

The major phases of our church building.

c. 1918

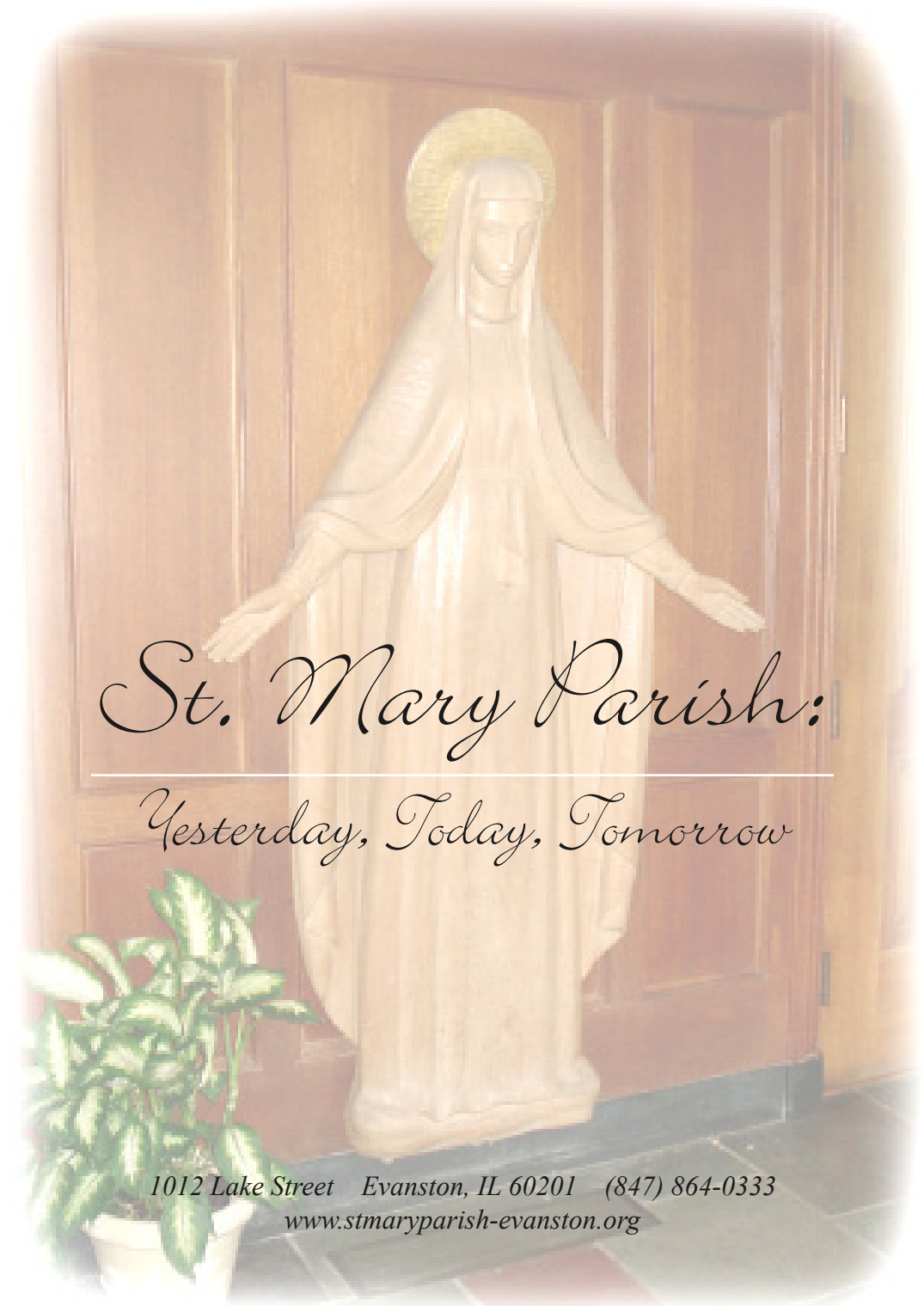


c. 1956



c. 1990

c. 2004



St. Mary Parish:

Yesterday, Today, Tomorrow

1012 Lake Street Evanston, IL 60201 (847) 864-0333
www.stmaryparish-evanston.org

Welcome to St. Mary Parish

*All are welcome to explore our church building and its historic features.
The goal of this booklet is to connect the physical structure to our spiritual
celebration of the sacraments.*

Our Mission

*Our proclamation of God's Word and the Breaking of the Bread renew us to
share the Good News with all. Our community is characterized by a promise
to shed Christ's light upon the world - St. Mary Parish cares.*

This booklet was created in 2009 by Tim Stadler as a product of the Parish Liturgy Program. The Parish Liturgy Program (PLP) operates under the auspices of the Office for Divine Worship (ODW) of the Archdiocese of Chicago. The PLP is a two-year program designed to provide both an academic-and practical-based understanding of the tradition, theology, and pastoral praxis of the liturgy of the Roman Catholic Church. The overall program seeks to integrate the experience and wisdom of the participants with the documents, rituals, and traditions that give shape and meaning to the liturgical life of the Church - especially as they apply to the liturgical life of the parish. The primary goal of the program is to offer a broad, but substantive, introduction to a wide range of topics that relate to the liturgical life of the parish. For more information, contact the Office for Divine Worship at (312) 534-5153.

I would like to thank Fr. Mike Solazzo and Dianne Fox for their support in this endeavor.

Over the past several years as I consolidated this information from many sources, I discovered some inconsistencies. If any parishioner has corrections, please feel free to contact me at the Parish Center.

Edited and reprinted 2015 for 150th Anniversary.

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Photo Credits

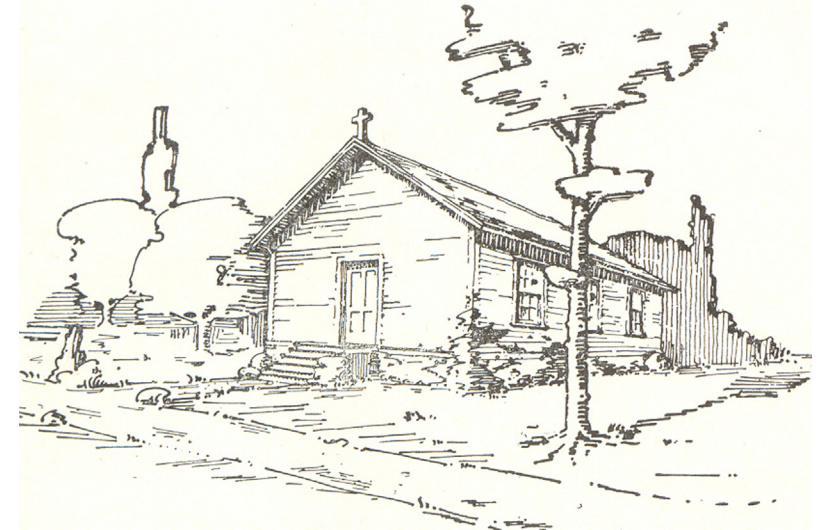
Renovation pictures: Diane Currano

Post-renovation pictures: Lambros Photography

Stained glass window and miscellaneous pictures: Tim Stadler

Many pictures are from the archives and no photo credit is available.

