

SERMONS IN GLASS

A STUDY OF THE WINDOWS
OF
HOLY COMMUNION LUTHERAN CHURCH

RACINE WISCONSIN

This book is dedicated in praise to Almighty God
who has acted in the lives of members
of Holy Communion Lutheran Church and their Christian forebears.
It is He who comes to us through stained glass sermons
with love, sensitivity, devotion and generosity
providing a beautiful legacy of faith.

2009

Sermons In Glass

From the days of woodland and mountain top altars we have come a long way. Beautiful churches, large and small, are everywhere. The current building housing Holy Communion Lutheran Church was built in the late 1920s and dedicated in 1929. Known as the “church on the hill” it dominates the landscape. Of traditional Gothic style in design the structure causes us to sense the power of God omnipotent. The stained glass windows contained in the church guide us into an appreciation of Biblical concepts, of the founders and beginnings in the Old Testament, of the great men and prophets under Jehovah leading into the New Testament with Jesus Christ. Aside from the symbols and flowers, we need to be aware of God's use of people and of His presence as shown in these windows. May the sight of the sun upon these stained glass windows be an inspiration to all.

With many a glimpse of all that's fine
I stand in awe at each design
And symbol etched in glass inside.
Preserved by man may these walls long stand,
Its altar one's prayerful thoughts command,
As within these walls, O church of mine,
Each comes to seek what is divine.

Author unknown

The church structure itself is cruciform, cross-shaped. The altar, the communion area, the lectern, and the pulpit constitute the chancel. The main body of the church sanctuary is the nave. The chancel and the nave form the upright of the cross. The transepts are the arms of the cross found to the sides of the nave at the front. Directly on the pulpit and the lectern sides of the chancel are the small rooms or sacristies used by the pastors and the Altar Guild. The narthex is the entrance hall or vestibule.

On the main level the design and arrangement of the windows was purposely created with Old Testament figures and symbols on the pulpit side and with Jesus, New Testament greats and Lutheran founders on the lectern side. The upper pictorial windows contain Christ and other New Testament figures. The windows and descriptions are presented in the following order:

- The chancel window above the altar.
- The lower and clerestory windows on the pulpit side transept.
- The lower and clerestory windows on the lectern side transept.
- The lower windows on the pulpit side of the nave.
- The lower windows on the lectern side of the nave.
- The upper clerestory windows on the both sides of the nave.
- The large narthex entrance window.
- The symbol windows in the narthex, stairwells, and sacristies.

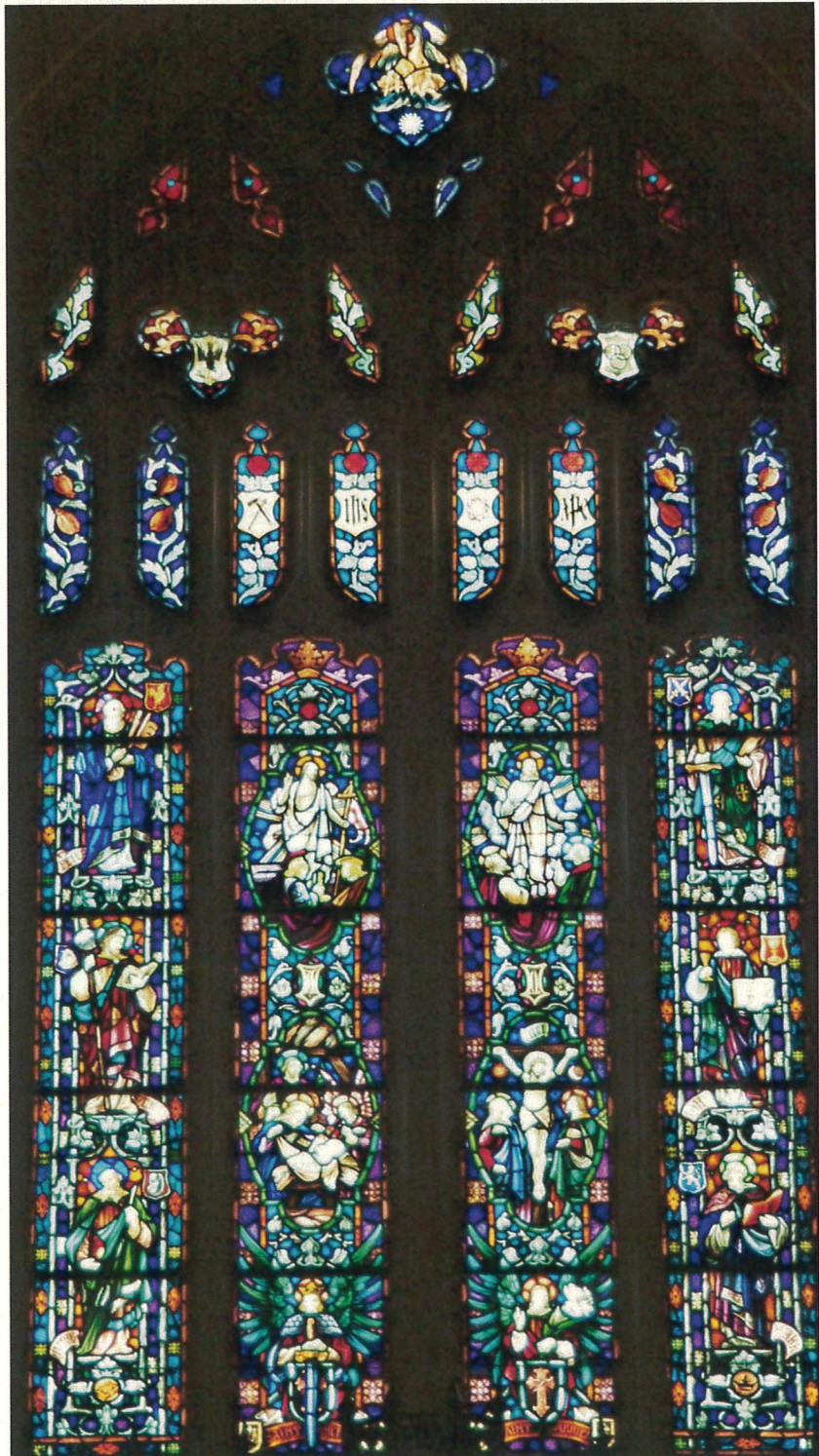
THE CHANCEL

As you enter the sanctuary, your attention is drawn to this beautiful window which focuses on the life of Christ and on those who gave us the Gospels and spread the Word. The atmosphere created by this backdrop, or reredos, is one of reverential awe as one contemplates the altar and the cross central to our worship.

Rising behind these sacrificial symbols is the power of God expressed in angel messengers, the Incarnation, the Crucifixion, the Resurrection, and the Ascension. We are shown how this impact was received by man. Overcome by the Spirit, people gave expression to their faith and from this came the Gospel and the church.

