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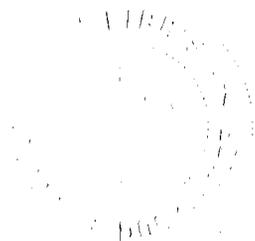
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*"The only two things that have lasted through history are ideas and great monuments. Buildings should be made things of beauty that appeal to the soul. Goodhue did this perhaps to a greater degree than any artist we have in this country today."  
—Donn Barber.*

HAND BOOK  
OF THE  
CENTRAL BUILDING  
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# The Los Angeles Public Library

## CENTRAL BUILDING

*Dedicated July 15, 1926*

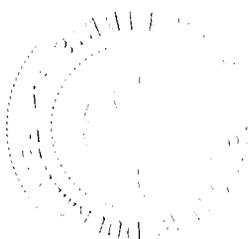
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### ARCHITECTS

BERTRAM GROSVENOR GOODHUE

CARLETON MONROE WINSLOW

*"The custom was, in Latin times, to say of one who had died after a life of special achievement, not 'he has died,' but 'he has lived'—'vixit.' Bertram Grosvenor Goodhue has both lived and conquered—'vixit et vicit.' He has given his life to art, and true art is longer than any mortal life. . . . A man beloved of this city and of our country, which he has made the more beautiful, from his New England birthplace to San Diego, by his passing through it."—Dr. John H. Finley.*

*"Here in these halls the petty distractions of the earthly pilgrimage may be laid aside and their place taken by the inspiration and serenity that comes from communion with the poet, the prophet, the philosopher, the artist, the scientist—indeed with all those who themselves have caught a glimpse of the things that are not transitory in their nature, but have eternal values."—Everett R. Perry, Librarian.*





# In Memoriam

## Bertram Grosvenor Goodhue

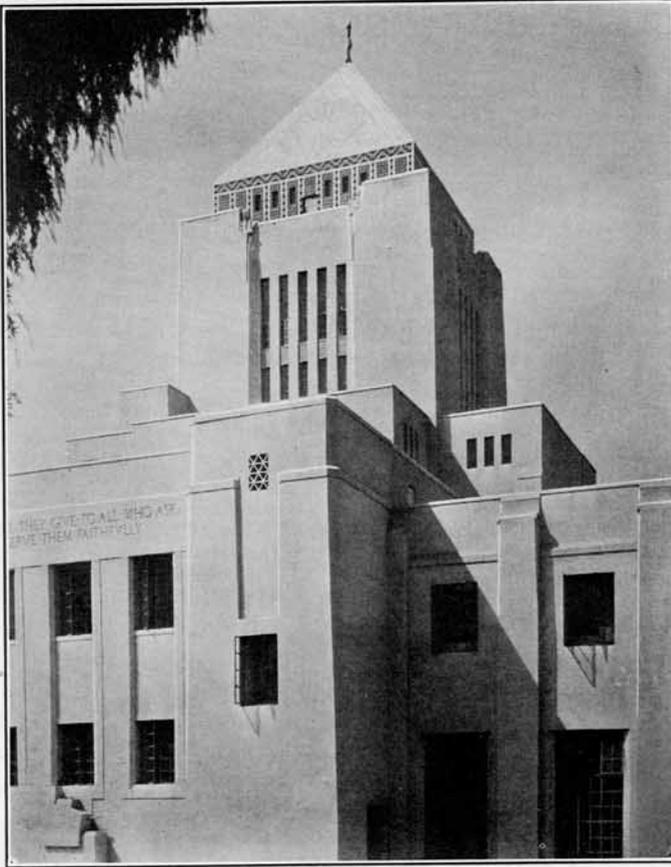
By CHARLES HARRIS WHITAKER



The ceaseless division and subdivision of human effort and activity have served to unrelate the great majority of people from elementary and primal things. Causes are obscured by effect. Specialization and the separation of what was once the simple building process into the multitudinous detail of today have left only a confused and fragmentary knowledge where once all was comprehensible because of its simplicity and thus possessed a meaning that was clear to all. In this process of unrelation architecture has thus suffered greatly, even though it might be called the principal factor in the life of human beings, since it is to house them and their activities that buildings are built. But the process by which a building comes into existence is today enshrouded in a great ignorance and it is not therefore surprising that architecture has come to be the least understood of the arts. Appreciation comes from relationship. Man must be in tune if the message is to be received. Thus, even though it may easily be urged that the great volume of modern building is so out of scale with humans, and so dull and stupid as to neither invite nor inspire appreciation, the esthetic loss still has its profound significance.

The physical factors relating to the assembly of the materials and their erection into a building are something that may be seen by whosoever cares, but the idea and the spirit behind any truly interesting piece of architecture are seldom penetrated save by the few. So thoroughly have subdivided activities done their insidious work that there is today a popular impression that an architect receives an order for a building precisely as a manufacturer receives an order for so many tons of this or that, and that the process of execution is the same in both cases. The mystery of design is not much taken into account. There may be some realization of the myriad sheets of sketches and drawings, the letting of bids, and the speed with which the fabric arises, but the ten thousand petty reconciliations that have to be made on any large building will not even be guessed. As for the effort involved, if the building succeeds and becomes a true realization of its function, hardly one person in a hundred thousand will be aware of that.

When Bertram Grosvenor Goodhue was chosen to design the Los Angeles Public Library it might safely be said that he was in a state of mind bordering upon indifference. He realized the importance of the commission and he was elated at the honor, but he also knew full well the degree of effort that would be involved if he were to achieve the end he ever sought. That is a part of the process in great architecture which is almost never understood,—the struggle to do the perfect thing. But a short time before Goodhue had designed the general scheme and some of the buildings of the San Diego Exposition, and the fame of this work had travelled over the world, and justly so. Probably it was because of his work at San Diego that he was commissioned to design the Los Angeles Public Library, but in that fact there probably lay the secret of his indifference. He knew that the design of a group of buildings to celebrate a festal occasion was quite a different matter from the design for a library, in which wholly different factors were involved, and while he no doubt felt that something in the nature of San Diego would be wanted, he likewise knew that that would not be his solution of the library problem. He approached every problem



TOWER DETAIL

Perhaps he had an intuition that he could not stand many more such drains on his resources, and he foresaw all the usual difficulties in effecting a reconciliation between his views and those of the commissions and boards involved. Many minds do not meet so easily, in these matters, and thus it was that in spite of the fact that Goodhue knew from the beginning that the final design would not be in Mexican-Spanish, the first design he submitted was based upon the general feeling expressed in that form of architecture. It was so good, too, that it received the approval of the Library Board and the Los Angeles Art Commission. There had been certain compromises, it is true. The proposed dome had been increased in height by the use of a drum, and there were minor changes in plan and detail. But all of this was Goodhue's method of approach. With a scheme before him that had received all the approval necessary to the average architect, Bertram Grosvenor Goodhue set out to design the library building that would meet with his approval. There were two prime considerations. Books, in the first place, and a limited amount of money for the building in the second place. The money must be spent to make a building for books and there was none too much for the purpose.

It was then that indifference and fatigue disappeared. Goodhue was on his mettle again, and into the new design he threw himself with all the tremendous energy that he could muster when he saw himself on sure ground. To honest masonry and

as something wholly new. Out of the factors involved he determined the basis of his concept, and the struggle with him had become an acute one, for he was seeking architectural simplicity, buildings expressed in terms of mass and proportion, with nothing unnecessary or meaningless, with everything essential and no more. Great art comes by that process, but it is a labor such as few artists care to endure.

Would it be more accurate then to describe Goodhue's feelings at the moment as being less of indifference than of fatigue? He was tired, no doubt, for during the previous years he had poured out a tremendous contribution.

concrete he turned. The problem was reduced to one of mass and proportion, to plain surfaces devoid of ornament,—a problem that not one architect in a thousand can face with any courage. Useless columns and arches disappeared. Pylons and lintels took their places. The dome was replaced by a tower, every square inch of which could be of usefulness, whereas not any part of a dome is of use on such a building. Indeed, there is no waste space in the Los Angeles Public Library. The building is as frank and open and honest as the eye of a little child. It looks one in the face and knows no fear or shame. It has nothing to explain and need make no apologies. It is plainly a building devoted to the housing of books, and yet in all its sheer simplicity and proportion let us remember that the process by which Goodhue evolved the design was almost a greater strain than he could bear. It was literally a travail, for who can know, save the great artist, what goes into the study of these masses and proportions, these inflexible piles of cold substance, in order that they shall mingle in peace and harmony and arouse a thrill of joy in the beholder. They do not come into pleasant and perfect relationship by accident, but only by the most patient and exhausting study, where all things have to be weighed and balanced, for the inside of the building has to be the starting point in the outward design. Upon its functional perfection the fate of the building hangs, no matter how pleasing may be the external appearance.

It was so that Goodhue worked. It was only so that he could work. The client's approval was never his single goal. His own approval had to be given ere he could be satisfied and never was there a sterner or wiser judge of his own work than he. His imprint has been set upon the architecture of the United States and his work has become an inspiration to students all over the world. But the problems of modern architecture are growing tragically complex. The demons of size and speed are merciless in their demands. They devour all that stands in their way. "Life is too complex," said Goodhue on the day before he died, and in that little phrase we may recognize that Goodhue's life was shortened and his great genius lost to us at the moment of its greatest power, because of these complexities. He poured out his heart without stint, in order that something beautiful might emerge. The sacrifice was tremendous. Let the lesson not be lost. Already, thanks to Bertram Grosvenor Goodhue, we may trace the beginning of a new attitude towards architecture and its practice,—a return to honesty and simplicity in place of senseless borrowing from the past in order to produce that ostentation demanded by vanity and ignorance.

Surely the city of Los Angeles may be happy in the knowledge that it possesses one of Goodhue's masterpieces, but may it not be happier still in knowing that it is the trustee of an architectural legacy that belongs to every human being who has the power to relate himself to it in understanding?



# Fragments From Writings of Bertram Grosvenor Goodhue

*From Memorial Book,*

“BERTRAM GROSVENOR GOODHUE, ARCHITECT AND MASTER OF MANY ARTS”

“I hold that while architecture should represent a decent reverence for the historic part of the art, that we should only ignore our rightful heritage for the most compelling reasons: and that one of the most compelling reasons is the modern invention of steel frame, or reinforced construction. It is not enough that a building should be beautiful, it must also be logical.

“I should like to be merely one of three people to produce a building, i. e., architect, painter, sculptor—I should like to do the plan and the massing of the building; then I should like to turn the ornament (whether sculpture or not makes no difference) to a perfectly qualified sculptor, and the color and surface direction (mural pictures or not as the case may be) to an equally qualified painter—the designing ‘triumvirate.’”

“Apparently in Dr. Alexander (who compiled the inscriptions for the Nebraska Capitol and the Los Angeles Library) I have got one more of the ‘quadvirate’ needed to make a good building.

“I have a scheme in my mind for a building that will not contain a single frill.”

*From*

LETTERS TO EVERETT R. PERRY, LIBRARIAN

“If I am right, plain masonry and standardized construction are the proper things for us to deal with, and ornament that ought to be intelligent and isn’t should be omitted. One way out of the trouble is this: to have what ornament is incorporated in the building done by able and intelligent artists. Assuming that you grant these qualities to your architect, his duty, it seems to me, is to make a good plan with a good mass and then entrust the ornament just as far as possible to other able and artistic intelligences—sculptor or sculptors, painter or painters, who will work in harmony with him and have a thorough understanding and appreciation of what they are doing.

“The tower scheme is the logical termination for the central part of the building. It seems in every way to harmonize with the rest of the building and it expresses its purpose.

“The design as it now stands, is a carefully considered and thoroughly coordinated whole. The somewhat more ornamental parts or features come where they should.

“I’ve come to take a deep personal interest in the success of this building—I would make of it a charming oasis hemmed in by its lines of busy—too busy streets.”

“I promise to do something of which the city will be proud—to give you a library Spanish in style—at least in spirit.”

“I mean to give the people something that will make them scratch their heads—not scratch their heads and give it up, but find out what it is all about.”





