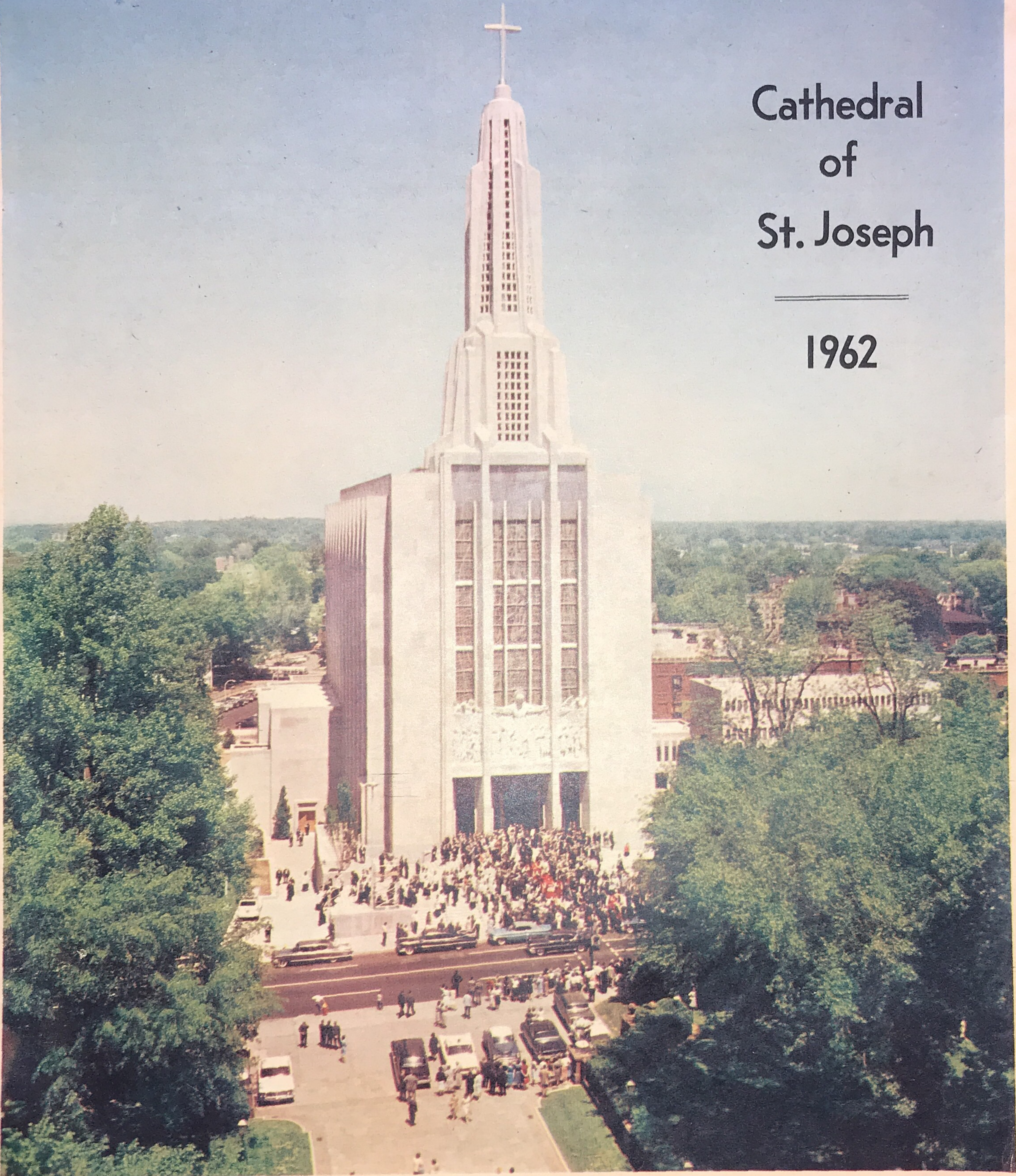


Cathedral
of
St. Joseph

1962



The Cathedral Complex

Courant aerial photo by HARRY BATZ

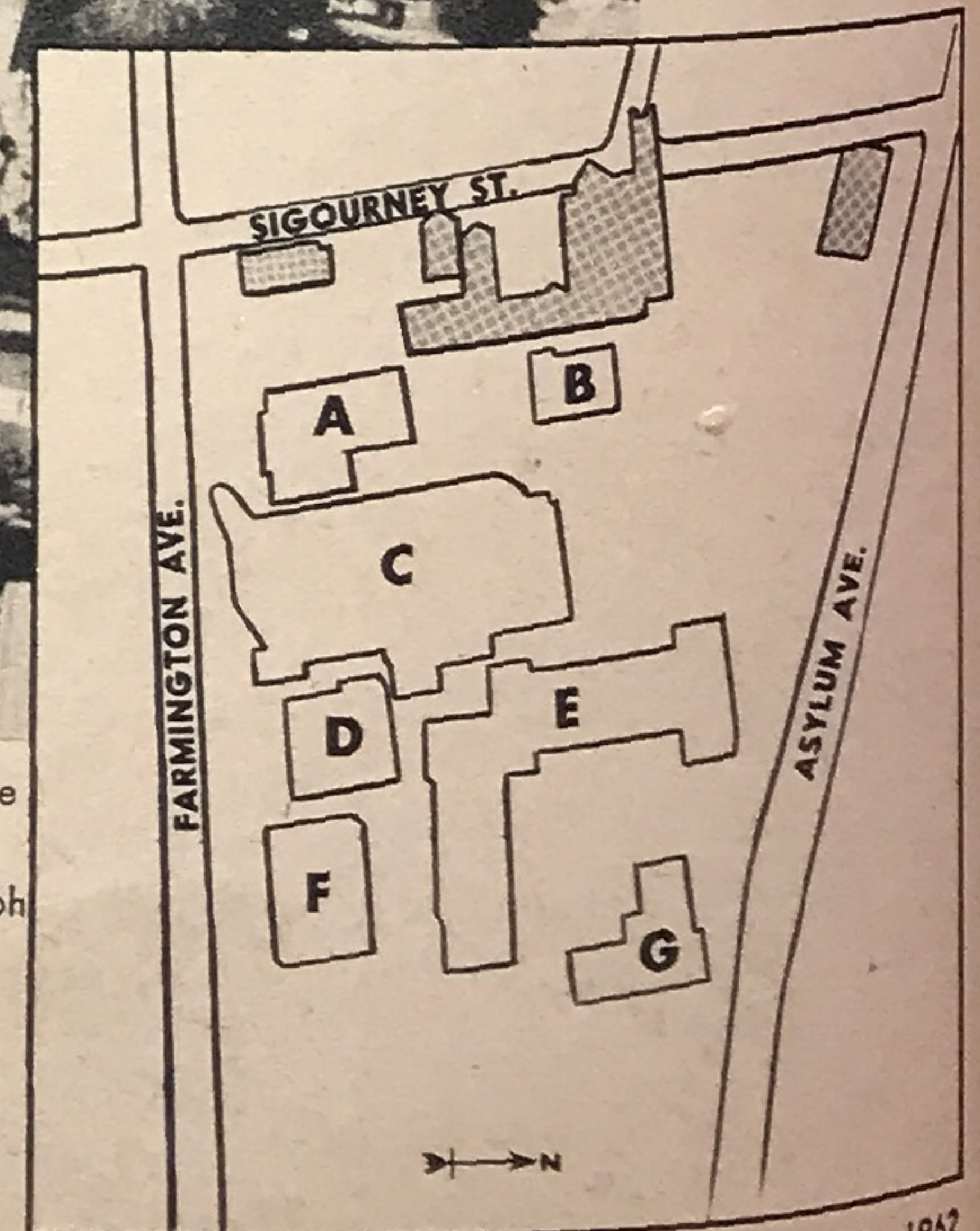


CATHEDRAL AREA photo, taken from the air in early May, 1962, locates the buildings of the complex. See schematic diagram at lower right for identifications. Unlisted structure directly north of the cathedral itself was the temporary rectory during the period of construction. It has since been torn down. The land behind the cathedral fronting on Asylum Avenue, approximately from power plant to school, has become a parking area.

KEY TO BUILDINGS

Shaded areas are not part of the complex.

- A—St. Joseph Convent of Mercy, motherhouse of the Sisters of Mercy
- B—Power plant, serving Cathedral of St. Joseph
- C—Cathedral of St. Joseph
- D—Rectory of the Cathedral of St. Joseph
- E—St. Joseph Cathedral School
- F—Chancery Office, archdiocese of Hartford
- G—Catholic Transcript office building



What Is A Cathedral?

by RT. REV. MSGR. JOHN S. KENNEDY
Rector, Cathedral of St. Joseph

Courant Color Photo by PHILIP J. ACQUAVIVA

A CATHEDRAL has a unique importance among churches, and this for two principal reasons. First, it is the bishop's church, the sacred structure in which is set the chair symbolizing his authority. Secondly, it is the mother church of an entire diocese, which means the territory of whose Catholic residents the bishop is leader and chief shepherd.

As to the first, the visitor to the new new Cathedral of St. Joseph will see on the west side of the sanctuary marble steps similar to, but smaller than, those immediately approaching the altar. They lead to a platform covered by an ornamented canopy below which stands a massive, richly carved chair. To the panel behind the chair is fixed the coat of arms of Archbishop Henry J. O'Brien. This is the episcopal throne, and from it the father of the faithful gives guidance and sustenance to the people entrusted to his care.