The four central scenes of this window portray four primary events of Christ's earthly life. The **Nativity** depicting the Word become flesh shows Mary, Joseph, and an angel with the baby Christ. The **Crucifixion** shows John and Mary as the saddened beholders of Christ on the cross. The **Resurrection** shows our Lord with his flag of triumph before two helmeted soldiers. The **Ascension** portrays Christ's return to the Father with two of the Apostles looking on.

Peter and Paul, pillars of the early Christian Church, are shown at the left and the right of the great central panel. Both Peter and Paul served the Lord through trial and persecution, meeting martyrdom in Rome. It is believed that these leaders of the church were buried in St Peter's Cathedral. Below these two major figures of the church are the four evangelists **Luke, Matthew, Mark, and John** who were entrusted to write the life and narrative of Christ. The figures in the lower center represent the two archangels Michael and Gabriel. Together we may think of **Michael and Gabriel** in connection with law, justice, revelation, victory and peace.



THE CHANCEL

Peter stands holding the keys of the kingdom, thus reminding us of the Master's words: "And I tell you, you are Peter, and on this rock I will build my church, and the powers of death shall not prevail against it. I will give to you the keys of the kingdom of heaven, and whatever you bind on earth shall be bound in heaven, and whatever you loose on earth shall be loosed in heaven." (Matthew 16:18-19) The crest near his head displays a golden cock on a red field. **Luke** has a shell as his emblem and carries a staff and gospel. The shell is symbolic of baptism. **Matthew** with his Gospel is shown with an emblem of a winged man symbolizing bringing the Good News. Below Matthew is a book.



The Ascension

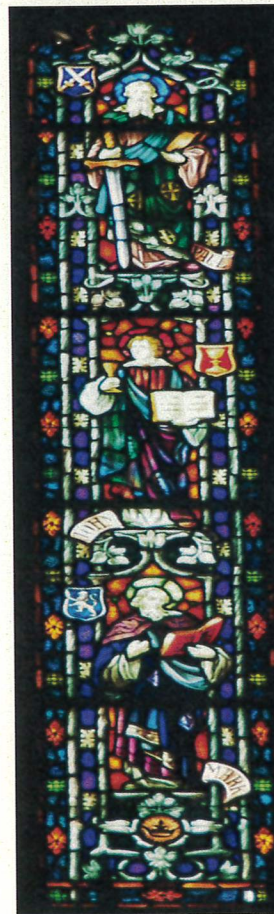
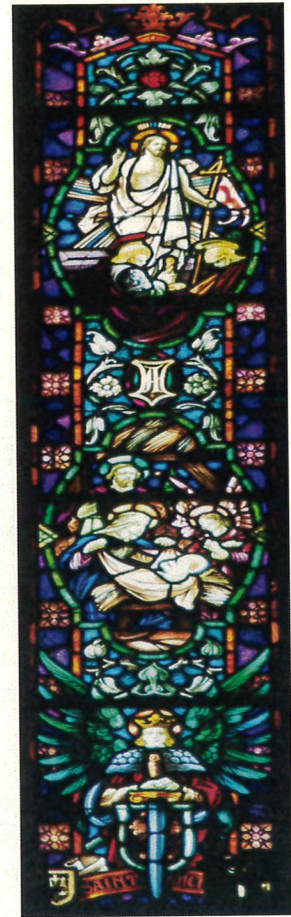
The Crucifixion

Gabriel, holding lilies, is frequently called "a man of God". He revealed God's will and purpose in the Old Testament. In the New Testament he came in a vision to Zacharias to foretell the birth of a son, John the Baptist. He is the messenger to Mary of the Annunciation. Most rabbinical scholars ascribe the blowing of the trumpet at the final resurrection to Gabriel, but some attribute that act to Michael. Note the unusual costuming of the two, the great sword, and Michael's large cross.

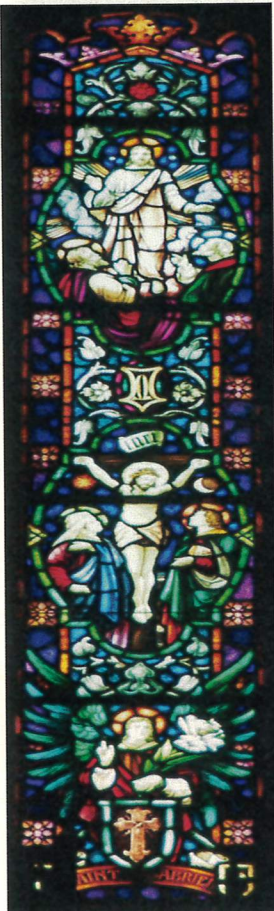
The Resurrection

The Nativity

Michael, armed with sword, was considered the great protector. He appeared to many of the great men of the Old Testament. With his angels he fought with the dragon Satan in the New Testament. (Revelation 12:7) The small scales refer to Michael representing law and justice.



Paul, who did so much to spread the Gospel, stands with a gospel and his sword: "For the word of God is living and active, sharper than any two-edged sword, piercing to the division of soul and spirit, of joints and marrow, and discerning the thoughts and intentions of the heart." (Hebrews 4:12) See also Ephesians 6: 10, 12-17. The crest for Paul is crossed swords on a blue field. **Mark's** emblem, a rampant lion, represents the king of beasts. His gospel which he holds stresses the royal character of Christ. **John** with a torch and gospel is shown with a chalice as his emblem. His Gospel expresses the mystery of Christ as He lives in man and man in Him. Below Mark is a crown.



THE CHANCEL

Emblems unite these pictorial representations. Above the Resurrection scene is IHS, Iesus Hominum Salvator, the first three letters for Jesus in Latin where J and I are interchangeable, and also His monogram as Savior. In the crucifixion scene the INRI, Iesus Nazarenus Rex Judaeorum, is for Jesus of Nazareth the King of the Jews. (John 19:19) A version of the Chi-Rho or XPC, above the Ascension portrayal, utilizes the first letters of the Greek word Christos, an abbreviation of the word Christ, the Messiah, the Anointed King who establishes the kingdom of God on earth. Between the two left scenes of Christ is the Greek letter "alpha" symbolizing the beginning. Between the two scenes



at the right is the letter "omega" symbolizing the end. Revelation 1:8 tells us, "I am the Alpha and the Omega, says the Lord, who is and who was and who is to come, the Almighty". Many symbols exist in these windows. The hammer and the spear are indicative of the crucifixion. The crown of thorns and the fruit, probably pomegranates, remind us of divine grace and resurrection. Pomegranates represent the resurrection and power of the Lord. As the pomegranate bursts, so the Lord burst the tomb and came forth. The red roses of Sharon signify hope, love, and the Nativity. Also shown are a white flower symbolizing purity and piety, a descending dove symbolizing the Holy Spirit, three interlaced circles which denote both unending eternity and the Trinity, and a crown emblematic of victory through faith. At the very top is a pelican. Legend has it that the pelican in time of famine sacrificed her own blood for her young; hence the bird is a symbol of God's sacrifice of His own Son for our atonement.

