

HOLY ROSARY CHAPEL HISTORY & RENOVATION

BUILT : 1905-1907

RENOVATED : 1999- 2003



Text

Nadine Foley, OP
Catherine Podvin, OP

Glossary

Cynthia Broderick, OP

Design and Layout

Aneesah McNamee, OP





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Photos by Beth Singer



A VISION: A BEAUTIFUL PLACE OF WORSHIP

The outstanding characteristic of Mother Camilla Madden, the foundress and first Prioress of the Adrian Dominican Sisters, was her great trust in God. She believed that God would support those doing the work of the Church and provide what was needed.

One of her heart's greatest desires was accomplished in 1896—St. Joseph Academy was opened. But she still cherished another desire to build a “house for God.” At different times chapels had been set up in the red brick building, the building now known as Madden Hall. The first chapel occupied the space between the marble stairway and the present Adrian Room. The second was part of the East Wing construction of 1898, and was a two-story area between the second and third floors.



Mother Camilla Madden, OP



In 1905, the construction began. Pictured are the bricks and stones that were used.

But these did not satisfy Mother Camilla. She felt that a large “house” must be built for God. Whether true or not, it has been said that she promised to build a beautiful chapel if God would bless the Academy. Legend tells us that she asked for fifteen students at its opening, and fifteen students appeared. She did not forget her promise, and as soon as possible she kept her part of the bargain. As time went on, the Academy was certainly blessed.



In the early 1900s there were many needs and little money, but Mother Camilla pressed ahead with the idea of the chapel nevertheless. While in New York, she had admired one of its churches, and she determined to build one similar to it in Adrian. She engaged an architect, Peter Dederichs of Detroit, Michigan, who had designed several outstanding churches, but many of her own ideas were used.





Mother Camilla's trust in God was justified. She was able to get bank loans, and many donations swelled the building fund. One of them is particularly interesting. Helen Van Loon, OP, who came from a wealthy Dutch family in Detroit, had entered the Congregation some years before. She died of tuberculosis in 1905, and Dr. Henry Van Loon later sent his sister's share of the family estate to Adrian. This unexpected "windfall" surprised and delighted Mother Camilla, and helped to pay the \$89,000 cost for Holy Rosary Chapel.

Plans for the chapel called for it to be Gothic in style, and its finishings were to be done in marble. Construction began in 1905. A beautiful main altar was set in place together with statues of St. Rose of Lima, St. Agnes, and a Rosary Group. In the next few years other statues were added: St. Ann and St. Anthony in 1908; Mother of Grace in 1909; St. Joseph in 1913; and St. Camillus, St. Thomas, and St. Dominic in 1919.



The chapel, as originally planned, was completed in 1907, and the first Mass was celebrated by Father Michael Fleming, the Academy chaplain.

The windows in the body of the chapel, designed by the Mayer Studio in Munich, Germany, were installed around 1908; those in the sanctuary, around 1909. Articles about the chapel appeared in the area newspapers. *The Detroit Journal* noted that two of the stained glass windows, “those of the Nativity and the Coronation of the Blessed Virgin, are said to be the most beautiful in the country.” The chapel also included thirty-six paintings depicting saints.



Seating in the early chapel was on *prie-dieus* (chairs fitted with folding kneelers on the back). On each side were stalls facing each other, occupied by the sisters at Mass and during their chanting of the Office. Holy Rosary Chapel became the heart and spiritual center of the Congregation, a center of prayer, and a center where rituals and special celebrations were held, not only for the sisters but also for Academy and College students.



In 1897, the Reverend Nicholas Louis Seifferath, who had served many years as a missionary to the Native Americans and who was the first priest assigned to say Mass for St. Joseph Hospital in Adrian, donated a bell to the Adrian Dominicans. This bell was installed in the chapel. A Hook and Hastings organ that had been purchased from a church in Oberlin, Ohio, was repaired and installed in 1913.



Dedication of the chapel did not take place until July 13, 1909. The Very Reverend J.P. Dempsey, delegate of Bishop John Samuel Foley, presided due to the bishop's ill health. This was a disappointment to Mother Camilla who had invited the Bishop to preside at the first public reception of novices in 1907 and dedicate the chapel at the same time.

He sent a delegate for the reception of novices and promised to come for the dedication of the chapel in 1909. By then he was in poor health and was unable to meet his commitment. This was the reason for the delay between the completion of the chapel and its dedication.



As the years passed, improvements were made. The chapel was cleaned and repaired in 1922, and in 1935, it was redecorated.





This redecoration included replacement of the *prie-dieus* with pews, renovation of the stalls, and installation of an Aeolian-Skinner pipe organ, a gift of the Peter Theisen family. The architect handling this project was Gerald A. Barry. A marble sanctuary railing, made in Italy and installed by the Chicago branch of the Daprato Statuary Company, was added in 1936. Later, a public address system was added.



