

**United States Department of Interior
National Park Service**

**National Register of Historic Places
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900A). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name St. Andrew's Church
other names/site number St. Andrew the Apostle Church

2. Location

street & number W3081 County Highway Y **N/A** **not for publication**
city or town Town of LeRoy **N/A** **vicinity**
state Wisconsin **code** WI **county** Dodge **code** 027 **zip code** 53048

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title _____ Date December 10, 2009

State Historic Preservation Officer - Wisconsin

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of commenting official/Title _____ Date

State or Federal agency and bureau

St. Andrew's Church

County Dodge

Wisconsin

Name of Property

County and State

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register.
 ___ See continuation sheet.
 ___ determined eligible for the National Register.
 ___ See continuation sheet.
 ___ determined not eligible for the National Register.
 ___ See continuation sheet.
 ___ removed from the National Register.
 ___ other, (explain:)

Edson H. Beall

1.27.10

Boj

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property
(check as many boxes as apply)

Private
 public-local
 public-State
 public-Federal

Category of Property
(Check only one box)

building(s)
 district
 structure
 site
 object

Number of Resources within Property
(Do not include previously listed resources in the count)

<input checked="" type="checkbox"/> contributing	<input type="checkbox"/> noncontributing
1	buildings
	sites
	structures
	objects
1	0 total

Name of related multiple property listing:
(Enter "N/A" if property not part of a multiple property listing.)

N/A

Number of contributing resources
is previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

RELIGION/religious facility

Current Functions

(Enter categories from instructions)

RELIGION/religious facility

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN/Gothic

Materials

(Enter categories from instructions)

Foundation Stone

walls Brick

roof Asphalt

other Stone

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

St. Andrew's Church
Name of Property

County Dodge
County and State

Wisconsin

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for the National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1901-1922

Significant Dates

1901, 1912, 1922

Significant Person

(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Dohmen, Anton (architect)

Frei, Emil, Art Glass Company

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

St. Andrew's Church
Name of Property

County Dodge
County and State

Wisconsin

9. Major Bibliographic References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous Documentation on File (National Park Service):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local government
- University
- Other

Name of repository:

10. Geographical Data

Acreeage of Property less than one _____

UTM References (Place additional UTM references on a continuation sheet.)

1	16	374841	4825622	3	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing
2	_____	_____	_____	4	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing

See Continuation Sheet

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title	Carol Lohry Cartwright, consultant	date	July 13, 2009
organization	Prepared for St. Andrew's Parish	telephone	262-473-6820
street & number	W7646 Hackett Rd.	zip code	53190
city or town	Whitewater	state	WI

St. Andrew's Church
Name of Property

County Dodge
County and State

Wisconsin

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs Representative black and white photographs of the property.

Additional Items (Check with the SHPO or FPO for any additional items)

Property Owner

Complete this item at the request of SHPO or FPO.)

name/title	St. Andrew's Church	Date	July 13, 2009
organization		telephone	(920) 583-4125
street&number	W3081 County Highway Y	zip code	53048
city or town	Lomira	state	WI

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects, (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 1

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

DESCRIPTION

Site

St. Andrew's Church, also known as St. Andrew the Apostle Church, is a large Victorian Gothic Revival church building with a subtle multi-hued tan brick exterior and large and impressive Gothic details. The church rises from the flat agricultural land of northeastern Dodge County, a largely rural county in east-central Wisconsin. The church sits in the tiny, unincorporated community of LeRoy, which is only a few miles east of the large Horicon National Wildlife Refuge/Horicon Marsh Wildlife Area, known locally as the "Horicon Marsh." With the large marsh to the west and only small communities nearby, this part of northeastern Dodge County consists largely of open farm fields dotted with farmsteads and small woodlots.

LeRoy, itself, consists of only a few buildings sitting at the intersection of two county highways, and a group of houses and this church complex west of the intersection. The closest post office, Lomira, is a slightly larger, but still small community. About seven miles south is Mayville, the largest community that provides most basic services for residents of LeRoy. About 15 miles northeast is the city of Fond du Lac, a regional shopping and service center in the area. Because of its rural setting, St. Andrew's is a notable local landmark, much larger than many "country" churches in the area.

The church is part of a larger complex that consists of a modern rectory, a post-World War II church "hall," a medium-sized cemetery, and a large asphalt-paved parking lot. Only the church building, itself, is being nominated. The topography of the site is flat, as is the immediate area around LeRoy. To the south and west of the church complex are large farm fields. Across the street from the church, on the north side of County Highway Y, are a line of houses bordering more large farm fields. A few houses east of the church also border farm fields.

There are few formal landscaping details on the church complex property. A large, flat lawn sits between the church, rectory, and hall. A few trees punctuate this lawn. The cemetery sits to the south of the church just beyond a small lawn space. The cemetery has a central driveway, grave stones in neat rows, and minimal landscaping. A paved sidewalk runs around the church building and, in the front, there is only a small grass terrace sitting between a larger sidewalk and the road. A large asphalt-paved parking lot extends to the east of the building.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

St. Andrew's Church

Section 7 Page 2

Town of LeRoy, Dodge County, Wisconsin

Since the church building, itself, is the only nominated resource, the boundaries of this nomination were drawn to only include this building. The rectory and church hall are of more recent construction dates and lack distinctive architectural details. The cemetery, although it has a long association with the church, does not add to the architectural significance of the church.

Exterior

In general, St. Andrew's Church is a one-story multi-hued tan brick building sitting on a regularly-coursed rusticated limestone foundation. The brick walls are constructed in an English bond of alternating courses of headers and stretchers. The building is covered with a tall and steeply-pitched intersecting gable roof that creates a cross form with a distinct nave, transept, and apse. The gable roof over the nave changes to a tent roof over the octagonal-shaped apse.

Towers and parapeted gables decorate the church building, along with an abundance of brick corbelling, decorative buttresses, and pointed-arch openings. These details reflect the building's overall Gothic Revival style, a style that was still popular for churches in late nineteenth century Wisconsin. Each elevation will be described below.

Main (North) Elevation

The main elevation of the church is dominated by towers that flank the main block or nave. These towers rise well over the nave's gable roof peak. The west tower is the tallest and is square in plan. It is topped with a spire that starts as a pyramid roof, then rises to a point that is topped by a metal cross. The roof eaves are decorated with small brackets that suggest dentils or modillions. Pairs of staged buttresses sit at each corner of the tower. They have three stages, with the largest stage rising from the foundation and each stage becoming successively reduced in projection and width. Each stage ends with either angled smooth stone caps or small and narrow stone gables.

The staged buttresses define the three distinct sections of the tower. Since this tower holds the church bells, it is referred to as the "bell tower," with the highest section being the belfry. The belfry walls are punctuated on all four sides by paired pointed-arched openings filled with louvered panels. These openings are decorated with segmental pointed brick arches. Above these openings are oculus reveals made up of raised brick circle surrounds.

The middle section of the tower has both faux openings and actual openings. The upper level "openings" are a pair of pointed-arched reveals filled with brick. Each reveal is decorated with a narrow brick arch. The lower set of actual openings is much shorter than the reveals. They consist of

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

St. Andrew's Church

Section 7 Page 3

Town of LeRoy, Dodge County, Wisconsin

paired pointed arch windows filled with single-light, double-hung, sashes and decorated with segmental pointed brick arches.

The lower section of this tower is separated from the middle section by a belt course made up of panels of arcaded small pointed arches. Because the tower is inset into the northwest corner of the main block, decoration is seen only on the north and west elevations. On the west elevation, there is a single pointed arch opening decorated with a segmental brick pointed arch and filled with a single-light, double-hung, sash.

The north elevation of the lower section of the tower is the secondary church entrance. This entrance is covered by a double wooden door constructed of vertical boards and featuring very decorative strap hinges. Above the entry doors is a pointed arch transom filled with a quatrefoil of stained glass. The entrance is also slightly recessed behind a shallow brick compound pointed arched portal. Attached to the sides of this portal are two large Gothic-inspired light fixtures that were removed from the interior. A steeply-pitched gable reveal with an incised cross tops the portal. Above the gable reveal is a large rose window surrounded by a brick circle. The rose window is filled with stained glass.

Opposite the west tower is the east tower, a smaller tower that is also topped with a spire and a metal cross and Gothic details that reflect the west tower. The east tower has a hexagonal form decorated with staged buttresses defining each of the six sides. The buttresses are capped in an identical manner as the larger tower. Under the pent tower roof are two rows of brick brackets that suggest dentils and modillions.