THE TRANSEPTS

The main level of both transepts contains three windows. The pulpit side contains Old Testament figures while the lectern side contains more modern ones. In these windows much use is made of oak leaves and acorns in the borders. Just as the mighty oak is developed from a tiny acorn, the Church was developed from small beginnings. At the base of these lower transept windows are whimsical figures of men made from oak leaves.

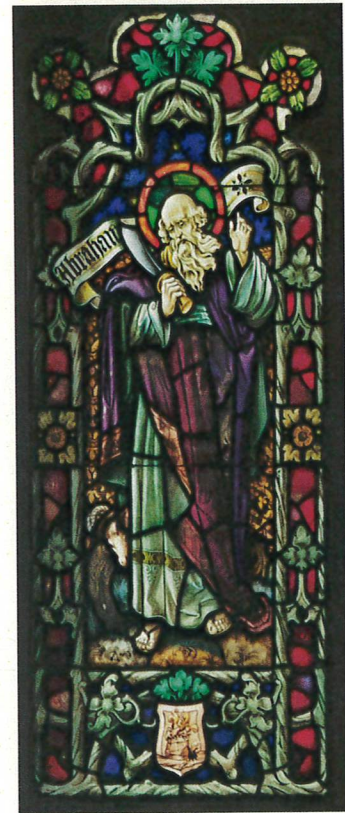
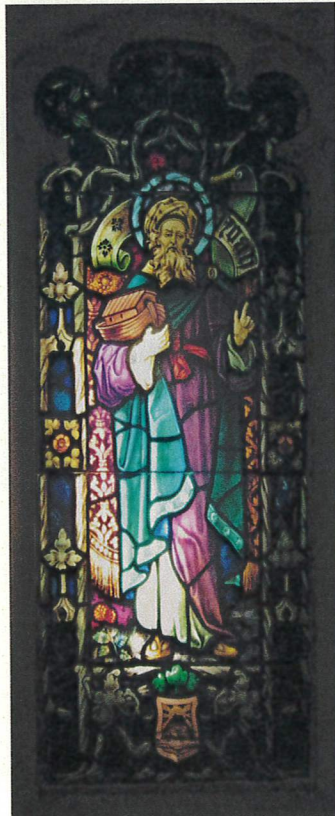
There are also two pictorial windows in the balconies of the transepts, one on the pulpit side and one on the lectern side. These windows are sometimes called clerestory windows. Clerestory refers to the upper level which contains windows in the nave or transepts of a church. These two clerestory transept windows memorialize Christ, Matthew, Mark, Luke, John, Peter, and Paul. We recall Luke's authorship of his gospel and the book of Acts. More than a fourth of the New Testament is attributed to him. Peter's and Paul's deeds fill most of Acts. Paul's epistles with Luke's works show us how much these two great men have given to Christianity. John as the loved disciple contributed what many scholars consider the most spiritual gospel. Tradition states Mark drew largely on the recollections of Peter.

Pulpit Transept

The center window shows **Noah** with a small Ark in hand. We are reminded of God's covenant with man. Noah, the builder, preserved the remnant of God's people. Below him is another representation of the Ark, presumably on Mt. Ararat.



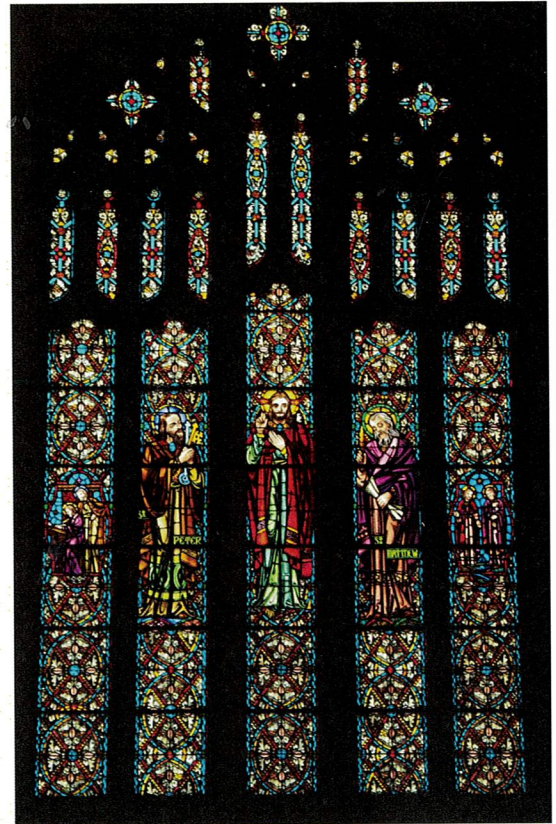
On the left is **Adam** in Paradise or Man as part of God's creation. Shown also is the tree of knowledge of good and evil with the serpent representing sin and death.



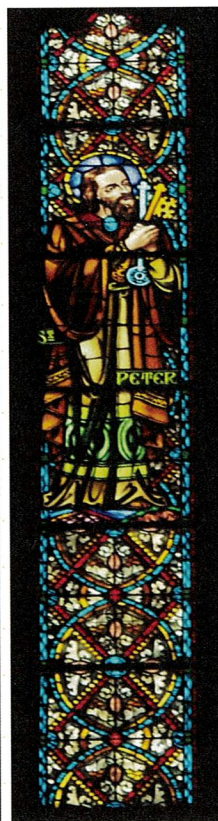
Seen on the right with knife and lamb is **Abraham**, whose faith God tested by asking Abraham for the sacrifice of his son, Isaac. Below is a flaming sacrificial altar. Being satisfied with the faith of Abraham, God intervened and saved his son.

Pulpit Clerestory Transept

The three primary figures are **Peter** with his keys at the left, **Christ** in the center, and **Matthew** with scrolls at the right. At the left of the large picture of Peter is **Mark** writing the gospel ascribed to him. Peter, standing over Mark, is apparently assisting or directing him. Above their heads is a cross. Between Peter and Matthew is the figure of Christ whose act of benediction overshadows and transcends all. At the extreme right of the large picture is the smaller figure of Christ calling Matthew (Levi) at the Gate of Custom: "After this he went out, and saw a tax collector, named Levi, sitting at the tax office, and he said to him 'Follow me'. And he left everything and rose and followed Him." (Luke 5:27) The upper portion of the window contains vines, grapes, and flowers similar to the chancel window.



