



## *The Last Supper*

*A masterpiece in wood by  
Domenic Zappia*

Country Club Christian Church  
6101 Ward Parkway,  
Kansas City, Missouri 64113  
816-333-4917 Fax: 816-333-7538  
e-mail: janef@cccckc.org

Country Club Christian Church  
Sixty-First & Ward Parkway  
Kansas City, Missouri

**I**t is with great delight that we celebrate the installation of the masterpiece of religious art, the *Last Supper* by Domenic Zappia, here at Country Club Christian Church. Although it has been the possession of this body since 1971, graciously acquired for us by faithful pillars of this congregation, Don and Lucille Armacost and Oscar Nelson, the church did not have a suitable room for displaying it. Thus, it has been on loan for almost 30 years. It is truly a joyful occasion that brings it home to a permanent and appropriate venue for contemplation in our own building.

Now, let us enjoy to the full this treasured fruit of our collective labors. I pray that you derive great pleasure from the viewing of the *Last Supper*, and that, in contemplation of its high and holy subject matter, your heart and mind are enlightened to the sacred truths which it embodies.

*Dr. R. Robert Cueni, Senior Pastor*

Travel with me in your imagination to the Kansas City of 1962. It's around Christmas, and there is a joyful and festive atmosphere pervading the city. A local artist has just unveiled for exhibition a monumental achievement in his art, and what is to become the crowning work of his lifetime.

The response by those viewing the piece is overwhelmingly gratifying to the gentle, quiet man. As excited admirers pour out their generous praise, perhaps hardly anyone notices that the sculptor is a little pale, and may be ill and suffering. Here are a few of the acclamations he received.

“The first shock of astonishment is followed by a wave of emotion and a feeling of fascination that is almost hypnotic. These vividly realistic portraits so grip the imagination that one forgets this group is the work of human hands, guided by a loving skill and patience that is almost divine. So great is the emotional impact that the first-time observer can only gaze in astonishment and speak only in whispers.”

“The dramatic beauty and meaningfulness of this inspired work cast a sacred hush upon me.”

“The effect on me personally, when I first saw this great artistic production, was one of awe, and yet of a deep intimacy.”

“I felt as though I walked into the actual presence of Christ.”<sup>1</sup>

What is this most remarkable artistic achievement, with such an unusual spiritual effect upon its viewers, and who is the inspired artist?

### *Artist and Inspiration*

Domenic Zappia was born in Plati, a small town in southern Italy in 1901. He emigrated with his family to the United States at the age of four. When he was 17 years old, his stepfather, Bruno Serge, recognizing his talent, insisted that he enroll at the Cleveland School of Art. Zappia graduated with honors and received a scholarship to study in Europe, but could not accept, because he did not have the travel funds.<sup>2</sup> Instead, he became an assistant professor at the Cleveland School. Shortly after graduation, he received one of his biggest commissions, the preparation of figures of the Apostles for Our Lady of the Redeemer Church in Buffalo, N.Y. The work was well received by architects and critics, and more success followed.<sup>3</sup> He came to Kansas City in 1926 to do ornamental art work on Loew's Midland Theatre. His lifetime work includes life-size portraits, sculptures, fountains, and miscellaneous objects of art.

His work with the *Last Supper* began in 1958 when Harold E. Smith, owner of Tyler Mountain Memory Gardens in Charleston, West Virginia, commissioned Zappia to do something big for his cemetery chapel – something grand. “Then it must be wood,” said Zappia. Although he



*Domenic Zappia*

could work well in all mediums, he liked wood best. It was *alive*.<sup>4</sup> Zappia and Smith agreed upon the *Last Supper*, based on the Italian artist Leonardo da Vinci's fresco in the monastery of Santa Maria delle Grazie, Milan, to be rendered life-size.

