

# GLENDALE REGISTER OF HISTORIC RESOURCES NOMINATION FORM



## 1. Property Information

|   |   |  |
|---|---|--|
| Street Address: 222 E. Harvard Street   |   | Zip: 91205                                       |
| Assessor's Parcel Number(s): 5642-013-911   |   |  |
| Tract:  | Block:  | Lot(s):  |
| Year Built: 1973 <input checked="" type="checkbox"/> Factual <input type="checkbox"/> Estimated | In Original Location <input checked="" type="checkbox"/> Moved <input type="checkbox"/> |  |
| Architect (if known): Marvin Taff for Welton Becket and Associates                              |   | Builder (if known): Samuelson Bros. Constructors |
| Architectural Style: Brutalist  |   |  |
| Historic Name of Property (if any): Glendale Central Library                                    |   |  |
| Original Use: library   | Present Use: library  |  |

## 2. Owner Information

|  |
|--|
| Name(s): City of Glendale                                |
| Street Address (if different): 613 E. Broadway, Room 200 |
| Phone Number: (818) 548-4844                             |
| Email Address:   |

## 3. Previous Owners/Occupants

Provide earliest to most recent | Use "unknown" for periods of uncertain occupancy | Attach additional page if needed

| Name             | Occupancy Dates |
|------------------|-----------------|
| City of Glendale | 1973 - present  |

#### 4. Alteration History

Provide earliest to most recent | For 'Basis,' indicate information source (permit, physical evidence, documentary evidence)

| Date    | Alteration  |
|---------|---|
| 1992/93 | Interior remodel, Charles Walton Associates, including: construction of stair from southwest corner of main reading room to second floor; revised entry and circulation at main (east) entrance; interior alterations and new furnishings.  |
| 2015/17 | Exterior/interior remodel, Gruen Associates, including: new entryways and stairs at north and south facades; closure of east entry; infill of sunken seating area at east side of building; construction of new stairway at southeast corner of main reading room and new elevator at west side of the room; reconfiguration of administrative offices and other spaces |
| Pending | Remodel of children's room and construction of new teenspace designed by Johnson Favaro   |
| Pending | New Central Park landscape plan at east and south sides of library, SWA Group, including: revisions to landscaping and parking areas  |

#### 5. Proposed Designation Criteria

Check one or more – provide information supporting each chosen criterion in the Statement of Significance (Section 7).

☒ **Criterion 1**

The proposed historic resource is identified with important events in national, state, or city history, or exemplifies significant contributions to the broad cultural, political, economic, social, or historic heritage of the nation, state, or city.

☐ **Criterion 2**

The proposed historic resource is associated with a person, persons, or groups who significantly contributed to the history of the nation, state, region, or city.

☒ **Criterion 3**

The proposed historic resource embodies the distinctive and exemplary characteristics of an architectural style, architectural type, period, or method of construction; or represents a notable work of a master designer, builder or architect whose genius influenced his or her profession; or possesses high artistic values.

☐ **Criterion 4**

The proposed historic resource has yielded, or has the potential to yield, information important to archaeological pre-history or history of the nation, state, region, or city.

## 6. Architectural Description

Provide a physical description of the property, its setting, and its character-defining features.

### *Exterior*

The Glendale Central Library represents the city's purest expression of the Brutalist architectural style, is one of the finest examples in the region, and stands on its own when compared to other high-quality examples found around the world. The large rectangular volume contains 92,000 square feet laid out over two primary levels, with a partial lower level that daylights at the west side. The long north façade runs along E. Harvard Street and the corresponding south façade now overlooks the Adult Recreation Center and the construction site of the future Armenian American Museum and Cultural Center. The east and west facades are shorter and respectively face Louise Street and an alley. Due to the building's siting, all four facades are highly visible.

In keeping with its style, the exterior walls are of unfinished poured-in-place concrete with large exposed aggregate and vertical and horizontal joint lines that break the walls into rectangular and square panels and horizontal bands that help provide scale to the monumental exterior. The combination of the panels, concrete texture, and regularly spaced round tie holes (which result from the metal ties that held the concrete formwork together during construction) helps break up and visually lighten the apparent mass of what otherwise could be overwhelming, monotonous walls. The use of glass also contributes to this effect and the solid-void relationship at all facades creates lively rhythms that are also expressive of the various interior uses. The same is true of the various cantilevered volumes that project from different locations at each façade, some adding diagonal grace notes that provide counterpoint to the otherwise orthogonal building.