FLOWER STREET ENTRANCE

### *Concerning Bertram Grosvenor Goodhue as His Colleagues and Associates Saw Him*

"An architect who was never satisfied, whose mind was ceaselessly at work—and who approached every problem as though it were unique and might be made to yield new satisfaction and new delights, and new guide-posts in the search for the Ultimate."\*

—*Charles Harris Whitaker.*

"He remains one of the great educational agencies in American architecture."\*

—*Ralph Adams Cram.*

"I discovered Bertram Goodhue when I first looked across the great causeway that leads to the San Diego Exposition."\*

—*George Ellery Hale.*

"Bertram Grosvenor Goodhue was an architect of victorious vision, an artist luminous with imagination—a workman zealous of perfection, giving to his generation better than they knew. On his works is impressed the seal of nobility, and men of the future, beholding them, will at once know for what ends genius is born godlike."\*

—*Hartley Burr Alexander.*

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\*From "Bertram Grosvenor Goodhue, Architect and Master of many Arts."



*More than most men perhaps, the architect has the opportunity to serve and to leave the world in some measure more beautiful than he found it. This opportunity was nobly grasped by Bertram Grosvenor Goodhue."—Donn Barber, F. A. I. A.*

# General Description of the Building

By CARLETON MONROE WINSLOW, *Associate Architect*



Architecture is the most outstanding, enduring expression of civilization and as a living, progressing part of it, is never a slavish copying of historical, periodic or previously built structures. In its best expression it is, on the other hand, an alert, dignified, sincere and thoughtful exposition of very real purpose, speaking to him who observes, in an architectural vocabulary of true and tried forms.

The best of architecture is classifiable only when time has drawn it into perspective.

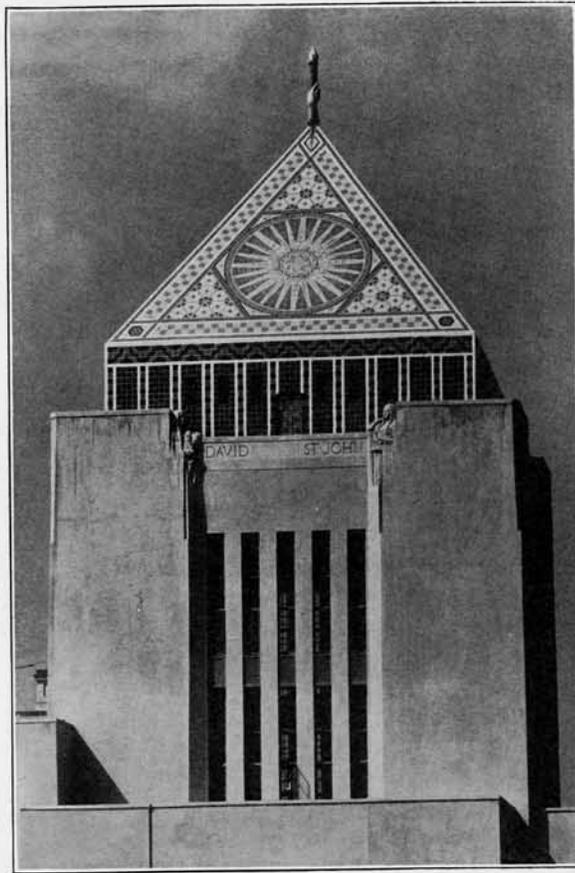
The general architectural character of the Los Angeles Public Library Building cannot be classified at this time. It can be expressed only in generalities. Its character is a modern expression of the plan and manner of construction. In part and in detail the building recalls numerous ancient styles, for no building, particularly a Library, can disregard the accumulation of architectural experience of the past. This character is determined by the requirements and limitations of reinforced concrete construction, expressing in a straightforward manner the lines of typical post and lintel design.

A conception of such simplicity would result in sternness were it not for the softening influence and adorning of the carved and sculptured stonework and the color note of the tile work, both of which are integrally and structurally a part of the design. The subject matter involved in the stone work expresses directly the purposes and ideals of a great Library and adds an interesting and valuable classical contribution to the building. The use of colored tile recalls the California heritage of Spanish Colonial architecture, and more remotely, the scholarly influence of a more Eastern heritage.

The site, fronting on three streets, with a fourth street abutting the property at the north and south axis of the building, covering approximately an area of 300 by 745 feet, offered many difficulties to the Architects. Although abstract planning of a library stressed the minimizing of public entrances, legal ordinances and pedestrian circulation necessitated doorways on all sides of the building. Architecturally the chief entrance is on the west or Flower Street side, approached by paths on each side of three long tile pools, flanked by rows of Italian cypresses. Other entrances at the center of the north and south sides bear elaborate carvings and sculptures, and more informal doorways are found at the Children's and the Northeast Terrace entrances.

The property is surrounded by a rather low wall, interrupted by paths leading to the building, and the entourage is planted in lawns and shrubs, with groups of trees mostly of a classic character, such as the laurel, acanthus, the olive, palm and cypress, at salient points. The vast flat elevation of a neighboring building at the south side is softened by rows of stately eucalyptus trees. Along the paths are placed at intervals specially designed stone seats and lighting standards.

The building consists of a three-story main structure 200 by 239 feet, a two-story wing 89 by 129 feet, and a central tower rising 188 feet above the sidewalk at the Hope Street entrance. The exterior is surfaced with hard, smooth, buff stucco, toning in with the Bedford limestone trimming which is incorporated into the walls where the sculptural features are carved. The neutral tone of the exterior is relieved by the highly colored glazed tile of the pyramidal upper portion of the tower, the pools, the fountains and by the sculptured bronze work of the doorways.



PYRAMIDAL TOWER

Interior wall surfaces in the main rooms as far as possible, are left as stripped from the forms, with concrete beams exposed.

The main building, quadrangular in character, is intersected on its long axis by public corridors leading, on the first floor, to a central lobby, and on the second floor, to a large Rotunda, which is the center of Library activities and the chief decorative and structural feature of the building. The exterior expression of this central feature is the square tower crowned with the tiled pyramid, terminating in a finial in the form of a hand entwined with the serpent of knowledge, and holding aloft a golden torch. On the interior, the dome is supported by great arches of a 42 foot span, springing from four concrete piers, each of which is eight feet six inches square.

From the Rotunda, passages lead to the main reading rooms, all of which have exterior exposure and form the outer perimeter of the building. Occupying, as it were, an inner ring between these reading rooms and the Rotunda are the four divisions for the general bookstack—steel stacks, fire and earthquake proof, rising in seven tiers to the tower space and opening on the reading rooms they serve. The main stairway on the north center of the building leads to a large, formal hall adjacent to the Rotunda. The third floor is devoted to executive offices.

Built into the main portion of the building at its easterly side is a two-story wing, housing four reading rooms connecting with the main building, surrounding on three sides an open court embellished with tiled tree wells and a sculptured fountain.

The magnitude of the building may be judged by the estimation of floor space at 260,000 square feet, and cubical content at 4,750,000 cubic feet. There are in all fifteen public reading rooms with 1200 reading room seats. There are also study, club and lecture rooms, with over 500 seats, and a present book capacity of 1,212,500 volumes, with possibility of expansion in the tower space.

Allowance has been made for expansion on the west or Flower Street side of the building for a future additional wing. In general, this is a resumé of the architectural arrangement of the building.

Architectural planning is the proper arrangement of the needs and purposes of a building. The further work of the Architect is the physical expression of this planning, endowed with spiritual aspiration.

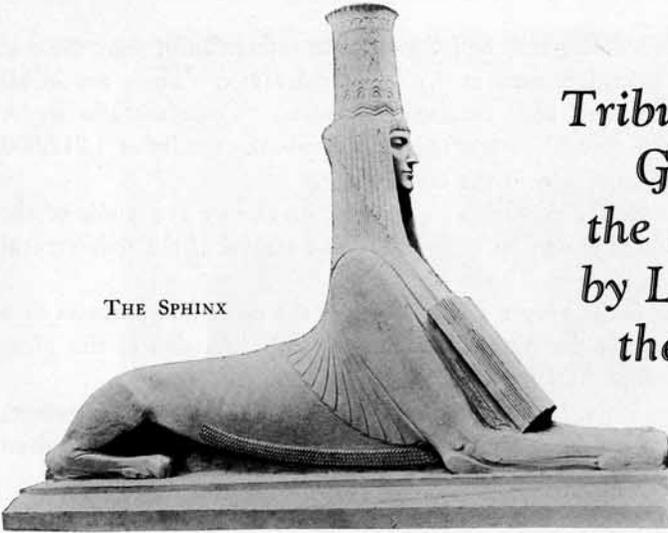
The writer, first as associate, later as successor, to Bertram Grosvenor Goodhue, together with the Bertram Grosvenor Goodhue Associates of New York, has striven to preserve the character of the building as Mr. Goodhue saw it from the first.



BUTTRESS SCULPTURES

## *Tribute Paid to Goodhue the Architect by Lee Lawrie the Sculptor*

THE SPHINX



“As I picture in my mind the beautiful city that could be builded from the architecture of Bertram Grosvenor Goodhue, it seems to me as a dwelling place befitting a new order of man. Yet even in their present settings, whether on a busy street, the leisurely plains country, or the luxurious indolent tropics, his buildings can but radiate his idealism, and reveal to their beholders a vision of that new day when universally beauty will have replaced ugliness and understanding will have superseded strife.”

“In 1922 after a great many preliminary sketches for the work of the Nebraska Capitol, Mr. Goodhue and I arrived at a new kind of architectural sculpture that is essentially a part of the building rather than something ornate or applied.

“For this Capitol, style is the wrong word—Creation it must be—a full, new expression at one bound. Sculpture, here, is not sculpture, but a branch grafted on to the architectural trunk. Forms that portray animate life, emerge from blocks of stone and terminate in historic expression.

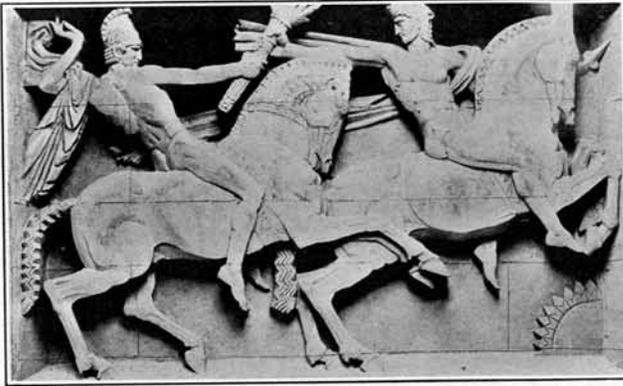
“The work on the Los Angeles Library, while not resembling that of the Capitol, is germinated from the same idea.”

“It was my privilege gradually to learn to understand his (Goodhue's) meaning from a word—a line or two hastily drawn: and later, there developed in me a sense that allowed me sometimes to see into his vision and to model the thing he saw. When the finished work was as he had conceived it, he seemed to regard it as a surprising coincidence, rather than as the natural result of his own suggestion.

“In after years, he would show me the drawing with a blank space where my work was to go, and would say, ‘You know what to do there.’ The understanding of what he wanted made it possible for great quantities of work to take shape with little effort; without such understanding most of my work could not have been undertaken.”

“I have a feeling of veneration over working upon Mr. Goodhue's last building, and one of the greatest.

“The design for the Library was, I know, one of Mr. Goodhue's greatest achievements, and in the finished building he looked forward to having produced one of the most beautiful buildings of our time.”



TORCH RACE

## The Sculptures of the Los Angeles Public Library

By LEE LAWRIE



It is difficult to give a description of the sculpture of the Library Building, for to single it out for even so brief a time as it takes to describe it is to part it from the whole architectural scheme. One might describe the building without the sculpture, but the sculpture cannot be conceived at all without the building. To keep the line between the building and the sculpture indistinguishable was Mr. Goodhue's main exaction. No doubt as one views the sculpture, the thought is likely to arise as to whether this head or that hand or a fold is rendered properly; such questions, however, I should like to leave to the beholder's judgment; also, whether the modeling has too sharp an angle, or a plane is too simple, or whether the figure of Socrates or Leonardo, The Thinker, or The Writer, express what they should. But because this type of sculpture has been done but once before—on the Nebraska Capitol—and is not generally understood, it might be well to explain one of the problems that the Library presented.

