

Appendix D1

Historical Resources Report

HISTORICAL RESOURCES TECHNICAL REPORT FOR THE MEADOWS AT BAILEY CANYON SPECIFIC PLAN PROJECT SIERRA MADRE, CALIFORNIA

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Executive Summary

Dudek was retained by NUWI Sierra Madre LLC to complete a historical resources technical report for The Meadows at Bailey Canyon Specific Plan Project (Project), located within a portion of the Mater Dolorosa Retreat Center property in the City of Sierra Madre, California. This report includes the results of a California Historical Resources Information System (CHRIS) records search; a pedestrian survey of the Project site by a qualified architectural historian; building development and archival research; development of an appropriate historic context for the Project site; and recordation and evaluation of one property over 45 years old, the Mater Dolorosa Retreat Center, for historical significance and integrity in consideration of California Register of Historical Resources (CRHR) and City of Sierra Madre designation criteria and integrity requirements. This report was prepared in conformance with California Environmental Quality Act (CEQA) Guidelines Section 15064.5 for historical resources and all applicable local guidelines and regulations.

The Mater Dolorosa Retreat Center property located at 700 North Sunnyside Avenue is recommended not eligible under all CRHR and City of Sierra Madre landmark designation criteria due to a lack of requisite integrity necessary to convey significant historical associations and architectural merit. Therefore, the Mater Dolorosa Retreat Center property is not considered a historical resource for the purposes of CEQA. As a result of Dudek's extensive archival research, field survey, and property significance evaluations, no historical resources were identified within the Project site. Nor were any adjacent resources identified that could be indirectly impacted by proposed project activities. Therefore, the Project would result in a less than significant impact to historical resources under CEQA.

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1 Introduction

Dudek was retained by NUWI Sierra Madre LLC to complete a historical resources technical report (HRTR) for The Meadows at Bailey Canyon Specific Plan Project (Project) in the City of Sierra Madre, California. This report includes the results of a California Historical Resources Information System (CHRIS) records search; a pedestrian survey of the Project site by a qualified architectural historian; building development and archival research, development of an appropriate historic context for the Project site; and recordation and evaluation of the Mater Dolorosa Retreat Center for historical significance and integrity in consideration of California Register of Historical Resources (CRHR) and City of Sierra Madre designation criteria and integrity requirements. This report was prepared in conformance with California Environmental Quality Act (CEQA) Guidelines Section 15064.5 for historical resources.

1.1 Project Location and Description

Project Location

The proposed Project site is located within the northwestern portion of the City of Sierra Madre (City), within the County of Los Angeles (County), California. Specifically, the approximately 17.30-acre proposed Project site is located at 700 North Sunnyside Avenue and is composed of the southern portion of Assessor's Parcel Number 5761-002-008 (Figure 1. Project Location). The northwestern portion of the proposed Project site borders the City of Sierra Madre, while the San Gabriel Mountains are located approximately one mile north of the site. The site is surrounded by the Bailey Canyon and Bailey Canyon Wilderness Park to the east, existing single-family residential development to the south and west, and the Mater Dolorosa Retreat Center to the north.

Project Description

NUWI Sierra Madre LLC is proposing to develop an approximately 17.30-acre site (Assessor's Parcel Number 5761-002-008) located at 700 North Sunnyside Avenue (Project site). Approximately 9.19 acres of the 17.30-acre Project site would be developed for single family residential uses; 3.75 would be developed as roadways; and approximately 3.39 acres of the project site would be developed as open space, which includes a 3.04-acre neighborhood public park. A 1.04-acre grading and landscape buffer would be provided at the northern portion of the site.

It should be noted that the Mater Dolorosa Retreat Center (located directly north of the Project site) is on the same legal parcel as the Project site; however, a lot line adjustment would be processed to adjust the boundaries of the three existing lots that make up the Mater Dolorosa Retreat Center and the project site. The lot line adjustment would consolidate the two southern lots that make up the project site as one lot and adjust the northern boundary of this new lot further to the north. There are currently two access roads that run north to south through the project site to the Mater Dolorosa Retreat Center. North Sunnyside Avenue, which crosses through the western portions of the site, and Carter Avenue, which extends through the eastern portion of the site. North Sunnyside Avenue would become a public road that would serve the project site and provide access to the Mater Dolorosa Retreat Center, while Carter Avenue would be improved to provide secondary egress and ingress access to the site, as well as provide internal circulation throughout the project site. An additional access road traverses the northern portion of the site from east to west. The Mater Dolorosa Retreat Center is not a part of the project site, and no changes in use are proposed. Open space areas lie to the north of the Mater Dolorosa Retreat Center. Of this open space area, 35 acres is proposed to be dedicated to the City as protected open space; however, these 30 acres are not considered part of the Project site.

1.2 Project Personnel

This report and associated property significance evaluation was prepared by Dudek Architectural Historian Kate Kaiser, MSHP. This report was reviewed by for quality assurance/quality control by Dudek Senior Architectural Historian Sarah Corder, MFA, and Principal Architectural Historian Samantha Murray, MA. Resumes for all key personnel are provided in Appendix A.

1.3 Regulatory Setting

State

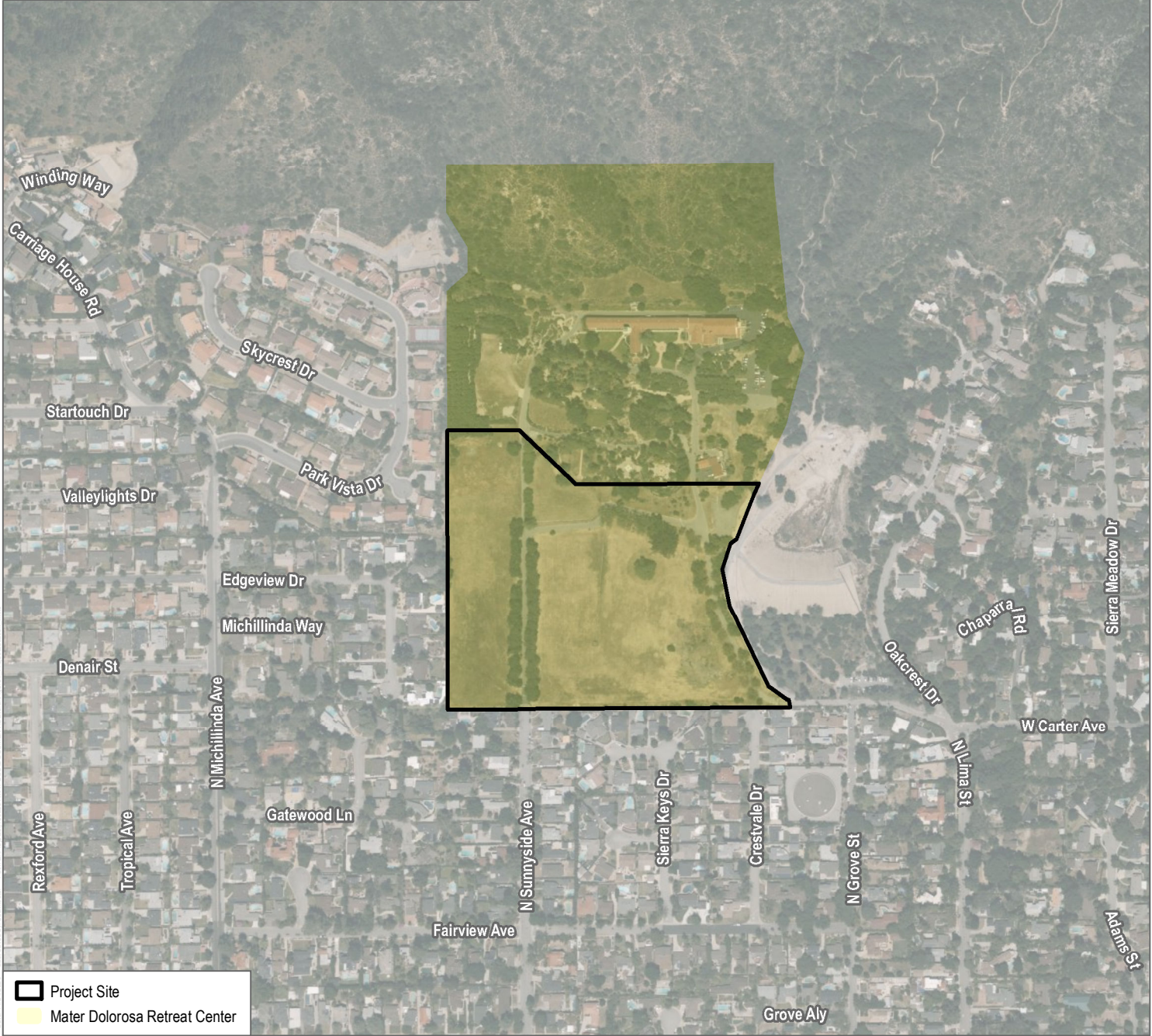
California Register of Historical Resources

In California, the term “historical resource” includes but is not limited to “any object, building, structure, site, area, place, record, or manuscript which is historically or archaeologically significant, or is significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California” (California Public Resources Code Section 5020.1(j)). In 1992, the California legislature established the CRHR “to be used by state and local agencies, private groups, and citizens to identify the state’s historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change” (California Public Resources Code Section 5024.1(a)). The criteria for listing resources on the CRHR were expressly developed to be in accordance with previously established criteria developed for listing in the National Register of Historic Places (NRHP), enumerated below. According to California Public Resources Code Section 5024.1(c)(1–4), a resource is considered historically significant if it (i) retains “substantial integrity,” and (ii) meets at least one of the following criteria:

- (1) Is associated with events that have made a significant contribution to the broad patterns of California’s history and cultural heritage.
- (2) Is associated with the lives of persons important in our past.
- (3) Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values.
- (4) Has yielded, or may be likely to yield, information important in prehistory or history.

In order to understand the historic importance of a resource, sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with the resource. A resource less than 50 years old may be considered for listing in the CRHR if it can be demonstrated that sufficient time has passed to understand its historical importance (see 14 CCR 4852(d)(2)).

The CRHR protects cultural resources by requiring evaluations of the significance of prehistoric and historic resources. The criteria for the CRHR are nearly identical to those for the NRHP, and properties listed or formally designated as eligible for listing in the NRHP are automatically listed in the CRHR, as are the state landmarks and points of interest. The CRHR also includes properties designated under local ordinances or identified through local historical resource surveys.



SOURCE: Bing Maps (Accessed 2020)



FIGURE 1
Project Location
 The Meadows at Sierra Madre

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California Environmental Quality Act

As described further below, the following CEQA statutes and CEQA Guidelines are of relevance to the analysis of archaeological, historic, and tribal cultural resources:

- California Public Resources Code Section 21083.2(g) defines “unique archaeological resource.”
- California Public Resources Code Section 21084.1 and CEQA Guidelines Section 15064.5(a) define “historical resources.” In addition, CEQA Guidelines Section 15064.5(b) defines the phrase “substantial adverse change in the significance of an historical resource.” It also defines the circumstances when a project would materially impair the significance of an historical resource.
- California Public Resources Code Section 21074(a) defines “tribal cultural resources.”
- California Public Resources Code Section 5097.98 and CEQA Guidelines Section 15064.5(e) set forth standards and steps to be employed following the accidental discovery of human remains in any location other than a dedicated ceremony.
- California Public Resources Code Sections 21083.2(b)-(c) and CEQA Guidelines Section 15126.4 provide information regarding the mitigation framework for archaeological and historic resources, including examples of preservation-in-place mitigation measures; preservation-in-place is the preferred manner of mitigating impacts to significant archaeological sites because it maintains the relationship between artifacts and the archaeological context and may also help avoid conflict with religious or cultural values of groups associated with the archaeological site(s).

More specifically, under CEQA, a project may have a significant effect on the environment if it may cause “a substantial adverse change in the significance of an historical resource” (California Public Resources Code Section 21084.1; CEQA Guidelines Section 15064.5(b).) If a site is either listed or eligible for listing in the CRHR, or if it is included in a local register of historic resources or identified as significant in a historical resources survey (meeting the requirements of California Public Resources Code Section 5024.1(q)), it is a “historical resource” and is presumed to be historically or culturally significant for purposes of CEQA (California Public Resources Code Section 21084.1; CEQA Guidelines Section 15064.5(a)). The lead agency is not precluded from determining that a resource is a historical resource even if it does not fall within this presumption (California Public Resources Code Section 21084.1; CEQA Guidelines Section 15064.5(a)).

A “substantial adverse change in the significance of an historical resource” reflecting a significant effect under CEQA means “physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired” (CEQA Guidelines Section 15064.5(b)(1); California Public Resources Code Section 5020.1(q)). In turn, CEQA Guidelines section 15064.5(b)(2) states the significance of an historical resource is materially impaired when a project:

1. Demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register of Historical Resources; or
2. Demolishes or materially alters in an adverse manner those physical characteristics that account for its inclusion in a local register of historical resources pursuant to section 5020.1(k) of the Public Resources Code or its identification in an historical resources survey meeting the requirements of section 5024.1(g) of the Public Resources Code, unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or

3. Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources as determined by a lead agency for purposes of CEQA.

Pursuant to these sections, the CEQA inquiry begins with evaluating whether a project site contains any “historical resources,” then evaluates whether that project will cause a substantial adverse change in the significance of a historical resource such that the resource’s historical significance is materially impaired.

If it can be demonstrated that a project will cause damage to a unique archaeological resource, the lead agency may require reasonable efforts be made to permit any or all of these resources to be preserved in place or left in an undisturbed state. To the extent that they cannot be left undisturbed, mitigation measures are required (California Public Resources Code Section 21083.2[a], [b], and [c]).

California Public Resources Code Section 21083.2(g) defines a unique archaeological resource as an archaeological artifact, object, or site about which it can be clearly demonstrated that without merely adding to the current body of knowledge, there is a high probability that it meets any of the following criteria:

1. Contains information needed to answer important scientific research questions and that there is a demonstrable public interest in that information.
2. Has a special and particular quality such as being the oldest of its type or the best available example of its type.
3. Is directly associated with a scientifically recognized important prehistoric or historic event or person.

Impacts to non-unique archaeological resources are generally not considered a significant environmental impact (California Public Resources Code section 21083.2(a); CEQA Guidelines Section 15064.5(c)(4)). However, if a non-unique archaeological resource qualifies as tribal cultural resource (California Public Resources Code Section 21074(c), 21083.2(h)), further consideration of significant impacts is required. CEQA Guidelines Section 15064.5 assigns special importance to human remains and specifies procedures to be used when Native American remains are discovered. As described below, these procedures are detailed in California Public Resources Code Section 5097.98.

Local

City of Sierra Madre Historic Preservation Ordinance (Chapter 17.82)

This study was completed in consideration of all sections of the City of Sierra Madre Historic Preservation Ordinance (Chapter 17.82). Sections most relevant to this study are provided below.

17.82.020 - Purpose and intent.

The purpose of this Chapter is to specify significance criteria for the designation of historic resources, procedures for designation, and review procedures. The City Council determined:

- A. That the character and history of the city are reflected in its cultural, historical and architectural heritage;
- B. That these historic foundations should be preserved as living parts of community life and development to build an understanding of the city's past so that future generations may have a genuine opportunity to appreciate, enjoy and understand the rich heritage of the city;

- C. That the city's total number of public, commercial and residential structures is fewer than three thousand five hundred units, and that without diligent efforts to minimize the demolition and loss of the city's historical landmarks, the rich heritage of the city will be eroded over time;
- D. That pursuant to the provisions of the National Historic Preservation Act of 1966, as amended, the city of Sierra Madre, the state of California, and the United States Congress, to develop preservation programs and activities to give maximum encouragement to agencies and individuals undertaking preservation of the city's unique architectural and historical heritage;
- E. Therefore, the purpose of this chapter is the protection, appreciation and preservation of the historic landmarks of the city through a partnership between the cultural heritage commission and the property owners/residents, the business sector and the community at large to retain and protect those historic landmarks which preserve and enhance out small town atmosphere and:
 - 1. To safeguard the city's unique historic heritage as embodied and reflected in the city's diverse architectural and cultural history,
 - 2. To encourage and facilitate public knowledge, understanding and appreciation of the city's historic past and unique sense of place,
 - 3. To foster civic and neighborhood pride and a sense of identity based on the recognition and use of historic resources,
 - 4. To promote the enjoyment, celebration and use of historic resources appropriate for the education and recreation of the people of the city,
 - 5. To preserve diverse architectural styles, patterns of development, and design preferences reflecting phases of the city's history and to encourage complementary contemporary design and construction and inspire a more livable environment,
 - 6. To enhance property values and to increase economic and financial benefits to the city and its inhabitants through the exploration of creative financial incentives for preservation,
 - 7. To protect and enhance the city's attraction to tourists and visitors thereby stimulating commerce,
 - 8. To identify as early as possible and resolve conflicts between the preservation of historic landmarks and alternative land uses,
 - 9. To integrate the preservation of historic landmarks into public and private land use management and development processes,
 - 10. To conserve valuable material and energy resources by ongoing use and revitalization of the existing built environment,
 - 11. To stabilize neighborhoods through the preservation of historic landmarks,
 - 12. To encourage public awareness and participation in identifying and preserving historical and architectural landmarks, thereby increasing community pride in the city's historical heritage,
 - 13. To identify and make available the economic benefits of preservation of historic resources to the city and its inhabitants,
 - 14. To take all reasonable and necessary steps to safeguard the property rights of owners of properties which are subject to this chapter. (Ord. 1134 § 2 (part), 1997)

17.82.050 - Designation criteria.

For the purposes of this chapter, an improvement, natural feature, or site may be designated a historic landmark by the city council upon a recommendation by the commission if it meets at least one of the following criteria:

- A. Historic. It was the site of, or is associated with local, state or national cultural, social, economic, political or natural history, events or persons significant to the history of Sierra Madre, or it reflects significant geographical patterns, including those associated with different eras of settlement and growth, particular transportation modes, or distinctive examples of park or community planning.
- B. Architectural. It is representative of the work or is one of a few remaining examples of a notable builder, designer or architect, or, it embodies distinctive characteristics of a style, type, period or method of construction, or, is a valuable example of architectural achievement or innovation such as the use of indigenous materials or craftsmanship. (Ord. 1134 § 2 (part), 1997)

2 Background Research

2.1 CHRIS Records Search

A CHRIS records search was completed by SCCIC Staff for the proposed Project site and a 1-mile records search buffer on June 9, 2020. This search included the SCCIC's collections of mapped prehistoric, historic, and built environment resources, Department of Parks and Recreation Site Records, technical reports, and ethnographic references. Additional consulted sources included historical maps of the proposed Project Site, the NRHP, the CRHR, the California Historic Property Data File, the lists of California State Historical Landmarks, California Points of Historical Interest, and the Archaeological Determinations of Eligibility. Dudek reviewed the SCCIC records to determine whether implementation of the proposed Project would have the potential to impact known and unknown cultural resources.

No previously conducted cultural resources studies or previously recorded resources were identified within the proposed Project site. A total of 17 previously conducted cultural resources studies and 56 previously recorded resources were identified within 1-mile of the Project site. None of these studies or resources are relevant to the built environment within the current Project site. For the full records search results please consult *Archaeological Resources Assessment for The Meadows at Bailey Canyon Specific Plan Project, City of Sierra Madre, Los Angeles County, California* (Kry and McDevitt 2020).

2.2 Previous Evaluations of the Mater Dolorosa Retreat Center Property

In 1992, the Mater Dolorosa Monastery building was nominated by the Sierra Madre Historic Preservation Society and concerned neighbor group "Friends of the Monastery" as a City of Sierra Madre Cultural Landmark, however this nomination was rejected by the City Council in July 1992 (Monrovia News-Post 1992b; SMN 1992a, 1992b, 1992c). Dudek reached out to the Sierra Madre Historic Preservation Society and to an archivist at the City of Sierra Madre Library, however, neither repository retained a copy of the original nomination. A Public Records Request was sent to the City of Sierra Madre on November 12, 2020 to obtain this document or the City Council meeting report regarding the decision of eligibility, but no response has been received to-date.

According to newspapers, the justification for nomination was "The building (monastery) is at least 50 years old having been built in 1931 and dedicated a year later. It was constructed by a former mayor William J. Schiltz who also built St. Rita's Church. The Monastery was built at the height of the depression and served as employment for Sierra Madreans. During World War II, in 1943, the building was used as a U.S. Army Recuperation hospital. It is one of the ultimate landmarks of Sierra Madre and can be seen from four freeways. It was designed by a priest, Father Edmund Walsh and can be retrofitted at much less cost..." (SMN 1992b).

2.3 Building Development and Archival Research

Building development and archival research were conducted for the Project site in an effort to establish a thorough and accurate historic context for the property significance evaluation, and to confirm the building development history of the Project site and associated parcels.

Mater Dolorosa Retreat Center

On October 20, 2020, Dudek met with Michael Cunningham, Janet Salinsky, and Brother John Rockenbach for a brief docent tour of the Center and to share research materials and historical photographs. Mater Dolorosa Staff reviewed building construction dates, interior and exterior alterations, building uses, and daily operations for the visiting Dudek staff. After the visit, Michael Cunningham emailed additional photographs, newspaper articles and historical documentation of the Mater Dolorosa Retreat Center property.

Los Angeles County Office of the Assessor

On November 3, 2020, Dudek researched property records for the Mater Dolorosa Retreat Center property (AIN 5761-002-008) in order to establish dates of construction.

Historical Newspaper Search

Dudek reviewed historical newspapers covering the City of Sierra Madre and overall County of Los Angeles in an effort to understand the development of the Project site. All information obtained from the historical newspaper search was incorporated into the historic context.

Sanborn Fire Insurance Maps

Sanborn Fire Insurance Maps were reviewed for the City of Sierra Madre for the years 1887, 1888, 1889, 1890, 1908, 1927 and the 1941 update, however the subject property is excluded from all maps.

Historical Aerial Photographs

A review of historical aerial photographs was conducted as part of the archival research effort from the following years: 1928, 1933, 1938, 1944, 1953, 1954, 1956, 1960, 1964, 1972, 1976, 1977, 1978, 1980, 1981, 1982, 1983, 1994, 2002, 2003, 2005, 2009, 2010, 2012, 2014, and 2016. Table 1 discusses the development of the areas surrounding the site (NETR 2020; UCSB 2020).

Table 1. Historical Aerial Photograph Review of Project Site

Historical Aerial Photographs of the Project Site and Surrounding Area	
<i>Photograph Year</i>	<i>Observations and Findings</i>
1928	In the oldest available aerial photograph the outline and general layout of the Mater Dolorosa Passionist Retreat Center property is visible. A large orchard dominates the northeast and northwest corners of the property, which abut the foothills to the north. Two intertwined entry roads provide access to the property from the southeast corner. There are multiple buildings present at the property, but the church and monastery building in the upper center portion of the property have not yet been constructed.
1933	By 1933, the Monastery building (1931), a distinctive, slightly curving C-plan building appears in the center of the property. A small lawn and fountain area appear just south of the new building. Two other small buildings appear on the property, just north of the new building, as well as a rectangular water feature/pond northwest of the building. Orchard groves are still present in the northeast and northwest corners of the property, and the site access is still from the southeast corner of the property.

