

**United States Department of the 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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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.

## 1. Name of Property

Historic name: St. Andrew's Episcopal Church

Other names/site number: \_\_\_\_\_

Name of related multiple property listing:  
N/A

(Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

Street & number: 1002 S. Main Street

City or town: Greenville State: S.C. County: Greenville

Not For Publication:  Vicinity:

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 X meets     does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

    national     statewide X local

Applicable National Register Criteria:

   A    B X C    D

_____ <b>Signature of certifying official/Title:</b>	_____ <b>Date</b>
_____ <b>State or Federal agency/bureau or Tribal Government</b>	

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In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

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**Signature of commenting official:** \_\_\_\_\_ **Date** \_\_\_\_\_

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**Title :** \_\_\_\_\_ **State or Federal agency/bureau or Tribal Government** \_\_\_\_\_

#### 4. National Park Service Certification

I hereby certify that this property is:

- \_\_\_ entered in the National Register
- \_\_\_ determined eligible for the National Register
- \_\_\_ determined not eligible for the National Register
- \_\_\_ removed from the National Register
- \_\_\_ other (explain:) \_\_\_\_\_

\_\_\_\_\_  
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
-

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Site

Structure

Object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing

Noncontributing

1

1

buildings

\_\_\_\_\_

\_\_\_\_\_

sites

\_\_\_\_\_

1

structures

\_\_\_\_\_

\_\_\_\_\_

objects

1

2

Total

Number of contributing resources previously listed in the National Register N/A

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

RELIGION/religious facility

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

RELIGION/religious facility

FUNERARY/cemetery

\_\_\_\_\_

\_\_\_\_\_

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS/Late Gothic Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: \_\_\_\_\_ Foundation: BRICK  
Walls: BRICK  
Roof: STONE/slate

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

The St. Andrew's Episcopal Church was built from 1904-1905 in the West End area of Greenville, S.C., and completed its major interior changes to the chancel around 1915. Located on the northwest corner of N. Markley and S. Main streets, the church's setting consists of large, modern apartment buildings and hotels, smaller restaurants and bars, and paved parking lots. The one-story Gothic Revival style brick church has formal landscaping and an iron picket fence on the south and east sides of the lot. The exterior of the church is characterized by its brick masonry construction, steeply pitched front gable slate roof, Gothic windows (especially lancet arch windows), brick corbelling, and buttresses. On the interior, the sanctuary features plaster walls, a paneled wood ceiling with exposed roof structure, and historic wood pews and paneling carved with Gothic motifs. A non-contributing 1925 Parish House is located immediately adjacent and to the north of the church, and a non-contributing columbarium and prayer labyrinth, built in 2005, is located to the west of the church along the property line. The church has had some historic changes to the exterior since construction, including the installation of

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additional stained-glass windows in 1924 and the replacement of glass in the remaining windows early in the church's long history. Changes that are more recent include the replacement of the non-original front doors and the installation of an accessibility ramp and stoop at the front entrance. As these are minimal changes, the church's architecture is largely intact and the building retains historic integrity.

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## Narrative Description

### Setting

St. Andrew's Episcopal Church is tucked onto a small rectangular lot that is only about 100 x 150 feet in size (Figure 1). To the west and north of the nominated property is a large asphalt private parking lot, which is not associated with the church. To the east is N. Markley Street and to the south is South Main Street. There is a large, multi-story hotel across N. Markley Street and a large, multi-story apartment complex further west past the parking lot. Across the street to the south is a parking lot. To the northwest is a historic residential neighborhood, with more modern development and parking lots to the north (Figure 2). The lot slopes from west to east, resulting in a granite stone retaining wall on the west property line, belonging to the adjacent property, and a short retaining wall along the east elevation where the property adjoins the public sidewalk. An early 1940s iron picket fence sits atop the short concrete wall, and it runs along the east and south sides (right side and front) of the property (Photograph 2). Formal plantings of small trees, shrubs and grass grow along the side of the church and the fence. A concrete sidewalk extends from the public sidewalk onto the property. The sidewalk meets the concrete stoop at the center of the church's front entrance, and then splits to curve around to both sides of the church. A short concrete accessibility ramp extends west from the stoop. Both the stoop and ramp date to the early 2000s. A brick and concrete columbarium, built in 2005, is located between the sidewalk and the west border of the property.<sup>1</sup>

### 1. St. Andrew's Episcopal Church (1904-1905) – Contributing Building

#### *Exterior*

The church is rectangular in form with a central, projecting narthex on the façade (Figure 1, Photograph 1). The building is a single story with a basement. It appears taller than a single story due to an oversized and steeply pitched front gable roof. Constructed of twelve-inch-thick brick walls, the building's red brick exterior is set in a running bond. The foundation wall slightly projects from the main walls and is topped by a sloped, cast stone water table (Photograph 7). The east elevation includes iron vent grates for the basement and foundation. The windowsills are composed of the same cast stone, and the same material is used in decorative double caps on the brick buttresses along the side elevations. The steeply pitched roof is a defining feature of the building, and it is clad in slate, the original roof material. It has a slight brick parapet on the gable ends, clad in metal.

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<sup>1</sup> W.J. Rothfuss, editor, "The Story of St. Andrew's Episcopal Church, Greenville, S.C., 1900 to 2002," Typescript, In the collection of St. Andrew's Episcopal Church, 11, 26.

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The standard seven-pane lancet arch wood windows on the façade and side elevations are tilt-in, with textured, violet colored glass (Photograph 9). The smaller windows on the sides of the narthex are single pane with the same glass (Photograph 13). The transoms and the smaller two-pane windows along the rear are clear glass (Photographs 15, 16). Decorative windows include a trefoil in the narthex gable end, a diamond-shaped stained glass in the front gable end, and an ocular stained-glass window in the rear gable end. All windows are wood framed, with wood trim and cast stone sills. The single doors on the side elevations are four-panel wood doors, while the wood double doors on the façade are three-panel wood doors with vertical tongue and groove backing. The doors are modern, c. 2015, and approximate the design of the original doors.

The façade, which fronts South Main Street to the south, has three bays, with single lancet arch windows in the west and east bays. The projecting narthex in the central bay is shorter than the main part of the building. It has a centered lancet arch front entrance with double doors. The roof shape of the narthex matches that of the main roof, and it features a trefoil window in the gable end (Photograph 5). On the façade, the decorative elements include crosses at the roof peaks of the narthex and the main roof and the repetitive brick corbels that follow the roofline in the main gable. The corbels are part of a continuous raking cornice, and the breaks between the corbels create a series of small, punched arches (Photographs 4, 6). This decorative feature is reminiscent of the decorative bargeboards of the Gothic Revival movement in the mid-1800s. The steeply pitched, oversized roof is a dominant feature of the building and is most evident when viewing the façade. Both the main roof and the narthex roof follow the same pitch, and at their front corners the eaves rest on brick corbels that recess to the wall plane (Photograph 11). For the narthex, the eave corbels end just a few brick courses above the top of the corner buttresses with cast stone caps. The central door has a doubled row of brick headers lining the pointed arch opening. Similarly, the same treatment is on the pointed arch windows on the façade.

On the side (east and west) elevations of the church, which generally match each other, there are five equal bays divided by brick buttresses. Four of the five bays have a central lancet arch window, while the northernmost bays have a central, single door with a lancet arch transom (Photographs 3, 8). The door on the east elevation is approached by a set of concrete steps (Photograph 10). Both side elevations have a three-layer corbel brick cornice with brick dentil molding created out of brick headers (Photograph 11). Double courses of brick headers frame the pointed arch openings of the windows and transom. There is a marble cornerstone on the southeast corner above the water table (Photograph 7). At the rear corners, the roof eaves meet the walls with brick corbels.

On the rear elevation, there are three bays, with single lancet arch windows in the east and west bays and a set of three stained glass lancet windows in the central bay. The windows in the central bay are taller than the standard window, and the center window is taller than the two flanking windows. A stained glass ocular window is centered above the middle window of the set. There is a single buttress on the rear, between the east and central bays (Photo 16). The rear gable has no decorative corbelling like the façade.