The six figures on the South Front are clearly buttresses in the construction, quite as they are buttresses in Civilization. To keep the buttress feeling in these six figures was necessary. The figures had to be carved out of the blocks in such fashion as to continue and terminate the buttresses. Anyone viewing this front naturally is aware of their being parts of the construction. They might easily have given a different impression if they had been carved to oppose the butting lines. Or the buttress feeling could have been completely lost by topping them at the line that would be the cornice and placing thereon full length figures in the round. Immediately the buttresses would become tall pedestals supporting statues, which would be absurd on this building.

On Greek and Roman buildings and on their modern copies there is almost no structural sculpture. The figures against the attic or above it are wholly architectural color and are applied. Once in a while a caryatid replaces a column, but this is seldom. In contraposition to this method of employing sculpture, Mr. Goodhue, in

his later designs, was insistent that the wall spaces should be in themselves the things of beauty and that whatever carving was on them must express the purpose of the building without destroying the wall plane. Thus his buildings had no need of heavily ornamented cornices, of meaningless ornament, of projecting keystones and reliefs, nor of figures set about on pedestals either at the base or cornice line—in fact, he omitted everything that was removable.

The scholarly and monumental subjects for the sculpture by Doctor Alexander provided against meaningless ornament. Even the little panels of the Northwest Terrace door that stand for Art and Music had mighty themes from the Book of Job and Psalms. Tremendous also are the subjects for the west pylons, the figures of Phosphor, star of the East, and Hesper, star of the West, and of the panel between of the Torch Race, which signifies the passing of the Torch of Learning from the East to the West.

The bronze Well of the Scribes is of course not a part of the structure of the building, nor is the chryselephantine figure of Civilization which will be like a jewel in a shrine. Both, however, are pregnant with meaning, the Well commemorating the scribes of all races and periods, and the figure of Civilization symbolizing all that the Library represents.

At this time only part of the sculpture is finished, but it is enough to allow for a fair prediction as to how nearly the artistic problems that Mr. Goodhue's wonderful design proposed will come to being interpreted. The sculpture for this building is, indeed, no small responsibility, as the design is among the finest of a great architect, the beauty and variety of imagination of whose work is incomparable.



“THE WELL OF THE SCRIBES”

The scheme for the “Well of the Scribes” is simple—the writers of all races and times inscribing the records of their nations. Central is Pegasus, with the Torch, Serpent and Stars, symbols of knowledge and wisdom and inspiration.

To the right is the group that represents the European tradition—the Greek, the Roman, the Hebrew, the Monastic Clerk, followed by the two American figures, the Aztec, with the symbol of the Sun above his chisel, and the North American Indian painting his pictographs upon a skin.

To the left, in order from the center, the Egyptian, the Chaldæan, the Phœnician, the Chinese, the Arab, and finally the primitive writer of the Old World, the Palæolithic artist, a sabre-tooth over his head, sketching his cave-image of the mammoth. The shell above—from which the water issues—represents the western sun sinking beneath the waves.



THE THINKER

THE WRITER

## Story of the Inscriptions

By HARTLEY BURR ALEXANDER



Light and learning are associated together by an impulse so natural that it pervades the great literatures of the world. Knowledge is imaged as a lamp, wisdom as a guiding star, and the conscious tradition of mankind as a torch passed from generation to generation, while in the same figure we speak of those minds as illumined and those epochs as enlightened in which book-learning is prized and letters are cultivated. And of the great teachers of men, the poets and

prophets and thinkers, we say that they are seers and that their visions are revelations.

This natural image, of the light of learning, is the theme of the sculptural decorations and of the inscriptions which adorn the library building. The key to the whole plan is the ray-encircled book above the terrace entrance on the south front, upon which, from Psalms 119:105 in the Latin of the Vulgate are the words, "Lucerna pedibus meis . . . lumen semitis meis," (a lamp to my feet . . . a light to my paths). Directly below the book is a panel bearing the inscription: "In the world of affairs we live in our own age; in books we live in all ages"—and perhaps there is no truer thing that could be said of the gift



HERODOTUS



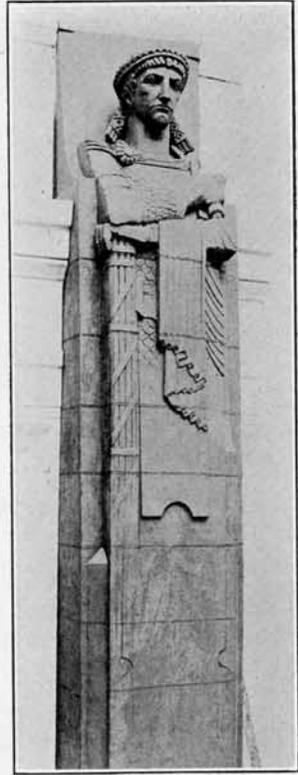
VERGIL



SOCRATES

that comes to us through books, for it is to them that we owe our whole horizon of time and history. The saying is imitated from a passage in de Sénancour, whose own phrase is "In solitude we live in all ages."

Flanking the image of the book, on either side of the lintel of the doorway, are two beautiful engaged images, to the left Reflection, or the Thinker, to the right Expression, or the Writer. For the first of these the sculptor has taken his inspiration from Greek art, for it was among the Greeks that science and philosophy first became conscious pursuits; for the second, his motive is the Egyptian scribe, since the hieroglyphic inscriptions of the Egyptians are the most ancient writings known to us.



JUSTINIAN



LEONARDO DA VINCI

Above the doorway the theme suggested by the images and inscriptions which adorn it receive a kind of exposition in the six great portraits symbolizing, above the Thinker, the labors of reflective, and, above the Writer, those of expressive thought. Here Herodotus represents History; the poet Vergil, Letters; Socrates, Philosophy; Justinian, Statecraft; Leonardo da Vinci, the Arts; Copernicus, Science. The six images form two groups, three right and three left, and at the same time three pairs, for beginning at the center, Philosophy and Statecraft, next Letters and the Arts, and lastly History



COPERNICUS

and Science have correlative positions in defining the frame of life, its ideal expressions, and its setting in time and space—the whole group giving in image the whole form of our human and humane tradition.

Below the chief facade, on the front of the terrace is inscribed, "Wisdom is the ripest fruit of much reflection," echoing in sentiment all that the portal and the images of the thinkers and legislators, poets and scientists, is aimed to convey. Still lower—over the street level arch—is the library's simple welcome: "Books invite all; they constrain none." Below, adorning the lintel over the tunnel door, is the Library's colophon: the printing press, which is in a certain sense the material foundation of the modern library and the invention which has opened to all men the use of books; while on either side of it are memorials of some of the great printers, for the Continent,

Gutenberg, Aldus, Elzevir, and for Anglo-American printing, Caxton and William Morris and finally Bertram Goodhue himself—for the architect of the Library was also the foremost American designer of types.

On the north front the principal decoration is the arms of Los Angeles, but on either side of the entrance are here again two images, in this instance symbolizing the great literary powers of the mind, Reason and Imagination, or the Philosopher and the Poet. High above, on the cornice is an inscription taken from Richard de Bury's apostrophe to books in the *Philobiblion*, beginning, "O



MUSIC



ART

libri soli liberales et liberi," which is changed into straightforward English: "Books alone are liberal and free; they give to all who ask; they emancipate all who serve them faithfully." It is a sentiment echoed in several other of the inscriptions.

On the north side, too, there is a terrace entrance leading into the rooms reserved for art and music. "Love of the beautiful illumines the world," over the door, is suggested by a passage in Plato, while for the two lateral panels, it seemed nothing could give nobler introductions than, for Music, Job 38:7, "The morning stars sang together and all the Sons of God shouted for joy," and for Fine Art, Psalm 19:1, "The heavens declare the glory of God, and the firmament sheweth his handywork."

Around to the east is the children's entrance. It is surmounted by the Globe of Adventure with the words, "Books are Doors into Fairyland, Guides unto Adventure, Comrades in Learning," while below the globe with the Genius of the East and the Genius of the West serving as caryatides, is written, "The World is my Book." On the

capitals of the piers in the court into which this entrance leads are scenes and themes from fairy books and children's lore.

Emblematically the west entrance is one of the most significant, for here the image of light is given its fullest symbolism below the central tower. The inscription is the Latin of Lucretius, "Et quasi cursores vitai lampada tradunt," taken from a famous passage:

Races of men increase and races fade,  
And in brief space tribes fare their mortal way,  
Like runners passing on the lamp of life.



WEST ENTRANCE

The idea is that of the ancient torch race, the flame of knowledge passed from people to people through successive ages, and it may have been suggested to the Roman poet by the passage at the beginning of Plato's Republic, where the Greek philosopher uses the like image. The symbolic torch race gives the subject for the relief panel on this front, and it is peculiarly in keeping with the great images of the Morning and Evening Stars, Phosphor and Hesper, which rise above this panel, for there is little question but that in the dawn of time the torch race was a ritual of the rising and the setting of the heavenly luminaries. Phos-

phor and Hesper here are taken also as symbolizing the East and the West, with the light of wisdom carried forward in succession by the great thinkers of each world who have taken up the torch in the age-long course.

On the scroll of the Wisdom of the East are inscribed first the names of the founders of the five great Oriental religions—Moses, Zoroaster, Buddha, Confucius, Mohammed—and second, of the sages of the Eastern nations, Lao Tse for China, Hillel for the Jews, Avicenna for the Persian and Algazali for the Arabian Mohammedans, and Badarayana for the Indian metaphysicians.

On the scroll of the Wisdom of the West are first, three Greeks, Herodotus, the "Father of History," and Socrates and Aristotle, the philosophers; next, Vergil for the Latins, St. Augustine for the Christian Fathers, and St. Thomas Aquinas for the

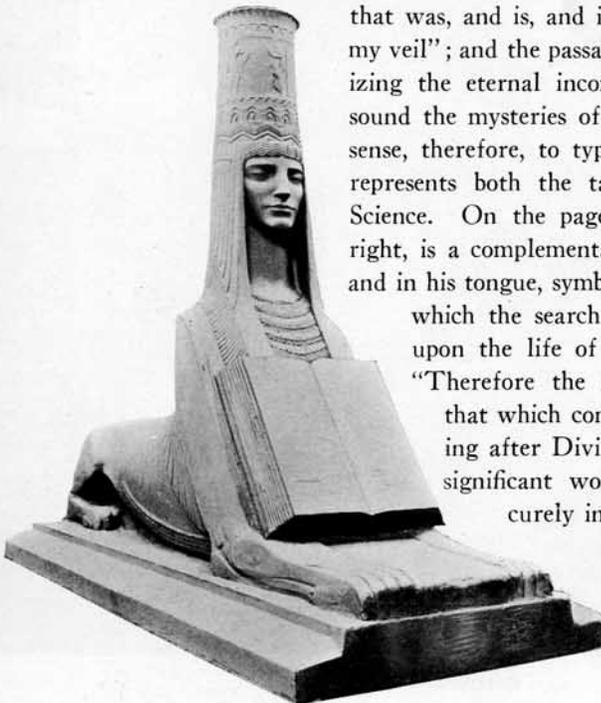
Mediaeval Schoolmen; Petrarch, "Father of Humanism," representing Italy; and afterwards, for England, France and Germany, the founders and shapers of the modern age, Francis Bacon, Descartes and Kant. All these are only indicative of the streams of thought and culture; but while many others might be given, there is little in the tides of civilization that is not suggested by these few great names.

Of course, exception should be made for the eight great figures which crown the tower. These eight are the Seers of Light, and here the image of the light of wisdom receives its final completion. David, the Psalmist; St. John of the Apocalyptic Vision; Homer and Milton, each blind in the mortal sense, but each gifted with sight beyond physical sense; Shakespeare and Goethe, whose understanding penetrated deep into the hearts of men; Plato, who likened the Idea of the Good to a sun more luminous than the sun of nature; and Dante than whom no poet and no thinker ever more imaginatively extended the image of light, or made it to carry a more varied and spiritual meaning. These are the great Torch-bearers of Mankind, sources of the high illumination which is carried on down the ages through the precious service of books. Their images are a fitting crown for a library which is temple and custodian of their light.

