

Ann. 1985

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A BRIEF HISTORY OF THE BUILDINGS ON THE
AVILA COLLEGE CAMPUS 1962 - 1985

October 15, 1962, groundbreaking

January 14, 1963, excavation for O'Rielly Hall
and Blasco Hall

1964 Carondelet Hall and Marian Center

1966 Foyle Hall (Convent and Chapel)

1970 Ridgway Hall

1973 Goppert Theater

1977 Hooley-Bundschu Library and Whitfield Center

1979 Mabee Fieldhouse

ORSCHELN CHAPEL *Real pen used
for changes
after 8/3/93.*

original site 1963-1964 construction
Blasco Hall/Massman Construction
later site 1966 construction
Foyle Hall/Cahill Construction

Let us begin with the Chapel. The organ was built by Mr. Bennett, an organ builder from England. He came to the office on the 5600 Main campus and asked for a contract to build our organ when the permanent Chapel would be built. He asked for the sum of five thousand dollars and for a contract. This was a large amount of money in my estimation in 1961. Today, this same organ has been appraised at eighty thousand dollars. An organ would be needed but should we enter into a contractual agreement? Mr. Norman P. Gordon, our attorney, advised me to do so: "No harm can come of it." Our first Chapel was in the southeast corner of upper Blasco Hall. The first pews and altar railing were in light oak in keeping with the light tile flooring and off-white draperies. The altar was ordered from Giudici Brothers and was to be the permanent altar for the future Chapel. The portable organ was given to the college by the maintenance handyman, Mr. Freeman. He worked on the 5600 Main campus and loved music. Though in his 80's, he sang well and was asked to be our Master Toymaker in BABES IN TOYLAND. He was the Star!

When the Chapel was built, Mr. Bennett held us to the original contract. We were glad. Although, as he said at the time: "This organ should now be costing you \$25,000." He was anxious to build. He wanted to advertise his services through Avila's new Chapel organ. Sister de la Salle was happy to have a pipe organ on which to play for services and on which to teach ~~(organ students)~~. Due to the longshoremen strike, the pipes from England lay on the floor of the ship for almost two years. Rose Foyle paid the five thousand dollars for the cost of the organ and added one thousand five hundred dollars more for another rank to be built. This generous benefactor paid for the new Chapel pews which were dark oak in keeping with the dark oak of the wood paneling, the light fixtures and the brick walls. It is well to note that Mr. Bennett worked on the building of the magnificent organ in the auditorium of the Latter Day Saints, Independence, Missouri. He told me that he had come to America with his

family to live and work so that his children would be assured of an education. For a number of years, Mr. Bennett returned to tune and show 'his' organ to prospective clients.

The outlay of the Chapel came as a result of many meetings with the architects, Angus McCallum, Sig Kuehn and Dick Wheat who met with the Sisters then missioned at Avila College. It was decided that the Chapel would be just that, a Chapel, not a Church. It would be large enough for one hundred and fifty persons and small enough so as not to feel lost when the Sisters met for morning and evening prayers. The altar would be surrounded by two sections of pews on each side and two middle sections which would allow each Sister an 'end' pew. The lighting must be suitable for reading. Sister Margaret Reinhart was responsible for the sketching of the tabernacle door, the candle stick holders, the Easter Candle Holder, the holy water fountains, the design of the altar, the lectern for the readings, the sanctuary lamp, the side stand for the cruets, the vessels: chalice, ciboria, paten. Since polishing brass was now passè, it was decided to do all the items including candle holders and stands in wrought iron. A master craftsman, Mr. August Gerken of South Kansas City was available to do the wrought iron work. Meanwhile, Sister Margaret and I rummaged through the discarded marble of St. Joseph Hospital during its renovation at Linwood and Prospect Avenues. The rosy colored marble slabs in various broken shapes were hauled to our car. From the motley assortment, Giudici Brothers were able to cut and polish eleven pieces to fit into previously-sized wrought iron table beds built by Mr. Gerken. The two high tables were kept for Chapel use. Some of the tables were placed in the theatre foyer as end tables. Several were put into the Helmes Room which opened onto the theater lobby. It was the rosy hue of the marble from old St. Joseph Hospital which blended in with the Rougs Matador marble purchased from Giudici Brothers for the new altar of the Chapel. It was surprising to learn when the altar was taken from Blasco and lifted through the window opening that it was not carved from a solid block of marble. Instead, it was fashioned of slabs of marble as a veneer over the structured frame. As heavy as it was, the solid block of marble would have been prohibitive to buy and place. There is a solid piece of marble used for the table top. When the altar was moved to Foyle Hall,

through the seminary."

