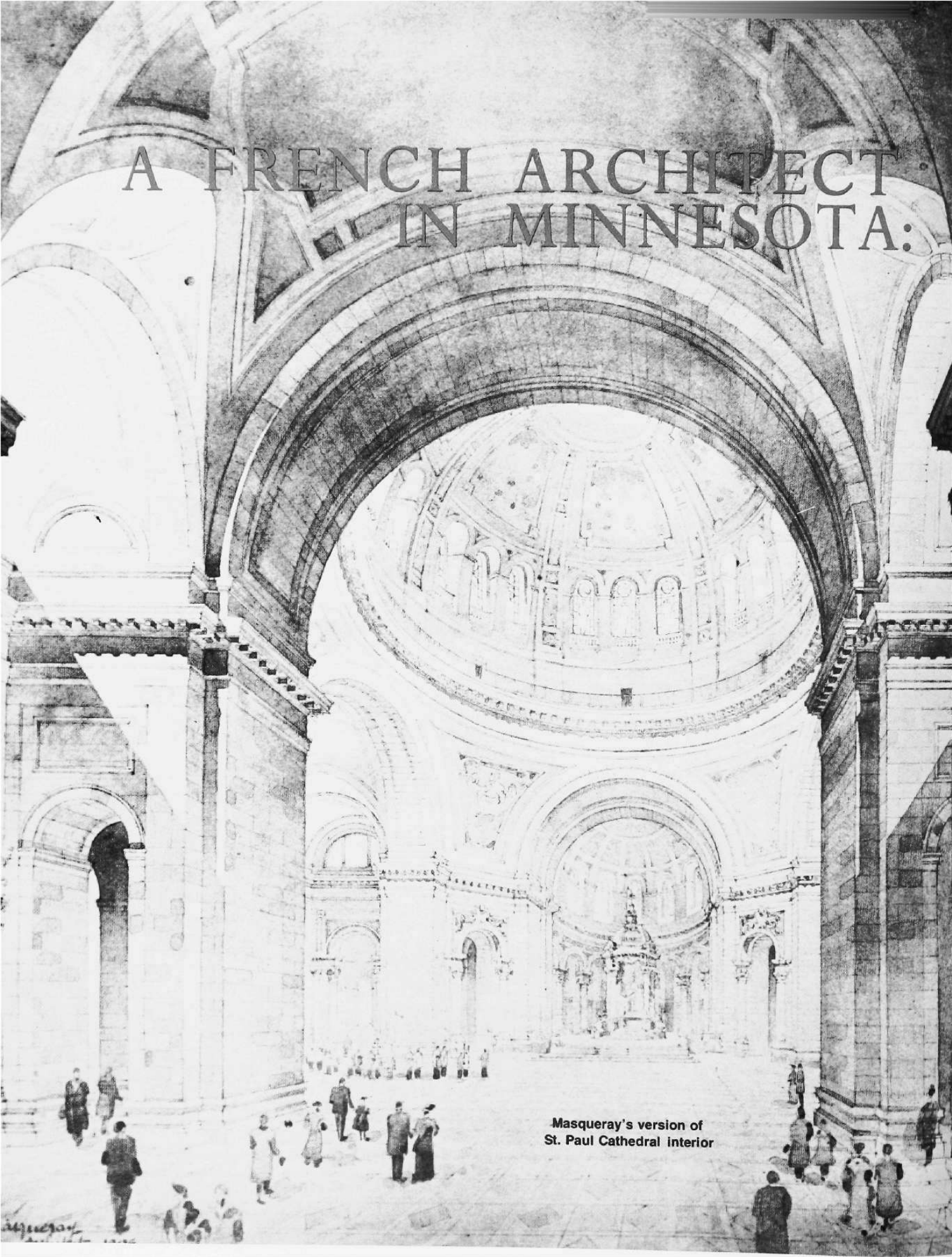


A FRENCH ARCHITECT IN MINNESOTA:



Masqueray's version of
St. Paul Cathedral interior

Emmanuel L. Masqueray 1861-1917

Alan K. Lathrop

IT WAS June 2, 1907, and a large crowd had assembled in a steady rain at the foot of Summit Avenue in St. Paul to watch the laying of the cornerstone of the new Roman Catholic Cathedral of St. Paul. Minnesota's Archbishop John Ireland officiated at the ceremony, and probably no other person was happier that day — except possibly the architect of the great building, Emmanuel L. Masqueray, a French immigrant.

Many years earlier, the archbishop had begun his quest to replace the old, crowded cathedral which stood at Sixth and St. Peter streets in downtown St. Paul. As early as 1890, Ireland must have mentioned to the architectural community that he was aware of the growing

need for a new edifice for the rapidly enlarging archdiocese. In that same year, architect George Heins, who was in partnership with Christopher LaFarge in New York City, got in touch with his former employer, Cass Gilbert, to discuss how they could obtain the commission. LaFarge wrote Ireland about the matter and urged friends to do the same on behalf of the firm. For reasons unknown — perhaps lack of funds — Ireland's dream was not realized then, although it never faded from his mind.¹

By 1904, however, Ireland was resolved to delay the construction no longer. He had long had his eye on a dominant site on a bluff overlooking the city. There a new cathedral would always be visible, a constant reminder and reassurance to the predominantly Catholic community of the ubiquity and strength of its church. Not incidentally, Ireland also chose the location because he thought it would be protected from commercial encroachment.² The new cathedral's massive scale would

¹William Towner Morgan, "The Politics of Business in the Career of an American Architect: Cass Gilbert — 1878-1905," 53 (Ph.D. dissertation, University of Minnesota, 1972), microfilm copy in Minnesota Historical Society (MHS).

²Kathleen E. Severin, "The Fourth Cathedral of St. Paul," 2 (unpublished research paper, Metropolitan State College, 1978, used through courtesy of the author).

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THIS ARTICLE is the second of a Minnesota Profiles series that Minnesota History is publishing dealing with interesting Minnesota men and women from various walks of life. The first in the Spring, 1980, issue was on artist Edward Brewer. Each biographical sketch not only presents the salient facts of the subject's life but also attempts to characterize the person and to assess the significance of his or her work.

be exaggerated by juxtaposition with much smaller residential structures. This would invite comparison with the positioning of Gothic cathedrals in small European towns of the Middle Ages where their awesomeness depended to a large degree on their visual contrast with much lower surrounding buildings.