Since the beginning of the Church, our faith has developed and cultivated its structure, both in practices and building. The sources that guide us in reviewing the past are found in the Bible, ancient writings of Christians over the centuries, Church orders, and descriptions of Church rites. Archeological studies in Syria, Rome, Ravenna, and North Africa also give us insight to how the early church buildings were formed and used.



St. Mary first church building, c. 1866

“What characterizes the first Christian communities is their eagerness to gather together. Before Pentecost, it is Christ Himself who appears as the Risen One to gather the group of his disciples and breathe into them his Spirit of resurrection: he transforms these disheartened and discouraged human beings, huddled behind the closed doors of their hiding place, into courageous preachers, confronting the leaders of their people. In these meetings, the risen Christ sets down the essential elements that constitute his Church: he converses with his disciples, he convinces them of his resurrection, he shares with them his Spirit and his word, he ‘breaks bread’ and eats with them.”

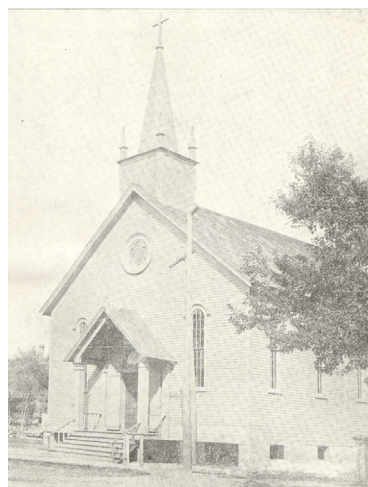
Worship followed in the home: disciples would gather at someone's house to pass along the oral traditions and break bread. These early ‘house churches’ became more defined once the threat of persecution lessened and the gatherings became larger. These changes led to developments in the church building: placement of the altar, seats, pulpits, doors, etc. This was known as a ‘Hall’ church, the precursor to the Basilica.

History of the St. Mary building

On August 15, 1865, Rev. P.M. Flannigan celebrated the first Mass in the open air, under a white oak tree, about one hundred and fifty feet west of the present entrance to Calvary Cemetery. Since then, St. Mary has evolved into the beautiful building we now admire. The foundation for the first church was laid in 1866 but, lacking the necessary funds, it was found impossible to construct according to plans. A frame structure, twenty by forty feet, was erected on the northwest corner of the foundation which served for three years.

Then in 1869, this building was moved to the present site of the rectory, another story was added, and it was used as a school building until 1890.

In the Spring of 1869, work began on another frame construction, according to the original plan. This second church was finished toward the end of the year. Our Pope at the time was Blessed Pius IX, our Bishop was James Duggan, but St. Mary did not yet have a permanent pastor.



St. Mary - second church building

In 1890, it was evident that a larger church was needed and our present stone church was built. In the

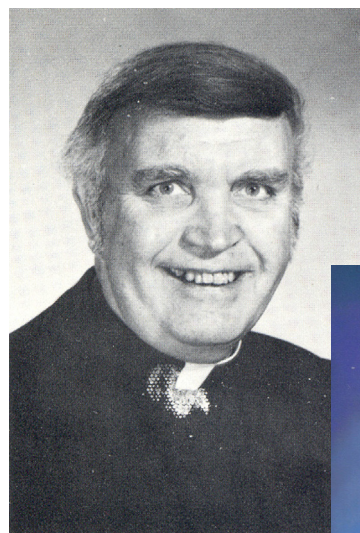
following year, 1891, the frame building was moved to the rear of the lot, rotated, veneered with brick, and remodeled into a school. The new church opened for worship and was dedicated on May 15, 1892. It was designed by Stephen A. Jennings, an architect and parishioner. St. Mary Church was designated an Evanston Preservation Landmark in 1975. It is listed in the National Register of Historic Places, March 3, 1983, as part of the Evanston Ridge Historic District. In "The Statement of Significance, City of Evanston," St. Mary is described as a "large, conspicuous church built from a rusticated, irregular ashlar limestone of particularly appealing, warm buff tones." The statement further lists St. Mary design features - "on each end rises a three-story corner-buttressed tower topped by a tall, flared octagonal steeple with a different



St. Mary - third church building

arch form on each story below. The twin spires are 100 feet tall and copied from St. Patrick's Church in Philadelphia, Pennsylvania."

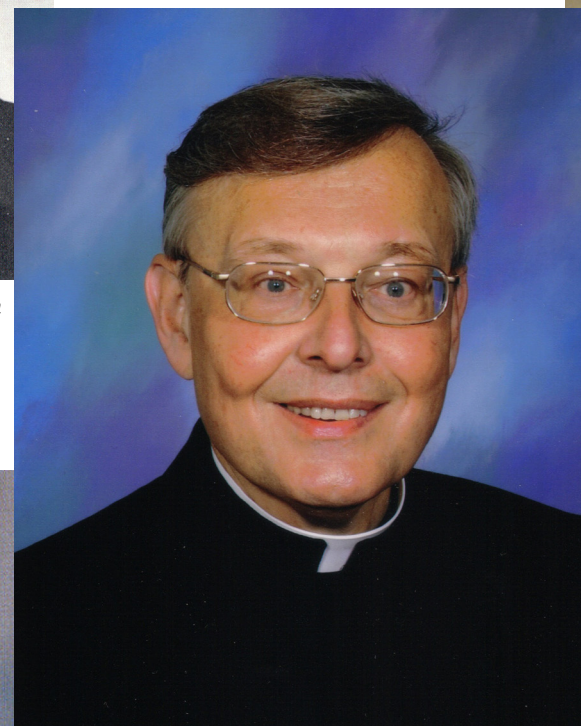
Pastoral Leadership



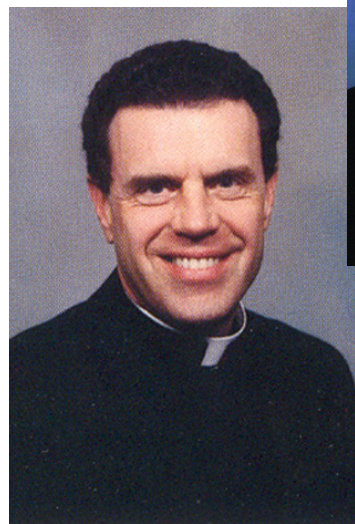
Rev. Donald A. Cunningham
January 1973 - July 1987



