

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

BOK TOWER GARDENS

United States Department of the Interior, National Park Service

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1. NAME OF PROPERTY

Historic Name: **MOUNTAIN LAKE SANCTUARY AND SINGING TOWER**

Other Name/Site Number: **BOK TOWER GARDENS**

2. LOCATION

Street & Number: Burns Ave. and Tower Blvd. (3 miles north of Lake Wales) Not for publication:

City/Town: Lake Wales Vicinity: X

State: FL County: Polk Code: 105 Zip Code: 33859-3810

3. CLASSIFICATION

Ownership of Property	Category of Property
Private: <u>X</u>	Building(s): <u> </u>
Public-Local: <u> </u>	District: <u>X</u>
Public-State: <u> </u>	Site: <u> </u>
Public-Federal: <u> </u>	Structure: <u> </u>
	Object: <u> </u>

Number of Resources within Property	
Contributing	Noncontributing
<u>8</u>	<u>5</u> buildings
<u>1</u>	<u> </u> sites
<u>4</u>	<u>6</u> structures
<u>2</u>	<u>1</u> objects
<u>15</u>	<u>12</u> Total

Number of Contributing Resources Previously Listed in the National Register: 15 (District)

Name of Related Multiple Property Listing:

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6. FUNCTION OR USE

Historic:	Landscape Recreation & Culture	Sub: Garden Music Facility
Current:	Landscape Recreation & Culture Landscape	Sub: Garden Music Facility Conservation Area



7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Late Gothic Revival

MATERIALS:

Foundation: Concrete
Walls: Limestone, Marble
Roof:
Other: Ceramic Tile, Iron, Brass

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Page 4**Describe Present and Historic Physical Appearance.****SUMMARY**

Mountain Lake Sanctuary and Singing Tower, now known as Bok Tower Gardens encompasses over 130 acres in central Florida, three miles north of Lake Wales, located on the state's highest elevation on the peninsula--Iron Mountain, 298 feet above sea level. It was envisioned by publisher and author Edward W. Bok in 1922 and formally dedicated by President Calvin Coolidge on February 1, 1929 as a gift for visitation to the American people. Today the property, listed in the *National Register of Historic Places* since 1973, includes the historic garden (sanctuary) designed by the internationally known landscape architect, Frederick Law Olmsted, Jr., and the singing tower designed by the award winning architect, Milton B. Medary. Other contributing resources include a number of functional and artistic structures built prior to 1930. A few non-contributing resources, including several functional structures and one sculpture, were added through the years to meet the needs of the visiting public. Also included in the property owned by Bok Tower Gardens Foundation, Inc. is the adjacent estate of C. Austin Buck, built in the early 1930s. Today known as Pinewood House and Garden, it was listed separately in the *National Register of Historic Places* in 1985 under its original name "El Retiro." This National Register of Historic Places registration form is written to expand upon the original nomination submitted in 1971 in order to support the nomination of the Mountain Lake Sanctuary and Singing Tower as a National Historic Landmark. The estate known as "El Retiro" /Pinewood is included as a contributing resource in this application.

DESCRIPTION OF THE SANCTUARY (Garden)

Today the sanctuary consists of slightly more than 130 acres, 61 of which were part of the original landscape plan designed by Frederick Law Olmsted, Jr. A drawing prepared in July 1930 located structures, paths and plantings (Illustration 1). Between 1956 and 1966 the sanctuary grew to 120 acres, encompassing the Pine Ridge Nature Preserve and public parking area. In 1970, 7.59 acres were added with the purchase of El Retiro. The final 2.16 acres were acquired in 1983 when ownership of the Garden Cafe, built for the Sanctuary in 1929, was transferred to Bok Tower Gardens. The additional land has been used for functional needs of the sanctuary (parking and cafe/gift shop) and for conservation purposes, integral to the overall sanctuary plan in existence today as started by Edward Bok in 1923 (Illustration 2).

Approximately half of the sanctuary, including the original 61 acres, is cultivated with a fine collection of assorted flowers and shrubs such as azaleas, camellias, and magnolias. These and others provide seasonal vistas of color against a lush green background of ferns, palms, oaks, and pines (Photos 1 & 2).

