

Gathering Space

Our large gathering space allows us to meet and greet one another and to truly be a welcoming community. Our eyes are immediately drawn to the colorful fabric mobile, suspended from the ceiling, designed and crafted by Carol van Blarcoum, Centerville, Ohio. The colors of the mobile will announce the various liturgical seasons. Two artifact cases display some of the older things from our former church buildings, which convey our parish history. A freestanding information kiosk provides parishioners and visitors with current information on parish and diocesan events. Round pillar benches accommodate the needs of the elderly and offer an atmosphere of hospitality. To the right is our hospitality parlor, which will provide many uses for small groups, like bridal parties and families of the deceased, to mention a few.

Nave

Baptismal Font. Passing through the doors into the main worship space, we encounter the baptismal font. The one-level, cruciform font was designed to remind us of the cross of Christ—the suffering, dying and rising to a new life. The placement of the font also reminds us that every time we come to Eucharist we come through baptism. Standing near the font is the paschal candle.



Ambry. In a nearby wall niche, the ambry containing three vessels of oil reside: the oil of catechumens is used to bless and strengthen those preparing for baptism; the oil of the sick is used in serious illness for those needing strength and healing; and chrism is used in celebrating the sacraments of Baptism, Confirmation and Holy Orders. On the opposite wall from the oil ambry stands the book ambry, which houses the lectionary, the Book of the Elect (for the RCIA), the Book of the Sick and the Book of Life.

Altar. The altar table is positioned on the floor in the middle of the assembly to allow for barrier-free access and optimum visibility for all. The Son of Justice tile design under the altar table highlights the significance of the liturgical actions taking place there. Jerzy Kenar from Chicago crafted the altar, ambo and the processional cross. The altar, a symbol of Christ and His kingdom, is the common table of the assembly. The square altar table has been constructed of black walnut and purple heart wood, accented with squares of granite, the same granite used in our font.

Ambo. In this focus area, we also see the ambo, from which we proclaim the Word of God and upon which is placed the lectionary, the book of readings from Sacred Scripture. The ambo, made of the same materials as the altar, is related in design detail to the altar as well.

ProceSSIONAL Cross. Our processional cross, crafted of black walnut, purple heart wood and art glass, will be placed near the altar, but can be moved to other areas depending on the ritual. The cross is the image of the entire Pascal mystery—suffering, death and resurrection, the presence of Christ in the community here and now where His work of salvation continues.



Presider's Chair. The presider's chair resides among the assembly, but is covered with a different fabric, to distinguish it as the seat for the one leading the assembly.

Candleholders. The candleholders, crafted by Rick Findora of Morning Glory Studio in Lodi, Wisconsin, are constructed of light oak, accented with purple heart wood, to complement the other liturgical furnishings. Mr. Findora also crafted the paschal candleholder, positioned near the font.

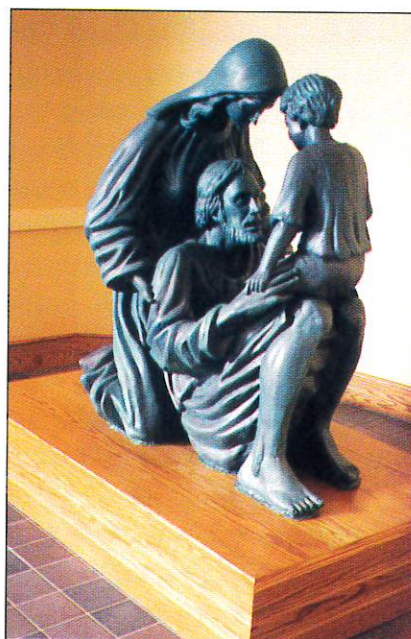
Crosses. There are twelve crosses with candleholders hung on the walls. The number signifies the twelve apostles. These crosses were crafted by John Schaeper, JDS, Cincinnati, Ohio.



