



This 25th Anniversary Commemorative Booklet

is dedicated to the many clergy and parishioners, living and deceased, who have contributed their time, talent, and treasure to Divine Savior Catholic Parish since its establishment on November 14, 1987.

May future generations of Christ's disciples here always honor their labor of faith, hope, and love.

Large portions of text and many pictures are reprinted from the Dedication of the Church celebration booklet, originally designed in the year 2000.



This Image is the emblem of the Society of the Divine Savior, or the Salvatorian Order. For more information on the Salvatorians, please visit www.salvatorians.com.

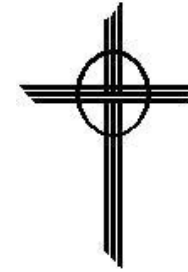
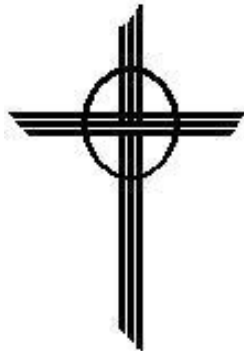
Our Patron – The Divine Savior

Our Lord Jesus Christ ascended into heaven around 2000 years ago. He left us with words of hope that we too can join him in heaven when we leave this planet earth. This hope is not for us alone; we respond to the challenge to minister to others in the name of Jesus Christ. We live in confidence that God will provide us with the strength to persist in carrying out our mission statement, to be Apostles for our times.

With joy we embrace the journey to eternity with Jesus.

Mission Statement

We, the people of Divine Savior Catholic Church, empowered by our baptism, dedicate ourselves to living the Gospel of Jesus. Inspired by the love, justice, and mercy of Christ, we are called to share His message in service so that all may know the Savior.



Dear Faithful People of Divine Savior past, present and future:

As Divine Savior celebrates its 25th anniversary as a Catholic Parish, we take this anniversary as an occasion to express our deep gratitude for the goodness of God's blessings which our parish has enjoyed over these last two and a half decades. While we are aware that all of life is a gift of God, we are also very aware of how the members of this parish have cooperated with those blessings in many ways. Many of those ways are known only to the people involved and to God. No one would even attempt to add up the number of hours that have been spent in a vast array of activities that have taken our parish from the Bingo Hall to the tent, to our beautiful church building, and on into the present. The decisions that were made on this twenty-five year journey have all added up to building a vibrant faith community.

We honor all the dedication of so many people by praying thanks to God for everything that has been done to date in getting us to this point of development. However, the greatest way to honor these efforts and show our gratitude for them is to remain faithful to our commitment to do all we can to make the Savior known to each other, to our visitors as well as any other way we are able to share the good news of God's love.

*In our Divine Savior,
Fr. Roman Mueller, S.D.S.*

what a printed worship aid or hymnal would contain. They allow for truly an infinite number of possibilities for song choices, and provide the opportunity for the assembly to participate fully in a wide variety of liturgical experiences that might not be contained in a printed hymnal. A camera aimed at the Baptismal Font at the rear of a crowded assembly space allows for the entire congregation to see the Sacramental moment close up and from an ideal angle. Pictures of a deceased loved one or a couple celebrating their wedding or anniversary can be projected before the liturgy begins, serving to gather the thoughts and prayers of all present.

Advanced sound and lighting systems enhance the versatility of the worship space. On the east side of the assembly is an integrated control booth. Sound, lights, and video equipment are all accessed from the booth controls and computer station. Hearing impaired worshippers can use the special hearing receivers located in the sacristy.

Visions of the Future

The greatest vision of the future for the Catholic Christian is that of the community of believers, gathered for unified worship, who are empowered to take the message of the Gospel and the living presence of the Eucharist out into the world. Buildings may be constructed, projects may be brought to completion, and new dreams and ideas will constantly evolve in the life of our faith community. Yet the tasks of the members of Divine Savior Catholic Parish are to find new and wondrous ways of proclaiming the Good News of Jesus Christ, and to seek out more souls that need His forgiveness, His unending love and faithfulness, and His infinite peace. Our tasks will never be complete until the second coming of Christ. Divine Savior seeks to be a vibrant reminder of the presence of Christ in the world; we continue to be rooted in faith, and to wait eagerly for His coming.