The east tower is composed of two tall sections. The upper section features tall, pointed arched, brick reveals in three of the six sides of the tower. Small rectangular reveals sit in two of the other sides of the tower. The same belt course of arcaded pointed arches that separate the sections of the west tower separates the upper section from the lower section of this tower.

The lower section of the east tower is inset into the northwestern corner of the main block so that one of the six sides is not visible. The other sides have two levels of openings. The upper level features alternating pointed arch windows and smaller rectangular brick reveals. The windows are filled with stained glass and are decorated with segmental brick pointed arches. The lower openings are all pointed arch stained glass tracery windows decorated with segmental brick pointed arches. The geometric tracery features a pointed arch topped by a circle.

On the southeast side of the tower, one of the stained glass windows has been removed for the addition of a handicapped-accessible entrance. This entrance consists of a modern glass and metal door

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

St. Andrew's Church

Section 7 Page 4

Town of LeRoy, Dodge County, Wisconsin

covered by a cloth awning. A long metal and concrete ramp begins at the concrete sidewalk on the east elevation, then runs south, then turns sharply north, leading to the entrance in the tower. The railing is topped with a wood baluster.

As stated earlier, on the main elevation, the two towers flank the large main block or nave of the church. The gabled nave wall of the main elevation rises to a parapet topped by a cross. The parapet is decorated with a brick corbel table and at the center of the gable is a tripartite opening of three narrow pointed arch windows filled with stained glass. The central window is taller in a "Palladian" window motif and all three windows are topped with segmental brick pointed arches.

A "parapet" style brick belt course with arcaded pointed arches sits under the tripartite window. The central section of the belt course rises above a large and wide brick pointed arch that decorates the large rose window at the center of the wall. The rose window is filled with stained glass. Flanking the window are shallow brick buttresses. Two tall and narrow Gothic arched stained glass tracery windows decorated with segmental brick pointed arches sit on either side of the rose window, slightly lower on the main wall. The window tracery has the same pattern on tracery windows of the east tower.

Projecting from the lower part of the main elevation wall is a brick entry pavilion. The entry pavilion has a hip roof with a steeply-pitched gable peak rising from the center of the front wall. The gable peak has a similarly decorated corbel table as the gable of the nave wall, and is decorated with brackets under the roof eaves that resemble dentils.

At the center of the entry pavilion is the large main entrance into the church. The double wood doors are similar to those of the entrance in the west tower, but they are much larger. Above the main entry doors is a large round-arched transom with a central quatrefoil. The transom is filled with stained glass. A shallow compound brick arch decorates the main entrance. Pilasters sit near the ends of the front wall of the entry pavilion and buttresses are attached to both side walls of the entry pavilion. Each side wall of the entry pavilion also has a pointed arch stained glass tracery window decorated with a segmental pointed arch.

East and West Side Elevations

The east and west side elevations of the nave or main block are identical, except for the already-described handicapped entrance behind the east tower of the main elevation, and a very small square addition on the west elevation. Therefore, features of the side elevations will be described together. Each side elevation consists of a brick wall that forms a side wall of the nave. These walls are broken by the slightly projecting walls of a transept that intersects the nave toward the south end of the

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

St. Andrew's Church

Section 7 Page 5

Town of LeRoy, Dodge County, Wisconsin

building. When the church was originally constructed in 1900, the nave walls were topped with stepped parapets. Within a few years these parapets were altered, then removed altogether, so that today, the nave walls feature only a brick corbelled cornice of small brackets that resemble small modillions.

Each of the nave side walls are punctuated with two tall pointed arch openings filled with stained glass. The openings are decorated with segmental pointed brick arches and the stained glass windows have tracery designs like the tracery windows of the main elevation. A staged brick buttress with stone caps similar to those of the main elevation sits between the two stained glass windows.

The central portions of the transept walls are topped with steeply-pitched gable parapets decorated with brick corbel table cornices. Oculus openings sit in the gable peaks under which are tripartite pointed arch reveals in the manner of a "palladian" opening. Brick corbelled belt courses span the central portions of the transept walls, rising over large pointed arch stained glass openings. These stained glass openings feature pointed arch and circle tracery suggesting small rose windows topped pointed arch openings. The windows are decorated with raised brick pointed arch moldings.

Flanking the large stained glass windows in the transept walls are stepped buttresses with stone caps. Similar buttresses sit by larger corner "buttresses" that flank the central portions of the transept walls. These large buttresses are topped with a hip roof covered with standing seam metal roofing. Topping the hip roofs are hexagonal bases supporting hexagonal pent roofs topped with metal finials. Under the metal roofs are cornices featuring brackets resembling modillions and at the center of the large "buttresses" are pointed arch openings filled with stained glass windows topped by segmental brick pointed arches.

South Elevation

Composing the south or rear elevation of the church building is the partial octagonal apse that extends from the gable roof of the nave. The apse has the same type of decoration seen in other areas of the church, including a cornice with brackets that suggest modillions, stepped buttresses with stone caps, and pointed arch openings. The buttresses separate each panel of the apse, which are different in size. The two northern-most panels of the apse are narrower than the others. These panels have narrow pointed arch openings filled with stained glass windows and decorated with segmental brick pointed arches. South of these panels are wider panels that have larger pointed arched openings with Gothic arch and circle tracery stained glass windows. These openings are decorated with segmental brick pointed arches.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 6

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

The next two panels each have off-centered entrances. Both entrances are filled with modern wood doors topped with pointed arch transoms decorated with segmental brick pointed arches. Sets of simple concrete steps lead up from ground level to each of these entrances. The southern-most end panel features a pointed arch opening filled with stained glass and decorated with a segmental brick pointed arch.

Interior

General Description

The interior plan of St. Andrew's Church (see drawing) includes a rectangular vestibule, two interior spaces corresponding to the towers on the main elevation, a large nave and transept, and an apse that houses the main altar. At the back of the nave is the choir loft that is raised about halfway between the floor and the tall vaulted ceiling. The tower spaces enclose, on the west, a wooden staircase that leads to this loft; and on the east, the baptistery, which has been altered into a handicapped entrance foyer.

The ceiling of the nave is tall and vaulted. The vaults end at pilasters along the nave walls. These pilasters are decorated with foliated capitals. Over the transept, the ceiling features a quadripartite rib vault that rests on four large pillars, also with foliated capitals. The apse features a radiating vault ceiling. The vaults in this space end on pilasters with cornice capitals. The vaults are structural and the vaulted timbers can be viewed in an attic crawl space. Hanging from the ceiling of the nave are pendant lamps with a metal structure that features pointed arches and quatrefoil tracery. These lamps date from the 1997 restoration of the church interior. Similar lamps dot the interior walls.

Initially, the interior of the church was not decorated. Then, in 1922, a simple paint scheme with some decorative art work enhanced the interior. In 1958, repairs to some of the vaults were necessary and the interior was redecorated. In this scheme, the vaults and apse were given elaborate decoration and the communion railing (not extant) was painted white. Again, in 1971, the interior was redecorated, this time by the Rauth Studios of Madison. This decoration included a modern color scheme and a slightly simpler decoration of the vaults. In 1997, the noted Conrad Schmitt Studios of Milwaukee was hired to do a restoration of the interior. Among other things, this project uncovered and restored two beautiful medallions that had been painted over in 1971.

Although most of the wood details of the interior are painted, including the altars, there are some significant stained wood features. These include the multiple rows of wood pews and the choir loft that features a wood balcony supported by wood pillars. The staircase to the choir loft is also stained

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 7

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

and there are sets of wood paneled doors between the vestibule and nave, as well as between the nave and the staircase to the choir loft, which is also a vestibule for the secondary entrance into the church.

Of the original details of the church, only a few are not extant. One is the elaborately decorated wood communion rail, and a wood "bishop's chair" and canopy that sat just to the left of the apse. Although the floors are still extant, they are currently carpeted. A simple wood altar faces the congregation, a feature necessitated by liturgical changes during the 1960s. A modern lectern sits near this altar.

There are a number of features related to one another in the church interior. For ease of description, they will be grouped below.

Wall Decoration

As indicated above, the church interior underwent restoration in 1997 and the current wall decoration dates from that project. The basic color scheme uses pale tones of blue and gray with gold accents. Trim on the vaults is minimal and includes bands of pale blue and gold accenting the beams. Bands of light blue with gold and white accent motifs are used on some of the beams. At the apex of the four-part vault over the transept, there is a medallion that is accented with elaborate gold-painted trim. The capitals of the pillars and pilasters are accented with blue and gold colors and a darker blue is used on the lowest part of the walls creating the illusion of wainscoting.

