

# Exhibit "C"



# A Field Guide to American Houses

Virginia Savage  
McAlester

With drawings by Suzanne Patton Matty  
and photographs by Steve Clicque

Revised and expanded from the original edition  
written by Virginia and Lee McAlester

With drawings by Lauren Jarrett and  
model house drawings by Juan Rodriguez-Arnaiz

THIS IS A BORZOI BOOK  
PUBLISHED BY ALFRED A. KNOPF

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a division of Random House, LLC, New York, and in Canada by Random House  
of Canada Limited, Toronto, Penguin Random House Companies.  
Originally published in the United States in different form by Alfred A. Knopf,  
a division of Random House, Inc.  
[www.aaknopf.com](http://www.aaknopf.com)

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Library of Congress Cataloging-in-Publication Data

McAlester, Virginia Savage, [date]

A field guide to American houses / by Virginia Savage McAlester ; revised and expanded  
from the original edition written by Virginia and Lee McAlester ; with drawings by Lauren  
Jarrett and model house drawings by Juan Rodriguez-Arnaiz ; revision drawings by Suzanne  
Patton Matty and photographs by Steve Clicque.—Second edition.

pages cm

Includes bibliographical references and index.

ISBN 978-1-4000-4359-0

1. Architecture, Domestic—United States—Guidebooks. 2. United States—  
Guidebooks. I. McAlester, A. Lee (Arcie Lee), [date] II. Jarrett, Lauren,  
illustrator. III. Rodriguez-Arnaiz, Juan, illustrator. IV. Title.

NA7205.M35 2013

728.0973—dc23

2013018432

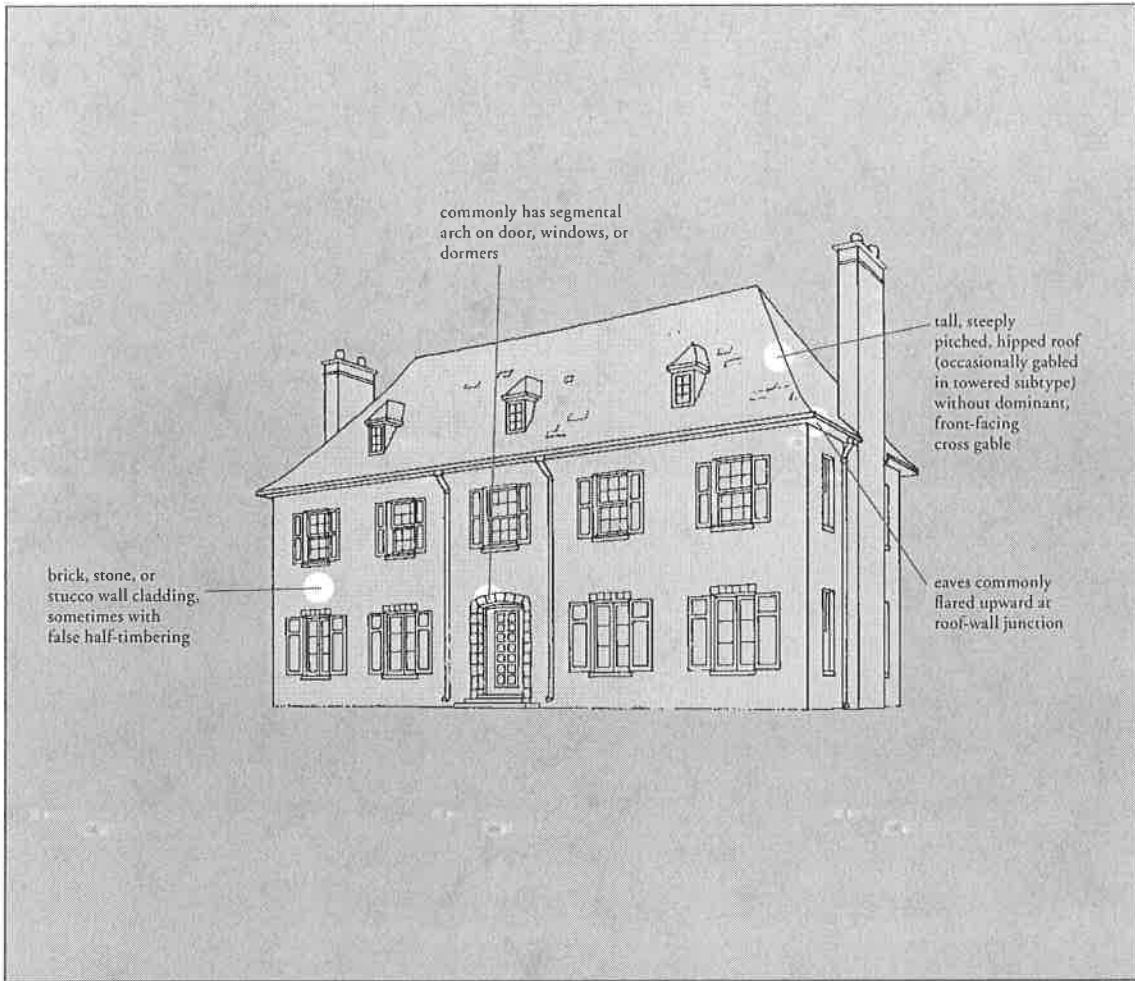
Jacket illustrations by Juan Rodriguez-Arnaiz and Lauren Jarrett

