

**United States Department of the Interior**  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

Historic name: Saint Elizabeth of Hungary Catholic Church



Other names/site number: N/A

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

Street & number: 1845 Lake Avenue

City or town: Altadena State: California County: Los Angeles

Zip Code: 91001

Not For Publication:

Vicinity:

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this    nomination    request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property    meets    does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

   national    statewide    local

Applicable National Register Criteria:

  A   B   C   D

<p><b>Signature of certifying official/Title:</b></p> <hr/> <p><b>State or Federal agency/bureau or Tribal Government</b></p>	<p><b>Date</b></p>
<p>In my opinion, the property <u>  </u> meets <u>  </u> does not meet the National Register criteria.</p>	
<p><b>Signature of commenting official:</b></p> <hr/> <p><b>Title :</b></p>	<p><b>Date</b></p> <hr/> <p><b>State or Federal agency/bureau or Tribal Government</b></p>

Name of Property

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**4. National Park Service Certification**

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

Signature of the Keeper

Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

**Category of Property**

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

\_\_\_\_\_  
Name of Property

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>1</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>2</u>	<u>0</u>	objects
<u>4</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

**See continuation sheets.**

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

Religion/Religious Facility = Church

Religion/Ceremonial Site = Grotto

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

Religion/Religious Facility = Church

Religion/Ceremonial Site = Grotto

\_\_\_\_\_

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Name of Property

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Spanish Colonial Revival

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**Materials:** (enter categories from instructions.)

Principal materials of the church property: reinforced concrete foundation, wood roof trusses, handmade tile roof, brick and hollow tile filler walls, plaster exterior, copper gutters, art stone entrance, pine floors, art glass windows, paneled birch doors.

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

See continuation sheets.

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### Narrative Description

See continuation sheets.

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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

\_\_\_\_\_  
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**Areas of Significance**

(Enter categories from instructions.)

Architectural  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1926-1939  
\_\_\_\_\_

**Significant Dates**

1921 St. Elizabeth of Hungary Rectory  
1926 St. Elizabeth of Hungary Catholic Church  
1927 St. Elizabeth of Hungary Convent  
1929 St. Therese of the Little Flower Shrine  
1939 Our Lady of Lourdes Shrine and Grotto  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Neff, Wallace, architect for church, convent, rectory expansion 1927  
St. Therese Shrine and Grotto  
Meline, Frank Company/ builder (rectory/garage)  
Theisen Company General Contractor/ builder(church)  
Theisen, William Company/ builder (convent)  
Kado, Ryoza, gardener and designer  
\_\_\_\_\_

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

See continuation sheets.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

See continuation sheets.

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## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

See continuation sheets.

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### Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

### Primary location of additional data:

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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Name of Property \_\_\_\_\_

County and State \_\_\_\_\_

### 10. Geographical Data

**Acreeage of Property** 139,310 square foot or 3.20 acres \_\_\_\_\_

Use either the UTM system or latitude/longitude coordinates

#### Latitude/Longitude Coordinates

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

1. Latitude: 34.177395                      Longitude: -118.132307

**Or**

#### UTM References

Datum (indicated on USGS map):

NAD 1927    or     NAD 1983

1. Zone: 11                      Easting: 0395633                      Northing: 3782464

#### Verbal Boundary Description (Describe the boundaries of the property.)

See continuation sheets.

#### Boundary Justification (Explain why the boundaries were selected.)

See continuation sheets.

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### 11. Form Prepared By

name/title: Susan Fundter

organization: N/A

street & number: 1613 Valencia Ave.

city or town: Pasadena state: CA

zipcode: 91104

e-mail fundterfam4@att.net

telephone: 626-296-3456

date: 2/1/2013

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### **Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

See continuation sheets.

### **Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### **Photo Log**

See continuation sheets.

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Contributing Buildings

St. Elizabeth of Hungary Catholic Church  
St. Elizabeth of Hungary Rectory

Contributing Objects

St. Therese of the Little Flower Shrine  
Our Lady of Lourdes Shrine and Grotto

Noncontributing Buildings

St. Elizabeth of Hungary Convent

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**SUMMARY**

**St. Elizabeth of Hungary Catholic Church**

Wallace Neff completed plans and elevations for Saint Elizabeth of Hungary Catholic Church (Saint Elizabeth’s) in September 1925. The project was filed as Job #180 and the six associated drawings were drafted by C.R.H., W.S.B., and R.W.W. The September 18, 1925 edition of *Southwest Builder and Contractor* announced that the contract for the church’s construction was awarded to J.W. Theisen, the architect was Wallace Neff and the job was valued at \$59,000 (.29 cents per cubic foot).<sup>1</sup> The church was completed on June 1, 1926 and dedicated on October 24, 1926.

The 8,904 square foot church is sited on a small rise at the northwest intersection of Lake Street and Woodbury Road in Altadena, California. The 139,310 square foot site (measurements taken from the Los Angeles County Assessor Map), includes the St. Elizabeth of Hungary Catholic Church (designed by Wallace Neff 1925 and dedicated in 1926), the original Saint Elizabeth’s Roman Catholic School (designed by A.C. Martin, 1919), a rectory (designed by the Frank Meline Company, 1921 and enlarged and designed by Wallace Neff, 1927), a small automobile garage(designed by the Frank Meline Company, ca. 1921 ), a convent (designed by Wallace Neff, 1927, enlarged by the McGoldbrick Company, 1959), a large parking lot at the western half of the property and a landscaped area that spreads east to west and fills the northern half of the site. A significant landscape feature includes the Our Lady of Lourdes Grotto Shrine (designed by Ryozo Fuso (Louis) Kado, 1939). An object of note is the Saint Therese of the Little Flower Shrine (designed by Wallace Neff, 1929).

Today, the church, rectory, convent, garage, Saint Therese of the Little Flower Shrine, and Our Lady of Lourdes Grotto Shrine are extant. Saint Elizabeth’s school was destroyed by a fire in 1970 and has since been reconstructed and relocated across the street.

Saint Elizabeth’s Church is oriented to the west and has a cruciform-shaped plan consisting of a rectangular nave, sacristies at the transept, and the sanctuary in a rounded apse. A rounded porch projects from the east side of sanctuary. The building is a high single story, with a partial basement and small choir loft at the clerestory level of the east side of the sanctuary. The church’s structure is reinforced concrete, its high walls are sheathed in stucco, and the front-gabled, shed, and hipped roofs are protected by hand-made clay tiles.

Saint Elizabeth’s retains a high degree of integrity. Exterior alterations include the addition of two doors in the nave. Only minor alterations have occurred at the interior. The church appears today almost exactly as it appeared the year it was constructed. Furthermore, the church has maintained the same use (religious facility) for 86 years and continues to serve a large membership. The period of significance is 1926, the year Saint Elizabeth’s Church was completed.

**Exterior Description of St. Elizabeth of Hungary Church**

Saint Elizabeth’s Church is oriented to the west and has a cruciform-shaped plan consisting of a rectangular nave, sacristies at the transept, and the sanctuary in a rounded apse.

A rounded porch projects from the east side of the nave. The building is a high single story with a partial basement and small choir loft at the clerestory level of the east side of the sanctuary. The church’s foundation is concrete-slab on grade. Structure is provided by 6”x6”, concrete girders, 4”x6” posts, and 2”x8” joists. Screened

<sup>1</sup> “Pasadena News Notes,” *Southwest Builder and Contractor* (September 18, 1925) 58.

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vents punctuate the basement wall. There is a partial basement at the northwest corner.

The walls of the church are constructed of a reinforced concrete frame with brick and hollow-tile filler walls. Walls are 3’2” thick and composed of 8” concrete-stud and 6” curtain walls. Smooth, white stucco coats the exterior walls. The interior walls are covered with stucco and have a cast stone trim. All windows and door are chamfered and show the extreme width of the wall. All originals doors are paneled birch.

The roof was made of handmade Mexican tile. Wood roof trusses were used.<sup>2</sup> On St. Elizabeth’s floor plans, Neff wrote this about the roof; “Let every other pan tile project.” The tile selected by Neff was done in such a way as to draw attention to effect rather than detail of the individual piece. The color of the roof was chosen by Neff to complement the structure and its surroundings. Copper gutters are concealed underneath.

*East Facade*

The east (main) façade is 64’3” in width, 28’6” in height, and has a symmetrical configuration. The broad face of nearly uninterrupted, white stucco implies an overall feeling of simplicity. A small window above the entrance arch is set within an arched opening and framed by an elaborate, cast-stone, Churrigueresque motif of curlicues, beads, and scallops.

A bronze statue of Saint Elizabeth of Hungary set in front of the window was added in 1927, and reportedly derives from Oberammergau, Germany.<sup>3</sup> The statue has since been painted. The statue of Saint Elizabeth is included in the Smithsonian American Art Museum’s Save Outdoor Sculpture! (SOS!) Survey, sponsored by the National Institute for the Conservation of Cultural Property. The statue is listed under the SOS! Inventory as Control Number IAS CA001450. Cast-stone cartouches representing the coat of arms for the Pope and Bishop of the diocese seated at the time of the church’s construction are placed to the left and right of the window.

The main entrance is centered and set within a rounded arch. Stuccoed, stepped voussoirs mark the base of the arch while the arch edges are softened by a beaded pattern. A projecting plaster band curves around the head of the arch and ends in curlicues at the arch base. Just through the entrance arch is a recessed, 10’-deep foyer that leads to another massive, rounded-arch opening containing the birch wood main doors, 8’x8’6”. At the time, they were hand carved in such a way as to simulate an antique design.<sup>4</sup>

The arched opening is filled with wood panels containing a pair of doors, 3’4”x7’8”. Two single doors allow access from the foyer to the bell tower and former baptistery at the northeast corner of the building. The projecting, rectangular door surrounds mirroring the shapes of the door openings are plaster. The floor of the foyer is terracotta tile and the ceiling has exposed 8”x 8”, adzed, wood beams – 24” on center.

The foyer floor extends into an approximately 26’2”-wide and 13’8”-deep rounded porch accessed by three rounded steps. Four wrought-iron railings are attached to the steps. The brick steps lead down to a second porch and another series of rounded steps composed of stone. Wrought-iron railings are attached to these steps, too. White, stucco wing walls curve from the second porch down to the sidewalk. They are capped by terracotta tiles.

<sup>2</sup> *Southwest Builder and Contractor* (September 18,1925) 58.

<sup>3</sup> “Completion of Fourth Unit on St. Elizabeth’s Church Site Increases Group Value,” *Pasadena Star News* (December 8, 1927) 19, 23.

<sup>4</sup> “St. Elizabeth’s Dedicated With Impressive Rites.” *Altadena News* (October 29, 1926) 3.

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The east façade is flanked at the left corner by the bell tower with a 69'6"-high base, 14'-high crown, and 7'-high cupola. The tower projects from the southeast corner of the building. The base is capped by a simple cornice supporting curvilinear, wrought-iron balconies. Tile drain spouts set in plaster cartouches project from all four sides of the base. Each side of the crown is marked by rounded-arch openings and faced with Mexican tile set in a Moorish pattern. A simple cornice at the top of the crown supports a cupola sheathed in blue, yellow and white, glazed Mexican tiles. A cross rises from the roof of the cupola. Inside the bell tower is a 36 inch, 900 pound bronze bell which was dedicated on April 4, 1930.<sup>5</sup> The church is located at an elevation of 1300 feet, a few hundred feet above the center of Pasadena. When the church was built the bell tower could be seen from most vantage points in the city.

The right side of the east façade is marked by an engaged, rounded column crowned by a clay-tile roof and cast-stone finial. Attached to this column are the original wrought iron light fixture and a wing wall that extends to the north, sweeps down to half the height of the main façade, and meets another rounded column with clay-tile roof and finial. From there the wall sweeps even lower and extends along the sidewalk to the northern boundary of the property.

*South Facade*

The south façade is 123'11" wide and has an asymmetrical configuration. This façade is dominated by 72'-wide, 10'-deep arcaded porch that extends from the south wall of the transept to the bell tower. The arcade contains a blind arch at the westernmost side and four arches – all 15' high. The arches are constructed of plastered brick and ornamented with simple moldings where the bases break into arches. The four, free-standing columns supporting the porch roof are 3' x 2'1". The porch floor is higher at the east and has a set of 3 brick steps at the east and 2 at the west. The porch floor is terracotta tile.

The south façade is ornamented with a series of slightly projecting, plaster pilasters that stretch the height of the first-floor wall under the porch.

The westernmost window of this façade, 4'x4'4", located at the south wall of the transept at the first floor, opens into the original location of the boy's sacristy. A row of Tunis tile borders the window and a wrought-iron grille protects it. The window opening to the east 3'x3'2", opens into the original location of the robe room.

The east wall of the transept has a single wood door, 2'8"x6'8", leading into the robe room, also known as the altar boy's room. Running west to east, between the transept and the east wall of the porch, three windows punctuate the first floor of the south façade. These tall window openings are 4'4"x8'6", except for one which is 4'4"x6'. A pair of wood doors was inserted into the wall under the westernmost stained glass window, the smallest window. This was achieved in 1963 by removing a transom and using the deep inset of the window frame.<sup>6</sup> All three windows open into the nave. Above the porch are five 3'4"x3'4" windows. A pair of doors, entire length and width 4'4"x 6'x10", is located at the southeast corner of the nave.

<sup>5</sup> Robert E. Brennan, *St. Elizabeth Parish: A History of Early Rancho Days and of Fifty Parish Years, 1918-1968* (Altadena, C, 1968) 72.

<sup>6</sup> Brennan 127.

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*West Facade*

The west facade is 79.3 feet wide and other than the plastered vented stack, it has a symmetrical configuration. The dominant feature of the west facade is two semi-circled tiered buttresses sheathed in plaster. The handmade red tile from Pueblo, Mexico, on each tier breaks up the expanse of the white wall.<sup>7</sup>

Four symmetrical vertical plaster pilasters equally divide the west façade on the bottom tiered buttress. In between each plaster pilaster is an ambulatory window, 3'6"x4', adorned with turned wood grilles, plaster splays and base at each window.

The northwest corner of the top tier, in place of a plaster pilaster, has a plastered vented stack. Three plaster pilasters align with the pilasters on the bottom tier. Two circular, 18" in radius, stained glass windows are located on the southwest and northwest sections.

The northwest transept stairs lead to the basement. The ambulatory window, 3'6"x4' with a pair of 1'x3' wood casements and covered with a wrought iron grille, looks into the priest's sacristy. Above the window is a square louvered vent. The southwest transept, another ambulatory window, 3'6"x4' with a pair of 1'x3' wood casements and covered with a wrought iron grille, looks into the altar boys sacristy.

*North Facade*

The north facade is 123'11" wide and has an asymmetrical configuration. Five plaster pilasters are equally spaced along the nave. Consistent with the south facade, all windows have plaster splays.

At the northeast corner of the original baptistery room is a 3'4"x3'4" window. Along the top of the nave, there are five more 3'4"x3'4" windows equally placed between each pilaster. Between the transept and the winged wall, three windows punctuate the north façade. These tall window openings are 4'4"x8'6", except for the westernmost window which is 4'4"x6'. A pair of wood doors has been inserted into the wall under this smallest window. All three windows open into the nave. Surrounding the three tall windows are 15' high blind arches. An additional 15' blind arch is above the northeast wooden pair of doors, entire length and width 4'4"x 6'x10", which is accessed by three cement steps.