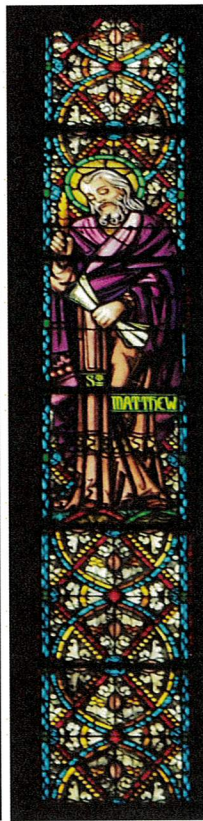
Mark



Peter



Christ



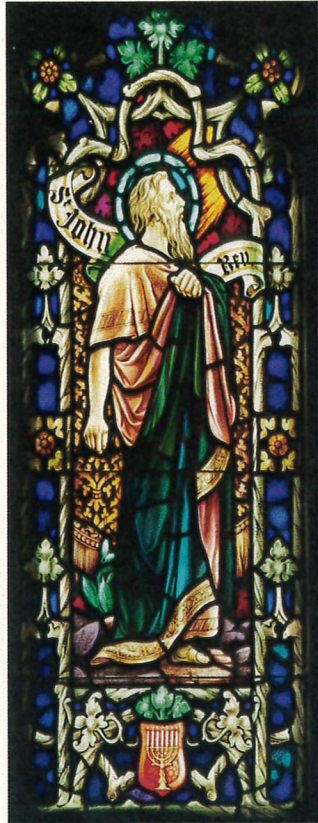
Matthew



Christ calling Matthew

Lectern Transept

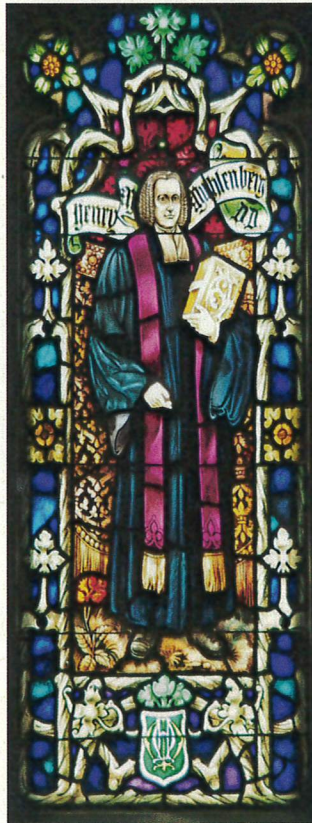
On the left, **John of Revelation** appears with the seven-branched candlestick below him. This emblem, the Jewish Menorah, represents worship in the Old Testament. In the New Testament it refers to the seven gifts of the Holy Spirit and to the seven churches in the Book of Revelation. Of special interest are the light, the position of St. John's head, and the grapes.



In the center **Martin Luther** holds the Bible. At his feet is a red volume indicative of his profound writings and also his musical compositions or hymnody. As a teacher, priest, translator, writer, composer, and reformer he is revered for his staunch defense of the Bible and as the founder of Lutheranism. Below him is his coat-of-arms.

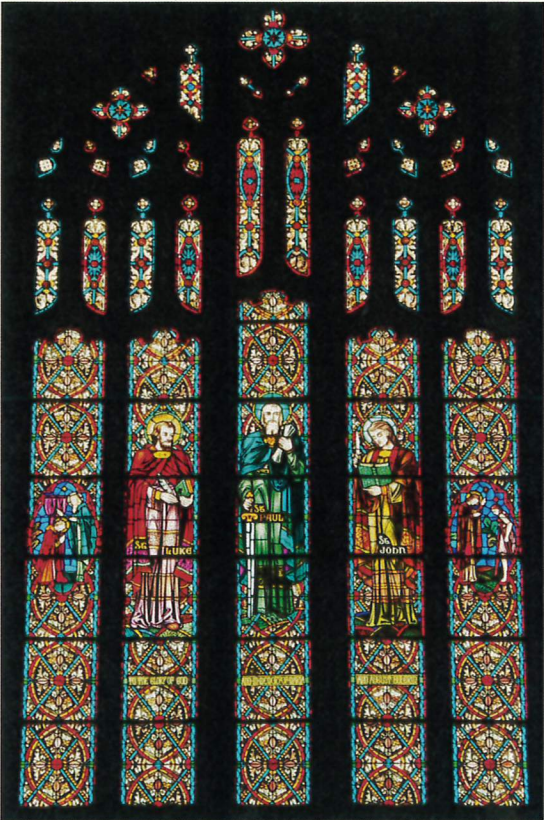


At the right **Henry Melchior Muhlenberg, D.D.**, in a purple robe, became the Father of American Lutheranism. Originally commissioned to serve in India, he came instead to North America in 1742. He gave 45 years to establish and strengthen churches and synods. In particular, he helped English, Dutch, German, and Swedish churches. Below the figure of Dr. Muhlenberg is a small crown. This window has been repaired. The head of Muhlenberg appears different from the heads in the other windows in this area.

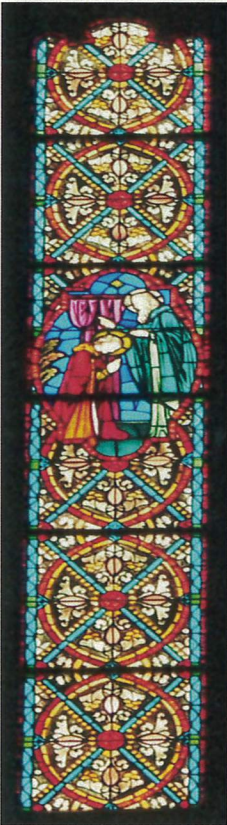


Dr. Muhlenberg brought truth and conciliation to American Lutheranism, and the entire family also advanced the cause. His son, the Rev. John Peter Gabriel Muhlenberg, attained the rank of Major General in the American Revolution; his enlistment is dramatically described in James Buchanan Read's poem, "The Revolutionary Rising". He preached the funeral sermon for George Washington.

Lectern Clerestory Transept



The central figures are **Luke**, the beloved physician, **Paul** and **John**. To the left we see Luke being commissioned by Paul. At the right is John at the Beautiful Gate healing "a man lame from birth." (Acts 3:1-10) Of special interest are the robes and halos of the three central figures, Luke's closed book, Paul's four scrolls representing the Gospels, and John's open volume. The stained glass of the window contains the inscription "To the glory of God and the Memory of Maria and August Bulgrin" as a banner across the lower portion of the window. The upper portion of the window contains vines, grapes, and flowers similar to the chancel window.



Luke commissioned



Luke



Paul



John



John at the Gate

THE NAVE

There are three windows on each side of the nave on the main level. Old Testament figures appear on the pulpit side and New Testament figures on the lectern side. The clerestory windows in the upper level are non-pictorial.

