1. NAME OF PROPERTY

Historic Name: BRADDOCK CARNEGIE LIBRARY

Other Name/Site Number:

2. LOCATION

Street & Number: 419 Library Street Not for publication:

City/Town: Braddock Vicinity:

State: PA County: Allegheny Code: Zip Code: 15104

3. CLASSIFICATION

Ownership of Property		Category of Property	
Private:	___	Building(s):	_X_
Public-Local:	_X_	District:	___
Public-State:	___	Site:	___
Public-Federal:	___	Structure:	___
Object:	___		

Number of Resources within Property

Contributing	Noncontributing
_1_	___ buildings
___	___ sites
___	___ structures
___	___ objects
_1_	___ Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing:

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic:	Education Recreation and Culture	Sub:	library auditorium sports facility
Current:	Education Recreation and Culture	Sub:	library auditorium sports facility

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION:

MATERIALS:
Foundation: Concrete
Walls: Stone (sandstone)
Roof: Terracotta; terne metal
Other: Metal (Cast Iron front panels)

Summary

The Braddock Carnegie Library is nationally significant under National Historic Landmark Criterion 1 as the first of 1,679 public libraries in America funded by Andrew Carnegie. Constructed in 1888-89 and enlarged in 1893, the Braddock Carnegie Library marks the inception of Carnegie's great program of library building in America. The front section of the building is the work of William Halsey Wood, a Newark, New Jersey architect who had acquired a national reputation before his early death at age 41. The 1893 addition by Longfellow, Alden & Harlow, the Pittsburgh firm that designed the Carnegie Institute and became the Carnegie Corporation's favored firm, completed the benefactor's vision of a community library and community center for Braddock. The original section of the library represents the first building constructed in what Carnegie termed his "retail" period, 1886-1898 in which he took an active role in the design and construction of his libraries. The 1893 wing completed his vision by providing for the needs of the workers in what Carnegie termed "the three fountains," the mind (library), the body (the sports facilities), and the spirit (the music hall).

Describe Present and Historic Physical Appearance.

The library occupies virtually its entire lot, bounded by three streets on a sloping hill above the commercial district and the Monongahela River. The front section of the library is raised on a high foundation and fronts Library Street. Parker Avenue and Maple Way bound the church on either side, while at the rear of the library is a church building. Churches occupy lots across Parker Avenue and Library Street as well. South of the library is the Braddock commercial district, followed by railroad tracks and the Monongahela River. Andrew Carnegie's first steel mill, the still-active Edgar Thomson Works, lies along the river at the east end of the town.

The front section of the building is the original library, 1888-89, rock-faced grey sandstone structure by William Halsey Wood (Newark, NJ). At the center of the façade is a three-story gable roof entrance tower flanked by circular two-story bays with conical roofs. On the right the circular bay turns the corner on Parker Avenue and contains reading rooms on both floors. The two bays and entrance tower are visually linked by bands of red sandstone and Byzantine foliage above the second-floor windows, and two cast-iron panels ornamented in bas relief below the first-floor windows. Contemporary newspaper accounts provide the only description of the original interior, along with a crude sketch of the exterior. The first floor was devoted to "business rooms", while the second floor contained the library reading rooms and a 200 seat auditorium. There appears to have been a second entrance for the auditorium on Parker Avenue, as is the case with the 1893 addition.

The 1893 addition by Longfellow, Alden & Harlow (Boston, Pittsburgh), more than doubled its size, and included elements more characteristic of Romanesque style, also in grey sandstone. The addition lacks the red-banded stonework and carved foliage but includes a four-story, octagonal tower, and a large third story gable end window to light the basketball court. A separate entrance to the 964-seat music hall (which replaced the original auditorium) is identified by an arcaded entrance and single ornamental dormer on the roof above. This provided the Braddock Library with the same recreational amenities as would come to be found on a grander scale at Carnegie's libraries at Allegheny (1889), Pittsburgh (1892) and Homestead (1896). Much of the original Parker Avenue façade (to the right rear as viewed from the Library St façade and which, as judged from the 1889 drawing was rather plain) was subsumed by the 1893 addition.[1] While the 1893 Parker Avenue façade features Romanesque style stonework, the Maple Way façade, which was largely shielded from view at the time by a now-demolished department store ("The Famous") consists of buff colored brickwork with modest corbelling and sandstone trim.

[1] *Pittsburgh Post*, March 18, 1889. On page 1 the newspaper featured a sketch of the completed building.

At the basement level elevation, a tunnel located at the front corner of the Maple Way façade (the corner of the building closest to the mill), provided access to the bathhouse. In an era before indoor plumbing was commonplace this enabled mill workers to clean up before using the library facilities. From the bathhouse, the first-floor interior was accessed by an interior staircase allowing an immediate choice of a spacious billiards room to the left (presumably to allow some transition between work and reading) or a small reading room to the right. A staircase, richly ornamented cast iron in the Romanesque style, and accessed from either the billiards or reading room, provided entry to the stack area and additional reading space on the second floor.

The library has not been significantly altered on the exterior, except for covering the conical roof sections in terne coated metal, and replacing the copper gutters with terne-metal. The entryway stone slabs which also serve as the roof of the tunnel were recently replaced in granite. On the interior, no rooms have been partitioned, nor have drop-ceilings been added, with the exception of one small kitchen area and the bathroom area. Flooring remains tongue-and-groove maple, some of it original. The tile floor and walls of the bath house remain, and one of the original bathtubs survives in storage. Most of the marble partitions have been retained as well, but have been removed in order to use the space for a pottery studio that produces ceramic water filters for third-world countries as well as offering different sorts of classes typically expected from such a facility.

Besides expansion of the stack and reading areas, the 1893 addition brought a third-floor basketball court above the reading room, second-floor 964 seat Music Hall **(**with third-floor balcony), first-floor swimming pool (below the Music Hall), duckpin lanes and barber shop, more than doubling the size of the original 1889 structure and turning it into an expanded community center as well as a library. While the library remained free, access to the other amenities was available for a modest subscription to the "Carnegie Club" on a quarterly basis. None of the spaces created by this addition have been altered or partitioned save redesign of the locker rooms on the third floor, and insertion (in a manner analogous to backing a trailer into a garage) of a self-contained kitchen into the pool area (no longer used as a pool).