"We agreed there might be an opportunity here for something quite unusual," Zappia related. "Da Vinci's fresco, of course, was familiar the world over. Another painting wouldn't offer anything unusual. A stained glass treatment already had been carried out to perfection in a setting in Forest Lawn Cemetery in California. Bas-relief had often been tried as well. My suggestion was for full, life-size characters in the round. Everyone liked the idea, so we moved ahead."<sup>5</sup> Zappia was to receive \$30,000, a small sum for four years' work.<sup>4</sup>

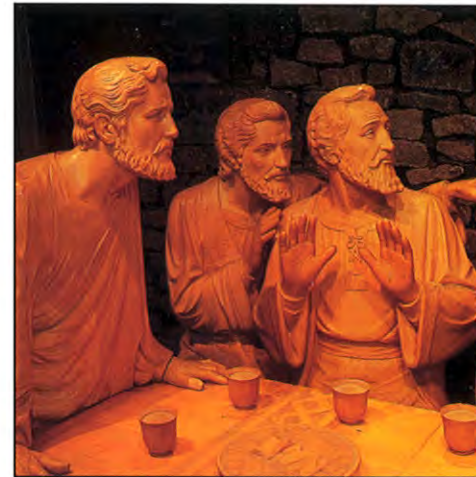
### *Original Expression*

The composition of the sculpture is similar to that of da Vinci's, balanced in the compact triangle groupings of three characters, and the placing of all characters on one side of the table, with Christ being the center and focal point of the piece. Although the arrangement of characters is similar, Zappia's work is far removed from simply being a copy of da Vinci's. Zappia employed his own interpretations in fashioning each character. He didn't agree with all of da Vinci's judgements. He studied the Bible and felt that he knew what the men's faces would look like. He saw them as younger than da Vinci had painted, and with more vitality.

"I read as much as I could about these men and Christ," he explained. "It helped me a great deal. One example, I believe I understood that Peter did not seem an old man, as he had been pictured by da Vinci. He reminded me of a young friend I knew many years ago in Buffalo, so I modeled Peter after him."<sup>5</sup> Carefully attentive to the study of each individual character, Zappia read commentaries on the Scriptures, and consulted religious authorities.<sup>6</sup> Roger Swanson, of the *Kansas City Star*, commented, "He had studied the life of each Apostle. He knew them and seemed to relate to them. There was an element of mysticism about watching Zappia work."<sup>7</sup> Dr. Robert H. Meneilly, then Minister of Village United Presbyterian Church, commented, "da Vinci never finished Christ's face – Mr. Zappia has finished it in divine detail as though surely in his heart he sees the Christ full and whole in his own experience."<sup>1</sup>

### *Creative Process*

Zappia first constructed a small clay model of the figures to establish how they could be arranged as individual pieces. Satisfied with his



*Bartholomew,  
James the Lesser  
and Andrew*

design, he proceeded to the modeling of life-size clay figures, which were cast into plaster. Using the plaster models as a guide, the actual wood carvings were made from a fine grained, golden hardwood called basswood. Basswood, from the linden tree, is a popular sculptor's material because it is fibrous and does not split easily. The figures, each weighing 200 pounds, were carved from 500-pound blocks of wood. These blocks were formed from two-inch planks laminated together to ensure consistency throughout the piece. If you look closely at the sculpture, you can see the lines of glue. The table, tablecloth, and its settings are carved from the same wood.

Zappia learned that the wood for his project might be hard to obtain. He said, "I talked with some artists here. They told me it would be impossible to find that kind of wood and impossible to have it properly laminated. I was discouraged, because if you don't have the proper wood, you simply can't go ahead with a work like this. Then a friend of mine told me of a lumber operator in Northern Arkansas who might be able to help." He contacted the lumber man, Earl Martin of Yellville, Arkansas. He told Zappia that he could supply and laminate the basswood to the sculptor's specifications. But many technical problems were encountered due to the moisture content of the wood. These were overcome by using radio frequency waves to set the glue, an innovative technique for the time. "Some experts told me the job simply couldn't be done," Zappia said, "but we did it!"<sup>5</sup>

