

Windows of Grace



*Think about things that are
excellent and worthy of praise.*

Finally, brothers and sisters, whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable—if anything is excellent or praiseworthy—think about such things. *Philippians 4:8*



Grace Evangelical Lutheran Church
410 East Pease Avenue, West Carrollton, Ohio
A North American Lutheran Church Congregation

Windows of Faith

Introduction

This booklet is provided to inform and inspire our members and friends. Grace Evangelical Lutheran Church has been blessed with thirty-four inspirational windows, reflections of the faith of members during the 1960s. Two windows are earlier depictions, having been a part of the first Grace building on Walnut Street.

This booklet is designed to enable a self-guided tour beginning at the main Pease Avenue entrance to Grace. Information on each window is included to aid understanding of the artist's depiction of Christ and the work of the Church. Contemporary symbolism is clear throughout the glass artwork.

This edition has been updated from earlier versions to include all 34 windows. Historical information has been expanded and architectural information has been added. Reflected throughout the specially designed windows you will find seeds of faith from the Bible, Christianity, Lutheranism and the Grace fellowship witness in the world.

Small group tours can be arranged upon request. If members and/or visitors are unable to climb the stairs to the balcony, arrangements can be made for viewing a Microsoft Power Point presentation. Arrangements for shut-ins to see the presentation can also be made upon request. Digital copies of the slide presentation are also available in Adobe PDF file format. This presentation is also available for viewing on the Grace website and Facebook page.



Grace Church Forms a Cross

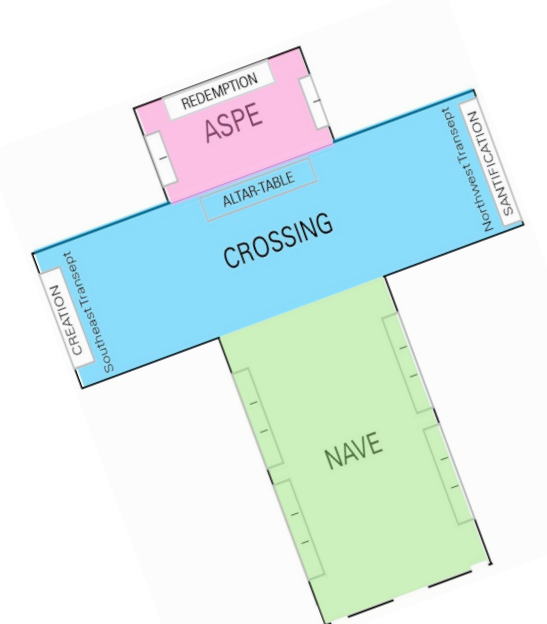
In preparation to explore our Stained Glass windows, we take this opportunity to identify and explain the building's structure, significant architectural features, and meaning.

A Lutheran church is a doctrinal church; that believes in teaching that doctrine in every possible example. Its doctrine is not just a re-statement of creedal forms, but an expression of Christian life itself. We accept the love of God; we trust in Jesus Christ for forgiveness, and we depend upon the Holy Spirit to give us spiritual power for daily living.

Grace Church spire does two things. It points upward to God, and it lifts high the symbol of our salvation. In a nation constantly tempted to make secularism its religion, the Church of Jesus Christ must constantly affirm that its hope and help is not in things of this earth, but in God. The spire is slender and delicately designed, but its thrust is certain: God lives, God rules, and God will judge.

At the top of the spire is a chaste cross. It can be stark across the sky, it can glitter with the sunlight, it can glow with illumination, but its meaning cannot be overlooked. The symbol of Christ's suffering, it has become the assurance of our salvation from sin and death. It rises high above the altar where communicants receive His sacramental body and blood. The spire is the outward symbol of His inward presence.

The Cruciform shape of Grace church was an early development of the Christian church buildings. Believers felt secure in faith as they were surrounded by walls that took the shape of the cross itself. Beauty, piety, and devotion were all served thereby. With this shape the great cathedrals of history praised God. It has also been the inspiration of small chapels in their devotion. Thus, Grace Church having followed this design unites itself with the flow of Christian architectural excellence through the centuries.



Our church building was designed as a cross, the symbol of salvation in Christ. The long arm of the Latin cross becomes the nave, which is the major seating space. The Apse extending 32 feet and the two transepts each extend 32 feet from the Crossing, present opportunities for windows that are

Immense value in teaching and inspiration as well as admitting adequate light. Due to the directional placement of the building, the transept window to the left of the congregation is done in deeper colors because at the time of worship, the sun streams in affecting eyes of worshippers.

Ever since man has worshipped a Supreme Being, there have been altars. The Old Testament depicts them as piles of stone or masonry upon which the priest spread and burned the animal which he had killed. Thus was the animal's owner freed from his guilt and sin. Christian Churches celebrate the offering of Jesus Christ upon the cross, forever purging believers of sin.

The altar in the Lutheran Church is where Christ gives Himself to us in the Holy Sacrament. It is essentially a Table, the Table of the Lord. Around it gathers those who are assured of forgiveness through the Cross and who look to His headship at the Table. For both divine and human standpoints, the Altar-Table is the focal center of Grace Church building. It symbolizes Jesus Christ in our midst with two candles standing for His humanity and His divinity, pointing upward, and burning brightly.

Stunning Designs

By An Extraordinary Artist

Douglas Phillips is the artist who captured in brilliant colors and symbolic designs, these magnificent instances of God's interaction with his creation and the historical events in the life of his Son Jesus Christ and the universal church established for all people. His technique of using sweeping, dynamic lines and ribbons of color modernized contemporary stained glass.

Douglas (1922–1995) was an American stained glass artist who founded the Phillips Stained Glass Studio in 1952, the studio that put his contemporary designs to glass and manufactured and installed the windows at Grace. He is believed to be the only African American artist to run his own stained glass studio between the years of 1952 and 1995.

Phillips was born in Farrell, Pennsylvania in 1922. He studied fine art in high school at John Huntington Polytechnic Institute and took classes at the Institute of Art in Cleveland. During World War II, Phillips served in the United States Army for three years, twenty-six months of which were spent in the Pacific theater. He worked as a commercial artist a few years before going to Syracuse University for his Bachelor of Fine Arts, which he received in 1950. He majored in Portrait and Illustration.

After graduating from Syracuse, Phillips joined the Ecclesiastical Arts Studio run by Rudolf Sandon as a designer and painter of stained glass. Although he had not studied to be a stained glass artist, he learned various techniques while working at this studio.

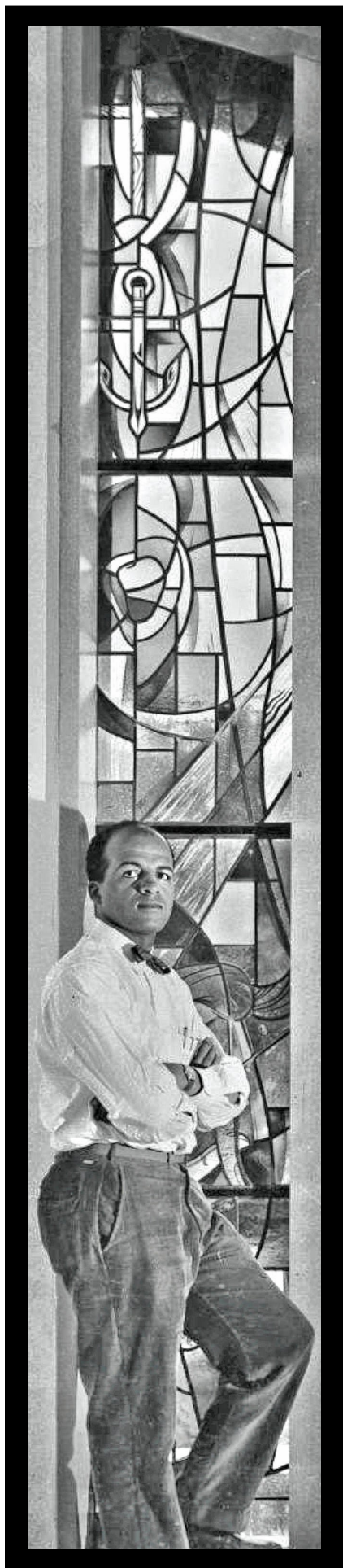
In 1952 he founded his own studio with the support and technical assistance of old-time Cleveland stained glass master Louis Buser. By the mid-1950s, Phillips Stained Glass Studio had a reputation for museum quality restoration and was receiving a large number of commissions for religious buildings within Ohio and in other cities throughout the United States.

