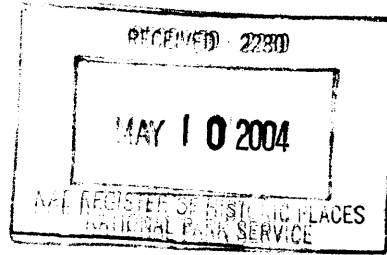


**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Registration Form**



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

**1. Name of Property**

historic name Union City Public Library  
other names/site number \_\_\_\_\_ 135-636-37218

**2. Location**

street & number 408 North Columbia Street N/A  not for publication  
city or town Union City N/A  vicinity  
state Indiana code IN county Randolph code 135 zip code 47390

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. (  See continuation sheet for additional comments.)  
J.C.S. 4.28.04  
Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_  
Indiana Department of Natural Resources  
State or Federal agency and bureau \_\_\_\_\_

In my opinion, the property  meets  does not meet the National Register criteria. (  See continuation sheet for additional comments.)  
\_\_\_\_\_  
Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_  
State or Federal agency and bureau \_\_\_\_\_

**4. National Park Service Certification**

I hereby certify that the property is:  
 entered in the National Register.  See continuation sheet.  
 determined eligible for the National Register  See continuation sheet.  
 determined not eligible for the National Register  
 removed from the National Register  
 other, (explain:) \_\_\_\_\_  
Edson H. Beall Signature of the Keeper Date of Action 6/22/04

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**  
(Check only one box)

- building
- district
- site
- structure
- object
- landscape

**Number of Resources within Property**  
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

**Name of related multiple property listing**

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

**Number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

EDUCATION: Library

**Current Functions**

(Enter categories from instructions)

EDUCATION: Library

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

19th & 20th c. REVIVALS: Classical Revival

**Materials**

(Enter categories from instructions)

foundation STONE: Limestone

walls STONE: Limestone

roof ASPHALT

other

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- Criteria A, B, C, D with checkboxes and descriptions.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- Criteria A-G with checkboxes and descriptions.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE
EDUCATION

Period of Significance

1904-1954

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Wright & Duncan
Steele, J.M.

9. Major Bibliographic References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- Bibliographic criteria A-G with checkboxes and descriptions.

Primary location of additional data:

- Options for primary location of additional data: State Historic Preservation Office, Other State agency, Federal agency, Local government, University, Other.

Name of repository:

**10. Geographical Data**

**Acreage of Property** 1.8 acres

**UTM References** (Place additional UTM references on a continuation sheet.)

1	16	68 6 5 5 0	4 45 2 2 3 0	3			
	Zone	Easting	Northing		Zone	Easting	Northing

2				4			
	Zone	Easting	Northing		Zone	Easting	Northing

See continuation sheet

**Verbal Boundary Description**  
(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**  
(Explain why the boundaries were selected on a continuation sheet.)

**11. Form Prepared By**

name/title Catherine R. Compton, Russell W. Archer, & Ellen Thackery

organization Union City Preservation Society date 01-11-2003

street & number c/o Jeanie English, 529 N. Columbia St telephone 765/ 964-4010

city or town Union City state IN zip code 47390

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **Sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative **black and white** photographs of the property.

**Additional items**

(Check with the SHPO or FPO for any additional items)

**Property Owner**

(Complete this item at the request of SHPO or FPO.)

name Union City Public Library

street & number 408 North Columbia Street telephone 765/ 964-4748

city or town Union City state IN zip code 47390

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Randolph County, Indiana**7. Description**Summary Paragraph

The Carnegie Library in Union City, Randolph County, Indiana is a one-story Neo-Classical Revival library. The foundation and walls are limestone, and the walls are capped with a carved wood balustrade. Four prominent limestone Corinthian columns support the carved wooden pediment. The interior of the library reflects the Neo-Classical Revival in its symmetry and grandeur, and in many of its details. The original plan consists of the stone steps, small entry vestibule, small entry foyer, large reception and circulation space complete with the original imposing wood circulation desk and original flanking wood columns, two identical side reading rooms—one at either side of the large circulation space—and two identical corner offices, one in the northeast and one in the southeast corners. The library was built in 1904 and is located between Union City's commercial district to the south and the residential area to the north, on the east side of North Columbia Street (State Road 28). It is bordered by Hickory Street to the south, Division Street to the north, and an alley running to the east behind the building. A park-like setting with trees and paved walking paths is the original landscaping for the property, and dominates the front portion of the lot; the library sets toward the rear of the lot near the alley. The building is in good condition and retains many of its original, character-defining features, as well as its original setting and materials.

