

The Stained Glass Story



of La Jolla Presbyterian Church



The Stained Glass Window Dedications

“The Infant Christ” (North Transept)	In Memory of Julia M. Davis	Given By Miss Lillian Davis
“Christ and the Children” (Nave - North)	In Memory of Alice Emily Harper and Jacob Chandler Harper	Given By Mrs. Roy Munger
“The Christ of Nature” (Nave - North)	In Memory of William F. Tuttle	Given By Mrs. William F. Tuttle
“The Teaching Christ” (Nave - North)	In Memory of Agnes E. Johnson	Given By Miss Esther Johnson
“Christ in the Home” (Nave - North)		Given By Members and friends of the Church School
“The Praying Christ” (Nave - South)	In Memory of Walter J. Yenny	Given By Mrs. Walter J. Yenny
“The Healing Christ” (Nave - South)	In Memory of Dr. James Winn Sherrill	Given By Mrs. James Winn Sherrill
“The Commissioning Christ” (Nave - South)	In Memory of Ambrose D. Folker	Given By Mrs. Ambrose D. Folker
“The Forgiving Christ” (Nave - South)	In Memory of Charles Clarke Reynolds	Given By Mrs. Charles Clarke Reynolds
“The Reigning Christ” (South Transept)		Given By Members of the congregation in memory of loved ones

A WORD ABOUT THE WINDOWS - The stained glass windows have been under the personal supervision of Mr. Horace T. Judson of the Judson Studios of Los Angeles who have been craftsmen in stained glass since 1897. The artist who made the drawing is Bohdan Buchmaniuk, a refugee from the Ukraine. Eleven men have been engaged in the process of creating the windows. There are approximately 1200 pieces of glass in each window. Each piece has been handled thirteen times in the process. The total number of handlings of pieces of glass is approximately 156,000. We are grateful for those who have prepared these windows in using their talent and time in Christian dedication. The congregation expresses gratitude to all who have in any way made these windows possible through their gifts, and also for the memory of those who are being memorialized by means of the windows.

The windows were originally photographed by Mike Barth in 1991.
The photos in this book were taken by Miles Hall in 2017.

The Witness of the Stained Glass Windows

The original permanent sanctuary of our church was erected in 1930. It was remodeled and enlarged during 1956-1957.

During that time, under the leadership of Dr. Bill McClellan, a man with deep sensitivity to Christian symbolism, ten stained-glass windows were placed to enhance the beauty of our house of worship. The windows were created by The Judson Studios in South Pasadena, a family business going back into the late 1800's.

The windows were designed by a marvelous artist named Bohdan Bucmaniuk. He was born in the Ukraine, where his earliest recollections were of modelling for his father, who was a church artist in the Eastern Orthodox branch of Christianity. So Mr. Bucmaniuk was steeped in Biblical art from the time he was a lad, and his spiritual preparation was life-long. He was well acquainted with the Biblical story, church history, and the Lord as his own Savior.

Because all of the windows were created at one time, they were put together in a sequence that tells the marvelous story of Jesus' ministry, from his birth to his ascension.

The story starts in our North Transept with a picture of the Infant Christ, and then progresses in the nave on the north wall going from the front to the back and then on the south wall from the back to the front, climaxing in the south transept with the window entitled "The Reigning Christ".

If you look at the windows, you will note that they have some things in common. First, each window has a central medallion in which you find the figure of Christ. In one or two of the windows he is alone. In all of the other windows he has one or two other figures with him. Every window has a matching border depicting the grapevine which symbolizes the life and sacrifices of our Lord. Around the



central medallion there is a tapestry background of ruby and blue, the traditional background of many of the old-world cathedral windows. Above and below the central medallion are small symbols that relate to the theme of the windows. As we progress chronologically through the windows we see the many facets of our Lord's ministry.

The artist, Mr. Bucmaniuk, felt in our time, people are lonelier than they have ever been, so in these windows he tried to give us a FRIEND, one to whom we might come after a busy day or a weekend for renewal and refreshment. Mr. Horace Judson, leader of the Judson Studios at the time our windows were installed, called to our attention that at different TIMES in our lives we have different NEEDS. So these windows are designed in such a way that, as we experience different needs, we might be reminded of the ministry of Jesus that meet these needs.

Each week the window to be studied will be reproduced in beautiful color on the front of the bulletin, and a few moments will be given to explain its symbolism.

It is our hope and prayer that as we take time to study the STAINED-GLASS that beautifies our sanctuary that we will become more deeply aware of the STRONG GUIDELINES of our Christian faith.

(Much of this information comes from the notes of Dr. Bill McClellan.)

Over a century of beautiful music and artistry at La Jolla Presbyterian Church is both symbolically and literally represented by the stained glass windows created and installed in our sanctuary in 1958. For the past 60 years, this "art gallery" in the village of La Jolla has been a silent witness to the majesty and love of our Lord and Savior, Jesus Christ. As we celebrate the beauty and story of the stained glass windows, we reflect on how the windows are a perfect intersection of God's story and the LJPC story, and your story. May the information contained in this booklet offer inspiration, enlightenment, and color to your lives as your understanding of these windows is enhanced.

*The arts are a bridge between Heaven and Earth
Ron Bolles, Worship & Arts Director*

The Dedication of the Stained Glass Windows

Dedicated on December 21, 1958

Robert W. McClellan - Minister

Alfred B. McNair • Minister of Christian Education

Harry T. Scherer - Minister of the Parish

**The Committee on Property and Arts
has been responsible for the preparation
of the stained glass windows.**

The committee members are Jess Long, chairman,
Marlyn Brown, Lucian Doty, Mrs. George R. Lunn,
John Thiele, Adlai J. Muilenburg, Edward Stanfield,
and Rev. Robert W. McClellan, ex officio

The Litany of Dedication:

To the glory of God, our Father, who alone rules supreme over Heaven and earth,
and whose express glory is in His beloved Son, our Savior, Jesus Christ:

We dedicate these windows.