The Gardens' plant collections are best viewed as living works of art that together form the whole garden. The original plant list conveys a sense of the aesthetics and mood of the early history. The gardens began as a sunny garden and have matured to a woodland garden; therefore, some of the original plant types can no longer be grown here. This transformation was planned by Olmsted for he understood the eventual evolution of the shade tree canopy. (Price 1992:1)

The Pine Ridge Nature Preserve extends along the north and east sides of the garden. Here, native vegetation has remained undisturbed--one of the first conservation efforts in Florida. It is a refuge for birds, mammals and other wildlife. Dead trees are not cut and fallen trees are left to return to the soil. A public walking trail passes through the preserve which is a living museum of natural plant growth and wildlife. This native habitat contains wild grasses, wild flowers, prickly pear cacti, several species of oak, sawtooth palmetto and other plants typically found in central Florida prior to the extensive planting of citrus groves. Two federally listed endangered species of Florida plants grow naturally in the preserve.

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In addition to the wide variety of plant life found at the garden sanctuary, over 126 species of wild birds have been observed, including a present colony of wood ducks.

Edward Bok described the Mountain Lake Sanctuary, in an article he wrote for the *Ladies' Home Journal* in May 1929, as "the most beautiful spot in America."

It is nothing short of a marvel it should be so when it is remembered that six years ago, when the work of irrigating and planting was begun, it was simply a barren sand hill with nothing to help the landscape architect except the two or three hundred native pine trees and its eminence as the highest spot of land in Florida. (Bok 1929b:12)

According to Frederick Law Olmsted, Jr. this gave him a clean slate upon which to work. During the first year trenches were dug and water pipes were laid out to every part of the Sanctuary for irrigation. Rich, black soil was imported by the "thousands of loads." Next Olmsted transferred thousands of shrubs and trees from the lowlands of Florida to this elevated site, including blueberries and gallberries, magnolia, gordonia, suriname cherries, and live oak trees from ten to forty feet high. The character was to be Floridian. Plants were also selected with the trans migratory birds in mind, bushes with edible berries were provided for the birds which flew over Florida twice a year enroute between the frozen north and the warmer tropics. Large specimens were selected and planting was done very closely, estimating a maximum loss of 20 per cent (Bok 1929a:1-2).

After five years the result was a loss of less than one per cent, due to the care and water everything planted received. "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" (Bok 1929a:2). "To see the Sanctuary now [1929] in its rich dark green verdure, Northerners, not knowing the facts, have estimated a growth of fifteen years. That is why I decided upon Florida as my base of operations. No state in the Union gives the planter such a reward for his efforts. Nor such a sylvan setting" (Bok 1929b:12).

Bok continued with his description: "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" (Bok 1929a:2-3). There are at least fifty bird baths throughout the Sanctuary and thirty varieties of birds, some remaining all winter. A dozen nightin-gales were imported from England; their golden notes could be heard every day of the season. "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" (Bok 1929a:3).

Olmsted adapted his original design to focus on the carillon tower. Architect Milton B. Medary, and several other experts met at Iron Mountain to select the site. "Everything must be in proper scale so that the Tower would look as though it belonged there. It must be placed within the existing grove of live oaks [Photo 3] without displacing trees that Olmsted wished to retain. The Tower and its surrounding moat must be placed to harmonize with the existing pools. In the end, Edward Bok's Singing Tower was sited at the highest elevation south of the pools, so that the water reflects its image [Photo 4]. Its axis was oriented four degrees off true north-south, possibly due to the location of existing trees or the reflection pool" (Stephenson 1990:3).

An article in the Boston Sunday Post, printed two days after the dedication ceremony, described the gardens in 1929:

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There are several paths, but all are left as nature intended, with their soft carpets of pine needles. The main path winds up a gentle incline, following the rise of the land, and on each side thick undergrowth of all the native shrubs of Florida, particularly berries for the birds. Shrubs by thousands from every part of the State, as well as trees, have been transplanted there....

For a quarter of a mile the path winds gently, with here and there a vista to the east, giving a foretaste to the view awaiting the visitor at the top.

There you come out suddenly upon a hollowed piece of land, and a deep, sun-glinting pool, with essentially tropical banks fringed by palmettos, the live oak, with its gray-hanging moss, the creeping and climbing jessamine flower.

