The name, *Cathedra*, selected for this publication, refers to the Latinized Greek for “archbishop’s chair.” Cathedral is a short form of the Latin, *ecclesia cathedralis* “church of a bishop’s seat.”
Between Thanksgiving and Christmas, around 2 million people visit America’s Parish Church, St. Patrick’s Cathedral.

We are so happy to welcome you!

As you look around you can see that we are at the high water mark of our restoration. We thank you for your patience and enthusiasm as we restore the Cathedral for future generations. (For a closer look at our hard work please go to www.saintpatrickscathedral.org/restore for our restoration videos.)

We are always happy to offer Masses and special events, but I especially want to highlight our hosting of the relics of St. Anthony of Padua in early December.

As you may know, the Cathedral has a side altar dedicated to St. Anthony of Padua on the 50th Street side. St. Anthony is most often asked to intercede when someone has lost something—so I am sure he receives many requests!

A little history on St. Anthony (1195-1231) from the Pontifical Basilica of Saint Anthony of Padua in Italy:

“The reason for invoking Saint Anthony’s help in finding lost or stolen things is traced back to an incident in the Saint’s own life. Anthony had a book of Psalms that was very important to him... A novice who had grown tired of living the Franciscan way of life decided to depart from the community. He took with him Anthony’s prayer book. Upon realizing that his prayer book was missing, Anthony prayed that it would be found or returned to him. In response to Anthony’s prayer, the novice was moved to return the prayer book to the Saint and to return to the Order which accepted him back.”

We hope to see you not only visit our Altar of St. Anthony, but also explore the many other stories told throughout the Cathedral as we prepare to celebrate the birth of Jesus and ring in the New Year.

Sincerely yours in Christ,

Msgr. Robert T. Ritchie, Rector
You may have noticed some updated messaging on our signs throughout the Cathedral which read:
“Restore your Heart. Restore the Church. Restore the Cathedral.”

I’d like to explain the messaging here.

When you go inside St. Patrick’s Cathedral you are immediately greeted by steel scaffolding, clanging, and men and women hard at work on the restoration of our beloved New York City landmark.

On average, there are 80-130 people working on site each day. If you include the restoration workers, the architects, the project managers, the artisans, the Trustees and Board of St. Patrick’s, the Cathedral staff, the staff at the Archdiocese, assistants, team members—oh, and me, there may be as many as 250 involved in this project!

A lot of work.

Already you can see the newly restored doors and the spires, gleaming and bright, facing 5th Avenue. Please view the Bronze door blessing on our website.

While we are preserving America’s Parish Church for generations to come, perhaps the most important aspect of this work is that it serves as a reminder that we need to have the same dedication in restoring our hearts.

Now, make no mistake, the “work” has been done for us by a carpenter named Jesus. But we do have to say yes to his request to enter our hearts and restore, refinish, polish, and make new all of the corners that are dark and dusty.

The Cathedral, with all the work going on inside and outside, reminds us of the work of salvation. When we restore our hearts, each day opening up to a closer friendship with Jesus, we restore the Church universal.

We can’t always “see” the workings in our hearts like we see it on 5th Avenue. Cathedrals often have hidden works of art that most people will never see. We discovered at St. Patrick’s, for example, that all 343 finials or “baby spires” that decorate the exterior are completely unique. We found a hidden and yet ornate stained glass window in a bell tower and, of course, the bells themselves are covered in depictions of the saints they are named after and beautiful verses of prayer.

Why would the original builders spend so much time on something only a handful of people will ever see?

Because a cathedral is built as a testimony of praise and worship to a merciful and loving God and a God who sees all: our hearts, the Church, the Cathedral.

I hope you will join me as we work to restore hearts, the Church and the Cathedral.
CAMPAIGN TO CELEBRATE ST. PATRICK’S CATHEDRAL SAINTS

By Kate Monaghan

Though not all of the subjects profiled in our Saint Campaign are canonized saints, each shares a love for his or her Catholic faith and a close tie to both the Cathedral and New York City. Spread across this issue you will find replicas of the banners on 5TH Avenue.

Throughout their stories you can trace the thread of connection among them: Archbishop John Hughes was not accepted to the seminary until a woman named Elizabeth Ann Seton urged his admission; both Mother Seton and Pierre Toussaint were well-known figures in Old New York; Kateri Tekakwitha was baptized by Jesuit Missionaries—one of the best known Jesuit missionaries is St. Francis Xavier, after whom Bishop Francis Xavier Ford was named and Bishop Fulton J. Sheen preached the eulogy at Bishop Ford’s Pontifical Requiem Mass in 1952. The thread that connects them is a shared love for their faith and, at the center of it, Christ.