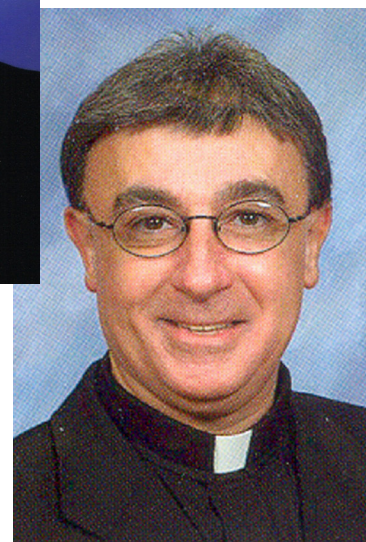
Rev. James P. Doyle
December 1987 -
October 1989



Rev. Gregory S. Sakowicz
July 2010 - Present



Rev. Edward F. Hoover
November 1989 -
September 1999



Rev. Michael J. Solazzo
March 2000 - June 2010

Pastoral Leadership



*Rev. Michael Donohoe
December 1872 - March 1893*



*Rev. Hugh P. Smyth
April 1893 - November 1927*



*Rev. Francis J. Magner
December 1927 - April 1941*

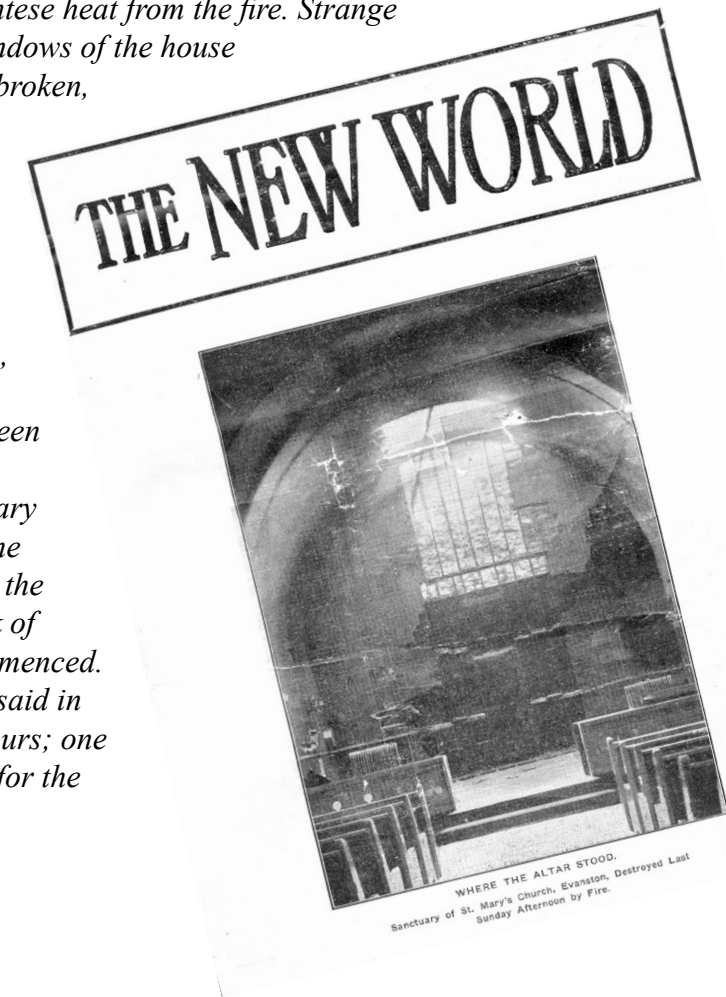


*Msgr. Frederick E. Hillenbrand
April 1941 - December 1972*

The Fire of 1908 & Renovations

As taken from THE NEW WORLD, January 25, 1908:

“St. Mary’s Church, Evanston, is today minus its beautiful altar and its organ as a result of the disastrous fire which occurred last Sunday afternoon. How the fire originated is still a mystery. The sisters had prepared the altar for Benediction of the Most Blessed Sacrament which was to have been given at 2:30. Shortly after they left the church the housekeeper entered, and discovered to her horror the high altar completely enveloped in flames. Fr. Egan was the first to enter the smoke filled sanctuary. Throwing a heavy cloak over his head, made his way to the tabernacle and took from it the ciborium and pyx. Hardly had he left the sanctuary the entire altar collapsed. Behind the altar were several costly candlesticks, vases and candelabra besides a store of candles, oil, etc. All of these were consumed. The organ at the opposite end of the church was practically ruined by the intense heat from the fire. Strange to say, while several of the windows of the house adjoining the sanctuary were broken, only one of the beautiful stain glass windows in the church suffered any damage. Fr. Egan’s hands were badly burned as a result of his heroism in saving the Blessed Sacrament. Rev. Father Smyth, the pastor, estimates the total loss at between twelve and fifteen thousand dollars. As may be seen in the picture, the sanctuary was totally wrecked, even to the roof which fell in shortly after the collapse of the altar. The work of rebuilding will be shortly commenced. Tomorrow the Masses will be said in the church and at the usual hours; one of the side altars will be used for the purpose.”

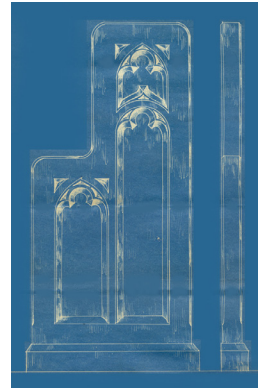


After the fire, major renovations to restore the glory of the building were planned. In 1916, the pews that we now revere as art pieces themselves were purchased for \$2,900.



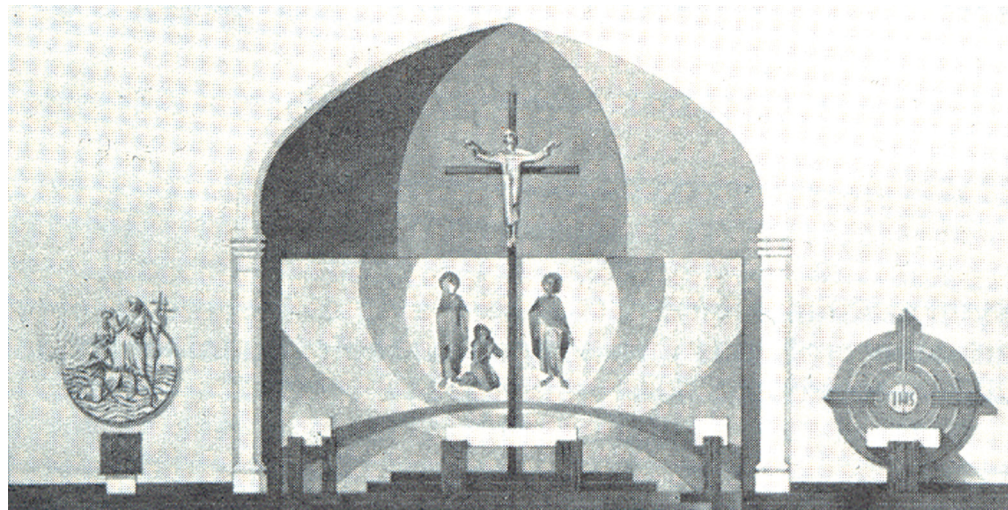
Side altar where the current votive candles sit in the Gathering Space's south wall

In 1925, the organ was purchased for \$9,750. In 1927, the glorious stained glass windows were purchased for \$10,400. All of these improvements were guided by Pastor Rev. Hugh P. Smyth.



