

### III. GEORGIA'S EXISTING CARNEGIE LIBRARIES.

#### Albany, 1905.

The firm of Thomas Lockwood designed the Albany Carnegie library, which was constructed during fall and winter of 1905 and opened in 1906. The Library consists of a

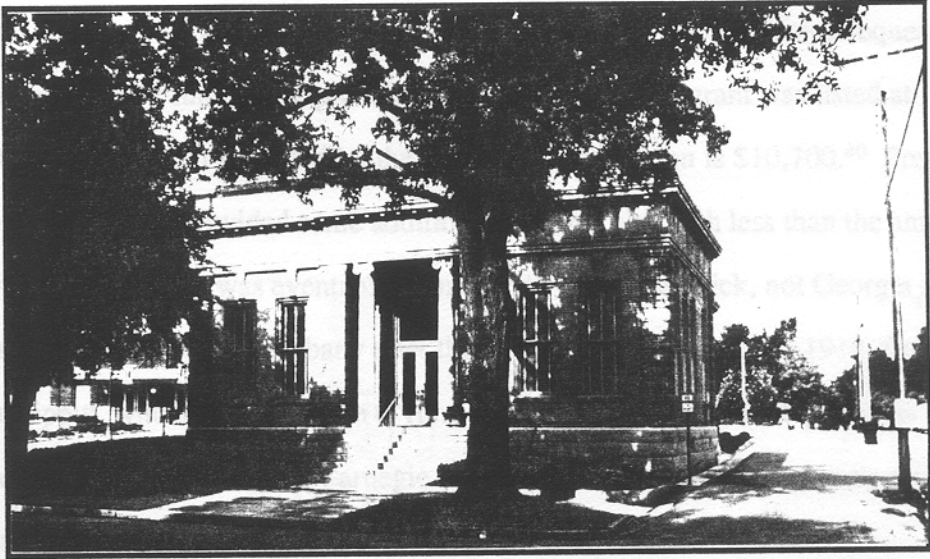


Fig. 7. Thomas Lockwood. Albany Carnegie Library, 1905.

square block raised on a rock-faced, granite basement level; a slightly projecting portico includes two marble Ionic columns *in antis*. The exterior contains additional classical elements: Italian Renaissance consoles centered above each window's lintel include decorative detailing suggestive of acanthus leaves; quoins at each of the building's salient angles, articulated as pilasters; and Ionic columns with egg-and-dart molding. The portico's frieze includes the name "Carnegie Library"--a common and recognizable feature of many libraries. For a building of its diminutive size, the Albany library contains an unusually large number of decorative elements, contributing to its stately charm.

Carnegie granted ten thousand dollars for the building in 1905 after formal requests were made by R.H. Warren of the Albany Library Association and the mayor, H.J. Lippitt. After this, and before construction was completed, Mr. Warren requested an additional two thousand dollars from Carnegie on May 25, 1905. This sum was to provide for the library's construction in Georgia marble, which had been included in the original plans. Carnegie (or probably Bertram) refused to increase the grant and suggested, "If the buildin[sic] cannot be put of marble for that amount, it should be built of brick or stone."<sup>38</sup> Albany is unique not only because of the additional request, but in that undocumented funds were provided. Whereas the initial grant was listed at \$10,000<sup>39</sup>, the amount recorded by the Carnegie Corporation is \$10,700.<sup>40</sup> Presumably, Carnegie must have provided some additional funding, although less than the amount requested. The library was eventually constructed of yellow brick, not Georgia marble. Another request came from Albany after the building's construction in 1918 from former mayor Lippitt, who asked Carnegie to fund a library addition. This request was not honored, primarily because the Carnegie Corporation was no longer providing library building grants.

Today, the Albany Carnegie library is in excellent condition. It underwent a sensitive rehabilitation in 1992 by the architectural firm David Maschke & Associates, of Albany which included an appropriate accessibility design compliant with the Americans with Disabilities Act (ADA). During this project too, HVAC systems were upgraded and minor repairs made on the exterior. The building's historic landscape was also retained, with its two mature hardwood trees, sidewalks, and informal plantings. A new landscape design was included on the library's secondary facade that provides access to an alternate, side entrance. Overall, it is an excellent example of a sensitive rehabilitation project, which is uncommon among Georgia's Carnegie libraries.

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<sup>38</sup>Carnegie, Correspondence, 1.

<sup>39</sup>Ibid.

<sup>40</sup>Florence, 31.

The building was converted in 1992 to use as a gallery and museum. Before this change, the building served as a reference library to the city's new library building, a use that proved unsuccessful. The building's location played a large role in the success of its reuse as an art center, as it is adjacent to a performing arts building and within a block of the new library building. The former Albany Carnegie Library is in an economically stable and culturally active section of Albany.

### Americus, 1908.

Two years after the Albany library's completion, the T.F. Lockwood firm designed the Americus Carnegie Library in 1908. Americus received a twenty thousand dollar

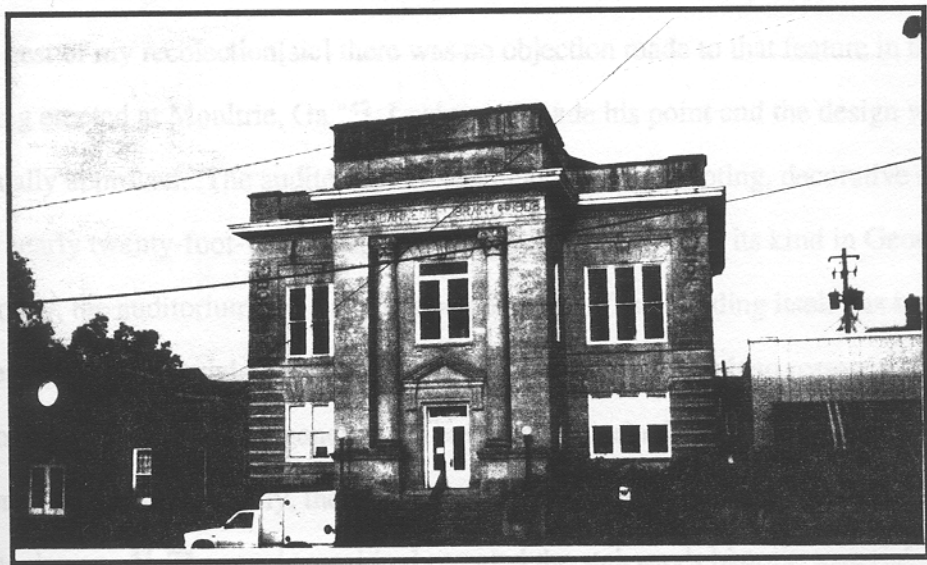


Fig. 8. Thomas Lockwood. Americus Carnegie Library, 1908.

grant from Carnegie, which was one of the larger individual grants to a Georgia town. Consequently, the Americus library's design includes more decorative elaboration and is of a more substantial size. It is a two-story library and includes an auditorium on the second floor. The design comprises a central block with a projecting portico block extending enough forward to include an interior staircase. The portico also contains two engaged Corinthian columns *in antis*. The first level contains rusticated masonry continuous along the window lintels. The second level is unrusted but includes decorative cartouches, centered on each lateral wing's corner pilaster. The Lockwood's

signature entablature extends from the second level and includes its characteristic narrowly-proportioned architrave, large frieze, and denticulated cornice with a parapet roof. The library's marked verticality contributes to its sense of monumentality.

Inside, the library's distinctive auditorium caused the most problems in procuring the building grant. In general, Andrew Carnegie did not object to the inclusion of an auditorium,<sup>41</sup> although he (as well as James Bertram) felt that auditoriums were often excessive components in a library design. Lockwood's original plans were rejected by the Carnegie Corporation because of the second floor auditorium. He stated his case in a letter to the Carnegie Corporation after the plans were rejected. In it, he referred to one of his earlier designs: "The auditorium feature is used occasionally in Library work, and to the best of my recollection[sic] there was no objection made to that feature in the building erected at Moultrie, Ga."<sup>42</sup> Lockwood made his point and the design was eventually approved. The auditorium is elaborate with wainscoting, decorative moldings, and a nearly twenty-foot-wide raised stage. It is the only one of its kind in Georgia.

Today, the auditorium remains in good condition. The building itself has been converted to commercial use on the first floor. The owner intends to restore the auditorium in the future. In general, the building's exterior is in excellent condition and well maintained. Reportedly, the interior staircase required extensive repairs due to termite damage.<sup>43</sup> The repair sensitively treated the stairway's historic materials so that it now appears in excellent condition. The first floor's interior was minimally altered sometime during the 1950s to 1960s, but those changes were not extensive and the lower floor retains most of its historic integrity. The interior also contains a mezzanine of which there are other examples among Georgia's Carnegie libraries. There have been no exterior additions to the library. The building is located within Americus's central

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<sup>41</sup>Carnegie, Gospel, 39.

<sup>42</sup>Carnegie, Correspondence, 1.

<sup>43</sup>Leon Holloway, Jr., interview by author, Notation, Americus, Georgia, August 21, 1993.



business district and is near the National Trust's Windsor Hotel, which, like the Americus Carnegie library, is listed in the National Register of Historic Places.

#### Athens, 1910.

One of the most highly ornamented and elaborately detailed Carnegie libraries in Georgia is located in Athens. It was designed by the New York firm of Ludlow & Peabody and constructed in 1910. The library grant totaled twenty thousand dollars,<sup>44</sup> the amount given as an "educational institution grant" to the Georgia State Normal

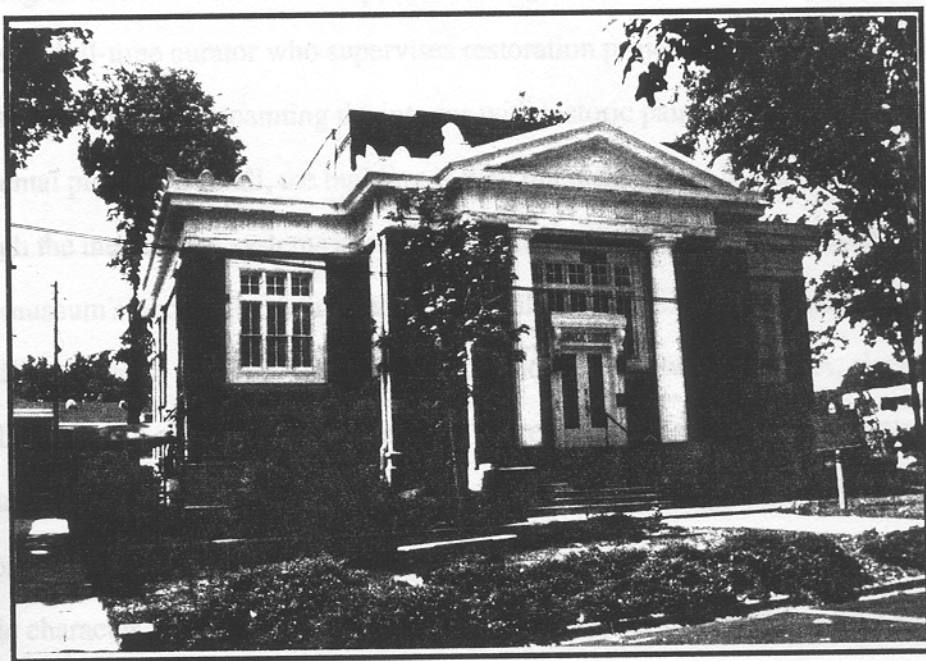


Fig. 9. Ludlow & Peabody. Athens Carnegie Library 1910.

School. The library's form is characterized by a rectangular block, with a projecting vestibule block and another, attached portico block. The facade contains a full-height, front-gabled portico carried by two Doric columns *in antis*. The classical entablature, with its triglyphs and metopes, is continuous around the building and includes anthemions at regular intervals on the cornice. The fenestration is equally distinctive: large, vertical rectangular windows, subdivided by other vertical, rectangular windows, and surmounted by smaller, square windows symmetrical in arrangement. The exterior

<sup>44</sup>Anderson, 75.

also includes polychromatic surfaces, where the brick pilasters are articulated with sandstone capitals. The Athens Carnegie library, although eclectic in character, remains a high-style building, truly exceptional among Georgia's Carnegie libraries.

The United States Government purchased the State Normal School in 1953 and subsequently converted it to the Navy Supply Corps School. The Navy converted the Carnegie library building into a Navy Supply Corps Museum on June 25, 1974. At that time, some interior changes were made, including repainting, replacing light fixtures, and removing an interior wall. Currently, the building continues to function as a museum and employs a full-time curator who supervises restoration projects. Some of these later projects have included repainting the interior with historic paint colors and repairing some ornamental plaster. Overall, the building is well maintained and in excellent condition, although the mechanical systems are outdated and inefficient. Because they require most of the museum's budget for their operation, retrofitting the existing HVAC systems is an immediate concern. As well, the building does not comply with the ADA, since access is available only at a side, basement entrance. There are many extant historic features such as an unused dumb waiter and carefully detailed oak trim throughout the building's interior. Some changes in interior arrangement of spaces have sacrificed the interior's historic character. However, most of these changes appear reversible and the building could be easily restored. Some landscape features have also been changed. A memorial garden was added to the rear portion of the lot, as was a formal walkway. However, mature hardwoods remain contiguous to the building and plantings are well maintained. The setting is one of the most attractive among Georgia's Carnegie libraries. The Athens [State Normal School] Carnegie library was placed in the National Register on Veterans Day, 1975 and is currently open to the public.

