August 2

The Official Establishment of this Joliet Congregation

August 2, 1865, four Sisters and the first invested novice began the first Franciscan Sisterhood in the State of Illinois. Sister Alfred Moes was appointed the first Reverend Mother of the Congregation of the Sisters of St. Francis of Mary immaculate. Their first permanent convent in Joliet was a small house, situated near the southeast corner of Broadway and Division Streets.

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Dedication of St. Joseph Chapel
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Part I: 1892-1992

History of St. Joseph Chapel
St. Francis Convent
Joliet, Illinois

Poets tell us that nothing happens without a dream. So too with the chapel addition to the Motherhouse of the Congregation of the Third Order of St. Francis of Mary Immaculate, Joliet. The Congregation began, in April of 1892, the construction of a wing in the rear of center of the original 1881 Motherhouse building. This new construction would include, on its third floor, a chapel.

Council minutes of 31 December 1891 record that Mother M. Lucia Raub, OSF (Mother Superior 1887 to 1893) called a meeting of her council members and proposed that an "...addition be built to the convent at Joliet, which addition is to serve the purpose of a chapel and other rooming."

As Franciscan women in 1891, it would have been very important for the leaders of the Congregation to desire a permanent chapel, made with the strength of stone. A stone edifice would live on and on and face the young Congregation toward a future. The act of construction alone was to prepare for continuing life, and would carry a startling message into the new century. It would tell North America that the women who were formed in God’s image and likeness would, in this Convent Chapel, join the immigrant people of the new pluralistic society as their children’s teachers. And the society would be enhanced forever!

Daniel J. Boorstin says in The Creators (Random House, 1992) that "(people's) power to make the new was the power to outlive (themselves) in (their) creations.... People flexed (their) muscles of creativity in structures whose purpose would remain a mystery, and in temples of community." One would have to think that the Spirit who guided Mother M. Lucia Raub (Mother
Superior 1887-1893), and then Mother M. Angela Rosenberger (Mother Superior 1893-1899) with the building, and then the complete decoration of the chapel, knew that the new ‘sacred place’ within the confines of the 1881 Convent building on Plainfield Road, Joliet would always stand as the center of the lives of the Franciscan women who housed the building.

The character of the new 1893 chapel would be Gothic in architecture. It would be linear and active. It is interesting to note that the Gothic style evolved from the Romanesque style in the twelfth century. We can therefore presume that St. Francis of Assisi and St. Clare of Assisi would have been familiar with the style, and would have been able to find joy in the aesthetic and religious aspects of the new chapel on Plainfield Road.

The Gothic chapel at the Motherhouse, with its pointed arches, high walls and stained glass windows, allowed for a natural light which in itself envisioned a religious dimension, a religious significance.

All through the years, this Gothic chapel stood as witness to the history and the memories of the Congregation, and to the magnificence of the Creator. It continues to stand as an edifice dedicated to the presence of God and to His creation. The Gothic chapel became known as St. Joseph Chapel. The dedication to St. Joseph, was not a surprise to the Congregation. As early as 1887, Mother M. Lucia Raub "...ordered prayers to St. Joseph, namely, seven Our Fathers and Hail Marys for financial success...."

St. Joseph Chapel was dedicated on the eve of the feast of our Holy Father, St. Francis of Assisi--3 October 1893. It had about it on that day, and even until the present, an extraordinary Franciscan splendor.

The architect of the new chapel wing was Brother Adrien Wevr, OFM, a nationally known architect. He was given $310.00 for drawing up the plans of the building. In April, 1892, the foundation was laid; in June, 1893 the building was completed for a total cost of $29,404.00. Donations were generous: $3,700.00.

Chapel expenses, listed in the Community Archives, designated $800.00 for the stained glass windows, the cost figures derived from calculations that ranged from 80¢ per sq. ft. to $1.25 per sq. ft. of window. The Wells Glass Company of Chicago produced the stained glass for both chapel and sacristy windows. The forty pews were built by A. H. Andrews for $575.00.

It is interesting to note that the actual decorating of the chapel was not completed for the dedication (1893) of St. Joseph Chapel, nor were the Sisters from the Missions at the dedication ceremonies, "...only the clergy were invited." Mother M. Angela Rosenberger, OSF wrote to the Congregation, dated 27 September 1893, telling them,

"... that under our present financial strain, the above occasion (the Dedication) would not justify the expenditure of so much traveling money."

