

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

DRAFT

1. Name of Property

Historic name: Church of the Epiphany
Other names/site number: La Iglesia de La Epifania
Name of related multiple property listing:
Latinos in Twentieth Century California MPS
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 2808 Altura Street
City or town: Los Angeles State: California County: Los Angeles
Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide ___ local

Applicable National Register Criteria:

___A ___B ___C ___D

<hr/>	
Signature of certifying official/Title:	Date
<hr/>	
State or Federal agency/bureau or Tribal Government	

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

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION: religious facility

SOCIAL: meeting hall

Current Functions

(Enter categories from instructions.)

RELIGION: religious facility

SOCIAL: meeting hall

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Shingle Style

LATE 19TH & 20TH CENTURY REVIVALS: Late Gothic Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Stone, plaster, and wood

Narrative Description

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

Summary Paragraph

Church of the Epiphany is a one story 6,364 square foot double-high building that occupies a rectangular lot of 0.18 acres in a residential neighborhood. Built nearly to the property line on all sides of the parcel, the single integrated building began with a chapel constructed in 1888 in the Shingle Style. The chapel choir, sacristy, and parish hall addition was constructed in 1900-01 in the Late Gothic Revival style, as was the church sanctuary addition in 1913-14. The main pedestrian entrance to the building is located at the northwest corner. Secondary and tertiary pedestrian entrances are located at the center and eastern end of the north elevation of the sanctuary. The property has no vehicular entrance. Church of the Epiphany retains sufficient integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance.

Narrative Description

Church of the Epiphany occupies a corner parcel in a residential community composed of single-family residences from the late 1800s and early 1900s. The neighborhood includes modest, non-architect designed residences in the Victorian, Arts and Crafts, and Period Revival styles. The neighborhood largely retains its historic character as evidenced by the establishment of a Historic

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Preservation Overlay Zone by the City of Los Angeles in 2004.¹ Although the neighborhood has experienced some in-fill development, largely in the form of multi-family residential apartment buildings, these interventions are relatively few in number.

The chapel is a one-story, double-high 29' x 55' rectangular volume located at the northeast corner of the property. It is set back from the curb by a narrow landscaped strip, sidewalk, and narrow asphalt strip. The building is constructed of irregularly shaped rusticated stone, wood, and wood shingles. According to the Historic Structures Report, the west façade of the chapel was originally clad in wooden shiplap siding in anticipation of the expansion.² On the west, the chapel abuts the two-story triple-high, 29' wide by 50' deep chapel choir, sacristy, and parish hall addition with a pyramidal roof reaching 50' high.³ To the west of the first addition completed in 1901, a one-story, double-high 54' x 48' rectangular sanctuary addition was made in 1913-14. At the time of the sanctuary addition, the architect integrated the design of the two chapel additions in a common aesthetic and common architectural language. The net effect of the second addition was to relocate the church's main entrance from Altura Street to Sichel Street.

Church of the Epiphany is rectangular in plan, composed of wood, stone, and plaster construction. Exterior wall cladding consists of unadorned cement plaster above a sloping granite veneer wainscot. The main/west façade is asymmetrical in design with the double-height 37-foot high gabled sanctuary flanked to the north by a rectangular vestibule volume with a tile-clad pyramidal roof with wooden finial. The vestibule contains a brick pointed-arch entry portal with two wooden-plank double doors with fixed-pane, diamonded-patterned leaded windows leading into the sanctuary, poured-in-place terrazzo steps and wrought iron gate. A single plank wooden door with decorative metalwork leads from the vestibule to the porch on the north elevation of the building.⁴ The sanctuary roof is clad in asphalt shingles.

A pyramidal roofed, triple-height, square volume sits at the rear of the sanctuary. It has a clay tile roof with a wooden cross at its pinnacle. A decorative trefoil-design wooden balustrade cresting detail originally graced the roof perimeter of the rectangular volumes.

The west/main façade is dominated by five large crocketed pointed-arched stained-glass windows with lancet bar tracery in a pointed-arched gothic surround symmetrically located under the gable roof. The large crocketed pointed-arched window is flanked by two smaller crocketed pointed-arched stained-glass windows. All windows (except for one) have protective plexiglass sheets nailed/screwed onto the exterior wooden frames. A strip of three small leaded, clear-glass, crocketed pointed-arched windows in a wooden frame are centered over the arched entry portal. Two pairs of square vents with metal crossbars are located in the stone at ground level.

¹ City of Los Angeles, Office of Historic Resources, Lincoln Heights, <https://preservation.lacity.org/hpoz/la/lincoln-heights> (accessed June 11, 2019).

² Mel Green, John Griswold, David Judson, Biana Siege, and Thomas Michali, *Church of the Epiphany Historic Structure and Conservation Plan*, Los Angeles, CA: Getty Trust, October 4, 2007), 10.

³ *Ibid.*, 11.

⁴ The decorative metalwork on the door, the wrought-iron entrance gate, and windows in the vestibule were gifts from the Young People's Society in 1914, based on a plaque above the door.

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At the southern end of the main/west façade is a non-historic wrought-iron gate and concrete pathway leading to wooden steps, a wooden handrail, and a single wooden door set in the plaster-clad chapel volume.

The north/secondary elevation of Church of the Epiphany features unadorned cement plaster wall cladding and granite wainscot veneer with an asymmetrically located gable roof between the ambulatory and sanctuary entry doors. The triple-height plaster-clad tower is located at the eastern end of the sanctuary addition. A raised 20' long granite stone, concrete and wood-covered cloister connects the chapel with the northwest tower via eleven wooden posts and non-historic, wrought-iron security bars and security gate. Five pointed-arched, multi-lite wood windows with historic stained glass panels set in an arched tracery pattern at the top are on the first floor level. Three of these windows have three casement type panels below the arched windows. A pair of gothic pointed-arched multi-lite wood windows with clear glass panels set in an arched tracery pattern are symmetrically located at the second floor and one pair is located in the vestibule tower at the northwest corner of the building. Two pairs of gothic pointed-arched multi-lite wood windows with clear glass are located in the triple height tower. A three-story chimney is visible on the choir and sacristy addition.⁵ Tertiary sanctuary entrance doors under the cloister on the north façade are a pair of tongue and groove plank wooden doors with a single leaded glass diamond pattern. A late twentieth century glass panel door with security screens leads to the main office/hallway entrance. Four vents with wrought-iron bars punctuate the stone porch at ground level. A concrete and metal-railed ADA accessibility ramp installed in 2013 is perpendicularly located at the west end of the cloistered porch. A small, cross-topped metal bell is suspended from a wooden bracket above the roofline. A round concrete orb on a pedestal sits just south of concrete steps on the west end of the north façade.

The east end of the north elevation incorporates what used to be the main/north façade of the chapel its symmetrical sandstone buttresses. The sandstone veneer wainscot is composed of split-face squared stones that have been tooled at window surrounds. The main façade also features five single, fixed-pane wood casement windows with an over-scaled round wooden window or oculus centered under the steeply pitched gabled roof. Shingles in a decorative circular composition surround the oculus. The roof is clad in green asphalt shingles, installed circa 1992, replacing the original wood shingles.

The south elevation features the same unadorned cement plaster wall cladding and granite wainscot as other elevations. Four pointed-arched multi-lite wood windows with historic stained glass panels set in an arched tracery pattern with three casement type panels are located on the first floor level along with one pointed-arched multi-lite wood window with clear glass panels set in an arched tracery pattern with three casement type panels. Two pairs of pointed-arched multi-lite wood windows with historic stained glass panels set in an arched tracery pattern are symmetrically located in the triple-height tower. Two asymmetrically placed window openings punctuate the stone porch at ground level, as do five small vents with metal bars. One of the

⁵ The chimney appears to have provided ventilation for early twentieth century heating equipment located in the basement—likely some kind of boiler.

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window openings has been transformed into a non-original below-grade basement entrance door and the other window has been blocked-off by the non-original, wooden rear chapel entrance stairs. The eastern end of the south elevation incorporates the plaster-clad south elevation of the chapel. Beneath the gable, a round, replacement single, fixed-paned window is flanked by two rectangular, replacement single fixed-paned windows, possibly part of unspecified alterations in the 1960s or those associated with repairs in 1983-84 after a kitchen fire.

The east elevation consists solely of the chapel building and sits flush with the lot line. Three rusticated stone buttresses appear on the east façade above which four pairs of wooden casement windows with rounded panel heads and pebble glass punctuate the wood cladding.⁶

The interior of the sanctuary's nave space consists of a visually rich pattern of varnished Oregon pine and California redwood construction including massive decorative posts and capitols, heavy wooden trusses, and roof cross-braces of the side aisle spaces. The original wooden pews face eastward with a large circular rose window, carved wood pulpit, choir rails and choir benches, carved wood paneling of the altar area, and decorative metal pipes of the organ on a raised platform. An ornate carved wooden pulpit designed and built by Charles L. Cooke occupies the south end of the raised platform.⁷

At the center of the western wall of the sanctuary's nave space is a grouping of five over five stained-glass windows. The center three of the upper row depict Christ as a shepherd flanked by a landscape image to either side. The two outermost windows of the upper row and all five windows of the lower row are non-pictorial windows in a geometric pattern. Plaques reveal both upper geometric pattern windows were given as memorial gifts to the church in July 1920.⁸ Two additional geometric-pattern stained-glass windows, also memorial gifts, are each framed separately, one to either side of the lower row.⁹

The two large non-pictorial stained-glass windows at the north end of the sanctuary were given in memory of the young men of the church who died in World War I. The stained-glass window located over the double door was donated by a parishioner as well.¹⁰

The interior of the chapel retains its original truss bays, cornice trim, and wainscot. A commercial kitchen and two restrooms are located at the southern end of the chapel in space originally containing a small apse. The first alteration of the former apse space occurred in 1922 with additional modernization work conducted in 1983-84 and again in 2013.

⁶ The west façade of the chapel has been largely obscured by the additions.

⁷ A plaque indicates the pulpit was given to the church as a gift from Cooke's daughter, Helen Margaret. Charles L. Cooke was a local carpenter living at 231 S. Sichel in 1914.

⁸ One window was given by Robert J. Hand in memory of his wife Mary Mee Hand. Hand was a machinist who worked for the LA Department of Supplies. The other window was given in memory of Mary Mee Hand by her son, James Austin Mee.

⁹ The window to the south (left) was donated by Emily Whitaker in September 1917. The window to the north (right) was given in memory of Leon George Kerr (1875-1915) by Robert J. Hand in July 1920.

¹⁰ The window was given in memory of Zera E. Wile (1842-1913), a Canadian-born carpenter who lived in Mt. Washington.

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Church of the Epiphany character defining features include:

- The chapel's rusticated sand stone construction, with buttresses; steeply pitched roof; wood-shingle cladding in a decorative circular composition; wooden strip windows on the main and secondary façades; large circular wooden window of clear leaded glass; and original truss bays, cornice trim, and interior wainscot.
- The sanctuary's angled granite veneer wainscoting with ribbon-pointed grout work; smooth stucco-clad walls; tile roof cladding on the towers with cross and finial; gothic-shaped multi-lite wood windows with historic stained-glass and clear glass panels set in an arched tracery pattern; round historic stained-glass "Epiphany" window; gothic-shaped brick entry portal, sanctuary entrance door, poured-in-place terrazzo steps, and wrought-iron gate; granite stone, concrete, and wood-covered cloister; rich pattern of varnished Oregon pine and California redwood construction including massive decorative posts and capitols, heavy wooden trusses, and roof cross-braces of the side aisle spaces; and decorative column capitols.
- The historic Henry Pilcher's Sons pipe organ.¹¹
- The historic St. Athanasius church bell.

Alterations

The 1888 year of construction for the chapel was documented in the *Los Angeles Herald*¹² and the architect confirmed by architectural historian Richard Longstreth.¹³ No building permit for the chapel was found. The church sanctuary addition of 1913-14 has an extant building permit, while the choir room, sacristy and basement addition of 1900-01 is documented by newspaper accounts. Church records compiled for the 2007 *Church of the Epiphany Historic Structure and Conservation Plan* recounts the construction dateline as follows:¹⁴

1888	Original chapel building constructed
1898	Building wired for electricity (July)
1900-01	Addition of choir room, guild room, sacristy, and basement
1913	Cornerstone laid for sanctuary addition
1913-14	Epiphany window above altar gifted/installed
1916-18	Organ installed
1917-20	Donation by parishioners /installation of stained glass windows
1922	Kitchen added to chapel/Parish Hall
1934	Roof/gutter replacement and cornice work
1935	Plastering and roof work

¹¹ London organ builder Henry Pilcher, Sr. arrived in the U.S. in 1832. His sons, Henry Pilcher, Jr. and William Pilcher II, opened an organ building shop in St. Louis in 1852. The company survived until 1944 and is believed to have built more than 1,800 organs for churches, concert halls, and universities across the country.