Parish History

Divine Savior Catholic Church became a parish in the Diocese of Sacramento on November 14, 1987. Bishop Francis Quinn, with the cooperation of the Society of the Divine Savior, (the Salvatorians) appointed Fr. Robert Marsicek as Pastor and Fr. Neil Seidl as the Parochial Vicar. The two visited local parishes and introduced themselves and set a clear beginning course. They promised to set “community building” as the focus of the new parish. Permanent buildings would have to wait until the community had been established. The two priests led initial liturgies in a smoke-filled rented Bingo hall in the Madison Mall shopping center on the corner of Madison and Hazel Avenues in Fair Oaks.

From the very first gathering in the Bingo Hall, (“St. Raley’s”) the priests joined the parishioners as co-planners in the future directions of Divine Savior. The initial 200 families gathered and established an environment characterized by openness, warmth, acceptance, informality and faith. As a result of these efforts, the parish membership began to grow. The increase in the membership propelled Divine Savior into short term and long term planning. The bingo hall was not able to accommodate the parish and its ministries for long.

The Diocese of Sacramento announced that Divine Savior would receive an eight-acre tract of land for its future home. The property located at the corner of Greenback Lane and Filbert Avenue in the heart of Orangevale became the site of our new parish campus. Easter Sunrise Mass in 1988 became the first liturgy to be held on this vacant field.

Over 300 people attended the Groundbreaking on May 19, 1991. Bishop Francis Quinn officiated and many area priests were in attendance. Divine Savior parishioners acquired bags of dirt from the field as treasured mementos of the day. That day, Fr. Bob asked Arnie Boehm if he would construct a large cross that could be easily seen from Greenback Lane. It was placed in the approximate location where the altar of the church would be. Robert Peterson

had salvaged some large timbers from a barn that stood on what was known as the Landis Farm, on the corner of Central and Pecan. According to Tom Tomich, longtime Orangevale resident and owner of the orchard just north of the church property, the barn was a stable that had sheltered the Belgian horses used for farming. The barn most likely dated from about 1890, so that the age of the cut timbers is approximately 122 years old. Added to the approximate growing time a tree large enough to provide these timbers, that would put the wood of our “Old Rugged Cross” at around 270 years old. This cross has withstood many tests of time: from its use as a stable, to being knocked over by vandals, to being set on fire, to being knocked over and broken a second time. Our cross is now used during Lent and Easter as a reminder of the great triumph of Jesus over death and sin. Our journey as a parish has had its rough times, but the fruits of our labors are the rewards.

The Planning Committee determined that temporary buildings were to be erected on our new property until a permanent church building could be constructed. A multipurpose building, (the Pavilion) a vinyl covered metal framed structure, was erected. It was completed just hours before the 1991 Christmas Eve masses. This structure was used for most of our liturgical and social events. Basketball and volleyball were favorite sports in the pavilion. In 1992 a row of portable buildings were installed that housed the chapel, office and other meeting rooms. These temporary buildings became “home”, as traditions developed. People became connected to “Divinyl Savior;” babies were baptized; couples married, and life transitions were celebrated. The parish enjoyed liturgies, recreation, and celebrations in the Pavilion until early in the year 2000.

Leadership of the growing congregation was shared: Priests, lay persons, parish committees, diocesan committees, and the expanding parish staff all worked together. With the retirement of Bishop Quinn in 1993, the parish refined its plans under the guidance of Bishop William Weigand, the new bishop of the Sacramento Diocese.

Construction-Dedication-Sunday on July 19, 1998, reminded us of the ever-present contemporary needs of our people and of the necessity of respond-

The Liturgical Environment

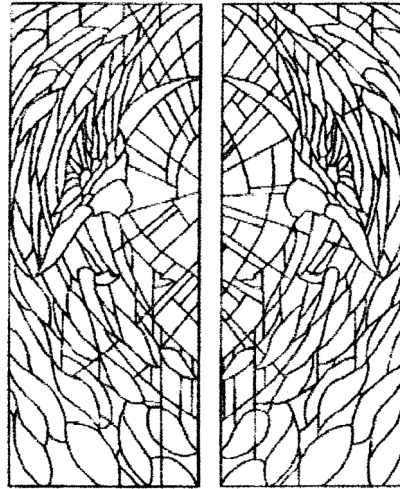
The Catholic Church has a rich history of using architectural elements, decorations, fabrics, incense, and musical instruments to aid worshippers in developing a living and vibrant relationship with God. This history continues into the present time. The goal of every liturgy is the full, conscious, and active participation of all the faithful who are gathered. The altar decorations and architectural elements are designed to support the sacred action of the Liturgy and not to distract from it, nor from the assembly’s participation in it. The trend since Vatican II in the ministry of Liturgical Environment has shifted toward simplistic beauty, and use of images that evoke many interpretations. An important design feature in the worship space is the large display alcove on the west side of the gathered assembly. A Christmas display of the nativity, a statue of the Blessed Virgin Mary during May, a cross during Lent, or banners calling attention to themes in life or liturgical feasts are all possibilities for using the display area.

