



## A Description of St. Andrew Church Columbus, Ohio

The church was designed by the Columbus firm of Feinkopf, Macioce, and Schappa, Architects. Peter Krajnak and Craig VanderVeen headed the design team. Planning began in 1995. Following the blessing of the building site and groundbreaking on March 17, 1996, construction began in earnest during October 1996. Construction Management was carried out by the Ruscilli Construction Co., Inc. of Columbus. The Most Reverend James Griffin, Bishop of Columbus, dedicated the church on June 7, 1998.

### 1. Cornerstone

Blessed by Bishop James Griffin on December 21, 1997 the cornerstone contains a copper time capsule enclosing a rosary blessed by Pope John Paul II, a set of U.S. coins, and the signature of all the parish school children at the time. The inscription of the cornerstone reads “[This church] is dedicated to God the Most High under the patronage of St. Andrew. 1997.”

### 2. Vestibule (Narthex)

Here the faithful may gather before and after liturgies held in the church.

### 3. Sacristy

Here the priest and servers vest before entering the Church. Frequently used vestments and altar linens are kept here. Set into the counter is the *sacarium*, a sink that drains directly into the earth. This is used for purifying those vessels that come into contact with the Holy Eucharist. The two stained glass windows in the sacristy, the gift of an anonymous donor, depict the Blessed Virgin Mary and St. John the Evangelist at the foot of the Cross. The text in the windows is based on John 19:26-27. The windows were designed by Bruce Horner of Grove City, Ohio, and fabricated at the Sarah Hall Studio, Tononto, Ontario.

### 4. Chapel of the Cross of St. Andrew

The entrance of the Chapel is located in the southeast sector of the main body of the church. There are many items of interest in the chapel. Directly across from the entrance is an image of the “decussate”, or X-shaped cross. It is reported that St. Andrew hung from this type of cross for two days before he died. In the center of this image is a relic of the St. Andrew cross.

The colored glass in the door was designed by Sarah Hall and manufactured in Germany. The colors and imagery highlight the sacraments of baptism and eucharist. At the top of the door is a round white image of a host, with the inscription of the words of St. Andrew in the Gospel of John, “Come, we have found the Messiah!” (Jn. 1:41).

On the east wall is a large mural depicting the Gospel passage of St. Andrew bringing a young boy to Jesus. The boy has a basket containing loaves of bread and fish. This mural was designed and drawn by local artist Gina Schweitzer. There is a brochure in the chapel that explains all of the details of this mural.

In the southeast corner is a beautiful statue of the Blessed Mother with her infant Son. The Son is holding a chalice, and the title of this image is “The Madonna of the Blessed Sacrament”. This image connects with one of the central themes of the chapel; a place for Eucharistic Adoration. A consecrated host is reserved in the tabernacle on the altar throughout the week. From 9:00 am to 9:00 pm, Monday through Thursday the Bread of Life is placed in a monstrance on the altar. One is encouraged to participate in this ongoing devotion, and there is a sign up poster outside the chapel.

The crucifix and the image of the Divine Mercy draw one to the Sacrament of Penance, as two confessionals are in the chapel. Thus, this chapel leads one into the sacramental life of the church.

### 5. East Windows

These 5 windows, covering over 3,000 square feet, incorporate 12,945 pieces of glass, 1 ton of lead, 5 pounds of glass paint, 1 pound of pure silver and six ounces of gold. The window design has four layers of elements. At the base of each window is a landscape, which progresses from winter to spring as one moves north. Next, at eye level, are fifteen small paintings of the mysteries of the Rosary, drawn from Albert Durer’s 15<sup>th</sup>-century passion series. Then the windows go up into a wall of color and light, made of opalescent glass, which filters the strong light of early morning sun. At the very top is a circle, calling to mind rosary beads. All the glass is hand blown antique glass from Germany. These windows were designed by Sarah Hall of Toronto, Ontario and fabricated at Sattler Studios, West LaHave, Nova Scotia.

### 6. Baptistry

The polished brass font is used for both infant and adult baptisms. It can be filled, heated, and drained at the touch of a switch.

### 7. Baptistry Window

This soaring, 35-foot tall window was designed by Sarah Hall of Toronto, Ontario and fabricated at Sattler Studios, West LaHave, Nova Scotia. It depicts a baptismal pool and, at the top, the Holy Spirit hovering over the waters. The prominent green tones suggest new life through baptism.

### 8. Aumbry

Here are kept the holy oils used at Baptism, Confirmation, Ordination, and the Anointing of the Sick. The 3 sets of letters on the door are the Latin titles of the holy oils: SC=Sacred Chrism, OC=Oil of Catechumens, OI=Oil of the Sick (Oleum Infirmorum). Other symbols include a shell (for baptism), flames (the Holy Spirit), and olive branches. Jeff Goodman of Toronto, Ontario, made the aumbry.

