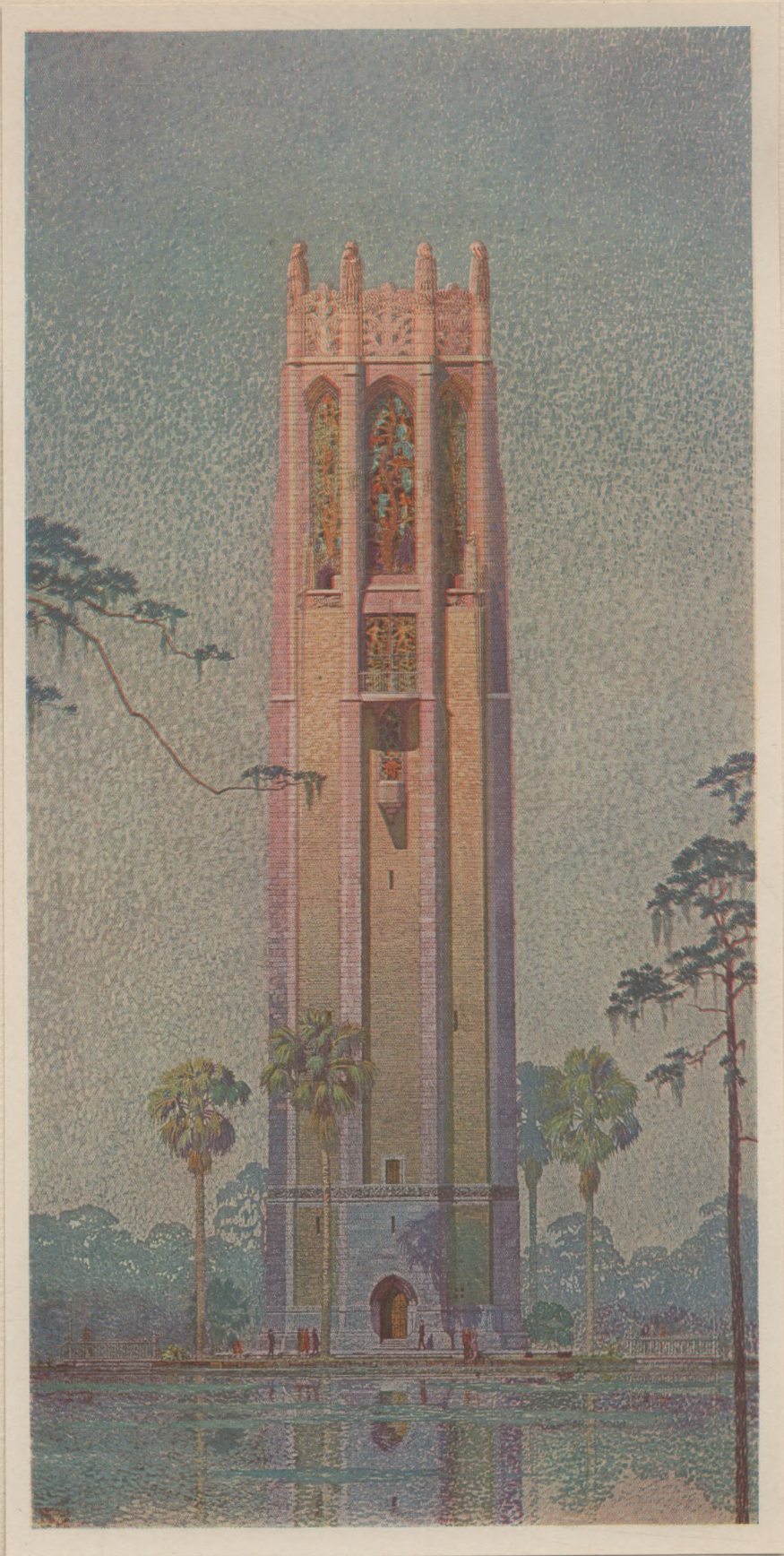


AMERICA'S
TAJ MAHAL

BY EDWARD W. BOK



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THE SINGING TOWER OF FLORIDA

BY EDWARD W. BOK

DESCRIPTIVE SKETCHES

BY MILTON B. MEDARY, ARCHITECT

AND

LEE LAWRIE, SCULPTOR

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THE GEORGIA MARBLE COMPANY

DEDICATION

To MR. EDWARD WILLIAM BOK, *whose love of beauty prompted, whose genius conceived and whose generosity made possible the erection of this Singing Tower;*

To MR. MILTON B. MEDARY, *for his architectural conception of a Tower with no ancient, medieval or modern precedent, and of surpassing beauty, nativeness and originality;*

To MR. LEE LAWRIE, *sculptor, for his noteworthy work in designing the very appropriate, forceful and original sculpture that adorns the Tower—*

