

The Reading Room
Revitalizing Andrew Carnegie's Vision for
the Public Library

by

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Master of Architecture

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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Abstract

At the turn of the 20th century, Andrew Carnegie, the richest man in America, was transforming society through the endowment of thousands of free public library buildings to communities around the world. Carnegie conceived of his library with the common man in mind; building hundreds of simple structures that dispelled the notion that libraries should be monumental institutions available only to elite members of society. Each Carnegie Library was designed using a set of parameters in which every element of the building was reflective of his goal to make the act of reading accessible for everyone. In its most basic form, the architecture of the Carnegie Library was a single room dedicated to the sole purpose of reading books; a simple architectural idea that formed the standard for community library design around the world for the better part of the next century.

Today, the introduction of digital technology as a source of information and connection has transformed the world we live in, leaving us to ponder the urban relevance of public institutions, including the Carnegie Libraries. The historical purpose of these libraries - providing access to knowledge through reading - seems to be slowly disappearing behind the screens of a digital society, while their very structures are being lost to the concrete jungle of cities constantly striving to construct taller, more efficient buildings. However, despite their seemingly inconsequential stature among the monumental architecture of contemporary society, many of these small buildings have continued to thrive as vital public institutions within their respective communities. This thesis intends to study the continued success of the Carnegie Library typology through its architecture, investigating the ways in which these historic structures have been revitalized over the last hundred years to meet the needs of our continuously evolving society. The building that was the Carnegie Library at one time served as a portal to a seemingly unlimited source of knowledge through books and it is the intention of this thesis to celebrate this legacy of reading through the study of the continued urban relevance of these historic landmarks.

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“This, then, is held to be the duty of the man of wealth: First, to set an example of modest, unostentatious living, shunning display or extravagance; to provide moderately for the legitimate wants of those dependent upon him; and, after doing so, to consider all surplus revenues which come to him simply as trust funds, which he is called upon to administer, and strictly bound as a matter of duty to administer in the manner which, in his judgment, is best calculated to produce the most beneficial results for the community--the man of wealth thus becoming the mere trustee and agent for his poorer brethren, bringing to their service his superior wisdom, experience and ability to administer, doing for them better than they would or could do for themselves.”

-Andrew Carnegie

Preface

There are two things a person will learn when studying anything to do with Andrew Carnegie. The first is that you will seldom find someone who does not recognize the name “Carnegie.” The second is that virtually everyone who recognizes the name will associate it with a building. This name, adorning libraries, concert halls, museums and even airports across the globe, has been a part of the backdrop of our urban vernacular for generations. It has been associated with reading, education, travel, music and history, forming one of the largest networks of cultural institutions in the world. However, despite the seemingly vast reach of the Carnegie name, very few people understand the magnitude and impact it has had on contemporary society.

The influence of Andrew Carnegie and his philanthropic endeavors, especially the donation of libraries, form a significant part of our cultural heritage. These libraries, many of which have been a part of our communities for over a hundred years, have served millions of patrons looking to better themselves through reading. However, very few people are likely to recognize these libraries as a part of a larger network of cultural institutions. To the contrary, Carnegie’s global contribution has had a more profound impact at the local (community) level, precisely as he intended. Today, they are more likely to be overlooked as a relic of the past or worse, an impediment to an individual city or town’s progress. The Carnegie Library’s historic significance as a catalyst for change seems to have been lost to a generation that takes access to knowledge for granted. Consequently, this thesis reflects upon the continuing value to society of Carnegie’s ubiquitous contribution of libraries, shining a light through an architectural lens upon three distinct pillars: their cultural heritage; their local status as community landmarks; and, their purpose in serving the common man.

I was introduced to the Carnegie Library in 2008 through a part-time job at the public library in the rural community of Renfrew, Ontario. This position allowed me to explore the library in its entirety, learning the intricacies of its design, the manner in which it had been updated over the years, and the many ways it was falling into disrepair. This particular library building's enclosure was riddled with cracks, creating drafts and leaks that were causing the original wooden bookshelves to rot. However, instead of investing in the renewal of the building, the library was financing the acquisition of new computers, laptops and digital e-books; actions meant to encourage patrons to continue visiting the derelict library. This separation between the need to provide digital technology and the need to maintain the historic building in which it was housed was a problem that continued to mystify me years after I had left for university. My personal experience with the poor condition of the Renfrew Public Library's building, despite it being filled with state-of-the-art technology, coupled with the evolution of community libraries, from places dedicated to reading books into digital media hubs, was the inspiration for my thesis topic.



Fig. 1.1 - The Renfrew Public Library in eastern Ontario was the first Carnegie Library I encountered after securing a part-time position there in 2008 as a library assistant.

Months of in-depth study into the link between libraries and digital technology lead me to a broad spectrum of research avenues that had already been completed from hundreds of different perspectives. Feeling slightly discouraged about what I would contribute to this topic, I found myself wondering what I could contribute to this oversaturated research topic. How would my perspective differ from anyone else who has studied the evolution of libraries before me? Running low on time and in need of some inspiration, I found myself on a whirlwind 36 hour road trip to Pittsburgh, the place where the Carnegie Library began. Even here, where Andrew Carnegie's legacy is celebrated in the names of public buildings throughout the city, his original libraries are deteriorating rapidly, losing funding for restoration to projects dedicated to providing digital technology to those in need.

While visiting Pittsburgh, I was fortunate enough to meet the right people at the right times and was given access to several Carnegie Libraries that had been long forgotten by their surrounding communities. One of the



Fig. 1.2 – The first Carnegie Library to be granted in the United States, the Allegheny Public Library, today stands abandoned on a prominent square in a Pittsburgh suburb.

most striking was the first Carnegie Library granted in America, built in Allegheny, Pennsylvania. This once prominent structure has undergone massive transformations through the years, transforming from a library to a lecture theatre in the 1970s and a set for a failed crime drama in 2013. It now sits empty on a prominent square surrounded by an active Carnegie Music Hall and the Carnegie Children’s Museum of Pittsburgh.

The firsthand experience of this space I gained was invaluable to my understanding of what I can contribute to the study of the future of Carnegie Libraries. Our society is overlooking these buildings, once responsible for housing the tools of knowledge acquisition that changed society, with no appreciation for the symbolic nature of the architectural language Carnegie developed to create a vast network of simple buildings dedicated to reading. These buildings, which were once revered for the endless possibilities they held on their shelves, have become disposable in the digital age. To contemporary society, they are a simple shelter, lost in the sea of steel and concrete of the urban vernacular. However, to the generations that came before us, these simple buildings were a place of refuge and a beacon of hope, providing society with unprecedented access to books and reading, the tools of knowledge acquisition previously denied



Fig. 1.3 - The interior of one of the reading rooms of the abandoned Allegheny Public Library in Pittsburgh. Throughout the years, this abandoned space was adapted for a variety of different uses, including a lecture theatre and a television set, the remnants of which still litter the building.

to anyone unable to pay a subscription fee.

This thesis will study the current state of the Carnegie Library in communities around the world and the various means through which they have been revitalized to better serve society in the 21st Century. It will investigate the influence of their history as a place of knowledge acquisition through reading and the impact on their contemporary form of their current mission to also dispel knowledge through access to digital technology. This thesis will also explore the influence that the architecture form of Carnegie's libraries has had on their continued success in many communities across the globe. These historic buildings, once a portal to a seemingly unlimited source of knowledge through books, have been subjected to selective transformations to meet the needs of contemporary society, transcending the physical limits of their shells and books to serve as public spaces for digital connectivity. It is the contention of this thesis that architecture is the primary driver behind these transformations, selectively repurposing these historic structures to meet the needs of an increasingly digital-dependent society, with some processes also serving to protect their historic significance as an integral piece of our cultural heritage.



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Introduction

“I received the fundamentals of my education in school, but that was not enough. My real education, the superstructure, the details, the true architecture, I got out of the public library. For an impoverished child whose family could not afford to buy books, the library was the open door to wonder and achievement, and I can never be sufficiently grateful that I had the wit to charge through that door and make the most of it. Now, when I read constantly about the way in which library funds are being cut and cut, I can only think that the door is closing and that American society has found one more way to destroy itself.”

-Isaac Asimov

The introduction of digital technology as a source of information and connection has transformed the world we live in leaving us to ponder the urban relevance of public institutions, including libraries. Nowhere is this question of relevance seemingly more prominent than in the collection of Carnegie Libraries in communities around the world. One hundred years ago these libraries revolutionized public access to knowledge by providing free memberships to everyone in the community seeking self-improvement through books. Today, the legitimacy of these historic structures seems to be disappearing behind the screens of a digital society with their very structures being lost to the concrete jungle of cities whose architectural majesty seems more aptly measured in terms of physical height rather than social breadth. This thesis intends to study the various means through which the Carnegie Library has transformed over the last century to adapt to the changing needs of an increasingly digital society. It is the intention of this thesis to investigate the various ways the specific architecture of the community library developed by Andrew Carnegie has continued to serve contemporary society despite a drastic change in its original mission from dispelling knowledge through books, a typology literally bound together on the confines of a shelf, to dispelling knowledge through the internet, a limitless entity available from virtually any location.

Andrew Carnegie and the Carnegie Library

In 1901, Andrew Carnegie, a steel manufacturing tycoon from Pittsburgh, became the richest man in the world when he sold his collection of steel mills for a staggering \$480 million.¹ Carnegie did not wish to keep any of this hard earned wealth, turning instead to the study of philanthropy in order to find a worthy cause for its dispersal. During this time, Carnegie wrote an article titled “*The Best Fields for Philanthropy*” in which he identified the library as the best gift a wealthy man could bestow upon a

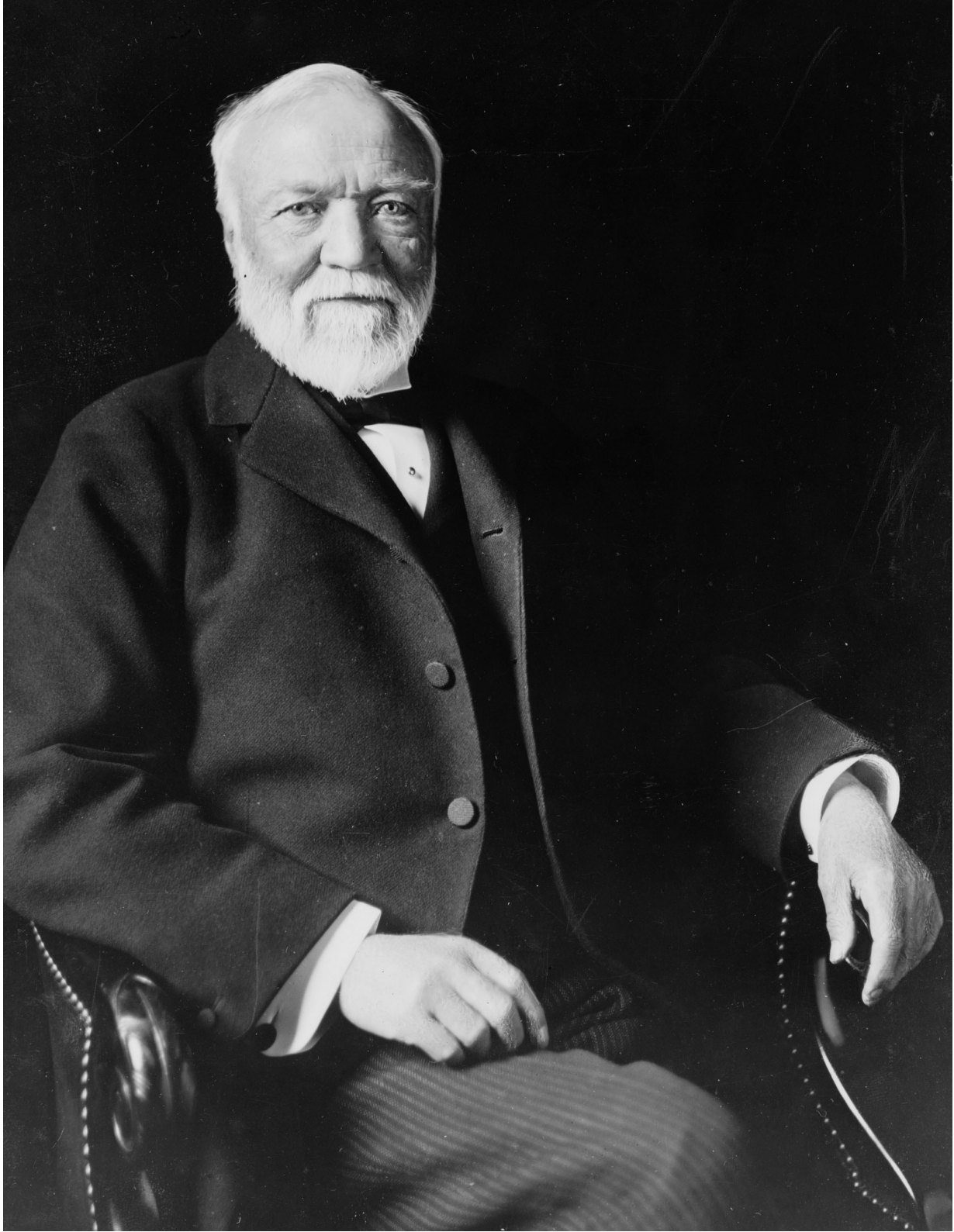


Fig. 2.1 - A Portrait of Andrew Carnegie from the year 1913. Similar portraits to this one adorned the walls of almost every Carnegie Library in the world. Although these portraits were not required, many communities opted to commission them at their own expense as a means of commemorating Carnegie's generosity.

community.² At the heart of this theory was his belief that no one was truly helped by charity but by hard work with some assistance.³ Carnegie felt the donation of public libraries best exemplified this theory of philanthropy, as no one would truly benefit from the building itself but by the potential knowledge they could gather by reading the materials inside. Using this theory Carnegie created a vast literary network of 2,509 library buildings around the world, establishing a key element of our cultural heritage by allowing the commodity of knowledge to be accessed by anyone willing to work for it.⁴ Today, approximately half of these libraries remain in use across North America, with roughly 800 of the original 1,689 built in America and 68 of the original 125 built in Canada continuing to operate.⁵

Developments in digital technology, however, have challenged the concept of the traditional library; transforming the acquisition of knowledge from a commodity accessed through reading books to imperceptible digital signals accessed through electronic devices. This abrupt change in knowledge acquisition has created a perceived need for libraries to integrate digital technology into their everyday operations and circulation catalogues - a task that has proven to be especially difficult for historic structures such as the Carnegie Libraries. While many of these libraries have made attempts to adapt to the changing needs of society in the digital era, some have fallen short of the expectations of a populace that believes everything they want to know is available digitally, at their fingertips. In order to remain a relevant public entity and representative of our cultural heritage, the Carnegie Libraries have begun to metamorphose beyond simply adding digital technology into their existing catalogue of circulating materials; they have begun to approach their revitalization as an architectural endeavor. In doing this, the number of operating Carnegie Libraries in Canada has remained steady in recent years, continuing to serve despite the closure of many of their more modern counterparts as digital technology has become a more prominent piece of the public library experience. The use of contemporary architectural solutions for the inclusion of digital technology within the library typology developed one hundred years ago by Andrew Carnegie has not only slowed the loss of a significant piece of our cultural and architectural heritage as an educated society, but has revitalized the Carnegie Library for a new generation.

The Public Library and the Digital Age

Public libraries across the world are undergoing a massive transformation in the wake of the digital revolution. At the turn of the 20th century, when Carnegie Libraries were being endowed to thousands of communities, the humble book was the primary driver behind the mission of the public library to spread knowledge which worked hand-in-hand with the design of the building's architecture. Manufacturers, like the Snead Bookshelf Company, made their name by capitalizing on the need to store thousands of books in large buildings by developing book stacks capable of spanning multiple floors, supporting the library's roof as well as its literature.⁶ In smaller libraries, such as Carnegies, their layout was also primarily dictated by maximizing the number of bookshelves present in the space. In these buildings the bookshelves were often located along the periphery of the library surrounding small clusters of work carousels.⁷ During this time both types of built-in shelves were as much a part of the architecture of the library as the windows and walls, as a library without books or shelves was unthinkable. Today, as the digital era gains momentum, a library without books seems as though it may be inevitable.⁸

The mission of the library has drastically changed in contemporary society. Access to knowledge that had been provided through books now relies on technologies capable of endowing knowledge to their users through digital signals.⁹ This has altered the way libraries operate, as well as the expectations of patrons. In turn, these changes have caused architects to re-evaluate their approach to library design, shifting from creating spaces intended for book storage and browsing to open spaces intended for social interaction and access to digital technology. This idea of what the library should be in the digital age has been developed over time through various studies within the fields of library science and architecture. However, many of these studies have focused on creating a new library typology, rather than modifying and revitalizing the world's vast network of existing historically and culturally significant library buildings.



Fig. 2.2 - The interior of the Wychwood Branch of the Toronto Public Library, opened in 1916, shows how the early architecture of the library typology was primarily driven by books and reading.



Fig. 2.3 - The interior of the Seattle Public Library, opened in 2004, shows how library architecture in the contemporary age has shifted its focus from providing access to books to creating spaces dedicated to digital technology.

Revitalizing the Carnegie Library

The introduction of digital technology as a source of information and connection has changed the world we live in, leading public institutions such as libraries to ponder their urban relevance. This difficulty is particularly noticeable within the Carnegie Library network. These once coveted community structures are struggling to meet the demands for access to digital technology; a stipulation of contemporary library use that continues to favour the development of a new type of library building.¹⁰ The physical restrictions of the architecture of the Carnegie Library, which is often protected under historic preservation bylaws, has become a large obstacle as these libraries attempt to accommodate new digital and social spaces. As such, many attempts to update Carnegie Libraries across North America have been limited to removing bookshelves to create space for technology terminals - a strategy that has continuously fallen short of the expectations of patrons in the digital age.¹¹

Today's Carnegie Libraries are in need of a revitalization strategy that reaches beyond simple attempts to add more programs and technologies to buildings that were not designed for them. Each of Carnegie's libraries were designed using a strict formula based on a town's population and education-based institutes, ensuring that each of the buildings he donated met the needs of individual communities precisely.¹² In doing this, Carnegie provided communities with small, functional libraries that fulfilled his mission of granting access to knowledge through reading to those who could not afford books. However, in the time since he made his generous library donations, the process of knowledge acquisition has changed drastically. Today laptops, tablets, and smartphones distill the knowledge once exclusively available through books into indiscernible signals available virtually instantaneously in any location. This change has not only caused a decline in the need for books within a library but has also called into question the need for a physical library building at all.¹³ Despite this, many Carnegie Libraries across North America have remained in operation, acting as functioning architectural monuments to

Andrew Carnegie's legacy as they continue serving their communities.¹⁴ However, in many cases the architecture and historic status of these libraries has hampered their evolution, creating an imbalance between the desire to preserve them as symbols of our cultural history and allowing them to adapt as the process of knowledge acquisition within our societal changes.

The purpose of this thesis is study the various means in which these libraries have been updated in order to identify specific instances in which their architectural revitalization has transformed them from book lending institutions into contemporary spaces for enhanced knowledge acquisition. In doing this, this thesis intends to identify why the Carnegie Library, one of the first libraries built at the scale of the individual community, has been such an integral piece of public infrastructure throughout the last century. Additionally, this thesis will study how the architecture developed by Andrew Carnegie to facilitate the art of reading has been a crucial element in the evolution of these buildings within society. It will



Fig. 2.4 - The Yorkville Public Library, one of Toronto's most prominent operating Carnegie Libraries, placed a subtle addition on the back of the building to facilitate digital technology integration while allowing for the original portion of the library to continue to house books and reading spaces.

explore the importance of the cultural heritage of these buildings as a part of the public library movement while also working to celebrate and preserve Carnegie's legacy as one of the largest benefactors of literacy in the early 20th Century. Although knowledge is no longer confined to the pages of a book as it was when Carnegie originally donated his libraries to communities around the world, these buildings have remained prominent pieces of their communities by continuing to provide access to knowledge through contemporary means such as digital technology. In studying the evolution of the Carnegie Library, this thesis intends to emphasize the importance of their history as a tool for dispensing knowledge and their place within contemporary society as an unparalleled piece of our cultural heritage within the urban vernacular of our communities.

Methodology

The principal methodology applied to this thesis is the historical. The story of the Carnegie Library is a fascinating tale surrounding one central character, Andrew Carnegie, which is often overlooked in society's recollection of our social and cultural history. The benevolence of Carnegie is the central feature of the thesis; the appeal to the masses of his choices and vision are the focus. Finally, the undertow which captured Carnegie's vision and generosity is architecture, the primary interest of this thesis.

Architecture is a product of people, their will and their ideas. In order to understand the architecture of the Carnegie Library, we must first work to understand the person at the centre of this study: Andrew Carnegie. Leaders like Carnegie have an abundant supply of will coupled with a creative vision for every aspect of their business endeavours. This vision, which can take the form of a simple business plan or elaborate built space, is often what distinguishes a great leader, inspiring others to follow them in order to reach even greater heights. Andrew Carnegie was one of these leaders, and it is the intention of this thesis to shine a light on his ideas and determination. The product this thesis will examine is one of the most common manifestations of his concept of philanthropy: the free public library. He believed effective philanthropy was first, an investment. Carnegie wanted to invest in the future of the common man, and one of his favourite forms of fulfilling this desire to invest was through

the donation of a free public library.¹⁵ This thesis strives to gain some sense for the endurance of his philanthropic vision by considering why so many of his libraries are still operating in contemporary society. Told in three parts, this thesis will study the Carnegie Library through the lens of its history, its architecture and its future as an integral component of our cultural heritage. The study of the history of the Carnegie Library will provide the basis of Carnegie's business acumen which informed the philanthropic theories he developed. The second section, detailing the architecture of these libraries, will highlight the rigid design constraints he created for these buildings in order to ensure they achieved his goals of making knowledge accessible. Finally, the reason some of his libraries continue to thrive, while others have not, will be explored through a series of precedent studies of strategies employed by various municipalities who long ago benefited from Carnegie's kindness, but have found it necessary to seek methods to rejuvenate their libraries in order to preserve them as a cultural icons and contemporary spaces for knowledge conveyance. In studying the Carnegie Library through these three lenses, this thesis will show how architecture and Carnegie's unique focus on the design of simple community library buildings was the key to the success of his mission to invest in the common man.



Fig. 2.5 - The Hespeler Public Library in Cambridge, Ontario used a unique strategy to facilitate its own revitalization by designing a glass building around their original Carnegie Library, doubling the usable space of the library while completely preserving the architectural integrity of the original building.

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- 13 Agresta. "What Will Become?" *Slate*. http://www.slate.com/articles/life/design/2014/04/the_future_of_the_library_how_they_ll_evolve_for_the_digital_age.html
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- 15 Carnegie. "Philanthropy." *North American Review*. 682

The History of the Carnegie Library

“The result of my own study of the question, “What is the best gift which can be given to a community?” is that a free library occupies the first place, provided the community will accept and maintain it as a public institution, as much a part of the city property as its public schools, and, indeed, an adjunct to these. It is, no doubt, possible that my own personal experience may have led me to value a free library beyond all other forms of beneficence. When I was a boy in Pittsburgh, Colonel Anderson, of Allegheny—a name I can never speak without feelings of devotional gratitude—opened his little library of four hundred books to boys. Every Saturday afternoon he was in attendance himself at his house to exchange books. No one but he who has felt it can know the intense longing with which the arrival of Saturday was awaited, that a new book might be had. My brother and Mr. Phipps, who have been my principal business partners through life, shared with me Colonel Anderson’s precious generosity, and it was when reveling in these treasures that I resolved, if ever wealth came to me, that it should be used to establish free libraries, that other poor boys might receive opportunities similar to those for which we were indebted to that noble man.”

-Andrew Carnegie

Andrew Carnegie: American Industrialist

Andrew Carnegie's story is a true rags-to riches tale in which ambition, determination and the occasional controversy form the narrative of his journey from poor Scottish immigrant to powerful manufacturing tycoon. Over the course of his professional life, Carnegie worked from humble beginnings as a bobbin boy in a Pittsburgh cotton mill to the CEO of the steel manufacturing company he had built.¹ However, in 1901, he gave up the manufacturing empire he had worked tirelessly to create in order to establish his philanthropic legacy, selling his steel company for a staggering \$480 million.² This exchange made Carnegie the richest man in the world, providing the capital that would fund the charitable projects he felt would best benefit the common man. In the remaining years of his life, Carnegie would go on to donate as much of this accumulated wealth as he could to communities around the world, opening the door for millions of people to education through the endowment of thousands of public libraries, universities, cultural centres and other public spaces.³

Born on November 25th, 1835 in Dunfermline, Scotland, Andrew was the first son of William and Margaret Carnegie.⁴ In Dunfermline, William ran a successful weaving company that was decimated by the invention of automated weaving machines.⁵ This abrupt change quickly thrust the family, who had enjoyed a comfortable but modest life until this point, into the grasp of poverty. Left with very few career options as a tradesman whose trade had been eliminated, William and Margaret Carnegie made the difficult decision to leave Scotland in 1848. Motivated by the desire to create a better life for their children, they chose to set sail for America, hoping to find new opportunities in a more prosperous land.⁶

By the time his family arrived in America, Andrew Carnegie had finished his formal education and was ready to contribute to his family's welfare.⁷ After months of travel, the Carnegie's decided to settle in Allegheny, a

small town on the outskirts of Pittsburgh, Pennsylvania. Here, William Carnegie secured a job at a local cotton mill, bringing Andrew along with him to work as a bobbin boy.⁸ However, Andrew aspired to do greater things in life and soon after applied for a position as a messenger boy. Despite knowing very little about the geography of Pittsburgh or Allegheny, Andrew worked hard to prove he was capable of doing the job, studying the routes and streets of both cities in his spare time.⁹

After working as a messenger for a year, Andrew Carnegie's ambition to succeed in life was evident to everyone he interacted with while delivering messages. It was through such a delivery that Andrew first caught the attention of Colonel James Anderson, a man he would later credit as his greatest inspiration. Anderson, a man of considerable wealth, decided to open his personal library to Andrew and other working boys in the hopes that this privilege would inspire them to greater successes in life. Andrew, seeing the inherent value of Anderson's generosity, took full advantage of this opportunity, stealing time to read a chapter or two between deliveries

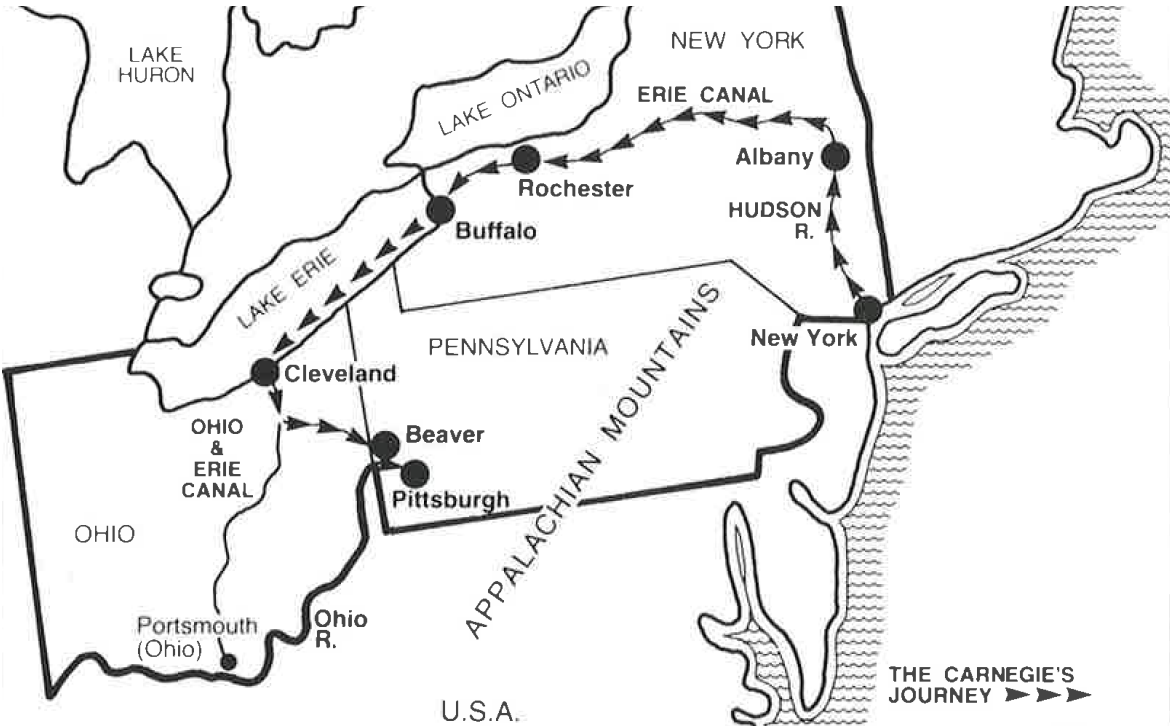


Fig. 3.1.1 - The route the Carnegie Family travelled after their arrival in New York before settling in Pittsburg as their final destination.

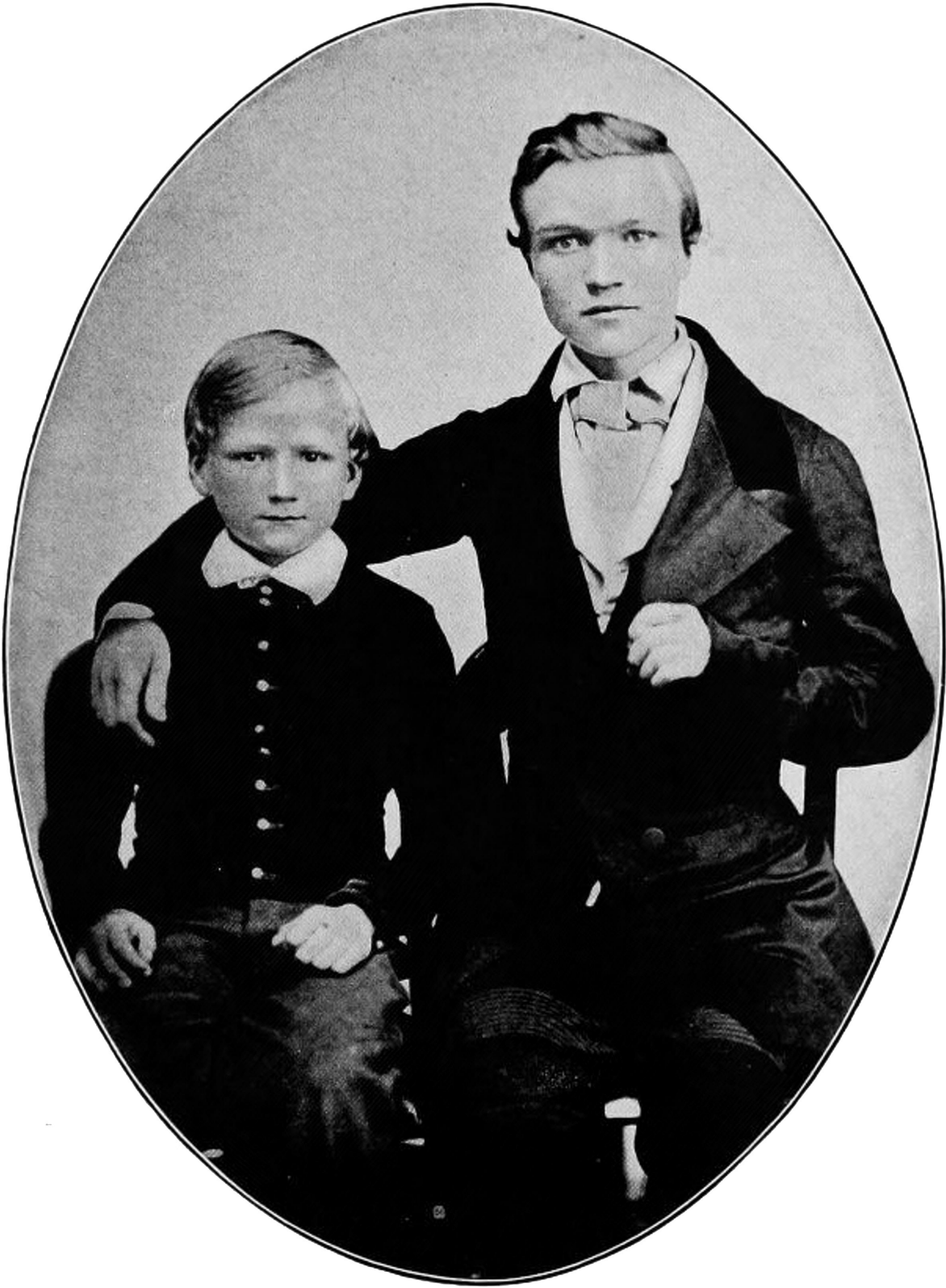


Fig. 3.1.2 – A portrait of the Carnegie boys taken three years after they immigrated to America with Andrew at age 16 on the right and his younger brother Thomas on the left.

to ensure that he would be able to read as many of them as possible.¹⁰

Using the confidence he had gained from having access to the knowledge contained within the books of Anderson's library, Andrew began requesting more responsibilities within the telegraph office, often being given the task of coordinating the messenger's deliveries rather than performing them.¹¹ During these brief stints inside the office, Andrew started observing and learning the art of telegraphy. He quickly showed proficiency for the task and was promoted to the position of telegraph operator.¹²

At the age of 17, Carnegie was interpreting messages for the Pennsylvania Railroad Company through his job at the Pittsburgh Telegraph Office when he met Thomas A. Scott, the superintendent of the Pittsburgh Division of the railroad. Scott was so impressed with Carnegie's ability to interpret messages that he offered him a job as his clerk, sparking a partnership that would carry Carnegie throughout his career with the railroad and into the manufacturing industry.¹³

Scott, who was also a proficient businessman, offered Carnegie his first investment opportunity soon after he began work with the railroad. The opportunity was to invest in Adams Express, a company specializing in the manufacturing of railroad equipment that Scott knew would be a sound investment for the young Carnegie.¹⁴ Trusting his mentor and friend, Carnegie risked his family home in the investment, using it as collateral for a loan. This risk, however, paid off in spades when Carnegie received his first dividend cheque several months later.¹⁵

With his newfound success as an investor, Carnegie quickly began to see a significant change in his financial status. He was no longer a young boy from a poor family working tirelessly to help make ends meet. He was a savvy investor with a reputation as a diligent worker. Over the next two years, Carnegie continued to work his way up through the Pennsylvania Railroad Company, eventually taking over for Scott as the superintendent of the Pittsburgh division, while always keeping his eyes open for new investment opportunities.¹⁶

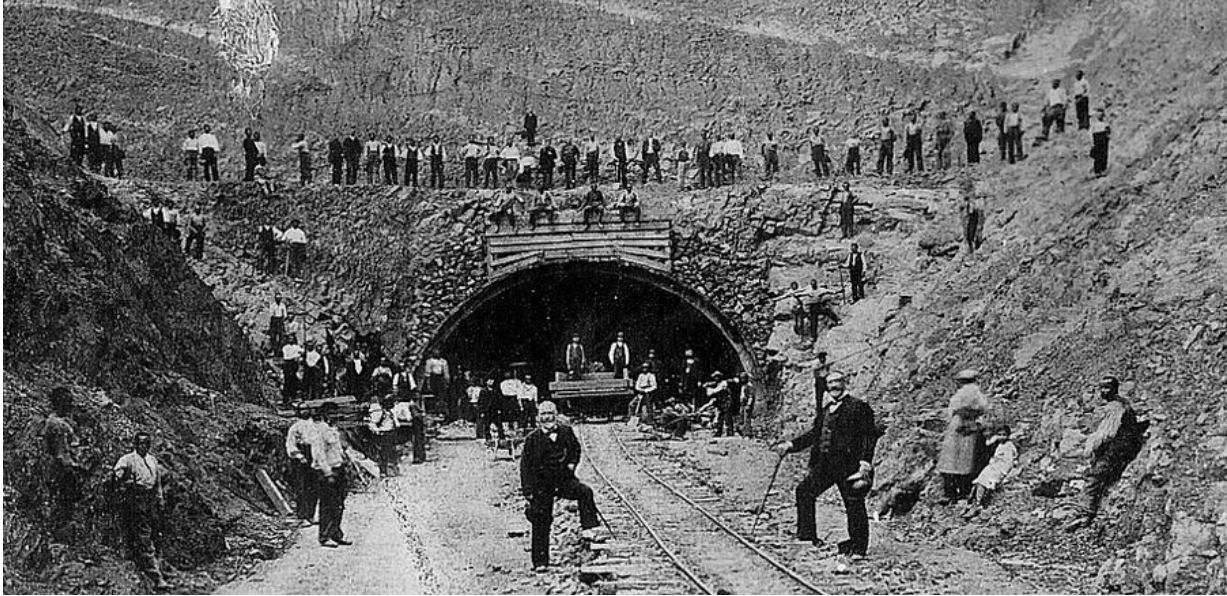


Fig. 3.1.3 - Andrew Carnegie and Thomas Scott pictured after completing their final inspection of the Rays Hill Tunnel for the Pennsylvania Railroad Company. Carnegie's partnership Scott in his early career spurned numerous investment opportunities that provided him the capital to the Carnegie Steel Company.