Element (elevation)	**Present Use**
Entryway Tunnel (basement)	Extant, soon to be restored with granite slabs and railway rail supports, as original.
Bathhouse (basement)	Pottery studio, where ceramic water filters for third-world countries are produced in addition to traditional pottery.
Billiards Room (1st floor)	Main library space plus partial stack area
Library Entrance Room (1st floor)	Children's Library
Duckpin Lanes (1st floor)	Extant – currently storage space (where one of the original billiard tables is stored – in pieces).
Swimming pool (1st floor)	Extant – currently storage space plus modern kitchen area
Stacks (2nd floor)	Stacks
Reading Room (2nd floor)	Reading room
Librarian's Office (2nd floor)	Museum devoted to the Battle of Braddock's Field (9 July 1755)
Music Hall (2nd floor)	Under restoration, with occasional use
Gym (3rd floor)	Gym (the single dressing room became separate men's & women's)
"Sauna room" (3rd floor)	Silkscreen studio
Children's (3rd floor)	Computer laboratory

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide: _ Locally:

Applicable National Register Criteria:	A_ B_ C_ D
Criteria Considerations (Exceptions):	A_ B_ C_ D_ E_ F_ G
NHL Criteria:	1
NHL Theme(s):	II. Creating Social Institutions and Movements 4. recreational activities III. Expressing Cultural Values 1. educational and intellectual currents
Areas of Significance:	Education Entertainment/Recreation
Period(s) of Significance:	1888-1893
Significant Dates:	1889, 1893
Significant Person(s):	N/A
Cultural Affiliation:	N/A
Architects/Builder:	Wood, William Halsey (1889); Longfellow, Alden & Harlow (1893)
Historic Contexts:	XXVII. Education G. Adjunct Education Institutions 2. Libraries

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

The Braddock Carnegie Library is nationally significant under National Historic Landmark Criterion 1 as the first of 1,679 public libraries in America funded by Andrew Carnegie. Constructed in proximity to Andrew Carnegie's first great steel mill, it provided an opportunity for primarily immigrant workers and their families to obtain intellectual enrichment in this working class suburb of Pittsburgh. Constructed in 1888-89 and enlarged in 1893, the Braddock Carnegie Library marks the inception of Carnegie's great program of library building in America. While the Carnegie program to provide funding for library construction evolved in scope, the Braddock Library marked the beginning of what became nationally significant in terms of the impact of library construction as it was first developed in the Pittsburgh region. The front section of the building is the work of William Halsey Wood, a Newark, New Jersey architect who had acquired a national reputation before his early death at age 41. The 1893 addition by Longfellow, Alden & Harlow, the Pittsburgh firm that designed the Carnegie Institute and became the Carnegie Steel Company's favored firm, completed the benefactor's vision of a community library and community center for Braddock.[2] The original section of the library represents the first building constructed in what Carnegie termed his "retail" period, 1886-1898 in which he took an active role in the design and construction of his libraries. The 1893 wing completed his vision by providing for the needs of the workers in what Carnegie termed "the three fountains," the mind (library), the body (the sports facilities), and the spirit (the music hall).[3]

The origins of Andrew Carnegie's high esteem for public libraries are well known. As a teenager in the 1850s in Allegheny PA - just across the Allegheny River from Pittsburgh - he was able to borrow from the private holdings of Col. James Anderson. He attributed his success to Anderson's "opening the intellectual wealth of the world" to him through those loans, and believed that by funding library construction he could provide the general populace with the same opportunity for empowerment. He did that on a grand scale. With 1,679 public libraries in the United States to his credit when the program ended with his death in 1919, Carnegie virtually doubled the number of public libraries in the United States.[4] But his grand vision developed over time.

Carnegie's very first library was gifted to his hometown, Dunfermline, Scotland; he laid the cornerstone there in 1881 and it opened in 1883. But even before that, in late 1881 he funded a "reading room" at his first steel mill, the Edgar Thomson Works in Braddock PA, located eight miles upriver from Pittsburgh on the Monongahela. In 1881 he also offered $250,000 to the City of Pittsburgh to build a library open to all. The grant was not accepted at the time because the city believed it did not have the authority to use public monies to support the maintenance and operation of a public library.[5] Carnegie continued to fund reading rooms at various mills but in 1886 he initiated a plan for a series of libraries in the Monongahela Valley where his steel mills were located. In that year grants were provided for the towns of Braddock and Allegheny. Allegheny's grant is better known as the entire grant process, including competing designs, was publicized. The grant was offered in March, accepted by the city in May, and an architectural competition was announced in July.

Seven firms from around the country were invited to compete in a public competition for t he Allegheny Library.[6] Smithmeyer & Peltz of Washington, D.C. won the competition, as the unanimous choice of both the

[2] The Carnegie Corporation was not established until 1911 and was charged to oversee all of Carnegie's philanthropic programs, including libraries.

[3] Martin Goldberg, "The Jewell of the Valley: The Carnegie Library of Homestead", *Pennsylvania History: A Journal of Mid-Atlantic Studies* Vol. 70, No. 2, 2003, 153-155.

[4] Theodore Jones, *Carnegie Libraries Across America* (New York: Wiley, 1997).

[5] David Nasaw, *Andrew Carnegie* (New York: Penguin, 2006) 212.

[6] Abigail A. Van Slyck, "'The Utmost Amount of Effectiv [sic] Accommodation': Andrew Carnegie and the Reform of the American Library". *Journal of the Society of Architectural Historians, Vol. 50, December 1991, fn26. Invited were C.L. Eidlitz,*

building committee and Carnegie in December, 1886. There were delays in selecting a site and work on the library did not begin until September 1887. The Allegheny building was completed and dedicated on February 20, 1890. However, the Braddock Carnegie Library was completed and dedicated almost a year earlier, before the Allegheny Carnegie Library was completed.

