THE INTERIOR OF THE CHURCH

All Saints Church, a vital, contemporary faith community, worships in a building rich in Arts and Crafts detail. Constructed of stone quarried from Bonsall Quarry in Southern California and roofed with Vermont slate, the church houses a large display of decorative arts in the style popular in the early years of the 20th century. From the floor tiles manufactured by the leading tile maker of the day, Pasadena's Ernest Batchelder, to the exquisite Tiffany and Judson Studio windows, the interior surrounds you with fine craftsmanship.

The Tiffany windows in the east and south transepts (see map) were saved from the 1899 church and installed with new side panels (manufactured by Judson Studios) in the new building. This is also true of the Chancel window, designed by Maitland-Armstrong of New York City. The windows on the west wall allow the gallery to be framed in Tiffany glass by Judson artists for this building, to match the style of the earlier windows.

The remaining 56 windows, made of the best English glass available, were rendered in an Arts and Crafts style reminiscent of the designs of William Morris. Morris' work left an lasting impression on Walter House Johnson, who had traveled extensively in Great Britain. Johnson found in All Saints' Gothic Revival architecture the perfect setting for this style of stained glass. In addition to the windows, the studio also designed two altars for the church, located on the east and south walls of the gallery.

The wood throughout is oak. Look for turned finials, pomegranates and acorns, representing renewal and resurrection. Of special note are the magnificent carvings at the lectern and pulpit by American Furniture Company, and the chapel carvings, the work of noted craftsman Anton Lang and Rosh. Solomon & Co. of Los Angeles.

The oak beams and trusses were arranged to resemble the hull of a ship turned upside down. The wood paneling (the central part of the church) comes from new, Caths for ship. Thus, as the congregation gathers in the nave each Sunday morning, it is as if we come together seeking a safe harbor.

As a part of a 1991 renovation of All Saints Church, and to make the worship service more accessible, a rood screen separating the nave from the chancel (the parishioners from the priests, in other words) was removed. The top section was raised and now consists of the rood beam and cross. Other remnants of the screen became the altar, flower stands and the altar rail.

Wrought iron screens and chandeliers subtly illuminate the entire space. Note the especially beautiful chandelier in the chapel. All are designed with a sailboat motif.

An architectural critic writing for "The Churchman" about the newly dedicated All Saints Church noted, "It has been said of the interior that it possesses the atmosphere of accumulated prayer. By color in walls and windows, by shadows shot through by cultural reverence from a thousand sources in exquisite stained glass, the architecture has reached such a result."

BRIEF HISTORY

All Saints was founded in 1886, the first Episcopal parish in Pasadena. Members had been meeting in a private home three years earlier, eventually purchasing a site among orange groves at the corner of Garfield Avenue and Colorado Boulevard in 1885 and building a small wooden church.

Just four years later the first church of our present Euclid Avenue site was constructed.

As the congregation grew, providing additional space became a priority. In 1923, the vestry and Rector, the Rev. Leslie Learned, commissioned the firm of Johnson, Kaufman and Coate, Architects, to design a new building. By 1924 this beautiful Gothic Revival church was dedicated, and it has served a dynamic parish ever since.

It is appropriate that Reginald Johnson, known among his peers as “the people’s architect,” should have been the lead architect for our church. His dedication to developing design solutions for housing low-income families has been matched by the parish’s dedication to serving the less fortunate through our many outreach ministries.

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THE ARCHITECTURE OF FAITH

A Guide to the Interior of All Saints Church

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As you enter the narthex from either the tower entrance or vestibule, note the Celtic cross at the center of the door windows. As you proceed down the center aisle of the nave, traversing the vestibule, note the Celtic cross at the center of the door windows (1) and the slightly greenish tint of the glass. This provides a quality of light that enhances the transitions from the world outside to a meditative space reserved for worship.

In this intimately scaled space, you’ll be introduced to the fine stained glass art of the Judson Studios. On the west wall are four windows (2) depicting St. Paul, St. Felicitas, St. Perpetua and St. Peter. This is the first indication that here women of the early church will be well represented.

