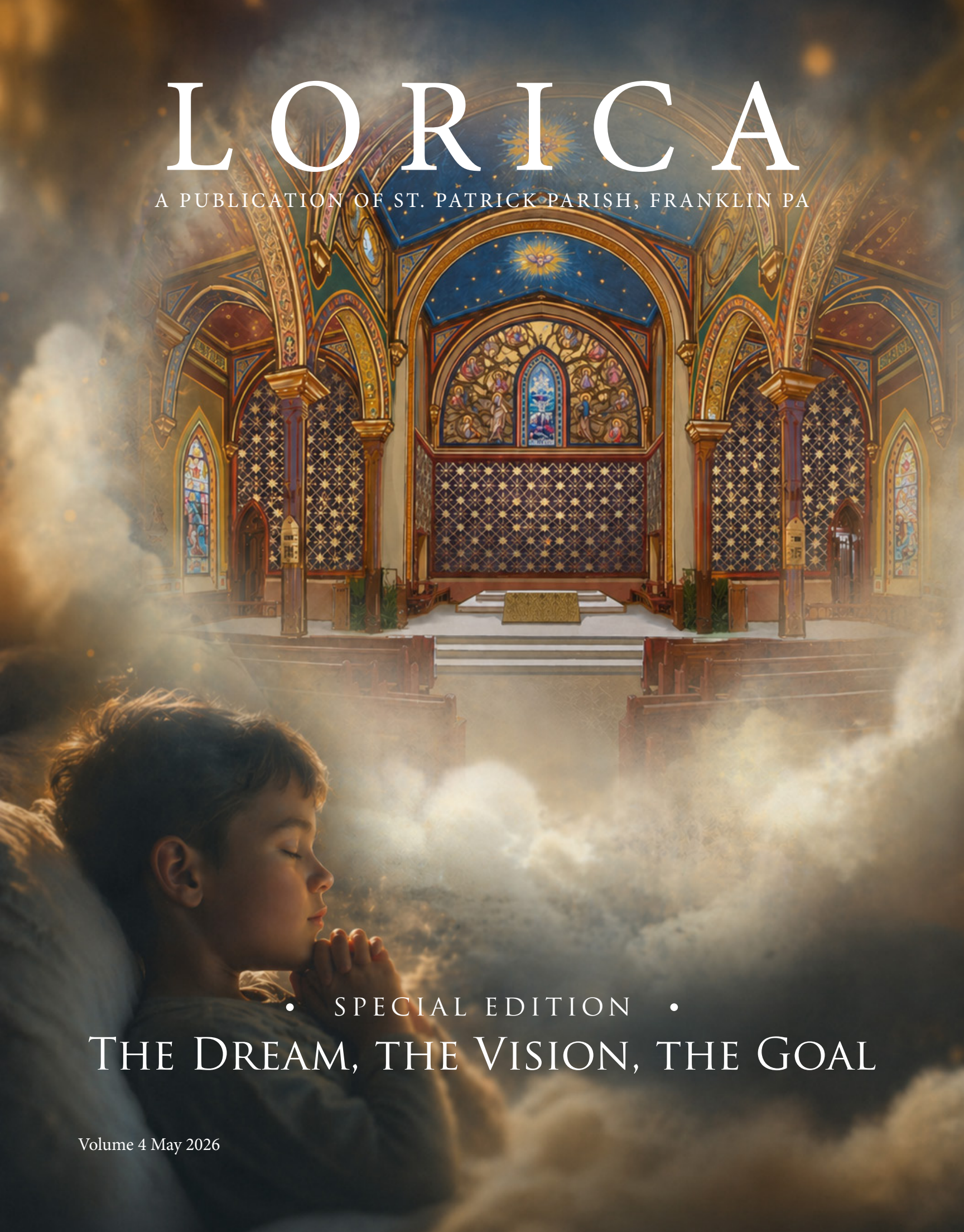


# LORICA

A PUBLICATION OF ST. PATRICK PARISH, FRANKLIN PA



• SPECIAL EDITION •

## THE DREAM, THE VISION, THE GOAL

Volume 4 May 2026

# DARING TO DREAM

*Where Courage Meets Vision*

A young man was dating a girl who drew her eyebrows too high. After a while it got to him. One day he finally mustered up enough courage to tell her that they were too high. She just sat there and looked surprised!

This year, on January 19th, the Indiana Hoosier football team beat the Miami Hurricanes 27-21, leaving the College Football World in disbelief, shock, and surprise. You could see it on their faces. It was a David and Goliath moment as Miami stepped on the field with 5 five-star recruits while Indiana had zero. In addition, Miami had 40 four-star recruits to Indiana's 7. The remarkable success of the Indiana Hoosiers football team and its transformation from a 3-9 team in 2023 to an undefeated 16-0 national championship team in 2026 is largely attributed to hard work, leadership, and a major overhaul in team culture and mindset.

Something similar is currently taking place in St. Patrick Parish. There is a transformation in the parish culture and mindset. This change has been promoted without offering pejorative opinions by focusing on a "positive pivot" – honoring past accomplishments while framing new initiatives as essential steps for future growth and sustainability. This couldn't have been done without listening first to the parishioners and various parish bodies already in place, identifying strengths to build upon, and co-creating a vision with the entire parish to foster teamwork, ownership, excitement, confidence, and responsibility.

In three short years St. Patrick Church has cut spending significantly and has gone from a staff-dependent or staff-driven parish heavily reliant on paid personnel to a highly motivated and involved volunteer model. The positive character of this change has led to increased engagement and has stirred up a great deal of enthusiasm that can be seen and heard, touched and smelled, and even tasted at the many social events and parish activities.

From community outreach, to care and concern for the poor, to initiatives for the youth, social gatherings, sacramental and spiritual prep and involvement, as well as an increase in devotions, St. Patrick Church is blessed and is showing signs of increased health and vigor.

Together the Parish Council and Finance Council have expressed a desire to improve both the physical strength and endurance of the Church here in Franklin. To accomplish this, large teams and groups of parishioners have made significant improvements to the parish buildings and grounds which can be seen most recently in Cenedella Hall and the newly restored Dion Gymnasium. Now, to bridge the gap from existence and maintenance to flourishing and thriving and to overcome inertia - that tendency to resist change and to remain still - the parish is embarking on a multi-million-dollar campaign to update and restore the exterior and interior of St. Patrick Church.