Fig. 3.1.4 – Andrew Carnegie's first business venture, the Keystone Bridge Company, was founded during the American Civil War to facilitate building railroad bridges out of iron to ship supplies to the front lines. After the war, it branched into other construction areas by advertising its design services in newspapers across the country.

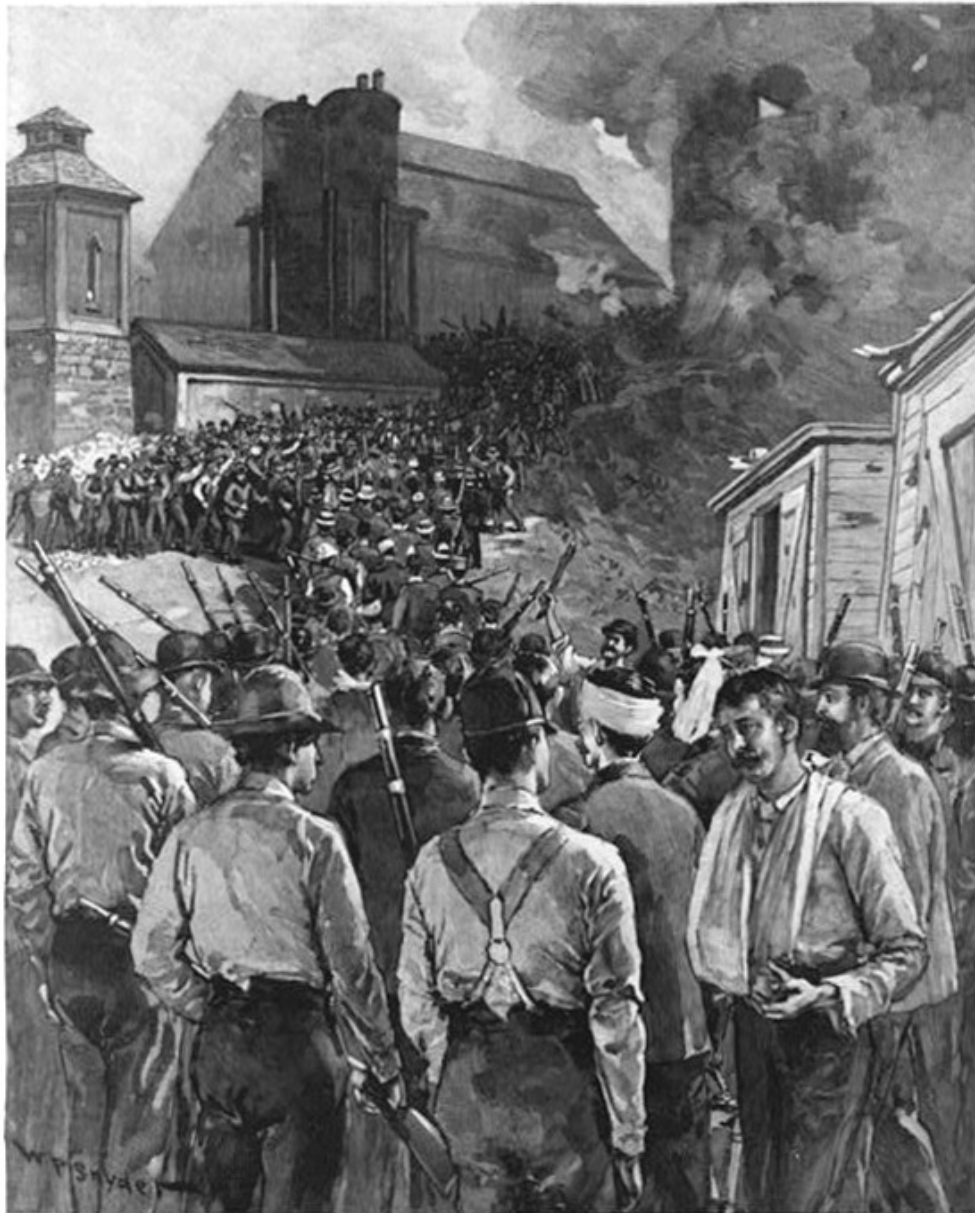
HARPER'S WEEKLY

A JOURNAL OF CIVILIZATION

Vol. 22, No. 106
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of New York

NEW YORK, SATURDAY, JULY 16, 1892.

TEN CENTS A COPY.
FOUR DOLLARS A YEAR.



THE HOMESTEAD RIOT—DRAWN BY W. P. SKYDEN AFTER A PHOTOGRAPH BY DARR, PITTSBURG.—[SEE PAGE 675.]
THE FUGITIVE MEN LEAVING THE BARRICADE AFTER THE SURRENDER.

Fig. 3.1.5 – After the massacre at the Homestead Steel Mill Andrew Carnegie's reputation was in ruins, with newspapers like The Harper's Weekly covering the bloody aftermath of the strike in great detail.

Carnegie's plans to continue building his personal wealth and professional reputation, however, were interrupted in 1861 when he was drafted into the Union Army. Despite this setback, the army offered men an alternative to joining by allowing them to pay another person \$300 to serve in their place; an option Carnegie easily accepted.¹⁷ Despite the decision not to actively participate in the army, Andrew Carnegie decided to assist in the war effort by using his wealth to establish his first business, the Keystone Bridge Company.¹⁸ This new company was established to manufacture iron bridges for the railway that would allow supplies to be continuously shipped to the front lines. This wartime venture proved to be a very lucrative one for Carnegie, as the price of manufactured iron rose to \$130 per tonne.¹⁹

Soon after the conclusion of the war, Carnegie expanded the Keystone Bridge Company into a collection of manufacturing mills. The market had changed, however, with more projects requiring the production of steel than iron due to its capacity to span longer distances. This trend continued as cities began to grow upwards, causing him to expand his manufacturing facilities by founding Carnegie, McCandless & Co. and Edgar Thompson Steel Company, and forming the Carnegie Steel Company.²⁰ However, the demand for steel skyscrapers in cities across America continued to grow and quickly began to again exceed Carnegie's production capabilities. Hoping to expand his company again in order to meet the demands, Carnegie purchased the Homestead Steel Works in Pittsburgh. Little did he know, this acquisition would soon lead to the greatest controversy of his career from which his reputation would never fully recover.²¹

Carnegie invested millions of dollars into the acquisition of the Homestead Steel Works in Pittsburgh. Before this purchase, this mill was plagued by financial troubles and Carnegie, hoping to reverse the trend, allowed his superintendent to increase working hours and cut wages. However, the workers refused to accept these changes and unionized in an attempt to force Carnegie's hand.²² Carnegie instead chose to step away from the confrontation, retreating to Scotland and leaving an impending strike in the hands of his superintendent, Henry Frick. In 1892, Frick decided to stop the workers strike by employing the Pinkerton Detectives, a private

army that specialized in breaking up unions and ending strike actions.²³ Fearing the Pinkertons, the workers barricaded themselves inside the factory, putting a halt to steel production altogether. The Pinkertons took this opportunity to fire on the unarmed workers, leaving 9 people dead as they fled the factory in chaos. The escalation of this event forced Carnegie to fire Frick in an attempt to save face, but the damage was done and his reputation was in ruins.²⁴

Carnegie never fully recovered from the impact the Homestead Massacre had on his conscience. He worked hard to make up for the mistakes he had made by developing a philanthropic plan for his excess wealth, hoping to ensure that Homestead would not be his legacy.²⁵ After selling his steel works in 1901 for \$480 million, Carnegie began the immense task of dispersing this wealth to benefit his fellow man and atone for the mistakes he has made.²⁶ Inspired by the hero of his youth, Colonel James Anderson, Carnegie began his life after Homestead as a philanthropist with the donation of library buildings capable of providing access to knowledge for future generations just as Anderson had done for him.²⁷

Colonel James Anderson

In the year 1850, Colonel James Anderson generously opened his private library of 400 volumes to the “working boys” of Allegheny.²⁸ Andrew Carnegie, along with the other messenger boys, relished the opportunity to browse Anderson’s library, borrowing a variety of books each week to read. Access to the books in Colonel Anderson’s had a great impact on Carnegie, later inspiring the philanthropic acts that would define his literary legacy.²⁹

Colonel Anderson’s library was opened to the “working boys” of Allegheny and Pittsburgh each Saturday afternoon. On these days, the boys were allowed spend time browsing the shelves, selecting one book from the 400 volumes that they could keep for a single week.³⁰ Anderson himself acted as the librarian, interacting with each of the boys and recommending books he felt they would enjoy reading.³¹

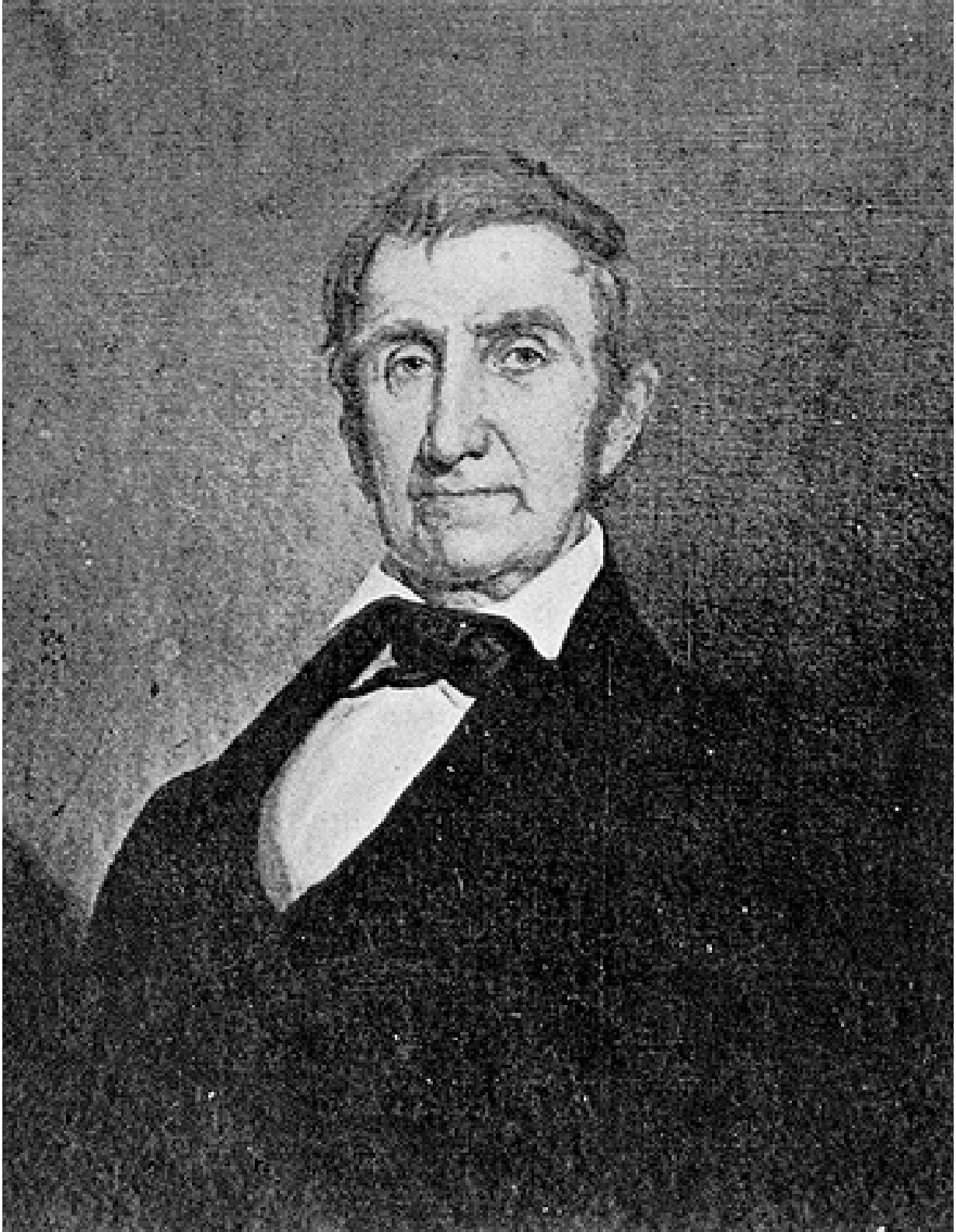


Fig. 3.2.1 – A portrait of Colonel James Anderson, the man Andrew Carnegie credited as his inspiration.

In 1852, however, the popularity of the library and the number of volumes it contained had grown beyond the capacity of Colonel Anderson's home. In order to allow the collection to continue serving the "working boys" of the community, Anderson had it moved to Allegheny City Hall where it was renamed the "Mechanics' and Apprentices' Library".³² This move and the subsequent costs associated with the library's operation prompted the city to attach a \$2 annual subscription fee to its use. Exception to this fee was given to boys who worked in the manufacturing industry, but Carnegie, as a messenger, did not meet this criteria.³³ However, never one to let an opportunity pass him by, Carnegie decided to fight this injustice by questioning the library's definition of a "working boy" in a public forum. To clarify the issue, he wrote a letter to the Pittsburgh Dispatch entitled "Dear Colonel Anderson," discussing the history of the library and urging that messenger boys and clerks be included in the group of "working boys" allowed free access.³⁴ Anderson read the letter and personally sought the expansion of the free library service to all "working boys" under a certain age, regardless of their occupation.³⁵



Fig. 3.2.2 – Andrew Carnegie's first experience with a free library happened in the private residence of Colonel James Anderson, a large manor house in Allegheny with a private library of 400 volumes.

Carnegie's action in securing free access to Anderson's library for all "working boys" was his first step on the path of his literary legacy. Upon selling his steel manufacturing company and transitioning into performing philanthropic acts, Carnegie established a trust for the development of free public libraries around the world, inspired by Anderson's generosity. Additionally, Carnegie erected a monument to Colonel James Anderson, memorializing the man Carnegie considered his greatest benefactor.³⁶ Andrew Carnegie stated at the dedication of this monument that he would not have exchanged his love of literature for all the millions of dollars in the world. Anderson taught Carnegie that the greatest gift you can give to the next generation is access to a library, allowing an entire community access knowledge and self-improvement through reading. This lesson was an invaluable tool for Carnegie as he was selecting appropriate avenues for donating his fortune, allowing him to see the opportunities he could create by donating free public libraries to communities around the world.³⁷



Fig. 3.2.3 - The remaining books from Colonel Anderson's collections are now housed in the new Allegheny Regional Branch of the Carnegie Libraries of Pittsburgh, still available to anyone who wishes to view them over 165 years after he first started lending them out.



Fig. 3.2.4 – The monument Andrew Carnegie created to honor Colonel James Anderson remains a prominent fixture outside of the Carnegie Children’s Museum of Pittsburgh and the abandoned Allegheny Public Library.

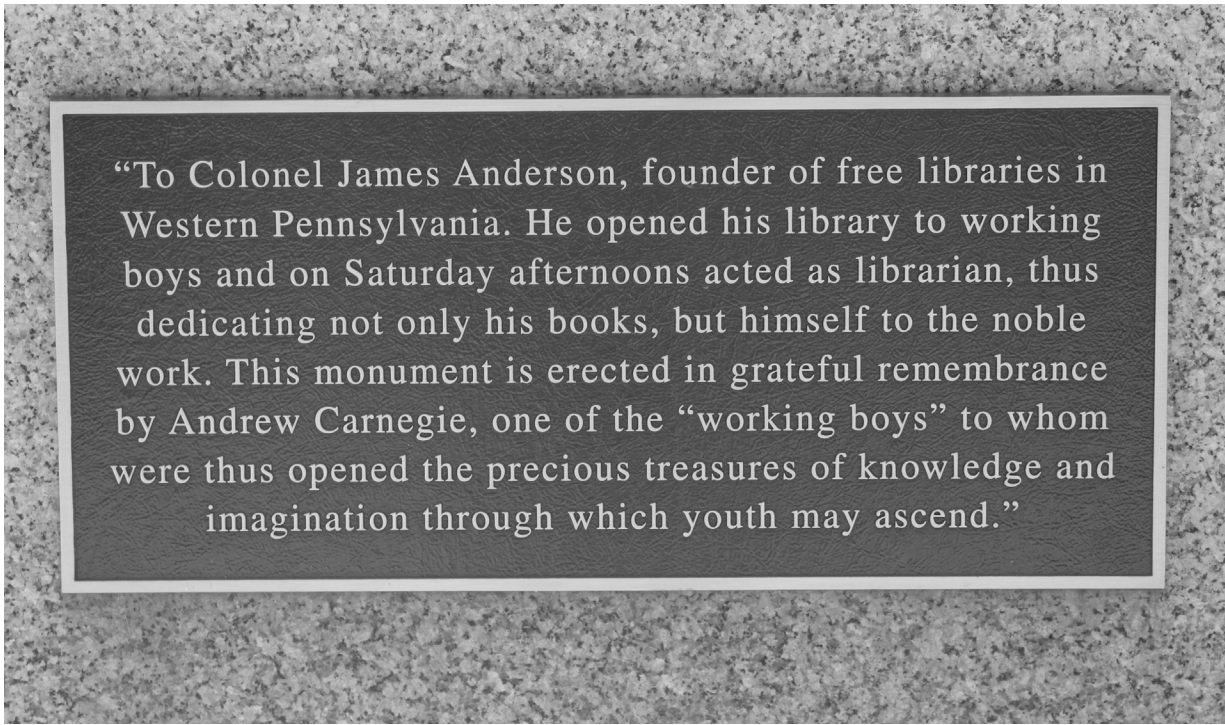


Fig. 3.2.5 – The plaque adorning the monument to Colonel James Anderson in Allegheny which describes Carnegie’s eternal gratitude to Anderson for the difference he made in his life.

The Library Before it was Public

At the turn of the 19th century, the library as a public entity was in the midst of a massive transformation, becoming more accessible to the common man than had ever been the case. Libraries as an integral piece of the urban environment had been developing in cities across Europe since the invention of the printing press in the 15th century.³⁸ However, many of these early libraries were either national libraries, designed to collect, organize, and preserve the books and artifacts related to the history of their respective nations, or academic libraries, designed to further research and scholarly work; neither of which were accessible to the public.³⁹ Over time, the rapid production of books from the printing press coupled with public interest in national and academic libraries sparked the development of libraries designed for the common man. In North America, these early library iterations included parish, social, circulating and mechanics and apprentice libraries, each of which was available to the public for a fee.⁴⁰

Parish libraries, developed by Reverend Thomas Bray in 1690 as a means of enticing more men into the clergy, were among the first publicly accessible libraries in North America.⁴¹ These small church libraries were often populated using donations from wealthy members of the congregation and used primarily by ministers. Members of the general congregation were allowed to use the parish libraries as well, but were required to pay a small subscription fee for the privilege. However, many of the books in these collections were religious texts, which were not popular among the parishioners, leading to a lack of interest in using or continuing to fund the parish libraries.⁴²

The inherent desire of society to have access to other reading materials was a key factor in the development of the social library, the next iteration of the public library in North America. Invented in 1731 by Benjamin Franklin, the social library was both a subscription library service and an investment opportunity.⁴³ Members of the library were required to buy stock in the company for 4 dollars with an annual renewal fee of 1 dollar.

These initial investments provided the capital needed to purchase literary materials for the library, allowing members access to a full catalogue of books to borrow within months of joining.⁴⁴ However, the cost of joining and maintaining membership in a social library was too high for many members of society, leading them to continue to hope that a more affordable library type would be developed.

Circulating libraries, which were often associated with bookstores, were the solution to the problem of the high subscription costs society had hoped for. These libraries required no annual membership, but assigned a small borrowing fee of a few cents to each book. However, as circulating libraries relied on returning customers to stay in business, they specialized in providing access to fiction novels rather than academic or religious text. This new trend in literature was feared by community leaders for its potential influence on young minds, quickly leading to the creation of another type of library with more government control.⁴⁵

In order to combat the rising popularity of fiction novels in their communities, public leaders worked to develop the mechanics and apprentice libraries in the 1800. These libraries were created to promote orderly conduct, create a desire for knowledge and improve the scientific skills of mechanics and manufactures.⁴⁶ Like the social libraries, the mechanics and apprentice libraries were subscription based, often costing between 1 and 2 dollars per year. However, unlike social libraries, many of these libraries had programs allowing young workers to borrow the books for free.⁴⁷ The hope of providing access to the materials in the mechanics and apprentice libraries to young people for free was to inspire them to approach their jobs with creative and innovative minds so they could one day optimize their industry.⁴⁸

Throughout the development of these library types, there were also several free public libraries being built in communities across North America. In 1833, at the heart of the mechanics and apprentice library era, Peterborough, New Hampshire opened America's first public library funded by taxes and free to all members of the community.⁴⁹ It was this type of library that Andrew Carnegie wanted to create through his philanthropic actions. In



Fig. 3.3.1 – In 1731, Benjamin Franklin opened America’s first social library in Philadelphia, establishing a new book lending institution in which patrons were required to invest in the library before being allowed to borrow books.



Fig. 3.3.2 – Another form of the early library was the Circulating Library in which patrons were required to pay a per book borrowing fee. This type of library was particularly popular among fiction readers, especially women, as this artist’s rendition of an early British Circulating Library shows.

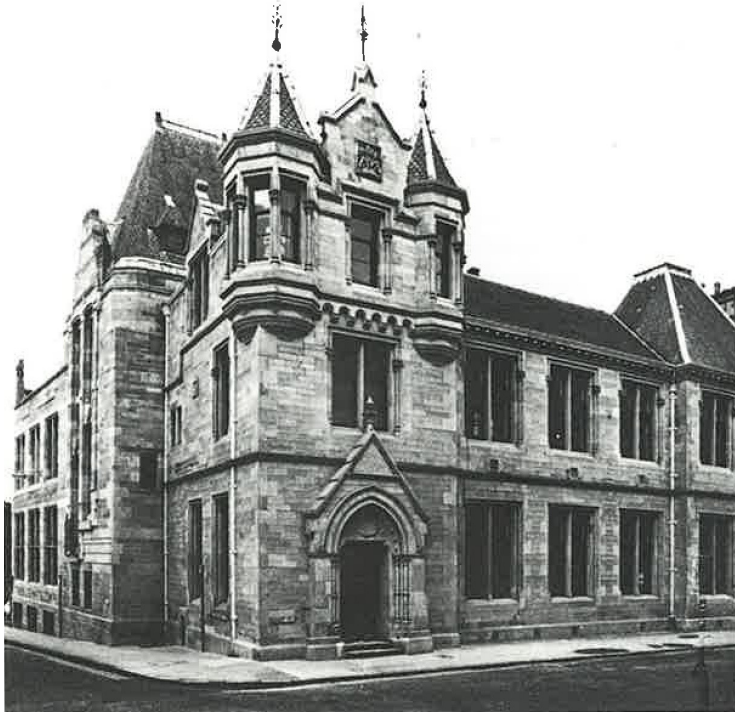


Fig. 3.4.1 – Andrew Carnegie donated his first library building to his hometown of Dumfermline, Scotland in 1886.



Fig. 3.4.2 – Andrew Carnegie’s arrival in Scotland for the opening of his first library was celebrated in many forms including this painting commemorating the day.

his lifetime, Carnegie had encountered many different types of libraries, including the private library of Colonel Anderson turned subscription-based Mechanics' and Apprentices' Library of Allegheny, that helped inspire his theories of philanthropy related to creating a network of free public libraries and educational institutes around the world.⁵⁰

Andrew Carnegie's Library Vision

Andrew Carnegie's philanthropic legacy is not defined by one action or institution, but an educational revolution for which he was the catalyst. The various trusts and organizations he founded had an impact on communities around the globe, funding the construction of thousands of institutes including public libraries, his personal favourite.⁵¹ His strong affinity towards free access to libraries was the cornerstone of his philanthropic values. He believed that a library was not simply a gift but tool for bettering oneself through hard work. Simply having the library building would not be enough to better the populace, but if the citizens made the choice to use the books within, they would benefit from Carnegie's generosity.⁵² In this way, the donation of libraries embodied all the values, like dedication, hard-work and wisdom, which Carnegie admired.

Carnegie's fascination with libraries began early in his life when Colonel James Anderson opened his private library to the boys of Allegheny, leading him to regard access to books as a key ingredient to a successful life.⁵³ His later experience with this library when it became a subscription-based mechanics and apprentice institute strengthened his resolve that free public libraries should be community fixtures, not luxuries. The opportunities granted to Carnegie in his youth, while working to help support his family, created a strong desire in him to give back to the communities he believed contributed to his success in life.⁵⁴ While still working fulltime to operate his collection of steel mills, Carnegie began researching charitable avenues he could follow, deciding to make his first philanthropic act the donation of a library to his hometown of Dunfermline, Scotland. This library was commissioned in 1880, with Carnegie's mother laying the building's cornerstone. Three years later, Carnegie's first library was complete and opened to the public.⁵⁵



Fig. 3.4.3 - The Allegheny Public Library was the first to receive funding from Carnegie in the United States, but was delayed in construction and did not open until 1890.



Fig. 3.4.4 - The Braddock Carnegie Library, completed in 1889, was the first Carnegie Library to open in the United States.

Bolstered by his success in Dunfermline, Carnegie decided to continue donating libraries to communities that had influenced him throughout his life. The next library he donated was to his adopted hometown of Allegheny, Pennsylvania.⁵⁶ The Carnegie Free Library of Allegheny was commissioned in 1886, but was delayed in construction, making it the second Carnegie Library in the United States, opening its doors in the year 1890. In March of 1889, the Carnegie Free Library of Braddock, built for the steel workers of the Edgar Thomson Steel Works, became the first Carnegie Library in America.⁵⁷

Each of the libraries Carnegie donated in his early philanthropic ventures was closely tied to his business interests, appearing only in the areas around Pittsburgh in which he owned steel mills. He saw the donation of libraries to these places as good business decisions, hoping the buildings would boost the morale of his workforce and their families.⁵⁸ However, there was one notable exception Carnegie made in selecting the locations of his libraries, actively denying the need to build one in the town of Homestead.⁵⁹ Ongoing labour disputes between the workers union and management staff caused Carnegie to withhold any potential donation, hoping he could later use it as a bargaining tool. However, before he had the chance to make this plan clear, tension grew to a breaking point, resulting in the massacre of 9 workers.⁶⁰ Soon after this unfortunate event, Homestead was given an exorbitant grant, providing the funds to construct what is widely considered one of the most beautiful community libraries in Carnegie's network.⁶¹

After donating libraries to each place he felt a personal connection to, Carnegie began concocting further philanthropic plans for his retirement, using the completed libraries as prototypes for his future endeavors. Carnegie used each his personal observations of individual community's reactions to these existing libraries as research tools for a series of essays he was writing about philanthropy and the trusteeship of wealth.⁶² In his first essay, titled "*Wealth*", Andrew Carnegie advocated for the distribution of the surplus wealth of rich men for the welfare and happiness of the common man. However, in his argument, he also stated that such donations should

not fund a charitable project in full, but should assist in the realization of a completed project with additional support from the community itself. He strongly believed that no one benefited from charity, but by hard work with some assistance.⁶³ His second essay, "*The Best Fields for Philanthropy*," outlined the institutions he felt were the best recipients of a wealthy man's donations. In this essay, he lists universities, medical centres, public parks, concert halls, public baths, churches, and libraries as the most worthy benefactors of charitable donations. However, he argues that the "best gift" a community could receive is a free library, "provided the community will accept and maintain it as a public institution."⁶⁴ Carnegie firmly believed in the principle of self-help, a value he felt was rooted in the inherent nature of the library. The people from the community had to motivate themselves to use the library and its resources in order to reap its rewards, making the library itself the perfect donation.⁶⁵

In 1897, overwhelmed by the task of continuing to donate his accumulating wealth and running his steel manufacturing empire, Carnegie sought the services of a personal secretary to assist him in organizing his finances, philanthropic acts and steel manufacturing industry obligations.⁶⁶ James Bertram, a 27 year old man from Corstorphine, Scotland, was put forward for the position by the chief librarian of the Edinburgh Public Library, a personal friend of Carnegie at the time. Bertram began work as Carnegie's Confidential Secretary on December 1, 1897, quickly showing an aptitude for philanthropic work that Carnegie had not anticipated. Along with Carnegie's financial advisor, Robert A. Franks, Bertram assisted Carnegie in establishing a formal set of parameters designed to standardize the selection of communities that deserved a grant for a Carnegie Library. This allowed the process of donating money for libraries to change from Carnegie personally selecting communities to receive grants to any community, from anywhere in the world, applying directly to Carnegie for funding.⁶⁷

Communities wishing to apply for a grant were required to fill out a series of questionnaires outlining their need for a Carnegie Library which were then personally reviewed by Bertram.⁶⁸ Carnegie, who did not believe in giving charitable gifts to those who were not willing to work for them, required

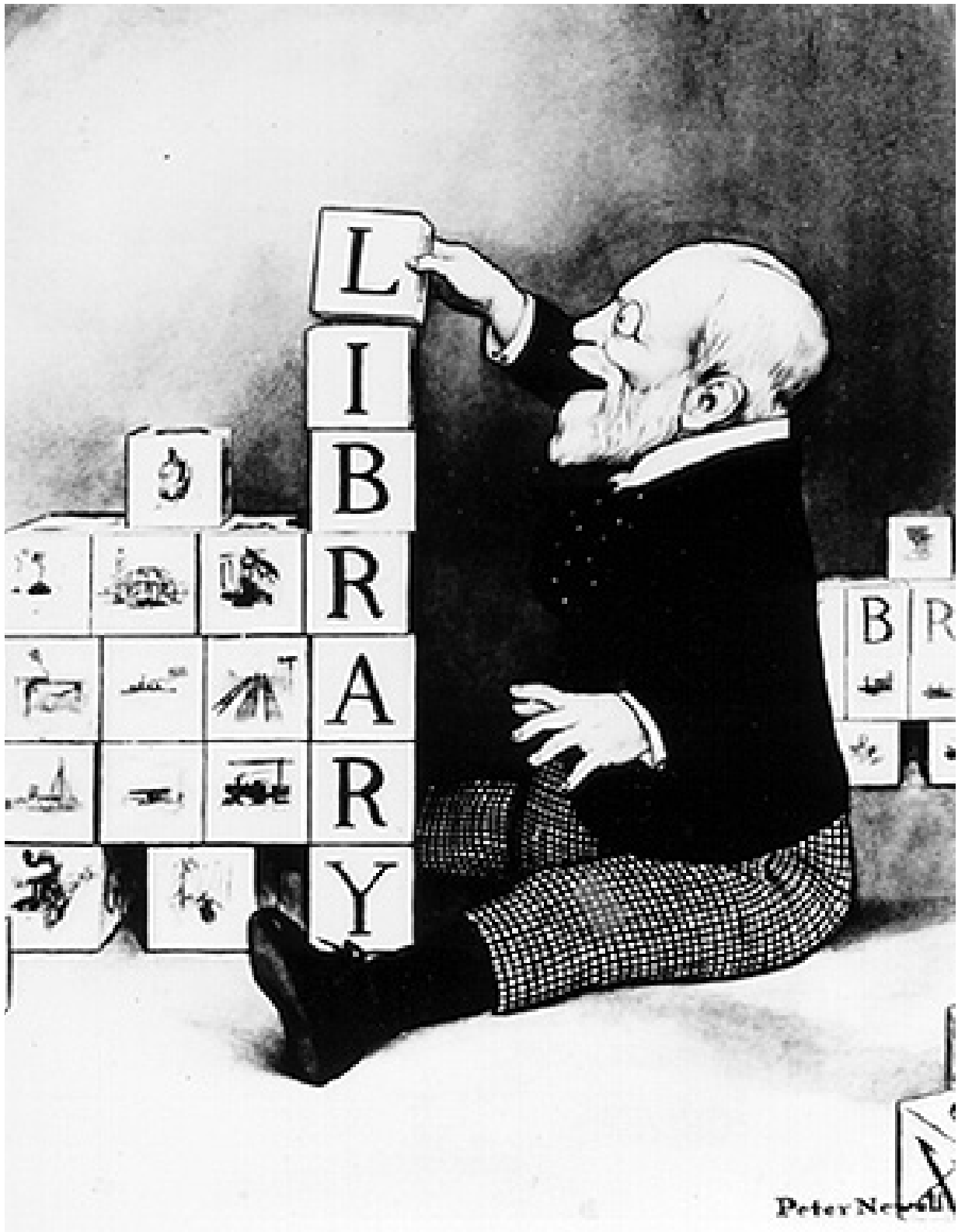


Fig. 3.4.5 - The donation of libraries to communities was not always well received with numerous people believing the buildings would cost more to maintain than they were worth. Many newspapers played into this view by running satirical cartoons showing Andrew Carnegie's childlike fascination with building libraries.



