

# HOLY ROSARY CHAPEL HISTORY & RENOVATION

BUILT : 1905-1907

RENOVATED : 1999- 2003



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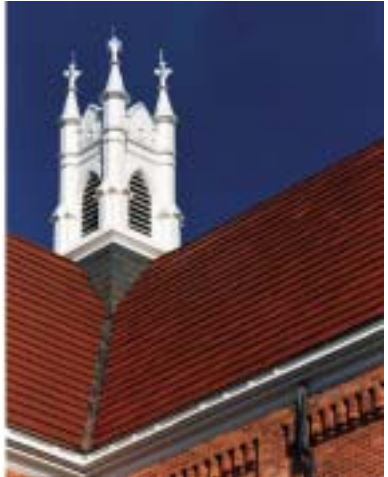
## **Design and Layout**

Aneesah McNamee, OP





# HOLY ROSARY CHAPEL HISTORY *&* RENOVATION



Photos by Beth Singer





Photo by Ray Casey

*Holy Rosary Chapel, Pentecost, 1998*



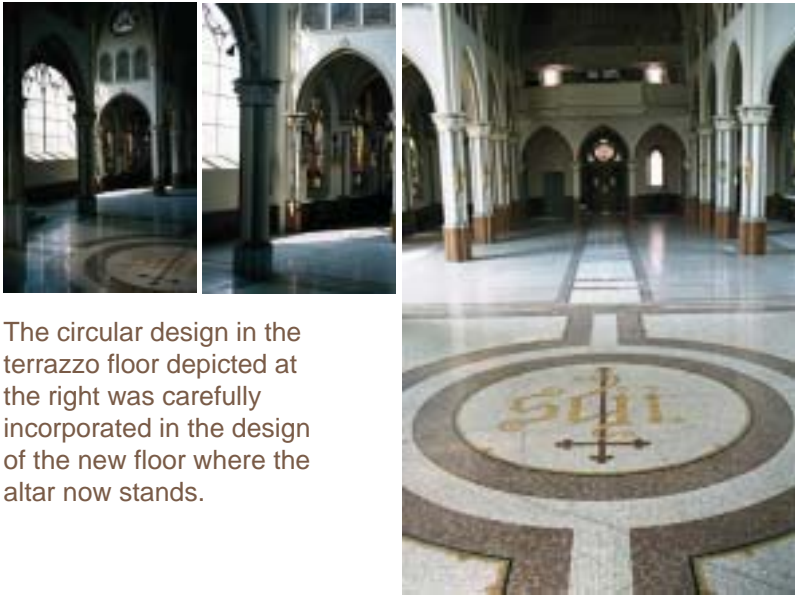
Photo by Ray Casey

*Holy Rosary Chapel, Christmas, 1999*



Photo by Ray Casey

*Closing the Doors, January 16, 1999*



The circular design in the terrazzo floor depicted at the right was carefully incorporated in the design of the new floor where the altar now stands.

Photo by Aneesah McNamee, OP



Photo by Aneesah McNamee, OP



Parts of the altar. The Corinthian capitals made from marble and natural materials surrounded and held the center sculpture of The Last Supper in place; this was dismantled with care to save for historical purposes.



RENOVATION



Photo by Aneesah McNamee, OP



Photo by Ray Casey





Dedication services with sisters and workmen were held throughout the renovation process as each segment of the chapel was completed.



Photos by Aneesah McNamee, OP

## The Chapel Interior

Photo by Beth Singer



The stairs ascend to the chapel interior that is now on one continuous level. The heightened entry stairs accommodate the raised floor. The original floor had two levels that distinguished the nave from the sanctuary, with an altar railing providing a distinct separation. This liturgical arrangement reflected the theology of the

Council of Trent that separated the sacred space reserved for ordained ministers from the body of the church occupied by the unordained, among whom the sisters were included. The liturgical reforms of Vatican Council II reinstated the theology of one worshiping community that included an ordained minister, the priest, as presider. To implement this understanding, the decision was made to raise the floor of the nave to the level of the original sanctuary and create one continuous space within which the community can be assembled around the central altar.

In addition, all components of the renovated chapel are accessible to all. The distinction of nave and sanctuary no longer applies. There is one continuous holy space, embracing the total celebrating community.