Phillips was a member of the Illuminating Engineering Society of North America and an active member of the Stained Glass Association of America, contributing the chapter on Lighting Stained Glass to the SGAA's Reference and Technical Manual.

In addition to completing hundreds of commissioned pieces for churches, for many years Phillips also exhibited his stained glass works at the Cleveland Museum of Arts' annual exhibition of work by Cleveland artists and craftsmen. In 1952 Phillips earned the first prize in the glass category. In 1957 his work entitled "Ichthus" shared the prize in glass with another artist, Edris Eckhardt.

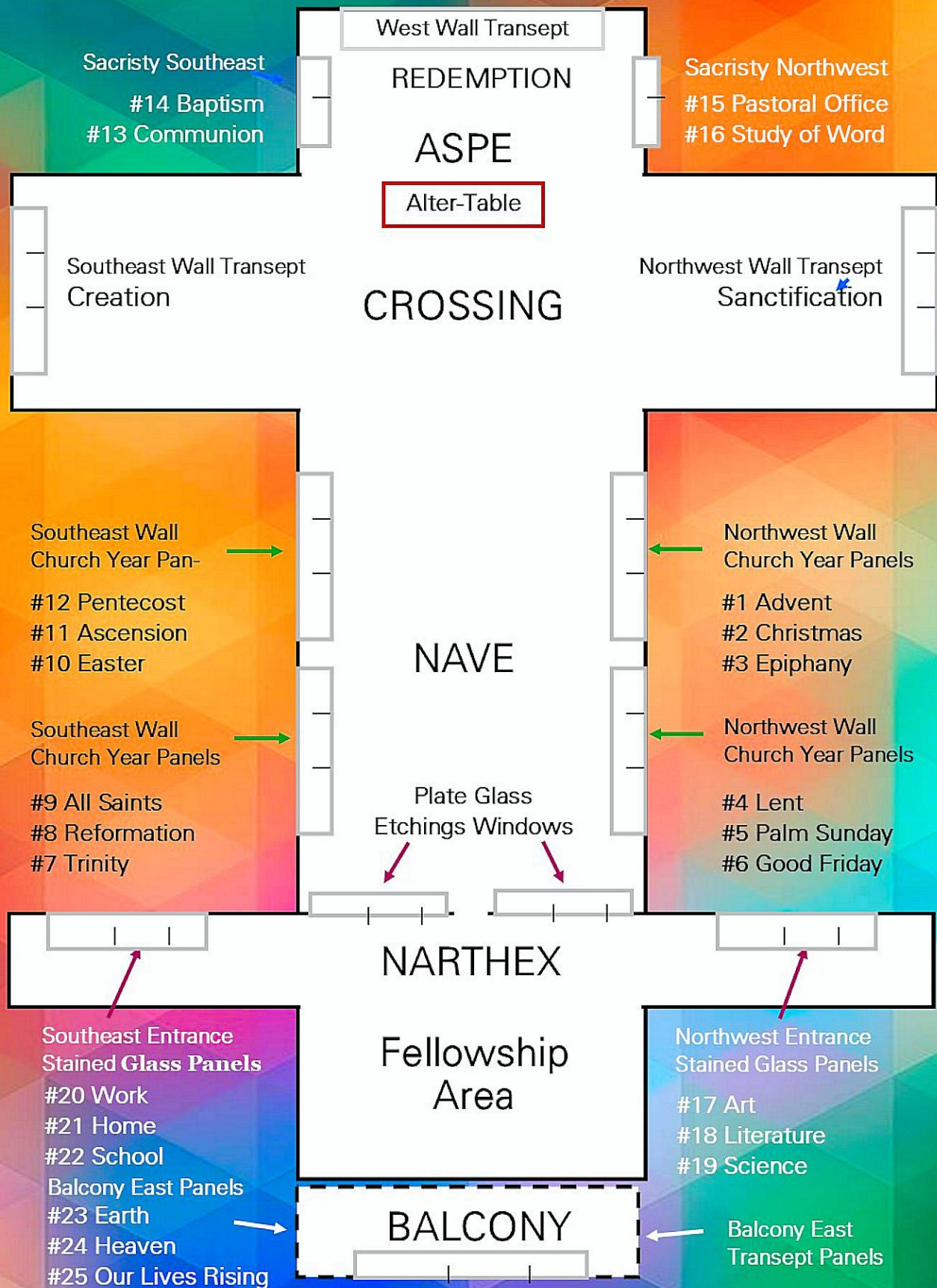
Quoting Phillips, "*Mine is three dimensional art. Light passing through a transparent medium such as stained glass is transformed to color. Color, impacting spaces and surfaces, alters viewer's perceptions. In addition to its aesthetic value, color has other attributes. I suggest how knowledge and control of the psychological, metaphysical, religious, and physiological aspects of color make the artist more effective in the communication of his or her ideas. This is an aspect of my work on which I continually focus.*"

Every Sunday from Seattle all the way to Little Easton, England, have a showing of my work."



Silent But Ever Present Evidence of Our Living God

Stained Glass Window Locations. The three large Transept windows represent facets of the three persons in the Holy Trinity Godhead.



Christian Life and Witness

We begin our tour of our Lord's house through the front entry on Pease Avenue. We leave behind the world to Worship and to Learn. These three windows express Art, Literature and Science which represent the creativity of God with man's brain.



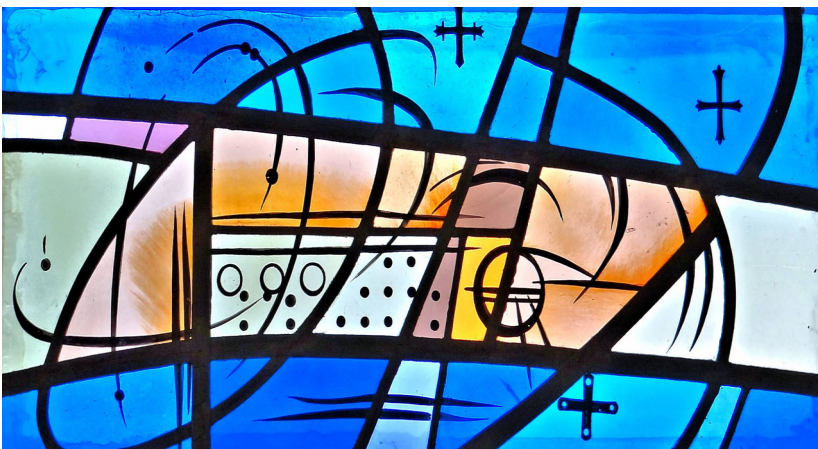
Window 17 Art

This window shows an easel with a painting and an artist's pallet. Crosses around this suggest the Christian relationship and crosses throughout the entrance series of windows suggest the binding of Christianity to these different elements.



Window 18 Literature

This window represents literature and shows the manuscript and quill suggesting the creativity of writing. A dove super-imposed over the manuscript page alludes to the inspiration of the Holy Spirit and takes us back to the creation of the gospels.

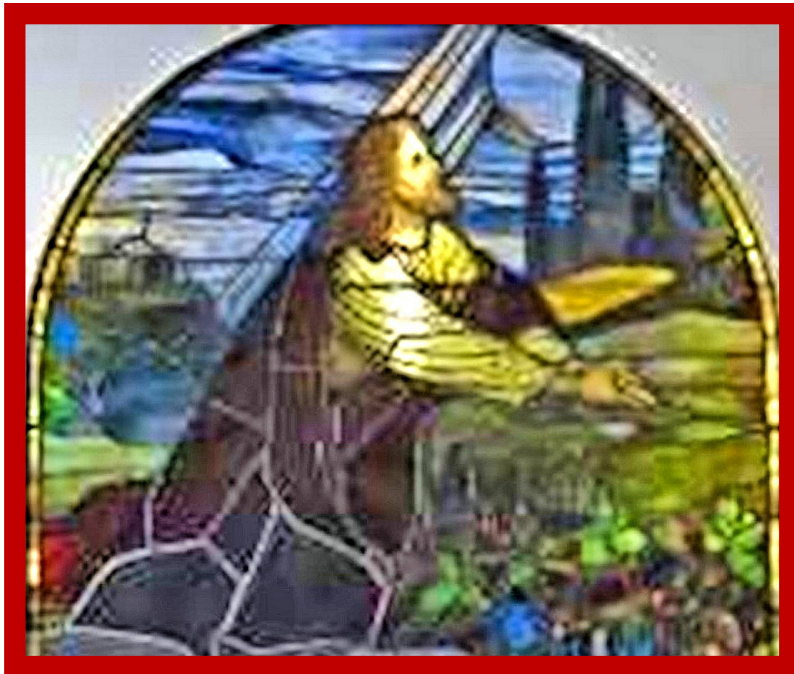


Window 19 Science

This window depicts science in the nuclear symbols, the computer, and the symbolic response.