Jacket design by Linda Huang

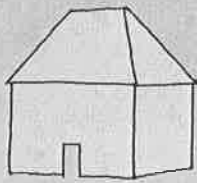
Manufactured in the United States of America

First Edition published June 12, 1984

Second Edition

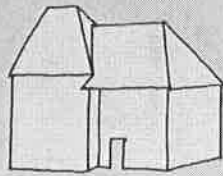


SYMMETRICAL



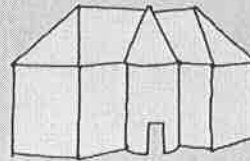
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ASYMMETRICAL



pages 490-91

TOWERED



pages 492-93

PRINCIPAL SUBTYPES

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# French Eclectic

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1915–1945

## Identifying Features

Tall, steeply pitched hipped roof (occasionally gabled in towered subtype) without dominant front-facing cross gable; eaves commonly flared upward at roof-wall junction; commonly has segmental arch on door, windows, or dormers; brick, stone, or stucco wall cladding, sometimes with decorative half-timbering.

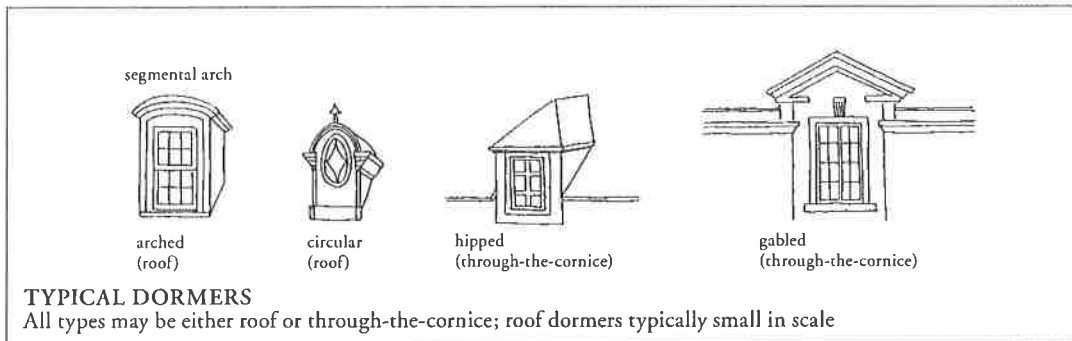
## Principal Subtypes

Three principal subtypes can be recognized; each shows a great variety of detailing and wall materials:

**SYMMETRICAL**—In this subtype, the massive hipped roof, normally with the ridge paralleling the front of the house, dominates a symmetrical facade with centered entry. Facade detailing is usually rather formal, inspired by smaller French manor houses rather than grand chateaus or modest farmhouses. Wings are frequently added to the sides of the main block.

**ASYMMETRICAL**—This is the most common subtype and includes both picturesque examples based on rambling French farmhouses as well as more formal houses similar to the symmetrical subtype, but with off-center doorways and asymmetrical facades.

