United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Section number _____ Page _____ Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 15001005 Date Listed: 1/26/2016

Property Name: Rapides Parish Library

Parish: Grant State: LA

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Signature of the Keeper 1-27-2016 Date of Action

Amended Items in Nomination:

Section 5: Ownership

The ownership of this property is hereby changed to: PUBLIC/local

The Louisiana State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

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National Park Service

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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 National Register Bulletin, How to Complete the National Register of Historic Places Registration Form. 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.

1. Name of Property

Historic Name: Rapides Parish Library
Other Names/Site Number: N/A
Name of related multiple property listing: N/A

2. Location

Street & Number: 411 Washington St
City or town: Alexandria State: LA County: Rapides
Not for Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets, 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 at the following level(s) of significance:
☐ national ☐ state ☒ local

Applicable National Register Criteria: ☐ A ☐ B ☒ C ☐ D

Phil Boggan 12-7-15

Signature of certifying official/Title: Phil Boggan, State Historic Preservation Officer **Date**

Louisiana Department of Culture, Recreation, and Tourism

State or Federal agency/bureau or Tribal Government

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title: **State or Federal agency/bureau or Tribal Government**

4. National Park Certification

I hereby certify that the property is:

_✓_ entered in the National Register on 1-26-2016 due to weather-related government closure
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other, explain: _____

1-27-2016

Signature of the Keeper **Date of Action**

5. Classification

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

	Private
	Public – Local
x	Public – State
	Public – Federal

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

x	Building(s)
	District
	Site
	Structure
	object

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

Contributing	Non-contributing	
1		Buildings
		Sites
		Structures
		Objects
1	0	Total

Number of contributing resources previously listed in the National Register: 0

6. Function or Use

Historic Functions (Enter categories from instructions.): Education: Library

Current Functions (Enter categories from instructions.): Education: Library

7. Description

Architectural Classification (Enter categories from instructions.): Modern Movement: New Formalism

Materials: (enter categories from instructions.)
foundation: Concrete
walls: Aggregate Concrete
roof: Concrete
other:

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Rapides Parish Library is a single story rectangular building located in downtown Alexandria that has a central massing that rises 4' above the outward-projecting extensions on all four sides. The main entrance, located on the northwest façade, is enclosed in a vestibule while the rest of the facade is supposed by slender, geometrically stylized columns of white cast onyx aggregate with flared capitals. All other sides feature an overhanging roof covering a sidewalk. The upper roof is covered with two rows of raised elongated geometric vaults, the cross section of which are bell shaped. Smaller vaults are aligned along the lower roofs of the northeast and southwest porch extensions from the front to a point about ½ the depth of the building. The outer walls of the building are composed of pre-cast white concrete panels featuring nearly full height slender arches with radial arch tops. These openings are infilled with either glazing or cast aggregate of a slightly darker hue than that of the arch tracings and the supporting columns. At the rear of the building is a projecting large flat roofed open air structure supported by columns identical to those of the main structure. The interior of the library is primarily a single large space divided into functional areas by furnishings. On the interior, the function of the roof vaults is revealed to be very effective as light wells and the clear story glazing and the glazed arches admit an abundance of natural light while the variation in ceiling heights and the form of the vaults add interest to the space. The columns along the perimeter of the building transect the outer wall and are seen from the same aspect whether viewed from outside the building or inside. Likewise, the precast concrete panels that make up the exterior wall are finished identically on the exterior and interior surfaces. The effect of the design is to blur the boundary between inside and outside. The only changes made to the building include minor cosmetic changes and two small, easily removable additions to the rear of the building; thus, the Rapides Parish Library retains a high degree of integrity and remains eligible for listing on the National Register.

Narrative Description

The Rapides Parish Library is an outstanding example of an institutional building designed in the mid-century modern New Formalism style within the city of Alexandria. Of noteworthy significance is the degree of integrity retained by the library – it is essentially as built.

Constructed in 1964-1965 and formally opened on June 20, 1965, the Rapides Parish Library is a one-story-on-slab structure featuring pre-cast concrete wall panels and cast-in-place concrete roofs designed by Eugene Thomas Glankler in the New Formalism style. The library and its associated parking lot occupy the entire block bounded by Washington, 4th, Lee, and 5th streets and is generally situated only two blocks from the center of Alexandria's downtown. Sanborn Maps show the evolution of the city from before the turn of the century to only a few years before the construction of the library. The earliest depiction of this site shows it to be occupied entirely by dwellings while later maps clearly indicate the intrusion of commercial structures consistent with the expansion of the central business district during the first half of the twentieth century. By the time of the construction of the library, one could describe the location as mixed residential and commercial. Today the neighborhood includes both residential and commercial structures; however, the surviving residences are used almost exclusively for commercial purposes. During the development of the first half of the twentieth century, as a sign of its developing stature, a number of multi-story buildings created a vertical skyline in the immediate central business district. In contrast to this vertical development, the Rapides Parish Library struck a definite horizontal pose with its finished floor close to grade and its elongated side elevations of repeated slender arched openings. The site retains that "of the earth" feel today as associated landscaping has been kept low and has not been allowed to intrude on the design. It should be noted here that the integrity of the structure is very high with very minimal alteration to the exterior or the interior (more detail to follow).

Because of its organic feel, the best way to describe the structure is from the ground up.

The Site

As stated, the building and its associated parking lot occupies a single city block. The front of the building faces Washington Street and the rear faces Lee Street. The front of the building pushes all the way to the sidewalk of Washington Street and the rear is within 20' of the Lee Street sidewalk. The 4th and 5th Street sides are set back – just enough to allow sufficient space for one-way driveways, angled parking, and narrow bands of turf adjacent to the structure. At the rear is a slightly wider band of turf between the parking area for the bookmobile and the sidewalk of Lee Street. For the spaces between the zig-zagged outer edges of the paved angled parking and the sidewalks of 4th and 5th Streets, the design also calls for turf. To say the landscape design is minimal would be an understatement.

From the parking area to the covered front extension (a 12' deep open air gallery), one steps up a slight incline onto the "porch", which is the elevation of the library floor – as close to grade as one might dare.

Main Façade (Washington Street) (see photos 5, 6, 7 & 8)

Sprouting from the slab at the front edge of the building are stylized columns - square with central and edge fluting and flared stylized capitals made of pre-cast concrete finished in white onyx aggregate. These columns support the forward edge of a roof extension - the forward portion of a lower roof which extends on all four sides from a higher central massing. The outer walls of the structure are composed of pre-cast concrete panels throughout. Each of these panels measures 6' X 10' and incorporates three nearly full-height radial-topped arches. Depending upon where in the design a particular wall panel is used, the arches may be glazed with tinted glass or infilled with an aggregate finish of a slightly darker hue than that of the panel's body. On the façade, the arches of the outer two panels on either side are infilled with aggregate. The remainder of the pre-cast panels at the front contains all-glazed arches.

At the center of the front elevation is a projecting entrance lobby. This space incorporates the center 24' from the front plane of the façade to the plane of the aforementioned columns and is formed with the same pre-cast panels of the facade. Double full-glass aluminum framed doors on either side of this extension provide entry and exit. From the front, the outer wall of the entrance lobby appears to be a continuation of the wall panels of the façade. From that perspective the entrance is more than understated (a feature of the New Formalism style) – it's actually disguised.

Fourth Street Elevation (see photo 8)
On the 4th Street elevation, the plane of the exterior wall is set back from the fascia of the lower roof about 4' to allow for a covered paved walkway. On this side, each of the pre-cast wall panels has glazing on the center arch and aggregate infill on the outer two.

Lee Street Elevation (see photo 1)
At the rear, the arches of the outer two wall panels on either side are infilled with aggregate. The third panel in from either side incorporates a single door with a glazed arch transom. The central panel at the rear incorporates a double door. All the remaining panels have a glazed center arch and aggregate infilled outer arches. Adjacent to and centered on the rear of the library is a simple structure – a flat roof at a height between that of the lower roof and the upper roof supported by twelve columns identical to those described at the front. This area is enclosed with security fencing and serves as the storage area for the library's bookmobile. One small addition has been added at the center of the rear for additional storage and office space. The materials used are vinyl siding and the addition has a simple shed roof. It is clear that this is an addition based on the materials and design, which look nothing like the original building. This addition would be easily removed, leaving the original materials intact.

Fifth Street Elevation (see photos 1, 2, 3, 4, & 5)
On the 5th Street elevation, arrangement of wall panels is as follows: From the rear (Lee Street), the first two wall panels are of the type with the center arch glazed and the other two infilled with aggregate except that the glazing is with opaque glass. The next two are similarly arranged except that the glazing is with the normally specified clear glass. The next panel has all glazed arches with clear glass and the next two panels each incorporate a single door and a single glazed arch with clear glass (see photo #3). These two panels are arranged so that the two doors are adjacent. Originally these doors led to a conference room at the rear of the library, which is now used for the children's area. Next is another panel with all clear glazed arches followed by four panels with their center arches glazed with opaque glass and the outer two infilled with aggregate. The remaining (14) arches all have central arches glazed with clear glass and outer arches infilled with aggregate.

Roof
On the otherwise flat roofs of the side projections (4th and 5th Street elevations),from the front to a point about ½ the depth of the building are laterally oriented rows of fourteen inverted barrel vaults which serve as skylights.

Continuing up, we see the outer edge of the higher central massing of the building projecting up more than 7' above the lower roof – supported by columns of the type already described around the perimeter of the 96' X 132' central structure. A band of heavily tinted clerestory glazing encloses the 4'+ space between the soffit of the upper roof and the inner edge of the lower roof at the plane of the supporting columns. The upper roof is covered with two rows of laterally oriented inverted barrel vaults – larger versions of those on the lower roofs. These vaults compose the upper roof and extend

from the outer edge 36' to a plane 12' from the center line of the building. The center 24' of the upper roof is flat.

Interior (see photos 10 - 25)
The public portion of the interior of the library is primarily a single large space divided into functional areas by furnishings. The rear quarter contains are a series of rooms for support staff functions a large room originally designed as a meeting room, but now used as the children's area. On the interior, the function of the larger roof vaults is revealed to be very effective alcoves for the light fixtures. The clerestory glazing and the skylights in the smaller barrel vaults of the perimeter walls admit an abundance of natural light while the variation in ceiling heights and the form of the vaults add interest to the space. The columns along the perimeter of the building transect the outer wall and are seen from the same aspect whether viewed from outside the building or inside. Likewise, the precast concrete panels that make up the exterior wall are finished identically on the exterior and interior surfaces. The effect of the design is to blur the boundary between inside and outside.

Also, from the interior, the elements of the structure are clearly visible. The stylized columns along the side walls of the central massing support the roof components (36' long cast-in-place concrete inverted barrel vaults). Two rows of identical columns on 24' centers support the inside end of the vaults.

Of particular interest is how the structure and its intended function complement each other. Rows of book shelves are lit with natural light from the skylights of the lower roof and the glazed arches of the exterior walls – each perfectly aligned with the centers of the spaces between the bookshelves. In areas designed for reading, maximum glazing is provided in the wall panels to augment the light fixtures incorporated into the upper inverted barrel vaults.

The finishes in the library's interior include later carpeting, original walnut paneled walls dividing the rear spaces from the main library space, and smooth finish acoustic tile ceiling in the center portion of the library (flanked on each side by the inverted barrel vaults).

Alterations to the building are minimal and largely reversible. On the exterior, at the rear of the building on either side of the central double doors, enclosed areas for additional office space have been added. These are simple additions of framed wood construction covered with vinyl that have not altered the original exterior and could be easily removed to return the rear wall of the library to its original appearance. On the interior, the aforementioned meeting room, now children's room was altered. The original walnut paneling and cork board panels have been removed and replaced with wallboard (See Figures 7-28, Sheet 7). The entrance from the south corner of the building has been blocked by the construction of two new offices. These are the only changes of note that have occurred since the library was constructed.

As an outstanding example of the New Formalism style with an extraordinary degree of original integrity, the Rapides Parish Library is eligible for listing on the National Register of Historic Places.

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.)

	A	Property is associated with events that have made a significant contribution to the

		broad patterns of our history.
	B	Property is associated with the lives of persons significant in our past.
x	**C**	Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
	D	Property has yielded, or is likely to yield, information important in prehistory or history

Criteria Considerations:

	A	Owned by a religious institution or used for religious purposes
	B	Removed from its original location
	C	A birthplace or grave
	D	A cemetery
	E	A reconstructed building, object, or structure
	F	A commemorative property
	G	Less than 50 years old or achieving significance within the past 50 years

Areas of Significance (Enter categories from instructions): Architecture

Period of Significance: 1964

Significant Dates: N/A

Significant Person (Complete only if Criterion B is marked above): N/A

Cultural Affiliation (only if criterion D is marked above): N/A

Architect/Builder (last name, first name): Glankler, Eugene Thomas, Jr.

Period of Significance (justification): The period of significance for the building is 1964, the year of the building's construction.

Criteria Considerations (explanation, if necessary): N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Rapides Parish Library is significant at the local level under Criterion C: Architecture because it embodies the distinctive characteristics of the New Formalism style. It reads as a virtual textbook example of the style and includes such elements as a classical form (the barrel vault) in a new inverted manner and is constructed using cast in place concrete. Additional features such as the pre-cast concrete columns and aggregate wall panels, mimicking marble and stone help to create elongated classical colonnades giving the building a form and monumental feel. The thoughtful design of the interior space uniquely facilitates the function of the structure. Nearly every defining element and technique of the New Formalist style is to be found in the Rapides Parish Library. If the objective of the style was to create public buildings with a "temple-like" feel, that objective was most

certainly achieved by architect Eugene Glankler in his design of the Rapides Parish Library. The period of significance for the library is 1964, the year of its construction.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Brief History of Alexandria

In 1722, on the north bank of the Red River (opposite present day Alexandria), Post des Rapides was founded by the French Governor to protect settlers portaging the rapids there from Indian harassment. By the time France ceded Louisiana to Spain in 1762, that small settlement had grown, and by 1799 and the end of Spanish rule, there were 760 settlers living in the area. In 1803, the area became United States territory as a result of the Louisiana Purchase. The following year Rapides became one of the twelve counties into which the new Territory of New Orleans was divided. In 1805, Alexander Fulton, a local trader and recipient of a Spanish land grant, surveyed and plotted the town, naming it after his infant daughter. Later that year, Alexandria became the seat of the newly established Rapides County. In 1807, the legislature divided the Territory of Orleans into 19 parishes, one of which was Rapides. The small town attracted settlers who came to farm the rich alluvial soils for the opportunity to get rich growing cotton. Statehood was attained in 1812 and Alexandria was formally incorporated in 1819[1].

History of the Library System in Alexandria

The earliest record of a library in Alexandria was in 1823. The State Legislature granted it a charter in 1824. Books donated by local merchants and planters built "the collection of 3000 volumes of the best literature"[2]. Judge Josiah S. Johnson was president of the library.

War came to Central Louisiana with secession from the Union in January 1861 and the Governor's call for volunteers. Eleven companies of young men from Rapides Parish soon joined the Armies of Northern Virginia and Tennessee, leaving their homes defenseless. In the spring of 1863, General Nathaniel P. Banks and 40,000 Union troops advanced on Alexandria with orders to "destroy public works and machinery at Alexandria". They burned and pillaged as they advanced before finally withdrawing to join the siege at Vicksburg. In March of the following year, Banks returned – this time with a much larger force, including more than twenty gunboats and transport vessels. He held his force in Alexandria in preparation for an advance on Shreveport, and, if all went as planned, ultimately Texas. During that excursion, however, at Mansfield on April 8 and at Pleasant Hill the following day, Banks' troops were met and routed by Confederates under the command of General Richard Taylor. Retreating Union troops burned all the homesteads along the route of their retreat and, in an act of revenge, set fire to the entire town of Alexandria as they continued retreating southward. Pursuing Confederates set fire to the property of Union sympathizers as well. The resulting devastation was so complete that, well into the twentieth century, the region continued its struggle to recover. Because of this destruction, all volumes, records, and any trace of the original library building were destroyed in the 1864 fire.[3] Unconfirmed oral history suggests this first library may have been located at 2nd and Murray Streets.[4]

The coming of the railroad in the 1890's opened central Louisiana to the exploitation of a major natural resource – virgin longleaf pine. The resulting "timber boom" continued through the turn of the

[1] N.B. Carl Laurent, From This Valley: A History of Alexandria, Pineville and Rapides Louisiana, 2004, p 12
[2] David Buford Howell, The Historical Development and Foreclosure of a Public Library, 1960, p iii
[3] Laurent, p 35
[4] Dale Genius, Director, Louisiana History Museum. Personal interview 8/20/15.

century and accounted for Alexandria's four-fold population increase between 1890 and 1910 and a further doubling by 1920 (to 23,600). Sanborn Fire Insurance maps document the expansion of the town – city limits were pushed from the Louisiana & Texas railroad tracks to Bolton Avenue and beyond, and the central business district, originally limited to single story wooden structures along Front Street, took in portions of 2nd, 3rd, and 4th Streets, replacing the residences previously located there with impressive multi-story masonry structures like the Bentley Hotel, the Commercial Bank, a neo-classical temple of a City Hall and numerous churches and businesses of every description.[5]

In the winter of 1907, a meeting took place in the Alexandria Mayor's office to consider the need for a library for the City of Alexandria (presumably to replace the library burned in 1864). Endowments from Andrew Carnegie and Samuel S. Bryan of $10,000 each and a commitment for additional financing from the City set the wheels in motion and on December 17, 1907, Mayor William B. Turner appointed five men and two women to the Board of the Alexandria Public Library.
At a meeting of the board on December 21, 1907, officers were elected and by-laws adopted. At the board meeting on January 14, 1908, the first order of business was to write thank you letters to Samuel S. Bryan and Andrew Carnegie for their donations and to the Mayor and Board of Aldermen for the donation of land for the building of the library.[6]

At the next meeting on March 11, 1908, Miss Susan Simonton of Georgia was hired as Librarian with a salary of $60 a month. The dedication of the new library in May 1908 was not particularly well attended as it was on the same day as the opening of the Hotel Bentley. The following month, the board elected Miss Lillie Thornton as assistant librarian. Miss Thornton was engaged with no pay as she had no experience. This was the beginning of what would become a long career for Miss Thornton with the Alexandria Public Library and later with the Rapides Parish Library.

During that first year, a museum was established in the building with the library to house the collection of Civil War memorabilia donated by S. S. Bryan, William Foisey, and others. The collection quickly expanded to include "items of interest on or about Louisiana history in the form of books, letters, documents or relics"[7] and any other item the public wished to donate. Native American artifacts, oil paintings, busts, and the entire library of Magnolia Plantation arrived on April 16, 1908. Miss Simonton's duties were more curator than Librarian. The Alexandria Public Library continued to serve the public through 1956.

The Rapides Parish Library
Reviewing the minutes of the Library Board of Control, the earliest reference to the existence of a Parish Library was on December 17, 1941when the board met for the first time to elect officers and adopt bylaws. The first two meetings of the board were held in the Mayor's office as the space for the library on the fourth floor of the newly constructed parish courthouse was not yet ready for occupation.[8]

From 1941 through 1956, the Alexandria Public Library and the Rapides Parish Library coexisted within two blocks of each other. In 1956, an agreement was reached and approved by both the

[5]Sanborn Fire Insurance Maps, 1885-1921.
[6]Howell, p 3.
[7]Ibid, p 7.
[8] Minutes of the Rapides Parish Library Board, 17 December 1941 Alexandria, LA, p 1.

Alexandria City Council and the Rapides Police Jury that the assets of the city library would be relinquished to the parish library and the city library would close.

In the post war years, Alexandria experienced economic expansion well into the 1960's like most other cities in the country. Due to steady population growth, the development of suburban subdivisions, the advent of the automobile, and the baby boom, life was very good for most Alexandrians. The downtown business district, with shops and department stores to meet every need or whim literally hummed with activity as it served as the shopping district for an estimated 150,000 customers from throughout Central Louisiana. It was during this time that the new Rapides Parish Library was conceived and built – at the edge of a thriving, expanding commercial district – the very hub of the city and the region – right where a maximum number of people would pass during their treks to and from the downtown.[9]

The New Rapides Parish Library

The need for a new parish library was first mentioned on January 16, 1958 when the librarian, Miss Marion Taylor, reported to the board that the space in the Court House was becoming too small for the growing needs of the library. After months of informal discussions, on May 8, 1958, Miss Taylor and Mr. James C. Bolton reported to the board that Mr. John Hall Jacobs, Librarian of New Orleans, could be available to consult on the subject of building a new library. Arrangements were made for Mr. Jacobs to attend a special meeting on September 17, 1958, and at that meeting, Mr. Jacobs made several recommendations concerning a possible new library. He recommended that any site considered should be in a prominent, central location, in an area of heavy pedestrian traffic, serviced by public transportation, and easily accessible to the greatest number of people. In addition, he said the library should be a minimum size of 15,000 to 20,000 square feet, well lit and well policed.

In April 1961, the Rapides Parish School Board announced its plans to build a new office and offered to rent space for a new library. After considering, the board voted to decline and instead, asked the Rapides Parish Police Jury for a referendum for a $600,000 bond to purchase a site and build and equip a new library. On July 25, voters approved the bond issue 731 to 405. Two days later, the board conducted an open meeting for site proposals and considered the relative merits of twenty proposed sites. The decision was made to purchase ½ of the square bounded by 4th, 5th, Lee and Washington Streets from Mrs. John H. Overton for $105,000 and ¼ of the square for $40,000 from the Spellman estate.

