

*A Walking Tour
of
Corpus Christi Catholic Church*



*6001 Bob Billings Parkway
Lawrence, Kansas*



The Art and Architecture of Corpus Christi Overall Vision

Historically, the church was the center of a community, so was the inspiration of Corpus Christi Church. It was to be like an Italian village on a hill, welcoming and reminding all of the sacred.

The Basilica of St. Francis of Assisi in Italy was this inspiration for Corpus Christi Church. Stones from Assisi in Italy are buried under the altar, as well as stones from Jerusalem and marble fragments from the floor at St. Peter's Basilica in Rome, Italy, and they remind us of the original design intent for the Corpus Christi campus.



As is the Basilica of St. Francis, Corpus Christi is a church dedicated to God and is a teaching tool of the life of Christ. Corpus Christi Church is the center of the Corpus Christi Community, and the church is the glue that holds the community together.

The positioning of Corpus Christi was a very important consideration when the church community selected the current site on the hill overlooking the city of Lawrence. Views to the church and from the church were important. This is understood as you approach the church from the east. The church is on axis with your approach. The design

has a timeless quality.

Precedents in design were incorporated such as the multiple roof lines, the tower, the organization of windows, the plaza, and the loggias, which are roofed, open galleries overlooking an open court. This gives the church a welcoming traditional quality.



The master plan for the campus was to provide something for all. The campus includes the worship space, a parish hall and amenities that go with it, administrative offices, an elementary school and future plans for a pre-school, and the rectory.

Front of Corpus Christi

To experience Corpus Christi Church, one begins and starts outside. During certain times throughout the church year such as Easter, the priest begins mass outside in front of the church. First welcomed into a front plaza, much like outstretched arms, the parishioners then move in procession from outside through the Narthex, past the Baptismal Font into the worship space.



A few points of interest about the front of the church:

- The beautiful Italian style bell tower is modeled after the bell tower at the Basilica of St. Francis of Assisi (pictured at left). The bell is from St. Mary’s in Kansas City, Kansas. St. Mary’s was a closed Parish and the bell was recovered with the Archbishop’s permission.



- The two rose windows (also from St. Mary’s) are some of the churches defining features.



- The outside medallion, Chi Rho located at the center of the church entrance, is one of the most sacred monograms of Christ. It is formed by the Greek letters chi (X) and rho (P), which are the first letters of the Greek word “XPICTOC,” pronounced Christos. It appears here with the alpha and omega, the first and last letters of the Greek alphabet, representing the eternal nature of Christ. You will notice this style incorporates an anchor cross. The anchor represents the hope we have in Christ. A medallion at the center of the church entrance represents hope in Christ. Corpus Christi’s bell tower was modeled after the bell tower at the Basilica of St. Francis of Assisi in Italy.

Laying the Foundation Stone

A rite entitled “*De benedictione et impositione Primarii Lapidis pro ecclesia aedificanda*” (Of the blessing and laying of the Foundation Stone for the building of a church) is provided in the Roman Pontifical. As it appears in the same form in the “*Giunta Pontificale*” of 1520, it is probably at least as old as the time of Patricius Piccolomini (fifteenth century), and it may in substance go back two centuries further to the time of Durandus of Mende (see *Catalani*, “*Pont. Rom.*”, II, 31). The rite itself is simple enough. Before the work of building a church is set about, the rubric directs that adequate provision should be made for its maintenance. Also the foundations are to be marked out subject to the approval of the bishop or his delegate and a wooden cross set up to indicate the place where the altar is to stand.

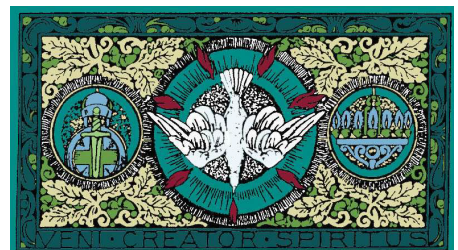


In the function which ensues, the bishop first blesses holy water with the ordinary forms, then sprinkles the place where the cross stands and afterwards the foundation stone. Upon the stone itself, he is directed to engrave crosses on each side with a knife, and then he pronounces the following prayer: “Bless, O Lord, this creature of stone [creaturamistam lapidis] and grant by the invocation of Thy holy name that all who with a pure mind shall lend aid to the building of this church may obtain soundness of body and the healing of their souls. Through Christ Our Lord, Amen.”