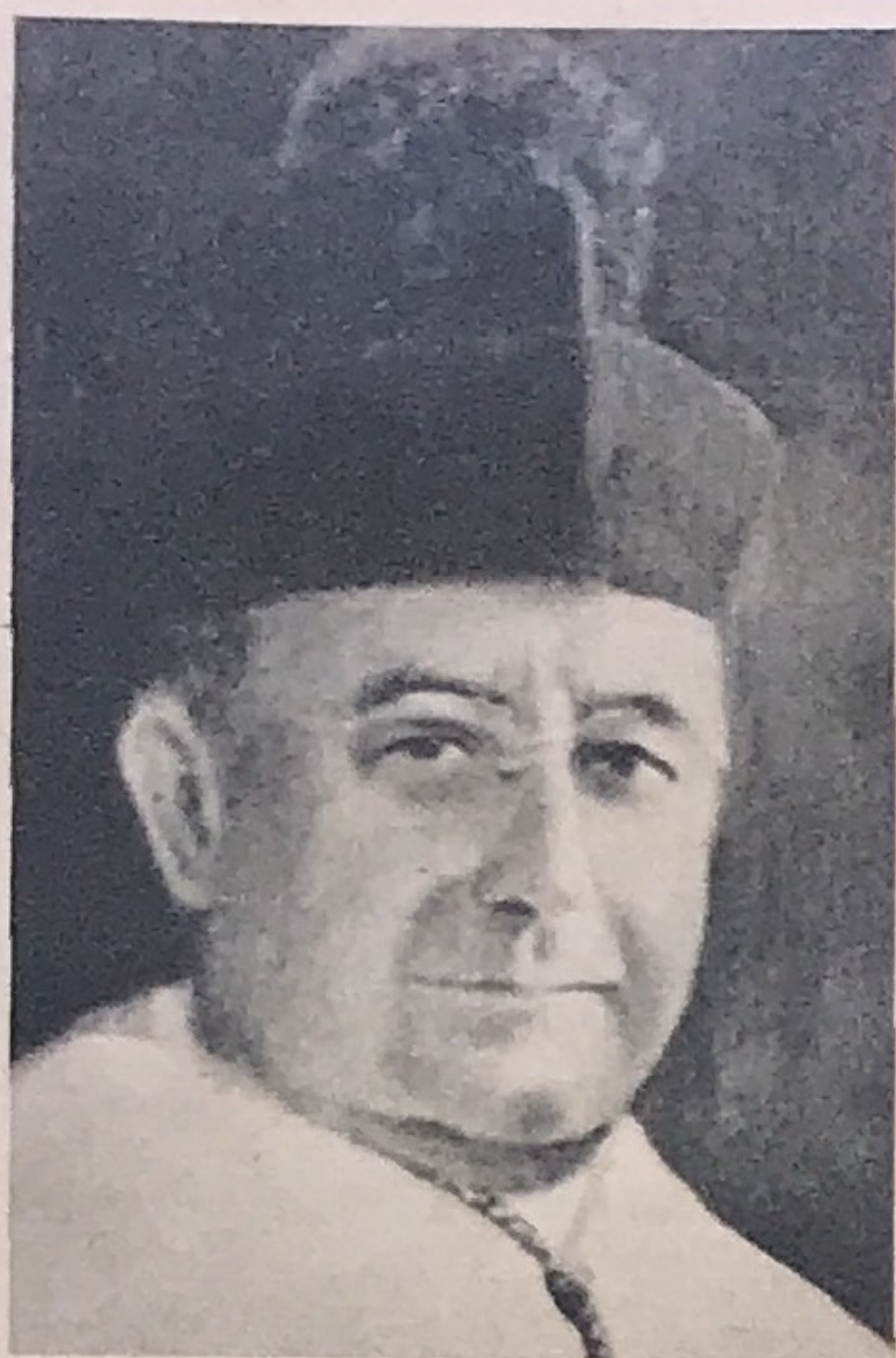
As to the second, it is in the cathedral, for example, that each year on Maundy Thursday the bishop consecrates the holy oils used throughout the diocese and throughout the year in the administration of the sacraments. Thus, every time a priest baptizes an infant or anoints a person in danger of death, he uses holy oils of which the cathedral is, so to speak, the font. Also, it is in the cathedral that there occurs the ceremony of ordination, in which young men are raised to the dignity and responsibility of the priesthood and empowered for the work to which they will be assigned in the cities and towns of the diocese. As a mother gives birth and fosters life, so does a mother church in the spiritual sphere. The children of a cathedral, young and old, are all up and down the diocese of which it is the mother church.

Such is the special importance and dignity of a cathedral. Hence the fitness, and indeed the necessity, of expressing these in the structure itself: its size, its majesty, the beauty of its adornment.

Requisite, too, is the aptness of a cathedral to the age in which it is raised. Although the character and function do not change from century to century, their statement in architectural style, in building materials, and in artistic idiom must be contemporary, in order that the cathedral may speak to the men of its times. We have sought to erect such a cathedral in Hartford.

→
CHRISTIAN THEME, gleaming from inner light against a twilight sky, adorns the front of the cathedral. The glass art, portraying Christ the King, is the work of world-famous Jean Barillet of Paris, France, who also created the 26 windows of the side walls. Design, 28 by 61 feet, is made with three-quarter inch thick glass chips set in reinforced concrete.





HIS EXCELLENCY, Most Rev. Henry J. O'Brien, archbishop of Hartford, to whom fell the task of planning the magnificent new Cathedral of St. Joseph to replace the beloved old Gothic building consumed by flames in the dying hours of the year 1956.

INTERIOR VIEW of the old St. Joseph Cathedral where bishops presided from 1892 to 1956. Bishop Galberry laid its cornerstone in 1877, but the structure was not completed until 15 years later under Bishop Lawrence S. McMahon.



Building A Diocese

The procession of years, men and events from the old days of circuit-riding priests.

OVER a span of 70 years, there are memories still able to reach back to a sunny day in May, 1892, when long files of carriages and horse cars and a special train brought Catholics thronging to Hartford for their first glimpse of the brownstone and stained glass splendors of St. Joseph Cathedral.

"A Memorable Day," one headline recorded it. That May 8 saw the consecration of the first cathedral for Roman Catholics in Connecticut.

The first St. Joseph Cathedral, the great twin-towered Gothic structure that remained a landmark until the fire of Dec. 31, 1956, was erected for a fraction of the millions that have been spent in its replacement. But it had been a long 15 years in building. It represented the dreams and labors of three bishops.

Its consecration brought an influx of church dignitaries totally unprecedented in Hartford. Probably no event of the kind in America had ever attracted so many prelates. The *Courant* said, except for the dedication of St. Patrick's in New York and Boston's Cathedral of the Holy Cross.

In the historic view, the 19th century achievement of Connecticut's 200,000 Catholics was an impressive one. A single Catholic priest, 64 years earlier, had served all of Connecticut and Rhode Island. In colonial days and long afterward, Catho-

lics were under the remote and sporadic care of out-of-state bishops and circuit-riding priests.

A chaplain with Rochambeau's French troops during the Revolution had offered the first public Mass here of which there is any record, in the South Meadows. Not until 1829 did Hartford have a Catholic church.

The first three bishops of Hartford conducted affairs of the church from Providence, the more populous Catholic city in their two-state see. (That original territory, with Hartford as the archbishop's seat, is now a metropolitan province with four dioceses and a Catholic population of more than 1,600,000.)

The first two were Bishop William Tyler and Bishop Bernard O'Reilly. Bishop Francis P. McFarland was the first, in 1872, to live in Hartford. His diocese was divided on state lines, and he moved from Providence and set about planning a cathedral. He bought the Farmington Avenue site for \$70,000 and built the present motherhouse of the Sisters of Mercy, but he did not live to start the cathedral. His successor, Bishop Thomas Galberry, laid the cornerstone in 1877 but died soon after. It remained for Bishop Lawrence S. McMahon to complete in 1892 the great Gothic structure with its stained glass windows from Germany, its vaulted arches and rich marble altars. The building cost

some \$500,000, but that did not include many individual gifts of art and furnishings.

In nearly 65 years, the old cathedral saw many ceremonies of historic and liturgical importance. Five bishops of Hartford were installed—Bishop McMahon in the unfinished lower church, and after him Michael Tierney, John J. Nilan, Maurice F. McAuliffe and the present Archbishop Henry J. O'Brien, whose elevation as a metropolitan archbishop in 1953 signaled a new milestone.

Auxiliary Bishop John F. Hackett and a predecessor, John Gregory Murray, late archbishop of St. Paul, were also installed in the old St. Joseph Cathedral; as well as two missionary bishops, Paul J. Girouard and Edward A. McGurkin.

Through years of growing concern for the founding of Catholic hospitals, charities, schools, colleges and parishes, there came heavy responsibilities for the cathedral itself, faced by the last two of its bishops. Bishop McAuliffe in 1937-39, carried out a dramatic reconstruction of the huge edifice, which was settling in faulty subsoil and had to be shored up with 500 concrete-filled steel cylinders.

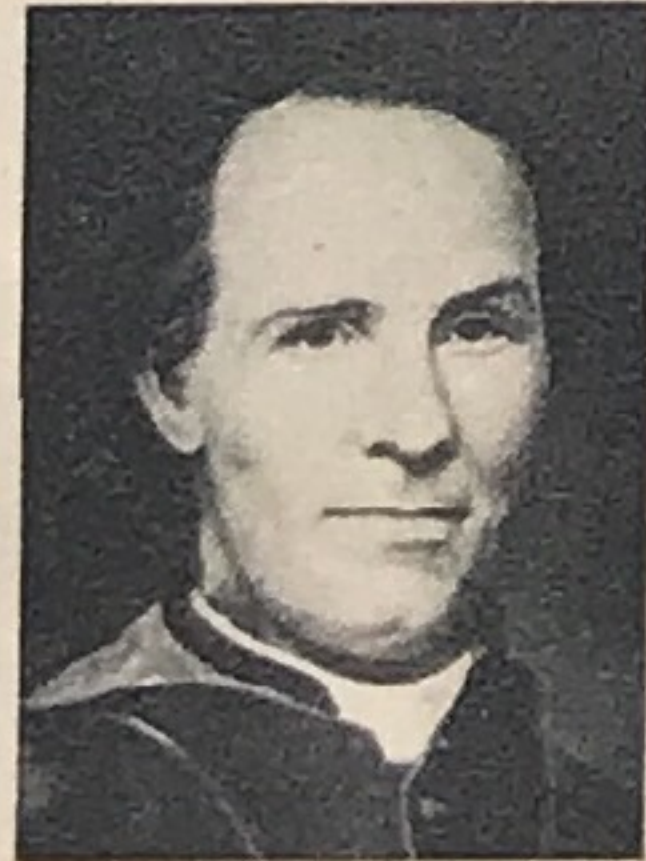
Fiery destruction on the last day of 1956 gave Archbishop O'Brien the task of replacing it with the soaring contemporary edifice, built at a cost of more than \$10,000,000, that was consecrated May 15 and dedicated May 23.



