

**MARYLAND HISTORICAL TRUST
DETERMINATION OF ELIGIBILITY FORM**

NR Eligible: yes
no

Property Name: Enoch Pratt Free Library, Edmondson Avenue Branch Inventory Number: B-1384
 Address: 4330 Edmondson Avenue Historic district: yes no
 City: Baltimore Zip Code: 21229 County: Baltimore City
 USGS Quadrangle(s): Baltimore West
 Property Owner: Mayor and City Council of Baltimore Tax Account ID Number: 2805795828A
 Tax Map Parcel Number(s): n/a Tax Map Number: 28
 Project: Red Line Corridor Transit Study Agency: Mass Transit Administration
 Agency Prepared By: John Milner Associates, Inc.
 Preparer's Name: Katherine Larson Farnham Date Prepared: 8/29/2005
 Documentation is presented in: Enoch Pratt Free Library Maryland Room vertical files
 Preparer's Eligibility Recommendation: Eligibility recommended Eligibility not recommended
 Criteria: A B C D Considerations: A B C D E F G
Complete if the property is a contributing or non-contributing resource to a NR district/property:
 Name of the District/Property: _____
 Inventory Number: _____ Eligible: yes Listed: yes
 Site visit by MHT Staff yes no Name: _____ Date: _____

Description of Property and Justification: *(Please attach map and photo)*

The Edmondson Avenue Branch of the Enoch Pratt Free Library is a two-story Colonial Revival brick building consisting of a corner pavilion with a side wing extending in each direction. The building is located at the corner of Edmondson Ave. and Athol Ave., adjacent to the Edmondson Village Shopping Center. Its principal façade faces south across Edmondson Ave., and its secondary façade faces west across Athol Ave. toward the shopping center. It is situated directly abutting the sidewalk on both sides and the triangular corner lot has no landscape features in front. A grass area with a few big trees is located along the rear of the building and between the wings.

The main corner section of the building is two stories, faced with salmon-colored brick. It has a pyramidal hipped slate roof topped with a wooden cupola. The four-sided, white-painted cupola has vented sides, a bell-shaped metal roof, and a simple ball-and-spike finial. A dentiled stone cornice runs around both exposed sides of the roof. The cube-shaped building is three bays wide on each of its two facades. Each side has three six-over-six wooden double-hung windows on the second floor, each with a plain stone surround and keystone detail. The center window on each side has a more elaborate outer surround with scroll outlines at the base. Beneath the center window on the west façade is a wrought-iron balcony structure with a stone base. On both facades, the first floor features one large "storefront" bay that is slightly wider than the space occupied by the three upper windows. The

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Eligibility recommended Eligibility not recommended
 Criteria: A B C D Considerations: A B C D E F G

MHT Comments:

Ann Taulman
 Reviewer, Office of Preservation Services
[Signature]
 Reviewer, National Register Program

7/26/06
 Date
8/7/06
 Date

bays are each recessed at an angle and contain entrances and floor-to-ceiling windows. Each storefront bay has a simple classical-style stone surround with side pilasters and a plain entablature. The main south façade has a shield ornament above the center of the storefront bay, and the words "ENOCH PRATT FREE LIBRARY" in metal letters on the entablature. A short flight of stone steps form the base of the bay. The entrance is on the left side of the angled recess, and consists of double-leaf wood and glass doors with four lights arranged vertically. The other panels of the entrance bay are vertical arrangements of six rectangular lights in wooden fixed surrounds, resembling French windows. The junctures between panels are covered by narrow pilaster-like pieces of molding. The west façade bay is less elaborate and does not have steps or a shield. Its entrance and window panels are similar to those on the south façade. Extending east and north from the main building are hip-roofed one-story wings. Each wing is brick with a slate roof, and is set back very slightly from the main building. Windows on both bays are symmetrically arranged triple banks of six-light, vertically-arranged metal windows, with a few operable panels. Each has a brick keystone detail at the top center. The north wing is the shorter of the two wings and is four bays long. At its north end is an outdoor bulletin board inset in the wall with a wooden broken-pediment surround. A tall brick chimney rises between this wing and the main block. The east wing is five bays long and has a projecting bow window on its east end façade. On the south façade below the window nearest the east end is a four-panel, three-sided projecting wooden display window or bulletin board with a brick base. This is no longer in use. The south façade of the wing has small two-light basement windows with wrought-iron grilles below the main-floor windows.

The Edmondson Avenue Branch of the Enoch Pratt Free Library was constructed in 1952 to serve the rapidly developing neighborhood of Edmondson and other nearby areas. While some of the Edmondson-Rognel Heights neighborhood had been built up prior to World War II, the West Baltimore area experienced a building boom following the war during which remaining developable land was filled with new rowhouses and garden apartments. In 1947, the landmark Edmondson Village Shopping Center was built, attracting considerable pedestrian and vehicle traffic to the area for shopping. A neighborhood committee formed to help raise money and political for a new library branch, which was constructed in Colonial Revival style. The architect is unknown, but was clearly influenced to blend the new building with the Colonial Williamsburg-style shopping center next door. The library is built on a neighborhood scale, but has a solid monumental quality. It stands on a busy stretch of Edmondson that includes the shopping center, a former 1950s Hecht's department store that now serves as an education center, and Edmondson-Westside High School, constructed shortly after the library was finished. A more modern, oversized church stands to the east of the library.

The Edmondson Avenue Branch of the Enoch Pratt Free Library is a good example of a late Colonial Revival public library building, designed to blend with the adjacent shopping center. It has distinctive stonework details and successfully incorporates "modern" features, such as clustered windows, into its design. It is intact and its original architectural features are well-preserved. It is recommended eligible for the NRHP under criterion C.

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Eligibility recommended _____

Eligibility not recommended _____

Criteria: ___ A ___ B ___ C ___ D Considerations: ___ A ___ B ___ C ___ D ___ E ___ F ___ G

MHT Comments:

 Reviewer, Office of Preservation Services

 Date

 Reviewer, National Register Program

 Date



B-1384

Ernie Pratt Free Library, Edmondson Branch
Baltimore City, MD

Kate Farnham

6/14/2005

MD SHPO

View to N-NE

822

#1 of 2

49



B-1384

Free

Enoch Pratt Library, Edmondson Ave. Branch
Baltimore City, MD

Kate Farnham

BA DANX4N8 INN B 8828

7/21/2005

MD SHPD

View to NW

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The following National Register of Historic Places form was prepared for inventory documentation purposes only; the property has not been nominated to the National Register.

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

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

1. Name of Property

Modern
historic name → Branch Libraries of the Enoch Pratt Free Library
other names _____

2. Location

B-1384 Edmondson: 4330 Edmondson Avenue, 21229
B-1385 Hamilton: 5910 Harford Road, 21214
B-1386 Northwood: 4420 Loch Raven Boulevard, 21218
B-1387 Reisterstown: 6310 Reisterstown Road, 21215
B-1388 Waverly: 400 E. 33rd Street, 21218
B-1389 → Light Street: 1251 Light Street, 21230
_____ not for publication
city or town Baltimore City vicinity
state Maryland code MD county Baltimore City code 510 zip code _____

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments).

Signature of certifying official/Title Date

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments).

Signature of certifying official/Title Date

State or Federal agency and bureau

United States Department of the Interior
National Park Service

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4. National Park Service Certification

I hereby, certify that this property is:

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register.
 See continuation sheet.
- Determined not eligible for the National Register.
- removed from the National Register.
- other (explain): _____

Signature of the Keeper

Date of Action

Name of Property

County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

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

- building(s)
- district
- site
- structure
- object

| Contributing | Noncontributing | |
|--------------|-----------------|------------|
| 6 | 8 | buildings |
| | | sites |
| | | structures |
| | | objects |
| 6 | 8 | Total |

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

number of contributing resources previously listed in the National Register
N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

Current Functions
(Enter categories from instructions)

Education _____
Recreation / Culture _____

Education _____
Recreation / Culture _____

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7. Description

Architectural Classification

(Enter categories from instructions)

Modern Movement

Materials

(Enter categories from instructions)

foundation Concrete

walls Brick / Concrete

roof Flat Terrace Roof

other Edmondson Avenue Branch has slate

Narrative Description

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

Summary

From 1952 to 1971, Baltimore City's Enoch Pratt Free Library (EPFL) opened thirteen new branches, eleven of which remain in operation. Six of these operating branches are described in the following pages, as they have preserved their integrity and are important resources for the history of the Modern Movement in Maryland and of library design in the United States. They are Edmondson (c. 1952), Hamilton (c. 1957-59), Northwood (c. 1960), Reisterstown Road (c. 1967), Waverly (c. 1970-71), and Light Street (c. 1971). The other seven will be described and evaluated in Section 8. Located along major streets, the libraries vary little in size and program. Brick predominates on the outside, and massing and fenestration are straightforward; layouts are fluid, uncluttered. But each library boasts a specific architectural identity, in response to different site conditions and evolving stylistic trends.

Common Features

In July 1964, EPFL issued a three-page typewritten *Statement of Branch Library Architectural Program*, which provides an excellent summary of its policies and objectives for our entire period of study:

A branch library is a community cultural center which aims to promote popular informal education and to encourage the enjoyment of reading in the community it serves by making available, and by encouraging the use of, information and ideas which have been recorded, not only in books but also in pamphlets, documents, maps, pictures, records and films. In addition, a branch library presents educational and informational programs through displays, discussion groups, lectures, sometimes using films and recordings. Its meeting room facilities are available to civic and neighborhood groups for similar purposes (...)

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Consistent with the functional character of the building, its style should be as simple as possible, pleasing and with individual elements to distinguish it from "just any building." ... Its architecture should be harmonious with the general character of the neighborhood (...)

Glass is desirable on the main facade of the building in order to give a welcoming effect and to draw passers-by into the library. However, it must be considered in relation to the space needed for shelving and the problem of heat, glare and maintenance (...)

The building should be built on one level, without steps leading from one part of the building to another. If the site does not permit this, the mechanical equipment, janitor's area, book storage, auditorium, and staff lounge may be located in a basement. (...)

There should be few load-bearing walls, in order that flexibility in use of the total area may be attained at a later date ... Separation of various areas may be obtained through the location of free-standing book shelving, by a lobby or a service desk area (...)

Ceiling heights in public reading areas should be 10 to 11 feet and approximately 11 feet in the meeting room. In other areas they can be 8 feet six inches or 9 feet if construction permits (...)

In determining the dimensions of walls ... the architect should keep the use of standard shelving constantly in mind.

The *Statement* spelled out the "elements of the architecture program" as follows:

- 1) Circulation area, with a service desk
- 2) Children's area (accessible without having to pass through the adult areas)
- 3) Young Adult Area
- 4) Adult Area accommodating a "quiet, informal reading area near the current periodicals," a reference area, a periodical storage room, "space for general reading and study furnished with round or rectangular tables, usually seating four"
- 5) Record Collection
- 6) Working Area for "routines that must be behind the scenes and away from the public"
- 7) Book Storage Space
- 8) Librarian's Office, "ideally ... near the adult area and the workroom"
- 9) Staff Quarters, with a lounge-eating space and restrooms
- 10) Meeting Room, with a projection room and a platform
- 11) Service Pantry
- 12) Public Toilets
- 13) Janitor's Quarters.¹

With the exception of the Record Collection, which appeared in the 1960s, and the Service Pantry, all aforementioned elements are found in all of EPFL's Modern branches. Not surprisingly, another common

¹ "Statement of Branch Library Architectural Program," (typescript, Baltimore: EPFL, 23 July 1964).

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denominator was signage. With the exception of Edmondson Avenue and Pimlico, all branches featured the same slightly projecting detached letters identifying their name and affiliation with EPFL. While some of these original signs still exist, all operating branches feature newer and larger lettering on a black background. Exterior use of brick, accented with lighter stone or concrete, is another feature common to all post-World War II branches of EPFL.

Over the past two decades, all branches described in Section 7 had the following alterations: in reading areas, original tiling material, such as cork or linoleum, was replaced by carpeting; reference and circulation functions, originally accommodated by a single service desk, have been decentralized, necessitating additional counters in lobbies and reading areas; metal turnstiles have been added at the main entrance; secondary public entrances, if they existed, are exclusively for emergencies.

Edmondson Branch 4330 Edmondson Avenue (1952, Smith & Veale, architects)

Branch 28 is located at the intersection of Edmondson and Athol Avenues, and is adjacent to the Edmondson Village Shopping Center, the parking lot of which also serves library patrons. The 9,692-square foot library was built on a triangular parcel measuring 148 (on Athol) by 163 (on Edmondson) by 221 feet - which slopes slightly downwards to the east. To match the "Colonial Williamsburg" massing and detailing of the shopping center, exterior details are in the Georgian Revival style.² Exterior walls are of red brick, laid in a Flemish bond pattern, with accents in limestone and wood painted white.

Exterior massing and fenestration clearly express the interior layout. Topped by a hipped roof, which is crowned by a cupola, the two-story entrance block, at the intersection of Edmondson and Athol Avenues, is flanked by two lower and slightly recessed rectangular wings, which house reading rooms for children (seating 28, along Edmondson), and for adults (seating 57, along Athol). Tucked between the wings is a slightly lower triangular block for the young adults reading room, which is accessed from the adults' wing, as well as office space for librarians (with its own side entrance). This block is adjacent to a church parking lot, from which it is separated by a line of trees. The second floor of the entrance pavilion houses a meeting room for sixty persons, storage space and a staff room; the basement, three-quarter excavated, contains public restrooms, a stack room, the boiler room, and janitors' cupboards.³

The wings feature evenly spaced, tall, and unadorned windows (five along Edmondson, four along the shorter facade on Athol). They are all cased in aluminum and composed of three horizontal and five vertical rows of rectangular glass panes. The same type of glazing is used for the semi-circular, flat-roofed projecting bay at the end of the children's wing. Invisible from the street, the triangular block has horizontal windows of the same type as the main facade, as well as a continuous clerestory made of glass blocks. Fenestration is similar on both sides of the corner "pavilion." On the lower level, the two extra-large entrance bays are framed by a limestone

² "Pratt Library Plans Three New Branches," *Baltimore Sun* (April 16, 1950).

³ Raymond E. Williams, "Building for the Future," *Library Journal* (Dec. 15, 1952), 2106.

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surround, consisting of fluted jambs topped by a wide lintel. The window frames, in wood painted white, which are lodged within this classical-looking portal, are unconventional, as they create a diagonally-shaped recess leading to the double glazed entrance doors. On the upper level, right below the dentiled cornice, each facade features three classically-detailed sash windows of identical size; the stone surround for the central opening is more prominent, however. On Athol Avenue, a purely decorative wrought-iron balcony flanks the central top window, and a limestone plaque is placed near the corner at the lower level. On the Edmondson Avenue side, the lintel is engraved with the inscription "Enoch Pratt Free Library," interrupted by a central coat-of-arms motif. Along Edmondson Avenue, three basement windows are covered by cast iron decorative grates and are lined up with the central bays of the reading room above. Display cases are placed at the end of each wing; the one along Athol Avenue is topped by a Colonial Revival scroll motif.

From Edmondson or Athol Avenues, patrons enter a triangular foyer, with terrazzo flooring rising up along the walls to a height of approximately four inches. The corner between the two outside entrance doors is filled by a diagonally placed display case. A double door gives access to the main library space. All of the glazed doors, with thick wooden mullions, appear to be original. Once inside the library proper, the circulation desk is to the left. To the right is a stairwell leading to both the second story and the basement; it has kept its original metal railing, with evenly spaced vertical members and little diamond-shaped caps topping the intersections of diagonal bars.

The reading rooms have kept their original ceiling, alternating strips of fluorescent lighting with acoustical tiles, but the cork floor is now carpeted. Shelving, tables, and chairs in light blond wood match those found in period photographs. In the children's room facing Edmondson Avenue, walls are presently painted three shades of purple. Below each of the large south-facing windows are built-in benches, made of light blond wood. A continuous bench in the same material espouses the curve of the bay window at the end of the room. The end wall of the adults' reading room has a smaller rounded bay window; about half way down the wing, on the east wall, a large opening leads into the young adults' reading room.

Hamilton Branch 5910 Harford Road (1957-1959, Cochran, Stephenson, and Wing, architects)
Comprising approximately 13,000 square feet of usable space (9,375 on the main floor), Branch 20 is located on a 13,562 square foot parcel (100 by 136 feet) at the convergence of Harford Road, Old Harford Road and Glenmore Avenue. The additional five-foot setback from Harford Road is paved with split cobble stone. A rear parking area runs the length of the building.

The Hamilton branch has a practically square footprint and reads as a mass of red-brown brick (with almost flat joints), framed by top and bottom limestone banding, enlivened by window walls and a landscaped courtyard. On Harford Road, a cantilevered canopy shelters five contiguous floor-to-ceiling windows, designed to "entice browsing from the street," and a projecting, centrally located, glazed airlock foyer, accessed through double

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doors.⁴ Electric lights are evenly inserted on the underside of the canopy. Framed on three sides by window walls, a twelve-foot square patio faces Glenmore Avenue and can be accessed from both the library and the street. The brick walls are replaced by posts creating four bays and by a slender grille, both in metal painted white, but the limestone top band is maintained. The plinth is interrupted by a gate spanning one of the bays. The courtyard has benches, concrete paving and plantings including a tree. The Glenmore Avenue facade is also punctured by a side entrance leading to the workroom. The two remaining elevations are entirely blind.

The interior has been minimally altered. Directly across the second set of glass doors is a new information/reference desk; to the immediate right is the circulation desk, original to the library. The central area is illuminated by two sets of four square skylights. Bricks similar to those found outside face the perimeter walls. Underneath the window wall facing Harford Road, one finds the original metal shelves intended for magazine displays. Adults and young adults share the western half of the first floor. The northwest corner houses the children's reading room, which has a new built-in area for storytelling. The various reading areas are separated by metal bookshelves - many original to the building - currently painted two tones of pale peach. The southwest section houses a work room (behind the circulation desk), a small librarian office, and staff room which face the courtyard, as well as staff restrooms. The ceiling has been lowered (the original height is identifiable along the windows facing the courtyard). Carpeting has replaced linoleum tiles. Metal poles conceal new wiring fed through the ceiling down to computer workstations.

As of this writing, the basement is closed. It houses the library's meeting room and public restrooms, as well as additional storage space (which is served by a dumb waiter, a unique occurrence among EPFL branch libraries). Seating 150 persons, the meeting room, which is also accessible from an outside staircase landing into the courtyard, was designed so that it could be partitioned into two rooms. The stairs to the lower level have their original metal railing and the lower level restrooms retain their original floor tiles.

Northwood Branch 4429 Loch Raven Boulevard (1960, Smith and Veale, architects)

Located at the intersection of Loch Raven Boulevard, a six-lane parkway and a major artery leading from Baltimore County to the downtown, and Cold Spring Lane, one of North Baltimore's primary east-west connectors, the Northwood branch is adjacent to a shopping center (on the Cold Spring Lane side). It has roughly the same amount of usable space (13,287 square feet) as the Hamilton branch. Similarities do not go any further, however. The elongated and much larger Northwood site (288 by 110 feet), the provision of parking for thirty-four cars on the north and rear (west) sides of the lot, and the twenty-five foot setback requirement along Loch Raven Boulevard dictated a long and narrow footprint. The centrally located lobby is accessed through either a grand entry sequence on Loch Raven Boulevard, or a modest notched entrance on the rear parking side (presently these double glass doors are only used by the staff and disabled patrons). The lobby has skylights and

⁴ Christopher Weeks, *Alexander Smith Cochran. Modernist Architect in Traditional Baltimore*, (Baltimore: Maryland Historical Society, 1995). 105.

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is flanked, to the north, by the adult/young adult reading room and, to the south, by a children's area: the former is slightly larger than the latter, but both spaces adopt the same rectangular proportions. The southward slope along Loch Raven enables the meeting room, placed below the children's wing, to receive natural light and to be served by its own set of access doors, on the narrow southern facade. The original seating capacity was 68 in the adult reading room, 52 in the children's reading room, and 145 in the meeting room.

The children's and meeting room wing projects out in the direction of Loch Raven Boulevard, making room for mid-block space at the rear. At the upper level, this space houses a work room and storage; at the lower level, public restrooms, book storage, the staff lounge, and what was originally a windowless librarian's office. Located between the lobby and the children's wing, the stairwell faces Lock Raven Boulevard. Its original aluminum railing has been preserved.

The steel frame, currently painted a deep brown-red, is partially exposed, alternating with wall sections in red brick, fixed glass panes, and infill panels in precast concrete faced with small ceramic tiles, approximately two inches square, primarily gray with red, orange and white dotting. The geometrical play between these elements is elegantly proportioned and varied; it makes the internal plan legible from the outside. The flat roof projects out, especially on the south side where it creates a four-foot overhang. Glare-reducing glass was used on the west elevation and on the south-facing staff room at the lower level.

Taking greatest advantage of the change of grade, and of the contrast between the "hard-edged" architecture and the "soft" surrounding greenery, the promenade from the northern and southern ends of the site to the main entrance on Loch Raven Boulevard is of unusual complexity for an EPFL branch. Originating at the northern parking area, a wide horizontal pathway runs parallel to the side walk and is edged by a low brick wall, capped by concrete trim. It ends in a raised platform, which can also be accessed from the sidewalk by way of an L-shaped stair, framed by another low wall. In its very center, the retaining wall, faced in limestone, which supports the platform, is adorned with a square motif of reddish-brown ceramic tiles, which are also used on the low wall on the right side of the entrance. A flat, rectangular, canopy juts out above the platform, and appears to be solely supported by four slender metal columns (transverse metal beams, invisible from the street, carry most of the weight). To the south, the "cascading" entry is stabilized by a one-and-a-half story brick wall carrying the inscription LIBRARY. This wall is interrupted by a "tapestry" of interlocking hollow concrete blocks, which masks the stairwell window. The entrance wall is comprised of two solid metal doors, with intermediate and lateral glazed panels. A small intermediate foyer, with glass doors of the same size as the original entrance doors, has been added to create an airlock.

The entire main library is carpeted; it features dropped ceilings with recessed fluorescent lights. The brick facing interior walls are similar to those found outside. The original metal shelving, painted a light peach, has been preserved as has much of the original, blond wood furniture. The reference/information desk and the circulation desk are in the central portion of the library, along with various staff offices. Few changes to the

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plan have been made. At the south end of the adult reading room, along the west wall, the original plans note a "REF" (reference) area. This has since been enclosed to create a computer room. In addition, the section of the children's wing nearest to the stairwell has been walled off to create a decent office for the branch manager. The overall effect, even with these new partitions, is that of cheerful openness and orderliness.