Setting

The lot upon which the library was erected has been a park since 1880. A circa 1904 photograph of the park and library shows the site little changed. The park paths remain in their original configuration and the peaceful park atmosphere still prevails, although trees on the lot have matured, minor foundation plantings have been added, and a fountain that was once situated in front of the building was removed circa 1950. The buildings in the neighboring commercial district were erected just prior to the library in the late nineteenth century, and most of the homes in the nearby residential district were built between approximately 1880 and 1920. Both districts retain a high degree of integrity.

General Characteristics*Exterior*

The foundation of the library is made of rock-faced limestone and the walls have alternating courses of rock-faced and dressed limestone. A smooth limestone water table runs below the basement windows and another smooth, but molded, limestone water table runs between the basement and first floor level. Because of the full-height basement and high ceilings inside the building, the library appears to be more than one story from the exterior. Nine stairs lead up to the main entrance of the building, which is centered on the west facade, under a portico that dominates the facade. This portico is formed by four fluted, limestone Corinthian columns supporting a stone architrave and frieze, carved wood dentil molding, a wood cornice, and a full, carved wood pediment. The pediment over the centered entrance is gilded with a raking cornice, dentils, and a cartouche. A decorative finial with a sphere flanked with scrolls is located on the top of the pediment. Carved into the frieze below this pediment are the words, "CARNEGIE LIBRARY." This main entrance has contemporary glass and aluminum double doors and a transom. Above the transom is a decorative window with a rounded arch formed

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by a wood muntin. This window is separated from the transom window by a smooth limestone lintel. Above the decorative window is a flat arch of rough limestone with a smooth limestone keystone. Two one-over-one, double-hung, wood-sash windows flank the double-door entrance. These windows are high off the ground with the tops of the windows in line with the top of the transom window above the door.

The original building is symmetrical, and, therefore, each side of the entrance is the same. Six (three on each side) one-over-one, double-hung, wood sash windows are located in the basement on the front façade. There are two one-over-one, double-hung, wood sash windows on each side of the entrance. These windows have a one-paned transom window separated by a smooth limestone lintel. The first-floor windows all have exterior storm windows, some of vinyl, and some of aluminum. A narrow band of dressed limestone runs along the sides of each of these windows, and is separated from the alternating courses by an architrave molding that returns at the lintel. All of the first-floor windows are placed directly above the window at the basement level. All of the windows have a flat arch of rough limestone and a smooth keystone. Pilasters of dressed limestone with a molded base and cap flank the main entry and define the main corners of the building. Along the top of the original building on the front and both sides, a carved wood entablature matches and continues the stone entablature found on the portico. A carved wood balustrade caps these three sides of the building. The balustrade is made of decorative turned balusters and wood panels.

A postcard postmarked 1920 shows a limestone addition on the south facade that allowed access to the basement from the south. In 1988, this pre-1920 addition was removed, and another architecturally sensitive addition was added which dominates the south facade. The addition allows for wheelchair accessibility through a double-door entrance at the ground level of the addition and an elevator in this section. All of the walls are rock-faced limestone with a smooth stone water table between the basement and first floor as well as a smooth stone cap along the top of the addition. One single-paned window is on the front (west) elevation, and paired single-paned windows are located directly above the double door on the south elevation. Each window has a dressed limestone border, a single-paned transom, and a flat arch with a keystone.

The north side elevation has the same detailing as the front elevation. This side has four one-over-one, double-hung, wood sash windows on the basement floor, with four of the same on the first floor directly above them.

