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National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

X New Submission ___ Amended Submission

A. Name of Multiple Property Listing

Illinois Carnegie Libraries

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Carnegie Libraries in Illinois 1900 - 1918

C. Form Prepared by

name/title Karen E. Schnell

organization _____ date November 10, 1993

street & number 900 S 5th St. Apt. 1 telephone 217/525-1820

city or town Springfield state Illinois zip code 62703

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. (☐ See continuation sheet for additional comments.)

[signature], SHPO 12-20-93

Signature and title of certifying official Date

Illinois Historic Preservation Agency

State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Beth Boland 2/14/94

Signature of the Keeper Date of Action

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Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Fill in page numbers for each section in the space below.

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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 the 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 Project (1024-0018), Washington, DC 20503.

E. STATEMENT OF HISTORIC CONTEXT

Illinois Carnegie Libraries

The community library has become a fixture in towns across the United States. These structures in the cities and small towns of Illinois evoke a sense of permanence and a perception that they have always existed. In fact we are so accustomed to the familiar sight of local libraries with services administered by trained professionals that rarely do we consider the circumstances which brought these institutions into existence.

The establishment of tax supported public libraries in Illinois fits into a movement that was occurring nationwide. Andrew Carnegie's contribution to this movement was the donation of over $40,000,000 for the erection of 1,679 public libraries in communities across the nation.[1] Illinois was the recipient of 106 public library buildings, the third highest amount among the states.[2] Additionally, Carnegie provided funds for the erection of four university libraries in the state.[3]

The structures built nationwide during the 1890's and early part of this century with money donated by Carnegie are representative of a significant period in library history. Taken together, these buildings are associated with a period characterized by the growing recognition of the library as a necessary and desirable public institution; an increase in the number of libraries located in smaller towns; the institution of taxes to support local libraries; the emergence of the library professional; and by changes in library design to meet the needs of smaller communities.

The institution that we know today as the public library is the product of an on-going process. As a public institution it reflects the demands of the society it serves; and these demands in turn are a factor in determining the structure of the library building as well as the services it offers. Consequently, over time the library has assumed a variety of forms in both service and structure.[4] The Carnegie library represents just one period in library history and, in a broader sense, a part of the social history of the nation. To fully appreciate the impact of Carnegie library benefactions with regard to the national public library movement and to the development of libraries in Illinois it is necessary to understand what the situation was prior to 1886.

Early Libraries

Using the broadest of definitions, the library has been with us in one form or another since European immigrants settled on the continent. The earliest arrivals brought with them collections of books, primarily of religious topics. Their use was intended for the clergy and for the conversion of the local Indian population.[5] By the mid 1600's most collections of books were found at colleges for the use of enrolled students, or in private hands. In either case only a limited population had access to the books, and the volumes were generally for the purpose of religious instruction.[6]

In his book *Foundations of the Public Library*, Jesse Shera writes that in the early phase of library development the term "public library" applied to any collection of books not privately owned. With this broad definition he relates the formation of Boston's first public library. This collection of books, donated in the will of a Boston merchant, was to be housed in its own building. In later years, adding to the "public" nature of this new library it became the depository of public records for the town. Shera writes that it was recognized at that time that the library and its collection belonged to the public and responsibility for the administration of this institution rested on the community.[7]

The rise of the social library beginning in the early decades of the 1700's can be viewed as one of the first changes in form libraries underwent in response to improving social conditions. During the first years of the 18th century the prosperity in eastern towns was manifested in the growing population, an increasingly urban appearance to villages, and a heightened standard of living. Roads connecting towns were improved facilitating communication and transportation between population centers. The expansion of commerce brought about an increased emphasis on education and literacy as well as providing many with the means for leisure time pursuits.[8]

Also during this time religious domination was beginning to give way to the secular interests of commerce, science, history, and the arts. Active membership in the church was no longer linked with political and social success. This growing secularization of society was also revealed in how colonists spent their free time. Spurred by commercial success and improvements in technology, New England colonies were increasingly moving away from their agrarian roots toward an economy based on industry and manufacturing. It

was under these circumstances that the social library, in its many forms, prospered.[9]

"Social library" is an umbrella term which encompasses many different forms of libraries during the 1700's and up to the second half of the 1800's. Jesse Shera defines the social library as "a voluntary association of individuals who contributed money toward a common fund to be used for the purchase of books."[10] Shera further describes two forms of social library, the propriety and the subscription library. These two forms are distinguished by differences in membership and how they were financed. The following paragraphs summarize Shera's research concerning the proprietary and subscription libraries.

The membership of proprietary libraries was usually comprised of wealthier patrons. They were partnerships based on the purchase of joint stock. Members were shareholders and part owners of the library property and voting was often influenced by the number of shares purchased by any individual partner.[11]

Subscription libraries were common law corporations. Payment of the annual fee entitled the subscriber to library service not to the property. The cost of subscription was less than membership in a proprietary library making them more affordable for the general population.[12] For its time the social library worked well and before 1850 their number grew to over 1,000 in New England alone.[13]

Shera outlines the transition from social libraries to tax supported public libraries. Broken down into three subcategories his chronology of social library development spans the years 1733 to 1890. His outline for development will be summarized in the following paragraphs.

Between 1733 and 1790 the number of social libraries began to increase due to, in part, the improved social circumstance outlined earlier: growing urban centers, increased wealth from commerce, a wider availability of books, and people motivated to self improvement and moral elevation through literature.[14] The years 1790 to 1840 are what Shera refers to as the golden age of the social library. This phase is further broken down into two distinct periods. The first, from 1790 to 1815, is characterized by a rapid increase in the number of social libraries in New England and their movement into the new areas of settlements in the west. Prospering young communities were often quick to form social libraries particularly in areas settled by transplanted New Englanders.

The formation of libraries continued to increase until just

prior to the outbreak of the War of 1812. Following the Peace of Ghent interest in libraries resumed. This second period from 1815 to 1850 however, is characterized by a leveling off of the number of new libraries and by the experimentation with new forms of service.

Prior to 1815 most social libraries were of the general nature. The collections had no particular focus and membership was comprised of citizens from a variety of backgrounds. Between 1815 and 1850, however, specialized libraries began to be formed aimed at clearly defined populations.[15]

These libraries had restricted membership based upon sex, special interests, or occupation. For example, mercantile and mechanics libraries possessing a definite vocational orientation were formed urban areas. Young clerks and businessmen comprised the membership of mercantile libraries and it was in these institutions that young men found the tools for survival in the commercial world. The mercantile library served an educational purpose, their collections being focused on sources of information vital to business pursuits. Additionally, they served a social need as places where members of the same profession could meet informally.[16]

Mechanics libraries were often supported collectively by business owners. Their mission was to educate young workers and apprentices whose parents had been unable to do so. These libraries were places where tradesmen could keep up to date on technological advances and to exchange information with those in related occupations. In addition to their educational and social functions they also served a humanitarian purpose. Reading, whether it be for self improvement or for pleasure was viewed as infinitely preferable to gambling, drinking, and other pursuits that were believed to lead to moral decay.

For young boys working in the city the mechanics library was promoted as a positive distraction from long days and hard labor. Consequently, their collections reflected this need for entertaining literature. Mechanics libraries offered members novels and other forms of pleasure reading as a safe form of entertainment.[17]

Shera concedes that, by far, the greatest number of libraries remained of the "general" type but adds that throughout this period there appeared with increased frequency these specialized mechanics, mercantile, juvenile, ladies, theological, and historical social libraries. He believes that this splintering of

orientation is a significant development in that it speaks to " a desire to adapt the social library to meet different readers interests."[18]

In the final phase outlined by Shera, 1840 to 1890, the number of social libraries reached a plateau as the free library movement began to build. Social libraries had arrived at a point in their development where, though numerically strong, flexible in form, and relatively inexpensive, voluntary support was simply not enough to sustain them for any great length of time. Three factors in particular: small book collections, small memberships, and inadequate financial support led to the decline of the social library.[19]

The success of the social library during this period does, however, speak to the prevailing thought in the society that the library was a worthwhile institution. Its services were in demand and the public was willing to provide support. Driving the formation of these libraries were individuals of diverse backgrounds, needs and interests. Individually their institutions served a limited, homogenous clientele. Taken together these individual groups would create a demand for tax supported public libraries the collections of which would serve and be supported by a general public.[20]

The transformation from the social library to the tax supported free public library was influenced by social theories prevalent in the last half of the century. Rapidly changing social conditions due to immigration, urbanization, and industrialization produced new challenges to the established order. Sidney Ditzion, in his book *Arsenals of Democratic Culture*, discusses some of the social/cultural beliefs held which influenced the development of the public library. The following paragraphs summarize his chapters concerning these issues.

Long championed as a remedy for social ills, the library was viewed by middle class humanitarians as a tool for social reform through education and elevation of the human condition. Libraries were viewed a safe haven from the city's demoralizing conditions and numerous temptations.[21] This belief in the perfectibility of man, that given the proper guidance and education it was possible for the poor to rise above their environment, was the force driving the efforts of humanitarians to provide such a source of enlightenment for the middle and lower classes. The belief in progress and the advancement of science espoused by an increasingly industrial society was manifested in the growing emphasis on formal

learning and in the popularity of libraries as an additional means of educating the public.[22]

It was also held that a secure future for our form of government depended upon an educated electorate. There existed a fear that immigrant groups, voting as a unified block, might be able to assert themselves politically over the long time citizens. This prompted many to seek a means to reduce strong ethnic ties by easing the process of assimilation into mainstream American culture. Making social institutions such as the library available to the general public was viewed as one way to facilitate inculturation.

It was held that the success of a democratic society rested on the participation of an informed public. Educating the voting public would help to prevent them from being taken in by unscrupulous politicians. Ditzion writes, "where every individual thought and deed affected the social mechanism of the whole, it became the interest of the whole to provide the necessary education for its parts."[23] Access to libraries for the many rather than just for those who could afford it was becoming an increasingly attractive idea for these social, humanitarian, and political reasons.[24]

The year 1848 is a significant date in library history. The library had proven itself to be an enduring and desirable institution. But growth of the *public* library was slow due to a lack of means for financial support. The use of taxes to support a free public library was hindered by the inability of city governments to tax residents for such services. At mid-century city governments still had to turn to state authorities to obtain permission to increase taxes for municipal projects.[25] Slowly this barrier was removed as state governments, beginning with Massachusetts in 1848, began to pass acts giving local governments the power to levy taxes in support of public libraries. That year the state government of Massachusetts authorized Boston to levy such a tax and then extended the act, in 1851, to include all other towns in the state. Other states soon followed; New Hampshire in 1849, Maine in 1854, and Vermont in 1865.[26]

It should be noted that defining the free public library as an institution which served all members of a community through taxes is limited in the sense that in many areas, particularly in the South, blacks and other minorities were denied services by laws written or just understood.[27]

For the reasons outlined earlier, public libraries were formed

largely in urban areas. However, increasingly throughout the second half of the century this newly acquired power to tax coupled with the recognition of the library as a valuable social institution enabled smaller communities to proceed with the formation of a public library. For some smaller communities or rural areas, however, gathering support remained a challenge. An impetus was still required. In many towns, large and small, the philanthropist would play a vital role in the development of their public library.[28]

Early Library Philanthropy

The second half of the 19th century was a period of industrial growth. Conditions existed such that much of the developing industry was controlled by a small group of businessmen and this group was able to amass incredible wealth. Several members of this elite group of industrialists were motivated to donate money for the construction of large, urban libraries. During the last three decades of the 19th century men like George Peabody, Walter Newberry, Charles Bower Winn, and Andrew Carnegie saw the library as an institution beneficial to society and one that was worthy of their financial consideration.[29]

The manner in which these libraries were donated to towns has been termed paternalistic giving. Large and imposing structures were built in towns that had some connection to the donor. In some cases the town had been a boyhood home or the location of the philanthropist's business. In any case these were large, one-time gifts, usually with an endowment provided to support the library.[30]

On a smaller scale similar situations existed outside of urban areas. A wealthy citizen might leave money in his will to his hometown to purchase books or construct a building. George Bobinski, in his book *Carnegie Libraries: Their History and Impact on American Public Library Development* writes that this kind of philanthropy was a double edged sword. In some cases it delayed or hindered the passage of taxes by meeting the immediate need for books or a library building however no provision was made for continued support. The community was only temporarily relieved of the responsibility of financing the library.[31]

It has also been argued that such one time donations enabled many towns to begin library service where it could not have otherwise. Once established the library could prove its importance to the community which would then, in some cases, be willing to

pass taxes for its support.[32]

Andrew Carnegie and Library Philanthropy 1886 - 1919

The "Patron Saint"[33] of libraries, Andrew Carnegie spent the first 66 years of his life building a great fortune and the last 18 years giving it away.[34] Between 1886 and 1919 his library benefactions world wide surpassed 56 million dollars.[35] His motivation for providing support for libraries on such a grand scale has been the subject of a great deal of discussion. A memorandum found among Carnegie's papers following his death reveals that as early as the age of 33 Andrew Carnegie had decided that after making his fortune he planned to "spend the surplus each year for benevolent purposes."[36] But why the library and why on such a grand scale requires a closer look at the philosophical beliefs held by the man.

The most common rendition of why Carnegie went into the library business begins with his childhood. Born the son of a weaver in Dunfermline, Scotland in 1835, the Carnegie family business soon suffered from growing industrialization in that field. His father, forced to sell his business, had to move the family to Allegheny, Pennsylvania in search of employment. Young Andrew had to forego further formal education to work as a bobbin boy. The story is told that through diligence, hard work, and self improvement he was continuously promoted and made the contacts which enabled him to pursue business interests.[37]

Central to this rags-to-riches tale is that as a working boy in the Pittsburgh factories he obtained permission for himself and other working youths to have access to the books contained in a private library. The impact of this experience and that of his father working to organize the weavers of Dunfermline to pool resources to purchase books made libraries and the availability of books a special concern for Carnegie.[38]

Further insight into his motivations can be found in Carnegie's own writings. In 1889 he professed his philosophy of "trusteeship of wealth" in an essay entitled "Wealth". Carnegie writes that as trustees of wealth, it was up to the rich to reinvest money where it would benefit the common man, and through him, the society, the most. This could be best done by helping those who would help themselves. Charity would only create further dependence. Carnegie felt it was best to assist, provide the tools for those that were willing and able to better their circumstances

and rise above poverty, crime, and ignorance.[39]

In another essay "The Best Fields for Philanthropy" Carnegie suggests seven areas where investment of money would benefit the society the most. These seven include: universities, libraries, medical centers, public parks, meeting and concert halls, public baths, and churches.[40] Carnegie writes that a library is the best gift that a community can receive with the stipulation that the town maintain it as a public institution.[41]

George Bobinski's book *Carnegie Libraries: Their History and Impact on American Public Library Development* is considered by many of the authors whose sources were consulted to be one of the most comprehensive studies of Carnegie library philanthropy. The following information on the retail and wholesale periods of library donation, how the libraries were obtained, and the end of the Carnegie library benefactions rely heavily on Bobinski's book unless otherwise indicated.