Pew blueprint

In 1944, under the vision of Msgr. Frederick Hillenbrand, the east chapel was developed into the baptistry and included a small altar. The baptistry was moved into the body of the church with the 1977 renovation, which included a mosaic wall that separated the main sanctuary from the nave of the church.



Artist's rendering of the 1977 renovation



VI
Veronica wipes Jesus' face with her veil



VII
Jesus falls the second time



VIII
Jesus meets the daughters of Jerusalem



IX
Jesus falls the third time



X
Jesus is stripped of His garments



XI
Jesus is nailed to the cross



XII
Jesus dies on the cross



XIII
Jesus' body is removed from the cross



XIV
Jesus is laid in the tomb

The Stations of the Cross

The Stations were originally performed many centuries ago by Christian pilgrims who visited the Holy Land and the sites of Jesus' Passion. Promotion of the devotion to the Stations began in earnest with the Franciscans, who were given custody of the Holy Places in the Holy Land in the 1300s.

The Stations of the Cross, also called "The Way of the Cross," consist of prayers and meditations that were experienced by Christ on His way to crucifixion. During the time of the Crusades, it became popular for pilgrims in the Holy Land to walk in the footsteps of Jesus to Calvary. After the Muslims recaptured the Holy Land, pilgrimages were too dangerous. As a result, the Stations of the Cross became a popular substitute pilgrimage throughout Europe. Originally done only outdoors, the Stations were allowed inside churches in the mid-18th century. Eventually fixed at fourteen, the Stations soon became a familiar feature in Catholic churches.



I

Jesus is condemned to death

Egeria, a woman from Gaul who recalls in a diary entry from the fourth century how she joined Christians walking on Holy Thursday from the Garden of Gethsemane to the Church of the Holy Sepulchre, where Jesus' death and resurrection were celebrated.



II

Jesus receives the cross



III

Jesus falls the first time



IV

Jesus meets His Mother



V

Simon of Cyrene carries the cross

In 1996, plans began for a renovation to remove the mosaic wall and to restore the church to its former beauty and grandeur. With the prayerful guidance of the Cardinal's office and the Building and Renovation Committee, a mixture of renovation and restoration evolved into a plan which exemplified the old beauty and the more modern needs of the parish. Spending just under \$1.5 million, here are the results: The stained glass windows in the apse, which had not been seen since the fire, were refurbished. New furnishings, designed by Steve Remmert, were built.



The pews were cleaned up and the outer sections joined to the main sections and then angled. The stenciling above the windows harken back to the murals that were originally in these positions.

The baptismal font, was relocated to the main entrance of the church.



The sacristy was relocated and the previous sacristy was renovated to become the Reservation Chapel, which houses the new tabernacle. On the wall behind the tabernacle hang the former communion railing gates.

Diversity is an important part of our identity. In the renovation, it was important to reflect it in design. The design of the altar was an expression of this through the use of multi-toned metallic disks. The crosses painted around the entrance of the Reservation Chapel are another.



“The crosses around the doorway of the reservation chapel were chosen to represent the diversity of parishoners’ ethnic heritages. It was suggested that the number of crosses chosen be limited to five, which gave a challenge to the committee. They settled on five crosses, not on the basis of the number of parishioners they represented, but on the ability of the crosses to harmonize with each other.

The Cross Pattee has long been associated with Polish Christianity. A variation termed the Iron Cross has its roots in Germany, so this cross has multiple ethnic associations. This cross dates back to the time of the Crusades.

An obvious choice for a parish with a strong Irish heritage was the Celtic cross. This style has existed in Ireland, England, Scotland, and Wales as a Christian symbol since the seventh century. Some legends say that St. Patrick superimposed a cross on a Druidic symbol that dated from the days before Christ.

Although the committee terms it the Greek cross, this cross also represents other cultures. It is a variation used by Switzerland and the Red Cross. One book of Christian symbols suggests it as a variation of the Cross of St. George, which graces the flags of Norway, Sweden, Denmark, and countries affiliated with the United Kingdom. With its equal arms, it symbolizes earth, air, fire, and water.



The committee chose the cross from Bologna both because of its elaborate beauty and because it represents those of Italian ancestry in our congregation.

The last cross chosen by the committee has fooled many people about its origins. It suggests the Eastern-Byzantine influence and also has a strong resemblance to the Spanish crosses from Burgos or Caravaca. Often, it is called the patriarchal cross. Actually, the committee chose an illustration of a Native American cross that was excavated in Indiana, but they would be pleased to hear that this cross might represent Turkey, Russia, or Spain.”

-Taken from an article by Diane Currano in the parish newsletter.

Displaying our parish diversity, the five crosses at the left are stenciled around the main entrance to the Reservation Chapel. These crosses, from top to bottom, are Polish, Celtic, Greek, Italian, and Native American.

Organ

There are four major stages in the life of the organ at St. Mary. Before 1925, it is suspected that a mechanical-action instrument that was pumped by hand existed. The case on the west side has the old repaired hole where the pump handle was. In all likelihood, an altar or choir boy had this job. In 1991, Jim Bruber, organ builder, found the handle stored in the organ. The pipe facade and the casework are original to the pre-1925 days.

In 1925, Austin Organs installed the Opus 1336 organ along with an electrically powered blower in the basement. The console probably dates from this time with the Swell Division under expression (control) by itself and the Great and Choir Divisions under another. Sometime in the late ‘40s or early ‘50s, the Choir Division was given its own chest and put under expression separate from the Great Division. Five ranks of pipes were added: Gamba 8’, Doppel Flute 8’, Geigen Principal 4’, Tuba 8’, and Aeoline 8’.