THIS BOOK IS RESPECTFULLY DEDICATED

BY

THE GEORGIA MARBLE COMPANY

AUTHOR'S NOTE

I have ventured to write of the Mountain Lake (Florida) Sanctuary, universally conceded by every visitor to be the most beautiful spot of its area in America, and of the Singing Tower there erected, unanimously christened by every one who has travelled and sees its superlative beauty as the "Taj Mahal of America," because both are the work of other men's genius: the Sanctuary that of Frederick Law Olmsted, the landscape-architect of Brookline, Massachusetts, the Tower that of Milton B. Medary, the Philadelphia architect. My own part was simply that of the conception of the idea: these men did the more important part of carrying the conception to realization. Hence I feel that I may praise their unquestionably marvellous work the same as is the privilege of any other person.

EDWARD W. BOK

AMERICA'S TAJ MAHAL

ON FRIDAY, the first day of February, 1929, the President of the United States will journey, unless public business interferes, from Washington to Mountain Lake, Florida, to dedicate and present, for visitation, to the American people, the most beautiful spot of verdure in the United States, which five years ago was a dreary sandhill devoid of growth and beauty.

There was little or nothing to encourage the landscape-architect in this sandhill when half a decade ago Frederick Law Olmsted was given the commission to change this dreary spot into a spot of beauty second to none in the country. There were but two natural advantages: the presence of a hundred virgin pine-trees and a natural elevation of 324 feet above the level of the sea. But Florida has no equal in the reward which it offers and gives to the planter of flower, shrub, and tree, and this Mr. Olmsted knew. He had laid out Mountain Lake Park, of which this spot was a fourteen-and-a-half-acre part. He knew that the problem of Florida was water, and for a year he did naught but dig trenches and lay water-pipes, so that the entire acreage would be irrigated and water could be distributed from every point in the proposed Sanctuary. For a natural sanctuary it was to be, beautiful but reposeful and full of the spirit of a quiet, lovely place.

After a year of providing irrigation the landscape-gardener began to plant. This planting was to be, in character, Floridian, and largely to consist of bushes with berries suitable for the trans-migratory birds which flew over Florida twice a year in their flight from the frozen North to Cuba and the West Indies, where thousands of birds lost their lives from exhaustion on their long migration. The verdure to be planted grew in the swamps and lowlands of Florida, and the miracle to be performed was to transplant this

verdure from its moist habitation to dry, high ground. But Mr. Olmsted knew this was a question of water, and this savor of the green growth was in the Sanctuary, with its spigots every hundred feet. The planting was now begun, and it was decided that it should be of large specimens: blueberries and gall-berries shoulder-high, and magnolia, gordonia, suriname cherries, and live-oak trees from ten to forty feet high. This called for the most careful transplanting from distances of five to forty miles away. It was also decided to plant closely, so as to allow for a generous loss in changing the shrubs and trees from a damp to a dry location. For five successive years this transplanting went on, and so successfully was this accomplished that the loss throughout the Sanctuary was less than one per cent, the result being due to care in planting and a continuous watering. When success was demonstrated, the experiment of transplanting flowering trees and shrubs was entered on, and thousands of dogwood, wild-plum, acacia, and currant were transferred. A lower color effect was attempted by the planting of 8,000 azalea shrubs and groups of iris and lily. The result was here equally successful. It is not an unusual experience to transplant a tree barren as a telephone pole and have it blossom into leaf within three weeks, and have a fully leaved tree within six months. Of course such a result is achieved by the addition of a black soil to the sandy deposit, and thousands of loads of a rich black soil were drawn into the Sanctuary to help the transplanted green growth, with a thorough watering added each day.

Today the Sanctuary is complete so far as its planting is concerned, and its visitors are amazed at a scene which looks more like a planting fifteen years old. Each year there is added four feet to some of the planting—a reward which no other state in the Union gives to its planters. Two lakes were dug and added, and from their banks the impression is conveyed that they have always been there, whereas one is four years old and the other a little over a year. In these ponds teal-ducks, the colorful wood-ducks, and the only flamingoes in the United States live and add an interest

to the water. A wonderful panorama of a forty-mile view which gives the visitor the impression that he is in hilly Vermont rather than in flat Florida was made accessible to the visitor by the change from a sharp sandy declivity to a filled-in plateau more than an acre in extent, covered with a grass base suggesting the perfect lawn of a private residence, with live-oaks picturesquely planted at different points. The mammoth pine-trees were used and transformed into flanking sentinels for beautiful vistas of long-distance views toward the Gulf of Mexico and the Atlantic Ocean; soft, shaded, grass-covered walks abound and lead to every part of the Sanctuary; the colors of the azalea enliven every path; the unusual and superb song of the nightingale, imported from England, and nowhere else to be heard in the United States, is heard in the paths adjacent to the aviary; while the myriads of birds who have quickly found the haven where they could rest, bathe in the fifty or more shallow bird-baths provided, and eat the millions of berries offered as their food, fill the air with song. It is nothing unusual to hear the mocking-bird, the thrush, the robin, the Kentucky cardinal, the bob-white, the blue jay, the towhee, the warblers, all singing and whistling in concert, producing a combination of note and song entrancing in its effect.

