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 rector and Rector, the Rev. Labe Learned, commissioned the firm of Johnson, Kauffman and Gates, 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 Roderick Johnson, known among his peers as “the people’s architect,” should have been the lead architect for our church. His dedication to developing design solutions for housing low-income families has been matched by the parish’s dedication to serving the less fortunate through our many outreach ministries.

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 church was completed in 1929, and the chancel, chancel screen, and Bruno Eisenstein carvings, the work of noted craftsman Anton Lang and Risch, Suberman & Co. of Los Angeles. The oak beams and trusses were arranged to resemble the ribs of a ship turned upside down. The word nave (the central part of the church) comes from navis, Latin for ship. Thus, as the congregation gathers in the nave each Sunday morning, it is as if we come together seeking a safe harbor.

The oak screen separating the nave from the chancel (the parishioners from the priests, in other words) was removed. Other remnants of the screen became the altar, flower stands and the altar rail. The top section was raised and now consists of the rood beam and cross. The wood throughout is oak. Look for carved thistles, pomegranates and acorns, representing renewal and resurrection. Special note is the magnificent carving on the lectern and pulpit by American Seating Company, and the chapel carvings, the work of noted craftsman Anton Lang and Risch, Suberman & Co. of Los Angeles.

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

The arches, also made of wrought iron, are flanked by a massive rose window. The oak beams and trusses were arranged to resemble the ribs of a ship turned upside down. The word nave (the central part of the church) comes from navis, Latin for ship. Thus, as the congregation gathers in the nave each Sunday morning, it is as if we come together seeking a safe harbor.

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The remaining buildings, Regas House and the Rectory (now staff offices), were completed by 1930, and were the work of Pasadena architects Bennett and Beackoff. These two buildings are also part of the Civic Center Historic District.
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 grooved net of the glass. This provides a quality of light that enhances the transition from the world outside to a meditative space meant for worship.

In this intimately scaled space, you'll be introduced to the fine stained glass art of the Judson Studios. On the east 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-banded Batchelder tile, you will have the best view of the clerestory (upper level) and side windows. The clerestory windows (3) were designed by the Judson Studios for viewing at a distance. Each of the finest windows, created in sets of three, is filled with images and symbols, all of which can be easily 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, the Infancy, the Ministry and the Kingdom. On the north wall (west to east) are the Transfiguration, the Crucifixion, the Resurrection and the Glorification. 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 (above Moses and Elijah in The Transfiguration), a dove, representing the Holy Spirit (in the glory above the nave), and the sign of the cross. These, along with the other symbols, are examples of the use of symbolism in the Judson Studios' work.

The nave windows (4), by the Judson Studios, are designed with fewer images. Each contains an identical border of mosaic pattern into which a figure has been placed. The relative simplicity of the design helps focus the eye on the figure. 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 Studios designed side panels to fit within the new frames.

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

Directly below this window is a medieval design of French Cosmat stone (8). The Gothic style of this decorative screen includes flora and fauna, crows, crosses, hearts, nails, anchors and pelicans. The stone carving was the work of Williams Riss and Co. of Cambridge, Mass.

Note the fine woodwork and carving on 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 Jesse Evans, son of Mrs. Sumner Bugbee. The window was given in memory of his father in law. Mrs. Bugbee also gave the marble baptismal font (originally placed in the earlier church).

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

From the south transept you may enter the Webb Memorial Chapel. (21) These 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, transept and chapel. Intentionally fabricated in cooler shades of stained glass (a blue, green and amethyst palette predominant), the windows soothe 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 grappes in a style similar to that of the high altar. Four Gothic trumeau 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.

The nave windows (3) serve the following purposes: to provide a spiritual experience for children.

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).

The Good Shepherd.