In the early 1970’s, leather pouches under each pipe were worn out and sent to Austin for repair. They were replaced with an experimental material called “Perflex,” which was expected to out-last leather. Fifteen years later, it disintegrated. (Real leather will last 30-40 years!) Hence, from 1983 to 1990, 95% of the organ wouldn’t play.

In 1990, Gruber Organ Company took the entire organ apart, cleaned and repaired all pipes, replaced all pneumatics, replaced everything in the console, installed new sharps and flats on the manuals and pedal board, installed a solid-state piston system, re-voiced several ranks, and installed three new (used but new to us) ranks in the Great division.

The position of the console changed with the 2004 renovation to allow for better placement of the choir director and choir. Around this time, a trumpet rank was added.

One of the finest examples of stained glass is the huge window above the main entrance, the crowning jewel that creates a powerful impression as worshipers leave the church.



Christ the King with royal bearing from his brow and robes to the scepter in his hand.

Over the western-most door is St. Peter holding the keys to the Kingdom.



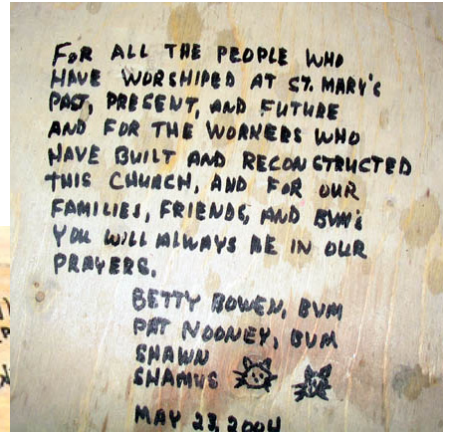
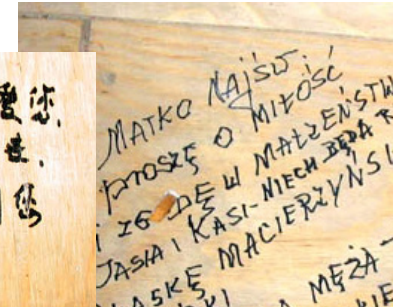
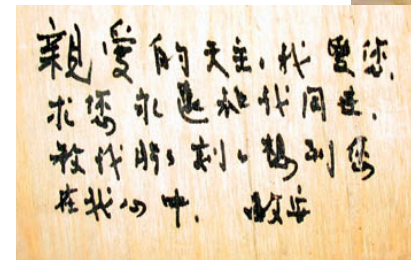
Over the eastern-most door is St. Paul holding a sword. There are two interpretations of this image: 1) The sword is "the sword of the Spirit, which is the Word of God." 2) More likely though, it is meant to mirror the upside down cross of Peter, both representing the means by which each was martyred.



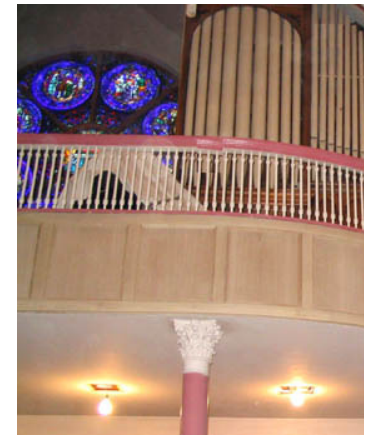
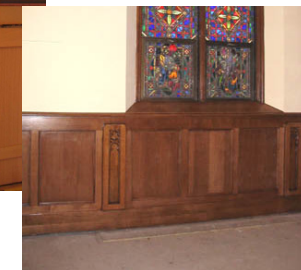
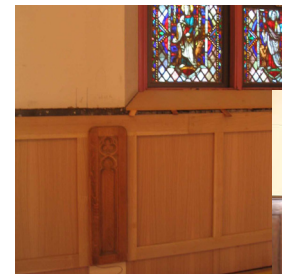
Special Touches

Throughout the renovation, collaboration helped to enhance the process. Prior to the installation of the oak flooring, parishioners were invited to sign the plywood subfloor so that when future renovations take place, the messages from the past will come through.

Part of the



collaboration was the involvement of the workers. They became very invested in the project and made suggestions that fit perfectly with the design and feel of the church. One was the addition of the wood panels on the front of the choir loft. Another was the addition of the left-over pew ends into the wainscoting.



Recycling was an important part of bridging the past with the present. The former altar was embedded into the floor under the new altar. The marble from the former tabernacle and side altar of the 1970s renovation were reused. One piece was embedded under the current location of the new cross. The other was incorporated as a base for the Mary statue, purchased as part of the 1970 renovation, to give Mary a permanent place in the body of the church. The communion gates that were donated in 1940 by Ivan and Israel McKenna now hang on the wall of the Reservation Chapel. The statues hanging by the devotional candles in the Gathering Space as well as the Mary statue at the front entrance (see front cover) were from the former St. Mary School.

The painters, too, became invested in the process and made suggestions to enhance the stenciling. They suggested the final pattern along the nave ceiling, where murals were once located. The murals had been previously painted over and, during the renovation, several were carefully removed. They are in storage awaiting further plans. The painters also suggested the stencils in the apse area.



Next, consider the magnificent Rose Window which dominates the church choir loft. There are two ways of studying the Rose of St. Mary, the Window of the Beatitudes. One is to observe the beauty and richness of its coloring by standing at the altar and looking back at the setting sun blending from golden hue through a scarlet crown, to the deepest purple and blue. Another is to study the detail and symbolism at arm's length by ascending the choir loft where the figures become lifelike.

The center light represents the four Gospels flowing from the Cross of Christ onto an altar which stands for the Church. From this altar flow seven streams of grace signifying the seven Sacraments. The surrounding medallions contain the Eight Beatitudes, as exemplified in the lives of certain saints.

"Blessed are they who suffer persecution for justice's sake, for theirs is the kingdom of heaven." Here we see St. Thomas à Becket being murdered.

"Blessed are the poor in spirit, for theirs is the kingdom of heaven." St. Ottilia is shown renouncing the riches of this world to enter the convent.

"Blessed are the peacemakers, for they shall be called the children of God." St. John Gaulbert embraces his enemy.

"Blessed are the meek, for they shall possess the land." St. Francis of Assisi preaching to the birds.

"Blessed are the clean of heart, for they shall see God." St. Stanislaus Kostka, because of his purity of heart.

"Blessed are they who mourn, for they shall be comforted." St. Monica mourning for her son, St. Augustine.

"Blessed are the merciful, for they shall obtain mercy." St. Vincent de Paul, friend of the poor. The wealthy lady in the background is moved to mercy by the charity of St. Vincent.

"Blessed are they who hunger and thirst after justice, for they shall be filled." St. Louis' Christian rule gave France inner strength and recognition.



The last window is that of Four Great Women Saints.

