



The Gospel mosaic (5)



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 Bouquet Canyon 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 craftsman artifacts.

The Tiffany windows in the north and south transepts (see map) were saved from the 1889 church and installed with new side panels (matched by Judson Studios) in the new building. This is also true of the Chancel window, designed by Maitland-Armstrong of New York City. The window on the west wall above the gallery was fabricated of Tiffany glass by Judson artists for this building, to match the style of the earlier windows.

The remaining 58 windows, made of the best English glass obtainable, were rendered in an Arts and Crafts style reminiscent of the designs of William Morris. Morris' work left a lasting impression on Walter Horace Judson, who had traveled extensively in Great Britain. Judson found in All Saints' Gothic Revival architecture the perfect setting for this style of stained glass. In addition to the windows, his studio also designed two mosaics for the church, located on the north and south walls of the gallery.

The wood throughout is oak. Look for carved thistles, pomegranates and acorns, representing renewal and resurrection. Of special note are the magnificent carvings at the lectern and pulpit by American Seating Company, and the chapel carvings, the work of noted craftsman Anton Lang and Bisch, Salzman & Co. of Los Angeles.

The oak beams and trusses were arranged to resemble the ribs of a ship turned upside down. The word *nave* (the central part of the church) comes from *navis*, Latin 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 liturgy stand.

Wrought iron sconces and chandeliers subtly illuminate the entire space. Note the especially beautiful chandelier in the chapel. All are designed with a scroll leaf 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 softened radiance from a thousand sources in exquisite stained glass, the architects have reached such a result."

A BRIEF HISTORY

All Saints was founded in 1886, the first Episcopal parish in Pasadena. Members had begun 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 at 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 this parish's dedication to serving the less fortunate through our many outreach ministries.

As the son of the first Episcopal Bishop of Los Angeles, Johnson was attuned to the liturgical demands that would be placed on the design. Working within these constraints, he created a landmark building that was listed as part of Pasadena's Civic Center Historic District in 1984.

The Gothic Revival style of the All Saints campus reflects the traditional values prominent in church architecture as well as the preferences of the 1920s.

The remaining buildings, Regas House and the Rectory (now staff offices), were completed by 1930, and were the work of Pasadena architects Bennett and Haskell. These two buildings are also part of the Civic Center Historic District.



All Saints Episcopal Church
J. Edwin Bacon, Jr., Rector
132 N. Euclid Avenue
Pasadena, CA 91101
626.796.1172
www.allsaints-pas.org

Text by Jane P. Ellison
Design by Mindy Estrada

Sources:
All Saints Church, *The Heritage*
compiled by Don Perry, Verger, 1978

Significant Interiors Survey, All Saints Church
The American Society of Interior Designers, 1986
Compiled by Sherry Payne, ASID

City of Pasadena Architectural and Historical Inventory

Painting with Light: A Centennial History of the Judson Studios
Historical Society of Southern California, 1997