The most notable details of the wall decoration are the two medallions in the transept and the four portrait murals in the apse. The four portrait murals sit in pairs facing each other on each side of the main altar. The murals were hand painted in 1922 by W. T. Feld. Each is a vivid, colorful, portrait in a pointed arch with a "frame" of gold that feature grapes, leaves, and dove motifs.

The four **murals** represent the "Doctors of the Latin Church": St. Gregory the Great, St. Augustine, St. Jerome, and St. Ambrose. St. Gregory the Great was an early Pope who is pictured here with a dove at his ear, a symbol that represents the Holy Spirit speaking directly to him. St. Augustine, in flowing purple robes, was a church scholar in the fourth century. St. Jerome, in dark red and green robes, is shown with a quill representing his work on the Latin Gospels in the late fourth century. St. Ambrose was another late fourth century church figure. He is pictured in brown robes with the hat and staff of a bishop. He is holding books indicating his status as a church scholar.

The **medallions** of the front walls of the transept were painted over in 1971, but restored in 1997. Each of the medallions features angels on a gold leaf background. The angels carry banners that read

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

St. Andrew's Church

Section 7 Page 8

Town of LeRoy, Dodge County, Wisconsin

“Ave Maria” on one, and “Ite Ad Joseph” on the other. Each medallion has a circle border with a foliated motif.

Previously mentioned was the medallion sitting at the center of the ribbed vault of the transept. This medallion is painted a dark color with gold decoration. A round blue and gold painted “frame” circles the medallion. Blue and gold paint accent the four ribs leading to the medallion. In between each rib is identical decoration of a curved panel painted blue with gold accents. Decorating these panels are scrolls and foliage in gold paint.

Altars

The beautifully decorated altars at the front of the church interior are original to the 1900 date of construction. They are large and decorative with an abundance of Gothic details. The main or “High” altar sits at the back of the apse. Behind it is a massive tripartite wood carved reredo that rises almost to the ceiling of the apse. The reredo is painted white with gold trim.

The **main altar** in this church sits on a special foundation that is not seen in all Catholic churches. The altar sits on a base that goes all the way to the depth of the building foundation. On top of this base is the altar stone that contains five relics, commemorating early Christian altars that sat on top of the tombs of martyrs. Above ground, the altar is a substantial wood structure with a rectangular form that is raised three steps from the modern altar.

The altar is decorated with inset panels flanking a hand-carved relief of the last supper. Topping the altar are two stepped shelves; the first step for plants or flowers, and the upper step for two candelabras. These shelves flank the tabernacle, which has gold-plated doors flanked by columns. The current tabernacle was donated in 1930 and until recently, there was carved wood decoration above it. This decoration had details that matched the decorative elements of the reredo behind the altar.

The massive wood carved reredo behind the altar consists of three parts. The central section surrounds a pointed arch stained glass window of St. Andrew. The elaborate carvings of this part of the reredo include pointed arches, trefoil decoration, scrolled and foliated cut-outs and numerous pinnacles with crockets and bosses. The flanking portions of the reredo have similar Gothic decoration including pointed arches and carved cut-outs. At the center of each of the flanking sections are statues sitting on projecting bases. Above the statues are projecting canopies with pointed arches and pinnacles decorated with crockets and bosses. Brackets, columns, and other Gothic motifs decorate these elaborate panels.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 9

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

The **side altars** or shrines flank the apse. These identical smaller altars are also elaborately decorated in the motifs of the main altar. Both altars have narrow bases decorated with panels of carved pointed arches with tracery and slightly projecting center sections decorated with quatrefoils and crosses. Corinthian columns support the slightly projecting altar shelf.

Rising from the back of the altar shelves are bases that support the large carved wood reredos of the side altars. On the lowest levels of these decorative panels are slightly projecting tabernacles decorated with columns and a frieze. Other carved decoration consists of trefoils and quatrefoils, both carved into panels and used for cut-out decoration. At the center of the upper levels are the statues, one of Mary and the Christ Child and the other of Joseph with the Christ Child.

Rising from the statue levels of the altars are pointed arch canopies with foliated cut-out decoration and Gothic motifs. Eight pinnacles top the upper level of the altars. Each is decorated with crockets and bosses. Central, larger, pinnacles with more crockets have crown motifs and crosses above the bosses.

Statuary

An array of high-quality statuary further decorates this church interior. Beginning in the apse, there are several statues of note. The first is the **crucifix** high above the main altar. The crucifix is a large carved figure representing Jesus on the cross. The cross is accented with gold leaf. In the reredo of the main altar are two statues, one of **St. Peter the Apostle** and one of **St. John the Apostle**. St. Peter features flowing purple and white robes. He holds the "Keys to the Kingdom of Heaven," and the bible. At his feet is a rooster, symbolizing Jesus' prophecy, "by the time the cock crows you will have denied me thrice." St. John is also dressed in purple and white robes and holds a scroll and quill that represents his writings, including the Gospel of John. At his feet is an eagle, symbolizing his work as an evangelist for Christianity.

Flanking the main altar are two statues of angels, known as **angels of light**. One figure is dressed in blue, while the other is dressed in red. Each angel holds metal poles topped with decorative metal framed lamps. Their purpose is to light the tabernacle and main altar.

The side altars, or shrines, each have statues at the center. The left altar is the shrine of **Mary, Mother of God and Queen of the Universe**. She is clothed in light blue and white robes and enhanced with gold. She carries a scepter and wears a crown to symbolize her status as Queen of the Church. She carries in her other arm the child, Jesus, who holds an orb that symbolizes the world.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

St. Andrew's Church

Section 7 Page 10

Town of LeRoy, Dodge County, Wisconsin

The right altar is the shrine of **St. Joseph**, foster father of Jesus. He is dressed in green and white robes, also accented with gold. His right hand holds a lily, a symbol of purity, and in his left arm he holds the Christ child, who has a hand raised offering a blessing.

Near the side altars along the front walls of the transept are two "grottos," featuring large sculptures. On the left side, the sculpture consists of an angel, Jesus as an adult, and a small landscape of rocks and desert plants. The sculpture is called the **Agony in the Garden** and depicts Jesus being visited by an angel while he prays in the Garden of Gethsemane shortly before his arrest. The angel is in white robes and holds a chalice while pointing toward heaven. Jesus is in white robes with a red cape and is looking toward the angel.

The right grotto has a pieta sculpture known as **The Sorrowful Mother**. Under a cross draped with a white cloth panel is the figure of Mary holding Jesus after his crucifixion. Mary is wearing the traditional blue robes, while the figure of Jesus is not clothed except for a small white robe at his waist. A gold halo sits behind Mary's head and it appears that she is sitting on a stone wall or rock.

At the rear of the nave are other sculptural figures. Two are statues that were moved from the apse in 1997. One of the statues is the **Sacred Heart**, showing a resurrected Jesus in red and white robes and with an exposed symbolic heart. This figure of Jesus is a common image in the Catholic faith. The other statue is of **St. Anthony** shown in brown monks' robes and holding a child. Each of the statues is sitting on a wood base constructed by a parishioner.

Also at the rear of the church near the main entrance are two **Greeting Angels**. The angel figures are in a genuflection position with one knee down and are identical except for their robe colors, red or blue. They are holding large shells containing the holy water used by parishioners when blessing themselves upon entering the nave. This ritual is a practice in the Catholic Church that reminds parishioners of their own baptism into the faith. The genuflection position of the statues is also a reminder of the Catholic practice of genuflection that parishioners perform before entering the pews. Each of the statues sits on a wood pedestal built by a parishioner.

The sculptural features of the church include the 14 **Stations of the Cross**, a figural depiction of the Passion of the Christ, or the series of events that transpired as Jesus was led to be crucified. Each of the stations is three dimensional and includes a cross, the figure of Jesus, and others who represent the sequence of the Passion. The grouped figures sit on identical bracket-style bases.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

St. Andrew's Church

Section 7 Page 11

Town of LeRoy, Dodge County, Wisconsin

St. Andrew's bell tower has three historic bronze **bells**. Two of the bells date from the previous church building; one cast in 1860 by F. R. Mayer of St. Louis, and one cast in 1868 by J. C. Stucksted and Brothers, also of St. Louis. A third, larger bell was added to the church in 1928, and was cast by H. Y. Stucksted of St. Louis. The smallest bell has a base diameter of 26 and ½ inches, while the second smallest bell has a base diameter of 32 inches. The larger bell has a base diameter of 39 and ½ inches. The bells are not used today as the church uses an electronic carillon bell system.

