

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM**

(Type all entries - complete applicable sections)

STATE:	Minnesota
COUNTY:	Ramsey
FOR NPS USE ONLY	
ENTRY DATE	JUN 28 1974

1. NAME

COMMON: The Saint Paul Cathedral

AND/OR HISTORIC: The Cathedral of Saint Paul

2. LOCATION

STREET AND NUMBER: West side Summit Avenue between Dayton and Selby Avenues

CITY OR TOWN: St. Paul CONGRESSIONAL DISTRICT: Fourth

STATE: Minnesota CODE: 22 COUNTY: Ramsey CODE: 123

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object	<input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure <input type="checkbox"/> Private <input type="checkbox"/> Both	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input checked="" type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ <input type="checkbox"/> Comments _____

4. OWNER OF PROPERTY

OWNER'S NAME: Archdiocese of St. Paul and Minneapolis

STREET AND NUMBER: 240 Summit Avenue

CITY OR TOWN: St. Paul STATE: Minnesota CODE: 22

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.: Ramsey County Court House

STREET AND NUMBER: 15 West Kellogg Blvd.

CITY OR TOWN: St. Paul STATE: Minnesota CODE: 22

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY: Statewide Historic Sites Survey

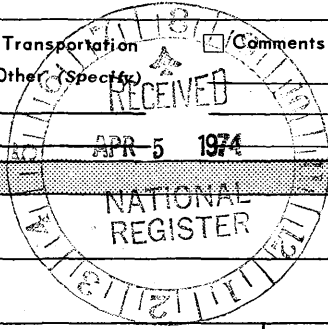
DATE OF SURVEY: 1973 Federal State County Local

DEPOSITORY FOR SURVEY RECORDS: Minnesota Historical Society

STREET AND NUMBER: Building 25, Fort Snelling

CITY OR TOWN: St. Paul STATE: Minnesota CODE: 22

SEE INSTRUCTIONS



STATE:	Minnesota
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7. DESCRIPTION

CONDITION	(Check One)					
	<input checked="" type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered		<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site	

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The Cathedral of Saint Paul sits upon St. Anthony Hill, overlooking the core city of St. Paul, and along with the State Capitol dome lends almost a continental character to the city skyline.

The Cathedral of Saint Paul is a monumental stone structure, two hundred eight feet high (from grade level to top of cross) by two hundred fourteen feet wide (transcept to transcept) by three hundred eight feet long (including the adjoining sacristy), and patterned in concept after Saint Peter's in Rome. Started in 1906, the building was completed to the extent that regular services could commence in 1915. It was not considered finished and therefore ready for consecration until 1953 when the interior decoration was completed.

The Cathedral, although Baroque in ornamentation, is basically neo-classical in format, based on a cruciform plan. The most impressive feature of the structure besides its pure mass is the huge, self-supportive, ninety-six diameter dome, located at the juncture of the nave, transepts, and semi-circular sanctuary apse. It provides an interior space over a hundred and eighty feet high, compared with a height of eighty-six feet at the nave and transepts. Ambulatories are used extensively throughout the plan. One is located at a crescent just behind the structural columns of the sanctuary apse, leading in turn to the six private chapels apses and the adjoining sacristy beyond. Two others flank either side of the nave, leading from the entry to the high altar, and are separated from the nave by structural piers. Four other chapels apses are located symmetrically throughout the Cathedral; one each behind the nave flanking bell towers and one each just off the side transepts.

The interior of the Cathedral is Renaissance in nature, although stone carving, painting and other detailing hint at Baroque influences. Interior facing is American Travertine, quarried within the state. Different species of marble, quarried in Africa and seven European countries, are utilized extensively throughout the interior for decorative and accent purposes. Of special note is the use of marble at the high altar, where it is utilized in the decorative columns defining the sanctuary space, the floor surfacing, and most noteworthy, the impressive Baroque baldichino surrounding the altar, itself. Also lending distinction to the sanctuary, are the famed seven bronze grilles, framed between the supporting columns of the apse. The overall effect of the space, including the elaborately gilded hemispherical dome, is truly a magnificent scene, especially when viewed during an evening service. Marble and metal work is also used extensively in the private chapels and also the baptistry, located in the base of south bell tower. The interior is highlighted by stained glass, liberally distributed throughout, especially in the dome and giant rose windows at the ends of the transepts and nave. Total seating capacity for the Cathedral is between three and four thousand people, depending on the use of temporary seating facilities.

SEE INSTRUCTIONS

SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- Pre-Columbian 16th Century 18th Century 20th Century
 15th Century 17th Century 19th Century

SPECIFIC DATE(S) (If Applicable and Known) **1904 - present**

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

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

STATEMENT OF SIGNIFICANCE

What??

SEE INSTRUCTIONS

When Bishop John Ireland envisioned a great new cathedral as the mother church for the Catholics of the Upper Midwest, he selected in 1904 the talents of the architects, Emmanuel Louis Masqueray. Although originally projected as the result of a grand design competition and as such immediately enlisted the interests of such notable architects as Cass Gilbert of Saint Paul; MacKim, Mead and White of New York; and Maginnis and Walsh of Boston, Ireland abandoned the concept of a competition when he became familiar with Masqueray and his work as chief architect and planner at the St. Louis Louisiana Purchase Exposition of 1904.