Reisterstown Road Branch 6310 Reisterstown Road (1967, Tatar & Kelly, architects)

This branch is located at the corner of Reisterstown Road, a major thoroughfare lined by commercial establishments and garden apartment complexes, and of Kenshaw Avenue, a residential street of modest single-family homes. A large shopping center, Reisterstown Road Plaza, is two blocks to the south. The site measures 120 feet by 124 feet and the first floor covers 9,173 square feet.

The Reisterstown Road branch is a variation on the modernist themes of the open plateau and the rectangular brick box, trimmed with lighter linear accents at the top and bottom. It concentrates all major library services on the upper level, while the smaller basement, which has its own sunken entrance on Kenshaw Avenue, houses a meeting room for 90 people and public restrooms. The contrast between the dark olive tone of the bricks and the white paint covering the exposed structural members, built of reinforced concrete, is striking.

While the main elevation on Reisterstown Road (facing northeast) reads as a solid plane of brick, punctured by a rather modest glazed and canopied entrance, elevations on Kenshaw Avenue and at the rear are more three-dimensional. The downward slope from Reisterstown Road toward the back of the building renders much more visible the crisscrossing of large and small beams, and recessed wall-to-ceiling glass panes alternate with projecting brick walls. A one-foot tall continuous clerestory window, cased in dark metal, is inserted between walls and beams on the side elevations. On the rear facade, the internal transverse axis originating at the Reisterstown Road entrance ends in recessed panels, made of what looks like milky translucent glass in which darker, contiguous circles have been inserted. The change of grade allows for parking along the rear facade (a solution already used at Hamilton) to be placed underneath, as opposed to next to, the structure; this parking is accessed by a driveway. A retaining wall on the property line, rising a few feet above the neighbors' yard, continues the architectonic theme of the main building and helps conceal parked cars.

An additional ten-foot setback was implemented along both Reisterstown Road and Kenshaw Avenue. It allowed the placement of a double access ramp which runs parallel to Reisterstown Road. The original railing, in slender vertical bars of metal (originally white, presently painted black), has been maintained alongside the facade, but was replaced by a coarsely detailed wooden fence where the ramp turns ninety degrees toward Reisterstown Road. Landscaping is rather minimal along Reisterstown Road, where it consists of grass strips and tiny boxwoods, but is more elaborate along Kenshaw Avenue. Two large and thick tapered planters, built of the same brick as the facades, frame the sunken entrance to the meeting room. Adding visual interest to the lateral lawn strip is the original metal bicycle rack, currently painted black, detailed in a manner recalling the structural expressionism of the facades. The lower glazed entrance incorporates a set of double doors,

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surmounted by a "Meeting Room" sign that appears to be original. The intertwined, curvaceous, Enoch Pratt (EP) logo has been preserved on either side of these doors.

The main entrance has double glass doors, and lateral windows preserving the original black "EP" logo. The transverse lobby is covered with uneven tile paving, while all other areas of the library are carpeted. At the end of the lobby, which presently hosts the information/reference desk, the seven floor-to-ceiling decorative panels in translucent glass with small "bubble" motifs look the same as on the outside. To the immediate right (north) of the entrance is the circulation desk (its textured base is made of slate and brick), with the staff offices and workspace right behind. To the left, the children's reading room faces Reisterstown Avenue. The adult reading areas (there appears to be no designated area for young adults) are located on either side of the information desk. The different reading areas are separated with bookshelves, most of them original. The brick walls and concrete supports are left exposed and fluorescent lighting is inserted between the beams. Narrow overhanging shelves bridge over the stacks alongside the reading areas. They carry plants and their underside has fluorescent lighting.. Stairs adjacent to the circulation desk lead to the basement. An intermediate landing has a large window overlooking the covered parking.

Waverly Branch 400 E. 33rd Street (1971, Rogers and Vaeth, architects)

Branch 9 is located in Northeast Baltimore. Its 104 by 171 feet parcel is lined to the south by 33rd Street, a busy east-west bus route, and by two smaller perpendicular streets - Barclay Street to the west and Brentwood Avenue - and by an alley in the back. The southwestern corner of the site abuts University Parkway, which runs on a diagonal. The one-story building encompasses over 13,000 square feet. Its main entrance, a glazed airlock foyer served by two sets of double doors, is centrally located on the 33rd Street facade. A central reception area gives access to the children's room to the right (east) and the adults/young adults sections to the left (west). To the immediate left of the entrance is the circulation desk, backed by office space. The rear (north) of the building houses additional space for the staff and a 125-person meeting room, with its own canopied entrance on Barclay Street.

The airlock and children's wing are set back from the sidewalk further than the adults' wing. This staggered massing makes room for an entrance esplanade toward the east. Consequently, the entrance canopy is supported on two contiguous sides and left floating toward the east. The inscription on its overhanging panel is not original. When the branch opened, a large EP logo, accompanied by smaller straight letters, was placed on the brick wall adjacent to the adults' reading room.

The building envelope consists of unadorned walls of red brick, separated by a band of shiny metal from a three-foot high pitched roof covered with asphalt shingles. A bay system - four along Barclay and three on Brentwood, grouped towards their intersections with of 33rd Street, eight on the main elevation, fronting the reading spaces - provides high windows and adds visual interest to the brick envelope. For each bay, two brick pillars support a projecting concrete beam, placed above eye level. At the center of each bay, the beam is

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interrupted by a small rectangular window, topped by larger rectangular glazing. Projecting farther than the beam, a frame shaped as an inverted U surrounds each top window and is partially embedded in the beams. At the intersections of 33rd Street with Barclay and Brentwood, two brick pillars are set perpendicular to each other and the beams are slightly notched.

Inside, the T-shape "key hole" motif of the high windows relieves the blandness of the reading spaces, with their painted cinder block walls, luminous ceilings, carpeted floors and abundant shelving. The ceiling was lowered at the center of the children's reading room. The central lobby area has a polished fieldstone floor and exposed concrete ceiling. The low shelving on its back wall supports a frieze of stylized metal figures (approximately ten feet long and four feet tall) which fulfills Baltimore's new one percent artwork requirement and represents well-known writers and literary characters (from left to right Matthew Henson, Edgar Allen Poe, Henry L. Mencken, Cyrano de Bergerac, "Charlotte's Web", Don Quixote, Paul Bunyon, Long John Silver, Alice in Wonderland, Delaware Indian Chief, Humpty-Dumpty, Tom Sawyer, and Frederick Douglass). The sculptures are lit by black metal spotlights hanging from the ceiling.

Light Street Branch, 1251 Light Street (c.1971 Fryer and Associates. architects)

This branch is located in the Federal Hill neighborhood at the corner of Light and Ostend Streets, three blocks south of the Cross Street Market. It is surrounded by row houses, commercial buildings and some new infill construction. The 12,285 square foot parcel measures 136.5 feet by 90 feet and the two-level structure totals 10,600 square feet. The site slopes gently to the north and the main façade faces west to Light Street. There are a few reserved spaces for the library in the parking lot it shares with a pizza chain outlet.

The branch offers another variation on the theme of the brick box with horizontal trim. The entrance facade along Light Street combines and reinterprets two ideas found in previous EPFL branches: the provision of an architectural promenade toward the centrally-located entrance, and the use of structure as decoration. On its southern half, the facade is preceded by a horizontal pathway-platform (added for security reasons, the railing is not original). As Light Street slopes down, a retaining concrete wall supports the platform and is separated from the sidewalk by a thin strip of landscaping. At the level of the entrance bay, the retaining wall supports a low and very sculptural concrete bench, of the same length as the bay. The platform ends with five steps down to the Light Street sidewalk. On the northern half of the Light Street facade, a plinth of brick with white horizontal trim at floor level visually extends the retaining wall. The library's load bearing frame consists of unfluted circular columns supporting tall and slender concrete beams. Seen from Light Street, beams supporting the interior adopt a longitudinal (north-south) direction along the southern half, which is faced with an infill brick wall; they adopt a transverse (east-west) direction on the northern section, where the structure is exposed and the beams project the entire width of the roof's overhang. At the intersection of Light and Ostend Streets, the brick wall is notched in order to celebrate the freestanding corner column and the beam crossing. A cornice caps the entire mass. Fulfilling Baltimore's one percent artwork requirement, the brick wall on the Light Street facade is decorated with geometric patterns in high relief. The sign above the door is not original. In the north

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and south (Ostend Street) elevations, slit windows are placed below the exposed transverse beams and alternate with brick walls which stop at the springing of the beams. At end of the north wall, metal stairs lead to a secondary (and presently unused) entrance on the lower level. At the end of the southern facade, a single glass door serves as an emergency exit. The rear facade is attached to an adjacent, newly completed, residential building.

A glazed airlock, with two sets of double doors, leads to a lobby paved in polished flagstone (to insure visual continuity, the same material, unpolished, covers the space between the entrance door and the concrete bench). To the immediate left (north) the stairwell to the basement is lit by a floor to ceiling window; its metal railing is painted light peach and capped with blond wood. To the immediate right (south) is the circulation desk, added in the 1980s. Directly in front of the entrance is the information/reference desk (original service desk). The children's reading room is also to the left (south) of the entrance. On the Light Street side, the walls, detailed in the same brick as outside, are approximately six foot tall. They are topped by windows reaching the ceiling and framed by slit windows, running from the floor to the springing of the beams. All windows have dark metal trim. The staff space - a large workroom, overflow book stacks, and an additional restroom (currently used for disabled patrons due to the lack of accessibility to the lower level) - occupies the northeast corner. The remainder of the upper level, behind the southern section of the Light Street facade, serves young adults (in the front) and adults (at the rear). The lower level has a smaller footprint than the street level and houses two restrooms, two staff rooms, a meeting room, and a tutor/extra meeting room. The basement walls are painted cinderblock, the same color as in the adult reading room. Seating 100 persons, the meeting room has a concrete floor, cinderblock walls painted white, and a small stage.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- Criteria A through G with checkboxes and descriptions.

Narrative Statement of Significance

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

Area of Significance

(Enter categories from instructions)

Architecture, Art, Social History

Period of Significance

1952 - 1971

Significant Dates

See Table Below

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

See Table Below

9. Major Bibliographical References

Bibliography

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

Previous documentation on files (NPS):

- Documentation checkboxes: preliminary determination, previously listed, designated landmark, etc.

Primary location of additional data:

- Location checkboxes: State Historic Preservation Office, University, etc.

Name of repository: University of Maryland, School of Architecture, Planning & Preservation

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*Contributing Libraries

| Branch | Specific Dates | Construction Dates | Architect/Builder |
|---------------------------|----------------|--------------------|--|
| *Edmondson | 1952 | 1952 | Smith & Veale |
| Pimlico | 1952 | 1952 | Smith & Veale |
| Pennsylvania Avenue | 1953 | 1953 | Smith & Veale |
| Walbrook | 1957 | 1957 | Finney, Wolcott, & Associates |
| *Hamilton | 1959 | 1959 | Cochran, Stephenson, & Wing |
| *Northwood | 1960 | 1960 | Smith & Veale |
| Dundalk | 1961 | 1961 | Fenton & Lichtig |
| Herring Run | 1963 | 1963 | Locke & Jackson |
| Hollins-Payson | 1964 | 1964 | Jewell & Wolf |
| Brooklyn | 1965 | 1965 | Calvin Kern Kobsa |
| *Reisterstown Road | 1967 | 1967 | Tatar & Kelly |
| Broadway | 1971 | 1971 | Morris H. Steinhorn |
| *Waverly | 1971 | 1971 | Rogers & Vaeth |
| *Light Street | 1971 | 1971 | Fryer & Associates |

Summary Statement of Significance

Despite their modest size, the Modern branches of the Enoch Pratt Free Library (EPFL) were purposely designed to serve as significant civic markers, from both a physical and cultural standpoint. To this day, their construction, continued use, or closure bear witness to the growth, success, and failures of Baltimore, to cultural aspirations of its intellectual and business elite, and to the evolving life style of its ordinary citizens. EPFL's modernist branches offer fascinating case studies of community activism and social engineering. They are associated with leading figures and trends in library science and management, and with talented designers who achieved national or local notoriety. Their architectural character, both inside and outside, and their programmatic features reflect at the same time broad trends (in particular the intentional connection between retail and library design) and an identity proper to their sponsoring institution and host city. In the 1950s, EPFL branches helped Modernism to broaden its reach in Maryland, beyond private residences, public schools, and stores, to gain acceptance in the broader civic arena. In the 1960s, their layout became more codified, leading architects to search for originality on street facades, and EPFL branches became the early beneficiaries of the city's public art program. The striking stylistic evolution of EPFL branches - from modified Georgian Revival to Brutalism - reflects (and often anticipates) that encountered by civic structures - large and small - throughout the United States in general, and in Maryland in particular. EPFL's building campaigns certainly served as an inspiration, if not as a direct precedent, to other library systems in Maryland. What remains of this important legacy should be preserved without fail.

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The Enoch Pratt Free Library before 1945⁵

EPFL, which serves as the public library for Baltimore City, is one of the oldest public library systems in the United States. On January 21, 1882, Enoch Pratt (1808 North Middleborough, Massachusetts - 1896), a childless businessman involved in transportation, insurance, and banking, who also served as Baltimore's finance commissioner, offered to the Mayor and City Council of Baltimore funds for the construction of a central public library, four branches, and an endowment of \$833,333.33. Mr. Pratt intended his library system to be "for all, rich and poor without distinction of race or color, who, when property accredited, can take out the books if they will handle them carefully and return them." The citizens of Baltimore voted in favor of his donation and conditions on October 25, 1882.

The following year, a Board of Trustees for the library system was formed, with Enoch Pratt serving as its first president. The very existence of this board - comprising nine trustees until 1956 and eleven for the remainder of our period of study - sets EPFL apart from other public library systems, as major decisions were taken not by elected officials and civil servants but by a self-perpetuating "club" of white, upper-class men. Jewish membership was generally limited to one trustee at a time. A trustee could remain on the EPFL board *ad vitam eternam* or was entitled to nominate a successor. As a consequence, James A. Gary I, II and III succeeded each other, the second serving from 1921 to 1961. The first African American trustee - Kenneth O. Wilson, Vice-President in charge of advertising for the *Baltimore Afro-American*, was appointed in 1969 only. Board meetings were opened finally to the public in 1971.

In 1886, EPFL opened its Central Library, located on Mulberry Street, as well as four branches, named in numerical order of dedication. These satellite institutions were under the full bureaucratic control of the Central Library and Enoch Pratt Board of Trustees and destined to serve readers within a three-quarter mile radius. Branch 1, at Fremont and Pitcher Streets, was closed in 1957 and demolished in 1986. Branch 2, at Hollins and Calhoun Streets, was closed in 1964. Branch 3, at Light and Gittings Streets in Federal Hill, was closed in 1971 and is presently a private residence. Branch 4, at Canton and O'Donnell Streets, remains in operation and was restored in the mid-1980s. In 1888, Branch 5 opened at the corner of Broadway and Miller Streets, in the vicinity of Johns Hopkins Hospital. Dedicated in 1896, Branch 6 was commonly referred to as the Peabody Heights, or Charles Village, branch and was located at 2521 St. Paul Street. It was renovated in 1952 and remains in operation. All six branches were designed by Charles L. Carson (1847-1891), one of the most talented and prolific architects in late nineteenth century Baltimore.

After a few years of existence, EPFL operated one of the largest and most active public library systems in the nation. In 1900, Branch 7 (Hampden, still operating) opened just below Fourth Avenue on Falls Road, in a

⁵ Unless referenced otherwise, our quotations and information come from Bernadette Lear's 2002 essay on the Enoch Pratt Free Library in EPFL's website at <http://www.pratt.lib.md.us/info/history> (accessed April 2005).

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working class neighborhood. Its designer, Joseph Evans Sperry (1909-1960), abandoned Carson's picturesque syntax for a more classical idiom. Sperry, another key player in Baltimore's architectural scene, also designed branches # 9 at Locust Point (opened 1910, closed 1957); # 12 in Mount Clare (1909), EPFL's first satellite library to use open shelving and to include a public meeting room; and # 13 in Patterson Park (1910). Additionally, Branch 8, located in the Walbrook neighborhood, began operating on September 3, 1908 when the "Delivery Station" at Walbrook moved to an existing building at 11th Street and Liberty Road. Branch 14, opened in 1910 and renovated in 1954, was designed by Ellicott and Emmard, the winners of a competition between ten designers, which EPFL organized for this particular commission.

As a result of a \$500,000 donation from Andrew Carnegie, EPFL was able to entrust distinguished local designers with the designs of Branches 18 (Clifton Park, Otto G. Simonson architect, opened 1916), # 19 (Fells Point, 1922), # 20 (Hamilton, Theodore Wells Pietsch, 1920), # 21 (Mt. Washington, Edward H. Glidden, 1921-1951), # 22 (Govans, Sill, Buckler and Fenhagen, 1921), # 23 (Brooklyn, Edward H. Glidden, 1921-1964), and # 24 (Irvington, Thomas Machen, 1924-1966).

In the mid-1920s, the City of Baltimore gave its first appropriation to EPFL. Until then, funding had come from the original gift of Mr. Pratt, library fees, and other gifts and donations. In 1926, librarian Joseph L. Wheeler (1884-1970) replaced Bernard C. Steiner at the head of EPFL. He instituted significant changes with regards to operations and services. Readers were given direct access to reference books and popular titles, an assistant director for public relations was hired, and the library's holdings were expanded in the fields of business, economics, science, practical social issues, education, and fine arts. Branches 26 (Gardenville, Thomas G. Machen architect) at the intersection of Belair Road and LaSalle Avenue, and # 27, a Colonial Revival design, (Westport, O. Eugene Adams architect, closed 1961) opened in 1926 and 1929, respectively. The year 1928 marked another "first" for EPFL branches, as that at Locust Point (# 9) was vacated because its location was deemed too remote from foot traffic and public transportation.

In the late 1930s, EPFL boasted twenty-seven branches. Twenty-one of these included a lecture or meeting hall used for library and community purposes. Several branches were constructed on sites donated by benefactors, industrialists or developers. In some others, local women's clubs had helped raise the necessary funds to purchase land. EPFL's overall philosophy with regards to branch operations was to develop holdings and services catering to educated readers, rather than creating programs attractive to those who would not visit libraries under normal circumstances.

Despite stylistic differences, pre-World War II EPFL branches exhibited similar characteristics as their design was guided by clearly defined policies and guidelines. A vast majority had a rectangular main floor, raised above ground, and basement space below. Pitched roofs, brick walls, and stone accents were the norm, as were sober side and rear elevations, and a combination of large windows and high ceilings in the reading rooms. The decor focused on the symmetrically composed front elevation, centered on entrance motifs meant to attract and impress

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passers-by. Most branches reflected eclectic and revivalist trends, especially those affecting residential design, but a few were less traditional. In particular, Branch 11 on Central Avenue and Watson Street (1904, closed 1960), designed by Archer and Allen, featured a particularly pure and harmonious combination of brick walls, white trim, and ribbon windows.

However, Joseph Wheeler focused his energy and limited budget on the main library. On May 3, 1927, Baltimore voters approved, by nearly a three to one margin, a \$3 million loan to build a new Central Library. The site of the original headquarters was reused and extended. The commission went to local architect Clyde N. Friz (his was not a household name, even at the time), associated with Titlon and Githens, a New York firm specializing in library design. Construction began in June 1931 and was completed in 1933. EPFL's new center of command was clad in limestone; its classical, albeit simplified, main elevation established an interesting dialogue with Benjamin Latrobe's Roman Catholic Cathedral across the street. Since EPFL wanted to convey an impression of "dignity characterized by friendliness rather than aloofness," it banned monumental flights of steps, making the library physically and psychologically more accessible, and placed at eye level display windows "especially designed for exhibitions, of a constantly changing variety, definitely planned to show how books connect with each and all the interests of the community."⁶ This was one of the first, but definitely not last, instances in which library design borrowed ideas from merchandising. Interiors had generous, inviting proportions, and were reconfigured into specialized departments, including Education/Philosophy/Religion, Civics and Sociology, Business and Economics, Industry and Science (originally called "Technology"), General Reference (later changed to "General Information"), History/Travel/Biography, Literature, and Popular Library (later referred to as "Fiction"). The new building also integrated its newly formed young adults collection, and branches starting receiving books catering to teenage readers in 1937.

During World War II, EPFL was intent to "make books more useful to win the war." In particular, the Brooklyn Branch was turned into an information bureau for Civil Defense and office for the local Red Cross; it hosted a day-care center as well as meetings for air raid wardens.

The design of branch libraries in the United States

The program of the small library has been addressed by some of the most celebrated architects in the United States. The first name coming to mind is that of Henry Hobson Richardson, who designed a series of libraries for small but affluent towns around Boston. Around 1900, just as Richardson's patrons thought two decades earlier, trustees, administrators and elected officials in charge of city-wide library systems showed great concern for harmonious design, sound construction, and functional interiors. They also tended to adopt a bifurcated building philosophy: on the one hand, the awe-inspiring, monumental central library, commissioned from an architectural

⁶ EPFL, 1933 publication quoted in John Dorsey and James D. Dilts, *A Guide to Baltimore Architecture* (Centerville, MD, 1997), 105. The same source indicates that Baltimore's new central libraries influenced the design of central libraries in Toledo, Ohio and Rochester, NY.

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firm of national stature, was meant to cater to intellectual and financial elites; on the other end, the needs of less educated and fortunate citizens were best addressed in small branches located in the heart of working class districts, which could be entrusted to lesser known local designers.

All over the country, the construction of branch libraries intensified considerably between 1900 and 1918. A facet of the social engineering ethos proper to the Progressive Era, neighborhood libraries - like settlement houses, public parks, and playgrounds - were intended to improve the life and morals of poor city dwellers and make better citizens of them. The design of branch libraries required all users "to adopt middle-class standards for genteel behavior."⁷ It was informed by an ideal of upward mobility and by the desire, on the part of trustees and librarians, to Americanize immigrants and to offer children and young adults alternatives to life in the street and supposedly mindless popular entertainment. Along these paternalistic and idealistic lines, the story telling librarian often considered herself a surrogate mother. The value of the branch library as a social institution was undeniable, however, and it is where many famous writers and journalists of humble origins (including H.L. Mencken, at EPFL's Branch 2) discovered the world of literature. To expand their civic mission, many branch libraries included a lecture hall (generally located on a lower half-sunken level, often with an independent entryway). Emerging around 1910, the "modern library idea" was "characterized by public support, open shelves, work with children, and cooperation with schools, branch libraries, traveling libraries, and library advertising."⁸ Residential looking design, which had appealed to paternalistic philanthropists in the 1880s, made way for "an exterior expression that revealed the building's function, independently from analogies to other functional types."⁹ Popularized in the teens, the open plan library expressed a new trust in working class readers.