"Retail" and "Wholesale" Library Philanthropy

The years of Andrew Carnegie's library donations are divided into two distinct periods. From 1886 to 1896, the "retail" period, Carnegie gave a total of $1,860,869 to construct and endow 14 library buildings in six communities in the United States. Sharing the paternalistic philosophy of philanthropy with other wealthy men of the time Carnegie's benefactions were limited to towns with which he had some personal affiliation.[42] The Pennsylvania towns of Allegheny, Johnstown, Braddock, Homestead, and Pittsburgh along with Fairfield, Iowa were recipients of early Carnegie libraries. The buildings constructed during this period of retail giving were large, multi-purpose structures which contained areas for art exhibitions, lecture and recital halls, and in some cases a gymnasium and swimming pool. Additionally, these institutions were provided with an endowment as a means of continued support.[43]

Between the retail and wholesale periods Carnegie reformed his philanthropic practices. He abandoned the paternalistic method of financing large, multi-purpose structures in urban areas and turned instead to providing smaller buildings to more towns in places that previously did not have access to cultural institutions.[44]

From 1898 to 1919 Carnegie gave $39,172,981 to 1,406 communities in the United States for the construction of buildings to be used exclusively as libraries. The majority of grants during this wholesale period were each $10,000 or less with the next

largest frequency being between $10,000 and $20,000. Grants were made to communities in 46 states with the majority going to towns in the midwest.[45]

Obtaining a Carnegie Library

After 1897 it became common knowledge that Carnegie intended to distribute his fortune to worthy causes. Among the many requests for donations that were flooding Carnegie's New York offices were requests for library donations. The only person who stood between Carnegie and the numerous requests for his money was his loyal secretary James Bertram. The amazingly efficient Bertram served as the "front man" in the grant process. He had first contact with requests which were made, almost without exception, by mail.

Bertram compiled information about towns asking for assistance and checked the veracity of the data provided by town officials. Approval of library benefactions was ultimately in Carnegie's hands but Bertram was the person with whom the towns had contact.[46] Dealing with Bertram could be a lesson in humility for, as some of the Illinois Carnegie correspondence reveals, in the name of efficiency the man was direct, often rude, and frequently without patience for those unable to follow his brief instructions or those bold enough to request further directions.[47]

First attempts to contact Carnegie were often unsuccessful but persistence was rewarded with an acknowledgement from James Bertram. A schedule of questions was then dispatched to the town for completion. Carnegie had very few requirements of communities requesting library money. To be considered towns needed to have a population over 1,000, be willing to purchase a site for the library large enough for potential expansion, and levy a tax to support the library.[48]

The requirement that towns levy a tax to support the library is an important aspect of Carnegie's library program. Unlike the one time gifts of his early donations, Carnegie required the communities to invest in their library and at the same time provide for its continued support. He stipulated that the town's maintenance pledge needed to be at least 10 percent of the amount Carnegie donated. On this requirement he stood firm. In order to meet this stipulation smaller communities with populations under 1,000 would often band together and petition Carnegie for a township library.[49]

The length of time between initial contact and a completed library was varied. Some towns passed through the process rather quickly while for others it was slowed due to difficulty passing taxes, arguments over the location of the building, or confusion over how to proceed.[50]

Communities receiving final approval were then notified that bills up to the specified amount of the donation could be forwarded to Carnegie's cashier Robert F. Franks. Franks would in turn be notified by Bertram to release the funds for payment of bills.[51]

Changes After 1908

Towns receiving notification of a grant prior to 1908 had virtually no constraints placed upon them with regard to library design.[52] Essentially Carnegie's only stipulation was that the money was to be used for the construction of a building for library purposes only. He also felt that unnecessary ornamentation should be avoided. The emphasis should be on building the best structure not on costly details.

The Carnegie Corporation neither held legal title to the library building nor did they desired it.[53] Consequently, no system was ever put in place to monitor libraries once they were under construction. After the site was provided and the maintenance pledge agreed to, towns were able to do what they wanted with the money allocated to them.

Still in the early years of the program mounting abuses and complaints of extravagant spending came to the attention of James Bertram. With increasing frequency communities were requesting additional funds to complete their libraries. The structures were costing well over what Carnegie deemed sufficient for the needs of smaller towns. After 1904 Bertram became more involved with proposed plans for libraries making recommendations, pointing out potential problems and frivolous expenditures. After 1908 submitting library designs prior to approval of the donation became a requirement.[54]

Other measures were taken to ensure that the money was being spent in the most efficient and productive manner. In 1911, James Bertram put the ideas espoused by leading librarians into print. "Notes on Library Bildings[sic]" recommended designs for inexpensive, functional library structures for small towns. The pamphlet, depicting six different floor plans and offering suggestions for the most efficient use of space, was sent to all

towns requesting a grant to serve as a guide.[55]

Additionally, in 1914 the Corporation required the mayors of cities seeking library benefactions to sign a pledge stating that the expenses for the library construction would not run over the donation amount. On occasion the building would be finished but no resources had been allocated to purchase books, bookshelves, or library furniture. Community leaders would then request more money from the Carnegie Corporation to complete the library. This new requirement was an attempt to force community leaders to anticipate the real costs of bringing the library into operation.[56]

The End of Carnegie Library Benefactions

Carnegie library benefactions continued throughout the first two decades of the century peaking in the year 1903 when 204 communities were promised funds for buildings. After 1903 the number of grants made fell sharply and continued to dwindle except for occasional increases in 1911 and 1913.[57]

By 1915 many of the structures built during the years of Carnegie's most prolific library donation, 1901 - 1903, were approaching their 15th anniversary. Following reports of broken pledges of support, buildings standing vacant, and disuse the Carnegie Corporation hired Alvin Johnson, a Cornell University economics professor, to conduct a study of existing libraries.

The proposed study involved a ten week tour visiting 100 libraries from various regions. Johnson was to report his overall impression of the library, the role it was presently playing in the community and its potential to serve the community in the future. As the basis for his research Johnson considered the question of whether "the policy of establishing free public libraries with the requirement of a definite annual maintenance fund was fulfilling the purpose well enough to justify the outlay involved."[58]

In his report made before the Carnegie Corporation in 1916 Johnson addressed such issues as the social significance of the libraries built with Carnegie donations, the physical aspects of the buildings, effectiveness of library personnel, and the financial condition of the libraries.

Based on his survey, it was Johnson's belief that the free public library was in a transition period. It had the potential to be an even greater influence on the community in the way of providing culture, entertainment, and education to residents but was hampered by disagreement over library objectives. In its

present form it was still a fairly new public institution and expectations of library services differed among citizens, library employees, and board members.

Central to all of Johnson's findings and recommendations was the idea of "active" libraries. Johnson learned that the institution in many towns was of the passive nature, meaning that the staff merely checked books in and out. An active library took steps to create a demand and inspire its readers. This would require a professionally trained staff familiar with the community and able to anticipate and cultivate their interests.

Johnson reported that an active and efficient library was largely dependent upon the competency of the librarian. He learned that much of the training for staff members was on the job and wholly inadequate. It was his observation that the existing educational institutions were not able to produce the number and the quality of librarians needed. The Corporation was "investing funds for social profit" and "it could not afford to invest its capital in a project that would be dormant for want of competent personnel."[59] Library buildings having been provided, it was now in the Corporation's best interest to be involved in the education of librarians.

No actions were immediately taken following the presentation in 1916. However approval of grants continued to dwindle and less than two years later, in November 1917, the program was terminated. The demands of World War I on money, labor, and materials were cited as reasons for ending the program however after the war benefactions were not resumed. Libraries promised earlier continued to be built up until 1923. But after 1919, the corporation perhaps seeing the wisdom in Johnson's recommendations turned financial support to library education.[60]

Libraries in Illinois

In the newly established state of Illinois economic growth and stability was followed closely by library development. Hoping to civilize their communities only recently carved out of the wilderness, settlers transplanted familiar cultural institutions such as schools, social libraries, and various "societies".[61] A controversy exists even today as to which town, Albion or Edwardsville, was first to establish their library in 1819, one year after Illinois became a state.[62]

These early libraries were often merely an outgrowth of a

literary society the membership of which consisted primarily of women. A small collection of books was maintained by subscriptions and housed usually in the town's church or in a business building.[63] Ruth Shonle Cavan in *Schools, Libraries, Chautauqua* describes the situations in some Illinois towns.

The town's Congregational church was the home of Shabbona's library. Sponsored by one of the town's associations members were charged a one dollar subscription fee which enabled them to borrow two books a week. This endeavor was short lived however, and the library closed due to a lack of interest. The Library Society of Belvidere organized in 1851 was supported by the voluntary efforts of its female members and financed by subscriptions. After 5 years this early attempt at library service was abandoned until 1874 when the town's women established another library society.

In 1874 Illinois enacted enabling laws. These laws allowed local government to levy taxes which would be used for the establishment and continued support of a public library.[64] Cavan writes that many towns which had earlier formed subscription libraries levied taxes to support a public library. The library in Batavia had its start in 1869 as a Library Association which charged a life membership fee of five dollars in addition to a yearly tax. In 1882 the association became a township library and levied a one mill tax. At its opening the library consisted of 300 books which grew in number to 1,000 five years later; then to 4,346 in 1888; and by 1904 the library's collection had grown to 8,652 volumes.[65]

Carnegie Libraries in Illinois

When it became known that Andrew Carnegie intended to dispose of his fortune Illinois towns were among the many which sought his benefaction. For despite the passage of enabling laws some Illinois towns were still slow to levy taxes for library support and even in communities which had, libraries existed in primitive conditions. Copies of correspondence to Carnegie contain a great deal of information about the condition of libraries in Illinois towns at the turn of the century. In addition to glowing accounts of a town, its potential for development, the community's high moral character and the lack of saloons appears frequently in the correspondence as well.[66]

Raymond Bial and Linda LaPuma Bial in their book *The Carnegie Library in Illinois*, write that it was typically the case that the

town's ladies club or library association maintained a reading room with books either donated or purchased with money raised by their organization. In some communities a public library was established but like their reading room counterparts they were likely to be housed in public buildings used for functions other than library service.[67] For instance the library in Vienna was housed in three small rooms over a meat market.[68] The library at Oregon, Illinois was forced to "occupy undesirable rented rooms."[69] When the city of Havana petitioned Carnegie for a grant in 1900 the 12,000 volume library was housed "in a room in the City Hall building 8' by 36' in size; surrounded by the police court, the fire department, and city jail".[70]

The experience of requesting a library donation was fairly similar from town to town in Illinois. Examination of the Illinois Carnegie Correspondence reveals that for many communities more than one attempt was necessary to initiate contact with Carnegie.

As the wholesale period of library donation progressed the process through which all applications for benefaction passed became more and more standardized. A formal schedule of questions was developed by Bertram to obtain information about the town. The questions pertained to the town's population, the condition of its present library if one existed, and in a later version, information about the city's finances, the ability of the town to provide a site, and its willingness to levy taxes for the library was also sought.[71]

For some communities meeting Carnegie's requirements of population, tax support, and site was fairly easy. As in the case of Havana where Carnegie was first contacted in June of 1900 and by the fall of 1901 word of their donation had already come through.[72] The city of Charleston first wrote to Carnegie in August of 1901 and received word of their $12,000 donation in October of 1901.[73]

For other communities, however the process was more drawn out. Disagreement over the site, difficulty in providing Bertram with the required information, confusion over what was required of the community, and Carnegie's lengthy stays abroad sometimes added years to the process. The Illinois town of Bunker Hill was promised a grant of $7,500 in January 1905 but controversy over the site prevented the donation from going through.[74] Delay was caused in Aurora and Rockford, towns divided by rivers, by bitter disputes over the proposed locations of their respective libraries.[75]

Smaller communities considered ineligible because they had populations under 1,000 would often band together and petition

Carnegie for a county or joint library.[76] Illinois has several township libraries including the Mercer Township Free Public Library in Aledo and the Flagg Township Library in Rochelle.[77]

Though the emphasis of the Carnegie library program was on public libraries exceptions were made. For instance the town of Danville was the beneficiary of two libraries, one constructed within the city limits (1904) and one built in 1905 on the grounds of what was then the Danville Branch of the National Home for Disabled Volunteer Soldiers. Writing to Carnegie, a strong argument was made for the project by one of the Home's administrators. In his request for assistance he discussed the special needs of the community at the Home, the sizable population, the large number of books contained in the present library, and its heavy use by residents.[78]

Four Illinois institutions of higher education were also recipients of library benefactions. Lengthy correspondence between Carnegie and Monmouth College, Ewing College, and Shurtleff College produced grants for $30,000, $10,000, and $15,000 respectively.[79] In addition, the University of Chicago obtained a $10,000 contribution toward their library building, a sum comparatively small to John D. Rockefeller's promised support of $600,000.[80]

In addition to the 1,412 communities nationwide receiving funds for library construction another 225 were also made tentative offers pending the passage of the appropriate measures, but which never followed through. Of these 225, eight Illinois towns did not complete the grant process. It is unknown why the town of Gardner which was offered a grant of $5,000 in 1906 was unable to follow through but at the time no library had been established and the population was just over 1,000.[81] The towns of Brookport and Du Quoin cite the rising cost of building materials and World War I as reasons for refusing Carnegie's offer while the towns of DeKalb and Urbana were able to obtain funds from a local philanthropist.[82]

1. George Bobinski, Carnegie Libraries: Their History and Impact on American Library Development (Chicago, IL: American Library Association, 1969), 3.

2. Bobinski, 20.

3. Carnegie Correspondence for Shurtleff College, the University of Chicago, Monmouth College, and Ewing College.

4. Jesse H. Shera, Foundations of the Public Library: The Origins of the Public Library Movement in New England, 1629 - 1855 (Chicago, IL: The University of Chicago Press, 1949), summary of material covered in pages 16 - 126.

5. Shera, 16 - 17.

6. Hawthorne Daniel, Public Libraries for Everyone (New York: Doubleday & Company, Inc., 1961), 8 - 9.

7. Shera, 19 - 23.

8. Shera, 40 - 51 and 86 - 100.

9. Ibid.

10. Ibid., 57.

11. Ibid., 58 - 59.

12. Ibid.

13. Michael H. Harris, Reader in American Library History (Washington D.C.: Microcard Editions, 1971), 45.

14. Shera, 86 - 100.

15. Shera, 68 - 85.

16. Sidney Ditzion, "Mechanics and Mercantile Libraries," Library Quarterly 10 (April, 1940): 197 - 219.

17. Ibid.

18. Shera, 71 - 72.

19. Shera, 75 - 78.

20. Shera, 71 - 72.

21. Sidney Ditzion, Arsenals of a Democratic Culture: A Social History of the American Public Library Movement in New England and the Middle States from 1850 - 1900 (Chicago, IL: American Library Association, 1947), 97 - 109.