In short, the miracle, which so many discouraged at the outset, of transforming a hill of sand into the most beautiful spot of its area in America has been accomplished, and fills the visitor with amazement and admiration.

It was while this transformation was going on and its practicability being demonstrated that the decision was arrived at that the rest of the dream could also be realized: the erection of the most beautiful Carillon Tower in the world, with a carillon of bells second to none in the United States or Europe. Hence, the other half of the "mountain," as it is called,—for it is, according to the United States governmental survey, the highest spot of land in Florida and also the highest between Washington and the Rio Grande within sixty miles of the Gulf or Ocean,—was purchased

as the ideal location for a sylvan surrounding for such a tower. It was likewise unequalled in its proper height to give the necessary sweep for the sound of the bells, which under other conditions would require a height of 500 feet. But here nature had provided a height of 324 feet, so that a tower of 205 feet was all that was necessary, with a surrounding country noted for its quietful repose and an atmosphere known for its resonance. But, to further insure this quiet from the horn of the automobile, some 25 acres of surrounding land were added, so that the Tower would stand in the middle of an area of 50 acres, with a protection of more than two city blocks from the nearest point of access of the automobile.

The commission for the Tower was given to Milton B. Medary, of Philadelphia, for a tower to be as beautiful as that at Malines, Belgium,—the inspiration for architecture for over 400 years,—but adapted to the gentler and warmer climate of Florida. Mr. Medary worked for months at sketches until he was himself satisfied with the final Gothic example he produced. How beautiful is his conception may best be proven by the fact that every travelled visitor who sees it now, in its completed state, is immediately reminded of the Taj Mahal, in India, and unhesitatingly ranks it with that world-renowned tomb, both in its whole and its detail of stone and its wealth of sculpture as designed and executed, in this instance, by the sculptor, Lee Lawrie.

In order that the enormous weight of the Tower—5,500 tons—might have a sufficiently stable basis on which to rest, there were sunk into the ground 160 reinforced concrete piles, varying in depth from 13 feet to 24 feet under ground, with a concrete covering mat 2 feet 6 inches thick. The Tower rises from its foundation base of 51 feet to a height of 205 feet, changing its form by graceful lines at the point of 150 feet until it becomes octagonal, measuring 37 feet at the top. Its 8 windows are of Gothic lace pattern worked in faience, each window of a height of 35 feet, behind which are suspended the bells. The first structure was of steel construction to the top, then a brick wall beginning at the

base 4 feet 4 inches thick, and finally, as the outer covering, a layer of the most beautiful pink marble from the Georgia Marble Quarries, with the base up to 150 feet of native Florida coquina rock,—tan in its color,—the same as was used by the Spaniards in the old fort at Saint Augustine. It is the perfect blend of these mixtures of stone that gives the Tower its soft and unbelievable tone of beauty, particularly at sunrise when the rising orb fairly bathes the pink marble and brings out its marvellous tone. The same is true in the ruby glow of the setting sun.

Just as the sculptural work of the European singing towers is reminiscent of the history of the country and its local legends, so is the sculptural work of the Mountain Lake Singing Tower suggestive of Florida and its neighboring life and legend. The first sculpture work is above the main door leading into the Tower, and represents the crane, the heron, and the flamingo of Florida. This band is sculptured around the entire Tower. The first windows, 130 feet high, have a grill of colored faience of under-sea life, such as the sea-horse and jelly-fish, which as it rises develops the creation of life in light, flower, and fauna in richly colored faience in the large windows of the bell-chamber, the whole culminating at the top with nests of birds in the tree-tops. Two-thirds of the way to the top, where in European singing towers would be found the gargoyles, it is embellished by the American eagle. The main door leading into the Tower is, in reality, a museum piece, hand-wrought, in golden bronze, depicting the creation of all forms of life in 24 hand-wrought panels—the work of Samuel Yellin, the well-known iron-worker.

The question is asked by many visitors: “Why the name ‘Singing Tower’?”

This definition comes from the Netherlands, and is the traditional name of a carillon tower. From early medieval times, in the Netherlands, Belgium, and the north of France, watch-towers were erected from which sentinels could see the flooding of the dikes or the coming of invaders. In such a crisis the blowing of a

horn by the watcher would summon the people to the threatened danger.