Fig. 3.4.6 - Andrew Carnegie's library grant program reached around the world with 2,509 buildings constructed over a 20 year period. Carnegie took a personal interest in many of these buildings, often attending ceremonies related to the library like the one picture here from Waterford, Ireland where he laid the cornerstone.



Fig. 3.4.7 - The first Carnegie Library built in Canada was granted on February 13, 1901 to Windsor, Ontario.

communities to present an outline of their need for the library building describing their site selection, strategy for the continued maintenance of the building and plan for acquiring literary materials.⁶⁹

However, issues with the way the grant program was structured quickly became apparent after the first few donations were given. For those communities that were lucky enough to receive one of these first grants, problems surrounding the scale and programmatic elements of the library buildings began to surface. Carnegie gave communities very little instruction on how he expected the grant money to be used, causing many of them to proceed with designs far too grand for the funding they were given, resulting in a slew of unfinished library buildings.⁷⁰ In addition to this confusion over scale, many municipalities struggled with appropriate programmatic choices for their library buildings. Most often, communities attempted to include gymnasiums and pools in the construction of their libraries in the hopes that the inclusion of these active spaces would help curb juvenile delinquency. However, Carnegie believed that the library itself was the best tool for combatting juvenile delinquency and condemned communities who tried to misuse his funds for anything that detracted from the use of the building as he intended.⁷¹

Several years after the inception of the grant program, Carnegie and Bertram decided to revise the application process to better address the common issues communities had been encountering. These changes included the creation of an application information package detailing how to use a Carnegie grant and a revised questionnaire with more detailed requirements, giving communities a better chance of being approved by providing Carnegie with more information about the community previous applications were lacking.⁷² In addition to these changes, Carnegie hired several library inspectors to supervise the design, construction and completion of library buildings in order to identify inefficiencies in the ways grants were being applied.⁷³ Soon after, these inspectors discovered a myriad of issues, ranging from inefficient building designs to the mismanagement of funds by city councils to substandard construction techniques. These revelations resulted in an additional revision to the application process in 1906 requiring all library designs to be approved by



Fig. 3.4.8 - The Ottawa Public Library, granted on November 6, 1901, was one of the more difficult buildings to complete in the early years of the grant program. The constructed library had to be drastically altered from designer's original vision in order to be built on the budget Carnegie provided the city.



Fig. 3.4.9 – After a series of construction issues within his library donation program, Andrew Carnegie took it upon himself to periodically visit libraries that were under construction. He is pictured here arriving in Toronto to review several of his library projects in Canada in 1912.

Carnegie or Bertram prior to the release of a grant.⁷⁴

By 1907, Bertram, who had been personally reviewing the plans of each library for over a year, began to wonder if there was a more efficient means of selecting appropriate building designs.⁷⁵ The process of reviewing each unique library's plan was creating significant delays in the time it took to approve and construct the buildings, resulting in a significant backlog of communities awaiting funding.⁷⁶ However, through his critical discernment of each library's plan, Bertram began to notice patterns in their layouts. These patterns inspired him to design a simple library building that he believed would optimize the grant process. In 1911, Bertram took this idea to representatives of the American library and architectural professions in order to discuss the possibility of standardizing the design of the Carnegie Library. This team took Bertram's design and developed it into a series of building plans, each conforming to various site conditions that may be proposed by communities seeking grants.⁷⁷ This process resulted in the creation of six detailed plans that were compiled into a leaflet titled "*Notes on Library Buildings*" and included in the application information package sent to communities.⁷⁸ From then on, communities were required to select the most appropriate design option for their library from these six, eliminating the inefficiencies in design that had been encountered in previous years.⁷⁹

Soon after this set of design guidelines was introduced, the process for securing library grants was optimized to an unprecedented level, allowing hundreds of library grants to be approved.⁸⁰ However, despite the rapid change in the number of applications being approved, Carnegie felt that this growth was still not adequate enough to relieve him of the burden of his fortune. At 76, Carnegie was growing weary of the pressure of making philanthropic decisions and was stressed by the daunting task of donating the rest of his money.⁸¹ By 1911, he had donated just over half of his fortune, with \$43 million going to the establishment of libraries and \$110 million to other philanthropic causes. In need of a more efficient method of donating his remaining \$150 million, Carnegie decided to create a corporation capable of completing the task on his behalf.⁸²

Ten years after selling his steel manufacturing empire, Andrew Carnegie established the Carnegie Corporation of New York “to promote the advancement and diffusion of knowledge and understanding.”⁸³ In order to accomplish this lofty goal, he endowed the corporation with his remaining fortune to fund projects related to the betterment of society, leaving James Bertram and Robert A. Franks to continue his mission of providing public access to education through the establishment of technical schools, universities, scientific research centres, hero funds and, of course, free public libraries.⁸⁴ Today, the Carnegie Corporation of New York continues to fund scholarship programs, educational institutes and historic preservation actions across North America.⁸⁵

The Carnegie Library grant process was a difficult undertaking, carefully constructed over many years of study and perfected with the establishment of the Carnegie Corporation of New York. Carnegie’s library grants didn’t just fund the construction of buildings; they created temples of learning, inspiration and ambition that acted as mechanisms of change. Carnegie’s desire to donate libraries drew on his own childhood experience, where having access to a library taught him the value of hard-work and education. Carnegie used these learned values to elevate himself to unprecedented levels in the steel manufacturing industry, and he hoped that by donating libraries to communities around the world, he would inspire others to do the same.⁸⁶ As he grew older, his desire to inspire his community coupled with the philosophies he had developed on wealth and philanthropy weighed heavily on his mind, motivating him to begin the arduous task of distributing his wealth in an appropriate manner.⁸⁷ Through the various charitable organizations he conceived and funded during his time as a philanthropist, Carnegie succeeded in establishing thousands of cultural institutions around the world, including a vast network of free public libraries. Today, the doors to many of these libraries remain open, fulfilling his philanthropic vision for free public access to knowledge through reading.⁸⁸

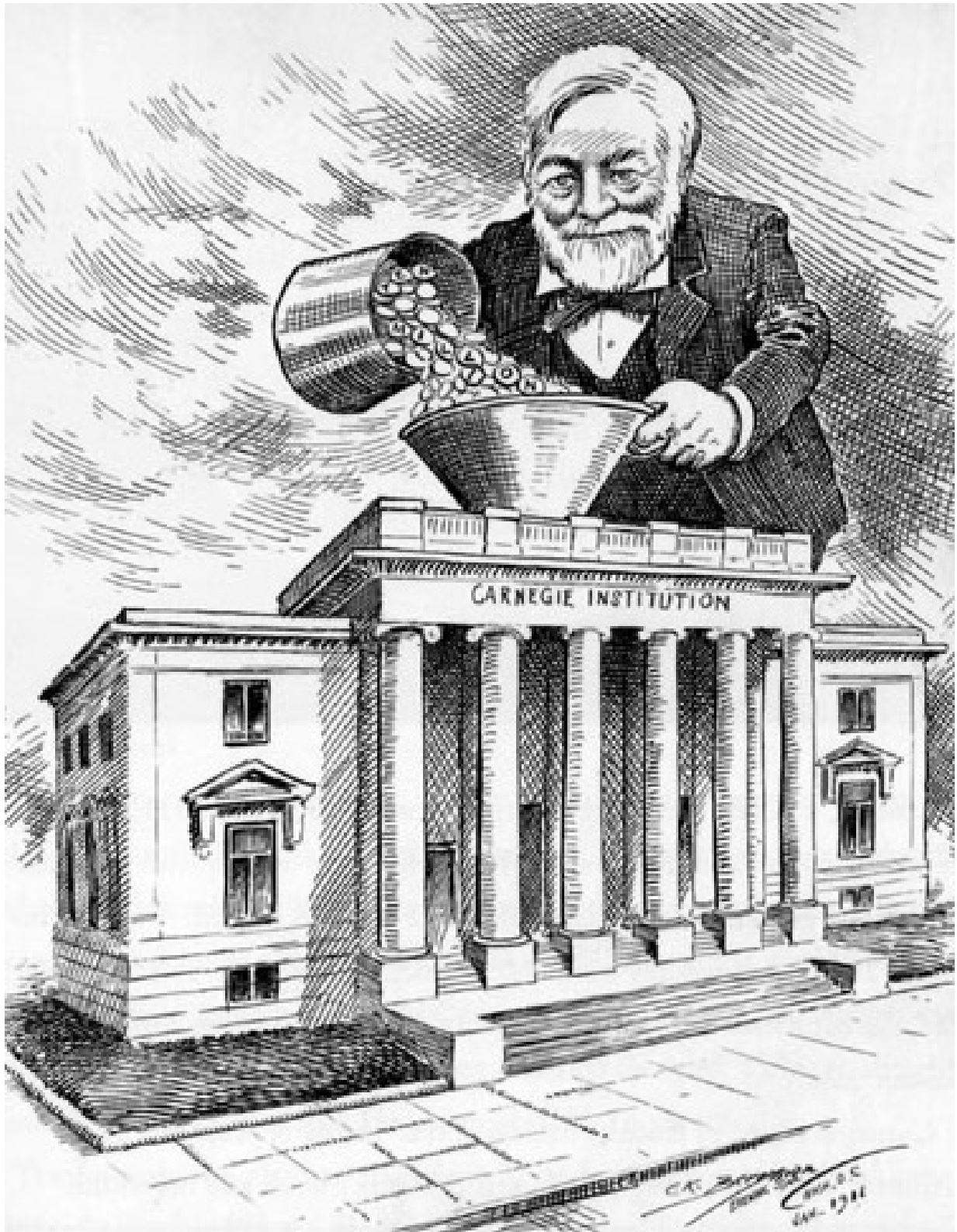


Fig. 3.4.10 – After the formation of the Carnegie Corporation of New York people began to mistrust Carnegie, believing he was only using charitable donations to fund his own interests. This perception led to more satirical cartoons that questioned the integrity of his philanthropic acts.

- 1 Laura Bufano Edge. *Andrew Carnegie: Industrial Philanthropist*. (Minneapolis: Lerner Publications, 2004), 31.
- 2 Margaret Beckman, John Black and Steven Langmead. *The Best Gift: a Record of the Carnegie Libraries in Ontario*. (Toronto: Dundurn Press, 1984), 17.
- 3 Ibid.
- 4 Andrew Carnegie. *My Own Story*. (Edinburgh: T. and A. Constable Ltd., 1920). 1.
- 5 Ibid. 5.
- 6 Ibid. 13-14.
- 7 Ibid. 18.
- 8 Ibid. 20.
- 9 Ibid. 24.
- 10 Beckman. *Best Gift*. 11.
- 11 Carnegie. *My Own Story*. 37.
- 12 Ibid. 40.
- 13 Ibid. 44-45.
- 14 Ibid. 55-56.
- 15 Ibid. 56.
- 16 Ibid. 64-65.
- 17 Ibid. 76.
- 18 Edge. *Andrew Carnegie*. 41.
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- 21 Edge. *Andrew Carnegie*. 81.
- 22 History. "Andrew Carnegie," *History*. Accessed January 17, 2016. <http://www.history.co.uk/biographies/andrew-carnegie>
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- 24 Ibid.
- 25 Carnegie. *My Own Story*. 131.

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- 27 Beckman. *Best Gift*. 17.
- 28 Carnegie. *My Own Story*. 30-31.
- 29 Ibid.
- 30 Ibid.
- 31 Ibid.
- 32 Edge. *Andrew Carnegie*. 31.
- 33 Ibid.
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- 38 Henry Petroski. "The Press of Books," *The Book on the Bookshelf*. (New York: Alfred A. Knopf, Inc. 1999). 75.
- 39 Michael A. Harris. "European Libraries: Expansion and Diversification to 1917," *History of Libraries of the Western World*. (London: The Scarecrow Press, Inc.). 131.
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- 42 Harris, "Libraries in America," *History of Libraries*. 140.
- 43 Independence Hall Association. "The Library Company," *USHistory.org: Benjamin Franklin's Philadelphia*. Accessed April 2, 2016. <http://www.ushistory.org/franklin/philadelphia/library.htm>
- 44 Ibid.
- 45 Harris. "Libraries in America," *History of Libraries*. 189.
- 46 Sidney Ditzion. "Mechanics' and Mercantile Libraries". *The Library Quarterly: Information, Community, Policy* 10 (2). (Chicago: University of Chicago Press, 1940). 200. <http://www.jstor.org.proxy.lib.uwaterloo.ca/stable/>
- 47 Harris. "Libraries in America," *History of Libraries*. 186.

- 48 Ditzion. "Mechanics' and Mercantile Libraries". *The Library Quarterly* 200.
- 49 Harris. "Libraries in America," *History of Libraries*. 244.
- 50 Andrew Carnegie. "The best fields for philanthropy," *North American Review*, CXLIX (December 1889), 688-689; reprinted in Edward C. Kirkland, ed., *The Gospel of Wealth and Other Timely Essays* (Cambridge, Mass.: Harvard University Press, 1962).
- 51 Carnegie. *My Own Story*. 32.
- 52 Ibid.
- 53 Beckman. *The Best Gift*. 17.
- 54 Carnegie. *My Own Story*. 30-31.
- 55 Ibid. 135.
- 56 Ibid. 33.
- 57 Mary Ann Thomas. "Libraries fulfilled Andrew Carnegie's Vision." *TribLIVE*. Accessed January 22, 2016. http://triblive.com/x/pittsburghtrib/lifestyles/s_665106.html#axzz3xqgnhVLc
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- 60 History. "Andrew Carnegie," History. <http://www.history.co.uk/biographies/andrew-carnegie>
- 61 Thomas. "Andrew Carnegie's Vision." *TribLIVE*. http://triblive.com/x/pittsburghtrib/lifestyles/s_665106.html#axzz3xqgnhVLc
- 62 Beckman. *Best Gift*. 17.
- 63 Andrew Carnegie. "Wealth," *North American Review*. CXLVII (June 1889), 653-654; reprinted in Edward C. Kirkland, ed., *The Gospel of Wealth and Other Timely Essays* (Cambridge, Mass.: Harvard University Press, 1962).
- 64 Carnegie. "fields for philanthropy," *North American Review*.
- 65 Simon Goodenough. *The Greatest Good Fortune*. (Edinburgh: Macdonalds Publisher, 1985). 5.
- 66 Beckman. *Best Gift*. 25.
- 67 Ibid.
- 68 Ibid.

- 69 Ibid. 29.
- 70 Ibid. 30.
- 71 Ibid. 32-34.
- 72 Ibid. 40.
- 73 Ibid. 107.
- 74 Ibid.
- 75 Ibid.24.
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- 78 Carnegie Corporation of New York. *Notes on Library Buildings*. (New York: Carnegie Corporation, 1911).
- 79 Beckman. *Best Gift*. 114.
- 80 Ibid.
- 81 Carnegie Corporation of New York. "Our History," *Carnegie Corporation of New York*. Accessed January 31, 2016. <https://www.carnegie.org/about/our-history/>
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- 83 Ibid.
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- 88 Beckman. *Best Gift*. 177.

The Architecture of the Carnegie Library

“Take away all unnecessary decorations, over mantels, over counters, partitions, mock marble pillars and large hallways, and plan a well-proportioned room with books on the walls, small and few tables, and a simple charging desk (not a great counter), simple lighting as near the books and the people as possible, and a combination of colours in the walls to make for harmony”.

-George H. Locke

The Carnegie Library in the Urban Environment

At the turn of the 20th century, the concept of creating publicly funded institutions was being debated in town halls around the world.¹ The inception of Andrew Carnegie's grant program had afforded cities, towns, and municipalities, especially those in rural areas, the opportunity to provide their citizens with free access to self-improvement through reading. Communities of any scale were only required to fulfill two criteria in order to be given a Carnegie Library grant: a pledge by local government to provide the financial means to staff, stock, and maintain the building, and a suitable site.² Prior to this generous offer, access to books and other literary materials had often been viewed as an exclusive privilege of wealthy members of urban populations.³ The early predecessors of the Carnegie Library, such as the Mechanics and Apprentice Institutes and the Circulation Libraries, had emphasized this privilege, appearing only in industrialized urban areas where large quantities of people capable of paying subscription fees were concentrated. However, as Carnegie's new public libraries did not involve the collection of subscription fees, there was no restriction on the size a community needed to be in order to receive a library, just a commitment to support the building and a requirement to provide it with a site.⁴

Site selection for a Carnegie Library, however, was not as quite as straight forward as it seemed. Although there was no established set of rules for the selection of a site, it was assumed that the library would be placed in a location that optimized accessibility.⁵ As a result, many communities opted to locate their libraries on prominent squares or at important intersections where their visibility would be emphasized by the open space created by nearby roads. Other communities chose to select sites immediately adjacent to existing town halls and fire stations, as these important pieces of civic infrastructure were often among the most centrally located buildings in the area.⁶ The selection of these prominent sites accompanied by proposals to

orient the library building in a way that made it as open and inviting as possible were among those most favored by Carnegie in his selection of successful grant applications.⁷

In the process of reviewing grant applications Carnegie rarely accepted or rejected a community's proposal based solely on their choice of site. A rejection would only occur if the conditions of the chosen site would result in an increased construction cost for the library building. During his time endowing libraries, the two most common issues Carnegie named for rejecting sites were steep embankments and inadequate soil conditions. Sites with steep embankments, marsh-like conditions or sand-based soils were all considered undesirable as they would not support the weight of a library filled with books without extra funding required for specialized construction techniques.⁸ In these rare cases where inadequate sites were proposed Carnegie would often give communities a second chance to select a more appropriate site for their library, emphasizing the importance of maximizing the libraries effectiveness by placing it in more a prominent and accessible location.

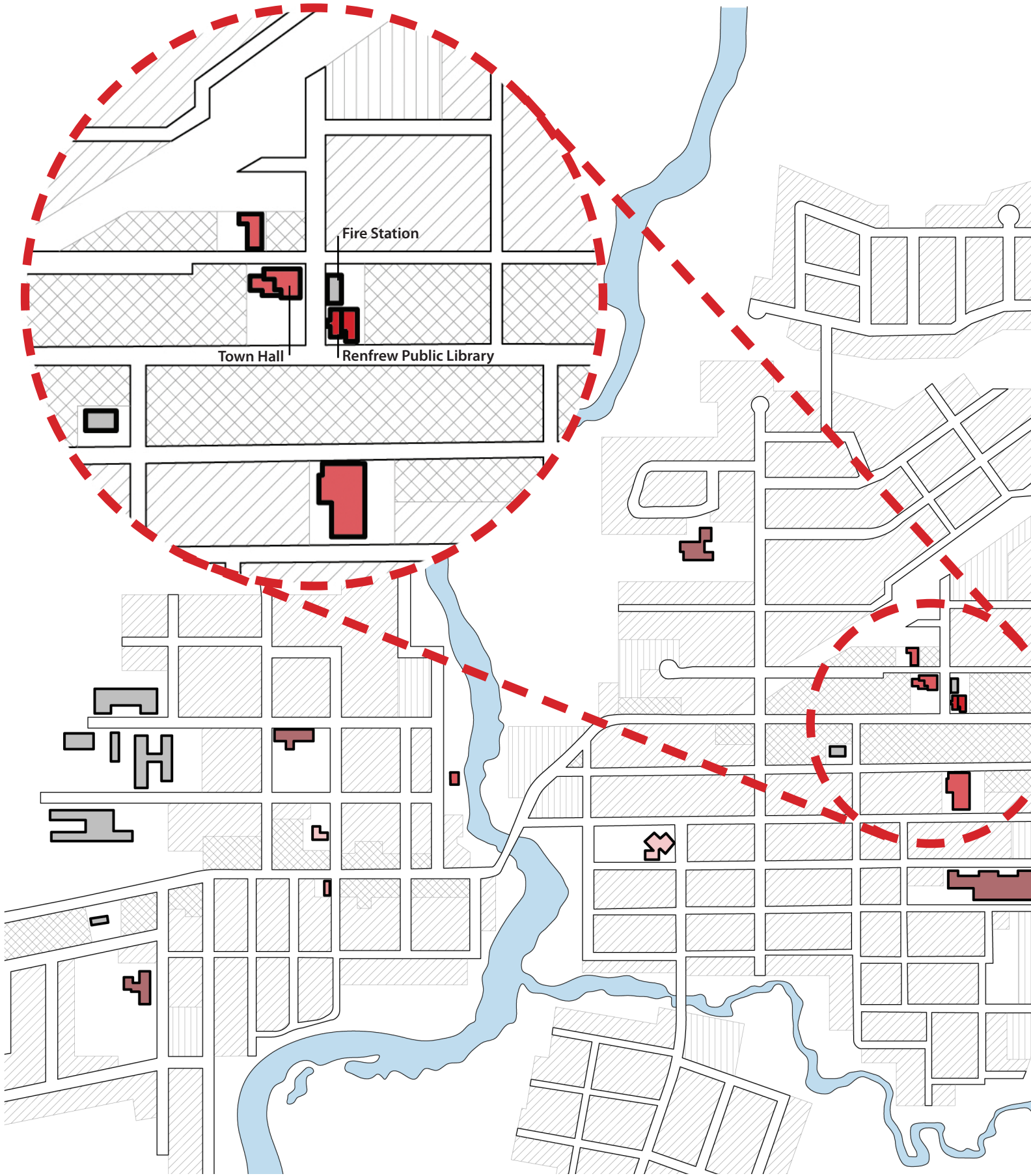
Once an appropriate site was selected, the building's landscaping and façade design would begin. As Carnegie insisted that all of his libraries include a specific set of architectural elements making them easily identifiable within the urban environment, designers had very few options to make their community's Carnegie Library unique.⁹ There were only two distinct opportunities designers could take advantage of in order to make their library a reflection of their community. The first was the landscape design of the library's grounds. Although not funded by Carnegie's grant, the landscape design was an integral part of the library's perceived impact within the community. The task of designing and cultivating the library's grounds was often delegated to volunteer horticultural societies who took pride in creating outdoor landscapes that enticed people to take a break from the often hectic city and get lost in the universe of a good book within the library.¹⁰ The second opportunity for communities to imprint a unique quality onto their library was through the design of the building's façade. Carnegie largely left the task of designing the exterior façade of the buildings to the local architects, allowing for each library's physical

presence in society to be a unique reflection of the community it was situated in. This was often facilitated through the selection of locally sourced materials and small ornamental touches that reflected the character of the library's surrounding vernacular.¹¹ These carefully curated exterior landscapes and facades quickly became integral pieces of the experience of going to the library, with many people opting to take books outside to read while sitting against the building's sun-warmed walls or amongst the natural landscape created by the community's dedicated horticultural society.¹²

Andrew Carnegie's dedication to the creation of free public libraries imbedded this important civic institution into the urban environment of thousands of communities around the world.¹³ By allowing these communities the opportunity to receive a free public library in exchange for a pledge to maintain, stock and staff the building, Carnegie revolutionized the discussion of the place and price of culture within society.¹⁴ His generous actions formed the foundation for our cultural heritage by transforming the urban vernacular of downtown cores in the early 20th



Fig. 4.1.1 - The Renfrew Public Library's site is a perfect example of the type of prominent site Carnegie preferred communities to select as it is located next to the fire station (left) and city hall (not pictured) at the exact center of the town.



Legend

- | | | | |
|--|--|--|---|
|  Library |  School |  Services (Hospital, Fire Hall) |  Residential Area |
|  Municipal Building |  Church |  Commercial Area |  Industrial Area |

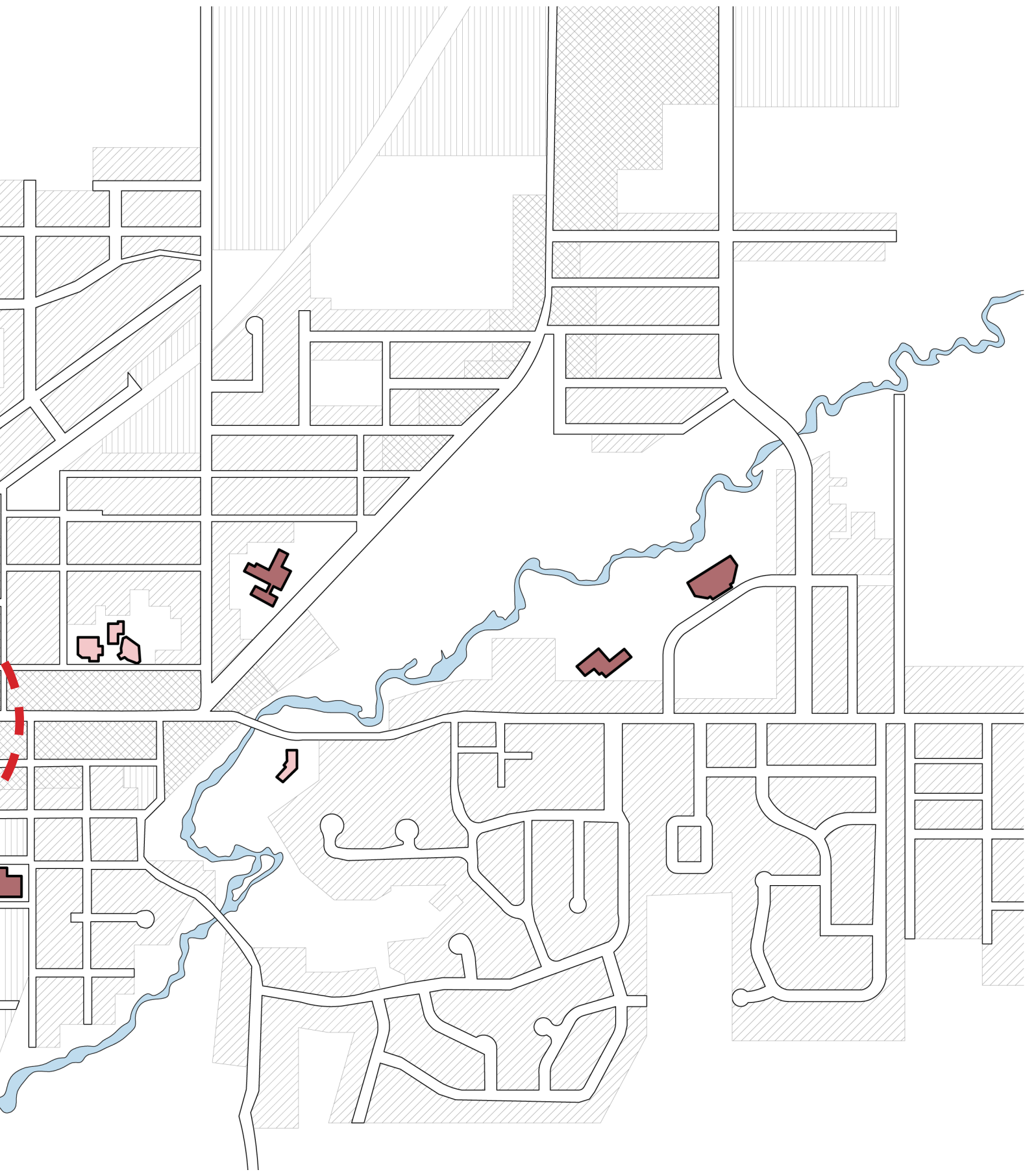


Fig. 4.1.2 – This figure ground map depicts the exact location of the Renfrew Public Library in relation to the town's other public institutes.

century through the establishment of the free public library building as a civic necessity for every community rather than a luxury of the rich in large urban centres.¹⁵ His simple library buildings formed an architectural and cultural heritage within the urban environment that has endured for over a century, continuously supplying new generations of people with the opportunity to improve their minds through reading.

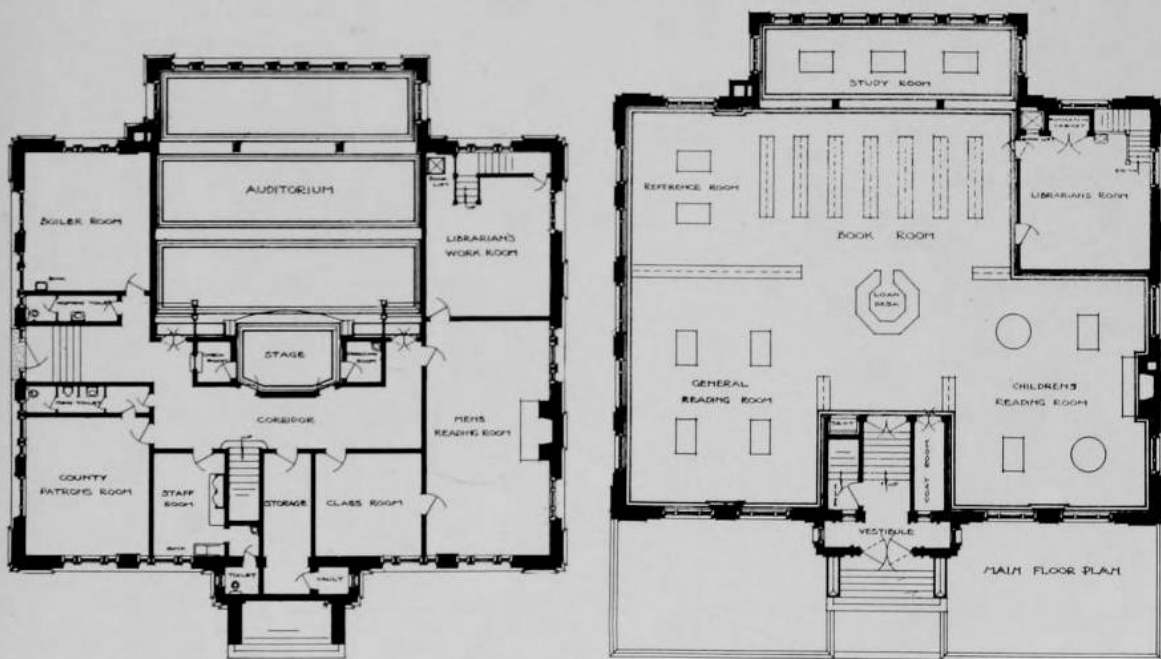
Carnegie Library Design

Andrew Carnegie's substantial contributions to the establishment of libraries as an essential public institution in society are paralleled by his contributions to the field of library architecture. During the early years of his grant program, the market for designing community libraries exploded. This caused for a small number of architects to establish practices specializing in Carnegie Library design.¹⁶ However, as the endowment of library grants grew on a seemingly exponential scale, this relatively small number of specialists in the architecture profession quickly became overwhelmed by the demand. As a result, many of these firms established a basic design prototype for the form of a community library that was recycled with minor modifications for each new commission they received; a practice that was celebrated by Carnegie who believed in making each of his endeavours as efficient as possible.¹⁷ Carnegie's quest for an efficient library layout found an equal in designers' quests for design process efficiencies. In recycling their designs architects established an early precedent for the architecture of free public libraries around the world; this practice eventually formed the basis for a set of guidelines on the proper way to design a Carnegie Library.¹⁸

The early design of Carnegie Libraries used the Beaux-Arts style of architecture, popular at the turn of the 20th century. This style, easily identified by its symmetry and classical details, provided architects with the perfect base for their library designs that could be simply adapted for each new community. Architects used minor deviations in the classical details they employed throughout the design of each building's plan and façade to help distinguish them from other Carnegie Libraries.¹⁹ The early library designers often used the manipulation of the building's entrance as



Salem Public Library, Salem, Oregon
George M. Post, Architect



Floor Plans, Salem Public Library, Salem, Oregon
George M. Post, Architect

Fig. 4.2.1 – Carnegie Libraries that were endowed before 1911, like the Salem Carnegie Library, were largely free from restrictions on the architectural form. However, due to the inefficiencies this caused in the construction process, a set of guidelines was produced in 1911 mandating that all libraries be built using an architectural plan from a predetermined catalogue.



Fig. 4.2.2 – Carnegie Libraries were often divided into two reading rooms, one for children, like the children’s reading room at the Riverdale Branch of the Toronto Public Library picture here, and one for adults.



Fig. 4.2.3 - The adult reading rooms were often much more rigid than the children’s rooms, dedicated to individual study in a quiet environment like the one pictured here from the Kearney Carnegie Library in Nebraska.

the simplest means of creating a unique proposal. The basic design of the Carnegie Library from this era borrowed the idea of the grand staircase and columned portico from larger Beaux-Arts style buildings but scaled it down to suit the needs of a small public space. These grand entrances, redesigned for each new library to reflect their urban surroundings, set the tone for a patron's visit by using the architectural language of the portico to invite members of the community up the stairs and into the library.²⁰

Upon entering the library, patrons were greeted by a very different form of architecture than that of the exterior façade which was dedicated entirely to the facilitation of reading. The interior of the Carnegie Library was often composed of one large reading room with centrally located work tables surrounded by a small labyrinth of book shelves that was much less grand than the building's entrance suggested it would be. Within this room the space itself was often divided into two distinct areas: an adult reading room on one side and children's space on the other. This separation allowed librarians, whose desks were located at the core of the reading room, to have control over the reading practices of patrons and the curation of the library's collection.²¹

The curated content of these reading rooms varied widely from library to library depending on where the building was located, its scale, and the discretion of the individual librarians. Carnegie Libraries donated to large cities often carried books of a more academic nature, catering to the upper class members of society, while the libraries located in small towns contained more books related to trades.²² Another unique feature of Carnegie Libraries in urban centres was the further division of the adult reading room into separate men's and women's areas. Although reading rooms for women were not a necessity in smaller communities, they were deemed essential in large urban centres as a means of encouraging women to use the library.²³ The design and curation of these spaces which were dedicated specifically to the needs of women was just one of many innovations included in the continuously developing design of the Carnegie Library typology.