To the praise of Jesus Christ our Savior and Lord, whose life and intent are herein depicted;
who has hallowed our life by His earthly sojourn, and who alone has the words of eternal life:

We dedicate these windows.

To the honor of the Holy Spirit, our Comforter and Guide,
who takes the things of Christ and makes them real to believing hearts in the daily walk of life:

We dedicate these windows.

For the beautifying of this House of Worship that souls may here be inspired and refreshed
in the knowledge and love of Him who gave His life for them, and ever calls them to serve Him:

We dedicate these windows.

In memory of loved ones whose lives spoke of their faith in the Triune God, Father, Son, and Holy Spirit,
and who loved the Church on earth and have joined the Church Invisible, the home of their souls:

We dedicate these windows.

The Prayer Of Dedication

Almighty God, who art the true light of faithful souls and the perfect brightness of Thy saints, and who fillest heaven and earth with Thy divine majesty, but who dost accept the offerings of Thy children: graciously receive, at our hands, these windows which we dedicate unto Thee in memory of Thy servants, to the beautifying of this Sanctuary, to the blessing and edifying of this Thy people, and to the glory of Thy great name. Amen.

Strong Guidelines From Our Stained Glass

The Reverend Harry G. Brahams, D.D.

As we begin our series today, I want to say that our stained glass windows have several things in common. Each one has a central medallion in which you will find the figure of Christ. In one or two of the windows, He is alone. In all the others He has other figures with Him.

There is a grapevine border around the outside of each window which symbolizes the life and the sacrifices of our Lord. This border is the same in all the windows. Between the outer border and the central medallion of each window there is an identical tapestry background of ruby and blue glass copied from the tradition of some of the old-world cathedrals.

In each window there is a small symbol above and below the central medallion which coincides with the theme of the medallion. The windows in our sanctuary are placed

in chronological order, beginning in the north transept, with the window of The Infant Christ, progressing on the left of the sanctuary from the front to the back, then on the right of the sanctuary from the back to the front, ending in the south transept with the window of The Reigning Christ.

These windows have been placed here, not to just give light and color to our worship (which they certainly do!) but to bring vividly before us the life and character of our Lord Jesus Christ. We believe that by studying these windows, as our series theme suggests we will discover Strong Guidelines for our faith which will enable each of us to better fulfil the ministry of our Lord and Savior Jesus Christ.





Today in the town of David a Savior has been born to you; he is the Messiah, the Lord. This will be a sign to you: You will find a baby wrapped in cloths and lying in a manger.”
– Luke 2:11-12

“The Infant Christ” has been given by Miss Lillian Davis, a teacher who lived on Eads Avenue in 1957/58, in memory of Julia M. Davis .

"The Infant Christ"

The Reverend Harry G. Brahams, D.D.

Sunday, September 8, 1991, 10:30 a.m. service

We come today to start our series of messages on the beautiful stained glass windows in our sanctuary. Let me say just a word about them.

I have written a detailed article that will appear in the newsletter this next time that will give you quite a bit of background on the windows, but they were produced by the Judson Studio. It's a studio that hangs over the Arroyo Seco up in Pasadena and looks down on the Rose Bowl there: They are marvelous artists; they have been there in business as a stained glass studio since the last century.

Most of the artists are from the Old World -the artist that created our windows came from the Old World and emigrated here because of pressure and persecution. I don't think he's alive anymore.

But one of the blessings of our windows here- when the sanctuary was first built we did get the Rose Window. That was the first window to come but these were all added about twenty years after the sanctuary was built in the '50s. And because they were all put in at the same time, most of them are memorial gifts - I think two of them are not.

They tell a story. In the idea, Dr. Bill McClellan was our pastor then- he's very much into the beautiful symbolism of our faith and that's here in many many ways in our sanctuary but particularly in our windows.

Bill wanted the windows to tell a story, not just to be beautiful, and so they start over here in the north transept with the picture of Jesus' birth, the traditional Christmas

scene. They progress with Jesus and the children down the (north) side here from the front to the back, then over from the back to the front (south side) here, climaxing with the window of the Reigning Christ, the ascended Christ, in the south transept.

So they were put in all at the same time, they were all designed by the same artist, and they tell a story of the beauty of Jesus' ministry.

Mr. Judson, who was the head of the studio at the time these were installed, spoke before us and told us that he wanted to put windows here that would express the various needs we have, so that when you come just wandering in here or to have a little private meditation or you come for worship on Sunday, carrying certain needs in your life that you might see in these windows that you have a friend in Jesus, who not only knows your need but can respond to that need.

So these windows are here not just to beautify our sanctuary (which they do) but to remind us of the incredible ministry of our Master.

Now, I want to tell you that - God bless Mike Barth! Good long-time member of our church, sings in the choir, he's a professional photographer, and it is by his artistry that you have these

beautiful pictures and will have them progressively on the front of your bulletin. I had people say "You know, I didn't want to fold it, it's so beautiful!"





*Jesus said, "Let
the little children
come to me, and
do not hinder
them, for the
kingdom of
heaven belongs to
such as these."
- Matthew 19:14*

*"Christ and the Children" has been
given by Mrs. Roy Munger in memory
of her mother, Alice Emily Harper,
and in memory of her father, Jacob
Chandler Harper.*

“Christ and the Children”

The Reverend Harry G. Brahams, D.D.
Sunday, September 15, 1991, 10:30 a.m. service

We're at our second window today; I want to take a moment to describe it for you, it's called "Christ and the Children."