Mary as House of Gold



St. Monica

St. Scholastica

St. Bridget

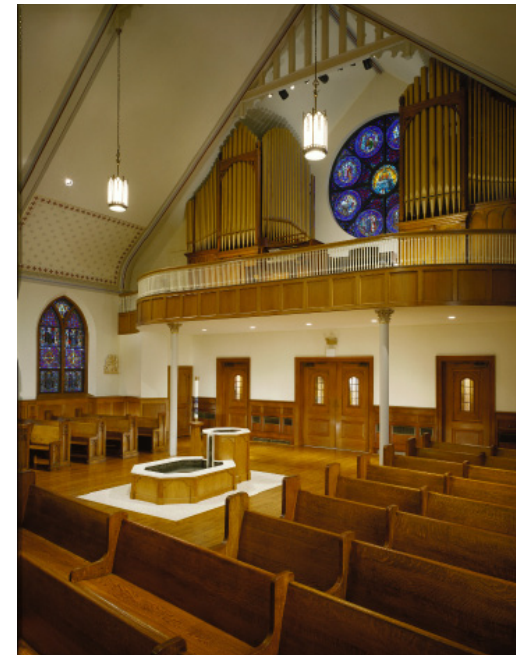
St. Hildegard

Baptism

Considered the entrance rite into the Church, Baptism was first a rite of conversion in the early Church and primarily a rite for adults until the fifth century when the balance shifted and more children were baptised. Detailed in the Bible, the process consists of going into the water and being immersed. In Paul's preaching, descending into water signifies the death and burial of Jesus and emerging from it, resurrection. Although immersion and the laying of hands were the only original parts of the baptism ceremony, other aspects have been added over time, filling the rich service we enjoy today.



Baptistry of the 1944 renovation



The baptismal font in its current location

When basilicas were designed in the fourth century, baptistries were created. In the 1944 renovation, the baptismal font was moved to the raised area in the Gathering Space by the stained glass window. In the 1977 renovation, it was returned to the church just east of the sanctuary. In the 2004 renovation, the font was relocated to the entrance of the nave from the north end of the church building, in order to remind us of its importance as the beginning of our faith journey.

Reconciliation

During Apostolic times, sins were forgiven when one received the sacrament of Baptism. But what to do with sins committed after baptism? By the third century, it was generally recognized that the Church had the power to remit sins by penance, known as second baptism. This, however, dealt in large part with major or serious sins (adultery, murder, apostasy). It was not required for venial sins (or minor - a name that was developed after the Middle Ages). Eventually, it became clear that a system for dealing with sins in a larger scale was needed. Pope Cyprian stated that "everyday sins" could be forgiven by recitation of the Our Father, almsgiving, and good works. Those committing grave sins were put through a public display of penitence before being readmitted to the community.

Over the years, the focus of this sacrament has shifted as reflected by its title. Known earliest as Penance, one

looked at what had to be done in reparation for sins. The focus changed to the admission of sins, known as Confession.

Finally, the Sacrament as we know it today is viewed as a celebration of reconciliation. The way we are guided to see this Sacrament is not to go to confession once a week, month, or season, but to be open to conversion-a lifelong journey which this Sacrament celebrates. "It is appropriate to celebrate penance whenever there is a significant experience of conversion to celebrate. If there is no conversion occurring, the celebration of the Sacrament becomes an empty exercise."

Our reconciliation room was created during the 2004 renovation. With a kneeler/partition as well as a chair, the penitent can choose to follow the more traditional anonymous form (behind the screen) or the more contemporary face-to-face form. A feature that was incorporated to allow those outside to see if the priest is hearing a penitent is the ambry built into a window. The ambry displays the three oils used for other sacraments: the Oil of Catechumenate, the Chrism for Baptism/Confirmation/Holy Orders, and the Oil of the Sick.



The fifth window is one designated as a memorial to Father Donahue, the first pastor of St. Mary's, and is intended as a gift of the parishioners. In this window, the Four Great Missionaries.

Mary as Seat of Wisdom



St. Patrick

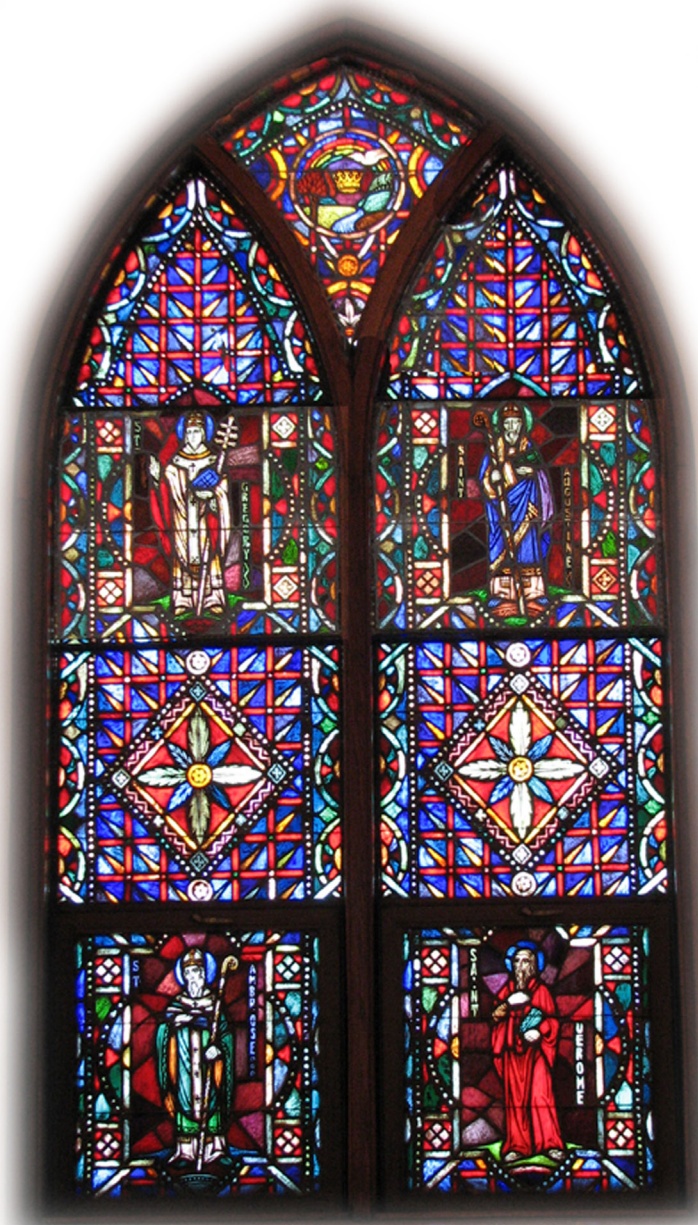
St. Boniface

St. Dominic

St. Francis of Assisi

The fourth window is the Window of Four Great Doctors.