Gradually a bell replaced the horn. Then clocks were introduced into the towers, and bells were struck to mark the passing of the hours. More bells were added; then chimes, on which simple tunes were played at the quarter-hours, and more fully before the big bell struck the hour. Slowly through the succeeding centuries still more bells were added, until in the seventeenth century that majestic instrument, the carillon, was evolved.

These towers were of great national importance in the community life, calling their people to war, to peace, to prayer, to work, and to feast. As each country saw its national history reflected in the architecture of the tower, as well as in the music of the bells, both became a single unit to its folk and known as a "singing tower." When you hear the carillon at the Sanctuary send out its glorious melodies from the Tower's heights you lose the idea of the Tower as just a building, or of the bells as bells. Instead you feel the whole unit alive, a wonderful singing force, the noblest expression of democratic music, a true Singing Tower.

Another question often asked is: "What is a carillon?"

The word "carillon" is really a misnomer, being the French equivalent for chimes, whereas what we know today as a carillon has absolutely no resemblance to a set of chimes.

An exact definition of the term demands too many details of the technic of tower music. Perhaps it is enough to say that a carillon is a set of bells tuned to the intervals of the chromatic scale (that is, proceeding entirely by half-tones, the compass being three octaves or more), the lowest bell being often many tons, so that in the highest octaves the weight of each bell is but a few pounds and all the bells hang "dead" or fixed—that is, so as not to swing.

Many people confuse a carillon and a chime.

Whereas a chime, ring, or peal is a set of bells not more than 8, 10, or 12 in number tuned to the notes of the diatonic scale



The south front of the Singing Tower, with sun-dial at base. The ashlar is Coquina rock, a salmon-pink coral formation. Georgia Marble is used for the base, buttresses and top, with gray Creole at base and shell-pink Etowah above.



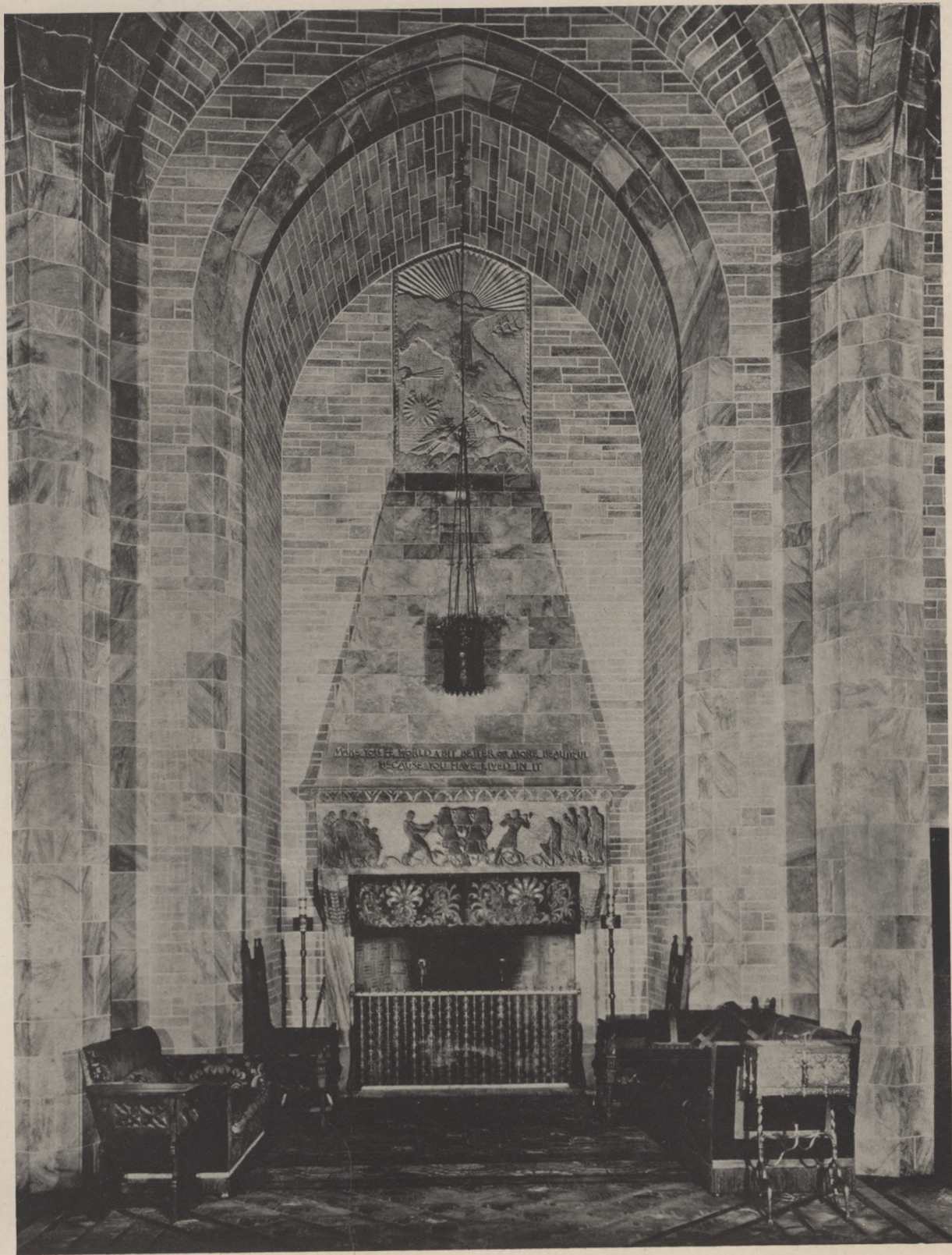
The great Golden Door which is the sole entrance to the Tower. The door was designed and hammered out in repousse brass by Samuel Yellin, and represents the story of the Creation.