**Atlanta, 1907.**  
Georgia Institute of Technology.

Five Carnegie libraries were built in Atlanta between 1902 and 1921. Of these, just two survive today. The oldest, The Georgia Institute of Technology library, was granted

as an "educational institute" grant in 1906 for \$20,000.<sup>45</sup> This library was designed by the architectural firm of Morgan & Dillon of Atlanta and was the second Georgia Carnegie library Morgan designed (the first was Dublin in 1904, with the firm Bruce & Morgan).

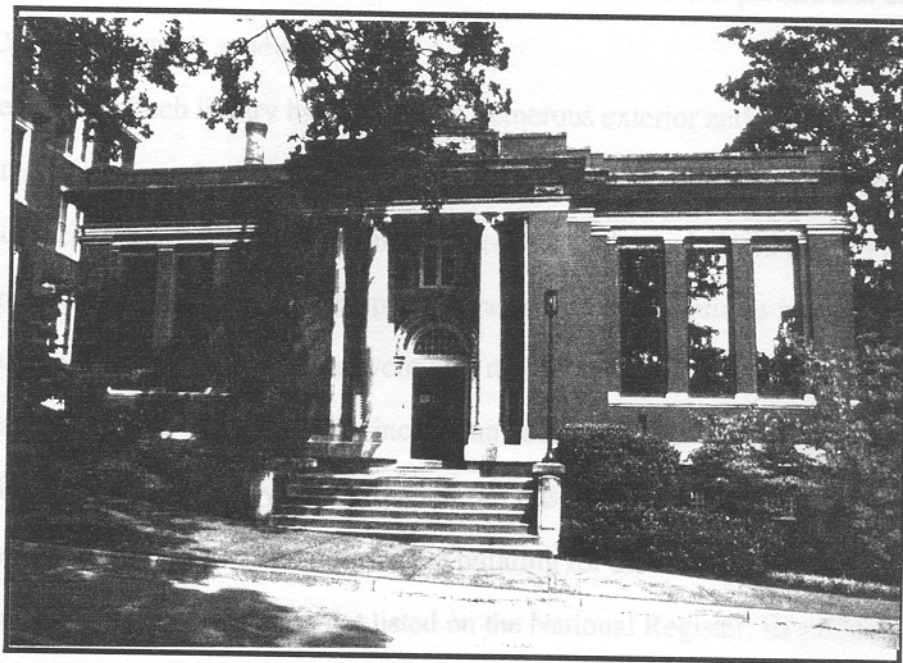


Fig. 10. Morgan & Dillon. Georgia Institute of Technology Carnegie Library, 1907.

The library, like the Athens library, has many elaborate decorative elements. The facade includes multiple surfaces layers with an outer wall surface, a projecting vestibule surface and a projecting portico with columns *in antis*. Additionally, each lateral wing has two narrow interposed pilasters and two half pilasters, each separated by vertical rectangular windows. Pilasters articulate each of the building's corners, creating multiple re-entrant angles. The effect of these separations is a complex facade that conceals the building's primary wall surface. It also emphasizes the pilasters as decorative elements. All of these techniques are based on Italian Renaissance architecture and contribute to the library's high style, despite its eclectic character.

<sup>45</sup>Ibid.

The Georgia Tech Carnegie library also contains paired columns in the portico, a widely used Beaux-Arts element and a distinctive, semi-circular Beaux-Arts window above the entrance. Festoons adorn the exterior walls and a relief includes the name of the school at the parapet level. The level of exterior elaboration separates this design from other Carnegie libraries statewide.

The Georgia Tech library has undergone numerous exterior and interior alterations. The exterior windows have suffered the greatest degree of change: the primary facade's windows were replaced with metal sash and reflective glass windows (circa 1980s). The "modern" effect of the windows sharply contrasts with the building's historic character. Windows on the secondary facades were also replaced, sometime during the 1950s-60s, with glass-tile bricks. Other changes include an addition and annex that are incompatible in size and scale to the library. Also, the interior has been extensively renovated to facilitate its current use as an administrative building for the university.

The Georgia Tech building is not listed on the National Register; its exclusion may have contributed to the many insensitive changes, since one of the benefits of the National Register process is to heighten the level of understanding of a historic building and its materials. Many changes to this building reflect a serious failure to appreciate an important historic resource.

### **Atlanta, 1908.**

Anne Wallace

The only other surviving Carnegie in Atlanta is the Anne Wallace branch on Luckie Street (sometimes referred to as the "Luckie Street Library"). The New York firm Whitfield & King designed the building, which was their first in Georgia (the other two being the Dawson Carnegie Library and Atlanta's South Branch Carnegie Library by Whitfield) and was completed in 1908. Architecturally, the Anne Wallace branch shows similarities to the Dawson library. The Anne Wallace library is a brick one-story building raised on a stuccoed basement level, divided from the primary wall surface by a string



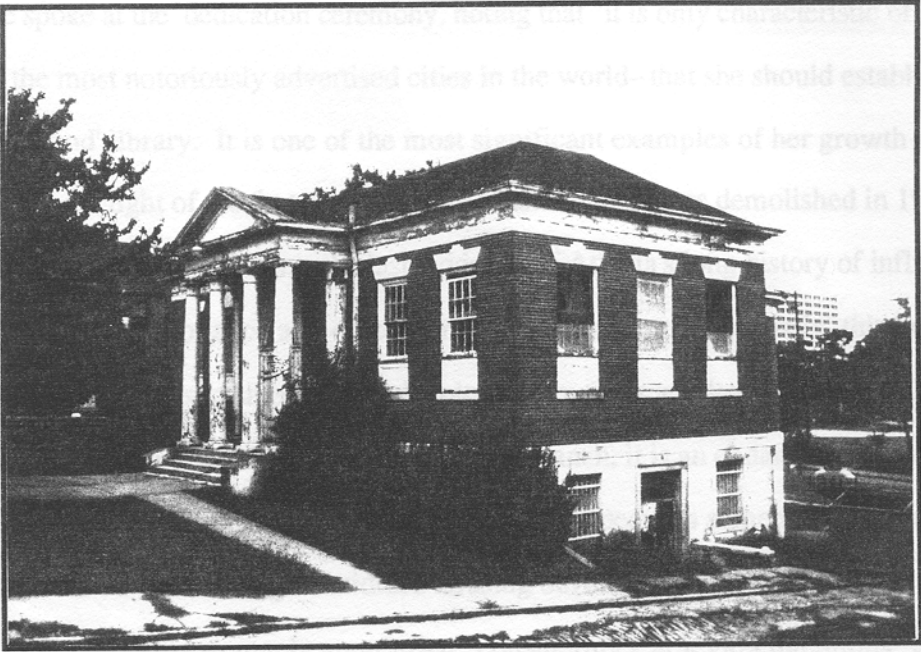


Fig. 11. Whitfield & King. Anne Wallace Carnegie Library, 1908.

course. The windows are distinctive eight-over-eight, double-hung sashes with keystone lintels. A full entablature is continuous to a full-height, front-gabled portico with Tuscan columns. This portico distinguishes the library as a Neoclassical building. However, the hipped roof and fenestration suggest influences of early Colonial Revival. The library, although eclectic, remains predominately NeoClassical, particularly since the style "from about 1900 to 1920, emphasized hipped roofs and elaborate, correct columns."<sup>46</sup> The design also includes an attached semi-circular auditorium located on the building's rear portion.

The Anne Wallace branch's namesake was the visionary Atlanta librarian [later Mrs. Max Howland] who promoted library development in the south and acted as its spokesperson. She apparently had uncharacteristic sway with Carnegie (or perhaps Bertram) since she independently gained \$30,000 for two branches in Atlanta and negotiated with Carnegie on waiving the ten per-cent annual appropriation.<sup>47</sup> Anne

<sup>46</sup>McAlester, 344.

<sup>47</sup>Carnegie, *Correspondence*, 2.



Wallace spoke at the dedication ceremony, noting that "it is only characteristic of Atlanta--one of the most notoriously advertised cities in the world--that she should establish this 'neighborhood' library. It is one of the most significant examples of her growth and activity."<sup>48</sup> In light of the fact that the main Atlanta library was demolished in 1977, the Anne Wallace branch represents the last evidence of Atlanta's long history of influential librarians and its importance as a center for librarian training. Essentially, this building's significance includes social, educational, cultural as well as architectural themes.

Despite the significance of the Anne Wallace branch, it is an endangered building, vacant and unsecured from vandals and vagrants. It appears as somehow miraculously placed between two inner-city subsidized housing developments constructed in the 1960s. The context is strangely appropriate, considering Carnegie's intentions "to place within [the community] reach the ladders upon which the aspiring can rise. . . ."<sup>49</sup> Past uses of the building have included a community center and apparently a police sub-station. The exterior exists in remarkably good condition and appears to retain a high level of its historic integrity [the interior was not available for inspection]. That is, window sashes and other historic features have not been removed wholesale. Further, the building's historic integrity has not been sacrificed by any inappropriate additions. In many ways, the Anne Wallace Carnegie library appears today as it did in 1909, although in need of repair. It is not listed in the National Register, although appears to meet all necessary criteria.

### **Barnesville, 1909.**

Like the Anne Wallace Carnegie library, the Barnesville Carnegie library was designed by the architectural firm of Whitfield & King of New York City (they also had an office in Atlanta). More specifically, the design was the work of Harry Walker of Atlanta who eventually entered into a partnership with King. The Barnesville library is a

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<sup>48</sup>Ibid.

<sup>49</sup>Carnegie, *Gospel*, 28.



Fig. 12. Whitfield & King. Barnesville Carnegie Library, 1909.

two story brick building with white trim. It has a slightly projecting front-portico block, which includes a less-than-full-height porch (hence excluding it from the NeoClassical style). The lateral wings contain first-story rectangular windows and second-story arched windows, both expressed as a single arched window by the vertical extension of side lights. The arches contain polychromatic keystones and voussoirs in three courses of rowlock bricks suggestive of archivolts. The upper area is divided by a stringcourse which corresponds to the arch's springing point and defines a small second story level--a common element in Italian Renaissance style. The building's design is unusual and causes some to define it incorrectly as Georgian style with Palladian windows<sup>50</sup>. Instead, it is an eclectic building, primarily Beaux-Arts in style, with Italian Renaissance detailing.

In 1908, Miss Rosa Middlebrooks, impressed after a visit to the Cordele Carnegie library, wrote and requested a library grant for Barnesville. Barnesville received ten thousand dollars in 1909 for construction of their library and ground was broken in

<sup>50</sup>Barnesville National Register nomination

August of that year. It was completed under budget (\$8,807.05 for construction costs, \$537.67 for architects fees, and a \$655.28 balance) and Beverly King, an architect with King & Walker who claimed responsibility for the Barnesville design, wrote Bertram asking "What is customary to do with a balance of this sort?"<sup>51</sup> More frequently, representatives requested increases in budgets from Bertram. The library was opened to the public in March 1910 and, appropriately, a graduate of the Carnegie Library Training School in Atlanta became its first librarian.<sup>52</sup>

In 1986, the Board of Trustees of the Barnesville Carnegie library applied for a \$550,000 state grant for construction of a new library building. The Barnesville Carnegie library was opined to be too small for modern library use and a new library opened in 1987. Citizens of Barnesville recognized the Carnegie library's historic significance, however, and supported its preservation. The Board stipulated that upon receiving the new building grant, the Carnegie library would be retained by the city and occupied.<sup>53</sup> Reflecting on the Carnegie library, Faye Walker, branch supervisor since 1982, observed: "If there had not been a Carnegie Library there may never have been our present establishment. We are grateful that we were fortunate enough to be one of the thirty Carnegie Libraries built. I can't imagine a community without a library."<sup>54</sup> The local citizenry of Barnesville has played an active and admirable role in support of historic preservation and library development for nearly a century.

However, for whatever reason, the city did not immediately sell the building, but it was eventually purchased by its present owner in 1991.<sup>55</sup> Currently the Barnesville Carnegie library is adaptively used as an art gallery and a private residence. The first floor accomodates a private business, as a studio and framing shop. Very few features have been replaced and the interior retains a high level of historic integrity in excellent

<sup>51</sup>Carnegie, Correspondence, 2.

<sup>52</sup>Ibid.

<sup>53</sup>Barnesville-Lamar Co Library, Vertical files, Barnesville, Georgia.

<sup>54</sup>Faye S. Walker to the author, September 1993.