Windows From the Past

Proceeding through the double doors to the left of the Northwest Main Entrance, pass the offices and advance to the last classroom on the left. Now situated in this class room is the first of two Stained Glass windows from the original Grace Lutheran Church on Walnut Street in downtown West Carrollton. It has been placed above a mantle, as it had been in the first church building. With backlighting, it resembles placement on an outside wall, this work of stained glass art shows Jesus praying in the Garden of Gethsemane and was and is now enjoyed by many on a regular basis.



Grace background ...

Grace was formed on May 25, 1876; the first communion was recorded on April 25, 1876. The Walnut Street building was expanded and remodeled in the early 1900's, in the 1920's and again in 1951, having invested over \$18,000 to add a basement, stained glass windows, an educational wing and a tower. This window glowed with light above the altar in the Walnut Street church.

Retracing our steps back to the entry way and advance toward the narthex. In the area opposite the doors to the Sanctuary, you will see a window mounted on the wall above and altar.

The Fellowship Hall, originally was once referred to as "The Parlor", is home to the original arched stained glass window that had been located above the entry doors on the original Grace Lutheran Church building at 38 Walnut Street. The Fellowship Hall is an extension of the Narthex. This area was originally intended to serve as Worshiper's overflow, extra classroom space and "the parlor for fellowship" with its close proximity to the kitchen. When the fellowship area was used as overflow seating, the etched windows into the Sanctuary could be opened.



Before Entering the Sanctuary Take Note of the Plate Glass Etchings

The etchings on the six plate glasses separating the nave from the narthex, are meant to be ideas of the Church of Jesus Christ. Generally, they come from the Bible, although traditions appear in them also. The larger lower figure in each one is the main idea and the upper shield is meant to carry a derived attendance or sequential idea. Each window adds a different aspect of the One Holy Christian and Apostolic Church, as it appears throughout history and becomes a reality in the midst of our civilization today.

We are grateful for these etchings which were placed in loving memory of Edgar and Anna Gross in 1966. Descriptions begin at the south side (left) and move northward (right).

First Etched Window

The Church "Is the Bride of Christ" *Ephesians 5:25b-32*

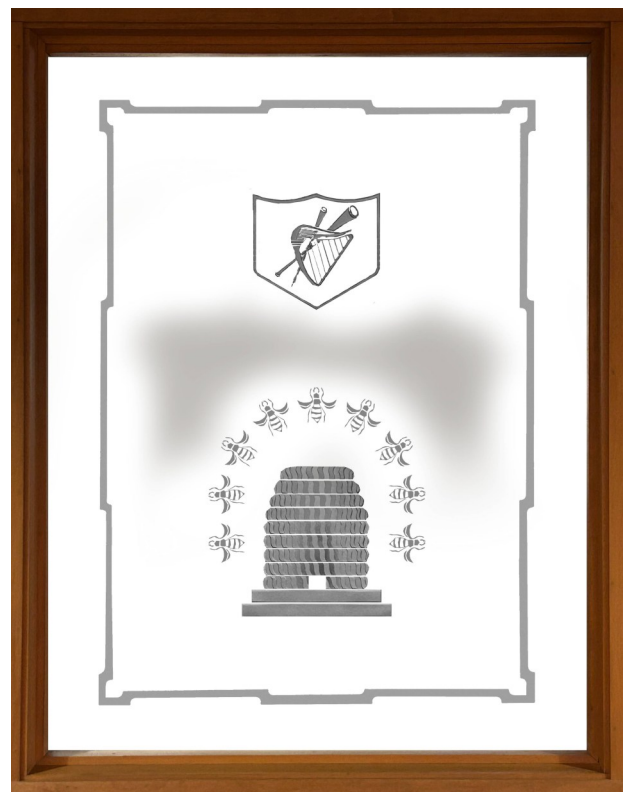


As Christ loved the church and gave himself up for her, in order to make her holy by cleansing her with the washing of water by the word, so as to present the church to himself in splendor, without a spot or wrinkle or anything of the kind—yes, so that she may be holy and without blemish.

Second Etched Window

The Church is a "Beehive of Industry"

In this symbol, the Church is busy doing work. As the bees fly outward in order to serve their queen and the whole hive; they are symbolic of the Church's task of education, missions and of living service. The shield illustrates the harp and flutes in worship, indicating that work is the most productive worship of God.



The Next Two Etched Windows in the Narthex

Third Etched Window

The Church is "The Light of the



"You are the light of the world. A city built on a hill cannot be hidden. ¹⁵No one after lighting a lamp puts it under the bushel basket, but on the lampstand, and it gives light to all in the house. ¹⁶In the same way, let your light shine before others, so that they may see your good works and give glory to your Father in heaven." Matthew 5, 14, 16

The concentric circles around the flame in the symbol of the Greek lamp indicate that the rays go out to all the world, as the wisdom, knowledge and love of the Church go out to all. These are not meant to be kept within the Church, the shield indicates the Power that is in this light, and relates to the New Testament revelation of the Holy Spirit God, whose seven-tongued flame of fire reminds one of the changes wrought in the lives of the Apostles on the day of Pentecost. The Power of the Church to do anything comes from the Holy Spirit.

Fourth Etched Window

The Church "Is a Mustard Seed Grown Into a Tree"

"The kingdom of heaven is like a mustard seed that someone took and sowed in his field; ³²it is the smallest of all the seeds, but when it has grown it is the greatest of shrubs and becomes a tree, so that the birds of the air come and make nests in its branches." Matthew 13:31b-32

This symbol of the seed growing into a tree, describes the great growth of the Church, from a small seed of faith to the world-wide producing and serving organization that it is today. In the sheath of wheat is the illustration of the intertwined wheat and weeds.



The Final Two Etched Windows in the Narthex

Fifth Etched Window

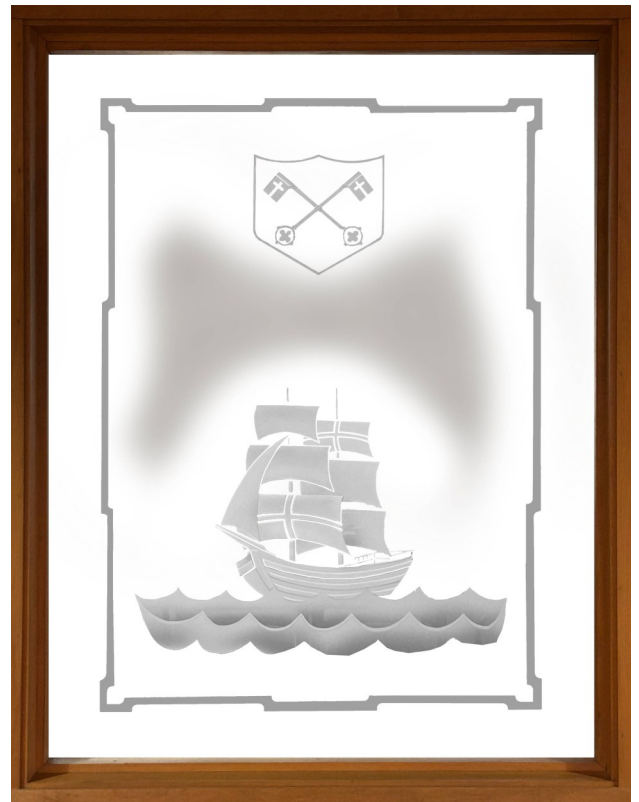
The Church "Is the Ship on the Way to Heaven"

There is no specific text that illustrates this very common idea. However, the Old Testament picture of bringing the family of Noah to safety suggests it.