In 1976, the first of two alterations to the sanctuary area was made. The marble altar railing was removed, as well as some of the statuary. From the pieces of the altar railing and statue pedestals a freestanding altar was built, as well as an ambo and lectern. The new altar was placed in the sanctuary in such a way that the presider faced the congregation. This plan was designed by artists Celeste Bourke, OP, and John Keefer, OP, both of whom were residents in Adrian at the time.



Later, in 1982, other changes were made. After removal of some of the pews in the front of the chapel, an altar constructed of local wood was placed on a low platform in that area. An ambo and cantor's lectern were constructed of the same wood. This arrangement was designed by artists Rita Schiltz, OP, and Barbara Chenicek, OP, of INAI Studio. It brought the altar down within the area occupied by the worshipping assembly; and it remained until a complete renovation was begun in 1999.

The storied Holy Rosary Chapel, scene of the daily choral office and prayer, reception and profession ceremonies, jubilee celebrations, feast-day observations, funerals and special events, lives in the memories of scores of Adrian Dominican Sisters. Entering the chapel they still hear the sounds of the successions of sister scholas who, in two-, three- and four-part harmony, sang the glorious hymns, motets and chants of the Church's musical literature.



But time had taken its toll on the paint, walls and supports of the chapel and renovation was needed. Furthermore, although some accommodations to the requirements of restored liturgical practice after Vatican Council II had been made, it was time to bring this venerable worship space up to a fuller compliance with the norms for liturgical architecture and practice. The project of renovation began in 1999 and was completed in 2003. In the process, every effort was made to honor the past, enliven the present and inspire the future.





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 Entrance

Luminous glass doors now mark the entrance to Holy Rosary Chapel. Two uniquely designed door handles constructed of copper and stainless steel adorn the doors. On the left is a highly polished copper flame with an elongated satin-finished and sand-blasted copper extension to represent the torch by which St. Dominic has been traditionally symbolized. The handle on the right supports a highly polished stainless steel lily motif typically used in depictions of St. Catherine of Siena. Inside and above the doors, in the arch facing the stairs, hangs an ornamental wrought iron tympanum that once adorned the reliquary in the recessed area to the left.

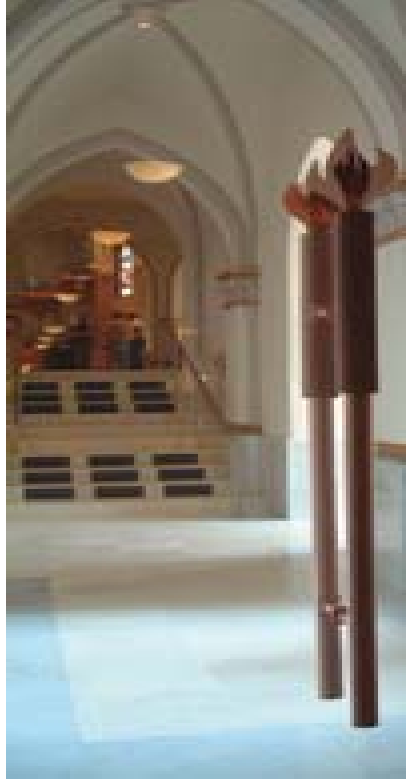


Photo by Aneesah McNamee, OP



Photo by Aneesah McNamee, OP

The Gathering Space

The doors provide entrance into the newly designed gathering space or narthex. The original stained glass windows of the Dominican saints, designed by Helene O'Connor, OP, have been retained in this area on the left. They depict in order, Albert the Great (1200-1280), Antoninus (1389-1459), Peter of Verona (1205-1252), Catherine of Siena (1347-1380), Dominic Guzman (1170-1221), Catherine de Ricci (1522-1590), John of Cologne (d. 1572) and, at the top of the stairs, Thomas Aquinas (1225-1274) and Louis Bertrand (1526-1581). Associated with each saint is a representation of one of the mysteries of the Rosary accommodated to the life of the saint.



Photo by Beth Singer



Photo by Beth Singer





New windows of beveled and handblown glass admit refracted light on the right in the manner of the original ones retained in the recessed area adjacent to the elevator. Above the door in this place is a small stained glass window that was once situated in the transom above the original doors to the chapel when they were located at the top of the stairs. This piece at the bottom expresses the mission of the Dominican Order — Laudare (to praise),

Benedicere (to bless), Praedicare (to preach) — in relation to an intertwined Rosary. At the top is the Latin word Veritas (Truth), motto of the Dominican Order. St. Dominic, typically represented as a dog with a torch in his mouth, faces a blue and gold orb surmounted by a cross. A crown at the top hovers over an array of stars on spreading branches on the left and a lily branch on the right. The designer is unknown.



Photo 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 original floor had been composed of an early type of terrazzo still visible in the hall approaching the chapel. The new floor is constructed of French limestone.



Detail photo of original terrazzo floor before being covered.