The last two years of this four-year work were spent in the actual carving of the pieces. The carving was difficult and painstaking labor. One small mistake – a chisel mark one-eighth inch off, a hammer blow too heavy, or too light – one mistake would ruin a fine piece of wood and many hours of labor. Zappia was always careful to check his

calculations, and he completed the *Last Supper* without an error.<sup>4</sup> “To the best of my knowledge, this is the first time a full-round, three dimensional life-size sculpture in wood has been done on this subject,” commented Zappia.<sup>5</sup>

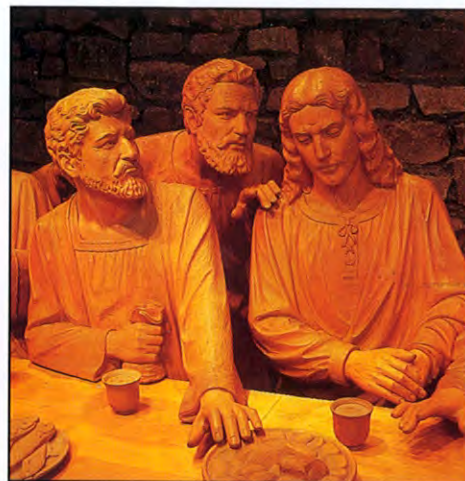
Zappia created the entire piece in his modest ranch-style home at 6820 Sni-A-Bar Road, working mostly in his basement. It is humorously reported that a justifiably curious and perplexed delivery man made numerous trips to 6820 Sni-A-Bar, delivering thirteen 500-pound blocks of basswood, and eventually could not contain his questions!<sup>5</sup> Sometimes Zappia’s wife, Anna, posed for his sculptures, but most of the time Zappia used a lifelike armature that could be arranged according to the position he was studying. Anna assisted immeasurably during the progress of the work. She helped move various models for the scene up and down stairs many times. When completed, she said with a touch of reverence, “We’ll miss them, we call them our ‘boys.’”<sup>5</sup>

A contented man with a love of opera, Zappia often sang or whistled while he worked. He was short with salt and pepper hair. He was talkative and had many friends who thought him humorous, deeply religious, intelligent, temperamental, and willing to give more than was necessary. He had several friends who were ministers, but he rarely went to church.<sup>4</sup> “The artist was kind,” Swanson related. “He welcomed anyone to his studio. He took time to discuss his skill, the technique involved, and the materials used. Zappia had a sense of mission in creating the Last Supper sequence of figures. He was completely devoted to it.”<sup>7</sup>

Zappia spoke of the need to express the love and charity espoused by Christ. He was known by his friends as a humble man, who often undersold his talents and himself. He remained unaffected, untouched by the praise he received in later life. As one friend so touchingly described him, “Anticipation of a visit with Domenic was, in itself, a source of pleasant feeling. Going into his wholesome presence was like walking into a brightly lit room. The spontaneity of his warm welcome... his radiant, friendly smile was waiting; his eyes were lit by the warmth of friendship. His love for fellowship with you shown from all the windows of his great heart. Truly, his was a Christian countenance.”<sup>8</sup>

### **Public Showings**

The *Last Supper* was completed in December, 1962. The carving was viewed by more than 70,000 persons who attended exhibits in Kansas City at the Little Theater of the Municipal Auditorium downtown and the Kansas City Museum. In January, 1964, the work was sent to Charleston for installation in the planned new chapel in the Tyler Mountain Memory Gardens cemetery. However, the chapel was not completed. The sculpture was stored until shipped for display at the World’s Fair in New York City. The Protestant and Orthodox Center Pavilion at