The cathedral site was occupied by the former mansion of Norman W. Kittson, a pioneer fur-trading and transportation magnate. It was an Italianate pile that had become a seedy rooming house by 1904. In April the archbishop authorized the purchase of the property for \$52,500 through the agency of Charles H. F. Smith; the following December he appointed a building committee for the new structure.³

The Executive Committee for Building of the New Cathedral proposed that a competition be held to select an architect. Early in 1905 it invited Glenn Brown, secretary of the American Institute of Architects in Washington, D.C., to travel to St. Paul to act as adviser for a fee of \$1,000 plus expenses. Brown accepted, and the committee then invited eleven firms to enter the competition. Most of them were well-known practitioners in the Beaux-Arts method. Eight were from New York: the firms of George Post; McKim, Mead and White; Carrère and Hastings; Delano and Aldrich; McGuire and Macgonigle; Cram, Goodhue and Ferguson; Heins and LaFarge; and E. L. Masqueray. The others were F. W. Fitzpatrick of Washington, D.C.; Egan and Prindiville of Chicago; and Walsh and Sullivan of Boston. They all responded to C. D. O'Brien, chairman of the executive committee, that they were interested in entering the competition.⁴

Then, abruptly, all plans for a competition were mysteriously set aside. Within a month Brown was asked to look into the credentials of only four of the candidates: Delano and Aldrich, McGuire and Macgonigle, Maginnis, Walsh, and Sullivan, and Masqueray. Brown now corresponded directly with Archbishop Ireland, and one senses from reading their letters that the prelate had already made up his mind about the architect he wanted. On February 7, 1905, Brown told Ireland he was going to New York at the latter's request to make more inquiries about the competency of the chosen four. The competition was never mentioned again. Ten days later, Brown reported to Ireland:

I have not been able to obtain much more definite information concerning the younger men. The opinion seems to be, that any of the four firms mentioned . . . are capable of undertaking and carrying through properly large work, but not one of these firms has yet executed a large piece of work under their own management. They are all known to be capable artists.⁵

By early March, the search for an architect centered on what was undoubtedly Ireland's choice from the start. Brown wrote the archbishop:

[Masqueray's] work as a designer in modern French Renaissance is considered of a high quality[.] Personally, I am inclined more to the Italian Renaissance. He has worked for others in the French style very satisfactorily, showing high artistic qualities. In the management of an office or the conduct of work on his own account I cannot find that he has done any thing noteworthy.⁶

One of the initial competitors, F. W. Fitzpatrick, had early on detected something in Ireland's demeanor when the two met in St. Paul, probably late in January, 1905, which convinced him that the archbishop had made his choice even before the competition had gotten off the ground. Fitzpatrick wrote O'Brien:

Naturally what transpired while I was in St. Paul has made me think, think hard and think a good deal, for I frankly confess that such a project as we discussed, the handling of a great monument, particularly an ecclesiastical one, and to the exclusion of all other business, has always been the dream of my life. . . . Carrying on the building as I suggested is the ideal way, the way I would like to do it, the way it ought to be done, but I naturally surmised that your Archbishop *already had someone in mind* to whom the task would be given or would at least limit his selection to someone now resident in Minnesota. Had I supposed for a moment that the field was open to me too I should certainly have not gone in that roundabout way to call attention to myself. . . .⁷

The commission for the Cathedral of St. Paul thus went to a virtually unknown architect, Emmanuel Masqueray, who wrote Ireland on March 23:

I beg to acknowledge the receipt of your letter of the 20th st with enclosed contract. I am kept very busy acknowledging congratulations coming from everywhere upon my selection as architect for the Cathedral of St. Paul and I feel happy over the fact that the first ones have come from my "concurrents."⁸

And so a young, forty-three-year-old French immigrant with little previous experience as manager of his own practice, and lacking a reputation as anything but a highly capable artist, teacher, and designer of temporary World's Fair buildings, had secured an enormously important commission that would occupy a great share of

³Notes by Charles Smith in Cathedral Records, Cathedral of St. Paul: "Brief History of the Cathedral Project," in *Acta et Dicta*, 3:127 (July, 1915); Franklin T. Ferguson, "The Cathedral of St. Paul," in *Minnesota History*, 39:154 (Winter, 1964).

⁴Various responses of the architects to O'Brien, including Masqueray's of February 5, 1905, are in the Archbishop John Ireland Papers (henceforth cited as Ireland Papers) at the Catholic Historical Society, St. Paul Seminary, in St. Paul.

⁵Brown to Ireland, February 17, 1905, Ireland Papers.

⁶Brown to Ireland, March 11, 1905, Ireland Papers.

⁷Fitzpatrick to O'Brien, February 6, 1905, Ireland Papers.

⁸Masqueray to Ireland, March 23, 1905, Ireland Papers; Ferguson, in *Minnesota History*, 39:155.



EMMANUEL MASQUERAY, by J. C. Strauss, St. Louis. The photographer copyrighted the picture in 1909.

his time for almost ten years. Who was this man? What was his background? How had he come to the attention of a powerful official in the Catholic church?

⁹ Masqueray's aunt, a Madame Delamare, may have stimulated his art interest, too, for her son recalled years later that it was she who put the first pencil in the future architect's hands. See Charles Delamare to Louis Hastings, a letter in French, September 7, 1917, in the Masqueray Papers, Catholic Historical Society, St. Paul. A copy of Masqueray's academic record from the archives of the École des Beaux-Arts, Paris, was furnished the author by Professor David Van Zanten of Northwestern University.

¹⁰ Richard Chafee, "The Teaching of Architecture at the Ecole des Beaux-Arts," in Arthur Drexler, ed., *The Architecture of the Ecole des Beaux-Arts*, 102 (New York: The Museum of Modern Art, 1977).

EMMANUEL LOUIS MASQUERAY was born in Dieppe, France, on September 10, 1861. An only son, he moved with his parents to Rouen a few years later, then to Paris about 1873. He was encouraged to become an architect by his family as well as by the sight of the magnificent buildings of the French capital and began his formal training by entering the prestigious École des Beaux-Arts on April 4, 1879, as student number 3204.⁹

The educational system of the École consisted of formal lecture classes in architectural history and design. The bulk of the training, however, was given outside the school in ateliers, or studios, affiliated with the École. These were headed by practicing architects the students called patrons. In the ateliers, the students worked on the designs they submitted in fulfillment of course work as well as for the numerous competitions. Advancement was through the accumulation of points awarded when a competition was won. Each design demanded a great deal of time, energy, creative talent, and — above all — self-discipline, because the students were free to set their own hours of work in the ateliers. They spent the bulk of their time toiling without supervision by the patrons, who visited the studios about once a day to criticize work.

The patrons nevertheless had a strong influence on the students, for it was under their guidance that they entered the competitions. Their designs reflected philosophical subtleties their patrons taught them through critiques and informal lectures in the studios. Since the students themselves selected the persons they wanted as patrons, they tended to choose men with whose philosophies they might be expected to be in accord.

When Masqueray entered the school, he joined the atelier of Charles-Jean Laisné (1819–1891). As a student, Laisné had won two Grand Prix de Rome, the highest prizes offered by the École, and went on to become a master architect and restorer. Known as an admirer of medieval and early Renaissance architecture, Laisné was a member of the Commission des Monuments Historiques. He was also a Gothicism and follower of Viollet-le-Duc, who had been a chief critic of the school's methods and was responsible for initiating the reorganization of 1863 which effected a few minor changes in the conduct of the École. One of these was the creation of three *ateliers officiels*, or studios operated by the École itself (all others being run outside the school by private architects). Laisné led one of the *ateliers officiels* and guided his students in developing a feeling for lightness, delicacy, and a love of the picturesque.¹⁰

When Laisné retired in 1880, leadership of the atelier was given to Paul René Léon Ginain (1825–1898), a noted lover of classical styles and espouser of the Néo-Grec mode. The Néo-Grec had arisen within the École as a reaction to classicism and the containment of

the meaning of classical ideals in the forms of one style. It replaced nature as a source of inspiration and took a systematic view of history rather than a mythological one. Néo-Grec was a branch of a larger movement called "Classicist Rationalism" which had begun in the Romantic decades of the 1830s and 1840s and might, therefore, be considered "Romanticism." To its followers, design was the decoration of construction, classicists looked at design as the construction of decoration. It also favored the use of warmer, richer colors in drawing.¹¹