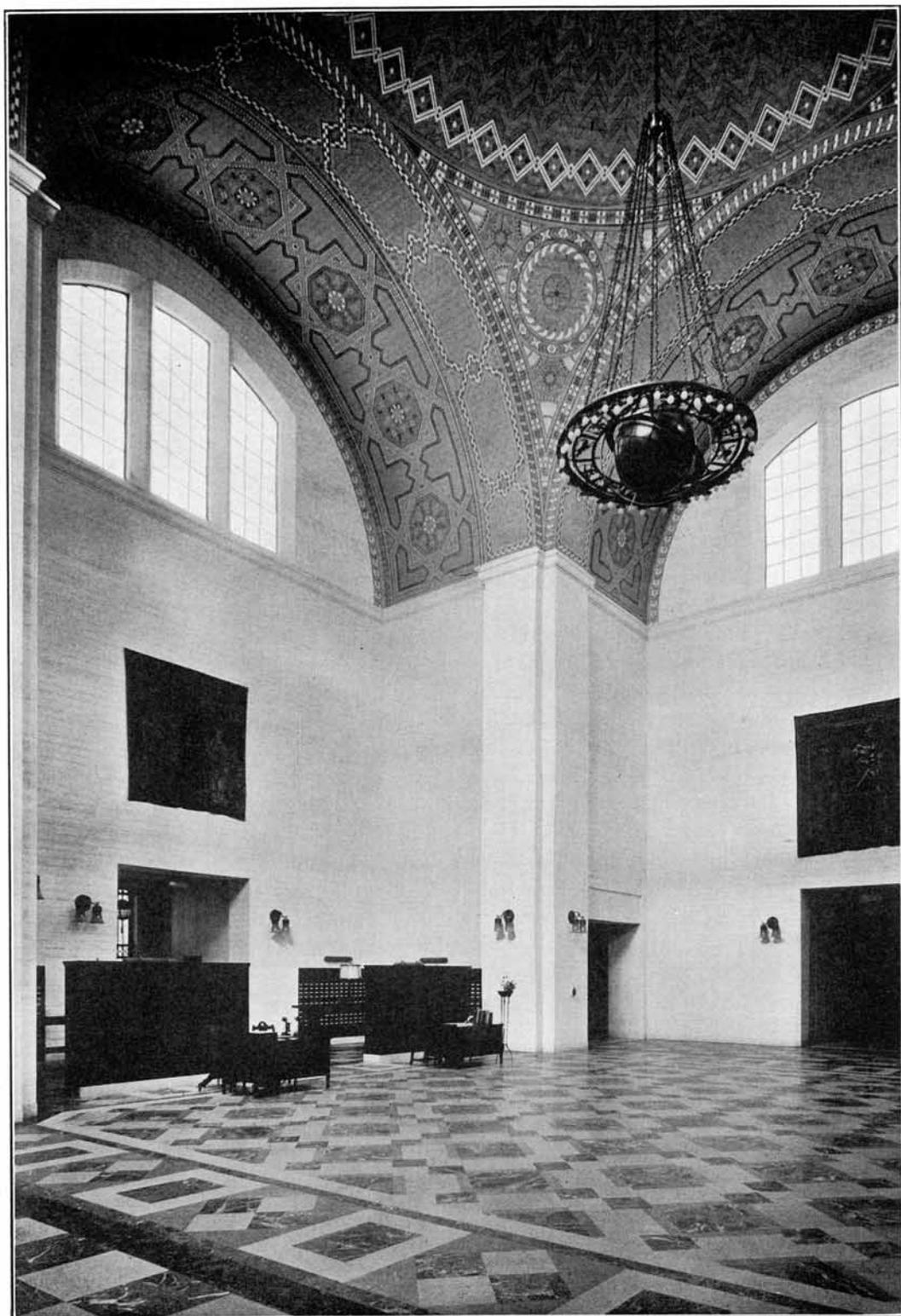
But not all is illumination, even for the gifted among men. There are limits to human knowledge, and there are darknesses to which the light has not penetrated and to which it may never be expected to reach. Perhaps it was some such premonition as this that caused the architect of the Los Angeles Library, after he had set at the entrance the illumined book, to place just within its doors, the splendid black marble sphinges, with their brazen veils. Plutarch, speaking of Egypt, says that the Sphinx before the temple represented the hidden and perplexed wisdom of the priests, and in the same passage he goes on to tell of the inscription before the shrine of the Saitic goddess of nature. It is this passage, in Plutarch's Greek, that is inscribed in letters of brass upon the pages of the marble book below the goddess face of the Sphinx which is to the left as the library is entered. Literally translated, it is, in English:

"I am all that was, and is, and is to be, and no man hath lifted my veil"; and the passage may be interpreted as symbolizing the eternal incompleteness of man's endeavor to sound the mysteries of nature, and in a certain broad sense, therefore, to typify that quest for truth which represents both the task and the spirit of Natural Science. On the pages of the sister Sphinx, to the right, is a complementary passage, also from Plutarch and in his tongue, symbolizing the nobility and promise which the search for truth and wisdom confers upon the life of man. In translation it reads, "Therefore the desire of Truth, especially of that which concerns the gods, is itself a yearning after Divinity." These are beautiful and significant words, and none could more securely intimate the great ends for which

libraries are established, and learning cultivated by mankind.



SPHINX



ROTUNDA

# Notes on Painted Decoration

By JULIAN ELLSWORTH GARNSEY



The painted decoration of the library is unique in that it is executed directly upon concrete ceilings. It is a solution of an entirely new problem in monumental architecture.

This decoration should be considered as an integral part of the building, not as something applied. It is based on and develops the original thought of the architects and, like the building, although it derives from well-known precedents, it is in no way archaeological. Historic forms of ornament, from many sources are here recombined in new ways for the decoration of an entirely modern structure.

The ornamental scheme for each room has been designed to acknowledge and emphasize the construction of the surface to which it belongs. In the Rotunda, for example, are radial elements which reinforce the upward thrust of the dome,—circular borders and interlaces which bind it together at the eye and the spring line, and, in the pendentives, full circles which hold apart the converging arches. In the various beamed ceilings relations between larger and smaller bearing members are indicated by the relative strength of the ornament appearing on them, and focal points are marked with appropriate spots. These spots, such as the shields on the main beams in the Reference Room, also help to correct the optical illusion that a beam, however true it may be, seems to bow downwards.



## REFERENCE ROOM

The Shields painted on the beams of the Reference Room ceiling bear the following historical significance:

(Reading from the west end)

Antonio de Mendoza.  
Christopher Columbus.  
Bucareli. 46th Viceroy of Mexico.  
Hernan Cortez.

Castile and Aragon.  
The Count of Monterey.  
The Franciscan Order.  
Antonio de Mendoza (repeated).



WEDDING SCENE

Ivanhoe Murals  
of Children's  
Room  
By  
Julian E. Garnsey  
A. W. Parsons

The varying richness of decoration is based on the plan of the Library. The Rotunda obviously should be, and is, the most elaborate in treatment. Next in importance as determined by their position on the main axis, are the North Stair Hall and the Reference Room. In the third category are grouped the four rooms surrounding the central block,—those devoted to Science, Fiction, General Literature and Sociology. Their relation to the former is denoted by their simpler ornamentation.

With few exceptions, only geometrical forms have been used in the ornament. Monumental decoration must harmonize with the nature of the material it decorates. Floral forms or scrolls would be appropriate to softer materials, as wood or plaster, but not to concrete. It will be seen, also, that the concrete texture has been brought through the painted decoration in order that the latter might appear imbedded in the concrete and not merely applied to the surface.

Color is used both in traditional combinations and in a way to assist the ornamental schemes in their mission of emphasizing construction. Strong accents are placed at important points,—small elements are richer in color than large areas and, in general, warm colors act as supports to cool ones. In the Rotunda, the central dome, which should soar above the rest, is kept in a cool scheme of blue-green-violet, while the transepts, which support the dome, are in tones whose warmth emphasizes the height of the dome.



TOURNAMENT SCENE

Each of the rooms has a dominant color-scheme which is not too readily apparent but is felt as one passes from one room to another. Thus the North Stair Hall is in porphyry red and ultra-marine blue, the Reference Room in red, green and old gold, General Literature in Venetian red and old gold, Sociology in Delft blue and so on.

The Children's Room presents a different decorative treatment than the more formal rooms in the Library. Here the walls have been broken away, so to speak, to give vistas into a land which belongs to children alone. Ten subjects from Sir Walter Scott's "Ivanhoe" are painted on the walls and among them children of all ages may find their favorite characters and incidents of the book at life size. The naturalistic treatment of the subjects, rather than a stylistic one, was adopted in order that the child might have no difficulty in reading the story and in identifying the personages and the action. Whatever may have been lost in purely decorative quality has been regained in illustrative value.





HOPE STREET FRONT

## *The New Library Building as the Librarian Sees It*

By EVERETT R. PERRY



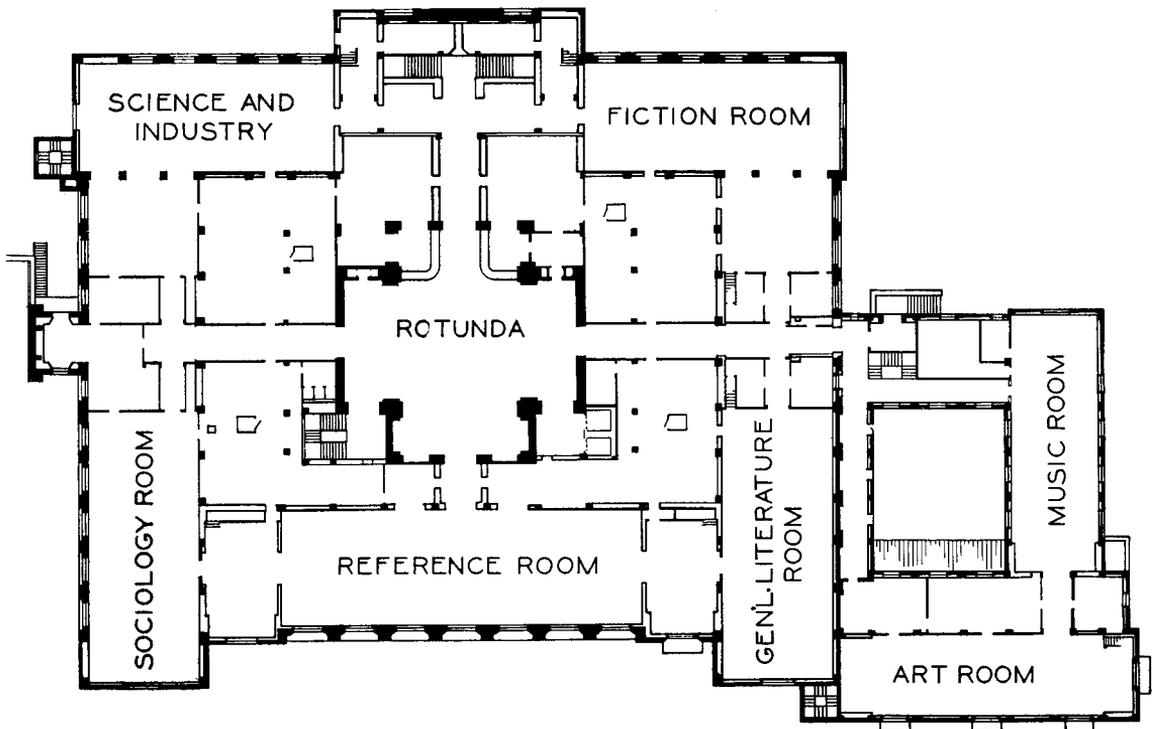
It was in 1921 that the people of Los Angeles voted bonds for the erection of a Central Library Building, the first that the city had ever possessed. It is a commonplace that the erection of public buildings is a slow process and that progress cannot be rushed forward as in private enterprises. Now that the library is completed, however, and open to the public it may be a matter of interest to review briefly the chronological story of the building.