22. Ibid., 110 - 128 and 77 - 96.

23. Ibid., 65 - 66.

24. For a detailed discussion of the social and cultural beliefs influencing public library development, see Ditzion, Arsenals of a Democratic Culture, chapters 4 - 7.

25. Howard P. Chudacoff and Judith E. Smith, The Evolution of American Urban Society (Englewood Cliffs, NJ: Prentice Hall, 1988), 151 - 152.

26. Bobinski, 4 - 6.

27. Bobinski, 80.

28. Bobinski, 6 -7.

29. Abigail A. Van Slyck, "The Utmost Amount of Effectiv [sic] Accommodation: Andrew Carnegie and the Reform of the American Library," The Journal of the Society of Architectural Historians (December 1991): 360.

30. Ibid., 360 - 369 and Bobinski, 13.

31. Bobinski, 7.

32. Ibid.

33. Susan Spaeth Cherry, "Carnegies Live . . . But the Destiny of a Beloved Institution is Unfolding in Mixed Triumph and Tragedy," American Libraries (April, 1981): 184.

34. Bobinski, 10.

35. Cherry, 184.

36. Bobinski, 10.

37. Ibid., 9.

38. Cherry, 184.

39. Andrew Carnegie with Edward C. Kirkland editor, The Gospel of Wealth and Other Timely Essays (Cambridge: The Harvard University Press, 1962), 26 - 29.

40. Joseph Wall, Andrew Carnegie (New York: Oxford University Press, 1970), 808.

41. Carnegie, 36 - 40.

42. Van Slyck, 365.

43. Bobinski, 13.

44. Van Slyck, 369.

45. Ibid. 13 - 22.

46. Bobinski, 24 - 30.

47. Illinois Carnegie Correspondence.

48. Bobinski, 34 - 46.

49. Ibid., 43 - 45.

50. Ibid., 47 - 52.

51. Ibid., 52.

52. Ibid., 57.

53. Illinois Carnegie Correspondence

54. Bobinski, 57.

55. Van Slyck, 376 - 380.

56. Bobinski, 47.

57. Ibid., 14.

58. Ibid., 143 - 144.

59. Ibid., 155.

60. Discussion on Johnson Report see Bobinski, 143 - 160.

61. Ruth Shonle Cavan, Schools, Libraries, Chautauqua (DeKalb, IL: Gurler Heritage Association, 1983), 31 - 33 and 3 - 5.

62. Raymond Bial and Linda LaPuma Bial, The Carnegie Library in Illinois (Urbana, IL: University of Illinois Press, 1991), no page number, plate #14 the town of Edwardsville.

63. Cavan, 32.

64. Ibid.

65. Ibid., 32 - 33.

66. Illinois Carnegie Correspondence

67. The book by Bial has no page numbers. It is a compilation of photos of Illinois Carnegie Libraries accompanied by a several paragraph narrative of the of how individual towns obtained their library building. A survey done of these narratives produced the footnoted information.

68. Illinois Carnegie Correspondence for Vienna.

69. Illinois Carnegie Correspondence for Oregon.

70. Illinois Carnegie Correspondence for Havana.

71. Bobinski, 203 - 205.

72. Illinois Carnegie Correspondence for Havana.

73. Bial, no page number, see #9 the town of Charleston.

74. Bobinski, 118 - 119.

75. Ibid., 42.

76. Ibid., 45.

77. Bial, see plate #1 Aledo, Mercer Township Free Public Library and plate #63 Rochelle, Flagg Township Library.

78. Illinois Carnegie Correspondence for Danville.

79. Illinois Carnegie Correspondence for Shurtleff College, Monmouth College, Ewing College.

80. Illinois Carnegie Correspondence for the University of Chicago.

81. Bobinski, 115 - 133.

82. Ibid.

F. ASSOCIATED PROPERTY TYPES

II. Property Type Description:

The property type, "Carnegie Library", are library buildings associated with the period of Andrew Carnegie's greatest library benefaction, discussed earlier as the wholesale period. Between the years 1900 and 1918, 106 public libraries and four university libraries were constructed in Illinois with donations made by Andrew Carnegie. In the 1903, the year of Carnegie's most prolific library benefaction Illinois received grants for 44 of its 106 public libraries.[1] Illinois Carnegie library benefaction also corresponds to a nation wide increase in the number of public libraries between 1896 and 1925. With the help of Carnegie and other philanthropists contributing on a smaller scale during this period their number grew from 900 to almost 3,900.[2]

The physical design of Carnegie libraries in Illinois are, in some respects, the result of the systematic process by which towns were accepted or denied grants for buildings. Carnegie employed successful business practices to his library philanthropy during the wholesale period. What transpired between Carnegie and communities resembled more of a business agreement than the paternalistic benefaction of the retail period. The requirements of a tax supported maintenance pledge and a site for the library is indicative of what Abigail Van Slyck has termed Carnegie's corporate philanthropy.[3] Facts were gathered about a community requesting a donation and a sound decision was reached based on need and the desire of a town to do its part to support the library.

The requirement that towns do their part in the form of passing the necessary taxes and providing the site was an important element to Carnegie philanthropy. He would provide the structure but the ultimate success of the library still rested with the community. The manner in which Carnegie administered donations to towns changed how the library was perceived by the community. As opposed to the paternalistic philanthropy of earlier years during which complete libraries were given to towns, or the period of the social library which was housed in temporary locations and limited to those who could pay for its services, the communities benefitting from Carnegie's philanthropy were given the library building but were also responsible for its continued financial

support.

The Illinois libraries associated with Carnegie philanthropy reflect this emphasis on fiscal responsibility particularly after 1908 when architectural plans needed to be submitted to Bertram for approval. With the increased number of Carnegie benefactions in the early 1900's, a demand was created for a library designed to serve small to medium sized communities. Having few examples to follow, architects relied on urban libraries to serve as guides and often produced libraries which were scaled down versions of their big city counterparts.[4]

These earlier urban library models were often multi-purpose structures designed to be monuments to their benefactors. They were usually high style buildings with rich architectural finishes and decorative details.[5] Examining the library designs of communities requesting additional funds to cover cost overruns, prior to 1908, Bertram discovered that much of the extra expense stemmed from inefficient designs and costly exteriors.[6] Having consulted with prominent librarians, Bertram's library design recommendations after 1908 reflect ideas espoused by librarians to improve the operation and maintenance of the library. In turn, the library grant program motivated architects to design a building that emphasized function and library service while still being aesthetically pleasing and a source of pride to the community.[7]

Many of Illinois' Carnegie libraries are also associated with this period when the librarian was becoming recognized as a professional. Not only were the needs of library service addressed in the design of many Carnegie libraries but the rapid increase in the number of public libraries created a demand for a greater number of trained personnel. Carnegie-influenced library plans were more likely to include space devoted to children's rooms, lecture halls and reference services. They also were more likely to have open access to the book stacks.[8] In smaller towns where the library was apt to be physically small, their open plans were functional and enabled a single librarian to service the entire building. This flexible open floor plan has been adaptable to the changing needs of library service over many decades.[9]

Illinois communities that built Carnegie libraries were, for the most part, smaller cities and towns. The buildings are generally located in or adjacent to a central downtown business district.[10] They are built in a wide variety of architectural styles.[11] Classical architecture, long associated with public buildings, is the most prevalent style.[12] Other styles include

Romanesque Revival, Tudor Revival, Italian Renaissance, Craftsman, and Prairie Style. They are generally one story masonry buildings, often with a raised basement. Two story Carnegie libraries do exist, but they are few in number. Rectangular in plan, they have prominent front entrances, usually accessed by a flight of stairs. Larger buildings may have an extension to the rear to accommodate book stacks. Roofs are finished in tile, slate, or wood shingles (now asphalt shingles). Several in Illinois have dramatic corner towers or central domes.[13]

In Bertram's 1911 publication, "Notes on the Erection of Library Bildings [sic]", he recommended an open interior space enabling a single librarian to oversee the entire library, and bookcases lining interior walls or serving as room dividers where necessary. The ideal building should be one and a half stories high with a small vestibule opening directly into the interior space. The main floor should contain space for a children's area, lecture room, heating plant, and rest rooms. Variations in the six plans presented in "Notes" accommodated different sites and entrances.[14] Many of these elements emphasizing function and frugality are found in the designs of Illinois Carnegie libraries.[15]

Interior finishes and details include art glass, wainscoting, wood moldings, interior arches, columns and pilasters, terrazzo tiled floors, fireplaces, and occasionally a rotunda with sky light.[16] Fireplaces were considered by Bertram to be an unnecessary expense and posed as a possible temptation to library boards as a convenient location for a shrine to Carnegie.[17] Interestingly, many libraries in Illinois have such a fireplace. In fact, a number of libraries in Illinois have Carnegie's name inscribed above the entrance, another feature that the donor did not encourage.[18]

Illinois' Carnegie libraries also may have a rear or side addition, usually dating from after the 1950's. Most of these additions were designed with attention to maintaining the original character of the building, others are more intrusive in terms of the style or placement. In the case of Aurora, Illinois, the historic library has been completely enclosed with a modern building, and therefore it is not a contributing building in a designated historic district. Common interior changes include lowered ceilings, linoleum covered wooden floors, removed stacks, replaced windows, bricked over fireplaces, modern light fixtures and remodelled entrances.[19]

In 1993 a survey of Carnegie libraries in Illinois was conducted, and librarians were asked to report on past or anticipated physical changes to the historic library building. Many librarians expressed concern about the need for additional space and access for the handicapped. Many of the building, now approaching their 90th year, are too small to meet the needs of growing communities and expanding library service. Librarians are also planning for ramps and elevator shafts in order to comply with the American Disabilities Act.

Decisions about renovation of the existing building vs. new construction are being tackled by librarians and library boards. The frequent and costly maintenance required by older buildings may soon force library boards to consider vacating their historic buildings in favor of more functional new ones. Most of the librarians responding to the survey report that their Carnegie libraries continue to be a source of pride for the community, a source of many memories, and an important social institution. They do, however, foresee making decisions about the future of their Carnegie libraries as evidenced by the librarian from the Gilman, Douglas Township Public Library (completed 1916) who reported that after a recent inspection, the building was determined unsound.[20]

III. PROPERTY TYPE SIGNIFICANCE

The Carnegie libraries in Illinois are significant for their contribution to local education and social history in the state of Illinois from the year of their construction to 1943, the 50 year cut-off date for the National Register. The Illinois Carnegie libraries are the result of Andrew Carnegie's widespread philanthropy during the first two decades of the century. The library building built in Illinois with the help of Andrew Carnegie objectify a period in library history and in the nation's social history. Following this period the free public library would be an institution firmly rooted in large and small towns across the country. The public library will also have passed through a transition phase after which local governments and their constituents would assume responsibility for library support.

Prior to Carnegie library benefactions Illinois libraries consisted primarily of reading rooms housed in temporary locations supported through a subscription fees. Carnegie's philanthropy provided the impetus for the development of a tax supported community library in many small towns of Illinois.[21] Related to

the rapid numerical growth of public libraries in Illinois was the demand for well-trained professionals to provide increasingly specialized library service. As a consequence the professional librarian gained increased recognition and attention was given to both their training and recommendations to library design.

Illinois Carnegie libraries manifest the changes being made in the library building type of small to medium sized towns. The financial constraints of Carnegie's corporate philanthropy and the growing influence of the library profession placed an emphasis on function and efficient use of space.

The significance of Illinois Carnegie libraries is evident in the number and the nature of the people they served. These libraries often served communities with little or infrequent access to cultural institutions. A final point made by George Bobinski is that though library benefactions comprised the smallest percentage of total Carnegie philanthropy it is the one that is most widely known having been a visible part of everyday life for generations.[22]

IV. REGISTRATION REQUIREMENTS

To be eligible under criterion A Carnegie library buildings should have been built between 1900 and 1918 and should have provided library service to the community. Also a building should demonstrate architectural integrity. It need not be a clear example of one style, but must possess the essential elements of its building type, and retain most of its original construction elements and other features, including original character forming features such as columns, friezes, pediments, and ornamentation. Additions that do not detract from the original character or style of the building are acceptable.

1. Ibid., 207 - 242 and 14.

2. Bial, preface.

3. Van Slyck, 369 - 370.

4. Bobinski, 57 - 58.

5. Van Slyck, 360 - 369.

6. Bobinski, 58.

7. Van Slyck, 376 - 380.

8. Ibid., 375.

9. Joseph Deitch, "Benevolent Builder: Appraising Andrew Carnegie," Wilson Library Bulletin (September 1984): 18.

10. Schnell, Survey of Illinois Carnegie Libraries, 1993.

11. Bial, photos of extant Illinois Carnegie libraries.

12. Ibid.

13. Bial, photographs of extant Illinois Carnegie libraries, and Schnell, survey 1993.

14. Van Slyck, 376 - 380.

15. Schnell, survey 1993

16. Ibid.

17. Bobinski, 63 and Van Slyck, 380.

18. Schnell, survey 1993 and Van Slyck, 380.

19. Bial, photos and narratives of Illinois Carnegie libraries, and Schnell, survey 1993.

20. Schnell, survey 1993.

21. Ditzion, 150.

22. Bobinski, 4.

G. Geographical Data
State of Illinois

H. SUMMARY OF IDENTIFICATION AND EVALUATION METHODS

The preparer of this form is a graduate student in history serving an internship with the Illinois Historic Preservation Agency. The first task was to obtain information about the condition of extant libraries. A list obtained from the Illinois Historic Preservation Agency provided information relating to the towns receiving grants and the condition of their library.

The Carnegie Library in Illinois by Raymond Bial and Linda LaPuma Bial, published in 1991 is an excellent source for background information. Pictures of extant libraries and a few paragraphs on the how the library grant was obtained, whether a library had existed before, dates of correspondence with the Carnegie Corporation, grant amounts, obstacles and architects are provided in the narrative. To write these descriptions Bial consulted copies of the original correspondence between individual towns and the Carnegie Corporation.

A phone call to Mr. Bial resulted in the acquisition of all the copies of microfilmed correspondence between the Carnegie Corporation of New York and Illinois libraries which obtained grants. This collection contains for almost all of the towns the initial correspondence in which the writer gives a description of the town and the condition of their library if they have one. Also included for most towns is a copy of the Schedule of Questions used by Bertram and Carnegie to determine the amount of the grant. The correspondence consists of letters and lengthy correspondence regarding the maintenance pledge and requests for more information. Bial's book also contains information on libraries which have been razed or are being used in a different capacity.

