

All Saints Church (Episcopal)



(1)

"Whoever you are, wherever you find yourself
on your journey of faith . . .

Compiled from notes by former Verger, Don Perry, All Saints Year Books of 1961-1966, 1982 Pictorial Directory, historic photos from church archives, personal photographs, information from the church's website, Church Interior Documentation (prepared by the Pasadena Chapter of the American Society of Interior Designers), and information from the following books: "Talking About Pasadena" (Pasadena Oral History Project, 1986, A community Project of the Junior League of Pasadena), "Postcard History Series: Pasadena in Vintage Postcards," Marlin Heckman.

A Pictorial History: 1882 – 2008
By Jack LeVan

The Early History

In 1882 Pasadenans began meeting for services in the home of C. C. Brown at the northwest corner of Walnut and Lake Avenues. The Rev. Mr. Trew, of the Church of Our Savior in San Gabriel, conducted the service. Eleven persons were present that day.



Lake and Walnut Avenues – location of home of C.C. Brown (2)

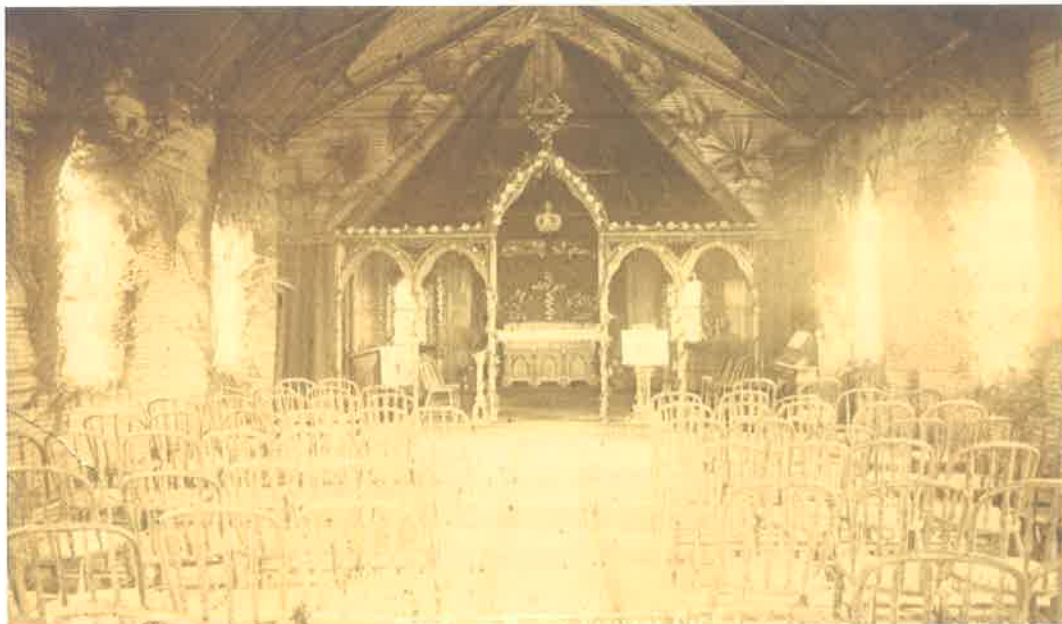
During the next two years services were held in the public school building at the corner of Fair Oaks and Colorado Boulevard. Clergy and Vestry arrived early to move school desks, mop floors, clean blackboards, and dust chairs. A small organ was carried downstairs. At the close of the service, the rooms had to be set up again for school on Monday.

Later, services were held in a room over the first library, in the rear of the school building. Still later they were conducted in Barney Williams Hall over the grocery store on the northwest corner of Colorado Street and Fair Oaks Avenue. At this location, in 1883, the congregation became All Saints Mission, a mission of the Church of Our Savior, San Gabriel. Vestry meetings were held on the Monday night closest to the full moon so members could find their way through the dark streets.

In December 1884, a lot was purchased for a church on the northeast corner of Colorado Street and Garfield Avenue – the present site of Mutual Savings -- , among the orange groves. Business had not yet reached Marengo. The frame church was completed in 1885. The congregation sat on planks placed on boxes for the first Easter service. The first services were held on Easter Day, April 5, 1885.

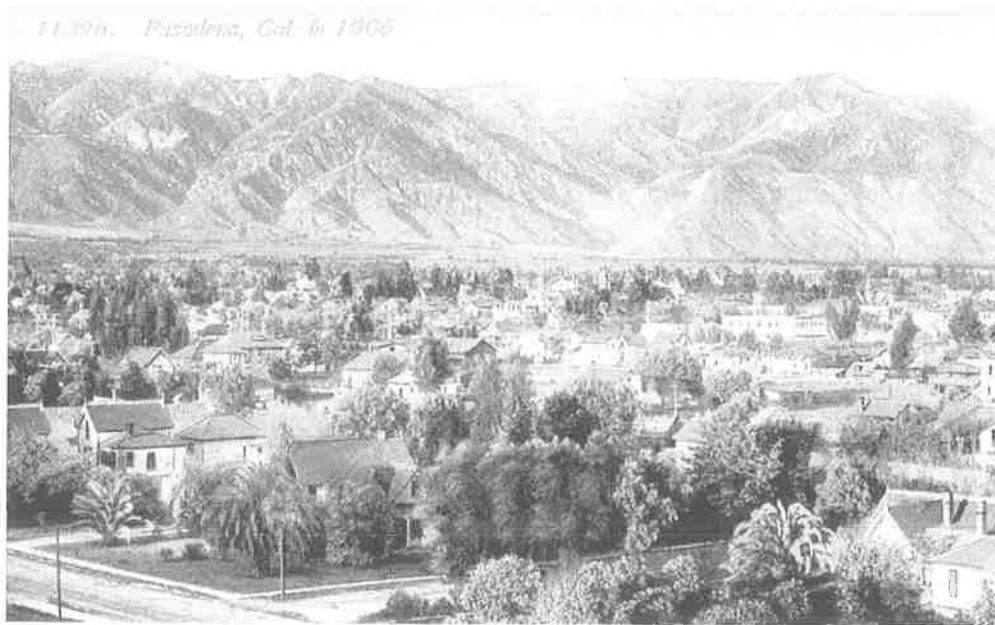


Rev. Alexander McNab on steps of the first All Saints Church, Garfield Avenue at Colorado Boulevard (3)



Inside of first church at Garfield Avenue and Colorado Boulevard (4)

A 3 manual Hutchings Tracker Organ was installed in 1895 at a cost of \$2,700.00. The Diocese of Los Angeles was approved by the General Convention in 1895; Joseph Horsfall Johnson was elected the first Bishop. The All Saints Mission was incorporated as a parish on April 28, 1886. On October 31, 1887, there were 160 communicants, 300 individual members and seating capacity of the church was 125.



"Pasadena in 1906. The magnificent San Gabriel Mountains serve as a backdrop for this early view of the residential section of Pasadena. The viewer will notice the dirt streets and primarily frame construction of these houses situated north of Colorado Street, east of the business district. (Published by Acmeograph Co., Chicago.)" (5)

The parish continued to grow rapidly. In March 1887, the Vestry voted to secure 200 feet of land on North Euclid Avenue, at not more than \$25.00 a front foot, and to sell the church lot on Colorado at not less than \$150.00 per front foot. English architect Ernest A. Coxhead was hired to design a new church.

The cornerstone of the "new church" was laid on September 6, 1888. The first services were held on Easter Day, April. 21, 1889. 186 communicants received the sacrament. Dr. Wyllys Hall occupied the pulpit. A parish house was built in 1900. The church was consecrated in 1901, debt free. A new Murray Harris organ was installed in 1915 at a cost of \$9,600.

The "Lamb of God" memorial window was given and placed over the altar in 1894. The window is now in the Sacristy and can be seen by walking in back of the church. In 1895 the first pipe organ, a three manual Hutchings tracker (\$2,700), was installed.

The Evans Window, a Tiffany window, was first installed in the South Transept in 1900. It was later moved to the North Transept.

In 1902 the Myers Window (Maitland Armstrong), was first installed in the West wall. It was later moved to the East wall over the High Altar in 1903. The Webb Window (Tiffany) was placed in the West Wall in 1920. There is no record of what occupied that space since the removal of the Myers Window in 1903.

The Rev. Leslie E. Learned began his rectorship of 27 years on November 1, 1908. During this time there were rented pews at All Saints, ranging from \$7.50 (per seat quarterly) for front center to \$2.50 for back row transepts. On Christmas and Easter all the doors of the church were locked. Parishioners who were pew card holders were admitted through the north transept door. At 10:45 a.m. all doors were opened for the general congregation.

After the congregation moved to the new church on Euclid Avenue, the first church at Colorado and Garfield was moved to the northeast corner of Raymond and Claremont, where it remains to this day.



(6)



Current interior of the church

(7)

ALL SAINTS CHURCH
PASADENA CAL
ERNEST A. COXHEAD
ARCHITECT
LOS ANGELES



Drawing of early design for second church, the first on the Euclid Avenue site (8)



Second All Saints Church. This church was the first located at 132 North Euclid

(9)



Note: Mary Myers window is on the West end of the church

(10)



Interior of second church, first church built on Euclid Avenue

(11)



Last Easter in the second church, first one on Euclid Avenue.

Note: Mary Myers window is now over the altar

(12)



Second church with Rectory at the left

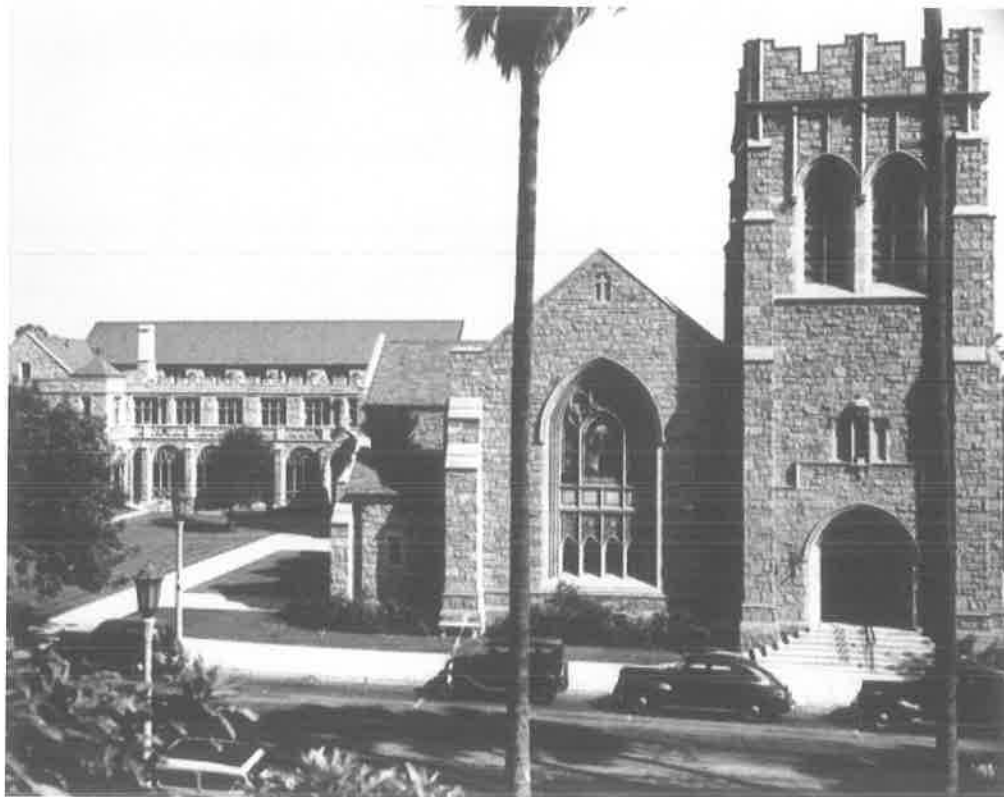
(13)



Rectory of Second Church, designed by Greene & Greene

(14)

As the congregation grew, so did the need for more space. In 1923, Reginald Johnson of the firm of Johnson, Kaufman and Coate, Architects, and son of the first Bishop of Los Angeles (Joseph Horsfall Johnson), was commissioned to design a new building for All Saints. The contractor, Lilliam Loesch of Pasadena, was paid \$275,000. The cornerstone was laid on October 7, 1923. The first service was on December 21, 1924. On May 19, 1925, the current Gothic Revival church was consecrated - debt free.



Present church (in 1940's)

(15)

The church is 150 feet long, east to west, and 90 feet wide in the transepts. The walls are made from local Bouquet Canyon granite, the roof is Vermont slate the columns and corbels are cast stone. The Caen stone Altar and Reredos, carved by William Ross and Sons, of Cambridge, weighed 15 tons. The Rood Screen, pulpit, lectern, altar rail, choir screens, Baptistry screens, hymn boards and pews were made by the American Seating Company of Maniwotoc. The lectern angel was carved by Anton Lang, nephew of the famous Lang of Oberammergau. Chapel carvings are by Bisch Salzman and Company of Los Angeles.

Reginald Johnson was known among his peers as 'the people's architect'. His dedication to developing design solutions for housing low-income families has been matched by All Saints' dedication to serving the less fortunate. As the son of the first Episcopal Bishop of Los Angeles, Johnson was acquainted with the liturgical demands that would be placed on the church. His creation is a landmark building that is listed as part of Pasadena's Civic Center Historic District.

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 Parish House, now Regas House, and the Rectory, now staff offices, were completed by 1930 at a cost of \$325,000, and were the work of Pasadena architects Bennett and Haskell. These two buildings are also part of the Civic Center Historic District. A new Echo organ in the tower and new Skinner console was added in 1947.

The Interior of the Church

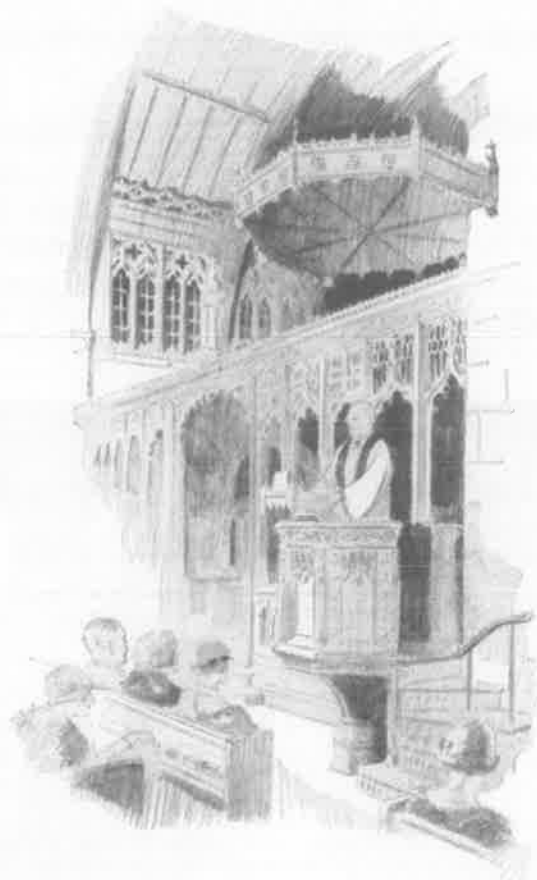
The church is rich in Arts and Crafts detail. The church houses a large display of decorative arts in the style popular in the early years of the 20th century. From the floor tiles manufactured by the leading tile maker of the day, Pasadena's Ernest Batchelder, to the exquisite Tiffany and Judson Studios windows, the interior surrounds the visitor with fine craftsman artifacts.



Interior of present church before the renovation in 1991

(16)

The Tiffany windows in the north and south transepts were saved from the 1889 church and installed with new side panels. 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 to match the style of the earlier church windows. The remaining 58 windows were rendered in an Arts and Crafts style reminiscent of the designs of William Morris. Because of the design and size of the three Tiffany windows from the old church, the height of the roof in the original plans was lowered 15 feet.



*Pencil sketch of
Pulpit and Canopy
All Saints Episcopal Church
Pasadena, Calif.
Johnson, Kaufmann & Coate
Architects*

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Advertisement in the January 1926 edition of *The Architect* of American Seating Company, which built the pews, pulpit, canopy, Rood Screen and Choir Screens (17)



Rood Screen and Lectern - All Saints Episcopal Church, Pasadena, California
 Johnson, Kaufmann & Co., Architects

THE character and scope of our Wood Carving Studios and Church Seating Department are exemplified by this installation, which includes: ~

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- Sedilia - Bishop's Prayer Desk
- Pews - Lectern

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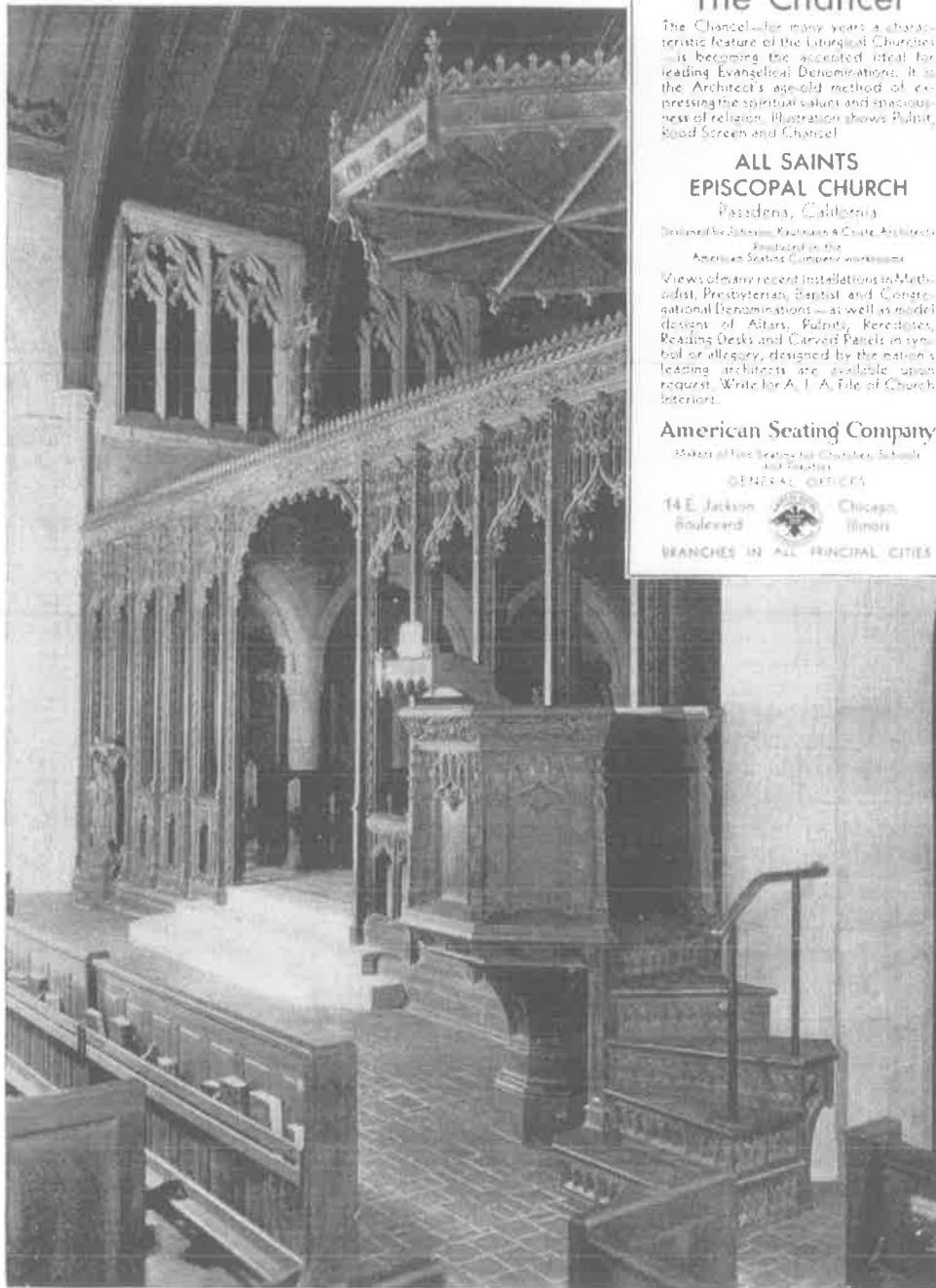
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Advertisement of the American Seating Company in the September 1925 edition of *The Architect*

(18)



The Chancel

The Chancel—for many years a characteristic feature of the Liturgical Churches—is becoming the accepted ideal for leading Evangelical Denominations. It is the Architect's age-old method of expressing the spiritual values and spaciousness of religion. Illustration shows Gothic, Road Screen and Chancel.

ALL SAINTS EPISCOPAL CHURCH

Pasadena, California

Designed by James H. Kautzman & Co., Architects
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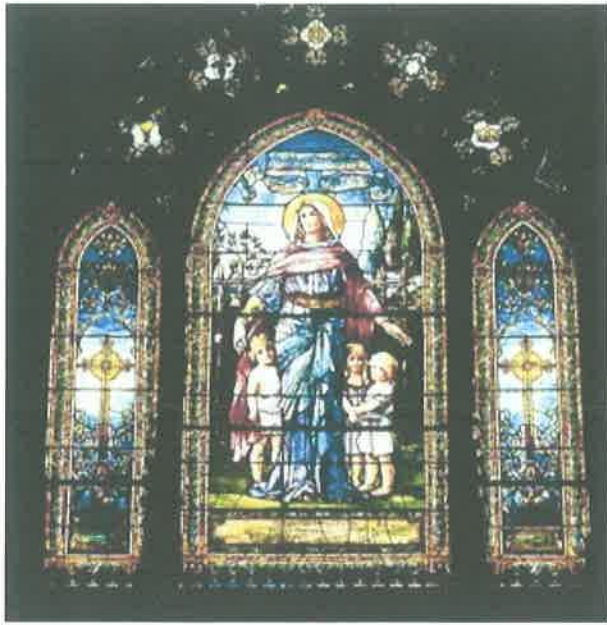
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Boulevard



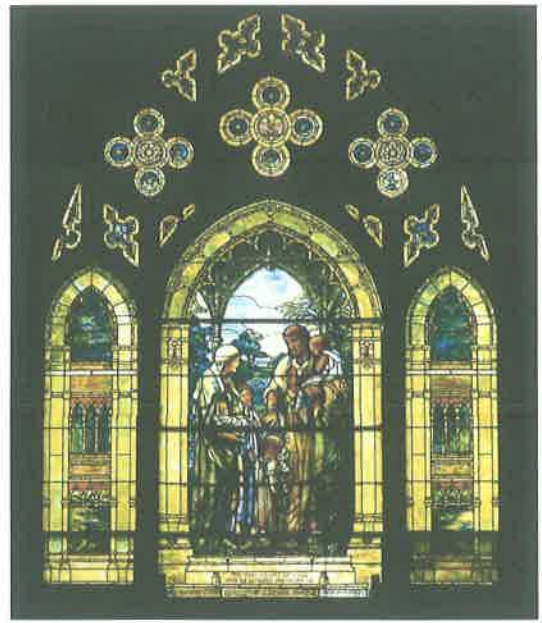
Chicago,
Illinois

BRANCHES IN ALL PRINCIPAL CITIES

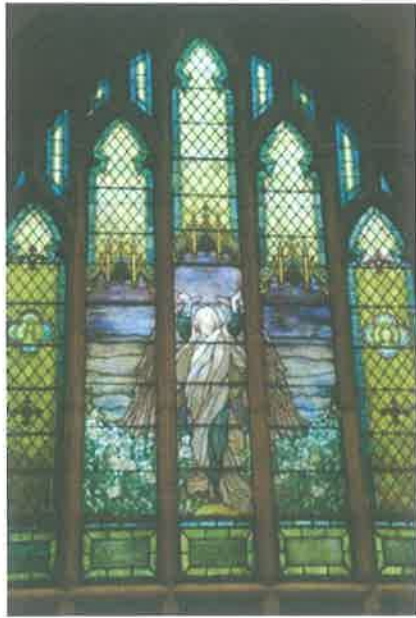
Advertisement of American Seating Company in the May 1930 edition of The Architect (19)



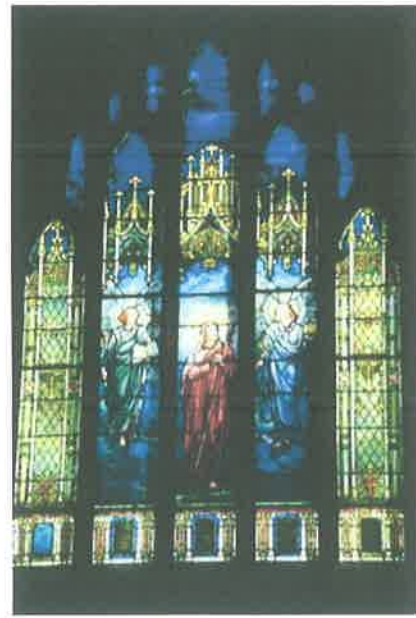
Window over the altar (20)



Window over the Gallery (21)



North Transept (22)



South Transept (23)



"Winter Lites" From November through February, sunlight reflects through the clerestory windows on the south side of the church onto the surrounding concrete frames (24)

The wood throughout the church is oak. Carved thistles, pomegranates and acorns speak to renewal and resurrection. Of special note are the carvings at the lectern and pulpit. The ceiling's oak beams and trusses were arranged to resemble the ribs of a ship turned upside down. Thus, as the congregation gathers in the nave each Sunday morning, it is as if we come together seeking a safe harbor.



Ceiling prior to renovation (25)



Lectern prior to renovation (26)



Pulpit prior to renovation (27)



Pulpit canopy prior to renovation (28)



Facing west from the north side of the choir loft, through the Rood Screen and past the Lectern. The Rood Screen was removed and replaced by a Rood Beam, built from the remains of the Rood Screen and placed around a new steel girder installed for seismic reasons during the renovation in 1991. (29)

An architectural critic once remarked that it "has been said of the interior of All Saints Church 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."

All Saints' rise to prominence in the 20th century began under the leadership of Leslie Learned, who served as rector from 1908 until 1936. Under John Frank Scott (1936-1957) and John Harris Burt (1957-1967) All Saints became known not only for its creative liturgy and inspired music, but also its role as a beacon of social justice.

In 1961, the operating budget of the church was the largest in All Saints history – \$211,650. The Music Department budget (including organist, soloists, vestments, and organ maintenance) was \$10,328.34.



Part of Maryland Hotel in North property, purchased in 1961

(30)

In order to protect the future of All Saints Church against being hemmed in by the erection of large commercial developments, the parish purchased 76,281 square feet of land, contiguous with the parish plant, on the north and continuing up Euclid Avenue to Walnut. The plot, long known as the Maryland Hotel, also included the land facing Walnut, with the exception of the “Hutch” restaurant. The land contained 12 buildings (9 business offices, 32 apartments, 2 doctors’ suites, and 3 stores) and was purchased for \$500,000. Money for the down payment came from the church’s Endowment Fund.



The wall on the west side of the children’s play area is all that remains of the Maryland Hotel. In the present building plans, the wall will be saved. The architects have determined that the bubble or bulge in the wall is the exact center of the All Saints Church property.

(31)

The North parking lot was completed in 1965. Construction on Scott Hall (Day Care Center), was completed in 1966, at a cost of \$131,965. With a new crib room added, Scott Hall was rehabilitated in 1977, after it was damaged by a fire bomb in 1976.

Another land development concerned two acres for our parochial mission, St. George's, La Cañada, acquired in 1961. The vicar moved into the residence and the old Tom Mix homestead was turned into a parish hall and classrooms.

On January 24, 1961, the Vestry signed a contract with the Herman Schlicker Organ Company of Buffalo, New York, for a new three manual, \$82,842 organ, to be installed in the Spring of 1962

Rector John Burt was elected President of the Southern California-Southern Nevada Council of Churches, the first Episcopalian ever chosen for the post.

In 1947, the Echo Organ (in the tower) and new console by Skinner were added to the Murray Harris Organ. In 1962 Herman Schlicker, organ builder, replaced the Murray Harris organ with a new organ. Some of the Murray Harris pipes were kept. The Echo Organ in the tower was augmented, and a new Trumpeta Real was installed on the gallery wall on the west end of the church.

"New vitality to our worship was certainly felt with the installation of the Memorial Organ, played for the first time on July 1. The Hermann L. Schlicker Company of Buffalo, was the builder and the instrument contains 84 ranks on 69 stops with a total of 4,436 pipes on three manuals. The general character of the organ is Classic (i.e. built along tonal principals of the 18th century) but it also contains stops characteristic of Romantic organs. By combining these traditions we have a completely flexible instrument capable of performing in an authentic manner music of all periods. The contract price of the organ was \$89,794.97; church renovation to prepare for it ran \$20,011.78 including the repainting of the entire church. Cash and pledges have raised all but \$18,659.37." (A)

The organ arrived on May 22 and was played for the first time on July 1st by Organist/Choirmaster Lowell Enoch. On July 4, the church was filled twice as delegates to the American Guild of Organists National Convention came to hear Anton Heiller, of the Academy of Music in Vienna, in recital.



(32)



(33)

The organ was dedicated on February 17, 1963. Joined by 32 members of the Pasadena Symphony Orchestra, conducted by Dr. Richard Lert, E. Power Biggs played concerti for organ and orchestra by Poulenc and Handel. Because of the number of people who appeared to experience the event, the concert was repeated after the first one ended. A total of 2,445 were in attendance at the two concerts and hundreds were turned away for lack of seating. More people attended this event than any other single event in parish history at that time.



Antiphonal Organ in the tower (34)



The Murray Harris Undersatz was kept (35)

The Skinner organ console, which replaced the Murray Harris console in 1947, was kept and re-wired for the new Schlicker organ. The console was also moved to the south side of the chancel so the organist could hear all of the organ in the chamber on the north side. The console was made movable by the use of electrical wires and a four inch flexible air hose.



The 1947 Skinner organ console, rewired for Schlicker organ, moved to south side of the chancel (36)



Console being rewired (37)



Schlicker organ installed in organ chamber (38)



Chancel being prepared for cantilevered section of the new organ (39), (40)



Problems were encountered in placing the steel girders which were to hold the cantilevered sections of the organ. The original construction plans for the church building were not to be found, either in the church or in the City Building and Safety offices. Several holes drilled through the brick structure encountered structural steel and had to be relocated. (#33)



Trumpeta Real being installed on back wall (41)

Faith Groups," were established in 1963, prompted by inspiration arising from the appearance of Mrs. Gertrude Behanna in a three-day "mission" in January, where hundreds, including Gloria Swanson, heard her speak on "Today's Miracles," "Christian Responsibility in Alcoholism," and "Women at the Foot of the Cross."



(42)

On May 26, 1963, the Rector, John H. Burt, offered an opening prayer at the largest civil rights rally in the history of America at Wrigley Field, where Dr. Martin Luther King addressed 35,000 people. Dr. Burt also introduced Dr. Martin Luther King at a Religious Witness for Human Dignity at the Coliseum in May 1964.

On November 24, 1963, two days after President John Kennedy was assassinated, Canterbury Choir sang portions of the Brahms "Requiem" in a memorial service for President Kennedy in a special NBC nationwide telecast from the Los Angeles Sports Arena. The program was viewed by an audience estimated at 80 million.

On February 4, 1964, at the Diocesan Convention at St. Paul's Cathedral, Rector John Burt headed the committee which successfully changed the Constitution and Canons, to give women the right to be elected to parish vestries and Diocesan Convention. On September 1st, the Men's Council changed its name to Parish Council and welcomed women as members.