*Judas,  
Peter  
and John*

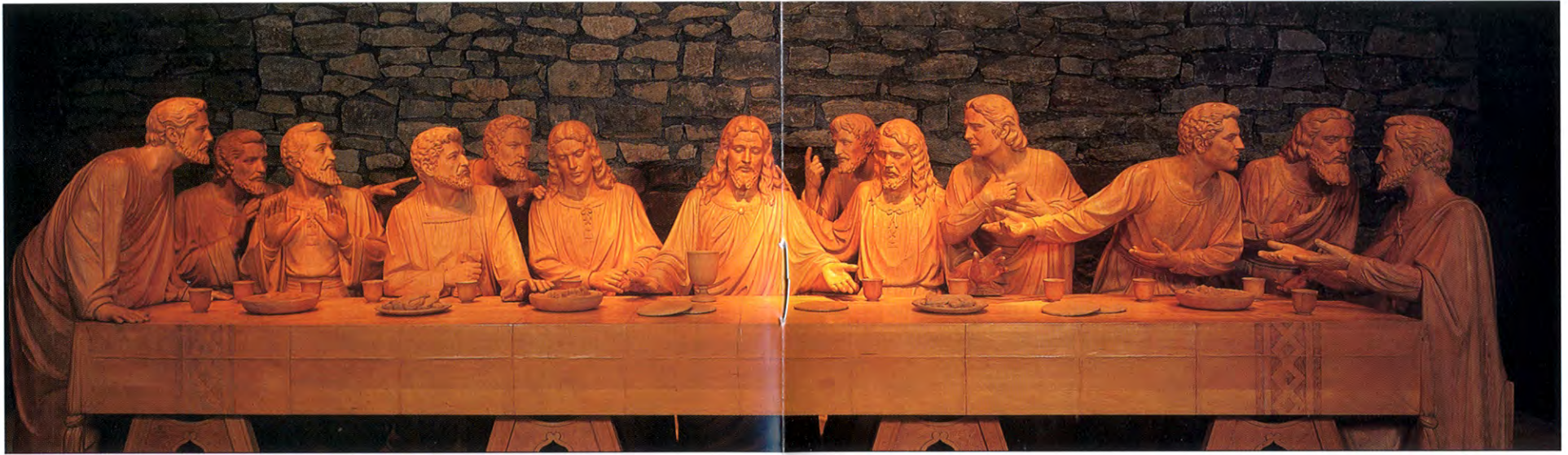
the Fair was chosen for its presentation, where it remained from June 1964 through 1965. Increased building costs and Mr. Smith’s serious illness prompted Smith to consider selling the carving. In the interim, it was loaned and installed in the Protestant Chapel of the “Tri-Faith” Chapels at the Kennedy International Airport until January 1972.

Two civic leaders from Kansas City learned the carving might be available for acquisition. These leaders, Don Armacost, President of Peterson Manufacturing and former President of the Chamber of Commerce of Greater Kansas City, and Oscar Nelson, former Chairman of the Board of Butler Manufacturing, funded the church of which they were members, Country Club Christian Church, for purchase and ownership of the sculpture in December of 1971.

Oscar Nelson had been the promoter and publicist of the artist and his art from the unveiling of the *Last Supper*. It was Nelson who, in 1963, arranged the first memorable showing of the work at a benefit for Children’s Mercy Hospital in the Little Theatre.<sup>9</sup> Later, with Mr. Nelson’s enthusiastic endorsement, it was displayed at the Kansas City Museum. Then in 1964, Mr. Nelson “talked to the right people,” and Zappia’s work was requested for exhibit at the New York World’s Fair by the New York Council of Protestant Churches.<sup>10</sup> Zappia and his family expressed to friends their appreciation of Mr. Nelson’s furthering the public presentation of his piece.<sup>8</sup>

Don Armacost, aware of Mr. Nelson’s abiding interest in the piece, was the one who suggested that the two families make the purchase, feeling that “the masterpiece created in Kansas City should come back to Kansas City.”<sup>10</sup>

“Zappia’s masterpiece instantly carries one across nineteen hundred-years to reality,” explained Nelson. “Only an inspired and excelling artist



*He said, "Verily I say unto you, that one of you shall betray me." . . . And they began every one of them to say unto Him, "Lord, Is it I?" St. Matthew 26:20-22*

could so beautifully depict character and action. It shows a minutely accurate conception of that exciting occasion. This work deepens one's sense of the portent of that particular gathering of Christ and His disciples."<sup>11</sup> Like Armacost, Nelson was enthusiastic about the opportunity to bring the masterpiece back to the city. He said he was interested in the carving "because of the tremendous impact and influence it has with the viewer, with respect to substantiating and furthering an interest in the Christian religion."<sup>11</sup>