Although Halsey Wood, architect of Newark, New Jersey, submitted an entry in the Allegheny competition, his design for Braddock had already been accepted. A letter in the papers of the Carnegie Steel Corporation provides the earliest indication that Wood had been selected to design the Braddock library. On March 11, 1886, the same month that the grant to Allegheny was made, Wood wrote to Andrew Carnegie acknowledging receipt of a letter from Carnegie's building committee in which they provided a "hearty endorsement" of Wood's library plans. Wood also acknowledged return of his drawings in order that he might prepare estimates. Although the location of the library is not mentioned, Wood indicated the drawings had been returned by Captain Jones, who was the supervisor of the Edgar Thomson mill in Braddock. This indicates that Wood had developed his plans prior to the Allegheny competition, and supports the claims made by Braddock librarian George H. Lamb in 1917 that Braddock was the first Carnegie Library.[7] There was no public competition for the Braddock design, and little publicity for the building as Carnegie's first grant for a library building in the country. Circumstantial evidence suggests that the Braddock's construction can best be understood in conjunction with the fortunes of the Edgar Thomson Works, then the largest steel plant in the country.

Andrew Carnegie's paternalistic relationship with his workers has always been controversial.[8] Although his undoubted generosity secured his place as a great benefactor, the story of the Braddock Library reflects the conflicting factors endemic in industrial relations in the nineteenth century. The construction of the Braddock Library coincides with major changes at Carnegie's Edgar Thomson steel plant in Braddock. Both the Amalgamated Association of Iron and Steel Workers and the Knights of Labor had been successful in organizing workers at Carnegie's largest steel mill. But a drop in prices for steel rails in 1884 led to the closing of the Edgar Thomson mill in December, 1884. Captain William Jones, Carnegie's supervisor at Braddock, traditionally closed the mill for refurbishment at this time. However, the reopening was delayed until February to pressure the idle workers before they were invited back with wages at a sliding scale pegged to steel prices. They were also compelled to work a 12 hours day instead of 8 hours. The success of what was, in effect, a lockout broke the Amalgamated union at Edgar Thomson.

By late 1885 steel prices had risen by 40% and in January, 1886 Carnegie awarded his workers a 10% wage increase. Recognizing the rise in demand for steel gave them leverage, the blast furnace works at Edgar Thomson went on strike to regain their 8 hour day. Other workers joined them and Captain Jones shut down the plant. With steel prices still rising, Jones gave in to the 8 hour day in April, 1886 and reopened the mill. This period of industrial prosperity coincided with Halsey Wood having been awarded the design for the new Braddock library a month earlier.[9]

At this point the Braddock workers had been dealing directly with Captain Jones rather than Andrew Carnegie. During this brief period of calm in industrial relations, Carnegie wrote his famous articles on industrial relations

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George Post, Shepley, Rutan & Coolidge, J.W. McLaughlin, E.E. Myers and Son, William Halsey Wood and Smithmeyer & Peltz, 365-67.

[7] James Halsey Wood to Andrew Carnegie, March 10, 1886, Archives, Carnegie Steel Corporation, Heinz History Center, Pittsburgh; George H. Lamb, "The Carnegie Free Library. The Oldest Carnegie Library in America". George H. Lamb, editor, *The Unwritten History of Braddock's Field.* (Pittsburgh: Nicholson Printing, 1917) 219-229.

[8] Paul L. Krause, "Patronage and Philanthropy in Industrial America: Andrew Carnegie and the Free Library in Braddock, Pa.", *The Western Pennsylvania Historical Magazine*, Vol. 71, No. 2 (April 1988)127-145.

[9] Carnegie and his wife acquired the building lot on November 4, 1885. The property was not deeded to the Carnegie Library of Braddock until October 16, 1916. Allegheny County Courthouse, Book 1856 p.457.

in *Forum* magazine. He argued that workers had a right to organize, and that arbitration was an essential tool to achieve stable industrial relations. By December, 1887, however, Captain Jones again closed the mill for refurbishment. By this time Andrew Carnegie had changed his views on wage rates for his Braddock mill workers. This was in response to competition, primarily from Chicago steel mills. Because the Chicago workers were paid less and worked a 12 hour day, (and the mills close to Lake Michigan were better positioned to get their products to market), Carnegie believed costs had to be reduced in order for his Braddock mill to survive. He had always held that his mills would have to be competitive, and that competitiveness was of paramount interest to the livelihood of the workers and the prosperity of the community.

When the Edgar Thomson mill was shut in December, 1887 wage negotiations began with the Knights of Labor. By March, 1888 Carnegie himself met with the union representatives and told them they must accept a sliding wage scale tied to the price of steel, and also work a 12 hour day. On April 4th Carnegie held a formal meeting with the union representatives, and on April 22 Pinkerton detectives were brought in to secure the closed mill. It reopened shortly after with those not blacklisted required to sign individual contracts. The Knights of Labor, like the Amalgamated, was proscribed from the Edgar Thomson mill. Although there was no violence in this lockout, the experience was not forgotten by the unionized workers at Homestead four years later when they famously resisted the Pinkerton occupation of their mill.[10]

A year after the mill resumed production, in March 1889, the new Braddock Library was dedicated. Although mentioned in two Pittsburgh newspapers, the publicity was far less than what was typical among local newspapers in the late nineteenth century when a major public building was constructed. One Pittsburgh newspaper account reported that Carnegie had originally donated $200,000 for the building and added another $50,000 for furnishings and books.[11] It is not known if this relative lack of publicity (such as published plans and elevations) reflected bad feeling in the community toward Carnegie. However, the construction of the Braddock library enabled Carnegie (who was known to be sensitive about his public image) to offer the community compensation for the total capitulation of his workers. The construction of the library demonstrated Andrew Carnegie's ability to separate his business decisions from his genuine desire to improve the educational and social conditions of his workers. He justified his actions in his speeches by stating that his mills must remain competitive to keep his workers employed, and this adherence to the laws of the market place was not in conflict with his generosity as a benefactor. In his mind, there was no contradiction between eliminating the union shop at the Edgar Thomson Works and building the library and community center. While the evidence is circumstantial, it would appear that Carnegie's willingness to use the construction of the library to promote good industrial relations sped up the construction of Braddock, a smaller library than Allegheny. Within three years Carnegie funded a substantial enlargement at a time when, as the *New York Times* reported, "All is Harmony at Braddock."[12]

Of the five Pittsburgh area libraries, Allegheny, Braddock, Duquesne, Homestead and Carnegie, Duquesne was demolished in the 1970s. The Allegheny structure remains but with a modern interior. Further, library operations at Allegheny recently moved permanently to a new building after a lightning strike in 2006. Along with Braddock, the Homestead and Carnegie structures continue to operate as libraries. In contrast to all the Carnegie Libraries that followed, those at Braddock, Duquesne and Homestead shared a $1M endowment (which was ceded to Homestead in 1961). The Library in Carnegie carved a $93,000 endowment out of its

[10] Curtis Miner, "The Deserted Parthenon: Class, Culture and the Carnegie Library of Homestead, 1898-1937.", *The Western Pennsylvania Historical Magazine.*

[11] *Pittsburgh Press*, March 17, 1889.

