St. Paul's Beaux-Arts Carnegie Libraries
Philanthropic Architecture in a Local Context

St. Anthony Park Free Public Library, 1917

Riverview Free Public Library, 1917

Three public libraries in St. Paul; three façades; one gift of money from the Carnegie Foundation to build all three; one architect for all three buildings; and one approved set of architectural plans. What do these façades tell us? The top and bottom photos are from 2010. The middle photo is from 1994. Photos courtesy of the Saint Paul Public Library.

Arlington Hills Free Public Library, 1917

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The Ramsey County Historical Society inspires current and future generations
to learn from and value their history by engaging in a diverse program
of presenting, publishing and preserving.

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A Message from the Editorial Board

The thread running through the Spring issue of our magazine is buildings and builders. In the lead article, art historian Lauren Freese examines the facades of three Beaux-Arts style Carnegie Libraries in St. Paul. What makes her analysis so interesting is that all three public libraries were built by the same construction company using similar budgets and nearly identical architectural plans prepared by one architect. Yet the facades are not identical. Freese analyzes the neighborhood setting for each library to explain why. From libraries, the focus then turns to the construction of two other St. Paul landmarks: James J. Hill's mansion on Summit Avenue and the Minnesota Capitol. John Sielaff uses little-known records to tell us about one master carpenter, John Rachač, and how he used his skills in finishing the interior of the Hill family's residence and to build the seat of Minnesota's government.

This issue then turns to Kate Jaeger's history of a more recent building effort: the establishment of the Open Cities Health Center (OCHC), which is now in its 45th year. Since its founding, OCHC's mission has been to provide health care to economically disadvantaged residents of St. Paul, especially among people of color, recent immigrants, and those who lack health insurance. This is a remarkable story because it began as a grass-roots effort led by women from the neighborhood OCHC serves. Our final article is a short and poignant account of General John B. Sanborn's brief interview with President Abraham Lincoln in 1863. This excerpt comes from Sanborn's privately printed *Speeches and Addresses,* which the Society has reprinted and will publish this summer.

Anne Cowie, Chair, Editorial Board

St. Paul's Beaux-Arts Carnegie Libraries:
Philanthropic Architecture in a Local Context

Lauren M. Freese

St. Paul is home to three Carnegie libraries set in widely divergent neighborhoods that present an unusual opportunity to examine the impact of local socioeconomic factors and elements of ethnic identity on architectural design. City Architect Charles Hausler designed all three buildings in 1917 in a distinctly Beaux-Arts style (see photos on front cover). In addition, each of these Carnegie libraries was built on the same budget by the same construction company working from nearly identical architectural plans.[1] With these variables held constant, the importance of the local environment surrounding each library's construction emerges as an important factor influencing their architectural design.

Detail, main entry, St. Anthony Park Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

Despite their shared origin, the façades of these libraries differ in subtle yet important ways that warrant explanation. As the façade is literally the face the structure presents to the local community, these design differences reflect real or perceived differences between the St. Paul communities whose residents were the intended patrons of these Carnegie libraries. Located in St. Anthony Park, the West Side, and the Payne/Phalen communities, these Carnegie libraries are known, respectively, as the St. Anthony Park, Riverview, and Arlington Hills free public libraries.[2]

Based on research that is presented here, I argue that the architectural variations between these three libraries should be attributed to differences in the primary ethnic identity and socioeconomic status of the neighborhoods in which these libraries were located at the time of their design and construction. These identifiable differences demonstrate the importance of place on architectural design. My claim is corroborated by the evident differences between the façades of each library, which are linked to historical origins, dominant ethnic identity, and socioeconomic status associated with each community around the time of the libraries' construction.

Andrew Carnegie's Philanthropic Architecture

The Carnegie library is one of the most recognizable building types in architectural philanthropy due to Andrew Carnegie's controlling attitude toward architectural design and its role in his philanthropic gifts. Libraries funded by Carnegie are scattered across the United States, in addition to the rest of the English-speaking world.[3] Carnegie libraries, as a structural type, have been heavily studied regarding their impact on library architecture and on architectural philanthropy. Thus Carnegie's architectural beliefs concerning philanthropy and education were important influences on the final designs eventually created by architect Charles Hausler when he designed St. Paul's Carnegie libraries.

The foremost consideration for Carnegie was that all libraries built with funds supplied by his corporation were expected to be functional as well as visually pleasing. This was necessary in considering that Carnegie sought to make free public libraries accessible to as many Americans as possible, thus requiring the conservative use of funds. His primary interest was not in the structures themselves, but rather in their ability to provide anyone and everyone with knowledge and understanding, should they be willing to seek it.[4] This belief in the power of public libraries to educate was solidified by the charter of the Carnegie Corporation, which included the statement that one of the organization's goals was, "To promote the advancement and diffusion of knowledge and understanding among the people of the United States."[5]

Carnegie's belief that the free public library could elevate the population is congruent with his insistence that the funds he granted for the construction of libraries were well spent so as to provide the best access to literature possible for as many communities as possible.[6]

In an effort to make library grants available to small communities like St. Anthony

Detail, capital, St. Anthony Park Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

Park, the West Side, and Payne/Phalen, the Carnegie Corporation standardized the application, review, and approval process that facilitated the distribution of library grants. As early as 1908, James Bertram, Carnegie's secretary, began requiring that architects submit plans for any library to be funded by Carnegie for approval before construction commenced.[7] This process served as a method by which Bertram, and thus Carnegie, could control the appearance of libraries constructed with Carnegie funds. Bertram extended this control with his publication of "Notes on the Erection of Library Buildings," the first version of which was published and distributed in 1911.[8]