With the change in the liturgy, the wrought-iron stand to hold the missal was removed from the altar to one of the marble-top tables at the rear of the chapel. Likewise, the six tall wrought-iron candle holders were removed from the altar. Several were used in decorative settings for the Blessed Mother and Child; four were used in decorative settings for the Helmes Room. The large wrought-iron candlebra are kept in the Chapel and used periodically on special liturgical feasts. They have been used on the Goppert stage for the Christmas Concert and Commencement Mass. With all of this change, Sister Margaret continued to grace the Chapel with her touches of beauty in a banner, the arrangement of flowers, the use of a stole to enhance the season of the Church. The Stations of the Cross were inspired by Sister Margaret. She decided to outline the way of the Cross in wrought iron. The fall of Jesus are indicated at the third, seventh and ninth stations by a sharp descent in the ascending line of the journey to the hill of Calvary. The walnut crosses move along the Way of the Cross. At the fourth station, Sister placed a blue-enameled M representing the meeting of Mother and Son. This M is repeated at the thirteenth station representing the Mother holding her dead Son. An enameled blue W is at the eighth station representing the holy women who mourned the tragic walk of Jesus to the Mount. Sister Margaret labored with great intensity to create the Cross of the twelfth station representing the glorious triumph of the Saviour Who overcame death by dying. She gold-leafed the large cross and worked steadily with costume jewelry and some of her family jewels to highlight the instrument of Christ's triumph. Late at night, Sister worked meticulously to fashion this art piece. Special iron glue was had to hold the stones in place. For the fourteenth station, a piece of the altar marble was used representing the tomb and Mass Celebration.

The first Celebrant's chair was constructed by Art Schlumpberger, Chief Maintenance Engineer of the College. Art came to Avila from his job as a carpenter with the Massman Construction Company which built O'Rielly and Blasco Halls in 1963-1964. Art and his wife, Joan, had been married a short time and at the urging of Joan, Art applied for the engineer position at the College. Art is a great blessing to Avila. His dedication and commitment to Avila are exemplary. Day or night, fair or foul weather, during these thirty

years, Art has come to campus to reset fans, pumps, electrical equipment. No emergency has found him wanting. He remains at Avila, a fine Christian gentleman and worker, respected by the members of the Plant Committee over the past three decades. His sons who literally walked in their dad's tracks as he walked through the winter snowfalls, are grown and married, his daughters likewise. Although their dad earned their tuition benefits, only one daughter availed herself of the opportunity to study at Avila. The Schlumpberger Family is cherished by us. The total campus besides the Chapel benefited by Art's talents which embrace every aspect of a maintenance engineer's work.

The albs, altar linens and priest's finger towels, as well as vestments were purchased but later replenished by the Women's Tabernacle Society. (The red and white vestment sets were gifts of the Avila Mission Club in 1961, and were brought to the new campus.) Beginning with Mrs. Georganne Wilkerson, the women continued to donate to the Chapel needs until change dictated otherwise. Today, Father Mario Moscaritolo designs and sews his own chasubles. He designs and executes dramatic and meaningful banners with splashes of color. He is a priest sensitive to the spiritual needs of us all. Sincere and outgoing, he is a holy person respected by his Avila Community. Although Father Mario remained at Avila only two years, he fulfilled his role as Chaplain very well. Word was received in Winter of 1992, that Father was to be given a parish. Bishop Sullivan had assured Dr. Kramer of as early a notice as possible.

With the many changes in the Church, the magnificent monstrance brought to the Avila Campus in 1963, was returned to its donor, Sister Grace Heiner in 1992. As Academic Dean, Sister had envisioned this beautifully executed piece as fitting for the new campus. Her mother's diamonds from her wedding and engagement rings were used in the simple elegant lines of this marvelously designed work of art by a Canadian Company. It was with love, appreciation and excitement that this monstrance became a reality. The monstrance after many of its thirty years on the old and new campus (a link from 1962 - 1992) was given back graciously to Sister Grace Heiner by President Kramer. The monstrance had not been used very often for exposition of the Blessed Sacrament. Today, it is used at Carondelet. With the advent of Father Mario, exposition has been revived at the College. Father Mario obtained another monstrance which is adequate. One can never thank Sister Grace enough for having made possible to the Sisters of St.

