The City of Seattle

Landmarks Preservation Board

700 Third Avenue · 4th floor · Seattle, Washington 98104 · (206) 684-0228

REPORT ON DESIGNATION   LPB 4/02

Name and Address of Property: **Queen Anne Library**
                                     400 W. Garfield

Legal Description: Legal Description: Laws 2nd Add., Block 27, Lots 9-12

At the public meeting held on December 19, 2001, the City of Seattle's Landmarks Preservation Board voted to approve designation of the Queen Anne Library as a Seattle Landmark based upon satisfaction of the following standards for designation of SMC 25. 12.350:

C.   *It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, city, state or nation.*

D.   *It embodies the distinctive visible characteristics of an architectural style, period, or of a method of construction; and*

E.   *It is an outstanding work of a designer or builder*

STATEMENT OF SIGNIFICANCE

Public Libraries in America

The public library in America has played a critical role in promoting literacy and self-governance. In this sense, the library reinforces a quintessentially American concept of democracy. Its existence, as such, has paralleled the emergence of an architecture of increased access and openness.

Libraries, as buildings to store written materials, have existed since ancient times. Stacked rolls of cloth containing hieroglyphic information have been found in Egyptian archaeological sites, suggesting that special places were reserved for such functions. Libraries were established in classical Greek, Roman, and Arab cities. In Europe, the monastery and university served as repositories of information. It was during the Industrial Revolution, however, that the public institution emerged, due in part to affordable mass printing technologies, which enabled books to be available to many. Individuals and private clubs also emerged to collect and share books.

In the U. S. the first printing press was established in 1639, in Boston. The city's clergymen established a "Public Library," in 1655. This and other library collections in seventeenth and eighteenth century America were supported by the clergy, and tended to emphasize religious works. It was during this period too that the nation's system of public education expanded. Thus, the library and the school evolved simultaneously, as twin institutions of learning.

In the 1730s, the first public lending library was created in Philadelphia. Essentially it was a library club, but with voluntary dues and an open membership. It primarily served merchants and working class patrons. A century later, in 1833, the first tax-supported library was established in Salisbury, Connecticut. In 1835, the State of New York passed legislation, allowing schools to use tax funds to support school libraries that were open to the public.

The Boston Public Library opened in 1854. It served as a physical model for library buildings for more than half a century. Its design, with an interior courtyard and reading room placed along the front facade, recalled the palazzo of the Italian Renaissance, the Bibliotheque St. Genevieve in Paris, and the monastery libraries of the Medieval period. However, the plan of the Boston Public Library, with its linear spaces, mezzanine, and alcove stacks, resulted in functional inefficiencies for both patrons and librarians.

The role of the librarian emerged during the nineteenth century, marked in part by the founding of the American Library Association (ALA) in 1876. The ALA helped to establish standards for the profession, and contributed to development of public library's emphasis on increased public access. Populist ideology at the turn of the twentieth century encouraged such access. This change in library policy raised questions of whether stacks should be open to public browsing, and how librarians could both effectively monitor public activities and control the checkout of books.

The evolution of the nineteenth century library saw employment of a variety of plans. Organizational concepts included the tall reading room walled by balconied stacks, the alcoved reading room, where each alcove contained books on a particular subject, and the decentralized version, in which books were kept in open or in locked cases within a series of rooms.

The Carnegie Corporation and Its Influence on Libraries

Philanthropic contributions by Andrew Carnegie and the Carnegie Corporation initiated wide-spread library construction in America. They indirectly fostered basic changes in library planning as advocated by the profession of librarians in the early Twentieth Century. The methods of Andrew Carnegie and his secretary and designated library planner, James Bertram, redefined the nature of library use in North America, increased the number of libraries, and provided the general public with greater access to books.

Another collective effect of the Carnegie Corporation's influence on library design was to shift from a domestic model, formerly associated with libraries, to a more orderly and efficient program based on a business organizational model.

The Pre-Carnegie era library, as a building type, was relatively limited. It generally served as a multi-purpose cultural institution, as a forum for those already having access to books to share ideas and discuss books, rather than provide access to all readers. During the 1870s and 1880s, a new, uniquely American building type emerged. This new library often employed reading rooms with high ceilings, surrounded by balconied stacks, or had books arranged by subject in separate alcoves or placed in cases, in a series of interconnected decentralized rooms.

Problems arose with these arrangements relating to storage, access, and supervision of patron activities. In addition, interior building temperatures were difficult to control in gallery halls, resulting in damage to books in the upper shelves. The exteriors, meant to be "show buildings," were frequently, from the standpoint of the librarians, "needlessly extravagant."

By serving more as a forum for public debates and book discussions rather than providing access to books, the late nineteenth century library building was regarded as a treasure house, an image inconsistent with progressive ideals. These organizational and identity problems raised questions as to whether architects or librarians should direct library planning.

In the late 1800s, programs for library administration were shaped by new ideas that advocated changes to library organization, with the intent of bringing readers and books together. This shift resulted in increased sensitivity to public needs and increased services. These changes shaped the emerging concept of the "Modern Library."

Librarian Arthur E. Bostwick described the "Modern Library" in 1910, as having public support, open shelves, children's services, and cooperation with schools, with provision of branch libraries, traveling libraries, and advertising for libraries. However, lacking funds to build new facilities, the ideas of librarians remained largely conceptual.

The Carnegie Corporation began providing grants for libraries in the late 1890s. Funds were given to municipalities and private library organizations to construct free public libraries. The efficient funding methods of Carnegie and Bertram, unequaled by other philanthropists of the time, allowed a large number of buildings to be constructed in a short period.

The Carnegie Corporation's grant stipulations encouraged progressive concepts in library planning. Thus, the concept of the Modern Library came into widespread, as a result of the increased use availability of funds, coupled with Carnegie's design stipulations.

By keeping centralized decision-making to a minimum, regularizing procedures, and initiating a system of checks and balances, the Foundation was able to increase efficiency in its review of proposals, and reduce subjective decisions.

Carnegie's philanthropy had two distinct donation periods, the retail and the wholesale. During the initial "retail" era, from 1886 to around 1896, he gave over $1,860,000 for the construction of fourteen buildings including public libraries in six United States communities.