The sun-dial, south front. The gnomon is in the form of a serpent. Reproductions of models of the zodiac signs are shown on another page. By a carved chronological table beneath the gnomon, the time may be figured to the fraction of a minute.



The room at the base of the Tower is walled in the same Coquina ashlar and marble as the exterior, lighted chiefly by two pierced marble grilles, one of which is shown above. These grilles are cut from solid blocks of white Georgia Marble, six inches thick at the maximum and thin enough on many edges to be translucent.



The mantel in the room at the base of the Tower is of pink Georgia Marble. Note Mr. Lawrie's sculptural piece over the mantel, and above the quotation which prompted Mr. Bok's gift to the American people: *"Make your world a bit better or more beautiful because you have lived in it."*

Mr. Lawrie's model of the top, showing the pierced parapet, with cock and hen herons alternating in the eight finials. These finials are 14 feet in height, and are carved from solid blocks of Georgia Marble.



Detail of perforated panels of parapet, with roses and palms alternating.



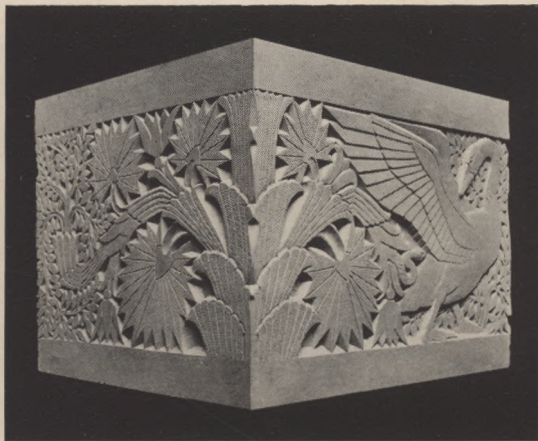
Half way up the Tower, where the octagon begins, are corner finials of eagles—eagles because the Singing Tower is a gift to the nation. The plaster models for these four pieces are shown above.



Above and to the lower right are shown Mr. Lawrie's models for the east and west window grilles. In the one above, amid the perforated foliage that springs from the mullions, a young man is feeding birds, and in the other a young man is watering plants.



Above and to the lower left are Mr. Lawrie's models for the buttresses of the decorative band of carving shown on the page following. Note the shallow incising of the buttress carving, as compared with the pierced decoration of the band.





Models of the groups of birds in the decorative band that encircles the Tower at the thirty-two foot level.

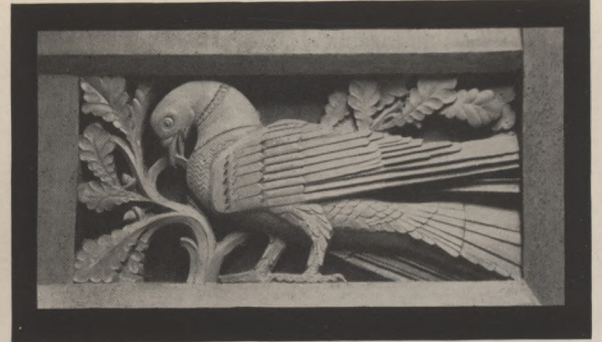
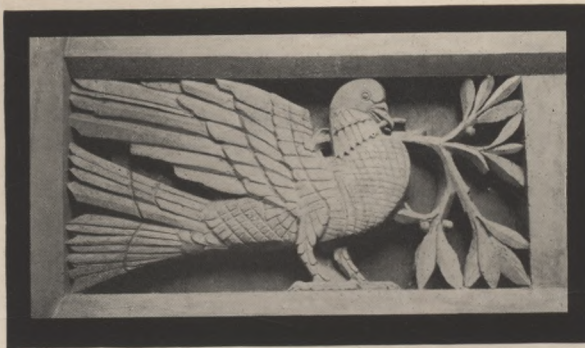


In the groups are such Florida birds as the pelican, the flamingo, the heron, the goose, and the swan.