[12] By 1893 it was reported that the Edgar Thomson mill workers were cooperating to maintain employment. "All is Harmony at Braddock", *The New York Times*, February 5, 1893, p.5.

$200,000 allocation. In their size and (with the exception of Allegheny) in having an endowment from Carnegie, the above five libraries constituted what Carnegie referred to as his "retail" libraries.[13]

The earliest known printed record of the Braddock library is a forty-nine page booklet from 1903.[14] The booklet speaks to the effect of the endowment:

> … the Braddock institution, together with that at Homestead and the one at Duquesne, was endowed by Mr. Carnegie on the first of January, 1902. The income from this endowment is not sufficient to meet all demands, but by means of this income the library and club are able to accomplish much more than could possibly be done without it, and supplemented by other contributions, it enables library patrons and club members to enjoy, at nominal cost, privileges that but for the endowment must be so high in price as to be prohibitive.

One of the community contributions came in the form of free water:

> The Braddock Borough Council... furnishes water to the building free of cost... This amounts to quite an item in the course of the year...

Carnegie apparently found the results from his first retail libraries sufficiently encouraging to fund construction nationwide according to a formula whereby the town or city requesting funds pledged an annual amount equal to 10% of these awards, to maintain staff and supply the library. These later libraries were the "wholesale" libraries. The first of these was granted well before completion of the last retail library, to Fairfield, Iowa, in 1892 (that building is currently home to a museum and community college). Before long Carnegie was making statements such as "Free libraries maintained by the people are cradles of democracy and their spread can never fail to extend and strengthen the democratic idea..."

In the decade leading to the Braddock Library's construction, public libraries were increasingly being built on a local level by wealthy individuals; some of these had come under criticism for being elitist sanctuaries housing art exhibits and lavish board rooms at the expense of book collections and space for reading and study.[15] Access to the books was also seen as insufficient, since stack areas were frequently in overhead galleries that allowed book retrieval by library staff only.[16] The Braddock Carnegie Library plans were apparently not open to these criticisms.

<u>The Braddock Library's Architects (1889)</u>

The original structure's architect, William Halsey Wood died at 41, and was widely admired during his short career. His credits mainly include churches, with most of these being either medieval or Gothic in style. The exterior of his eclectic Peddie Baptist in Newark (National Register #72000774), which may be his most well-known structure, blends Byzantine, Romanesque, Moorish, and Gothic elements into a synthesis almost reminiscent of a mosque. He was also one of four finalists in the competition for the Cathedral of St. John the Divine in New York City, where his soaring design apparently caught far more popular attention than the one

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[13] Theodore Jones, *Carnegie Libraries Across America.* (New York: Wiley, 1997)

[14] Trustees, Braddock Carnegie Library, "Carnegie Free Library and Carnegie Club". (New York and Plattsburgh: Chasmar & Winchell, 1903.

[15] The only art known to have been in the original library is the copy of the famous statue "Winged Mercury", by Giovanni Bologna, which remains. Subsequently, the original 1855 painting, "Braddock's Defeat", by Emanuel Leutze (of "Washington Crossing the Delaware" fame), has hung in the Library since 1911, when it was purchased by local merchants and schoolchildren.

[16] Abagail Van Slyck, *Free to all: Carnegie Libraries & American Culture, 1890-1920.* (Chicago: University of Chicago Press, 1995).

ultimately selected. Architectural historians speculate that he might have become as associated with the Gothic Revival style as Richardson is with Romanesque had his life not been cut short. His other secular credits include the Yaddo mansion/artist's retreat in Saratoga Springs (now part of a Historic District), built for Spencer Trask, one of Thomas Edison's financiers.

Little of the history surrounding both the origins of the Braddock Library design and Wood's selection by Carnegie is known. Wood's wife writes in her memoirs that his first work was the Newark NJ mansion for the industrialist William Clark, whose fortune was built on a cotton thread that could withstand the rigors of sewing machines.[17] This 1880 Jacobean-style brick mansion was built for $50,000 (National Historic Register #77000863; it is currently a community center). Since Clark was, like Carnegie, a Scottish immigrant, and the Jacobean style derives from the architecture during the period of (Scottish) James VI, it is perhaps no surprise that Wood submitted a design in this style. Clark may have introduced Wood to Carnegie, as Carnegie's residence had been New York City since 1867.[18] In any case, Wood's wife later wrote that, "For a long time Andrew Carnegie was a client of Halsey Wood's and on very intimate terms with him."[19]

While the winning competition entry for the Allegheny library was clearly influenced by the work of H.H. Richardson, whose Allegheny County Courthouse and Jail was then under construction, Wood's submission reflected his own interpretation of Romanesque and Byzantine influences. His published competition design for the Alleghany Library strongly resembled his Peddie Baptist Church in Newark, begun in 1888. Similarly, Wood's design for the Braddock Library was his own eclectic interpretation of medieval design influences. A crude sketch published in the local newspaper at the time provides the only known view of the original library and reinforces that Wood was not interested in copying Richardson or any other architect. Commenting on Halsey Wood's famous competition design for the Cathedral of St. John the Divine, Ralph Adams Cram, the great architect of the American Gothic Revival style, said, "It was neither Richardsonian nor Victorian Gothic, nor indeed quite like anything else every recorded in history; it was an artistic *tour de force*, completely original and unprecedented." While the design for the Braddock Library was much less ambitious, it was characteristic of the architect's efforts to develop his own interpretation of medieval styles. Cram also wrote that Wood "very well might have become the leader of a new school of design."[20]