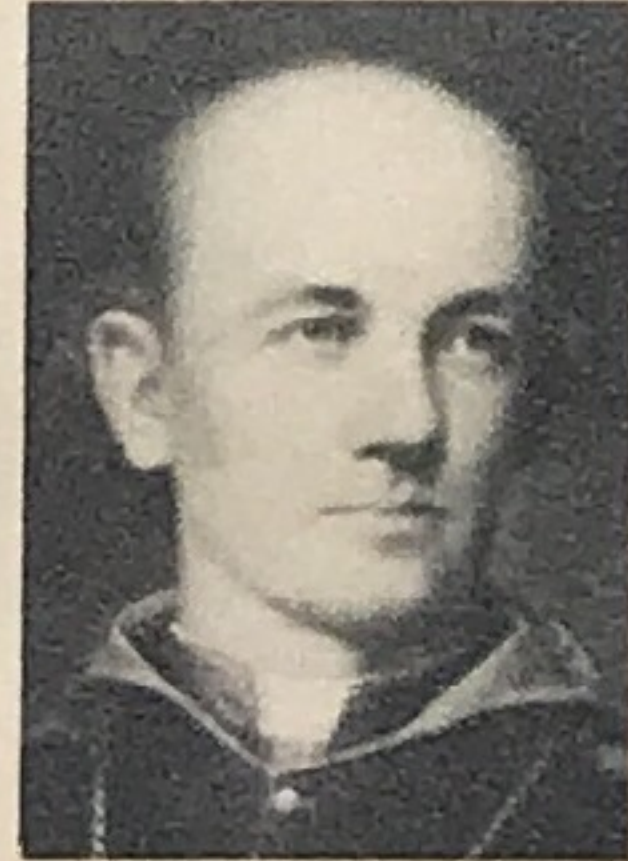
Bishop William Tyler



Bishop Bernard O'Reilly



Bishop Francis P. McFarland



Bishop Thomas Galberry



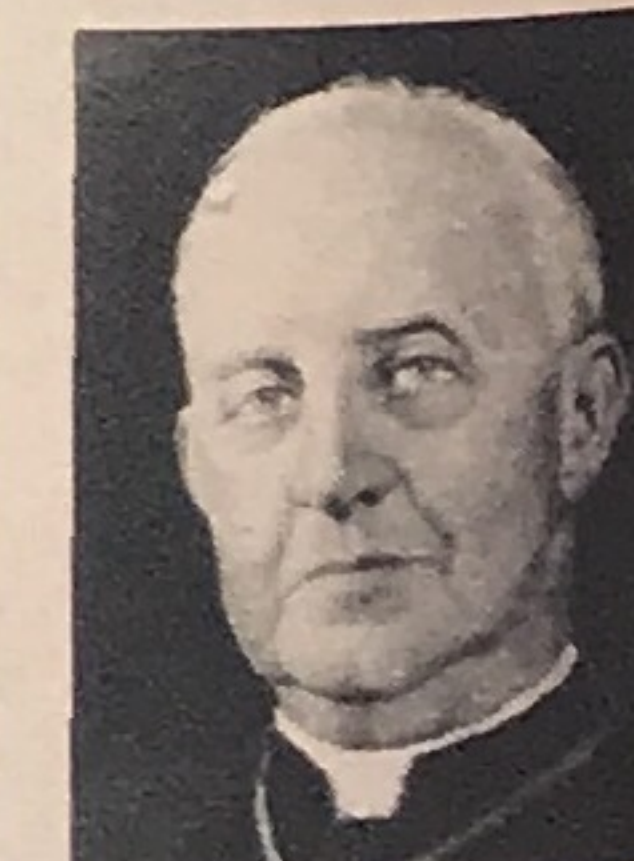
Bishop Lawrence S. McMahon



Bishop Michael Tierney



Bishop John J. Nilan



Bishop Maurice F. McAuliffe

Agony of a Church — 1956

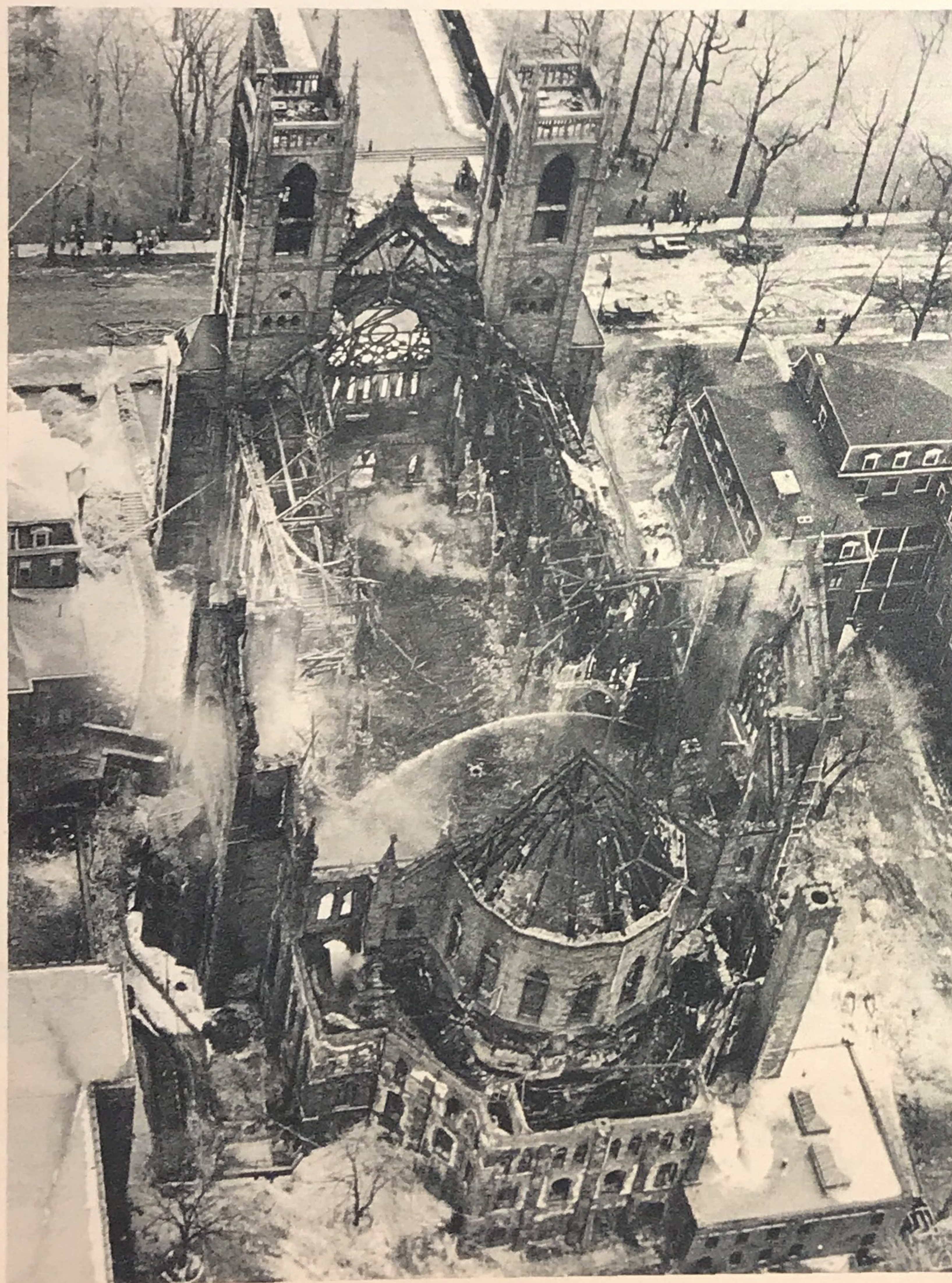
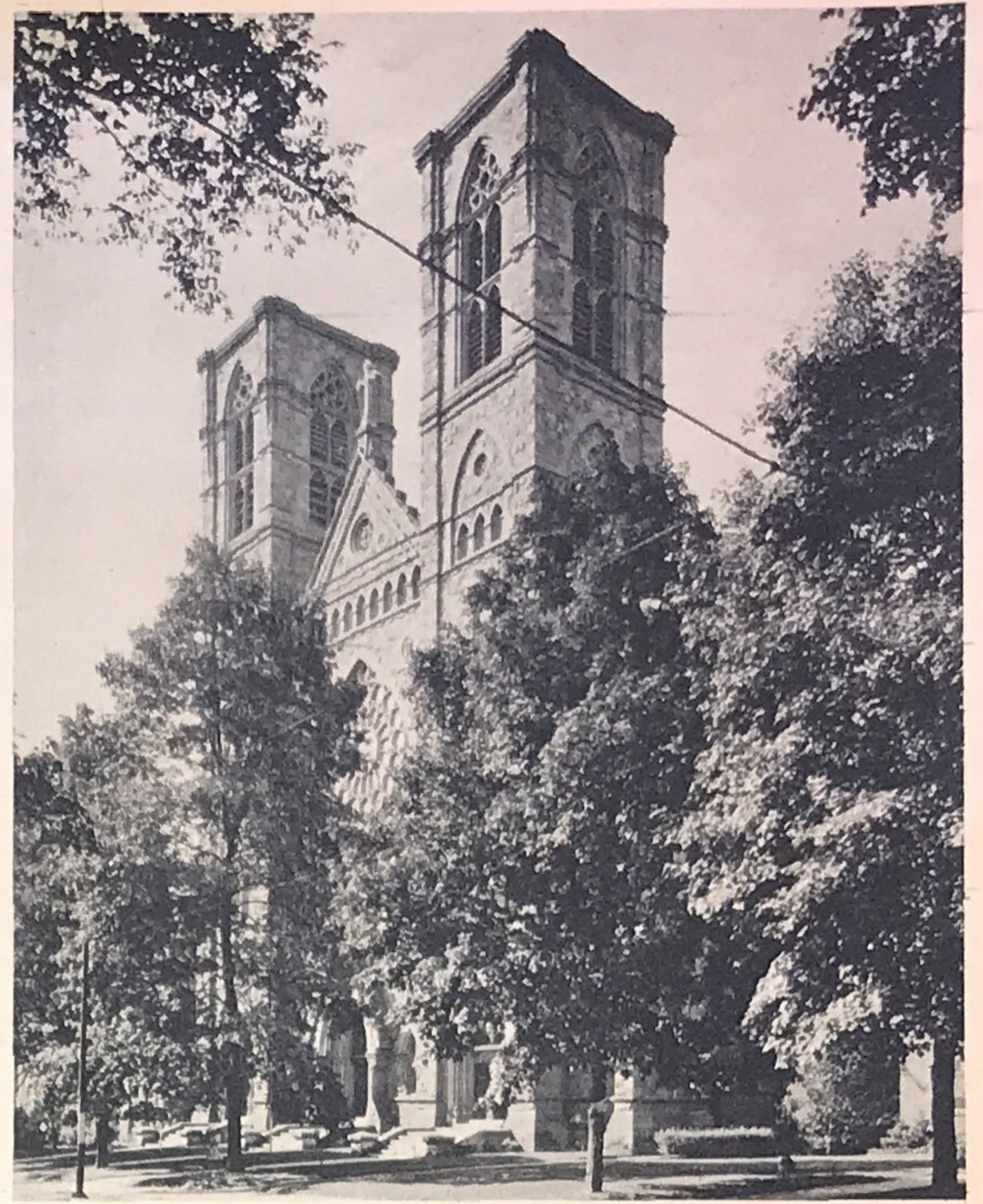
A soul-rending glow in a winter sky doomed the treasured house.



On the last day of the year, the cathedral fell, a Gothic skeleton wrapped in savage flame.

Hartford remembers the old building as it was in pleasanter days; although this was in 1937 when the cathedral was settling precariously in faulty subsoil and had to be shored up with 500 steel cylinders filled with concrete.

Courant Photos



Stately to the end, some pillars of the cathedral interior stood bravely amid the ice-mantled rubble.

When the fire's fury was spent, only a shell remained; but there was a dignity, even in the smoldering ruins.