After the bonds were voted, there followed six months of public discussion in the clubs and in the press as to the site which the people desired for their Library. It was in fact one year and four months before the old Normal School site was acquired and the deed for it in the hands of the Library Board. The work of clearing the site and lowering the hill was at once begun. The question then presented itself to the Board, "What is the type of architecture best suited for Los Angeles?" The type selected was the Spanish, and it was a logical step that the architect appointed should be the man preeminent nationally and even internationally in that particular style of architecture, Bertram G. Goodhue of New York City. The quality of his work we already had before us in the new buildings of the California School of Technology and in the beautiful California Building of the San Diego Exposition group. As architect of our Library he had as his associate Carleton Monroe Winslow of Los Angeles.

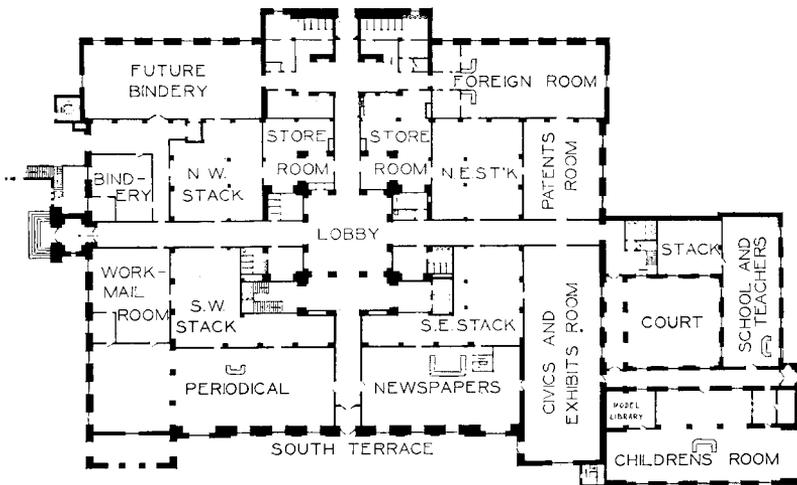
When Mr. Goodhue first came into conference with the Library Board and myself, he found us with two definitely preconceived ideas about the building which he accepted in his design, as I shall presently explain. The architecture of central

library buildings in most cities has been rather formal in character. Many of these have been in the classical style which to be sure produces a dignified effect but has the disadvantage of seeming somewhat cold. Since with our two million dollars we could hardly aspire to magnificence we made a virtue of necessity and impressed upon Mr. Goodhue that if we could not be grand, we must be comfortable. We wanted our building to express warmth, hospitality, attractiveness and invitation. If it took some courage to go counter to established tastes in library architecture, it was with even greater trepidation that we discarded the usual interior arrangement and substituted a plan which makes ours unique among libraries of the country with the exception of Cleveland which, though dissimilar in detail, furnished part of our inspiration.

Our deviation from the usual library plan is this: In the arrangement commonly found, the book stacks are extended across the entire rear of the building, occupying needed space nearest to the light and at a considerable distance from some of the departments which they serve. In our plan we have decentralized our book stacks, placing them adjacent and convenient to the departments which they serve, and locating them in an area interior to that occupied by the reading departments which require light. The various departments then, Reference,—including Map, California and Genealogy Rooms,—General Literature, Fiction, Sociology and Science and Industry, and in the wing Art and Music, occupy the outer areas of the building on the second or main floor. Within that circle of outside rooms come the book stacks, while at the very core of the building is the central rotunda into which the elevators open and upon which the corridors from the six entrances converge. This central rotunda is the first place you reach on entering the Library and is your starting place and point of departure for any department you may seek. Here you register as library sub-



SECOND FLOOR



FIRST FLOOR

scriber, you return your books, you call at the information desk for anything you may wish to know and you find ready to your use the main card catalogue in which you learn whether the book you desire is among the Library's possessions. With all your preliminary work thus centralized, saving both time and steps, you can now make your way to the department which especially claims your interest. In our new plan, too, in order further to save your time and steps, if you wish to withdraw a book from the department you visit, you may have it charged within that department without returning to the rotunda.

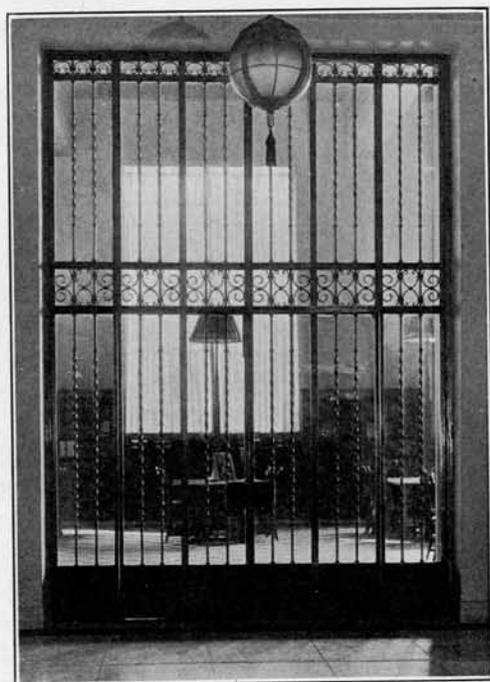
The floor I have just described is the second or main floor. On the first floor are the Newspaper and Periodical Rooms, the Civics and Exhibits Room, Patents, Foreign and Bindery Rooms and in the wing the Children's Department with its Ivanhoe paintings and the Department for Teachers. On the third floor are the Board Room, offices of the Librarian, the First and Second Assistant Librarians and Building Superintendent, Branch Headquarters, Library School suite, Staff Assembly Room, Cafeteria and Dining Room and the Catalogue and Order Departments.

Some of the special features of the building deserve mention. In the Art Department there is a balcony where artists and artisans may work at draughting tables supplied for their use when they wish to copy designs from our art books, for textiles, or for any other form of decoration. There is also a picture room where photographs and illustrations, both mounted and unmounted, will be kept for public use, a room which we know from experience will be of peculiar value to the moving picture industry and to art students generally. In the Music Department we have provided a sound-proof piano room where any one of the thousands of our music scores may be tried out by the musician.

Another special feature is the mezzanines between the second and third floors. These mezzanines have been divided into small study and larger committee rooms of which the public may make use. The study rooms will be for research workers. If a man or woman is writing a book for which much material from the library is necessary, the use of one of these rooms may be secured for as long as may be required. The committee rooms are large enough to seat twenty to thirty people or to serve as a meeting place for small clubs. A meeting place on a larger scale is provided on the first floor in what we call our Lecture and Exhibit Room. This room, measuring



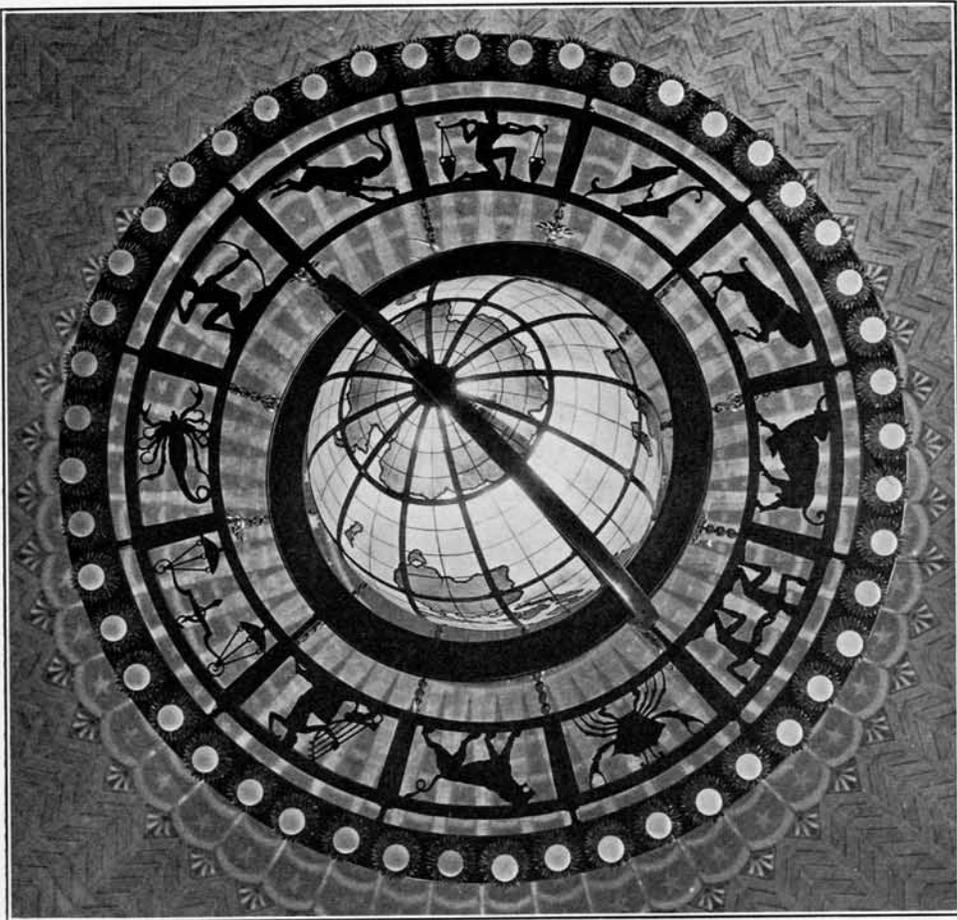
after all the mind and soul of a library, even as the building is its body. With the achievement at last of such a beautiful body our aspirations turn at once toward the acquirement of such a marvelous book collection as will make our Library a Mecca for scholars and research workers throughout the West. We feel we have made a good beginning, but it is only a beginning. With the space for expansion which our new building offers and the liberal tax for which the people voted when they endorsed the new City Charter we shall now begin to fulfill our dreams.



REFERENCE ROOM DOOR

### *Lighting Effects*

THE first designs and studies for lights were made by the architects, Bertram Grosvenor Goodhue and Carleton Monroe Winslow. The models for the Rotunda chandelier, the North Stair Hall lanterns, the Reading Room chandeliers and the Reference Room lighting standards were made by Lee Lawrie. Other fixtures, of which there is an interesting variety, were designed and manufactured by the Thomas Day Company. The metal parts of all fixtures is bronze, of which more



ROTUNDA CHANDELIER STUDY

than 50,000 pounds were used. The light intensity of the various lights has been carefully studied and provision made for an increase of intensity through additional lamps when this is considered necessary.

Of primary interest in the lighting features is the great chandelier of the Rotunda, appropriate in design and effect to the magnificence of this central room with its beautifully decorated ceiling. Designed by the Goodhue Associates and modeled by Lee Lawrie, sculptor, it represents the solar system. The globe of translucent blue glass is the earth tipped on its axis. The bronze ring surrounding the earth contains the signs of the zodiac in beautifully designed figures. The outer circle contains 68 lights set in star points, and lights within the globe illuminate the continents when the fixture is lighted. The canopy represents the sun, and in the chains from which it hangs are stars and the crescent moon. Nine feet in diameter, the entire fixture weighs 2000 pounds, made of cast bronze, and may be lowered for lamp replacement by means of a winch in the attic space over the dome. (Fixture manufactured and hung by the Thomas Day Company.)

# A Visit to Library Departments



Visitors who wish to learn something of how the "library works" as well as to tour the new building may ask for a guide who will explain the services offered by the various reading rooms and the character of the work done in the "behind the scenes" departments.

Employing the departmental system of arrangement of books by subjects, or groups of subjects, the Los Angeles Library has fifteen reading rooms, containing practically the resources of the library on their subjects,—basic, standard and late publications, books, pamphlets, and magazines, both reference and circulating collections. Exception to this general rule is made of the Reference Department which has no circulating collection, and of the Fiction, Foreign and General Literature Departments which have circulating collections only. Reference works covering the classes of general literature and of classic fiction form a large collection under the administration of the Reference Room.