¹² "Building Boom," *Los Angeles Herald*, January 1, 1889, 1.

¹³ Richard Longstreth, *On the Edge of the World: Four Architects in San Francisco at the Turn of the Century* (Cambridge, MA: MIT Press, 1983), 421.

¹⁴ *Church of the Epiphany Historic Structure and Conservation Plan*, 20.

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1948	Bell restored
1963	Interior alterations, unspecified
1983-84	Fire, interior kitchen remodel
1988	Organ restored
1992	Reroofing

A review of the building permit history suggests that the building undergone few alterations since 1914. A permit from 1922 indicates that a kitchen was added to the rear of the chapel portion of the building, which by then was being used as a parish hall. No architect of record is listed for this work. In 1963, a permit for unspecified interior alteration was issued with the architect Richard W. Rose. In November 1968, repairs of the masonry wall on the north elevation were conducted by Fernandez Calvert, architect.

It is not known when the decorative trefoil-design wooden balustrade cresting detail at the roof perimeter was removed. It is partially absent in a 1966 photo (**Figure 14**) from and completely absent from a photo of protestors assembling in front of the church in 1971 (**Figure 20**). It is possible that it was removed when the sanctuary was reroofed, replacing the clay roof tiles with asphalt tiles.

According to historic photos, the stone bell tower on the chapel remained intact well into the 1960s, and then disappeared from later photos. It is hypothesized the bell tower may have fallen or been removed in conjunction with the 1973 earthquake.

It is also unknown, possibly in the mid-1960s or as late as the 1980s, when shingles on the south gable of the chapel were removed, three windows were installed where the Historic Structure Report suggests that no windows were previously present, and stucco cladding added.¹⁵

During a site visit, it was observed that the window openings on the south façade of the sanctuary were enclosed at an undetermined time. One window opening was altered to provide a below grade entrance door to the basement. The other window was blocked during the addition of wooden steps to the rear of the chapel, possibly as early as the 1920s or in the 1980s modifications after the fire.

The most extensive work on the church was conducted in 2013 when portions of the stone wall on the front façade of the chapel were repaired by architects Escher Gunewardena. All stones were carefully removed, numbered, and labeled. A concrete block wall was added for shear support and concrete footings were added. Some stones degraded from long periods of water damage were replaced in-kind with stone from the same quarry used by Coxhead.¹⁶

In 2013, Escher Gunewardena also remodeled the kitchen and bathroom in the chapel and three non-original vents were added on the roof. An ADA accessibility ramp was added to the north

¹⁵ Ibid., 55.

¹⁶ Ravi Gunewardena, "Visualizing Social Movements," Presentation at Preserving the Recent Past 3 Conference, March 16, 2019.

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façade of the church. New concrete steps were poured on the north façade and carefully held back from the older stones to differentiate them from the original construction.¹⁷ A missing tie-rod holding the chapel roof in tension was also replaced in-kind.

The four stained glass windows on the sanctuary's north façade were removed, repaired, and reinstalled with the help of Judson Studios.¹⁸ Damaged panes were replaced in-kind and frames were rebuilt using the same wood as the originals.

As documented in the *Church of the Epiphany Historic Structure and Conservation Plan*, the sanctuary interior survives largely intact with the addition of a door to the sacristy and the conversion of the old choir area from the second addition to office space. The chapel interior has undergone several alterations including the removal of the domed circular opening, splayed walls of the choir platform, carved woodwork of the balustrade, choir benches, and pulpit. Comparison of the interior column capitals with the architect's plan and details suggests that the sconces on the capitals were not part of the original design and were added later in an effort to light a rather dark interior. Their presence in an undated early photo (**Figure 13**) suggests they were added early on.

Integrity

According to the National Register of Historic Places *Latinos in Twentieth Century California* Multiple Property Documentation Form, "Buildings should retain sufficient integrity to convey their character from the period of significance. The historic location, setting, feeling, and association must be strongly present in the evaluation of integrity... Limited materials replacements or alterations may have occurred."¹⁹

Location: Church of the Epiphany remains in its original location, therefore, the integrity of location is high.

Design: Church of the Epiphany consists of the Shingle-style chapel and Gothic style sanctuary additions. The essential form and style of the property remain intact, although decorative wooden balustrade has been removed from the Gothic addition. Protective plexiglass panels have been added to the windows on the main façade, but are easily reversible. Interior features such as the rich pattern of varnished Oregon pine and California redwood construction including massive decorative posts and capitols, heavy wooden trusses and roof cross-braces in the addition remain as do some of the interior features of the chapel. Church of the Epiphany retains sufficient architectural design integrity to convey its historic significance.

¹⁷ Ibid.

¹⁸ The famed Los Angeles stained glass studio may have fabricated the original windows for the church, however, Judson Studio documentation from that period was lost in a fire.

¹⁹ National Register of Historic Places, *Latinos in Twentieth Century California* Multiple Property Documentation Form, Multiple Counties, California, National Register #64501239, F-128.

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Setting: Church of the Epiphany was built to serve the growing residential neighborhood of Lincoln Heights. The building continues to sit amidst a neighborhood primarily composed of small, single-family residences. Therefore, Church of the Epiphany retains integrity of setting.

Materials: Over its one-hundred year history, some of the tile roof cladding and all of the decorative wooden balustrade have been removed. One door on the north facade has been replaced. Although the integrity of materials has been compromised, the condition is easily reversible, and therefore, Church of the Epiphany retains sufficient integrity of materials to convey its historic significance.

Workmanship: Church of the Epiphany is constructed of plaster, stone, wood and wood shingles. Where repairs have been required in the stone of the chapel, painstaking repair of the sandstone in accordance with the Secretary of the Interior's standards was completed. Therefore, the integrity of workmanship is high.

Feeling: Because Church of the Epiphany retains integrity of location, design, setting, materials and workmanship, the Church retains integrity of feeling.

Association: Church of the Epiphany is significant for its architecture and as a local movement center for the Chicano Civil Rights Movement. Its role as a house of worship and social justice center continues to this day in the predominantly Latinx Lincoln Heights community. Its association contributes to the property's overall integrity.

In summary, Church of the Epiphany retains sufficient integrity of location, design, setting, materials, workmanship, feeling, and association to convey its historic significance. The limited alterations are easily reversible and meet the Registration Requirements of the *Latinos in Twentieth Century California* Multiple Property Submission.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ETHNIC HERITAGE: Hispanic

SOCIAL HISTORY

ARCHITECTURE

Period of Significance

1888-1920

1965-1972

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Coxhead, Ernest A., FAIA

Benton, Arthur B., FAIA

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

Church of the Epiphany is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion A in the areas of Ethnic Heritage: Hispanic and Social History as an important local movement center in the Chicano Civil Rights Movement.²⁰ The church was the site of community organizing and organization formation for the Latinx community of East Los Angeles during a time when Latinx mobilized “to demand full civic and political inclusion.”²¹ Under the guidance of Reverend John B. Luce, the church became a center for cultural heritage preservation, reflecting the intersection of religion and activism associated with the use of religion, cultural heritage, and non-violence to promote Chicano civil rights during the 1960s and 1970s.²² As a rare, extant example of a building associated with the support of Latino activism and civil rights during the mid to late twentieth century, Church of the Epiphany meets the registration requirements for property types associated with Struggles for Inclusion in the *Latinos in Twentieth Century California* Multiple Property Submission.

Church of the Epiphany is also eligible at the local level of significance under Criterion C in the area of Architecture as an excellent and intact example of the ecclesiastical architecture of Ernest A. Coxhead and Arthur B. Benton for the Episcopal Archdiocese of Los Angeles. The first period of significance, 1888 to 1920, encompasses construction, significant additions, and the installation of the organ and all parishioner-donated stained glass windows. The second period of significance, 1965 to 1972, represents the tenure of Father John Luce as rector and the major milestones of the Chicano Civil Rights Movement. Church of the Epiphany satisfies Criteria Consideration A as a property that derives its primary significance from its historical importance to the Latinx community and from its architectural distinction. As the Los Angeles base for Cesar Chavez and the United Farm Workers; the location of organizational efforts for the Blowouts, the Chicano Moratorium, the Brown Berets, and Latinx support for the election of Robert F. Kennedy; and the location of the founding of the community newspaper *La Raza*, the property has exceptional importance and satisfies Criteria Consideration G.

²⁰ Charles Morris, author of *The Origins of the Civil Rights Movement*, coined the term “local movement center” as a key concept in the civil rights movement, defined as “a social organization within the community of a subordinate group, which mobilizes, organizes, and coordinates collective action aimed at attaining the common ends of that subordinate group. A movement center exists in a subordinate community when that community has developed an interrelated set of protest leaders, organizations, and followers who collectively define the common ends of the group, devise necessary tactics and strategies along with training for their implementation and engage in actions designed to attain the goals of the group.” Morris, *The Origins of the Civil Rights Movement*, 40.

²¹ “Making a Democracy: Building the Latino Civil Rights Movement,” National Register of Historic Places *Latinos in Twentieth Century California* Multiple Property Documentation Form, Multiple Counties, California, National Register #64501239, E-94.

²² “Making a Life, Religion and Spirituality in Latino Culture: The Intersection of Religion and Activism,” National Register of Historic Places *Latinos in Twentieth Century California* Multiple Property Documentation Form, Multiple Counties, California, National Register #64501239, E-32.

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

Criterion A: Ethnic Heritage: Hispanic and Social History

Definition of Terms

Over time, terms to describe the Latinx community have evolved. The use of the term Latinx has increased in popularity as a term describing both men and women whose heritage is tied to Latin American countries, including Mexico. The historic term Chicana/o is used throughout this nomination to represent the chosen identification of some persons of Mexican American descent, emphasizing an indigenous/mestizo heritage and anti-establishment political view during the 1960s and 1970s. The term Chicana/o was adopted by people of Mexican descent who did not fully identify as either as Mexican or American. During the 1980s and 1990s, immigrants from Latin America created vibrant Guatemalan and Salvadoran communities in Southern California contributing to the wider adoption of the term Latinx.

The following provides a brief history of the community of Lincoln Heights, the Los Angeles Episcopal Archdiocese, Church of the Epiphany and its activist clergy, the Chicano Civil Rights Movement, *La Raza*, the Brown Berets, the Blowouts, and the Chicano Moratorium protests.

Evolution of the Barrio of Lincoln Heights

Lincoln Heights was subdivided in 1873 and was one of Los Angeles' first residential suburbs. Originally known as East Los Angeles,²³ Lincoln Heights is located northeast of downtown. Separated from downtown by the Los Angeles River, it was an integral part of the city boundaries when Los Angeles was incorporated in 1850.

The first bridge built across the Los Angeles River was the Macy Street Bridge in 1870. This facilitated development of East Los Angeles. The development of Lincoln Heights was directly associated with the construction of more bridges on North Broadway (then Fort Street) and Main Street. In 1876, John Gates Downey and Dr. John Strolher Griffin established one of the city's first streetcar lines to connect the East Los Angeles subdivision with downtown.

Subsequently, residential development in Lincoln Heights flourished. The majority of residences were not architect designed, but builder/contractor or homeowner built in a variety of styles including Victorian, Arts and Crafts and later period revival styles. Residences housed working- and middle-class families.

By the turn of the twentieth century, Lincoln Heights was coming into its own. It became a popular place for German and Italian immigrants to live, establishing its identity as described by the *Los Angeles Times*, as "a port of entry into Los Angeles for waves of immigrants who would

²³ East Los Angeles later came to be associated with the unincorporated Los Angeles County community east of City of Los Angeles boundaries.

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generally spend a generation or two there and move up the economic scale and away. First came the Irish and Germans, then the Italians, Yugoslavs and Latinos.”²⁴

The introduction of the inter-urban railroad system aided the dispersion of ethnic communities in Los Angeles as they moved away from inner-city dwellings for the suburbs. The development of the interurban rail system contributed greatly to the absorption of Latinx residents during the first three decades of the twentieth century.