In early October 1961, Auxiliary Bishop John F. Hackett of Hartford used a silver trowel to put the first mortar on the new cathedral's cornerstone. The stone bears the inscription 1960, the year the first Mass was celebrated in the lower church of the edifice.

Rebirth: 1958-1962

Courant Photos

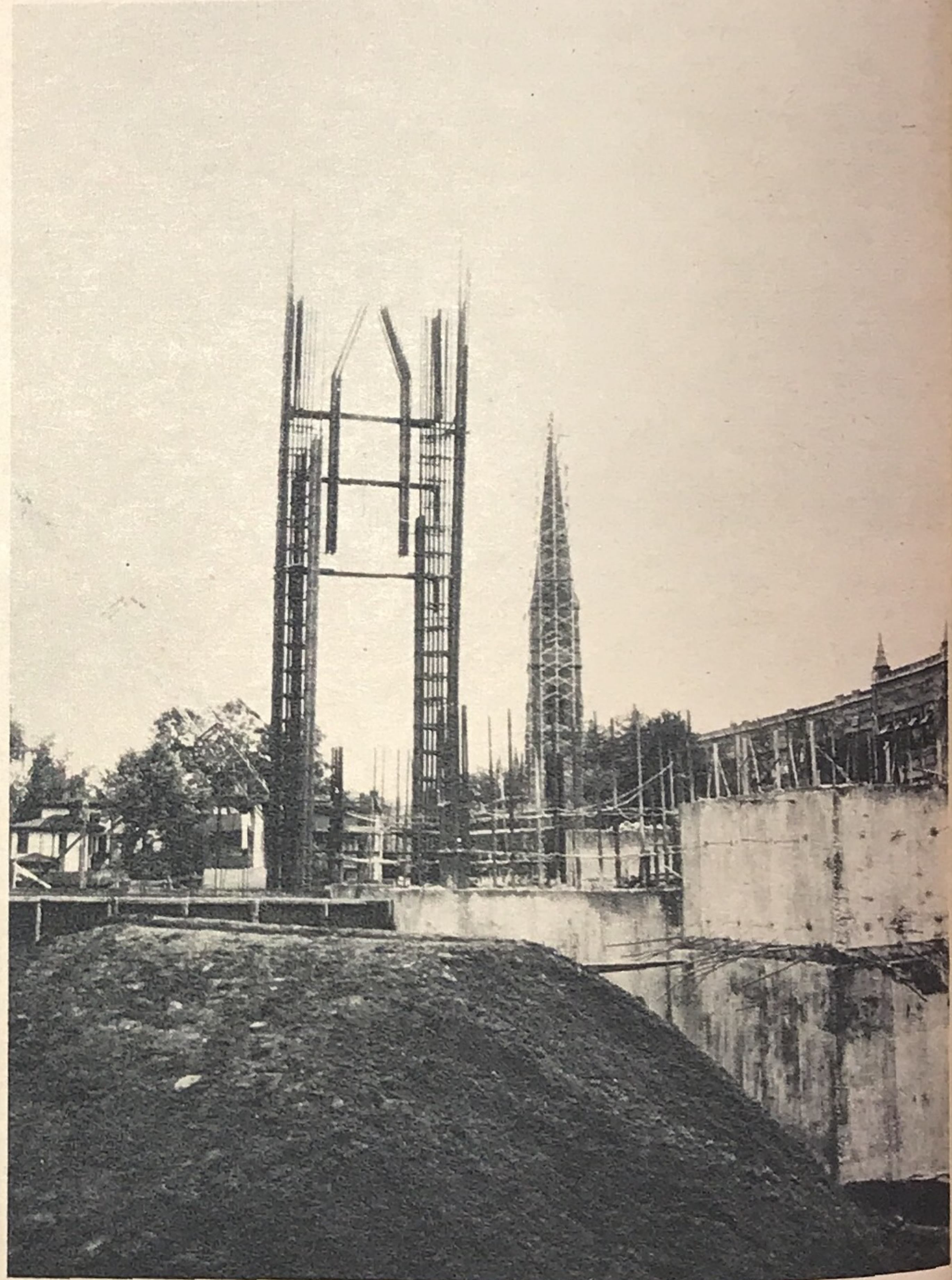


1958

The cathedral project had its symbolic beginning on Sept. 12, 1958, when Archbishop O'Brien (at ground level) used a silver-plated shovel for the ground-breaking. Workmen paused to watch the blessing.

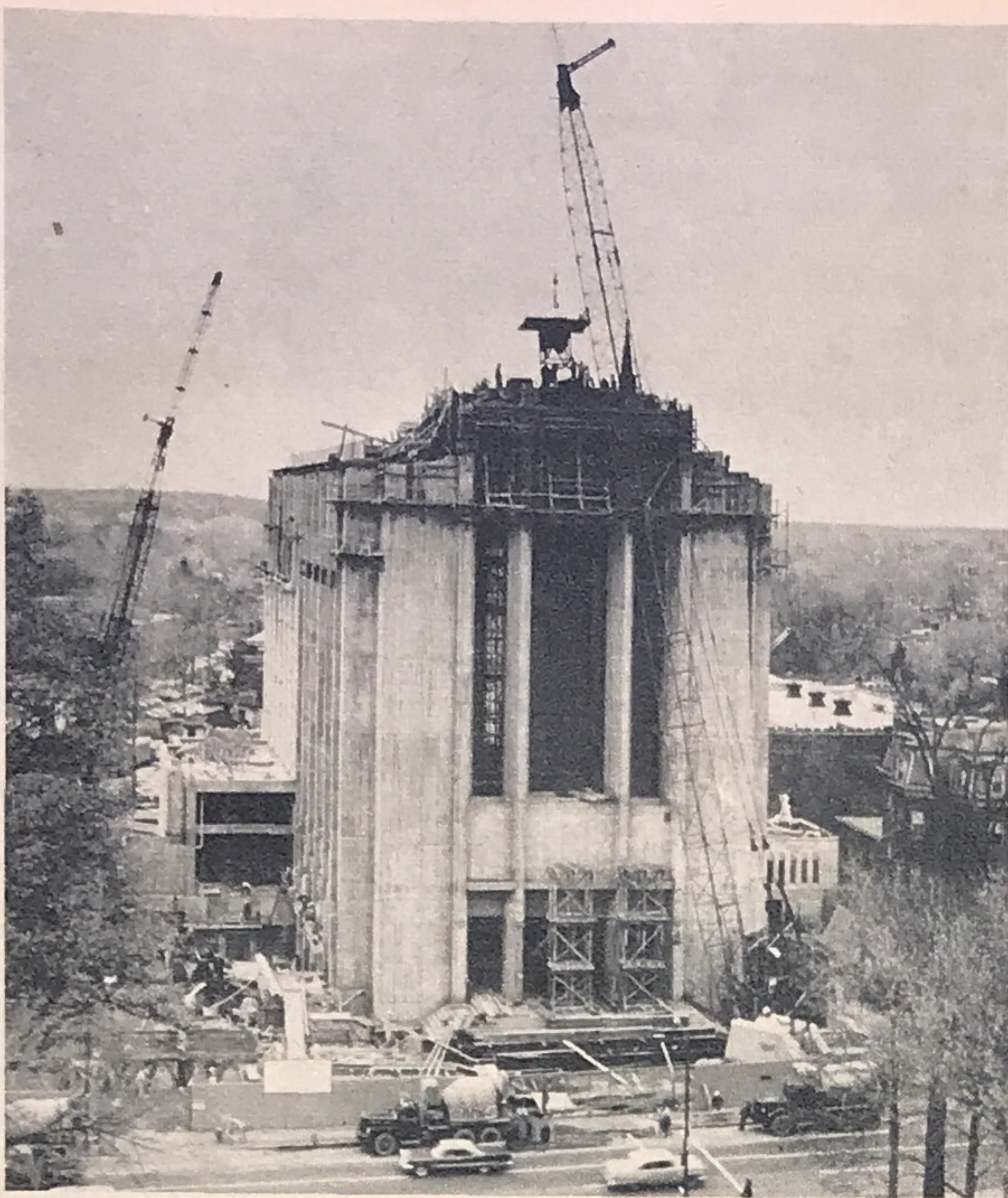


Spectators saw a maze of concrete, steel and staging in August 1959.



1959

Soon the steel and stone began rising above ground, forming into a recognizable churchly structure that fascinated observers daily.



1960

By November 1960 the massive body of concrete took definite shape. Crane towered 260 feet into the air. Work on the steeple was just starting.



Courant Photo—ROBERT B. FICKS

1961

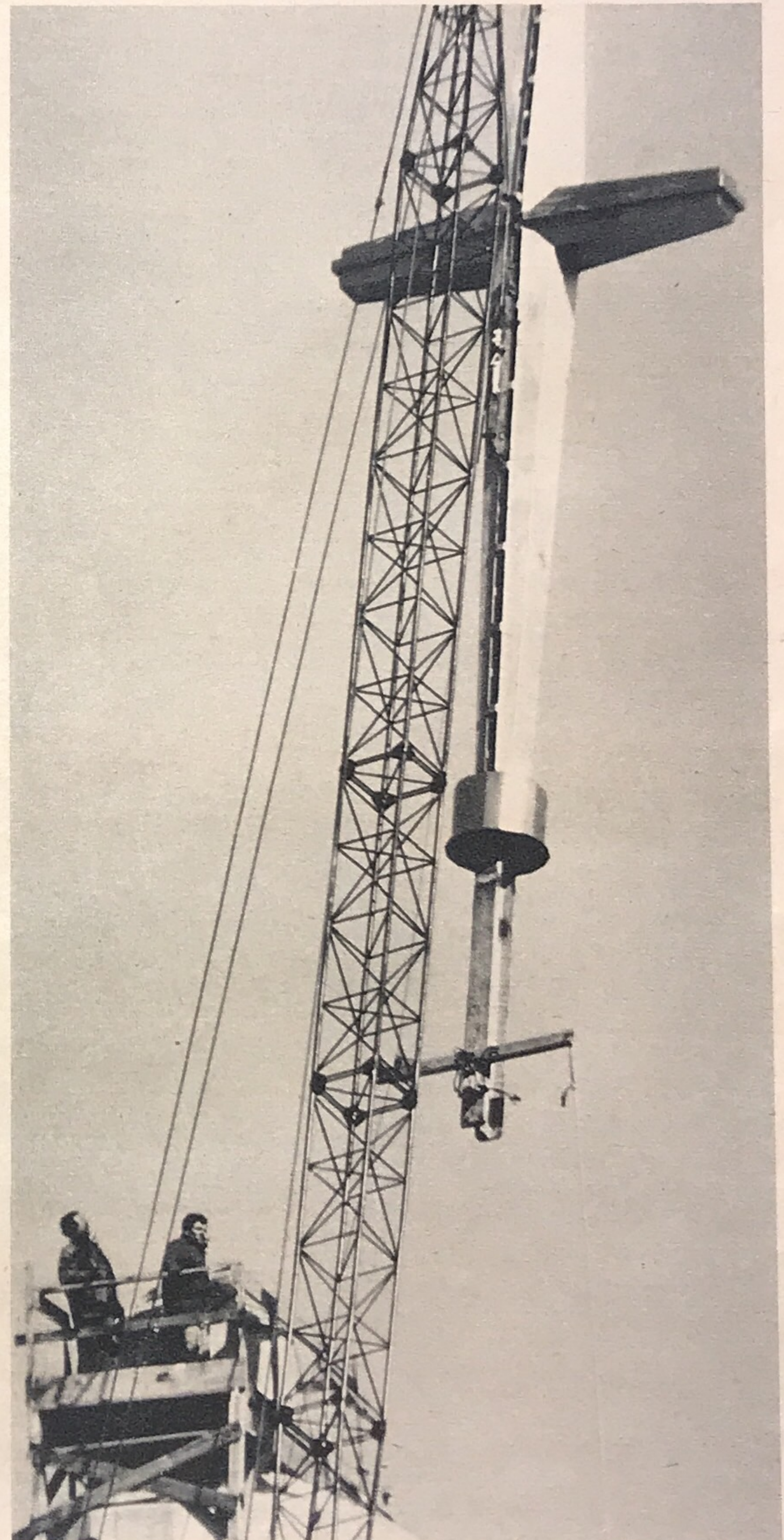
From the air the emerging cathedral, decked with a snow-storm's remnants, looked like this toward the end of 1961.