While all four facades are unique and might feel random to a casual observer, there is a clear rationale that allows the exterior walls to reflect the various interior uses. Ultimately, the complex design is best understood by breaking the building down into three sections: the taller central volume flanked by the somewhat shorter east and west wings. The center volume has always contained the double-height main reading room (now called the Great Room) as well as a second-floor mezzanine at the south that links the wings at each side. The roof at the north façade features a tall "cornice" with a deep projecting cantilever that features a "waffle grid" of large square coffers at its soffit. This structural feature extends into the interior, forming the entire second-floor roof/ceiling assembly and allowing for wide spans between the columns. Around the building perimeter, several other areas have second-floor volumes that cantilever out beyond the first-floor walls. These have a similar feature, but with smaller coffers at their underside that also establish the structural relationship between the first-level ceilings and second-level floors.

A rehabilitation project completed in 2017 relocated the building's public entrance from the east façade to two new wood-framed entry portals at the center of the north and south facades, allowing patrons to enter directly into the Great Room. This area's north wall is composed of large glass panels of varying sizes set in a gridwork of vertical and horizontal concrete beams and columns. The module of the glass

units corresponds to the joints of the concrete panels of the adjoining wings, creating a strong visual continuity across the facades. This pattern is repeated at the first floor of the south façade. At the second floor, where the mezzanine once contained the executive offices, a cantilevered volume projects to the south and features a concrete brise-soleil with downward sloping horizontal fins that shield the curtain wall windows behind them from the sun. Originally the base of these two areas featured deep planters, which were removed for the 2017 rehabilitation and replaced with new concrete steps and ramps to allow access to the new entry points.

The north and south facades of the east wing are windowless and feature a deep second-floor cantilever at the north, corresponding to the Children's Room, and a shallower one at the south that reflects the location of the auditorium, which does not require windows. The east façade of this wing is more dynamic, featuring some of the building's most interesting geometries. Light is brought into the second-level Children's Room via four cantilevered trapezoidal forms that have large windows on their northeast-facing angle. These project partially over and partially shield what were originally the main entry doors and plaza. The latter featured a sunken seating area around a large tree that was infilled, with the tree intact, in 2017 in a reversible manner. Toward the south, a fully glazed staircase cantilevers from the rectangular volume of a concrete elevator shaft. The contrast of the horizontal landings and diagonal stair runs snaking between the first and second floors gives this feature an almost playful quality.

The west wing adds several features not seen at the other parts of the building. This volume is three-stories high, with the above-grade, lower-level walls featuring long ranks of tall rectangular windows set between relatively narrow concrete columns. These windows span the entire north wall, which also includes an entry door for employees, and wrap the corner to stretch across most of the west façade. The first floor of this wing is raised above and features regularly spaced rectangular projections with shed roofs that slope downward from the building wall. Narrow windows on each side have angled heads following the line of the roof and bring light into the study carrels located inside each cantilevered bay. These bays also wrap from the north façade to the west. At the west façade, tall triangular projections that extend from the first floor to the otherwise windowless second floor are interspersed between pairs of the lower bays. Each has a large square window at each level on the diagonal wall facing northwest. The south end of this wing has several more utilitarian features, including a loading dock, ventilation grills for an interior mechanical room, and two low rectangular concrete volumes, one attached (a later addition) and one free standing (original), that house HVAC units and trash rooms.

### ***Interior***

Because the Central Library is publicly owned and many of its spaces are open to patrons, most of these areas will be under HPC design review purview if the building is designated. The interiors have been remodeled twice over the years: first by Charles Walton, architect of the Brand Library Art Center, around 1990-93 and then during the major rehabilitation project designed by Debra Gerod of Gruen Associates in 2016-17. For the latter project, Peyton Hall of Historic Resources Group served as the preservation consultant and all work was reviewed and approved by HPC. The project received a 2018

Preservation Award from the Los Angeles Conservancy, which noted that the library was “reinvigorated as a lively space for the community with respect for its history.”