Table 1. Historical Aerial Photograph Review of Project Site

Historical Aerial Photographs of the Project Site and Surrounding Area	
<i>Photograph Year</i>	<i>Observations and Findings</i>
1938	By 1938, the road and oval drive on the south side of the Monastery building appears to have been paved. One small L-plan building appears just east and across the access road from the Monastery building. The orchards and pond in the northern portion of the parcel are still present. Additionally, the southern portion of the parcel also appears under cultivation, with several different fields and unpaved roads leading to the southern edge of the parcel. A large firebreak is also visible north of the parcel.
1944	By 1944, the oval drive has been removed and replaced with a large lawn and footpaths. A square formal garden with a fountain appears southeast of the Monastery building. The cultivated fields in the southern portion of the property appear to have consolidated into fewer, larger fields and a single road leading south from the Monastery building. The orchards in the northern part of the parcel appear more mature and expand inward toward the center of the property. The firebreak north of the parcel appears much wider and several earthen terraces are visible above that, likely for soil erosion control. West of the property is a large, graded area.
1953	By 1953, the biggest change to the subject property is the construction of the large, T-plan Retreat Center building north of the Monastery building. This involved the demolition of a portion of the northeastern orchards, of which only a small square plot remained. The southern portion of the property appears to no longer be under cultivation and appears to be either a lawn or fallow. The Hastings Ranch housing subdivision north of Alegria Avenue appears to be nearly complete. East of the subject property the earthen Bailey Canyon Dam appears for the first time.
1954	By 1954, a second access road (Sunnyside Avenue) in the southwest portion of the property now leads to the Monastery building. More tree plants appear just south of the Monastery building.
1956	Two new buildings appear: one small building east of the Retreat Center building in the northeast corner of the property, and a second larger rectangular plan building appears southeast of the Monastery building, along the southeast access drive. The area between the Monastery building and Retreat Center building appears to be planted with lawns, trees, and some paths through the area appear to be formalized. Some tree plantings appear along the new southwest access drive. The northeastern edge of the Hastings Ranch housing development appears to now encroach along the western edge of the property. Similarly, to the south, several smaller scale housing developments appear to encroach at the southern parcel boundary between Fairview Avenue and Cater Avenue.
1960	No discernable changes.
1964	The small building east of the Retreat Center building appears to have been demolished and the area converted to a wide lawn.
1972	No discernable changes at the subject property. South of the subject property the last remaining undeveloped property appears to have been converted to a single-family housing subdivision (Kinneloa Terrace).
1976	No discernable changes.
1977	No discernable changes.
1978	No discernable changes.
1980	No discernable changes.
1981	No discernable changes.
1982	No discernable changes.

Table 1. Historical Aerial Photograph Review of Project Site

Historical Aerial Photographs of the Project Site and Surrounding Area	
<i>Photograph Year</i>	<i>Observations and Findings</i>
1983	No discernable changes.
1994	The Monastery building appears to have been demolished and removed from the property. The features surrounding the demolished building remain: the driveway, square plan garden and fountain, and plantings. A large, L-plan addition has been made to the eastern portion of the Retreat Center building, extending into the lawn on that side of the property, and removing the remaining orchard and replacing it with a parking lot. Sunnyside Avenue, the western drive, appears to be the main access road for the property.
2002	Three new gardens appear in the former building footprint for the Monastery building, one amphitheater with plantings, one cross-shaped garden, and one round garden. The original square plan garden has been removed.
2003	The rectangular building on the eastern entrance drive appears to have been removed.
2005	A new asphalt parking lot appears near the northwestern orchard, along the Sunnyside Avenue access road.
2009	No discernable changes.
2010	The 2005 parking lot has been removed and now appears to be a large lawn. A small terraced garden appears just east of it with a pergola shelter.
2012	No discernable changes.
2014	No discernable changes.
2016	The Stations of the Cross garden appears to be under construction

3 Historic Context

3.1 Historic Period Overview

Post-Contact history for the State of California is generally divided into three periods: the Spanish Period (1769–1821), Mexican Period (1821–1848), and American Period (1846–present). Although Spanish, Russian, and British explorers visited the area for brief periods between 1529 and 1769, the Spanish Period in California begins with the establishment in 1769 of a settlement at San Diego and the founding of Mission San Diego de Alcalá, the first of 21 missions constructed between 1769 and 1823. Independence from Spain in 1821 marks the beginning of the Mexican Period, and the signing of the Treaty of Guadalupe Hidalgo in 1848, ending the Mexican–American War, signals the beginning of the American Period when California became a territory of the United States.

Spanish Period

Spanish explorers made sailing expeditions along the coast of southern California between the mid-1500s and mid-1700s. In search of the legendary Northwest Passage, Juan Rodríguez Cabrillo stopped in 1542 at present-day San Diego Bay. With his crew, Cabrillo explored the shorelines of present Catalina Island as well as San Pedro and Santa Monica Bays. Much of the present California and Oregon coastline was mapped and recorded in the next half-century by Spanish naval officer Sebastián Vizcaíno. Vizcaíno's crew also landed on Santa Catalina Island and at San Pedro and Santa Monica Bays, giving each location its long-standing name. The Spanish crown laid claim to California based on the surveys conducted by Cabrillo and Vizcaíno (Bancroft 1885; Gumprecht 1999).

More than 200 years passed before Spain began the colonization and inland exploration of Alta California. The 1769 overland expedition by Captain Gaspar de Portolá marks the beginning of California's Historic period, occurring just after the King of Spain installed the Franciscan Order to direct religious and colonization matters in assigned territories of the Americas. With a band of 64 soldiers, missionaries, Baja (lower) California Native Americans, and Mexican civilians, Portolá established the Presidio of San Diego, a fortified military outpost, as the first Spanish settlement in Alta California. In July of 1769, while Portolá was exploring southern California, Franciscan Fr. Junípero Serra founded Mission San Diego de Alcalá at Presidio Hill, the first of the 21 missions that would be established in Alta California by the Spanish and the Franciscan Order between 1769 and 1823 (Bancroft 1885; Gumprecht 1999).

The Portolá expedition first reached the present-day boundaries of Los Angeles in August 1769, thereby becoming the first Europeans to visit the area. Father Crespi named “the campsite by the river Nuestra Señora la Reina de los Angeles de la Porciúncula” or “Our Lady the Queen of the Angels of the Porciúncula.” Two years later, Friar Junípero Serra returned to the valley to establish a Catholic mission, the Mission San Gabriel Arcángel, on September 8, 1771. As the Spanish missionaries and accompanying Spanish army extended their reach, many of the local Tongva (Gabrielino) and Tataviam people were removed from their homeland, relocated to the missions, and their native lifeways taken away (Bancroft 1885; Gumprecht 1999; Kyle 2002).

Mexican Period

A major emphasis during the Spanish Period in California was the construction of missions and associated presidios to integrate the Native American population into Christianity and communal enterprise. Incentives were also provided to bring settlers to pueblos or towns, but just three pueblos were established during the Spanish Period, only two of which were successful and remain as California cities, San José and Los Angeles. Several factors kept growth within

Alta California to a minimum, including the threat of foreign invasion, political dissatisfaction, and unrest among the indigenous population. After more than a decade of intermittent rebellion and warfare, New Spain (Mexico and the California territory) won independence from Spain in 1821. In 1822, the Mexican legislative body in California ended isolationist policies designed to protect the Spanish monopoly on trade, and decreed California ports open to foreign merchants (Dallas 1955; Lewis Publishing Co. 1888).

Extensive land grants were established in the interior during the Mexican Period, in part to increase the population inland from the more settled coastal areas where the Spanish had first concentrated their colonization efforts. The Mission San Gabriel Arcángel lands were broken up into several smaller ranchos and the City of Sierra Madre was included in Rancho Santa Anita. Other ranchos in the area included San Pasqual, San Francisquito, and Azusa. Rancho Santa Anita was a 13,320-acre grant awarded to Scottish immigrant and naturalized Mexican citizen Hugh Reid in 1845. Reid had already been living there with his Tongva spouse since 1839, but soon after Rancho Santa Anita's official recognition under Governor Pio Pico, Reid sold to his neighbor to the east, Henry Dalton, in 1847 (Lewis Publishing Co. 1889).

During the supremacy of the ranchos (1834–1848), landowners largely focused on the cattle industry and devoted large tracts to grazing. Cattle hides became a primary Southern California export, providing a commodity to trade for goods from the east and other areas in the United States and Mexico. The number of nonnative inhabitants increased during this period because of the influx of explorers, trappers, and ranchers associated with the land grants. The rising Anglo-American population in California contributed to the introduction and rise of diseases foreign to the Native American population, who had no associated immunities (Dallas 1955; Lewis Publishing Co. 1889).

American Period

War in 1846 between Mexico and the United States precipitated the Battle of Chino, a clash between resident Californios and Americans in the San Bernardino area. The Mexican American War ended with the Treaty of Guadalupe Hidalgo in 1848, ushering California into its American Period. California officially became a state with the Compromise of 1850, which also designated Utah and New Mexico (with present-day Arizona) as U.S. Territories (Waugh 2003).

Horticulture and livestock, based primarily on cattle as the currency and staple of the rancho system, continued to dominate the Southern California economy through 1850s. The Gold Rush began in 1848, and with the influx of people seeking gold, cattle were no longer desired mainly for their hides but also as a source of meat and other goods. During the 1850s cattle boom, rancho vaqueros drove large herds from Southern to Northern California to feed that region's burgeoning mining and commercial boom. Cattle were at first driven along major trails or roads such as the Gila Trail or Southern Overland Trail, then were transported by trains when available. The cattle boom ended for Southern California as neighbor states and territories drove herds to Northern California at reduced prices. Operation of the huge ranchos became increasingly difficult, and droughts severely reduced their productivity (Cleland 2005).

Historical Overview of City of Sierra Madre

As part of the terms of the 1848 Treaty of Guadalupe Hidalgo and Land Act of 1851, Henry Dalton filed a patent for Rancho Santa Anita in 1852, and after over a decade, it was approved in 1866. While Dalton waited, Joseph Andrew Rowe purchased the rancho from Dalton in 1854, then sold it to Albert Dibblee and William Corbett in 1858. Corbett and Dibblee portioned out the rancho and sold the 8,500-acre portion containing the City of Sierra Madre to Harris

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Newmark in 1865. In 1875, Newmark sold his 8,500 acres to Elias “Lucky” Baldwin for \$200,000. Lucky Baldwin moved into Hugh Reid’s adobe and in 1881 built a Queen Anne style house nearby. Baldwin, who made his fortune at Nevada’s Comstock Mine before moving to California in the 1870s, is best known for being a land developer and investor in the 1880s, contributing to the real estate economic boom of the 1880s by establishing the towns of Arcadia, Monrovia, and Baldwin Hills. He would go on to establish the Santa Anita Park racetrack south of his home in 1904. After only five short years, the racetrack closed. Though he did not outright develop it, in 1881, Baldwin sold 845 acres of Rancho Santa Anita to Nathaniel Carter who founded the town of Sierra Madre. Carter also purchased land from John Richardson and the Southern Pacific Railroad to create the land for the town (City of Sierra Madre 2020; Lewis Publishing Co. 1889).

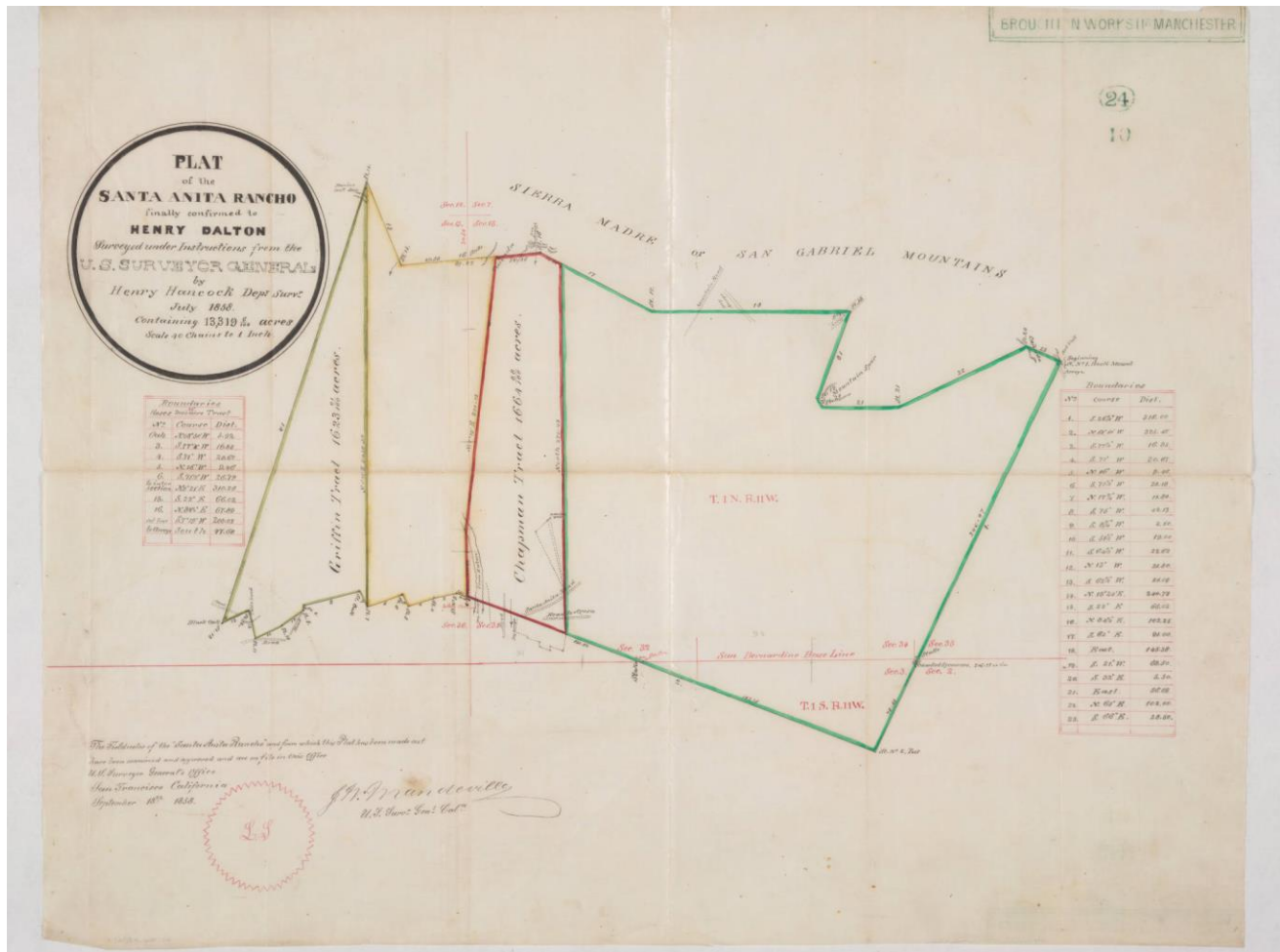


Figure 2. Rancho Santa Anita as confirmed to Henry Dalton, 1858 (Huntington Digital Library)

After amassing just over 1,100 acres, Nathaniel Carter subdivided the land into smaller tracts of 20, 40 and 80 acres which sold for \$50-65 per acre. Carter promoted the area as a model colony, ideal for self-sufficient farming, with abundant water coming from springs in the San Gabriel Mountains. In short order, Carter began selling tracts, and by 1882 Sierra Madre had a public schoolhouse, the Ocean View House hotel, a post office, a cemetery, and the Sierra Madre Water Company. By 1887, both the Sierra Madre town hall and a library were completed, and the Santa Anita Railroad Station, along the Southern Pacific Railroad line was underway (Figure 3) (City of Sierra Madre 2020; Lewis Publishing Co. 1889).

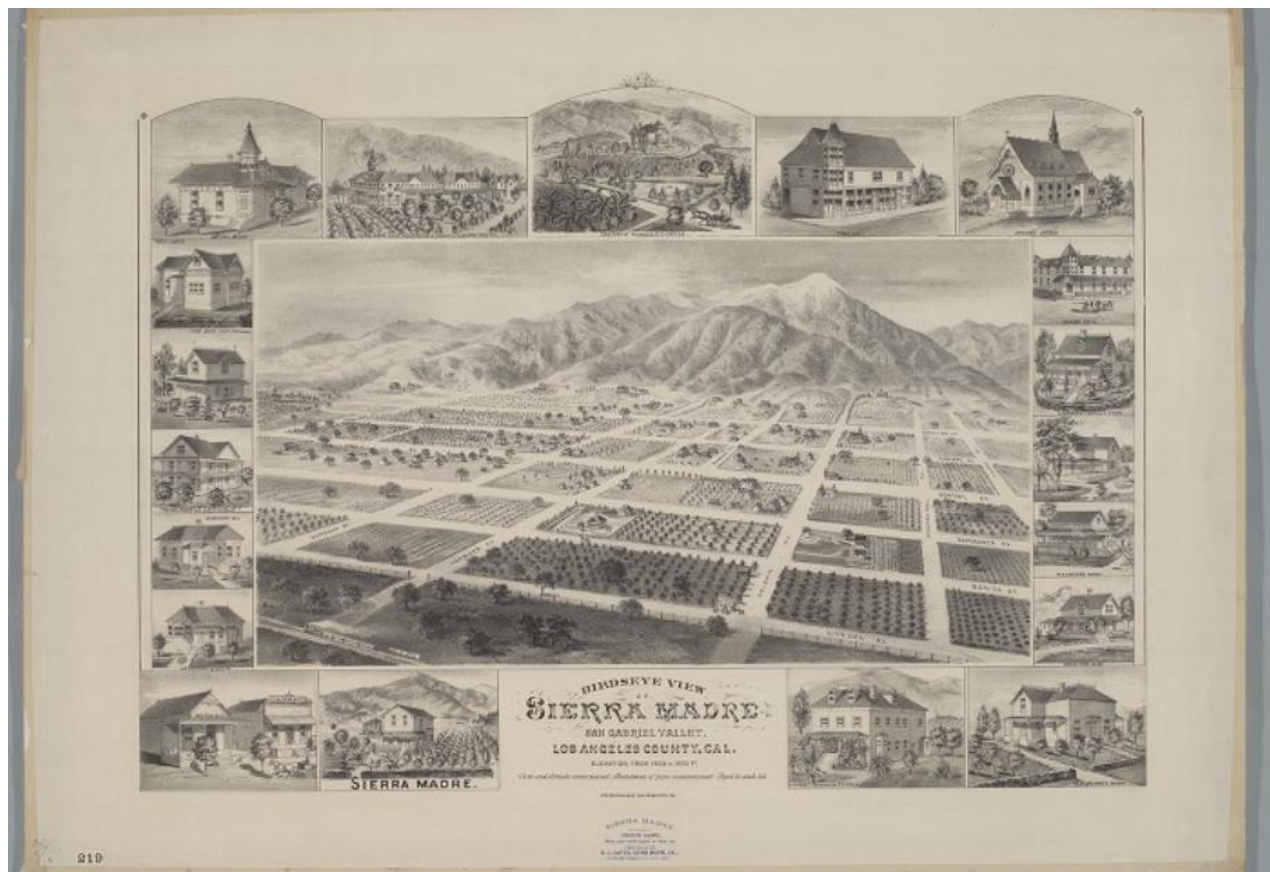


Figure 3. Bird's-eye view of Sierra Madre, San Gabriel Valley, Los Angeles County, Cal., circa 1880 (UC Berkeley, Bancroft Library)

The Sierra Madre area soon became popular as a camping and resort attraction, with several summer and camping resorts and trail services opening in the City, such as the Sierra Madre Inn on North Lima Street, St. Luke's Mountain Home Ranch, Switzerland Camping Tours, and donkey rides up the Mount Wilson Trail. A testament to the popularity of Sierra Madre's outdoor activities, in 1904, Sierra Madre became the terminus of the Sierra Madre Line, which connected downtown Los Angeles to the base of the Mount Wilson Trail. As the City's popularity grew, so did the population. In 1907 with a population of over 500, citizens voted to incorporate as the City of Sierra Madre. Because Pasadena (1886) and Arcadia (1903) had already incorporated, Sierra Madre remained relatively small throughout the remainder of its history. By 1914, the City acquired all lands and water rights from Lucky Baldwin, allowing for further independence (City of Sierra Madre 2020).

Small events typify the history of Sierra Madre in the early twentieth century. In 1917, the City entered its first float in the Rose Parade. In 1918, a large celebration was organized around the blooming of a large wisteria vine in the City which had been growing since 1894. During the 1920s, several institutional buildings were built for the community: multiple churches, banks, schools, the City's library, and a new City Hall building opened. Through the Great Depression years and World War II, Sierra Madre had a relatively uneventful history compared to surrounding cities. The City was devastated by the floods of 1938, not only due to flood damages but also to the loss of several outdoor resorts at the base of some foothill canyons. During World War II, nearby Santa Anita Racetrack, just south of the City, was converted to a detention center for the Japanese (City of Sierra Madre 2020).

After World War II, Sierra Madre's growth and development mirrored that of many cities in Southern California. There was a postwar building boom which solidified the City's boundaries as suburban communities expanded to accommodate returning veterans and their families. Progress was somewhat halted in 1954, when a large-scale flood and mudslide destroyed hundreds of homes and businesses. In the wake of the flood damage, the City's reinvestment in housing added several multi-family apartment buildings through the 1950s and 1960s, then large-scale condominiums and higher density apartments in the 1970s and 1980s (City of Sierra Madre 2015, 2020).

After the City celebrated its 100th anniversary in 1981, most of the development and notable events in Sierra Madre centered around natural disasters. A series of earthquakes through the 1980s culminated with a devastating 5.8 magnitude earthquake centered in Sierra Madre in 1991. In 1993, a brush fire began in Eaton Canyon to the west and destroyed hundreds of homes in the canyons and foothills above Sierra Madre, threatening the City itself for weeks. Multiple fires again in 2007 burned above Sierra Madre, but debris flow mudslides the following winter caused millions in damages to the City. A windstorm in 2011, with 140 mile per hour winds uprooted trees and also damaged several homes and businesses in Sierra Madre (City of Sierra Madre 2015, 2020).

3.2 Passionist Order History

The Mater Dolorosa Retreat Center is operated by the Passionist Order of the Roman Catholic Church. This Order, officially Congregation of the Passion of Jesus Christ, was founded in 1740 by Paul Daneo, now known as St. Paul of the Cross, and was approved as a separate Order by the Vatican in 1769. After Daneo received *supremi apostolatus*, the official approval of the Vatican, he was able to amass followers in a papal institute of simple vows, including poverty, chastity and obedience, and a fourth vow to "commit to keep the memory of the passion of Jesus in our hearts and to promote that memory in the hearts and minds of the people we serve." Paul died a few years after in 1775, but his Order survived. While the Passionist Order itself is committed to the passion (suffering), and death of Jesus Christ, one of the core tenets of the Order was the commitment to isolated retreat and teaching and leading others in this method (Mater Dolorosa 1994).