Variants that divide the various groups of birds in the decorative band that encircles the Tower. The carving in these variants is reminiscent of some of the fables of Aesop.



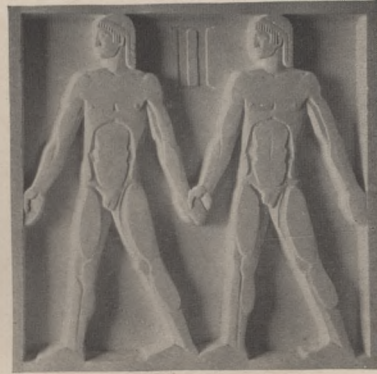
Carved figures of doves that appear on either side of the corner finials; one carrying an olive branch, and the other a branch of oak—symbolic of peace and strength.



Aries



Taurus



Gemini



Cancer



Leo



Virgo



Libra



Scorpio



Sagittarius



Capricornus



Aquarius



Pisces

Models for signs of the zodiac on the sun-dial, made from Mr. Lawrie's drawings, by his assistant, Robert C. Wakeman.



Model of ornament high above the fire-place. A sculptured map of Florida, showing the Singing Tower, Saint Augustine and a few of the other older cities, an alligator, a galleon; in the gulf, a figure of the Wind, and below, Neptune riding by on sea-horses.

(that is, proceeding by a definite order of tones and half-tones), the carillon is played on a keyboard or clavier, similar to an organ or piano. In the Mountain Lake Singing Tower there is installed an additional automatic keyboard which plays automatically from rolls the same as the Duo-Art rolls on an organ. This is an emergency adjunct in case of the illness or absence of the bell-master.

Inside the Tower one enters into a private room created for the owner, superbly made, as is the outside of the Tower, entirely of pink marble and coquina rock, with two large windows beautifully carved above the glass, an elaborate carving over the open fire-place, and a superb treatment of the most delicately traced ironwork in the way of stairs leading up into the Tower for those who choose to walk. But there is also an elevator for those who prefer to ride the Tower's 205 feet—the equal of a 20-story skyscraper. Above the private room the utilitarian enters, by the introduction of two thirty-thousand-gallon water-tanks, insuring the Sanctuary's private water-supply drawn by electric power from Mountain Lake, a few hundred yards distant. Above these tanks is the bell-master's room, where is the playing console, and above that the bell-chamber, which is thirty-five feet high.

The carillon of bells is the largest ever cast by the Taylor Foundry at Loughborough, England. It consists of 61 bells with 48 tones, or four octaves, the 13 upper tones being duplicated and ringing two at a time so as to avoid the inevitable tinny sound of small bells. The largest bell, the tenor bell as it is called, weighs 11 tons, or 23,400 pounds; the smallest bells weigh each 17 pounds.

A 15-foot-wide moat, suggestive of Old World castles, surrounds the Tower, with pockets of earth in the inner side of the walls, so as to allow of rock plants being introduced.

A year ago over 300 live-oak trees from 20 to 40 feet high were lifted from a grove 30 miles away and planted around the Tower. These trees are already in their evergreen luxuriant leafage, and will in time form an over-arching effect so that the Tower will rise out of a dense forest of everlasting green.

Between the Tower and the moat is a majestic series of palms, which were obtained from the grounds of an old residence where they were brought in seed from Honduras by an old sea-captain, and are now softening the corners of the Tower. These palms are already 40 feet in height, the constant wonder being the height and width of girth of the trees you can transplant in Florida, invariably with gratifying success.

In front of the Tower a reflection lake has been made, presenting a complete picture of the majestic piece of architecture at the feet of the visitor. This lake of reflection heightens the comparison of the Tower with the Taj Mahal, as does the coquina stonework, which is of the same color-note and texture as that of the Indian masterpiece, with its wealth of sculpture equally generous and of similarly glorious beauty.

The purpose of it all? Simply to preach the gospel and influence of beauty reaching out to visitors through tree, shrub, flowers, birds, superb architecture, the music of bells, and the sylvan setting. And a restful, quiet, beautiful spot where visitors may feel, as the sign at the entrance declares by an extract from John Burroughs:

"I come here to find myself. It is so easy to get lost in the world."

That is what thousands of visitors are doing each week now: tired and exhausted from the world, they are seeking and finding repose and quiet amid the stillness and beauty of a marvellously conceived and beautiful Sanctuary.

But why, it is often asked, was it placed in Florida, and not in the North? Because there is nowhere in the North a spot which is destined to be preserved for so many years in its present sylvan simplicity and beauty; because the gentle climate gives a reward in green growth impossible in the colder North; and because the character of the Sanctuary and the magnificence of the Tower will draw, in Florida, the same number of visitors as if it were in the North. The winter-tourist traffic in Florida is increasing year by year, and to such visitors the Mountain Lake Sanctuary will in

increasing numbers become a Mecca for visitation; and where to thousands each week it has already become an objective that is liable to grow into the tens of thousands. At each recital of the carillon there are already found hundreds of parked automobiles, with visitors listening to the soft musical quality of the bells. The question is not how will people be attracted to the spot, but rather how many automobiles and persons will it be possible to accommodate at each recital.