Music is an essential element of worship in the Church. God dwells within each human person, in the place where music takes its source. Indeed, God, the giver of song, is present whenever his people sing his praises. (Sing to the Lord, 1) The styles of music used in liturgies today vary widely across parishes, states, and countries. Divine Savior is blessed with many fine musicians, both employed and volunteer. The musical style of our liturgies tends toward the more contemporary, but a balance of music forms from across the Church’s history is sought both to catechize the assembly and to enrich their liturgical experience. A digital Allen organ and a ebony baby grand piano grace our space; guitars and a digital drum set are regular liturgical instruments as well. For special occasions instrumentalists augment the sound of the voices of the choir.

A digital video system is in place, and includes mirror-image projection screens in the walls above the Reconciliation Chapels. Screens, though somewhat controversial within Catholic liturgy, are meant to be an extension of

The Angel Doors

From the most ancient of times many descriptions of the presence of God and the action of God contain angels. The stylized angels are in the pose of adoration. The radiant light in the center of the doors symbolizes the presence of God. The angels proclaim the ancient hymn: Holy, Holy, Holy Lord God of Hosts! The two angels are surrounded by lush natural plant life as evidence of the goodness and blessing of God. The angels remind us of the perpetual adoration of the church and heavens. The angel doors support the prayer of contemplation. The angel doors lead out into the prayer garden where live, lush vegetation thrives in an enclosed space. Even from the outside, the Angel doors lead the intuitive visitor to encounter the living presence of God.



The Prayer Garden

Outside the angel doors on the north end of the church building is a garden area framed by a curved wall repeating the curved wall behind the altar and curve of the fountain. Located within sight of the Tabernacle, this area stands as a wonderful place to reflect and pray in natural lush surroundings. Worshippers are invited to make this garden their own by planting seasonal flowers and, of course, liberating the weeds from their prime places. Benches are provided for the comfort of those praying and reflecting.

ing to these needs. The reality of finally starting the construction of the permanent church building came over the parish. After much waiting and prayer, the bulldozers went to work on August 8, 1998. People excitedly watched and marveled as the work continued.

On Saturday January 8, 2000, our new permanent church building was dedicated. Bishop Richard J. Garcia, D.D., auxiliary of the Diocese of Sacramento, officiated at the 10 AM Liturgy. Local priests, deacons, many of the 1,500 Divine Savior parishioners, relatives and friends assisted. Even neighbors and friends of other religious congregations joined in the community wide celebrations.

In 2002, a second major building campaign began to construct the Multipurpose Building that currently houses both Divine Savior's parish offices and a hospitality center. The structure includes a gymnasium, a full institutional-sized kitchen, a smaller kitchen for buffets and snacks, rooms for large meetings, and office space and meeting rooms for the Divine Savior staff and volunteers to conduct church business. This state-of-the-art facility continues to provide activities throughout the week, and is also rented to outside groups. Our Multi-Purpose Building was dedicated in 2005.

Priests Who Have Served at Divine Savior

Fr. Robert (Bob) Marsicek, SDS

Fr. Bob will always be loved by Divine Savior parishioners, and we were blessed by his service from 1987 until the church building was completed in 2000. Not only did he have a real reverence for the Lord, he also had a great sense of humor, an ability to get people to work for a common goal, and an overbearing love for the Green Bay Packers. Fr. Bob was well-known in the community. He even ran for honorary mayor of Orangevale and was an active member of the Orangevale Rotary Club. He loved wearing his Packer jacket—especially if the Packers were playing well! In 2000, the Salvatorian community gave him a much needed sabbatical and subsequently reassigned him to St.

Pius parish in Wauwatosa, Wisconsin. Some say the move was done to protect him against the 49ers and Raiders' faithful within our parish.

Fr. Neil Seidl, SDS

Fr. Neil was Divine Savior's first Parochial Vicar. Fr. Neil often recited the Sunday's gospel from memory. He touched many hearts and minds with his homilies, his insights and his selflessness. He used a 2 -inch by 2-inch post-it note tucked in the palm of his hand for his Homily notes. Father Neil died on May 12, 1999, somewhat unexpectedly yet quietly, from multiple afflictions. The Divine Savior Knights of Columbus Council is named for Fr. Neil.