The first priests of the Passionist Order established a community in the United States in 1852, at the request of a parish in Pittsburgh, Pennsylvania. By 1854, the U.S.'s first monastery of the Passionist Order was completed in Pittsburgh, and the first American recruited to the Passionist Order was in 1855. Other monasteries followed in Dunkirk, New York (1862); Union City, New Jersey (1864); Boston, Massachusetts (1864); Mexico City (1866); Baltimore, Maryland (1868); Cincinnati, Ohio (1873); Louisville, Kentucky (1880); Normandy, Missouri (1891); St. Paul, Kansas (1894); Scranton, Pennsylvania (1904); and Chicago, Illinois (1904). These all effectively operated as monasteries and/or convents for the Passionists, with additional uses including schools, seminaries, and eventually retreat centers added after establishment (Mater Dolorosa 2020; PHA 2020).

The first establishment of a Passionist enclave in the American West was at Sierra Madre, near Los Angeles, in 1924. A formal monastery was added in 1931. Between 1921 and World War II, the Passionist Order focused on development of their "Dixieland" missions in in the Southern United States and sending dozens of missionaries to China, so development of more retreat centers and monasteries in the American West did not take precedence during this period. More western monasteries and retreat centers were not added until 1946, when Passionists added a Christ the King Monastery in Citrus Heights, California, near Sacramento and Holy Name Retreat in Houston, Texas (PHA 2020).

Like many religious organizations, the Passionist Order has several defining characteristics, symbols, and specific artistic renditions of Christian imagery and iconography which adorn or are directly incorporated into the design of Passionist religious buildings and properties. All Passionists congregants (priests, brothers, and nuns) take vows binding themselves to keep the memory of Jesus Christ alive (Mater Dolorosa 2020; PHA 2020).

Religious symbolism can be seen throughout buildings in the religious complex, key elements of which include:

Vows. Public, religious vows are taken by novitiates, those hoping to join a specific religious order, which amounts to a public declaration and dedication to a specific order. There are four Passionist vows: (1) poverty, (2) chastity, (3) obedience, and a special fourth vow, (4) “to keep the memory of the passion of Jesus in [their] hearts and to promote that memory in the hearts and minds of the people [they] serve” (The Passionist Ministries 2020).

“Jesu XPI Passio” heart badge. Each person confirmed to the Passionist Order wears a simple black badge, shaped like a heart with a cross at the top. In the middle of the emblem are the words, “Jesu XPI Passio” in Greek and Latin, and translates to: “the Passion of Jesus Christ.” The three nails at the bottom and the cross at the top serve as a symbolic reminder of Jesus’ suffering and death. The badge is a reminder of their special fourth vow, which promises to spend his or her energies in promoting remembrance of the sufferings of Jesus. This badge is also called the “Passionist sign” (The Passionist Ministries 2020).

Black robes/habit. As part of the poverty vow, Passionists elect to abandon worldly goods, including clothing. When adopting their vows, Passionist novitiates, affirmed brothers, and priests wear a simple, long sleeve, full length black robe or habit. The only other items of adornment are belts and the heart badge described above. Priests may wear additional vestments when performing mass services or preaching.

Ministry. Ministry, with respect to a religious order, refers to the activities carried out by a specific church, order, or sect, by which they spread their teaching and influence. Common ministries include missions, bible study and prayer groups, public preaching, and community service and outreach such as food ministry. The Passionist Order’s ministry focuses on popular preaching, spiritual retreats, parishes, study and research, and mass media including television and the internet (The Passionist Ministries 2020).

Retreats. Retreats are the most popular form of ministry that the Passionists at Mater Dolorosa offer. Retreats are a set period of time spent away from normal life, spent contemplating and connecting with spirituality, usually in silence and isolation. Passionists may conduct retreats for congregants by leading prayers, discussions, and chapel services for those attending Retreat.

Monastery. A Monastery is traditionally a complex of communal buildings for members of a monastic or religious order, and usually consist of living quarters or dormitory, church or chapel, prayer spaces, contemplative spaces, communal eating spaces, and other specialized spaces such as libraries and medical treatment spaces. Sometimes monasteries were self-sufficient, and/or furnished goods and services for their surrounding communities.

Depiction of Christ on the Cross. Passionists have several specific imagery/iconography that is reserved for their specific order. Passionists’ depiction of Jesus on the cross differs from other Catholic Orders in that they always show Jesus still living, with open eyes, and without the large wound to his abdomen. This differs from other depictions which may show the recently deceased Jesus on the cross.

Stations of the Cross. Part of the Passionists’ dedication to mindfulness of the suffering of Jesus is by praying a specific, devotional set of prayers called the Stations of the Cross. The Stations of the Cross are not specific to

Passionists but are a focal point in Catholicism meant to closely mirror the story of Jesus on his way to execution. The Stations of the Cross mirror the Via Dolorosa in Jerusalem, believed to be the historical path between Jesus' condemnation and execution at Mount Calvary. During the 12th century, reproductions of this path were popularized by Francis of Assisi for those who could no longer make the pilgrimage to Jerusalem. Eventually these reproductions became more standardized and were usually set as individual shrines in gardens or wooded settings. Stations of the Cross may also be depicted as painted or sculptural media, arranged in order, usually adorning the walls of a Catholic church or chapel. There are 14 Stations of the Cross, each with corresponding symbology and artistic depictions (e.g., 4th station: Jesus meets his mother, 7th station: Jesus falls a second time), meant to be traveled and prayed at in order. The Stations of the Cross are a focal point of the gardens at the Mater Dolorosa.

Seven Sorrows. Similar to the Stations of the Cross, the Seven Sorrows of Mary are another devotional set of prayers based on biblical stories of Mary. These consist of artistic depictions of the seven biblical stories of Mary and may appear together with the image of Mary with a heart pierced by seven swords outside her chest. Because of the Passionists' focus on the suffering and life of Jesus, the Seven Sorrows of Mary and her depiction as Mother of Sorrows or *Mater Dolorosa* are common imagery at Passionist monasteries and chapels. In the case of the Mater Dolorosa Retreat Center, the Seven Sorrows of Mary is featured prominently throughout the site.

3.3 Development History of Mater Dolorosa

In 1923, Bishop John Joseph Cantwell of Los Angeles invited the Passionist Order to Southern California. They were placed at St. Rita's in Sierra Madre in September of the same year and began seeking a permanent home for a monastery and retreat center. In 1924, the Passionists purchased Lyman Gage's Mt. Tara Springs property, former location of the Lyman Gage's estate house, a summer resort property. Several buildings at the Mt. Tara Springs estate burned in a fire in 1922, totaling \$40,000 in damages. After the fire, the property was sold several times, including a sale to Dean Perkins and George Anderson who proposed to use the property as a sanitarium for tuberculosis treatment. Ultimately Perkins and Anderson could not secure the correct zoning for a sanitarium and sold the property to R.B. Wilson. In 1924, the Passionists at St. Rita's offered \$100,000 for the property, announcing plans to build a monastery there and the third sale was approved (The Bulletin 1922; LAT 1924a, 1924b; Monrovia Daily News 1924; Pasadena Post 1923a, 1923b; SMDT 1924).

At the time of the subject property's acquisition in 1924, it contained a single farmhouse, a pair of natural springs, and several large olive orchards. Some of the priests and brothers of the Passionist Order lived at the new property, while others remained at St. Rita's. At this time, the subject property was temporarily called "Mount Olive" due in part to the olive groves that dominated the site historically. Despite the lack of accommodations for retreatants, the first retreat at the property was held in July 1926, under "the rubber tree," an enormous Moreton Bay Fig tree, and had at least 25 male retreatants (Figure 4). Parishioners that stayed at St. Rita's completed a new church building located at Grand View and Baldwin Avenues in Sierra Madre in 1925. St. Rita Catholic Church remains at this location to the present day (Arcadia Tribune 1932; Mater Dolorosa 2020; LAT 1926; Pasadena Post 1925).



Figure 4. Retreatants under the Moreton fig tree, circa 1926 (provided by Mater Dolorosa)

It was not until 1931 that construction of the Monastery building began. The Monastery building was a traditional-style monastery with belltower, outdoor pulpit, a private chapel, a public chapel, 35 dormitory cells for priests, brothers, and novitiates, kitchens, a walled cloister, and patio. The designer of the building was Father Edmund Walsh who used a traditional “monastic floor plan” and “imposing Spanish design” (LAT 1932b), and the general contractor was William J. Schiltz, a Sierra Madre local and active participant in the church. In addition to building the monastery for \$75,000, Schiltz donated materials, sculptures, and built several of the original Stations of the Cross shrines near the monastery. In 1933, Schiltz also razed the old farmhouse building on the property, which the priests and brothers had been living in before the monastery was completed (Arcadia Tribune 1932; Pasadena Post 1925, 1933; LAT 1931, 1932a, 1932b).

The monastery officially opened in 1932 (Figure 5) and the first services were held that spring, followed closely by the first retreat in May. As the property continued to expand, in 1934, a “service quarters” building was added to the property, a two story house with garage, tool shed, gas and oil pumps, apartments for the four employees, and a lath house for growing plants used at the property. Other small art pieces that were incorporated into the Retreat Center Chapel and Monastery grounds, included paintings, triptychs, and statutes which were received over time. A walled garden adorned with Stations of the Cross plaques was eventually added by 1936 (LAT 1932a, 1932b, 1934a, 1934b; Pasadena Post 1934, 1936).



Figure 5. Dedication Ceremony for Mater Dolorosa Monastery, 1932 (University of California Los Angeles Special Collections)

During the early 1940s, the Passionists offered recuperative retreats for returning military service members as their popularity grew. By 1947, the Passionists decided the 1932 monastery was no longer sufficient for their needs and a new building was needed. To raise funds, the Passionists at Mater Dolorosa and the Mater Dolorosa Laymen's League held their first, annual Family Fiesta. To support the annual Family Fiesta, several large flat terraces were erected south of the Monastery building for rides and food tents. Though originally started to fund construction, the Family Fiesta tradition continued for more than 70 years.

Construction of the Retreat Center building began in 1949. The new building featured individual bathrooms for 78 private rooms, a new dining room and kitchen, a library, new public chapel, and several conference room/meeting halls. The Retreat Center Chapel featured chipped glass-style stained glass windows created by Judson Studios, as well as bas-reliefs of the Stations of the Cross, paintings, and fine wood furnishings for the pew benches and choir stalls. The new Retreat Center was completed in May 1950 and was built by general contractor J.A. McNeil Co. of Los Angeles at a cost of \$434,000 (Figure 6) (Mater Dolorosa 2020; LAT 1949, 1950; Pasadena Star-News 1949a, 1949b).



Figure 6. Aerial view of Mater Dolorosa property showing Retreat Center (top), Monastery (middle) Staff house (bottom right), walled garden and Lima Street entrance road (bottom right) 1957 (Los Angeles Public Library)

To further honor the new Retreat Center building and the Mater Dolorosa property, in 1950 William J. Schiltz, the original general contractor who built the Monastery building, began an ambitious stone masonry project creating fourteen shrines for the Stations of the Cross using local and foreign stones, concrete, wood, cement block, petrified wood, marble, and other materials. The shrines would create homes for the bas relief panels and statues depicting the fourteen Stations of the Cross and was located in the olive grove between the Monastery and new Retreat Center buildings. Schiltz constructed each station individually, completing the final station of his project in 1962 (Figure 7). (Mater Dolorosa 2020; LAT 1950, 1956a; Monrovia News-Post 1953, 1955, 1962).



Figure 7. William J. Schiltz finishing one the Stations of the Cross shrines at Mater Dolorosa Retreat House, 1953 (Monrovia News-Post 1953)

After the new Retreat Center opened, most retreat activities transitioned to the new building. Since there was now a separate space for retreatants and priests, the retreat allowed women for the first time at a married couple retreat beginning in 1964. Soon after, women in the Sierra Madre Catholic community began to ask for women's-only retreats which started in 1972. However, as the Retreat Center capacity was met and the number of retreats increased, the number of Passionist priests and brothers at Mater Dolorosa decreased. Nationwide, fewer priests and brothers took vows with the Passionists, leading to an increase in laymen staff leading retreats instead. In addition to laymen leading retreats, paid maintenance staff were required for upkeep of the property which could no longer rely solely on labor of the brothers and priests who lived on site (Mater Dolorosa 2020).

In 1983, the Mater Dolorosa Advisory Committee was formed and agreed to expand the Retreat Center. This group raised the money and in 1985, the Father Isadore O'Reilly Wing addition to the Retreat Center building was dedicated. The new addition on the east end of the Retreat Center added several conference rooms, offices, and for the first time, double rooms for couples' retreats. However, instead of alleviating pressure from demand, the expansion prompted more schools, parish groups, and others requested to use the facility more often (Mater Dolorosa 2020).

The 1987 Whittier Earthquake and more acutely the 1991 Sierra Madre Earthquake (5.8 magnitude), drastically damaged the Monastery building. The 15 brothers and priests living in the Monastery building had to leave and took up residences in a nearby Assumption Church convent in Pasadena. Initially, the Sierra Madre community was divided about demolishing the damaged Monastery. In 1992, the Mater Dolorosa Advisory Committee and remaining brothers and priests applied for permits to raze the Monastery, citing dwindling Passionist enrollment and the high cost of restoration and earthquake retrofitting, which was projected between \$600,000 and \$2,000,000. Proponents of preserving and retrofitting the building, including the City's Cultural Heritage Commission, argued it could be reused as a school or retirement home, and attempted to add it to the City of Sierra Madre's Cultural Landmark Register, but this was ultimately rejected by the City Council in July 1992, and a demolition permit was awarded. The Monastery building was razed in April 1993, followed by the removal of the original walled garden south of the Monastery building in 1995 (Figure 8) (Mater Dolorosa 2020; Monrovia News-Post 1991, 1992a, 1992b; Pasadena Star-News 1993).



Figure 8. Left: Aerial of Mater Dolorosa Retreat Center property before the 1991 earthquake, 1983; Right: after the earthquake and removal of the Monastery building, 1994 (UCSB 2020)

New gardens including the Garden of Seven Sorrows, Sacred Heart Plaza, and the amphitheater were built on the old Monastery foundations by 1999. Construction of these three gardens not only added new contemplative spaces and landscaping elements to the Retreat Center, but also reused existing circulation and paths meant for accessing the Monastery building. The redesigned landscape allowed contemplative spaces and trails to move from the area south of the Retreat Center and north of the now-demolished Monastery building, to anywhere south of the Retreat Center (Mater Dolorosa 2020).

In 2002, more renovations to the Retreat Center introduced another conference room as well as major renovations to the Retreat Center Chapel interior. Retreat Center Chapel changes included the reversal of the room orientation

180 degrees, to move the entrance to the north side and the sacristy to the south side. More recently the Stations of the Cross sculptures and grottos were refurbished for their 40th anniversary in 2016. Just one year later, a new garden space in the old olive grove was added, called the Garden of Gethsemane, situated among the shrines for the Stations of the Cross (Mater Dolorosa 2020).

3.4 Project Site Architectural Style

Spanish Colonial Revival (1915–1940)

The Spanish Colonial Revival style has a rich history and popularity in California with a basis in architectural forms that were influenced by an eclectic mix of historical architectural styles in Spain, such as Moorish, Andalusian, Renaissance, or Baroque architectural vocabulary, but also drew from modernist styles of Art Deco and popular nineteenth century Mediterranean Revival, Monterey Revival, Pueblo and Santa Fe Revival, and Mission Revival styles. The style achieved state-wide popularity after the 1915 Panama-California Exposition in San Diego, which featured designs by architect Bertram Grosvenor Goodhue using the late-Baroque Churrigueresque style of Spain and Mexico. Goodhue's designs featured intricate ornamentation applied to plain stucco surfaces, towers, domes, and was well-suited to public/civic buildings, churches, and commercial buildings, though smaller scale versions of the style area well represented in residential architecture as well. The San Diego Exposition was an exploration of and attempt to create a specific California architectural style, romanticizing the region's Spanish colonial past, Mexican farmhouse/hacienda living, while at the same time bearing little resemblance to the actual Spanish colonial-era buildings in California. The California-specific mode also broke with the American Colonial Revival and Tudor Revival styles popular elsewhere in the United States during 1910s through the 1940s. Spanish Colonial Revival's popularity coincided with a population boom for the state in the 1920s, resulting in the widespread use of the style, eventually tapering off in the 1940s as more austere Minimal Traditional and International styles gained popularity during the later Great Depression and World War II years. Despite a decrease in overall popularity, Spanish Colonial Revival continued to inform and influence modern architectural styles and is a popular influencing style for Neo-Traditional style architecture today (ARG/HRG 2018; Gebhard 1967; HPP 2006; HRG 2013; Newcomb 1937; Sapphos 2009).

The most significant character-defining features of the Spanish Colonial Revival style include the following:

- Simple rectangular or L-shaped plans
- Asymmetrical façades
- Low pitched roofs with clay tiles
- Stucco walls
- Arched entryways
- Irregular fenestration, but often with multi-pane casement or double hung windows, and sometimes featuring focal windows
- Elaborately carved wood entry doors
- Wrought-iron balconies
- Interior decorative tile work
- Emphasis on outdoor spaces such as patios and courtyards, or arcaded walkways

3.5 Project Site Architects, Artisans, and Builders

Monastery Building and Stations of the Cross Architect and Builder: William J. Schiltz (1883-1968)

William J. Schiltz was born in South Dakota near Emery township in 1886. Schiltz married and had several children, before relocating to Sierra Madre in 1924 at age 41 for his health, and immediately became involved with the local Catholic parish. There, he formed the contracting firm W.J. Schiltz and Co. and was an active community member and church participant. Schiltz was elected mayor of Sierra Madre twice in 1938 and 1940 and was also an elected City Councilmember from 1942 to 1948, when he retired. After 1948, Schiltz continued to volunteer time with the local Catholic Church and the Mater Dolorosa Passionists, eventually donating nearly twelve years of labor as a stone mason creating the Mater Dolorosa Retreat Center's Stations of the Cross shrines. (Ancestry.com 2020a; Monrovia News-Post 1962)

A sample of Schiltz' known work is included below:

- St. Rita's Church, Sierra Madre (1925, demolished 1968)
- Mater Dolorosa Monastery building, Sierra Madre (1932)
- San Gabriel Mission School, San Gabriel (no date)
- St. Francis Hospital, Lynwood (no date)

Retreat Center Building Contractor: J.A. McNeil Company, Inc. (1944-1966)

Joseph A. McNeil (1904-1961), founder of the building contractor company of his name, was born in Los Angeles, California in 1904. He was the son of John V. McNeil, brother and partner in another contracting firm called McNeil Construction Company, which rose to prominence for building hundreds of buildings throughout California, Nevada, Arizona, and Hawaii. McNeil Construction Company's major projects included the Lockheed Missile Plant in Palo Alto, Disneyland in Anaheim, the Convair Missile Plant in San Diego, the Orpheum Theater in Los Angeles, Blessed Sacrament Church in Hollywood, Roosevelt Office Building in downtown Los Angeles, St. Andrews Church in Pasadena, The Dunes Hotel in Las Vegas, Sears and Roebuck store in Honolulu, a racetrack in Las Vegas, and many more. J.A. originally worked for his father's firm but was injured at a young age by a collapsed brick wall. He re-emerged years later when he founded his building and contracting firm, J.A. McNeil Company in 1945 and quickly gained popularity and notoriety for the working on Catholic schools, churches, and convent buildings. Before long J.A. McNeil Company was working on college buildings for Occidental College, Pomona College, and USC, as well as banks and commercial buildings throughout Southern California. In 1948, McNeil was elected president of the General Contractors of America. The majority of J.A. McNeil Company's work consisted of schools and religious buildings in the beginning, and transitioned later to broader commercial work, with a few high-profile projects partnered with architects. In 1961, McNeil died of complications from long-term illness but his firm continued to take contracts with long-time architect partners William L. Pereira & Associates, Albert C. Martin & Associates and other prominent mid-century Los Angeles architects (Ancestry.com 2020b; LAT 1948, 1961; Pasadena Independent 1952.)

A sample of J.A. McNeil Company, Inc.'s known work is included below:

- Corvallis High School, Studio City. George J. Adams, architect (1947)
- Priory/convent, Mount Carmel High School, Los Angeles (1949)

- St. Andrew's Grammar School, Pasadena (1949)
- Women's Dining Hall, Pomona College, Pomona. Allison & Rible, architects (1949)
- Classroom, College of Letters Arts and Sciences, University of Southern California, Los Angeles. Marsh, Smith, & Powell, architects (1950)
- Mary Star of the Sea Elementary School, San Pedro (1950)
- Student Clinic and Infirmary, University of Southern California, Los Angeles. G.B. Kaufman and J.E. Stanton, architects (1950)
- J.A. McNeil Company office, 3115 West Mission Road, Alhambra (1952)
- Anaconda Copper Reduction Plant, Yerington, Nevada (1952)
- Commercial Office, 1210 W 4th Street, Los Angeles. Albert C Martin & Associates, architect (1953)
- St. Vincent de Paul School, convent, and playground, Los Angeles (1953)
- Stewart-Cleland residence hall, Occidental College (1953)
- Immaculate Conception Church addition, Monrovia (1953)
- Residential subdivision, 42 single family homes, Azusa (1953)
- Daniel Freeman Memorial Hospital, Inglewood. Albert C. Martin & Associates, architect (1953)
- St. Anne's Maternity Hospital wing, Los Angeles (1954)
- Norris-Thermodor Corporation laboratory, Los Angeles (1955)
- Los Angeles Furniture Mart building, Broadway and Washington, Los Angeles (1955)
- Wilshire Federal Savings Drive-Through Bank, Los Angeles. Cuneen Company, architects (1957)
- 2nd unit of Engineering Quadrangle, University of Southern California, Los Angeles. Smith, Powell, & Morgridge, architects (1957)
- Western Operations headquarters office, Standard Oil Company, La Habra (1958)
- Holy Cross Mausoleum, Culver City (1961)
- Driftwood Inn, Huntington Beach (1962)
- St. Thomas More Catholic Church, Alhambra. J. Earl Trudeau, architect. (1964)
- Ahmanson Center, University of Southern California, Los Angeles. William L. Pereira & Associates, architects (1964)
- Laird J. Stabler Memorial Laboratories, University of Southern California, Los Angeles. William L. Pereira & Associates, architects (1964)
- Bank of America, 6300 W. Sunset Avenue, Los Angeles. Welton Becket & Associates, architect (1966)

Retreat Center Chapel stained glass artisan: Judson Studios (1897-present)

The Judson Studios were established in Los Angeles in 1897 by artist William Lees Judson and his three sons. William Lees Judson emigrated to the United States in 1853 when he was 10 and was a successful portrait painter and art teacher from an early age. He relocated from Chicago to the Garvanza neighborhood in Los Angeles in 1893 and joined a collective of "artist in the arroyo." Judson then was the head of the Arroyo Guild of Craftsmen, a group of influential artists and architects who influenced the Los Angeles Arts and Crafts movement. Judson also taught at USC's College of Fine Arts, the leading art school in Southern California, for 25 years, later serving as dean. In 1897, Judson invited his three sons to Los Angeles and formed Colonial Art Glass Co. Walter Horace Judson, the eldest son, specialized in the chipped glass method of stained glass, so the studio was highly sought for traditional

and modern projects, including the Barnsdall House and Ennis House by Frank Lloyd Wright, and recruited artists away from rival stained glass studio Louis Comfort Tiffany. In 1920, the USC College of Fine Arts moved to USC's main campus and Judson and his sons took over the building, rebranding as Judson Studios in 1921 (California Historic Route 66 2020; Judson Studios 2020).