The goal of "Notes" was not to instruct architects on individual design details acceptable for Carnegie library buildings, but rather to convey a few main points important to both Carnegie and Bertram. The most important of these was that architects designing library buildings "obtain for the money the utmost amount of effectiv [sic] accommodation, consistent with good taste in bilding [sic]."[9] Another important point emphasized in the "Notes" was that architectural features that served little practical purpose yet were costly and consumed space should be avoided.[10]

Carnegie and Bertram's insistence on efficiency directly influenced Hausler's designs for the three St. Paul libraries. On June 18, 1915, Charles Hausler submitted two sets of architectural plans for approval by the Carnegie Corporation, asking Bertram to select one of the two for use on all three structures. Bertram responded, "Yours of June 18th and plans received,

which we return as we do not wish to hav [sic] to make a choice of plan for you. If you will kindly send the plans which you wish to adopt; we will then tell you whether we ar [sic] able to pass them or not. . . . One important point we ar [sic] able to refer to in connection with the plans. A $25,000 library bilding [sic] does not need to hav [sic] the main floor 18 ft. in the clear. It can

Detail, column shaft, St. Anthony Park Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

be at least 3 ft. lower." Bertram also states that, "we should not think that in two of the plans the cost of making a wing behind the bilding [sic] is not justified by the accommodation it accrues. Boiler room, toilets, etc. should be given accommodation in the main block."[11]

On July 26, 1915, W. Dawson Johnston, a St. Paul librarian, responded

to Bertram's suggestions for changing the library drawings by forwarding a statement from Charles Hausler to Bertram's attention. In regard to Bertram's suggested changes, Hausler stated, "The reason for adding the rear wing to the buildings is principally to secure space for future expansion. The room marked reference room on this plan, can in the future be used as a stack room. It was merely a matter of design to fix the height of the main Reading Room 18 in the clear. Also a room 36 x 74 feet large would call for a ceiling of that height to be well proportioned and to permit a uniform distribution of light."[12]

Despite this explanation, Bertram not only rejected the plans Hausler had submitted, he also identified the many "practical objections" to the architect's plans. Bertram criticized Hausler's design for the entrance of the building stating that it was purely for exterior effect, something neither Bertram nor Carnegie advocated for small branch libraries. Bertram also wrote that the planned entrance to one of the libraries was thirty-four feet wide and would hamper the usability of the basement. Bertram then stated, "We did not appreciate your argument for the reference room . . . [namely], to be used in future as a stack-room. It is too small to be of any consequence as a stack-room."[13]

Following a number of similar exchanges, Bertram approved the building plans for the three libraries on September 8, 1915, with the stipulation that "the library bilding [sic] the amended plans call for wil [sic] be erected complete and ready to occupy at a cost of not more than one-third the sum promist [sic]

Detail, between windows, front of building, St. Anthony Park Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

for three library buildings, the plans ar [*sic*] approvd [*sic*], and payments on the bilding [*sic*] wil [*sic*] be arranged as work progresses." In this letter, Bertram also requested that unframed photographs of both the front and side of each library be sent to the Carnegie Corporation upon completion along with a set of the plans and elevations used.[14]

Due to the influence the Carnegie Corporation exercised, Charles Hausler was not free to design the floor plan of the libraries that were to be built in the St. Anthony Park, West Side, and Payne/Phalen communities. Although Bertram's "Notes" lacked any direction on how to style or decorate proposed Carnegie libraries to achieve the degree of beauty, these guidelines do mention "good taste in building."[15] Bertram also suggests that elevations should be kept plain and dignified, and that ornamentation should in no way impact the efficiency of the interior plans.[16] These directions reinforce the implication that Bertram expected the design to include Classical elements. In all likelihood, Charles Hausler had a copy of "Notes" when he designed St. Paul's Carnegie libraries and it is therefore possible that the Beaux-Arts style of these libraries is a derivative of Carnegie's influence.

Both Carnegie and Bertram agreed that libraries should project a sense of dignity.[17] They favored details including monumental entrances, high windows and ceilings, grand staircases, and marble floors as vehicles to express this sentiment.[18] These characteristics were consistent with the findings of a 1902 survey conducted by the *Architect's Review* that included a compilation of the best modern library designs. Because this article included structures that were not Carnegie-funded, it is indicative of the sentiment at the time which favored a certain degree of monumentality in architecture of public spaces, specifically libraries. Of the sixty-seven structures included in the article, fifty-seven of them included some Classical detailing. This popularity was likely due to the fact that Classical elements had traditionally been a part of the way in which architects expressed the public nature of a structure.[19] The utilization of strictly symmetrical façades also helped to mark these libraries as public spaces.

For Hausler, the need to satisfy

Detail, embellishment of rounded arches, St. Anthony Park Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

Bertram's insistence on efficiency while also expressing a high level of sophistication and dignity would have been a challenge. Consequently Hausler's use of the Beaux-Arts style in conjunction with primarily brick façades would have been both economical and in keeping with the requirements of the Carnegie Corporation.[20] The use of brick also helped the libraries to fit into the neighborhoods in which they were constructed.[21] The diverse ethnic and socioeconomic identities of the St. Anthony Park, West Side, and Payne/Phalen communities further complicated Hausler's design responsibilities.