The Holy Cross Chapel

At the top of the stairs and to the left is a bay, or recessed area, that forms a small side chapel where the processional cross is kept. The area is surrounded by the original Mayer Studio stained glass windows that depict the sorrowful mysteries of the Rosary. Walnut wood here and throughout the chapel recalls the past; light oak, the present.

On the right hangs a wooden cross for Good Friday designed by Mario Locsin, liturgical designer for the renovation. The ebony corpus is a wood carving by Gleb W. Derujinsky, a California sculptor born in Smolensk, Russia, on August 13, 1888, and who died in New York City in March 1975. The corpus is a gift from Robert Rambusch, liturgical consultant for the renovation.



The Processional Cross



As the standard of the community's uniqueness, the design of the processional cross features a simple cross with two sides. The cross is revealed through a sliver of light, an ancient symbol for God. Its two sides represent the suffering and victorious aspects of the cross. The victorious, or Resurrection, side is accentuated with a satin finished open circle within a copper square that replicates the pattern of the chapel floor under the altar. The other side of the cross has a highly polished copper rondelle that catches light while being carried in procession to celebrate Christ's presence within the gathered assembly. On the extremities of the cross, on the victorious side, are small Greek-style square crosses of white maple. An ebony corpus is mounted on the suffering side.



Photos by Aneesah McNamee, OP

The Ambry

The ambry on the wall to the right of the entrance to the small Holy Cross Chapel holds the sacramental oils.

Handcrafted symbols on the left side of the case represent the three kinds of oils contained within. These oils, blessed by the bishop on Holy Thursday each year, are used in sacramental rites.



Photo by Beth Singer



They are the Oil of the Catechumens, symbolized by baptismal water; the Holy Chrism, symbolized by Pentecost flames; and the Oil of the Sick, symbolized by olive leaves. The glass receptacles carry out the motifs of these three oils. They are the original work of Vermont artist Simon Pierce. Here and elsewhere in the chapel, embellishments are examples of visual theology.

The Holy Water Font

A remembrance of baptism, the font was specifically designed to hold a substantial amount of water that re-circulates to evoke life in the river of God. The four posts of the structure represent the four rivers of Paradise as well as the four pillars of Dominican life. It is crafted entirely of dark gray granite from Minnesota. The carved central bowl, when filled with water, overflows on four recessed curves into a larger moat or “river” that surrounds it. The moat and the movement of water honor in a way the pilgrimage and voyage of the founding sisters in their movement from Germany to America and Adrian. The design is based on the form of the interior columns of the chapel. Its placement is on an axis to the altar, as the living waters of baptism lead to participation in the Eucharist.