Judson Studios' pre-1940 stained glass pieces can be seen in hundreds of churches in Southern California, however the Great Depression had deleterious effects on the Studio's output, as well as the death of William Lees in 1935, and Walter Horace leaving the studio to work for Lockheed in 1940. During World War II, lead was also required for the war effort and not available for stained glass projects, so the studio was further set back. After World War II however, Judson Studios recovered with war memorial artwork in the late 1940s and early 1950s. After World War II, the residential population of Southern California boomed, resulting in the need for more homes, schools, and eventually churches. Judson Studios created numerous stained glass projects for these churches and memorials. Production peaked in the 1950s when Walter Horace returned to Judson Studios, employing over 30 artists at the studio (California Historic Route 66 2020).

A sample of Judson Studio's known work is included below:

- Rotunda skylight, The Natural History Museum of Los Angeles County, Los Angeles (1913)
- Stained glass and ceramic tiles, Hollyhock House, East Hollywood, California (1922)
- Stained glass windows, All Saints Church, Pasadena (1923)
- Stained glass windows, St. Barnabus Church, Eagle Rock California (1925)
- Stained glass windows, Calvary Presbyterian Church in South Pasadena (1925)
- Alumni Memorial Window, Memorial Branch Library, Los Angeles (1930)
- "Chapel of All Creeds", at the U.S. Capitol, Washington DC (1955)
- Tree of Life window, Valley Beth Shalom, Encino, California (1964)
- 36-foot high Great Window, Glendale Presbyterian Church, Glendale, California (1974)
- Interior stained glass dome, Tropicana Hotel, Las Vegas, Nevada (1979)

4 Field Survey

4.1 Methods

Dudek Senior Architectural Historian Sarah Corder, MFA, and Architectural Historian Kate Kaiser, MSHP conducted a pedestrian survey of the Mater Dolorosa Retreat Center property (which overlaps the proposed Project site) for historic built environment resources on October 20, 2020. The survey entailed walking the exteriors and interiors of the Mater Dolorosa Retreat Center buildings, documenting each building and landscape structure with notes and photographs, specifically noting character-defining features, spatial relationships, paths of circulation, historic landscape features, and observed alterations. Dudek documented the fieldwork using field notes, digital photography, close-scale field maps, and aerial photographs. Photographs of the subject property were taken with a digital camera. All field notes, photographs, and records related to the current study are on file at Dudek's Pasadena, California, office.

4.2 Results

One property over 45 years old was identified as a result of the pedestrian survey, the Mater Dolorosa Retreat Center. The property contains four buildings and seventeen structures over 45 years old requiring recordation and evaluation for historical significance: the Retreat Center (1951), Staff House (1934), Fiesta Terrace restrooms (circa 1947), Fiesta Terrace kitchen and freezers (circa 1947), the Mater Dolorosa Grotto (circa 1930), stone stairwells and stone-lined paths (circa 1930-1950), the Sunnyside Avenue gate (circa 1947) and the fourteen Stations of the Cross shrines (1950-1962). Five modern structures are less than 45 years old, but are included as well, as they are large components of the property. Each of these buildings and structures are depicted in Figure 9. Site Map. Section 5 (Significance Evaluations) provides a detailed physical description of the property and its major features.

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SOURCE: Bing Maps 2020; Los Angeles County 2020

DUDEK



0 35 70 Meters
0 115 230 Feet

FIGURE 9

Mater Dolorosa Retreat Center Site Map

The Meadows at Sierra Madre

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5 Significance Evaluation

In order to determine if the proposed Project will impact historical resources under CEQA, the Mater Dolorosa Retreat Center property at 700 North Sunnyside Avenue (APN 5761-002-008) was evaluated for historical significance and integrity in consideration of CRHR and City of Sierra Madre designation criteria and integrity requirements. A detailed physical description of the property's buildings and significance landscape features is also provided. The complete set of State of California Department of Parks and Recreation Series 523 Forms is provided in Appendix B.

5.1 Mater Dolorosa Retreat Center Description

The Mater Dolorosa Retreat Center contains four buildings, seventeen historic-age structures, five modern structures, and multiple landscape elements including paths, trails, stairs, contemplative spaces, and historic aged trees. Each of these are described below and their locations are numbered and presented on Figure 9. Site Map.

Retreat Center Building (1950)

The Retreat Center building is a Spanish Colonial Revival style, two story, T-plan building with board formed concrete on the 1950 section and stucco cladding on the 1985 addition. Both the original building and the addition have a gable ended red clay tile-clad roof with very little eave overhang (Figures 10 through 24). The board form concrete is painted uniformly smooth, evoking the appearance of stucco in character if not material. The building is situated in the northern portion of the larger parcel, at the base of the foothills north of the property. The building has conference rooms and retreatant rooms in the north part of the T-plan, and the Chapel in the south part of the T-plan, with an attached four-story bell tower with a domed roof.

The Retreat Center Chapel is a single volume, with a sacristy at the south end, and small lobby, vestal chambers and confessionals at the north end. The entire 2-story volume is open to the ceiling, where painted heavy timber trusses are visible and multiple pendant lights illuminate the space. The Retreat Center Chapel's windows, doors, exterior decoration, and interior layout are differentiated from the main section of the Retreat Center building by exhibiting a higher degree of craftsmanship and detail. The Retreat Center Chapel is accessed on the north elevation from a covered breezeway from the main Retreat Center building. The north entrance to the Retreat Center Chapel is a pair of solid wood doors in an arched opening. The Retreat Center Chapel features large glass doors with arched transom at the north elevation. Doors on the south elevation have been repurposed as part of the sacristy and now open to a small garden patio. In the Retreat Center Chapel, there is a small, stained glass ocular window in the gable end, and paired stained glass windows on the east and west sides. These stained glass windows, created by Judson Studios (1897-present) in Los Angeles, are made with chipped glass set in epoxy and black sand, and depict religious scenes from Jesus' life.

The Retreat Center dormitory volume and Chapel are connected by a covered breezeway and the 3-story bell tower. The dormitory volume interior features simple, single bedrooms with individual restrooms arranged along a central corridor. There are also a few larger rooms like the conference rooms and dining room in this section of the building. On the exterior, the building reads as a Spanish Colonial Revival inspired building, but shows visible board form concrete, painted a light color to mimic stucco. Fenestration types throughout the dormitory volume uniformly consists of paired 10-lite metal casement windows for each retreatant room, and smaller 3-lite single casements in the adjoining restrooms in the 1950 volume and sliding vinyl windows in the 1985 addition volume retreatant

rooms. In the larger communal rooms, such as the dining hall or older conference rooms, the windows are larger 14-lite windows, with 4-lite metal casements incorporated. On the main (south) elevation, doors are generally paired glass and steel double doors in the 1985 addition section and paired wood doors with a single fixed lite of single wood doors with fixed lite and sidelight in the 1950 section. On the rear (north) elevation, doors were single or paired wood doors with single windows in the upper half.

Other stylistic details are in keeping with the Spanish Colonial Revival architectural style. For example, on the northwest side of the Retreat Center Chapel is a large four-story bell tower, which is also constructed of board form concrete, but topped with a green-tinted metal (likely copper) dome. The four-sided tower has louvered vents throughout, with arched openings for the vent on the top-most level. The base of the tower has arched openings and is incorporated into the breezeway between the dormitory and Retreat Center Chapel. In the 1985 addition there are two outdoor patios on the second story, which opens from the interior hallway. The patio is roofed by a wood pergola. It features stuccoed balusters and curved red clay tile screens to enclose the patio space.



Figure 10. Retreat Center Chapel: East Elevation and South Elevation, view looking northwest (IMG_1022)



Figure 11. Retreat Center Chapel: South Elevation, view looking north (IMG_1027)



Figure 12. Retreat Center Chapel: West Elevation, view looking east (IMG_1041)



Figure 13. Retreat Center building: South Elevation, view looking north (IMG_1031)



Figure 14. Retreat Center building: South and west elevation of 1951 original building and chapel, looking northeast (IMG_4868)



Figure 15. Retreat Center building: West Elevation, View looking east (IMG_4874)



Figure 16. Retreat Center building: West and North Elevation, View looking southeast (IMG_4877)



Figure 17. Retreat Center building: North Elevation, View looking southwest (IMG_4925)



Figure 18. Retreat Center building: East and North Elevation (1985 addition), View looking southwest (IMG_0925)



Figure 19. Retreat Center building: East and South Elevation (1985 addition), View looking west (IMG_0933)



Figure 20. Retreat Center building: South Elevation (1985 addition), View looking northwest (IMG_0948)



Figure 21. Retreat Center building: West and South Elevation (1985 addition), View looking east (IMG_0978)



Figure 22. Retreat Center building: South Elevation, View looking north (IMG_1021)



Figure 23. Retreat Center Chapel: East Elevation, View looking west (IMG_0977)



Figure 24. Retreat Center Chapel: East Elevation showing breezeway detail, View looking west (IMG_0991)

Staff House (1934)

The Staff House building is a Spanish Colonial Revival style, two story, irregular-plan building, built in 1934 (Figures 25 through 26). The building features stucco cladding, a gable-ended roof clad with red clay tile with no eave overhang and features two additions on the northeast and southeast sides. The building is situated just southeast of the Retreat Center building and east of the Garden of the Seven Sorrows. The building has very little exterior ornamentation, however there is a second story overhang on the south elevation with exposed wood structural beams. The main (west) elevation features a small stoop porch at the northwest corner, gabled roof, with wood bracket supports, and a wood door with a single lite fixed window in the upper half. Fenestration throughout consists of one-over-one single hung sash windows, mostly vinyl replacement windows, and sliding sash windows in the additions. Some windows have decorative metal grilles, consistent with Spanish Colonial Revival architecture. On the south-facing elevation of the main volume, there are four arched openings with tilt-up wood doors. On the west-facing elevation of the south addition, there are three metal roll-up garage doors with rectangular openings. On the west facing addition of the north elevation, there is a single roll-up garage door in a rectangular opening.



Figure 25. Staff House: North and west elevation, View looking southeast (IMG_0802)



Figure 26. Building 1: West and south elevation, View looking northeast (IMG_0806)

Fiesta Event Terraces (1947; circa 1952-1956)

The Fiesta Event Terraces are located in the western section of the property, one southwest and one due west of the Retreat Center building. These terraces were used for the annual Family Fiesta event put on by the Passionists starting in 1947. The southwest terrace was opened first, circa 1947, and the west terrace was opened next, circa 1952-1956. The area features a restroom building (circa 1952-1956), cooking and refrigeration areas, and a large open space that would support booths, rides, and activities during the annual Family Fiesta. Details of the components of the Fiesta Terraces are discussed below.

The southwest and northwest shaped terraces were added to the property after the first Family Fiesta event in 1947 (Figures 27 and 28). These are earthen platforms with a lesser slope than the natural, surrounding environment. Both terraces are rock lined around the edge and have un-mortared rock retaining wall, supporting the flat platforms. Some landscaped plantings are in place which also prevent soil erosion in the terraces.



Figure 27. Southwest terrace, View looking west (IMG_4717)



Figure 28. Northwest Terrace, View looking southwest (IMG_0857)

The southwest terrace does not have any buildings or structures, but the northwest terrace features multiple buildings and structures to support the function of the area (described below).

Restroom Building (circa 1952-1956)

The Restroom building (circa 1952-1956) is situated in the northwestern portion of the site. The building faces east and is set into the much older olive grove. It is a one-story, rectangular plan building constructed of CMU blocks, with a low-pitched, side gabled roof clad with rolled asphalt paper roofing (Figure 29). There is a T-shaped privacy wall separating the restrooms. Fenestration consists of solid metal doors for each gendered restroom and another solid metal door in the south part of the west elevation, and louvered vents in the gable ends. There are two large bulletin boards, made of framed plywood sheets affixed to the side of the building near both doors.



Figure 29. Restroom building: east elevation, looking west (IMG_0852)

Food Preparation and Storage Buildings (circa 1952-1956)

The food preparation area and storage buildings (circa 1952-1956) are situated in the northwestern portion of the site. The building faces south and is near the restroom building and olive grove. It is a one-story, bent axis plan building constructed of CMU blocks and stucco, with a shed roof clad with rolled asphalt paper roofing (Figure 30). Fenestration consists of solid, insulated metal doors for cold storage, and one wood door for basic access. There is a large opening also covered by corrugated steel sheets, which appears to slide to the side on a track. In front of and south of the building are two large, brick lined outdoor wood grills with large metal hoods.



Figure 30. Food preparation area and storage buildings, View looking north (IMG_4738)

Landscape and Gardens

The landscaping and gardens at the Mater Dolorosa Retreat Center are an important element of the property because of the contemplative and interactive nature of the individual gardens and landscape features, although these have been significantly altered and changed throughout the years.

Moreton Bay Fig (circa 1850-1900)

The Moreton Bay Fig tree is located south of the Stations of the Cross structures and north of the 1999 Sacred Heart Plaza. The enormous tree occupies its own small garden area (Figure 31). It was historically used as a meeting and contemplative area, but today has no permanent outdoor furniture or structures.



Figure 31. Moreton Bay Fig, View looking southeast (IMG_0896)

Stations of the Cross (Fourteen stations, various dates, 1950 to 1962)

The fourteen Stations of the Cross shrines are outdoor landscape elements which feature a small alcove area and are constructed of specially chosen stones and concrete masonry (Figures 32 through 45). They were constructed individually beginning in 1950 and completed in 1962 by local stone mason and former Sierra Madre Mayor, William J. Schiltz. The shrines vary in height and width but are usually one stone course thick and are shaped to resemble Mission style parapets. In the center of the shrine wall is a bas-relief or sculpture depicting one of the fourteen individual Stations of the Cross. Above the bas relief is the Roman numeral indicating which station a person is at. While some stone was sourced locally, some feature agates, travertine, marble, and even petrified wood sourced from other parts of California, Utah, Arizona, and Nevada. The shrines are usually accompanied by planters and elaborate garden plantings and some feature benches.



Figure 32. Stations of the Cross, Station I (IMG_4640)



Figure 33. Stations of the Cross, Station II (IMG_0908)



Figure 34. Stations of the Cross, Station III (IMG_0907)

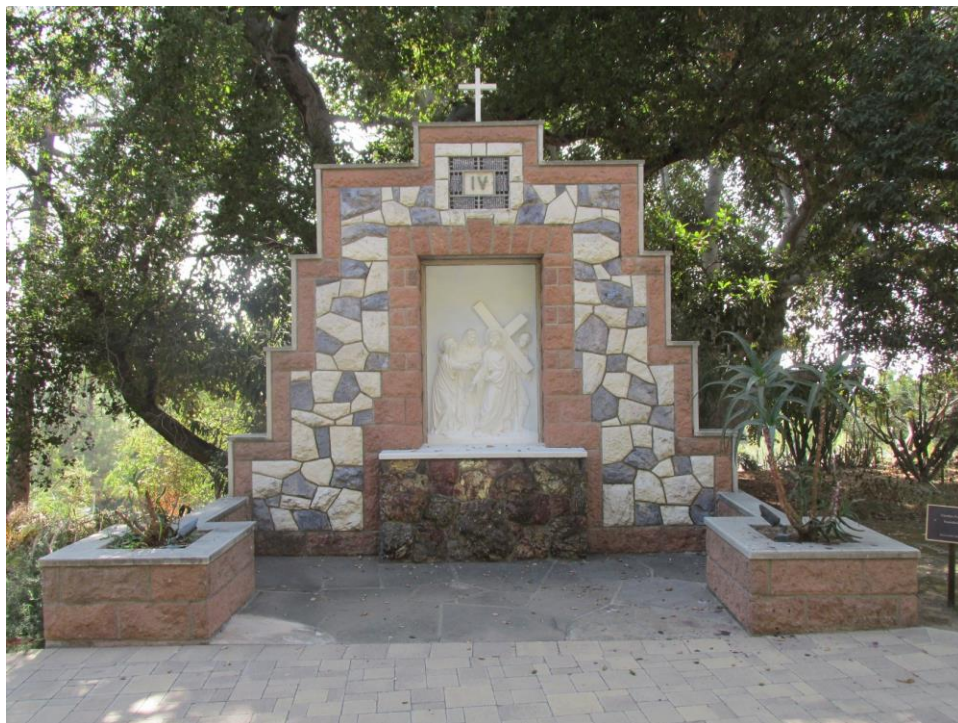


Figure 35. Stations of the Cross, Station IV (IMG_0903)



Figure 36. Stations of the Cross, Station V (IMG_0768)



Figure 37. Stations of the Cross, Station VI (IMG_0892)



Figure 38. Stations of the Cross, Station VII (IMG_0891)



Figure 39. Stations of the Cross, Station VIII (IMG_0885)



Figure 40. Stations of the Cross, Station IX (IMG_0881)



Figure 41. Stations of the Cross, Station X (IMG_0871)



Figure 42. Stations of the Cross, Station XI (IMG_0866)



Figure 43. Stations of the Cross, Station XII (IMG_1065)



Figure 44. Stations of the Cross, Station XIII (IMG_1064)



Figure 45. Stations of the Cross, Station XIV (IMG_4863)

Grotto of Mater Dolorosa (circa 1930)

One of the older shrines at the Mater Dolorosa Retreat Center, this structure is set into the hillside and features a small alcove with a small statue of Mary (Figure 46). The shrine is located immediately south of the Moreton Bay Fig tree. The shrine is constructed of uncoursed stone masonry without visible mortar. A small, wrought iron fence prevents access to the alcove, and another to the whole display, set into a curb near the seating area. Two modern coated metal benches are in front of the shrine as well, as well as two benches made of petrified wood.



Figure 46. Grotto of Mater Dolorosa, View looking southeast (IMG_4664)

Stone stairwells and stone-lined paths (circa 1930-1950)

The exact date of construction for these structures is unknown, however, they appear to date from the 1930s development period and are most commonly found near the old Monastery building grounds (Figure 47). Typical construction is uncoursed, round, river rock, with a concrete mortar. This masonry is used as both the solid baluster at stairwells, single or double courses with heavy concrete mortar for footpaths.



Figure 47. Example of typical stone retaining wall, stair and lined path. View looking northwest (IMG_4667)

Sunnyside Avenue Gate (circa 1946-1952)

The Sunnyside Avenue Entrance Gate features two, motorized wrought iron gates, hung at two large brick pillars. The pillars feature lamps at the top and walls that step down and away to the east and west sides topped with coping (Figure 48). The bricks are a pale red, and small stones are also incorporated sporadically across the brick wall face. The two gates have the Passionist badge on either side, and there are brass plaques with the building name and address affixed to the brick pillars.



Figure 48. Sunnyside Avenue gate, looking north (Google Earth)

Garden of the Seven Sorrows (1999)

This circular plan garden features concentric circles, including a shaded footpath around the exterior with a wood pergola around it and metal fence (Figure 49). It is located in the former building footprint of the 1930 Monastery building. In the garden's inner circle is a high stuccoed wall topped by brick coping, a tiled fountain in the middle of the circle, and a path with seven small alcoves containing mosaic depictions of the Seven Sorrows. In the inner-most ring there is a large bronze statue of Jesus meeting Mary, the only Sorrow scene depicted with statues instead of mosaic tile. The enclosed garden is accessed via two gates, one on the east which opens to the road, and one on the west which opens to the Sacred Heart Plaza.



Figure 49. Garden of the Seven Sorrows, looking west (IMG_4679)

Sacred Heart Plaza (1999)

This modern plaza was added in 1999 and features a quatrefoil-shaped fountain, and paved area surrounding it (Figure 50). The plaza is somewhat enclosed by hedges and other plantings. It is located in the former building footprint of the 1930 Monastery building. This plaza is situated south of the Stations of the Cross area and between the amphitheater and the Garden of the Seven Sorrows.



Figure 50. Sacred Heart Plaza overview, View looking southwest (IMG_0782)

Amphitheater (1999)

The amphitheater is an outdoor space with several curved concrete and stone benches arranged around and facing south to a small oval-shaped paved area (Figure 51). It is located in the former building footprint of the 1930 Monastery building. The paved area has a statue and two is flanked by two concrete plinths that also have states. Benches are accessed by a paved, concrete central aisle. There is a vestibule area covered by a wood trellis at the north end of the amphitheater.



Figure 51. Amphitheater: View looking west (IMG_0830)

St. Paul of the Cross Pergola, Streams, and overlook garden (circa 2005)

This modern garden is situated immediately west of the Retreat Center building and features a large, paved platform, with stone masonry retaining walls shaded by a wood pergola, with garden and developed spring and pond below it (Figure 52). It has a small stream with wood bridge and statue of St. Paul of the Cross at it, downhill of the pergola structure. It also features one of the Stations of the Cross, a statue of Jesus on the cross, just below it.



Figure 52. Pergola and overlook garden (IMG_1061)

Garden of Gethsemane (2016)

This modern garden features bronze statuary set into an allée between rows of much older olive trees (Figure 53). The olive trees in this grove predate the Passionists' purchase of the site, but exact age could not be determined. The area features several wood benches on a gravel path, with statuary in both the path and on the sloping hills around the trees.



Figure 53. Garden of Gethsemane, statuary flanked by 100+ year old olive orchard (IMG_0912)

Identified Alterations to the Property

Dudek staff visited the Mater Dolorosa Retreat Center on October 20, 2020 and interviewed staff about alterations to the subject property. The alterations identified below are based on information provided by Retreat Center staff, as well as review of historic aerial photographs and any other alterations observed during the property survey.

- Circa 1946-1952: terraced plazas are created south of and west of the Monastery building (used as fair grounds for Family Fiesta fundraiser starting 1947).
- 1950: Retreat Center building completed.
- Circa 1952-1956: restroom and kitchen buildings added to northwest terrace.
- 1968: modernized Retreat Center Chapel interior, removal of original floor, carpet and linoleum added, choir stalls removed. Air conditioning installed.
- 1985: Father Isadore O'Reilly Wing addition added to east side of Retreat Center building.
- 1991: Sierra Madre earthquake damages Monastery building.
- 1993: Monastery building razed.
- 1999: Amphitheater, Sacred Heart Plaza, and Garden of the Seven Sorrows completed on old Monastery foundation.
- 2002: Retreat Center Chapel renovation, reversing vestibule and sacristy.
- 2015: Stations of the Cross walkway and shrine renovation.
- 2016: Garden of Gethsemane added.

5.2 CRHR Statement of Significance

The Mater Dolorosa Retreat Center, located at 700 W Sunnyside Avenue does not meet any of the criteria for listing in the CRHR, either individually or as part of an existing historic district, based on the following evaluation of CRHR designation criteria and integrity requirements.