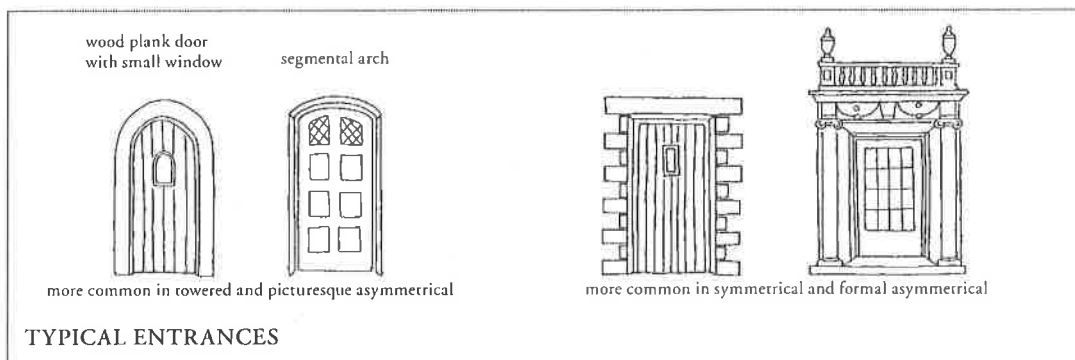
**TOWERED**—This common subtype is immediately identifiable by the presence of a prominent round tower with a high, conical roof. The tower generally houses the principal door or stairway. Decorative half-timbering is particularly common in this subtype, which is loosely patterned after similar farmhouses from the province of Normandy in northwestern France; Eclectic builders often called these Norman Cottages.



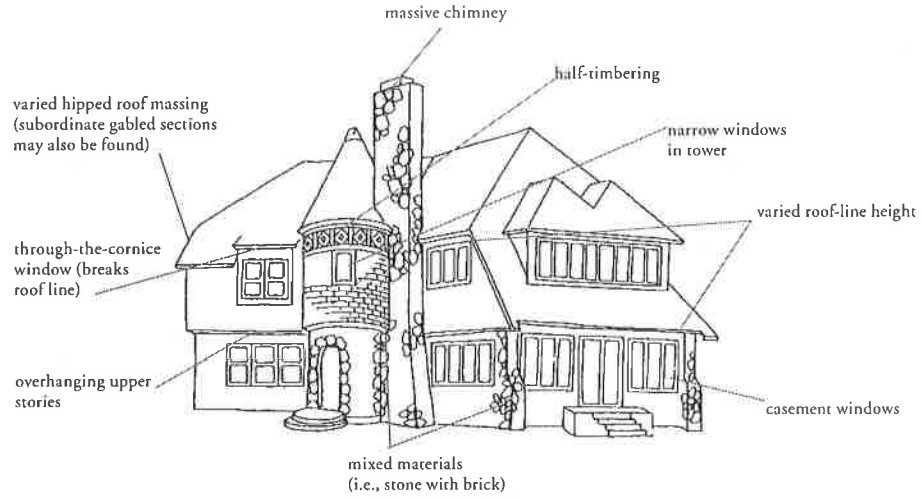
### Variants and Details

Based upon precedents provided by many centuries of French domestic architecture, the style shows great variety in form and detailing but is united by the characteristic roof. (Only the Spanish Revival style, similarly based upon a long and complex architectural tradition, approaches it in variety.) Informal domestic building in northwestern France (particularly Normandy and Brittany) shares much with Medieval English tradition. The use of half-timbering with a variety of different wall materials, as well as roofs of flat tile, slate, stone, or thatch, are common to both. As a result, French Eclectic houses often resemble the contemporaneous Tudor style based on related English precedent. French examples, however, normally lack the dominant front-facing cross gables characteristic of the Tudor. In contrast to these generally informal, rural prototypes, many French Eclectic houses show formal Renaissance detailing resembling that of the English Georgian.