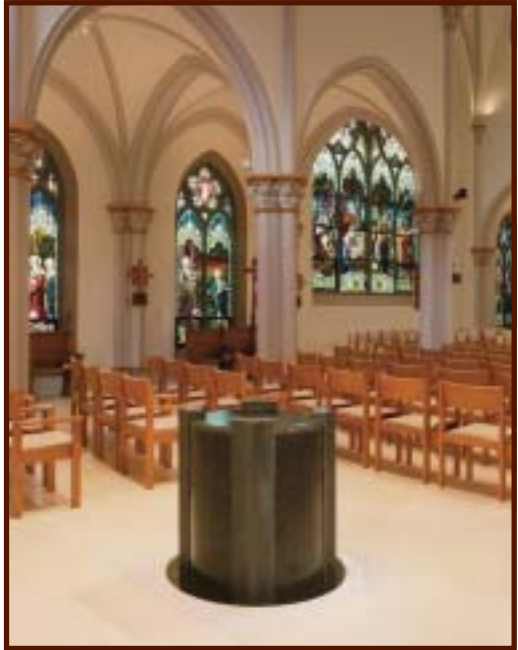


Photo by Beth Singer



Photo by Aneesah McNamee, OP



Photo by Aneesah McNamee, OP

The Stained Glass Windows

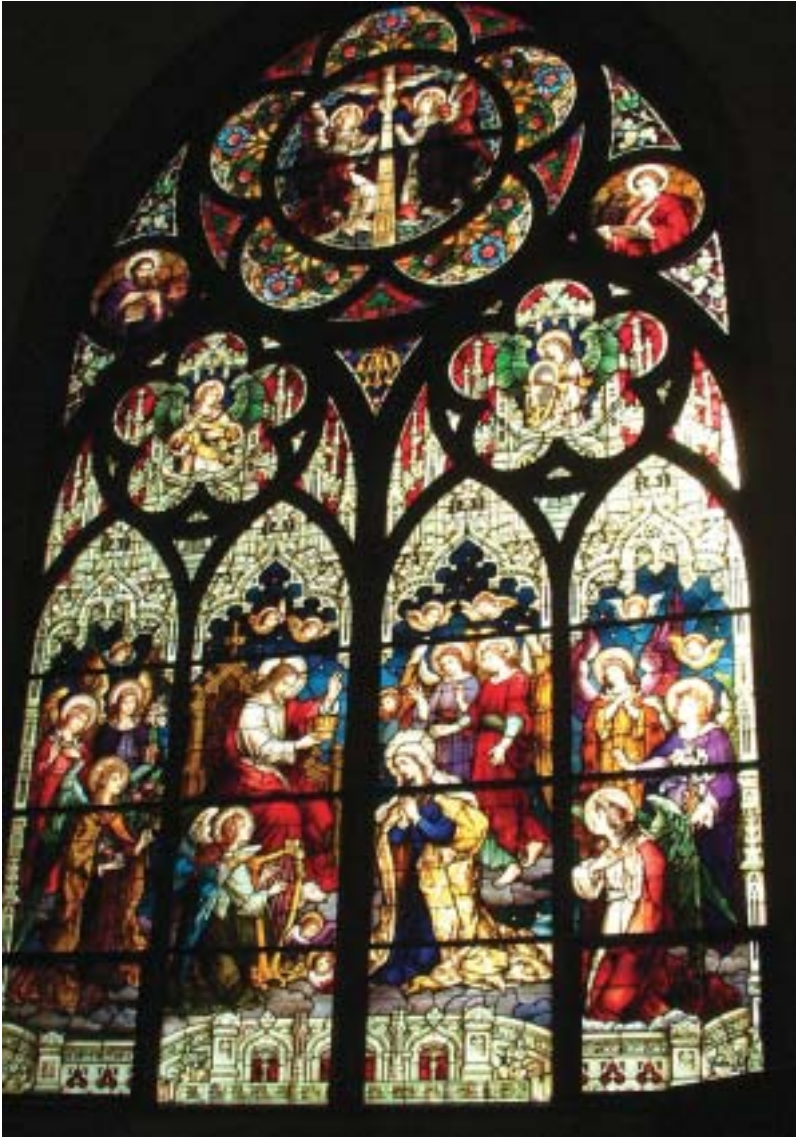


Photo by Aneesah McNamee, OP

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.

The circular windows in the area above the lower arches (the clerestory) are those of the Dominican saints:

Left (from the back)

- Catherine of Alexandria
- Catherine de Ricci
- Raymond of Penafort
- Louis Bertrand
- Rose of Lima
- Agnes of Montepulciano

Right (from the back)

- Pius V
- Vincent Ferrer
- Antoninus
- Catherine of Siena
- Thomas Aquinas
- Hyacinth



Details of Catherine of Siena and Thomas Aquinas





St. Rose of Lima



St. Raymond of Penafort



St. Catherine of Siena



Photos by Ray Casey

St. Antoninus





St. Agnes of Montepulciano



St. Catherine de Ricci



St. Catherine of Alexandria



St. Hyacinth

Photos by Ray Casey





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.



Left

Thomas Aquinas

hearing the words of Jesus, “Write well of me, Thomas.” At the time the chapel was built, the neo-scholastic movement was taking hold and Thomas was venerated as “Angel of Catholic Schools.”

St. Aloysius Gonzaga

receiving Holy Communion from St. Charles Borromeo, SJ. Pope Pius X, who held office from 1903-1914, was promoting the practice of daily reception of Holy Communion at this time. He had also lowered the age of the first reception of the sacrament to the age of reason, i.e., seven.

St. Margaret Mary Alacoque

with her revelation of devotion to the Sacred Heart of Jesus. This revelation was the source of devotion to the Sacred Heart of Jesus on the first Friday of the month, embraced by the Adrian Dominicans and promoted among their students.



Right

1. Jesus bestowing the keys of the kingdom upon Peter
2. Jesus the Good Shepherd
3. Jesus with little children

The windows in this area were designed by the Royal Bavarian Art Institute in Munich, Germany, owned by the son-in-law of Mr. Mayer of Mayer Studio.

Jesus the Good Shepherd



Photo by Ray Casey



Holy Rosary Chapel



The Table of the Eucharist

The table of the Eucharist, or altar, sign of the presence of Christ within the assembly, is the focal point of the sanctuary. Its design is based on the form of the columns of the chapel interior. The highly polished mensa, or altar top, is proportioned for the use of one presider, who leads the assembly in the Eucharistic celebration. Four columns support the mensa whose lower height enables everyone to see the sacramental elements of bread and wine, as well as the entire action of the presider.



Photo by Beth Singer



Photo by Ray Casey



Each of the columns supporting the mensa contains relics of Dominican saints:

St. Dominic (front left), St. Catherine of Siena (front right), the relics from the original altar (back left), and the relics of other Dominican saints (back right). Four crosses are etched on the back of the supporting columns to mark this ancient tradition. The practice of placing relics in the altar recalls the early Christians who celebrated Eucharist in the catacombs on the tombs of the martyrs.