The northwest transept, leading into what is now a baptistery, was one of the original confessionals with a 3'x3' window on the east side of the baptistery. Above the window is a square louvered vent. A wrought iron grille covers both the window and vent. Although the baptistery is considered part of the transept, the room is smaller than the length and width of the transept. The north wall of the baptistery 9'6" long and the width of the east wall is 5'8". The length of the south transept is 34'7" and the width is 14'2". The east wall of the priest's sacristy has a window, 3'6"x4', covered with a wrought iron grille.

The north side of the transept has a single wood door, 4'x8', leading into the priest's sacristy. On either side of the door, there are two, 3'x3', casement windows covered with a wrought iron grille.

<sup>7</sup> "St. Elizabeth's Dedicated With Impressive Rites." *Altadena News* (October 29, 1926) 3.

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**Interior Description of St. Elizabeth of Hungary Church**

With the exception of some minor changes, the building has retained its original integrity. When first built, the church interior was extremely simple. Despite the fact that over the years, the church has been embellished with paintings and décor, the overall beauty of the interior structure of the church remains intact. All of the interior doors are paneled and all windows are chamfered.

The southeast corner of the alcove leading into the nave has a stair way, 15’x17’4”. Half way up the stairs is the entrance to the balcony once used by the organist and choir. At one time, the room had an Austin organ, transferred from a local theatre, which broke down in 1964.<sup>8</sup> The area is 22’ wide and is bordered on the north side by a handmade mahogany wood rail with turned wood balusters and newel spindle posts.<sup>9</sup> Adzed bracket supports made of solid wood holds the structure intact. The original pine flooring is still in place. The window on the south side has a plaster reveal. It measures 4’10”x 5 and is made with cathedral glass. The natural light that shines through the window helps to illuminate the niche where the St. Elizabeth of Hungary bronze statue can be seen on the exterior entrance of the church. The ceiling is of the same material and design as the nave. At the northeast corner of alcove leading into the nave is the room which once held the baptistery, 11’8’. The stained glass window on the south wall depicts a picture of the Virgin Mary with the Holy Spirit and the Apostles. On the coved ceiling is a mural of the Holy Spirit and four angels. Today, the room is used for storage.

The handmade birch doors at the main entrance have 3” plaster returns and random width V joint boards with wrought-iron studs. The arched doors lead you through into the nave. Originally the floors were made of pine in the nave, altar boy’s sacristy, priest’s sacristy, chancel and sanctuary. All of the flooring has since been replaced by carpet or new wood flooring. The floor slopes down towards the altar. The nave, 90’3”x46’, originally had 52 hand carved mahogany pews, accommodating 572 people.<sup>10</sup> Some of the front pews have since been removed to accommodate for wheelchair access. At the top of each pew is a wooden carved shell, reminiscent of Neff’s shell design used in the niche holding the St. Elizabeth of Hungary statue on the outer entrance of the church and behind the statue of St. Therese of the Little Flower. Originally under the pews, but no longer existent, were mushroom capped return pipes, part of the original ventilation system. Warm or cold air was forced through conduits from the basement and up to the outlets on the slanted sills of the tall windows. The air would then be returned through the mushroom capped pipes. Father Brennan noted in his anniversary book, “Among the modern mechanical features of the church that attracted attention at the time were its earthquake proof construction, its slanting floor and the ventilation system.”<sup>11</sup>

Both the center aisle, 6 feet wide, and the side aisles, 3’x6” wide, run the length of the nave. A square alcove chapel to the south of the main door is located at the east wall. It currently houses a life size statue of Jesus on a wooden cross with a kneeling area in front of it. Originally the area was used as a confessional. The wooden door with plaster trim, to the north of the main door on the east wall, leads into the old baptistery. The doorway once held a wrought iron grille as seen on Mr. Neff’s floor plans. Above this door, on the wall are cut outs made of four small squares and thirteen crosses. These cut outs allowed for the organ music to be heard throughout the church. The same configuration of cut outs is found on the upper south wall of the sanctuary. Plaster walls are used throughout the church.

<sup>8</sup> Brennan 60.

<sup>9</sup> “St. Elizabeth’s Dedicated With Impressive Rites.” *Altadena News* (October 29, 1926) 3.

<sup>10</sup> Ibid

<sup>11</sup> Brennan 61.



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All of the framed paintings including the mural behind the altar were done by Theodore Braasch, a Hollywood artist who had training in Berlin and Munich. Braasch would also be commissioned to paint the outdoors Stations of the Cross for the Grotto and the outdoor Christmas tableau, painted scenes of the Christmas story.<sup>12</sup> The paintings on the south side of the church depict scenes from the New Testament and the paintings on the north side depict scenes from the Old Testament. On the east wall are two paintings, on the northeast corner is the Immaculate Conception and on the southeast corner is Jesus being taken down from the cross. The Stations of the Cross are wooden and came from Oberammergau.<sup>13</sup> The stained glass windows came from Munich and were fashioned in what was known at the time as “antique” style by using small cuts of colored glass.<sup>14</sup> The square windows at the top of the nave hold scenes of the two great apostles, Peter and Paul, the four Evangelists, and four “Western” Doctors/ Teachers of the early Church. The six tall windows show scenes with various stories of the Virgin Mary and a scene from the Good Shepherd, said to symbolize the priest leading St. Elizabeth’s parishioners.<sup>15</sup>

The lighting fixtures along both sides of the nave are wrought iron and original. They were changed around 1963 by being turned upside down and changing the shape of the bulbs. Two large wrought iron light fixtures hanging from the ceiling are original. But they were also altered, around 1963, by adding wrought iron armatures and better reflectors.<sup>16</sup>

At the southwest corner of the nave is a confessional consisting of a wooden frame and three wooden doors. The northwest corner of the nave has a wooden frame which was originally used as another confessional. The area now houses a step down pool for baptisms. It also has an art glass window. There is a gold gate in front which was originally part of the communion rail that separated the nave from the sanctuary. The three mosaic panels on the baptismal wall were originally on the pulpit. The mosaics came from Venice, Italy.<sup>17</sup> The baptismal font is original and made of carrara marble.<sup>18</sup> The same marble houses two shrines at the front of the nave. On the northwest corner is the Virgin Mary and on the left is Jesus. Both shrines have a mural behind them and are surrounded by a wooden arched frame.

The ceiling is made from clear straight grain douglas fir. The dimensions are 14”x20” adzed and chamfered beams, 8”x10” adzed purlins, 14”x14” diagonal beams, 14”x16” between purlins. Wood corbels are on the outermost corners of the beams. The nave is separated from the sanctuary by an arched wall with a statue of a scene from the Crucifixion at the top.

There are two steps up to the sanctuary. They are circular and mirror the size and shape of the arch separating the nave from the sanctuary. The sanctuary is 31’ wide. The altar table base is made of carrara marble and was once the base of the pulpit. The carrara marble rails behind the altar table were part of the original communion rails.<sup>19</sup> The back wall of the sanctuary has a carrara marble and wood ciborium. The painting within the ciborium is of St. Elizabeth. The murals along the wall of the sanctuary have a damask pattern, angels and

<sup>12</sup> Brennan 59.

<sup>13</sup> Brennan 61.

<sup>14</sup> Ibid.

<sup>15</sup> Brennan 57-59.

<sup>16</sup> Brennan 127.

<sup>17</sup> “St. Elizabeth’s Dedicated With Impressive Rites.” *Altadena News* (October 29, 1926) 3.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

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biblical scenes. At the top of sanctuary to the north and south are two wooden pedestals with statues of St. Joseph and St. Anthony. To the east of both statues are the original wrought iron glorieta fixtures, spiraled flowered lights by the sacristy doors. The upper west wall of the sanctuary have cut outs, the same as the ones described on the interior east wall. There are four single doors in the sanctuary, 2'6"x6'8". The southernmost door leads into the boy's sacristy and the northernmost door leads into the priest's sacristy. The other two doors lead into the ambulatory. The circular window on the north side of the altar shows Christ the Teacher and the circular window to the south side shows the Virgin Mary presenting her baby son, Jesus. The ceiling materials are the same as that of the nave but in a different configuration using 15'6"x6'8' adzed rafters. Attached to the middle of the ceiling is a wheel from which a traditional sanctuary lamp used to hang from long chains. The light fixture fell during the forties and has never been replaced.<sup>20</sup>

The boy's sacristy is now used for storage and originally had a pine floor. The priest's sacristy also had pine flooring and has a small sink, vestment closet and various drawers for storage. Along the ambulatory are more closets, dedicated to holding robes for the altar boys. Two single wood doors, 2'8"x6'8", separate the ambulatory from the altar boy's sacristy and priest's sacristy.

**St. Elizabeth of Hungary Catholic Church Rectory**

The July 29, 1921, edition of *Southwest Builder and Contractor* announced the awarding of a contract to the Frank Meline Company of Los Angeles for the construction of the Rectory. The notice described a two-story building constructed of hollow-tile walls on a concrete foundation. The exterior would be plaster, the roof tiled, and the interior would contain nine rooms with oak floors and enamel trim. The first floor had a large living room with downstairs accommodations treated in incidental fashion, as Father Brennan described in his book. Two rooms were located upstairs, one for Revered William E. Corr, priest of Saint Elizabeth's and one for a visitor.<sup>21</sup> A garage would also be constructed.<sup>22</sup> On the west side of the garage, a plaster pilaster borders each side, similar to the plaster pillasters on the north and south sides of the church.

The Frank Meline Company was known for producing commercial and domestic buildings. Wallace Neff was employed by them from 1921 to January 1922 at which time he left to start his own business in Pasadena.<sup>23</sup> He had designed dozens of buildings anonymously for Meline before leaving the company. Perhaps one of the reasons why he left was because Meline took credit for Neff's design on First National Bank. Meline received an award from the Southern California Chapter of the American Institute of Architects for the design.<sup>24</sup> According to the book *Architect of California's Golden Age* written by Alson Clark and edited by Wallace Neff Jr., Neff was an anonymous designer who worked for the Frank Meline Company. When the church was completed in 1926, he was finally able to take credit for his work.<sup>25</sup>

The Rectory was expanded to accommodate another resident assistant priest and renovated in ca. 1927 by the William Theisen Company and architect Wallace Neff.<sup>26</sup> By building over the driveway, Neff would add a

<sup>20</sup> Brennan 60.

<sup>21</sup> Brennan 40.

<sup>22</sup> "Pasadena News Notes," *Southwest Builder and Contractor* (July 29 1921) 20.

<sup>23</sup> Alson Clark and Wallace Neff, *Architect of California's Golden Age* (Santa Monica, CA: Hennessey & Ingalls, 2000) 21.

<sup>24</sup> Diane Kanner, *Wallace Neff and the Grand Houses of the Golden State* (New York: Montecelli Press, 2005) 70.

<sup>25</sup> Clark 60.

<sup>26</sup> "Completion of Fourth Unit On St. Elizabeth's Church Site Increases Group Value," *Pasadena Star News* (December 8,

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covered porch to the main entrance and enlarge the dining room.<sup>27</sup>

The east façade has a window shaped like a vertical rectangle with quartered circles in the corners and a medallion above its center. The theme of a circular shape can also be seen on the stucco vents at the top of the building, the large semicircular windows on the east and north facades, the curved wall with arched cut out window opening at the left side of the main entrance and the circular projecting designs in the stucco on the left side of the north facade.

The Rectory is a contributing property.

**St. Elizabeth of Hungary Catholic Church Convent**

William Theisen Company was awarded the contract for the Convent in 1927 with Wallace Neff serving as the architect.<sup>28</sup> The cost to build the convent was \$40,000 and was gifted to the sisters by Mrs. Mary C. Young and Mrs. Mary Moore, daughter and granddaughter of prominent Los Angeles woman, Mrs. Elizabeth Wilson. Their donation would also include furnishings.<sup>29</sup> The convent was built as a memorial to Mrs. Wilson. A.C. Martin and Associates was responsible for the addition to the Convent in the mid-1950s, according to the building permit. The Convent initially housed the nine nuns who taught the 300 children at Saint Elizabeth’s School.

The building is fronted by an enclosed garden abutting Lake Street to the east. The Convent, finished with white stucco, was originally comprised of rooms for the nuns, a reception room, two music-teaching rooms, a dining room, a kitchen, and a chapel. Located on the second floor were the rooms for the nuns with a small hallway and balcony overlooking the chapel. At the end of the hallway a small winding staircase led down to the chapel. The chapel contained carved furniture as well as a carved wooden altar covered with gold leaf. Located in the stucco over the main entrance of the convent is Churrigueresque design comprised of curlicues, flowers and leaves. In the middle is the word Faith bordered by a cherub face on each side. Over the top of the window to the right of the entrance, is a scallop design similar to the one used in the window at the east façade of the church where the St. Elizabeth of Hungary statue is housed. At the top of the window to the left of the main entrance, there is stucco trim that protrudes out on each end. This design can also be found above some of the upper windows around the original building. The east façade has arches and a porch similar to that of the church.

The convent is not a contributor to the property due to the expansion of the property in the mid-1950s by A.C. Martin and Associates, significantly altering the building after the period of significance.

**St. Elizabeth of Hungary Catholic Church Grotto and Our Lady of Lourdes Shrine**

The Grotto is located on the northern most point of the St. Elizabeth of Hungary Church property. The grotto includes the Our Lady of Lourdes Grotto Shrine, a fountain in the middle of the gardens, a rock wall surrounding the area, wrought iron gates, the Our Lady of Guadalupe Shrine, and 14 Stations of the Cross.

The first mention of the project of a Grotto dedicated to Our Lady of Lourdes was in 1927. Complete details of

1927) 19, 23.

<sup>27</sup> Brennan 63.

<sup>28</sup> *Southwest Builder and Contractor* (June 17, 1927) 69.

<sup>29</sup> “Completion of Fourth Unit On St. Elizabeth’s Church Site Increases Group Value,” *Pasadena Star News* (December 8, 1927) 19.

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building planned for this part of the property include a wall to extend around the entire playground with a corner shrine to Our Lady of Lourdes. The grounds will be planted entirely to grass which will have access to the sunken gardens of the rectory and church and at the chapel corner of the sister’s residence house.<sup>30</sup>

The Our Lady of Lourdes Shrine is located on the northwest side of the Grotto. Designed and built by rock artisan Ryozo F. Kado<sup>31</sup> in 1939, the cost was an estimated \$4500.00.<sup>32</sup> One hundred and thirty tons of lava rock was used from Mono Lake. When Mr. Kado constructed the 25 foot volcanic cave, the rocks were place on one another to look as if no concrete was used; no mortar joints could be seen. The structure had reinforced concrete and steel. There are two great arching alcoves made of volcanic rock. The larger alcove, which is on the left, houses the plaster statues of St. Bernadette praying to Our Lady of Lourdes. Below the statue of Our Lady of Lourdes is a waterfall emptying into a pool of water. Neff’s mother took his sister, Marie, to Lourdes seeking healing for her heart defect.<sup>33</sup> The Our Lady of Lourdes Shrine is included in the Smithsonian American Art Museum’s Save Outdoor Sculpture! (SOS!) Survey, sponsored by the National Institute for the Conservation of Cultural Property. The Grotto is listed under the SOS! Inventory as Control Number IAS CA001452.

