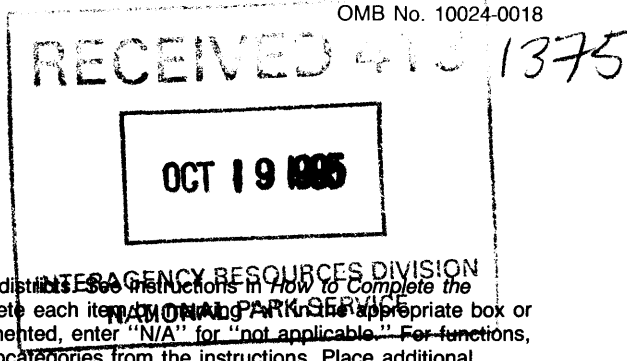


United States Department of the Interior  
National Park Service

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

1. Name of Property

historic name Minneapolis Y.M.C.A. Central Building

other names/site number N/A

2. Location

street & number 36 S. Ninth Street (formerly 30 S. Ninth Street) N/A  not for publication

city or town Minneapolis N/A  vicinity

state MN code MN county Hennepin code 053 zip code 55402

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)  
  
Signature of certifying official/Title Ian R. Stewart Date 10/12/95  
Deputy State Historic Preservation Officer  
State of Federal agency and bureau Minnesota Historical Society

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)  
  
Signature of commenting official/Title \_\_\_\_\_ Date \_\_\_\_\_  
State or Federal agency and bureau \_\_\_\_\_

4. National Park Service Certification

- I hereby certify that the property is:
- entered in the National Register.  
 See continuation sheet.
  - determined eligible for the National Register  
 See continuation sheet.
  - determined not eligible for the National Register.
  - removed from the National Register.
  - other, (explain:)

Signature of the Keeper Edson H. Ball Date of Action 11-29-95  
**Entered in the National Register**

**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
- site
- structure
- object

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

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	Total

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

N/A/

**Number of contributing resources previously listed in the National Register**

N/A

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

Social/clubhouse

**Current Functions**  
(Enter categories from instructions)

Domestic/multiple dwelling

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

LATE 19th AND 20th CENTURY REVIVALS:

Late Gothic Revival

**Materials**  
(Enter categories from instructions)

foundation granite

walls brick

limestone

roof tile

other terra cotta

**Narrative Description**

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

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.)

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

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 # \_\_\_\_\_

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1919

Significant Dates

1919

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Long, Louis L. and Lamereaux, Lowell  
(firm: Long, Lamereaux and Long)  
Shattuck, Walter F. and Hussey, Harry H.  
(Shattuck and Hussey, Chicago)  
(Architects)

Primary location of additional data:

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

Name of repository:

Special Collections, Minneapolis Public Library

Minneapolis Y.M.C.A. Central Building  
Name of Property

Hennepin County, Minnesota  
County and State

## 10. Geographical Data

Acreage of Property less than one acre

### UTM References

(Place additional UTM references on a continuation sheet.)

Minneapolis South, Minn. 1967, photorevised 1972

1 

1	5	4	7	8	3	2	0	4	9	8	0	1	1	0
Zone			Easting					Northing						

3 

Zone			Easting					Northing						

2 

Zone			Easting					Northing						

4 

Zone			Easting					Northing						

See continuation sheet

### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

### Boundary Justification

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

## 11. Form Prepared By

name/title Norene Roberts, Ph.D.

organization Historical Research, Inc. date June 29, 1995

street & number c/o Arlene Harry P.O. Box 151 telephone (612) 560-4348

city or town Goshen state MA zip code 01032

### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

#### Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

#### Photographs

Representative **black and white photographs** of the property.

#### Additional items

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

### Property Owner

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

name \_\_\_\_\_

street & number \_\_\_\_\_ telephone \_\_\_\_\_

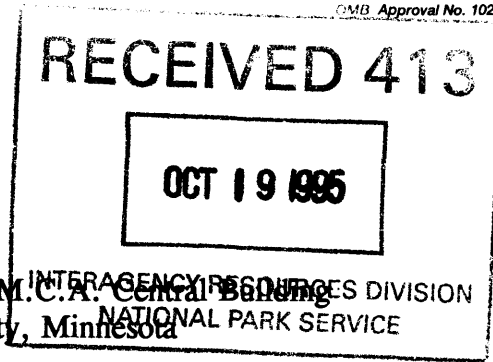
city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

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

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

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Minneapolis Y.M.C.A. Central Building  
Hennepin County, Minnesota

Section number 7 Page 1

**Description:**

The Minneapolis Y.M.C.A. Central Building was built in downtown Minneapolis at the corner of Ninth Street and LaSalle Avenue (then known as Mary Place) in fifteen months between late 1917 and early 1919. The building faces south on Ninth Street at the southwest intersection of LaSalle Avenue. Ground was broken in October, 1917 and the Y.M.C.A. moved into the building on February 4, 1919. It was described at the time as "twelve stories high, covering a site 130 by 150 feet, with approximately 135,000 square feet of floor space divided into 375 rooms for all purposes" in what was then described as the "Tudor-Gothic style."<sup>1</sup> Today the style is called "Late Gothic Revival." This nomination consists of one contributing building.