Joseph (indirectly through Avila College) such a magnificent gift. Her mother, Mrs. Heiner, lived to be over a hundred years old and was the baptismal godmother of Dorothy Whitfield'55, a trustee and benefactor of Avila College.

The names of benefactors are found on various items in the Chapel. Not mentioned is the Schmitt plaque on the altar, the gift of Sister Rose Anthony's mother and father. Sister loved to point out to visitors this special gift. In reality, Sister Rose Anthony was her parents' special gift to the college. An alumna of the St. Teresa Junior College, Sister Rose Anthony was loyal and devoted to Avila. She emulated Sister Mary Gonzaga who began the first record keeping of alumni. Sister G^ozaga kept three by five inch cards with information on the women who were our pioneer students. A gentle woman, Sister Gonzaga loved and esteemed each of the graduates. In addition to this alumnae record keeping, Sister Gonzaga was the switchboard operator. Sister Rose Anthony was an apt pupil of Sister and took to heart her love and esteem for each graduate. The telephone became her asset in the contact with alumni. There was no greater contact to be had than Sister Rose Anthony's with a former Avila student via telephone! Sister died with cancer but she remains^d an intrepid woman of Faith, legendary in her work with the alumni.

The Jerry Smith plaque on the lectern: Jerry lent to us three Buicks used to transfer our first boarding students to and from St. Joseph Hospital. The drivers were the Sisters who resided at St. Joseph Hospital and who were on the college staff. Beverly Smith has established a memorial scholarship in her husband's honor. The Stewart plaque on the candlelabra is in memory of the Stewart Family. Anne is still living at Villa Ventura and is our oldest known living alumna. Her sister, Helen, died in 1992 at Carondelet Manor; her sister, Marie Lancaster, is the mother of Mary O'Dower, a nurse; Ann McShane, a teacher; and Roberta Lancaster, a social worker. All three of these nieces obtained their degree at Avila College. The Stewart Sisters: Anne, Helen and Marie graduated from the Junior College of St. Teresa and went to our College of St. Catherine for their Bachelor's Degree. *(At her wedding, Anne died July 9, 1974.)*

Mention must be made of the metallic picture of the Last Supper. It was executed in Ammon, Jerusalem, and literally carried by Mrs. Arabi-Katbi via plane to the campus. Dorothy Arabi-Katbi was not an Arab. She came from Sherwood, England.

Dorothy married and had two sons, Sam and Bush. These two young men began their education in England and transferred to Avila College. Talking excitedly to their mother in Ammon, Jerusalem, via the telephone on the upper level of Blasco Hall, they were trying to explain that it was the last day to register, September, 24, 1967. This, was our meeting: their excited voices, the telephone and my walking down the hall. Both of these young men finished in Business. Mrs. Katbi became a close friend of Sister Una Marie Brumback. Sam worked in the library and was on the college payroll. Michelle helped on occasion with Sam, her husband. They had married in England and were to repeat the ceremony in Jerusalem when Sam and she returned to his native land.

Tim Ward and Mr. Scott of Scott's Framing were asked their opinion as to the framing of the Last Supper for the Chapel wall. The wooden frame was removed. Both men remarked on the fine etching of details and suggested the mounting of the art piece on a frame of material to permit it to breathe.

The three dimensional glass-boxed framed crucifix was an auction item in the American Royal Steer Dinner-Auction '91. The bidding climbed to three thousand five hundred dollars and was purchased by Mrs. Philomena Muntzel. When thanked for her generosity, she exclaimed: "Why, I bought that crucifix for Avila!" Our generous benefactor has purchased religious art pieces each year subsequently.

Our Architect, Angus McCallum, and his wife, had the joy of celebrating their twenty-fifth wedding anniversary Mass in the Chapel. It was not too long afterwards that Angus died on November eleventh, nineteen seventy-two. Angus situated the Chapel Building in Foyle Hall on the highest point of ground in the whole of the metropolitan area. Angus wanted the total campus (and, it was all on paper) to reflect the Avila philosophy of simplicity, openness to God and His beauty.

The Avila Chapel is dedicated in honor of Kay Orscheln whose husband, Aloysius, is now in St. Thomas More Parish. At the time of the furnishing of the Chapel, Mr. Orscheln was asked for a gift in memory of Kay who died in a tragic automobile accident in 1961. Kay was a special friend and mother of two daughters who attended the Academy and the College. When Aloysius Orscheln married Dorothy Hogan, we gained another new friend for the college. The Orscheln name continues to be ^{sec'n ab} ~~supportive member~~ of Avila's development programs.