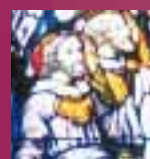
Jane Apostol

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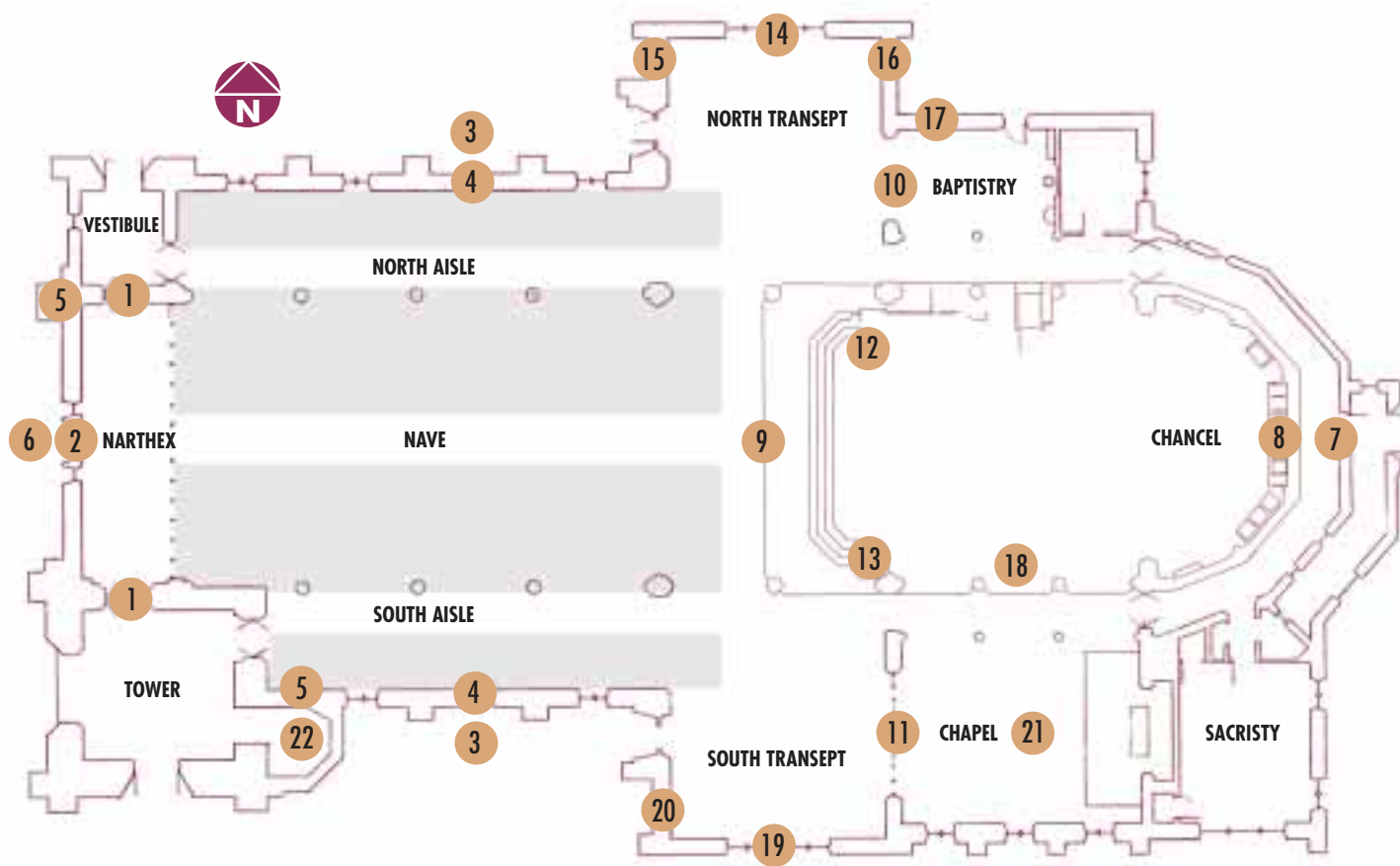
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The Architecture of Faith
A Guide to the Interior of All Saints Church

THE TOUR



Narthex windows (2)

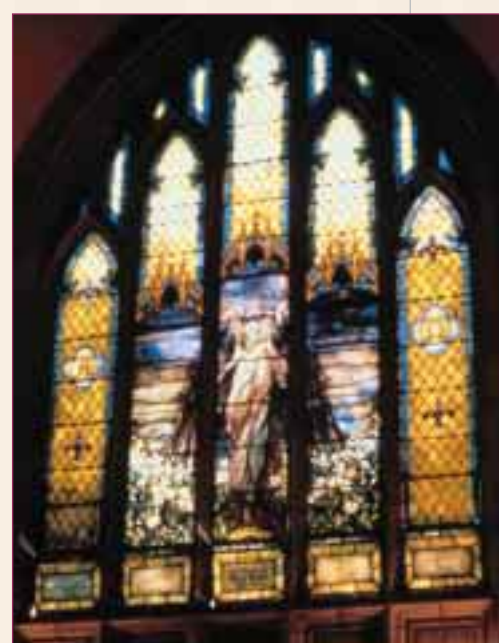
As you enter the narthex from either the tower entrance or vestibule, note the Celtic cross at the center of the door windows (1) and the slightly greenish tint of the glass. This provides a quality of light that enhances the transition from the world outside to a meditative space reserved for worship.