St. Paul's Immigrant Communities

In the first decades of the twentieth century, the three communities that are home to St. Paul's Carnegie libraries were populated by immigrants from varying ethnic backgrounds and socioeconomic status. At the time Hausler was designing these libraries, the belief that the various ethnic groups in Europe were distinct races

and that among these races there existed a hierarchy detailing which groups were preferred by Americans was widespread. Immigrants from Great Britain, Scandinavia, and Germany stood at the top of this hierarchy. Next were people from Switzerland. Immigrants of Italian, Greek, Polish, Hungarian, or Jewish origin were at the bottom.[22] Strong prejudice toward immigrants in general, Jews, Catholics, and other ethnic and religious groups in the United States was prevalent. Thus the perceived differences between immigrants of different ethnic and religious backgrounds highlights the importance of the real or perceived differences between the St. Anthony Park, West Side, and Payne/Phalen communities in the design and construction of the three St. Paul Carnegie libraries.

These perceptions are clearly stated in a letter from the mayor of St. Paul and the president of the Library Board of Directors to James Bertram requesting a contribution from the Carnegie Corporation toward the construction of

Detail, main entry, left side, Riverview Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

free public libraries.[23] The language used in this letter illustrates the perceived differences between these three St. Paul communities and the overriding beliefs of the time regarding recent immigrants:

"A" First Ward, Arlington Hill[s][24]

—largely Scandinavian, population 1910, 24,000, about 5,000 school children in the district. Request for this branch:

$30,000

"B" Sixth Ward, West Side

—largely Hebrew, population 1910 22,000, 4,800 school children and they have no opportunity at home to read, since their houses are crowded. Request for this branch:

$20,000

"C" St. Anthony Park, North

—five and one-half miles from the center of the city, largely residential, population 1910 11,000, about 1,500 school children, better class of residences. Request for this branch:

$25,000

or a total for the three branches:

$75,000[25]

The Payne/Phalen (Arlington Hills) population is identified as being "largely Scandinavian," thereby putting the residents of this area at the top of the hierarchy of new immigrants.[26] On the other hand, the reference to the West Side with its "largely Hebrew" population including "4,800 school children" with "no opportunity to read at home because their houses are crowded," presents a curious

assumption given the fact that Payne/Phalen had a larger population and was home to more school-age children.

In contrast to the other two neighborhoods, there is no mention of the ethnic or religious identity of the residents of St. Anthony Park. In that neighborhood, only their economic status is mentioned, noting that they live in a "better class of residences." The omission of any ethnic identification of the residents of St. Anthony Park implies that the authors of this letter believed these residents embodied the perceived norm at the time.

Detail, capital, Riverview Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

By implication, therefore, the residents of the West Side and Payne/Phalen communities are "different."

The clarity of the perceived differences between these communities expressed in this document is integral to the design and construction of the three Carnegie libraries. For the mayor and the Library Board, the accuracy of this demographic data was of little importance and the perception of these differences had important implications for the architectural design of the libraries.

St. Anthony Park Free Public Library

The St. Anthony Park community, as representative of the implied norm for St. Paul at the time, was defined by economic status and education rather than by race. Residents were generally home-owners with jobs that required skilled labor. Homes in the area were equipped with many modern conveniences and had easy access to efficient public transportation and utilities. Its proximity to both Luther Seminary and the St. Paul campus

of the University of Minnesota made St. Anthony Park a convenient location for many well-educated residents.[27]

The early history and development of the St. Anthony Park explain these characteristics. From its founding, this neighborhood was intended to have a homogeneous population, "supportive of education, churches, temperance, and the high ideals of Victorian society."[28] It was envisioned as a middle-class neighborhood and was advertised as a "most desirable interurban district" and tailored to provide advantages to families.[29] The land that was developed as St. Anthony Park was divided into large, irregular lots that would accommodate large houses with room for green spaces, both public and private.[30] St. Anthony Park consisted mainly of single-family homes, some of which were constructed by prominent figures in St. Paul's history.[31] Transit systems connected the area to St. Paul and Minneapolis and many early residents used public transportation to commute to and from work. Other residents were employed by furniture manufacturing companies originally attracted to the area by the St. Anthony Park Company.[32] Additionally, residents enjoyed modern conveniences including electrical lines to provide home lighting and sewage systems.[33]

Furthermore, St. Anthony Park had, by far, the lowest population of the three communities, 11,000 residents in 1910 compared to 24,000 residents in Payne/Phalen and 22,000 in the West Side. This difference was also reflected in the number of school children: 1,500 in St. Anthony Park; 5,000 in Payne/Phalen;

and 4,800 in the West Side. Yet the St. Anthony Park library is nearly identical in size and floor plan in comparison with the other two Carnegie libraries.

These differences in local population, however, are not reflected in the monetary requests made for each community. $25,000 was requested for St. Anthony Park, $30,000 requested for Payne/Phalen, and just $20,000 for the West Side.[34] Note that despite the fact that the St. Anthony Park community had approximately half as many residents as the West Side and Payne/Phalen communities, the Library Board of Directors requested a similar sum for its construction, an amount greater than was requested for the much larger West Side community. When these St. Paul communities received official approval of their request for funding on May 8, 1914, Bertram's

Detail, around windows, front of building, Riverview Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

Detail column shaft, Riverview Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

letter does not specify how much should be used for each library, only granting the lump sum of $75,000.[35] In later correspondence, however, Bertram refers to one of these three buildings as "a $25,000 library building," suggesting that the lump sum was divided evenly between the three communities.[36] Furthermore, equal budgets despite disparities in population size meant that the patrons of the St. Anthony Park library were afforded comforts, such as more personal space, so that the community was, overall, better served by the presence of their Carnegie library.