## THE SECOND OR MAIN FLOOR

### NORTH STAIR HALL

**T**HOUGH entrance may be made from four streets, and by six doorways, the visitor who comes to the library for the first time should go by way of the stairs which lead on either side of the Fifth Street door to the North Stair Hall, a formal hall or foyer which forms an approach to the Rotunda. Pausing to admire the marble floor, attracted by the beamed ceiling decorated in Assyrian patterns, and by the pair of great hanging lanterns, he will learn from the guide that this hall, beautiful in its severity and simplicity, is to be dignified by the final sculptures of the library, the work of Lee Lawrie, two black marble sphinxes to be placed on the parapet walls of the stairs and the chryselephantine statue of civilization which is to stand in the niche at the head of the stairs. On the walls at the sides of the entrance to the Rotunda are two bronze tablets, one bearing the names of the present Library Commissioners, the Librarian and the architects of the building, the other inscribed with the long list of the first directors of the Library and the words, "Being dead, they yet speak."

### THE ROTUNDA

**T**HE first impression of the Rotunda is of magnificent proportions—majestic height in the four columns which support the arches of the dome, and inspiring beauty in the structural lines of the interlacing arches, accentuated by the brilliant coloring and intricate geometrical patterns of the mural painting done directly on the concrete surface. The next thought is of the remarkable appropriateness in design and execution of the great central light, a globe of the earth set in the circle of the zodiac signs, illuminated by a ring of star-like lights, and supported by great chains centering in a sunburst. The prosaic information that the dome is 64 feet from the marble floor, and the arches have a span of 42 feet, while the concrete columns measure eight feet six inches square, and that the chandelier weighs 2000 pounds, but substantiates the impressive grandeur of this interior feature of the Library.

The side walls, severely plain in contrast to the decorated ceiling, with surface left as stripped from the concrete forms, are hung with Flemish and Gothic tapestries,

but are later to receive mural decoration. The extent of the floor space is intensified by the marble surface laid out in squares of Levanto and Rosato marble with a border of Champville and Westfield green and Golden Travis strips. The desks and catalog cases are of a rich walnut brown. Philippine mahogany is used for the trim throughout the building and the tables, desks and chairs are of quarter sawed white oak finished in walnut tones.

## REGISTRATION AND LOAN

**F**ITTINGLY enough the Rotunda is more than the architectural feature of the building; it is also the hub of library activities, the center of information and the point of departure to the reading rooms. At the right of the main entrance is the Registration Desk, forming the outer side of a large square room where all the business of registration and the keeping of borrower's records for the Central Building and the Branch system, is carried on. The desk itself is of much interest in design and equipment. An ingenious arrangement of drawers and supply cupboards within reach of the attendant keeps the top of the desk clear for writing materials. In the open space back of the desk one wall is lined with alphabetical files (over 230,000 borrower's records) and beyond is the work-room where the clerical work of registration for the entire system is carried on.

At the left of the entrance is the Receiving Desk where all books excepting those from the Teachers' and Children's Rooms are returned. Here, too, a careful planning of desk and equipment provides for efficient and orderly service. Within easy reach of each attendant, (there is provision for three receivers and a renewal attendant) is a fine computer, a cash register, a book-truck which slides half way under the desk, a department phone for making renewals and clearing cards, and a bell which summons a page to remove the filled truck and to replace it with an empty truck.

Back of the receiving desk is the work-room. Here the books are rolled to the sorting table, divided by class and date and placed on the discharging desks, slipped by juniors, clipped for reserves, marked for bindery and placed as revised, on the trucks which go to the several departments by way of the stacks and stack elevators. It is the pride of the Registration and Loan Department that closing hour, 10 p. m., finds practically every book cleared up.

## ADULT EDUCATION DEPARTMENT

**C**Rossing the Rotunda, we come to two desks administered under the Adult Education Department. At the desk marked "General Information" are answered "quick questions" relating to the location of books or library departments, library activities, general information about the city and current events. At the other desk, marked "Reader's Adviser," personal direction is given in choosing books along certain lines or in selecting the best books for general reading. Consultation and advice on reading courses may be asked of members of the department. Special assistance is given to the older boys and girls who have left the Children's Department and are not yet acquainted with the books for adults. Here is furnished information of evening classes and opportunities for adult education in the city.

## PUBLIC CATALOG

**B**ACK of the two desks are the cases of the Public Catalog (about 1,000 drawers are in use) and high tables for convenience in handling the drawers. This Main Catalog contains author, subject and title cards indicating all books in the library system, with the exception of fiction and of music scores. Departmental Catalogs duplicate the sections for books in the separate departments.

## REFERENCE ROOM

**A** STEP beyond the Public Catalog, through the grilled doorway, is the Reference Room, the largest of the reading rooms, extending almost the length of the building, beautifully proportioned and situated. Many high windows, with book cases beneath and between the openings, break the length of the outer wall, balanced on the inner wall by three grilled doors. Balconies at either end, and vistas of reading rooms beyond, add to the effect of harmonious setting. The ceiling carried out in regular rhythmic progression of concrete beams, is decorated in intricately beautiful patterns, each beam centered with a shield of historical significance, the colors blending in harmonious texture and contrasting pleasantly with the warm grey of the side walls and the black and white floor covering which simulates the marble floor of the Rotunda. Two rows of specially designed tables, with chairs seating 144, and table lighting standards of unique design, are arranged down the length of the room with an aisle in the center.

The Reference Department acts as a general reference bureau for the public of a large city, answering questions by mail, by telephone and by personal inquiry, exchanging information with city departments, universities and newspaper offices; and also serves as a research department for serious work in literature, philology, religion or philosophy, history, travel, biography, for the students or professors from schools and universities, the scholar, the writer and the lecturer. On the open shelves is the ready reference collection of standard reference tools, cyclopedias, dictionaries, handbooks, anthologies, commentaries, directories, reader's guides, bibliographies and guide books, and the various keys to information, as well as the general reference collection. In the closed stacks are the treasures of literary and historical value, the fine editions of standard authors, the publications of learned societies. Through the Reference Room is available the use of the bound magazines, which fill a mile and a half of shelving on the stacks of the Periodical Room below, connected by the Lamson tube system with the Reference desk, and delivered by electric lift and page service to the reader.

## MAP ROOM

**A**DMINISTERED under the Reference Department are the adjoining rooms devoted to Maps and Californiana, and the balcony where is shelved the collection of Genealogy. The Map Room is building up a valuable collection, including general and rare maps (among these originals, or facsimiles, illustrating the progress of cartography), topographic maps, issued by the United States Geographical Society, coast and geodetic maps, and hydrographic charts covering the Pacific Coast and Pacific Islands, oil maps of the principal oil states and of Southern California regions, modern and historical atlases. The equipment consists of two sizes of multiplex wing cases, chests of large flat drawers for charts and topographic maps, roller cases for

county and California districts, vertical files of alphabetically arranged folded maps, a catalog and shelf list record, and a Kardex file for location of any map in the collection.

### CALIFORNIA ROOM

**A**T THE opposite end of the Reference Room is the California Room. Here is found a reference collection of Californiana, including original sources dating from the early period of exploration through the American conquest. There are valuable imprints relating to the exploration of the Pacific, early Spanish books with the imprints of Seville and Madrid, and some bearing the signatures of the Mexican presses. Early editions of the letters of Cortes, "vidas" of the missionary fathers, copies of early manuscripts, Mexican-Indian vocabularies, all these offer a useful working library to the student of colonial Spain. In addition to the histories and literature of the State, there is a picture collection of landmarks and missions in early California, of Los Angeles scenes, and pioneers of Southern California.

### GENEALOGY

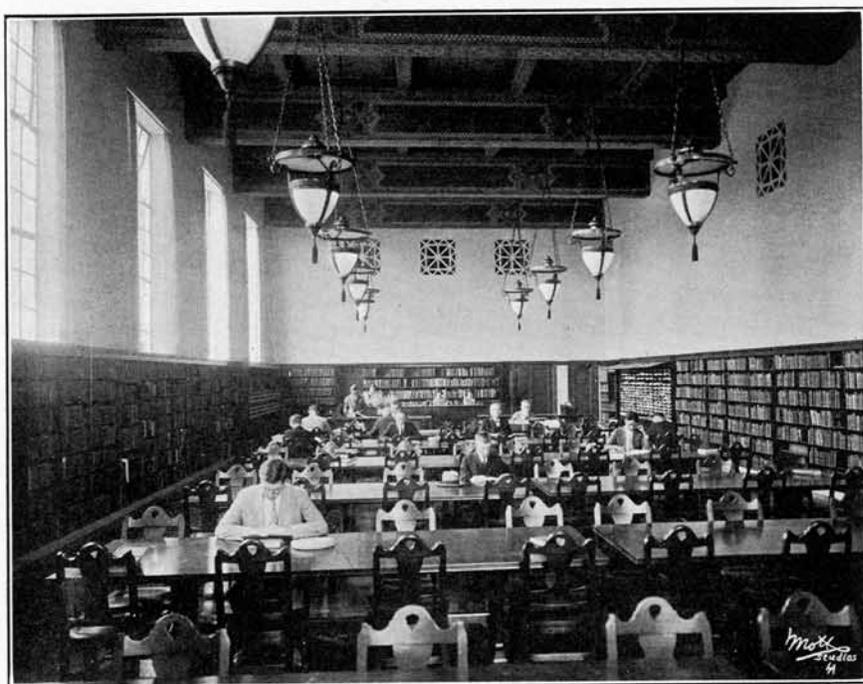
**R**EACHED by stairs from the California Room is the balcony devoted to the works on Genealogy. Though in no way adequate to the demand for family history material, this collection is growing in value and interest and consists of about 6,000 volumes of family histories, state, county and town histories, some English works of note and a much used collection on heraldry, with special stress on the heraldry of Great Britain. Emphasis has been laid on the collection of state, county and town histories—but family records are being built up through gift and purchase.

### CORRIDORS FROM ROTUNDA

**T**HOUGH the reading rooms open one into the other so that the visitor may make a circuit of the departments without doubling on his tracks, yet, in practice, due to the charging of books in the various reading rooms and the consequent need of a single exit to each room, separation is effected by "cording off" doorways between rooms, and entrance must be made from the corridors which lead from the Rotunda. The east corridor leads to the rooms of Sociology and Science, the west to General Literature and Fiction. Each of these four reading rooms is similarly treated in ceiling decoration, with geometrical designs in interesting pattern and color combinations, painted directly on the concrete beams, which are a structural part of the building. Between the reading rooms and the Rotunda are the four stack divisions, which rise seven tiers into the tower space, and which open on the five reading rooms they serve. The open shelves of the reading rooms, with the exception of Fiction, contain only a representative selection of the books which are shelved in the stacks and must be called for through use of the catalog and delivered by page service.

### SOCIOLOGY

**T**HE west corridor leads to the common entrance and charging desk between the reading rooms of Sociology and Science and Industry. The Department of Sociology covers the general field of economics, social science, politics and government, civics and social service. These broad headings include many popular and practical



SOCIOLOGY ROOM

subjects, such as banking, stocks and bonds, corporation finance, industrial relations, international affairs, peace plans, reparations, immigration, and constitutional history.

About 12,000 volumes and 200 current periodicals are found on the open shelves. In the stacks are 25,000 additional volumes and 46,000 pamphlets. In addition to recording an annual circulation of 50,000 books and pamphlets, this department is used for reference and research by business men, financiers, economists, social service workers, political science students, writers, teachers and debaters. Government publications such as those of the Children's Bureau, the Women's Bureau and Labor Statistics, provide a vast reservoir of information.

### SCIENCE AND INDUSTRY

ONE of the busiest departments of the library, and one which touches the practical as well as scientific and technical interests of the community, is that called "Science and Industry," adjoining Sociology. Basic and standard works on the sciences, popular and technical, the latest publications of the leading technical publishers, a selection of 600 periodicals are in constant use. Business interests are aided by the 1500 Trade Catalogs and Manufacturers' Directories. A representative collection of American periodicals and society publications is available, with a few foreign files. Engineering publications of city, state and national governments are being collected, and the valuable government publications of the Geological Survey, the Bureau of Mines, the Bureau of Standards and the Agricultural Department are received by the Science Department. Books on the popular sciences, from hygiene and diet to astronomy and geology, are in constant demand. The chemistry collection is being rapidly developed to meet the need of the growing manufacturing and industrial interests of the city.