The scope and purpose of the campaign is the focus of this issue of Lorica Magazine. I hope you enjoy the articles, insights, reflections, and bright, bold, colorful images contained within this magazine, and that it will stir an interest, excitement, enthusiasm, and love for St. Patrick Church and a desire to be part of the team that brings this vision to reality.

"When" and not "if" this restoration is accomplished, it will certainly raise a few eyebrows in wonder and awe at the splendor, beauty, and character of this old church building, but it shouldn't come as a surprise, for we walk by faith not by sight.

In Prayer and In Work,



*Rev. James C. Campbell*

Rev. James C. Campbell, Pastor



A new chapter of beauty and devotion is unfolding as our parish embarks on an inspiring church restoration project—one that seeks not only to preserve our sacred space, but to elevate it through artistry, tradition, and faith. This effort will bring renewed life to the church through decorative painting, the installation of altars, and the careful restoration of pews, creating an environment that reflects both reverence and timeless craftsmanship.

Central to this restoration is an ambitious decorative painting program. Parishioners will have the opportunity to memorialize loved ones through twelve oil-on-canvas paintings of Celtic saints, each available at \$20,000. In addition, two larger devotional images—St. Columba and St. Brigid—will be featured prominently at \$25,000 each. A striking visual centerpiece, a large image of a vine with branches symbolizing Christ and His people, will be available for \$40,000. These sacred works will not only beautify the church, but also serve as lasting tributes of faith and remembrance.

The sanctuary itself will be transformed through the addition of finely crafted altars. A new high altar, offered at \$100,000, will stand as the spiritual heart of the church. Complementing it will be two side altars: one dedicated to St. Joseph and another to the Blessed Virgin Mary, each available for \$25,000. These altars will provide focal points for prayer, devotion, and liturgical celebration for generations to come.

Equally meaningful is the restoration of pews from St. Stephen Church in Oil City. Each pew, lovingly restored for \$3,000, offers families and individuals the chance to be part of the church's living history—supporting both preservation and renewal in a tangible way.

All memorial opportunities will be offered on a first come, first serve basis and may be sponsored individually or collectively. Parish organizations such as the Catholic Daughters, Knights of Columbus, Christian Mothers, St. Patrick School Alumni, and extended families are warmly encouraged to participate together in these meaningful gifts.

This restoration is more than a project—it is a legacy. Through shared generosity and faith, our community can help create a sacred space that honors the past, enriches the present, and inspires the future.

# FROM COMMUNAL MEAL TO CALVARY

*Reclaiming the Heart of  
the Mass:  
a Liturgical Appeal*



In 1879 the current brick edifice of St. Patrick Church was erected. Further work on the church was delayed allowing for the construction of a three-story school and convent at the corner of Buffalo and Tenth Streets. However, after accomplishing this initiative, attention reverted to the church and in 1906 the interior of the church underwent a major refurbishing with decorative paint, impressive statues, and magnificent high altars, all of which were welcomed, strongly supported, and celebrated with great fanfare and solemn ceremonies.

Some 46 years later in 1952, St. Patrick Church was renovated. At that time, they dismantled the high altars and replaced them with the current altars still in place today. During this period, Fr. Urban Barrett and his assistant Fr. George Groucutt offered instruction and an explanation of the changes in their Sunday sermons. The basis of that change, as Carolee Michener records in her History of St. Patrick Church, was "liturgical."



In her retelling of this event, Carolee explained that some of the devotional items such as the statues of the Sacred Heart and St. Anthony were removed from the sanctuary and that the decorative, vertical, gothic altars were replaced by horizontal altars to replicate "as close as possible" the "simple table" at which "Christ himself offered the first Mass."

However, it is and has always been the Church's conviction that the Eucharist is primarily, first and foremost, a sacrificial act rather than a communal meal. In his Spirit of the Liturgy, Pope Benedict XVI states, "the Eucharist that Christians celebrate really cannot adequately be described by the term 'meal.'" The essence of the Catholic Mass is not a communal meal as such, but rather the 'Sacred Reality' or 'the Sacrament' which stems from Christ's Sacrifice. Benedict XVI warned against reducing the Eucharist to a mere "meal among friends," emphasizing the fact that the Mass is a re-presentation (not a representation) of Calvary. This means that the Mass perpetuates and makes present the Sacrifice of Jesus throughout time and history and even to us today.

FRONT ELEVATION  
1/8" = 1'-0"

This “reductionism” or reducing the Mass to a meal is only one element of much broader liturgical movement that sought not only to promote the communal aspect of the Eucharist but to introduce more sweeping changes to the Mass. Advocates of this “eucharistic reductionism” claim that such changes were intended to complement – not replace – the theological understanding of the Mass as a divine sacrifice.

However, 70 years later it is evident to anyone with two eyes and ears that this broad effort spanning the 19th and 20th centuries has had unintended consequences, and has not led to a golden age of faith. Furthermore, if such “liturgical” efforts were meant to complement and not replace, then why were the altars dismantled and discarded? Why did statues disappear (i.e. Sacred Heart and St. Anthony)? And what does a whitewashed church interior communicate, represent, or signify, if not a sterile church and a whitewash of the faith that followed in its wake. Jesus used this very imagery in his criticism of the Pharisees, calling them “whitewashed tombs” – clean on the outside, but “full of decaying bones and every type of filth on the inside.” (Mt 23:27)

Certainly, the seismic shifts felt and experienced within the Catholic Church in the 20th century were part of a more complex, ever accelerating, and constantly changing “Never Normal” global reality that has shaken the entire world, its economies, social structures,

and even venerable institutions like marriage and the family. The Church, as resilient as she has proved herself to be over the centuries, was not immune to the maladies that affect the modern world. As a result the Church was shaken, knocked down, and did not arise unscathed from her encounter with Modernity.

Like a prize fighter, the Church, has slowly gotten her bearings to rise. And as a fighter once knocked down utilizes the referee’s count to recover from a disruption in brain-body signaling, so too the Church has taken decades to recover. In her rise, the Church can seem slow and fatigued with “jelly legs” – unstable, shaking, and wobbly as she tries to find her footing. But she need not appear this way in our local vicinity. This is where you come into the picture.