Photo by Aneesah McNamee, OP



The altar is made of dark gray granite from the same Midwestern quarries as the holy water font and base of the tabernacle.



Various Dominican saints' relics



Stone-encased relics taken from the former altars



Relics of St. Dominic

The altar is centered on a subtle floor pattern based on the terrazzo design from the original sanctuary. The shape of an open circle within a square or mandala recalls a labyrinth as found in some historical churches and cathedrals as well as in the gardens outside Weber Center on the grounds of the Adrian Dominican Motherhouse. Four granite sconces to hold the dedication candles are in place on the surrounding pillars.



Holy Rosary Chapel

The Table of the Word

The ambo, or Table of the Word, the place where the assembly is nourished through the proclamation of the Word of God, is designed to complement the altar. Built of the same dark gray granite, as the holy water font and altar, it consists of a reading surface where the book is placed and a supporting base that has the same detail as the altar to which it establishes a formal relationship. Its placement by one of the four main architectural columns marks strongly the importance of the Word of God for the Order of Preachers.



Photo by Aneesah McNamee, OP

The Blessed Sacrament Chapel

To the right of the ambo is the tabernacle where Christ in the form of consecrated bread is reserved in an area suitable for meditation and private devotion. A granite pillar holds the tabernacle whose exterior is made of cherry wood with oxidized copper trim. The interior has a base of aromatic cedar with walls made of highly polished brass.



Photo by Beth Singer

RENOVATION

On the surrounding walls are three sanctuary lamps, constructed of copper and oxidized brass, holding glass lamps. The wood here and elsewhere has been chosen for its simplicity and because it was in ordinary use at the time the Dominican Order was founded in the thirteenth century.

Copper, used for embellishment throughout the chapel, was also chosen for the same reason. It is furthermore native to the State of Michigan, noted for its copper mines in the Upper Peninsula.



Photo by Aneesah McNamee, OP

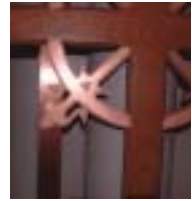


Photo by Beth Singer



The Stations of the Cross

Traditionally, there are fourteen Stations of the Cross that trace the condemnation of Jesus through to his crucifixion. Two additional stations now expand the devotion to include the whole of the Paschal mysteries celebrated during the Sacred Triduum of Holy Week. The first station depicts the Passover Meal and the last, the Resurrection. Each of the original fourteen stations retains the former wooden cross, surrounded by a wooden halo having a *fleur-de-lis* and lily composite design in the extremities. The newly designed meditation scenes are cast in bronze. They are the work of Mario Locsin, the liturgical designer for the renovation project.



The two new stations, as well as the twelfth, or crucifixion station, are the design of Robert Rambusch, liturgical consultant for the renovation. To emphasize their significance, the Passover Meal and Resurrection stations are each highlighted by a copper halo with *fleur-de-lis*, repeating the design of the original fourteen. Peter, James and John, along with Mary, the mother of Jesus, Mary and Martha, sisters of Lazarus, are seen as present at the Last Supper. The Easter Sunday garden tomb scene has special meaning for Dominican women as Christ directs Mary Magdalen to return to the city of Jerusalem and “go tell” the Apostles of her encounter with the Risen Christ.



Photo by Aneeshah McNamee, OP

For the twelfth station, Rambusch has drawn from Dominican artist Fra Angelico (1387-1455) in placing St. Dominic at the foot of the cross.



Photo by Aneesah McNamee, OP

The sixteen stations follow a processional movement on columns and pilasters moving from the right side aisles around to the left side aisle to completion with the Easter garden tomb scene near the transept window on the left side.



The Reconciliation Chapel

The former sacristy on the left side of the original sanctuary is now the Reconciliation Chapel reserved for the sacrament of penance. It is arranged to provide anonymity for the penitent or for face-to-face encounter. The Good Shepherd stained glass window has been placed in this area as well as a crucifix designed by Jeannine Klemm, OP. The reconciliation screen is made from the wood of the original confessional that occupied the space at the back, now called the Holy Cross Chapel. The rift-oak shelf to the left holds the Book of the Scriptures. Above it is an old walnut detail from the original sacristy.



Photo by Beth Singer

The Sacristy



Photo by Beth Singer

View from the sacristy door toward the entrance to the Reconciliation Chapel.

Opposite the Reconciliation Chapel is the original sacristy, the one used for vestments, altar linens and those things required by the priest in preparation for the celebration of the Eucharistic liturgy. It has been refurbished and a new sacarium has replaced the old one.





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.



Photos by Aneesah McNamee, OP



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



The Rosary Sculpture

This sculpture that recalls the legendary giving of the Rosary to St. Dominic by Mary had an honored place above the altar in the original design of the chapel. The central figure is Mary, honored as the Queen of the Holy Rosary, patron of the Adrian Dominican Sisters,



Photo by Ray Casey



who are known as the Congregation of the Most Holy Rosary. On the left, Dominic, founder of the Dominican Order, is represented as receiving the Rosary from Mary while on the

right, St. Catherine of Siena kneels in an attitude of acceptance. The five-decade Rosary in Mary's hand is made of Florentine glass.