The smaller alcove on the right side of the shrine covers an altar. The altar was once used for adoration and ceremonies. In front of the shrine are a kneeling area and a concrete fence made to look like wood. This wooden-concrete is known as “faux wood”. This is Mr. Kado’s signature trademark. The “faux wood” theme would be continued in other structures found in the Grotto such as a pulpit used by the priest for ceremonies, benches, chairs, drinking fountains and trash receptacles. The walkway leading to the shrine is made of flagstone pavers.

The north and east side of the Grotto has a wrought iron, two door gate, with a lighted sign at the top of the gate which reads “Grotto; Our Lady of Lourdes”. A wall encloses the Grotto on all sides. There is only a partial wall on the south side which is adjacent to the steps that lead up to the Grotto.

At the east side of the Grotto is another much smaller arched shrine surrounded by rock and made to complement the Grotto’s volcanic rock. Donated in 1987 by the Latin Club, it is eight feet high and has a mosaic tile picture of Our Lady of Guadalupe with the same flagstone approach. .

The planters along the perimeter of the yard are made from the same volcanic rock. Along the north, east and south walls of the yard, there are 14 pyramid points which once housed renderings of the Stations of the Cross by Theodore Braasch.

On the southwest side of the Grotto are seven concrete steps leading up to the gardens. The steps are divided in the middle by an outdoor covered stage which once originally contained bathrooms. The structure, which has storage underneath the stage, is used during various outdoor church events. The white stucco structure has a red pitched roof and open arches on each wall. A wrought iron rail is imbedded in the opening of all of the arches, with the exception of the north one.

At the center of the Grotto is a 12 foot circular fountain adorned with a Spanish tile mosaic. The fountain has a 30 inch deep pool and the outside wall is made with the same volcanic rock. The center of the fountain consists

<sup>30</sup>Ibid.

<sup>31</sup>“Replica of Famous Shrine to Be Dedicated Tonight.” Los Angeles Times 1 October, 1939: B12.

<sup>32</sup> *Southwest Builder and Contractor* (April 7,1939) 78.

<sup>33</sup> Kanner 54.

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of three smooth concentric cement bowls with the smallest on top and the largest on the bottom.

The gardens encompasses approximately 15,000 square feet. They are surrounded by Altadena deodar trees, palms, gardenias, camellias, day lilies and other green plants.

The grotto and shrine are contributors to the property. See Section 8 for biographical information about Ryozo Kado, designer of the grotto and shrine.

**Saint Therese of the Little Flower Shrine**

The shrine was designed by Wallace Neff in 1929, completed during the summer of 1930 and dedicated on October 5, 1930.<sup>34</sup> It is located a few steps away from the right front entrance of the church. A ten foot concrete and stucco half circle wall sets the backdrop of the shrine. There are three rounded arches at the top of the wall and a cherub embellished finial at its highest point. Seven concrete steps lead to the floor of the shrine, made of slate pavers. At the base of the statue which reads “Daprato Studios, Pietra Santa”, there is a half arched pedestal, consisting of a kneeling area and small pool. Originally, this small pool was used as a planter.<sup>35</sup> A clamshell, designed with curlicues and beads, crowns the top third of the statue. This clamshell design is similar to the ones seen near the convent entrance and around the window at the east façade of the church where the St. Elizabeth of Hungary statue is housed. Small, blue, mosaic tiles, form an arch directly behind St. Therese. To the left of the statue is an arched door, allowing passage from the parking lot to the shrine and on to the church.

The Saint Therese of the Little Flower Shrine is included in the Smithsonian American Art Museum’s Save Outdoor Sculpture! (SOS!) Survey, sponsored by the National Institute for the Conservation of Cultural Property. The statue is listed under the SOS! Inventory as Control Number IAS CA001451.

The Saint Therese of the Little Flower Shrine is a contributor to the property. It was designed by master architect Wallace Neff as a complementary addition to the church.

<sup>34</sup> Brennan 72.

<sup>35</sup> “Parade of Children To Open Ceremonies; Blessing To Follow”, *Pasadena Star News* (October 3, 1930) 3.

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**STATEMENT OF SIGNIFICANCE SUMMARY PARAGRAPH**

Saint Elizabeth of Hungary Catholic Church (Saint Elizabeth’s) is eligible under National Register Criterion C at the local level of significance as the work of a master, the only church designed by master architect Wallace Neff, and meets the requirements of Criteria Consideration A. Many features typical in Neff’s residential work are present in the design of Saint Elizabeth’s. Additionally, Saint Elizabeth’s stands as an example of an early reinforced-concrete, Spanish Colonial Revival church that broke from a strong tradition of predominantly Gothic or Romanesque designs popular in Southern California up until the 1920s. Though obvious nods to Spanish Colonial Revival traditions are apparent in Neff’s design, the overall impression is Modern, exemplified by its long, white walls, strong geometrical forms, and minimal ornamentation. Saint Elizabeth’s was one of the first churches in Southern California to transition into Modern church architecture, prefiguring many copy-cat churches constructed in years to come. In addition, an element of the church, the grotto and Our Lady of Lourdes Shrine, was designed and built by Ryozo Kado, a master gardener and craftsman. The period of significance is from 1926, the year Saint Elizabeth’s Church was completed, until 1939, the years the shrine to Saint Therese and Our Lady of Lourdes grotto were completed.

Sited on a large corner lot that marks the border between the cities of Pasadena and Altadena, Saint Elizabeth’s was completed in 1926. In addition to Saint Elizabeth’s church, the site originally included Saint Elizabeth’s Roman Catholic School (designed by A.C. Martin, 1918); a rectory (designed by Frank Meline Company, 1921 and enlarged by Wallace Neff in 1927); a small automobile garage (ca. 1921); a convent (designed by Wallace Neff, 1927); the Shrine of the Little Flower, dedicated to Saint Therese of Lisieux (designed by Wallace Neff, 1929); and the Grotto of Our Lady of Lourdes built by Ryozo Fuso (Louis) Kado, 1939. Today, the church, rectory, convent, garage, shrine to Saint Therese, and Our Lady of Lourdes grotto are extant. Saint Elizabeth’s school was destroyed by fire in 1970 and has since been reconstructed and relocated across the street. The rectory, shrine and grotto are contributors to the property; the convent is a non-contributor due to later alteration.

Saint Elizabeth’s significance is heightened by its high degree of integrity. No alterations have been made to the church’s exterior and only minor alterations have occurred at the interior. The church appears today exactly as it appeared the year it was constructed. Furthermore, the church has maintained the same use (religious facility) for 86 years and continues to serve a large membership.

**Criteria Consideration A**

Because the property is nominated as the work of a master architect and master craftsman, it is eligible primarily for architectural and artistic distinction and thus meets the requirements of Criteria Consideration A regarding religious properties.

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**AREA OF SIGNIFICANCE: ARCHITECTURE**

**Development of Church Architecture in the San Gabriel Valley**

In spite of the fact that the first church constructed in San Gabriel Valley was the basilica at the Spanish colonial Mission San Gabriel Arcángel (begun in 1791), churches designed in the San Gabriel Valley between the late nineteenth century and mid-1920s largely mirrored the trends espoused by east coast architects such as Ralph Adams Cram and Augustus Pugin (Sr. and Jr.). Most churches designed during this period were variations of the Gothic or Romanesque Revivals. A revival of Mission and Spanish Colonial style churches occurred later. Saint Elizabeth's Spanish Colonial Revival design not only broke from San Gabriel Valley's tradition of building churches in the Gothic and Romanesque styles, but it marked a transition from the Baroque Churrigueresque wing of the Spanish Colonial Revival into a more minimalistic vocabulary along the lines of Modernists like Irving Gill. A summary of overarching trends in church designs between the late nineteenth century and mid-1920s follows.

In 1899 Ralph Adams Cram published the first of three editions of a treatise on church architecture, *Church Building: A Study of the Principles of Architecture in Relation to the Church*. Somewhat of a self-promoting authority on church design, Cram was fervent in his belief in a moral imperative to design churches in the Gothic style of fifteenth century Europe. Cram, essentially speaking for many of his contemporaries, believed that the church was the earthly habitation of God, and in the construction of such a place, "no tricks, no imitations, no cheapnesses, no pretenses of any kind, are tolerable...[and] the admission of those things in the temple of the living God is blasphemy."<sup>1</sup> He was openly disdainful of the Puritan meeting house popular in New England, saying that those "barren and ugly...neo-Pagan [churches]... had lost all shreds of Christian tradition."<sup>2</sup> In regard to the work of Henry Hobson Richardson, today held in high esteem, Cram was equally critical, referring to Richardson's work as "school-house Romanesque." Utterly frustrated with American church architecture, Cram described church designs in the nineteenth century as such:

[T]he architecture of the Episcopal Church, though it stood higher than that of other religious bodies, was still entangled in the aftermath of "Richardsonian Romanesque," that of the Protestant denominations showed no single redeeming feature, and the Roman Catholic Church was "helpless, chained hand and foot by utter artistic depravity, ignorance and self-satisfaction"...The case seemed hopeless.<sup>3</sup>

Cram finally asserted that the only good churches being erected up to the turn of the nineteenth century were the Gothic Revival churches in England.

<sup>1</sup> Ralph Adams Cram, *Church Building: A Study of the Principles of Architecture in Relationship to the Church* (Boston: Marshall Jones, 1924) 6.

<sup>2</sup> Cram 4, 8.

<sup>3</sup> Cram 273.

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Hardly alone in his beliefs, Cram was essentially summarizing a movement that began in the early nineteenth century as a revolt against the Industrial Revolution, which prompted a turn toward Romantic ideals of harmony and spirituality – features thought to be enveloped wholly by the Gothic style of architecture. At roughly the same time, England, France, and Germany – riding respective waves of nationalism – embraced the Gothic revival as their own, infusing their recollections of the Middle Ages with nostalgia and pride. To them, and vocal proponents such as Augustus Charles Pugin and his son, Augustus Welby Northmore, John Ruskin, and Ralph Adams Cram, Medieval architecture epitomized a bygone era of “spiritual harmony, patriotism, function and honesty.”<sup>4</sup> To the nationalists, each culture was tied to a specific geographical place, and an archaeologically correct replication of a Gothic building forged a direct link between country and culture – specifically English culture. Thus, any of the other revival styles – Greek, Classical, Spanish Colonial, etc. – were unacceptable. These philosophies were embraced by parishes across the country and the practice of designing in the Gothic and Romanesque Revivals persisted well into the twentieth century. Indeed, in the San Gabriel Valley most of the churches constructed through the 1920s were Gothic or Romanesque Revivals, although in the early 1900s the Spanish Colonial style began to reappear.

By the turn of the twentieth century, church designs inspired by the Spanish colonial missions began to appear in Southern California and the San Gabriel Valley. Though derived from the quintessential features of the California missions, the Mission Revival style was actually a manifestation of one of the most prevalent, enduring misconceptions of California’s story. The mythical notion that California’s history is based in a romantic, pastoral landscape of white-washed adobes with clay-tile roofs is partly fact but largely fiction. Those types of structures did exist, but their designs had little to do with the history of California and more with an abstraction of the Spanish missionaries’ ideas of what architecture in California should be – a conglomeration of contemporary Spanish-Moorish fads and indigenous, Native American construction materials and techniques. This disparity is recorded perfectly in Ferdinand Deppe’s rendering of the basilica at the Mission San Gabriel Arcángel, established in 1771, which contrasts the mission architecture with an indigenous dwelling in the foreground. Mission San Gabriel exemplified the features we now associate with Spanish Colonial church architecture: white-washed walls; red-tile roofs; curvilinear parapets with cut-outs for bells (*campanarios*); arcades with arches set on hefty piers; and patios and courtyards.<sup>5</sup> Those features and variations thereof persisted in the designs of the other twenty Franciscan missions constructed in California and continue to appear in new churches today.

The role of the missions was to stave off a perceived threat from the Russians settled on the northern Pacific coast. To that end, the missions became the means by which the missionaries could coral, convert, and re-educate the Native Americans, thus forming cohesive, defensive Spanish settlements

<sup>4</sup> Mark Gelernter, A History of American Architecture: Buildings in Their Cultural and Technological Context (Hanover: University Press of New England, 1999) 145.

<sup>5</sup> Trent Elwood Sanford, The Architecture of the Southwest; Indian, Spanish, American (New York: Norton, 1950) 202, 229.



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throughout California. Regarded by the padres as soulless pagans or “neophytes” in need of salvation, the Spanish missionaries lured Native Americans to their missions and essentially enslaved them – twenty thousand by the end of the eighteenth century.<sup>6</sup> The Natives – unaccustomed to living in close quarters and among Europeans – perished from disease and malnutrition, revolted, or became permanent wards of the Franciscans.<sup>7</sup> Thus, there is consensus among many historians that the romanticization of Spanish Colonial architecture in California is loaded with moral implications.<sup>8</sup> Historians Robert Hine and John Faragher struggle to summarize the conflicting modern views of the California missions:

Looking backward from the twentieth century, some historians have called the missions charnel houses and have compared them with Nazi concentration camps. But this analogy is almost as misleading as that picture of the Indians as silly sheep and the padres as gentle but effective shepherds. Perhaps the modern anthropologist Alfred L. Kroeber came closest to proper balance when he wrote, “It must have caused many of the fathers a severe pang to realize, as they could not but do daily, that they were saving souls only at the inevitable cost of lives.”<sup>9</sup>

Criticism of the missions is not a modern stance. Almost immediately after the secularization of the missions in the 1820s and 30s, the settlements were sold off or left to ruin. Many theories abound as to why the missions were abandoned. The fact that California was still sparsely populated in the 1830s had something to do with their decline. Yet, equally key was the growing race-based antagonism sparked by the Mexican War of Independence and compounded by the Mexican-American War, which stoked a growing tension between Anglos and Hispanics during the Gold Rush. This cloud of deliberate racism, historian Kevin Starr suggests, hovered above California when the “miners cleared the goldfields of Native Americans through wholesale slaughter” and continued to linger as the mining activities of Chinese and Non-Anglo Saxons were restricted by exclusionary laws and tactics.<sup>10</sup> To make matters worse, the country had become divided over the issue of slavery – an issue from which even the lawmakers in California couldn’t hide as they convened to write the budding state’s constitution. Within this atmosphere of greed, racism, and rapid prosperity and growth, it is understandable why the Spanish missions were overlooked and left to rot for nearly fifty years. The Spanish Colonial style in California was dead until nostalgic east-coasters revived it, including the journalist and author, Helen Hunt Jackson, and Charles Fletcher Lummis.

<sup>6</sup> Robert V. Hine and John Mack Faragher, The American West: A New Interpretive History (New Haven, Conn: Yale University Press, 2000) 97.

<sup>7</sup> Kevin Starr, California: A History (New York: Modern Library, 2005) 47.

<sup>8</sup> Hine 99.

<sup>9</sup> Ibid.

<sup>10</sup> Starr 87.

