

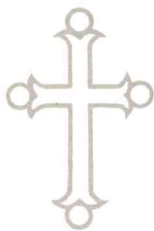


BIBLICAL LORE IN SUN-LIT ARTISTRY

*The beautiful windows
of the Country Club Christian Church*

SIXTY FIRST AND WARD PARKWAY
KANSAS CITY, MISSOURI

The CHANCEL WINDOW on the COVER



Using the theme of the Last Supper, the chancel window reflects a unique tradition of the Disciples of Christ—the observance of communion each Sunday during worship. Placed directly above the communion table as a constant reminder of the Last Supper, the central panel of the window depicts Jesus as he blessed the bread, broke it and gave it to his disciples. The colors of his robe, white and blue, represent purity and heavenly contemplation. The four medallions surrounding Jesus illustrate Bible stories related to the Last Supper. The top left medallion shows Jesus feeding the five thousand, and the top right shows him as he fed the disciples following his resurrection. The middle medallions on either side are devoted to Mary Magdalene washing Jesus' feet with oil, left, and Jesus as he washed the disciples feet, right. The Last Supper extends across the three lower medallions. Jesus is shown in the center with the cup and the loaf. His disciples are shown around him with Judas dressed in violet with a dark halo and his purse of coins. Above the main window, small angels lend further significance of praise and prayer. In addition the window's colors of deep red, blue and green, and the use of white and gold, achieve a tapestry effect and utilize the morning sun during worship. The chancel window was dedicated in 1950, and was presented in honor of Jesse R. Battenfeld, his wife Margaret and their two sons, Jesse R. Jr., and John Curry Battenfeld.



COUNTRY CLUB CHRISTIAN CHURCH



From its first meeting held on October 17, 1920, in a rented hall at 63rd and Brookside, Country Club Christian Church has grown at an amazing pace. Under the leadership of the first minister, Dr. George Hamilton Combs, and succeeding senior ministers, Dr. Warren Grafton, Dr. Ewart Wyle, Dr. Lawrence W. Bash and Dr. Eugene W. Brice, the membership has grown from 309 charter members in March 1921, to a membership of more than 3,000. The church building has also grown steadily to meet the needs of a growing congregation. Today, the stone Gothic edifice on Ward Parkway and the adjacent George Hamilton Combs Memorial Chapel are Kansas City landmarks. While the thirteenth, fourteenth and fifteenth centuries were the golden years when great masterpieces in the art of stained glass windows were created for the cathedrals of Europe, that same beauty and dignity has been captured in the windows at Country Club Christian Church. The stained glass windows, patterned after those great cathedrals in Europe, remain a source of joy and reverence for church members and visitors alike.

The ARTISTS . . .

Although it has a history centuries older, stained glass artistry reached its zenith in the late Middle Ages from 1100 to 1300. It was during that time that great cathedrals arose throughout Europe, an effort involving the wealth and efforts of whole towns and regions. Stained glass windows, the crowned jewel of this history, dazzled these cathedrals, bringing them to life in a symphony of color and light.

The windows at Country Club Christian Church were designed by Dr. Charles J. Connick, one of the greatest stained glass artists of this century. Dr. Connick designed such great windows as the "Love" window that dominates the choir group of the Princeton chapel, one of the largest windows in the world and the Rose window in the Cathedral of St. John the Divine as well as the chancel and east transept windows in New York City's St. Patrick's Cathedral. Connick, who had honorary "master of fine arts" and "doctor of fine arts" degrees from Princeton and Boston Universities, died in December 1945.

Our sanctuary windows were the last to be designed by him. Connick described the symbolism of color in our windows as follows: "From the rich spiritual regions of the Middle Ages we have inherited a symbolism of color that is still recognized in our workaday world. The red cross of devotion and sacrifice now carries its message around a stricken world to remind us that in the 12th century pure red was the color of divine love, passionate devotion, self-sacrifice, courage, martyrdom and all of the warm impulses that belong to the great-hearted everywhere.

"The blue of the Middle Ages was a pure cobalt, shading from deep to light, approaching sapphire. Blue supports red, so we acquiesce with those wise colorists who said that blue is the contemplative color—the color of Divine Wisdom. Blue symbolizes truth, constancy, eternity, Heaven itself and the steadfastness of enduring loyalty that in our speech today we call 'true blue.' Green is the color of hope, springtime, youth and victory. God symbolizes spiritual treasures, worthy achievement and the good life."

"Violet, a combination of blue and red, symbolizes love, justice and truth and is the color of royalty; while purple stands for pain, penitence, mystery and death. Violet in ancient windows formed a beautiful background for shimmering white, the symbol of faith, the light of truth, or peace and serenity."



P R E F A C E . . .



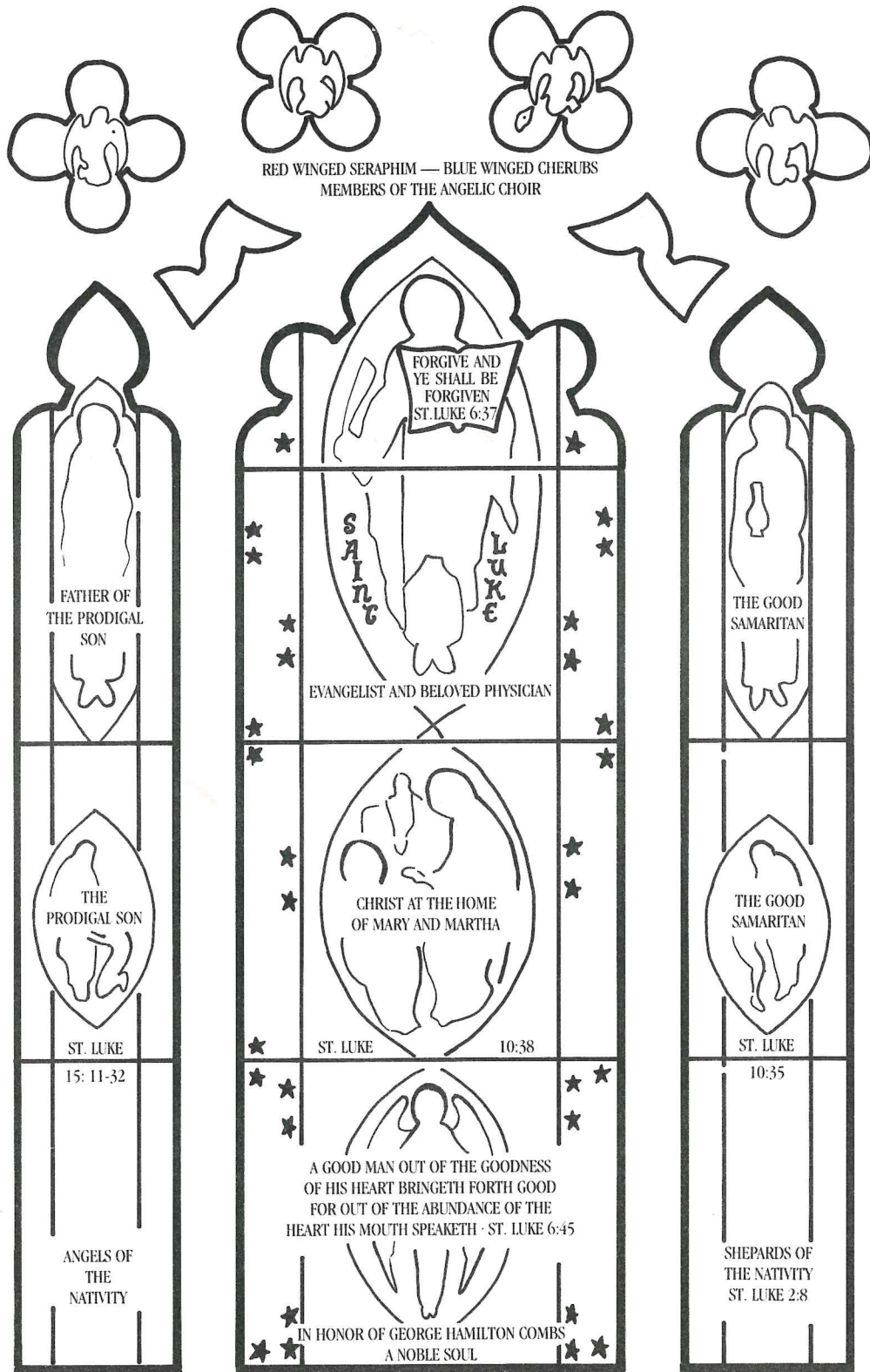
The stained-glass windows of the Country Club Christian Church rival or surpass the beauty of those windows that grace the cathedrals of Europe. This booklet cannot capture the glow of the sun shining through those luminous colors, but it can capture the artist's designs and masterful renditions of those designs.