<sup>55</sup>Owner, interview by author, Notation, Barnesville, Georgia, July 31, 1993.

condition. The second floor historically contained a reading room, a "lecture room," storage space and a bathroom. Some changes are being made to the second floor to provide a private living area. The owner has applied for an Investment Tax Credit for Rehabilitation of Historic Buildings (ITC), which may provide a tax credit equal to twenty-five percent of the amount spent on rehabilitation. In any event, the building's current use is appropriate and compatible with the historic library. The owner also has also sought advice from historic preservation professionals concerning the Library's rehabilitation.<sup>56</sup>

### **Boston, 1913.**

One of the smaller grants given by Carnegie was to the town of Boston, totaling six thousand dollars in 1912. Two significant architects designed the Boston Carnegie

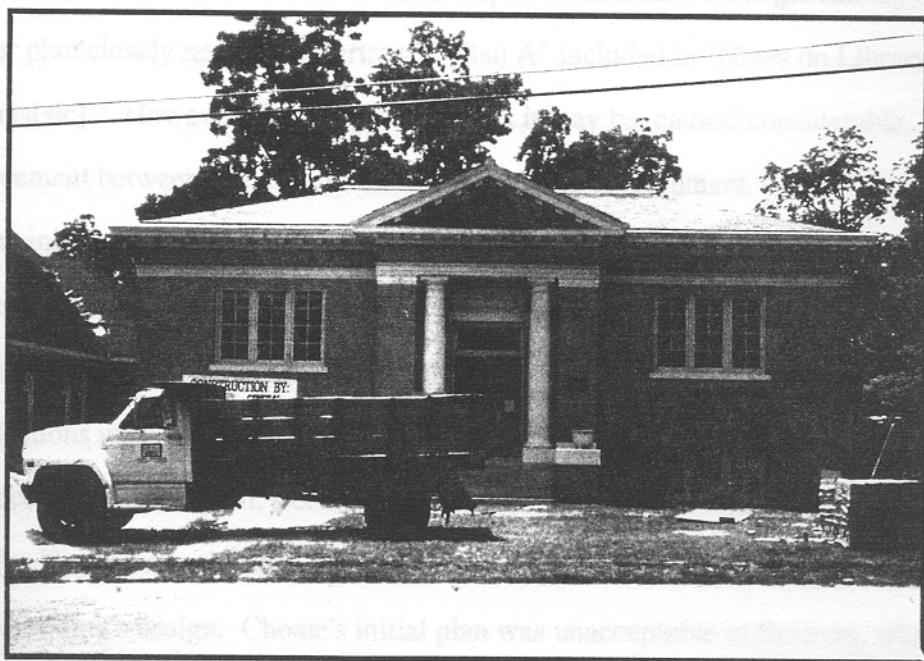


Fig. 13. Charles E. Choate. Boston Carnegie Library, 1913.

library: Charles Edward Choate, the principle architect, designed three Carnegie libraries in Georgia (Boston, Eatonton and Fitzgerald) as well as many other prominent public and private buildings; and E.D. Ivey, a Boston resident and formally a Brandford, Florida,

<sup>56</sup>Ibid.



native, who eventually joined the prestigious firm of Hentz, Reed, and Adler of Atlanta in 1913. The design is presumably the work of Choate, since he corresponded directly to Bertram and the Boston library is similar to his Eatonton Carnegie library. The Boston library reflects the size of its grant, small and chaste in decorative elements and surface elaboration. Its form includes a brick, rectangular block with a projecting, front-gabled portico. The central block contains a windowed, raised basement level and an upper area containing windows identical in style and placement to the basement's, thus emphasizing the building's symmetrical arrangement. The exterior includes a classical entablature with a continuous architrave, which unifies the central block and the portico. Two columns *in antis* define the full-height portico and, together with a doorway relief, represent the exterior's only decorative elements. Modillions along the cornice and the portico's pediment reveal the influence of Choate (compare to Eatonton Carnegie Library). The interior plan closely resembles Bertram's "Plan A" included in "Notes on Library Buildings[sic]." However, the design, simple as it may be, caused considerable disagreement between Choate and Bertram during its development.

The initial request for the Boston library was made by its mayor, Louis Moore, on September 9, 1912; he described Boston as a "growing and enterprising little city" and a "center of farming population of about four thousand."<sup>57</sup> The ensuing grant qualifications were painstakingly prepared, but complicated by Choate's participation in the process. As mentioned, Bertram refrained from communicating with architects directly. However, in the case of Boston, Bertram and Choate communicated repeatedly on the building's design. Choate's initial plan was unacceptable to Bertram, who made his displeasure clear in a letter to the Boston representative (F.C. Jones) on April 10, 1913:

Pleas[sic] take the cloak room out of the plan and increas[sic] the width of the rooms flanking the entrance to the library. You evidently have not read the notes on library bilding [sic] cost with the promis [sic].

<sup>57</sup>Carnegie, Correspondence, 3.



We do not understand the plan of basement. There seems to be no effective [sic] accommodation at all except space market [sic] "kitchenette" which is a feature not required in a library building." The plans have been returned to you.<sup>58</sup>

After reading this letter in Boston, Choate redesigned the building according to Bertram's suggestions and removed the kitchenette and the cloak-room.<sup>59</sup> These revised plans were "all right" to Bertram but also needed "improving," including removing an alcove and "jog" at the back of the building. The two exchanged ideas and suggestions again and Bertram made uncharacteristically specific recommendations on the Library's design. Eventually, Bertram wrote the Boston representative stating "We prefer to correspond direct [sic] with you" saying "We are too busy to ask these questions (concerning design) twice."<sup>60</sup> The plans were eventually approved and Ivey may have been responsible for one or more of the revisions. The exchanges between Bertram and Choate are significant because they demonstrate the practical concern Bertram devoted to the library program. He carefully scrutinized every proposed design, even ones from tiny communities like Boston.

Presently, the Boston Carnegie Library remains as a public library and exists in excellent condition. An addition has been added to the library's rear portion, and other renovations to the building were undertaken during the summer and fall of 1993, including interior repairs on walls and another rear addition. Most of these changes appeared to be sensitive in their treatment of historic building materials. The Boston library is unique because it is used for its original purpose and its historic significance is recognized in Boston. That is, the community values the building and is committed to its upkeep and maintenance, just as Andrew Carnegie had envisioned.

### **Columbus, 1907.**

The Columbus Carnegie library's history and future is strangely surrounded by mystery and doubt. The identity of the library's architect is not clear. The design has

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<sup>58</sup>Ibid.

<sup>59</sup>Ibid..

<sup>60</sup>Ibid.

been attributed to both J. W. Golucke and to Thomas Lockwood, who practiced architecture in Columbus. The building is one story , raised on a basement level that

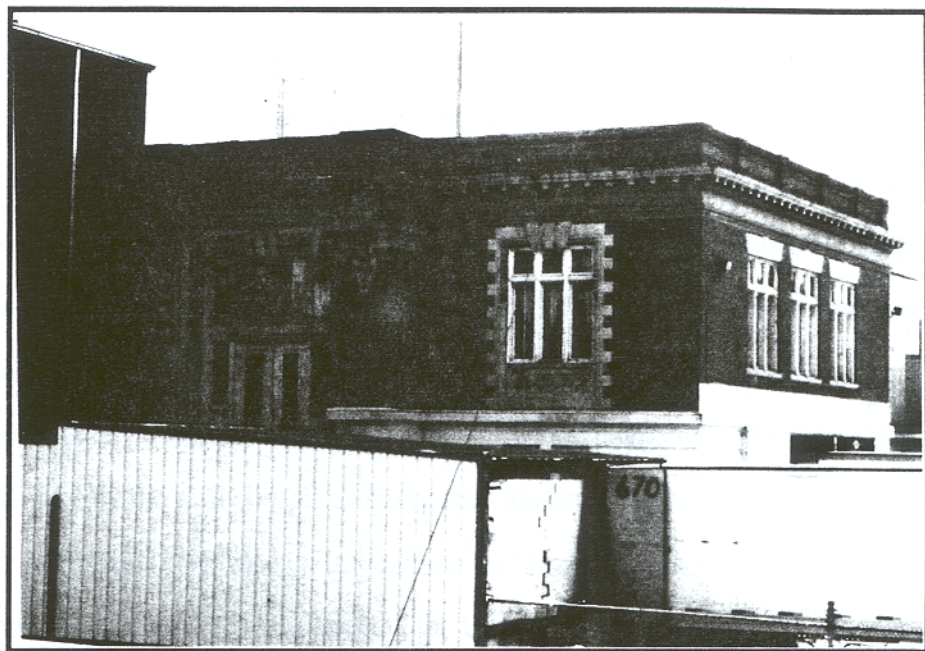


Fig. 14. Thomas Lockwood. Columbus Carnegie Library, 1907.

contains full-height ceilings. The basement exterior has rusticated masonry that is scored horizontally and surmounted by the library's central space. A portico projects from the building's central block and includes an entrance that originally included a prominent staircase. The main entrance also includes decorative elements, including keystone lintels and cartouches--in the portico's entablature.

The grant process involved the "enterprising and determined"<sup>61</sup> efforts of Mrs. Nina J. Holstead, a Columbus resident dedicated to establishing a public library in Columbus. Carnegie granted \$30,000 for the building in 1902. It took another five years for the city to begin construction in March 1907, due to delays encountered in the selection of an acceptable contractor. The Carnegie library occupied a lot on "Mott's Green," in a

<sup>61</sup>Woodall, W.C., "Library's Hard Time Getting Born," Columbus Ledger-Enquirer, 24 January 1965, sec.D, p.2 & 4.

centrally located area. The Columbus Carnegie library opened to the public on October 15, 1907.

In 1950, a new library, the William C. Bradley Memorial Library, was constructed to house a growing book collection and serve an increasing patronage. The Carnegie library, after being disconnected from its original use, went into a period of decline. It eventually passed into the ownership of the Fieldcrest Cannon Mill. Shortly thereafter, its address changed from 1423 Broad to 1300-1412 Front Avenue and the building's function also changed. Presently, the Carnegie building provides office and storage space for the Fieldcrest Cannon Mill. Its new use caused changes in its historical context that have severely compromised the building's historic character. The Carnegie building is surrounded by the mill complex. Numerous loading docks, delivery buildings, and a large central plant are located on three of the building's four facades. The construction of these industrial buildings, while sparing the Carnegie building, destroyed most of its historic landscape and the environment it provided. Furthermore, the Carnegie building remains closed to the public; in order to see the building, visitors must gain permission from the mill's sentry.

The Columbus Carnegie building was included in the National Register of Historic Places in 1978 as part of the Columbus Riverfront District. It is in good condition, although impacted by mill operations and the daily movements of tractor-trailer trucks.

#### **Cordele, 1904.**

The Cordele Carnegie Library is the second-oldest surviving Carnegie library in Georgia. Carnegie granted seventeen thousand, five hundred, and fifty dollars in 1903 for the building which was completed in 1904, based on a design by the architect James Wingfield Golucke (1857-1907). Golucke had no formal architectural training. He was a woodworker by trade and began his career working as a carpenter and producing millwork. He designed many courthouses in Georgia and his buildings typically include exceptional interior wood carvings and detailing. The Cordele Carnegie Library was his



second Carnegie library in Georgia--Newnan was the first in 1903. It is an extremely eclectic building, combining many stylistic elements. It is a one-story building in the form of a rectangular block with a full-height, pedimented portico. The portico appears free-standing, supported by two independent Ionic columns. The Library's fenestration



Fig. 15. James Golucke. Cordele Carnegie Library, 1904.

includes star-shaped muntins and window pediments supported by Italian Renaissance consoles. Additionally, the corner pilasters reflect Golucke's woodcarving background with their exaggerated capitals--especially the volutes, which are given a three-dimensional, sculptured quality in their high degree of undercutting.

The Cordele Carnegie Library remains one of the few libraries in Georgia to receive a second Carnegie grant for an addition. The Cordele community outgrew Golucke's library by 1916. A request was made in April 1916 by R.L. Luffman, president of the library board, for an additional \$10,000 to construct an addition. This request was denied. It was not until Susan Lee Crumley, head of the Georgia Library Commission, appealed to Bertram that he seriously considered the request. As in many cases, the word of a librarian was considered above all others. Crumley, in long, detailed letters, helped

clarify the Board's intentions and explain proposed changes. She also admitted the problems in the building's original design, complaining that "the committee of gentlemen who were instrumental in getting a sum from the Carnegie Corporation for the erection of a library building were ignorant of any of the problems of library administration which determine the general plan of public library buildings and were to a large extent ignorant of the functions of a public library."<sup>62</sup> Bertram's disdain for the inappropriate design was obvious and he called it a "foolish ambition for appearance." He could consider the request only if it distinguished the cost between the new addition and correcting the previous design, which he refused to fund.<sup>63</sup> An amount of \$7,556 was eventually provided for the improvement and enlargement of the Cordele Carnegie Library.

The building is still used as a library, having undergone extensive interior renovation as well as an exterior addition in 1987. The interior is drastically altered, and includes none of its historic features. The new addition extends laterally from the historic Carnegie library, so that patrons no longer enter through the historic entrance, essentially divorcing the historic Carnegie library from the new building.

### **Cuthbert, 1917.**

The Cuthbert Carnegie Library was the only Carnegie library designed by P.E. Dennis (1854-1929) in Georgia. Dennis practiced architecture in Macon, Georgia, and primarily designed banks and schools. The Cuthbert Carnegie Library is a small, one-story building with a lighted basement. The brick exterior is a rectangular in form, with a side-gabled roof and raised gable ends. The library's principle corners are articulated with quoins in sandstone. The windows are Beaux-Arts in design, with star-shaped muntins and fanlight windows in the gable ends. The parapeted gables, with the suggestion of paired end chimneys, refer to Flemish Gables found in Dutch Colonial architecture (1625-1840) and give the Cuthbert building strong associations to early

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<sup>62</sup>Carnegie, Correspondence, 7.

<sup>63</sup>Ibid.