Pulpit Nave

Three of the most courageous of the great Hebrews were Moses, the law-giver, David, the greatest of the Old Testament kings, and Elijah, the prophets' prophet. At the left **Moses**, holding the Tablets of the Law divided three and seven, is speaking to us first of our duty and relationship to God and second of our duty and responsibility to man. Note the rays of light emitting from the head of Moses. Below is a serpent on a cross. "And as Moses lifted up the serpent in the wilderness so must the Son of Man be lifted up; that whoever believes in Him may have eternal life." (John 3:14-15)



In the center is the crowned **David** with his Psalter and lyre. This is not the portrayal of a shepherd lad but a regal figure who established Jerusalem as the Holy city. He brought the Ark of the Covenant there. His ability to sing and to write Psalms was a major contribution to Jewish and Christian worship. Below him are the crown and the scepter.



At the right **Elijah** is pictured with a scroll. At his lower left is the raven commanded to feed him. Told to go to the brook Cherith, he heard the words: "You shall drink from the brook, and I have commanded the ravens to feed you there." (1st Kings 17:4)

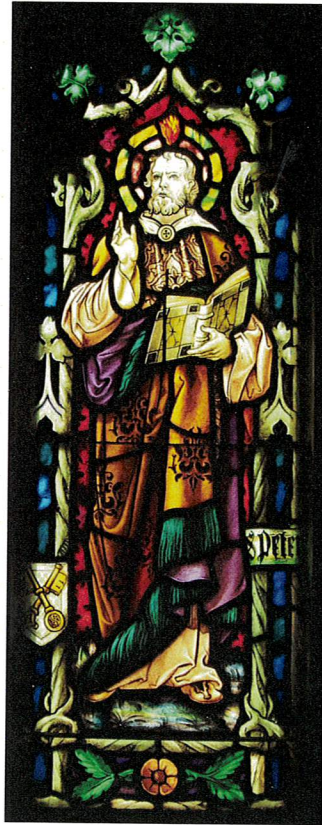
Accordingly, till rain and dew fell, the birds brought him his bread and his meat. This same Elijah later appeared with Moses at the Transfiguration of Christ. "And behold, there appeared to them Moses and Elijah, talking with him." (Matthew 17:3) This man courageously condemned sin and idol worship in the Old Testament, his spirit affecting his countrymen and later, Christianity for all time.

THE NAVE

Lectern Nave



On the left is **Christ** in baptism, the dove in descent. At His left is a font, at the right the word Baptism. The Son of God here identifies with man's life. We understand Christ's baptism, the presence of the Holy Spirit symbolized by a dove, and the institution of baptism as a sacrament for us.



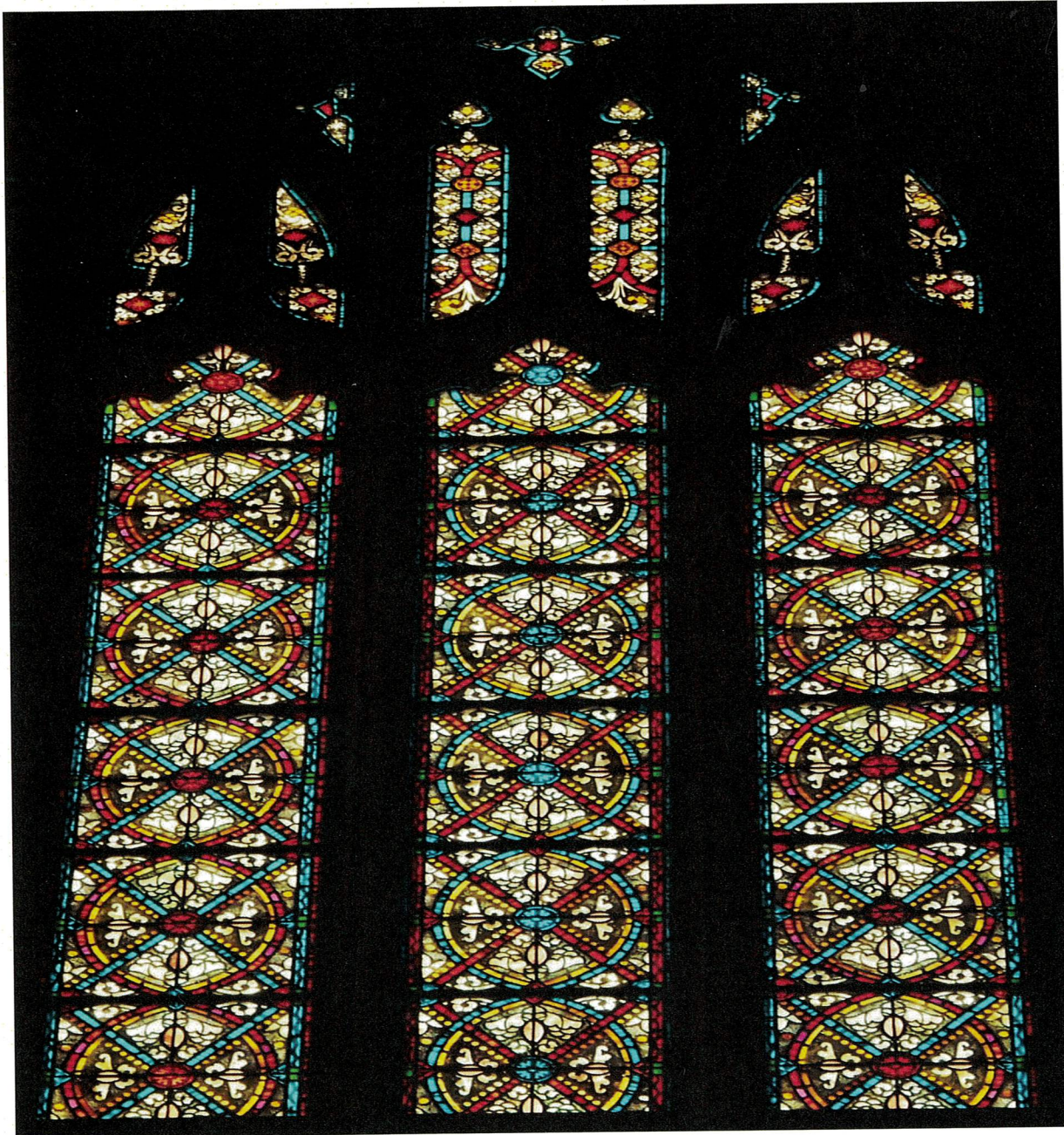
In the center above the head of **Peter** is the flame of that first Pentecost when the Holy Spirit came bringing the gift of tongues. Peter holds the Gospel and the keys. The former testifies to his eloquent sermon that day resulting in the baptism of 3,000 people. The keys allude to the Doctrine of the Keys in which Christ gave authority to Peter and the church to forgive and to retain sins.



On the right is **Paul**, the staunch soldier for Christ, with his large sword. Near him are crossed swords. His contribution toward the expansion of the early church was far-reaching as indicated by his numerous epistles in the New Testament. According to tradition his career was ended by a Roman sword.