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**Spanish Colonial Revival Architecture in California**

The Spanish Colonial Revival style of architecture derives from what Kevin Starr describes as a “mytho-poetic” image of California as a romantic, Mediterranean paradise. Due to the fact that California was a virtually inaccessible, foreign frontier until relatively late in the country’s progression, its (Anglo) history was essentially up for grabs. Helen Hunt Jackson is often credited for beginning a trend of what can be viewed as the commodification of California’s history with her novel *Ramona* (1884), a widely published and popular, yet highly fictional, account of Native Americans in the state. The novel fashioned a romantic view of the Missions and Native Americans that heretofore never existed. The unintentional result was an entire country suddenly sold on the Mission Myth, which, Starr states, “conferred a usable metaphor... a pseudohistory, upon the region, anchoring it in a mythic time and place that manifested itself in architecture...”<sup>11</sup> The Mission Myth gained even more publicity in 1891 when San Gabriel’s exhibition at the Southern California Orange Carnival in Chicago featured a replica of the San Gabriel Mission church constructed entirely out of oranges; one-hundred thousand visitors flocked to see that and similar structures representing Southern California. Two years later at the World’s Columbian Exposition in Chicago, A. Page Brown’s California Building, designed to replicate the Spanish missions, provided a national audience one of its first glimpses at what they understood to be Californian architecture. Charles Lummis proved to be an equally influential promoter of the mytho-poetic history of the state. Like A.W.N. Pugin, Lummis believed that each culture had geographical roots in a specific region – a reflection of the growing sense of nationalism in the last decades of the nineteenth century. To Lummis, Southern California’s roots were Spanish and he built his own home in one of the earliest examples of the Mission Revival style (begun in 1898). Other early examples of Mission Revival buildings include the Mission Inn in Riverside (1890) and Stanford University (a Mission take on the Richardsonian Romanesque – 1891). The ultimate boost for the Mission Revival came when the Santa Fe and Southern Pacific railroads co-opted the style for their stations and hotels located along rail lines throughout the southwest.

Architectural historian, David Gebhard, divides the Spanish Colonial Revival style into two phases: Mission Revival, the first, lasted through the end of the 1920s; the second, Mediterranean Revival, included the flamboyant Churrigueresque and more straightforward, Spanish provincial (Andalusian) designs. Bertram Goodhue and Carleton Winslow’s designs for the Panama California International Exposition in San Diego (1915) popularized the Churrigueresque arm of Mediterranean Revival. Regarded as the more learned of the two Spanish Colonial Revival phases, architects who worked with Mediterranean Revival designs, such as Bertram Goodhue, were trained in the Beaux Arts tradition and imbued their work with archaeologically correct details and arranged their buildings around formal, City Beautiful axes. Gebhard marks the Great Depression as the end of the Spanish Colonial Revival movement.

<sup>11</sup> Starr 148.

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**Historical Overview of Saint Elizabeth of Hungary**

*Wallace Neff*

Edwin Wallace Neff was born in La Mirada on January 28, 1895. He was the grandson of Andrew McNally, founder of the McNally Map Company of Chicago. The McNallys purchased fifteen acres of land in Altadena in the late 1800s and built a house there. Wallace's parents, Nannie McNally and Edwin Dorland Neff, married in 1893 and settled on the La Mirada estate owned by the McNallys. The Neffs moved to Europe in 1909 to seek medical help for Wallace's sister, Marie. The experience was fundamental to Wallace's growth, as he credited the family's extended tour of Germany, Switzerland, France, and Italy as the inspiration for studying architecture. They returned to California in 1914 after spending five years abroad. Four years later, Wallace left for Massachusetts to study architecture at M.I.T. under the deanship of Ralph Adams Cram. During this period Cram had finally begun to relent on his staunchly Gothic stance and turned to sources outside England, France, and Germany for inspiration: Spain, Byzantine, Lombards, and, most significantly, the California missions.<sup>12</sup> Cram's Spanish-inspired design for St. Elizabeth at Whitehall inspired the young Neff's work in the years that followed, possibly in the design for his own Saint Elizabeth's in Altadena, according to author, Diane Kanner.

When the United States entered World War I in 1917, Neff left M.I.T. without a degree and returned to his parents' home in Altadena. He opened his own architectural office in Pasadena in 1922 and was awarded his California license that same year. Within three months of opening his own practice, Neff was working on six houses. By January 1924 Neff had completed thirty projects, and by 1924 his work was in such great demand that he "began to turn away commissions for buildings with budgets of less than twenty-five thousand dollars."<sup>13</sup> Neff had designed nearly sixty buildings by the time he drafted the drawings for Saint Elizabeth's church in 1925. Neff eventually rose to fame as a "designer to the stars," based on commissions for such movie industry moguls as Mary Pickford and Douglas Fairbanks, Jr.; directors Fred Niblo and King Vidor; and the Marx Brothers. Neff retired in 1975 after practicing for fifty-five years.

Wallace Neff was exposed at a young age to adobe and Spanish Colonial architecture. His home in La Mirada was surrounded by Pio Pico's adobe on the Los Angeles River, the Mission San Gabriel, and El Molino Viejo, an outbuilding associated with the Mission. Even the house Neff's parents built was clad in portland cement designed to resemble adobe.<sup>14</sup> In addition to his presumed familiarity with Mission San Gabriel, Neff familiarized himself with the Missions at Santa Barbara and San Fernando as he stopped to sketch them on the drive back from the Panama-Pacific International Exposition in San Francisco in 1915. But it was not until the 1920s that Neff began to design in the style. While working in Santa Barbara, Neff was reportedly mentored by George Washington Smith, the "master" of the

<sup>12</sup> Cram 276, 280.

<sup>13</sup> Diane Kanner, Wallace Neff and the Grand Houses of the Golden State (New York: Montecelli Press, 2005) 71-72.

<sup>14</sup> Kanner 31.

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Spanish Colonial Revival style. It may have been Smith’s austere, stripped-down Andalusian mansions that influenced Neff’s own version of the Spanish Colonial Revival style.

When Neff began to design his own buildings, they were overtly Spanish Colonial Revival, yet infused with subtle undertones of Modernism. He hinted at this in 1921 in an article for *California Southland*, as he described the design philosophies behind the cottage he designed for his mother in Santa Barbara: “Throughout, an endeavor was made to reduce the architecture to its simplest form; moldings, cornices and all forms of ornamentation were omitted, leaving merely an organic structure in which each member has a definite purpose.”<sup>15</sup> Neff was essentially parroting the early Modernist ideals of Irving Gill and the Viennese architect, Adolph Loos, who believed that ornament on a building was a crime. Gill wrote a similar statement for *The Craftsman* in 1916: “We should build our house simple, plain...then leave the ornamentation of it to Nature.”<sup>16</sup>

When Wallace Neff drafted his design for Saint Elizabeth’s in 1925, he was in the midst of two major architectural movements occurring simultaneously in Southern California. The Spanish Colonial Revival movement was at its peak, showcased by Albert C. Martin’s highly stylized Churrigueresque Saint Vincent de Paul Catholic Church near downtown Los Angeles (1925), and a new form of Modern design appeared in the work of Rudolph Schindler at his house and studio in West Hollywood (1922). While Saint Vincent’s form and ornament were inextricably tied to the history of Spanish colonialism in California, Schindler’s house and studio exhibited a complete removal from historical precedents. In Saint Elizabeth’s, Neff deftly bridged these two very different idioms.

**Ryozo Fuso (Louis) Kado, Master Gardener and Designer of the Grotto and Our Lady of Lourdes Shrine**

Ryozo Fuso (Louis) Kado was born in Japan in 1890. The Kado family was tea growers and Louis Kado learned the tea trade from them. Kado left home as a young boy, to escape the family tea business. He worked odd jobs in Tokyo, all the while studying rock gardens in the grounds of the Imperial Palace, Hibiya and other public parks. Before coming to California, at age 19, Kado converted to from Buddhism to Christianity and became a Methodist. Kado used the skills he had learned from the family tea business once he arrived in America. He worked as a salesman for the Japanese green-tea-growers' syndicate, selling tea from a horse drawn cart in Detroit and Cleveland. His pay was so little that he started to build rock gardens to make ends meet. On occasion, he would lecture on Japanese art at colleges in Ohio, Indiana, Kentucky and West Virginia.

In Cleveland, Kado befriended Miss Ida Deighton, a school teacher and principal. She mentored Kado and taught him English. Deighton encouraged him to leave the tea business and pursue a career building rock gardens. Soon thereafter, Kado sold his horse and tea shop and traveled by train to Southern California where he fulfilled his dream of becoming a rock artisan.

When he arrived in Los Angeles, Kado sought out Mr. Chotaro Nishimura who was a fourth generation rock builder. He asked the master craftsman for a job daily until Mr. Nishimura finally gave in. Mr. Kado worked as an apprentice to Nishimura for four years before being rewarded with the honor of taking charge of a nursery in

<sup>15</sup> Kanner 66.

<sup>16</sup> Esther McCoy, Five California Architects (New York: Praeger, 1975) 61.

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Hollywood. Kado said, "From Mr. Nishi I learn the strength of rocks, the music of the waterfall, the curve of the pine branch to lead the eye to hidden beauty."<sup>17</sup> "We should treasure rocks, not bury them."<sup>18</sup>

In 1919, Kado opened his own nursery. He asked Mr. Nishimura for his daughter's hand in marriage and received his mentor's blessing. Kado would often be called a fifth generation rock artisan when in reality it was only by marriage. Kado's nursery was lucrative thanks to the patronage of Hollywood stars who bought his tiny rock gardens in planters, primarily around the holidays. The connections he made allowed him to take on the job of building rock gardens in the Hollywood Hills. Kado knew that in time, the rock gardens he built would eventually be replaced with swimming pools and such. He changed the focus of his business and started advertising in the Tidings, a Southern California Catholic weekly newspaper. His advertisement would list him as a builder of shrines since 1916. Kado said, "This is why I like to work for the church. Private gardens are too fleeting in Southern California. What I do for the church is forever, so I put my heart and soul into it."<sup>19</sup>

From 1923 to 1924, temperatures dropped so low that the Bonsai trees and plants in Kado's nursery, some of which he had been growing since he first opened the nursery, succumbed to the frost. Four years later Kado started again, growing new Bonsai trees from seeds. He leased land at a new location. Kado built a home opposite the nursery, separated by a narrow access road. However, bad luck found Kado again as the road on which Kado's nursery was located, was widened. According to a clause in the lease agreement, the new street between the nursery and home qualified as improvements to the land and had to be paid by him. This forced him into bankruptcy. His home and nursery were lost. Thanks to Mrs. Kado's love and support, Kado opened another business building rock gardens. He won 30 awards at county fairs and his fame as a rock artisan grew. Kado was bestowed the honor of building a jungle for the California Pacific International Exposition botanical gardens in San Diego.

In 1929, Kado converted to Catholicism after finishing his first church shrine.

In 1939, Kado was hired to build a grotto dedicated to Our Lady of Lourdes, at St. Elizabeth's Church in Altadena. The grotto was designed by noted architect Wallace Neff. Kado made many shrines and grottos for the Los Angeles Catholic archdiocese. His unique technique involved using concrete to make "faux wood" furniture, trash bins, fences, etc. The grotto at St. Elizabeth's was his 31<sup>st</sup> church shrine. It would soon become known as the Lourdes of the West.

On December 7th, 1941 when Pearl Harbor was attacked, Kado had rebuilt his nursery for the third time in Santa Monica and had over \$40,000 worth of Bonsais and plants invested in the nursery. He had just bought a new home two weeks prior. One week after Pearl Harbor, Kado, his wife, his two children and his father-in-law Mr. Nishimura, were forced to move to a war relocation center. Kado was only able to recoup \$800 for his prized Bonsais. He lost his home to foreclosure and all of the money invested in it.

Kado and his family were moved to the Manzanar War Relocation Center in Owens Valley, California. Over 10,000 Japanese-Americans were housed at this World War II internment camp. While at Manzanar, Kado designed and built many projects with the help of his teenage crew. They completed the camp's rock garden entrance sign, two sentry posts, hospital garden, and cemetery monument as well as many "faux wood" structures, including tree limbs, logs, sawn wood planks and trash containers. For Kado, the cemetery monument

<sup>17</sup>"Wizard With Rocks." *Saturday Evening Post*, (August 5, 1961), 36.

<sup>18</sup> Ibid, 17.

<sup>19</sup> Ibid, 36.

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was quite special. He only agreed to build it if consent was obtained from all of the internees. There are records showing that each internee donated 15 cents towards buying the cement for the monument. Both of Kado’s sentries have been restored by the National Park Services. Manzanar is a United States National Historic Landmark.

*History of Altadena*

In 1887, one year following the incorporation of Pasadena, the northern land of old San Pasqual Ranch West of Lake was incorporated under the name Pasadena Improvement Company. John and Frederick Woodbury purchased 937 acres in 1882. John Woodbury spearheaded the move to create a new city above Pasadena. The land became known as Altadena from the Spanish adjective “alta-” defined as “higher” and “-dena” from the suffix of Pasadena. The area’s history is intertwined with Pasadena’s rich heritage, extending back to original Native American inhabitants of the Hahamog-na tribe. Altadena has become a thriving community as part of unincorporated Los Angeles County. Before the depression of 1888-90, Altadenans successfully fought off annexation attempts by their southern neighbors. Notable Altadenan Andrew McNally, Wallace Neff’s grandfather, was co-founder of Rand McNally & Company in Chicago. He, like other wealthy Easterners in search of winter homes, joined entrepreneurs in the orchard and/or vineyard business in settling Altadena. McNally bought 15 acres and built a mansion at the corner of Santa Rosa Avenue and Mariposa Street the same year Altadena became a city. There he would have full view of the deodar trees, transplanted by John Woodbury after he brought them to Altadena as seeds. The deodar tree is known as the city’s official tree despite being indigenous to the Himalayas. Today they line Santa Rosa Avenue from Woodbury Street to Altadena Drive as they did when Woodbury transplanted them. Hidden in their massive branches are 10,000 lights. It is recognized as California State Historic Landmark, #990.

*History of Saint Elizabeth’s Church*

In January of 1918, Bishop John J. Cantwell of the Catholic Diocese of Monterey and Los Angeles decided to establish a new church in Altadena. The membership of St. Andrew's Catholic Church in Pasadena was growing steadily and it needed to be divided. Prior to the completion of the temporary church, ceremonies were held in a storage room of a grocery store located on the southeast corner of Lake and Washington that would serve about ten or twelve families. It would be referred to as “the temporary chapel” and “the hall”. Father Victor J. Follen presided over St. Elizabeth’s first mass on October 7, 1918. One hundred sixty people met for the first service, and they reportedly left smelling like potatoes. The services would continue every morning at 8:00 A.M. On June 27, 1918 the land where the church currently stands, known as the poppy fields of North Lake Avenue and Woodbury Road, was purchased by the archdiocese for \$5500 from Newman and Sinclair. The land was four hundred and one feet on Woodbury Road and one hundred and sixty-four feet on Lake Avenue. Ground-breaking ceremonies for the first building were held. It was designed by Mr. Albert C. Martin and the structure was made of hollow tile construction with plastered exterior and a red tile roof, built at an expense of \$6000. On October 7, 1918 the first mass was held in this new building, to be used as a temporary church until a permanent one could be afforded. Father Follen decided to conserve materials and restrict transportation and not build a

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complete school building or permanent church because of the war.

A parochial school was started in July 1919 with fifty-five children enrolled. November 23, 1919 was the formal dedication of the building. The upper floor was used for mass, the first floor was used for a recreation and social hall and the newer wing housed the school. The original wing, on the east side, was used for mass until the dedication. The new wing, at an estimated cost of \$18,000, would be used for the church building proper and the original wing would house two classrooms and an open area for church purposes.

In 1921 a rectory and garage were designed and built by the Frank Meline Company, to be in the same Spanish style of the 1919 structure, at an estimated \$10,000. They would be located on a lot facing Lake Avenue to the north of the church property.