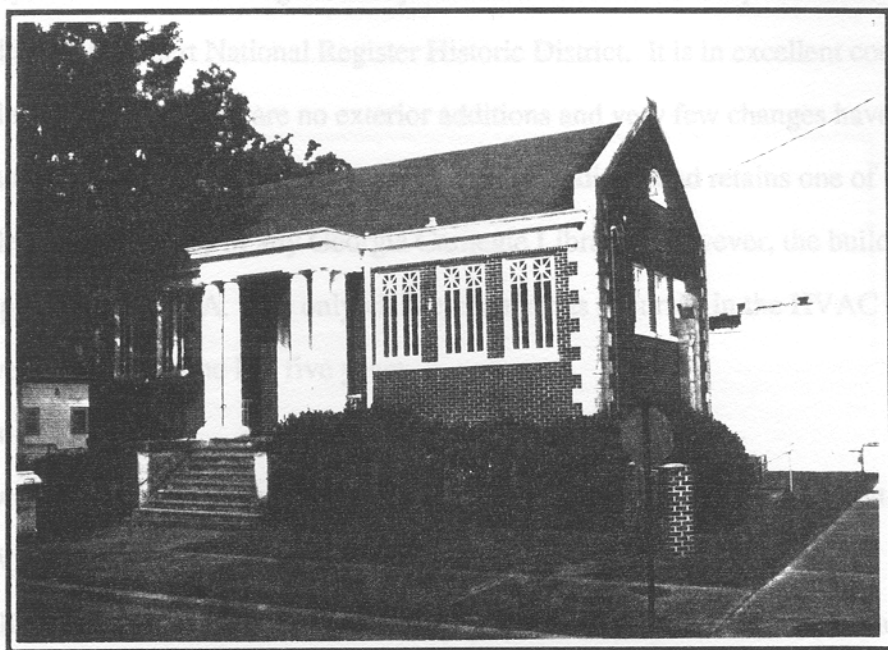


Fig. 16. P.E. Dennis. Cuthbert Carnegie Library, 1917.

Colonial Revival styles. The Cuthbert library is a good example of a Carnegie library with clear stylistic associations.

It is remarkable that a building of such stylistic clarity was produced for a town that conducted the grant process in such a bumbling manner. The Cuthbert library grant took five years to procure, from the original request on May 10, 1912 until the Carnegie Corporation's approval on April 3, 1917. While the original request of \$5,000 was granted in 1912, the representative, Mrs. J. B. Bussey, requested an additional \$5,000 in 1914 that was not based on census information. Other delays were caused by unacceptable designs and the Cuthbert representatives' misunderstanding of Carnegie grant procedures. Eventually, Bertram suggested that Percival Sneed of the Georgia Library Commission assist Cuthbert's efforts after which the Carnegie Corporation agreed to increase their initial grant to seven thousand dollars. The site was provided by the Woman's Club of Cuthbert, who were primarily responsible for acquiring the Library.

Today, the Cuthbert Carnegie Library continues to function as a public library and included in the Cuthbert National Register Historic District. It is in excellent condition and well maintained. There are no exterior additions and very few changes have been made on the interior. Indeed, it is in nearly pristine condition and retains one of the highest levels of integrity of any Georgia Carnegie Library. However, the building does not comply with the ADA. The only visible change has occurred in the HVAC systems, which were updated in the last five years.

### **Dawson, 1914.**

The Dawson Carnegie Library was constructed early in 1914, based on a design by Henry Whitfield of New York City--his second Carnegie library in Georgia. It is remarkably similar in style to the Cuthbert Carnegie Library (1912) located some thirty miles west of Dawson and exhibits strong similarities to Whitfield's Anne Wallace Carnegie Library in Atlanta (1909). It is a one-story building containing a raised, windowed basement level separated from the first floor by a water table. A front-gabled, free-standing portico divides the facade into three bays, each of which has Colonial Revival window treatments--a fanlight above the main entrance and twelve-over-twelve, double-hung sashes in the flanking bays. The red brick exterior contains brick quoins at each principal corner and two gable-end chimneys extending above parapeted side gables. This library exhibits a high level of elaboration of its style, particularly the window treatments and surface decoration, which define it as a high style Colonial Revival building.

The Dawson Carnegie Library results from a ten thousand dollar grant given in 1913. The grant process was somewhat complicated by an exaggerated census report, the generous size of interior spaces, and the question of access to "Negros." Percival Sneed, Organizer of Georgia Library Commission, intervened in the process and wrote Bertram correcting erroneous information and offering an explanation: "The small towns in this part of the world are still in a state of innocence compared to that of Adam and Eve in the

Garden of Eden when it comes to the function of a free public library or the method of obtaining it."<sup>64</sup> At the time of the application, there was a small subscription library in

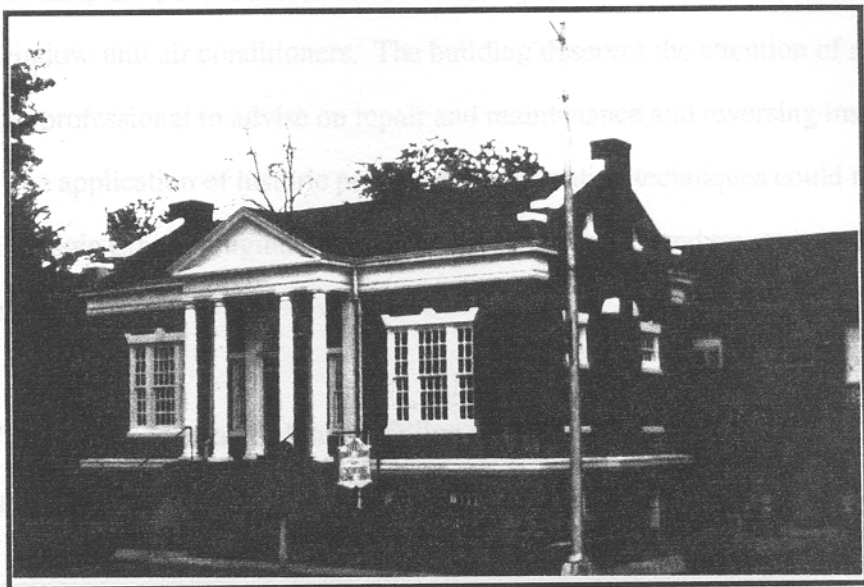


Fig. 17. Henry Whitfield. Dawson Carnegie Library, 1914.

Dawson, which Sneed felt was inadequate but which Bertram felt was suitable for Dawson's population. Sneed insisted that Dawson's citizens would not support a grant to an existing building and Carnegie eventually agreed to a new building. Dawson's grant process illustrates the important role professional librarians and women had in advocating and establishing libraries in Georgia. Sneed described to Bertram the role women played in obtaining libraries in Georgia as a "crusade," in which the process had to be conducted "as a sort of missionary propaganda."<sup>65</sup> Without the involvement of the librarian Sneed, Dawson's library grant would have been delayed, if not abandoned entirely.

The Dawson building exists as a library today, although it has undergone extensive interior alterations. The ceilings have been lowered, incorporating florescent lighting fixtures, and circulation patterns have been changed. An incompatible addition was

<sup>64</sup>Carnegie Correspondence, 8.

<sup>65</sup>Ibid.

added in the 1940s that extends to the rear and laterally and substituted a new entrance for the historic entrance. The Library remains in good condition, although the basement suffers from moisture penetration and some masonry deterioration has resulted from run-off from window-unit air conditioners. The building deserves the attention of a historic preservation professional to advise on repair and maintenance and reversing insensitive changes. The application of historic preservation restoration techniques could make the Dawson Carnegie Library eligible for National Register listing and return it to a higher level of integrity.

#### **Dublin, 1904.**

The firm Thomas H. Morgan & John R. Dillon (Morgan & Dillon) of Atlanta designed the Dublin Carnegie Library in 1904, which was the first of two Carnegie libraries they

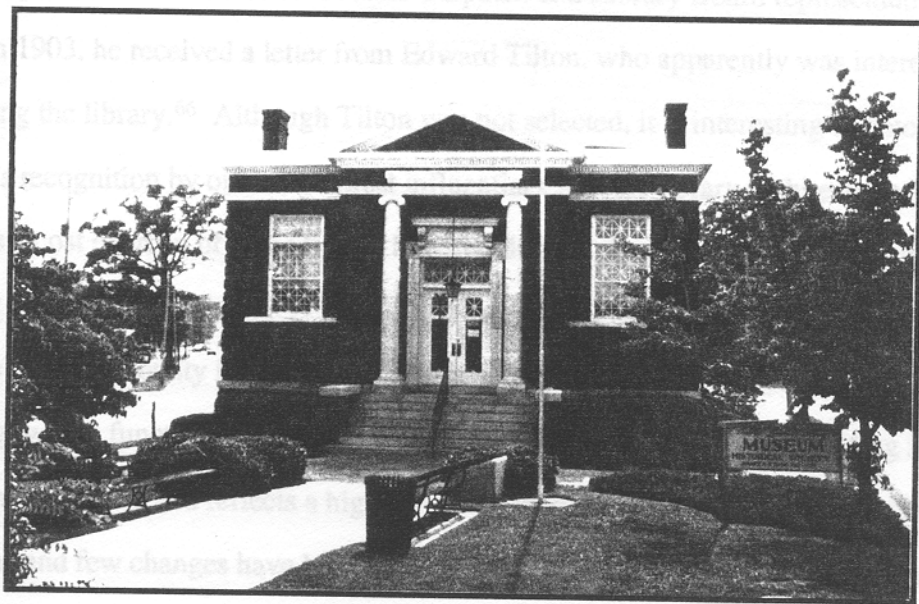


Fig. 18. Morgan & Dillon. Dublin Carnegie Library, 1904.

designed in Georgia. Morgan & Dillon communicated directly with Bertram, who approved the design on February 23, 1904, describing it as "admirable." The overall form of the library consists of three blocks; a center block with slightly projecting side wings, a rear block, and a front block that includes a portico. The building is raised



above a windowed basement level defined by a sandstone string course. A front-gabled, projecting portico extends from the front block and includes two marble Ionic columns *in antis* and a star-muntined, transom window above the entrance. The fenestration is distinctive, with symmetrically placed vertical, rectangular windows surmounted by a horizontal window of equal width. Both of these components have elaborate star-muntined windows, which are among the most ornate of any of Georgia's Carnegie libraries. A comparatively plain but continuous entablature extends around the building and serves to unify the library's three blocks.

Carnegie granted ten thousand dollars for the construction of the Dublin building in 1903. Morgan & Dillon's plans were approved on February 23, 1904, with construction to be completed in four months. The grant had been requested in March 1903 by Hal M. Stanley, publisher of the Dublin Courier-Dispatch and Library Board representative. Later in 1903, he received a letter from Edward Tilton, who apparently was interested in designing the library.<sup>66</sup> Although Tilton was not selected, it is interesting to note Dublin's recognition by one of the most influential Carnegie library architects nationally. Besides a cost overrun of some fifteen hundred dollars, the building was constructed without interruption or delay.

The Laurens County Historical Society now occupies the Dublin Carnegie Library building, which functions as a house museum and society offices. The building is in excellent condition, and reflects a high level of integrity. There have been no exterior additions and few changes have been made on the interior (mainly the removal of the central desk and some bookcases). A wheelchair lift was added during the 1980s and represents the building's compliance with ADA accessibility regulations. The Dublin Carnegie Library was placed on the National Register of Historic Places in 1975 following its threatened demolition and the successful efforts of local citizens to save it.

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<sup>66</sup>Ibid.



## Eatonton, 1915.

The overall form of the Eatonton Carnegie library strongly resembles the Carnegie library in Boston, Georgia. Edward Choate designed both libraries. Choate designed

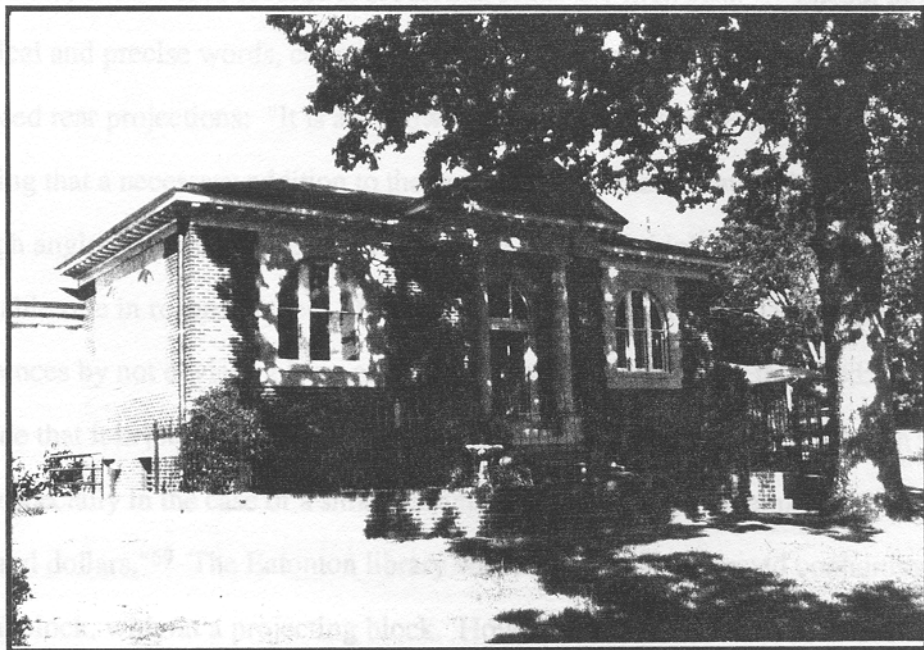


Fig. 19. Charles E. Choate. Eatonton Carnegie Library, 1915.

