

CITY OF MONTGOMERY



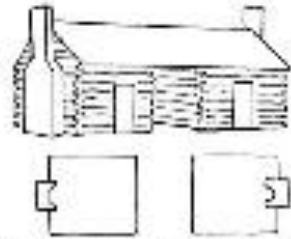
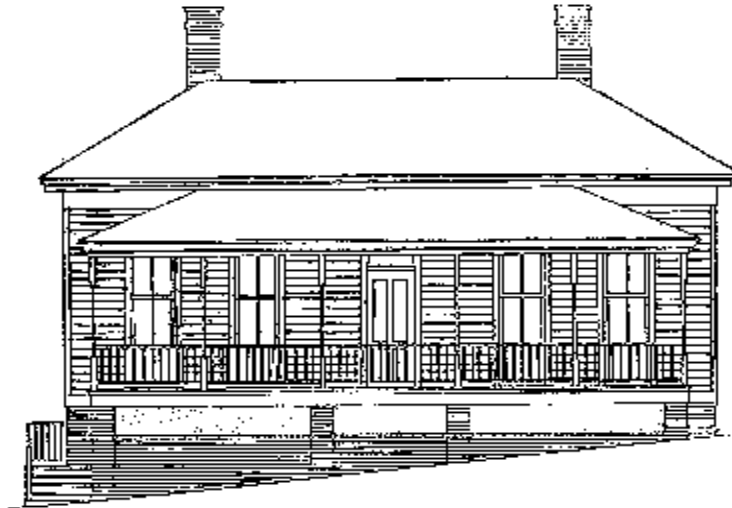
Historic Residential Architecture of Montgomery

A Style Guide

2012



This guide provides a basic overview of common house types found in Montgomery's historic districts. Most historic houses in Montgomery do not display a pure form of a style, but a more vernacular, or local, interpretation of national trends as developed by local architects and builders. These local interpretations reflect the needs for creating comfort in the southern climate, as well as displaying some trademark design elements found in the treatment of decorative elements on the house.



Dogtrot floorplan—center passage commonly enclosed as center hall

Southern Dogtrot 19th and early 20th Century

The **dogtrot** is a style of house that was common throughout the Southeastern United States during the 19th and early 20th centuries

A dogtrot house historically consisted of two log cabins connected by a breezeway or dogtrot, all under a common roof. Typically one cabin was used for cooking and dining while the other is used as a private living space, such as a bedroom. The primary characteristics of a dogtrot house is that it is typically one or 1 ½-stories, has at least two rooms averaging between 18 to 20 feet) wide that each flank an open-ended central hall. Additional rooms usually take the form of a semidetached ell or shed rooms flanking the hall to the front or rear.

The breezeway through the center of the house is a unique feature, with rooms of the house opening into the breezeway. The breezeway provided a cooler covered area for sitting. The combination of the breezeway and open windows in the rooms of the house created air currents which pulled cooler outside air into the living quarters efficiently in the pre-air conditioning era. Although some only had the open central hall and flanking rooms, most dogtrots had full-width porches to the front and/or rear. Common modifications to dogtrots was to enclose the central hall to create more interior living space, and to clad log buildings with wood siding.



