



THE ORCHARD LAKE SCHOOLS



'64



A Lady . . . A Lake . . . Our Song



We sing of a Maiden,

The Cause of our Joy.





We sing of a Woman,  
The Fount of our Hope.

We sing of a Mother,

The Birth of our Love.







We sing of a Queen,  
The Source of our Strength.

# A SALUTATION TO MARY

- Hail! Filled with Grace*  
*Hail! Resplendent Dawn with Strokes of  
Brilliance our eyes Blind*  
*Hail! Warmth of the Sunrise at the  
Break of Day*  
*Hail! Morning's Radiant Light*  
*Hail! Splendor of the Mystic Day*  
*Hail! Sunset of Serenity*  
*Hail! Twilight of Expectation*  
*Hail! Mother of the Unsetting Star*  
*Hail! Mirroring Moon Reflecting the Light  
of Your Eternal Son*  
*Hail! Calm in Man's Wild Wind of Fickleness*  
*Hail! Sanctuary of the Sanctifying One*  
*Hail! Vessel Bearing the Mystery of the East*  
*Hail! Throne of Understanding from where  
the King of Wisdom Reigns*  
*Hail! Smile on the Face of Tomorrow*  
*Hail! Mother Both of Lamb and Shepherd*  
*Hail! Heavenward Ladder by which God  
Came Down*  
*Hail! Dazzling Ray of Holiness*  
*Hail! Maternal Guide Leading us on the  
Paths Toward Paradise*  
*Hail! Hue of Autumn's Colors*  
*Hail! Virgin of Winter's Mantle of Whiteness*  
*Hail! Springtime's Rapturous Birth*  
*Hail! Maiden bud of Innocence*  
*Hail! Flower-strewn Meadow*  
*Hail! Subject for the Creator's  
Summer Rainbow*  
*Hail! Sparkling Illumination Opening  
Wide the Hidden Recesses of the Lord's  
Creation*  
*Hail! Intoxicating Wind of Spirituality*  
*Hail! Melody of the Whispering Pines*  
*Hail! Lady of the Lake*  
*Hail! Joy of Generations*  
*Hail! Mother of Us All*  
*Hail! Our Lady of Orchard Lake*



Our Lady  
of  
Orchard  
Lake

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# EAGLE '64

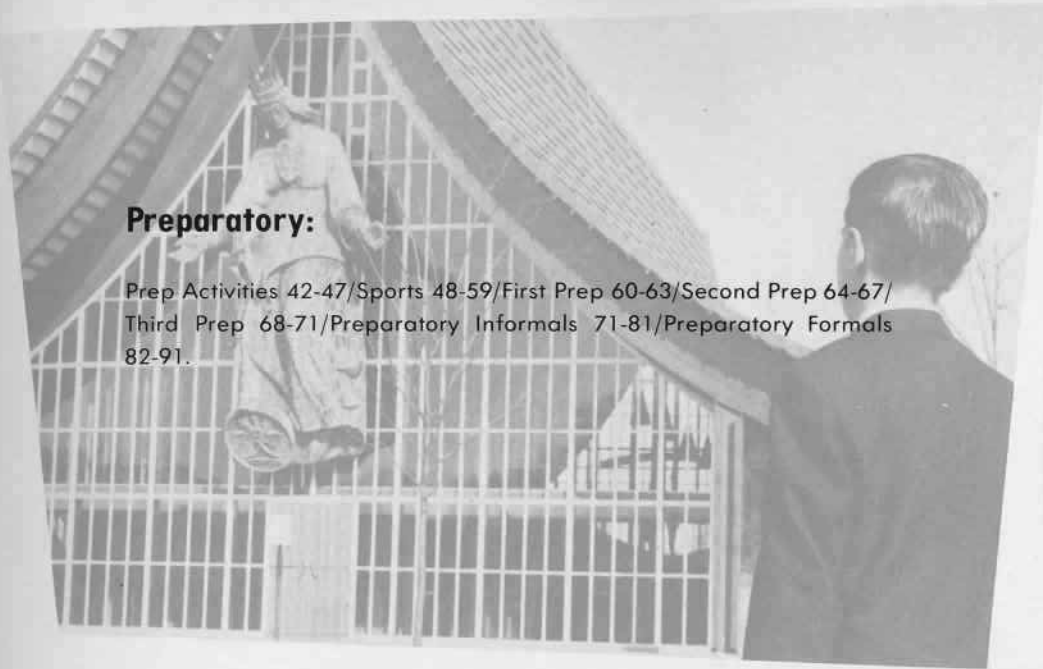
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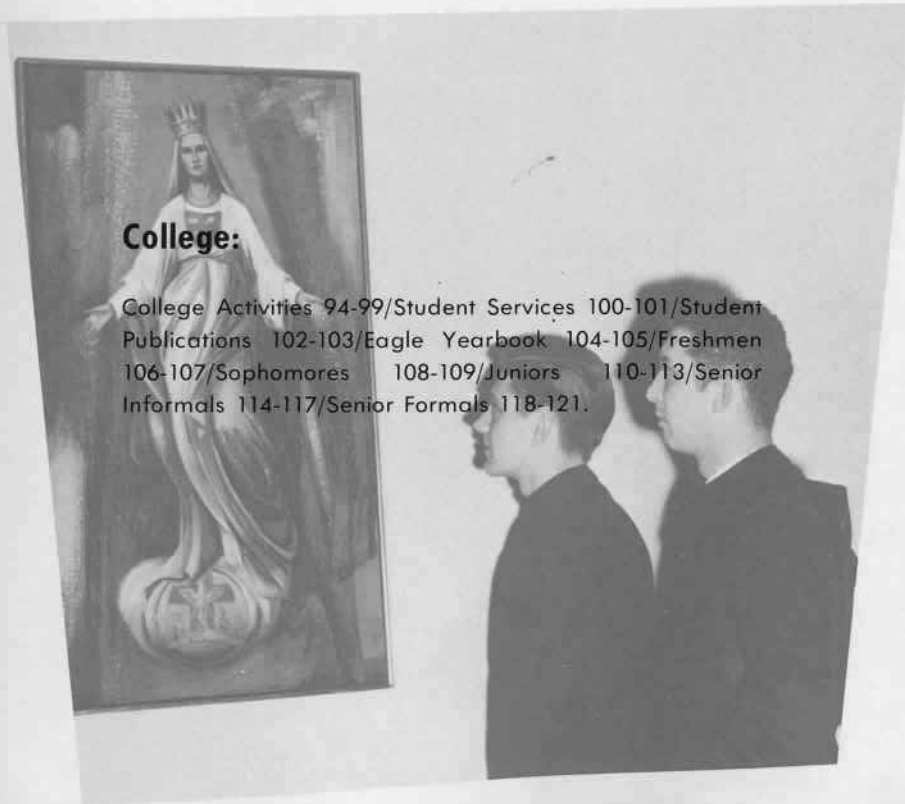
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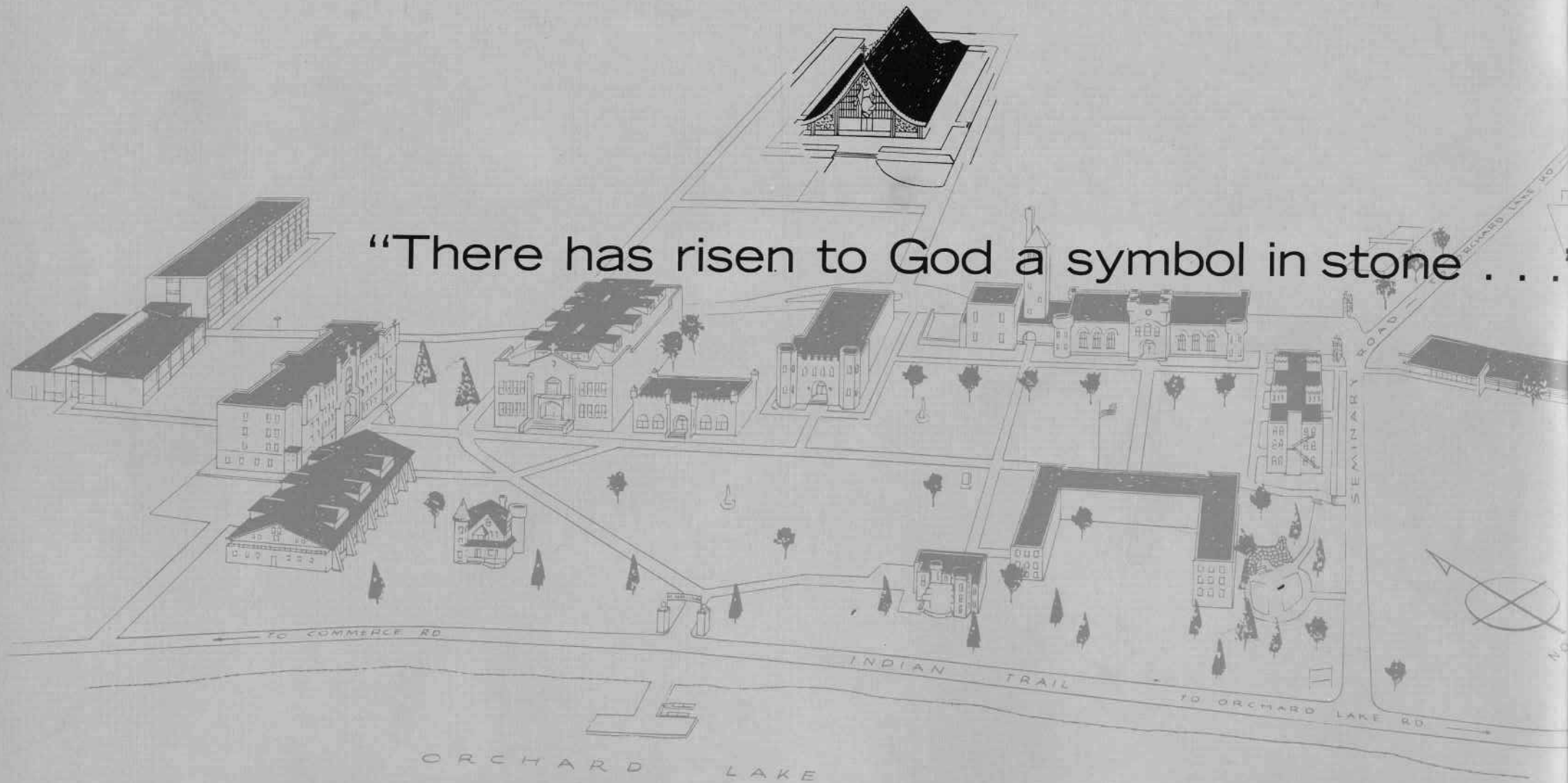





The Shrine-Chapel  
of  
Our Lady of  
Orchard Lake







“There has risen to God a symbol in stone . . . .”

On the shores of this lake—Orchard Lake—there has risen to God and His glory a symbol in stone, a Hymn of Thanksgiving. A shrine has been built . . . Gratias agamus Domino Deo nostro. Dignum et justum est . . . Chwała i dziękczynienie . . .

In the beginning God created the heavens and the earth. God said: Let there be. And there was. And God saw that it was good. A universe tumbled from the hands of the Almighty, a creation true, good, and beautiful. And then God said: Let us make man in our image and likeness. And God created man.

In the image of God He created him. Male and female He created them. In the beginning, God created. And from the beginning, man worshipped. How shall I make return to the Lord for all the good he has done for me? After the flood had ended, Noah built an altar to the Lord . . . And when Abraham returned from victory in battle, Melchisedec offered up bread and wine, for he was a priest of the Most High God. . . . And the Lord spoke to Moses: An altar of earth shall you make for me, and upon it you shall offer up sacrifice . . . And it came to pass, in his fourth year of reign, Solomon built a house to the Lord . . . How shall I make return to the Lord for all the good He has done for me? I will take up the chalice of salvation. I will call upon the name of the Lord.

In the beginning was a word: On the shores of this Lake—Orchard Lake—let us raise up to God a symbol in stone, a hymn of Thanksgiving. In the beginning was a word. And a word became a dream. And the dream became a promise. For how shall we make return to the Lord for all the good He has done for us? How shall we thank the Lord . . . for the Faith of our Fathers, which He has preserved, the blessing of liberty so ardently longed for, so valiantly died for. From a Poland partitioned, crucified between thieves, God brought His children to a new land, fertile and good. From Poznan they come, from Krakow and Warsaw, to Pittsburgh, Chicago, Buffalo, Detroit. With hands empty but strong and willing to work, they poured out their lives in factories, on farms, in coal mines, in steel mills, eating their bread salted with sweat, but seasoned with freedom, justice and peace. Then Polish, now American, stubbornly Catholic, they planted their roots deep into the soil. They struggled, they prospered, grew, ten million strong. They grew and they built.

The Lord is my Shepherd. He leads me beside restful waters . . . On the shores of this lake, Orchard Lake . . . Saints Cyril and Methodius Seminary, Saint Mary's College, Saint Mary's Preparatory, the Orchard Lake Schools. Since 1885, since Joseph Dabrowski, seventy-five and more years serving—God, Country, Polonia. The Orchard Lake Schools, a Triune Culture, three quarters of a century of struggle, sacrifice, prayer, when men said that it could not, should not or need not be done. But the foolish things of this world has God chosen to put to shame the strong. Ten thousand sons, three thousand priests, serving God, Country, Polonia, the Orchard Lake Schools . . . Lord, it is good for us to be here. Let us set up three tabernacles . . . As you received the gift of your just servant Abel, Abraham our Father, and your High priest Melchisedec . . . How shall we make return to the Lord for all the good He has done for us? We shall take up the

chalice of salvation and call upon the name of the Lord. And it came to pass . . .