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The interior is separated into four rooms. The front doors open into the narthex, which is a shallow lobby area. A lancet entry with double doors and blind wood transom opens from the north wall of the narthex into the nave. The nave, which contains the pews, is the largest space in the church (Photographs 17). At the north end of the nave is a raised platform or chancel for the pulpit, organ, and choir pews, followed by the altar (Photograph 19). In the narthex, the walls are plaster, the floor is slate and wood, and the ceiling is wood tongue and groove with purlins, stained dark (Photograph 18). The half-lite doors into the nave are wood (Photograph 17). There is a marble baptismal font centered in the aisle of the nave, just inside the front entry. It is not permanently attached to the floor. The slate floor was installed in 1998 (Figure 20).<sup>2</sup> It continues along the back of the nave, down the central aisle between the pews, and up into the chancel area. Under the pews, the floor is narrow pine tongue and groove. The bench ends of the pews have lancet arches, carved quatrefoils and doubled lancet arch panels. Tucked under the pews are upholstered wood kneeling benches with iron-hinged stands. These pews date to around 1909.<sup>3</sup>

The walls are off-white painted plaster, which contrasts with the darkly stained ceiling. Violet-colored glass in the windows gives a hue to the plaster during daylight hours. Originally the windows had clear glass, but the congregation was easily distracted by activities outside so the church painted the glass white. The existing colored panels may have been installed in the 1920s.<sup>4</sup> The steeply pitched roof provides generous space for the dramatic ceiling. Large, curved collar braces rest on curved brackets seated on plastered shelves in the wall, which are part of the buttresses from the exterior, and stretch up to a short collar beam near the roof ridge. The collar braces align with the exposed rafters. Purlins stretch between the rafters and support the vertical tongue and groove ceiling (Photograph 20).

At the north end of the nave is the raised choir area, which has the pipe organ, installed c.1915, choir pews and the lectern, followed by the chancel, which is further raised from the choir platform. This area hosts the altar and two ornate wood chairs, including the bishop's chair, which is original to the building. It is separated from the choir area with a short, wood altar rail, which dates to c.1955.<sup>5</sup> Two rooms flanking the chancel had ornamental wood paneling added around 1915. The east room is the vesting room, which has beadboard walls and ceiling with historic wood closets, and the west room has the back of the organ and a kitchenette with cabinets, installed c.2000 (Photographs 23, 24). The interior walls are essentially partitions built with wood paneling on minimal framing. The pattern of the upper wood panels matches the design of the windows along the sides of the nave (Photograph 22). The wood paneling was designed by the rector of St. Andrew's from 1914-1916, Rev. S.H. Coffin, and installed by the

<sup>2</sup> St. Andrew's Episcopal Church, "The Cross and Anchor," Newsletter, Mid-Pentecost 1998, n.p.

<sup>3</sup> Mary Butler, "The Story of St. Andrew's Episcopal Church, Greenville, S.C., 1900 to 1980," 1980, Greenville County Library System, 7, 8.

<sup>4</sup> Butler, "The Story of St. Andrew's," 27.

<sup>5</sup> St. Andrew's Episcopal Church, "The Cross and Anchor," n.p.; Untitled Photograph, 1950, in the collection of St. Andrew's Episcopal Church; "Florence Nightingale Memorial," The Piedmont Churchman, June 1960, clipping, in the collection of St. Andrew's Episcopal Church.

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Greenville Mantel Company. During his tenure, the chancel was extended six feet into the nave to create room for the choir, the lectern, and the prayer desk.<sup>6</sup>

The focal point of the nave is the collection of windows on the north wall, three lancet arch windows topped by an ocular window (Photograph 21). Originally, only the central window featured stained glass. The church history does not appear to record the date of the change to the central window, but a historic photograph from before 1924 shows a different design (Figure 4). The central window is the tallest and partially retains its original design by Franz Mayer of the Munich Glass Works in Germany. It is a depiction of the "Good Shepherd." The design was altered, possibly in 1924, when the two flanking windows were replaced with stained glass. Design similarities between the windows suggest the alterations to the central window are contemporary with the windows newly installed in 1924. The small ocular window was also replaced with stained glass in 1924, purchased from the New York office of Munich Glass Works.<sup>7</sup>

## **2. Parish House (1925) – Non-contributing Building**

Directly behind the church, to the north, is a rectangular, two-story, brick veneered Parish House. It is perpendicular to the church and faces east onto N. Markley Street (Photographs 26-28). Built in 1925 for social events and classroom space, the building has Craftsman features such as exposed rafter tails in the eaves and purlins in the front gable, but also has suggestion of Gothic Revival design in the lancet arch brick detailing above the second-floor windows. It has had renovations over the years, resulting in replacement of the windows. It was built outside the period of significance and is non-contributing.<sup>8</sup>

## **3. Columbarium and Prayer Labyrinth (2005) – Non-contributing Structure**

Built in 2005 along the west border of the property, the columbarium and prayer labyrinth are composed of brick and stone and feature low brick walls and planters around a brick patio with alternating materials to create a labyrinth (Photograph 29). The columbarium is brick and stone with a cast stone cap. This structure was built outside of the period of significance and is non-contributing.<sup>9</sup>

### **Integrity**

Despite some minor alterations over the years, St. Andrew's Episcopal Church retains historic integrity as a locally significant example of early 20<sup>th</sup> century Gothic Revival ecclesiastical architecture. As noted, some of the changes to the building were part of the first few decades of the building's existence, however there are some more modern, but minor, alterations. On the

<sup>6</sup> Rev. J. Gary Eichelberger, Rector, St. Andrew's Episcopal Church, In-Person Interview with Staci Richey, Jun. 20, 2024; Rothfuss, "The Story of St. Andrew's," 8; Butler, "The Story of St. Andrew's," 10, 11.

<sup>7</sup> Butler, "The Story of St. Andrew's," 14.

<sup>8</sup> Frances Lide, "Saint Andrew's Church is Playing Big Part In The Religious Life Of Section," Dec. 5, 1928, Unnamed newspaper clipping, Research files of St. Andrew's Episcopal Church, Greenville County Library System.

<sup>9</sup> Rothfuss, "The Story of St. Andrew's," 26.



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exterior, the front doors were replaced c.2015 with doors similar to the original design, while the concrete stoop and accessibility ramp were added in the early 2000s (Photograph 25). Modern storm windows have been attached to the exterior of the windows, presumably in the early 2000s, but they are unobtrusive. The early alteration of the glass to violet panes in the windows is not highly visible from the outside. There is a short brick wall extending from the northwest corner of the church to the Parish House, likely built in the early 2000s. Although there have been some slight alterations, the exterior still appears much as it did upon completion of construction in 1905.<sup>10</sup>

Although St. Andrew's Church retains integrity of location, increasing development pressure in the West End section of Greenville has drastically changed the setting of the church. The immediate vicinity historically had wood-sided and brick veneer single-family homes and duplexes, while the lot diagonally across the intersection held Greenville Mantel and Manufacturing's complex by the 1920s. It was replaced by a Bungalow style brick fire station in 1923, which still stands.<sup>11</sup> Within the last decade, S. Main Street has gained large multi-story buildings within the same block as the church and on the adjacent block to the northeast (Figure 2). The church has integrity of design as the building has not had any major design changes. It also has integrity of materials and workmanship, as the original brick exterior and slate roof is intact, as well as the historic wood windows, despite the historic replacement of the glass. The integrity of feeling and association is intact as the building evokes the feeling of an early 1900s church and the same congregation is still using the facility at present (Figure 3).<sup>12</sup>

Similarly, the interior retains integrity of much of the original design, materials and workmanship with the original plaster walls and wood ceiling with exposed rafters and dramatic curved collar braces (Figure 4). The original wood floor is visible under the c.1909 pews. The slate floor from 1998 has altered the historic floor. The vestry room and organ room flanking the chancel were altered with wood paneling in 1915 (within the period of significance), which reinforced the Gothic Revival design of the building. The stained-glass windows are not original; however, the window openings were extant since completion of the building. The large light fixtures in the nave are original, but around 2015 the globes were replaced and doubled due to the addition of globes above the original globe locations. The small light fixture in the narthex is from the 1980s but is in keeping with the interior design. The interior still has integrity of feeling as it evokes an early 1900s Gothic Revival church with its most prominent character-defining features intact.<sup>13</sup>

<sup>10</sup> Rev. J. Gary Eichelberger, Rector, St. Andrew's Episcopal Church, In-Person Interview with Staci Richey, Jun. 20, 2024.

<sup>11</sup> Judith G. Bainbridge, *Greenville's West End* (Greenville, S.C.: Westend Association, 1993), 72; Sanborn Map Company, *Insurance Maps of Greenville, S.C.* (New York: Sanborn Map Company, 1920).

<sup>12</sup> Google, Satellite Photographs, 2011, 2016, 2021.