The 17-foot long carving requires an appropriately large venue for exhibition with special humidity and temperature controls. Perceiving that it would be a more accessible location to the general public in which to exhibit the piece, Country Club Christian Church loaned its sculpture to Unity Church on the Plaza. Exhibition of the piece in this location was opened to the public on Easter Sunday, April 2, 1972, in the Charles Fillmore Chapel. One could view the masterpiece at leisure in the chapel, while sitting in a theatre-type seat and enjoying a 30-minute presentation with music, dramatic lighting, and recorded commentary. After an extended stay at Unity Church, the *Last Supper* was placed on loan to Rockhurst College in 1993.

### ***Divine Presence***

Zappia spoke of the *Last Supper* as the work that had fulfilled his life.<sup>12</sup> He said in an interview for *The Star* shortly after he finished the work, "Somehow, for the last four years, I have felt God's that hand was on my shoulder. All the time I was working on the Apostles and Christ, I seemed to get encouragement, inspiration. I have never been happier than when I was doing this work."<sup>22</sup>

Dr. Ernest C. Wilson, Minister of Unity Church on the Plaza, related the following in a sermon entitled, "Worship in Wood":

"Though Zappia had been almost a lifetime sufferer from ulcers, he tells us that during the four years that he worked on bringing forth this masterpiece he had no distress or pain from ulcers. Another remarkable thing was that, although almost every sculptor who works in wood or stone sometimes cuts himself with the chisel, or bangs a finger with the mallet, or has some other kind of bruises, or perhaps a piece of the material flies off and hits an eye or some other part of the body, none of these things happened. Zappia said he felt as if he was simply a kind of channel through which God was working. Time after time, when he would be plying the chisel with the mallet, something would prompt him to stop and say, 'Oh, I wonder if I have cut too deeply,' which would mar the work. He would get out his calipers and measure to find that one more blow of the mallet would have been too many!"<sup>16</sup>

Zappia died on October 13, 1964, at the age of 62, after undergoing stomach surgery and falling into a month-long coma. He lived to see the *Last Supper* displayed at the New York World's Fair and later at the Tri-Faith Chapels at Kennedy Airport.

Speaking at his funeral service, Reverend C. Willard Stephens said this of Zappia's commitment to finishing the Last Supper, "According to his statement made to me, all of the time he was working on it, he felt a compulsion to go ahead and complete it, guided by the Holy Spirit of God."<sup>18</sup>

The fluid movement of the piece, seen most clearly in the hands, garments, and expressions of the characters, elicits incredulity in the

viewer. One can hardly imagine that this fluidity of movement could be achieved by such seemingly rough tools as a hammer and chisel. But such was the mastery of the sculptor. As one of his artistic contemporaries, Thomas Hart Benton commented, “What we call art changes because tastes change. Superior craftsmanship, however, is stable. It is always good. Here is an opportunity to see an outstanding example.”<sup>1</sup> Each pair of hands, in appearance soft, uniquely detailed, and strong, were modeled after Zappia’s own hands.<sup>4</sup> Each face is so distinctive as to remind one of someone he has seen recently when out about the grocery store, post office, or neighborhood. Zappia believed “reality should really *be*,” and this philosophy of artistry is realized in his work.<sup>4</sup> The love of the artist for his subject, medium, and work is captured in the tenderness and sensitivity of his rendering of each facial expression.