## GENERAL LITERATURE

**R**ETURNING to the Rotunda and following the east corridor, the visitor enters the General Literature Department, where are shelved the circulating collection of non-fiction English and American literature, poetry, essays, drama, the foreign translations of non-fiction, books of biography, travel and history, religion, philosophy, grammar and rhetoric—the same classes that are found in the Reference Room adjoining. New books are featured on bulletin boards, in attractive book exhibits, in carefully prepared annotated lists, in press publicity and book talks given by the Library. A duplicate pay collection of popular new titles has proved useful in supplying the demand for late books on travel, biography and philosophy, subjects which rival fiction in popularity.

### FICTION

**A**CROSS the corridor is the Fiction Department. Near the entrance is the charging desk, the display of recent fiction, free and pay duplicate copies, and inviting tables and chairs. An Information Desk heads the other part of the room. Here aid is given in selection or location of books. A file of brief book reviews is kept for use of the public and 200 subject lists aid in the selection of fiction for study of plot, dialect, local color, historical or topical interests. Through judicious display of classics in attractive editions, historical novels, short stories and foreign novels in translation, the record is maintained of circulating almost as many standards and classics as of the lighter current fiction.

### MEZZANINE ROOMS

**A**BOVE the main reading rooms are mezzanines divided into study, club, committee and conference rooms for use of the public. Small rooms are enclosed for the research worker or the writer who requires the use of many books, which will be brought to the "cubicle" or compartment, which may be reserved as long as needed. Cases are provided for locking up typewriter, writing material or books. Larger rooms may be used for conferences, club gatherings or lectures. It is intended in as many cases as possible to link up the library collection with the lectures and programs given, providing extra copies of the books featured in lectures—printing lists of books reviewed, making book exhibits of subjects under discussion.

### PUBLICITY

**A**BOVE the north Stair Hall are three mezzanine rooms occupied by the office and work room of the Adult Education Department and the office of the Publicity Department.

The Publicity Office is responsible for material for publication sent out from the library. Departmental publicity, such as talks given outside the library, posters, exhibits within the library, is in charge of the Principals of Departments.

Feature articles for the city newspapers, the local publications such as the literary or art weeklies, club, industrial, municipal or trade bulletins, as well as news notices and announcements are prepared in this office. Branch Librarians are assisted in local publicity through articles on books and authors multigraphed for simultaneous publication in the various neighborhood weeklies. Special features are written on request for library departments or for solicitors of outside publications.

In addition to the material written for publication, the Publicity Office compiles folders of information for the printer, edits book-lists, proof-reads multigraphed material, orders photographs and cuts, interviews reporters.



MUSIC ROOM

## SECOND FLOOR — WING MUSIC AND ART

**I**N THE wing of the second floor, reached by the east corridor from the Rotunda, or by direct entrance from the garden terrace door, are the rooms devoted to Music and Art. Coming first to the Music Room, attention is called to the paneled ceiling, painted in delicate shades and designs, differing in construction and mural treatment from the heavier beamed ceilings of the main building. One side of the room is lined with the cases containing the 7000 bound scores of music for voice and instruments—opera and symphony scores, songs classic and modern, duets, cantatas, hymns, choral music, folk music, and a well rounded collection for piano, organ and strings. The other wall is filled with the open shelf collection of books on the history, theory and technique of music and the lives of musicians. Current music periodicals are displayed, and a bulletin board gives information of local musical events. Adjoining is a sound-proof piano room to enable the teacher or student who is selecting music, or the music-lover who wants a few minutes of study at the piano to try out scores before borrowing.

Just beyond is the Art Room, with long French windows, a ceiling paneled in restful blue, an alcove beneath the balcony which is equipped for use of draughtsmen and artists. Between the windows are glass cases containing art reference books, and around the inner walls is the circulating collection of books and periodicals on the fine arts. The picture room, adjoining, contains the files of illustrations, clippings and 20,000 mounted pictures arranged by subject, artist, country or period, a very useful collection to teachers, students, and motion picture research workers.

The Art and Music Rooms keep in touch with the clubs of the city, suggesting programs and providing research material, post notices of musical programs and art exhibits, prepare material on symphony programs or exhibits given in the city, and aid in research work of students, teachers, art critics, motion picture producers.

## FIRST FLOOR

### CHILDREN'S AND TEACHERS' ROOMS



CHILDREN'S ENTRANCE

FROM the corridor to the Art and Music Rooms we may take the stairs leading down to the Children's Court, an open court made attractive with tree wells and stone benches and later to have a sculptured fountain. Following around the court we come to the corridor which opens into the Ivanhoe Room for Boys and Girls, on the one side, and the Teachers' Room on the other. These rooms are easily accessible from the "Children's Entrance," a doorway on the east side of the building, to be carved and inscribed with appropriate themes.

The Teachers' Room and the Room for Boys and Girls are administered under one principal and are in many ways correlated, with the practical application and illustration of educational theories through the use of books for children.

The "Ivanhoe Room" receives its name from the murals which cover the walls in a continuous frieze, between book cases and ceiling. Sir Walter Scott's story of Ivanhoe is depicted in ten climactic scenes with bold, life size figures, bringing to life the spirit of chivalry, romance, adventure, the deeds of knights and fair ladies, the days of archery contests and tournaments. Not only do the murals delight lovers of Ivanhoe with the realistic presentation of the beloved characters of the book, but they seem to speak of the many stories of enchantment and romance lying waiting in the books on the shelves. The brilliant coloring on the walls is relieved by the rich browns of the furnishings, and by the tones of the beamed ceiling painted to simulate old wood in early Norman patterns. The sturdy tables and chairs and the displays of attractive books invite happy hours of reading.

At one end of the room is the Model Library, a cozy reading room containing a reference collection of selected titles in various editions for consideration of parents, teachers, or those wishing to purchase for private or public libraries. Duplicates of most of these books are found on the open shelves for circulation.

Across the hall is the School and Teachers' Room, attractive with decorated beamed ceiling and windows opening on the library grounds on one side and on the Children's Court on the other. The material in this room is both technical and popular, of interest to parents, as well as teachers, students and writers on educational subjects. The collection contains many volumes on the history of education, and the technique of teaching, child psychology, religious education and experimental education.

The department is increasingly necessary to the teachers of the city and every effort is made to collaborate with study courses in providing copies of needed books for reference and short loans.

### LECTURE AND EXHIBIT ROOM

**F**OLLOWING the corridor through the Children's Court and turning toward the center of the building we come to the Lecture and Exhibit Room on the one side and the Patents Room on the other. Exhibits and lectures in the library are proving a popular innovation. In addition to the courses of lectures on books, sociology and current events, and the exhibits sponsored by the Library, various organizations of the city are enjoying the regular use of this room for meetings. Exhibits have been made by artists, photographers, printers, clubs and societies and the room is dated up for months in advance. These open lectures and exhibits are but a rounding out of modern library service, a part of the adult education movement in which libraries have enlisted.

### PATENTS ROOM

**O**N THE other side of the corridor is the room where is shelved the Patents Collection administered under the direction of the Science and Industry Department. These files represent the largest collection of patents west of the Mississippi, and consist of United States, British, Canadian, German and Cuban records. It is the intention of the Library Board to make this collection as complete as possible. For the present a small collection of Books for the Blind is shelved in one corner of the Patents Room.

### FOREIGN DEPARTMENT

**C**OMING to the corridor again, we proceed to the center lobby of the first floor where passages from the four streets converge. Turning to the right, we find the Foreign Department, which may also be reached by the Fifth Street entrance. This department contains a collection of 25,000 volumes in the "living languages," from modern Greek and Hebrew, Arabic, Russian, Lithuanian, Icelandic and less known languages to a representative collection of the literatures of Spain, France, Germany, and Italy. Twenty-nine languages are represented and the Spanish collection is one of the most complete in the west.

The Department endeavors not only to supply the foreign born with books in their native tongues, and to provide collateral reading for language classes in the city, but also to assist the foreigner in orientating himself in a new country, in getting in touch with his countrymen, in learning the customs of the new land of America and in being made welcome through the library, to the democratic privileges of the United States. Manuals are available in twelve different languages which instruct in the process of taking out naturalization papers. Use of other parts of the library is encouraged for those who read English. Information of adult classes in English is furnished and addresses of foreign societies, churches and interpreters kept for reference. French, German, Italian, Spanish, Danish, Swedish, Norwegian and Russian is spoken and read by the several attendants in the department and assistance in pronunciation and phrasing in several additional languages is given.

## NEWSPAPER ROOM

**R**ETRACING our steps to the lobby we cross to the rooms for reading of Newspapers and Periodicals at either side of the Hope Street terrace entrance. The Newspaper Room with the new desk and equipment, the many comfortable chairs and tables, the section with special lighting and slanting tables for use of the bound files of papers, is very attractive. Behind the desk is a blackboard chart for entering the arrival of news issues by city and date. At either side of the chart is shelving for small town papers. At the desk are drawers containing the entire loose file of daily papers from large cities, wide enough to hold two folded editions and deep enough to carry a month's dates. The newspaper racks around the sides of the room duplicate twenty-five of the larger city papers in current issues, and are conveniently planned with a mechanical device for protecting the paper from withdrawal. 192 papers are subscribed for and 104 received as gifts. The indexes published by New York Times, Christian Science Monitor and United States Daily, are valuable aids in use of the bound newspaper files.

## PERIODICAL ROOM

**T**HE Periodical Room at the other side of the entrance is a cheerful, well lighted room with many long tables, and a square alcove filled with round tables. The length of the main room is filled on one side by the magazines in cases for library reading and on the other side with slanting shelves containing the circulating copies of recent issues. Titles number 1583, though the periodicals of a special nature are kept in the departments to which they naturally belong. Reference work requiring bound volumes is handled from the Reference Room above.

In the Mail Room connected with the Periodical Department is handled all incoming mail (as many as 136,000 pieces are received annually). All branch subscriptions are cared for and all second class mail is received and distributed by this department. Bindery records of periodicals and newspapers are kept, missing numbers of magazines for bound files for both Central Library and Branches, are supplied. Annual orders are assembled and prepared, magazines prepared for circulation, discards cared for.

## BINDERY

**T**HERE remains on this floor, on Flower Street or the west side of the building, the Book Bindery Department which covers a number of activities, in mending and repairing books for the entire system, in preparing books for the bindery, in binding pamphlets, and sheet music. The greatest care is exercised in judging books for repair, for discard or for bindery value, and in caring for the valuable reference books in the various departments. Two traveling book repairers are kept busy at the branches, making weekly visits at each branch, mending books and preparing those beyond mending for the bindery, and the Principal of the department cares for repairs of twelve of the larger branches. To the equipment of the bindery has been added a cloth roll stand which obviates the necessity of lifting the heavy rolls, a large hand cutter, a cabinet for cutter and paste barrel, shelving for caring for books in preparation for the bindery or for return to departments. Last year's records show 59,359 volumes prepared for the bindery, 5,010 pamphlets and pieces of sheet music bound, and 55,624 volumes repaired.



BOARD ROOM

### THIRD FLOOR

**T**AKING the elevators to the third floor, we cross the corridor to the Board Room, a dignified, sunny room with long French windows, appropriately but simply furnished with tables of antique pattern, chairs upholstered in a blue that matches the border of the hand-woven rug, drapes that harmonize with the furnishings. The five members which constitute the Board of Library Commissioners are appointed by the Mayor for a term of five years, with opportunity of re-appointment.

To the present Commissioners, with the exception of E. N. Martin, recently appointed to fill the vacancy made by the death of Vice-President Frank Hervey Pettingell, has fallen the exacting but satisfying task of the erection of the Central Library building. Together with the librarian, Everett R. Perry, who since leaving the New York Public Library in 1911, has worked steadily toward the acquiring of a Central Library building for Los Angeles, these four Commissioners—Orra E. Monnette, Reverend Francis J. Conaty, Mrs. J. Wells Smith, and Mrs. Otto J. Zahn, have brought the dream of years to fulfillment.

Since the awakening of interest in the Bond Campaign of 1921 to the final dedication of the Los Angeles Public Library, July 15, 1926, an untiring effort on the part of the Library Board, Librarian, and staff members has been directed toward the successful accomplishment of a building planned and equipped for service and liberal education.