The interior design of the Carnegie Library was also influenced by factors

outside of the control of an architect or librarian, such as access to daylight. As many of these libraries were designed before electricity was widely available, they were extremely reliant on natural lighting and kerosene to provide an atmosphere conducive to the art of reading. However, as many libraries were operating on a tight budget, the continuous use kerosene lamps during the day was not an option.²⁴ As a solution, architects proposed including larger windows in the libraries façade to flood the space with natural light during the day. Simply placing large windows around the libraries shell was not as simple as it seemed, however, given that the building's walls provided the ideal location for bookshelves; mounting the bookshelves against the walls in these small spaces gave them an extra layer of structural security while allowing the centre of the space to remain open as a reading area. It was Carnegie's assistant, Bertram, who suggested that the rear windows of the library space could be mounted higher than the front windows to create clearstory lighting from above the shelves. In addition to this solution, later iterations of the Carnegie Library

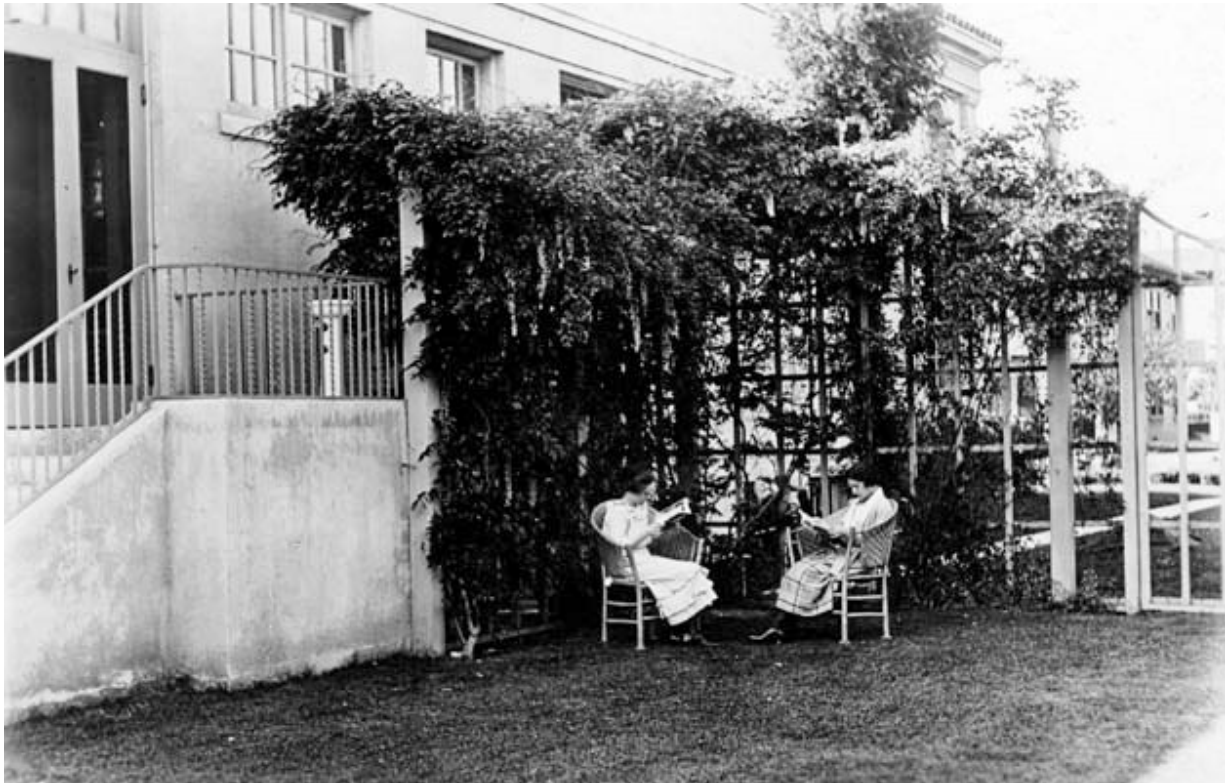
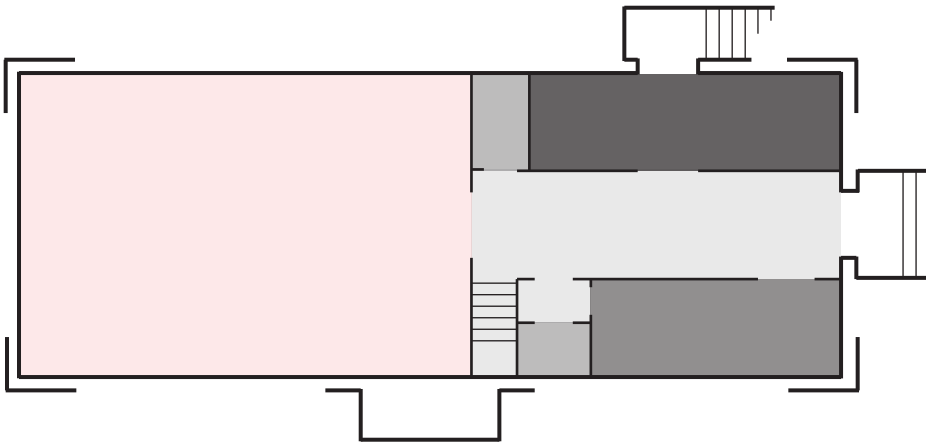


Fig. 4.2.4 – Several communities also included provisions in their budget's to create outdoor reading spaces, like the one pictured here from the Los Angeles Public Library, meant to facilitate adults and children reading in groups or provide more comfortable places for people to read alone than the stuffy, silent interior of the Library.

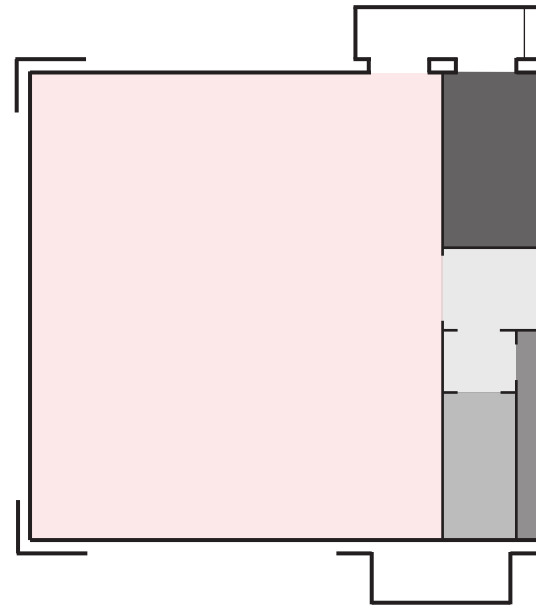
also included a series of open bookstacks within the reading room that allowed light to filter through the shelves, freeing up space along the walls larger window openings.²⁵

Patrons who were still disenfranchised by the dark atmosphere of the reading room, however, created another solution by opting to read their books outside. Although not included in the scope of the grants given to communities, volunteer horticultural societies often took it upon themselves to design the landscape around the library to create a natural place of repose for relaxation and reading.²⁶ Reading inside the library was often an unpleasant experience requiring patrons to work in total silence so they did not disturb other visitors. As reading grew in popularity, people became excited about the literature they were experiencing and wanted to share it with friends and families in a less rigid environment. The carefully curated lawns and gardens of the library provided this space to the people, allowing them to sit freely outside while they enjoyed books in small groups. Other aspects of the libraries' exterior, such as the grand stairs, were also commandeered by people as a place outside the library where books could be enjoyed rather than simply read.²⁷

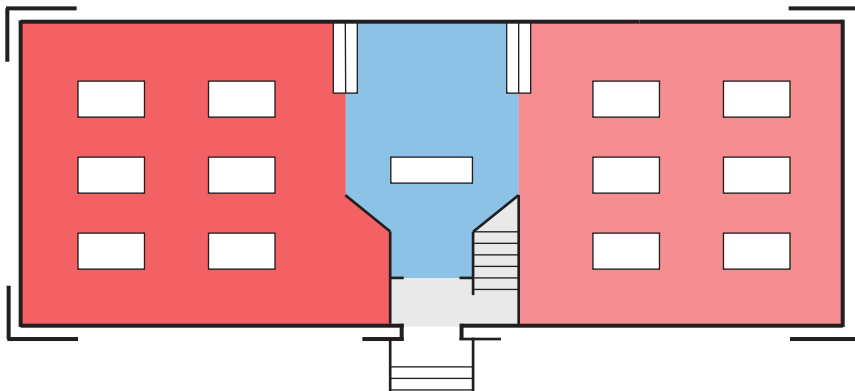
In 1907, after observing the effects his libraries had on the public's interest in reading for both knowledge acquisition and pleasure, Andrew Carnegie decided to become more involved in the architectural design of the buildings. Prior to this decision communities had largely been given free reign over the design of their buildings, often leading to cost overruns and unfinished libraries that had tried to be more grand than their budgets allowed. After 1907, the architectural plans for each library building were inspected along with a community's grant application in order to determine their adequacy.²⁸ This practice led Carnegie and Bertram to notice a number of similarities in the design of Carnegie Libraries that could be formalized to make the process of approving the buildings more efficient. In consultation with a panel of experts in the fields of architecture and library science, they created a document called "Notes on Library Buildings." Published in 1911, this small pamphlet composed of a series of architectural plans intended to eliminate inefficiencies in the design process was one of the world's first successful campaigns to enforce a



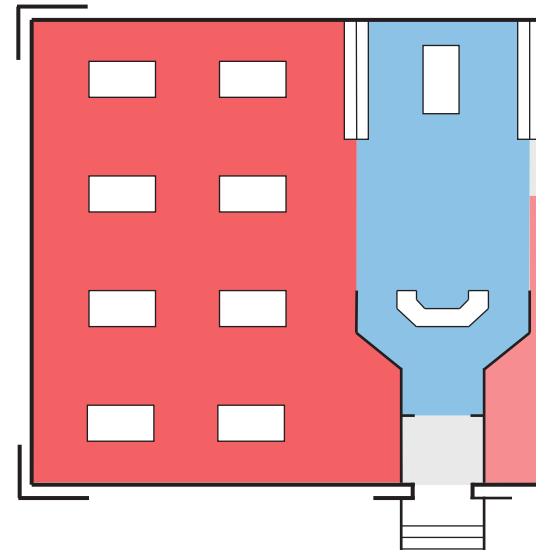
TYPE 1: BASEMENT



TYPE 2: BASEMENT

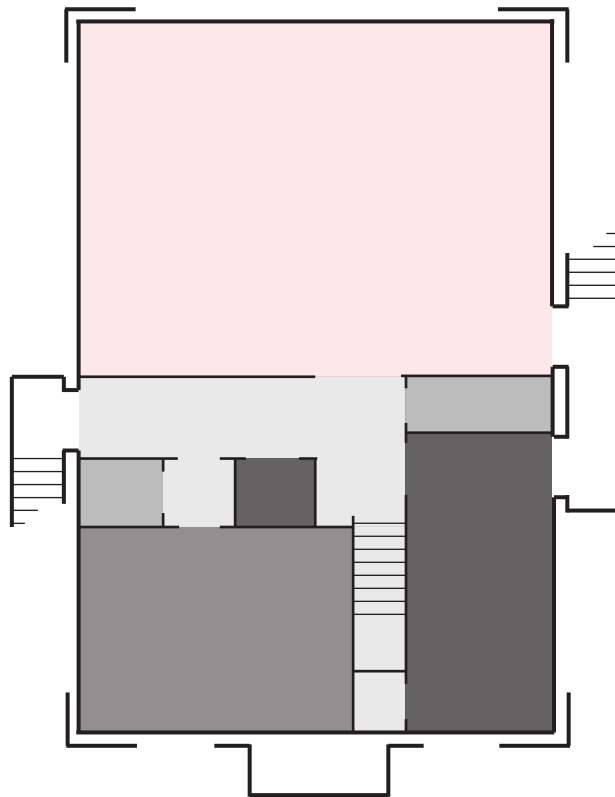
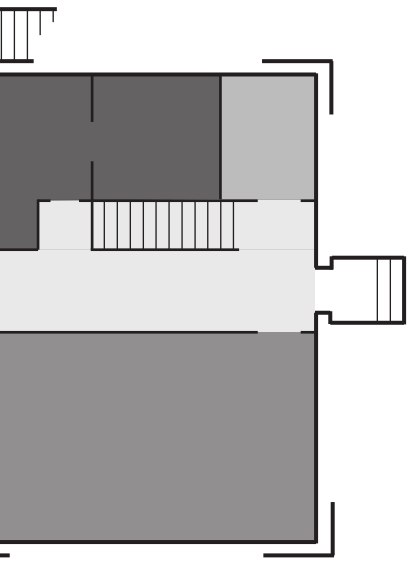


TYPE 1: FIRST FLOOR

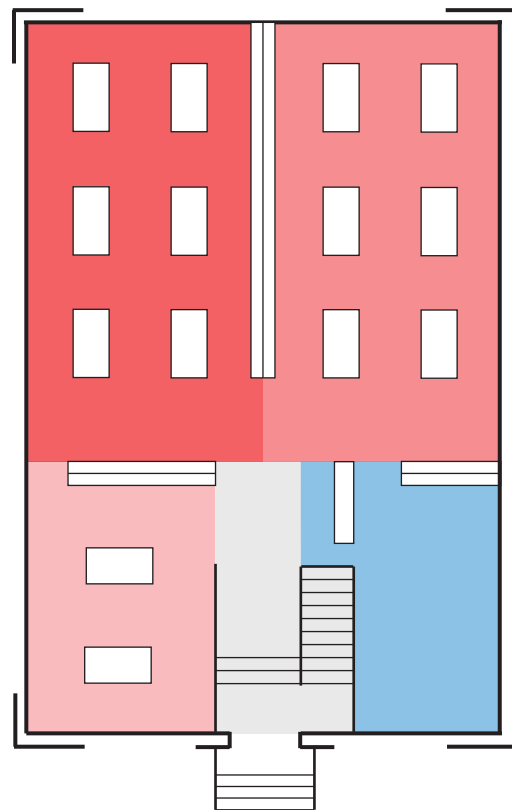
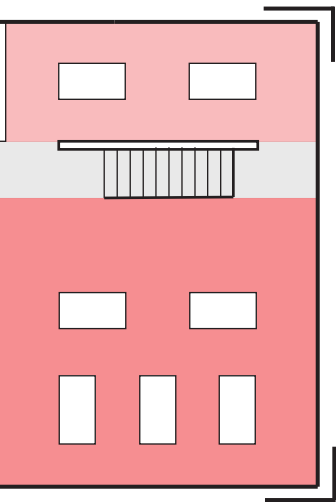


TYPE 2: FIRST FLOOR

Fig. 4.2.5 - The Carnegie Library Type Plans 1 - 3 published in the Carnegie Corporation of New York's "Notes on Library Buildings" as a means of creating more efficient library buildings.



TYPE 3: BASEMENT



TYPE 3: FIRST FLOOR

LEGEND

LIBRARY SPACE

ADULT READING ROOM

CHILDREN'S READING ROOM

QUIET WORK SPACE

LECTURE ROOMS

CIRCULATION SPACE

BOOK CIRCULATION

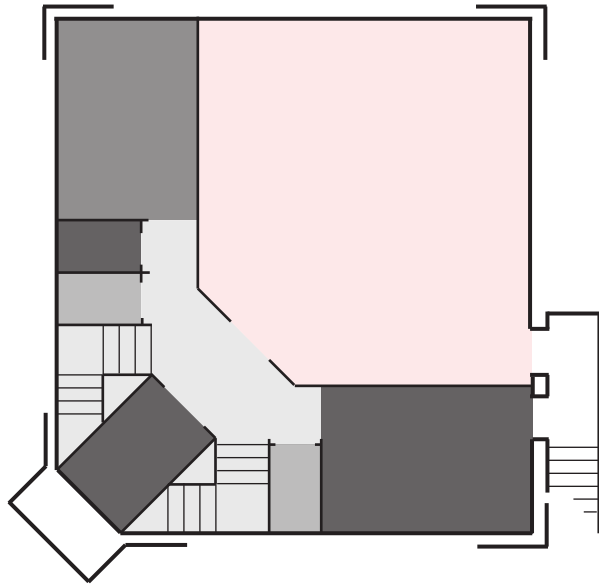
SUPPORT SPACE

CIRCULATION

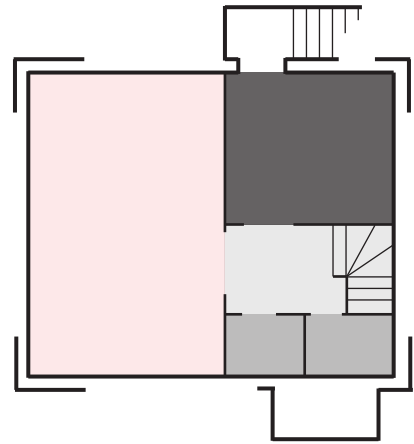
WASHROOMS

STAFF ROOMS

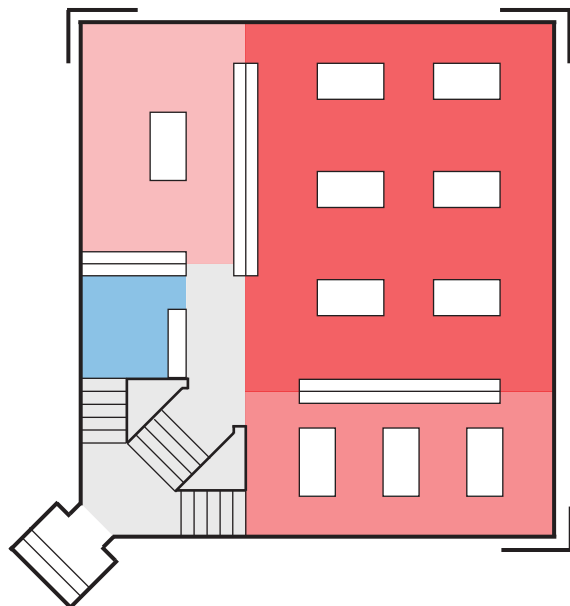
MECHANICAL SPACE



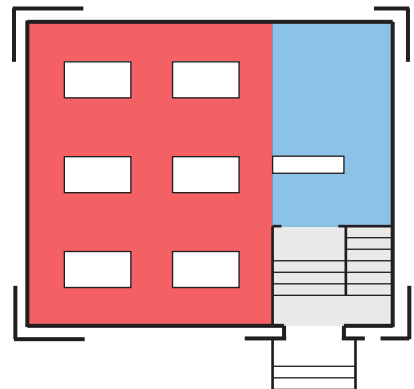
TYPE 4: BASEMENT



TYPE 5: BASEMENT



TYPE 4: FIRST FLOOR



TYPE 5: FIRST FLOOR

Fig. 4.2.6 - The Carnegie Library Type Plans 4 - 6 published in the Carnegie Corporation of New York's "Notes on Library Buildings" as a means of creating more efficient library buildings.

LEGEND

LIBRARY SPACE

■ ADULT READING ROOM

■ CHILDREN'S READING ROOM

■ QUIET WORK SPACE

■ LECTURE ROOMS

CIRCULATION SPACE

■ BOOK CIRCULATION

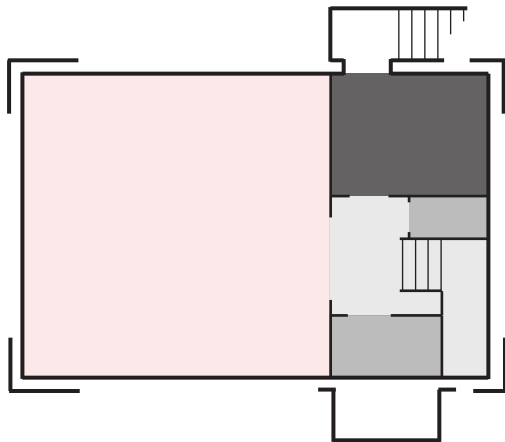
SUPPORT SPACE

■ CIRCULATION

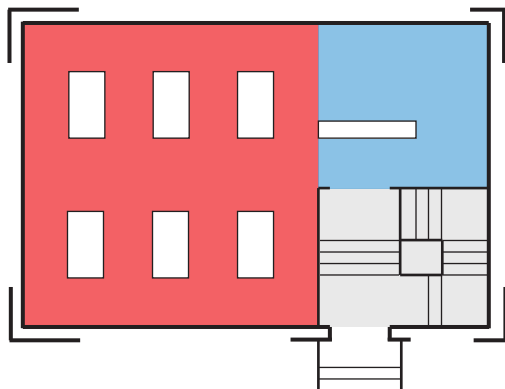
■ WASHROOMS

■ STAFF ROOMS

■ MECHANICAL SPACE



TYPE 6: BASEMENT



TYPE 6: FIRST FLOOR

series of design guidelines on architects and their clients.²⁹

Every Carnegie Library designed after the publication of “Notes on Library Buildings” was expected to use one of its plan layouts as a design base. In total, there were six predetermined floor plans architects could use depending on the site conditions and scale of the community the library was going to serve. There were three distinct types of sites considered in the creation of these architectural base plans: long sites adjacent to a street, thin site reaching away from a street, and corner sites. Each proposal was required to identify their site condition and select the appropriate building plan to be used in their design. Despite Carnegie’s best efforts to standardize the design of the Carnegie Library by dictating the building’s plan, interior layout, and scale, architects were still able to find some flexibility in the design of the building’s façade. Outside of daylighting requirements, there were very few rules in the new design guidelines stating how the façade was to be completed. This allowed designers to continue to manipulate the design of the building’s façade in order to make their library unique despite it having the same architectural plan as hundreds of other libraries around the world.

Andrew Carnegie’s libraries were designed to facilitate the acquisition of knowledge for the common man by dispelling the notion that a library had to be a monumental structure available only to the richest and most powerful members of society.³⁰ Carnegie challenged this idea by establishing a network of small community libraries around the world; each designed using a set of parameters in which every element of the building reflected his vision to make reading and knowledge acquisition accessible for everyone. The placement of the librarian, bookshelves, entrances, tables, and even windows were all carefully calculated in each library’s design to create the optimal environment for reading.³¹ In its most basic form, the architecture of the Carnegie Library was a single room dedicated to the sole purpose of reading books. It was this simple architectural idea formed the standard for community library design around the world for the better part of the next century.

Canadian Carnegie Libraries

The influence of Andrew Carnegie's philanthropic actions to establish the library as an integral public institution in society was felt in communities around the world. Canadian towns and cities were no exception to this rule with 125 free public libraries established across the country between 1901 and 1919.³² Although the process for receiving a Carnegie Library was no different for Canadian communities than for their American counterparts, there were significantly less communities in Canada that chose to apply for grants. This was due in part to the fact that public libraries and subscription libraries were already flourishing in large communities across the country, diminishing the need for additional library services in these areas.³³ Similarly to the United States, however, it was the smaller communities in Canada that pursued the acquisition of Carnegie Libraries, as they did not have the funds to establish a public library for their citizens on their own.³⁴

The vast majority of the Canadian Carnegie Libraries were built in Ontario, with 111 of the 125 completed libraries residing in the province. The large number of libraries in the province was a direct result of the density of the population itself, having been one of the earliest settled areas in Canada.³⁵ In Ontario, Carnegie Libraries were primarily endowed to small rural communities that could not access the government established Mechanics Institutes in Kingston, Brantford, Dundas, Hamilton, London, Paris, Niagara, and Toronto.³⁶ The presence of Mechanics Institutes in these urban centres, however, did not exclude them from receiving a number of Carnegie grants over the years as well. The city of Toronto alone received a total of 10 Carnegie Libraries over the duration of grant program, establishing a free public library in each of the city's major boroughs at the time.³⁷

Most of the Carnegie Libraries in Ontario were granted before there was a set of fixed design guidelines, making almost every library in the province a unique representation of its community.³⁸ There are some notable exceptions to this rule, however, as there were even fewer

1



WINDSOR PUBLIC LIBRARY

Granted: February 13, 1901
Architect: John Scott & Co.
Use: Demolished

6



SAULT STE. MARIE PUBLIC LIBRARY

Granted: December 14, 1901
Architect: Edward Demar
Use: Destroyed by Fire

11



NEW WESTMINSTER PUBLIC LIBRARY

Granted: January 1, 1902
Architect: Unknown
Use: Public Library

2



VANCOUVER PUBLIC LIBRARY

Granted: March 25, 1901
Architect: George William Grant
Use: Public Library

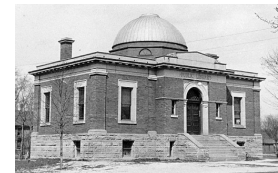
7



STRATFORD PUBLIC LIBRARY

Granted: December 14, 1901
Architect: James A. Russell
Use: Public Library

12



SARNIA PUBLIC LIBRARY

Granted: January 10, 1902
Architect: M. R. Burrows
Use: Demolished

3



COLLINGWOOD PUBLIC LIBRARY

Granted: August 16, 1901
Architect: William Stewart
Use: Destroyed by Fire

8



CORNWALL PUBLIC LIBRARY

Granted: December 21, 1901
Architect: Unknown
Use: Demolished

13



LINDSAY PUBLIC LIBRARY

Granted: January 23, 1902
Architect: George Martel Miller
Use: Public Library

4



GUELPH PUBLIC LIBRARY

Granted: October 17, 1901
Architect: William Frye Colwill
Use: Demolished

9



ST. CATHERINES PUBLIC LIBRARY

Granted: December 31, 1901
Architect: Sydney R. Badgley
Use: Demolished

14



SMITH FALLS PUBLIC LIBRARY

Granted: January 23, 1902
Architect: G. M. Bayley
Use: Public Library

5



OTTAWA PUBLIC LIBRARY

Granted: November 6, 1901
Architect: E. L. Horwood
Use: Demolished

10



DAWSON CITY PUBLIC LIBRARY

Granted: January 1, 1902
Architect: Robert Moncrieff
Use: Free Mason Hall

15



PALMERSTON PUBLIC LIBRARY

Granted: February 4, 1902
Architect: William Frye Colwill
Use: Public Library

16



CHATHAM PUBLIC LIBRARY
Granted: February 13, 1901
Architect: T. J. Wilson
Use: Demolished

21



BRANTFORD PUBLIC LIBRARY
Granted: April 11, 1902
Architect: Stewart, Stewart and Taylor
Use: Brantford Campus of WLU

26



RIVERDALE PUBLIC LIBRARY
Granted: January 23, 1903
Architect: Unknown
Use: Public Library

17



GODERICH PUBLIC LIBRARY
Granted: March 14, 1902
Architect: Joseph Ades Fowler
Use: Public Library

22



THOROLD PUBLIC LIBRARY
Granted: April 26, 1902
Architect: Arthur Edwin Nicholson
Use: Public Library

27



QUEEN PUBLIC LIBRARY
Granted: January 23, 1903
Architect: Eden Smith
Use: City of Toronto PublicHealth

18



BERLIN PUBLIC LIBRARY
Granted: March 14, 1902
Architect: Charles Knechtel
Use: Demolished

23



WATERLOO PUBLIC LIBRARY
Granted: July 18, 1902
Architect: Charles John Moogk
Use: Habitat for Humanity Headquarters

28



TORONTO CENTRAL PUBLIC LIBRARY
Granted: January 23, 1903
Architect: Wickson & Gregg
Use: University of Toronto Bookstore

19



GALT PUBLIC LIBRARY
Granted: April 11, 1902
Architect: Frederick William Mellish
Use: Privately Owned Office Space

24



PARIS PUBLIC LIBRARY
Granted: January 2, 1903
Architect: Alexander Frank Wickson
Use: Public Library

29



SYDNEY PUBLIC LIBRARY
Granted: March 7, 1903
Architect: George Edgar Hutchinson
Use: Demolished and Replaced

20



BRAMPTON PUBLIC LIBRARY
Granted: April 11, 1902
Architect: Alexander Frank Wickson
Use: Heritage Building

25



YORKVILLE PUBLIC LIBRARY
Granted: January 23, 1903
Architect: Unknown
Use: Public Library

30



ST. THOMAS PUBLIC LIBRARY
Granted: March 20, 1903
Architect: Neil R. Darrach
Use: St. Thomas Planning Office

Fig. 4.3.1 – An itemized list of the Carnegie Libraries donated in Canada between 1901 and 1903 stating each building’s grant date, architect and current use.

31



BROCKVILLE PUBLIC LIBRARY

Granted: April 13, 1903
Architect: Benjamin Dillon
Use: Public Library

36



ORANGEVILLE PUBLIC LIBRARY

Granted: June 2, 1904
Architect: Beaumont Jarvis
Use: Public Library

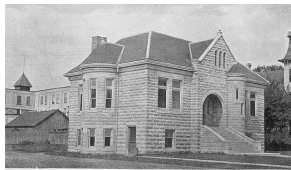
41



WINNIPEG PUBLIC LIBRARY

Granted: January 1, 1905
Architect: James Chisholm
Use: City of Winnipeg Archives

32



LISTOWEL PUBLIC LIBRARY

Granted: November 25, 1903
Architect: William Edward Binning
Use: Public Library

37



DUNDAS PUBLIC LIBRARY

Granted: December 30, 1904
Architect: Alfred Hirschfelder Chapman
Use: Dundas Arts & Crafts Organization

42



LUCKNOW PUBLIC LIBRARY

Granted: April 20, 1905
Architect: Beaumont Jarvis
Use: Public Library

33



SAINT JOHN PUBLIC LIBRARY

Granted: January 1, 1904
Architect: Unknown
Use: Saint John Arts Centre

38



PENETANGUISHENE PUBLIC LIBRARY WOODSTOCK PUBLIC LIBRARY

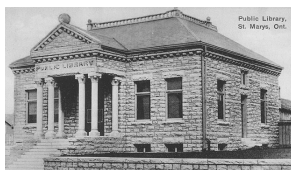
Granted: December 30, 1904
Architect: Charles P. Baird
Use: Privately Owned

43



Granted: July 6, 1905
Architect: William Craven Vaux Chadwick
Use: Public Library

34



ST. MARY'S PUBLIC LIBRARY

Granted: May 8, 1904
Architect: Joseph A. Humphris
Use: Public Library

39



PEMBROKE PUBLIC LIBRARY

Granted: December 30, 1904
Architect: Francis Conroy Sullivan
Use: Public Library

44



NIAGARA FALLS PUBLIC LIBRARY

Granted: December 8, 1905
Architect: Charles Martin Borter
Use: Community Resource Centre

35



OWEN SOUND PUBLIC LIBRARY

Granted: June 2, 1904
Architect: Julian Charles Forster
Use: Public Library

40



VICTORIA PUBLIC LIBRARY

Granted: January 1, 1905
Architect: Thomas Hooper
Use: Vacant

45



PERTH PUBLIC LIBRARY

Granted: February 13, 1906
Architect: George Thomas Martin
Use: McMillan Building

46



PICTON PUBLIC LIBRARY
Granted: February 13, 1906
Architect: Frank Peden
Use: Public Library

51



KEMPTVILLE PUBLIC LIBRARY
Granted: April 23, 1906
Architect: A. Stuart Allaster
Use: Public Library

56



TEESWATER PUBLIC LIBRARY
Granted: April 8, 1907
Architect: William Edward Binning
Use: Public Library

47



BRACEBRIDGE PUBLIC LIBRARY
Granted: March 24, 1906
Architect: George Martel Miller
Use: Public Library

52



HANOVER PUBLIC LIBRARY
Granted: May 15, 1906
Architect: William Edward Binning
Use: Public Library

57



MILVERTON PUBLIC LIBRARY
Granted: May 26, 1907
Architect: J. A. Russell
Use: Privately Owned

48



GRAVENHURST PUBLIC LIBRARY
Granted: March 24, 1906
Architect: Unknown
Use: Carnegie Arts Centre

53



OSHAWA PUBLIC LIBRARY
Granted: November 24, 1906
Architect: John Merven Carrere
Use: Demolished

58



FERGUS PUBLIC LIBRARY
Granted: January 29, 1908
Architect: W. F. Sheppard
Use: Public Library

49



WALLACEBURG PUBLIC LIBRARY
Granted: March 24, 1906
Architect: Arthur M. Piper
Use: Privately Owned

54



DRESDEN PUBLIC LIBRARY
Granted: November 27, 1906
Architect: Arthur M. Piper
Use: Public Library

59



SELKIRK PUBLIC LIBRARY
Granted: February 1, 1908
Architect: Unknown
Use: Demolished

50



KINCARDINE PUBLIC LIBRARY
Granted: April 10, 1906
Architect: J. W. Drake
Use: Public Library

55



PORT ELGIN PUBLIC LIBRARY
Granted: March 9, 1907
Architect: Edward Demar
Use: Public Library

60



MITCHELL PUBLIC LIBRARY
Granted: March 21, 1908
Architect: William Edward Binning
Use: Public Library

Fig. 4.3.2 - An itemized list of the Carnegie Libraries donated in Canada between 1903 and 1908 stating each building's grant date, architect and current use.