The bells are played at sunset each day, when on account of the quiet of the park the music is played to the greatest advantage, with an extra recital at the noon hour each Sunday and on each recurrent Washington's, Lincoln's, and General Lee's birthday, with a special programme suited to the day, as well as on Christmas Eve and at midnight of the old year on New Year's Eve. Anton Brees, the Belgian bell-master, is in residence at Mountain Lake from December 1 to May 1, and presides at all of these recitals.

Where is Mountain Lake? In the centre of inland Florida midway between the Gulf of Mexico and the Atlantic Ocean, 67 miles from each. The nearest town is Lake Wales, one-and-one-half miles distant, from which a driving boulevard directly leads to the entrance of the Sanctuary.

THE BOK SINGING TOWER

BY MILTON B. MEDARY, ARCHITECT

THE Mountain Lake Sanctuary and Singing Tower might fittingly be called the Americanization of Mr. Bok's heritage of beauty from his boyhood home in the Netherlands—an inheritance which has colored all his public work since his retirement as a publisher.

In creating both Sanctuary and Carillon Tower, the only specification laid down by Mr. Bok was that they must be beautiful—as beautiful as it was possible to make them—and that material and craftsmanship must be chosen with that object as their *raison d'être*. As a matter of fact, no other specification was ever written for the Carillon Tower.

Realizing that beauty was universal in its nature and independent of chronology, geography or ethnology, but that its expression was local and dependent on all of this, no thought was entertained of reproducing at Mountain Lake the physical forms of the gardens or the singing towers of the Netherlands, but rather to reincarnate their spirit in America under a southern sky and amidst sub-tropical verdure.

The Sanctuary is the work of Mr. Frederick Law Olmsted, and although the site was only a pine-clad hill with a rough tangle of underbrush in 1923, today it is a quiet retreat among trees and flowers, a sanctuary in its truest sense: open, sunlit, grass-carpeted glades framed in luxuriant, leafy shade broken through with dramatic vistas over lake and grove and distant hills. To watch the

sun go down behind the hills as afternoon gives way to evening lights and shades is to receive a benediction direct from the hand of nature.

In 1926 Mr. Bok determined to add a further note of beauty—the melody of the bells which had sung for centuries from many towers in his native land. Here was a challenge. The music which had floated from the gray stone towers of the North, from cathedral, guild hall and hôtel de ville, must sing with the same power and beauty as the bells of St. Rombald of Mechlin,—but from a tower which must rise from the green live-oak and flaming azalea of the flower-studded gardens of our own Southland. Bathed in scintillating sunshine, silhouetted against the blue of southern skies and mirrored in the placid waters of a pool—quiet and unruffled as the storied bayous which suggested it.

The bells must sing from a tower growing naturally out of the soil and out of the spirit of the Sanctuary, and at the same time pay tribute to its ancestry—not only the traditions of the bell music of the North, but also the spirit of the arts which had been born under the blue skies and sparkling sunshine of other parts of the world: the colored marbles of Italy; the contrasts of stately mass and sculptured frieze of Greece; the plant and animal motifs of Persia and India, and the porcelain temples of China.

In a single, simple unit, it must sing of music, sculpture, color, architecture, landscape design and the arts of the workers in brass and iron, ceramics and marble and stone,—each a part of a chorus, each adding beauty to the others.

The Tower must have dignity and power and authority in its mass, thoroughbred proportions and lines and grace and beauty and loveliness in its detail. Woven throughout its fabric by the handicraft of the artisans who should build it must be that love of beauty which was the sole reason for its creation. This was the challenge. To try to meet it as best we could, Mr. Lee Lawrie, Mr. Samuel Yellin, and Mr. J. H. Dulles Allen were asked by the architect to collaborate in determining the final form the design

should take after its size and bulk had first been determined by a visit to the site with Mr. William Gorham Rice, authority on carillons, and Mr. John Oldham, representing John Taylor and Company, the bell founders. The size and weight of the carillon most appropriate to the conditions at the site were determined upon, and with this decision the first dimensions of the Tower were established. The bells must occupy a space not less than thirty-five feet in diameter and fifty feet in height, and the lowest bell must be at least one hundred and fifty feet above the ground. To this fixed requirement add the character of foundations available and hurricane velocity of wind pressure, and the main lines of the Tower were basically established. It was at this stage that the engineers, Mr. William H. Gravell and Mr. I. H. Francis, became collaborators.