Eatonton in 1915, a year after his work in Boston. A six thousand dollar Carnegie grant was the impetus. The library is small, containing a simple two-by-one room floor plan. The exterior materials are brick and decorative sandstone window surrounds. A basement level is divided from the primary wall surface by a sandstone belt course. The projecting, front-gabled portico includes two columns *in antis* that classify the library as a Neoclassical building. Choate's fenestration includes arched windows on primary and secondary facades and above the main portal in the tympanum. Although an eclectic building, the full-height entrance represents the most relevant architectural element.

Eatonton's grant process was unique for two reasons. First, a former Eatonton resident, W.K. Prudden, offered five thousand dollars for the purchase of books for a new library. Second, Percival Sneed disagreed with Bertram on the library's design--an

action that represented the increased involvement of a professional librarian. Bertram initially objected to a rear projecting block that contained the librarian's office or "room." Bertram deemed the office excessive: "The arrangement you have is no doubt [sic] convenient, but the area secured is secured at relatively high cost."<sup>67</sup> Sneed, in very technical and precise words, countered Bertram, challenging his opinion on Eatonton's proposed rear projections: "It is also however a fundamental rule in technical library planning that a necessary addition to the rectangle plan shall be made in this form. Though angles in building are under a ban as we know, I think it not possible to make an invariable rule in regard to them."<sup>68</sup> True to form, Bertram upheld Carnegie's preferences by not deviating from established practice, responding to Sneed: "We cannot concede that it is [sic] necessary to have [sic] a wing to accommodate a librarian's room, more especially in the case of a small building [sic] representing an appropriation of six thousand dollars."<sup>69</sup> The Eatonton library was ultimately constructed containing a single, central block, without a projecting block. However, Bertram's and Sneed's dialogue indicates the need, in some situations, to liberalize Carnegie's policies concerning the six "suggested" building types.

Today, the Eatonton library continues to function as a public library, within the Uncle Remus Regional Library System. The building's interior was restored as part of a 1975 project that included design and construction of a sensitive addition by preservation architect Lane Greene of Atlanta. The new design incorporated a rear, main entrance that changed the original circulation pattern. The public does not enter through the historic entrance. Nevertheless, the addition is appropriate in its size, scale, and massing to the historic building, while not requiring the removal of large amounts of historic materials. The Eatonton library was listed in the National Register of Historic Places in 1975 and is in excellent condition.

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<sup>67</sup>Carnegie, Correspondence, 9.

<sup>68</sup>Ibid.

<sup>69</sup>Ibid.

## Fitzgerald, 1915.

The third and final Carnegie library designed by C.E. Choate in Georgia was the



Fig. 20. Charles E. Choate. Fitzgerald Carnegie Library, 1915.

Fitzgerald library in 1915. In keeping with his other two library designs, the Fitzgerald building contains few exterior decorative elements and may be characterized as chaste in its surface elaboration. The Library has a two-story elevation, distinguished by an entablature that includes a residual architrave, a frieze with diamond motifs, and a cornice that is surmounted by a raised parapet. Although the building's plan is symmetrical, its emphasis lies along the latitudinal axis, resulting in a long, schoolhouse type building. A front, slightly projecting portico includes two columns *in antis* that carry an awkwardly proportioned entablature. The Fitzgerald library defies any stylistic classification; however, the diamond motifs may suggest the Beaux-Arts style and the portico includes various classical elements. The building remains essentially vernacular in character, including Neoclassical, Queen Anne, and Beaux Arts interpretations by Choate. As a vernacular building, the Fitzgerald library contains an array of distinctive elements that reflect stylistic preferences of the period.

The first request for Fitzgerald's Carnegie grant was sent by U.S. Representative Charles Crisp in May 1913, followed shortly thereafter by a request from E.K. Farmer, Chairman of the Fitzgerald Library Committee. The grant process involved the assistance of Percival Sneed, organizer of the Georgia Library Commission, concerning a design revision. Initially, Choate's design included a lounge or "rest room," a meeting room or "club room," and the librarian's off-center desk. Bertram objected to these "subsidiary features," which he felt were unnecessary in a library. Sneed eventually helped Fitzgerald in procuring a Carnegie grant by urging him to revise the unacceptable plans: "The library however is their first and only consideration, the only thing in which they are interested, or for which they are allowed to give money. Their purpose is fixed and their rules unalterable."<sup>70</sup> The revised plans were approved in April 1914 and Fitzgerald received a twelve thousand five-hundred dollar grant in September 1914.<sup>71</sup> Except for the revision of plans, Fitzgerald's grant process was extremely well managed and executed, largely due to Sneed's involvement and his experience in the Carnegie grant process.

The Fitzgerald Carnegie library suffered a fate similar to many Carnegie libraries in Georgia--it was vacated and abandoned after the construction of a new library facility. The building sits unused, unoccupied, and boarded to deter vandals, but retains a wealth of historic significance, associations, and materials. The building has great potential as a rehabilitation or restoration project due to its excellent condition (i.e., it retains most of its historic materials and features) and its versatile floor plan, which could accommodate many (adaptive) uses. The Fitzgerald building offers a unique opportunity for a preservation plan to conserve this historic resource. At present, such an effort would require minimal repair and replacement of historic materials. At the very least, the nearly

<sup>70</sup>Carnegie, Correspondence, 10.

<sup>71</sup>Ibid. *The State and Progress of Negro Colleges in Georgia*, 232.



original and unaltered condition of the Fitzgerald library should be protected from any future insensitive treatments. It is one of the last of its kind in Georgia.

### Fort Valley, 1925.

The last Carnegie library constructed in Georgia was the Fort Valley Carnegie library, built in 1925.<sup>72</sup> The building's late date of construction, in comparison with other

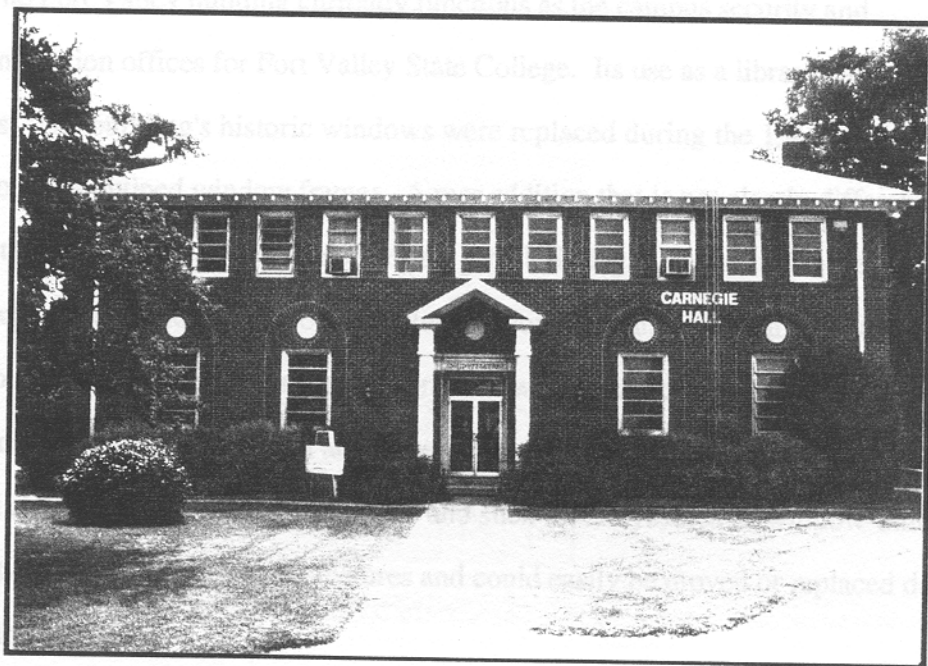


Fig. 21. Architect unknown. Fort Valley Carnegie Library, 1925.

Carnegie libraries in Georgia, affected its style. The Fort Valley library is a two-story rectangular building with a hipped roof. The first-story windows are recessed within the primary wall surface. Each of these windows is surrounded by a soldier arch that includes a roundel centered above each window. The entrance has a pedimented portico supported by classical columns. The second story's windows are similar in shape to those of the first story, although smaller in size and less decorative. The area between the second-story windows contains herringbone brickwork. Above these windows, overhanging eaves have exposed rafters that appear from distance as decorative brackets

<sup>72</sup>Range, *The Rise and Progress of Negro Colleges in Georgia*, 232.

or modillions. The building's fenestration, portico, and roof treatments are its most distinguishable features. The Fort Valley library must be called eclectic, although it is most closely related to the Italian Renaissance style (1890-1935). The building's overall character gives the impression of an institutional building, but not a prototypical Carnegie library.

The Fort Valley building currently functions as the campus security and administration offices for Fort Valley State College. Its use as a library ended during the 1940s. The building's historic windows were replaced during the 1960s with aluminum, horizontal-muntined window frames. A rear addition that is not clearly differentiated from the original building was also added. The building is accessible to the physically handicapped by a side entrance that includes a concrete ramp with railings; this addition did not destroy historic materials and complies with ADA requirements. A radio transmission antenna is located along the primary facade, detracting from the building's visual character. However, the antenna and such other eyesores as window-unit air conditioners are not permanent features and could easily be moved or replaced during a restoration effort.

The building's interior was renovated to facilitate the building's new use as offices. Many of the interior features were altered, a common practice in renovation projects. Ceilings were dropped, the front door replaced, and the original circulation patterns inside the building were changed.

The Fort Valley building is not listed in the National Register of Historic Places, although its nomination has been pending since 1991. It exists as one of two surviving examples in Georgia of a library building Carnegie gave as a "colored" library.

### **Lavonia, 1910.**

The Lavonia Carnegie library represents one of the state's most enigmatic architectural designs. The architect's identity is unknown to many Lavonians; even the Lavonia Branch Manager mistakenly reported that there was no architect, that all Carnegie libraries

were the same and based on a uniform design supplied by Carnegie. The Lavonia National Register District nomination omits the architect's name and attributes the building's design to the Carnegie Corporation. Actually, J.G. Longstreet of Gainesville designed the Lavonia Carnegie library, which was constructed in 1910 with a five thousand dollar Carnegie grant. The exterior has a one and a-half story elevation that

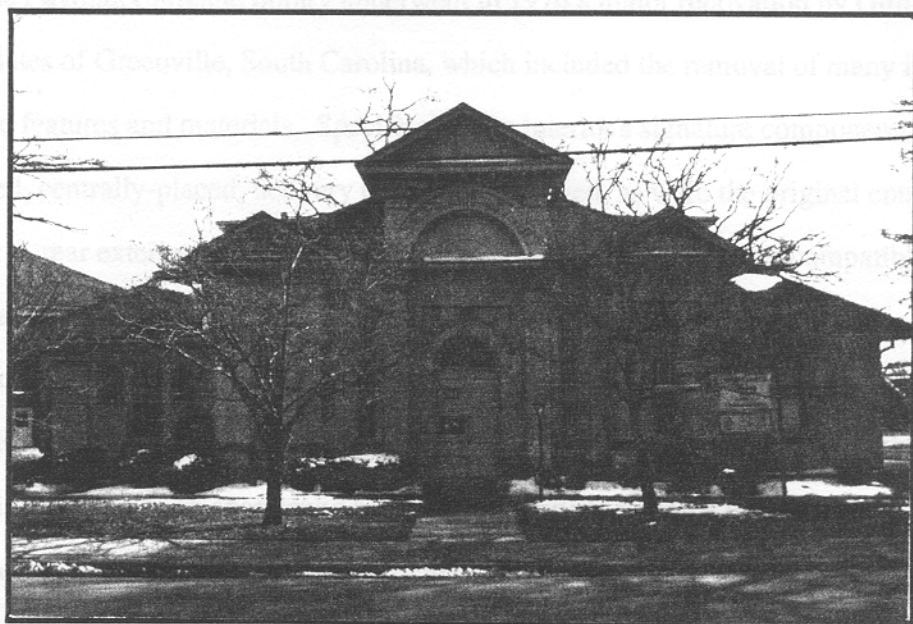


Fig. 22. J. G. Longstreet. Lavonia Carnegie Library, 1910.

incorporates a central entrance arch surmounted by a pediment, two flanking pedimented bays of lesser height, and two recessed lateral bays. Irregular massing distinguishes the Lavonia library from other Carnegie libraries, which are typically linear in plan.

Longstreet's fenestration includes a variety of shapes, coordinated symmetrically within identical bays. The glazing includes irregular, six-light configuration, and a fanlight above the main entrance. It is ironic that an architect responsible for such a distinctive design remains mostly unrecognized by state and local officials.

The grant process for this library followed a regular course, neither delayed nor detoured by procedural misunderstandings or failures. The Lavonia Women's Club maintained a fifteen hundred book collection until 1909--before construction of the Carnegie building. H.B. Bible, Superintendent of Lavonia Public Schools, sent Carnegie

a request for a new library building in July 1909. Bertram immediately approved the design, since there were no instructions for design revisions. The only concern was the architect's bill for his plans. Longstreet wrote Carnegie requesting assistance and compensation. Otherwise, the grant was approved and construction was completed without delay in 1910.

The Lavonia Carnegie library underwent in 1976 a major renovation by Gilliland-Bell Associates of Greenville, South Carolina, which included the removal of many interior historic features and materials. Specifically, the interior's signature component--an elevated, centrally-placed, delivery desk--was removed, as were the original entrance doors. A rear exterior addition was constructed to the library that was compatible in size and scale to the historic library. The library is still a source of pride within the community, and residents have resisted county proposals to discontinue its use and centralize library services elsewhere.<sup>73</sup> Lavonia differs from many Carnegie libraries in Georgia that have been abandoned because of county or regional consolidation.