## THIS IS YOUR MOMENT

This is your moment and your opportunity to write history – the history of St. Patrick Church and your own family history and involvement.

St. Patrick Church is on the threshold of a multi-million dollar campaign for the life and future sustainability of the Catholic Church in Franklin and Venango County. Moreover, in our historic, Victorian-era town and our neo-gothic church, we’re hoping to achieve a renovation that is more in keeping with our rich heritage. Although this project is local in character, the framework outlined within this article reveals that the restoration of St. Patrick Church is part of a much larger re-Christianization and grassroots Catholic Renewal Program for the revitalization of the family, our country, the Church, and the world.

Please consider joining this crusade for the True, the Good, and the Beautiful and prayerfully discern making, not simply a contribution, but a true sacrificial offering that communicates your deep, burning, fervent love for God and His Church and an appreciation and gratitude for the Faith and Sacraments that cannot be adequately expressed by monetary means. Let your gift be an investment and a lasting legacy that treasures the past and establishes a foundation of hope for future generations.

BACK ELEVATION  
1/8" = 1'-0"

# BOUNDLESS BY DESIGN: CAPTURING THE SURPASSING BEAUTY OF THE INFINITE THROUGH RENEWAL & RESTORATION

The three-year, \$3.6 million Capital Campaign will be a massive undertaking that will transform our already beautiful church into a vision that is more closely tied to the structure of the building - an awe-inspiring place for worship, devotion, prayer and reflection. This project will provide substantial improvements that are both aesthetically beautiful and practical. The Parish Council approved and supports the efforts of the Finance Committee and the Building and Grounds Committee, the members of which have spent considerable time, thought, and prayer in developing this project and will continue to do so. The results of their efforts will deliver a renewal of which the parishioners of St. Patrick Church will be proud

and one which respects the donations and sacrifices of its members by being vigilant in making the best decisions possible. These improvements are designed to make St. Patrick Church into a stunningly beautiful house of worship and also to protect and extend the viability of the building and St. Patrick Parish far into the future.

The improvements will be conducted in phases, with the first likely to begin in Fall 2026. No new phase will be started until sufficient funds have already been raised. Parishioners will make pledges for contributions over a three-year period. Sponsorships will be available in the opening phase of the campaign.



ARCHITECT'S RENDERING OF PHASE 1



ARCHITECT'S RENDERING OF PHASE 2

PHASE 1: THE VESTIBULE	COST ESTIMATE
OPEN ENTRYWAY, REMODEL BATHROOM AND CONFESSIONAL ARCHITECT AND ENGINEERING VESTIBULE SCREEN INSTALL AND MODIFICATIONS	\$ 500,000
PHASE 2: THE SANCTUARY	
PLASTER & PAINT	\$ 800,000
SCAFFOLDING (12 MONTHS RENTAL, LABOR UP AND DOWN)	\$ 270,000
ARTWORK & ICONS	\$ 641,000
PHASE 3: PEWS AND WAINSCOTING	
PURCHASE & RESTORATION OF PEWS, WAINSCOTING AND FLOORING	\$ 230,622
PHASE 4: ITEMS	
ALTARS	\$ 150,000
WINDOW FRAME COVERINGS FOR STAINED GLASS WINDOWS	\$ 176,000
SIDEWALKS	\$ 106,223
TOWER	\$ 595,000
LANDSCAPING	\$ 55,000
SCRAPING AND PAINTING CHURCH WINDOWS	\$ 55,000

## PHASE ONE: THE VESTIBULE

This project involves opening up the entry way and extending this space into the nave. This additional space will allow for a handicapped-accessible confessional and a large modern restroom. The wall facing the altar will be a stained-glass vestibule screen. These improvements will make entering the church much more welcoming and comfortable. The vendor providing the screening has been approved. The architectural and engineering work will be done by Ligo and Associates from Slippery Rock.

## PHASE TWO: THE SANCTUARY

This is the first step in creating a compelling and beautiful appearance in the sanctuary. Decorative paint and plaster will give the church a stunning look. Decorative painting is oil painting on canvas created offsite which will then be adhered to the walls. There will be 14 medallions, all Celtic saints, including two larger images of St. Columba and St. Brigid. There will be a striking visual centerpiece above the altar and surrounding the window, an image of vines and branches symbolizing the interwoven relationship of Christ with his people. The total cost of this phase of the plaster repair and decorative painting together will be about \$1.7 million.

## PHASE THREE: WAINSCOTING, PEWS & FLOORS

This phase will bring the floor, wainscoting and pews in alignment with the work done in Phase 2. Here we will purchase the pews from St. Stephen Church in Oil City and deliver them to the Hardwood Mall where they will be refinished. The flooring and wainscoting will also be done by the Hardwood Mall.

## PHASE FOUR ITEMS

Some of the other improvements being considered are the purchase of a new high altar, which will be the spiritual heart of the church, and two side altars; improvements to the frames and coverings of the stained-glass windows; landscaping and sidewalk improvements; and securing the safety of the tower. The table shown to the left includes both known pricing and estimates for the various aspects of the overall projects. Where an estimate is given, it is based on actual input from a vendor.

# BENEATH THE

**I**n the nave of the church, the ceiling is adorned as a celestial blue sky with gold stars and a spectacular image of a vine with branches surrounding the stained-glass window of the crucifixion in the center of the apse, communicating a theology of hope.

It was beneath the stars that Abraham encountered God and received the covenant promise (Gen 15:5). Beneath these stars we encounter the Risen Lord truly present in the Blessed Sacrament. It was in the night that Jacob wrestled with God and received a new name, Israel, and a blessing from the Lord (Gen 32:25). At times, we too wrestle with God and just like Jacob, we find ourselves limping afterwards, but here God offers us his greatest blessing of all, His own Son in the Eucharist, to feed, to nourish, to strengthen, and to sustain us as we limp along life's journey.

This transition from darkness to light, from night to day, from doubt to faith, from unbelief to belief is reminiscent of every Christian's life journey. We encounter this motif in John 3:2 when Nicodemus comes to Jesus "at night." It is also found in the Infancy narratives of Matthew and Luke. The shepherds were keeping night watch over the flock

## ARCHITECT'S RENDERING OF PHASE 2



# CELESTIAL STARS

## *a Theological Appeal*

and traveled to see the newborn Messiah proclaimed by the angels (Lk 2:8). The Magi, too, were guided by a star in the night as they made their way to Bethlehem (which means House of Bread) to pay homage to the newborn king (Matt 2:9).

