

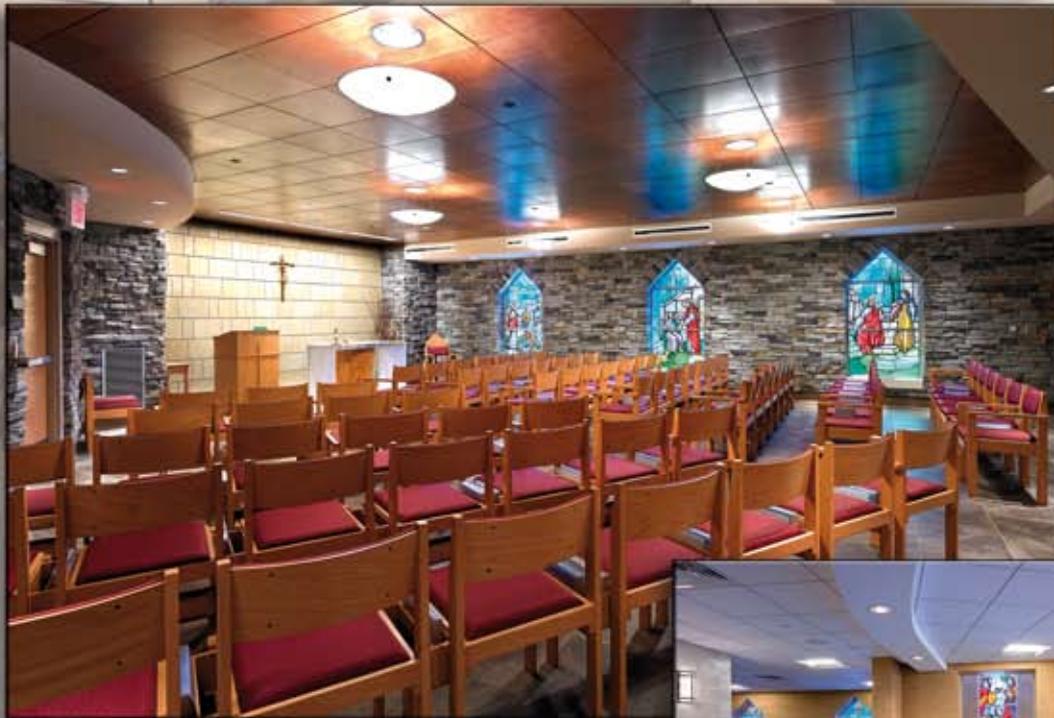


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ADDITIONS AND ALTERATIONS TO
HOLY FAMILY PARISH, STOW, OHIO

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Embracing Addition

Holy Family Parish in Stow updates church with new spaces for gathering, worship

By Mark Watt | Photos by Bill Webb

In 1960, Holy Family Parish completed construction of its church at 3450 Sycamore Drive in Stow, officially opening its doors to accommodate the Catholic community in Stow and Silver Lake. While the building served the parish well for decades, several shortcomings in the church's design eventually grew apparent, as did needs for additional space to provide for a growing community. Fifty years later, parishioners at Holy Family are now enjoying a newly completed, \$2.3 million addition that addresses those issues with pleasing results, according to Holy Family's parochial administrator Reverend Paul J. Rosing.

Designed by James Douglas Evans Architect, Inc. and constructed by Mike Coates Construction Co., the 10,000-square-foot addition wraps the existing church's east, south and west sides and provides new features, including two chapels, a grand entry from the west, a bell tower, a peace garden and a canopy walkway at the church's front door, with full accessibility for seniors and disabled parishioners.

The project is the result of a pastoral planning process begun in 2005, which addressed infrastructure problems at the church and adjacent elementary school. As explained by Architect Jim Evans, the church addition portion of the plan kicked off in 2007 when Father Rosing came to him with a desire to construct an addition that would solve a specific set of problems for the parish.

For one, the parish was in need of a smaller, alternative space for worship, specifically a chapel that could more appropriately and more efficiently host its intimate, 60- to 90-person daily masses instead of the large, 950-seat existing church space.

Secondly, the church never truly had a narthex, which is a gathering space where congregants can gather before and after church services. "Parishioners would leave mass and then be directly outside the church, which wasn't exactly the best way to foster community," says Onex Construction President Paul Marshall, who is an active member of Holy Family and served as owner's representative for the project.

