generally ^{Mellville or Onondaga} nature reddish-brown sandstone or, if grey, limestone. The latter is more commonly found in buildings in the Syracuse area which is well known for its Onondaga limestone.
6. The Romans and English did it first. Similar masonry is found in the remains of buildings of the Roman Empire. In Brighton, England and vicinity there are many beach flint buildings, constructed a generation before New York's cobblestone cousins, whose mortar joints are emphasized in the same manner.

7. Each cobblestone building is unique because all are hand crafted by masons and carpenters using hand tools to shape the building on the spot. Doors and windows were custom made. Beams are usually hand hewn and floor planks of locally milled lumber. The attic and basement are the best viewing spots to examine construction. Window glass and door hardware are the few exceptions to this hand craftsmanship. Interior room mouldings are unique with a different set *often* crafted for each area of the house.
8. Exterior authenticity on a well preserved cobblestone building includes multi-paned windows, exterior shutters, wood shingled roof and no visible signs of aluminum. Foundation plantings, although attractive, are a 20th century addition as are those unfortunate storm doors that obliterate the main entrance.
9. The English refer to a round stone as a "cobble". Americans use the term "cobblestone". Both are correct for a small rounded stone easily held in one hand. A pebble is that held by two fingers and a boulder is one that requires two hands to hold. These are from the common sense school of geology. *omit, not pertinent.*
10. Wayne County exceeds all others with well over 150 documented buildings. Monroe, Orleans and Ontario each record about 100 buildings. The heart of Cobblestone Country lies somewhere southeast of Rochester near the junction of Monroe, Wayne and Ontario counties in the Mendon Ponds Park area. The Smith Stone quarry in West Mendon was an ideal location for its purpose. *why?*
11. For a fascinating look at 25 cobblestone buildings, examine the county atlases for Monroe, Wayne, Seneca, Ontario and Orleans Counties c. 1870-1880. These sketches of mature farmsteads reveal elaborate complexes of out-buildings, fences, etc. that have all but disappeared in the last century. Example, McIntosh, History of Monroe County, Brininstool Farm. Look for the corner stones to indicate a cobblestone structure.

12. At least 20 cobblestone churches have been found to date. Many no longer exist and some, especially Quaker churches, have been converted to other uses.
13. Any list of outstanding cobblestone masons would include Chester Clark of Marion, whose 1838 letters to The Genesee Farmer and Gardener's Journal provided us with an early document of the art. In 1844 Chester and his brothers introduced the cobblestone art to Beloit, Wisconsin and built the Smith-Gaston house and several more prior to 1863. Yorker Levi Boughton brought the cobblestone craft to Paris, Ontario, Canada in 1838. There twelve houses and two churches were built. Cyrus Wetheral, carpenter, stone mason and master builder, a slight wisp of an Englishman, came to Orleans County in 1814 to settle in Gaines. He built in every medium including log, brick, frame and later cobblestone. He crafted the beautiful doorways, wooden mouldings and elaborate herringbone details of the Whipple-Conroy and Saunders-Harmer houses on Ridge Road.
14. Much of the best cobblestone work in Wisconsin is located in or near places with transplanted New York names such as Rochester, Geneva, Palmyra, Genesee, Troy and Walworth. In Rochester and Farmington, Michigan, also settled and named by ex Yorkers, cobblestone buildings have been re-discovered. The Wisconsin Magazine of History, Vol. XLVII, No. 2, winter 1963-1964 issue contains an excellent article by Richard W.E. Perrin.
15. The cobblestoners compact tour of England would start along the English Channel in Sussex, Brighton, Worthing, Rottingdean and Ovingdean. There in a small area one may photograph dozens of similar beach flint buildings that predate our own. Much further north, another group of beach flint buildings are seen in and around Sherringham on the North Sea west of Norfolk. These appear similar but lack any decorative use of the mortar between stones.
16. Someday, our contemporary masons may realize the potential decorative effects of incorporating random cobbles into brick walls as are seen throughout Norfolk, England.

17. The Cobblestone Society welcomes copies of all documents and photographs relating to any cobblestone structure. It is compiling a permanent record of every building.

18. Going Cobblestoning?

Back issues of the annual Cobblestone Tour booklets provide the best means of auto touring. Since 1961, these annual tours have been held on the first or second Saturday in June. Booklets have maps and historical information. Tours have ranged east to Auburn, Cayuga County and west to Wilson, Niagara County. Back issues of some tours are available from the Cobblestone Society, Albion, N.Y. 14411. Ask for their list of other publications and membership benefits.

19. To photograph a cobblestone building it is advisable to await direct sunlight for maximum color and texture. To pick up depth of architectural detail, shoot from slightly off center to pick up details and depth of door and window frames. Buildings facing east are best in mornings and those facing west look best in afternoon sun. Selecting the right time of day for maximum use of sunlight effects will produce your most striking photographs.

20. Cobblestone buildings easily visited for an inside look include: Cobblestone Society Museum buildings, in Childs, Orleans County; Blacksmith shop at the Genesee Valley Country Museum in Caledonia; Genesee County Historical Society in Geneseo; the Town Hall at Alexander.

*used as
reference
for
booklets
and
other
publications*