

Saint Michael & All Angels Episcopal Church

A Christian Community of The Anglican Communion

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A Guide To
The Parish's
Religious Art

This booklet has been out of print for several years. It was last published in 1986. Given its instructive descriptions of the provenance of the works of art resident at our parish, it deserves to once again be available to parishioners. It is published as it originally appeared (author unknown) and updated to reflect more recent acquisitions and relocations.

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the use of color and artistic techniques they were expressions of God's grace.

As mentioned, they sometimes are called "Windows into Heaven." They might also be thought of as a bridge over which one travels into the eternal world of God.

The iconographer, working in the tradition of the early masters, generally uses water-based pigments in egg tempera medium on gesso-covered wood, which allows the application of many layers of transparent color, achieving luminous, clear and strong effects.

The faces of the saints radiate peace, and in spite of their almost: monumental appearance the figures are without gravity and seem suspended in space.

The purpose of the icon is not to awaken human feelings or provide esthetic enjoyment. Its essence is to lead the whole human person, not just the intellect, onto the path of grace.

DISPLAY CABINET

Placed near the small red altar at the rear of the church is a fine glass-topped cabinet, hand-crafted by Andrew Davis of Santa Fe, New Mexico. It is for display of the Memorial Book and other presentations appropriate to worship.

MEMORIAL GARDEN OF THE GOOD SHEPHERD

The beautiful memorial garden was dedicated in 1985 on the Feast Day of Saint Michael and All Angels, in memory of Ruth Lyon Pattison, Elisabeth Jackson Davis, and Jane Christman Allan.

The fountain was given in memory of Philip Alexander Perkins by his family and family friends.

The Good Shepherd ceramic tile plaque was the gift of Gerry and Don Miller. It is based on a mid-3rd Century Christian prototype in the catacomb of Saint Callixtus.

ICONS

The icons at Saint Michael's are referred to in this booklet as religious art. with background noted when known. Most people begin their acquaintance with icons from that vantage point.

For those who wish to understand more fully their long history and significance, especially as they have been protected and venerated through the centuries by the Eastern Church, one of the first things we must see is that they are not paintings, not likenesses, not works of art in the usual sense.

Each follows a long tradition of representing symbolically the spiritual traits of those portrayed, with strict adherence to ancient and specific guide-lines, and they convey to the receptive viewer something of the Holy, the divine Mystery. Icons were never signed nor dated, nor were they sold as merchandise: they were venerated because through the iconographer's hands and

FOREWARD TO THE 1986 EDITION

In the spring of 1986, a decent tour of Saint Michael & All Angels, conducted by [its then rector] Father John Davis, suggested the need for a printed guide to the works of art which through the years have become an integral part of our church. These different representations from the Christian Gospel, along with various other objects, reaffirm for us the fact that visual beauty long has served as a means of opening a way to the worship of God.

It is hoped that with a little knowledge of the history of the works seen, appreciation for their distinctive qualities will be enhanced for parishioners and visitors alike.

A need for a record of this kind becomes the more imperative as Father Davis' retirement in the summer of 1986 approaches—for it is he during his eighteen years as rector who established and helped to maintain the standard of excellence the church has striven for, and who himself is responsible for many of its treasured items.

Gifts from parishioners frequently have been offered as memorials. It is not possible to list all names and particulars, but such information may be found in the Memorial Record of the church.

It is with gratitude and appreciation that Saint Michael's acknowledges with heartfelt thanks the many beautiful gifts offered to the church, always in praise of and to the glory of God.

May 1986

Approaching the Church:

OUR LADY OF VLADIMIR ICON sometimes called
VLADIMIR MOTHER OF GOD

The enamel tiles comprising the icon were made by Jerry Campbell, a liturgical artist working in Los Angeles.

The icon is mounted over the front door of the church. The antique lamp illuminating it was given in memory of Charles Payzant by his wife Jessie in 1980.

The original icon comes from Constantinople in the early part of the 12th Century, and now is in a museum in Moscow. This icon, along with the Rublev Trinity, is most famous. It is called “The Palladian of Russia,” most venerated and most loved. It has been badly damaged over the years, except for the faces.

In 431 A.D. the Council of Ephesus approved the use of “The Mother of God” as a name for Mary. Especially is this appellation used in the Eastern Church.

Tastes change with time, and some are not so easily recognizable, but there are common characteristics. A distinctive characteristic of this particular icon. for instance, is the display of the foot.

The case for the icon was made by Andrew Davis of Santa Fe, New Mexico, in the Russian style.

Christ of the Wet Beard was painted on the case by Jerry Campbell. This comes from the legend of Veronica, who wiped the face of Jesus on the way to his crucifixion, and his image was imprinted on the towel. This bears a significance similar to that of the Shroud of Turin. These are two of three instances of an image left.