Pews and Other Stained Wood Details

The **pews** are original to the church interior and have a medium wood finish. The pew ends have elaborate Gothic decoration. The end panel of the pew backs has a pointed arch form and carved Gothic details. At the top of the panel is an incised carved pointed arch under incised vertical grooves. Under this decoration is a long, pointed arch, carved panel with scrolls, grapes, and foliage. Flanking this panel are turned post pilasters with knobs that sit on plain bases. At the bottom of the pew end is an incised star carving.

The arm rests of the pews are large decorative scrolls. Under the scrolls are incised carvings of a quatrefoil in a circle with a cross motif at the center. Below these carvings are single foil cut-outs and turned posts separated a bit from the arm rest panels. Each of the pews sits on a large curved base and attached to the back end of each pew are padded wood kneelers.

The **confessional** sits along the west side of the interior where the nave meets the transept. It is a wooden structure with three openings and is stained a dark walnut color. Above the central opening is a tall, box-like, "roof" structure decorated with wood cresting, a pointed arch with crocket trim, and pinnacles with crockets, knobs, and a cross. Flanking this structure are two lower cornices also decorated with wood cresting. At each end there are pinnacles with crockets and knobs. Narrow, flat, wood columns accent the central opening and the ends of the confessional. At the central opening the columns project and accent a half door that is decorated with pointed arches and tracery. The column decoration flanking the half door includes knobs and turned posts. The entire central half door and columns sit on a wood base.

The largest stained wood feature is the **choir loft** at the back of the nave. This large wooden structure spans the upper back of the church and is stained a dark walnut color. The loft has a raised paneled balustrade constructed with a row of horizontal panels sitting under a row of vertical panels. The underside of the choir loft floor is covered with wainscoting that is accented by applied boards that meet at the center in a diamond pattern. Hanging from this diamond is a metal and glass pointed arch

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

St. Andrew's Church

Section 7 Page 12

Town of LeRoy, Dodge County, Wisconsin

chandelier. Supporting the choir loft are two large octagonal wood posts topped with bracketed capitals.

At the northwest end of the building, in the square bell tower, a wooden **staircase** leads to the choir loft. This staircase has a dark walnut stain on the steps and the balustrade. The balustrade features a plain banister with turned posts. A dark stained door consisting of five horizontal panels leads from the staircase into the choir loft. A similar door sits at the other end of the loft. Dark stained wood pews sit on the wood floor and there is dark wainscoting along the walls.

With a similar dark stain, the **entry doors** between the vestibule and the nave are also important interior wood details. The central set of double doors has an unusual eight-panel construction with narrow horizontal panels between vertical panels. Above this set of doors is a large rectangular transom. A smaller set of identical doors sits at the northwest corner of the nave, providing access to the secondary front entrance of the building. Above this set of doors is a pointed arch transom with a stained glass quatrefoil set in a circle.

Stained Glass Windows

Perhaps the most beautiful features of this church are the stained glass windows. These windows were manufactured by the Emil Frei Art Glass Company of St. Louis and reportedly installed in 1912. The stained glass windows were done in the "Munich Style," a style popular for Gothic churches during the early twentieth century and of which Emil Frei was a master. The stained glass windows feature elaborate hand painting and techniques that were part of the revival of medieval type windows during the late nineteenth and early twentieth centuries. They are largely figural windows, although the two largest have a central story panel. Some of the most interesting of the 39 stained glass windows of St. Andrew's Church are described below.

At the south end of the church, in the apse, is the figural window of **St. Andrew the Apostle**, the namesake of this church. The figure of St. Andrew is dominated by a dark blue robe, and the other vivid colors of the window make for a striking image.

The two largest windows are the **Transept Windows**. They face each other in the outer walls of the transept. These two windows each have three pointed arch panels topped by three circles with rose window details. Each of these windows measures 14 feet wide and 24 feet high. The designs of the pointed arch panels include elaborate foliage and floral motifs, classical and geometric motifs, architectural features, and both figural and story images.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

St. Andrew's Church

Section 7 Page 13

Town of LeRoy, Dodge County, Wisconsin

The window in the east transept wall is called the **Nativity Window**. Blue is the dominant background color, but the window also includes vivid purple, pink, red, and yellow colors. The central pointed arch panel shows the nativity scene framed by a decorative canopy and pilasters. Below the nativity scene is an architectural image that could represent an altar. It has a pair of trefoils under pointed arches flanked by classical pilasters. Inside the trefoils are shields, ribbons, and small sunbursts. Along the top is a frieze with acanthus leaves and rosettes. Flanking this panel are two identical panels, each with four bowed out triangles with foliage motifs.

The smaller panels flanking the nativity panel have central figural angels in curved frames. The rest of these panels consist of largely geometric and foliar motifs. The large rose panel that tops the nativity panel has a central angel figure with a banner inscribed with "Gloria in excelsis Deo." Leaves, rosettes, and arched borders surround this figure. The flanking rose panels are identical and resemble classical rosettes surrounded by circular cusps of white flowers on red backgrounds.

The window in the west transept wall is called the **Ascension Window**. It has largely the same colors and motifs as the Nativity Window. One of the differences in this window is that the central pointed arch panel contains a scene of Christ's ascension into heaven after his resurrection. Another difference is that the flanking angels have different colored robes and slightly different positions. The last difference is in the largest rose window, where the angel's banner reads, "Ascendit in Coelum, Alleuia."

Along the east and west walls of the church are other stained glass figural windows. They have similar motifs, including being framed by turned post pilasters supporting steeply-pitched gables decorated with bargeboard, crockets, leaves, and flowers. Along the east wall are the figures of the **Immaculate Heart of Mary** featuring a purple and green background, a lily symbolizing purity, and a pierced heart; **St. Rose of Lima** holding a floral wreath and featuring a red and green background; and the **Immaculate Conception** showing Mary in dark blue robes on a dark gold background. Also on the east wall is a double figural window of **St. Elizabeth** of Hungary and **St. Barbara**. St. Elizabeth is seen in purple robes on a dark gold and blue background. St. Barbara has white and red robes on the same background.

Similar windows on the west wall of the church include the **Sacred Heart of Jesus** on a red and green background with features that are similar to the Sacred Heart statue at the back of the church. The other single windows are of **St. Aloysius, Patron of Youth**, and **St. John the Baptist**. St. Aloysius is shown in clerical robes on a red and green background, while St. John the Baptist is garbed in red and dark blue on a purple and blue background. The double window on the west wall shows two important saints to Germans, **St. Henry and St. Cunegunda**. Cunegunda married Henry, Duke of Bavaria, who

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 14

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

later became one of the Holy Roman emperors. The German ethnic congregation of St. Andrews would have been especially fond of these saints.

Next to the large transept windows, the **Rose Window** at the back of the church is the largest and most impressive. The rose window features identical motifs in each of the lobes. These details include leaves, rosettes, borders, and pointed arches. At the center is a circle with a figure of St. Cecilia, the patron saint of musicians and of ecclesiastical music. She is shown with a blue background holding a small harp. The location of this window in the back wall above the choir loft is most appropriate.

There is a set of windows of notable design in the **baptistery**. They include six pointed arch windows with identical stained glass patterns. The windows all have raised bowls filled with grapes and grape vines surrounding a cross with the "i h s" monogram of Jesus. Above each of these windows is a separate quatrefoil window with a different motif in each. These motifs represent the sacraments; Baptism, the Holy Eucharist, Confirmation, Matrimony, Holy Orders, and Sacrament of the Sick. The window showing the sacrament of Reconciliation had to be removed when the handicapped access door was added to the baptistery tower. It was damaged and not returned to another location in the building.

The many other stained glass windows in the church building have non-figural designs. They are of the same high quality as the figural windows and have the same type of glass. Their designs are based on geometric forms, foliage, floral, Gothic, and religious motifs.