After skirting the woodland pool you emerge from the forest upon an immense plateau, with a superb view, on the east miles and miles of orange, lime and grapefruit orchards. To the west a great view of pine forests, lakes peeping out through a gently undulating country--hills like New England hills--a panorama of 50 miles extending almost to the Gulf of Mexico. (Rabbette 1929)

In 1956, twenty-seven years after the sanctuary opened, a five-page report on the status of the sanctuary was prepared in collaboration by Olmsted Brothers and William Lyman Phillips. Phillips, a landscape architect, was the local representative for the Olmsted Brothers at Mountain Lake and was in charge of plantings at the Mountain Lake Sanctuary. He later opened his own firm in North Miami. Their report provides an excellent description of the gardens as originally designed and as they appeared in 1956:

The scale of the original development was small and intimate, exactly such as would have been appropriate to residence grounds. It was applied to this place because the ground had advantages of topography and space not available at Mr. Bok's residence. Its separation alone was advantageous. Mr. Bok called it a Sanctuary for Humans and Birds. It was to be a place for withdrawal, for contemplation, reflection and spiritual refreshment through contact with Nature, Nature refined and embellished to some extent, but still wilder and freer than would have been appropriate or possible at his residence.

Whether the decision to build a Carillon Tower was accompanied by the intention to open the Sanctuary completely to public visitation is immaterial; that intention was expressed by the time the Tower neared completion, and it was recognized in the design of the Tower setting, both in the treatment of its immediate surroundings and by the enlargement of the Sanctuary lands to accommodate crowds and to forestall the encroachment of developments undesirable in view of such use. The Tower was isolated by a moat, the rounding top of Iron Mountain was converted into a plateau on which a classic grove of Live Oaks was planted. A new pond was made on the northerly axis of the Tower, connecting with the earlier pond, forming a reflecting pool. Inasmuch as access to the Sanctuary by the public could be had only to the east, a path was made leading downhill on that side; and after a certain delay, a parking place was arranged at the foot of this path... Plantings were made to unite the original masses with the Tower setting, which extended downhill to the East, swinging to the South at the foot of the walk to conceal the houses of employees erected at the foot of the easterly slope. [They now serve as a Visitor Center and Administration Building.]

The layout thus briefly described was firmly established by 1931 and has persisted to this day [1956] without change in any essential feature. It comprises a portion designed for the use and enjoyment of a few people at a time, and a portion designed for the use and enjoyment of many people at a time, the entire area being

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finally dedicated to the latter.... In the original layout the dominant characteristic was contrast between closed and open scenery; in the enlargement the field of such contrast was merely extended and enhanced by the addition of more closed units -- the reflection view, the Resurrection Garden -- and of more open passages -- the Tower Grove and the panoramic views to east, south and west.

The Tower however, once erected, immediately dominated the composition.... The Tower has the fame, the carillon concerts are what one has to attend. Yet the Sanctuary as a whole is still valid in the concept of its founder. It is the part of the world that he left more beautiful than he found it. Regardless of motives by which people are drawn there, the Sanctuary, once entered, affects the senses of the visitor gratefully, creates a poetic mood, induces feelings of reverence, stirs the mind to rapt admiration. Here voices are hushed as in a church, and decency for the moment takes possession of the vulgar. A more striking example of the power of beauty could hardly be found, better proof that here beauty exists could not be asked for. (Olmsted Brothers and Phillips 1956:2-5)

BOK SINGING TOWER

The Bok Singing Tower was designed in 1926 by an award-winning architect from Philadelphia, Milton B. Medary. Bok requested that Medary create a Tower as beautiful as that at Mechlin, Belgium, but adapted to the "gentler and warmer climate of Florida" (Bok 1929:4). No other specifications were given to him. This majestic 205 foot high marble and coquina carillon tower serves as the visual centerpiece of the gardens and houses one of the world's great carillons. Described by Bok as "America's Taj Mahal," the tower "is a blend of superb lines and colors set off with brass, iron, marble, ceramic, and stone artwork" (Johnston 1990). This visual effect is "heightened by the reflection pool directly in front of it, a beautiful view of the Tower apparently lying quietly on the surface of the water" (Bok 1929b:12).