61



PETERBOROUGH PUBLIC LIBRARY

Granted: March 21, 1908
Architect: Unknown
Use: Privately Owned

66



BEACHES PUBLIC LIBRARY

Granted: August 8, 1908
Architect: Eden Smith
Use: Public Library

71



GRAND VALLEY PUBLIC LIBRARY

Granted: February 13, 1909
Architect: George Gray
Use: Destroyed by Tornado

62



TORONTO PUBLIC LIBRARY

Granted: April 6, 1908
Architect: James Augustus Ellis
Use: Public Library

67



WYCHWOOD PUBLIC LIBRARY

Granted: August 8, 1908
Architect: Eden Smith
Use: Public Library

72



BRUSSELS PUBLIC LIBRARY

Granted: March 13, 1909
Architect: William J. Ireland
Use: Public Library

63



HARRISTON PUBLIC LIBRARY

Granted: May 8, 1908
Architect: William Edward Binning
Use: Public Library

68



HIGH PARK PUBLIC LIBRARY

Granted: August 8, 1908
Architect: Eden Smith
Use: Public Library

73



HAMILTON PUBLIC LIBRARY

Granted: March 23, 1909
Architect: Alfred W. Peene
Use: Unified Family Court

64



INGERSOLL PUBLIC LIBRARY

Granted: June 19, 1908
Architect: Unknown
Use: Public Library

69



FORT WILLIAMS PUBLIC LIBRARY

Granted: November 20, 1908
Architect: Hood & Scott
Use: Public Library

74



ELORA PUBLIC LIBRARY

Granted: March 23, 1909
Architect: W. F. Sheppard
Use: Public Library

65



SEAFORTH PUBLIC LIBRARY

Granted: July 20, 1908
Architect: John Finlayson
Use: Public Library

70



PRESTON PUBLIC LIBRARY

Granted: February 13, 1909
Architect: William Edward Binning
Use: Vacant

75



ORILLIA PUBLIC LIBRARY

Granted: April 10, 1909
Architect: William Henry Crocker
Use: Public Library

76



MOUNT FOREST PUBLIC LIBRARY

Granted: April 10, 1909
Architect: George Gray
Use: Public Library

81



LEAMINGTON PUBLIC LIBRARY

Granted: March 21, 1910
Architect: John Alexander Maycock
Use: Demolished

86



GRIMSBY PUBLIC LIBRARY

Granted: January 6, 1911
Architect: Arthur Edwin Nicholson
Use: Grimsby Archives

77



AYR PUBLIC LIBRARY

Granted: December 24, 19069
Architect: William Edward Binning
Use: Privately Owned

82



MIDLAND PUBLIC LIBRARY

Granted: March 21, 1910
Architect: William Austin Mahoney
Use: Restaurant

87



ESSEX PUBLIC LIBRARY

Granted: January 6, 1911
Architect: James Carlisle Pennington
Use: Historical Research Society

78



REGINA PUBLIC LIBRARY

Granted: January 1, 1910
Architect: Storey & Von Egmond
Use: Demolished

83



NEW LISKEARD PUBLIC LIBRARY

Granted: April 16, 1910
Architect: Beaumont Jarvis
Use: Public Library

88



CAMPBELLFORD PUBLIC LIBRARY

Granted: January 6, 1911
Architect: William Austin Mahoney
Use: Public Library

79



HESPELER PUBLIC LIBRARY

Granted: January 18, 1910
Architect: A. H. Crocker
Use: Public Library

84



BEAVERTON PUBLIC LIBRARY

Granted: April 28, 1910
Architect: Charles Howard Crane
Use: Public Library

89



MARKDALE PUBLIC LIBRARY

Granted: January 6, 1911
Architect: Julian Charles Forster
Use: Public Library

80



SIMCOE PUBLIC LIBRARY

Granted: January 31, 1910
Architect: Ralph K. Shepard
Use: Privately Owned

85



DURHAM PUBLIC LIBRARY

Granted: January 6, 1911
Architect: William Austin Mahoney
Use: Public Library

90



PORT HOPE PUBLIC LIBRARY

Granted: January 6, 1911
Architect: William Austin Mahoney
Use: Public Library

Fig. 4.3.3 - An itemized list of the Carnegie Libraries donated in Canada between 1908 and 1911 stating each building's grant date, architect and current use.

91



SHELBURNE PUBLIC LIBRARY

Granted: January 21, 1911
Architect: J. A. McKenzie
Use: Public Library

96



WHITBY PUBLIC LIBRARY

Granted: April 8, 1911
Architect: William Austin Mahoney
Use: Privately Owned

101



NEW HAMBURG PUBLIC LIBRARY

Granted: April 30, 1912
Architect: James A. Russell
Use: Public Library

92



ELMIRA PUBLIC LIBRARY

Granted: March 18, 1911
Architect: William Austin Mahoney
Use: Public Library

97



NORTH BAY PUBLIC LIBRARY

Granted: April 25, 1911
Architect: Henry Westlake Angus
Use: Demolished

102



WATFORD PUBLIC LIBRARY

Granted: May 17, 1912
Architect: William Austin Mahoney
Use: Public Library

93



KINGSVILLE PUBLIC LIBRARY

Granted: March 29, 1911
Architect: William Austin Mahoney
Use: Public Library

98



FOREST PUBLIC LIBRARY

Granted: May 16, 1911
Architect: William Austin Mahoney
Use: Privately Owned

103



EDMONTON PUBLIC LIBRARY

Granted: January 1, 1913
Architect: MacDonald and Magoon
Use: Demolished

94



WALKERTON PUBLIC LIBRARY

Granted: March 29, 1911
Architect: George Gray
Use: Public Library

99



AYLMER PUBLIC LIBRARY

Granted: November 21, 1911
Architect: William Austin Mahoney
Use: Privately Owned

104



NORTH BATTLEFORD PUBLIC LIBRARY

Granted: January 1, 1913
Architect: W. H. Evans
Use: Allen Sapp Gallery

95



AMHERSTBURG PUBLIC LIBRARY

Granted: April 8, 1911
Architect: Charles Howard Crane
Use: Public Library

100



CALGARY PUBLIC LIBRARY

Granted: January 2, 1912
Architect: McLean & Wright
Use: Public Library

105



EXETER PUBLIC LIBRARY

Granted: January 2, 1913
Architect: William Edward Binning
Use: Privately Owned

106



LETHBRIDGE PUBLIC LIBRARY
Granted: January 2, 1913
Architect: Unknown
Use: Southern Alberta Art Gallery

111



WELLAND PUBLIC LIBRARY
Granted: December 8, 1913
Architect: Norman Kearns
Use: Museum

116



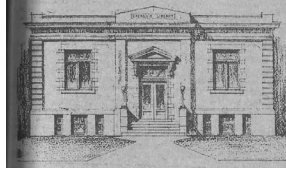
NORWOOD PUBLIC LIBRARY
Granted: June 11, 1914
Architect: William Austin Mahoney
Use: Public Library

107



TILLSONBURG PUBLIC LIBRARY
Granted: January 2, 1913
Architect: William Austin Mahoney
Use: Demolished

112



MIMICO PUBLIC LIBRARY
Granted: February 26, 1914
Architect: Stephen Burwell Coon
Use: Demolished

117



BARRIE PUBLIC LIBRARY
Granted: July 23, 1914
Architect: Alfred Hirschfelder Chapman
Use: MacLaren Arts Centre

108



WESTON PUBLIC LIBRARY
Granted: January 2, 1913
Architect: Lindsay & Brydon
Use: Public Library

113



STIRLING PUBLIC LIBRARY
Granted: April 13, 1914
Architect: William Austin Mahoney
Use: Public Library

118



GLENCOE PUBLIC LIBRARY
Granted: November 11, 1914
Architect: William Austin Mahoney
Use: Privately Owned

109



STOUFFVILLE PUBLIC LIBRARY
Granted: April 28, 1913
Architect: Frederick Frank Saunders
Use: Privately Owned

114



TAVISTOCK PUBLIC LIBRARY
Granted: April 13, 1914
Architect: Unknown
Use: Public Library

119



WINNIPEG PUBLIC LIBRARY
Granted: January 1, 1915
Architect: Frank Peters
Use: Public Library

110



KENORA PUBLIC LIBRARY
Granted: Ma 21, 1913
Architect: John Manuel
Use: Public Library

115



FORT FRANCES PUBLIC LIBRARY
Granted: May 8, 1914
Architect: William Austin Mahoney
Use: Public Library

120



WINNIPEG PUBLIC LIBRARY
Granted: January 1, 1915
Architect: John Nelson Semmens
Use: Public Library

Fig. 4.3.4 - An itemized list of the Carnegie Libraries donated in Canada between 1911 and 1915 stating each building's grant date, architect and current use.

121



CLINTON PUBLIC LIBRARY

Granted: January 6, 1915
Architect: Patton & Miller
Use: Public Library

122



RENFREW PUBLIC LIBRARY

Granted: March 16, 1915
Architect: Mr. Millson
Use: Public Library

123



NORWICH PUBLIC LIBRARY

Granted: May 8, 1915
Architect: Edward Pollock
Use: Privately Owned

124



MERRITTON PUBLIC LIBRARY

Granted: March 31, 1916
Architect: Arthur Edwin Nicholson
Use: Montessori School

125



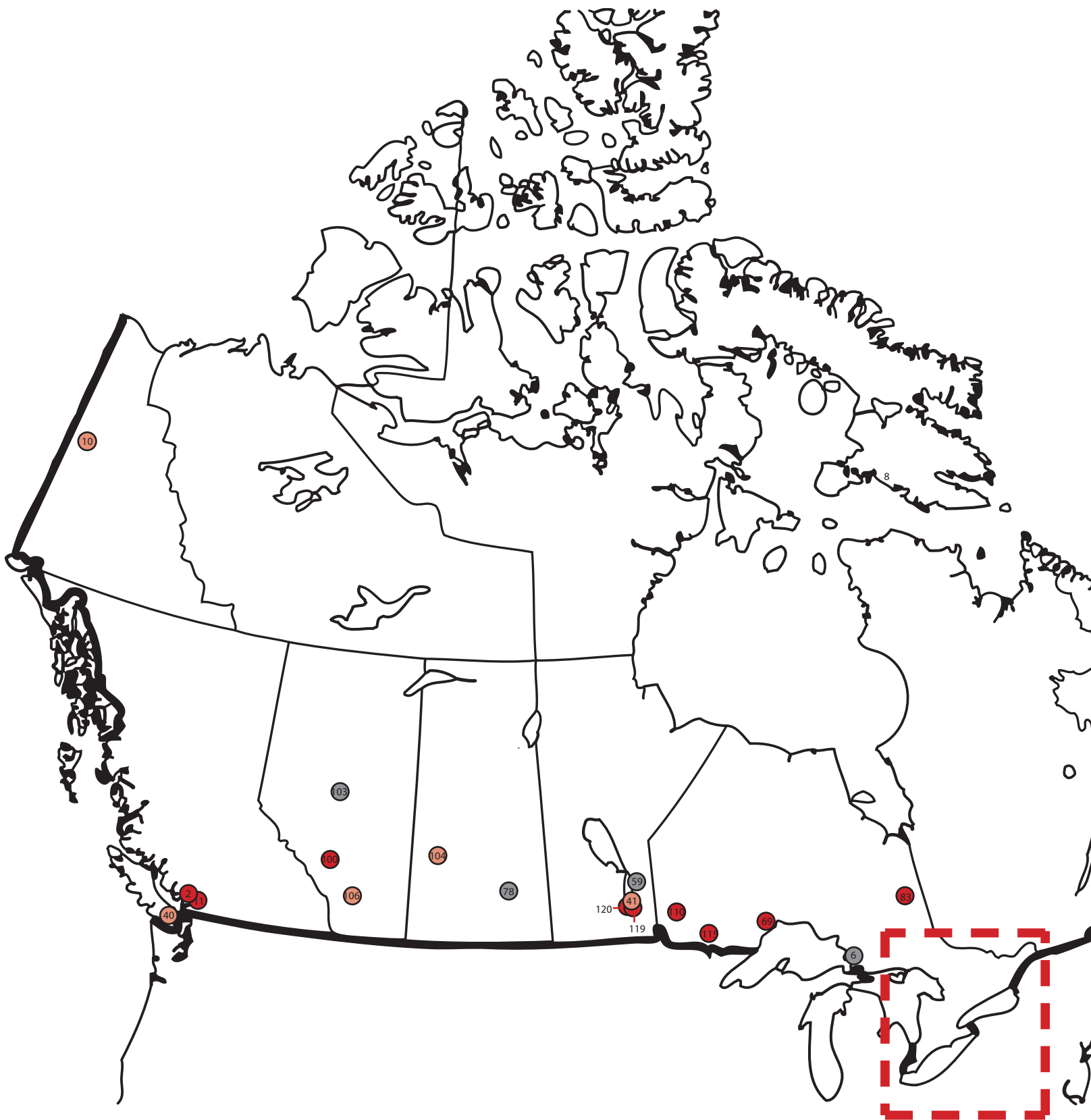
OTTAWA WEST PUBLIC LIBRARY

Granted: March 31, 1917
Architect: R. J. Mackey
Use: Public Library

Fig. 4.3.5 - An itemized list of the Carnegie Libraries donated in Canada between 1915 and 1917 stating each building's grant date, architect and current use.

architects specializing in the design of Carnegie Libraries in Ontario than in America. This encouraged use of the same library design multiple times when they found themselves overwhelmed with grant proposals. This trend is particularly noticeable in Toronto where the Beaches, Wychwood, and High Park Branches of the Toronto Public Library were all built using the same design by Eden Smith and Sons.³⁹

While the number of Carnegie Libraries built in Canada only account for a small portion of his total philanthropic donations around the world, their effect on the establishment of the public library as an integral public institution within the country was still enormous. In 1919, at the end of Carnegie's grant program, there were only 118 public and 253 private libraries in the province of Ontario. Of the 118 public institutions, 111 had been personally donated to the province through Carnegie's grant program. Today, the number of public libraries in the province of Ontario has expanded exponentially with over 900 libraries operating across Ontario, 63 of which are original Carnegie Libraries.⁴⁰ In Canada, a total of 68 of the original 125 Carnegie Libraries continue to operate today, serving their communities for over a century in the pursuit of knowledge in both its classic form through books and contemporary form through digital media.⁴¹



CANADA

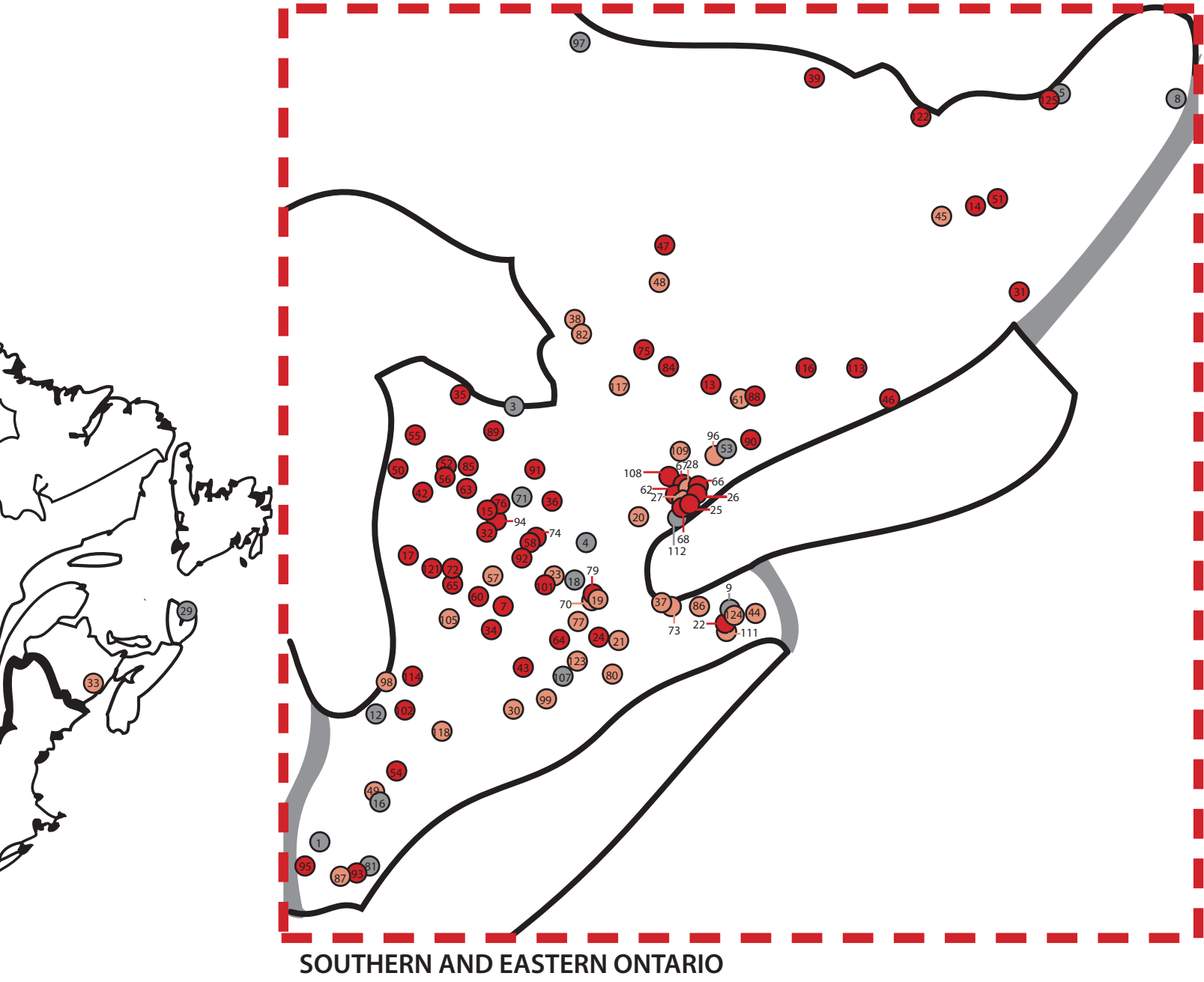


Fig. 4.3.5 - A map of Canada depicting the location of each of the 125 Carnegie Libraries built between 1901 and 1919.

- 1 Abigail A. Van Slyck. *Free to All: Carnegie Libraries & American Culture 1890-1920*. (Chicago: University of Chicago Press, 1995), 65.
- 2 Simon Goodenough. *The Greatest Good Fortune*. (Edinburgh: Macdonalds Publisher, 1985). 255.
- 3 Susan Stamberg. "How Andrew Carnegie Turned His Fortune Into a Library Legacy," *NPR Special Series: Keys to the Whole World: American Public Libraries*. Accessed January 28, 2016. <http://www.npr.org/2013/08/01/207272849/how-andrew-carnegie-turned-his-fortune-into-a-library-legacy>
- 4 Goodenough. *Greatest Good Fortune*. 255.
- 5 Margaret Beckman, John B. Black and Stephen Langmead. *The Best Gift a Record of the Carnegie Libraries in Ontario*. (Toronto: Dundurn Press, 1984), 115.
- 6 Ibid.
- 7 Ibid.
- 8 Ibid.
- 9 Ken Worpole. "Key Elements of Library Architecture." *Contemporary Library Architecture: A Planning and Design Guide*. (New York: Routledge, 2013). 48.
- 10 Beckman. *Best Gift*. 115.
- 11 Ibid.
- 12 Ibid. 115-116.
- 13 Michael A. Harris. "European Libraries: Expansion and Diversification to 1917," *History of Libraries of the Western World*. (London: The Scarecrow Press, Inc.). 247.
- 14 Van Slyck. *Free to All*. 65.
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- 16 James P. Campbell. "Iron Stacks, Gaslights and Card Catalogues" *The Library: A World History*. (Chicago: University of Chicago Press, 2015). 241.
- 17 Alistair Black, Simon Pepper and Kaye Bagshaw. "Public Library Buildings in the Age of Serial Philanthropy, 1803-1914." *Books, Buildings and Social Engineering: Early Public Libraries of Britain from Past to Present*. (Surrey: Ashgate Publishing Limited, 2009). 139.
- 18 Ibid.

- 19 Beckman. *Best Gift*. 117.
- 20 Ibid.
- 21 Black. "Serial Philanthropy." *Books, Buildings and Social Engineering*. 139.
- 22 Thomas Augst and Kenneth E. Carpenter. "Blood and Thunder on the Bookmobile." *Institutions of Reading: The Social Life of Libraries in the United States*. (Boston: University of Massachusetts Press, 2007), 269.
- 23 Ibid, 270.
- 24 Beckman, *Best Gift*. 134.
- 25 Ibid.
- 26 Ibid, 115.
- 27 Augst. "Bookmobile." *Institutions of Reading*, 270.
- 28 Beckman. *Best Gift*. 104.
- 29 Black. "Serial Philanthropy." *Books, Buildings and Social Engineering*. 139.
- 30 Augst. "Bookmobile." *Institutions of Reading*. 269.
- 31 Beckman. *Best Gift*, 11.
- 32 Ibid, 17.
- 33 Ibid, 21.
- 34 Kriston Capps. "How Andrew Carnegie Built the Architecture of American Literature," *CityLAB*. Accessed February 14, 2016. <http://www.citylab.com/design/2014/10/how-andrew-carnegie-built-the-architecture-of-american-literacy/381953/>
- 35 Beckman. *Best Gift*, 21.
- 36 Ibid.
- 37 Toronto Public Library. "Toronto's Carnegie Libraries." *Toronto Public Library*. Accessed April 7, 2016. <http://www.torontopubliclibrary.ca/about-the-library/library-history/carnegie.jsp>
- 38 Beckman. *Best Gift*, 117.
- 39 Toronto Public Library. "Carnegie Libraries." *Toronto Public Library*, <http://www.torontopubliclibrary.ca/about-the-library/library-history/carnegie.jsp>

- 40 Beckman. *Best Gift*. 5.
- 41 Capps. "Architecture of American Literature," *CityLAB*. <http://www.citylab.com/design/2014/10/how-andrew-carnegie-built-the-architecture-of-american-literacy/381953/>

The Future of the Carnegie Library

“A library in the middle of a community is a cross between an emergency exit, a life-raft and a festival. They are cathedrals of the mind; hospitals of the soul; theme parks of the imagination. On a cold rainy island, they are the only sheltered public spaces where you are not a consumer, but a citizen instead”

-Caitlyn Moran

Revitalization Strategies for Typical Carnegie Libraries

The Carnegie Library itself was the model of simplicity; a single room dedicated to the sole purpose of facilitating knowledge acquisition through the art of reading. For the better part of a century, these small buildings acted as the sole source of knowledge for every member of society regardless of their social standing, forming the intellectual and cultural heart of many of their respective communities. The prevalence of digital technology in contemporary society however, has changed the way many people view knowledge acquisition. This has caused them to trade in their books for electronic devices which are seemingly capable of transmitting any information the user needs at the push of a button.

This drastic shift in thinking over a relatively short time span has led to a change in the way libraries are being used. Once reliant on patrons reading the materials stored on the shelves of their labyrinthine interiors, libraries have been forced to adapt, replacing these storage structures with technology portals in an attempt to become hubs dedicated to digital connectivity in the public realm. This change has also caused for many communities to re-evaluate their library needs, leading them to consider constructing new state-of-the-art buildings designed to consolidate the services of older libraries into a single space dedicated to meeting the evolving needs of a growing digital society. Historic buildings like the Carnegie Library are among those most affected by this trend in library architecture as they are being left in a state of limbo; not able to be torn down and replaced due to their historic status, yet not adequate in their current form to meet the needs of a population becoming increasingly reliant on digital technology.

These historic structures are in need of an architectural revitalization strategy capable of transitioning the Carnegie Library from a relic of the past into a twenty-first century marvel. The chapter explores a variety of different



Fig. 5.1.1 - The original Beaches Branch of the Toronto Public Library after it was completed in 1916.



Fig. 5.1.2 - The Beaches Branch Library after an addition was completed in 2005 creating more study areas, community rooms and digital technology space while allowing elements of the original building, like the facade and historic interior wooden structure, to remain unchanged.

precedents, completed or proposed in recent years, in which Carnegie Library buildings have been revitalized through various architectural interventions in order to better accommodate the changing needs of their communities. Each precedent examined follows a different architectural maneuver applied to the existing library as a means of allowing digital technology, history, and the community to work harmoniously in the service of library patrons in the digital age, thus transforming the library into a vessel of knowledge relevant to a new generation.

The revitalization strategies explored below are presented as architectural maneuvers. Generally, the architectural maneuver applied to the revitalization of a typical community Carnegie Library falls into one of three categories: additions, expansions, and hybrid revitalizations. Additions are comprised of an external piece of architecture added to an existing structure without compromising to any great extent the aesthetic of the original building while creating additional space for program to occur. Conversely, the expansion strategy employs the use of a new building shell that completely surrounds the existing library, enlarging the usable interior space in all directions. Finally, the hybrid revitalization strategy combines these two ideas with extensive renovations, often leaving the front façade of the building intact while drastically changing its interior form and use. Each of these strategies will be explored in-depth through the following precedent studies: the addition to the Yorkville Public Library, the expansion of the Hespeler Public Library, and the revitalization of the Queen and Lisgar Public Library. Although none of these precedents are particularly intriguing on their own, together they offer a unique perspective on the study of architectural interventions for Carnegie Libraries as they all share the same design in plan, Type 2, from Andrew Carnegie's "*Notes on Library Buildings*."¹ Due to the similarities caused by their plan design, this series of precedent studies will show how the same Carnegie Library in different communities has evolved architecturally over the last century to continue to serving the public in the digital age.

Addition Strategy - The Yorkville Public Library

The Yorkville Public Library, completed in 1907, was the first Carnegie Library to open in the city of Toronto.² Originally granted in 1903, this library was one of three branch libraries donated to the city in the early years of Andrew Carnegie's philanthropic campaign. Along with a central branch, the Yorkville Public Library and its two similarly scaled companions were established in the hopes that they would provide every citizen of the city with the opportunity to learn through reading.³ However, as the city continued to grow over the years, these libraries quickly became inadequate, requiring some form of architectural intervention to occur in order to remain relevant. In Yorkville, this intervention occurred in the form of an addition at the rear of the original library building.

The addition for the Yorkville Public Library was designed by Barton Myers Associates Limited in 1978.⁴ Myers, who believed that architects were always at their best when confronting problems with difficult constraints, relished in projects like the Yorkville Public Library.⁵ Knowing that the library had been listed on the city's Inventory of Heritage Properties just five years earlier and dealing with the constraints of the library's quickly developing urban surroundings,⁶ Myers developed a plan for the building that would suit its social, economic and physical boundaries.⁷ Through the analysis of each of these factors, Myers designed an understated addition for the library that would be situated directly behind the original structure, effectively double the usable interior space of the library while minimizing the impact of the addition on the building itself.⁸

In order to create this addition that would not impose upon or draw focus from the original Carnegie Library, Myers used a number of different architectural techniques and features. Firstly, he chose to design the addition to match the look and scale of the original building exactly. With the intention of simply duplicating the original library, he designed the

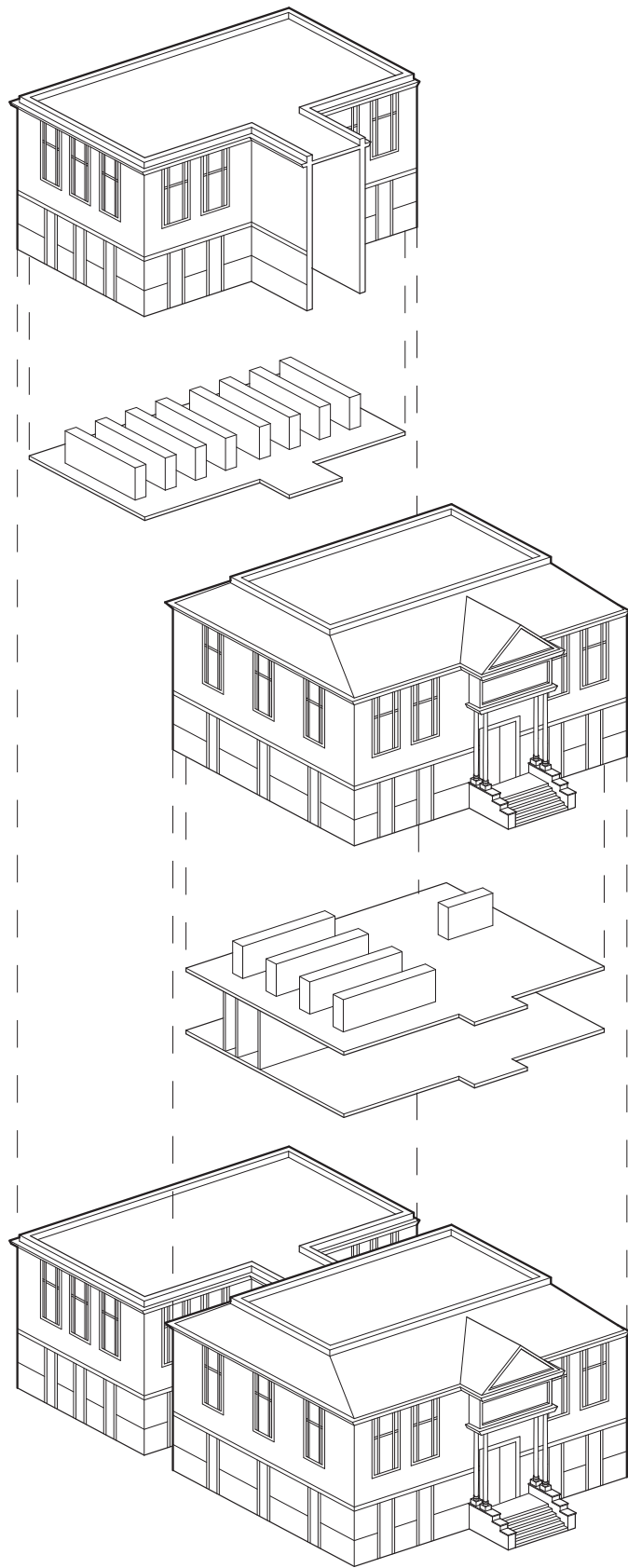


Fig. 5.2.1- Axonometric study of the addition strategy that was used to expand the interior space of the Yorkville Public Library.

addition by using the same length, width, materiality and façade design as the existing structure.⁹ Secondly, he situated this duplicated space several meters behind the original structure, creating a large gap between the two portions of the library. In doing so, Myers created the illusion that the two components of the library, the original building and the addition, were actually two separate structures on the same site.¹⁰ Finally, Myers designed a small work space between the two seemingly independent structures that was recessed in width so as to be hidden from the view of casual passersby.¹¹ This room, used primarily for staff and circulation, offered the perfect transitional space between the old and new portions of the Yorkville Public Library, drawing users from the original building into the new space.¹²

Barton Myers approach to the design of an addition for a Carnegie Library is an example of one of the most widely used strategies for updating these historic structures. In duplicating the scale of the original building for the



Fig. 5.2.2 - The Yorkville Public Library addition was created to subtly double the space of the library by adding a similarly sized building directly behind the original library.



Fig. 5.2.3 - The interior of the expanded portion of the Yorkville Public Library was designed to house the library's book collection, freeing up the original space as a reading and working room.



Fig. 5.2.4 - The interior of the original portion of the Yorkville Public Library that was partitioned to split the space between the library's book collection and digital media space.

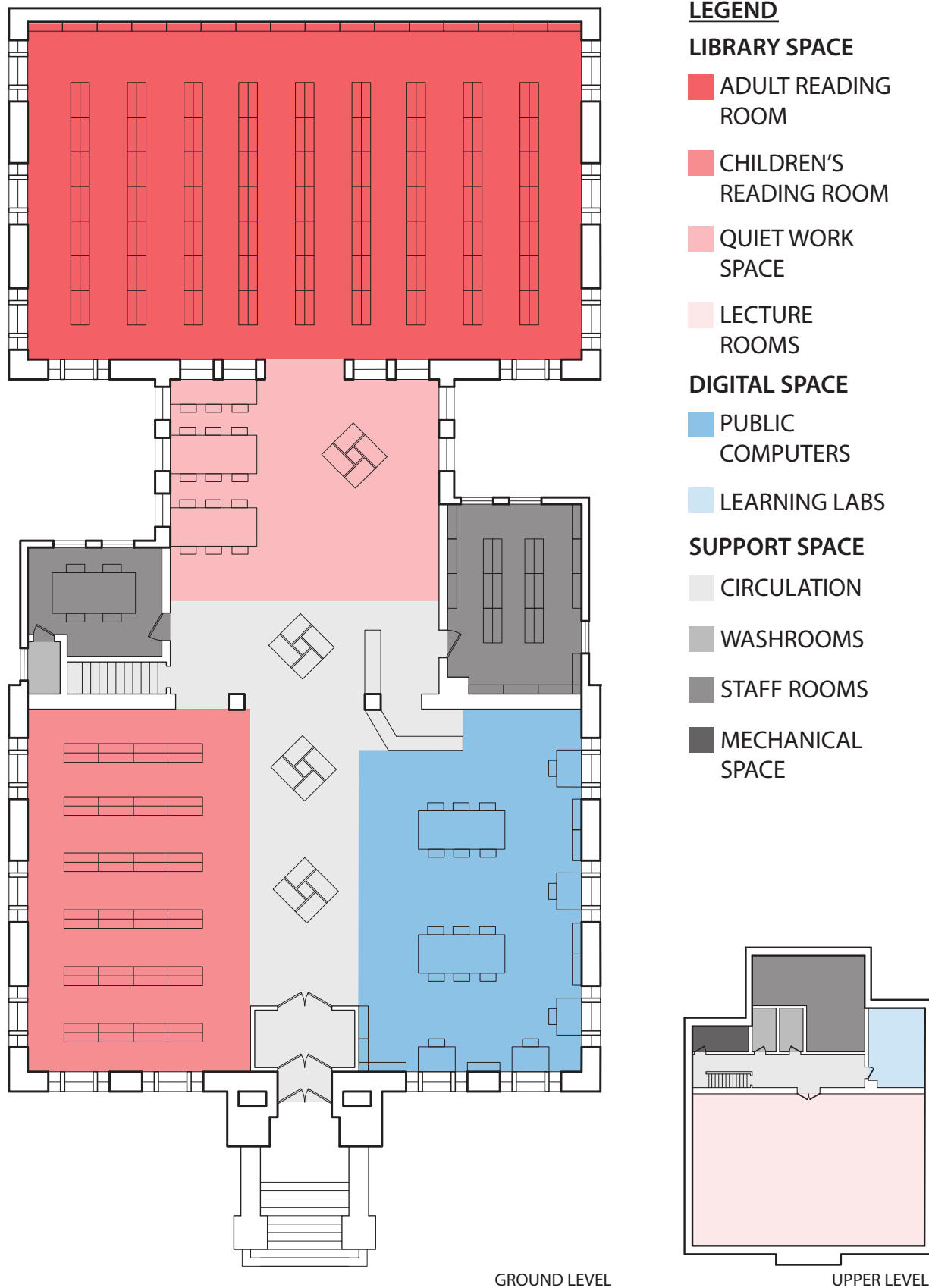


Fig. 5.2.5 - Plan study of the addition strategy applied to the Yorkville Public Library.

design of the addition, Myers was able to double the useable space of the library while respecting the historic significance of the existing building. Today, this addition still serves the library as a vital space, housing the remaining book collection in a labyrinth of shelves throughout the space. In keeping with the demands of society for access to digital technology, the original portion of the library has been converted since Myers addition was completed into a quiet workspace with technology bays. The prominence of this technology based area at the front of the library is a reflection of the importance of these types of spaces within the contemporary form of the Carnegie Library. In doing this, we are allowing these historic buildings to remain a vital public entity within their communities while honoring their heritage as places dedicated to the pursuit of knowledge.