As a student, then, Masqueray was exposed to both the strong currents of classicism and Gothicism and to the Néo-Grec, or Classicist Rationalism — influences which made him a dedicated practitioner of Beaux-Arts principles. These, its proponents believed, had existed from ancient times. They were rational and universal and could be systematically transmitted. They were best typified, Beaux-Arts designers thought, in ancient Greek and Roman, Renaissance, and Baroque designs, and so they tended to return to these styles to cloak their buildings, even though the latter were constructed using the latest technology. The principles were: (1) remain faithful to your building program; (2) ground, location, and climate can modify expression of a program; (3) all architectural compositions must be buildable; (4) "truth is the first requirement of architecture" — make the exterior clearly reflect the activities taking place inside; (5) effective strength must also be apparent; and (6) the design must be beautiful as well as good.¹²

When correctly applying these principles, the Beaux-Arts architect selected certain human activities as of primary importance in creating the skin of a building and made that skin reflect those activities. The use of well-defined aesthetic criteria to guide the design process gave a certain homogeneity to the craft. Beaux-Arts designers considered themselves as part of a continuous historical tradition. They built on the experience of others, and hence their familiarity with history enabled them to take a more inclusive view of architecture. They regarded knowledge of construction as unremarkable because they relied on traditional and accepted ways of doing things. They knew that the classical forms they selected would be familiar to their clients and a large public. Throughout his life, Masqueray never strayed from these principles, which were drilled in him at the École des Beaux-Arts.

While a student, Masqueray won distinction as an artist and collected two prizes for his work — the Prix Deschaumes in 1880 and the Prix Chaudesaigues a year later. The latter provided a stipend for travel in Italy, where Masqueray studied Renaissance architecture and made measured drawings of the castle of Urbino. These drawings won a gold medal at the Salon of 1883 in Paris. More of his drawings were exhibited in the following two years, and those of the Chateau de Rambures in Picardy were purchased by the minister of fine arts for the

Commission des Monuments Historiques in 1885. The next year, Masqueray was appointed to the commission on the strength of his artistic reconstructions of ancient monuments (and possibly through the influence of his old patron, Charles-Jean Laisné).¹³

In 1887 Masqueray was asked to travel to the United States to work for a former classmate from the Atelier Laisné, John M. Carrère (1858–1911), who now was in partnership with Thomas Hastings (1860–1920) in a fledgling practice in New York City. The firm had already won some important commissions from Henry Flagler, the oil and railroad baron who was opening up the Florida east coast to settlement and tourism. After joining the firm, Masqueray must have meshed well with its philosophies. He possibly even influenced some of the partners' designs, for they consistently practiced in styles derived from French Renaissance models. Quite possibly, he may have been the designer of some of the buildings the firm executed between 1887 and 1892, but we know almost nothing of his work in the office at that time except that he produced a watercolor elevation for Flagler's Ponce de Leon Hotel in St. Augustine, Florida, in 1887.¹⁴ He was pitting his skills against those of the masterful Thomas Hastings, the senior design partner, who naturally garnered the credit for the firm's output. Why Masqueray resigned in 1892 is unclear. It may be that he saw few signs of Carrère and Hastings picking up large, prestigious commissions. As members of the younger generation of Beaux-Arts architects in America, they frequently lost out in the 1887–1897 period to more established practices like those of McKim, Mead and White and Richard Morris Hunt.

By early 1892 Masqueray was employed in Hunt's office as "chief assistant" to the great architect. Hunt (1828–1895) was approaching the end of a brilliant and lucrative career of designing ostentatious mansions and large commercial and public buildings. The first American to attend the École des Beaux-Arts in Paris, he returned to New York in 1855 to open an office and atelier of his own, where he encouraged other young men to follow his lead. Hunt became the dean of Beaux-Arts architects in the United States, and many leading designers of later decades passed through his atelier and office. When Masqueray joined his office in 1892, Hunt

¹¹ Neil Levine, "The Romantic Idea of Architectural Legibility: Henri Labrousse and the Neo-Grec," in Drexler, *The Architecture of the Ecole des Beaux-Arts*, 332.

¹² John Burchard and Albert Bush-Brown, *The Architecture of America*, 250 (Boston, 1961).

¹³ Henry A. Castle, *History of St. Paul and Vicinity*, 3:1093 (Chicago, 1912). The Prix Deschaumes was given by the Fondation Deschaumes; the Prix Chaudesaigues was given only to Frenchmen and only to those under thirty years of age.

¹⁴ Francis Swales, "Master Draftsmen VII: Emmanuel Louis Masqueray 1862–1917," in *Pencil Points*, 5:65 (November, 1924).

was suffering from gout and in the midst of co-ordinating the plan for the Chicago World's Columbian Exposition, of which he was dean of the board of architects.¹⁵

Masqueray probably functioned as an "architect's artist" in the Hunt office as he had under Carrère and Hastings and so may have executed designs for the 1893 Chicago fair. Although there is little record of Masqueray's work for Hunt, we do know that he produced drawings of the Elbridge Gerry residence in Marblehead, Massachusetts, on March 16, 1892, the William Astor house on Fifth Avenue in New York, and "Ochre Court" and "The Breakers" in Newport, Rhode Island, in 1892 and 1893 respectively. He may also have assisted both Hunt and his son and successor, Richard Howland Hunt, in designing the Metropolitan Museum of Art in New York City.¹⁶

In 1897 Masqueray left Hunt's office and joined Warren and Wetmore, the last of the great New York architects with whom he was to work. This put him back in a young firm — one only two years old. Headed by Whitney Warren (1864–1943) and Charles D. Wetmore (1867–1941), the firm was only beginning to build its reputation for railway, hotel, commercial, and residential architecture. Masqueray also was continuing his tradition of affiliating with Beaux-Arts practitioners, for Warren, too, was an alumnus of the École (1884–1894). Warren later recalled that Masqueray worked for him "four or five years" and possessed "tremendous artistic savoir and technique."¹⁷

Evidence exists that Masqueray, aside from his regular architectural connections, produced work on a sort of free-lance basis for others as well — a not uncommon practice in those days. Francis Swales, a student in the atelier Masqueray opened in 1893 in New York City, reported in later years that his former master executed design studies and sketches for other architects and "often rendered perspectives in pen-and-ink and watercolor." Swales quoted a story in which a client asked Masqueray to color a perspective and the Frenchman charged \$75.00 for the work.¹⁸

¹⁵ Catherine Clinton Howland Hunt, "Biography of Richard Morris Hunt," 241 (unpublished manuscript in possession of Alan Burnham of New York).

¹⁶ Information from Richard Morris Hunt Papers in the archives of the American Institute of Architects Foundation (AIA), Washington, D.C.; Swales, in *Pencil Points*, 5:66.

¹⁷ Swales, in *Pencil Points*, 5:65.

¹⁸ Swales, in *Pencil Points*, 5:65.

¹⁹ A copy of the pamphlet is in the archives of the American Institute of Architects Foundation, Washington, D.C.; American Institute of Architects, *Proceedings*, 31:26 (Washington, D.C., 1897).

²⁰ Among numerous accounts of the St. Louis fair are: *The Universal Exposition Beautifully Illustrated* (St. Louis, 1904); Mark Bennitt, editor-in-chief, *History of the Louisiana Purchase Exposition* (St. Louis, 1905); and *The Forest City* (St. Louis, 1904).