A major reference book on library architecture was published in 1941, authored by no less than EPFL's librarian Joseph L. Wheeler and architectural consultant Alfred Morton Githens.¹⁰ One chapter was devoted to branch libraries, the construction of which had "almost ceased" during the Depression, "except for occasional unemployment-relief projects":

The need is now greater than ever. Though large trailer vans equipped to transporting and landing books will doubtless care increasingly for small outlying neighborhoods, they can provide for little of the more intensive reference work increasingly demanded. Further, the movement of population to cities and their

⁷ Abigail Van Slyck, *Free to All: Carnegie Libraries and American Culture, 1890-1920* (Chicago, University of Chicago Press, 1995), 66.

⁸ Van Slyck, 25.

⁹ Van Slyck, 103.

¹⁰ According to "Library Expert to Help Design Pratt Branches," *Baltimore Sun* (July 15, 1948), Smith and Veale had been hired by Baltimore's Architectural Commission to design three EPFL branches, under the stipulation that they hire Githens as a consultant. However, Githens' name is absent from any subsequent document which surfaced during our research.

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suburban neighborhoods has gone steadily on, and several hundred branches all over the country are operating in rented and other housing.¹¹

Wheeler and Githens did not endorse the solution of the "schoolhouse branch," which they deemed a "complicated subject," as few school buildings had proper locations to attract adult readers and conflicts were bound to arise between school and library officials.¹²

Post-war ideas on library design are encapsulated in Githens' chapter in *Forms and Functions of Twentieth-Century Architecture*, an encyclopedia published in 1952 under the stewardship of Talbot Hamlin. Githens decreed that "a library building over twenty-five or thirty years is obsolete as an example to be followed, even though certain of its elements may be admirable." He rejoiced that the "apparently insoluble problems" between designer and librarians were "disappearing" with the "general trend toward functionalism" and the increasing recognition of the "essentials in library design," which he listed as follows

1. A thorough study of library operations and their requirements
2. The dominant importance of the entrance floor
3. Elimination of stair climbing by readers
4. Simplification of the reading rooms; lower ceilings; a tendency toward smaller reading enclosures and more of them
5. Greater flexibility of assigned space; fewer fixed partitions; divisions by bookcases rather than by partitions
6. A tendency toward larger solid blocks of building and the avoidance of interior courts and narrow wings, a trend made possible through the development of artificial lighting, ventilation and air conditioning
7. Avoidance of monumental entrance halls, domes and grand stairways
8. For public libraries, sites in busy sections where the people do their shopping; buildings close to the sidewalk. Perhaps with a view of the readers within and with exhibit windows showing objects of current interest and books that relate to them.
- 9.

Githens added that "the last point has been dubbed 'bargain counter library architecture' because of its endeavor to bring the library to the people." Most of these precepts were followed in EPFL's branch libraries.¹³

Another document worth quoting to understand EPFL's branches is Wheeler's 1967 pamphlet, entitled *The Small Library Building* and published by the American Library Association. Stating that "an efficient, economical and

¹¹ Joseph L. Wheeler, librarian, and Alfred Morton Githens, architect. *The American public library building: its planning and design with special reference to its administration and service.* (New York, C. Scribner's Sons, 1941), 375.

¹² *Ibid.*, 380.

¹³ Githens in Talbot Hamlin, *Forms and Functions of Twentieth Century Architecture* (NY: Columbia University Press, 1952), 687.

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beautiful library is a civic asset," Wheeler clearly expressed his preference for corner lots.¹⁴ He approvingly mentioned that many recent small libraries "have open-faced fronts with considerable glass, and are placed at the sidewalk line. A library needs not to be set back in beautiful grounds. Everyone who passes is attracted by the view of a busy interior." Wheeler advocated the use of a "modern water-tight flat roof," stock materials and glass entrance doors.¹⁵ He was partial to single-story plans and stressed how "library furniture and equipment have undergone drastic improvements in design, color, comfort, and attractiveness" and how layouts should permit easy remodeling.¹⁶

From the late 1940s to the early 1970s, many Modern branches were built across the United States. The overall character of their design was undoubtedly marked by international trends. However, as far as functional requirements were concerned, their evolution followed an essentially domestic course. With the possible exception of Alvar Aalto's libraries in Finland, in which user-friendliness was achieved through plenty of natural light and light-colored wooden accents, few European examples served as programmatic references.

It was only in the early 1940s that Modernism truly began affecting the design of small public libraries in the United States. Only one non-traditional example was featured by Wheeler and Githens in 1941: completed the previous year, the Oakley Branch Library, T. Marshall Rainey architect, (demolished 1980) was located in a low density outlying district of Cincinnati and "designed in the modernistic manner, vertical and horizontal lines predominating." It was praised for its low cost and "excellent relation of desk and workroom for time-saving with supervision."¹⁷ Oakley was also featured in *Architectural Forum* in July 1941, with the following comment:

The growing tendency to accept a contemporary approach in the design of small buildings put up with public funds is a most encouraging indication of the steadily extending scope of modern architecture.¹⁸

The Oakley formula - flat roofs, juxtaposed masses of red brick, window wall with a dense rectangular grid of mullions painted white - was also adopted at the Burlington branch, located in a middle-class district of Knoxville, which *Architectural Forum* published in May 1947. Its sponsors - a group of businessmen, a garden club, a parent-teacher association and several church groups - asked their architect to adapt a prototype jointly developed by the Tennessee Library Board and the Tennessee Valley Authority in 1945. In 1950, the very year EPFL publicized its intention to build three new branches, a publication of the American Library Association (ALA)

¹⁴ Joseph L. Wheeler, *The Small Library Building* (Chicago: American Library Association, 1967), 1.

¹⁵ *Ibid.*, 7.

¹⁶ *Ibid.*, 13.

¹⁷ Wheeler and Githens, 381.

¹⁸ "Oakley Branch Library, Cincinnati, Ohio, T. Marshall Rainey, Architect," *Architectural Forum* (July 1941): 44-45. In June 1943, *Architectural Forum* published images of a large, brick clad branch library, Chicago's Lakeview, designed in the same stripped down fashion: "The library is an assuming and inexpensive box of brick. It relies on texture, changes of material, lettering and large windows for its effect. (...) Treatment of the lower part of the street front suggests that of a shop." "Branch Library, Chicago, ILL, Paul Gerhardt, Jr., Architect," *Architectural Forum* (June 1943), 87.

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Committee on Library Architecture and Building Planning illustrated Burlington on its cover. It featured buildings in the same vein: photographs of the Ecorse Public Library in Wayne County, Michigan and of the Hastings Branch in Vancouver, BC, and renderings for branches in Detroit and Hartford. More stridently modernist projects for Atlanta and Los Angeles were also showcased in the ALA brochure, announcing a new era in small library design.¹⁹

The Oakley and Burlington libraries closely resembled schools built during the same time period. After 1950, the range of modernist expression, both in plan and elevation, widened considerably, although brick remained the material of choice for exterior walls. Two major trends surfaced, which we can call “domestic” and “industrial” for lack of better words, matching the predominantly residential or commercial character of the library’s surroundings. Influenced by Frank Lloyd Wright’s Prairie Style homes, the Frederick R. Ross memorial branch in Denver (Victor Hoblein architect) is a good example of the first trend; it struck a happy balance between openness and privacy and was beautifully detailed.²⁰ Atlanta’s Uncle Remus Branch Library (Stevens & Wilkinson architects), represented the second trend. It was as a simple steel-framed, brick-clad parallelepiped, hollowed out in the back to create a patio-pergola supported by slender columns. Accessible from the reading room through sliding glass doors, the terrace was “frequently used as an outdoor reading room and children’s story-telling space.” The interior was fully air conditioned and featured peripheral shelving backing the exterior walls. *Architectural Forum* noticed approvingly:

Esthetically this library is another job in the increasingly familiar Mies van der Rohe idiom. Unlike the work of some other Mies followers, this pavilion is proof that the firm discipline of the regular steel cage is no straight-jacket, but a wonderfully flexible framework in which anything can happen.²¹

Alexander Cochran’s EPFL Hamilton Branch was built in the same minimalist, but stylish vein, and also included a public patio.

From Manhasset, NY (*Architectural Record*, January 1954) to Bishop, CA (*Architectural Record*, October 1954), small towns began erecting fine libraries. The widespread belief that it was “often cheaper to rebuild than to remodel or enlarge” led to the demolition or sale of many pre-war buildings.²² Architecture and library journals ran story after story of how book circulation had considerably increased with the opening of modern, attractive buildings, which also offered new activities, such as the screening of films.

¹⁹ “New Branch Library,” *Architectural Forum* (May 1947): 78-79; Ernest I. Miller, *Buildings for Small Public Libraries*, (Chicago: American Library Association, 1950).

²⁰ “Branch Library,” *Progressive Architecture* (Oct. 1953), 120-125.

²¹ “Branch Library is cheerful structure of steel, brick, and glass,” *Architectural Forum* (July 1951).

²² Wheeler 1967, 2; “Libraries Develop Their Social Sense,” *Architectural Record* (Jan. 1954): 158-59; “Inyo County Free Branch Library and County Offices,” *Architectural Record* (Oct. 1954).

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As far as branch libraries were concerned, West Coast cities took a definite head start. In San Francisco, Appleton & Wolfard designed eight modern branches, many in park settings and including reading terraces.²³ Seattle, where library administrators gave architects "a free hand to create a pleasant environment for reading and let each branch library develop a character of its own instead of forcing it into a mold," sponsored a remarkable series of modernist designs.²⁴ Designed by Paul Thiry and completed in 1954, the Northeast Library was designated a city landmark in 2001.²⁵ In the late 1950s, the public library system of Long Beach, California built no less than six branches,²⁶ and Palo Alto commissioned two libraries from Edward Durell Stone, which were completed in 1958.²⁷ Thanks to a \$ 6,400,000 library bond issue, Los Angeles initiated a 28-branch building program in 1957, which recommended using two thirds of each site for parking lots; among the six structures completed in 1960, the Brentwood Branch was designed by A. Quincy Jones, Fred E. Emmons and Associates, the same firm which Joseph Eichler had hired to create snappy tract houses.²⁸

The branch library movement was swift to move across the North American continent. In 1953, the city of Milwaukee opened its first new branch in 40 years, and pursued a steady construction campaign. Its new libraries had to be "near or in a shopping area to provide attraction and to allow combining a library visit with some other objective." One of the 1960s branches was "in the shape of an angel food cake complete with a hole in the middle and incomplete with a large "chunk" sliced out of it."²⁹ In Washington, D.C, the modernist Tenley-Friendship Branch Library, designed by Clark T. Harmon, opened in 1953. The surroundings of Boston featured a particularly appealing and heralded design, the North Branch of the Tufts Library in Weymouth (1954, Carl Koch & Associates architects), which demonstrated that a modest budget did not hamper design excellence.³⁰

In the early 1960s, architects throughout the country continued devising original, elegant solutions to "jazz up" simple rectangular, single-story layouts. Appealing examples graced the pages of *Architectural Forum* in February 1963, April 1963, and May 1964; they included the Walnut Hill Library in Dallas and the Putterham Branch Library in Brookline, MA (1962, The Architects Collaborative; Jean Fletcher partner in charge). The 1960s saw the re-invigoration of the "idea of a library as inseparable from the total experience of its community."³¹ Library

²³ See <http://www.outsidelands.org/parkside-library.html> for information on a campaign to preserve the Parkside Branch Library built in 1951.

²⁴ *Architectural Forum*, February 1956.

²⁵ Andrew Phillips, "Seattle's Branch Libraries: A Model to Follow," *Docomomo US Bulletin* (Spring 2001), 2; Roman Mostar, "Seattle Goes Scandinavian," *Library Journal* (Dec. 1, 1963), 4553-54.

²⁶ Blanche Collins, "Branches Bloom in California. Long Beach - Long on Buildings - Short on Staff," *Library Journal* (Dec. 1, 1956), 2798-99.

²⁷ "Main Library, Palo Alto, California," *Architectural Record* (Mar. 1959) 165-169.

²⁸ Bert N. Snow, "Branch libraries, coast to coast ... Los Angeles Shifts Into High Gear," *Library Journal* (Dec. 1, 1960), 4273-4275.

Jones and Emmons was also entrusted with the Pacific Palisades branch library, for which residents raised additional funds in order to improve upon the initial design. See Charles M. Weisenberg, "Los Angeles Branches Out," *Library Journal* (Dec. 1, 1962), 4357-4360.

²⁹ R. Paul Bartolini, "Double Header in Milwaukee," *Library Journal* (Dec. 1, 1964), 4737-39.

³⁰ "A Public Branch Library," *Architectural Record* (Mar. 1961), 167-168.

³¹ "Focusing the Library Image: New Branches in Houston," *Library Journal* (Dec. 1, 1968), 4525-4527.

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building and service expansion in underprivileged districts was one of President Lyndon Johnson's Great Society programs, which was enacted in 1964 by the generously endowed Library Service and Construction Act. Examples illustrated in *Library Journal*, in its architectural issue for 1967, looked grander, less hospitable than their predecessors, and had coarser detailing (although passing a definite judgment on these buildings is unwarranted, as many contemporary EPFL libraries are much more user-friendly than they look on paper).³² Protection from acts of vandalism became an issue throughout the country. The combination of high windows and blind textured walls, which characterizes the Waverly Branch, also inspired The Architects Collaborative at the Brighton Branch Library in Boston.³³ By 1972-73, rampant inflation, rising crime, endemic fiscal crisis and evolving federal policies contributed to halting library construction in inner cities all over the country.

Libraries in Maryland counties

EPFL's 1950s branches (Edmondson, Hamilton, Northwood, Pennsylvania Avenue, Pimlico, and Walbrook) are significant because few new libraries were built in other parts of Maryland during this decade, and because the Baltimore libraries generally achieve a higher degree of design excellence. Because of its philanthropic origins, EPFL took more than a half-century head start. In other parts of Maryland, the public library movement (as opposed to initiatives by private individuals or non-profit groups) is a post-World War II "baby boom" phenomenon, triggered by this state's Public Library Law of 1945, which required counties to establish a Board of Library Trustees in order to receive state assistance for library construction.

With its affluent and civic-minded population, Montgomery County led the pack. Turned to the county administration while it was under construction, the Bethesda library (Faulkner and Kingsbury, architects) was dedicated in 1952. Two years later, the County Library Board created a Planning Committee, leading to the opening of the Silver Spring Regional Library (Ronald Senseman, architect) in 1957 and of the Little Falls and Gaithersburg Community Libraries in 1960. Despite its meteoric demographic rise, Baltimore County's county record was unimpressive: the Pikesville Memorial Library (designed *pro bono* by local architect Edward Hofstetter, demolished) was dedicated in 1951 and followed the previously described "Oakley model"; Finney, Wolcott and Associates, the designers of EPFL's Walbrook branch, produced a boxy structure for Towson, dedicated in 1957.

In the 1960s, public libraries were erected in much greater numbers in Maryland, especially after 1964, when federal funds became more available. A beneficial competition, as to which one would design the best appointed and (to a lesser extent) most exciting building, seems to have animated EPFL and suburban counties. Two design philosophies were prevalent, like in the rest of the country: that of the "decorated shed" - dressing up a straightforward and cost effective single-story box - and that, less frequent, of the sculptural object in the

³² Wyman Jones and Ruth Anne McKinney, "Five Branches for Fort Worth," and C. Lamar Wallis, "Memphis. A Seven Branch Salvo," *Library Journal* (Dec. 1, 1967), 4370-4376.

³³ "A Library Designed for Intensive Community Use," *Architectural Record* (Apr. 1971): 109-113.

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landscape. Montgomery County intensified its efforts but did not produce any design of exceptional distinction.³⁴ Architects Walton and Madden devised an excellent site strategy for the 32,000- square foot Prince George's County Regional Library in Hyattsville, and added to their "box assembly," a welcome element of fantasy with an entrance canopy shaped like a flying saucer. Opened in 1969, the Greenbelt Branch, by the same architects, is a good example of a "decorated shed" which succeeds in being both defensible and user friendly.³⁵ Baltimore County engineered Maryland's most spectacular library building campaign for the 1960s, from both a quantitative and qualitative point of view. In 1959, Smith and Veale were hired (most likely on the strength of their work for EPFL at the Pennsylvania Avenue and Northwood branches) to design a new library in Catonsville, a minimalist jewel which was dedicated in December 1963 and received much public attention.³⁶ Roger Fryer, the author of EPFL's Light Street branch, is responsible for the most original - and photogenic - design of the decade, Towson's Loch Raven branch (1968).³⁷ Situated within walking distance of a commercial strip, it was set in a thickly wooded ravine, partially raised on pilotis and separated from its parking lot by a 195-foot bridge (equipped with snow melting devices). Entrance from a patio was through a cantilevered glass cage. Charles W. Robinson, the Director of the Baltimore County Public Library, had a few practical objections but was visibly delighted to note that his architect had "poured on the drama."³⁸ It should be noted that the cost per square foot of the Loch Raven Branch was not significantly higher than that of contemporary EPFL libraries. Drama reached inflated proportions in Towson's new Central Library, funded in 1966, designed by Tatar and Kelly, the architects of EPFL's Reisterstown branch, and completed in 1974 only.

Anne Arundel County also built architecturally distinguished libraries in the late 1960s and early 1970s. The Annapolis firm of Earle S. Harder and Associates designed a circular branch in Severna Park (1972). RTKL (Rogers, Taliaferro, Kostritsky and Lamb) was entrusted with the North and South County Branches, in Glen Burnie and Deale respectively: the first was a well crafted "decorated shed," the second, smaller, structure had a striking pyramidal roof topping a cruciform mass.³⁹

The Enoch Pratt Free Library, 1945-1972

With thirteen entirely new branches opened from 1952 to 1971, Baltimore appears to have conducted the most impressive construction campaign in the nation, among library systems for cities with approximately one

³⁴ George B. Moreland, "Another regional library for Montgomery County, Maryland, Wheaton Makes Three," *Library Journal* (Dec. 1, 1962), 4370-72 and "Davis Does Double Duty," *Library Journal* (Dec. 1, 1964), 4727-4729.

³⁵ Kathleen Lane, " 'The Library is .. the key to progress': The Building Campaign for 'Modern' Libraries in Prince George's County, 1944-1964, and Issues in Contemporary Preservation and Interpretation." (HISP 700 project, Dr. Randall Mason advisor, University of Maryland, 2002).

³⁶ *Baltimore Sun* (May 20, 1962; Oct. 21, 1962; and May 29, 1963).

³⁷ See in particular "A Library That Echoes Nature," with photographs by A. Aubrey Bodine, *Sun* (May 12, 1968); "Bridging a Ravine," *Library Journal* (Dec. 1, 1968), 4523. The Loch Raven library received a First Honor Award in the Greater Baltimore Chamber of Commerce - American Institute of Architects Honor Awards Program for 1969.

³⁸ Charles W. Robinson, "A Joy to the Eye," *Maryland Libraries* (Spring 1968), 6.

³⁹ "Spotlight on the New Buildings," *Library Journal* (Dec. 1, 1968), 4512.

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million inhabitants. Such a feat required extraordinary commitment on the part of many individuals. Architects will be discussed along with their buildings. The following paragraphs stress the significance of other contributors to EPFL's campaign.

Although he stopped working for EPFL in 1945, it is obvious that Joseph L. Wheeler's ideas on branch libraries, which we have already mentioned, had a bearing on EPFL's post-World War II policies. His successor Emerson Greenaway, a native of Massachusetts, was only 38 years old when he came on board, but he already had ample experience in several New England libraries. He had worked on a short term project for EPFL in 1935.⁴⁰ In 1951, he resigned to accept the directorship of the Free Library in Philadelphia, and was replaced by Assistant Director Amy Winslow, another librarian of high professional standing. Born in 1890, Ms. Winslow received her library training at the University of Chicago. From 1932 to 1939, she headed EPFL's Industry and Science Department, then served as Vice-Librarian of the Cleveland Public Library (and taught a course on Public Library Organization and Administration at Western Reserve University). From 1941 to 1945, Ms. Winslow headed the Cuyahoga County Library system in Ohio. For ALA, she co-authored *A National Plan for Public Library service* (1948) and was elected to this organization's Executive Board. In December 1945, she moved back to Baltimore to serve as EPFL's second in command, helping with the branch survey.⁴¹ Her annual reports to EPFL's Trustees, with their humorous expressions and little cartoons, give the impression of a warm and friendly individual. Upon Ms. Winslow's retirement in 1957, Arthur H. Parsons became Director, but died unexpectedly of a heart attack in August 1959. His successor, Edwin Castagna, took over his responsibilities in 1960 and remained EPFL Director until 1974. Subsequent Directors have been Ernest Siegel and two African-American women, Anna Curry (appointed 1981) and Dr. Carla Hayden (appointed 1993). Many EPFL staff members devoted considerable energy to the post-World War II building campaigns, not the least the in-house Chief of Building and Maintenance.

Promotion and public relations greatly mattered to EPFL's administrators, who constantly had to juggle their budgets and were often compelled to reduce operating hours so that branches could stay afloat. They lobbied "service, social and business clubs" to rally votes for the building campaign funds.⁴² Through in-house publications and press releases, they made sure that Baltimore voters realized how efficiently their tax dollars were spent and took pride in the new branch buildings. During our period of study, EPFL maintained its reputation of excellence. In 1959, it received ALA's John Cotton Dana Publicity Award for outstanding promotion of books.⁴³

⁴⁰ Philip Arthur Kalisch, *The Enoch Pratt Free Library: A Social History* (Metuchen, NJ: Scarecrow Press, 1969), 182.

⁴¹ http://www.cuyahogalibrary.org/aboutlibrary/history/HISTORY_BriefHistoryBooklet.htm

⁴² Catering to deny free readers' cards, as had been the custom, to non-residents with a Baltimore business address.

⁴³ Kalisch, 205.