After six months of sketching, Medary and Bok were satisfied with a design for "the most beautiful tower in the world" as Bok requested (Illustrations 3 & 4). Construction began in January 1927 and was completed by February 1929.

Designed with a combination of Gothic and Art Deco elements this unique structure must be viewed not only as a piece of architecture, but as a fine collection of artistic disciplines: stone sculpture, wrought-ironwork, brass repousee and ceramic faience. All were created by major American artists of the early 20th century, masters in their own fields. These include marble sculpture by Lee Lawrie, ironwork and brass entrance doors by Samuel Yellin and polychrome ceramic tile faience by J. H. Dulles Allen of the Enfield Pottery and Tile Works near Philadelphia. The firm of Horace H. Burrell and Son, also from Philadelphia, constructed the tower.

The tower base, square in plan with slight central salients (projections), measures 51 feet wide and rises up 150 feet. At this point the plan becomes octagonal and continues up an additional 55 feet, culminating at the top with a width of 37 feet. Tall narrow buttresses extend above the salients at thirds of each wall corresponding to the corners of the octagon above and topped with carved figures of herons (Illustrations 5 & 6).

The massive weight of the tower, 5,500 tons, rests on a foundation composed of 160 reinforced concrete piles sunk into the ground, varying in depth from 13 feet to 24 feet, capped by a concrete covering mat two feet, six inches thick (Bok 1929a:4-5).

The tower's structural steel frame is first sheathed with brick (four feet, four inches thick at the base) and then a decorative outer layer of marble and coquina stone (Photos 5, 6, 7, & 8). This blend of marble and coquina "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" (Bok 1929a:5). Southern

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materials were used: pink "Etowah" and gray "Creole" marble were quarried in Tate, Georgia, by the Georgia Marble Company and tan coquina stone was excavated at National Gardens north of Daytona Beach, Florida (Bok 1929a:5). Gray marble was used exclusively at the base; above this the pink marble, set in a random ashlar pattern, is used for each buttress, at windows and as decorative bands surrounding the tower. Coquina stone, also set in a random ashlar pattern, fills the wall surfaces in between.

The tower was designed to house the carillon and was never intended for public access. The exterior, therefore, serves as a decorative public art exhibit of Florida's flora and fauna, the elaborate sculpture designed by Lee Lawrie. The detailed work was carried out by 26 expert carvers working over a year (Bok 1929b:12). Bok describes the exterior in *America's Taj Mahal*: "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" (Bok 1929a:5) (Illustrations 7 & 8).

Just above the gray marble base, large pierced marble window grilles depicting a young man feeding birds on the east side and watering plants on the west side, light the first floor Founder's Room. Above this, at 32 feet, lies the first frieze sculpted around the tower, depicting Florida wildlife. Included are pelicans, herons, flamingos, cranes, geese and swans. This level is accessible from the interior by heavy wooden doors painted red centrally located on each side. At 130 feet, on each of the four sides, is a lancet window with a grille composed of richly colored faience (glazed tile) depicting undersea life, such as fish, seahorses and jellyfish (Photo 9). The lower half opens onto a small three-sided balcony with a solid marble balustrade. Directly above these are large square polychrome faience grilles depicting Adam and Eve and the serpent on the north and south sides and landlife on the east and west sides. The lower portions open onto a balcony, one on each side, with wrought iron balustrades. As one looks up, the colorful faience grilles present the development of life in light, flower and fauna. "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," four corner finials flanked by doves carrying oak and laurel branches (Bok 1929a:5). This is 150 feet up, where the plan changes to an octagon. Here also start the eight largest grilles, each 35 feet high, which enclose the bell chamber. Depicting cascades of trees and flowers in two different designs, these lancet-shaped grilles have evenly distributed spaces to allow the sound of the carillon to flow freely from the tower in all directions. These faience grilles, four showing herons and smaller birds in a moss-draped deciduous tree and four showing birds and baboons in an evergreen tree, "represent imagination and fancy, or, if you will, art, imagery, and man's aspiration" (Allen 1929:203). The crown of the tower consists of eight sculpted figures of cock and hen herons with their nests and young. These are joined by a sculpted marble screen of palms and roses. The date of completion is inscribed in the east wall, just below the large first level window: "MCMXXVII, M B MEDARY, ARCHITECT."