One must then presume that the interior of the chapel—painting and decorating—was only done in 1899 for the same reason, that is, lack of funds. Archival records show that the painter/decorator from Hepfinger Decorators received $1,145.00 for his work, and that the Congregation also paid for the painters’ room and board—for the duration of the project—at a local Joliet hotel.

The researcher of archives brings a kind of thinking that questions and even allows an endeavor to be perhaps altered and expanded. The question here is, why were new statues not purchased for the chapel since everything else in the chapel was new? Maybe it was for sentimental, rather than for financial
reasons. The statues placed in the new 1893 chapel were originally purchased by the foundress of the Congregation, Mother Alfred M. Moes, OSF. Mother Alfred probably purchased the statues of the Blessed Virgin, St. Joseph and St. Francis of Assisi sometime between 1865 and 1877. The statues, originally in the Joliet Franciscans' Convent on Broadway Street in Joliet, were moved to the new convent building on Plainfield Road in Joliet. In addition, the bell in the tower, which presently stands proudly and conspicuously as a symbol of the Joliet Franciscans in Joliet, is the original. It was moved from the Broadway Street Convent in Joliet to the new Motherhouse on Plainfield Road in 1882. However, few grand structures stand untouched and unaltered. Since 1893, St. Joseph Chapel has seen renovations, additions, and some updating. In addition to the 1899 erection of Gothic marble altars, in 1913 a circular window with the coat of arms of Franciscans, was placed in the convent oratory on the south side of the sanctuary wall (at a cost of $49.00); in 1926, on the occasion of the 700th anniversary of the death of St. Francis, two oil paintings (now in the hall outside the Chapel) were donated by Assisi College students (presently the College of St. Francis) to the Congregation. The paintings depict St. Francis pleading to the Pope for Portiuncula indulgence and St. Francis preaching to the Sultan. In 1931, for the feast of the Immaculate Conception, rubber tile was laid throughout the chapel and the new Lagger Memorial organ was dedicated. This organ is still in use.

By 1948 the General Superior and her Council made a decision to remove the marble Gothic altars and marble stations of the cross and replace both with wood. Were these Franciscan women thinking that wood would be more in keeping with Francis' love and union with God through His creation? In any case, a new forest symbolism began to produce and dictate the architecture of St. Joseph Chapel at the Motherhouse. The wood in the Chapel brings to mind the wood of the cross. Symbolically, the tree has always functioned as an axis, unifying the mortal and the immortal, lifting hearts to the Crucified Christ. The organic material has responded and witnessed a half century of receptions of young women into the Congregation's ranks, of professions and funerals, liturgies, vespers, prayer services and a multitude of hours of private prayer, reflective prayer and common prayer. A horizontal view of the universe in a chapel, made by a carpenter, using God's wood is thus achieved.

Nearly fourteen years later (1962), the Leadership in the Congregation responded again to the call of the Church through the documents of the Vatican Council II. The Bishop of Rome and his Bishops had advised the Clergy and Religious of the Roman Church to go closer to the people of God, to be one with the popular Church. The Altar of Sacrifice in St. Joseph's Chapel, was erected to face the worshipping Congregation. By 1978, the side altars and the communion rail were removed.

Since 1893, the life of the Congregation has become multidimensional, but the Chapel has always remained the singular witness to the passing of time. It witnessed the Congregation's golden anniversary in 1915, its 75th anniversary in 1940, the hundredth anniversary of the Congregation in 1965 and the 125th anniversary in 1990.

As the 125th anniversary of the Congregation approached, Sister Vivian Whitehead, OSF (Superior General 1988-1992) and her Council made a decision to repaint the Chapel and do necessary plastering.

Part II of this booklet will outline the surprising steps of this newest renovation that marks St. Joseph's Chapel as the focal point of the Motherhouse and of the Franciscan Sisters' reason for being. There is no doubt that the Chapel in the Motherhouse on Plainfield Road, St. Joseph Chapel will always stand, the hallmark of the Joliet Franciscans' authenticity.
Like Our Father Francis

and in the spirit
of his heart's cry
'MY GOD AND MY ALL!'

We acknowledge
God as source
of all our good
and all our joy.