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For instance, in 1956, EPFL hosted “six distinguished German librarians, and nine others from Canada, Argentina, New Zealand, Sweden, England, Scotland, South Africa, Uruguay and Japan.”⁴⁴ In 1960, the Maryland Department of Education and Baltimore’s City Council agreed to declare EPFL a State Resource Center; the ensuing state-wide circulation of EPFL books and films had no parallel in the rest of the country. In 1968, EPFL made headlines by launching a one-year experiment to eliminate children’s fines, as it estimated that “27,000 children once registered as library borrowers have lost the use of their cards because of unpaid fines and/or unreturned books.”⁴⁵ Other late 1960s initiatives were a monthly Sunday afternoon TV book discussion called BOOKS A GOGO; a monthly booklet of reader reviews and comments called *You’re the critic*; and the Street Mobile, a small van “outfitted with a loud speaker and loaded with pamphlets, paperback books, and resource personnel who drive into the midst of inner city neighborhoods, where they attempt to make face to face contacts with residents (...) to convince them that the library can be useful in solving immediate practical problems.”⁴⁶ In the 1970s, branch libraries became centers for voter registration. With the growing competition of television, EPFL did not hesitate to host activities which, in retrospect, appear more recreational than truly educational. For instance, from mid-1972 to mid-1973, the Brooklyn branch featured a display of snakes and reptiles from the Baltimore Zoo; Waverly hosted craft demonstrations, Pimlico gospel singers, and Walbrook kung fu and karate classes, as well as rock music performances.⁴⁷ Another new, mundane but useful, function of the branch library in the early 1970s was the all-purpose use of photocopy machines.

Every year, the Director, after having consulted librarians in charge of individual branches, submitted an activity report to the Board of Trustees. From the late 1940s to the early 1970s, these trustees (who had the last word on selecting EPFL Directors) included leaders in the fields of business, retail, and education. Many also had strong connections with Johns Hopkins University, such as gynecology professor Thomas S. Cullen (EPFL Trustee from 1915 to 1953; President from 1927 to 1953); University President Milton S. Eisenhower, the brother and foreign policy advisor of President Dwight Eisenhower; department store magnate Albert D. Hutzler; or simply distinguished graduates, like banker Robert W. Thon, Jr., the recipient of a doctorate in political economy. Henry H. Callard, former headmaster of the exclusive Gilman School, was also an EPFL Trustee. Some trustees had political leverage. For instance, Blanchard Randall served as Maryland's secretary of state from 1955 to 1957 and was also treasurer of the Republican State Central Committee of Maryland. While the university and political connections were not particularly conducive to the endorsement of modernist design, many businessmen and bankers on EPFL’s board were supporters of urban renewal and patrons of progressive architects. Examples are Alfred Hutzler, whose flagship store in Towson created a small revolution in Maryland’s suburban retailing; Paul P. Swett who, like Hutzler, was a founding member of the Greater Baltimore Committee; and Hunter Moss, who was renowned developed James W. Rouse’s business associate from 1939 to 1954.

⁴⁴ Amy Winslow, *Annual Report*, (Baltimore: EPFL, 1956), 23.

⁴⁵ *Maryland Libraries* (Spring 1968), 14.

⁴⁶ Isaac Rebert, “Pratt Library’s New Image Changing with Its Ideals,” *Baltimore Sun*, (August 3, 1971).

⁴⁷ Activity Report (Baltimore: EPFL, July 1972-June 1973), 4.

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City officials played a significant role in branch construction, which was overseen by Baltimore's Board of Public Works. Designers were selected by the City's Architectural Commission from a roster of qualified firms. All plans had to be submitted to the Bureau of Building Construction of the City of Baltimore and approved by the City Engineering Department.

By the time Greenaway became Director, many of EPFL's existing branches were outmoded, overcrowded, and in need of repair. Since 1929, when the last branch opened, Baltimore's population had increased by more than 130,000 inhabitants. Most of that growth had occurred in outlying districts which were not yet served by an existing branch library. The newest middle-class districts rapidly acquired decent commercial infrastructure, but community facilities were slow to get off the ground; a library meeting room was therefore viewed as a precious commodity by local civic groups.

These circumstances called for a long-range development program. In 1946, EPFL's trustees and library administrators visited every branch. Conducted in 1946-47, a survey took into account "Baltimore's population trends, economic activities, housing projects, pertinent geographical factors, and related cultural and educational developments."⁴⁸ Its findings were encapsulated in a short typewritten document, dated April 1, 1947 and entitled "Why a Modern Branch Library System for Baltimore?"

Physically, all of the branch buildings are unsatisfactory - not a single one measures up to the standards set by the American Library Association in *Post War Standards for Public Libraries*. Many are in a serious state of disrepair. (...) The basements are dark and damp so they afford no relief for the overcrowded bookshelves in the reading rooms, nor can they be used for story-hours or meeting rooms because of various physical factors.

Although some of our buildings are structurally sound, they are so small and so poorly planned that it is impossible to give effective service in them (...) It is literally true that books are stacked on window sills, on ledges and tables because there is no room for them on the shelves and yet, according to the American Library Association standards, Pratt branches only have about 2/3 of the number of books they should have in order to meet recognized requirements for good services.⁴⁹

The situation was apparently dismal: reading rooms were too small, "only one neighborhood library has a separate children's room," and the condition of staff quarters made it "practically impossible to recruit and hold librarians." Branch buildings conveyed "a general impression of dreariness"; they were "set too far back from the street"; entrance stairs discouraged older readers and were "a constant threat to life and limb."

Additional funding was sorely needed. From 1935 to 1944, the city had provided EPFL an annual maintenance allowance of \$7,000, raised to \$ 20,000 in 1945:

⁴⁸ Isobel Lynch, "Varied Approaches at Enoch Pratt," *Library Journal* 85 (Dec. 1, 1960), 4280.

⁴⁹ "Why a Modern Branch Library System for Baltimore?" (typescript, Baltimore: EPFL, Apr. 1, 1947).

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Because the facts listed can no longer be ignored without disastrous results, the Trustees of the Library are asking the citizens of Baltimore to approve a \$3,000,000 library loan... Out of this loan, \$2,1094,504 will be spent for ten new strategically located branch buildings to take place of the most disreputable and poorly existing buildings, and \$606,000 for remodeling and renovating the remainder.⁵⁰

By strategic, EPFL meant "well trafficked neighborhood sites."⁵¹ Another important policy was defined in the late 1940s: given the size of Baltimore's population, EPFL deemed unnecessary the erection of "regional" libraries administratively responsible for smaller branches, as they existed in larger cities like New York, Chicago, or Los Angeles. Instead it classified its existing and future branches as major (if they held 40,000-60,000 books), medium (for 20,000-30,000 books), or small.

In 1947 a \$3,000,000 development loan was authorized. Its first installment, amounting to \$1,500,000, was passed by Baltimore voters in 1947. In addition to allowing for the construction of the Edmondson, Pennsylvania Avenue, and Pimlico branches, the 1947 loan was used for temporary relief measures, in particular the purchase of two tractor trailer bookmobiles, each carrying just over 4,000 volumes, which began making rounds in 1949. In neighborhoods devoid of branches, the bookmobile service was an instant success, and circulated more than 132,000 books in its first year of operation (the figure amounted to 274,016 in 1955). Bookmobile usage patterns helped determine priorities for locations of new branches. EPFL also began setting up "stations" in housing developments (such as Cherry Hill), hospitals, and nursery schools. The Mount Clare and South Central Avenue branches, located in communities that had lost much of their residential population base and had become primarily commercial and/or industrial, were closed as was the Locust Point Branch, opened in 1900. Funds were also reserved to improve the Central Library, where air conditioning was finally installed in 1954.

In 1952, another \$1,500,000 bond issue (the second half of the loan authorized in 1947) was passed by Baltimore voters (with a 85% approval rate). It helped build the Northwood, Walbrook, and Hamilton libraries. Three different architectural firms were selected in 1953, and asked to help on the painstaking process of selecting an appropriate and reasonably priced site. In early 1955, EPFL's revised master plan for expansion was approved by the Board of Trustees and presented to the city.⁵² The 1952 bond also helped improve existing branches. At Light Street, walls were painted "primrose yellow" and the shelves "jade green." According to Director Winslow, "With muti-colored Plasti-kleer book jackets and a sprinkling of displays, some old 'Carnegies' took a second lease on life."⁵³ In 1954, the Forest Park branch was enlarged by 2,020 square feet and received new furnishings and lighting. The Patterson Park branch was renovated and expanded with a cinder block addition. In 1958-59

⁵⁰ Ibid.

⁵¹ Jacques Kelly, *The Pratt Library Album: Baltimore Neighborhoods in Focus* (Baltimore: EPFL, 1986), 192.

⁵² Amy Winslow, *Annual Report* (Baltimore: EPFL, 1955), 25.

⁵³ Annual Report (Baltimore: EPFL, 1954), 12.

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two compatible wings were added to the Gardenville branch of 1926. By 1959, all branches had air conditioning units. In 1956, a new \$3,500,000 was authorized by the state legislature; \$1,500,000 was approved by Baltimore voters the following year, and \$2,000,000 in late 1962. In 1958, Director Parsons initiated an Extension Survey to bring the 1947 survey up to date. The revised long-term planning strategy for the Enoch Pratt Library's branch program was approved by the Board of Trustees in 1960. Funds resulting from President Lyndon Johnson's 1964 Library Service and Construction Act helped construct additional inner city branches at Broadway, Light Street, and in Waverly.

The first building campaign, 1948-1953

On July 15, 1948, the *Evening Sun* announced the selection of Smith and Veale to prepare plans for three new branches at Edmondson Village, in Pimlico, and on Pennsylvania Avenue. Selecting a single firm made sense in terms of speeding the design process, especially since EPFL required Smith and Veale to visit existing state-of-the-art branch libraries.

At the time, Smith and Veale was a newly formed firm, with relatively few buildings to its credit. Thomas Wilson Smith was born in Stevenson, Baltimore County, in 1909 and studied architecture at the University of Virginia. From 1930 to 1940, his office was called Smith and May. During the war he was a draftsman for the Navy Base and served in the Pacific for two years. Graham Veale was born in Philadelphia in 1903, studied at Harvard College from 1920 to 1922, and received a Bachelor's of Architecture degree from the University of Pennsylvania in 1927. He worked for two years in the office of Charles Z. Klauder, then moved to Baltimore, where after he put in a stint with Wyatt and Nolting, he found employment in Thomas Wilson Smith's office. From 1941 to 1945, Veale served with the Air Force in Europe.

Located at 2127 North Charles Street, Smith and Veale's office grew to include many talented designers, including Robert Randall Fryer (who designed the Light Street Library). Smith and Veale were beginning to make a name for themselves in the booming sector of public school construction. In 1948, the year of its appointment by EPFL, the firm was also selected by the School Board of Arlington, VA to establish plans for North Fairlington Elementary.⁵⁴ In Baltimore County, Smith and Veale would be responsible for a large number of public schools, many of which received design awards; they include Rosedale Elementary (1949), North Point High School (1952) in Dundalk, Campfield Elementary (1954),⁵⁵ Bear Creek Elementary (1955), Dumbarton Junior High (1956),⁵⁶ Hampton Elementary (1958),⁵⁷ Security Senior High School (1961),⁵⁸

⁵⁴ "Arlington Names School Architects," *Washington Post* (Dec. 9, 1948), 14.

⁵⁵ Smith and Veale received a Certificate of Merit from the Baltimore Association of Commerce in 1955 for this building. See Mary A. Dean, et al, *350 Years of Art & Architecture in Maryland*, (Baltimore: Schneidereith & Sons, 1984), 220.

⁵⁶ Smith and Veale received a Certificate of Merit from the Baltimore Association of Commerce in 1957 for this building. "Stable, School and Restaurant Among Architectural Winners," *Baltimore Evening Sun*, June 11, 1957, 27.

⁵⁷ *Work of Maryland Architects* (1957), 42.

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Woodlawn Senior High (c.1963), and Walkerville High (c.1963). In the mid-1950s, Smith and Veale designed two very nice banks for the Union Trust Company of Maryland: one, reminiscent of the early work of Frank Lloyd Wright, in Brooklyn, Anne Arundel County;⁵⁹ another, in the same modernist vein as the Northwood Library, on Harford Road.⁶⁰ Subsequent works of note are the already mentioned Catonsville and North Point Libraries in Baltimore County, the elegant Battle Monument School (1962) in Dundalk, a bank for Union Trust in Salisbury (1963), Shaffer Hall at Johns Hopkins University (1966), and dormitories for the Foxcroft School in Middleburg, VA (1968).

The Edmondson, Pimlico, and Pennsylvania Avenue branches had very different exteriors, each responding to individual site conditions. They all had very noticeable corner entrances meant to draw pedestrians from different directions and, each in a different way, were influenced by commercial design. Their uncluttered interiors were fairly similar, and expounded the same design philosophy, ably describe in ALA's widely circulated *Library Journal* by Raymond E. Williams, EPFL's Assistant Director:

One of the principal concerns in designing these three first branches was the comfort of public and staff in using the buildings. This included selection of flooring material, lighting, comfortable furniture, and eventually the selection of colors for painting to make the building harmonious, refreshing, informal and comfortable. The architects included in their design the use of cork flooring and recessed fluorescent lighting for all three branches. Blond maple furniture and shelves were used, and the paint colors generally tend toward the lighter colors, with a variation in color pattern for each branch.⁶¹

Scandinavian-looking blond maple was popular at the time. Smith and Veale also espoused the rather novel idea of keeping shelves in the children's room low to increase both accessibility for small patrons and supervision for librarians. Furniture (shelves, desk, seats and tables, and the occasional "browsing" armchairs, sofas and coffee tables⁶²) became a big ticket item in EPFL's budget. Some were purchased from well known manufacturers who charged premium retail prices.⁶³

Edmondson Branch (1952)

Described in Section 7, the Edmondson branch in West Baltimore absorbed the collection of a privately built library. In fact, residents of Edmondson "had been campaigning for a branch library since the mid-1920s."⁶⁴ Land

⁵⁸ Security Senior High School received a Craftsmanship Award from the Building Congress and Exchange of Baltimore, 1960.

⁵⁹ *Burroughs Clearing House* 40 (October 1955), 32; *Work of Maryland Architects* (1955), 61; Merit Award AIA-Baltimore (1954); Certificate of Merit, Baltimore Association of Commerce (1955).

⁶⁰ *Work of Maryland Architects* (1957), 42.

⁶¹ Williams, 2105. Each staff room had a kitchenette.

⁶² Lynch (1960), 4281.

⁶³ At Northwood the children's chairs were manufactured by Thonet. At Hamilton and Gardenville, the adult chairs were bought from Hermann Miller.

⁶⁴ Kelly (1986), 195.

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was donated by Jacob Meyerhoff, the developer (with his brother Joseph) of the adjacent Edmondson Village Shopping Center. Ground was broken on April 24, 1951 and the branch was dedicated on July 31, 1952. The general contractor was William J. Wiesand & Company. The total cost for construction was \$255,174. The Edmondson branch originally had a staff of nine. EPFL's annual report for 1953 was very upbeat: "whether by virtue of its charming Williamsburg architecture or its strategic location, the Edmondson Branch attracts borrowers not only from its own neighborhood but from all corners of the city and counties to the westward as well."

Edmondson was primarily a residential community, which relied on good public transit to downtown Baltimore, approximately four miles away. Between the two wars, row after row of speculative townhouses, uninspired but well built, were sold to young families of white collar workers (who were not college educated for the most part) and stay-at-home mothers. Its main artery, Edmondson Avenue, was widened in the 1920s to accommodate the growing number of automobiles. Additional townhouses as well as a few garden apartment complexes were built in the 1940s and early 1950s, which earned Edmondson the nickname of "mortgage hill."⁶⁵

In 1950, the community was predominantly white and revolved around its 11-acre retail center shopping center: When Edmondson Village opened in 1947, it had forty shops (including a Food Fair supermarket and a Hess Shoe Store featuring a cage with live monkeys) and the second branch of the Hochschild Kohn department store. In 1949, an additional section was completed to the east, hosting a movie theater and a bowling alley. Parking space was for 550 cars. With its "homey" red brick walls and steep roofs, Edmondson Village "seemed to represent the culmination of the suburban ideal to which residents of the area had aspired. Almost overnight, 'the Village' gained acceptance as the community's focal point, providing a point of reference - not just for shopping, but for meeting, for 'hanging out,' for identifiability."⁶⁶ Extended in 1956 by the opening of an ultra-modern Hecht's Department Store across Edmondson Avenue, the retail center adjacent to the EPFL branch had no competition on Baltimore's West Side until 1958, when Joseph Meyerhoff opened the Westview Shopping Center at the intersection of Route 40 (the continuation of Edmondson Avenue) and the new beltway. By the early 1960s, Edmondson had become predominantly African-American; white flight had begun in the mid-1950s, at a time when one of the area's long-established builders, the Keelty Corporation, decided to exit the townhouse market and build more expansive ranch-style homes in Baltimore County.

In an effort to "blend in" and to please the developer of the Colonial Williamsburg shopping center who had donated the site, the exterior of the Edmondson branch was detailed in the Colonial Revival style so popular during the Depression. Indeed, Maryland boasts more than its share of neo-Georgian post offices, high schools and administrative buildings sponsored by the Works Progress Administration. But we contend that the

⁶⁵ "Neighborhoods: Edmondson," www.ci.baltimore.md.us/neighborhoods/southwest/edmondson.html.

⁶⁶ W. Edward Orser, *Blockbusting in Baltimore: The Edmondson Village Story* (Lexington: University Press of Kentucky, 1994), 48. Surprisingly, the author never refers to the Pratt branch.

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Edmondson branch was planned as a modern building. Its excellent site strategy - the anchoring corner pavilion and perpendicular wings - its entry mode and interior spatial flow, all still in evidence today, departed from the linear and clustered character of most Colonial Revival designs. The large aluminum windows were state-of-the-art. In fact, with the exact same plan and vertical masses, but without the roofs and trim, the facades would have looked very progressive. Inside, the sweeping gesture of the circular bench in the children's wing is particularly endearing.

The late 1960s were rough on Edmondson and its library. As theft and vandalism were becoming a major concern, an alarm system had to be installed at the branch. But the building has withstood the test of time and maintained its civic presence. Originally the walls were painted "with three shades of Williamsburg green," and in "dusky rose" in the Young People's Alcove. Windows had draperies donated by a friends group.⁶⁷ The color palette is less appealing today, but the cheerful and serene atmosphere has been preserved. The meeting room was renovated in 2003.

Pimlico Branch (1952)

Located at the intersection of Park Heights and Garrison Avenues, three blocks south of the Pimlico Race Course, Branch 21 was erected on a 95-foot by 146-foot site purchased by the City of Baltimore in 1949.⁶⁸ It opened on November 1, 1952 and cost \$315,200. The general contractor was J.H. Williams Company. Prior to its construction, the neighborhood was only served by the Pratt's bookmobile. It was predominantly Jewish and had, according to Raymond E. Williams, EPFL's Assistant Director, an "avid reading public."⁶⁹ Pimlico was therefore planned and designed as a "major" branch with a staff of six professional librarians and five desk assistants, a book capacity of 30,000 books and a meeting room for 175 persons. On its first day of service, 273 borrowers were registered and 2,165 books were circulated. After a week, the branch had issued 1,000 library cards and loaned 7,400 books. By the second week, the branch was circulating a daily average of 994 books. In 1957, it led all branches with a circulation of 296,000 books, pamphlets, and magazines. Another index of popularity was the fact that a local garden club volunteered to plant ivy, dogwood, and hollies on the grounds.⁷⁰ Originally, the design - which Williams qualified as "ranch style"⁷¹ - appeared as a winning proposition. For instance, a 1954 article in the *Baltimore Sun* deemed the Pimlico branch one of "the best of the smaller public buildings" in Baltimore: "...Smith & Veale have used clean design and a fresh and imaginative handling of spaces and light to achieve a remarkably effective atmosphere of relaxation and quietness."

⁶⁷ Williams, 2106.

⁶⁸ The original Branch 21, in Mt. Washington at Smith and Greeley Avenues, was closed in February 1951.

⁶⁹ Williams, 2106.

⁷⁰ *Annual Report* (Baltimore: EPFL, 1953), 4.

⁷¹ Williams, 2107.

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The Pimlico Branch looked more like a snazzy, brand new bank building than like a library. It exuded liveliness. Its low profile, accented by a continuous band of limestone protecting the edge of the flat roofs and by ribbon windows, was balanced by a tall and slender brick mass at the entrance. Visible from afar, this chimney-like shaft supported detached free-flowing letters spelling the word "Library." EPFL was advertising its wares just like any other commercial establishment along Park Heights Avenue. Glazed on both entrance sides, the notched corner entrance was deeply recessed. The limestone band acted as a canopy welcoming patrons, supported by four slender metal columns. A display case was inserted in the brick entrance wall perpendicular to Park Heights. Facing Park Heights, the adult reading room looked indeed like a larger vision of a ranch house living room, with a picture window lined by built-in bookshelves, a leather couch and up-to-date models of Scandinavian armchairs. In *Between Librarians*, a journal catering to Maryland librarians, Pimlico was described as having "two walls entirely of glass opening onto an outdoor courtyard" and "sunken plant boxes flank[ing] the staircase leading to the lecture hall and stack room in the basement" and walls "painted in three tones of blue and rose." The article concluded:

Business and professional men seem to be using the branch as much as housewives and students. Many of them admit that they have never before used a public library. The view from the windows, showing the activities within, serves as a magnet to people passing by. Once inside, the temptation is to remain and browse.⁷²

The neighborhood has encountered a tragic and seemingly irreversible decline. Lacking "defensibility," prone to vandalism, the library was downgraded in the 1970s. Envisioned as early as 1986, its closing was effective in 2001.⁷³ Unaltered from the outside, the building is presently rented to a non-profit organization.

Pennsylvania Avenue Branch (1952)

Branch 17 was built on a parcel measuring 137 by 96 feet at the southwest corner of North and Pennsylvania Avenues, a hub of commercial activity in Druid Heights, a West Baltimore neighborhood dating back to the late nineteenth century.⁷⁴ The library replaced a Carnegie building further West at 2217 West North Avenue and Bentalou Street, known as the Easterwood branch. Its opening also entailed the closing, in 1957, of the 1886 Fremont Avenue branch, located less than a mile away. Land was purchased by the city of Baltimore in 1950. The opening ceremonies on January 15, 1953 attracted nearly 1,500 people. Designed to have a staff of eleven, the branch library had 17,792 square feet of usable space, a holding capacity of 35,000 volumes, seating for 86 adults and 46 children in its reading rooms and for 280 in the basement-level meeting room. Its total cost was \$402,792. It was the first EPFL branch with built-in air conditioning equipment and it offered secure rear parking. The general contractor was J.H. Williams Company.