On the shores of this lake—Orchard Lake—there arises to God a symbol in stone, a hymn of Thanksgiving. A shrine has been built, an altar to God, a monument to Mary, Mother of God, Queen of Poland, Patroness of these United States, Protectress of a grateful American Polonia.

I rejoiced when they said to me: We will go up to the house of the Lord . . . O how awesome is this place, the house of God, the gate of heaven . . . A symbol in stone, a hymn of Thanksgiving. A shrine has been built. Benedicite omnia opera Domini Domino . . . Mortar and marble, bless the Lord. Concrete and copper, bless the Lord. Trees and plants, bless the Lord. Glass and gold, bless the Lord, praise and exalt Him above all forever.

A shrine has been built, a monument to Mary, a center of pilgrimage, a house for prayer. In the tradition of Chartres, Lourdes, Fatima, Czestochowa, Washington, a symbol in stone, a hymn of Thanksgiving, Orchard Lake. Majestic, sweeping lines, dove-like, hovering, rise mightily to heaven, fall gently to earth. Under His wings shall you take cover . . . Tall, triangular, green and strong, amid pine and spruce and evergreen. Like a tree planted near running water . . . Like the splashing of water upon a Lake shore. The spirit of God stirring above the waters . . . Rising to heaven, an image of hands, praying hands, working hands, giving hands, thanking hands. A hymn of Thanksgiving, a symbol in stone. The stone which the builders rejected, the same has become a cornerstone. This has been done by the Lord. It is wonderful in our eyes. Open unto me the gates of righteousness. I will enter them and give thanks unto the Lord . . . The Temple doors, opened wide, welcoming, inviting, beneath the outstretched arms of a Madonna Queen, earnestly welcoming, tenderly inviting. In the holy dwelling place I ministered before Him. My abode is amid the assembly of the saints . . . Enthroned from the facade of her shrine, towering, triumphant, Our Lady of Orchard Lake. Happy is the man who watches daily at my gates and waits beside my doors. For he who finds me shall also find life. He who finds me finds salvation from the Lord. . . . Mighty in strength, Mother of God, she bends low, a concerned Mother of men. Who is this that comes forth like the dawn, awesome as an army set in battle array . . . A warrior's shield upon her breast. A sign in the heavens, a woman clothed in the sun, and on her head a crown of twelve stars. You are the glory of Jerusalem. You are the joy of Israel. You are the honor of our people . . .

Let them make a sanctuary for me that I may dwell among them . . . The Holy of Holies, the place, O Lord, where Your glory swells. A table of sacrifice, a place of Communion, bathed in the brilliance of a rising sun. The glory of God coming from the East. A table of sacrifice, a place of communion. I will go round your altar, Lord, giving voice to my thanks. Here is made present the Church's salvation, the redemption of slaves by the blood of a Son. Qui pridie quam pateretur, accipiens panem . . . This is my body. This is my blood, shed for you for the remission of sins. Here is adored the ineffable Sacrament. Ave verum corpus natum de Maria Virgine . . . Tantum ergo

sacramentum veneremur cernui . . . Here is ordained a levitical Priesthood. Accedant qui ordinandi sunt . . . Here is proclaimed the Good News of the Gospel. Sequentia sancti evangelii . . . Here the Lord of angels becomes the bread of wayfarers. O res mirabilis! Manducat Dominum pauper servus et humilis . . .

O Lord it is good to be here. Let us build here three tabernacles . . . In the center a crucifix, the sign of our victory, the price of our salvation. And if I be lifted up, I will draw all things to myself . . . On the left a Madonna, amber and scarred, bejeweled Queen of Poland, Matuchna, Our Lady of Czestochowa. I am black but beautiful, daughters of Jerusalem, and the King has led me into His chambers . . . To the right, Mary Immaculate, Virginal Patroness of these United States. O Maria, sine labe originali concepta . . . Everywhere inanimate, silent creation shouts its soulful praise to God. Your altars, O Lord, my King, my God. How happy are they who dwell in your house.

And I saw the holy city, the New Jerusalem, coming down out of heaven, coming from God, made ready as a bride adorned for her husband. And I heard a loud voice speaking out from the throne: Behold the dwelling of God with men. And He will remain there in their midst. And they will be His people. And He will be their God. And God will wipe every tear from their eyes. And He said: Behold, I make all things new. On the shores of this lake—Orchard Lake—there has risen to God a symbol in stone, a hymn of Thanksgiving. A shrine has been built. A monument to Mary, Mother of God, Patroness of these United States, Queen of Poland, Protectress of a grateful American Polonia.





“You are the glory of Jerusalem . . .”

## THE PAINTING OF OUR LADY OF ORCHARD LAKE

The Mother of God has always had a most significant role to play in the piety of practically every nation. Mary, under the title of the Immaculate Conception, is the patroness of the United States. Our Lady of Czestochowa is the Queen of Poland. But we have long felt the need of honoring Mary in a special manner befitting the particular needs of the Polish-American Community. This special manner had to be distinctive and meaningful. It had to be a symbol of the integration of the dual culture of the Polish-American Catholic. At the same time it had to take cognizance of the fact that Mary is the Mother of all Mankind. Orchard Lake, the source of the spiritual strength of the Polonia, has tried to express this need.

The primary function of the Shrine-Chapel of Our Lady of Orchard Lake is to serve as a place of worship for the students of the Orchard Lake Schools. In addition to this, the Shrine-Chapel also serves as a place of pilgrimage for Polish-Americans. American Catholics of Polish ancestry have also built a chapel dedicated to Our Lady of Czestochowa in Washington, D.C. A shrine honoring Our Lady of Czestochowa has been erected at Doylestown, Pennsylvania. All of this gives ample proof of the towering devotion of the Polish-American Community to the Mother of God.

The ideas were gathered; the work began; the new Polish-American Madonna was to be called Our Lady of Orchard Lake. Artists on both sides of the Atlantic began to submit sketches incorporating the ideas which needed to be expressed. Finally after much deliberation, Cleveland artist and alumnus, Joseph Jankowski, was commissioned by the Orchard Lake Schools to execute the painting.

The painting of Our Lady of Orchard Lake depicts the Madonna robed in a mellifluous gown of blue and white. Her stole-like headdress is of delicate green, the color which symbolizes our childlike hope in Her. Our Lady of Orchard Lake stands upon a cloud enveloping a golden medallion symbolic of Orchard Lake.

From Her outstretched arms and upturned hands, delicate ethereal rays emanate to suggest the manifold spiritual and temporal blessings and favors which stream from Our Lady in response to the prayers of the Polonia and of the students of Orchard Lake.

The Madonna's young face, unmarred by the ravages of time, speaks eloquently of Her virginity and purity. Blue eyes seem to look deep into the souls of the viewer. Her slender nose, firm mouth and strong chin bespeak the life of solid virtue that was so pre-eminently Hers. Her square face and high full cheeks suggest the slavick ideal of womanly beauty.

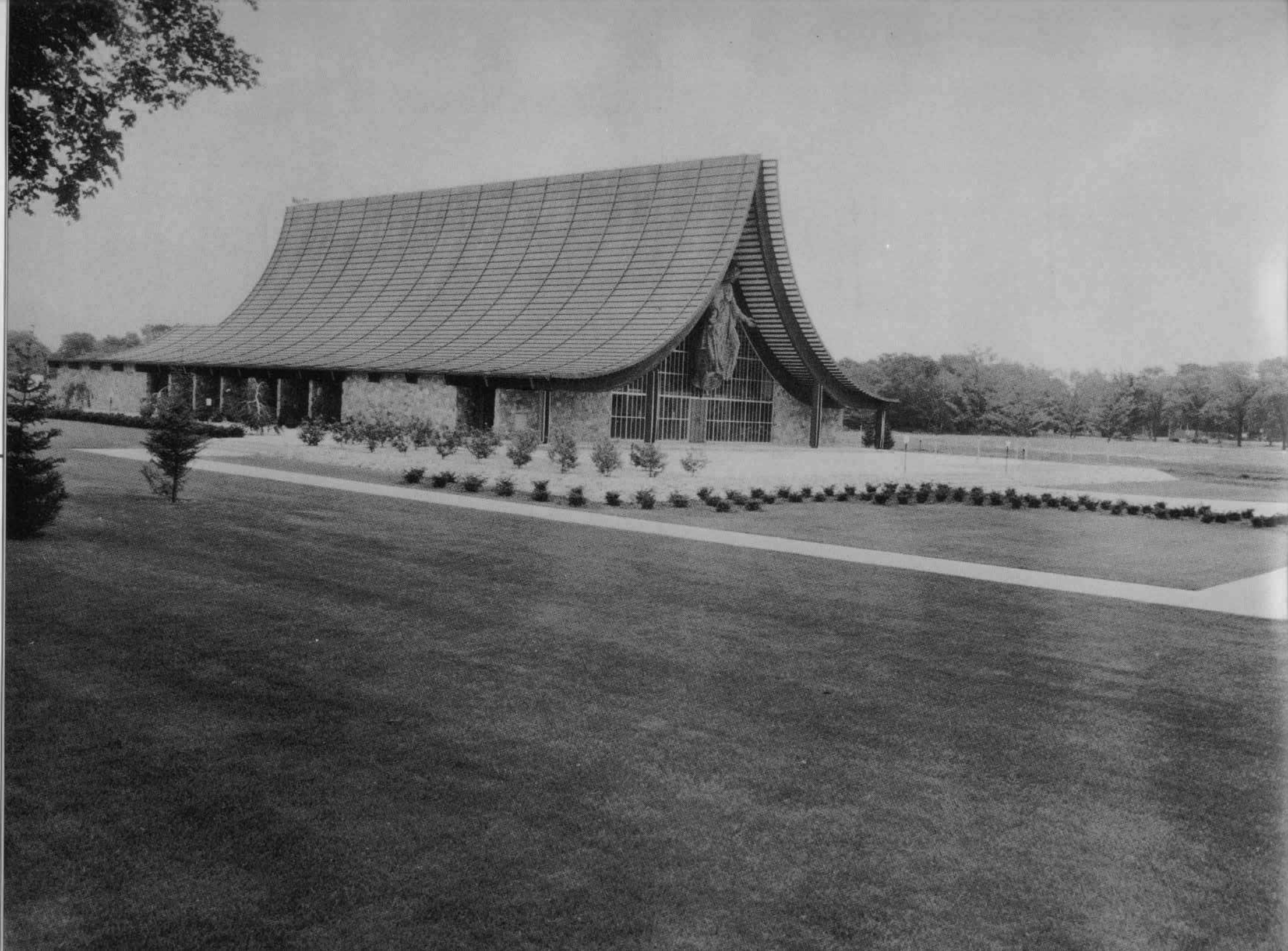
Mary's queenly head, poised on the long slender neck, is totally redolent of strength and compassion—a strength and compassion known to those who have experienced it through love and devotion.

Resting on the Madonna's head is a many-pointed crown, symbolizing Her queenship of heaven, the American Polonia, and the Orchard Lake campus. She stands before a ray of golden light, which eloquently tells of Her mission of mercy to all mankind.

Suspended from Her neck is a golden "ryngraf," a shield with the coat-of-arms of the Orchard Lake Schools emblazoned upon it. It shows unmistakably that she belongs to Orchard Lake.

The spirit of Our Lady of Orchard Lake is changeless and adamant in the myriad fluctuations of time. Time alters the spirit of men but the Blessed Virgin can only continue to show the same love, compassion, and strength which have endeared Her to us. Her fiat of total self-surrender continues to spur us on, as Her children, to meet the need and challenge of every crisis we encounter.

Mary is our hope. She is the living symbol of redeemed mankind. As Orchard Lake is the source of the spiritual strength of the Polonia, so Our Lady of Orchard Lake must forever be the hope and symbol of the Polish-American's dedication to Christian commitment. 1



## ARCHITECTURE

It was in 1954, when architect and Alumnus Walter J. Rozycki, A.I.A., was first commissioned to study the feasibility and location for the Shrine Chapel of Our Lady of Orchard Lake. After a nine-year study of current and future needs of the Orchard Lake Schools, it was decided that the Chapel should become the focal point of a new campus area to be developed in the future. The result of this study produced a courageously unique contemporary design, strikingly fresh and original.

Two natural materials, wood and stone, have been used throughout the Chapel. The Pennsylvania fieldstone was selected for its harmonious blend within a close range of warm colors. African mahogany was carefully selected for the wall panelling, doors and millwork. The laminated curved beams and the horizontal roof purlins are Oregon Douglas fir, finished to harmonize with the mahogany. A strong rhythm unifies all the elements of the interior as well as the exterior.

The main entrance to the Chapel is sheltered by a building-wide roofed-in area which leads into a compact narthex or vestibule. The low ceiling here contrasts strikingly with the soaring height of the nave. The interior of the roof design is difficult to describe. At once soaring, at once uplifting, the effect is by far the most unique of all the Chapel's features. The Nave is some 80 feet wide so that as many worshippers as possible might be accommodated with an unobstructed view of the altar.

The floor of the narthex and nave is surfaced with Italian Aurora Marble laid in broken slabs like flagstone to emphasize its qualities as a natural material and to harmonize in character with the rough-hewn stone of the exterior. In the Sanctuary, which occupies almost one-third of the main part of the building, the same marble was used to strengthen the unity of the spaces. Here, however, it is in the more conventional pattern of square-cut rectangular slabs, to define the Sanctuary as a richer and more formal area. The absence of a Communion rail emphasizes the unity of Church and Sanctuary, of congregation and ministers, while the raised Sanctuary level still indicates the more sacred part of the Shrine. The predella, or raised altar platform, is of a wine-colored marble, to indicate still further the most sacred part of the Chapel.