The Chaplains who served at the College in 1952-1965 were Dominicans whose headquarters were in Chicago and who had Holy Name Parish close to St. Joseph Hospital at Linwood and Prospect. There were two Father Burkes who succeeded each other. These priests said early Mass for the Sisters and taught religion classes in the Academy and the College. Fr. McAuliffe and Fr. Feldstein completed the stay of the Dominicans. Before 1952, the priests at Visitation Parish celebrated Mass for the Sisters at St. Teresa's. Monsignor Tighe and Monsignor McDonald, first native Kansas Citian to be ordained and whose father owned at one time much of the Plaza farmland, are well remembered. Monsignor McDonald's niece, Matty Pat Gilford '46, continues ^{with} his gracious generosity to and support of Avila College.

When the Chapel and Convent were being planned, questions arose concerning housing for the Chaplain on campus. Bishop Helmsing said emphatically: "No housing for the Chaplain on the college grounds." Monsignor Huhmann, first Pastor of St. Thomas More Parish, was asked by the Bishop to be celebrant for the Sisters and students' Mass. At the same time, the Bishop asked permission to house the new parish of St. Thomas More in the academic building of the college. The lower level of O'Rielly Hall had been left one half unfinished; that is, concrete floor and exposed pipes and ceiling. This area served as the first cafeteria with Vendo machines, open space for productions of the music and theater department, lectures, and for the parish church. ^{IT was agreed by Bshp and my office} As many as three ^{that 300 would be the stipend for the work of} hundred folding chairs could be set up for convocations, baccalaureate exercises and college day. ^{A separate paragraph after ... continued to grow} Commencement took place for sixteen years on the front terrace of Blasco Hall. ^{at this time} The temporary sacristy was on the landing of the dock area of O'Rielly Hall. Father Cameron served as Chaplain during The summer of 1964.

Parish and college continued to grow. ^{* Inclusion mentions research area and message to be this area of Mission Center for the address by Mrs. St. James Staples and the distribution of degrees.} The names of the Reverend O'Laughlin, Wiederholt, Fitzsimons, Lyons, Mullin, ^{another time under St. Joseph's} Diffley and Zahorchak are on the Avila books. Each priest served uniquely to ^{Tommaso gave the address} his capacity. The teachings of Bishop Baum, Fr. Freeman, Farrington contributed ^{the story became as which we might not} to the quality of instruction at the college in ethics, theology and religious studies. Bishops O'Hara, Cody, Helmsing and Sullivan have been mindful ^{the thematic lighting was not to dim at symbols, graduate} successively of Avila and its Catholicity. I had known Bishop Helmsing at ^{as a} Rosati-Kain High School in St. Louis where he taught ^{as a} a religion class. As ^{not platform guests remained such a collection of} a work-study student, I had the honor to be the school secretary while the

A by Helmsing chapel his, individual necessity.

official secretary was on vacation. Father Helmsing was missioned at the Cathedral and was in charge of the ORIFLAMME, the cathedral publication. He dictated an article which was to be printed in the Fall. It was at Carondelet that this article was transcribed and sent to his attention. President Larry Kramer made it a point to visit Bishop Sullivan, ^{his Successor,} to acquaint him personally of his plans for the college. There has existed a pleasant and helpful association with the Chancery Office as a result of our President's efforts.

It must be noted that Lady Barbara Ward, Lady Jackson in London, spoke in this temporary church on the lower level of O'Rielly Hall. She lectured her audience on WORLD HUNGER and warned that we would all be 'dahmed' if we did not listen to the cry of the poor and do something about human hunger. Maggie Kuehn, the Grey Panther, spoke on the problem of the aging and what were we, who are all in the process of aging, going to do about it. Bob Muntzel in honor of his wife, Philomena, responded to the solicitation of funds for the ceiling blocks and the floor tiles of this area. A plaque in honor of Philomena Muntzel hangs on the lower level wall of O'Rielly hall.

(This first section was read by the following members of the faculty and staff on the recorded dates. Several valuable suggestions were given and incorporated. This was done for each of the buildings.)