Early on Lincoln Heights was known for its many church buildings—a reflection of the diversity of the area.²⁵ Christian denominations represented included Catholics, Methodists, Presbyterians, Congregationalists, Baptist, Lutherans, and Episcopalians.

The Los Angeles Episcopal Archdiocese

The presence of the Anglican church in California dates back to the earliest explorers of the region. The first Anglican prayer service was held on the shore of Drake’s Bay (later San Francisco Bay) around June 24, 1579 by Father Francis Fletcher, priest of the Church of England and Chaplain of Sir Frances Drake.²⁶ It was the first Christian service in the English tongue in California.

The first appearance of the organized Episcopal church in Los Angeles occurred in 1864, when Father Elias Birdsall of Indiana came to the city and organized the St. Athanasius parish. In 1866 Birdsall was called away to a parish in Stockton and the Los Angeles parish was left without leadership.

As the population of Los Angeles increased, the number of parishioners grew with it. The Los Angeles Diocese was organized in December of 1895 in St. Paul’s Church in downtown Los Angeles. The Diocese included Santa Barbara, Ventura, Los Angeles, San Bernardino, Riverside, Orange, and San Diego Counties.

One of the founders of the Los Angeles Archdiocese was Archibald George Lester Trew (1842-1915). Born in Cornwall, Canada, Trew was a graduate of Trinity College Toronto. He was made a deacon in 1867 and advanced to priesthood in 1868. He came to California in 1876 and held several positions of importance in the Los Angeles Diocese.²⁷ Trew was also founder of the Church Extension Society which assisted in securing land for churches and assisted congregations in building or acquiring churches through loans.

²⁴ “Sam Hall Kaplan, “Antiquity and Equity in Lincoln Heights,” *Los Angeles Times*, December 28, 1981, F1.

²⁵ Marco Group/Los Angeles, “Greater Lincoln Heights Business Improvement District General Business Plan,” Los Angeles, CA, June 1997, 15.

²⁶ Douglas Ottinger Kelley, *History of the Diocese of California From 1849 to 1914* (San Francisco, CA: Bureau of Information and Supply, 1915), 2.

²⁷ *Ibid.*, 274.

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In the early teens, the Archdiocese established a Commission on Architecture that reviewed and approved plans of any new Episcopal church or chapel and any remodeling work. It is presumably through this body that architects were suggested or recommended.²⁸ As architectural historians David Gebhard and Robert Winter observed, “the Episcopalians... set high standards for their architecture.”²⁹ The Commission on Architecture contributed to the design quality of these buildings.

By 1914, there were over ten thousand members of the Archdiocese in thirty-nine parishes.³⁰

Development of Church of the Epiphany: The Longest Continuing Episcopal Congregation in Los Angeles

The first meeting of the congregation was held at the home of Mr. E. P. Cornick on January 6, 1886—on the festival of Epiphany for which the church is named. Church of the Epiphany was the second Episcopal parish organized in Los Angeles. The first was St. Athanasius, which eventually became St. Paul’s in downtown Los Angeles.

In January 1887, notices appeared in both the *Los Angeles Herald* and the *Los Angeles Times* asking the community to donate or sell lots to Church of the Epiphany. The notice asks that responses be directed to the pastor, Reverend Henry Scott Jeffrey or to the architect Ernest A. Coxhead—suggesting that Coxhead was selected to design the church prior to the location of a suitable parcel. By March of the same year, a board of trustees had been formed consisting of H.S. Jeffreys, William Lacy, William A. Horne, George W. Johnston, J.G. Bower, Ernest A. Coxhead and D.S. Embody. At this time services were being held in an unknown building on the west side of Daly Street south of Downey Avenue.³¹

Their purpose-built stone-and-frame church was constructed in 1888 at a cost of \$3,000.³² It was intentionally erected at the rear of the lot with the plan to build another church building fronting Sichel (formerly Patrick) Street and using the first building as a guildhall.³³

The first pastor was Father Henry Scott Jeffreys, who served until 1888 when he resigned to do missionary work in Japan. He was succeeded by Father Charles A. Kienzle who served until Easter, 1893. The church had no regular pastor until 1895, when the aforementioned Father A.G.L. Trew took over. Trew had been dean of the diocese and pastor of the church at San Gabriel, then moved to Oakland. Father Trew led the congregation until December 1903, when he moved to Church of the Angels at Garvanza. The next pastor was Father Walton Hall Doggett. During his tenure, Father Doggett increased Sunday school membership, organized a

²⁸ Ibid., 312.

²⁹ David Gebhard and Robert Winter, *A Guide to Architecture in Los Angeles and Southern California* (Salt Lake City, UT: Peregrine Smith, Inc., 1982), 354.

³⁰ Ibid. 454.

³¹ *1887 Los Angeles City Directory*, 29. W.H.L. Corran Publisher, Los Angeles, CA.

³² “The Building Boom,” *Los Angeles Herald*, January 1, 1889, 1.

³³ “Yesterday At the Churches,” *Los Angeles Herald*, January 6, 1896.

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vested choir, a chapter of St. Andrew's Brotherhood, and other auxiliaries. Under Father Doggett's tenure the chapel choir, sacristy and parish hall addition was made to the chapel. He left Church of the Epiphany in late 1907.

The parish grew over time and in the early teens the decision was made to build the sanctuary addition. Henry E. Brett was chairman of the church building committee. The cornerstone was laid on November 15th 1913. W.R. Phelps was in charge of construction.³⁴ The dedication ceremony occurred on Easter Sunday 1914. Bishop Joseph Johnson conducted the service that was attended by 500 people.³⁵ A \$1,500 window, an anonymous gift, was presented through Father Henderson Judd (1827-1919). It was later revealed that the Rose Window had been a gift of Judd's wife. In 1916, Father Judd presented the church with the gift of a pipe organ in memory of his wife.³⁶ Father Judd had served as rector for sixteen months at Church of the Epiphany and was made a permanent associate rector.

During the construction of the addition, Father E. L. Howe was transferred to another parish and the rectory was transferred to Father William Bedford-Jones (1861-1933). Described as a "preacher of force and originality" Father Bedford-Jones increased attendance at the church.³⁷ Born in Cork, Ireland Father Bedford-Jones emigrated to Canada and then the United States. He had previously been in charge of parishes in New York, Ohio, Michigan, and Illinois. He rallied support from parishioners to pay off the construction debt.³⁸ In 1917, Father W.F. Goodman took over. In November of that year, the Church's women's group (holding a meeting at the time) saved the building from an encroaching fire at the nearby Asbury Methodist Church by fighting the blaze with a garden hose.³⁹

During the 1930s, Church of the Epiphany became the center of social welfare work in the Diocese under Father William Craig. In 1933, his work evolved into the Episcopal City Mission Society, one of the major social welfare agencies in Los Angeles.⁴⁰ Father Craig's work was continued by F. Frederic Dittmar, who expanded community services by the parish.

In 1943, the historic bell at Church of the Epiphany was restored and returned to usage after twenty years of silence due to safety issues.⁴¹ The bell, which rounded Cape Horn in 1855, was first installed at St. Athanasius Church in Los Angeles. The bell was given to Church of the Epiphany in 1886.

By 1961, under the leadership of Bishop Eric Bloy, the Diocese invested in the possibility of a ministry to the Hispanic community. Father Nicholas Kouletsis became rector of Church of the Epiphany and also took responsibility for two other churches in East Los Angeles (St.

³⁴ "Building Permits," *Los Angeles Herald*, November 14, 1913, 18.

³⁵ "Dedication Ceremonies," *Los Angeles Times*, April 13, 1914, I6.

³⁶ "Aged Minister Goes to Rest," *Los Angeles Times*, September 21, 1919, IV13.

³⁷ "Baptists Will Invade Coast," *Los Angeles Times*, June 20, 1914, I8.

³⁸ *Ibid.*

³⁹ "Society Folk Battle Blaze," *Los Angeles Times*, November 21, 1917, I11.

⁴⁰ "Epiphany Church Marks the 80th Year Tonite," *Lincoln Heights Bulletin*, January 6, 1966, 1.

⁴¹ "Historic Church Bell to Ring Out Again Tomorrow," *Los Angeles Times*, October 16, 1948, A3.

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Bartholomew and Church of the Redeemer) and used a new label, “Parish of East Los Angeles.”⁴² Father Kouletsis laid the groundwork for the Church’s future social justice work by making certain “the social, cultural and economic needs of the people were taken seriously as a basis for reaching out to the community.”⁴³ By the mid-1960s, a new group of activist clergy took the reins of Church of the Epiphany.

Activist Clergy: Father John Luce, Father Roger Wood, Father Oliver “Ollie” Garver, and Virginia Ram

The church has here an exciting challenge and opportunity to serve suffering people, and to assist them in their legitimate aspirations to participate more fully in the freedom and abundance of this nation. The potential staggers the imagination, and the privilege to be a part of this potential is a God-given challenge we must dare to confront. Surely, Christ would expect no less from these days of human rights revolution.⁴⁴

Father John Luce

During the 1960s and 1970s, the clergy at Church of the Epiphany played a major role in transforming the site into a major local movement center for Chicanos in Los Angeles. As described in Rocio Zamora’s thesis on spiritual activism:

Epiphany’s clergy wanted to change the fatalist mentality that beset young Chicanos across the board and set out to provide an environment where Latinos could experience a sense of belonging, Episcopalian or not. They actively sought to incorporate the community’s culture as a way of injecting a dose of self-esteem back into the neighborhood.⁴⁵

The three priests at the center of Church of the Epiphany’s social activism were Caucasian men from privileged families with interest in community organizing. The three clergymen frequently appeared on picket lines and at protests. Father John B. Luce (1930-2012) earned a degree from Harvard University and completed graduate studies in England at Mirfield Seminary. He first came to Los Angeles in 1965 from a Spanish-speaking congregation at the Chapel of the Intercession in New York City.⁴⁶ He had also worked in Harlem for years.

At Church of the Epiphany, Father Luce set out to address the root causes of problems in the community. He immediately disbanded the church’s gang program preferring to provide an environment where Latinx could experience a sense of belonging—regardless of whether or not they were Episcopalian. He actively sought to incorporate the community’s culture into the

⁴² According to Church records, “Parish of East Los Angeles” was discontinued in 1973.

⁴³ “Church of the Epiphany,” Box 3, File 1, Church of the Epiphany Chicano Civil Rights Archive, 1960-1994, 103, Chicano Studies Research Center, University of California, Los Angeles.

⁴⁴ John Luce, “Summer Program 1967: Report and Evaluation, Parish of East Los Angeles,” 4.

⁴⁵ Rocio Zamora, “Spiritual Activism,” Master of Arts (Journalism), University of Southern California, May 2007, 7.

⁴⁶ *Ibid.*, 3.

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church. At the time, the vast majority of Latinx were of Mexican American decent. He instituted Spanish-language masses and integrated Mexican cultural expression into spiritual celebration, decorated with traditional handicrafts, showcased Folklorico dance, and held fiestas with traditional Mexican cuisine. Murals and banners displayed in the church were designed by Chicano artists, as was the weekly church bulletin, and “papel picados,” brightly colored cut paper flowers, hung above the altar. Luce invited Natividad “Nati” Cano, director of Mariachi Los Camperos, to sing a Spanish-language Mariachi Mass accompanied by traditional mariachi instruments. These changes were truly groundbreaking during an era in which Mexican cultural expression was rare—and assimilation was encouraged.

Father Luce also encouraged community organizing and empowerment within the Latinx community and by all accounts was a tenacious advocate for Chicano Movement. He encouraged the establishment of the Young Chicanos for Community Action as an Epiphany youth group.

Father Luce remembered:

In 1964, people told me you couldn’t get a Mexican-American anywhere to carry a sign....Bishop Bloy asked me to identify young leaders in order to build a mass base of Mexican Americans interested in bringing about social and economic improvement within the community...What was needed to start a dead, bland powerless community in motion was to get people excited about the potential for constructive change.⁴⁷

Father Luce networked extensively with Chicano leaders as a means of providing inspiration to young Chicanos, showcasing role models and encouraging participation. Father Luce also organized field trips for church youth to meet leading organizers including the Delano Walk to Sacramento to march with Cesar Chavez (1927-1993). Father Luce and Chavez developed a close relationship. Father Luce remembered:

Cesar [Chavez] asked me to help feed and shelter some of his workers. Cesar had just set up a store front office in order to run the grape boycott in Los Angeles. When I went to that office for the first time I saw [Eliezer] Risco asleep in a sleeping bag in the back room. Later that day we got together to discuss our ideas...⁴⁸

Father Luce was also instrumental in starting the Barrio Union for Scholastic and Community Action (BUSCA) school in 1968 across the street from Church of the Epiphany in a converted four-apartment building. Luce worked with three young Caucasian women home from college—Belinda Smith, Lynn Gates, and Ann Boyer—and a group of local Lincoln Heights parents. Classes were offered in Mexican culture including Spanish language, arts, music, dance and

⁴⁷ Francisco Manuel Andrade, “The History of *La Raza* Newspaper and Magazine,” Master’s Thesis, California State University, Fullerton, 1979, 27.

