

Landmarks Preservation Commission
May 18, 1999, Designation List 304
LP-1998

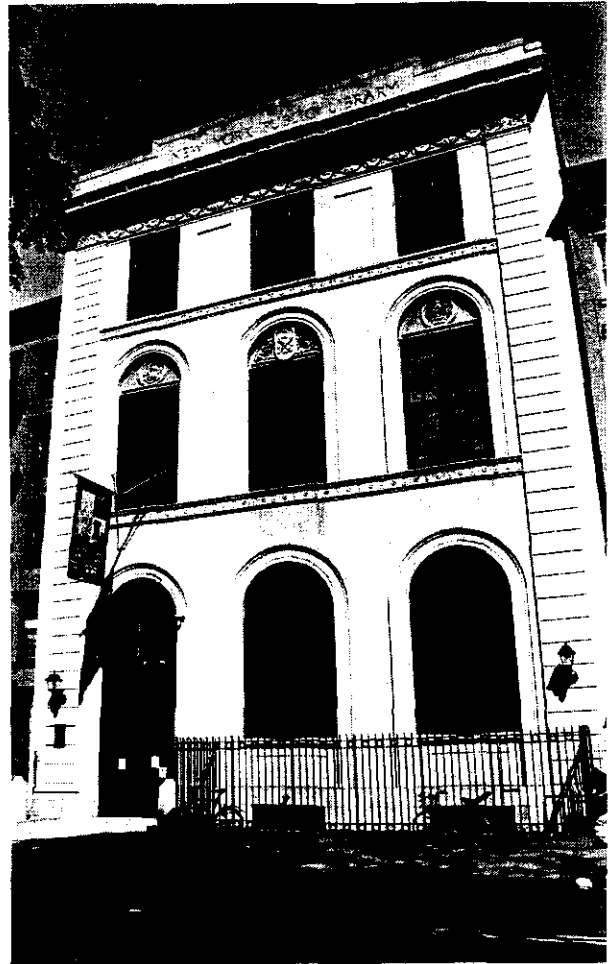
NEW YORK PUBLIC LIBRARY, TOMPKINS SQUARE BRANCH, 331 East 10th Street, Manhattan. Built 1904. McKim, Mead & White, architects.

Landmark Site: Borough of Manhattan Tax Map Block 404, Lot 39

On May 5, 1998 the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of The New York Public Library, Tompkins Square Branch, and the proposed designation of the related Landmark Site (Item No. 4). The hearing was duly advertised in accordance with the provisions of law. A representative of The New York Public Library and a representative of Council member Margarita Lopez spoke in favor of designation; there were no speakers in opposition.

Summary

Opened on December 1, 1904, the Tompkins Square Branch of The New York Public Library is one of the earliest Carnegie branch libraries in New York City. It is one of twenty in Manhattan and one of sixty-seven in New York City, built when Andrew Carnegie donated \$5.2 million in 1901 to establish a city-wide branch library system. The preeminent and nationally influential architectural firm of McKim, Mead & White designed the Tompkins Square Branch and twelve other Carnegie branch libraries. The library, with its characteristic vertical plan and arched entrance offset to one side, classically-inspired style and carved stone ornament, and tall, arched first and second floor windows providing abundant lighting to a simple interior, is characteristic of the urban Carnegie library type. The library has played a prominent role in the neighborhood for nearly one hundred years.



DESCRIPTION AND ANALYSIS

History of the Tompkins Square Neighborhood¹

The Tompkins Square neighborhood is located on the Lower East Side, centered around Tompkins Square Park. The area, part of the farm of Peter Stuyvesant in the seventeenth and eighteenth century, was known as Stuyvesant Meadows. St. Mark's in the Bowery Church, the burial place of Peter Stuyvesant and (1799-1854, a designated New York City landmark) was built on the high, dry land east of Second Avenue. The land to the east was marshy and sparsely developed at that time. In the early nineteenth century the area from the East River to Second Avenue was the estate of Daniel D. Tompkins (1774-1825), governor of New York and vice president of the United States under President James Monroe.

The Commissioner's Plan of 1811, which established the city's grid system, created Tompkins Square as well as nearby Union, Stuyvesant, and Madison Squares. The square, located between 7th and 10th Streets and Avenues A and B, was the site of a farmers' market in 1812. Originally known as Clinton Square, it was named for Daniel D. Tompkins in 1833 and the following year it was leveled, planted, and fenced by the city in an effort to encourage development in the area. Additional planting and paving was undertaken in the 1860s and 1870s.

Tompkins Square has been the site of major public demonstrations and a nexus of civil disobedience since its opening. The Astor Place Opera House Riot spilled over into the square in 1849, and it was the site of conflict between Tammany Hall Democrats and Whigs that same year. Anti-municipal-government activity converged on the square in the 1850s and, after the financial Panic of 1857, a series of 'work and bread' rallies were held in the square by the American Workers League. In that same year, George Templeton Strong wrote in his diary of the case of the death of a German immigrant leader in a riot uptown. Strong stated that, depending on the verdict, there could be a "grand insurrection and a provisional government proclaimed in Tompkins Square."²

During the Civil War, wives of soldiers demonstrated in the park to protest a wartime cut in public relief. In 1874, after the financial Crash of 1873, hundreds were injured and arrested in a workers' demonstration for jobs and unemployment benefits. More than a hundred years later in 1988 a demonstration against a curfew also turned into a

major disturbance. Both the 1874 and the 1988 events were called the Tompkins Square riot.

The Tompkins Square neighborhood was populated by workers and middle class shop owners in the first half of the nineteenth century and the area was known for its German community throughout the nineteenth century. In 1904 over one thousand people, many of them German residents of the neighborhood, died in the burning of the *General Slocum*, an excursion steamboat. A monument to the victims stands in Tompkins Square Park. Many of the remaining German residents moved out of the area after this tragedy, replaced by Italian, Eastern European, Russian, and Jewish immigrants. In the mid-twentieth century Latin-American immigrants moved into the area.

The neighborhood was one of the most densely populated in the world.³ The nineteenth and early twentieth century masonry row houses and the tenements, built for the masses of immigrants who arrived in New York, still line the streets. The remaining late-nineteenth, early-twentieth century Greek Orthodox churches, Catholic churches, and Jewish synagogues evoke the diversity of the area. First Houses (1935-36, a designated New York City landmark) just four blocks south of the square, was the country's earliest public, low-income housing project.