After the Litany of the Saints, followed by an appropriate antiphon and Psalm cxxvi, “Unless the Lord build the house” etc., the stone is lowered into its place with another prayer and again sprinkled with holy water. More antiphons and psalms follow, while the bishop once more visits and sprinkles the other foundations, dividing them into three sections and ending each little tour with a special prayer.

Finally the “*Veni Creator Spiritus*” is sung and two short prayers are said. Then the bishop, if he deems it opportune, sits down and exhorts the people to contribute to the fabric, after which he dismisses them with his blessing and the proclamation of an indulgence.



Narthex

The Narthex is the entrance-way into the church and symbolizes our first steps into the Christian Church and the Body of Christ. It functions as a place of gathering for the community, holding 460 people standing, and a place of transition, a stage in our life, a pilgrimage when we enter the family of God through Baptism. It contains the main symbols of the Sacraments of Initiation: the Baptismal Font, the Holy Oils and the Paschal Candle.

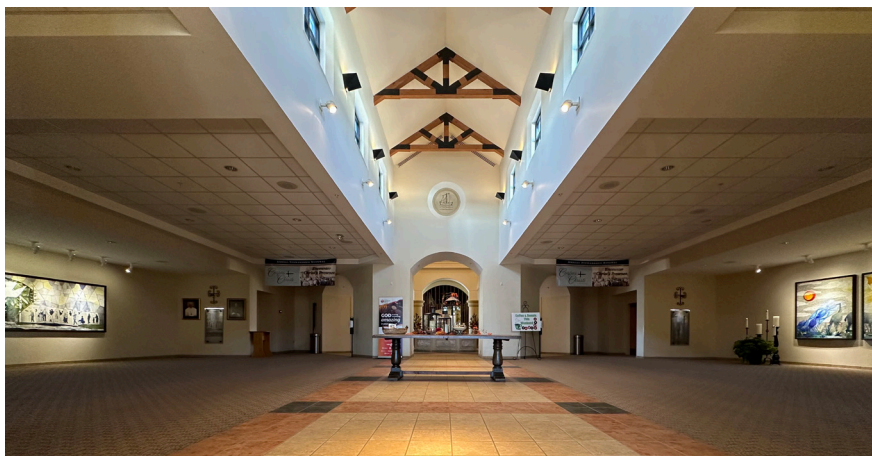


As you walk into the Narthex, near the top of the entrance ceiling is the original logo of the parish. On the opposite wall facing the parish's logo is an engraving of a ship. This is an ancient symbol of the church. The central seating area of the church is called the nave which is Latin for "ship". The Ark of Noah in the Old Testament story bore God's people safely through the flood. St. Ambrose used the same symbolism when he said that in a church we are carried to salvation with the cross being seen as the ship's mast.



The Narthex is used for certain rituals of the church such as the Rite of Acceptance when those seeking entrance into our community are met at the front doors of the church and brought through the Narthex and into the Nave or body of the church to be welcomed. On Holy Saturday, these catechumens will be brought through the Narthex to the baptismal font with hundreds of people surrounding them, welcoming them as new members of the Body of Christ.

At Funeral Masses, the casket will stop near the Baptismal Font to be blessed for the last time with the "waters of eternal life" which constantly flow into the pool.





The Genesis of the Mosaic

Artists from around the United States were contacted and asked to present ideas for an art installation in the narthex of the church. Artists William Frank and Aaron Frei of Emil Frei & Associates in Kirkwood, MO, were commissioned to create a mosaic using the Communion of Saints as inspiration. Emil Frei & Associates were initially contacted in April 2016 to start the design process and finished early September 2017, taking about 17 months.

I approach most projects in a similar manner: I explain my design philosophy, my approach to materials, and share my body of work.

While its impossible not to imagine possibilities, nothing truly resonates until I have an opportunity to meet and discuss the desires and needs [of the community] in greater depth. Afterward, it takes time for these discussions to mature into a worthwhile design.

In the end, two things stand out with this project. First, this was a very well planned commission, and that made my job a lot easier. My compliments to the parish. Second, I have never worked on a project that was colored so strongly by a personal friendship. The circumstances of the donation—the friendship between the Baumans and the Remicks—is truly beautiful. It came to mind often as I worked on the piece.

The Church proposed artwork depicting the Communion of Saints when it originally approached us. Unsurprisingly, the image that first occurred to me was the very familiar depiction of a gathering of canonized saints. At our first interview, after Aaron Frei and I had given a presentation of our studio's design philosophy and use of materials, we turned to the topic of subject matter.