⁷² Violet Myer, "Pimlico Branch of the Enoch Pratt Free Library holds Open House," *Between Librarians* (Winter 1952), 12.

⁷³ "Cash-short Pratt plans to close five branches," *Baltimore Sun* (Nov. 19, 1986), 1 and 16.

⁷⁴ A brief history of Druid Heights is available on-line at: www.druidheights.com/history.htm.

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Although the replacement of the curtain wall has entailed a dramatic loss of integrity, Pennsylvania Avenue holds major significance in the history of EPFL branch libraries, from both a social and architectural point of view. It represented a significant effort on the part of EPFL and the city of Baltimore to invest in an inner-city neighborhood. EPFL was not trying to comply with an existing demand on the part of residents, like at Edmondson and Pimlico. Instead, it was moving into a heavily populated district which had begun experiencing white flight and impoverishment, a neighborhood which EPFL administrators deemed devoid of "community spirit" but with a "tremendous reading potential."⁷⁵ Support for the idea of a new library was sought from the Baltimore Urban League, as well as local ministers, civic leaders, school administrators, and teachers. In its early days, the branch "conducted a radio program called 'Bookfare' on a local rock-and-roll music station which was aimed primarily at the Negro community." As low-income young readers mostly used libraries to do school assignments or to seek employment information, Bookfare "was set up as an extemporaneous discussion among young people on a wide range of subjects."⁷⁶ In a glowing report to Mayor d'Alessandro, quoted in the *News Post* in February 1953, EPFL director Winslow mentioned:

The branch is being used by both Negroes and whites, and we find that motorists and people who transfer at that point are borrowing books on their way home from work.

It is a branch that will show a more gradual growth than Pimlico, but undoubtedly a very steady one, and in the long run will probably have equally heavy use.

In 1950, when the design was made public, the *Sun* qualified it as "particularly interesting," and "used for library purposes here for the first time."⁷⁷ The novel layout, at the same time compact and airy, was made possible by steel framing. The public entrance faced the intersection of Pennsylvania and North Avenues and led to a vestibule encompassing the full above-ground height of the building. From this lofty space, which hosted the service desk, a large flight of twelve steps curved up to the adults/young adults area, a rectangular plateau facing North Avenue, and down, through a narrower straight stair, to the children's reading room right below. The theatrical effect of this "split level" configuration calls to mind a department store, a theater lobby or even the interior of an ocean liner. The resulting spatial flow is also reminiscent of Alvar Aalto's Viipuri Library, as photographed in an exhibition catalogue produced by the Museum of Modern Art in New York City in 1938. At the rear, a second linear block stacked, from bottom to top, (1) mechanical space at a slightly lower level than the children's reading room; (2) at the street level and adjacent to the lobby, the librarian's office and the work room, with direct access to the parking lot; (3) the staff room and; (4) the fan room for the air conditioning machinery.

The Pennsylvania Avenue branch had a truly striking facade. The outgrowth of the internal layout, it did not read as a three-dimensional object, but as a membrane ending in a sweeping curve, topped by a flat roof. The curve,

⁷⁵ Williams, 2108. *Annual Report* (Baltimore: EPFL, 1953), 4.

⁷⁶ Kalisch, 203.

⁷⁷ "Pratt Library Plans Three New Branches," *Baltimore Sun* (Apr. 16, 1950).

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which housed the lobby, was treated as an extra large window wall, made of eight sections of three stacked rectangular panes of plate glass, higher than they were wide, separated by slender mullions. The centrally located entrance was inserted in this grid, a double glass door surrounded by a thick dark frame and surmounted by a clock and the sign "library." The North Avenue facade, fronting the stacked reading rooms, was also primarily glazed: a continuous transparent band at eye level and a taller band above were separated by panels of limestone inscribed with the word LIBRARY, in very large letters. The glass cage effect was particularly striking at dark, when interiors were brightly lit. A continuous brick wall was inserted between the windows of the lobby and those of the reading rooms. It backed a display case at eye level. A flat limestone cornice and brick plinth accented the crispness of elevations. The emphasis on glazing and streamlining called to mind department store design, such as the recently completed Hochschild Kohn store at Belvedere Avenue and York Road.⁷⁸ Because of its "high degree of functionalism" and "purity of line, obtained through the correct employment of glass," the very photogenic Pennsylvania Avenue Branch made its way to the pages of *Vitrum*, a glossy Italian trade journal published by the Information and Research Center for Glass Applications in Architecture and Furniture. The article described current architectural trends in Modern public libraries as maximizing the source of natural light and providing easy access from the street.⁷⁹

Druid Heights, which sharply declined in the 1960s, is presently the object of significant revitalization efforts.⁸⁰ The Pennsylvania branch was remodeled in 1983 to become EPFL's first computer center. In the late 1980s, all windows were replaced with tinted glass, canceling the daytime effect of transparency; the uniform grid of mullions was replaced by a more complex, less visually effective, pattern; an airlock was added to the entrance, which also lost its surround. The display window has been removed. No major structural changes were made inside the branch, though, and the impression of unobtrusive, floating space remains quite strong. The stairs are still covered in linoleum tiles and have their original metal railings.

Walbrook Branch (1957)

Replacing an existing wood-framed library, EPFL's new Branch 8, at 3203 West North Avenue, was funded by the 1952 loan. Begun in the 1970s and annexed in 1888, the Walbrook neighborhood was one of Baltimore's first residential district adopting a lower, quasi-suburban density.⁸¹ Plans for the new branch were prepared in 1954-55 and the building opened on April 15, 1957. Set on 104-foot by 171-foot parcel, the 10,000 square foot, single-story and fully air conditioned structure comprised a meeting room for 130 persons.

⁷⁸ *Baltimore* (Oct. 1948), 41; Certificate of Merit, Baltimore Association of Commerce (1948-49); *Baltimore* (July 1950), 1.

⁷⁹ "Biblioteca Pubblica a Baltimora," *Vitrum* 65 (Mar. 1955), 16. The text, translated by EPFL PR machine, was published in "Library Branch Wins Praise in Italy," *Evening Sun*, June 25, 1955.

⁸⁰ Brief history of Druid Heights, available on-line at: www.druidheights.com/history.htm

⁸¹ "Neighborhoods: Walbrook," www.ci.baltimore.md.us/neighborhoods/northwest/walbrook.html.

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Designers were Finney, Wolcott & Associates, a Baltimore firm founded in 1947 by Eban D. Finney (died 1960) and John Winthrop Wolcott. Born in Griffin, GA in 1895, Wolcott received a B.S. in Architecture from Georgia Tech in 1916. He moved to Baltimore, where he took a special course in reinforced concrete construction at Johns Hopkins in 1921 and opened his own firm in 1925. He was Consulting Architect for the U.S Department of the Treasury from 1934 to 1937, and a specification writer for Olsen-Dietrich-Carr & Greiner from 1941 to 1943. Wolcott also worked for Skidmore, Owings and Merrill in 1944. In 1953, John Riggs Orrick (b.Baltimore 1923), who had studied at Johns Hopkins and received a B.Arch. from the University of Pennsylvania in 1949, joined the firm. Finney, Wolcott & Associates designed the Towson Public Library in 1949 (completed 1955) and the Albert S. Cook Library at Towson State Teachers College (1958).⁸² To the firm's credit are several Stewart and Co. department stores, including that on York Road (1952-1955, in association with Howerd G. Hall),⁸³ as well as many schools, such as South County High (c.1955), in Dorchester County⁸⁴, Bainbridge Elementary (c.1957)⁸⁵ and Charlestown Elementary in Cecil County (1958). The firm became Finney, Dodson, Smeallie & Associates in 1957.

The Walbrook branch was the first EPFL branch designed and built as a "decorated shed," a low flat-roofed envelope of red brick opened and "ornamented" on its main entrance facade, with free-flowing public spaces inside. Its main elevation on North Avenue was simply detailed but fulfilled its mission to draw patrons inside. It was divided into two sections. Sheathed in limestone, the recessed entrance porch was framed by a perpendicular blind wall, a glazed opening including a set of double doors and a diagonal wall hosting a large display window at eye level. Its unusual triangular configuration was both visually arresting and inviting. The other section of the facade was sheathed in brick, with a limestone plinth, and pierced by an oversized ribbon window, above which letters spelling LIBRARY lined up with the slender mullions. At night, the brightly and uniformly lit interiors were highly visible from this large window and the entrance door, and the display case was also illuminated. Inside, a new feature was a "special interest corner," which the *Sun* described as containing "books of general interest to the family, grouped for the first time in one section." It was furnished with the same kind of couch, chair and coffee table one could find in a private residence.

The Walbrook Branch was renovated in 1988. For security reasons, the entrance received a new set of glass doors flush with the sidewalk. Although the canted configuration still exists behind this new screen, it is no more in public view and the facade has consequently lost much of its integrity and aesthetic value. The open, and rather unstructured, interior remains relatively intact.

⁸² (*News American* 345/49)

⁸³ *Architects' Report*, Summer 1960, Drumcastle Center, York Road and Walker Avenue, Baltimore, c.1959 (Architects Report, Summer 1959).

⁸⁴ *Schools for the New Needs*, 1956, 232-233

⁸⁵ *Work of Maryland Architects*, 1957, 49.

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Hamilton Branch (1957)

Described in Section 7, Branch 20 replaced a 1920 "Carnegie" at 3006 Hamilton Road, which was "situated on a narrow one-way street" and "out of sight" of Harford Road, the neighborhood's main connector to the downtown.⁸⁶ The original branch, built on land donated by the Hamilton Improvement Association, was designed by Theodore Wells Pietsch, a *diplômé* of the Paris Ecole des Beaux-Arts. It was "entered through a long light of steep steps" and its 27,000 books were "crowded enough to provoke Fire Department warnings about hazardous conditions."⁸⁷ By the early 1950s, the Hamilton neighborhood, which had been annexed by the city of Baltimore in 1918, was encountering a significant growth spurt, and its branch, despite all its inadequacies, had an annual circulation of over 100,000 books.⁸⁸ In 1958, circulation figures in the old branch were 172,829. The follow year, in the new building, it had jumped to 281,622 books.

The process of site selection and acquisition was time-consuming and frustrating. Three options were presented at a community hearing: new sites (1) at the northeast corner of Harford Road and Gibbons Avenue, (2) further north on Harford Road, and (3) renovation of the existing branch by converting the downstairs lecture room into a children's reading room. The land was finally acquired in 1956. Construction began on April 25, 1957 and the official opening was held on January 12, 1959. The contractor for the project was Aetna Construction Company. The library was constructed for \$240,459 (\$18,11 per sq. ft).

The new branch was designed by Cochran, Stephenson and Wing. Alexander Smith Cochran was born in Baltimore in 1913 to a patrician and influential family. After graduating from the Gilman School in 1931, he embarked on a course of study in the three most prestigious universities of the Ivy League: he received a Bachelor's degree from Princeton in 1935 (where he started befriending his classmate and future EPFL trustee Hunter Moss), began studying architecture at Yale, which he found too conservative, and transferred to Harvard where he received a B.Arch degree in 1939. At Yale, Cochran met Richard Neutra, with whom he reconnected in 1947, during an extended tour of California and again in 1954, when mentor and student were associated on the Francis Scott Key Hall and Mellon Laboratory at St. John's College in Annapolis.⁸⁹

The firm of Alexander Cochran and Associates opened in 1947. From 1956 to 1963, it was named Cochran, Stephenson and Wing, with partners James Henry Stephenson (Winston-Salem, NC, 1918), another Harvard graduate (B.S. 1941, B.Arch 1947) and Edward Yu Wing, who died in 1957. Richard C(ornelius) Donkervoet (Detroit 1930, B.Arch Michigan, 1952, M.Arch MIT 1953) joined the firm in 1957 and would become a partner in

⁸⁶ Lynch, 4279.

⁸⁷ *Annual Report* (Baltimore: EPFL, 1959), 10.

⁸⁸ *Annual Report*, (Baltimore: EPFL, 1954), 9.

⁸⁹ Weeks, 118-119.

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1963. By the mid-1950s the Cochran firm started receiving commissions outside Maryland, in particular a shopping center in Wilmington, NC and the U.S. Consulate in Nagoya, Japan.⁹⁰

Of all the architects practicing in Baltimore in the late 1940s and 1950s, Cochran, ever affable and gentlemanly, maintained the highest public profile. He and his wife Caroline worked tirelessly for liberal causes, including racial justice (with the NAACP). From 1951 to 1961, Cochran presided over the Board of the Peale Museum. He was a Visiting Lecturer at Harvard University (1951-58) and also taught at the Universities of Pennsylvania and Virginia, and locally at Goucher College, John Hopkins, and Howard Universities and at the University of Maryland in College Park. Alexander Cochran chaired the AIA Committee on Education (1958-60), served as President of the Baltimore Chapter of the AIA in 1962, the same year he was advanced to Fellowship in this organization. He also contributed articles to the *Sun* Papers. Mr. Cochran died in 1989 at age 76 while on vacation at his family vacation home in Northeast Harbor, Maine. In 1995, a retrospective of his work was organized at the Maryland Historical Society, accompanied by a monograph authored by Christopher Weeks.

Alexander Cochran was undoubtedly the single most influential architect in the acclimation of High Modernism to Baltimore. Among his pioneering works are the Lakehurst Apartments for builder Henry Knott (908 West Lakehurst Avenue, 1949) and his own firm's office building (remodeling) on 925 North Charles Street (1952, demolished).⁹¹ The greatest catalyst for change, however, was the house (demolished), which Cochran built for his family at 901 West Lake Avenue in 1950.⁹² Erected in a bastion of Colonial Revival gentility, it was deemed scandalous by neighbors and family members. It won a national AIA award, was widely published in both the professional and popular press, as well as in books on modern homes, and "got Baltimoreans talking and thinking about modern design."⁹³ In the 1950s, Cochran's office produced several Spartan, boxy but elegantly detailed and proportioned, houses in and around Baltimore, which anticipate the design for the Hamilton Library: for Thomas W. Winstead, off Lake Avenue (1952); Charles E. Smith (1953); and Dr. Milton Sachs House (1953).⁹⁴ Alexander Cochran was also the first architect associated with mortgage lawyer turned developer James Rouse, whose associate at the time was Cochran's classmate and friend Hunter Moss. In fact, Cochran's first significant work was Rouse's own house (1947) in Baltimore County. Cochran also designed Rouse's first shopping center, Talbottown in Easton (1953, altered), and the Moss-Rouse Office Building in downtown Baltimore (1953).⁹⁵

Cochran's contribution to changing the face of central Baltimore is extremely significant. He was a member of the Greater Baltimore Committee from 1955 to 1979; he served on Baltimore's Citizens Planning and Housing

⁹⁰ *Work of Maryland Architects* (1957), 53.

⁹¹ See Weeks, 88-89 and 101-102, and "This old building was remodeled by the tenant," *Architectural Forum* 100 (May 1954), 138-141

⁹² Weeks, 78-79.

⁹³ *Ibid.*, 79.

⁹⁴ *Ibid.*, 97-98, 109-110, and 100-101, respectively.

⁹⁵ Weeks, 117-118; the Moss-Rouse Office Building was awarded a Certificate of Merit (1954) by the Baltimore AIA/ Association of Commerce.

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Commission from 1950 to 1970 and on the city's planning commission from 1958 to 1960 and from 1963 to 1970. He was instrumental in bringing Pietro Belluschi and John Johansen to Baltimore to design the church of the Redeemer and the Mechanic Theater, respectively. His firm's contributions to urban renewal include the Waverly Apartments (1953) and Shopping Center (1958) on Greenmount Avenue and 29th Street, for James Rouse; the Flag House Courts public housing project (in association with Wrenn, Lewis and Jencks, 1952, demolished); the Broadway redevelopment project, near Johns Hopkins Hospital (begun 1949), which included a Shopping Center, a Medical Office Building, the Sheraton Broadway/ Baltimore Inn, and the Johns Hopkins Garden Apartments; Bolton Place Townhouses (1964); and the United States Post Office on East Fayette Street (1971, Tatar and Kelly Associated Architects). In the 1960s, Cochran's firm converted the Mount Royal Train Station into new quarters for the Maryland Institute, College of Art and restored St. Mary's Seminary Chapel. Two of the firm's buildings were designed in a minimalist style particularly close to that of the Hamilton Branch: the Towson Branch of the Peabody Institute (commissioned 1955, completed 1960) and the Security-Woodlawn Office of the Maryland National Bank (1959-1961, in association with Edward Todd).⁹⁶

At Hamilton, Cochran pursued and refined the principle of the "decorated shed" launched at Walbrook. He gave fenestration patterns and stone or metal accents a crisp, clean look and created a visual dialectic between spatial addition (with the glazed entrance foyer and front canopy) and subtraction (with the lateral patio, a unique occurrence in EPFL's branches). He struck a fine balance between privacy and publicity, the penetration of light (with not only windows, but skylights), and the protection of books. The principle of selected transparency was explained by EPFL administrator Isobel Lynch in the *Library Journal*:

The new branch with its ceiling to floor windows at sidewalk edge gives passersby, both pedestrian and automobile, an inviting view of the library's interior. From the outside one cannot fail to notice the colorful interior, comfortable furniture, and the ample supply of books well displayed. Obviously, it has attracted many new readers and encouraged old borrowers to greater use.⁹⁷

In period photographs, interiors (the ceilings of which have been lowered) appear less cluttered than they are today. The original rubber tile flooring in the reading rooms reflected natural light. The idea of leaving brick exposed inside the library was new for EPFL branches. Every added element - hanging fluorescent lights, shelving, furniture, the railing and gate in the patio - was detailed to strengthen the crispness of the architectonic framework of brick and glass. The Hamilton branch was the first EPFL branch to use steel shelves (painted charcoal with colorful end panels) instead of wooden ones, as well as colorful Formica table tops and slender chairs with metal feet. Adult chairs in molded fiberglass were manufactured by Hermann Miller. One of Harry Bertioia's elegant benches was profiled against the patio walls.

⁹⁶ Weeks, 120-121 and 138-139, respectively.

⁹⁷ Lynch, 4279.

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Although Hamilton was renovated in 1989, it is one of the most intact of EPFL's modern branches. A small but significant element no longer extant was a free-standing display case on the cobblestone sidewalk. Some of the alterations include the installation of a handicapped accessible elevator between 1994 and 1995, dropping the ceiling, rewiring for technology, providing hook ups for computer workstations, and adding carpeting. The current book collection is around 60,000 volumes (as opposed to 35,182 when it first opened). Its circulation rate is one of the highest among EPFL's branches.

Northwood Branch (1960)

Described in section 7, the Northwood branch was funded by the 1952 loan. Prior to its construction, its Northwest Baltimore neighborhood was served with two bookmobiles making two stops, a service which proved "increasingly inadequate."⁹⁸ Smith and Veale were selected as the architects of the Northwood branch as early as 1953, but EPFL was only able to secure a site in 1956. Land was donated by Milton Schwaber, the local realtor who developed the adjacent shopping center on East Cold Spring Lane, and his wife.⁹⁹ On October 15, 1958, the *Sun* published a photograph of Mayor d'Alesandro as he dug "the first shovelful of earth" on the site. The branch opened on April 20, 1960. It became Branch 10, filling a gap in EPFL's numbering system left when the library at Gay and Aisquith Streets was closed. Northwood was a major branch with a staff of six professional librarians and six desk assistants, a seating capacity of 68 in the adult reading room, 52 in the children's reading room, and 145 in the lower level meeting room. The 13,287 square foot building was constructed at a total cost of \$268,575 (\$20.21 per sq. ft). It proved an immediate success, with an unprecedented first-day circulation of 3,211. The surroundings of the library have preserved their original character. The first section of the Northwood District was started in 1930 by the Roland Park Company as a subdivision of middle-income single-family homes and was designated an Historic District in 1988. It is located south of the library's grounds. Further north, across Cold Spring Lane, FHA-insured garden apartment complexes started to get built in the late 1930s. Red brick, contrasting with lush greenery, characterizes the housing stock around the library. Northwood's population doubled between 1941 and 1951. The year 1954 saw the opening along Loch Raven Boulevard, a few blocks north and south of the library site, respectively, of an imposing and dignified elementary school and a branch of the Hecht's department store chain. When the library opened, Northwood was a white middle class neighborhood including many young families.¹⁰⁰

As explained in Section 7, the Northwood branch provided a truly original, ingenious and harmonious response to its program, its sloping site, and its surroundings, which are not as dense and "mineral" as for other post-World War II branches. The hovering and interlocking planes of the elaborate entrance on Loch Raven Boulevard call to mind the work of Frank Lloyd Wright. The Northwood branch demonstrates the versatility and competence of

⁹⁸ *Annual Report* (Baltimore: EPFL, 1953), 5.

⁹⁹ Smith and Veale also designed the Edmondson Avenue, Pimlico, and Pennsylvania Avenue branches.

¹⁰⁰ "Northwood Branch, Enoch Pratt Free library," *Public Libraries* (June 1959), 74.

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Smith and Veale, a firm which deserves to be better known and appreciated. It is worth quoting EPFL administrator Isobel Lynch in the *Library Journal*:

The Northwood branch is a distillation of ten years of fruitful experience in branch planning and building. It not only incorporates the features of earlier construction (colorful interior, modern furnishings, etc...), but it also offers readers such refinement as parking space and projection booth with sound projector for film programs.¹⁰¹

In June 1959, while the branch was still under construction, its plans were presented at the ALA annual convention by Mrs. Lee B. Gorsuch, Chief of EPFL's Extension Division and William B. Flack of Smith and Veale. The respondent, J. Archer Eggen, Director of the St. Paul Public Library, was very favorably impressed, noting in particular how the branch "makes particularly good use...of a very difficult site."¹⁰² Both presentation and response were transcribed in *Guidelines for Library Planners*, a yearly and well distributed publication of ALA's Library Buildings and Equipment Institute.

The exposed steel framing of the building was originally painted dark blue, but was repainted reddish-brown in 1966. Although the library was renovated in the late 1980s, it remains one of the most intact of the Modern branch libraries in the Enoch Pratt system. The quality of the light flooding into the reading rooms is particularly stunning.

Branches built 1960-65

All new branches opened between 1963 and 1971 adopted the same layout: an opened rectangle entered roughly from the middle of one of its long sides, with lateral reading rooms. Branches constructed in the first half of the 1960s achieved limited distinction, while those which followed expounded a much stronger and individualized "character." Reasons for this change are not clear. It seems to resort less to the competence and talent of the architects than to matters of leadership, funding, and supervision on the part of EPFL and the city.