The twelve stories sit atop a raised basement and the twelfth story is contained behind a mansard roof. It is divided into seven bays by six stone piers which give verticality to the design. Five central bays at floors two and three are faced in stone with decorative Gothic-inspired spandrels. Windows on the first and second floors have stone dividers between the windows and window transoms. Windows on the fourth floor have stone drip molds over the windows with a discontinuous horizontal stone sill course. A wide heavy stone belt course divides floors eleven and twelve from the shaft and defines the capitol. This horizontal stone belt course originally contained five decorative balconies on the south facade under the eleventh floor windows in the five central bays of the front facade.

The skyscraper design by Long, Lamoreaux and Long of Minneapolis classically divides the building into base, shaft, and capitol. The raised basement is sheathed in polished gray granite blocks and the front facade to the second and third story windows is faced with Indiana limestone. The upper stories are faced in red brick laid in Flemish bond between white limestone piers dividing the front facade into seven bays giving a vertical emphasis to the over-all design. Window spandrels and Gothic tracery are in a grayish-white terra cotta. A two-story capitol terminates the building at the eleventh and twelfth floors in a series of parapetted gables composed of terra cotta and Gothic-inspired tracery with stone coping. This gives the building a "wedding cake" appearance. There are two shorter end gables and two taller gables flanking the three central bays. Generally, the stone and terra cotta tracery is

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Hennepin County, MinnesotaSection number 7 Page 2

concentrated at the main (south) Gothic-arched entrance and at the second, third, eleventh and twelfth floors. The design is topped by a green tile mansard roof at the twelfth floor with gabled parapetted dormers. Terra cotta was supplied by the American Terra Cotta and Ceramic Company.<sup>2</sup> Window surrounds on the first, second, eleventh and twelfth floors are stone tabbed. Window heads at the third floor in the five central bays on the south side and central bay on the east side are Tudor-arched, as is the Ninth Street entrance, which is elaborately decorated with a bronzed iron framed door opening and bronzed transom with Gothic-inspired muntins. The structure of the building is predominantly reinforced concrete.

There have been two major exterior alterations since the building opened in February, 1919. Twelve eleventh-story limestone balconies, located on all four sides of the building, were removed in 1957 along the eleventh story belt course and replaced by limestone blocks and American Bond red brick.<sup>3</sup> The most visible exterior change was the removal in 1990 by LaSalle Plaza Ltd. of what was historically described as the "bustle," a five-story four-bay portion on the north side (rear) of the building visible from LaSalle Avenue, which continued the original exterior architectural design of the bottom three stories and basement of the main shaft. This area originally contained a pool, locker rooms, handball courts, and boys' activities areas. The flat roof on the "bustle" was originally used as an outdoor gymnasium and roof garden.<sup>4</sup> Originally, there was a secondary LaSalle Avenue entrance located in the fifth bay north from Ninth Street with a Y.M.C.A. logo over the entrance in the "bustle." This entrance is now preserved in the lobby of the new Y.M.C.A. Central Building, built in 1990, west of the original building on Ninth Street. These alterations have had a negligible effect on the front facade facing Ninth Street because the five balconies at the eleventh story are far up on the building. The removal of the "bustle" along LaSalle gave the building less presence along LaSalle Avenue, but had it been retained, the Y.M.C.A. would still be over-shadowed by the much taller LaSalle Plaza tower.

Recent exterior work in 1991-92 by owner, BetaWest, included replacing doors and cleaning and tuck-pointing exterior walls. Prior to the repair work, most of the mortar joints had been treated with a black mastic and two courses of flat terra cotta on the eleventh and twelfth floors had been coated with a cementitious coating which could not be removed. Molds were taken from the north side of the building and the

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Hennepin County, Minnesota

damaged two courses were replaced with pre-cast concrete.<sup>5</sup> Despite the years, the building retains excellent exterior historical physical integrity because most of the exterior work in 1990-91 occurred to the rear or north facade or consisted of much-needed tuckpointing. In 1994, under new ownership, the building underwent a certified historic rehabilitation which included replacement windows on the exterior, the removal of a set of aluminum-framed doors on the front entrance, and installation of new bronzed doors similar to the originals.

Original windows on the south and east sides were mostly wooden multi-paned-over-one light: either 8-over-1 (on the second, third, and fourth stories), 6-over-1 (fifth through twelfth stories), and 1-over-1 on the first story under multi-paned transoms. Steel 6-over-3 with wire glass and vertical muntins were located mostly on the west side of the building, but also on the north or rear. All wooden windows above the second floor were in poor to deteriorated condition by 1993, having suffered from weathering and lack of maintenance. On the principle facades, Ninth Street and LaSalle Avenue, there are 285 windows and 53 transom windows. Of these, 16 window openings had missing sashes and 90 per cent of the remaining sashes were broken or rotted, and glazing was missing on some windows. On the non-principle facades (north and west) there are 175 windows and 17 were missing sashes altogether. Approximately fifty per cent of the remaining windows had badly deteriorated sashes and muntins and thirty percent had bad sills. Most of the lower story window openings on the rear facing LaSalle Plaza in the northeast corner had been boarded up and the sashes removed. All of these windows were replaced with new metal windows with integral muntins with a putty-colored baked enamel finish in 1994 as part of the current certified historic rehabilitation.