In 1987, sponsors donated the over \$17,000 needed for restoration work on these windows. This is only one of the significant projects the parishioners have undertaken during the late twentieth century. Great efforts have been made to preserve this historic church and its elegant interior resulting in a high level of maintenance of the building.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 1

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

SIGNIFICANCE¹

St. Andrew's Church is being nominated to the National Register of Historic Places under criterion C, architecture, because it is architecturally significant at the local level as an excellent example of a Gothic Revival church building with a highly intact decorative historic interior and an overall high level of integrity. Its date of 1901 puts the building in the Victorian era, but it is not an example of High Victorian Gothic. Rather, it is a continuation of the traditional Gothic Revival style as seen in church designs through the 19th century and into the 20th century. The architecture of the building is enhanced by the interior decoration, including the figural stained art glass windows, the murals, and in the collection of historic statues. The church was designed by noted church architect Anton Dohmen of Milwaukee, and the art glass windows were produced by the Emil Frei Studio in St. Louis. Both inside and out, this church building is an architectural gem in rural Dodge County.

HISTORICAL BACKGROUND

Early settlement of German Catholic families in the Town of LeRoy was responsible for the development of St. Andrew's Church. The earliest settlers in the town in 1845 were Yankees, a pattern typical of Wisconsin towns. But, close behind was a group of German immigrants. It is noted in local history sources that in 1847, 10-15 German families arrived in the town. Then, during the 1850s, when mass German immigration to Wisconsin began in earnest, German immigrants flooded into the Town of LeRoy. Eventually, ethnic Germans dominated the town. As early as 1870, ethnic Germans were serving in town offices. By 1906, over 90 percent of the town officers were ethnic Germans. Residents with ethnic German ancestry are still a large portion of the population today.²

The village of LeRoy developed at the crossroads of what are now County Highway Y and County Highway YY (Reisser and Wells roads) between 1857 and 1873. The 1873 plat map for Dodge County shows that there were two general stores at the crossroads, and further east was St. Andrew's Catholic Church. The geographical separation of the businesses and the church created two distinct

¹ This footnote refers to Section 8 of the National Register form, significant dates, period of significance, and architects or builders. The significant dates of construction and architect's information were provided in research materials compiled by St. Andrew's church historian Leonard Schraufnagel. The period of significance for the church is the year it was completed through the period when the stained glass windows were installed and the interior murals were painted. These dates cover the architecturally significant period of the church.

² Leonard Schraufnagel, *St. Andrew's Church, 150 Year History*, unpublished manuscript in the possession of the author, pp. 171-192. Note: Mr. Schraufnagel's unpublished manuscript contains many primary sources, including excerpts from county histories, maps, documents, photographs, and newspaper articles. It is the best compilation of these resources regarding the church and area history that is available.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 2

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

areas of LeRoy, an east and west village. In 1890, LeRoy had a post office and several businesses located at the crossroads (west village). Primarily residences surrounded the church. By 1910, the two village sections can clearly be seen on the plat map. A village map from that year also shows the distinction between east and west villages. The west village had a general store, a saloon, a blacksmith shop, a cheese factory, and a hall all clustered around the crossroads. The east village had several residences located on either side of the church complex.³

LeRoy remained a small community throughout the twentieth century. It had no water power to exploit and no rail connections. Rather, it served the local farm community with basic goods and services, and as a center for the religious and social life of many farm families. The basis for the economy of the town was, and is, farming. In fact, Dodge and its nearby counties are an area of some of the most successful and productive farms in the state.

St. Andrew's Church

St. Andrew's Church grew out of a necessity to serve the influx of German Catholics to the area beginning in the mid-1840s. Like most pioneer-era churches, the first services to local Catholics were conducted by a missionary priest, Father Charles Schraudenbach. A German immigrant himself, Father Schraudenbach is known to have celebrated mass in the LeRoy area, probably at the home of a local farmer, prior to 1848. Soon, a log church was built, and in 1849 the congregation was officially recognized by the Milwaukee Catholic diocese. Thus, the founding date for St. Andrew's Church is considered 1849.⁴

Father Schraudenbach served the small St. Andrew's congregation, among others in the area, until 1855; he was replaced by a series of missionary priests who served during the 1860s. During that time, the congregation was growing and in 1862, a Greek Revival style brick church was completed, replacing the log church. In 1868, a large two-story Italianate-influenced rectory was added next to the church. The Catholic families of the area soon desired their own school, and around 1869, the congregation purchased an old tavern building, moved it near the church, and remodeled it into a school and convent. Two Dominican nuns from Racine came to serve as teachers in the school.⁵

By the late nineteenth century, St. Andrew's was a well-established congregation and the old remodeled building that served as a school was in need of replacement. In 1882, the congregation built

³ *Ibid.*, pp. 186-191.

⁴ *Ibid.*, p. 20.

⁵ *Ibid.*, pp. 20-24.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 3

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

a large two-story Italianate style school building that provided both classrooms and housing for the nuns. In 1891, a new Queen Anne style rectory was built. But, it was in 1899 that the most significant building project in the history of the congregation was undertaken; that is, the building of a new St. Andrew's church. This project would take two years to complete, but would result in the magnificent church that still stands today.⁶

The local German language newspaper, the *Dodge County Pioneer*, recorded major accomplishments in the building of the church. In December of 1899, it reported that 30,000 bricks had been delivered for the new church, but that it was anticipated that the building would need 370,000 bricks. The cornerstone of the building was laid around that time, and in the spring of 1900, construction of the main walls was begun. The *Pioneer* reported that work on the interior took most of 1901 and church history indicates that much of the work on the building was done by parishioners.⁷

The September 27, 1901 edition of the *Dodge County Pioneer* contained a lengthy article on the completion of the new St. Andrew's Church, even including a photograph. The photo caption highlighted the size of the church, with its 40 foot width on the main elevation, its 56 foot wide transept, its 124 foot length, and its towers of 90 and 150 feet in height. While the *Pioneer* was a local German newspaper and probably biased, its statement that "within the entire state there is no country church larger or more impressive," was probably close to the truth. The cost of the church was almost \$18,000 and that was without the stained glass windows, which were to come later.⁸

The old church was soon demolished, but its bricks were used to build a new convent, completed in 1904, making more space in the school building for the ever increasing enrollment. What was particularly interesting in relation to the new church around this time was the relatively quick remodeling of the stepped parapets on the side walls of the building. Only seven years after the church was built, a 1908 photograph shows the stepped parapets replaced by a plain gable parapet, much lower in size. Later, the parapets were removed completely. It is unclear why this early remodeling took place; perhaps it was faulty masonry that created a need for extensive repair.⁹

One of the most important changes to the original church came around 1912 with the installation of the stained glass windows. Many of the windows were paid for by parishioners or church societies. The art glass windows from the Emil Frei Art Glass Company (Emil Frei Associates) in St. Louis gave the

⁶ *Ibid.*, pp. 24, 30, 41.

⁷ *Ibid.*, p. 30.

⁸ *Ibid.*, pp. 31-34.

⁹ *Ibid.*, pp. 35-36.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

Section 8 Page 4

building a high artistic appearance that was continued with interior decoration in 1922. The church had not been formally painted and decorated by that time, so funds were raised for this purpose. It is at this time that the decorative murals and medallions, as described in Section 7, were probably painted.¹⁰

By the diamond jubilee of St. Andrew's congregation in 1924, St. Andrew's church was complete with its fully decorated interior and stained glass windows intact. The church and its decoration would serve the congregation for over 30 years before significant maintenance and updating would be needed. In the meantime, the old school was remodeled in the 1930s and the post-World War II baby boom brought the need for a new school by the early 1950s. In 1955 and 1956, a new elementary school was completed next to the church and the old school building was demolished in 1959. The old 1891 rectory fell to the wrecking ball in 1965 after a new ranch-house style rectory was completed.¹¹

In 1958 the church underwent a redecoration and structural repair. By this time, pillars inside the church were deteriorated, the roof needed repair, and the congregation felt that a redecoration of the interior was warranted. The Art Jackson Company of Minneapolis completed the redecoration, using floral and classical motifs. More work was done on the church building in 1970, including the installation of storm windows over the stained glass, new insulation in the attic, and roof repairs. In July of 1971, the Rauth Studios of Madison redecorated the interior using modern stylized motifs and colors.¹²

In 1987, parishioners donated money to restore the church's art glass windows, which were suffering from some deterioration. This project was a forerunner of the significant restoration effort of the church's interior in the late 1990s. The 150th anniversary of St. Andrew's founding, to be held in 1999, fostered an effort by church members to once again tackle needed repairs to the interior. But unlike other redecoration efforts, this time the parishioners chose to restore the interior to as much of its 1922 appearance as was possible or could be documented. The Milwaukee area restoration firm of Conrad Schmitt Studios, Inc. was contracted to do this restoration beginning 1997. The restoration returned the church interior to an appearance that was closer to the 1922 decoration. The Schmitt Studios also restored the painted murals and brought back the medallions that had been hidden under modern paint.¹³

¹⁰ *Ibid.*, pp. 38, 118.