The "wholesale" period began around 1896. It followed a several year lag in gifts. Donations during this late period increased to total over $39 million for 1,412 libraries throughout forty-six states. Most of the grant money was intended specifically for libraries in small communities, and

more than half of these grants were for less than $10,000. Most of the libraries constructed were in the Midwest, but forty-three, including six neighborhood libraries and the Central Library in Seattle, were built in Washington State. In capital appropriations, Washington was fourth, with $66.90 per 100 inhabitants, and ranked fourteenth in the number of buildings received. By 1919, Carnegie had paid for half of the 3,500 libraries then in existence in the United States.

James Bertram further refined the initial grant application process in 1904 when he began assessing library design plans and budgets. Bertram equated cost over-runs with inefficient planning, and by 1908, the Foundation required his signature for approval on all library designs. Increased efficiency, use of common plan types, and economy of design resulted.

Bertram compiled his thoughts, and the advice he had gained from librarians, in his 1911 <u>Notes on the Erection of Library Buildings</u>. He revised and expanded the book over the next eight years. By its last publication, six plans were included. The fundamental concept behind Bertram's notes, which were included with grant awards, was an "(insistence) that practical matters take precedence over artistic expression."

Bertram thus defined architecture as the "expressive stylistic elements on (the) exterior (and the building as a) practical accommodation of heating, lighting (and) structural soundness." His directives redefined the nature of the public library, and re-sorted the social hierarchy of its design. The status of the library patron rose, changing the building's identity, from a guarded treasure house to a place of welcoming trust.

Library patron status was improved within the library by removing the implied presence of paternalistic donors. Fireplaces, which had been considered a "tempting shrine to benefactors" were removed, and separate rooms for trustees were eliminated. Instead, trustees shared a meeting room in the basement with the library staff, a location that suggested both the trustees and staff were lower in the hierarchy than the library patrons. In addition, benefactor portraits were eliminated. In later years, recipient communities were not required to inscribe donor's names on the building exterior.

Changing the library's identity also meant changing spatial relationships within the library. Stacks were opened to library users to allow people to browse and find their own books. Signs of Victorian domesticity and hierarchy were removed, and uniform ceiling heights and evenly lit rectangular rooms were created.

By 1911, the librarian's role had also changed. It had evolved to be akin to a manager, as in a factory or office building. Therefore, the circulation desk was placed prominently in a central location. This afforded the librarian a panoptical view, allowing visual control over the stacks and supervision of patron activities. The prominent central location of the circulation desk established a close association of librarians with the library's identity. Meanwhile, the simple, symmetrical exterior identified the library as a welcoming, easily understood public building.

These physical changes helped establish a relationship of trust between the library and its patron and thus instilled democratic principles through building design. As a result, the Carnegie Library came to be identified as a center of learning for the self-motivated reader. New libraries accommodated nearly the full spectrum of the community, by including children and eliminating gender

segregation. "The reformed library, a single room dominated by a centrally placed circulation desk and lined with book shelves, was the physical embodiment of the contractual arrangement between the philanthropist and the beneficiaries of his gifts, an agreement that specified and limited the recipient's obligations."

Andrew Carnegie contributed immensely to the development of free public libraries. His philanthropy lifted fundamental restraints that had limited their development by providing stable funding and permanent library facilities. The resulting widespread dispersal of libraries across the United States laid the foundation for permanent and publicly financed library systems. Carnegie's clearly defined procedures, streamlined approach, and requirement of city involvement, contrasted markedly with the whim and fancy by which other philanthropists had made donations.

Andrew Carnegie and James Bertram

Andrew Carnegie was born November 25, 1835, in Dunfermline, Scotland. His formal education began at age eight, and lasted only three years. His appreciation for reading and books stemmed, in part, from listening to readings and discussions at the Tradesmen's Subscription Library. His father, a weaver, helped create this library. Industrialization of the textile business led to the closure of many small businesses, including his father's. This prompted the Carnegie family's emigration to Allegheny, Pennsylvania, in 1848. There Carnegie worked as a bobbin boy in a textile factory, and later as a messenger boy for a local telegraph company. During this time, he learned telegraphy, and made important contacts with the Pennsylvania Railroad. At age eighteen he began working for the railroad as a private telegraph operator. Over the course of the following twelve years, he rose to become superintendent of Pennsylvania Railroad's Pittsburgh division.

Carnegie was self-taught using borrowed books from a private library. He learned how to invest money, and gained the technical information to make the investments that led to his fortune. He was also active in debating and self-improvement societies.

In 1865, Carnegie left the railroad to manage the Keystone Bridge Company, which replaced wooden bridges with iron ones. He invested simultaneously in other businesses, including oil, steel, and railroad locomotives. During the 1870s, he focused on steel manufacturing and created the Carnegie Steel Company. His absolute control over his company's stock enabled him to withhold dividends in prosperous years, and buy out competitors at bargain rates during hard times. Eventually his company became the largest in the United States.

In 1889, Carnegie wrote The Gospel of Wealth to express his views on philanthropy. He noted that wealthy men should live without extravagance, provide moderately for dependents, and distribute the rest of their fortune to benefit the welfare and happiness of the common person. He organized these thoughts and plans in a second book, The Best Fields for Philanthropy, where he listed the seven recipients for donation: universities, libraries, medical centers, public parks, meeting and concert halls, public baths and churches. Later he expanded this list to include scientific research, the general spread of knowledge, and world peace.

Carnegie was generally well regarded until the steel labor strike in July 1892, in which eighteen were killed at his plant in Homestead, Pennsylvania. Though Carnegie was in Scotland at the time, his indifference to events surrounding the strike was harsh. Henry Clay Frick, in charge of Carnegie Steel while Andrew Carnegie was in Scotland, broke off negotiations with striking workers and locked them out of the plant. He then called in 300 Pinkerton detectives to protect the plant and its nonunion workers. A gun battle erupted between the union workers and the Pinkertons, and the Pennsylvania National Guard was called to restore order and guard the plant. Later that fall, the strike broke. Thereafter Carnegie's grants were often viewed as "tainted money," having been gained at the expense of the very working people for whom he promoted public libraries.