With the site chosen, it was time to consider architects. After deliberation, the Board voted to recommend to the police jury the firms of DeKeyzer & Boute and Glanker & Broadwell in consideration "of their training, experience and accomplishments".[10] As a library consultant, Mr. Hoyt Galvin of Charlotte, North Carolina, was hired (Mr. Jacobs, now of Atlanta, was unavailable). After meeting with the board, the architects, and the librarian, Mr. Galvin made four recommendations: 1) The library should be a one-story building situated on ½ of the site, 2) Purchase the remaining ¼ of the square as soon as possible, 3) Adopt a budget of $600,000, and 4) Decide on who would write the specifications for the equipment; the architects or another consultant. Galvin cautioned against poor quality equipment and had great things to say about plastics, steel, laminate, and rubber or vinyl tiles. Mr. Glanker then spoke for the architects - strongly agreeing that the remaining ¼ of the square should be purchased. The board voted to ask the police jury to purchase the remaining 1/4.[11]

[9] Minutes of the Rapides Parish Library Board, 17 September 1958, p 1.
[10] Minutes of the Rapides Parish Library Board, 29 September 1961, p 2.
[11] Minutes of the Rapides Parish Library Board, 16 February 1962, p 2.

At the January 18, 1962, meeting, the board elected James Bolton, Herman Duncan, and Huiton Creed as the building committee. At this meeting, it was also announced the last 1/4 of the property was owned by the Rapides Drug Company and was for sale.

Lacking a quorum at the meeting on April 5, 1962, a member of the state library staff and the Consultant suggested that the local architect and librarian should attend the Equipment Institute held as part of the American Library Association Conference that year in Miami Beach.

At the July 17, 1962, meeting, Mr. Glanker presented his plans to the board. Mr. Bolton questioned the location of the charging desk and the step-up from the street. He thought the plans needed further consideration.

A special meeting was called for November 9, 1962, for an update on the status of Mr. Glankler's plans. During that presentation, board members dissented on a number of points including: the size of the building, the position of the building on its site, the walkways, the bookmobile screen, and the availability of parking. Mr. Bolton expressed his opinion that the $40,000 for the purchase of the last quarter of the square would be better spent on another branch. In addition, Mr. Bolton said that there should be more parking, that the walkways were not desirable and that maintenance would be a major problem. He also felt that funds should be set aside out of the building fund to have the shelves at least half full of books. A motion made by Mr. Bolton stipulated that the building would be 19,000 square feet and that the budget for construction would be $385,000. Mr. Glankler agreed to rework the plans centering building on the site.[12]

On January 21, 1963, the reworked plans were presented. President Frank O. Hunter informed the board that the police jury had entered into agreement with Mr. Ike Drouet of Winnsboro to demolish the old Pearce Motors building on the last part of the property and a $500 bond was set aside for payment. Mr. James C. Bolton, Mr. Gustave Kaplan, and Mr. Darrel V. Willett were appointed to the new building committee.[13]

At the February 5, 1963, meeting, the building committee asked that the roles of the two architectural firms be defined. It was explained Glanker & Broadwell was responsible for the design and DeKeyzer and Boutte would be responsible for the mechanical and electrical design and supervision of construction. Mr. Bolton, Chairman of the Building Committee, reminded the architects that the budget was firm.[14]

At the August 22, 1963, meeting, it was announced that bids had been received for the construction of the building and that A. A. Gremillion Company had been selected with a bid of $317,790. In addition, the equipment and furniture selection was approved by the board. After a short delay for weather, minor clearing, and other small details, by the January 29, 1964, meeting, the foundation had been laid.[15]

From the January 1964 meeting until the opening of the library, the minutes of the board meetings indicate there were no major problems. The board met on June 3, 1965, to finalize operating policy and procedures of the new building. It was agreed that smoking would be allowed except in the

[12]Minutes of the Rapides Parish Library Board, 09 November 1962, p 2
[13] Minutes of the Rapides Parish Library Board, 28 January 1963, p 3
[14] Minutes of the Rapides Parish Library Board, 05 February 1963, p1
[15] Minutes of the Rapides Parish Library Board, 29 January 1964, p3

stacks and ash trays and trash cans would be available. The press was given a tour of the building May 4. The ribbon cutting was Sunday, May 20, 1964, at 2:30pm. The door officially opened the next day at 9am.[16] (See figure #8)

New Formalism

Growing out of the post-war modernist explosion in architectural design, the New Formalist style was a departure from the stringent limits of the international style. First adopted by Minoru Yamasaki and Edward Durrell Stone in the 1950's, the style came into its own in the 1960's emphasizing the expression of classic forms using modern materials. Modern versions of columns, entablatures, colonnades, scale and symmetry were employed to add monumentality and a temple-like quality to institutional and commercial buildings. The extensive use of concrete in ways that emphasized its plasticity and its ability to mimic rich materials like marble or stone resulted in elemental forms not previously achieved – particularly in the design of roofs and their extensions. The style was particularly employed on public buildings like schools, libraries, museums, government centers and banks. On the interior, New Modernist buildings often used a single large space to emphasize the monumentality of the building. Interior spaces are also carefully organized and employed rich finishes.

New Formalism (also called Neo-Palladianism), developed in the 1950's and achieved its prominence in the 1960's. New Formalism was a departure from what was considered to be the monotonous austerity of the International Style – so extensively used in mid-century institutional buildings that its alternate name came to be "corporate architecture". The International Style's endless expanses of aluminum and glass grid facades had run its course and the time had come for a return to softer curvilinear architectural expression.

In the early 1950's, architects like Edward Durrell Stone, having achieved prominence in the International Style, began dabbling with an idea that would come to be known as New Formalism. Stone's design for the New Delhi American Embassy (1954) is considered to be the first fully articulated example of the style.[17]

New Formalism is marked by the use of classic forms and elements expressed with modern materials and technologies (many developed during the expansion of the International Style). Forms are presented with classic adherence to proportion, scale, and symmetry. Highly stylized columns, entablatures, arches, and colonnades are incorporated to add a sense of monumentality and importance however these elements are most often constructed of concrete - formed and finished with techniques that make it appear to be a richer material like marble, granite, or stone. The demonstration of the strength and plasticity of concrete, particularly in the design of roofs, allowed for the creation of distinctive signature elements such as umbrella shells, waffle slabs and folded plates".[18] New Formalism was typically used in the design for high profile cultural, institutional, and civic buildings, but is can also be found on smaller scale institutional and civic buildings such as banks, governmental buildings, and even a few commercial buildings like shopping malls.

Common features of the New Formalism style include: temple-like form with symmetrical elevations; use of travertine, marble, granite, or man-made materials that mimic their qualities; designed to

[16] Staff Writer. "300 Tour Parish Library Watch Opening Ceremony" *Alexandria Daily Town Talk*, 21 June 1965 p 22: Print
[17] "New Formalism." fullertonheritage.org. Accessed October 1, 2015.
[18] "Architecture and Design of the Music Center." musiccenter.org. Accessed October 1, 2015.

achieve modern monumentality; often consist of a single volume of space; incorporates classical elements - arches, colonnades, columns and entablatures; column supports along all elevations is common; repetition of arch motif; flat projecting slab roofs with projecting elements; patterned screens or grilles employed as decorative features; formal landscape and the use of pools, fountains, sculpture within a central plaza; and style used primarily for high-profile cultural, institutional and civic buildings.

Two of the best known examples of the New Formalism style include are the Lincoln Center for the Performing Arts in New York City, and Edward Durrell Stone's Kennedy Center for the Performing Arts in Washington, D.C.

The Rapides Parish Library is a prime example of the New Formalist style as it has virtually all of the New Formalist features discussed above except for the patterned screens or grilles. The landscape around the building was planned to be simple, but to also be an integral part of the design of the parking lot and site. As this was a lower scale institutional building and the building takes up the majority of the site, it isn't surprising that there is not a highly intricate formal landscape like those seen on larger governmental, civic, and institutional buildings like the Lincoln Center and Kennedy Center.

A quote from the Recent Past Nation's website further describe the tenets of the New Formalism style further and help to show how the Rapides Parish Library is such a great example of the style:

> "New Formalist buildings are based upon a carefully organized sense of space and an emphasis is placed on the structure of the building….Buildings are designed with strict symmetry. Roofs dominate the form of the New Formalist buildings. Roofs are designed as large, heavy slabs and have elements that project out from the building."[19]

It is clear to see that the library was designed as an organized space with the structure being the star of the design. The building definitely has an emphasis on symmetry with symmetrical elements found on all four elevations as well as the interior. Lastly, the roof of this building is usually the first thing a person would notice – the inverted barrel vaults on the main roof and projections are certainly eye-catching.

The Rapides Parish Library is a virtual text book example of the New Formalist style - from the design of the roof (an important element of the style) to the classical form (the barrel vault) in an entirely new way (inverted), and ending with the cast-in-place concrete construction. The use of pre-cast concrete columns and wall panels with aggregate finishes that mimic marble and stone creates the elongated classical colonnades that give the building a formal and monumental feel. The thoughtful design of the interior space uniquely facilitates the function of the structure. Nearly every defining element and technique of the New Formalist style is to be found in the Rapides Parish Library. If the objective of the style was to create public buildings with a "temple-like" feel, that objective was most certainly achieved by Gene Glankler in his design of the Rapides Parish Library.

Eugene Glankler[20]

[19] "New Formalism (1960-Present)." Recentpastnation.org. Accessed October 1, 2015.
[20] All information concerning the architect was gathered during personal interviews conducted from 7/14/15 to 8/4/15, unless otherwise noted.

Eugene (Gene) Thomas Glankler, Jr. was born on January 7, 1927, in Memphis, Tennessee to Eugene and Mildred McQuinn Glankler. Seven months later, the family moved to Alexandria, Louisiana, where Eugene Sr.'s job was transferred. When asked about his earliest recollection of an interest in architecture, Gene recalled a day when he was between the ages of two and three, when because of rain; he was unable to play outside. Looking out a window of the family's home on the corner of Elliott and Chester Streets he imagined how he might build something that could feel the outside. (This concept is a hallmark of Gene's lifetime body of work and the ways he went about achieving it in his designs range from sublime to spectacular.) At the age of four, Gene walked across the street to begin school at Providence Academy. At seventh grade, he started at Menard High – a block further walk. At school, Gene excelled in the classroom and on the sports field, but he particularly enjoyed making drawings of houses in his free time. In 1943, at age 16, Gene graduated from Menard High School. He had long known he would someday be an architect, but the only school of architecture in Louisiana and Mississippi was the four year program at Tulane University and the tuition was beyond his family's means. So, instead, Gene headed to Louisiana State University in Baton Rouge, where he had earned a scholastic scholarship. At LSU, Gene tore into the academics, declaring his major in engineering, taking 18 to 21 hours per quarter, and playing varsity baseball. When he turned 18 in January 1945, Gene enlisted in the Navy. (He had attempted to enlist in the Marine paratroopers the year before but his parents refused to sign their consent.) The Navy sent him to Great Lakes, Illinois for boot camp then on to a number of technical schools around the country training him as an aircraft radar technician. With his training completed, he was assigned to duty at St. Simons Island, Georgia. In August 1946, with the war over, he was discharged from the Navy and headed straight back to LSU to complete his studies – graduating in 1947 with a degree in Civil Engineering (only a few hours short of an additional degree in Electrical Engineering).

Accepted to Tulane's School of Architecture and with the financial assistance of the new GI Bill, Gene began classes in the fall of 1948 as a 2nd year student, getting credit for classes he had taken at LSU. According to William Brockway, one year ahead of Gene, when he arrived at Tulane, the school "…had recently gone through a transformation. There were approximately twelve faculty members, virtually all of whom were graduates of the Harvard program under Walter Gropius. Prior to WWII, Tulane had been for some time under the Beaux Arts system of training. The shift was rather sudden. There were two old professors still on faculty – Herbert Levy and Herndon Thompson. There was no apparent hostility between them and the new breed."[21] Gene's account of his studies at Tulane makes no mention of debate as to the relative merits of classical architecture vs modernism – there was just architecture. He loved it and he excelled at it. He graduated from Tulane in 1952.

During breaks from school, Gene had worked as an intern at the firm of Barron, Heinberg & Brocato (BH & B) in Alexandria, so, naturally, after a short post-graduation break, he hired on full-time with the firm. At BH&B, junior architects were assigned work on projects brought in by the partners. On one occasion, having caught up on his work, Gene asked for a new assignment from an associate architect. The associate passed along the project he had been assigned to do preliminary work on – the design for a new library for the City of Natchitoches (Gene would later describe that moment as "serendipitous"). With only a description of the site to work from, Gene tore into the project. Sometime later, that project suddenly became important when the chairwoman for the committee for the construction of the library phoned to say she and her committee were on the way to review the progress on the project. The partner who had brought the project in asked the associate to whom he had assigned the project for an update and learned that the project had been passed to Gene. Asking Gene for an update, the partner was shown an essentially complete conceptual plan.

[21] William Brockway. Personal interview by Jonathan Fricker, 6/18/09

Reviewing it, he expressed some disappointment – explaining to Gene that "a library should be designed like a department store". However, with the committee on its way, there was no time to make changes. Upon their arrival and review of the plans, the proposed design was declared "perfect" by the committee. The chairwoman of the committee expressed profound relief that this would not be one of those libraries "designed like a department store". The committee approved the conceptual design and Gene proceeded to develop the site plan and construction documents. The contract was awarded and construction took about ten months. A few weeks later, Frank Lotz Miller, a young architectural photographer, while driving through Natchitoches, noticed the library. Miller decided it merited being photographed and sent a set of photographs to Progressive Architecture, the leading national architectural magazine of the time. The magazine included a feature story on the library in its September, 1956 issue. (See figure #9)

Five months earlier, Gene and his boyhood friend and neighbor, James Broadwell, had left the employment of BH&B to start their own firm.

In 1962, when Gene got word that the Rapides Parish Police Jury was considering building a new library, his young firm had already made its mark, earning an outstanding reputation with projects like the spectacularly original Skelly Land Service Station, the award winning Hot Wells Restaurant, the Redeemer Lutheran Church, the First Federal Savings & Loan, and the American Legion Home (all in Alexandria). He took the issue of Progressive Architecture featuring his Natchitoches library together with an effusive letter of appreciation from the chairwoman of the Natchitoches Library Committee and visited with James Bolton, President of the Rapides Bank, who had been appointed by the Rapides Parish Police Jury to select an architect to design the new library.[22] Considering that his firm was awarded the contract for the design of the new library, it can fairly well be assumed that this recognition together with their other considerable accomplishments to date were a factor in their selection.

The 1970's ushered in the era of the shopping mall and its devastating impact on the downtown. Alexandria continued its slow growth and development. The opening of Interstate 49 and the development of the port together with making the Red River navigable for commercial traffic did their part to help the city grow. But the library was now located on the edge of a nearly abandoned downtown, facing challenges it had not anticipated. For the city, slow steady growth and development continued through the end of the century and into the beginning of the 21st. The library adapted by opening additional branches to service the new neighborhoods while continuing to maintain the main branch.

Only recently has attention turned back to the downtown, which was greatly reduced and generally abandoned by the urban renewal of the 1970's and the displacement of buildings by the Interstate construction. With successful coffee shop and pub ventures by young entrepreneurs and the announcement of a commitment to rehabilitate the landmark Hotel Bentley (NR 1979), redevelopment appears to have begun in earnest.

Conclusion

Having waited over fifty years in relative obscurity, it is fitting that the Rapides Parish Library's eligibility for listing on the National Register coincides with the rediscovery of Alexandria's downtown. It contributes a fine example of the best design of another era to the composite collection of structures dating back over a hundred years. The Rapides Parish Library is significant at the local

[22] Gene Glankler. Personal interview, 7/14-8/4/15.

level under Criterion C: Architecture as a textbook example of the New Formalism style with its reinterpretation of classic forms (the unique cast-in-place concrete inverted barrel vault roof), its employment of new methods (pre-cast concrete panels), and its modernized version of the classical elongated colonnade all working together to create a truly modern monumental space. The degree of integrity maintained for half a century is testament to the thoughtfulness of its design and the outstanding execution of its function. As library science continues to evolve, it is reasonable to expect that the Rapides Parish Library will serve its purpose of a temple of learning without the need for major alteration for a long time to come.

Developmental History/Additional historic context information

See above.

9. Major Bibliographical Resources

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Glankler, Eugene Thomas. Personal interview, 7/14/15 – 8/4/15.

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Minutes of the Rapides Parish Library Board, 1941-1964. Located at Rapides Parish Library.

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"New Formalism (1960-Present)." Recentpastnation.org. Accessed October 1, 2015.

Sanborn Fire Insurance Maps, 1885-1921. Accessed via State Library of Louisiana Digital Sanborn Map Collection.

Staff Writer. "300 Tour Parish Library Watch Opening Ceremony" *Alexandria Daily Town Talk*, 21 June 1965 p 22: Print.

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark

Rapides Parish Library
Name of Property

Rapides Parish, LA
County and State

____ recorded by Historic American Buildings Survey #_____
_____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

_x__ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): ___N/A_____

10. Geographical Data

Acreage of Property: 1.04 acres

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)
1. Latitude: 31.309332 Longitude: -92.444171

Verbal Boundary Description (Describe the boundaries of the property.)
Bounded on the northwest side by Washington St, on the northeast side by Fourth St, on the southeast side by Lee St, and on the southwest side by Fifth St, in downtown Alexandria, Louisiana. See submitted boundary map.

Boundary Justification (Explain why the boundaries were selected.)
The boundaries chosen reflect the historic boundaries of the resource.

11. Form Prepared By

name/title: Paul Smith
organization: Paul Smith Historic Preservation Consulting
street & number: 2022 Albert Street
city or town: Alexandria state: LA zip code:71301
e-mail: paul@preservationtaxcredit.com
telephone: 318-613-7385
date: August 30, 2015

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 3000x2000 at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Name of Property: Rapides Parish Library
City or Vicinity: Alexandria
County: Rapides Parish
State: LA
Name of Photographer: Jessica Richardson
Date of Photographs: July 30, 2015

Photo Log

1 of 25: Side and rear elevations from South corner; camera facing north.
2 of 25: Bookmobile shelter; camera facing northeast.
3 of 25: Southwest side entrance; northeast.
4 of 25: Roof detail showing inverted barrel vaults from southwest side; camera facing northeast.
5 of 25: Front and side elevation from west corner; camera facing east.
6 of 25: Portion of front elevation from west corner; camera facing east.
7 of 25: Front elevation; camera facing southeast.
8 of 25: Front and side elevations from north corner; camera facing south.
9 of 25: Entrance portico; camera facing southwest.
10 of 25: Interior detail of ceiling treatment, clerestory glazing and stacks; camera facing south.
11 of 25: Interior detail of entrance and checkout area; camera facing north.
12 of 25: Interior detail of checkout area and stacks; camera facing northeast.
13 of 25: Interior detail of reference area; camera facing southeast.
14 of 25: Interior detail of entrance; camera facing northwest.
15 of 25: Interior detail of stacks, clerestory glazing & lower roof inverted barrel vaults; camera facing southwest.
16 of 25: Interior detail of stacks, pre-cast wall unit window and cast-in-place light well; camera facing southwest.
17 of 25: Interior detail paneled wall in rest room corridor; camera facing southeast.
18 of 25: Children's area (previously meeting room) ceiling, clerestory glazing and lighting detail; camera facing south.
19 of 25: Children's area lighting and clerestory glazing detail; camera facing northwest.
20 of 25: Interior view to the front from the stacks; camera facing northwest.
21 of 25: Interior detail of stacks, clerestory glazing and ceiling detail; camera facing north.
22 of 25: Interior detail of stacks and ceiling treatment; camera facing southeast.
23 of 25: Interior detail of clerestory glazing and ceiling treatment; camera facing north.
24 of 25: Door to offices; camera facing southeast.

25 of 25: In the stacks; camera facing south.

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Figure 2: Historic Photo; Image courtesy of Gene Glankler
Figure 3: Historic Photo; Image courtesy of Gene Glankler
Figure 4: Historic Photo; Image courtesy of Gene Glankler
Figure 5: Historic Photo; Image courtesy of Gene Glankler
Figure 6: Historic Photo; Image courtesy of Gene Glankler
Figures 7-27: Original plans; Images courtesy of Gene Glankler
Figure 28: Newspaper clipping announcing opening of library; Image courtesy of Rapides Parish Library
Figure 29-32: Article, Progressive Architecture September, 1956. Images courtesy of Louisiana State University-Alexandria.