¹¹ *Ibid.*, pp. 39-51.

¹² *Ibid.*, pp. 48, 50.

¹³ *Ibid.*, pp. 58-59, 137, 140, 142

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 5

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

In 1998, it was announced that St. Andrew's Church would share a priest with the nearby St. Mary's Church in Mayville. Since that time, though, the parishioners of St. Andrew's have continued to support their rural church. With the closure and consolidation of many Catholic churches in Wisconsin, St. Andrew's congregation is working hard to maintain a viable parish. The investment made in their church building at the dawn of the 21st century proves that St. Andrew's congregation is committed to keeping their home church open and active.

Area of Significance: Architecture

St. Andrew's Church is architecturally significant because it is a building that embodies high quality distinctive characteristics related to the Gothic Revival style of architecture. Although a late example of the style, the design and details reflect traditional late 19th century Gothic Revival architecture in Wisconsin. The church has an abundance of Gothic details, including pointed arches, buttresses, and two massive towers. The form and massing of the church is large, almost cathedral-like, not at all typical of a "country" or rural church. And, the interior is as impressive in its Gothic details as the exterior, with its structural rib vaulting a highlight of the design. The architect was Anton Dohmen, a notable church architect, who designed a number of churches in the Midwest during the early twentieth century. His work on this church design suggests he was a master of religious architecture.

According to Wisconsin's *Cultural Resource Management Plan*, the Gothic Revival style was most popular between 1850 and 1880 and particularly popular in church architecture. In fact, most Gothic Revival houses date to the mid-19th century, while Gothic Revival churches were built throughout the 19th century and into the 20th century. Some of the earliest Gothic Revival churches were built in the "Carpenter Gothic" variation, with wood frames and siding along with simple Gothic details executed in wood. Later, the Gothic Revival churches would be executed in both stone and brick and become much larger and heavier with Gothic details. Many communities in Wisconsin have at least one large Gothic Revival style brick or stone church.¹⁴

Gothic Revival style churches were generally built with rectangular plans with a steeple at the entrance. Although the form is usually symmetrical, some details, such as towers of different sizes and decorative entrances, add asymmetry. Hallmarks of the style, as seen in churches, include steeply pitched roofs, pointed arch openings, buttresses, towers with pent roofs or battlements, and pinnacles. Of these, the most important is the pointed arch, almost universal on Gothic Revival style churches.¹⁵

¹⁴ Barbara Wyatt, ed., *Cultural Resource Management in Wisconsin Vol. 2*, Madison: State Historical Society of Wisconsin, 1986, Architecture, p. 2.5.

¹⁵ *Ibid.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 6

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

That St. Andrew's Church is a fine example of the Gothic Revival style, as interpreted at the turn of the twentieth century, is evident in its many and high quality Gothic details. First, the steeply-pitched gable roof of the main block of the building is representative of the style, as are the towers and the many buttresses. But, it is the abundance of pointed arches that verify that this, indeed, is a fine Gothic Revival church building. The Gothic arches can be seen on all elevations in sizes both large and small. Even the large rose window on the main elevation is framed in a Gothic arch reveal. Adding to the Gothic details is an abundance of tracery in the stained glass windows, some making up trefoils and quatrefoils. The large double-door entrances on the main elevation are medieval in appearance with decorative strap hinges. The result is a distinctive church building that is a fine example of a popular church style.

The high quality of the building's design, construction materials, and methods also make the building distinctive. The design goes beyond the typical rectangular plan. The building has a cruciform plan that includes a shallow transept. These projecting transept ends also gave the architect a place to add even more pointed arched openings, pinnacles, and buttresses to the design. The use of two towers adds grandeur to the plan, as many churches of this type often were designed with only one tower. In fact, the east tower, with its hexagonal shape, is an unusual, medieval appearing, detail.

The use of slightly shaded hues of cream and tan bricks is an example of the high quality of building materials. The cut grey limestone foundation is also finely executed and provides a contrast to the brick walls. The overall high quality of construction methods can be seen by the fact that the church is structurally sound and there have been few major repairs over the years.

Some churches have altered interiors and their best features are on the exterior. This is not the case of St. Andrew's Church. The interior is as beautiful in design and architectural features as the exterior. The fine interior begins with the foyer and the beautiful wood staircase to the choir loft, also finely crafted with mostly wood materials. The added transept gives the church a much grander interior plan. The most significant decorative elements of the interior are the pilasters and vaults. The vaults soar off of the pilasters, creating sharply-pointed arches. The central rib vault is a very impressive structural feature. It gives the church an appearance of a medieval Gothic cathedral on a smaller scale.

Other elaborate Gothic decoration is used for the confessional and altars. The intricate woodwork of the confessional, with pointed arches, tracery, crockets, and knobs, is highly decorative, but even more elaborate Gothic details decorate the altars. The reredos of these altars are intricately carved and their crockets and pinnacles reach high toward the ceiling. The huge reredo behind the main altar makes a

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 7

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

grand architectural statement. The altars, themselves, have much elaborate carving, including the fine hand-carved panel of the Last Supper on the main altar. Large stained glass windows add to the medieval Gothic effect and will be discussed under the art statement of significance.

Statement on Integrity

The details of the church make it an interesting variation of medieval European Gothic cathedrals that were meant to inspire congregations and to enhance their religious convictions. But, some of its decoration, such as the altars, reredos, and confessional were common, if not as large, in most Catholic churches of the later nineteenth and early twentieth centuries. However, many of these decorations are not extant. During the 1960s, a reform movement led by the Vatican modernized Catholic liturgy and practices. It was determined that priests should face the congregation while celebrating mass, and new plain altars were added in front of old decorative altars. This movement, along with the post-World War II era drive to "modernize" churches, often meant that elaborate altars and reredos were removed. Many churches went further and removed old pews and statues, modernized entrances, and painted over decorative interior stenciling.

The result of the changes to the Catholic Church and the modernization era was that many churches lost their original decorative interiors. While St. Andrew's also "modernized," it left intact most of its decorative features. The church added a plain front altar and the communion rail was removed, but almost all of the other early twentieth century decoration was retained. The 1997 renovation even brought back lost painted decoration and redid the paint scheme in a way that is more in keeping with the 1922 decoration. This has given this church an exceptionally high level of integrity.

The same level of preservation can be seen on the exterior of the building. Very few details have been altered and even the necessary handicapped entrance was added in a very sympathetic manner. The stained glass windows, to be discussed later, have also been restored to further preserve them. When reading the history of this church, it is evident that the congregation went deep into their pockets to make repairs when necessary. And the repairs, as well as upgrading the lighting and physical plant, have all been done with the best interests of the historic building in mind. This approach to maintenance helped to retain the high architectural integrity of this building.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 8

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

Comparisons

A comparison was made with other large Gothic churches in communities near LeRoy. In all instances, St. Andrew's is the largest and most elaborately decorated of all churches nearby. For example, in Lomira, which is the post office assigned to residents of LeRoy, there is a brick church constructed in 1904 and a stone church built around 1903, near the construction date of St. Andrews. Neither of these churches has the size nor the elaborate Gothic details of St. Andrew's Church. In the Town of Lomira, there is a small Gothic church that was built in 1909 with very simple details. It has lost integrity with a covering of vinyl siding. In nearby Theresa, the churches are all much older and smaller with loss of integrity and many fewer Gothic details than St. Andrew's Church. In both Mayville and Horicon, also near LeRoy, there are no churches that come close to the distinctive architecture of St. Andrew's.