Art Glass. All of the art glass was designed by Kenneth vonRoenn, Jr. and fabricated by Architectural Glass Art, Inc. in Louisville, Kentucky. The twenty-five lower sanctuary window designs were developed from the symbolic concept of the labyrinth, which has been used for more than 4,000 years. Labyrinths aspire for a union with the Divine and seek a transformation of human nature. The labyrinth, an intricate structure or enclosure containing a series of winding paths, symbolizes unity and wholeness, as well as a spiritual journey into the soul. It is a singular path toward the center that represents our search for God. The lower sanctuary windows represent our earthly journey. There are paths that connect each window to one another, moving toward a center. In each window is a green and blue square with a different labyrinth pattern.

The designs that are tight, geometric and angular in the lower windows become fluid, loose and undulating in the three upper clerestory windows. The three upper windows symbolize our spiritual journey that is unbounded from the earthly. These forms are made of dichroic glass which transmit color to the interior and reflect the complementary color to the exterior. They are floating in a uniform field of etched, horizontal lines, which are also used to control the light.

Holy Family Sculpture. The Holy Family Sculpture, designed and crafted by Timothy P. Schmalz from Elmira, Ontario, Canada resides in the nave niche. The medium is polyresin fiberglass. This interactive piece of artwork is very inviting, encouraging everyone, especially children to gaze, touch and ponder.



Communion of Saints. Upon entering the sanctuary, you immediately feel the presence of our Communion of Saints. Standing in our midst are lifelike bas reliefs, crafted by David Wanner of Hartland, Wisconsin, depicting Joseph Cardinal Bernardin, St. Elizabeth Ann Seton, Archbishop Oscar Romero, Sr. Thea Bowman, Dr. Thomas Dooley and Dorothy Day. These modern-day, holy men and women embody St. John's Mission Statement which reads in part:

We are called to love and serve God through each other by caring for those within our community and beyond and by creating an environment that promotes growth and faith.

Each of them has demonstrated their worthiness to be included in our Communion of Saints through their dedication and commitment to the service of God and others. Each was specifically chosen to represent a particular category:

Spirituality—Joseph Cardinal Bernardin (1928-96). Familiar to many of us as the former Archbishop of Cincinnati from 1972 to 1982 and later of Chicago, Joseph Bernardin was eventually elevated to Cardinal in 1983. His numerous lifetime achievements include the Presidential Medal of Freedom and the Albert Einstein Peace Award. However, it is for Cardinal Bernardin's gentleness, his own spirituality as well as the spirituality he evoked in others, and his conciliatory, nonconfrontational approach to consensus building that we honor him in our midst.

Education—St. Elizabeth Ann Seton (1774-1821). Elizabeth Seton was canonized as the first American-born saint in 1975. Born to wealthy parents, she married an affluent New York businessman. After her husband William died, leaving her alone

to raise five children and care for her husband's seven siblings, the family's business fell on hard times. Elizabeth opened a school for girls in Baltimore. Having converted to Catholicism, her faith was a great source of comfort to her as she endured many obstacles, misunderstandings and failing health. Elizabeth concentrated her efforts on educating children and helping the poor. With the encouragement of Archbishop Carroll, Elizabeth Seton organized the religious community of the Sisters of Charity, which is still today actively involved in Catholic education.

Martyrs—Archbishop Oscar Romero (1917-80). An unyielding determination to do what is right, true and just became the guiding principle for Archbishop Romero. He demanded peace, a peace that could only be found in human rights and assurances of basic dignities. He became the voice and conscience of all his fellow countrymen who had been tortured, slaughtered or disappeared in El Salvador. His fight for human rights led to his nomination for the Nobel Peace Prize. When the world became his witness, it was harder for the enemy to terrorize, torture and murder. He told the truth, but like many great leaders who have fought for truth, Romero was assassinated. As he celebrated Mass, a single bullet took his life. Oscar Romero died but his words, deeds and actions remain very much alive. His martyrdom is a reminder for all of us to continue to strive for the realization of Archbishop Romero's dreams: truth, justice, dignity and human rights.