Photo by Beth Singer

## The Stained Glass Windows

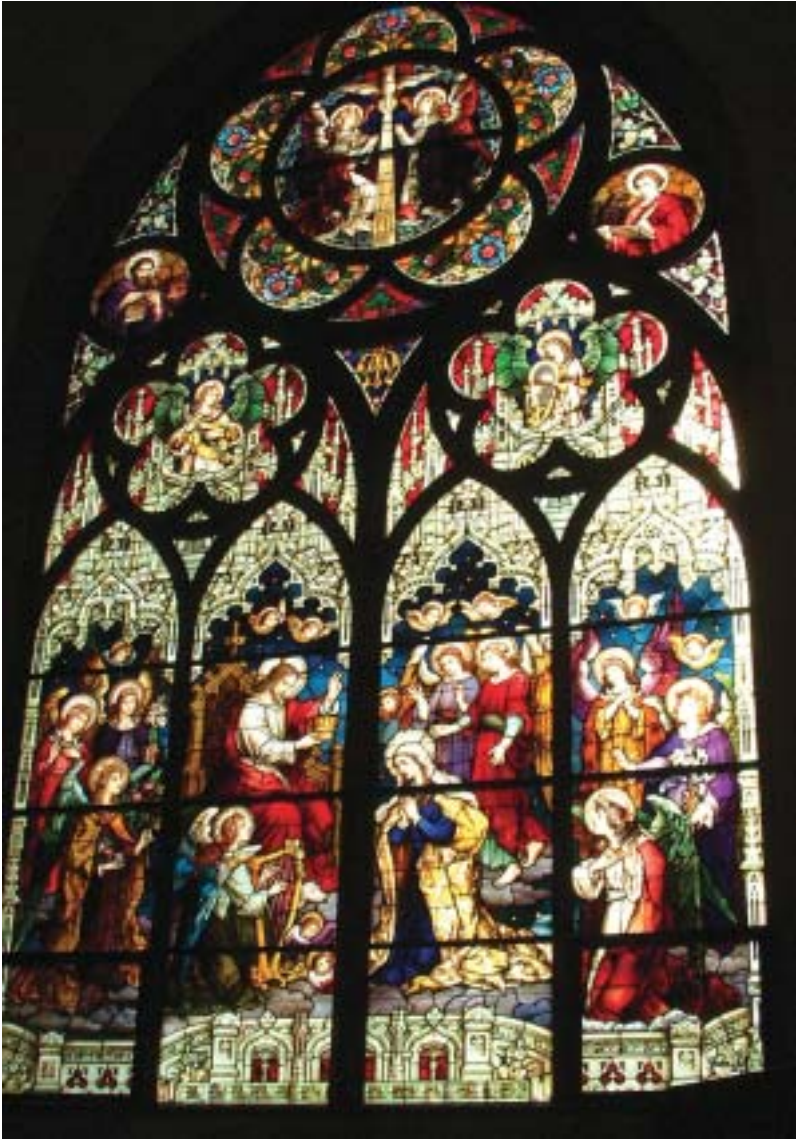


Photo by Aneesah McNamee, OP

The stained glass windows that surround the worship space are the original ones depicting the mysteries of the Rosary designed by the Mayer Studio of Munich, Germany. They have been cleaned, re-leaded and restored by the Conrad Schmitt Studios of Milwaukee, Wisconsin. With the raised floor these windows, rearranged to follow the sequence of the Rosary mysteries, are easily within the vision of the viewer.



Photo by Aneesah McNamee, OP

The high windows in the domed area (apse) at the front of the chapel call to mind devotions that were coming into practice as the chapel was being built (left) and events in the life of Jesus (right). Since the chapel was used by both the sisters and the Academy students, the windows on the left were particularly appropriate.



## The Aeolian Skinner/Holtkamp Pipe Organ, Opus 934/1006

Both the organ console and ranks of pipes were situated in the organ loft in the original chapel. A false façade of decorative pipes concealed the actual organ pipes. Contracted on July 15, 1935, and dedicated on November 16 of that year, the organ was built by the Aeolian Skinner Company of Boston, Massachusetts, one of the prestigious organ companies at the time. A substantial donation from the Theisen family of Dearborn, Michigan, made the purchase of the organ possible. Mary Louise Wald, OP, the Congregation's premier organist, was consultant to the organ company. She worked with them to select pipes appropriate to accompany women's voices. When completed, the organ had two manuals, pedals and fourteen ranks of pipes, 916 in all. Over the years the organ has been maintained by J. A. Hebert and Son of Southfield, Michigan.