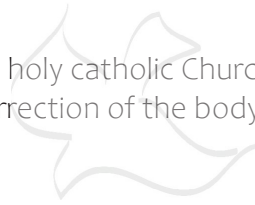
As I recall, both Aaron and I were very surprised by what happened. We were anticipating a request for portraits of saints. Instead, Joanie very clearly pointed out that the canonized saints are but a part of the Communion of Saints.

At that point, it was clear to us that Corpus Christi was interested in the Church's broader understanding of the Communion of Saints. This of course includes all faithful—those departed as well as those living. Admittedly, Aaron and I were both impressed and excited by the committee's knowledge and understanding.

The broader subject matter that the mosaic was to eventually depict only came about through a lengthy discussion between Emil Frei & Associates and the committee at Corpus. Ultimately it was agreed upon to portray the Communion of Saints as it is described within the context of the final lines of the Creed.

William Frank, Artist

"I believe in the Holy Spirit, the holy catholic Church, the communion of saints, the forgiveness of sins, the resurrection of the body, and life everlasting. Amen."



Symbolism

Because the subject matter is so expansive, this design employs a host of symbols. Perhaps the simplest way to unpack these is to reveal them while following the lines of the Apostles Creed:



...I believe in the Holy Spirit... The Holy Spirit is depicted as a dove descending at the center of the picture. Behind it, a shaft of water descends from the top (the waters of Baptism are another common symbol for the Holy Spirit's power).



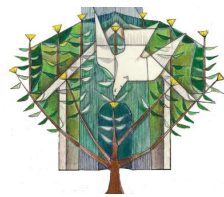
...the holy catholic Church...A church's roof and walls are outlined in white behind the Holy Spirit and are framed within the green branches of the Mustard Plant (Mt 13:31-32), a symbol for the kingdom of God. Both the Holy Spirit and the procession of people converge upon the door of the Church, shown in deep blue-greens behind the central branch of the plant.



...the communion of saints...Men, women, and children accompany each other and beckon to one another as they approach the Church. Humanity's ultimate purpose is to enter into the Kingdom of God. This depiction of the Communion of Saints emphasizes the church militant as they relate to the rest of the Mystical Body of the Church. Other members, such as those in purgatory, the canonized saints, and angels, while not depicted, can be felt in the window's central symbols of the Mystical Body.



...the forgiveness of sins...In Baptism, original sin is washed away and the faithful are brought into the church. The water of Baptism descends in tandem with the Holy Spirit and flows below the body of faithful. All elements of this design share these waters of Baptism in common.



...the resurrection of the body and life everlasting. Amen...The Mustard Plant grows at the picture's center, its every branch projects upward in bloom. The Plant overlays the image of the Church and Holy Spirit and appears to be nourished by the waters of Baptism. Think again of the mustard seed: it grows so large that birds come and perch in its branches. Like those birds, the faithful are depicted coming to "perch" in the Kingdom of God, to join those who have already "attained to the heavenly country."

Form and Interpretation

The design is characterized by a balanced composition and an analogous color scheme. The predominant forms, the most intense colors, and four major symbols are concentrated on the central vertical axis. In the background, warm tones are separated from cooler tones along the central horizontal axis. This balanced composition is reinforced by the analogous color scheme: blues and greens create a feeling of subtlety and calmness. In particular, the blues and grays above the procession hover close to the ground like a mist at dusk or the fog at dawn. Figures emerge from this "fog" as they approach the Kingdom. A subtle diamond pattern fans across the width of the picture plane creating movement between the warm and cool tones and echoing the movement of the Dove's descent. Together, all of these elements form a unified landscape at whose center is the Mystical Body of the Church.

Materials

The mosaic is to be fabricated with hand-formed clay tiles; coated with oxides, underglazes, and glazes; and bonded to a 3/4" plywood substrate with cementitious thinset and grout. All materials are lightfast, permanent, and durable. In the fabrication process, clay is rolled into 1/2" slabs and cut into tiles and bisqued (kiln-fired to cone 04/1960F). These tiles are then brushed/coated with oxides, underglazes, and glazes, and kiln-fired a second time (cone 05/1900 and cone 06/1840F). The tiles are set in Laticrete 254 Platinum (or comparable) and grouted with Laticrete Permacolor Select (or comparable). The plywood substrate will be mounted to the wall with Z-Clips, and framed in ebonized white oak (or comparable).

These photos are of the mosaic in process at the Emil Frei & Associates studios in Kirkwood, Mo. The dimension of the piece is easier understood by looking at the artist at work.