6/23/92 read by ~~MM~~ *Conyette*
6/23/92 Sister Margaret Reinhart
6/23/92 Sr. Ellen Marie
6/24/92 Sr. Una Marie
6/24/92 S. Rita
6/27/92 P. Martin
6/26/92 GRh

6/30/92
7/1/92
7/17/92

Sude to Jille
S. Ann Dominick
Larry Kramer

The following pictures are of people who are written about in these memoirs: the first snapshot is of Art Schlumpberger standing next to me on the occasion of the reception for the fiftieth anniversary of Sisters Rita Flaherty, Mary Fitzpatrick, Siena Marie and me. We were of the same reception, having entered the Sisters of St. Joseph in 1938 and receiving the habit of the Sisters of St. Joseph in 1939. Our anniversary took place in 1989. Next to Art is David Gebauer who began working for Avila immediately after graduation from high school. He was Art's apprentice. In front of Art is Myoko Klima who came to Avila as a maid and is still on the housekeeping staff. On the right is Ken Stock who joined Art's staff as a painter; however, he, too, is versatile in his maintenance work.

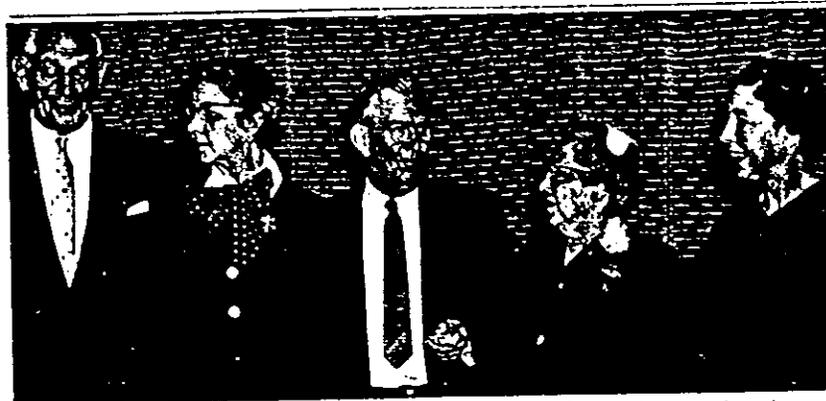
Sister de la Salle is at the piano at a recent Scholarship Sponsors luncheon at Indian Hills Country Club. The young Black is Earl Le'vant Baker who was selected from a pool of more than a thousand students who auditioned for entry into the prestigious Yale School of Drama/Repertory Theater. Sister de la Salle has never been known to decline a request to accompany or provide music.



The pictures below may prove interesting to succeeding readers. They are of Rose Foyle seated in her Apartment at the Walnuts and dressed as a Lady of the Holy Sepulcher. The clipping from the newspaper shows Mary Clarkson, the Grandmother of Don Clarkson and Bill Clarkson's mother; Rose Foyle and her friend, Alice Conlon. The Conlons purchased the crucifix which hung on the wall of our first chapel in Blasco Hall. It now hangs in the Convent Community Room/Lounge.



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Among those attending the Auxiliary's St. Patrick's Day luncheon in 1956 were George Goldman, Mrs. Mary Clarkson, Dr. James R. McVay, Mrs. John W. Foyle and Mrs. J. T. Conlon.

FOYLE HALL

Construction April 1966
Cahill Construction Company
\$348,000

The religious faculty and staff members were ecstatic to learn that their request for a convent on the campus was granted. Six of the Sisters had been living in their offices in Blasco Hall, some with the resident students at St. Joseph Hospital (Linwood and Prospect) and the other Sisters on the St. Teresa Academy Campus, 5600 Main Street. The Sisters who slept in the chairbeds in the Administration Building had been at St. Joseph Hospital until Blasco Hall was completed in the Spring of 1964. When the first residence hall was completed (Carondelet Hall) in 1965, all of the Sisters moved to the third floor of the Hall. The resident students were housed on the first and second floors. A heavy snowfall the evening of the move, March 1, 1965, covered the steps leading from the Hall to Marian Center. Sister Ann Dominic tumbled down these steps and became our 'snow angel'. Students and faculty members survived living together. It was a unique experience to have Sister Ann Dominic rouse her students for class. (Some alumni still giggle at their recalling the rolled-up pajama sleeves and legs under their coats in class.) Yes, they were delighted at the news also. The Provincial Superior asked that the convent be on ground leased from the College. The Faculty Residence, convent, was completed in 1967. It was years later that the Provincial asked that Foyle Hall and the Chapel be purchased by the College. A payment schedule of forty years was agreed upon by both parties. The original building price minus any land cost was \$348,000.