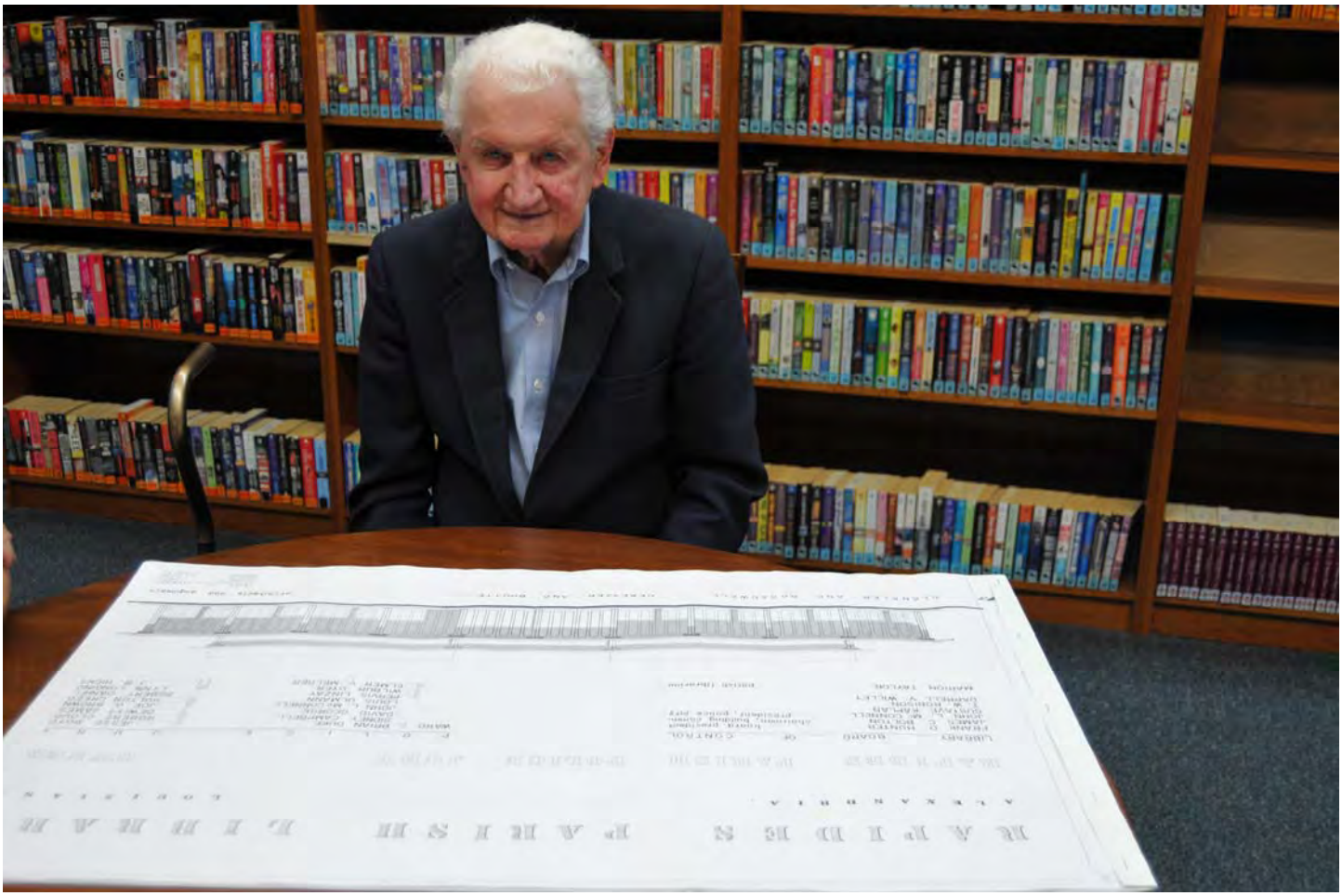


Figure 1: Photo of Eugene Thomas Glankler taken at Rapides Parish Library. Image courtesy of the Louisiana Division of Historic Preservation.

Figure 2: Historic Photo; Image courtesy of Gene Glankler

Figure 3: Historic Photo; Image courtesy of Gene Glankler

Figure 4: Historic Photo; Image courtesy of Gene Glankler

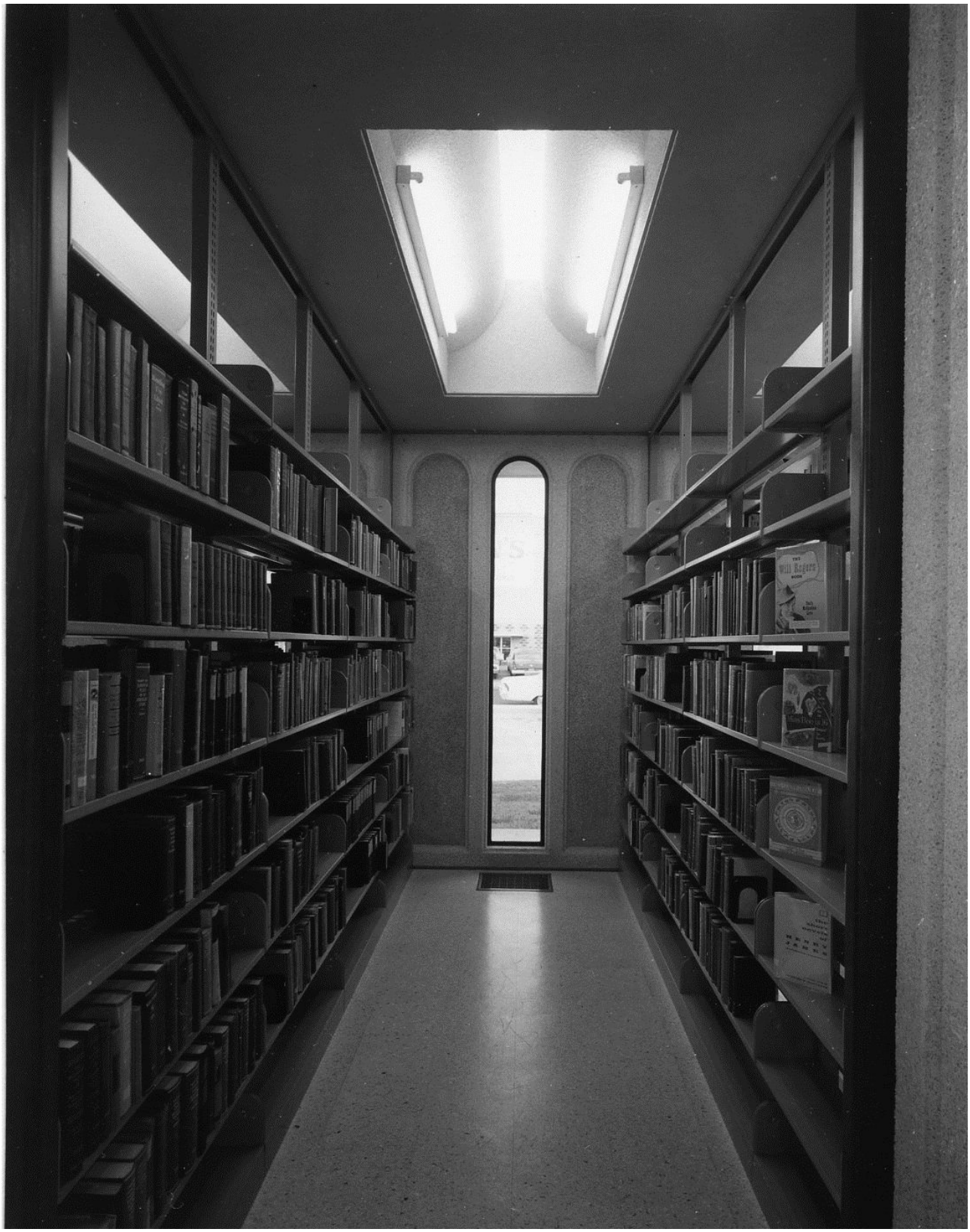
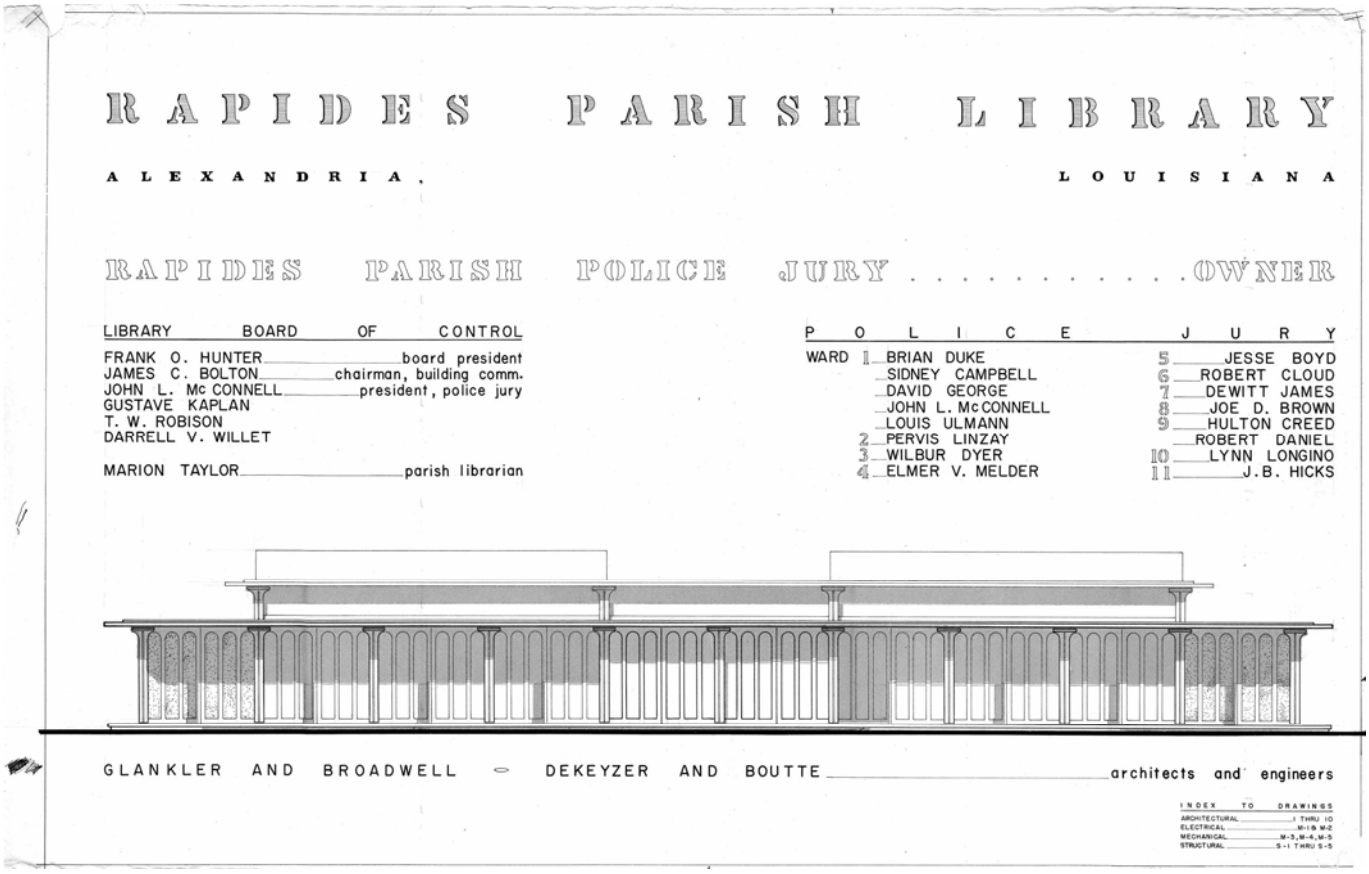
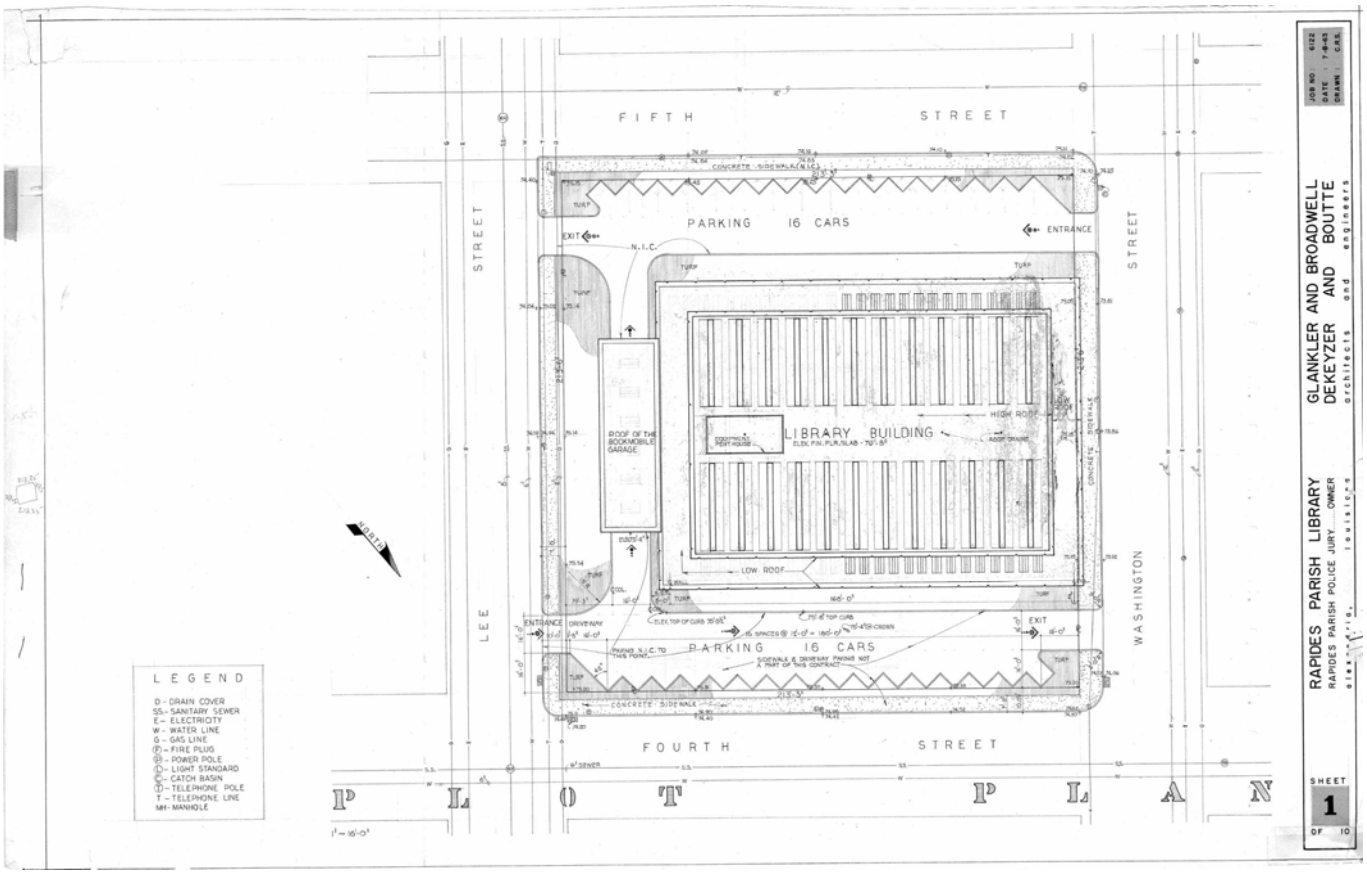


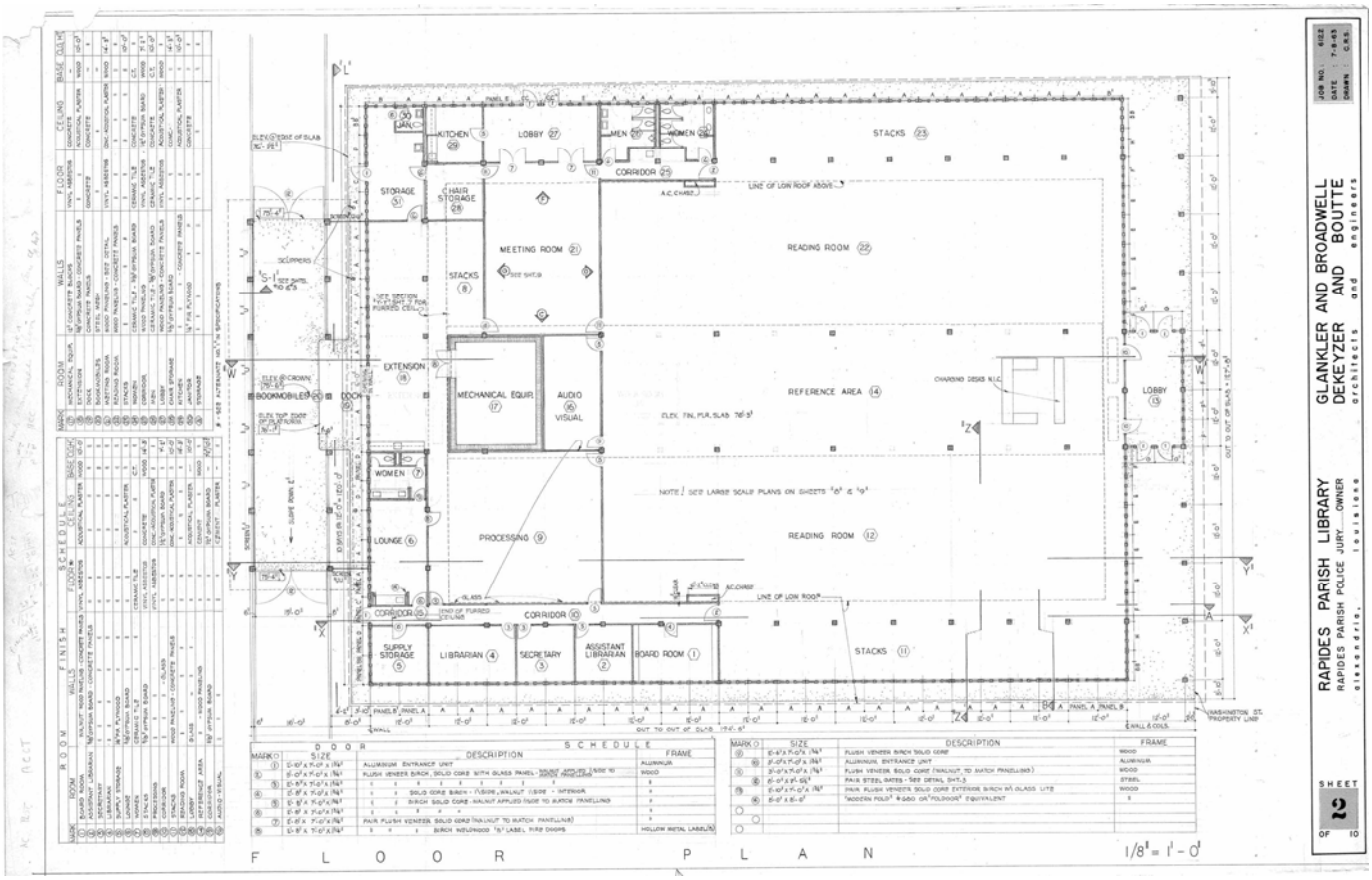
Figure 5: Historic Photo; Image courtesy of Gene Glankler