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Inspiration

One of the aspects of my work that I enjoy most is encountering different communities and people. Because of their unique identities and demands, I end up making work I would never make otherwise. As I approached design for this project, I wanted to craft an image that “fit comfortably” in the space, much like you would want for a picture in your own living room. One way that this mosaic looks to achieve that is through its quiet palette of blues, greens, and warm whites. Knowing that people would be able to walk right up to, I felt it needed to have sufficient texture and tonal complexity. And so, if you approach the mosaic, you will notice that each piece has several tones that give it color and that they are set into the mortar at slight angles. The beauty of the materials is integrally linked to the important subject matter that the materials depict. The content is expansive enough that I think it will give people something to ponder. Yet, the image provides several familiar entry points: the Dove, a procession, etc. I believe it’s important, especially in our churches, to have images that invite contemplation, that you can’t take in too quickly. Perhaps this type of image can be an antidote to the barrage of moving images and product placement we are constantly bombarded with outside our sacred spaces.

William Frank, Artist

The Creation Mosaic

The newest art to grace the Corpus Christi Campus was commissioned by Tom & Marilyn Dobski. It is a continuation of work begun in 2016 with the creation of the Communion of Saints Mosaic. That first mosaic was the first major work of art to be commissioned since the church building was completed in 2000. All involved acknowledged that the piece of art would also set the tone for future installations, and established a plan in which future artwork for the narthex and church that expresses the major tenets of Catholicism as expressed in the Apostle's Creed. The Creation Mosaic expresses the initial line of the Creed:

*I believe in God,
the Father almighty,
Creator of heaven and earth.*

The new Communion of Saints Mosaic expresses the final lines of the Creed:

*I believe in the Holy Spirit, the holy catholic Church, the communion of saints, the forgiveness of sins,
the resurrection of the body, and life everlasting.*

With these two Narthex mosaics, Corpus Christi has marked the Narthex with the “bookends” of the Apostle's Creed and points the community toward the body of the worship space where we engage in the remaining portions of the Creed which speak of our belief in Jesus, by celebrating the Eucharist itself. Taken together, this theological program wraps the worship space, and thus community's processions and rituals, in our core beliefs.



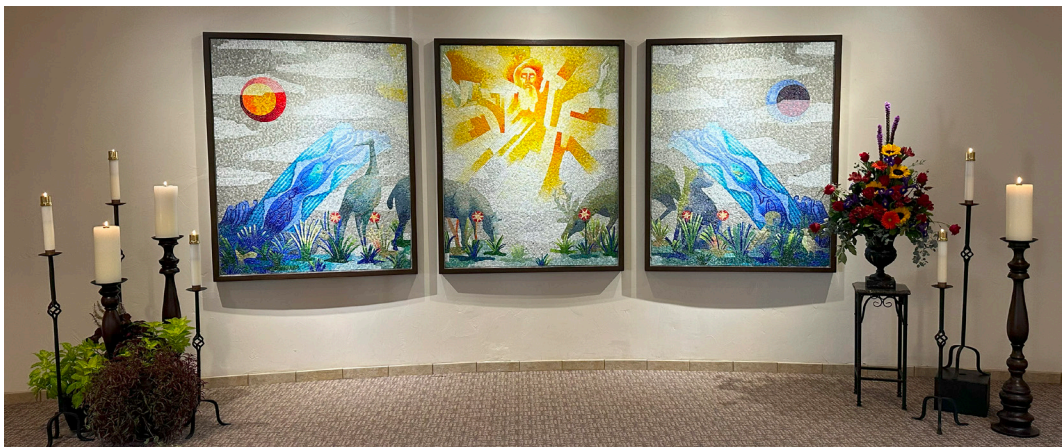
From Genesis to Completion

The design and completion of the Creation mosaics took nearly three years, in large part due to the uncertainty during the pandemic. Tom and Marilyn Dobski approached Fr. Mick about new artwork for the Narthex in Summer of 2019. Neither Fr. Mick, nor the Dobski's had a particular vision for the artwork but knew it must be appropriate in scale and content to the existing mosaic. For the rest, the church engaged artist William Frank, with whom the parish has worked on previous projects. William led the group through a series of decisions to determine an appropriate content, size, and medium for the mosaic. After considering several approaches, the group decided to create a mosaic that expressed the first lines of the Apostles' Creed, was similar in scale to the Communion of Saints mosaic but different in arrangement and medium.

At this point the project was put on pause since this was a time of transition for the parish. The design process was renewed in earnest once again after Fr. Jerry had arrived and Fr. Mick remained a part of the design process throughout, attending meetings and giving feedback to the artist.