<sup>13</sup> Rev. J. Gary Eichelberger, Rector, St. Andrew's Episcopal Church, In-Person Interview with Staci Richey, Jun. 20, 2024.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

- 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 old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1904-1915  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

McCollough, John DeWitt, architect  
McCollough, Edward H., architect  
\_\_\_\_\_

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

St. Andrew's Episcopal Church is locally significant under Criterion C: Architecture as an unusually intact example of small-scale Gothic Revival ecclesiastical design in Greenville. It is one of the few historic churches in Greenville without major additions.<sup>14</sup> The architecture is similar to that used for other small Episcopal churches in South Carolina, especially in rural areas, and was a design of John DeWitt McCollough and his son, Edward H. McCollough. The McColloughs' work echoed published church patterns from the mid-1800s, making St. Andrew's Episcopal Church's design part of a long continuum of Gothic Revival ecclesiastical architecture. A mission of Christ Church Episcopal Church in Greenville to the growing West End section of town, St. Andrew's Episcopal Church was built between 1904-1905 with economy of size and detailing, but it inhabits characteristic features of the Gothic Revival style.<sup>15</sup> The period of significance begins with the church's construction in 1904 and ends in 1915, covering several important Gothic Revival additions made to the interior during the building's first decade. While this property was built for and is owned by a religious institution, it is significant for its architecture and therefore meets Criteria Consideration A.

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### Narrative Statement of Significance

#### *Local Background Context – Greenville and the West End*

The city of Greenville is in the northwest corner of South Carolina in an area called the Upstate. Construction of the county courthouse in 1795 along the east bank of the Reedy River led to the creation of the village of Pleasantburg by Lemuel Alston, the largest landowner in Greenville County.<sup>16</sup> Although at the start of the nineteenth century only ten percent of households in Greenville County included enslaved people, slave ownership increased during the antebellum period.<sup>17</sup> The former village of Pleasantburg gained a municipal charter as Greenville in 1831 and within a decade had over a thousand residents. The opening of several colleges and universities in the 1850s helped spur further growth, including a small new suburb called West End. The Greenville and Columbia Railroad opened here in 1853, providing a network of rails from the Upstate to the ports in Charleston, S.C.<sup>18</sup>

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<sup>14</sup> Edwards-Pitman Environmental, Inc., *City of Greenville, S.C., Architectural Inventory*, 2003, 84.

<sup>15</sup> Judith T. Bainbridge, *Building the Walls of Jerusalem, John DeWitt McCollough and His Churches* (Spartanburg, S.C.: The Reprint Company, 2001), 8-12, n.p.

<sup>16</sup> Archie Vernon Huff, Jr., "Greenville," *S.C. Encyclopedia* (Columbia, S.C.: University of South Carolina, Institute for Southern Studies, 2016), available online <https://www.scencyclopedia.org/sce/entries/greenville/>; Archie Vernon Huff, Jr., *Greenville, The History of the City and County in the South Carolina Upstate* (Columbia, S.C.: University of South Carolina, 1995), 194-195.

<sup>17</sup> Sheldon Owens, Ashley Pruitt, Cameron Sexton, and Patricia Stallings, *Greenville County, South Carolina Historic Resources Survey* (Brockington and Associates, Inc., 2013), 17, 21.

<sup>18</sup> Archie Vernon Huff, Jr., "Greenville," *S.C. Encyclopedia* (Columbia, S.C.: University of South Carolina, Institute for Southern Studies, 2016), available online <https://www.scencyclopedia.org/sce/entries/greenville/>; Archie Vernon

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By 1860, the population of the Greenville County comprised 14,631 Whites, 212 free Blacks, and 7,049 enslaved Blacks.<sup>19</sup> Although enslaved people formed almost half of the county's population, few local planters held large numbers of people in bondage.<sup>20</sup> Nevertheless, the Civil War and emancipation still disrupted the local economy, which shifted more towards cotton after the conflict. This was fueled by a growing new industry, the textile mill.<sup>21</sup> By the last quarter of the nineteenth century, Greenville was the "mercantile center of the county." It incorporated in 1869 as a city. By the early 1880s, it had almost 150 stores, largely concentrated along Main Street, which ran roughly north to south in the center of the city. The city's growth by the 1880s expanded southwest across the Reedy River into West End, a growing secondary commercial and residential area to the west of Furman University (Figure 5).<sup>22</sup>

West End continued to grow as the first suburb of Greenville and gained new churches such as Allen Temple AME in 1881, Pendleton Street Baptist Church in 1890, followed by St. Paul Methodist Church and Second Presbyterian Church, established in 1892. St. Andrew's Episcopal opened as a mission aimed at local White residents in 1900, initially operating from a rented hall. As the city grew it modernized with water, gas and electrical systems in the late 1800s, as well as its first paved street (Main Street) in 1883. Greenville continued to grow past the West End suburb and expanded to the northwest and northeast well into the twentieth century, before bringing development pressure back to the downtown and West End area in the late twentieth and early twenty-first centuries.<sup>23</sup>

### **Criterion C: Architecture**

St. Andrew's Episcopal Church is an intact example of a small-scale Gothic Revival religious building in Greenville. Somewhat unusually given the urban context, the design employs elements of the rural Carpenter Gothic style. Although designed by prominent church architect John DeWitt McCollough, it is not recommended for eligibility as the "work of a master." McCollough's son Edward is credited with working with him on the design of this building. The elder McCollough did have a prolific career in ecclesiastical architecture and therefore a number of relevant Gothic Revival designs in the state reflect his work. This church is presumably the last of John D. McCollough's designs to be constructed, since it was built two years after his death. St. Andrew's Episcopal Church follows several tenets of McCollough's work, which in turn was influenced by published ecclesiastical building plans and the Gothic Revival style.<sup>24</sup>

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Huff, Jr., *Greenville, The History of the City and County in the South Carolina Upstate* (Columbia, S.C.: University of South Carolina, 1995), 194-195.

<sup>19</sup> U.S. Bureau of the Census, *Population of the United States in 1860* (Washington, D.C.: Government Printing Office, 1864), 452, <https://www2.census.gov/library/publications/decennial/1860/population/1860a-32.pdf>.

<sup>20</sup> Owens, Pruitt, Sexton, and Stallings, *Greenville County, South Carolina Historic Resources Survey*, 24.

<sup>21</sup> Huff, Jr., "Greenville," *S.C. Encyclopedia*.

<sup>22</sup> Huff, Jr., *Greenville, The History*, 180-183; O.W. Gray & Son, *Gray's New Map of Greenville, Greenville County, S.C.*, 1882, in the collection of the University of Carolina, available online, <https://digital.tcl.sc.edu/digital/collection/sclmaps/id/678/rec/1>.

<sup>23</sup> Huff, Jr., *Greenville, The History*, 194-196, 200; Sanborn Map Company, *Insurance Maps of Greenville, Greenville County, S.C.* (New York: Sanborn Map Company, 1902); Huff, Jr., "Greenville," *S.C. Encyclopedia*.

<sup>24</sup> Bainbridge, *Building the Walls*, 52, 54.

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*Establishment and Construction of St. Andrew's Episcopal Church*

Greenville's churches had an early benefactor in Vardry McBee. His property made up the area that became Greenville, and he sold or donated land to all four of the original congregations in the town. Christ Church Episcopal (originally St. James Mission of the Episcopal Church) set its cornerstone in 1825 on four acres along the east side of Church Street. The Baptists, Methodists, and Presbyterians followed with their own buildings on lots in other parts of town, and ten years later McBee's son donated an acre of land for the town's first Roman Catholic church. The elder McBee owned a sawmill and donated lumber for the construction of the churches.<sup>25</sup> In the antebellum period when these churches were established, enslaved people often attended the same church as their owners. In South Carolina, there were an almost equal number of White and Black members in the state's Episcopal diocese before the Civil War. There were 2,973 Black Episcopalians in the state in 1860.<sup>26</sup> In 1864, the 103 communicants of Christ Church Episcopal in Greenville included fifty-nine White families and five Black families.<sup>27</sup>

The Episcopal Church grew rapidly in South Carolina over the 1840s, with a thirty-five percent increase in White communicants and a 130% increase in Black communicants.<sup>28</sup> In need of more space, Christ Church Episcopal demolished their original building and constructed a new church in the popular Gothic Revival style. Their new building, consecrated in 1854, still stands at 10 N. Church Street (Figure 6). Designed by John DeWitt McCollough, the brick Gothic Revival church has a prominent tower with a steeple, rising 130 feet high, adjacent to a front gable building and set back one bay from the façade, which was a feature found in published plans. The steep pitch of the front gable meets corner buttresses just under the eaves, while the façade is dominated by a group of five lancet windows inset into a recessed, pointed arch panel in the generous gable, dwarfing the doubled doors in the pointed arch entryway. A small round window in the peak of the gable aligns with the door and central lancet window. Some elements of this earlier work recur in McCollough's design for St. Andrew's, notably the very steep pitch of the roof and its oversized scale, stacking and grouping of fenestration, and detailing under the eaves, albeit with brick corbels in lieu of wood brackets at St. Andrew's.<sup>29</sup>

After the Civil War, newly freed African Americans left White churches in droves, with the Episcopal Church in South Carolina losing about 91% of its Black members between 1860 and 1876. Following this mass exodus, congregations established in the antebellum period, such as

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<sup>25</sup> John M. Nolan, *A Guide to Historic Greenville, S.C.* (Charleston, S.C.: The History Press, 2008), 72; Charles E. Thomas, "Know Your Church, Christ Church (Episcopal), Greenville, S.C.," pamphlet, in the collection of Greenville County Library System, 26.

