

SPANISH COLONIAL REVIVAL

The Spanish Colonial Revival style attained widespread popularity throughout Southern California following the 1915 Panama-California Exposition in San Diego, which was housed in a series of buildings designed by chief architect Bertram Grosvenor Goodhue in the late Baroque *Churrigueresque* style of Spain and Mexico. The *Churrigueresque* style, with intricate ornamentation juxtaposed against plain stucco wall surfaces and accented with towers and domes, lent itself to monumental public edifices, churches, and exuberant commercial buildings and theaters, but was less suited to residential or smaller scale commercial architecture. For those, architects drew inspiration from provincial Spain, particularly the arid southern region of Andalusia, where many young American architects were diverted while World War I prevented their traditional post-graduate “grand tour” of Great Britain, France, Italy, and Germany. The resulting style was based on infinitely creative combinations of plaster, tile, wood, and iron, featuring plaster-clad volumes arranged around patios, low-pitched tile roofs, and a sprawling, horizontal orientation. It was a deliberate attempt to develop a “native” California architectural style and romanticize the area’s colonial past, though it drew directly from Spanish and other Mediterranean precedents and bore little resemblance to the missions and rustic adobe ranch houses that comprised the state’s actual colonial-era buildings.

The popularity of the Spanish Colonial Revival style extended across nearly all property types, and coincided with Southern California’s population boom of the 1920s. It shaped the region’s expansion for nearly two decades, reaching a high point in 1929 and tapering off through the 1930s as the Great Depression gradually took hold. Like other revival styles, the Spanish Colonial Revival style was often simplified, reduced to its signature elements, or creatively combined with design features of other Mediterranean regions such as Italy, southern France, and North Africa, resulting in a pan-Mediterranean *mélange* of eclectic variations (see Mediterranean Revival Style). It was sometimes combined, although much less frequently, with the emerging Art Deco and Moderne styles.

Character-defining features include:

- Asymmetrical façade
- Irregular plan and horizontal massing
- Varied gable or hipped roofs with clay barrel tiles
- Plaster veneered exterior walls forming wide, uninterrupted expanses
- Wood-sash casement or double-hung windows, typically with divided lights
- Round, pointed, or parabolic arched openings
- Arcades or colonnades
- Decorative grilles of wood, wrought iron, or plaster
- Balconies, patios or towers
- Decorative terra cotta or glazed ceramic tile work

Spanish Colonial Revival: Extant Examples



130 Garfield Avenue (1928; Lincoln Park Historic District).



184 Garfield Avenue (1924; Lincoln Park Historic District).



St. Paul Episcopal Church, 260 E. Alvarado Street (1930; Lincoln Park Historic District).



637 San Francisco Avenue (1937).



206 E. Alvarado Street (1928).



SPANISH COLONIAL REVIVAL ARCHITECTURE

1915 – PRESENT



CHARACTER-DEFINING FEATURES

- Stucco surfaces
- Low-pitched red, mission tile roofs
- Limited number of openings
- Opening deeply recessed into walls
- Close relation to outdoors through use of terraces
- Use of Pergolas
- Formal axial garden design
- Use of decorative ironwork
- Use of colorful decorative tile
- Moorish windows
- Arched openings
- Churrigueresque ornamentation

The Spanish Colonial Revival style was developed as a direct result of the Mission style. The style began in Florida in the late 1800s, but remained local. Based on the architecture of the Andalusia portion of Spain, the style is also commonly referred to as the Andalusian style. Although there are some early examples of the style, the style became popular after the Panama – California Exposition, which was held in San Diego in 1915. The Exposition was designed by Bertram Goodhue who wanted to emphasize the Spanish architecture beyond that of the Missions found in California. George Washington Smith and Wallace Neff were prominent architects in the style. Smith was instrumental in rebuilding Santa Barbara in the Spanish Colonial Revival style after the 1925 earthquake, which destroyed much of the city. Because of this influence the “Santa Barbara” style really refers to this style, although many elements of the style are shared by the Mission Revival, Monterey Revival, and Mediterranean Revival styles. The Spanish Colonial Revival style takes decorative elements from the three different ethnic groups in Spain’s history; the Catholics, Jews and Moors. It is appropriate in many areas of Pomona, including those areas proposing a “Santa Barbara” style of architecture.

The Pomona Guide to Historic Preservation

MASSING AND PLAN

- Two-story
- Rectangular or L-shape
- Rectangular plan buildings have strong mass at main facade

FACADES

- Limited number of openings, especially on front elevation
- Smooth stucco walls
- Deeply recessed openings
- Cantilevered second stories with exposed beams under cantilever
- Stucco arches between exposed beams
- Towers used on occasion (both square and round)

PAINT COLORS

- White body color
- Accent colors brighter
- Separate trim and window frame colors
- Exposed posts, rafters and boards painted dark brown

ROOFS

- Low-pitch
- Mission tile
- Gable roof or variation (cross gable, etc.)
- Hipped roof possible, but not common
- Flat roof, behind a parapet used in combination with gable roof on occasion
- Eaves exposed
- Exposed rafters
- Shallow overhangs

ARCHITECTURAL DETAILS

- Similar to Pueblo Revival style
- Top and bottom trim recessed into walls
- No side window trim
- Decorative ironwork on windows, doors, balconies, and roof supports
- Decorative tile on floors, stairs, and walls
- Canales as attic vents and quatrefoils were also used

DOORS AND WINDOWS

- Wood frame, casement windows
- Metal frames could be used to replicate the ironwork used on other details in the house.
- Moorish window dominant element on main facade
- Carved wood or other ornate wood doors
- Doors were stained

PORCHES

- Stoop only
- Second story may cantilever out over the door to provide shelter.
- Large terraces
- Second floor covered balconies
- Covered terraces, porches, and balconies had exposed rafters with horizontal boards behind rafters

FENCES AND WALLS

- Low stucco walls (smooth plaster finish)
- Fences separate nature from man-made elements.
- Terracotta cap on walls common.
- Decorative tile and fountains commonly incorporated into walls.
- Front yard walls not common. Used to separate space within the quadrangle.

CHURRIGUERESQUE INFLUENCES

- Based on early 18th Century Spanish Baroque styling
- Very elaborate and highly detailed
- Precast concrete or stone
- Found on towers and around the main entryway of a building