The Sanctuary is inclosed on three sides by a low fieldstone wall of the same material as the exterior walls of the Shrine. It is topped by mahogany grillwork on the sides,

while the back wall is surfaced with closely spaced mahogany battens. This simple but strong vertical treatment draws attention to the sanctuary in a quiet manner, yet does not compete with the altar as the true focal point. Above the Sanctuary a large window matches the glass area of the entrance facade.

The high front wall exterior facade is almost all glass. Here the deep front porch provides a sense of welcome and shelter that keeps this area of glass from appearing harsh and mechanistic. The glass is broken up into long, narrow panes so that a strongly vertical pattern emphasizes the height of the Chapel and supports the feeling of aspiration. To the Western mind, the roof symbolizes warmth and protection, a shelter and a haven. This psychological effect was strikingly achieved in the unique reverse-quadrant shape of the roof. The shape was also a direct result of design objectives meant to soften the overall form of the Chapel and relate it to the ground and the open fields. All of these effects were achieved in one harmonious and graceful roof shape. The basic form chosen was two quadrants of a circle placed back to back, the apex of which rises to heaven over and above the entire campus. Copper was selected for the roof for its handsome natural tones, its easy adaptation to the design, and its proven permanence. A continuous plastic skylight extends along the ridge of the roof while a decorative aluminum grille at the ridge covers the skylight from the exterior and forms a graceful vertical transition from the strongly horizontal lines of the copper.

The wall treatment was designed to reflect solid strength and permanence, yet openness. While solid masonry anchors the building at the four corners, the side walls of the nave are substantially all glass. This glass is deeply recessed between fieldstone piers to provide a feeling of privacy as well as protection from the elements. These unique sidewall windows are one of the most pleasant features of the building. In their feeling of openness and light, they give a sense of space to the whole interior.

The Shrine Chapel has already been widely acclaimed as an excellent example of the way in which contemporary architecture can effectively express religious feelings and values. Both the lay public and the clergy have been enthusiastic in their response to the new Shrine-Chapel of Our Lady of Orchard Lake.





"A sign in the heavens,  
a woman clothed in the sun . . ."

## THE STATUE OF OUR LADY OF ORCHARD LAKE

Dominating the entire facade of the Shrine-Chapel is the largest copper statue of Our Lady in the world. It is a gigantic, commanding figure which at the same time shows loving compassion and towering strength. It gives a certain grace, regality, majesty, piety, and dignity to

the entire Chapel. A mere glance at the Chapel is enough to tell the viewer that this indeed is Mary's sanctuary.

The Madonna, first executed in oil, is the design of Cleveland artist and alumnus, Mr. Joseph Jankowski. The transfer of Mr. Jankowski's ideas from canvas to copper was the artistic labor of Mr. Clarence Van Duzer also of Cleveland, who executed the sculpture. Both men are faculty members of the Cleveland Institute of Arts and Sciences.

The body of the statue was sculptured in three gigantic sections designed to fit one on the other somewhat like a jigsaw puzzle. The crown and the hands were executed separately. After eleven months of hard and dedicated but expectant labor in a Cleveland studio, the statue arrived at Orchard Lake. It was assembled here day by day and at times well into the night by Van Duzer. Finally during the chilled night of December 5, 1962, Our Lady of Orchard Lake found her resting place on the facade of the Shrine-Chapel.

Working from a photostat of the original sketch by Jankowski, Van Duzer had to create a three dimensional figure from a two dimensional drawing. This was a painstaking mathematical task, requiring that a proper scale be worked out. The arms provided a point of departure. Every two inches was multiplied  $6\frac{1}{2}$  times to the arms for the upper section. From these measurements, the other elements of the statue fell into place. The head of the Madonna is four feet high and the eyes are four inches across.

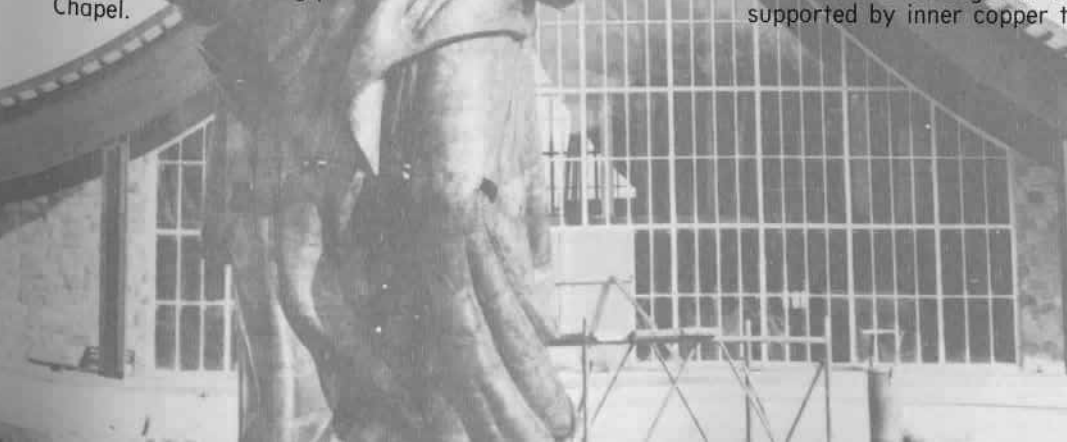
The statue consists of some 10,000 pieces of cut, hand-formed copper plate brazed into place. Approximately 1,000 pounds of copper was used. In addition, some 4,500 feet of brazing rod (100 pounds) were necessary as well as 350 feet of copper tubing (2,160 pounds).

The statue of Our Lady of Orchard Lake is full 25 feet in height and is 8 feet in diameter. Since the copper has no structural strength in itself, it is held together and supported by inner copper tubing which forms a frame-

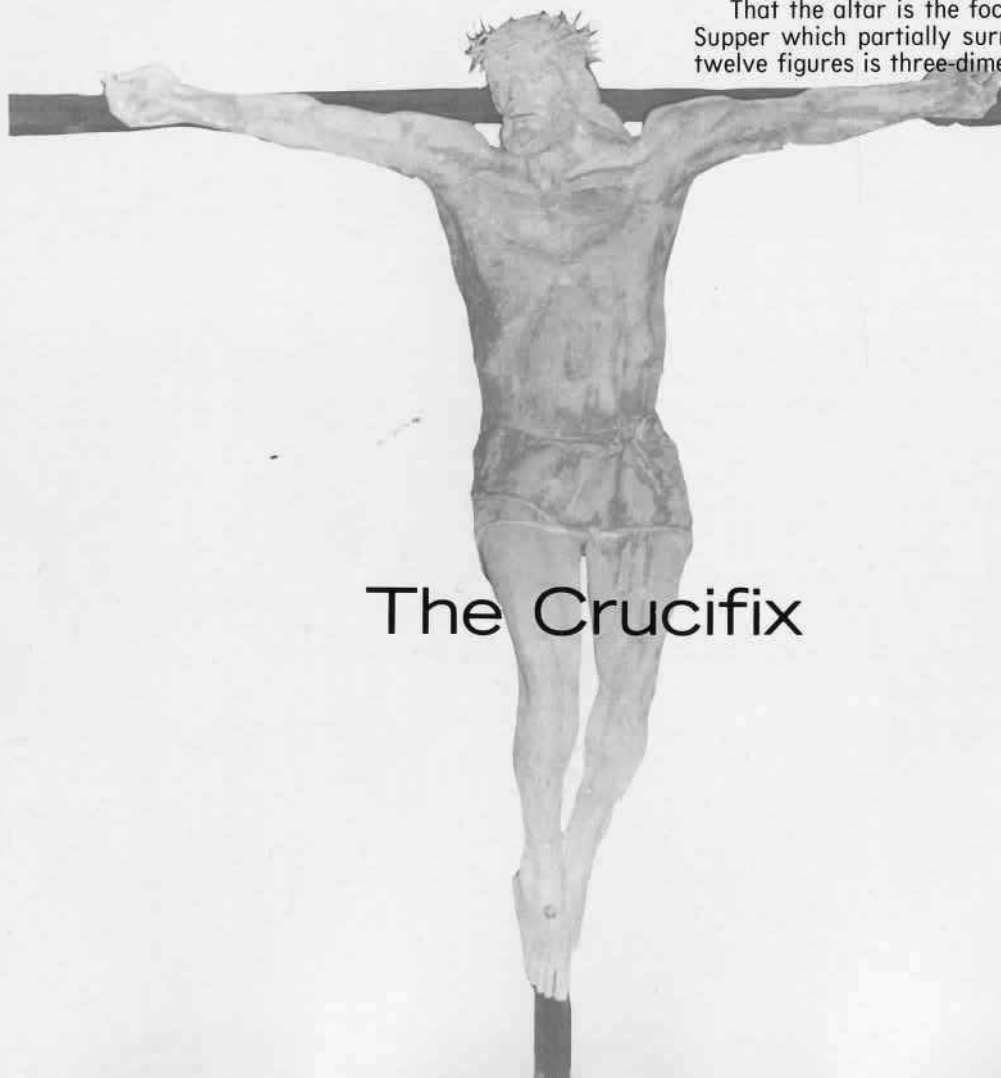
work or skeleton, much like that found in a airplane. The statue is suspended by a  $\frac{3}{8}$ " stainless steel cable with stainless steel fittings, and held in position by several smaller cables.

Copper was used as the medium in which to present the statue because of the very workable nature of the material and because of its durability. The use of copper dates back to about 3,000 B.C. Sculptor Van Duzer almost always uses copper and finds it an excellent medium because it offers little resistance and can be easily shaped.

The statue of Our Lady of Orchard Lake is truly a work of art. It is the single aim of the religious artist to elevate the mind in prayer and turn men's minds devoutly toward God. The Church has always rightly demanded that things contributing to Divine Worship be truly worthy, becoming, and beautiful signs and symbols of the supernatural world. Our Lady of Orchard Lake gracing the facade of the Shrine-Chapel, a symbol of the Church, speaks to us well of the mystery she represents.







## The Crucifix

The focus of all our attention within the Shrine-Chapel is truly the altar, the heart of any church. Made of imported light and dark gray Botticino-Classico marble, its form proclaims it to be a holy sacrificial table. The Chi-Rho on its base reminds us that Christ, our living God, has taken possession of this stone. Upon it rests the veiled Holy of Holies of the New Covenant.

The Christian altar is the center of the Christian's life, as was the fireplace of true, communal, family life of a century ago. Within its sacred circle men are re-born and nourished, emboldened and sanctified. Upon its sacred fires the members of the household of the Faith pour out their joys and sorrows, their labors, sufferings and anxieties, their achievements as well as their failures. From its living coals the Bread of life is broken. To its parental warmth returns the prodigal son to confess his guilt and receive forgiveness. Around it the household gathers daily to hear the Word of God and to commune in family prayer. And from the warmth of this altar young hearts are kindled enough to vow their life's ministration that these home-fires be kept burning.

That the altar is the focal point of the House of God is only emphasized by the life-size scene of the Last Supper which partially surrounds it. Executed in brazed copper plates on a tubular framework, each of the twelve figures is three-dimensional and individually constructed. The great expanse of green which contrasts

so vividly with the white marble of the sacrificial table, brings the whole altar area together in a striking unity of design and theme.

The attention of the Apostles is directed toward the central figure of Christ who is solemnly proclaiming the establishment of the New Covenant between God and man. The scene captures a timeless event which took place in time, an event which is made present daily during the Sacrifice of the Mass. Christ is offering Himself to his Father in an "unending sacrifice." The priest, who acts in Christ's name and as our representative, actually covers the figure of Christ during Mass.

The Eucharistic Sacrifice was instituted by Christ during the sacred meal of the Passover and was thereafter celebrated as a banquet by the Christian community. The unit of the Last Supper and Altar Table gives us this realistic view of the Eucharist in its twofold aspect: a sacrifice and a meal. The Supper scene is also a strong expression of the unity of the Church. The Canon of the Mass states this succinctly: Most infinitely good Father, we Your ministers and Your whole Christian family . . . offer You this sacrifice . . . in union with . . . Mary . . . and the Blessed Apostles:

John Peter	
Bartholomew	James
Matthew	Andrew
Thomas	James
Simon	Philip
Thaddeus	



## Last Supper

This same scene also commemorates the institution of the priesthood in Christ's words: "Do this in memory of Me."

The Eucharistic Sacrifice is not only a memorial of the past; far more, it is a reality of the present, a proclamation of the death and resurrection of the Lord until He finally comes. As our sacrifice ascends to the Father, our eyes automatically become fixed upon the figure of Christ on the Cross, above the Last Supper scene, the third element of the sanctuary design. There can be no communion without a crucifixion; there can be no communion until we die to our own selfishness in total surrender to God, as Christ did.

Above the sacrificial banquet table is suspended this life-size figure of our crucified Lord reigning from his Cross. The figure is of great power. The artist magnificently depicts the iron will of the self-offering victim, while simultaneously bringing to the fore in an aura of majesty the royal high priest exalted and triumphant at the moment of greatest tragedy.

The cross itself is skeletal, with beams subservient to corpus. Christ's figure is foremost. His arms are extended horizontally on the cross-beam to read as part of the cross, covering the cross as much as possible. The arresting quality of the hand-wrought copper sculpture was achieved by simplification and dramatic contrast. The corpus details suffering, portraying the chest in protrusion, the bone structure rigid, the veins of the arms strained.