Original features include the “waffle grid” ceilings that remain throughout the building and the overall layout of several spaces, including the Great Room, Children’s Room, and several stack areas are largely unchanged. Square concrete columns and beams are found throughout the building. There is also some original woodwork, including the railings at the areas overlooking the main reading room and at the east stairway, the tall grilles in front of several ventilation panels, and the half-column air registers that are usually placed next to the concrete columns. The flooring and furnishings have been changed several times. The loss of the original mid-century furniture and cabinetry is particularly unfortunate, though such moveable furnishings are generally not protected by historic designation. Seating and tables by Herman Miller and Knoll, including some designed by the great Eero Saarinen, are now lost. Most regrettably, a groovy card catalogue consisting of six free-standing wood cabinets raised on narrow legs that were arrayed around a hexagonal wood table for perusing catalogue drawers was gone by the time of the Walton remodel. These were designed by noted Danish American designer Jens Risom and hopefully found a good home for their post-digital years. Speaking of analog, the giant glass clock that was originally located behind the reference desk in the main reading room, and is perhaps the library’s most iconic interior feature, was relocated to the second-floor landing of the elevator that was added to this area in 2017.

### ***Alterations and Integrity***

The primary exterior and interior changes made since the original construction include:

#### Exterior

- New entry doors and wood portals at the north and south facades
- Removal of planters at the base of the north and south facades of the main reading room and construction of new entry ramps, stairs, and landings
- Reconfiguration of staff entrance at lower level of north facade
- Removal of east entry doors and replacement with utilitarian emergency exit doors and glass infill
- Infill of sunken seating area in front of the former east entrance
- Construction of mechanical/trash structure adjacent to the loading dock

#### Interior

- Removal of stairway at southwest corner of main reading room that was added during the Walton remodel (originally, the primary public access point to the second floor was the stairway and elevator at the east side of the building)
- Construction of new stairway at the southeast corner of the main reading room added during the Gruen remodel
- Construction of new elevator in the main reading room and relocation of glass clock to its second-floor landing

- Insertion of several shear walls to improve seismic safety, which were designed to avoid interrupting the visual flow of the spaces where they occur to the greatest degree possible
- Removal of most of the short stairs between the west side of the main reading room and the somewhat raised floor level of the stack area in the west wing; construction of new accessibility ramp and seating in this area
- Reorganization of many interior spaces and functions, including circulation and reference desks and processing areas and construction of new features such as ReflectSpace, SoundSpace, and MakerSpace during the Gruen remodel
- Removal of the executive offices at the south side of the central portion of the second floor to create an open reading area (this space is proposed for conversion to an area focused on teenager, which will return a fully glazed wall similar to the one at the former offices)

### ***Character Defining Features***

The building's character defining features include:

#### Exterior

- Overall blocky massing broken into three distinct sections
- Concrete walls with decorative joint pattern, exposed aggregate, and unfilled tie holes
- Fixed windows of various shapes and sizes set within openings in the concrete walls
- Glazed curtain wall at the second floor of the central portion of the south façade set behind a concrete brise-soleil
- Projecting cornice over the central portion of the north façade with large square structural coffers at the soffit
- Cantilevered second-floor volumes at portions of the north, east, and south façade with smaller square structural coffers at the soffit
- Elevator shaft and wrapping staircase at the east façade
- Sunken seating area in front of the east façade (previously infilled in reversible manner)

#### Interior

- Coffered ceilings at first and second floors, with smaller coffers at the first and larger ones at the second
- Placement of light fixtures within the coffers
- Large open volume of the main reading room
- Concrete columns and beams (throughout)
- Mezzanine at the south side of the second floor linking east and west wings
- Open area at the west wing overlooking the main reading room floor
- Heavy wood railings at previous two areas and at east stairwell
- Vertical wood-clad air registers adjacent to columns and other areas throughout building
- Wood slat ventilation grilles at various locations

- Glass clock now located at the second-floor landing of the main reading room elevator

Despite the alterations at the exterior and, especially, interior, the scale and complexity of the building allow it to continue to retain a high degree of integrity with regard to its location, design, setting, materials, workmanship, association, and feeling.