A mailing list was compiled of 73 libraries omitting ones which were listed in the National Register of Historic Places. 31 responses were received. The survey was comprised of open ended questions regarding the condition of the building, architectural details, changes which had been made over the years and any additional information about the history of the library and the community. Responses were varied. Some respondents took the time to answer the questions quite thoroughly. In many cases either they or a member of the community had written a history of the town including a section on their Carnegie library. Other responses consisted of one or two word answers written into the margin of the original letter. These provided very little information other than

a confirmation of the library's existence. With hindsight it would have been better to make the questions more direct, perhaps in a check list format.

George Bobinski's *Carnegie Libraries: Their History and Impact on American Public Library Development*, published in 1969 is essential background reading. Besides being a history of the program the book includes numerous charts and statistics regarding Carnegie libraries on a national level. Appendix B is comprised of a list of all towns receiving library benefactions nationwide, the date and amount of the grant, and whether a public library had been established prior to the grant. A chart listing libraries which never materialized is also useful for determining what prevented towns from taking advantage of the program. A bibliographic survey of literature relating to Carnegie Library Program and the history of library development in the United States was completed.

Sidney Ditzion's *Arsenals of Democratic Culture* and Michael Harris's *Reader in American Library History* are important sources for understanding the history of the library and the social issues involved in its development. Harris's book is a compilation of articles pertaining to the history of libraries. Shera's article "The Expansion of the Social Library " is useful for understanding the transition from social to public libraries.

Abigail Van Slyck's article "The Utmost Amount of Effectiv [sic] Accommodation: Andrew Carnegie and the Reform of the American Library," in *The Journal of the Society of Architectural Historians* (December 1991) was a very useful source for considering the evolution of the structures which house libraries and understanding the impact Carnegie philanthropy had on this building type. In it she discusses the library buildings produced by early philanthropists, the Carnegie program and the libraries it produced, as well as influence exerted by professional librarians. The historic context was primarily determined by a review of these major sources.

Registration requirements were determined by the period of Carnegie library grants in Illinois, correspondence with James Bertram and meeting the Corporation's requirements, from survey responses regarding the condition of extant libraries, and from contemporary photos of the buildings. The National Register forms for Carnegie libraries in California, Kansas, Iowa, and Utah were also reviewed.

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NPS Form 10-900-b
(June 1991)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

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NATIONAL PARK SERVICE

National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

___ New Submission X Amended Submission

A. Name of Multiple Property Listing

Illinois Carnegie Libraries

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Illinois Carnegie Library Architecture

C. Form Prepared by

name/title Marcia Anderson

organization _____ date _____

street & number 2508 Country Club Drive telephone 217-793-8476

city or town Springfield state Illinois zip code 62704

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. (☐ See continuation sheet for additional comments.)

William L. Wheeler / SHPO — 9-29-00
Signature and title of certifying official — Date

Illinois Historic Preservation Agency
State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

_____ _____
Signature of the Keeper — Date of Action

Table of Contents for Written Narrative

Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Fill in page numbers for each section in the space below.

		Page Numbers
E.	**Statement of Historic Contexts** (If more than one historic context is documented, present them in sequential order.)	1-26
F.	**Associated Property Types** (Provide description, significance, and registration requirements.)	27-42
G.	**Geographical Data**	---
H.	**Summary of Identification and Evaluation Methods** (Discuss the methods used in developing the multiple property listing.)	---
I.	**Major Bibliographical References** (List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other, specifying repository.)	43-46

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.*).

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E. Illinois Carnegie Library Architecture

The American Renaissance (1876-1917)

The period of Andrew Carnegie's philanthropy coincided with a period in the history of the United States that historians call the American Renaissance. By the end of the nineteenth century, America was one of the leading nations in the world. The population of the United States was larger than any other western country, except Russia. The country was also the largest exporter of food and coal, as well as a major producer of iron and steel. Involvement in international affairs such as the Spanish- American War, the construction of the Panama Canal, and Woodrow Wilson's role as a international peace-maker, demonstrated that the United States was a world power.

This was a time of tremendous growth of industries. "The American Renaissance was by nature an art and architecture of capitalism."[1] Vast fortunes were accumulated by the few at the expense of the many. In one generation, families went from workers to wealthy. The rich such as, the Astors, the Whitneys, the Morgans, the Rockefellers, the McCormicks and the Vanderbilts, could afford to be patrons of the arts. "Integral to the elitism was a spirit of *noblesse oblige* that found a release in the grand public gestures of the American Renaissance."[2] Many of America's major cultural institutions were founded during this period. Andrew Carnegie and the libraries he funded are an excellent example of this movement.

The architecture of the period from the 1840s to the 1880s is now seen as one of "synthetic eclecticism", characterized as combining "a variety of motifs drawn from various sources betraying mixed parentage." Richard Guy Wilson defines eclecticism as "the selection and usage of styles, motifs, and details drawn from a variety of sources".[3] By the time of the American Renaissance science was being applied outside its traditional arena. The eclecticism of the time was characterized by a "scientific spirit". Artists of the American Renaissance used as their guideline "a scholarly knowledge of history" but did not copy designs exactly. Their scientific attitude towards the past which defines the era, was partly caused by the rise in professionalism of those involved in the arts.[4]

This was also a time of intense nationalism; America's new status required a new national dignity, with more dignified artistic expressions. Leland Roth writes that for architectural development the period from 1885 to 1915 was "characterized by a growing interest in consolidation and in the exercise of a controlling discipline so as to effect the maximum harmony and economy of effort."[5] Roth says that while Americans wanted to build "higher and bigger", they also wanted "the structural and functional realities" of buildings to be more clearly expressed. He writes that it was most common for architects "to return to classical principals of design... to the literal reuse of classical forms."[6] Alan Gowans says that the resulting architecture showed a "new sense of restraint and discipline of ornamentation, the results of systematic training in professional academies of art and architecture."[7] He writes that architects were never mere copyists; they thought of their goal as to "be in the boots of" architects of earlier times.

An element of "scientific eclecticism" was a great attention to the accuracy of detail. In architecture this resulted in ornamentation of consistent high quality, made possible also by mass production of terra-cotta and fibrous plaster. Charles McKim, designer of the Boston Public Library, wrote to Edith Warton, "By conscientious study of the best examples of classical periods, including those of antiquity, it is possible to conceive a perfect result suggestive of a particular period, ... but inspired by the study of them all."[8]

The Chicago 1893 World Columbian Exposition increased the emphasis on urban planning and classical architecture in the United States. During the planning stages, it was determined that the Exposition should have uniformity of design, and the classical style was chosen as it was the style the participating architects all knew well. The buildings were planned for uniformity of height and spaces between, as well as the grouping of the buildings. As a direct result of the Exposition, the United States Senate hired Daniel Burnham, Charles McKim and Frederick Law Olmsted, Jr. to study and recommend improvements in the District of Columbia. The result was the restoration of L'Enfant's plan for Washington, D. C.

Architectural styles also had a social function. Roth says, "As the pace of technological and cultural change quickened and intensified, so the need for security through historical associationalism in architecture became more insistent."[9] The middle class shared with the rich the desire to live in a house

with historical precedents because it showed that they knew something about history, science, and literature, even if they were the first generation of their family to be able to make that claim. Towns, large and small, wanted their public buildings to make similar statements, as well as to celebrate the success of the unique American form of government. The American Renaissance ideal, as demonstrated at the Columbian Exposition, culminated in the City Beautiful movement. Libraries contributed to this image of a sober, responsible community. Most cities, large and small, desired to use their Carnegie library as part of their City Beautiful plan. Gowans writes that "Carnegie libraries especially provide[d] neat ... accents on Main Street."[10] Before Andrew Carnegie began his library building program, several large commissions set the design stage for libraries across the country.

American Library Architecture

The library as a distinct type of public building experienced widespread development after the Civil War. Public library laws first passed in the 1870's and 80's in some states, primarily in New England, combined with the United States' increasing prosperity, were the impetus for these early public library buildings, most often funded by the donations of wealthy individuals. These gifts, primarily to larger towns and cities or universities, gave rise to the need for architects to design buildings specifically for use as libraries. Coupled with the prevailing scientific attitude of the era, this had an effect on the architecture profession.

As the United States was emerging from the depression of the 1880's and the practice of architecture was striving for a more professional identity, a commission to design a library meant not only income for the architect, but the opportunity to design a dignified public building, a boost to his professionalism. Although schools of architecture existed at MIT, Cornell, and the University of Illinois since 1873, the late 1890's saw a large number of architectural schools established, which increased the access to architectural education. In 1897, the American Institute of Architects' Committee on Education recommended that a degree from an accredited school of architecture become the primary requirement for membership. This went into effect in 1901. State licensing, first

established in Illinois in 1897, further enforced the idea of standardization of knowledge in architecture.[11]

Exactly what a library should look like would be the subject of debate for many years. In 1879, librarian William Frederick Poole, speaking at the American Library Association convention, attacked the conventional arrangement of public library buildings. Librarians disliked buildings built for the visual aesthetic rather than for efficient library administration. At an 1882 ALA meeting, Poole, who was well-known as the author of *Poole's Index to Periodical Literature*, condemned Smithmeyer and Pelz's Library of Congress building as being "needlessly extravagant" in a search for "what is falsely called 'architectural effect'".[12]

William H. Jordy writes that in the 1880's there were three theories of library design.[13] The first was the "cathedral type", with two or three tiers of balconied stacks, surrounding a tall reading room with clerestory windows. Libraries of this type are at Harvard, Yale, and Wesleyan. However, it was hard work to get the books down, light was inadequate, expansion was difficult, and the temperature uneven from top to bottom. Fire was a special problem in such large open spaces and the cost of construction was higher. By the 1880's this first type was generally condemned by library committees.

A second library type was the alcoved reading room, with each alcove housing books on a specific subject. The pre-eminent examples were designed by Henry Hobson Richardson between 1876 and 1885 for the Massachusetts towns of Woburn (Winn Memorial Public Library), Quincy (Crane Library), North Easton, and Malden, as well as the Billings Memorial Library for the University of Vermont in Burlington. Richardson's libraries are characterized by the fact that each of the functions is defined by the elevation and massing of the building. Abigail Van Slyck writes that the height, shape, and ridge orientation of the roof of each major room varied to isolate its function with a distinct volume. For instance, the Winn Library had an octagonal room at one end which housed a museum.[14] Henry-Russell Hitchcock writes of these libraries, "The highly functional planning is asymmetrical yet very carefully ordered, perhaps the one remaining trace of his [Richardson] Paris training."[15] The museum, picture gallery and book hall were placed on the building's long axis, while the alcoved reading rooms were on the cross axis. This emphasized the difference in importance placed on the functions of the building. The primary complaints of

librarians about the alcoved reading room designs were much the same as about the cathedral type. The problems included the difficulty in supervising the alcoved areas, the amount of time and effort involved in retrieving books from the upper levels of the alcoves, and the damage done to the books by the uneven heating of the levels. Despite criticism by librarians, Richardson's designs continued to be popular with nineteenth century library donors.

The remaining library type was the most common. It was an expansion of the private library, characterized by books in open or locked cases in a series of rooms, sometimes separated into departments, but often arranged informally by librarians "making-do" with the facility they had. The Lenox Library, New York, (1870-75) designed by Richard Morris Hunt was an example of this type.

This was the state of library architecture when the two most influential library buildings of the American Renaissance period were designed. These are the Boston Public Library (1887-1895) designed by McKim, Mead, and White and the New York Public Library (1897-1911) designed by Carrere and Hastings. The Boston Library's solid form is based on the Italian Renaissance palazzo. All elements are subservient to the total form. By contrast, the New York Library is not a solid block, but rather a series of pavilions. The different functions of the interior spaces are revealed by the form. Charles McKim, the Boston library's designer, began with the solid block and inserted the spaces. Carrere and Hastings began with a plan for the library and enclosed the different spaces.

Both Charles McKim and Stanford White of McKim, Mead, and White, New York, worked for Henry Hobson Richardson prior to the establishment of their firm. Despite opposition of some Bostonians to a New York firm receiving the commission, the design of the Boston Public Library began in 1887. Unlike many other libraries of the period which were donated as memorials to the wealth of an individual, this one was paid for with tax dollars. The total cost at completion was two and one-half million dollars. The building, completed in 1895, was labeled the "People's Palace" by Oliver Wendell Holmes.[16] Marcus Whiffen says that the Boston Public Library is, "the most famous building of the Second Renaissance Revival."[17] William Jordy writes that "the organization of the facade ... disclose[s] the most important aspects of a plan which typifies the Beaux-arts emphasis on monumentality for public edifices, rather than on function."[18] Despite the volumes written about the architecture of the Boston

Public Library, the building had major deficiencies as a library and has been a source of complaints by librarians since it opened. One of these deficiencies was the delivery system. Getting books from the stacks to the patrons was labor intensive. Another was the arrangement of the rooms within this ideal block. The second floor reading room at the front of the building was a liability. Changes in the interior arrangement, which were difficult to make, were required to accommodate the functions of a library. When the stack space had to be expanded, it was necessary to add on to the building, outside McKim's original block. The other major problem is caused by the central court which causes all communication to be routed around it. Abigail Van Slyck writes, "Despite the technological advances introduced by librarian Justin Winsor, the original layout failed to meet the functional requirements of the modern public library, and was never used precisely as planned."[19] McKim, Mead and White designed eight of the branches of the New York Public Library, each with a different facade, but the same basic plan.[20]

The New York Central Public Library (1897-1911) was designed by John Mervin Carrere and Thomas Hastings, winners of a nation- wide competition. Both Carrere and Hastings studied at the Ecole des Beaux Arts in Paris, and had worked in the office of McKim, Mead and White. As a result of the recognition the Central Library design brought to the firm, Carrere and Hastings were commissioned architects of fourteen of New York's Carnegie library branches.[21]

The New York Central Public Library had antecedents in Renaissance and nineteenth century French buildings, with roots in the *palais*. Van Slyck states that in the New York Public Library the more generalized exterior gave greater flexibility to the interior plan. On the first three floors, the book stacks were at the back of the building, the staff areas to the south end and the public areas to the north. The general reading room was placed with more regard to function rather than image, being placed at the rear of the third floor, away from street noise and near the stacks. Also, the interior arrangement fit with the exterior image of a public building. This is demonstrated by the fact that the public catalog room was given a "place of pride."[22] David Handlin argues that the grandeur of the library's main rooms came at the expense of the reading rooms, "which seem small and have always been overcrowded."[23] Richard Guy Wilson concludes that the New York library has a more coherent plan which works better as a library and the Boston library has a more memorable form.[24]

Both the Boston Public Library and the New York Central Public Library differ from the designs of Henry H. Richardson in that they do not have alcoved reading rooms. Like Richardson's libraries, the functions of the interior spaces of the New York building are revealed by the exterior design, unlike the Boston design which forced library functions to fit into the "box". Librarians found the design of the New York Library to be the most functional. However, Handlin says that no library built by the turn of the twentieth century had successfully solved the design problem of libraries. The alcoved or specialized room design could not adjust to collections that expanded rapidly or to the introduction of new subject areas. It became clear that book stacks were needed but architects had not yet learned how to incorporate these into the library plan and its circulation patterns.[25]

Carnegie Library Architecture and James Bertram's Influence on Library Design

Carnegie Libraries in Illinois 1900-1918 presents the history of Andrew Carnegie and his program to donate money to build public libraries. The first libraries donated by Carnegie went to towns in Pennsylvania with which he had a personal connection. These buildings were intended to be used as community centers, not just libraries. During this "retail" period of Carnegie's philanthropy (1886-1896), the process for selecting architects and the buildings themselves, differed from the later wholesale period. An example is the competition in 1886 for the commission to build the library at Allegheny City, Pennsylvania, which went to Smithmeyer and Pelz, who were also involved in the design of the Library of Congress. This building included a musical hall with a separate entrance. Some of the problems librarians found in earlier buildings were corrected as book alcoves were replaced by single-height stack rooms. However, it was a monumental building with a grand entrance, lobby, staircase and delivery room, high ceilings, and a massive fireplace.