In addition to the larger interior space allocated for each potential library patron, the façade of the St. Anthony Park library symbolically indicates the perceived higher status, both ethnically and economically, awarded to the residents of this neighborhood in the early 1900s. Charles Hausler's first assertion of this status is through his design of the approach to the St. Anthony Park building. While all three structures require that patrons climb a flight of stairs to enter, St. Anthony Park is the only one of the three that forces patrons to take an indirect approach. An approach of this nature elevates the status of the structure as well as the status of those permitted to enter.[37] Monumental entries afforded a structure a sense of dignity, a value that was consistent with the expectations of both Andrew Carnegie and James Bertram.[38]

The St. Anthony Park entry is adorned with a laurel wreath motif. This is a Classically inspired ornamentation, traditionally used as an indicator of victory or commendable military, civic, or athletic achievements.[39] By incorporating the laurel wreath pattern as a featured decorative element, Hausler has given added status to the library.

Hausler's use of Classically inspired decorative elements that elevate the status of the St. Anthony Park library is also evident on the design of the columns on this building.[40] The capitals have a highly elaborate design, which compares most closely to the Corinthian order. The Corinthian order is indicative of the highest levels of wealth and intellect.[41] Traditionally, Corinthian columns were reserved for use in the most important rooms of a structure, for example, shrines, lecture rooms, or cult places.[42] The shafts of these columns are formed of multiple flat planes in a geometric shape rather than a more traditional rounded semi-circle shaft. This deviation from strict Classical design serves to highlight their brick construction.

Other decorative elements on the St. Anthony Park façade also convey the structure's elevated status. For example, an eight-pointed star fashioned of brick and concrete is repeated between the large, arched windows. While this is an ambiguous design element, eight-pointed stars were commonly used in Classical pottery, a medium easily transferable to architectural use.[43] Furthermore, the St.

Above main entry, Arlington Hills Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

Detail, main entry, left side, Arlington Hills Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

Detail, main entry, center, Arlington Hills Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

Detail, main entry, right side, Arlington Hills Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

Anthony Park library is the only one of the three to display the name of the community on the façade of the structure, indicating high levels of community pride and the architect's desire to associate the structure with the perceived characteristics of the community. Finally, the repetition of the stylized acanthus leaf-pattern utilized in the capitals as a decorative pattern adorning arches over the windows is another Classical characteristic that is unique to the St. Anthony Park structure. This repetition serves to unify the façade.

The façade of the St. Anthony Park library, when viewed in contrast to those of the Riverview and Arlington Hills libraries, is a clear indication of the general perception of the residents of the St. Anthony Park community. Just as this Carnegie library's façade reflects its community through a complex decorative program, the façades of the Riverview and Arlington Hills libraries reflect the lower status that was accorded their residents.

Riverview Free Public Library (West Side)

In extreme contrast to the planned development of the St. Anthony Park community, the West Side developed haphazardly as a makeshift shanty town which was home to a transient immigrant population. Immigrants came to the area in the 1850s, but it was isolated from greater St. Paul until the construction of the Wabasha Bridge over the Mississippi River in 1859.[44] The West Side was home to breweries, foundries, quarries, and other manufacturing operations, making it attractive to new immigrants who were generally relegated to unskilled labor.[45] In 1916, of the 650 families that called the West Side home, approximately 82% were born outside of the United States; 70% of these families were Russian Jewish, 5% were Syrian, 5% Irish, and the remainder were French, Polish, or were representatives of another nationality.[46] In addition to the Jewish population, as early as 1900, the West Side became home to a growing Hispanic and Latino population.[47] Many of these Mexican residents had migrated to Minnesota to obtain work as field hands. Due to poor crop production between 1918 and 1919, many of these migrant workers took jobs with railroads or packing houses, easily accessible from their homes on the West Side.[48] As the 1920s began, many of the Jewish residents of the area moved to other areas of the city, making room for newcomers, such as the Mexicans.

The differences between the West Side and St. Anthony Park in the development are immediately apparent. The West Side was not planned nor was it purposefully developed; it was settled as immigrants came to the area in search of housing and jobs. When Charles Hausler designed that neighborhood's Carnegie library, residents of the West Side were widely perceived as people of low socio-economic status, which was typified by the correspondence with the Carnegie Corporation. Residents lived primarily in homes of wooden construction, many of which provided housing to more than one family. Unlike the planned St. Anthony Park, the West Side community did not afford residents luxuries like green spaces in the form of large parks or backyards.[49]

The perceived status of residents of the West Side relative to those of St. Anthony Park is clearly visible on the façades of each community's Carnegie library. While the St. Anthony Park structure was designed with an indirect staircase entry, the Riverview library is accessed by a straight flight of stairs which leads directly to the main entry. This direct entry is less ceremonial and much simpler than that of the St. Anthony Park structure. While all three libraries are elevated, forcing patrons to climb stairs to enter, the Riverview library has less grandeur than that of St. Anthony Park, yet still conveys the elevated status of knowledge, and learning expressed through Classical design elements.[50] The door leading into the Riverview library is unadorned except for an arch-shaped window bordered by a rounded brick arch. This lack of any decorative elements sets the tone for the whole façade, which is comparatively simple. In short, the overall lack of

adornment not only conveys the comparatively low or "common" socioeconomic status of the building's likely patrons, it also reflects the perceived lesser status of these patrons.