The design process was lengthy and included several versions, each depicting the lines, "I believe in God, the Father almighty, Creator of heaven and earth." The goal was an image that conveys a sense of God's creative act as dynamic and a depicts creation "coming into being." William developed several versions and continued working until he met the demands of the group's vision.

The final design truly affirms the Church's teaching that God gave a beginning to all that exists outside of himself, that he alone is Creator, and that all of existence depends on the One who gives it being. On a simpler note, the image is intended to engage and draw the curiosity of people of every age.

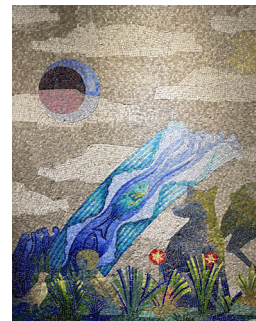
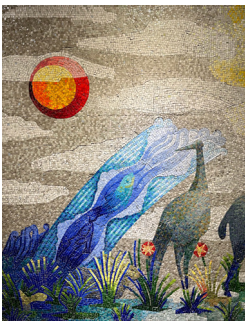


Symbolism, Form, & Interpretation

The created world inspires awe and delight. We are curious about the things of this world and drawn to them because they are God's creation and signs of His presence and power. Put another way, we are inspired by creation to search for Him. This mosaic imagines a moment when the formless, empty, dark, and deep world first began to be formed, filled, and illuminated by God. God hovers at the center with arms extended. Creation is shown "coming into being" and makes a kind of procession in the foreground. God is visible as we look "through" creation to the left and right. Warm colors at the center of the image contrast the cool colors near the edges. This contrast reinforces a dynamic between God and creation. Notice how the warmth of the center panel radiates outward and pierce the dark blues and greens at the perimeter of the composition. Animals and plants begin to take shape as they are touched by the warmth of the Creator.

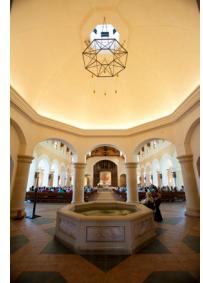
Materials

The mosaic is created using enameled glass "smalti" produced in Italy. Mosaic, and especially smalti, have been used in sacred art for centuries and are strongly associated with the artistic traditions of the Church, especially the Byzantine and medieval periods. While an ancient medium, mosaic is not unlike today's digital images. Like the pixels in a photo, our eyes interpret the smalti as a picture when viewed from a distance. As you approach nearer, you can make out individual colored "squares." The artwork is composed of approximately 48,000 pieces and includes hundreds of distinctive colors. Each individual piece is cut and shaped by hand to roughly the size of a person's fingernail, and all are arranged together to create a harmonious composition.



The Dome

The dome signifies the cosmic womb. The womb is a sign of birth, a birth into Christ. The Christ who redeemed the entire universe. We are born into the very life of God and become adopted children of God.



The Baptismal Font

Water has the power of life and death. Through the font we die to sin and rise as a new creation. The baptismal font challenges us to look at our baptismal promises as we dip our hand and sign ourselves when entering for Eucharist and leaving to serve all. The font and the entire room are eight-sided. The eight-sided font is the completion of creation. It is on the eighth day that God's entire work was completed. It is on the eighth day (Palm Sunday to Easter) that Christ rose from the dead fulfilling the Father's will and completing the work of redemption. We are on the eighth day. The symbols on the font lead us to reflect on different thoughts from Scripture on baptism, water, and new life.



The Font Panels

The eight panels that are inset into the font depict scenes from scripture that are key stories about baptism and redemption. Each panel was designed to evoke both the story being told from scripture and also to lead one beyond the story to God's working in the world today, in both the Church and in the life of the believer. The use of hands in all panels depicts the actual work of redemption. By one's hands, God's work of redemption is being accomplished on earth through humanity.

The first panel as you enter the font on the east is God's work of creation. Moving to the north, the second panel is Noah sending out the dove during the flood. The third panel is Moses striking the rock, which brought forth water. The fourth panel depicts the baptism of Jesus by John the Baptist in the river Jordan. Water from the river Jordan was actually poured into the earth beneath the baptismal font before its construction. The fifth panel closest to the altar on the west is the new heavens and the new earth promised by Christ's act of redemption. On the south side, the sixth through the eighth panels not only depict stories from scripture, but also correspond to the scrutinies celebrated in the church.

These are the gospel passages proclaimed on the Third, Fourth, and Fifth Sundays of Lent. The sixth panel is the raising of Lazarus. The seventh panel is the restoration of sight to the man born blind. The eighth panel is the woman at the well.