His fame as a highly capable designer and artist was evidently widespread, because his atelier became a popular training center for young architects. A brochure published in 1898 described some of the features of the Atelier Masqueray:

Modelled strictly after the Ateliers of the Ecole des Beaux Arts in Paris, the Atelier is no longer an experiment, as it is now entering upon its sixth year, and has already won for itself a prominent place among the architectural schools in America.

Although we aim principally at an advanced course in design, students in every stage of advancement may be accommodated. Students especially prepared for the Paris Ecole des Beaux Arts. Instruction is entirely individual and the advancement of each student depends on his own ability and application, the special taste and wishes of each student being carefully consulted.

[The Atelier] is exceptionally well appointed, occupying the entire top floor of an office building which is always clean, well heated, and lighted by large sky-lights, electric lights and gas.

The entrance fee was five dollars, and monthly tuition was eight dollars, or thirty dollars per term. Students were expected to furnish their own drafting boards and other materials. Instruction focused on design and rendering. No practical engineering courses were available (the same was true of the École in Paris). By 1887, eighty-one students had passed through the Atelier Masqueray.¹⁹

AROUND THE TURN of the century, Masqueray's growing reputation as a highly skilled artist and designer in the Beaux-Arts tradition probably led to the next important step in his career — being employed as chief of design of the Louisiana Purchase Exposition in St. Louis from 1901 to 1904. The exposition had been suggested as early as 1889 and was planned to coincide with the centennial of the Louisiana Purchase of 1803. The executive committee was determined to build a more extravagant fair than either the World's Columbian Exposition in Chicago (1893) or the Pan American Exposition in Buffalo, New York (1901). A 1,200-acre site was selected in Forest Park, an enormous forested preserve at the western edge of St. Louis, which was to be entirely relandscaped and covered with exuberantly ornate, temporary buildings.²⁰

The executive committee, headed by former Missouri Governor David R. Francis, appointed a committee on grounds and buildings which in turn selected a commission of architects and a supervising director of works who also acted as chairman of the commission. The firms chosen to design the important exhibition halls were equally divided between local men and architects from outside of Missouri. No Chicago firms were asked to participate because no St. Louis architects had been

CENTERPIECE (right) of the Louisiana Purchase Exposition of 1904 in St. Louis was the ornate Festival Hall, Colonnade of States, and Cascades, all planned by Emmanuel Masqueray as chief of design. The hall seated 3,500 and housed what was termed the world's largest pipe organ. Over the terraced weirs of three cascades flowed nearly 130,000,000 gallons of water in twenty-four hours. **BELOW** (standing, left), Masqueray is pictured with Director of Works Isaac S. Taylor (seated, center) and others responsible for construction of the St. Louis World's Fair.



invited to work on the World's Columbian Exposition.²¹

Although the first meeting of the commission was held on July 9, 1901, it was not until July 30 that Masqueray was appointed chief of design. He arrived to take up his job on September 9 after decisions had already been made on the general layout and style ("Classic and Academic" — that is, Neo-Baroque). When Imre Kiralfy, the commissioner general of international exhibitions in London, visited the drafting room on September 17, he was disturbed to find Masqueray working on plans he felt lacked originality and seemed to be the Chicago fair "a little narrower and a little longer and 'Buffalo' a little larger and longer, over again." Masqueray and Kiralfy discussed the plans at length, and the latter wrote, Masqueray "of course had to agree" with his criticisms. Kiralfy wrote Francis:

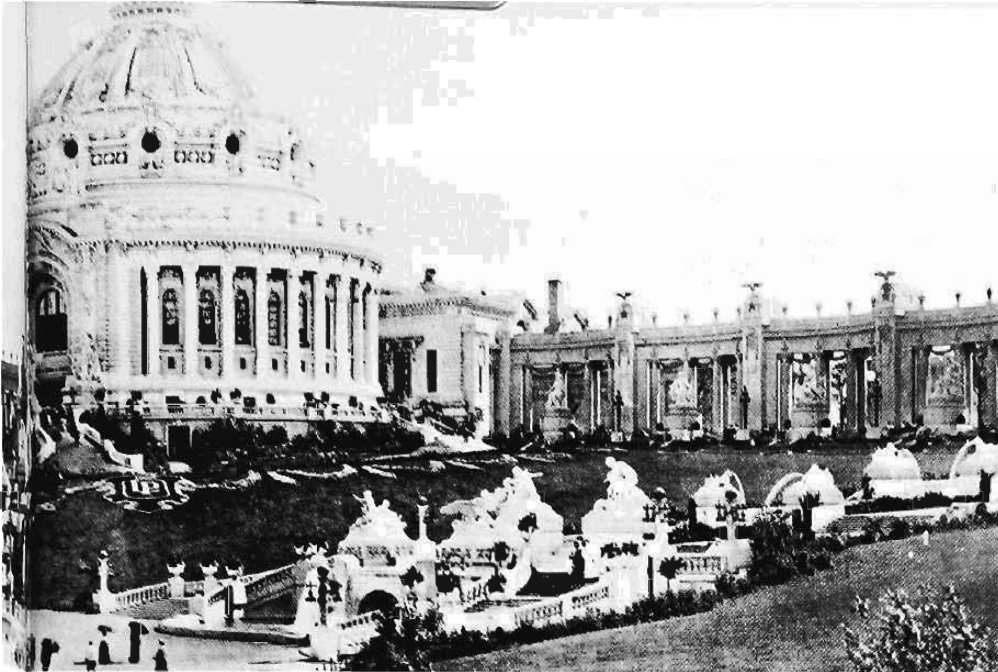
It was experience and judgement against experiments and inexperience. He [Masqueray] evidently must have felt impressed with what I said, when I saw the plan, and wanted to get further

points from me . . . which I of course gave him cheerfully. He told me that he had only been in St. Louis for a week, and never seen the scheme before, and by next Saturday (tomorrow) the different architects will already come to St. Louis to take the plan of their respective buildings. I could scarcely believe it, but he assured [sic] me it was so, if this is correct it appears to me to be disastrous for so gigantic an affair. If your general scheme, I mean your composition of the ground plan is well conceived and original, it will permit original treatment, and bring novelty in its execution, by, of course, careful attention that each architect works in harmonie [sic] with the whole and that they don't overload their buildings with ornamentation & towers, as they did in Buffalo.²²

Masqueray apparently felt that the fair was another exercise in tasteless flamboyance, a perversion of his cherished Beaux-Arts principles (which indeed it was), and an example of unoriginal and irrational monumentalism. The exposition was designed to awe and astonish the crowds who came from the far corners of the United States to see it. Baroque exuberance was exciting in 1893 but was beginning to wear a little thin three look-alike fairs later. Indeed, Masqueray complained that his opinions for the design of the exhibit halls were never solicited. Nevertheless, he dutifully set to work to plan the design or siting of the numerous colonnades, bridges,

²¹ David R. Francis, *The Universal Exposition of 1904*, 1:47 (St. Louis, 1913).

²² "Fifth Meeting of Architects Commission, Louisiana Purchase Exposition Co.," July 30, 1901, 13, Records of the Louisiana Purchase Exposition, in the Missouri Historical Society, St. Louis; Isaac Taylor to Cass Gilbert, September 11, 1901, Cass Gilbert Papers, in the Minnesota Historical Society; Imre Kiralfy to Francis, September 20, 1901, David R. Francis Papers, in the Missouri Historical Society.