A large sundial, created by Lawrie, occupies the lower south side of the tower (Photo 10). It was designed by Medary to seal a large opening used to admit the bells and the steel frame to which they were bolted. (Once inside, the bells were then hoisted up to the top of the Tower by an electric crane also designed by Medary.) The sundial, a block of marble 7 feet 4 inches by 9 feet 4 inches and several inches thick, was installed on October 26, 1928, as the Tower neared completion. It is an erect declining dial which means that it stands at an exact right angle to the earth's surface. The gnomon, which indicates sun time by casting a shadow on the dial face, is a bronze rod near the top, protruding downward and at an angle pointing toward the North Star. It is supported by a bronze snake, an ancient symbol for time. Radiating from its base are long lines pointing to Roman numerals marking the hours, located along each side and bottom of the rectangular face; shorter lines indicate the half-hour marks. Between these are carved recesses of various lengths to mark the ten-minute intervals. A small projection on the gnomon's shadow marks the time of year on curved lines marked on the face of the dial. These relate to the months, each of which is represented by a traditional zodiac figure carved around the perimeter of the dial. The Roman numerals and signs of the zodiac were inlaid with gold leaf. A correction table

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is carved into the marble at the base of the dial to convert sun time to eastern standard time. Carved below the dial face is the following dedication: "This singing tower with its adjacent sanctuary was dedicated and presented for visitation to the American people by Calvin Coolidge President of the United States February the first nineteen hundred and twenty-nine." Above the face is carved "latitude 27° 56'10" Longitude 81° 35', declination four degrees, twenty minutes east."

Samuel Yellin's exquisite talents are seen in the great brass entrance door and in the detailed ironwork of the two entrance gates to the tower, the railing leading across the moat to the tower, and the stairs and railings inside the first floor private room of the tower (Photos 11, 12, 13, & 14). The large arched entrance door on the north, over twelve feet high, consists of thirty hand-wrought panels depicting the creation of life as told in the book of Genesis. The delicate wrought iron work throughout is simple yet imaginative, with scrolls and stylized flowers and birds. Bok described in his May 1929 article: "the impression of ironwork becomes overpowering in its lacelike beauty" (Bok 1929b:12).

The interior was not designed to be accessed by the general public. Seven functional levels inside contain the Founder's Room, mechanical equipment, two large water tanks, a maintenance and repair shop for the tower, the Anton Brees Carillon Library, the carillonneur's office, a practice clavier and the carillon bells.

At the base of the tower is the Founder's Room, created as a private study for Edward Bok (Photos 13 & 14). The large brass door on the north leads into this room which features Gothic arches, 35 feet high, composed of pink Etowah marble and coquina rock. Two large windows facing east and west feature pierced marble grilles cut from solid blocks of white Georgia marble. These are six inches thick at the maximum and thin enough in some areas to be translucent. The south wall contains a large fireplace and mantel, sculpted from pink Etowah marble by Lee Lawrie. Inscribed above the mantel is: "Make your world a bit better or more beautiful because you have lived in it," words of wisdom imparted by Bok's grandmother. At the top is a carving depicting the state of Florida, showing the Singing Tower, St. Augustine, Palm Beach, Tallahassee, an alligator, palm tree and flamingo. In the Atlantic Ocean is a Spanish galleon, while in the Gulf is carved a figure of the wind and a compass star. At the top, the sun rises over hills and at the bottom, Neptune rides by on horses in the sea. Elaborate wrought iron pieces throughout this room, chandeliers, lamps, candelabra, fireplace fittings, and stairway, were crafted by Samuel Yellin. The detailed stairway, in the northwest corner, leads to an upper level from where an inner stairway continues up to the top of the Tower. A small elevator placed in the southeast corner, provides an alternate method for reaching the upper levels. Heavy Gothic style furniture and the colorful glazed tile floor add to the Old World ambience of this room (Bok 1929a).