Constitutions #19

Part II
1993
Renovation of St. Joseph Chapel
St. Francis Convent
Joliet, Illinois

In the 128th year of the Congregation of the Third Order of St. Francis of Mary Immaculate, Joliet, having completed a General Chapter and the elections of a new Administration, the painting and plastering of the Motherhouse chapel was, once again, a topic of discussion.

Observing, however, that the leaded stained glass windows were showing the wear and tear of a century, wise stewardship recommended saving these precious and priceless windows by having them cleaned and repaired.

In November of 1992 the refurbishing of the lead windows was approved. Botti Studios of Evanston, Illinois was contracted.

It was soon deemed feasible to do additional remodeling while the scaffolding and other equipment of Jungels Painting and Decorating, Ltd., was in place so the original plan of painting and plastering was disregarded. While expending more than first intended, it would be a long range savings.

The Liturgical documents were studied and advice sought from
the Liturgical consultant of the Joliet diocese. How could a more personal environment for prayer and devotion be realized while simultaneously promoting full participation in the divine sacrifice of the Eucharist?

Guided by the Liturgical documents of Vatican II issued December 4, 1963, and the desire for a deepening of personal and communal prayer, the renovation of the St. Joseph Motherhouse Chapel began during the week of January 3, 1993. The Chapel was rededicated by Bishop Roger Kaffer on the Franciscan feast of the Portiuncula, August 2, 1993.

**GATHERING SPACE**

"Planning for a convergence of pathways to the liturgical space in a concourse or foyer or other place suitable for gathering before or after liturgies is recommended."

The Liturgical Environment: What the Documents Say, p 31

The "calvary space" has always served as a gathering space for liturgical roles. It is here that greetings, introductions and conversations take place, building a sense of community which has come to be recognized as a prerequisite of good celebration. It is in this gathering space that we have the opportunity to acquaint ourselves with the bulletin board of prayer requests that have come from family, friends, benefactors and other Congregation members. We will bring those intentions in our hearts as we celebrate together.

**Entrance to the Chapel:** The chapel entrance is through the original doors. They have been cleaned and sanded to their original beauty. Little did Mr. Peter Wagner, the donor of these exquisite doors in 1893, imagine how many hundreds would pass through them in a century. The Gothic arches and frosted glass of these doors are a glorious introduction to the Gothic arches of the nave.

**THE NA VE**

Because sacraments "are signs, they also instruct... They not only presuppose faith, but by words and objects they also nourish, strengthen, and express it."

Constitution on the Sacred Liturgy, #59

**The Font Area:** Just within the chapel nave, a large font is located to the right. The marble of the font is the original holy water font, formerly outside the chapel doors. The font inside the chapel is a reminder of our Baptism. As we dip our hand into the water and make the sign of the cross, we unite ourselves with all Christians as we open ourselves to the life of the Spirit.

The Easter Candle is the symbol of the risen Christ. It is placed near the font and is used for all liturgical celebrations. At the time of burial, it is a symbol of the life promised to us at Baptism.

A repository for the Holy Oils is partially encased in the wall near the Baptismal font. The oil of catechumens, oil of chrism and oil of the sick are reverently reserved in this secured Ambry. The theology of the holy oils is found in their use. According to "ancient tradition" these oils are reverently reserved where they will be reminders to us of our repeated anointing throughout life.
Following the issuance of "THE RITE OF PENANCE", the bishops of the United States decreed that "small chapels or rooms of reconciliation be provided in which penitents might choose to confess their sins and seek sacramental reconciliation through an informal face-to-face exchange with the priest, with the opportunity for appropriate spiritual counsel."


The Reconciliation Rooms: Behind the Font Area and directly across from the Font area, are the two reconciliation rooms. We come to these rooms as sinners and we leave forgiven and restored to grace. We come to these reconciliation rooms embracing sorrow for sin, to be converted to God with our whole heart, and with the intent to live a new life.

The windows in the reconciliation rooms depict the Crucifixion scene as found in the Gospel of St. John 19: 1-37.

The flogging post, the whip, the rope with which they tied the hands of Jesus, the ladder, the spear that pierced his side and the sponge on which they placed wine vinegar are found in the windows of the north room. The wall sculpture is "The Prodigal" by Sister Kay Francis Berger, OSF.

Across the aisle in the south reconciliation room Sister Kay Francis Berger's wall sculpture is "Mary Magdalene". The windows continue to remind us of the crucifixion and death of Jesus with the cross, the crown of thorns, the nails and the sign INRI, the first four letters of the Latin words, "Jesus Nazarenus Rex Judaeorum," meaning "Jesus of Nazareth, King of the Jews."