Expansion Strategy - The Hespeler Public Library

The Hespeler Public Library is an example of a Canadian Carnegie Library that has withstood the test of time. The original building was completed in 1923, with several renovations and additions completed over the years. However, in 2003, all of these additions to the original structure were removed to make way for a bold, new design strategy. Kongats Architects proposed to transform the original library into a “ship in a glass bottle.” In order to accomplish this feat, Kongats employed the use of a simple glass curtain wall, effectively expanding the library space, preserving the historic legacy of the Carnegie Library and providing the community with a contemporary architectural landmark.¹³

The most prominent design feature in the expansion of the Hespeler Public Library was the addition of a glass shell that completely enclosed the original building. This new skin doubled the usable floor area of the library while preserving the original structure at its core.¹⁴ The glass shell is composed of both fixed and operable panels, allowing for the use of natural ventilation throughout the library. The surface of the glass facade is also fritted with ceramic rectangles which are dispersed in a manner that controls the light and views within the building.¹⁵ Additionally, these rectangles are a similar size and shape to the original brick work of the old library, echoing the fabric of the building it surrounds and the city in which

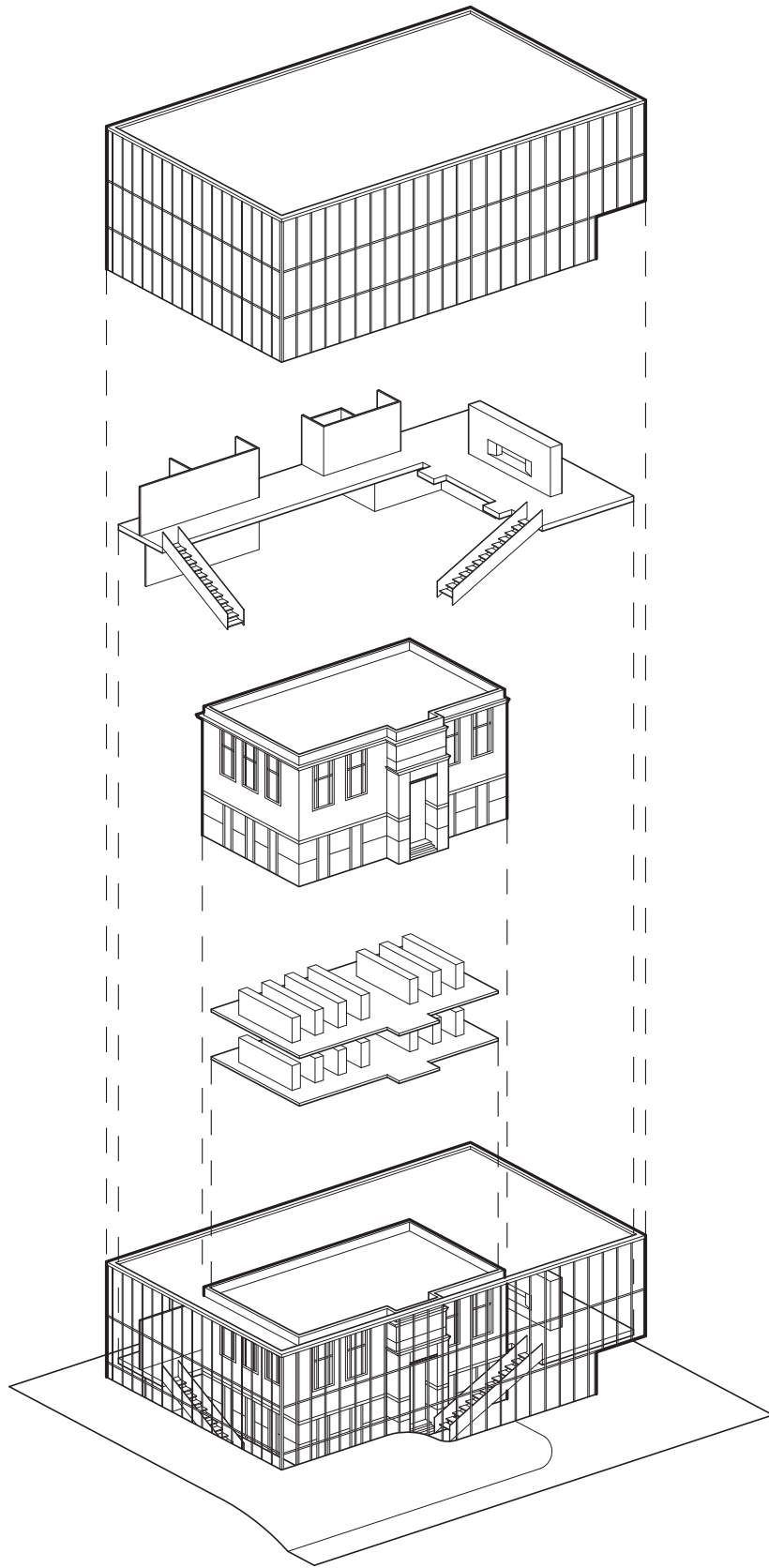


Fig. 5.3.1 - Axonometric study of the expansion strategy applied to the Hespeler Public Library.

the library sits.¹⁶

Occupying the interim space between the new façade and original library is a rigorously controlled interior designed to create a specific sense of place, warmth, and community. Throughout this space specific work areas are apparent in the design, dedicated to a variety of uses such as studying, computer use, or simply reading. An oak veneer is used throughout this area, applied to every surface including walls, floors, and built in furniture. This creates a visual language of warmth the designers intended for the community areas to have.¹⁷

This strategy preserves the original Carnegie library at the heart of the new shell. The original building was largely left intact, with only simple restorations done to the brickwork on the façade and the updating of interior finishes. The windows and doors were removed on two faces of the original building to allow for an uninterrupted transition from the new



Fig. 5.3.2 - The Hespeler Public Library expansion project created a very innovative solution to the problem of space facing Carnegie Libraries around the world by enclosing the original library within a new building shell.



Fig. 5.3.3 - The interior of the expanded portion of the Hespeler Public Library was clad entirely in wood to provide the space with a sense of warmth (left) while the space between the exterior facade of the original Carnegie Library and the new glass building shell was transformed into circulation space (right).

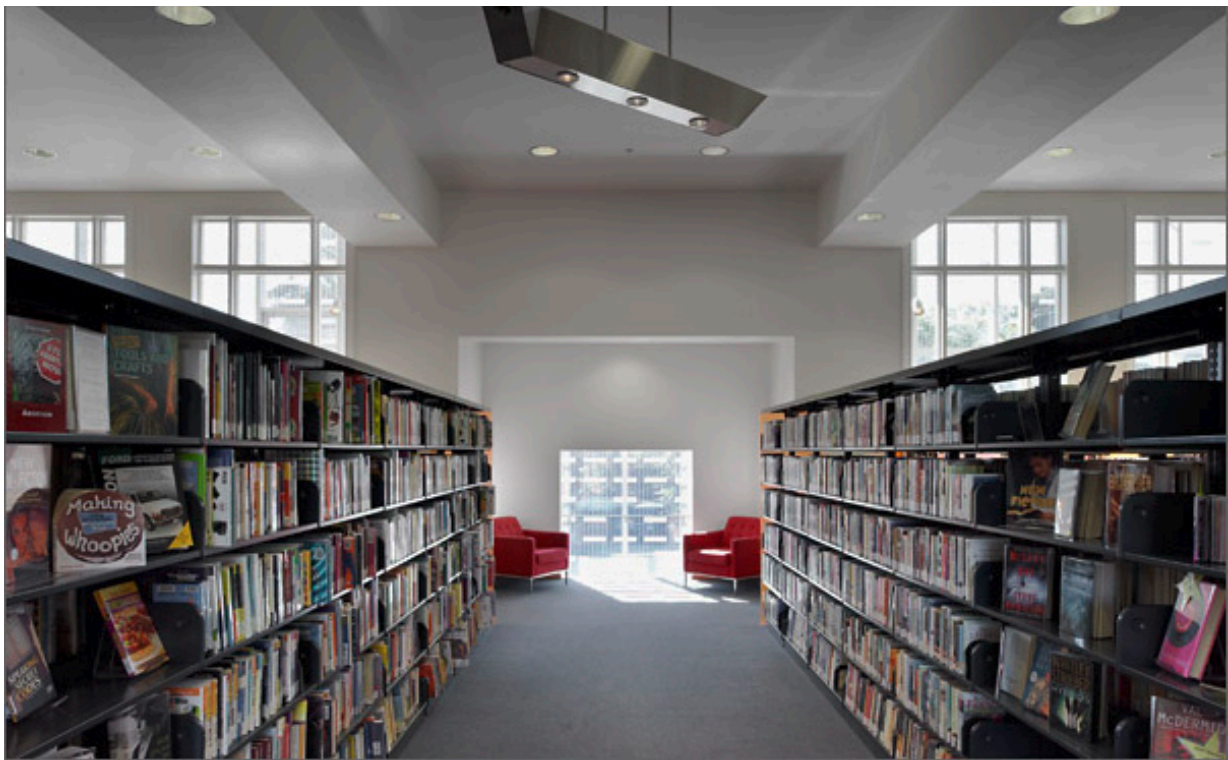


Fig. 5.3.4 - The interior of the original Hespeler Public Library was transformed into a book vault dedicated entirely to storing the libraries numerous volumes and providing a place for patrons to read.

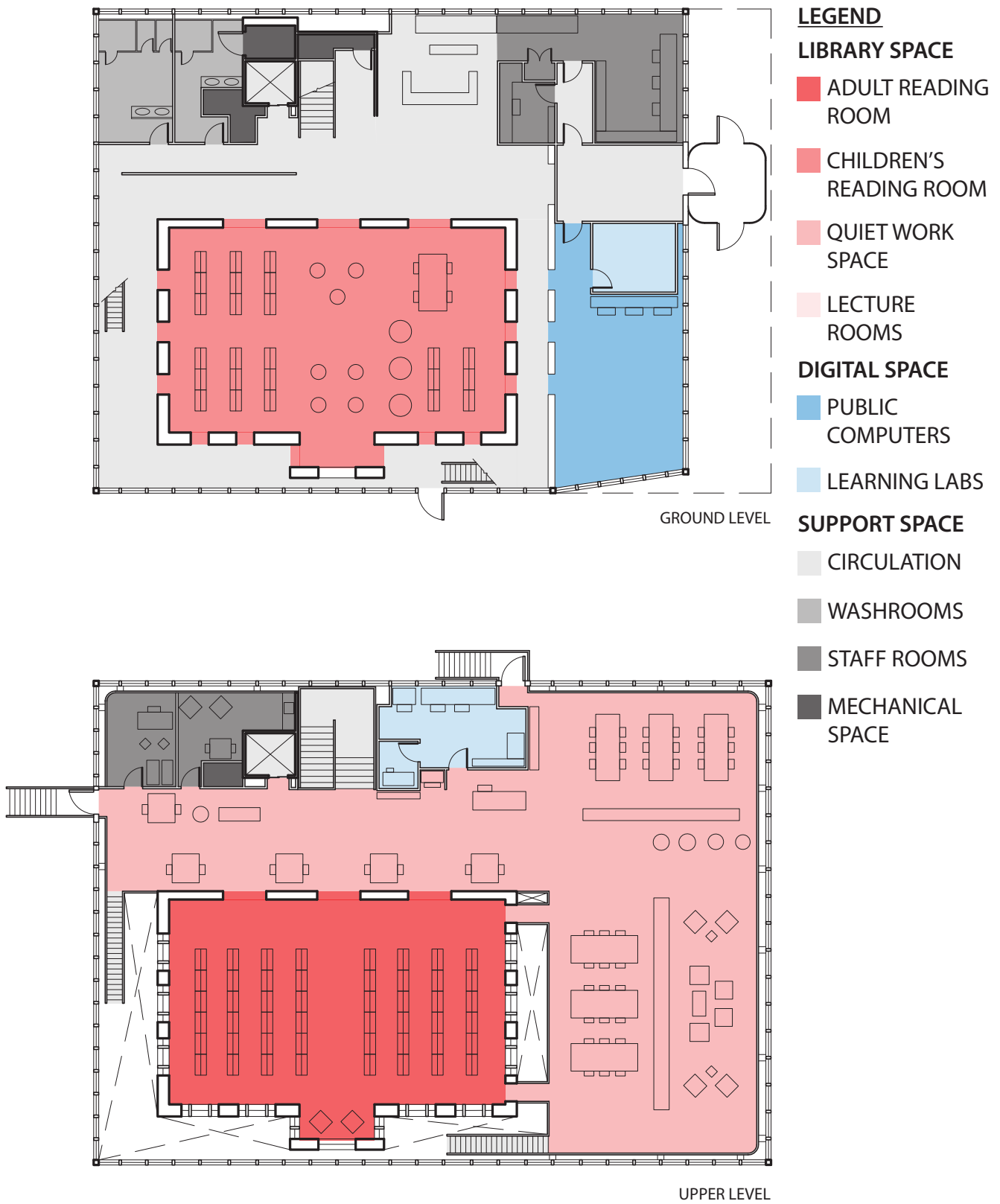


Fig. 5.3.5 - Plan study of the expansion strategy applied to the Hespeler Public Library.

space to the old.¹⁸ Between the old building's façade and the new curtain wall, the pattern of the fritted glass dances across the bricks the inspired it, creating a partially shadowed ambience to these spaces intended to be the library's main circulation corridors.¹⁹

The interior of the old library building has been transformed into a book vault with the upper level hosting the adult collection and the lower level is designated as the children's library.²⁰ This space creates an intriguing use of the old library as an historical reference to the library as a place of knowledge. The book vault creates a subconscious understanding that books and the knowledge they contain must be protected within a vessel, similarly to the manner in which the old library has been protected within the new one in this project.

In employing a "ship in a bottle" strategy, the library was able to be updated using a contemporary design solution employing the strategy of expansion to the physical space while preserving a historic structure. The simplicity of this solution in itself is a beautiful reminder of what a creative architect can do with a historic building in need of revitalization. It creates a new building without destroying the original, celebrating its history and facilitating the evolution of the library typology in one beautifully crafted architectural landmark.

Hybrid Revitalization Strategy - The Queen and Lisgar Public Library

The former library located at Queen and Lisgar in Toronto is an example of a Carnegie Library that has been transformed through a combination of renovations and additions into a new form of public space. In 1909, this building became the second Carnegie Library to open in Toronto, designated to serve the city's west end.²¹ However, as the city continued to grow outwards from its centre, the circulation numbers at this library quickly dropped, causing the building to be permanently closed in 1964.²² After its closure, the building changed use several times, eventually being purchased in 2012 by the Theatre Centre to become a new headquarters and performance space. This drastic change was accomplished by transforming the library's original reading room into an open concept

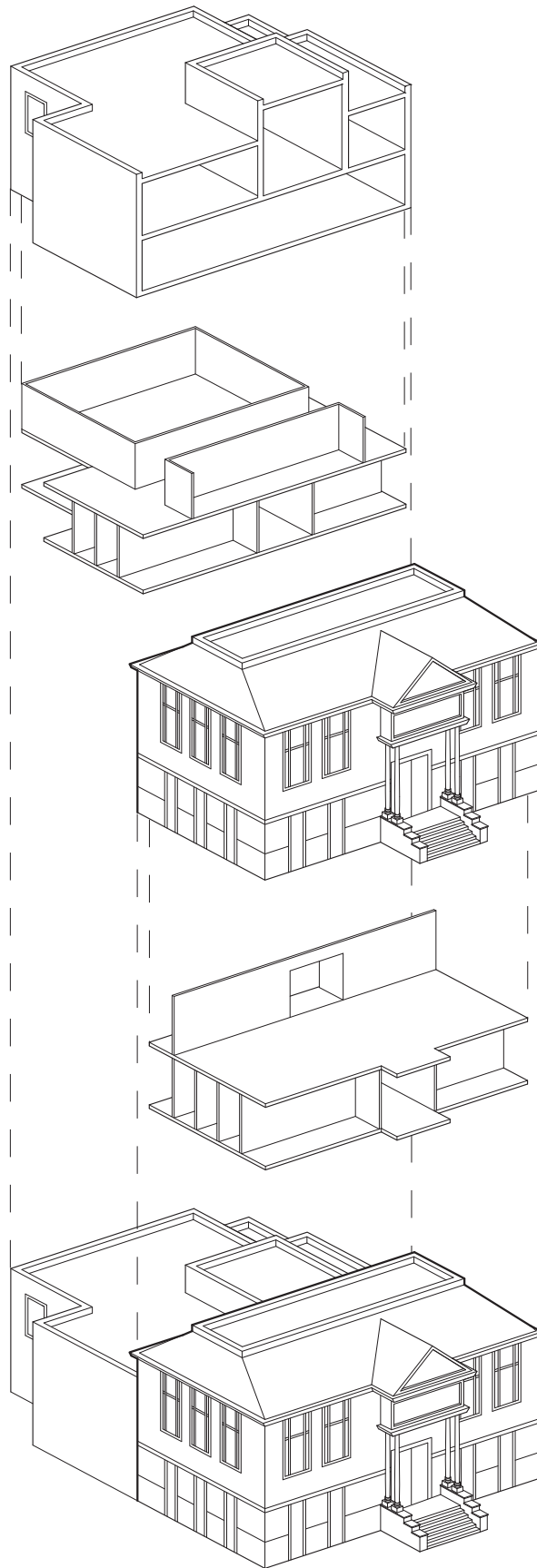


Fig. 5.4.1- Axonometric study of the hybrid strategy that was used to transform the interior space of the former Queen and Lisgar Public Library into a theatre.

performance space, adding a café, and renovating an earlier addition to include a series of utility and dressing rooms.²³ Completed by GBCA Architects in March of 2014,²⁴ this transformed library is an example of a successful revitalization project that redefines the original purpose of the space as a new form of public infrastructure.

The Theatre Centre, now occupying this once prominent library, has completely redefined the interior of the building by transforming the former reading room from a rigidly controlled space for book storage and knowledge acquisition into an open plan room capable of adapting to the needs of different clientele.²⁵ This room primarily serves the Theatre Centre as an open concept performance space where the audience and actors blend together in an immersive theatre experience. However, the former reading room is not solely used for performance purposes. It has also been used for a variety of different events such as fundraising galas and art exhibitions.²⁶ This redefined library space, with its characteristic high ceilings and windows originally designed to accommodate bookshelves,



Fig. 5.4.2 - The former Queen and Lisgar Public Library was renovated to transform the space into the Theatre Centre and café.



Fig. 5.4.3 - The main library space within the former Queen and Lisgar Public Library was transformed into an open concept performance space to facilitate plays and gala events.



Fig. 5.4.4 - A small lending library sits at the base of a wall behind the stage as a tribute to the building's former use as a Carnegie Library.

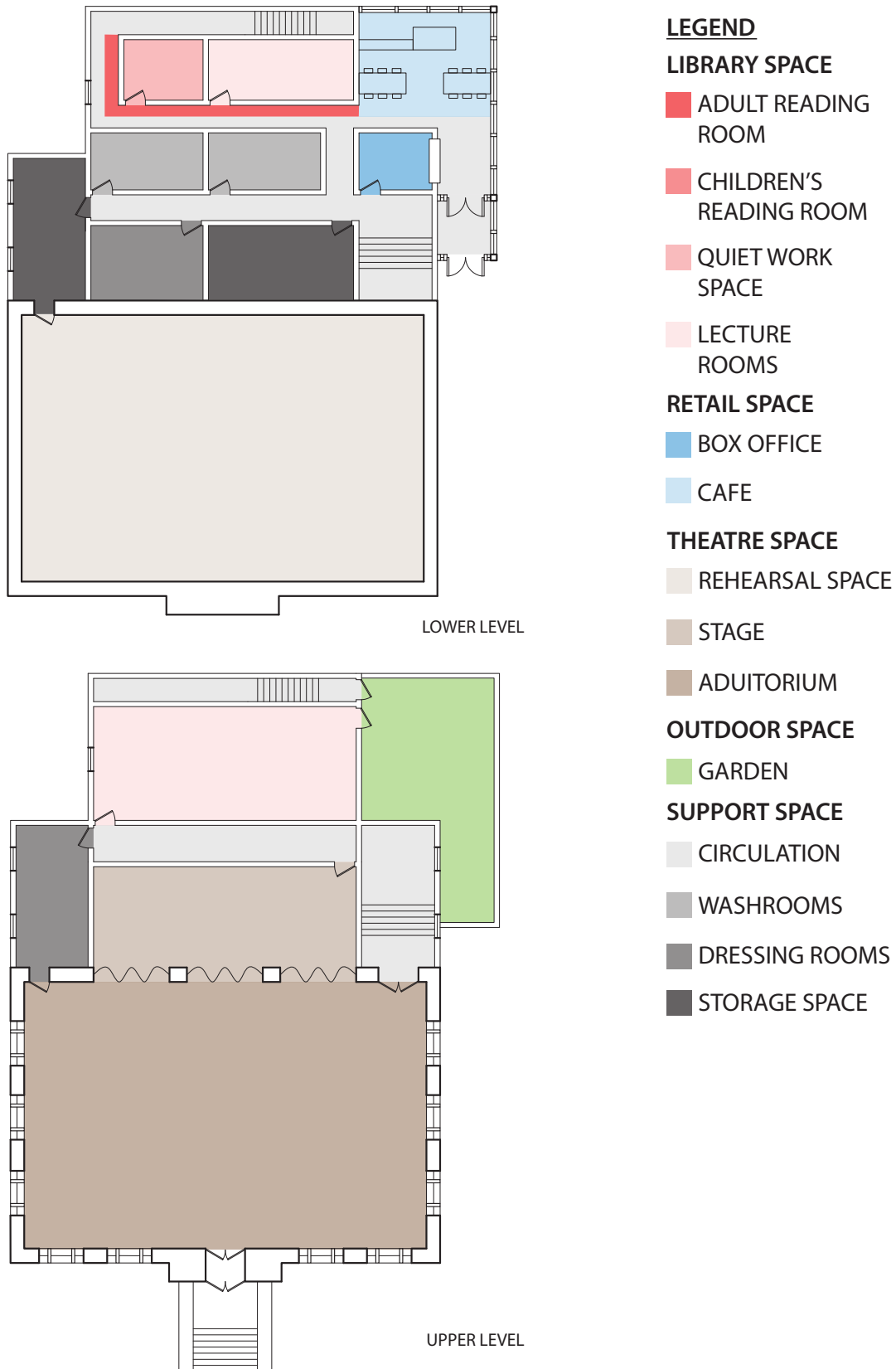


Fig. 5.4.5 - Plan study of the hybrid strategy applied to the former Queen and Lisgar Public Library.

offers an ideal environment for the theatre as it allows the users to easily control access to the space and lighting levels.²⁷

Despite the extensive changes that were completed on the building's interior to transform the library into a theatre, however, the exterior of the library building has largely remained unchanged from its inception in 1909.²⁸ This is due in part to the heritage designation of the library received in 1973 which was intended to preserve the building's facade on Queen Street West. Along this major thoroughfare, the impact of the library on the urban vernacular has remained largely unchanged from the time it was donated to the city over a century ago.²⁹

On Lisgar Street, however, the exterior façade of the library has been altered drastically through a number of additions intended to modernize the building. One of the most successful additions, completed for the current use of the building as a theatre, features a café.³⁰ This small café, designed using contemporary architectural principles, has had an immense impact on the revitalization of the former library building. Operating seven days a week, this café adds a community space to the building that offers a place to relax, socialize and enjoy the building's architecture without having to purchase a show ticket.³¹ Additionally, this café offers the community one of the only glimpses of the building's former use as a library. A line of books donated to the café by performers, employees and the community sits on the floor by the pastry counter creating a small lending library; an homage by the theatre community to the building's former purpose.

The hybrid strategy of renovations and additions used to revitalize this former library building has successfully transformed the space into a unique form of public space within the community. By using the shuttered library as a theatre, the legacy of the building as a place to gain knowledge continues through the stories that are told in the performances. Although not his original intention, as Carnegie thoroughly believed that the benefit of the library laid in the art of self-improvement through reading, this new purpose not only improves the community through a shared cultural experience, but also builds on the importance of social interaction that the Carnegie Libraries often lacked. In becoming a home for the performing

arts, the former Queen and Lisgar Public Library has transformed through architecture to meet the needs of an evolving society by showcasing the importance of culture, not just digital technology, in the pursuit of knowledge acquisition in the twenty-first Century.

Revitalization Strategies for Large Carnegie Libraries

The phenomena of using architecture as a tool for transforming Carnegie Libraries is not limited to the small buildings showcased in the three previous examples. Larger buildings, like the central libraries donated to major urban centers around the world, have also struggled to remain relevant in rapidly developing cities. However, unlike their smaller counterparts, these monumental structures are not as easily transformed through architecture into twenty-first Century marvels. In general, large urban Carnegie Libraries only fall into two categories of revitalization strategies: additions and renovations. Similarly to the strategy employed for small libraries, additions often serve the purpose of simply adding more useable space to the large library buildings. Often, these additions are coupled with some form of renovation to help transition the large space into its new use. However, the urban locations of many these large libraries are often too crowded by other structures to allow external elements to be added to the buildings. In these instances, the strategy of extensive renovations, where only the interior of the building is updated while the exterior is simply restored, is often employed to update these urban landmarks.

Addition Strategy - The Mount Vernon Public Library

The Mount Vernon Public Library was dedicated to the city of Washington, D.C. in 1903. This historic structure operated as a library for 100 years until 2003 when the Historical Society of Washington moved their headquarters into the space. Following this acquisition, the library was briefly used as a city museum before closing in 2004. Between this closure and 2013, the space was used as a special events space, hosting everything from weddings to conferences.³² In 2013, a proposal was put forward by the Smithsonian Institute to transform the library into the International Spy Museum and Archives. This proposal involved an interior renovation of the

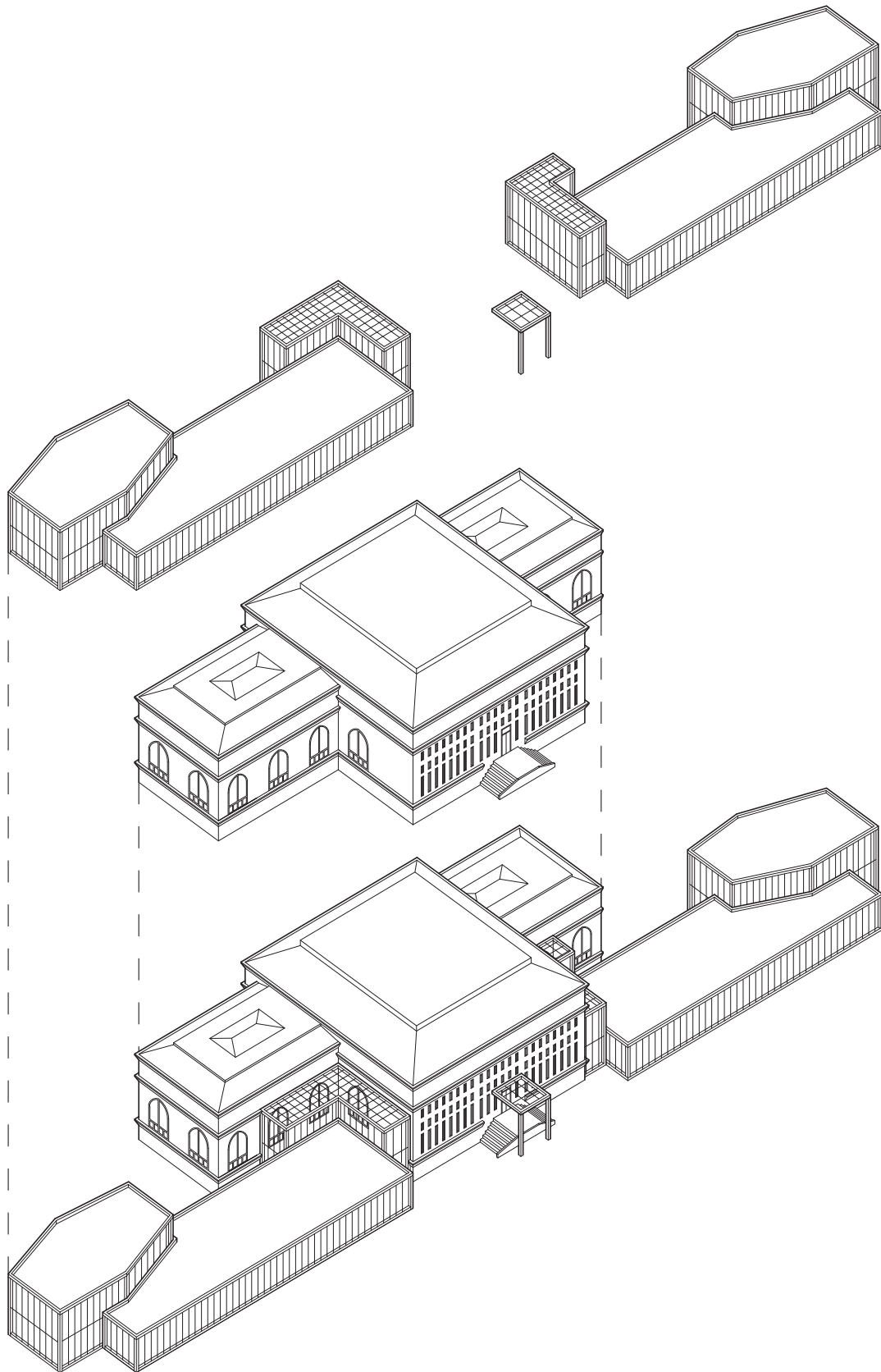


Fig. 5.5.1 - Axonometric study of the addition strategy that was applied to the Mount Vernon Public Library in the form of glass additions.

original library building to create galleries on the ground floor, an archive on the second floor, and the addition of two glass pavilions attached to the east and west facades of the original library to accommodate more gallery spaces, a store, and a visitor centre.³³ This proposal called for the main façade of the original building to be left intact, preserving the rich history of the Carnegie Library as a Washington landmark while drastically changing the internal use of the building.

The new glass additions on the exterior of the library were designed to provide extra space for the public elements of the proposed museum, intending to house programs such as the cafe, visitor center, and museum store, making these light, contemporary spaces the beginning and end of each visitor's journey through the museum.³⁴ These spaces were meant to contrast the historic library facade through their materiality, a light-seeming floor to ceiling glazing, and open floor plans.³⁵ The transition spaces from the new additions to the existing building were also meant to be entirely glazed, enveloping the user in light before plunging them into the much darker space of the existing library building. The intention of these light thresholds was to draw people through the original library into the main museum space.

The design proposal called for the existing former library building to be left largely intact with minor renovations made to update the finishes of the interior spaces. The former reading rooms and book storage area were to be transformed into exhibit spaces and archives, allowing the museum to have better control over sensitive and valuable artifacts, thus protecting them from exposure to excess light and prying eyes.³⁶ The theory behind this design decision was that the old library space could be closed from the public portions of the building which would protect its contents while allowing public areas, such as the café, to remain open after the museum itself was closed.³⁷

The completed renovation and repurposing of the Mount Vernon Public Library would have more than doubled the library building's current volume. This additional space would have allowed the International Spy Museum to expand from its current size to the scale necessary for inclusion



Fig. 5.5.2 – A rendering of the proposed exterior facade of the International Spy Museum and Archives composed of glass building attachments on a Carnegie Library.



Fig. 5.5.3 – A rendering of the proposed exterior entrance to revitalized Mount Vernon Carnegie Library as the International Spy Museum and Archives.

in the Smithsonian Institute.³⁸ However, the City of Washington eventually deemed the proposed additions too grand, citing a concern for the integrity of the Carnegie Library as a cultural landmark in their decision rejecting the design proposal.³⁹

While the additions in the case of the Mount Vernon Public Library were ultimately deemed too intrusive on the original structure by the city, the strategy of additions as a whole is an excellent and widely used approach to revitalizing Carnegie Libraries. This strategy facilitates the addition the usable program space in a manner that allows for the legacy of Andrew Carnegie to live on in a new building form, deviating from his rigidly enforced single room library spaces to structures better suited for the twenty-first century. When designed with care and consideration, additions can be a beautiful solution to the simple problem of lack of interior space.

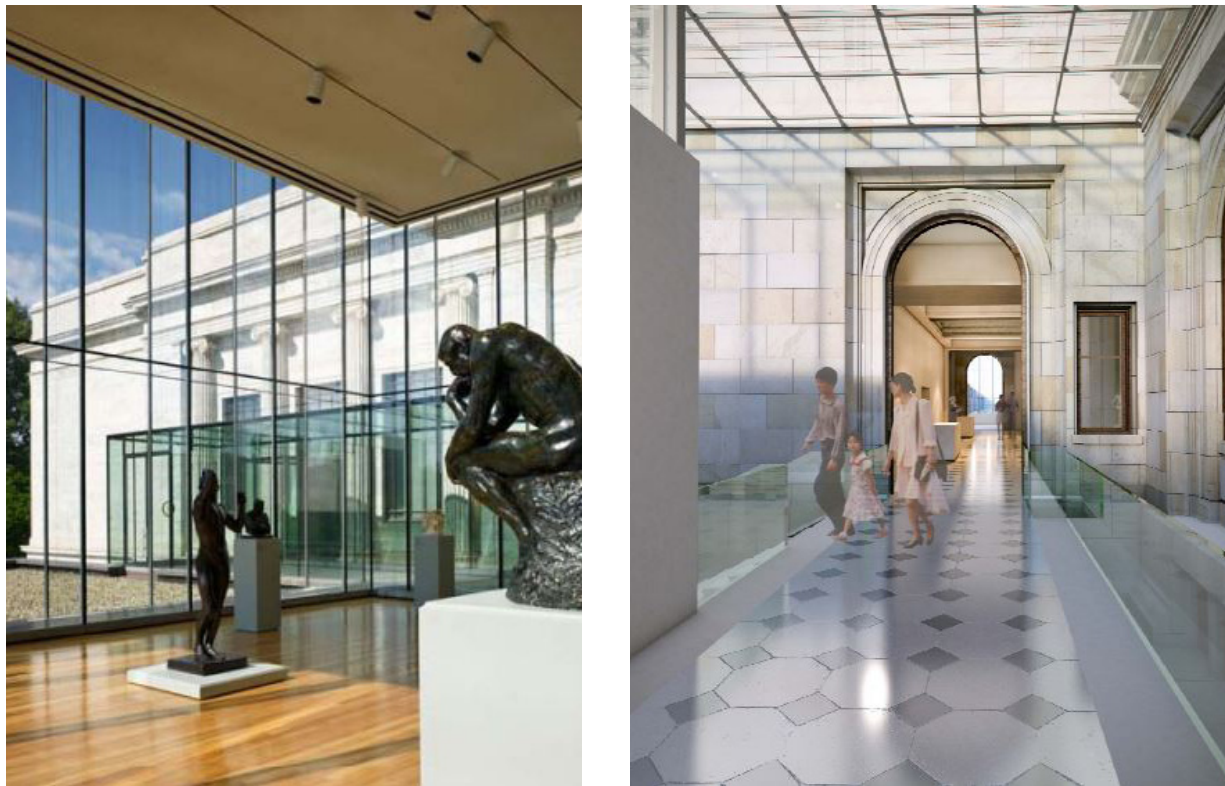
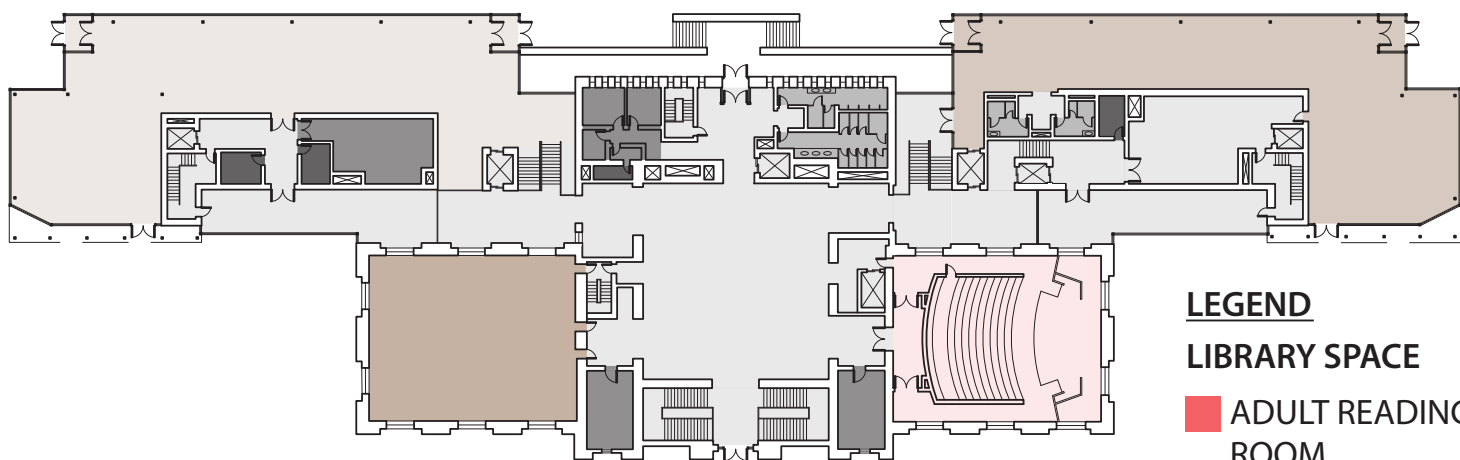
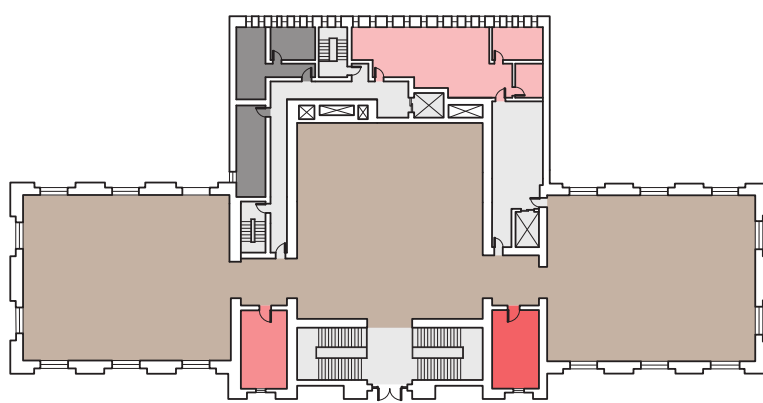


Fig. 5.5.4 – A rendering of the proposed interior of glass building attachments as gallery spaces (left) and transition spaces between the new areas and original Carnegie Library (right).