Evangelization—Sr. Thea Bowman (1937-90). Born in Mississippi, Thea Bowman's grandfather was a slave; her father was a physician and her mother, a teacher. Like her mother, Thea became a teacher. At age 15, Thea joined the Franciscan Sisters of Perpetual Adoration. She was the first black woman to receive a doctorate in Theology from Boston College. She taught at the elementary, secondary and university levels for sixteen years before being appointed as a consultant to intercultural affairs in Jackson, Mississippi. It was there she worked with children through song, dance, poetry, drama and story to communicate joy, freedom and pride using traditional teaching techniques. She became world-renowned giving lectures, workshops, and spreading the message that people are gifted. She made doers of watchers, made people aware of their own talents and potential, and put races in touch with one another. Even after being diagnosed with bone cancer, Sr. Thea continued her rigorous schedule. Catholics everywhere experienced her as an extraordinary Gospel singer, liturgist, preacher, writer and human being. Thea Bowman spent her lifetime building the Kingdom of God, preaching the Good News to many, and reclaiming the virtues and values that were her heritage.

Healing—Dr. Thomas Dooley (1927-61). Thomas Dooley was born in St. Louis. He exhibited musical talent at a young age and his parents urged him to consider a career in music. World War II interrupted his undergraduate studies at Notre Dame. He enlisted in the U.S. Navy as a Medical Corpsman in 1944. Dooley received an honorable discharge from the Navy and resumed his studies at Notre Dame. After receiving his medical degree from St. Louis University, he accepted a

medical internship as a lieutenant in the Navy. Dr. Tom Dooley became known as the “Jungle Doctor” due to his efforts to supply medical care to underdeveloped countries in Southeast Asia. He resigned from the Navy in 1956 and published his Vietnam memoirs, entitled *Deliver Us From Evil*. With the royalties from his book and the help of three former Navy corpsmen, Dr. Dooley returned to Laos and established the country’s only hospital. Dr. Dooley was the hospital’s only “bonafide” doctor. Although the hospital had no electricity, x-ray equipment or plumbing, Dooley treated as many as 100 patients a day. With the proceeds from his second book, *The Edge of Tomorrow*, Dooley started MEDICO, the Medical International Cooperation Organization, a non-sectarian group that supplied and trained staff for hospitals behind the Bamboo Curtain. In 1959 at age 32, Dr. Dooley underwent surgery for melanoma, a rapidly spreading form of cancer. He did not let his own illness prevent him from continuing his goal of establishing much needed hospitals in that part of the world. He returned to the lecture circuit and finished a third book, *The Night they Burned the Mountain*, which raised additional funds for MEDICO. Dr. Dooley’s cancer spread to his lungs, liver, spleen, heart and brain. Dr. Thomas Dooley died in New York Memorial Hospital the day after his thirty-fourth birthday.

Peace and Justice—Dorothy Day (1897-1980). As a convert to Catholicism in 1928, Dorothy Day viewed the Catholic Church as “the church of the immigrants, the church of the poor.” Being a young journalist in New York, Dorothy wrote about the injustices around her. She used her publication, *The Catholic Worker*, to promote Catholic social teaching and promote steps to bring about the peaceful transformation of society. Dorothy’s editorials called for renewal of the ancient Christian practice of hospitality to those who were homeless. Not only did she publish the paper from her kitchen, but she opened her apartment to the homeless. Dorothy Day’s apartment was the seed of many houses of hospitality as *The Catholic Worker* became a national movement, a movement grounded in the firm belief in the God-given dignity of every human person. Today, more than 140 Catholic Worker communities remain committed to nonviolence, hospitality for the homeless, exiled, hungry or forsaken.

Prayer Garden

A prayer garden has been designed for those who wish to pray and reflect. Brick pavers in the prayer garden patio are inscribed with the names of parishioners, family members and friends, both living and deceased, keeping the memory of loved ones and the community stories of faith alive in the fabric of the building itself.