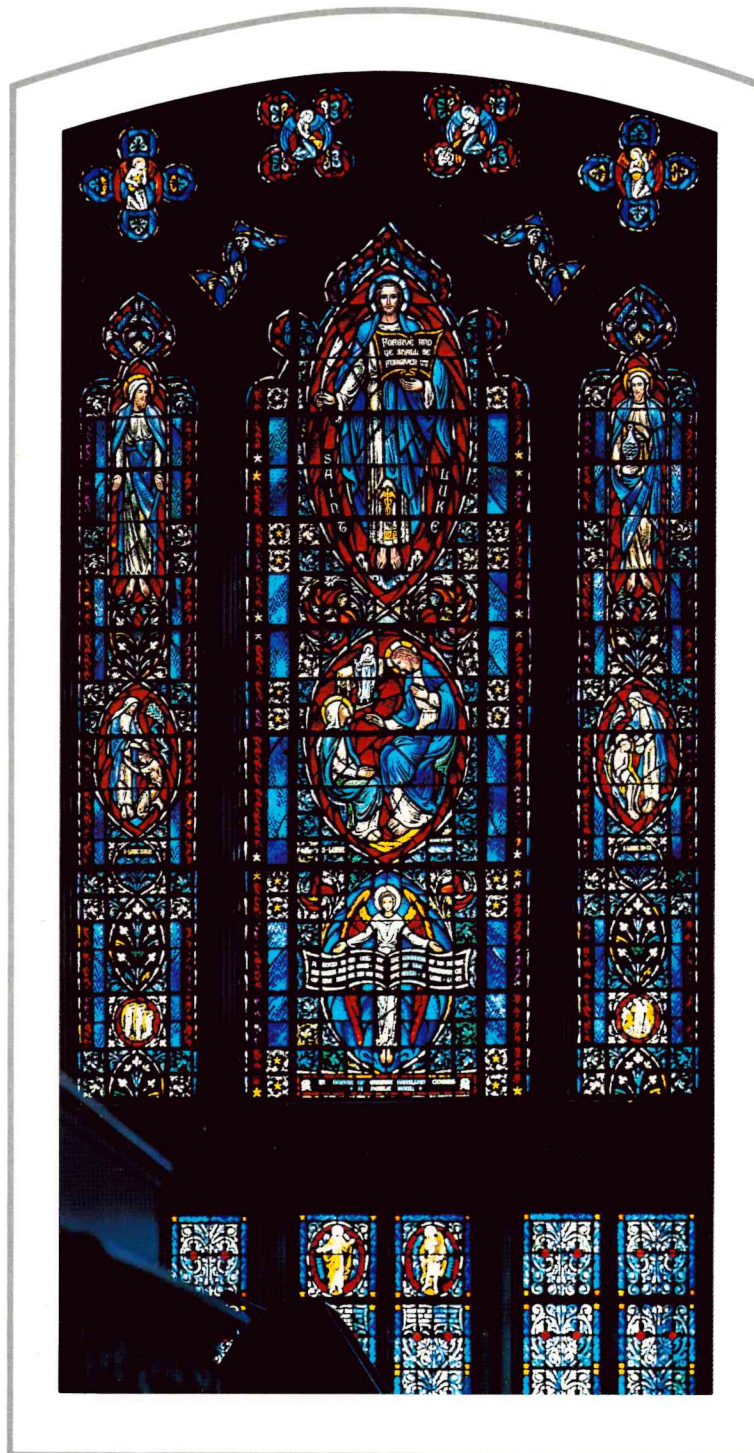
No doubt the congregation is aware of these windows, but it is human nature to accept them as part of the decor without giving them the attention they deserve. It is hoped that this display will enhance the awareness and appreciation that is their due.

It is hoped also that you will enjoy this booklet. It was suggested by former business manager, Charles Rouse, many years ago. The publishers of this edition did not feel equal to its challenge until now. We hope it will be enjoyed and that it will be a treasure in your home where you can savor the beauty of the church windows at your leisure. Perhaps, too, it may cause a pondering of that divine life of long ago, that not only inspired these beautiful windows but those countless believers, who through the ages have lived better, richer, more fulfilled lives.



Diagram of the St. Luke Window





ST. LUKE'S WINDOW, first on the left, south side of Sanctuary

Devoted to the evangelist and physician St. Luke, this window depicts a variety of stories. The central panel shows St. Luke holding the book and pen, symbols of the evangelists. The open book is inscribed with Luke 6:37, "Forgive and ye shall be forgiven." On the lower part of St. Luke's garment is the traditional caduceus, a symbol of healing. The medallion below St. Luke shows Jesus at the home of Mary and Martha. Below, an angel relates the verse Luke 6:45, "A good man out of the goodness of his heart bringeth forth good . . . for out of the abundance of the heart his mouth speaketh." Other parables recorded by St. Luke are symbolized on either side of the central panel. On

