

VLR-10/17/72 NRHP-5/7/73

Form 10-300
(July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: Virginia	
COUNTY: Roanoke (in city)	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME

COMMON:
St. Andrew's Roman Catholic Church

AND/OR HISTORIC:

2. LOCATION

STREET AND NUMBER:
631 N. Jefferson Street

CITY OR TOWN:
Roanoke (Richard H. Poff, -Sixth District Congressman)

STATE Virginia	CODE 51	COUNTY: (in city)	CODE 770
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3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure	<input checked="" type="checkbox"/> Public <input type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered <input type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No

PRESENT USE (Check One or More as Appropriate)

<input type="checkbox"/> Agricultural	<input type="checkbox"/> Government	<input type="checkbox"/> Pork	<input type="checkbox"/> Transportation	<input type="checkbox"/> Comments
<input type="checkbox"/> Commercial	<input type="checkbox"/> Industrial	<input type="checkbox"/> Private Residents	<input type="checkbox"/> Other (Specify)	
<input type="checkbox"/> Educational	<input type="checkbox"/> Military	<input type="checkbox"/> Religious		
<input type="checkbox"/> Entertainment	<input type="checkbox"/> Museum	<input type="checkbox"/> Scientific		

4. OWNER OF PROPERTY

OWNER'S NAME:
(Bishop of the Diocese Most Rev. John T. Russell)

STREET AND NUMBER:
Vestry of St. Andrew's Roman Catholic Church

CITY OR TOWN:
Richmond

STATE: Virginia	CODE 51
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5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC:
Clerk's Office, Roanoke County Court House

STREET AND NUMBER:
Main Street

CITY OR TOWN:
Salem

STATE: Virginia	CODE 51
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6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
none

DATE OF SURVEY: Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:

STREET AND NUMBER:

CITY OR TOWN: STATE: CODE

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7. DESCRIPTION

CONDITION

(Check One)

 Excellent Good Fair Deteriorated Ruins Unexposed

(Check One)

 Altered Unaltered

(Check One)

 Moved Original Site

DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

EXTERIOR

St. Andrew's Catholic Church is a High Victorian Gothic building. Its design and decoration are taken primarily from French Gothic sources of the flamboyant mode. The plan of the church, typical of the Gothic, is cruciform, with a narthix in front, an aisleless nave, a transept, a seven-sided apse, and, (a modern variation), an area surrounding the apse used for the sacristy. Two identical versions of French Gothic spires flank the front (Western) facade.

St. Andrew's was constructed of buff-colored pressed brick which was chosen because of its durability and resistance to dirt. The foundation is of large rectangular rough-hewn stones, which are topped by a watertable of smooth beveled stone. Unadorned buttresses give support to the walls of brick, laid in invisible bond. The slate covered roof is supported by a system of ribbed vaulting. A band of copper roof cresting accents the line of the roof, and a fleche marks the crossing. Five small triangular dormer windows project from both sides of the roof over the nave. The brick cornices running beneath the eaves of the roof on all sides are corbeled.

The main entrance to St. Andrew's, as tradition requires, is on the western facade. A flight of fourteen stone steps leads to the main entrance, which is composed of three identical doorways. The shape of each portal is a pointed arch with the jambs being formed by five continuous recessed arches. Above each portal is a flower-like stone medallion. A band of stone moulding accents the angle of the gable above each of the arches. A further decorative touch is a band of acanthus leaves carved in stone, running across the jambes. Each of the three doors are rectangular four-paneled double doors, painted dark green. The bottom panels are square moulded panels with four quatrefoils carved in the center. The top panels are carved as columns supporting an arch. Above each door, in the point of the arch, is a stained glass transom. In the center of the Western facade over the portals is a large stained-glass rose window. Above this window is a platform and niche with a statue of a saint.

The two tall Gothic towers which flank the main entrance are square in plan. A number of bands of stone run horizontally across each tower. The brick portion of each tower is pierced by two small lancet windows, two large pointed-arch stained-glass tracery windows, and sets of double pointed-arch openings at the belfry. Above this, the pointed spires are covered with slate tiles and accented with copper.

On the north and south facades the nave wall is pierced by four tall lancet windows, each filled with simple wooden tracery and stained-glass. The front walls of the transepts are filled mainly by very large pointed-arch stained-glass windows with more elaborate tracery designs. There is a portal on the north transept only. A moulding of bricks surrounds the door, and a stone label moulding is over it.

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#7 Description

EXTERIOR (Continued)

On the east end, the upper part of the walls and roof of the seven-sided apse can be seen. Four lancet windows pierce the four westernmost sides. A simple rectangular wooden door on the east side leads into the sacristy rooms which surround the base of the apse. Six sets (two on each facade) of small double lancet windows pierce the low walls of this rear area.