On May 20, 1966, the Diocese of Ohio, assembled in Trinity Cathedral, elected Rector John H. Burt to the post of Bishop-Coadjutor. "Bishop" Burt accepted his election but acceded to the Vestry's request to stay in Pasadena through Christmas to complete ten years as Rector of the Parish. As in previous years, Canterbury Choir sang several carols written by the Rector's brother, Alfred Burt, from collections known as the "Burt Carols."

In 1967, George F. Regas (aka GFR) came to All Saints Church from Nyack, New York, and launched an era of dynamic growth in number of parishioners, annual budget and programming for peace and justice.

The litany of causes included programs to feed and house the hungry and the homeless, the promotion of peace and justice in our community and in the world, advocating the rights of farm workers and their families, ministering to AIDS patients and their care givers, and promoting civil rights for minorities, women, gays, and lesbians.

Peace and Justice ministries developed at All Saints Church include a "Coffee House" on Colorado Street for high schoolers and college age youth on New Year's Eve from 11 p.m. to 5 a.m. for folk music and talk, a Peace Operations Center, the Foothill Free Clinic to assist drug users, Union Station for the homeless, Church &

Temple Skid Row Hotels in Los Angeles, in partnership with Leo Baeck Temple, WH/EAT (World Hunger Education Action Together), Coalition for the Ordination of Women to the Priesthood in the Episcopal Church, Interfaith Center to Reverse the Arms Race, Sanctuary for Central American Refugees, All Saints AIDS Service Center, South Africa Ministry, Office for Creative Connections - our outreach to the City of Pasadena, Declaration as a Pro-Choice Church, Religious Coalition Against War in the Persian Gulf, Joint Food Ministry, Children's Camp, EDEN (Environmental Defense of the Earth Now), COLORS (Christians Offering Love to Overcome Racism in Society), blessing of same-sex covenants, Declaration as a Sanctuary for Children, Young and Healthy to provide medical care for children of Pasadena, and the Coalition for a Nonviolent City, in response to an increasing level of violence in Pasadena.

In 1976, a disastrous arson fire destroyed the Parish Hall. Six weeks later a fire bomb badly damaged Scott Hall. The congregation responded with a \$4.5 million rebuilding campaign.



Fire damage to the Guild Room (43)



Main staircase in Parish House (44)



Basement viewed from the first floor (45)



Roof, viewed from second floor (46)



Church School on 2nd floor (47)



Church School on 2nd floor (48)

Three years later, the dedication of the new Parish House (later renamed “Regas House”) marked the beginning of an era of unparalleled growth and dedication to mission.

The fire destroyed almost everything from the basement to the attic. A porcelain della Robia wreath was saved, and once again hangs in the Guild Room, kept together by a steel band. Most importantly, though, is the outer walls were found to be structurally sound. The Bouquet Canyon stonework facing the quad and Euclid Avenue still matches the stonework on the church building and the office (originally the Rectory).

THE REALITY OF THE DEBT:

Total Construction Cost: \$3,980,000
For both Scott Hall and Parish House

Total Income: 3,238,000
Insurance settlement for Scott Hall and Parish House \$1,622,000
Cash payments to date and pledges to first campaign still due \$1,616,000

Construction Debt: 742,000

Interest on Debt: 608,000
Includes interest to finance construction prior to receiving full payment on pledges of the first campaign and carrying the loan for an additional three years.

Additional Funds Needed: \$1,350,000



My Dear Friends,

During the night of May 25, 1976, a devastating fire destroyed our Parish House. All that remained was a gutted shell . . . and an overwhelming sadness, remembering the generations whose lives were affected and changed through the ministries centered in that place. On February 3, 1977, an arsonist fire-bombed Scott Hall, and we were left with an All Saints Church that resembled a war zone.

Four years later, through the heroic generosity of many parishioners, both the Parish House and Scott Hall are rebuilt; reconstructed on a creative design to serve future generations in bold, new concepts of ministry. We are filled with the highest expectations of what these facilities are going to mean in the lives of people. Our hearts rejoice in joyful gratitude for the willing spirit of people who have enabled this Parish House to rise from its own ashes.

It is a stunning new building — bright, open and functional — affording an exciting environment for celebrations of growth, learning and worship. However, we must understand and speak to some of the

financial realities of the construction process. The decision to rebuild within the gothic shell was more costly than we envisioned. Inflationary factors had a serious impact, and the high interest rate on borrowed money surprised us all. The construction debt and interest costs total \$1,350,000. We are now engaged in a straightforward effort to retire this debt and free ourselves for the boldness of new and expanded ministries. We are looking to every member and friend of All Saints Church to respond once again and meet this challenge.

OUT OF THE FIRE — A BOLD FUTURE!
Your part in this is essential. Please read this brochure carefully and respond with the expectation that God will use us in remarkable ways in His service.

Sincerely,


George F. Regas
Rector

The commitment of All Saints to change also transformed the liturgical experience. The staff and the congregation were among the first to push for the ordination of women and the blessing of same-gender covenants. Combining the best elements of high and low church, All Saints celebrated everything from the Advent Lessons and Carols service, to an All Saints Sunday liturgy with chamber orchestra, and a rock Mass with a live band.

Rector George Regas retired in 1995, and that same year, J. Edwin Bacon, Jr. was installed as All Saints' eighth rector, charged with leading the church into the 21st century.



Part of Nave, Chancel and Sanctuary prior to renovation of the church (49)

Renovation in 1991

It became apparent in the late 1980s that the church needed seismic renovation to protect the building in the event of another major earthquake. As part of a 1991 renovation, the Rood Screen separating the nave from the chancel was removed to bring parishioner and priest closer together.

Before the Renovation in 1991

Most of the following photos were taken on Holy Saturday 1991, the day before the last services prior to the transformation.



High Altar and Credence Shelf

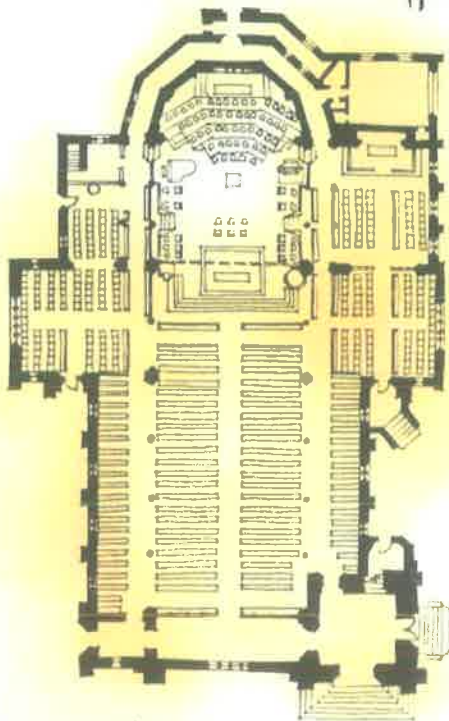
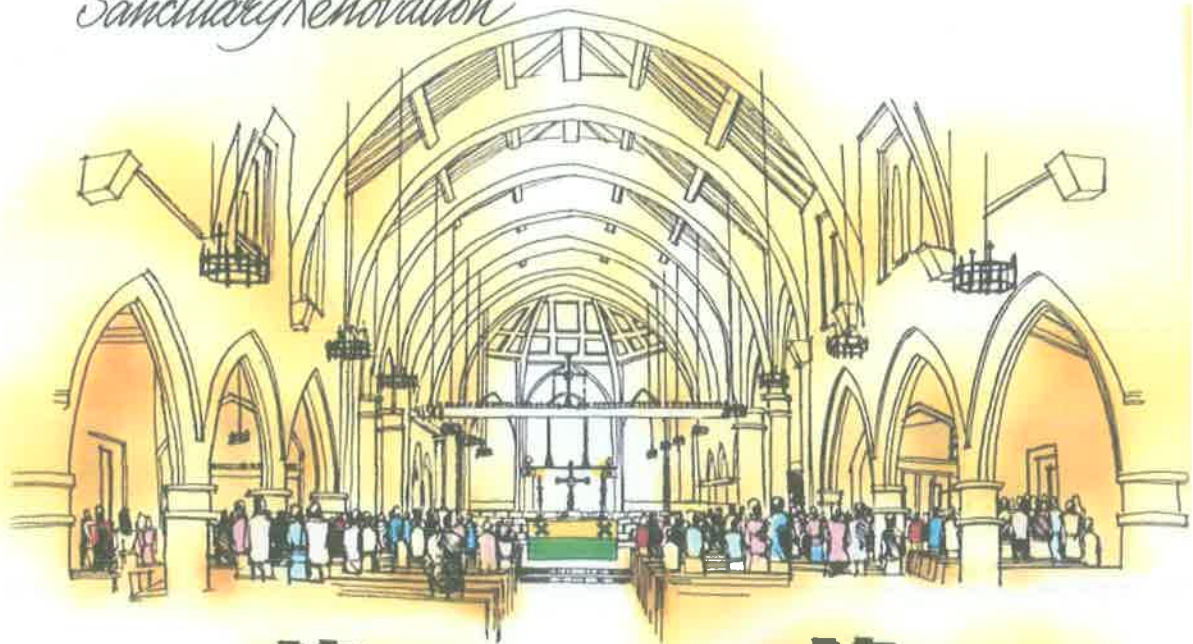
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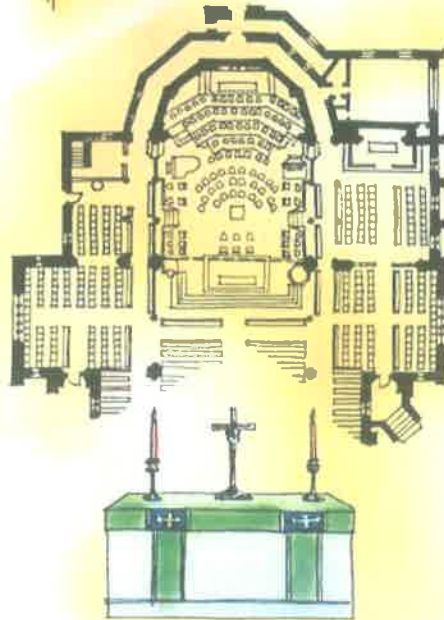
Credence Shelf (51)

There are two doors at the back of the Credence Shelf. A story from the early days of the present church tell that the parish used individual cups for the Eucharist but, as the parish grew, did not have enough cups to feed the entire congregation. Used cups were passed through the doors at the rear of the Credence Shelf, washed in the Sacristy, and refilled and used again. This would explain the doors at the back of the Credence Shelf but it is not very likely to be true in an Episcopal church, but it's the only explanation offered for the doors.

Sanctuary Renovation



*Arrangement for
Regular Sunday Eucharist*



*Arrangement for
Festive Choir and Orchestra*



Nave (52)



Chapel altar (53)



Nave from the Narthex (54)



South choir aisle (55)



High Altar, Credence shelf (56)



Lectern (57)



Chancel (58)



South choir screen (59)



Cathedra (60)



Clergy Sedilia (61)



South side of chancel (62)



South transept (63)



Rood Screen being readied for removal (64)



Organ pipes being removed (65)



Organ pipes being removed (66)



North transept (67)



Church in the Forum (68)



Church in the Forum (69)

During the renovation, services were held in the Forum.



(70)



(71)

The roof was rebuilt, replacing old wiring and adding new lighting.



(72)



(73)

Slate roof tiles were crated to keep them from being broken.



(74)



(75)

A steel beam across the upper section of the chancel arch replaced the Rood Screen. The Rood Screen was dismantled and the top section was modified to encase the steel beam, with the cross left intact. Spot lights were added to the new Rood Beam. Remnants of the screen were also used to create a new portable High Altar, flower stands and the altar liturgy stand. A similar steel structural beam was installed at the rear of the church, in front of the balcony.



(76)



(77)

The Credence Shelf was removed. The High Altar, made of French Caen stone, was cut. The part that was cut off was removed to make room for the permanent choir risers.



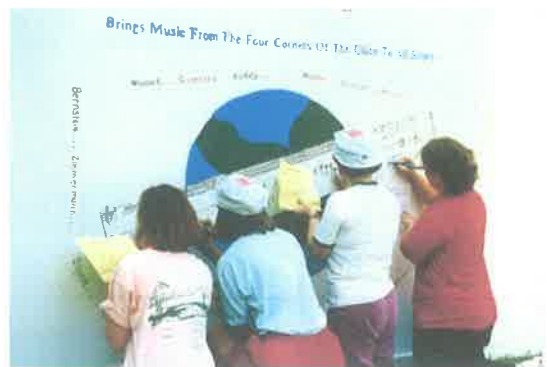
(78)



(79)



(80)



(81)

Various organizations of the church, including Canterbury and Coventry Choirs, decorated the wooden construction wall surrounding the church.



(82)



(83)

When the choir screens were removed, a gap in the cement carving was left. Molds were made to duplicate the pattern at the top of the columns to fill in these gaps.



Restoration mold removed (84)



Chapel with everything removed (85)



The Chapel altar was cut and moved forward, allowing celebrant to celebrate the Eucharist facing the congregation. Doors on the Reredos were removed and the Listine Madonna painting was removed to make room for the cross. (86)



(87)



(88)



(89)



(90)



(91)



(92)



Chancel floor is raised 2 feet (93)



Remnants of Rood Screen were saved (94)



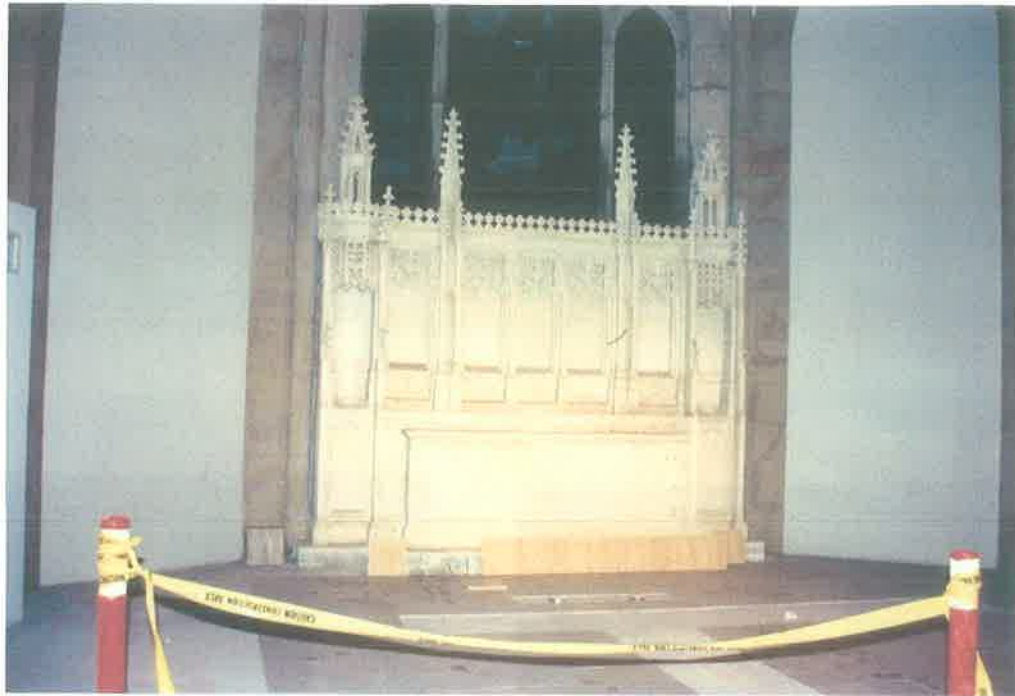
A new heating plant was installed (95)



as was an ADA-compliant elevator (96)



Cleaning of the French Caen Stone High Altar was a delicate task (97)



Old High Altar, cut to make room for the choir risers, after cleaning (98)



Rood Screen sections are saved (99)



Sections will wrap new Rood Beam (100)



Sections were pieced together to cover new seismic beam to become the new Rood Beam (101)



New floor installed in chancel (except elevator) (102)



New chancel floor and communion rail (103)



Extended chancel with new communion rail. The Lectern and Pulpit were modified to accommodate the new formation.

(104)



(105)



A new movable High Altar was constructed from pieces of the Rood Screen. (106)



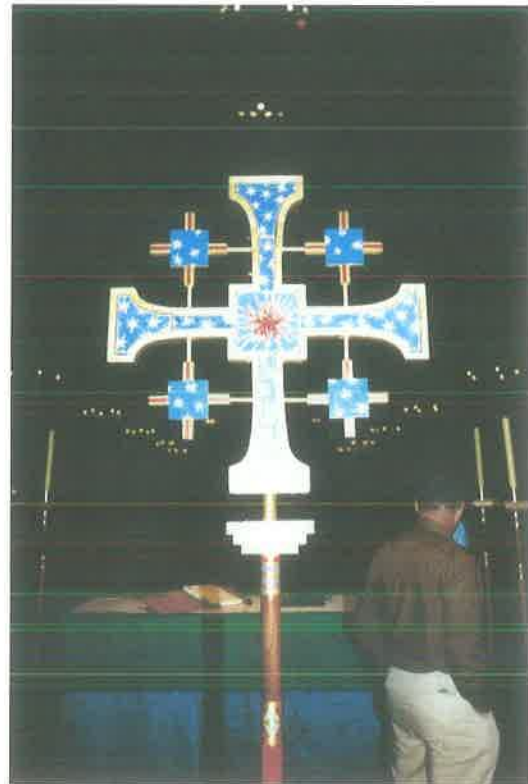
The Renovation is completed. Tomorrow is opening day.

(107)



The chapel is completed

(108)



and we have a new Processional Cross (109)

The church reopened without an organ. It will be several months before the new console is built and the organ pipes reinstalled.



(110)



(111)

Director of Music James walker and Organ Builder Bob Turner examine new organ console and organ modifications in Turner's shop.



(112)



(113)

The organ chamber contains many different types of pipes and pneumatics (photos taken at time of installation of the Schlicker Organ in 1962)



Organ chamber with Memorial chimes (114)



Pipes on cantilevered chests on south side of chancel (115)



James Walker and Timothy Howard watch as new organ console is delivered.

(116)



(117)



(118)



(119)



(120)



(121)



(122)



Homecoming Sunday 1991 – first service in renovated church

(123)

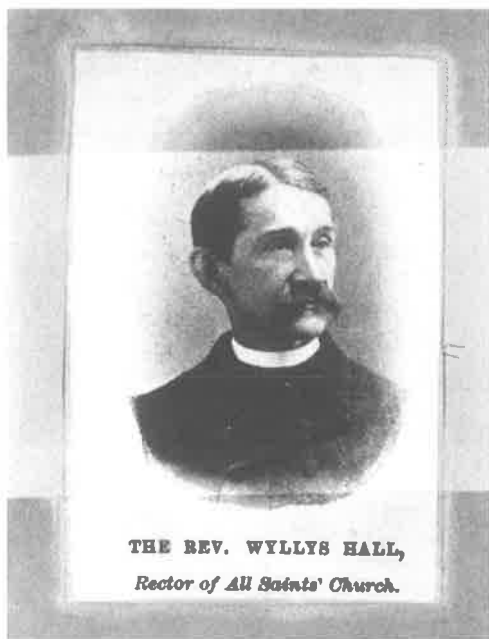


Christmas Eve service, 1997

(124)

RECTORS OF ALL SAINTS CHURCH

The Rev. J. D. H. Browne 1886-1888 (1st), The Rev. G. A. Ottman 1888-1891 (2nd)
The Rev William MacCormack 1898-1908 (3rd)



The Rev. Wyllis Hall
- 1908 (4th) (125)



The Rev. Leslie Learned
1908-1936 (5th) (126)



The Rev. John Frank Scott
1936-1957 (6th) (127)



The Rev. John H. Burt
1957-1967 (7th) (128)



The Rev. George F. Regas
1967-1995 (8th) (129)



The Rev. J. Edwin Bacon, Jr.
1995- (9th) (130)



Rev. Leslie Learned with clergy staff and Bishop (131)



Rev. John H. Burt and staff -- 1964

(132)



Rev. George F. Regas with clergy staff

(133)



Rev. George F. Regas with staff on lawn outside of church, which was being used for a film (134)



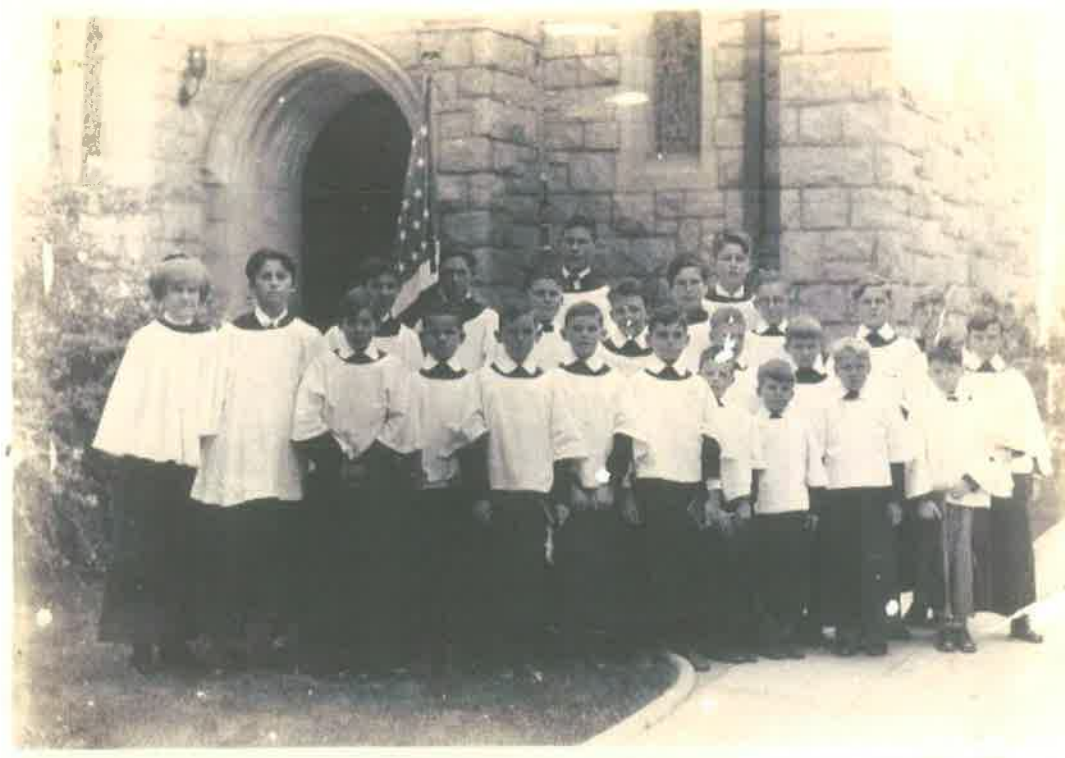
Denis O'Pray celebrates the Mass - circa 1990 (135)

Musical and Other Organizations of All Saints Church



Choir in closing procession on last day in second church

(136)



Youth choir in present church – year unknown.

(137)



Canterbury Choir, James Shearer, Director of Music (138)

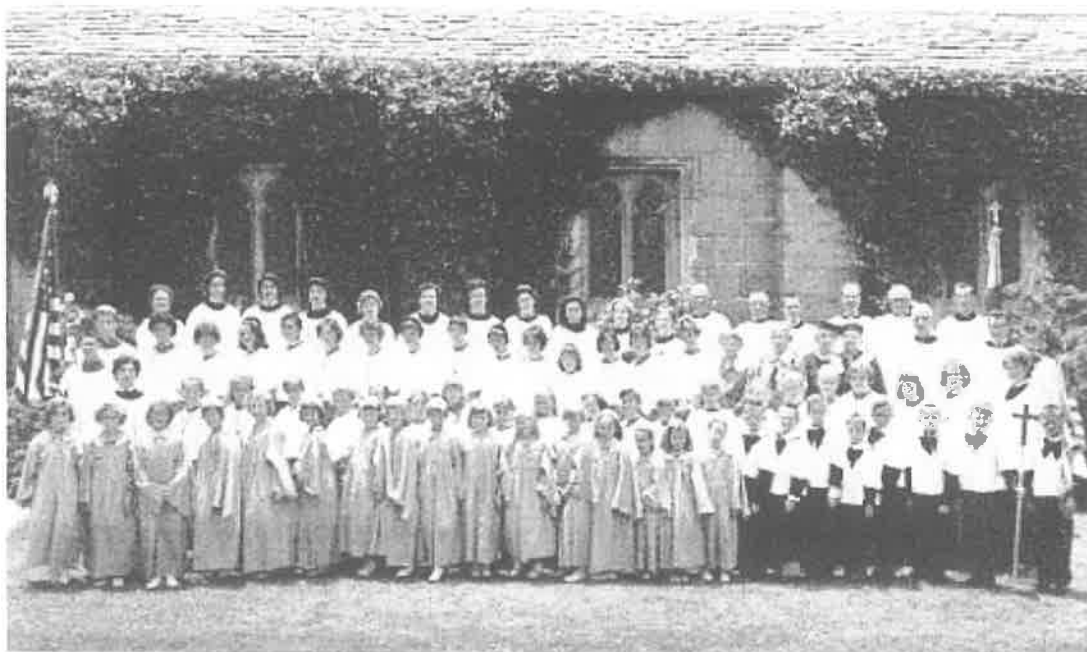


Women of Alsamigos (1946) (139)



Men of Alsamigos (1946)

(140)



Choirs Recognition Sunday - 1961, Lowell Enoch, Director of Music

(141)



Choirs Recognition Sunday - 1963, William B. MacGowan, Director of Music (142)



Canterbury Choir soloists present Brahms' Liebeslieder Waltzes (143)



William B. MacGowan conducts Canterbury Choir & Orchestra

(144)



Canterbury and Coventry Choirs, with brass

(145)



Coventry Choir – 1980

(146)



Coventry Choir - 1980, Robert K. Duerr, Director of Music

(147)

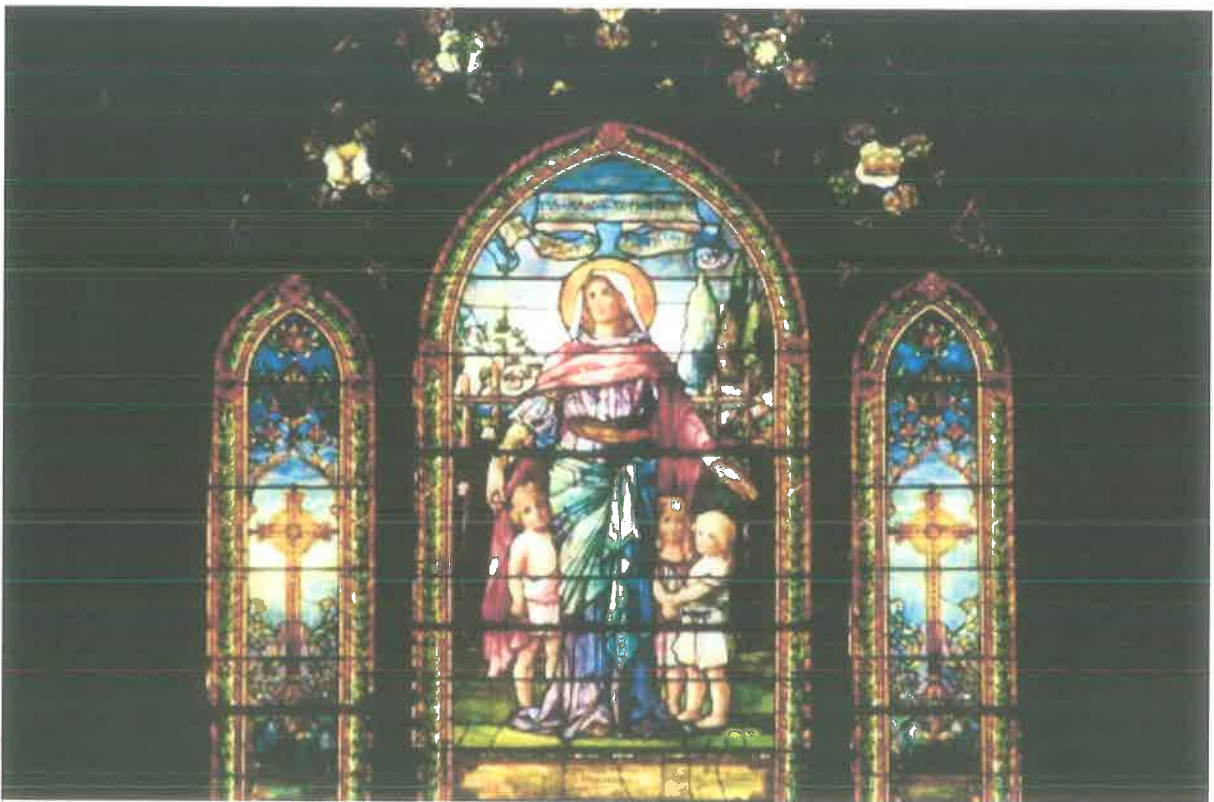


Coventry Choir, James C. Walker, Director of Music - 1997

(148)

Memorials of All Saints Church

The Windows



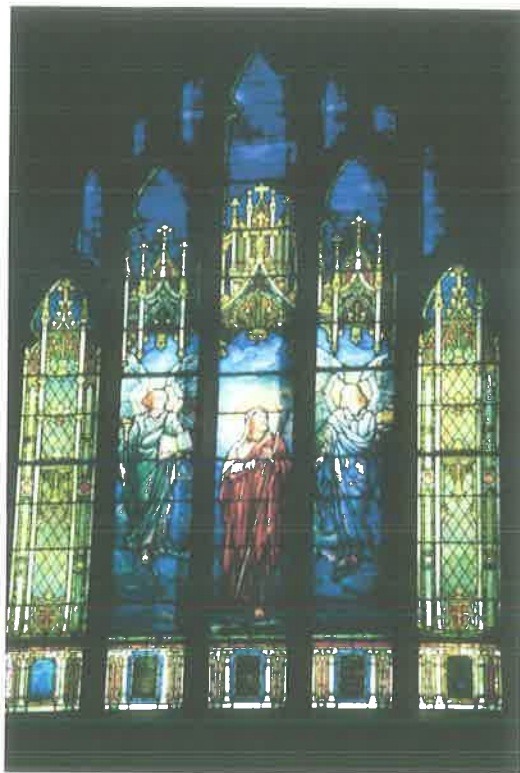
The Chancel Window: A Maitland Armstrong window, given by Mrs. John S. Cravens in memory of her mother, Mary Buchanan Myers in 1902. This window was first placed in the west end of the second church but changed to a position in the East above the High Altar a few years later. It was enlarged to fill the space above the Reredos behind the High Altar in the present church. (149)



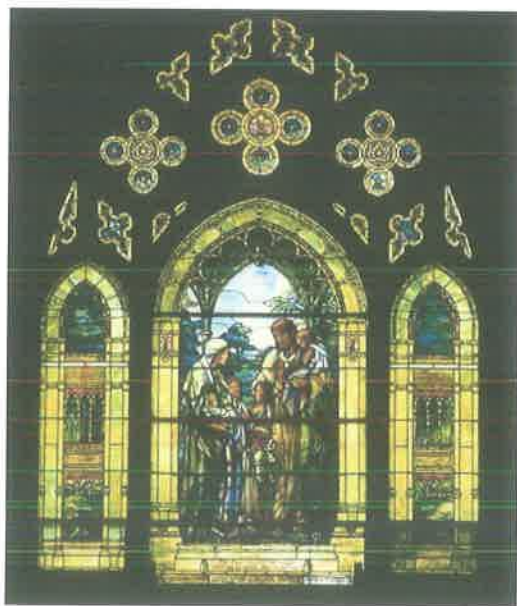
The South Choir Clerestory Windows: (over the cantilevered organ pipe case). Erected by Mr. Harry C. Allen and wife, Mrs. McCormick Allen, in memory of their parents. Also known as the McCormick windows. Pastoral theme in memory of Cyrus McCormick. Enlarged to fill the present window opening. These are Tiffany windows. (150-151)



The North Transept Window: Given by his sisters, in memory of Jason Evans, a faithful member of the "winter congregations," in 1900, and changed to its present position from the South Transept, when the Hugus window was installed. This window was also enlarged for the present church. Purported to be a Tiffany window. (152)



The South Transept Window: Given by two daughters, Louise Hugus and Mrs. Carroll, in memory of their father and mother, and installed in 1908. This window was enlarged to meet the requirements of the present church. The father, John W. Hugus, had been a faithful and most helpful Warden and Vestryman for many years. Purported to be a Tiffany window. (153)



The West Window: Christ blessing the Children – given by Mrs. Harriet Ada Webb in memory of her husband, William Webb. Dedicated December 12, 1920. Purported to be a Tiffany window. (154)

South Clerestory Windows: from east to west:



The Nativity: The Shepherds - Erected by Dr. and Mrs. Leslie E. Learned in loving memory of their infant son, Horace Dudley Learned. A Judson Studios Window. The Holy Family – Erected by Dr. and Mrs. Percy B. Wright in loving memory of their children, Catherine Seabury Wright and Charles Seabury Wright. A Judson Studios Window. The Magi – Erected by Miss Harriet L. Tuttle in loving memory of her mother, Mrs. A. Heaton Tuttle. Scripture: “Glory in excelsis.” A Judson Studios window. (155)



The Boyhood: Erected by Mrs. Frederick W. Kellogg in loving memory of her father, William Armiger Scripps, the Founder of the Pasadena Home for the Aged. Scripture: “And they that heard him were astonished at his understanding.” A Judson Studios window.(156)



The Baptism: Erected by Miss Helen G. Magill in loving memory of Loverine Eliza Ellicott, her cousin and companion. Scripture: “Behold the Lamb of God, this is my Beloved Son.” A Judson Studios window. (157)

North Clerestory Windows: from west to east.