<u>The 1893 addition</u>

In the late 1800's Pittsburgh's economy was ascendant, and picturesque architecture in bold historical styles was in demand. H.H. Richardson's Allegheny Courthouse, which he considered his finest work, was completed in 1887 after his death a year earlier. The work was supervised by Frank Alden, one of Richardson's senior designing draftsmen, who then joined Alexander Wadsworth Longfellow (another of Richardson's senior designing draftsmen and nephew of the famous poet) and Alfred Harlow (from McKim, Mead & White, and a fellow MIT classmate of Alden and Longfellow's) in setting up a Pittsburgh office. A letter from Longfellow survives from late 1886, when the competition for the Allegheny Library was announced, fretting over their difficulty in competing since they did not yet have an office in Pittsburgh.[21] In the end, Longfellow, Alden & Harlow did not enter the Carnegie Allegheny competition, but mounted a vigorous and successful campaign for the Duquesne Club in downtown Pittsburgh. In retrospect putting their effort into the Duquesne Club may have been a shrewd choice since their success there probably brought them into contact with a greater number of wealthy potential clients in Pittsburgh. However, while Wood's original Braddock Library was under

[17] Florence Wood, *Memories of William Halsey Wood* (Philadelphia: privately printed, 1938.
[18] Margaret Henderson Floyd *Architecture After Richardson* (Chicago: University of Chicago Press, 1994.
[19] Wood, *Memories of William Halsey Wood*, op. cit., 21.
[20] Ibid, 11-12. A framed rendering of the Braddock Library was hung prominently in Wood's reception room, pictured in the same publication.
[21] Floyd, *Architecture After Richardson*, op.cit.,193.

construction, Longfellow, Aldrich and Harlow's relatively modest Methodist Episcopal Church was going up directly across Parker Ave.[22]

Longfellow, Alden & Harlow blended their Richardsonian Romanesque addition so seamlessly with Wood's original design that the distinguishing elements of the two must be pointed out to the typical visitor. No record has been found that Halsey Wood submitted a design for the addition, but most of his work involved ecclesiastical designs. It is not known if Longfellow, Alden & Harlow were selected without a competition, but they were already well known to Carnegie for their winning entry for the Carnegie Library and Institute in Pittsburgh in 1891. Their entry won in a competition with 101 other entries and surely secured their reputation as Carnegie's preferred architects.

The addition to the Braddock Library a year later marked the second in a long association between Longfellow, Alden & Harlow (later Alden & Harlow) and Andrew Carnegie libraries in Pennsylvania.[23] These included the remaining two "retail" libraries at Homestead and Duquesne. Subsequently, Longfellow departed amicably for Boston in 1896, leaving Alden & Harlow to continue their work; their partnership is credited with all of the branch Carnegie Libraries within the City of Pittsburgh with the exception of the larger branch in Homewood (credited to Howard K Jones, their associate from Erie; it followed Alden's death in 1908). These modest structures in turn formed the basis of many of the Carnegie Libraries across the country, thus securing a common bond of architectural origin in addition to philanthropic sponsorship between the Braddock Carnegie Library and the "typical" Carnegie Library.[24]

Relationship to library philosophy

Returning to the Braddock Library, the student of library history might ask whether the addition changed the original library from one that was "user-unfriendly" to one that was more accommodating to the public. Despite the increasing numbers of public libraries in the late nineteenth century, the American Library Association, particularly William Poole, had criticized many of these institutions for layouts that tended to hinder access of patrons to books through shelving in alcoves, overhead galleries, and the like. Examples of architectural extravagance also came under fire.[25]

The original library in Braddock sought to welcome users. For example, there is the entry tunnel for millworkers, many of whom had no access to running water in their homes in 1889. Upstairs, the original 1889 library layout is unknown. No record exists at the library of how these parts of the original structure were configured, nor have any images have turned up. It is simply not possible to unequivocally describe all the alterations that the addition brought with it. Still, it seems safe to conclude that the stack area on the second floor, while separated from the reading room by a door, did not present any difficulty of access, and, in fact, that is addressed (below) in quote from the 1903 booklet.

We can also look to the published 1893 floor plans which show where space was added, but these do not always indicate how the space was used from 1889-1893.[26] We may also look to the exterior demarcations between the two structures, but this can lead to conflicting interpretations (see below).

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[22] Ibid, 138-39. It barely survives, stripped of its stained glass, its rear wing having burned fifteen years ago. It is now a warehouse for video poker machines.
[23] Ibid, 203-211.
[24] Ibid 231-241.
[25] Abigail Van Slyck, *Free to all*, op.cit.
[26] Floyd, *Architecture After Richardson*, op.cit., 194-195.

All currently available information indicates that the Billiard Room on the first floor was part of the 1889 structure. At that time, billiards was considered a somewhat refined pastime and, as a game not dependent on chance, it passed the litmus test for acceptability. The smaller room adjacent to the Billiard Room seems to have always been a reading room and/or circulation desk. The 1893 octagonal tower contributed further to that space, but is listed as an "alcove". The remaining space added to the first floor was in the form of the duckpin lanes and swimming pool, and a separate Billiard Room for nonsmokers.

Most of the library space was on the second floor. There, the 1893 octagonal tower provided space for a librarian's office. The addition appears to have modestly expanded the stack area by doubling the size of a reading/lecture room but then giving about 60% of that gain back to the stack area. The reading room presently retains three of the original tables and the statue of Winged Mercury pictured in the 1903 booklet.

The original 1889 configuration of the third floor is unknown. Space inside the faux turret is listed on the floor plan as a classroom, but this has always been bare attic space, inconceivable as a classroom. The Children's Library pictured in the 1903 booklet appears as part of the original structure, but from the exterior, facing the alleyway, a difference between 1889 and 1893 bricks is readily seen. The brickwork on the exterior wall of this room clearly suggests that it was not part of the 1889 structure - unless its walls were executed in wood or as part of the roof in order to still allow public use of this space. A portion of the current gymnasium footprint was part of the 1889 building, but there is absolutely no evidence of its use at that time. The third floor was clearly part of the working 1889 structure since the ruggedly medieval cast iron newel posts of the 1889 staircase make their way to the third floor. All original door hardware - doorknobs and escutcheon plates - are metal.

Returning to the question of user-friendliness, the 1903 booklet speaks to an objective of openness and gives no indication that this was a new policy:

> Any individual can become a regular patron of the library by complying with a few very simple requirements. The books are in the library to be used, and not for show. To this end readers are given every encouragement possible, to induce them to make ample use of the books as found on the shelves. All red tape is dispensed with, and only sufficient safeguards [are] placed ‘round the books to insure their return to the shelves when the individual is through with them.