The rear (east) elevation opens at the basement level, with a door toward the north end. The foundation and basement walls are made of rock-faced limestone, and the first floor level's walls are covered with rough stucco; a rough limestone water table separates the floors. Three of the four window openings on the basement level have been filled in with wood or rock-faced cement block. Two windows like those found on the rest of the original building are located at each end of the west elevation on the first floor, with a row of six narrow windows in the center. The windows on this side have rough limestone sills and lintels.

*Interior*

The library's footprint is a rectangle, with the west and east facades being the long sides of the rectangle. Stairs lead up to the rectangle on the west facade, and a square addition was added to the south facade. The room

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arrangement on the library's main floor is significant because the arrangement is characteristic of the Neo-Classical Revival style in its symmetry and monumentality, and many of its details carry a Classical theme. On the first floor (the main floor), the rectangle is divided into three main parts: a large central square and two side, symmetrical rectangles—one on the north end and one on the south end. The northeast and southeast corners of the library are enclosed by plaster walls, and each corner space has a doorway with the original Classically inspired oak architrave. The librarian's office is in the northeast corner and the reference room is in the southeast corner. The rectangles remaining on the north and south ends of the library are symmetrical reading rooms. In the central square, the westernmost quarter serves as the entrance, and the remainder of the central square is the circulation area. Original plaster half walls (with openings near the library's entrance) topped with original polished oak extend from west to east between the entrance and the corner offices, defining the reading rooms from the circulation area while maintaining an open atmosphere.

To enter the library from the main (west) entrance, the visitor passes through the exterior metal doors into the vestibule, then through the interior double oak doors into the foyer, and then through a cased opening into the circulation area. The entrance vestibule has its original plaster walls and ceiling and its original hanging pendant light fixture. It also retains its original ceramic tiled floor. The floor has a border in gray and olive in a variation of a Greek key pattern, and the main body of the floor has white hexagonal tiles occasionally punctuated with a flower motif of colors coordinating with the border. The entrance vestibule's original oak baseboards remain, along with the original doors opening into the library's entrance foyer. These doors are imposing oak swing doors with two inset panels and large windows, and they retain their original brass hinges and push plates. Surrounding these doors is the original oak trim, topped with a transom and a substantial carved architrave, almost to the ceiling. Past these oak doors, the visitor enters the foyer.

In the entrance foyer, the tiled floor has been carpeted, and carpet covers the rest of the first floor except in the restroom. The walls in the foyer are plaster with original oak baseboards, an oak chair rail, and two oak pilasters defining the corners that mark the transition into the circulation area. The plaster ceiling has been obstructed from view by acoustical tiles. Two original seven-panel oak doors flank the entrance foyer, and each door retains its original brass knob and knob plate. These feature a raised, Classical stylized shell motif, and the plate is a rectangle with a half-circle added to the top and bottom, while the knob is round. The north door opens into a restroom and the south door leads to the basement steps. The restroom has its original plaster ceiling and hanging pendant light, oak baseboards and door trim, and the original tile floor that matches the tile in the entry vestibule. Its plaster walls have been papered. The stair hall's plaster walls have been paneled, and the original plaster ceiling remains above acoustical tiles. The newel posts are square with egg-and-dart molding, and the balusters are simple polished oak rectangles. Eighteen steps lead down into the basement, and the steps make a sharp hairpin turn without a landing, like a squared spiral. On the main floor, the two pilasters previously mentioned support a polished oak ceiling beam, creating a square arch through which the visitor passes into the circulation area.

A grid of polished oak ceiling beams and a series of Classically inspired columns and pillars define the circulation area from the other areas, and make this space monumental. The librarian's original, imposing, six-

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sided oak charging desk is centered in the reception/circulation space, with three bookshelves and entrances into the office and reference room behind, and open space in front. The oak ceiling beams are supported by a network of four pilasters (two of which have been mentioned), four square columns, and four Tuscan columns, all of polished oak. The four pilasters are located in the wall that is created by the stairhall and the restroom flanking the entrance. Two of the columns are supported by the charging desk, and the other columns are supported by the two half walls that delineate between the circulation space and the two reading rooms. In the circulation space, the full-height walls are of original plaster, with the original oak chair rail and oak baseboards, and the original narrow windows with original wood trim also remain intact. The floor has been carpeted and acoustical tiles have been installed on the ceiling. On each side of the circulation area, two steam radiators are positioned along the half walls. These radiators are original to the library and reflect the established Classical theme through their ornamentation: the radiators are ornately decorated with a Classically inspired stylized shell motif.