During the "wholesale" period (1898-1919) Carnegie changed not only the number of and size of the communities which received grants, but the library buildings themselves. For all but the largest communities, an architectural competition was prohibitively expensive. Because a Carnegie grant could be for no more than ten times the amount of taxes a community could raise to maintain

the library, the buildings of this later period were smaller and less elaborate than those which had been built and supported with private funds.

James Bertram was Andrew Carnegie's confidential secretary from 1897 until 1914. As applications for grants to provide libraries and church organs, increased, Bertram established an office to deal with these requests. In 1911, Carnegie established the Carnegie Corporation of New York to carry out his philanthropy. Bertram served as secretary of the Corporation from 1911 until his death in 1934. (Section E, p. 10) Bertram was the person with whom most correspondence requesting library funding was conducted. As a result he realized that many of the early Carnegie library recipients were requesting additional funds to complete libraries that exceeded their budgets. Bertram found, upon examining some blueprints, that many of the libraries were poorly planned. A newspaper reported that Carnegie himself, upon seeing in a newspaper a drawing of the proposed main library in Detroit wrote, "I am sorry to have my money wasted in this way - This is no practical library plan. Too many Pillars."[26]

Bertram quickly saw the need to have expert advice on libraries. Bertram depended heavily on W. H. Brett of the Cleveland Public Library in library matters. He also turned to Henry N. Sanborn, secretary of the Indiana Library Commission. Sanborn later was helpful in getting many libraries to fulfill the obligations they assumed when applying for a Carnegie grant.[27] About 1908 Bertram began to require that a copy of the plans for the building be sent to him. After this time Bertram refused to fund library projects whose designs did not meet his standards of efficiency. W. H. Brett and other noted librarians and architects helped Bertram compose Notes on Library Bildings, a guideline of standards on Carnegie Library architecture. Published by the Carnegie Corporation in 1911, it was written with the simplified spelling preferred by Melvin Dewey.

Carnegie officials generally did not interfere with the choice of an architect. Bertram did not hesitate to criticize an architect, but he was uncomfortable about a library project being undertaken without one. The local community was expected to select the architect and deal directly with him. Bertram insisted that communities hire an architect with experience in library design. Carnegie and Bertram did not want to correspond with the architects, only with the authorities who hired them. However, Bertram wanted architects to

follow his basic ideas on library design. Despite this, Abigail Van Slyck views the Carnegie library program as a "boom" for architects of the period.

Van Slyck states that Bertram's pressure served "to encourage the practice of architectural specialization."[28] This was sometimes accomplished by Bertram's advice to some grant applicants to fire their inexperienced architect and hire one with previous library experience. Faced with the more strict review of plans that Bertram initiated after 1908, many communities turned to firms with experience in designing Carnegie libraries. In the early years, firms such as Ackerman and Ross of New York entered the competitions for library designs, winning those in Atlanta, Washington, D. C., Nashville and San Diego. Cass Gilbert won the competitions for the large commissions in St. Louis and Detroit. However after the competition phase ended, architects emerged who could successfully design smaller libraries to meet Bertram's requirements.

One such architect was Edward L. Tilton, who worked for McKim, Mead and White before opening his own office in New York. His personal friendship with Bertram enabled him to win many commissions for Carnegie libraries, especially on the east coast. There is even speculation that Tilton helped Bertram write Notes on Library Bildings. Other architects were able, through specialization, to dominate in other parts of the country. These included Clifford Shopbell of Evansville and Wilson Parker of Indianapolis in Indiana, W. H. Weeks in California, F. E. Wetherell in Iowa, and C. S. Haire in Montana. Van Slyck writes that the best example of a firm that "flourished" under the Carnegie library grant program was Patton and Miller of Chicago.

Throughout the life of the Carnegie library grant program, James Bertram remained distrustful of architects. The conflict was primarily a result of the goals of the program itself. Andrew Carnegie, and later his corporation as represented by Bertram, saw the purpose of the grant as simply to construct an efficient and cost-effective building to house a public library. Towns saw the situation differently. This was an opportunity to build a building to reflect the status of their community, their City Beautiful. Architects were caught between, needing to satisfy both in order to obtain the commission. On July 30, 1901, John L. Mauran, of the St. Louis firm of Mauran, Russell, and Garden, read a paper on "Responsibility" at the dedicatory exercises of the Sedalia, Missouri, Public Library, another of his firm's commissions. He said that the responsibility of the

architect was in giving to the people a building that should be "instructive by reason of its dignity and elevating by reason of its refinement."[29]

The architect needed to satisfy James Bertram's design requirements in order for the town to obtain a Carnegie library grant, but he also had to meet the demands of his client, the town. In advising the town of Litchfield to spend more than the fifteen thousand dollars which had been promised to them by Carnegie, Paul O. Moratz wrote to the president of the Library Board in 1904:

> This building will be erected in the most beautiful spot of your growing city, -the public park, located in the heart of the business portion, and considering the location alone, I must say it is worthy of a building fully as good, if not better, than the one we contemplate to erect; and as this building will stand for many generations, it would be very unwise to omit some things that are really necessary. Your plans are prepared for a very substantial classic stone structure, free from all unnecessary ornamentation; and as your city is constantly growing, I am sure that this building in the future will be appreciated even more than at present....This building if carried out in accordance with the plans and specifications, will be the pride of the people of Litchfield, and also the generous donor, Mr. Andrew Carnegie.[30]

Carnegie Libraries in Illinois- Architects

Of the one hundred and five Carnegie public libraries built in Illinois, all but one was designed by an architect. Thirty-two Illinois architectural firms and four located in neighboring states each designed one or two of the Carnegie libraries in Illinois. The remainder were designed by a few firms with multiple libraries to their credit. Two firms, Patton and Miller and Paul O. Moratz, concentrated especially on the design of Carnegie libraries. Some of those firms that designed several libraries in Illinois merit closer examination.

Patton and Miller

Of the more than one hundred Carnegie library buildings constructed by Patton and Miller from 1886 to 1919, most of the libraries were constructed in the Midwest and fifteen were built in Illinois alone. However Patton and Miller's buildings were also found in Cheyenne, Wyoming, and Lake Charles, Louisiana. Even before 1900, when Patton had worked on only six libraries, he was considered an expert on the subject, due to his experience with school design, and was invited to lecture before both library and architecture conventions.[31] The firm offered advice on the Carnegie program's priorities, and how to deal with Bertram's ideas and requests. They knew that their success depended on "winning and maintaining Bertram's trust." Patton and Miller advised their clients against requesting additional funds. By 1908 Bertram mentioned the firm's name to western towns requesting grants.[32] The Carnegie Corporation, founded in 1911, appreciated their attention to the bottom line.

Normand Smith Patton was born in Hartford, Connecticut, in 1852. He studied at Amherst College and the Massachusetts Institute of Technology. He lived in Oak Park, Illinois, most of his adult life. He partnered with Reynolds Fisher from 1885 to 1899 in a firm which specialized in college buildings and campus plans. His other associations included Randall & Patton and Patton, Fisher & Miller. [33]

Grant Clark Miller was born in 1870 in Rockford, Illinois. He attended Cornell Academy and College in Mount Vernon, Iowa, after his family relocated there. In 1890, Miller went to the University of Illinois to study architecture under Nathan C. Ricker. He received the B.S. and M.S. degrees in architecture in 1894 and 1895. In 1898, he earned a B.S. in civil engineering from Cornell. Miller joined the firm of Patton and Fisher after Patton was appointed architect for the Chicago Board of Education. When Fisher moved to the East in 1901, the firm became Patton and Miller, and continued as such until 1912 when it was dissolved. Patton and Miller designed more than 300 buildings, one-third of which were libraries.[34]

In a paper given at the Iowa Library Association at Grinnell, Iowa, in 1902 Grant Miller said, "The public library is an ancient institution, but when it came under the influence of the intense activity of the latter part of the nineteenth century, it received such an extraordinary expansion and such a

revolution of methods as to make it almost a new creation."[35] The firm of Patton and Miller was deluged with commissions for libraries. Beginning in 1901, Patton and Miller were at times working on six libraries at once. In fact, in 1901, Normand Patton wrote to the Washington, Indiana, Library Board that the firm was so busy it was not possible for anyone to visit Washington in the following weeks.

Patton and Miller designed their first library, the Carnegie Library in Freeport, in the Classical Revival style in 1901. Paul Kruty writes, "It was for these libraries derived from the major Classical Revival style that the firm became known."[36] The Carnegie libraries in Illinois which were designed by Patton and Miller are: Ida Library in Belvidere (1913)*, Danville (1904), Freeport (1902), Highland Park (1906), Jacksonville (1903), Kewanee (1907), LaGrange (1905), Mount Vernon (1905), Peru (1911), Polo (1904), Shelbyville (1904), Streator (1903), Taylorville (1904), Warren (1911) and Waukegan (1911). The firm also designed two other libraries in the state which were not funded by the Carnegie Corporation, Clinton and Princeton. Additionally, Normand Patton designed the library at Oak Park and Patton and Fisher designed the Gardner Library in Quincy.

*The date in parenthesis after the location of each Carnegie library indicates the year in which the building was completed for use.

As the matter of cost became more closely monitored by the Carnegie Corporation, the architectural firm supported the efforts. In 1911, when the Danville Library requested an additional grant from Carnegie to expand the library, Bertram wrote to the architectural firm of Patton and Miller, the original designers of the building. The attention paid by the firm to the matter of cost is illustrated in their reply of February 27, 1911:

> We are glad to see that you are getting after the matter of cost on the library buildings. It is with great difficulty that we are able to convince library boards that it is not necessary to build libraries in the classical style of architecture, with elaborate cut stone, in order to produce good architecture.

> This also applies to the interior. They invariably want a monumental delivery room.
>
> Some of the most charming and interesting of American architecture are executed almost entirely in brick.
>
> Now, that we know your wishes in the matter, if we are unable to hold the boards down to a sane expenditure on architectural features, we shall apply to you for assistance.[36]

Events of the following year seem to indicate that Normand Patton agreed more with the contents of this letter than his partner, Grant Miller. After the partnership dissolved, each formed a separate firm. In 1912, Patton, Holmes & Flinn was formed. Patton continued to secure Carnegie library commissions, but protected his reputation when conflicts arose between his clients and Bertram. Miller became a partner in the firm Miller, Fullenwider & Dowling, which designed a number of libraries. When Bertram asked Henry Sanborn, secretary of the Indiana Library Commission, to investigate the cost overrun of an Indiana library the firm designed, Sanborn reported that Miller, Fullenwider & Dowling "tries to lead boards to deceive the Carnegie Corporation". Bertram's suspicions about architects seemed to have been confirmed by this report.[37]

Paul O. Moratz

An architect without a national reputation, Paul O. Moratz of Bloomington, Illinois, designed nineteen of the 105 Carnegie libraries in Illinois. Born in Germany on April 14, 1856, Moratz came to the United States in 1869 with his family. His father, Hermann, a graduate of one of the technical schools in Germany, was in the building trade in Bloomington.[38] Having learned the carpenter trade and architectural drawing from his father, Paul Moratz entered the University of Illinois in 1888 where he studied for a year under Professor Nathan C. Ricker. In later years, Moratz told of his experiences at the University of Illinois and of supplementing his income while at Urbana by doing carpentry for local merchants.[39] Paul Moratz designed several public buildings in Bloomington. These include Holy Trinity Evangelical Lutheran Congregation (1892) and St. Patrick's Church, Rectory, and School (c. 1890) on Locust Street . The school is no longer extant. In 1903 he designed the Edwards School which

stood on Market Street until it was destroyed by fire in 1984. The Coliseum on Front Street was designed by Moratz in 1898. It featured roof truss-style construction and was one of his best known designs. The building, which was loved by performers of the era for its acoustical qualities, was razed in 1961.[40] Moratz also designed a number of houses in Bloomington, including several in White Place.

The following Carnegie libraries in Illinois were designed by Paul O. Moratz: Arcola (1905), Edwardsville (1906), El Paso (1906), Farmington (1907), Greenup (1904), Greenville (1905), Harvey (1906), Hillsboro (1904), Jerseyville (1903), Lewistown (1906), Litchfield (1904), Mendota (1905), Onarga (1907), Paxton (1904), Pekin (1903), Pittsfield (1907), Robinson (1906), Sycamore (1905), and Tuscola (1903). Paul O. Moratz is also known to have designed the Carnegie Library in Harriman, Tennessee, which was completed in 1910.[41] Libraries he designed in Illinois which were not funded by the Carnegie Corporation include those in Atlanta, Fairbury, and Loda.

Moratz was the author of Up-To-Date Homes which he published in Bloomington in 1899. This book featured house plans and advertisements for building products. He also published Artistic Homes, which was apparently a collection of house plans. No copies have been located. Moratz was the owner of a lumber mill in Bloomington which his father had founded. The mill was destroyed by fire in the 1930's, along with Moratz's office, containing all of his records and blueprints. In response to an "Illini Inventory" by the University of Illinois in 1934, Moratz listed his occupation as "sole owner - Paul O. Moratz Flooring Specialists". He summarized his career in the notes section as follows: "holds several patents on Wood Floor Construction. Ships the product all over the country. Drew plans for many Carnegie libraries Paxton, Tuscola, Arcola, Pekin, El Paso and many other points hereabout."[42] Moratz was a successful practioner who designed some of the more interesting libraries in Illinois.

