

ARCHITECTURAL STYLES

MISSION REVIVAL

Introduction

The following architectural styles are presented to encourage architectural diversity and quality within the Route 66 Specific Plan Area. It is not the intent of this section to dictate preferences of architectural styles. This section should be used by City staff and officials, as well as project applicants, to more effectively achieve the image envisioned for the Route 66 Specific Plan Area.

As the name implies, the Mission style finds its roots in the architecture of the California missions. In the late 1800s, several innovative California architects began to advocate the Mission style in a response to other "revivalist" movements taking place then on the east coast. They chose as their inspiration local Hispanic design elements and adapted these elements to adorn traditional building shapes whether residential or nonresidential. The Mission style found great impetus when the Santa Fe and Southern Pacific railroads adopted the style for their stations.







- Parapets with coping fashioned after the California missions.
- Full pitched roofs over most of the building. Simple low pitch hip or gable roofs are preferred. Shed roofs may be appropriate when attached to taller walls. Minor portions of the roof may be flat.
- Symmetrical facades are most common but asymmetrical designs are also acceptable.
- Clay tiled roofs using two-piece tile of consistent color. "S" type tile and multi-colored tile are prohibited.
- Simple box-like massing with the appearance of thick walls. Windows and doors are recessed to expose thickness of walls.
- Arched doors and windows with semicircular shapes preferred. Large windows are multi-paned.
- Arcades used to define courtyards and walkways.
- Smooth plaster/stucco walls with hand-troweled finish.
- Exposed timber structural elements for beams, rafter tails, and corbels. Color is dark stain.
- Simple wrought iron grillework railings, window grilles, and decoration.
- Quatrefoil windows on primary facade.
- Tile accents used around door and window openings, built in seating, paving, and general decoration.
- Building colors are white, off-white, or earth tone with contrasting door and window trim colors.
- Larger structures may incorporate Mission-like bell towers.



SPANISH COLONIAL REVIVAL

The Spanish colonial Revival style borrows from the full range of Spanish architecture. Beginnings of the style derive primarily from the Panama-California Exposition of 1915. Until that time, Mission-style architecture was more popular. The exposition showcased the richness of Spanish and Latin American architecture and trendsetting architects of the time found new inspiration in this style during the 1920s and 1930s.







- Simple low-pitched roofs are preferred. Shed roofs may be appropriate when attached to taller walls. Minor portions of the roof may be flat.
- Asymmetrical facades are most common.
- Multi-level clay tiled roofs using two-piece tile of consistent color. "S" type tile and multi-colored tile are prohibited.
- Eaves with little or no overhang.
- Simple box-like massing with the appearance of thick walls. Windows and doors are recessed to expose thickness of walls.
- Large windows are multi-paned.
- Arcades used to define courtyards and walkways.
- Smooth plaster/stucco walls with hand-troweled finish.
- Decorative masonry or tile vents.
- Exposed timber structural elements for beams, rafter tails, and corbels. Color is dark stain.
- Simple wrought iron grillework railings, window grilles, and decoration.
- Tile accents used around door and window openings, built in seating, paving, stairs, and general decoration.
- Building colors are white, off-white, or earth tone with contrasting door and window trim colors.
- Larger structures may incorporate round or square towers.

MONTEREY

The Monterey style is essentially a two-story adaptation of early Spanish Colonial styles. As trade opened up the west coast, Anglo immigrants arrived in the territory with their own building traditions. As these were superimposed on the traditional adobe construction, the two-story versions came to be called Monterey style after the colonial capital of California. A revival of the style from 1925 to 1940 favored Spanish detailing while versions from the 1940s and 1950s emphasize English



Colonial details. Because this style is always two-story and therefore may be larger in scale than adjacent buildings, the Monterey style should be used carefully and with appropriate consideration to the style and scale of surrounding buildings.





- Low pitched gabled roofs.
- Second-story balcony, usually cantilevered and covered by main roof.
- Clay tiled roofs.
- Simple box-like massing with the appearance of thick walls. Windows and doors are recessed to expose thickness of walls.
- Large windows are multi-paned.
- Arcades used to define courtyards and walkways.
- Smooth plaster/stucco walls with hand-troweled finish.



- Exposed timber structural elements for beams, rafter tails, and corbels. Color is dark stain.
- Wood grillework, railings, window grilles, and decoration.
- Staircases are fully enclosed.
- Building colors are white or off-white with contrasting door and window trim colors.

ART DECO

Art Deco architecture also gained prominence during the Chicago Tribune competition. It preceded its counterpart, Art Moderne, and differs from it in a number of ways. Art Deco buildings emphasize the vertical through towers and other projections. Façade details include decorative zigzags, chevron and other geometric and stylized motifs.