Criterion 1: Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage.

Archival research found that the establishment of the Monastery, and later the Retreat Center, were important to the Passionist Order as the first of several retreat centers established in the western United States. While the Mater Dolorosa property is representative of the expansion of the Order's growth in the west since it was the first monastery built west of Kansas, it no longer retains the original design elements associated with this period of expansion. While the basic principles of the Passionist Order are still practiced at the Mater Dolorosa property, the original pre-1923 farm house where the priests and brothers first lived when they arrived in California, and the 1931 Monastery building have since been razed. The property is still used as a Retreat Center and living quarters for the remaining Passionist priests and brothers, however, the demolition of the original 1930s buildings on the property severed the link to the earlier period of Passionist development in the west.

The next major period of development on the property occurs in the 1950s. This period of development began with the construction of the current Retreat Center (1950), thus representing a period of growth and expansion for the Mater Dolorosa. Other minor improvements throughout the property, including the construction of the Event

Terraces, construction of the Stations of the Cross, and other landscape developments continued through the early 1960s. Despite this period being indicative of the growing popularity of the monastery's retreats to the Catholic community in Los Angeles County, no connection to broader periods of Passionist development at the state, national, or local level of significance were identified through archival research. Furthermore, a prominent, two-story addition was made to the Retreat Center in 1985, diminishing its integrity of association to this period.

In summation, while the property was once historically significant to the history of the Passionist Order in the United States and in California, alterations to the existing buildings and structures and the demolition of the original 1931 Monastery building have diminished the integrity of this association such that it can no longer convey significance under these criteria. Therefore, the property does not appear eligible under Criterion 1 of the CRHR.

Criterion 2: Is associated with the lives of persons significant in our past.

Archival research did not indicate that any previous property owners, residents, retreat organizers, or people who have worked at this property are known to be historically significant figures at the national, state, or local level. As such, this property is not known to have any historical associations with people important to the nation's or state's past. Furthermore, to be found eligible under Criterion 2 the property has to be directly tied to an important person and the place where that individual conducted or produced the work for which he or she is known. This property does not appear to be associated with any individual's important historic work and does not appear eligible for the CRHR under Criterion 2.

Criterion 3: Embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of an important creative individual, or that possess high artistic values.

The Mater Dolorosa Retreat Center, as a retreat center and monastery property type, is distinctive and unique for the City of Sierra Madre, but is one of many monasteries and Christian religious retreat centers in the Los Angeles basin. For example, the Mary and Joseph Retreat Center in Rancho Palos Verdes, the Sacred Heart Retreat House in Alhambra, St. Joseph's Salesian Youth Retreat Center in Rosemead, the Divine Word Seminary and Retreat House in Norco, and the Serra Retreat Center and Franciscan monastery in Malibu. Other convents and monasteries include Dominican and Franciscan convents in Los Angeles, Glendale, Malibu, Rancho Palos Verdes, and Alhambra. There are also several Buddhist monasteries and non-denominational retreat centers throughout the Los Angeles area. So, while this property type is somewhat uncommon, this resource is not unique.

From an architectural style standpoint, Spanish Colonial Revival is the dominate style seen throughout the property. The use of the Spanish Colonial Revival style began with the original 1931 Monastery building and continued to be used in more recent construction projects on the property. Despite the fact that the Spanish Colonial Revival Style was used throughout the property, demolition of the Monastery building and the addition to the Retreat Center have impacted the property's ability to read as a good example of the style. Additionally, the only other Spanish Colonial Revival building on the property, the Staff House, meets the basic design and material requirements for the style but it does not serve as a good representation of the style. Furthermore, the remaining two buildings, the restroom and kitchen, are utilitarian in both style and material and do not embody the distinctive characteristics of any style or period of construction. In summary, the extant buildings at the Mater Dolorosa Retreat Center no longer serve as intact and good representations of the Spanish Colonial Revival style of architecture.

With regards to the original builder, the Retreat Center building can be said to be the work of a master builder: J.A. McNeil Company. The building company was known for constructing religious and institutional buildings early in

their history (1944-1966), before transitioning to campus buildings at USC and commercial buildings throughout Southern California. From a typology standpoint, the Mater Dolorosa Retreat Center is not the only Los Angeles-area retreat center and religious building built by J.A. McNeil Company. Other examples of this building type included Mount Carmel Priory and Convent in 1949 and St. Vincent de Paul School and Convent in 1953. Additionally, the Spanish Colonial Revival style was a very popular style used by J.A. McNeil Company's and many other builders during this time period, therefore, the Mater Dolorosa property is also not unique for its architectural style. While it could be argued that the Mater Dolorosa was one of the more notable properties designed by J.A. McNeil Company, the Retreat Center building's 1985 addition and the 1966 and 2002 renovations to the Chapel's interior have significantly diminished the property's ability to serve as a good representation of J.A. McNeil Company's work.

In addition to the J.A. McNeil Company, buildings and structures on the property were also designed and built by local builder and stone mason William J. Schiltz. While the most notable element of the property constructed by Schiltz was the no longer extant Monastery building, the Stations of the Cross structures were also designed by Schiltz. Despite the incredible workmanship and material sourcing, Schiltz is not considered a master architect or builder. Schiltz is best known for his involvement with local Sierra Madre politics, serving two terms as mayor and as a city councilman. No other buildings on the property were built by master builders or architects.

In addition to the existing buildings and structures on the property, there are notable decorative elements on the property that were also researched and evaluated for significance. Specifically, the stained glass windows of the Chapel that utilize chipped glass from Judson Studios, master artisans. The windows were created after the death of William Lees Judson, but during the post-World War II church construction boom in Southern California that allowed the studio to resume work. While these windows do possess high artistic value on their own, multiple alterations to the Chapel interior have altered the way they are viewed and experienced, diminishing the integrity of design, feeling, and association necessary to convey significance under this criteria. Similarly, the Stations of the Cross shrines may once have had high artistic value, but this has been diminished by alterations. The Stations of the Cross are incredible examples of fine stone working and material sourcing but renovations in the 2010s altered the way they are experienced and their locations. These alterations diminish the level of design and location integrity necessary to convey significance under these criteria.

The Mater Dolorosa Retreat Center also lacks the integrity to convey significance as a representative of a significant and distinguishable entity whose components may lack individual distinction, and would likely not meet the threshold necessary to be a contributor to such a group or district.

In summary, while the Mater Dolorosa Retreat Center's components do possess architectural merit due to association with a master builder (J.A. McNeil Company) and master artisans (Judson Studios), as well as possessing high artistic value in the stained glass windows from Judson Studios, alterations have diminished the property's historical association, design, and location integrity to the point where they can no longer convey significance. The property components, both individually and as a whole lack the integrity necessary to convey significance under these criteria. For these reasons, Mater Dolorosa Retreat Center does not appear eligible for listing in the CRHR under Criterion 3.

Criterion 4: Has yielded, or may be likely to yield, information important in prehistory or history.

The property is not significant under Criterion 4 of the CRHR as a source, or likely source, of important historical information nor does it appear likely to yield important information about historic construction methods, materials or technologies.

5.3 City of Sierra Madre Statement of Significance

The City of Sierra Madre's landmark designation criteria is based on the NRHP/CRHR designation criteria and integrity requirements and are outlined below. The Mater Dolorosa Retreat Center does not meet any of the criteria for listing as a City of Sierra Madre Landmark.

- A. Historic. It was the site of, or is associated with local, state or national cultural, social, economic, political or natural history, events or persons significant to the history of Sierra Madre, or it reflects significant geographical patterns, including those associated with different eras of settlement and growth, particular transportation modes, or distinctive examples of park or community planning.

As described above in Criteria A/1 and B/2, the Monastery building, which was significant for its connection to the outreach of Passionists into the American West in the 1920s was razed after an earthquake in 1993. Without the Monastery building, the property no longer retains the original design elements that associated to this period of expansion. Further, the Mater Dolorosa Retreat Center has not had a measurable effect on the history of the City of Sierra Madre and is not associated with cultural, social, economic, political or natural history, events or persons significant to the history of Sierra Madre. Therefore, the subject property is not eligible as a City of Sierra Madre Landmark under Criterion A.

- B. Architectural. It is representative of the work or is one of a few remaining examples of a notable builder, designer or architect, or, it embodies distinctive characteristics of a style, type, period or method of construction, or, is a valuable example of architectural achievement or innovation such as the use of indigenous materials or craftsmanship.

As described above in Criteria C/3, while the Retreat Center building was built by master builder J.A. McNeil Company, it is not representative or unique among their body of work, and is one of several religious institutional buildings built by them during this period. Additionally, the Retreat Center Chapel includes stained glass from master artisans Judson Studios. However, alterations to the chapel's interior and orientation have diminished the design integrity of these windows. Without the original 1931 Monastery building, now demolished, the Mater Dolorosa Retreat Center property does not embody the distinctive elements of the Spanish Colonial Revival style and is not a valuable or innovative architectural achievement. Overall, the property lacks the necessary integrity to convey significance under this criterion. Therefore, the subject property is not eligible as a City of Sierra Madre Landmark under Criterion B.

5.4 Integrity Discussion

In addition to meeting one or more of the above criteria, an eligible resource must retain integrity, which is expressed in seven aspects: location, setting, design, workmanship, materials, feeling, and association. All properties change over the course of time. Consequently, it is not necessary for a property to retain all its historic physical features or characteristics. The property must retain, however, the essential physical features that enable it to convey its historic identity. The essential physical features are those features that define both why a property is significant and when it was significant. The following sections discuss the integrity of the Mater Dolorosa Retreat Center property. Taken as a whole, the property's integrity does not rise to the level needed to convey significance under any CRHR or City of Sierra Madre Landmark designation criteria.

Location: Most buildings at the Mater Dolorosa Retreat Center property retain integrity of location. However, the Stations of the Cross shrines were moved from their historical locations during the remodeling in 2015. Other additions, such as the Garden of the Seven Sorrows, Sacred Heart Plaza, Amphitheater and Garden of Gethsemane replaced historical buildings or gardens, further diminishing the overall integrity of location at the property. The total property acreage has only been diminished a few times over its occupancy, so overall, the property is the same size and orientation relative to the City of Sierra Madre and the mountains.

Setting: Although the original 1931 Monastery building was razed and newer features have been added to the property in the recent past that have changed the original design and layout, the isolated nature of the Mater Dolorosa Retreat Center, separated from the surrounding neighborhood, outdoor garden walks, the mature olive groves, and backdrop of the San Gabriel Mountains have been retained and the building maintains a high level of integrity of setting.

Design: The Retreat Center building does not retain integrity of design due to multiple renovations and a large and very visible addition in 1985. In addition to the highly visible addition, the Chapel interior was also altered and renovated several times, disregarding the original interior layout and orientation, and reversing vestibule and sacristy to its current orientation in 2002. Similarly, the Staff House has had multiple alterations and additions, diminishing its integrity of design. The remaining buildings at the site have also had additions or small changes to aspects of design. Therefore, the Mater Dolorosa Retreat Center property does not retain integrity of design.

Materials: The Retreat Center and Staff house do not retain integrity of materials and workmanship due to significant alterations and additions, and the addition of modern materials. The Stations of the Cross retain integrity of materials since it appears as though original materials have been retained or are replaced with in-kind materials as needed.

Workmanship: For the most part, integrity of workmanship has been retained at all buildings, except where modern additions obscure and detract from the original workmanship. The Stations of the Cross structures still convey a high level of workmanship integrity, as the individually sourced stones and original bas-relief sculptures and designs have been retained. Similarly, the Judson Studios chipped glass-style stained glass windows in the Chapel convey a high level of workmanship, but alterations to the design of the chapel interior and multiple renovations diminish integrity of workmanship below the threshold necessary for significance.

Feeling: The buildings, with the exception of the Staff House, do not feel as though they were developed in the 1950s, as they were styled to match the Spanish Colonial Revival style architecture of the original 1931 Monastery building. Therefore, the property does not successfully convey a feeling of being developed in the 1950s. The whole property, however, with both its buildings and gardens, retains an environment conducive to silence and contemplation, so the original feeling of isolations intended by the founders is retained.

Association: The Retreat Center building no longer retains its association with master builder J.A. McNeil Company and master artisan Judson Studios due to multiple interior and exterior alterations, but does retain association with its original occupants, the Passionists brothers and priests who ran the Retreat Center. Archival research did not uncover historical associations for the remaining buildings and structures at the site.

While most elements of integrity are represented at the site, when taken as a whole, the property's overall integrity does not rise to the level needed to convey significance for CRHR or City of Sierra Madre Landmark designation.

5.5 Summary of Evaluation Findings

The Mater Dolorosa Retreat Center, located at 700 W Sunnyside Avenue, does not appear eligible for listing in the CRHR or as a City of Sierra Madre Landmark under any designation criteria, due to lack of physical integrity.

6 Findings and Conclusions

No historical resources were identified within the project site as a result of the CHRIS records search, extensive archival research, field survey, or property significance evaluation. The Mater Dolorosa Retreat Center property does not appear eligible for listing in the CRHR or as a City of Sierra Madre Landmark due significant alterations that have compromised the integrity of the property as a whole. Therefore, the Mater Dolorosa Retreat Center property is not considered an historical resource for the purposes of CEQA.

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Appendix A

Preparers' Qualifications

Kate Kaiser, MSHP

Architectural Historian

Kate Kaiser is an architectural historian with 8 years' professional experience as a cultural resource manager specializing in California Environmental Quality Act (CEQA) compliance, National Historic Preservation Act (NHPA) Section 106 compliance, Historic Resource Evaluation Reports (HRER), Historical Resource Inventories (HRI), Cultural Resource Technical Reports (CRTR) and EIR chapters, reconnaissance and intensive level surveys, archival research, cultural landscapes, and GIS. Ms. Kaiser meets the Secretary of the Interior's Professional Qualification Standards for architectural history and archaeology.

Education

*University of Oregon
MS, Historic Preservation, 2017
Boston University
BA, Archaeology, 2009*

Professional Affiliations

*Association for Preservation
Technology – Southwest
California Preservation Foundation
Vernacular Architecture Forum
Society for California Archaeology*

Recent Dudek Project Experience

Pacific Coast Commons Specific Plan Project, City of El Segundo, Los Angeles County, California (2020). Ms. Kaiser served as architectural historian and co-author for the Cultural Resources Technical Report for the Pacific Coast Commons Specific Plan Project and EIR cultural resources chapter, conducted extensive archival research, historic context development, building descriptions, historical significance evaluations, and assessments for the Fairfield Inn & Suites property. Pacific Coast Commons Specific Plan proposed to redevelop the existing surface parking lots of the Fairfield Inn & Suites and Aloft Hotel properties and demolish the Hacienda Restaurant. Dudek recommended that the property was ineligible for listing in the NRHP, CRHR, or local level.

Fourth Avenue Residential Development Project, City of Covina, Los Angeles County, California (2020). Ms. Kaiser served as architectural historian and author of the cultural resources technical report and EIR chapter for the proposed project, which proposed the demolition of buildings on the former Tri-Community Adult School site. Preparation of the report involved extensive archival research, in-field research, historic context development, building development descriptions, historical significance evaluations, and DPR forms for the property. Dudek recommended that the property was ineligible for listing in the NRHP, CRHR, or at the local level.

Arroyo Seco Canyon Project, City of Pasadena, Los Angeles County, California (2020). Served as architectural historian and co-author for the Cultural Resources Technical Report and cultural resources EIR chapter for the Arroyo Seco Canyon Project. The report evaluated historic-aged engineering buildings and structures within the proposed project area. Dudek recommended that all buildings and structures were ineligible for listing in the NRHP or CRHR with the exception of the Behner Water Treatment Plant which was recommended eligible for Criterion C, as an example of brutalist architecture, and provided impacts analysis for City of Pasadena Arroyo Seco Stone Wall design elements present in the proposed Project Area.

Olympic Well Field Restoration and Arcadia Water Treatment Plant Expansion Project, City of Santa Monica, Los Angeles County, California (2020). Served as architectural historian and author of the Historic Resources Technical Report and cultural resources EIR chapter. The report evaluated the Arcadia Water Treatment Plant and an existing well. The project proposed to demolish several underutilized buildings and structures as part of a

multi-component project to add new wells, construct new pipeline, and expand the Arcadia Water Treatment Plant.

Modelo Project Environmental Impact Report, City of Commerce, Los Angeles County, California (2019). Served as architectural historian and co-author for the Cultural Resources Technical Report and EIR cultural resources chapter. The report evaluated the Veterans Memorial Park located within the proposed Project area. The project proposed to demolish and redevelop the Project site to accommodate a mixed-use development and park.

Silent Ranch Hillside Subdivision Project, City of Glendora, Los Angeles County, California (2019). Served as architectural historian and author of the Historic Resources Technical Report and cultural resources EIR chapter. The report evaluated Charles Silent's Rancho Los Alisos property, Girl Scout Camp Aventura, Forest Service flood control dams, and a segment of the MWD Upper Feeder Pipeline. The project proposed indirect impacts to the setting of the pipeline and provided for protection against damage or overloading as the pipeline is an MWD public utility.

LADWP Valley Generating Station Project, Los Angeles Department of Water and Power, California (2019). Served as architectural historian and author of the Cultural Resources Technical Report and cultural resources EIR chapter for the Valley Generating Station Project. The report evaluated the historical significance for each building and structure in the study area. The project proposed to remove the 1953 steam generating plant, four stacks, SPRR rail spur, and underground fuel tanks.

Phillips 66 and Kinder Morgan Relocation Project, Berths 150-151, Marine Oil Terminal Engineering and Maintenance Standards (MOTEMS), Port of Los Angeles, California (2019). Served as architectural historian and co-author of the Updated Historical Resources Evaluation. Preparation of the report involved reviewing previous evaluations for Union Oil Terminal Berths 150-151 and writing an updated significance evaluation. The project proposed to remove and replace the original wharfs with new concrete loading platform, mooring and breasting dolphins, access ramps, catwalks, and an underwater bulkhead.

Campus-wide Historic Context Statement for California State University Long Beach, City of Long Beach, Los Angeles County, California (2019). Served as architectural historian and co-author of the historic context statement analyzing the effect of master architect Edward Killingsworth on the development of the campus. Preparation of the historic context statement involved extensive archival research, in-person interviews of architects who worked on-campus, review of CSU Long Beach building and landscape records, and coordination with local heritage groups.

Globemaster Corridor Specific Plan, City of Long Beach, Los Angeles County, California (2019). Served as architectural historian and author of the Draft EIR-EIS Cultural Resources chapter. The project includes rezoning portions of the GCSP area and a mobility plan for new streets and pedestrian connectors. Since the GCSP does not directly propose changes to the buildings or structures in the Plan area, the cultural resources report takes a programmatic overview and offers potential impacts analysis and mitigation measures for future development.

Kaiser Permanente Los Angeles Medical Center Project, Los Angeles, Los Angeles County, California (2018). Served as architectural historian and author of the Cultural Resources EIR chapter and cultural resources technical report. The report evaluated six buildings greater than 45 years in age that are proposed for demolition as part of the multiphase project. The EIR chapter also analyzed potential indirect impacts on two other National Register listed or eligible sites: the Aline Barnsdall Complex and the Hollywood Presbyterian Medical Center.

Stanley Mosk Courthouse, City of Los Angeles, Los Angeles County, California (2018). Served as architectural historian and author of the Historical Resource Evaluation Report. Dudek was retained by the Judicial Council of California (JCC) to prepare an evaluation of the Stanley Mosk Los Angeles County Courthouse building, located at 111 N. Hill Street in the City of Los Angeles, California, in order to comply with Public Resources Code Section 5024(b). The report concluded the Stanley Mosk Courthouse was eligible for designation as a historic property in the NRHP, CHL, CRHR, and Los Angeles Historic Cultural Monument list under Criterion A/1 and C/3.

Sarah Corder, MFA

Senior Architectural Historian

Ms. Corder is a senior architectural historian with 15 years' professional experience in all elements of cultural resources management, including project management, intensive-level field investigations, architectural history studies, and historical significance evaluations in consideration of the California Register of Historical Resources (CRHR) Register, and the National Register of Historic Places (NRHP), and local-level evaluation criteria. Ms. Corder has conducted numerous historical resource evaluations and developed detailed historic context statements for a multitude of property types and architectural styles, including private residential, commercial, industrial, educational, and agricultural properties. She has also provided expertise on numerous projects requiring conformance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties*. Ms. Corder meets the Secretary of the Interior's Professional Qualification Standards for both Architectural History and History. She has experience preparing environmental compliance documentation in support of projects that fall under the California Environmental Quality Act (CEQA)/National Environmental Policy Act (NEPA), and Sections 106 and 110 of the National Historic Preservation Act (NHPA).

Education

*Savannah College of Art and Design
MFA, Historic Preservation, 2004*

Bridgewater College

BA, History, 2002

Professional Affiliations

California Preservation Foundation

*National Trust for Historic
Preservation*

Los Angeles Conservancy

Society for Architectural Historians

Relevant Project Experience

Pacific Coast Commons Specific Plan Project, City of El Segundo, Los Angeles County, California (2020). Dudek was retained by the City of El Segundo to complete a cultural resources technical report for the Fairfield Inn & Suites property (525 Sepulveda Boulevard) within the Pacific Coast Commons Specific Plan Project area. The Project involves the implementation of the proposed Pacific Coast Commons Specific Plan, Dudek evaluated the Fairfield Inn & Suites property and found it not eligible for listing in the NRHP, CRHR, or at the local register due to a lack of significant historical associations, architectural merit, and physical integrity. For this project, Ms. Corder served as the senior architectural historian, performed archival research, performed field work, and co-authored the technical report.

740-790 East Green Street Mixed-Use Project, Pasadena, Los Angeles County, California (2020). The proposed project involves the demolition of five commercial buildings in order to accommodate the development of a new 3- to 6-story, mixed-use building. Dudek prepared a cultural resources technical report that included the results of a pedestrian survey of the project site by a qualified architectural historian; building development and archival research, development of an appropriate historic context for the Project site; and recordation and evaluation of five commercial properties over 45 years old for historical significance and integrity in consideration of NRHP, CRHR, and City of Pasadena designation criteria and integrity requirements. For this project, Ms. Corder served as a senior architectural historian, performed archival research, performed field work, and co-authored the report.

Modelo Project EIR, City of Commerce, Los Angeles County, California (2019). Dudek was retained by the City of Commerce to complete a cultural resources technical report and accompanying EIR for the proposed Modelo Project. The Project involves the demolition of the existing Veterans Memorial Park (which is currently in an advanced state of disrepair) and an adjacent vacant parcel and the redevelopment of the Project site to accommodate a mixed-use development. Built environment work included fieldwork, building and structure descriptions, archival research, integrity assessments, and significance evaluations. For this project, Ms. Corder served as a senior architectural historian and co-authored the technical report.