The Classical theme is also carried to the doorways opening from the circulation area into the corner offices. Both of these offices retain their heavy, Classical architrave around their doors. The northeast corner room (the librarian's office) retains its original oak paneled door with original knob that matches the knob of the staircase door and restroom door. The oak paneled door to the southeast corner room (the reference room) was removed, but the hinges remain, and the door (complete with knobs) is stored in the basement in the mechanical room. Both corner rooms have been carpeted, and both have had acoustic ceiling tiles and wood wall paneling installed. Both corner rooms retain their original windows with original trim.

The side reading rooms are also accessed from the circulation area, but through wide arches formed by a ceiling beam and two columns. These rooms mirror each other. The original plaster walls remain intact, and the original narrow windows and wood trim remain significant features in each reading room. Three freestanding bookcases have been placed in rows in each reading room, and additional bookshelves line the walls in each room. Two of the bookcases in the north reading room and one bookcase in the south room are original to the library. These original bookcases feature crown molding with dentils around the top of the units. Each reading room also contains at least one ornately decorated steam radiator mentioned above. (The north reading room contains two of these.) The floors in the reading rooms are carpeted and the ceilings are covered in acoustical tile.

In the south reading room, near the southeast corner, a contemporary metal door with a large rectangular window opens into the 1988 limestone addition. The former exterior south wall is now visible from inside the addition, the other interior walls of the addition are concrete block, the ceiling is drywall, and the floors are carpeted. The addition houses a storage closet, an elevator, and an additional set of stairs to both floors. Three steps lead down to oak double doors that open into the basement children's library. Ten steps plus a landing and five additional steps lead up to the main floor and into the south reading room. Contemporary metal double doors open to the outside from the addition.

In the basement, the building's rectangular footprint is divided into two sections: the eastern section consumes about one-third of the area and spans the building's eastern length. The other two-thirds spans the building's



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western length. The wall separating the two sections is original to the library and is a brick wall covered with plaster on its entire west face, and covered with plaster on most of its eastern face, except in the mechanical room. The eastern portion is comprised of a storage room in the northeast corner, a small back entrance hall, and a mechanical room. The western portion of the basement is comprised of a large open area. The entire basement has a concrete floor, and throughout the basement, the library's original narrow wood windows with oak trim are still present. In the basement, all of the oak windowsills slope down into the rooms, allowing more light into the space. Also, in the basement, all of the doorknobs have a raised, fleur-de-lis pattern different from the shell motif of the main floor.

In the eastern part of the basement, the storage room in the northeast corner has two windows, and a plaster ceiling and walls. The mechanical room has a drywall ceiling, rock face foundation visible on the east, and exposed brick to the west. The room has three east-facing windows (but wood or cement block obscure these) and one south-facing window, which is unobstructed. This mechanical room was subdivided into two smaller rooms in the 1960s, and this partition wall is of drywall. The doorways leading into the storage room and the mechanical room have retained their heavy oak architraves, and both paneled doors are of oak, with fleur-de-lis knobs. The small back entrance hall also retains its plaster ceiling and walls. This exterior door is also of oak with the typical architrave and the knobs typical for the basement. Opposite this rear exterior door are two interior doors that open into the western portion of the basement. Both of these doorframes retained their oak architraves, and both had their original oak doors with the fleur-de-lis knobs. One is still in place; the other door has been removed and it is currently stored in the mechanical room, complete with its knobs.