Mary as Queen of Peace



St. Gregory
the Great

St. Augustine

St. Ambrose

St. Jerome

The Altar

The Eucharist was celebrated by the Apostles. In the time of persecution, these celebrations were held in homes where as many as fifty people could gather. These homes were set to a specific use and design. The dining room had a table that was large enough to accommodate many of the participants. Once Constantine was emperor, he declared in his Edict of Toleration (313) that Christianity was to be tolerated by the citizens of the empire and hence by the official leadership of the state, namely the Emperor. A successor of his, Theodosius (390) made it the official religion of the empire. Once Christianity was tolerated, hall churches were formed to accommodate the larger number of Christians now attending the celebration of the Eucharist. As time progressed, Christians stopped receiving Communion for a variety of reasons, one of which was their sense of unworthiness. As the practice changed, the location of the table/altar was relocated and more 'distant' as it moved to the back wall of the building and the apse in which it was located became the 'personal' space of the ordained. Because of this physical separation, it ceased being seen as a table of the assembly and became the "altar of sacrifice" at which only the ordained presided.

The design aspects of our altar include multi-colored metallic disks to represent our diversity, the arches to tie into the arches in the architecture elsewhere in the building, and the pie-shaped wormwood top to represent Christ progressing out from this point into our lives.

The former marble altar from the 1970 renovation was removed from its legs and then recessed into the floor to act as a base for the new altar.



The Chair

“The ancient Latin word cathedra, used to designate the chair of a high-ranking civic official, was adopted by the early Christian church to refer to the cathedra or chair of the bishop. It was from the cathedra that the bishop presided at the liturgy and preached on the scriptures. Other chairs (sedilia) for attending priests and deacons were placed to the side. Later developments of church architectures saw the cathedra of the bishop more throne-like in design, and elevated on a podium. As parishes developed in the fourth century, a less ornate chair was used in the local church by the priest. The presider’s or presidential chair soon became superfluous as the priest stood at the altar for most of the liturgical action.



The liturgical reform of this century has sought to recover the function of the chair of the presider. The materials and design of the chair should identify it as part of the particular place of worship. Its style should speak of the ministry of presiding, not of remoteness or prestige. Since we now have a fuller understanding of Christ’s presence in the assembly of all the faithful, the presider’s chair cannot signify privilege but, rather, a sense of leadership in prayer, as well as the dignity and service that are inherent in Christian ministry.

From this chair, the presider calls the people of God to prayer, joins them in attentiveness to the word, keeps with them moments of silence, leads them in petitions of forgiveness, invites them to profess their faith, lifts up their intercessions for every need, and sends them forth with God’s blessing. And, although rarely done by anyone other than a bishop, the rubrics (rules) allow preaching from the chair, too.”

-from Clip Notes for Church Bulletins

In the third window, the Four Evangelists.

Mary as Ark of the Covenant



St. Matthew

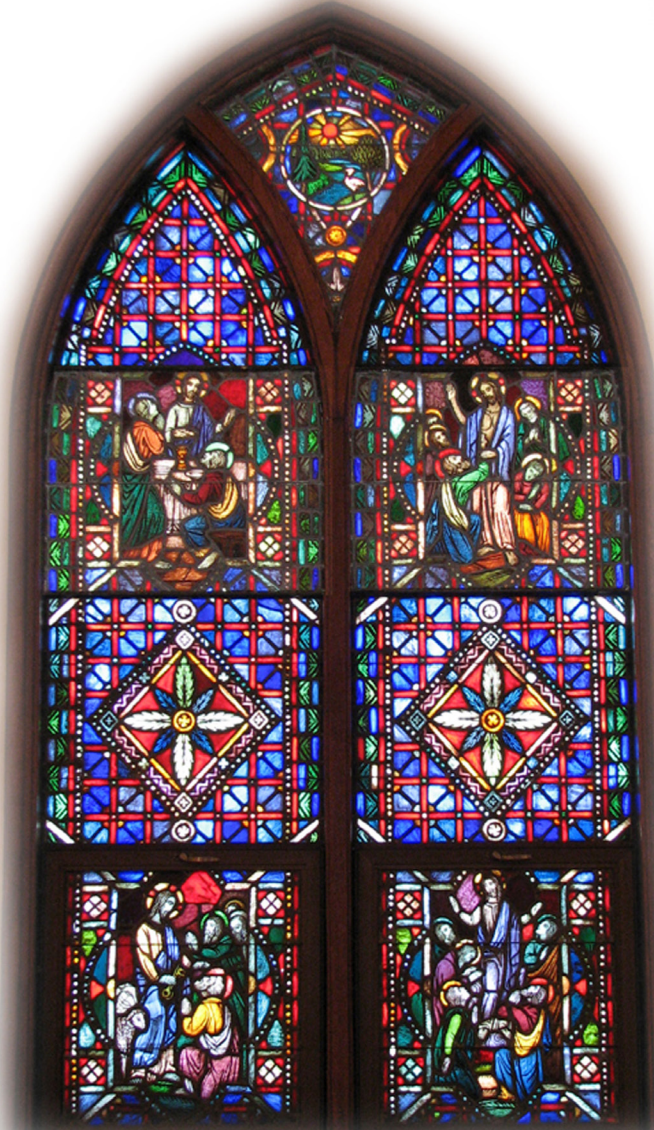
St. Mark

St. Luke

St. John

Just as the Passion of our Blessed Savior was followed by His Glorification, so the second window on the Epistle side represents some of the great mysteries that took place after the first Easter. This is the Window of the Glorification.

Mary, Bright as the Sun



Christ breaking bread with the disciples at Emmaus

Christ saying to St. Peter, "Thou art a rock, and upon this rock I will build my church."

Christ saying to St. Thomas, "Blessed are they who have not seen and have believed."

The Ascension

The Ambo

"The word ambo derives from the Greek verb anabainein ("to go up") and was the name given to the elevated platform from which the scriptures were proclaimed in the large churches of the early Middle Ages. In smaller churches of the time, the priest and lector stood at the altar rail; only the bishop stood at the chair (the cathedra) for proclaiming and preaching. A later development saw elaborate, elevated pulpits attached to church pillars for better visibility and audibility. The liturgical reforms of the Second Vatican Council (1962-1965) called for the location of the ambo to be a natural focal point for the assembly during the Liturgy of the Word.



The ambo is a place for the act of proclamation. By its form and appearance, it honors Christ present in the word, and hence evokes reverence and attentiveness when the word is sung or spoken from it. Here is the place for the proclamation of the scripture readings, the leading of the singing of psalms, for preaching God's word, and perhaps for leading prayers of intercession. All other announcements and speeches are to be made elsewhere.