**The celestial blue sky with gold stars** fosters a theology of hope that sees beyond the ceiling of this world to the eternal. This vertical theology counterbalances that tendency of ours to be too focused on the here and now. It serves as a reminder that we live not in a one-level, ranch-style modern universe but in a vertical universe where God is present, alive and at work in our lives.

**The vine and branches** painted in the apse call to mind Jesus' words in John 15, where he says: "I am the vine, you are the branches" (Jn 15:5). The vine is an image of unity and we as Christians are united to Jesus in a most powerful and intimate way when we approach and receive him truly, really, and substantially present in Holy Communion. This union and communion is so real and strong that it led St. Paul to proclaim: "neither death, nor life, nor angels, nor principalities, nor present things, nor future things, nor powers, nor height, nor depth, nor any other creature will be able to separate us from the love of God in Christ Jesus our Lord" (Rom 8:38).

**Elsewhere the Apostle writes**, "I have been crucified with Christ; and it is no longer I who live, but Christ lives in me. The life I live now in the flesh, I live by faith in the Son of God, who loved me, and delivered himself up for me." (Gal 2:20)

**The Vine has as its source the Cross of Jesus Christ**, hence the reason it is shown surrounding the stained-glass depiction of the crucifixion. The artist's wish to depict the Cross as the Tree of Life, and the images of the 12 Apostles on the branches show them and their teaching to be the life-giving fruit that is handed down to us in Scripture and Tradition.

**The two larger figures tilling, cultivating, nurturing, and preparing the fertile ground** for a bountiful harvest are Moses and Elijah, who appeared alongside Jesus on the Mount of Transfiguration and conversed with him about His upcoming Exodus – His Passion, Death, and Crucifixion. (Lk 9:28-36) These Old Testament figures represent the Law and the Prophets.

THESE RICH, BOLD, COLORFUL IMAGES IN NO WAY DISTRACT THE OBSERVER FROM THE CENTRAL MYSTERY BEING CELEBRATED. ON THE CONTRARY, THEY HIGHLIGHT, OPEN UP, AND DRAW THE OBSERVER TO ENTER MORE DEEPLY INTO THE CELEBRATION OF THE MASS AND THE CONTEMPLATION OF HEAVENLY REALITIES.



# BEAUTY AS BREAD FOR THE SOUL

## *an Aesthetical Appeal*



During seminary, in addition to their academic studies, the candidates for priesthood would be assigned an apostolate where they would engage in pastoral ministry. The students would assist at soup kitchens, homeless shelters, or with parish catechetical instruction and after-school programs.

The purpose of this pastoral formation was to integrate learning with practical experience and help the candidates to develop the heart of a shepherd or pastor. Simply put, it was field training.

One year while studying in Italy, my brother Joseph had the opportunity to serve homeless men

at a shelter near the Termini train station in the city of Rome. The shelter or lodging was operated by Mother Theresa's Order, the Missionary Sisters of Charity.

On one occasion he conversed with a man at the shelter and asked him where he went every day after they closed the residence to clean the facilities.

The man told my brother that he goes to a church and lays down in the pew and stares at the ceiling for a few hours. Joseph was familiar with the church. It was a Baroque-styled building with frescoes of heaven on the ceiling which opened to reveal images of saints surrounded by celestial be-

THE CEILING OF THE CHURCH OF ST. IGNATIUS OF LOYOLA, ROME



*“Has not God chosen those who are poor in the world to be rich in faith and heirs of the kingdom which he has promised to those who love him?”*  
- James 2:5



ings. The man said that the experience made him feel as though he were a king.

From that encounter, my brother learned that man does not live on bread alone and that he has aesthetical needs for beauty. The man at the shelter was also edified by the goodness shown to him by those saintly nuns, and the truth they shared with him about Jesus and His gospel of light, life, and love.

While the food he was given at the shelter satisfied the man’s physical needs, it did not feed and fuel his spirit and his heart. However, the beauty he encountered on his visits to the church, the good-

ness he witnessed in the lives of the sisters, and the truth they shared about Christ, did impact him in this way.

The Church’s art and architecture are a part of Her rich dowry and patrimony. They occupy a privileged place in the life of the Church and Her work of evangelization. Her art and architecture provide both a necessary and irreplaceable service to the Church and indeed to all of mankind as they remind us of man’s great potential, his capability, his holiness, and his dignity.

# STORY IN STONE

## *a Historical Appeal*

The establishment of St. Patrick Church in Franklin, Pennsylvania, stands as a testament to the enduring influence of early Irish settlers and the priests who accompanied them. These men and women brought with them not only their faith but also a rich Celtic cultural heritage. Arriving in the 19th century, they were drawn by opportunities in the burgeoning oil industry and the promise of a new life, all while remaining deeply connected to their Irish roots. Beyond economic stability, they were determined to preserve their religious and cultural identity—a commitment that found lasting ex-



- **DAVID OF WALES**, a monastic founder and patron saint of Wales, is often depicted with a dove on his shoulder—representing divine inspiration—and a staff, emphasizing his role as teacher and ascetic leader.
- **GOBNAIT**, an Irish saint associated with healing and the protection of livestock, is closely linked with bees; she is often shown with a beehive, symbolizing industry, community, and her reputed miracles involving swarms of bees driving away harm.
- **COLUMBA**, one of the great Celtic missionaries and founder of the monastery on Iona, is commonly depicted with a book or writing implements, reflecting his role in learning and the transmission of the faith, as well as a crozier denoting his abbacy.
- **GLADYS**, a 5th century Welsh saint remembered for her devotion, is sometimes shown in noble attire or in prayer. Her husband, King Gundleus, and their six children also became saints.
- **NINIAN**, missionary to the southern Picts, is often portrayed as a bishop holding a staff or standing beside a church, symbolizing his role in establishing Christian communities.
- **WINIFRED**, a Welsh virgin martyr and patron of healing, is traditionally shown with a palm branch of martyrdom and

pression in the creation of a parish that would serve as both a spiritual and communal anchor for generations.