They went into the ark, two and two of all flesh wherein is the breath of life and the Lord shut them in. And every living substance was destroyed which was on the face of the earth and God and Noah and those with him only remained alive. And God remembered Noah and every living thing in the ark. Portions of Genesis 7 and 8.

Similarly, the incident of Jesus in the ship with the disciples stilling the storm is taken as the idea of the ship holding the people of God on the way to salvation and life.

The tradition that called the church a ship was a very early one, and the church building has always been thought of as a ship. The main seating part is called the nave, from Latin "Navis" or ship. Members man the oars and the pastor at the head either faces the distance towards God or looks back and directs the oarsmen (the congregation). The shield refers to the Keys of the Kingdom (people in or keeping them out) which are given to the Church, not just to St. Peter.



Sixth Etched Window

The Church "Is a City Set Upon a Hill"



"And I saw the holy city, the new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband." Revelations 21:2

A city built on the solidity of a hill is symbolic of the stability and prominence of the church as an influence in the world. It cannot be overlooked by anyone scanning the landscape. Its foundations are well grounded so that it cannot fall. It is a fortress for protection, a place for fellowship with others and a beacon that will lead the weary traveler to rest and safety.

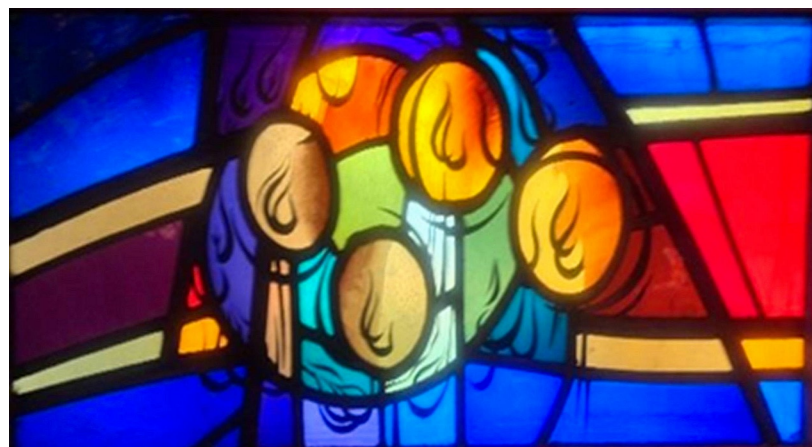
The shield suggests that the Church is to be the instrument whereby Christ, represented by the cross, will rule the world as represented by the orb of the earth. Finally, the kingdoms of this world are to become "the Kingdom of our Lord and Savior, Jesus Christ, and He shall reign forever and ever, King of Kings and Lord of Lords!" Amen!

Entering the Sanctuary Nave Looking to the Right

The small windows throughout the Sanctuary, entries and sacristy at Grace Lutheran relate specific messages in their design form but also through the use of color. The windows in Grace entryways are lighter in color and their symbols relate to the Christian in the outside world, the world in which

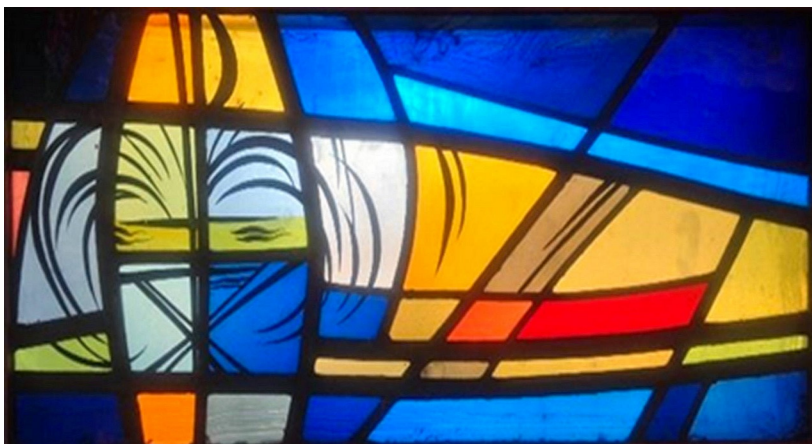
sanctuary windows are richer in deeper hues of color, form, and relate especially to the church year.

In the sanctuary nave, the windows begin the church year on the right-hand side of the church, with the Advent window closest to the altar.



Window 1 Advent

This first window in this series of three windows represents the beginning of the Church year, Advent and the coming of Christ. The Four candles and the a wreath constitute a time of waiting for Christ the king.



Window 2 Christmas

The next window in the center of this set celebrates Christ's Birth which is represented by the manger and a Chi Rho superimposed using the legs of the manger to indicate Christ's monogram in Greek.



Window 3 Epiphany

Epiphany is depicted here with the three Magi moving on camels over the hills toward the nativity where the Star of Bethlehem is leading them.

Nave Northwest Wall Windows 4, 5, and 6

Stained glass depicting events continuing in the Church Year.



Window 4 Lent

This window of Lent shows one of the Passion Symbols, the chalice with a cross over it. In Lent we memorialize the journey with Jesus to Golgotha Hill.



Window 5 Palm Sunday

This window illustrates the Palm Sunday triumphal entry of Jesus into Jerusalem as represented with the palm fronds and the crown.



Window 6 Good Friday

This window of Good Friday has a banner with the INRI inscription plus a crown of thorns and three nails; the colors of violet and dark tones represent the somber tone of

Continuing With the Windows in the Nave

This View of the Church Year Completes the Nave Window Set

Nave Southeast Wall Windows 7,8, and 9



Window 7 Trinity

The Trinity is depicted in triangular form and three fish.



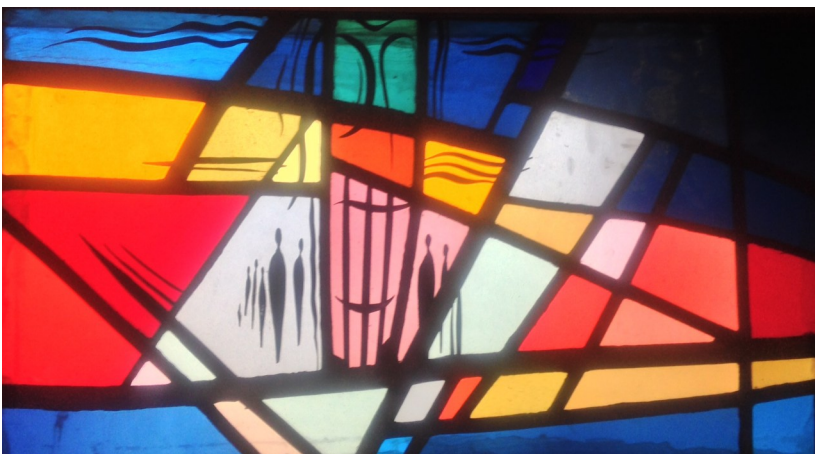
Window 8 Reformation

This Reformation window symbolizes the nailing of the 95 Thesis on the door of the church by Martin Luther. His manuscript, hammer and sections of a door are shown with Luther Rose.



Window 9 All Saints

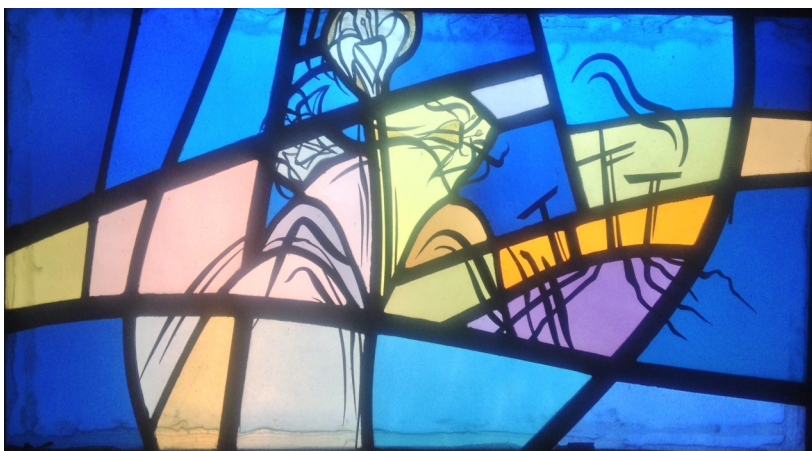
This the All Saints window shows the hand of God with souls around it representing souls under the protection of God.