ALSO DESIGNED by Masqueray was the Palace of Transportation (below) at the Louisiana Purchase Exposition. Planned to remind people of a great railroad station, the building, covering fifteen acres, displayed numerous examples of what were then modern methods of transportation of all types, plus historical exhibits. Special architectural features of the palace were arches on the east and west fronts that were intended to suggest the ends of a large terminal station.

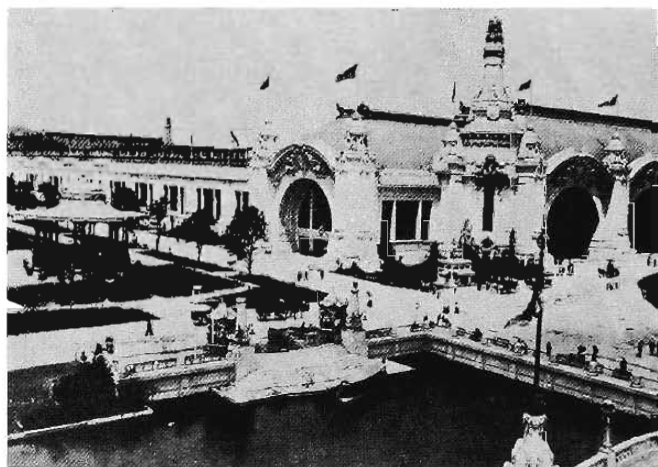
bandstands, decorative pavilions and statuary, which were to link the entire fair thematically together. He also was responsible for designing the palaces of transportation, horticulture, agriculture, and forestry, fish and game, which lay outside the central fan-shaped plan.²³

All of the structures except Cass Gilbert's palace of fine arts were erected for temporary use, designed to be demolished and their sites cleared after the fair closed. Their framing was entirely of wood, their highly decorative exteriors composed of "staff," a concoction of plaster of Paris and hemp fiber which could be molded and fastened in place with nails or wire. Construction began late in December, 1901, and the fair opened in May, 1904, a year later than its scheduled starting date. Masqueray resigned his position in June, 1904, his work finished. He had worked exactly two years, ten months, and twenty-one days and was paid \$666.66 a month while employed at the fair.²⁴

David Francis wrote him:

In acknowledging your resignation as Chief of Design for the Division of Works of the Louisiana Purchase Exposition, I take this occasion to express on behalf of the Directorate, our satisfaction at the admirable manner in which you have performed the arduous and responsible duties entrusted to your care.

I take advantage of the opportunity to say also that our regret at your departure, caused by the completion of your work here, is emphasized by



the very cordial relations which have at all times existed between you and the Exposition Management.²⁵

WHILE EMPLOYED at the fair, Masqueray was introduced to a distinguished visitor who was to alter the course of his life forever. That visitor was Archbishop John Ireland of St. Paul, who had traveled to St. Louis to see the fair and possibly to meet Cardinal Satolli, the Vatican's official delegate to the exposition. Ireland was searching for an architect who would fulfill his dream of a new cathedral for St. Paul and who could also design a large basilica in neighboring Minneapolis. The archbishop must have been impressed both by the architecture of the fair and young Masqueray. A Francophile, Ireland had strong sympathies with the Beaux-Arts and so was logically attracted to a man who was not only French but Beaux-Arts-trained as well. Once he had been offered the position of architect for the great new Cathedral of St. Paul and had accepted, Masqueray

²³ Notes by John Rachac, in Cass Gilbert Papers. Minnesota Historical Society.

²⁴ Isaac S. Taylor, director of works, "Report to President of Louisiana Purchase Exposition Co.," Louisiana Purchase Exposition Records, in Missouri Historical Society.

²⁵ Francis to Masqueray, June 23, 1904, letter in possession of author.

embarked on a four-month tour of French cathedrals to gather inspiration for the design. He returned to St. Paul on November 15, 1905, with his plans for the cathedral, and the archbishop and the building committee accepted them the same day.²⁶

Masqueray's design reflected his intention to create a cathedral which, "while being entirely of the Twentieth Century in feeling and purpose, would at the same time embody in the composition the secondary features that gave so much charm to the old churches of the Middle Ages," he later wrote. The plan was based on a Greek cross, having nearly equal arms, and resembled the *Basilique du Sacré-Coeur* (1879) in Paris in having an out-of-scale dome above the crossing. This great church had been based, in turn, on the equally impressive Byzantine masterpiece, the twelfth-century St. Front Cathedral in Périgueux, France. Although Masqueray never mentioned *Sacré-Coeur* as being an influence, he did state that the edifice in Périgueux was, and the similarities in treatment among the three churches are too obvious to be ignored. One should also bear in mind that Masqueray's old patron at the *École, Laisné*, supervised the design and construction of *Sacré-Coeur* from 1886 to 1891.²⁷

The exterior of the new Cathedral of St. Paul, as planned by Masqueray, measured 274 feet long, 214 feet wide at the transepts (140 at the main facade), and 280 feet to the top of the cross crowning the dome. The dome itself, somewhat lower than *Sacré Coeur's*, was 96 feet in diameter and 175 feet in height (interior dimensions). Ringing it were twenty-four windows which would illuminate the nave; rose windows situated above the main entrance and in the transepts would further enhance the beauty of the interior space. The seating capacity was to be up to 3,500, arranged to conform with Masqueray's concern that everyone should have an unobstructed view of the services. Ornamentation was grouped at the main facade, on the towers flanking the entrance, on the sides of the chapel walls, around entrances, and on the dome. The church was approached by flights of steps, thus providing an easy access to it and an artistic setting to the whole edifice whose design overall was Renaissance- and Baroque-inspired.²⁸

Ground was broken in 1906, and construction began on the foundation. The cornerstone was laid on June 2, 1907, as previously mentioned. Years dragged by until the exterior was finished in 1915, but Masqueray did not live to see the interior completed. The Boston architectural firm of Maginnis and Walsh, one of his potential competitors in the short-lived competition, finished the interior; his old employer, Whitney Warren, designed the cathedral's high altar and baldachin.²⁹

Shortly after work began on the Cathedral of St. Paul, Masqueray received the commission for the Pro-cathedral of the Immaculate Conception (renamed the

Basilica of St. Mary in 1926) in Minneapolis. Here the site was roomier and the structure slightly smaller, so that the architect's design is more in scale with its environment. The land had been purchased for \$45,000 by Lawrence S. Donaldson, Minneapolis dry-goods entrepreneur, and donated to the parish in June, 1905. Masqueray's design was in the style of the late Renaissance and Baroque churches of France and Italy. His plan was based on the Latin cross, in which the upright, or nave, was much longer than the cross-arm, or transepts. In this instance, however, there were no transepts. The nave measured 135 feet long by 80 feet wide. A mansarded dome rose 150 feet above the altar, and the exterior was sheathed in glistening white marble. The cornerstone was laid on May 31, 1908, and the first mass was celebrated in the new church six years later to the day. Again, Masqueray died before seeing the interior finished. As in the case of the cathedral, Maginnis and Walsh completed the Basilica interior. The firm also designed the baldachin, main altar, and interior stone sheathing.³⁰

WITH THESE TWO highly important and lucrative commissions, Masqueray apparently realized that St. Paul offered sufficient opportunities for his success as an architect, and so he settled down in the city and made it his home. He continued to maintain an office in New York City but turned over the conduct of his atelier to architect Henry Hombostel. Through the patronage of Archbishop Ireland, he obtained two dozen parish church commissions in the ten years left to him and also designed three more cathedrals.