The columns on the façade of the Riverview library are pilasters rather than columns in the round.[51] At the Riverview library, Hausler designed the capitals of these pilasters as mere extensions of the decorative molding that wraps around the structure in lieu of a Doric, Ionic, or Corinthian capital. Although no significant decorative elements adorn these capitals, they do comply with one of the key rules of Classical styling, which holds that columns cannot be dislodged from their entablature.[52] Like the shafts of the columns at St. Anthony Park, the Riverview pilasters are of brick construction. The simplicity of these columns is significant because this library was not given the same type of decorative program that was used at St. Anthony Park. Pilasters are less costly to construct than the geometric columns that appear at St. Anthony Park and the use of an extension of the entablature in place of a proper capital is indicative of the lower status of the West Side residents due to their economic class, religion, and country of origin.

The main decorative elements at the Riverview library are circular pieces of marble surrounded by a brick frame. This signifies the importance of the marble as a material and elevates it by adding a frame, as if to liken it to a work of art or sculpture. These decorative elements repeat themselves across the façade, always underneath a band of brickwork laid in a herringbone pattern. In comparison to the elaborately carved decorative elements that appear on the St. Anthony Park library, the Riverview library features decorative elements that highlight the brick construction of the structure.[53] In addition, brick costs considerably less than marble accents and the simply carved pieces were easier to produce than the more intricate decorative features at St. Anthony Park. Thus the variations between the façades of the Riverview and St. Anthony Park libraries clearly indicate the perceived status of West Side residents in comparison to those of St. Anthony Park.

Detail, column base, Arlington Hills Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

The extensive use of brick in combination with the less elaborate decorative program at the Riverview library appears to reflect the contemporary perception of the Jewish community. As the correspondence between Bertram and decision makers heavily involved in St. Paul public library system states that the Jewish children on the West Side, unlike those in the Payne/Phalen community, "have no opportunity at home to read, since their houses are crowded."[54] The implication is that these Jews were assumed to be poor, to live in cramped apartments or tenements, and to be of the lowest social class; a perception which is repeated in the design of the façade of the Riverview library. Although many Jewish immigrants were impoverished, ironically they also had more social capital, literacy, education, or marketable skills than did many other immigrant groups at the time.[55]

In his 1916 book, *The Passing of the Great Race,* Madison Grant popularized the view that there were four major European races, the "worst" of which were the Jews. He believed that race and class were intertwined and that the lower economic classes consisted mainly of those of "low" races. Because many of the Jews living on the West Side were of Eastern European descent, the likeli-

hood that they would be perceived negatively by outsiders due to the contemporary concept of a racial hierarchy was increased.[56]

Arlington Hills Free Public Library (Payne/Phalen)

The perceived status of the inhabitants of the Payne/Phalen community was based on their primary ethnic identity and on the history of the development of the community itself. The settlement of the Payne/Phalen community began in 1850 when immigrants moved to the area in search of employment. The first immigrants to the area, many of whom were from Sweden, spoke little English and provided the area with one of its many names, Swede Hollow.[57] Many of the residents of these early communities lived in what would now be termed temporary residences and upon finding work and amassing sufficient funds would move to more permanent housing.[58] Based on the ethnic attitudes of the time, Scandinavian immigrants were among the most highly regarded new immigrant groups, occupying a perceived status between those of the residents of St. Anthony Park and the West Side.[59] The moderate status of the residents of Payne/Phalen is visibly apparent in the examination of the façade of the Arlington Hills library.

The space above the main entry at Arlington Hills is decorated with a frieze-like, bas-relief sculptural group. The inclusion of didactic sculpture differentiates this entry from those of the other two libraries while also lending itself to interpretation. The left side of this decorative panel depicts a man and two women in Classical dress. The male figure raises his hand in an oratory gesture, possibly the sculptor's attempt to depict education or instruction. He gestures toward an up-

Detail, iron grate under windows, Arlington Hills Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

Detail, between windows, front of building, Arlington Hills Free Public Library, 1917. Photo courtesy of Lauren M. Freese.

right female figure that places her hand on the head of the seated figure. This could be interpreted as a gesture of the woman's approval of her companion's chosen activity, reading. The right side of this sculptural group depicts a similar scene. It shows three figures, Classically garbed, a standing male and female near a seated male child. The woman carries a book and interacts directly with the male figure. The male places his hand on a globe, lifted into the air by the seated child. The child's gesture calls attention to the globe, possibly an indication of the elevation of one's self through learning; a philosophy professed by Carnegie himself. Behind all three figures, a torch burns, likely to signify the flame of knowledge, fueled by the books and resources within the structure.

This use of didactic sculpture on the library façade relates directly to the use of didactic sculpture on religious structures. It served to label this structure as a library through use of symbols related to knowledge and education. Interestingly, the center of this decorative element, seemingly reserved for a central sculptural figure, was left blank. Perhaps Hausler originally planned to insert a vignette of some sort in this space and its replacement with a marble slab was the architect's later substitution, primarily due to a lack of funds.

The inclusion of this sculptural group in the façade at Arlington Hills is an important indicator of the perception of the Payne/Phalen community. It labels the structure as a library, and may have been intended as the architect's helpful gesture for directing the residents of the community to the library. Conversely, it could be

a subtle statement of the fact that the community's first generation immigrant population may not recognize the structure as a public library simply through its contextual clues, such as its Classical styling.[60]

Unlike the St. Anthony Park and Riverview columns, the columns at the Arlington Hills library are concrete rather than brick. These columns take the form of pilasters and are topped with capitals with volutes and unadorned echinus. This design solution suggests a stylized version of Classical Ionic columns. In the hierarchy of Greek architectural orders, the Ionic column was positioned between the highest, Corinthian, and the lowest, Doric, orders.[61] By utilizing Ionic columns, this element of the building's design is congruent with the place Scandinavian immigrants occupied at that time in the popularly held hierarchy of immigrants and their social status.