Located in a lower-middle class of East Baltimore deprived of a library, the ***Dundalk branch*** was begun on September 1960 and opened on October 3, 1961 at 920 Dundalk Avenue, between Dillon and Bushey Streets, within close proximity of exit 58 of Interstate 95. The total cost for the construction was \$289,341. The single-story building included a meeting room for 125 persons, with modern projection equipment; it opened with a collection of 22,000 books. The architects for the building were a Baltimore firm founded in 1949 by Marvin William Fenton (b. Salamanca, NY, 1909, B.Arch Cornell, 1932) and Ebert Leopold Lichtig (b. Cleveland, Ohio, 1905, B.Arch Carnegie Mellon, 1929). Fenton and Lichtig, had designed many elementary schools in

¹⁰¹ Lynch, 4280.

¹⁰² Mr. J. Archer Eggen, Director St. Paul Public Library, St. Paul, Minnesota, criticism provided in "Northwood Branch, Enoch Pratt Free Library," *Public Libraries* (June 1959), 75.

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Baltimore (Beechfield, Frederick Road, c.1955; Mary E. Rodman c.1962; Hilton, 1966). The boxy exterior featured red brick, and limestone; centrally located panels in glazed blue terra cotta lead to the entrance. The steel roof structure had a "rigid insulating roof deck and built-up roofing."¹⁰³ The interior had "masonry partitions, concrete floor slabs on grade with asphalt tile flooring, acoustical and plastered ceilings, miscellaneous equipment, including metal library shelving, all necessary utilities, plus air-conditioning."¹⁰⁴ The Dundalk branch was vandalized in 1981 and closed in 2001.

Plans for the Herring Run branch were prepared in 1960 and the official opening was on February 25, 1963. Located in the Bel-Air community, a middle class neighborhood of predominantly row houses, Herring Run is along a busy artery and directly across from the Erdman Shopping Center. The 0.5249-acre parcel was donated by the Erland Company, a local real estate firm. Bruce Baetjer, a local landscape architect with many fine private gardens to his credit, produced an attractive plan for the terraces between the sidewalk and the main, canopied entrance. The minimally detailed facades, in red brick with black metal trim around the windows, and interiors look sanitized, although the provision of amenities was, and still is, perfectly adequate. An EPFL brochure published at the time of the opening noted the walls of the 150-seat auditorium were covered in fabric and were surmounted by "a picture molding from which art exhibits can be hung."¹⁰⁵ Architects for Herring Run were Locke and Jackson, a Baltimore firm founded in 1954. The two partners had met while they worked for Palmer, Fisher, Williams and Nes. Grinnell W. Locke (b.Morristown, NJ, 1911) received both Bachelor's (1934) and Master of Fine Arts (1937) degrees from Princeton University. In 1934, he attended the summer program at the Fontainebleau School of Fine Arts and studied at Cranbrook Academy in 1936-37. Locke set his own practice in 1953. He was a member of the Citizens Planning and Housing Association and a Planning consultant for Baltimore County. He taught at the Maryland Institute of Art (1953-55), edited *Architects' Report*, the journal of the Baltimore Chapter of the AIA, and served as chapter president in 1962. Richard N(ewton) Jackson (b. Baltimore, 1917) received his B.A. from Williams College in 1940 and studied architecture at Princeton University in 1940-42. Locke and Jackson's early works include a plant and office building (1954) for Union News in Towson, the Richleigh Elementary School at the Hannah More Academy in Reisterstown (1956), and several modern houses in Owings Mill.

Located in Southwest Baltimore at the juncture of Frederick Avenue, Hollins, and Payson Streets, the Hollins-Payson Branch replaced Branch 2, which had opened in 1886. The need for a new library had been clear since the 1947 survey, "but slum clearance, successive population shifts, and plans for expressway or major traffic routes all combined for several years to make site determination or acquisition difficult."¹⁰⁶ The site was selected in 1960 and purchased the following year. The building was dedicated on June 8, 1964. Its final cost was \$272,995. When

¹⁰³ "Library Plans New Branch," *Baltimore Sun* (September 11, 1960).

¹⁰⁴ *Ibid.*

¹⁰⁵ "Herring Run Branch of the Enoch Pratt Free Library," (promotional brochure from library's dedication, Baltimore: EPFL, October 1961).

¹⁰⁶ *Annual Report* (Baltimore, EPFL, 1960), 18.

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the new library opened, circulation of the 30,000-volume collection increased seventy-five percent over that of the previous year and reference use and library registrations more than doubled. The architects were Jewell and Wolf. Thomas G(illis) Jewell (b. Grasonville, MD, 1926) attended St. John's College in Annapolis and earned a B.S.Arch from the University of Virginia in 1949. He worked for the Baltimore firm of Hopkins and Burton (1949-52), before opening his own office in 1952. We know nothing of Lewis Edward Wolf, who joined forces with Jewel in 1962. Jewel was not devoid of talent and originality. In addition to a series of very radical custom-built houses in Baltimore County (Paul, Weisman, Katzenberg, Goldiner and Grempler),¹⁰⁷ he designed models for the Summit Park Development in Baltimore, which earned him a Certificate of Merit from the Baltimore Association of Commerce and AIA chapter in 1955. In 1961, the *Baltimore Sun* described the 13,500 square-foot Hollins-Payson branch as a "contemporary" design "of light brick with anodized aluminum door and window frames and natural redwood sunshades ... planned to harmonize with older neighborhood structures."¹⁰⁸ The branch closed in 2001 due to a decline in patronage and budget constraints. It is now used by a local Girl Scout troop and a library science program conducted through Towson University.

The **Brooklyn Branch** or Branch 23, is located at 300 East Patapsco Avenue, along the main commercial street of a working class neighborhood on the south side of the harbor. It opened on August 31, 1965 and cost \$277,000. The 1921 branch which it replaced has been demolished. The building occupies its 110 by 100 feet parcel almost entirely. The plain, symmetrical entrance facade alternated walls of medium brown brick, dark steel trim and glazing (a projecting central foyer and two lateral bays). Inside, the perimeter walls, in the same brick as the exterior, are lined with bookshelves. The meeting room has a capacity of 125 persons. Both exterior and interior, including the furnishing appear to have a high level of integrity. The designer was Calvin Kern Kobsa (b.1927) who earned a Bachelor's of Science degree in Civil Engineering from the University of Maryland in 1951 and studied architecture at Washington State and Johns Hopkins Universities. He opened his own practice in 1962. He also designed the Winfield Elementary School (1966) in Baltimore and St. Margaret Catholic Church (1969) in Bel Air.

Reisterstown Road Branch (1967)

"Plain" is certainly not the proper adjective to qualify the Reisterstown Road Branch, described in Section 7, which opened on July 18, 1967. Its architects, Tatar & Kelly, were not known for understatement. Seymour Machell Tatar (b. Houston, 1930) received a Bachelor of Science degree in Architecture from the University of Houston in 1953 and did graduate work at the Universities of Houston and Virginia. He served as Chairman of the Baltimore County Architectural Review Board and prepared a planning report on the Greater Pikesville business district in 1961. In 1967, he proposed a system which would have "rocket[ed] commuters between Washington and Baltimore, with trains making the run in ten minutes."¹⁰⁹ William Boulton Kelly was a native

¹⁰⁷ *Work of Maryland Architects* (1955), 30 and *Work of Maryland Architects* (1957), 62. See also *Architects Report* (Fall 1958).

¹⁰⁸ "Library Branch Planned," *Baltimore Sun* (November 14, 1961).

¹⁰⁹ "Federal Center Proposal Backed," *Baltimore Sun* (Sep. 17, 1967), clipping, Seymour Tatar collection, EPFL.

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of Baltimore and a graduate of Princeton (B.A., 1950) and Harvard (M.Arch, 1958) Universities. In 1957, Tatar was registered as an associate member of the Baltimore Chapter of the AIA, working from an office located at 6937 Reisterstown Road. The Tatar and Kelly partnership was formed in 1959. It cooperated with Van Fossen Schwab on the Maryland Pavilion at the New York World's Fair, designed a few private residences,¹¹⁰ and many apartment complexes. It started gaining large commissions in the late 1960s: the Towson Library, the US Post Office (with Cochran), Waxter Center for Senior Citizens in Baltimore, the Administration Building at Towson State College, and the Columbia Hospital and Clinic. The exterior of the Reisterstown branch is not unlike that of the much larger Steuart Hill Elementary School in Baltimore, completed in 1969. In 1973, the firm became Tatar Lininger Clark Wood Inc. and moved to Joppatowne the following year.

The branch was constructed at a cost of \$378,000 by Yeager Construction Company. Originally it housed 45,000 books. Like Hamilton, it is a variation on the modernist themes of the open plateau and the rectangular box in dark brick, trimmed with lighter linear accents at the top and bottom. But the brick has lost its warmth and texture, and reads almost like a flat concrete wall; the trim has become structural and is emphasized in a very assertive, if not aggressive, fashion. This kind of "structural expressionism," mixed with traditional Japanese influences was an important international trend at the time expressed, for instance, in the work of Paul Rudolph and Japanese modernists, like Mayekawa. It was not, however, very popular among architects practicing in Maryland. The ideas of making horizontal supports as slender as possible, of stretching cantilevers to their limits, have made the building structurally vulnerable and in need of immediate repair. Emitting an eye-catching golden glow from the interior, the decorative panels at the rear are not only unique to EPFL branches, but the material they are made of is truly unusual, and has not surfaced in any other modernist building in Maryland. Expounding a coherent syntax both inside and outside, the branch retains a high level of integrity. In particular, its has preserved most of its outdoor signs.

Branches opened in 1971

EPFL's 1964 statement that the style of libraries "should be as simple as possible" may have gone too far and its last Modern branches tried very hard to escape blandness, with mixed results. Branches opened in 1971 addressed a new requirement: protection against acts of vandalism. They were built at a time of fiscal crisis for Baltimore, social unrest, and rampant inflation. In 1966, EPFL announced it had renounced its long standing plans to replace the Roland Park branch (plans which were much opposed by the district's wealthy residents, anyway) because bids for the new building were too high.

On a happier note, the three branches were among the first public buildings to comply with Baltimore's One Percent-for-Art Bill. This bill was initiated by Councilman (and future Baltimore mayor and Maryland governor) William Donald Schaefer. In January of 1963, he requested a feasibility study to implement a One Percent-for-Art

¹¹⁰ See *Architects Report* (Fall 1961) and *Potomac Valley Architect* (October 1962).

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Bill, paralleling that implemented in Philadelphia four years earlier (the City of Brotherly Love has always tended to be a civic and architectural "role model" for Baltimore). The bill became law in the summer of 1964. To "relieve the drabness perceived in some recent buildings," a sum of money amounting to a maximum of 1% of the estimated construction was to be devoted to "ornamentation." The art work could be located outside or inside and realized in a wide range of media, including free-standing or relief sculpture, mosaics, frescoes, stained glass, and murals. Architects, in agreement with engineers and the city agency in charge of the project, decided on the desirability of added ornamentation, determined its type, and selected the artists. Projects for art works had to be submitted to a Civic Design Commission, composed of five appointed members: a representative of the Baltimore Museum of Art; a representative of the Baltimore Chapter of the American Institute of Architects; a professional engineer; an artist who resided in Maryland or taught art in one of the state's colleges or universities; and a citizen of Baltimore City "actively interested in civic improvement." Approval, rejection, or recommendations for change by the Commission were to take place within thirty days of the submission date. The Commission was also entitled to request ornamentation on a building, even if its sponsoring agency did not see the need for it. Conversely, any kind of ornamentation on any public structure, even not pertaining to the 1% bill, had to meet the approval of the Commission.¹¹¹ A protest by artists over the inclusion of architects' fees in the 1% allocation delayed the implementation of the bill, but public art started trickling in the late 1960s, mostly in public schools, including Tatar and Kelly's Stuart Hill Elementary. Some artists were nationally known artists, including Harry Bertoia (sculpture, Lake Clifton High School) and Gyeorgy Kepes (stained glass, Commodore John Rodgers Elementary School); others were talented local personalities, such as Amalie Rothschild (sculpture, Martin Luther King, Jr. Elementary School) and Pierre du Fayet (Sculpture in stainless steel and slate aggregate for Smith and Veale's Walbrook Junior-Senior High School). Percent for Art laws exist now in many cities and states, including New York City, New Orleans, Maine, Wisconsin, and Ohio.

Located at 301 North Broadway, at the southeast corner of Broadway and Orleans Streets, the **Broadway Branch** replaced the original Branch 5, which had opened in 1888 at 816 North Broadway. Construction on the 0.413-acre site began in 1969 and the official opening took place on February 1, 1971. The 12,000 square-foot building cost a total of \$597,300. The branch served an African-American neighborhood which had experienced traumatic large scale renewal since the early 1950s. It was also adjacent to Johns Hopkins Hospital. Clad in light brown brick, topped by a prominent white cornice (in plaster on metal lathes), the minimally detailed and windowed design stacked the reading rooms, accessible from either a staircase or a ramp, above a meeting room seating 125, equipped with movie projection. A large square sign indicating LIBRARY on its four sides rises above the canopied entrance. The interior has no distinguishing features. The architect, Morris H. Steinhorn (b. Baltimore 1917), worked for the US government and Frenon and Lichtig before starting his own practice in 1957. He worked on office buildings and synagogues. In 1969, his firm designed the Sheraton Motor Inn in Hagerstown, the Dwight Eisenhower and George M. Rhodes Apartments (1969) in Reading, PA, as well as the Falstaff Shopping Center and 161-unit Lakeview Towers in Baltimore. The most interesting feature of the branch is its art work, a

¹¹¹ City Code, 1966, art. 1, § 56

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tall cylindrical column, entitled *Paestum*, placed at the base of the entrance stairs on Broadway. Its creator is Roger L. Majorowicz, who presently lives in Maine and still works on public art commissions. A bronze group is inserted in the shaft in shiny steel. In 1998, a \$240,000 Urban Library Leadership Grant from the Bill and Melinda Gates Foundation made possible the opening of a Center for Technology Training at the Broadway Branch. The Broadway Branch is slated for demolition, to be replaced by an extension of the Johns Hopkins medical campus. The university is paying in full for the demolition and construction of a replacement branch slated for completion by late 2004. The new facility will be 14,000 square feet and cost a total of \$4 million. The Broadway Branch will not be demolished until the new branch is completed.¹¹²

Described in Section 7, the Waverly branch was planned to replace a library at the corner of Gorsuch and Kirk Avenues (pressure from residents kept the old library open for several more years). Plans were completed in 1968, but construction started in 1970 only. The opening took place on April 22, 1971. The total cost was \$701,000.¹¹³ The architects for the branch were Rogers and Vaeth, a firm established in 1965 in the new town of Columbia by Edward Quigley Rogers and George F. Vaeth, renamed RVA in 1977. The contractor was Charles J. Cirelli, Inc., while mechanical engineers were R. H. Siegal & Associates and the structural engineers were Ewell, Bomhardt, and Associates. While still under construction, the building attracted media attention for its "unusual style, giving it the look of a fortress and assuring protection against the ravages of vandalism and worse."¹¹⁴ The rugged combination of brick and concrete was not just the outcome of budgetary and functional requirements. It also connected the library to landmarks of "Brutalism" such as Le Corbusier's *Maisons Jaoul* (1956) near Paris, and James Stirling's *Ham Common* (1958) near London. Louis Kahn had also mixed brick and concrete in a very sculptural assemblage in the Richards Medical Research Laboratories (1957-65) at the University of Pennsylvania. The addition of a roof to this type of facade treatment was rather unprecedented and incongruous, but it is symptomatic of a period when slender, flat roofs started becoming suspicious.

The interior is not so inhospitable and dark as one may expect from the outside. Planned for 50,000 books, the library now has 70,000 volumes. Shelves are now placed on the end well of the entrance lobby, replacing the check out desk. The impression of clutter does not enhance the truly original and delightful art work above these shelves, which has been described in Section 7. Placed on either side of Don Quixote and his faithful horse, the dark and skinny wire figures remind us of the whimsical circus series of Alexander Calder and the angst-ridden silhouettes of Alberto Giacometti. They strike a fine balance between figural and abstract art. Their creator Thomas Hoffmaster, Jr. was born in Baltimore in 1923 and started studying painting and sculpture at the Maryland Institute of Art at the age of thirteen. He subsequently studied biology at Johns Hopkins University, becoming a medical artist and photographer. In Baltimore, his sculptures can be found in apartment buildings, commercial buildings, private residences, and gardens. In addition, he also had various one-man shows

¹¹² "Enoch Pratt to Get New Branch for Free," *Baltimore Sun* (May 10, 2002).

¹¹³ *Maryland Libraries*, Fall 1968.

¹¹⁴ "Waverly Library to Open in January," *Baltimore News American* (August 16, 1970).

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throughout the nation. In the early 1970s, Hoffmaster maintained a studio in Ellicott City.¹¹⁵ The architects contacted the artist and mentioned that they envisioned the wall behind the checkout desk as the support for the art work. It was Hoffmaster's idea to create literary figures, and EPFL librarians came up with a list he could chose from. In its first years of existence, the Waverly library offered its patron a printed note card identifying the various figures and explaining who the artist was.¹¹⁶ The Waverly branch is a well preserved "time piece." One can regret, however, the disappearance of the original curvaceous EP logo, accompanied by smaller letters, which animated the brick wall adjacent to the adult's reading room.

Described in Section 7, the Light Street Branch replaced the original Branch 3, which opened in 1886, at 1401 Light Street, approximately two blocks south of the new branch.¹¹⁷ The site was acquired in 1966, the plans completed in 1968, and the official opening took place on August 31, 1971. The cost of the building totaled \$311,000. The branch initially housed a collection of 30,000 volumes. The historically significant district around the library was not blighted and providing large expanses of glass seems not have been an issue.

The architects for the project were Fryer and Associates. Robert Randall Fryer was born in New York City in 1927 and studied architecture at the University of Cincinnati and McCoy College in Baltimore. He worked for Lucius R. White (1949-51), Smith and Veale (1951-59), Rogers Taliaferro and Lamb (1959-61) and founded his own office in 1961. Fryer taught at McCoy College, and served on the Baltimore County Architectural Review Board from 1965 to 1968. His commercial work include a Building for Zaid, Inc., Interior Decorators and Designers (1962) in Pikesville and the H.E. Koontz Creamery Co. in Baltimore.¹¹⁸ He also designed the Annapolis Yacht Club (1962, with Harder & Dressell), St. Mark United Presbyterian Church in Bethesda (1964), and George Street School (1965) in Baltimore. His most whimsical work is the previously described Loch Raven Branch Library (1967) in Baltimore County.

Managing to look both monumental on the outside and cozy inside (as did the Northwood Library), the Light Street branch offers an original, varied, and subtle variation on the theme of the brick box with detached horizontal accents. The entrance facade along Light Street combines two ideas: the provision of an architectural promenade toward the centrally-located entrance (Fryer seems to have learned his lesson from Smith and Veale's Northwood library), and the use of structure as decoration. The patterned brick panel, designed by Peter van Rossum, can hardly be considered a great work of art but it provides a wonderful counterpoint to this second idea.

The branch remains in operation and now houses a collection of 28,958 books and 50,935 other items. The library has a service population of 19,302 and has a yearly circulation of 51,829. Although the branch was renovated

¹¹⁵ "The Sculptor," vertical files, (Waverly Branch, EPFL).

¹¹⁶ *Art in Civic Architecture*, 32-33.

¹¹⁷ The original branch has been converted to a residential dwelling.

¹¹⁸ *Architects Report* (Spring and Fall 1962)

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between September 3, 1988 and January 8, 1989, it is one of the most intact of the Enoch Pratt Modern branch libraries and retains a high level of integrity. The community still actively uses the meeting room, although it is not handicapped accessible. The Federal Hill neighborhood has experienced a resurgence in recent years.

Post-scriptum

EPFL ended its campaigns for Modern branches with the Light Street library. By the late 1960s, it had already begun questioning its own policies. At its request, Baltimore's Deiches Fund had funded a study on *Library Service to the Disadvantaged*, published in June 1967. This report challenged the usefulness of large branch libraries like Pennsylvania and Hollins-Payson in inner-city neighborhoods where the population was not very mobile and asserted that their low-income residents did not identify themselves "either with the monumental central unit" or "the modern, glass-enclosed area branch in a middle-class district."¹¹⁹ The new policy was to create smaller "library centers" in inner-city districts; in 1975, one of them opened in a remodeled storefront in Highlandtown. Pimlico, as well as Forest Park and Govans, were downgraded from major to neighborhood branches. One would have to wait until 1991 to see an entirely new EPFL branch open, in Washington Village. In the 1980s, EPFL refurbished the Central Library and invested in adapting its branches to the computer age. But, as cash flow continued to be a concern, the need for existing branches required constant assessment. In 1986, EPFL planned to close Broadway, Brooklyn, Dundalk, and Pimlico. In July 2001, Dundalk, Hollins-Payson, and Pimlico (as well as Fells Point and Gardenville) were closed for good. Dr. Hayden asserted that these closings would allow money to be shifted to necessary improvements at other locations. These improvements would include additional public access computers, constructing mini-computer labs at some branches, and extending the hours of operation. EPFL would donate books from the closing branches to the Baltimore City Public School System. Criticized for not adequately funding the library, Mayor O'Malley responded by noting that "the population of Baltimore has shrunk by one-third and public institutions must adjust accordingly."¹²⁰ He committed to re-using the spaces for community purposes including educational, child development, and literacy. None of the articles concerning the closing that we have been able to consult refer to the historical significance, both architectural and sociological, of the post-War II branches. However, a survey conducted in 2002 by the Urban Libraries Council at EPFL and in the public library systems of Philadelphia, Minneapolis, Atlanta, and Pittsburgh concluded that customers tend to be more satisfied with smaller community libraries than with larger, busier branch libraries.¹²¹ This conclusion is definitely verifiable in the six branches described in Section 7. Even the clutter which sometimes makes it difficult to appreciate their spatial quality adds a friendly "lived-in" note to worthy landmarks of Modernism.

¹¹⁹ Lowell A. Martin, *Baltimore Reaches Out. Library Service to the Disadvantaged* (Baltimore: EPFL, 1967), 19.

¹²⁰ "Enoch Pratt Selects Five Branches to Close," *Library Journal* (July 23, 2001).