The third level (the Founder's room encompasses two levels) contains two large 30,000 gallon water tanks which were used for many years to store water pumped from Mountain Lake to irrigate the gardens. Since wells now supply the needed water, the tanks are now used for dry storage (Stephenson 1990).

In the early 1970s the fourth level was created for use as a maintenance and repair shop for the tower and carillon. The newer fifth level is used for the Anton Brees Carillon Library, established in 1976. A practice clavier (keyboard) is located in a small space created off the stairway, halfway between the fifth and sixth levels. The sixth level houses the carillonneur's office, renovated in the 1970s.

The top and seventh level comprises the upper third portion of the tower. Here, a bell chamber 40 feet tall by 35 feet in diameter houses the carillon and its bronze bells (Photo 15). The bells are bolted to a special steel frame, made in England by the bell founders. Set in four rows, the lightest bells are at the top. A small room located inside the bell chamber houses the clavier. It

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is reached only by stairs and is heavily insulated from the sound of the bells directly overhead (Stephenson 1990).

The carillon, considered to be one of the finest in the world in musical quality and design, today consists of 57 bronze bells and a mechanical keyboard designed and first installed in 1928 by the internationally known firm of John Taylor & Company of Loughborough, England. The bells were cast using an alloy of best selected copper and English block tin, taking a year to cast and tune. The original carillon consisted of 61 bells, with 48 tones, the top 13 tones duplicated. After three months of playing, some of the duplicates were disconnected, leaving 53 working bells. In 1987 four new bells were ordered and installed, providing a total of 57 bells today. They produce almost five octaves in range. The largest bell, the Bourdon, weighs almost twelve tons (23,400 pounds) and the smallest, 16 pounds (originally the smallest was 11 pounds). The total weight of the bells is 123,477 pounds. When installed, it was one of the three largest carillons in the United States, today it is the fifth largest based on total weight (Stephenson 1990; Rice 1930:34; Wescott 1970).

The Bourdon bell traditionally carries an inscription. This one has the dedication of the carillon and the names of those who helped create the tower and sanctuary: "This carillon is a tribute of affection from Edward William Bok to his grandparents: lovers of beauty, nineteen hundred and twenty-six. The tower was designed by Milton B. Medary, the landscape gardening by Frederick Law Olmsted, the sculpture by Lee Lawrie, the carillon was made by John Taylor and Company, the ironwork by Samuel Yellin, the marble from the Tate Quarries, the faience by J. H. Dulles Allen, the tower was built by Horace H. Burrell and Son."

Major restoration of the tower was undertaken in 1967 and 1969. Since 1928, technical advances made by John Taylor & Company led to the restoration of the bells in 1967 when the upper 24 treble note bells were recast in increased weights. In 1987 four new bells were ordered and installed. New practice and main claviers were purchased from John Taylor & Company to accommodate the extended range of tones.

OTHER CONTRIBUTING RESOURCES

A number of functional structures and aesthetic features were built circa 1929 to enhance the public use of the Mountain Lake Sanctuary. The existing site plan presented in Illustration 9 locates each contributing and non-contributing structure, numbered as follows:

The one-story Garden Cafe building (#1) serves as a cafe and gift shop, located at the parking lot and entrance to the sanctuary (Photo 16). It was built in the 1930s by the Mountain Lake Corporation and operated by them as a souvenir and refreshment shop. It was acquired by Bok Tower Gardens in 1983 and is now operated by their staff. The concrete block walls are finished with stucco on the exterior, the floor is concrete slab-on-grade, and the roof is wood frame with new asphalt shingle roofing. Wood shed-roofed additions to the rear were built recently for gift shop storage and kitchen support facilities.

A separate wooden storage shed (#2) lies to the east and a wooden pump room (chlorinator) to the south.

West of the Garden Cafe lies the Visitor Center (#3) (Photo 17). This one-story frame vernacular "Cracker House," typical throughout Florida, was built in 1919 as a residence, using "heart of pine." The building rests on a pier foundation, exterior walls are sheathed with board and batten siding, and the roof with asphalt shingles. It was later converted to a Visitor Center with small gallery spaces. A small concrete block addition was built in 1986 for a fireproof audio-visual viewing room.