The primal effect is that of exhaustion. There is gentle surrender and resignation in the face, nothing bitter, nothing sad. Even the expression of the lips shows this triumph over death.

The cross itself, made of straight grained Honduras mahogany, weighs thirty-eight pounds. The corpus, covered with a green patina of ammonium chloride, weighs eighty pounds.

In the framework of the upward motion of the chapel architecture, our eyes are yet drawn upward, from the sacrificial table to the death on the Cross and on toward the glory of the resurrection symbolized by the stained glass. We can already realize communion and crucifixion, but glory is yet awaited. The passage of Christ from the Last Supper, to Calvary to Easter morn and Pentecost is yet incomplete for us. The ultimate reward from Christian charity and self-sacrifice is symbolized by these windows which gaze heavenward. The light of the sun, rising in the East, is so bright it blinds our eyes. Stained glass enables us to look up towards the source of all Life and Love and Grace, but only "through a glass darkly" because the finite human mind cannot grasp the infinity of God but through colored glass.

There is no mistaking the central function of the Shrine—the Mass, the offering of ourselves to God the Father, through Christ, with Mary. The art appointments of the Shrine-Chapel of Our Lady of Orchard Lake give visual expression to the mystery of Christianity. And they admirably achieve this sacred function.

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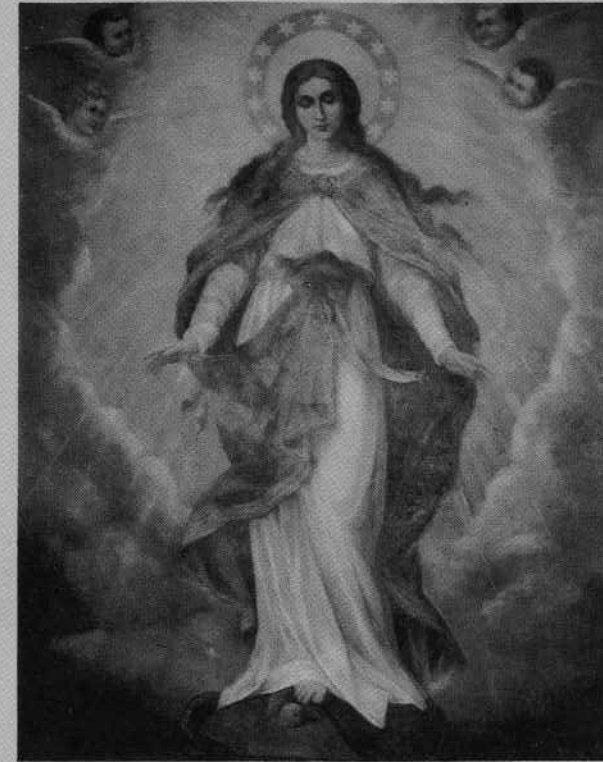
“This is my blood given for you . . .”

#### STATIONS OF THE CROSS

Secondary art appointments of the Shrine-Chapel of Our Lady of Orchard Lake employ modern techniques, yet still retain their purpose—to teach the faithful the mysteries of the faith. The Stations of the Cross, executed in oil by Mr. Joseph Jankowski, are given such prominence because of the role they have played in the popular piety of Poles and Polish-Americans. The Slavic understanding of suffering, so evident in its literature, finds expression in these fourteen representations from the Via Dolorosa.

Mr. Jankowski has thus universalized and contemporized the drama by eliminating precise geographical references. By dramatizing the light and dark pattern, by using geometric forms spotlighting the action, and by using the extended range of a single hue, each station becomes a strong individual statement in color. Each color has been selected to portray a particular mood and to involve the spectator in the intense drama of the scene. Each station will thus produce its individual psychological effect.

The paintings, on linen, measure 51" by 60". The oil color is applied in impasto and glaze techniques, affording the greatest range in transparency through translucency to opacity. The artist believes this handling and concept of color to be unique in the presentation of the Stations of the Cross.



#### SHRINES

Two shrines dominate the choir areas in the sanctuary of the Shrine-Chapel. They are both dedicated to Our Lady, one under the title of the Immaculate Conception, the other Our Lady of Czestochowa. The figures are five and a half feet tall, sculptured in hand-formed copper plates, coated with a green patina of ammonium chloride. Both images are slightly suspended above white and grey marble altars. The figure of the Immaculate Conception is executed with a minimum of detail while the Black Madonna emphasizes the jeweled surface of the original icon.

The shrines in the Orchard Lake Chapel are a constant reminder of our forefathers' great devotion to Mary, Mother of God. The images have references to both our

“He who finds me finds salvati

Polish and American backgrounds. Mary is the special patroness of both countries. Two aspects of Marian devotion are represented. As the Immaculate Conception we acknowledge Mary's freedom from the stain of all sin. Our Lady of Czestochowa is venerated as the "Theotokos" (God-Bearer).

Our Lady, under the title of the Immaculate Conception, was venerated in America long before the United States became a political entity. The early Catholic explorers left the Pacific coast dotted with many churches and shrines under her patronage. In 1846, Bishop John Carroll placed the Diocese of Baltimore, encompassing the entire territory of the United States, under her protection. The famous shrine of Guadalupe in Mexico honors the Immaculate Conception as "Empress of the Americas." In 1960, the National Shrine of the Immaculate Conception was dedicated in Washington, D.C. The Poles too have always had a great veneration for Mary under the title of the Immaculate Conception. In 1854 Poles from Silesia dedicated the first Polish-American parish in Panna Maria, Texas, to the Immaculate Conception. The immigrants throughout the young American Polonia sang "Godzinki" (Little Office of the Immaculate Conception) in preparation for the Sunday High Mass. Marian devotion is an integral part of the Christianity of all Americans of Polish heritage.

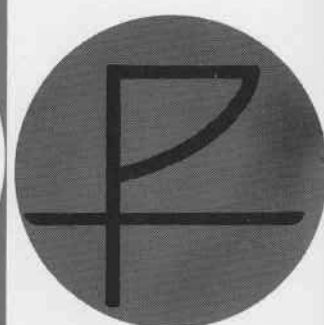
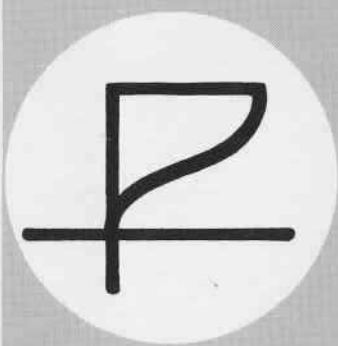
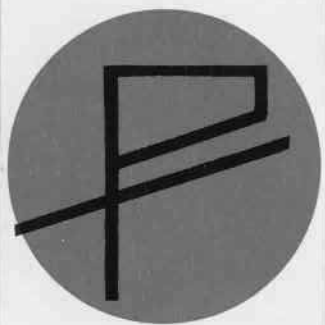
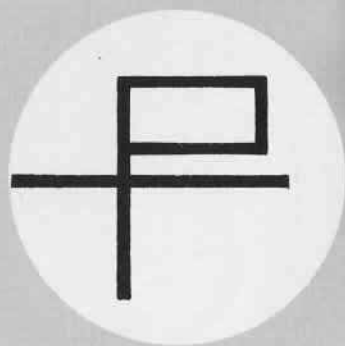
Poland and people of Polish ancestry the world over have a very special devotion to Our Lady of Czestochowa.

The spiritual center of Poland for centuries has been the monastery of Jasna Gora in Czestochowa, Poland, where the famous icon of the "Black Madonna" is enshrined in a chapel connected with the monastery church.

The origin and history of the smoke-darkened image are shrouded in legends, some dating even to the time of St. Luke. The painting, possibly the work of some anonymous Byzantine or early Italian master, portrays Mary as the "Bogarodzica" (God-Bearer), holding the infant Christ in her arms, a theme common in Byzantine and Slavic iconography. According to the custom of the East, the icon is covered with engraved golden plates and jeweled garments, and both figures are crowned, leaving only the faces and hands of the painting exposed. This image was venerated for some time in the castle chapel of Belz, in the Ukraine. In 1382, Prince Ladislaus Opolczyk took the image to Czestochowa, and placed it under the care of the monks of St. Paul the Hermit. Many miraculous favors granted through the intercession of Our Lady of Czestochowa are recorded at the monastery.

Devotion to Mary in Poland and the Polonia is very deep-rooted. The "Bogarodzica" has played a great part in keeping Christianity alive and flourishing in Poland in the centuries of the partitions and under the various occupations and among the Polish immigrants in America. The statues of the Mother of God in the Shrine-Chapel are constant reminders of the gratitude we owe her.

from the Lord . . ."



“An altar of earth shall  
you make for me . . . .”

#### PRIVATE CHAPELS

In the Shrine Chapel of Our Lady of Orchard Lake there are six small private chapels, those on either side of the sacristy. While they are generally similar, each receives its unique character through design variations. Each chapel is identified by a floor area of distinctively colored, imported Botticino marble. This same type of marble is used for the six individual altars, which were designed by Walter J. Rozycki, the architect.

Each of the individual chapels is dedicated to the Blessed Mother under a specific title, which is representative of five specific geographical regions of Poland and one for America.

#### M. B. KOZIELSKA

About the year 1940, a group of Polish and Lithuanian soldiers, the League of the Knights of the Most Holy Lady of Victory, rekindled the spirit of Catholicism in the hearts of thousands of people who were under the Nazi regime. Since religious services were forbidden, they took the Church underground as did the early Christians. It was in this atmosphere that the reconstruction of the picture of the Most Holy Lady of Victory from Kozielska began. Two versions of Our Lady resulted, one an oil painting and the other a wood carving, since the original picture was destroyed at the beginning of the 19th century.

Both pictures are now in England, adorned with a great number of medals and vota, visible symbols of the profound faith of the Polish and Lithuanian soldiers.

#### M. B. OSTROBRAMSKA

The painting of Our Lady of Ostrobrama can be traced back to the Bishop in Wilno, Lithuania, who about the end of the 15th century walled in the town and had these walls decorated with paintings. At the corner of a wall called Sharp Gate (Ostra Brama) was painted a picture of Our Lady.

In 1671 the Carmelites built a chapel to house the painting because of the increased devotion of the people

to it. This chapel was burned twice but the picture was saved both times. After the second fire a lasting structure, still intact today, was built by the Carmelites.

From offerings left by the devout, a dress of precious stones and two crowns affixed to the painting, while a silver half moon was placed at the base.

#### M. B. PIEKARSKA

Piekary, a town in the Silesian district of Poland, was famous since the 14th century for a painting of Our Lady. After the Protestant Reformation the painting was lost. In 1659, however, it was recovered and attracted great numbers of people. The Jesuits encouraged the people to do penance for the sins of the Reformation and offer it to Our Lady. These people received many graces from Our Lady of Piekary for their sacrifices.

Leopold I of Prague and his people were saved from the Black Plague which broke out in 1680, because they sought the intercession of Our Lady of Piekary.

For fear of Turkish invasion the Jesuits removed the painting to Opole, leaving a copy of the original in Piekary. Today the original is still in Opole housed in a Church built in 1849. The copy, which is also said to have miraculous powers, remains in Piekary.

#### M. B. SWARZEWSKA

Swarzewa is situated northwest of Gdansk in the Kazuby region of Poland. In that town Our Lady has granted many graces to the inhabitants, especially to the fishermen around the Gdansk and Wejcherowo areas.

A statue of Our Lady was carved after she appeared to the fishermen of Swarzewo. They built a chapel to house the statue but later moved the statue to a Church in Heli. In the days of Luther, this Church was desecrated but the statue was saved. It appeared miraculously in Swarzewo and this time the fishermen built a Church and enshrined the statue in it. There it remains to this day.

The statue is about one and a half feet high, carved of wood, and it shows Our Lady with the Infant Jesus in her arms. She has a silver crown on her head and a scepter in her hand.