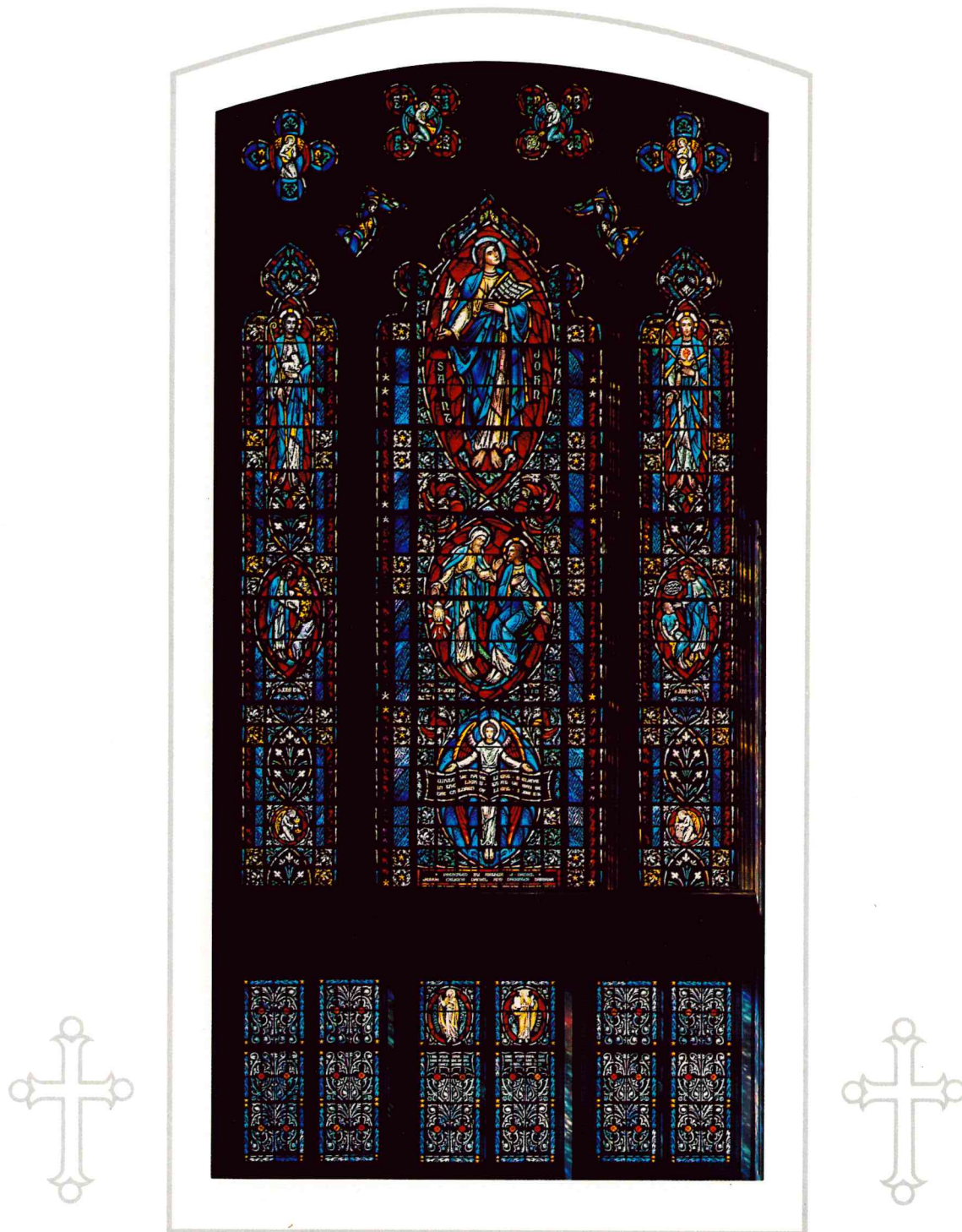
the left is the patient and forgiving father of the prodigal son, top, welcoming home the repentant young man, below. On the right, the good samaritan with a flask of water, top, ministers to the unfortunate man who fell among thieves, below. The lower medallions flanking the angel, symbolize the angels and shepherds of the nativity. The lower windows feature Old Testament figures Isaiah and David bearing the old testament verses, "The spirit of the Lord God is upon us," and "Blessed is he that cometh in the name of the Lord," which both reappear again in St. Luke. The window was dedicated 1947 in honor of Dr. George Hamilton Combs, first minister of Country Club Christian Church.



ST. MATTHEW'S WINDOW, second from the left, south side of Sanctuary

Devoted to the evangelist and teacher St. Matthew, the window's central panel shows St. Matthew holding the book and pen with the inscription, "Let your light shine before men," from Matthew 5:16. The medallion below shows Christ's sermon on the mount from Matthew 5:6. Below, the angel with the open book relates the sermon, "Blessed are they which do hunger and thirst after righteousness for they shall be filled." Other stories recorded by St. Matthew are symbolized on either side of the central panel. On the top left, the Virgin Mary is shown with the symbol of Epiphany, and to the right, St. Joseph holds a symbol of the flight to Egypt. The middle medallions flanking the sermon

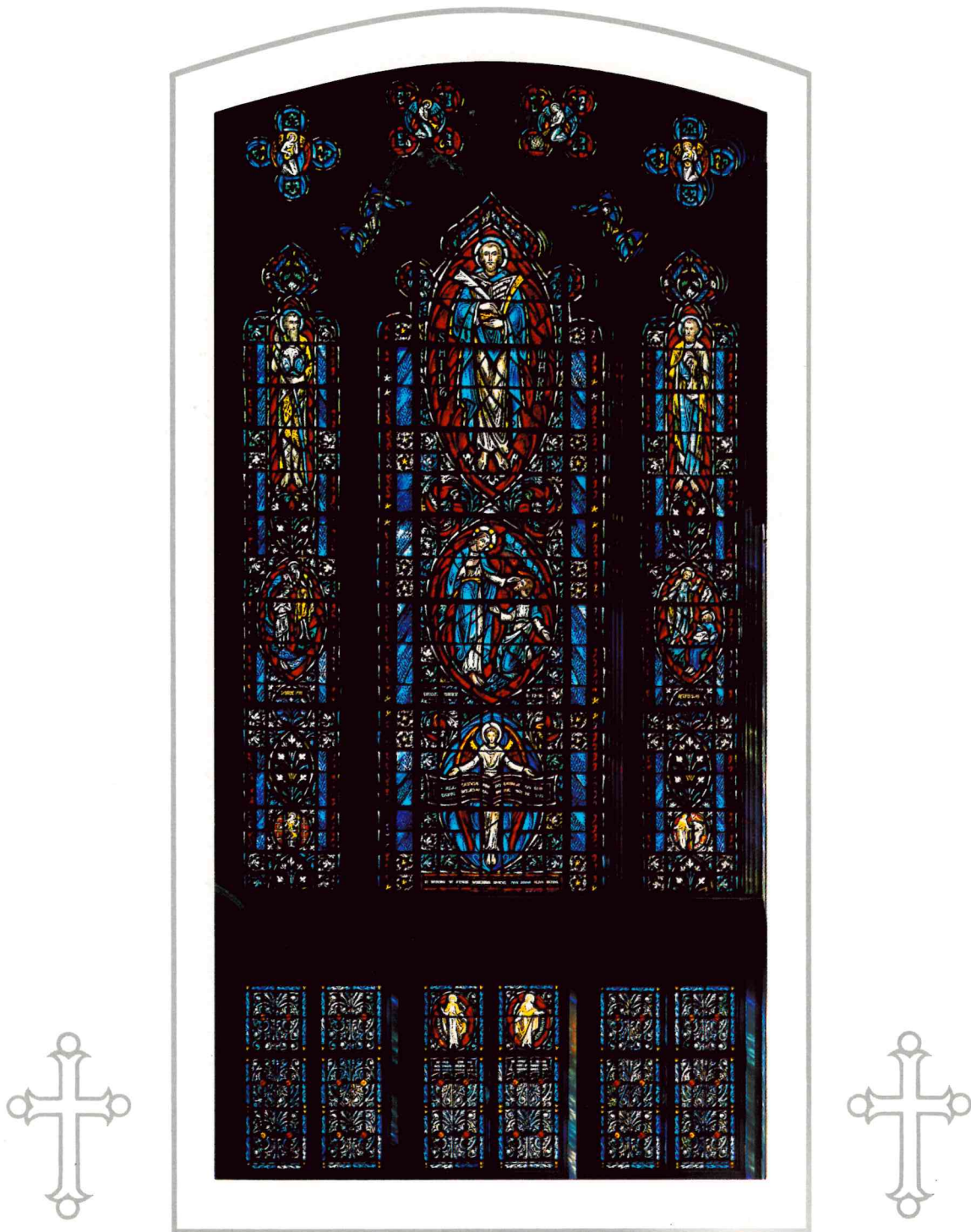
of the mount, show the parable of talents, from Matthew 25:14, left, and the parable of the last judgment, from Matthew 25:35-36, right. The lower medallions show kneeling angels bearing the symbols, left, the purse of St. Matthew suggesting the collector of customs, and right, the carpenter's square of St. Joseph. Old Testament prophets Micah and Hosea in the lower windows bear the verses, "Bethlehem, out of thee shall he come forth that is to be the shepherd of Israel," and "I desire mercy and sacrifice," which both reappear in St. Matthew. The St. Matthew was dedicated in 1947 and presented by Joseph S. and Ethel B. Atha, with Ethelyn, Elaine and Donald Atha.