The Transfiguration – Erected by Mr. and Mrs. Charles W. Weiser in loving memory of Wilhelm Tenhaeff, Ehe Kaufmann Tenhaeff and Ellen Smith Weiser. A Judson Studios window. (158)



The Crucifixion – Erected by David Blankenhorn in loving memory of his father, Louis Blankenhorn, a Vestryman for many years. A Judson Studios window. (159)

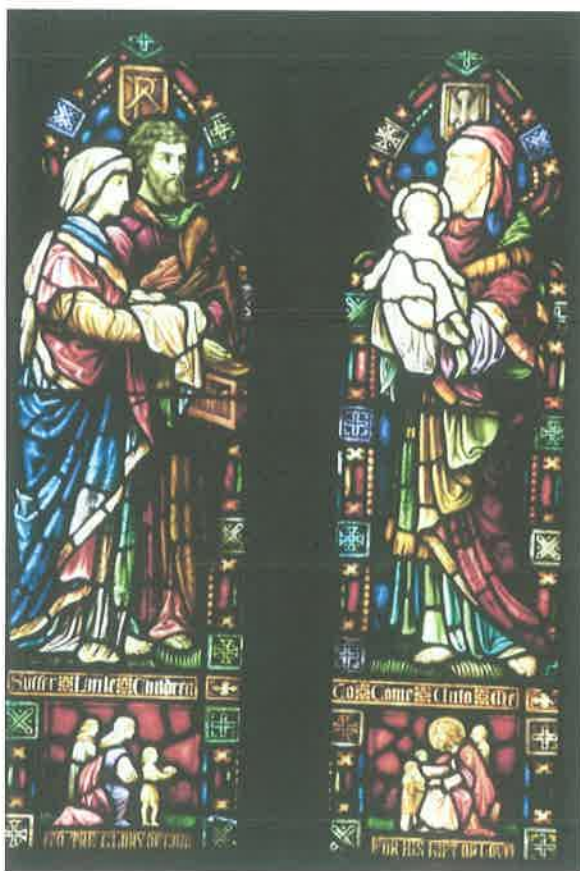


The Resurrection – Erected by Mrs. John C. McKeon in loving memory of her husband, John Charles McKeon. A Judson Studios window. (160)



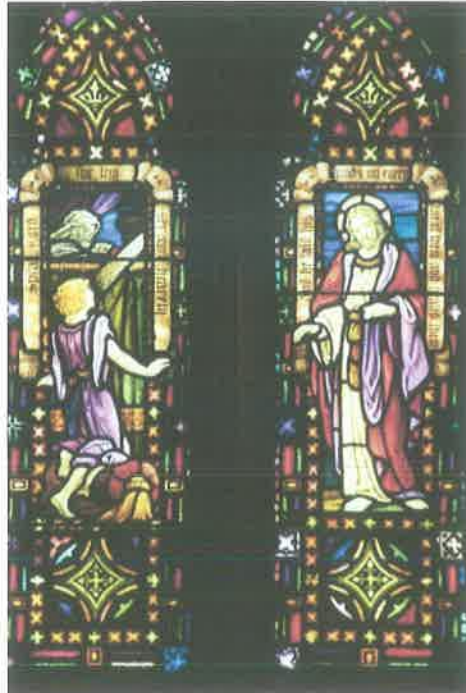
The Glorified Christ – The Heavenly Worshipers. Erected by Mrs. Charles N. Post in loving memory of her husband, Charles Nelson Post, a Vestryman. (161)

Baptistry Windows:

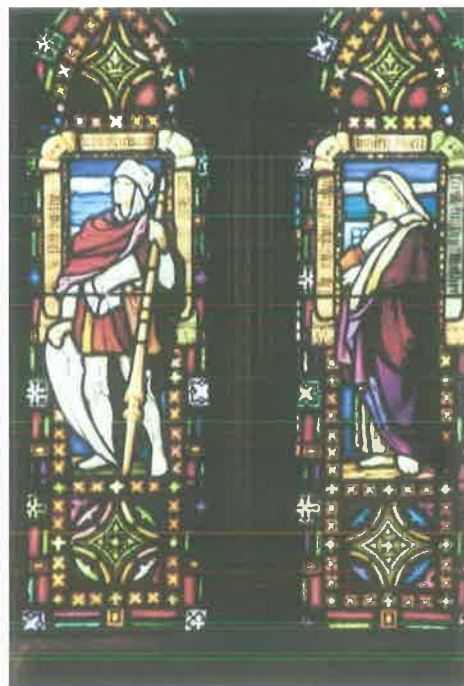


The Presentation of Christ – Erected by Mrs. Sumner W. Bugbee to the Glory of God for His Gift of Love. A Judson Studios window. (162)

South Aisle Windows: (from east to west)

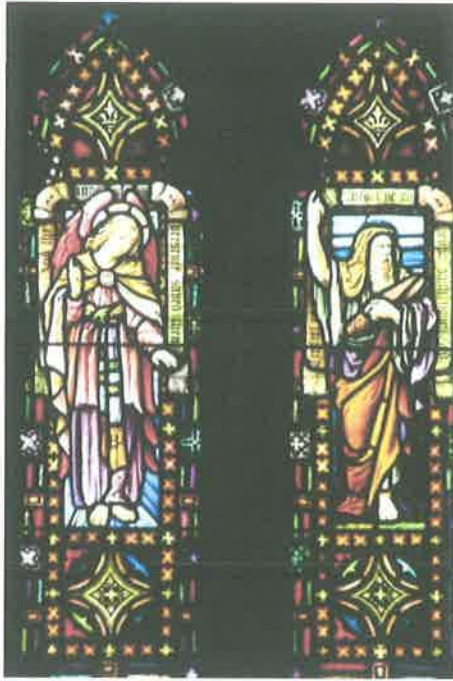


Samuel and Eli – Erected by Mrs. A. Stevens Halsted in loving memory of her son, Wyllys Stevens Hall, former Rector of this parish. **The Great Physician** – Erected by Mrs. F. F. Rowland in loving memory of her husband, Dr. Francis Fenelon Rowland. Judson Studios windows. (163)



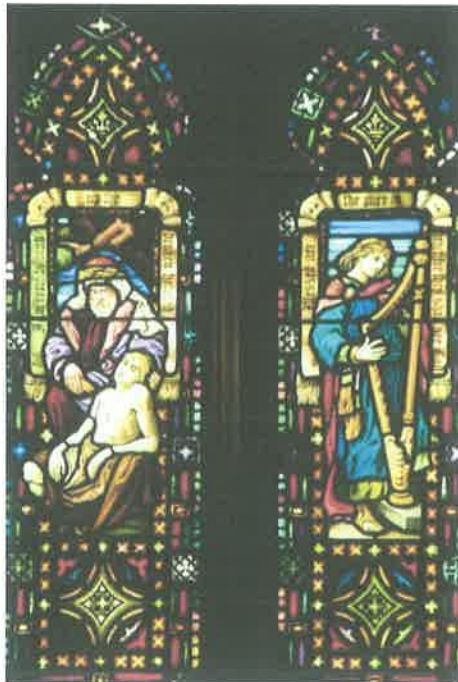
The Knight in Armor – Erected by Miss Judith Crawford and Miss Molly Beach in loving memory of their brother and cousin, Lieut. John Douglas Crawford, who fell at Catigny in 1918. **Eunice, the Mother** – Erected by Mr. Harrison H. Rountree in loving memory of his wife, Ellen Josephine Rountree, the mother of Lieut. Crawford. Judson Studios windows.

(164)



The Angel of Consolation – Erected by her friends in loving memory of Caroline Wilhelmina Funk, a faithful and efficient worker in this parish. **The Prophet Isaiah** – Erected by Mrs. W. A. Bogy in loving memory of her father, Calvin Reuter Aley, a Kentucky churchman. Judson Studios windows. (165)

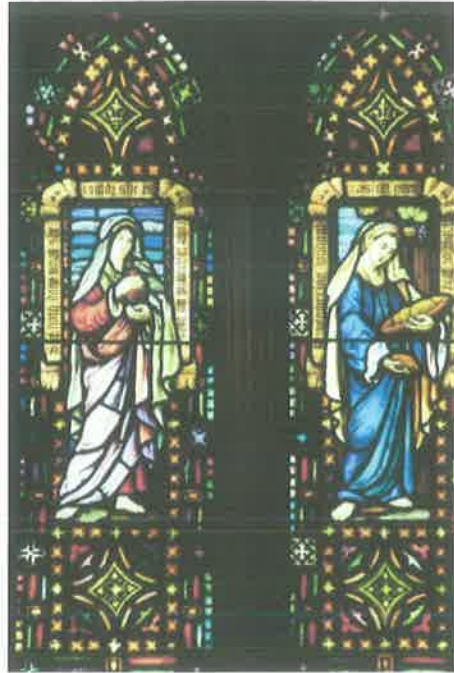
North Aisle Windows: (from west to east)



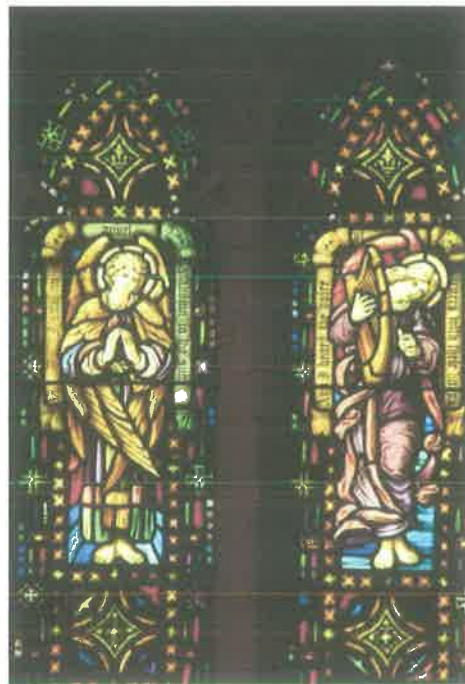
The Good Samaritan – Erected by Mr. and Mrs. Earl S. Wakeman in loving memory of Francis Leonard Stilson and Frederick Ball Stilson. **The Boy David** – Erected by Mr. and Mrs. Alfred R. Daniels in loving memory of their son, Herbert Myers Daniels, who in blindness passed to the Lasting Vision in his early boyhood.

Judson Studios Windows.

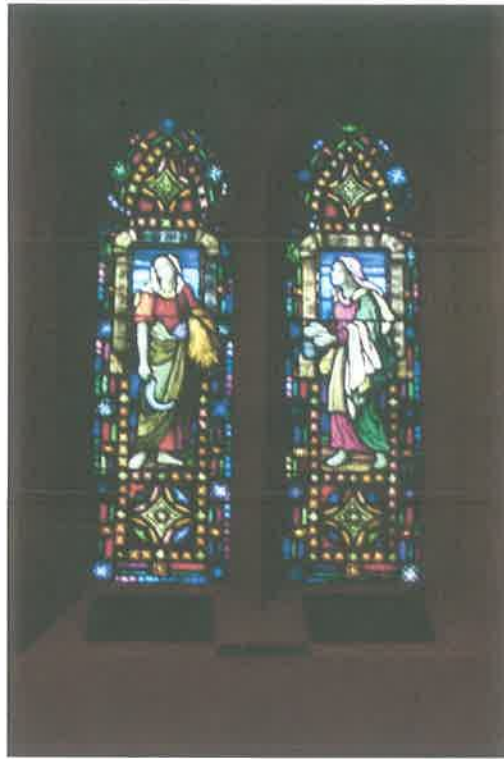
(166)



Dorcas – Erected by Miss Clara Smith in loving memory of her mother, Constance Clara Smith. **Mary with the Cross** – Erected by Mr. William Crossley in loving memory of his wife, Jennie Elizabeth Crossley. Judson Studios windows. (167)



The Shining Angel – Erected by Mrs. J.C. Brander in loving memory of her husband, John Courts Brander. **The Angel with the Harp** – Erected by Mrs. F. J. Cole in loving memory of her husband, Francis John Cole. Judson Studios windows. (168)



Ruth and Naomi – Erected by Dr. Edythe Ashmore and her sister in loving memory of their mother, Emma Maginnis Ashmore. A Judson Studios window. (169)

Inner Vestibule Windows (Narthex): from south to north)



Left to right: **St. Paul** and **St. Felicitas** – Erected by Mrs. Howard W. Carter in loving memory of her husband, Howard Williston Carter. **St. Perpetua** – Erected by Mr. Joseph E. Whitehouse in loving memory of his wife, Ethel Zuill Whithouse. **St. Peter** – Erected by Mrs. John E. Patterson in memory of her husband. Judson Studios windows. (170)

Gallery Vestibule Window:



The Three Crosses, symbolizing the three crosses on Calvary – Erected by Mrs. H.R. Lyon in loving memory of her husband, Hiram Rogers Lyon, for many winters a devoted “winter member” from Minneapolis. A Judson Studios window. (171)

The Gallery Stairway:



St. John – Erected by Mrs. Stanley Brooks in loving memory of her father, John Edward Patterson. A Judson Studios window. (172)

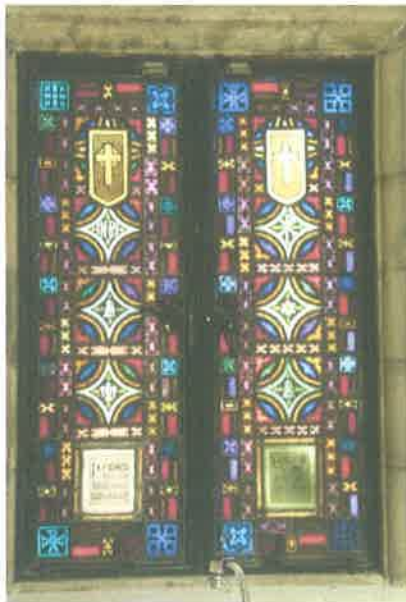
North Porch:



The Angel of Peace – Erected by Mr. and Mrs. O.S. McLaughlin in memory of their daughter.

(173)

The Vesting Room (original vesting room) windows:



Erected by Mrs. H. W. Carter in loving memory of her husband, Howard Williston Carter.
Judson Studios windows.

(174)

Ambulatory Windows, formerly placed in the Clerestory of the 2nd church. They are in memory of faithful Vestrymen and parishioners:



Left to Right: Erected in memory of Gilbert Walker Pratt, Ruby Temple, James Bartow Kimball and Eleas Allen Ford. Tiffany windows. (175-178)



Erected in memory of Elizabeth Jewell Pearman and Pernilla Hall. (179-180)

Chapel Windows: (east to west)



The Annunciation – Erected in memory of ... unknown.

(181)



Christ at Bethany – Erected in memory of ...unknown.

(182)



The Resurrection – Erected by David Blankenhorn as part of the Webb Memorial, including the Webb Memorial Chapel, in memory of Mrs. Hariett Ada Webb. Texts: 1. “Blessed are thou among women;” 2. “Thou are the Christ, the Son of God;” 3. “He is risen.” Judson Studios windows.

(183)

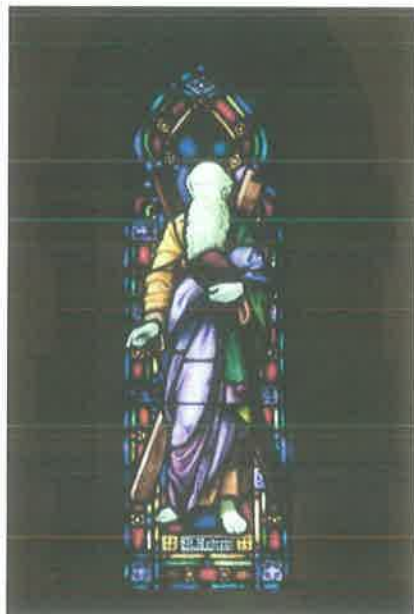
West-facing Window in the North Transept:



Unknown – Erected in memory of Euretta A. Graham.

(184)

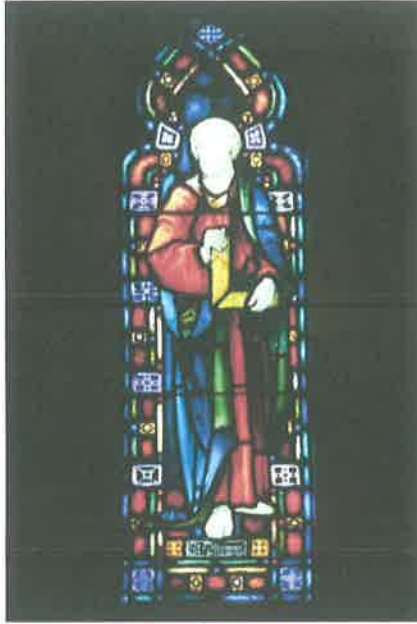
East-facing Window in the North Transept:



St. Andrew – Erected in memory of John Henry Pearman.

(185)

West-facing Window in the South Transept:



St. Thomas – Erected in memory of Susanne Aurelia Thomas. A Judson Studios window.

(186)

MOSAICS



The Gospel (south Gallery wall) – erected by Mr. and Mrs. Frederick E. Weyerhaeuser in loving memory of their daughter, Virginia Weyerhaeuser.

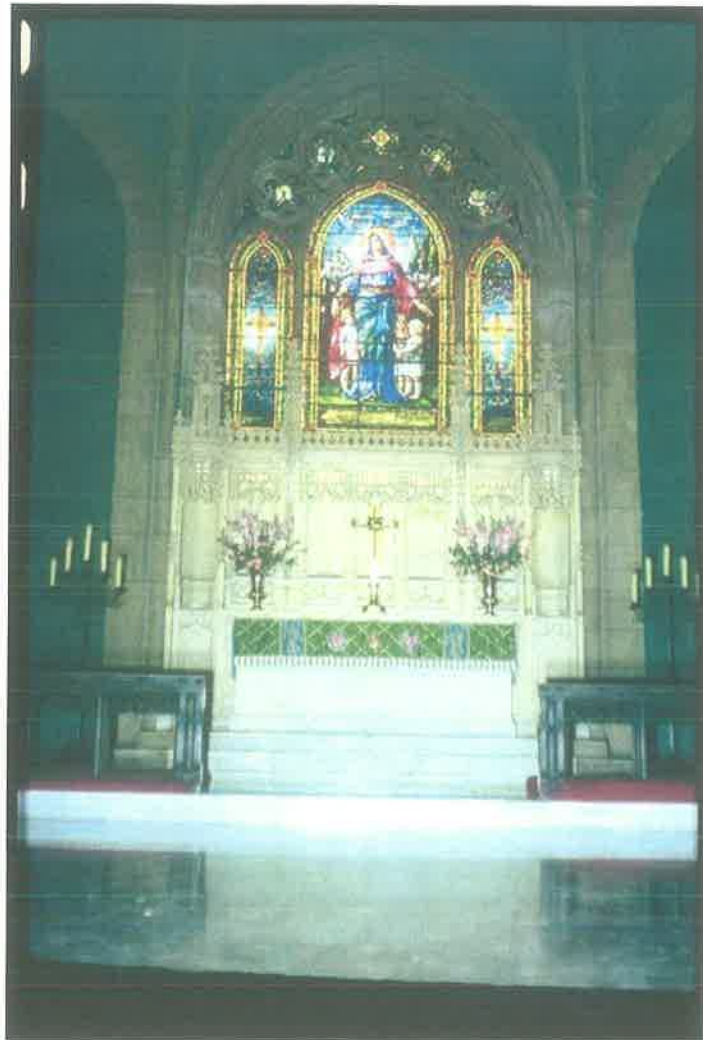
(187)



Christ (north Gallery wall) – erected by Mr. George W. H. Allen in loving memory of his grandmother, Elizabeth Walton McMillan, and his mother, Lydia J. McMillan Allen.

(188)

OTHER MEMORIALS



High Altar and Reredos - Erected by Mrs. John S. Cravens in memory of her father, George S. Myers. The altar is of Gothic Revival style, made of French Caen stone. The altar table is 25" deep by 96" wide by 39" high, with heavy molding at the base. The center front has a carved inscription which symbolizes Jesus Christ. The Reredos, behind the altar, is a 7-section carved French Caen stone screen. The elaborate carved open tracery is separated by eight verticals decorated with finials and crockets. The end crockets are carved King's heads. The carved Gothic motifs include: flora and fauna motifs, crowns, crosses, hearts, nails, anchors and peacocks. The larger side sections or niches are lighted. Side sections or niches are lighted. The west area included an open wooden, carved altar rail (17" high) stained dark. The rail was divided into sections by oak vertical stiles. Between the stiles were wooden carved scrollwork with leaf, grape and vine motifs.

(189)

The High Altar Cross – was given by Gordon Regar in memory of his parents. Made of brass with stylized Goth motifs, to match the brass candelabra.



The Credence Shelf (next to the High Altar) – Erected by Miss Catherine Ahern in memory of Miss Elizabeth Remsen. The shelf consisted of a plaster niche and shelf for the Sacraments. The carved decoration was a Gothic tracery arch, wheat and flowers. The doors on the back of the shelf opened into the Ambulatory, across from the Sacristy. (190)



The Rood Screen – Erected by Mrs. Frederick H. Stevens, in memory of her parents. The Rood Screen is 12 feet high by 15 feet wide, in an open, tracery pattern grille. (191)



The Pulpit – erected by Mrs. Frederick H. Stevens in memory of her parents. The pulpit is made of oak wood, and octagonal shaped, and is 6'7" (overall) high by 4'5" wide. The pedestal is 22" wide at the base and 3'5" at the base top. There is a cornice molding trim, carved grape leaves, vines and gothic tracery. At the points of each side, there is an oak wooden molding with finials. Adjoined to the top of the pulpit is the Bible stand with carved Gothic arches and pendants. There are (were) four curved steps leading up to the pulpit from outside the chancel. (192)



The Lectern – The Lectern's wooden panel sections are left open with Gothic tracery patterns, Gothic arches, and rosettes decorating the handrail and main body. On the front of the lectern is a wooden angel holding a shield; she is held by a pedestal with finials around her skirt. The pedestal is paneled with carved crosses on the front. Above the angel's head is the Bible stand. The standing area of the lectern, originally accessed by 4 steps from the floor of the Nave, is 35" wide by 40" high; the base is 20" wide by 26" high. It is unknown who this angel represents. (193)

The Sanctuary floor and Altar Rail – Erected by Mr. Arthur K. Bourne in memory of his parents. The original floor of the Chancel and Sanctuary was covered in white veined Italian marble.



The Baptistry and Choir Screens – Erected by Mrs. Frederick H. Stevens in memory of her parents. Made of oak, with carved thistles, pomegranates and acorns, by the American Seating Company of Maniwotoc. (194)



The Litany Desk – Given by Mrs. W. Clayton Burt in memory of Stephen Cutter Clark.

(195)



The Bishop's Chair (Cathedra) – Given by George W. H. Allen in memory of his father. The Bishop's Chair is made of carved oak, 26" wide by 24" deep by 111" high with a heavy Gothic back. The overhang "crown-like" top is decorated with Gothic arches, tracery and finials with crockets. The back has a carved coat of arms with bears, crowns, crosses and wings. The cushion is red, black and gold handmade needlepoint. The kneeler is oak with carved tracery patterns. (196)



The Clergy Sedilia – Given by Miss Elizabeth Remsen of New York City. The Clergy Sedile in the Webb Memorial Chapel was given in memory of the Rev. and Mrs. Rufus S. Chase in 1940. The Sedilia in the chancel is an oak, paneled Gothic style chair-bench 77” wide by 24” deep by 111” high. The overhang “crown-like” top is carved Gothic arches, tracery and fleur de lis. The back is paneled. The cushions are red, black and gold needlepoint. The kneeler is oak with a carved Celtic cross and angels. (197)



The Choir Stalls – (oak paneled pews) were given by Mr. and Mrs. Noel T. Arnold. (198)



The Gallery Screen – Erected by Mrs. Frank Warner in memory of her son, Joseph R. Warner. (199)



The Baptismal Font – Given by Mrs. Sumner W. Bugbee. It was originally placed in the Baptistry of the second church, which was at the location of the present Webb Memorial Chapel. The font is made of white marble, 24” wide by 42” high. It has a 2’ by 2’ by 6” base supporting a carved pedestal. On top of the pedestal is an octagonal bowl with the words “One Baptism, One Lord” carved on the side. **The Baptistry Cross** – given in memory of Fanny Tracy Aylwin. (200)



The Baptistry Ewer Shelf – copied from an ancient Saxon Altar and given by members of the All Saints Guild, as a token of affection for Mrs. Sumner W. Bugbee. A former Credence Shelf, the Ewer Shelf has a back of bronze with stylized wheat stalks and grape vines. (201)



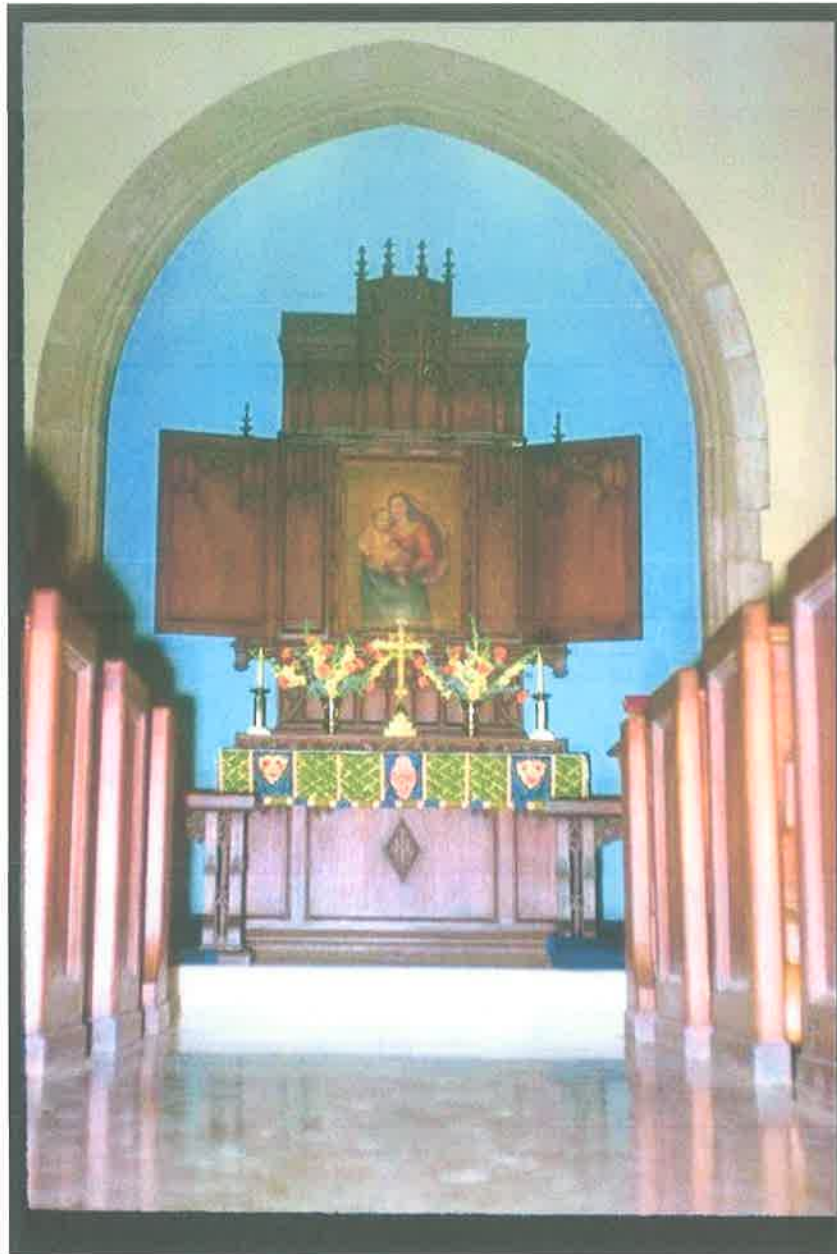
The Children's Shrine (in the North Transept) – Erected in 1941 "To the Glory of God in Praise and Thanksgiving," the gift of Mable Field Grasselli. The cross and candlesticks on the Children's Altar were given by Miss Catherine C. Dick, secretary to the Rector, John H. Burt, in memory of her sister, Mildred Dick. The freestanding Children's Altar is 49" wide by 19" deep by 50" high with a carved wooden Reredos, which is 65" wide by 53" high. The oak altar base front is paneled; two side panels have ogive arches, the center has a lamb with a Maltese cross and flag. The Reredos screen has carved scenes of the three kings and shepherds presenting gifts to Mary and the Baby Jesus. The panels are a wooden triptych. It is unknown what happened to this shrine after the renovation. (202)



The Organ Chimes – located on the wall in the organ chamber, were given in memory of Edwin W. Vance and Vance Lines by Catharine, Eleanor and Jane Lines, in 1939. (203)



The North Transept Pews – Provided “Free in perpetuity,” by an anonymous donor. (204)



The Webb Memorial Chapel – Erected by David Blankenhorn in memory of Mrs. Hariett Ada Webb. On the west wall is a chapel screen opening to the Nave. The screen is wood paneled. The upper 5' is a wood screen. The top of the screen is decorated with applied carvings of cross and Bible, eagle, ship, phoenix, shield, fish and grapes. The altar is framed by a large (15' high) Gothic arch made of concrete tiles. The clergy Sedile (chair) in the Chapel (28" wide by 24" deep by 84" high) is an oak chair, decorated with carved tracery. Beside the top Gothic arch are carved finials with crockets. The cushion is handmade needlepoint with a tree design, backed in blue velvet. The Reredos above the altar is 13' high by 4'4" wide; the wooden triptych opens to 8'6" wide. The Reredos is dark stained oak with applied, carved tracery, pendants and trefoils. The center of the triptych is (was) an oil painting copy of the Listine Madonna. The top of the Reredos has carved tracery, finials, crockets and motifs of shields, keys, flora and fauna. The Credence Shelf (21" wide by 13" deep), mounted 45" from the floor, is oak, stained dark. The shelf is held up by a carved cement angel. (205)

ADDITIONAL GIFTS



Skinner Organ Console and Echo organ – Given by Leonard G. Strater and Harry P. Harding, former vestrymen (year unknown). The console was replaced by a new console, built by Robert Turner, at the time of the renovation of the church in 1991. The Echo organ, in the tower, was augmented with the installation of the Schlicker organ. (206)

Steinway piano for the Choir Room – A gift of Mrs. Aveny Barriquand. This piano was destroyed in the Parish House fire in 1976. (no photograph available)



The Communion Silver – The Paten, the Flagon, and two small Chalices were given in memory of Edwin F. Hurlburt by his wife in 1899. The large Chalice was given in memory of Charles Francis Wentworth. The Ciborium was given in memory of Alice V. Sheridan. The Scott Chalices and Patens were given in memory of Mildred Harris Scott. **The Silver Alms Basin** was given by Mrs. Sumner W. Bugbee in memory of her husband. It was fashioned from her own silverware. (207)

BUILDING MATERIALS

The center aisle is paved in Batchelder tiles. The floor beneath the pews is covered in cork. The columns are made of concrete tiles. The capitals of the columns are acanthus leaves and floral motif carved in concrete.