<sup>26</sup> Walter Edgar, *South Carolina, A History* (Columbia, S.C.: University of South Carolina Press, 1998), 381-382.

<sup>27</sup> Albert Sidney Thomas, *A Historical Account of the Protestant Episcopal Church in South Carolina, 1830-1957* (Columbia, S.C.: The R.L. Bryan Company, 1957), 563, HathiTrust, <https://babel.hathitrust.org/cgi/pt?id=wu.89064496334&seq=7>.

<sup>28</sup> *Ibid.*, 47.

<sup>29</sup> Judith T. Bainbridge, "McCollough, John DeWitt," *S.C. Encyclopedia* (Columbia, S.C.: University of South Carolina, Institute for Southern Studies, 2016) available online <https://www.sencyclopedia.org/sce/entries/mccollough-john-dewitt/>, accessed July 15, 2024; Bainbridge, *Building the Walls*, 18-19; Nancy R. Ruhf, "Christ Church (Episcopal) and Churchyard (Burial Ground)," nomination to the National Register of Historic Places, 1971; Thomas, "Know Your Church" 26.

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Christ Church, became predominantly or exclusively White.<sup>30</sup> Despite this loss in Black membership, Christ Church continued to grow in the late nineteenth century, with 307 communicants in 1900.<sup>31</sup> That year, Rev. Alexander R. Mitchell began his tenure as rector of Christ Church Episcopal. He soon learned that some of the congregants came from miles around to attend the church and proposed starting a mission in the growing West End area of the city. The First Baptist Church had established a mission in the West End area ten years earlier on Pendleton Street, and their success suggested the location was ideal for another mission church plant. Rev. Mitchell and several church members formed a committee that agreed to begin renting the second floor of a store on Pendleton Street for five dollars a month for the new church mission (Figure 7). The floor was likely an open space since it was called Ferguson Hall. The new congregation obtained an organ on loan, prayer books and hymnals through donation, and pews from Christ Church's gallery. After consulting with the Bishop, Rev. Mitchell decided to name the new church "St. Andrew's Mission." The new mission held its first services in July and they soon set up a regular schedule for Holy Communion, Sunday School, and Evening Service.<sup>32</sup>

Congregants soon began looking for a permanent site for St. Andrew's Mission and settled on a lot on the northwest corner of Pendleton (later S. Main) and Markley (later N. Markley) streets. They purchased it for \$1,500 thanks to a loan from Mr. H.C. Markley and paid off the debt in a year. They quickly started their building fund. Rev. Mitchell worked with members of a building committee to sort out the design, funding, and construction of the new church.<sup>33</sup> Their committee minutes from Dec. 5, 1902, reference the new building as "St. Andrew's Chapel," suggesting they were anticipating a small building. Attendees of the meeting included Rev. Mitchell as the chair, several officers, and Edward H. McCollough. He and his father, John DeWitt McCollough, had drawn several sketches for the proposed church before the elder McCollough passed away on Jan. 23, 1902, after a lengthy illness. John DeWitt McCollough was a builder, reverend, and self-trained architect who designed about twenty churches in South Carolina, mostly in the Upstate. Edward McCollough was an architect, engineer, and surveyor, so he was well qualified to carry on his father's legacy, although the trefoil window and rhythmic corbelling in the main gable were not typical of John's previous church designs. It is possible that Edward added these details himself. The committee looked over Edward's plans, "submitted in an informal way," at the December 5, 1902, meeting and asked him to prepare specifications for construction.<sup>34</sup>

The building committee and congregants of the mission were soliciting funds for the construction in 1902 and in 1903. In a meeting likely held in 1903, Rev. Mitchell asked the committee to decide between building "for present and pressing need only" or to construct

<sup>30</sup> Sarah Elizabeth Priestly was reportedly the sole Black parishioner of Christ Church Episcopal in the early 1900s. She petitioned Rev. Alexander R. Mitchell for the creation of a separate church for Black Episcopalians. Christ Church established St. Philip's Episcopal Church as a Black mission in 1914. "The Miracle Church on Allendale," Saint Philip's Episcopal Church, accessed March 3, 2025, <https://www.stphilipsgreenville.com/history>.

<sup>31</sup> Thomas, *A Historical Account of the Protestant Episcopal Church in South Carolina*, 564.

<sup>32</sup> *The Greenville Daily News*, "Sketch of Church History," May 11, 1913, p63; Butler, "The Story of St. Andrew's," 3-4.

<sup>33</sup> Butler, "The Story of St. Andrew's," 5.

<sup>34</sup> St. Andrew's Mission, Building Committee Minutes, Dec. 5, 1902, Undated (likely 1903), in the collection of St. Andrew's Episcopal Church, Greenville, S.C.; Bainbridge, *Building the Walls*, 8-12, 52, 54.

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something larger for “anticipated growth.” He then presented a sketch of a brick church that would cost between \$2,800 and \$3,000. The unanimous vote was to “attempt this – and make no effort to do anything less,” suggesting that the brick church was of a size that anticipated growth. The decision elicited an immediate donation of ironwork and an increase in one committee member’s subscription by \$200, creating a “fervidness...that was contagious” among the members for this new building campaign.<sup>35</sup>

The “chapel of brick” was to be thirty feet wide by seventy feet long, as per the plans of Edward McCollough. The committee considered using less expensive brick and stuccoing the exterior, but ultimately decided on a “face brick” exterior, “if it was possible to do so.” McCollough’s detailed estimate of the cost of the “chapel, including heating, lighting and plumbing,” was about \$3,600, much more than the costs anticipated the year before. The committee determined that by “leaving off lighting, heating and plumbing and cutting down the cost of several items, which could be cheapened for temporary purposes,” along with donations or reductions in cost for materials, they hoped to get it completed for \$2,500. Rev. Mitchell worked with his contacts, such as Mr. Gaillard of Columbia, for a reduced price on the brick and with the Southern Railway for a reduction in freight costs for the same. The committee also planned to center the building within the lot so that there would be room for future construction of transepts on either side. J.E. Sitrine Company donated blueprints, and construction finally began in the summer of 1904, funded in part by donations.<sup>36</sup>

Rev. Mitchell, Bishop Ellison Capers, almost a dozen priests from churches around the state, as well as the congregation attended the cornerstone laying ceremony on August 24, 1904. There were some “unforeseen difficulties” during construction, leading building committee member Capt. J.W. Cagle to donate his time to superintend the construction. Although not quite complete, since parishioners had to traverse boards bridging the unfinished narthex, the building hosted its first service almost a year later on July 23, 1905 (Figure 3). Gothic Revival pews were installed about 1909, and around 1915 the church gained an organ and added ornate Gothic Revival paneling to the two interior rooms flanking the chancel.<sup>37</sup> The installation of these interior features and finishes effectively completed the building’s Gothic Revival design.

### *Gothic Revival Architecture*

The original Gothic architecture was popular in Western Europe during the High Middle Ages, generally between the 12<sup>th</sup> through 16<sup>th</sup> centuries. Its best examples were cathedrals that were characterized by pointed arches, the rib vault, flying buttresses, and rich fenestration filling the exterior walls. The exterior of Gothic churches such as Notre Dame (built 1163-1250) in Paris, France were so ornately decorated with architectural features that there was hardly any blank wall space at all. The pointed arch carried through windows, entries, moldings, and on towers to

<sup>35</sup> St. Andrew’s Mission, Building Committee Minutes, Jul. 16, 1904, in the collection of St. Andrew’s Episcopal Church, Greenville, S.C.

<sup>36</sup> St. Andrew’s Mission, Building Committee Minutes, Jul. 16, 1904; Butler, “The Story of St. Andrew’s,” 5.