⁴⁸ *Ibid.*, 28.

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crafts. Within the first year it was serving 160 youth in the community.⁴⁹ The Lincoln Heights parish was popularly known as “Father Luce’s church” during the 1960s and 1970s.⁵⁰

Father Roger H. Wood (1923-2017) and Father Oliver B. Garver, Jr. (1925-1996) joined the church in 1966 and 1967, respectively. Father Wood graduated from Stanford Law School prior to joining the priesthood and Father Garver was a Harvard-trained MBA who had marched with Martin Luther King, Jr. in Selma, Alabama. Father Wood handled church operations and Garver served as the church bookkeeper.

Father Wood was a common fixture at United Farm Workers protests of chain stores who sold non-union produce. Wood reflected on the social injustices he observed within the East Los Angeles community, “The injustices were enormous. People were being reprimanded from speaking Spanish in the school yard, pushed into vocational schools and told ‘college isn’t for you’.”⁵¹ In 1966, Father Wood also helped launch a center with the American Civil Liberties Union (ACLU) in East Los Angeles for investigating police harassment of Mexican Americans.⁵²

Fathers Wood, Garver, and Luce joined Chicanos in protesting Sal Castro’s removal from teaching at Lincoln High School after the spring 1968 Blowouts—walkout protests by high school students against the Los Angeles Unified School District. When the community decided to take over the Board of Education offices, “...the priests were right there celebrating a mass using a tortilla has the host.”⁵³ Father Wood and Father Luce were arrested along with thirty-three other protesters.

In 1973, Father Luce returned to New York to work as rector of Saint Ann’s Church, Morrisania until 1982 then became urban officer of the Diocese of New York. He became canon residentiary at St. John the Divine, retiring in 2009. Father Wood rose to the position of rector, serving the congregation at Church of the Epiphany until his retirement in 1982. Father Garver rose to the position of Episcopal Bishop of the six-county diocese of Los Angeles. In his later years, he became associated with providing havens for refugees from Asia and Central America. During the 1980s, he was also a strong advocate for people with HIV/AIDS.

Another important, less well-known figure at Church of the Epiphany during the Chicano Movement was Virginia Cueto Ram (1921-1988). Hired by Father Kouletsis during the 1950s, Ram was a long time Lincoln Heights resident who served as the office administrator and program director. She organized children’s programming, worked with parents, and helped guide youth. She worked on behalf of the BUSCA school to obtain supplies and other donations. She helped bridge the gap between the largely Catholic community and the Anglo clergy at the

⁴⁹ “Cultural Center: Bouquet That Blossoms in Lincoln Heights,” *Los Angeles Times*, September 2, 1968, F1.

⁵⁰ Rocio Zamora, *A Cleansing Fire: The Rise of the Chicano Movement and The Church of the Epiphany*, Los Angeles, CA: Church of the Epiphany, 2007, 6.

⁵¹ Rocio Zamora, “Spiritual Activism,” 4.

⁵² “Attorneys To Help,” *Los Angeles Times*, September 16, 1966, A1.

⁵³ Rocio Zamora, *A Cleansing Fire*, 31.

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church.⁵⁴ She served as a liaison with the larger church during the 1970s by serving on the National Church's Executive Council.

El Movimiento (Chicano Civil Rights Movement) and Spiritual Activism

So many things came out of Father Luce's church... there were parent groups, student groups [Young Citizens for Community Action], and there was the newspaper [*La Raza*]. So, truly, if I had to say there was a center of the Chicano Movement, it was Father Luce's church. It was a fabulous personal wonder that this man gave us a location to blossom and develop and actually challenge your thoughts and let you organize towards them.⁵⁵

As described in the *SurveyLA: Los Angeles Latino Historic Context Statement*, "the 1960s and 1970s was a pivotal era for Latinos in Los Angeles. This was a time when Mexican American identity was fully integrated in national political life, propelled by their demographic, political and cultural ascendance. In 1960, Los Angeles was home to the largest Mexican American community in the United States."⁵⁶ The fight for civil rights that had been waged nationally in the African American community crystalized in the Chicano movement.

During the fight for African American civil rights in the late 1950s and early 1960s, some churches joined the movement. Baptist churches were particularly engaged in spiritual activism. The vast majority of Latinx in Los Angeles were Catholic. Yet Los Angeles' Catholic parishes largely kept quiet and steered clear of any controversy. Beginning in the late 1950s, Church of the Epiphany housed numerous youth programs including Teen Post, VISTA, and Young Chicanos For Community Action. Church of the Epiphany stepped in to provide a safe haven for Los Angeles' Chicanos to express themselves. As Zamora describes, "...having the church involved gave the movement a sense of legitimacy within the community."⁵⁷ Community members less comfortable with social activism were encouraged by the presence and visibility of a priest wearing a collar—suggesting that there was a higher calling—not just a group of angry Chicanos protesting.

There was plenty to protest about: job discrimination, educational inequality, lack of representation in elected office and segregation. Schools in Latino neighborhoods of Los Angeles were "...typically over-crowded and underfunded, with few Latino teachers and high dropout rates."⁵⁸ As late as 1965, UCLA had fewer than 100 Latino students out of 25,000 enrolled and only seven Latinos attended Cal State Northridge.⁵⁹

⁵⁴ Rocio Zamora, "Spiritual Activism," 11.

⁵⁵ Virginia Castro, "*La Batalla Esta Aqui: The Chicana/o Movement In Los Angeles, Session 2*," interview by Virginia Espino, UCLA Center for Oral History Research Interview Collection, March 1, 2013.

⁵⁶ GPA Consulting and Becky Nicolaidis, *SurveyLA: Latino Los Angeles Historic Context Statement*, 21.

⁵⁷ Rocio Zamora, "Spiritual Activism," 25.

⁵⁸ GPA Consulting and Becky Nicolaidis, *SurveyLA Latino Los Angeles Historic Context Statement*, 23.

⁵⁹ Camarillo, *Chicanos in California*, 98.

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Church of the Epiphany provided a backdrop for all the key elements of the Chicano movement as described by historian Albert Camarillo: "...cultural renaissance, growing ethnic consciousness, proliferation of community and political organizations, social-reformist ideology and civil rights advocacy."⁶⁰ The Los Angeles Chicano movement focused on "reclaiming rights, celebrating Chicano culture and identity, and ultimately transforming American society."⁶¹

Church of the Epiphany acted as a backdrop for the urban movement and an important link to the rural one. Father Luce embraced Cesar Chavez and the United Farmworkers Union.⁶² When Chavez and farmworkers came to Los Angeles they stayed in places that Luce had set up for them in the church itself or in Luce's home across the street. Using Church of the Epiphany as their Los Angeles home base, the farm workers collaborated with the people of the parish when organizing boycotts, strikes, and campaign efforts.⁶³ Chris Hartmire, a Presbyterian minister and former director of the National Farm Worker Ministry, remembered "[the priests] believed in what the farm workers' movement was trying to do... The parish had a personal link with Chavez and with the farm workers that most churches that supported the farm workers did not have."⁶⁴ Chavez later delivered sermons at Church of the Epiphany. Cesar Chavez' widow Helen remembered "Ah, Epiphany, I must have cooked a thousand meals in that place. The stories that kitchen could tell."⁶⁵

In the late 1960s, the parish started Barrio Union Scholastic for Community Action to teach the history and culture of Mexican Americans. Chicano artists such as Ricardo Reyes Archila (b. 1949) worked on art projects with youth. Future community leaders including Richard Alatorre, a future assemblyman; Sal Castro, a teacher and pivotal figure in the Blowouts; and David Sanchez, future founder of the Brown Berets were all involved with Epiphany's youth programs.⁶⁶

The essential role of Church of the Epiphany in the Chicano Movement is well documented in the photo archives of the community newspaper, *La Raza*. Photos depict Father Luce on picket lines, at the Chicano Moratorium protest, in the Robert F. Kennedy Memorial March, and at various Mexican American cultural events held within the walls of the church.⁶⁷ Felix F. Gutierrez, a professor of journalism and communication at USC, remembers, "The Church of the Epiphany provided a place and a space for progress. And the space was not always inside the

⁶⁰ Ibid., 92.

⁶¹ GPA Consulting and Becky Nicolaides, *SurveyLA Latino Los Angeles Historic Context Statement*, 23.

⁶² In his report on the Summer Program of 1967, Luce wrote "...we have sought to be involved in the major, overall movement to link together the urban and the rural (e.g., the National Farm Workers Association Organizing Committee) Mexican poor throughout California and the whole southwest. Soon we think will emerge a major rights movement embracing all Mexicans of the greater southwest."

⁶³ Rocio Zamora, *A Cleansing Fire*, 24

⁶⁴ Ibid.

⁶⁵ Ibid., 2.

⁶⁶ Epiphany Conservation Trust, <http://epiphanyconservationtrust.org/epiphany/> (accessed January 26, 2019).

⁶⁷ Restrictive permissions for usage currently govern the *LaRaza* collection. Images were viewed by the author at the Autry Museum of the American West exhibit *LaRaza* on January 29, 2019.

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church. I recall many evening meetings that adjourned only to reconvene on the church's long Altura Street porch and continue as heated discussions on the sidewalk late into the night."⁶⁸

Church of the Epiphany was also the hub of the Mexican American community's efforts to help Robert Kennedy win the 1968 California presidential primary. Kennedy had visited Cesar Chavez during his hunger strike—demonstrating his support of unions and social justice issues the farmworkers were fighting for. Church of the Epiphany was crucial in “efforts to get out the long dormant Chicano vote.”⁶⁹ This included the assembly of activist protestors at the church during Raul Ruiz's run for the 48th Assembly District special election in 1971 (**Figure 20**).

The church's involvement in activism didn't end with the Chicano movement. During the 1970s, community political activism evolved into neighborhood empowerment for the Latino communities. Epiphany joined with nineteen Roman Catholic parishes in Lincoln Heights, Boyle Heights, and unincorporated East Los Angeles as part of the United Neighborhoods Organization (UNO). Later social justice efforts anchored at the church included a tenants' rights campaign, a legal aid initiative, and an immigrant rights movement.

Zamora summarizes, “The real accomplishment of the Chicano movement, Epiphany, and its clergy was not only that it allowed regular people to realize they were capable of change, but that in doing so, they awarded that power to each succeeding generation.”⁷⁰ In 2018, Church of the Epiphany received 74,272 votes nationwide to win \$150,000 in grant funding from the National Trust's Partners in Preservation program focused on sites that celebrated diversity and the struggle for equality.⁷¹

Birthplace of the Brown Berets

Youth activism was a critical facet of the Chicano movement. Father Luce was instrumental in mentoring, organizing and helping to secure financial assistance for the Young Citizens for Community Action.⁷² That organization eventually evolved into the Brown Berets, “a quasi-military group of radicals, and student protestors at high schools and colleges demanding educational equity and cultural recognition.”⁷³ With a militant mission similar to the Black Panthers, the Brown Berets believed that passive organization was insufficient to counteract a racist government.

David Sanchez, the organizer of the Brown Berets and ultimately their “prime minister,” had been involved in youth programming at Church of the Epiphany since age fifteen.⁷⁴ He worked as a youth counselor for the Social Training Center at the church. Father Luce introduced

⁶⁸ Rocio Zamora, *A Cleansing Fire*, 6.

⁶⁹ *Ibid.*, 24

⁷⁰ Rocio Zamora, “Spiritual Activism,” 26.

⁷¹ Epiphany Conservation Trust, <http://epiphanyconservationtrust.org/epiphany/> (accessed January 26, 2019).

⁷² Latino Historic Context Statement, 45.

⁷³ *Ibid.*, 71.

⁷⁴ F. Arturo Rosales, *Chicano! The History of the Mexican American Civil Rights Movement* (Houston, TX: Arte Publico Press, 1997), 186.

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Sanchez to Richard Alatorre, a staff member who helped Sanchez get a position on the Mayor's Youth Council.