Architect

The architect of this church was Anton Dohmen, a Milwaukee architect who specialized in church architecture. Dohmen was born in Speyer, Germany in 1861 and trained as an architect in that country. He came to Milwaukee in 1892 and started a practice. During the early twentieth century, Dohmen became noted for his church designs in Wisconsin and in North and South Dakota. Photographs of a representative sample of his church designs show that he was a master at designing large Gothic churches. In fact, his large church work in Wisconsin and the Dakotas is impressive. According to historic research done in South Dakota, Dohmen designed 19 churches in the Midwest between 1900 and 1922. Among these churches were buildings constructed in Arcadia, Beaver Dam, Plymouth, Milwaukee, and in Ashton in Dane County, all between 1900 and 1907. He designed two churches in Wausau, St. Stephen's Lutheran Church in 1910 and St. James Catholic Church in 1911.¹⁶

St. Andrew's church design fits in with Dohmen's large church work. Its decorative Gothic details and impressive interior spaces are similar to other large churches in Wisconsin and in the Dakotas. He also designed smaller Gothic churches and, in this work, his designs are not as distinctive as in his large work. He seems to have been very comfortable with the size and scale of large churches, using them as a palette for his ability to design exuberant details. In St. Andrew's design, Dohmen did just that, creating an elaborate church with distinctive Gothic details. It is truly the work of a master architect of large Gothic churches.¹⁷

¹⁶ Architect's Files, Division of Historic Preservation, Wisconsin Historical Society; *Clay County Historic Preservation Commission Newsletter*, 2007/08, p. 5, Internet web site: historicclaycounty.org/cchpc/cchsJune08.pdf.

¹⁷ The author found many Dohmen designs on internet web sites, particularly North and South Dakota churches.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 9

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

Artwork

The high quality of the architecture of St. Andrew's is augmented by the many artistic features of the church. These elements include the painted murals, the statuary, and the stained art glass windows. The four portrait murals were hand painted in 1922 by W. T. Feld. They are executed with vivid colors and elaborate motifs. Clearly they were the work of a professional, although initial research on Feld has not been fruitful as to the scope of his career. The two medallions restored in 1997 were also probably painted by Feld. Equally decorative, the angel medallions are works of art that enhance the interior decoration of the church.

The statues that dot the church's interior, while probably of stock designs, are well executed artistic pieces. Prior to World War II, most Catholic churches featured statuary, including a large crucifix and statues of Mary and Joseph near their respective altars. In many rural and small churches, this was the extent of the statuary, except for the Stations of the Cross, which were often small and non-distinct. St. Andrew's, though, has an abundance of statuary that enhances the historic interior.

Historic interior views from the early twentieth century show that the statues at the front of the church are original or early additions to the interior. The crucifix, St. Peter the Apostle, St. John the Apostle, Mary, and St. Joseph can be seen in these photos. Also seen are the statues representing the Sacred Heart and St. Anthony, now seen in the rear of the interior. These statues, along with the others, are highly decorative and were executed in the old style of religious statuary. In other words, they reflect the images popular during the pre-World War II era. New and modernized Catholic churches now feature modernized statuary that is less life-like than the statues in St. Andrew's church.

It is likely that these statues were mass-produced, and there is no information on the company that made them, but just as mass-produced Civil War statues have taken on artistic merit, so too do these statues. They are artistic and well made and the change in the church during the late twentieth century toward simple decoration have made these statues less common than they were historically. The quantity present at St. Andrew's sets it apart from other parish churches of the era.

Probably the most artistic elements of the church are the stained art glass windows, installed in 1912 and manufactured by the Emil Frei Art Glass Company of St. Louis. Emil Frei was a master of the "Munich Style" of stained glass, a style popular for religious buildings of the early twentieth century. The popularity of stained glass, particularly medieval-influenced stained glass, occurred in the late

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 10

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

nineteenth century and in some respects, it was a "revival" of traditional stained glass work of the middle ages.

"Stained" glass refers to glass that is colored by metallic oxides or by the infusion of chemicals while the glass is molten. Stained glass may also be created by painting vitreous enamels and ground glass on plain glass, then firing it to make it adhere to the glass surface.¹⁸ The use of colored glass in religious buildings was slow to develop due to its expense and the limitations of building methods. As the middle ages progressed, though, two elements merged to create a boom in stained glass construction. The first was the importance of the Catholic Church in the later Middle Ages, while the second was the development of Gothic architecture, a structural improvement that allowed for large windows.

The Catholic Church discovered that the use of figural-narrative stained glass windows could both educate and impress the public. One of the earliest uses of this type of stained glass was around the year 1000 in the Cathedral of Rheims. The windows in this church were significant because they were an early example of the extensive and innovative use of stained glass to form human figures, control interior lighting, and create color effects.¹⁹

The development of Gothic architecture in the later middle ages also supported the development of large stained glass windows. The structural improvements of Gothic architecture meant that walls could be punctuated with large windows. At the same time, Europe was in an age of both social and economic prosperity coupled with the strong influence of the Catholic Church. People were expected to attend church and adherence to church rules was strictly enforced. The largely illiterate public could learn about church doctrine and history via the figural-narrative stained glass windows of their local churches and regional cathedrals.²⁰

The new demand for stained glass, particularly for the massive cathedrals being built at the time, produced many glass artists and shops. The technique for making stained glass at that time started with the artisan making glass in several colors than cutting the glass into small pieces and placing the pieces on a pre-drawn pattern. When details were too small for glass pieces, artisans painted the details on the glass with black or yellow-brown oxide, diluted as needed. The pieces would then be held together with lead strips and soldered.²¹

¹⁸ Erne R. and Florence Frueh, *Chicago Stained Glass*, 2d ed., Chicago: Wild Onion Books, 1998, p. 19.

¹⁹ *Ibid.*

²⁰ *Ibid.*, p. 20.

²¹ *Ibid.*, p. 24.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 11

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

This technique changed little over the next few hundred years. The most important improvement was the fourteenth century innovation of using silver nitrate to paint glass. Using the silver nitrate in different densities, then firing the glass at different temperatures, produced yellow and orange shades. These shades could be used to paint details, rather than add more cut glass, resulting in a reduction in the number of lead lines in a window.²²

After the Reformation in Europe, stained glass windows were seen by Protestants as a symbol of the decadence of the Catholic Church that they were rejecting. In many areas, Catholic Churches were significantly damaged as their elaborate carvings and stained glass windows were destroyed by Protestants. In England, Henry VIII was particularly aggressive in ordering this destruction, along with the destruction of monasteries and convents, other places where stained glass was often used in abundance.²³

Later, the change from Gothic architecture to Renaissance architecture made stained glass unpopular with designers. They favored murals over decorative windows. In the seventeenth and eighteenth centuries, artists began painting glass with thick, dulling, enamels, like they were painting with oil on canvas. For several hundred years, the skill of creating fine medieval-inspired glass was lost.²⁴

Gothic architecture was revived during the nineteenth century and along with it came stained glass. Europeans began restoring medieval churches and their stained glass windows. And, just as the Arts and Crafts movement of the later nineteenth century revived many medieval crafts, it also revived the art of making stained glass in the medieval tradition. Two directions in the development of stained art glass would develop from the revival. Many arts and crafts artists began to make stained glass with modern, not medieval, designs. Artists such as Louis Comfort Tiffany and architects such as Louis Sullivan and Frank Lloyd Wright began to create innovative designs with their stained glass works.²⁵

The second direction in the revival of stained glass was in the area of religious windows. Many art glass studios emerged to meet the demand of architects working in the Gothic Revival style. Among these studios were artists who were influenced by the "Munich style" of art glass windows. "Munich" windows were particularly popular for ethnic German congregations. This style of art glass was

²² *Ibid.*, p. 25.

²³ *Ibid.*

²⁴ *Ibid.*, p. 26.

²⁵ *Ibid.*, pp. 27, 29.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 12

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

influenced by the German Baroque style that used elaborate ornamentation, asymmetrical figure groupings, strong contrasts between light and shadow, and abundant architectural detail.²⁶

One of the artists working in the Munich style was Emil Frei of St. Louis. Emil Frei was a graduate of the School of Arts and Crafts in Munich, Germany. He came to the United States in the 1890s and eventually ended up in St. Louis, where he formed his art glass studio, Emil Frei Art Glass Company. Emil Frei died in 1941, but his son, Emil, Jr., and Emil, Jr.'s son, Robert, continued the business until 1969. Robert Frei's son, Steven, entered the business in 1976 and it is still operating today as Emil Frei Associates, making specialty glazing as well as custom art glass pieces.²⁷

The selection of the Emil Frei Art Glass Company was probably not difficult for the parishioners of St. Andrews. Frei worked in a style well-liked by ethnic German congregations at the time the windows were installed in 1912. Their church already had a Gothic appearance, so the addition of medieval style windows fit in well the existing building.