Many of you are sitting where you can see it. I encourage you to look at it. If not, look at this beautiful rendition that Mike Barth has given to us (printed) on the front of your bulletin, and let me describe its symbolism.



Of course, the central medallion depicts our Lord, Jesus Christ, with three children. Note the nimbus - you'll hear that word a lot, it means halo - behind Jesus' head. It is a traditional symbol for His divinity.

The face of our Lord is a manly face, a kindly face, a sun-tanned face, showing Him as an outdoor person, healthy, strong, vibrant, alert, and active. That's the way we want our children to know Him. The artist portrays Jesus as happy but also concerned knowing the children need His help. He seems to say, "Let the children come to Me, and forbid them not for of such is the Kingdom of God."

Look at the children. Jesus holds one of them in His left arm closest to His heart. In His right hand is the shepherd's staff with which He protects, keeps, and rescues. It is a graphic description of Isaiah's prophecy:

"Ye shall feed His flock like a shepherd; He will gather the lambs in His arms, and carry them in His bosom." (Isaiah 40: 11)

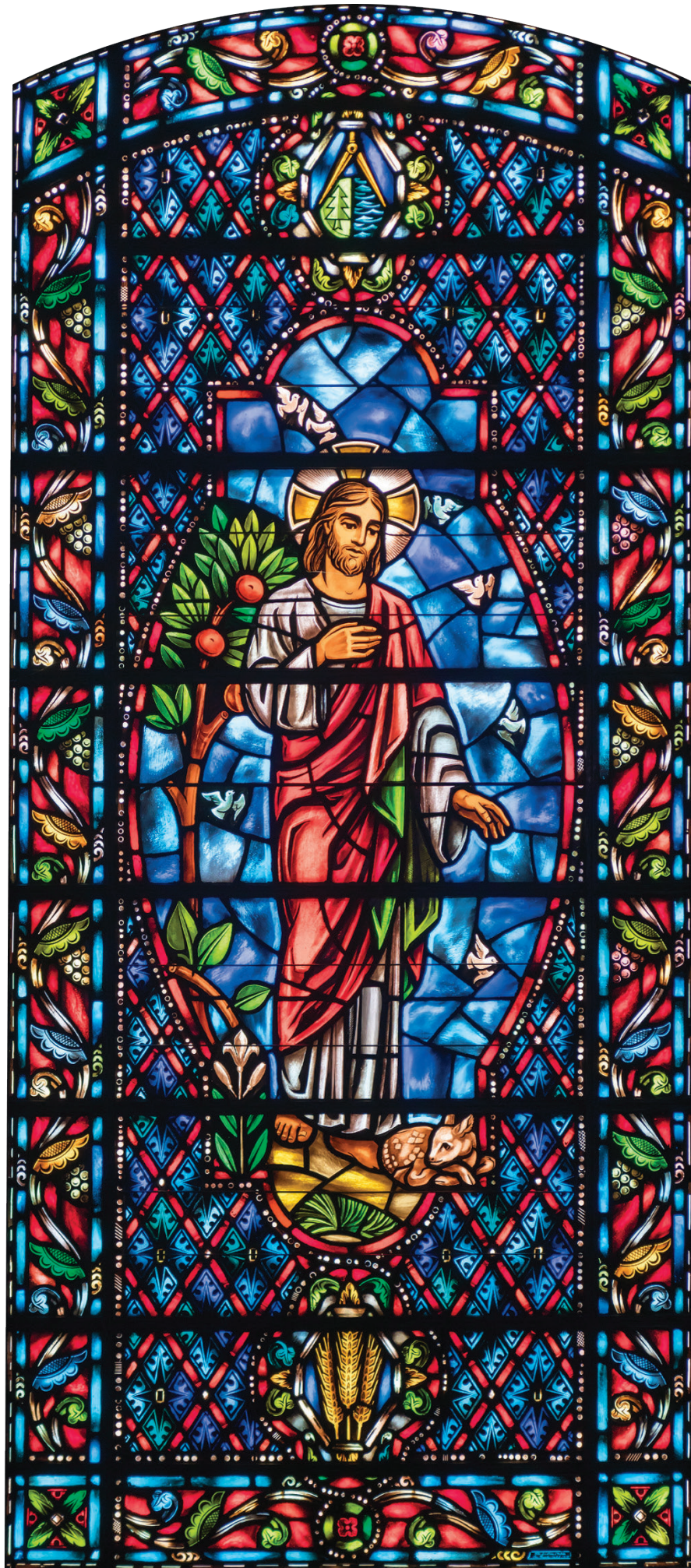
The child in His arms is looking up into the face of Jesus in full attention and adoration. And Jesus is looking back at him, but also beyond him, concerned for all of the world's children. Again, He seems to say, "What will happen to them? Which way will they go? Let them come to Me and learn of Me and learn about My love."

The two other children are brother and sister. The brother is shown in motion. Standing next to the Lord, he is depicted as already acquainted with Jesus, and with an upturned arm he is introducing his kneeling sister to the Savior. And the scripture says: "And a little child shall lead them."

The small symbol above the central medallion is a dove, the traditional symbol of the Holy Spirit. He also loves the children dearly and it is the Lord's purpose through the work of the holy spirit to give our children the gift of faith, wisdom, understanding, counsel~ might, knowledge and fear of the Lord. These gifts are symbolized by the six stars in the central medallion.