The Sculptor

The panels were designed and sculpted by Randal Julian of Wichita. Mr. Julian became a Christian through his period of reflection, designing and executing these artistic works. He wanted viewers to focus on the story and so decided to tell this story through hands. He admired strong hands and thought that Christ as a carpenter must have had them.

The Reconciliation Chapel

To the right of the baptistry as you face the altar is the Reconciliation Chapel. The stained glass window symbolizes the authority of the Church to forgive sins in Jesus' name. The keys represent the dual authority to open heaven to the repentant sinner and to lock it to the unrepentant. The broken chain represents the freedom of a redeemed, forgiven person. It also emphasizes our responsibility to forgive each other.



The Ambry

To the left of the baptistry opposite the reconciliation chapel is the ambry. The ambry is the repository of the sacred oils used in various rituals. The ambry door is an olive tree and inside are the oils of sacred chrism, the oil of the sick, and the oil of catechumens (unbaptized). Engraved on the ambry are symbols that signify the different oils. Christ heals the crippled man for the oil of the sick. The dove represents the power of the Holy Spirit in the oil of chrism for Baptism, Confirmation, Ordination, and Church consecration. The oil of the catechumens frees the uninitiated from the power of sin and death and is represented by the carving of St. George slaying the dragon, a symbol of evil being conquered.



The Sacristy

Also on the left of the baptistry is a room, which contains the vestments the priest wears for various services. It is also the place where sacred vessels and other sacraments are stored for various liturgies.

The Nave, Worship Space & Ambulatory

Corpus Christi Church is built in a traditional cruciform, or cross pattern, with the altar as the head. The church has the capacity to seat more than 1,000 and is easily accessible to the elderly and disabled.



Entering the church proper, the nave (from the Latin word for “boat”), we find ourselves in the main church area. The nave is filled with benches, or pews. Catholics expect to find pews in a church and are surprised when they enter one of the older churches of Europe and find no pews or fixed seating. The absence of pews in older churches is a reminder to us that the principal posture for Christian worship is standing. Standing is a mark of reverence and readiness. We stand in the presence of one we wish to honor and to serve— just as the priest stands at the altar during Mass.

Pews and fixed seating entered churches about the same time western culture discovered the printing press; people in church began to “lineup” like lines on a printed page to hear the word of God read to them from a printed book. At the time of the Reformation, pews enabled the congregation to sit and listen to the sermon, which often lasted several hours. Fixed pews reinforced the image of the congregation as “listeners,” like the audience in an auditorium (audire, Latin, “to listen”).

The high point of the Eucharistic Liturgy is the consecration of the bread and wine in the Body of Christ. In the 13th century, Christians began to kneel at this point in the Mass. As the practice of kneeling was extended, kneeling benches were introduced, often attached to the back of the chairs of pews. You will see kneelers attached to the pews that can be raised and lowered.

Tiles were chosen instead of carpet for the improved acoustics that they provide. A large center aisle was designed specifically for processions during the mass, such as the entrance and exit of the priest and acolytes, for funerals, special feast days and

for weddings. A large ritual space in front was designed for various celebrations of the church, confirmations, weddings, funerals, ordinations, etc.

The height of the arches in the church is twelve feet. The number twelve has great significance in the Bible. Importance is attached to the number twelve because of the twelve disciples, twelve tribes of Israel, etc. The height of the walls rise to thirty three feet, representing the thirty three years of Christ's life on Earth.



Stations of the Cross

Around the walls of the church you will find the 14 Stations of the Cross. These are dramatizations of incidents in the last journey of Jesus from Pilate's house, where he was condemned to death, to his entombment. From an early date, pilgrims to the Holy Land would visit these places (or stations) and follow in the footsteps of Jesus on his way to Calvary. In the later Middle Ages, the devotion of Stations of the Cross was made popular, especially by the Franciscans, to enable those who could not afford the expense or risk the mortal dangers of a long pilgrimage to the Holy Land to participate in the passion of Jesus in their own villages. The faithful go to each of the stations and meditate on an event of the passion of Jesus Christ.

Kansas artist Randal Julian, whose studio is just outside of Wichita, Kansas, fashioned each of the Stations. It took him nearly a year to create them. Each piece is in basrelief style. They were molded in oil clay then cast with a combination of sand, hydrostone and cement coloring. They are each 2 feet wide, 3 feet tall, and 5 inches thick weighing 100 pounds each.



In the Stations of the Cross of Corpus Christi, hands and feet play a prominent role. The artist wanted to fashion these stations without faces, for when faces are present they tend to draw the viewers' eyes. Mr. Julian wanted the viewer to focus on the story. He remembered his grandparents, who were farmers with very strong hands, and used them for inspiration. The use of hands depicts the actual work of redemption. By one's hands, if it is God's or humanity's, the work of redemption is being accomplished on earth.