The neighborhood, now considered part of the East Village, became the locale for outdoor rock concerts and hippie gatherings in the 1960s. Artists moved into the area beginning in the 1960s. From the 1970s there has been a turnover from the old immigrant population to a new professional population.

History of Manhattan Libraries⁴

In the eighteenth and early nineteenth centuries libraries in New York City were private, institutional, or by subscription. The New York Society Library, a subscription library where users paid a membership fee, was established in 1754, and Columbia University opened a library by 1757. Both were destroyed during the Revolutionary war but were rebuilt, and by 1876 Columbia had one of the largest collections in the country. Reading rooms, operated as businesses or by non-profit organizations, made books available to the public, and a reading room was opened in Garrett Noel's bookstore in 1797.

Institutions including the New-York Historical Society, the Cooper Union, and Union Theological

Seminary opened libraries in the first half of the nineteenth century. The Astor Library, the City's first free public reference library, incorporated in 1849. The Lenox Library, a private collection of rare and reference books, incorporated in 1870. By 1876 there were about ninety various libraries and collections in New York City.

At the end of the nineteenth century, New York City with a population of about three million was one of the largest cities in the world. Few libraries were accessible to the general public, and New York trailed behind other cities in public library support. Several institutions sprang up in the 1870s and 1880s to address this social concern. The New York Free Circulating Library, established in 1878 to provide education and self-help for the poor, was supported by such wealthy citizens as Andrew Carnegie, J.P. Morgan, and Cornelius Vanderbilt, and from 1887 in part by public funds. In 1901, when it merged with The New York Public Library, it operated eleven branches located in poor and immigrant neighborhoods.

The smaller Aguilar Free Library Society was started in 1886 to foster the "free circulation of carefully selected literature, in the homes of the people of this City, with distributing branches in localities where the Jewish population was dense."⁵ The organization, later associated with the Educational Alliance, was named after Grace Aguilar, an English novelist and Sephardic Jew. There were four branches in 1901 when the library merged with The New York Public Library, including the Fifth Street Branch, which became the Tompkins Square Branch.⁶

The New York Public Library and Andrew Carnegie⁷

The New York Public Library was established in 1895 as a private corporation which received limited public funds. Formed initially by the merger of the Astor and Lenox Libraries and the Tilden Trust, it was primarily concerned with building a major reference library on the site of the old Croton Reservoir at Fifth Avenue and 42nd Street. The consolidation of New York City in 1898 inspired the growth and unification of the library institutions in the city, including The New York Public Library.

The New York Free Circulating Library merged with The New York Public Library in 1901 and provided the core of the institution's branch library system. Most of the small independent lending libraries, such as the Aguilar, Webster, Kingsbridge, and Tottenville, joined The New York Public Library, increasing the size of the still inadequate

branch network. The promise of a large grant from Andrew Carnegie in 1901 spurred these library mergers. The New York Public Library is still organized into the separate reference and branch systems that were created during this consolidation.

Andrew Carnegie and John Shaw Billings, Director of The New York Public Library, strongly supported the amalgamation of all of the libraries, including the Brooklyn and Queens libraries, which ultimately chose to remain independent. Today, New York City still has three separate library corporations, The New York Public Library, the Brooklyn Public Library, and The Queens Borough Public Library.

In 1901, when the library institutions were large and cohesive enough to suit him, Andrew Carnegie donated \$5.2 million to New York City to build a system of branch libraries in all five boroughs. The grant was divided among the three library systems, with The New York Public Library receiving \$3.36 million, and Brooklyn and Queens allocated \$1.6 million and \$240,000 respectively. The grant bought sixty-seven libraries in all five boroughs, two more than originally envisioned.⁸ In a 1901 letter to John Shaw Billings, Carnegie said that:

Sixty-five libraries at one stroke probably breaks the record, but this is the day of big operations and New York is soon to be the biggest of Cities."⁹

Andrew Carnegie rose from poverty to become one of the wealthiest men in the United States after he sold his steel business to J.P. Morgan in 1901. He began donating to libraries in 1881, but with the grant to New York City he began the vast, worldwide operation which made him unique in the world of philanthropy.

Andrew Carnegie based his donations on a philosophy of giving he developed in the 1870s and 1880s. He believed that the wealthy should live modestly and, while still living, give away their funds for the good of humanity. He considered seven areas worthy of his philanthropy: universities, libraries, medical centers, parks, meeting and concert halls, public baths, and churches. Like other wealthy New Yorkers involved in the social reform movement, he understood the problems facing New York City at the beginning of the twentieth century: the overcrowding from massive immigration, poverty, lack of education and lack of such facilities as baths, playgrounds and libraries. Andrew Carnegie gave away about 90 per cent of his wealth by the time he died in 1911. More than 2500 Carnegie libraries

were built worldwide and over 1680 in the United States. Today the Carnegie Corporation and twenty other foundations and funds carry on his aspirations.

The inventor of cost accounting, Carnegie gave away his money with great efficiency. His grant provided for the construction of the buildings, but New York City had to contribute the cost of the land as well as the books, the upkeep and the operation of the libraries in perpetuity. The acquisition of sites for the Carnegie branches cost The New York Public Library over \$1.6 million, just under half the cost of the buildings.

In 1901, The New York Public Library Board Executive Committee appointed a temporary architects' advisory committee consisting of Charles F. McKim of the firm McKim, Mead & White, John M. Carrere of Carrere & Hastings, and Walter Cook of Babb Cook & Willard, to advise them on how to proceed with construction. The committee advised that the branches be uniform and recognizable in materials, style, plan, and scale and that different site requirements would provide variety. They recommended forming a committee of two to five architectural firms who would design the buildings in cooperation with each other. Andrew Carnegie objected to the lack of competition in this system but was ultimately convinced that it would be faster and cheaper and would produce a more unified collection. The advisors, McKim, Carrere, and Cook, were fortuitously selected for the permanent committee, and their firms designed most of The New York Public Library Carnegie branches.¹⁰ The architects consulted with the librarians on planning and design, an innovation which was just becoming accepted.