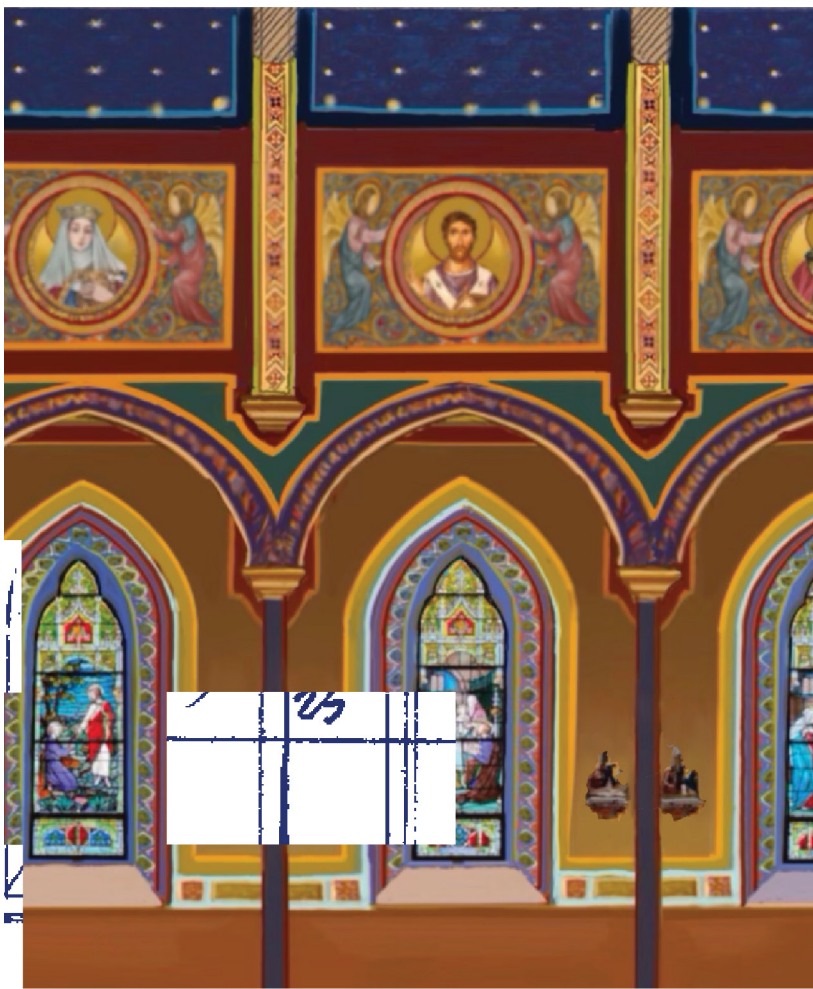
The priests who ministered to St. Patrick Church, many traveling from Philadelphia and often of Irish origin themselves, played a vital role in shaping this early community. Their leadership fostered unity among immigrant families navigating the challenges of assimilation and the demands of industrial labor. The church became more than a place of worship; it served as a center for education, social life, and cultural preservation, reflecting a holistic vision of community ground-

ed in faith, family, and heritage.

Once restored, the interior of St. Patrick Church will vividly reflect this Celtic influence. The walls of the nave will honor a series of saints from Ireland, Scotland, Wales, and Northumbria—figures celebrated for lives of devotion, scholarship, and service, and traditionally depicted through meaningful symbols that convey their legacy.

Together, these saints form a rich tapestry of Celtic spirituality—one that emphasizes learning, charity, resilience, and deep devotion. Their symbols—beehives, books, palm branches, croziers, doves, and instruments of martyrdom—serve not only as artistic elements but as visual theology, conveying their virtues and witness across generations.

By honoring them within the nave, St. Patrick Church will stand not only as a place of worship but also as a living gallery of faith, artistry, and cultural memory. In this way, the church serves as a vibrant reminder of how immigrant communities preserved and celebrated their heritage, blending the spiritual and the cultural in ways that continue to inspire parishioners today.



sometimes a spring of water at her feet, recalling the healing well associated with her shrine.

- **AIDAN OF LINDISFARNE**, a missionary bishop known for his charity and evangelization, is often depicted holding a torch or church, symbolizing the spread of the Gospel, and sometimes shown giving alms.
- **CEARA**, an Irish saint linked with monastic teaching, is typically represented with a book or pastoral staff, reflecting her role in spiritual instruction.
- **DALLAN FORGAILL**, the poet and scholar, is associated with the written word and is often symbolized by a manuscript, honoring his contribution to sacred poetry and learning.

## THE *Celtic* SAINTS

- **BRIGID OF KILDARE**, one of Ireland's patron saints, renowned for her charity and monastic leadership. She is often depicted with a flame or lamp, symbolizing perpetual devotion, and with the distinctive St. Brigid's cross; she is also associated with pastoral life and with dairy and agriculture.
- **MUNGO**, also known as Saint Kentigern, founding bishop of Glasgow, is represented through symbols drawn from his miracles—a bird, a tree, a bell, and a fish.
- **ITA OF KILLEEDY**, called the "Brigid of Munster," is revered as a patron of education and foster-motherhood, often shown with children or a book, signifying her role as teacher and spiritual guide.
- **CUTHBERT**, the Northumbrian monk and bishop, is associated with nature and pastoral care; he is frequently depicted with seabirds or an otter, recalling stories of his harmony with creation, and sometimes with a bishop's crozier.
- **DYMPHNA**, patron saint of mental health and those suffering from emotional distress, is typically shown with a sword, recalling her martyrdom, and sometimes accompanied by a demon being cast out, symbolizing her protection against mental affliction.

# INTERVIEW WITH ST. PATRICK CHURCH BUILDING

## *an Architectural Appeal*



**LORICA INTERVIEWER:** Your Majesty, if you would pardon my ignorance, I've never spoken to a building before although I have been in conversations where I felt I was talking to a wall, so excuse me if I don't know the proper way to address you. The first question of our interview concerns your favorite verse from the Bible. It is taken from the post-resurrection account in Luke's Gospel and centers on Jesus' appearance to the two disciples on the road to Emmaus. It seems like an odd text for a stationary building in Franklin, Pennsylvania.

**ST. PATRICK CHURCH BUILDING:** Friend, you can call me 1879. It's the number they placed on me when they designated me a historic building. I got a kick out of that. I have my roots in France as is evidenced by my gothic structure, so I had to laugh about the number as if I was a prisoner in the bagnes (penal colonies or forced-labor prisons) who wore numbers and suffered harsh conditions doing naval work near tributaries.