1962 On April 4, 1962, the 27-foot tall cross of stainless steel and gold-leafed metal, was swung into place by a 90-ton crane with a 290-foot boom. Upright member of cross extends 13 feet down into the spire and is welded to framework. Tip of cross is 281 feet high.



Courant Photo
ROBERT B. FICKS

In mid-May 1962 Bishop Hackett presided at the consecration ceremonies in which more than 40 clerics participated. Note ceiling which is composed of a series of shallow coffers into which are set aluminum stars with downlights. Ceiling is 97 to 108 feet high.



Towering Splendor In A Sacred Room

Courant Color Photo by PHILIP J. ACQUAVIVA

This picture of the cathedral interior, made from the organ loft and choir gallery located above the narthex, effectively captures the feeling of space from the 153-foot long floor of the nave to the 108-foot high point of the ceiling. Its focal interest is the high altar made of gray-veined Italian marble called bianco. The predella and steps are of Botticino (pale buff) marble. The altar top is a solid 12-foot long, three-ton block. Bishop's throne is at left of the altar, pulpit at right front corner. Central ceramic reredos, showing "Christ in Glory," is world's largest, 40 by 80 feet. Its 1,152 pieces took a year to assemble after arrival from Italy April 29, 1961.





Courant Photos —HARRY BATZ



Chancellor of the archdiocese is Rt. Rev. Msgr. Joseph R. Lacy, shown in his office at new building.

Simple but powerful lines mark Chancery doorway. Between second and third floor windows is the coat of arms of the Archdiocese of Hartford.



The Chancery

— Administrative Seat of the Archdiocese

THE MODERNLY styled building at top left is the new Chancery of the Hartford Archdiocese, which has been occupied since early this year, replacing the old converted dwelling that had served on the same site for more than 50 years until it was torn down in spring 1960. The grey brick structure, standing just east of the cathedral and rectory, has its offices arranged around a central core containing the elevator and service facilities. Rt. Rev. Msgr. Joseph R. Lacy, archdiocesan chancellor, has his office in the west wing's first floor. The office of the officialis, Rt. Rev. Msgr. Francis J. Fazzalano, JCD, and the Metropolitan Tribunal rooms are in the east wing. The second floor houses the office of Archbishop O'Brien in the west wing and that of Auxiliary Bishop John F. Hackett, archdiocesan vicar general, in the east wing. The Chancery's chapel is also on the second floor. The third floor contains living quarters for staff priests. A vault and storage areas are in the basement.



Chancery chapel, dedicated to St. Pius X, is on second floor. Stained glass windows flank the sanctuary. Latin inscription on altar reads "Instaurare Omnia in Christo" (to restore all things in Christ). This photo shows a chancery staff priest saying Mass.

Courant Photos—ROBERT B. FICKS



Metropolitan Tribunal sits in this east wing room on the main floor. Msgr. Francis J. Fazzalano, officialis (presiding judge), sits at center of three-judge panel. Other judges: Rev. Leo Picher (left); Rt. Rev. Msgr. David Hart. At left of photo: Rev. Lawrence Wrenn, secretary; and at right, Rt. Rev. Msgr. Thomas Greylish, defender of the bond.



Courant Color Photo by HARRY BATZ

After the ceremonies formally opening the Cathedral of St. Joseph these members of the Catholic hierarchy were photographed in the courtyard of the new rectory. Left to right: Most Rev. Henry J. O'Brien, archbishop of Hartford; Richard Cardinal Cushing, archbishop of Boston; Francis Cardinal Spellman, archbishop of New York; Most Rev. Egidio Vagnozzi, archbishop of Myra and apostolic delegate to the United States; and Most Rev. Karl Joseph Alter, archbishop of Cincinnati.

Day of Dedication

A triumphal hour crowns the labors of over half a decade, establishing in enduring grandeur a new seat of spiritual strength and devotion.

A moment in the moving magnificence of the Pontifical Mass is distilled in this impressive view of the altar of the Cathedral of St. Joseph on May 23, 1962. Celebrant of the Mass that marked the dedication ceremonies was Most Rev. Egidio Vagnozzi, apostolic delegate, who is shown standing before the altar and closest to it (wearing a zucchetto of bishops' purple). To his right and slightly behind him is Rt. Rev. Msgr. John S. Kennedy (with bowed head), rector of the cathedral. Near the bishop's throne (extreme left of altar, foreground) are grouped visiting bishops. Archbishop O'Brien of Hartford (in colored robe) stands before them. Standing at the cardinals' canopied double throne (extreme right of altar) are Cardinal Spellman (left) and Cardinal Cushing. Other visiting bishops are grouped nearby. Pulpit is at right front corner of the altar, from which the dedicatory sermon was delivered by Most Rev. Karl Joseph Alter.

The Entrance

Massive symbols prepare the visitor for glimpses into an interior heavily ornamented with meaning.

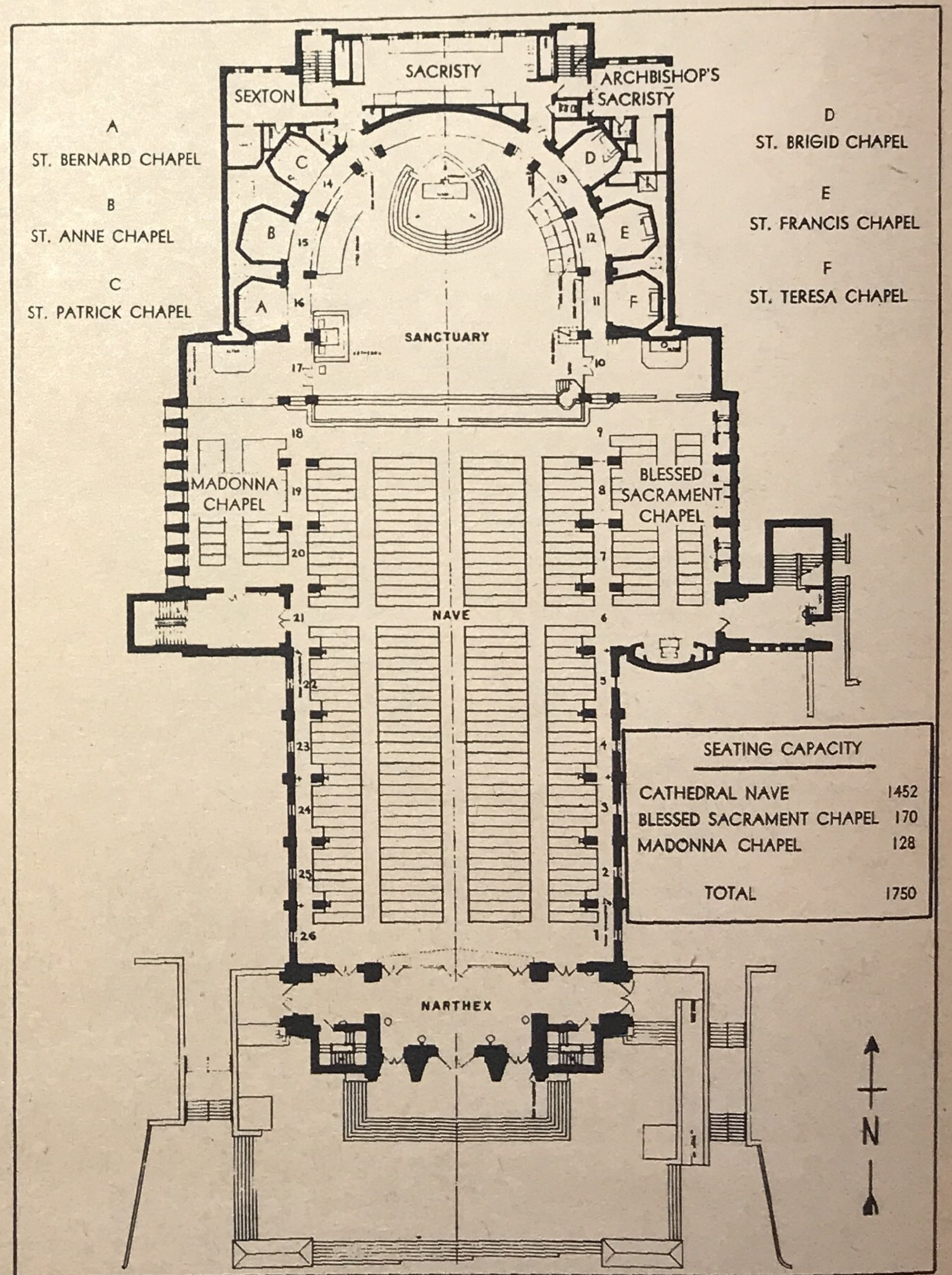


One of the most commanding features of the cathedral facade is this 46-foot wide frieze dominated by a 23-foot tall figure of St. Joseph, patron of the archdiocese and of its mother church. The work of art weighs 60 tons and was carved in Italian travertine by sculptor Tommaso Peccini. The saint's cloak, held by angels, spans the three panels. Center panel shows the facade of St. Peter's, Rome; Pope John XXIII (in front of it); the Cathedral of St. Joseph, an archbishop, a priest, a nun and a family. Side panels represent people in other parts of the world.