The primary issue, however, was improving accessibility. Main parking is located in a lot to the west, roughly eight

feet below the church's main elevation; that meant most parishioners previously needed to negotiate narrow stairs or walk up a moderately pitched driveway to access the church. "When the church was built in 1960, most of the parishioners were in their 30s and 40s and having our 12 parking spaces in front of the church for handicapped parking probably seemed more than adequate," Fr. Rosing says. "But those parishioners are now in their 80s and 90s and walking up that kind of hill becomes more of a problem as you get older." To compound the problem, the entire church was served by just two small residential-style restrooms at ground level, which were undersized and difficult to access.

The new addition successfully addresses each of those needs and more, Father Rosing says. "We wanted the



NATURAL CHOICES The new Weekday Mass Chapel is exquisitely detailed to create a warm, intimate setting. Referencing the aesthetic feel of a grotto, the chapel features rough-stone walls, which contrast with a smooth, yellow-tinged Jerusalem stone wall behind the altar.

addition to be simple, dignified and easily maintained, and it is," he says. "We are very happy."

Spirited spaces

Today, the church's overall aesthetic impact is refreshed by the new addition, particularly when viewed from Kent Road/Route 59 to the south. Horizontal lines created by a new canopied walkway at the building's front entrance link two

new chapels on the southeast corner of the building with a grand bell tower on the southwest corner.

"A well designed building has a strong sense of entry," Evans says. "We had this symmetrical image that we wanted to embrace with the addition but we wanted to depart somewhat, hence the bell tower. Father wanted an element that would bring in an asymmetrical feature. As an architect, that's

tough to do, because you generally do one or the other."

Visually, the bell tower draws attention to the addition's western wing, which has become the church's primary entrance, as does a meticulously detailed 35-foot-high by 14-foot-wide mosaic depicting Christianity's holy family of Mary, Joseph and baby Jesus. The mosaic, designed by Radiant Arts (see side story), welcomes parishion-

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NATURAL CHOICES An open-air, canopy walkway (top) connects the chapels with a spacious new narthex (middle). Throughout the entire addition, stained glass windows – custom designed and built – depict important scenes from the Bible (bottom).

ners as they enter through a set of adjacent glass doors and into a new, two-story narthex.

Situated on what Evans calls an intermediate elevation – eight feet below the main level of the church and four feet higher than the ground level, where the church hall is located – the new narthex is a utilitarian space where congregants can gather and catch up with each other before and after mass. A new elevator allows access from this intermediate level to the church hall below and the main church level above where a set of new handicap-accessible restrooms are situated. Providing additional access to the church’s main level is a set of stairs directly beneath the bell tower.

Inside the bell tower is an electronic carillon system that can be programmed to play a variety of songs. (Traditionally, a “carillon” is a manually played musical instrument utilizing cup-shaped bronze bells; programmable electronic systems have become standard in recent decades.)

Lining the southern wall of the narthex are five new stained glass windows depicting “the five luminous mysteries of the rosary,” according to Fr. Rosing. Light fixtures are situated above each window to illuminate the stained glass at night.

From the upper narthex is an entrance into the church as well as a set of doors leading to the open-air canopy walkway outside, situated along the church’s front entrance. Concealed uplighting along the covered path illuminates the church’s existing stained glass front entry. (“The lighting is very important to the design here,” Evans says.) Two ramped walls flanking the entrance walkway are set at angle to symbolize open arms, welcoming visitors into the church, Evans adds.

The canopy walkway leads east past a peace garden and into the new Weekday Mass Chapel and the smaller, adjoining chapel for Perpetual Adoration (a Eucharistic devotion in





GUIDING SYMBOLS Flanked by a new bell tower and a massive, meticulously detailed mosaic depicting Christianity’s holy family, the west-facing curtainwall of the narthex was designed to become the new main entry into the church.

which parishioners pray 24/7, seven days a week).

The new Weekday Mass Chapel, with seating for 80, is exquisitely detailed to create a warm, intimate setting. “We wanted it to be respectful and dignified and to have a quiet beauty,” Fr. Rosing says. Referencing the aesthetic feel of a grotto (a natural or man-made ornamental shelter in a formal garden), the chapel features rough-stone walls. Stained glass windows here depict scenes from the Lenten Gospel.