An interesting, deviant decorative element at Arlington Hills is the inclusion of a wrought iron, Sullivanesque grate. This feature is not Classical or Beaux-Arts in-

spired; rather it is based on natural forms, heavily used by Louis Sullivan. Sullivan based architectural design on "a belief that the universe was sustained by a cosmic rhythm. Change, flow, and one entity turning into another were effects of a universal becoming."[62] As one of Sullivan's students, Charles Hausler thought very highly of his ideas, referring to Sullivan as, "the greatest architectural brain that ever lived."[63] Finally, on the Arlington Hills library Hausler includes rectangular marble accents framed with brick. These marble accents appear prominently between the larger windows and are carved as if to suggest a frame, elevating the importance of the marble as a material and emphasizing the Classical nature of the library.

The overall decorative program of the Arlington Hills façade includes elements suggestive of both the St. Anthony Park and Riverview libraries. The use of pilasters and marble inserts as a major decorative element is comparable to similar components of the decorative program at the Riverview structure. Conversely,

This photo of architect Charles A. Hausler (1889–1971) dates from about 1917, the same time that he prepared the plans for St. Paul's three Beaux-Arts Carnegie libraries. Born in the city's West Seventh Street neighborhood, Hausler attended Mechanic Arts High School for a few years before heading to Chicago where he worked in the offices of several notable architects, including Louis Sullivan. He received his license as an architect in Minnesota in 1908. In 1913 he was appointed St. Paul's first city architect, a position he held until 1922. Over the course of his career, Hausler designed more than one hundred buildings, including schools, hospitals, churches, banks, private residences, and commercial buildings. The Hausler-designed Minnesota Building (completed 1929) at East Fourth Street and Cedar Avenue along with the three Carnegie library buildings are all listed on the National Register of Historic Places. Photo courtesy of the Minnesota Historical Society.

the use of a recognizable Classical order and a substantial decorative element above the main entry calls to mind the St. Anthony Park library. This combination of design factors points to the status, both ethnic and socioeconomic, of the residents of the Payne/Phalen community.

Perceptions of Communities in Façade Variations

At the time Charles Hausler prepared his Carnegie library plans, the St. Anthony Park, West Side, and Payne/Phalen communities were all perceived differently, largely due to popularly held beliefs regarding immigrant groups and socioeconomic variations. Architecturally, these beliefs and perceptions manifest themselves through differing façades and decorative programs. The St. Anthony Park library is, by far, the most elaborate. This design choice is congruent with the fact that the contemporary perception of residents of this neighborhood was almost entirely positive. The inclusion of the name of the community on the façade

suggests community pride, a feature absent from the architectural program of the other two libraries. Additionally, this library received the same budgetary support despite a drastically smaller potential patron population.

The Riverview library clearly reflects the perceived ethnic and socioeconomic status of the largely Russian Jewish population of the West Side. These residents were marginalized and were perceived in a negative light in comparison to residents of St. Anthony Park and Payne/Phalen. These negative perceptions contributed heavily to Hausler's design decisions and are manifested in the very simple façade of the Riverview library.

Finally, the Arlington Hills library is less elaborate than St. Anthony Park and it is, arguably, more clearly labeled as a public library. This labeling could have been intended to benefit the Scandinavian population or as a derogatory statement implying that these residents were unlikely to recognize the purpose of the structure without clarification. The

Arlington Hills decorative program utilizes elements present on both the St. Anthony Park and Riverview libraries and is entirely congruent with the socioeconomic and ethnic status of the Payne/Phalen residents.

In the case of these three libraries, all other variables including the architect, budgets, dates of construction, and benefactor were constant. Given the varying perceptions of residents of each community at the time these libraries were built and the striking differences between their respective façades, the façade, the literal face of the structure, therefore reflected the ethnographic and socioeconomic make up of the intended patron populations for each building.

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Endnotes

1. Despite these difficulties, the City of St. Paul accepted a gift of $75,000 from the Carnegie Corporation which voted to approve the gift to St. Paul on May 8, 1914. James Bertram Correspondence, September 8, 1915, November 19, 1915, and January 11, 1916, Carnegie Corporation, Records 1911–1977, Columbia University Libraries, Reel 27.

2. According to the City of St. Paul, the boundaries of these three communities are well defined today. In the first decades of the twentieth century, many of today's boundaries, such as Interstate 94, were not even present. See Patricia A. Murphy and Susan W. Granger, "Historic Sites Survey of St. Paul and Ramsey County: 1980–1993 Final Report," sponsored by the Ramsey County Historical Society, Research Center, Ramsey County Historical Society, St. Paul, Minn., May 1993.

3. Andrew Carnegie funded the construction of libraries in many countries. He did require, however that English must be the primary spoken language for a country to receive a grant for a library. For a full discussion of Carnegie's philanthropic philosophy, see Andrew Carnegie, *The Gospel of Wealth and Other Timely Essays,* ed. Edward C. Kirkland (Cambridge, Mass.: Belknap Press of Harvard University Press, 1962).