Courant Photos —HARRY BATZ



Cast bronze main doors were designed and executed in low relief by Enzo Assenza in the studios of the International Institute of Liturgical Art, Rome, Italy. They weigh a total of five and a half tons. Artistic representations symbolize the church militant (left door), the church purifying (right door) and the church triumphant (two central doors).



THE HARTFORD COURANT June 24, 1962

Christ the King

— Window on the Avenue

This imposing stained glass representation of Christ the King, seen from the cathedral interior behind the great organ and choir gallery, is one of the most compelling features of the building's facade. Like all of the windows in the main nave, it is the work of Parisian artist Jean Barillet. The organ has approximately 8,000 pipes ranging from one to 37 feet long. Some are a foot in diameter, others thin as a lead pencil.



Views of the Interior



Courant Photo—HARRY BATZ
The tabernacle, an altar container for the consecrated host, was designed by Eggers and Higgins, architects of the entire cathedral.

New rectory's unusual styling continues the contemporary feeling of design.



Courant Photo—PHILIP J. ACQUAVIVA
Archbishop O'Brien is shown seated on the richly carved chair of American walnut, which stands on the throne located on the topmost of three steps of Botticino marble. The soffit of the walnut canopy above the archbishop's chair displays a crozier, the symbol of authority, and lambs and sheep of the shepherd's flock.

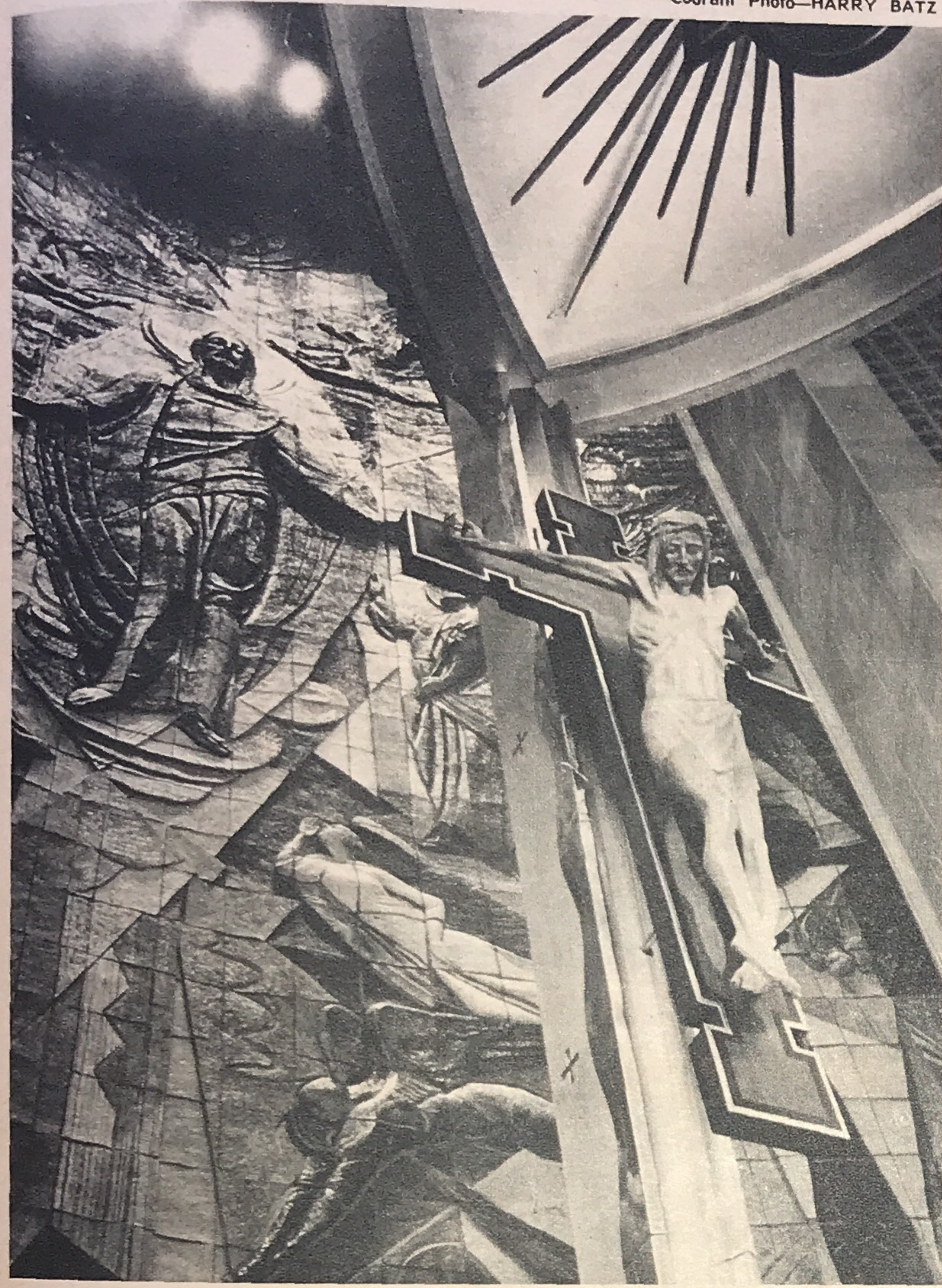
Courant Photo—HARRY BATZ

This view of the high altar includes several prominent features, among them the 80 by 40-foot ceramic reredos (behind altar), the 44-foot high tripod-like baldachin (above altar), the large crucifix of walnut with ebonized inlay and aluminum; and the corpus of hard pine, which was carved by Alcide Tico. The pulpit, in foreground, is of Giallo Adriatico and French Rouge Antique marbles. Just below lectern is a cross wreathed in Connecticut laurel. On the front is a marble mosaic of St. Paul, designed by Marcello Mazzoli. One of the 24 panels arranged along 75-foot long communion rail is shown at photo lower left corner.



Dramatically angled photograph focuses attention on the crucifix, a section of the massive reredos and the soffit of the baldachin (above crucifix).

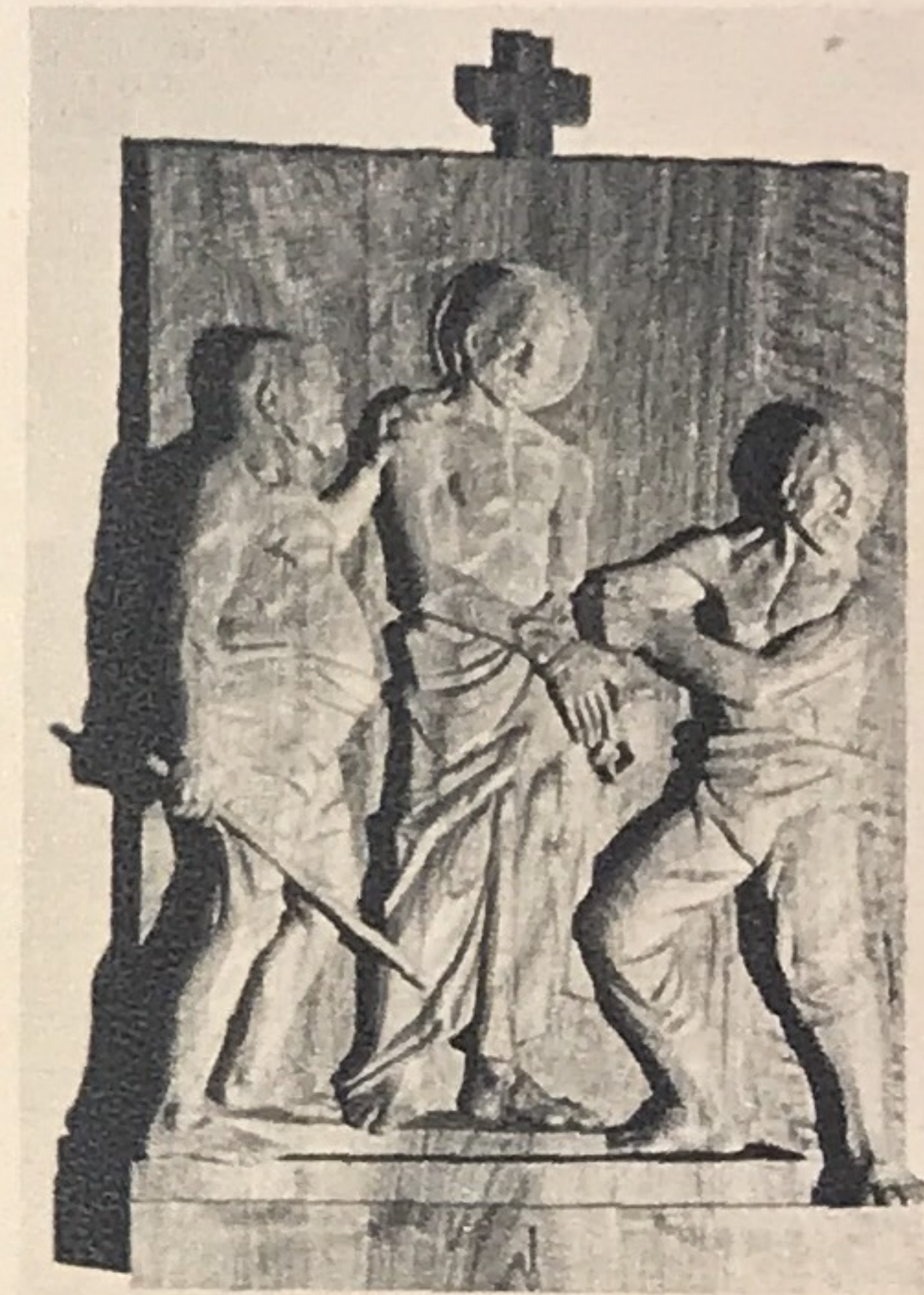
Courant Photo—HARRY BATZ



Typical of the six ambulatory chapels ringing the sanctuary is this one devoted to St. Francis of Assisi. The altar is of Portasanto marble, incised with the symbol of the true vine. The symbols in mosaic are the birds to which St. Francis preached.

Courant Photos
ROBERT B. FICKS

Stations of the Cross in the main cathedral are of carved limestone. The 14 stations in the Lower Church are sculptures in wood by Giuseppe Persichetti. This wood sculpture represents Christ being brought before Pilate.



On the east and west sides of the cathedral, off the main nave are two large transept chapels. The one on the east, shown in photograph at right, is the Blessed Sacrament Chapel. The one on the west, shown in the photograph at left is the Madonna Chapel. Each chapel has confessionals.

Courant Photos ROBERT B. FICKS





Courant Photo—ROBERT B. FICKS

There are 12 cast bronze bells in the cathedral belfry. The lightest, something over a foot in diameter, weighs only 225 pounds. The heaviest, four and a half feet in diameter, weighs 3,850 pounds. All the bells were cast in Holland.



Courant Photo—HARRY BATZ

The narthex screen which separates the narthex from the nave of the cathedral is 16 feet high and 40 feet wide. Etched figures represent the Kingdom of God.