In 1901, Andrew Carnegie sold his steel company to a group of investors organized by J. P. Morgan. He retired, and devoted his energies to philanthropy. Although donating to a variety of charities, he favored branch libraries as they reached the masses of people a central library might not. To Andrew Carnegie, libraries represented change, and an opportunity for people to improve themselves. He considered people's use of the library, even when small in number, to be of great community value.

James Bertram, Carnegie's personal secretary, was born in Corstorphine, Scotland (presently part of Edinburgh) on March 17, 1872. He attended Daniel Stewart's College, receiving an education in business. In 1888, he began work with the Great Northern and Northeastern Railway Company in Edinburgh. He later moved to South Africa, where he worked in the mining industry. At age 25, after returning to Scotland, he began working for Andrew Carnegie. Bertram's personality was described as being methodical, systematic, and a stickler for precedent. He worked for Andrew Carnegie and the Carnegie Corporation from 1897, until his death in 1934 at the age of 62.

In November of 1917, the Carnegie Corporation, in response to wartime demands, ended library gifts. Following the war, construction resumed on those libraries already promised, until 1923. Endowments after 1919 were made for library education, rather than buildings. In 1925, the Carnegie Corporation began making grants to the ALA for the training of librarians.

Andrew Carnegie died in 1919, at the age of 84. He had spent one quarter of his life on causes he believed in, and had given $350 million (roughly ninety percent of his fortune) in gifts to charities that improve people's lives through education. Carnegie's grant program had an effect in Washington, as it did elsewhere, of developing the funding infrastructure for the public library, and providing permanent library buildings. The Carnegie grants were instrumental in furthering concepts of public access, education, and literacy.

The Carnegie Grant Process

The Carnegie Grant Program was never formally advertised, but relied on word of mouth. Progressive ideas of the 1900 – 1920s fueled community improvement, resulting in a shift from private to public support of basic services. Consequently, municipal funds were stretched thin. Life safety and basic amenities, such as police, fire, and sewer and water systems, took precedent over public libraries. Private philanthropy, especially the Carnegie grants, were an important source of funding when public funds might otherwise not have been available.

To obtain a Carnegie Library, a community had to initiate the process with a written request to Andrew Carnegie or the Carnegie Corporation. The Corporation would respond, seeking statistics on the community's population, existing library facilities, the availability of a site, and extent of town council support for a library. Once this information was reviewed, the final applications would be brought to Andrew Carnegie for approval. A form letter would be sent to the community, notifying them of the award conditions and amount.

A city had to meet minimum qualifications, with a population of at least 1,000, municipal ownership of a suitable site, and proof of legislation for an annual tax (typically 10% of the grant). The amount of the gift was usually set at two to three dollars per person; a town with a population of 1,000 would receive a $2,000 - $3,000 grant. The Foundation's methods ensured that the grants would be an investment in people who possessed the "strength of character" to use them.

There were no stipulations as to where the library should be located. The annual tax was for building maintenance, purchasing books, and the librarian salaries. The local resolutions provided Andrew Carnegie the assurance his money would not be wasted on a town unwilling to commit to the long-term civic responsibility of library operations.

Prior to 1908, the community had complete freedom to design and build the library. After that date, Bertram began assessing library plans for their efficiency and possible cost overruns. Applicants negotiated only with James Bertram, to substantiate their needs with increased details. A grant amount could rarely be raised after the initial amount had been determined. Any funds already raised by the community were to be spent before the Carnegie award could be used. Bertram later even "required the mayor's personal pledge that (a) building would be completed on budget."

Following notice of a grant, communities submitted architectural drawings for Bertram's approval. After 1911, both the recipients and architect(s) had to consider Bertram's Notes on the Erection of Library Buildings. Grant funds were distributed in three installments, the first installment at groundbreaking, and the second when the foundation was completed. Final funds were disbursed upon receipt of both the architect's certification, and library board's approval – that the amount awarded in the grant matched the work completed.

Historic Overview of Seattle's Public Library System

Seattle's first Library Association was organized on August 7, 1868. The next year, a small loan library opened in Yesler Hall on First and Cherry, with a collection of approximately one hundred books. Little is known about that particular library, as it folded after a few years, with the collection being sold to the Territorial University.

During the ensuing decade, the city spread northward along Elliot Bay during its early development. Steep grades made the slopes above Front Street (First Avenue) unattractive to horse-drawn and pedestrian commerce, but provided a location for many residences, away from the noise and odor of the harbor. By the 1880s, Seattle's population surged from less than 7,000 to nearly 64,000.

In 1888, the Ladies Library Association was organized at the home of Mrs. Bailey Gatzert, in a renewed effort to establish a free public library in the city. Assisted with seed money from Leigh S. J. Hunt (owner and editor of the *Seattle Post-Intelligencer*) and businessperson Henry Yesler, the library was adopted as a branch of the Seattle City Government in October 1890. From 1891 to 1894, the library was housed in the Occidental Block in Pioneer Square. It then moved northeastward to the Collins Block for two years, followed by another two-year stay in the Rialto Building. In 1898, the collection was moved to the elegant, forty-room Yesler mansion, which provided ample room, light, and convenience for its patrons.

Early downtown re-grades and those on Denny Knoll and the steeper Denny Hill, north of Pine Street, were followed by the introduction of streetcars, and commercial development along First and Second Avenues. The national depression in 1893 slowed local economic growth, and the city did not fully recover until the onset of the Klondike Gold Rush in 1897. With the transcontinental railroad connection, the city's population growth resumed, its population rising to 110,000 in 1900.

By 1900, the city's public library had over 25,000 volumes and close to 10,000 registered borrowers. Patrons were allowed direct access to shelves to browse and select books, a rarity for libraries on the West Coast. The many rooms of the Yesler mansion allowed the library staff to establish separate departments, such as a Children's Room.

On New Years Day, 1901, fire swept through the Yesler mansion, destroying almost the entire library collection. Three days later Andrew Carnegie provided the sought after assistance. Carnegie previously had declined to provide funding when representatives from Seattle approached him in 1899, due to his view that the city was a "hot air boom town." In this new time of need, he admired the city's pluck and donated $200,000 for a new building. Subsequent gifts also allowed the Library to establish its first permanent neighborhood branches.