Fr. Patrick Ritter, SDS

Fr. Patrick established a counseling center at Divine Savior which existed for six years (1994-2000). He was the mastermind behind the unity of the architectural features of the church design. He oversaw the placement of the windows, and he brought the face of Jesus from the stained glass window into the vinyl tent to build a sense of connection to what was to be realized in the final church structure. His inspiring homilies broke open the Word with great insight, both in content and delivery. He was quick to smile and had a welcoming spirit. Fr. Ritter died in August, 2010.

Frl. Tom Tureman, SDS

The parish continued to grow in many ways, and Fr. Tom took over as pastor in July, 2000. He led the parish to complete the construction of the Pavilion. Fr. Tom was very dedicated to Catholic social justice, and was a avid photographer and he loved to travel. After serving our parish well for four years, he was assigned to become the Salvatorian's Director of Foreign Missions. This allowed him to travel--a perfect fit for his talents!

Fr. Jeff Wocken, SDS

Fr. Jeff was assigned as the Parochial Vicar, filling the vacancy left by the death of Fr. Neil Seidl. Fr. Jeff had a powerful ability to connect with people in discussion groups. He was a good listener, and offered thoughtful advice with a friendly smile. His musical talents were many; he often sang and played guitar during his homilies, bringing artistic insight to the scriptures and giving listen-

but its role and its placement are such that it does not compete with the active role of the ambo and altar within the Eucharistic Liturgy.

The Stations of the Cross

There are two main divisions of prayer in the Catholic Church: liturgical or "public" prayer and devotional or "private" prayer. Each of the fourteen stations of the cross presents a scene that helps worshippers to reflect on the various saving acts of Jesus during his final hours on Good Friday. There are dozens of prayer aids for making the journey of the Stations, depending on the individual or group needs of those who pray this journey. Reflecting on the stations is an important part of celebrating Lent and preparing for the Holy Triduum at the end of Lent just before the joyous season of Easter.

The Stations of the Cross are placed on the smooth parts of the cinder-block walls surrounding the Sanctuary. They begin to the west side of the Baptismal Font and continue all the way around the worship space to the other side of the Font. After "walking the path of Christ's passion" and acknowledging Jesus' burial in the tomb, hope is not lost. The message of the main Stained Glass Window captures the essence of our Christian faith: the resurrection of Jesus is the foretaste of heavenly glory and the promise made to all the faithful to one day share in his glory.

The Stations are made of enameled copper. Enameling is the process of firing copper covered with powdered glass in a kiln at 1450 degrees. To obtain the desired color sometimes requires five firings for each piece. Each station contains 100 to 500 pieces of copper; the entire project took about three years to complete. The modern design has a traditional message for the top half of each station. The bottom half has an additional vignette depicting the struggles and weaknesses we all encounter in our own contemporary lives and our walk with Jesus. Some elements of the design may initially seem out of place, but the opportunity is offered to make the passion of Jesus challenge and confront us personally today.

infant Jesus. At the far right is the Holy Spirit. The great star illuminates the townscape of Bethlehem. The crown of thorns at the bottom of the window symbolizes the ultimate passion and death of Jesus. The swirling Holy Spirit embraces the action of God throughout all of these events.

The Reconciliation Chapels

The two reconciliation chapels are located on either side of the altar area where the Sacrament of Reconciliation takes place. The reconciliation chapels offer an alternative to the “confessional boxes” of days gone by. They provide an environment that allows the penitent and the confessor to discuss ways of avoiding sin and developing a Christian life. The confession of sins and doing penance remain the focus of this sacrament. Furnishings are kept simple in order to make the chapel warm and inviting. The glass doors and windows suggest a place that is approachable and open while still respecting the seal of the confessional.

The Tabernacle

From the earliest of times Christians have given the utmost respect to the Eucharist. Catholics believe that the Body, Blood, Soul, and Divinity of Jesus, the Son of God, are truly present within the elements but that these retain their form of bread and wine. The Tabernacle is an elaborate secure box in which the consecrated hosts are held. The Blood of Christ is not reserved after the communion rite of Mass, but is wholly consumed. The purpose of the reservation of Eucharistic hosts is to have it available to be taken to the sick, especially those who are in a grave medical state. In recent centuries the tabernacle was highly ornate and made of precious metals and even jewels. Today the trend is toward simplicity. New construction developments allow the tabernacle to be made of materials other than gold, silver, or bronze. The Divine Savior tabernacle is made out of walnut and maple, to match the materials used throughout the worship space. The Tabernacle is given a place of honor in the sanctuary,

ers powerful memory connections to help them carry the gospel message into their own lives. Fr. Jeff followed in the footsteps of Fr. Bob by serving on the East Area Interfaith Council, and organized the interfaith Ash Wednesday for several years. Fr. Jeff served at Divine Savior from 2000 to 2005.