As you proceed down the center aisle of the nave, traversing the multi-hued Batchelder tile, you will have the best view of the clerestory (upper level) and side windows. The clerestory windows (3) were designed by the Judson Studios for viewing at a distance. Each of the largest windows, created in sets of three, is filled with images and symbols, all of which can easily be read from the floor of the nave. They tell the story of the life of Christ, beginning on the south wall (moving east to west) with The Nativity and progressing through The Boyhood and The Baptism. On the north wall (east to west) are The Transfiguration, The Crucifixion and The Resurrection. Memorial plaques for the clerestory windows are mounted in the tower entrance and vestibule.

Take note of the many symbols that have been incorporated in the clerestory windows. These include a lamp, representing wisdom (The Boyhood), the burning bush and the chalice of fire (above Moses and Elijah in The Transfiguration), grapes and wheat, representing the Eucharist (The Boyhood), and the letters Alpha and Omega (The Nativity). LP and HTS (The Resurrection) all symbols in Greek for Jesus Christ.

The nave windows (4), by the Judson Studios, are designed with fewer images. Each contains an identical border of mosaic pattern into which a figure has been placed. The relative simplicity of the design helps focus the eye on the figure. The aisle windows (5) by the Judson Studios, using Tiffany glass. Among Judson’s artists was Frederick Wilson, who had worked at the Tiffany Studios in New York. He was given by Mrs. Sumner Bugbee to “The Glory of God for His Gift of Love.” Mrs. Bugbee also gave the marble baptistical font (originally placed in the earlier church).

The Good Shepherd.

The Good Samaritan, The Angel with the Harp, and the Shining Angel.

The column and arches support the ceiling, from which hangs a wrought iron chandelier bearing the cross and crown, symbolic of “the reward given to those who are faithful unto death.” The trusses are decorated with shields carved with symbols representing Christ. One carries the inscription, “This Chapel erected AD 1923.”

As you walk toward the front row of the nave you will experience the full impact of these windows (above the chancel and in the north and south transepts) that were moved from the 1889 church. Each of these windows was enlarged with Judson Studio designed side panels to fit within the new frames.

The Myers Window (7) by MacDonald-Armstrong overlooks the chancel. This window was commissioned as a memorial to Harry Buchanan Myers by his daughter, Mrs. John Evans. Although the figure is in the likeness of Mrs. Myers, it celebrates all those who care for children.

Directly below this window is a roundel made of French Gems stone (8). The Gothic arches on this decorative screen include flora and fauna, crows, crosiers, hearts, nails, anchors and panels. The stone carvings was the work of William Ross and Co. of Cambridge, Mass.

Note the fine woodwork and carving at the altar rail (9), and the entrance to the baptistry (10) and chapel (11), as well as on the lectern (12) and pulpit (13).

Walking toward the north transept, you can admire the Evans Window (14) by Tiffany Glass and Decorating Co. Created at Tiffany’s New York studios and transported to Pennsylvania by train, the window represents The Resurrection Angel. It commemorates the life of Jason Evans who was given by his sisters. This transept also includes two small windows, depicting St. James (15) and St. Andrew (16), by the Judson Studios.

The Presentation of Christ in the Temple (20), also in the south transept, created by the Judson Studios.

The dominant feature of the gallery is the Webb Window, Christ Blessing the Children (16). This window was designed and fabricated by the Judson Studios, using Tiffany glass. Among Judson’s artists was Frederick Wilson, who had worked at the Tiffany Studios in New York. It was given in memory of Sarah Goldsborough Hagar and John William Hagar by their children. Don’t miss the window of St. Thomas (22), also in the south transept, created by the Judson Studios.

As you exit the church you may wish to climb the tower stairs (22), where you will pass the corbeling of the 1889 church and a window depicting St. John. In the gallery vestibule are windows representing the three crowns of Calvary. The gallery also houses All Saints’ columbarium, which holds the ashes of deceased parishioners. From the gallery you will be able to see the mount (5) more clearly and enjoy their Arts and Crafts detailing as well as a beautiful perspective of the nave and chancel below.

We are happy you spent time in All Saints Church and invite you to return often.