Eventually Sanchez became convinced that Chicano youth needed to work outside the system to correct police brutality and other issues. In 1967, Sanchez founded the Brown Berets within the walls of the church and the group met there. They were active in supporting and demonstrating on behalf of such groups as Students For a Democratic Society and Reies Tijerina's Aliza of Indo-Spanish Peoples of Northern New Mexico. In the 1970s, the Brown Berets moved their meetings to a coffee house that Father Luce helped acquire, La Piranya.

In an oral history, Sanchez described how Epiphany's program director Virginia Ram inadvertently inspired the name of the group. Ram had been preparing for a church rummage sale and Sanchez convinced her to let him have a blue beret from the donation pile. When Sanchez realized that another group was using blue berets and the Black Panthers were wearing black berets, he changed to a brown version, and the name of the group was cemented.⁷⁵

The police chief publically spoke out against the organization, Father Luce, and Church of the Epiphany. Father Luce earned the wrath of Police Chief Edward M. Davis, when Davis accused the priest of having created the "avowedly communist organization" known as the Brown Berets.⁷⁶ "I think it is important to look back a few years at the development of the Brown Berets and the Episcopal Church of the Epiphany in East LA," Davis railed, "Father Luce spawned the Brown Berets."⁷⁷ Many of the indicted Eastside 13 (a.k.a., Chicano Thirteen) were members of the Brown Berets.

At the height of its power in the early 1970s, the group had 5,000 members in 80 chapters across the country.⁷⁸ The Brown Berets lasted until 1972. One of their final protests was the occupation of the resort island of Catalina, arguing that the islands off the California coast had not been ceded to the United States. Sanchez later became a professor of Chicano studies at East LA College. In the early 1990s, Sanchez revived the group with a mission to combat gang violence in East Los Angeles.

Birthplace of La Raza: Los Angeles' Alternative Latino Newspaper

As described in *Latinos in Twentieth Century California*, Latino print media grew in the 1960s with the beginning of the Chicano movement. The new publications "...created an alternative Latino press that advocated for civil rights and exposed many of the injustices and corruption in

⁷⁵ David Sanchez, "La Batalla Esta Aqui: The Chicana/o Movement In Los Angeles, Session 1."

Interview By Virginia Espino, UCLA Center for Oral History Research Interview Collection, November 26, 2012.

⁷⁶ Daniel Thrapp, "Davis' Tactics Rapped In Criticism of Priest," *Los Angeles Times*, January 16, 1971, A10.

⁷⁷ "Reds Using Latins, Davis Declares," unsourced clipping, Church of the Epiphany Chicano Civil Rights Archive.

⁷⁸ "Brown Berets Regroup to Fight Gang Crisis," *Los Angeles Times*, August 30, 1993, B1.

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Anglo society.⁷⁹ *La Raza* eventually evolved into a national magazine that helped to shape Chicano identity and became the voice of the Chicano civil rights movement.

La Raza (The Race, 1967-1977), called “one of the Chicano movement’s most important incubators of activism,” was started by Eliezer Risco, Father Luce, and Ruth Robinson.⁸⁰ Luce offered Risco the funds to get the paper off the ground and the Church of the Epiphany basement. “Father Luce said, ‘There’s the basement. It’s not being used as it should be, why don’t you guys use it until you find funds for another place?’” remembered Risco.⁸¹ The bi-lingual paper was sold by subscription, given free to those who couldn’t afford it, and sent to all libraries.⁸² It operated out of the church basement from September 1967 until May 1968.⁸³ During these initial eight months of publication the issues were written, typed, and printed in the church basement.⁸⁴ Father Luce also recruited other youths to distribute the papers.⁸⁵

In his quarterly report to the Diocese in 1967, Father Luce described the establishment of *La Raza* as:

...a true grass-roots newspaper (*La Raza*) for intra-barrío communication. Its offices are in the basement of Epiphany... it has already had a considerable impact—far and wide, and interested persons from all over the barrío—individuals and leaders of various community organizations are dropping in, in increasing numbers, desiring to be “part of the action.”⁸⁶

The Cuban-born Eliezer Risco-Lozada (1936-2017), known as Risco, was a devout Episcopalian. He worked closely with Cesar Chavez organizing the first farmworker march from Delano to Sacramento. Risco worked previously on *El Malcriado*, the newspaper for the United Farm Workers Union, and learned how a publication could be a valuable educational and organizing tool. Risco started *La Raza* to facilitate communication within the broader Chicano community. *La Raza* was strongly influenced by the *Los Angeles Free Press* that used graphic illustrations and design to convey news and opinion. In *La Raza*, photojournalism was combined with art, satire, poetry, and political commentary to inspire activism. Chicanos were pictured as proud—a significant difference from mainstream publications.

⁷⁹ National Register of Historic Places, *Latinos in Twentieth Century California* Multiple Property Documentation Form, Multiple Counties, California, National Register #64501239, E-18.

⁸⁰ Carribean Fragoza, “La Raza: The Community Newspaper That Became a Political Platform,” KCET, April 4, 2018. <https://www.kcet.org/shows/artbound/la-raza-the-community-newspaper-that-became-a-political-platform> (accessed January 19, 2019).

⁸¹ Rocio Zamora, *A Cleansing Fire*, 26.

⁸² Other bilingual papers of the time, *La Opinion*, *Lincoln Heights Bulletin* and the *Eastside Journal* simply translated wire service stories, rather than publishing original context like *La Raza*.

⁸³ Francisco Manuel Andrade, “The History of La Raza Newspaper and Magazine and Its Role in the Chicano Movement,” Cal State University, Fullerton, 1979, 22.

⁸⁴ *Ibid*, 27.

⁸⁵ Rocio Zamora, *A Cleansing Fire*, 27.

⁸⁶ Father John Luce, “Summer Program, 1967; Report and Evaluation Parish of East Los Angeles,” 2.

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An editorial by Richard Vargas in the first issue entreated readers, “Mis Amigos Chicanos, the time has come to stop apologizing for being Mexicans... we must unify, organize and mobilize the entire Mexican community into political and militant action.”⁸⁷

Risco, as editor, also engaged Stanford graduate turned farmworker activist Ruth Robinson to help him run the paper. With no experience in journalism or newspaper operations, Robinson set up a dark room for photo development, purchased equipment, and learned to run the typesetter and press. She also worked with the writers. Risco and Robinson relied heavily on volunteer youth from the church.

Father Luce was very involved in the paper. He even participated in the naming of the periodical:

We sat around... a very small group. Risco, Ruth and others... we knew the title had to encapsulate the common interest of the target audience—Chicanos. We knew we had to baptize the term “Chicano” just as the blacks had managed to baptize the word black. In addition, however, we needed a term broad enough to cover the highly stratified and differentiated population of Mexican Americans in Los Angeles... I don’t remember who said it, but *La Raza* was interjected and we had a title.⁸⁸

In June 1970, *La Raza* changed its format from a newspaper to a magazine. With new co-editors Raul Ruiz (1949-2019) and Jose Angel Razo (b. 1938) at the helm, the magazine targeted a youth audience. Graphic photographs of the police violence and killing of Ruben Salazar during the Chicano Moratorium was groundbreaking within the community. For the next five years following the Moratorium, the editors shifted to political mobilization. Ruiz ran for political office with the *La Raza Unida* party and the magazine was a vehicle for disseminating the party’s message.

La Raza staff reached a high of forty-one people in 1974. Following a string of political defeats staff shrank to just fourteen in 1975. No issues of the magazine were published in 1976 and in 1977, a few issues of a vastly transformed publication were published. That version, more academic in nature and tone, failed to connect with young people. The final issue was published in the summer of 1977.

The 1968 High School Blowouts

An important early Chicano action was the Blowouts of spring 1968—the name given to a series of walkout protests by high school students against the Los Angeles Unified School District (LAUSD). Over 15,000 students from several eastside high schools walked out of class to protest poor conditions.⁸⁹ The walkouts were organized in the basement of Church of the Epiphany by students and Sal Castro (1923-2013), a teacher at Lincoln High School. Many of the student

⁸⁷ Francisco Manuel Andrade, “The History of *La Raza* Newspaper and Magazine, and its Role in the Chicano Community From 1967-1977,” 22.

⁸⁸ *Ibid.*, 29.

⁸⁹ The blowouts were focused at Wilson, Garfield, Lincoln, Belmont, and Roosevelt High Schools.

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organizers credit the church and the priests with “providing the space, support and inspiration needed to carry out the mass protests.”⁹⁰ Paula Crisostomo, a participant in the walkouts, remembers “The priests were at most of the organizing meetings for the walkouts... they were talking to their congregants, educating them and trying to raise money for us. So the involvement was pretty deep.”⁹¹

The protests garnered media attention when police actions led to violence at some of the demonstrations and they encouraged similar walkouts around the nation. Thirteen Chicanos over eighteen were arrested and indicted before a grand jury for disrupting a public school.⁹² The misdemeanor was transformed into a felony with allegation of conspiracy. Police also brought Father Luce up to the grand jury. He was not indicted, and many of the Chicano men were.⁹³

After the walkouts, students were allowed to speak Spanish in school; it previously had been prohibited. A sense of ethnic pride was instilled in the students. “We were conditioned not to have any hopes or dreams, or aspirations of being a doctor or a lawyer, or even going to college,” remembers Crisostomo, “but the walkouts made us believe, know, that we could surpass all that, individually as well as a community.”⁹⁴

The walkouts helped transform a youth movement into a community movement. Older, more conservative Latinx appeared at community and civic meetings in support. During a mass occupation of the City of Los Angeles Board of Education offices, Epiphany’s priests celebrated the Eucharist with a tortilla and thirty-five people (including the priests) were arrested after the seven-day sit-in.⁹⁵

Chicano Moratorium Protests

In 1970, Chicano youth again came together to protest—this time about the disproportionate number of Latino fatalities during the Vietnam War—and Church of the Epiphany once again became the center of community organizing. Rosalio Muñoz was the Moratorium’s main organizer, joined by two Epiphany parishioners, Rudy Tovar and Rudy Salas.

During the protest, police with riot gear appeared at Laguna Park (later Ruben Salazar Park) where protesters had congregated to hear community speakers. What had started as a peaceful march soon became violent resulting in three fatalities. The Epiphany Folklorico dance group was performing on stage at the protest when the riot erupted. Father Wood was able to quickly move the dancers offstage to safety. *Los Angeles Times* reporter Ruben Salazar was killed when

⁹⁰ Rocio Zamora, “Spiritual Activism,” 1.

⁹¹ Ibid.

⁹² Among them was Eliezer Risco, editor of *La Raza*.

⁹³ Dial Torgerson, “Reds Seek to Use Latin Youths as ‘Prison Fodder,’ Davis Says,” *Los Angeles Times*, January 15, 1971, 1.

⁹⁴ Rocio Zamora, “Spiritual Activism,” 2.

⁹⁵ Epiphany Conservation Trust, http://epiphanyconservationtrust.org/epiphany/political_action_and_empowerment/ (accessed January 22, 2019).

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the police fired a projectile into the Silver Dollar Bar and Café. Salazar, who was taking a break in the café, had been riding on a flatbed truck with Father Luce shortly before he was killed.

Criterion C: Architecture

Church of the Epiphany is eligible under Criterion C as an excellent and intact example of ecclesiastical Episcopalian architecture by master architects Ernest Coxhead, FAIA and Arthur B. Benton, FAIA. A brief review of the Shingle Style and Late Gothic Revival style of architecture is followed by information about the two architects. The section concludes with a brief discussion of other extant Episcopalian churches in California by these architects.

*Shingle Style*⁹⁶

Shingle Style was a uniquely American adaptation combining the wide porches, shingled surfaces, and asymmetrical forms of the Queen Anne style; the gambrel roofs, rambling lean-to additions, classical columns, and Palladian windows of the Colonial Revival; and the irregular sculpted shapes, Romanesque arches, and rusticated stonework of the contemporaneous Richardsonian Romanesque. Shingle Style first appeared in the 1870s and reached its highest expression in the fashionable seaside resorts of the northeast. Although the style spread throughout the United States it never achieved the widespread popularity of the Queen Anne, and therefore Shingle Style houses are relatively rare in California.