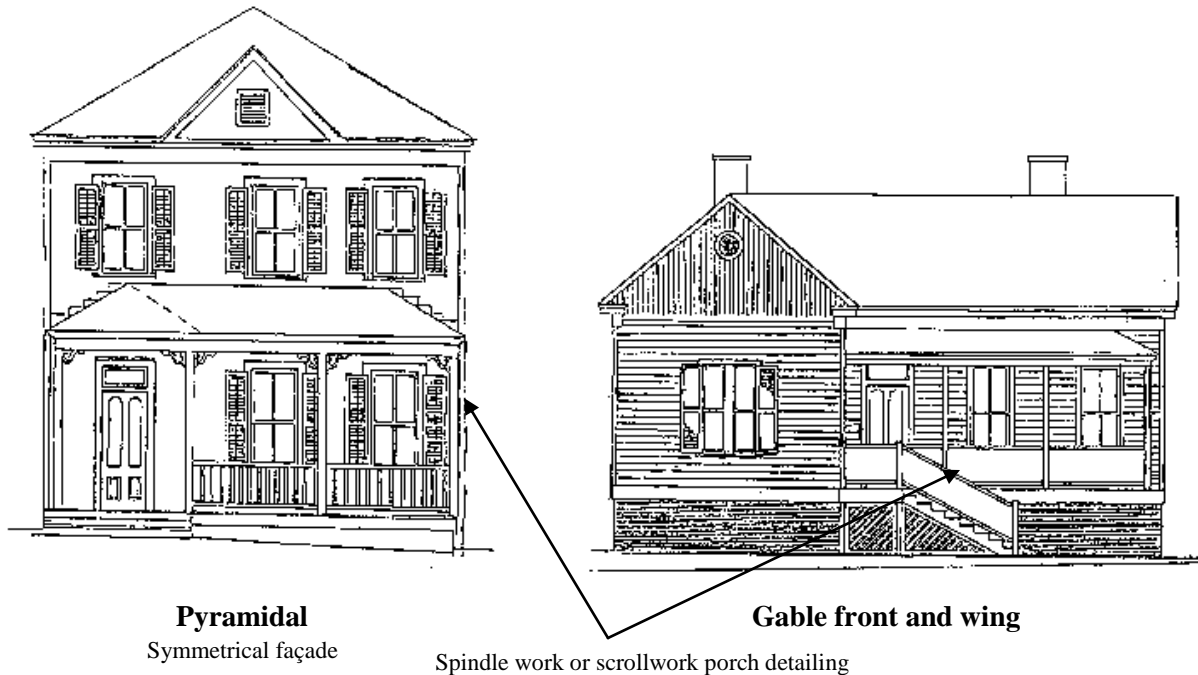
Queen Anne 1880-1910

Queen Anne's are characterized by steeply pitched roofs of irregular shapes, usually with a dominant front facing gable; patterned shingles, cutaway bay windows, and other devices used to avoid a smooth walled appearance; asymmetrical façade with partial or full-width porch which is usually one story high and extended along one or both side walls. Most Queen Anne houses in Montgomery have steeply hipped roofs with lower cross gables or a simple cross gable roof. Queen Anne's often display gable ornamentation, spindlework and scrollwork, eave dentils, large paned windows bounded by smaller panes, bay windows, and lace like brackets (as opposed to heavier craftsman brackets).

Victorian era houses (Queen Anne, Second Empire—late 19th and early 20th century)

The well-known "painted ladies" in San Francisco - Queen Anne row houses with eye-popping color combinations - are quite a bit more vibrant than historical Victorian-era paint jobs. Some Victorians sported the subdued colors found in earlier styles. Dubbed the "muddy color" era, Victorian era houses employed deep rich colors of dark greens, saturated olives, deep browns, rusts, and mustard yellows, rich brick reds.

Basic house with simple folk house form



Pyramidal
Symmetrical façade

Gable front and wing

Spindle work or scrollwork porch detailing

Folk Victorian 1870-1910

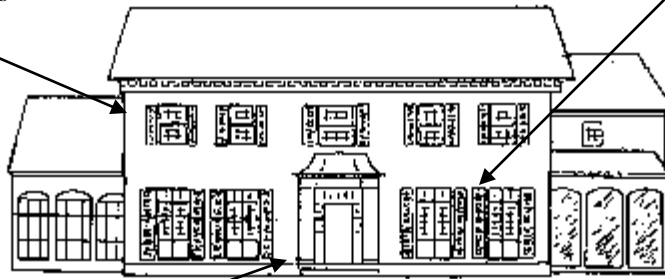
The Folk Victorian style displays the use of Victorian ornamentation on some basic house forms, and with the exception of a gable front and wing type, the facades are symmetrical, unlike the Queen Anne houses. Basic forms are a front gabled roof (which also includes shotguns), gable front and wing (very common in Montgomery), one storied side gable roof, a two story side gabled roof, a one and two story pyramidal roof form (the Montgomery variant is a steep hipped roof, but it does not always form a true pyramid). Most Folk Victorian houses have some Queen Ann spindlework detailing but are easily differentiated from true Queen Anne examples by the presence of symmetrical facades and their lack of textured and varied wall surfaces.

Victorian era houses (Queen Anne, Second Empire—late 19th and early 20th century)

The well-known "painted ladies" in San Francisco - Queen Anne row houses with eye-popping color combinations - are quite a bit more vibrant than historical Victorian-era paint jobs. Some Victorians sported the subdued colors found in earlier styles. Dubbed the "muddy color" era, Victorian era houses employed deep rich colors of dark greens, saturated olives, deep browns, rusts, and mustard yellows, rich brick reds.