4. Florence Anderson, *Library Program 1911–1961* (New York: Carnegie Corporation, 1963) 7.

5. William S. Learned, *The American Public Library and the Diffusion of Knowledge* (New York: Harcourt, Brace and Company, 1924), 3. For information on Charles Hausler's career, see Jeffrey A. Hess and Paul Clifford Larson, *St. Paul's Architecture: A History* (Minneapolis: University of Minnesota Press, 2006), 95–99.

6. Carnegie's philanthropic beliefs were heavily influenced by the paternalistic model of philanthropy as popularized by George Peabody. For more on this topic see Abigail A. Van Slyck, *Free to All: Carnegie Libraries & American Culture 1890-1920* (Chicago: Univeristy of Chicago Press, 1995), 2, 11.

7. The requirements for securing a grant from the Carnegie Corporation were not limited to the approval of architectural plans. Each community was required to guarantee their ability to provide an annual contribution to the library in the amount of 10% of Carnegie's original philanthropic bequest. This money was to be directed to fund maintenance, book purchases, and staff salaries. This requirement was met with a great deal of opposition and disputes over the matter prevented many communities from accepting Carnegie grants. Many communities across the nation found this requirement to be unnecessary and felt that

it negated the philanthropic nature of Carnegie's gifts. See George S. Bobinski, *Carnegie Libraries: Their History and Impact on American Public Library Development* (Chicago: American Library Association, 1996), 102–03, 106.

8. The text of the third version of "Notes on the Erection of Library Buildings" is published as Appendix 1 of Van Slyck, 221–23. The sketches from "Notes" are publihsed in George S. Bobinski, 59–61.

9. Van Slyck, 221.

10. Examples of features that were to be minimized included elaborate entryways, domed roofs, and excessive space afforded to restrooms, cloakrooms, or hallways. See Van Slyck for more information.

11. James Bertram Correspondence, June 29, 1915.

12. W.D. Johnston Correspondence, July 26, 1915, Carnegie Corporation, Records 1911–1977, Columbia University Libraries, Reel 27.

13. James Bertram Correspondence, July 30, 1915.

14. James Bertram Correspondence, September 8, 1915.

15. Van Slyck, 36.

16. Van Slyck, 223.

Endnotes (continued)

17. Van Slyck, 11.

18. Biloine W. Young, *A Noble Task: The St. Paul Public Library Celebrates 125*, ed. Michele Hodgson (Afton, Minn.: Afton Historical Society Press, 2007), 143.

19. Van Slyck, 28.

20. Many branch libraries funded by Carnegie employed the Beaux-Arts style while also incorporating ideas from James Bertram's booklet "Notes on Library Buildings." This style in conjunction with the suggestions provided by Bertram for efficient and useful structures afforded the libraries constructed in this manner the sense of dignity that Carnegie and Bertram sought. In keeping with these ideals, many Carnegie architects often made use of Classical design elements in order to allow the buildings to convey their public nature to community members and potential patrons. See Young, 143 for further reading.

21. Van Slyck, 104–05.

22. John F. McClymer, *Race Relations in the United States, 1900-1920*, ed. Ronald H. Bayor (Westport, Conn.: Greenwood Press, 2009), 10.

23. All three communities had independently developed free public libraries to serve their communities. The West Side community started a library service in July of 1905. This small library station was located in Bastyr's Drug Store and was moved to Flanagan's Drug Store in September of 1913. "History of the Riverview Branch," Branch Hisories Folder, St. Paul Collection, St. Paul Central Library, St. Paul, Minn. The first library service in St. Anthony Park opened June 25, 1913 in Wallace and Franke's grocery store. In 1917 the community's collection of books was moved the Murray School. In 1915, St. Anthony Park citizens organized the Branch Division, a group led by Myra W. Buell, who would become the branch's librarian in 1917. "History of the St. Anthony Park Branch," Branch Histories Folder, St. Paul Collection, St. Paul Central Library, St. Paul. The first library station in the Payne/Phalen community opened in Bodin's Drug Store in February of 1905. "Arlington Hills Branch Library History," Branch Hisories Folder, St. Paul Collection, St. Paul Central Library, St. Paul.

24. This community is referred to in this text at Payne/Phalen, a part of which was at one time known as Swede Hollow. The library located in Payne/Phalen is known as the Arlington Hills Library. June Granatir Alexander, *Daily Life in Immigrant America 1970–1920* (Chicago: Ivan R. Dee, 2009), 153.

See also Murphy and Granger, 47 and "Arlington Hills Branch Library History."

25. Misc. Correspondence, May 1, 1914, Carnegie Corporation, Records 1911–1977, Columbia University Libraries. Reel 27.

26. McClymer, 10.

27. "District 12 Plan: 1979," Division of Planning, Department of Planning and Economic Development, City of St. Paul, St. Paul Collection, St. Paul Central Library, St. Paul, Minn., 2.

28. David A. Lanegran, *St. Anthony Park: Portrait of a Community* (St. Paul: District 12 Community Council and St. Anthony Park Association, 1987), 1.

29. Charles Pratt, the controlling stockholder from the company who owned the St. Anthony Park development envisioned the community as ideal for a community of affluent families wishing to be near enough to the urban centers of St. Paul and Minneapolis but who still sought to be surrounded by natural beauty rather than urban sprawl. The size of lots helped to insure that the population of the area was generally homogenous. See Lanegran, 9 and Murphy and Granger, 117.

30. Landscape architect Horace W.S. Cleveland took pains to take full advantage of the natural beauty of the area. See Lanegran, 5. See also Murphy and Granger, 117.