The Library vividly illustrates the architectural variety in Carnegie libraries, as well as the individuality permitted by the Carnegie library program. For preservationists, Lavonia represents the need for involvement of preservation architects who are qualified and experienced in sensitively treating historic buildings. Permanent damage to Lavonia's interior features might have been avoided or minimized by consulting a historic preservation professional and adhering to the Secretary of the Interior's Standards for rehabilitation.

### **Macon, 1907.**

The Carnegie library in Macon resulted from a twenty thousand dollar grant in 1906 that was given as an "institutional grant" to Mercer University. Most twenty thousand

<sup>73</sup>Interview, Julie Walker, February 6, 1994.



dollar grants allowed for a two-story building, typically including decorative elements and a higher level of surface elaboration (also exemplified by the Americus Carnegie library). The Mercer Carnegie library's is characterized by its symmetrical emphasis, rusticated

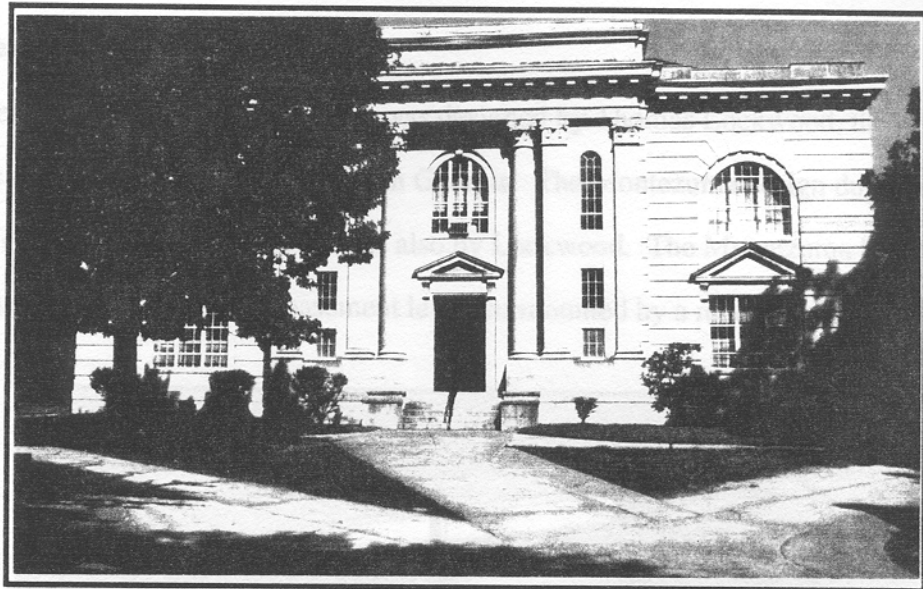


Fig. 23. Thomas Lockwood. Macon Carnegie Library, 1907.

masonry, and pedimented windows. The building's visual character is very distinguished; the library is a monumental building.

The Mercer Carnegie library's grant process followed a normal course. Carnegie granted funds for the building in 1906 and the construction concluded in 1907. The Mercer Carnegie building has experienced many changes since its establishment in 1907. The name of the building changed to Hardman Library during the 1930s, when extensive renovations were performed. Extensive changes also occurred in 1957, when renovations altered the building's character. A rear addition included building materials that, in color and massing, were not clearly "differentiated from the old."<sup>74</sup> The interior was extensively renovated, including the lowering of ceilings and removing many of the original features, such as desks and hand railings.

<sup>74</sup>U.S. Department of the Interior, Standards for Rehabilitation, 6.

The Mercer Carnegie building currently provides classrooms and studios for the Fine Arts department at Mercer University. The building is well used, although very different from its original use as a library. It is not listed in the National Register of Historic Places.

### Montezuma, 1907.

The Montezuma Carnegie library was designed by Thomas Lockwood, the most prolific architect of Carnegie libraries in Georgia. The Montezuma design duplicates the design of the Albany Carnegie library, also by Lockwood. The Montezuma building contains a granite, rock-faced basement level, surmounted by a rectilinear main block. A

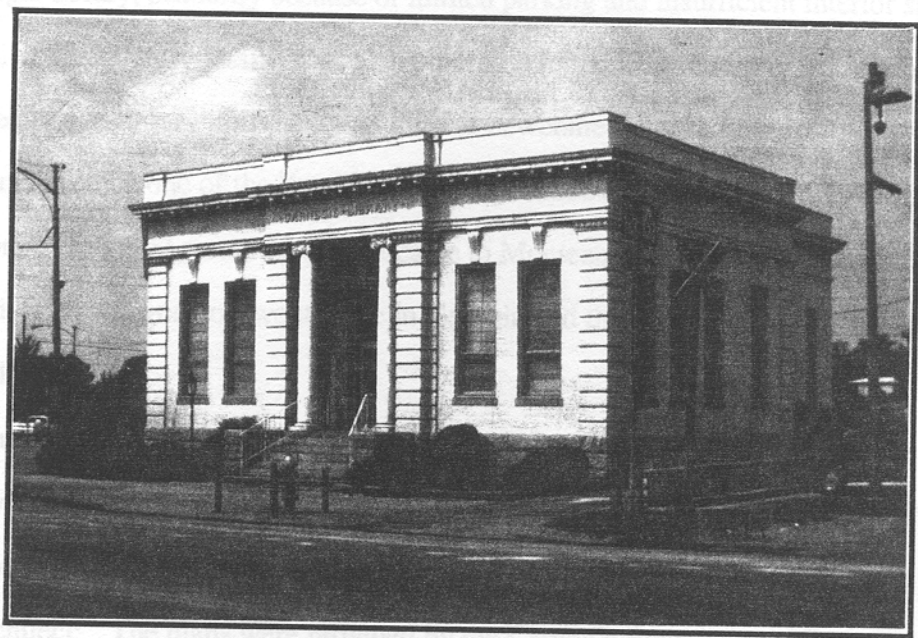


Fig. 24. Thomas Lockwood. Montezuma Carnegie Library, 1907.

slightly projecting portico block contains quoins at both sides and includes two columns *in antis*. The primary facade's classical consoles--centrally placed above each window lintel--accentuate the building's symmetrical emphasis. A rear, less than full-width block extends along the latitudinal axis and provides additional interior space.

The Carnegie correspondence includes few letters regarding Montezuma's grant process. E.B. Lewis first requested a library building from Carnegie in February 1906. There is no documentation that suggests the process was delayed. It is possible that

Bertram immediately approved the design, since it nearly duplicates Albany's Carnegie library, approved a year earlier. The circumstances of Montezuma's grant process and the town's design selection confirm the expediency provided by a duplicated design. A common misconception holds that Carnegie provided designs for libraries. Instead, local architects were commissioned and instructed by a local library board or library commission. Each Carnegie library reflects, in its size and interior features, a community's specific educational and social needs.

Today, the Montezuma building functions as offices for the Montezuma Historical Society and the Chamber of Commerce. A new library facility replaced the Montezuma Carnegie library, primarily because of limited parking and insufficient interior shelving space. A new library facility was also promoted for economic reasons: "A handsome, well-equipped library 'sells' a community to newcomers, tourists, retiring couples or visitors . . . . It is one of the items that indicates that a community has CLASS!"<sup>75</sup> The economic argument seems more applicable to Montezuma's historic Carnegie building, since it represents one of twenty-five in Georgia and the state's only library sharing a twin design.

The history of the Montezuma Carnegie building and the details of the Carnegie library program have been inaccurately reported by Montezuma journalists. A 1989 newspaper article incorrectly lists the Carnegie donation at \$20,000 and failed to identify the architect: "The plans were provided by the Carnegie Foundation. There are several 'clones' of the local library here and there in the state."<sup>76</sup> Historical inaccuracies such as this diminish a Carnegie library's perceived significance within individual communities. The erroneous belief that Carnegie libraries were "clones" frequently strengthens arguments for their neglect, abandonment, and eventual destruction. Carnegie libraries contain the physical evidence of cultural, social, educational, developmental and other

<sup>75</sup>Citizen & Georgian, May 10, 1989.

<sup>76</sup>Ibid.

individual histories--all elements relevant to the communities in which they exist. Carnegie libraries are as important as books and other forms of historical documentation contained inside the library's walls.

The Montezuma building is in good condition, although its historic window sashes and entrance were removed and replaced with metal fixtures--an inappropriate choice in materials and design. The building is not listed in the National Register of Historic Places and represents a worthy, although moderate restoration effort.

### **Moultrie, 1908.**

Thomas Lockwood designed the Moultrie building in 1907. In many ways, the Moultrie

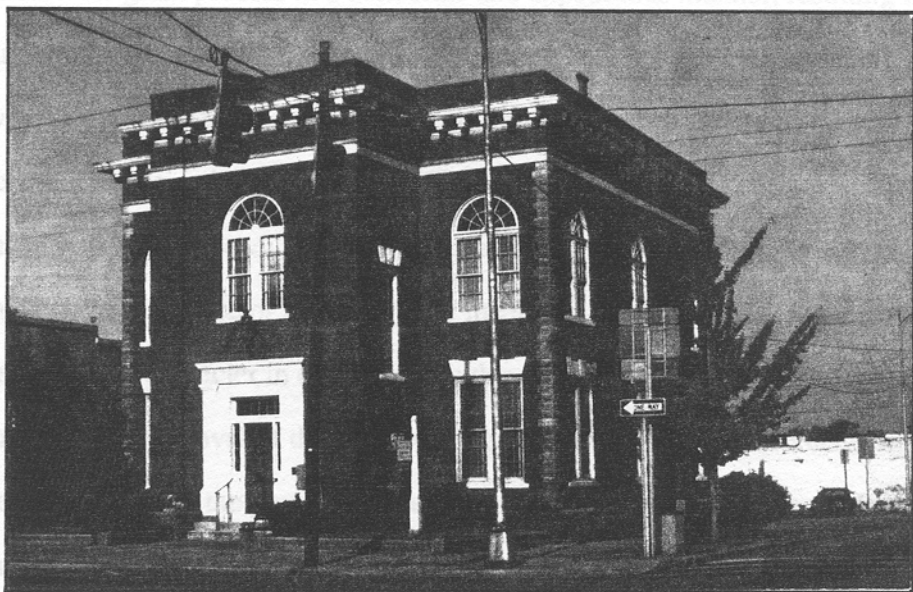


Fig. 25. Thomas Lockwood. Moultrie Carnegie Library, 1908.

Carnegie library resembles Lockwood's Americus Carnegie library design, particularly in its two-story elevation and second-floor auditorium. However, the Moultrie Carnegie library includes a variety of architectural elements, distinguishing it from other Carnegie libraries in Georgia. The building's form contains a main, rectilinear block and a front, projecting block that houses an interior stair well and vestibule. The exterior's surface is elaborated by granite quoins on the main block's principle corners and keystone lintels above first story windows. Second-story windows include two double-hung sash



windows surmounted by fan-light windows. The building's entablature contains a continuous sandstone architrave, a brick frieze (articulated as the primary wall surface), and a cornice that includes large modillions. The Moultrie building is eclectic because of its inclusion of numerous architectural styles. Its Colonial Revival elements, particularly the library's fenestration, are rare among Georgia's Carnegie libraries.

Jno (John) Howell, Commissioner of the Colquitt County Board of Education, wrote Bertram on April 10, 1906 expressing the need for a library building: "While our people are wide awake and progressive along almost all lines, there has been absolutely nothing done toward a public library."<sup>77</sup> Howell clearly understood Carnegie's grant procedures and handled the grant process in a deliberate and expeditious manner, resulting in a ten thousand dollar grant in 1906. Howell's procedural acumen proved beneficial in gaining approval for the 300-seat, second-floor auditorium--a feature that often drew Bertram's skepticism, if not rejection. Howell justified the auditorium as a necessary component in the library's overall purpose: "Our purpose in adding the auditorium floor was not to furnish a city hall or place of general public meetings, but to provide for meetings of a social and literary character in connection with a library association that we propose to organize."<sup>78</sup> The approval of the auditorium is even more significant considering the relatively small size of the grant; most auditoriums were approved only for larger buildings, such as this one in Americus that received a twenty thousand dollar grant.

The Moultrie building was sold in 1973 to a group of attorneys who rehabilitated the building, intending to adapt it for law offices. Interior alterations reportedly included the removal of fireplace mantels, alteration of pocket doors, and enclosing of the rear portion of the interior, originally the stack area.<sup>79</sup> The main entrance's original Queen Anne doors were replaced and the "original double glass-paneled doors and plain transom were pilasters at each of the building's salient angles. The pilasters are separated by inner-posed arched windows on the first level and rectilinear windows on the second level.

<sup>77</sup>Carnegie, Correspondence, 20.

<sup>78</sup>Ibid.

<sup>79</sup>SHPO, Moultrie National Register Nomination.

replaced with a paneled door with sidelights and overlights."<sup>80</sup> However, the auditorium exists in its original condition including the raised stage on the interior's west wall. The Moultrie building received extensive photographic documentation during the 1973 rehabilitation, and both future exterior and interior restoration projects are possible using the available documentation. The building was placed in the National Register of Historic Places in 1982 and today exists in excellent condition.