In 1901, the City of Seattle purchased the Central Library's present site for $100,000. Construction began in 1905, and the central Carnegie Library opened in 1907, with a collection of 93,784 volumes and 29,118 borrowers. The new building allowed for additional departments and services, such as a periodical room, and a Fine Arts Division. That same year, the first embossed books for the blind were circulated and several deposit stations opened around town -- nineteen of them in fire stations.

Seattle maintained an extraordinary growth rate through annexation and immigration. The city's land area nearly tripled in 1907, with annexations of Ballard, West Seattle, and Southeast Seattle, and by 1910 its population reached 285,000. Public schools, which served as national models at the time, and cultural activities, such as theater and symphony, also made great advances prior to World War I.

Changes and turbulence within the city's social, economic, and political fabric characterized the city's history during the decades of 1900 – 1920, and the residential population during this time increased 190 percent. Efforts were underway to bring utilities, police and fire, as well as sewer and water services under municipal control, while industrial relations and the fight for civil liberties raised issues of life quality. Reform campaigns brought these issues to the fore of public discussion.

City residents living in the neighborhoods received their first municipal library services through stations, which were managed by a separate Branch Department. In 1908, the City received a Carnegie grant of $105,000 for construction of three branches including Greenlake, West Seattle, and the University Branch. A $70,000 Carnegie Grant, in 1911, funded two additional branches – Columbia and Queen Anne. In 1917, the Carnegie Corporation promised $35,000 for a branch library in Fremont. Halted by World War I, the commitment was honored and construction resumed following the war, with the library's completion in 1921. The Yesler Memorial Library, renamed the Douglass-Truth Library in 1975, is of the Carnegie era, but was not built with the help of a Carnegie grant.

By 1913, library patrons throughout Seattle were served from 495 distribution points: the Central Library, six drugstore deposit stations, seven branch libraries, six playgrounds, eight special deposit stations, twenty-four fire engine houses, and 443 separate schoolrooms.

In 1910 the Library's Schools Division was opened, under the supervision of the Children's Department. School children were served exclusively by SPL until 1927, when responsibility for library service shifted, and the Library System and Seattle Public Schools created the first model school library in Wallingford's Hamilton Intermediate School.

In 1930, the Library published a "Ten Year Program," which included studies of the population and collection growth; library revenues and endowment funds; school, municipal reference and county services; and expansion of the Central Library.

The 1920s saw a resurgence of old problems such as unemployment, and social and political unrest. The move for municipal ownership dominated city politics, while funding was reduced or eliminated for socially sensitive programs in schools. Circulation during the 1920s and early 1930s grew along with the city's literate population. By 1930, the SPL collection had grown to nearly 450,000 volumes, with over 100,000 borrowers. Nearly one-fourth of Seattle's residents had library cards. A large foreign section was in place, indicating the diversity of Seattle's growing population. Circulation reached a highpoint in 1932.

In the 1930s, with the Hoover years and the Great Depression, Seattle experienced minimal physical development and a continuation of unresolved social and political issues. The Depression and cutbacks in municipal funds impacted public library services. Library staff, salaries, and benefits were cut, and many services were curtailed for a full decade. Library hours were restricted, extension services eliminated, and in 1933, branch departments were abolished. All deposit stations were closed and book mobile services ceased, and only ten branches remained active. In 1935, workers organized the Seattle Public Library Staff Association, which led to their inclusion in the city's pension program and a return to pre-Depression salary levels. A forty-hour workweek was also instituted.

The onset of World War II eased class tensions, but it also precipitated dramatic social changes. The internment of thousands of Japanese Americans, along with an influx of large numbers of African Americans, the introduction of women to many traditionally male jobs, and the establishment of a technocratic middle class dependent on the aerospace and defense industries all contributed to a shifting of Seattle's demographics.

Seattle boomed during the war, and its library services expanded vastly to serve military personnel, as well as local residents. In 1940, the library inaugurated its film library, the Great Books Program, discussion groups and an art gallery in its downtown auditorium. Collections were expanded, including phonograph records. Free service was extended in 1941, to all soldiers and sailors in the Puget Sound region, and in 1942, to all war workers. Adult education, which was organized in 1928, to provide individual reading programs, shifted its focus in 1942, to group literacy classes. Between 1942 and 1948, twenty-five library stations were established. In 1943, the King County Library System was created, contracting with the Seattle Public Library for services.

Expansion of post war library services continued in the 1950s, in both Seattle and surrounding King County. In 1953, Seattle annexed nearly fifteen square miles, including the Lake City and Northgate areas, increasing its population by 54,000. Library services in these new areas continued to be provided by the King County Library System, which by 1956, included thirty-seven branches and two bookmobiles. Seattle's library expanded its services in the 1950s, to include chamber concerts, teas, book clubs, and annual classroom visits to 150 public schools.

A $5,000,000 bond was sought in 1950 for a new Central Library and five branches, but it was defeated at the polls. After a second $1,500,000 library bond failed in 1952, City Librarian John Richards successfully lobbied the Seattle City Council for funds from the Cumulative Reserve Fund for three new branch libraries and the purchase of a second mobile unit.

It was not until 1956, when voters approved bonds for construction of a new Central Library and six neighborhood branches, that significant funds would be spent on the maintenance and construction of Seattle's public libraries. By the end of 1960, registered patrons in the city numbered 260,425, nearly half the city's total resident population.

By the early 1990s, the Seattle Public Library system had grown to more than twenty-five branches. Its downtown hub was severely stressed in serving the needs of the system and its immediate patrons. The Library proposed a major bond issue in 1994, to build a new Central Library and add several regional centers. This was joined on the ballot with major bond issues for police precincts and the Seattle Public Schools. All of these bonds failed.

Following this defeat, the Library Board launched a new review of its capital needs with extensive citizen participation. This process confirmed the need for a new Central Library, and a system-wide program of improvements, "Libraries for All." This bond passed with a majority of nearly 70 percent, and provided $196.4 million to renovate libraries throughout the city. In addition, this bond was intended to provide support for the arts, cultural diversity, and neighborhood vitality through the renovation of Seattle's Public Library buildings.
A new Central Library, and three new libraries, to serve the Delridge, International District, and Northgate communities, will be added to the present system of twenty-two neighborhood libraries. Plans call for renovation, and expansion of existing facilities and services, to be completed over an eight-year period from 1999 to 2007. These plans include system upgrades and expanded service and public program space in the Carnegie-era Libraries.