Character-defining features include:

- Irregular plan and asymmetrical composition
- Steeply pitched cross gable, hipped and gambrel roofs
- Shingle wall and roof cladding
- Towers or turrets
- Broad porches, sometimes wrapping two or more sides
- Wood double-hung windows, typically with divided lights in the upper sash and a single-light below, frequently grouped in horizontal bands
- Rusticated stone foundations, first stories, porch piers, and towers
- Classical elements including columns and Palladian windows
- May have detached carriage house, usually at rear of property

*Late Gothic Revival*⁹⁷

The Gothic Revival style grew out of the Picturesque movement, a reaction to the severe classical revival styles of the late eighteenth and early nineteenth centuries. The style gained popularity in Britain in the late eighteenth century and remained the preferred style of ecclesiastical, educational, and other institutional architecture throughout the nineteenth century.

⁹⁶ Adapted from City of Los Angeles, Citywide Historic Context Statement prepared for SurveyLA.

⁹⁷ Adapted from City of Los Angeles, Citywide Historic Context Statement prepared for SurveyLA.

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The style spread across the United States, initially as a style for ecclesiastical buildings. Visual references to old world roots also made it a popular style for educational and institutional buildings that needed to convey continuity with tradition. The style's popularity continued into the twentieth century, until the 1930s when Gothic forms were abstracted into the geometric style of Art Deco.

In Southern California, the Late Gothic Revival style tended to be simpler in massing and ornament than earlier interpretations across the United States. Silhouettes were more compact, with abstracted references to buttresses hugging close to facades. Late Gothic Revival style domestic buildings were typically constructed of wood; ecclesiastical and institutional examples were typically made of wood or masonry, and later of concrete, sometimes scored to resemble stone.

Character-defining features include:

- Vertical emphasis
- Wood, masonry, or concrete construction
- Steeply pitched cross-gable roof, often with corbeled or crenellated gable ends and overhanging eaves
- Towers, spires, pinnacles and finials
- Buttresses, usually engaged
- Windows and doors set in pointed arched openings
- Leaded and stained glass windows sometimes with tracery

Ernest A. Coxhead, FAIA (1863-1933)

Ernest Coxhead was born in Eastbourne, England in 1863, the son of an Anglican minister. At the age of fifteen, Coxhead apprenticed in the office of civil engineer George Wallis in Eastbourne, and devoted his spare time to the study of English Gothic architecture.⁹⁸ In 1883, Coxhead went to London to work with Frederic Chancellor (1878-1939) who restored Gothic churches. Coxhead trained in architecture at the Royal Academy of Fine Arts and the Architectural Association's evening classes in London in 1883. In 1886, Coxhead and his brother Almeric moved to Los Angeles where the two started an architectural practice as Coxhead & Coxhead. With no formal architectural training, Almeric chiefly oversaw construction and business affairs. They practiced only four years in Los Angeles before relocating to San Francisco to work together for another decade.

Initially Ernest Coxhead's practice focused on church design, primarily in the Gothic Revival style. He was the semi-official architect for the Episcopal Church in California; between 1887 and 1889 he designed the majority of Southern California's new Episcopal churches.⁹⁹ Architectural historian Richard Longstreth hypothesizes that the Bishop of California, William

⁹⁸ Richard Longstreth, *On the Edge of The World*, 41.

⁹⁹ David Gebhard and Robert Winter, *An Architectural Guidebook to Los Angeles* (Salt Lake City, UT: Gibbs Smith), 2003, 393.

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Ingraham Kip, likely appreciated Coxhead's thorough knowledge of English church design. Coxhead's move to California—where the Episcopal church was growing rapidly—offered significantly more opportunity to design ecclesiastical projects than he would have had in England.¹⁰⁰ Historian Jeremy Kotas notes “[Coxhead] was California's direct link with the Anglican Gothic revival, and he had the English accent to prove it.”¹⁰¹

Longstreth also notes that once in Southern California, Coxhead responded quickly to contemporary American modes including Shingle Style and Richardsonian Romanesque.¹⁰² His Episcopalian churches in Southern California included Church of St. Augustine By the Sea (1887) in Santa Monica, Church of the Ascension (1887) in Sierra Madre, All Saints' Episcopal Church (1888) in Pasadena, Christ Episcopal Church (1889) in Santa Clara, St. John's Episcopal Church (1890) in San Francisco, St. John's (1890) in Petaluma, and St. John's Chapel, Del Monte (1891) in Monterey. Coxhead scholar John Beach observes that many of the architect's churches for the Episcopal Diocese “involve extreme manipulations of scale and a collection of seemingly incompatible stylistic fragments.”¹⁰³

Church of the Epiphany (1888) was among the more modest of these projects with a budget of just \$3,000. In contrast, the budget for All Saints' in Pasadena was \$14,000.¹⁰⁴ Compared with Coxhead's other small church/chapel projects such as St. John's Chapel, Del Monte, Epiphany is simple in form and reflects the architect's interest in the Richardsonian Romanesque as it is anchored into the ground by its stone base. In their guide to Los Angeles, architectural historians David Gebhard and Robert Winter refer to the original Epiphany chapel as “...a really fine, small Coxhead design. Low stone walls support a slightly projecting single gable with an over-scaled round window. Coxhead maneuvers the shingles across the surface in an original fashion.”¹⁰⁵ The large oculus is a common feature with Coxhead's design for St. John's Chapel, Del Monte.

Coxhead also developed strong ties to the Young Men's Christian Association (YMCA), designing buildings for the organization in San Diego and Los Angeles in 1887-88. After the mid-1890s, the practice shifted focus to residential design. Coxhead was involved with the emergence of the Arts and Crafts style in California, with many of his residential designs in Palo Alto, Berkeley, and Alameda reflecting that style.¹⁰⁶

As architectural historian John Beach observes, the 1906 San Francisco earthquake and ensuing fire marked the end of an important period in Coxhead's career. “The woodsy, regional idiom

¹⁰⁰ Richard Longstreth, *On the Edge of The World*, 48.

¹⁰¹ Jeremy Kotas, “Ernest Coxhead” in *Toward a Simpler Way of life: The Arts & Crafts Architects of California*, ed. Robert Winter (Berkeley and Los Angeles: University of California Press, 1997), 24.

¹⁰² Richard Longstreth, *On the Edge of The World*, 48.

¹⁰³ John Beach, “Ernest Coxhead,” *California Dream 1910*, American Institute of Architects Vertical Files, American Institute of Architects, New York.

¹⁰⁴ Richard Longstreth, *On the Edge of The World*, 421.

¹⁰⁵ David Gebhard and Robert Winter, *An Architectural Guidebook to Los Angeles*, 315.

¹⁰⁶ Finding Aid to the Ernest Coxhead Collection, 1919-1998, University of California, Berkeley. 3.

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which he helped create was no longer fashionable: more durable materials and a more correct interpretation of historical sources were demanded.”¹⁰⁷

During World War I, Coxhead was in France with the YMCA. After the signing of the Armistice, he organized large classes for troops to interest them in the study of architectural monuments in France. Coxhead directed the American Expeditionary Forces School of Architecture for members of the United States armed forces in LeMans, France. He was subsequently appointed Chief of the University Extension Field Work of the Fine Arts Department at the University School of Architecture in Beaune, France.

Around 1919, Coxhead returned to San Francisco to practice architecture. He was awarded Fellowship in the American Institute of Architects in 1923. In the final decade of his life, Coxhead resided in Berkeley, and his designs embraced the Spanish Colonial Revival style popular at the time. He died in Berkeley on March 27, 1933.

Arthur B. Benton, FAIA, 1858-1927

Arthur Burnett Benton was born and educated in Peoria, Illinois. After graduating from high school, he became a farmer. In 1883, he married Harriet Phillipina Von Schilling who encouraged him to enroll in the Topeka, Kansas-based School of Art and Design in 1887. In 1888, he gave up farming and went to work as a draftsman in the architectural department of the Atchison, Topeka and Santa Fe Railroad. In 1890, he moved to Omaha, Nebraska where he worked as a draftsman for Union Pacific while studying architecture at the local School of Art and Design.

In 1891, they moved to Los Angeles. After a brief association with architect William C. Aiken as Aiken & Benton, Benton established his own office in 1896. That same year he joined the Los Angeles Landmarks Club, founded by Charles Fletcher Lummis (1859-1928) to help restore the Spanish Colonial Missions of California. Benton participated in the restoration of the San Juan Capistrano and San Diego Missions.

Benton was an early pioneer of the Mission Revival Style and Lummis frequently published Benton's articles in the magazine *Land of Sunshine*. Benton's commissions included civic, residential, and commercial projects. He is perhaps best known for the Mission/Spanish Colonial Revival style Mission Inn (1902) and its cloister addition (1910) in Riverside and the Friday Morning Club (1900) in Los Angeles. Architectural historians Gebhard and Winter called Benton, “the master of the Mission mode.”¹⁰⁸ Benton is also identified as one of the most prominent architects in the preservation field prior to World War II.¹⁰⁹

¹⁰⁷ John Beach, “Ernest Coxhead.”

¹⁰⁸ David Gebhard and Robert Winter, *A Guide to Architecture in Los Angeles and Southern California* (Salt Lake City, UT: Peregrine Smith, Inc., 1982), 198.

¹⁰⁹ American Institute of Architects, *Pioneers in Preservation: Biographical Sketches of Architects Prominent in the Field Before World War II*, (Washington, D.C.: American Institute of Architects), February 1990, 7-8.

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Other well-known commissions included YMCA and YWCA buildings in Southern California including the Mary Andrews Clark Memorial Residence (1913), the YMCA Building (1910) in Pasadena, and the YMCA Building (1909) in Riverside.

Benton was an active member of St. Paul's Episcopal Church in Los Angeles. As a result, like Coxhead, he became one of the architects favored by the Los Angeles Episcopal Diocese. Benton designed All Saints (1897) in Duarte, All Saints By the Sea (1900) in Montecito, St. John the Evangelist (1904) in Chico, Holy Trinity (1910-11) in Covina, St. Marks (1911) in Upland, and Church of the Advent (1925-26) in the West Adams section of Los Angeles. According to architectural historian Charles J. Fisher, most of these church buildings "...incorporated Gothic and Craftsman features, making use of rich wood and traditional stonework, which had become a signature of Benton's design skills and which was preferred by his Episcopal clients."¹¹⁰ Benton designed churches for other denominations as well including the Mission/Spanish Colonial Revival style First Church of Christ Science (1900) in Riverside.

Church of the Epiphany exhibits the gothic and craftsman features described by Fisher as characteristic of Benton's work for the Episcopal Diocese. Its traditional granite stone work, arched gothic windows and entrance portal, and rich interior woodwork are signature Benton design elements. Benton was awarded Fellowship in the American Institute of Architects in 1910. His work was published extensively in architectural trade magazines of the early twentieth century including *Architect & Engineer* and *Western Architect*. Benton practiced right up to his death. He passed away in 1927 at seventy years of age.

Comparison With Other Coxhead and Benton Episcopal Churches In California

Scholars and journalists disagree on the number of churches built by Ernest A. Coxhead in California. A 1977 *Los Angeles Times* article states of twelve Southern California Coxhead-designed churches only three remain.¹¹¹ The 1999 finding aid for the Ernest Coxhead collection at University of California, Berkeley, states eleven out of seventeen church buildings in California remain.¹¹² Research for this nomination identified eleven Episcopal churches by Coxhead, with the majority of them extant and relatively unaltered.

Examination of Coxhead's ecclesiastical work generally and his work for the Episcopal Church specifically, reveals his church buildings can be divided into two categories: 1) small, modest chapels for communities with fewer parishioners, and 2) larger, more elaborate church edifices with multiple bays and side aisles. Four Coxhead projects fall into the chapel category: Epiphany Chapel (1888), Christ Episcopal Church (1889) in Santa Clara, Chapel of the Holy Innocents (1890) in the Noe Valley area of San Francisco, and St. John's Chapel (1891) in Monterey. Based upon historic images of these projects, Chapel of the Holy Innocents and St. John's Chapel represent the best and most elaborate of Coxhead's Shingle-Style chapel designs. The

¹¹⁰ Fisher, Charles J. "Arthur B. Benton," Echo Park Historical Society, <http://historicechopark.org/history-landmarks/people/arthur-b-benton/> (accessed January 16, 2019).

¹¹¹ "Church a Landmark In Sierra Madre," *Los Angeles Times*, October 2, 1977, SG1.

¹¹² Finding Aid to the Ernest Coxhead Collection, 1919-1998, University of California, Berkley. 3.