GROUND LEVEL



UPPER LEVEL

LEGEND

LIBRARY SPACE

- ADULT READING ROOM
- CHILDREN'S READING ROOM
- QUIET WORK SPACE
- LECTURE ROOMS

DIGITAL SPACE

- PUBLIC COMPUTERS
- LEARNING LABS

MUSEUM SPACE

- MUSEUM STORE
- VISITOR CENTRE
- GALLERY SPACE

SUPPORT SPACE

- CIRCULATION
- WASHROOMS
- STAFF ROOMS
- MECHANICAL SPACE

Fig. 5.5.5 - Plan study of the programmatic elements of the revitalized Mount Vernon Carnegie Library as the International Spy Museum and Archives.

Renovation Strategy - The University of Syracuse Carnegie Library

The University of Syracuse Carnegie Library was completed in 1907, donated by Andrew Carnegie to serve as the main library for the university campus.⁴⁰ Throughout the years, the interior of the building has been altered dramatically to meet the changing needs of students as the university campus grew and new technologies were developed. The most recent renovation, completed in 2014 by LTL Architects, consisted of a major revitalization of the central core of the building.⁴¹ This space originally consisted of a series of large reading rooms that were expanded internally during the renovation to provide updated work and social areas for students. In addition to this work, the grand entry portico was enclosed to create a new vestibule. This new double height space was then divided into two spaces: a new entrance and a silent reading room.⁴² Finally, the façade was restored to its original 1907 condition, celebrating the building's history on the exterior while allowing for the accommodation of modern needs and technology on the interior.⁴³

The majority of the renovation to the University of Syracuse Carnegie library occurred in the building's central core. Here, they rejuvenated the large reading room by updating finishes and redistributing openings in the walls surrounding the core. This allowed the space, used as a general working area for students, to be perceived as larger and more airy. The renovation also allowed the space to be flooded with natural light, creating a more pleasant work area for the students.⁴⁴ Additionally, the storage space below the central core of the building was transformed into an art gallery, providing students with a new space to display their work and take a break from their studies.⁴⁵

Along the periphery of the newly updated core a series of small office and work rooms were created, providing students and staff a quiet retreat from the large, central reading room. These small offices were designed to accommodate students working in small groups, allowing them to collaborate without interrupting the studying of their fellow classmates.⁴⁶

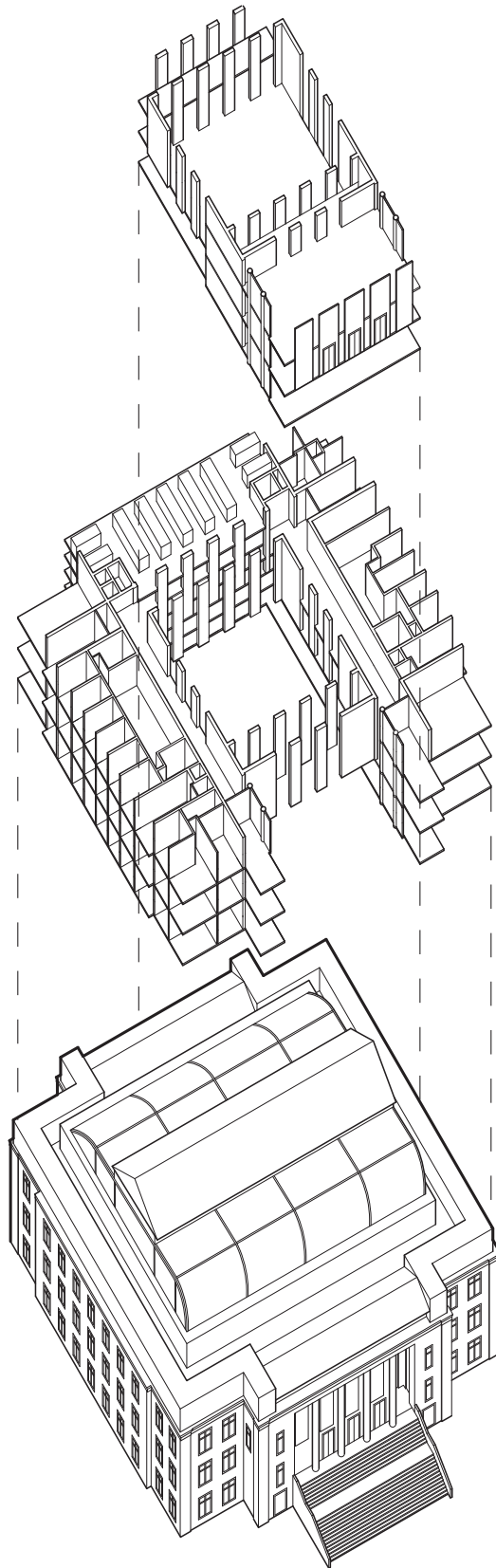


Fig. 5.6.1 - Axonometric study of the renovation strategy that was applied to the interior reading room of the University of Syracuse Carnegie Library.

Additionally, these spaces were updated to facilitate the use of digital technology ensuring students are able to remain connected as they work. The rear portion of the periphery area was also updated to allow for the library's considerable collection of books to be consolidated. Three additional floors were added in between the existing ones to allow the bookstacks to be more heavily concentrated in this area. However, these additional floors fell short of being able to house all of the library's original books, causing the university to move most of the literary materials to the other libraries on campus.⁴⁷

The final part of the renovation to the University of Syracuse Carnegie Library was the restoration of the building's historic exterior. All of the library's windows were replaced to allow for better building performance and the portico at the front of the building was enclosed to form a vestibule. This vestibule, created by placing glass walls and doors between the columns at the front of the building, was the only deviation from the restoration of the building's original 1907 exterior condition during the renovation process.⁴⁸



Fig. 5.6.2 – The newly restored façade of the University of Syracuse Carnegie Library with its newly enclosed portico as an entrance vestibule.



Fig. 5.6.3 – A section perspective of the design proposal for the renovation of the University of Syracuse Carnegie Library.



Fig. 5.6.4 – The newly renovated interior of the University of Syracuse Carnegie Library with the individual study areas of the reading room (left) and the open central workspace (right).

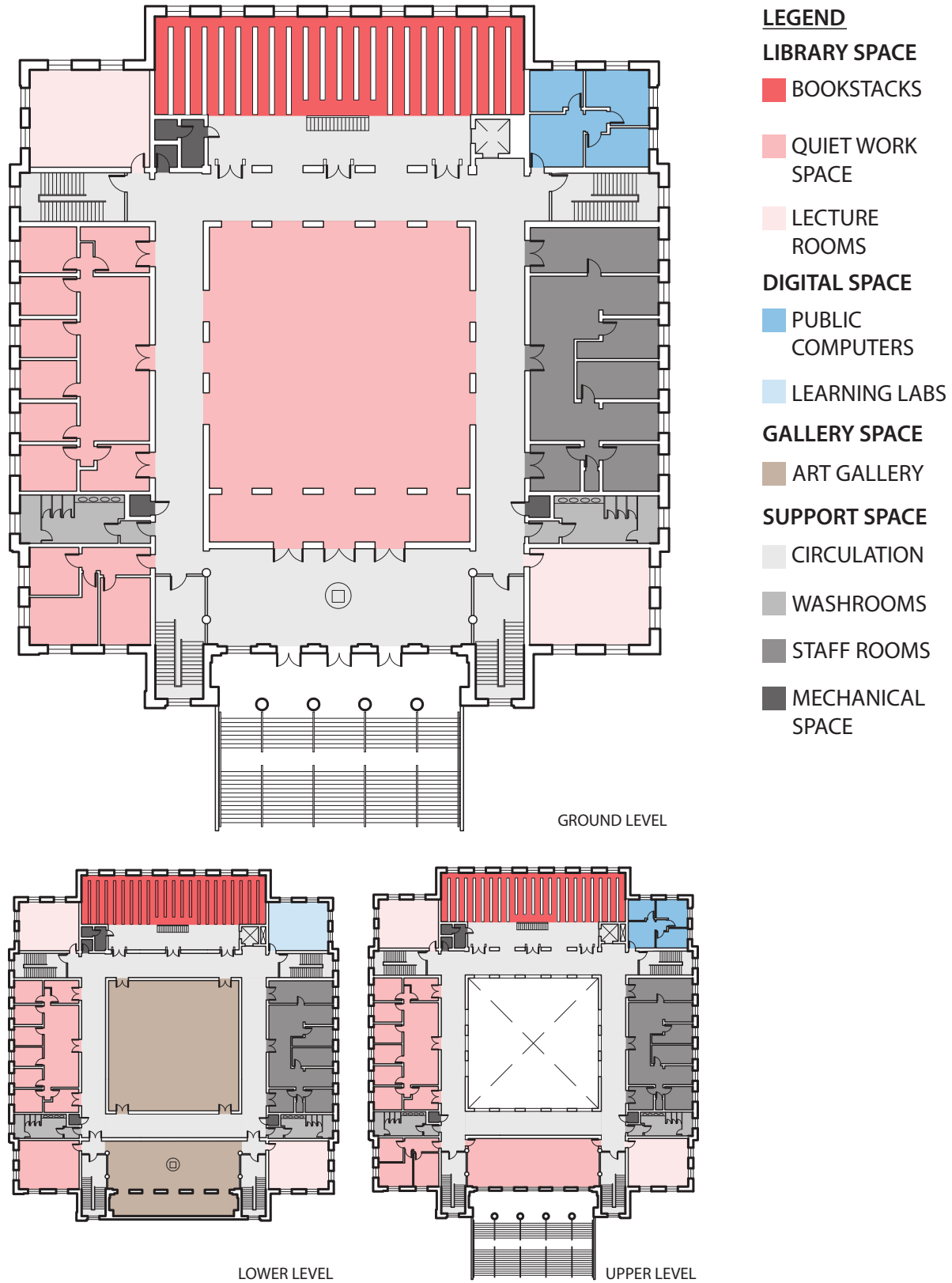


Fig. 5.6.5 - Plan study of the renovation strategy used to redistribute the programmatic elements of the University of Syracuse Carnegie Library.

The rejuvenation of the University of Syracuse Carnegie Library in 2014 is an incredibly successful example of how a renovation can revitalize a Carnegie Library without significantly changing it. The exterior of the building itself was left largely intact, apart from the windows that improved the building's performance and a new entrance that extended into the original portico space. The interior renovation to the building, although more substantial, was necessary in order to facilitate the transformation of the space to suit the changing needs of students. It updated the library from an outdated historic structure to a space that can be used by modern-day students reliant on digital technology.

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- 32 Adam Lewis. "HSW Continues to Flourish at Carnegie Library Despite Cancellation of Spy Museum Plans." *Historical Society of Washington D.C.*, Accessed August, 16, 2015. <http://www.dchistory.org/carnegie-library-update/>
- 33 MGA Partners. "Redevelopment of Carnegie Library at Mount Vernon Square." *Scribd*. Accessed August 14, 2015, <http://www.scribd.com/doc/241831811/Carnegie-Library-Redevelopment-Plans-Oct-2-2014>
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- 36 Lewis. "Spy Museum Plans." *Historical Society*, <http://www.dchistory.org/carnegie-library-update/>

- 37 MGA Partners. "Redevelopment of Carnegie Library." *Scribd*. <http://www.scribd.com/doc/241831811/Carnegie-Library-Redevelopment-Plans-Oct-2-2014>
- 38 Ibid.
- 39 Jonathon O'Connell. "Preservation Panel Turns Away Plans for Spy Museum at Carnegie Library." *The Washington Post*. October 2, 2014, accessed December 12, 2015. <https://www.washingtonpost.com/news/digger/wp/2014/10/02/preservation-panel-turns-away-plans-for-spy-museum-at-carnegie-library/>
- 40 David H. Stam. *International Dictionary of Library Histories: Volume 1*, (Chicago: Fitzroy Dearborn Publishers, 2001) 731.
- 41 Syracuse University. "Renovated Carnegie Library." *Syracuse University Libraries*. Accessed September 30, 2014. http://library.syr.edu/about/make_gift/give/build/carnegie.php
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- 44 Ibid.
- 45 Ibid.
- 46 Syracuse University. "Renovated Carnegie Library." *Syracuse University Libraries*. http://library.syr.edu/about/make_gift/give/build/carnegie.php
- 47 Ibid.
- 48 LTL Architects. "Carnegie Library Renovation." *LTL Architects*. <http://ltlarchitects.com/carnegie-library/>

Conclusion

“I don’t think that the definition of library has changed. Libraries have never been repositories solely of books. In Alexandria for instance, the model of the ideal library perhaps, there was a will to collect every book in the world, but at the same time they had maps and objects and there was a sense that this was a world of study and communication. The technology changes, and so electronic media should enter the library as long as we don’t forget that there are also books. I don’t believe in technologies that want to exclude one another. A new technology comes into the world and believes that it can bill itself on the corpse of the previous technology, but that never happens. Photography did not eliminate painting. Film did not eliminate theater and so on. One technology feeds on the vocabulary of the other, and I believe that the electronic technology has taught us to value the reading on the page, and the reading on the page has taught us what we can do on the screen. They are alternatives, but they’re certainly not synonymous.”

-Alberto Manguel

The intention of this thesis has been to study the continued success of the Carnegie Library; investigating their history and the strategies that have been employed over the last century to allow many of them to remain integral public institutions within their communities. In order to do this a number of important questions had to first be considered. Who was Andrew Carnegie? How did he come to conceive of the architectural form or typology used for the Carnegie Library? What is the relevance to that library typology of today's demand for digital technology access? Why do the Carnegie libraries still exist? What is it about them that makes them stay relevant? It was through investigating these questions that a common element of these libraries revealed itself as a significant component of the continued success of Carnegie's philanthropic vision: their architecture.

In studying the Carnegie Library through an architectural lens, this thesis aimed to show how their success as a public institution derived itself not only from Carnegie's desire to invest in mankind, but also from his unique focus on controlling that investment by designing the ideal template for the public library typology. In doing this, he created a collection of public institutions so perfectly suited to their purpose of dispensing knowledge through reading that many have continued to operate in contemporary society. Contributing to this longevity has been the revitalization of many of these libraries that has allowed them to adapt to the changing needs of society. This thesis studied the various revitalization strategies that have been applied to these libraries and the influence, if any, that Carnegie's original architectural vision may have contributed to these revitalization considerations over one hundred years later.

The study of the Carnegie library performed in this thesis was completed in three parts. First, a biographical sketch of Andrew Carnegie was conducted along with an historical review of the evolution of his quest

for a legacy manifest in the donation of libraries around the world. This section highlighted how Carnegie's library grants didn't just fund the construction of buildings but rather temples to learning, inspiration and ambition. Carnegie's desire to donate libraries drew on his own childhood experience, where access to a library taught him the value of hard-work and education that he sought to pass on to future generations. Secondly, the architecture of the Carnegie Library was analyzed in order to show how these historic structures were designed to facilitate knowledge acquisition through reading. Finally, as part of an effort to understand better why some of the libraries continue to thrive, this thesis explored the architectural potential and revitalization strategies used for a number of the Carnegie libraries that remain in operation today. Each of these sections worked together to provide a complete history and analysis of the Carnegie Library and its benefactor, Andrew Carnegie.

The name Andrew Carnegie is one that many people recognize for either his staggering wealth or his magnanimous philanthropic vision that led to the creation of thousands of free public libraries, and other cultural institutions, in the early part of the twentieth century.¹ These libraries, donated through a grant program to any community that met his stringent criteria, were intended to provide municipalities with unfettered access to knowledge in order to allow people the same opportunities Carnegie was granted in his youth.² Standing just one storey tall these small libraries were an architectural reflection of Carnegie's philanthropic mission to provide the common man with a place for self-improvement, designed strategically for the purpose of learning through reading.³ This strategy of design proved to create a series of incredibly successful community libraries around the world, allowing Carnegie's contributions to the establishment of the free public library as an essential public institution to be paralleled only by his contributions to the development of the field of library architecture.

The architecture of Carnegie's libraries, although simple to the untrained observer, was meticulously planned in every detail to provide communities with most efficient space to meet their needs. Designed at the peak of the Beaux-Arts style's popularity, which was characterized by its symmetry

and classical details, each of these buildings were often designed in the early years of the grant program in a very similar manner.⁴ Noting this, and the inefficiencies communities were encountering as they worked to build libraries in a bubble, unaware that similar structures had already been completed within the grant program, Carnegie began to search for a solution to make the building of his libraries more economically feasible. In doing this, he created a series of architectural plans, detailed in a pamphlet that was given to each community seeking a library grant, from which municipalities had to choose the plan design of their future library.⁵ This simple act established a standard for public library architecture, creating a series of buildings that were optimized on the interior to facilitate knowledge acquisition through books, but varied on the exterior as communities sought to make their library unique through its façade design. Having created his collection of libraries in this way, Carnegie unknowingly created a series of buildings that could easily be updated over time to meet the needs of society as the process of knowledge acquisition changed. Today, many Carnegie Libraries have been transformed to serve as public spaces for digital connectivity through various architectural maneuvers, with each altered building acting as a precedent for other libraries in need of revitalization that were designed using a similar plan.

In studying various examples of updated Carnegie Libraries over the course of this thesis, a number of revitalization strategies were identified that have been successfully implemented in libraries around the world, showing how architectural maneuvers can be applied to these buildings in order to transform them into functional spaces for contemporary society. These strategies, ranging in scale and complexity, included the addition strategy, expansion strategy, renovation strategy and hybrid revitalization strategy. The strategy of additions studied in this thesis, in which an additional piece of architecture is added to the building, is best applied in situations where the library's site has unused area. This strategy was studied using two libraries, the small community library in Yorkville and the large former library in Mount Vernon. The varying scales of these two precedents showed how effective the strategy of additions is in expanding the usable space of the library without detracting from the historic significance of the original building itself. Similarly, the strategy of

expansion also works to create more usable space for the library. However, it employs a less conventional approach to the revitalization of Carnegie Libraries in which an external piece of architecture is built that completely surrounds the original building. Successfully applied to the Hespeler Public Library in Cambridge, this strategy is best used in communities in search of an architectural landmark capable to transforming their urban vernacular without destroying their historic structures. Conversely, the strategy of renovations, in which the interior of the building is transformed to make better use of the existing space within the library, is best used when the exterior of the library is protected under a preservation bylaw or there is no additional space on the site to build an extension or addition. The University of Syracuse used this strategy to transform their iconic library when another building was opened on campus capable of housing many of the books from the Carnegie's original collection. Finally, the hybrid revitalization strategy is used when a Carnegie Library has outlived its usefulness as a public institution and must be transformed through a combination of renovations and additions to suit a new purpose. The former Queen and Lisgar Public Library is an example of this strategy that was successfully applied to transform the old library into a performance space and theatre, allowing the building to continue to serve the community in a culturally significant way. Any one of these strategies could be applied to a Carnegie Library that is thriving in its community and is simply in need some form of revitalization that would allow it to continue serving its patrons. In doing this, many of the Carnegie Libraries are able to be renewed in the eyes of the public, remaining successful pieces of Carnegie's legacy as they continue to meet the needs of contemporary society.

The avenue explored in this thesis of discovering why the Carnegie Library has remained successful in contemporary society through architectural maneuvers provided a wealth of information on these incredible pieces of our cultural heritage. However, in studying this topic, a number of other research trajectories became apparent as potential subjects for future consideration. In terms of further research, the exploration of revitalization strategies in this thesis begs the question, why were many Carnegie libraries abandoned? It may be possible to sample a number of communities wherein renovations, additions and revitalizations were not

pursued for their public libraries, but, instead, either new facilities were constructed from scratch, or facilities were shared with a relatively nearby community. In the case of the latter example, it might prove interesting to see how the shared library evolved to accommodate the influx of patrons. From an architectural perspective, both options would be interesting subjects to further explore. Town halls and similar municipal spaces in smaller communities could also serve as interesting subjects for a similar study from an architectural point-of-view. Additionally, the evolution of the community post-office as a result of the digital age may be an equally interesting pursuit to the changes present in the public library as a result of digital technology. Although these buildings may not hold the same cultural significance as the Carnegie Library, they often share the same unfortunate circumstance of being overlooked as relics of the past, incapable of being revitalized for the twenty-first century. However, just as many people do not understand the importance of their local library as a part of the global collection of Carnegie Libraries, these other buildings may prove to hold an intrinsic value in their current form that will be undiscovered until someone chooses to research them.

It has often been said that it is important not to judge a book by its cover. It would seem equally wise not to judge a building only by its facade. An outwardly simple building, like the single-room single-story Carnegie Library, may seem like an uninteresting edifice from an architectural perspective, especially when selected as the primary subject of an entire thesis project, but that outward appearance does not always adequately speak to their history and cultural significance. Andrew Carnegie's carefully crafted approach toward libraries in his era changed society in a way other philanthropists had not fully considered. In dispelling his fortune in the best way he knew, Carnegie created a lasting legacy still prominent in communities around the globe despite many of those communities remaining somewhat unaware of the legacy to which their library belongs. His charitable actions changed society and laid the foundation for the standards of literacy we take for granted in contemporary life. Andrew Carnegie did not invent the free public library, but his philanthropic mission to make knowledge accessible for anyone who sought it did create the precedent for the inclusion of community libraries as public

institutions around the world.

In many ways, the success of the Carnegie Library was derived in good measure from its architecture. The careful consideration Carnegie put into every aspect of its design created a space ideally suited for reading in the urban vernacular. The entirety of each of his libraries was dedicated specifically to the purpose of reading, with little room for anything beyond gathering the knowledge present between the covers of a book. Today, the approach to the architectural design of libraries has changed dramatically as these public institutions have shifted from their historic roots as a shelter for books to community-based spaces for learning in many different forms. These new buildings are often created to house programs outside of the tradition spectrum of the library, like lecture halls and digital technology labs, which results in the creation of large, cavernous urban spaces. Unlike when the Carnegie Libraries were established, it is no longer economical to build libraries on a smaller scale that are dedicated to one purpose. We must build as much as we can in as little space as is possible in order to meet the demands of society within the constraints of the city. One hundred years ago, when space and money were of no object to the development of the free public library typology, Andrew Carnegie built exactly as he saw fit, never compromising on his vision to create small community-based libraries. This uncompromising architecture, at such a drastically different scale from the monumental libraries we build today, is a large part of why these buildings remain successful today. A room of that size, perfectly tailored to the art of reading, is the type of space you can only find in an historic Carnegie Library.



Fig. 6.1.1 - The entrance to the first Carnegie Library granted in the United States to Allegheny with a sign above the door reading "Carnegie Free Library," informing passersby of the purpose of the building and inviting them in.

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- 2 Ibid. 29.
- 3 Simon Goodenough. *The Greatest Good Fortune*. (Edinburgh: Macdonalds Publisher, 1985). 5.
- 4 Beckman. *Best Gift*. 117.
- 5 Alistair Black, Simon Pepper and Kaye Bagshaw. "Public Library Buildings in the Age of Serial Philanthropy, 1803-1914." *Books, Buildings and Social Engineering: Early Public Libraries of Britain from Past to Present*. (Surrey: Ashgate Publishing Limited, 2009). 139.

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Appendix

“Letting go is never a sign of failure, letting go is knowing what battle to fight and what battle to “let it be”.. Letting go doesn’t mean that you don’t care anymore, it is just directing your false hope to something more worthy of your emotions, energy and time.. Letting go is simply taking charge and control over yourself rather than fighting windmills like a modern day Don Quixote...”

- Zena Abou Alnaser

Introduction

This appendix contains the original ending of this thesis that was removed after the defense examination occurred. Initially, the goal of this thesis was to find a way to revitalize the network of Carnegie Libraries present in communities around the world by transforming them into a new form of public infrastructure for the 21st Century. However, as my research progressed and more information was gathered about the current condition of the Carnegie Library, the idea that these historic structures needed to be transformed into something new to remain relevant was becoming an increasingly provocative idea. Many of these libraries, be they decaying or immaculately restored, were thriving in their communities, making the question that this thesis needed to investigate “Why are they thriving?” rather than “How should we transform them when they close?”

Due to this revelation, the idea of taking these historically significant buildings and transforming them into another form, proposed in this appendix as an urban reading garden, became a rather strange notion. Taking an operating building, still contributing to its community, and removing its interior to create a garden became a drastic approach to the revitalization that could not be easily justified.

However, I still feel that this proposal may be of interest to those studying the revitalization of abandoned, historically significant buildings in urban centers. I thoroughly enjoyed exploring this idea and composing the experience of discovering the reading garden through the written word. Although it may be a proposal better suited to revitalizing structures a post-apocalyptic world, or a world where digital technology finally eliminated the need for the printed book and the small community library, the notion of creating an enclosed garden is one that I feel would be a beautiful architectural solution for an abandoned place.

The Reading Garden

“The Secret Garden was what Mary called it when she was thinking of it. She liked the name, and she liked still more the feeling that when its beautiful old walls shut her in no one knew where she was. It seemed almost like being shut out of the world in some fairy place. The few books she had read and liked had been fairy-story books, and she had read of secret gardens in some of the stories. Sometimes people went to sleep in them for a hundred years, which she had thought must be rather stupid. She had no intention of going to sleep, and, in fact, she was becoming wider awake every day which passed...”

*- Frances Hodgson Burnett
The Secret Garden*

Inverting the Carnegie Library

Revitalization strategies such as those studied in the previous chapter have been successfully applied to many Carnegie Libraries around the world. These libraries, varying widely in scale and design, have continued to thrive in their communities by adapting their physical presence to meet the needs of society for digitally-based forms of knowledge acquisition. However, while numerous Carnegie Libraries have been successfully revitalized using the strategies of additions, renovations and expansions, the vast majority of these renewed library buildings have been located in rural or suburban settings where there are very few public institutes available to serve the populace. In cities, these historic structures and various revitalization strategies have not fared as well, often failing to meet the expectations of land use in the contemporary urban environment where developers and planners are constantly striving to create density by building upwards rather than out.¹ The typical Carnegie Library, standing just one storey tall, is being increasingly viewed as a waste of valuable urban land, which significantly diminishes the appeal of preserving of these historic buildings. This trend has left many Carnegie Libraries pondering the urban relevance in communities that are constantly changing under the influence of digital technology.

In cities, the Carnegie Library is not only under threat from the shifting perspective of what a library should be in the digital age but also by city councils working to optimize the provision of municipal funds by consolidating public services.² Around the world, communities are actively working to amalgamate public services, such as libraries, into larger, state-of-the-art institutions. This trend has left urban planners and city councils questioning the future of the Carnegie Library within their communities, seeking a solution as to whether they should be repurposed or demolished to make space for taller, more space efficient structures.³ This proposal explores the possibility of repurposing these libraries within

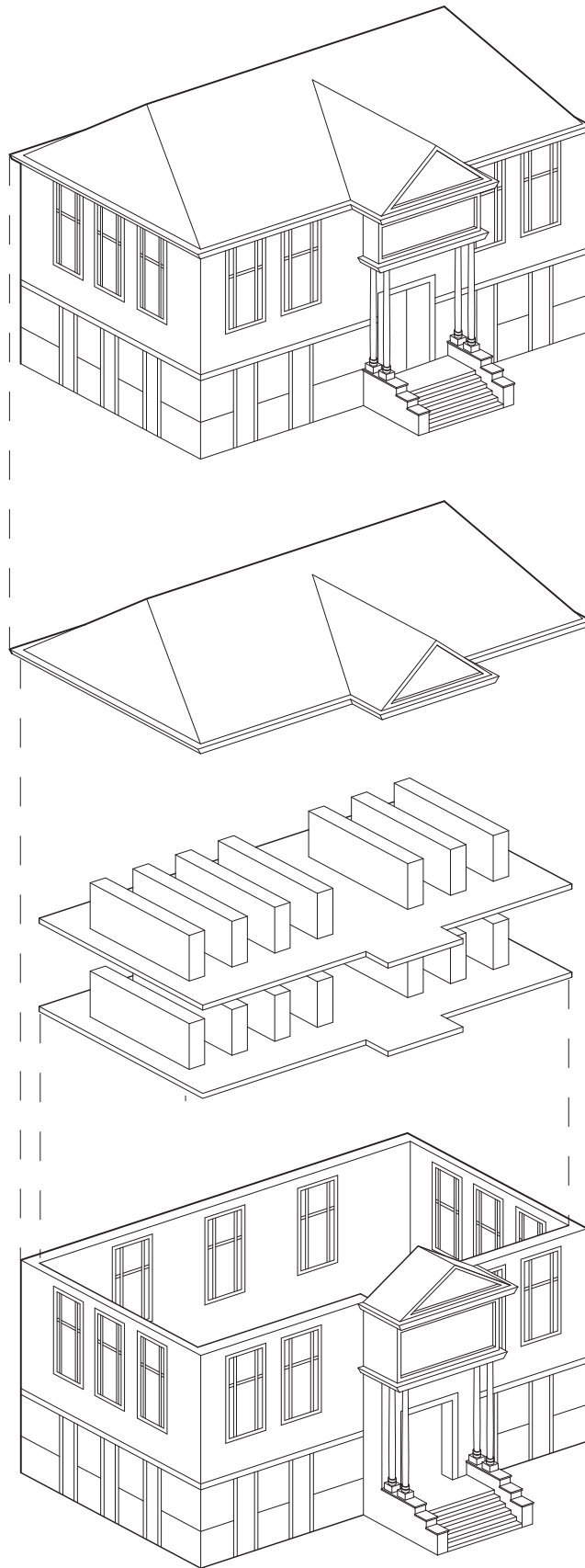


Fig. 7.1.1 - Axonometric study of the Reading Garden Design Proposal.

urban centres by transforming them into another form of public space that is as necessary to the survival of the city as any skyscraper: open green space. As downtown cores in cities continue to grow in popularity as places to both live and work, the demand to create green, healthy living environments within these areas has dominated urban planning and building approval processes.⁴ This proposal will explore how to use the history and architecture of the Carnegie Library to fulfill the need for green space in the city while celebrating the original purpose of these buildings to make knowledge accessible through books. In doing this, the libraries will be recreated as enclosed reading gardens when they have outlived their usefulness as book lending institutions in busy urban centers.

These urban reading gardens will use the historic significance and architecture of the Carnegie Library as a catalyst for a new form of public green space. They will work to integrate the ideals of Carnegie's philanthropic mission throughout their revitalized interior by continuing as he did to offer members of the community a free public space dedicated to the pursuit of knowledge through reading. These gardens will also work to establish the original walls of the Carnegie Library as a monument by leaving them completely intact, allowing the façade of the library to remain an integral part of the urban vernacular. In doing this, the iconic façade of Andrew Carnegie's greatest philanthropic work will continue to serve of as a visual reminder of our cultural heritage, representing his legacy as the philanthropist who made access to free public libraries possible for thousands of communities around the world. Using the historic form of the library's exterior coupled with its new garden interior, the library will become an allusion to the rapid changes in knowledge acquisition our society has gone through since the advent of digital technology. Unlike the era in which Carnegie originally donated his libraries, knowledge is no longer confined to the pages of a book; it is available virtually anywhere through the means of digital technology. The lush garden interior of the revitalized Carnegie Library will symbolically reflect this seemingly limitless capacity of digital media to dispense knowledge in any setting while simultaneously offering members of the community an escape from their overly connected digital lives. Serving no longer as the sole depository of knowledge they were when first donated by Andrew

Carnegie, these former library buildings will use the inclusion of the garden space as a mechanism to rediscover their roots; a place to facilitate reading for the common man in our new digitally-focused society. As a result, this proposal will celebrate the storied history of the library building by transforming it into an enclosed exterior space within the city dedicated to reading in a society that has forgotten the simple joys of taking a break from technology to enjoy a good book.