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 aisle windows. The clerestory windows (3) were designed by the Judson Studios for viewing at a distance. Each of the lancet 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 (west to east) are *The Transfiguration*, *The Crucifixion*, *The Resurrection* and *The Glorified Christ*. 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 chariot of fire (above Moses and Elijah in *The Transfiguration*), grapes and wheat, representing the Eucharist (*The Crucifixion*), and the letters Alpha and Omega (*The Nativity*), XP and IHS (*The Resurrection*), all symbols in Greek for Jesus Christ.

The Crucifixion (3)



The Resurrection Angel (14)

The aisle 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.

Along the south aisle (east to west) are *Samuel and Eli*, *The Great Physician*, *The Knight in Armor*, *Eunice*, *The Angel of Consolation* and *The Prophet Isaiah*. On the north (west to east) are *The Good Samaritan*, *The Boy David*, *Mary with the Cruse*, *Dorcas*, *The Shining Angel*, *The Angel with the Harp* and *Ruth and Naomi*.

At mid-point in the nave, turn around to see the mosaics (5) on the north gallery wall and above the south aisle adjacent to the tower. Rendered in the Arts and Crafts style, they can best be viewed from the gallery.

The dominant feature of the gallery is the Webb Window, *Christ Blessing the Children* (6). 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 before moving to California. This window was designed in the Tiffany style to match those now in the north and south transepts. Wilson used his son as the model for Christ and his wife for the image of Mary.

You'll notice that the color and style of the Tiffany windows are considerably different from that of the Judson windows. Louis Comfort Tiffany, a contemporary of William Morris, was a dominant force in stained glass art in the United States at the turn of the century. He developed new techniques in glass making, popularizing opalescent and iridescent glass. The texture and modulations in the glass made painted detail nearly superfluous. "Draper glass," textured while the glass is still soft, gives the appearance of folds in garments or feathers in a wing. This achievement can best be observed in the Evans window (*The Resurrection Angel*) in the north transept. The overall effect of Tiffany's designs is more painterly than the Arts and Crafts-style windows of the Judson Studios.

As you walk toward the front row of the nave you will experience the full impact of three 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 Maitland-Armstrong overlooks the chancel. This window was commissioned as a memorial to Mary Buchanan Myers by her daughter, Mrs. John Cravens. Although the figure is in the likeness of Mrs. Myers, it celebrates all those who care for children.

Directly below this window is a reredos made of French Caen stone (8). The Gothic motifs on this decorative screen include flora and fauna, crowns, crosses, hearts, nails, anchors and peacocks. The stone carving 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 Pasadena by train, the window represents *The Resurrection Angel*. It commemorates the life of Jason Evans and was given by his sisters. This transept also includes two small windows, depicting St. James (15) and St. Andrew (16), by the Judson Studios.

Upon entering the baptistry, you'll be able to examine closely an exceptionally beautiful window, *The Presentation of Christ* (17). It was given by Mrs. Sumner Bugbee to "The Glory of God for His Gift of Love." Mrs. Bugbee also gave the marble baptismal font (originally placed in the earlier church).

Turning toward the chancel, look up and enjoy the Tiffany choir clerestory windows (18) given by Mr. and Mrs. Harry Allen in memory of their parents.



Woodwork and carvings throughout the church (11,12,13)

Walk across to the south transept. Here is the Hugus Window (19) by Tiffany, depicting *The Good Shepherd*. Also transported from New York, it was given in memory of Sarah Goldsborough Hugus and John William Hugus by their children. Don't miss the window of St. Thomas (20), also in the south transept, created by the Judson Studios.

From the south transept you may enter the Webb Memorial Chapel. (21) Three windows, *The Annunciation*, *Christ at Bethany* and *The Resurrection*, complement this space. The colors here create a very different mood than those in the nave, transepts and chancel. Intentionally fabricated in cooler shades of stained glass (a blue, green and amethyst palette predominates), the windows enrich a peaceful and contemplative atmosphere.

A concrete Gothic arch frames the altar. The wall behind is adorned with a carved wooden reredos. The chapel altar rail is decorated with carved vines and grapes in a style similar to that of the high altar.

Four Gothic trusses 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."

Before you exit the church you may wish to climb the tower stairs (22), where you will pass the cornerstone of the 1889 church and a window depicting St. John. In the gallery vestibule are windows representing the three crosses 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 mosaics (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.