Figure 6: Historic Photo; Image courtesy of Gene Glankler





Figures 7-28: Original plans; Images courtesy of Gene Glankler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GLANKLER AND BROADWELL
DEKEYZER AND BOUTTE
architects and engineers
SHEET 2 OF 10
FLOOR PLAN
1/8" = 1'-0"
KITCHEN
LOBBY
MEN
WOMEN
CORRIDOR
STACKS
STORAGE
CHAIR STORAGE
MEETING ROOM
READING ROOM
EXTENSION
MECHANICAL EQUIP.
AUDIO VISUAL
REFERENCE AREA
LOBBY
WOMEN
LOUNGE
PROCESSING
READING ROOM
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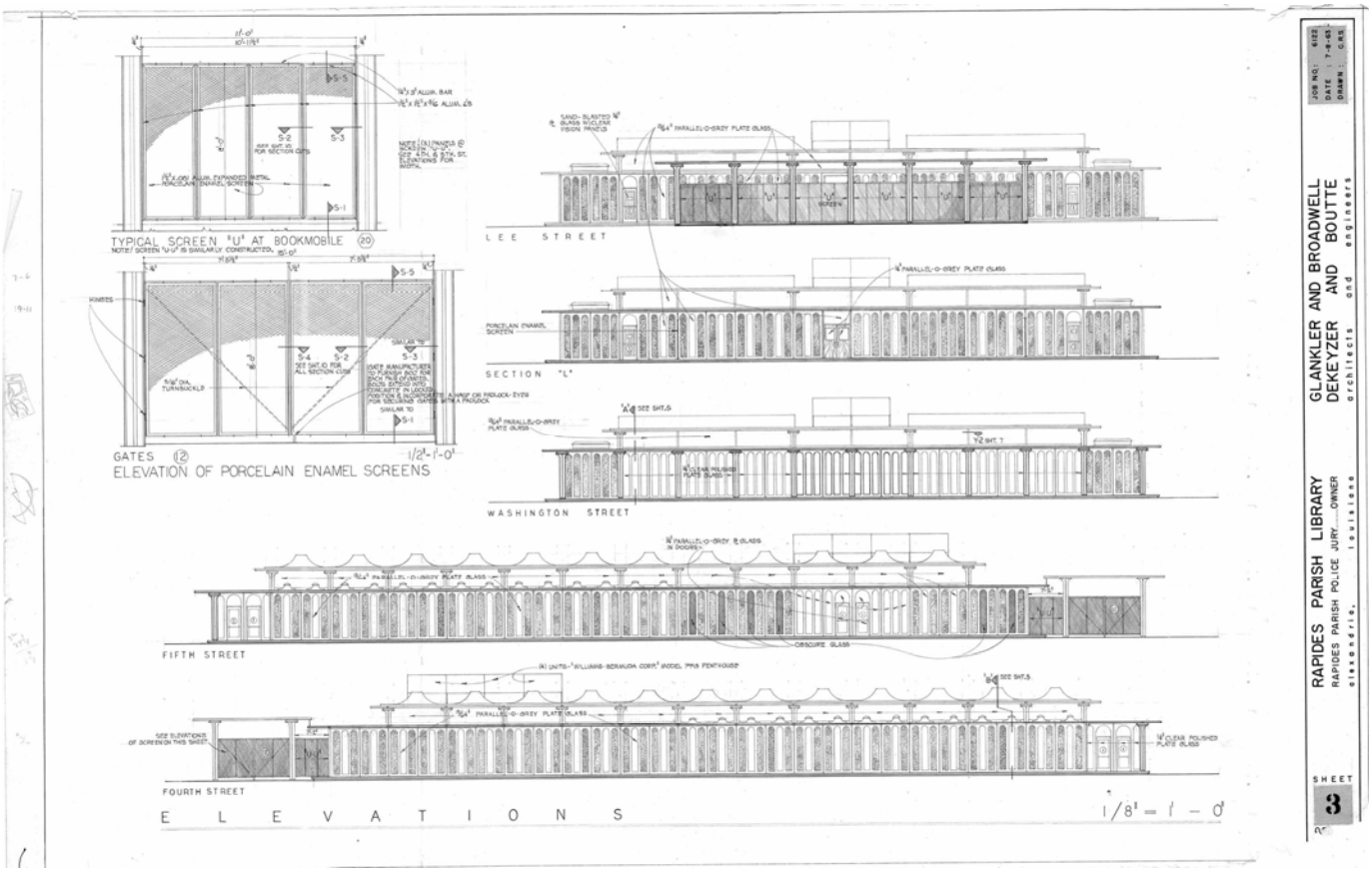
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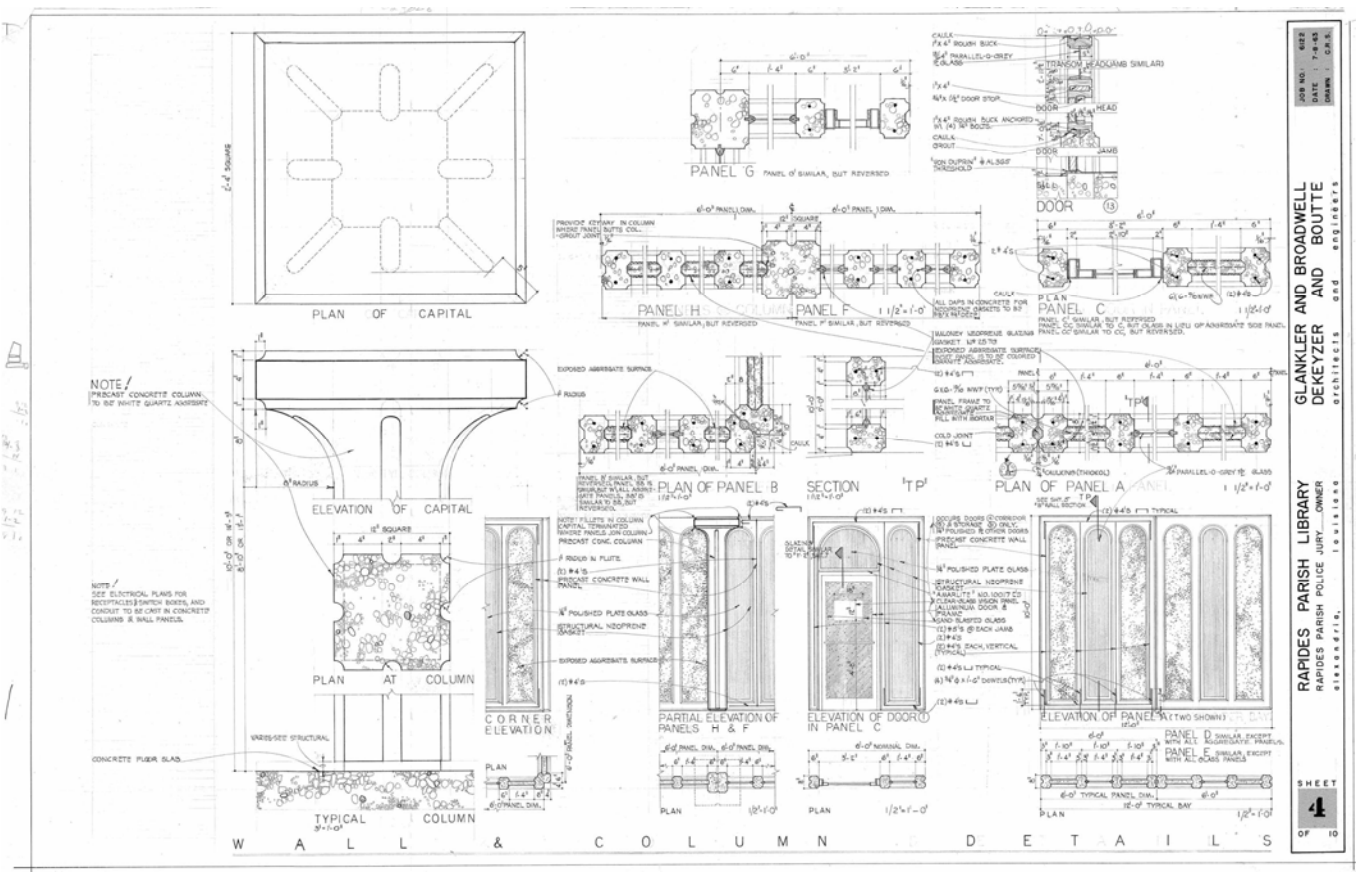
DEKEYZER AND BOUTTE
architects and engineers
SHEET 3
TYPICAL SCREEN "U" AT BOOKMOBILE (20)
GATES (12)
ELEVATION OF PORCELAIN ENAMEL SCREENS
1/2"-1'-0"
LEE STREET
SECTION "L"
WASHINGTON STREET
FIFTH STREET
FOURTH STREET
ELEVATIONS
1/8" = 1'-0"


PLAN OF CAPITAL
ELEVATION OF CAPITAL
PLAN AT COLUMN
TYPICAL COLUMN
CORNER ELEVATION
PANEL G
PANEL H
PANEL F
PANEL C
DOOR
PLAN OF PANEL B
SECTION
PLAN OF PANEL A
PARTIAL ELEVATION OF PANELS H & F
ELEVATION OF DOOR IN PANEL C
ELEVATION OF PANEL A (TWO SHOWN)
PANEL D SIMILAR EXCEPT WITH ALT. ADJUSTABLE TRANSOM
PANEL E SIMILAR, EXCEPT WITH ALT. GLASS PANELS
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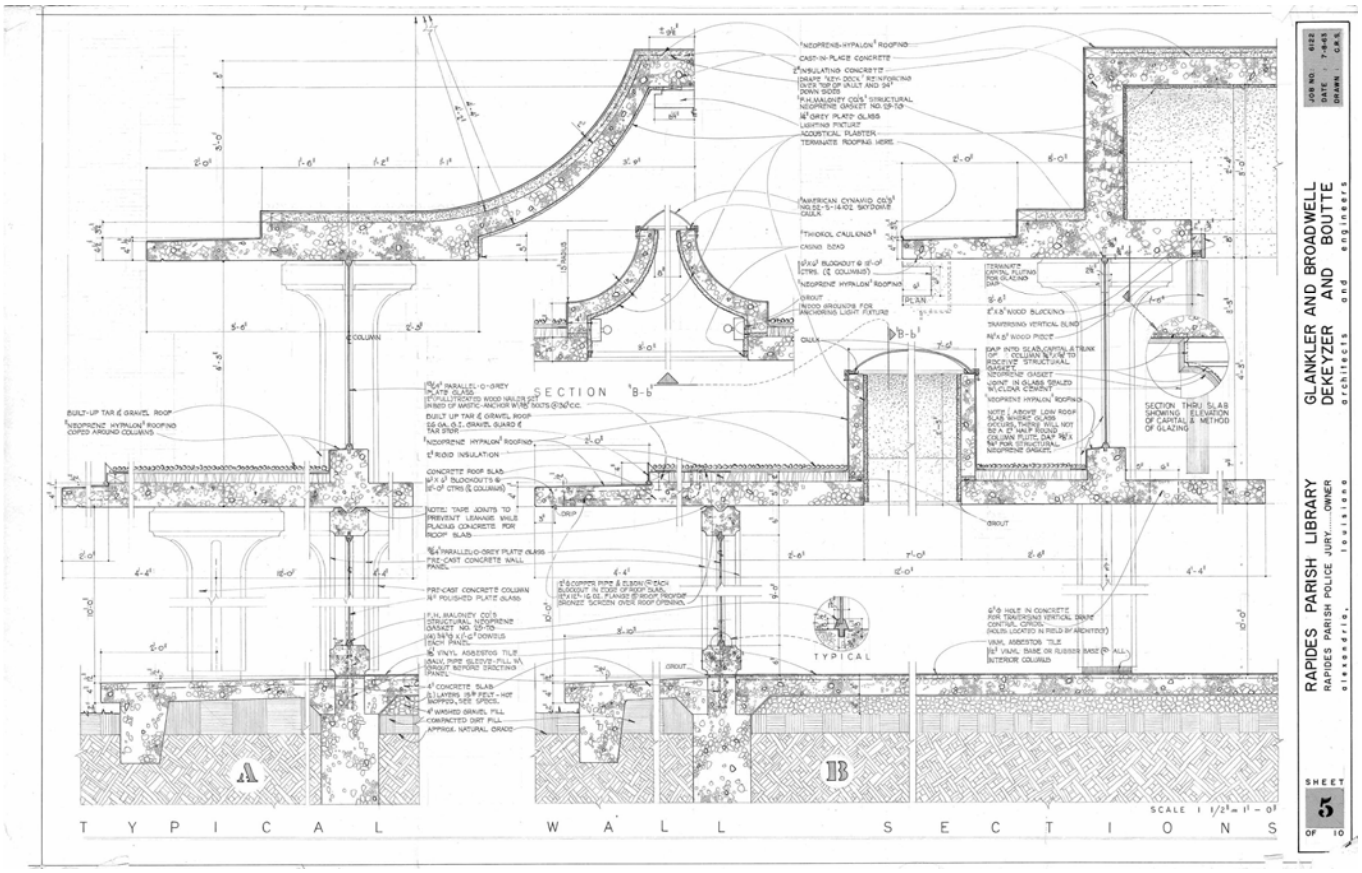