Baseline and Tamarind Warehouse Project, City of Rialto, California (2018). The project includes the proposed construction of an approximately 156,500-square-foot, one-story warehouse building (inclusive of 5,000 square feet of office space) on an approximately 8.01-gross-acre property located in the northwest part of the City. Dudek prepared a cultural resources technical report and no resources were identified within the project site as a result of the CHRIS records search, Native American coordination, or intensive pedestrian survey. The study included evaluation of several single-family residences. For this project, Ms. Corder performed archival research, NRHP and CRHR evaluations, and co-authored the technical report.

Carol Kimmelman Sports and Academic Center Project, City of Carson, Los Angeles County, California (2018). Dudek was retained to conduct a cultural resources study on the Victoria County Golf Course and associated recreation buildings for the proposed Kimmelman Sports and Academic Center. As a result of the historic significance evaluation, all golf course components associated with the Victoria County Golf Course were found not eligible under designation requirements. The project proposed to redevelop 87 acres of the northeastern portion Victoria Golf Course site for public recreation purposes, including 75,000 sq. ft. recreational buildings, and 22,000 sq. ft. of support buildings. For the project, Ms. Corder conducted a pedestrian survey, archival and building development research, NRHP and CRHR evaluations, and co-authored the technical report.

Birch Specific Plan 32-Unit Condo Project, City of Carson, Los Angeles County, California (2017). Dudek was retained by the City of Carson to prepare a cultural resources report for a project that proposes to demolish approximately 6,200 square feet of existing residential buildings and roughly 5,850 square feet of pavement on the project site, and construct a 32-unit residential condominium community with on-grade parking, landscaping, and other associated improvements. The historical significance evaluation included three residential properties proposed for demolition. All properties were found not eligible under all designation criteria and integrity requirements. For the project, Ms. Corder conducted a pedestrian survey, archival and building development research, NRHP and CRHR evaluations, and co-authored the technical report.

Duke Fontana Warehouse Project, City of Fontana, San Bernardino County, California (2017). Dudek was retained by the City of Fontana to conduct a cultural resources study for the proposed Duke Fontana Warehouse Project. The proposed project would include construction of a 288,215-square-foot (gross), one-story industrial/warehouse building on an approximately 13.45-acre site at the intersection of Santa Ana Avenue and Oleander Avenue. As part of the cultural resources study, Dudek evaluated 8 residential properties over 45 years old for historical significance. The resources were found not eligible under all designation criteria and integrity requirements. For the project, Ms. Corder conducted a pedestrian survey, archival and building development research, NRHP and CRHR evaluations, and co-authored the technical report.

Pacific Freeway Center Project, City of Fontana, San Bernardino County, California (2017). Dudek was retained by the City of Fontana to conduct a cultural resources study for the proposed Pacific Freeway Center Project. The project would include construction and operation of two “high cube” warehouse/distribution/logistics buildings with associated office spaces, surface parking, and loading areas. As part of the cultural resources study, Dudek evaluated the former Union Carbide Site for historical significance. For this project, Ms. Corder performed archival research, NRHP and CRHR evaluations, and co-authored the technical report.

Samantha Murray, MA

Historic Built Environment Lead

Samantha Murray is Dudek's historic built environment lead and a senior architectural historian with nearly 15 years' experience in all elements of cultural resources management, including project management, intensive-level field investigations, architectural history studies, and historical significance evaluations in consideration of the California Register of Historical Resources (CRHR), the National Register of Historic Places (NRHP), and local-level evaluation criteria. Ms. Murray has conducted hundreds of historical resource evaluations and developed detailed historic context statements for a multitude of property types and architectural styles, including private residential, commercial, industrial, educational, medical, ranching, mining, airport, and cemetery properties, as well as a variety of engineering structures and objects. She has also provided expertise on numerous projects requiring conformance with the Secretary of the Interior's Standards for the Treatment of Historic Properties. Ms. Murray meets the Secretary of the Interior's Professional Qualification Standards for both Architectural History and Archaeology.

Education

*California State University (CSU),
Los Angeles
MA, Anthropology, 2013*

*CSU Northridge
BA, Anthropology, 2003*

Certifications

*Registered Professional
Archaeologist*

Professional Affiliations

California Preservation Foundation

*National Trust for Historic
Preservation*

Society of Architectural Historians

Project Experience

Development

Pacific Coast Commons Specific Plan Project, City of El Segundo, Los Angeles County, California. Served as principal architectural historian, co-author, and QA/QC of final work products. Dudek was retained by the City of El Segundo to complete a cultural resources technical report for the Fairfield Inn & Suites property (525 Sepulveda Boulevard) within the Pacific Coast Commons Specific Plan Project area. The Project involves the implementation of the proposed Pacific Coast Commons Specific Plan (Specific Plan), Dudek evaluated the Fairfield Inn & Suites property and found it not eligible for listing in the NRHP, CRHR, or at the local register due to a lack of significant historical associations, architectural merit, and physical integrity. (2020)

The Enclave at Ivanhoe Ranch Project, Rancho San Diego, San Diego County, California. Served as principal architectural historian, co-author, and QA/QC of final work products. Dudek was retained by the applicant to complete a Historical Resources Technical Report (HRTTR) in support of the proposed project. The proposed project is a residential development project totaling approximately 121.9 acres in unincorporated San Diego County, south of the City of El Cajon, California. The project site includes the Ivanhoe Ranch, an historic-era complex of horse ranch buildings and accompanying residences located at 3256, 3261, 3263, 3267, and 3269 Ivanhoe Ranch Road (APNs 518-030-41, 518-030-43, 518-030-44, and 518-030-45). The Ivanhoe Ranch was evaluated for historical significance in consideration of potential impacts to historical resources under CEQA, the County of San Diego Historic Preservation Ordinance, and County of San Diego Resource Protection Ordinance (RPO). The Ivanhoe Ranch was recommended eligible under NRHP, CRHR and County of San Diego Criteria B/2/2 and C/3/3 for its association with important historical figure John P. Scripps, architectural merit, and association

with master designer Cliff May. A detailed impacts assessment with associated protective mitigation was included in the HRTR. (2020)

Adaptive Reuse Historical Resources Impacts Assessment for the Transportation Vessels Manufacturing Facility Project, Port of Los Angeles, California. Served as principal architectural historian and primary author. Dudek prepared this report to assess the historical resources impacts of the project evaluated within the Final Initial Study and Mitigated Negative Declaration Berth 240 Transportation Vessels Manufacturing Project dated February 2018. The report includes the results of a site visit; review of the Proposed Revised Project description and associated improvement renderings for conformance of the Secretary of the Interior's Standards for Rehabilitation; and a detailed impacts assessment in consideration of historical resources under CEQA and LAHD's Built Environment Historic, Architectural, and Cultural Resource Policy. As a result, the adaptive reuse of five contributing buildings within the Bethlehem Shipyard Historic District were found to be in conformance with all 10 Standards for Rehabilitation and LAHD's adaptive reuse policies and with implementation of the required Mitigation and Lease Measures provided below, impacts to historical resources will be considered less than significant. (2020)

Arroyo Seco Canyon Project Areas 2 and 3, City of Pasadena, Los Angeles County, California. Served as principal architectural historian, co-author, and QA/QC of final work products. Dudek prepared a cultural resources technical report in support of the EIR for a project that proposes diversion and intake replacement as well as spreading basin improvements. The report included conducting a CHRIS record search, fieldwork, archival research, historical context development, developing building descriptions, and significance evaluations for multiple resources identified within the project site. These included a water treatment plant, multiple water-related resources, and bridges. The project required development of detailed mitigation to protect one historic bridge (Bridge 2) and provide feasible treatment for another (Bridge 3). (2020)

Allen House Project, City of Santa Fe Springs, Los Angeles County, California. Served as principal architectural historian, co-author, and QA/QC of final work products. Dudek was retained by the applicant to complete a cultural resources technical report including completion of a CHRIS record search, fieldwork, archival research, historical context development, developing building descriptions, and significance evaluations for a commercial office building converted to a medical treatment office. The County of Los Angeles proposed to expand the existing building, Allen House, 10425 Painter Avenue, by developing additional square footage of the existing building, bringing the total size of the building to 12,516 square feet, for Los Angeles Centers for Alcohol and Drug Abuse (L.A. CADA)'s residential treatment program. Dudek recommended that the building was ineligible for listing in the NRHP, CRHR, or as a locally significant resource, due to a lack of significant historical associations, architectural merit, and compromised integrity. (2020)

Fourth Avenue Residential Development Project, 342 South Fourth Street, Covina, Los Angeles County, California. Served as principal architectural historian, co-author, and QA/QC of final work products. The proposed Project would redevelop the 33,300 square-foot former Tri-Community Adult School site with a new residential development. In support of the MND, Dudek completed a cultural resources technical report that included extensive archival research, field survey, NAHC coordination, and property significance evaluation. The property located at 342 South Fourth Avenue does not appear eligible for the NRHP, CRHR, or as a locally significant resource, due to a lack of significant historical associations, architectural merit, and compromised integrity. (2020)

8850 Sunset Boulevard Project, West Hollywood, Los Angeles County, California. Served as principal architectural historian, co-author, and QA/QC of final work products. Dudek was retained by the City of West Hollywood to complete a Cultural Resources Technical Report and EIR for the 8850 Sunset Boulevard Project. The proposed project consisted of the demolition of existing buildings and the construction and operation of a new mixed-use hotel and residential building on a property along the south side of Sunset Boulevard, extending the full city block

between Larrabee Street and San Vicente Boulevard, in the City of West Hollywood. Built environment work included a pedestrian survey of the project site by a qualified architectural historian; building development and archival research; development of an appropriate historic context for the project site; and evaluation of four commercial properties for historical significance and integrity in consideration of NRHP, CRHR, and City of West Hollywood Cultural Heritage Preservation Ordinance designation criteria. (2020)

Historic Resource Assessment for 1223-1225 North Ogden Drive, West Hollywood, Los Angeles County, California.

Served as principal architectural historian, co-author of report, and QA/QC of final work products. Dudek prepared an historic resource assessment for a multi-family residential property located at 1223-1225 North Ogden Drive in West Hollywood. The report included conducting a record search, coordinating with the City of West Hollywood for building permits, developing the building description, archival research, historical context development, historical significance evaluations, and DPR forms. The historical resource assessment report fulfills City requirements during the development permit application process. The property was found ineligible for listing in the NRHP or CRHR. (2020)

740-790 East Green Street Mixed-Use Project, Pasadena, Los Angeles County, California. Served as principal architectural historian, co-author of report, and QA/QC of final work products. The proposed project involves the demolition of five commercial buildings in order to accommodate the development of a new 3- to 6-story, mixed-use building. Dudek prepared a cultural resources technical report that included the results of a pedestrian survey of the project site by a qualified architectural historian; building development and archival research, development of an appropriate historic context for the Project site; and recordation and evaluation of five commercial properties over 45 years old for historical significance and integrity in consideration of NRHP, CRHR, and City of Pasadena designation criteria and integrity requirements. (2020)

Enlightenment Plaza/Juanita Avenue Project, Los Angeles, Los Angeles County, California. Served as principal architectural historian, co-author of report, and QA/QC of final work products. The applicant retained Dudek to complete a historical resources evaluation report for the project that proposes to demolish buildings on four parcels to develop 400-500 units of housing dedicated to Permanent Supportive Housing for formerly homeless individuals. The plan currently includes 4-5 buildings of housing with services (mental & physical health, financial, employment). Buildings that will be directly impacted by this Project include 316 N. Juanita Avenue, 340 N. Juanita Avenue, 3812 Oakwood Avenue, and 3820 Oakwood Avenue. Dudek expects indirect impacts to adjacent properties, which include 3701 Beverly Boulevard, 3725 Beverly Boulevard, and 307 N. Madison Avenue. As a result of extensive archival research, field surveying, and property significance evaluations, all six of the built environment resources located in the project site appear not eligible; however, the building located 307 N. Madison Avenue (APN 5501-001-027) appears eligible as a Los Angeles Historic Cultural Monument under Criterion 3, for being an excellent example of a Quonset hut building type. (2020)

Silent Ranch Hillside Subdivision Project, City of Glendora, Los Angeles County, California. Served as principal architectural historian, co-author, and QA/QC of final work products. The project would involve subdivision of a hillside property for the development of 13 single family residential lots and one private street. Dudek was retained to complete a historic resources technical report that included conducting a CHRIS record search, reviewing permits, archival research, historical context development, developing building descriptions, and significance evaluations for Charles Silent's Rancho Los Alisos property, Girl Scout Camp Aventura, Forest Service flood control dams and channels, and a segment of the MWD Upper Feeder Pipeline. Dudek recommended that all buildings and structures were ineligible for listing in the NRHP or CRHR with the exception of the MWD Upper Feeder Pipeline, which was recommended eligible under Criterion A/1/1. (2019)

Appendix B

DPR Form: Mater Dolorosa Retreat Center

State of California & The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code

Other Listings
Review Code

Reviewer

Date

Page 1 of 52 *Resource Name or #: (Assigned by recorder) Mater Dolorosa Retreat Center

P1. Other Identifier: _____

*P2. Location: ☐ Not for Publication ☒ Unrestricted

*a. County Los Angeles and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad Mount Wilson Date 1995 T 01N; R 11W; SW ¼ of NW ¼ of Sec 17; San Bernardino B.M.

c. Address 700 N. Sunnyside Avenue City Sierra Madre Zip 91024

d. UTM: (Give more than one for large and/or linear resources) Zone 11S, 401998.27 mE/ 3781976.06 mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)

APN: 5761-002-008; Elevation: 1118 ft amsl to 1275 ft amsl; Decimal Degrees: 34.174156, -118.063540

(See Continuation Sheet)

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The Mater Dolorosa Retreat Center contains four buildings, twenty structures, and multiple landscape elements including paths, trails, stairs, gardens, contemplative spaces, and historic aged trees, each constructed at different stages in the Retreat Center's history.
(See Continuation Sheet)

*P3b. Resource Attributes: HP16. religious building; HP3. Multifamily property, HP4. Ancillary building

*P4. Resources Present: ☒ Building ☒ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5b. Description of Photo: (view, date, accession #) Aerial View of Mater Dolorosa Property, circa 2019,

(provided by Michael Cunningham)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)



*P6. Date Constructed/Age and Source: ☒ Historic ☐ Prehistoric
☐ Both

1931 (LAT 1931, 1932a, 1932b; Arcadia Tribune 1932)

*P7. Owner and Address:

Mater Dolorosa Retreat Center
700 North Sunnyside Avenue
Sierra Madre, CA 91024

*P8. Recorded by: (Name, affiliation, and address) Kate Kaiser, MSHP
Dudek, 38 N Marengo Ave.
Pasadena, CA 91101

*P9. Date Recorded: November
16, 2020

*P10. Survey Type: (Describe)
Intensive-level

*P11. Report Citation: (Cite survey

report and other sources, or enter "none.")

Kaiser, Kate, Sarah Corder, Linda Kry, and Samantha Murray. 2020. Historical Resource Technical Report for The Meadows Specific Plan Project. Prepared by Dudek for New Urban West. November 2020.

*Attachments: ☐ NONE ☒ Location Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record

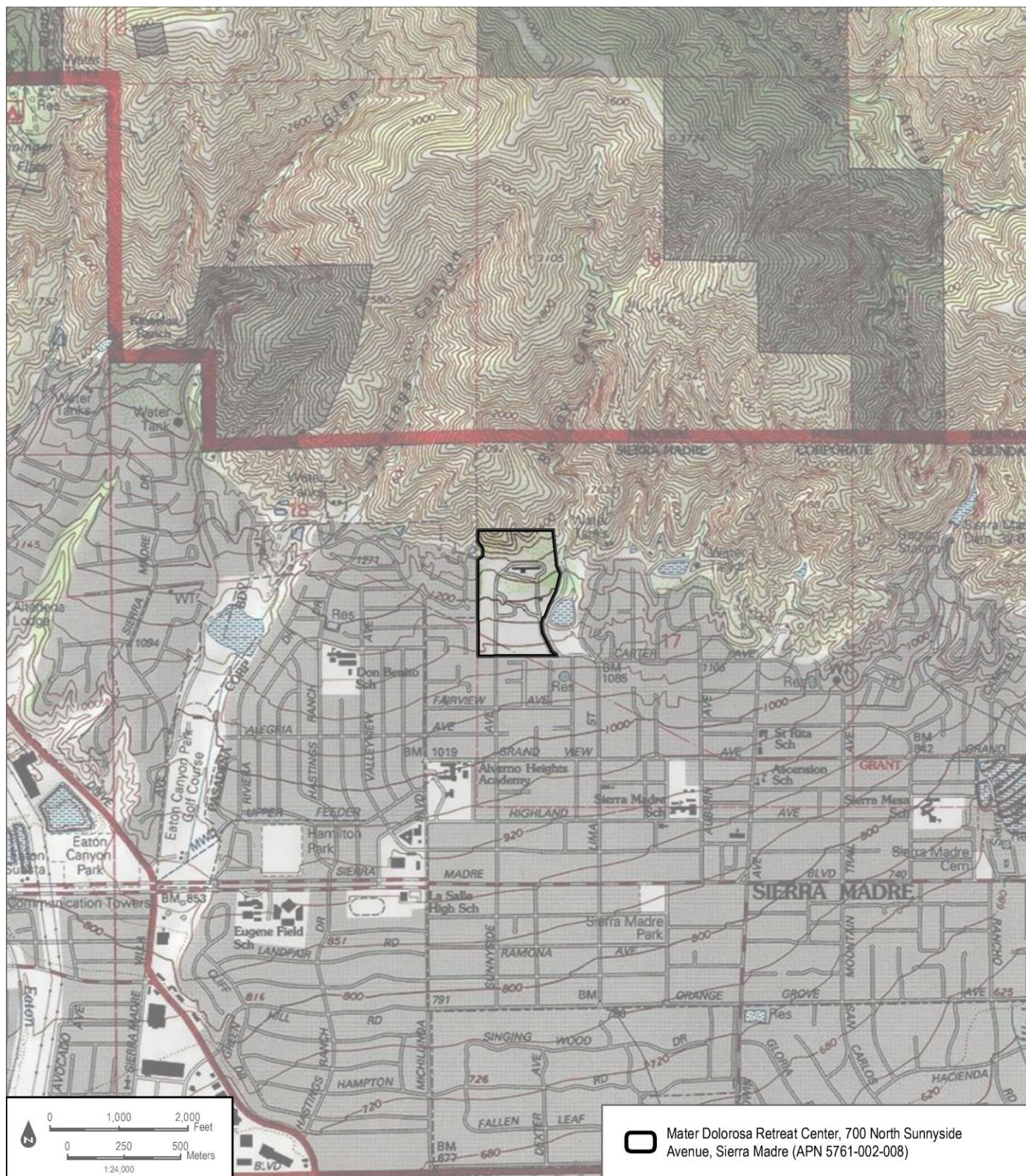
☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record

☐ Artifact Record ☐ Photograph Record ☐ Other (List): _____

State of California & Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
LOCATION MAP

Primary #
HRI#
Trinomial

Page 2 of 52 *Resource Name or # (Assigned by recorder) Mater Dolorosa Retreat Center
*Map Name: Mount Wilson, Calif. *Scale: 1:24,000 *Date of map: 2012



BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder) Mater Dolorosa Retreat Center *NRHP Status Code 6Z
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B1. Historic Name: Mater Dolorosa Monastery
B2. Common Name: Mater Dolorosa Retreat Center
B3. Original Use: Monastery, Retreat Center B4. Present Use: Retreat Center
*B5. Architectural Style: Spanish Colonial Revival

*B6. Construction History: (Construction date, alterations, and date of alterations)
• 1923. Passionist order invited to Southern California.
• 1924. Mt Tara estate purchased.
• 1926. First retreat held under Moreton Bay Fig tree
• 1931. Monastery Building completed, William J. Schiltz general contractor
• Circa 1947-1952. terraced plazas appear south of and west of the Monastery Building; used as fair grounds for Family Fiesta fundraiser starting 1947.
• 1950. Retreat Center building completed.
• Circa 1952-1956. Restroom and kitchen buildings added to northwest terrace.
• 1968. Modernized Retreat Center chapel interior, removal of original floor, carpet and linoleum added, choir stalls removed. Air conditioning installed.
• 1985. Fr. Isadore O'Reilly Wing addition added to east side of Retreat Center building.
• 1991. Sierra Madre earthquake damages Monastery building.

(See Continuation Sheet)

*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: _____ Original Location: _____

*B8. Related Features:
None.

B9a. Architect: none b. Builder: J.A. McNeil Company

*B10. Significance: Theme n/a Area n/a
Period of Significance n/a Property Type n/a Applicable Criteria n/a
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

(See Continuation Sheet)

B11. Additional Resource Attributes: (List attributes and codes) _____

*B12. References:

(See Continuation Sheet)

B13. Remarks:

*B14. Evaluator: Kate Kaiser, MSHP
*Date of Evaluation: November 16, 2020

(Sketch Map with north arrow required.)

(See Continuation Sheet)

(This space reserved for official comments.)

CONTINUATION SHEET

Property Name: Mater Dolorosa Retreat Center

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P2e. Location Data (Continued):

The Mater Dolorosa Retreat Center is located within the northwestern portion of the City of Sierra Madre (City), within the County of Los Angeles (County), California. The western portion of the property borders the Kinneloa Terrace/Hastings Ranch neighborhood of the City of Pasadena, and the foothills of the San Gabriel Mountains are located immediately north of the property. The property is bound by the Bailey Canyon Dam and Bailey Canyon Wilderness Park to the east, and existing single-family residential development in City of Sierra Madre to the south.

P3a. Description (Continued):

Retreat Center Building (1950)

The Retreat Center building is a Spanish Colonial Revival style, two story, T-plan building with board formed concrete on the 1950 section and stucco cladding on the 1985 addition. Both the original building and the addition have a gable ended red clay tile-clad roof with very little eave overhang (Figures 1 through 17). The board form concrete is painted uniformly smooth, evoking the appearance of stucco in character if not material. The building is situated in the northern portion of the larger parcel, at the base of the foothills north of the property. The building has conference rooms and retreatant rooms in the north part of the T-plan, and the Chapel in the south part of the T-plan, with an attached four-story bell tower with a domed roof.

The Retreat Center Chapel is a single volume, with a sacristy at the south end, and small lobby, vestal chambers and confessionals at the north end. The entire 2-story volume is open to the ceiling, where painted heavy timber trusses are visible and multiple pendant lights illuminate the space. The Retreat Center Chapel's windows, doors, exterior decoration, and interior layout, are differentiated from the main section of the Retreat Center building by exhibiting a higher degree of craftsmanship and detail. The Retreat Center Chapel is accessed on the north elevation from a covered breezeway from the main Retreat Center building. The north entrance to the Retreat Center Chapel is a pair of solid wood doors in an arched opening. The Retreat Center Chapel features large glass doors with arched transom at the north elevation. Doors on the south elevation have been repurposed as part of the sacristy and now open to a small garden patio. In the Retreat Center Chapel, there is a small, stained glass ocular window in the gable end, and paired stained glass windows on the east and west sides. These stained glass windows, created by Judson Studios (1897-present) in Los Angeles, are made with chipped glass set in epoxy and black sand, and depict religious scenes from Jesus' life.