Sanctuary

The altar area is known as the sanctuary, "a holy place." This is the space immediately surrounding the altar and also includes the crucifix, ambo, and presider's chair.

The Altar

The altar is at the very center of the Nave but separated and raised two steps to emphasize its importance and for ease of visibility. The stone for the altar furnishings comes from St. Mary's, Kansas – the site of the Mission to the Potawatomi, the beginnings of the church in Kansas, Colorado, Nebraska, the Dakotas, Montana, and beyond more than 150 years ago.

Relics under the Altar

Symbolic items were buried beneath the altar during construction:

- Pebbles from the Roman Coliseum
- Stones from the town of Assisi in Italy
- Marble chips from repairs of the sanctuary floor of the main altar of the Basilica of St. Peter's at the Vatican in Rome
- A stone from the temple Mount in Jerusalem



The Ambo

On the front of the ambo (podium) there are symbols of the four evangelists according to Ezekeil's vision of the four living creatures.

- The Eagle – a symbol of St. John the Evangelist and a soaring witness to Jesus' divine nature
- The Winged Ox – a symbol of St. Luke and a symbol of strength, service, and patience
- The Winged Lion – a symbol of St. Mark and a proclamation of Jesus' resurrection. This symbol also has been used to point to Christ because of the myth that lion cubs are born dead but come to life after three days.
- The Winged Man – a symbol of St. Matthew, who began his gospel



The Crucifix



The cross is at the center of the sanctuary as well as at the center of our lives. The Celtic (Irish) cross was chosen as the crucifix because it has a circle with no beginning and no end to symbolize eternity.

The processional cross is included as part of the crucifix. It signifies that we are pilgrim people in the need of conversion going to the Father.

There is a special symbol of a cross made from nails on the back of the Celtic cross. When Father Jim Shaughnessy (second pastor of Corpus Christi) was a chaplain at the Kansas State Penitentiary in Lansing, the old death row building had been torn down because the death penalty had been declared unconstitutional. An inmate made the cross out of some old square nails from that building. The cross is affixed to the back of the Celtic cross in the sanctuary.



The Presider's Chair

The Presider's Chair holds a special prominence both in place and design. It is simple, yet noble-not a throne. The presider's chair deserves special attention in the design of our worship space for it is from here that the whole community is led in common prayer and worship. The local artist that was commissioned to create the presider's chair and two con-celebrant chairs was a local Lawrence artisan. David Craeger was chosen as the one to guide us to a chair that would have its home here in our worship space. David found his inspiration for these chairs from the entrance to the baptistery of the church. Each chair is crafted out of genuine mahogany. The detail of each chair is an inlay of curly maple and redwood burl and was inspired by the view from the Narthex archway in the sanctuary of the church itself. The circular engraving of a ship, which is an ancient symbol of the church, was incorporated in the back of the chairs above the arch.



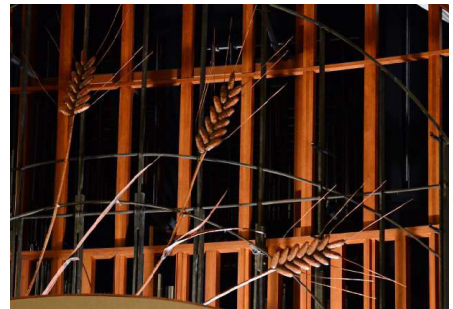
The accent wood on the legs of the chair is walnut that has been aged over 30 years, taken from the farm of a Kansas walnut farmer. The back slat of the Presider's Chair is made of African maple, and the redwood burl used in the chairs is from a tree that is well over 100 years old. The base of the chair is a bent lamination consisting of 40 strips of mahogany wood 1/16th of an inch thick. Each base took approximately 3 days to construct and, overall, there are over 200 hours work in the chairs. Fran Wulfkuhle of the Liturgical Commission oversaw the project.

The Wheat Iron Screen

The 28 foot-by-22 foot wheat iron screen was designed by local blacksmith Walt Hull, made out of hand-forged iron and copper, and symbolizes the bread (wheat). Mr.



Hull also designed the combination speaker covers and lamps throughout the church. The wheat iron sculpture was designed



as a screen for the Quimby Pipe organ which was purchased from KU and installed shortly after the church was completed. The floor directly behind the screen accommodates the organ and had to be

Looking out at the worship space from the altar and sanctuary, there are four main pillars that represent the four gospels—Matthew, Mark, Luke and John. The rose windows on the upper left and right, across from the altar, are from St. Mary’s in Kansas City, Kansas.