Some shelves with locked glass fronts did exist (and remain), but these account for only a small percentage of the available bookshelf space, presumably providing space for the more valuable items in the collection, or else separating non-circulating reference material from circulating material in the stacks. These are mentioned in the booklet:

> In the Children’s Room and the Reference Rooms, and in all the branch libraries, the shelves are open. In the main stack room, however, owing to the large number of books exposed, it has been found better to have the shelves enclosed with self-locking glass doors. Patrons move at will among the stacks, and can always secure a key at the desk, when wishing to select a book. This gives practically all the advantages of open shelves, and at the same time furnishes to the books almost complete protection against petty pilfering.

The circulation statistics listed are impressive, showing a steady gain from ~41,000 to 60,000 between 1891 and 1898, then climbing by almost 50% in 1899 and more than doubling to over 125,000 by 1902. These numbers are all the more impressive considering that the library listed under 30,000 volumes in its 1902 collection and estimated the number of readers at 20,000, or 1/3 the population of the towns it served. The statistics that can be drawn from these numbers would be the envy of every modern-day librarian in the country.

To what extent the millworkers with their 12 hour workday actually availed themselves of the library is unclear, but these workers are mentioned specifically in connection with Carnegie Club membership, which also allowed access to the recreational facilities, such as the billiard tables, gymnasium, swimming pool and bowling alleys. Tickets were available to anyone in various categories (boys, juniors, ladies, seniors), with employees receiving a 50% discount:

> The club was first conceived of as an institution for men employed in the Carnegie works. For this reason, it has been deemed proper to grant special concessions to Carnegie employees; consequently, any one over twenty years of age, employed in any of the departments of the Carnegie Steel Company, namely, Edgar Thomson Works, Homestead Steel Works, Duquesne Steel Works, Howard Axle Works, Carrie Furnaces and Union Railroad, is entitled to a full Senior ticket at a dollar per quarter.

Children were clearly encouraged to take advantage of the library as well. To have done otherwise would have run completely contrary to the foundation on which Carnegie's esteem for libraries was based - Col. Anderson's private library of Carnegie's youth. There was then (and now) a separate Children’s Room, then on the third floor:

> The room is large and well-lighted, surrounded by open shelves and equipped with small chairs and tables. On these table are to be found all the best children’s magazines and papers, and a large assortment of picture books. In one corner of the room is a washstand, and children are required to make themselves presentable before sitting down to read or to look at pictures. One boy told the children’s librarian that his mother could always tell when he had been at the library by his clean face when he came home.
>
> Children wishing to use the library make application for a card in the regular way, with this difference, that their application must be indorsed by their teacher. The pupil then receives a “children’s card” on which he may draw books just as adults do.
>
> If figures show anything, they prove that the library at Braddock has been thoroughly appreciated from the very start, and that it has grown in popularity and usefulness from year to year. Every year from the first, the circulation has been more than it was the year before. There has been no spasmodic or mushroom growth, but the circle of its usefulness has been and is constantly widening.

In order to further user-friendliness and outreach, the Braddock library sponsored branches as early as 1899, in Wilkinsburg (3miles from Braddock), with one librarian and an assistant. Seven months later, the Turtle Creek branch opened (2miles), followed by Monongahela (21 miles), in 1902. These branches were supported by the local municipalities which provided the building and at least some of the librarian's salary. Two "stations" were also established at Belle Vernon (a surprising 31 miles away) and at California State Normal School (a further 5 miles from Belle Vernon). Like Braddock, Belle Vernon, California and Monongahela are all located on the Monongahela River, which presumably explains the connection. In addition, schools in seven nearby towns

(including Braddock) could receive cases of forty books on request. The existence of these outreach efforts, together with the impressive circulation statistics on the branches detailed in the 1903 booklet, makes a solid argument that the Braddock Library took its mission to promote literacy seriously.

From that early period Braddock Carnegie Library was the center of the community and remained so until the mid-1960s when, with its endowment gone and roof leaking badly, operations were abandoned in all but the library spaces proper. Chained shut in 1974 and scheduled for demolition in 1978, the last librarian, David Solomon, organized a grassroots group of local residents indebted to the old library for its role in their childhood development - the Braddock's Field Historical Society - which purchased the building for $1.

The 1974 abandonment along with preceding years of minimal maintenance took a heavy toll. Initially re-opening in 1983 on weekends only, with kerosene heat and an emergency generator, the building was brought back room by room. The gymnasium, originally with only one locker room, was restored to accommodate both sexes in 1995 ($120K). The roof was completely restored in terra cotta and terne-coated stainless in 1999 ($400K), and the Music Hall (subject of a 1999 *Preservation Magazine* article), while still not completely restored, has to date undergone $450K in interior restoration + HVAC work, it has been used for community events and one professional production. The bathhouse/boiler room has been adaptively rehabbed as a pottery studio which in addition to hosting classes also now produces ceramic water filters for third-world communities. This has all been accomplished through private and state funding. Although the Braddock library participates in interlibrary loans with other libraries in Allegheny County, most of which are Carnegie Libraries, it receives no financial support from the Pittsburgh Carnegie system. It does receive support from the Allegheny County Library Association.

Carnegie was not the only millionaire to donate a public library to the town he was indebted to for his fortune. The practice was already fairly common in New England. Of course, Carnegie expanded his program far beyond any other philanthropist. While few were of the same scale as his Pittsburgh-area libraries, the average Carnegie Library was closer to his Pittsburgh-area branch libraries in size. By 1996**,** at least 376 other Carnegie Libraries were already on or nominated to the National Register, collectively, the largest group in the Register.

It is the scale on which Carnegie built his libraries that makes the very first one in the nation especially significant. It was with considerable and justifiable pride that a town could boast, "we have a Carnegie Library." To have a Carnegie Library meant that a town had committed 10% of the construction cost annually to staff, supply, and maintain the facility. Thus, it was a town with vision that had a Carnegie library. Carnegie libraries spread across the country. Libraries provide a stream of information that would otherwise not have reached large percentages of the population. In many places, "Carnegie Library" was virtually one word. The impact of these libraries on the intellectual development of the country is incalculable yet unquestionable. Hints of this are often found in the memoirs of successful Americans who grew up in a town with a Carnegie Library, such as 1992 Nobel Laureate Edwin Krebs and the novelist Ray Bradbury.