* The description of materials used is taken from the "Significant Interiors of Pasadena Survey" - a Building History of All Saints Church, prepared by the Pasadena Chapter of the American Society of Interior Designers (ASID) in 1986. The original is in a leather bound book, containing interior surveys, as a gift to Pasadena for its centennial. The book contains eight surveys; 156 pages of research documentation, 289 slides, 29 8X10 color photographs and 8 original renderings. The leather bound book is housed at Pasadena Heritage and is available for research purposes.

In the introduction to the "Significant Interiors of Pasadena" survey, which was a gift from the American Society of Interior Designers (ASID), President Roger L. Greenlaw said:

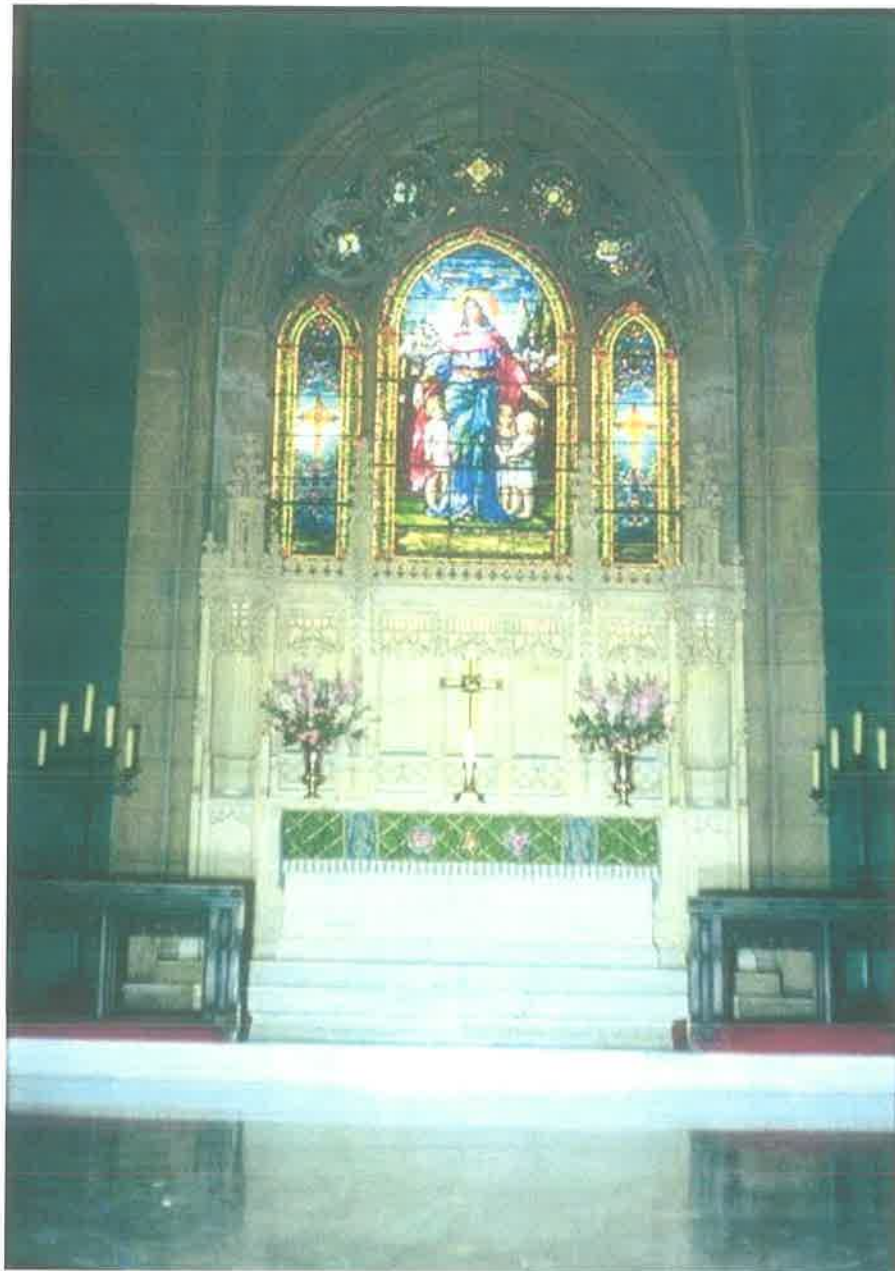
"The design of interior spaces is a fragile art, therefore, it is with pleasure that the California Pasadena Chapter of the American Society of Interior Designers dedicate this archival edition of "Significant Interiors of Pasadena" to the City on its 100th birthday.

Architecture is like a letter, with the receiver having much anticipation upon viewing the façade, for it communicates the content therein, only to be, many times, disappointed with the message. Each part is necessary to the other, as is the rose to the briar, however like the rose when plucked, only the briar is left. Such is the fragility of interior design.

Buildings are purchased, the furnishings, fixtures, and accessories are removed for economic reasons.

We cannot know how much we have lost, but we can delight in an original interior that still has its priceless art, furniture, sculpture and paintings in their appointed spaces. The nudity resounds as echoes of those who rejoiced in the space, weep.

It is the love for quality of life, dedication to the preservation of the unpreservable and the responsibility to future generations that we, the California Pasadena Chapter of the American Society of Interior Designers give this document to the city of Pasadena in celebration of its Centennial year."



The " Mary Myers" Memorial Window over the High Altar, created by Maitland Armstrong and dedicated to Mary Buchanan Myers, was first installed at the west end of the second church in 1901. In 1903 it was moved over the High Altar in the east end of the church. When the present church was built, the window was installed over the High Altar at the east end of the church. (208)

By the end of 2006, the window and the two accompanying windows were in desperate need of repair. The Judson Studios received the contract for the major restoration.



On January 2, 2007, scaffolding was put in place in the inside and outside of the church. On January 3 and 4, the three windows were removed and replaced by plywood. The windows were taken to the Judson Studios in Highland Park for restoration. (209)



The scaffolding in the chancel provided a vantage point from which to take a photo of the chancel and nave – a view from the height of the eyes of Mary Myers from which no photo has ever before been taken. (210)



(211)



(212)

The center window, constructed in four sections, was taped prior to removing it, as were the two side windows which were added when the window was installed in the present church in 1923.



Plywood was installed in the openings in time for a service of Baptism on the following Sunday. (213)



It quickly became apparent that the windows were in such need of repair, each piece of glass needed to be re-leaded. (214)



(215)



(216)



(217)



(218)



(219)



(220)

On February 27, the scaffolding was up again, the plywood was taken down, and the Judson Studios crew re-installed the three windows, section by section.



(221)



(222)



(223)



(224)



(225)



(226)



Surprising and unexpected, the restored windows are radiant, having had 84 years of soot from the Altar candles removed. (227)

The following (Attachment A) is from a 1925 issue of The Churchman of Southern California. It is Attachment A to the Significant Interiors of Pasadena Survey, mentioned above.

The All Saints Church in Pasadena is the third of the larger churches which have replaced edifices dating from the very beginning of church work in Southern California. The old church was enlarged three times during the thirty-five years of its existence and had been so renovated that it was much loved by those who worshipped under its roof.

The new church occupies the very ground occupied by the old building which was deconsecrated and demolished to make room for the new church. The development of Pasadena has created a civic center which will make All Saints church stand immediately opposite the new and imposing City Hall. Within a hundred feet two streets will bring the city most conveniently to the portals of the church. Thus throughout the coming years All Saints will stand literally in the center of the city.

After careful deliberations and tentative plans had been submitted it was unanimously decided to erect a church of the English Gothic type of architecture and the architects, Johnson, Kaufman and Coate, prepared the plan which is shown in the accompanying cut of the completed building. The ground was broken in June, 1923 and the first service was held in the church on the Sunday before Christmas, December 21, 1925.

The church is a very familiar architectural style - a simple but massive tower, twenty-four feet square, occupies the southwest corner and is slightly indented upon the main structure which measures 160 feet from apse to western window and nearly 100 feet between the north and south transept walls. The apse is five-sided and the main arch is situated between the sanctuary and the choir.

The exterior of the church throughout is faced with California granite, of varied color and sizes. It is one of the few, if not the only, church exteriors of granite in California. The windows and doors are finished in duo-toned concrete stone which blends finely with the native granite. The roof is composed of slate, selected for extreme weight and with a mottling of dark green and purple. It varies from one inch to one-half inch in thickness. The outer portals are finely arched and contain appropriate carving as does the western façade. There is room in the ample tower for a carillon of bells. The transepts for the outer lights are of wrought iron in the Gothic design.

The clerestory is pierced by twenty-one openings which are filled with lancet windows in sets of three each, one of the seven depicting a portion of our Lord's life, beginning with the Nativity and portraying the Magi, the Visit to the Temple, the Baptism, the Transfiguration, the Crucifixion, the Resurrection and the Glorified Christ.

Fourteen slightly smaller windows fill the openings in the north and south aisles. Four windows afford light and ornamentation in the inner vestibule under the gallery and the large west window. Directly in front of the gallery the inner face of the tower wall is filled

with a mosaic representing Christ as Preacher. At the head of the stone stairway leading from the tower vestibule to the gallery a beautiful spacious vestibule of the gallery a three-paneled window symbolizing the three crosses on Calvary looks toward the south. Returning to the aisle windows it should be added the windows, like the Clerestory, are memorials.

Each window contains a medallion in which has been designed an appropriate figure. A scroll which surrounds the medallion is inscribed with a fitting text which defines the figure. Samuel and Eli, Ruth and Naomi, Isaiah and David, Eunice and Dorcas, the Good Samaritan and the Good Shepherd, the Angel standing in the sun, the Angel with the harp, and an Armoured Knight are all to be found in these aisle windows, while St. Peter and St. Paul, St. Perpetua and St. Felicitas are shown in the vestibule. Another exquisite (sic) angel fills the window in the north porch. Three more of the Twelve Apostles are portrayed in the transept windows.

The Webb Memorial Chapel contains six lancet windows exquisite in design and color. The first two represent the Annunciation, the two in the center, Our Lord in the Bethany Home and the last two, the Resurrection Angel and Mary Magdalene. For the Baptistry which occupies the northeast corner of the church, two remarkable windows show the presentation of Christ in the temple with Simeon pronouncing the Nunc Dimittis. Even the ambulatory openings are filled with stained glass and the rear porch has its appropriate touch of color. The four largest windows were transferred from the old church and occupy the same positions in the new edifice. Both the Altar and Clergy Sacristy are made beautiful with rich effects in stained glass. All the new windows are made of the best English glass obtainable. Much credit is due to the Judson Co. and their efficient corps of artists and artisans for the new All Saints.

Space has been purposely left for the description of the interior furnishings which attain a rarely achieved harmony and climax of dignified aspiration. It has been said of the interior of All Saints 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.

The main altar and Reredos are made of French Caen stone and are most delicately carved. Lanterns and finials with tracery and varied cresting surmount the altar which has a beauty not marred by over-decoration. The pavement of the Sanctuary is of Italian marble of blue-eyed white tone. The credence shelf is also of stone which matches the altar. The Bishop's Chair and pre-Dieu, together with Clergy Sedilia, are canopied with carved finials and Gothic cresting. The Altar Rail is massive but not ponderous with a frieze running beneath the rail in appropriate symbolism of vine and grapes.

The most beautiful woodwork in the church is to be found in the Rood Screen where an indescribable variety of plaques, cresting, tracery and finials unite to uphold the Rood. The pulpit and angel lecturn (sic) are modeled to harmonize with the Rood Screen. The Choir Stalls are effective and fine. The marble floor of the choir is of buffish white, toning into the tiled isles of the Nave. The stone tracery of the organ loft openings is the most beautiful in the entire church after the altar and Reredos. The transept organ opening is filled

with a wrought iron grill of most admirable design and workmanship.

The tile is marvelously executed in the nave aisles, laid in random sizes and with colors varying from rich reds to bluish grays through browns and buffs. There are no wooden floors in the church except in the gallery. The concrete is covered by cork tile beneath the pews.

The gallery screen is very rich in carving and color and opens beneath the western wall of the church. All of the woodwork described is of oak including the simple square and pews.

The chapel will seat seventy persons. The floor is of Italian marble, the Altar and Triptych of carved oak. A copy of the Listine Madonna is framed by the Triptych. Cathedral chairs have been used as seats. It is separated from the aisle and transept by finely executed screens.

The entire cost of the new church exclusive of any value of land is \$375,000 all of which will have been met by the first of May. Seldom is a new church so completely and adequately furnished by memorial gifts as All Saints, and future generations will never cease to be grateful to the men and women of fervent and generous faith who have made this glorious House of God possible for the enrichment of human souls during the long centuries to come.

With regard to this fine church, the Bishop said in his Convention Address:

“Equally fine in its conception and execution stands All Saints. It is constantly said to be akin to the conventional architecture in which the Anglo-Saxon race seemed always to delight. While it is traditional, i.e., built in the form that suggests something past and gone, yet it has a grandeur and glory which is wholly its own.

“There have been no experiments in its design or construction. It is the sort of church which we have seen duplicated and reduplicated many times as we have motored through English towns and villages or Northern Europe. It suggests a vigorous, stately and well-tried past; a past in which men have been born and married and buried, always with the symbols of the Incarnation universally lifted into the light to appeal to the heart and mind.

“In this sort of church you and I immediately have a home. The architecture, the decoration, completely represent the ideals into which we were born when we came to life. It is more than that, however. It is an ideal realized in a form so glorious that all coming generations will rejoice in it.”



the Mystery Worshipper

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695: All Saints, Pasadena, California Sometime in 2003
Index of Reports



Mystery Worshipper: Dr Pedantic.

The church: All Saints, Pasadena, California, USA.

Denomination: Episcopal Church in the USA.

The building: The building is tastefully faux-Gothic. There are beautiful stained glass windows that let in a great deal of natural light. The nave's ceiling features curved wooden beams that are meant to evoke the ribs of a ship.

The church: The church is a very strong presence in the City of Pasadena. It has ministries for gays and lesbians, newcomers to the church, and people recovering from addiction. There are also ministries for people interested in such matters as healing race relations. This is one of the most outward-looking churches I've seen; it could serve as a model for other churches in that regard.

The neighborhood: The church is in a generally commercial area, sharing a plaza with a hotel and several restaurants. City Hall is right across the street on the west, and a large mall is just a few blocks to the south. The location actually makes the church more appealing, as a sanctuary from the urban jungle.

The cast: Ed Bacon, Kristin Neily Barberia, Rusty Harding, Susan Prado, and Scott Richardson.

What was the name of the service?

Eucharist.

How full was the building?

The church was bursting at the seams, which tends to make for an exciting worship experience.

Did anyone welcome you personally?

I was accosted in the courtyard outside the church by a high school girl who handed me a church flyer denouncing the war against Iraq and urging political action. I also was greeted by an usher as I entered the sanctuary. And "the peace" was very friendly; people went out of their way to greet people even remotely in their vicinity.

Was your pew comfortable?

The pews are padded with thick red cushions, and were very comfortable. The only problem was that they are too close together. This means that getting in a position to kneel for prayer requires a bit of gymnastic prowess.

How would you describe the pre-service atmosphere?

The atmosphere was mostly quiet and reverential, with many people praying silently. There was a smattering of people carrying on too-loud conversations, but for the most part the environment was tranquil and spiritual.

What were the exact opening words of the service?

"Blessed be the one, holy and living God."

What books did the congregation use during the service?

None – just the written liturgy.

What musical instruments were played?

The service featured a few songs by a jazz combo, and as a result the instruments that were played included piano, bass, drum, cymbals, oboe, saxophone, trumpet and trombone. An organ was used with some of the more traditional songs.

Did anything distract you?

I was distracted by the politically correct language that periodically arose. Calling God "She"? Referring to Jesus as the "Cosmic Christ"?

Was the worship stiff-upper-lip, happy clappy, or what?

For the most part, the worship was formal, although the formality was mitigated somewhat by the presence of the jazz combo.

Exactly how long was the sermon?

21 minutes.

On a scale of 1-10, how good was the preacher?

5.

In a nutshell, what was the sermon about?

Ostensibly, the sermon was about listening for the "still, small voice" of God. In reality, it was a diatribe against the war with Iraq.

Which part of the service was like being in heaven?

The music. The songs were well thought out and well performed, and the singing was very strong. The music was very uplifting.

And which part was like being in... er... the other place?

The rector's use of the "bully pulpit." I don't expect to hear sermons when I go to political rallies, and I don't expect to hear political arguments from the pulpit when I go to church. Even though I have always opposed the war, I don't think a worship service was the place to press that agenda.

What happened when you hung around after the service looking lost?

Nothing! After the service ended, the young man sitting next to me at church complimented me on my singing voice. I then wandered outside, where many people were gathered, and not one approached me. To be fair, I think I would have found these people perfectly friendly if I had initiated a conversation.

How would you describe the after-service coffee?

Typical weak, bad church coffee that gave me the uneasy feeling that the taste from the thin styrofoam cup was seeping into the coffee.

How would you feel about making this church your regular (where 10 = ecstatic, 0 = terminal)?

5.

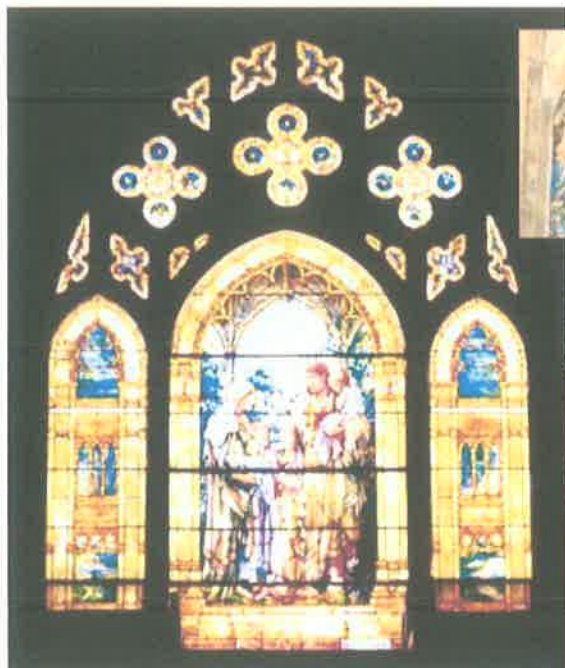
Did the service make you feel glad to be a Christian?

Absolutely. Quibbles aside, this was a very nice church that made me think, and definitely made me glad to be a Christian.

What one thing will you remember about all this in seven days' time?

The beauty of the day I attended.

<http://www.shipoffools.com/Mystery/index.html>



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, Saltzman & Co. of Los Angeles.

The oak beams and trusses were arranged to resemble the ribs of a ship turned upside down. The word *navis* (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 roof 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 roof 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.



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Text by Jane P. Ellison
Design by Mindy Estabro

Source:
All Saints Church, *The Heritage*
compiled by Don Perry, 1985

Significant Interiors Survey, All Saints Church
The American Society of Historic Architects, 1986
Compiled by Sherry Payne, 1988

City of Pasadena Architectural and Historical Inventory

Feeling with Light: A Centennial History of the Jackson Studio
Michael Sorey of Southern California, 1997
Jane Apostol

Interior church photos by Michael Chang

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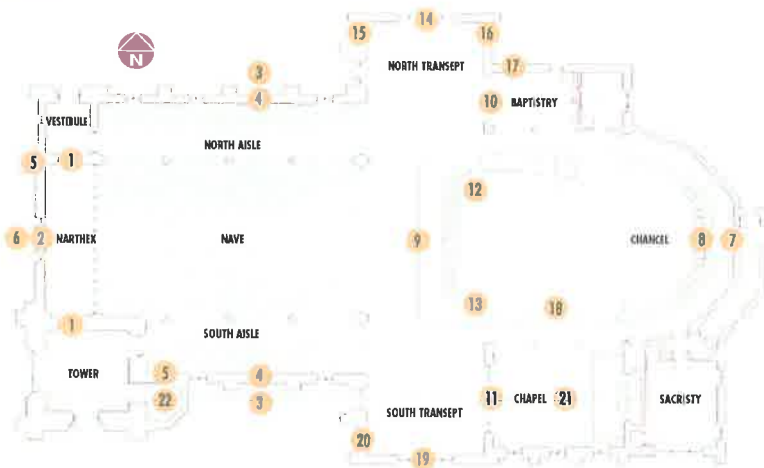
Greg Stephens
Esya Graphic International



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. "Drapery 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 Goldborough 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.

✠		✠
	<p>Order of Service for the Consecration of All Saints Church - Pasadena -</p>	
	<p>+</p>	
	<p>Sixth Tuesday after Easter, May Nineteenth In the Year of Our Lord 1925, at Eleven o'Clock</p>	
✠		✠

Announcements



THE Holy Communion will have been celebrated in All Saints' Church at 8 a.m.



MORNING Prayer will have been read at 9 a.m.



OPPORTUNITY to communicate having been provided at the early Celebration, it is expected that only the officiating Clergy and the officers of the Parish will communicate at the Consecration Service.



MEMBERS of the Congregation are requested to remain in their places until the Clergy and Choir have withdrawn at the conclusion of the Service.



LUNCHEON will be served at the Hotel Maryland, after the Consecration Service.

The Order of the Service

The Bishop is to be received at the entrance of the Church, or Chapel, by the Church-wardens and Vestrymen, or some other persons appointed for that purpose.

Proceſſional Hymn 449.

Glorious things of thee are ſpoken.
 Sion, city of our God;
 He, whoſe word cannot be broken,
 Formed thee for His own abode:
 On the Rock of Ages founded,
 What can ſhake thy ſure reſeſe?
 With ſalvation's walls ſurrounded,
 Thou may'ſt ſmile at all thy foes.

See, the ſtreams of living waters
 Springing from eternal love,
 Well ſupply thy ſons and daughters,
 And all fear of want remove.
 Who can faint, when ſuch a river
 Ever will their thirſt aſſuage?
 Grace which, like the Lord, the giver,
 Never fails from age to age.

Round each habitation hovering,
 See the cloud and fire appear
 For a glory and a covering,
 Showing that the Lord is near.
 Thus deriving from their banner,
 Light by night, and ſhade by day,
 Safe they feed upon the manna,
 Which He gives them when they pray.

Bleſt inhabitants of Sion,
 Waſhed in the Redeemer's blood!
 Jeſus, Whom their ſouls rely on,
 Makes them kings and prieſts to God.
 'Tis His love His people raiſes
 Over ſelf to reign as kings:
 And as prieſts, His ſolemn praiſes
 Each for a thank-offering brings.
 Amen.

The Biſhop and the Clergy who are preſent ſhall go up the aiſle of the Church, or Chapel, to the Communion Table, repeating the twenty-fourth Pſalm alternately, the Biſhop one verſe and the Clergy another.

Pſalm XXXII.

1. The earth is the Lord's, and all that therein is: the compass of the world, and they that dwell therein.
 2. For he hath founded it upon the seas: and prepared it upon the floods.
 3. Who shall ascend into the hill of the Lord: or who shall rise up in his holy place?
 4. Even he that hath clean hands, and a pure heart: and that hath not lift up his mind unto vanity, nor sworn to deceive his neighbour.
 5. He shall receive the blessing from the Lord: and righteousness from the God of his ſalvation.
 6. This is the generation of them that ſeek him: even of them that ſeek thy face, O Jacob.
 7. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors: and the King of glory ſhall come in.
 8. Who is this King of glory: It is the Lord ſtrong and mighty, even the Lord mighty in battle.
 9. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors: and the King of glory ſhall come in.
 10. Who is this King of glory: Even the Lord of hoſts, he is the King of glory.
- Glory be to the Father, and to the Son: and to the Holy Ghost;
 As it was in the beginning, is now, and ever ſhall be: world without end.
 Amen.

The Biſhop ſhall go within the rails, with ſuch of the Clergy as can be there accommodated. The Biſhop, ſitting in his chair, ſhall have the inſtruments of Donation and Endowment, if there be any, preſented to him.

Presentation of Instruments of Donation.

Mr. William Franklin Knight, Senior Warden

Then the Bishop, standing up, and turning to the Congregation, shall say,

Dearly beloved in the Lord; forasmuch as devout and holy men, as well under the Law as under the Gospel, moved either by the express command of God, or by the secret inspiration of the blessed Spirit, and acting agreeably to their own reason and sense of the natural decency of things, have erected houses for the public worship of God, and separated them from all unhallowed, worldly, and common uses, in order to fill men's minds with greater reverence for his glorious Majesty, and affect their hearts with more devotion and humility in his service; which pious works have been approved of and graciously accepted by our heavenly Father: Let us not doubt but that he will also favourably approve our godly purpose of setting apart this place in solemn manner, for the performance of the several offices of religious worship, and let us faithfully and devoutly beg his blessing on this our undertaking.

Then the Bishop, kneeling, shall say the following Prayer.

O eternal God, mighty in power, and of majesty incomprehensible, whom the heaven of heavens cannot contain, much less the walls of temples made with hands; and who yet hast been graciously pleased to promise thy especial presence, wherever two or three of thy faithful servants shall assemble in thy Name, to offer up their praises and supplications unto thee; Vouchsafe, O Lord, to be present with us, who are here gathered together with all humility and readiness of heart, to consecrate this place to the honour of thy great Name; separating it henceforth from all unhallowed, ordinary, and common uses; and dedicating it to thy service, for reading thy holy Word, for celebrating thy holy Sacraments, for offering to thy glorious Majesty the sacrifices of prayer and thanksgiving, for blessing thy people in thy Name, and for all other holy offices: accept, O Lord, this service at our hands, and bless it with such success as may tend most to thy glory, and the furtherance of our happiness both temporal and spiritual; through Jesus Christ our blessed Lord and Saviour. Amen.

After this the Bishop shall stand up, and turning his face towards the Congregation, shall say,

Regard, O Lord, the supplications of thy servants, and grant that whosoever shall be dedicated to thee in this house by Baptism, may be sanctified by the Holy Ghost, delivered from thy wrath and eternal death, and received as a living member of Christ's Church, and may ever remain in the number of thy faithful children. Amen.

Grant, O Lord, that they who at this place shall in their own persons renew the promises and vows of their Baptism, and be Confirmed by the Bishop, may receive such a measure of thy Holy Spirit, that they may be enabled faithfully to fulfil the same, and grow in grace unto their lives' end. Amen.

Grant, O Lord, that whosoever shall receive in this place the blessed Sacrament of the Body and Blood of Christ, may come to that holy ordinance with faith, charity and true repentance; and being filled with thy grace and heavenly benediction, may, to their great and endless comfort, obtain remission of their sins, and all other benefits of his passion. Amen.

Grant, O Lord, that by thy holy Word which shall be read and preached in this place, and by thy Holy Spirit grafting it inwardly in the heart, the hearers thereof may both perceive and know what things they ought to do, and may have power and strength to fulfil the same. Amen.

Grant, O Lord, that whosoever shall be joined together in this place in the holy estate of Matrimony, may faithfully perform and keep the vow and covenant between them made, and may remain in perfect love together unto their lives' end. Amen.

Grant, we beseech thee, blessed Lord, that whosoever shall draw near to thee in this place, to give thee thanks for the benefits which they have received at thy hands, to set forth thy most worthy praise, to confess their sins unto thee, and to ask such things as are requisite and necessary, as well for the body as for the soul, may do it with such steadiness of faith, and with such seriousness, affection, and devotion of mind, that thou mayest accept their bounden duty and service, and vouchsafe to give whatever in thy infinite wisdom thou shalt see to be most expedient for them. All of which we beg for Jesus Christ's sake, our most blessed Lord and Saviour. Amen.

Then, the Bishop sitting in his chair, the Sentence of Consecration is to be read by some person appointed by him.

The Reading of the Sentence of Consecration.

The Right Reverend W. Bertrand Stevens, Ph. D.

The Certificate of Consecration shall then be laid by the Bishop upon the Communion Table; after which he shall say,

Blessed be thy Name, O Lord, that it hath pleased thee to put it into the hearts of thy servants to appropriate and devote this house to thy honour and worship; and grant that all who shall enjoy the benefit of this pious work, may show forth their thankfulness, by making a right use of it, to the glory of thy blessed Name; through Jesus Christ our Lord. Amen.

Then shall be sung

Hymn 291.

Jesus, where'er Thy people meet,	Here to the babe new-born on earth,
There they behold Thy mercy-seat;	Grant Thou the newer, better birth;
Where'er they seek Thee, Thou art found	By water and the Holy Ghost
And every place is hallowed ground.	Restoring all that Adam lost.
Here may we prove the might of prayer,	Here to the weary, hungry soul,
To strengthen faith and sweeten care:	Give Thou the gift that maketh whole;
To teach our faint desires to rise,	The bread that is Christ's flesh, for food,
And bring all heaven before our eyes!	The wine that is the Saviour's blood.

Great Shepherd of Thy chosen few,
Thy former mercies here renew;
And here to wayward hearts proclaim
The sweetness of Thy saving Name! Amen.

The Bishop, standing at the Altar, shall say the following Prayers of Consecration for the Memorials and Special Gifts, the Congregation kneeling.