The small symbol at the bottom of the window depicts a little lamb caught in a thicket. It represents the lost sheep and symbolizes Jesus, the good shepherd, who has a hundred sheep with ninety nine in the fold but who will not rest until He finds the lost one. And neither must we.

He says lovingly, "It is not the will of my Father who is in heaven that even one of these little ones should perish."



Look at the birds of the air; they do not sow or reap or store away in barns, and yet your heavenly Father feeds them. Are you not much more valuable than they? Can any one of you by worrying add a single hour to your life? And why do you worry about clothes? See how the flowers of the field grow. They do not labor or spin. Yet I tell you that not even Solomon in all his splendor was dressed like one of these”.

– Matthew 6: 26-28

“The Christ of Nature” has been given by Gracia Alling Tuttle, of Spindrift Drive in La Jolla in memory of her husband, William F. Tuttle. Both were members of LJPC.

"The Christ of Nature"

The Reverend Harry G. Brahams, D.D.

Sunday, September 22, 1991, 10:30 a.m. service

Our third window in our series is entitled "The Christ of Nature". It's on the North side of the sanctuary here, second from the front. If you can see the window, look at it. If not, look at the marvelous reproduction of it by Mike Barth on the front of your bulletin, and let me briefly describe its symbolism.

I like to begin with this window with a little symbol at the top which depicts the architect's dividers, separating the sea and the green land. This is the traditional symbol for creation.

In the first chapter of Genesis we find that creation was the process of God's great dividing; light from darkness, waters beneath from waters above, dry land from the sea, day from night, animal life from plant life, and human life from animal life. I love the symbol of the dividers.

The small symbol at the bottom of the window shows a shock of wheat, the staff of life symbolizing God's provision and creation for our food.

The central medallion, of course, shows our Savior as the Christ of Nature surrounded by the evidences of nature mentioned in scripture: green grass, a lily of the

field, and a tree bearing edible fruit. It is the teaching of our Christian faith, biblically based, that our Lord was coexistent with the Holy Father and with the Holy Spirit from the start and that he led in the creation of all life. That is why we often sing, "Fairest Lord Jesus, Ruler of All Nature."

Around the figure of Jesus in the blue of the heavens are seven birds flying in uninhibited freedom. Another classic symbol of eternity. One of Jesus' hands is over His heart showing His compassion for all of creation. His other hand is stretched out to bless the created order in general, but in particular to bless a tiny fawn at His feet, the weakest of all the animals. The little fawn is at peace because it is within the Christ of Nature's protection.

The artist tell us that Jesus is happier here than in any of the other windows. Why? Because Jesus is never hurt by nature. It is His creation feels at home in it. Everything is in balance. Everything responds to His law and to His love. Everything is fulfilling His purpose, and wants nothing better than for the best to happen to all of His people.





He got into one of the boats, the one belonging to Simon, and asked him to put out a little from shore. Then he sat down and taught the people from the boat.

– Luke 5:3

“The Teaching Christ” has been given by Miss Esther Johnson, a retired teacher who lived at Casa de Manana, in memory of Miss Agness E. Johnson, who also lived at Casa de Manana. Both joined LJPC in 1954.

"The Teaching Christ"

The Reverend Harry G. Brahams, D.D.
Sunday, September 29, 1991, 10:30 a.m. service

Our window for this morning's discussion is entitled "The Teaching Christ," and it's located here on the left (north) side of our sanctuary third from the front. If you can see the window from where you are sitting, please look at it. But if not, then look at the marvelous reproduction of it on the cover of your bulletin - thanks again to Mike Barth.

As far as we know, only once did our Lord teach from the bow of a fishing boat, but this particular scene has been memorialized in our window to depict the teaching Christ because of La Jolla's close proximity to the sea.

In the central medallion, of course, we see Jesus, the teacher is uniting earth and heaven by the stretch of His hands. As a teacher, our Lord's great task was to convey eternal truth in earthly terms. As He said:

"I am the way, the truth and the life. No one comes to the Father but by me." (John 14:6)

The fish beneath the bow of the boat is a common symbol for an individual Christian, and it stems from the acrostic formed by the Greek word for fish which is ichthys, and the acrostic says, "Jesus Christ, Son of God, Savior," the little summary of our Christian confession.

Quite often I see you wearing little pins on your lapels with ichthys - and the fish - or I see the fish symbol on the back of your car - a common thing, but it reminds of Jesus' challenge for us to be fishers of folk.

Now it's depicted very carefully in this window. The Master's message is for all of mankind, for women and for men.

Notice the faces of the couple. The man seems to be preoccupied, and the woman, rather downcast and burdened and troubled. On the other hand, our Lord's face is full of compassion and confidence. He knows our needs, but He also knows that in His teaching men and women will be able to discover His love and the meaning of real life.

The little symbol above the central medallion depicts, though not very clearly, the dove of the Holy Spirit hovering over the sacred scriptures.

The little symbol beneath the central medallion depicts the lamp and the fanshell which are symbols of God's grace.

Now these small symbols convey a combined message. Heaven's will can be best understood when it is explained in human words. God in His great grace knew this and so by the inspiration of His holy spirit through faithful human witnesses, God has given us His written word and when these spirit-inspired scriptures are sincerely studied, they bring God's promises to light. .. and to life.





As Jesus and his disciples were on their way, he came to a village where a woman named Martha opened her home to him. She had a sister called Mary, who sat at the Lord's feet listening to what he said. But Martha was distracted by all the preparations that had to be made.

She came to him and asked, "Lord, don't you care that my sister has left me to do the work by myself? Tell her to help me!"

Martha, Martha," the Lord answered, "you are worried and upset about many things, but few things are needed - or indeed only one. Mary has chosen what is better, and it will not be taken away from her."