McKim, Mead & White¹¹

McKim, Mead & White is among the best-known and influential of American architecture firms. Charles Follen McKim (1847-1909) and William Rutherford Mead (1846-1928) began working together in 1872 with William Bigelow, forming the partnership McKim, Mead & Bigelow by 1877. Bigelow left the firm in 1879 and Stanford White (1853-1906) replaced him, creating the partnership of McKim, Mead & White. The three men shared early training experience: all had studied in Europe, with McKim attending the Ecole des Beaux-Arts. McKim and Mead had formal academic training and had apprenticed with New York architect Russell Sturgis. McKim and White had worked for H.H. Richardson. The prolific firm executed nearly 1000 commissions between 1879 and 1919, the year William Mead retired.

The firm was best known for its classically-inspired designs, although the early work was in the more romantic Shingle style. The World's Columbian Exposition of 1893 in Chicago was a turning point for the firm, which held a key role in the planning and design through Charles McKim. The exposition captured the public's imagination with its depiction of a brilliant white classical city lit by electric lights. McKim, Mead & White was a leading advocate of the new classical style which swept the country in the early twentieth century. By the time the Carnegie libraries were built in New York City and in the cities and towns across the country, there was no question that they would be classical in style.

Several of New York City's important designated landmarks are early examples of the firm's free classical style: the Villard Houses (1882-85), an early Italian Renaissance-inspired design; Judson Memorial Church, Tower and Hall (1888-93; 1895-96); King Model Houses (1891-92); the Brooklyn Museum (1893-1915), and the Former Bowery Savings Bank (1893-95). The firm was socially prominent and designed houses for the wealthy as well as their clubs, including the Century Association (1889-91), the Harvard Club (1893-94), and the University Club (1896-1900), all designated New York City landmarks.¹²

The firm designed four important library buildings at the turn of the century. McKim designed the Boston Public Library in 1887-1895, one of the first of the new wave of classical public buildings at the end of the nineteenth century. The firm designed two monumental university libraries in New York City, the Low Memorial Library at Columbia University (McKim, 1897) and the Gould

Memorial Library (White, 1900) at the New York University former uptown campus. Charles McKim's elegant J. Pierpont Morgan Library (1902-1907) is considered one of his finest designs. The Low, Gould and Morgan libraries are designated New York City landmarks.

Charles McKim was responsible for the design of the firm's twelve Carnegie branch libraries, assisted by William Mitchell Kendall (1865-1951) who entered the firm in 1882 and became a partner in 1906. His Carnegie libraries are the most formal of the collection, faced in stone with lavish use of classical ornament. While keeping to the architects' committee's design guidelines, they have the most variation in the design of their facades. The Tompkins Square Branch, for example, has a restrained limestone facade with rustication only at the pilasters, while the 115th Street Branch (1908) is extravagantly faced in deeply rusticated stone. The Chatham Square Branch (1903) features the traditional arched ground floor openings but has recessed second and third floors with giant Ionic columns at the facade, while the original building of the Schomburg Branch (1905) has rectangular ground floor openings but a monumental window on the upper two stories highlighted by a decorative metal spandrel.

The threeman partnership ended when Stanford White was murdered by Harry K. Thaw in 1906. Charles McKim, in poor health since a bicycle accident in 1895 and devastated by the loss of his friend as well as the bad publicity, retired in 1907. William Mead stayed on until 1919, but spent most of his time traveling. The talented and experienced junior partners continued the firm's work which, with name changes to reflect new partners, continued until the 1990s.

Design and Construction

The sites for the Carnegie libraries were selected by The New York Public Library with approval from the City. Because every community wanted a Carnegie library, site selection was the only part of the smooth-running building process where there was any contention. The Carnegie branches were intended to stand out in their communities, to be centrally located and, if possible, to be near schools and other civic structures. John S. Billings stated this position in 1901:

Every one of these buildings ought to be of one distinctive and uniform type, so that the most ignorant child going through the streets of the City will at once know as Carnegie Library when he or she sees it."¹³

In Manhattan, The New York Public Library Executive Committee hired New York attorney Alanson T. Briggs to propose the sites and act as agent for the library. After identifying the densely populated neighborhoods, he looked for centrally located sites in these neighborhoods. George L. Rives, Secretary of The New York Public Library, described the philosophy behind site selection in 1901:

The Trustees are of the opinion that in establishing branch libraries it is of great importance to establish them, as far as possible, in conspicuous positions on well frequented streets. In some measure the same principles should be applied that would govern in the selection of a site for a retail store. The fact that a branch library is constantly before the eyes of the neighboring residents so that all are familiar with its location will undoubtedly tend to increase its usefulness."¹⁴

For the Tompkins Square Branch, Briggs initially looked at a less expensive site at 312-314 East 8th Street but finally recommended the site at East 10th Street because it was near a Boys Club building and behind a public bath.¹⁵ Several branches were located across the street from parks, including the Harlem, Hudson, and Seward Park branches in Manhattan.

The predecessor of the Tompkins Square Branch originally opened as the Fifth Street Branch of the Aguilar Free Library in a storefront at 621 Fifth Street in 1887. The branch moved to another storefront at 106 Avenue C in 1901, and it became the Avenue C Branch of The New York Public Library in 1903. The branch, renamed the Tompkins Square Branch in 1904, moved to the new building with 16,000 volumes, and a remarkable 188,000 volumes circulated that year.

The library site was acquired in two parcels, the first (No. 331) from David Lowenthal and wife for \$24,500 on January 24, 1903, and the second (No. 333) from Margarethe Geis and Charles Byron, Jr., for \$25,500 on July 11, 1903. The buildings on the site, two five-story brick residences, were torn down and the salvaged materials sold for \$275. The builder, Michael Reid & Company, worked frequently with McKim, Mead & White and built eight other Carnegie libraries for the architects.¹⁶

The Tompkins Square Branch library opened on December 1, 1904. It was the third Carnegie branch opened in Manhattan and the ninth in the City. The opening ceremony was held in the

library's assembly room in the basement. The president of the Board of Aldermen, Charles V. Fornes, presided and John L. Cadwalader, representing The New York Public Library board of trustees, gave an address.

The New York City Carnegie branch libraries share many design characteristics and are clearly recognizable as Carnegie libraries. They were designed to stand out as separate and distinct structures, an innovation in 1901 when most of the branch libraries were located in other buildings. They are classical in style, a simplified version of the Beaux-Arts model, similar to most public buildings designed in this period. They are clad in limestone, or in brick with limestone trim. There are two distinct types, the urban and the suburban. The urban branch, vertically oriented and sited on mid-block, was located in densely populated Manhattan and sections of the Bronx. The freestanding suburban branches were built in the less densely built-up areas of the Bronx, Brooklyn, Staten Island and Queens.