**The Altar and Reredos,
The Altar Rail, The Bishop's Chair, The Sedilla,
The Credence Shelf, The Sanctuary Floor**

O God, who hast revealed unto us thy pleasure in the beauty of holiness by thine acceptance of the house that Solomon builded and made exceeding beautiful; Accept we pray thee, the gracious purpose of thy servants in the adorning of thy holy house by beautifying the sanctuary and making the place of thy feet glorious. Bless those who have of their substance ministered to thee. Keep fresh in the minds of those who are still serving thee on earth the names and good examples of all those whom thou hast taken to more perfect service in the other life. Teach us more and more to reverence thy holy house, and while we bring to thee these godly gifts make us still more to bring thee the sacrifice of humble and contrite hearts, the service of praise and thanksgiving, and the offering of ourselves, our souls and bodies. And as in thy Name we bless these sacred things, do thou so bless them that they may speak to all who worship here the message of thy love and the memorial of thy Son, who loved us and gave himself for us that we might live in him. Fit us by thy worship and our service on earth for thy worship above, and grant that we, with all those who are departed in the true faith of thy holy Name, may have our perfect consummation and bliss in thy eternal and everlasting glory on high; through Jesus Christ our Lord. Amen.

**The Rood Screen, Pulpit, and Lectern
The Choir Screens and Organ Grilles**

O God, who didst inspire the artists of thine ancient Church to adorn thy House with rich device; Accept and bless, we pray thee, this Memorial placed here to praise thy goodness and to remind us of thy faithful servants now passed unto their rest. Grant that its symbols and its story may assist our faith and increase our hope, that we may more fully love and serve thee here on earth, and in thy good time behold the full light of thy presence. May He, Who on His cross didst reveal unto us the fulness of God bless these partial symbols of thy truth, and grant that we who are permitted to worship thee in thy courts below, may hereafter be numbered with those blessed ones, who, having washed their robes and made them white in the blood of the Lamb, shall stand before thy throne and serve thee day and night in thy temple above, for the sake of Jesus Christ our Lord. Amen.

The Chapel

Almighty and everlasting God, of whose only gift it cometh that thy faithful people do unto Thee true and laudable service, we beseech Thy blessing upon this Chapel erected for the worship of Thy well beloved Son in the blessed Sacrament. Grant to those who shall kneel in this place with burdened hearts the comfort of His real presence. Touch with Thy healing hand the bodies and minds of those who shall here seek peace. May the Dayspring from on high illumine Thy children as they make their morning vows to Thee.

Lift Thou up the light of Thy countenance upon us and give us peace; through Jesus Christ our Lord. Amen.

**The Choir Stalls, The Litany Desk
The Baptistry Shelf, The Gallery Screen**

O God, who art honoured by the services of angels and men; We beseech thee to bless and hallow these Gifts and grant that all who in this place shall minister to thee may ever be mindful of the dignity of the office to which they are called, and that their prayers and praises may lead thy people to the throne of grace and be joined to the perpetual intercession of our great High Priest and Advocate with thee; through the same Jesus Christ our Lord. Amen.

The Windows

Almighty God, by whose presence the Church is made glorious; We beseech Thee to bless and hallow these Windows. Grant that all who kneel here may be refreshed by their beauty and awakened to new consecration in the Service of Him who is the chiefest among ten thousand and the altogether lovely one: Jesus Christ, Our Lord. Grant us so to realize the glory of that heavenly fellowship wherein thou callest us to worship thee, that we may the better show our reverence for thy Majesty by our care for thy holy house, and in the beauty with which we are permitted to adore thy sacred love, may attain to the more faithful acknowledgment of thy truth and power; through Jesus Christ our Lord. Amen.

Then shall be sung,

Hymn 445.

We love the place, O God,
Wherein Thine honor dwells;
The joy of Thine abode
All other joy excels.

We love the house of prayer,
Wherein Thy servants meet;
For Thou, O Lord, art there
Thy chosen ones to greet.

We love the sacred font,
Wherein the holy Dove
Bestows, as ever wont,
His blessing from above.

We love Thine altar, Lord,
Its mysteries revere;
For there in faith adored,
We find Thy presence near.

We love Thy holy word,
The lamp Thou gav'st to guide
All wanderers home, O Lord,
Home to their Father's side.

Then let us sing the love
To us so freely given,
Until we sing above
The triumph-song of heaven! Amen.

The Bishop shall then proceed to the Communion Service. The following shall be the Collect, Epistle, and Gospel, for the occasion.

The Collect

O most glorious Lord, we acknowledge that we are not worthy to offer unto thee any thing belonging unto us; yet we beseech thee, in thy great goodness, graciously to accept the Dedication of this place to thy service, and to prosper this our undertaking; receive the prayers and intercessions of all those thy servants who shall call upon thee in this house; and give them grace to prepare their hearts to serve thee with reverence and godly fear; affect them with an awful apprehension of thy Divine Majesty, and a deep sense of their own unworthiness; that so, approaching thy sanctuary with lowliness and devotion, and coming before thee with clean thoughts and pure hearts, with bodies undefiled and minds sanctified, they may always perform a service acceptable to thee; through Jesus Christ our Lord. Amen.

The Epistle. 2 Cor. vi. 14.

Be ye not unequally yoked together with unbelievers: for what fellowship hath righteousness with unrighteousness? and what communion hath light with darkness? and what concord hath Christ with Belial? or what part hath he that believeth with an infidel? and what agreement hath the temple of God with idols? for ye are the temple of the living God; as God hath said, I will dwell in them, and walk in them; and I will be their God, and they shall be my people.

The Gospel. St. John ii. 13.

And the Jews' passover was at hand, and Jesus went up to Jerusalem, and found in the temple those that sold oxen and sheep and doves, and the changers of money sitting: and when he had made a scourge of small cords, he drove them all out of the temple, and the sheep, and the oxen; and poured out the changers' money, and overthrew the tables; and said unto them that sold doves, Take these things hence; make not my Father's house an house of merchandise. And his disciples remembered that it was written, The zeal of thine house hath eaten me up.

The Creed.

The Sermon Hymn 287.

Christ is made the sure foundation,	All that dedicated city,
Christ the head and corner-stone,	Dearly loved of God on high,
Chosen of the Lord, and precious,	In exultant jubilation
Binding all the Church in one;	Pours perpetual melody;
Holy Son's help forever,	God the One in Three adoring
And her confidence alone.	In glad hymns eternally.

To this temple, where we call Thee,
Come, O Lord of Hosts, to-day:
With Thy wonted loving-kindness,
Hear Thy servants as they pray;
And Thy fullest benediction
Shed within its walls away. Amen.

The Sermon.

The Very Reverend William MacCormack, D. D., Preacher

The Offertory.**The Anthem.****The Presentation of the Offering.****The Celebration.**

For the last Collect, immediately before the final Blessing, the Bishop shall say this Prayer.

Blessed be thy Name, O Lord God, for that it hath pleased thee to have thy habitation among the sons of men, and to dwell in the midst of the assembly of the saints upon the earth; Grant, we beseech thee, that in this place now set apart to thy service, thy holy Name may be worshipped in truth and purity through all generations; through Jesus Christ our Lord. Amen.

The Benediction.**The Recessional.****Hymn 399.**

I heard a sound of voices	And there no sun was needed,
Around the great white throne,	Nor moon to shine by night,
With harpers harping on their harps	God's glory did enlighten all,
To Him that sat thereon:	The Lamb Himself, the light:
"Salvation, glory, honor!"	And there His servants serve Him,
I heard the song arise,	And, life's long battle o'er,
As through the courts of heaven it rolled	Enthroned with Him, their Saviour King,
In wondrous harmonies.	They reign for evermore.
From every clime and kindred,	O great and glorious vision!
And nations from afar,	The Lamb upon His throne;
As serried ranks returning home	O wondrous sight for man to see!
In triumph from a war,	The Saviour with His own:
I heard the saints upraising,	To drink the living waters
The myriad hosts among,	And stand upon the shore,
In praise of Him Who died and lives,	Where neither sorrow, sin, nor death
Their one glad triumph-song.	Shall ever enter more.
I saw the holy city,	O Lamb of God Who reignest!
The New Jerusalem,	Thou Bright and Morning Star,
Come down from heaven, a bride adorned	Whose glory lightens that new earth
With jewelled diadem;	Which now we see from far!
The flood of crystal waters	O worthy Judge eternal!
Flowed down the golden street;	When Thou dost bid us come,
And nations brought their honors there,	Then open wide the gates of pearl,
And laid them at her feet.	And call Thy servants home. Amen.

Memorials and Offerings.

The Altar and Keredoa.

Erected by Mrs. John S. Cravens in loving memory of her father, George S. Myers.

The Road Screen, Pulpit and Lectern.

The Choir Screen and Organ Grilles.

Erected by Mrs. Frederick H. Stevens in loving memory of her father, Horatio G. Brooks, and of her mother, Julia A. Brooks.

The Chapel.

Erected by Mr. David Blankenhorn in loving memory of Mrs. Harriet Ada Webb.

The Sanctuary Floor and Altar Rail.

Erected by Mr. Arthur K. Bourne in loving memory of his father, Frederick Gilbert Bourne, and of his mother, Emma Keeler Bourne.

The Credence Shelf.

Erected by Miss Catherine Ahern in loving memory of her friend, Miss Elizabeth Remsen.

The Bishop's Chair.

Given by Mr. George W. H. Allen in loving memory of his father, George W. Allen.

The Clergy Sedilia.

Given by Miss Elizabeth Remsen.

The Titany Desk.

Given by Mrs. W. Clayton Burt in loving memory of her mother, Elizabeth Howarth Coe.

The Gallery Screen.

Erected by Mrs. Frank Warner in loving memory of her son, Joseph Roy Warner.

The Choir Stalls.

Given by Mr. and Mrs. Noel T. Arnold.

The Baptistry Shelf.

Given by the members of All Saints' Guild.

The Stained Glass.

The Former Windows.

Consecrated by years of worship in the old church and now incorporated into the present fabric.

The Chapel Windows.

(From East to West)

The Annunciation, Christ at Bethany, The Resurrection.
Erected by David Blankenhorn as a part of the Webb Memorial.

The South Clerestory Windows.

(From East to West)

The Nativity.

The Shepherds

Erected by Dr. and Mrs. Leslie E. Learned in loving memory of their son, Horace Dudley Learned.

The Holy Family

Erected by Dr. and Mrs. Percy B. Wright in loving memory of their children, Catherine Seabury Wright and Charles Seabury Wright.

The Magi

Erected by Miss Harriet L. Tuttle in loving memory of her mother, Mrs. A. Heaton Tuttle.

The Boyhood.

Erected by Mrs. Frederick W. Kellogg in loving memory of her father, William Armiger Scripps.

The Baptism.

Erected by Miss Helen G. Magill in loving memory of Loverine Eliza Ellicott.

The Mosaic

The Gospel.

Erected by Mr. and Mrs. Frederick E. Weyerhaeuser in loving memory of their daughter, Virginia Weyerhaeuser.

The North Clerestory Windows.

(From West to East)

The Transfiguration.

Erected by Mr. and Mrs. Charles W. Weiser in loving memory of Wilhelm Tenhaeff, Ehe Kaufmann Tenhaeff and Ellen Smith Weiser.

The Crucifixion.

Erected by David Blankenhorn in loving memory of his father, Louis Blankenhorn.

The Resurrection.

Erected by Mrs. John C. McKeon in loving memory of her husband, John Charles McKeon.

The Glorified Christ.

The Heavenly Worshippers

Erected by Mrs. Charles N. Post in loving memory of her husband, Charles Nelson Post.

Christ Enthroned

Erected by Mr. W. J. Reno in loving memory of his wife, Jane Wales Dickson Reno.

The Adoring Throng

Erected by Mrs. Emerson H. Brush in loving memory of her sister, Mrs. Helen Spencer Sturges.

The Baptistry Windows.

The Presentation of Christ.

Erected by Mrs. Sumner W. Bugbee to the Glory of God for His Gift of Love.

The South Aisle Windows.

(From East to West)

Samuel and Eli.

Erected by Mrs. A. Stevens Halsted in loving memory of her son,
Wyllys Stevens Halsted.

The Great Physician.

Erected by Mrs. F. F. Rowland in loving memory of her husband,
Dr. Francis Fenelon Rowland.

The Knight in Armor.

Erected by Miss Judith Crawford and Miss Molly Beach in loving
memory of their brother and cousin, Lieut. John Douglas Crawford.

Enter, the Mother.

Erected by Mr. Harrison H. Rountree in loving memory of his
wife, Ellen Josephine Rountree.

The Angel of Consolation.

Erected by her friends in loving memory of Caroline Wilhelmina
Funk.

The Prophet Isaiah.

Erected by Mrs. W. A. Bogy in loving memory of her father,
Calvin Reuter Aley.

The North Aisle Windows.

(From West to East)

The Good Samaritan.

Erected by Mr. and Mrs. Earl S. Wakeman in loving memory of
Francis Leonard Stilson and Frederic Ball Stillson.

The Boy David.

Erected by Mr. and Mrs. Alfred R. Daniels in loving memory of
their son, Herbert Myers Daniels.

Borras.

Erected by Miss Clara Smith in loving memory of her mother,
Constance Clara Smith.

Mary with the Cruse.

Erected by Mr. William Crossley in loving memory of his wife,
Jennie Elizabeth Crossley.

The Angel with the Harp.

Erected by Mrs. F. J. Cole in loving memory of her husband,
Francis John Cole.

The Shining Angel.

Erected by Mrs. J. C. Brander in loving memory of her husband,
John Courts Brander.

Ruth and Naomi.

Erected by Dr. Edythe Ashmore and her sister in loving memory
of their mother, Emma Maginnis Ashmore.

The Inner Vestibule Windows.

(From South to North)

St. Paul and St. Felicitas.

Erected by Mrs. Howard W. Carter in loving memory of her husband, Howard Williston Carter.

St. Perpetua.

Erected by Mr. Joseph E. Whitehouse in loving memory of his wife, Ethel Zuill Whitehouse.

St. Peter.

Erected by Mrs. John E. Patterson in loving memory of her husband, John Edward Patterson.

The North Porch Window.

The Angel of Peace.

Erected by Mr. and Mrs. O. S. McLaughlin in loving memory of their daughter, Lois Applegate McLaughlin.

The North Transept Windows.

St. Andrew.

Erected by Mr. and Mrs. John H. Pearman in loving memory of their dear departed ones.

St. James.

Erected by Miss Helen Graham.

The South Transept Window.

St. Thomas.

Erected by Mrs. Jennie R. Thomas and Mr. Martin L. Kidder in loving memory of Susanne Aurelia Thomas.

The Gallery Vestibule Window.

The Three Crosses.

Erected by Mrs. H. R. Lyon in loving memory of her husband, Hiram Rogers Lyon.

The Gallery Stairway Window.

St. John.

Erected by Mrs. Stanley Brooks in loving memory of her father, John Edward Patterson.

The Sacristy Windows.

Erected by Mrs. H. W. Carter in loving memory of her husband, Howard Williston Carter.

The Clergy.

RIGHT REVEREND JOSEPH H. JOHNSON, D.D., S.T.D., Bishop
RIGHT REVEREND W. BERTRAND STEVENS, D.D., Bishop Coadjutor
REVEREND LESLIE E. LEARNED, D.D., Rector
REVEREND RUFUS S. CHASE, Assistant to the Rector

Wardens and Vestry.

WILLIAM F. KNIGHT, Senior Warden
JOHN B. JOHNSON, Junior Warden
JOHN H. PEARMAN, Treasurer
CHARLES N. POST (deceased)
LAFAYETTE S. PORTER, Clerk
A. STEVENS HALSTED
WILLIAM H. ARCHDEACON
GEORGE W. H. ALLEN
FREDERICK J. LOOMIS

Members of the Building Committee.

JOHN S. CRAVENS
JOHN B. MILLER
DAVID BLANKENHORN
FRANK GATES ALLEN
NOEL T. ARNOLD
GEORGE COUPLAND
JOSEPH E. WHITEHOUSE
CYRIL BENNETT
REX B. CLARK
W. CLAYTON BURT



ALL SAINTS CHURCH

132 North Euclid Avenue • Pasadena, California • 91101

1982



The parish church of All Saints, Pasadena, California, has seen a myriad of changes since 1882 when a handful of people began meeting for services in a private home. The buildings in which we worship have grown. From a small frame structure amid the orange groves in 1885, we moved to the present church of cast stone and Tiffany glass, consecrated in 1925. And on Homecoming Sunday 1979 we dedicated a reconstructed steel and stone parish house, built from the ashes of a fire in 1976.

The people in this parish community have grown – in numbers, in financial commitment, in devotion to Jesus as Lord, and in concrete expression of the gospel at work: from the funding of Union Station to the inception of a center to reverse the arms race.

This pictorial directory records and celebrates all of you who have given so much of yourselves to make this place what it is.

George F. Ryan



FROM THE RECTOR

In November, 1882, the first congregation of All Saints Church met at the residence of Mr. and Mrs. C.C. Brown, on the northwest corner of Lake Avenue and Walnut Street. The Rev. Mr. Trew, Church of Our Savior, San Gabriel, conducted the service. Eleven persons were present.

During the next two years services were held in the public school building at the corner of Fair Oaks and Colorado.

Clergy and Vestry arrived early. School desks were moved, floors mopped, blackboards cleaned, chairs dusted. A small organ was carried downstairs. At the close of the service the rooms had to be set up again for school on Monday.

Later services were held in a room over the first library, in the rear of the school building. Still later they were conducted in Barney Williams Hall over the grocery store on the northwest corner of Colorado and Fair Oaks. At this location, in 1883, the congregation became All Saints Mission. Vestry meetings were held on the Monday night closest to the full moon so members could find their way through the dark streets.

In December, 1884, a lot was purchased for a church on the northeast corner of Colorado and Garfield. The first services were held on Easter Day, April 5, 1885.

Also in 1885 the first pipe organ was installed and the "Lamb of God" memorial window was given and placed over the altar. The window now is in the Sacristy and can be seen by walking in back of the church.



ALL SAINTS CHURCH
First Building
on the present site.



Dr. and Mrs. Leslie E. Learned

All Saints Mission incorporated as a parish on April 28, 1886. On October 31, 1887, there were 160 communicants, 300 individual members and seating capacity of the church was 125.

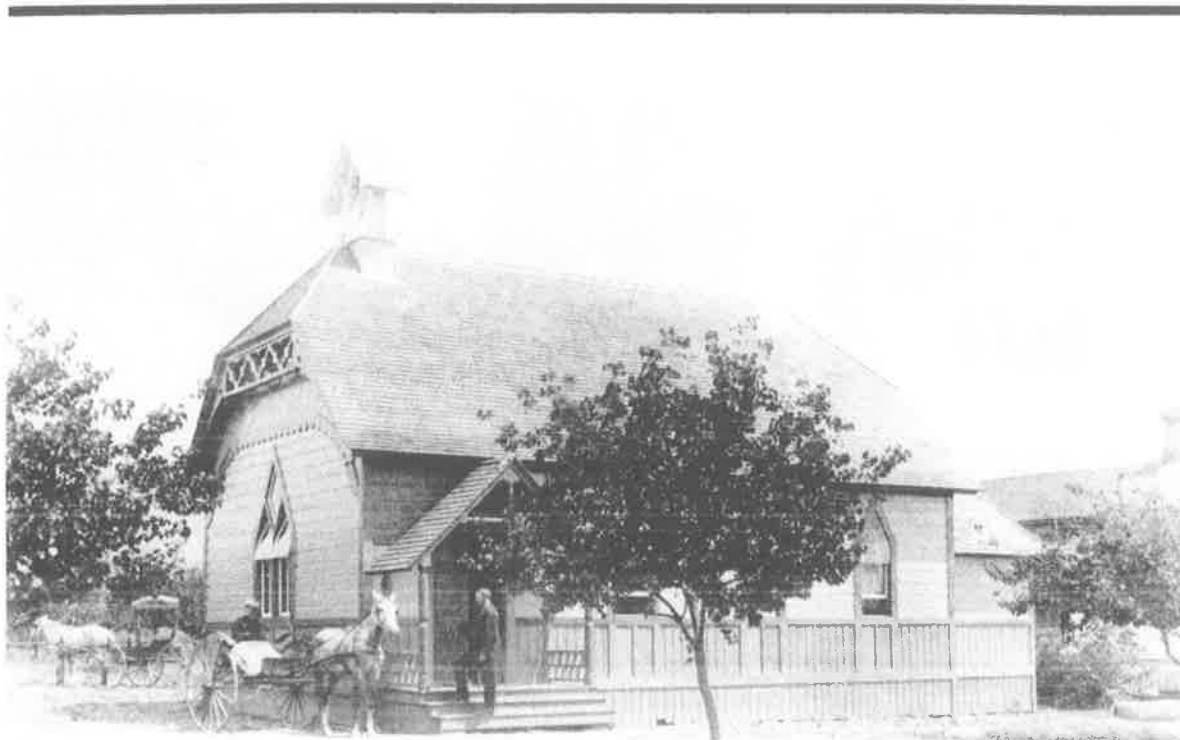
The parish continued to grow rapidly. In March, 1887, the Vestry voted to secure 200 feet of land on North Euclid Avenue at not more than \$25.00 a front foot, and to sell the church lot on Colorado at not less than \$150.00 per front foot.

On June 18, 1887, two adjoining lots on North Euclid were bought for \$50.00 a front foot.

The cornerstone of the "new church" was laid on September 6, 1888. First services were held on Easter Day April 21, 1889. 186 communicants received the sacrament.

The Rev. Leslie E. Learned began his rectorship of 27 years on November 1, 1908. During this time there were rented pews at All Saints, ranging from \$7.50 (per seat quarterly) for front center to \$2.50 for back row transepts. On Christmas and Easter all the doors of the church were locked. Parishioners who were pew card holders were admitted through the north transept door. At 10:45 a.m. all doors were opened for the general congregation.

A BRIEF HISTORY



Location of All Saints Church on northeast corner of Colorado Blvd. and Garfield Ave.

Again the congregation outgrew the church. On October 7, 1923, the cornerstone of the present church was laid. Opening services took place on December 21, 1924. The seating capacity was 1100.

Three of the four main memorial windows were crafted of Tiffany glass. Forty of the other windows were designed by Judson Studios.

Up to 1936 the permanent Vestry served as ushers every Sunday morning. Appropriate dress was a morning suit: tails, vests, pin-striped trousers and spats. Many parishioners arrived by car or livery limousine.

Between 1926 and 1927 a new piece of land adjoining the property was purchased for \$21,000.

The present Parish House and Rectory (now the office building) was completed and used for the first time on September 21, 1930.

On January 1, 1936, the Rev. John Frank Scott became rector. The Rev. John Harris Burt followed Dr. Scott from 1957 - 1967. The present rector, the Rev. Dr. George F. Regas, has been with us since 1967.

Scott Hall, holding Sunday Church School classes and weekday Children's Center was built in 1965.

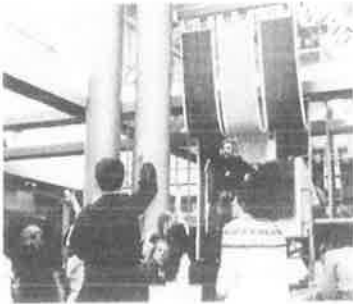
A fire in the spring of 1976 destroyed the interior of the Parish House.

About six weeks later a second fire badly damaged Scott Hall.

Reconstruction was completed in 1980. Rebuilt within the existing granite exterior, the new Parish House interior is colorful and open.

As of 1981 there were approximately 2,900 active members in 1,200 households (families and individuals).

The parish is widely diversified in ages, in races, and in social and economic categories; men and women are found equally in leadership and support roles. There is an attitude in this parish that strives to make inclusiveness as much an actuality as it is a Christian ideal.



Church School Advisory Committee

The Church School Advisory Committee meets monthly with the Church School Director. It consists of ten members who are either parents, teachers, or public educators. Their purpose is:

- To advise, evaluate, and assist in the planning of the Church School program.
- To provide support for the Church School Director.
- To help promote the Church School program within the parish.
- To assist in the conception and leadership of parent education, family experiences, and intergenerational events.

Information About the Church School Program

All Saints' Church School program is noted for its innovative approach to sharing the Good News with children.

The two hour (10:00 - 12:00) Pre School program consists of classes for 2 year olds, 3 year olds, 4 year



olds, and Kindergarten. Beginning concepts of self-awareness, friendship, God, Jesus and belonging to the church family are developed. The morning includes a 20 minute clergy-led worship service.

The Grade School program is divided into three sections from 10:00 to 12:00. The Learning Community, the Celebration Community and the Creation Community.

The Learning Community begins with worship at 10 A.M. The children are present in the church with the larger church family. Following the Gospel, the children in grades 1-6 leave to attend grade level classes where they learn about and experience what the Christian faith and traditions are all about. One Sunday a month the children stay in church for the Eucharist. The Curriculum is prepared especially for the needs and interests of our children and follows a thematic, scriptural approach.

The Celebration time, beginning at 11:00 brings all the grades together for singing, sharing, and giving. Each class takes turns in helping to lead this session.

The Creation Community beginning at about 11:20 is a multi-aged elective program that provides a variety of involving and creative projects geared to follow our monthly theme set during the Learning Community segment.

We turn to the parish, in general, and parents in particular, to participate in the staffing of our Church School program. An assumption underlying all of our plans is the belief that Christian education is the responsibility of parents and the Christian community working together to pass on our faith and traditions. We believe that it needs to be a conscious and consistent experience; one in which we as parents and parish demonstrate that it has priority in our life and is a valuable part of our own spiritual growth and church membership.

CHURCH SCHOOL

ACOLYTES, led by the Acolyte Captain and Crucifer Captains, now include nearly 50 young men and women. Serving at the altar weekly and for other special services, they add greatly to the dignity, movement, and reverence of the Service.

It is, however, easier to put snowshoes on a polar bear than to assemble acolytes for a group picture. Although they are missing from this book, their faithful presence in our worship is gratefully acknowledged.

ALSAMIGOS (All Saints Friends) is a service and fellowship group in existence over 50 years welcoming men and women of mature years. There is a second-Sunday-of-the-month program meeting and a fourth-Friday-of-the-month social affair. The group is characterized by a close spiritual relationship cemented in laughter and caring and church service.

ALL SAINTS CHILDREN'S CENTER is a non-profit, self-supporting day care and kindergarten center serving the greater Pasadena area as a community service to all parents who need a warm, positive, quality care program for their children while they work or attend school.

ALL SAINTS COMMITTEE TO REVERSE THE ARMS RACE responds to the growing threat of worldwide thermonuclear war and the impressive social costs of its preparation.

ALL SAINTS SINGLES fosters the exchange of thoughts and feelings among single men and women (ages 25-35) by offering an ongoing schedule of social activities,

religious education opportunities, and involvement in parish social action programs.

The **ALTAR GUILD** is responsible for taking care of the altars, linens, holy vessels and vestments of the church. The members set the altars for all services, including baptisms, weddings, and funerals. They also arrange the altar flowers.

EUCHARIST AND BIBLE STUDY
... Thursday Connection ...
morning at 7 ... Great Hall ... love
... communion ... support ...
caring ... breakfast ... awareness
... joy ... growth ... open arms ...
exuberance ... Holy Spirit ... peace
... sharing ... understanding ...
singing ... thankfulness ...
connecting ... love ... risking ...
ministry ... witnessing ... renewal
... grace ... sunshine ... out to the
world ... blessing ... 8:15.

COUPLES CLUB, a spirited organization of couples of all ages, meets once a month in members' homes. Get-togethers may have a social focus, or may be more serious in nature, such as the discussing of up-coming election issues or how to relieve the tensions of the Thanksgiving/Christmas holidays. Newcomers are cordially invited to attend.

COVENTRY CHOIR is the adult choir responsible for the majority of service and special music from September through June. Its repertoire includes music from all periods and styles. Membership is by audition only. Rehearsals are on Thursday evenings from 7:30 - 9:45 p.m.

FRIDAY MORNING VOLUNTEERS. This group of volunteers collate the

litturgies for each Sunday service as well as for Christmas and Easter.

The **INTERFAITH CENTER TO REVERSE THE ARMS RACE** is a resource center located at All Saints Church. Co-Chaired by Dr. George Regas and Rabbi Leonard Beerman of Leo Baeck Temple in Los Angeles, the Center grew out of the October 1979 Reversing the Arms Race Conference held at All Saints and Leo Baeck Temple. It is independently funded, and is designed to serve as a resource for all congregations in Southern California.

The Center seeks to educate and mobilize the religious community of Southern California and raise a voice of conscience in concerted opposition to the nuclear arms race.

JOURNEY IN FAITH is composed of two groups; one meets Tuesday mornings and the other on Friday mornings for about two hours. Members choose books that everyone reads. As they discuss their thoughts about these books, members form close ties of affection and respect.

JUGGLERS, young people in grades 7 and 8, learn both to sing and ring handbells. They, too, offer their musical accomplishments regularly as leaders in the worship life of this church. From time to time, they also perform in other churches and in retirement homes.

MASTERSINGERS, children in grades 4-6, are given more advanced training in singing and reading music. They also learn the responsibilities of frequent leadership in worship.

PARISH LIFE



Clockwise from above left: the Coventry Choir, the Jugglers, the Mastersingers, the Minisingers, and the Troubadours.



MINISINGERS, children in grades 1-3, are given training in singing and reading music and, as a group, participate regularly as leaders in morning worship services.



The **PARISH COUNCIL** is a group of people who convene the first Monday of each month to plan and discuss a variety of parish activities. The main areas of emphasis are membership development, welcoming newcomers, organizing the annual parish conference, and bringing parishioners together for social events. Members serve for three years.

SOCIAL CONCERNS COMMITTEE acts as a forum for concerns affecting the poverty and race minority sectors of the Pasadena area. The committee organizes action responses to various concerns by appropriate church-based groups.

The **SOUTH AFRICA STUDY GROUP** analyzes the structures of apartheid in South Africa and their economic, military, and political connections with corresponding interests in the United States.

SAINT MARGARET'S EVENING GUILD, the Business and Professional Women's Guild, was formed March 18, 1958, when the Rev. Dr. John H. Burt, then Rector of All Saints Church, invited all

interested working women to meet with him to discuss plans for an Evening Guild.

The name of the guild was changed to "Saint Margaret's Evening Guild" so that all women of the parish would feel welcome to attend. Dinner meetings are held the first Tuesday of the month.

SUNDAY MORNING BIBLE STUDY discusses the scripture lessons appointed for that Sunday in the

Episcopal Church lectionary. Focus is on the original meaning of the scripture and the contemporary application.

TROUBADOURS, young singers of high school age, rehearse church music of all types, but mostly from contemporary sources. They sing regularly in the morning service.

UNION STATION is a drop-in hospitality center providing free food, friendship, and counseling to some of Pasadena's neediest citizens. It is staffed by a full-time director and 50 volunteers who work out of a living room storefront at 202 North Euclid Avenue.

USHER CORPS, men and women in teams of ten, usher at Sunday's 10 o'clock service on a rotating basis – about once every six or seven weeks. Everybody is welcome to help.

The **VESTRY** is the governing body of the Parish, consisting of 24 persons elected by the members of All Saints Church at the Annual Meeting. The Rector is the presiding officer. The Senior Warden, appointed by the Rector, and the Junior Warden, elected by the Vestry, are the principal lay officers. The Treasurer and the Clerk are also elected by the Vestry.

The role of the Vestry is to establish church policies, select the Rector, and manage financial and stewardship affairs for the Parish.

VESTRY COMMITTEES:

The **BUILDING & GROUNDS COMMITTEE**, of Vestry and non-Vestry members, oversees the church campus. It is divided into three subcommittees: Major Buildings, Interiors, and Grounds.

The **FINANCE COMMITTEE** provides advice, guidance, and monitoring of the financial condition of the church. Activities include assisting with annual operating budgets, arranging for interim and long-term financing, maintaining banking relations, and recommending improvements in information systems and reports.