Courant Photo—ROBERT B. FICKS

Rear view of the cathedral shows clearly the pier construction. No detail was copied from any historic architectural style, but the piers may suggest Gothic.



Courant Photo—HARRY BATZ

Detail of ceiling lighting system is shown in this picture that looks upward along the 8,000-pipe organ. Note that main downlights are tucked into interstices of ceiling stars.



Courant Photo—ROBERT B. FICKS

Angularity of construction, almost monolithic in feeling, is aptly delineated in this unusual photo of workman on the steeple tower.

Plain design of the Lower Church insures that no architectural features compete for attention with altar of sacrifice. Photo was made during ordination rites in 1961.



The baptistry, pictured during baptism rites, occupies the chapel area on the Epistle side of the altar. Central baptismal font of marble bears 12 bronze panels, each portraying an Apostle, a symbol and an article of the Creed. The panels are the creation of artist Tommaso Peccini.

The Lower Church

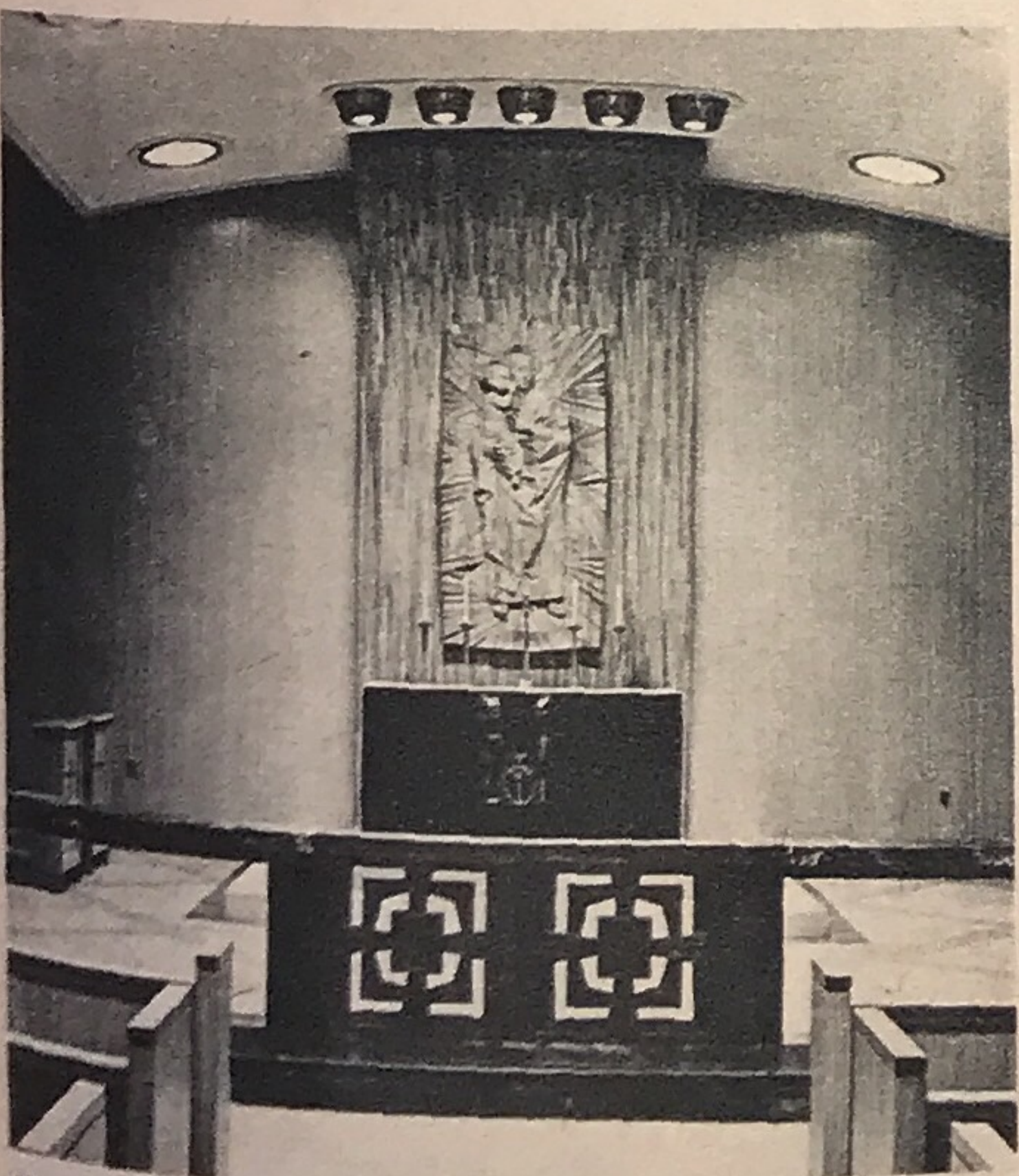
WHEN the cathedral dedication was still 17 months away, the new, beautifully simple Lower Church was filled with 1,330 worshippers for its first Mass on Christmas Eve midnight 1960. Since then it has been in full use.

Verde antique marble has been used for the table-style altar and the communion rail. The altar is backed by a reredos of travertine set with diamonds of contrasting marble. The chapel on the Gospel side (left, facing the altar) is devoted to St. Joseph. The chapel on the Epistle side (right) is given to the baptistry whose area is enclosed by a 10-sided screen decorated with etched crystal panels. Ten shrines line the nave, five on a side, in each a wood-sculptured figure of Our Lord, Our Lady or a saint. Stained glass windows in each shrine are related to the persons represented in the shrines. They, like the nine windows of the baptistry transept, are the work of Giovanni Hajnal. The organ, saved from the lower church of the old cathedral, has been fully restored and expanded.

Courant Photos-ROBERT B. FICKS



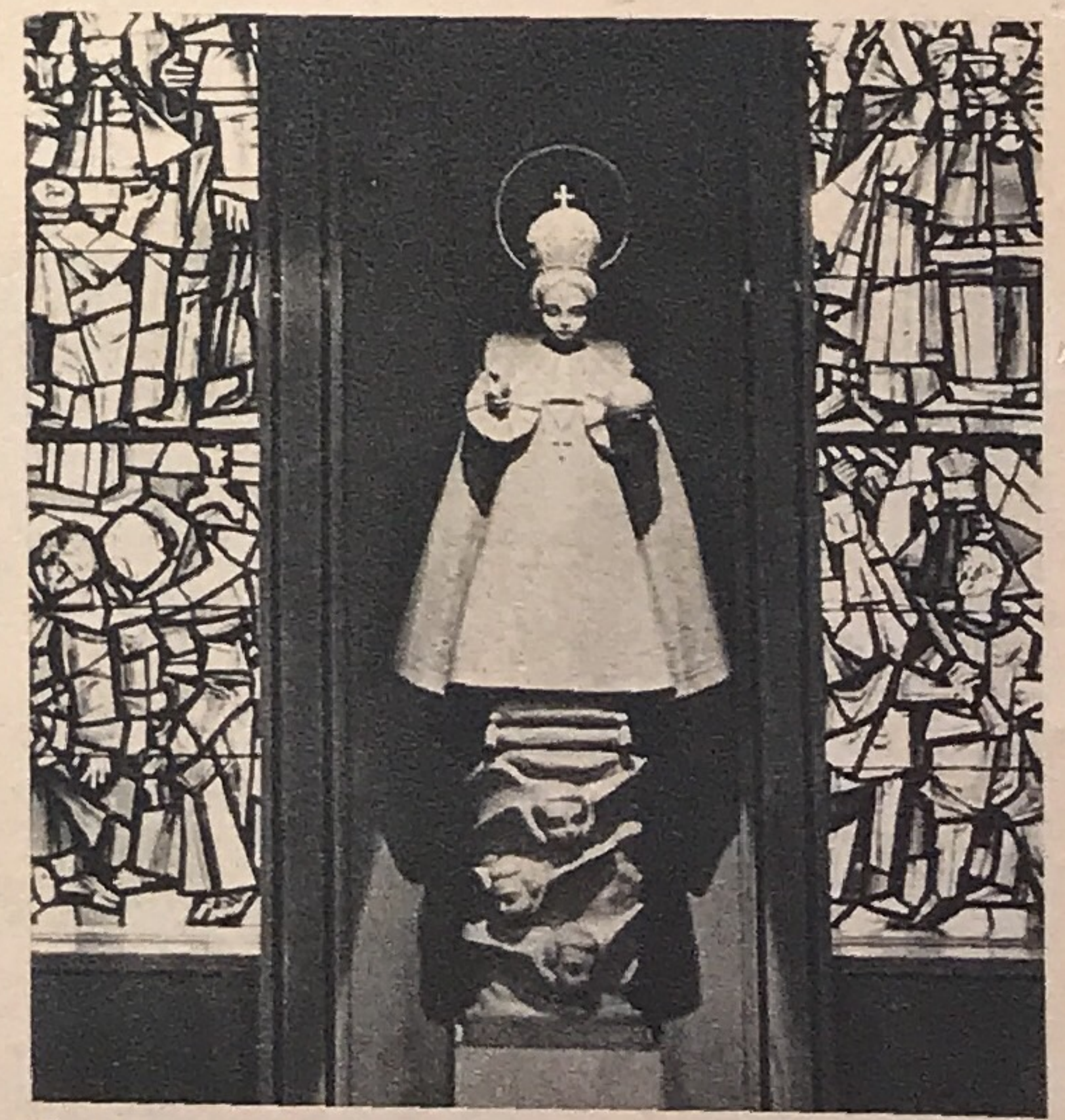
Eleven ordinandi (candidates for the priesthood) prostrate themselves before the altar during the Pontifical Mass (left above) celebrated by Archbishop O'Brien.