I guess there are a lot of similarities as I am confined to this place and perform my duties adjacent to the Allegheny River and French Creek. However, I consider myself at the service of the Lord or as the Apostle wrote: "A Prisoner for the Lord" (Eph 3:1 and 4:1), so I am truly free.

It's not a bad sentence. There isn't much I miss out on in this little town of ours. From my spire, I can see more than Helen Urda can see out her back window, and more than Ruth Culbertson witnessed while babysitting for half the townspeople when she was growing up. I could tell a story or two of the things that I've seen, but I'll leave the talking to people. They seem to like to hear themselves talk all the time.

Nevertheless, to answer your question. The passage from Luke is a favorite of mine for several reasons, not the least of which is that Jesus was with the two disciples traveling and they didn't even know it.

I can't tell you the number of times people who pass by me and don't even notice me or who it is that dwells herein. I'd like to grab their attention and ask them "What are these discourses that you hold with one another as you walk, and are sad?" (Luke 24:17)

It always amazed me that Jesus didn't do that. He didn't grab them and shake them; he didn't kick them or slap them out of their ignorance. He accompanied them, he listened to them, and, when they were done talking, he only revealed himself through the "breaking of bread" at a meal before vanishing. I feel that's who I'm supposed to be. People know me not just as a Church, but as "the Catholic Church" and this is because of what takes place within me – the Breaking of the Bread.

**INTERVIEWER:** You seem to be quite the character, with a good sense of humor, and lots of personality. One would expect someone as old as you to be boring, and that visiting you would be like visiting someone at an old folks home who has nothing to do and nowhere to go.

**CHURCH BUILDING:** Well, thanks I'll take that as a compliment. I've always had a lot more admiration and affection for the older crowd. They seem to appreciate me more anyway, and we spend more time together, the old folks and I.

However, given my age, I have to say I look a lot better than some of you young whippersnappers, and your modern fashions don't do you any favors either. Now

your ancestors - that's a different story. They dressed to the nines every Sunday and Holy Day and used to pack these walls to the sky. Their faces "shone like the sun" (Matt 17:2). Which is to say, they were righteous as was evident by the way they lived their lives with compassion and generosity. And, like the sun, they moved slowly and radiated warmth and cheer.

**INTERVIEWER:** I apologize. I didn't mean that you were old and boring. I just meant that your stonelike appearance might give a different impression, and that you sure are a lively character.

**CHURCH BUILDING:** Well, thank you. No offense was taken. It's true my character goes unappreciated by many. In fact, I'm not often thought of as lively at all, but rather something made up of inanimate objects. That's the sad part of it all. I wish when people were making decisions and changes concerning me and my appearance, that they would consult me first. We old buildings have our own personality, our own character, and dignity and, unfortunately, modern man with all his degrees and sophistication is blind to all of that. Some liturgists and architects today couldn't find their way out of a wet paper bag.

But I digress, in an era of iconoclasm,

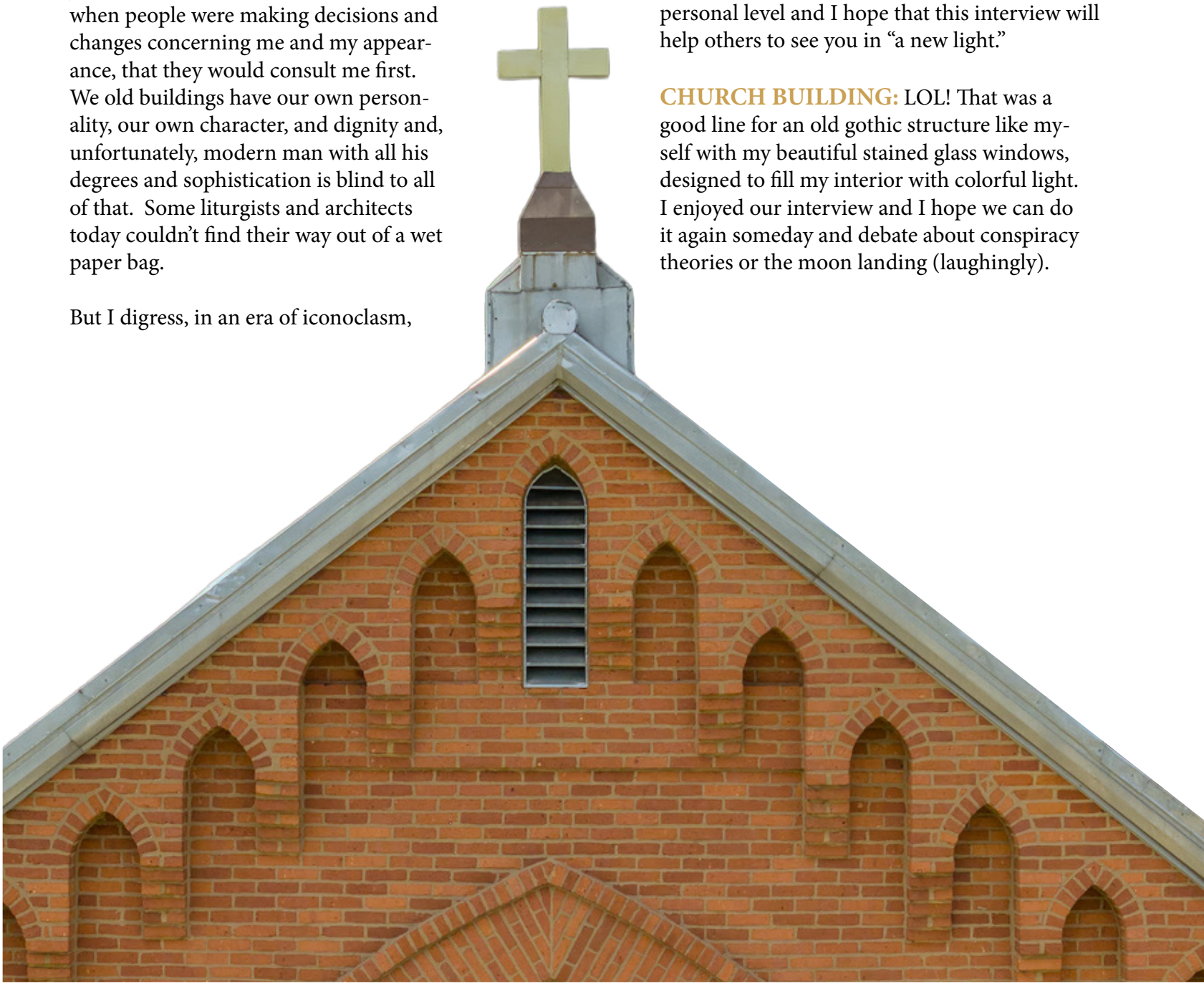
in many places, all around the world, the interiors of historic churches were 'renovated' in ways that were insensitive to their architectural styles.