The **PROGRAM REVIEW COMMITTEE** functions to evaluate the program of All Saints Church in relationship to the stated goals of the Rector, the parish, and the lay or professional program administrators.

The **STEWARDSHIP/MEMBERSHIP COMMITTEE's** primary responsibility is to insure the continuing financial security of All Saints

Church. To do that the committee organizes and directs the annual Every Member Canvass and the Planned Giving Program.

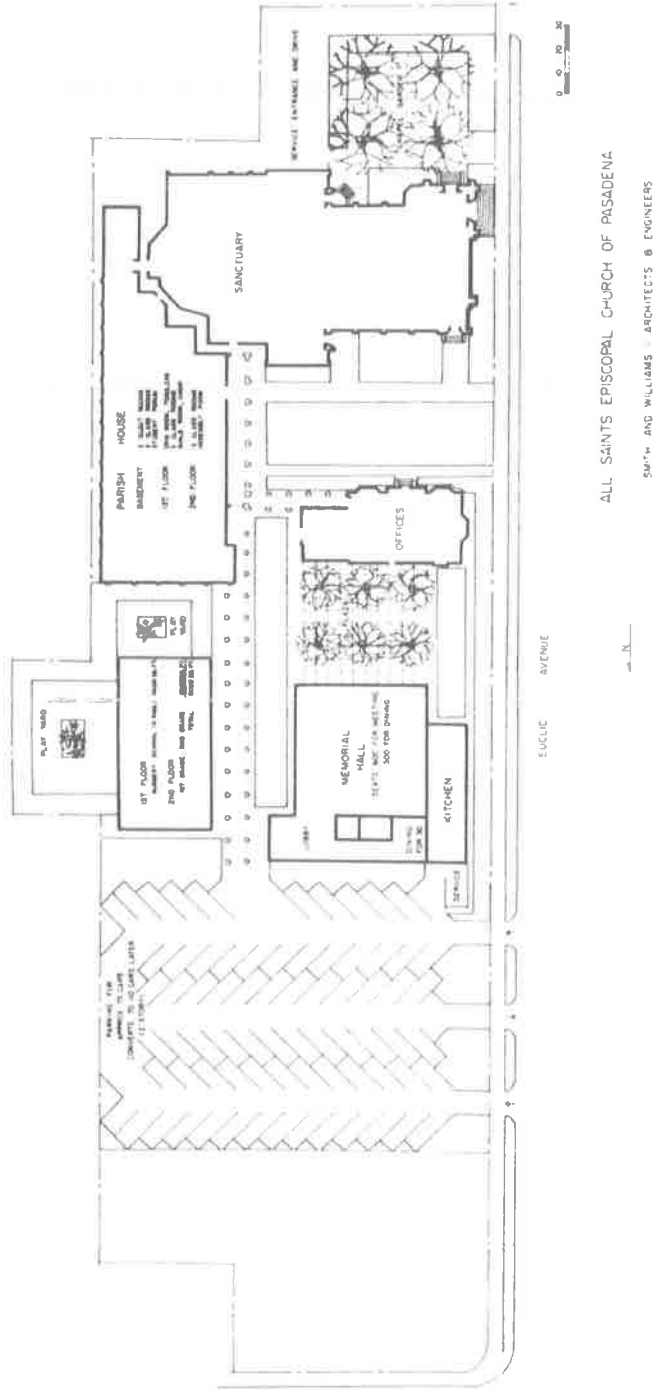
WH/EAT (World Hunger/Effective Action Together) is concerned with issues of hunger on three different levels: local, national, and international. There is a monthly meeting which convenes at 6:30 on Monday evenings for a delicious pot-luck vegetarian dinner; the program of the evening commences at 7:30 and usually features a speaker or film on some issue or aspect of hunger in the United States or abroad. In addition there are a variety of task force groups which meet around specific issues.

The **WOMEN'S COUNCIL**, comprised of nine members, was founded by the Rector to serve as a sounding board for the needs and concerns of the women of the parish. The Council also seeks to serve as a connection among all the church family, helping us to help each other.

The **WORSHIP COMMITTEE** functions as a resource to the Rector in presenting ideas for the enrichment of worship in general and special services in particular. It helps to implement those ideas when requested and provides an evaluation forum.

The Master Plan

All Saints Church and Buildings Twenty-five Years From Now



ALL SAINTS MASTER PLAN: Architect's drawing of the way in which our newly acquired property adjacent to the Church and Parish House might be developed over the next twenty-five years. The total project could be done in stages: (1) temporary off-street parking in the area marked "Plaza" north of the office building; (2) the erection of a new church school building with nursery facilities on the first floor, connected by cloister with our present Parish House; (3) the building of "Memorial Hall" seating 600 for a meeting or 300 for dining and the conversion of our present Parish House Dining Room into Church School rooms; (4) the creation of a permanent off street parking for 75 cars (single deck) or 110 cars (double deck). Land at the corner of Euclid and Walnut would be leased or sold for commercial development unless plans for a Home for Senior Citizens materialize in which case it would be constructed there.

ALL SAINTS EPISCOPAL CHURCH OF PASADENA
SMITH AND WILLIAMS ARCHITECTS & ENGINEERS

From "The Year Book of All Saints Church (1962)



THE HERITAGE

In 1882 Pasadenans began meeting for Services in the home of C. C. Brown at the north west corner of Walnut and Lake Avenues, then moved to the public school at Colorado and Fair Oaks. Later they were located over the first library in the block between Raymond and Fair Oaks.

In 1884 a lot was purchased on Garfield at Colorado -- the present site of Mutual Savings. At that time the area was covered with orange groves. Business had not yet reached Marengo. The small frame Church was completed in 1885. The congregation sat on planks placed on boxes for that first Easter Service.

Became a Parish on April 28, 1886.

The first Euclid Avenue Church was built in 1889. With the interior unfinished, the congregation celebrated the Easter Festival. A Parish House and Rectory were added as the congregation grew.

First Memorial Window placed over the Altar in 1894, "The Lamb of God", now in the Altar Guild Sacristy.

A 3 manual Hutchings Tracker Organ was installed in 1895 at a cost of \$2700.00.

The General Convention of 1895 ap-

proved the formation of the Diocese of Los Angeles, the first Bishop was Joseph Horsfall Johnson.

The Evans Window (Tiffany) first installed in the South Transept in 1900, later moved to the North Transept.

In 1901, the Church was completed the Organ enlarged, and, debt free, the Church was Consecrated.

In 1902 the Myers Window (Maitland Armstrong), first installed in the West wall, moved to the East wall over the Altar in 1903. The Choir Clerestory Windows were given by the Allens.

The Hugus Window (Tiffany) was installed in the South Transept in 1908.

Dr. Leslie Learned began Rectorship of 27 years in 1908.

A new Murray Harris Organ was installed in 1915 at a cost of \$9600.00.

In 1920 the Webb Window (Tiffany) was placed in the West wall.

Plans for the present building were started in 1922.

Reginald Johnson, son of the first Bishop of Los Angeles, was the Architect.

William Loesch of Pasadena, contractor.

\$275,000.00

150 feet long, east to west
90 feet wide in the Transepts.

Bouquet Canyon Granite.
Vermont Slate Roof.
Cast Stone Columns and Corbels.

Caen Stone Altar and Reredos carved by William Ross and Sons, Cambridge. Weighs 15 tons.

The Rood Screen, Pulpit, Lectern, Altar Rail, Choir Screens, Baptistry Screens, Hymn Boards, and Pews by American Seating Company, Maniwotoc.

The Lectern Angel carved by Anton Lang, nephew of the famous Lang of Oberammergau.

Chapel carving by Bisch Salzman and Co. of Los Angeles.

Cornerstone laid October 7, 1923.

First Service December 21, 1924.

Consecrated May 19, 1925, debt free.

In 1930, the Parish House and Rectory (now Office Building) were built at a cost of \$325,000.00.

Dr. John F. Scott became Rector, 1936.

In 1947 the Echo Organ and new console by Skinner were added to the Harris Organ.

John Harris Burt became Rector, 1957.

In 1961 the Maryland Hotel property was purchased for \$500,000.00.

In 1962 Herman Schlicker, Buffalo, installed the present Organ incorporating the Skinner Echo and console at at cost of \$107,792.00.

The North Parking lot was completed in 1965.

Construction on Scott Hall (Day Care Center) was begun in 1965, and completed in 1966, at a cost of \$131,965.00.

George F. Regas became Rector in 1967.

In the spring of 1976 the Parish House was gutted by fire. Later in the year another fire partially destroyed Scott Hall.

With a new Crib Room added, Scott Hall was rehabilitated in 1977.

In late 1977, reconstruction was begun on the Parish House.

THE ORIGINAL WINDOWS

THE CHANCEL WINDOW

A Maitland Armstrong window, given by Mrs. John S. Cravens in memory of her mother, Mary Buchanan Myers in 1902. It was enlarged to fill the space above the Reredos.

THE SOUTH CHOIR CLERESTORY WINDOWS

These were given by Mr. and Mrs. Harry C. Allen in memory of their parents.

THE NORTH TRANSEPT WINDOW

The Resurrection Angel. Given by his sisters, in memory of Jason Evans in 1900. This window is a Tiffany, and was enlarged for the present site.

THE SOUTH TRANSEPT WINDOW

Given by two daughters, Louise Hugus and Mrs. Carroll, in memory of their father and mother, and installed in 1908. Also Tiffany. Enlarged to fill the present opening.

THE WEST WINDOW

Christ Blessing the Children

Given by Mrs. Harriet Ada Webb in memory of her husband, William Webb. Another Tiffany.

ALTAR GUILD SACRISTY WINDOW

The Lamb of God

Given by Alfred Hutchins in memory of his wife. Fabricated by J. and R. Lamb of New York in 1884.

THE AMBULATORY WINDOWS

Originally in the Clerestory of the first Church on Euclid Avenue. They are in memory of faithful Vestrymen and parishioners.

THE JUDSON STUDIO WINDOWS

THE SOUTH CLERESTORY WINDOWS

(From East to West)

The Nativity:

The Shepherds

Erected by Dr. and Mrs. Leslie Learned in memory of their infant son.

The Holy Family

Erected by Dr. and Mrs. Percy B. Wright in memory of their children.

The Magi

Erected by Miss Harriet L. Tuttle in memory of her mother.

The Boyhood

Erected by Mrs. Frederick W. Kellogg in memory of her father.

The Baptism

Erected by Miss Helen G. Magill in memory of her cousin and companion.

THE NORTH CLERESTORY WINDOWS
(From West to East)

The Transfiguration

Erected by Mr. and Mrs. Charles W. Weiser in memory of Wilhelm Tenhaeff, Ehe K. Tenhaeff and Ellen Weiser.

The Crucifixion

Erected by David Blankenhorn in memory of his father.

The Resurrection

Erected by Mrs. John C. McKeon in memory of her husband.

The Glorified Christ

The Heavenly Worshippers

Erected by Mrs. Charles N. Post in memory of her husband.

Christ Enthroned

Erected by Mr. W. J. Reno in memory of his wife.

The Adoring Throng

Erected by Mrs. Emerson H. Brush in memory of her sister.

THE SOUTH AISLE WINDOWS
(From East to West)

Samuel and Eli

Erected by Mrs. A. Stevens Halsted in memory of her son.

The Great Physician

Erected by Mrs. F. F. Rowland in memory of her husband.

The Knight in Armor

Erected by Miss Judith Crawford and Miss Molly Beach in memory of their brother and cousin.

Eunice, the Mother

Erected by Mr. Harrison H. Rountree in memory of his wife.

The Angel of Consolation

Erected by her friends in memory of Caroline Wilhelmina Funk.

The Prophet Isaiah

Erected by Mrs. W. A. Bogy in memory of her father.

THE NORTH AISLE WINDOWS
(From West to East)

The Good Samaritan

Erected by Mr. and Mrs. Earl S. Wakeman in memory of Francis and Frederick Stilson.

The Boy David

Erected by Mr. and Mrs. Alfred R. Daniels in memory of their son.

Dorcas

Erected by Miss Clara Smith in memory of her mother.

Mary with the Cruse

Erected by Mr. William Crossley in memory of his wife.

The Angel with the Harp

Erected by Mrs. F. J. Cole in memory of her husband.

The Shining Angel

Erected by Mrs. J. C. Brander in memory of her husband.

Ruth and Naomi

Erected by Dr. Edythe Ashmore and her sister in memory of their mother.

THE INNER VESTIBULE WINDOWS
(From South to North)

St. Paul

St. Felicitas

Erected by Mrs. Howard W. Carter in memory of her husband.

St. Perpetua

Erected by Mr. Joseph E. Whitehouse in memory of his wife.

St. Peter

Erected by Mrs. John E. Patterson in memory of her husband.

THE NORTH PORCH WINDOW

The Angel of Peace

Erected by Mr. and Mrs. O. S.

McLaughlin in memory of their daughter.

THE NORTH TRANSEPT WINDOWS

(East Wall)

St. Andrew

Erected by Mr. and Mrs. John H. Pearman in memory of their dear ones.
(West Wall)

St. James

Erected by Miss Helen Graham.

THE SOUTH TRANSEPT WINDOW

(West Wall)

St. Thomas

Erected by Mrs. Jennie R. Thomas and Mr. Martin L. Kidder in memory of Susanne A. Thomas, daughter and friend.

THE BAPTISTRY WINDOWS

The Presentation of Christ

Erected by Mrs. Sumner W. Bugbee to the Glory of God for His Gift of Love.

THE CHAPEL WINDOWS

(East to West)

The Annunciation

Christ at Bethany

The Resurrection

Erected by David Blankenhorn as a part of the Webb Memorial.

THE GALLERY STAIRWAY WINDOW

St. John

Erected by Mrs. Stanley Brooks in memory of her father.

THE GALLERY VESTIBULE WINDOW

The Three Crosses

Erected by Mrs. Hiram R. Lyon in memory of her husband.

THE CLERGY SACRISTY WINDOWS

Erected by Mrs. H. W. Carter in memory of her husband.

THE MOSAICS

THE SOUTH GALLERY WALL

The Gospel

Erected by Mr. and Mrs. Frederick E. Weyerhaeuser in memory of their daughter.

THE NORTH GALLERY WALL

The Healing Christ

Erected by George W. H. Allen in memory of his grandmother.

MEMORIALS

THE ALTAR AND REREDOS

Erected by Mrs. John S. Cravens in memory of her father, George S. Myers.

THE HIGH ALTAR CROSS

Given by Gordon Regar in memory of his parents.

THE ROOD SCREEN, PULPIT AND LECTERN

Erected by Mrs. Frederick H. Stevens in memory of her parents.

THE CHAPEL

Erected by David Blankenhorn in memory of Mrs. Harriet Ada Webb.

THE BAPTISTRY AND CHOIR SCREENS

Erected by Mrs. Frederick H. Stevens in memory of her parents.

THE SANCTUARY FLOOR AND ALTAR RAIL

Erected by Mr. Arthur K. Bourne in memory of his parents.

THE BISHOP'S CHAIR

Given by George W. H. Allen in memory of his father.

THE CLERGY SEDILIA

Given by Miss Elizabeth Remsen of New York City.

The Clergy Sedile in the Chapel was given in memory of the Rev. and Mrs. Rufus S. Chase in 1940.

THE LITANY DESK

Given by Mrs. W. Clayton Burt in memory of Stephen Cutter Clark.

THE GALLERY SCREEN

Erected by Mrs. Frank Warner in memory of her son, Joseph R. Warner.

THE CHOIR STALLS

Given by Mr. and Mrs. Noel T. Arnold.

THE CRESCENCE SHELF

Erected by Miss Catherine Ahern in memory of Miss Elizabeth Remsen.

THE BAPTISMAL FONT

Given by Mrs. Sumner W. Bugbee and was originally placed in the Baptistry of the first Euclid Avenue Church which was on the site of the present Webb Memorial Chapel.

THE BAPTISTRY EWER SHELF

Given in memory of Lizzie A. Dickinson in 1906, and was the former Credence Table in the old Sanctuary.

THE BAPTISTRY SHELF

Copied from an Ancient Saxon Altar and given by members of All Saints Guild, as a token of affection for Mrs. Sumner W. Bugbee.

BAPTISTRY CROSS

Given in memory of Fanny Tracy Aylwin.

THE CHILDREN'S SHRINE

(In the North Transept)

Erected in 1941 "To the Glory of God in Praise and Thanksgiving", the gift of Mabel Field Grasselli.

The Cross and Candlesticks on the Children's Altar were given by Miss Catherine C. Dick in memory of her sister, Mildred Dick.

THE ORGAN CHIMES

Given in memory of Edwin W. Vance and Vance Lines by Catharine, Eleanor and Jane Lines, in 1939.

THE EUCHARISTIC CANDLESTICKS

Given by Gordon Regar in memory of his parents.

THE COMMUNION SILVER

The Paten, the Flagon, and two small Chalices were given in memory of Edwin F. Hurlburt by his wife in 1899.

The large Chalice was given in memory of Charles Francis Wentworth.

The Ciborium was given in memory of Alice V. Sheridan.

The Scott Chalices and Patens were given in memory of Mildred Harris Scott.

THE SILVER ALMS BASIN

Given by Mrs. Sumner W. Bugbee in memory of her husband. It was fashioned from her own silver.

THE NORTH TRANSEPT PEWS

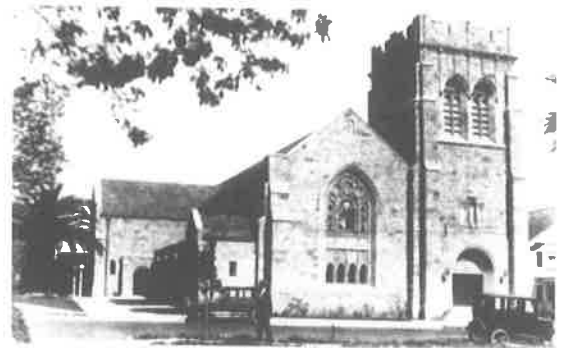
Free in perpetuity, by Anonymous donor.

Compiled by the Verger, 1978.

The History



All Saints Church 1884-86



All Saints Church 1923-Present

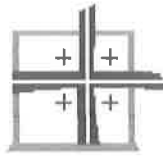
- 1882 All Saints Church began, as a few families with vision and purpose met in their homes for Sunday worship.
- 1883 Growth spurred a move to Central High School, and, shortly thereafter, to the second floor of the old Pasadena Post Office.
- 1884 The first sanctuary was built with enormous pride and gratitude on the corner of Colorado and Garfield. It seated 125.
- 1889 More growth occurred at All Saints—enough to require a 600 seat sanctuary, a lovely stone building at a new site—132 North Euclid Avenue.
- 1923 A vital congregation prompted an historic decision to build again—this time the stately Gothic house of worship we use today. In 39 years our growth had necessitated three new sanctuaries.
- 1930 We undertook a major facility expansion with the much needed Parish Hall, classrooms and administration offices.

- 1961 The Vestry purchased the property from the office building north to the corner of Euclid and Walnut.
- 1965 Scott Hall was built to serve the community through the All Saints Children's Center and to provide classroom space for preschool Church School.
- 1976 Disaster struck on May 25th. Fire destroyed the Parish Hall. We took a bold step forward by rebuilding and enlarging at a cost of \$4.5 million.

The buildings we use day-by-day and Sunday-by-Sunday are our inheritance, given to us debt free to use for the work and worship of God.

All Saints has a strong history of giving in response to need. Our powerful programs and worship are housed today in large measure because of past generosity.

We are a church of vision that is also a church of reality. Out of struggle, generosity, and prayer, we make our dreams come true.



ALL SAINTS CHURCH
PASADENA, CALIFORNIA

IF JESUS DEBATED SENATOR KERRY AND PRESIDENT BUSH

A sermon preached by the Rev. Dr. George F. Regas, Rector Emeritus
October 31, 2004

If Jesus debated Senator Kerry and President Bush...

I'm grateful that so many came to this debate two days before the election. Many have described the November 2nd Presidential election as the most critically important election of our lifetime. Wherever you place yourself with this sentiment, I doubt that any of you look at this election with indifference.

Let me quickly make two statements to relieve some of the anxiety you bring to this debate.

Jesus does win! And I don't intend to tell you how to vote.

Sometimes during my years as Rector, a few parishioners would say I operated in this way: "We can just agree to disagree. You go your way and I'll go God's way!" No, I'm just kidding.

Good people of profound faith will be for either George Bush or John Kerry for reasons deeply rooted in their faith. I want you to hear me on this. Yet I want to say as clearly as I can how I see Jesus impacting your vote and mine. Both Senator Kerry and President Bush are devout Christians—one a Roman Catholic and the other a Methodist.

Against the teachings of Jesus, listen in as Kerry and Bush debate three hugely important issues this morning: ending war and violence, eliminating poverty, and holding tenaciously to hope.

I

Senator Kerry and President Bush are engaged in a titanic battle for The White House. Central to their race for the presidency is the quest for peace. How deeply the world longs for peace. President Bush has led us into war with Iraq as a response to terrorism.

Yet I believe Jesus would say to Bush and Kerry: "War is itself the most extreme form of terrorism. President Bush, you have not made dramatically clear what have been the human consequences of the war in Iraq. More than 1,100 U.S. soldiers dead, 8,000 wounded—some disabled for life, and now the latest figures say 100,000 Iraqi fighters, women, and children are dead. Oh, the cost of your war.

“Your fundamental premise for the massive violence of this war is that it is the proper response to the terrorist attack that took place September 11, 2001. But remember—the killing of innocent people to achieve some desired goal is morally repudiated by anyone claiming to follow me as their savior and guide.”

Jesus looking at the United States, the most powerful nation in the history of civilization, disavows any path that affirms grief must lead to war; Jesus refuses to accept the violence of war as the necessary consequences of our tragic losses on September 11th.

Maybe you are calling Jesus naïve, but he points us to the truest reality in the universe: “Mercy brings mercy and revenge brings revenge. Tragically, your world refuses to learn this truth even after so many bitter experiences in every part of the world. Mercy brings mercy, Revenge brings revenge.”

How Jesus mourns the death of those 3,000 people killed on September 11th. But Jesus also mourns the death, devastation, and loss in Afghanistan and Iraq and Sudan and Israel/Palestine and in so many other parts of the world. They too are part of God’s precious human family.

Jesus would say to us: “Yes, mourn the deaths of those closest to you who have died; yet it is troublesome that you in America could get so caught up in the tragedy of September 11 without ever noticing all my children who have been blown apart by this war, and the 30,000 children under five years of age across the globe who die every **day** of malnutrition and hunger. My heart can hardly bear it.”

Jesus confronts both Senator Kerry and President Bush: “I will tell you what I think of your war—The sin at the heart of this war against Iraq is your belief that an American life is of more value than an Iraqi life. That an American child is more precious than an Iraqi baby.”

“God loathes war. At the time of the trauma of September 11th you did not have to declare war. You could have said to the American people and the world, ‘**We will respond** but not in kind. We will not seek to avenge the death of innocent Americans by the death of innocent victims elsewhere, lest we become what we abhor.’ ”

Jesus continues: “Mr. President, your doctrine of preemptive war is a failed doctrine. Forcibly changing the regime of an enemy that posed no imminent threat has led to disaster.

“It will take years for the widely felt hostility in Iraq and around the world to ebb. The consequences of arrogance, accompanied by certitude that the world’s most powerful military can cure all ills, should be burned into America’s memory forever.

“President Bush, Senator Kerry: will you save us from all this suffering. But God’s only hands are yours and all who call upon my Name. In the midst of great suffering, I call out to you; ‘Blessed are the peacemakers for they shall be called the Children of God.’ ”

Jesus turns to President Bush again with deep sadness. “Is what I hear really true? Do you really mean that you want to end a decade-old ban on developing nuclear battlefield

weapons, as well as endorsing the creation of a nuclear “bunker-blasters” bomb? Are you really going to resume nuclear testing? That is sheer insanity.”

“This only encourages nations to build their nuclear arsenal in defense against you. This is morally indefensible.”

Jesus grows more insistent. “The development of battlefield nuclear weapons and threatening their use against ‘rogue’ nations and willing to strike first is a dangerous change of policy. Talk of winnable nuclear war is the greatest illusion. I am indignant when I hear people in your government saying a nuclear war could end for anyone as a victory.”

Everything I know about Jesus would have him uttering those words.

From my own study, prayer, reflection and dialogue, I say that nuclear war is the enemy. Anyone who can avoid seeing the horror of that has lost his soul. The political reality that nuclear war still remains an option for America and other countries is the paramount horror of modern existence.

The nuclear bomb is the most outright evil thing that human beings ever created. What does it say about the moral values of a nation that puts its security in nuclear weapons that are morally outrageous? I believe that Jesus calls us to be nuclear *abolitionists* through the political process. “Blessed are the peacemakers, for they shall be called the Children of God.”

When you go to the polls on November 2nd—vote all your values. Jesus places on your heart this question: Who is to be trusted as the world’s chief peacemaker?

II

If Jesus debated President Bush and Senator Kerry, he would say to them: “Why is so little mentioned about the poor?”

Jesus began his ministry in Nazareth saying, “I have come to preach the good news to the poor and liberation to those who are oppressed.” Poverty is a religious issue.

The gap between rich and poor is greater than it has been in 50 years. The poor are getting poorer, the health care crisis is getting worse, the income of the typical household is stagnating, the average weekly wages have fallen, and the safety net for the unemployed and the casualties of the American system has been shredded. And in the midst of all that, President Bush asks and gets income tax reductions where 50% of the tax savings goes to the top 1% of the wealthiest Americans, those averaging \$1,200,000 a year in income.

All of that would break Jesus’ heart.

For one ordained to preach God’s word – my challenge to all of this is not class warfare. Prophetic Christianity has lost its voice. The Religious Right has drowned out everyone else. Now the faith of Jesus has come to be known as pro-rich, pro-war, and pro-American.

Bill Moyers says these Religious Right advocates have hijacked Jesus. “The very Jesus who stood at Nazareth and proclaimed, ‘The Lord has anointed me to preach the good news to the poor.’ The very Jesus who told 5,000 hungry people that all of you will be fed, not just some of you. The very Jesus who offered kindness and mercy to the prostitute and hospitality to the outcast. This very Jesus who drove the money changers from the Temple. This Jesus has been hijacked and turned into the guardian of privilege instead of a champion of the dispossessed.”

But Jesus enters the debate and says to President Bush and Senator Kerry: “Poverty is a central issue in this political campaign. Your times cry out for a new politics of justice. This is not a partisan issue. But your failure and the failure of so many political leaders to help uplift those in poverty here and around the world—this will be judged a moral failure.”

Poverty is a religious issue and it is central to this presidential election November 2nd.

Some time ago, the United Nations Secretary-General Kofi Annan warned the world that we are so preoccupied with terrorism and the weapons of mass destruction that we continue to ignore the real threats facing humankind.

“The fears that stalk most people,” he said, “are those of poverty, starvation, unemployment and deadly diseases—NOT nuclear, biological or chemical weapons.”

Jesus would say with absolute clarity to Senator Kerry and President Bush: “There is something decadent about a Nation that denies human solidarity, that’s more interested in private wealth than public wealth. There is something corrupting about the assumption that a few have the right to good health, dignified jobs, fine education and decent housing—while others live in misery.”

Now as your preacher, I want to stay with the issue of poverty— but go to another level. I want to say a few words about abortion and reproductive choice.

Whether you are pro choice or against abortion, you do not have the right in this diverse, pluralistic society to force your beliefs and opinion on others. Nor does the President of the United States. There can never be a just law requiring uniformity of behavior on the abortion issue.

I’m not pro abortion but pro *choice*. There is something vicious and violent about coercing a woman to carry to term an unwanted child. To force the unwanted on the unwilling, to use a woman’s body against her will and choice, is morally repugnant.

I place these thoughts about abortion in my sermon about Jesus debating Kerry and Bush because it is pivotally tied to the issues of poverty.

Our friend Glen Stassen, Professor of Christian Ethics at Fuller Seminary and strongly pro life, was surprised when he analyzed the data on abortion. Abortion was declining during the Clinton years. In the decade before George W. Bush became President, abortions declined by 17.4%. When George W. Bush became President, you would expect

abortion to continue going down, even to plunge, given President Bush's anti-abortion promises. Instead the opposite happened. At least 52,000 more abortions occurred in the United States in 2002 alone than should have been the case had the 1990's record of abortion decreases continued.

Dr. Stassen's analysis needs careful reflection. Under George W. Bush the number of abortions increased substantially. To anyone familiar with why most women have abortions, this would be no surprise. Two-thirds of women who have abortions cite inability to afford a child as their primary reason. Job losses and decreased average real income have added to the serious impact.

Over the last three years, 5.2 Million lost their health insurance and women of childbearing age are over-represented in those 5.2 million. Abortions increased because many more prospective mothers cannot afford the costs of hospital and of caring for a child.

Economic policy and abortion are not separate issues; they form one moral imperative.

If Jesus entered this debate, I think these words might come from his lips: "Shame on all those conservative politicians in the nation's Congress and in State Legislatures who have for years so proudly proclaimed their love for children when they were only fetuses—but ignored their needs after they were born."

Yes, yes Jesus admonishes us. "It is the cruelest irony how so many of these anti-abortion politicians have no interest in the things that make a newborn child healthy and beautiful. It violates every standard of decency to force a poor woman to have a child, and then deny her good prenatal care."

All of this needs to be part of our thinking on November 2nd. Conservative politicians with the blessing of the Religious Right have strongly advocated the dismantling of social programs that provide a decent life for children once they enter this world. The ultimate test of a society is the kind of world it creates for its children. And what we have allowed to happen to children in America is a moral scandal and breaks the heart of God. No matter what rhetoric is used, any public policy that makes a child's life more miserable is an abomination before God.

On November 2nd vote all your values. Bring a sensitive conscience to that ballot box.

III

Now a final comment. We are humbled by the challenge of being faithful to God amid all the complexities and demands that are placed before us. Some of you will say, "I have so little to offer against the hugeness of the issues confronting us." Feeling that way myself sometimes, I go back to some words spoken by Senator Bobby Kennedy in South Africa in 1966. They have always inspired me.

“Let no one be discouraged by the belief there is nothing one man or one woman can do against the enormous array of the world’s ills, against misery and ignorance, injustice and violence.... Few will have the greatness to bend history itself, but each of us can work to change a small portion of events, and in the total of all those acts will be written the history of our generation.”

Hold on to hope that your life and witness count. Hope will make a tremendous difference in the tasks you assume for yourself. Cynicism and despair are deathblows to any movement for national renewal and world peace, or just your trying to survive the challenges of daily life. Teilhard de Chardin said, “The world of tomorrow belongs to those who gave it the greatest hope.” I believe that passionately.

Many of us have been working on all of this for a long time. It is a terrible day when we let our defeats and failures beat us down into hopelessness and despair. Dante knew the destruction of the loss of hope, for he placed over the gates of hell the words, “Abandon hope, all ye who enter here.” Despair is the deathblow to a new and better and more just future. It is unmistakably clear that when we lose our capacity to hope, we lose our capacity to shape our future.

Do you remember those days when your heart was full of hope that life could be different, that life could be transformed and healed, that life could be better and more wonderful? Remember the energy that brought to your life. Those dreams you have for your children and grandchildren, those dreams for your marriage or close relationships, those dreams for your job—they are powerful engines for change in your life. Don’t let anyone take them from you. Nor take from you your dreams for a new America and a peaceful world.