The interior of the Minneapolis Y.M.C.A. Central Building had been altered considerably through the years, principally in 1952 and 1956 for general updating, and in 1990-91 when LaSalle Plaza Ltd. gutted the interior. Interior rooms were remodeled, the heating system updated, and new wiring installed in 1956.<sup>6</sup> The Y.M.C.A. moved to a new building on the west side of the original building in 1990. By 1991, the building had been emptied of historical interior finishes. The interior demolition by LaSalle Plaza Ltd. in 1990-91 consisted of removal of non-load-bearing walls, hard-wood flooring, window and door casings, ceilings, oak panelling, and mechanicals creating an entirely open and unobstructed view from one end of the

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Hennepin County, Minnesota

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building to the other on floors two through twelve. Only two plaster Gothic fireplaces, one at the southwest corner of the first floor (originally the Men's Library), and the other at the east end of the building (originally the Library and Reading Room for Older Boys), and a few feet of surrounding oak panelling remained on the first floor at the end of 1991. These details were preserved and restored by the current owners during the 1994 certified historic rehabilitation.



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Hennepin County, Minnesota

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**Significance:**

The Minneapolis Y.M.C.A. Central Building is significant under National Register Criterion C as a building which "embodies distinctive characteristics of a type, period, or method of construction." It is an uncommon local example of the Late Gothic Revival style in the Central Business District of Minneapolis, a minor phase in the Beaux-Arts architectural education of the period which had its design impetus in the primarily classical teachings of the Ecole des Beaux-Arts in France. Although the Beaux-Arts education drew from various classical sources, other styles, such as Gothic, were part of the academic curriculum and influenced American architects into the early twentieth century. The Late Gothic Revival flourished after the opening of the twentieth century in both educational and commercial buildings, but the application of the style to tall office buildings was an innovation not seen in the Early Gothic Revival. What was innovative was in its application to the new taller forms of buildings rather than its academic interpretation of Gothic motifs. As noted by the Minneapolis Heritage Preservation Designation study of the building: "Applied to a technical design of intersecting piers and horizontal spandrels the Y.M.C.A. exhibits an eclectic Beaux-Arts Revival composition and character commonly known as the Wedding Cake mode. This minor phase of the Beaux-Arts style is noted for its elaborate surface decoration and evocative, romantic image rather than structural innovation."<sup>7</sup> The Minneapolis Y.M.C.A. Central Building is significant within the Minneapolis context of "Architecture 1848 to Present." It was designed by the firm of Long, Lamoreaux and Long which was hired in 1916, in association with Shattuck and Hussey of Chicago, the leading architects in the West specializing in Y.M.C.A. buildings.<sup>8</sup> The fanciful Gothic details of the new building associate the Y.M.C.A. with the value systems of religious and educational institutions many of which commonly built in this style. The Statewide Context is "Urban Centers, 1870-1940." When completed, the new Y.M.C.A. building became the first of a handful of tall towers to be built in downtown Minneapolis between the end of World War I and the early 1930s. These buildings represent a break with the nineteenth century in terms of height and illustrate the stylistic progression from the Late Gothic Revival detailing of the Y.M.C.A. Central Building to the stylistic maturity of tall commercial towers represented in the Moderne/Zigzag/Deco designs of the 1920-1930 period in Minneapolis. They were the beginning of the modern Minneapolis skyline and came to dominate the downtown skyline into the 1950s.

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As noted in the Phase I Minneapolis Preservation Plan, "The context of *Architecture* is closely related to all other Minneapolis contexts."<sup>9</sup> It is difficult to separate the architectural style from the tall shapes of the early twentieth century skyscrapers in downtown Minneapolis. The Minneapolis Y.M.C.A. Central Building is one of a small group of "distinctive and well-preserved commercial towers" built between 1920-1930 which reached their maturity in the "Moderne/Zigzag/Deco style family."<sup>10</sup> This group includes the following towers: the Medical Arts Building (designed, 1923; 1925, completed 1928) at 825 Nicollet Avenue by Long and Thorshov; the Baker Building (1926) at 706 Second Avenue South by Larson and McLaren; the Rand Tower (1929) at 527 Marquette Avenue by Holabird and Root; the Foshay Tower (1929) at 821 Marquette Avenue by Magney and Tusler; and the Northwestern Bell Telephone Building (designed 1928-29; built 1930-31) at 224 Fifth Street South by Hewitt and Brown.<sup>11</sup> Designed and largely built between the end of World War I and 1930, they are "distinctive for their tower configuration, smooth facades and stylized surface treatment. They represent the final break with historicism in architectural design and heralded a new era of artistic creativity"<sup>12</sup> These early commercial towers dominated the skyline in Minneapolis from their construction through the 1950s.<sup>13</sup>