History and provenance unknown.

WATERCOLOR PAINTING The watercolor landscape painting over the fire-place in the library was done by the late Charles Payzant, and is a gift of the Episcopal Churchwomen.

SAINT ANN AND THE VIRGIN

Hanging in the library, this is an 18th Century painting from Ecuador, probably coming from the same church as the statue of Saint Michael.

PAINTING OF SAINT MICHAEL In the office, a painting of Saint Michael, done on canvas, dates from the 18th Century. It is the gift of Margit and William Motta.

ST. ANTONIO DE PADUA WITH CHRIST CHILD

Also in the office, this painting is done in mixed media on canvas, stretched with the original frame, relined and restored by Mariacha, La Paz, Bolivia. It dates from the 18th Century. This is one of two paintings given by Sherry and James Matz.

SAINT JOSEPH AND CHILD

This painting also is done in mixed media on canvas, dated c. 18th Century and coming from Alta, Peru. it is the gift of Sherry and James Matz.

In the Garden:

THE BELL The church bell. inside the garden wall, was the gift in 1970 of Audrey Ezzell and Joyce and Howard Lopizich.

CHRISTOS PANTOKRATOR ICON

Over the door, inside the church.

This is silk screen, not a print.

It is customary to have Christ over the door as you leave.

“Take out into the world what you experience here.”

In the Patio:

STATIONS OF THE CROSS

These fourteen small, square enameled tiles were designed and made by Jerry Campbell.

They are mounted on the outside walls of the church and parish center, beginning near the front door and, clockwise around the patio, concluding near the gate to the memorial garden.

These were given in memory of Edith Thorns in 1980 by many parishioners. One of the plaques is the gift of the artist.

MADONNA AND CHILD PLAQUE

Mounted outside the south wing, near the patio, is a terracotta plaque of the Madonna and Child, done after della Robbia.

It was the gift of Roy and Wilda Marsac.

In the Parish Center:

THREE ILLUMINATED GLASS PANELS The three illuminated painted-glass panels in the parish center foyer were given by Ruth Elaine Lawton.

SAINT FRANCIS PLAQUE

This ceramic tile plaque was made by Andrea Bacigalupa of Santa Fe, New Mexico, and is mounted on the block wall outside the church, to the right of the front door.

It was given to the church by Mr. and Mrs. Robert M. Alien, Jr., in memory of his mother.

In the Sanctuary:

SMALL RED ALTAR

Placed against the southwest wall of the church near the front door, this altar was made by Jerry Campbell. It was intended to be portable, for celebrations among the farm workers in Delano, California. It was once housed in the Church of the Angels on Avenue 64 in Los Angeles; it then belonged to the Bishop, but, not in use, was “borrowed” from the Bishop by Ruth Cooper, Saint Michael’s former Secretary and Diocesan Altar Guild Director, and it has been enjoyed and used at Saint Michael’s for a number of years.

“I will live in your midst” is the inscription. The pomegranate design is significant of the Church and is also a symbol of hope in immortality and of resurrection.

OUR LADY OF KAZAN ICON: sometimes called KAZAN MOTHER OF GOD

Placed above the small red altar on the southwest wall of the church (in 1986).

This icon is the gift of Andrew, Becky, Lydia and Ben Davis, and Frank Hurley, in memory of their grandparents Elias and Elisabeth Davis, and Dudley and Mabel Coverley.

The icon was dedicated at the Choral Eucharist the evening of December 24, 1984.

The original icon, dating from the 11th or 12th century, has a story similar to that of Our Lady of Guadalupe. A young girl had a dream, and the icon was found buried where she dreamed it would be, about 1571 A.D. The icon remained in Kazan for several hundred years. Stolen in 1904, it surfaced in Western Europe only after World War II. There were enormous emeralds in its silver and gold covering. The Orthodox Church in this country eventually purchased it, but Father Davis does not know just where in America it is.

This is a copy dating from the 19th century. The “softening” that comes in these later works is Italianate in influence. The darkening in some way is a quality of mystique. There is a special aura of holiness about these darkened images. In dark things there are revulsion and fascination both.

Always, in icons, the intention is to dematerialize the physical representations so that spiritual reality is emphasized.

Icons have been called “Windows into Heaven.” They are best seen in a church—not in an art gallery where they are out of context.