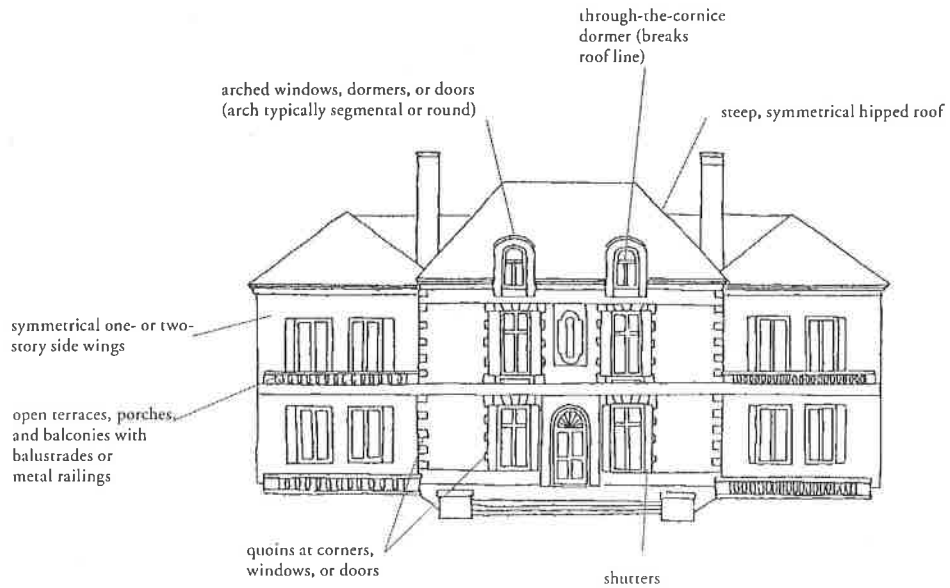
Doors in informal examples are usually set in simple arched openings; doors in symmetrical and formal houses may be surrounded by stone quoins or more elaborate Renaissance detailing (pilasters, pediments, etc.). Windows may be either double-hung or casement sashes, the latter sometimes with small leaded panes. Full-length casement windows with shutters (French doors) are sometimes used. The dominant high-pitched roof may be enhanced by one of these distinctive features that indicate a house is likely to be French Eclectic: (1) through-the-cornice dormers or windows and (2) roof dormers that are relatively small in scale or that form a high second tier of dormers on a steep roof.



MORE COMMON IN TOWERED & ASYMMETRICAL SUBTYPES



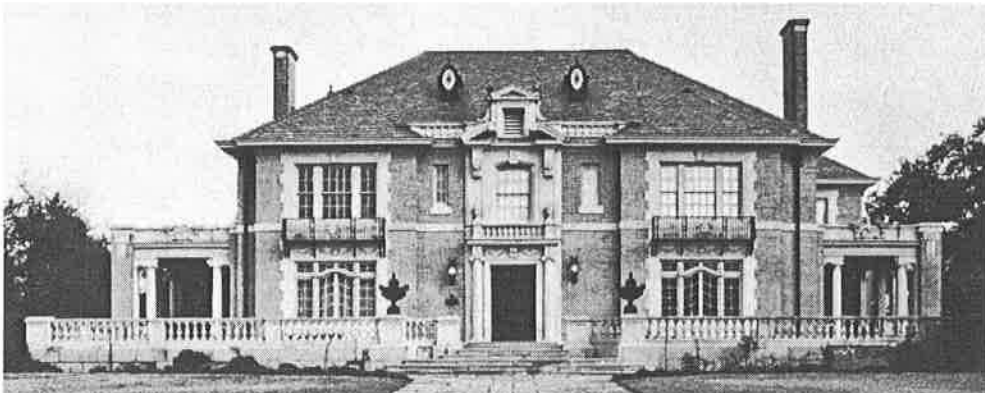
MORE COMMON IN SYMMETRICAL SUBTYPE



TYPICAL ELABORATIONS

SYMMETRICAL

1. Buffalo, New York; ca. 1920s. This example has been turned 90° to adapt to a narrow urban lot. What would ordinarily be the side facade faces the street and has been elaborated with shutters and a dormer.
2. Dallas, Texas; 1941. Evans House.
3. Dallas, Texas; 1924. Hall House. Henry B. Thomson, architect. Note small scale of the roof dormers here and in Figure 6.
4. Cleveland, Ohio; ca. 1920s. Although the main block of this house appears symmetrical, a close look will reveal the right side to be narrower than the left. The open eave with exposed rafters is uncommon in French Eclectic houses.
5. Buffalo, New York; ca. 1920s. This house has two identical forward-facing wings; the left one is hidden behind a tree in the photograph. The through-the-cornice wall dormers have windows placed higher in the wing than those in the taller main block.
6. Dallas, Texas; ca. 1917. Lewis-Aldredge House; Henry B. Thomson, architect. This house has Renaissance detailing borrowed from the Beaux Arts movement. Note the columns beside the door and in the side wings, the pediment over the entry at roof level, the balustrades on the porch, over the door, and in the roof section. The pitch of the hipped roof is also lower than in most examples of the style.
7. St. Louis, Missouri; 1914. Mallinckrodt House; James P. Jamieson, architect. A strong Chateausque influence is evident in the door surround, dormers, and roof ornaments of this early example.