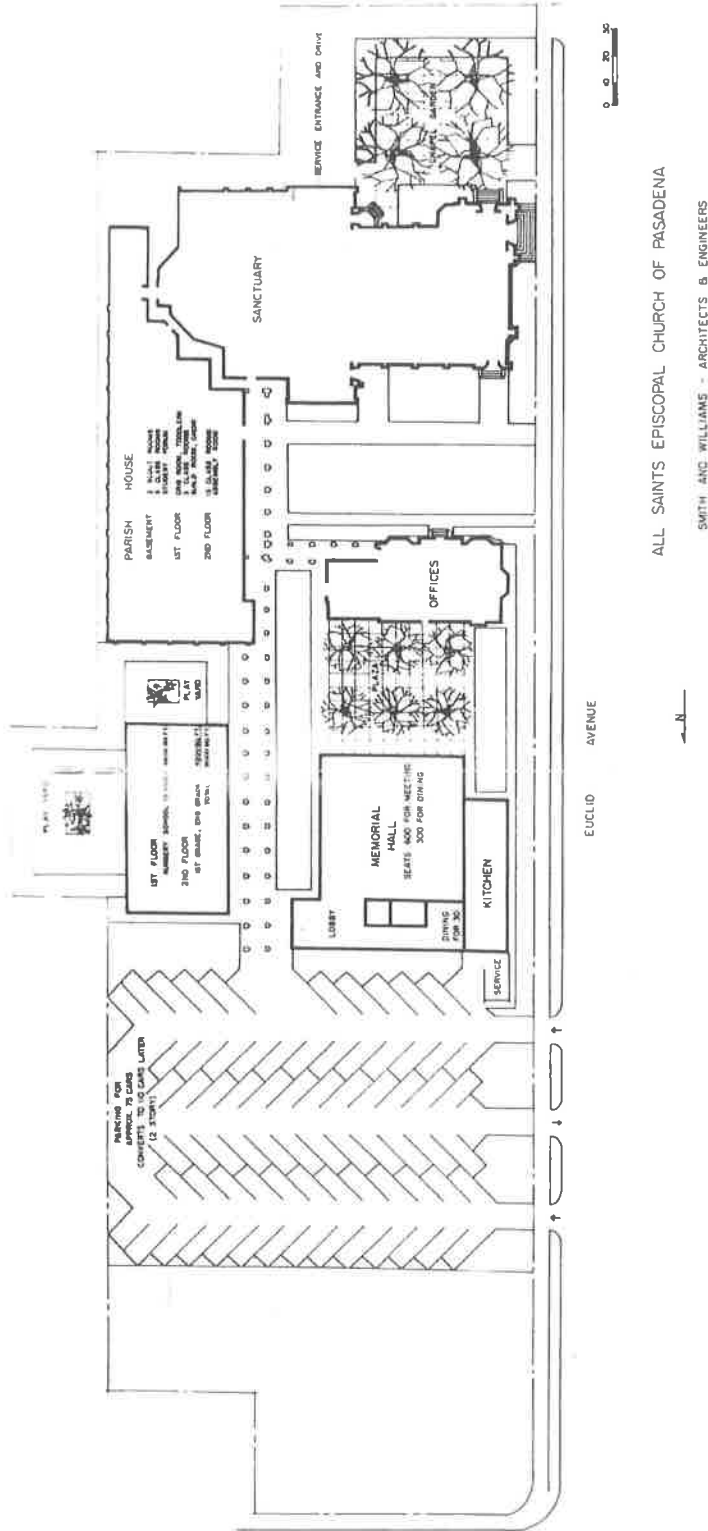
Jesus now speaks to all of us. “I need you to share with me the healing of all life.”

When you go into the voting booth on Tuesday, take with you all that you know about Jesus, the peacemaker. Take all that Jesus means to you. Then vote your deepest values.

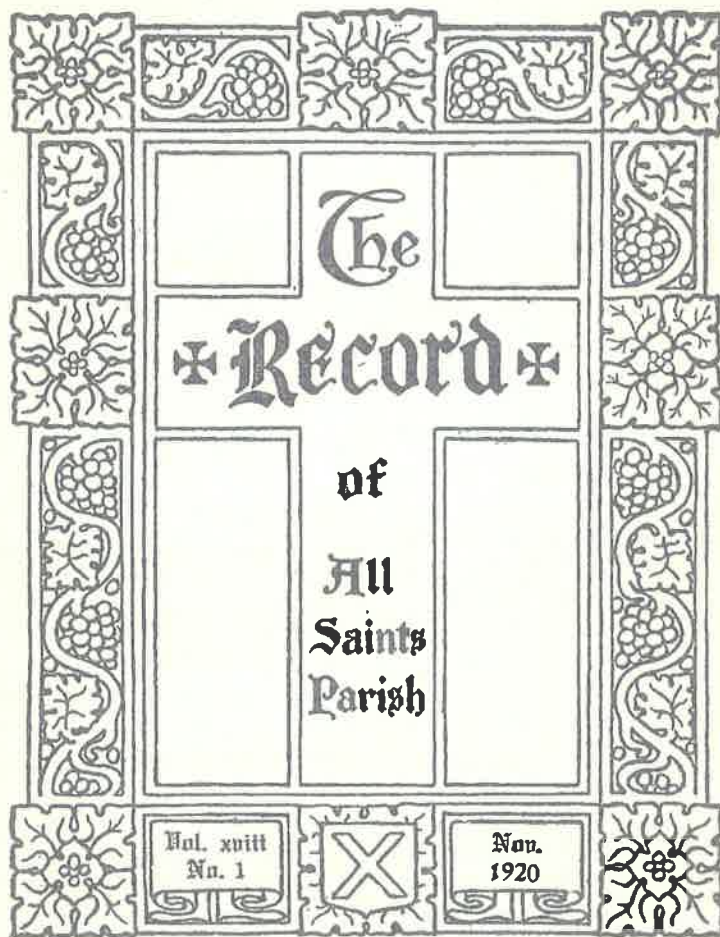
Amen.

The Master Plan

All Saints Church and Building: Twenty five Years From Now



ALL SAINTS MASTER PLAN: Architect's drawing of the way in which our newly acquired property adjacent to the Church and Parish House might be developed over the next twenty-five years. The total project could be done in stages: (1) temporary off-street parking in the area marked "Plaza" north of the office building; (2) the erection of a new church school building with nursery facilities on the first floor, connected by cloister with our present Parish House; (3) the building of "Memorial Hall" seating 600 for a meeting or 300 for dining and the conversion of our present Parish House Dining Room into Church School rooms; (4) the creation of a permanent off street parking for 75 cars (single deck) or 110 cars (double deck). Land at the corner of Euclid and Walnut would be leased or sold for commercial development unless plans for a Home for Senior Citizens materialize in which case it would be constructed there.



Vol. xviii
No. 1



Nov.
1920

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Rev. Rufus S. Chase, Assistant to the Rector

575 E. California St.

Miss Marlon Alexander, Sec'y to Rector. Telephone, Fair Oaks 1086.

Hours of Service:

Sundays

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Every Sunday - - - - 8:00 a.m.

First and Third Sundays in the month 11:00 a.m.

Morning Prayer, Sermon - - - - 11:00 a.m.

Sunday School and Bible Classes - - - - 9:30 a.m.

Evening Prayer and Sermon - - - - 7:30 p.m.

Saints Days

Holy Communion - - - - - 10:00 a.m.

Individual Cups—Third Sunday at 12:00.

Westry

Mr. William F. Knight, Senior Warden
Mr. Louis Blankenhorn
Mr. A. Stevens Halsted
Mr. Lafayette S. Porter, Secretary,
Altadena

Woman's Guild

President—Mrs. Sumner W. Bugbee
1st Vice-President—Mrs. Walsh
2nd Vice-President—Mrs. C. W. Adams
Treasurer—Mrs. R. S. Chase,
575 East California St.
Secretary—Mrs. John H. Pearman,
1516 N. Los Robles Ave.

Relief Chapter

Chairman—Mrs. Gertrude H. Macy

Chancel Chapter

Chairman—Mrs. Leslie E. Learned
Vice-Chairman—Miss Alexander

Woman's Auxillary

President—Mrs. H. H. Beckwith
1st Vice-President—Mrs. J. T. Sumner
2nd Vice-President—Mrs. Edward Dale
Treasurer—Mrs. E. M. Wolkyns,
461 Bellefontaine St.
Secretary—Mrs. James Burten
Treasurer United Offering—

Mrs. R. S. Chase

Recording Secretary—Mrs. S. B. Morris
The regular monthly meeting of the
Woman's Auxillary is held every second
Monday at 3 p.m.

Branch B—Woman's Auxillary

President—Miss C. A. Smith
Vice-President—Mrs. E. D. Tyler
Secretary—Mrs. F. N. Blick
Treasurer—Miss Alice Zull,
427 S. Madison Ave

Mr. John B. Johnson, Junior Warden
Mr. Charles N. Post
Mr. Wm. H. Archdeacon
Mr. John H. Pearman, Treasurer,
132 N. Euclid Ave.

St. Margaret's Guild

President—Miss Janice Post
Treasurer—Miss Margaret Learned

Junior Auxillary

Leaders—Miss Alexander, Mrs. F. N.
Blick

Little Helpers

President—Mrs. S. C. Clark

Daughters of the King

President—Miss Catherine Power

Men's Club

President—Mr. George Coupland
1st Vice-President—Wm. F. Knight
2nd Vice-President—A. W. Wheldon
Secretary and Treasurer—Mr. A. E. Hunt,
1176 No. Chester Ave.

Sunday School

Superintendent—W. H. Archdeacon
Secretary—G. Harold Hopkins

Organist and Cholormaster

Percy Shaul-Hallett
95 South Madison Avenue

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Asst. Scout Master—Mr. Cyril Bennett
Senior Patrol Leader—Orrick Sloan
Scribe—Percy Hallett
Patrol Leader, Patrol No. 1—Thomas
Evans
Asst. Leader—Leslie Edmondson
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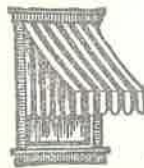
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All Saints Record

Vol. XVIII

NOVEMBER, 1920

No. 1

Baptisms

John Morrison Phillips, Harold Willard Bacsley, Jeanette Alme Thomson, Emma Louise Dorman.

Marriages

Eva Mary Gibbs to Paul Rhine Poore, Edythe Broomall Hartline to Donald Guthrie Cathcart, Ethel H. Andrews to Frank L. Rogers, Nellie L. Mercereau to Charles R. Lingle, Esther M. Tadley to Ralph D. Maxwell, Sue Mildred McKee to William B. L. Butler, Dorothy Jane Jones to Stuart Franklin Walcott, Olive Grace Sloan to Herbert W. Biddle, Josephine Quensel Bailey to Arthur William Anderson.

Funerals

Christian C. Wright, William Auman, Annie Miller Knapp, John Blanchard Oakey, Charles A. Winship, William F. Muchlstein, Mary Lippet, Huldah M. Birdsall, Nellie S. Wells, William Lee, Martin H. Weight, Joshua F. Ledlie, Oliver W. Posey, Annie H. Fry, Frank Whitney Emery, Frances L. Whitehouse, Walter S. Packard, Rev. William B. Christian, Mary E. Coryell, Rhoda A. Glover, Edward P. Watson.

Important News



Our new Bishop Coadjutor was consecrated on October 12th with impressive ceremonial at St. Paul's Pro-Cathedral. Our parish welcomes him and Mrs. Stevens on November 4th with a dinner and reception following.

The Sunday School has grown remarkably. Over 300 enrolled. A high mark of 26+ in attendance. A fleet of autos for distant homes. Splendid and devoted teachers serve. Mr. Archdeacon is superintendent. Parents should take time to visit the school.

The Diocese is undertaking to push the Nation-Wide Campaign with new vigor during the current month. Literature accompanies this issue of the RECORD. Read it all carefully and with a little prayer. Then make your pledge if you have not already done so for three years. Increase such a pledge if you can.

The first of our monthly Services of Healing was held on Sunday evening, October 17th. Forty came forward for prayers and cure. The next service will take place on November 14th.

Remember the Guild Sale this month. Let us all come and purchase what the members have made. If you cannot sew, you can surely buy.

The Rector's Page

We are working hard to fill every pew in every church every Sunday. There are at least 1500 resident adults connected with All Saints' Church. Our church seats 650 persons. Making allowance for the indisposed and the absentees our parish church would be filled twice if the rest attended service only once every Sunday. This is a chief duty of a church member. Let us make it a keynote of our life this year.

Helpfulness

The Nation-Wide Campaign seeks to have every member help some one else somewhere in the world. The medium of exchange is money. A minister cannot walk without shoes. He buys his shoes with money. Churches make little of money, but they need it to do their spiritual work. The Nation-Wide Campaign is an earnest effort to have every member help in the great work of the church. Roughly that work divides itself into two parts, the parish and work outside the parish. A parish is a church family. We take care of our families but we also help other families. My tax bill has just come as I write. A large part of it is for other people. I keep up my own part of Carmel but I help the others in schools, streets, sewers, etc. So with the church we must do likewise. Our Lord Jesus said, "Thou shalt love thy neighbor as thyself." This means that a parish should give as much away as it keeps for its own support. Now let me burden you with a few figures:

The Nation-Wide Arithmetic

First read over carefully the inside pages of this short arithmetic enclosed which is called Catechism and Budget. Study it a little. Absorb its meaning. Connect it up with the item on Clergy Salaries on the next page and with the other facts printed below. Then turn to the last page and find All Saints' quota in the list of quotas. Let me print it here again. We are asked to give for all purposes outside the parish, the sum of \$15,558.00. Last year our current expenses amounted to nearly \$13,000.00. So we are asked to give more for others than we keep for ourselves. Why? Because large parishes should give more than their share. A small struggling parish often cannot do much more than support itself.

How can we divide this large sum of money among our parishioners? Remember that this \$15,500.00 is not paid from pew rents or from the loose offerings on Sundays. It comes from special pledges and from the red side of the weekly duplex envelopes. We have 1200 individuals in All Saints' able to share in this responsibility for work outside the parish. Of this number 250 are using the duplex envelopes, fifty make monthly, quarterly or annual pledges, and perhaps one hundred more give occasionally. In 1920 these persons gave \$14,000.00. In 1921 All Saints' is asked for \$1500.00 more. But there are left four or five hundred who contribute nothing for the tremendous work sketched on the opposite page. Will they not make up the \$1500.00?

OUR PLAN

1. \$16,000.00 from 600 homes or 1200 persons.
2. This means an average per person of 30 cents weekly for Church Work Outside the Parish.

Let us show how much we value our Church and our Master.

A Few Church Needs

Clergy Salaries

WE have, in three Provinces alone—New England, Mid-West and Pacific—28 clergy, each of whom receives only \$500 a year; 53 whose salaries range from \$500 to \$750 per annum; 84 whose salaries range from \$750 to \$1,000 per annum; and 506 whose salaries range from \$1,000 to \$1,500 per annum. In New York City office boys are receiving \$15 a week, amounting to a yearly salary of \$780.

We talk of good living conditions and social welfare work to help make life more bearable for those less fortunate than ourselves, but mill operatives and industrial workers receive more money than many of our clergy.

With the high cost of living soaring all the time, it is not possible for a man, even without a family, to exist on so small an amount of money.

Such a condition minimizes the work a minister can accomplish in his Parish, hopelessly hampers his success, and leaves him under-nourished, or puts him in the humiliating situation of receiving what amounts to charity from the wealthy members of his congregation.

Honolulu

The Hawaiian Islands have a population of 365,000 people, Hawaiians, Japanese, Chinese, Portuguese, and other races. It is a strategic point of great commercial and military importance,—the key to the Pacific and to the Orient. The Orientals there have a tremendous influence over their fellow-countrymen in the homelands. The Buddhists are carrying on an aggressive work, and have twenty-five schools, with a following of 40,000 believers. It is an obligation of the American Church to teach this polyglot population the message of the Cross and the ideals of the flag which protects them.

What we have:

- 41 Church and missions (Cathedral).
- 11 Schools and other institutions.
- 45 Clergy, workers, lay readers, catechists.
- 98 Sunday School teachers.
- 1,422 Sunday School pupils.
- 2,082 Communicants.

What we need:

- Land and Churches.
- New Korean Chapel and Hall.
- Schools, improvements, orphanage.

Canal Zone

In the *Canal Zone* we have:

- 13 Churches, rectories and stations.
- 5 Clergy and 8 Catechists.
- 9 Sunday Schools with 744 pupils.
- 1,526 Communicants.

The Zone contains a modern city beside an unsewered native city. Next to the Zone are a million heathen. Negro worshipers are without churches. The work ahead is to extend the work of the Church, especially on lines of education, to keep in the Church those who were members of the English Church when at home, and to make of the field a demonstration for Central America of American ideals.

The Woman's Guild

FROM the closing of the Guild the last of June until the re-assembling at the beginning of October, no meetings were held save the occasion when the President, Mrs. Bugbee, entertained the membership with a delightful luncheon at her chalet at Santa Monica. For many years past Guild members have been the recipients of Mrs. Bugbee's hospitality, it being a much anticipated pleasure. With the resumption of the regular weekly meetings and the return of our faithful Rector and his wife, Guild activities are once more taking on their customary aspects and much definite accomplishment is looked for in the fast approaching winter season.

At the recent October business meeting, matters and reports of interest were submitted. The chairman of sewing, Mrs. Adams, reported favorably upon articles solicited for our fall sale, which appeal had met with a ready response. Mrs. Clark gave as always a vividly interesting report of her endeavors in relation to our Relief Chapter. In reporting for the Altar Chapter, Mrs. Learned voiced her desire for a larger number of floral memorial offerings for the Altar, while Mrs. Fuller spoke of the little group of women who so faithfully assist with the sewing at our Church Home for Children.

Much interest and enthusiasm was evinced concerning the sale to be held at the Parish House, an all-day affair, on Thursday, November 18th. Useful articles, fancy-work, dolls, bags, handkerchiefs, a table of odds and ends, inclusive of second hand books, will all be displayed. Cooked food will be on sale and at noon a cafeteria luncheon will be served to which the public is invited. It is urgently desired that many may avail themselves of this occasion to purchase holiday gifts at a reasonable price and to further assist the Guild in its desire to increase its present funds.

The Woman's Auxiliary

THE Auxiliary met for their first fall meeting on Monday, October 11th, and after devotional exercises, Dr. Learned voiced the feelings of the entire Auxiliary in welcoming back Mrs. Beckwith, and extending to her their affectionate loyalty. Dr. Learned spoke about the budget for the coming year and also on the stormy antagonism against the Japanese. It is feared if this spirit is maintained our clergymen and missionaries in Japan will be asked to leave. After Dr. Learned had finished, Mrs. Beckwith read John G. Whittier's Hymn, "Dear Father of Mankind," which will be used as the keynote for our work during the coming year. The Secretary's and Treasurer's reports were read. Work on the Advent Box will be started at once. It is also requested that gifts be brought, tied in holiday manner, to go into the Advent Box. Books and candy are always acceptable.

Mrs. Clark gave two or three beautiful stories in connection with the "Little Helpers" and Miss Barton urged the members to give her contributions for the Neighborhood work in Los Angeles. Miss Ainsworth asked for contributions to the Bishop's Guild. Mrs. Chase reported for the United Offering and this completed the business for the day.

Miss Magill was the speaker for the afternoon and told of the work of the Synod, held recently at Seattle. Her report was most interesting.

Branch B

Having just welcomed three new members into our Society, Branch B now has a membership of fifty. The first business meeting of Advent was held Monday afternoon, October 11th, with thirteen members present. Our Vice-President, Mrs. Tyler, presided as the President, Miss Smith, has moved to San Francisco for the winter. Last year, with an average attendance of from twelve to fifteen members at regular meetings, quite a satisfactory amount of work was accomplished but with the fresh interest of a new season after three months' vacation, it is hoped that more members will give of their time to help us realize our vision of greater service.

As our Advent Box for a Diocesan Missionary does not call for much sewing, other than the hemming of table cloths, our first work this month will be making some garments for the children of the Church Home. All day meetings will be held on the second and fourth Mondays of each month. Each member brings her own lunch and the refreshment committee serves hot coffee. Come and participate of our good times together.

The Little Helpers

IN November, soon after you have read this, our Little Helpers will have their Annual Service, bringing in the year's offerings. Their pennies have been called pebbles flung by children's hands into the pool whose farthest waters are stirred by them. Little children all over the world are helped by these pennies given by our Little Helpers in America. These in their turn will help other children in ever increasing circles. Who can estimate the great good accomplished from what seemed such a little start in January, 1891, about thirty years ago?

Our own collection last year was the best ever, eighteen thousand three hundred and thirty-four pennies. Surely God giveth the increase. Yet we value our Little Helpers' band not so much for the money it brings in as for what the membership means; the reaching every little one at life's start and their entering the church at baptism to continue Christ's faithful soldiers. We find it hard to know of all the little ones. Will not all of you who read these words help by telling us of any whom we have not found.

The Men's Club

THE fifty members of the club are planning a busy year. Our President, Mr. George Coupland, has returned from a brief sojourn in Nebraska, and he with the Executive Committee have arranged for an open meeting on the last Wednesday in October. An interesting program of addresses and music has been provided followed by light refreshments. All this will have taken place before this copy of the RECORD reaches its readers.

Within a day or two after this is mailed the first of the delightful dinners which have become a most helpful feature of our club and church life will be held. The date is November 4th, and our guests of honor will be Bishop and Mrs. Stevens. Already many reservations have been made and the capacity of our Parish House will be taxed. Our Assembly Room has been freshly decorated this summer in ivory white and the event will be under the most favorable circumstances. A reception will follow the dinner, to which every member of the Episcopal Church in Pasadena is invited.

The Sunday School

OUR school opens its sessions this autumn with increasing promise and an unusual and prompt attendance. Mr. Archdeacon, a member of the Vestry, with an efficient corps of assistants, has already taken charge of the practical administration of our growing school. The distribution of lessons, and necessary equipment of the classes, registration, offerings and the assignment of new scholars to their places in our graded school will receive his careful attention. Our school is to be congratulated in having his presence and service. A general promotion of the scholars has already taken place. A new order of lessons prevails throughout the school. The kindergarten department is greatly enlarged. There are two senior classes now in active session; the High School and young people's class led by Dr. Learned meeting in the Club room and an adult class in charge of Mr. Chase meeting in the study in the Parish House.

The closing exercises of the School at 10:20 have taken on new life and interest. Coming from the class rooms, the school is "brought to attention" promptly by the singing of the Doxology, followed by the presentation of the flag by an honor pupil and the singing of America. A review conducted by the Rector forms a very helpful and interesting feature of the closing hour. Members of the congregation will find it a revelation of interest and value to visit the school occasionally at the closing hour and witness the spirit and method of our school. A new and hopeful feature of the school this year is the effort to bring in by automobiles the children living a long distance from the school, who are unable to come unless sent for and taken home. Already this service has proved its importance and worth to many children. Its possible extension and value cannot be over-estimated. More voluntary assistance in this good work will be needed.

The Choir

WE again welcome our PARISH RECORD and the opportunity it gives for more knowledge of the many branches of our church work. The choir is ready for the busy season and we are happy to find continuing, the same spirit of loyalty and earnest interest which has been of such great help in past years. As usual during the summer we did some constructive work, which will have a beneficial effect on our music during the winter. The members seem more than ever to realize that our music must be a "Help to Worship" and as we foster this idea so shall we make progress towards the ideal, never may be attaining it for as we progress, so our vision extends. But that itself is the reward, the greater vision all the time, and the consciousness that in our church work we are contributing our little best in the service of God. A notable change will come with the introduction of the Hutchins Revised Hymnal which after most careful consideration has been decided upon. The old hymns, dear to all of us, will be found in the new book, and many beautiful new ones have been added which I feel we shall come to regard with equal affection.

I sometimes feel we are too conservative in our choice of hymns and tunes; now the opportunity is here to extend our choice and your musical people will help you all they can.

We had a most pleasant evening recently covering our anthems, followed by a social time and informal music and look forward to other gatherings

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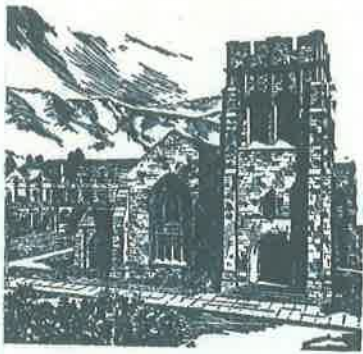
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The BULLETIN

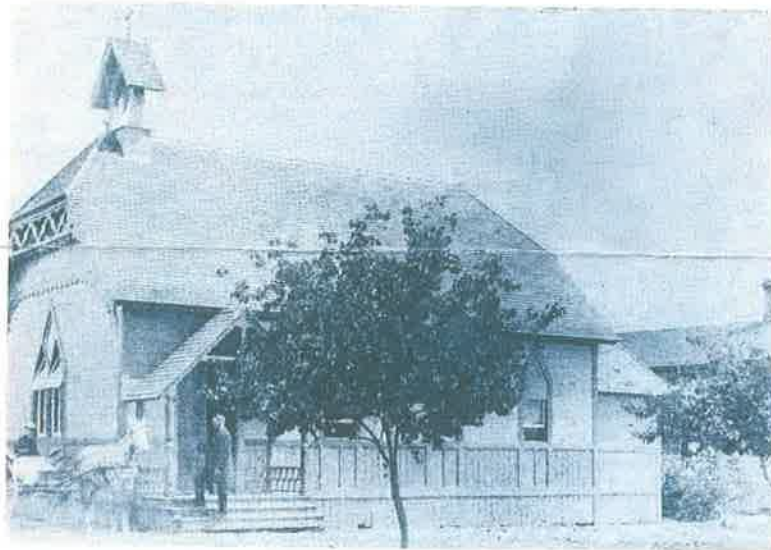
ALL SAINTS CHURCH • PASADENA

THE FEAST OF PENTECOST

WHITSUNDAY

MAY 21, 1961

All Saints and Pasadena's Diamond Jubilee



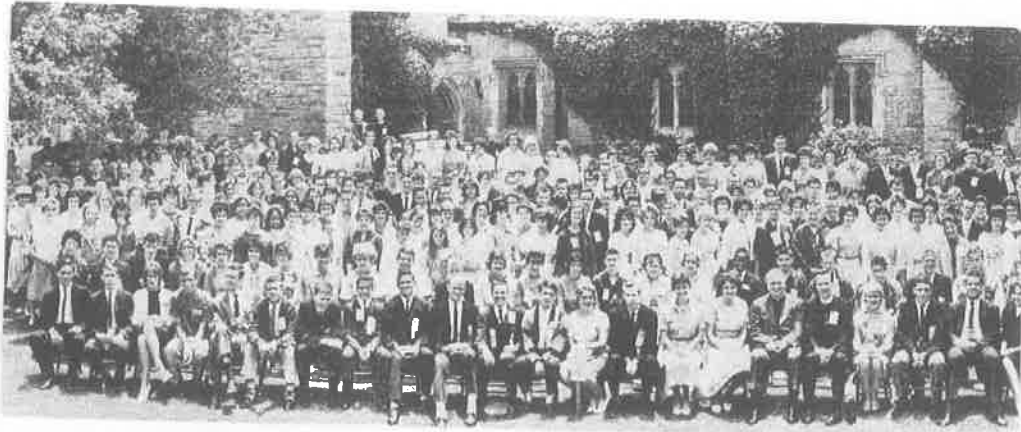
First Church home of All Saints Parish, erected in 1885.

The Rev. Alex. McNab stands on the steps with his wife in the ministerial buggy.

With special newspaper supplements, oratorical contests and dancing in the City Hall Plaza, the City of Pasadena this week celebrated its 75th year. Not old as towns back East go nor even aged as many a town of Spanish origin out here in the West. But the history of Pasadena since 1886 is remarkable for growth quantitatively and qualitatively.

Interestingly, the history of All

Saints parallels the history of the town. We began as a mission. Founded by parishioners of the Church of our Saviour in San Gabriel, our first services were held by the Rev. A. G. L. Trew, rector of that parish, in 1882 at the home of Mr. C. C. Brown, located at the corner of Lake Avenue and Walnut Street. Eleven persons were present. During the next two years a public school at Colorado and Fair Oaks was



Five hundred and fifty high school youth visit All

our regular place of worship; then in a room over the first Library, followed by a hall over a grocery store.

In December 1884, a lot was purchased for a Church building on Garfield Avenue (then Worcester) opposite the present post office, the area then being covered with orange groves. Business at that time had not yet reached Marengo, so we were still in the suburbs! It was in 1885 that the Rev. A. W. McNab, a Canadian clergyman, was put in charge of All Saints Mission and directed construction of a small frame building (see cut) that opened its doors on Easter Day, April 5, 1885. Miss Ethelyn Brown remembered that the congregation sat on planks placed on boxes for these first services. On April 28, 1886 All Saints Mission voted to incorporate as a parish and with appreciation for the help and guidance of the good people in the Church of Our Saviour, we were at last "on our own." The Rev. J. D. H. Browne became the first Rector at a salary of \$1,200. per year.

The following fall a rectory was built at a cost of \$2,110.00. Then in June, 1887 when, as the record puts

it, "speculation in real estate was reaching a climax", Mr. John W. Hugus bought two lots (our present site) on North Euclid for \$6,600.00 to be held for the Church. In 1961 the market value of this same property is estimated at \$221,000!

A comparison of parochial statistics between 1890 and 1960 is of interest. Communicants: 208 then, 2303 now. Total membership: 401 then, 3163 now. Baptisms that year: 16 then, 101 now. Confirmations that year: 16 then, 109 now. Total offerings for all purposes \$3,483.18 then, \$185,354.29 now.

Total value of properties: \$29,500. then, \$2,301,199.25 now including endowment. Total indebtedness was \$10,000.00 then, \$40,460.83 now.

Several quaint customs prevailed in the early days of All Saints. Vestry meetings were prescribed for "the Thursday evenings preceding the full moon." The Ladies Aid Society by-laws provided that "any lady may become a member of this Society by agreeing to pay twenty-five cents a month, and a fine of ten cents each meeting if not disposed to work." The ladies put an

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May 21, 1961

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I Saints for the 1961 Diocesan Youth Convention.

**A REMINDER TO ALL WOMEN OF THE PARISH
THE ANNUAL MEETING OF
THE EPISCOPAL CHURCHWOMEN OF ALL SAINTS
Tuesday, May 23, 1961**

Holy Communion 11:00 a.m. Luncheon 12:00 noon

Speaker:

THE REV. RAYMOND J. REIBS

Founder of Boys Town in Rio De Janeiro, Brazil, speaking on his work there and playing some Brazilian folk-songs.

Officers for the 1961-62 season will be installed by the Rector

several types of fund-raising ventures to help raise money for the new church—among them, Lawn Fete Champetres, Chrysanthemum Fairs, New England Dinners, Moonlight Socials.

Space does not permit the story of the building of the second Church, erected in 1888, nor the third and our present Church in 1923. Six rectors followed Mr. Brown—the Rev. G. A. Ottman in 1888, Dr. Wyllys Hall in 1891, Dr. William MacCormack in 1898, Dr. Leslie E. Learned in 1908, Dr. John Frank Scott in 1935 and myself beginning in 1957.

As one looks back over our 75 years to those days when we were started through the missionary generosity of a neighboring church, we rejoice that we in turn, have had our part in the initiation of new work: St. Mark's, now in Altadena, in 1914, and today the new St. George's in La Canada.