According to the architectural context for the City of Minneapolis, although new construction occurred in the Minneapolis warehouse district in the years before the First World War, this was not the case with the city's central business district where a new wave of construction began after the war. Zahn speculates that the downtown area of Minneapolis may not have had a need for new commercial space until after the war because of the commercial building boom downtown during the 1880s and early 1890s.<sup>14</sup> Technological and design developments undoubtedly were also factors in the new wave of commercial construction downtown during the 1920s. After 1904, reinforced concrete construction became as viable a skeleton in building design as structural steel. The office building replaced the mill as a symbol of prosperity and the skyscraper became identified with the corporate image.<sup>15</sup> It is also worth noting that during the decade of the 1920s, Minneapolis and the nation experienced financial prosperity, building lots were relatively expensive, and taller buildings made good economic sense.<sup>16</sup> All these factors probably played a role in the construction of this first generation of commercial towers. The 1919 Minneapolis Y.M.C.A. Central Building was the earliest of these projects and its erection in downtown Minneapolis

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was motivated by a social need, rather than a strictly commercial need like the other downtown towers built during the inter-war period.

Historically, the Minneapolis Y.M.C.A. has had several locations during its history. After Russell A. Conwell brought the organization to downtown Minneapolis in 1866, the Y.M.C.A. rented rooms in several downtown buildings.<sup>17</sup> The first home was the Central Block (razed) on the east side of Hennepin at Bridge Square. From there, the Y moved in 1877 into Gale's Market Hall (razed) at the corner of First and Hennepin. The next move in 1883 was to the Syndicate Block (razed) and from there to the 1892 building at Tenth and Mary Place.

As early as 1911, the Board of Directors of the Y.M.C.A. realized that their Richardsonian Romanesque style building, designed by Charles Sedgwick in 1892 at Tenth Street and Mary Place (LaSalle), was too small to meet the "educational, spiritual, physical and recreational needs" of the association.<sup>18</sup> As early as September, 1911, Thomas B. Walker had offered to give \$100,000 if the Y.M.C.A. could raise \$500,000 for a new headquarters and the Board of Directors subsequently spent several years considering a new building.<sup>19</sup> By 1914, membership had grown steadily and the Board of Directors realized that the 1892 headquarters was only meeting the needs of an estimated two per cent of the 85,000 boys and men in Minneapolis between the ages of 12 and 35.<sup>20</sup>

In 1916 when the Minneapolis Y.M.C.A. Central Building was planned, 4,000 boys and men were enrolled in association activities in Minneapolis. In June, 1916, a "Million Dollar Building Fund" campaign was begun which in eight days raised \$1,150,000. It was described as "one of the most remarkable money raising campaigns ever conducted in America up to that time."<sup>21</sup> With money to back them, the Building Committee and the Site Committee worked together to choose sites for the location of the new Central Building. Prerequisites for the committees included proximity to the business district and to the entertainment or "night" district of Minneapolis where the association's services and programs could be convenient to members and potential constituents. The corner of Ninth and Mary Place (LaSalle Avenue) met these criteria and was purchased for \$150,000 in 1917.<sup>22</sup>

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Minneapolis Y.M.C.A. Central Building  
Hennepin County, Minnesota

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Initially, the Board of Directors had grand plans for the Minneapolis Y.M.C.A. Central Building. They chose the local architecture firm of Long, Lamoreaux and Long for the design and the firm of Shattuck and Hussey of Chicago as the consulting architects. The latter firm had recently completed the new Y.M.C.A. building in Chicago and were renowned in Y.M.C.A. building design. The Y.M.C.A. Central Building in downtown Minneapolis was constructed to house the administrative and programmatic functions of the organization.<sup>23</sup>

The entrance of the United States into World War I in 1917 altered plans for the new building. Money for construction was tight and an economical cost-efficient structural system of reinforced concrete was chosen over structural steel, because of a shortage of steel during the war. The speed of construction was quickened. Ground was broken in October, 1917, and the building was opened February 12, 1919 in time to house men returning from the war. The number of dormitory rooms was increased over the initial design to meet that need, and, when completed, the new building's cafeteria could feed over 1,000 people daily.<sup>24</sup>

The commercial variation of the Late Gothic Revival style was not a common style for Minneapolis, possibly because the 1916-19 period was not a time of much new construction in the central business district of the city.<sup>25</sup> At the time it was designed, the Minneapolis Y.M.C.A. wanted a state-of-the-art facility. After the architectural firm of Long, Lamoreaux and Long was hired in October, 1916, Louis L. Long worked with Mr. Hussey of Chicago, Neil McMillan of the Y.M.C.A.'s International Committee, and S. Wirt Wiley, General Secretary of the Minneapolis Y.M.C.A., visiting and studying most of the large new Y.M.C.A. buildings east of the Mississippi River. Preliminary plans for the Central building were completed just before the United States declaration of War in 1917.<sup>26</sup> In explaining the Late Gothic Revival style of the exterior, Y.M.C.A. Secretary Wiley noted that "Gothic for centuries had been the prevailing architecture for religious and educational institutions in all western Europe and America, whereas Tudor, widely adapted to use for manor houses, parish houses and colleges, suggested the hospitality which was so much a part of the Association service."<sup>27</sup>