ST. JOHN'S WINDOW, 3rd from the left, south side of Sanctuary

Devoted to St. John, who emphasized the spiritual power and beauty of Christ, the window's central panel shows St. John holding the book and pen with the verse from John 14:6, "I am the way, the truth and the life." The medallion below depicts Christ's discourse with Nicodemus, and the lower medallion below that shows an angel with the verse John 12:36, "While ye have light believe in the light that ye may be children of light." Other parables recorded by St. John are symbolized on either side of the central panel. On the left is Christ as the good shepherd and Christ, the light of the world, from John 10:1-21 and 9:5, respectively. The middle medallions symbolize the lost sheep,

from John 10:16, left, and the healing of the man born blind, from John 9:1-39, right. The lower medallions flanking the angel with the book, show kneeling angels bearing symbols of the chalice and serpent of St. John and the palm and scroll inscribed with the Latin text, "Passus est Sub Pontio Pilato—Mortuus et Sepultus." The lower windows feature Old Testament figures Zechariah and Moses with the verses, "I will pour upon the house of David the spirit of Grace," and "Make straight the way of the Lord," which also appears in John 1:23. The St. John window was dedicated in 1947 and was presented by Arthur J. and Jesse Caulkins Daniel and their daughter Barbara.



ST. MARK'S WINDOW, fourth from the left, south side of Sanctuary

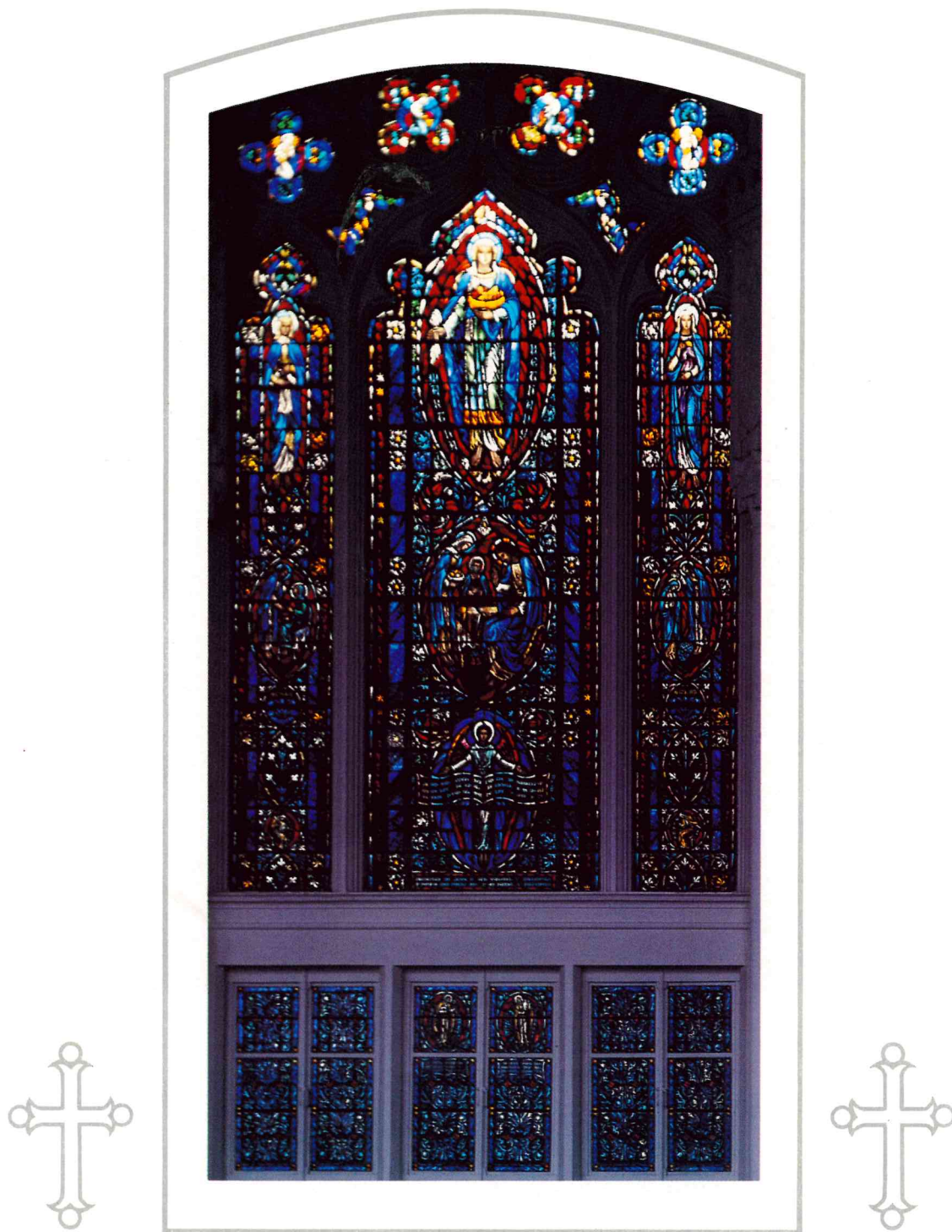
St. Mark dominates this window. He holds an open book with the verse, "The Kingdom of God is at hand," from Mark 1:15. The center medallion below shows the healing of the blind man, from Mark 8:22-26, and the angel below that holds an open book with verse Mark 9:23, "All things are possible to him that believeth." On either side of the central panel, John the Baptist and St. Peter are shown with John at the left holding the rustic crossed staff and the fountain, symbol of baptism. Below John is the baptism of Christ, and at the right, St. Peter is preaching with Mark transcribing, perhaps they were translating

Peter's Aramaic into the Greek language. The lower medallions flanking the angel with the open book symbolizes the imprisonment of John the Baptist, from Mark 1:14, and Peter's denial of Christ. The windows above the central panel are embellished with the angelic choir playing musical instruments, and Cherubims with trumpet and censer. Old testament prophets Malachi and Jeremiah relate the verses, "Behold I send my messenger," and "My house is called a house of prayer for all nations," in the lower windows. The St. Mark window was dedicated in honor of Junius Bertram Irving and Anna Elna Irving.