J. H. B.

"EPISTLE FROM THE KOREANS", the film with deep Christian impact shown to our high school and junior high

youth a week ago, will be screened again this Sunday night by our college age group, the Young Adults. Their meeting takes place at 7:30 p.m. following Evening Prayer.

RED CROSS BLOODMOBILE will be at the Elks Club, 400 W. Colorado Blvd. on Monday, May 22nd, from 2:30 to 7:00 p.m. For your convenience please phone SY. 6-9141 for an appointment.

FURNITURE in the form of rugs, drapes, lamps, a dinette set, refrigerator, sofa or other sundries would be most useful to our latest refugee family, Mr. and Mrs. Erich Bardart from Indonesia. If you have any items that can help them set up housekeeping please call Mr. Watson at SY. 6-7176.

JUNIOR HIGH YOUTH will go on a combined hayride-swim-picnic this Sunday. The truck leaves the Church at 2:30 p.m. and the cost is \$1.00. All young people of 7th, 8th and 9th grades are welcome but they must call in reservation to SY. 6-7176.

PENTECOST . . . HOW IT ALL BEGAN

The Christian Pentecost had its origin when the Christian community of Jerusalem (120 people) gathered together, fifty days after the resurrection, to celebrate an age-old religious festival. At that time, according to the second chapter of the Book of Acts the Holy Spirit which Jesus had promised His followers, descended upon them, and some 3000 converts were made to faith in Christ. Many historians date from that event the beginning of the Christian Church.

Pentecost is probably the most ancient religious festival which we celebrate today. In the early Jewish calendar, Pentecost, or the Feast of Weeks, was dedicated to gratitude to God for the gift to Noah of the "Covenant" (involving the regular and orderly sequence of events in the physical universe — "seedtime and harvest"). Later Pentecost became associated with the giving of the Law to Moses at Mount Sinai.

In the early Church, Pentecost ranked with Christmas and Easter, as the third great festival of the Christian year. It was considered one of the most joyous times of the church calendar and was celebrated with songs and festivals.

This Week at All Saints

MAY 21, 1961

THE FEAST OF PENTECOST
WHITSUNDAY

- 8:00 a.m. Holy Communion
- 9:15 a.m. Holy Communion with Church School
- 10:05 a.m. Adult Classes—Mr. Burt and Mr. Potter
- 11:00 a.m. Holy Communion with sermon by Mr. Burt
- 2:30 p.m. Junior High Club leaves for hay ride and Swim-Picnic
- 6:15 p.m. Supper for Fortnitters
- 7:00 p.m. Evening Prayer
- 7:30 p.m. Young Adults
- 10:30 p.m. Sunday Vespers, Radio KWKW, Dial 1300, address by Mr. Burt

MONDAY

- 10:00 a.m. St. Anne' Chapter
- 4:15 p.m. God and Country Class
- 7:30 p.m. Girl Scout Mariners

TUESDAY

- 11:00 a.m. Corporate Communion for Women of the Parish
- 12:00 noon ALL PARISH WOMEN'S LUNCHEON
- 12:00 noon Laymen's luncheon for men working in Pasadena at the Parish House
- 7:30 p.m. Boy Scouts, Troop 25

WEDNESDAY

- 7:15 a.m. Holy Communion
- 10:00 a.m. Holy Communion with address
- 4:30 p.m. Girl Choir Rehearsal

THURSDAY

- 3:30 p.m. Primary Choir Rehearsal
- 4:15 p.m. Junior Choir Rehearsal
- 7:30 p.m. Canterbury Choir Rehearsal
- 8:00 p.m. Alcoholics Anonymous

FRIDAY

- 2:00 p.m. Woman's Guild
- 6:00 p.m. Alsomigos Party



**out of
the fire**



**A bold
future**



My Dear Friends,

During the night of May 25, 1976, a devastating fire destroyed our Parish House. All that remained was a gutted shell . . . and an overwhelming sadness, remembering the generations whose lives were affected and changed through the ministries centered in that place. On February 3, 1977, an arsonist fire-bombed Scott Hall, and we were left with an All Saints Church that resembled a war zone.

Four years later, through the heroic generosity of many parishioners, both the Parish House and Scott Hall are rebuilt; reconstructed on a creative design to serve future generations in bold, new concepts of ministry. We are filled with the highest expectations of what these facilities are going to mean in the lives of people. Our hearts rejoice in joyful gratitude for the willing spirit of people who have enabled this Parish House to rise from its own ashes.

It is a stunning new building — bright, open and functional — affording an exciting environment for celebrations of growth, learning and worship. However, we must understand and speak to some of the

financial realities of the construction process. The decision to rebuild within the gothic shell was more costly than we envisioned. Inflationary factors had a serious impact, and the high interest rate on borrowed money surprised us all. The construction debt and interest costs total \$1,350,000. We are now engaged in a straightforward effort to retire this debt and free ourselves for the boldness of new and expanded ministries. We are looking to every member and friend of All Saints Church to respond once again and meet this challenge.

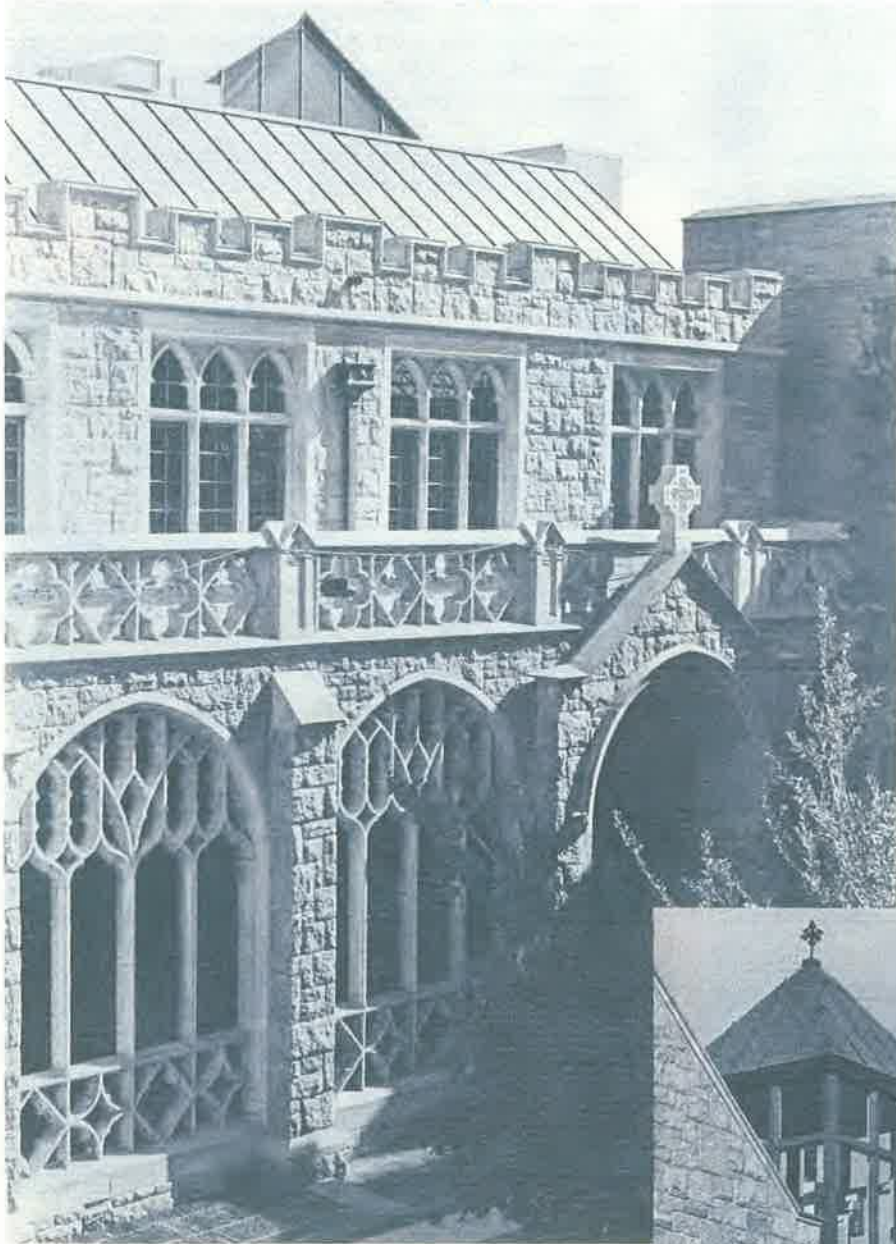
OUT OF THE FIRE — A BOLD FUTURE!
Your part in this is essential. Please read this brochure carefully and respond with the expectation that God will use us in remarkable ways in His service.

Sincerely,

George F. Regas
Rector

TAKE A LOOK AT THE NEW PARISH HOUSE:

The completed building is remarkable for creative solutions to difficult design problems: adapting to existing buildings, preserving the original Parish House walls, meeting stringent earthquake code requirements and allowing open spaces filled with natural light from above.



The PARISH HOUSE is more than an ornament: It is a vehicle for meeting with people. It is an instrument for our ministries. It is a great building in which things are happening to enrich our Christian lives together and a place through which we become equipped to be more effective servants to the community.



THE PARISH HOUSE IS A TRI-LEVEL OPPORTUNITY FOR EDUCATION, WORSHIP, MUSIC AND FELLOWSHIP.



FOR CHILDREN: an open plan LEARNING CENTER which is strikingly beautiful and highly functional. It lends itself to worship, education, theater, audio-visual/media presentations and small group dynamics. Colorful, easily moved partitions divide the space as needed. There is even a large tented area reminiscent of the Tabernacle.

FOR YOUNG PEOPLE: With high ceilings and colorful furnishings, the JUNIOR AND SENIOR HIGH ROOMS are attractively designed for worship, education, fellowship and play.

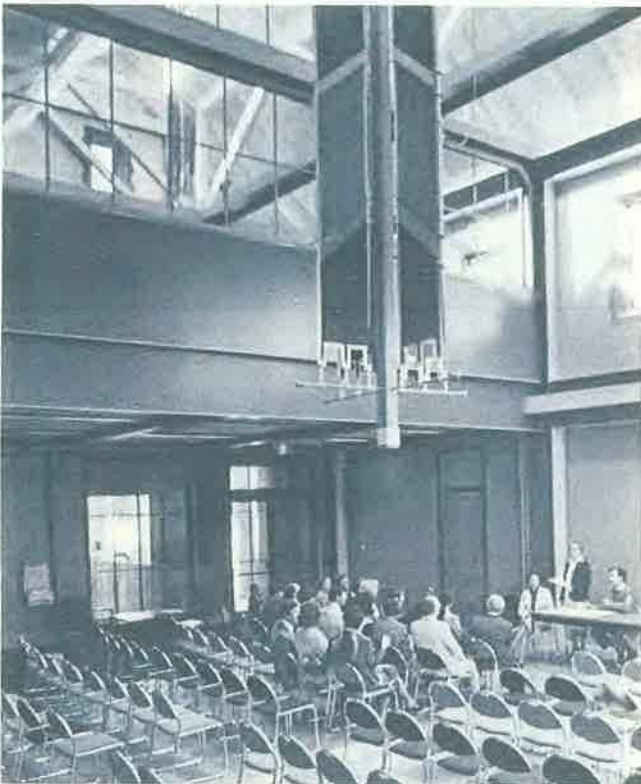


FOR MUSIC: The integrated MUSIC COMPLEX features a multi-level room large enough to seat 120 people for rehearsal or seminars, office space and library area, space for work and storage and new vesting areas with direct access to the church.



FOR GROUP MEETINGS: The Parish House offers a quartet of rooms for diversity of use and audience size.

THE FORUM: Resembling several European Parliament rooms, THE FORUM is spacious enough for large groups yet intimate enough for dialogue. It is used for worship, study, music, theater, lectures, seminars and is equipped for media use.



THE GREAT HALL: This room provides a high-ceilinged, banner-decorated space which can accommodate 250 for dining, 350 for meetings and 400 for receptions.



THE GUILD ROOM: This is a comfortable and gracious living-room for smaller meetings and receptions.

THE SEMINAR—DINING ROOM: This smaller, more intimate dining area was created for open and relaxed communication and meals and is in constant use.





STEEL AND OPEN SPACE



LOOKING NORTH TO THE TOWER



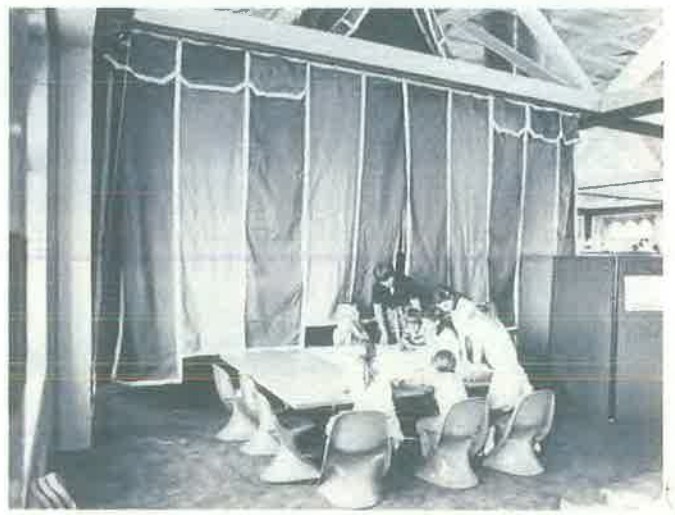
LEARNING TOGETHER



WE DEDICATE THESE FACILI



MARY AND KATHLEEN



THE TABERNACLE OF GOD



BLENDING THE OLD WITH THE NEW



THE GUILD ROOM



...TIES TO THE GLORY OF GOD



STAFF AT WORK



RAPT ATTENTION IN THE FORUM



DISCUSSING THE NEEDS

THE PARISH HOUSE IS NOW A REALITY —



... AND SO IS OUR DEBT:



As most of us know, there is still a large debt for the Parish House construction. It would have been less expensive to tear down the stone shell and build a more contemporary building, but few wanted that.

Rebuilding took place in an era of heavy costs for labor and materials, increased interest rates and general inflation.

It was costly to retain the walls, to meet stringent new earthquake code requirements and completely furnish the new building.

But unquestionably, 25 years from now the people of the parish will be grateful we kept the shell and preserved the continuity of the traditional gothic architecture. That they will be free of debt for the building will greatly increase their opportunities for continuing and enhancing All Saints' life and ministry.



A CHALLENGE TO PERSONAL DECISION:

We at All Saints give to the glory of God through His church and its ministries . . . we give because we believe our lives are enriched by giving . . . we believe there is personal fulfillment when we are loving, gracious and generous with our resources . . . we believe there is potential for growth as we learn to become more giving. One guideline many of us have followed on our way into richer Christian commitment is a tithe of our financial resources to God's work at All Saints church — \$2 per week for every \$1,000 of annual gross income.

We challenge you to a prayerful consideration of this belief of faithful stewardship of God's goodness.



THE REALITY OF THE DEBT:

Total Construction Cost: \$3,980,000

For both Scott Hall and Parish House

Total Income: 3,238,000

**Insurance settlement for Scott Hall
and Parish House \$1,622,000**

**Cash payments to date and pledges to
first campaign still due .. \$1,618,000**

Construction Debt: 742,000

Interest on Debt: 608,000

**Includes interest to finance con-
struction prior to receiving full
payment on pledges of the first
campaign and carrying the loan
for an additional three years.**

Additional Funds Needed: \$1,350,000




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Photos from:

- (1) Cover photograph by Jack LeVan from the City Hall tower
- (2) Photo of Conrad's Restaurant, Northwest corner of Lake and Walnut, location of home of C.C. Brown where first service was held.
- (3) Page 3. Photo of outside of first church, from church photo archives
- (4) Page 3. Photo of inside of first church, from church photo archives
- (5) Page 4. Photo of Pasadena in 1906, from the Postcard History Series *Old Los Angeles and Pasadena in Vintage Postcards*, C. Milton Hinshilwood and Elena Irish Zimmerman.
- (6) Page 5. Photo of first church in present location at Raymond and Claremont. Photo by Jack LeVan
- (7) Page 5. Photo of inside of first church in present location, taken in May 2008 by Jack LeVan
- (8) Page 6. Drawing of early design for first church on Euclid Avenue site. From church photo archives.
- (9) Page 7. Second Church, first to be built on Euclid site. From church photo archives.
- (10) Page 7. Second Church. From church photo archives.
- (11) Page 8. Second Church – with Lamb of God window over the altar. From church photo archives.
- (12) Page 8. interior of 2nd church on last Sunday, with Mary Myers window over the altar. From church photo archives.
- (13) Page 9. Exterior of 2nd church, with part of Rectory. From church photo archives.
- (14) Page 9. Rectory of 2nd church. From church photo archives.
- (15) Page 10. Present church in 1930's or early 1940's. From church photo archives.

- (16) Page 11. Present church prior to renovation. From church archives.
- (17) Page 12. Pencil drawing of pulpit and chancel steps - Advertisement from American Seating Company, which built the pews, pulpit, canopy, Rood Screen and Choir Screens - January 1926 edition of *The Architect* magazine.
- (18) Page 13. Advertisement from American Seating Company - September 1925 edition of *The Architect* magazine
- (19) Page 14. Advertisement from American Seating Company – May 1930 edition of *The Architect* magazine.
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- (21) Page 15. Window at the west end of the church. Photo by Jack LeVan
- (22) Page 15. Window in North Transept. Photo by Jack LeVan
- (23) Page 15. South Transept window. Photo by Jack LeVan
- (24) Page 16. "Winter Lites." Photo by Jack LeVan
- (25) Page 16. Ceiling of church, taken on Holy Saturday before the closing for renovation in 1991. Photo by Jack LeVan
- (26) Page 16. Lectern, taken on Holy Saturday before the closing for renovation in 1991. Photo by Jack LeVan.
- (27) Page 17. Pulpit, taken on Holy Saturday before the closing for renovation in 1991. Photo by Jack LeVan.
- (28) Page 17. Canopy over pulpit, taken on Holy Saturday before the closing for renovation in 1991. Photo by Jack LeVan.
- (29) Page 17. View from choir loft west toward the gallery, through the rood screen, taken on Holy Saturday before the closing for renovation in 1991. Photo by Jack LeVan.
- (30) Page 18. Photo of the Maryland Hotel from *The Year Book of All Saints Church in the City of Pasadena – 1961*
- (31) Page 18. Photo of wall from Maryland Hotel. Photo by Jack LeVan
- (32) Page 19. Photo of E. Power Biggs. From *The Year Book of All Saints Church in the City of Pasadena, Diocese of Los Angeles – 1963*

- (33) Page 19. Photo of E. Power Biggs at the organ, surrounded by 32 members of the Pasadena Symphony, with Dr. Richard Lert conducting. Note: because of unexpected large crowds, some of the audience was seated in the choir stalls. Photo from church photo archives.
- (34) Page 20. Tower organ. Photo by Jack LeVan
- (35) Page 20. Undersatz pipes from Murray Harris organ, incorporated into new Schlicker organ. Photo by Jack LeVan.
- (36) Page 20. Console being prepared in 1962 for rewiring for new Schlicker organ. Photo by Jack LeVan.
- (37) Page 21. Console being prepared for rewiring. Photo by Jack LeVan.
- (38) Page 21. Schlicker being installed in organ chamber, 1962. Photos by Jack LeVan.
- (39) Page 21. Chancel being readied for installation of cantilevered section of new organ, North side of Chancel. Photo by Jack LeVan.
- (40) Page 21. Framework to hold cantilevered section of new organ, in front of organ chamber, North side of Chancel. Photo by Jack LeVan.
- (41) Page 21. South section of Trumpeta Real prior to installation of casework. Photo by Jack LeVan.
- (42) Page 22. Rector John H. Burt and Dr. Martin Luther King at Civil Rights rally in the Coliseum. Photo from *The Year Book of All Saints Church in the City of Pasadena - 1963*.
- (43) Page 23. Guild Room, after 1976 fire. Photo by **Hank Lebo**.
- (44) Page 23. Main staircase in Parish House, after 1976 fire. Photo by **Hank Lebo**.
- (45) Page 23. Basement from first floor, after 1976 fire. Photo by Jack LeVan.
- (46) Page 23. Roof of Parish house, after 1976 fire. Photo by Jack LeVan.
- (47) Page 24. Church school on 2nd floor, after 1976 fire. Photo by Hank Lebo.
- (48) Page 24. Church school on 2nd floor, after 1976 fire. Photo by Hank Lebo.
- (49) Page 26. Part of Nave, Chancel and Sanctuary prior to renovation. Photo by Bill Youngblood.

- (50) Page 27. High Altar on Holy Saturday, 1991. Photo by Jack LeVan.
- (51) Page 27. Credence Shelf on Holy Saturday, 1991. Photo by Jack LeVan.
- (52) Page 29. Nave facing altar on Holy Saturday, 1991. Photo by Jack LeVan.
- (53) Page 29. Chapel Altar on Holy Saturday, 1991. Photo by Jack LeVan.
- (54) Page 29. Nave from rear of church on Holy Saturday, 1991. Photo by Jack LeVan.
- (55) Page 29. South Choir Aisle on Holy Saturday, 1991. Photo by Jack LeVan.
- (56) Page 30. Altar, Credence Shelf and Clergy Sedilia from North Choir stalls on Holy Saturday, 1991. Photo by Jack LeVan.
- (57) Page 30. Lectern on Holy Saturday, 1991. Photo by Jack LeVan.
- (58) Page 30. Chancel from North Choir stalls on Holy Saturday, 1991. Photo by Jack LeVan.
- (59) Page 30. Choir screen on South side of Chancel on Holy Saturday, 1991. Photo by Jack LeVan.
- (60) Page 31. Cathedra on Holy Saturday, 1991. Photo by Jack LeVan.
- (61) Page 31. Clergy Sedilia on Holy Saturday, 1991. Photo by Jack LeVan.
- (62) Page 31. South Side of Chancel from North Choir stalls on Holy Saturday, 1991. Photo by Jack LeVan.
- (63) Page 31. South Transept on Holy Saturday, 1991. Photo by Jack LeVan.
- (64) Page 32. Rood Screen being readied for removal. Photo by Jack LeVan.
- (65) Page 32. Exposed organ pipes being removed. Photo by Jack LeVan.
- (66) Page 32. Exposed organ pipes being removed. Photo by Jack LeVan.
- (67) Page 32. North Transept after removal of pews. Photo by Jack LeVan.
- (68 -69) Page 33. Services were held in the Forum during the renovation. Photos by Jack LeVan.

- (70 -71) Page 33. Stained glass windows were protected by plywood; church was surrounded by wooden fence during renovation. Photo by Jack LeVan.
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- (73) Page 33. Church was surrounded by wooden fence. Photo by Jack LeVan.
- (74) Page 34. Scaffolding for renovation of ceiling. Photo by Jack LeVan.
- (75) Page 34. Steel Rood Beam installed for seismic safety. Photo by Jack LeVan.
- (76) Page 34. Credence Shelf and part of High Altar were removed. Photo by Jack LeVan.
- (77) Page 34. Remainder of High Altar and Reredos were protected during remainder of renovation. Photo by Jack LeVan.
- (78) Page 35. Pews were removed from aisles. Photo by Jack LeVan.
- (79) Page 35. New Rood Beam without wooden casing from Rood Screen. Photo by Jack LeVan.
- (80) Page 35. Protective wooden fence was decorated by various organizations. Photo by Jack LeVan.
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- (82) Page 36. Pillar after removal of Choir Screens. Photo by Jack LeVan
- (83) Page 36. Mold placed on pillar to fill in spot left empty by removal of Choir Screen. Photo by Jack LeVan.
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- (86) Page 37. Chapel, painted, and modified altar installed. Photo by Jack LeVan.
- (87 -88) Page 37. Woodwork being refinished. Photo by Jack LeVan.
- (89) Page 38. South Transept after being painted. Photo by Jack LeVan.
- (90) Page 38 Verger Don Perry in front of Baptistry. Photo by Jack LeVan.

- (91) Page 38. Wall between Baptistry and Sacristy removed. Photo by Jack LeVan.
- (92) Page 38. Wall between Baptistry and sacristy replaced. Photo by Jack LeVan.
- (93) Page 39. The floor of the Chancel was raised 3 feet. Photo by Jack LeVan.
- (94) Page 39. Sections of the old Rood Screen were preserved for later use. Photo by Jack LeVan.
- (95) Page 39. New heating plant was installed. Photo by Jack LeVan.
- (96) Page 39. ADA compliant elevator was added to Chancel. Photo by Jack LeVan.
- (97) Page 39. Cleaning of the French Caen stone of the High Altar. Photo by Jack LeVan.
- (98) Page 40. Old High Altar after cleaning. Photo by Jack LeVan.
- (99 - 100) Page 40. Sections from Rood Screen preserved for future use. Photos by Jack LeVan.
- (101) Page 40. Northwest Rood Beam with sections from Rood Screen installed. Photo by Jack LeVan.
- (102) Page 41. Chancel with new tiles installed on the floor, except for the cover of the Chancel elevator. Photo by Jack LeVan.
- (103) Page 41. New flooring and communion rail. Photo by Jack LeVan.
- (104) Page 41. New placement and configuration of Lectern. Photo by Jack LeVan.
- (105) Page 41. New placement and configuration of Pulpit. Photo by Jack LeVan.
- (106) Page 41. New free-standing Altar, made from sections of old Rood Screen. Photo by Jack LeVan.
- (107) Page 42. Renovation of Church completed. Photo by Jack LeVan.
- (108) Page 42. Renovation of Chapel completed. Photo by Jack LeVan.
- (109) Page 42. New Processional Cross. Photo by Jack LeVan.
- (110) Page 43. James Walker, Director of Music, looks at new console being constructed in shop of Bob Turner, organ builder. Photo by Jack LeVan.

- (111) Page 43. James Walker and Bob Turner in Turner's shop. Photo by Jack LeVan.
- (112) Page 43. Pipes in organ chamber (taken at time of installation of Schlicker organ, 1962). Photo by Jack LeVan.
- (113) Page 43. Pneumatic mechanics in organ chamber (taken at time of installation of Schlicker organ, 1962). Photo by Jack LeVan).
- (114) Page 44. Organ chamber, with Memorial Chimes on back wall (taken at time of installation of Schlicker organ, 1962). Photo by Jack LeVan.
- (115) Page 44. Cantilevered organ pipes, from inside organ chamber (taken before renovation). Photo by Jack LeVan.
- (116) Page 44. James Walker and Timothy Howard watch as truck bearing new console arrives. Photo by Jack LeVan.
- (117) Page 44. Console being prepared for removal from truck. Photo by Jack LeVan.
- (118) Page 44. Console being moved for entrance into church. Photos by Jack LeVan.
- (119) Page 44. New organ console being brought into Chancel. Photo by Jack LeVan.
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- (122) Page 45. Completed Church. Photo by architect.
- (123) Page 46. Homecoming Sunday, 1991 – first service in renovated church. Photographer unknown. Photo from church photo archives.
- (124) Page 46. Christmas Eve, 1997. Photographer unknown. Photo from church photo archives.
- (125) Page 47. Rev. Wyllys Hall, 3rd Rector of All Saints. Photographer unknown; from church photo archives
- (126) Page 47. Rev. Leslie Learned, 4th Rector of All Saints. Photographer unknown; from church photo archives.
- (127) Page 47. Rev. John Frank Scott, 5th Rector of All Saints. Photographer unknown. From church photo archives.

- (128) Page 47. Rev. John H. Burt, 6th Rector of All Saints. Photographer Unknown. From church photo archives.
- (129) Page 48 Rev. George F. Regas, 7th Rector of All Saints. Photographer unknown; from "Out of the Fire A Bold Future" from church archives.
- (130) Page 48. Rev. J. Edwin Bacon, 8th Rector of All Saints. Photographer Unknown. From church photo archives.
- (131) Page 48 Rev. Leslie Learned with clergy staff and Bishop. Photographer (and Bishop) unknown. From church photo archives.
- (132) Page 49. Rev. John H. Burt and staff: front row L to R: unknown, Kay Dick, Rector's Secretary, Rev. Edward Mills, Rev. John Burt, Frances Peck, Parish Secretary, Teresa Drury (Youth Director); back row, L to R: Rev. Sidney Sweet, Bill MacGowan, Dir. Of Music, Vernon Madole, Sexton, Harriet O'Connor, Assistant Organist/Choirmaster, Vernon Green, Custodian, unknown, Rev. Terry Lynberg, Jack Petherbridge, Lay Associate, Ward Watson, Parish Administrator. From "The Year Book of All Saints Church (1964).
- (133) Page 49 Rev. John Davis, Rev. William Rankin, Rev. George Regas, Rev. Charles Cadigan, Rev. Houston Horn. From church photo archives.
- (134) Page 50. Church staff in front of Statue as part of set when All Saints Church was used for film. Front row L to R: James Walker, Asst. Organist/Choirmaster, unknown, Carol McCrary, Dir. Of Stewardship Development, unknown, Rev. Frances Hall, unknown, unknown. Back row L to R: Rev. George Regas, Ann Peterson, Asst. to the Rector, Lois Hoover, Receptionist, Gertrude Cregan, Bookkeeper, Bill Doulos, Dir. Union Station, Rev. David Perry, Rev. Dennis O'Pray, unknown (kneeling), Don Perry, Verger, unknown, Ray Egan, Dir. Of Music. Photographer unknown. From church photo archives.
- (135) Page 50. Dennis O'Pray (with Revs. Tim Safford, Rick Thyne, Alice Calahan, Susan Buell, Albert Ogle and Clark Oler) celebrates the Mass circa 1990. From "Let These Stones Live" stewardship publication (no date listed on the publication).
- (136) Page 51. Choir (circa 1900) in closing procession in first church. From church photo archives.
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- (138) Page 52 Canterbury Choir, James Shearer, Director. Photographer unknown. Photo from church photo archives.
- (139) Page 52. Women of Alsamigos. Photographer unknown. Photo from church photo archives.
- (140) Page 53. Men of Alsamigos. Photographer and occasion unknown. Photo from church photo archives.
- (141) Page 53. Choir Recognition Sunday, 1961. Photographer unknown. Photo from church photo archives.
- (142) Page 54. Choir Recognition Sunday, 1963. From "The Year Book of All Saints Church 1963"
- (143) Page 54. Canterbury Choir soloists, with Harriet O'Connor (Asst. Organist/Choirmaster) and Nancy Work on piano, present Johannes Brahms' Liebeslieder Waltzes in late 1960s. Photo by Jack LeVan.
- (144) Page 55. William B. MacGowan conducts Canterbury Choir and Orchestra. Year and photographer unknown. Photo from church photo archives.
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- (148) Page 57. Coventry Choir, James Walker, Director. Photo by Jack LeVan (with timer)
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ATTACHMENTS

- (A) From the 1925 edition of *The Churchman of Southern California*. This is Attachment A to the Significant Interiors of Pasadena Survey.
- (B) Mystery Worshipper report from *Sometime in 2003*
- (C) A Brief History – from the website
- (D) Order of Service for the Consecration of All Saints Church Pasadena Sixth Sunday after Easter, May Nineteenth In the Year of Our Lord 1925
- (E) Report of the Rector – 1982
- (F) The Heritage and The History
- (G) Sermon by George F. Regas *If Jesus Debated Senator Kerry and President Bush*, preached on October 31, 2004
- (H) 1962 Master Plan drawing, from *The Year Book of All Saints Church in the City of Pasadena – 1962*
- (I) *The Record of All Saints Parish – November 1920*
- (J) *The Bulletin – May 21, 1961*
- (K) *out of the fire, A bold future - 1977*