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The Y.M.C.A. Central Building is even an uncommon example of the Late Gothic Revival in the practice of the Long, Lamoreaux and Long firm who designed the exterior.<sup>28</sup> This firm was among the notable architectural concerns in Minneapolis. The principals, Franklin B. Long and Frederick Kees, practiced together from 1884-1898 and completed many important commissions in Minneapolis, such as the 1885 Corn Exchange, the 1891 Farmers and Mechanics Bank (NRHP 1984), the 1892-93 Flour Exchange (NRHP 1977), the 1888 Donaldson's Glass Block, the 1888-1895 Hennepin County Courthouse (NRHP 1974), the 1884 Kasota Block, the 1885 Lumber Exchange (NRHP 1983), the 1888-89 Masonic Temple (NRHP 1975), and the 1889 Public Library. These buildings are examples of Richardsonian Romanesque designs and Beaux-Arts designs.<sup>29</sup>

Louis L. Long joined the firm in 1898. From 1909-1919, the firm was known as Long, Lamoreaux and Long. Frank B. Long, the senior member, died in 1912. The Minneapolis Y.M.C.A. Central Building design was the work of his son, Louis L. Long, and the other senior partner, Lowell Lamoreaux, who became a full partner in 1909. Louis L. Long (1870-1925) attended the University of Minnesota and is associated with the designing of the 1909 Hotel Radisson, the 1910 Dyckman Hotel, and the Dayton Department Store. The Radisson and the Dyckman hotels were both Beaux-Arts style with base, shaft and capitols, and the firm employed decorative classical details manufactured by the American Terra Cotta and Ceramic Company, just as they did on the slimmer Y.M.C.A. Central Building.<sup>30</sup> Lowell A. Lamoreaux (1861-1922) practiced with Louis L. Long from 1912-1922. Lamoreaux worked under Cass Gilbert during the design of the Minnesota State Capitol Building (NRHP 1972), and designed several of the grand Lowry Hill mansions in Minneapolis. In 1922, Olaf Thorshov joined the firm. Louis Long died in 1925, and Thorshov became a partner and the firm's name changed to Long and Thorshov, the name it retained until 1950.<sup>31</sup> The Y.M.C.A. Central Building appears to have been one of the more important examples of the collaboration of Louis L. Long and Lowell Lamoreaux in the period from 1912-1922 when they practiced together.<sup>32</sup>

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Within the statewide context of "Urban Centers 1870-1940" as applied to the City of Minneapolis, Millet notes that attempts to build tall office buildings were frustrated by an 1890 100-foot height limit which was later raised to 125 feet, or around 12 stories. This cap was lifted in 1909 and resulted in the 14-story Radisson Hotel building. In 1914, the 252-foot First National-Soo Line Building (extant) was built at Fifth and Marquette, but its height caused concern in local real estate circles and the 12-story height limit was quickly reinstated in late 1914 after a request from the Minneapolis Civic and Commerce Association. Designed in 1916 by Long, Lamoreaux and Long, the Minneapolis Y.M.C.A. Central Building was conservatively limited to 12 stories. The Baker Building, completed in 1926, was also 12 stories tall. Not until 1929 was the Soo Line Building in downtown Minneapolis eclipsed by construction of the 26-story Rand Building and the 32-story Foshay Tower. The Northwestern Bell Telephone Company Building, completed in 1932, was 26 stories tall.<sup>33</sup> This group of commercial towers in downtown Minneapolis built or conceived during the 1920s dominated the skyline of downtown Minneapolis into the 1950s and all are extant, although overshadowed by even taller skyscrapers constructed in the building boom of the 1950s.

Of the group of commercial towers built during the 1920s, two were conceived as multi-building projects: The Medical Arts Building (originally the Yeates Building) and the Baker Building. The Medical Arts Building does not differ appreciably in architectural style or form from the Minneapolis Y.M.C.A. Central Building. It was actually built in three stages: six stories in 1923, a four story addition in 1925, and an adjacent 19 story addition in 1929.<sup>34</sup> It was not planned all at once in 1923, but rather expanded to its final size and configuration as tenants filled the building. Not until after construction began on the first phase did the renting agent, Yeates and Son, determine to offer doctors and dentists who were members of the county medical society or district dental society tenancy in the building. Phase one, at six stories tall, was not a skyscraper and may not have been topped with stone tracery, which was added when phase two was completed with the addition of four floors, bringing the height of the original building to ten stories. Thanks to a successful leasing plan, the addition readily filled up with tenants in the healing professions. In 1925 or 1926, a survey was conducted that indicated the need for a much larger medical building. The Medical Arts Building Company was organized and the 19-story addition was planned and completed in 1929 adjacent to the original structure. The firm of Long

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and Thorshov designed this building with reinforced concrete skeleton, and brick curtain walls with terra cotta trim.<sup>35</sup> It was really the work of Olaf Thorshov, since both Louis L. Long and Lowell Lamereaux had died by 1925. It is topped with Gothic tracery similar but more subdued than that used by Long, Lamoreaux and Long on the Minneapolis Y.M.C.A. Central Building.