Pews: In the middle aisle once again, our eyes focus on the canted pews drawing our attention to the altar.

Roughly 92 years old, the pews have been refinished, and in some cases, shortened to allow for the canting, or the slanting of the pews on an angle focused towards the altar. The altar is so placed in the church "as to be a focal point on which the attention of the whole congregation centers naturally..."

On the sides of each pew is a decoration flanked by two gothic-shaped windows. Look carefully at the decoration. What do you see? Is it a dove to remind one of the Spirit? Could it be a floral decoration representing Francis' love of nature? Might it even be the flames symbolizing the burning bush? "Take off your sandals, for the place you are standing is holy ground." (Ex. 3:3)

The Windows: Allow your eyes to glance to the windows on the north and south of the side aisles of the chapel. Look at the design, notice the gothic style? Notice, too, the beautiful colors, the combinations of colors and the floral patterns at the top and bottom of the windows. Then, look to the middle of each window and observe the two circles in which there is a symbol of something rich and valuable to our Catholic, Franciscan faith life.

Begin with the description of the windows by standing in the middle aisle, facing the altar, and look to the south (left).

Window #1: This window contains two arms crossed before a cross. This is the Franciscan coat of arms. The arm of Francis, invites each of us to embrace the cross. The words of St. Paul (Gal. 6: 18), were the basis of the spirituality by which St.
Francis of Assisi lived, "May I never boast except in the cross of our Lord, Jesus Christ, through which the world has been crucified to me, and I to the world." In the second circle is a torch bearing the words, "The Lord is my Light."

**Window #2:** This window contains the tiara of the Pope and the mitre and staff of the Bishop. Both St. Francis and St. Clare sought approval of their way of life from the Pope of their day. Today we live by that rule inscribed in our constitutions, always practiced within the framework of the dioceses where we minister. The tiara and mitre represent the dignity and authority of the vicar of Christ.

**Window #3:** The Lamb of God, the Book with the Alpha and the Omega, are significant symbols of Christ. They also remind us of the verse from the Book of Revelation, "Remember, I am coming soon! Happy the one who heeds the prophetic message of this book: I am the Alpha and the Omega, the First and the Last, the Beginning and the End!" (Rev. 22: 7,13) The seven coins marking the Bible are symbols for completion and perfection, encompassing the recurrent use of seven as a mystic number.

**Window #4:** We might refer to these as the "Mary and Joseph Windows"; the Ave Maria and a lily matched side-by-side with the carpenter's angle and a lily.

**Window #5:** Above the door leading to the old infirmary porch, is a depiction of the Eucharist in the form of bread. The monstrance is shaped like a church with the chalice holding the grapevines. The chalice is a symbol of the Christian faith. Its significance goes back to the Old Testament, where an allusion to the Eucharist may be found in Psalm 116:13. With this particular window depiction we are reminded of St. John's Gospel, "I am the Vine, you are the branches. Whoever lives in me and I in them, will produce abundantly, for apart from me you can do nothing." (Jn 16, 5) This window with its chalice of grapevines reiterates the wood or tree motif.

**Window #6:** This is the first of two windows depicting the four gospel writers. The symbols of the evangelists are shown by referring to St. Matthew in the form of a winged man in reference to his detailed account of the Incarnation, and the winged lion, St. Mark's almost invariable attribute because his Gospel emphasizes the royal dignity of Christ, the Lion of Judah.

**Window #7:** Across the center aisle to the north, the story of the windows continues. This is the second of the two windows depicting the Evangelists. The winged ox is the attribute of St. Luke because of his emphasis upon the sacrificial aspects of Jesus' atonement as well as upon His divine priesthood. The symbol of the ox is used to represent all who patiently bear their yoke while laboring in silence for the good of others. Because St. John, in his Gospel, soared upward in his contemplation of the divine nature of the Savior, the eagle became his symbol.