The western portion of the basement has a plaster ceiling and walls, and the walls have been lined with shelves. Slightly north of center on the west basement wall, a restroom was added in the 1960s, and the walls of this restroom are of concrete block. Abutting this bathroom wall, and running west to east, a set of built-in cabinets almost to the ceiling has been installed. These cabinets functionally bisect the western portion of the basement into two parts: the staff space to the north of the cabinets, and the children's library to the south of the cabinets. The children's library is the larger part of this portion of the basement, and acoustical tiles have been installed on the children's library ceiling. Light from the windows on the north, west, and south facades filter into both the staff area and the children's library. A set of oak, two-paneled double doors in the basement's south wall open into the 1988 addition, and these doors have the typical knobs for the basement.

The symmetry of the library's floor plan, the prominent columns, polished oak ceiling beams, and the Classically inspired details (including the heavy architraves over the doors, stylized shell patterns on hardware and radiators, a Greek key-inspired pattern in tile, etc.) carry the Neo-Classical Revival ideas from the building's exterior to the interior. The library today retains these significant features that it had when the library was initially erected. Historic photos show these features and modern photos show the features still intact. The historic photos also show round wood reading tables in the north room and long rectangular reading tables in the south room. All six of these original tables still remain in use in the library today. Despite some modifications, the library's essential characteristics and its features that define the library's character as Neo-Classical Revival are very much intact.

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Randolph County, Indiana**8. Statement of Significance**

The Union City Public Library is eligible for placement on the National Register of Historic Places under Criteria A and C. The library is significant both because of its place in the Andrew Carnegie-inspired public library movement, which dramatically expanded the American public's free access to knowledge, and also because of its architecture, which is an excellent example of the Neo-Classical Revival style that thrived in the late nineteenth and early twentieth centuries.

In the late nineteenth century, the idea of a tax-supported public library was novel. There were about 400 public libraries in the United States in 1894, but they were mainly found in the states along the Atlantic coast (Massachusetts had 179 public libraries, for example). Even though many communities thought public libraries were a good idea, the communities often had difficulties securing a building to house the books and a permanent source of funding. Despite these problems, early library organizers and librarians kept advocating for public libraries because books, they maintained, were the primary means of education after the public schools, and most students, after all, would not graduate from the public schools. In addition, they argued, a public library was the civic center. As Theodore Jones writes in *Carnegie Libraries Across America*, "a public library in its own building was visual proof of a town's commitment to education, and to the community's history and future."<sup>1</sup>

Andrew Carnegie, Pittsburgh's steel tycoon, dedicated much of his wealth to building libraries in an unprecedented philanthropic program, possibly because he believed that "Free libraries maintained by the people are cradles of democracy, and their spread can never fail to extend and strengthen the democratic idea..."<sup>2</sup> He built his first library in 1881 in his hometown in Scotland. The first typical library erected in an American town to which Carnegie had no personal or business attachment was in Fairfield, Iowa in 1893. Between that year and 1919, the year of the last Carnegie grant, "3,500 public libraries stood across the nation, and Carnegie had paid for half of them. More than any other individual, Carnegie was responsible for dispersing these public institutions of learning and entertainment and making them a key landmark on the American landscape."<sup>3</sup> Carnegie stipulated that communities receiving a library grant needed to promise to support the library with tax funds annually, and the annual amount was to be equal to 10% of the total library grant. This stipulation required receiving communities to treat public libraries as civic responsibilities, and it transformed the perception formerly held that libraries were not to be tax-funded institutions. Carnegie's philanthropy project added more to the public library movement than any other source of funding.

Indiana received more Carnegie grants than any other state, and Union City's Carnegie Library is one of 156 Carnegie-funded libraries erected in Indiana. Union City's public library is one of two Carnegie-funded libraries in Randolph County, and this library, after 99 years, still serves as the only public library in Union City. In 1880, James Moorman of Winchester, Indiana donated four centrally located lots to the city for use as a public park and site of a future library. The city then dedicated part of the park for the site of the Union City Public Library in 1903. In the same year and through the help of Linneaus N. Hines, a local school superintendent, Andrew

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Carnegie gave ten thousand dollars for the erection of the building. In 1904, the public library building became a reality; it was constructed on the extreme east side of the lots. As stipulated by James Moorman in the conveyance of the lots, the front (western) lots were to remain a park. His wishes have been respected through the present day.