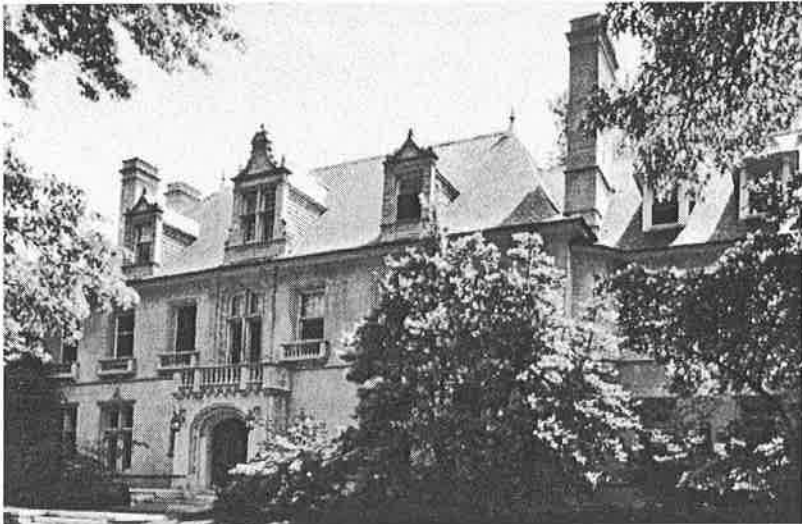
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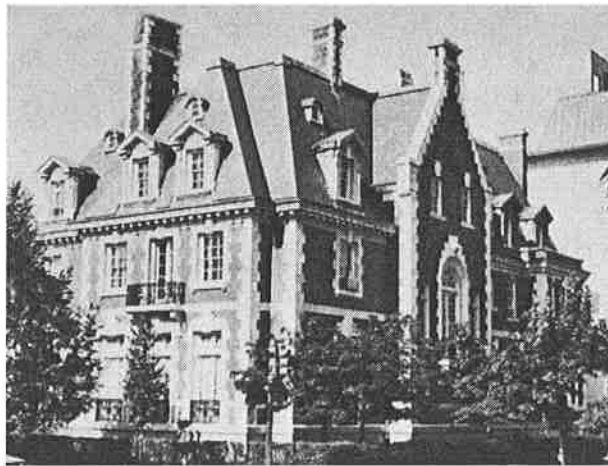


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ASYMMETRICAL

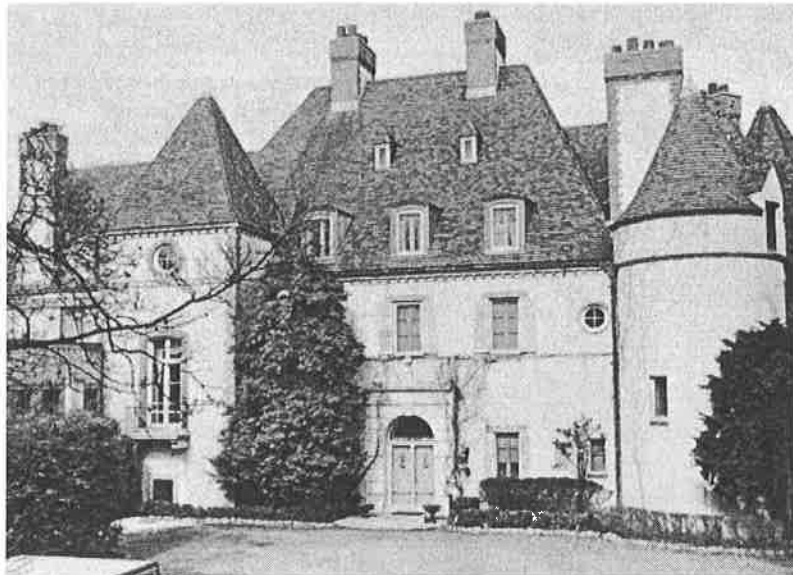
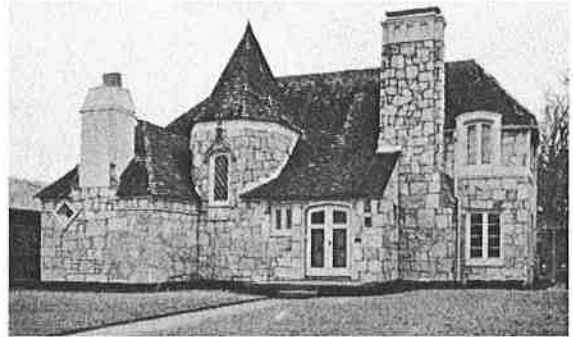
1. Louisville, Kentucky; ca. 1920s. Note the irregular quoins around the door and windows.
2. Richmond, Virginia; ca. 1920s. A formal example with a shallow-projecting wing that is difficult to distinguish in the photograph. The house is designed for a narrow urban lot.
3. Cincinnati, Ohio; ca. 1920s. Note the varied eave-line heights, massive chimney, and two types of through-the-cornice wall dormers. Compare this informal, picturesque house with Figure 7, a formal, Renaissance-inspired example.
4. Cleveland, Ohio; ca. 1920s. Examples based on informal French models sometimes affect Medieval half-timbering as here.
5. Dallas, Texas; ca. 1930. Note the five through-the-cornice windows.
6. St. Louis, Missouri; 1891. Meysenburg House; Eames & Young, architects. A very early example with Beaux Arts influence in the decorative detail at the entrance and windows.
7. Washington, District of Columbia; 1904. Graff House; Jules Henri de Sibour, architect. This house has formal Renaissance detailing; note the regular quoins, keystone lintels, cornice-line dentils, and pedimented dormers with a row of smaller dormers above.
8. Dallas, Texas; 1929. Owens House; Greene, LaRoche & Dahl, architect. Note the decorative brick pattern of the entryway and the open front balustrade terrace.