Tabernacle and Eucharistic Chapel

Tabernacle means, “tent” or “little house,” this is where the Blessed Sacrament is kept. It has bronze doors with a red lamp burning before it. The burning lamp signifies the presence of the Eucharistic Lord. The key is a symbol of the papacy & the church’s power to “Bind and Loose”, Matthew 16:19 – 15:22.

The tabernacle is used not only to hold the Blessed Sacrament for the sick but is also a designated place for individual adoration and prayer. The Eucharistic Chapel houses the Corpus Christi’s tabernacle.



At the base of our Tabernacle is a picture depicting the washing of the feet. It is Christ’s example of celebrating Eucharist in the Gospel of John. The two angels are signs from the old testament of the presence of God. The 4th side is the Pelican feeding her flock. Tradition said that a Pelican uses her blood to feed her young, as Christ did for us in the crucifixion.

Lamp and Mosaic Picture

A red candle or “sanctuary lamp” burns before the tabernacle; it has traditionally served Catholics as the sign that the consecrated Eucharist is present there.

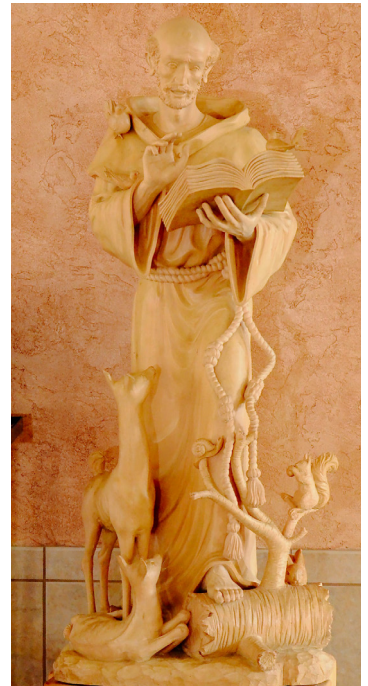


The Mosaic picture to the left of the Tabernacle representing the “Trinity” was made and donated by Diane Lincoln. Diane is the artist who designed the stone carvings on the altar, ambo, ambry, and tabernacle pillar. Gary Lincoln, Diane’s husband, crafted the crucifix and statue stands.



Statues

Alexandru Petre of Oberammergau, Germany, was first contracted by Fr. Frank Horvat to carve a statue of St. Francis of Assisi at the bequest of an anonymous donor. It was thought when Corpus Christi was first formed that the church might become known as the church of St. Francis of Assisi. When the decision was made to name the community Corpus Christi, St. Francis became the name of the chapel when the church was at the first site on Kasold. A statue of St. Francis by artist Alexandru Petre stands in the back south corner of the church.



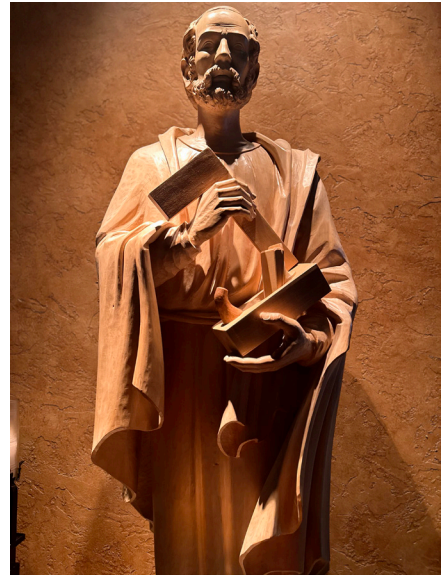


Fr. Frank Horvat (first pastor of Corpus Christi) also made arrangements for the Blessed Mother and St. Joseph to be carved by the same artist. During his time as pastor, Fr. Jim made payments on these statues and kept himself updated as to their progress. After some silence from the artist, Fr. Jim asked Francis Heller, who would be visiting Oberammagau, to try to find the artist's home and see about the statues.

What Dr. Heller found was that the artist had died, and his wife had been trying to find out what she could about

where the statues belonged. The statues were complete with the exception of the hands of St. Mary. After finding an artist to complete the hands, the statues were crated and sent to their new home in Lawrence, Kansas.

As you may know, Oberammergau is the famous home of the Passion Play. The artist's wife had played the role of St. Mary many years, and it was her likeness that he used as inspiration for this statue.



Thank you for visiting us today.