ST. PAUL'S WINDOW, fifth from the left, south side of Sanctuary

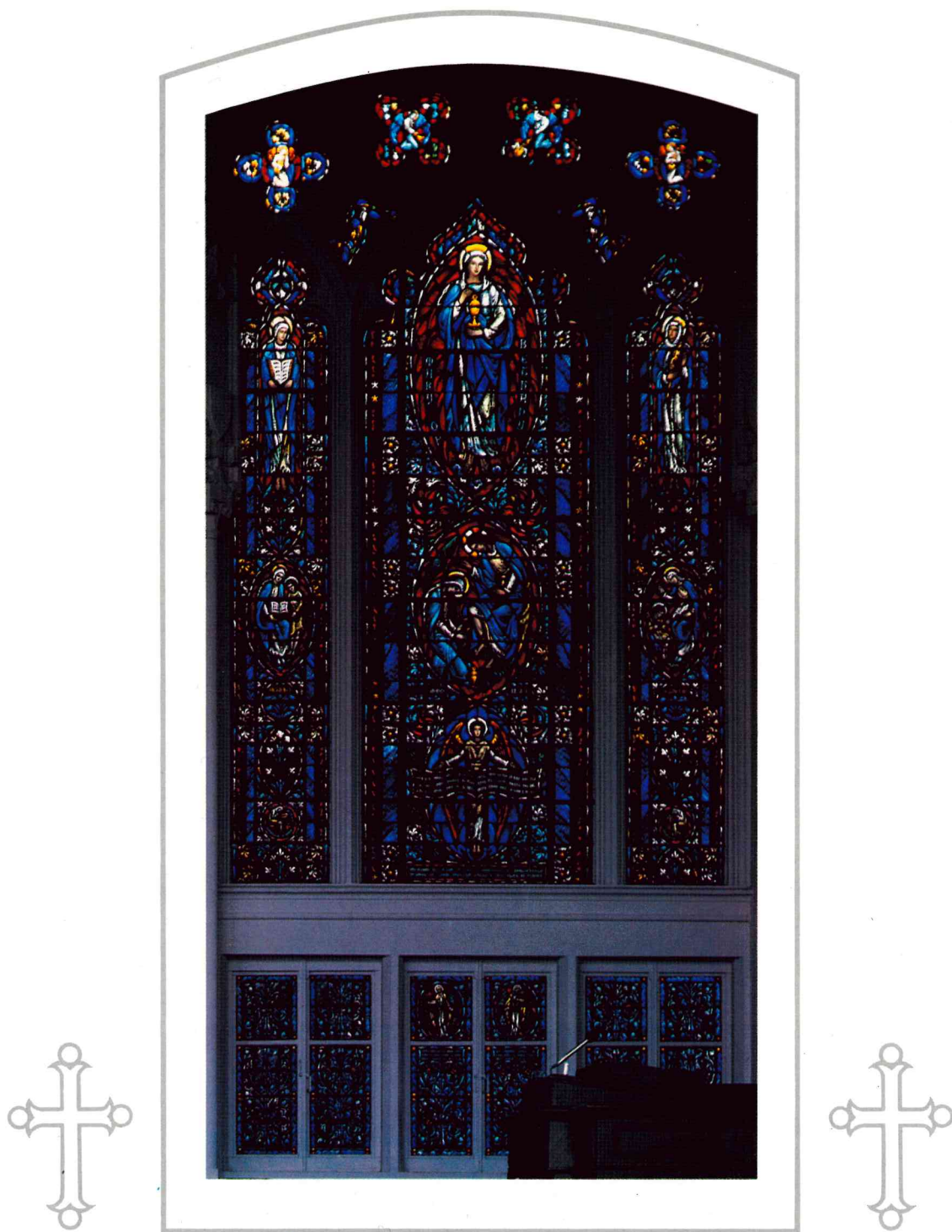
The central panel in this window shows St. Paul holding a book and pen with the verse II Timothy 4:7, "I have fought a good fight, I have kept the faith." In the medallion below, St. Paul preaches of the unknown God to the people of Athens at Mars Hill, from the 17th chapter of Acts. His companions in the medallion are St. Barnabas and St. Timothy. The medallions flanking St. Paul preaching, show Barnabas at the left with the book and three stones, and Timothy at the right with the staff and book inscribed with the cross. St. Timothy is robed as Bishop of Ephesus. The medallions on either side of the central panel show Saul's conversion, left, and the shipwreck during Paul's voyages, right. The windows above the central panel are embellished with the angelic choir playing musical instruments and Cherubims with trumpet and censer, symbols of praise and prayer. The Old Testament figures below are Joel and Job with the texts, "Whosoever shall call upon the name of the Lord shall be saved," and "He taketh the wise in their own craftiness and the counsel of the forward is carried headlong." The St. Paul window was dedicated in 1947 in honor of Orlando Victor Wilson and Ella Slaughter Wilson.



ST. MARTHA'S WINDOW, left, north side of Sanctuary

The dominant figure in this window is Martha of Bethany with a basket of fruit and the keys symbolizing household duties and responsibilities. In the medallion below, Martha serves her brother, Lazarus, and Christ at supper, from John 12:2. The angel in the lower middle medallion holds an open book with the inscription, "Jesus said unto her, I am the resurrection and the life; he that believeth in me, though he were dead, yet shall he live," from John 11:25. To the left of the central panel, Dorcas, sometimes called Tabitha, the woman of good deeds, holds a small garment symbolizing her charity. Below, Dorcas is raised from the dead by St. Peter. To the right of the central panel,

Lydia, the seller of purple, is shown with her baptism by Peter shown below. The smaller medallions near the base are devoted to Priscilla and the Widow of Nain. The windows above the window feature members of the angelic choir—red-winged Seraphim and blue-winged Cherubim. Old Testament figures Rachel, as the shepherdess with crook and lamb in her arms, and Rebecca at the well, are shown in the lower windows with the verses, "I called my child out of Egypt," and "Rejoice greatly, O daughter of Zion; thy king cometh." The St. Martha window was dedicated in 1947 in honor of John N. and Harriet C. Battenfeld and presented by their children Jesse R. and Margaret C. Battenfeld.



ST. MARY'S WINDOW, right, north side of Sanctuary

Mary of Bethany with a vase of precious ointment is the dominant figure in this window. Below the central panel, Mary anoints the feet of Jesus and below that an angel with an open book relates the verse, "Mary sat at Jesus' feet, and heard his word." And Jesus said, "Mary hath chosen the good part, which shall not be taken away from her," from Luke 10:39-42. The medallions flanking the central panel show Eunice with the open book, left, teaching her young son, Timothy, below, and St. Elizabeth with the distaff, right, instructing her son, John the Baptist, below. The smaller medallion below shows Mary, the

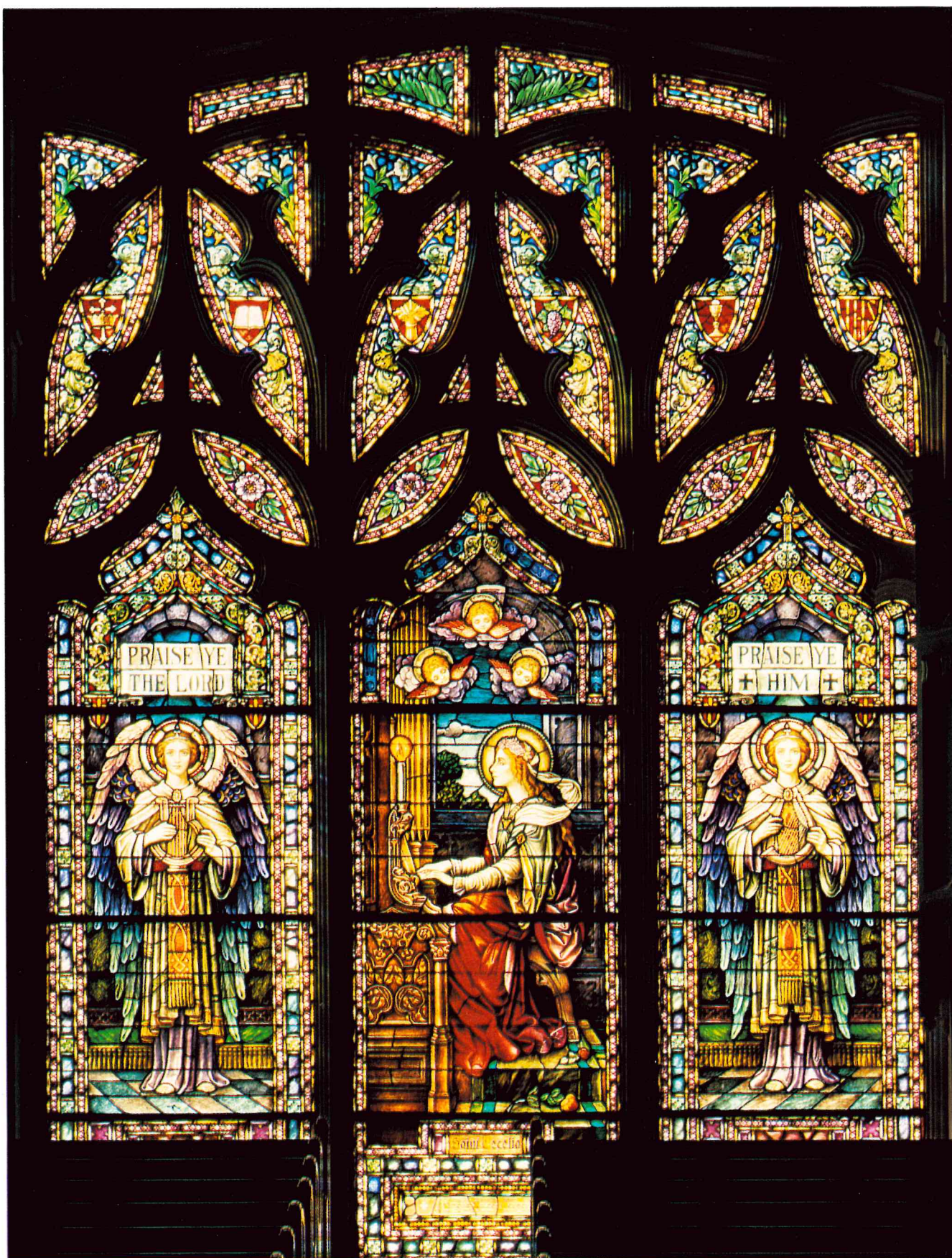
mother of Mark, and Salome, the mother of John. The windows above the window show members of the angelic choir—red-winged Seraphim and blue-winged Cherubim, playing musical instruments. In the lower windows Old Testament figures Sarah, the wife of Abraham, and Ruth relate the texts. "God said unto Abraham, Sarah thy wife I will bless," from Genesis 17:15-16 and "Whither thou goest, I will go," from Ruth 1:16. The St. Mary window was dedicated in 1947 in honor of Edwin E. and Alice W. Curry, and presented by their children Jesse R. and Margaret C. Battenfeld.