## 9. Sanctuary, Altar, Tabernacle, Ambo

The sanctuary or presbyterium is set apart from the rest of the church by a series of steps and platforms. The altar table is a single unbroken slab of Botticino marble weighing two tons. The legs are made of the same material, accented by hammered brass angles.

A strip of brass set into the center aisle of the church leads from the narthex to the tabernacle. A second brass strip runs from East to West, linking the baptismal font to the altar and ambo. The two strips form a cross as they intersect beneath the center of the altar. There a small cavity was made in the floor to hold the relics of St. Thérèse of Liseux, Virgin and Doctor of the Church, and Charles Lwanga and Mattias Malumba, Martyrs. The practice of placing the relics of saints beneath or in altars is based on the early Christian custom of celebrating the Eucharist at the graves of the martyrs.

The wall behind the altar is made of Ohio sandstone. It provides a visual backdrop for the sanctuary and brings the eye down to a human scale. Set into the highest point is the Tabernacle, which opens from both sides. The holy Eucharist is reserved in the Tabernacle for Communion of the sick and dying, as well as for adoration by the faithful. The sanctuary lamp is always lit whenever the Eucharist is reserved in the Tabernacle.

Readings from Sacred Scripture, as well as the homily, are proclaimed from the Ambo, also of Ohio sandstone.

Behind the sanctuary wall is a space for private prayer and devotion. Set into the North side of the wall are twelve bronze lamps, each holding a relic of a saint. The lamps were designed and cast by Sunny Park, then a student at the Columbus College of Art and Design.

## 10. Statues

The statues of the Blessed Virgin Mary and St. Joseph were newly handcrafted in the Gothic style

for the new St. Andrew Church. Mary is holding the Christ Child. The apple indicates that she is the New Eve, the true Mother of all the Living. In the words of St. Justin Martyr (ca. 110-ca.165), “Just as Eve, who was a virgin and undefiled, heard the words of the serpent and brought forth disobedience and death, even so the Virgin Mary, having received from the angel Gabriel the glad tidings that the Holy Spirit would descend upon her and that the power of the Most High would overshadow her, conceived faith and joy.” The statue was inspired by a 14<sup>th</sup> century work by Wilhelm Pinder; the original was destroyed during World War II.

St. Joseph holds a church building to indicate that he, the Guardian of the Holy Family, is Patron of the Universal Church.

Pietro Vinotti of Walloon Lake, Michigan, carved both statues; Vinotti’s wife, Ida, did the painting and gold leafing.

Bruce Horner of Grove, City, Ohio, designed the votive candle stands.

## 11. Angel Windows

These four small windows were made for the “new cathedral” in Buffalo, New York, in approximately 1911. In 1977, the cathedral had become structurally unsound and was torn down and the windows were dispersed. These four were purchased by St. Andrew Church and re-lead. Like all the stained glass in the Buffalo cathedral, the “angel windows” were made by the Franz Mayer Co. of Munich, Germany.

## 12. Stations of the Cross

These fourteen windows depict the passion and death of Christ, from His trial before Pilate to His tomb. The faithful use these images to foster prayer and reflection on the Lord’s saving sacrifice. The windows can be lit from outside at night. They were designed by Kevin Kelly and made by the Abbey Stained Glass Studios of Dublin, Ireland.

## 13. Organ

The Rose Window is framed by the towering pipes of the 3 manual, 37-stop pipe organ built by Austin Organs, Inc. of Hartford, Connecticut in 1998. Handcrafted by Charles Caranna, St. Andrew Parishioner, the beautiful cherry wood casework houses over 2100 wooden and metal pipes, ranging in size from eighteen feet to just a few inches. The organ is prepared for eight more stops which would add more tonal color to an already outstanding instrument and future plans to complete the organ are currently underway.

## 14. Rose Windows

The carved stone tracery and stained glass of this window were donated by the children of the parish. The window is called “Mystical Rose” after a title of the Blessed Virgin Mary. “Mystical” means, in a sense, “hidden”, and Cardinal Newman suggests that the title can refer to the fact that Mary’s body is hidden in Heaven with God.

At the one o’clock position may be seen the image of Comet Hale-Bopp, which appeared over the church during the construction in 1997. Sarah Hall designed and made this window in her Toronto, Ontario studio, using French and English glass. The artist donated the creation of this window to the parish.

## 15. Msgr. Michael Andrew Nugent Hall

The lower level of the new church building serves as a hall for parish receptions, meetings, educational activities, and special events. It features an outdoor patio. The social hall is accessible by an elevator, which connects it to the main church level as well as to the choir loft. It is named after the founding pastor of the parish, who enjoyed the company of his parishioners.

# ST. ANDREW

## Catholic Church



Est. 1955

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Dedicated June 7, 1998