Masqueray was a French-born the Ecole des Beaux Arts-educated architect who had relocated to New York near the turn of the century after being well awarded for his early work in Europe. Ireland on the other hand was one of the leading churchman of the Midwest and as Archbishop for Minnesota had been instrumental in establishing numerous religious colonies populated with European emigrants throughout the state. His work in this area is still regarded as being one of the major forces in ethnic settlement patterns in the history of the state. The two men, it is well documented, spent considerable time and energy formulating the plans for the Cathedral and it is to their credit that, when erected, it was recognized as one of the most magnificent and monumental religious buildings on the North American continent.

Neither men lived to see the enterprise completed; Masqueray dying in 1917 and Ireland in 1918. Although, four subsequent bishops inherited the work of Ireland until its consecration in 1953, the men most held responsible for its successful execution are the three church rectors serving during this period. The architectural design reverted to another Beaux Arts educated architect, Whitney Warren, whose most recognized works include Grand Central Station, the Ambassador and the Biltmore Hotels in New York. He soon joined forces with an architectural firm that had figured prominently in the early discussions regarding the design competition, Maginnis and Walsh of Boston. It is the latter that is most responsible for the design of the sacristy and the articulation of the interior; although the sanctuary and especially the six-columned Baroque baldichino is uniquely the work of Warren. Through these men were collected the additional talents of such national artisans as Leon Hermant (New York) who sculpted the tympanum on the front facade and most of the ceiling figures, Albert H. Atkins

9 MAJOR BIBLIOGRAPHICAL REFERENCES

"The Cathedral of St. Paul" A descriptive guide, pub. by the Archdiocese of St. Paul/Minneapolis, 1956, pp. 1-7.
 "Religious Architecture" Western Architect, October, 1908, p. 44.
 "The Cathedral of St. Paul" Minnesota History, Franklin T. Ferguson, Winter 1964, pp. 153-62.

10. GEOGRAPHICAL DATA

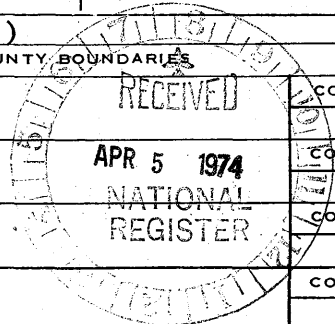
LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "		44 ° 56 ' 48 "	93 ° 06 ' 32 "	
NE	° ' "	° ' "				
SE	° ' "	° ' "				
SW	° ' "	° ' "				

UTM
15/491420
4976850

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: **one acre (approx.)**

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

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE



SEE INSTRUCTIONS

11. FORM PREPARED BY

NAME AND TITLE: **Thomas Lutz**

ORGANIZATION: **Minnesota Historical Society** DATE: **3/29/74**

STREET AND NUMBER: **Building 25, Fort Snelling**

CITY OR TOWN: **St. Paul** STATE: **Minnesota** CODE: **22**

12. STATE LIAISON OFFICER CERTIFICATION NATIONAL REGISTER VERIFICATION

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

National State Local

Name: *Russell W. Fridley*
 Russell W. Fridley, Director

Title: Minnesota Historical Society

Date: March 28, 1974

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

[Signature]
 Director, Office of Archeology and Historic Preservation

Date: 6/28/74

ATTEST:

[Signature]
 Keeper of The National Register

Date: 6-28-74

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE	Minnesota	
COUNTY	Ramsey	
FOR NPS USE ONLY		
ENTRY NUMBER		DATE
		JUN 28 1974

(Number all entries)

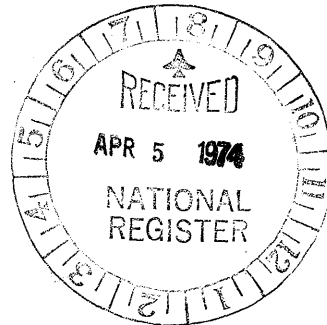
7. Description

The exterior of the Cathedral is faced with ashlar coursed, light grey granite, the same material utilized for the masonry and stone superstructure and locally quarried at St. Cloud, Minnesota. Ornamentation, which is basically Baroque in its detailing, is restrained except where appropriately placed such as at the cornice line of the dome, the bell tower caps atop the flanking spires, and about the liberally appointed front facade. The latter is especially decorated with the deep relief stone carving beneath the cornice line and a beautifully sculptured, colonaded entry below a massive barrel vaulted arch. The only color lent to the exterior is from the oxidized copper sheathing, punctuating from the building mass, atop the dome and numerous chapel apses.

8. Significance

(Boston) who designed the sanctuary grilles and numerous statues throughout the interior, and Charles Connick (Boston) who designed much of the stain glass including the three rose windows.

But The Cathedral of Saint Paul still belongs to the two men, Ireland and Masqueray, who had the vision to create it and the energy to see it realized. It is an appropriate memorial to their work, and remains today one of Minnesota's greatest examples of monumental architecture and one of the nation's grandest religious edifices.



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number _____ Page _____

ADDITIONAL INFORMATION

for Keeper Helene Lynn
1/19/89

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number _____ Page _____

Note: These changes apply to
St. Paul Cathedral in Ramsey
County, Minnesota.

REFERENCE NUMBER: 74001039

STATE: MINNESOTA

COUNTY: Ramsey

RESOURCE NAME (HISTORIC): St. Paul Cathedral (Catholic)

CITY:

VICINITY OF:

ADDRESS: Summit Ave. at Selby Ave.

CERTIFICATION DATE:

REMOVED DATE:

COMMENTS:

Nina M. Archabal

Nina M. Archabal
State Historic Preservation Officer

JUN 17 1988

Date