**Window #8:** The Eucharist is portrayed under the forms of bread and wine, using the elements of wheat and grapes. Our Catholic doctrine tells us that Christ is truly present under either kind (bread or wine). However, when received under both bread and wine, the eucharistic banquet appears more perfectly. (Sacred Liturgy #32)

**Window #9:** The Holy Spirit, represented by a dove precedes the "Trinity" window. Within the circle is the latin for the Father is God (Pater est Deus), the Son is God (Filius est Deus), the Spirit is God (Spiritus est Deus). Around the outer edge of the circle are the words "non est" telling us that there is no other God. Traditionally, the circle itself is the symbol of the Deity, without beginning and without end.
Window #10: On the left half of the windows are keys, perhaps reminding us that the three virtues of Faith (the cross), Hope (the anchor) and Charity (the heart) are the keys to living the gospel life.

Window #11: Here is shown the Ark of the Covenant which contained the two tablets of stone. The ark was carried ahead of the column when the Hebrews traveled through the desert. (Nm 10:33ff) To the right of the Ark of the Covenant is the picture of the two tablets with the inscription of the Ten Commandments. This window represents the Old and the New Testaments.

Window #12: The final window in the nave of the chapel is a summary of the Christian life: the Cross and Crown demonstrates the pain and the glory. The Bible is the book which contains the history of our Christian tradition. All that we need to know about living can be found in this final window.

The Altar: The altar, central to liturgical rites from the most ancient times, is a reminder of the prophets' worship of God as well as a "sign of Christ". The altar is approached with great respect and dignity. There is only one altar in our chapel signifying that there is one Savior Jesus Christ and the one eucharist of the Church. The altar is bare of decorations, since its construction declares its dignity and purpose.

The Candles: Candles, symbolizing Christ as the Light of the World, are used at every liturgical service as a sign of reverence and festiveness. The candles are free-standing so they can be arranged differently from time to time. The number of candles varies according to the season and feast, usually placed on one side of the altar in an artistic arrangement. The candles are visible without impeding the sight of the altar, the ambo, the chair and the action.

"The multiplication of crosses in a liturgical space or as ornamentation on objects may lessen rather than increase attention to that symbol. The multiplication of symbols causes their very diminution."

The Liturgical Environment: What the Documents Say, p. 52-3

The Cross: A cross is a basic symbol in any Christian liturgical celebration. The cross is not permanently hung or affixed to a wall, but is carried in procession in order to give it greater dignity and reverence. The processional cross is the only cross in the chapel.
The Ambo: The ambo is commonly referred to as lectern or pulpit. In the readings, God is speaking to us, opening up to us the mystery of redemption, and nourishing our spirit. Therefore the ambo is treated with respect and given a prominent place in the sanctuary. When the Word of God is proclaimed, only one main ambo is reserved for this function. The one ambo is similar to the one altar. The one ambo in the one assembly of the people of God signifies the one word of God in which Christ is present. If another ambo is needed for the cantor, song leader, or for announcements, the lectern placed outside the sanctuary is used for these purposes.

The Chair: The chair is a symbol of the "office of presider" and is the place from which the ordained leads the assembly in prayer.

The Reredos Wall: This wall of gothic arches and sandblasted glass separates the Chapel for Eucharistic worship and the Reservation Chapel.

The Ramp and Railings: The most powerful experience of the sacred is found in the celebration and the persons celebrating. The ramp allows for the whole assembly to be part of the action of the assembly. It also aids those with physical impairments to participate in private devotion to the Blessed Sacrament reserved in the Chapel of Reservation.

The Statues: In keeping with the Church’s very ancient tradition, the images of Mary and Joseph are situated in the chapel for veneration by the faithful. They are placed where they do not detract attention from the celebration of the Eucharist.

RESERVATION CHAPEL

"Every encouragement should be given to the practice of eucharistic reservation in a chapel suited to the faithful’s private adoration and prayer."

General Instruction of the Roman Missal, #276-77

Immediately behind the reredos wall is the Reservation Chapel for private devotion and prayer.

The Reservation Chapel is surrounded by stained glass. The traditional function of stained glass windows was to communicate a message through picture and color. Facing west, with your back to the reredos wall, a stained glass window forms the backdrop for the tabernacle.

Looking up and to the south, you see the large round stained glass window with the Franciscan coat of arms, (a more modern version of the coat of arms described in window #1 in the nave of the chapel).

The doors leading to and from the Reservation Chapel on the north and south sides enhance the space with stained glass. Some of the glass is the original and some has been recently installed to imitate the original glass.
The Tabernacle: The Eucharistic tower on which the tabernacle is set was formerly one of the original marble holy water fonts.