### *Dramatic Interpretation*

The subject of the masterpiece, the last meal that Christ celebrated with His Disciples, on the night that He was betrayed, is one of enormous significance to Christians. It is at this meal that the sacrament of the Lord’s Table was instituted by Jesus Himself. The scene captured in Zappia’s portrayal is a prelude to this event, in which Christ announces that one of His closest friends, a member of His inner circle of twelve Disciples, would betray Him. As the gospel writer Mark gives the account,

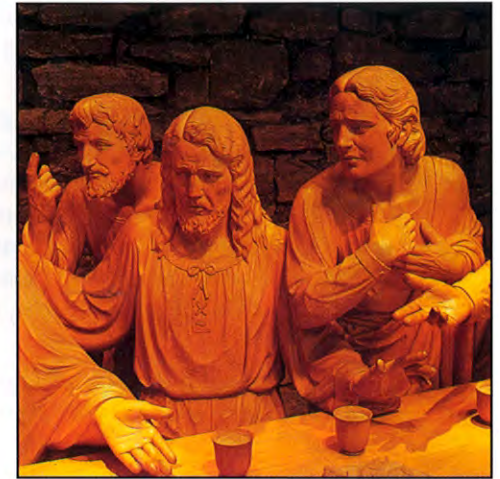
“When it was evening, he came with the twelve. And when they had taken their places and were eating, Jesus said, ‘Truly I tell you, one of you will betray me, one who is eating with me.’ They began to be distressed and to say to him one after another, ‘Surely not I?’ He said to them, ‘It is one of the twelve, one who is dipping bread into the bowl with me.’” (Mark 14:17-20 NRSV)

Reactions of guilt, astonishment, rage, disbelief, and sadness, to name only a few, are evident in the expressions around the table. Zappia’s rendering is well-interpreted by the commentary which was prepared for the Unity exhibition by Dr. Meneilly:

“It is as if each Disciple is alive with heart throbbing and soul speaking in the presence of the Lord... to hear Jesus say, ‘One... shall betray me.’ As we look upon these lifelike men, we feel ourselves in their sandals at the table. What is Jesus saying to *us*?

“‘And when the hour was come, He sat down and the twelve Apostles with Him...’ Christ Himself is the central figure. What a man! *God-man!* What strength of character – forceful and demanding, yet compassionate and understanding. Looking upon Him, one is moved impulsively to cry out, ‘My Lord and my God... Thou art the Christ, the Son of the Living God!’

*Thomas,  
James the Greater  
and Philip*



“There is a sadness about His countenance, and at the same time a divine serenity. He looks as though He were hopeful Judas might still change his mind – repent – before it is too late. The one hand, turned palm downward, seems to say, ‘it is possible, let this cup pass from Me.’ The other hand, palm upturned, receptive, implies, ‘not My will but Thine be done.’

“The Master has just finished saying, ‘One of you shall betray me.’ This excites and arouses His Disciples. Jesus’ head bowed, His Disciples ‘began to be sorrowful, and to say unto Him, one by one, ‘Is it I?’” At the far left end of the table, Bartholomew is the first to ask impulsively, ‘Is it I?’

“Next to Bartholomew, James, the Lesser, reaches out to restrain the impetuous fisherman called Peter, who had drawn his knife in rage seeking the one who was guilty. One day Jesus had said to this James, ‘Follow Me,’ and this man gave up his earthly possessions and followed Christ all the way.

“The third man from the left, Andrew, was the very first of them all to follow Christ. He was a fisherman who was called to be a fisher *of* men only to have his earthly span terminated on a cross. He seems especially stunned by the accusation, wondering silently and sorrowfully, ‘Is it I?’

“Then comes Judas, clutching that bag of coins for which he was selling out his Christ – and his soul – *for a few dollars*. See the look of guilty terror? He was a man of unusual ability. Maybe he had hoped that when Jesus would establish his earthly kingdom he would have a prominent position. Now that Jesus’ death was in view, he thought he had better get what he

could. He didn't know the *real* kingdom was already at hand. 'Is it I?' He looks astonished and aghast that Jesus could possibly know.

"Peter is seen with his hand on the shoulder of John. Peter was known for his faults as well as his virtues. If he just knew who it was, he would take care of the guilty one in a hurry! He had been the first to make a public profession of faith in Christ as the Son of God. In a little bit, he himself will deny Christ. There was much about this brawny man that made Jesus love him exceedingly. At length, he died upside down on a cross in Rome for Christ.