Photo by Aneesah McNamee, OP



Furnishings



Original Stalls

Originally, the sides of the chapel held rows of elevated stalls where the sisters were seated for prayer and liturgy. While

chanting the Little Office of the Blessed Virgin and later, after Vatican Council II, the revised Divine Office, the sisters stood face to face, or “choir to choir.” Prior to the expansion of the Congregation in the late 1950s through the 1960s, the pews were occupied by academy and college students for Eucharistic celebrations. Five pairs of stalls are retained and arranged on the sides of the chapel. In addition, the more ornate stall and *prie dieu* of the Prioress of the Congregation have been restored to their former position at the back of the chapel. Originally stained to look like English walnut, they have been refurbished with a lighter chestnut finish.



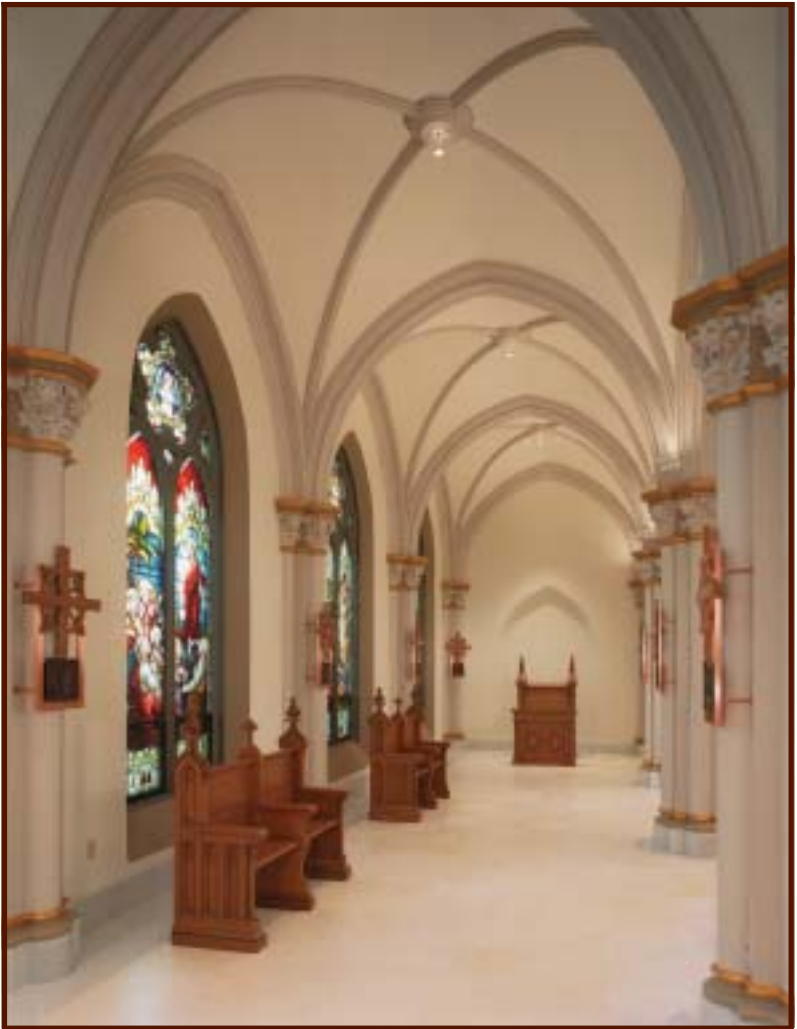


Photo by Beth Singer

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

Furnishings

Candle Holders

The candle stands and holders of various sizes are made of cherry wood and copper.



Photo by Beth Singer



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



Photo by Aneesah McNamee, OP

Infused with natural light from above and suffused with the refracted light of the treasured stained glass windows from the past, Holy Rosary Chapel, ever ancient and even new, opens its arms to all who will worship here. From whatever geographical area or station in life, all are welcome as members of a worshiping community offering thanksgiving to God, uniting as the Body of Christ and invoking the Holy Spirit for their shared mission in the world.

On the feast of the Assumption of the Blessed Virgin Mary, Friday, August 15, 2003, at 10 am, The Most Reverend Carl F. Mengeling, Bishop of the Diocese of Lansing, presided at the Rite of Dedication of the newly renovated Holy Rosary Chapel. He was assisted by the Reverends Roland Calvert, OSFS, and Robert D. Lundsford. The ceremony was attended by the General Council and Chapter Prioresses of the Congregation, their assistants, members of the Holy Rosary Restoration Committee, consultants, representatives of the Krieghoff-Lenawee Company, the Prayer Areas Planning Committee, and persons from the many Motherhouse offices who had contributed in a variety of ways to the many facets of the chapel restoration. Members of the Adrian Dominican Sisters and their friends swelled the ranks of those in attendance.