SECTION B-B
TYPICAL
A
B
SECTION THRU SLAB SHOWING ELEVATION OF CAPITAL & METHOD OF GLAZING
SCALE 1 1/2" = 1'-0"
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architects and engineers
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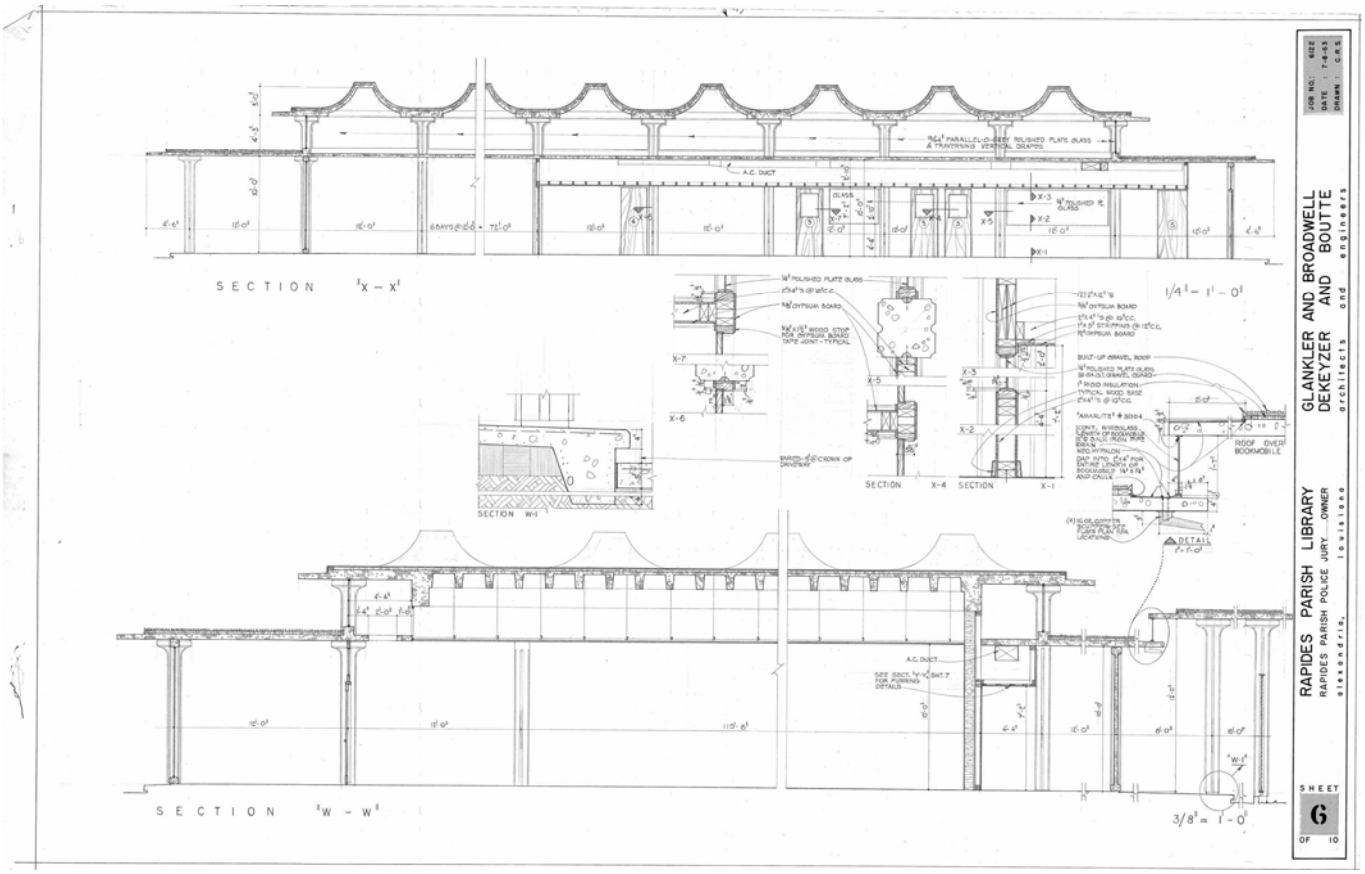
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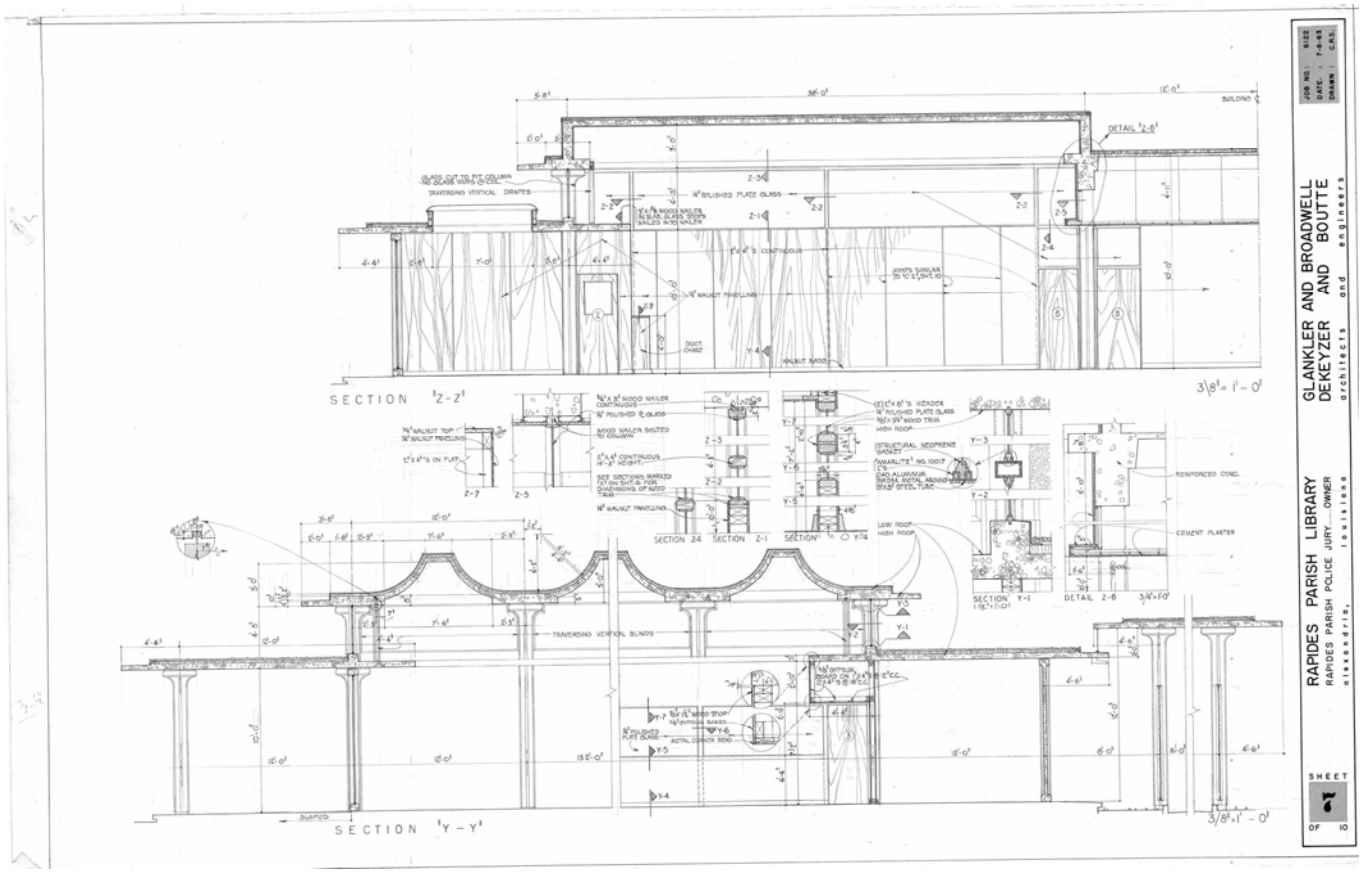
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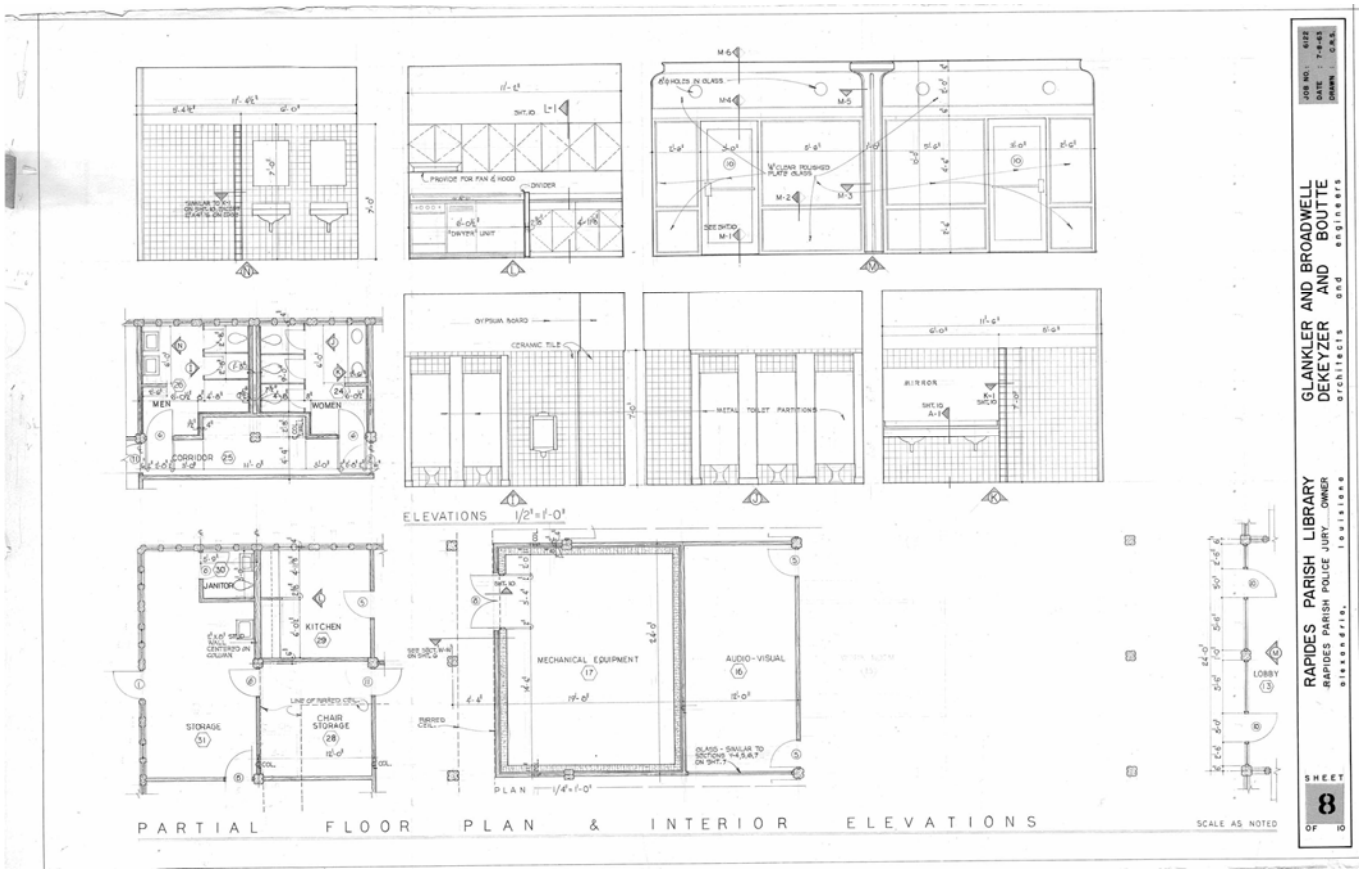
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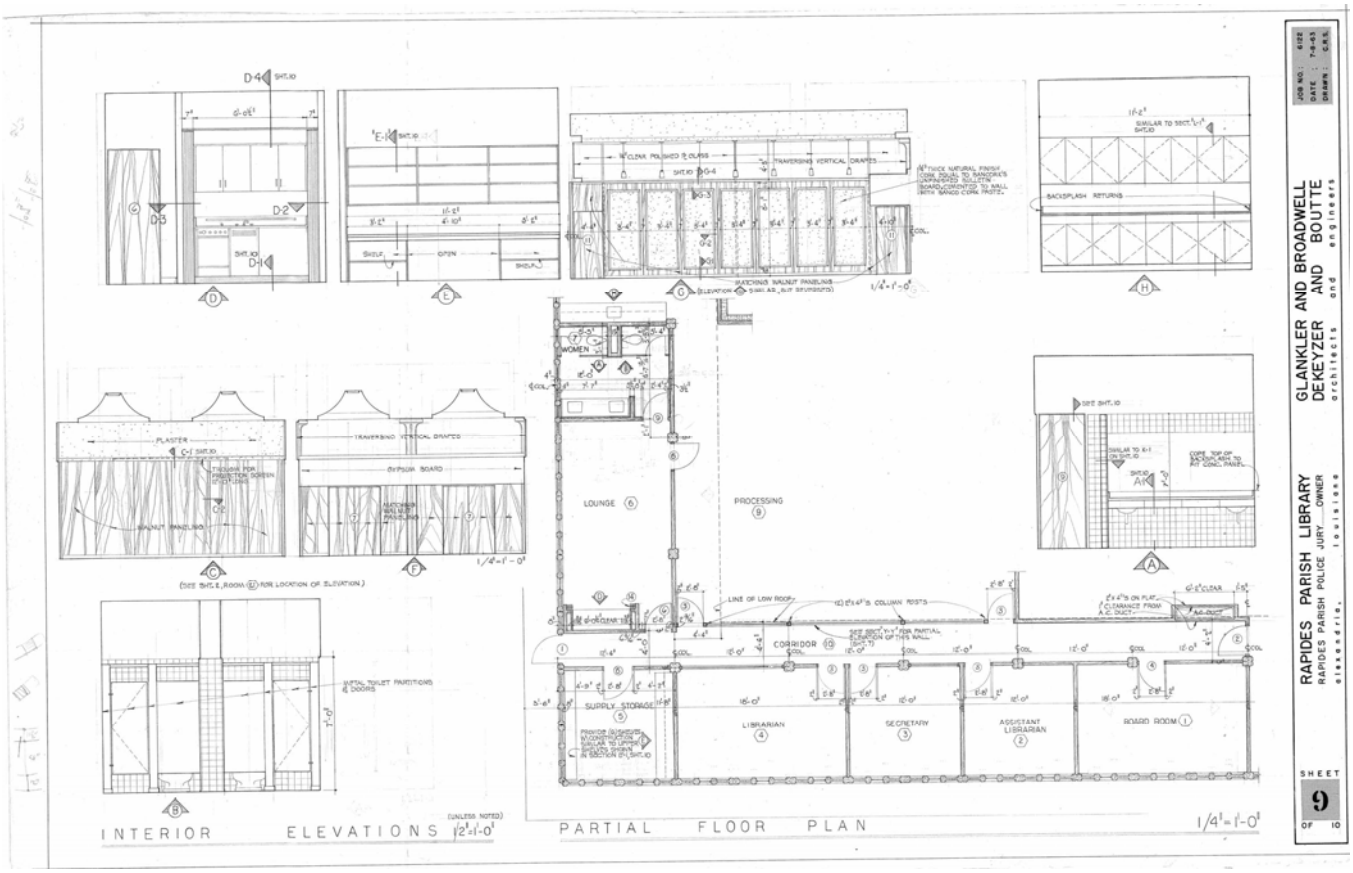
architects and engineers
SHEET 8 OF 10
PARTIAL FLOOR PLAN & INTERIOR ELEVATIONS
SCALE AS NOTED
ELEVATIONS 1/2"=1'-0"
PLAN 1/4"=1'-0"
MEN
WOMEN
CORRIDOR
JANITOR
KITCHEN
STORAGE
CHAIR STORAGE
MECHANICAL EQUIPMENT
AUDIO-VISUAL
LOBBY
GYPSUM BOARD
CERAMIC TILE
METAL TOILET PARTITIONS
MIRROR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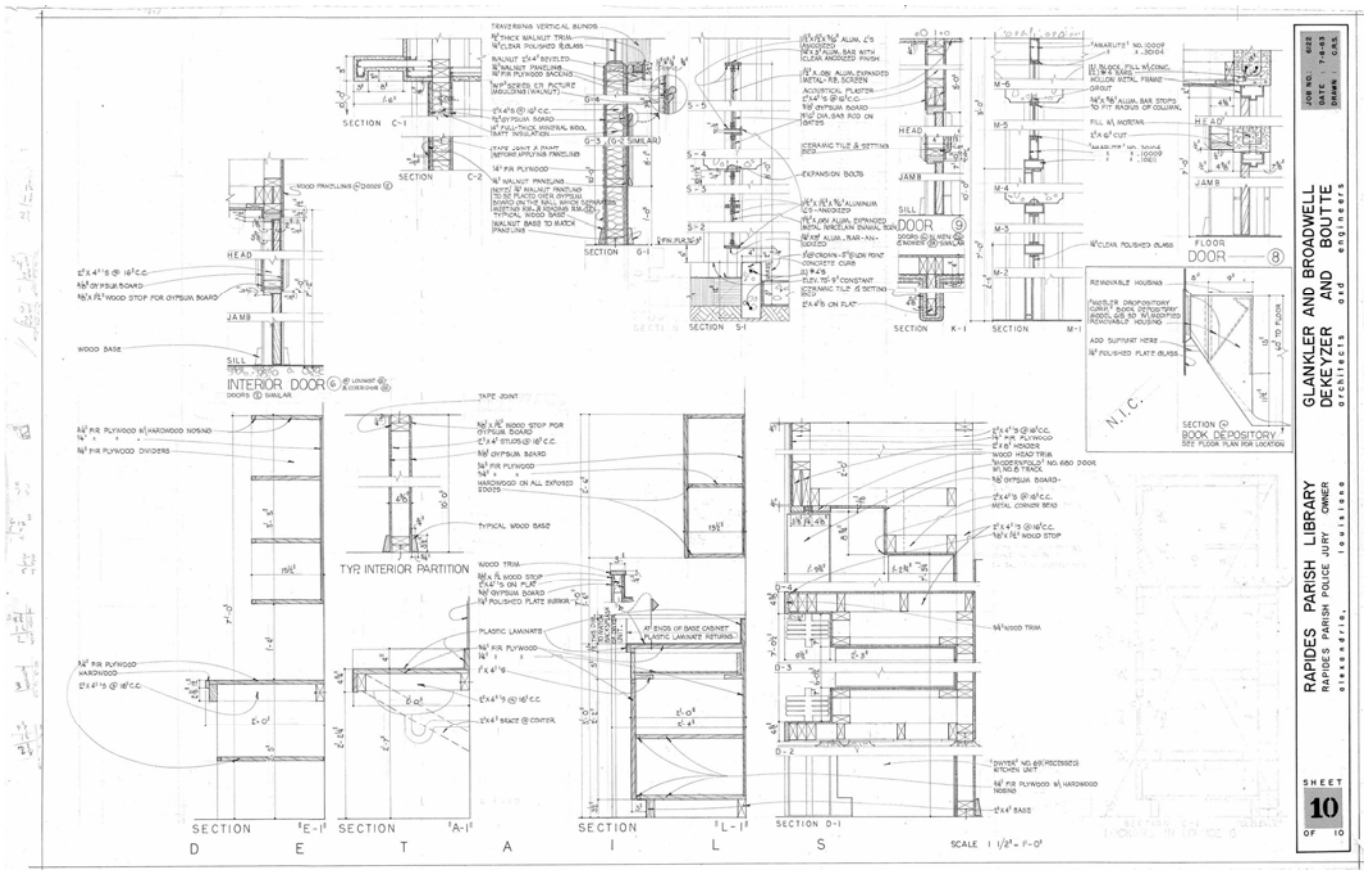
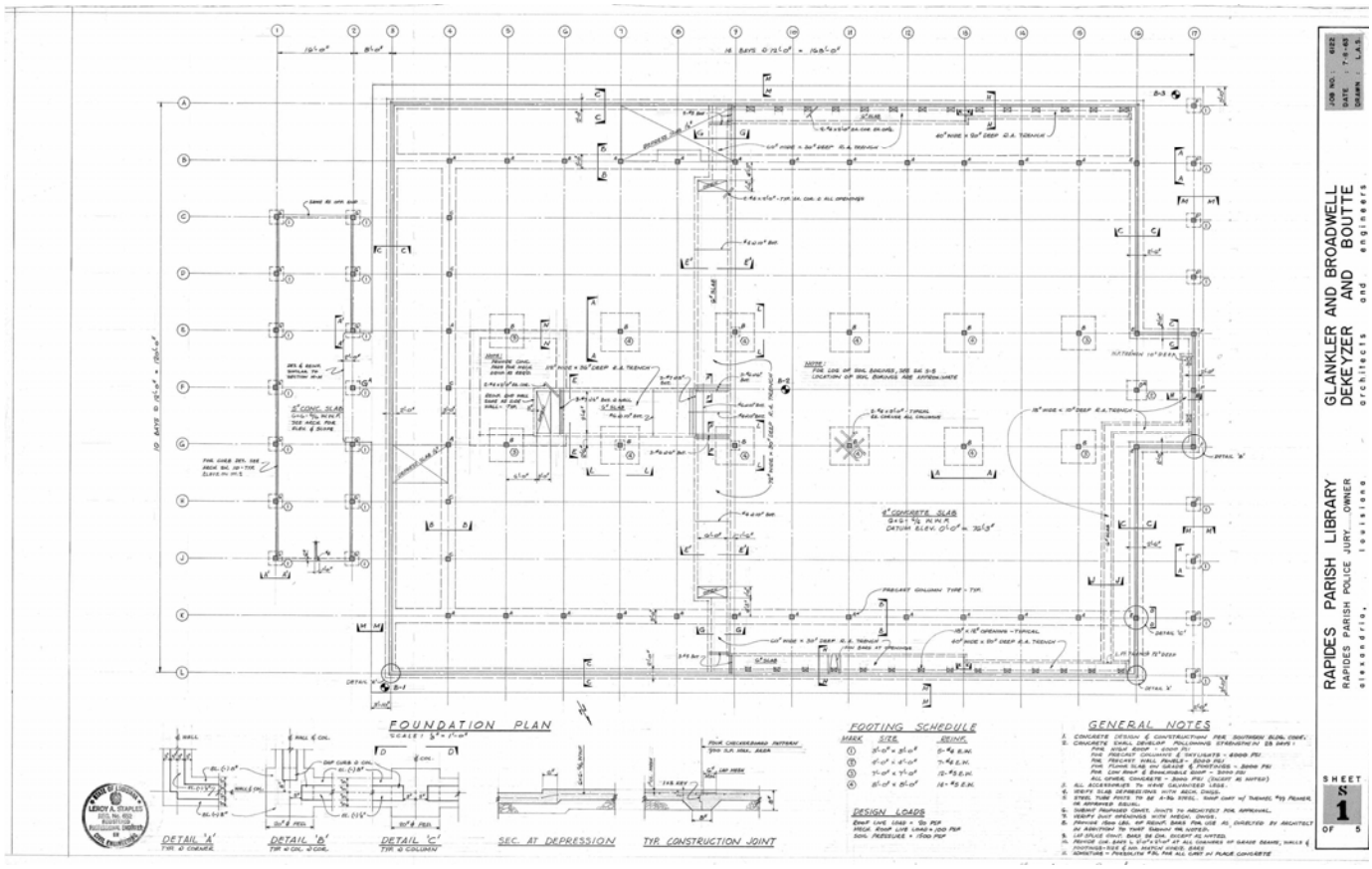
DEKEYZER AND BOUTTE
architects and engineers
SHEET 9 OF 10
INTERIOR ELEVATIONS 1/2"=1'-0"
PARTIAL FLOOR PLAN 1/4"=1'-0"
LOUNGE
PROCESSING
WOMEN
CORRIDOR
SUPPLY STORAGE
LIBRARIAN
SECRETARY
ASSISTANT LIBRARIAN
BOARD ROOM
TRAVERTINE VERTICAL DRAPES
WALNUT PANELING
GYPSUM BOARD
PLASTER
METAL TOILET PARTITIONS & DOORS
BACKSPLASH RETURNS
LINE OF LOW ROOF