THE NAVE

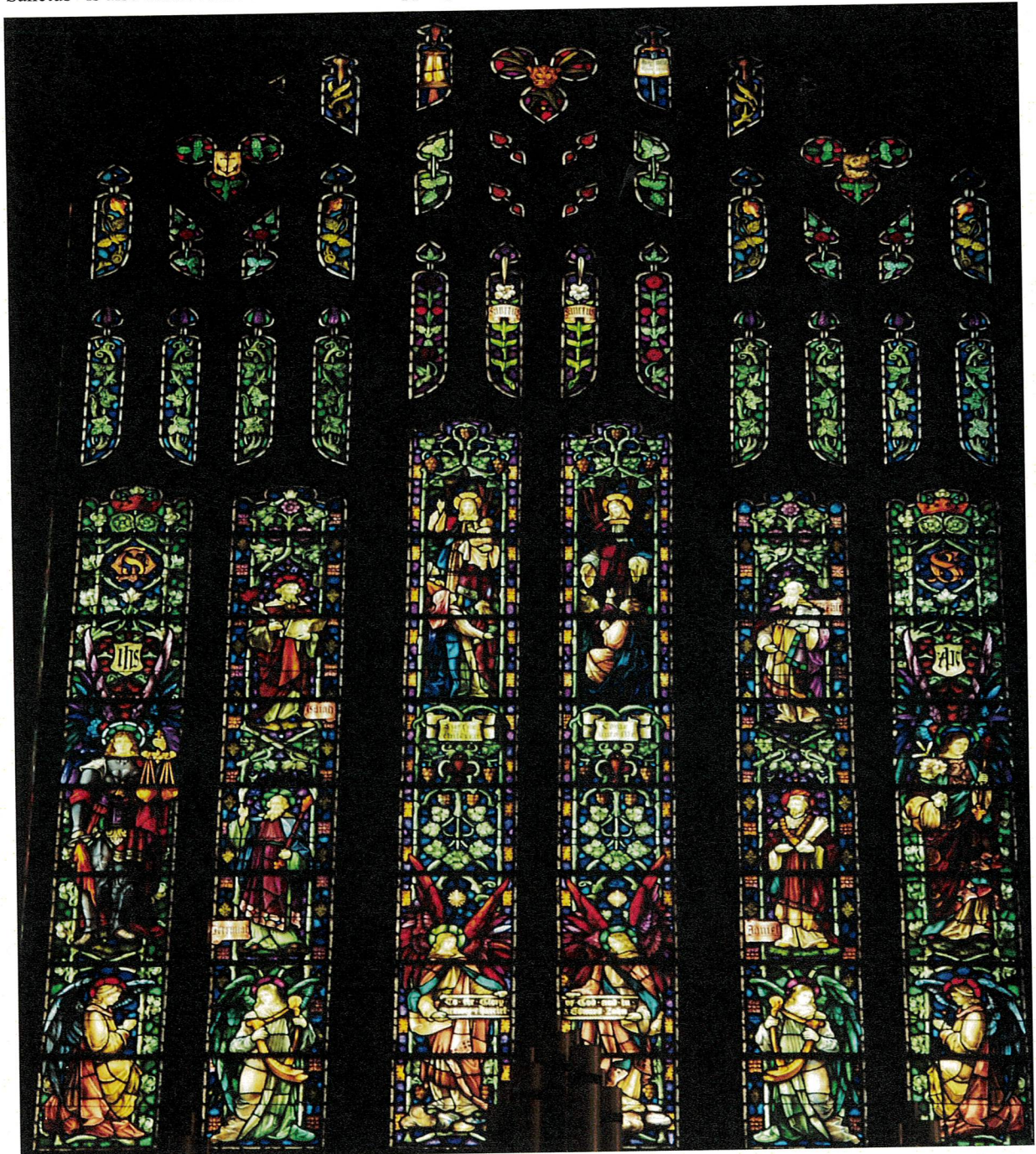
Nave Clerestory Windows



The eight windows on the upper level are not pictorial but utilize an over-all pattern in blue, red, black, and beige or white. The blue color signifies friendship, divine truth, the color of the vault of heaven, and benevolence. The reds are indicative of passion, divine zeal on the day of Pentecost, devotion, loyalty, courage, and the blood of Christian martyrs. The black color symbolizes grief and sorrow while the white represents the Creator, light, joy, purity, innocence, glory and perfection. Symbols can be found in these windows including crosses, grapes, vines, leaves, and flowers. The windows on the pulpit side differ in detail in the upper portion of the window than those on the lectern side. The lectern side window closest to the front of the church is also different in the upper portion due to having been repaired.

THE NARTHEX

The magnificent entrance window is found in the balcony over the narthex. This window calls to mind our ancient heritage revealing God's truth for all time and pointing to the ultimate truth in Jesus Christ. There are many symbols in the upper portion of the window, one of which is the three interwoven circles emblematic of the unending Trinity in its equality and unity of the Father, Son and Holy Spirit. There are a number of crowns, one of which is at the top middle with palms signifying victory. In addition are the open Bible with sword, the lantern from the picture "Behold, I stand at the door and knock", the lotus flowers for eternity, the rose of Sharon for the joy of salvation, doves for the Holy Spirit, and a ship for the church. The ship sometimes is considered descriptive of the church faced with opposition. The word "Sanctus" is also found twice with lilies in the upper portion of the window.



THE NARTHEX



Below the upper portion of the window, at the far left and at the far right, are ornate S-shaped figures. Above each is a crown. Below each is a monogram; on the left IHS for Jesus, on the right XPC for Christ. The vines around and between the two are symbolic of life abiding in and dependent on Christ: "I am the vine, you are the branches. He who abides in me, and I in him, he it is that bears much fruit, for apart from me you can do nothing." (John 15:5)

Central are two life-size figures of Christ. In one He is blessing little children. In the other He bids us come to him. Below each figure is a scroll. One says "Suffer Little Children" and the other "Come Unto Me". Immediately below each scroll are the communion cup and grapes.