#### M. B. ZEBRZYDOWSKA OF CALVARY, POLAND

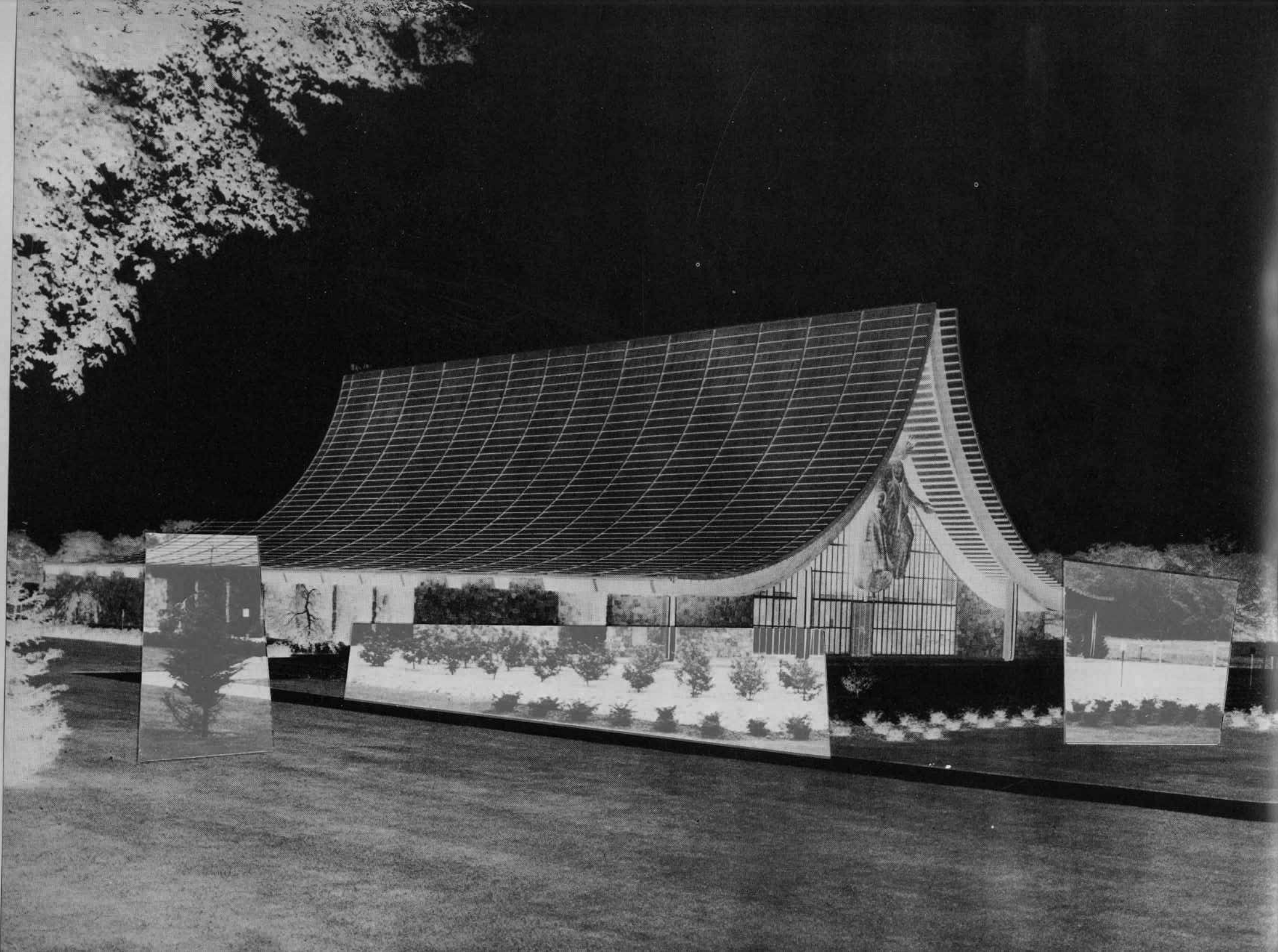
According to legend Nicholas Zebrzydowski had a vision of Our Lady in the latter part of the 16th century. Since the territory in which he lived bore a great resemblance to the hill of Calvary, he built there a replica of the Church of the Crucifixion, which is located in Jerusalem. The church would not have acquired its reputation as a holy place except for the providential circumstances which enshrined therein a miraculous statue of Our Lady.

Not far from that region Stanislaus Paszkowski had a statue in his home which on May 3, 1671 shed tears of blood. After this incident he presented it to the grandson of Zebrzydowski so that it might be placed in the Church of the Crucifixion. Miracles have taken place in the chapel ever since. People from Poland and Silesia are especially drawn to this holy place. It was Pope Leo XIII who authorized the coronation of M. B. Zebrzydowska.

#### OUR LADY OF GUADALUPE

The shrine of Our Lady of Guadalupe, the most famous Marian Shrine of the Americas, receives its prominence from a special favor granted to Juan Diego in 1531. Our Lady appeared to this poor but pious Indian in the semblance of a maiden of his own race. It was Her wish that a shrine be built in Her honor in that place so that She could bestow special graces upon the people of that region. During the fourth apparition Juan Diego was given a sign by Our Lady to show to the Bishop. In his cape he had gathered roses which she had given him. When he laid the roses at the feet of the Bishop, on the cloak was imprinted a picture of Our Lady. This exquisite picture today is enshrined in the Shrine dedicated to Our Lady of Guadalupe.





The beautiful and graceful Our Lady of Orchard Lake Shrine-Chapel is enhanced by an effective landscape, free in form and pleasantly contemporary. The building area itself, raised on a mound of earth, is set apart from the rest of the campus, suggesting a transition from the secular to the religious. The total visual effect of the landscaping, surrounding the Chapel is not of a single design, but a series of designs complementing each other yet related to the building. The detailed plan was worked out by landscape architect, Joseph Reske. The present selection and placement of trees, shrubs, and evergreens play a very important part in the beauty of the whole Shrine complex.

Approaching the Shrine, we look to the northwest corner, the left side, where there is located a planting bed of *Malus Sargentii*—a dwarf variety of flowering crab. It has a white flowering in the spring and bears a dark red fruit in the fall, reminiscent of the apple orchards which were once so much a part of the campus. The branches of this variety are twisted and very shapely, repeating the lines of the stone in the Chapel wall.

As one proceeds along the left side of the building, four unusual and rare trees called Young's Weeping Birch are here found. They have irregular but picturesque heads similar to the hanging branches of the weeping willow. Behind them and away from the Chapel is a double row of green Yew Hedge which gives background to the branches of the White Birch.

Opposite the Birch trees and running along the north foundation wall of the building is a mixed foundation planting of ornamental shrubs—*Pieris Japonica* (cuspidata), a white flowering plant with glossy foliage, and *Taxus Variety* (berryhillii)—an evergreen with red berry-like fruit. These plants and tuffa rock, the same as that found at the Marian Grotto on campus, are set in beds of crushed stone along the recessed nave windows to create a series of contemplative oriental gardens.

Along the back foundation of the Chapel is found *Euonymus alatus compactus* (winged burning bush) in a simple row of planting. This plant is referred to as the burning bush because its foliage turns wine-red in autumn.

As we turn the corner along the south side, we find there located, another form of *Malus*—Red Jade—a character plant known for its pink-white blooms and red fruit. Continuing toward the front of the Shrine we found the same theme of little contemplative oriental gardens along the foundation as on the north side of the Chapel.

Eight *Gleditsia Triacanthos* (honey locust trees) make a right angle at the corner of the south side and west front of the Shrine-Chapel. There are also three of this type of tree located on the northeast corner of the Chapel.

To complete the design, a large green lawn of two acres of sod surrounds the platform area where the Chapel is

located. Geometric groupings of small evergreens, along with the large *Picea abies* (Norway Spruce) give background to the Shrine and blend in with the landscape of the whole area. The line formed by nature in shaping these spruce trees, which so dominate the landscape of the campus, echoes the design of the roof of the Shrine.

The beauty of the landscape design is contained in the simple contrast of plants, trees, and evergreens surrounding the Chapel. They were used for their ability to blend in and harmonize with the architecture of the Shrine-Chapel complex and the general landscape design of the campus.

“Let all that grows  
bless the Lord . . .”



“Nie jest tu nic innego, jeno Dom Boży i Brama Niebios.”



Nad brzegiem malowniczego jeziora Orchard Lake stanęła świątynia, Sanktuarium Dziekczynne ku czci Matki Najświętszej. Stało się rzeczywistością pragnienie wielu serc i przez długie lata. Stanęła świątynia, znak przymierza między Wszechmogącym Bogiem i Jego wiernym ludem. Dla Maryi Bogarodzicy ta świątynia została wybudowana bo ją polskie serca, i to w przeddzień tysiąclecia-Świętych Godów Narodu, postawiły ku większej czci i chwale Zbawiciela. Ten główny ośrodek religijny Katolickiej Polonii Amerykańskiej otrzymał w kształcie strzelistej świątyni serce gdzie odtąd wszystkie myśli i uczucia księży wychowawców i wychowanków przebiegają do stóp ołtarza, aby powrócić siłą i mocą Zbawiciela w przygotowywaniu się do służenia ludowi polskiemu w Stanach Zjednoczonych. Świątynia ta, Przybytek Utajonego Boga, jak słońce skierowuje wszystkie oczy, każde drgnienie duszy, w hartowaniu się do przyszłej pracy w winnicy, którą jest lud boży, polski. Sanktuarium Dziekczynne, przez modlitwy młodzieży i kapłanów do Najmiłosierniejszego Boga przez ręce Najlepszej Matki, staje się “Brama Niebios” dla dusz Polonii Amerykańskiej. Nieustannie ku Bogu płyną modlitwy przede wszystkim z jedną prośbą, aby lud polski w Stanach Zjednoczonych był ludem bożym, świętym.

Ten Dom Boży, ta Brama Niebios, to wotum dziekczynne całej Polonii za łaskę wiary świętej, za łaskę pochodzenia i wierność w wierze świętej.



Matka Najświętsza jest nierozdzielna częścią w wielkim planie zbawienia. Dobroc Boża dała człowiekowi, ludzkości, Matkę-Bogarodzącą. Każdy naród przypadł do Jej stóp, błaga Jej wstawiennictwa. Stany Zjednoczone Ameryki Północnej hołd Jej wyrażają nazywając Ją Patronką Niepokalaną Poczetą. Polacy od wieków zwą Ją Królową Narodu i za stolicę Jej Królestwa uważają Jasną Górę. Ona była Polakom Matką i Królową w Polsce, Jej wizerunek wzięty ze sobą rzesze pielgrzymowe na wyhodzstwo. Zapragnęły dusze Polaków w Stanach Zjednoczonych uczcić Ją, Niepokalaną Bogarodzącą Jasnogórską, dodając do setki wizerunków jeszcze jeden, swoisty, wyśniony tu w zieleni pól i błękitnie wód, Panią Ludu Polskiego w Stanach Zjednoczonych. I tak powstał obraz, wizerunek Matki Boskiej w Orchard Lake.

Alumn Seminarium Polskiego, Profesor Józef Jankowski, jest artysta-malarzem, który po długich rozmowach, modlitwie, zaczął malować obraz Matki Boskiej w Orchard Lake. Smukła postać Matki Najświętszej w bieli i w błękitnym płaszczu unosi się nad obłokiem, w który włączony jest medalion-symbol Seminarium Polskiego. Wyciągnięte ręce, delikatnie opromienione, mówią o gotowości przyciągnięcia wszystkich do serca czułego matki, mówią o gotowości błogosławienia. Dziewicze oblicze Pani Orchard

Lake ma jednak wyraz zadumy, współczucia, i zda się przenikać serce proszącego. Korona prosta, strzelista, przypomina, że to Królowa ale i Matka gotowa wyprosić u Jej Syna wszystkie łaski dla swego ludu. Ryngraf Szkoły zawieszony na Jej piersiach daje nie tylko jakąś polską wizję wiekowej wierności rycerskiej w wierze świętej, ale mówi, że ta szkoła, te zakłady, to Seminarium Polskie jest jej specjalne bliskie sercu. Tło obrazu to zielen soczysta, błękit przeźroczysty, i złociste promienie. Inne i specjalne jest oblicze Matki Boskiej w Orchard Lake, tak jak innymi są warunki, tło, i życie uczelni, której poświęceniem jest dać ludowi polskiemu polskiego kapłana-pasterza i przewodnika świeckiego.

Sanktuarium w kształcie rąk złożonych do modlitwy zdobi gigantycznej wielkości statua Matki Boskiej w Orchard Lake. Już z daleka mówi, że ten Dom Boży, ta Brama Niebios jest w specjalny sposób Jej, Bogarodzicy poświęcona. Wpatrzony w obraz artysty-malarza Józefa Jankowskiego, rzeźbiarz-Clarence Van Duzer uwiecznił Jej postać w metalu-miedzi. Po prawie rocznej mozolnej pracy z 10,000 drobnych cząstek powstała statua, jedna z największych tego rodzaju na świecie. Liczby są uderzające—25 stóp wysoka postać; przeszło 1,000 funtów miedzi; setki godzin spajania, kształtowania, wpatrywania

się, a w rezultacie prawdziwie dzieło sztuki, łączące jakiś dziwnym sposobem przeszłe wieki starożytności z dniem dzisiejszym, bowiem 3,000 lat przed Chrystusem już miedź była umiłowaniem materiałem artystów-rzeźbiarzy.

Ale nie jest najważniejszą rzeczą technika, wielkość, gigantyczność. Największe wrażenie to piękność, moc jaka płynie z tej potężnej rzeźby. To Królowa i Pani ludu polskiego w Stanach Zjednoczonych, Jej moczarne ręce z jakąś tkliwością pragną przyciągnąć każdego, który daleko od ziemi swych ojców tu pragnie Jej wiernie służyć i wykonywać Jej Syna przykazanie. Oblicze surowe a jednak z takim współczuciem i dobrocią, że dopiero Korona przypomina, że to nie tylko Matka ale też Królowa nieba i ziemi. Znak Szkoły na Jej piersiach mówi, że Seminarium Polskie to serce religijne Polonii Amerykańskiej jest bliskie Jej sercu. Medalion u stóp wskazuje, że praca Seminarium Polskiego jest umacnianie ludu polskiego w wierności krzyżowi i ideałom Świętego Milemard przez kapłanów i świeckich wykształconych w Orchard Lake.

Gigantyczna statua Matki Boskiej w Orchard Lake, Pan ludu polskiego w Stanach Zjednoczonych.