As in medieval art, this cross is a mini-course in the Christian religion. It tells the whole story in rich symbolism:

- . The Trinity
- . The Eye (all-seeing)
- . The Bird (A pelican, thought to be most loving toward its young, pierced his own breast to feed his young, like Christ.)
- . The Crown
- . Death upon the Cross
- . John on left; Archangel on right
- . Birds (Partridges in Christian symbolism stand for Church and Truth.)
- . Early-medieval representation of crucified Christ
- . Skull (Golgotha)
- . Nails
- . Seamless robe of Christ
- . A Phoenix (The phoenix is a symbol of the resurrection.)
- . Baptismal shell at bottom
- . XP are the first letters, Chi and Rho, of “Christos.”

BAPTISMAL FONT

The Baptismal Font was designed and crafted by Richard Brooks of Laguna Beach, California.

It is the gift of Dr. and Mrs. Henry A. Riedel.

Repose on the night of the Maundy Thursday Vigil.

It is a gift of Gerry and Don Miller.

THE BISHOP'S CHAIR

The Bishop's Chair was given to the church by Adelaide and Dick Hogan.

The design is the Episcopal Coat of Arms of the Bishop of the Diocese of Los Angeles.

The needlework comprising the shield was done by Ann Bishop, and the background by Lillian Foster.

STAINED GLASS WINDOWS: ALL THINGS BRIGHT AND BEAUTIFUL

This series of small stained glass windows are on either side of the front door of the church.

They were made by John Wallace Studios of Pasadena.

The windows were given in 1974 as a memorial to Audrey Ezzell by her five sons and many of Saint Michael's parishioners.

Father Davis discovered that a card from Audrey with this familiar imagery and these familiar lines from Jan Struther's hymn suggested a most fitting choice of subject matter for the windows.

Some in the series were given in memory of other individuals as well—by Bob and Kay Leitner and others.

CLOISONNE CROSS

This cross hangs on the north wall above the Baptismal Font.

It was made by Jerry Campbell and is the gift to the church of several parishioners.

TWO LARGE 19TH CENTURY ICONS

These icons are on loan in 1986 to Saint Michael's by Svetlana Nenov and her husband, Russian and Bulgarian expatriates.

These are Westernized, though there is something Russian about them.

On the left wall: An atypical representation of THE HOLY TRINITY. Usually it is Sarah, Abraham and three angelic visitors. The cherubs are a Russian touch.

On the right wall: THE MOTHER OF JESUS, JESUS, AND SAINT JOHN.

STAINED GLASS WINDOW: SAINT MICHAEL

On the right (south) side of the church, this window was made by John Wallace of Pasadena. It was given by Sally and James Knapp in honor of Father Edward P. Alien, the first Vicar of Saint Michael's. His initials, E.P.A., can be found in the window.

It has been said in good humor that "The dragon is not at all a scary creature here. It seems that Saint Michael and he posed for the picture and then left on a friendly note."

STAINED GLASS WINDOW: ST. FRANCIS OF ASSISI

On the left (north) side of the church, this window was made by John Wallace of Pasadena.

It was given by Mr. and Mrs. Curt Newman in memory of their son Dennis Erie Newman, a young man killed in Viet Nam. Appropriate to the young man's interests and preferences were the symbols of nature and the gentle animals loved and tended by Saint Francis.

Quite by chance it was found that the earliest-known picture of Saint Francis, probably a fresco painting, actually is something like this. This was noted only after the window was done. Signs of the stigmata are visible, but they are not too sharply defined.

VIGIL STAND

Placed against the south transept wall, the Vigil Stand is for candles and prayers.

It was given by Mr. Paul Lake.

A lighted candle is a visible sign of one's prayer. It works spiritually, though it is hard to explain intellectually. It is prayer objectified. Candles are used in almost all world religions. A Peace Candle, close by, is continuously lighted.

PRIE-DIEU

The Prie-Dieu at the Vigil Stand is 19th Century French.

It was given in memory of Roger S. Poole by his family. It is placed there for prayers, and is used also at the Lady Altar for the Vigil throughout the night of Maundy Thursday and the morning hours of Good Friday.

THE CRISTO

The Crucifix mounted on the south transept wall above the Vigil Stand dates, probably, from the 19th century, coming from northern Mexico. It is of folk art manufacture and is very fine. Such work is rarely available now. Frequently, Latin-American works portray a vivid representation of suffering. This Crucifix was

style and arrangement are similar. The great one at Chartres has survived.

The Abbot Suger of St. Denis said, "The purpose of these windows, through the material senses, is to lead people to that which is beyond all matter." This is as good a reason as any for having beautiful things in church.

Red-orange represents earth and matter. The reddish ones are the old "petering out" stars. Blue represents the divine realm: young, alive stars.

Mary is the perennially youthful figure. Mary becomes the maternal, the feminine principle, the feminine side of God—not only the Mother of God, but the motherhood of God.

The window was given by Ruth Ann Summers in thankfulness for her husband. Dr. Frederick H. Summers. The doctor's caduceus is found in the window.