The Retreat Center dormitory volume and Chapel are connected by a covered breezeway and the 3-story bell tower. The dormitory volume interior features simple, single bedrooms with individual restrooms arranged along a central corridor. There are also a few larger rooms like the conference rooms and dining room in this section of the building. On the exterior, the building reads as a Spanish Colonial Revival inspired building, but shows visible board form concrete, painted a light color to mimic stucco. Fenestration types throughout the dormitory volume uniformly consists of paired 10-lite metal casement windows for each retreatant room, and smaller 3-lite single casements in the adjoining restrooms in the 1950 volume and sliding vinyl windows in the 1985 addition volume retreatant rooms. In the larger communal rooms, such as the dining hall or older conference rooms, the windows are larger 14-lite windows, with 4-lite metal casements incorporated. On the main (south) elevation, doors are generally paired glass and steel double doors in the 1985 addition section and paired wood doors with a single fixed lite of single wood doors with fixed lite and sidelight in the 1950 section. On the rear (north) elevation, doors were single or paired wood doors with single windows in the upper half.

CONTINUATION SHEET

Property Name: Mater Dolorosa Retreat Center

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Other stylistic details are in keeping with the Spanish Colonial Revival architectural style. For example, on the northwest side of the Retreat Center Chapel is a large four-story bell tower, which is also constructed of board form concrete, but topped with a green-tinted metal (likely copper) dome. The four-sided tower has louvered vents throughout, with arched openings for the vent on the top-most level. The base of the tower has arched openings and is incorporated into the breezeway between the dormitory and Retreat Center Chapel. In the 1985 addition there are two outdoor patios on the second story, which opens from the interior hallway. The patio is roofed by a wood pergola. It features stuccoed balusters and curved red clay tile screens to enclose the patio space.



Figure 1. Retreat Center Chapel: East Elevation and South Elevation, view looking northwest (IMG_1022)

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Property Name: Mater Dolorosa Retreat Center
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Figure 2. Retreat Center Chapel: South Elevation, view looking north
(IMG_1027)



Figure 3. Retreat Center Chapel: West Elevation, view looking east (IMG_1041)

CONTINUATION SHEET

Property Name: Mater Dolorosa Retreat Center
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Figure 4. Retreat Center building: South Elevation, view looking north
(IMG_1031)



Figure 5. Retreat Center building: South and west elevation of 1951 original
building and chapel, looking northeast (IMG_4868)

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Property Name: Mater Dolorosa Retreat Center
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Figure 6. Retreat Center building: West Elevation, View looking east
(IMG_4874)



Figure 7. Retreat Center building: West and North Elevation, View looking
southeast (IMG_4877)

CONTINUATION SHEET

Property Name: Mater Dolorosa Retreat Center
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Figure 8. Retreat Center building: North Elevation, View looking southwest
(IMG_4925)



Figure 9. Retreat Center building: East and North Elevation (1985 addition),
View looking southwest (IMG_0925)

CONTINUATION SHEET

Property Name: Mater Dolorosa Retreat Center
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Figure 10. Retreat Center building: East and South Elevation (1985 addition),
View looking west (IMG_0933)



Figure 11. Retreat Center building: South Elevation (1985 addition), View
looking northwest (IMG_0948)

CONTINUATION SHEET

Property Name: Mater Dolorosa Retreat Center
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Figure 12. Retreat Center building: West and South Elevation (1985 addition),
View looking east (IMG_0978)



Figure 13. Retreat Center building: South Elevation, View looking north
(IMG_1021)

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Property Name: Mater Dolorosa Retreat Center
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Figure 14. Retreat Center Chapel: East Elevation, View looking west
(IMG_0977)



Figure 15. Retreat Center Chapel: East Elevation showing breezeway detail,
View looking west (IMG_0991)

CONTINUATION SHEET

Property Name: Mater Dolorosa Retreat Center

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Staff House (1934)

The Staff House building is a Spanish Colonial Revival style, two story, irregular-plan building, built in 1934 (Figures 16 through 17). The building features stucco cladding, a gable-ended roof clad with red clay tile with no eave overhang, and features two additions on the northeast and southeast sides. The building is situated just southeast of the Retreat Center building and east of the Garden of the Seven Sorrows. The building has very little exterior ornamentation, however there is a second story overhang on the south elevation with exposed wood structural beams. The main (west) elevation features a small stoop porch at the northwest corner, gabled roof, with wood bracket supports, and a wood door with a single lite fixed window in the upper half. Fenestration throughout consists of one-over-one single hung sash windows, mostly vinyl replacement windows, and sliding sash windows in the additions. Some windows have decorative metal grilles, consistent with Spanish Colonial Revival architecture. On the south-facing elevation of the main volume, there are four arched openings with tilt-up wood doors. On the west-facing elevation of the south addition, there are three metal roll-up garage doors with rectangular openings. On the west facing addition of the north elevation, there is a single roll-up garage door in a rectangular opening.



Figure 16. Staff House: North and west elevation, View looking southeast (IMG_0802)

CONTINUATION SHEET

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Figure 17. Building 1: West and south elevation, View looking northeast (IMG_0806)

Fiesta Event Terraces (1947; circa 1952-1956)

The Fiesta Event Terraces are located in the western section of the property, one southwest and one due west of the Retreat Center building. These terraces were used for the annual Family Fiesta event put on by the Passionists starting in 1947. The southwest terrace was opened first, circa 1947, and the west terrace was opened next, circa 1952-1956. The area features a restroom building (circa 1952-1956), cooking and refrigeration areas, and a large open space that would support booths, rides, and activities during the annual Family Fiesta. Details of the components of the Fiesta Terraces are discussed below.

The southwest and northwest shaped terraces were added to the property after the first Family Fiesta event in 1947 (Figures 18 and 19). These are earthen platforms with a lesser slope than the natural, surrounding environment. Both terraces are rock lined around the edge and have un-mortared rock retaining wall, supporting the flat platforms. Some landscaped plantings are in place which also prevent soil erosion in the terraces.

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Figure 18. Southwest terrace, View looking west (IMG_4717)



Figure 19. Northwest Terrace, View looking southwest (IMG_0857)

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The southwest terrace does not have any buildings or structures, but the northwest terrace features multiple buildings and structures to support the function of the area (described below).

Restroom Building (circa 1952-1956)

The Restroom building (circa 1952-1956) is situated in the northwestern portion of the site. The building faces east and is set into the much older olive grove. It is a one-story, rectangular plan building constructed of CMU blocks, with a low-pitched, side gabled roof clad with rolled asphalt paper roofing (Figure 20). There is a T-shaped privacy wall separating the restrooms. Fenestration consists of solid metal doors for each gendered restroom and another solid metal door in the south part of the west elevation, and louvered vents in the gable ends. There are two large bulletin boards, made of framed plywood sheets affixed to the side of the building near both doors.



Figure 20. Restroom building: east elevation, looking west (IMG_0852)

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Food Preparation and Storage Buildings (circa 1952-1956)

The food preparation area and storage buildings (circa 1952-1956) are situated in the northwestern portion of the site. The building faces south and is near the restroom building and olive grove. It is a one-story, bent axis plan building constructed of CMU blocks and stucco, with a shed roof clad with rolled asphalt paper roofing (Figure 21). Fenestration consists of solid, insulated metal doors for cold storage, and one wood door for basic access. There is a large opening also covered by corrugated steel sheets, which appears to slide to the side on a track. In front of and south of the building are two large, brick lined outdoor wood grills with large metal hoods.



Figure 21. Food preparation area and storage buildings, View looking north
(IMG_4738)

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Landscape and Gardens

The landscaping and gardens at the Mater Dolorosa Retreat Center are an important element of the property because of the contemplative and interactive nature of the individual gardens and landscape features, although these have been significantly altered and changed throughout the years.

Moreton Bay Fig (circa 1850-1900)

The Moreton Bay Fig tree is located south of the Stations of the Cross structures and north of the 1999 Sacred Heart Plaza. The enormous tree occupies its own small garden area (Figure 31). It was historically used as a meeting and contemplative area, but today has no permanent outdoor furniture or structures.



Figure 22. Moreton Bay Fig, View looking southeast (IMG_0896)

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Stations of the Cross (Fourteen stations, various dates, 1950 to 1962)

The fourteen Stations of the Cross shrines are outdoor landscape elements which feature a small alcove area and are constructed of specially chosen stones and concrete masonry (Figures 23 through 36). They were constructed individually beginning in 1950 and completed in 1962 by local stone mason and former Sierra Madre Mayor, William J. Schiltz. The shrines vary in height and width but are usually one stone course thick and are shaped to resemble Mission style parapets. In the center of the shrine wall is a bas-relief or sculpture depicting one of the fourteen individual Stations of the Cross. Above the bas relief is the Roman numeral indicating which station a person is at. While some stone was sourced locally, some feature agates, travertine, marble, and even petrified wood sourced from other parts of California, Utah, Arizona, and Nevada. The shrines are usually accompanied by planters and elaborate garden plantings and some feature benches.



Figure 23. Stations of the Cross, Station I (IMG_4640)

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Figure 24. Stations of the Cross, Station II (IMG_0908)



Figure 25. Stations of the Cross, Station III (IMG_0907)

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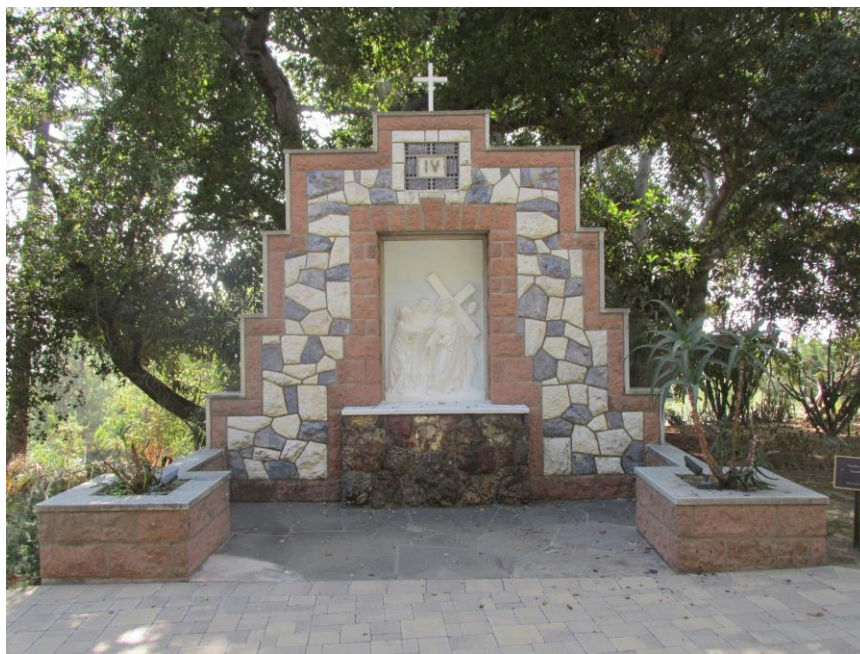


Figure 26. Stations of the Cross, Station IV (IMG_0903)



Figure 27. Stations of the Cross, Station V (IMG_0768)

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Figure 28. Stations of the Cross, Station VI (IMG_0892)



Figure 29. Stations of the Cross, Station VII (IMG_0891)

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Figure 30. Stations of the Cross, Station VIII (IMG_0885)



Figure 31. Stations of the Cross, Station IX (IMG_0881)

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Figure 32. Stations of the Cross, Station X (IMG_0871)



Figure 33. Stations of the Cross, Station XI (IMG_0866)

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Figure 34. Stations of the Cross, Station XII (IMG_1065)



Figure 35. Stations of the Cross, Station XIII (IMG_1064)

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Figure 36. Stations of the Cross, Station XIV (IMG_4863)

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Grotto of Mater Dolorosa (circa 1930)

One of the older shrines at the Mater Dolorosa Retreat Center, this structure is set into the hillside and features a small alcove with a small statue of Mary (Figure 37). The shrine is located immediately south of the Moreton Bay Fig tree. The shrine is constructed of uncoursed stone masonry without visible mortar. A small, wrought iron fence prevents access to the alcove, and another to the whole display, set into a curb near the seating area. Two modern coated metal benches are in front of the shrine as well, as well as two benches made of petrified wood.



Figure 37. Grotto of Mater Dolorosa, View looking southeast (IMG_4664)

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Stone stairwells and stone-lined paths (circa 1930-1950)

The exact date of construction for these structures is unknown, however, they appear to date from the 1930s development period and are most commonly found near the old Monastery building grounds (Figure 38). Typical construction is uncoursed, round, river rock, with a concrete mortar. This masonry is used as both the solid baluster at stairwells, single or double courses with heavy concrete mortar for footpaths.



Figure 38. Example of typical stone retaining wall, stair and lined path. View looking northwest (IMG_4667)

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Sunnyside Avenue Gate (circa 1946-1952)

The Sunnyside Avenue Entrance Gate features two, motorized wrought iron gates, hung at two large brick pillars. The pillars feature lamps at the top and walls that step down and away to the east and west sides topped with coping (Figure 39). The bricks are a pale red, and small stones are also incorporated sporadically across the brick wall face. The two gates have the Passionist badge on either side, and there are brass plaques with the building name and address affixed to the brick pillars.



Figure 39. Sunnyside Avenue gate, looking north (Google Earth)

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Garden of the Seven Sorrows (1999)

This circular plan garden features concentric circles, including a shaded footpath around the exterior with a wood pergola around it and metal fence (Figure 40). It is located in the former building footprint of the 1930 Monastery building. In the garden's inner circle is a high stuccoed wall topped by brick coping, a tiled fountain in the middle of the circle, and a path with seven small alcoves containing mosaic depictions of the Seven Sorrows. In the inner-most ring there is a large bronze statue of Jesus meeting Mary, the only Sorrow scene depicted with statues instead of mosaic tile. The enclosed garden is accessed via two gates, one on the east which opens to the road, and one on the west which opens to the Sacred Heart Plaza.



Figure 40. Garden of the Seven Sorrows, looking west (IMG_4679)

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Sacred Heart Plaza (1999)

This modern plaza was added in 1999 and features a quatrefoil-shaped fountain, and paved area surrounding it (Figure 41). The plaza is somewhat enclosed by hedges and other plantings. It is located in the former building footprint of the 1930 Monastery building. This plaza is situated south of the Stations of the Cross area and between the amphitheater and the Garden of the Seven Sorrows.



Figure 41. Sacred Heart Plaza overview, View looking southwest (IMG_0782)

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Amphitheater (1999)

The amphitheater is an outdoor space with several curved concrete and stone benches arranged around and facing south to a small oval-shaped paved area (Figure 42). It is located in the former building footprint of the 1930 Monastery building. The paved area has a statue and two is flanked by two concrete plinths that also have statues. Benches are accessed by a paved, concrete central aisle. There is a vestibule area covered by a wood trellis at the north end of the amphitheater.



Figure 42. Amphitheater: View looking west (IMG_0830)

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St. Paul of the Cross Pergola, Streams, and overlook garden (circa 2005)

This modern garden is situated immediately west of the Retreat Center building and features a large, paved platform, with stone masonry retaining walls shaded by a wood pergola, with garden and developed spring and pond below it (Figure 43). It has a small stream with wood bridge and statue of St. Paul of the Cross at it, downhill of the pergola structure. It also features one of the Stations of the Cross, a statue of Jesus on the cross, just below it.



Figure 43. Pergola and overlook garden (IMG_1061)

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Garden of Gethsemane (2016)

This modern garden features bronze statuary set into an allée between rows of much older olive trees (Figure 44). The olive trees in this grove predate the Passionists' purchase of the site, but exact age could not be determined. The area features several wood benches on a gravel path, with statuary in both the path and on the sloping hills around the trees.



Figure 44. Garden of Gethsemane, statuary flanked by 100+ year old olive orchard
(IMG_0912)

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B6. Construction History (Continued):

- 1993. Monastery building razed.
- 1999. Amphitheater, Sacred Heart Plaza, and Garden of the Seven Sorrows completed on old Monastery foundation.
- 2002. Retreat Center building Chapel renovation, reversing vestibule and sacristy.
- 2015. Stations of the Cross walkway and shrine renovation.
- 2016. Garden of Gethsemane added.

B10. Significance Evaluation (Continued):

Historical Context

Development History of Mater Dolorosa

In 1923, Bishop John Joseph Cantwell of Los Angeles invited the Passionist Order to Southern California. They were placed at St. Rita's in Sierra Madre in September of the same year and began seeking a permanent home for a monastery and retreat center. In 1924, the Passionists purchased Lyman Gage's Mt. Tara Springs property, former location of the Lyman Gage's estate house, a summer resort property. Several buildings at the Mt. Tara Springs estate burned in a fire in 1922, totaling \$40,000 in damages. After the fire, the property was sold several times, including a sale to Dean Perkins and George Anderson who proposed to use the property as a sanitarium for tuberculosis treatment. Ultimately Perkins and Anderson could not secure the correct zoning for a sanitarium and sold the property to R.B. Wilson. In 1924, the Passionists at St. Rita's offered \$100,000 for the property, announcing plans to build a monastery there and the third sale was approved (The Bulletin 1922; LAT 1924a, 1924b; Monrovia Daily News 1924; Pasadena Post 1923a, 1923b; SMDT 1924).

At the time of the subject property's acquisition in 1924, it contained a single farmhouse, a pair of natural springs, and several large olive orchards. Some of the priests and brothers of the Passionist Order lived at the new property, while others remained at St. Rita's. At this time, the subject property was temporarily called "Mount Olive" due in part to the olive groves that dominated the site historically. Despite the lack of accommodations for retreatants, the first retreat at the property was held in July 1926, under "the rubber tree," an enormous Moreton Bay Fig tree, and had at least 25 male retreatants (Figure 45). Parishioners that stayed at St. Rita's completed a new church building located at Grand View and Baldwin Avenues in Sierra Madre in 1925. St. Rita Catholic Church remains at this location to the present day (Arcadia Tribune 1932; Mater Dolorosa 2020; LAT 1926; Pasadena Post 1925).

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Figure 45. Retreatants under the Moreton fig tree, circa 1926 (provided by Mater Dolorosa)

It was not until 1931 that construction of the Monastery building began. The Monastery building was a traditional-style monastery with belltower, outdoor pulpit, a private chapel, a public chapel, 35 dormitory cells for priests, brothers, and novitiates, kitchens, a walled cloister, and patio. The designer of the building was Father Edmund Walsh who used a traditional "monastic floor plan" and "imposing Spanish design" (LAT 1932b), and the general contractor was William J. Schiltz, a Sierra Madre local and active participant in the church. In addition to building the monastery for \$75,000, Schiltz donated materials, sculptures, and built several of the original Stations of the Cross shrines near the monastery. In 1933, Schiltz also razed the old farmhouse building on the property, which the priests and brothers had been living in before the monastery was completed (Arcadia Tribune 1932; Pasadena Post 1925, 1933; LAT 1931, 1932a, 1932b).

The monastery officially opened in 1932 (Figure 46) and the first services were held that spring, followed closely by the first retreat in May. As the property continued to expand, in 1934, a "service quarters" building was added to the property, a two story house with garage, tool shed, gas and oil pumps, apartments for the four employees, and a lath house for growing plants used at the property. Other small art pieces that were incorporated into the Retreat Center Chapel and Monastery grounds, included paintings, triptychs, and statues which were received over time. A walled garden adorned with Stations of the Cross plaques was eventually added by 1936 (LAT 1932a, 1932b, 1934a, 1934b; Pasadena Post 1934, 1936).

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Figure 46. Dedication Ceremony for Mater Dolorosa Monastery, 1932 (University of California Los Angeles Special Collections)

During the early 1940s, the Passionists offered recuperative retreats for returning military service members as their popularity grew. By 1947, the Passionists decided the 1932 monastery was no longer sufficient for their needs and a new building was needed. To raise funds, the Passionists at Mater Dolorosa and the Mater Dolorosa Laymen's League held their first, annual Family Fiesta. To support the annual Family Fiesta, several large flat terraces were erected south of the Monastery building for rides and food tents. Though originally started to fund construction, the Family Fiesta tradition continued for more than 70 years.

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Construction of the Retreat Center building began in 1949. The new building featured individual bathrooms for 78 private rooms, a new dining room and kitchen, a library, new public chapel, and several conference room/meeting halls. The Retreat Center Chapel featured chipped glass-style stained glass windows created by Judson Studios, as well as bas-reliefs of the Stations of the Cross, paintings, and fine wood furnishings for the pew benches and choir stalls. The new Retreat Center was completed in May 1950 and was built by general contractor J.A. McNeil Co. of Los Angeles at a cost of \$434,000 (Figure 47) (Mater Dolorosa 2020; LAT 1949, 1950; Pasadena Star-News 1949a, 1949b).



Figure 47. Aerial view of Mater Dolorosa property showing Retreat Center (top), Monastery (middle) Staff house (bottom right), walled garden and Lima Street entrance road (bottom right) 1957 (Los Angeles Public Library)

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To further honor the new Retreat Center building and the Mater Dolorosa property, in 1950 William J. Schiltz, the original general contractor who built the Monastery building, began an ambitious stone masonry project creating fourteen shrines for the Stations of the Cross using local and foreign stones, concrete, wood, cement block, petrified wood, marble, and other materials. The shrines would create homes for the bas relief panels and statues depicting the fourteen Stations of the Cross and was located in the olive grove between the Monastery and new Retreat Center buildings. Schiltz constructed each station individually, completing the final station of his project in 1962 (Figure 48). (Mater Dolorosa 2020; LAT 1950, 1956a; Monrovia News-Post 1953, 1955, 1962).



Figure 48. William J. Schiltz finishing one the Stations of the Cross shrines at Mater Dolorosa Retreat House, 1953 (Monrovia News-Post 1953)

After the new Retreat Center opened, most retreat activities transitioned to the new building. Since there was now a separate space for retreatants and priests, the retreat allowed women for the first time at a married couple retreat beginning in 1964. Soon after, women in the Sierra Madre Catholic community began to ask for women's-only retreats which started in 1972. However, as the Retreat Center capacity was met and the number of retreats increased, the number of Passionist priests and brothers at Mater Dolorosa decreased. Nationwide, fewer priests and brothers took vows with the Passionists, leading to an increase in laymen staff leading retreats instead. In addition to laymen leading retreats, paid maintenance staff were required for upkeep of the property which could no longer rely solely on labor of the brothers and priests who lived on site (Mater Dolorosa 2020).

In 1983, the Mater Dolorosa Advisory Committee was formed and agreed to expand the Retreat Center. This group raised the money and in 1985, the Father Isadore O'Reilly Wing addition to the Retreat Center building was dedicated. The new addition on the east end of the Retreat Center added several conference rooms, offices, and for the first time, double rooms for couples' retreats. However, instead of alleviating pressure from demand, the expansion

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prompted more schools, parish groups, and others requested to use the facility more often (Mater Dolorosa 2020).