A few feet to the east of the rear door stands a small wooden bell tower from the original church.

INTERIOR

Compared to the relative simplicity of the exterior, the interior of St. Andrew's appears very elaborate. Surfaces are richly decorated and light filtering in from the numerous stained-glass windows adds to the colorful interior. The design and decoration of the interior are likewise drawn from Gothic sources, but are more freely adapted than that of the exterior.

Passing through the portals on the western facade, one enters the narthex. This long, narrow ante-room has a low ceiling with ribbed vaults. The floor is covered with a mosaic pattern of small multi-colored round tiles. Opposite the three main entrance doors are three sets of carved wooden double doors leading into the nave. These doors have five moulded panels of quatrefoil design topped by two panels of frosted glazing with simple tracery. The door plates on these and the western portals are of very ornate brass with Gothic designs. Two small square rooms flank the narthex. These are entered by single wooden doors with moulded quatrefoil panels. In the room on the south end of the narthex, a stairway leads to the balcony above the narthex. This is a closed string stair with moulded panels and ornately turned balusters and newel post. The room on the north side of the narthex is used to store religious articles.

The main sanctuary has seating for 800 on long simple wooden pews. The floor is of long narrow wooden boards which are covered by black and white tiles on the aisles. In the apse is an ornate altar with Gothic motifs. The white marble for the altar and the altar railings was imported from Italy. The ceiling is supported by an elaborate system of ribbed vaults. The ribs do not terminate in columns or piers as in most Gothic cathedrals but end rather with ornately carved and gilded pendants.

Almost all light enters the sanctuary through the brightly tinted stained-glass windows. There are four tall, narrow pointed-arch tracery windows on both sides of the nave. These windows depict scenes such as the Annunciation and the Last Supper and pairs of saints. At the top of each of these windows is a circular pane of glass with the Cross and Crown, the

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#7 Description

INTERIOR (Continued)

symbol of Christ the King. At the ends of the transept are large pointed-arch tracery windows. The central figure in the north transept window is St. Patrick; the central figure in the south transept window is St. Andrew. Four small stained-glass windows in the apse illuminate the choir area. In the upper western wall of the church is a large rose window. A medallion of St. Cecilia, patron saint of Musicians, forms the center of the window. In the surrounding circular medallions are figures of angels and floral designs.

A good deal of the wall surface of St. Andrew's has been highly decorated with polychrome paint. Artists from outside the Roanoke area were secured in the 1940's to do the interior decorating. The walls are covered with plaster and painted a pale grayish-tan above a level four feet from the floor. Below this the walls are faced with smooth rectangular stones topped by a cyma recta stone moulding. Above this moulding is a band of gold leaf with a red, blue, and green running vine and rose motif. A pattern of alternating flowers and crosses runs around the edge of the nave wall windows. A bright vine-like pattern in red, blue and gold runs along the edge of the ribs of the vaulting. Running around the nave walls beginning on the east side of the north transept are a series of ceramic tableaus depicting the twelve stations of the cross. The wall surfaces of the choir area particularly are highly decorated. To each side of the altar are niches containing polychrome statues, Mary on the north and Joseph on the south. Behind these statues are blue backgrounds bordered by an elaborate vine and rose design. In the points of the arches above them are colorful angels holding banners reading "Ave Maria" and "Ite Ad Joseph". On the lower portion of the apse wall is a brilliant and intricate carpet of reds and blues on a gold background. In the central niche formed by the ribs of the vaulting above this is a crucifix with two adoring saints on a gold leaf and floral background. In the two niches to either side of this are oval medallions with saints. Above these niches, the space between the ribs is painted deep blue with stars to resemble the heavens. The effect of all these brightly colored figures and designs and the use of gold leaf on the drop pendants and column capitals is an almost gaudy richness and elegance. One enters the rear section of the church by walking through a short ambulatory on either side of the choir. This leads to a wooden rectangular moulded panel door with a pointed arch transome light. The rear rooms of the building are used for the sacristy and storage. The walls of these rooms are plastered and painted cream color. There is little other decoration. The rooms are lighted by sets of small double lancet windows. A plain rear door leads outside to the belltower and rectory.