In 1923 Father Follen left St. Elizabeth's Church and was appointed to the new parish of St. Gregory Nazianzen. Father Francis Woodcutter became the new priest for St. Elizabeth's Church. Only staying through the end of the year, Father Woodcutter passed the leadership of St. Elizabeth's to Father William E. Corr. Father Corr was described as being a born organizer and an energetic priest. He began to push for the construction of a permanent church during the Christmas season of 1925. Father Corr wanted to build the permanent church and convent at the same time, but the Bishop advised otherwise. His dream for the church was realized when Wallace Neff, a parishioner<sup>20</sup> and noted local architect, donated his architect's services.<sup>21</sup> Neff worked for the Frank Meline Company until 1922. Plans progressed so rapidly that the cover of the 1924 December issue of California Southland printed a beautiful color sketch of the proposed church. Father Corr led a fundraising mission with a goal of \$12,000 yet raised more than \$17,000 in ten days.

In 1926, St. Elizabeth of Hungary Church was completed and furnished to the sum of \$100,000. Church dedication ceremonies were held on October 24, 1926. Constructed of reinforced concrete, the church was large enough to seat 572 people. Some of the modern unique features of the time that were incorporated into the church were its earthquake proof construction, slanting floors and ventilation system.<sup>22</sup> In his book, Father Corr wrote that the church was so "well built", Wallace Neff admitted it would not have been practical to consider attempting to enlarge the church. The attempt would have been unsuccessful.<sup>23</sup> To this day the church has not been expanded.

In 1927 the convent was completed, the school was renovated, and the temporary church was turned into classrooms. The work of the parochial school was to be supplemented later by the building of a convent. A newspaper article stated "With the building of the convent St. Elizabeth's will have one of

<sup>20</sup> "St. Elizabeth Parish Celebrates Its 75<sup>th</sup> Anniversary." Peaks at Altadena October 1993:Premiere Issue.

<sup>21</sup> Robert E. Brennan, St. Elizabeth Parish; A History of Early Rancho Days and of Fifty Parish Years, 1918-1968 (Altadena, CA: s.n, 1968) 55.

<sup>22</sup> Brennan 61.

<sup>23</sup> Ibid.

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the most complete,  
 as well as one of the finest parish centers to be found anywhere in the United States.”<sup>24</sup>

In December of 1927, a Pasadena Star News article mentioned a project to be a dedicated shrine to Our Lady of Lourdes in the northwest corner of the playground. The shrine would not be built for another eleven years. 1927 would also mark the year that Neff would enlarge the rectory for the accommodation of one more resident assistant priest. He built over the driveway, extending the dining room and providing a covered porch at the main entrance. In 1928 Father Corr would purchase the last lot on Lake Avenue, to the northwest corner of the property, which would later become the Shrine to Our Lady of Lourdes Grotto.

The convent would be completed on December 8, 1928. Designed by Neff, it was built at an estimated \$40,000, in the same style as the church. This would be the fourth and final unit on the lot. The convent would house nine nuns. A small chapel was built in the convent, designed for the nuns to use for worship.

The final plan for the property was to build a corner shrine to Our Lady of Lourdes and a wall around the entire playground for use by the school children. The grounds were planted with grass. Access was available to the sunken gardens of the rectory, church and chapel corner of the convent. In 1929, a shrine to St. Therese, the Little Flower, also designed by Wallace Neff<sup>25</sup>, was built for the statuette that came from Italy. The project closed in the sunken gardens from the school ground.

The Our Lady of Lourdes Shrine was built by rock artisan Ryozo Kado on October 8, 1939. The St. Elizabeth Church campus was now complete. The shrine was Mr. Kado’s biggest project yet and second largest of his career. When he constructed the twenty five foot cave, the rocks were placed on one another to look as if no concrete was used; no mortar joints could be seen. It gave the appearance that the cave had always been there. Below the statue of Our Lady of Lourdes was a pool of water, with a running fountain pouring from Our Lady’s feet. A statue of St. Bernadette could be seen to the left, praying the rosary in homage of Our Lady. The story of Bernadette is about a peasant girl who sees the Virgin Mary and at Our Lady’s beckoning scratches the earth at her feet. A fountain of water started flowing. Believers thought that the water had miraculous healing powers. More than fifty gallons of holy water, imported from the original Lourdes shrine in France was shipped in and used for the fountain. Next to this large cave was another smaller adjoining cave. It housed an altar. People would pray and leave their candles. Outside of the Grotto was a “faux wood” fence and kneeling area. One part of the fence was shaped to look like the letter “M” in honor of Mary, Our Lady of Lourdes. Ferns, moss and reeds were planted in the volcanic rock to soften the effect. Deodars thirty five feet high were imported and planted to surround the Grotto. The dedication was broadcast on a national network by CBS via KNX, with Thomas Freebairn-Smith as announcer. It would reach listeners in Canada as well as the Western states. The last half hour of the ceremony was on air. It is said that from

<sup>24</sup> “Brilliant Mind Behind Altadena’s New Edifice.” *Pasadena Morning Sun* (October 23, 1926), 7.

<sup>25</sup> Brennan 72.



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five to ten thousand people attended the event.<sup>26</sup> For many years, Sundays in the Grotto would consist of an open air concert, procession from the church, prayers and blessings with return to the church for Benediction. Nurses, stretch bearers and attendants in authentic Lourdes garb would care for the sick. By December of 1939, nearly 25,000 people, from 32 states and five foreign countries had already visited the shrine.<sup>27</sup> The Grotto would soon be known as “The Lourdes of the West”.<sup>28</sup> For years a monthly magazine bearing that title would be printed by the church. One such magazine described the “lure of the west” by answering common questions about the Grotto at St. Elizabeth Church. During the year of 1940, 300,000 people from all over the world had visited the sacred site.<sup>29</sup>

In 1939 a fire started in the sacristy of the church. Two separate sources of the fire were discovered leading the parish to believe that the fire was an act of arson. Firemen commented that had the building not been made from modern construction (reinforced concrete), the church would have been destroyed.  
30

April 29, 1959, the sisters had their convent enlarged. Initially A. Martin had drawn up plans, but the bid from the McGoldbrick Company was approved at an estimated \$67,300. The chapel was made larger. In 1964, two new doorways were added to the church under the windows nearest the sanctuary, by a contractor working under the architectural supervision of Alfred Chaix. By removing a small transom and using the deep inset of the window frame, a door fit easily into the space to allow for emergency exits. Carpeting and new light fixtures were installed to allow for more light, occurred in the same year. In 1970 a fire broke out in the auditorium kitchen of the old school building. The building would be condemned and razed to accommodate parking for the church.

Other changes include the following: the convent is now being used as a Parish Center; the baptismal font in the back of the church has been moved to the front and the room in which it was housed is now used for storage; the hanging lamp that was used to signify the eternal flame which was hung from a wheel in the middle of the circular dome on the altar has been taken down for safety reasons after it fell; the communion rail is gone consistent with Vatican II changes that kneeling was no longer required; the altar has been remodeled to extend out in a semicircle to allow for the parishioners to be the priest during mass; several pews have been removed from the front and wooden chairs have taken their place to conform with the requirements of the Americans With Disabilities Act; the confessional to the front right has been removed, since Catholics today do not go to confession as much as they did in the 1920’s and in its place is a baptismal area with steps leading into blessed water; the gold gate that used to be in the middle of the communion rail was restored and now keeps people out of the new

<sup>26</sup> Johnson, Norman. “Ten Thousand People Witness Dedication of Shrine By the Most Rev. Archbishop.” The Tidings 6 October, 1939: 12

<sup>27</sup> Brennan 90.

<sup>28</sup> “Water from Lourdes, France, used here.” Pasadena Star News 29 January, 1940: 9.

<sup>29</sup> “Many Winter Fetes Offered.” Los Angeles Times 2 January, 1942: A1.

<sup>30</sup> “St. Elizabeth’s Church Damaged by Smoke as Fire Sweeps Sacristy.” Pasadena Post 13 May, 1939: 6.

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baptismal area; the original baptismal font sits to the left of this new baptismal area so that water running from the font pours like a fountain into the water on the steps; the pulpit is gone but the three mosaic panels that used to be on it now frame the back wall of the new baptismal area.

Although St. Elizabeth’s Church has undergone some changes, the construction and structural integrity remains largely intact. Around 2006, the church required structural repairs at the south side of the building. A water pipe broke and subsequently the arches on that side started to sink. They were repaired in such a fashion that when looking at them, one would never know that they had been damaged.

The St. Elizabeth of Hungary Church campus is unique in that it holds so many of Wallace Neff’s treasures including his work on the expansion of the rectory, to the design and building of the church, convent, shrine dedicated to St. Therese and the shrine dedicated to St. Therese. St. Elizabeth’s Church serves about 2,000 registered parishioners today.

Save Outdoor Sculpture/SOS was a project conducted in 1995 by volunteers for the National Institute for the Conservation of Cultural Property to list the conditions of outdoor sculptures in the United States and to develop strategies for their preservation. St. Elizabeth Church has several of these sculptures listed by SOS: the St. Elizabeth of Hungary statue in the outer front niche of the church (control number IAS CA001450) , the Shrine of St. Therese of the Little Flower (control number IAS CA001451) , and the Grotto of Our Lady of Lourdes (of the West) Shrine (control number IAS CA001452) . These documents are also listed at the USC Library and at the Smithsonian American Art Museum, Inventories of American Painting and Sculpture.

*Cruciform Shape*

The floor plan of St. Elizabeth of Hungary Church is a cruciform-shaped church. It was common in the 1920’s to build Catholic churches in the form of a cross. This would not only remind Catholics of Christ’s crucifixion, but provide more space for side altars.<sup>31</sup> The cross is said to symbolize cross-roads, the place in which all things meet and from which all things are possible.

Early Christian and Roman Basilica forms were created with a long central barrel vaulted nave, pointing east to west. The late medieval Catholic Church building in the Western world was fundamentally built to house a shrine for the altar. The altar would sit higher than the rest of the building as in a theatre. A roodscreen, a wooden partition between the chancel and nave, would separate the priest from the people, allowing only a glimpse of the priest’s back during Mass. Church law treated nave and chancel as two different buildings---church for lay people and chancel for clergy. Architecturally they were two very different spaces.<sup>32</sup> As a result, the laity would pray in silence because they were not able to hear the Mass.

<sup>31</sup> Jenni Davis, Cathedral Architecture: the Pitkin Guide (Andover, Hampshire, UK : Pitkin Unichrome, 2001) 4.

<sup>32</sup> James F. White, Roman Catholic Worship: Trent to Today (New York : Paulist Press, 1995) 2.

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By the 1600's, new structures were being built for the Catholic Church in the West. They had a single unified space in which the barrier between the people and the clergy disappeared. The high altar was very visible and roodscreens were no longer built. Confessions were moved from the body of the church or the steps of the chancel to confessional booths. The altar became a devotional site; a place to house the tabernacle and to expose the Body of Christ. The high altar was more visible and could be seen throughout the church, especially upon entering the nave.

During the Baroque and Enlightenment periods, Catholic churches became ornate. Twisted columns, volutes, swags and other architecturally opulent designs were introduced to the church structures. Bright colors and gilt would offset shadows and recesses. As Catholicism spread to the New World, particularly with the mission churches of the Franciscans and Jesuits, churches were built in a much simpler fashion using adobe, stone and wood, reminiscent of Old Mexico and Spain.

During the Romanesque era, the long nave was transformed by adding a transept, three-quarters of the way perpendicular to the nave, forming the shape of a cross. The addition of side aisles and an ambulatory would be added to accommodate those coming to visit the church, without disturbing or overcrowding the parish.

Western Catholic church floor plans were based on Gothic architecture. At the east end, an altar with intricate windows would allow light in. The altar was placed at the east end so as to face Jerusalem and the direction of the second coming of Christ. The west end, would house a baptismal font. The north and south transepts, being "arms" of the cross, would allow more space for gathering and confessionals. Many European churches needed to be rebuilt after World War II. These new church structures were changed by excluding devotion centers such as side altars. Returning to church fundamentals, centrally planned buildings, such as square, round, hexagon churches were built.

By the end of the 1950's, church building in the United States was a billion dollar annual industry.<sup>33</sup> These churches were built with the idea that there was no need to change the liturgy or the architecture structure. But, challenges for space would cause modern church builders to rethink how churches were built. Modern churches would return to the idea of using baroque floor plans. An example of this is the Blessed Sacrament Church in Holyoke, Massachusetts, built in 1953. An altar was built in the middle of the octagonal church.<sup>34</sup>

Vatican II ended in 1965. The most influential change to the church was to revive the central role of Scripture in theological and devotional life of the Church. The idea was to include the laity in every aspect of the Mass. God was now imagined, not as somewhere out beyond the east window, but as present in the midst of God's people.<sup>35</sup> Effective March 7, 1965, Chapter V of the (First) Instruction for the Proper Implementation of the Constitution on the Sacred Liturgy, stated that the church architecture

<sup>33</sup> White102.

<sup>34</sup> White103.

<sup>35</sup> White125.

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was to facilitate “the active participation of the people” and “the main altar should preferably be freestanding, to permit walking around it and celebration facing the people”.<sup>36</sup> Congregational seating had to be built in such a way as to maximize participation. The baptismal area was to be in a location to allow for communal celebration. With time, a new importance for baptism would emerge as larger baptismal areas were built next to the altar. Devotional images, confessionals and communion rails were removed.

The early 21<sup>st</sup> century would start a trend of using a fan-shaped floor plan, with the altar, pulpit and priest’s chair in the middle of the long side. Built in 1998, St. Robert’s Catholic Church in Grand Rapids, Michigan is a good example of this style.<sup>37</sup> This floor plan allows the parishioners to be more involved by viewing every aspect of the Mass. Because of the lack of priests in today’s Catholic Church, church structures will most likely continue to have a more open floor plan. Church buildings will need to grow larger to accommodate the growing numbers of Catholics.

Author Michael S. Rose, writes in his book about three natural laws of Catholic churches and how these laws apply to the more traditional Catholic Church structures. The three natural laws are as follows:

- 1) A Catholic church must have verticality.<sup>38</sup> This can be seen in Neff’s cruciform floor plan of St. Elizabeth’s of Hungary Catholic Church.
- 2) A Catholic church must have permanence.<sup>39</sup> Neff’s design for St. Elizabeth Church was considered revolutionary at the time because of the earthquake proof construction. The building has remained intact over 86 years.
- 3) A Catholic Church must have iconography.<sup>40</sup> Neff’s design of St. Elizabeth Church complemented its surroundings, especially that of the San Gabriel Mountains. The architectural beauty of Neff’s simple white plaster walls and clean line is a form of art that many modern churches no longer value.

Saint Elizabeth’s is markedly different from all the churches constructed prior to it in the San Gabriel Valley. Wallace Neff’s church diverged from the popular Mission Revival and Churrigueresque styles and was more in line with the stripped-down Mission Revival designs popularized by Irving Gill in the 1910s. In terms of ecclesiastical architecture in the San Gabriel Valley, Saint Elizabeth’s broke ground as a manifestation of the transition into Modern church architecture, prefiguring many copy-cat churches constructed in years to come. While the Gothic and Romanesque Revival churches constructed prior Saint Elizabeth’s are almost indistinguishable from churches constructed throughout the United States, Saint Elizabeth’s is a rarity, a point noted by the *Pasadena Morning Sun* following the unveiling of

<sup>36</sup> Ibid.