William A. Otis

William A. Otis, architect of five Carnegie Libraries in Illinois, grew up in New York and studied civil engineering at the University of Michigan from 1874 to 1877. He left school in his junior year to work as a carpenter's

apprentice and as a draftsman in an architect's office. Otis went to Paris to study architecture at the Ecole des Beaux Arts, completing his studies in 1881. Returning, Otis entered the Chicago office of William LeBaron Jenney; the firm became known as Jenney and Otis in 1886. Otis began an independent practice in 1889. During this period he designed a number of public structures in Chicago and its suburbs. Otis served as a lecturer in architectural history at the Art Institute of Chicago.[43] He was one of the early members of the Western Association of Architects.[44]

Otis' best known works include: St. Peter's Protestant Episcopal Church and the Municipal Tuberculosis Sanitorium in Chicago, the City Library in Aurora, the Orrington Hunt Library at Northwestern University and the University Club in Evanston. Otis made his home in Winnetka, where in addition to his own residence, he designed the Horace Mann School (1899), Christ Church on Sheridan Road (1905), Indian Hill Club (1911), the fountain at Sheridan and Spruce (1897) and the Greeley School (1913).[45] In 1914 Otis formed the firm of Otis and Clark with Edwin H. Clark. In later years, he was associated with Revilot Fuller.

In 1901 Carnegie gave Lincoln $25,000 for a library, designed by William A. Otis, which was opened in 1902. It was suggested that the library be called the Lincoln Carnegie Memorial Library. Bertram wrote, "Mr. Carnegie ... wishes me to say that he would consider it desecration to have any name linked with that of Lincoln. He trusts that the library will be known as the Lincoln Library, not the Lincoln Memorial Library as Lincoln needs no "Memorial" being one of the dozen supremely great rulers of men that the world has seen."[46] The Lincoln library is a Classical Revival building with a portico supported by four stone columns. Otis also designed the Carnegie libraries for Aurora (1904), Blue Island (1903), Geneva (1908), and Marseilles (1905) as well as the public libraries at Dixon and Winnetka (1910). The Marseilles library, also Classical Revival in style, has pilasters rather than a full templed front. Although smaller and less costly than the library in Lincoln, it shows the same attention to proportion and detail. Geneva's Carnegie Library is an example of the Arts and Crafts movement. A single story building of native stone and half timbering, it is more residential in appearance than most Carnegie libraries.

Pond and Pond

Chicago architects and social activists, Irving (1857-1939) and Allen (1858-1929) Pond designed two of Illinois' Carnegie libraries, Oregon (1909) and Park Ridge (1913). The brothers were born and educated in Ann Arbor, Michigan, where their father was Warden of the State Prison in Jackson.[47] Allen Pond repeatedly expressed the opinion that architecture "could greatly influence the human spirit." He suggested that architecture "offers the opportunity to aid signally in making an environment that shall contribute to the health, comfort, charm and distinction to human life."[48] While teaching at Chicago's Armour Mission School, Allen Pond met a young Jane Addams. They became life-long friends.

The Ponds designed all of the buildings of the Hull House Complex built between 1895 and 1916. Other notable buildings Pond and Pond designed in Chicago include the Chicago Commons Settlement, the City Club, the American School of Correspondence, the Baptist Training School for Nurses and the Ravenswood Presbyterian Church. They also designed the Student Union and the League buildings at the University of Michigan, Ann Arbor, and similar buildings at Purdue University.[49]

Irving and Allen Pond were charter members and trustees of the Eagle's Nest Association, an artists' colony, which, beginning in 1898, spent summers on the property of Walter Heckman overlooking the Rock River near Oregon, Illinois. This group of artists, who came to Ogle County to escape Chicago's summer heat, were all members of either the Chicago Art Institute or the Art Department of the University of Chicago. Many continued to work during the summers, while also taking time for camp plays, dancing, cakewalks, and other diversions.[50] It was this association that led the Ponds to design the Carnegie library for Oregon township. The Ponds were also charter members of the Chicago Arts and Crafts Society. The influence of the Arts and Crafts Movement can be seen in the design of the Oregon Carnegie Library.

Although James Bertram strongly discouraged the use of the Carnegie library for functions other than as a library, the Oregon library, which received its grant prior to Bertram's requirement that plans be sent to him, contains an art gallery on the second floor. The art gallery was not formally opened until July 4, 1918. Members of the Eagle's Nest donated twelve pieces of statuary, twenty oil

landscapes, and four portraits. The art gallery and its original works are still in the library.[51]

J. Grant Beadle

Illinois architect John Grant Beadle graduated from the University of Illinois in 1888. In 1889 he went to work for W. Wolf of Galesburg, Illinois, first as a draftsman, and later as an architect. The Galesburg Library, which received a Carnegie grant on February 14, 1901, is attributed to the firm of Gottschalk & Beadle. Gottschalk left Galesburg in 1900 to return to his native San Francisco. J. Grant Beadle designed the Carnegie libraries at Galva (1911), Macomb (1904), and Sheffield (1913). Beadle also designed a school for Maquon, in Knox County, in 1905, as well as several public buildings for the city of Galesburg. He left Galesburg in 1928.[52]

Beadle's four Carnegie libraries reflect the change in design from the earliest, in 1901 to the last in 1911. In this ten year span, Bertram had tightened his control of the building designs, was giving smaller grants to smaller and smaller communities, and building costs were escalating. Each successive design was constructed for less money, and progressively each was much plainer in design. Theodore Jones, author of Carnegie Libraries Across America (1997), includes the Galesburg library, which was destroyed by fire in 1958, in his short list of buildings which most faithfully copied the design of the Boston Public Library.[53] The building,which was built at a cost of $85,000, had a clearly defined base level of cut stone, the upper level had large windows topped by arches below a frieze featuring the names of famous authors. There were round dormers in the roof. The Macomb Library, though limited by its smaller scale and budget ($15,000), has elements from the Galesburg design. There are no arched windows, but the two story brick building has "Macomb Public Library" craved in the stone frieze and one round dormer on each side of the roof. The libraries in Galva ($8,000) and Sheffield ($4,000) are simpler one-story brick buildings with a basement. Each has a pedimented entrance, but lack other ornamentation.

Claude and Starck

Two former draftsmen for Louis Sullivan formed the firm Claude and Starck of Madison, Wisconsin, that designed a number of Carnegie libraries, including those in Galena (1908), Rochelle (1913), and Wilmette (1905). Louis Ward Claude and Edward F. Starck worked for Conover and Porter of Madison, Wisconsin, an architectural firm that had employed Frank Lloyd Wright. Claude was later associated with the Chicago architectural firms of Burnham and Root and Adler and Sullivan.[54] The Galena Public Library is a Classical Revival building with stone columns flanking the impressive front entrance, set atop two flights of stairs. The libraries at Rochelle and Wilmette are among the few Illinois Carnegie libraries of Prairie School design. Claude and Starck showed library construction boards photographs of their other library designs, and the board could choose the elements that appealed to them. This enabled Claude and Starck to simply combine plans already drawn and thus charge a lower fee. The library in Detroit Lakes, Minnesota, which received its Carnegie grant in 1911, is almost identical in appearance to the Rochelle building.[55]

Louis W. Claude, senior partner of the firm presented a paper to the Wisconsin Library Club in the early 1910's entitled "Some Recent Developments in Small Library Design" in which he said:

> The exterior design may be in one of many styles, only it must be carefully and intelligently carried out in whatever style is chosen. The building should be simple , refined, and dignified as becomes a temple of learning. Freak architecture has no place in library design. The building of simple classic lines, while sometimes grieving the architect gifted with original ideas, will probably always be the favorite type of this class of building, but excellent designs have been made in the English Collegiate style, also in the California Mission style; some few upon original but logical lines, and these, to my mind, are the most satisfactory of all, as they represent intelligent growing thought, not the mere knowledge of the antiquarian who reproduces intelligently, perhaps, but does not give birth to a new idea.[56]

Clifford Shopbell

Evansville, Indiana, architect Clifford Shopbell, the dominate architect of Carnegie libraries in Indiana, with at least fifteen of that state's commissions, also built the Illinois libraries at Carmi (1914), Grayville (1913) and Marion (1916). Like many architects who sought Carnegie Library commissions, Shopbell welcomed publicity. When the *Clarion-News* of Princeton, Indiana, interviewed him in 1903, Shopbell mentioned that he was currently building four Carnegie libraries, and said that although smaller libraries were usually constructed of pressed brick, since his firm had "an inside price on stone", if Princeton acted quickly, they too could afford a stone library. The firm of Harris and Shopbell was selected and Princeton built a stone library.[57] As the Illinois libraries built by Shopbell are all of brick, his inside price on stone must not have lasted into the 1910's.

Architects who designed the Carnegie libraries in Illinois varied from large practices with many library designs to their credit to local architects who designed only one Carnegie library. All were governed by the rules set down for them by the Carnegie Corporation, but the architect's foremost concern was always to satisfy the client. The variety of designs among Illinois libraries is the result.

Carnegie-funded Non-Public Libraries in Illinois

Carnegie gave money to build more than one hundred libraries for colleges and universities. Four of these were constructed in Illinois. Carnegie also gave several libraries to the National Home for Disabled Volunteer Soldiers, one of which is in Danville.

Harper Library - The University of Chicago

The University of Chicago began a campaign to raise funds to build a library named as a memorial to William R. Harper, the late president of the university. John D. Rockefeller donated $600,000 of the needed $800,000 with

the condition the university raise the difference. In 1907, Harry Pratt Judson, president of the university, wrote to Carnegie to request a donation. An offer was made of $10,000. When Judson wrote to Carnegie in 1908 to request an increase in his donation, Bertram declined, saying, "Mr. Carnegie ... does not wish to increase his subscription. He thinks it is strange that with $600,000 given $200,000 cannot be raised in Chicago."[58] The Harper Library was designed by Shepley, Rutan, and Coolidge, who also designed the Chicago Public Library in 1892. This firm was the successor to Henry Hobson Richardson's practice.[59] The Harper Library is a large late Gothic Revival building, the centerpiece of the university's quadrangle.

Ewing College

One of the more interesting series of correspondence with the Carnegie Corporation began in 1904 by J. A. Leavitt , president of Ewing College in Ewing, Illinois. It may be one of the few examples in Carnegie Library philanthropy where persistence prevailed over prudence. Although Bertram continually expressed doubts about the ability of so small a college to raise the necessary endowment, Leavitt continued to insist that the number of students and the value of the campus buildings really did not adequately reflect the work being done at Ewing College. In 1909, the college was finally able to demonstrate to Bertram's satisfaction that it had secured a $10,000 endowment and received $10,000 from Carnegie in March. However, Ewing College built a three story building which contained in addition to a library, a museum, art room and administrative offices. By November, Leavitt was writing to ask for $1500 to $2000 to complete the building. Bertram was outraged that the building was so large and being planned for other purposes. Additional money was not forth coming despite Leavitt's demands. In 1916 Bertram received a letter from a lady in Ewing saying that Leavitt had been dismissed for dishonesty and the Carnegie building was being used for purposes other than a library. By the mid 1920's Ewing College had ceased to exist and the building was taken over by the local Baptists. The library was demolished and no pictures or descriptions of the building were found.[60]

Monmouth College

In 1905, Monmouth College in Monmouth, Illinois, applied to Carnegie for a building grant. The first request, for $50,000, was rejected as being out of proportion to the size of the college. By 1907 the college had raised $30,000 for an endowment and received $30,000 for a library building.[61] The two-story Classical Revival building, designed by Herbert Edmund Hewitt of Peoria, was dedicated in June, 1909. It was a three story structure with large arched windows on the third level.

A fire destroyed the main administration and classroom building on campus just as the library was being completed. The library building was used to house offices and classes until the main building was rebuilt. College officials say that this may have saved the small school. A new library was constructed in the 1970's. The Carnegie Library building was restored and is currently used again as the administrative office for the college.[62]

Shurtleff College

Shurtleff College in Alton, Illinois, first wrote to Carnegie in 1905 asking for $50,00 to $60,000 to build a library and auditorium. Bertram rebuffed their inquiries for a general function building. He was also dismayed that "ministers, ministers' children, wards of ministers, students, volunteers for mission work" did not pay tuition and yet Shurtleff College was asking Carnegie for money! Finally in 1907, Bertram offered Shurleff $15,000 if a matching endowment was raised. This condition was finally met in November, 1910. The building was completed in 1912. The Classical Revival building is located on the Southern Illinois University campus in Alton, and is currently used as a library for the School of Dentistry. The library is included in the Upper Alton Historic District listed in the National Register.[63]

Danville Branch, National Home for Disabled Volunteer Soldiers Library

One Carnegie library in Illinois does not fall into the public or academic categories. The National Home for Disabled Volunteer Soldiers at Danville was

established in 1898 as a home for veterans of the Civil War. As Carnegie had previously donated money for a library at the National Home for Disabled Volunteer Soldiers in Johnson City, Tennessee, General Thomas J. Henderson wrote to ask him to do the same for Danville. The request came in 1905 after the city of Danville completed its Carnegie Library. Although Bertram questioned the need for two libraries in the area, he was assured that the three miles separating the sites would make it almost impossible for most of the Home's residents to visit the library in Danville. The $25,000 given to erect the building was not required to be matched by the institution.[64] The Classical Revival Carnegie Library is within the Danville Branch, National Home for Disabled Volunteer Soldiers Historic District that was listed in the National Register in 1992.

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[60]Carnegie Corporation Correspondence Files for Ewing College.

[61]Carnegie Corporation Correspondence Files for Monmouth College.

[62]Telephone Interview with Jeffrey D. Rankin, Director of College Communications, Monmouth College, March, 2000.

[63]Carnegie Corporation Correspondence Files for Shurtleff College.

[64]Carnegie Corporation Correspondence Files for Danville Branch, National Home for Disabled Volunteer Soldiers Library.

F. PROPERTY TYPE DESCRIPTION

Styles

For communities receiving a Carnegie Library grant, the most important decision was the choice of style. The process of obtaining a grant often left the town with the impression that it was one of the "chosen" communities. The grant was viewed as an award of merit, thus the building had to reflect the importance of the community. The public library building should be immediately recognized as a landmark in the town. Many factors influenced the choice of architectural style, but ultimately the decision was based on what the community saw as appropriate for so important a building. Although *Illinois Carnegie Libraries* Multiple Property Submission (MPS) separates the Carnegie Public libraries in Illinois into more style categories, after further study, this amendment places them in three general styles: Romanesque Revival, Classical Revival, and Arts and Crafts.