The first of these was the Cathedral of the Immaculate Conception of the Blessed Virgin Mary, built in Wichita, Kansas, in 1909–1912. Popularly called St. Mary's Cathedral, the church contained elements of Byzantine, Renaissance, and Baroque styles and was much smaller and less pretentious than either of the two structures in Minneapolis and St. Paul. It measured 76 feet by 124 feet and was built on a Latin cross plan, with a vaulted nave and a high drum and dome placed above

²⁶ Archbishop Ireland's funeral oration for Masqueray, as reported in the *Catholic Bulletin*, June 9, 1917, p. 1; Minutes of the Executive Committee for Building the New Cathedral, June 1, 1905, in Archdiocese of St. Paul records.

²⁷ E. L. Masqueray, "Religious Architecture and the Cathedral of Saint Paul and Pro-Cathedral of the Immaculate Conception," in *Western Architect*, October, 1908, p. 43–44; Maurice Dumolin and George Outardel, *Les Églises de France*, 239–240 (Paris, Librairie Letouzey et Ané, 1936).

²⁸ Masqueray, in *Western Architect*, October, 1908, p. 44.

²⁹ Ferguson, in *Minnesota History*, 39:158–160; James M. Reardon, *The Catholic Church in the Diocese of St. Paul*, 375–378 (St. Paul, 1952).

³⁰ Reardon, *The Catholic Church*, 381–388 (Donaldson reference, p. 383); Masqueray, in *Western Architect*, October, 1908, p. 44.



IT IS INTERESTING to contrast Masqueray's front elevation drawing (left) for the Cathedral of St. Paul with the completed building (below), shown during a special event in about 1918. The drawing is dated 1907. Although the cornerstone was laid on June 2, 1907, the exterior was not completed until 1915. The interior took even longer.



A SECOND imposing edifice designed by Masqueray is the Basilica of St. Mary (right) in Minneapolis. Unlike the Cathedral of St. Paul, it is without transepts. The main altar of the Basilica is pictured (above) in 1958. The first mass was celebrated in the new church in 1914.



the crossing. Two towers flanked an entrance portico consisting of a pediment supported by four columns — a device which became something of a Masqueray trademark in most of his churches. The Wichita cathedral is a rather simple, undignified structure, erected at an estimated cost of \$125,000. This was a modest price even in 1909 and represented a somewhat scaled-down version of Masqueray's original, much more elaborate, plan.³¹

A second cathedral design, a much better one, emerged from his hand in 1915. It was for St. Joseph's Cathedral in Sioux Falls, South Dakota. Although designed by Masqueray, it was not constructed until after his death. It was seen to completion by his successor, Edwin Lundie, with George P. Harris of Sioux Falls acting as local supervising architect. Bids for construction totaling \$275,000 were let in March, 1916, but costs had soared to more than \$390,000 by the time the church was finished in September, 1919. The cathedral, like that in Wichita, was built on a Latin cross plan and incorporated features drawn from the French Romanesque and Renaissance. It was 225 feet long and 75 feet wide, and its 115-foot-high facade was flanked by twin 185-foot-high towers. The exterior was faced in Bedford limestone and the interior in Kasota sandstone. The entire edifice rested on a foundation of native granite. The cathedral had no dome, but Masqueray's hand can be seen in the conscious effort to create a monumental structure. Not only is it approached by long flights of steps in the grand Beaux-Arts manner but its interior shows the architect's concern for effective distribution of light. The Sioux Falls church, like the St. Paul Cathedral, is situated on a bluff overlooking the city center, its twin spires visible from many points in the city.³²

The third cathedral Masqueray designed outside Minnesota was the Cathedral of St. Mary in Winnipeg, Manitoba. Although designed in 1914 to cost \$300,000, the church's construction was delayed until after World War I. By then, Masqueray's plans had been set aside in favor of those by a native Canadian architect, and the church was finally built in the 1920s. Masqueray's design has never been found and so it is not known what his plan for the cathedral might have been.³³

Masqueray became one of the leading designers of parish churches for the Roman Catholic church in the Midwest, again through the influence and friendship of Archbishop Ireland. Between 1909 and 1917, he built small churches in Parsons and Hutchinson, Kansas; Somerset, Wisconsin; Woonsocket, South Dakota; Cedar Falls, Decorah, Manchester, and Van Horne, Iowa; and St. Paul, St. Peter, Rogers, Minneota, Marshall, and Benson, Minnesota. All of these structures follow a familiar pattern: They were constructed in French or Italian Romanesque and Renaissance or Baroque styles, without transepts, usually of brick with



IN SIOUX FALLS, the twin-spired Cathedral of St. Joseph overlooks the center of the city. Although designed by Masqueray, it was built after his death.

stone trim, symmetrically organized, with one or two spires often adjacent to the front entrance. Of modest size, almost all were built for under \$40,000. They usually featured simple furnishings and a modicum of ornamentation, yet were beautiful in their very simplicity.³⁴

Masqueray also designed a few Protestant churches. These, it is interesting to note, were almost always Gothic in style in contrast to his Catholic churches, which usually were executed in Romanesque, Renaissance, or Baroque styles. St. Paul's Episcopal Church-on-the-Hill on Summit Avenue in St. Paul, finished in 1912, is an example of this pattern. It departs from the Catholic churches in a number of ways. Unlike them, it was designed in the English Gothic style at the congregation's request. The commission was given to Masqueray after a brief competition. The church was built of stone taken from the previous structure instead of brick. A tall spire is set back to the left of the nave and at the beginning of the apse instead of being placed adjacent to the en-

³¹ Federal Writers' Project, *Kansas: A Guide to the Sunflower State*, 298-299 (New York, 1939); *Improvement Bulletin*, April 4, 1908, p. 27.

³² Information from diocesan files at St. Joseph's Cathedral, Sioux Falls.

³³ Builders' Exchange of St. Paul, *Bulletin*, April 27, 1914, n.p., in Northwest Architectural Archives, University of Minnesota, Minneapolis.

³⁴ Masqueray job list, owned by James Seagren, St. Paul; "Estate of E. L. Masqueray, Deceased," in Masqueray Papers, Catholic Historical Society.