Tompkins Square embodies the major characteristics of the urban branches. It is located in mid-block, across the street from Tompkins Square Park. The masonry building with a limestone facade is three stories high and three bays wide, with large arched and rectangular windows. This window arrangement is characteristic of McKim, Mead & White branch libraries and is used at the Woodstock, Harlem, 115th, and 125th Street Branches. The building is slightly recessed from the property line and the entrance is at the side bay. It is typically classical in style, with a prominent dentillated cornice with a swag-and-shield frieze which is visually supported by rusticated pilasters ending in carved stone capitals. The use of stone facades, and rusticated stone in particular, is another characteristic of McKim, Mead & White's Carnegie libraries.

The plans of the Carnegie libraries were drawn up in collaboration with the architects' committee and the librarians. The librarians met with the committee at the beginning of the process and commented on the final plans. The libraries featured accessible stacks, a prominent librarians' desk, and light, spacious reading rooms, all innovations at the time. The Tompkins Square Branch follows this scheme, with a rectangular layout, rooms filled with natural light, adults' reading room on the first floor, children's reading room on the second floor, and an assembly room in the basement. The books are located in freestanding shelves accessible to the public. The original plan

of the Tompkins Square Branch was admired by architecture critic Russell Sturgis, who described it in 1905 as practical, with a great deal of daylight in the reading rooms.¹⁷

Subsequent History

The Tompkins Square Branch has continuously operated as a library since its opening in 1904 and has been an important community institution, as originally intended. In the early twentieth century it was known throughout the City for its Polish book collection, serving the large Polish immigrant community in the neighborhood and becoming a center of Polish intellectual life during World War II. The related institutional buildings in the immediate vicinity, which were significant to the original siting of the branch, are still present, including PS 64 a block east, a public bath building behind the library on 11th Street, and the Boys Club Building on Avenue A and 10th Street.

Auditoriums or community rooms were original features in many of the Carnegie libraries, and they have been used extensively for programming by the libraries over the years. Today, the basement auditorium contains an art gallery to serve the community of artists who have moved into the area. The third floor, once a reference library and custodian's apartment, now holds a performance space and work rooms for artists-in-residence. The library was remodeled in 1960 by Tito di Vincenzo Architect.¹⁸ The renovation just completed under the Adopt-a-Library program in 1996 by RKT&B Architects has made the library handicapped accessible.

Description

The Tompkins Square Library is a three-story, three-bay masonry structure with a rectangular plan. The Classical Revival style building is faced in limestone with a granite base. Located in the middle of the block on East 10th Street, across from Tompkins Square, it is set back from the property line behind a six-foot replacement metal railing set on a granite base. Two, three-foot high granite bollards mark the front entrance.

The granite basement has two rectangular window openings, one with a replacement door and one with a replacement aluminum double-hung window. A non-historic light fixture is placed above the door, and a non-historic vent opening and small, non-historic window opening have been added at either side of the door. There are non-historic concrete steps leading to the street.

The arched entrance doorway is located in the western side of the facade. Replacement aluminum double doors are set below rectangular and arched aluminum transom windows. The door is framed by wooden pilasters which replicate the originals. There are two non-historic floodlights flanking the doorway.

The tall first and second-floor windows are arched like the entranceway and are framed with simple stone molding. The carved tympanum in the center second-floor window arch contains a shield with the City of New York seal. The rosettes in the two side windows commemorate historical figures in printing, Aldus Manutius, the fifteenth-century Venetian printer, and Cristophe Plantin Press of sixteenth-century Germany. There is a Latin phrase: *Labore et Constantia - With Effort and Perseverance* - in the east side rosette.¹⁹ Decorative stone bands form the sills of the second and third floors. The third floor windows are rectangular and almost flush with the facade. The basement and first floor windows and the rectangular door transoms are covered with non-historic grating. All of the

windows have aluminum fixed and double-hung replacement sash.

Rusticated pilasters with foliated capitals support a stone cornice embellished with egg-and-dart and dentil courses. The stone frieze features swags and shields with open books. A stepped stone parapet is incised in the center section with "THE NEW YORK PUBLIC LIBRARY."

A replacement flagpole is attached to the sill of the westernmost second-floor window; the flagpole was originally placed in the third-floor center window. Two replacement lanterns are set on the rusticated pilasters at the first-floor level and a modern plaque is placed adjacent to the entrance with "The New York Public Library Tompkins Square Branch" incised in the metal.

Report prepared by
Mary Dierickx
Landmarks Consultant

NOTES

1. This section on Tompkins Square history is based on the following sources: Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York & Oxford: Oxford University Press, 1999) 578-579, 1025-1027; the Federal Writers' Project, *The WPA Guide to New York City* (New York: Pantheon Books, reprint, 1982, originally published 1939) 122-124; Kenneth T. Jackson, Ed., *The Encyclopedia of New York City* (New York: New-York Historical Society, 1995) 1190; Andrew Roth, *Infamous Manhattan* (New York: Citadel Press, Carol Publishing Group, 1996) 199-201, 231; Susan Elizabeth Lyman, *The Story of New York* (New York: Crown Publishers, 1975) 157-158, 211-213; I.N. Phelps Stokes, *The Iconography of Manhattan, 1498-1909* (New York: Robert H. Dodd, 1918-28) v. 5.
2. Louis Auchincloss, *The Hone & Strong Diaries of Old Manhattan* (New York: Abbeville Press, 1989) 171.
3. Landmarks Preservation Commission, Andrew S. Dolkart, author, *Hamilton Fish Park Play Center Designation Report*, (New York: City of New York, 1982) 1-3. The *New York Herald*, in the 1860s, described the area as having "that incredibly dusty, dirty, seedy, and 'all used up' appearance peculiar to the East Side of town" quoted in Andrew Roth, in *Infamous Manhattan*.
4. This section on Manhattan libraries is based on Mary B. Dierickx, *The Architecture of Literacy, The Carnegie Libraries of New York City* (New York: Cooper Union and NYC Department of General Services, 1996) 21-24, *The Encyclopedia of New York City* 667-670, Landmarks Preservation Commission, Joseph C. Brooks, author, *New York Public Library, Aguilar Branch Designation Report*, (New York: City of New York, 1996).
5. Harry Miller Lydenberg, *History of the New York Public Library* (New York, 1923) 241.
6. Three of the Aguilar branches were replaced with Carnegie buildings. The Tompkins Square Branch replaced the Fifth Street Branch, which was located in a storefront at Avenue C and 7th Street. The Aguilar branch at 110th Street, which was uncharacteristically an entire building designed as a library, was substantially enlarged

and reconstructed using Carnegie funds. The Lexington Avenue branch, located in a storefront at 113 East 59th Street, was replaced with a new building at 121-27 East 58th Street and renamed the 58th Street Branch. This Carnegie branch building was demolished and replaced with a new branch inside a large office building at the same location. The neighborhood of the fourth library, the East Broadway branch at 197 East Broadway, was served by two Carnegie branches, Chatham Square (1901) at 33 East Broadway and Seward Park (1909) at 192 East Broadway.