The Library Commissioners meet in weekly sessions with the Librarian to direct the administrative and financial affairs of the library. In addition to attending these weekly meetings the members serve on various committees for consideration of special phases of library work.



LIBRARIAN'S OFFICE

### LIBRARIAN'S OFFICE

**A**T ONE side of the Board Room is the Librarian's office to which entrance is made through the General Office. Appointments with the Librarian are made by the Secretary to the Board or the Librarian's stenographer. At the other side of the Board Room is the office of the Second Assistant Librarian, who aids the Librarian in matters pertaining to the Central Library. Adjoining is the office of the First Assistant Librarian in Charge of Branches.

### BRANCHES DEPARTMENT

**T**HE Branches Department occupies a suite consisting of offices of the Principals of Branches, Principal of Children's Work, general branch office, work rooms, stock rooms, shipping rooms, headquarters of Stations and Inter-Library Loans.

The forty-five branches are divided into three sections of fifteen each, the first two grouped by size and circulation, the last group including outlying branches such as those of Wilmington, Venice and the San Fernando Valley. The first group is under the First Assistant Librarian, the second group under the Principal of Branches, Second Division, the third under the Principal of Suburban Branches, and all under the general direction of the First Assistant Librarian.

From the shipping room new books, bindery books, supplies and magazines are sent out to all the branches, three deliveries a week to larger branches and one delivery a week to smaller and outlying branches. Two automobile trucks cover five hundred miles a week in this delivery service.

Communities not populous enough to justify branches are served by deposits or stations, consisting of loan collections varying from fifteen to 1,000 volumes placed in

a school, store, club, church, factory, engine house or institution under the care of a local custodian and sponsored by an individual or organization. Books are exchanged frequently and monthly supervision is given by a member of the Stations Department. Stations average seventy in number and circulate as many as 161,000 volumes in a year.

The Inter-Library Loan Department is in charge of lending books from the main library to branches, from one branch to another or from the Los Angeles system to other libraries, on request. This department handles an average of 100 requests a day.

The Branches Department reports 70 per cent of the entire circulation for 1926.

## WORK WITH CHILDREN

THE Principal of Work with Children, whose office adjoins the offices of Principals of Branch Divisions, supervises the work of thirty-eight Children's Librarians in the Branch system. Meetings are held every two weeks, when policies and methods are discussed, children's books are reviewed and ordered by the Children's Librarians, and practical phases of children's work are presented.

Profitable and cooperative relationship between the city schools and the public library has been worked up by this department. The course of study of the public schools includes a certain number of hours of instruction in the use of the library for all classes from the third grade to the junior high school. In addition to giving these lessons in the use of the library, the Children's Librarians hold classes in appreciation of books, give story hours, encourage discussion of books by boys and girls, form book clubs, and aid in direction of reading among clubs already organized. Last year's report records 2,940 classes reaching 32,690 children. The Principal of Children's Work endeavors to organize rather than to standardize the work of the Children's Librarians. Originality in methods of presentation of library instruction and of appreciation of books is encouraged. The bi-weekly meetings serve as a clearing house for exchange of ideas.

A plan of discriminating book evaluation has been worked out both for the benefit of the system in forming a basis for book ordering and for the individual librarian in becoming better acquainted with her books. With each Children's Librarian responsible for a class or type of books, three grades of "Minimum Essentials" have been listed for three sizes of branches. The best of each class is chosen, editions carefully evaluated and the list accepted as a basis for future orders or replacements.

## LIBRARY SCHOOL

IN THE northeast corner of the third floor is the suite occupied by the Library School, consisting of faculty offices, lecture room, study room and typing rooms. The lecture room, seating fifty, has on the shelves the collection of editions, children's books and books on printing, publishing and bookselling. The study room, equipped with thirty-five specially designed students' desks, fitted with catalog drawers and vertical files, and with individual book shelves matching the desks, is a delightful sunny room facing on two streets. Shelves lined with the well rounded collection of volumes and pamphlets relating to libraries, files of reports of American and foreign libraries, and library periodicals, provide reference material.

Beginning as a training class in 1891, the course of instruction has been steadily developed and systematized. Since 1918 the Los Angeles Library School has been an accredited member of the Association of American Library Schools.

The school gives a basic nine months' course which prepares for all types of library work. Elective courses in cataloging, children's work, story telling, work with schools, reference and branch administration are offered for those who wish to specialize. There is also a two months' course which prepares for junior attendant positions in the Los Angeles Public Library. The various departments and branches of the library serve as laboratories for practice work which supplements the class instruction. The Library School has a definite share in the work of the library and reflects the new currents of thought in the library world.

Across from the Library School are the business offices of the Accountant and the Purchasing Agent.

Returning to the side of the building occupied by the Board Room and Librarians' Offices, passing the General Office and the office of the Building Superintendent, we come to the Order and Catalog Departments.

### ORDER DEPARTMENT

**A**N L-shaped room with windows on two sides is the Order Department, filled with the never-ending flow of incoming and out-going books, the humming activity that accompanies the handling of 500 books a day, the annual purchase of 120,000 books, pamphlets, maps and music, and the yearly expenditure of some \$210,000.

Weekly book review meetings are held under the direction of the Order Department, when books received on approval from the leading publishers, are reviewed by Branch Librarians and Department Principals, and orders based on the reviews are placed. From forty to sixty books are reviewed and as many as fifty to one hundred copies of popular titles are purchased. A system of replacement orders is arranged so that branches and the central library order the same title at the same time.

The Department acts as a connoisseur of old books, an expert on reference aids, as a prophet foretelling the probable popularity of new books, an evaluator of gifts made to the library, and a buyer who knows local and world markets. Occasional rare "finds" and the building up of a valuable reference collection are among the joys of the book-buyer made possible through an increased book fund and the growth of the library.

### CATALOG DEPARTMENT

**A** DOOR opens from the Order Department into the Catalog Department, a long room on the west front of the building, overlooking the park-like grounds of the library, and opening at one end on a roof promenade. Restful and orderly is the appearance of the room, with walls tinted in warm grey, the cork tile floor-covering harmonizing with the rows of walnut desks, and neutral drapes at the windows softening the light.

The inner wall with doors opening on the corridor is lined with the filing cases for shelf-list, official author and subject cards, Library of Congress proofs, etc. The outer wall between the windows is divided into compartments for the senior catalogers. Down the center are two rows of desks and ample space for book trucks. A glass partition forms an office for the Principal and at the opposite end is the Multigraphers' Room where all form cards and blanks of the library are multigraphed, and many book lists or publicity dodgers set up.



CATALOG ROOM

The Catalog Department receives the books from the Order Department, classifies, catalogs and prepares them for reference or circulation in the department or branch for which they were ordered. The organization provides for the division of responsibility both in classification and cataloging between the senior catalogers, each with a junior assistant. Each senior has a certain class of books for which she is responsible. She keeps in close touch with the department which administers subjects in this class and thus tends to become a specialist in her line.

The Department handles some 120,000 volumes in the course of a year, including the more difficult cataloging of music and foreign books (twenty-nine different languages are represented). Classification and cataloging is done here for the entire library system, including the public catalog in the Rotunda, ten departmental catalogs and forty-five branch catalogs.

### SHELF DEPARTMENT

**O**PPPOSITE the Catalog Room is the office of the Principal of the Shelf Department and the Photostat Room. The Shelf Department takes care of deliveries of books from one department to another, daily deliveries from the Bindery and the Catalog Departments, returns books from the general receiving desk to the various reading rooms, reads shelves, brings books and bound magazines from the closed stacks for readers, and has charge of the inventory of books which is completed every two years.

Photography and photostat work is under this Department. A Photostat has been installed for reproduction of material in the Library such as, maps, plans, patent records, heraldry devices, pages or plates of reference books, proving a valuable method of extending the usefulness of the Library collection. Orders for copies of needed material are left at the desks of the reading rooms and a nominal charge is made to cover the expense of materials used.

## STAFF SUITE

THE staff suite completes the third floor, with locker rooms, rest rooms, an Assembly Room for sectional meetings, a well-equipped Cafeteria Kitchen and Dining Room where two meals a day are served, and a Recreation Room for a quiet hour in off-duty periods, or for small staff gatherings.

This completes a circuit of the building except for the store rooms in the basement, the public check rooms, rest rooms, and public telephones on the first two floors, and the tower where visitors are taken on specially conducted tours for a bird's-eye view of the surrounding city. An aeroplane has furnished us the sky-view of the Library and grounds covering 5.12 acres, showing the location of the Library in the heart of the city and reminding us of Mr. Goodhue's prophetic words:

"I would make of the Los Angeles Library a charming oasis hemmed in by its lines of busy, too busy streets."



AEROPLANE VIEW  
LIBRARY AND SURROUNDING BUILDINGS

# Points of Growth in the History of the Los Angeles Public Library

- 1872 Los Angeles Library Association formed at a meeting held in the old Merced Theater, with Governor Downey presiding. Life memberships at fifty dollars, annual dues five dollars.  
Reading rooms opened in the Downey Block at Temple and Spring, with a few hundred books and magazines loaned by citizens.
- 1874 An enabling act provided for small public appropriation through taxation. Gifts and benefit programs added to the maintenance fund and book collection.
- 1878 First Board of Regents appointed by the Mayor.
- 1889 New City Charter provided for a Board of Directors in place of Regents, who were to have entire control of the administration and finances of the Library. A \$10,000 book appropriation made.  
Collection of 6,000 volumes removed from the Downey Block to rooms in the City Hall. Subscription members numbered 132. Subscription fee reduced. During six years of rapid growth, the collection was classified and catalogued. Reference Department organized. First training class held. Books in 1895 numbered 42,000.
- 1891 Subscription fee removed. Library supported by municipal appropriation and gifts.
- 1902 New City Charter granted library revenue 4 mills on the dollar of taxable property, and placed library employment under Civil Service jurisdiction.
- 1906 Moved to Homer Laughlin Building at Third and Hill; four rooms, storage space and roof-garden reading room; collection of 120,000 volumes.
- 1908 Removal to Hamburger Department Store Building at Eighth and Broadway. Growth of collection and departmental work hampered by lack of reading rooms and working space.
- 1914 Four upper floors of Metropolitan Office Building at Fifth and Broadway, leased and specially designed for departmental rooms, main charging desk, and single entrance, open shelves and work rooms.
- 1918 Library revenue increased from four to five mills on the dollar.
- 1921 First Bond Issue carried for \$2,500,000 for Central Building and Branches.
- 1922 Normal Hill site deeded to the Library Board by the City. Architects appointed: Bertram Grosvenor Goodhue, Architect; Carleton Monroe Winslow, Associate Architect.
- 1923 Bond Issue of \$500,000 carried for purchase of Flower Street frontage.
- 1924 November, ground broken for foundations of the new building.
- 1925 New City Charter granted an increase from five to seven mills on the dollar. May 3rd, the corner-stone of the new building laid.  
June 5th, Branch Library Bond issue of \$500,000 voted.

1926 June 30, at time of removal to new building:

Books in Library system.....	643,977
Annual circulation.....	5,521,889
Branches and Sub-branches.....	45
Deposit stations.....	72
Registered borrowers.....	231,799

July 6, new building opened to the public.

July 15, formal dedication of the Los Angeles Public Library.

Site: Bounded by Fifth Street, Grand Avenue, the termination of Hope Street, and Flower Street; 5.12 acres.

Cost: \$2,300,000 including equipment and furniture, exclusive of site.

Construction: Reinforced concrete, surfaced with stucco with limestone incorporated at entrances.

Dimensions: Three-story main building.....	200 ft. x 239 ft.
Two-story wing.....	89 ft. x 129 ft.
Square tower.....	188 ft. in height

Present book capacity.....1,212,500

Floor space..... 260,000 sq. ft.

Cubical contents.....4,750,000 cu. ft.

Architects:

Bertram Grosvenor Goodhue.

Carleton Monroe Winslow, Associate.

Successors to Bertram Grosvenor Goodhue.

Carleton Monroe Winslow.

Bertram Grosvenor Goodhue Associates.

Sculptor: Lee Lawrie.

Mural Painter: Julian E. Garnsey.

Compiler of Inscriptions: Dr. Hartley Burr Alexander.