By 1903, when Union City received its Carnegie grant, library design was evolving. Prior to 1898, relatively few libraries had been built. As a result, not many architects specialized in library design. In the early years of Carnegie grants, libraries were often planned with expensive exteriors and inefficient interiors. Librarians began to ask Carnegie for more architectural supervision. After conferring with librarians and architects and reviewing successful library designs, Carnegie's private secretary James Bertram published some standard guidelines for library architecture in 1911. Bertram's leaflet was called "Notes on Library Buildings," and it was sent as a guide along with notification of grant awards after 1911. The leaflet espoused the rectangle for small library buildings, with tall ceilings on the main floor and windows high off the floor to allow for shelves around the room. The librarian's desk was to be central so that the librarian could monitor the reading rooms, and care was to be taken not to allot too much space to stairs, cloakrooms, and restrooms. "Notes on Library Buildings" also advocated tall ceilings in basements so that the space could be used, and adequate heating plants.<sup>4</sup> Interestingly, the Union City Public Library incorporated many of the features Bertram advocated, despite the fact that "Notes on Library Buildings" was published several years after the Union City Public Library was built. The Union City Public Library includes features that Bertram and Carnegie later encouraged and advocated.

Beside the fact that the Union City Public Library has a place in the Carnegie library movement and the evolution of public library design, the library is also architecturally significant. The building is an excellent example of Neo-Classical Revival architecture, and is listed as "outstanding" in the *Indiana Historic Sites and Structures Inventory* for Randolph County. Neo-Classical Revival architecture is characterized by ancient Roman- and Greek-inspired features that include: symmetrical arrangement of forms; stone exterior; projecting, pedimented central pavilion supported by columns; and monumental composition. The library demonstrates all of these features, with its monumental steps, limestone, columns, pediment, balustrade, pillars inside to delineate the spaces, and the symmetrical room arrangement on the first floor. The popularity of the Neo-Classical Revival style was growing in America during the years prior to 1893 because of the style's ancient associations with democracy, purity, and art. The style became truly popularized with the Columbian Exposition of 1893. The Exposition featured buildings in the Neo-Classical Revival style, arranged in large-scale, orderly compositions, and following the Exposition, Neo-Classical Revival became the preferred style to use for public and civic buildings throughout the country. The Union City Carnegie Public Library was no exception.

As Theodore Jones notes, in 1893, the year of the first typical Carnegie grant and the year of the Columbian Exposition, libraries embodied the world of books, words, and culture whereas the Exposition was accessible to all. Through the architectural style of the Exposition, the Carnegie libraries united both culture and accessibility. The Carnegie libraries "enriched modern life by making elite culture the common property of everybody."<sup>5</sup> The Union City Public Library is an excellent representation of the Carnegie library national phenomenon, and an outstanding example of Neo-Classical Revival architecture.

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National Park Service**

**National Register of Historic Places  
Continuation Sheet**

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Union City Public Library  
Randolph County, Indiana

## 9. Bibliography

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McCormick, Virginia E. *Educational Architecture in Ohio: From One-Room Schools and Carnegie Libraries  
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Tucker, John Mark. *No Place for the People: Carnegie Rejections in Indiana.* "Facsimile of Chapter 5 sent  
to the Eckhart Public Library in May 1996, by John Mark Tucker."

## 10. Verbal boundary description

The property description, as stated on the deed conveyance of March 1880, is as follows:

"Lots numbered two hundred and ninety (290), two hundred ninety one (291), three hundred and six (306), and  
three hundred and ten (310) in the City of Union City Indiana."

## Verbal boundary justification

The boundary is the historical setting of the building.

<sup>1</sup> Information in this paragraph from Jones, Theodore. *Carnegie Libraries Across America: A Public Legacy.*  
New York: John Wiley & Sons, 1997. This quotation, page 17.

<sup>2</sup> Ibid., 4.

<sup>3</sup> Ibid., 3.

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<sup>4</sup> Information in this paragraph from Bobinski, George S. *Carnegie Libraries: Their History and Impact on American Public Library Development*. Chicago: American Library Association, 1969, 57-63.

<sup>5</sup> Jones, xi.