7. This section on The New York Public Library and Andrew Carnegie is adapted from Mary Dierickx 19-43 with additional information from Phyllis Dain, *The New York Public Library: A History of its Founding and Early Years* (New York: The New York Public Library, 1973) 209-247; Theodore Wesley Koch, *A Book of Carnegie Libraries* (New York: H. W. Wilson Company, 1917); Landmarks Preservation Commission, *The New York Public Library, Tottenville Branch Designation Report*, prepared by David M. Breiner (New York: City of New York, 1991), and Landmarks Preservation Commission, *The New York Public Library, Morrisania Branch Designation Report*, prepared by Donald G. Presa (New York: City of New York, 1998).
8. The original 1901 agreement called for sixty-five libraries but in 1902 the estimated cost per branch was lowered and the total number was optimistically established as a maximum of seventy-three. Because of rising costs the number of branches totaled just two more than the original sixty-five. See Dierickx for more details.
9. Andrew Carnegie, *Letter to John Shaw Billings*, Director of The New York Public Library, March 12, 1901, in the "Brooklyn Collection" Brooklyn Public Library.
10. Carrere & Hastings designed fourteen of the thirty-nine Carnegie branches, McKim, Mead & White designed twelve, and Babb, Cook & Willard designed eight. Their successor firms, Babb, Cook & Welch, Cook, Babb & Welch, and Cook & Welch designed another three. James Brown Lord designed the first Carnegie library, the Yorkville branch, but this was actually planned before the grant was given, and Herts & Tallant were responsible for the major renovation of the Aguilar branch, which they originally designed in 1899.
11. This section on McKim, Mead & White is based on their entry in "Architect's Appendix," Landmarks Preservation Commission, *Upper East Side Historic District Designation Report* (New York, City of New York, 1981) 1297-1300; Leland Roth, "McKim, Mead & White" in *Macmillan Encyclopedia of Architects*, Adolf K. Placzek, ed. (New York: The Free Press, 1982) 140-149; Landmarks Preservation Commission, *(Former) James Hampden and Cornelia Van Rensselaer Robb House Designation Report* (New York City: City of New York, 1998) by Gale Harris; Leland Roth, ed., *McKim, Mead & White 1879-1915* (New York: Arno Press, 1977); Leland Roth, *McKim, Mead & White, Architects* (New York: Harper & Row, 1983), and Mosette Broderick, "McKim, Mead & White" in *The Encyclopedia of New York City*, 708-709.
12. Villard Houses: 451-57 Madison Avenue; Judson Church: 51-55 Washington Square South;; King Model Houses: West 139th Street between 7th and 8th Avenues; Brooklyn Museum: 200 Eastern Parkway; Former Bowery Savings Bank: 130 Bowery; Street; Century Association: 7 West 43rd Street; Harvard Club: 27 West 44th Street; University Club: 1 West 54th.
13. John S. Billings, *Letter to Andrew Carnegie*, 11/9/1901, NYPL Collection, NYPL Archives.
14. NYPL Executive Committee Minutes as quoted in Dain, 237.
15. The information on the branch history, site selection and acquisition, and opening ceremony comes from Alanson Briggs Notes in NYPL Archives, "Agent for Carnegie Sites" Box 8, RG5, Tompkins Square File.
16. Dierickx, 208.
17. Russell Sturgis, "The Carnegie Libraries in New York City" in *Architectural Record*, 18 (March, 1905) 237-246.

18. New York City Department of Buildings, Borough of Manhattan, Files of Block 404 Lot 39, NB679/03, Alt 1615/57; Dierickx 167; Report on 2/27/1958 Board of Estimate meeting in *City Record*, 6/20/1958 in NYPL Archives, RG6 Business Office, Box 14.