Rapides Parish Library
Name of Property

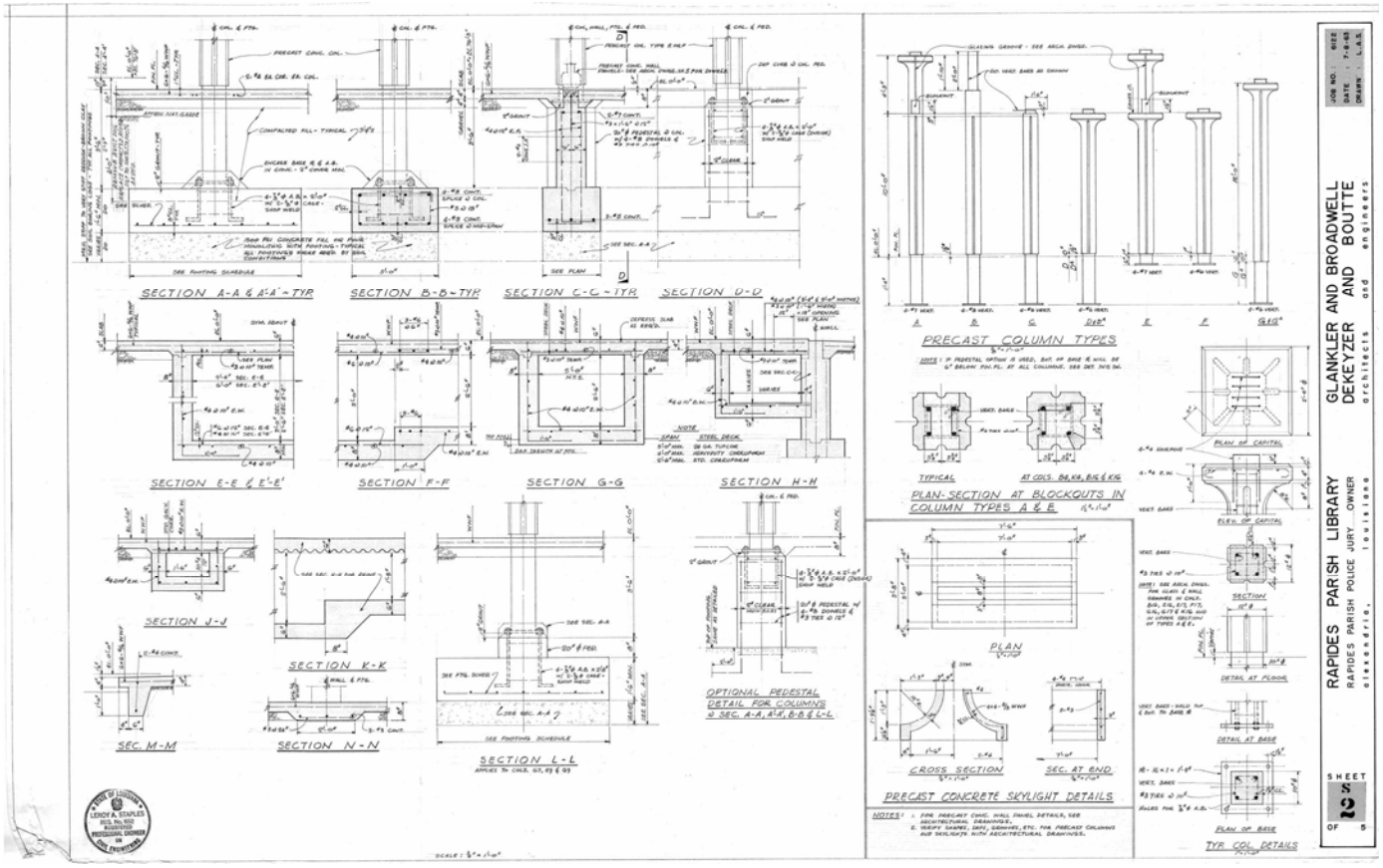
Rapides Parish, LA
County and State

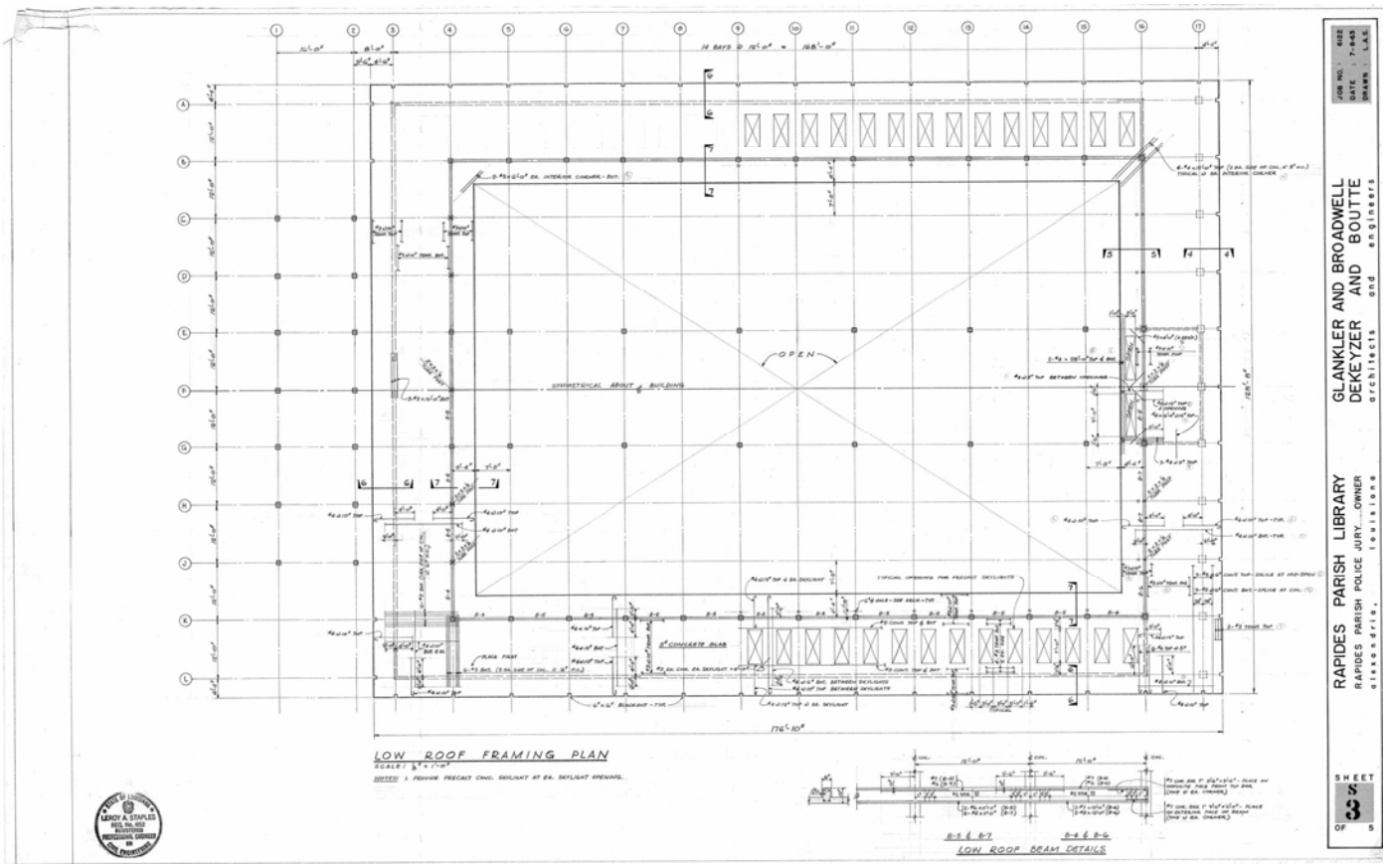




Rapides Parish Library
Name of Property

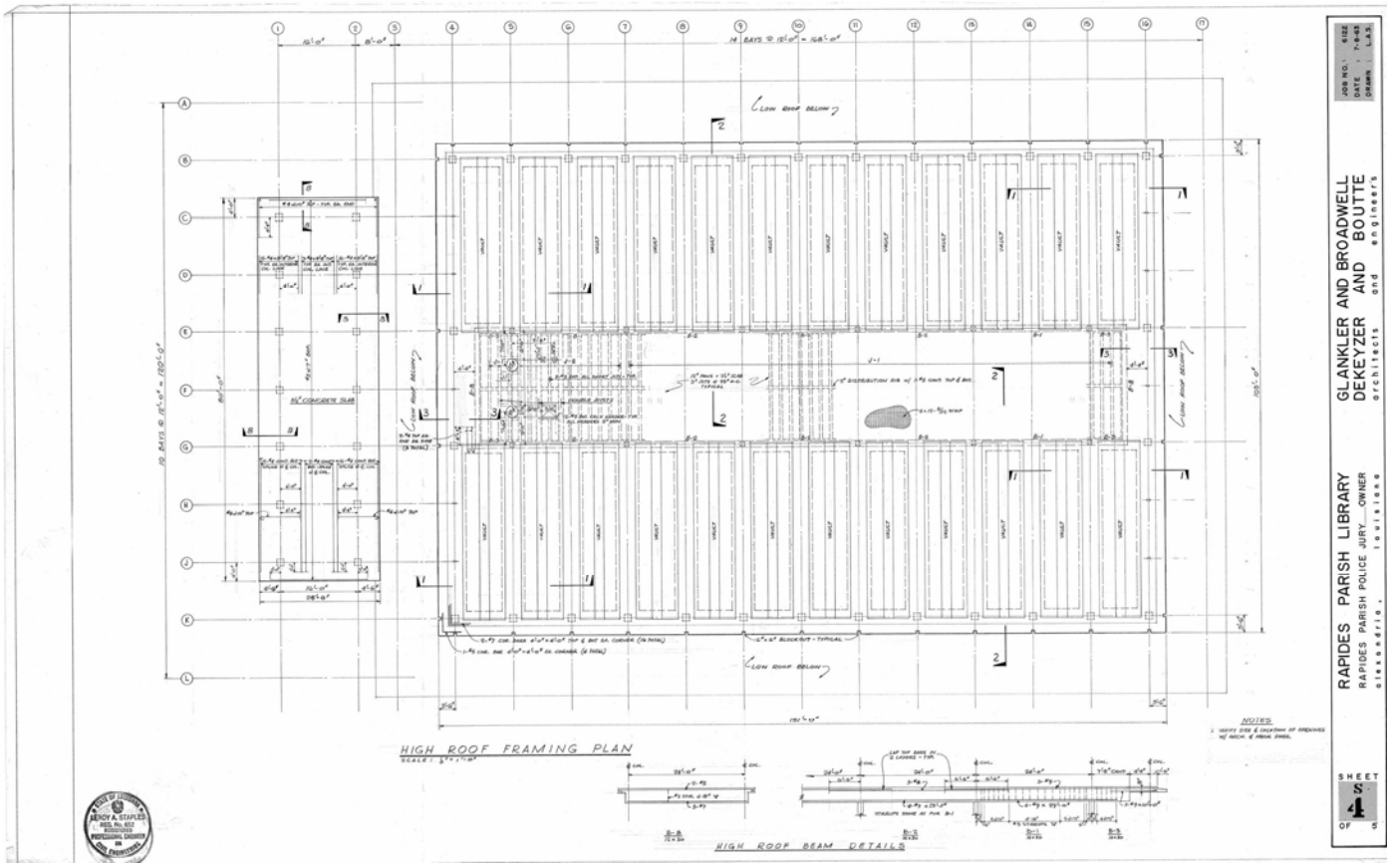
Rapides Parish, LA
County and State

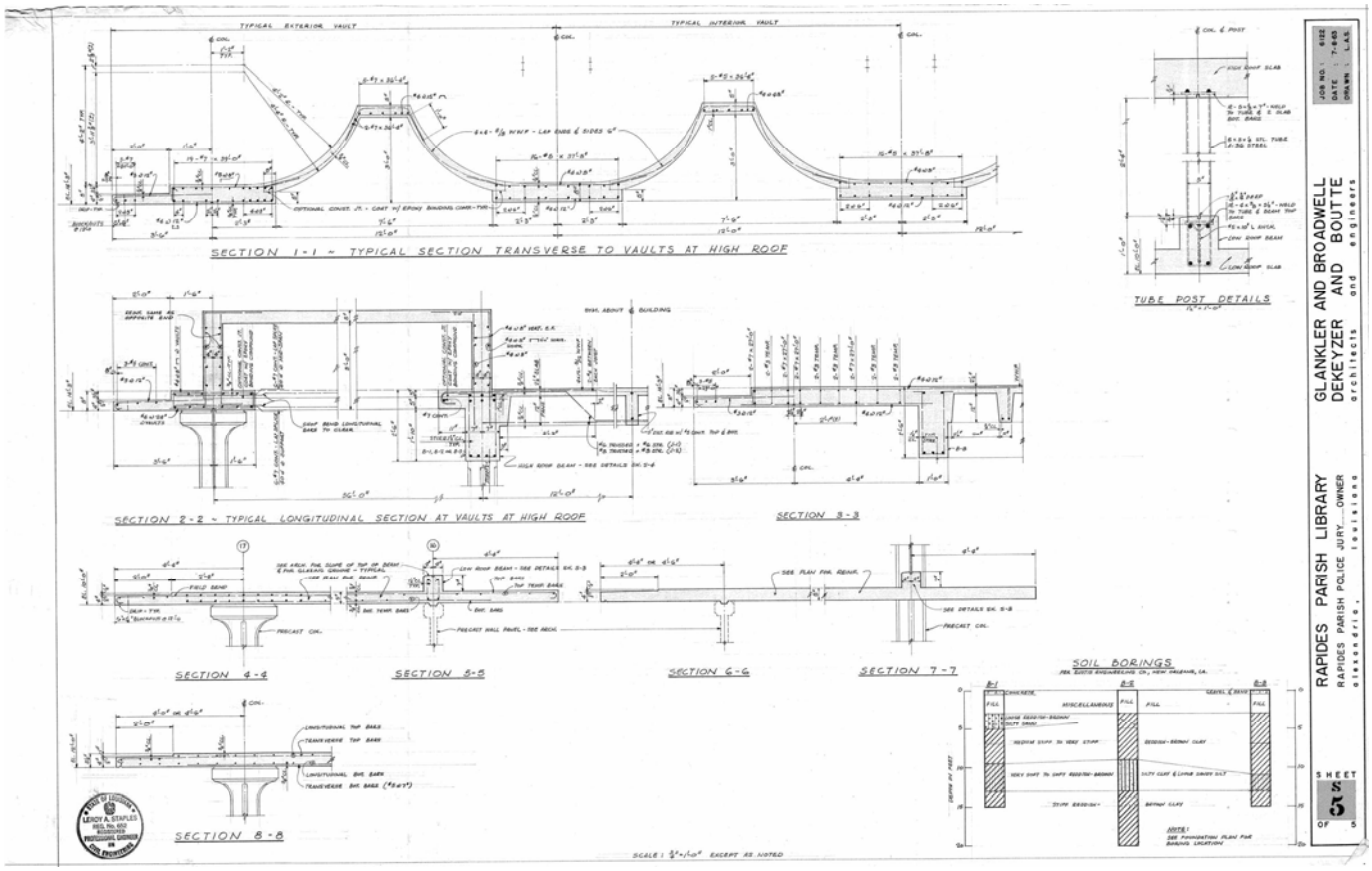




Rapides Parish Library
Name of Property

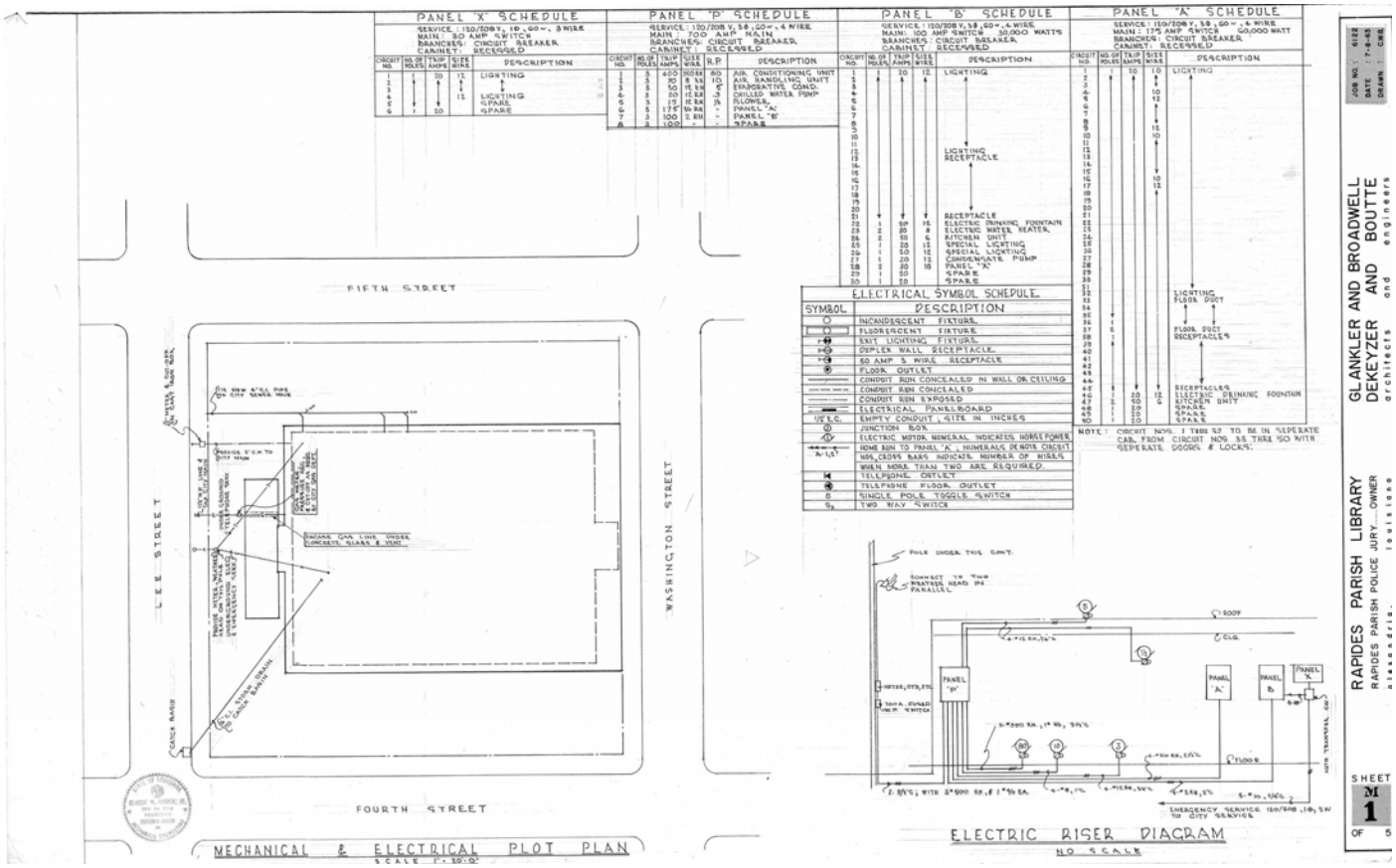
Rapides Parish, LA
County and State

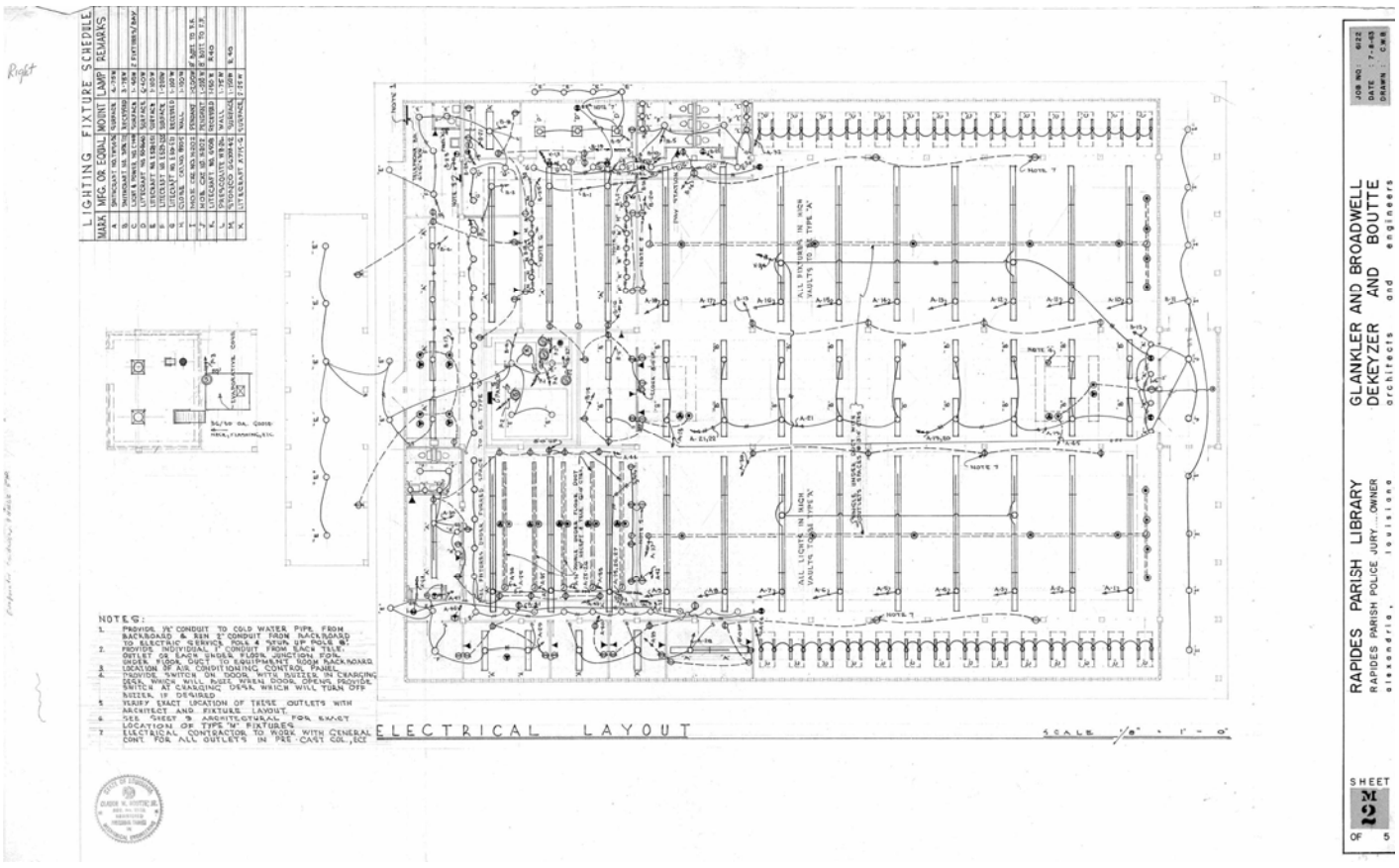


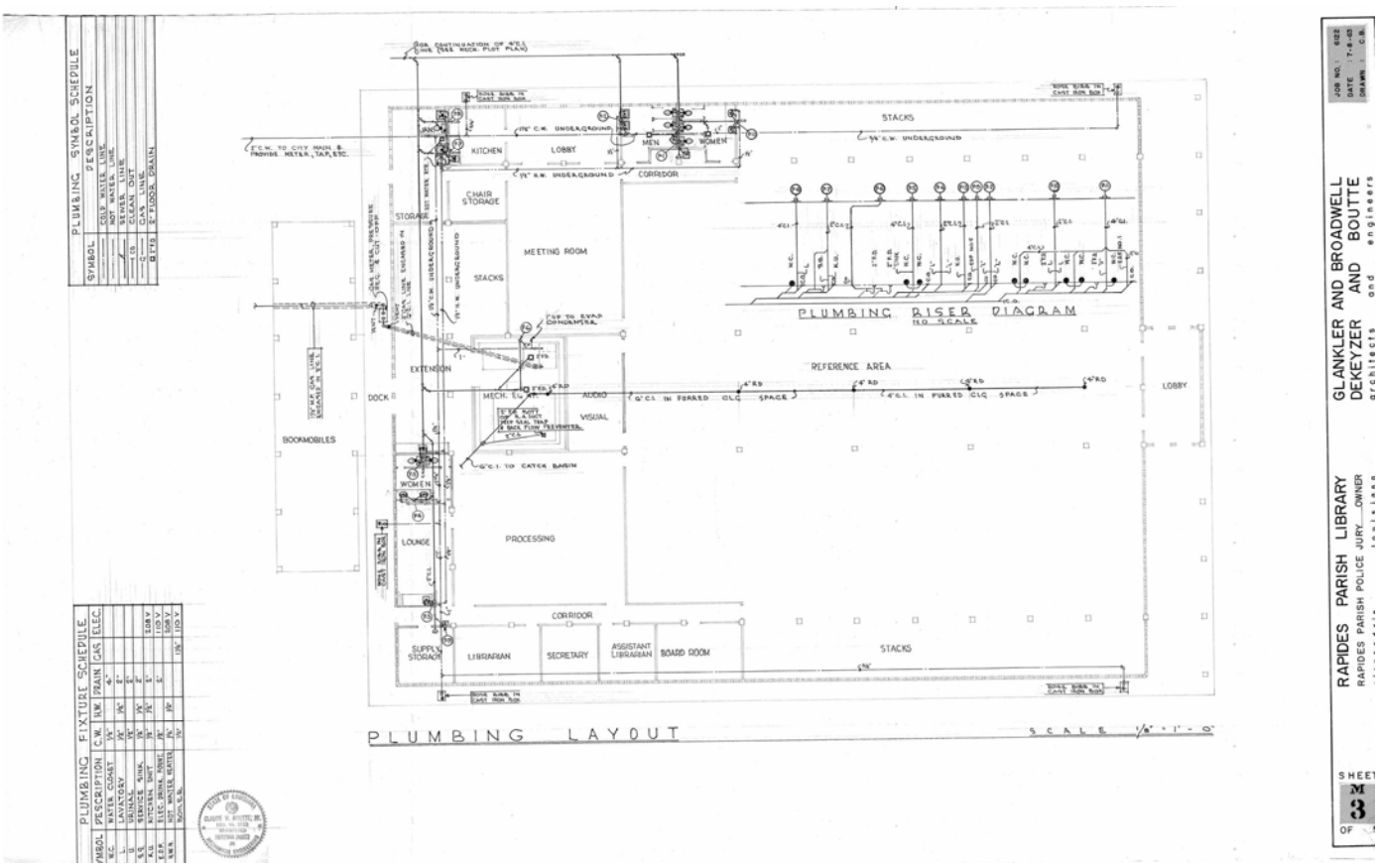


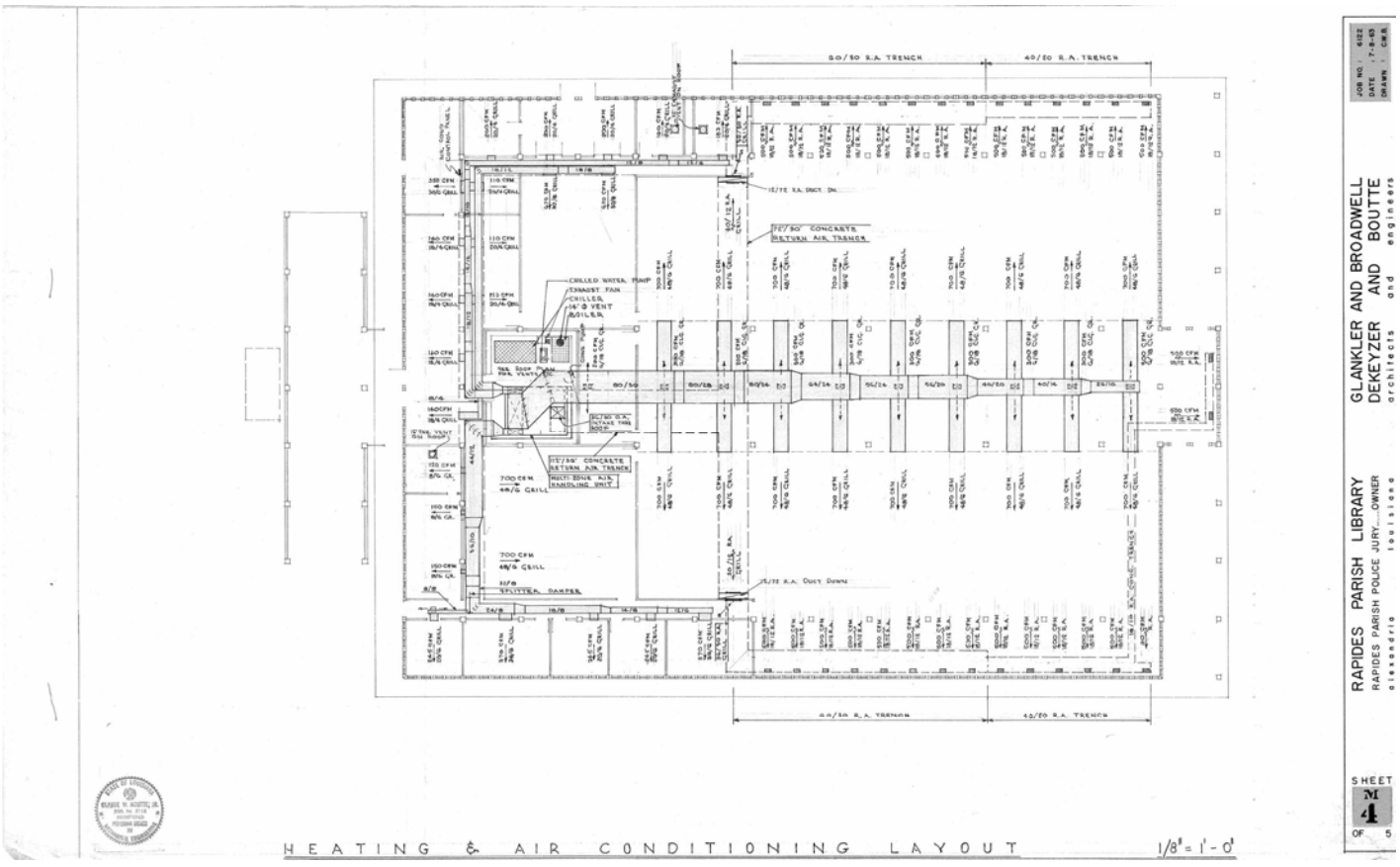
Rapides Parish Library
Name of Property

Rapides Parish, LA
County and State



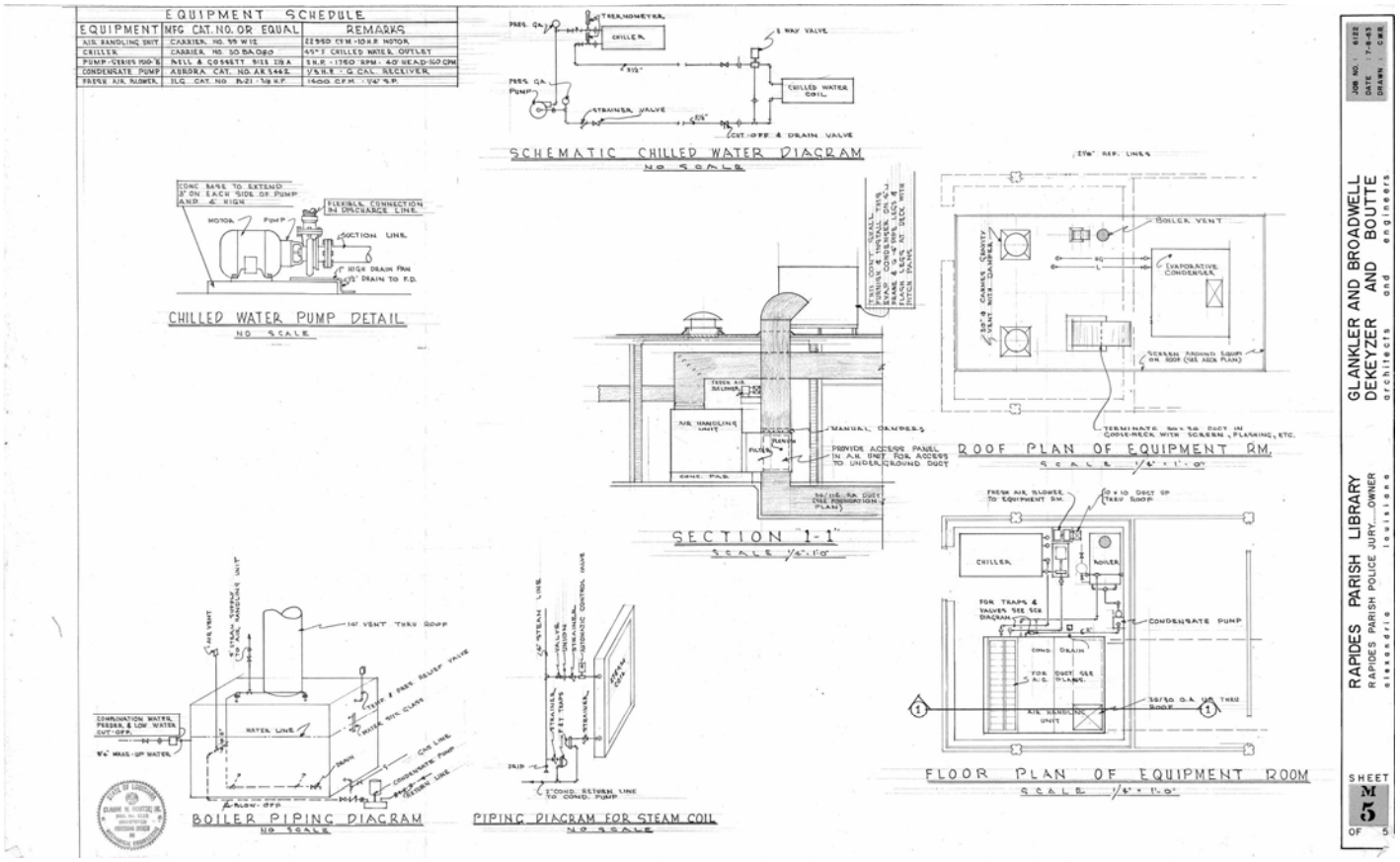



PLUMBING SYMBOL SCHEDULE
PLUMBING FIXTURE SCHEDULE
PLUMBING RISER DIAGRAM
NO SCALE
PLUMBING LAYOUT
SCALE 1/8" = 1'-0"
KITCHEN
LOBBY
CORRIDOR
MEETING ROOM
CHAIR STORAGE
STORAGE
STACKS
REFERENCE AREA
EXTENSION
DOCK
BOOKMOBILES
MECH. EQ.
AUDIO
VISUAL
WOMEN
MEN
LOUNGE
PROCESSING
LIBRARIAN
SECRETARY
ASSISTANT LIBRARIAN
BOARD ROOM
SUPPLY STORAGE
RAPIDES PARISH LIBRARY
GLANKLER AND BROADWELL DEKEYZER AND BOUTTE
SHEET M 3


HEATING & AIR CONDITIONING LAYOUT
1/8" = 1'-0"
RAPIDES PARISH LIBRARY
GLANKLER AND BROADWELL DEKEYZER AND BOUTTE
SHEET M 4

Rapides Parish Library
Name of Property

Rapides Parish, LA
County and State

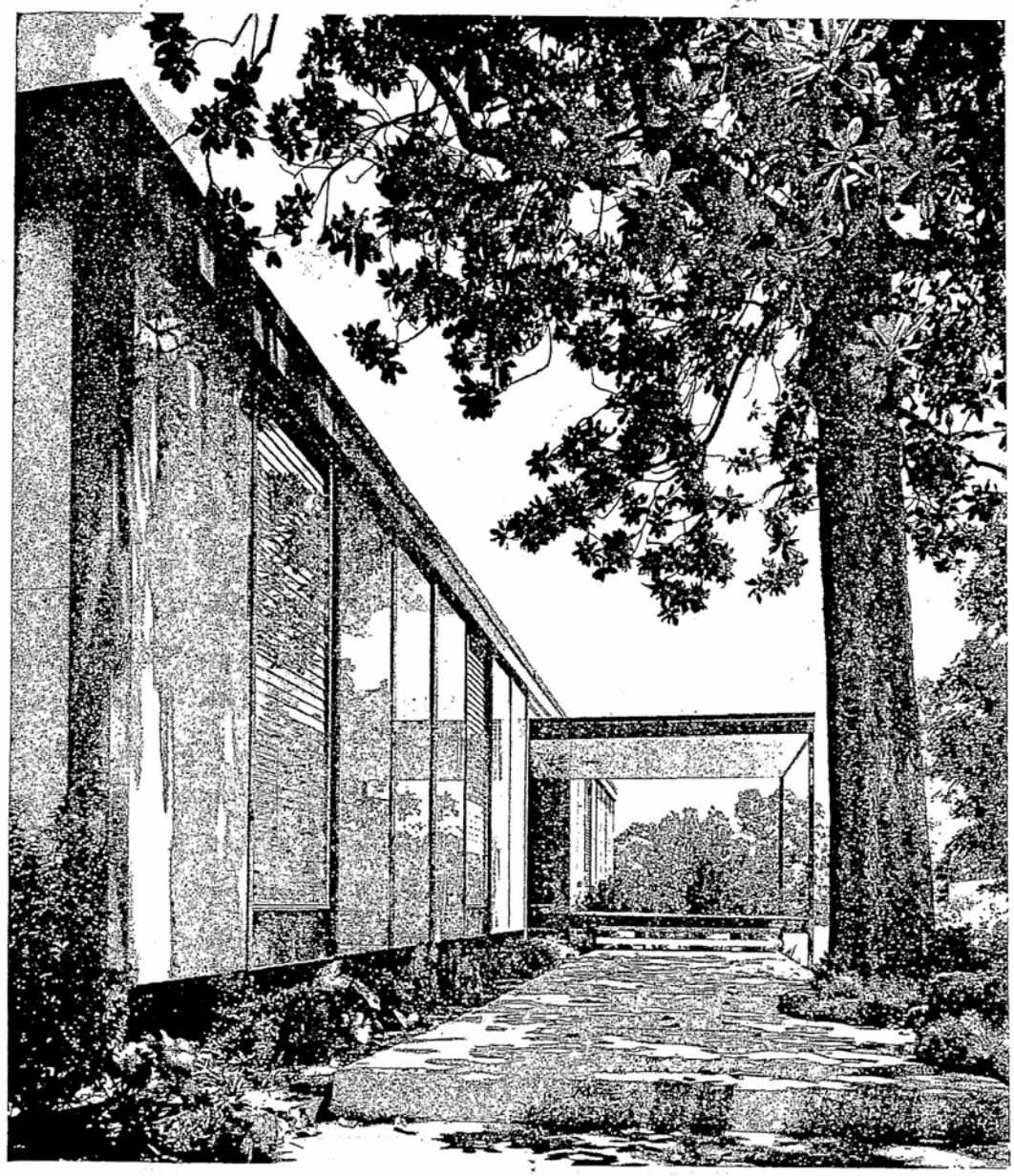


(Town Talk Staff Photo)

Frank O. Hunter, chairman of the Rapides Parish Library Board, cuts the ribbon opening the new library headquarters building Sunday as Miss Marion Taylor, parish librarian, looks on. Standing to the right of Miss Taylor is James C. Bolton, building committee chairman who supervised the details of the construction, and far right is T. W. Robison of Lecompte, board member.

Figure 28: Newspaper clipping announcing opening of library; Image courtesy of Rapides Parish Library

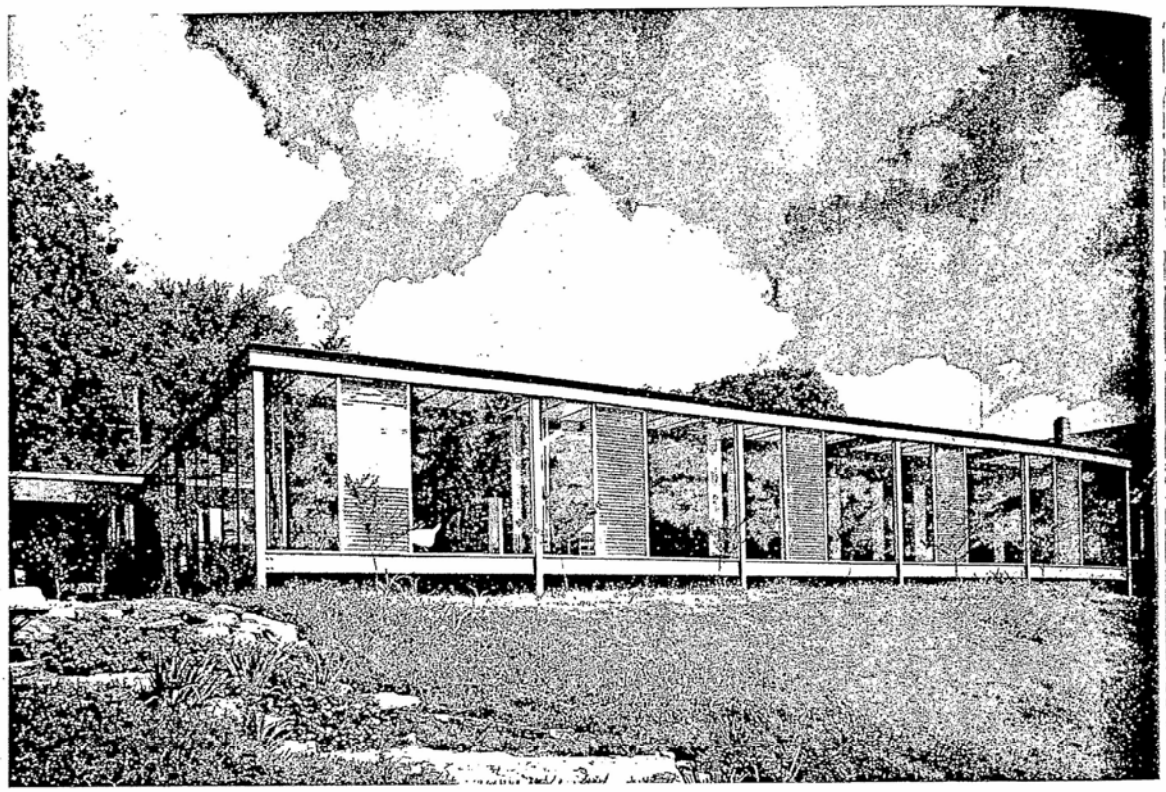
parish library



location | Natchitoches, Louisiana
architects | Barron, Heinberg & Brocato

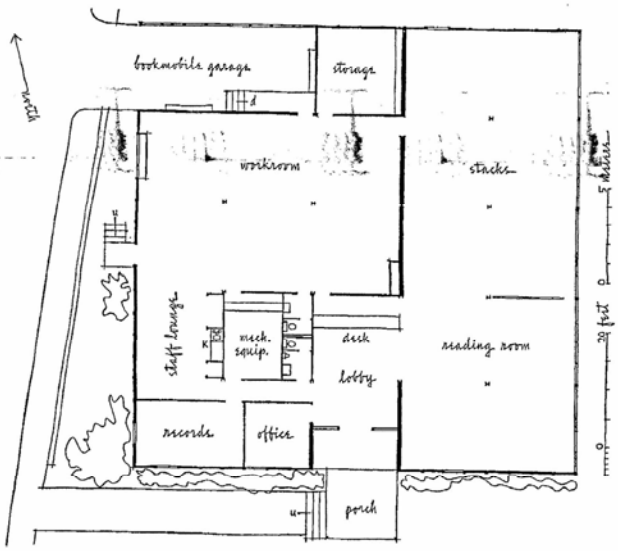
Figures 29-32: Article, Progressive Architecture September, 1956. Images courtesy of Louisiana State University-Alexandria.

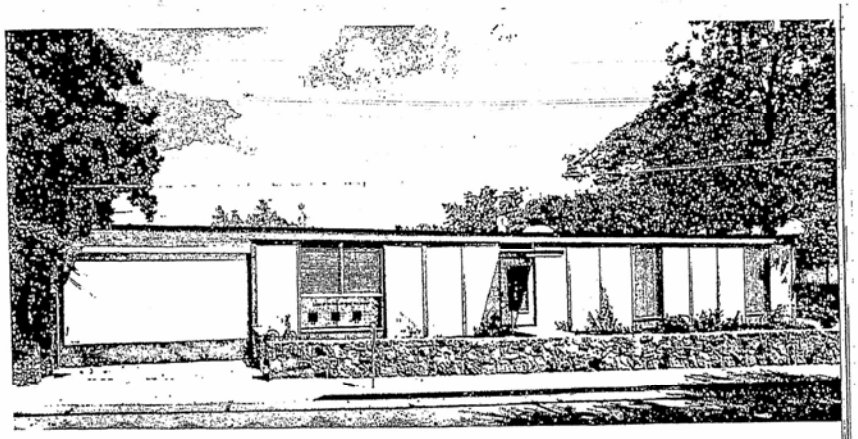
parish library



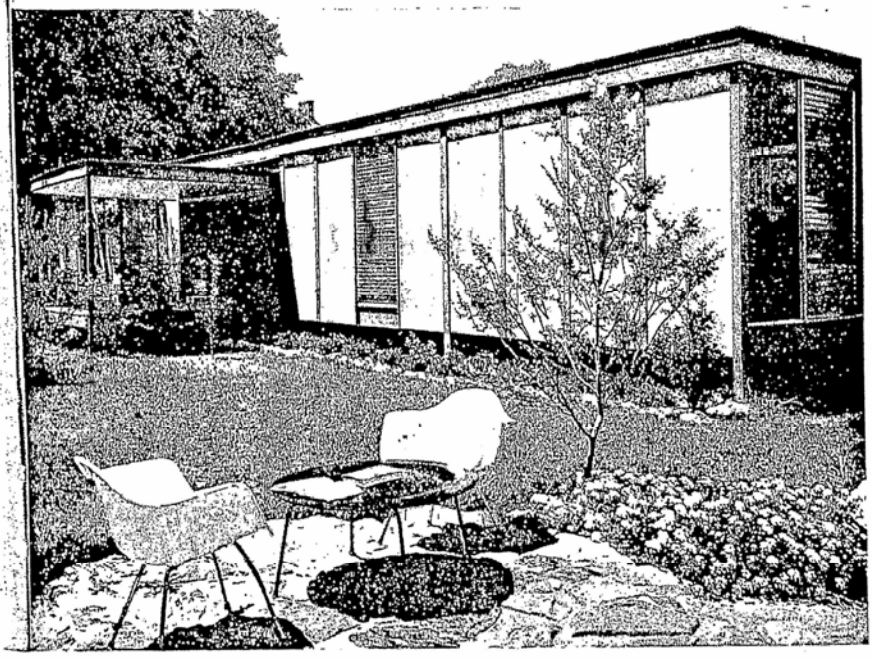