8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|---------------------------------------|---|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century | <input checked="" type="checkbox"/> early
20th Century |
| <input type="checkbox"/> 15th Century | <input type="checkbox"/> 17th Century | <input type="checkbox"/> 19th Century | |

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|--------------------------------------|---|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input checked="" type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input checked="" type="checkbox"/> Religion/Phi- | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | losophy | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Science | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input type="checkbox"/> Sculpture | _____ |
| <input checked="" type="checkbox"/> Art | Architecture | <input checked="" type="checkbox"/> Social/Human- | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Literature | itarian | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Military | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Conservation | <input type="checkbox"/> Music | <input type="checkbox"/> Transportation | _____ |

STATEMENT OF SIGNIFICANCE

Catholics were late in establishing themselves as congregations in the western valleys of Virginia. In 1879, Father John W. Lynch, who had in that year been assigned to the church at Lexington and the adjacent counties of Rockbridge, Alleghany, Craig, Bath, Botetourt, and Roanoke, visited Big Lick in Roanoke County and found only one Catholic family residing there. With the advent of the railroad terminus, Big Lick became Roanoke, and a number of Catholic families moved into the rapidly growing town. On November 19, 1882, Father Lynch said the first Mass in Passenger Coach No. 6, which had been offered by the Shenandoah Valley Railroad.

The Catholic population of Roanoke continued to grow, making a church building a necessity. J. B. Austin, a land developer, offered as a gift to Father Lynch any unselected site in his company's holdings. Lynch chose two acres atop what is now St. Andrew's Hill. The original deed was later supplemented by several adjoining lots. Within a year, a small brick church was completed at the summit of the hill. In 1887, a permanent rectory was built behind the church, some of the materials having been salvaged from the old McClanahan Mill at the foot of Mill Mountain. Two years later, Lynch was officially appointed as resident pastor.

The congregation of St. Andrew's continued to expand and the little brick church soon became totally inadequate. A contract for the present St. Andrew's was let at a total cost of more than \$100,000. All but 20% of this sum was paid by the contributions of the congregation by the dedication of the new building on November 25, 1902. Ground-breaking had been less than two years before, on December 2, 1900. William P. Ginther of Akron, Ohio, was the architect. The new church was completed around the old one, thus the materials of the old brick structure had to be thrown out of the windows of the new church before it could be completed.

Father Lynch, who had been singularly important in the church's foundation and expansion, left Roanoke in 1910, for a pastorate in Greensborough, N. C.. When he died, his remains were returned and interred on the grounds of St. Andrew's, directly in front of the church. A large plaque to the left of the main entrance commemorates his service to the community. A boy's home and a high school now share

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#8 Significance

the top of the hill with the church.

Architecturally St. Andrew's ranks as one of the largest and finest examples of the High Victorian Gothic style in the Commonwealth. The character of the building is definitely French, rather than being the more usual odd mixture of national styles. The scholarly design and exquisite craftsmanship are a direct outgrowth of the architectural movement fostered by the writings and teachings of A. W. N. Pugin and John Ruskin. In its commanding position dominating the skyline of downtown Roanoke, St. Andrew's stands as the city's richest and most conspicuous architectural landmark.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Writers Program of the W. P. A., Roanoke, Story of County and City,
Roanoke: Stone Printing and Manufacturing Co., 1942.

Pamphlet: Historical Sketch of St. Andrew's Parish, Roanoke, Virginia.

Catalogue: Roanoke Architecture, Catalogue of exhibit of photography
at Hollins College, Virginia, May, 1969.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "		37 ° 16 ' 41 "	79 ° 56 ' 23 "	
NE	° ' "	° ' "				
SE	° ' "	° ' "				
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: Less than ten acres

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE

11. FORM PREPARED BY

NAME AND TITLE: Gregory Weidman

ORGANIZATION: Student, Hollins College, Virginia DATE: May 3, 1972

STREET AND NUMBER: P. O. Box 10358

CITY OR TOWN: Hollins College STATE: Virginia CODE: 51

12. STATE LIAISON OFFICER CERTIFICATION

NATIONAL REGISTER VERIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National State Local

Name J. R. Fishburne, Director
Title Virginia Historic Landmarks Commission
Date _____

I hereby certify that this property is included in the National Register.

Chief, Office of Archeology and Historic Preservation

Date _____

ATTEST:

Keeper of The National Register

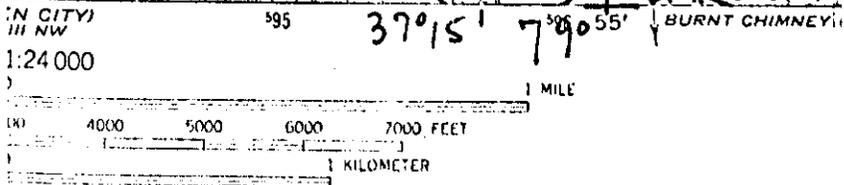
Date _____

SEE INSTRUCTIONS



U.S.G.S. 7 1/2' quadrangle (scale:1:24,000)
 Roanoke, Va. 1963

ST. ANDREW'S ROMAN CATHOLIC CHURCH
 latitude longitude
 37°16'41" 79°56'23"



RAVAL 20 FEET
 IN SEA LEVEL