The symbol on the front of the Tabernacle, is similar to those on the sides of the pews. It may speak a different meaning to each person who meditates on it. What does it say to you?

The Sanctuary Lamp: This lamp is placed near the tabernacle and burns continuously as a sign of the honor which is shown to the presence of Jesus in the tabernacle.

St. Joseph Chapel stands, then, splendidly shining in its 1993 renewal. It is the focal point of the timeless and of time. It is the loved center for vowed Franciscan women and their Associates, relatives and friends who come to worship. The external facets, the nave, the pews, the windows, the altar, all speak to the praying mind and the praying heart, directing them upward to the Love and the Calling for whom this chapel was erected.

"Our spirituality is actively apostolic. Directed by Jesus to 'pray always,' we integrate our prayer and ministry, letting the spirit of prayer permeate the whole of our lives."

Constitutions, #15

August 2

Feast of the Portiuncula

Portiuncula, "little portion", was a tiny chapel hidden away in the woods near Assisi, Italy. This chapel of the True Mother of God was, in ancient times, most often referred to as St. Mary of the Angels. No one cared for it and it became deserted. Early in his conversion, Francis heard the words of Christ at San Damiano, "Go and repair my house, which is in ruins." Interpreting these words literally, Francis repaired San Damiano, a chapel dedicated to St. Peter and the little church of St. Mary of the Angels. On August 2, 1216, Francis received permission for an indulgence to be granted to anyone who visited the church of the Portiuncula.

It was at the Portiuncula that Francis understood his vocation. It was at the Portiuncula that Francis received St. Clare of Assisi into the Franciscan way of life. It was at the Portiuncula that General Chapters of the followers of Francis were held. It was at the Portiuncula that Francis died October 3, 1226.
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Sisters of Saint Francis

Congregation of the Third Order of St. Francis of Mary Immaculate, Joliet, Illinois
CHAPEL
1882-1892
First Solemn Mass, August 15, 1882
Room at the end of the North Wing, third floor.
1892-1893 Wells Glass Company stained glass windows: $800 total
October 4, 1893
Dedication of the new Chapel to St. Joseph
Mother Lucy Raub's wish, fulfilled by Mother Angela Rosenberger.
N.B. Statues of Blessed Virgin Mary, St. Joseph, and
St. Francis had been moved up from the Motherhouse on
Broadway into this building in 1882. Mother Alfred Moes
had purchased these statues. The tower bell had also been
moved with the Sisters to the new Convent in 1882.
1898-1899
Gothic altars erected and chapel decorated.
40 pews purchased for total of $575 from A.H. Andrews Co.
Hepfinger Decorator for total of $1,145.00
1904
Celebration of the 50th anniversary of Proclamation of the
Dogma of the Immaculate Conception: Oldest photo of chapel
1907
Organ installed
1913
Circular window in oratory: $49.00 donated
1915
Golden Jubilee of the Congregation:
Vestments purchased, booklet published, SFA alumnae involved.
1923
Chapel walls cleaned
1926
700th anniversary of the death of St. Francis celebrated
Two oil paintings outside chapel donated by Assisi College
students: Francis pleading for Portiuncula indulgence and
Francis preaching to the Sultan
1929
Diamond Jubilee Celebration of the Proclamation of the
Dogma of the Immaculate Conception. Unveiling of painting,
photo taken of the postulants and novices in auditorium.
1931
December 8 celebration of the completion of the renovations
of the Chapel: rubber tile floor, new Lagger Memorial organ.
1948
Complete remodeling of the Chapel planned mainly by Sr. Eulogia.
Gothic altars removed and wooden altars installed.
Gothic stations donated to Society of Divine Word, Techny,
IL. Smaller stations erected.
1958
Chapel painted. New confessionalists installed.
1962
Altar of Sacrifice erected to face the Congregation.
1964
In preparation for Congregation centenary the chapel was
re-decorated. Special decoration was painted behind the main
crucifix. Pews were repaired and refinished.
1978
Side altars and Communion rail removed; Reconciliation rooms
replace confessionals; Walls painted.
Opening Mass on Feast of Immaculate Conception, December 8.
1993
Pews refinished, floor recovered, sanctuary remodeled,
adoration chapel designed, reredos installed, ramp arranged
passageway between sacristies changed, windows releaded,
walls repaired and painted, electrical wiring replaced,
lighting and ventilation improved.