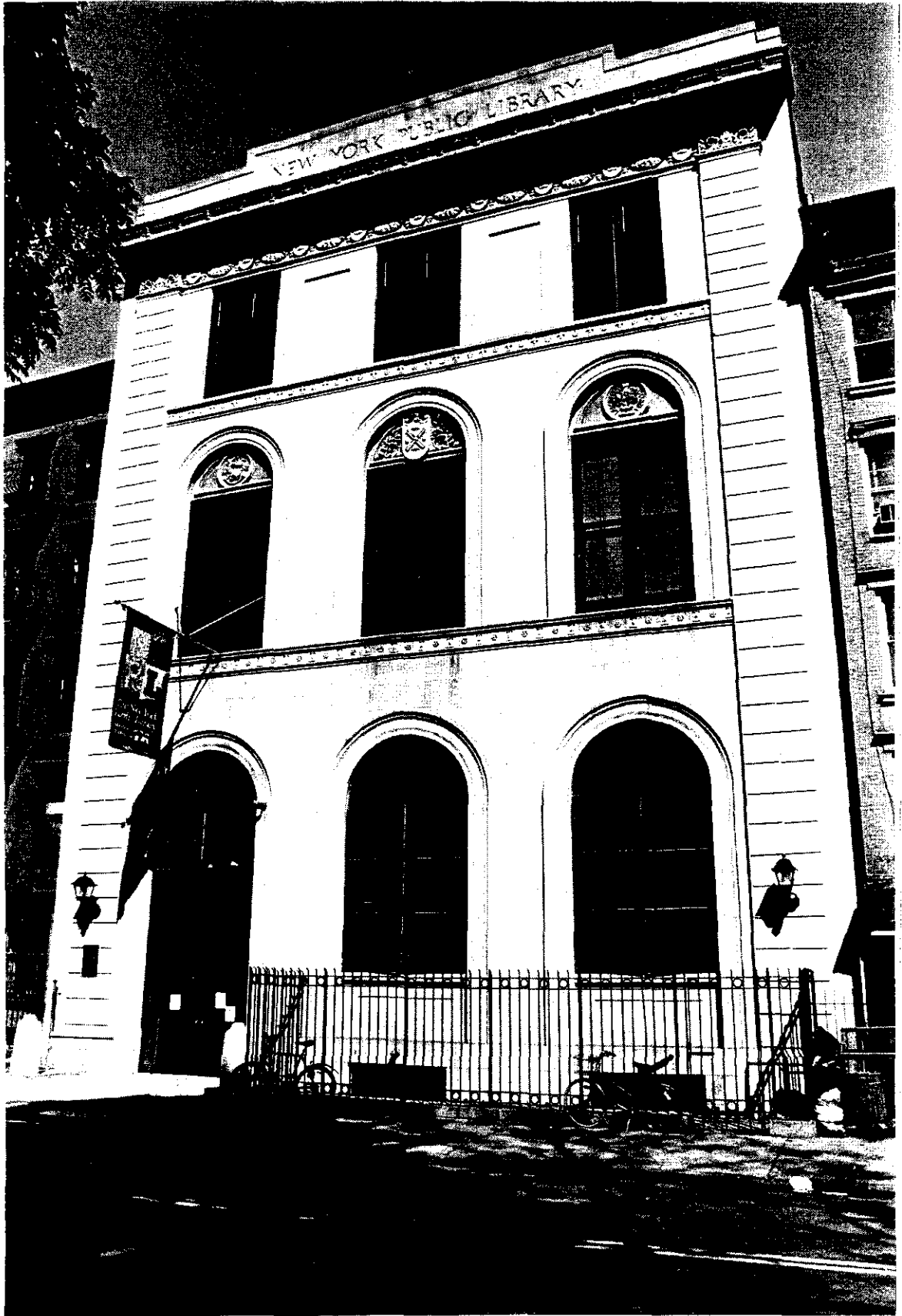
19. Marzena Pasek-Hamilton, "Tompkins Square Library," Pratt student paper, 1994.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that The New York Public Library, Tompkins Square Branch, has a special character, special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, The New York Public Library, Tompkins Square Branch, built in 1904; was the third branch library built in Manhattan and the ninth branch library in New York City to be built with funds provided by the \$5.2 million gift from Andrew Carnegie to New York City for the purpose of establishing a city-wide branch library system; that it was designed by the nationally famous and influential architectural firm of McKim, Mead & White, which designed twelve Carnegie branch libraries as well as many of the major public and private buildings in New York City; that the classically-inspired style that was the hallmark of the firm's library designs as well as a major characteristic of New York City's Carnegie libraries and other public buildings of the period is articulated through the symmetrical composition, limestone facade with classical cornice, rusticated pilasters, arched and rectangular door and window openings, modillioned cornice, and other features; that it is characteristically sited in mid-block set back from the property line; that the Tompkins Square Branch has been culturally, visually, and historically an important component of its community for over ninety years which was the original intent for the Carnegie branches; and that the exterior of the building has retained its significant architectural characteristics.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark The New York Public Library, Tompkins Square Branch, 331 East 10th Street, Manhattan, and designates Borough of Manhattan Tax Map Block 404, Lot 39, as its Landmark Site.



New York Public Library, Tompkins Square Branch
331 East 10th Street, Manhattan
Photo: Carl Forster