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Church of the Epiphany chapel is the oldest example of an unaltered Coxhead chapel exterior. According to architectural historian Richard Longstreth, Christ Episcopal Church succumbed to fire in 1959, and St. John's Chapel has been relocated and significantly altered.¹¹³ Only Chapel of the Holy Innocents remains unaltered.

With regard to Episcopal churches in California designed by Arthur B. Benton, at least five of them are extant (Chico, Montecito, Covina, Upland, and Port Hueneme/Fillmore) with several of these designed prior to Church of the Epiphany. When compared with these other buildings Church of the Epiphany stands out as an excellent example of Benton's signature combination of the Late Gothic Revival style exterior (preferred by the Episcopal Diocese) with a distinctively Arts and Crafts interior. Church of the Epiphany represents one of the finest church interiors Benton ever produced—along with the All Saints By the Sea (1910-11) dating two years prior. Benton's churches from the previous decade offered restrained interiors, whereas, Church of the Epiphany and All Saints By the Sea represent a pinnacle in the architect's ecclesiastical design legacy. Church of the Epiphany, therefore, represents a rare, intact, and exceptional example of the ecclesiastical architecture of Arthur B. Benton. On June 15, 2005, Church of the Epiphany was established as Los Angeles Historic Cultural Monument #807.

Conclusion

Church of the Epiphany is a rare and intact example of a local movement center for the Chicano Civil Rights Movement as well as an early, rare, intact, and excellent example of an Episcopal church designed by master architects Ernest A. Coxhead and Arthur B. Benton. The property satisfies Criteria Consideration A as a property that derives its primary significance from its historical importance to the Latinx community and from its architectural distinction. The property's association with many of the most important aspects of the Chicano Civil Rights Movement in Los Angeles satisfies Criteria Consideration G. No other location spans as many aspects of the movement as does Epiphany—largely due to the leadership of Father Luce. A review of other properties within the geographical area of East Los Angeles that reflect the same significance or historic associations reveals they are often associated with one aspect of Chicano Civil Rights. Many of them also lack integrity. La Piranha (5300 E. Olympic Blvd.), the coffee shop where the Brown Berets met after Church of the Epiphany is extant, as is the Silver Dollar Bar (4945 Whittier Blvd.), where journalist Ruben Salazar was killed during the Chicano Moratorium. Laguna Park (3864 Whittier Blvd.), later Salazar Park, the site of the ending rally for the Moratorium, continues to serve the community. *La Raza's* subsequent two office locations at 2445 Gates Street and 2411 N. Broadway are extant, but appear to have compromised integrity. LAUSD's plans to modernize school facilities resulted in the five Blowouts schools being selected for The National Trust's America's 11 Most Endangered Historic Places List in 2018. Church of the Epiphany is one of the few locations at which *all* of these stories can be told and provide inspiration for future generations.

¹¹³ Richard Longstreth, *On the Edge of the World*, 420-430. A draft National Register nomination for St. John's Chapel indicates the property satisfies Criteria Consideration B and alterations were modest.

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“Woman Spreads Mortar.” *Los Angeles Times*, November 16, 1913, I18.

“Yesterday At the Churches.” *Los Angeles Herald*, January 6, 1896, 8.

Zamora, Rocio. *A Cleansing Fire: The Rise of the Chicano Movement and The Church of the Epiphany*. Los Angeles, CA: Church of the Epiphany, 2007.

_____. “Spiritual Activism.” Master of Arts in Journalism, University of Southern California, May 2007.

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Church of the Epiphany (on-site); Church of the Epiphany Chicano Civil Rights Archive, 1960-1994, 103, Chicano Studies Research Center, University of California Los Angeles

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

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Acreage of Property less than one acre

Latitude/Longitude Coordinates

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

1. Latitude: 34.075268 Longitude: -118.212842

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

Los Angeles County APN# 5204-021-017, an un-numbered parcel of the East Los Angeles tract. The legal description is East Los Angeles, N 70Ft of W 115Ft of Lot Block 18. Property is bordered by Altura Street on the north, an unnumbered mid-block lot of the East Los Angeles Tract (Lot Cut Reference 13) on the east, an unnumbered mid-block lot of the East Los Angeles tract (Lot Cut Reference 4) to the south, and Sichel Street on the west.

Boundary Justification (Explain why the boundaries were selected.)

The boundary coincides with the historic boundaries of land owned by the Episcopal Archdiocese of Los Angeles, and historically associated with Church of the Epiphany.

11. Form Prepared By

name/title: Christy McAvoy & Sian L. Winship
organization: Epiphany Conservation Trust
street & number: 2808 Altura Street
city or town: Los Angeles state: CA zip code: 90031
e-mail christy@christymcavoy.com; sianwinship@gmail.com
telephone: (213) 448-0856
date: April 2019; Revised July 2019

Additional Documentation

Submit the following items with the completed form:

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

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Photographs

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

Photo Log

Name of Property: Church of the Epiphany
City or Vicinity: Los Angeles
County: Los Angeles
State: California
Photographer: Stephen Schafer, ShafPhoto
Date Photographed: April 11, 2019

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 26 West (main) façade, sanctuary, looking southeast
- 2 of 26 West (main) façade, sanctuary, looking east
- 3 of 26 North façade, looking south
- 4 of 26 Context view, north façade, looking southwest
- 5 of 26 Close-up view, north façade showing chapel
- 6 of 26 Close-up view, east façade showing chapel and buttress detail
- 7 of 26 South façade, looking northeast
- 8 of 26 Sanctuary altar, looking east
- 9 of 26 Sanctuary, looking west
- 10 of 26 Sanctuary, looking northwest
- 11 of 26 Sanctuary, looking southwest
- 12 of 26 Sanctuary vestibule, looking northwest

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- 13 of 26 Sanctuary sacristy, looking southeast
- 14 of 26 Sanctuary office, looking northeast
- 15 of 26 Stairwell in chapel choir, sacristy, and parish hall addition, looking east
- 16 of 26 Second floor of chapel choir (later office), sacristy, and parish hall addition, looking west
- 17 of 26 Chapel interior, looking southeast
- 18 of 26 Chapel interior, looking north
- 19 of 26 Kitchen remodel in chapel, looking south
- 20 of 26 Sanctuary entrance portal into vestibule, looking east
- 21 of 26 Sanctuary cloister, looking west
- 22 of 26 Sanctuary stained-glass windows, looking west
- 23 of 26 Sanctuary column capital, looking east
- 24 of 26 Pilcher's Sons pipe organ looking southwest
- 25 of 26 Chapel shingle cladding detail, looking south
- 26 of 26 Chapel truss detail, looking north

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

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

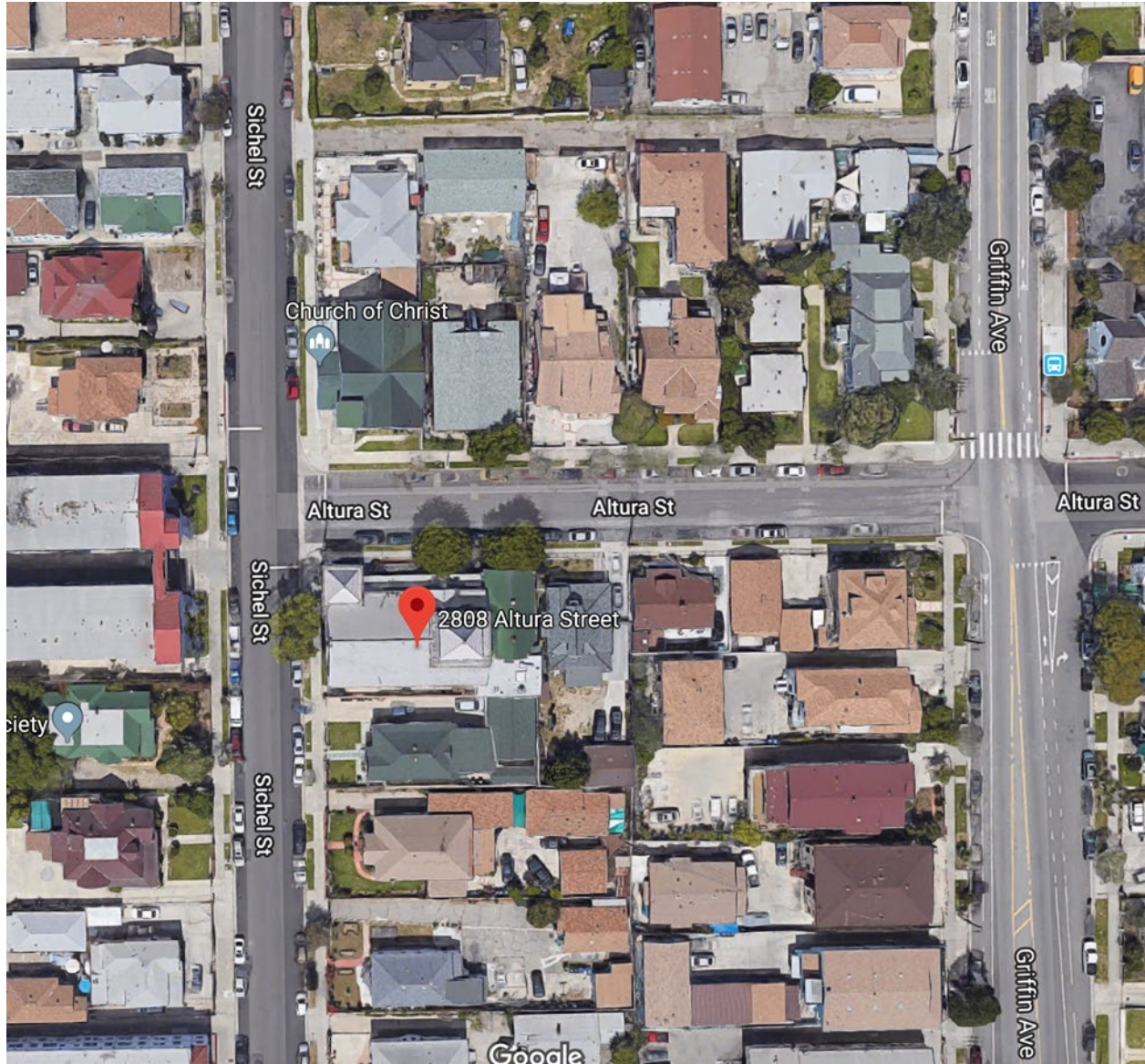
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Figure 1. Location Map

Latitude: 34.075268

Longitude: -118.2127842



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Figure 2. Vicinity Map



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Figure 3. Sketch Map/Photo Key



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Figure 4. Church of the Epiphany Chapel, undated (Church of the Epiphany Archives)



Figure 5. Church of the Epiphany with the 1900 choir room addition, circa 1905 (Church of the Epiphany Archives)



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Figure 6. Plan for sanctuary addition north elevation (Church of the Epiphany Archives)