In addition to the public funding, the Seattle Public Library Foundation pledged to raise $40 million from the private sector. This private investment will complete that vision and ensure funding for

high quality furnishings, works of art and new technology. In addition, it will build endowment funds for books, materials, and programs.

The Queen Anne Neighborhood – An Overview

The Queen Anne neighborhood is located on the prominent hill north of the city center. This area developed historically as an affluent residential community. Before scattered pioneer settlers began to arrive in the 1850s, members of the Puget Sound Salish tribes occupied Queen Anne Hill. By the 1870s, however, settlers had claimed much of the land and its dense forest cleared for farming. In 1891, the entire hill area was officially annexed to Seattle. The neighborhood was known as Queen Anne Hill, Queen Anne Towne, and Galer Hill. Seattle's late nineteenth century economic boom resulted in the construction of many large estate homes on the hill and its south-facing slope, which over looked the city.

By the turn of the century, a commuter ferry ran on Lake Union bringing residents from the west side of Queen Anne Hill to the downtown area. Soon after, the Lake Union Road was built on planks above the marshy lakeshore to connect Queen Anne to the bustle of central Seattle.

Queen Anne Hill was recognized quickly as a prominent residential community. By 1889 there was a sufficient population base to warrant construction of the West Queen Anne Elementary School (1889 - 1916) at 1401 Fifth Avenue West, and later the first phase of Queen Anne High School (1909) at 201 Galer Street.

By the early 1900s, streetcar service to the top of Queen Anne Hill was available. Known as the counterbalance, it ran along Queen Anne Avenue, the steepest street in Seattle. A business district soon developed at the top of the hill, serving the surrounding hillside residential area.

Parks and green areas played an important role early in the community, not only in improving the living conditions of those already living in Queen Anne, but also for attracting new residents. Donated both by local residents and real-estate developers, they included such parks as David Rodgers Park (formerly Evergreen Park), Kerry Park (1907, donated by Albert Sperry Kerry and wife), the Reginald Parson's garden, and a tree lined street along the crest of the hill (1906). In a 1903 report by the Olmsted Brothers, Queen Anne was recommended as a desirable place to live. The City supported these recommendations, in part, by construction of a boulevard system around Queen Anne, designed by the Olmsteds.

When its library was constructed, Queen Anne had emerged as a self sufficient, close, upper class single family community. It has essentially retained this character for past eight decades despite increased density and commercial development at its south base and slope, and along Queen Anne Avenue on the top of the hill.

According to the "The Neighborhood Plan for the Community of Queen Anne," which resulted from effects that began during the late 1990s, uptown Queen Anne is intended to be a mixed-use urban center village. The community's current planning efforts focus on ways to increase awareness and preservation of historic resources in the area, and maintain the hill's pleasant residential character.

History of the Queen Anne Library

The Queen Anne Library was built with funds from a 1911 Carnegie grant. The grant totaled $70,000, for two libraries (Queen Anne and Columbia). Interest in having a library "on the hill" had long existed A early as the 1890s the Women's Christian Temperance Union (W.C.T.U.) opened a reading room in North Seattle.

In 1912, the Library Board selected the Queen Anne community as a site for a library. At that time, the area was a rapidly growing residential neighborhood. After extensive community controversy and debate, the present site at Fourth Avenue West and West Garfield Street was chosen. Colonel Alden Blethen, Queen Anne resident and owner of the Seattle Times, made a contribution of $500 towards the site. The city paid the balance of $6,500 to cover the remainder of the cost.

Architect W. M. Somervell had designed the 1908 era West Seattle, Green Lake, and University Libraries, a commission he won with partner Joseph C. Coté. This previous performance led the Library Board to offer the Queen Anne Library project to Somervell. Harlan Thomas was chosen by the Board to work with him because of his architectural and engineering abilities. The total construction cost of the Queen Anne Library was $32,667, $2,333 below the budgeted $35,000 Carnegie grant amount.

The Library opened on January 1, 1914 with formal services held in the auditorium, an orchestra upstairs, and high community attendance. Guest speakers were Seattle Mayor George F. Cotterill, City Librarian Judson T. Jennings, who had applied for the Carnegie grant, and Mr. Treffethen of the Public Library Board.

During the library's first year, over 71,600 books were circulated. Later circulation figures represent a common pattern with increases during periods of unemployment, and a decrease in library use during periods when people were busy, such as wartime. World War I brought a drop in patronage, followed by a peak of 197,222 in the 1930s. In 1936 a Cash Duplicate Collection was started in the Queen Anne Library to sell copies of new books. A special collection of books for young people was initiated in 1939. "Friends of the Library", established in 1941, sponsored meetings in the library during the 1940s. During World War II, the number of readers again dropped, followed by a post war gain. (Approximately 200 patrons attended a December 1964 open house to celebrate the Library's 50th Anniversary.

The children's collection has always been of prime importance to the Queen Anne Library. A special Children's Librarian went to schools and PTA groups, holding book talks, story hours, and instruction on library use. In addition, during every summer vacation a reading club was held, with story hours on Saturday mornings for younger children.

The auditorium historically has served as an important meeting place for community activities. From 1918 to 1919 civic, service, and youth groups held daily meetings there. From 1919 to 1920, the "Earwig Club," dedicated to the eradication of the insect, met in the auditorium. In 1940, the WPA Statewide Library Service project had its headquarters office in it for almost two years. During World War II, the room became a meeting place for patriotic groups. The auditorium continues to be frequently used by local community groups, and is heavily used for library-

sponsored programs. The group, Radio Enthusiasts of the Puget Sound (people interested in old-time radios) meets the first Saturday of the month. Conditions regarding auditorium use require that meetings are free, not for profit, open to all, and that no funds be solicited.

In 2001, the most frequently used services provided by the Queen Anne Library are books and Internet access. The library offers a wide variety of children's and young adult materials, and an enclosed, glazed case for small displays by community members. These services are responsive to the many families and children that reside within its Queen Anne Hill service area. In addition active theater groups housed at the base of Queen Anne Hill use the Library's large collection of plays and theater-related materials.