The 1987 Whittier Earthquake and more acutely the 1991 Sierra Madre Earthquake (5.8 magnitude), drastically damaged the Monastery building. The 15 brothers and priests living in the Monastery building had to leave and took up residences in a nearby Assumption Church convent in Pasadena. Initially, the Sierra Madre community was divided about demolishing the damaged Monastery. In 1992, the Mater Dolorosa Advisory Committee and remaining brothers and priests applied for permits to raze the Monastery, citing dwindling Passionist enrollment and the high cost of restoration and earthquake retrofitting, which was projected between \$600,000 and \$2,000,000. Proponents of preserving and retrofitting the building, including the City's Cultural Heritage Commission, argued it could be reused as a school or retirement home, and attempted to add it to the City of Sierra Madre's Cultural Landmark Register, but this was ultimately rejected by the City Council in July 1992, and a demolition permit was awarded. The Monastery building was razed in April 1993, followed by the removal of the original walled garden south of the Monastery building in 1995 (Figure 49) (Mater Dolorosa 2020; Monrovia News-Post 1991, 1992a, 1992b; Pasadena Star-News 1993).



Figure 49. Left: Aerial of Mater Dolorosa Retreat Center property before the 1991 earthquake, 1983; Right: after the earthquake and removal of the Monastery building, 1994 (UCSB 2020)

New gardens including the Garden of Seven Sorrows, Sacred Heart Plaza, and the amphitheater were built on the old Monastery foundations by 1999. Construction of these three gardens not only added new contemplative spaces and landscaping elements to the Retreat Center, but also reused existing circulation and paths meant for accessing the Monastery building. The redesigned landscape allowed contemplative spaces and trails to move from the area south of the Retreat Center and north of the now-demolished Monastery building, to anywhere south of the Retreat Center (Mater Dolorosa 2020).

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In 2002, more renovations to the Retreat Center introduced another conference room as well as major renovations to the Retreat Center Chapel interior. Retreat Center Chapel changes included the reversal of the room orientation 180 degrees, to move the entrance to the north side and the sacristy to the south side. More recently the Stations of the Cross sculptures and grottos were refurbished for their 40th anniversary in 2016. Just one year later, a new garden space in the old olive grove was added, called the Garden of Gethsemane, situated among the shrines for the Stations of the Cross (Mater Dolorosa 2020).

Project Site Architects, Artisans, and Builders

Monastery Building and Stations of the Cross Architect and Builder: William J. Schiltz (1883-1968)

William J. Schiltz was born in South Dakota near Emery township in 1886. Schiltz married and had several children, before relocating to Sierra Madre in 1924 at age 41 for his health, and immediately became involved with the local Catholic parish. There, he formed the contracting firm W.J. Schiltz and Co. and was an active community member and church participant. Schiltz was elected mayor of Sierra Madre twice in 1938 and 1940 and was also an elected City Councilmember from 1942 to 1948, when he retired. After 1948, Schiltz continued to volunteer time with the local Catholic Church and the Mater Dolorosa Passionists, eventually donating nearly twelve years of labor as a stone mason creating the Mater Dolorosa Retreat Center's Stations of the Cross shrines. (Ancestry.com 2020a; Monrovia News-Post 1962) A sample of Schiltz' known work is included below:

- St. Rita's Church, Sierra Madre (1925, demolished 1968)
- Mater Dolorosa Monastery building, Sierra Madre (1932)
- San Gabriel Mission School, San Gabriel (no date)
- St. Francis Hospital, Lynwood (no date)

Retreat Center Building Contractor: J.A. McNeil Company, Inc. (1944-1966)

Joseph A. McNeil (1904-1961), founder of the building contractor company of his name, was born in Los Angeles, California in 1904. He was the son of John V. McNeil, brother and partner in another contracting firm called McNeil Construction Company, which rose to prominence for building hundreds of buildings throughout California, Nevada, Arizona, and Hawaii. McNeil Construction Company's major projects included the Lockheed Missile Plant in Palo Alto, Disneyland in Anaheim, the Convair Missile Plant in San Diego, the Orpheum Theater in Los Angeles, Blessed Sacrament Church in Hollywood, Roosevelt Office Building in downtown Los Angeles, St. Andrews Church in Pasadena, The Dunes Hotel in Las Vegas, Sears and Roebuck store in Honolulu, a racetrack in Las Vegas, and many more. J.A. originally worked for his father's firm, but was injured at a young age by a collapsed brick wall. He re-emerged years later when he founded his building and contracting firm, J.A. McNeil Company in 1945 and quickly gained popularity and notoriety for the working on Catholic schools, churches, and convent buildings. Before long J.A. McNeil Company was working on college buildings for Occidental College, Pomona College, and USC, as well as banks and commercial buildings throughout Southern California. In 1948, McNeil was elected president of the General Contractors of America. The majority of J.A. McNeil Company's work consisted of schools and religious buildings in the beginning, and transitioned later to broader commercial work, with a few high-profile projects partnered with architects. In 1961, McNeil died of complications from long-term illness but his firm continued to take contracts with long-time architect partners William L. Pereira & Associates, Albert C. Martin & Associates and other prominent mid-century Los Angeles architects (Ancestry.com 2020b; LAT 1948, 1961; Pasadena Independent 1952.)

A sample of J.A. McNeil Company, Inc.'s known work is included below:

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- Corvallis High School, Studio City. George J. Adams, architect (1947)
- Priory/convent, Mount Carmel High School, Los Angeles (1949)
- St. Andrew's Grammar School, Pasadena (1949)
- Women's Dining Hall, Pomona College, Pomona. Allison & Rible, architects (1949)
- Classroom, College of Letters Arts and Sciences, University of Southern California, Los Angeles. Marsh, Smith, & Powell, architects (1950)
- Mary Star of the Sea Elementary School, San Pedro (1950)
- Student Clinic and Infirmary, University of Southern California, Los Angeles. G.B. Kaufman and J.E. Stanton, architects (1950)
- J.A. McNeil Company office, 3115 West Mission Road, Alhambra (1952)
- Anaconda Copper Reduction Plant, Yerington, Nevada (1952)
- Commercial Office, 1210 W 4th Street, Los Angeles. Albert C Martin & Associates, architect (1953)
- St. Vincent de Paul School, convent, and playground, Los Angeles (1953)
- Stewart-Cleland residence hall, Occidental College (1953)
- Immaculate Conception Church addition, Monrovia (1953)
- Residential subdivision, 42 single family homes, Azusa (1953)
- Daniel Freeman Memorial Hospital, Inglewood. Albert C. Martin & Associates, architect (1953)
- St. Anne's Maternity Hospital wing, Los Angeles (1954)
- Norris-Thermodor Corporation laboratory, Los Angeles (1955)
- Los Angeles Furniture Mart building, Broadway and Washington, Los Angeles (1955)
- Wilshire Federal Savings Drive-Through Bank, Los Angeles. Cuneen Company, architects (1957)
- 2nd unit of Engineering Quadrangle, University of Southern California, Los Angeles. Smith, Powell, & Morgridge, architects (1957)
- Western Operations headquarters office, Standard Oil Company, La Habra (1958)
- Holy Cross Mausoleum, Culver City (1961)
- Driftwood Inn, Huntington Beach (1962)
- St. Thomas More Catholic Church, Alhambra. J. Earl Trudeau, architect. (1964)
- Ahmanson Center, University of Southern California, Los Angeles. William L. Pereira & Associates, architects (1964)
- Laird J. Stabler Memorial Laboratories, University of Southern California, Los Angeles. William L. Pereira & Associates, architects (1964)
- Bank of America, 6300 W. Sunset Avenue, Los Angeles. Welton Becket & Associates, architect (1966)

Retreat Center Chapel stained glass artisan: Judson Studios (1897-present)

The Judson Studios were established in Los Angeles in 1897 by artist William Lees Judson and his three sons. William Lees Judson emigrated to the United States in 1853 when he was 10 and was a successful portrait painter and art teacher from an early age. He relocated from Chicago to the Garvanza neighborhood in Los Angeles in 1893, and joined a collective of "artist in the arroyo." Judson then was the head of the Arroyo Guild of Craftsmen, a group of influential artists and architects who influenced the Los Angeles Arts and Crafts movement. Judson also taught at USC's College of Fine Arts, the leading art school in Southern California, for 25 years, later serving as dean. In 1897, Judson invited his three sons to Los Angeles and formed Colonial Art Glass Co. Walter Horace Judson, the eldest son, specialized in the chipped glass method of stained glass, so the studio was highly sought for traditional and modern projects, including the Barnsdall House and Ennis House by Frank Lloyd Wright, and recruited artists away from rival stained glass studio Louis Comfort Tiffany. In 1920, the USC College of Fine Arts moved to USC's main campus and Judson and his sons took over the building, rebranding as Judson Studios in 1921 (California Historic Route 66 2020; Judson Studios 2020).

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Judson Studios' pre-1940 stained glass pieces can be seen in hundreds of churches in Southern California, however the Great Depression had deleterious effects on the Studio's output, as well as the death of William Lees in 1935, and Walter Horace leaving the studio to work for Lockheed in 1940. During World War II, lead was also required for the war effort and not available for stained glass projects, so the studio was further set back. After World War II however, Judson Studios recovered with war memorial artwork in the late 1940s and early 1950s. After World War II, the residential population of Southern California boomed, resulting in the need for more homes, schools, and eventually churches. Judson Studios created numerous stained glass projects for these churches and memorials. Production peaked in the 1950s when Walter Horace returned to Judson Studios, employing over 30 artists at the studio (California Historic Route 66 2020).

A sample of Judson Studio's known work is included below:

- Rotunda skylight, The Natural History Museum of Los Angeles County, Los Angeles (1913)
- Stained glass and ceramic tiles, Hollyhock House, East Hollywood, California (1922)
- Stained glass windows, All Saints Church, Pasadena (1923)
- Stained glass windows, St. Barnabus Church, Eagle Rock California (1925)
- Stained glass windows, Calvary Presbyterian Church in South Pasadena (1925)
- Alumni Memorial Window, Memorial Branch Library, Los Angeles (1930)
- "Chapel of All Creeds", at the U.S. Capitol, Washington DC (1955)
- Tree of Life window, Valley Beth Shalom, Encino, California (1964)
- 36-foot high Great Window, Glendale Presbyterian Church, Glendale, California (1974)
- Interior stained glass dome, Tropicana Hotel, Las Vegas, Nevada (1979)

Significance Evaluation

NRHP/CRHR Statement of Significance

The Mater Dolorosa Retreat Center, located at 700 W Sunnyside Avenue does not meet any of the criteria for listing in the NRHP or CRHR, either individually or as part of an existing historic district, based on the following evaluation of NRHP and CRHR designation criteria and integrity requirements.

Criterion A/1: That are associated with events that have made a significant contribution to the broad patterns of our history.

Archival research found that the establishment of the Monastery, and later the Retreat Center, were important to the Passionist Order as the first of several retreat centers established in the western United States. While the Mater Dolorosa property is representative of the expansion of the Order's growth in the west since it was the first monastery built west of Kansas, it no longer retains the original design elements associated with this period of expansion. While the basic principles of the Passionist Order are still practiced at the Mater Dolorosa property, the original pre-1923 farm house where the priests and brothers first lived when they arrived in California, and the 1931 Monastery building have since been razed. The property is still used as a Retreat Center and living quarters for the remaining Passionist priests and brothers, however, the demolition of the original 1930s buildings on the property severed the link to the earlier period of Passionist development in the west.

The next major period of development on the property occurs in the 1950s. This period of development began with the construction of the current Retreat Center (1950), thus representing a period of growth and expansion for the Mater Dolorosa. Other minor improvements throughout the property, including the construction of the Event Terraces, construction of the Stations of the Cross, and other landscape developments continued through the early 1960s. Despite this period being indicative of the growing popularity of the monastery's retreats

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to the Catholic community in Los Angeles County, no connection to broader periods of Passionist development at the state, national, or local level of significance were identified through archival research. Furthermore, a prominent, two-story addition was made to the Retreat Center in 1985, diminishing its integrity of association to this period.

In summation, while the property was once historically significant to the history of the Passionist Order in the United States and in California, alterations to the existing buildings and structures and the demolition of the original 1931 Monastery building have diminished the integrity of this association such that it can no longer convey significance under these criteria. Therefore, the property does not appear eligible under Criterion A of the NRHP or Criterion 1 of the CRHR.

Criterion B/2: That are associated with the lives of persons significant in our past.

Archival research did not indicate that any previous property owners, residents, retreat organizers, or people who have worked at this property are known to be historically significant figures at the national, state, or local level. As such, this property is not known to have any historical associations with people important to the nation's or state's past. Furthermore, to be found eligible under B/2 the property has to be directly tied to an important person and the place where that individual conducted or produced the work for which he or she is known. This property does not appear to be associated with any individual's important historic work and does not appear eligible for the NRHP under Criterion B or CRHR under Criterion 2.

Criterion C/3: That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

The Mater Dolorosa Retreat Center, as a retreat center and monastery property type, is distinctive and unique for the City of Sierra Madre, but is one of many monasteries and Christian religious retreat centers in the Los Angeles basin. For example, the Mary and Joseph Retreat Center in Rancho Palos Verdes, the Sacred Heart Retreat House in Alhambra, St. Joseph's Salesian Youth Retreat Center in Rosemead, the Divine Word Seminary and Retreat House in Norco, and the Serra Retreat Center and Franciscan monastery in Malibu. Other convents and monasteries include Dominican and Franciscan convents in Los Angeles, Glendale, Malibu, Rancho Palos Verdes, and Alhambra. There are also several Buddhist monasteries and non-denominational retreat centers throughout the Los Angeles area. So, while this property type is somewhat uncommon, this resource is not unique.

From an architectural style standpoint, Spanish Colonial Revival is the dominate style seen throughout the property. The use of the Spanish Colonial Revival style began with the original 1931 Monastery building and continued to be used in more recent construction projects on the property. Despite the fact that the Spanish Colonial Revival Style was used throughout the property, demolition of the Monastery building and the addition to the Retreat Center have impacted the property's ability to read as a good example of the style. Additionally, the only other Spanish Colonial Revival building on the property, the Staff House, meets the basic design and material requirements for the style but it does not serve as a good representation of the style. Furthermore, the remaining two buildings, the restroom and kitchen, are utilitarian in both style and material and do not embody the distinctive characteristics of any style or period of construction. In summary, the extant buildings at the Mater Dolorosa Retreat Center no longer serve as intact and good representations of the Spanish Colonial Revival style of architecture.

With regards to the original builder, the Retreat Center building can be said to be the work

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of a master builder: J.A. McNeil Company. The building company was known for constructing religious and institutional buildings early in their history (1944-1966), before transitioning to campus buildings at USC and commercial buildings throughout Southern California. From a typology standpoint, the Mater Dolorosa Retreat Center is not the only Los Angeles-area retreat center and religious building built by J.A. McNeil Company. Other examples of this building type included Mount Carmel Priory and Convent in 1949 and St. Vincent de Paul School and Convent in 1953. Additionally, the Spanish Colonial Revival style was a very popular style used by J.A. McNeil Company's and many other builders during this time period, therefore, the Mater Dolorosa property is also not unique for its architectural style. While it could be argued that the Master Dolorosa was one of the more notable properties designed by J.A. McNeil Company, the Retreat Center building's 1985 addition and the 1966 and 2002 renovations to the Chapel's interior have significantly diminished the property's ability to serve as a good representation of J.A. McNeil Company's work.

In addition to the J.A. McNeil Company, buildings and structures on the property were also designed and built by local builder and stone mason William J. Schiltz. While the most notable element of the property constructed by Schiltz was the no longer extant Monastery building, the Stations of the Cross structures were also designed by Schiltz. Despite the incredible workmanship and material sourcing, Schiltz is not considered a master architect or builder. Schiltz is best known for his involvement with local Sierra Madre politics, serving two terms as mayor and as a city councilman. No other buildings on the property were built by master builders or architects.

In addition to the existing buildings and structures on the property, there are notable decorative elements on the property that were also researched and evaluated for significance. Specifically, the stained glass windows of the Chapel that utilize chipped glass from Judson Studios, master artisans. The windows were created after the death of William Lees Judson, but during the post-World War II church construction boom in Southern California that allowed the studio to resume work. While these windows do possess high artistic value on their own, multiple alterations to the Chapel interior have altered the way they are viewed and experienced, diminishing the integrity of design, feeling, and association necessary to convey significance under this criteria. Similarly, the Stations of the Cross shrines may once have had high artistic value, but this has been diminished by alterations. The Stations of the Cross are incredible examples of fine stone working and material sourcing but renovations in the 2010s altered the way they are experienced and their locations. These alterations diminish the level of design and location integrity necessary to convey significance under this criteria.

The Mater Dolorosa Retreat Center also lacks the integrity to convey significance as a representative of a significant and distinguishable entity whose components may lack individual distinction, and would likely not meet the threshold necessary to be a contributor to such a group or district.

In summary, while the Mater Dolorosa Retreat Center's components do possess architectural merit due to association with a master builder (J.A. McNeil Company) and master artisans (Judson Studios), as well as possessing high artistic value in the stained glass windows from Judson Studios, alterations have diminished the property's historical association, design, and location integrity to the point where they can no longer convey significance. The property components, both individually and as a whole lack the integrity necessary to convey significance under this criteria. For these reasons, Mater Dolorosa Retreat Center does not appear eligible for listing in the NRHP under Criterion C or CRHR under Criterion 3.

Criterion D/4: That have yielded, or may be likely to yield, information important in prehistory or history.

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The property is not significant under Criterion D of the NRHP or Criterion 4 of the CRHR as a source, or likely source, of important historical information nor does it appear likely to yield important information about historic construction methods, materials or technologies.

City of Sierra Madre Statement of Significance

The City of Sierra Madre's landmark designation criteria is based on the NRHP/CRHR designation criteria and integrity requirements and are outlined below. The Mater Dolorosa Retreat Center does not meet any of the criteria for listing as a City of Sierra Madre Landmark.

- A. Historic. It was the site of, or is associated with local, state or national cultural, social, economic, political or natural history, events or persons significant to the history of Sierra Madre, or it reflects significant geographical patterns, including those associated with different eras of settlement and growth, particular transportation modes, or distinctive examples of park or community planning.

As described above in Criteria A/1 and B/2, the Monastery building, which was significant for its connection to the outreach of Passionists into the American West in the 1920s was razed after an earthquake in 1993. Without the Monastery building, the property no longer retains the original design elements that associated to this period of expansion. Further, the Mater Dolorosa Retreat Center has not had a measurable effect on the history of the City of Sierra Madre and is not associated with cultural, social, economic, political or natural history, events or persons significant to the history of Sierra Madre. Therefore, the subject property is not eligible as a City of Sierra Madre Landmark under Criterion A.

- B. Architectural. It is representative of the work or is one of a few remaining examples of a notable builder, designer or architect, or, it embodies distinctive characteristics of a style, type, period or method of construction, or, is a valuable example of architectural achievement or innovation such as the use of indigenous materials or craftsmanship.

As described above in Criteria C/3, while the Retreat Center building was built by master builder J.A. McNeil Company, it is not representative or unique among their body of work, and is one of several religious institutional buildings built by them during this period. Additionally, the Retreat Center Chapel includes stained glass from master artisans Judson Studios. However, alterations to the chapel's interior and orientation have diminished the design integrity of these windows. Without the original 1931 Monastery building, now demolished, the Mater Dolorosa Retreat Center property does not embody the distinctive elements of the Spanish Colonial Revival style and is not a valuable or innovative architectural achievement. Overall, the property lacks the necessary integrity to convey significance under this criterion. Therefore, the subject property is not eligible as a City of Sierra Madre Landmark under Criterion B.

Integrity Discussion

In addition to meeting one or more of the above criteria, an eligible resource must retain integrity, which is expressed in seven aspects: location, setting, design, workmanship, materials, feeling, and association. All properties change over the course of time. Consequently, it is not necessary for a property to retain all its historic physical features or characteristics. The property must retain, however, the essential physical features that enable it to convey its historic identity. The essential physical features are those features that define both why a property is significant and when it was significant. The following sections discuss the integrity of the Mater Dolorosa Retreat Center property. Taken as a whole, the property's integrity does not rise to the level needed to convey significance under any

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NRHP, CRHR or City of Sierra Madre Landmark designation criteria.

Location: Most buildings at the Mater Dolorosa Retreat Center property retain integrity of location. However, the Stations of the Cross shrines were moved from their historical locations during the remodeling in 2015. Other additions, such as the Garden of the Seven Sorrows, Sacred Heart Plaza, Amphitheater and Garden of Gethsemane replaced historical buildings or gardens, further diminishing the overall integrity of location at the property. The total property acreage has only been diminished a few times over its occupancy, so overall, the property is the same size and orientation relative to the City of Sierra Madre and the mountains.

Setting: Although the original 1931 Monastery building was razed and newer features have been added to the property in the recent past that have changed the original design and layout, the isolated nature of the Mater Dolorosa Retreat Center, separated from the surrounding neighborhood, outdoor garden walks, the mature olive groves, and backdrop of the San Gabriel Mountains have been retained and the building maintains a high level of integrity of setting.

Design: The Retreat Center building does not retain integrity of design due to multiple renovations and a large and very visible addition in 1985. In addition to the highly visible addition, the Chapel interior was also altered and renovated several times, disregarding the original interior layout and orientation, and reversing vestibule and sacristy to its current orientation in 2002. Similarly, the Staff House has had multiple alterations and additions, diminishing its integrity of design. The remaining buildings at the site have also had additions or small changes to aspects of design. Therefore, the Mater Dolorosa Retreat Center property does not retain integrity of design.

Materials: The Retreat Center and Staff house do not retain integrity of materials and workmanship due to significant alterations and additions, and the addition of modern materials. The Stations of the Cross retain integrity of materials since it appears as though original materials have been retained or are replaced with in-kind materials as needed.

Workmanship: For the most part, integrity of workmanship has been retained at all buildings, except where modern additions obscure and detract from the original workmanship. The Stations of the Cross structures still convey a high level of workmanship integrity, as the individually-sourced stones and original bas-relief sculptures and designs have been retained. Similarly, the Judson Studios chipped glass-style stained glass windows in the Chapel convey a high level of workmanship, but alterations to the design of the chapel interior and multiple renovations diminish integrity of workmanship below the threshold necessary for significance.

Feeling: The buildings, with the exception of the Staff House, do not feel as though they were developed in the 1950s, as they were styled to match the Spanish Colonial Revival style architecture of the original 1931 Monastery building. Therefore, the property does not successfully convey a feeling of being developed in the 1950s. The whole property, however, with both its buildings and gardens, retains an environment conducive to silence and contemplation, so the original feeling of isolations intended by the founders is retained.

Association: The Retreat Center building no longer retains its association with master builder J.A. McNeil Company and master artisan Judson Studios due to multiple interior and exterior alterations, but does retain association with its original occupants, the Passionists brothers and priests who ran the Retreat Center. Archival research did not uncover historical associations for the remaining buildings and structures at the site.

While most elements of integrity are represented at the site, when taken as a whole, the property's overall integrity does not rise to the level needed to convey significance for

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NRHP, CRHR or a City of Sierra Madre Landmark designation.

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Sketch Map (Continued) :



FIGURE 9

Mater Dolorosa Retreat Center Site Map

The Meadows at Sierra Madre