With the consent of the Provincial (Mother Aurelia Mary; Sister Joan Marie, her Assistant), Angus McCallum and Sister Margaret Reinhart followed through with the necessary details of a convent: private rooms, closets, utility rooms for laundry, ironing and sewing. The Provincial suggested that thirty-eight private rooms instead of the thirty originally planned be constructed with a built-in sink in each room. This meant smaller rooms. The wishes were honored. A sturdy desk and combination dresser, a side table, lounge chair and bed were provided for each room. The benefactors of the furnishings for each room had their names on a plaque placed on each bedroom door. These contributions were in memory or in honor of:

Mr. and Mrs. Andrew A. Klughartt (Mary Agnes Thornhill's parents)

Sister Mary Daniel Tammany (President, 1959-1961. Sister died 9/21/61. She preceded her father in death.)

Mr. and Mrs. William F. McKeon (Parents of Sister de la Salle McKeon)

Mrs. Helen Hall Bundschu (Wife of Judge Henry Bundschu)

Mrs. Henry Massman, Sr. (Great Grandmother of Trustee, Henry Massman, IV)

Mr. John B. Bachofer (First Chairman of Board of Counselors; husband of Juanita Huppe Bachofer)

Mr. Louis Borserine (Husband of Kathleen Borserine)

Mrs. Louise Aisenstadt (Wife of Dr. Aisenstadt and alumna of the college)

Mr. Roy Roberts (Editor of the Kansas City Star; husband of Florence Roberts)

Mr. John Charmley (Husband of Genevieve Zahner Charmley, alumna)

Mrs. Lilian O'Brien Jordan (Sister of Richard O'Brien of Kansas City Southern)

Mr. Francis J. McElhatton (Husband of Helen McElhatton and CEO of Panhandle Eastern)

Mr. Louis McGee (Brother of Joseph McGee. He was a Bachelor, uncle of Reardons)

Mrs. Gertrude A. Eschbacher (Mother of Sister Marie Georgette. Sister was given permission to contribute her royalties received from Laidlaw Brothers to the building program.)

Mr. Arthur Wallerstedt (Husband of Mary Wallerstedt and father of alumna)

Monsignor T. B. McDonald (Pastor, Visitation Church and first native Kansas Citian to be ordained. Uncle of Matty Pat Gilford)

Mrs. Anna Ott Bundschu (Mother of Judge Henry Bundschu)

Mr. John W. Foyle (Rose Foyle's husband, Jack)

Mrs. Nanabell Cassell (Mother of Bill Cassell, CEO of engineering firm)

Mr. and Mrs. E. A. Thornhill (Counselor, Co-Founder of PSC; husband of Mary Agnes)

Mrs. Robert Greenlease (Virginia married Robert Greenlease, Cadillac dealership)

Parents Club 1966-1968

Avila Students

Advisory Board 1966-1967

Mrs. Mary Clarkson (Co-Chairman and Co-Founder Scholarship Sponsors, 1962; Grandmother of Don Clarkson)

Mrs. Helen deClercq Reedy (Co-Chairman and Co-Founder Scholarship Sponsors, Counselor)

Mr. and Mrs. Arthur Stock (early benefactors, donors of china cupboard, madonnas)

Mr. and Mrs. Charles Todt (early benefactors)

Mr. and Mrs. Robert Muntzel (Philomena Muntzel at Delmar Gardens; ARD Sponsor)

Mr. JoZach Miller, III (early benefactor; father, Helena Norquist, Jim Miller)

Mr. and Mrs. James Clossick (early benefactors, parents of Peggy Hurley'68)

Mr. and Mrs. Jerome Smith (early benefactor, Buick dealer, memorial scholarship)

Mr. John J. Laidlaw, Sr.

Knopke Brothers (Knopke Brothers Contracting Company; Julian Knopke, trustee)
Mrs. Katherine Teresa Dierks (Mother of Karose -- Kathryn Rose Dierks Hodes)
Mr. and Mrs. Louis Dallavis (Parents of Sister Olive Louise)