The Administration Building (#4), located south of the Visitor Center, was built circa 1929 for the resident grounds-keeper (Photo 18). This small one-story plus basement wood frame

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residence features a stuccoed exterior finish, wood flooring and wood casement windows. It was later modified for office use.

The Maintenance Office Building (#5) originally housed the entire professional staff when the Sanctuary first opened in 1929. It now houses the maintenance office. This building features wood frame walls with stuccoed exterior finish, concrete slab-on-grade floor, wood roof structure with asphalt shingles, and aluminum windows. Located just west of the parking lot along one of the entrance paths, it is concealed from public view by dense vegetation.

East of the Maintenance Office Building lies a long rectangular concrete block structure facing the west side of the parking lot. This is the Main Restrooms Building (#6) built circa 1928 and labeled "Toilet Women" on the July 1930 Olmsted Brothers plan (Photo 19). Today it serves as the main public toilets for the entire garden, with entrances at the north and south ends. This building has a concrete slab-on-grade floor, a slightly pitched wood framed shed roof with new asphalt roof shingles and aluminum windows.

North of the Main Restrooms Building lies a small rectangular Wood Frame Storage Structure (#7), with an entrance porch facing south (Photo 20). Labeled "Toilet Men" on the July 1930 Olmsted Brothers plan, it was built circa 1929 with heart of pine board and batten. It now serves as storage space.

The East Rain Shelter (#8) was designed by the Olmsted Brothers firm and built east of the Tower (Photo 21). It is octagonal in plan with coquina rock pillars, a brick and concrete floor, and a copper roof. It is open on all sides. Free-standing wooden benches are placed between the pillars.

Edward W. Bok's gravesite (#9), marked by a simple flat grey marble stone, lies north of the tower, between the brass entrance door and the surrounding moat. Inscribed only are his name and the dates of his birth and death. Prior to his death on January 9, 1930, only eleven months after the Tower's dedication, Bok requested that he be buried within the beauty spot he had created. Early photographs of the tower show this area outlined with stones.

The Private Island Shed (#10) was built circa 1928 as a rest facility for Edward Bok. Bok spent hours on his private island, located in the Tower Reflection Pool, enjoying the view of the Tower. This tiny wood frame structure with a copper roof is now used for tool storage.

Located north of the reflection pool is the Exedra (#11), a gift from the Mountian Lake Corporation presented during the construction of the tower (Photo 22). Used in ancient Greece and Rome, this Greek name describes a semi-circular place for conversation. It is a low marble monument with a circular coral (Key Largo stone) and limestone floor and semicircular marble seating areas. A small central pool is fed by a fountain. This marks the high point of Iron Mountain and looks out over the hills to the west, described as Sunset Overlook. The nearby geodesic marker records this as the highest point measured in peninsular Florida, 298 feet above sea level (a previous report of 324 feet comes from an earlier incorrect survey) (BTG "Visitor Map & Guide;" Hilberry 1990; Stephenson 1990).

The North Rain Shelter (#12) was designed by the Olmsted Brothers firm and is built north of Exedra, the Tower and the reflection pool (Photo 23). This one is similar to the East Rain Shelter but is larger and rectangular in plan. Accessed from the south, it is built with coquina rock pillars, a brick and concrete floor, and a low hipped roof with copper roofing. Free-standing wooden benches are placed between the pillars.

A Small Restroom Building (#13) lies along the Pine Ridge Trail near the "Window by the Pond" (Photo 24). Built of concrete block or structural clay tile circa 1928 this building features a stuccoed exterior finish, concrete slab-on-grade floor, and wood roof structure with copper

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roofing. Originally housing both men's and women's toilets for the north end of the garden, it now contains one unisex toilet and maintenance tool storage.

Pinewood House and Garden (#25) was built between 1930 and 1932 for Charles Austin Buck, vice-president of Bethlehem Steel Co. in Pennsylvania (Photos 29, 30 & 31). At that time it was affectionately called "El Retiro" and was occupied several weeks during the winter as a vacation retreat, hence its name in Spanish. It was later owned by two other families before the American Foundation, Incorporated (now Bok Tower Gardens Foundation, Inc.) purchased the property in 1970. Most of the original furniture and furnishings have remained with the house. Listed in the National Register of Historic Places in December 1985, it is considered to be one of the finest examples of the Mediterranean Revival style, complete with original landscaping and furnishings, found in Florida.