## **7. Statement of Significance**

**Provide a historic narrative relating the development and use of the property. Include a separate discussion of how it meets the Designation Criteria indicated in Section 5.**

### ***Glendale Central Library***

Since its inception in 1907, the Glendale Public Library has been a critical part of the city's cultural life. From a modest beginning, the library system now has eight branches arrayed across the city, with the Glendale Central Library serving as the concrete nucleus around which the others orbit. Over time, the system has shared a trajectory with libraries around the world, morphing from repositories dedicated to reading, research, and quiet contemplation to today's libraries that serve as dynamic spaces for community engagement that still retain those earlier qualities. This shift is highlighted by the relatively recent expansion of the library department's official name to Glendale Library, Arts & Culture (LAC). It is also manifested in the goals and results of the Central Library's award-winning 2016-17 rehabilitation project, which helped broaden the scope and scale of the library's offerings to the community.

The Central Library building at 222 E. Harvard Street is a magnificent product of its time that has successfully embraced the myriad changes that are required of today's modern libraries. This month, March 2023, marks the 50<sup>th</sup> anniversary of the building's 1973 opening. Its role as one of the city's most important buildings has only grown through each of the subsequent five decades. Its value to residents comes from both its role in Glendale's social and cultural life and the excellence of its Brutalist-style architectural design by Welton Becket and Associates. The South Glendale Historic Resource Survey identified the building as eligible for the National Register of Historic Places, the California Register of Historical Resources, and, as presently nominated, the Glendale Register of Historic Resources. City staff believe it is eligible under two Glendale Register designation criteria, which are discussed individually below.

### ***Criterion 1***

***The proposed historic resource is identified with important events in national, state, or city history, or exemplifies significant contributions to the broad cultural, political, economic, social, or historic heritage of the nation, state, or city, and retains integrity.***

The Central Library has helped shape the lives of Glendale residents and users from outside the city since it opened in 1973. Its impact over the years is inestimable, but the expanding scope of its educational

mission and services indicates a receptive and growing audience. From children's story time sessions to presentations and performances in the auditorium to literacy and language programs that help new immigrants gain a foothold in their new world, the Central Library building is undoubtedly one of, if not the, most important buildings contributing to the cultural and social heritage of the city.

The following statement from Nicole Pasini, Assistant Director of LAC, highlights how today's Central Library plays a deep and meaningful role in the life of city:

LAC and the Central Library contribute to Glendale's quality of life by meeting the ongoing educational and cultural needs of the community. Through its many collections, programs and services, the Central Library leads LAC in encouraging adult and early childhood literacy, serving as a vital center for civic engagement and community gatherings, bridging the digital divide, and offering a place that anyone can visit to work, study, connect with others, or simply reflect.

These collections, programs and services have expanded beyond the offerings of the 1973 Central Library. Library cardholders may borrow from a massive collection of books, movies, and music for all ages in English, as well as in Armenian, Korean, Persian, Russian, and Spanish. The Central Library checked out over 438,000 items in FY21-22, accounting for 59% of physical circulation. However, LAC also offers an expansive online collection of over 1.8 million items – and growing – including eBooks, streaming movies and music, digital newspapers and magazines, research databases, online classes, self-paced learning platforms, and more. The community used 1.5 million physical and digital items from the library's collection in FY21-22, and half that use was online.

Access to technology and the internet is a key part of LAC's services. The Central Library offers high-speed WiFi and public computers, as well as laptops and hotspots the community can check out and use at home. LAC uses the Central Library to present programs and services for all ages, including story times that boost early literacy and learning; author events and reading challenges; adult literacy tutoring and ESL classes; and workshops and events that touch on everything from basic computer skills and mental health, to dance and art. The Central Library's MakerSpace provides access to sewing machines, 3D printers and other tools and tech that allow community members to experiment, create and learn hands-on. The SoundSpace enables the community to learn about sound recording and record their own music, podcasts and more.

