



HOW TO PARTICIPATE

Visit lapl.beanstack.org, log into your Beanstack account, and enter the code **BRADLEY** to sign up for this version of the Central 100 Color-By-Numbers reading challenge. You can also join from the Beanstack app!

Log 60 minutes of reading and complete three activities in Beanstack to unlock a color-number combination that will help you complete your coloring page. Badges are numbered from 1 to 12, such as *Bradley 4*. When a badge is unlocked, it changes from dark gray to its assigned color. For example, if you unlock *Bradley 4* and it turns green, then all cells labeled with the number 4 on your coloring page should be colored green. You must log a combination of reading and activities to unlock all 12 colors.

To earn a special commemorative Central 100 pin, complete two of the three color-by-number pages we’re releasing in 2026.

COLOR-BY-NUMBER LEGEND

As you unlock badges in Beanstack, write each color’s assigned number below. Use this legend to keep track as you complete your coloring page.

Tan	Red	Light Blue	Yellow	Maroon	Medium Blue
No. _____	No. _____	No. _____	No. _____	No. _____	No. _____
Green	Orange	Navy Blue	Violet	Teal	Pink
No. _____	No. _____	No. _____	No. _____	No. _____	No. _____

THE TOM BRADLEY WING

The Tom Bradley Wing, named after Los Angeles’ longest serving Mayor, holds most of the Library’s collections, and its eight levels house many of the Central Library’s subject departments. Architect Norman Pfeiffer designed this addition to the 1926 Goodhue Building. The wing’s centerpiece is the colossal eight-story atrium which features public art, escalators to move librarygoers from floor to floor, and portals that lead to various departments. The atrium’s glass ceiling and north face allow light to filter down to the lowest of the library levels, recalling the Light of Learning theme that permeates the Central Library’s design. To balance the heaviness of the collections along the south wall, Pfeiffer installed six massive terra-cotta covered columns reminiscent of ancient Egyptian temples. Sharp observers will note the zig-zags on the column bases, lifted from Julian Garnsey designs in the Rotunda. Garnsey’s motifs can also be found on each department’s carpets and service desks, while the lamps and furniture are updated replicas from the original furniture in the Children’s Literature room.

Public art is a focal point of the Tom Bradley Wing. A committee formed specifically to commission art for the new addition to Central Library selected the installations from proposals by Southern California artists.

Walking towards the Atrium from the Library’s lobby, one is greeted by the three chandeliers that Therman Statom designed, each representing a different sphere of existence: the natural, the technological, and the metaphysical. Each chandelier is 18 feet in diameter, weighs 1,750 pounds, and is made of fiberglass with a surface treatment to make it resemble paper maché. The soft, chalky colors and childlike expressiveness of the chandeliers stand in playful contrast to their more austere surroundings.

At each atrium landing are lamps by Ann Preston, titled *Illuminations*. The lamps stand thirteen and a half feet high and are made of curved fins of brushed aluminum. The fins surround light sources that diffuse light onto each landing. Preston sought to add a softer and more feminine touch to what she saw as an exceedingly masculine design by Norman Pfeiffer, creating lamps she described as “feminized totems.”

The last public art installation, titled *A Place for Everything and Everything in Its Place*, is by David Bunn. After the library closed in 1986, library staff took the opportunity to computerize its catalog, and Bunn repurposed the now unneeded catalog cards to memorialize how libraries arranged information in the past. The elevator cars in the Tom Bradley Wing are papered with some of those cards, each featuring the words “complete” or “comprehensive” in the title. As one moves up or down the elevator shaft, the cards seen through a small window in each elevator car subtly reflect the subject matter of each floor.

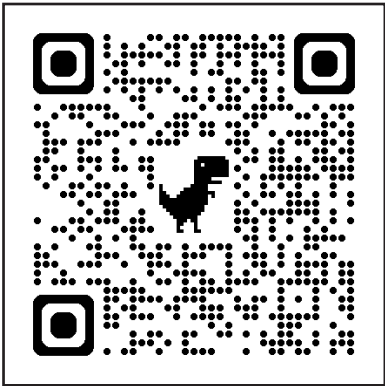
To learn more about the art and architecture of Central Library, take a free tour with our LAPL docents.



Architect Norman Pfeiffer and Richard Colburn in front of the Colburn Center of Performing Arts, October 12, 1998. (Gary Leonard, Los Angeles Photographers Photo Collection)



View of one lamp from *Illuminations* by Ann Preston. (Thomas Myer, Los Angeles Photographers Collection)



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Don’t forget to download the Beanstack app from the App Store or Google Play to make it easier to log your reading and complete activities.

Para leer en español, visita lapl.org/central100/español.

Color-by-numbers art by Alexander Vidal.



Visit lapl.org/central100 for a complete list of events and activities celebrating 100 years of Central Library.