A hand-built altar is constructed from an oak tree felled onsite for the project and a marble Mensa (or altar top), which was one of the church’s

original side altars. Sealed within the altar is a relic from St. Maria Goretti, a teenage martyr of the early 20th century in Italy.

Behind the altar is a 20-foot-wide by nine-foot-high wall constructed of yellow-tinged stone quarried and cut in Jerusalem. Illuminated by specialized indirect lighting, the Jerusalem stone features a light, smooth surface, which contrasts dramatically with the rough stone elsewhere in the space, as well as a dark-toned ceramic flooring and a stained cherry wood lay-in grid ceiling.

The nearby Perpetual Adoration Chapel features rough stone as well, and when completed will include a dramatic

stained glass window oriented toward the east. The Mensa in this chapel was reclaimed from East Cleveland’s Christ of King Church, which was closed recently as part of a sweeping reconfiguration of the Diocese of Cleveland (about 50 of the Diocese’s 224 churches are scheduled to be closed or merged by this summer). “We have incorporated a number of pieces from various closed churches, which will eventually be memorialized with plaques here,” Fr. Rosing says.

The two chapels are joined by a vestibule space with secured entry from outside and doors leading into the main church, which now features upgraded lighting and VCT tiles.

Creating comfort

A key part of the overall project was a major upgrade of the church’s temperature controls, according to Marshall. Heating and cooling of spaces across Holy Family’s entire campus are now integrated and can be controlled and regulated from a personal computer.

“It’s a smart building now,” Marshall says. “We kept the same heating units that were in the church but it’s a new control system. All the pneumatic

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controls were changed out and new software was added. Valves are opened and closed automatically now, whereas we used to have to manually set every air handling unit.

The upgrade has been successful already. “Even with the new chapels and narthex included, our electrical bill campus-wide is lower now than it was before the addition,” he says. “The heating bill is coming down as well. With the old heating system everything was running wide open or completely closed. It was very inefficient. Now everything is constant and regulated, and it’s more comfortable.”

Rewarding response

The parish is feeling positive about the new addition, Fr. Rosing says. “When the church started in the mid-1940s there were 65 households in the parish,” he says. “Today there are 3,200.” With the completion of this project, those families are being better served, which Rosing says he’s glad to see.

The project team at Mike Coates Construction Co. is happy with the results as well. “It was a good design and it turned out very nice,” says Company Founder Mike Coates Sr.

Project Superintendent Anthony Russo adds that the Holy Family community was particularly helpful in the success of the project. “Throughout the nine-month construction process, [the parish] was very accommodating so we could get the job done as efficiently as possible for them,” Russo says.

Funding for the project is being provided primarily from a capital campaign, Paul Marshall says. Parishioners have donated more than \$1.1 million so far and have pledged an additional \$700,000. The goal is to only have to finance about \$750,000, he says.

As a member of the parish (he coaches sports for the parochial school) and owner’s representative for the project, Marshall is thrilled with the results of the project overall.

“The community of Holy Family can’t express how much they like what they see and how it is bringing the community together,” he says. “It is helping to foster close-knit relationships with other parishioners. We are very pleased.” **P**



CUSTOM CRAFTWORK To install the massive mosaic at Holy Family Catholic Church in Stow, Radiant Art co-owner Jim Foltz works from the center outward, attaching tiny Venetian enamel mosaic tiles to the wall using latex-based cement mixtures.

Project Profile: Sacred Art at Holy Family

By Dave Marchione and Jim Foltz

Radiant Arts

Both stained glass and mosaics begin production in the same manner but at a certain point diverge onto different paths in the process of becoming a final product.

Both begin with a small-scale color rendering and progress to an actual-size drawing, called a full-scale cartoon. At this point they undergo different processes. Let us begin with the mosaic.

Making a mosaic

The massive mosaic of the Holy Family in Stow was designed by Radiant Arts’ co-founder Dave Marchione. Marchione handles all of the artwork for Radiant Arts while co-owner Jim Foltz is responsible for planning, construction, glazing and installations. The design features The Holy Family presided over by God the Father in Heaven.

First, Marchione presented a color rendering of his design concept to Fr. Paul Rosing, pastor of Holy Family.