The service area for the Queen Anne Library consists primarily of Queen Anne Hill, extending down the slopes, and into lower Queen Anne. The unique character of the Queen Anne Library stems largely from the building's location in the residential area of Queen Anne's self-contained nature of Queen Anne Hill, and its affluent residential population.

The Architects, Somervell & Thomas

W. M. Somervell

Woodruff Marbury Somervell was born in Washington D.C. on May 3, 1872 to Augustus and Mary Eliza (Somervell) Maccafferty. Through his architectural career, he was actively involved in civic improvement efforts, as well as the design of public and commercial buildings in Seattle and Vancouver, Canada.

Somervell's family name was changed by a Supreme Court decision, due to a clause in the will of his maternal grandfather (Woodruff Marbury Somervell), in order to inherit certain properties. His paternal grandfather, an Irish civil engineer, was associated with DeWitt Clinton in the Erie Canal project, and later traveled to Cuba where he built the island's first light house, railway and located the first copper mines.

Somervell apparently inherited some of this restless nature. After graduating in 1892, with a degree in Architecture from Cornell University, he left for the School of Fine Arts in Florence, Italy. He moved to Paris in 1893 to be part of an American atelier. He later worked a year in Baltimore, before moving to New York in 1902. He stayed in New York, working for the firm of Heins & LaFarge until he was sent to Seattle in 1904 to supervise construction of the Saint James Catholic Cathedral (1903 – 1907; altered), on First Hill. During his work for the New York firm of Heins & LaFarge he met fellow architect Joseph Coté.

Somervell formed a Seattle partnership with Coté for a four-year period, 1906 – 1910, before forming a sole proprietorship in 1911. He opened a branch office in Vancouver, Canada, with John L. Putnam, while retaining an independent office in Seattle. A large portion of Somervell & Putnam's work in Vancouver was for banks and office buildings, such as the Birks Building (1912; destroyed), which was the first terra cotta clad building in that city.

Somervell's independent Seattle practice built on his apparent interest in Beaux-Arts Classicism. By 1912, he and architect Harlan Thomas, in a new partnership, had secured commissions for the Queen Anne, Columbia, and Henry L. Yesler Memorial (Douglass-Truth) Libraries. Each of these buildings was designed utilizing standard Carnegie building type plans, yet each retained separate qualities, with exterior features and siting well matched to their sites and neighborhoods.

These public building commissions provided Somervell an opportunity to realize and refine his thoughts on civic improvement, an important component of his professional writings. He had an avid interest in civic art, which he defined as useful and communal art. This interest corresponded well with the civic and community intent of Carnegie public libraries.
World War I saw Somervell's departure from Seattle to serve in the Corps of Engineers and Chemical Warfare. He later remained in Europe to work on restoration of cultural monuments. Following the war, he and John L. Putnam both moved to Los Angeles. There they worked together until 1929, after which Somervell worked both independently and with architect S. Tilden Norten, until 1935. He retired that year to Cannes, France, and pursued a lifelong interest in etching until his death at the age of 64 in April 1939.

Harlan Thomas

One of the more urbane and versatile architects of Seattle, Harlan Thomas (1870 – 1953) drew both on contemporary developments in American architecture and the influence of specific architects rather than academic trends in the 1920s and 1930s to produce fresh and sophisticated designs for Seattle.

Thomas was born in Des Moines, Iowa on January 10, 1870. His family moved to Colorado in 1879 where his interest in drawing, mechanics, and his experience as a carpenter, led to employment as a draftsman for a Denver architect. He later graduated from Colorado State College with a Bachelor of Science in Mathematics and Mechanics in 1895.

He opened his own architectural office in Denver in 1895, already having designed a residence and two buildings for Colorado State College. His travels included sixteen months of study in Paris at an American atelier. In 1903 – 1904, he undertook a fifteen-month round-the-world trip to study, paint, and sketch. Later he would make two more trips to Europe.

Harlan Thomas moved to Seattle in 1906 and built a house on Queen Anne Hill. By 1907 he had commissions for the Chelsea and Sorrento Hotels, local residences, as well as for schools in Aberdeen, Monroe, and Enumclaw. The balance of his practice was spent in partnership with other architects: Thomas, Russell & Rice; Thomas & (Clyde) Grainger (1887 – 1958); Thomas, Grainger & Thomas (with Harlan's son, Donald P. Thomas, 1898 – 1970); and several temporary associations. One of these resulted in work with W. M. Somervell on the Queen Anne, Columbia, and Henry Yesler Libraries in 1912 to 1915. Thomas was active in the Seattle Chapter of the American Institute of Architects, where he served as chapter president (1924 – 1926). In 1928 he was elected a Fellow. In 1926, until 1940, he was appointed Professor of Architecture and Director of the Architecture Department at the University of Washington. He retired in 1949, and devoted his time to painting and sketching, before his death at age 83, on September 4, 1953.

ARCHITECTURAL DESCRIPTION

Urban Context

The built environment of the Queen Anne area retains examples of nearly every era in Seattle's history and many building types and styles. In 1913 - 1915, when the Queen Anne Library was built, the area surrounding it was primarily single family residential.

In the late 1970s, the Queen Anne area's urban context was dominated by residential and commercial buildings and schools. According to Steinbrueck and Nyberg's 1975, "Inventory of Buildings and Urban Design Resources," contemporary apartments comprised the bulk of the area on the south slope and Lower Queen Anne. Upper Queen Anne remained largely single and multi-family residential. Commercial and retail areas lined the upper and lower portions of Queen Anne Avenue North, and extended west along Galer to approximately Fifth Avenue West. There are five public and private schools within close proximity to the Library, within approximately a mile and a quarter radius of the Library are several parks, open green areas, and playgrounds.

Presently there is a community area, with small businesses, restaurants, and cafes along North Queen Anne Avenue North, six blocks east of the Queen Anne Library. The surrounding area remains single and multi-family residential typically.