ST. CECELIA WINDOW



The St. Cecilia window, designed by the Jacobi Company of St. Louis, was the first stained glass window installed in the sanctuary of Country Club Christian Church. Built in 1924 during the building of the sanctuary, the balcony window commemorates St. Cecilia, the patron saint of church music, musicians and the blind. According to tradition, Cecilia was a noble Roman girl—a Christian who took vows of the church including celibacy. When Cecilia married a Roman noble of pagan background, she persuaded him to accept the celibate vows of the church, and converted both him and his brother to Christianity. In 230 A.D. Cecilia, her husband and his brother were executed by Roman authorities. The site of her home in Rome was later converted to a church in her honor, and was elaborately decorated and refurbished in 1599. The remains of St. Cecilia, her husband and the brother are buried at the church.

According to legend, an angel of God was attracted to earth by the charms of St. Cecilia's singing. It is not known when she attained the rank of patron saint of music, but she is mentioned as early as Chaucer's "Canterbury Tales." She has also been commemorated as a Saint of Church Music by painters, writers and composers. The St. Cecilia window was presented by Mrs. Jennie L. Sweet in honor of her daughter Mrs. Athelia Sweet Berger.





THREE WINDOWS, south entry to the Sanctuary

Dedicated in 1958, the stained glass windows in the south entrance to the sanctuary were designed by Willet Studios in Philadelphia. The first window, given by Mr. and Mrs. Milburn Hobson in honor of B. L. and Cora Wheatley, portrays Hannah bringing her son Samuel to Eli the priest in the temple. Below, the seven-branched candlestick symbolizes Old Testament worship. Above, images Samuel's little coat, brought by his mother each year. The second window, given in memory of Mr. Robert Lee Mehornay, depicts Jesus teaching the disciples to pray. Below

are Albrecht Durer's famous praying hands, and above, is the container in which incense is burned, surmounted by the Chi Rho symbol for Christ. The third window, given in honor of Mr. and Mrs. Langston Bacon, by their children Mrs. Charles E. Waldron Sr., Mrs. Elizabeth B. Ruddy, Mrs. S. W. Black Sr., and Langston M. Bacon, shows Mary and Joseph bringing 12-year-old Jesus to the temple for the first time. Above, the scroll of the Torah, symbolizes the law of Moses, and below, is the cage with the two doves brought by Jesus' parents as a sacrifice.





WINDOWS on the STAIRWAY, south entry

The window on the east at the stairway landing, given by Dr. and Mrs. Raymond Edwin Teall, shows Christ in the Garden of Gethsemane kneeling during prayer while an angel of the Lord holds the chalice. "Oh my Father, if it be possible, let this cup pass from me; nevertheless not as I will, but as thou wilt." Matthew 26:39. Disciples Peter, James and John, tired from watching, are asleep while in the background Judas leads the soldiers to Jesus. The bag of money and the 30 pieces of silver are Judas' compensation for his betrayal to earn his place in history as the symbol of base treachery. Above, the chalice surmounted by the

cross with the pointed ends, called the Cross of Suttering, symbolizes Gethsemane. The window on the south at the stairway landing, given in memory of C. Norman Sears, by his wife, Linnie B. Sears; son, Charles N. Sears; and daughters, Louise Sears Turner and Dorothy Sears Crebo, shows a woman giving three children a drink of water. Below, a loaf of bread being sliced by a knife symbolizes another of the Acts of Christian Mercy, feeding the hungry, and above, the basket of fruit symbolizes visiting the sick. "Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me." Matthew 25:40.



HEAD WINDOWS of south stairway, south entry

The three windows at the head of the south stairway, given in memory of Country Club Christian Church charter member Mrs. Jennie L. Sweet, depict Old Testament stories. The left window shows Miriam watching while her baby brother Moses is discovered floating in the bulrushes by Pharaoh's daughter. The pyramids below symbolize Egypt. The center window shows Ruth accompanying her mother-in-law, Naomi, away from her land of Moab back to Naomi's land of Judah. In the background, Orpha, the other daughter-in-law, returns to her homeland. Below, the lion of Judah symbolizes the line of Jesse established through Ruth and Boaz, from which Christ descended. The right window, from the book of Esther, shows Esther pleading for her people at the feet of King Ahasuerus. Esther's queenly crown symbolizes not only her role as the king's bride but her courage in saving her people, the Jews. The inscription on these windows reads: "In loving memory of Jennie Lockwood Sweet, 1869-1956, true Disciple of Christ and Charter Member of this Church."