31. "District 12 Plan: 1979," 2. Residents included former governors Andrew R. McGill and William R. Marshall and Secretary of State Liggett. See Murphy and Granger,119-20.

32. Murphy and Granger, 26.

33. "District 12 Plan: 1979," 2.

34. Misc. Correspondence, May 1, 1914.

35. James Bertram Correspondence, May 8, 1914.

36. James Bertram Correspondence, June 29, 1915.

37. The precedent for an indirect entry to signify the importance and status of a structure goes back to Classical architecture and is typified by one of the most discussed Classical structures, the Parthenon. See Francis D.K. Ching, Mark M. Jarzombek, and Vikramaditya Prakash, *A Global History of Architecture* (New York: John Wiley & Sons, 2007), 128.

38. Young, 143.

39. There is a long Classical tradition in which laurel wreaths were associated with military, religious, and civic achievement. See Cynthia L. Thompson, "Hairstyles, Head-Coverings, and St. Paul: Portraits from Roman Corinth," *The Biblical Archaeologist*, 51, no. 2 (June 1988): 99–115.

40. For clarification of the use of any architectural terms, refer to James Stevens Curl, *Dictionary of Architecture and Landscape Architecture*, 2d ed. (Oxford: Oxford University Press, 2006).

41. John Summerson, *The Classical Language of Architecture* (London: Thames and Hudson, 1980), 122.

42. John Onians, *Beares of Meaning: The Classical Orders in Antiquity, the Middle Ages, and the Renaissance*, (Princeton: Princeton University Press, 1988), 25.

43. Homer A. Thompson, "Two Centuries of Hellenistic Pottery," *Hesperia*, 3, no. 2 (The American Excavations in the Athenian Agora: Fifth Report, 1934), 311–476.

44. "District 3 Plan: 1979," Division of Planning, Department of Planning and Economic Development, City of St. Paul, St. Paul Collection, St. Paul Central Library, St. Paul, Minn., 5. And "Westside General Plan (draft)," April 13, 1977, Department of Planning and Economic Development of the City of St. Paul, Minn. in cooperation with the West Side Citizens Organization, 69.

45. Murphy and Granger, 26.

46. "Westside General Plan (draft)," 12.

47. Peggy Korsmo Kennon and Robert B. Drake, *Discover St. Paul: A Short Hisotry of Seven St. Paul Neighborhoods*, ed. Virginia B. Kunz (St. Paul: Ramsey County Historical Society, 1979), 29.

48. "Westside General Plan (draft)," 69.

49. Ibid.

50. Young, 143.

51. Summerson, 20.

52. Ibid.

53. Brick was commonly used by architects of Carnegie libraries as a means to help the structure better fit in with the community in which it was located. See Van Slyck, 104–05.

54. Misc. Correspondence, May 1, 1914.

55. Paul Spickard, *Almost All Aliens: Immigration, Race, and Colonialism in American History and Identity* (New York: Routledge, 2007), 201.

56. Karen Brodkin, *How Jews Became White Folks & What That Says About Race in America* (New Brunswick, N.J.: Rutgers University Press, 1994), 28–29.

57. Curt Milburn, *The Phalen Corridor: Rebuilding the Pride of the East Side of St. Paul* (St. Paul: East Side Development Company, 2006), 11.

58. "District 5 Plan," 39.

59. McClymer, 10.

60. Van Slyck, 104–05.

61. Onians, 25.

62. Robert Twombly and Marciso G. Menocal, *Louis Sullivan: The Poetry of Architecture* (New York: W.W. Norton and Company, 2000), 73.

63. "What Ever Happened to: Charles Hausler? Architect Active," *St. Paul Pioneer Press*, January 18, 1960.
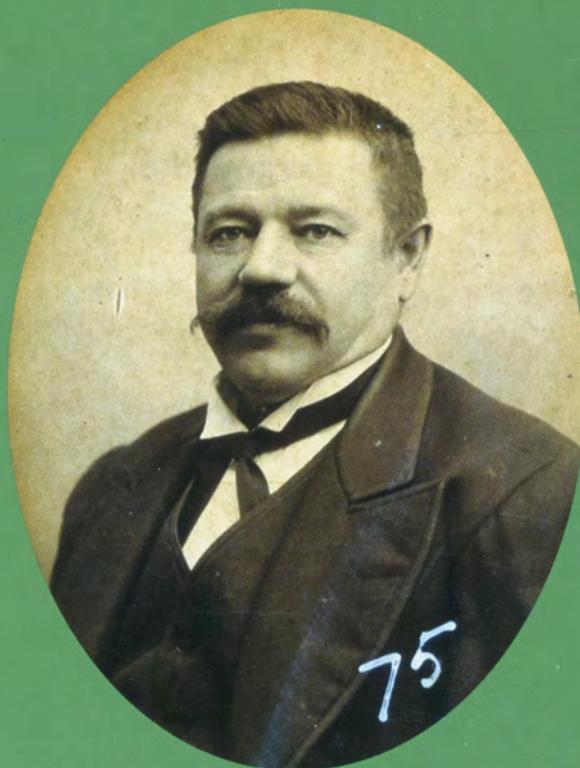
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The CSPS Hall in St. Paul displays this photo of John Rachač, a master carpenter who helped to build the Summit Avenue mansion of James J. Hill and the Minnesota Capitol. For more on John Rachač, see page 13. Photo by Julia Kierstine. Photo courtesy of the Czech-Slovak Protective Society, St. Paul.