The ReflectSpace gallery added in 2017 is an exhibition space designed to explore and reflect on genocides and human and civil rights violations. From the perspective of the Historic Preservation Commission, the Glendale History Room (formerly Special Collections) is likely one of the building's most important features. Featuring books, photographs, maps, early newspapers, city records, and a range of ephemera, it is a deep resource for those interested in the city's history.

Looking back at the building's early reception suggests that its importance was clear from the beginning. In E. Caswell Perry and Carroll A. Parcher's *Glendale Area History* (1981), the authors focus on the



dramatic change from the conditions of the previous main library (which is discussed at the end of this section):

It has storage capacity for 400,000 books, plus facilities for films, microfilms, periodicals, pamphlets, charts and maps, and an auditorium and art gallery. It has four and a half times the floor space of the old library. More important, perhaps, it offers the latest in functional, flexible interior arrangement, allowing for future shifts and adjustments in service facilities as the library's main library collection grow. The décor and choice of furnishings are attractive, especially in the provision of comfortable, informal, lounge reading areas. There is also ample provision of special study carrels, as well as regular reading room equipment. Lighting is ultra modern, and sound control is evident not only in the sound-absorbing material used in the building but also the housing of noise makers such as typewriters and coin operated photocopiers in special rooms.

The 2017 rehabilitation was largely an effort to better knit the library into the fabric of a changed city. The car-centered site plan of 1973, with the east entrance oriented toward the parking lots wrapping the east and south facades, was seen in hindsight as poor urban design. The most prominent façade along Harvard was impervious to users and stood as a long, gray box, striking but rather unfriendly. Fast forward to 21<sup>st</sup> century Glendale, which saw the revitalization of downtown through the construction of the American at Brand, the Museum of Neon Art (MONA), thousands of new residential units, and the ongoing reconception of Maryland/Artsakh Avenue just north of the library as an arts and entertainment district. By shifting the entry points to both the north and south facades, the building became more porous and pedestrian friendly. Patrons enter into the airy and bright Great Room instead of the previous procession past the circulation desk and restrooms. By having two entrances, the library suddenly was integrated into downtown rather than sitting to its side. The new north-south axis puts the library in line with the arts district and the upcoming Armenian American Museum. The east-west axis connects the library to Brand Boulevard and the Americana through the MONA paseo, which was planned specifically with the library remodel in mind. The Central Library has become a social hub that better serves its diverse patronage and helps build a growing sense of community.

In conclusion, the Glendale Central Library is an important force in enhancing the quality of life for city residents and visitors and has consistently been at the forefront in adapting to the ever-changing role that libraries play in their communities. It has clearly made significant contributions to the social and cultural life of the city that rise to a level that makes it eligible for listing in the Glendale Register under Criterion 1.

### **Criterion 3**

***The proposed historic resource embodies the distinctive and exemplary characteristics of an architectural style, architectural type, period, or method of construction; or represents a notable work of a master designer, builder or architect whose genius influenced his or her profession; or possesses high artistic values, and retains integrity.***

Brutalism is a hard style for many people to appreciate, let alone love. Somehow, however, the Glendale Central Library has earned the respect of its community and one rarely hears the sort of negative viewpoints that can often presage the insensitive remodeling or demolition to which many other specimens in the United States and beyond fall victim. It has also been recognized beyond our community. The Los Angeles Conservancy includes it among the county's most significant expressions of Modernism on its Curating the City: Modern Architecture in L.A. website. Christopher Hawthorne, former architecture critic for the *Los Angeles Times* wrote in a short 2011 appreciation that:

With its mute concrete exterior and angular, battlement-like windows, the library reflects an interest in the tough-minded offshoot of late modernism known as Brutalism. For that reason alone the library stands out in Southern California, where significant Brutalist designs are relatively rare (and thank God for that, many who detest the style would tell you).

As a rare specimen of the style, it automatically became one of the city's most distinctive buildings. In fact, it may be the only pure example in Glendale since the two other known examples, the Municipal Services Building and the Rice House, both listed in the Glendale Register, are more hybrid in their merger of Brutalism's massive unfinished concrete forms with the finer-grained, less opaque detailing of other strains of modernism (New Formalism and the International Style, respectively).