### **Newnan, 1903.**

The Newnan Carnegie is the oldest surviving Carnegie library in Georgia and the first of two Carnegie libraries designed by J.W. Golucke in 1902. The building's shape is

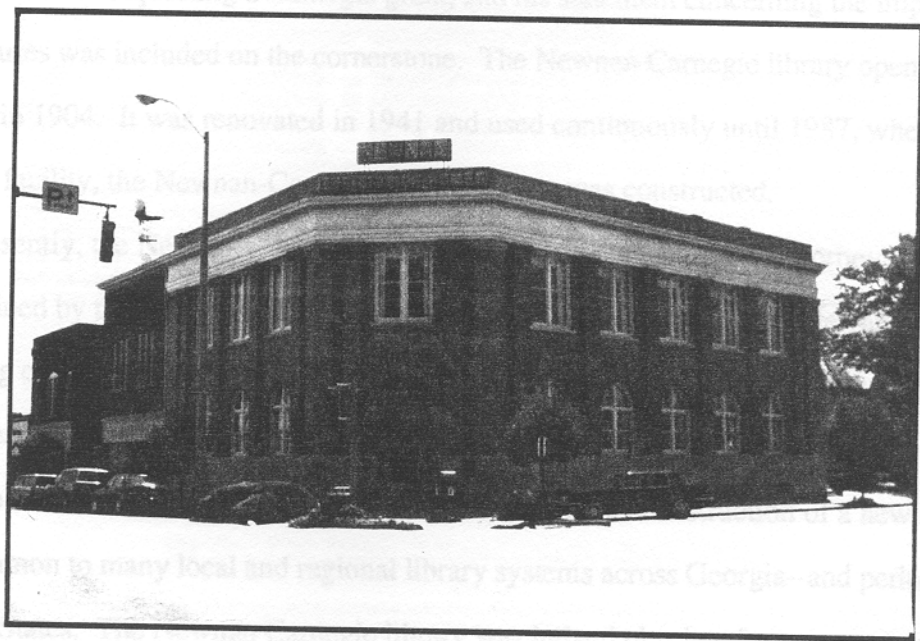


Fig. 26. James Golucke. Newnan Carnegie Library, 1903.

pentagonal, with five unequal sides. The narrowest of these sides, or wall surfaces, contains the entrance, oriented at an oblique angle to the two roads fronting the building. The exterior walls' disproportionate widths include full-height pilasters and compound pilasters at each of the building's salient angles. The pilasters are separated by inner-posed arched windows on the first level and rectilinear windows on the second level.

<sup>80</sup>Ibid.

The exterior contains very little surface elaboration and decoration, other than an entrance arch at the main entrance. The exterior's full-height, classical pilasters most closely identify the building as Neoclassical. However, it is not an academic example, primarily because of its irregular massing and absence of a projecting, full-height portico. Golucke was not trained as an architect and the Newnan Carnegie library reflects his personal design idiosyncrasies, which were not based on architectural, stylistic traditions.

Newnan received a ten thousand dollar grant from Carnegie in 1901 for the library's construction. The building's chamfered entrance resembles "Plan D" in Bertram's "Notes on Library Buildings [sic]." Charles Longino Thompson, a local resident, was responsible for requesting a Carnegie grant, and his statement concerning the importance of libraries was included on the cornerstone. The Newnan Carnegie library opened to the public in 1904. It was renovated in 1941 and used continuously until 1987, when a new library facility, the Newnan-Coweta Public Library, was constructed.

Presently, the Newnan Carnegie building functions as the district attorney's office, maintained by the local government. The interior was extensively renovated after the building changed uses in 1987. The Newnan Carnegie building's historic significance was greatly valued by the community and it never was threatened by demolition.

The reasons for this public library's relocation, and the construction of a new facility, are common to many local and regional library systems across Georgia--and perhaps the United States. The Newnan Carnegie library was judged obsolete for two reasons: (1) its location in the downtown, central business district limited available parking; (2) the site's spatial limitations prevented the construction of a new addition to provide additional shelf space. These are the most relevant issues affecting the preservation of Carnegie library buildings (and will be considered in the subsequent chapter). Carnegie library buildings retain their highest level of significance when they operate in their original use or accomodate a use that does not require removal of interior and/or exterior features.

The Newnan Carnegie building remains in excellent condition and was included in a National Register District nomination in 1990.

### **Pelham, 1908.**

The architectural firm T. W. Smith & Company of Columbus, Georgia, designed the Pelham Carnegie library in 1907. It was the only Carnegie library designed by the firm in Georgia. The library's form, like that of the Moultrie Carnegie library, is characterized by a main block attached to a front, projecting block that contains a stairwell and



Fig. 27. T.W. Smith. Pelham Carnegie Library, 1908.

vestibule. The Pelham library has a two-story elevation that includes an auditorium on the second floor. The exterior's projecting block contains two full-height, Ionic columns *in antis*. The exterior has numerous classical details, including a pedimented main entrance and flat window lintels supported by consoles. A continuous string course extends across the main and projecting block, unifying the two forms and defining the two-story elevation.

Pelham's grant process was facilitated by the involvement of numerous prominent citizens. Judson Larrabee Hand, a Pelham resident and highly influential local businessman, initiated the grant process. Hand secured letters of introduction from



Georgia Governor J.M. Terrell; David Barrow, Chancellor of The University of Georgia; and J.R. Nutting, State Manager of Provident Savings Life Assurance Society. He attempted to deliver these letters personally to Carnegie at his ninety-first street residence and office in New York City on September 26, 1906, but "found the house closed."<sup>81</sup> All subsequent correspondence was conducted by H. H. Merry, Chairman of the Pelham Library Committee and Carnegie eventually granted ten thousand dollars for a library building in 1906. Judson Hand also contributed over two thousand dollars for the library's construction. Merry requested an additional three thousand dollars in 1908 to purchase books--a request denied, as usual, by Bertram. Otherwise, the grant process continued along a routine and swift course. The Pelham Carnegie library opened to the public on July 1, 1908, housing a collection of 2,263 books and with Mrs. A.J. Barrow, a sister of Judson Hand, as its first librarian.

The Pelham Carnegie library is one of the outstanding and valuable Carnegie libraries in the state. It continues to function as a public library and, unlike most Carnegie libraries in Georgia, has been subjected to few alterations on either the interior or exterior. Other than minor mechanical changes (e.g., replacing electrical wiring and fixtures in 1965), the library functions and appears as it did in 1908. Additionally, the library's context remains largely undisturbed--the Hand Company building (originally a large department store) is adjacent to the Library, and the train depot still stands behind the Library. The Library's exceptional conservation may be due more to economic and demographic conditions than public awareness and regard for historic buildings. However, many citizens realize the Library's importance and its historic significance. Nancy Wynn, the Pelham librarian, believes modern needs require newer and larger facilities: "Presently we are managing to meet most needs of our patrons. But in the near future, a new and improved facility should be considered in order to meet the needs of our high tech society." Wynn describes the predicament shared by many libraries across Georgian and

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<sup>81</sup>Carnegie, Correspondence, 24.

also identifies the reason for the abandonment of many Carnegie libraries . Historic preservation must address and ultimately resolve such demands for changes in space.

The Pelham library exists in excellent condition and provides one of the best examples of a historic Carnegie library in its nearly original condition and context. It is located within a National Register Historic District, approved by the Department of the Interior in 1983. It represents a rare opportunity for protecting its many existing features and architectural elements.

### Rome, 1911.

The architects Cooksey & Maxwell of Atlanta designed the Rome Carnegie library



Fig. 28. Cooksey & Maxwell. Rome Carnegie Library, 1911.

during August 1910. The Library is a one-story building, rectangular in form, with a projecting pedimented portico. Two pilasters attached to the primary wall surface and two sets of paired Ionic columns carry the entablature of the portico. The entablature has a denticulated cornice and a horizontal plaque that overlaps the architrave and frieze to bear the inscription "Carnegie Library." The highly decorative arched window of the main portal contains Beaux Arts, seen also in the lateral wings' windows. Although the denticulated cornice of the portico extends around the whole building, on its main block a

green and white ceramic band supplants the architrave and frieze. The Rome Carnegie Library's full-height portico with paired columns, distinctive window treatments, and entablature give the building considerable verve in its exterior decorative features.

Rome's grant process followed a regular course, although it included the participation of many professionals and citizens, all presenting issues typically removed from the process. Frank Cooksey, a partner architect, corresponded with R. A. Franks, the Carnegie Corporation Treasurer, about returning revised plans for the Rome Carnegie library. Oddly, Max Meyerhardt, the local representative and an important Rome figure, asked Franks to correspond directly with Cooksey and Maxwell regarding any design revisions, in order to avoid delays in construction.<sup>82</sup> The reasons for Bertram's absence during this time (during August 1910) is unknown; had he been informed, he probably would have refused Meyerhardt's suggestions, as he had in a similar situation. Bertram later wrote T.W. Lipscomb, Rome's Mayor, asking: "Are the colord [sic] people to have full use of this Library Bilding [sic], or is other Library provision to be made for them in return for the proportion of the tax which they will pay for support of the Library in the bilding [sic]."<sup>83</sup> The issue of segregation and a uniform tax burden for library maintenance concerned Bertram, and he wanted a written assurance from the Mayor that the "colored" would have equal or partial access to the library. Bertram's concern eventually became one of his initiatives, involving the advice and participation of many "colored" leaders.

The Rome Carnegie library's design initially included an auditorium. In considering its size, Max Meyerhardt asked Bertram if it would be "permissible" to include a twelve hundred or fifteen hundred seat auditorium. Bertram replied, giving specific limits that were probably defined by Carnegie: "The only auditorium Mr. Carnegie allows as part of a Library Bilding [sic] is a comparatively small hall to be used as a Lecture Room. A Hall

<sup>82</sup>Carnegie, Correspondence, 27.

<sup>83</sup>Ibid.

to seat 1200 people is not properly part of a Library Building [sic]." Carnegie and Bertram's reluctance in approving auditoriums caused delays for other Georgia Carnegie libraries, but Meyerhardt's preliminary inquiry avoided design revisions and subsequent delays.

The Rome Carnegie library opened to the public on May 2, 1911. It eventually received three additions and renovations: the first, in 1951, included its renovation and expansion; a second, in 1958, included a reading garden; and a third, in 1983, provided additional shelving space in the form of an exterior addition. The Rome building remained a public library until 1989, when a new regional facility was constructed. The building was advertised by the city for occupation and it eventually underwent tax credit rehabilitation designed by architect Tom Spector, AIA. Today, sundry offices and retail businesses occupy the building. The interior's rehabilitation included sheetrocking historic walls and enclosing areas to provide office space, thus changing the building's historic floor plan and circulation patterns. The building was included within a National Register District in 1983 and remains in good condition today .

### **Savannah, 1914.**

Henry Street

The Henry Street Carnegie Library is one of two Carnegie libraries located in Savannah. It is the smaller of the two libraries and was granted as a "Negro Branch." The architect, Julien de Bruyn Kops, was a white man employed by the City of Savannah as an engineer and architect around 1908. De Bruyn Kops's design provided a simple, institutional-looking building that upon closer inspection reveals enigmatic qualities. The building is essentially a one-story building, raised on a basement level that extends thirty inches below grade. The building's entrance projects from the main mass to include a vestibule, common among Carnegie library designs. The building's main, square mass contains two double-hung windows on each lateral flank, each surmounted by a rectangular transom. The most dramatic aspect of the Library is its entrance: sixteen



steps extend fifteen feet beyond the entrance, elevating the threshold almost eight feet above grade and providing a symbolic ascent to the library's doors.

The Henry Street Carnegie library is essentially a vernacular building, reflecting some Neoclassical attributes in its symmetrical form. The building's unpretentious appearance

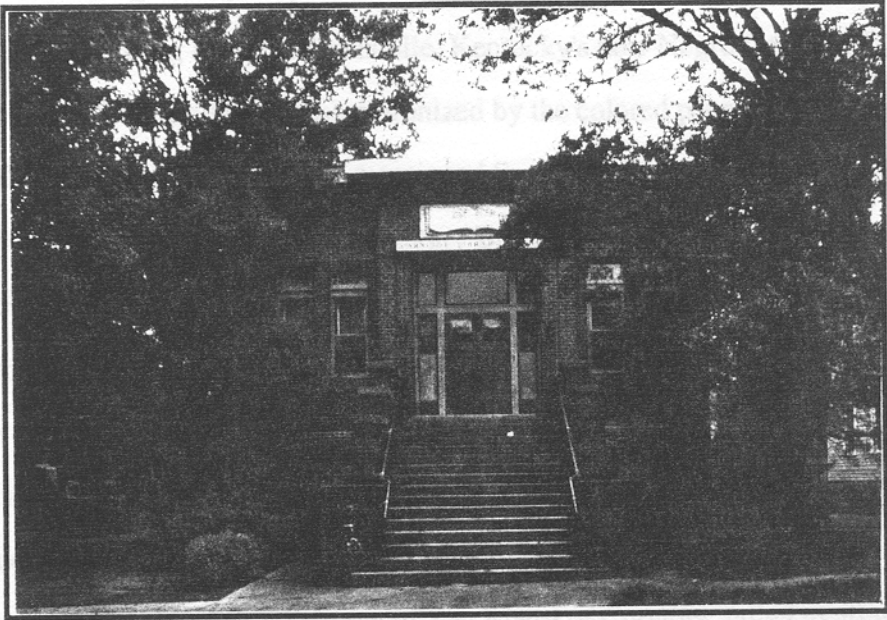


Fig. 29. Julien de Bruyn Kops. Savannah "Colored" Carnegie Library, 1914.

and modest surface decoration distinguishes it from other Carnegie libraries that typically display highly ornamented, Beaux-Arts features. Carnegie and Bertram may have--if asked to judge--preferred the Henry Street library, because of its emphasis on functionality and lack of surface elaboration. De Bruyn Kops based the building's design on the Sheridan, Indiana, Carnegie library, after he requested a "particularly successful" design from Bertram to serve as a model. The building's only decorative element is perhaps one of the most inspiring of Georgia's Carnegie libraries. A low relief, located above the main entrance, provides an inscription above a sculpted book that is opened and symbolically represents the knowledge available for those who ascend the stairs. The

relief's depiction echoes Carnegie's ideal that "the best means of benefiting the community is to place within its reach the ladders upon which the aspiring can rise."<sup>84</sup>

The Henry Street Carnegie Library's grant process proceeded normally from Bertram's vantage point. Bertram wanted a Negro library in Savannah and he remained very accommodating during the process. Booker T. Washington wrote Bertram in August 1909, following a visit to Louisville, Kentucky's new Negro Carnegie library, and commented "how well it is being patronized by the colored people."<sup>85</sup> Bertram responded to Washington's letter and mentioned Savannah by saying, "I have been in correspondence with Savannah about a Library Building for that town and am doing all I can indirectly to care for the colored taxpayers."<sup>86</sup> Bertram's relationship with Washington and the letters he received from many concerned African-Americans--as he did in the case of Rome, Georgia--greatly affected his methods and policies.