The ambo should be beautifully designed and carefully proportioned to suit its function - not as a shrine for the lectionary, but as a cradle for the word that embodies the story of our salvation, the mystery of the word made flesh among us."

-from Clip Notes for Church Bulletins

Our ambo can be adjusted to accommodate height or disability.

Statue of Mary

There has always been a statue of Mary somewhere in our church building. As you can see on the back cover photo c. 1956, there was a very traditional statue in much the same location as our current statue. During the 1977 renovation, the mood of the church interior changed, and a more contemporary statue was ordered from a catalog. The current Gathering Space was adapted into two reconciliation rooms and a small chapel for Mary. Once the 2004 renovation had begun, it became clear that the Mary statue needed to be returned to the body of the church. A permanent base was made and the statue affixed.



We continue by moving to the front of the Church and cross over to the Epistle, or west side. Here is the Window of the Passion, or Holy Week Window.

White lilies signify Mary as the Holy Virgin of Virgins

The Last Supper, St. John the Apostle receiving communion

The Crowning of Thorns



Christ entering Jerusalem on Palm Sunday

The Scourging at the Pillar

The final window on the east side of the nave is the Window of Parables. Each is a picture of a story, or parable.

Mary as Tower of David



The Sower,
Christ sowing
the word
of God

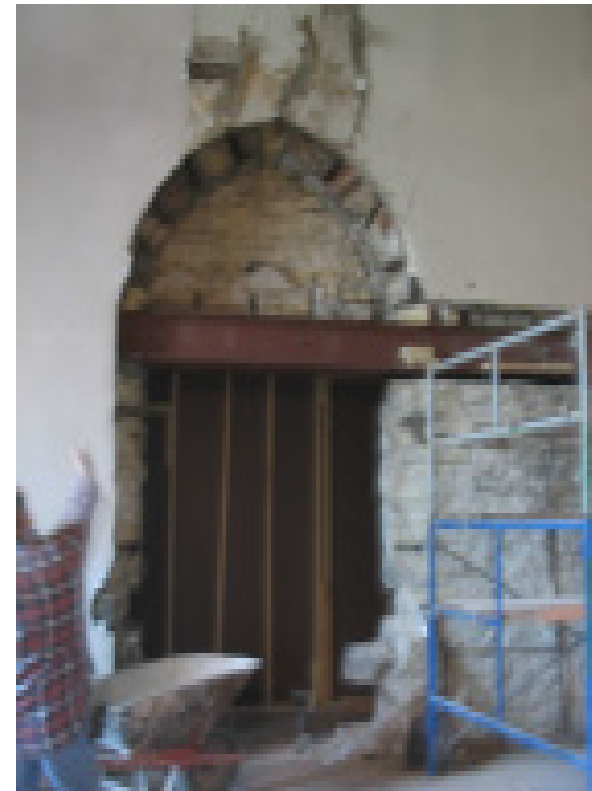
The Good
Samaritan

The Prodigal
Son

The Pharisee
and the Publican

Reservation Chapel/Gathering Space

As the renovation progressed, the new location of the tabernacle was discussed and the Reservation Chapel developed. The new tabernacle was designed using the same metallic tri-color treatment as the altar and sits on a pedestal designed in the same fashion as the rest of the furnishings. Cabinets were installed to house the sound equipment and storage, as well as to provide a padded seating area.



On the opposite side of the church, the former east chapel was opened up and connected to a room once used by the rectory, commonly known as the Cape Cod room due to its wood panelled walls and floors, though wall treatments in this style were usually accented or painted white. This new area/Gathering Space is intended to give the parish a place to hold receptions, meetings, and smaller services.

Stained Glass Windows

Throughout the history of Christianity, stained glass windows have served an important function. Beginning in the Middle Ages, stained glass windows were a form of catechesis, a way of teaching people about their faith. Parents would bring their children into the great cathedrals of Europe and show them the windows, thereby teaching them the story of the history of salvation.

The stained glass windows at St. Mary Parish were installed in 1928 and then completely restored in the early 1990s. The windows are composed mostly of traditional Romanesque artwork, with several French-style designs found in the Gathering Space and in hallways, the organ loft, and in niches outside the main nave.

St. Mary's windows are the artcraft of the Emil Frei Company of St. Louis, Missouri, still in existence today. They may be classified as belonging to the Gothic medallion type of the twelfth and thirteenth centuries.

Much of the information on the stained glass windows was compiled by Fr. E. Lawrence Hews, a St. Mary Assistant from 1928 to 1932. He expressed the hope that these windows will be "in their places as long as the stones are here to give them support."



The fifth window introduces the New Testament, a study of Christ who came not to destroy the law but to fulfill it and to enlighten every person who comes into the world. This is the Window of Miracles.

Mary as Gate of Heaven

Christ healing
the blind

Christ raising
Lazarus from
the dead

Christ
restoring life
to the son of
the widow
Naim

Christ rais-
ing to life the
daughter of
Jarius



The final window of the Old Testament is that of the Major Prophets.

Mary as Mystical Rose



Isaiah

Jeremiah

Ezekiel

Daniel

Six windows are located on each side of the nave. On the east side of the nave, four windows depict themes from the Old Testament, with the remaining two windows showing scenes from the life of Christ. On the west side of the nave, the windows reflect the Passion, the Glorification, the Four Evangelists, the Great Doctors, the Great Missionaries, and the Great Women Saints.

Each window in the nave has two panels of two scenes each, joined at the top by an inlay symbolizing one of the titles of the Blessed Virgin Mary. Also in the panels are two medallions, each picturing a person or an event from either the Old or New Law.

The first window on the Gospel side, or the east side, is the window of Abraham.

Mary as Morning Star



Abraham and the
Three Angels

Abraham and
Melchizedek, the first
priest who used bread
and wine as a blessed
meal

Abraham casting out
his wife Hagar and
her son Ishmael

Abraham about to
sacrifice his son,
Isaac

The next window shows medallions set in a different style and much lighter tone of lattice work. This variation is carried out on both sides of the church; every other window has the same style and color tone. The effect is dramatic yet charming, keeping the church from becoming too dark. The second window is known as the Window of Moses.

Mary, Beautiful as the Moon



Moses and the Israelites crossing the Red Sea

Manna descending from heaven to become food for the Israelites in the desert

Moses and the Ten Commandments

Moses and the brazen serpent

The Window of David is the third in order. King David was of Bethlehem of Judah, and an ancestor of Jesus Christ. David is traditionally credited with writing the majority of the psalms.

Mary as Mother of Divine Grace



David about to kill the giant, Goliath

David praying before the Ark of the Covenant

David listening to Nathan rebuking him

David singing the psalms