For the record, the style's name did not originate in some people's sense that the buildings are brutal or assaultive. It is largely derived from its primary material: unfinished concrete. In France, where Le Corbusier became one of the progenitors of the style, the material translates as "raw concrete" or *beton brut*, with "brut" meaning "raw." This led to the English terms Brutalism and Brutalist, which perhaps playfully accepted the common perception of this aggressive-seeming style.

The conclusion of Hawthorne's essay may get to the root of Glendale Central Library's positive public perception:

...the closer you get, the more the library's aggressive posture reveals itself as something of an act. This is particularly true once you walk inside, where the sunny double-height main reading room is overlooked on three sides by a mezzanine, and where the design is more humane than brutal. The building is a sheep in wolf's clothing.

Despite their dominant shared material (though brick, stone, and wood are sometimes also incorporated), individual Brutalist buildings display a remarkable variety of expressive, usually monumental, sculptural forms that can only be provided by the plastic and structural qualities of poured-in-place reinforced concrete. This may be why many world-class architects have appreciated the design freedom afforded by the style, including Le Corbusier, Allison and Peter Smithson, Louis Kahn, I.M. Pei, Marcel Breuer, Tadao Ando, and Paul Rudolph.

Welton Becket and Associates, the firm responsible for the Central Library, did not specialize in the style but joins this elite group in terms of the quality of its work over the years. Its lead designers were adept in applying numerous variants of 20<sup>th</sup> century modernism to the many major projects that helped

transform the look and feel of mid-20<sup>th</sup> century Los Angeles, including the Capitol Records building, Cinerama Dome, Santa Monica Civic Auditorium, the Music Center, the master plan for Century City, and hundreds of other works in the US and around the world.

Becket founded the firm in 1949 after the death of his former partner Walter Wurdeman, with whom he designed many notable buildings including the amazing, now lost, Pan Pacific Auditorium and Bullock's Pasadena (now Macy's). Becket's firm became one of the largest in the world at the time of his death and also helped define the type of "corporate modern" firms that proliferated in the post-WWII era, including Skidmore, Owings & Merrill, Pereira & Luckman (individually and together), and Albert C. Martin & Associates. These firms were notable in having many different architects whose designs were subsumed by the corporation and whose names have only been resurfaced in recent decades.

Marvin Taff, FAIA was one of these architects who toiled somewhat anonymously, at least to the public, under the corporate umbrella. His design for the Glendale Central Library, however, speaks for itself in terms of his personal skill and creativity. Not much is known about his career, but he was obviously respected by his peers, receiving the honor of becoming a Fellow of the American Institute of Architects. Several smaller-scale residential projects available online show his facility with mid-century post-and-beam design. A 1957 graduate of the USC School of Architecture, he was presented with the school's Architectural Guild Award in 2002, joining a very impressive list of fellow recipients. He left Welton Becket and Associates after Becket's death and started his own firm, Marvin L. Taff Architects & Engineers. In 1976, he went on to co-found the Los Angeles office of Gensler, which is now the largest architectural firm in the world.

In a recent conversation, the now-retired Taff indicated his deep appreciation that the Central Library may be listed in the Glendale Register. He also emphasized that credit for the building should be shared with Director of Libraries, Jack Ramsey, whom he indicated was highly influential in the final program and design. Others involved in the project included Don Jung, of Fong, Jung, Nakaba, Landscape Architects, contractor Samuel Bros. Constructors, millwork by Scandia, and furniture by Knoll, Herman Miller, and Hiebert of Torrance. The total cost of the library was \$3,095,485.

The Glendale Central Library is both distinctive and exemplary in its application of the Brutalist style. Its architectural significance extends beyond the boundary of Glendale and it has been recognized as a regionally important example of the style. It is also an important example of reinforced concrete construction technology, and the workmanship and detailing of the building's forms and surfaces are of the highest quality. Finally, though not enough is known about Marvin Taff's individual projects and career at this point, the output of Welton Becket and Associates clearly lifts the firm into the category of "master architect" that influenced the profession (despite not quite conforming to the grammar of the designation criterion). For these reasons, the Glendale Central Library is eligible for listing in the Glendale Register under Criterion 3.