## RENOVATION

In rebuilding the organ for contemporary worship, and to make it suitable for many styles of organ literature, the Holtkamp Organ Company of Cleveland, Ohio, was hired. In the reconstituted organ, all of the original pipes have been retained and a total of eight stops and four extensions have been added. In addition, the console and pipes have been moved from the balcony to the front of the chapel to minimize any delay in sound for the player, singers and participants in the assembly. The new contemporary movable console was added to facilitate the needs of the music program. The organ now has approximately 1,557 pipes, a transposer and up to 99 levels of memory. In their current position the pipes provide a setting for the Rosary sculpture.



Photos by Aneesah McNamee, OP





Photo by Beth Singer

## Furnishings

### Chairs

Chairs replace the pews that had been in the chapel since 1935. Before that time there had been movable chairs with attached kneelers. The new chairs are of natural oak upholstered with a light taupe and antique ivory woven fabric designed by Florence Knoll of Knoll, Inc.



Photo by Aneesah McNamee, OP

## The Balcony Windows

Visible at the center of the balcony is a circular window formerly obscured by the organ pipes located in front of it. Of clear glass, it provides additional light for the chapel area. On either side of this window are stained glass windows composed of pieces that were eliminated from earlier windows and cut down to fit the renovated spaces. They were done by the Conrad Schmitt Studios of Milwaukee, Wisconsin.



Photo by Beth Singer

## The Stairway and Bell Tower

The stairway leading down to the dining room below the chapel and upward to the bell tower has been rebuilt. It is now possible to access the bell tower that was formerly almost impossible to reach. The new windows in this area are clear beveled glass. The bell itself, sometimes called the Angelus Bell, given to the Congregation by Father Nicholas Seifferath in 1897, is now 107 years old and still in use. It is newly equipped with electronic settings. There are many sisters who remember ringing the bell with a long rope that extended from the bell tower down to the level of the chapel floor.



Photo by Beth Singer

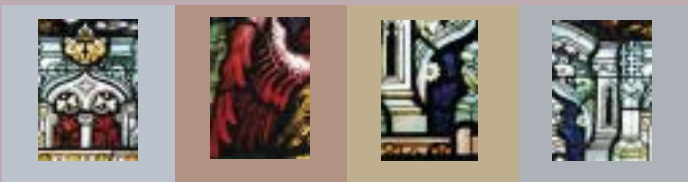
## DEDICATION

A feature of the dedication was the symbolic handing over of artifacts associated with the renovation.

Robert E. Rambusch, liturgical consultant and designer, presented a model of the chapel to designer, presented a model of the chapel to Janet Capone, OP, Prioress of the Congregation.

James Murray, Louis Trama, Ken Winters, Judith Toth, Dennis Fleisher & Peter Borchard, of MuSonics architectural firm DiClemente Siegel Design Inc., presented, on behalf of Anthony Gholz, the final drawings of Holy Rosary Chapel to Barbara Rund, OP, General Councilor of the Congregation.

Scott Hil, Jason Hess and Gary VanSickle representing the Krieghoff-Lenawee Construction Company, handed over the keys to Holy Rosary Chapel to Kathleen McGrail, OP, General Councilor of the Congregation.



Mario Locsin, liturgical designer and artist, brought forth the drawings of the liturgical furnishings and handed them to Molly Giller, OP, Vicarress and General Councilor of the Congregation.

Heidi Gruenke Emery, of Conrad Schmitt Studios, presented a piece of stained glass to Maureen Comer, OP, General Councilor of the Congregation.

Robert E. Rambusch, on behalf of the Holtkamp Organ Company, presented the specifications of the Holy Rosary pipe organ to Barbara Rund, OP.

Leslie Hartway, OP, Sherrie Lacey and Michael Flaherty handed over the minutes of the Holy Rosary Restoration Committee and the Prayer Areas Planning Committee to Janet Capone, OP.