The Baker Block at 706 Second Avenue South was the first of four separate buildings with a connecting arcade, planned to cover an entire block except for the corner of Eighth Street and Second Avenue South. The developer was the Morris T. Baker Company of Minneapolis and the architects were Larson and McLaren. The first unit in this complex was the 12-story Baker Building at the corner of Second Avenue and Seventh Street with a front entrance facing Second Avenue begun in the Spring of 1925 and completed in 1926.<sup>36</sup> The architectural vocabulary of this building is very similar to the Minneapolis Y.M.C.A. Central Building and the Medical Arts Building in that the smooth shaft of brown Kettle River granite facing is broken by ornamentation at the first and second stories and the top of the building. It is "sheathed in an ornamental surface of terra cotta and brick with a low glaze" "more Byzantine in spirit than anything else."<sup>37</sup> Interviewed in 1964, architect Al Larson described the style: "In 1926 filigree was beginning to become more sophisticated" and only one other downtown building, the Pillsbury Building, had no cornice. Where a cornice was expected at the top of the building, architect Larson claimed that he employed a more "Romanesque design—a delicately twisted column on the two top floors," flanked with 96 crests centered on repeating girls' faces. According to Larson, "The result is the relieving of massiveness with a fanciful decor. . . Music to the eye."<sup>38</sup>

The last three buildings conceived during the 1920s for downtown Minneapolis constitute a final break with the architectural historicism of the nineteenth century. The Rand Tower (NRHP 1994) was designed by the noted Chicago architectural firm of Holabird and Root and built in 1929.<sup>39</sup> Located on the corner of Marquette Avenue and South Sixth Street, the 26-story tower is an outstanding local example of the Moderne style. It has been described as significant as "one of the few art deco office towers in Minnesota, and one of only three in Minneapolis," the other two being the Telephone Building and the Foshay Tower.<sup>40</sup> A strong verticality of Bedford limestone piers rise uninterrupted above the two story base of dark Quincy

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granite, accented by dark lead-covered cast iron spandrels between the floors. It has three set-backs at the twenty-second, twenty-fourth, and top story and in 1929, nearing completion, it was described as "very New Yorkish in appearance."<sup>41</sup> The architectural style is Moderne with sculptural masses, its corners splayed at the top of the piers.<sup>42</sup> Set-backs in taller buildings had their beginning with the 1924 design of the new Nicollet Hotel following the August 1924 adoption of the new Minneapolis building code which also lifted restrictions on the height of buildings.<sup>43</sup>

In 1927, Magney and Tusler designed the unusual Foshay Tower (NRHP 1978), completed in 1929, as a smooth stone shaft in obelisque form at the behest of owner and developer Wilbur B. Foshay who was impressed with the Washington Monument. No expense was spared and the building received a patent for its method of construction: fabricated steel, hot-riveted with reinforced concrete, developed by Foshay and Gottlieb R. Magney. The thirty-one story building became instantly famous as the "tallest building in Minneapolis." It is faced with smooth Bedford limestone from grade to the top of its pyramidal roof.<sup>44</sup> Magney and Tusler's other well-known work in downtown Minneapolis is the monumental Moderne design for the Minneapolis downtown Post Office, in 1931-33, also a product of the building boom of the 1920s, but not a Moderne tower.<sup>45</sup> The Foshay Tower design is a reminder of the "conspicuous consumption" of the 1920s, as well as an outstanding example of the office tower as a reflection of corporate image.

The last building in this group of early twentieth century Minneapolis towers is the Northwestern Bell Telephone Company building, designed in 1928-29 by the Minnesota firm of Hewitt and Brown and constructed during 1930-32. When completed, the telephone company building was the second tallest in Minneapolis after the Foshay Tower. It is an outstanding example of the Zigzag Moderne style, popular during the late 1920s in the United States. It was designed as a base with a central double-set-backed tower. The roof, flat at each of three summits, is headed by parapets elaborated with geometric motifs. Windows are recessed between flat stone piers emphasizing verticality. The base is polished granite whose upper edge is finished with a decorative border of stylized chevrons. Chevrons, bird forms, and zigzag designs on the exterior are repeated on the interior tile floors, polished granite walls, and elevator doors.<sup>46</sup> The current 50-foot crown is a microwave relay, added in 1967, and the adjacent McKnight building was built in 1913 and increased in height



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in 1918. Edwin H. Hewitt was known as a fashionable architect in Minneapolis, having designed such Minneapolis buildings as the Episcopal Church of St. Marks (1908), a Gateway sketch (1908), the Charles Pillsbury House (1912, NRHP 1978), the Hennepin Avenue Methodist Church (1914), the Gateway Pavilion at Bridge Square (1915, razed), and the George Christianson House (1919) on Third Avenue S. (now the Hennepin History Museum).<sup>47</sup> As a designer, he was known for Beaux-Arts designs before the Hewitt and Brown firm received the large commission to design the Northwest Bell Telephone Company building. Together, the firm of Hewitt and Brown made its final break with the architectural decorative historicism of the Beaux-Arts style in the telephone company building and joined other architects around the country in the Zigzag phase of the Moderne style. It was the culmination of their career: Edwin H. Brown died on April 21, 1930 and Edwin H. Hewitt died in 1937, five years after the telephone company building was completed.<sup>48</sup>