"The first reaction to a contemporary public building in this Southern community, steeped in history and tradition, ranged from heated disapproval to enthusiastic support. After the building was occupied, acceptance seemed to be widespread and public use of the library facilities showed a marked increase. The library staff reports that the building functions smoothly and are pleased to note numerous compliments from visitors. A small group of public-spirited citizens, headed by members of the library board, have taken charge of landscaping the site and providing certain furnishings. Their enthusiasm and cooperation were largely responsible for the generally satisfactory end result."

BARRON, HEINBERG & BROCATO

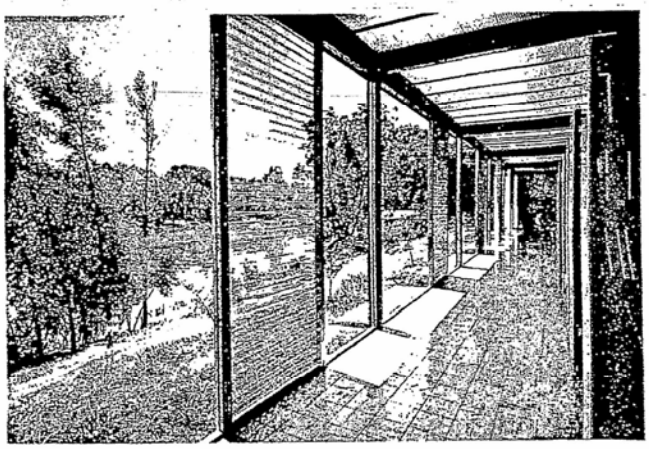


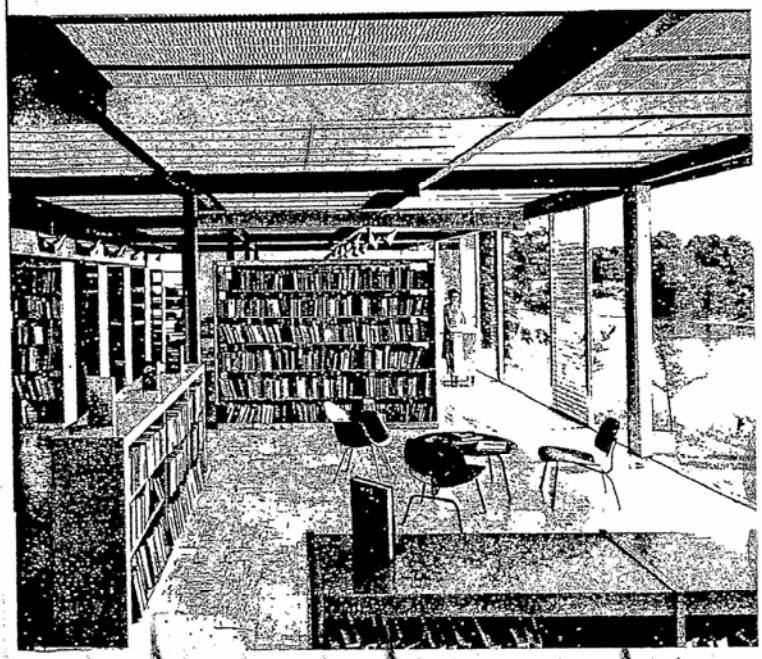


This parish library is situated in the oldest city of the Louisiana Purchase and has as neighbors many fine antebellum buildings. It is bordered on one side by a busy thoroughfare. Opposite, a scenic lake provides the quiet and relaxing atmosphere so desirable for a library setting. For the benefit of those using the library, it seemed logical to face the reading room (*acrosspage*) toward this pleasant prospect. A garage for the book mobile unit—a very important function of this library—was accommodated on the street side (*above*), together with an extra large workroom made necessary by the popularity of the mobile unit. For supervision of the library by a staff often limited to one person, it was imperative to place the control desk centrally. With these space allocations, a side entrance (*below* and *opening page*) suggested itself. Since erosion along the banks of the lake made surface soil unstable, the building—a steel frame—was raised off the round onto reinforced-concrete floor joists. "The visual continuity of the steel structure," explain the architects, "is the most salient architectural expression of the building. Hence the exterior walls—marble panels backed with insulation and plaster—were designed to leave the columns exposed inside and out. Interior partitions are similarly disposed. The roof is a poured-gypsum deck which leaves the roof framing exposed within." Others who contributed to the success of this noteworthy little building are: Leroy A. Staples, Structural Engineer; deLaureal & Moses, Mechanical-Electrical Engineers; Leon Roy, General Contractor.