<sup>37</sup> Butler, “The Story of St. Andrew’s,” 6, 10-11; Frances Lide, “Saint Andrew’s Church is Playing Big Part In The Religious Life Of Section,” Dec. 5, 1928, Unnamed newspaper clipping, Research files of Greenville County Library System; “Corner-Stone For Church,” *The Greenville News*, Aug. 21, 1904, p10.



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create a strong, repetitive motif. Windows often had ornate tracery, creating a delicate framework for glass, and the roofs were steeply pitched.<sup>38</sup>

Gothic Revival architecture scaled back on some of the complexity of the original style when it became popular during the 18<sup>th</sup> and 19<sup>th</sup> centuries in both Europe and America, and was used for houses as well as for public and religious buildings. Even smaller homes could express the Rural Gothic Style, popularized by Andrew Jackson Downing's pattern book *Cottage Residences*, published in 1842. As part of the romantic and picturesque movement in architecture, the Gothic Revival style drew inspiration from medieval design and eschewed the classical forms reiterated by the Greek Revival style. According to the Pennsylvania Historical and Museum Commission, the Gothic Revival style lent itself well to churches, where "high style elements such as castle-like towers, parapets, and tracery windows were common, as well as the pointed Gothic arched windows and entries." The "most commonly identifiable feature of the Gothic Revival style is the pointed arch, used for windows, doors, and decorative elements." Other typical features are steeply pitched roofs, and front gables with bargeboards or vergeboards, a decorative scroll sawn wood trim that is "the feature most associated with this style." Gothic Revival churches often featured a "castle-like tower with a crenellated parapet or a high spire." There were examples of both high style and vernacular versions of Gothic Revival during the nineteenth century, with the vernacular buildings having only a few details of the style, such as pointed arch windows and a front gable with decorative wood trim.<sup>39</sup>

One of the most influential architects for Gothic Revival church architecture in America was English-born Richard Upjohn (1802-1878). He was originally a cabinetmaker but became an architect after moving to the United States in the late 1820s. Upjohn's work on the Trinity Episcopal Church (1841-1846) in New York City solidified his reputation as a Gothic Revival architect (Figure 8). According to architectural historian Catherine Bishir, his work was used for numerous Episcopal churches in the United States, "whose ministers kept up with architectural developments in the national church community." The dissemination of his work was helped greatly by the 1852 publication of his book *Upjohn's Rural Architecture: Designs, Working Drawings and Specifications for a Wooden Church, and Other Rural Structures*. His designs were accessible to small congregations and could be built by local workers, and as "he intended, its designs were replicated and adapted across much of the country, and for many years."<sup>40</sup>

Upjohn's success with church design was likely due to his understanding of the desires of the Ecclesiological movement at the time, which included an adherence to medieval forms "to inspire worship in keeping with the values of the Middle Ages," according to Bishir. His plans

<sup>38</sup> Britannica, "Notre-Dame de Paris," available online <https://www.britannica.com/topic/Notre-Dame-de-Paris>, accessed July 24, 2024; Cyril M. Harris, Ed., *Historic Architecture Sourcebook* (New York: McGraw-Hill Book Company, 1977), 254-256.

<sup>39</sup> Marcus Whiffen, Frederick Koeper, *American Architecture, Vol. 1: 1607-1860* (Cambridge, MA: The MIT Press, 1981), 180-183; Pennsylvania Historical & Museum Commission, "Gothic Revival Style 1830-1860," available online <https://www.phmc.state.pa.us/portal/communities/architecture/styles/gothic-revival.html>, accessed Aug. 2, 2024.

<sup>40</sup> Catherine W. Bishir, "Upjohn, Richard (1802-1878)," *North Carolina Architects & Builders, A Biographical Dictionary* (N.C. State University, 2009, online resource), available online <https://ncarchitects.lib.ncsu.edu/people/P000090>, accessed Aug. 5, 2024; Bainbridge, *Building the Walls*, 9.

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incorporated items important to the movement, such as the chancel and altar space, the use of natural materials such as wood and brick, and general church form. He was also Episcopalian, so he understood the denomination's particular requirements for a church. One of the hallmark features of his work was the roof system. The steep pitches of the Gothic Revival style roofs provided the opportunity for dramatic interior ceilings with large collar braces and exposed rafters. One of the small church designs in Upjohn's book was a simple rectangle with a front gable roof, lancet arch windows along the sides and flanking a central double door on the façade, with a trefoil window in the gable (Figure 9).<sup>41</sup>

In South Carolina, large, ornate Gothic Revival churches were built in the larger towns and cities beginning in the mid-1800s. In Charleston, Edward Brickell White designed the French Huguenot Church, completed in 1845, as the first Gothic Revival style building in the city.<sup>42</sup> White's design of the French Huguenot Church was likely inspired by Upjohn's Trinity Episcopal Church in New York City, since White visited the site during the church's construction.<sup>43</sup> During construction of the new Trinity Episcopal Church in Columbia, S.C., one of its congregants was John DeWitt McCollough. Despite having only designed a few wood churches by 1852, McCollough was asked that year by his friend, the minister of Christ Church Episcopal in Greenville, S.C., to design their large new brick building. His design was Gothic Revival.<sup>44</sup> Although he often built or designed churches, McCollough also worked as a supervising architect for projects such as the Church of the Nativity in Union, S.C., which was completed shortly after the Civil War. The plans were ordered from architect Frank Wills in New York. It is one of the finest examples of Episcopal ecclesiastical architecture in the state.<sup>45</sup> This project shows the dissemination of building plans in the state and the exposure that local builders and architects had to plans from established architects in big cities.

In contrast to the large churches of the bigger cities and towns, the Gothic Revival churches in smaller or rural communities were often simpler and smaller. Similar to Upjohn's design for rural churches, they were rectangular or cross-shaped with transepts, had a steeply pitched front gable roof, a symmetrical façade with centered door, and symmetrical side elevations, often with pointed arch windows. The Carpenter Gothic style adapted well to these smaller buildings, including houses. Usually clad in board and batten or other wood siding, this style executed the Gothic Revival style in building form and in wood detailing, utilizing elaborately carved or scroll-sawn bargeboards, fretwork, brackets, moldings, and railings to express the ornamentation

<sup>41</sup> Bishir, "Upjohn, Richard"; Richard Upjohn, "Perspective View of Wooden Chapel," image from *Upjohn's Rural Architecture: Designs, Working Drawings and Specifications for a Wooden Church, and Other Rural Structures*, 1852, New York Public Library Digital Collections, available online

<https://www.digitalcollections.nypl.org/items/892787eb-c7d4-10cd-e040-e00a18062e52>, accessed Aug. 5, 2024.

<sup>42</sup> Daniel J. Vivian, "White, Edward Brickell," *S.C. Encyclopedia* (Columbia, S.C.: University of South Carolina, Institute for Southern Studies, 2016, online resource), available online <https://www.scencyclopedia.org/sce/entries/white-edward-brickell/>, accessed Aug. 10, 2024.<sup>43</sup> Bainbridge, *Building the Walls*, 9.

<sup>43</sup> Bainbridge, *Building the Walls*, 9.

<sup>44</sup> Bainbridge, *Building the Walls*, 9-12, 17-18.

<sup>45</sup> Robert G. Fant, Betty Myers, "The Episcopal Church of the Nativity, Union, Union County, SC" nomination to the National Register of Historic Places, 1974; Bainbridge, *Building the Walls*, n.p.

