

relief of the Holy Family, which is being executed by the noted sculptor Stafford Rolph, whose commissions are represented in the major museums and churches of Washington, D.C. It was Mr. Rolph who did the bas relief for the Papal Mass on the Mall in 1979. In the Atrium, alcoves are available for seating arrangements and for future displays of suitable art. This area is lighted by the vast expanse of windows and well-situated skylights, supplemented by recessed lights.

One passes from the Atrium through the Baptistry into the Sanctuary. This transition emphasizes the Sacrament of Baptism as "the" Sacrament of Initiation. The flowing water of the font readily speaks of the life-giving water which is Christ, in whom we are immersed by the sacrament. The faithful may touch of the water of the font as a sign of the renewal of Baptism as they enter into the Sanctuary. This Baptismal Font is constructed of North Carolina granite from Mount Airy, as is the Cornerstone, Tabernacle Pedestal and Main Altar. The stained glass doors from the Baptistry into the vesting area are from the private chapel of the late Bishop Waters, who dedicated the first St. Raphael building.

Immediately beyond the Baptismal Font, we approach the cornerstone. We find here a sign of our identity—a community of faith called into being in 1966 and now renewed in this building in 1987—all the while proclaiming NO ONE CAN LAY A FOUNDATION OTHER THAN THE ONE THAT HAS BEEN LAID, NAMELY CHRIST JESUS.

The Romanesque clerestory, 62 feet in the air, floods the interior of the main assembly with awe-inspiring natural light. In addition, there is the capability of controlling the density of all the artificial lighting. Lighting suitable for television transmission has been installed. An invisible sound amplification system, designed and installed by Al Ruocchio, a charter member of St. Raphael parish, provides superior sound quality for both internal and broadcast purposes.

This Sanctuary, which accommodates 1,000 worshippers, is a configuration of space that unifies the worshippers, both clergy and lay, rather than dividing them into separate elements. The intent is to support participatory worship, the clear

awareness of all that the whole room is the focus of celebration. The design reveals our view of the liturgy: "Interaction of ministers, never separation." The liturgy is not simply the interaction between the large body of worshippers and those who lead from the presbyterium, but interaction by members of the body with each other.

The center of the assembly is the Presbyterium, with its floor of green and white Italian corvara marble. Within this space are the elements necessary for worship. Primary among these is the granite Altar Table. This rectangular Altar is equally visible from all sides and is rightly perceived as the center of the assembly. Under the table of the Altar is a relic of St. Elizabeth Ann Seton to remind us always that our faith is built on the faith of the saints, in this case, a wife, mother, religious sister and teacher—the first native American to be declared a saint.

Hanging above the altar is an original life-sized crucifix sculpted by Stafford Rolph. It depicts the agony of Jesus at the moment of death and reminds us of the gift of love, which is redemption.

To the south of the altar is the Ambo, the place for the Proclamation of the Word. This wooden structure, fashioned by Phil Ives, a local artisan, is made in part of timber from our own property. This structure is given such prominence to enhance both the proclamation and the preaching of the Word of God.

The presider, as holder of special office, is given a chair of appropriate style to symbolize his role of leadership. This chair is placed at the north end of the Presbyterium.

The area for musical ministry is directly behind the presider's chair, forming an integral part of the gathered assembly. There is room for a 60-voice choir, appropriate instruments and a future pipe organ.

On the walls of the Sanctuary are fourteen scenes depicting the journey of Jesus from His trial by Pilate to His death and burial. These Stations of the Cross, sculpted by Fermin Madrigal of Paete, Laguna, the Philippines, are made of light Philippine fruit wood called Batikulina. These 'Stations,' which were

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