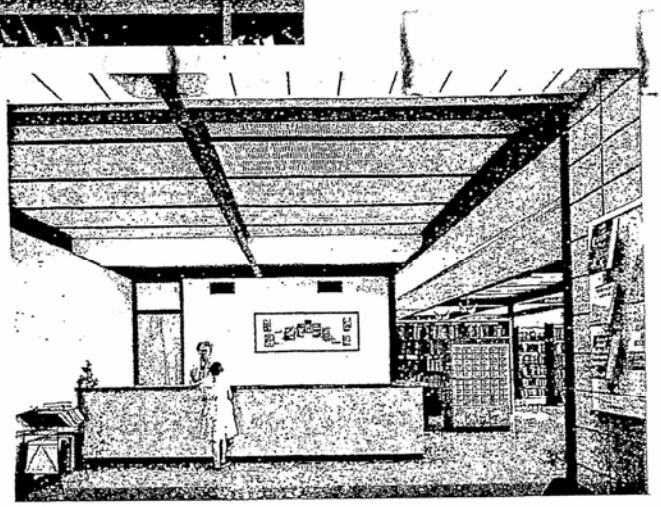
parish library





At window wall of stack-and-reading room (above, also SELECTED DETAIL*) clear glass panels alternate with glass-jalousie panels. Acoustical board, used throughout the building, also served as formboard for the poured-gypsum roof deck. Flooring is asphalt tile. General illumination is by fluorescent units concealed behind louvered, plastic grills. Incandescent fixtures, above the open stacks (left), are mounted on trolley ducts for flexibility. From central control desk (below), librarian can supervise reading room, main entrance, book stacks, and workroom which is accessible through door behind desk. Colors throughout the building are subdued, ranging from white through various shades of gray, to black accent lines. Intense primary colors are reserved for such items as display panels, furniture, and screens.*

Photos: Frank Lotz Miller



110 Progressive Architecture

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
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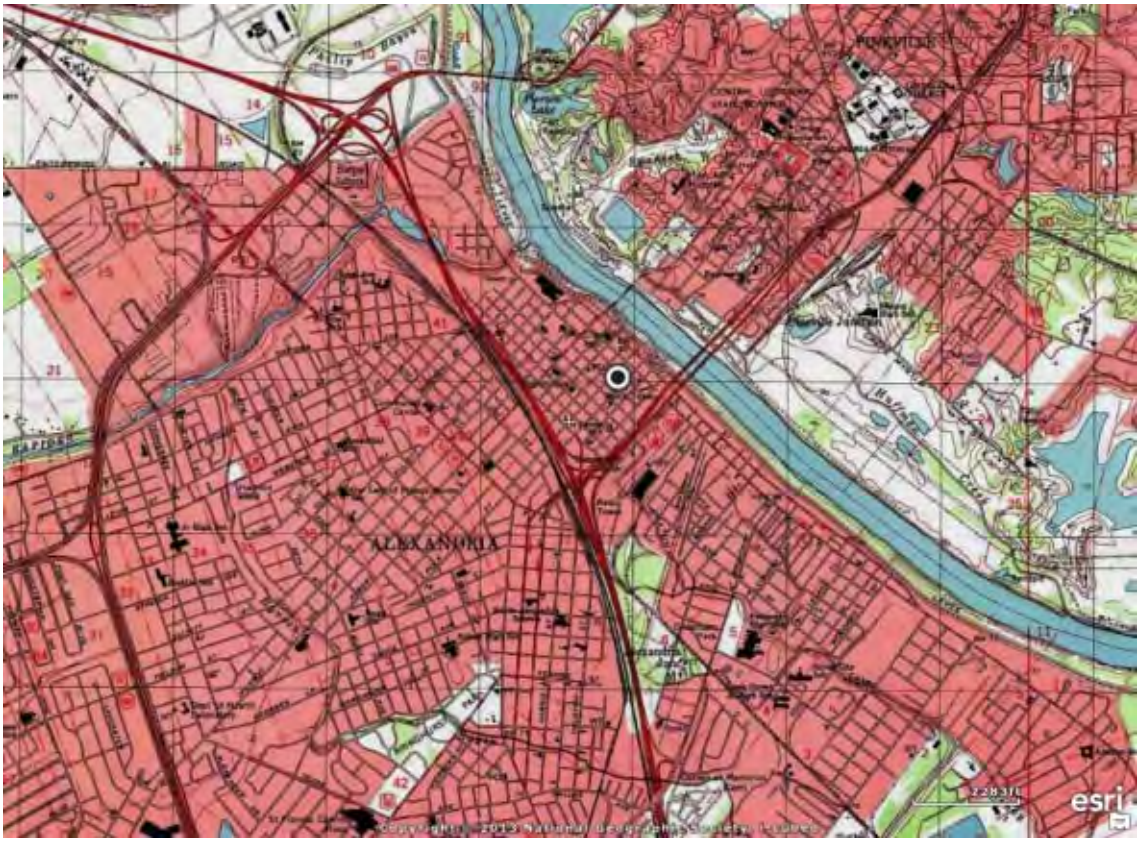
Rapides Parish Library, Rapides Parish, LA



Latitude: 31.309332 Longitude: -92.444171

Rapides Parish Library, Rapides Parish, LA

Latitude: 31.309332 Longitude: -92.444171

Rapides Parish Library
Rapides Parish, LA
Boundary Map

Boundary

N

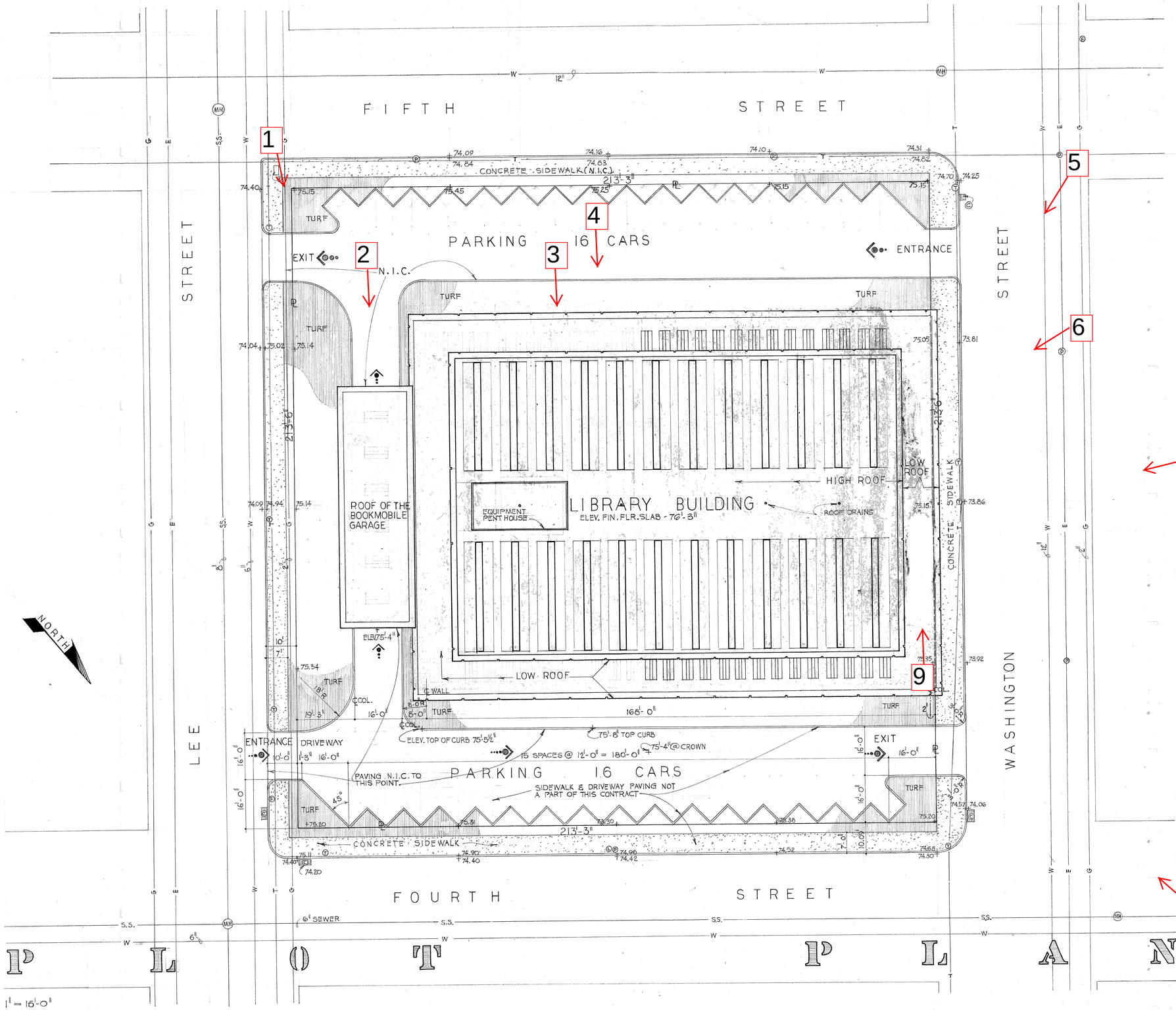
STREET

STREET

STREET

STREET

Rapides Parish Library
Rapides Parish, LA
Exterior Sketch Map



NORTH

1" = 16'-0"

LEGEND

- D - DRAIN COVER
- SS.- SANITARY SEWER
- E- ELECTRICITY
- W - WATER LINE
- G - GAS LINE
- (F) - FIRE PLUG
- (P) - POWER POLE
- (L) - LIGHT STANDARD
- (C) - CATCH BASIN
- (T) - TELEPHONE POLE
- T - TELEPHONE LINE
- MH - MANHOLE

JOB NO: 6122
DATE : 7-8-63
DRAWN : C.R.S.

GLANKLER AND BROADWELL
DEKEYZER AND BOUTTE
architects and engineers

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SHEET 1 OF 10

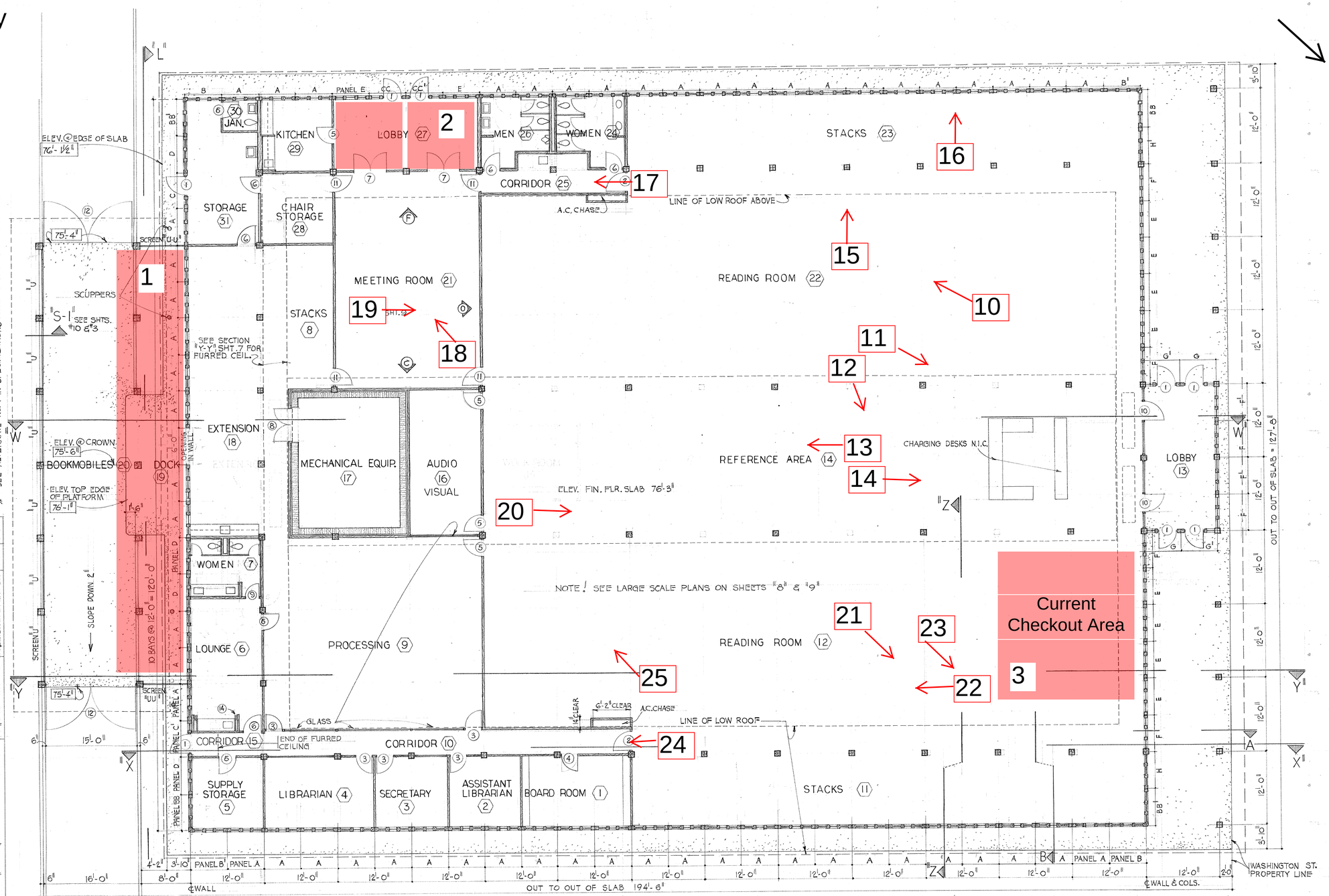
Rapides Parish Library
Rapides Parish, LA
Interior Sketch Map

Altered areas

1. Temporary sheds added to the rear of the building
2. This lobby was divided more recently to serve as 2 offices. A single dividing wall was constructed.
3. The checkout area was moved to this location.

Current Checkout Area

3



ROOM FINISH SCHEDULE

MARK	ROOM	WALLS	FLOOR *	CEILING	BASE	CLGHT.
①	BOARD ROOM	WALNUT WOOD PANELING - CONCRETE PANELS	VINYL ASBESTOS	ACOUSTICAL PLASTER	WOOD	10'-0"
②	ASSISTANT LIBRARIAN	⅜" GYPSUM BOARD - CONCRETE PANELS	" "	" "	"	"
③	SECRETARY	" " " "	" "	" "	"	"
④	LIBRARIAN	" " " "	" "	" "	"	"
⑤	SUPPLY STORAGE	¼" FIR. PLYWOOD	" "	" "	"	"
⑥	LOUNGE	⅜" GYPSUM BOARD	" "	ACOUSTICAL PLASTER	½"	"
⑦	WOMEN	CERAMIC TILE	" "	C.T.	"	"
⑧	STACKS	⅜" GYPSUM BOARD	CERAMIC TILE	CONCRETE	WOOD	14'-3"
⑨	PROCESSING	" "	VINYL ASBESTOS	CONC.-ACOUSTICAL PLASTER	"	"
⑩	CORRIDOR	" " - GLASS	" "	½" GYPSUM BOARD	"	7'-2"
⑪	STACKS	WOOD PANELING - CONCRETE PANELS	" "	CONC.-ACOUSTICAL PLASTER	"	10'-0"
⑫	READING ROOM	" " " "	" "	" " " "	"	14'-3"
⑬	LOBBY	GLASS - " "	" "	ACOUSTICAL PLASTER	—	10'-0"
⑭	REFERENCE AREA	" - WOOD PANELING	" "	CEMENT	WOOD	"
⑮	CORRIDOR	⅜" GYPSUM BOARD	" "	½" GYPSUM BOARD	—	7'-2" / 10'-0"
⑯	AUDIO - VISUAL	" "	" "	CEMENT - PLASTER	—	"
⑰	MECHANICAL			CONCRETE		10'-0"
⑱	EXTENSION			ACOUSTICAL PL.		"
⑲	DOCK			CONCRETE		"
⑳	BOOKMOBILES			ACOUSTICAL PL.		"

* - SEE ALTERNATE NO. "1" IN SPECIFICATIONS

DOOR SCHEDULE

MARK	SIZE	DESCRIPTION	FRAME
①	2'-10" X 7'-0" X 1¾"	ALUMINUM ENTRANCE UNIT	ALUMINUM
②	3'-0" X 7'-0" X 1¾"	FLUSH VENEER BIRCH, SOLID CORE WITH GLASS PANEL - WALNUT APPLIED \SIDE TO MATCH PANELLING	WOOD
③	2'-8" X 7'-0" X 1¾"	" " " " " " " " "	"
④	2'-8" X 7'-0" X 1¾"	" " SOLID CORE BIRCH - \SIDE, WALNUT \SIDE - INTERIOR	"
⑤	2'-8" X 7'-0" X 1¾"	" " BIRCH SOLID CORE - WALNUT APPLIED \SIDE TO MATCH PANELLING	"
⑥	2'-8" X 7'-0" X 1¾"	" " " " "	"
⑦	2'-8" X 7'-0" X 1¾"	PAIR FLUSH VENEER SOLID CORE (WALNUT TO MATCH PANELLING)	"
⑧	2'-8" X 7'-0" X 1¾"	" " " BIRCH WELDWOOD "B" LABEL FIRE DOORS	HOLLOW METAL LABEL(8)

MARK	SIZE	DESCRIPTION	FRAME
⑨	2'-4" X 7'-0" X 1¾"	FLUSH VENEER BIRCH SOLID CORE	WOOD
⑩	3'-0" X 7'-0" X 1¾"	ALUMINUM ENTRANCE UNIT	ALUMINUM
⑪	3'-0" X 7'-0" X 1¾"	FLUSH VENEER SOLID CORE (WALNUT, TO MATCH PANELLING)	WOOD
⑫	8'-0" X 7'-5½"	PAIR STEEL GATES - SEE DETAIL SHT. 3	STEEL
⑬	2'-10" X 7'-0" X 1¾"	PAIR FLUSH VENEER SOLID CORE EXTERIOR BIRCH W\ GLASS LITE	WOOD
⑭	8'-0" X 8'-0"	"MODERN FOLD" #G80 OR "FOLDOOR" EQUIVALENT	"
○			
○			
○			

F L O O R P L A N

1/8" = 1'-0"

GLANKLER AND BROADWELL
DEKEYZER AND BOUTTE
architects and engineers

JOB NO. : 6122
DATE : 7-8-63
DRAWN : C.R.S.

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SHEET 2 OF 10

RAPIDES PARISH
LIBRARY

LIBRARY

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ON OTHER
SIDE OF
BUILDING

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ONLY
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BE TOWED AT
OWNER'S EXPENSE

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LIMIT
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SAFETY
SECURITY
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HAVE BEEN
INSTALLED

PLEASE DO
NOT
REMOVE
MAGAZINES
FROM
BINDERS

Let's Eat
For the Health of It!
Be Active
Be Healthy

ACADIANA ADVOCATE
TWO FAMILIES MOURN

ACADIANA ADVOCATE
Investigation winds down

CLEAN CUT
SPORTS

LOUISIANA
EXIT
FIRE
Free Books

EXIT
CIRCULATION

REFERENCE
RESTROOMS
WORLD BOOK

EXIT
Free Books
FOCUS
DO NOT ENTER
PLEASE

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Be H

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Best Se

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EXIT

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WARNING
ALARM!
Emergency Exit Only

MIRACLE

OVERSIZE
BOOKS