ST. PAUL'S Episcopal Church-on-the-Hill on Summit Avenue, shown about 1915, is in the Gothic style Masqueray used for Protestant churches he designed.

trance. The nave's ceiling is supported by heavy wooden beams which rest on triangular wooden brackets set into the stone walls. A large rose window is above the main entrance. A quietly elegant church, it suffers from having a roof with sharp angles in its steep pitch that tend to retain water. Moisture has thus seeped into the walls and damaged both them and the ceiling almost from the day the church was completed. The congregation threatened legal action against Masqueray unless he took corrective measures, but, despite his settlement of damage claims, the problem has persisted up to the present day.³⁵

Another Protestant church in St. Paul with a Masqueray design is Bethlehem Evangelical Lutheran Church at the corner of Forest and Margaret streets. Built in 1914 in the Gothic style, it features a corner tower and a rose window above the entrance. Gothic elements include windows and side gables.³⁶

MASQUERAY'S FIRST parish church commission was for St. Louis Church at Tenth and Cedar streets in St. Paul. Designed for a predominantly French Catholic



ANOTHER Protestant building designed by Masqueray is Bethlehem Lutheran Church in St. Paul. Of red brick and in Gothic style, it was built in 1914.

congregation, the church was built in 1909 next to Central Presbyterian Church and represents one of Masqueray's finest efforts in small church architecture. Like most of his other churches for Catholic parishes, it was built of red brick with limestone trim and in a late Italian Renaissance style. It departed from several of his other designs, however, in having clearly defined side aisles demarked on the interior by piers along each side of the nave supporting semicircular arches and on the exterior by projecting side bays. The church features very handsome Baroque towers flanking an entrance portico; the over-all church plan is rigidly symmetrical. The ceiling of the nave is supported by plastered ribs which are decorated with a painted pattern.³⁷

ST. LOUIS CHURCH, with its Baroque towers, is a fine example of Masqueray's small church architecture. It is on the fringe of downtown St. Paul.



³⁵ Henry F. Koeper, *Historic St. Paul Buildings*, 109 (St. Paul, St. Paul City Planning Board, 1964); author interview with Bill Hunt, parishioner.

³⁶ Koeper, *Historic St. Paul Buildings*, 111. The stained-glass windows in the chancel and the rose window were manufactured and installed by Caytee Studios of Minneapolis in 1944-45. See "Bethlehem Church Appointments and Symbols," n.p., n.d., brochure available at the church.

³⁷ This paragraph is based solely on the author's own observations of St. Louis Church.



CHURCH OF THE HOLY REDEEMER, razed for a freeway in 1967, was Masqueray's second parish church commission in St. Paul.

Masqueray's second parish church commission in St. Paul was for the Church of the Holy Redeemer, executed for an Italian Catholic congregation on College Avenue between St. Peter and Rice streets. Although a commission was initially received in 1912, the actual construction of the church was delayed until 1915 owing to conflict within the congregation over the choice of an appropriate site. The structure, reminiscent of Bocca della Verità Church in Rome, Italy, was the customary blend of Italian Romanesque and Renaissance characteristics. Built of brick, with a long, narrow nave and windows set in pairs along both sides, it measured 131 feet long by 46 feet wide. A single tower placed to the left of the main entrance rose to a height of 62 feet. The relatively undecorated interior had paired windows surmounted by ornate lunettes and a broad, plain plastered ceiling which spanned the entire nave without support-

CHURCH OF THE INCARNATION in Minneapolis was the largest parish church Masqueray designed and also the last. As with several Masqueray churches, it was incomplete at the time he died.

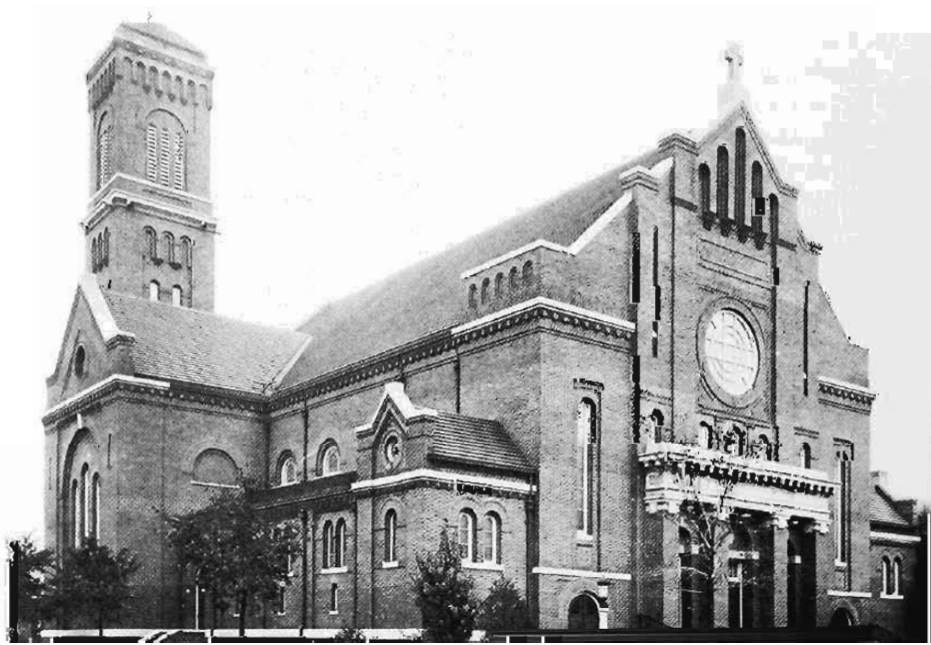
ing beams or ribs. Seating capacity for Holy Redeemer was 600. It was demolished in 1967 for construction of the right-of-way of Interstate 35E through St. Paul.³⁸

Masqueray's last parish church design was for the Church of the Incarnation at Pleasant Avenue and Thirty-Eighth Street in Minneapolis (1916-17). It was also the largest of the parish churches Masqueray designed and, like the Cathedral of St. Joseph in Sioux Falls, was incomplete at the time of Masqueray's death. Incarnation has one 150-foot-high belfry tower and measures overall 120 feet at the transepts and 155 feet long. The semicircular vaulted ceiling of the nave is 60 feet high and divided into five broad arches. The church was constructed of brick, with stone trim in an Italian basilica style on the plan of the Latin cross. As in St. Louis Church, Incarnation has side aisles separated from the nave by a row of piers supporting a series of arches. Ambulatories project from the sides of the church, and a row of windows forms a clerestory above. The nave seats 1,200 people, while a choir gallery above the vestibule holds another 100 persons besides the choir. The facade features a series of Doric columns and balustrade above the three main entrance doors, and a rose window is set in the west front. Two tall windows flank the main entrance, two others are on each side of the rose window, and a series of arched panels extends into the gable, which is surmounted by a cross. The tower rises from beside the apse on a 24-square-foot base "like a lofty obelisk."³⁹

In addition to churches, Masqueray designed a few private residences, parochial schools (including several buildings for St. Joseph's College [later Loras College] in Dubuque, Iowa), and chapels. A leading example of the latter is the Chapel of the College of St. Thomas in St.

³⁸Program for "30th Anniversary Dinner, Church of the Holy Redeemer, Sunday, January 6, 1946" and untitled type-written description of the Church of the Holy Redeemer, both in the Louis Pioletti Papers at the Immigration History Research Center (IHRC), University of Minnesota, Minneapolis.

³⁹*Acta et Dicta*, 5:123 (July, 1917).





AMONG MASQUERAY DESIGNS for college buildings is the Chapel of the College of St. Thomas in St. Paul. It was completed after his death.

Paul, designed in 1916 and dedicated on May 29, 1919. Archbishop Ireland was once again the guiding force. He not only urged the board of trustees to erect a chapel at the college but also saw to it that Masqueray received the commission. His design was a modern adaptation of Italian Renaissance basilicas, based on the Latin cross and built of red brick trimmed in limestone. Here is a contemporary description:

Its dimensions are those of a parish church. The main nave will be ninety-five feet in length by forty-three in breadth. On either side of the nave will be three altars in deep recesses. The chapels in the transepts are so arranged as to form part of the main body of the chapel. The sanctuary, square in form, opens onto ambulatories which give additional seating capacity. The sanctuary is thirty-seven by thirty-seven feet in size and affords room not only for the altar and the usual sanctuary furniture but also for a series of choir stalls for the members of the college faculty. The final cost of the building was about ninety-nine thousand dollars.