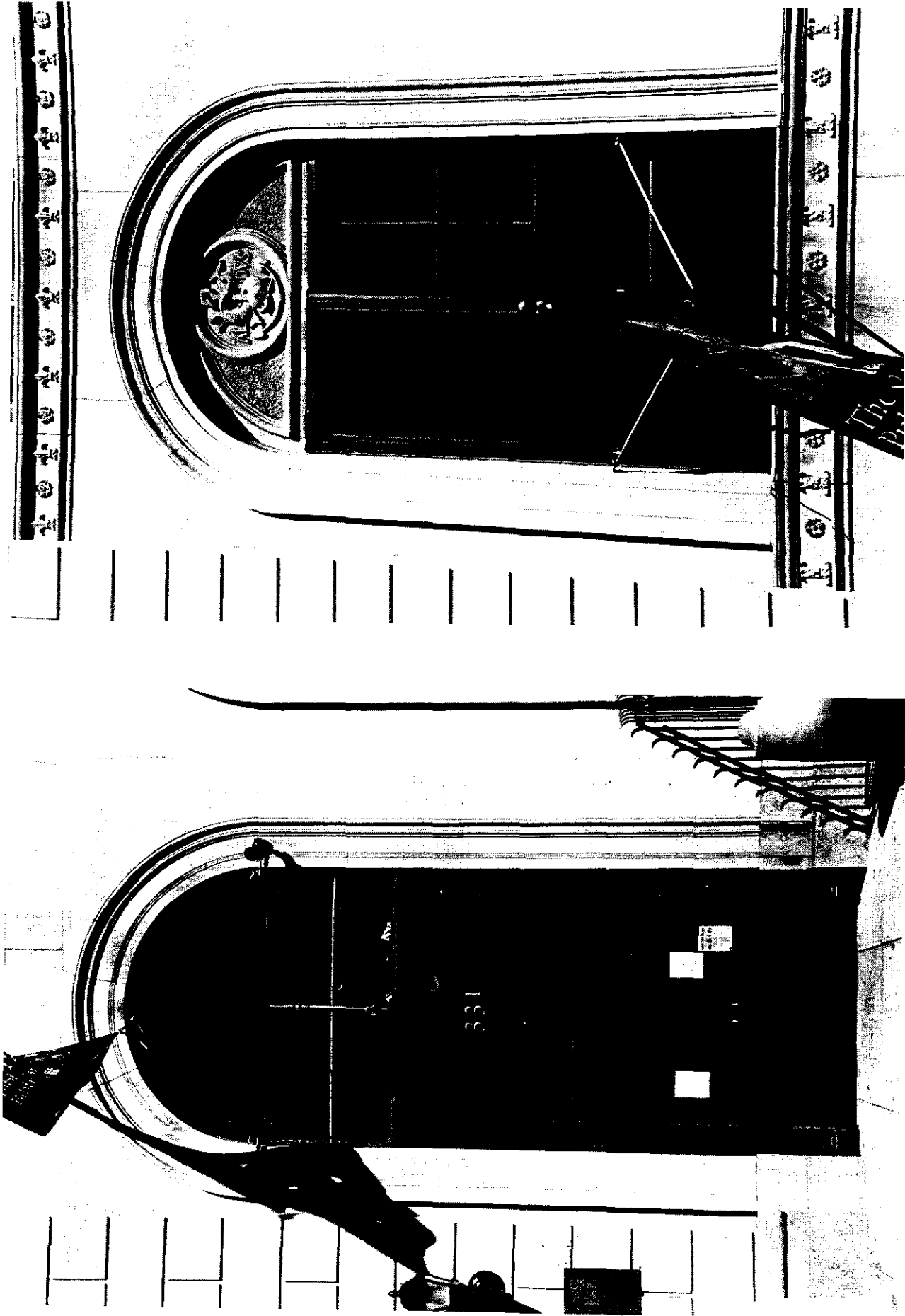


New York Public Library, Tompkins Square Branch
Photo source: *A Monograph of the Work of McKim Mead & White, 1879-1915*
(New York: Arno Press, 1977)
Plate 198

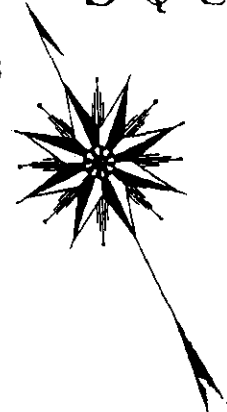
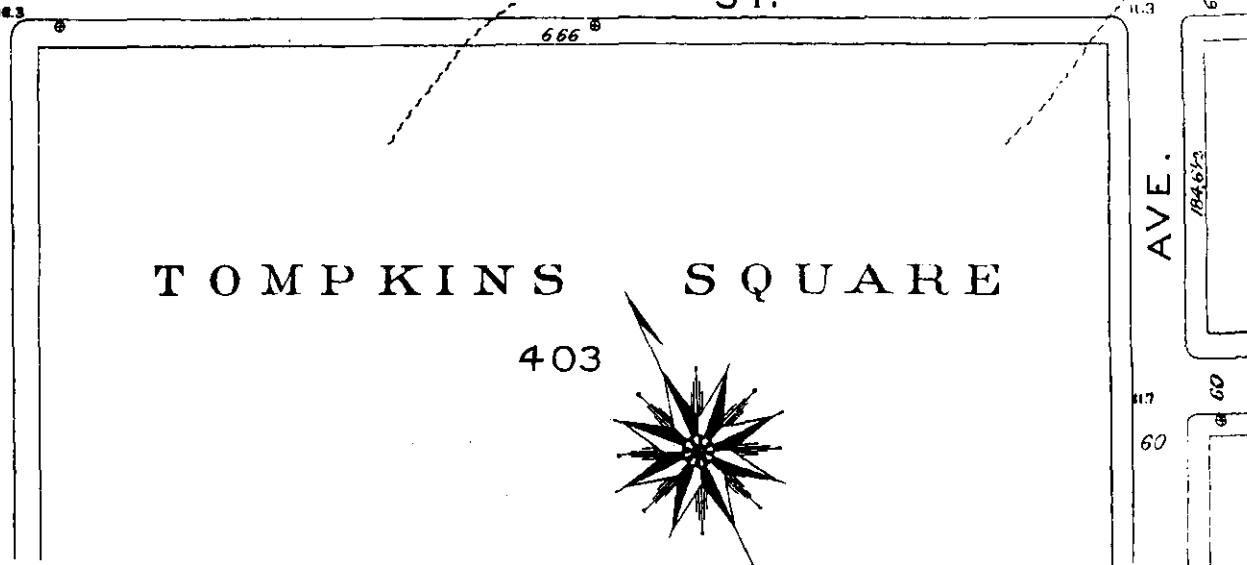
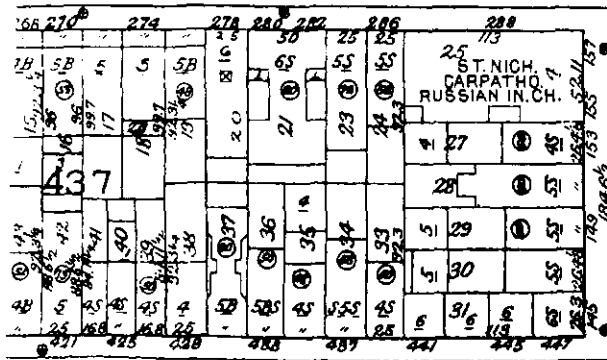
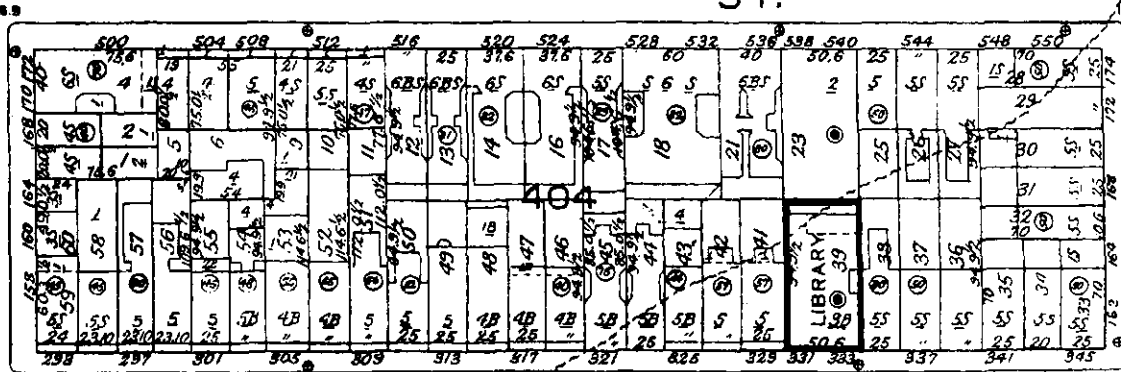
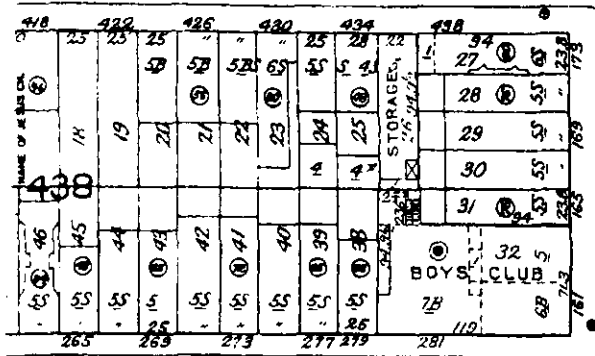
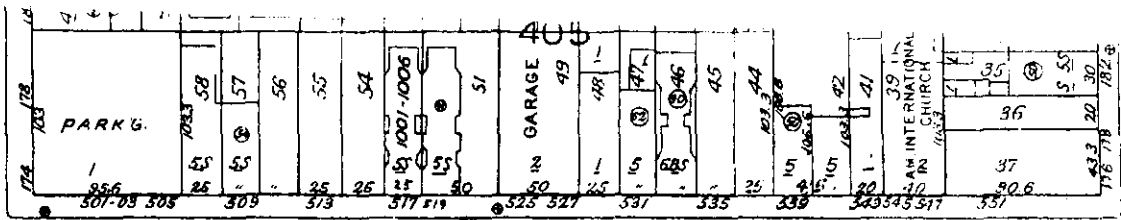
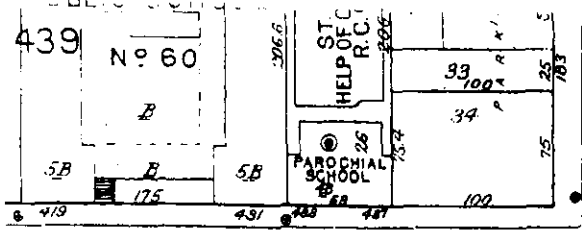