- Luke 10:38-42

"Christ in the Home" has been given by members and friends of the Church School.

“Christ In The Home”

The Reverend Harry G. Brahams, D.D.
Sunday, October 13, 1991, 10:30 a.m. service

Our window for today is entitled, “Christ in the Home” and it is here on your left at the very back of the sanctuary, is one of the half windows- one of the two half windows. If you can see the window please look at it; if not, look at Mike Barth’s wonderful reproduction of it on the front of your bulletin, and let me briefly describe the symbolism.

The home depicted in the central medallion was located in Bethany, a small village just a few miles from the great city of Jerusalem, and was occupied by two sisters and a brother, Martha, Mary, and Lazarus. It was a lovely home symbolized by the ornate pillar and the lush plant behind Mary, and the loving pet in front of her.

Jesus was often a guest in this home, knew the residents very well, is not standing on ceremony; he is sitting in serenity. He is involved in sharing with one of the sisters, Mary, and she is obviously enjoying the encounter.

However, in the background, is Mary’s sister, Martha, holding a bowl of fruit. Obviously she’s been preparing food for their friend, and she is resentful that, while she has been busy with her food service, her sister has been sitting at Jesus’ feet listening to His sharing. Commenting on the crisis that quickly came, our Lord gave a great lesson that can be helpful in every one of our homes.

We’ll be concentrating on that message in just a moment.

The small symbol above the central medallion depicts our heavenly home with its three turrets, symbolic of the fact that it is the dwelling place of the Father, the Son, and the Holy Spirit.

The small symbol below the central medallion (though you can’t see it very well) depicts the scale symbolizing the importance that balance always plays when it comes to the blessing of any place.





Jesus went out as usual to the Mount of Olives, and his disciples followed him. On reaching the place, he said to them, "Pray that you will not fall into temptation." He withdrew about a stone's throw beyond them, knelt down and prayed, "Father, if you are willing, take this cup from me; yet not my will, but yours be done."
- Luke 22:39-46

"The Praying Christ" has been given by Jessie Cogan Yenny (Mrs. Walter J.) of Palomar St., La Jolla, in memory of Walter J. Yenny.

"The Praying Christ"

The Reverend Harry G. Brahams, D.D.
Sunday, October 27, 1991, 10:30 a.m. service



Our sixth window among our stained glass windows is The Praying Christ and it's located back here on your right at the back of the sanctuary, it's the second little half window there.... I'll try to describe the symbolism without most of you being able to see it (from where you are sitting). It's a traditional picture of Christ in the garden.

The central medallion depicts our Lord at a very famous, pivotal point in His earthly life. He was in the Garden of Gethsemane the evening before His death. There is an olive tree there. You can still see the beautiful garden today when we visit there - it's a wonderful place to go.

The deeper blue in the background and the stars tell us 'that this is a night scene. The thorns behind Jesus indicate trials and tribulations and the rugged rocks symbolize that this was a very rough moment for the Master. Facing all the needs of all humanity, He was on His knees before heaven. Notice His uplifted hands; this was the way the Jews always prayed. Their hands were open not only asking for the gift of God, but in faith, willing to follow the agenda of God.

If you can see the Lord's face it shows stress. Obviously he

was struggling for the strength to follow through with the full sacrifice that heaven was asking of him.

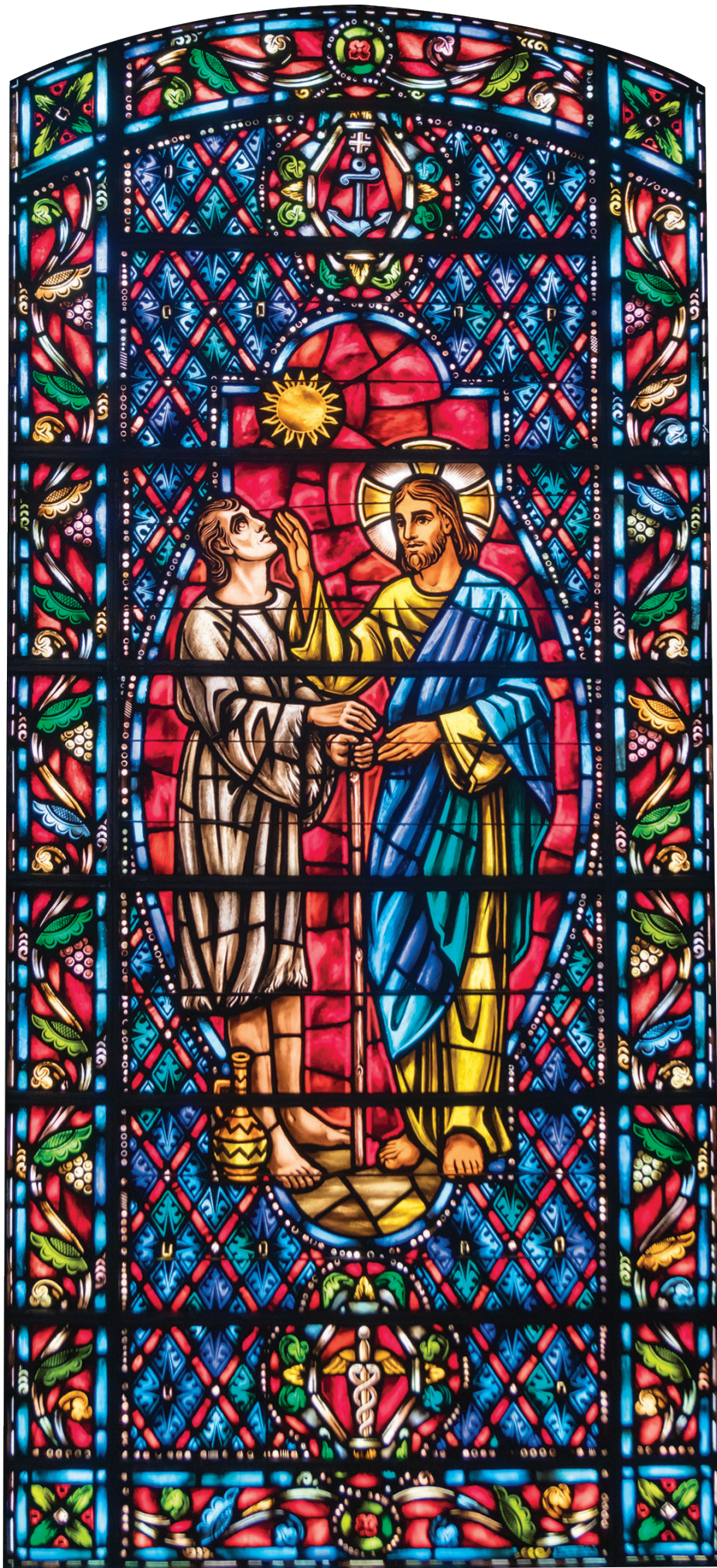
The small symbol above the central medallion depicts the hand extended downward from the clouds with two pointing fingers, another one of the traditional symbols. It is the hand of God. Around the hand is a circle symbolizing eternity. The triangle behind the hand is indicative of the involvement of the trinity.