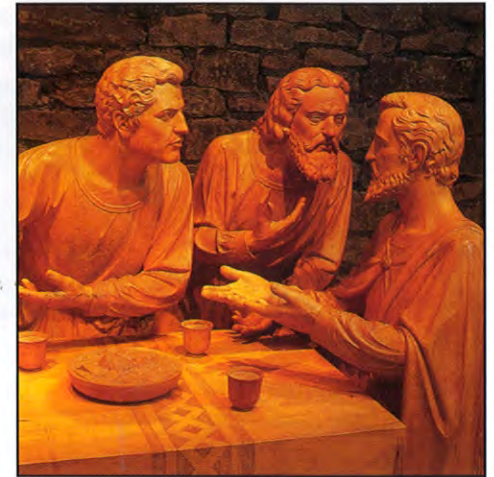
"The beloved Disciple next to Jesus is none other than John. He looks so sad at the words from his Master. He was the youngest of the group. He had a quick temper, yet he was always the one closest to the Master.

"Thomas, the doubter, is on the other side of Jesus. He has the hands of a carpenter. When Jesus had said He was going to prepare a place for them, it was Thomas who questioned, 'How do we know the way?' And Jesus replied, 'I am the Way, the Truth, and the Life. No one comes to the Father but by Me.' It was the same man who was to fall before the resurrected Jesus and cry out, 'My Lord and my God.' Anxiously now at the table he asks, 'Is it I?'

"In front of Thomas is James, the Greater, horrified by the accusation; How could Jesus even suggest one of them would betray Him? Of all people, he had always been quick to show his displeasure if others refused Jesus an audience, such as the Samaritan villagers, and Jesus would refer to him as 'the Son of Thunder.' However, he was, along with Peter and John, in close companionship with Christ in Gethsemane and upon the mountain of Transfiguration. His whole body seems to be anxiously asking, 'Is it I?'

"Philip, pointing to his own heart, is asking the same question. When Jesus later made His closing address, it was Philip who made the request, 'Lord, show us the Father and we shall be satisfied.' Jesus replied, 'Philip, he who has seen me has seen the Father.'

"Toward the right end of the table we see Thaddaeus who turns in consternation toward Matthew and Simon. We know little about Thaddaeus. He was one Jesus called by the sea. Once he asked Jesus, 'Lord, how is it that you will manifest yourself to us and not to the world?' He heard Jesus answer, 'If a man loves Me he will keep My word and My Father will love him. And We will come to him and make Our home with him.' This rugged but good-looking fisherman asks, 'Is it I?'



*Thaddaeus,  
Matthew  
and Simon*

"Next, Matthew, the former tax collector. Matthew knew what it was to have his life remade by Jesus. Here was a man who knew what it was to be born again from above. 'Is it I?'

"From the posture of Simon on the end we take it he can't believe any one of them would betray Jesus. 'Could I possibly be the one?'

"And Jesus took bread, and gave thanks, and broke it and gave unto them saying, "This is My body which is given for you, do this in remembrance of Me." And He took the cup and gave thanks, and gave it to them, saying, "Drink ye all of it. For this is My blood of the New Testament which is shed for the remission of sins." The immortal Sacrament all Christians observe and re-enact to this day, as the most dramatic of religious experiences, was instituted.

"And Jesus said, "Arise, let us go." Jesus went out to be betrayed and to give His life as ransom for many. He took our judgement for sin that we might have His judgement for righteousness even unto eternal life. 'Love so amazing, so divine, demands my life, my love, my all...'"<sup>13</sup>

### *Worshipful Creation*

As Dr. Lawrence W. Bash, Minister of Country Club Christian Church at the time the sculpture was acquired, said so eloquently,

"The Lord's Table, the setting of The Last Supper, is the meeting place of man with his God. We bring our need, our frailty, our sin, and we bring also our love, our gratitude, and our devotion. Although the differing Christian groups have developed

their own ways of interpretation and worship, it represents for all the place where we encounter the Eternal God.