The Carnegie Building Type

The Carnegie library plan of the early twentieth century was typically rectangular and featured bi-axial symmetry and an open main floor plan. Although variations emerged, its functions were proscribed, and the building was divided into specific spaces – entry stairs, vestibule, central area and circulation desk, open shelf area, reading rooms, work and staff rooms, and restrooms. Buildings typically featured a separate children's area, story hour room or alcove. A lecture or meeting room (auditorium), was located at or partially below grade, was another standard addition to the library program. Spatial volumes were tall, with perimeter windows sill located six feet above the floor level to accommodate built-in book shelves.

The Queen Anne Library Site and Exterior

The Queen Anne Library is located in Seattle's upper Queen Anne, at 400 West Garfield Street. The site, a 127' by 128'-9" rectangular lot, is at a corner location at the northwest intersection of Garfield and Fourth Avenue West. The streetscape in this immediate area features mature landscaping and many street trees which, while they enhance the neighborhood, somewhat obscure views of the library.

The building's main public entry is centrally located and oriented south toward West Garfield Street. The east facade faces onto Fourteenth Street, and the west facade faces onto a paved, 16' wide alley. Across the alley to the west, there is a small church, and across Garfield Street, to the south there is a former telephone service building, which is presently used by SPL as a storage facility. The back

facade of the Library faces north and the north property line abuts several residential lots. The building is set back approximately 20' from the alley, 48' from the front property line on West Garfield Street, 24' from Fourth Avenue West, and 20' from the back property line. The site slopes downward towards the southeast several feet. Service access and a small paved parking lot are presently provided and accessed from the alley.

The general architectural style of the Queen Anne Library is a Late Tudor Revival. Its low, horizontal massing and brick exterior blend well into the residential neighborhood of Queen Anne Hill. Yet, the slate roof, cast stone elements, and ornate entry identify it as a public institution. The original library design drawings of January 1913, and a watercolor sketch by W. M. Somervell, which is hung in the Library, provide a contemporary view of the original building.

The original landscape design indicated a strong focus on the pedestrian access from the sidewalk, up onto a raised terrace, and along a walkway around the building. A series of stairways and a ramp were provided off the south sidewalk. On the east another stairway led up to the grade from the lower level auditorium entry. This discontinuous access invited use of the lawn area. A low retaining wall ran along the south and east property lines. The south and east sides of the Library were treated with turf. No shrubs or plantings were featured on the original plans.

The location of the main public entry on West Garfield Street provided an elevated entry to the Library via a series of stairways and landings. The stairs, landings, and a recessed entry porch (an exterior vestibule) were constructed of reinforced concrete with brick and terra cotta.

The building's foundation, footings and below grade walls were of reinforced concrete. Those above grade were clad with dark red-blue brick masonry. Terra cotta was used as coping for the stepped gable ends. The principle roof was framed wood trusses, as was evident by sloped ceilings within some interior public rooms. The balance of the structure was framed with conventional milled lumber.

The building featured a gable roof over the main volume – the entry and reading rooms -- with a principal extension on the back. To either side were shed roofs. Varied color slate was used as the original roofing material on the gable roof and portions of the sloped extensions. Composition roofing material covered a flat portion of the extension, and the two shed roofs. A decorative copper ridge was placed on the gable roof, and copper was used also for hanging gutters, drainpipes. A hipped roof, wire-glass clad skylight was placed prominently over the central stack room. A brick chimney to vent the boiler system was placed on the north end.

Terra cotta was used to emphasize elements in the design, including quoins that framed the subtly decorated Tudor styled arched doorway. The entry was emphasized further by ornate bronze lamps to either side. The door itself had wood stiles and rails, with a large, arched plate glass panel, and leaded glass sidelights. Terra cotta was used for the masonry watertable trim, parapet caps, and window surrounds.

The windows were placed, for the most part, in symmetrical facade compositions. Windows were typically 4' wide. Those in the lower level were approximately 5' in height, and placed in groups with terra cotta and brick decorative surrounds, with the exception of similar sized single windows on either side of the lower level auditorium entry. At the typical upper floor the windows were

taller. They were arranged in groups of six on the front facade with terra cotta surrounds and continuous terra cotta sills, and arranged as five single rectangular openings with decorative surrounds on the north facade. Small leaded windows were placed on the side walls of the entry vestibule. The windows on the primary south facade were casement types, placed just below the roof edge. Those in the gable end walls are made up by stacked and grouped windows. These end wall openings featured a Tudor stylistic design with the low jack arched opening of the upper and lower rows of windows. These stacked these windows provided ample daylight into the interior.

Within the building, the central stack and two reading rooms had varied ceiling heights, and varied height finishes – with perimeter oak bookshelves and wainscot paneling -- which were designed to work with the varied window sizes and different sill heights.
The use of small leaded panes was a typical window detail in exterior windows and doors, and in interior windows, doors, and some casework. On the exterior the leaded windows provided a fine scale quality to the building and reinforcing its stylistic precedent.

A public entry to the basement level auditorium was provided off Fourth Avenue West. It was comprised of a 12' wide walkway/driveway, and a pair of doors with a leaded glass transom, surrounded by terra cotta quoins. The doors were wood, with two long rectangular panels side by side, surmounted by a leaded glass window in the upper panel. Ornate bronze lamps were placed to either side of this entry.

The Original Building Interior

The original library plan was divided according to function, with specific rooms for staff activities. The librarians' office, restroom, kitchenette, and work room were on the main floor. Public spaces at this level included adult and children's reading rooms, story hour room, open-shelf room, central area and women's restroom. These functions were placed in a building footprint with overall dimensions of 84'-8" by 61'-8". The primary and front mass, which contains the entry vestibule, circulation desk area and side reading rooms, is 84'-8" by 33'-9". The back portion of the building is narrower with an overall width of 55'-8", comprised by two 18'-9" wide by 21'-4" wings elements and the 41'-6" wide central back section. Within the overall footprint, the central stack room extends 5'-6".

Interior arrangement of public space on the main floor focused on the central circulation desk, off of which were the open shelf area to the back and the two side reading rooms. An alcove for the children's librarian was placed in the north wall of the children's reading room and a story room was located at the northwest corner. (The children's reading room was then located on the west side.)