The Minneapolis Y.M.C.A. Central Building was the first of the towers built or designed between World War I and the late 1920s in downtown Minneapolis, a stylistic progression which began with the Minneapolis Y.M.C.A. Central Building designed in Late Gothic Revival style borrowed from the classicism of the Beaux-Arts movement. The tall office tower in Minneapolis during this period culminated in the full-flowering of the Zigzag Moderne styles as architects sought stylistic solutions to buildings of greater height. These buildings dominated the Minneapolis skyline until the 1950s.

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**Endnotes for Sections 7 and 8:**

<sup>1</sup>"The New Central YMCA," n.d. (ca. 1919). Pamphlet in "Social Agencies: Mpls.: YMCA: History. On file: Special Collections, Minneapolis Public Library.

<sup>2</sup>American Terra Cotta and Ceramic Company advertisement. In *Buildings designed and erected under the supervision of Long, Lamoreaux & Long*, ca. 1922. In F. B. Long file, Northwest Architectural Archives, University of Minnesota.

<sup>3</sup>"Heritage Preservation Designation Study, Central Branch of the YMCA," ca. 1980s. Minneapolis Heritage Preservation Commission.

<sup>4</sup>"The New Central YMCA," 1919. On file: Special Collections, Minneapolis Public Library.

<sup>5</sup>"Exterior Work Begins on Old YMCA Building," *Skyway News*, September 10, 1991, 3,4; Personal communication on May 12, 1995, with Mark Macpherson, Macpherson-Towne, who did the 1991-1992 terra cotta repair and tuckpointing for BetaWest.

<sup>6</sup>"YMCA to Show Off Its New Look," *Minneapolis Tribune*, January 22, 1956.

<sup>7</sup>"Heritage Preservation Designation Study, Central Branch of the YMCA." Minneapolis Heritage Preservation Commission.

<sup>8</sup>S. Wirt Wiley and Florence Lehmann, *Builders of Men: A History of the Minneapolis Young Men's Christian Association: 1866-1936*, (Minneapolis: Privately printed, 1938), 184. The firm of Shattuck and Hussey and their full names is not listed in standard sources. The Chicago Historical Society has no record of this firm, nor do two collections in the Rierson and Burnham Library in Chicago. This firm is not listed in Withey and Withey's *Biographical Dictionary of American Architects* (1956).

<sup>9</sup>Thomas R. Zahn & Associates, "Preservation Plan for the City of Minneapolis, Phase I," (St. Paul: privately published, July, 1990), 4.2.1.

<sup>10</sup>Thomas R. Zahn & Associates, "Preservation Plan for the City of Minneapolis, Phase II," (St. Paul: privately published, July, 1991, 4.2.22 and 4.2.23.

<sup>11</sup>Special Collections, Minneapolis Public Library, contains "Buildings" files on all of the

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mentioned buildings, under their historical and subsequent names, with contemporary historical and recent material.

<sup>12</sup>Zahn, 1991, 4.2.23.

<sup>13</sup>David Gebhard and Thomas Martinson, *A Guide to the Architecture of Minnesota*. (Minneapolis: University of Minnesota Press, 1977), 31.

<sup>14</sup>Zahn, 1991, 4.2.22-23.

<sup>15</sup>Zahn, 1991, 4.2.27.

<sup>16</sup>The lot, measuring only 150 feet by 130 feet, for the new Y.M.C.A. Central Building was purchased in 1917 for \$150,000. For more, see Wiley and Lehmann, 182.

<sup>17</sup>Horace B. Hudson, *A Half Century of Minneapolis*. (Minneapolis: The Hudson Publishing Company, 1908), 74, 75; "Minneapolis YMCA Will Observe It's 75th Birthday Wednesday," *Minneapolis Star Journal*, May 4, 1941; Virginia Safford column, *Minneapolis Sunday Tribune*, June 4, 1944. The latter two articles are in "Social Agencies: Mpls.: YMCA: History," Special Collections, Minneapolis Public Library.

<sup>18</sup>"The New Central YMCA," 2.

<sup>19</sup>On the subject of a new central building for the Y.M.C.A., see the *Minneapolis Journal* for September 17, October 7, 10, 11, 13, and 15, 1911 and February 15 and 23, March 1, and June 1, 1914.

<sup>20</sup>"The New Central YMCA," 2.

<sup>21</sup>Wiley and Lehmann, 182; "Young Men's Christian Association Building Campaign," *Minneapolis Sunday Tribune*, February 2, 1919, section 1, p. 2.

<sup>22</sup>Wiley and Lehmann, 184.