Fr. Tom Perrin, SDS

Fr. Tom served at Divine Savior from 2006 to 2009. He grew up in the Sacramento region, and worked as a civil engineer before he took his vows as a Salvatorian priest. His liturgical knowledge and love for details guided liturgies and special occasions at the parish. He worked hard to connect with people and learn names, and he nurtured people in their spiritual life. His family still lives in the area.

Fr. Roman C. Mueller, SDS

Fr. Roman became Divine Savior’s third pastor in July of 2004. This gentle-spirited priest has encouraged people to embrace the love of Jesus. He has done his best to make room for every possible expression of faith through ministries, prayer experiences, and cultural celebrations. He has acknowledged the hurts that many people carry in their hearts when they arrive at our doors. Arriving during a time of social and political upheaval, both in the Church and in the secular world, he embraced the community and welcomed all by reminding us that we are all the beloved of God ~ who we are, and as we are.

The Parish Community

When the parish was formed, about 200 members began to organize needed ministries and social groups to allow the parish to bond together. The news of Divine Savior’s positive, warm, inclusive and open-minded spirit spread across the area. As a result, the parish grew quickly even though there were no permanent facilities.

When the Pavilion was constructed, there were approximately 1,600 registered members in the parish. Today, the number is closer to 1,800 registered parishioners.

Divine Savior Parish has a vibrant 8-member staff and five “parish circles” (Liturgy and Worship, Faith Formation and Evangelization, Pastoral Care, Community Life and Parish Operations) that manage over 50 ministries run by many of the parish’s faithful.

Foundations of Divine Savior Church

People from the beginning of time have had the need to worship. Liturgical celebrations of the faith community involve the whole person: mind, body, senses, imagination, emotions, and memories. The celebratory rituals lead the faithful to go beyond human expressions to find a direct communication with God. The stronger the faith community, the stronger and more alive are the external signs of that faith. Divine Savior is rooted in a faith, ancient yet alive and young, that has evolved through a development of a communal identity. We are a community that struggles with life, seeks God in all things and praises God in times of blessing and of challenge. The externals help to define us to the world. We are one, holy, catholic and apostolic.

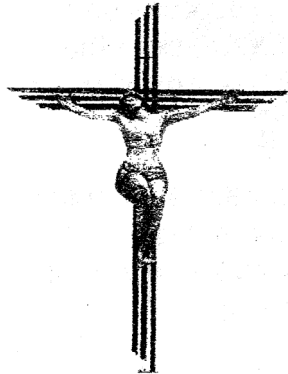
The architectural designs and motifs of Divine Savior Church embrace the symbols of the Christian faith: living waters in Baptism, the altar as tree of life, the circular window of the paschal mystery, the tabernacle where we find the True Presence. The circular rhythms from the Plaza to the round altar platform to the Meditation Garden emulate the embrace of Christ for His people.

The site of Divine Savior Church is on eight acres of land on the corner of Greenback Lane and Filbert Avenue in the heart of Orangevale. As the needs of the parish evolved, the planning committee decided to address the whole community campus in several building phases. The first phase moved the community from the Bingo Hall at the corner of Madison and Hazel to the property on Greenback, which featured a variety of temporary buildings. The second phase was the construction of the church building. The third phase was the construction of the Multi-Purpose building to house meeting halls, offices, the gymnasium, and the commercial-sized kitchen. Because our remaining debt at

The Crucifix

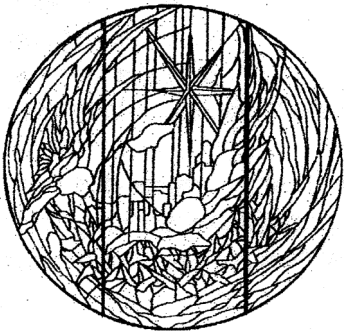
The crucifix is a cross with a figure attached. It is a powerful reminder of Christ suffering and dying for all people. The end is not in the cross; through the cross Jesus revealed that He is the Divine Savior with his Resurrection from the dead. In prior days crosses and crucifixes were multiplied and placed in many parts of the sanctuary. Today there is one crucifix that keeps the focus on the single saving act of Jesus.