In the seventies, Ron Bennett, Business Manager, noted that food service expenditures could be reduced substantially if the Sisters prepared their meals during the summer and vacation periods when the food service was not operative for the students in the residence halls. Sister Felice Helmes worked with Art Schlumpberger and KLEWENO KITCHENS engineer. Four private rooms were taken and converted into a kitchen and diningroom area. The arrangement was satisfactory to all concerned. Two dining room tables and a set of drawers with twelve matching chairs were purchased from Juanita Bachofer, widow of John Bachofer, at a price of four hundred dollars; another set of credenzas, table and chairs were received by Sister Margaret Reinhart as a gift from Mr. and Mrs. Robert Miller. Other details: the framed Spring print from Sarachek's; the crucifix with stations from Sister Colette Marie Doering; the cross from an Avila student, the Last Supper from Mr. and Mrs. Alfred Blasco; the side sconces from G. Richard Scott, collector's plates from Hallmark, have been part of the decor of these much used areas. The photograph of the Hawthorn tree in front of Blasco was taken by Sister Martha Mary. Dorothy Whitfield purchased our first microwave which was replaced by one from the Chaplain, Father Lyons. In all, one must remember and appreciate the silver sets and crystal goblets from the estate of Margaret O'Rielly; the beautiful rose colored tablecloth and napkins from Marge Wilson, sister of Sister de la Salle; the sets of egg holders from Germany, the gift of Gen Demairais; the corn-on-the-cob pincers and grapefruit spoons from Sister Margaret Reinhart's sister and brother, Helen and Ed; the set of china dishes and silverware from the Matter estate through Sister Germaine Matter.

On the landings of the stairs are plaques, Faith and Love, from the sister of Dorothy Whitfield, Carolyn Dean; the Yawning Indian Child from Tom Webster, our black Professor of Sociology and first Chairperson of the Social Sciences Department and Professor Emeritus; the owl macromè from Dick Pond, guest director and choreographer of the Avila musicals. The Magdalen which hangs at the top of the stairs was a gift of Justine Hopper; the large rosary in the sewing room, the gift of Mary Betty and Jim Green, Jr. The phone room houses the two large glass punch bowls of the college, one from the old campus and the

other from Bud and Mary Russell; the silver ladle from Virginia May Palmer. The llama fur cover on the table was a gift from Sister Marie Loyola Sanders, a former business professor and missionary in Peru. The chest of drawers is from the estate of the Purcell family/Sister Margaret John.

The lounge has the white sofas and chairs from the St. Teresa campus; new empire and lounge chairs from the original purchase of furnishings by Angus McCallum; three large square leather stools from Taylor Abernathy whose family founded the First national Bank; the console from the Zenith Company in Chicago; the two lounge chairs purchased by Sister Margaret Reinhart with her funds from her 1989 art exhibit. The extra large sofa was given to the college by our Trustee Mary McCann. Her client had this in her estate. The side tables for the lamps from Elaine and Dr. James Lally; the credenza from Bea Flentie whose employer had it in his office; the teakwood book table from Kay Ludecke. The large enamel pieces on the walls are the gifts of Sister Marie Georgette: St. George and the Mother and Child by the noted artist, Al Henze of St. Louis. Bebe Murphy's woven piece; Sister Martha Smith's New Mexico print; Sister Margaret Reinhart's oil paintings: trees and a three dimensional study and one water color; the framed glass art pieces of Sister Colette Marie Doering; the wooden crucifix, gift of Alice and Mr. Conlon, friends of Rose Foyle, all grace the walls of the lounge area. The crucifix was purchased for the Chapel in Blasco Hall by the choice of Angus McCallum. He specified that the corpus be a serene figure instead of the tormented writhing figure of the Christ. The hanging wall clock is the gift of the parents of Sister Olive Louise on the occasion of her golden jubilee. The sculpture pieces on the columns: St. Francis was purchased in San Francisco by Sister Olive Louise; the madonna was given to the college. In 1991, one of the guest rooms off the foyer of the chapel was selected for the office of Father Mario Moscaritolo. This seemed apropos for the students to find the Chaplain in a building distinct from the other college buildings. The remaining parlor has another framed print from Sarachek's and pieces of reupholstered furniture. On either of the brick walls of the narrow hall to the Chapel foyer are the metal sculpture of St. Thomas More from Father Cameron our interim Chaplain during our first summer and guest celebrant throughout the years; the Madonna and Child from the collection of Mr. and Mrs. Arthur Stock.

The lobby of the Chapel was glassed with sliding doors to permit for an overflow

of Mass attendees. The Chapel was used for our first alumni homecomings on the campus and for sacred concerts. The alumni homecomings have outgrown the chapel. The clock of Margaret O'Rielly, 1918's only graduate, was moved into Foyle Hall. It had been rescued from its niche in the Keyes Memorial Library in Donnelly Hall. It had not been keeping time and chiming for many years. Thompson's Clock Manor repaired the antique masterpiece and delivered it to its new home. In March of 1993, Sister Margaret Reinhart informed Dr. Kramer that the O'Rielly clock was again in need of repair after almost twenty-five years in the chapel foyer. Thompson's clock repair was called. Having moved the shop to seventy-fifth and Wornall, Thompson's was quickly on hand to repair the chimes and time piece. David Gebauer saw that the small wooden decorations on the case of the clock became attached again.