<sup>23</sup>"Metropolitan Minneapolis YMCA History, 1866-1966," March 1966. In: YMCA: History, Presentation envelope 1938-69 (Envelope 13A), Special Collections, Minneapolis Public Library; Safford (1944).

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<sup>24</sup>"The New Central YMCA," 3.

<sup>25</sup>Zahn, 1991, 4.2.23.

<sup>26</sup>Wiley and Lehmann, 180, *passim*.

<sup>27</sup>Wiley and Lehmann, 191.

<sup>28</sup>The information on the firm of Long, Lamoreaux and Long is largely taken from the architect's biography files at the Northwest Architectural Archives under the names "Franklin Bidwell Long," "Frederick G. Kees," "Lowell Lamereaux," and "Olaf Thorshov."

<sup>29</sup>Zahn, II, 4.2.14 Nineteenth century Gothic-influenced commercial buildings in downtown Minneapolis were represented by Isaac Hodgson's 1883 Minnesota Loan and Trust Building, Kees' and Fisk's 1882 Syndicate Block, and the 1891 Farmers and Mechanics Bank. Larry Millet notes that Jefferson (1877) and Central High (1878) schools in Minneapolis "were among the first public schools to offer the Gothic look." See Millett, *Lost Twin Cities*, 1992, 139. None of these buildings, however, are comparable to the Late Gothic Revival style represented by the Minneapolis Y.M.C.A. Central Building.

<sup>30</sup>*Buildings designed and erected under the supervision of Long, Lamoreaux & Long.*

<sup>31</sup>"Franklin B. Long" and "Olaf Thorshov" file, Northwest Architectural Archives.

<sup>32</sup>Gebhard and Martinson, 77.

<sup>33</sup>Larry Millet, *Lost Twin Cities* (St. Paul: Minnesota Historical Society, 1992), 242.

<sup>34</sup>E.W.S. Yeates, "A Successful Renting Campaign for a Medical Arts Building," *Buildings and Building Management*, (July 28, 1930) in Medical Arts file, Special Collections, Minneapolis Public Library; "Developing a Minneapolis City Block," *Buildings and Building Management*. (September 20, 1927) in Baker Block file, Special Collections, Minneapolis Public Library.

<sup>35</sup>Yeates, 48, 51.

<sup>36</sup>"Construction to Start April 1," *Minneapolis Sunday Tribune*, March 8, 1925. In Baker Block file, Special Collections, Minneapolis Public Library.

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<sup>37</sup>Gebhard and Martinson, 37.

<sup>38</sup>George Grim, "Gently, That Is: Baker Building 'Girls' Get Faces Scrubbed." *Minneapolis Tribune* (November 11, 1964).

<sup>39</sup>Camille Kudzia, Rand Tower National Register of Historic Places nomination (1981); Gebhard and Martinson, 31; "Combining Beauty and Utility in a Well-Planned Office Building." *Builders and Building Management* (November 4, 1929). In Rand Tower file, Special Collections, Minneapolis Public Library.

<sup>40</sup>Miller-Dunwiddie Architects, Rand Tower National Register of Historic Places nomination, ca. late 1970s. On file: Minnesota Historical Society.

<sup>41</sup>*Gopher Minnesota* (May 1929). In Rand Tower file, Special Collections, Minneapolis Public Library.

<sup>42</sup>Camille Kudzia, Rand Tower National Register of Historic Places nomination, 1981. On file: Minneapolis Heritage Preservation Commission.

<sup>43</sup>Norene Roberts, Historic American Buildings Survey recording of the Nicollet Hotel, (MN-122), 1991. On file: State Historic Preservation Office, Minnesota Historical Society.

<sup>44</sup>Charles Nelson, Foshay Tower National Register of Historic Places nomination, 1977. On file: State Historic Preservation Office, Minnesota Historical Society. See, also, Foshay Tower file, Special Collections, Minneapolis Public Library.

<sup>45</sup>Gebhard and Martinson, 45.

<sup>46</sup>Kudzia, Northwestern Bell Telephone Company National Register nomination, 1981.

<sup>47</sup>Kudzia, Northwestern Bell Telephone Company Building; "Edwin H. Hewitt" file. Northwest Architectural Archives.

<sup>48</sup>"Edwin H. Hewitt" and "Edwin H. Brown" files. Northwest Architectural Archives.

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**Verbal Boundary Description:**

This nomination comprises one building on Lot 6, Block 1, LaSalle Plaza, City of Minneapolis.

**Boundary Justification:**

The nominated property includes one building located on Lot 6, Block 1, LaSalle Plaza, City of Minneapolis (new as of 1994). This new legal description is identical to the original legal description on the east, south, and west sides of the historic property description which was Block 224, Wells, Sampson, and Bell's Addition, City of Minneapolis, but differs on the north boundary. The new legal description does not include the north 66 feet of the original legal description because that area was taken for the LaSalle Plaza development. The north 66 feet formerly contained the "bustle" of the Y.M.C.A. Central Building, which was removed in 1990. The land area occupied by the "bustle" was separated from the historic property as reflected by the new legal description in 1994 with the current replat.