Entering the Sanctuary Nave Looking to the Left

Stained glass depicting events continue with the Church Year.

Nave Southeast Wall Windows 10, 11, and 12



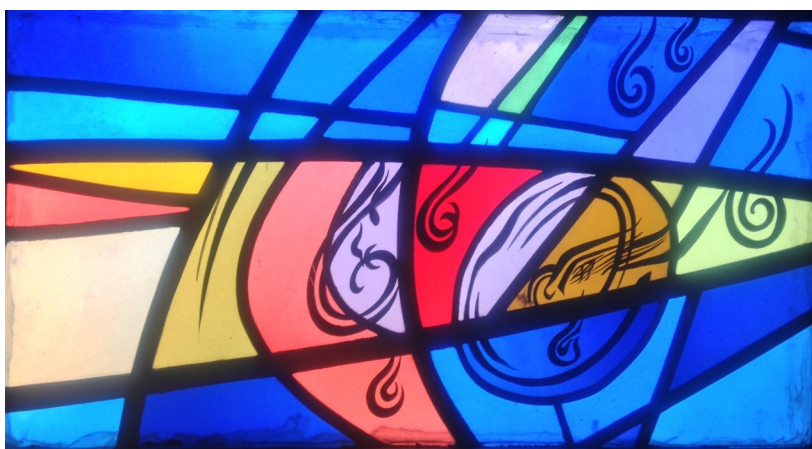
Window 10 Easter

The Church Year enters the Easter season with the lilies and three empty crosses.



Window 11 Ascension

Ascension is depicted in this window by the flaming chariot.



Window 12 Pentecost

This window symbolizes Pentecost with the Holy Spirit, flames and winged wheel.

Transept Windows – Nave Southeast and Northwest

The two transept windows are designed to flank and harmonize with the center chancel *Redemption* Window. The two transept windows complete the trilogy of *Creation*, *Redemption* and *Sanctification* (with Christ at the center of the church).

Southeast Transept Window *Creation*

The Creation window hues were designed in order to minimize the morning rays of the sun and transform them into rich color.

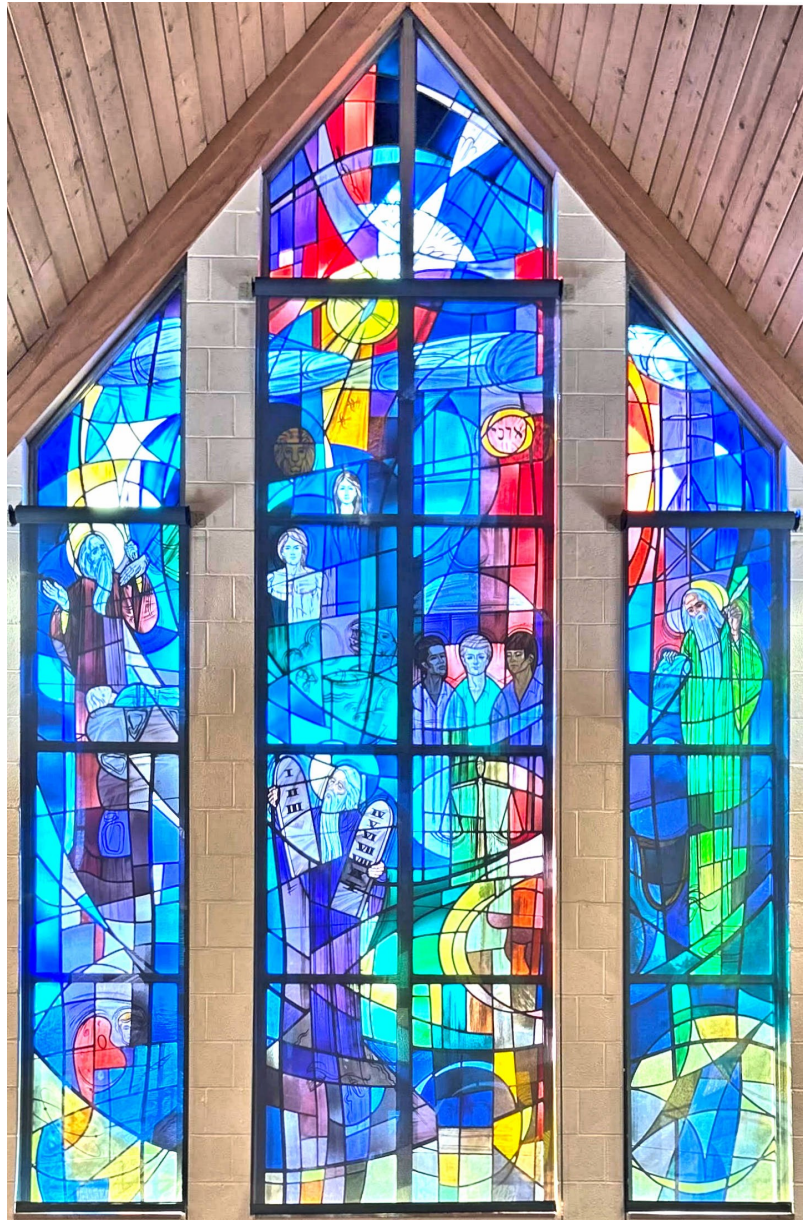
Although the window is divided into three major sections, with a center double section and with two side lancets, it is conceived as a basic unit with the design moving throughout the total glass area as though there were no interruptions.

At the top of the window, a dove, symbolizing the Holy Spirit, illustrates the quotation from Genesis 1:2 on creation "and the Spirit of God moved upon the face of the waters". And from Genesis 1:30 comes, "and God said let there be light and there was light". Below the dove and to the right a circular form represents the sun. In this circle, there are the Hebrew letters for Lord. To the left of the sun are the figures representing Adam and Eve, animal, plant, bird life, fish, prehistoric animals - the elements of creation.

Enclosing all of this is a circle form symbolizing the earth. Cutting across the circular form and moving across all four lancets is a cloud, symbolizing the heavens. From this cloud the hand of God descends and in his hand are three figures representing the souls of the righteous in the hand of God. These three figures represent different races and overlap symbolically to show the unity of mankind.

In the first lancet, a symbol of God the Father is shown in the six-pointed Creator Star. Below that is a figure of Abraham about to sacrifice his son Isaac. An angel's arm reaches down and the angel's hand stays the arm of Abraham. Isaac lies bound on a stone altar and this figure vignette symbolizes Old Testament sacrifice. At the extreme left at the bottom are symbols showing the creativity of man. Symbols of art, literature, and science are shown as creations of man's brain through the creativity of God.

In the second lancet, below the symbols of the elements of Creation, is the figure of Moses with the tablet of the Ten Commandments, symbolizing Old Testament law. To the right of Moses is an ancient symbol of the Eye of God, the all seeing-eye. In the extreme right lancet



in the second panel up from the bottom is a harp which symbolizes worship and David. The figure of Isaiah is shown symbolizing the Old Testament prophecy and the Chi Rho symbolizes the Messianic promise of the Old Testament. Above the Chi Rho is a church representing the future foretold.

In the bottom of the 3rd lancet is another symbol of worship, the arch of the covenant.

At the bottom right of the 4th lancet is a six pointed Creator's Star.

Sacristy Windows Left and Right of the Nave ASPE

In the early Christian churches, two rooms on each side of the ASPE, the diaconicon and the prothesis, were used to house vestments, church furnishings, altar vessels and supplies, and other objects used in support of the worship service. At Grace these two sacristy rooms are located behind the choir loft and connected by a narrow passage-way. In many modern churches, the Sacristy is sometimes called the Vestry. At Grace the southeast Sacristy room also houses the electronic controls for the sound system throughout the sanctuary.

Sacristy Southeast Diaconicon



Window 13 Communion

Holy Communion is symbolized by wheat for bread and depicted by the grapes for wine.



Window 14 Baptism

Baptism is represented by the baptismal shell and font shown with the dove. Water also flows along the bottom along with the Chi Rho.

Going through the narrow passageway to the opposite side of the Aspe, the Prothesis, there are two additional stained glass windows.



Window 15 Pastoral Office

Honoring the pastoral office, this window depicts a pastor's stole and staff.