What the Frei studio created for St. Andrew's Church was a group of highly artistic figural windows that show the craftsmanship of Frei and his workers. Of particular note are the colors used in the windows, which are vibrant and rich. Hues of blue, purple, and red dominate the pointed arch windows along the main side walls, while the larger windows of the transept and the rose window have subtle gradations of blues, yellows, and reds. The technique of painting and firing the glass creates in these windows wonderfully complex shading and detail. For example, the windows of the saints are primarily figural, but the details of their flowing robes and their facial expressions are vivid and add complexity to the simple figures.

The larger transept windows have figures, as well, but the size of the windows allowed Frei to design many intricate patterns in many different hues, the predominant being blue. The rose window is also very intricate, with less emphasis on the central figure. Rather, the emphasis is on the "petals" with their almost peacock inspired circular ends. Architecturally, the transept windows and the rose window feature the most complex forms, including pointed arches, quatrefoils, circles, and, in the rose window, the "flower petal" form.

The windows were primarily paid for by families and religious societies in the church. And, even in 1912, these windows must have been expensive, particularly for a church with a rural congregation. But, like the church where they were installed, it seems that the parishioners were willing to sacrifice

²⁶ *Ibid.*, p. 58.

²⁷ *Ibid.*, p. 128.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 13

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

to get the best they could afford in order to symbolize their commitment to their church. In Emil Frei, they were able to get one of the best designers of religious stained glass in the Midwest, if not the entire country.

Conclusion

St. Andrew's Church is architecturally significant at the local level for its Gothic Revival Architectural style, with a finely and artistically detailed interior. The building is a fine example of Gothic Revival architecture, as interpreted in churches at the turn of the twentieth century. As a rural church, it is unusual for its size, its elaborate Gothic details, and its highly decorative interior design. It was the work of a master architect who was a specialist in Gothic Revival church designs and excelled at large church plans. It also intact stained art glass windows produced by one of the country's noted stained glass artisans. Its integrity is very high and a 1997 restoration of the interior brought back even more of the ambience of the original church decoration. A former pastor called St. Andrew's Church the "Cathedral of the Marsh." There could be no more apt name for this outstanding historic building.

CRITERIA CONSIDERATION A

Normally religious buildings are not eligible for the National Register of Historic Places due to their ownership by religious organizations. However, a religious building can be listed if they are being nominated for their architectural significance, artistic distinction, or historical importance. In the case of St. Andrew's Church, it is eligible for the National Register not for any religious affiliation or reason, but for its architectural significance.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 9 Page 1

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

Architect's Files, Division of Historic Preservation, Wisconsin Historical Society.

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 10 Page 1

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

VERBAL BOUNDARY DESCRIPTION

The boundary of the church is as follows. Beginning at the intersection with a line along the south edge of County Highway Y that is 61 feet from the base of the front steps of the church and a line running along the east edge of a sidewalk that is 14 feet from the east elevation of the building, then south along the line running along the east edge of a sidewalk that is 14 feet from the east elevation of the church to a line running 16 feet from the southern most point along the south elevation of the church, then west along this line to a line running 55 feet from the west elevation of the church, then north along this line to the line running along the south edge of County Highway Y that is 61 feet from the base of the front steps of the church, then east along this line until the point of beginning.

BOUNDARY JUSTIFICATION

When St. Andrew's was built in 1901, it sat in a complex with a historic school and rectory. A few years later, a convent was constructed. These buildings were all demolished in the twentieth century. Added to the site after World War II were a new school building and a modern ranch house style rectory. The church, itself, is the only historic building on the complex, so the boundary was drawn to retain as much of the historic setting around the church as possible, while drawing out a large paved parking lot to the east, the modern buildings to the west, and a cemetery to the south. Although the cemetery has a long association with the church, it does not contribute to its architectural significance. The result is a boundary that encompasses the church and gives it an appropriate setting that leaves out intrusive or modern elements.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section photos Page 1

St. Andrew's Church
Town of LeRoy, Dodge County, Wisconsin

**St. Andrew's Church
Town of Le Roy, Dodge County, Wisconsin
Photos by Carol Cartwright, 2009.
Negatives at the Wisconsin Historical Society.**

1 of 10: Site View, from the Northeast.

2 of 10: West Elevation, from the Southwest.

3 of 10: East Elevation, from the Southeast.

4 of 10: North and East Elevations, from the Northeast.

5 of 10: Interior, Apse and Transept.

6 of 10: Interior, Main Altar.

7 of 10: Interior, Choir Loft and Rear Section of the Sanctuary.

8 of 10: Interior, Pew Detail.

9 of 10: Interior, Statue: **Agony in the Garden.**

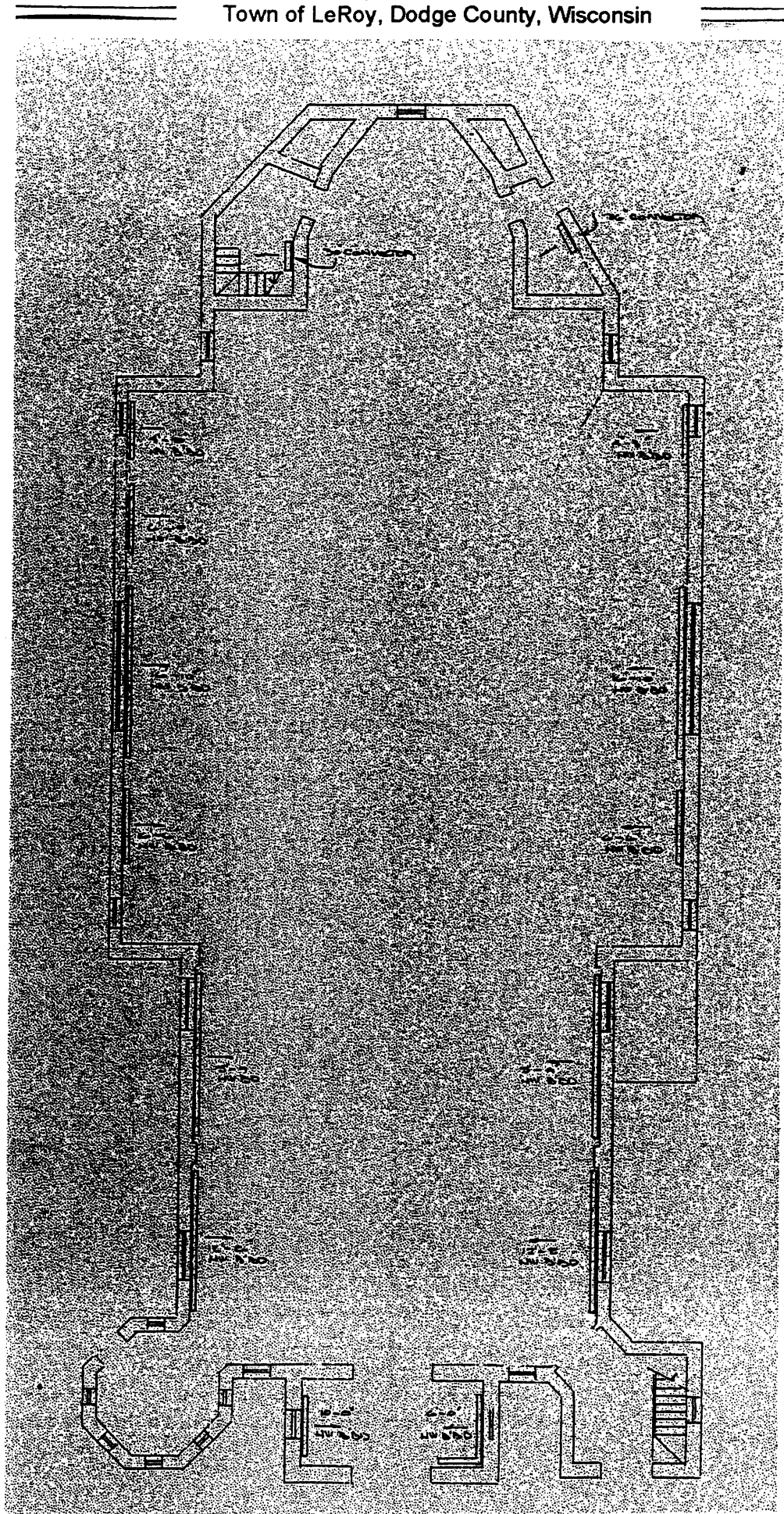
10 of 10: Interior, Stations of the Cross

FIGURE 1:

St. Andrew's Church

W3081 County Highway Y

Town of LeRoy, Dodge County, Wisconsin



Not to Scale