A central skylight and windows provided ample amount of natural lighting to the interior of the main floor. In addition to the large windows in the reading and open shelf rooms, smaller windows were provided along the north wall of the story hour room and the north wall of the librarian's office/staff restroom. All windows were trimmed with stained oak, the principle wood used throughout the Queen Anne Library.

A prominent feature of the library interior were the clear, leaded glass and wood panel partitions between the central entry area and the reading rooms, with their lower stained wood panels. 8' tall, the two partitions were set below the 17' tall ceiling and acted as screens rather than walls. The openness above the partitions and their upper glazed panels reinforced the open plan concept.

Finishes on the main floor were simple, yet decorative. All floors were covered with linoleum. Plaster ribbed ceilings were found in the reading rooms, and the central open shelf room. The story hour room featured oak baseboards, picture molding, wainscoting, built-in seats, and a slate black board on the south wall. The librarian's office was finished with wood base and picture molding.

In the basement an interior "stair hall" was located adjacent to the auditorium. At the upper floor its landing opened onto the central open shelf room. The oak stair turned within the stair hall, resulting in two intermediate landings. The stairway structure was wood, with stained oak treads and risers, and chair and hand railings. The back of the stair, visible from the stair hall, was plastered.

Public spaces in the basement consisted of the auditorium, and the men's toilet. The auditorium included raised wood platform along the mid-section of the west wall, with the walls to either side tapering in to the platform. Service areas were provided by a storage room, closets, and receiving and "unpacking room," the boiler and fan room, and janitor's closet.

Finishes in the basement maintenance and staff areas were utilitarian. They consisted of the plaster ceilings, with concrete walls, and a concrete floor. Public spaces at that floor level had linoleum over the concrete floors, and plaster walls and ceilings. In addition, the auditorium had a wood picture molding and chair railing around the walls and plaster beamed ceiling. A raised wood platform in the auditorium featured a large panel smooth plaster panel above it, likely used as a projection screen.

Doors between interior spaces were made of stained oak, and consisted of ten panel type throughout the building. Two interior metal-clad fire doors were originally provided in the basement.

Changes to the Original Building

According to permit record information from DCLU, there have been a number of upgrades and alterations in the last 88 years. Records document many electrical and furnace upgrades, along with the following projects (some of which may not have been constructed or accurately described):

1920s	Remove stained glass skylight removed due to water damage
1936	Install new sprinkler system (a WPA project)
1936	Convert story hour room into an office
1938	Install book shelves and cases (a WPA project)
1939	Painting, and wiring for new lighting (a WPA project)
1940	Install new lighting fixtures and floor stacks in open shelf room (WPA project)
1945	Paint interior of building
1955	Remodel staff kitchen
1962	Replace concrete sidewalk and steps

1963	Remove deteriorated skylight removed, install four "plastic skydomes"
1966	Replace battleship linoleum with vinyl asbestos
1975	Erect and maintain single face, non-illuminated sign
1976	Structural bracing of masonry gable ends to existing library (by The Conservation Co.)
1986	Install low voltage energy monitoring system – Industrial Electric
1987	Install intrusion alarm system
1988	Provide rehabilitation and seismic upgrade
	(This project included updated plumbing, heating electrical systems, new and restored cabinet work, new accessibility entrance on west side of building, repair and restoration of sky light repaired, temporary removal and reinstallation of slate roof, and new carpeting
1988	Provide new lighting fixtures, power, receptacles, and electrical service

Changes to the site may have included the thinning of trees, which was recommended in the SPL 1945 Annual Report, to make the Library more visible to the passerby. Changes in public access and interior spaces were made in 1936 and 1988. As indicated by the permits, the lower floor level story hour room was converted into an office in 1976. A set of construction drawings, dating from 1976, by Wright Gildow Hartman Architects of Seattle, suggests that at that time a renovation and second-floor addition were considered. However, there are not permits or permit drawings for this project, and no physical changes resulted from it.

In 1978 the original five windows in the central stack room on the main floor were changes with the installation by glass artist Richard Spalding's "Quintet in D," a commissioned piece. Spalding's contemporary stained glass panels represent a contemporary aesthetic with geometric patterns rendered primarily in blue colors. Nonetheless, the piece works well in the historic library interior by screening the interior from the neighboring buildings on the north. Windows throughout the Library were replaced in-kind in 1985, with insulated glass panels that include leaded glass to match the original. In 1988 the skylight was reconstructed with obscure safety glass and a pyramidal vent cupola to match the original.

Exterior changes in 1988 included a new accessible west entry, which utilized an the existing window opening in the former workroom. An original alcove in the adjacent reading room was changed to serve as a hallway that led to the open shelf room, and a concrete walkway installed on the exterior to the new west doorway. A new membrane and repairs to the shed roofs at the rear of the building occurred as part of the 1988 renovation. Slate shingles were temporarily removed, new structural diaphragms and insulation placed beneath, and the slate reinstalled. Renovation work also included cleaning and repointing of terra cotta on the building's exterior, and integrated seismic structural upgrades.

Interior changes in 1988 included the addition of new cabinetry, refinishing of interior wood finishes, and restoration of the original 9' by 9' circulation desk to its original condition. The children's and adults reading room locations were switched to opposite sides, and an alcove infilled to provide a small display cabinet space in the new adult reading room. The librarian's office was remodeled to allow for a publicly accessible copy area, the circulation desk was moved forward towards the vestibule to create additional space behind it for another staff desk, and the staff kitchenette. New built-in oak computer carrels were installed along with some new purchased furniture; these pieces were designed or selected to match the historic oak casework, trim and doors.

The addition of these elements and arrangement of features within the public space of the Library reflected ongoing adjustments to new service demands. Despite these changes, the main floor public rooms have maintained their original configuration and remain characteristic of the Carnegie library building type.

The features of the Landmark to be preserved, include:

The site, the exterior of the building, and the interior of the main floor of the building excluding movable furniture.

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Karen Gordon
City Historic Preservation Officer

cc:
`   Deborah Jacobs, SPL
            Alex Harris, SPL
            Frank Coulter, SPL
            Susan Boyle
            Lorne McConachie, Chair, LPB
            Diane Sugimura, DCLU
            Jess Harris, DCLU
            Cheryl Mosteller, DCLU
            Ken Mar, DCLU