Window 16 Study of the Word

This window is the visual representation of study, prayer and Word shown by a pulpit and open Bible.

The Redemption Window

Christ is the Center of Lutheran Worship

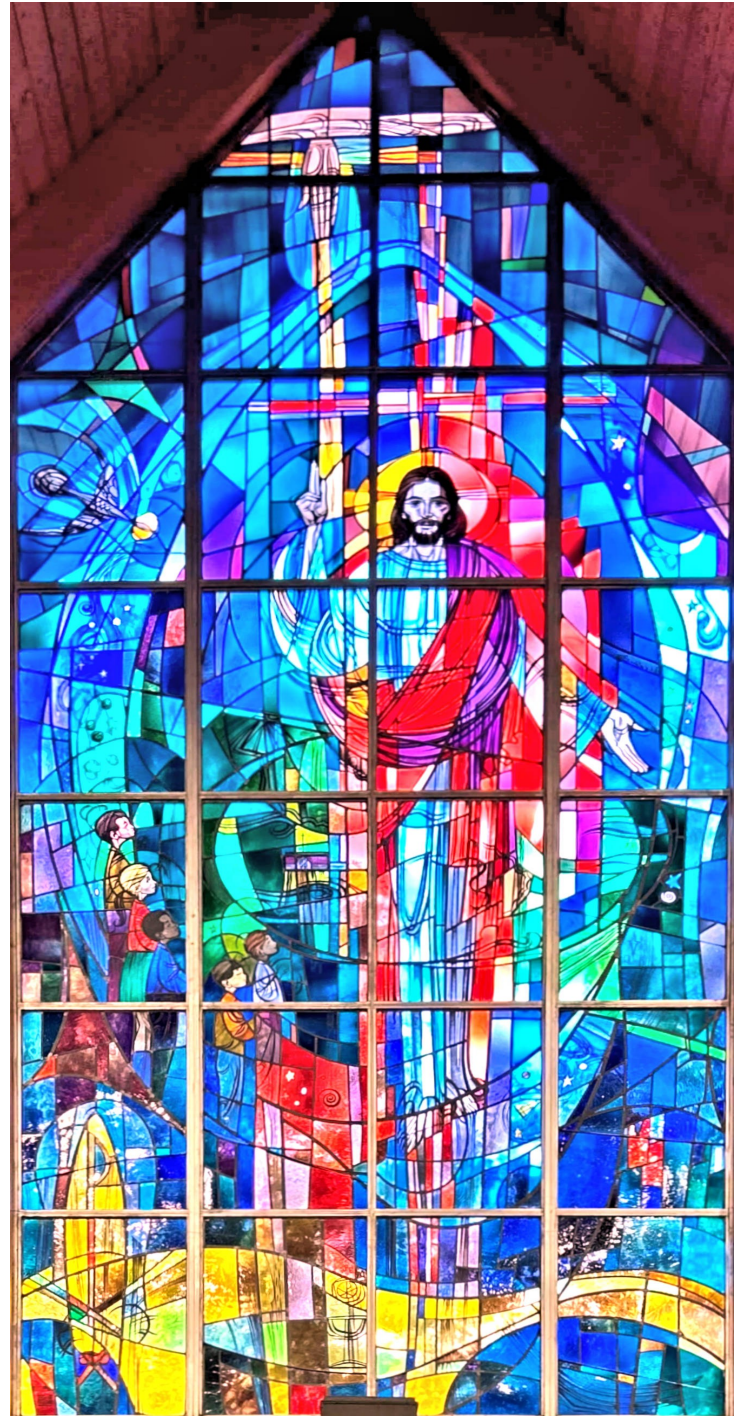
This window is behind the choir at the front of the church and is basically a contemporary treatment of a traditional theme: Christ the Redeemer. In this window, color is used both in the liturgical sense and also as a practical means of controlling the light coming into the sanctuary during the service—facing west. Blue has been used as a color of truth and of the universality of Christ's teaching. Red is the color of love, of God's love for man. Green symbolizes growth, hope and the Trinity season; while gold symbolizes goodness and glory. Violet symbolizes penance and sacrifice.

The design of the window involves a counterpoint of two basic motifs. One is a series of angular shapes juxtaposed with basically vertical movements; and the other, a circular rhythmic movement which arises from the central figure of Christ.

The figure of Christ the Savior, Christ the Redeemer, appears out of a rectangular area of red. The red of Christ's robe is repeated in and grows out of the block of red in the center area of the window. This block of red extends both above and below the figure of Christ and contingent with this area of red is a cross which appears behind Christ. This Cross of Redemption is also the cross of salvation. Mixed with the red hues in the cross are violet tints, the symbol of penance and sacrifice, the sacrifice of God for man.

The Redemption Window shows Christ the Redeemer, the redeemer of all mankind. He is the Redeemer of mankind throughout the earth and throughout space; wherever man goes, there also is God. The earth is symbolized by the globe behind the figure of Christ and has very simplistic symbols of the continents. The globe combined with the Cross form rising from behind Christ, symbolizes the triumph of the Gospel through which we know the teaching of Christ.

Mankind is represented by the five figures showing different races of man. This symbolizes the universality of Christ's teaching to the nations and races. These figures are shown as young people representing the future of mankind and are repeated as heads in space becoming stars following a great circular shape of the galaxy. The circular shape carries spacecraft in exploration, symbolizing that where man goes, there God is also and was before man.



The Trinity is also shown. At the top of the window is the hand of God and in the upper left is a symbol of the Holy Spirit, the dove. Of course, the figure of Christ and the Cross both stand for the third member of the Trinity, God the Son. The triangular kite shapes floating through the window are other symbols of the Trinity. The triangular kite shapes floating through the window are other symbols of the Trinity. The Chi Rho and the symbolic manger symbolize the Nativity of God, birth of Jesus, and also the birth of mankind.

The Northwest Transept Window *Sanctification*

This Sanctification window shows the consecration and service performed through the church. At the top of the window, left center, is a seven-tongued flame, symbolizing the Holy Spirit. Below the flame are two figures, one Biblical and one modern, representing the Pentecostal experience of biblical and modern man. The flame shapes above each head symbolize continuity of the Pentecostal experience in discipleship from past to present to future.

In the first lancet at the top is a form symbolizing the Trinity. Below that is a flame of the Holy Spirit followed by a figure of St. Paul. At the bottom of the lancet, two figures with a lion beside them symbolize the sacrifice of Christians in the Roman coliseum and the consecration to God in the face of extreme hardship.

In the second lancet St. Augustine, one of the early church fathers, is shown at his writings, symbolizing teaching through the inspiration of the Holy Spirit. Below that is a symbol of preaching, the pastoral staff and the preacher's stole which also symbolize the ministry and pastoral service.