Near all of these newer homes, even when I was young I looked old, but the decorative paint within my walls made me look and feel young and new. The bright, colorful, and bold palette would complement and accentuate the architectural details found within me. Gothic buildings, like myself, are supposed to be colorful as shown by the stained glass windows which fill my interior with light.

**INTERVIEWER:** I see what you're saying. As a Gothic structure, the bright colors and stenciling do accentuate your character and bring it to life.

Well it was very nice getting to know you on a personal level and I hope that this interview will help others to see you in "a new light."

**CHURCH BUILDING:** LOL! That was a good line for an old gothic structure like myself with my beautiful stained glass windows, designed to fill my interior with colorful light. I enjoyed our interview and I hope we can do it again someday and debate about conspiracy theories or the moon landing (laughingly).



**T**he Temple was the religious center of Judaism in the Old Testament. It was the heart of the nation where pilgrims would flock for festivals and celebrations and offer prayers, sacrifices, and worship to God. It housed the Ark of the Covenant and was understood to be God's abode, His tent, His tabernacle, His holy dwelling place.

Following periods of neglect or desecration the sanctuary was purified, cleansed, repaired and restored as is recorded in 2 Chronicles 29, 2 Kings 22-23, and in the books of Ezra and Nehemiah. God accomplished this through prominent figures such as King Hezekiah, King Josiah, Ezra the Priest, and Nehemiah the governor of Judah under King Artaxerxes I.

In the post-exilic period the Prophet Haggai and the Prophet Zechariah urged and encouraged Zerubbabel, a descendent of David, who was appointed leader of the Jews upon their return to Jerusalem, and who is revered as one of the Bible's great heroes, to reconstruct the Lord's house of worship. He obeyed the Lord and the Lord was pleased with it and was glorified (Haggai 1:8).

Zerubbabel's rebuilding effort was monumental. It brought about the restoration of worship in Jerusalem. His leadership gave clear evidence of his faith in the face of opposition, discouragement, and a 16-year delay.


**I**t is important to note that the purification and restoration of the Temple initiated other significant changes and reforms among the people. In other words, it acted as a springboard for a more radical and sweeping transformation that we call conversion. Church restoration is therefore a tangible sign, a concrete expression, and manifestation of a more intense religious awakening among the people, and it can often act as a catalyst for positive change.



## **GOD'S ABODE:**

# **FROM TENT TO TEMPLE**

*A Biblical Appeal*



**This change can  
already be observed**

here at St. Patrick Church in the increased number of young families with children who have been regularly attending Mass. Other evidence of this religious revival includes 24-Hour Eucharistic Adoration on First Fridays, an increase in Daily Mass attendance, and a youth program that has stirred up renewed hope, excitement, participation, and involvement. It can also be seen in the parish's commitment to the poor and the strengthening of community bonds, friendships, and relationships due to the increased number of social activities here at St. Patrick Church.

**J**ust as the renewal of the Temple sparked a deeper conversion among God's people, so too the restoration of our own parish has begun to awaken a similar spiritual vitality in our community. This renewal invites each of us to embrace a fresh commitment to faith and service, reflecting the enduring hope and grace that sustain us. As we move forward together, may this restoration not only rebuild our physical space but also deepen the bonds of love and fellowship among all who call St. Patrick Church their spiritual home. May this moment of renewal continue to bear abundant fruit in the beautification and restoration of St. Patrick Church. And may all come to see this church as a true spiritual home, where faith is strengthened, hope is renewed, and the presence of God is encountered.