<sup>37</sup> White 152.

<sup>38</sup> Michael S. Ross, *Ugly as Sin : Why They Changed Our Churches From Sacred Places To Meeting Spaces and How We Can Change Them Back Again* (Manchester, New Hampshire: Sophia Institute Press, 2001) 17.

<sup>39</sup> Ross 21.

<sup>40</sup> Ross 26.

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Neff's church in October 1926:

[Saint Elizabeth's] will officially add to the crown of the diocese of Los Angeles one of the brightest jewels of church architecture to be found in the Southland... [the "extreme simplicity" of its design] represents the reply of modern conditions to the demands for better and more sightly churches, [an issue] voiced by thinking men [in the few years prior to 1926].<sup>41</sup>

A similar argument was made by Rexford Newcomb, AIA, in an article he wrote for *The Western Architect* in 1926. Newcomb saw a distinction in Neff's work that made him stand out among the more traditional work of his contemporaries (George Washington Smith, Myron Hunt, Elmer Grey, etc.), and he believed that Neff had created a unique form of regional architecture. He wrote:

Indeed, with such achievements accomplished [by the architects mentioned above], one might almost be led to believe that the possibilities of the [Spanish Colonial Revival] style had by this time been exhausted...[But] with the appearance of a new and vital personality... expressed in the work of Wallace Neff...one is forced to believe that the rich potentialities of this sunny, rhythmic vernacular have, by no means, been completely preempted by former workers. Mr. Neff...presents us with a new and personal manner of interpreting this style... [and] gives us within the scope of this manner a wonderful versatility of feeling and spirit.<sup>42</sup>

Again, it was Neff's ability to strike a balance between tradition and Modernity that set him apart.

*Saint Elizabeth's Design*

All the features typical of Spanish Colonial Revival architecture are present in Saint Elizabeth's: white stuccoed walls, long arcade, bell tower, clay-tile roof, and generous gardens and patios. The overall form is simple and retains clear ties to mission architecture of the southwest, yet the long, clean lines and minimal ornament belie any suggestion that this is a typical Spanish Colonial Revival church. When compared to contemporary Spanish Colonial Revival churches, such as Saint Vincent's with its Baroque façade dripping in Churrigueresque ornament, Saint Elizabeth's appears stark by contrast. Neff "abhorred overembellishment," according to Diane Kanner.<sup>43</sup> He preferred uninterrupted facades, and at Saint Elizabeth's the only obvious display of ornament – the Churrigueresque surround at the window above the main entrance was not included on the original elevation drawing. (Neff wanted a simple, square recess clad in Mexican tile and covered by a wrought-iron grille.)<sup>44</sup> Instead of tacking on superfluous details, Neff let Saint Elizabeth's form shine through: The height of the one hundred foot bell tower is exaggerated by the low and broad profile of the roof; and the deep recesses formed by the arcade and chamfered window openings create a play in light and shadow. The results of both situations were typical in Neff's work. In the spirit of Mannerism, Neff applied untraditional features to Saint Elizabeth's form, including a whimsical curvilinear buttress supporting the tower at the southeast corner

<sup>41</sup> "Ceremonial Sunday for New Church," *Pasadena Morning Sun* (October 23, 1926), 6.

<sup>42</sup> Rexford Newcomb, AIA, "Personality in Regional Architecture," *The Western Architect* (February 1926) 22-23.

<sup>43</sup> Kanner 11.

<sup>44</sup> It is possible that the client requested the Churrigueresque surround, as that was the popular style at the time.

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and the beaded arch surround with curlicues at the main entrance. Another theme that reoccurs throughout the church is the scallop shell, which appears in the cast-stone relief over the main entrance; on the ends of the mahogany pews in the nave; over a convent window on the north façade; and above Neff’s shrine to Saint Therese behind the church. The combination of these elements offer a sense of surprise and frivolity that winds throughout Saint Elizabeth’s, resulting in a remarkably un-self-conscious design wrought of whimsy, humor, and deep tradition that is both cohesive and coherent.

**Comparative Analysis of Churches in the San Gabriel Valley**

Given that so many churches were constructed prior to and around the time that Saint Elizabeth’s appeared, it is important to include a short discussion of them to aid in the argument that Saint Elizabeth’s is not only unique as the only church of Wallace Neff, but as one of the first churches in the area to break from traditional ecclesiastical designs. Most pre-1926 extant churches in the San Gabriel Valley were constructed based on designs coming out of the east coast, predominantly the Gothic Revival espoused by the Pugins and Ralph Adams Cram. Of the existing churches surveyed in the area, the earliest extant Spanish Colonial Revival building is Grace United Brethren in South Pasadena (1906). Constructed within the first phase of Spanish Colonial Revival, the church’s design, which includes prominent curvilinear parapets and arcades, is clearly derived from mission architecture. The remaining Spanish Colonial Revival buildings date to the mid-to-late 1920s (after the construction of Saint Elizabeth’s). The designs of the early Spanish Colonial Revival churches in the San Gabriel Valley expose the fundamental differences between two distinct arms of the Mediterranean Revival style: The Holy Family Catholic Church in South Pasadena (1928) on the one hand, with its fanciful Churrigueresque detailing, and Wallace Neff’s Saint Elizabeth’s on the other (1926).

A cursory survey of only extant churches in the San Gabriel Valley area revealed that one of the earliest of the surviving churches is the Church of Our Savior in San Gabriel, designed in the English Gothic style and completed in 1872. Other earlier churches of note are attributed to preeminent Arts and Crafts architect Ernest Coxhead: the storybook-style Church of the Ascension in Sierra Madre constructed in 1888 and the Romanesque Church of the Angels in Pasadena, constructed in 1889. The following is a chronological sampling of extant churches and their styles:

**1791-1828**

- Mission San Gabriel Arcángel, San Gabriel: Mission

**1872 and later**

- Church of Our Savior, San Gabriel: English Gothic Revival

**1875**

- Pasadena Presbyterian, Pasadena: Victorian Gothic (no longer extant)

**1888**

- Church of the Ascension, Sierra Madre: Storybook

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- Church of the Angels, Pasadena: Gothic and Richardsonian Romanesque

**1890**

- Church of the Nazarene, Sierra Madre: Victorian Gothic Revival

**1899**

- Holliston Avenue United Methodist Church, Pasadena: Gothic Revival

**1905**

- Altadena Baptist Church, Altadena: Frame and Stucco

**1906**

- Grace United Brethren Church, South Pasadena: Mission Revival
- First Congregational Church of Pasadena, Pasadena: English Gothic Revival

**1907**

- Saint James Episcopal Church, South Pasadena: Gothic and Romanesque Revival

**1909**

- First Church of Christ Scientist, Pasadena: Neoclassical, Greek Revival

**1923**

- Throop Memorial, Unitarian Universalist Church, Pasadena: Gothic Revival
- Saint Vincent de Paul Catholic Church, Los Angeles: Spanish Renaissance style

**1925**

- All Saint's Episcopal Church, Pasadena: English Country Gothic Revival

**1926**

- Saint Elizabeth of Hungary Catholic Church, Altadena: Spanish Colonial Revival
- First United Methodist Church, Pasadena: English Gothic Revival
- Saint Luke's Episcopal Church, Monrovia: Romanesque and Gothic Revival
- United Presbyterian Church, Monrovia: Mission and Spanish Colonial Revival

**1927**

- Saint Andrew's Catholic Church, Pasadena: Byzantine, Spanish Revival
- Trinity Lutheran Church, Pasadena: English Gothic Revival

**1928**

- Holy Family Catholic Church, South Pasadena: Spanish Colonial Revival

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- Westminster Presbyterian Church, Pasadena: Gothic Revival
- Congregational Church, Sierra Madre: Romanesque Revival

**Conclusion**

Among the many Catholic churches being built in the mid 1920's in the Los Angeles area, St. Elizabeth of Hungary Catholic Church in Altadena was a unique example of a Spanish Colonial Revival style church. It is extremely simple and beautiful. It remains largely intact and continues to be well maintained.

Robert Winter, Fellow of the Society of Architectural Historians and co-author of "The Architectural Guidebook to Los Angeles", has written a letter in support of this nomination. In it he writes a statement about the church; "it is an unusual example of a public building by Wallace Neff, one of the finest Spanish Revival architects of the 1920's."

Tim Gregory, former chairman of Altadena Heritage and a Registered Public Historian & Certified Archivist, also wrote a letter in support of this nomination in which he states that St. Elizabeth Church "is the only church ever designed by famed Southern California architect Wallace Neff. Not only is it an architectural gem, it has played a big role in the lives of many Altadena families. Mr. Neff had a close connection to Altadena-he was living in the community at the time he designed this building. St. Elizabeth's certainly meets the requirements of Criterion C, since it is a very well-preserved representative work of a master architect."

The priest in charge of Saint Elizabeth's at the time of construction, Father William E. Corr, could not have been happier with Neff's work and said as much in the following letter to the architect: "Certainly you have created an eternal monument to your genius as an architect, and one that will go down through the years as a most worthy testimonial of your generosity of service. You have given us a beautiful church and a beautiful convent, besides the wonderful sacrifice of your time which has amounted much in a financial way to you. I want you to know that I appreciate it all, both the material sacrifice and the contribution which no other architect could have given in the beauty and magnificence of our church and the home for the sisters. May God bless you and spare you for many years in your profession, for you are contributing much to His honor and glory in your work."<sup>45</sup>

<sup>45</sup> Father William E. Corr, Unpublished letter to Wallace Neff, Unpublished manuscripts held at the Huntington Library (January 12, 1928).



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Society, 2004.

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The Tidings 6 October, 1939: 12.

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"Shrine Nears Completion at Church." Pasadena Star News 1 August, 1939: 13+.

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"St. Elizabeth's Dedicated With Impressive Rites." Altadena News 29 October, 1926, volume IV: 1+.

"Water from Lourdes, France, used here." Pasadena Star News 29 January, 1940: 9.

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“5000 See Altadena ‘Lourdes’ Dedicated.” Pasadena Post 2 October, 1939: 5.

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Verbal Boundary Description

The Saint Elizabeth of Hungary Catholic Church campus is located at the eastern portion of the block bound by Woodbury Road, North Lake Avenue and New York Drive in the unincorporated community of Altadena, California. The campus occupies Lot 30 of block 6. Following is the legal description of the property:

Lot 11: RESUB OF BLKS 4 TO 9 AND 16 TO 21 AND 28 TO 30 ALTADENA MAP 1 LOT ON NE LINE OF WOODBURY RD 60 FT WIDE COM SE 175 FT FROM NW LINE OF LOT 30 BLK 6 TH NE PARALLEL WITH SD NW LINE 110 FT TH SE PARALLEL WITH SW LINE OF NEW YORK DR TO W LINE OF LAKE AVE 80 FT WIDE TH S THEREON AND NW ON NE LINE OF SD WOODBURY RD TO BEG PART OF LOT 30 BLK 6

Lot 10: RESUB OF BLKS 4 TO 9 AND 16 TO 21 AND 28 TO 30 ALTADENA MAP 1 LOTS COM SE ON NE LINE OF WOODBURY RD 175 FT AND NE PARALLEL WITH NW LINE OF LOT 30 BLK 6 110 FT FROM INTERSECTION OF SD NE LINE WITH SD NW LINE TH NE PARALLEL WITH SD NW LINE 90 FT TH SE PARALLEL WITH SW LINE OF NEW YORK DR TO W LINE OF LAKE AVE TH S THEREON TO A LINE WHICH BEARS SE PARALLEL WITH SD SW LINE FROM BEG TH NW TO BEG PART OF LOT 30 BLK 6

Lot 15: RESUB OF BLKS 4 TO 9 AND 16 TO 21 AND 20 TO 30 ALTADENA MAP NO 1 LOT COM SE ON NE LINE OF WOODBURY RD 175 FT AND NE PARALLEL WITH NW LINE OF LOT 30 BLK 6, 200 FT FROM INTERSECTION OF SD NE LINE WITH SD NW LINE THE NE PARALLEL WITH SD NW LINE 113.91 FT TH SE PARALLEL WITH SW LINE OF NEW YORK DR TO W LINE OF LAKE AVE TH S THEREON TO A LINE WHICH BEARS SE PARALLEL WITH SD SW INE FROM BEG TH NW TO BEG PART OF LOT 30 BLK 6

Lot 8: RESUB OF BLKS 4 TO 9 AND 16 TO 21 AND 28 TO 30 ALTADENA MAP 1 LOT COM AT INTERSECTION OF NE LINE OF WOODBURY RD WITH NW LINE OF LOT 30 BLK 6 TH SE ON SD NE LINE 175 FT TH NE PARALLEL WITH SD NW LINE 313.91 FT TH SE PARALLEL WITH SW LINE OF NEW YORK DR TO W LINE OF LAKE AVE TH N THEREON TO SD SW LINE TH NW THEREON TO SD NW LINE TH SW THEREON 403.73 FT TO BEG PART OF LOT 30 BLK 6

Boundary Justification

The boundary encompasses the parcel historically associated with the St. Elizabeth of Hungary Church in Altadena.

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- Figure 2                      Google Earth aerial map of St. Elizabeth of Hungary Catholic Church campus
- Figure 3                      Interior sketch map of St. Elizabeth of Hungary Catholic Church
- Figure 4                      St. Elizabeth of Hungary Catholic Church Main Floor Plan Sheet 2 Elevation
- Figure 5                      St. Elizabeth of Hungary Catholic Church Elevations and Section Sheet 4
- Figure 6                      St. Elizabeth of Hungary Catholic Church Elevations and Section Sheet 5