Light from heaven is descending upon the Lord showing that He has the full favor of the Heavenly Father.

The message here for all of us is that when we, the creatures, are willing to ask, God the Creator stands ready to answer.

The small symbol below the central medallion depicts an altar with fire and smoke. This is the traditional symbol for a living commitment of faith in Christ, and it calls upon us all to honor the meaning of this beautiful hymnal message, "My heart an altar, thy love the flame."

No question about it. The power of Christianity is available to all those who will follow the example of the praying Christ.



*They came to
Bethsaida, and
some people
brought a blind
man and begged
Jesus to touch him.
He took the blind
man by the hand
and led him outside
the village. When
he had spit on the
man's eyes and put
his hands on him,
Jesus asked, "Do
you see anything?"
– Mark 8:22-23*

"The Healing Christ" has been given by Lucy Mary Heath Sherrill (Mrs. James W.) in memory of her husband, Dr. James W. Sherrill. In 1925, Dr. Sherrill became the first director of the new Scripps Metabolic Clinic, later to be known as Scripps Clinic and Research Foundation, until his death in 1955. Both joined LJPC in 1925. Their son, Dr. James W. Sherrill, Jr., is a member of our congregation.

"The Healing Christ"

The Reverend Harry G. Brahams, D.D.
Sunday, October 27, 1991, 10:30 a.m. service

Our seventh stained glass window is entitled "The Healing Christ" and is located on your right there, second from the back.

It was placed in loving memory of Dr. James Wynn Sherrill, a former medical doctor of La Jolla, longtime member of this church. He was one of the founders of Scripps Clinic and I believe had much to do with the research that ultimately produced insulin. We're very proud to number among our current parishioners his son, Dr. James Wynn Sherrill, Jr.

If you can see the window from where you are sitting please look at it. If not, look at the incredible reproduction of it by Mike Barth on the front of our bulletin, and let me explain the symbolism.

The central medallion, of course, depicts Jesus in the process of giving a healing to a blind beggar. Note the contrast between the characters, Jesus is strong, sun-tanned and sensitive and seeing everything in the secular and spiritual scene. On the other hand, the blind man is pale, dressed in rags, gripping a cane by which he has made his way to the streets to beg.

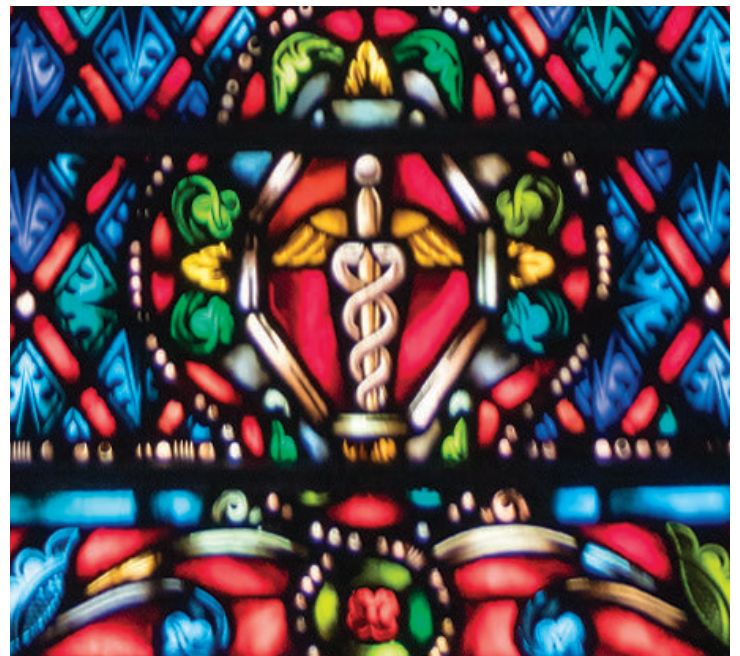
This is the hour of healing. Christ's hands are outstretched; his right hand is touching the blind man's eyes applying

mud made of dust and spittle. His left hand is open to the man as if to say, I want to give you something. It is a magnificent moment, a moment of great mercy for the man is receiving from the Master a gift he had never hoped to get.