The COMBS CHAPEL

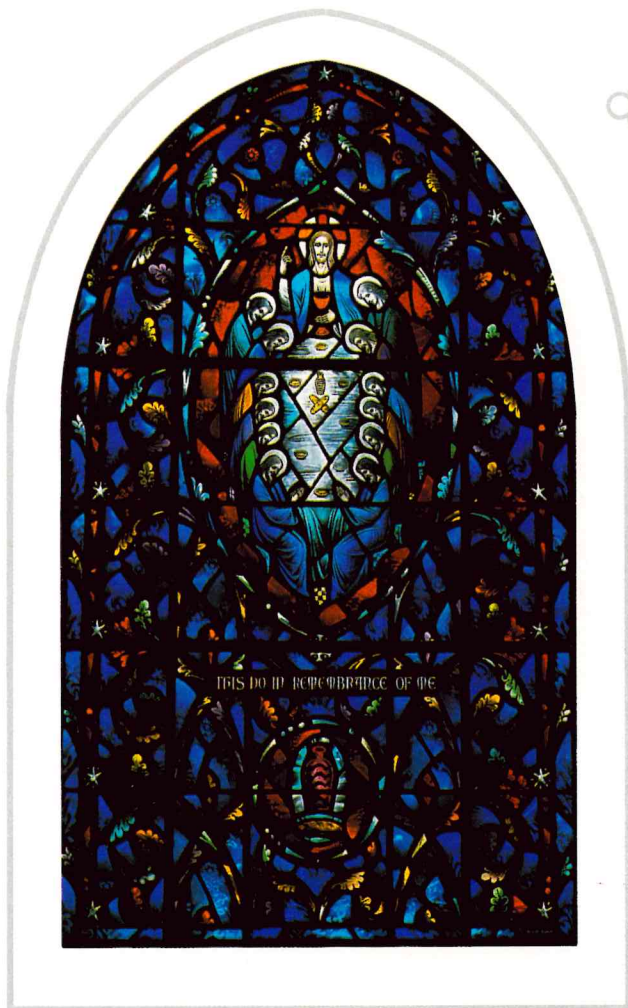
An Architectural Jewel

Groundbreaking ceremonies for the George Hamilton Combs Memorial Chapel were held on May 14, 1961, as several hundred Country Club Christian Church members gathered around the outline of the building. Long-time church member Joseph S. Atha and Gladys Combs, wife of the late Dr. George Hamilton Combs, led the ceremonies, following a "Declaration of Intention" by Dr. Lawrence Bash, then the senior minister. With the groundbreaking group was Edward W. Tanner, architect and Edwin A. Elliott, of the Hiram Elliott Construction Company who would complete the project. A year later, during the week of May 13-18, 1962, dedication services were held daily in the evenings to honor this new architectural jewel. Well-known ministers in the Kansas City area were invited to participate in this celebration honoring the chapel and what it represents. Today, the chapel remains a jewel with its beautiful stained glass windows, all given in honor of Dr. George Hamilton Combs, the founder and first minister of Country Club Christian Church. "What we begin, others who come after us will complete. The good is like the building of cathedrals. Only through faith can those who lay foundation stones hear bells ringing in unraised steeples." —George Hamilton Combs



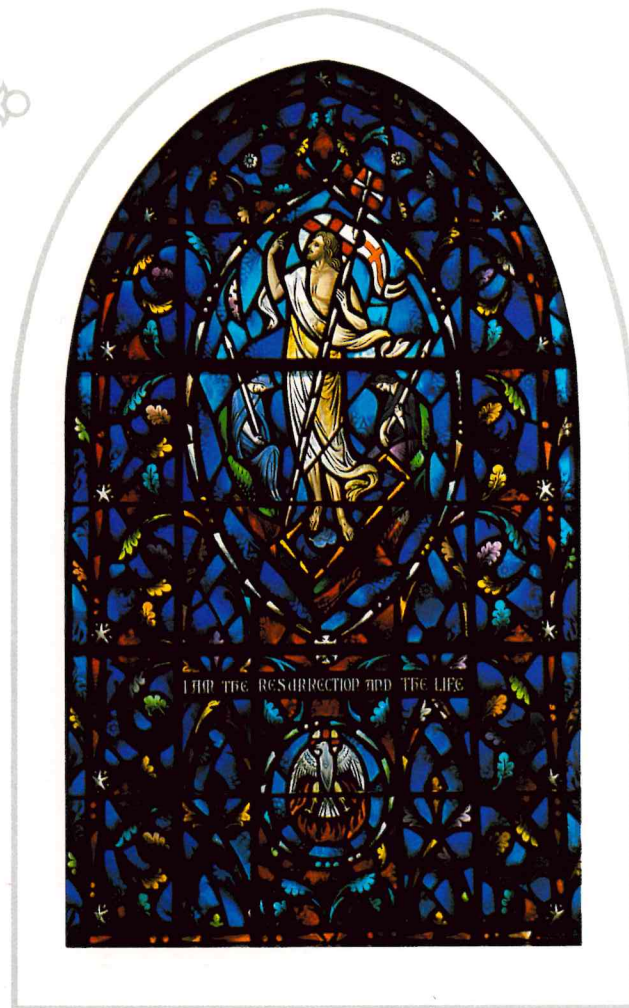
ALTAR WINDOW

The chapel windows were designed by Dr. Charles J. Connick, as were the windows in the main sanctuary. Connick, one of the greatest window designers in the world, also designed chancel windows in St. Patrick's Cathedral in New York City. The colors in the altar windows of blue and red symbolize divine wisdom and sovereign power, respectively. The altar window pictures Christ flanked by two angels with orange wings kneeling in prayer with the verse, "that they may all be one." The verse, from John 17:21, continues, "as thou, father, art in me, and I in thee, that they may also be one in us: that the world may believe that thou has sent me." The altar window was given by Mrs. Robert L. Sweet and family in honor of Mr. Robert Lockwood Sweet.



“THIS DO in REMEMBRANCE of ME”
Left window, south side of Chapel

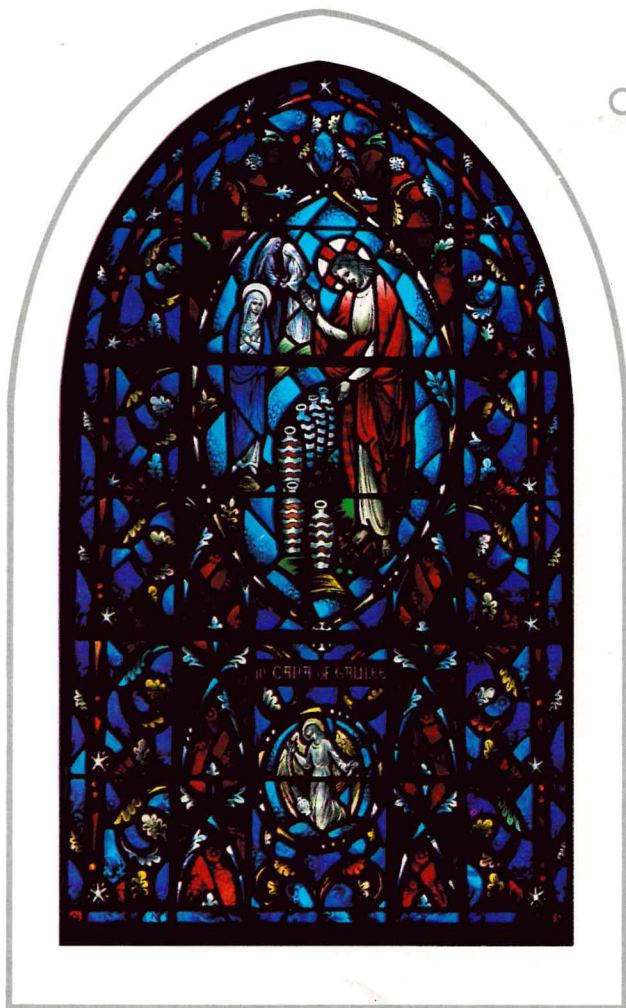
The left window on the south side of the chapel depicts Jesus and his disciples at the Last Supper from Luke 22:19–20. Jesus took the bread, gave thanks and broke it, and gave it to them saying, “This is my body given for you; do this in remembrance of me.” In the same way, after the supper he took the cup, saying, “This cup is the new covenant in my blood, which is shed for you.” Jesus continued the Last Supper by prophesying Judas’ betrayal as in Luke 22:21–22. “But behold the hand of the one betraying me is with me on the table.