¹²¹ <http://www.urbanlibraries.org/deliaPLAprogram.html>

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B-1388, 1389

Name of Property
Modern Branches of the
Enoch Pratt Free Library
Baltimore City, Maryland
County and State

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United States Department of the Interior
National Park Service

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B-1388, 1389

Name of Property
Modern Branches of the
Enoch Pratt Free Library
Baltimore City, Maryland
County and State

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

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B- 1384, 1385, 1386, 1387

B- 1388, 1389

Name of Property
Modern Branches of the
Enoch Pratt Free Library
Baltimore City, Maryland

County and State

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-1384, 1385, 1386, 1387
B-1388, 1389

Section 9 Page 39

Name of Property
Modern Branches of the
Enoch Pratt Free Library
Baltimore City, Maryland

County and State

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B-1384, 1385, 1386, 1387, 1388, 1389

Modern Branches of the Enoch Pratt Free Library

Baltimore City, Maryland

Name of Property

County and State

10. Geographical Data

Acreage of Property

UTM References

(Place additional UTM references on a continuation sheet)

UTM reference grid with 4 rows and 3 columns (Zone, Easting, Northing)

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet)

The boundary for the properties are identical to that as defined on their individual tax maps and parcels. These boundaries define the historical properties as well as the present day sites of the branch libraries. The property is designated on Tax Map 50, Grid 11, Parcel 52.

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet)

courthouse, registry of deeds, etc. Land Records Division, Clerks Office, Circuit Court for Baltimore City liber * folio * city, town Baltimore tax map * tax parcel * tax ID number tax exempt

Table with 8 columns: Branch, Liber, Folio, Tax Map, Section, Block, Lot, Tax ID #. Rows include Edmondson, Hamilton, Northwood, Reisterstown, Waverly, and Light Street.

Boundary Justification:

The boundary defines the historic property as well as the present day site.

11. Form Prepared By

name/title Dr. Isabelle Gournay, Stephanie R. Ryberg, Erica Schultz, Dr. Mary Corbin Sies, & Christopher Pérez

Organization Graduate Program in Historic Preservation, School of Architecture, Planning & Preservation, University of Maryland date 6-30-2008

street & number School of Architecture, University of Maryland telephone 301-405-6284

city or town College Park state Maryland zip code 20742

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-1384, 1385, 1386, 1387
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Name of Property
Modern Branches of the
Enoch Pratt Free Library
Baltimore City, Maryland
County and State

Section 10 Page 1

The Maryland Inventory of Historic Properties was officially created by an Act of the Maryland Legislature to be found in the Annotated Code of Maryland, Article 41, Section 181 KA, 1974 supplement.

The survey and inventory are being prepared for information and record purposes only and do not constitute any infringement of individual property rights.

return to: Maryland Historical Trust
DHCD/DHCP
100 Community Place
Crownsville, MD 21032-2023
410-514-7600

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

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

Additional Items

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

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

B-1384, 1385, 1386, 1387
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Name of Property
Modern Branches of the
Enoch Pratt Free Library
Baltimore City, Maryland
County and State

Section 10 Page 2

Additional items

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

- Contributing Resource in National Register District
- Contributing Resource in Local Historic District
- Determined Eligible for the National Register/Maryland Register
- Determined Ineligible for the National Register/Maryland Register
- Recorded by HABS/HAER
- Historic Structure Report or Research Report at MHT
- Other: University of Maryland, School of Architecture, Planning, & Preservation

Property Owner

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

name Board of Directors, Enoch Pratt Free Library
street & number 400 Cathedral Street telephone 410-396-5430
city or town Baltimore state Maryland zip code 20201

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

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



Edmonston

B-1384

MIHP # B-1384

Modern Branches of the Enoch Pratt Free Library

Edmondson Avenue Branch

Baltimore, Baltimore City, Maryland

SW/4 Baltimore 15' Quadrangle

N3915-W7637.5/7.5

1953

Photo Revised 1966 and 1974

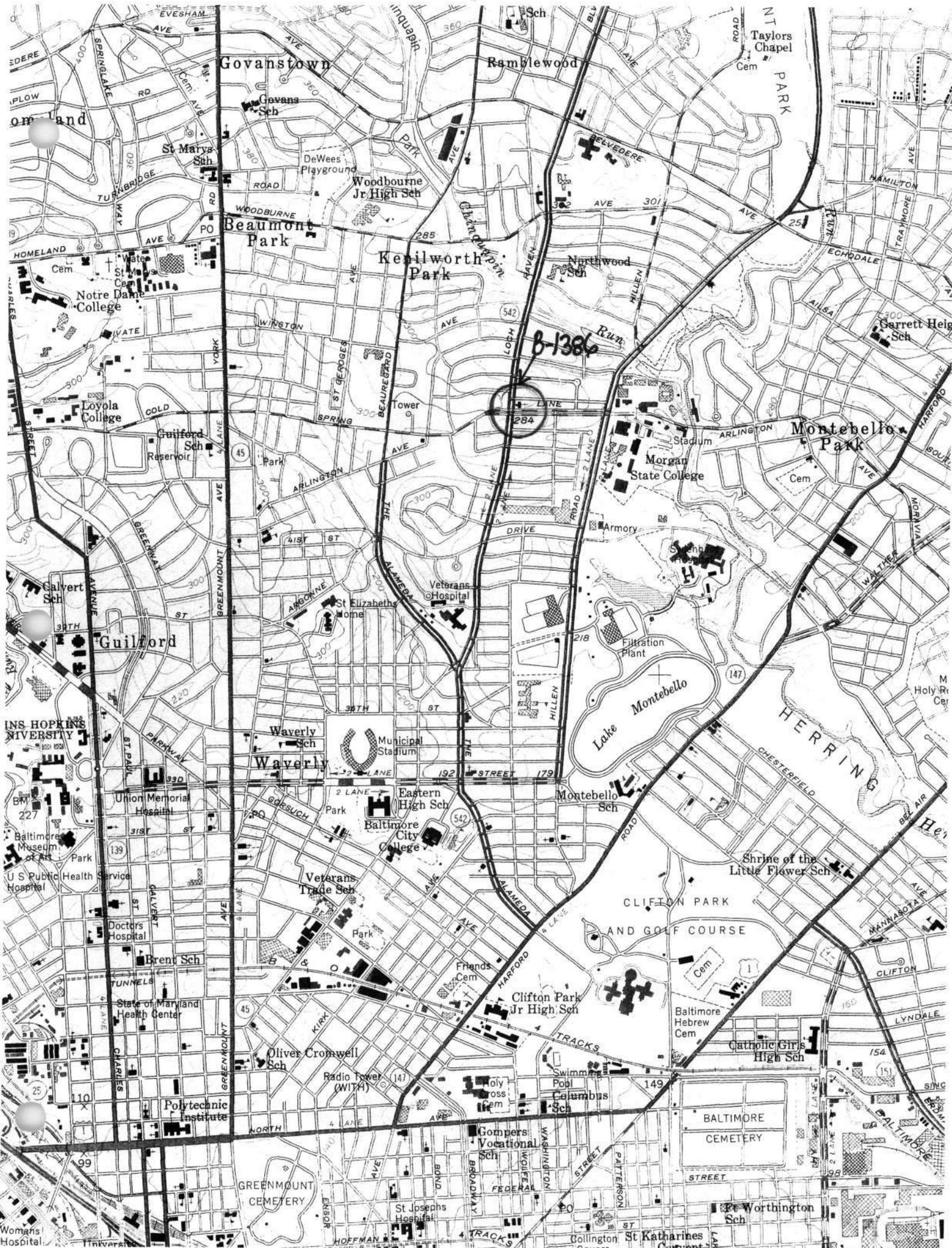
N43⁵⁰' - W 3.54

UNITED STATES
DEPARTMENT OF THE ARMY
CORPS OF ENGINEERS



B-1385

MIHP # B-1385
Modern Branches of the Enoch Pratt Free Library
Hamilton Branch
Baltimore, Baltimore City, Maryland
SE/4 Baltimore 15' Quadrangle
N3915-W7630/7.5
1953
Photo Revised 1966 and 1974
N 43⁵⁷ - W 3⁶⁵



Northwood

1386-8

MIHP # B-1386

Modern Branches of the Enoch Pratt Free Library

Northwood Branch

Baltimore, Baltimore City, Maryland

SE/4 Baltimore 15' Quadrangle

N3915-W7630/7.5

1953

Photo Revised 1966 and 1974

N 43 56 W 3 63

352,000m. E.

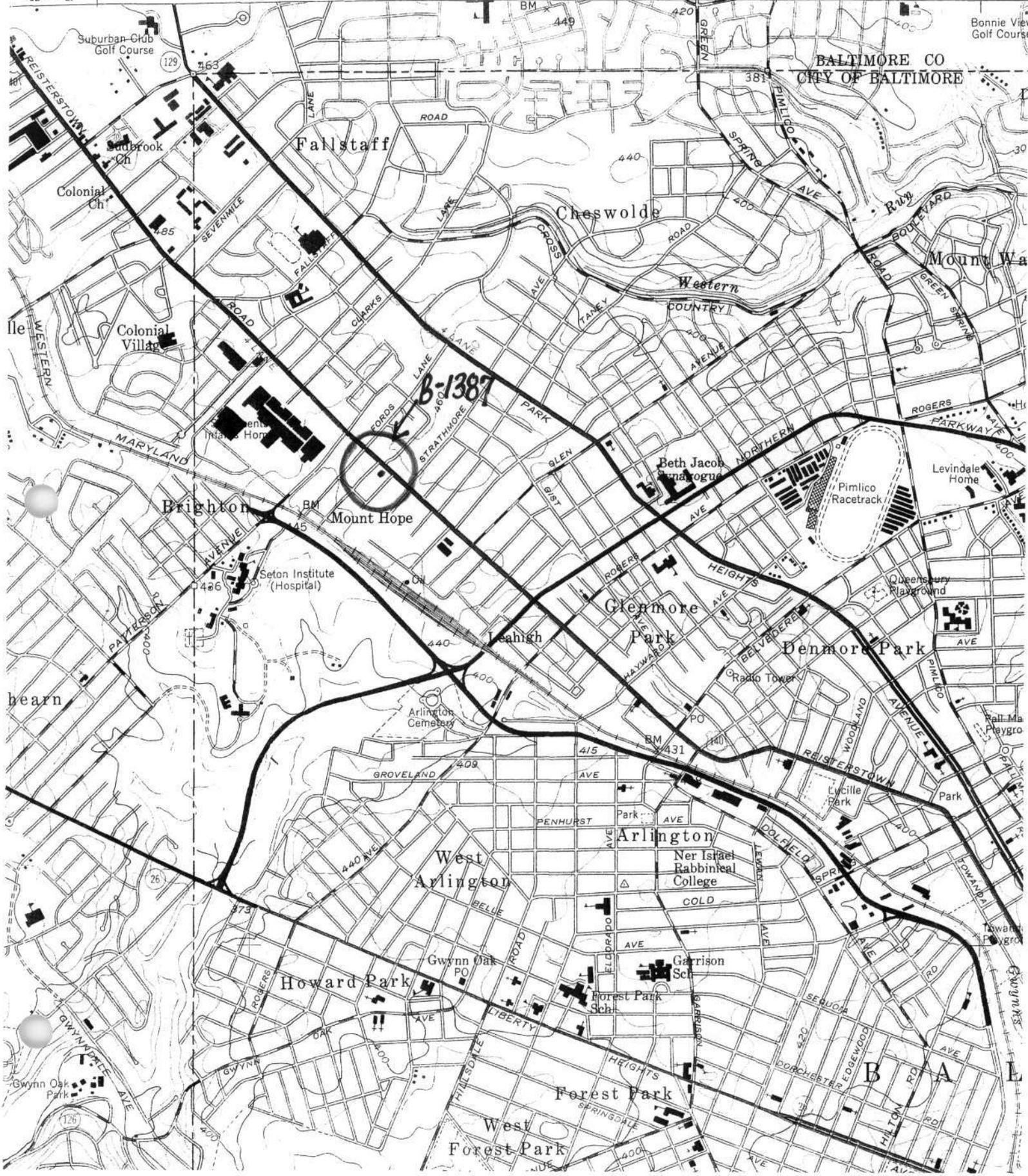
42°30' 353

354

5662 1 NW
(COCKEYSVILLE) 355

356

40'



Reisterstown

B-1387
↙

MIHP # B-1387

Modern Branches of the Enoch Pratt Free Library
Reisterstown Road Branch

Baltimore, Baltimore City, Maryland

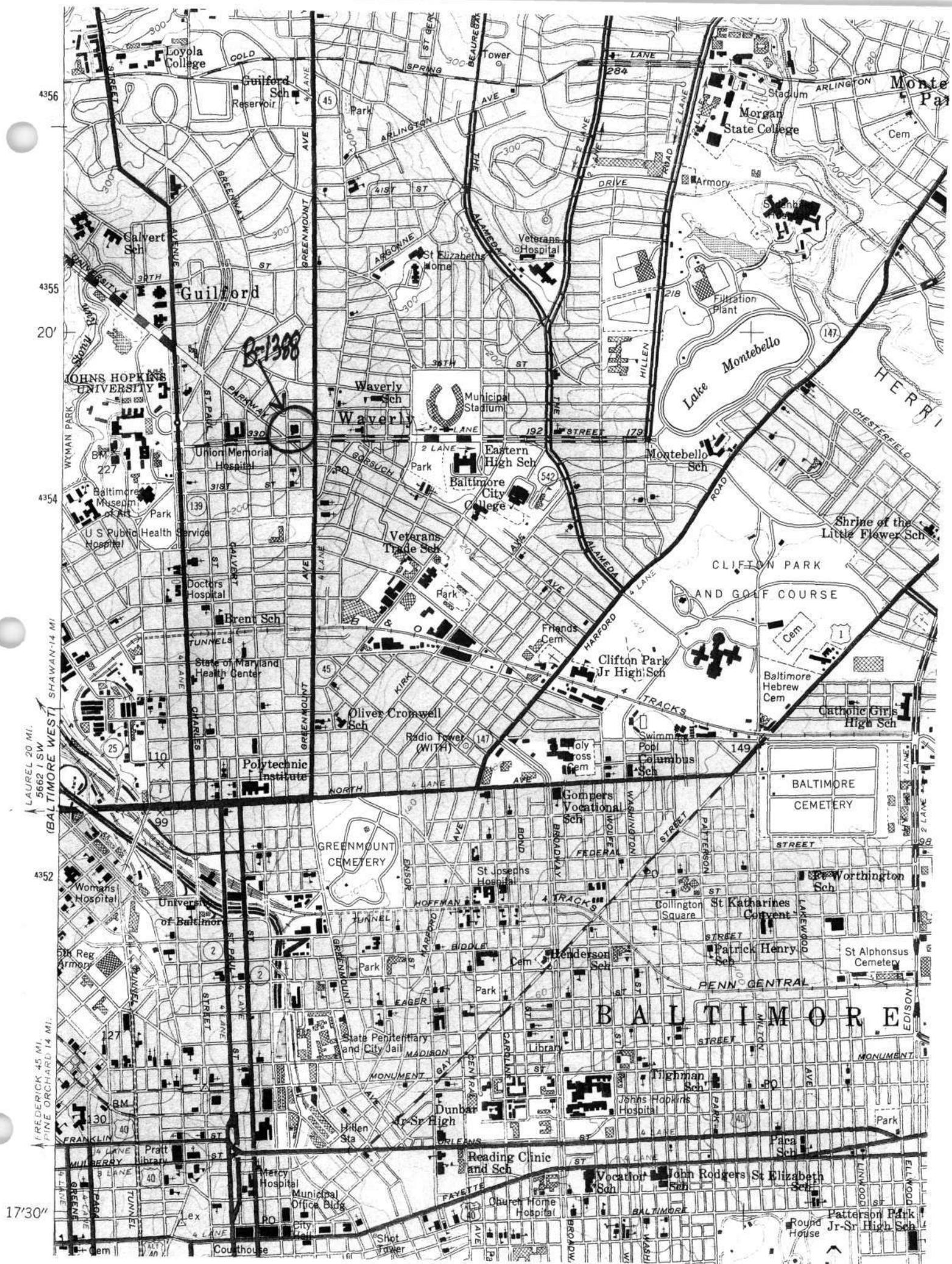
SW/4 Baltimore 15' Quadrangle

N3915-W7637.5/7.5

1953

Photo Revised 1966 and 1974

N 43⁵⁷ W 3⁵⁴



LAUREL 20 MI.
5662 I SW
(BALTIMORE WEST) SHAWAN-14 MI

FREDERICK 45 MI.
PINE ORCHARD 14 MI.

17°30' W

Waverly

B-1388

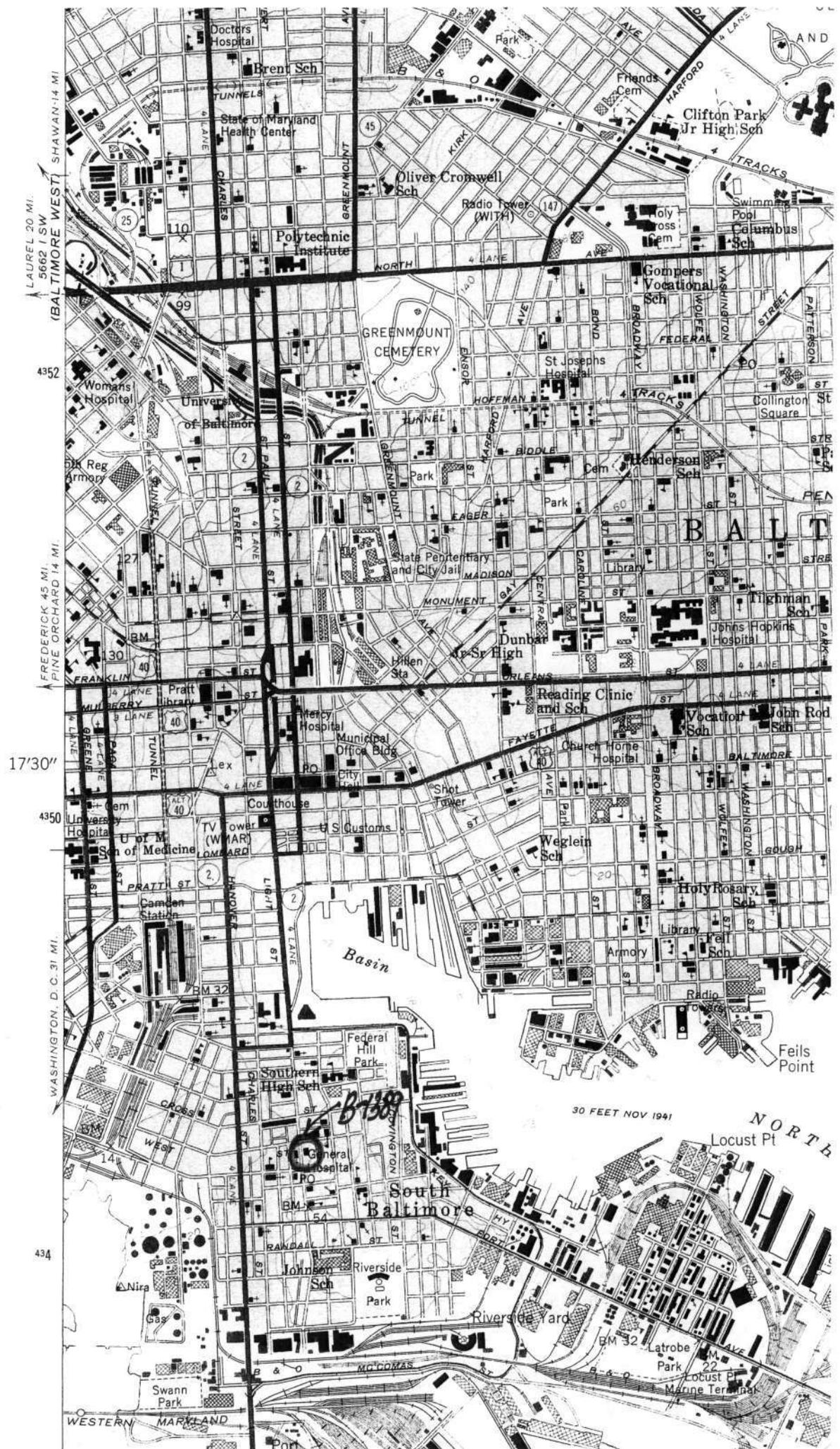


□

MIHP # B-1388
Modern Branches of the Enoch Pratt Free Library
Waverly Branch
Baltimore, Baltimore City, Maryland
SE/4 Baltimore 15' Quadrangle
N3915-W7630/7.5
1953
Photo Revised 1966 and 1974

N43⁵⁴ W 36⁶

High St



LAUREL 20 MI.
5662 I SW
(BALTIMORE WEST) SHAWAN 14 MI.

4352

FREDERICK 45 MI.
PINE ORCHARD 14 MI.

17'30"

4350

WASHINGTON, D. C. 31 MI.

434

B-1300

30 FEET NOV 1941

NORTH
Locust Pt

1963-8

MIHP # B-1389
Modern Branches of the Enoch Pratt Free Library
Light Street Branch
Baltimore, Baltimore City, Maryland
SE/4 Baltimore 15' Quadrangle
N3915-W7630/7.5
1953
Photo Revised 1966 and 1974
N 43 4 W 36'

Photograph 1

Edmondson Avenue Branch, Enoch Pratt Library,
4330 Edmondson Avenue, Baltimore City, Maryland
Facade on Edmondson Avenue.

Erica Schutlz, photographer, c. April 2004.

Maryland Historic Trust

Photograph 2

Edmondson Avenue Branch, Enoch Pratt Library
4330 Edmondson Avenue, Baltimore City, Maryland
Facade on Athol Avenue.

Erica Schutlz, photographer, c. April 2004.

Maryland Historic Trust

Photograph 3

Edmondson Avenue Branch, Enoch Pratt Library
4330 Edmondson Avenue, Baltimore City, Maryland
Detail of entrance pavilion (Athol Avenue).

Erica Schutlz, photographer, c. April 2004.

Maryland Historic Trust

Photograph 4

Edmondson Avenue Branch, Enoch Pratt Library
4330 Edmondson Avenue, Baltimore City, Maryland
Edmondson Avenue Façade and bow window of children's reading room.

Erica Schutlz, photographer, c. April 2004.

Maryland Historic Trust

Photograph 5

Edmondson Avenue Branch, Enoch Pratt Library
4330 Edmondson Avenue, Baltimore City, Maryland
Rear elevation.

Erica Schutlz, photographer, c. April 2004.

