

Built in June

University & 17th Aves, S.E.

No 3483

Place Minneapolis, Minnesota.
~~1228 S. 4th St. Minneapolis.~~
Building University of Minnesota Newman Chapel. Date of Completion October 1, 1953.
Rev. George Garrelts, Saint Olaf Catholic Church, 805 Second Av. So.
Persons Interested Minneapolis, Minnesota.
Father Cowley, pastor of St. Olaf's is the
Chaplain at the University. Price: \$5000 (\$28.).
Minister See above. Denomination Roman Catholic.
Architect Toltz, King and Day, Inc., Engineers and Architects, St. Paul, Minn.

Profit 118 = 59369

Vents.....
Position in Church Big front window. We are to do upper portion only.
Height from floor..... Protection Yes, they will furnish. Groove Velvex Metal Stone
Glass..... Rabbet..... Wood.....
Exposure South. Footage 175 feet in upper portion we are to do.
Inscription NONE

Design wanted..... Staging.....
Wrote Hoffer Glass Co., 2424 University Av. S.E.
Templates Minneapolis, about templates. Blueprints Yes.

General Information Windows to be quite simple - want traditional windows.
"In looking over what glass we have had an opportunity to see, we are very fond of the deeper reds and blues and as much of a traditional treatment as possible.
They are having a Newman Convention the first week in October, when the University opens.

February 6, 1953.

Re: Minneapolis. Newman Chapel.
Report of Father Garrelts' visit to the studio.

The Central window (a sort of balcony window). We are only to do the part above the balcony. The central figure to be the Ecce Homo (about 8 feet tall), as near as possible like the figure in Saint Peter's Church, New York, but without the pedestal. No medallion subject, but he would like the symbol of the Lamb of God, but without the banner of victory. Also would like the anchor and dolphin symbol, with symbols of the Sacraments in the border or field. This window faces south, and should have full color, although the color emphasis should be on the figure and border. It would have to be well held down for the strong light. The background should be kept very simple. In fact, simplicity is the keynote in all the windows. This window estimated to cost \$5000. He very much likes the window in Saint John the Evangelist Church on Bowdoin Street devoted to the Seven Sacraments.

For Baptism, the shell

Confirmation, the dove ~~with tongues of flame~~ (without the flames)

Penance, the rooster, with a key at either side (See Penance symbol on large sheet sent by Father Garrelts.).

Holy Eucharist, the Chalice and broken unleavened bread. (Short stout chalice). He will send us photographs of their chalices.

Extreme Unction, the olive branch and bunch of olives, together with the oil stock or cruse (small pitcher with O.I. on it).

Matrimony - two rings, and one a little larger than the other.

Holy Orders - an altar with a mitre on it.

(See architect's drawing with penciled indication of how we might group the Sacraments in the border - sent by Father Garrelts.)

Father Garrelts wrote: ... Baptism and Confirmation in the top panel
Penance and the first two side panels
Eucharist on the next two - on both sides
Extreme Unction in the next two, " "
Holy Orders and Matrimony in the bottom panel
just above the spandrel. (panels referred to
are all border panels.) That would mean two symbols
for Penance, Eucharist and Extreme Unction.

The great south window is predominantly blue, although well foiled with passages of ruby, especially in the figure of Our Lord (Ecce Homo), and the symbol of the Lamb of God with the cruciform banner. ~~I recall that you did not want this latter, but it works into the design so beautifully that we were reluctant to leave it out. There is another traditional symbol of the sacrificial Lamb with blood flowing from its pierced breast into a chalice, although we have never used it.~~

We did not receive the architectural drawing with your suggestion for the grouping of the Sacraments, but we feel that they compose very well in the arrangement we have indicated.

At the top is the Shell of Baptism; and the Dove for Confirmation.

Next, at the left and right, the Easter and the Keys, for Penance; then the Chalice and broken unleavened Bread, and the ~~wheat and grapes~~ for the Holy Eucharist. ~~If you would rather omit the wheat and grapes, we can balance the Chalice with the Broken Bread. The Bread is rather difficult to suggest clearly in the sketch, but I think we can do better in the full size drawings.~~

See photograph of Chalice which Fr. Garrelts sent.

Next, Extreme Unction, with the branch of Olive, and the Oil Stock or Cruse resting on a napkin.

Matrimony is symbolized at the base with the two rings, (perhaps there is not quite enough difference in their size), united by the stole, which, in itself, almost suggests the initial M. We think the addition of the stole is a brilliant idea, and helps to balance the Altar and Mitre of Holy Orders. (Study idea of table altar)

We are to study the idea of the table altar, and the proximity of the rings and stole. Father Garrelts said, "...enclosed anchor and dolphin...a cleaner cut symbol than the grain of wheat on the right Eucharist side. Would a table altar come through clearer than the present one? Would the rings look better if they were at least touching one another and the stole was in tighter somehow.

...The bread does disturb me a little, but I will leave that to your judgment. I am enclosing a picture of a chalice, mainly because I want you to see my original idea. The paten was to have rested against the base of the chalice as it does at Mass, but that is again up to you. Perhaps the broken bread could appear on it, instead of the flat host. The chalice could move up and the paten appear below perhaps either in the middle of the base or to one side. Though, on second thought, it might be best to leave the chalice stand free so as not to interfere with its lines. "

April 28, 1953. O.E.S. report of his visit in Minneapolis.

Father Cowley's only criticism was, he would like less accents in the field of blue; that is, to avoid what he called the plaid effect. He would also like to be sure to have all the figures standing firmly on something.

This window on the south would be somewhat shaded by distant trees in the summer. It has quite a deep reveal, so there would be a shadow at the top and at the sides from angles.

There will be a solid balcony railing cutting the lower part.

Father Garrelts writes: "Chapel needs warmth, and my point was to get the warmth in the border and in the figure, but to get it by way of something that said something, rather than by pure design or tracery."

(Emphasize the solids and rubies in the borders, symbols and figure, but the field will keep it a blue window. We can get all the warmth you want in the side windows of the Chapel, which will keep the over-all illumination warm.).