## Krzyż i Ostatnia Wieczerza

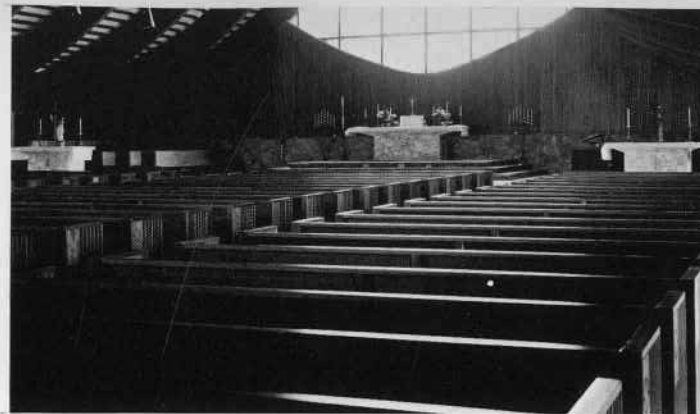
Soczewka skupiająca uwagę w Sanktuarium to przede wszystkim Ołtarz, serce każdego kościoła. W wykwintnym kształcie, zrobiony z szarego marmuru Botticino-Classico, ołtarz wskazuje, że to miejsce Najświętszej Ofiary. Na tle ogromnej ściany szkła, na lekko zarysowanym krzyżu spoczywa zawieszona postać Chrystusa. Zieleni miedzi dziwnie kontrastuje z całością. Z postaci Chrystusa bije cierpienie, a ogromny ból i wysiłek artysta uwiecznił w dziwnym układzie rozpostartych na krzyżu rąk. Uwagę skupia przede wszystkim twarz, oblicze Zbawiciela, które nie ma w sobie żadnego smutku, żadnej osłóści. Spokój zda się tylko mówi o zwycięstwie nad śmiercią.

Snując plany wnętrza starano się podkreślić dogłębnie znaczenie zbawienia. Krzyż, znak zbawienia łączy się nierozdzielnie w jedną całość z Wieczernikiem. Wieczernik i Krzyż—to dwie postaci jednej i tej samej ofiary. Bez Krzyża, Wieczernik nie miałby dla nas znaczenia. Bez Wieczernika, Krzyż zostałby jeno wspomnieniem. Wieczernik i Golgota stanowią jedność nierozdzielną. Wieczernik miał przechować żywą obecność Chrystusa dla wszystkich następnych pokoleń i przyjąć w siebie ożywcze źródło łaski, które wytrysnęło pod krzyżem, aby codzień na nowo otwierało swe źródło każdemu, kto

zeń czerpać zechce. Wieczernik przyniósł Chrystusa, Jego Ołtarz Krzyżowy, do naszych świątyń i pozwolił nam stawać się każdego dnia uczestnikami męki i zbawczej śmierci Jezusa, samego zaś Baranka Niepokalanego pożywać ku uświęceniu i pociesze dusz naszych. To jest powodem, że ołtarz otacza 11 apostołów, w chwili pierwszej Mszy Świętej odprawionej przez Zbawiciela. Artysta rzeźbiarz wykonał postacie Chrystusa i Apostołów otaczający ołtarz w wielkości naturalnej jako wypukło-rzeźby z miedzi.



## Droga Krzyżowa



Do lepszego zrozumienia Ołtarza i Ofiary Najświętszej prowadzi Droga Krzyżowa, tak bliska przede wszystkim sercom polskim. Wielkie płótna ilustrujące nastrój każdej stacji za pomocą barwy wykonał prof. Józef Jankowski. Technika malarska czyni Drogę Krzyżową wielkim przeżyciem wewnętrznym.

Prezbiterium z rzeźbą Chrystusa na Krzyżu i postaciami apostołów zdobiją jeszcze dwa boczne ołtarze, które zawierają w sobie hold czci i uwielbienia tej, której całe Sanktuarium Dziekczynne jest poświęcone, Niepokalanie Poczętej Królowej Jasnogórskiej. Pragnieniem serc Polaków w Stanach Zjednoczonych jest uczcić Królowę Polski i Patronkę Stanów Zjednoczonych. I dlatego

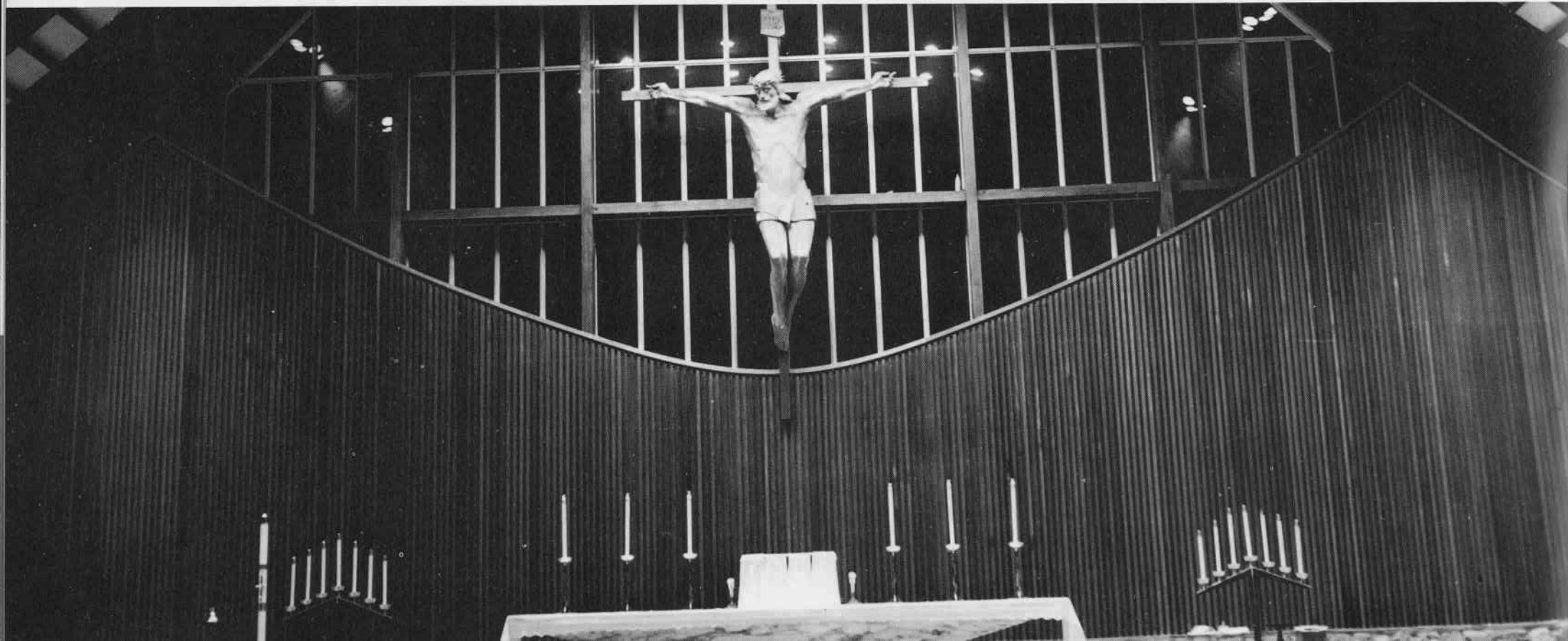
ołtarze boczne są dedykowane Matce Bożej Jasnogórskiej, Królowej Polski i Niepokalanie Poczętej Patronce Stanów Zjednoczonych. Cudne oblicze zranionej Matki Bożej Jasnogórskiej skupią wszystkie tęsknoty, pragnienia, cały sens dziejów narodu, dzieje wychodźstwa, opiekę Wspomożycielki, wszystko co wdzięczna dusza Katolika-Polaka może wypowiedzieć swej Królowej-Matce. Niepokalanie Poczęta Patronka Stanów Zjednoczonych przypomina Jej najpiękniejszy tytuł Bogarodzicy-Niepokalanie Poczęta, przypomina ten radosny dogmat, któryż każdym Zdrowaś Maryo po tysiącokroć dziennie wymawiamy. Przez Jej ręce Niepokalanej będą modlący się kapłani prosić o łaski dla Stanów Zjednoczonych w ich drodze do służeńia Panu Wszechświata.

## PRYWATNE KAPLICE

Sześć prywatnych kaplic poświęconych jest szczęściu wizerunkom najbardziej czczonych przez Polaków na świecie. Matka Boska Ostrobramska, Matka Miłosierdzia z Wilna, ze Wschodnich Rubieży Polskich, do której oczy tęskne skierowują Polacy przede wszystkim z ziem zagarniętych przez bolszewicką Rosję. Drugim obrazem to Matka Boska Piekarska, Księżna Ślązka, która uchroniła ziemie zrabowane przez lata przez protestanckich Niemców i pomogła zachować wiarę, język, i tradycję polską. U Jej ołtarza prosił Jan III Sobieski o zwycięstwo

w drodze pod Wiedeń. Specjalna kaplica poświęcona jest Monarchini Ameryki, Matce Bożej de Guadalupe, pod której opiekę została oddana cała półkula zwana Ameryka. Czwarta kaplica to Matka Boża ziem Południowej Polski, Matka Boża z Kalwarii Zebrzydowskiej. Rok rocznie lud z Małopolski i gór u Jej stóp składa swe modlitwy i prośby. Matka Boża wiernych Kaszubów to piękna statua Matki Boskiej Swarzewskiej. Wierność tego ludu i pobożność uczyniło to, że Matka Boża Swarzewska wypraszała

wiele cudów i łask od Syna Swego dla ludu zamieszkałego nad Morzem Bałtyckim i na pojezierzu kaszubskim. Ostatnia kaplica, w której Królować będzie Matka Boża to wizerunek Matki Bożej Kozielskiej, Patronki tych wszystkich, którzy przeszli przez obozy koncentracyjne, wygnanie, przez piekło bolszewickie. Wyrzebiła tę Matkę Bożą ręka żołnierza na wygnaniu i towarzyszyła Polakom na drodze ich tułactwa. Nie pozwoliła, aby zagubili swą wiarę i swą duszę.





## KRAJOBRAZ

Sanktuarium Dzieńkczynne ku czci Matki Najświętszej ma piękną oprawę w krajobrazie, nie mniej ważną było rzeczą, aby każdy szczegół otaczający świątynię był przez artystów przemyślany. I tak każde drzewko, każdy kamień, najdrobniejszy szczegół, podkreślają dzieło rąk i mózgu budowniczych. Inżynier Józef Reske wspólnie z architektem i artystami w mistrzowski sposób, z wielką delikatnością rozwiązał scharmonizowanie budowli z otoczeniem, a przez to uczynił to, że Sanktuarium Dzieńkczynne Polonii Amerykańskiej jest dziełem kultury serca i śmiałych myśli.

## Architektura

Od roku 1954 Alumn nasz inżynier-architekt Władysław Różycki rozpoczął studia terenu, aby odpowiednio do zieleni, która nas otacza, do błękitnych wód wybudować świątynię-sanktuarium, która łączyłaby w sobie dawne i nowe czasy. Pragnieniem było połączyć elementy gdzieś Stary Kraj przypominający, a równocześnie, aby wyprzedzić i w budowie sanktuarium przyczynić do przyszłości pokolenia. Stała się świątynia, strzelista zarysowująca się na tle błękitu nieba i zieleni. Inna niż wszystkie, prosta, a jakżeż wiele mówiąca, w kształcie rąk złożonych do modlitwy. Ostre łuki z drzewa czynią Sanktuar-

ium ogromnie lekkie, zda się Gotyckie. Te ogromne łuki są umieszczone na kamiennych podstawach, tak, że przypomina jakąś góralską wiejską, świątynię. Każdy szczegół architektoniczny przemyślany delikatnie łączy się z całością. Wiele światła czyni wewnątrz świątyni rozpromienione. Rozmieszczenie wnętrza, ławek i klęczników ogromnie praktyczne poswalającą na uroczyste procesję. Architektowi Władysławowi Różyckiemu udało się połączyć skromność z dostojnością, nowe formy z tradycyjnym nastrojem, kamień i drzewo z zielenią i błękitem wód.

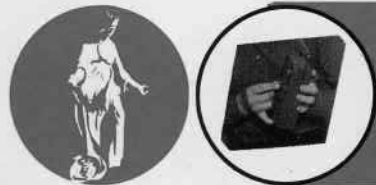
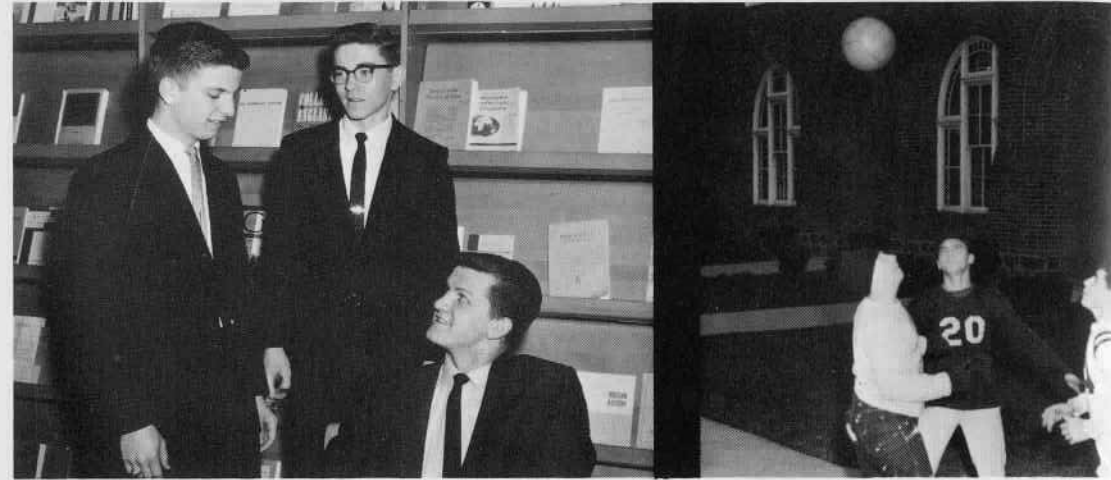




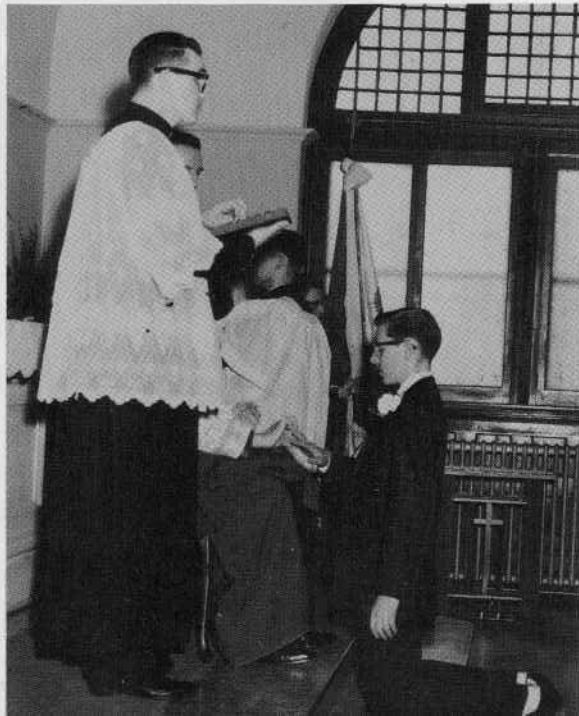
We sing of a Maiden,  
The Cause of our Joy.