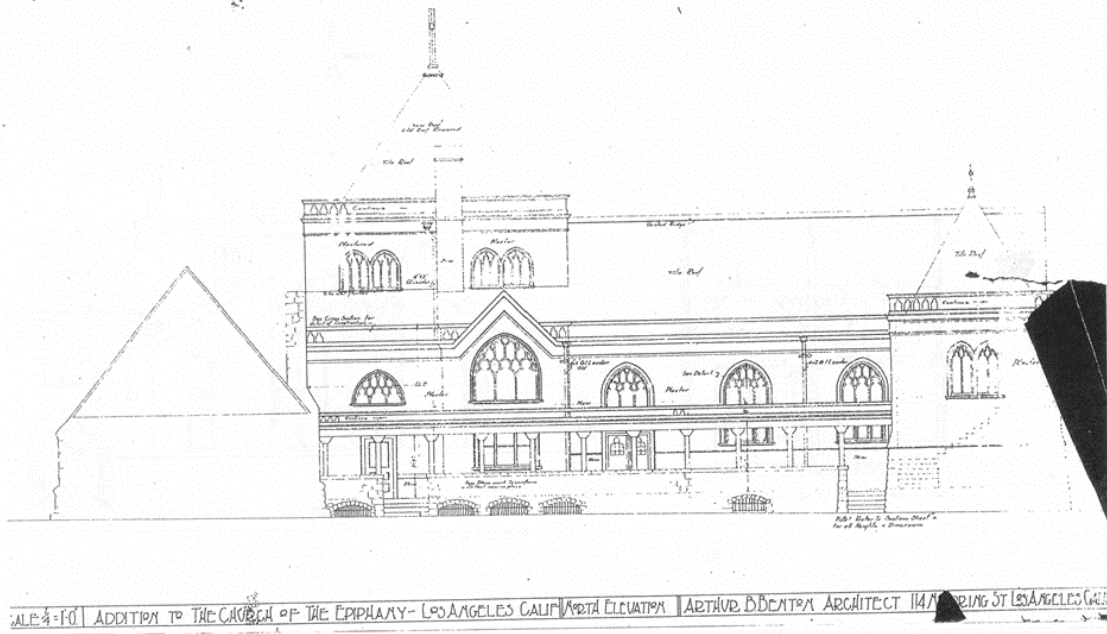
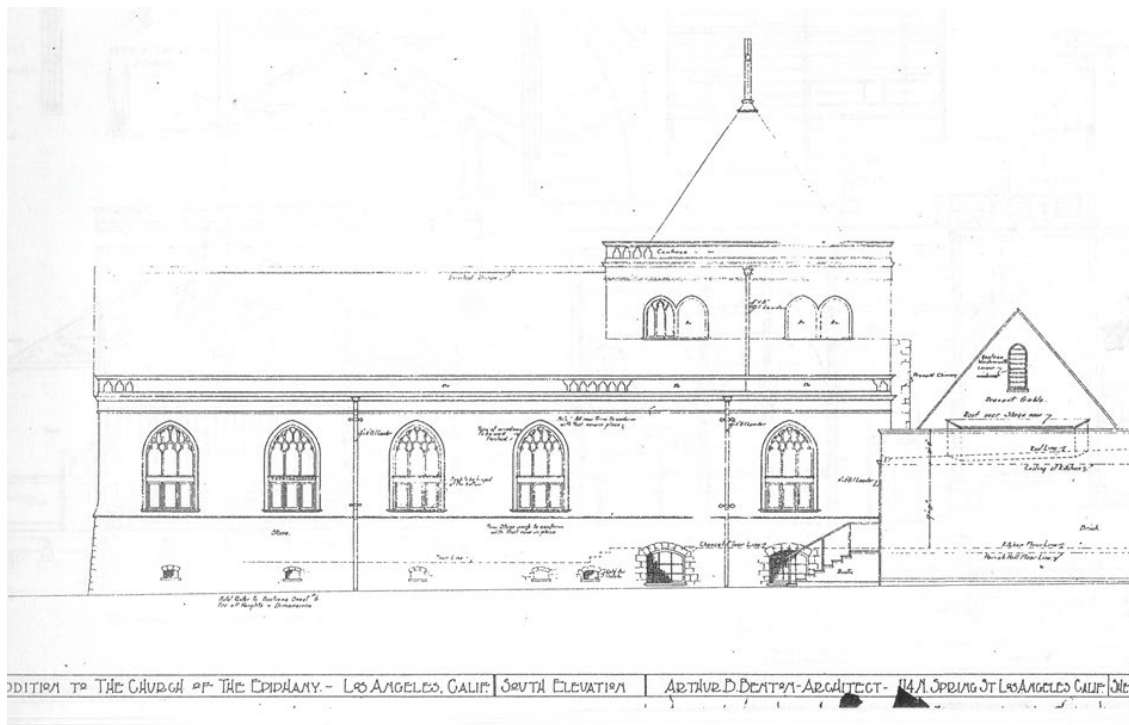


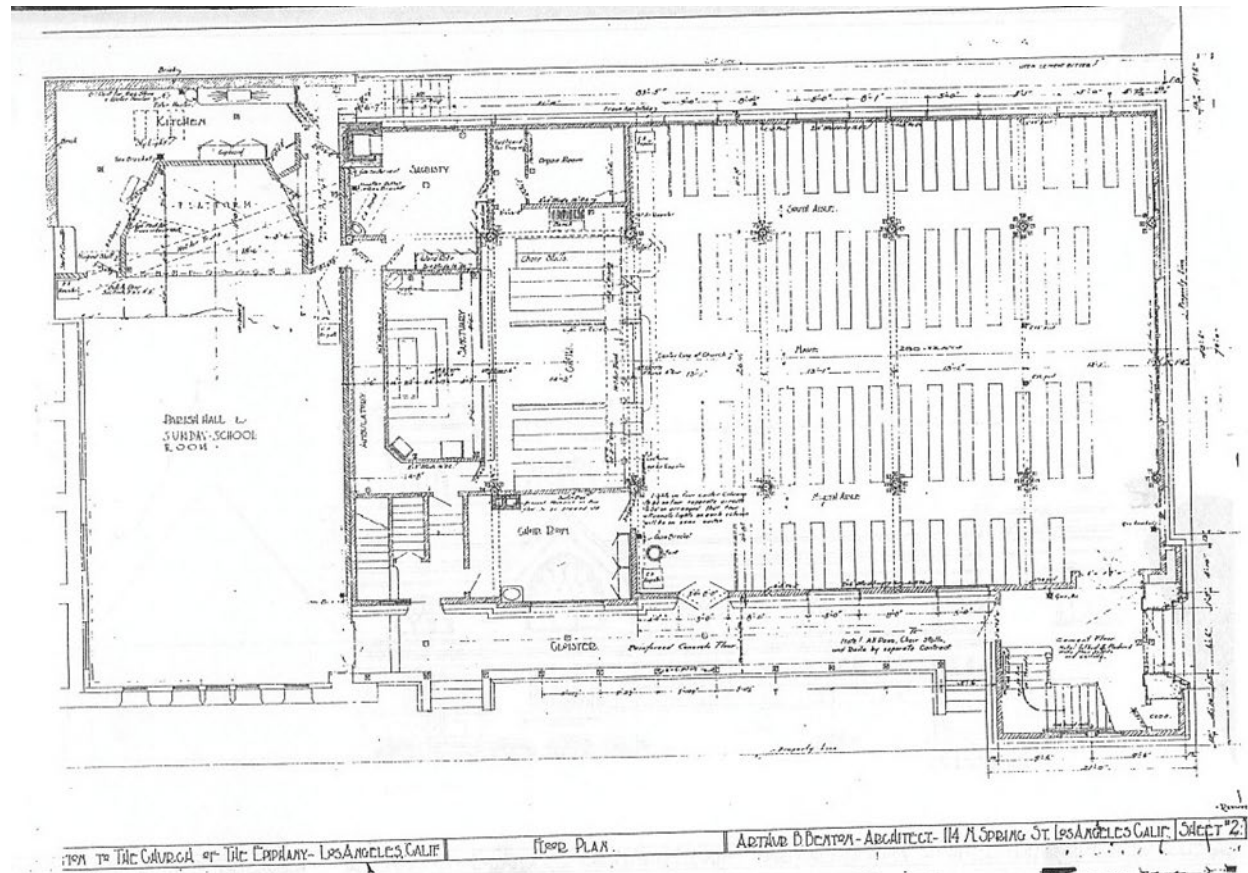
Figure 7. Plan for sanctuary addition south elevation (Church of the Epiphany Archives)



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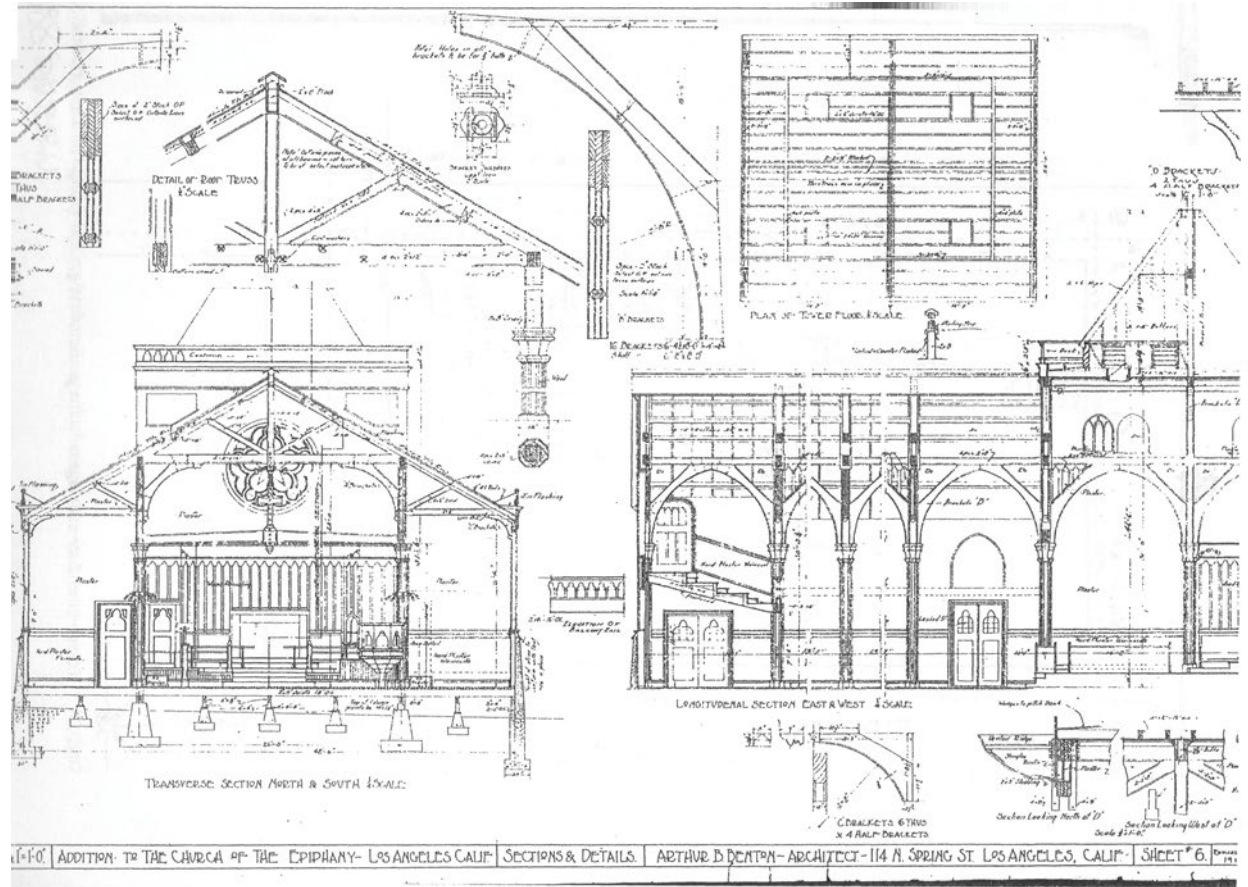
Figure 8. Floor plan for sanctuary addition (Church of the Epiphany Archives)



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Figure 9. Interior details for sanctuary addition (Church of the Epiphany Archives)



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Figure 10. Sanctuary addition, circa 1913 (Security Pacific National Bank Collection/Los Angeles Public Library)



Figure 11. Sanctuary addition main façade, undated (Church of the Epiphany Archives)



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Figure 12. As published in *Episcopal News*, December 1985, no page, undated (pre-1966)



Figure 13. Sanctuary addition with exposed timber roof, circa 1915; note wooden balustrade (since removed) and modified column capitals (Security Pacific National Bank Collection/Los Angeles Public Library)



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Figure 14. Father Luce and community members in front of church, *Lincoln Heights Bulletin*,
January 6, 1966, 1



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Figure 15. Father Luce (left) and Mariachis at the fiesta following services, January 6, 1966



Figure 16. Epiphany Folklorico dancers in front of the church, circa 1960s; Nancy Von Lauderback Tovar, photographer (Lydia Lopez Archives)



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Figure 17. Father Luce, Father Wood, and Father Garver, undated (Lydia Lopez Archives)



Figure 18. Virginia Ram and friend at Church of the Epiphany, undated (Church of the Epiphany Archives)



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Figure 19. Brown Berets in Chicano Movement protest, circa late 1960s (Church of the Epiphany Archives)



Figure 20. Supporters of Raul Ruiz for 48th Assembly District special election in 1971; Nancy Von Lauderback Tovar, photographer (Lydia Lopez Archives)



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Figure 21. Epiphany parishioners at a United Farmworkers rally in Sacramento, Father Wood arms crossed, undated (Lydia Lopez Archives)



Figure 22. Cesar Chavez speaking at Church of the Epiphany, circa 1980, Epiphany window visible behind Chavez (Church of the Epiphany Archives)



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Figure 23. Church of the Epiphany Sunday bulletin, 1967, depicting Mexican farm worker and Aztec imagery (Church of the Epiphany Chicano Civil Rights Archive, 1960-1994, 103, Chicano Studies Research Center, University of California, Los Angeles)