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typically found in the style.<sup>46</sup> Carpenter Gothic and Gothic Revival continued to be a favored style for small churches by McCollough and other architects in South Carolina throughout the second half of the 1800s, with both styles executed with wood exteriors (Figures 10, 11).<sup>47</sup>

### *Comparative Context & Architectural Analysis*

In Greenville, the local churches often adopted Gothic Revival and Greek Revival architecture for over half a century, with Christ Church Episcopal (1854, Figure 6) exhibiting the former and First Baptist Church (1858) adopting the latter (both still extant). Although both churches gained additions over the years, the congregations retained their antebellum buildings. Other denominations demolished their antebellum churches and built new structures in the last quarter of the nineteenth century, and added new buildings through missions into emerging neighborhoods. Even as new architectural styles became popular in the late nineteenth century, Greenville churches largely remained faithful to the Gothic Revival and Greek Revival styles. The Buncombe Street United Methodist Church's 1873 building, which replaced their first building, is Greek Revival in style. Ten years later the First Presbyterian Church built a new Gothic Revival building with two large crenellated square towers, steeply pitched gable roof with parapet, pointed arch windows and buttresses.<sup>48</sup>

The Gothic Revival style continued to be popular for church construction in Greenville into the early twentieth century. St. Andrew's Episcopal Church is a smaller building than most other Gothic Revival churches in Greenville, and its architects designed it with features similar to other rural or small examples of the style. While small Gothic Revival churches in South Carolina, including others designed by John D. McCollough, were often built with wood siding, St. Andrew's was executed in brick. Since the small size of the building, as well as the funding, limited the amount of extraneous ornamentation that could be applied, the building expresses the Gothic Revival style through a selection of prominent features. The steeply pitched front gable roof was an almost universal element of the style and is used here, and the parapet along the gable, common in masonry buildings, is also present. The front gable is the most prominent feature of the building's façade, particularly because the building's footprint is not very large. The repeated corbeled brick pattern acts similarly to the bargeboards that adorned the style, particularly on Carpenter Gothic churches. It also has a brick corbel cornice along the side elevations, with header bricks creating a dentil molding pattern. The rectangular footprint with smaller front narthex is also typical of the style, and the buttresses and lancet arch windows and front door are hallmark elements of the style. In particular, buttresses are most often found on masonry versions of Gothic Revival, and they correlate to the large, exposed, curved gable braces that make up the roof framing. The trefoil window in the narthex gable end is similar to one from a design by Upjohn for small churches (Figure 9).<sup>49</sup>

<sup>46</sup> Harris, *Historic Architecture Sourcebook*, 93.

<sup>47</sup> Bainbridge, *Building the Walls*, n.p.; Roots and Recall, "Saint Mark's Episcopal Church of Chester, S.C.," online resource, <https://www.rootsandrecall.com/chester/buildings/130-center-street/>, accessed Aug. 2, 2024.

<sup>48</sup> Nolan, *A Guide to Historic Greenville*, 67, 72, 73, 116, 118; Huff, Jr., *Greenville, The History*, 195.

<sup>49</sup> Bainbridge, *Building the Walls*, n.p., the Church of Our Savior later had transepts and a choir section added and was clad in brick in the early 1900s; Upjohn, "Perspective View of Wooden Chapel."

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St. Andrew's Episcopal Church is a good local example of the Gothic Revival style as executed on a smaller building. The design blends the size and detailing typical of rural Carpenter Gothic churches with the masonry construction common in more urban contexts. The design expresses a bargeboard through masonry in the repeated corbelled bricks along the front gable, while also incorporating masonry elements, such as buttresses, typically found in larger, urban Gothic Revival churches. It features the stylistic hallmarks of the symmetrically spaced pointed arch windows (specifically the lancet arch in this design), the lancet arch front entry, and the steeply pitched front gable roof.

In the early 1900s, the expanding suburbs and growing population created opportunities for new congregations to build churches and older congregations to replace aging church buildings of varying denominations. Several of these new buildings, including St. Andrew's, were built of brick in the Gothic Revival style. However, most of the churches in Greenville built around the same time as St. Andrew's Episcopal Church were larger and incorporated more ornate detailing or complex rooflines into their design. St. Andrew's stands out among its contemporaries for its small size and restrained design, in keeping with its origin as a mission chapel built for a small, new congregation conscientious about its spending. St. Mary's Catholic Church (111 Hampton Ave.) built a new high style brick Gothic Revival church from 1903 to 1904. It has a large tower along the east side, which has a spire, and pointed arch windows. At the front gable, a repeated pattern of brick corbeling acts as a masonry version of the ornate bargeboards popular in Gothic Revival architecture. This same detail is present on the much smaller St. Andrew's Episcopal Church, which began construction as a mission of Christ Church Episcopal the same year that St. Mary's Catholic Church was completed (Figure 12).<sup>50</sup>

John Wesley United Methodist Church (100 Court Street), a historically African American congregation, built a new church between 1900 and 1903 in the Gothic Revival style (Figure 13). Although not ornate, the brick building has many characteristics of the style. Its cruciform plan forms four gable ends, two of which wrap a bell tower. The tower features pinnacles, large, pointed arch windows with tracery, smaller, pointed arch stained-glass windows, and wood purlin ends in the open soffit of the gable.<sup>51</sup> This higher style example contrasts with the smaller St. Andrew's Episcopal Church due to its more complex roofline, tower, and smooth brick walls with no buttresses, though both buildings feature lancet arch windows.

Central Baptist Church (now Grace Baptist Fellowship, 37 Pinckney Street), built in 1904 with a cream-colored brick and contrasting trim, is another early twentieth century example (Figure 14). The flat roof has a crenellated parapet and false front gable on the façade, which is anchored by a flat-roofed, square corner tower with buttresses. This higher style Gothic Revival building is larger than St. Andrew's Episcopal and has smooth brick walls, with double buttresses on the corner tower only. In contrast with St. Andrew's emphasis on the steep gable roof, the roofline of this church is flat except for a false front gable parapet. Both buildings have pointed arch windows. A much more high-style example came a few years later in 1909 with the Second

<sup>50</sup> Huff, Jr., *Greenville, The History*, 195; St. Mary's Catholic Church, "History," online resource <https://smcgvl.org/who-we-are/history/>, accessed Aug. 8, 2024; Butler, "The Story of Saint Andrew's," 3-6.

<sup>51</sup> John Wesley United Methodist Church, "About Us," online resource <https://www.johnwesleygvl.org/about-us>, accessed Aug. 10, 2024.

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Presbyterian Church (105 River Street, Figure 15). This red brick Gothic Revival building has a prominent square corner tower with spire, pinnacles, and buttresses. It is adjacent to a large front gable roof with parapet, which has a shorter square tower on its other flank. Dominating the central section of the façade is a pointed arch window with tracery.<sup>52</sup> This ornate church is in stark contrast to the much smaller and much simpler architecture of St. Andrew's Episcopal Church. The cast stone lintels above the doors and pointed arch windows are purely ornamental, and there are no extraneous ornamental details on St. Andrew's Episcopal Church. A double header course of bricks forms the lintels above its pointed arch windows. The crenellated parapets, front gables and spire above the corner tower created a complex roofline compared to the simplicity of the single front gables of the church and its narthex for St. Andrew's. Both churches are red brick with buttresses, but the buttresses at St. Andrew's are along the side elevations of a front gable roof, as part of a structural support that corresponds with the roof trusses. The triple-tiered buttresses at Second Presbyterian Church are on the facades of the towers as well as the façade of a front gable section, making them appear decorative rather than functional.

A building much closer in size and shape to St. Andrew's Episcopal Church was St. James Episcopal Church (717 Buncombe Street, now Holy Trinity Anglican Church). It began as another mission of Christ Church Episcopal in 1904, in the northwest section of the city, which may explain its architectural similarity to St. Andrew's Episcopal, which began as a mission of Christ Church in 1900. Built in 1914, the rough-cut granite stone church has a patterned slate, front gable roof with parapet. It has a shallow front gabled nave with pointed arch central entry, pointed arch windows along the side elevations, and regularly spaced buttresses dividing the bays. It has a cross atop the parapet peak on the front of the two gables, and a round window in the front gable. Other than minor stonework details there is no ornamentation (Figure 16). The Gothic Revival details of St. James and St. Andrew's churches are similar in that they both have front gable roofs with parapet and crosses, buttresses, pointed arch windows and doors, the rectangular form with front nave, and the symmetry of the front and side elevations, which was most often found on small examples of the style. Where they differ is in building material, roof pitch, and ornamentation, with St. Andrew's Episcopal Church having a steeper pitched roof, a brick exterior, and ornamentation in brick corbeling on the façade and side elevations.<sup>53</sup>

### *Conclusion*

St. Andrew's Episcopal Church is locally significant under Criterion C: Architecture as a good example of a small Gothic Revival building. It is one of the few historic churches in Greenville without major additions.<sup>54</sup> The church building expresses its style through its form, steep roof

<sup>52</sup> S.C. Department of Archives and History, "Central Baptist Church, 37 Pinckney Street, Greenville, S.C.," S.C. Historic Properties Record, online resource <https://schpr.sc.gov/index.php/Detail/objects/34899>, accessed Aug. 6, 2024; S.C. Department of Archives and History, "Second Presbyterian, 105 River St., Greenville, S.C.," S.C. Historic Properties Record, online resource <https://schpr.sc.gov/index.php/Detail/objects/34921>, accessed Aug. 6, 2024.

<sup>53</sup> S.C. Department of Archives and History, "Holy Trinity Anglican Church," S.C. Historic Properties Record, online resource <https://schpr.sc.gov/index.php/Detail/objects/31472>, accessed Aug. 6, 2024; Rothfuss, "The Story of St. Andrew's Episcopal," 20.