TOWERED

1. Raleigh, North Carolina; ca. 1930s. Note the three slightly different dormers.
2. Dallas, Texas; 1937. Gilliland House; Charles S. Dilbeck, architect. This example is unusual in not having the entrance in the tower (see also Figure 8). Note the two chimneys of differing shapes and materials and also that none of the five windows are identical.
3. Mission Hills, Kansas; ca. 1930s.
4. Kansas City, Missouri; ca. 1930s.
5. Buffalo, New York; ca. 1930s. The regular, formal placement of the windows is not typical of this subtype.
6. Kansas City, Missouri; ca. 1930s. Note the multi-colored slate roof, tower overhang, massive chimney, and tiny band of half-timbering on the tower.
7. Cleveland, Ohio; ca. 1930s. Here a stone tower is combined with walls of half-timbered stucco or brick. Note the curving secondary hipped roof, simulating thatch, above the bay windows.
8. Tuxedo Park, New York; ca. 1930s. Kent House. This landmark example has several towers and an unusually tall roof—note the double row of dormers.





### Occurrence

French Eclectic houses were rarely built before World War I. Those that occur before 1920 are commonly of the symmetrical subtype, and are more formal examples—perhaps inspired by the Chateausque of Beaux Arts traditions. The style began to be somewhat fashionable in the early 1920s, and in 1925 about 5 percent of the new homes built were French, according to a study of houses published in architectural journals that year. By 1930, French Eclectic houses were overtaking Tudor to become the second most popular Eclectic style during the 1930s (behind the always leading Colonial Revival). As with most other Eclectic styles, the French faded from favor after World War II.<sup>14</sup>

### Comments

Many Americans—among them both architects and builders—served in France during World War I, and gained a firsthand familiarity with the broad spectrum of smaller French houses upon which this style is based. During the following decade, the 1920s, Americans were entranced by France, having helped rescue it during the war. Much press was given to the reconstruction of France's historic villages that had been damaged. In addition, a number of photographic studies of modest French houses were published in the 1920s, giving a wide variety of models to draw from.

Arthur Meigs and George Howe were among the architects who served in France and subsequently designed French houses; they designed the well-publicized Arthur Newbold house in Pennsylvania (1923). Another veteran was Walter Davis, who built “The French Village” in Hollywood. Architect Frank Joseph Forster began building award-winning French Eclectic houses in 1920s, and also published articles on the style. By the late 1920s even architects who had long embraced the Tudor, such as Harrie T. Lindeberg, were designing French houses, and continued to do so into the 1930s. The attention and architectural awards given to high-style French Eclectic houses made the style also desirable to local architects and builders during the 1930s.<sup>15</sup>