Romanesque Revival

The first Romanesque Revival style religious and public buildings in the United States were built in the mid-1840's. The style is a non-classical revival of a round-arched style, its precedents are medieval. The Romanesque Revival began in Munich, Germany about 1830, and the trend came to the United States with the influx of German immigrants and with architects who studied in Germany. Early examples of the Romanesque Revival style include Richard Upjohn's Church of Pilgrims (1844-46) in Brooklyn, New York, and James Renwick's Smithsonian Institute (1846) in Washington, D. C. This style was sometimes called the "Round Style", as one of its main characteristics was arched or rounded-top windows and doors. Bands of multiple arches were also used where there were no openings. Towers had parapets or pyramidal roofs, often with concave slopes. The materials commonly used were brick and stone. The massing of the building denoted the different uses of the space within.[1] The Romanesque Revival style continued to be popular throughout the nineteenth century, especially in commercial buildings. The style was also used in a number of libraries built during the later part of the century. (see *Illinois Carnegie*

Libraries MPS Amendment, Historic Context Related to Architecture, Section E, page 4)

Two of the Illinois Carnegie libraries are Romanesque Revival in design. Both were designed by Paul O. Moratz of Bloomington, Illinois, who was born in Germany. The Greenup Township library was built for $8,000 in 1903. The building features a polygonal tower with castellations on the left corner. The entrance features a rounded arch; to the right of the entrance is a projecting three-sided bay. The building is faced in brick, rather than stone, with an ashlar stone foundation. The windows are in three sections accented by a dark lintel. The other Romanesque Revival library is in Pittsfield. The library was constructed in 1906 for $7,500. The brick building has an arched entrance accented by stone, a prominent corner polygonal tower with a tile roof, and the hipped roof is also tile. A third story tripartite window in the roof parapet has a rounded arch, all the windows have stone lintels.

Based on this Romanesque Revival precedent, Henry Hobson Richardson developed a style of architecture that bears his name, Richardsonian Romanesque. Richardson was one of the best known architects in late nineteenth century America. Leland Roth writes that Richardson (1838-1886) was, "the greatest [architect] figure of this period ... without question."[2] A native of Louisiana, Richardson attended Harvard, and as there were no schools of architecture in the United States in 1860, he went to the Ecole des Beaux-Arts in Paris, studying for two years until his funds from home were cut off by the war. He then worked in Paris until returning to America in 1865. Settling in New York, Richardson established an architectural practice, and gained attention when he won the competition for Trinity Church on Copley Square in Boston in 1872. Roth says that Richardson's Crane Memorial Library (1880-83) in Quincy, Massachusetts, is his most representative public, masonry building.[3] Other important buildings designed by Richardson are the Allegheny County Courthouse and Jail, Pittsburgh, Pennsylvania, in 1884 and the Marshall Field Wholesale Warehouse in Chicago in 1885. The first American architectural style to be imitated aboard, Richardsonian Romanesque was very popular in the United States. It was copied by architects and builders across the country from the early 1870's until about the turn of the century.[4] Richardson died in 1886 of Bright's disease at the height of his career so his style was not further developed or changed.

The Richardsonian Romanesque style is characterized by round arches and rock-faced masonry, with arches, lintels and other features being highlighted by a contrasting stone. The weight and massiveness is reinforced by the depth of the window revels, the breath of the planes of the roofs, and a general largeness and simplicity of form. The style may also feature steep-gabled wall dormers, hipped or eye-brow roof dormers, square towers with pyramidal roofs, round or polygonal turrets and projecting bays, and heavy, plain chimneys.[5]

One Carnegie library in Illinois, El Paso, is of Richardsonian Romanesque design. It was built in 1906 by architect Paul O. Moratz. It is constructed of rock face stone with a projecting entrance bay topped by a stone arch and flanked by twin towers with conical roofs. The roof line is accented by dentils.

The Romanesque Revival style, while popular in libraries built during the nineteenth century, is found in only three Carnegie libraries in Illinois. By the beginning of the period of significance, 1900-1918, the Romanesque Revival style was declining in popularity. The untimely death of Henry Hobson Richardson undoubtedly hastened this decline. A new revival style was to take its place.

Classical Revival

The period after the Civil War was one of rapid change in the United States. The population increased from 40 million, primarily rural, in 1870 to 92.5 million, nearly half urban, by 1910. The Industrial Revolution effected America's daily life. Among the improvements that people now enjoyed were electricity, indoor plumbing, telephones, washing machines, and automobiles.
However, with these changes came a loss of a sense of community for many people. Faced with the rapid advances in technology and to unite the diverse cultural elements that comprised the United States, shared values were needed. This goal was advanced by the Centennial Exposition in Philadelphia in 1876 celebrating America's past. In addition to historical curiosities, visitors saw eighteenth century paintings, furniture, and handicrafts. Along with other books that were inspired by this celebration, Charles McKim commissioned the first photographic record of Colonial architecture. This book renewed interest in the scientific study of Colonial architecture. Those architects returning from studying at the Ecole des Beaux-Arts in Paris during this period also valued

adherence to historical precedent. This need for security in historical association gradually gave rise to a return to classical principles of design.[6]

Roth writes that architects believed that the way to give individual buildings "a clear sense of order and unity was to employ the classical styles, especially those which emphasized balance, symmetry, and restraint."[7] The earliest revivals of Colonial styles were primarily in houses and churches. McKim, Mead and White were among the principal architects of the Classical Revival. In addition to their houses in the colonial mode, the firm's Boston Public Library is one of the most important Classical Revival buildings in the United States. Joseph Wells, chief designer for McKim, Mead, and White in the late 1880's said, "The classical ideal suggests clearness, simplicity, grandeur, order, and philosophical calm -- consequently it delights my soul."[8] The public libraries in San Francisco and Detroit were influenced by the design of the Boston Library.

By the turn of the century, the United States had also experienced labor difficulties, increased immigration, and the closing of the frontier. Some people turned to religion to satisfy the need for unity, while others found order in science. Historian Henry Adams said that he could find no meaning in this era. However, Adams claimed to find "an epiphany of sorts" in this search for unity at the World's Columbian Exposition in Chicago in 1893.[9] It was here that the Classical Revival architectural style displayed its full potential, with McKim, Mead, and White again at the forefront.

Classical Revival became the preferred style for libraries. The traits of the Classical Revival style that are often identified with the public library building include evenly spaced columns, a pediment, stone construction, and a long flight of stairs. This feature of a long flight of stairs to the main entrance is best exemplified in Illinois by the Galena Public Library. The roof lines are usually flat, or slightly hipped, generally unadorned atop a symmetrical building, with few angles or projections. A roof gable may be on the entrance facade of the building, as in the temple front style. Windows are often accented by contrasting masonry lintels.

Another major feature of early Classical Revival libraries is the dome. Abigail Van Slyck writes that many classical libraries were "graced with a dome that literally and figuratively transformed the centrally placed delivery desk into the locus of public enlightenment."[10] Theodore Jones, who studied Carnegie

library buildings across the United States for a 1997 book, found that domes top at least ten percent of all Carnegie libraries, but about 80 percent of those were approved prior to 1904.[11] Illinois architect Paul O. Moratz featured domes in many of his libraries, including Arcola (1905), Edwardsville (1906), Greenville (1905), Jerseyville (1902), Mendota (1905), Paxton (1904), Sycamore (1905), and Tuscola (1903). The dome, along with the elaborately pedimented and columned facade, would not survive James Bertram's cost cutting.

Architect Normand S. Patton defined the differences between Romanesque and Classical Revival styles in a letter to the Washington, Indiana, library board:

> Rock faced stone is used with the romanesque style of architecture, but the classical architectural style-- which is now used almost exclusively for library buildings --- calls for greater refinement of form and, necessarily, for material which is worked into definite architectural shape, and not left with a rough, broken face.[12]

The majority of Carnegie library buildings are in the Classical Revival style. In fact, they are often called "Temples on Main Street". Historian Theodore Jones estimates the percentage of Carnegie libraries in this style at 79%. The 1902 edition of *Architectural Review*'s compilation of modern library design showed fifty-seven out of sixty-seven public libraries were classically styled, and only five were Romanesque.[13] The predominate style among Carnegie libraries in Illinois is the Classical Revival.

Libraries, along with hospitals, art galleries and museums, were regarded as key buildings in the City Beautiful movement, "matching other apparel appropriate to the culturally well-turned-out community."[14] This was true for small communities as well as big cities. Jones states that the Classical Revival style represented to Americans "democracy, opportunity, education, and freedom --all important themes in public library development." The Classical Revival style was preferred because it was beautiful and seemed to the committees deciding on library's design to be "philosophically appropriate" for a public library building.[15]

Theodore Jones found that small towns that wanted a landmark building simply requested a miniature version of the Classical Revival libraries found in

larger cities. The necessity to complete a library under the grant amount led to interesting compromises. Some towns choose elaborate, stone embellishment, on a brick building. Others sacrificed building size in order to ornament the exterior. Library committees believed that any one, regardless of their level of education or culture, would recognize a building with columns, pediment, and marble stairs as "one housing an important civic function." In fact, Jones states that by their numbers, Classical Revival libraries established the idea that an important civic building must have columns.[16] In his 1968 book, Carnegie Libraries in Wisconsin, David Macleod writes, "The uniformity of Carnegie's libraries was due not to any uniform standards, but to canons of architectural propriety, which embraced all libraries, Carnegie and non-Carnegie alike."[17] Soon after the turn of the century, architect Grant Miller told the Iowa Library Commission:

> The revival of classical architecture is bringing with it an appreciation of the refinement that characterizes such work, and a desire that our libraries shall be built of enduring materials, and shall be nobly and fitly designed, even though simplicity is enforced by financial considerations.[18]

Although the earliest libraries built by the architectural firm of Patton and Miller, which was responsible for the design of so many Carnegie Libraries in the mid-west, showed a Romanesque influence, by 1901 the firm had embraced the Classical Revival. The Carnegie Library at Freeport, Illinois (1902) was the first library they built in the style.[19] Theodore Wesley Koch described the Freeport Library in A Book of Carnegie Libraries (1917) as made of dark-colored paving brick with white stone trimmings, whose "wide portico is guarded by massive pillars of white stone."[20]

Illinois Carnegie libraries demonstrate the variety of interpretations of Classical Revival architecture. One such interpretation is the Colonial Revival, as exemplified by the Carrollton Public Library (1903), which also has a second floor auditorium. A second interpretation, the temple front type, features a central bay entrance with a pediment, columns that are freestanding, but may be recessed, or a flat entrance embellished by an arch. These include Freeport (1902), Hoopeston (1905), Jacksonville (1903), Lincoln (1901), and St. Charles (1908). The simple temple front type, a third version, has a projecting pediment

and engaged columns or pilasters. Among these are: Mount Vernon (1903), Ridge Farm (1910), Shelbyville (1904), and Spring Valley (1912). Finally, libraries in smaller communities, such as Aledo (1916), DeLand (1912), Lewistown (1906), and Warren (1911) were simple box shapes but still had Classical Revival details. A central element, usually the door featured a pediment or lintel. In some simple libraries contrasting masonry was used to mimic classical details, such as quoins.

Because the majority of Carnegie libraries were built in the Classical Revival style, the style came to be associated with libraries themselves. For many Americans, Classical Revival is what they mean when they describe a library. Although the Classical Revival style was predominate in Illinois throughout the period of significance, another style gaining popularity in the Midwest would be selected by several communities.

Arts and Crafts

Arts and Crafts, which is generally viewed as a movement and not a style, began in England well before 1850 as a program of educational and social reform. One of its earliest proponents, Thomas Carlyle, warned of the effects of the Industrial Revolution on the human soul.[21] Other early proponents, including Augustus Welby Northmore Pugin, John Ruskin and William Morris, objected to the rapid increase in machine production. They believed that the traditional standards of beauty found in handicrafts were being corrupted by machine-made products whose only standards were efficiency and profit. This attitude toward industrialization and its effect on workers in general and design in particular was a perception of the past which architectural historian Richard Guy Wilson calls, "a romantic, hazy past in which, they believed, communitarian values, handicraft, and nature existed in a symbiotic relationship." [22]

The name Arts and Crafts was first used in 1888 when Walter Crane and a group of younger members of the Royal Academy founded the "Arts and Crafts Exhibition Society" in London. Robert Judson Clark credits T. J. Cobsen-Sanderson with suggesting the name of the new society.[23] Those who joined the Arts and Crafts Exhibition Society did so because they felt the applied and decorative arts were being ignored in favor of the fine arts. Clark writes, "Seeking regeneration and renewal, they retreated to the glories of the medieval

world."[24] By the 1890's, most of the members, including Morris, came to accept the machine for saving drudgery, although the medieval handicraft was still the ideal.[25]

Chicago was one of the earliest and most important centers in America for the Arts and Crafts movement, a factor which H. Allen Brooks says is "not insignificant for the future of architecture."[26] Chicagoans gained knowledge of Arts and Crafts from several Englishmen who were part of the original movement. Joseph Twyman, an English decorator and designer who was a friend of William Morris, came to Chicago in 1870, where he frequently lectured and became an associate member of the Chicago Architectural Club. Walter Crane lectured at the Art Institute on "Design in Relation to Use and Materials" in 1891; in 1892 his work was exhibited at the Art Institute. Architect Charles F. A. Voysey's work was displayed at the World's Columbian Exposition in 1893. The work of architect Charles R. Ashbee was shown in 1898 and 1900 at the Chicago Architectural Club. He came to Chicago to lecture in 1900-01 under the auspices of the British National Trust. During this visit, Ashbee established his friendship with Frank Lloyd Wright.