*Heard in the breeze through the rustle, leaves  
 Notes fall and rise in a request beckoning;  
 Thoughts all aglow with a burning desire  
 To be the flame of forest fires,  
 Consuming self in a holocaust of dedication.  
 Her spirit pervades.*



## Prep Activities: Combining the curricular with



Student Council Officers J. Sosinski, A. Klapak, and J. Kistela discuss ways and means of better guidance for their constituents.

"Hey, guys, my head's getting sore," groans S. Kaminski to B. Pawlak and B. Lacinski.

A solemn moment for Ed Wierzbinski as he accepts his ring and pledges faithfulness to Mary and his Alma Mater.



## the co-curricular

*Singing with the Autumn winds . . .*



"Now, this here is a soccer ball," explains C. Tomczyk to sceptics C. Wesolowski, R. Staszewski, and A. Boik.

Class Officers of the Sophomores, J. Stepien, R. Ayotte, M. Bach, C. Michalski, C. Krogulecki, and M. Miskc know how to make a walk on campus enjoyable with bright conversation.

"The Little Theatre Group," suggests G. Majkowski to fellow officers, M. Prusak, M. Panik, and M. Esper, "should try to present one of our own original works."

"It's easy to sing," claims C. Wesolowski for the benefit of fellow officers of the Choir, P. Puza, and R. Staszewski, "once you begin."

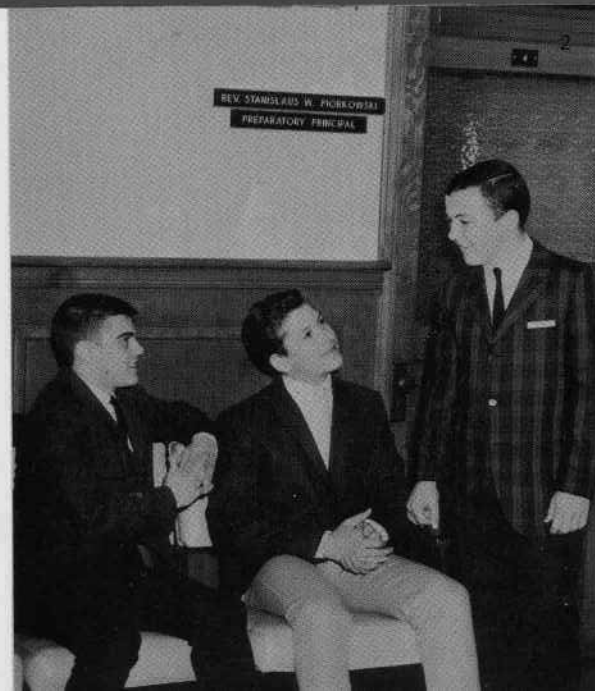
Monsignor Filipowicz's encouraging smile and words to S. Ulman and A. Zagrzejewski are ample reward for the winners of the Polish Oratorical Contest.



*Amid the stillness of falling snow,  
 Heard is the "fiat" of acceptance.  
 Heeding the whisper of a woman;  
 Hearts re-echo an assurance,  
 They listen for the sound of tomorrow.  
 Her spirit pervades.*

## Prep Activities: Discovering

"I'm glad that's over with," exclaims P. Talbot to fellow Class Presidents, B. Stec and R. Ayotte, after meeting with the Principal to discuss student activities.



"No, he doesn't look like me," replies Prefect Ed Borycz to D. Fedorko and the other members of the Craft Club, T. Shaw, C. Kaczmarek, J. Stepień, S. Pyler, S. Gorecki, and R. Grzesiowski, who observe the scene with misgivings.



"Now you boys know that that isn't true," Prefect Ron Zambor answers the inquiries of G. Brozowski and R. Mygal.

Polish Oratorical contestants pose hopefully with the teachers, the Reverends C. Skowronski, S. Czopp, L. Janiga, J. Gabalski, Z. Peszkowski, and S. Milewski, members of the Polish Department Faculty.

Lost in Literary endeavors, the "Preplaker" Staff, consisting of R. Orzell, W. Halvangis, R. Kaczmarek, D. Jachimiak, C. Tomczyk, J. Sosinski, R. Haber, and S. Gapski, prepare another forthcoming issue.

"You can't take it with you, so give it to the Missions," reads the Mission bank label pointed out by Jachimiak to fellow Mission Club Officers, P. Ryan, T. Proch, and W. Tarnowski.

new fields of adventure *With the quiet of Pervading winter . . .*





Freshman Class Officers, F. Shaw, D. Cosnek, D. Kubasiak, F. Bednarek, F. Kowalski, P. Talbot, and W. Tarnowski, discuss their Class problems before the Founder's memorial in the hope of inspiration.

The Reverend moderator of the Vocation Club, Father J. Gabalski, provides necessary guidance for the Officers, D. Chervenak, J. Stepien, R. Grzesiowski, and J. Kistela.

J. Sosinski runs interference for A. Chesler during an inter-class meet.

Emily Post has nothing on D. Chervenak, J. Chlebnik, A. Chesler, and R. Haber, as they set the refectory tables.

## Prep Activities:



*Intense attention awakened  
Inspired by a song of salvation,  
Expressed in the theme of a well-rounded life:  
Ears are caught spell-bound with the hymn of perfection.  
... A composition moving towards full being.  
Her spirit pervades.*

Searching the unknown for the knowable *And with the spring-noised birth of joyous earth*

Free-time also becomes time for help in the case of the Friends' Office crew, P. Slatinsky, D. Karazim, G. Dreyer, Megge, J. Gaborek, and T. Skindeleski.

"... and so, my friends," expounds Mark Zabicki.

Strong backs . . . strong voices . . . Senior Cheerleaders: J. Chlebnik, J. Rozycki, A. Boik, D. Jachimiak, M. Przewoznik, J. Ksiezopolski, and T. Jablonowski.







First Row: R. Haber, M. Megge, S. Kaminski, E. Ignaczak, J. Szymczak, T. Luke, F. Rompel, A. Sobczak, C. Krogulecki, F. Shaw. Second Row: S. Krogulecki (assistant coach), R. Kibiloski, P. Herman, D. Dzagulanes, L. Janiszewski, P. Legaj, J. Stolnicki, D. Gorak, J. Stepien, L. Bialobrzewski, G. Shaw, R. Jacobassi, Father John Rakoczy (coach).

## Baseball: perfect pitch . . . crack

Two strong-armed pitchers and plenty of free-swinging hitting support earned the Eaglets a share of the Northwest Catholic League title in 1963.

Larry Janiszewski and Frank Rompel alternated between the mound and third base to give coach Father John Rakoczy's team an overall won-lost record of eight and three to split loop title honors with Royal Oak St. Mary's. Janiszewski compiled a 5-2 won-lost mark, including a no-hitter, and Rompel had a 3-1 record.

The Eaglet's three losses were heartbreakers, all coming in the last inning and one in a rain-abbreviated contest. The third loss was a 2-1 decision on to Ann Arbor St. Thomas in a Catholic League playoff tilt which ended the season for Orchard Lake.

In that game, Janiszewski pitched strong baseball, allowing just a single and walking one over the first six innings. His teammates were finding similar difficulties with the opposing pitcher, Don Moray, who gave up just two hits through the first five innings before John Stolnicki touched him for a single to start Orchard Lake's sixth. Larry

Bialobrzewski came through with a two-out double to score Stolnicki and give Orchard Lake a 1-0 edge.

In the bottom of the seventh, careless fielding by Orchard Lake put two St. Thomas runners in scoring position with two outs. A bloop single over the shortstop's head chased both men home to wrap up a snug 2-1 victory for St. Thomas. It was just the second hit that Janiszewski permitted.

The campaign started in late April against Pontiac St. Michael with the Eaglets pounding out 13 hits on its way to a 6-3 win. Our Lady of Sorrows engaged Orchard Lake in a real ulcer-producer in the next outing as St. Mary's strung together a pair of walks, two singles, and a big double by Paul Legaj—all with two outs in the last inning—to give the Eaglets a 4-3 win.

The next two games were played within a period of four days and it was nothing but funtime for Orchard Lake. Smashing enemy hurlers for a total of 37 base hits (including six doubles, three triples, and two home runs), St. Mary's clobbered Pontiac St. Frederick, 22-0, and demolished Detroit St. Agatha, 25-3.

Janiszewski achieved the pitcher's dream by throwing a no-hitter



Jan Szymczak



Ralph Kibiloski



Edward Ignaczak



Lawrence Bialobrzeski



Frank Rompel and Paul Legaj



John Stolnicki



Thomas Luke



Anthony Sobczak

## Scores

St. Mary's	Opponent
6	St. Michael's..... 3
4	Our Lady of Sorrows..... 3
22	St. Frederick's..... 0
25	St. Agatha's..... 3
2	St. Michael's..... 0
3	Our Lady of Sorrows..... 5
6	St. Frederick's..... 2
10	St. Agatha's..... 3
3	Royal Oak SM..... 5
6	Royal Oak SM..... 3
1	Ann Arbor St. Thomas..... 2

at . . . cheer, yell, call: Champs

against Pontiac St. Michael, facing only two men above the par of 21 for seven innings. He walked a batter in the first inning and another reached base via an error in the last inning. Paul Herman connected for a two-run double in the fourth inning to sew up Orchard Lake's 2-0 decision.

In the rain-shortened game, Our Lady of Sorrows snapped Orchard Lake's five-game win streak, 5-3, scoring two runs in each the second and third innings to overcome 1-0 and 3-2 Orchard Lake leads.

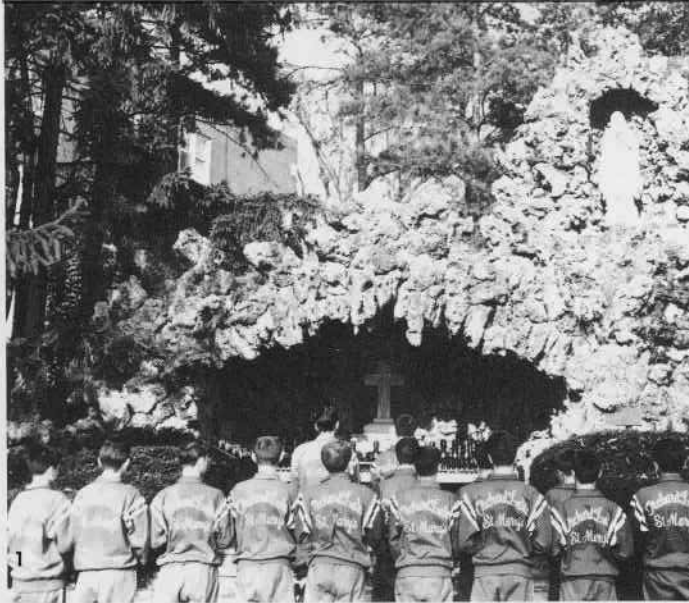
Orchard Lake combined solid pitching and hitting in their next two contests against St. Fred's, winning 6-2, and St. Agatha's, 10-3. Rompel allowed two hits to St. Fred's while Janiszewski slipped the third strike past nine St. Agatha batters.

The first of back-to-back games with Royal Oak, created by an earlier washout, resulted in Orchard Lake's second defeat. Royal Oak came up with four runs in its sixth inning on just one hit to overcome a 3-1 deficit. The next day, however, Orchard Lake rebounded to take 6-3 game, scoring once in the first, three times in the fourth and twice in the sixth, all on seven hits. The big blow was a sixth-inning double by Herman which scored two men to put the game out of Royal Oak's grasp.



Father John Rakoczy, coach

- 1 The Cross Country team dedicates its efforts to Mary.
- 2 Discussing trophies won in meets are: J. Dziuba, W. Donahoe, E. Caon, Father John Gabalski (coach), D. Hackett, and T. Pilch



First Row: Father John Gabalski (coach), J. Dziuba, E. Klonowski, R. Wetzel, P. Slatinsky, D. Konen, R. Facione, M. Ratajczak, E. Wierzbinski. Second Row: W. Halvangis, M. Zaydel, J. Hopkinson, E. Caon, T. Pilch, D. Hackett, W. Donahoe.