We hope you will be inspired by these men and women and join us in our campaign by sharing their stories and the story of St. Patrick’s Cathedral.
Views from the Restoration
The massive bronze doors adorning the Fifth Avenue entrance of St. Patrick’s Cathedral were installed in 1949, replacing the original wooden doors. The doors were created and engineered following the blueprints of Charles Maginnis, with hand-sculpted saints, religious figures, flowers and symbols executed by the sculptor, John Angel. The artist’s only signature can be seen humbly placed at the right corner of the upper tympanum. The artist himself stated that like Medieval church builders, craftsmen and unknown masters, his art should survive—and not his name.

In order to return the bronze doors to the level of the deserved artistic, religious and social significance, we had to remove many decades of accumulated dirt, hazardous corrosion and obscuring paint layers. The selective removal of the damaging pollutants, while still retaining the interlocked original polychrome patinas, was a true challenge. This delicate restoration process enhanced the definition of the saints and of the decorative elements.

The comprehensive conservation work was preceded by some “detective” work: an analytical investigation of the external and internal structures. We needed to understand the factors of decay; to do so we performed a non-intrusive endoscopy (to take a look inside the doors), multiple cleanings, and patina and coatings techniques tests.

The art of conservation, despite its scientific basis and high level of craftsmanship and skills, should be humble in nature, respecting the historical values of the piece while maintaining respect for the original design’s intent—and the original layers of history, such as naturally formed patinas.

Our mission was to understand and replicate this prior formula. We applied a new patina with a specialized torch as well as protective coatings to the heated bronze surface.

We followed the original casting of the bronze in our restoration process. You can see the artist’s talent in the casting his fingerprints and tooling marks solidified for posterity.

Our conservation process emphasized the beauty and translucence of the bronze’s metallic appearance. We are truly “restoring with fire” while respecting the original bronze. By manipulating the heat’s intensity and chemicals brushed in place, we create a perfect blend of the restored and original surfaces.

Polymeric micro crystalline waxes were molten in place by the heat action, then hand buffed to enhance the patinas’ transparencies and the metallic sheen.

Missing details such as the curled decorative staff of St. Patrick’s statue, were historically documented, then modeled in clay, wax prototyped, cast in bronze by a lost wax technique, then finally welded in place.

The restoration project includes multiple elements: the two main doors weighing 9,200 pounds each, adorned with
half size three dimensional statues of the six saints St. Patrick, Patron of the Church, Mother Ann Seton, first American Saint, St. Kateri Tekakwitha, the first Native American Saint, St. Joseph, St. Issac Jogues, and St. Frances X. Cabrini. The upper transom and tympanum shows the full size figure of Jesus Christ and the smaller figures of the Apostles, designed in a three dimensional representation and placed on an arched background.

The project involved a complete structural rehabilitation, disassembly of the two doors and the legs to upgrade the pivots’ mechanism, removing the rust and deterioration below the grade’s steel plates and portions of the vertical beams.

At completion of such an enormous undertaking we are proud to say that we reached our conservation goals and we were able to bring back the glory of these iconic doors for the viewing pleasure of millions.

Participants in this project were the conservator and artist, Lucia Popian, responsible for the conceptualization of the process, cleaning, patina techniques and coatings techniques; Gabriel Popian contributing to strategies and reports, cleaning, and the sculptural process of the bronze casting; and the detailed contribution of the architect-designer Ion Popian, for CAD drawings, photography, internal structural investigation by endoscopy, and conservation practice.
Cathedral
A publication of St. Patrick’s Cathedral, America’s Parish Church
Reverend Monsignor Robert T. Ritchie, Rector
Reverend Andrew King, Master of Ceremonies
Patrick Danczewski, Director of Cathedral Gift Shop
Kevin Donohue, Director of Building Operations
Kate Monaghan, Director of Communications
Jennifer Pascual, DMA, Director of Music and Organist
Loual Puliafito, Director of Development
Roberta Shea, Director of Volunteers and Cathedral Tours

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the Archives of Archdiocese of New York

Mass Times:
Monday through Friday: 7:00, 7:30, 8:00 am,
12 Noon, 1:00, 5:30 pm
Saturday: 8:00 am (in Lady Chapel)
12 Noon, Vigil Mass: 5:30 pm (Fulfills Sunday obligation)
Sunday: 7:00, 8:00, 9:00, 10:15 am (Choir)∗, 12 Noon, 1:00, 4:00 (Spanish), and 5:30 pm
∗Watch Mass live: saintpatrickscathedral.org/live/

Confession Times:
Weekdays: After morning Mass and from Noon to 1:20 PM
Saturdays: Noon to 12:45 PM and 3:30 to 5:30 PM
Reconciliation is available in languages other than English.
For more information, please contact the priest on duty at:
St. Patrick’s Cathedral Parish House
14 East 51st Street
New York, NY 10022
212.753.2261