“I AM the RESURRECTION and the LIFE”
Right window, south side of Chapel

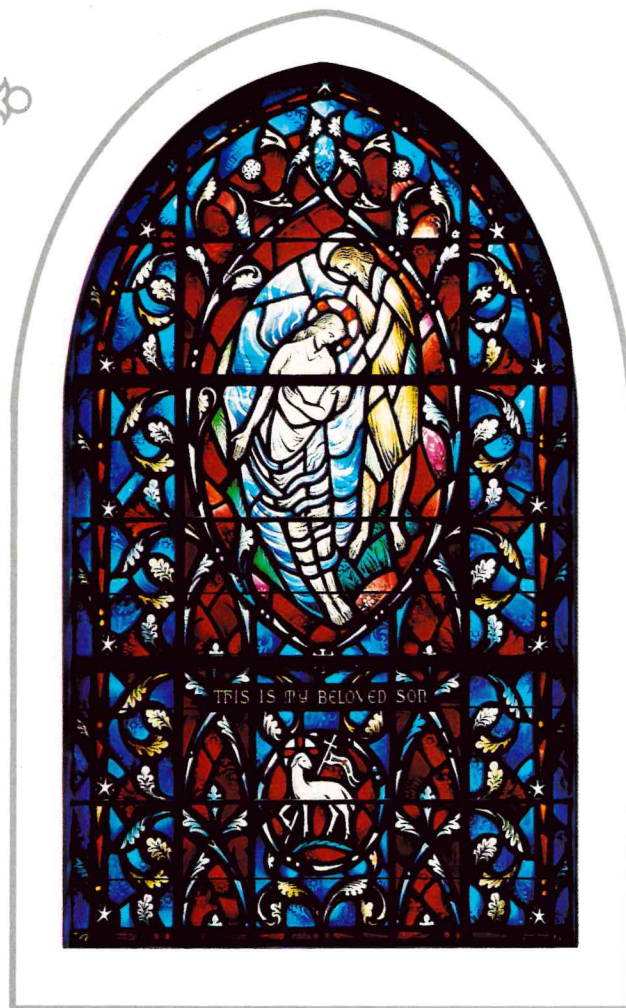
The right window on the south side of the chapel depicts Christ as the resurrection and the life from John 11:23–26. When Mary of Bethany rushed to tell Jesus that her brother Lazarus had died, Jesus responded, “I am the resurrection and the life: he that believeth in me, though he were dead, yet shall he live: And whosoever liveth and believeth in me shall never die.” In the window, Christ carries a staff with a cross, while in the background the tomb is flanked by sleeping soldiers. Below, the dove symbolizes the Holy Spirit.





"IN CANA of GALILEE"
Left window, north side of Chapel

The left window on the north side of the chapel tells the story of Jesus at the wedding in Cana of Galilee from John 2:1-11. It was there that Jesus performed his first miracle—changing water into wine. This was the early beginning of the signs and miracles of Jesus. In Cana of Galilee, he thus manifested his glory, and his disciples believed in him. The window shows Jesus with the six waterpots. Below, the angel with the censer and smoke, symbolizes the prayer of the hopeful ascending to heaven.



"THIS IS MY BELOVED SON"
Right window, north side of Chapel

The right window on the north side of the chapel tells the story of Jesus' baptism by John the Baptist from Matthew 3:10-17 and John 1:23 and 36. When Jesus was baptized he saw the Spirit of God descending like a dove and lighting on him. And a voice from heaven said, "This is my beloved Son, in whom I am well pleased." Below, the Lamb symbolizes Jesus as the Lamb of God from John 1:32-34. The Lamb with the staff and cross also symbolizes the victory over death won by Christ's death on the cross.





"COME UNTO ME WINDOW," north side, Narthex, Chapel

The window on the north side in the chapel narthex depicts Jesus helping unfortunates and giving rest to the weary from Matthew 11:28. The verse says. "Come unto me, all ye that labour and are heavy laden, and I will give you rest."



The PLACE is HOLY GROUND
SPEAK LORD for THY
SERVANT HEARETH

Narthex, Chapel, east side, left

The two windows on the left on the east side of the chapel narthex depict Old Testament stories of Moses and Samuel. The far left shows Moses as he encountered the burning bush and heard the voice of God, from Exodus 3:1-5. God said to Moses, "Put off thy shoes from thy feet, for the place whereon thou standest is holy ground."

The next window, on the right, shows the hand of God reaching down to Samuel as written in I Samuel 3:1-10. In this story, the Lord called to Samuel three times and Samuel kept running to Eli thinking he was calling him. When the Lord called Samuel the fourth time, he rose from his bed and said, "Speak Lord, for thy servant heareth."



YET WILL I TRUST in HIM
HERE AM I, SEND ME

Narthex, Chapel, east side, right

The two windows on the right on the east side of the chapel narthex depict Old Testament stories of Job and Isaiah. The far right shows Isaiah and an angel from Isaiah 6:8. The verse reads "Also I heard the voice of the Lord, saying, Whom shall I send, and who will go for us? Then said I, here am I; send me." And the Lord continued, in verse Isaiah 6:9, "Go and tell this people, hear ye indeed, but understand not; and see ye indeed, but perceive not."

The next window, on the right, shows Job with God in the whirlwind from Job 13:15. In this story, Job is saying to his friends, "Though he slay me, yet will I trust in him: but I will maintain mine own ways before him." The verse continues, "He also shall be my salvation: for an hypocrite shall not come before him."





The Rose Window

The rose window in the chapel was also designed by Charles J. Connick, who created the rose window in the Cathedral of St. John the Divine in New York City. The magnetic blue background is from cobalt oxides, the cobalt blue of the ancients.

The Window's center is the Greek Cross suggesting the Church of Christ. The eight petals or teardrops surrounding the center each symbolize a specific aspect of Christianity. Starting at the top, in clock-wise fashion, is the lamp. Because of the light it sheds, it stands for wisdom and piety.

Second is the anchor, frequently used in the catacombs. It is the symbol for hope and steadfastness from Hebrews 6:19, "Which hope we have as an anchor of the soul, both sure and steadfast ..." The lily, the flower of the virgin, symbolizes purity. The crown, the next petal, symbolizes Christian victory over sin and death.

Following the crown, are the cherries. The sweet fruit of the cherry symbolizes the sweetness of character derived from good works. Often called the fruit of paradise, the cherry held on Christ's hand suggests the delights of the blessed.

The petal with the sword is a tribute to the saints, who suffered martyrdom of the sword's edge. The lamb, the favorite symbol of Christ among Christian artists, symbolizes the sinners and victory over death won by Christ's death.

And lastly, the dove, a symbol of purity and peace, comes from John 1:32 when Christ was baptized, and saw the spirit of God descending from heaven like a dove.

The rose window was given by Mr. and Mrs. Arthur J. Daniel in honor of their parents.

ACKNOWLEDGEMENTS



A colorful booklet such as this requires the talents of many people, so it is only fitting that those talents be recognized and acknowledged. The first kudo goes to Shelle Stewart Jensen, who very ably researched the available data and wrote the copy that tells the stories of the windows. Patricia Jessee drew the beautiful pen and ink rendering of the church on page one. Carl Postlethwaite drew the sketch of Comb's Chapel and laid out the pages. Professional photographers Jim Meyers and Bill Wygas, both of Kansas City, photographed the windows. Printing was done on the presses of Posty Cards, Inc. also of Kansas City. Most of the copy was set by Chuck Drake of the church printing department. Dr. Eugene Brice, Reverend Donald E. Brezavar, and John Stewart of the church served in advisory capacities to add their expertise to the endeavor. All in all it was a team endeavor that has consumed many hours of concentrated labor. If this production pleases and informs as intended, then the effort was well spent and well worthwhile.

When the chapel was built in 1962, a number of church members donated stained glass windows in memory of loved ones. Among those donors are: Mr. Oscar D. Nelson; the Norquist-Robinson Foundation; members and friends of CWF Circles 1, 6, 7, 8, 9, 11, 13, 14, 15, 16 and 20; Mrs. Ralph O. Beistle; Mr. and Mrs. R. S. Armacost; Miss Ethel Burns; Mrs. Newton C. Campbell, family and friends; Mr. Charles L. Dwinell; Mr. and Mrs. Hugh C. Moore; Mr. and Mrs. Ted L. Pearson; Mr. and Mrs. F. N. Redheffer; Mr. and Mrs. John F. Robertson and sons; and Mrs. Elmer D. Twyman and friends.

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