Above the curved wall hangs a life size Crucifix. The cross is constructed of maple slats. The slats give the message that the cross is something that people see and go through to participate in the passion and the resurrection of Christ. The corpus is made of crystal-line translucent resin. The resin took on a rose/flesh tone early in the design development. Light is focused on the head and shoulders of the corpus so that light radiates throughout the whole corpus, drawing the viewer into the depths of Christ’s sacrifice and the hope of the resurrection and salvation.



The Incarnation Window

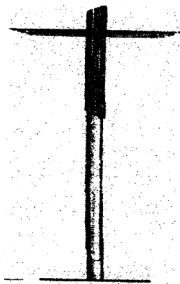
A circular stained glass window on the north wall counterbalances the main stained glass window’s message. It calls to mind the events leading up to the Passion, Suffering, and Death of Jesus. Many images are interwoven allowing the viewer to reflect on the whole Paschal Mystery: all of the elements of the coming of Christ as a man to save the world. Beginning at the middle left side, the Angel proclaims the message of God to the Virgin Mary. To the right is the



concrete. After the Gospel is proclaimed the Book of the Gospels remains on the ambo in clear view. At the end of Mass the cross and candles lead us forth, the living and active Word of God, having been proclaimed in the liturgy, now leaves with us in our hearts to be lived actively in the world.

Candles, Processional Cross, and Credence Table

The Processional Cross and Candles are made of similar wood and design as the altar and ambo. The cross and candles lead all processions as a sign of the living Christ showing us the way. The traditions of processions and pilgrimages date back to the early church. The cross and candles remind us of Jesus as the Way and the Light.



The credence table is simply a functional piece of furniture. It holds the Roman Missal and all of the sacred vessels and linens used during liturgies. The credence table has the shape of a half circle and is made of solid maple and cherry woods.

The Presider’s Chair

The Presider’s chair is a special seat intended to demonstrate the mystery of priestly service. By virtue of his ordination, the priest within the liturgy acts “*in persona Christi*,” that is, in the Person of Christ. He is the president of the assembly and is simultaneously an integral part of the assembly. The presider oversees all of the liturgical action in the seat of authority. When he moves from the chair, he leads the prayer of ritual. All ministries serve the community at the direction of the presider seated in the chair. The Presider’s chair is crafted from the same fine wood and material as that of the congregational seating, but has slightly more elaborate features that show honor and respect for the presider exercising his official ministry.

this time is significant, and our growth rate is faster than our debt reduction, our next building phase for a spiritual growth center is on hold. In the meantime, several temporary buildings have once again become “home” to the Children’s Faith Formation classes and the meetings and activities of our active Youth Group. We are truly blessed to be an active, driven community that does not stop living the Gospel because of lack of space.

Youth Court, Scott Vistica Fountain, and Daniels Plaza

The Scott Vistica Fountain, surrounded by the bricked circular Youth Court, is the focus of the area between the parking lot and the Church. It invites people into the sacred area reflecting a transition from the world of the earth to the realm of God. The fountain is covered in green granite. The green granite begins a transition toward green features found in the walkway the roof and window finishes leading directly into the church building, past the Baptismal Font and up to the altar platform. The round pool anticipates the round altar and the round altar platform. The stylized sculpture features a standing



Christ, in relief, surrounded by children of many cultures and races. In an attempt to bring childhood joy and life into the fountain, the artist included animals that will bring smiles to the observers. Water flows from the Christ figure onto the children and then into the pool. Jesus, the font of life giving water, nurtures and protects all who come to Him. Furthermore, people who receive the gifts and blessings of the Lord have an opportunity and responsibility to share what they receive with others.

The Youth Court and Daniels Plaza approaching the church building are perfect places for outside activities. Worshipers can feel free to linger under the trees before or after services. Liturgical functions, such as Palm Sunday processions or the lighting of the Easter Fire can be heard from outside or inside

the church via a state of the art sound system design. The plaza is the traditional location for the Blessing of Animals held annually on October 4, the feast of St. Francis of Assisi. The dramatic effect of the court, the plaza and fountain creates a special tone for funeral and wedding entourages as they move from the sacred back into the world.

The Church Building

The overall design of the building is reminiscent of earlier Byzantine architectural features coupled with a very modern, simple design using modern construction techniques. The main church building with the sanctuary is set to the rear of the eight acres as phase 2 of the parish development. The parcel slopes to Greenback Lane making the church clearly visible from the street. It is roofed in deep green metal roofing that emphasizes the octagonal shape of the cupola. It was designed to be a statement of faith, blending into and enhancing the community of Orangevale.