<sup>54</sup> Edwards-Pitman Environmental, Inc., *City of Greenville, S.C.*, 84.

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pitch, buttresses, pointed arch openings and ornamentation, executed in brick but echoing wood bargeboard. Its size is due to its origin as a mission of a larger church in Greenville to a well-established and growing suburb called West End. It was part of a long history of Gothic Revival religious architecture in South Carolina and in Greenville, designed by a prolific Episcopal reverend and architect, John DeWitt McCollough, and his son Edward. It features hallmarks of its architectural style and retains them intact, much as they were 120 years ago.

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**Developmental history/additional historic context information** (if appropriate)

John DeWitt McCollough is credited with up to twenty churches that he designed or designed and built in South Carolina. As of 2001, eleven had been demolished and of the nine remaining, the six that had not been altered were: Calvary in Glenn Springs, St. Andrew's in Greenville, Christ Church in Mars Bluff, Transfiguration in Saluda, Ascension in Seneca (no longer a church), and the Church of the Nativity in Union.<sup>55</sup>

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<sup>55</sup> Bainbridge, *Building the Walls*, 52-53.

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**Previous documentation on file (NPS):**

- 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 # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

---

**10. Geographical Data**

**Acreeage of Property** less than one acre

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                        |                       |
|------------------------|-----------------------|
| 1. Latitude: 34.843461 | Longitude: -82.409990 |
| 2. Latitude: 34.843560 | Longitude: -82.409691 |
| 3. Latitude: 34.843172 | Longitude: -82.409513 |
| 4. Latitude: 34.843071 | Longitude: -82.409832 |

St. Andrew's Episcopal Church  
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County and State

**Verbal Boundary Description** (Describe the boundaries of the property.)

The boundary for this site is the same as the tax map parcel boundaries, which is generally 89 feet across the southern border, along S. Main Street, 150 feet on the west and east border, and 100 feet across the north border, forming a slightly irregular rectangle.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary corresponds to the historic parcel lines of this property and encompasses the original 1905 church and the 1925 Parish House, as well as the grounds.

---

**11. Form Prepared By**

name/title: Staci Richey  
organization: Access Preservation  
street & number: 7238 Holloway Rd.  
city or town: Columbia state: SC zip code: 29209  
e-mail staci.richey@gmail.com  
telephone: 803-546-4888  
date: Aug. 19, 2024

---

**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

**Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

St. Andrew's Episcopal Church  
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## Photo Log

Name of Property: St. Andrew's Episcopal Church

City or Vicinity: Greenville

County: Greenville

State: S.C.

Photographer: Staci Richey

Date Photographed: June 20, 2024

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 29. View to northwest, façade
- 2 of 29. View to northeast, façade and iron fence
- 3 of 29. View to northeast, west elevation of church and Parish House
- 4 of 29. View to northwest, detail of corbelling in gable and cross atop the narthex
- 5 of 29. View to northwest, trefoil window in narthex gable
- 6 of 29. View to northeast, detail of buttress and brick corbelling on façade
- 7 of 29. View to northwest, east elevation showing cornerstone, buttresses, windows
- 8 of 29. View to southwest, east elevation
- 9 of 29. View to northwest, lancet arch window
- 10 of 29. View to southwest, door and transom on east elevation
- 11 of 29. View to northwest, detail of corbeling
- 12 of 29. View to north, west elevation oblique
- 13 of 29. View to east, west side of the narthex
- 14 of 29. View to north, west elevation of church and south elevation of the Parish House
- 15 of 29. View to southeast, west elevation showing door, buttresses and windows
- 16 of 29. View to east, rear elevation showing stained-glass windows
- 17 of 29. View to northeast, double doors to nave
- 18 of 29. View to northeast, narthex ceiling, trefoil window with violet glass
- 19 of 29. View to northwest, interior view of nave
- 20 of 29. View to southeast, interior view of nave
- 21 of 29. View to northwest, interior, view to altar and stained-glass windows
- 22 of 29. View to northwest, interior, view of paneling
- 23 of 29. View to north, interior, view of vestry
- 24 of 29. View to west, interior, view of kitchenette, organ room
- 25 of 29. View to northeast, accessibility ramp and stoop, alterations from the original
- 26 of 29. View to southwest, façade of Parish House
- 27 of 29. View to northwest, entrance of Parish House
- 28 of 29. View to southeast, rear of property, rear of Parish House
- 29 of 29. View to northwest, columbarium

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**Paperwork Reduction Act Statement:** This information is being collected for nominations 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.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours  
Tier 2 – 120 hours  
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Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

**St. Andrew's Episcopal Church, Greenville County, SC**

**Boundary Map, Contributing Map, Coordinate Points**

Map and Aerial from City of Greenville GIS

Yellow = Noncontributing Red = Contributing



St. Andrew's Episcopal Church, Greenville County, S.C.

PHOTO KEY (not to scale)