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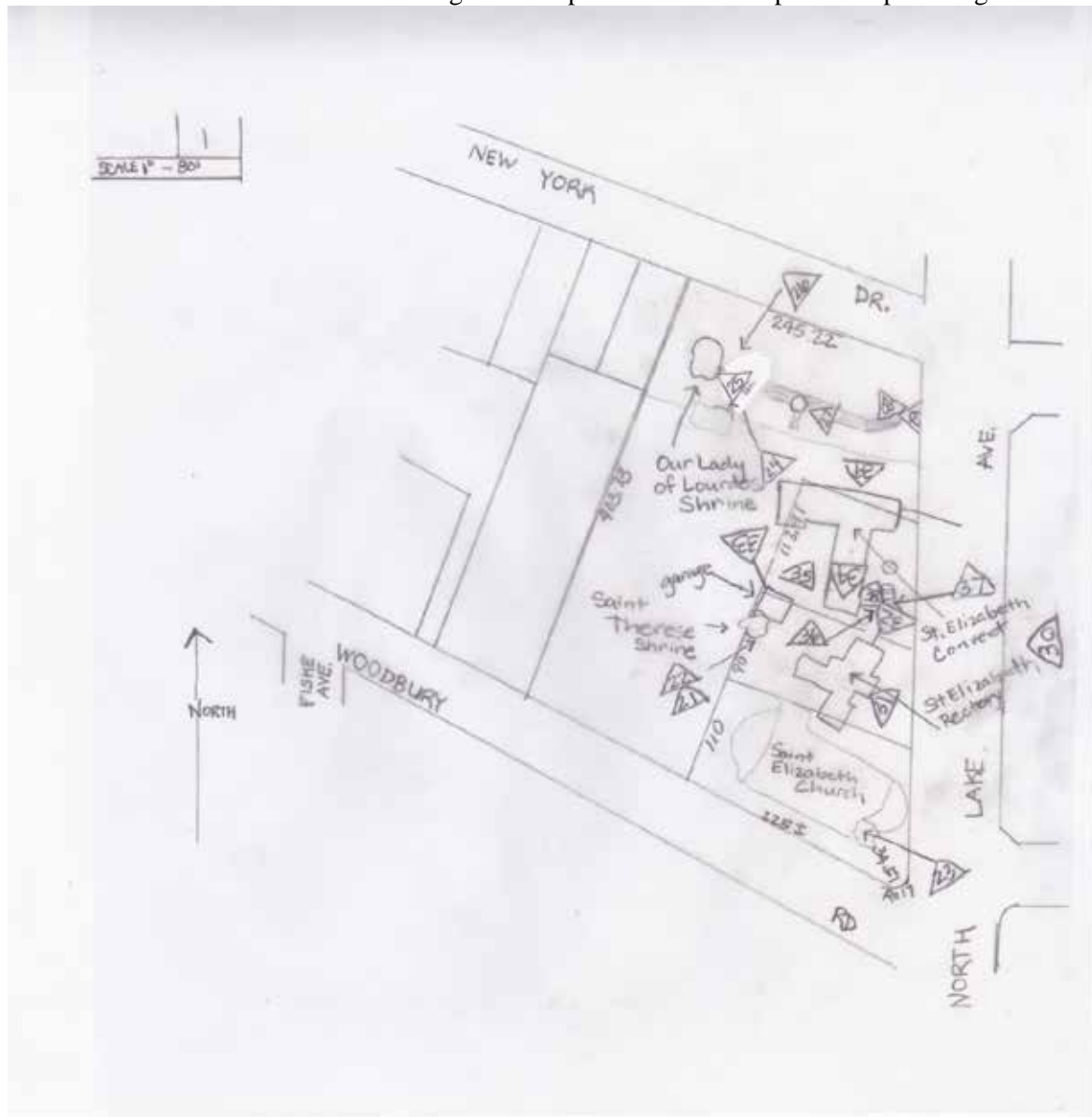
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Figure 1 Sketch map of St. Elizabeth of Hungary Catholic Church campus  
Numbered triangles correspond to numbered photos in photo log



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Figure 2 Google Earth aerial map of St. Elizabeth of Hungary Catholic Church campus



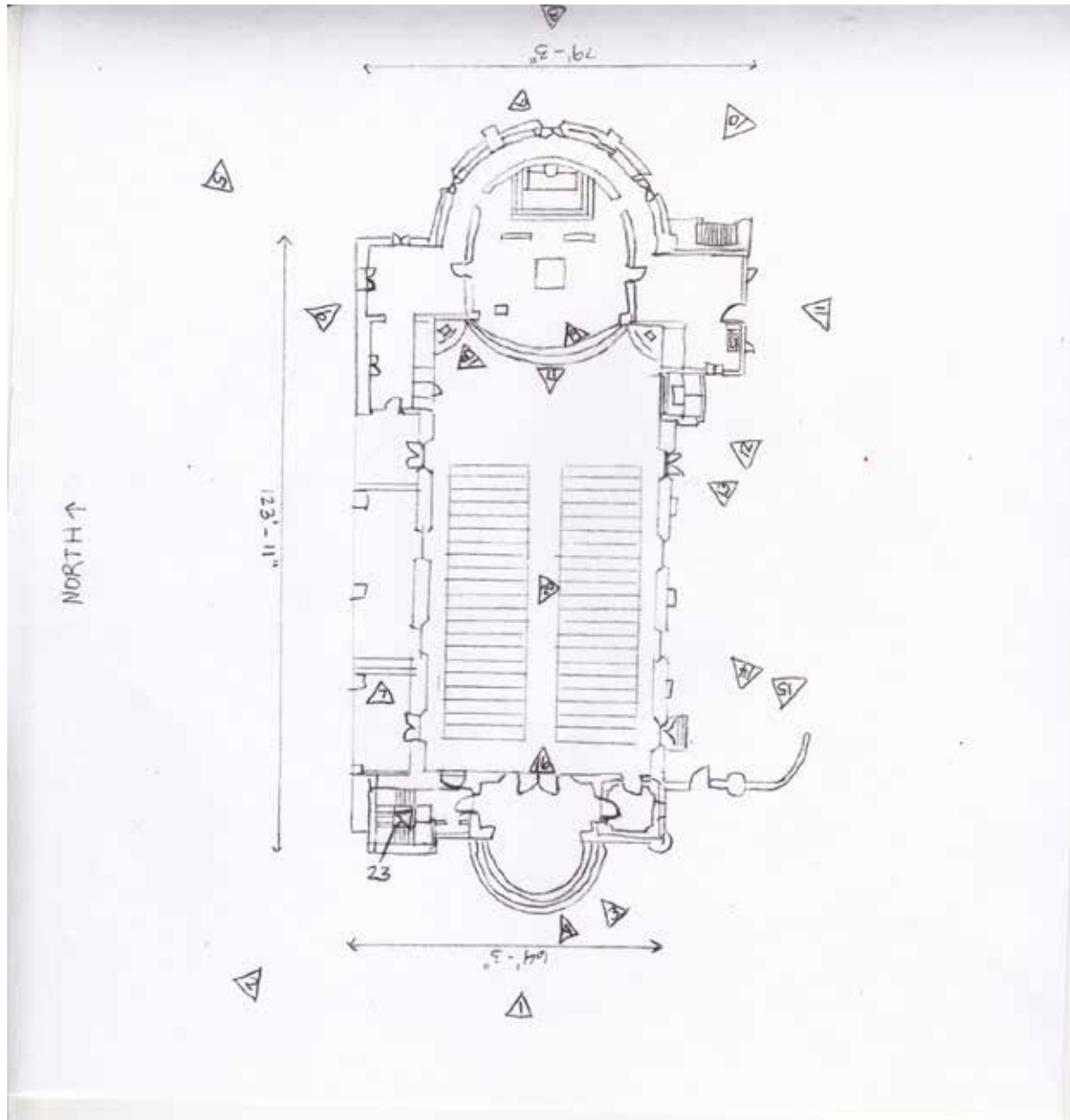
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Figure 3 Interior sketch map of St. Elizabeth of Hungary Catholic Church  
Numbered triangles correspond to numbered photos in photo log



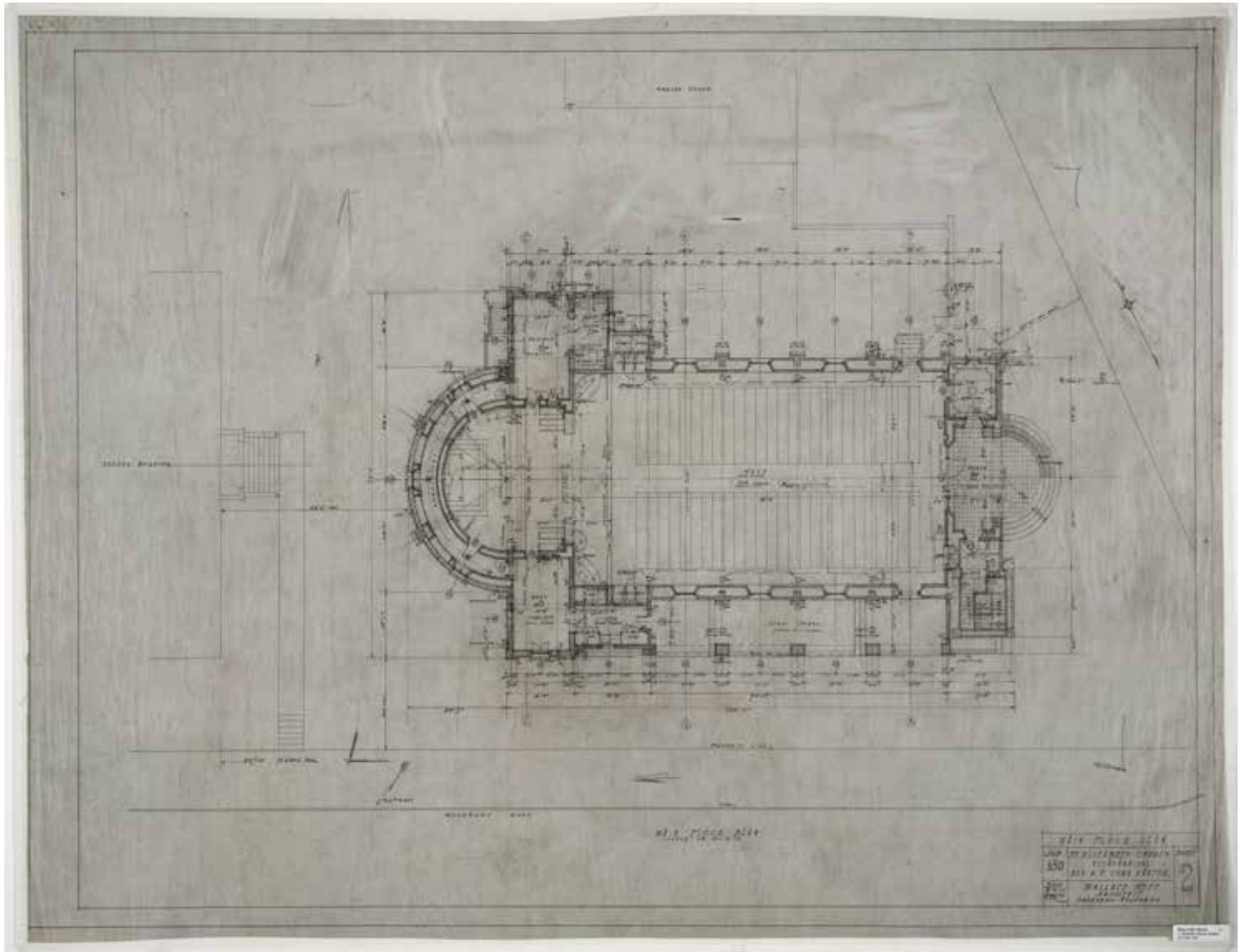
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Figure 4 St. Elizabeth of Hungary Catholic Church Main Floor Plan Sheet 2 Elevation



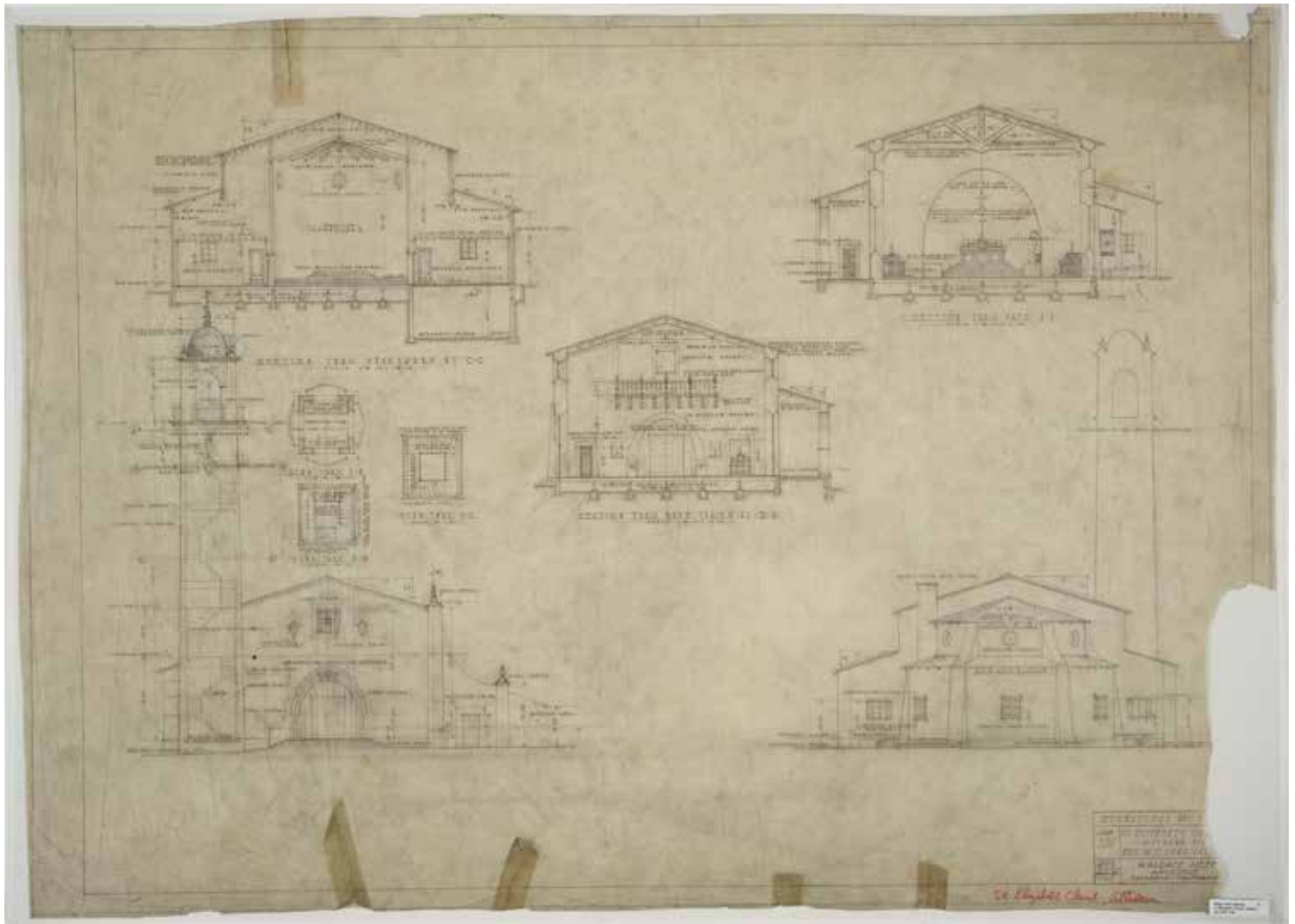
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Figure 5 St. Elizabeth of Hungary Catholic Church Elevations and Section Sheet 4