The small pews at either entrance and the teak bench are pieces from the estate of Arthur Mag, a prominent attorney. The large tapestry (fertility banner) is one of a set sold to Rose Foyle by Edward Keith and given to Avila after it had been in Rose's possession for more than fifty years. This antique piece had been rolled and stored in Rose's attic and brought to light when Mr. Keith asked to buy the tapestry from her. Rose called and asked if Avila could use the item. My policy is to refuse no gift and so, the tapestry has hung in the foyer since the completion of Foyle Hall. The large brass India pot and brass ornamental vase were given to Sister Margaret Reinhart by Sister Blanda who was missioned at St. Joseph Hospital. The permanent plant has been the first and only occupant of this brass container. The copy of the Madonna and Child is an exact replica of the original. Mr. Nelson of the Kansas City Star hired artists to copy in minute detail the European masterpieces. His desire was to create an image of a cultured Kansas City rather than a cowtown outpost or a wild western locale. This copy plus the others found throughout the campus were in a shipment of oil paintings and sculpture pieces from the Curator of the Nelson-Atkins Art Gallery, Mr. Lawrence Sickman. The Gallery has long since earned its status. It no longer houses any copies of art, only originals. Meanwhile, the students and faculty and staff members have enjoyed these facsimiles.

Mr. McCallum wanted the Chapel to have a copper roof even though at the time of its construction, copper was very expensive when obtainable. He wanted the patina to be had on this roof of the house of God, the center of the campus.

The green sheen is produced on the copper by use and age. The slender cross was raised high above the roof. Often, a meadowlark perches on its arms and greets the entire campus with its song. Angus was a very sensitive architect. In his profession, he was considered excellent by his peers. These touches of beauty are evident throughout the campus. The lighting in the chapel and lobby won an award; the design and setting of the first four buildings were judged and awarded first place by Kansas City Artist, Frederic James, and his committee of the Urban Design Award. Angus was an active participant in Monsignor Baum's Sunday afternoon meetings on the Church, its art, liturgy, philosophy and ministry. A number of Kansas City Catholic laymen attended these avant garde seminars of clergy and laypeople in the early fifties. Angus and his wife, Kathleen, had the joy of celebrating their twenty-fifth wedding anniversary Mass in the chapel. Their daughter, Mollie, was killed in a tragic automobile accident with her fiance en route to St. Louis. The Avila College rostrum in the Goppert Theater was purchased with money sent to Avila in her honor by friends of the family in lieu of flowers. Kathleen wanted the money to be used for a piece of equipment. Lucy, their younger daughter, went to the College of St. Catherine for her first year. She finished at Avila in nursing and is a loyal alumna.

The whole campus of the college is Angus' memorial. He loved his work and Avila which gave him the opportunity to lay out a noble enterprise of learning. His question was always: "Is this building for the students who are here to learn well and wholistically? If so, what is the better decision to be made? When in a dilemma with a department head, he resolved the enigma by this query. Foyle Hall is in the shape of a T; the stem is the chapel, lobby and lounge of the Sisters; the top of the T is formed by the private rooms in the convent.

Rose Foyle was a short, down-to-earth lady who became known to me through Mrs. Mary Clarkson. She confided that she and Mary were the best of friends who never discussed politics. She also confided that she asked Monsignor Tighe, her special friend, not to preach at her funeral. He was a fine orator and loved by all his friends who were many. But, Rose wanted no recognition. If I had not known that it was the funeral of our friend, Rose, I would never have known who was the deceased in the casket, for whom Father Carney was offering the Mass. Rose had asked me to sing at her funeral!



Foyle Hall Lobby with one of the Art Gallery contributions of Mother and Child. The O'Rielly Clock whose chimes have been restored twice by Thompson's.

S Margaret R
June 25, 1992

P. Martin
July 16, 1992

JMS 6-25-92
LUM 6/26/92

St. Rita
7/17/92

Ardelet S 6/30/92

J. Ellen Maine
6/26/92

S. Ann Dominic 7/1/92

Larry Kramer

9/2 7/15/92

7/20/92