Florida and adjacent states were searched for building material and a builder selected to act in a professional capacity, purchasing the materials personally selected by the architect and employing only skilled artisans who could execute the work in the spirit which prompted it. The firm of Horace H. Burrell and Son was chosen as builder, Mr. Burrell, Sr., having begun his career as an architectural draftsman in the office of the late Frank Miles Day.

Credit for unusual precision and well nigh perfect workmanship is especially due Mr. Richard Henle, field director of the work; Mr. Vincent de Benedetto, master mason; and the stone masons, carvers and sculptors who actually executed the work; the sculpture being carved from Lee Lawrie's models under the direction of his assistant, Mr. Robert Wakeman.

A BRIEF DESCRIPTION OF THE BOK CARILLON *SCULPTURE*

BY LEE LAWRIE, SCULPTOR

THE Singing Tower is one of the finest jewels of modern architecture, and so, of course, to work for it was a stimulating challenge to the artists allied with the architect.

It is certain that the architectural profession and the critics will recognize the Tower as being one of the few distinct architectural creations of our time. All around us is architecture that had its origin in Greece, in Rome, or in Medieval Europe; so, of course, it must be an extraordinary artist who can conceive a work that has no obvious derivation.

Mr. Medary, being highly imaginative, has conceived a tower that has no ancient, medieval or modern precedent, yet having, as all great work must have, the basic elements of the best of all of them, beauty and nativeness. The way that this beautiful Tower fits into the Florida landscape must be apparent to everyone who beholds it.

In 1927, after Mr. Medary had engaged me to design the sculpture, I made a sketch model of the bottom part of the Tower in order to determine the scale of the sculpture. Next, I made sketch models for the cresting and for the east and west window grilles.

Since the Singing Tower is in a Bird and Plant Sanctuary, the scheme for the sculpture was mostly of birds and plants. In the band that encircles the Tower at the thirty-two foot level are such

Florida birds as the pelican, the flamingo, the heron, the goose, and the swan. The groups of these birds are divided by variants that are reminiscent of some of the fables of Aesop.

Below this are the east and west windows, with sculptured grilles. In one of them, amid some perforated foliage that springs from the mullions, a young man is feeding flamingoes and other birds; and in the other window a young man is watering plants.

The stone used is an important factor in the success of architectural sculpture. An excellent design can lose its character, or a vigorous design its force, if the material will not allow a brilliant interpretation.

When Mr. Medary told me that the large window grilles, the sculptured bands, the finials, the cresting, and in fact all of the sculptural work was to be of Georgia Marble, I was glad, for I was acquainted with the carving possibilities of this stone.

The marble's veining is richly colored. Its surface is of a diamond-like hardness that enables the carver's chisel to produce sharp, clear-cut drawing. In the thinner members of the grilles where the carving is extremely delicate, its translucent effects are beautiful. These and other qualities of Georgia Marble give the grilles their natural beauty.

Half way up the Tower, where the octagon begins, are corner finials of eagles,—eagles, because the Singing Tower is a gift to the nation. On each side of these finials are doves, one carrying a branch of laurel, and the other a branch of oak, suggesting Mr. Bok's interest in and efforts toward world peace.

The cresting at the top of the Tower is the largest, I believe, in the world. The bird finials, a cock heron, with a fish in his bill, and a hen heron, with a nest of young, are about fourteen feet in height; and from where the cresting begins to the top of the birds' heads, is about twenty-one feet. Between these birds are perforated panels of palm and roses.

In the room within the Tower, the keystone of the vaulting is of a figure of Florida, wearing the civic crown, and holding an

overflowing cornucopia of the fruits of the state. Below her, but high up over the mantel, is a sculptured map of Florida, showing the Singing Tower, Saint Augustine and a few of the other older cities, an alligator, a galleon; in the gulf, a figure of the Wind, and below, Neptune riding by on his sea-horses. Over the fire-place is an octave of bells, with a medieval bell ringer on each side, and on each end, figures of citizens listening to the bells.

The sculptor's assistants were: Robert C. Wakeman, who, last spring, went to Lake Wales to take charge of the carving, and while there did a good deal of work on the colossal sun-dial that is on the south side of the Tower; Carl Greenhagen, Walter Fisher, B. F. Hawkins, August Jaegers, Daniel Powell, Michael Lantz, Eugene Schoonmaker, Louis Slobotkin, Octavio Mastrovito, Oscar Mundhenk, Merlin Ritter, Antonio DeFillipo, and Lee Lawrie, Jr.

All of the sculptural designing was in collaboration with the architect, Mr. Milton B. Medary. The carving was managed by the builders of the Tower, Messrs. Horace H. Burrell and son. The carvers were mostly under the supervision of Mr. Wakeman. I believe that every man connected with the Tower had a deep interest in it and gave his best work.