New York Public Library, Tompkins Square Branch
Cornice and Window Details
Photos: Carl Forster





New York Public Library, Tompkins Square Branch
Door and Window Details
Photos: Carl Forster



PART OF SECTION 2

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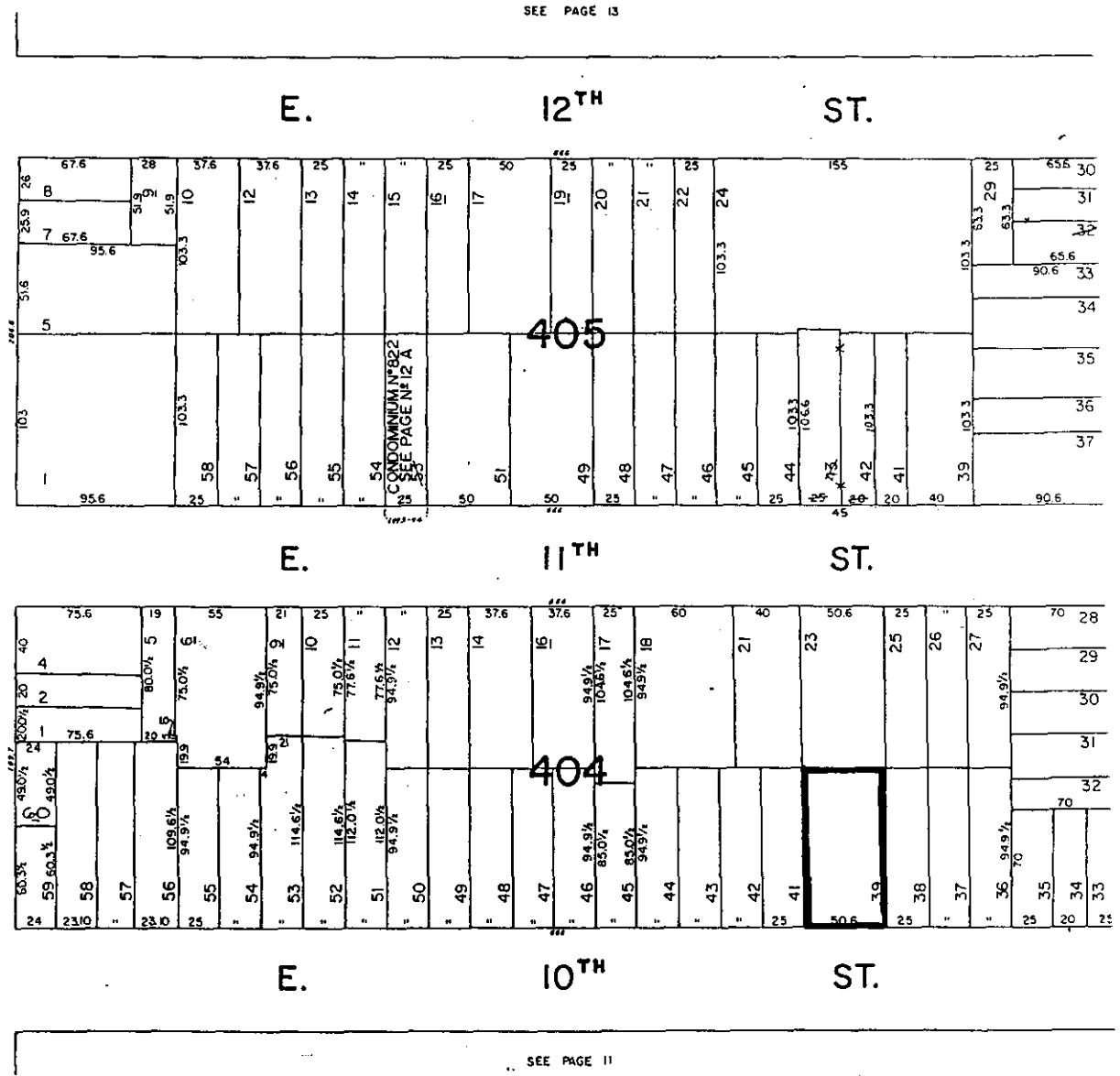
New York Public Library, Tompkins Square Branch, 331 East 10th Street, Manhattan
 Landmark Site: Borough of Manhattan Tax map Block 404, Lot 39
 Source: Sanborn Manhattan Landbook, 1998-99, Plate 29

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SEE VOL. 3

AVENUE

A



New York Public Library, Tompkins Square Branch, 331 East 10th Street, Manhattan
 Landmark Site: Borough of Manhattan Tax Map Block 404, Lot 39
 Source: Department of Finance, City Surveyor, Tax map