His anticipation is so high he is rocking back on his heels. One hand is already loose from the staff he will soon discard, but the other still grips it. His head is tilted upward looking for the sun's light.

The small symbol beneath the central medallion depicts the caduceus, the traditional symbol for the medical profession, picturing the staff entwined by two serpents with the wings at the top. The staff represents that one used by Asclepius, the father of medicine; and the serpents who have a way of shedding their skin and moving out with new ones symbolize the healing and help that comes from our medical people, and the possibility of the wings of new life.

The small symbol above the central medallion depicts the cross of Christ over the anchor; the anchor is the traditional symbol of our faith. Combined with the window's contents, the cross and the anchor symbolize the health and wholeness that are made possible through the healing ministry of our Savior.





Then Jesus came to them and said, "All authority in heaven and on earth has been given to me. Therefore go and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, and teaching them to obey everything I have commanded you. And surely I am with you always, to the very end of the age."

- Matthew 28:18-20

"The Commissioning Christ" has been given by Maude Reynolds in memory of her husband; Charles Clarke Reynolds. They lived on Camino de la Costa and both were members of this church.

"The Commissioning Christ"

The Reverend Harry G. Brahams, D.D.

Sunday, Novemeber 17, 1991, 10:30 a.m. service



Our eighth window in our series of stained glass is here on your right, second from the front. It is called "The Commissioning Christ, and emphasizes the need for world evangelization. If you can see the window from where you are sitting, look at it, but

if not look at the front of your bulletin at the beautiful reproduction given us by Mike Barth, and let me describe the symbolism... briefly.

For the first time in our series, the central medallion depicts our Lord as the risen Christ. The cross and the empty crypt are behind Him. It is the time of the great commission. Two of Jesus' favorite disciples are pictured with Him. They are Peter and John. They are shown as needy men.

Peter is kneeling. He has denied the Lord three times. His position is one of humility. Jesus has His arm around John. It is a gesture of comfort and encouragement. Though they are both rather feeble men, they are about to be commissioned by the Master to fulfill a great mission.

Notice the face of the Lord; it is full of confidence. As He looks out at the world and sees the fields white with the harvest, He believes in His gospel and the ability of these faithful men to fulfill the mission. The Lord's right arm is raised with two fingers of the right hand pointing up; this is an ancient symbol of one who is speaking directly on behalf of God. Jesus seems to be saying, "Behold I send you to all nations with the Good News."

Above the head of our Lord is the dove, the traditional symbol of the Holy Spirit. Not only is the Master sending out His people on a world program, He is sending them out with power, the power of the Holy Spirit which will be the secret to their success.

The small symbol above the central medallion depicts the fish, the early secret sign of the Christians. Vertically alongside the fish is the Greek word for fish, ichthys, the letters of which form the ancient acrostic (Jesous Christos Theou Uios Soter) Jesus Christ, Son of God, Savior. The thought here is that the Lord is sending out His servants to fish for all kinds of folks who, by faith, will accept Him as their Savior and Lord.

The small symbol beneath the central medallion depicts the world with the cross of Christ above it. The western hemisphere is pictured on the globe reminding us that the gospel, by the grace of God, has come to us, and that we now have the responsibility of carrying the Good New of Christ to the rest of His creation.





*As he neared
Damascus on his
journey, suddenly
a light from heaven
flashed around him.
He fell to the ground
and heard a voice say
to him, “Saul, Saul,
why do you persecute
me?”*

*“Who are you, Lord?”
Saul asked.*

*“I am Jesus, whom you
are persecuting,” he
replied. “Now get up
and go into the city,
and you will be told
what you must do.”*

– Acts 9:3-6

*“The Forgiving Christ” window was
given by Harriet E. Folker in memory
of her husband, Ambrose D. Folker.
Mr. Folker was on the pastor-seeking
committee in 1952 and was president
of the Board of Trustees of LJPC in
the 1950’s. Mr. and Mrs. Folker were
members of this church.*

"The Forgiving Christ"

The Reverend Harry G. Brahams, D.D.

Sunday, November 24, 1991, 10:30 a.m. service



We come today in our series of our "Stained Glass" to our ninth window which is here on your right up toward the front, the very front window. It is entitled, "The Forgiving Christ" and if you can see the window from where you are sitting, I hope you will look at it even if you have to crane a bit because the symbolism is best seen in the window, but if you can't see it look at Mike Barth's marvelous reproduction on the front of your bulletin, and I will try to briefly describe the symbolism there.

The window, of course, depicts the conversion of the apostle Paul on his way from Jerusalem to Damascus where he was going to take into custody certain followers who had fled there for safety, armed with an affidavit from the authorities and a sword at his side to strike anyone who might try to stop him. Just shy of the city of Damascus at high noon, Saul, himself, was suddenly struck by a great beam of light sent from the Lord, and he had a real confrontation with the risen Christ.

The scene in the central medallion captures that moment. Notice the figure of Saul; he is kneeling but you need to know at that time, Saul was not a kneeling person. He was proud and pushy and powerful, but it was the unknown that had forced him to his knees.

I think it's very interesting to note that the two strongest men in the New Testament message other than Jesus are both pictured as kneeling in side-by-side windows. Paul is here kneeling in the "Forgiving" window and Peter is there kneeling in the "Commissioning" window.

Now Saul is clothed in green which symbolizes the new life coming to him that very moment from Jesus. It is a scene of surprise-you can see that Saul has dropped his sword, but this is more than a moment of surprise. It is a moment of salvation, the moment of forgiveness and faith. Saul, the slayer, is about to become, by God's grace, Paul, the preacher.