Photo by Ray Casey

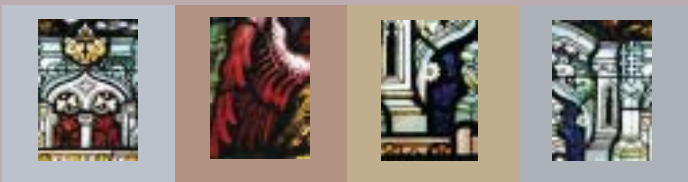
DEDICATION

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 and Peter Borchard, of the 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.

DEDICATION



The rite of dedication followed with the blessing of the holy water font, and the anointing of the altar and the walls of the chapel at the appropriate times within the liturgy. Bishop Mengeling delivered the homily and celebrated the Eucharist.

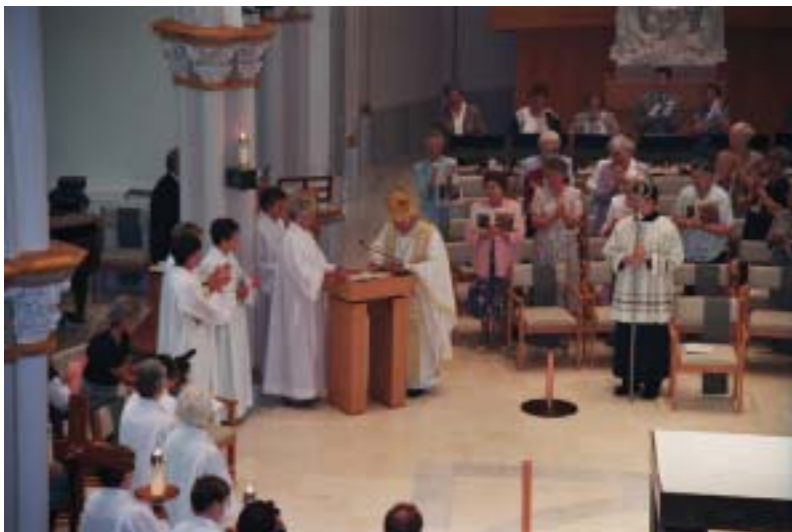


Photo by Ray Casey



At the conclusion of the Mass, the following declaration was read by Janet Capone, OP:

**THE ADRIAN DOMINICAN SISTERS
UNDER THE PATRONAGE OF
OUR LADY OF THE MOST HOLY ROSARY
DEDICATE THIS CHAPEL
TO THE GREATER HONOR AND GLORY OF GOD.**

Holy God, we come before you
to dedicate to your lasting service
this house of prayer, this temple of worship,
this home in which we are nourished by your word
and your sacraments.

Here may your people gathered around your altar
celebrate the memorial of the Paschal Lamb.

Here may prayer resound through heaven and earth for the
world's salvation.

Here may the poor find justice, the victims of oppression
true freedom.

From here may the whole world
clothed in the dignity of the children of God,
enter with gladness your city of peace.

(Rite of Dedication of a Church and an Altar)

**Dedicated on this fifteenth day of August,
the Solemnity of the Assumption of the
Blessed Virgin Mary,
in the year of our Lord,
Two Thousand and Three**

by

**The Most Reverend Carl F. Mengeling
Bishop of Lansing**



In the presence of the assembly this proclamation was signed by:

The Most Reverend Carl F. Mengeling
Bishop of Lansing

Janet Capone, OP,
Prioress of the Adrian Dominican Congregation

Molly Giller, OP, General Councilor
Maureen Comer, OP, General Councilor
Barbara Rund, OP, General Councilor
Kathleen McGrail, OP, General Councilor



Photo by Ray Casey

Altar

A permanent and immovable freestanding table used for the celebration of the Eucharist. It is the primary focus and center of the liturgical environment.

Ambo

A permanent and immovable structure that is exclusively reserved for the proclamation of the Word of God. It is placed in a location that reflects the dignity and nobility of the Word of God. In a chapel of the Order of Preachers, it is placed to emphasize its significance and importance.

Ambry

A niche in a wall or pillar within a church originally used for the reservation of altar bread and wine, sacred vessels, liturgical books, holy oils and relics. In Holy Rosary Chapel it is used only for the holy oils which are clearly visible.

Apse

The semicircular or polygonal eastern end of basilica-style churches where the altar and seating for clergy were typically located.

Catacombs

Underground burial areas used by early Christians, which consisted of a network of galleries and small chambers opening out of them.

Catechumens

People who are receiving instructions in the Catholic faith with the intention to become full participative members of the church.

Clerestory

The wall of the church rising above the roofs of the flanking aisles and containing windows for lighting the central part of the structure.