Maryland Historic Trust

Photograph 6

Edmondson Avenue Branch, Enoch Pratt Library
4330 Edmondson Avenue, Baltimore City, Maryland
Children's reading room.

Erica Schutlz, photographer, c. April 2004.

Maryland Historic Trust

Photograph 7

Edmondson Avenue Branch, Enoch Pratt Library
4330 Edmondson Avenue, Baltimore City, Maryland
Interior detail of bench in children's reading room.

Erica Schultz, photographer, c. April 2004.

Maryland Historic Trust

Photograph 8

Edmondson Avenue Branch, Enoch Pratt Library
4330 Edmondson Avenue, Baltimore City, Maryland
Interior detail of stairs.

Erica Schultz, photographer, c. April 2004.

Maryland Historic Trust

Photograph 9

Hamilton Branch, Enoch Pratt Library
5910 Harford Road, Baltimore City, Maryland
Exterior façade on Harford Road.

Erica Schultz, photographer, c. April 2004.

Maryland Historic Trust

Photograph 10

Hamilton Branch, Enoch Pratt Library
5910 Harford Road, Baltimore City, Maryland
Exterior entrance on Harford Road.

Erica Schultz, photographer, c. April 2004.

Maryland Historic Trust

Photograph 11

Hamilton Branch, Enoch Pratt Library
5910 Harford Road, Baltimore City, Maryland
Exterior view of patio.

Erica Schultz, photographer, c. April 2004.

Maryland Historic Trust

Photograph 12

Hamilton Branch, Enoch Pratt Library
5910 Harford Road, Baltimore City, Maryland
Interior of adult reading room.

Erica Schultz, photographer, c. April 2004.

Maryland Historic Trust

Photograph 13

Northwood Branch, Enoch Pratt Library
4420 Loch Raven Boulevard, Baltimore City, Maryland
Exterior entrance on Loch Raven North Façade.
Erica Schultz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 14

Northwood Branch, Enoch Pratt Library
4420 Loch Raven Boulevard, Baltimore City, Maryland
South façade with entrance to meeting room.
Erica Schultz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 15

Northwood Branch, Enoch Pratt Library
4420 Loch Raven Boulevard, Baltimore City, Maryland
Exterior of north façade along Cold Spring.
Erica Schultz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 16

Northwood Branch, Enoch Pratt Library
4420 Loch Raven Boulevard, Baltimore City, Maryland
Exterior of west façade with secondary entrance.
Erica Schultz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 17

Northwood Branch, Enoch Pratt Library
4420 Loch Raven Boulevard, Baltimore City, Maryland
Interior of adult reading room.
Erica Schultz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 18

Northwood Branch, Enoch Pratt Library
4420 Loch Raven Boulevard, Baltimore City, Maryland
Interior detail of stairwell.
Erica Schultz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 19

Reisterstown Road Branch, Enoch Pratt Library
6310 Reisterstown Road, Baltimore City, Maryland
Exterior façade on Reisterstown Road.
Erica Schultz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 20

Reisterstown Road Branch, Enoch Pratt Library
6310 Reisterstown Road, Baltimore City, Maryland
Exterior of entrance to meeting room on Kenshaw Avenue.
Erica Schultz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 21

Reisterstown Road Branch, Enoch Pratt Library
6310 Reisterstown Road, Baltimore City, Maryland
Exterior detail of bicycle rack on Kenshaw Avenue.
Erica Schultz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 22

Reisterstown Road Branch, Enoch Pratt Library
6310 Reisterstown Road, Baltimore City, Maryland
Interior of back wall in central area.
Erica Schultz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 23

Reisterstown Road Branch, Enoch Pratt Library
6310 Reisterstown Road, Baltimore City, Maryland
Interior of adult reading room.
Erica Schultz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 24

Waverly Branch, Enoch Pratt Library
400 E. 33rd Street, Baltimore City, Maryland
Interior of entrance vestibule.
Erica Schultz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 25

Waverly Branch, Enoch Pratt Library
400 E. 33rd Street, Baltimore City, Maryland
Interior of adult reading room.
Erica Schultz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 26

Waverly Branch, Enoch Pratt Library
400 E. 33rd Street, Baltimore City, Maryland
Interior of sculpture by Thomas Hoffmaster.
Erica Schultz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 27

Light Street Branch, Enoch Pratt Library
1251 Light Street, Baltimore City, Maryland
Exterior of entrance on Light Street.
Erica Schutlz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 28

Light Street Branch, Enoch Pratt Library
1251 Light Street, Baltimore City, Maryland
Exterior detail of entrance wall.
Erica Schutlz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 29

Light Street Branch, Enoch Pratt Library
1251 Light Street, Baltimore City, Maryland
Exterior of side elevation.
Erica Schutlz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 30

Light Street Branch, Enoch Pratt Library
1251 Light Street, Baltimore City, Maryland
Interior view of entrance and stairwell.
Erica Schutlz, photographer, c. April 2004.
Maryland Historic Trust

Photograph 31

Light Street Branch, Enoch Pratt Library
1251 Light Street, Baltimore City, Maryland
Interior view of children's reading room.

Erica Schutlz, photographer, c. April 2004.

Maryland Historic Trust



B-1384

Edmondson Avenue Branch

Modern Branches of the
Enoch Pratt Free Library

4330 Edmondson Ave.

Baltimore, Baltimore City, MD

Erica Schultz. April 2004

Maryland Historic Trust

Facade on Edmondson Ave.

#1



50th
ANNIVERSARY

NO
PARKING

B-1384

Edmondson Avenue Branch

Enoch Pratt Library

4330 Edmondson Avenue

Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Facade on Athol Avenue

#2



50th ANNIVERSARY

WOOD ST

100

B-1384

Edmondson Avenue Branch
Modern Branches of the
Enoch Pratt Free Library

4330 Edmondson Ave.

Baltimore, Baltimore City, Maryland

Erica Schultz

April 2004

Detail of Entrance pavilion (Athol Ave.)

#3




ENOCH PRATT
FREE LIBRARY
EDMONDSON AVENUE
BRANCH

B-1384

Edmondson Avenue Branch

Enoch Pratt Library

4330 Edmondson Avenue

Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Edmondson Avenue Facade and bow window
of Children's reading room

#4



Edmondson Avenue Branch B-1384

Modern Branches of the
Enoch Pratt Free Library

4330 Edmondson Avenue
Baltimore, Baltimore City, Maryland

Erica Schultz

April 2004

Maryland Historic Trust

Rear Elevations

#5



B-1384

Edmondson Avenue Branch

Enoch Pratt Library

4330 Edmondson Avenue

Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Children's reading room

#6



B-1384

Edmondson Avenue Branch

Enoch Pratt Library

4330 Edmondson Avenue

Baltimore City, MD

Erica Schultz

~~1999~~ April 2004

Maryland Historic Trust

Interior: ~~is~~ detail of bench in children's reading
room

#7



B-1384

Edmondson Avenue Branch

Enoch Pratt Library

4330 Edmondson Avenue

Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Interior - detail of stairs

#8



B-1385

Hamilton Branch
Enoch Pratt Library
5910 Harford Road
Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Exterior: Facade on Harford Road

#9



B-1385

Hamilton Branch
Enoch Pratt Library
5910 Harford Road
Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Exterior: Entrance on Harford Road

#10



B-1385

Hamilton Branch
Enoch Pratt Library
5910 Harford Road
Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Exterior: view of patio

#411



B-1385

Hamilton Branch
Enoch Pratt Library
5910 Harford Road
Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Interior: Adult reading room

12



B-1386

Northwood Branch
Enoch Pratt Library
4420 Loch Raven Boulevard
Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Exterior: Entrance on Loch Raven North Facade

#13



B-1386

Northwood Branch
Enoch Pratt Library
4420 Loch Raven Boulevard
Baltimore City, MD

Erica Schultz
April 2004

Maryland Historic Trust

South Facade with entrance to meeting room

14



ENOCH PRATT FREE LIBRARY
NORTHWOOD BRANCH

Northwood Branch

B-1386

Enoch Pratt Library

4420 Loch Raven Boulevard

Baltimore City, MD

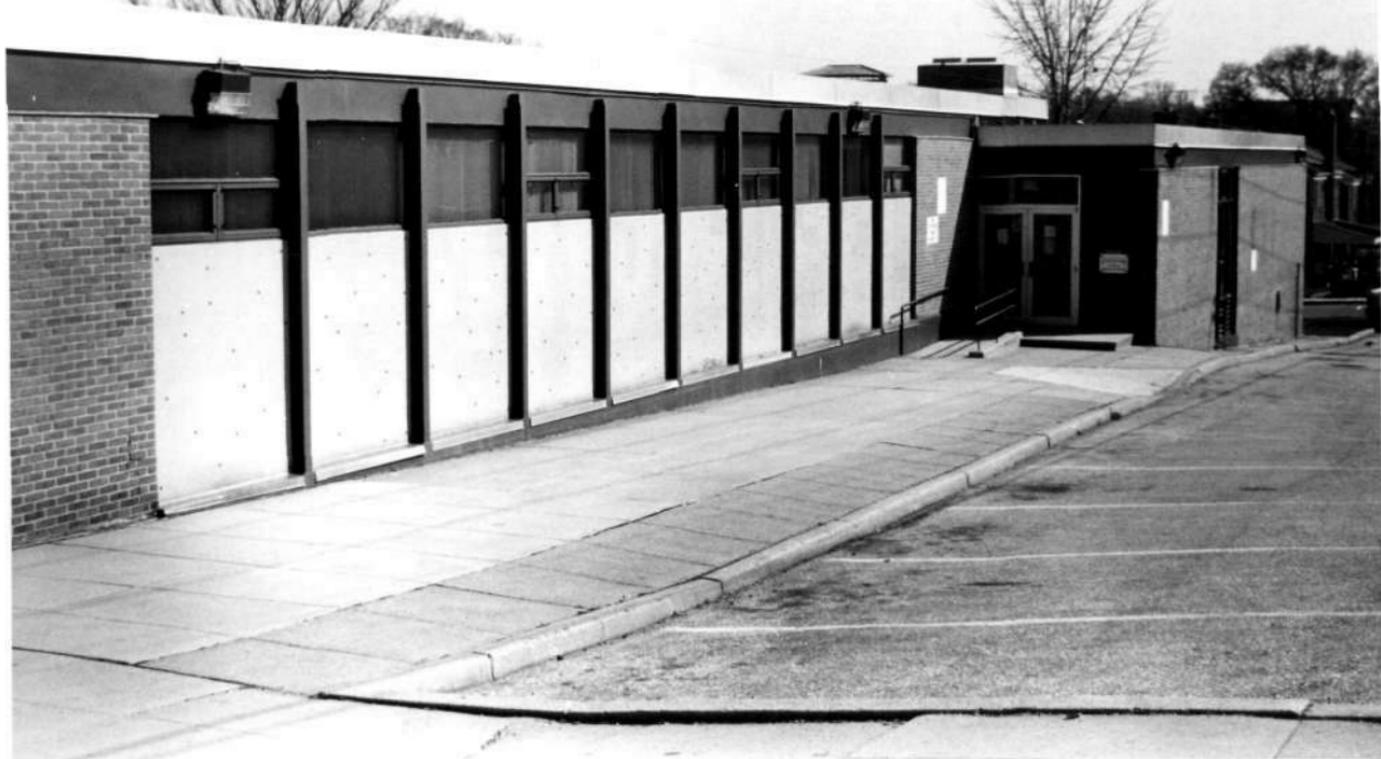
Erica Schultz

April 2004

Maryland Historic Trust

Exterior: North facade along Cold Spring
Lane

#1315



B-1386

Northwood Branch
Enoch Pratt Library
4920 Loch Raven Boulevard
Baltimore City, MD

Erica Schultz
April 2004

Maryland Historic Trust

Exterior: West facade with secondary entrance

16



B-1386

Northwood Branch
Enoch Pratt Library
4420 Loch Raven Boulevard
Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Interior: Adult reading room

#17



B-1386

Northwood Branch
Enoch Pratt Library
4420 Loch Raven Boulevard
Baltimore City, MD

Erica Schultz
April 2004

Maryland Historic Trust

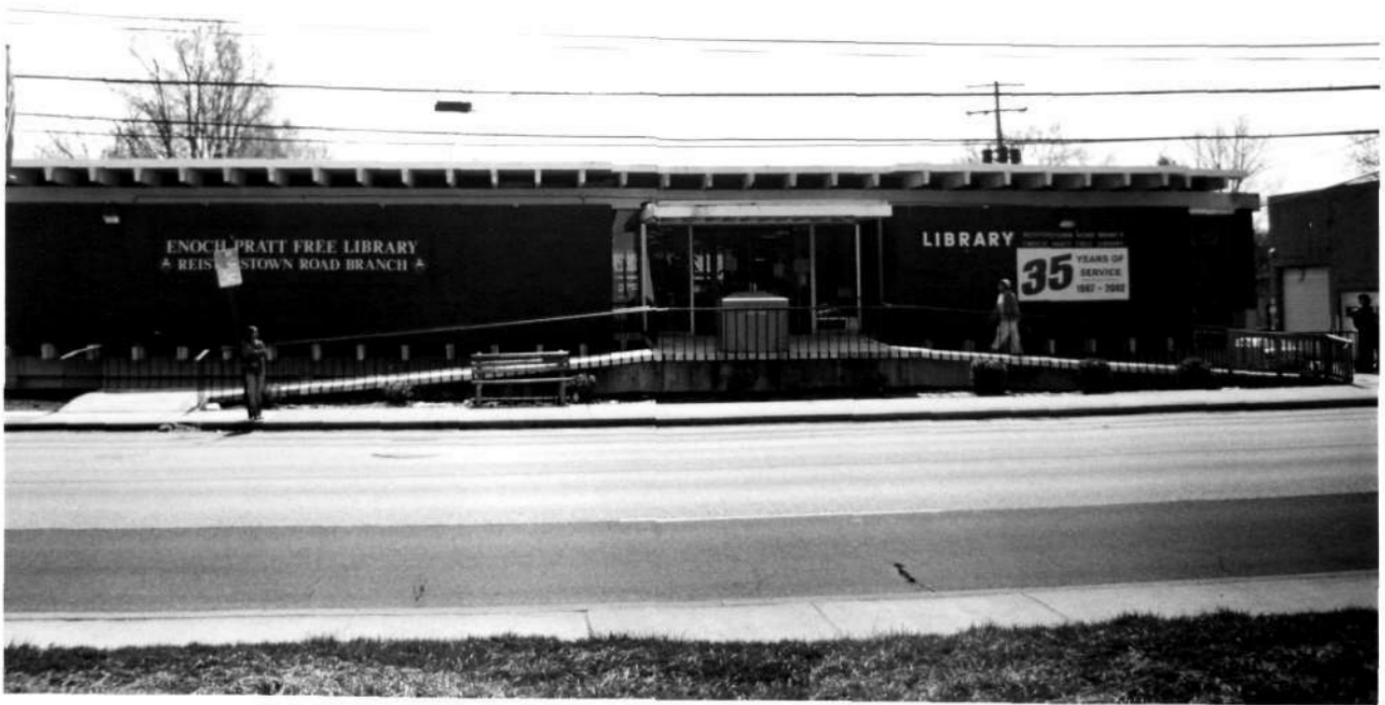
Interior: detail of stairwell

#18

ENOCH PRATT FREE LIBRARY
★ REISTOWN ROAD BRANCH ★

LIBRARY

35 YEARS OF
SERVICE
1927 - 1962



B-1387

Reisterstown Road Branch
Enoch Pratt Library
6310 Reisterstown Road
Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Exterior: Facade on Reisterstown Road

#19

A black and white photograph of a building's entrance. The main structure is dark brick with a concrete overhang above the glass doors. The text "MEETING ROOM" is visible on the glass. A metal handrail stands in the center of the walkway. On either side of the entrance are low brick walls. A bush is on the right, and a light fixture is on the brick wall above the door.

MEETING ROOM

B-1387

Reisterstown Road Branch
Enoch Pratt Library
6310 Reisterstown Road
Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Exterior = Entrance to meeting room on
Kenshaw Avenue

#20



B-1387

Reisterstown Road Branch
Enoch Pratt Library
6310 Reisterstown Road
Baltimore City, MD

Erica Schultz
April 2004

Maryland Historic Trust

Exterior : Detail of bicycle rack on
Kenshaw Avenue

#21



B-1387

Reisterstown Road Branch

Enoch Pratt Library

6310 Reisterstown Road

Baltimore City, MD

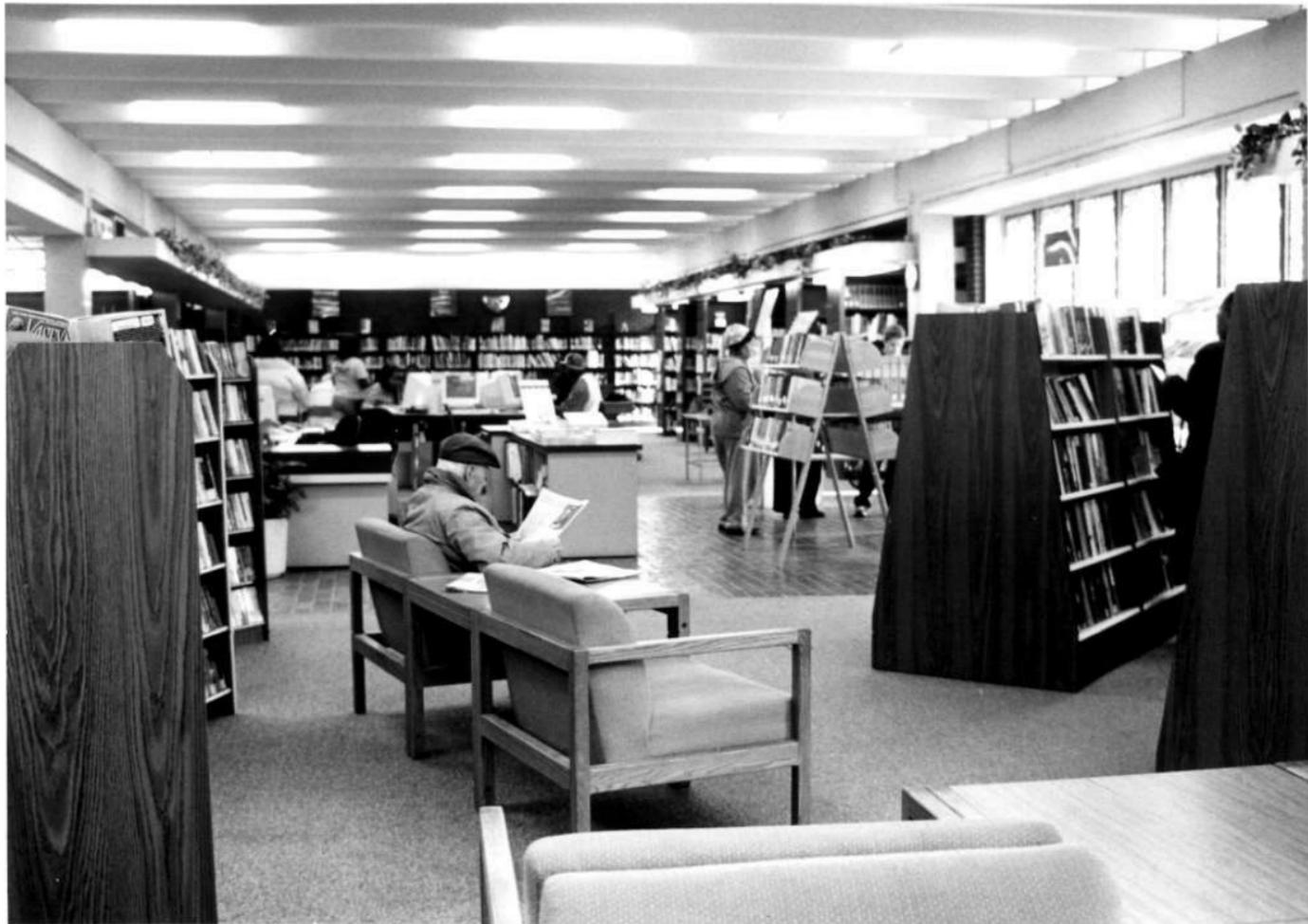
Erica Schultz

April 2004

Maryland Historic Trust

Interior: Back wall in central area

#22



B-1387

Reisterstown Road Branch
Enoch Pratt Library
6310 Reisterstown Road
Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Interior: Adult Reading room

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B-1388

Waverly Branch
Enoch Pratt Library
400 E. 33rd Street
Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Interior: Entrance Vestibule

#24



Waverly Branch
Enoch Pratt Library
400 E. 33rd Street
Baltimore City, MD

B-1388

Erica Schultz
April 2004

Maryland Historic Trust

Interior: Adult reading room

#25



By the way
Art is a language
and the difference between
the two is
the way you use it
Andy Warhol • The Day After Tomorrow
1963-1964

B-1388

Waverly Branch
Enoch Pratt Libraries
400 E. 33rd Street
Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Interior : Sculpture by Thomas Hoffmaster

A black and white photograph of the Enoch Pratt Free Library Light Street Branch. The building is a single-story structure with a prominent entrance. A dark sign above the entrance reads "ENOCH PRATT FREE LIBRARY" and "LIGHT STREET BRANCH" with a small logo. The entrance has a concrete bench in front. To the left, there is a large window and a person walking. To the right, there is a brick wall and a utility pole. The foreground shows a sidewalk and a street with a crosswalk.

ENOCH PRATT FREE LIBRARY
LIGHT STREET BRANCH

Light Street Branch
Enoch Pratt Libraries
1251 Light Street
Baltimore City, MD

B-1389

Erica Schultz

April 2004

Maryland Historic Trust

Exterior: Entrance on Light Street

27



B-1389

Light Street Branch

Enoch Pratt Library

1251 Light Street, Baltimore City, MD

Erica Schultz

April 2004

Exterior detail of entrance wall.

Maryland Historic Trust



Light Street Branch

B-1389

Enoch Pratt Library

1251 Light Street, Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Exterior of side elevations

#29



APRIL
IS
NATIONAL
POETRY
MONTH

"Poetry is the breath
and finer spirit
of all knowledge"

— W. H. Auden

Light Street Branch

B-1389

Enoch Pratt Library

1251 Light Street

Baltimore City, MD

Erica Schultz

April 2004

Maryland Historic Trust

Interior view of entrance and stairwell



B-1389

Light Street Branch
Enoch Pratt Library
1251 Light Street
Baltimore City, MD

Erica Schultz
April 2004

Maryland Historic Trust

Interior: View of the Children's Room