All original Carnegie Libraries still functioning as such are regarded as local landmarks, and many functioning in other roles are also similarly esteemed (for instance, the Carnegie Library building in Vermillion, South Dakota now houses the National Music Museum). The Braddock Carnegie Library stands at the intersection of three narratives that support national significance. The first is Andrew Carnegie’s relationship to his workers and the communities where they lived. The second is the connection with the development of library design as it evolved from the restricted institutions of the mid-nineteenth century, particularly in New England. Finally, Braddock is significant as it relates to the development of libraries all over the country in which the Carnegie Corporation provided funding and guided the designs. While all Carnegie libraries cannot be National Historic Landmarks, it is at least fitting for the Braddock to be so designated, both in and of itself and also as a

representative of all of those that followed. Surely there is no better embodiment of that than Carnegie's first (US) library, and it is all the more fitting that the Braddock Carnegie Library still serves its community -- a community whose members are currently largely without the means to individually afford access to information.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register.
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
__ Recorded by Historic American Buildings Survey: #
__ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

__ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
__ Local Government
__ University
__ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: ca. 1/2 acre

UTM References:	**Zone**	**Easting**	**Northing**
	17	596375	4472750

Verbal Boundary Description: Beginning at a point on the Southwesterly corner of Library Street and Parker Avenue; thence Southerly along the Westerly line of Library Street a distance of one hundred (100) feet to the Northerly line of Maple Alley; thence along the Northerly line of Maple Alley one hundred and ninety feet (190) to the dividing line between lots numbered seventy-four and seventy-five (75) in a Plan of lots annexed to the record and proceedings No. 237, March Term, 1881 of the Orphans Court of Allegheny County thence Northerly by said dividing line between said lots seventy-four (74) and seventy-five (75) a distance of one hundred (100) feet to the Southerly line of Parker Avenue, thence along the Southerly line of Parker Avenue, a distance of one hundred and ninety (190) feet to the place of beginning.

Boundary Justification: The boundary corresponds to the entire property that encompasses the Braddock Carnegie Library.

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NATIONAL HISTORIC LANDMARKS PROGRAM
March 22, 2011

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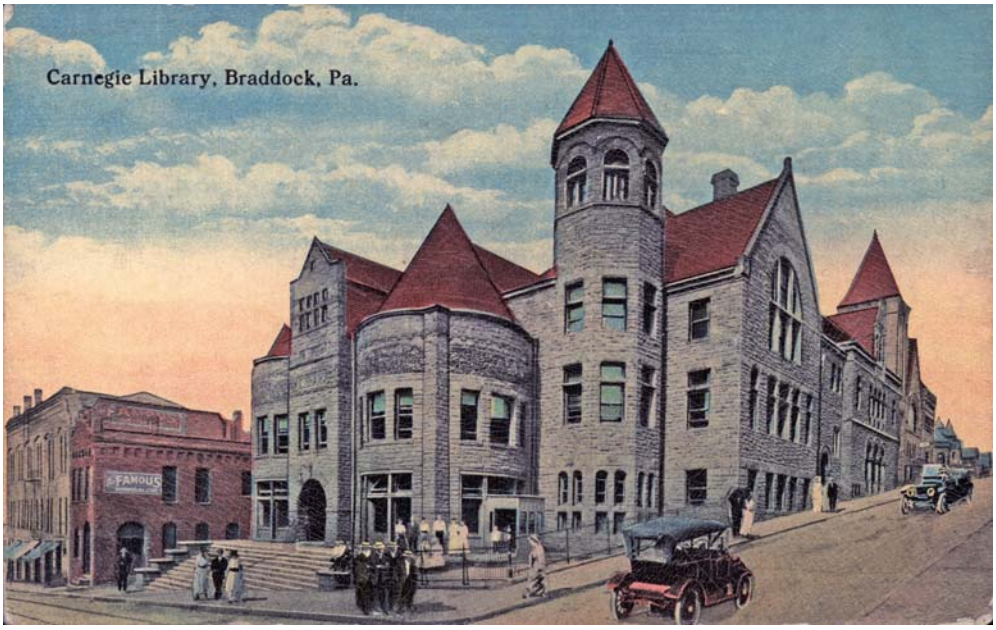
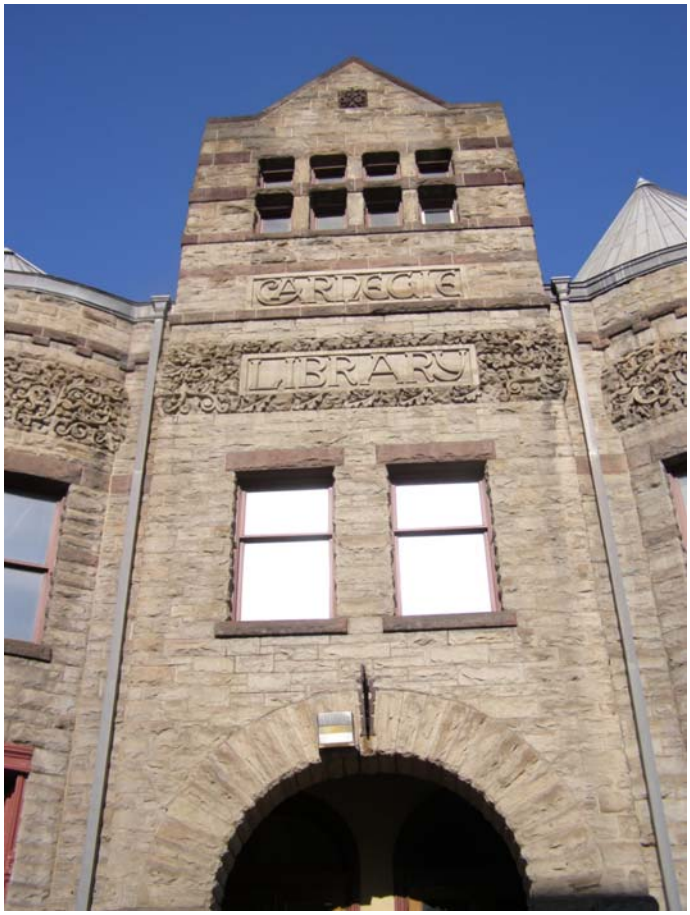


Braddock Carnegie Library, circa 1910.

Braddock Carnegie Library, contemporary view.