Chrism

A mixture of oil and balsam used for liturgical anointings — baptism, confirmation, holy orders, the blessing of an altar, etc. — which is blessed during the chrism Mass on Holy Thursday by the local bishop.

Console

An upright case that houses the keyboards and controlling mechanisms of an organ and from which the organ is played.

Council of Trent, 1545-1562 (adj. Tridentine)

The ecumenical council called to reform the Church after the Protestant Reformation. The liturgical and other reforms instituted by this Council persisted almost unchanged until Vatican Council II in the 1960s.

Fleur-de-lis

A pattern common in artistic design that is supposed to be a conventionalized representation of an iris traditionally used in heraldry. It was formerly used in the design of the Dominican shield.

Font

A fixed basin that holds the waters used in baptism. It is placed on the same architectural axis as the altar, to create a visual image of the integral connection between the waters of baptism and the Eucharist.

Halo

An aura of glory, veneration, prestige, or sentiment surrounding an idealized person or thing.

Labyrinth

As used here, an intricate circular, sometimes symbolic, pattern often inlaid in the floor of a church.

Mandala

A mandala is a graphic mystic symbol of the universe that is typically in the form of a circle enclosing a square.

Narthex

The portion of the church at the west end, separated from the nave by a low wall or screen and reserved for the catechumens and penitents who were not admitted among the congregation in early Christian worship.

Nave

The section of the church extending from the entrance to the place designated as the sanctuary. It was the place where the assembly was seated.

Paschal Mysteries

The passion, death, resurrection and ascension into glory of Jesus. They are central to the Christian faith as the mysteries from which the Christian faith arises and are recalled during the Eucharistic celebration.

Pilaster

An upright rectangular pier, architecturally treated as a column, that with capital, shaft, and a base, usually projects one-third of its width or less from the wall and may be load-bearing or merely applied as surface decoration.

Prie-Dieu

A kneeling bench designed for use by a person at prayer and fitted often with a raised shelf on which the elbows or a book may be rested and sometimes with storage space.

Reliquary

The repository used to preserve and display relics. It is usually made of fine materials and may range in size.

Rift-sliced Oak

A straight grain pattern commonly associated with oak and selected to eliminate the appearance or markings that disrupt the desired smooth direction of the grain.

Rondelle

A small flat circular jewel or jeweled disk, such as the one that adorns the processional cross where the aperture for light is comparable to a jewel.

Sacrarium

A special sink, which has a cover, basin, and a special pipe that drains directly into the earth, and is used for the reverent disposal of sacred substances.

Sacristy

A room adjacent to the sanctuary or near the main entrance where the materials needed for the celebration of the liturgy are stored.

Sanctuary

The sanctuary is the part of the church, often raised slightly above the rest of the floor, where the liturgical rites are celebrated. This space traditionally contained the altar, ambo, presider's chair and other liturgical pieces needed for the celebration of the liturgy. The distinction no longer applies in the renovated Holy Rosary Chapel.

Schola

A choir, usually one that specializes in singing Gregorian chant and polyphonic music.

Sconce

A bracket candlestick or group of candlesticks projecting or hanging from a plaque and usually forming an ornamental object secured to a wall.

Tabernacle

The receptacle where the Blessed Sacrament is reserved. It should be immovable, made of solid material and kept in a safe location so as to avoid the danger of profanation.

Terrazzo

A mosaic flooring made by embedding small pieces of marble or granite in freshly placed mortar and, after hardening, ground and polished to form a smooth surface.

Transept

A rectangular space inserted between the apse and nave in the early Christian basilica. It arose from the need of procuring sufficient space for the increased number of clergy.

Transom

The horizontal crossbar in a window, over a door, or between a door and a window or fanlight above it.

Transposer

A device in the organ that enables the organist to change the key of a musical composition in order to accommodate the voice range of cantor, choir or congregation.

Tympanum

The space within an arch and above a lintel or a subordinate arch spanning the opening below the arch.

ACKNOWLEDGMENTS

Holy Rosary Renovation Committee

Janet Capone, OP
Leontia Cooney, OP
Leslie Hartway, OP
Rose Celeste O'Connell, OP
Barbara Rund, OP, Chair
Elizabeth Claire Schindler, OP

Architectural Firm

Anthony C. Gholz, Jr., AIA
James N. Murray, AIA
DiClemente Siegel Design Inc.
Southfield, Michigan

Contractors

Scott F. Hill, President
Jason R. Hess, Vice President
Krieghoff-Lenawee Company
Adrian, Michigan

Liturgical Consultant

Mario Locsin
Locsin Design
Miami Beach, Florida

Photography

Ray Casey
Adrian Dominican Sisters

Beth Singer
Photographer
Detroit, Michigan

Aneesah McNamee, OP
Adrian Dominican Sisters

The photographs used for the early history of the chapel were scanned from photographs in the Archives of the Adrian Dominican Sisters.