In Savannah, the grant process was stormy. Controversy surrounded the selection of an architect. Two "Colored" architects, J.A. Langford and W. Sidney Pittman, complained that A.L. Tucker, Chairman of The Board of Curators, failed to allow design submissions from "Colored" architects.<sup>87</sup> Both architects objected not only to the selection of a white architect (i.e., de Bruyn Kops) but also because the process did not include open design submissions. A letter was also sent by the Savannah Negro Business League to R.A. Franks, the Carnegie Corporation Treasurer representing Carnegie and Bertram (probably because the two were abroad in Scotland), requesting a "Colored" architect: "It would be pleasing to the vast majority of the Colored of this community if a Colored architect draw the plans for this building and it is our earnest wish that they be given thds [sic] chance."<sup>88</sup> Their hopes were never realized; de Bruyn

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<sup>84</sup>Carnegie, Gospel of Wealth, 28.

<sup>85</sup>Carnegie, Correspondence, 28.

<sup>86</sup>Ibid.

<sup>87</sup>Ibid.

<sup>88</sup>Ibid.

Kops had been selected four months earlier and his designs were already being approved by Carnegie.

The Henry Street Carnegie library continues to be used as a branch library. It has received few, if any, exterior alterations and the interior similarly remains largely unchanged. The Library is situated in the residential Dixon Park Neighborhood and between two historic homes within the Savannah Victorian Historic District (the District's boundaries were amended in 1980 to include the library). It is in good physical condition and is one of the few existing Carnegie libraries in Georgia that retains a high level of historic integrity, since it has not received additions or alterations that radically changed or obscured its character-defining spaces, materials, features, or finishes.<sup>89</sup> However, a 1982 study, conducted by Murray Barnard, an architect and planner, included a structure's report that identified the Library's access problems for the physically disabled. It also included a cost estimate of eighty thousand dollars for accessibility changes that included alterations to basement restrooms that currently exist in their original condition.<sup>90</sup> When the words, "alter," "remove," and "replace" are used by architects, general contractors, or others, Carnegie library representatives need to scrutinize the proposed changes and determine if important features will be destroyed. Often, physical changes can be made while retaining historic materials and should be considered before a project begins. ADA compliance for the Henry Street library could threaten the building's historic significance, and accessibility solutions should include "alternative minimum requirements."<sup>91</sup>

The Henry Street library remains a vital and valuable resource in the Dixon Park neighborhood. The community plans to celebrate the building's eighty-year anniversary in August 1994. In terms of historic preservation, it remains extremely significant

<sup>89</sup>U.S. Department of the Interior, Standards for Rehabilitation. (Washington: U.S. Government Printing Office, 1990), 10.

<sup>90</sup>Barnard, Carnegie Library Survey and Evaluation. (Savannah: Barnard-Kennedy Associates, 1982), 16.

<sup>91</sup>Jester, "Preserving the Past And Making It Accessible For People With Disabilities," 6.

because it includes many historical themes, including African-American, architectural, educational, community planning and social/cultural themes.

### **Savannah 1915-16.**

#### **Main**

Savannah's second main-branch Carnegie library was designed by Hyman Witcover. Witcover, a leading local architect, was assisted by Beverly King of the firm Whitfield & King (architects for Dawson and two Atlanta branches) of Atlanta and New York City.



Fig. 30. Hyman Witcover. Savannah Main Carnegie Library 1915-16.

Witcover's other notable buildings include Savannah's City Hall (1905) and Masonic Temple (1912). These earlier buildings are examples of the Beaux-Arts style, and Witcover included many Beaux Arts details in the Savannah library's design. The Library is a two story building, symmetrical in form and characterized by a central block with a slightly projecting portico. The portico contains two Ionic columns *in antis* supporting a full entablature, consisting of an architrave containing a fasciae, an inscribed frieze and a modillioned cornice. The Library's character is strongly classical. Its monumental character results from its classical elements and its construction in Georgia granite, quarried from Stone Mountain. The Library's large size reflects the seventy-five



thousand dollar grant received from Carnegie--second in size after Atlanta's main Carnegie library.

Savannah's grant process proved a painstaking endeavor, involving an array of professionals from around the country. Carnegie and Bertram used caution in donating money for large libraries, because of high costs and a perceived danger of inefficient and costly enlargements of space. Their apprehensions caused them to involve Whitfield & King (as consulting architects), William Brett (the influential Cleveland librarian favored by Bertram), and Percival Sneed, Atlanta's choleric librarian. Witcover went through three design revisions because the advising individuals failed to agree. During the second phase of revisions, Witcover traveled to Atlanta to work under the direct guidance of Sneed. Witcover set up a drafting table in his hotel room (located one block from the Atlanta library) and spent a week redesigning the plans according to Sneed's instructions.

Revised plans were submitted to Bertram, who relayed them to Brett for review. Brett wrote a four-page letter to Bertram, picking apart the design feature by feature and concluding that "the Savannah building is so planned that it will be very expensive to administer."<sup>92</sup> Bertram sent Brett's letter to Sneed, nearly precipitating an inter-librarian war. Sneed apparently felt challenged by Brett's comments and wrote a six-page response to Bertram, questioning Brett's knowledge of library planning and ridiculing him, calling him "Poor dear Mr. Brett!"<sup>93</sup> Sneed concluded his reproach by telling Bertram: "The Savannah plan submitted to you is the result of my best judgment. It is a perfect plan for the place, the climate, the situation, and the work that it is intended to do. I think if Mr. Brett had a thorough understanding of the rank of Savannah as a city, the scope of their work and their plans for future work he would agree."<sup>94</sup> Bertram replied to Sneed, acknowledging his letter and informing him that Witcover's plans had been approved despite Brett's objections. In the end, Sneed's forceful letter, and its potential

<sup>92</sup>Carnegie, *Correspondence*, 28.

<sup>93</sup>*Ibid.*

<sup>94</sup>*Ibid.*

consequences, resulted in the approval of Witcover's design on January 20, 1915.

Savannah's grant process illustrates Carnegie and Bertram's dependence on professional librarians and the direct control librarians often maintained on a library's design.

The Savannah Carnegie library continues to function as the city's main branch. The Library underwent a "restoration and expansion" in 1966 that, like many "improvement" projects during that period of time (The National Historic Preservation Act was passed in 1966), involved the removal and alteration of significant historic materials. Some interior alterations included the replacement of doors and light fixtures and covering or "masking" features such as the library's second-story skylight. An exterior addition was also added to the building's rear facade, completely altering the library's original circulation pattern and removing a large portion of the rear facade. A lateral addition was also constructed to provide additional space that includes a compatible design. The 1960s changes "obscured and radically changed" many of the library's interior "character-defining features"<sup>95</sup> and the aesthetic quality they produced.

Overall, the building is in excellent condition. Its location lies in close proximity to Savannah's historic areas or wards. The city plans to improve its library facilities and has secured seven million dollars towards that purpose. A new facility will likely be constructed on Savannah's south side, outside the historic district. The library Board is committed to the two Carnegie libraries, saying "Both are historically significant buildings and both are very important to the neighborhoods which surround them, and to the entire community."<sup>96</sup> Funds should be allocated to maintaining and improving the physical condition of these two existing buildings, according to the Secretary of the Interior's Standards for Rehabilitation. The Main Carnegie building holds great potential for a restoration project. If many of the 1960s changes were reversed and historic materials restored, the Carnegie library could return close to its original grandeur, thus

<sup>95</sup>U.S. Department of the Interior, 10.

<sup>96</sup>Savannah Public Library, leaflet, 2.

providing a one-of-a-kind library facility for the city and serving as an attraction for Savannah's tourists.

The Savannah Carnegie library is not listed in the National Register of Historic Places, presumably because of the 1960s changes. The library currently possesses many significant historic materials, including a marble staircase, a WPA mural in the children's room, and original "Sneed" cast-iron bookcases. The Carnegie library should be the subject of a comprehensive historic-preservation study, undertaken by a qualified professional.

#### **Valdosta, 1913-14.**

Lloyd Greer, a partner in the architectural firm of Bishop and Greer, designed the Valdosta Carnegie library in 1912. Greer's design typifies the character of many



Fig. 31. Lloyd Greer. Valdosta Carnegie Library, 1913-14.

Carnegie libraries across the United States. The Library's rectilinear, box-like form is common to many Carnegie libraries. The Library is raised on a limestone basement level that includes five-foot, vertical-rectangular windows. The Library's primary wall surface of red brick in contrast to the limestone basement provides a polychromatic effect. A

projecting portico includes two Ionic columns *in antis* and a main entrance that contains a distinctive Beaux-Arts transom window above two entrance doors. The main block's windows continue the entrance's Beaux-Arts motif in small square windows with star-shaped muntins. The Library's projecting portico's full-height columns and fenestration give the building its distinctive character. The Valdosta Carnegie library--a prototypical Carnegie library--is an eclectic building, including both Neoclassical and Beaux-Arts elements.

Valdosta's official grant process began in 1912, after T.M. Talbot, a local doctor and the appointed Chairman of the Library Board of Trustees, wrote Bertram requesting a Carnegie library. The Board commissioned two architectural firms to design two separate library plans, in case one was rejected by Bertram. Bertram received the two plans, one from Greer and one prepared by Louis Benz, an associate architect with A. Ten Eyck Brown of Atlanta. Bertram selected Bishop and Greer's plans, which included a cover letter explaining and justifying the design: "There was no one that objected to our plans for any reason but some were under the impression that they were too plain. But as we see it and taking into consideration the place in general and the appropriation for this building we dont [sic] see how this building can be made any more elaborate and stay within the allowance, and use the proper class material."<sup>97</sup> Frugality was in keeping with Carnegie's character and Bishop's comments probably struck a cord with Bertram and, perhaps, Carnegie.

The Board's unorthodox method of engaging two architects caused discontent with A. Ten Eyck Brown. He wrote R.A. Frank, the Carnegie representative, complaining that his firm had been mistreated: "They [the Board] have arbitrarily abrogated their agreement with Mr. Benz . . . and it looks to us as if it was a prearranged plan to have our drawing thrown out without any consideration at all."<sup>98</sup> Brown's complaint was

<sup>97</sup>Carnegie, Correspondence, 32.

<sup>98</sup>Ibid. *Letter to R.A. Frank, Valdosta, Georgia, to author, October 8, 1913.*



inconsequential since, on the same day (December 23, 1912), Talbot wrote Frank advising him that the Board was securing bids based on Bishop and Greer's approved design.

The Valdosta Carnegie library remained a public library until 1968, when it was abandoned for a new library facility. In 1971, the Lowndes County Historical Society acquired the Carnegie building and adaptively uses it for offices. The Valdosta Carnegie building has received few alterations since its construction. In 1957, air conditioning was added to the building, including the installation of air ducts. The most damaging treatment included sandblasting the exterior brick and limestone masonry, a procedure strongly disapproved of by the Secretary of the Interior.

The building is in excellent condition and is well maintained by the Historical Society. The primary disadvantage of the Valdosta Carnegie building's adaptive use (as an Historical Society Office) is that it operates under limited hours (like that of Dublin, Georgia), open only fifteen hours a week. However, the Society is involved in a capital fund drive to help raise financial support for improvements, earmarked for installing handicapped access and a museum climate-control system.<sup>99</sup> The Valdosta Carnegie library was listed in the National Register of Historic Place in January 1984.

The appropriate type of preservation intervention for Georgia's Carnegie libraries depends on an individual building's historic significance, its current or expected use, and its physical condition—including the extent of previous changes and alterations. The ideal treatment for Georgia's Carnegie libraries is one that retains the most historic materials and allows for the building's continued use as a library—thus falling between the strict definitions of a rehabilitation and restoration project. It is conceivable that a Carnegie library, having undergone an earlier renovation, could be part of a restoration project.

<sup>99</sup>Roddelle Folsom, Valdosta, Georgia, to author, October 8, 1993.