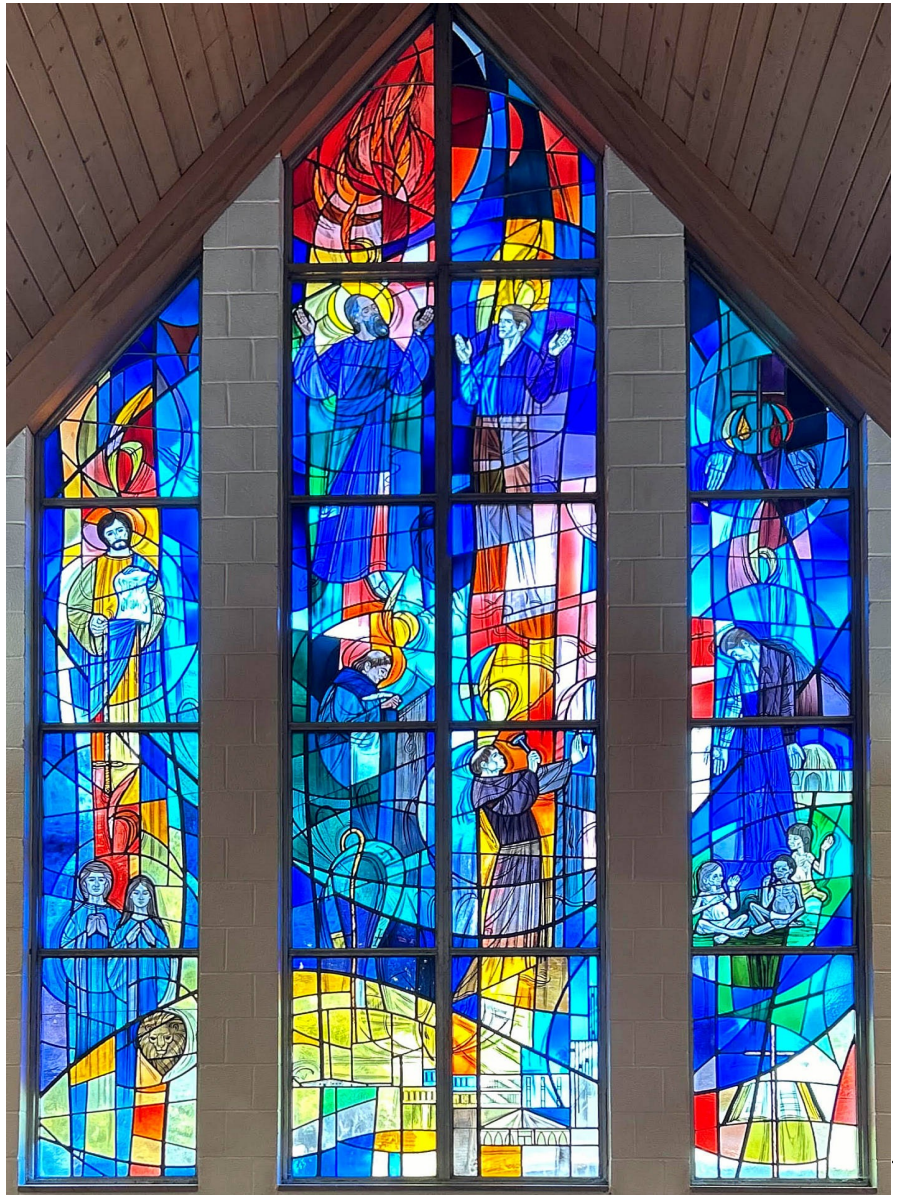
In the third lancet a figure of Martin Luther is shown nailing the 95 thesis to the door of the Cathedral.

In the fourth lancet at the upper section, a symbol Christian witness and service to the world is shown. Below that is the figure with arms outstretched toward three starving children representing the poor and homeless of different races. This symbolizes sanctification missions and mission service. A mission is symbolized by a grass hut with a Cross erected in front of it behind the figures.

At the bottom of the window buildings representing the home, the school, the workplace, the church and the city are shown within a fish formation, suggesting that man and woman must be consecrated in all of these areas.

At the lower right of the window in the fourth lancet is the symbol of the Trinity and a symbol of conversion.

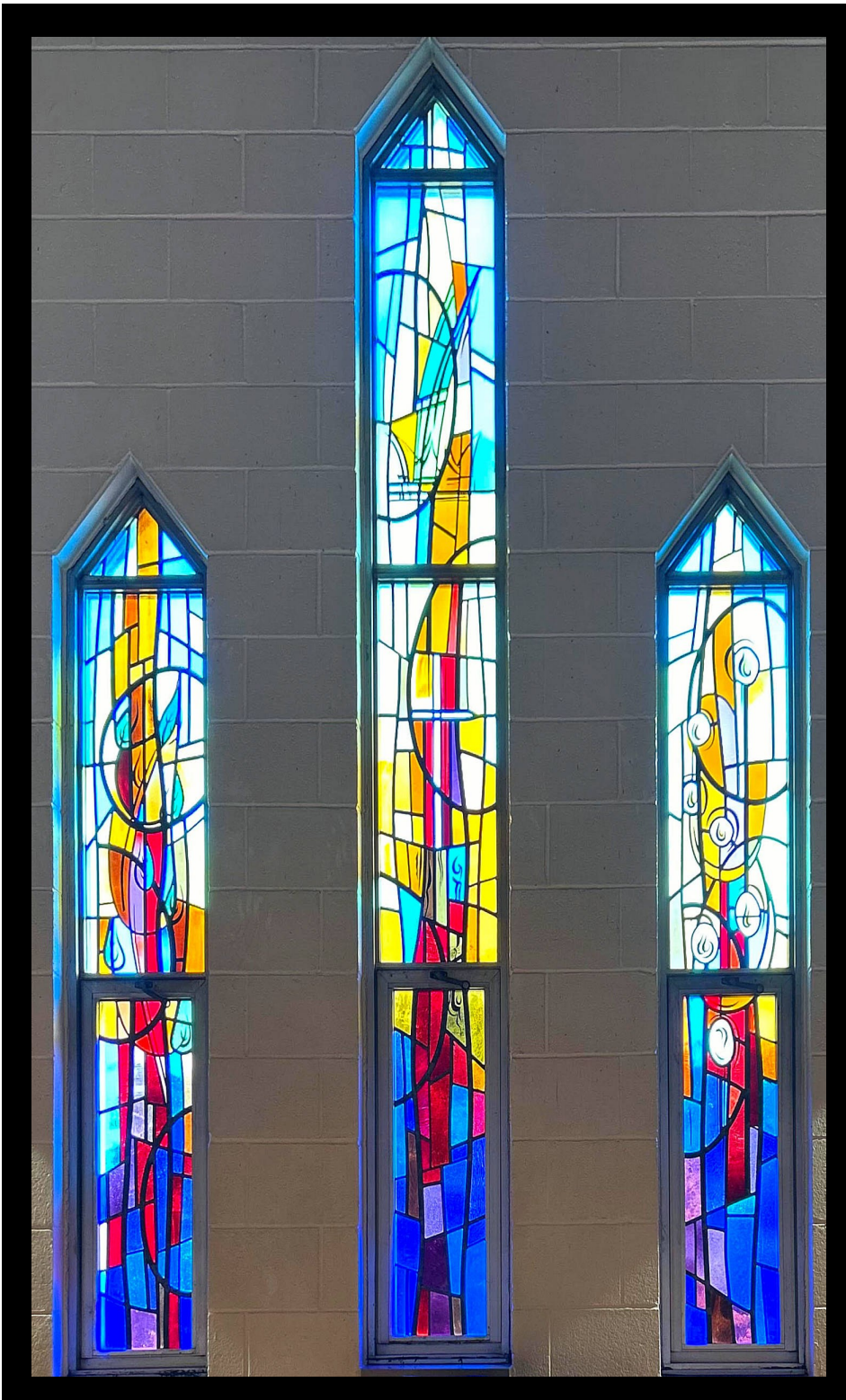
Above each figure is shown a flame shape representing the influence of the Holy Spirit on the individual or upon the place. This represents the power of the Holy Spirit in relation to man's life.



Along with the many stained glass windows created for US churches, Douglas Phillips also designed the National Tree for the White House Christmas display between 1980 and 1995. He teamed with the General Electric Company to do the lighting.



The Church Triumphant East Balcony Windows



The Church Triumphant

This statement refers to those who pass from us to the Church in Heaven; all made possible by the power of God in three persons as depicted by the three circles that represent the Trinity.

The lancet on the left represents earth and our time of growth with leaves upon the vine.

The center lancet depicts Heaven with the victory of the cross, the crown and God's Word. It is a celebration of life everlasting and the triumph of the cross.

The lancet on the right has seven candles which represent our lives and the rising up towards heaven.

The designs for our stained glass church windows began in 1963 and were installed at Grace Lutheran Church between 1969 and 1974. These unique works of art were designed by Douglas Phillips of Phillips Stained Glass Studio, Inc., Cleveland, Ohio exclusively for Grace Evangelical Lutheran Church and are never to be duplicated.

Descending the Balcony Stairs the Last Three Windows Come Into View — The Christian Life and Witness

As we entered to leave behind the world; conversely, we leave the church and enter the world, there to witness with Christ in our hearts. These three windows express School, Home and Work .



Window 20 School

The first window has in its center a school building. It is the place where our children learn the skills to build a good, wholesome civic life.



Window 21 Home

This center window depicts our homes. Here is where our children learn they have a soul that is first nurtured and loved and introduced to the Grace of our Living God.



Window 22 Work

The last window, depicts the implements of work in the cog wheel, the cash register and the tower. Here is where we function as an integral part of God's creation— where we hone our vocational and spiritual skills in whatever we choose to do.