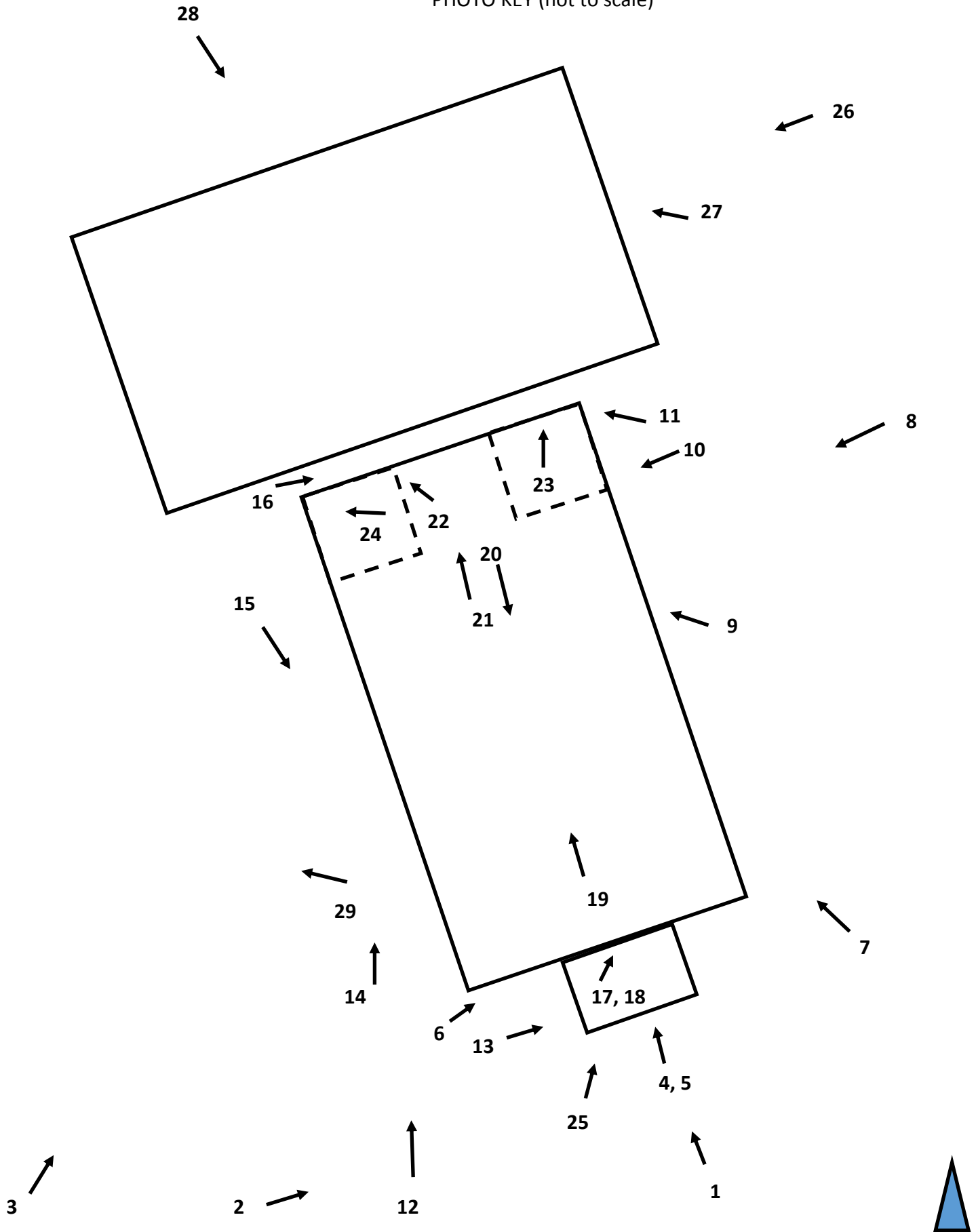




Photo 1



Photo 2



Photo 3



Photo 4



Photo 5



Photo 6



Photo 7



Photo 8





Photo 9



Photo 10



Photo 11



Photo 12



Photo 13



Photo 14



Photo 15



Photo 16





Photo 17



Photo 18



Photo 19



Photo 20

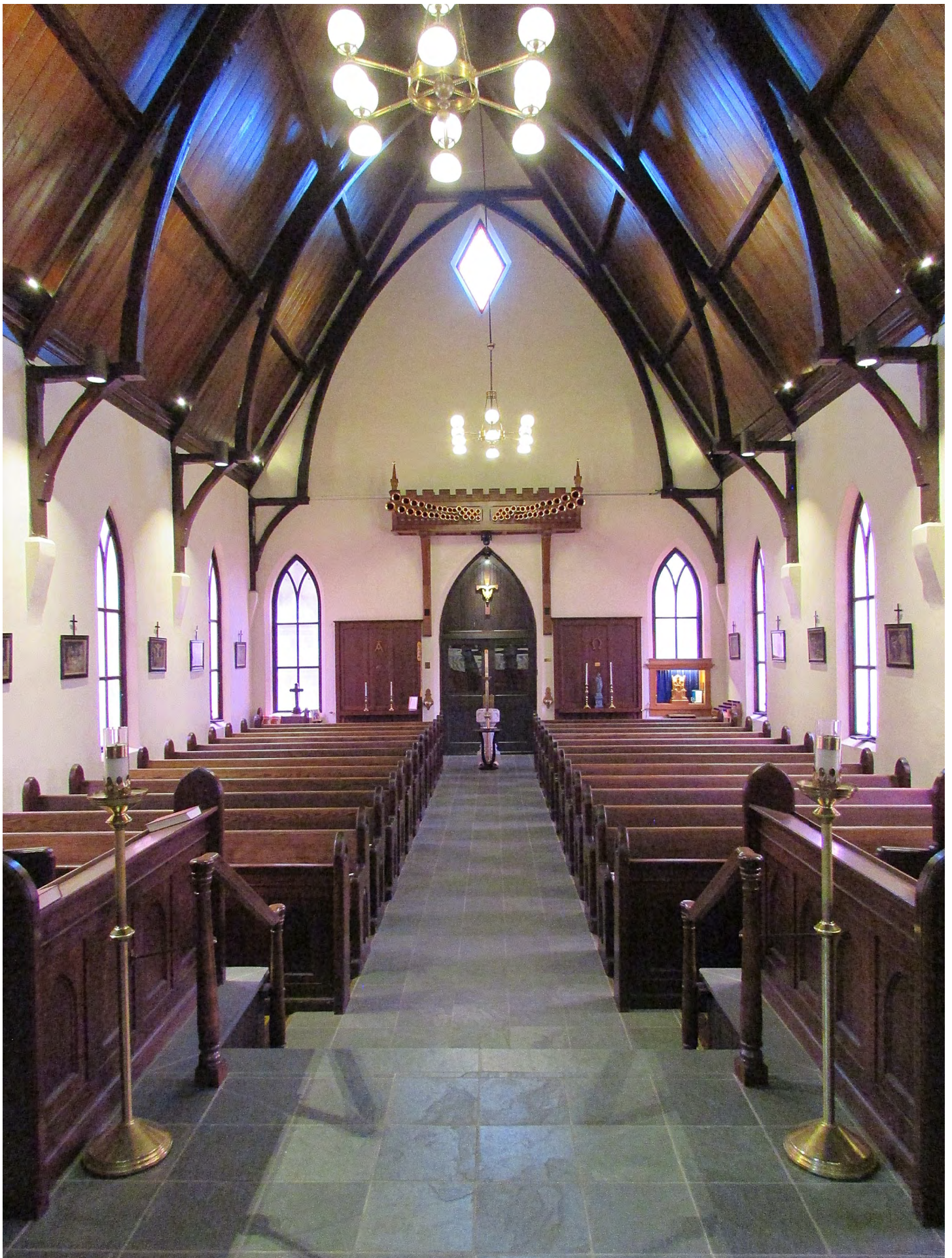


Photo 21



Photo 22



Photo 23



Photo 24





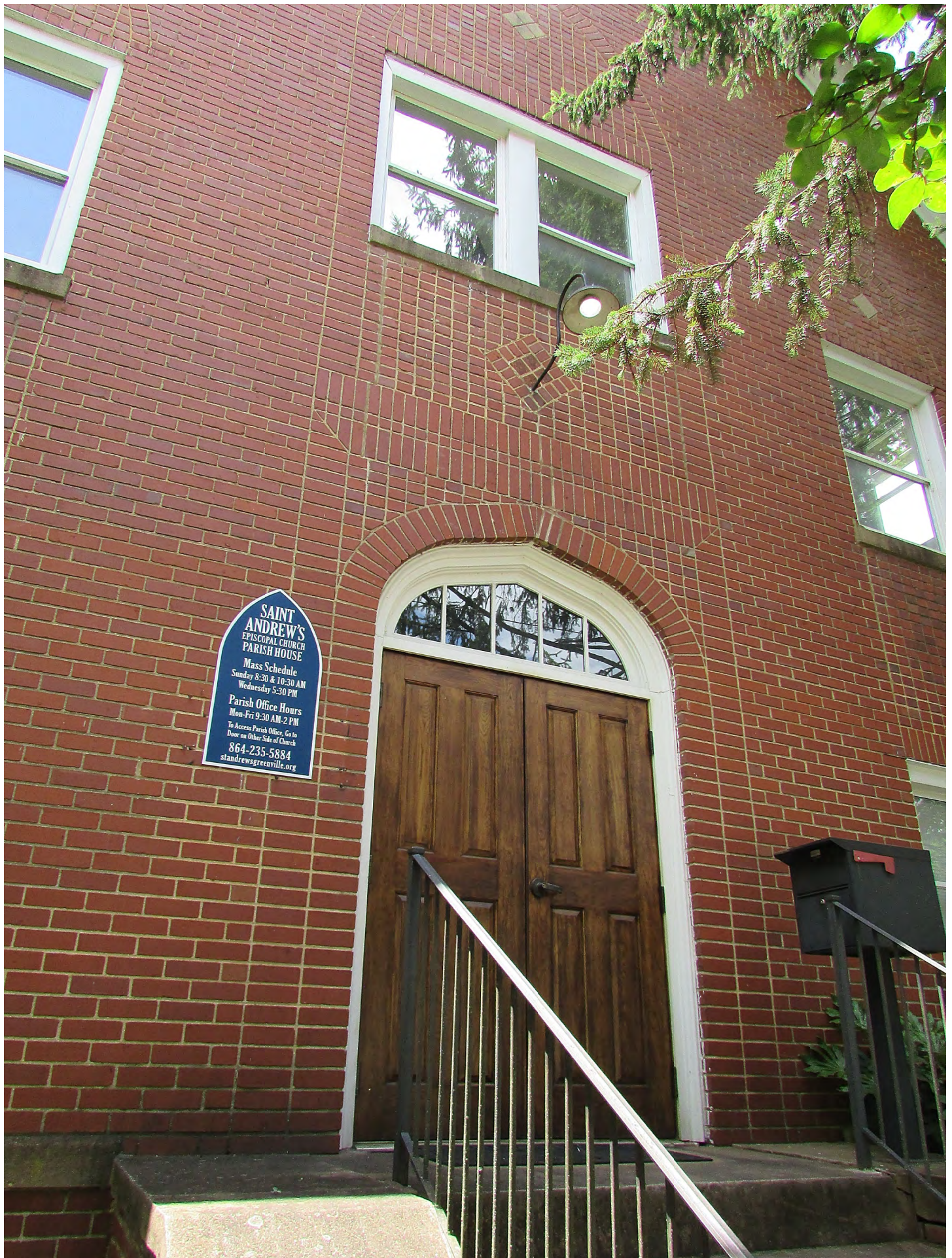
Photo 25



Photo 26



Photo 27



**SAINT  
ANDREW'S**  
EPISCOPAL CHURCH  
PARISH HOUSE

**Mass Schedule**  
Sunday 8:30 & 10:30 AM  
Wednesday 5:30 PM

**Parish Office Hours**  
Mon-Fri 9:30 AM-2 PM

To Access Parish Office, Go to  
Door on Other Side of Church

864-235-5884  
standrewsgreenville.org

Photo 28



Photo 29





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