- smooth wall surface, usually stucco
- decorative zigzags, chevrons, and other geometric motifs
- towers and other vertical projections give vertical emphasis

ART MODERNE

The Art Moderne style of architecture gained recognition in the early 1920's in conjunction with a worldwide competition to design the Chicago Tribune building. In the Moderne style, one or more corners may be curved and it is common for windows to turn those corners. These houses generally have smooth wall surfaces, flat roofs, and a strong horizontal emphasis through balustrades and detailing. The use of glass block and small round windows is common.







Moderne building

- smooth wall surface, usually stucco
- flat roof with small ledge or coping at roofline
- horizontal grooves, lines, or balustrades offer horizontal emphasis
- asymmetrical facades most common

CRAFTSMAN

The Craftsman style was inspired by the work of the Greene brothers who practiced architecture in Pasadena from 1893 to 1914. The Craftsman style represented a philosophy of life that featured honesty, integrity, and a return to nature. Natural woods, shingles, earth colors, brick, stone, river rock, and heavy wooden beams signified a oneness with nature. The rocks and bricks were often used on foundations, chimneys, foundations, and railings to set a unifying theme. Oriental, Tudor, and Swiss-influenced elements lent variety to the style.



Since the Craftsman style is predominantly residential in character, its use for commercial buildings should be approached cautiously. This style is most appropriate for buildings that do not require large commercial display windows. Restaurants and office buildings are two examples.







- Low-pitched gable roof.
- Clapboard or shingle siding.
- Exposed timber structural elements, rafter tails, brackets, corbels.
- Large open porches with columns.
- Square or tapered columns.
- Overhanging eaves with exposed rafters.
- Projecting brackets/beams.
- Large front window(s) usually in three parts.
- Front door with sidelights.
- Doors and windows outlined with heavy wood molding.
- Colors are typically medium to dark earth tones.

TRADITIONAL STOREFRONT

Traditional Storefront commercial architecture has its roots in American downtowns. This style of architecture includes large display windows on the ground floor (to allow people to see in and out of the building) and one or more stories above (to provide opportunities for accessory uses to occur above). Regardless of the period of American history in which a building was constructed, this style of architecture includes three character-defining elements: the storefront; the upper façade; and the cornice. While these elements are shared, buildings falling within the Traditional Storefront architectural style may also possess thematic or stylistic traits of other architectural styles (e.g. Victorian, etc.).







- The storefront is the ground-level of the front façade, containing large display windows with bulkheads (or kick plates) and often including transoms above the display windows.
- The upper façade, which is the area above the ground-floor storefront opening, typically contains both wall material (i.e. brick, wood, or stucco) and windows.
- The cornice provides a cap for the entire façade, typically detailed in design, and screening utilities on the roof.
- Height and width of buildings are in proportion with surrounding buildings
- Proportional relationship exists between door and window openings, creating a rhythm
- Human scale and typically abutting sidewalk



CONTEMPORARY HIGHWAY VERNACULAR — CONTEXTSENSITIVE

Contemporary Highway Vernacular architecture includes buildings that are used for selling products or services, but are not of the "pure architecture," such as commercial buildings designed by famous architects. They are generally easy to construct, designed by industrial designers, and are characterized by a main structure subservient to the signs upon the exterior. This architectural style is based on a concept known as "product-place-packaging," wherein a business or franchise does not rely on creating a structure for a specific landscape, but creates a fully internalized atmosphere that is identical across all the stores. As a result, this architectural style varies by business type and company; however, a building fitting this style is typically built exactly (or near exactly) the same way in each location.

Gas stations, hotels and motels, fast food establishments, and drug stores provide the most common examples of Contemporary Highway Vernacular architecture. aggregate of this architectural style has become know as "commercial strip:" large signs, franchised organizations, and large parking lots. In many locales, this type of architecture is regulated as "formula businesses," having to adhere to design guidelines and development standards which require conformance to more traditional architectural styles valued by the community - in an effort to move away from an "Anywhere USA" image. For the Route 66 Specific Plan area, Contemporary Highway Vernacular architecture is encouraged so long as it demonstrates a high level of sensitivity to the envisioned architectural context for the planning area.











Most franchises or corporate businesses will work with communities to modify their typical building design to better fit the local context

- Main structure subservient to the signs upon the exterior
- Internalized atmosphere that is identical across all the stores
- Exterior easily recognized and identified with a certain company across all the stores
- Surrounded by large parking areas
- Often regulated to conform to locally supported traditional architectural styles