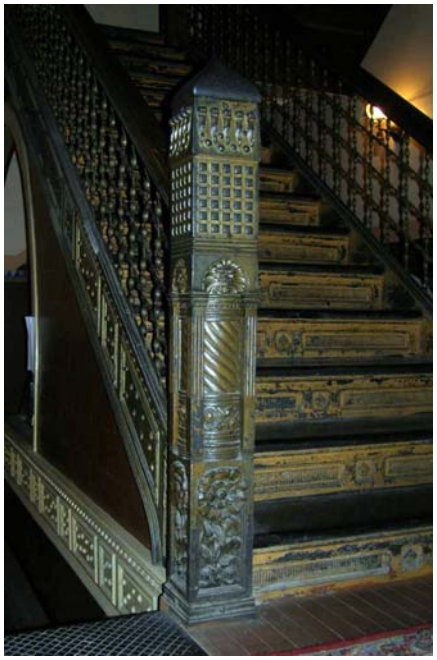


Detail, entrance tower to 1889 section.

Detail, cast iron bay window, 1889 section.

Detail, bathhouse entrance under 1889 section.

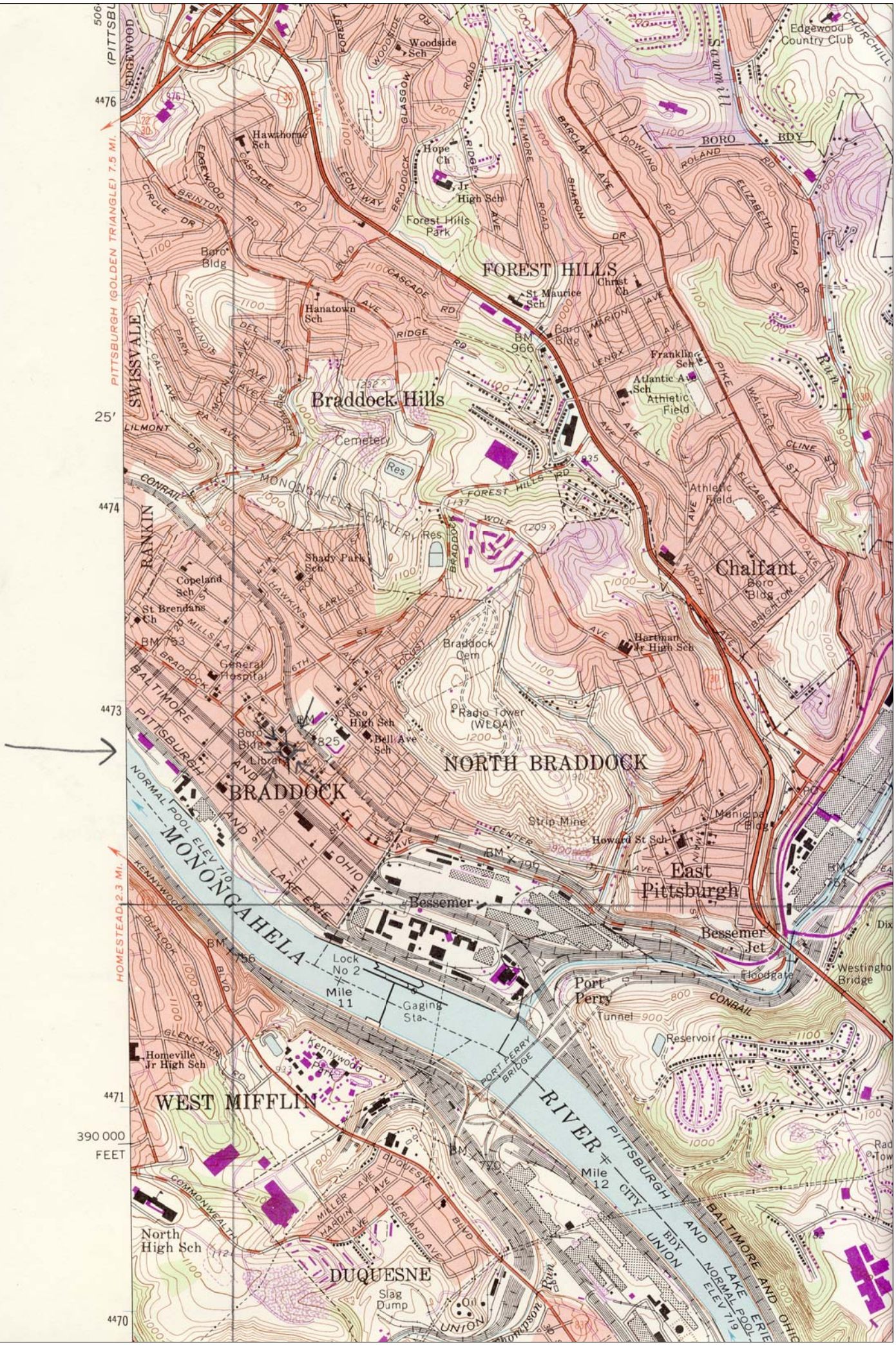
View of 1893 wing.



Detail, Staircase in 1889 section.

Auditorium, 1893 wing.

Third floor Gymnasium in 1893 wing.


FOREST HILLS
Braddock Hills
Cemetery
SWISSVALE
RANKIN
BRADDOCK
NORTH BRADDOCK
Chalfant
East Pittsburgh
WEST MIFFLIN
DUQUESNE
MONONGAHELA
RIVER
Bessemer
Port Perry
Bessemer Jct
Edgewood Country Club
Woodside Sch
Hawthorne Sch
Hope Ch
Jr High Sch
Forest Hills Park
Boro Bldg
Hanatown Sch
St Maurice Sch
Christ Ch
Franklin Sch
Atlantic Ave Sch
Athletic Field
Shady Park Sch
Copeland Sch
St Brendans Ch
General Hospital
Sec High Sch
Bell Ave Sch
Radio Tower (WEOA)
Hartman Jr High Sch
Strip Mine
Howard St Sch
Municipal Bldg
Lock No 2
Mile 11
Gaging Sta
Floodgate
Tunnel
Reservoir
Homeville Jr High Sch
Kennywood Park
North High Sch
Slag Dump
Mile 12
PITTSBURGH (GOLDEN TRIANGLE) 7.5 MI.
HOMESTEAD 2.3 MI.
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