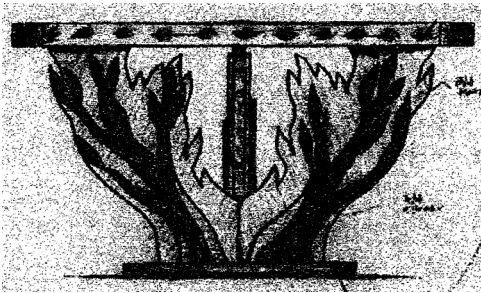


The interior walls are constructed with three types of cinderblock. The rough textures help with the acoustics while the smooth blocks create a special surface for the Stations of the Cross. The floors continue the beige color scheme from the outside with green accents in Italian porcelain tile, giving the space an elegant, clean appearance. The sculpted, multi-leveled ceilings create an openness and a warmth as if God were gathering people in his arms. The round theme continues with the altar platform, back wall and altar. Everyone can approach these sacred areas; even those with limited mobility can use a ramp that is fully integrated into the design.

Seating for the assembly is curved so that all the members are visually connected with each other to celebrate the unity of the gathered community. The chairs are moveable, a feature that supports many types of liturgies or other

The Altar and the Ambo

The round platform on the north end of the worship space, the sanctuary, is where the altar and the ambo are placed. Previously in church architecture the altar platform was an area set aside from the people with an altar rail or some other artistic feature that indicated a separation between the people and the sacrificial offering at the altar. In more recent years, the altar rails disappeared with the message that all are free to approach God in His Sanctuary. There are two main furnishings on the altar platform. The altar and the ambo are reminders that we hold the Eucharist and the Word in equal stance in encountering God. People approach the Table of the Lord or the Ambo to share in their appropriate ministries (Extraordinary Ministers of Holy Communion, Lectors, Cantors, Altar Servers, Deacons, and Priests) as active members of the community. All members of the gathered assembly approach the altar and the ambo to be nourished by Jesus’ Body and Blood, as well as by His Word.



The round altar has a walnut top with a skirt of maple. The base is walnut with inlaid leaves of cherry and maple. The base of the altar reminds the assembly that through the Eucharist everyone is connected to the “Tree of Life.” This is the sacrificial table of the Lord. The bread and wine are placed on the altar and offered as a sacrifice to God. This is not a new sacrifice, but it joins with the life-giving, universal and on-going sacrifice of Jesus on the cross.



The same “Tree of Life” motif is repeated in the Ambo. Giving honor to the Word, the Book of the Gospels follows in the entrance procession immediately behind the cross and candles. The Book of the Gospels sits in honor on the Altar until the time comes to proclaim the Gospel. The visual connection of the word and sacrament makes the spiritual connection more

The Paschal Candle and the Ambry

The Paschal Candle and the Ambry stand adjacent to the baptismal font. A new Paschal Candle is blessed and lit at each Easter Vigil. It is then lit during the Easter season and at funerals and baptisms for one year. The candle reminds us of Christ's resurrection as the light of the world, and symbolizes that the baptized person is to live as a child of the Light. At baptism the neophyte (newly baptized person) is given the charge to accept the light of Christ and live a life that is holy and worthy of the light until the coming of the Kingdom. The hand carved wood stand is made of walnut and maple with inlaid leaves of cherry. Thus begins the recurring architectural theme of the tree of life that will be continued in the altar and ambo.

The Ambry is a place where the Holy Oils are reserved. The Bishop of Sacramento blesses the holy oils at a yearly celebration called the Chrism Mass, at the Cathedral of the Blessed Sacrament. Using the oils at a local parish community exemplifies that what is done locally is done in union with the Bishop and with the universal Church. The oil of chrism is used at ordinations, baptisms, and confirmations. The oil symbolizes that people are set apart with special responsibilities just as Jesus was anointed as priest, prophet, and king. The oil of catechumens is used at baptisms and during the Catechumenate portion of the Adult Christian Initiation process. This oil symbolizes the strengthening effect of living life in close relationship with God. The oil of the sick is used for the Sacrament of the Anointing of the Sick which is celebrated periodically throughout the year and when people are suffering an illness. The anointing with oil symbolizes the healing of mind and body through the power of Jesus. The simple glass enclosure with a cherry and walnut cabinet contains the three blessed oils in clear glass containers.

functions such as prayer, concerts or discussion groups. This flexibility allows the community to easily adjust to the developing needs of the Christian Community and its ever changing and evolving diverse cultural composition.