Surrounding the central figures of Christ are the large figures of the major prophets. On the left is **Isaiah** with the Law in one hand and the light of God in the other. Reflect upon Isaiah's beautiful words of the coming Christ. "Arise, shine." (Isaiah 60:1) "For unto us a son is born." (Isaiah 9:6) "He was wounded for our transgressions." (Isaiah 53:5) Below Isaiah is **Jeremiah**, beautifully robed with his staff of authority. Jeremiah's warnings were reiterated against Babylon and Chaldea. He predicted the coming of one great Lord, "the Branch". "Behold, the days are coming, says the

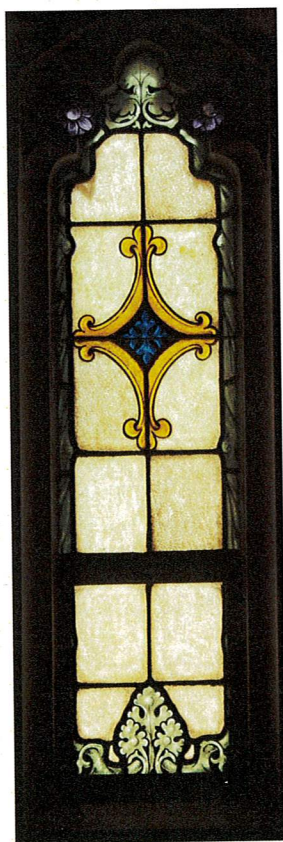
Lord, when I will raise up for David a righteous Branch, and he shall reign as king and deal wisely, and shall execute justice and righteousness in the land... And this is the name by which he will be called, 'The Lord is our righteousness'." (Jeremiah 23:5-8) On the right is **Ezekiel** with his model of the completed temple. The portrait of Ezekiel calls to mind his words regarding the restoration of God's people, a new temple, and a Messiah who would bless the people. Below Ezekiel is **Daniel** with a prophetic scroll. Daniel, with scroll in hand, predicted the everlasting kingdom. He was an apocalyptic figure bringing the Old Testament to the New through writings in the form of revelation, utilizing a degree of symbolism, awe, mysticism, and finality with God. Between Isaiah and Jeremiah and between Ezekiel and Daniel is a pair of crossed swords.

To the far left is the angel **Michael** with a scale and flaming sword signifying law and justice. To the far right is the angel **Gabriel** with his sheaf of lilies and a staff representing peace.

At the bottom are six angels who represent worship; two praying, two holding harps, and two depicting service with joy. These messengers of God confront his chosen servants, past, present and future. Think of the angels also as a heavenly choir singing Alleluias. The green palms of victory are here also. "Behold, a great multitude which no man could number, from every nation, from all tribes and people and tongues, standing before the throne and before the Lamb clothed in white robes, and with palm branches in their hands, and crying out with a loud voice, 'Salvation belongs to our God who sits upon the throne, and to the Lamb'." (Revelation 7:9,10) The two middle angels at the bottom of the window hold the inscription "To the glory of God and in Memory of Harriet and Edward Zahn".

SYMBOL WINDOWS

Smaller windows featuring various symbols are found in the narthex area, in the stairwells to the balconies, and in the sacristies. These windows contain additional colors including violet which represents mourning, penitence, humility, suffering and fasting, and green which symbolizes hope and the universal color of nature.



Narthex

Small windows by the front entrance show a fleur-de-lis type cross set in medallions of black and yellow with violet flowers at the top. One is a blue cross and one a red cross. A similar window is found in the lavatory near the front entrance.



SYMBOL WINDOWS



Narthex

One window in the cloak room near the entrance contains an anchor representing Christian hope. The other window depicts the crossed keys of the kingdom given to Peter. These symbolize the power and authority of the Church.



The window on the first landing of the stairway to the choir/organ balcony depicts an emblem with Luther's coat of arms. The black cross upon a red heart is placed on a white rose on a blue field. This is surrounded by a golden circle. The black cross is symbolic of the suffering of Christ, the red heart of faith, the white rose of fruits of faith, the blue field of heavenly joy, and the gold circle of the eternity of salvation. The window on the upper landing contains a golden triangle with a silver ring on each side. This figure is symbolic of the Holy Spirit in its uniqueness and continuity, three persons, one substance, eternal. When the organ and pipes were added, two of the smaller windows on the pulpit side of this balcony were covered over. One had the Chi-Rho, or XP, an abbreviation of the Greek word for Christ. The details of the other one are lost.



SYMBOL WINDOWS

Front Balcony Stairwells

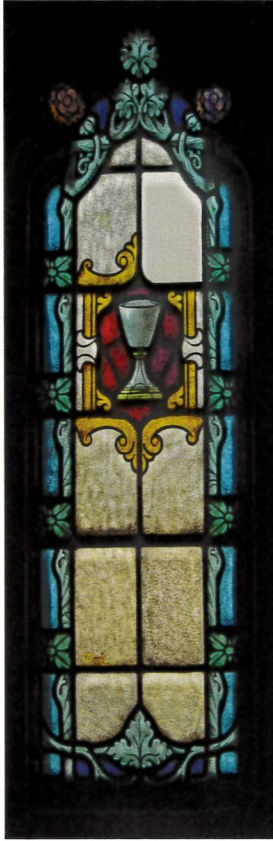
The window on the first landing of the stairs to the pulpit side balcony contains a burning lamp reminding us of the words "Thy word is a lamp unto my feet and a light unto my path." (Psalm 19:105) The lamp also represents learning and an urgency to keep the flame in readiness of preparation. The window above the upper landing is a portrayal of the two tablets of the law, the Ten Commandments. Both of these windows use red backgrounds.



The window on the first landing of the stairs to the lectern side balcony contains IHS, Iesus Hominum Salvator the traditional Latin symbol for Jesus. It is set in a border of leaves and grapes. The window above the second landing contains a replica of the Golden Ark of the Covenant with two cherubim in prayer upon the top. The Ark signifies the presence of God. "There I will meet with you, and from above the mercy seat, from between the two cherubim that are upon the ark of the testimony, I will speak with you of all that I will give you in commandment for the people of Israel." (Exodus 25:22)

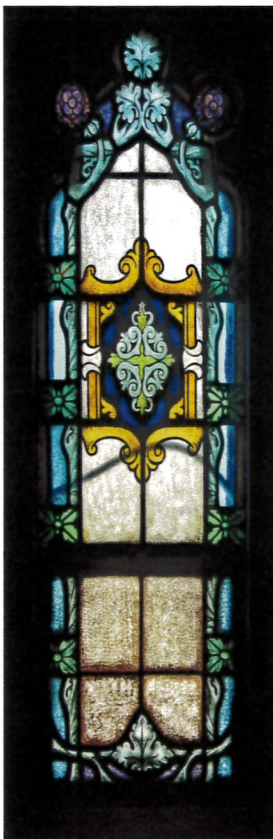


SYMBOL WINDOWS

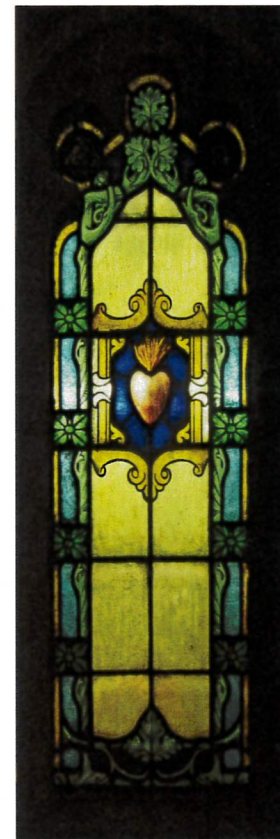


Sacristies

The Sacristy on the lectern side, which is used by the pastors to robe and prepare for the service, has three windows. One features a glowing red chalice reminding us of the sacred rite of Holy Communion. The second utilizes a budded cross with rays of light, a variant of the Latin Cross of Glory or Easter Cross. The third contains the Cross Patonce in which each arm curves beautifully to form a fleur-de-lis. This window has also been repaired. Although the same color, some of the decorative glass edging appears clearer than the rest.