The Chicago Arts and Crafts Society was founded on October 22, 1897, at Jane Addams' Hull House. Among the charter members were architects Myron Hunt, Dwight H. Perkins, Robert C. Spencer, Frank Lloyd Wright, Allen Pond and Irving Pond. Some of the earliest public architecture of the Arts and Crafts movement is associated with the settlement house. The original social settlement, Toynbee Hall, was founded in 1884 in London. A visit to this settlement by Jane Addams and Ellen Starr inspired the women to return to America and began a similar establishment in Chicago. During a speech at the Armour Mission, Addams met Allen Pond, a young architect who taught there. The first buildings at the Hull-House Settlement which were designed by Allen and Irving Pond were of brick in the Queen Anne style on the exterior. However, the Arts and Crafts movement, especially the ideas of John Ruskin, influenced the interiors of the buildings. Craftsmen set up metal and woodworking shops at Hull-House and Ellen Starr began a bookbindery . A Labor Museum opened at Hull-House in 1900 as a working demonstration of arts and crafts principles. After this date, the buildings the Ponds designed at Hull-House began to reflect the cleaner lines of the Arts and Crafts ideas.[27]

The characteristics of an Arts and Crafts building include simple massing and a lack of ornamentation. It was often a goal of the architect to blend the building with its surroundings. Interiors feature wooden beams, moldings, staircases, and doors in simple designs, often based on themes from nature. The bungalow and the Craftsman style are associated with the Arts and Crafts Movement. In 1909, in his Craftsman Homes, Gustav Stickley described the bungalow as "a house reduced to its simplest form" one that "never fails to harmonize with its surroundings, because its low board proportions and absolute lack of ornamentation give it a character so natural and unaffected that it seems to snug into and blend with any landscape."[28] The best bungalows showed good craftsmanship and used materials as close to their natural state as possible. Stickley saw this as an advantage, saying the bungalow could "be built of any local material and with the aid of such help as local workmen can afford, so it is never expensive unless elaborated out of all kinship with its real character ... It is beautiful, because it is planned and built to meet simple needs in the simplest and most direct way ..."[29]

The Arts and Crafts influence can be seen in several Illinois Carnegie libraries including Carmi, Delavan, and Wyoming. Pond and Pond designed two Carnegie libraries in Illinois, Oregon (1909) and Park Ridge (1913). The Park Ridge building is no longer used as a library, but photographs show a vertically oriented one story building with a raised basement with stucco siding, tall continuous brick piers, windows used in groups, and a half-timbered gable. The building is less institutional than most libraries, having a more residential appearance. The Oregon Library has strong Arts and Crafts influences. While the massing of the building is loosely based on classicism, it is not a purely Classical building. The exterior of the asymmetrical brick library has polychrome accents below the roof line, above the entrance and at the windows that display a sense of playfulness. The main reading room and the second floor art gallery both have barrel vaulted ceilings with exposed wooden rafters. The art gallery has two rows of sky lights. Interior wooden trim around doors and windows is in the Arts and Crafts mode.

Several Illinois Carnegie libraries show the influence of the Prairie School. The origins of the Prairie School can also be traced to the Arts and Crafts movement. Frank Lloyd Wright, an original member of the Chicago Arts and Crafts Society, built one of the first houses considered to be a Prairie

School design in 1902 for Ward W. Willitts in Highland Park, Illinois. During this period Wright designed several public and commercial buildings including the Unity Temple and Unity House social hall, Oak Park, Illinois, 1904-6, and the Larkin Building, Buffalo, New York, 1903. Leland Roth writes that these buildings demonstrate that Wright was "moving toward an architecture of spaces articulated by structure and mechanical services alone."[30] The Prairie School of architecture is characterized by a low, horizontal orientation, a broad hipped or gabled roof with widely overhanging eaves, walls of stucco, brick or wood, ribbon windows, and sometimes horizontal bandings of contrasting colors and materials. Irving Pond wrote in 1918, "The horizontal lines of the new expression appeal to the disciples of this school as echoing the spirit of the prairies of the Middle West, which to them embodies the essence of democracy."[31]

Theodore Jones' studies reveal that, despite its uniquely American heritage, only about three percent of the Carnegie libraries built in this country are Prairie School in style. Claude and Starck of Madison, Wisconsin, became well known for their designs in the Prairie School style. The library in Rochelle, Illinois, is an excellent example of their work in this style. Its horizontal lines are accented by a band of terra-cotta panels beneath the broad hipped roof. The interior woodwork and window motifs strongly reflect the Arts and Crafts influence.

In 1989, when the Rochelle Library began an expansion program, Librarian Barbara Kopplin learned that there were five other libraries designed by Claude and Starck similar to Rochelle. An original, never-installed, decorative terra-cotta exterior panel that matched the panels on the Rochelle Library was borrowed from the Carnegie Library in Detroit Lakes, Minnesota. This enabled copies to be cast and installed on the addition which matched the original design.[32]

The Belvidere Ida Public Library (1913), designed by Patton and Miller, has distinct Prairie School lines. The broad hipped roof has wide overhands and the windows emphasis the horizontal lines. Only the entrance, which is flanked by stone columns, clings to Classical Revival traditions. The Winchester Public Library (1910) is an example of the Prairie School influence on a small building, built for a total cost of $7,500. Simple and unadorned, the library has the

horizontal lines of the style. Its size and simplicity give it a more residential look than the more prevalent library designs of the period.

Evolution of the Design of the Carnegie Library in Illinois

The earliest Carnegie libraries have been described as large, elaborate buildings that were used for other community functions in addition to library space. After this initial phase, Carnegie sought to limit the buildings to library use only. The period of significance is relatively short, 1900-1918. Yet during this eighteen year time span, the library buildings changed significantly, becoming smaller and less elaborate. Several factors contributed to this change.

Carnegie was quoted as objecting to the elaborate ornamentation on the exterior of an early library. James Bertram's increased oversight of design plans and expenditures, beginning in 1908, was a significant factor in reducing the elaborateness of Carnegie libraries. Common faults that Bertram found in earlier libraries were ostentatious entrance halls, too many cloakrooms, stairs, toilets and partitions dividing the library into too many small rooms. The designs in his Notes on Library Bildings were functional and inexpensive, advising a basically one story rectangular form over a basement.

Another factor may be that larger cities requested grants from Carnegie during the earlier years of the period. These were cities that already had a sufficient population base and tax structure to meet Carnegie's requirement that the city support the library with a yearly tax equal to one tenth the value of the grant. Smaller communities often had to form a township library in order to meet the minimum population requirement of one thousand residents. Many of the grants after 1913 were to township libraries. Also, beginning in 1914 the community's mayor was required by the Carnegie Corporation to pledge not to exceed the grant amount in the construction of the library. After 1908, only one library grant in Illinois was for more than $20,000. The Belleville Library, completed in January 1916, received $45,000. This large, two story Classical Revival building is restrained in its ornamentation. It lacks the temple front of earlier buildings of comparable value.

The year 1910 was a transitional one for the design of Illinois Carnegie libraries, in that a shift is seen from the more elaborate library building to the

simpler library design, from the Classical Revival style to the Art and Crafts influence. In June, the simple Arts and Crafts library in Winchester was dedicated as was the elaborate Classical Revival branch library in Peoria. Their prices ranged from $7,500 to $20,000. The very simple building in Galva was dedicated in July, and in September, Ridge Farm Elwood Township Carnegie Library was completed. The Ridge Farm building was the one of the last in Illinois to feature a pedimented entry with full columns. Interestingly, the Galva Library cost $8,000, while Ridge Farm cost $9,000. After 1910, while Classical Revival continued to be the predominant style, the mass and decorations were simpler and several libraries showed Arts and Crafts influences.

The final factor to be considered was the changing economy of the period. With the advent of World War I, the library building program slowed. Reasons include shortages of labor, materials and money. Construction on the Belleville Library (1915-16) was delayed by a series of strikes, as was the Waterman Clinton Township Library (1913-14). The last Carnegie library in Illinois was not dedicated in Sheldon Township until 1918, although the grant was awarded June 1, 1915. The grants program officially ended on November 7, 1917.[33]

Although many of the smaller libraries are still in use, few of the largest and most expensive buildings have survived. The largest grants went to the libraries in Springfield ($75,000), which was demolished in 1974, and to Rockford ($70,000), whose original building was totally encased by remodeling. Of the buildings in the $50,000 to $60,000 range, Galesburg was destroyed by fire in 1958, Decatur and Evanston were demolished, and Aurora's facade was replaced and three new wings added. The Danville Public Library building survives, but is no longer in use as a library. Belleville ($45,000), Jacksonville ($40,000) and Moline ($40,000) are still used as libraries.

The requirement of the Carnegie program that the library grant be based on the population of the community at the time of the grant request resulted in expanding communities rapidly outgrowing their library. Additions were constructed at the Carnegie libraries in Galva, Havana, Kewanee, Marseilles, and Pittsfield prior to 1950. These additions are of three types. In the first type, the addition matches the original building in style and materials, as found at Galva and Havana. The second type is an addition of functional secondary space, built primarily as a stack area or reading room, as at Kewanee and

Marseilles. The third type is for the addition to be of a distinct architectural style, like the Art Deco addition at Pittsfield. These later additions are themselves architecturally significant due to their integration into the library function and/or their distinct architectural style.

Location of Illinois Carnegie Libraries

One of the requirements of the Carnegie Library program was that the town furnish the library site. Sometimes the site was donated by a citizen of the town, otherwise, the city had to purchase the land. Each town decided for itself on the location of its library and this sometimes lead to major disputes. In Aurora and Rockford the division was caused by the river. Residents and businessmen on both sides of the river wanted the library located on their side. Aurora compromised on an island site in mid-river. Rockford constructed the Carnegie Library on the west river bank, on a site donated by the Rockford Gas, Light, and Coke Company. The city promised to construct a library on the east side within a year, which it never did. [34]

Despite a 1902 American Library Association pamphlet advising placing libraries off the main street to get a less expensive lot and to avoid noise, Carnegie libraries were often built on Main Street.[35] Theodore Jones found that nationwide at least 175 libraries had Main Street addresses.[36] In Illinois, eleven are located on Main Street. Other common addresses such as State, Broadway, Market, First, Second and Third Streets suggest downtown locations. The libraries in Litchfield and El Paso are located in a park in the center of town.

Carnegie library buildings were constructed throughout Illinois. The greatest concentrations are in the west central region and the northern third of the state. The southern third of the state, which is the least populated region, has the smallest concentration of libraries. The densest concentration is found in the heavily populated areas around Chicago. Some larger cities which do not have Carnegie libraries, such as Bloomington, Champaign, and Quincy received donations by local citizens to construct libraries.

ENDNOTES

[1]Marcus Whiffen, American Architecture since 1780: A Guide to the Styles (Cambridge: The M. I. T. Press, 1985) , p. 61-63.

[2]Leland M. Roth, A Concise History of American Architecture (Boulder, Colorado: Westview Press, 1980) , p. 164.

[3]Ibid., p.167.

[4]Alan Gowans, Styles and Types of North American Architecture: Social Function and Cultural Expression (New York: HarperCollins Publishers, 1992) , p. 202-206.

[5]Whiffen, American Architecture Since 1780, p. 133.

[6] Richard Guy Wilson, "The Great Civilization", The American Renaissance: 1876-1917 (New York: The Brooklyn Museum, 1979) , p. 40-42.

[7]Roth, A Concise History of American Architecture, p. 191.

[8]David P. Handlin, American Architecture (New York: Thames and Hudson, 1985) , p. 132.

[9]Wilson, "The Great Civilization", p.28.

[10]Abigail Van Slyck, Free to All: Carnegie Libraries and American Culture (Chicago: University of Chicago Press, 1995) , p. 28-29.

[11]Theodore Jones, Carnegie Libraries Across America: A Public Legacy (New York: John Wiley & Sons, Inc., 1997) , p. 69.

[12]Paul Kruty, "Patton and Miller: Designers of Carnegie Libraries," *Palimpset* 64 (July/August 1983) : p. 114.

[13]Van Slyck, Free to All, p. 28.

[14]Gowans, Styles and Types of North American Architecture, p. 227.

[15]Jones, Carnegie Libraries Across America, p.67.

[16]Ibid., p. 67.

[17]David I. Macleod, Carnegie Libraries in Wisconsin (Madison: The State Historical Society of Wisconsin for the Department of History, University of Wisconsin, 1968) , p. 54.

[18]Kruty, "Patton and Miller: Designers of Carnegie Libraries", p. 114.

[19]Ibid.

[20]Theodore Wesley Koch, A Book of Carnegie Libraries (White Plains, New York: The H. W. Wilson Company, 1917) , p. 162.

[21]Robert Judson Clark, ed., The Arts and Crafts Movement in America 1876-1916 (Princeton, N. J.: The Princeton University Press, 1972) p. 9.

[22]Richard Guy Wilson, "Chicago and the International A&C Movements: Progressive and Conservative Tendencies," in Chicago Architecture 1872-1922, ed. John Zukowsky (Chicago: Art Institute 1987) , p. 210.

[23]Clark, ed. The Arts and Crafts Movement in America 1876-1916 , p. 9.

[24]Ibid.

[25]Wilson, *Chicago Architecture*, p. 210.

[26]H. Allen Brooks, The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries (New York: W. W. Norton & Co., 1972) p. 17.

[27]Helen L. Horowitz, "Hull House as Women's Space," Chicago History, Winter 1983, p. 40-48.

[28]John C. Poppeliers, S. Allen Chambers, Jr., and Nancy B. Schwartz, What Style Is It?: A Guide to American Architecture (Washington, D. C.: The Preservation Press, 1983) p. 76.

[29]Ibid.

[30]Roth, A Concise History of American Architecture, p. 207.

[31]Brooks, The Prairie School, p. 5.

[32]Jones, Carnegie Libraries Across America, p. 121.

[33]George S. Bobinski, Carnegie Libraries: Their History and Impact on American Public Library Development (Chicago, American Library Association, 1969) , p. 159.

[34]Jones, Carnegie Libraries Across America, p. 47.

[35]Macleod, Carnegie Libraries in Wisconsin, p. 58.

[36]Jones, Carnegie Libraries Across America, p. 45.

PROPERTY TYPE SIGNIFICANCE

The Carnegie Libraries in Illinois are locally significant under Criterion C for architecture because they exemplify distinct architectural styles dating during the period from 1900 to 1918, with the construction date as the date of significance. For those libraries with additions constructed prior to 1950, the date of the addition is a second significant date. The primary design requirements in building a library were to accommodate the stacks for book storage, reading rooms, areas in which the librarian worked and service areas. This was accomplished in library buildings of the Romanesque Revival style, based on medieval precedents; the Classical Revival style, based on classical precedents; and designs influenced by the Arts and Crafts movement.

The architects who designed the Illinois Carnegie libraries ranged from those of national prominence to those who were known only locally, from those who designed many libraries to those who designed only one. However, each architect made an important contribution to the community by designing a building which would identify the town as the home of a Carnegie Library.

REGISTRATION REQUIREMENTS

To be eligible under Criterion C, a Carnegie library should demonstrate sufficient architectural integrity to convey the distinct characteristics of an architectural style. Materials, workmanship and design associated with the style are essential in defining the importance of architecturally significant properties. Without all or nearly all of the original materials and workmanship united in the significant design, the property does not possess the characteristics for which it is important. Integrity of location and setting is also important. In comparison to other buildings in the community, the library should be one of the best architectural examples of the period.

The original entrance should be retained, and although it does not have to serve as the main entrance, it should be easy to locate. Connection should be made with little loss of materials in the original building. An example of this type of connection is the library at Charleston. Additions which were constructed prior to 1950 should be retained and preserved. Carnegie libraries with significant additions include Galva, Havana, Kewanee, Marseilles, and Pittsfield.

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