

THE CHAPEL

CONVENT OF THE SACRED HEART

OVERBROOK

GENERAL DESCRIPTION

The Chapel is of English Gothic design of the Tudor period. The nave measures 40' wide by 77' long, with a 25' deep sanctuary. The walls of the nave are finished in specially textured plaster, surmounted by a rich band of Gothic lettering on canvas. The jambs and tracery of the windows are of Indiana Limestone. The ceiling is of dark fumed wood and is sub-divided into panels by moulded beams and rafters. The entire ceiling is decorated by stenciling and coloring in keeping with the period.

The Altar and the sanctuary rail are executed in Italian Tavernelle marble, being harmonious in tone with the oak reredos and screens to side chapels. The Altar incorporates in its design the figures of six saints carved in full relief. The wood reredos is highly decorated in polychrome with full length figures in the various panels. The carved woodwork throughout is executed in white quartered oak.

At each side of the sanctuary is a small side chapel, with an altar of imported, inlaid, colored Italian marbles, in the form of grape and vine design. These altars have an elaborately carved reredos of wood, with a large painting as the central motif. The chapels are separated from that part of the sanctuary given over to the main altar by carved wooden screens, which carry around to form the reredos for the main altar. The side chapels are separated from the nave of the chapel by wrought iron grilles in arched openings. The ceilings of the side chapels are of fumed oak and are decorated in keeping with the ceiling of the nave.

Two elaborately carved shrines of Indiana Limestone are at each side of the nave at the sanctuary end. The one on the Gospel side contains a statue of St. Madeleine Sophie in Vatican stone. Within the sanctuary rail are Vatican stone statues of St. Peter and St. Paul.

The choir loft is located over the entrance vestibule, which is separated from the chapel by a highly carved oak screen, which continues up to form the choir gallery rail.

The thought of the period is reflected in the use of many shields, colorful and ornate as they appear on the ceiling beams, simple and bare as used in the sanctuary. Above the shields, as the beams curve upward to meet at the ceiling apex, are old rosettes, suggesting again the design symbolism of the Tudor period.

The Stations of the Cross are of lindenwood, with frames of red quartered oak.

THE SANCTUARY

<u>Window</u>	THE	<u>Window</u>
St. Ambrose	SACRED	St. Jerome
St. Augustine	HEART	St. Gregory the Great

St. Helena
 St. Charles Borromeo
 St. Margaret of Scotland
 St. Henry of Germany

St. Paul

Raphael (oak)	St. Bernard
Raphael	St. Vincent de Paul
Gabriel	St. Francis
Michael	St. Ignatius Loyola
Uriel	St. Benedict
Gabriel (oak)	St. Dominic
TABER-	
NACLE	
(Six marble statues at the base of the altar)	
St. Louis of France	
St. Genevieve of Paris	
St. Nicholas of Bari	
St. Elizabeth of Hungary	

St. Peter

THE PAINTINGS IN THE SANCTUARY

by Miss Hildreth Meiere

The Saints in the panels are the patron saints of donors to the Chapel Fund. On the Gospel side, St. Elizabeth represents a member of the Harrity family; St. Nicholas and St. Genevieve represent Mr. and Mrs. Nicholas Brady, and St. Louis represents Miss Mara Louise Wilson. The Saints on the Epistle side represent members of the family of Mr. John D. Ryan.

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- St. Elizabeth of Hungary is portrayed as a youthful matron carrying roses in her folded robe.
 - St. Nicholas - in episcopal robes, having a crozier in his right hand, and a book upon which rest three golden balls in his left hand, symbolizing the threefold (triple dower) to the poor.
 - St. Genevieve - as a shepherdess with staff and bag, and two lambs.
 - St. Louis - in royal garment decorated throughout with the Fleur de Lys, holding a staff (sceptre) with lily head in his right hand, and a crown of thorns in his left hand, within a piece of white cloth.

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- St. Henry - holding the globe with cross, over which hovers a dove.
- St. Margaret - in queenly robes and crowned.
- St. Charles Borromeo - robed in Cardinal's scarlet cassock, barefoot, a cross in his hand, a rude rope about his neck, no cover on his head, with a pestilence-stricken figure crouching at his feet.
- St. Helena - with a crown on her head, in queenly robes, carrying a large cross upraised, and three nails in her left hand.

Four Archangels

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|--------------------------------|-----------------------------------|
| St. Uriel "God is my light". | St. Gabriel "God is my strength". |
| St. Michael "God is my power". | St. Raphael "God is my health". |
| "Who is like to God?" | |
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WINDOWS ON SIDE WALLS OF THE SANCTUARY

GOSPEL SIDE

Isaias St. Matthew

Jeremiah St. Mark

EPISTLE SIDE

Daniel

St. Luke

Ezechiel

St. John

Note:

The Reredos - white quartered oak - presents:
Gothic tracery

Grape and vine, symbolic of the Holy Eucharist
Linen-fold paneling, symbolic of the Passion
Shields, symbolic of triumph (also representative of the Tudor Period).

OUR LADY'S SHRINE

The painting of Our Lady is by Miss Hildreth Meiere.

The windows represent Angels, characterized as follows:

Laudate, Alleluia, Sanctus, Ave.

Behind the painting are two small windows, each portraying an Angel holding a censer.

ST. JOSEPH'S SHRINE

The painting of St. Joseph is by Miss Hildreth Meiere.

The windows represent Angels, characterized as follows:

Exultate, Gloria, Jubilate, Salve.

Behind the painting are two small windows, each portraying an Angel holding a censer.

ACKNOWLEDGMENTS

The Chapel was designed by Mr. Paul Monaghan, Architect, together with all the furnishings and various appointments for the sanctuary. The General Contractors for the building were McCloskey & Co.

The woodwork throughout was executed in white quartered oak by the American Seating Company and carved from designs and full size details by the Architect.

The decorations of the reredos for the main altar and the altars in the shrines were by Miss Hildreth Meiere of New York.

The Vatican stone statues of the Sacred Heart, St. Peter, St. Paul and St. Madeleine Sophie were executed in the Florentine studios of Angelo Lualdi, Inc. The oak statues were all executed in their Cambridge, Mass., studios. The lindenwood stations of the cross were also executed in their Florentine studios.

Stained glass windows were executed by Reeves & Co. from designs and cartoons by Mr. Anton P. Albers, Artist. The decorations of the sanctuary and shrine walls and roof trusses were done by Gibelli & Co. in collaboration with Mr. Albers. Mr. Albers also did the Gothic lettering at the top of the nave and sanctuary walls.

The marble altars, the altar rail and other marble work in connection with the sanctuary were executed by Benziger Brothers from designs prepared by the Architect.

The lighting fixtures are by Cassidy Co. of New York.

The iron gates to the side chapels are by Fred Grundy.

The heating work was done by Galligan Bros. and the electrical work by the Electro Construction Co.