Surrounding the sanctuary area, the support rooms function to assist the liturgical action. Multi-functional meeting rooms, sacristy, bride's room and restrooms are spacious and well equipped. There is no "cry room." Parents can tend to the needs of their children by taking them into the vestibule or multi-purpose rooms where they can see and hear Mass by watching through the clear windows. When the children have recomposed themselves, they can re-join the family community. In the center of the vestibule's outer wall is the space for the Divine Savior Memorial Book. The Memorial Book lists all those who donated in some public way to the building of Divine Savior Church. While reflecting and praying in the Prayer Garden, all are asked to remember the public donors and the many private donors who have given of their time, talent and treasure.

The Stained Glass Window

(see front cover for photo)

In 1961, the Diocese of Sacramento commissioned Max Ingrand of Paris, France, to design a major stained glass window to enhance the chapel of St. Pius X Seminary, in Galt, California. The theme of the window comes from the Gospel of Matthew 28:16-29 (Mark 16:14-15 and John 20:19-23) which gives the account of the Resurrected Jesus gathering the eleven disciples and giving them authority and sending them out to preach the Good News.

In 1977 St. Pius closed as a school. Later the Diocese of Sacramento decided to sell the property to the State of California. At that time the window and other sacred furnishings were made available to parishes in the Diocese of Sacramento. Several parishes became interested in the window for their new buildings but the size of the window made it difficult to find a home for it. Simultaneously, Divine Savior Church was being organized in Orangevale. The

Salvatorians, who had previously ministered at St. Pius and who had wanted to keep that connection alive, made a commitment to find a way to include the 28 ft. by 36 ft. window in its planned building project.

Having mandated to the architects that the stained glass window be a prominent feature of the design, the parish waited patiently for the initial designs. The shape and the size of the stained glass window drove the shape and the size of the building structure itself. The solution was to make the stained glass window an inner wall with a large cupola above it. The effect on the inside is to make the whole window and upper walls such that the figures in the window become more proportionate with the building. The ceiling height of nearly fifty feet becomes congruent as part of the whole. On the outside, the walls rising up from the stained glass window form three sides of the octagon of the cupola.

The contemporary message of the stained glass window is clear: each person and the whole community is called to gather in the presence of God to be taught and guided just as the disciples were. The whole community is then challenged to go out and proclaim the good news of salvation. While entering and exiting, all encounter this dual experience of the Savior by having to walk around the window. All of the figures in the window are being showered in golden streams of grace. Each Apostle is represented with a symbol of his ministry and/or his martyrdom. The Figures (from East to West) are as follows:

Pope St. Pius X	patron of St. Pius X seminary
St. Matthew	a money bag (the sign of a tax collector) and a book symbolizing him as an evangelist
St. Philip	stones in his hands used for his martyrdom
St. Bartholomew	a large knife symbolizing his martyrdom
St. Andrew	an X shaped cross on which he died
St. Peter	the crossed keys, one gold and one silver, symbolizing his primacy among the apostles

St. James the Greater	a bell and a pilgrim’s staff
St. John	a book and an eagle, his symbols as an Evangelist
St. Thomas	a carpenter’s square
St. Simon the Zealot	a saw, the instrument of his martyrdom
St. Jude	a ship representing him as a fisherman
St. James the Lesser	a halberd, a sign of his martyrdom
St. Junipero Serra	Franciscan Padre who is the founder of the California Missions and a patron of the Diocese of Sacramento

The sole missing apostle is Judas Iscariot, who died before Jesus’ Resurrection.

The Baptismal Font

When Catholics enter or leave the church, they commonly bless themselves with holy water. This blessing is to remind everyone of his/her own Baptism with its obligation of turning from sin and being true to the Gospel. In many churches, the baptismal font is toward the front of the building somewhat near the altar, with small finger bowls placed near the entrances. This octagonal baptismal font at Divine Savior is near the entrance so that upon entering, all can easily bless themselves from the same fountain of life.

The baptismal font functions in three ways. First, blessed holy water is pumped down the channels formed on top of the green marble walls. This allows several people to bless themselves simultaneously. Second, the small upper pool is designed to function as an immersion pool for infants or for baptisms by pouring water over the infant’s head. Third, the large lower basin is used for baptizing older children and adults. The candidate for Baptism stands or kneels in the lower pool three steps down while the minister pours water over them.