### ***Background History of the Library***

Establishing a public library was critical to the early founders of Glendale. Even before the city's official

recognition as a city in 1906, the Tuesday Afternoon Club (TAC) paved the way to creating a civic institution dedicated to the betterment and education of the nascent city's population. The club was composed of a group of prominent women who recognized the importance of libraries as a means to expand the horizons of community members through their exposure to the great writers and thinkers of the past. John Calvin Sherer capsulized the group's importance in this regard in his 1922 *History of Glendale and Vicinity*, stating that, "the Glendale Public Library will forever stand as a memorial to the discriminating intelligence and untiring perseverance of the women of the Tuesday Afternoon Club of Glendale, who inaugurated, fostered, and supported the nucleus of the same for the first eighteen months of its existence, when the end desired and advocated was attained and a public library was established by city ordinance."

Women's clubs were always a part of American history but by the late 19<sup>th</sup> century they became a strong cultural force advocating for a variety of issues including education, suffrage, temperance, children's rights and education, and the creation of libraries. Among other issues, TAC members focused on the latter, arranging for a series of lectures to provide funding for a new library. This led to their securing ownership of a state traveling library from Sacramento around 1906. An announcement stated that, "the travelling library has been placed by the ladies of the Tuesday Afternoon Club in the store room adjoining Nelson's Bakery on D Street [now an alley] and Third Street [now Wilson Avenue] and will be open from four to six P.M. daily." In August 1907, the City Trustees passed Ordinance 53 to establish a public library that "shall be forever free to the inhabitants and non-resident taxpayers of the City of Glendale...." In October of that year, a property tax of 5-1/2% on every hundred dollars of valuation (.055%) was passed to support the library, initially creating an estimated fund of about \$500 per year. The Tuesday Afternoon Club then donated all of its books and furnishings to the new municipal library.

Many of the club's leaders moved into new roles as library board members, with E.D. [Edgar Douglas] Goode, one of the most important of Glendale's founders, serving as president of what was officially called the Glendale Public Library. By 1910, the board continued the club women's earlier effort to secure a Carnegie library building for the city. This followed a nationwide pattern in which women's clubs of the era were responsible for the creation of over 70% of Carnegie-funded libraries. In 1914, funding was granted and a new building, built in accordance with the direction and goals of the Carnegie Foundation, was completed at the intersection of Kenwood and Harvard, a block away from the current Central Library.

Over time, however, the library building had trouble keeping pace with the development of what was dubbed "America's Fastest Growing City." A 1926 addition doubled the building's size, but this proved inadequate and two additional wings were added between 1940 and 1942. By 1950, City officials recognized that, even with 20,000 square-feet of floor area, a new building on a new site would soon be required, but they were slow to act. TAC began to steadily lobby for a new library, but to little effect. By the late 1960s, the leader of the group's library campaign, Myrtle Anderson, shunning sentiment about the group's role in its construction, called the old library an "outgrown, outmoded, decaying 55-year old building." [Luckily, the replacement is doing great at 50!] Frustrated, the group arranged for the

Glendale News-Press to publish a series of articles about the old library's condition, which roused public interest in a new building and led the City to place a library bond proposition on a 1969 ballot to fund a building on East Broadway between Isabel and Jackson. Surprisingly, the bond failed but city officials regrouped quickly and found money elsewhere. They chose a new site, Central Park, despite some community concern about the loss of public open space. The park had been created after the buildings that first housed Glendale Union High School and later Glendale Junior College, were torn down after being damaged in the 1933 Long beach earthquake. Construction of the new Glendale Central Library began in early 1971 and the new building made its public debut on March 13, 1973.<sup>1</sup>

#### **8. Nomination Checklist: Additional Information**

N/A

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<sup>1</sup> Much of the information in this paragraph is taken from a series of Katherine Yamada's "Verdugo Views" articles published in the *Glendale News-Press* in 2018, along with one unpublished article.

### 9. Owner Consent Statement

Provide name and signature of each owner. For any trust or corporate ownership, provide the full name of the entity and the name and role of each signator (trustee, partner, etc.).

I certify that I am a/the current property owner of record:

City of Glendale \_\_\_\_\_

Name

\_\_\_\_\_

Roubik Golanian

City Manager