In West Carrollton Neighborhoods Since 1876

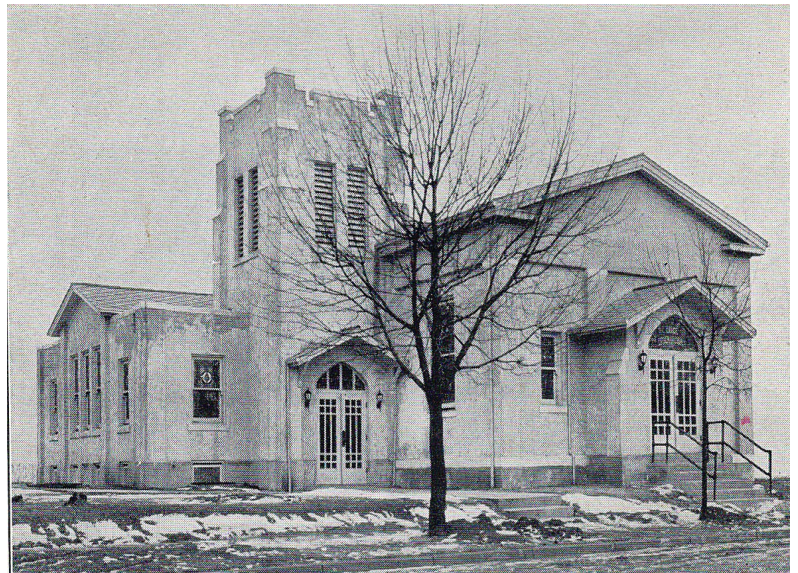


In 1876 a number of West Carrollton residents were attending Lutheran Worship Services at Zion Lutheran Church. It was determined that the distance and travel time was not to their liking. Five farm families pooled their resources (John Christman, Carl Miller, Henry Loesch, Christian Christman and John Geiger). Contributing \$100 each, they purchased the abandoned West Carrollton school on Walnut Street (photo at left). A Reverend Bowman was serving three other Lutheran churches at the time (Stettler, Zion and St. John's) and when asked, he assisted in the official establishment of Grace on May 25, 1876. The congregation's first holy communion was recorded on April 25, 1876.

The Congregation and Sunday School grew to 70 members and for a period of time in the early 1900's the congregation united with St. John Lutheran in Miamisburg (Gebhart) and St. John's in Ingomar parishes. During this time, a parsonage at 210 Cottage Street was purchased, for \$6,000 and served for about 20 years. Grace dissolved ties with the other churches and became an independent church

As early as the 1930's, discussions began regarding the prospect of a new building. A building fund began, drawings were made and committees were formed. Progress was slow. But, when Mr. and Mrs. Walter Shade donated five lots at the corner of Pease Avenue and Cedar Street, plans became more aggressive and a Building Committee was formed.

On February 1, 1960 Reverend Lorin Spenny left his Lewisburg parish to begin his ministry at Grace. West Carrollton and the Grace congregation was growing by leaps and bounds and everything pointed to the necessity of taking the steps previously envisioned. A 100-week Building Fund drive was begun and on September 3, 1961 interim services began in the Junior High School auditorium at the corner of Central Avenue and Cedar Street. The congregation met at the school for about two years. Work of the faithful came to fruition with the dedication of Grace Lutheran Church at 410 East Pease Avenue that happened on Sunday, March 31, 1963.



The Walnut Street building was expanded and remodeled in the early 1900's, in the 1920's and again in 1951, having invested over \$18,000 to add a basement, stained glass windows, an educational wing and a tower. However, times were hard and in 1897 the West Carrollton congregation was disbanded.



Grace Affiliations

Grace was an independent church from its beginning in 1876 until 1920 when it became part of the United Lutheran Church (ULC), then the Lutheran Church In America (LCA) in 1962. Grace moved to the Evangelical Lutheran Church in America (ELCA) for several years and then to the Lutheran Churches in Mission for Christ (LCMC) during 2004. In 2010 Grace became a member of the North American Lutheran Church (NALC).

The NALC was constituted on August 27, 2010 in Columbus, Ohio, at a Convocation organized by the church reform movement Lutheran CORE. ONE year earlier, a similar gathering of Lutheran CORE had directed its leadership to develop new organizational alternatives for faithful Lutheran Christians in North America. In response to numerous requests from congregations for the creation of a new Lutheran church, Lutheran-CORE developed "*A Vision and Plan*" for the North American Lutheran Church and Lutheran CORE, published in February 2010. Six months later, our new church was formed.

The NALC is a church family committed to the authority of the Bible as the inspired Word of God. In keeping with the Lutheran Confessions, we believe all doctrines should and must be judged by the teaching of Scripture. The NALC has embraced four core values which shape our common life: Christ Centered, Mission Driven, Traditionally Grounded, and Congregationally Focused. It is a church centered on the unique Gospel of Jesus Christ, animated by missions and evangelism, grounded in the 2,000-year tradition of Christian faith, and organized chiefly to serve our congregations. As a renewed Lutheran community moving forward in faith, the NALC is focused on living out Christ's Great Commission to go and make disciples in North America and around the globe.

The NALC has been blessed with extraordinarily rapid growth. At the time of the constituting Convocation in August 2010, seventeen congregations had voted to join the NALC. And, in 2025 that number has grown to more than 420 congregations with membership topping 142,000. Grace was among the first to become an NALC Church. Of those 420, roughly 60 are mission congregations, reflecting the priority placed on Missions and evangelism by the NALC. We give thanks to God for all that He has done and seek His guidance as we move into the future with excitement.

NALC notes from website <https://thenalc.org/history/>

Pastors Guiding the Life of the Grace Congregation Since 1876

PASTOR	SERVICE	PASTOR	SERVICE
Rev. W. A. Bowman	1876 - 1887	Rev. Lorin Lee Spenny	1960 - 1971
Rev. Hiram L. Ridenour	1888 - 1893	Rev. Richard Frederick Faust, Sr.	1972 - 1996
Rev. C. F. Tieman	1899 - 1900	Rev. David Hanford	1996 - 1997
Supply Pastors & Students *	1900 - 1906	Rev. Richard Gilbertson	1998 - 2001
Rev. Linden Philp Pense	1906 - 1922	Rev. Gilbert Figley (May-September)	2001 - 2001
Rev. Henry Calvin Tervehn	1923 - 1931	Rev. N. Dean Haferman	2001 - 2013
Rev. Charles W. Cassel	1932 - 1942	Rev. Charles Richard Beckett	2012 - 2016
Rev. Richard Louis Smith	1942 - 1946	Rev. Philip J. Hohulin	2017 - Present
Rev. Elmus Rudolph Walborn	1947 - 1959		

* The Rev. F.W.E.Peshau, W.B. Christy, W.W. Kennerly, H.C. TerVehn, Orville Lauer and others.

Thank you for joining us in viewing this booklet displaying the stained glass windows at Grace.

These windows celebrate the hope, faith, and grace of the witnesses to the power of our Creator God down through the ages— silent sentinels to remind us of His glory. Contemporary stained glass images in vivid colors from the mind and spirit of the artist that designed them, Douglas Phillips.

We invite you to come and get to know us at the pace that fits who you are, where you are on your spiritual journey, and to explore with us what it means to be a disciple of Jesus Christ.

You can access the weekly Grace news, and learn about our outreach, current events, classes and more including our live stream worship services current and past on our website www.gracelutheranwc.org.

We also maintain a user login to our Grace Lutheran Church West Carrollton Facebook pages via your web-based search engine.

If you would like to receive our weekly newsletter, *Tidings of Grace*, please contact our Office Administrative Assistant at [937-859-3941](tel:937-859-3941).

Historical and other information contained in this booklet was taken from prior printings, including "Fruits of Faith Alone" 1803-1976; Lutheranism in the Miami Valley published by Lutheran Social Services (LCA) and the Grace Dedication booklet dated March 31-April 7, 1963.

grace



NORTH AMERICAN
LUTHERAN
CHURCH



How beautifully, through the hands of God's creation, man assisted in the creation of these beautiful windows!

We cannot even imagine the beauty that awaits us in God's Heavenly Home! Praise God! Thank You Jesus! Come, Holy Spirit, dwell within each of us.

The pen of history lies in our hand at Grace Lutheran Church. The past is past, but the future history remains to be recorded. With God's help and grace, and our labor and commitment we will write a good record.