Windows with double hung sashes, usually with multi-paned glazing in one or both sashes

Windows frequently in adjacent pairs



Accentuated front door, normally with decorative crown supported by pilasters or extended forward and supported by slender columns to form entry porch; fanlights or sidelights may be present

Façade normally with symmetrically balanced windows and center door

Colonial Revival 1880-1955

Colonial Revivals are characterized by an accentuated front door, normally with a decorative crown or pediment supported by pilasters, or extended forward and supported by slender columns to form an entry porch; doors commonly have overhead fanlights or sidelights; façade normally shows symmetrically balanced windows and center door; windows with double hung sashes, usually with multi-pane glazing on one or both sashes; windows are frequently in adjacent pairs. Generally Colonial Revival houses are two stories, but a one story variant of the Cape Cod house is also present.

As the nineteenth-century waned, American domestic architecture began to return to simpler lines inspired in part by our colonial past. White, gray, gray-blue, gray green, or yellow on the body, white trim and sashes, dark (often green or black) shutters and doors. All-wood Colonial Revivals also lightened and whitened so that, by World War II and into the 1950s, a white body was prescriptive, highlighted by bright contrasting shutters or trim.



Neoclassical/Classical Revival 1895-1950

A Classical Revival (or Neoclassical) house is identified by a façade dominated by a full height porch (portico) with a roof supported by classical columns; columns typically have Ionic or Corinthian capitals; facades show symmetrically balanced windows and a center door. Fluted columns were used on earlier houses, but by 1925, slender unfluted columns (round or square) became more prevalent. Doors commonly have elaborate decorative surrounds. Eaves are usually boxed with a moderate overhang, frequently with dentils or modillions in a frieze band beneath the cornice. Windows are rectangular with double hung sashes, with 1, 6, or 9 panes in the upper sash with one pane in the lower.

For wood sided structures, light body color and white trim and sashes. If shutters present, they were often a deep, contrasting color. Doors were either white or sometimes a contrasting dark color as well. Brick classical revivals were often unpainted with white/light colored details (columns, trim, sashes and doors).

Massive chimneys,
commonly crowned
by decorative
chimney pots

Façade dominated by one
or more cross gables,
usually steeply pitched.

Tall narrow
windows,
commonly in
multiple groups
with multi-pane
glazing.

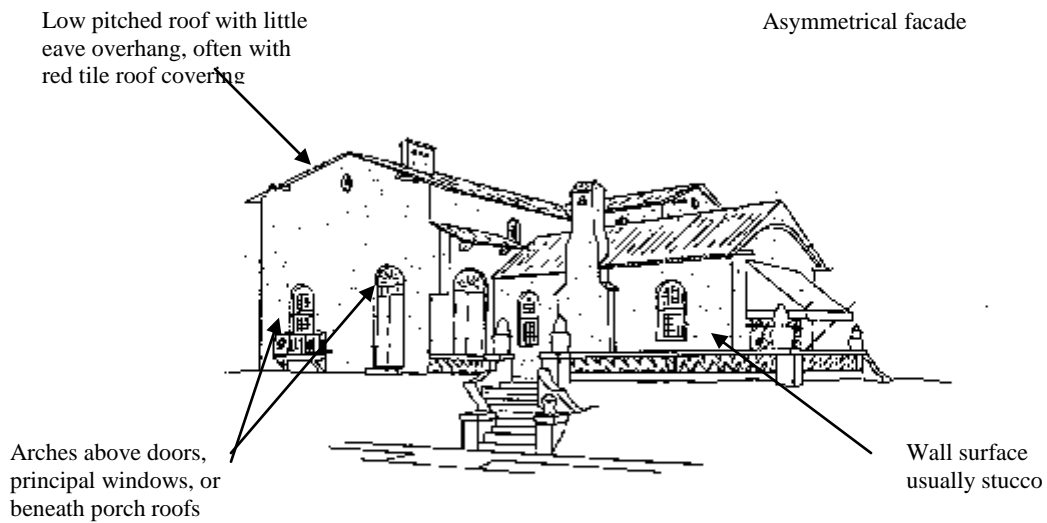
Decorative half timbering
common



Tudor Revival 1890-1940

Tudor Revival have steeply pitched roofs, usually with a side gable; façade dominated by one or more prominent cross gables, usually steeply pitched; decorative half timbering present; tall, narrow windows, usually in multiple groups and with multi-pane glazing; massive chimneys, commonly crowned by decorative chimney pots. The most common variants in Montgomery are brick and wood clad first stories with stucco and half timbering in the second story or gables of one story house. Doorways may exhibit small tables of cut stone that project into surrounding brickwork, giving a quoin effect. Simple round arched doorways with heavy board and batten doors are also common. Tudor (flattened pointed) arches are often used in door surrounds or entry porches.