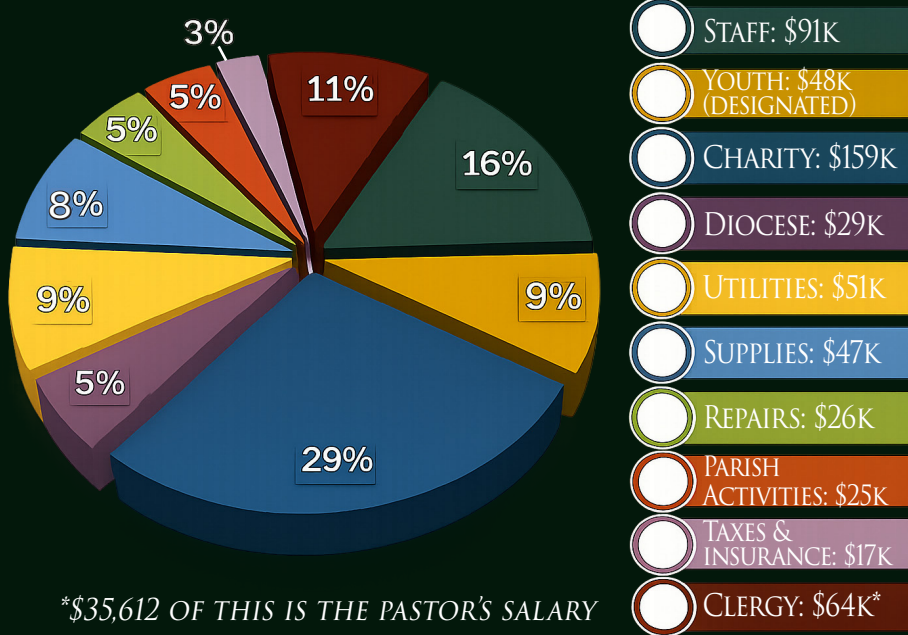


# THANK YOU

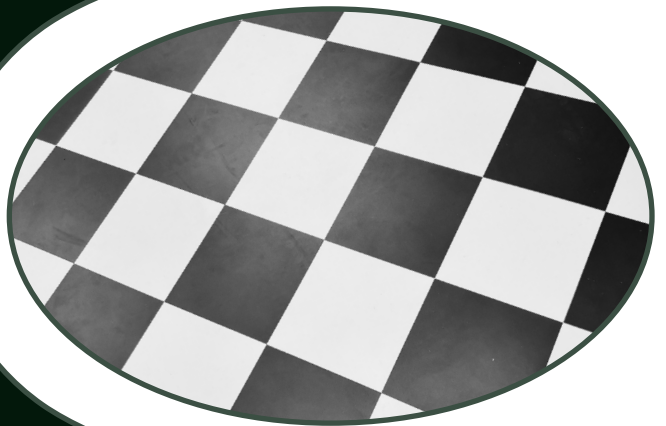
ST. PATRICK PARISH CELEBRATES A REMARKABLE YEAR OF ACCOMPLISHMENTS AND EXCEPTIONAL GIVING

In 2025 the parishioners of St. Patrick did not just hit targets, they shattered them, setting a new, higher standard for future success. Through the generosity of

parishioners like you, and a substantial gift left at the bequest of Jean Bajorek, St. Patrick Parish completed a \$1.8 million dollar project that included the demolition of two buildings, the refacing of the Msgr. Snyder Educational & Parochial Center and a total restoration and upgrade of the Dion gymnasium that has surpassed all expectations.



With revenue of over \$1 million this past year the parish was able to accomplish over \$798,000 of capital improvements to the parish buildings and grounds while continuing their work of feeding the poor, educating the youth, caring for the sick and elderly, contributing to the missions, assisting Catholic Charities, providing for its sister parish, and covering its costs for utilities, plant

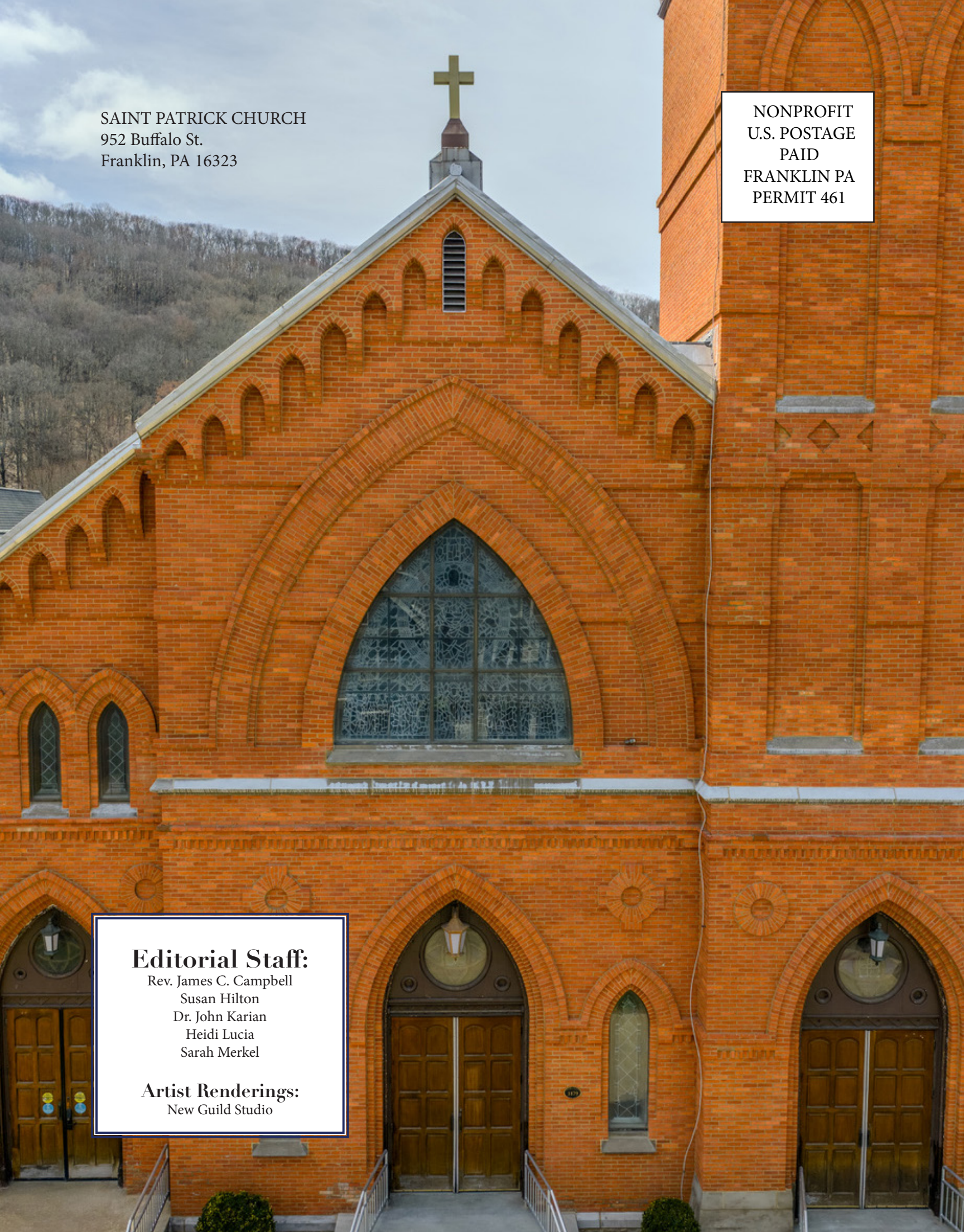


maintenance, insurance, taxes, supplies, and all other operating expenses. While \$557k was directed toward these expenditures, another \$500k was donated to the parish extraordinary repair fund, the parish building fund, or were designated special gifts and bequests.

The pie chart to the left shows that the parish is very generous especially as regards her care and concern for the poor. By putting others first, the parish has been blessed and the parishioners can be very proud of their achievements, their hard work, dedication, and accomplishments this past year.

This success is proof of your faith, devotion, and commitment to Christ, your love for his Church, and your unwavering resolve to provide for the sacramental, spiritual, and pastoral needs of the people here in Franklin.

Thank you! May Mary keep you, the angels protect you, and God bless you.



SAINT PATRICK CHURCH  
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