## Cross Country: practice, strength, stimulation

*Run . . . wind in face . . . winning race.*



2nd Annual Napoleon Invitational, Class B: Hazlett, 1st-44, St. Mary's, 2nd-99. Class B Regionals, Redford Union High: Riverside, 1st-44, St. Mary's, 6th-146. Catholic League Championship, Detroit: U-D High, 1st-68, St. Mary's, 12th-256.

St. Mary's	Opponent
21	West Bloomfield.....34
34	Notre Dame.....21
36	St. Joseph's.....19
15	St. Andrew's.....40
29	St. Alphonsus.....26
15	Holly.....40
23	Divine Child.....32
15	Bishop Gallagher.....40
33	Ann Arbor St. Thomas.....22
15	West Bloomfield.....40

St. Mary's golfers enjoyed a rather successful season, winding up in the runner-up position behind Mount Clemens St. Mary's. Orchard Lake had an over-all record of three wins, one loss, and two ties.

St. Mary's	Opponent	Score
2½	St. Frederick's	2½
3	St. Michael's	2
3	Our Lady of Sorrows	2
4½	St. James	½
1	RO Shrine	4
2½	Mount Clemens SM	2½



Golf:  
white pearl hiding in sea of grass. *Fore! silent roll . . . nearing goal . . . plop! in the hole.*

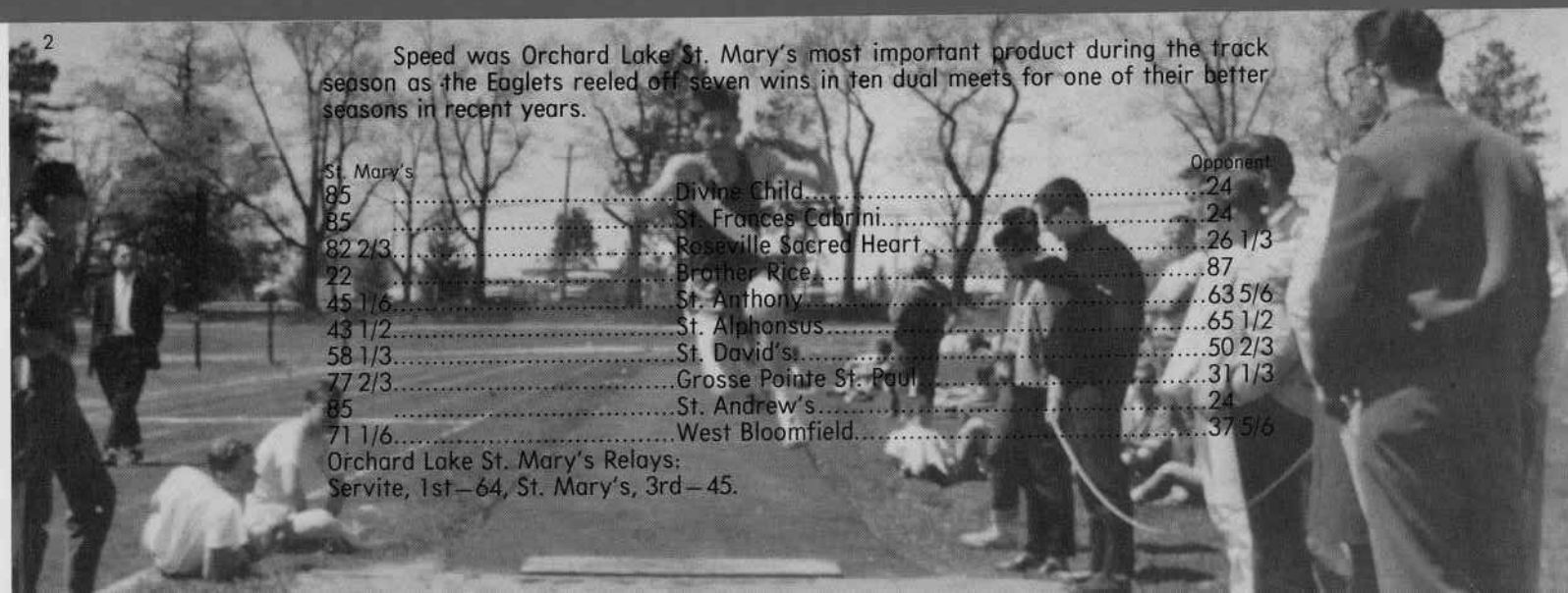


F. Kladzyk, J. Gralla, J. Puszczewicz, L. Bialobrzeski, J. Kort, Father Edward Skrocki (coach).



First Row: F. Sakowski, T. Thomas, T. Bushey, R. Wojtysiak, G. Pelloni, R. Walter, D. Hackett, J. Dziuba, C. Michalski, M. Donell, Z. Malczyk, L. Coffee, T. Demshuk. Second Row: Father John Gabalski (coach), P. Miller, T. Pilch, M. Burch, J. Rozycki, J. Lemanski, F. Koper, C. Kiselyk, F. Kozlowski, D. Slatinsky, B. Stec, W. Donahoe, Nowicki, W. Halvangis, M. Zaydel, M. Kowalski. Third Row: L. Sissen, R. Kotlarz, T. Kaczmarek, F. Blaszcak, F. Bieniasz, T. Jablonowski, W. Narowski, R. Kowalski, G. Nowicki, C. Ziemba, D. Chervenak, D. Figiel, E. Caon, D. Felker, T. Pietrzyk, J. Kistela, K. Kwilosz, J. Rozycki, R. Hopkinson, T. Kasowski, J. Sosinski, S. Paluch, T. Kline, E. Curzydlo, E. Megge, D. Wilczewski, J. Foster, J. Brzezinski, N. Maciejewski.

Track



Speed was Orchard Lake St. Mary's most important product during the track season as the Eaglets reeled off seven wins in ten dual meets for one of their better seasons in recent years.

St. Mary's	Opponent
85	Divine Child.....24
85	St. Frances Cabrini.....24
82 2/3	Roseville Sacred Heart.....26 1/3
22	Brother Rice.....87
45 1/6	St. Anthony.....63 5/6
43 1/2	St. Alphonsus.....65 1/2
58 1/3	St. David's.....50 2/3
77 2/3	Grosse Pointe St. Paul.....31 1/3
85	St. Andrew's.....24
71 1/6	West Bloomfield.....37 5/6

Orchard Lake St. Mary's Relays:  
Servite, 1st—64, St. Mary's, 3rd—45.



Ferdinand Bieniasz



John Rozycki



John Kistela



Daniel Slatinsky



Floyd Kozlowicz



John Kistela and Floyd Kozlowicz

cinders, spikes, inches, seconds.

*Practice, Precision, Panting Breath . . . Perfection*

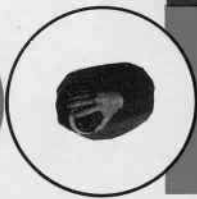


Admiring trophy won at Orchard Lake Relays are: Father John Gabalski (coach), J. Ploeger, B. Stec, C. Ziembra, R. Kotlarz, and N. Maciejewski.



First Row: K. Zajac, E. Suchyta, T. Luke, B. Stec, J. Puszczewicz, J. Stolnicki, D. Wilczewski, F. Rompel, G. Ziemba, T. Jablonowski, J. Zelnis, F. Bieniasz, E. Lesnau, L. Bialobrzewski, D. Slatinsky, P. Megge. Second Row: J. Malczyk, G. Sawicki, Sadlowski, P. Ryan, G. Goszkowski, E. Ignaczak, J. Kort, R. Kelly, J. Foster, T. Malys, K. Michalski, M. Bach, R. Ayotte, C. Krogulecki, Mutrynowski, Zulkiewski, F. Butler, J. Wilk, R. Rozycki, R. Taperek, T. Kowalski, F. Bieniasz, R. Orzell, S. Krogulecki (assistant coach).

Footba



After convincingly winning their first three games, the Eaglets slumped and dropped the next two to eliminate themselves from title contention in the Northwest Parochial League. St. Mary's final record was five wins and two losses, good enough for a three-way tie for second place with Royal Oak St. Mary and Detroit St. Agatha. Farmington Our Lady of Sorrows copped honors with a perfect 6-0 slate.

Coach Father John Rakoczy relied primarily on the speed and shiftiness of a pair of halfbacks, senior Frank Rompel and junior Bernard Stec. Each scored eight touchdowns. His passing game improved as sophomore Connie Krogulecki gained more experience. By the end of the year, he was showing much promise for the future.

Orchard Lake was tested severely in its very first game. It was billed as a show-down battle with Royal Oak St. Mary's after these two teams finished in a tie for first the year previous. Royal Oak was the pre-season favorite to repeat.

Both schools scored in the first half. Rompel hit John Stolnicki on a 55-yard pass-run play to break the ice. The Irish countered in the second quarter and at the half, it was 6-6.

The deadlock remained through the third quarter and mid-way into the last when junior guard, Ed Suchyta, stepped in front of a Royal Oak pass to scramble 28 yards to paydirt and give the Eaglets a 13-6 lead. Stolnicki scored minutes later when he took a lateral from Rompel, who was cornered on a run, for a touchdown to make the final, 20-6.

Stec and Rompel took turns tearing enemy lines into shreds in the next two games. Each scored four touchdowns and accounted for 25 points as

Orchard Lake walloped St. Michael's, 33-6, and defeated Waterford Our Lady of the Lakes, 27-19.

Against St. Michael's, Stec scored on runs of 26, 45, and 46 yards and caught a pass from Krogulecki on a 55-yard TD play.

Rompel had a more dramatic setting for his heroics. In the closing minutes, he carried an intercepted pass 95 yards against Our Lady of the Lakes to insure OL's win. His other strikes came on runs of one and 18 yards and an 18-yard pass from Krogulecki.

The stage was set now for the big show-down with Our Lady of Sorrows, tied with OL for first place. But the Farmington school turned on the defensive muscle to throttle the Eaglets' offensive attack, allowing just 123 yards whereas Orchard Lake had averaged 281 yards in their first three games. The rush was so great by Sorrows that Krogulecki was dumped for 34 yards attempting to pass. Rompel and Stolnicki collaborated on a 50-yard pass play in the third quarter for OL's touchdown.

The Eaglets got its offense back into shape the following week against St. Agatha, totaling up 255 yards, but couldn't hang on to the pigskin in key situations. Three times St. Mary's lost the ball on fumbles and this led to their eventual downfall, 20-14. Stec scored both OL touchdowns on runs of five and 26 yards.

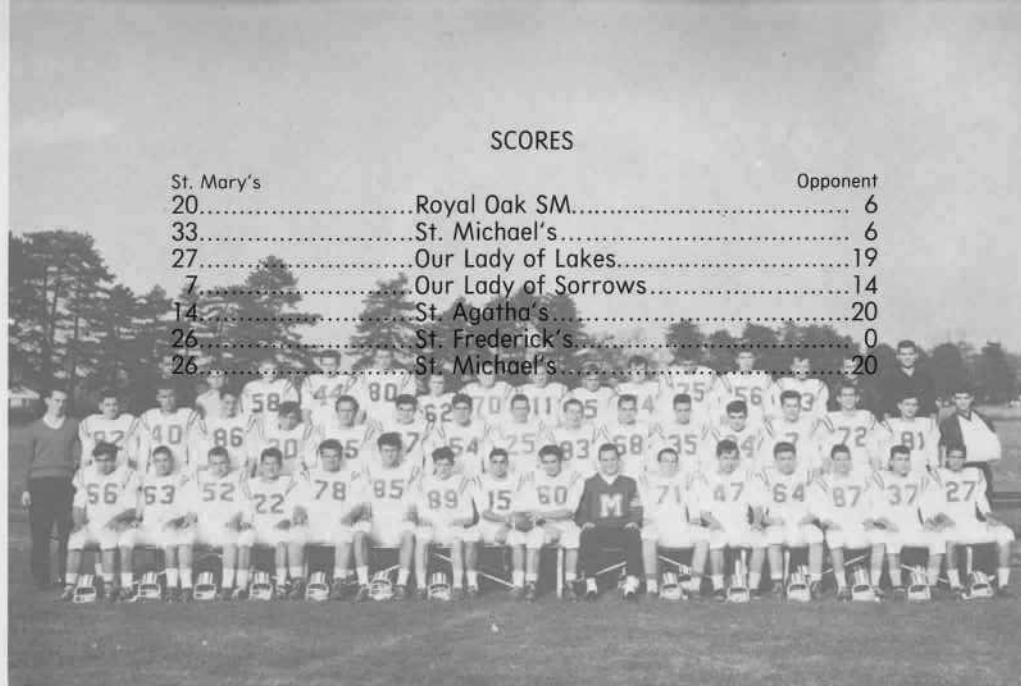
The wind-up of the season was anti-climactic. Orchard Lake white-washed St. Frederick's, 26-0, and outlasted St. Michael's, 26-20. Rompel scored four touchdowns in his last two high school games. Krogulecki started hitting with more confidence, completing 15 of 34 passes for 190 yards.



Co-captain Frank Rompel demonstrates the form which has helped St. Mary's to become a fine title contender in League play.

### SCORES

St. Mary's	Opponent	Score
20	Royal Oak SM.	6
33	St. Michael's	6
27	Our Lady of Lakes	19
7	Our Lady of Sorrows	14
14	St. Agatha's	20
26	St. Frederick's	0
26	St. Michael's	20



sweat, strain, strength, success *Quiet count, ruckus of noise, forward pass . . . screaming boys!!*