Notice the figure of Christ. He seems to have a shiny surrounding and to be smaller and more pale than he is pictured in the other windows. This is the artist's way of reminding us that when Jesus came to Saul the visit was by way of a vision.

See that the Savior does not condemn Saul. Rather, with hands outstretched, he welcomes him saying, "Come to me." The Savior has no sword at his side. The weapon that will win is the Lord's love.

The small symbol above the central medallion depicts the Agnus Dei, the "Lamb of God" pierced through by a lance that bears the banner displaying a cross. It is the ancient symbol for the suffering Savior.

The small symbol below the central medallion depicts a ship the mast of which also forms a cross and around the ship are the Greek words *oikou mene* which bear reference to all the people of the whole world.

Well, the ship represents the Christian church, so putting together our symbols, we have this truth. Salvation comes through the suffering of Jesus Christ the Savior, but the salvation is not just for Saul, it is for all across the whole wide world, and the risen Christ has commissioned His church to take the good news of this fantastic fact of forgiveness and faith to the whole world.





*I am the Alpha
and the Omega,
the First and
the Last, the
Beginning and
the End.”
- Revelation 22:13*

*“The Reigning Christ” window was
given in memory of loved ones by
members of our congregation.*

"The Reigning Christ"

The Reverend Harry G. Brahams, D.D.
Sunday, December 1, 1991, 10:30 a.m. service



Our tenth window is entitled, "The Reigning Christ" and is located here in the south transept. Very few of you can see it. Those of you who can, enjoy the privilege, but the vast majority of us will have to look at the front of our bulletin to see Mike Barth's marvelous reproduction of this final window. And again, I want to thank Mike Barth for his special talent and his gift to us of these beautiful reproductions.

The small symbol above the central medallion depicts a triangle with an entwining circle backed up by emitting light. The triangle represents the trinity, the circle represents eternity and the emitting light suggests the glory of God. These symbols put together communicate the eternal power and glory of the Godhead, the Father, Son and Holy Spirit.

The small symbol below the central medallion depicts the cross of Jesus Christ, behind which there is what appears to be a large upside down horseshoe. On either side of the cross are two small symbols, one of which looks like an "A" and the other which looks like another upside down horseshoe. Knowledge of the Greek alphabet helps here. The small "A" stands for alpha, the first letter of the Greek alphabet. The small horseshoe opposite the "A" is the symbol for omega which is the last letter of the Greek alphabet and the large horseshoe figure behind the cross is actually the symbol for mu or the "M" of the Greek alphabet and stands for the letter that is in the very middle of the alphabet. So put together, these symbols

communicate that Jesus Christ is the beginning, and the middle, and the end of all things.

The center medallion of course depicts our Lord seated alone in kingly glory as ruler of all the heavens and the earth. The traditional symbols of sovereignty surround him, but do not touch him. The crown of authority is not on his head, the scepter of power is not in his hand, and the orb, the small world with the cross symbolizing his rule is not in his lap. The sense here is that our Lord needs none of these secular symbols to substantiate his sovereignty. He is the Lord of Lords and the King of Kings. He is seated on the throne the place of highest authority and power but again note that the person is far more prominent than the throne.

The book he holds in his hands is facing us, not him. On its open pages appear again, the Greek Alpha and Omega, the symbol of the beginning and the end. The book is the book of life and it contains the details of all the significant data of each one of our lives from beginning to end. By the contents of this book the risen Lord will ultimately evaluate each one of our lives. But it is very encouraging to remember that the one who called himself the Good Shepherd and said he knew personally every one of his sheep is now the supreme sovereign who knows personally every one of his subjects.

Notice the face of the reigning Christ, it is full of wisdom and understanding and love.



*One thing I ask from the Lord, this only do I seek: that I may dwell
in the house of the Lord all the days of my life, to gaze on the beauty
of the Lord and to seek him in his temple. - Psalm 27:4*

The "Chancel Rose" Window was dedicated on January 5, 1958. It was given by Anita Oliver Lunn in memory of her husband, Dr. George R. Lunn, who was a retired Presbyterian minister.

"The Rose Window"

The Reverend Harry G. Brahams, D.D.
Sunday, December 22, 1991, 10:30 a.m. service



The first symbol at the twelve o'clock position is the Holy Bible and this symbol reminds us that our Lord Jesus is wonderful in the way he validates sacred scripture.



The fifth symbol located at the 11 o'clock position is the anchor of hope that holds when we need help made available to us through the sacrifice of Christ.



The second symbol located at the five o'clock position is the lamp and this symbol reminds us that our Lord Jesus is the light of the world and as such is wonderful in the way he validates our sight.



The sixth symbol located at the three o'clock position in our window is the door and this symbol comes from the beautiful New Testament portrait of our Lord as the Good Shepherd of the sheep.



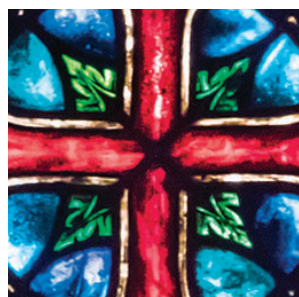
The third symbol located at the seven o'clock position is the sail of a boat displaying the cross and speaks of the pilgrimage of life and that the Lord is the way.



The seventh symbol is the crown representing the Kingdom of God and reminds us of His power and dominion over all things both Earthly and Heavenly "Thy Kingdom on Earth as it is in Heaven."



The fourth symbol located at the nine o'clock position in the window is the well and represents our Lord as the water of life, His concern for our daily sustenance.



The eight symbol located at the center of our window is the cross and reminds us of the wonderful way in which our Lord provided for our personal salvation.



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