PAINTING OF THE MADONNA AND CHILD

On the north transept wall, mounted above the Lady Altar, this is a painting after van der Weyden by Santa Fe artist. Jack Good. The original is in the Huntington Library in San Marino.

It was given in memory of a young woman, Elizabeth Foskett, by her parents, Mr. and Mrs. George Baker.

LADY ALTAR

This marble-topped altar is placed against the north transept wall. It is used as the Altar of

THE SANTO (SAINT MICHAEL)

This figure came from Quito, Ecuador, by way of Santa Fe, New Mexico. The head may have come from Spain, and then the body added to it in, Ecuador. It is all wood, and painted. It may originally have been placed at a height where it would lose the — shortened stature seen at eye level.

This is the gift of Edward Eberle of Laguna Beach.

The cover photograph of The Santo was taken on the Feast Day of Saint Michael and All Angels in 1981.

STAINED GLASS WINDOW: CHRISTOS PANTOKRATOR

On the right, behind the altar, this window was made by John Wallace of Pasadena.

It was given in memory of Barbara de Boynton by friends and family.

The small tower, a symbol set into the window, is a representation from the legend of Saint Barbara, who was incarcerated in a tower.

Barbara de Boynton's brother, Hank Howell, was architect for the church and parish center.

STAINED GLASS WINDOW; OUR LADY

On the left, behind the altar, this window also was made by John Wallace of Pasadena. It is based on La Belle Verrlere, an early-12th century window in Chartres Cathedral. The work of course is that of another artist and his representation of the original, but the colors,

given by The Reverend John Rogers Davis in memory of his parents, Elisabeth and Ellas K. Davis.

Icons on the South Transept Wall of the Sanctuary:

OUR LADY OF THE SIGN ICON

This is a contemporary reproduction of OUR LADY OF THE SIGN, or, THE MOTHER OF GOD, the original of which is very fine. The-praying posture representation dates from the time of the catacombs. Symbolic of rebirth and resurrection is the figure of Christ in the womb.

CHRISTOS PANTOKRATOR ICON

This is a contemporary icon, painted in Germany by the Russian iconographer Alexej Saweljev, and was done in tempera and egg yolk, the technique of the 13th and 14th Century masters.

The icon was given by Jay Chenoweth in memory of his wife Mary Louise Chenoweth, in 1983.

The case and frame were beautifully crafted by Andrew Davis of Santa Fe, also in 1983, in memory of his grandparents, Elisabeth and Elias K. Davis.

The silver halo was made by Jim Tibbetts.

OUR LADY OF THE SIGN ICON

The icon probably is of Polish origin, and is a 20th century work. The metalwork in icons, in combination with painting, is a 19th Century development.

This icon was given by Bob Wolfe and his children in memory of his wife Peggy.

SAINT FRANCIS OF ASSISI ICON

This is a copy of a contemporary representation of Saint Francis by Robert Lentz, an iconographer of San Francisco, California.

During his forty days of solitary prayer on Mount Alverna, Francis asked Christ that he might experience as much as he could the love, pain and grief Christ had experienced in his Passion. In response, he was given the stigmata, wounds which never healed.

Though Francis' garments actually were ragged and patched, in the icon they are brilliant with blue light, representing the uncreated light that surrounds God in glory.

OSCAR ROMERO ICON

This also is a contemporary representation by Robert Lentz of San Francisco. The text on the scroll of the icon is from a speech Archbishop Romero made one month before his death. "As a shepherd, I am obliged by divine law," he said, "to give my life for those I love, for the entire Salvadoran people, including those who threaten to assassinate me..." Archbishop Romero was shot as he celebrated Mass in San Salvador on March 24, 1980.

In the Byzantine East, icons have always been painted of holy women and men before formal canonization procedures have been held.

THE ALTAR

The Altar was made by Bruce Carson, a parishioner, at the time of the dedication of the church. A Jacobean frontal surrounds and covers the whole table.

ALTAR CANDLESTICKS

Two 18th Century French candlesticks are used on the altar. They were once silver-gilt.

Given in memory of Abigail Sadler Partridge by the late Alma Taft.

CHRIST ON THE CROSS

This is the large wooden Crucifix suspended above the altar.

It was made in 1974 by Mogens Abel of Laguna Beach.

This figure of Christ is said to bear a welcoming and loving expression.

Mr. and Mrs. Jay Kear and many parishioners made possible the commissioning and installation of this fine work.

CHAIRS AND FURNISHINGS

The chairs and furnishings in the sanctuary are from the 19th century, based on Savonarolas. The credence table came along with them.

The sanctuary and its furnishings were given by Mrs. Clifford S. Heinz of Pittsburgh.