The chapel was still under construction when Masqueray died, and his assistant, Edwin Lundie, directed its completion in addition to designing the altar. The chapel was completely restored in 1977.⁴⁰

⁴⁰ *Acta et Dicta*, 5:122 (July, 1917); John A. Lee, "History of the College of St. Thomas and St. Thomas Military Academy Between the Years 1903-1921," 44 (unpublished M.A. thesis, St. Paul Seminary, 1957).

⁴¹ Minnesota Museum of Art, *Edwin Hugh Lundie, F.A.I.A. (1886-1972)*, n.p. (St. Paul, 1972). This was a catalog, with text by Eileen Michels, for an exhibition of Lundie's works at the Minnesota Museum of Art, St. Paul, from November 16, 1972, to January 7, 1973.

FROM THE TIME that Masqueray opened his office in St. Paul in 1905 until his death a dozen years later, it functioned as a training center for the next generation of architects. Although several dozen men probably passed through his office in those years, we know very few of them by name. Three became his chief assistants and, following his death, successors: Edwin H. Lundie (1886-1972), Frank Abrahamson (1883-1972), and Fred Slifer (1885-1948). They were all to become prominent architects in St. Paul in later years. Lundie had attended Masqueray's atelier (begun in 1906) from 1911 to 1914 and subsequently joined the firm as a draftsman. In 1913 Masqueray helped found the Gargoyle Club, a local architects' organization which promoted the arts and also provided informal instruction in drawing for young draftsmen.⁴¹

Although he maintained his headquarters in St. Paul after 1905, Masqueray continued to operate an office in New York until at least 1916. His widowed mother, Henriette Marie Louise Masqueray, had joined him in the United States while he was still residing in New York and accompanied him first to St. Louis and then to St. Paul. She was born on October 22, 1840, in France and died at the Masquerays' place of residence in the Aberdeen Hotel, St. Paul, on February 27, 1913. Many people commented on Masqueray's devotion to her, which Whitney Warren once termed "something classical." Indicative of their very close relationship is the comment appearing on her death certificate under the "occupation" heading: "Companion to her son." Undoubtedly, the staggering grief he must have felt follow-

EDWIN LUNDIE, an assistant to Masqueray, became one of his well-known successors in St. Paul.



ing her death precipitated a nervous breakdown he suffered that same year.⁴²

Yet, he worked out of his depression and continued to conduct his life in the highly dignified manner to which his colleagues and acquaintances had become accustomed. Eyewitnesses recall that he had a high-pitched, nasal voice with a strong French accent. He also had a ready sense of humor. Masqueray was of medium height and stocky build and had sandy hair. He wore a beard which was always neatly trimmed to a point and a long mustache he curled upward with his fingers as he talked. His eyes were large and gray and his eyebrows heavy and bushy. He was always impeccably dressed in dark suits and usually wore topcoats with fur collars, but sometimes he wore capes. He usually sported yellow gloves and a cane. A young employee who worked in Masqueray's office during the last year of his life recalled seeing him pack nine silk shirts and two bottles of wine and little else in preparation for a trip.⁴³

Masqueray never married and apparently was never sorry he did not, although he did have a woman friend during the last year or two of his life. Also, he employed a Black valet and chauffeur named Purcell Haskins, who sat on a stool outside his office door. One had to state his business to Haskins before being shown into Masqueray's presence.⁴⁴

In failing health during the last year of his life, Masqueray was in the office only intermittently and was forced to suspend his atelier. During the winter of 1916–17, he suffered from uremia and was reported to be quite ill but seemed to recover by spring and resumed his work. Then, on May 25, 1917, while riding to his office on a streetcar, he was stricken with a uremic at-

tack, lapsed into a coma, and died at 6:40 A.M. the following day at the City and County Hospital in St. Paul. His funeral was attended by a large number of dignitaries and fellow architects. Archbishop Ireland delivered the oration. On May 27 Masqueray was buried beside his mother in Calvary Cemetery. He left ten uncompleted commissions, which Lundie, Slifer, and Abrahamson finished as a continuation of his practice, and an estate of \$38,181.53, which was equally divided among twelve cousins living in France.⁴⁵

Probably no one characterized Masqueray in more admiring terms than Ireland did at the funeral:

He was the cultured gentleman, modeled on the best traditions of his native France. Charitable and kindly he was to all; always anxious to please, careful never to offend. And courteously he was in every word, in every stepping. Deeply sensitive to the approach of rudeness, he quickly bade his feelings be stifled, and forced politeness where it at first had refused to show itself. His mind was well stored with the fruits of long reading and correct thinking. A charm it was to meet him — a charm that grew the sweeter, as one drew nearer to him, and knew him in closer intimacy. One feature in his life, well known to all who were acquainted with him . . . was his continuous and kindly bearing towards his aged mother. [He] . . . was through his life a man of strong Christian faith.⁴⁶

Emmanuel Louis Masqueray, a French architect in Minnesota, left an indelible mark on his adopted land through his work as an artist and architect.

⁴²Swales, in *Pencil Points*, 5:59; *Catholic Bulletin*, June 2, 1917, p. 1. Mrs. Masqueray's death certificate is at the St. Paul Public Health Department.

⁴³Author interview with Ray Gauger, architect, St. Paul, February 6, 1976.

⁴⁴Gauger interview, February 6, 1976. Gauger's recollection is borne out in a letter from attorney Louis M. Hastings of St. Paul, who was administrator of Masqueray's estate, to André Delamare of Rouen, France, June 21, 1917, in which Hastings mentioned Masqueray's friendship with a young French-speaking manicurist. The letter, in French, is in the Masqueray Papers. Information on Haskins came from an author interview with Jack Liebenberg, architect, Minneapolis, August 3, 1978.

⁴⁵Obituary in the *Improvement Bulletin*, June 2, 1917, p. 8. "Estate of E. L. Masqueray, Deceased," in Masqueray Papers; records relating to the disposition of Masqueray's will, Ramsey County Probate Court, File No. 26391, St. Paul.

⁴⁶*Catholic Bulletin*, June 9, 1917, p. 1.

MASQUERAY'S DRAWINGS on p. 42 and p. 51 are from *Western Architect*, n.p. (October, 1906); the group photograph on p. 48 is from *The Forest City*, n.p. (St. Louis, 1904); the other photos on p. 48 and p. 49 are from *The Universal Exposition Beautifully Illustrated*, n.p. (St. Louis, 1904); the Cathedral of St. Joseph photograph on p. 52 is by Alan Lathrop; the Bethlehem Lutheran Church photograph on p. 53 was taken by Eugene D. Becker for *Historic St. Paul Buildings*, 11 (St. Paul, 1964); the Lundie photograph on p. 55, by Allen R. Olson, is from Minnesota Museum of Art, *Edwin Hugh Lundie*, n.p. (St. Paul, 1972); the photographs of St. Louis Church (p. 53) and the Chapel of the College of St. Thomas (p. 55) are by MHS Staff Photographer Elizabeth Hall; all other photographs are from the MHS audio-visual library.



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