While each of these styles differs in details, they are also part of a general shift away from Victorian ornamentation. The Arts and Crafts movement emphasized harmony with nature, a return to the handmade, and rejection of machine-like precision. The houses of this period often enjoy a great degree of ornamentation, but the ornament was used to emphasize the structure and construction of the building rather than to adorn for the sake of adornment. The colors used were less saturated and more earthy than the rich Victorian era-colors. These houses work best using the colors of nature; earth-browns, moss greens, sand yellows, and terra cotta reds. In addition, while trim colors were used to bring out architectural details, they were chosen to complement the overall color scheme rather than to emphasize specific architectural elements.



Spanish Eclectic 1915-1940

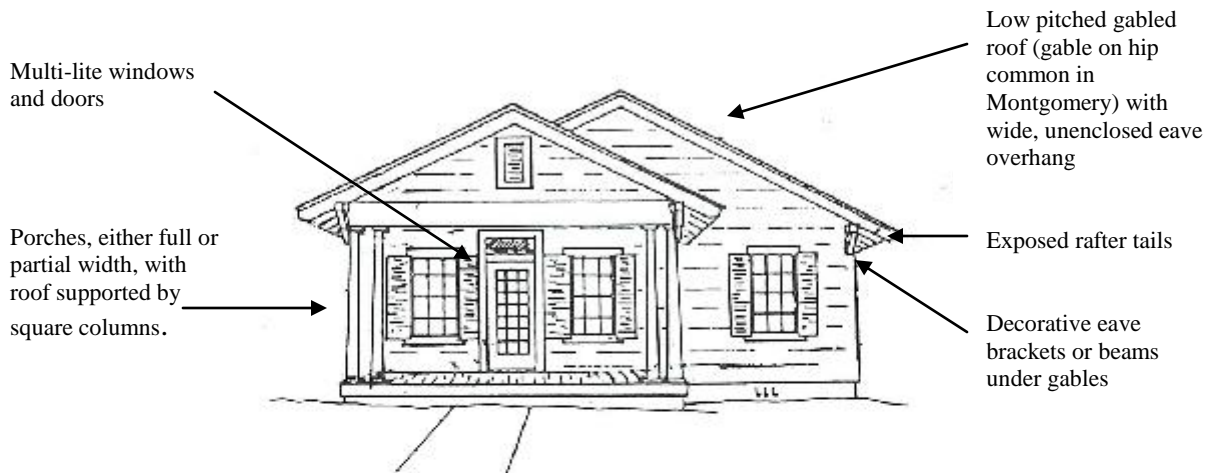
Characterized by low pitched roof, usually with little or no eave overhang; red or green tile roof covering; typically with one or more prominent arches placed above door or principal window, or beneath porch roof; wall surface usually stucco; façade is normally asymmetrical. Doors are often made of heavy wood panels that are sometimes arched.

Generally executed as unpainted masonry veneered buildings or stucco buildings with a terra cotta tile roof. Paint colors generally compliment the tile in shades of white or light neutral earth tones with darker sashes and trim.



Prairie
common vernacular form also known as Foursquare
1900-1920

Prairie style houses are characterized by a low pitched roof, which is usually hipped, with wide overhanging eaves. They are generally two stories with one story porches. Eaves, cornices, and façade detailing emphasize horizontal lines, drawing the eye across more than vertically. Porch supports are often massive, square columns that are often constructed of brick or heavy wood columns on brick piers. Prairie style shares detail elements, such as door and window styles, with the Craftsman/bungalow.



Craftsman/Bungalow 1905-1930

Generally low pitched gable roofs, although earlier bungalows in Montgomery tend to have higher pitches with a gable on hip roof, wide unenclosed eave overhang; roof rafters exposed; decorative beams or braces commonly added under gables; porch, either full or partial width with roof supported by squared or tapered columns. Common craftsman doors include full multi-lite doors, half glass multi-lite doors, and 1/3 glass multi-lite doors in various patterns. Windows are also varied, with 9/1 very common, and larger 12/1 and 16/1 as well as vertical or diamond panes in the upper sash over a single pane. Most craftsman houses have wood weatherboard siding or wood shingles, and some also exhibit half timbering similar to the Tudor Revival style.

The Arts and Crafts movement emphasized harmony with nature, a return to the handmade, and rejection of machine-like precision. The houses of this period often enjoy a great degree of ornamentation, but the ornament was used to emphasize the structure and construction of the building rather than to adorn for the sake of adornment. The colors used were less saturated and more earthy than the rich Victorian era-colors. These houses work best using the colors of nature; earth-browns, moss greens, sand yellows, and terra cotta reds. In addition, while trim colors were used to bring out architectural details, they were chosen to complement the overall color scheme rather than to emphasize specific architectural elements.