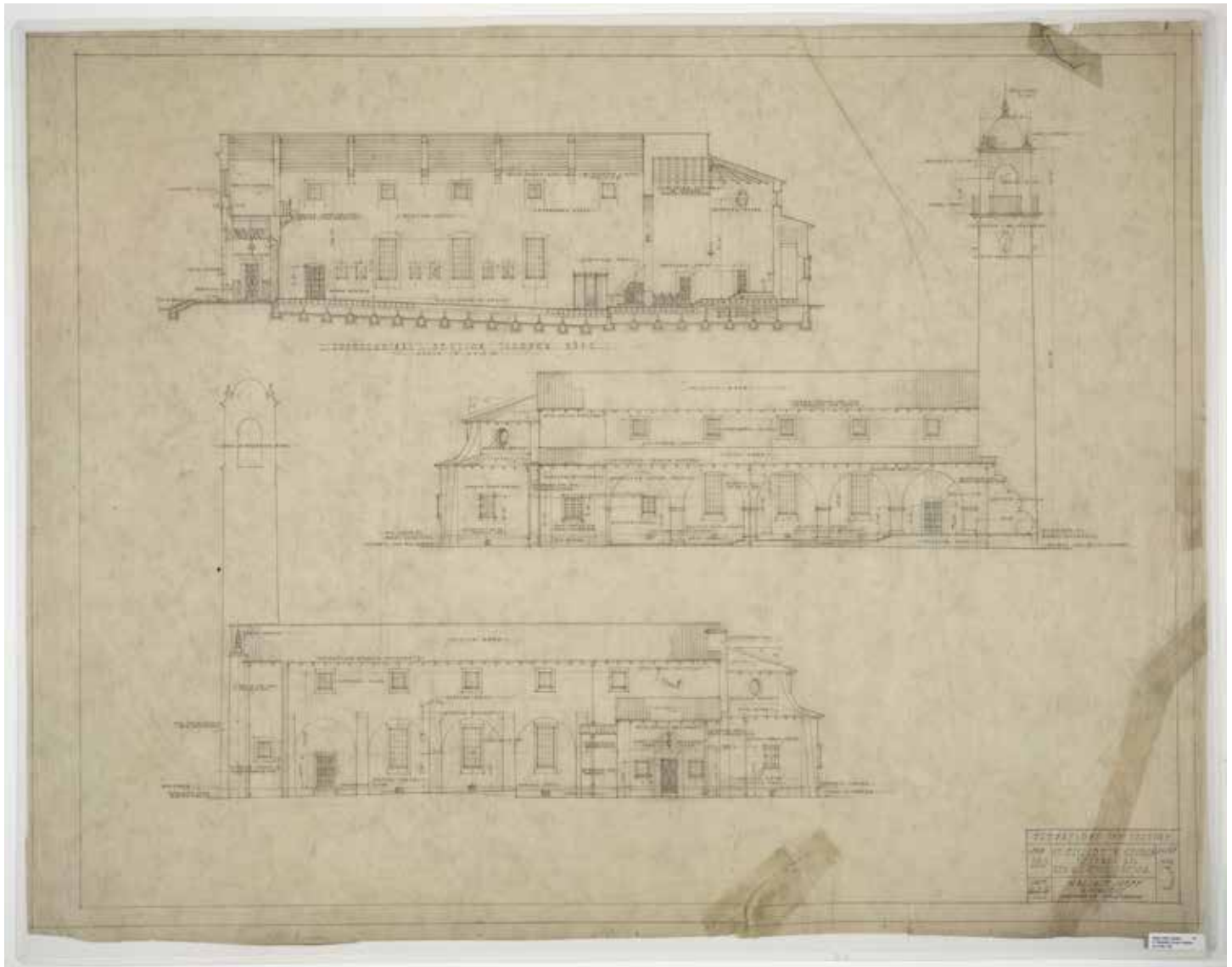
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Figure 6 St. Elizabeth of Hungary Catholic Church Elevations and Section Sheet 5



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Name of Property: Saint Elizabeth of Hungary Catholic Church  
City: Altadena  
County: Los Angeles County  
State: CA  
Name of Photographer: Susan Fundter  
Date of Photograph: 10/20/2009

Photo #1 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_1)  
Photo #1A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_1A)  
East façade of St. Elizabeth of Hungary Catholic Church, camera facing west.

Name of Photographer: Miriam Nakamura and Dr. Raymond Quan  
Date of Photograph: 03/07/2009

Photo #2 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_2)  
Photo #2A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_2A)  
Southeast view of St. Elizabeth of Hungary Catholic Church bell tower, camera facing northwest.

Name of Photographer: Shayne Watson  
Date of Photograph: 04/02/2009

Photo #3 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_3)  
Photo #3A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_3A)  
East facade of St. Elizabeth of Hungary Catholic Church, details of circular main entrance, camera facing southwest.

Photo #4 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_4)  
Photo #4A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_4A)  
East facade of St. Elizabeth of Hungary Catholic Church, detail of cartouches and niche containing statue of St. Elizabeth of Hungary, camera facing west.

Name of Photographer: Miriam Nakamura and Dr. Raymond Quan  
Date of Photograph: 03/07/2009

Photo #5 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_5)  
Photo #5A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_5A)  
South facade of St. Elizabeth of Hungary Catholic Church , camera facing northeast.

Name of Photographer: Shayne Watson  
Date of Photograph: 03/29/2009

Photo #6 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_6)  
Photo #6A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_6A)  
South façade of St. Elizabeth of Hungary Catholic Church, window showing Spanish tile and grille, camera



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facing southwest.

Name of Photographer:

Miriam Nakamura and Dr. Raymond Quan

Date of Photograph:

03/07/2009

Photo #7 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_7)

Photo #7A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_7A)

South facade of St. Elizabeth of Hungary Catholic Church, detail of side porch, camera facing west.

Photo #8 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_8)

Photo #8A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_8A)

West façade of St. Elizabeth of Hungary Catholic Church, camera facing east.

Name of Photographer:

Shayne Watson

Date of Photograph:

04/02/2009

Photo #9 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_9)

Photo #9A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_9A)

West facade of St. Elizabeth of Hungary Catholic Church, window with wooden spindles, camera facing northeast.

Date of Photograph:

03/29/2009

Photo #10 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_10)

Photo #10A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_10A)

Northwest facade of St. Elizabeth of Hungary Catholic Church, camera facing southwest.

Date of Photograph:

04/02/2009

Photo #11 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_11)

Photo #11A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_11A)

North façade of St. Elizabeth of Hungary Catholic Church, north wall of transept leading into priest's sacristy, camera facing south.

Photo #12 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_12)

Photo #12A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_12A)

North façade of church, northeast wall of transept, right side of photo is the window into priest's sacristy and left side of photo is the window looking into the new Baptistry, camera facing southeast.

Photo #13 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_13)

Photo #13A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_13A)

North façade of St. Elizabeth of Hungary Catholic Church, right side of photo is the northeast window looking into the Baptistry and on the left side of the photo are the double birch doors that were added in 1963, camera facing southeast.

Photo #14 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_14)

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Photo #14A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_14A)  
North façade of St. Elizabeth of Hungary Catholic Church, winged wall and northeast entrance into church, camera facing southwest.

Photo #15 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_15)  
Photo #15A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_15A)  
North façade of St. Elizabeth of Hungary Catholic Church, winged wall, camera facing west.

Photo #16 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_16)  
Photo #16A of 85(CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_16A)  
Interior front of St. Elizabeth of Hungary Catholic Church altar, detail of shells on wooden pews, camera facing west.

Photo #17 of 85(CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_17)  
Photo #17A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_17A)  
Interior rear of St. Elizabeth of Hungary Catholic Church, camera facing east.

Photo #18 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_18)  
Photo #18A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_18A)  
Interior front left wall of St. Elizabeth of Hungary Catholic Church, detail of wooden doors of confessionals, camera facing southwest.

Photo #19 of 85(CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_19)  
Photo #19A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_19A)  
Interior wooden ceiling detail over St. Elizabeth of Hungary Catholic Church altar, camera facing west.

Photo #20 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_20)  
Photo #20A of 85(CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_20A)  
Interior wooden beam detail on ceiling over the nave of St. Elizabeth of Hungary Catholic Church , camera facing southwest.

Name of Photographer: Miriam Nakamura and Dr. Raymond Quan  
Date of Photograph: 03/07/2009

Photo #21 of 85(CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_21)  
Photo #21A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_21A)  
Saint Therese of the Little Flower Shrine , camera facing northwest.

Photo #22 of 85(CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_22)  
Photo #22A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_22A)  
Close up of theSaint Therese of the Little Flower Shrine, detail of shell niche, camera facing north, camera facing northwest.

Name of Photographer: Susan Fundter  
Date of Photograph: 04/02/2009

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Photo #23 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_23)  
Photo #23A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_23A)  
Saint Therese of the Little Flower Shrine, photo taken from St. Elizabeth of Hungary Catholic Church bell tower, camera facing northwest.

Photo #24 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_24)  
Photo #24A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_24A)  
Our Lady of Lourdes Shrine and Grotto, details of Ryozo Kado’s rock art and faux wood furniture (faux wood bench to left, faux wood white seat and white bench to right, faux wood fence, faux wood “M” shaped fence and kneeling area; the “M” stood for Mary, also known as the Virgin Mary/Our Lady of Lourdes) camera facing northwest.

Photo #25 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_25)  
Photo #25A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_25A)  
Our Lady of Lourdes Shrine and Grotto, detail of volcanic rock cave, camera facing west.

Photo #26 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_26)  
Photo #26A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_26A)  
Our Lady of Lourdes Shrine and Grotto, detail of Ryozo Kado’s faux wood fence, camera facing northwest.

Photo #27 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_27)  
Photo #27A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_27A)  
Our Lady of Lourdes Shrine and Grotto, faux wood pulpit to left of photo, Spanish mosaic tiled fountain in middle of gardens, Our Lady of Lourdes Shrine and faux wood fence/furniture to right of photo, camera facing west.

Name of Photographer: Shayne Watson  
Date of Photograph: 04/02/2009

Photo #28 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_28)  
Photo #28A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_28A)  
Our Lady of Lourdes Grotto, Our Lady of Guadalupe Shrine, donated by the Latin America Club in 1987, camera facing east.

Photo #29 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_29)  
Photo #29A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_29A)  
Our Lady of Lourdes Grotto, view of fountain and surrounding gardens, detail of planter edged by volcanic rock, detail of pyramid points on south wall which once mounted Stations of the Cross, camera facing southwest.

Name of Photographer: Miriam Nakamura and Dr. Raymond Quan  
Date of Photograph: 03/07/2009

Photo #30 of 85(CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_30)  
Photo #30A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_30A)  
St. Elizabeth of Hungary Rectory (left) and St. Elizabeth of Hungary Convent (right) camera facing west from across the street on North Lake Avenue.

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Name of Photographer: Susan Fundter

Date of Photograph: 06/18/2009

Photo #31 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_31)

Photo #31A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_31A)

St. Elizabeth of Hungary Rectory, east façade, detail of vent, window, medallion above window, arched window cut out in wall off patio, tile roof, camera facing northwest.

Name of Photographer: Shayne Watson

Date of Photograph: 04/02/2009

Photo #32 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_32)

Photo #32A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_32A)

St. Elizabeth of Hungary Rectory, north façade, detail of semi-circular windows, stucco semicircles on wall under balcony and arched wall, camera facing southwest.

Photo #33 of 85(CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_33)

Photo #33A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_33A)

St. Elizabeth of Hungary Rectory Garage, circa 1921, southeast façade, detail of plastered pilasters, camera facing northwest.

Photo #34 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_34)

Photo #34A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_34A)

Interior view of St. Elizabeth of Hungary Convent, detail of wooden ceiling, arched wall behind altar, shells on wooden pews, arched border inset around stained glass windows, camera facing south.

Name of Photographer: Susan Fundter

Date of Photograph: 06/18/2009

Photo #35 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_35)

Photo #35A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_35A)

St. Elizabeth of Hungary Convent, south and west façade, west wall details the convent with arched inset stained glass window, inset circular stained glass window, projecting plaster detail at top of square windows on upper level, tile roof, camera facing northeast.

Name of Photographer: Shayne Watson

Date of Photograph: 04/02/2009

Photo #36 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_36)

Photo #36A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_36A)

St. Elizabeth of Hungary Convent, east and south façade, east façade with details of arched porch, St. Elizabeth of Hungary tile picture,

projecting plaster detail at top of square windows on upper level both facades, grills over small square windows, garden area in courtyard with tiled steps, camera facing northwest.

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Photo #37 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_37)

Photo #37A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_37A)

St. Elizabeth of Hungary Convent, east and south façade, detail of garden area in courtyard with tiled steps leading up to fountain, camera facing north.

Photo #38 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_38)

Photo #38A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_38A)

Interior view of St. Elizabeth of Hungary Convent porch, details of grill over window, wooden ceiling and stucco arches, camera facing north.

Name of Photographer: Susan Fundter

Date of Photograph: 10/20/2009

Photo #39 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_39)

Photo #39A of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_39A)

St. Elizabeth of Hungary Convent, north façade and main entrance, detail of Churrigueresque design over door, scallop design over long rectangular window and projecting plaster detail over other window, camera facing south.

Name of Photographer: unknown

Date of Photograph: circa 1926-1927

Photo #40 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_40)

Vintage photo as seen on the online parish history section of the Saint Elizabeth of Hungary Catholic Church website June 2009, vintage postcard, details of original school, church, rectory, garage, convent, and Shrine of St. Therese of the Little Flower, camera facing northwest.

Name of Photographer: unknown

Date of Photograph: circa 1926

Photo #41 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_41)

Vintage photo of Saint Elizabeth of Hungary Catholic Church, almost completed, as seen in the Pasadena Star News on 05/31/1926, camera facing northwest.

Name of Photographer: unknown

Date of Photograph: circa 1938

Photo #42 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_42)

Vintage photo of the Shrine of Our Lady of Lourdes Grotto, being built, as seen on the online parish history section of the Saint Elizabeth of Hungary Catholic Church website June 2009, camera facing northwest.

Name of Photographer: Examiner-m1166

Date of Photograph: 05/17/1951

Photo #43 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_43)

Photo from the Los Angeles Examiner newspaper, vintage photo of the Shrine of Our Lady of Lourdes Grotto. The subject of the photo is described as "Lillian Connors -- 17 years (St. Andrews High

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School senior, placing flowers under statues of St. Bernadette and Virgin Mary in Lourdes of the West Shrine, St. Elizabeth's Church, Altadena. Lillian will be queen of annual American Legion peace pilgrimage to Shrine, Sunday, May 20th)." Camera is facing northwest.

Name of Photographer: Susan Fundter  
 Date of Photograph: 3/31/2009

Photo #44 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_44)  
 Photo was taken at the Pasadena Central library, California. Cover of California Southland, December 1924, rendered into color by Norman Kennedy. The article on page 26 listed that the church was to be built in Altadena. "The simple appeal of this little church makes one of our most successful Christmas covers. Mr. Neff has given us to present his work in so charming a guise; and feel very grateful to Mr. Norman Kennedy for producing in California a painting of the work of one of our younger architects in a manner that puts this magazine's cover in the class with the best Eastern publications."

Name of Photographer: Susan Fundter  
 Date of Photograph: 3/30/2009

Photo #45 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_45)  
 2007 artist rendering of St. Elizabeth of Hungary Catholic Church by Robert DeRosa. The rendering was commissioned by Wallace Neff Junior to pay homage to his father. DeRosa was asked to paint a picture of St. Elizabeth Church as it would have originally looked in 1926. DeRosa was commissioned to make more than 20 renderings of Wallace Neff buildings. Wallace Neff Junior's concern was that his father's works were being destroyed. Important Neff documents were being thrown out. As a result, in 2007, Wallace Neff Junior gifted the original floor plans of the church to the Huntington Library in Pasadena, California along with other important Neff papers. In 2009, the Huntington Library had an exhibition of these precious sketches, notebooks, photographs, and architectural drawings that Wallace Neff Junior had donated. The exhibition was called The Legacy of Neff and ran from February 9, 2008 to May 12, 2008.

Name of Photographer: Gardner-Thompson Co.  
 Date of Photograph: postmarked on July 28, 1941

Photo #46 of 85 (CA\_ Los Angeles County\_ Saint Elizabeth of Hungary Catholic Church\_0046)  
 Vintage postcard titled "Greetings from California. 311: Shrine of Our Lady of Lourdes. Altadena, California"  
 The caption on the back of the postcard reads "LOURDES OF THE WEST, CALIFORNIA  
 This beautiful Shrine is located in Altadena, California, ten miles from Los Angeles and two miles from downtown Pasadena. The Shrine is dedicated to the Motherhood of America." View is northwest.