Organ

During the second half of the nineteenth century and the first part of the twentieth century, E & GG Hook and later the Hook & Hastings Company delivered 21 pipe organs to the Greater Cincinnati area. The first was a 2 manual E & GG Hook Opus 234 for the Central Presbyterian Church in 1858. The last was Hook & Hastings Opus 2569, a 3 manual organ delivered in 1929 to St. Joseph's Roman Catholic Church. Perhaps the most notable was the 4 manual 90 rank E & GG Hook & Hastings Opus 869 built for the Cincinnati Music hall.



In 1996, nearly 70 years after the arrival of the last Hook organ, St. John the Evangelist Church was about to bring yet another Hook & Hastings organ to the Cincinnati area when they purchased Opus 2173 from Universalist Church of Bangor, Maine. The organ was renovated and installed in the new church.

On Palm Sunday 1998, St. Michael in Lower Price Hill held their final service and closed to combine with Holy Family. St. Michael's church had one of the remaining Hook & Hastings organs but the Opus 1782, installed in 1898, was about to join the forgotten ranks of many other Hook organs. St. John purchased the Opus 1782.

The elegant case of the Bangor organ was mated to the functional aspects of the St. Michael organ, resulting in the incorporation of the historical St. Michael mechanical action with the handsome Bangor Victorian case. The estimated 15,000 pieces of the organs were given detailed attention. Each part was cleaned, if broken was mended, and the missing parts replaced. Pipes were carefully cleaned and adjusted. The stoppers were releathered and the reed ranks were carefully cleaned. The quarter sawn oak Bangor case was stripped and refinished to match the color scheme of St. John's. The pipes were also repainted to match the decor. The Bangor organ along with the facade from the St. Michael organ remain in storage awaiting a new home.

Chapels

Day Chapel. Mary, Mirror of Justice Day Chapel accommodates 120 for seating. Its name was derived from the icon of Mary, which was purchased in Greece and donated by Fr. Jim Meade. The icon of Mary resides on one of the chapel walls. This chapel depicts the old by using the altar, ambo, crucifix, candlesticks, chairs and stations of the cross from our previous church building. The art glass windows contain the same dichroic glass used in the large triangular windows of the nave. Here the dichroic glass is mixed with angular pieces of prismatic glass to achieve a glittering, jewel-like light in the room. The chapel can be used for daily Mass, small weddings or funerals, as well as other appropriate uses.

Eucharistic Chapel. The focal point in this chapel is the tabernacle. Over the years the tabernacle has moved from the sanctuary area to its own chapel. In *Environment & Art in Catholic Worship*, the Bishops have stated:

The celebration of the Eucharist is the focus of normal Sunday assembly. As such, the major space of a church is designed for this action. Beyond the celebration of the Eucharist, the Church has had a most ancient tradition of reserving the Eucharistic bread. The purpose of this reservation is to bring communion to the sick and to be the object of private devotion. Most appropriately, this reservation should be designated in a space designed for individual devotion. A room or chapel specifically designed and separate from the major space is important, so that no confusion can take place between the celebration of the Eucharist and reservation.

Chairs and kneelers make this space the most appropriate for private prayer and devotion. The tabernacle, crafted by Jerzy Kenar, is constructed from maple, purple heart, black walnut, polished metal and granite. An oil lamp is suspended over the tabernacle from the ceiling. The windows intentionally do not have a specific theme so as not to detract from the Tabernacle.

Reconciliation Chapel. This room is furnished with chairs and a folding privacy screen. This allows for the option of face-to-face celebration of reconciliation, or the traditional form of using the screen. The colors in the windows used are intended to create a quiet reflective mood to facilitate the act of reconciliation. The forms are evolved from the triangular windows and express the idea that, through the Sacrament of Reconciliation, we are reconciled or united once again with God.