The Sacristy on the pulpit side, which is used by the Altar Guild for preparing the altar and the Sacraments, has two windows. One portrays a red heart, emblematic of love and will power. Rising above it is a flame, representing intense devotion: "Thou shall love the Lord your God with all your heart, and with all your soul, and with all your mind." (Matthew 22:37b) It is also reminiscent of the hymn for Pentecost, beginning "Spirit of God, descend upon my heart," and ending with the words, "My heart an altar, and thy love the flame." The second window has an open Bible and candle which signifies the Word and Jesus Christ the Light of the World. "I am the light of the world; he who follows me will not walk in darkness, but will have the light of life." (John 8:12b) The addition of the education wing makes it impossible to light and photograph this window.



Memorials

Dedicated February 17, 1929, the church inspired all its worshippers despite the "Depression" and the problems it created. Sacrifices of members led to the liquidation and subsequent burning of the mortgage in September 1947. The stained glass windows were added over time so some of the features appear to be rendered differently. They were designed and executed by Giannini and Hilgart of Chicago. The craftsmanship and selection of colors are remarkable. On May 31, 1953, the last of the memorial windows was dedicated. Holy Communion Church is truly grateful to the many individuals for their generosity. Organizations within the church lent their financial aid, mostly to the purchase of the chancel window believed to have cost \$1600. Thousands of dollars over the years have gone into these windows including the considerable cost of repairs in 1969. Known donors are listed below.

Chancel Window

Donors as of 1948:

Thorwald M. Beck
Mr. & Mrs. Christ Christensen
Miss Claudia Christensen
G. W. Genxzler, D.D.
Mr. & Mrs. A. C. Hanson
Mr. & Mrs. John Jorgensen
Louise Lange Family
Mandor Matson

Thomas Phillips
Mrs. J. H. Rapps
Mrs. Katherine Schneider
Mr. & Mrs. Howard Sittig
Mrs. Ella A. Thorning
Mr. & Mrs. E. B. Warner and Family
Class of 1928 and 1929

Transept Windows

Donors as of 1948:

Mr. & Mrs. Oliver Armstrong
Misses Martha & Olga Christensen
Mr. & Mrs. William Fergus

Mark Hurn
Mr. Leslie Nelsen
Milton and Albert Sorenson

Lectern Side Clerestory Transept Window

Donors as of 1948:

Mr. & Mrs. Russell V. Zahn

Pulpit Side Clerestory Transept Window

This is dedicated to church members who lost their lives in the Armed Services:

Elmer F. Albright
Leonard B. Beck
John H. Block
Kenneth R. Carlson
George Faust
Russell Goetz
Lyle Jensen

Jack L. Jerstad
Harold Kirch
Richard C. Kuchenbach
Leonard H. Monefeldt
Richard Pias
Edward Reukauf
Herbert Valley

Nave Aisle Windows

Donors as of 1948:

Miss Minnie Kark
Mrs. C. J. Lau Family
Robert Olsen Family

Mrs. A. Prigge Family
Sunshine Club

Nave Clerestory Windows

Pulpit side - left to right from the front:

1. Jack L. Jerstad
2. Mr. and Mrs. Mark Hurn
3. Ernest O. Bartels
Mr. and Mrs. Charles Finn
Arthur R. Firehammer
Mrs. Margaret Freitag
Russell John Hansen
Louise C. Herchen
Norman Hough
Rev. Jerome C. Jackson
Hans Jensen
Regina Klema
Mrs. John Kuchenbach
Mr. and Mrs. Louis G. Lange Sr.
4. Mr. and Mrs. Chris Rasmussen

Mrs. Chris Meyers
Charles Mikulesky
Doris Mae Mikulesky
Mr. and Mrs. L. C. Ove
Sister Emma Rapps
Julius Rasmussen
Mrs. Caroline Rice
William C. Schultz
Rev. Chris Sorenson
Mrs. E. B. Warner
Mr. and Mrs. William Wuerzberger

Nave Clerestory Windows

Lectern side - left to right from the entrance:

1. Oliver B. Armstrong
 Sgt. Robert J. Baker
 Charles A. Burkert
 Emma H. Burkert
 Harvey V. Christensen
 Mrs. William Crilley
 Pfc. Robert Lyle Droysen
 Rev. William Eckert
 Mrs. Barbara Egtvedt
 Mr. and Mrs. A. R. Firehammer
 Dr. George O. Forwark
 Leo J. Gagnon
 Mrs. Louise A. Gagnon
 Donald Wayne Gissel
 Mrs. Joanna Hansen
 A. C. Hanson
 Mrs. Irene Hebeisen
 Mrs. Chris Hemmingsen
 T. L. and Anna Hermansen

 John Jensen
 Arthur Jorgenson
 Mr. and Mrs. Hans P. Jorgenson
 Mrs. Katherine Klimek
 Elmer Kuchenbach
 John Kuchenbach
 Carl Mortenson
 Mrs. Mary Otterson
 Ralph Oxholm
 Walter Scott Perkins
 Elmer C. Peters
 Mrs. Oscar Rasmussen
 George Sadlon Sr.
 George Smalley
 Bonnie Mae Sorenson
 Christ and Alvina Smith
 Ernest Spreng
 Mrs. Carl A. E. Swanson
 Neil Wachs

2. Mrs. Jens Beck
3. Mrs. Amanda Krenzke, organist for over 40 years
4. Virginia Marie Turnbull

Entrance Windows

Donors as of 1948:

Mr. & Mrs. Russell V. Zahn

Other Windows up to 1946:

| | |
|---------------------------------|-----------------------------------|
| Miss Emily Behenna | Mr. & Mrs. H. Kortemeier |
| Mr. & Mrs. Harvey Christensen | Mrs. Elizabeth Meyers |
| Mrs. Vina Christensen | Mr. George Weiss & Charles Nelson |
| Mrs. Oscar Elphstrom | Mr. & Mrs. Louis Norup |
| Mr. & Mrs. William Hitzelberger | Mrs. Oscar Pederson |
| Mrs. Sam Hollick | Mr. & Mrs. Theodore Thompson |
| Mr. & Mrs. Hans Jensen | Mr. & Mrs. G. Weichmann |
| Mr. & Mrs. Vernon Johnson | Mr. Edward Wendstedt |
| Mrs. Freda Karst | |

Other donors for windows dedicated or repaired since 1946 are numerous.

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Supplement 1975: Florence A Petersen

Sermons In Glass, Revised 2009 Edition:

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