“St. Paul has written: ‘Let a man examine himself, and so eat of the bread and drink of the cup for one who eats and drinks without discerning the body eats and drinks judgement upon himself.’ (1 Cor. 11:27-29)

“It is therefore a place for reverence, a place for meditation and self-searching; and a center and source of spiritual power as the believer goes out forgiven and renewed. Whatever our theology, here we kneel together and from here God sends us forth refreshed.”<sup>1</sup>

Many who have viewed Zappia’s masterpiece have seen within it the unmistakable mark of the divine hand, which moved through the sculptor in its creation. As Dr. Wilson explained,

“There is a creative spirit in us and when this finds release, it is almost invariably accompanied by a sense of worship. Have you noticed that people who find an outlet for creativity, by invention and discovery, are almost always devout people? They have tuned in to the Creative Principle, and it affects their life. Whatever we do creatively tends to bring forth something of the expression of our relationship to the Source of Being.”<sup>6</sup>

### **Reflective Response**

As Rev. Stephens noted, “It was for this purpose that Zappia carved this memorial message. Not that he might be known as the great sculptor that he was already known as, but that the message of Christ might be more vivid, that the message of Christ might live in a simpler, but yet a more glorified way among all Christians who believe in the death and the burial, and the suffering and the sacrifice, that Christ made with his soul, for the salvation of our souls...that our hearts might be broken as we search them as the disciples searched their hearts, and that we all realize we have betrayed Him. We, like Peter, walked afar off many times. We, like the other disciples, have fled many times; yet, we know we are His – not because of our faithfulness, but because of the faithfulness of our Lord. Not because of any sacrifice we have made, or shall make, but because of the vicarious suffering and death of our Lord for the salvation of our souls.”<sup>8</sup>

Take time to linger before this “Wonder in Wood”,<sup>4</sup> contemplating the sacred reality which it embodies. Take time to pray, to worship the Christ and encounter Him in a fresh way, and to let the Spirit within speak to you of the eternal presence of the Creator and Savior in your life today.

### **Notes:**

1. “Premier Presentation ‘The Last Supper’”, brochure, The Little Theatre Municipal Auditorium, April 5, 1963. The quotes, in the order cited: Daniel MacMorris; John W. Williams, Th. D., Minister St. Stephen Baptist Church; Earle B. Jewell, D.D., Rector St. Andrew’s Episcopal Church; and Reverend Maurice E. Van Ackeren, S.J., President, Rockhurst College.
2. Obituary, *The Kansas City Star*, October 14, 1964.
3. “Masterpiece of a Great Event”, *GRIT Family Section*, Marie Butler, March 30, 1975.
4. “A Wonder In Wood”, *The Kansas City Magazine*, Jolene Babyak, April, 1973.
5. “Presentation of ‘The Last Supper’”, brochure, Unity Church on the Country Club Plaza, April 2, 1972.
6. “Worship In Wood”, Sermon, Dr. Ernest C. Wilson, Minister, Unity Church on the Country Club Plaza, Sunday, August 27, 1972.
7. “Sculptor Exhibited Dedication to Work”, *The Kansas City Star*, Roger Swanson, December, 1971.
8. Funeral Service for Domenic Zappia, Reverend C. Willard Stephens, Pastor, Eastwood Hills Baptist Church, Floral Hills Chapel, Kansas City, MO, October 16, 1964.
9. “Capital Drive to Fund Home for Acclaimed Zappia Sculpture”, *The Country Club Christian*, Vol. 73, No. 42, July 15, 1998.
10. “Domenic Zappia’s ‘Last Supper’ is Ours!”, *The Country Club Christian*, Vol. 46, No. 18, December 29, 1971.
11. “City Regains Religious Sculpture”, *The Kansas City Star*, Helen T. Gott, December, 1971.
12. “The Last Supper”, *The Kansas City Star Magazine*, Shirl Brenneke, April 15, 1973.
13. “The Last Supper” Presentation Narration by Dr. Ernest C. Wilson, Minister, Unity Church on the Country Club Plaza, Kansas City, Missouri, and Dr. Robert H. Meneilly, Minister, Village United Presbyterian Church, Prairie Village, Kansas, April 2, 1972.