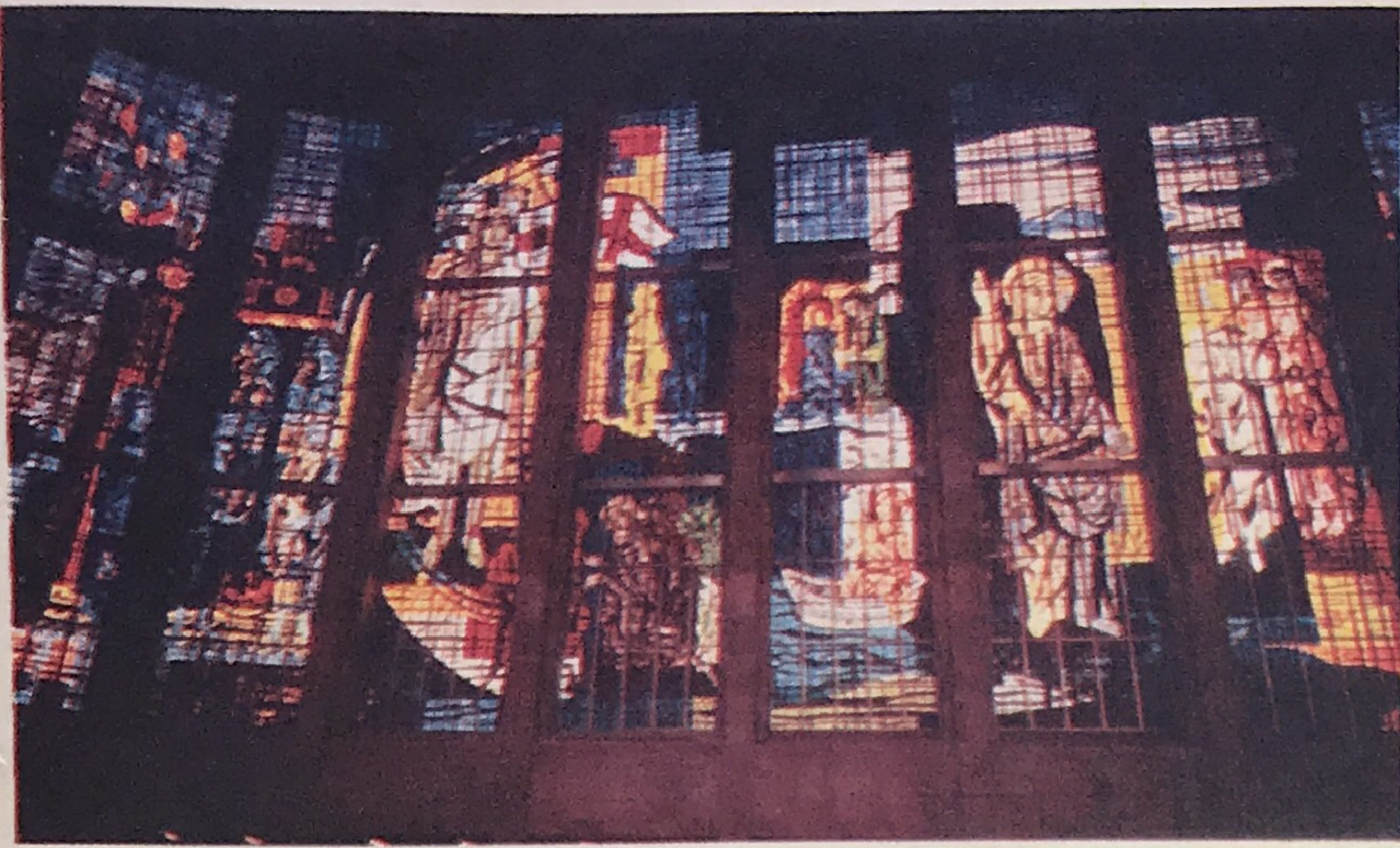
The altar of the side chapel is of nero marquina marble and bears a carving of the lily of purity. The reredos behind it has a Peccini sculpture in wood showing St. Joseph and the Christ Child.



Choir facilities are at the rear of the church, the men's group occupying the enclosed area and the boys' choir temporarily using the last few pews in the nave. Photo was taken in May, 1962.



The Infant of Prague representation is incorporated into one of the 10 shrines lining the nave. Stained glass windows relate to statue, an arrangement employed in each of the shrines.



Looking Eastward.

In this pictorial presentation of the 13 stained glass windows on the east wall of the cathedral the sequence, starting with the star of Bethlehem theme, begins at the right. This is the point nearest the entrance. The linear curve apparent in left hand color plate is where walls turn inward toward the altar area. Six complete panels appear in the right hand color plate and seven in the left hand plate. Side walls are each 187 feet long. Each window is 67 feet high.

Symphony in Glass

THROUGHOUT its massiveness and delicate detail, the new Cathedral of St. Joseph represents material and craft gathered from all parts of the world.

Examples stand forth wherever the eye travels, but among the most obvious and compelling are the great windows.

In every inspired work, there is always a simple beginning. In every symphony, the first note—in every painting, the first brush mark—in every poem, the very first word.

Purpose and patience, wisdom and will—these are the ingredients which transform the mundane to the master-work.

The great windows, like the symphony, the painting or the poem, had a simple beginning—mere chunks of homemade potted glass in the Paris studio of Jean Barillet.

Completed, the 26 huge windows comprise most of the side walls of the

cathedral, rising 67 feet and covering 22,837 square feet. The stained glass representations show the Saviour present in the Gospel and depict Gospel incidents grouped thematically to convey aspects of the life and mission of Christ.

Today, tomorrow and into the far future, they will radiate not only their spiritual message but also remind viewers of the wonders to be wrought by purpose, patience, wisdom and will working with the simple things of life.

Looking Westward.

The sequence in the portrayal of Gospel events and motifs in the 13 west wall pictures continues from right to left. In this arrangement seven complete panels appear in the right hand color plate and six in the left hand plate. In all windows, east and west, themes dealing with the Saviour present in the Gospel and with symbols of the sacraments are treated in eight groups of three panels each except for windows 13 and 14, which are individual.



This Beautiful Section Is Made Possible By The Community Minded Individuals And Business Concerns Listed Below:

- Adler & Neilson Co., Inc.**
Miscellaneous Metal Work — St. Joseph Cathedral
45-48 Fifty-first Street, Woodside, New York
- American Construction Co.**
Equipment for Erecting St. Joseph Cathedral Cross
100 Airport Road, Hartford
- Anderson Fair Oaks Inc.**
General Contractor, St. Joseph's Rectory
227 Newfield Ave., Hartford
- Austin Organs, Inc.**
Concrete By
The Edward Balf Company
190 Huyshope Avenue, Hartford
- J. Watson Beach, Inc.**
21 Central Row, Hartford
- Brown Lightning Protection, Inc.**
Lightning Protection Installed on Cathedral, Rectory
and Chancery
25 Lewis Street, Hartford
- Colt's Patent Fire
Arms Manufacturing Co., Inc.**
- Connecticut Bank & Trust Co.**
- Connecticut Blue Cross, Inc.**
- Cooley & Company**
Members New York Stock Exchange
100 Pearl Street, Hartford
- L. F. Dettenborn Woodworking Co.**
The Manufacture and Installation of Pews
337 Sheldon Street, Hartford
- Dillon's Funeral Home**
53 Main Street, Hartford
- Dime Savings Bank of Hartford**
65 Pearl Street, Hartford
- Dunn Brothers, Inc.**
Demolition Contractors
26 Ash Street, East Hartford
- The E & F Construction Co., Inc.**
General Contractor — Chancery
Bridgeport, Connecticut
- First National Stores, Inc.**
- The Frink Corporation**
Custom Lighting Fixtures — St. Joseph Cathedral
211 Sixty-third Street, Brooklyn, New York
- The George A. Fuller Co.**
General Contractor — St. Joseph Cathedral
Hartford Office, 854 Asylum Avenue
Main Office, 597 Madison Avenue, New York
- General Elevator Co., Inc.**
Manufacturer of Elevators
Hartford, Connecticut
- E. Clayton Gengras**
- Grand Union Supermarkets**
- W. T. Grant Co.**
26 State Street, Hartford
- Great Atlantic & Pacific Tea Co., Inc.**
- The Grody Chevrolet Family**
- W. Hart Corporation**
Volkswagen
470 New Park Avenue, West Hartford
- The Hartford Courant**
- Hartford Electric Light Co.**
- The Hartford Gas Co.**
- Hartford General Tire Co., Inc.**
3281 Main Street, Hartford
155 Center Street, Manchester
- Hartford Home Savings & Loan
Association**
79 Farmington Avenue, Hartford
- Hartford National Bank & Trust Co.**
- Horsfalls, Our 80th Year**
Hart, Schaffner & Marx Clothing Exclusively Ours
- Kelley Frozen Food Co.**
20 Isham Road, West Hartford
- J. P. Kelly & Son, Inc.**
Furnished and Erected Limestone and Granite
111 Airport Road, Hartford
- Joseph P. Kennedy & Co.**
750 Main Street, Hartford
- Kennedy's of New England**
Corbins Corner, West Hartford
66 Asylum Street, Downtown Hartford
- Charles H. McDonough Sons**
General Insurance
23 High Street, Hartford
- Mechanics Savings Bank**
80 Pearl Street, Hartford
- Molloy Funeral Home**
906 Farmington Avenue, West Hartford
- Morrissey & Cheney**
Insurance
Nine Lewis Street, Hartford
- The Motorlease Corporation**
1245 Farmington Avenue, West Hartford
- Mutual Insurance Co. of Hartford**
95 Woodland Street, Hartford
- O'Meara Motors, Inc.**
Ford Cars Since 1914
- Paine, Webber, Jackson & Curtis**
Members New York Stock Exchange
111 Pearl Street, Hartford
- The Plasticrete Corporation**
- Popular Supermarkets**
- Putnam & Co.**
Members New York Stock Exchange
Six Central Row, Hartford
- Reichlin Furriers**
264 Trumbull Street, Hartford
- Riverside Trust Co.**
90 Pearl Street, Hartford
- Roncari Industries**
Hartford, East Granby, Windsor Locks
- Sage-Allen & Co., Inc.**
- Schultz Beauty Salons of Connecticut**
- Sears-Roebuck & Co.**
1445 New Britain Avenue, West Hartford
- Sibbald Mason Contracting**
Newington, Connecticut
- Society For Savings**
31 Pratt Street, Hartford
- Stackpole, Moore, Tryon Co.**
53 Years at Quality Corner
115 Asylum St., Hartford
- State Savings Bank**
39 Pearl Street, Hartford
- State Tile & Marble Co., Inc.**
Tile Floors and Walls — St. Joseph Cathedral
49 Grassmere Avenue, West Hartford
- Statler Hilton Hotel**
Hilton Hotels Corporation
- VanDerlip-Redmond, Inc.**
Interior Design for Offices of Archbishop and Auxiliary Bishop
221 Asylum Street, Hartford
- WCCC—The Savitt Stations**
Wm. M. Savitt, President — Max M. Savitt, Treasurer
- The Yellow Cab Co.**

Dignitaries In the Archdiocese

This group of high ecclesiastical officials was photographed before the altar of the Cathedral of St. Joseph, back-grounded by the massive 80-foot-high ceramic, "Christ in Glory." Left to right are: Rt. Rev. Msgr. Francis J. Fazzalano, JCD, vice chancellor of the

archdiocese of Hartford and chief justice of the Metropolitan Tribunal; Rt. Rev. Msgr. John S. Kennedy, rector and pastor of the Cathedral of St. Joseph and editor of the Catholic Transcript, which is the official newspaper of the Hartford archdiocese and the dioceses

of Bridgeport and Norwich; Archbishop Henry J. O'Brien of Hartford; Auxiliary Bishop John F. Hackett of Hartford; and Rt. Rev. Msgr. Joseph R. Lacy, chancellor of the Hartford archdiocese.

Courant Color Photo by PHILIP J. ACQUAVIVA