After the design was approved, the next step was for Marchione to draw the design in black and white at its actual size using various charcoals. This is referred to as a full-scale cartoon. Once completed, the cartoon and color rendering were sent to artisans in Italy.

These highly skilled artisans use tiny mosaic tiles made of Venetian enamels and gold or silver leaf fired into glass. They assemble a palette of tiles based on the color rendering. Using the rendering as a color reference they glue the appropriately colored tiles to the full-scale cartoon using water-soluble glue. The reverse side of the cartoon is marked with a center line and other applicable geometric references and then a puzzle pattern is drawn on it as well. Each piece of this puzzle is numbered and a small map of the puzzle is created. The cartoon with the mosaic tiles glued to it is then cut up into the indicated puzzle pieces, crated along with the map and the original color rendering and shipped back to Radiant Arts.

At this point Jim Foltz takes over the tile setting and installation process. First the wall is prepared to accept the mosaic. Foltz goes over it, patching, smoothing and leveling to make sure the mosaic has a smooth, permanent, solid surface to attach to that is free of blemishes or

structural problems. Then the center line and geometry are carefully marked on the wall. A scaffold is erected and the pieces of the giant cartoon puzzle are laid out and fitted together on a smooth dry indoor surface to await installation.

Working from the center outwards, the pieces are attached to the wall using various latex based cement mixtures and ratios. Only a certain number of square feet can be set in a day, due to the tremendous weight that accumulates as the pieces are drying. Once the square footage limit for the day is reached, water bottles and sponges are used to soak the paper cartoon until the water-soluble glue softens and the cartoon is peeled away leaving the tiles attached to the cement on the wall. During this slow drying period, adjustments such as smoothing seams are done. For a mosaic the size of the one at Holy Family, this process takes about ten days, given good weather.

Once all the tiles have been set the mosaic is given a final grouting and cleaning. It will stand for as long as the building lasts, glittering in the sun and shimmering under the soft nightlights to tell generations to come the story of The Holy Family.

Creating stained glass

The stained glass windows designed by Marchione underwent the same



approval process from rendering to full-scale cartoon. The design for one particular window at Holy Family is quite an unusual and striking depiction of the Last Supper, because it is adapted to a very narrow vertical space. Usually, a horizontal space is common to this type of subject as in Leonardo DaVinci's exquisite offering. A stained glass cartoon is different than a mosaic cartoon because the images on it must be depicted as a leaded glass design and all indications of how the pieces of stained glass should be cut and leaded together – as well as the color of each piece of glass

INSPIRED ART Once all the tiles have been set the mosaic is given a final grouting and cleaning. It will stand for as long as the building lasts, glittering in the sun and shimmering under the soft nightlights to tell generations to come the story of The Holy Family.

– must be accurately depicted. It must be artistically pleasing as well as technically correct. The various colored sheets of hand-blown German antique glass are coded with a number/ letter code to indicate their individual shades and colors. Marchione marks these codes on every piece indicated on the cartoon according to his rendering. The cartoon is then set on a table, which is covered by a sheet of brown butcher's paper covered by blueprint paper. Over the cartoon a sheet of tracing paper is laid, and the lines indicating the pieces of glass along with the shape of the window and color codes are traced with a ball-point pen. The blue print paper transfers the tracing to the brown butcher's paper. The patterns and codes on the brown paper are cut up with scissors and used as templates for cutting the stained glass pieces. Once the glass pieces are cut, the cartoon is laid out on a light table. The glass pieces are set on top of the cartoon in their proper location and then, using special glass painters paints, Marchione traces his original cartoon onto the glass pieces, coloring, blending and shading as he goes with expert and fine assistance from his crew at Radiant Arts.

Once the images are painted onto the glass, it is fired in kilns at more than 1,200 degrees Fahrenheit until the images melt into the glass itself and are thereby permanently affixed to it. Next the tracing paper that contains the shape of the window as well as the individual pieces is set on a table and the glass pieces are soldered together with channeled lead came ("came" is a divider bar utilized between pieces of glass) using the tracing paper as a guide. Finally the lead came holding together the glass panels is sealed with putty and gently pressed to crimp it down onto the glass. The final windows are installed on the jobsite using the finest glazing techniques and sealants. The final result is a permanent, colorful, glowing testimonial to the Life of Christ. **P**

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