Using the tools of digital connectivity, such as computers and the internet, to continuously provide them with a stream of ever-changing written information, today's working adult averages more time spent reading than on any other activity.⁵ However, this version of reading has taken the most enjoyable part of the experience of the written word and removed it. The detachment of the story in reading has transformed our most common daily experience into a distilled form of social communication dominated by generic status updates, 140 character or less tweets, and concise business e-mails.⁶ In transforming urban Carnegie Libraries into reading gardens, this proposal will allow people to rediscover the joy of stories told over hundreds of pages within a book rather than as an endless barrage of digital snippets they scroll through on a screen.

The importance of reading and storytelling in our cultural heritage far predates the advent of the library as a place to access stories and knowledge through books. In the earliest forms of civilized society storytelling was often conveyed by memory from one generation to the next. It was used as a tool of entertainment, education, cultural preservation, and instilling moral values to a society. Over time, this practice of expressing stories orally was transformed into written symbols and words that were capable of being preserved in a more permanent form, allowing them to become a fixed entity within the cultural development of various civilizations.⁷ However, as there were very few members of early civilizations capable of interpreting the symbols and words used to record the stories of their ancestors, the use of oral storytelling continued. The decline of oral storytelling began at the dawn of the age of Enlightenment, when books and the ability to read had become commonplace.⁸



Fig. 7.1.2 - The Elmhurst Branch of the Queen's Public Library in New York weeks before being demolished in favor of building a new state-of-the-art library on the same site. The Carnegie Library on this site that was slated for demolition had opened in 1906 and operated in the city for 106 years.



Fig. 7.1.3 - An artist's rendering of the new Elmhurst Branch of the Queen's Public Library in New York. Recent changes in the density of the neighborhood served by the original Carnegie Library had created the need for larger building to keep up with the demands of the expanding community.

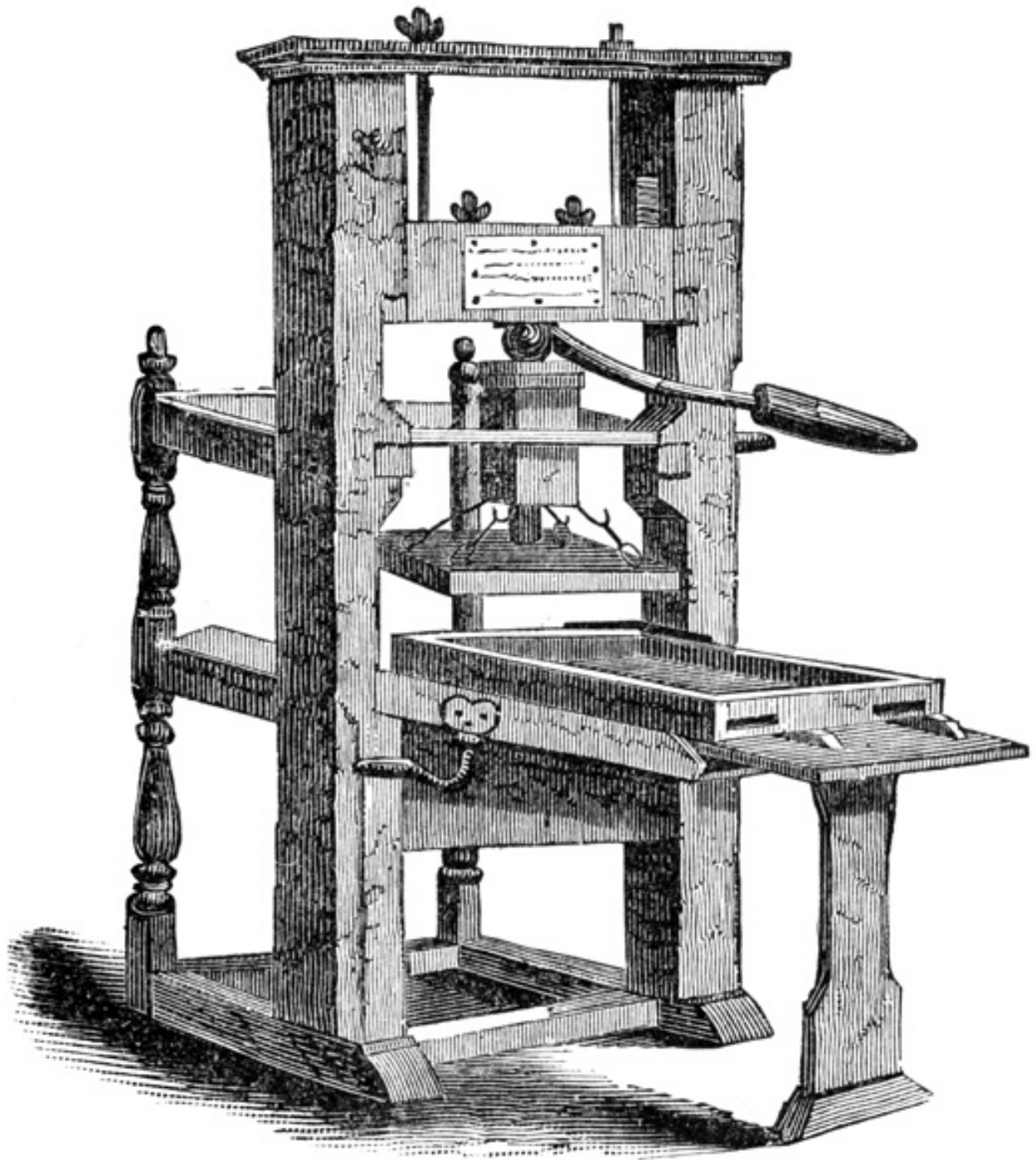


Fig. 7.1.4 - The original printing press was invented in the Holy Roman Empire around 1440 by German Johannes Gutenberg. This invention sparked a revolution in the production of books that changed the face of society, making literacy a possibility for everyone, not just the elite.

The age of Enlightenment in Europe during the 17th and 18th centuries formed the foundation for the political and intellectual culture of contemporary society through the introduction of the democratic values and public institutions.⁹ During this era, the practices of education, literacy, and learning were growing in popularity, providing an unprecedented level of opportunity to all members of society. This vast change in society was a direct result of the printing press, invented in the 15th century, which made access to reading materials possible for anyone, not just scholars, politicians or wealthy citizens. No longer reliant on the manual recreation of stories as hand written manuscripts or oral retellings, society became accustomed to the prevalence of the written word in their everyday lives, with the rate of literacy in adult males rising to 60% in England the mid-18th century.¹⁰ Despite this seemingly vast reach of the literature, people still regarded the book in this era as a sacred artifact despite the fact that it was being mass produced, viewing the act of reading itself as a direct link to the act of knowing.¹¹

The desire for access to knowledge and the mass production of books sweeping across Europe during this time was one of the key features in the development of the social aspects of the Enlightenment era, such as the public library. In studying this era in the late 1960s, Rolf Engelsing, a prominent German book historian, argued that a Reading Revolution had occurred during the Enlightenment that was just as important to the development of society as any part of the simultaneously occurring Industrial Revolution.¹² Before 1750, he argued that people had owned a few books that were read intensively and shared orally among family and friends to maximize the spread of the knowledge they possessed. After 1750, when books were being produced more quickly and in a less expensive manner, the ways in which they were consumed changed drastically with more people opting to read alone, moving away from the shared experience of storytelling through reading as a communal activity.¹³ People began to retreat alone into the universe created for them within the pages of a book, often opting to sit in a quiet space within their homes or a natural setting within community gardens to enjoy the now solitary act of reading.¹⁴ This significant change in the practice of reading was integrated into the early model of the library, either in the facilitation of commercial

endeavors such as the Circulating Library or in the reading rooms of Subscription Libraries that had subdivided workspaces for individuals to read in silence.¹⁵

These early models of the library, based on the evolution of reading as a solitary endeavour, were a key component in the development of Andrew Carnegie's strategy for the creation of a network of free public libraries.¹⁶ Prior to the establishment of his grant program the cost of books and memberships to libraries were still creating a barrier to access to knowledge for people around the world. The small community libraries he designed were meant to revolutionize access to books, recreating the library as a purely public institution.¹⁷ This proposal intends to reimagine Andrew Carnegie's mission for his public libraries in the 21st century by redefining them as places purely dedicated to the enjoyment of books in an unconventional natural setting. In doing this, the interior of the library, once a labyrinth of books and shelves dedicated to strictly to the acquisition of knowledge, will be transformed into a contemporary hortus conclusus - an enclosed garden within the city dedicated to the art of reading.¹⁸

The design strategy used to transform the Carnegie Library into an urban reading garden will borrow elements from the historic form of the hortus conclusus to create an ideal environment for reading. It will use the traditional elements of the enclosed garden, such as walls, access to natural light, and water to redefine these historic landmarks as urban gardens dedicated to the pursuit of knowledge through books. It will rely on the notion of intensification of space created within the hortus conclusus by using the architectural elements of the library's enclosure as a means of containing the garden in combination with the vertical endlessness of the sky. In doing this, the urban vernacular of the library's surrounding context will be integrated into the space while creating a distinctly unique form of urban public infrastructure. In effect, this condensed interior space will become its own entity; an intensified version of its surroundings that is both influenced by them and completely separate from them at the same time.¹⁹ In doing this, the Carnegie Library will be returned to its historic origin as a place dedicated to making it possible for people to acquire knowledge through reading by providing urban communities with new



Fig. 7.1.5 - Michelangelo's Cloister at the Bath-houses of Diocletian is an example of an historic hortus conclusus that continues to serve society as a quiet place of repose from the throngs of tourists in Rome.



Fig. 7.1.6 - A reconstructed drawing of what the cloister of Battle Abbey may have looked like with monks reading and working in the colonnade adjacent to the hortus conclusus.



Fig. 7.1.7 - The former Queen and Lisgar Branch Library, currently in use by The Theatre Company as a performance space, sits in the rapidly developing neighborhood of West Queen West in Toronto.



Fig. 7.1.8 - A small lending library sits on the floor in a back corridor in the former Queen and Lisgar Branch Library acting as the only reminder of the building's original purpose.

garden spaces for this purpose in the 21st century.

In Toronto there are a number of different neighborhoods that could benefit from having their Carnegie Library revitalized as an urban reading garden.²⁰ Since the conclusion of Andrew Carnegie's grant program in 1919 during which time 10 libraries were established in the city, the total number of public libraries has swelled to 100 branches.²¹ Among these branches are a number of central hubs that have slowly replaced some of the smaller, historic libraries in several of the city's boroughs. In total, 3 Carnegie Libraries have closed over the years as a result of this consolidation of library services: the Mimico Branch which was demolished and replaced with a new building on the same site in 1966,²² the Central Branch which was closed in 1977 and sold to the University of Toronto to be used as their student center,²³ and the Queen and Lisgar Branch which was sold in 1964 and is now home to a theatre company.²⁴ The sale of the Queen and Lisgar Branch over 50 years ago that ended its tenure as a book lending institution, however, has not diminished the presence of this building as a prominent but vulnerable piece of the urban vernacular of the West Queen West neighborhood.

Today, the Queen and Lisgar Branch is occupied by "The Theatre Centre" who have transformed the interior of the library into a large performance space. In addition to this interior transformation, a number of other changes have been made over the years to the building's exterior that have effectively erased its history as a library. One of the most prominent features of the Carnegie Library, the notation of the words "Public Library" on each building's frieze, has been removed from the Queen and Lisgar Branch and replaced by the words "A.D. 1909." However, it is unclear whether this change was made before the building received heritage status in 1973, long before the theatre company purchased the space.²⁵ The Theatre Centre did, however, change the name of the building to "*The Beatrice Little Building*," celebrating the 50 year career of one of Canada's brightest Broadway Stars, rather than naming the historic building after the man who founded it over 100 years prior to their occupation, Andrew Carnegie. The interior of the building also has very few components that allow it to be identified in its current state as a former library. Only a small

card propped against a line of 20 books on the floor details a very brief history of the philanthropy of Andrew Carnegie and his role in funding the construction of the building which is followed by a much longer list of rules for borrowing one the books.

However, despite its current use as a theatre, the conditions surrounding this former library site provide the ideal location for a reading garden within the City of Toronto. The rapid development of West Queen West, named one of the World's Coolest Neighborhoods by Vogue Magazine in 2014, as a desirable place to live has completely changed the dynamic of this once deteriorating urban locale.²⁶ The rush to purchase land and develop condos has left the city scrambling to create a balanced urban plan for the neighborhood with little to no area designated for the creation of green space.²⁷ The former library itself sits in a void of open green space immediately surrounded by numerous construction projects that is bordered by High Park roughly 2 kilometers to the west and Trinity Bellwoods Park 1 kilometer to the east. In between sit only two options for open space within the West Queen West neighborhood: Lisgar Park which was completely paved over in late 2015 creating a skateboarder's paradise unfit for any activity that would involve concentration,²⁸ and the grounds for the Centre for Addiction and Mental Health which are almost completely surrounded by high walls and fences. This distinct lack of urban green space surrounding the site and the apparent loss of the building's history as a library create the ideal conditions for the inherently drastic revitalization strategy of transforming the space into an urban reading garden.

This proposal explores an unconventional approach to the revitalization of the historic Carnegie Library in urban centers by transforming them into reading gardens. Using the study of the Queen and Lisgar Branch as an example, the former Carnegie Library would become a contemporary hortus conclusus for its community, offering people the chance to step away from the rush of their lives and enjoy a quiet moment of repose in the heart of their busy urban environment. Paralleling Carnegie's desire to allow access to knowledge to everyone, these urban reading gardens would redefine the space of the Carnegie Library by returning them to

their roots as a place dedicated to facilitating reading. However, unlike when they were endowed by Carnegie, these new reading gardens would be dedicated to the enjoyment of books rather than their original technical purpose of strictly providing access to books. In doing this, the revitalized form of the Carnegie Library will become a place to celebrate the art of reading, giving communities a place where they can unplug from the constant barrage of digital media they are faced with on a daily basis and pause for a moment to enjoy a good book. Separated from the city by the enclosure of the library's original facade, these quiet urban reading gardens would become a hidden treasure for the community waiting to be discovered. They would become an expansion of the surrounding urban vernacular by contracting it into the space of the library's interior, creating their own enclosed urban universe just as the book creates its own universe between its covers. These gardens would use the history and architecture of the Carnegie Library as a base for the creation of a new urban reading garden typology, providing communities with green space dedicated strictly to the art of reading, requiring people to unplug from their digital lives and enjoy the simple pleasures of relaxing in a natural setting with a good book.

The Garden Ruin - Precedent Study

The idea of using the Carnegie Library as a vessel for an enclosed reading garden was inspired by the collection of essays "*Bombed Churches as War Memorials*" compiled in 1945 by W. R. Matthews. These essays chronicle a series of proposals on how to deal with the ruins of churches that had been bombed during the Blitz attack on London during World War Two.²⁹ In the collection's opening essay, architect Hugh Casson argues for the use of ruined churches as war memorials, emphasizing the importance of memorials as tools of remembrance by detailing the symbolic resonance the venerated churches would hold within the community.³⁰ The succeeding essays build on this idea, postulating that the churches in their ruined state would serve as an indirect visual allusion to the civilian casualties that occurred as a result of the war.³¹

Each essay in the collection proposes a unique means of transforming the bombed churches into memorials. Most commonly, however, contributors

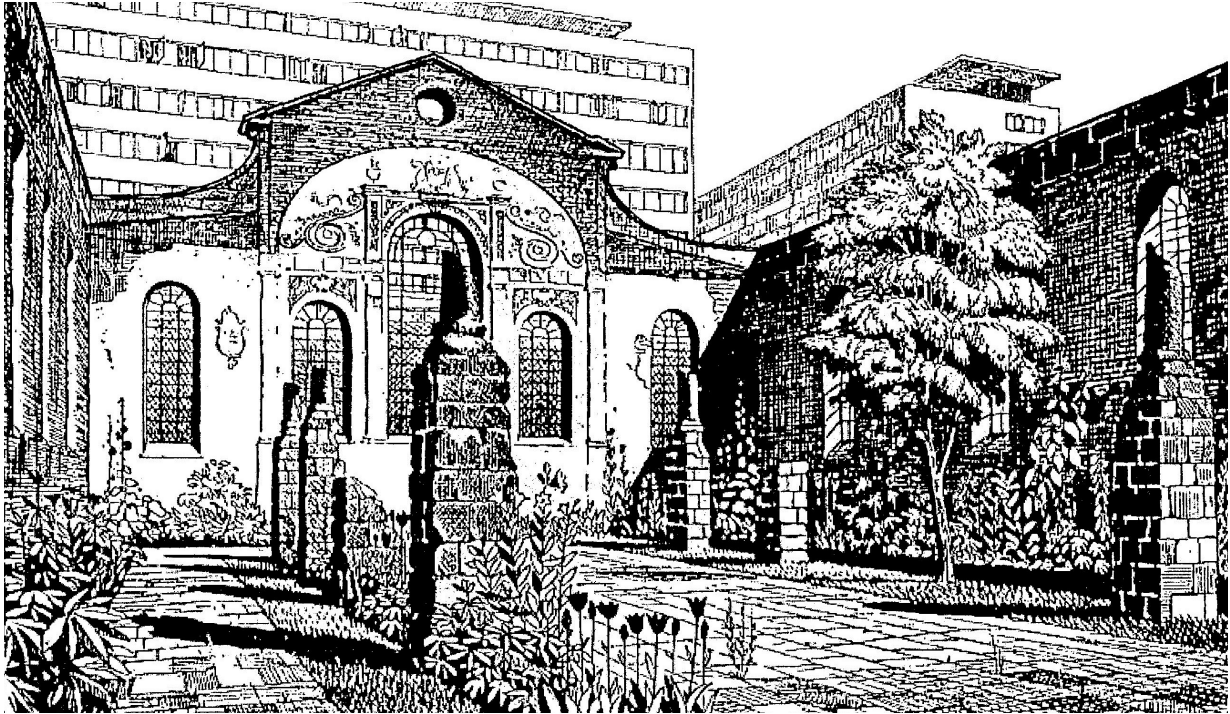


Fig. 7.2.1 - Peter Shephard's design proposal for transforming London's Christ Church on Newgate Street into a garden ruin from the collection "*Bombed Churches as War Memorials*".



Fig. 7.2.2 - Christ Church's garden ruin monument after it was revitalized in 2011.

to the collection explored the idea of the garden ruin as the ideal approach to creating monuments out of the bombed church sites. Seeking to protect and preserve the “*beauty of strangeness*” the bombed churches exemplified, the garden ruin proposals explored the notion of surrounding the architectural remains of the churches with lawns and flower beds.³² In doing so the churches could be transformed from stark reminders of a violent history into places for outdoor ceremonies or quiet contemplation. This scheme was largely based on a cultural fondness for decaying architecture, known as the British Picturesque, developed throughout the eighteenth century in which the aesthetic possibilities of ruins were romanticized and imitated within gardens.³³

In London, the Christ Church on Newgate Street, destroyed by incendiary bombs in 1940, was revitalized using the principles of the garden ruin proposal.³⁴ After the war, the rubble within the church was removed leaving only the remains of two walls and the steeple on the site.³⁵ Structural and functional elements of the original space were then replaced with natural equivalents, creating a place in which the memory of former uses was reflected in each design decision. Within the churches former interior, the locations of the structural columns were replaced by an avenue of trees and the periphery of the former pews were planted with shrubs, marking the space where prayers were once uttered in hopes that the war would soon end.³⁶ Today these very deliberate design decisions have been carried forward in the revitalization of the garden. In 2011, the trees were removed and replaced with fiberglass towers covered in climbing roses that were intended to promote biodiversity in the city by providing space for discreet bird houses.³⁷ Additionally, concrete planting beds replaced the shrubs that were once planted along the periphery of the former pews, providing a place where members of the community can sit and contemplate the surrounding garden ruin style memorial.³⁸

The garden ruin strategy presented in “*Bombed Churches as War Memorials*” is the inspiration for this design proposal. This proposal investigates the use the shell of the Carnegie Library as a monument to the legacy of both Andrew Carnegie, and the book within a digital society. Its goal is to provide densely populated urban areas with an enclosed

green space dedicated to the celebration of reading, using the site and structure of the original library building as a courtyard for the surrounding urban environment. Around the world the increasing density of cities is causing public infrastructure, like libraries, to be centralized allowing more resources to be funneled into the development of programs enabling digital technology access for the general public.³⁹ As a result, smaller libraries like the Carnegie's, are being abandoned, sold, and forgotten as the dense urban fabric of concrete and steel closes in around them. This proposal seeks to provide an alternative to this trend, inverting the Carnegie Libraries in order to reimagine them as a new urban typology: a reading garden.

The Reading Garden Design Proposal

The following proposal is written as a first-person experience of discovering the Carnegie Library Reading Garden for the first time. It uses creative writing as a means of generating a sense of place within the reader's mind by using architectural features and landmarks along the journey to ground the proposal. This method of investigation was chosen over physical drawings because of the nature of this proposal. This thesis proposes to transform the Carnegie Library into an enclosed garden dedicated solely to reading and the enjoyment of books. By using the written word to create an imagined experience for readers of what these spaces could be this proposal creates an individualized experience of what the reading garden looks like. One person's interpretation of a babbling fountain in the center of a tree lined garden describes in writing alone may be vastly different from another's, leaving the final idea of what the Reading Garden looks like up to individual interpretation, as is done in most literature. The intention of this method is to immerse the reader in the realm of the Carnegie Library and the reading garden by allowing their imagination to create the space rather than having another person's ideal reading garden presented to them through drawings. When they were originally designed, each of the Carnegie Libraries represented an individual's interpretation of what an early 20th century library should have been within their unique surroundings. The creation of a reading garden within any of these building's should have to be similarly unique, reflecting the individual needs and desires of its community and patrons.

*The house was quiet and the world was calm.
The reader became the book; and summer night*

*Was like the conscious being of the book.
The house was quiet and the world was calm.*

*The words were spoken as if there was no book,
Except that the reader leaned above the page,*

*Wanted to lean, wanted much to be
The scholar to whom his book is true, to whom*

*The summer night is like a perfection of thought.
The house was quiet because it had to be.*

*The quiet was part of the meaning, part of the mind:
The access of perfection to the page.*

*And the world was calm. The truth in a calm world,
In which there is no other meaning, itself*

*Is calm, itself is summer and night, itself
Is the reader leaning late and reading there.*

-Wallace Stevens



Fig. 7.3.1 - A selection of works by Isaac Isreal reflecting the condition of reading at the end of the Age of Enlightenment. As books became commonplace within society, the act of reading quickly became a solitary activity, enjoyed in the home or in natural settings.

By creating this design proposal as a written experience, the individual's ability to perceive and imagine the space is allowed to flourish beyond a traditional design proposal, allowing readers to assert themselves upon the project and visualize an ideal environment for their reading needs.

There is always a sense of urgency on the streets in this city. It doesn't matter what time of day it is or what the weather is like outside, you will always find someone in hurry. They are probably rushing from one obligation to the next; barely aware of the route they are taking because they have travelled it so many times before. The autopilot mode so many people fall into, distracted by their phones, is almost comical as it causes pedestrians to awkwardly weave around each other, barely looking up long enough to avoid colliding with another similarly distracted person. However, this strange, distracted way of life quickly loses its amusing undertones as people approach streets, when people are often so focused on their phones they fail to notice that the lights have changed until the orange and green taxis blast their horns in frustration, drawing everyone out of their digitally induced stupor. This is urban life. This is Toronto.

I wish I could say I was different. I wish I could say I rise above the distractions and the noise to enjoy the journey I am taking to the city's west end, but I am not. Today I have my eyes fixed on a small blue dot moving along a map at the same pace I move through the streets. This dot is my guide, showing me the optimal path to my destination by distilling the journey through the city to a series of coordinates. Occasionally, something will appear on the screen alongside the dot, catching my attention as I stare at the seemingly endless urban fabric shown on the map as a blanket of beige. These important landmarks, often appearing as a bold name or a different color, are infinitely more intriguing than the dot and often inspire me to draw my eyes up from my phone. As I journey along Queen Street West, 15 minutes from my destination according to the maps best estimate, I am quickly distracted by one such landmark. A large mass of green to the right of the dot has emerged, marking what can only be a large urban park. However, the extent to which the map details this blob pales in comparison to the majesty of the scene that is unfolding across the street from me in reality. As I pause to admire the sea of lush green grass stretching north

beyond my field of vision, the map offers me a piece of information the park does not - its name: Trinity Bellwoods Park.

The warm spring air, the scent of freshly cut grass and the seemingly endless lawns are almost enough to draw me away from my journey and into this unexpected discovery. Coupled with the fatigue in my legs, I am almost powerless to resist the draw of the intriguing natural landscape, but I am on a mission to find a place much better suited to my current needs. Just 1 kilometer further down the road is an old library building that has been adapted to become an enclosed garden. After searching throughout the city for a place to read, visiting many of the branches of the Toronto Public Library along the way, I have been told is the perfect place of repose within the city for an avid reader. Parks like Trinity Bellwoods can be too open to enjoy a good book with too many distractions from people enjoying the grounds in different ways. The reading garden in the old Queen and Lisgar Branch of the Toronto Public Library is supposed to be an ideal environment for readers capable of transporting them away from the hustle and bustle of the city.

As I near my destination, I turn off my phone in the hopes that I will be able to recognize the architecture of the Carnegie Library without the help of the blue dot on the map. When I was younger I lived in a town that had a Carnegie Library as well and hoped I would be able to easily recognize the building typology from its surroundings based on my memories of the one I had visited so often as a child. However, differentiating the library from its surroundings proved to be a much simpler task than I had imagined. Standing just one storey tall among a sea of mid-rise condos, this urban landmark could not have been missed by a person paying any attention to their surroundings whatsoever. In contrast to the glass and concrete condo jungle that surrounds the intersection at Queen and Lisgar, the red brick and mortar of the old library's exterior façade was immediately distinguishable as an architectural landmark from times gone by.

However, its relatively small stature and historic façade were not the only interesting features that set this building apart from its contemporary surroundings. Although much more difficult to notice for anyone distracted

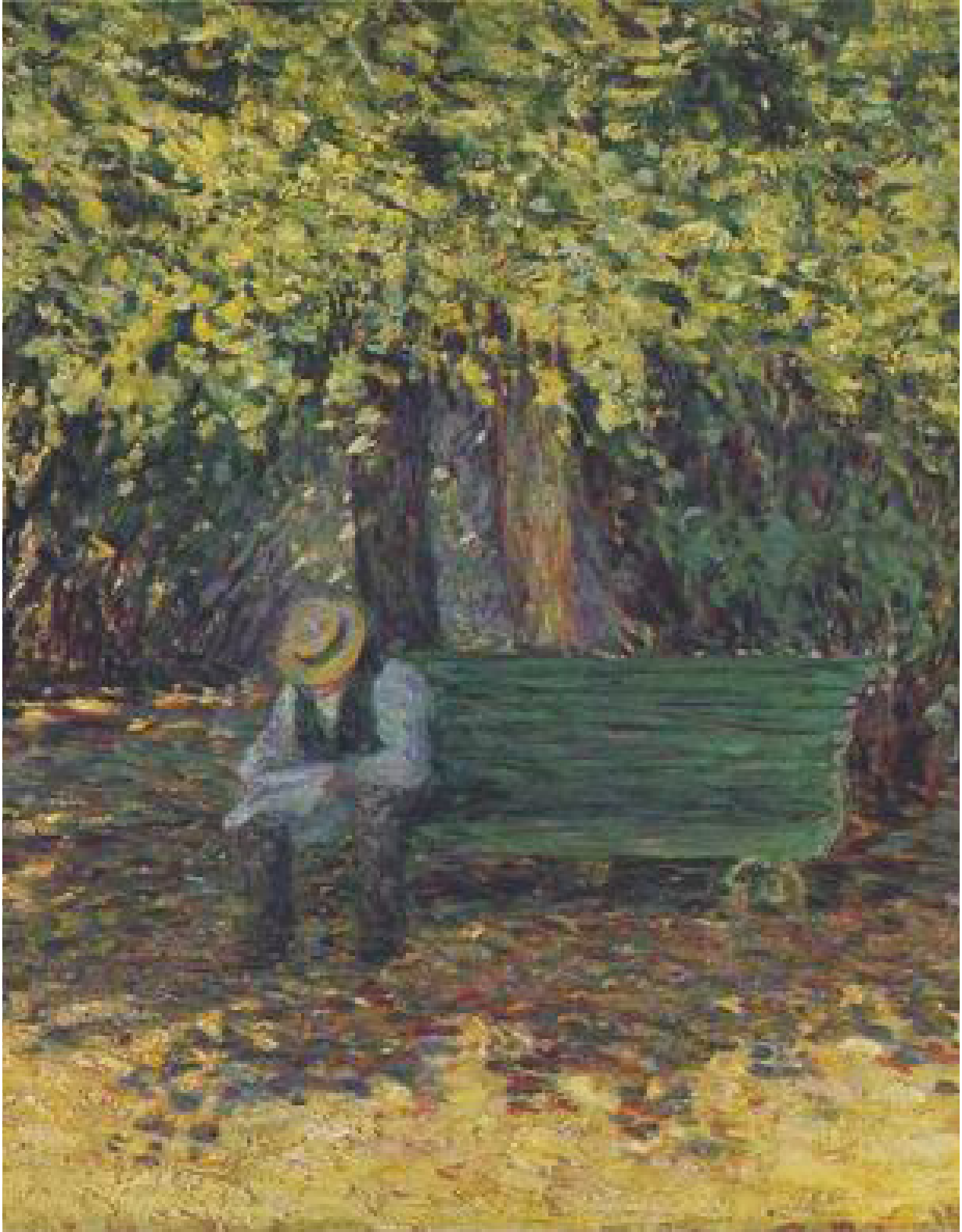


Fig. 7.3.2 - This painting by Henri Lebasque depicts a man reading in the shade of a tree, enjoying a moment of solitude in the garden as he loses himself inbetween the covers of a good book.

from their urban surroundings by their phones, the roof of the building was missing, opening what I am sure was once filled with a labyrinth of shelves to the elements. In my excitement, I almost missed this detail myself in my haste to climb the stairs and observe the transformed interior of the Carnegie Library. But as I surveyed the building's façade, tracing the path I would take through the library's threshold, the lack of a roof on the building quickly became apparent to me. The façade was merely an enclosure for the reading garden within, a shell of a once prominent and vital piece of urban infrastructure. I'm not sure why I was surprised by this feature; logically, the building should not have a roof if the interior is a garden, as natural light is essential to the survival of plants. Additionally, Carnegie Libraries were always notorious for their terrible interior lighting, even after modern electricity had been retrofitted into each building.



Fig. 7.3.3 - In a 16th century painting of the Virgin Mary by Geert Grote, Mary is shown reading in an enclosed garden. Using the enclosed garden as a symbol of Mary's purity, the artist captured a part of the moment in time when the book transitioned from being a tool for the elite members of society to a common part of daily life.

However, despite this intrinsic understanding of why there was no roof on the building, I was still unnerved by it. The library was always an enclosed point of refuge, sheltering the books and the users from the influence of elements beyond our control and the removal of a piece of this enclosure felt as though the very essence of what made the building a library was going to be able to escape into the open sky.

Collecting myself from these strange musings, I quickly became aware of the noises of the city again. The bells of streetcars and bikes intermingled with the horns and shouts of frustrated drivers. There is never a moment of silence in this city unless you find yourself lost in thought, separated from the world that surrounds you by the sound of your own mind. Slowly, I began to approach the steps of the library, quieting the giddy anticipation



Fig. 7.3.4 - Today, reading and the book have changed again. Books can come both in their traditional printed form and digitally on an e-reader or iPad, as is shown above. In either form, the proposed Reading Garden would provide users with a quiet place of repose within the city to take a break from their hectic lives and enjoy a book.

in my spirit that urged me to run up the stairs and through the open door to see what lay beyond. Just as I had done countless times in my youth at the Renfrew Public Library, I carefully strode up the stairs and, with a deep breathe, walked through the opening where the door was once hung.

It was nothing like I had expected. Standing in the doorway, with the hectic urban environment of the city at my back, I saw a lush, seemingly secret, garden spreading to every corner of the library space. A babbling fountain traversed the center of the space, providing places to sit along the water's edge. Trees lined the periphery of the room, as though they were shelves just waiting to be lined again with books. Benches and nooks appeared sporadically throughout the library providing patrons a place to sit. So lost in wonder at the sight of this reader's paradise, I realized that I had once again blocked the noise of the city from interrupting my moment of awe. Focusing once again on my surroundings, I strained for the familiar sound of the streetcar rolling along Queen Street or the honk of drivers tired of waiting in an endless traffic jam, but there were none of these sounds. There was only water falling down from the fountain, hushing the noises of the city beyond and creating an atmosphere of pure relaxation that draws people into the heart of the space.

Compelled to travel further into the library, I found myself walking towards the fountain itself. Everything about this fountain was inviting. Along its edge stood a knee-high wall with impressions for individual use, each one perfect in its conception for sitting next to the water and enjoying the sounds of the drops falling into the pool below. So lost in this sound, it was easy to forget that the space was once the interior of a library or that it stood hidden amongst a forest of skyscrapers. However, as I began to observe the garden from the fountain's edge, I quickly realized that the garden was not as hidden from the outside world as I had thought upon entering it. Avid readers sat throughout the space, tucked out of sight by the natural landscaping designed to purposefully provide individual moments of repose. All around the garden people were immersed in books, leaning against tree trunks, cuddled up on benches or simply sitting against the library's stone wall. Every one of them so silent and so still they almost blended into the environment of the garden itself like statues placed in

an eternal state of tranquility. However, each reader was betrayed in their statuesque state by the motion and sound of turning pages, almost indiscernible from rustling of the leaves in the trees that populate much of the space.

After several moments of quietly surveying the infrastructure and patrons of the former library, I selected a secluded seat along a low bench that was placed strategically against the building's exposed brick façade. Warmed by the sun throughout the day, this place seemed to embrace me as I settled into it. There was no coolness to the bench or the façade, both of which seemed to radiate the heat they had absorbed back at me as I pulled a well-worn copy of "The Catcher in the Rye" from my bag. I had always looked to this particular novel for comfort in turbulent times, like finding my place in a large city after moving from a small town, hoping that someone would reach out to catch me before I ran too close to the edge of the cliff in my own field of rye. However, in this space, so familiar in its architecture and yet completely unique in its conception, I already felt as though I had been caught before I had even opened the book.

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