For any additional questions please call the Parish House: 212.753.2261

DIRECTIONS:
St. Patrick’s Cathedral
5th Avenue between 50th/51st Streets
New York, NY
Subway:
E or 6 trains to 5th Avenue/53rd Street
4 5 6 or NQR to 5th Avenue/59th Street
BDFM to Rockefeller Center
Gift Shop:
Visit Our Shop Online – www.stpatscathedralgiftshop.com
15 East 51st Street, between 5th Avenue and Madison Avenue
Hours: 8:30 am to 8:00 pm, Monday through Friday
10:00 am to 6:00 pm, Saturday and Sunday
Virtual Visit – saintpatrickscathedral.org/visit
St. Patrick’s Cathedral is the Mother Church of the Archdiocese of New York and the seat of its Archbishop.
Built by contributions large and small, it remains emblematic of the ascendants of religious freedom in the New World.

ST. PATRICK’S CATHEDRAL
DID YOU KNOW?

• For the first time since Old St. Patrick’s was established in 1809, there were two years from 1866-1868, in which there was no St. Patrick’s in New York City due to a fire at the old cathedral and the new cathedral not having yet been finished.
• There has only been one Bishop of New York who headed the diocese who was not of Irish descent: Bishop John Dubois, a Frenchman.
• The Mamas and the Papas’ 1965 song California Dreamin’s second verse mentions a church—that church is St. Patrick’s Cathedral.
• From October 1888 until October 1890, St. Patrick’s Cathedral at 330 feet high was the tallest building in New York City and the second tallest in America surpassed only by Philadelphia’s City Hall.

“RESTORE YOUR HEART.
RESTORE THE CHURCH.
RESTORE THE CATHEDRAL.”

REDISCOVER
ST. PATRICK’S CATHEDRAL
WITH OUR NEW AUDIO TOUR
NARRATED BY CARDINAL DOLAN.
DOWNLOAD THE APP ON YOUR PHONE OR TRY OUR ON SITE AUDIO GUIDE.

ST. PATRICK’S CATHEDRAL
Did you Know?
JOIN OUR LEGACY

As you think about your Christmas and end of year giving, you may wish to consider some giving options that could benefit you and provide for the Legacy of the Cathedral.

Charitable Bequests
There are several ways to name the Cathedral as a beneficiary of your will or living trust. You can make a cash bequest, leave a specific asset such as appreciated securities, or designate that the Cathedral will receive all or a percentage of the remainder of your estate, after your other beneficiaries are provided for.

Gifts of Retirement Plan Assets
Retirement plan assets could be the most heavily taxed of all your assets if left to heirs. With the income and estate taxes, more than half could be whittled away. You can preserve more of your estate for your heirs and meet your philanthropic goals by leaving your retirement plan assets to a tax-exempt charitable organization such as the Cathedral.

Gifts of Appreciated Securities
Giving appreciated securities is now more advantageous with the rise in the value of securities and higher tax rates. For securities held longer than one year, you can deduct their full market value (top federal rate 39.6%) regardless of what you originally paid for them. You also avoid paying capital gains tax (top federal rate 23.8%).

Charitable Gift Annuities
A charitable gift annuity is a simple contract that offers a tax-advantaged way to provide fixed guaranteed income to you and/or another individual. At the death of the last income beneficiary, the remaining principal is transferred to the Cathedral. You can begin to receive income when you need it most, either right away, or at a pre-determined future date such as retirement.

Charitable Remainder Trusts
You can donate a wide variety of assets to a charitable remainder trust, including cash, appreciated securities and real estate, and receive a percentage of the trust’s value as income. In years when the trust assets appreciate; the distribution will increase; if asset values decline, distributions are lower. At the death of the last income beneficiary, the remaining principal is transferred to the Cathedral.

Contact Us
We would be most grateful for the opportunity to discuss these gift arrangements and other giving ideas with you, your family and your professional advisers.

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CATHEDRAL OFFERS SOLEMN SURPRISES FOR ADVENT

(Catholic NY) “In a City That Never Sleeps Everyone Needs a Place to Pray.” So suggests a stately draped banner outside St. Patrick’s Cathedral that cleverly bears one of New York’s renowned nicknames. (http://bit.ly/1bGnRgi)

OH, THANK HEAVEN! ST. PATRICK’S GETS $150K DONATION FOR REPAIRS OF LANDMARK CATHEDRAL

(NY Daily News) Non-profit Columbus Citizens Foundation cut a $130K check for St. Patrick’s Cathedral, though they actually raised an additional $20K for the landmark cathedral’s ambitious restoration. Cardinal Timothy Dolan accepted the gift earlier this week. (nydn.us/18XeF0l)

MASS HELD AT ST. PATRICK’S CATHEDRAL TO HONOR VETERANS

(CBS NY) A veterans’ mass was held at St. Patrick’s Cathedral Sunday, in honor of Veterans Weekend and Veterans Day on Monday. (cbsloc.al/1dexvnr)