Although not originally created as part of the Mountain Lake Sanctuary, the house and garden are considered contributing resources for this National Historic Landmark nomination based on its overall design, proximity to the property, date of construction and representation of an outstanding Mountain Lake Colony residence. The Pinewood property is adjacent to the Mountain Lake Sanctuary property and was designed soon after the Sanctuary and Tower were dedicated. William Lyman Phillips, local representative of the Olmsted Brothers and executor of the design for the Mountain Lake Sanctuary, laid out the general plan for the lot, siting the house prior to the involvement of the architect.

By June 1929, Phillips had prepared a general plan and letter for C. A. Buck to review. These focused on the layout and location of the house in relation to distant and near views; access; and landscaping -- including the "southerly side . . . where the adjoining property belongs to the Sanctuary and will be maintained in a park-like condition . . . it would be logical not to express any definite boundary but to adopt a merging treatment" (Phillips 1929). Numerous formal and informal garden features were created to accentuate the vistas. These included a grotto, colorful glazed ceramic frog fountain, walled moongate garden, woodland paths, allees, open lawns, a pond and a number of large clay oil pots known as "tinajones." A paved terrace was created at the upper, east, side of the house, accessed from the living room and library. This was a popular outdoor gathering space for the Buck family, where Mr. Buck often entertained other Mountain Lake residents and visitors such as Anton Brees, the Singing Tower carillonneur. Family home movies taken in the 1930s continuously feature views of the Singing Tower looming above the trees as seen from the garden. This view was later blocked for many years by the growth of vegetation, but has recently been restored, along with the restoration of the historic garden in 1991.

Charles R. Wait, an architect who previously worked with the Olmsted Brothers firm and designed the Mountain Lake Colony House, was recommended by Phillips. Wait designed this 14,000 square foot rambling residence in the Mediterranean Revival style, focusing on the prominent vistas of the site which were enhanced by the landscape architect (Illustrations 10 & 11). This two-story plus basement residence is constructed of structural clay tile with a stuccoed exterior finish. The gabled roof is clad with clay tile. Stucco, cast concrete, stone, tile and wrought iron provide functional and decorative details throughout.

Today, Bok Tower Gardens uses the house for meetings, lectures, concerts, and guest accommodations. The house and garden are open to the public for tours led by Bok Tower Gardens docents.

NON-CONTRIBUTING RESOURCES

Additional contemporary utilitarian structures have been constructed to meet specific needs at the Mountain Lake Sanctuary. These are described as follows, keyed into the existing site plan presented as Illustration 9:

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The Plant Nursery and Greenhouse lie south of the administration building. Built in 1987, the Greenhouse (#14) is a lightweight galvanized steel structure with a replaceable roof made of plastic shade screen and translucent membrane. Plastic shade screen is used on the side walls; a sliding screen door is located at each end wall. The floor is gravel except for the northern-most bay which has a concrete slab-on-grade floor and is used for greenhouse supply storage.

An extremely lightweight wood frame Shade Area structure (#15) with shade screen roof and partial sidewalls, also built in 1987, lies to the southwest.

Two small pump houses lie west of the plant nursery and greenhouse. Pump House No. 1 (#16) is a small painted concrete block structure set into the hillside. It serves two large pressurized water storage tanks, located underground in the hillside, which provide irrigation water for all parts of Mountain Lake Sanctuary.

Pump House No. 2 (#17), located closer to the greenhouse, is a small painted concrete block structure with a metal roof and concrete slab-on-grade floor. Attached is a wooden storage shed.

Immediately north of the Maintenance Office Building, described earlier, lies a contemporary Maintenance Barn (#18). This large wood frame open shed structure has a slightly pitched roof with corrugated metal roofing, open wire mesh side walls, and a dirt floor. It is used for grounds maintenance vehicle and tool storage as well as a woodworking shop. A small enclosed wood frame building, attached to the north side, houses the building repair office and work area.

North of this, and the path, lies a small contemporary Fertilizer Shed (#19), a wood pre-fabricated structure.

An Information Booth (#20) is located at the top of the mountain near the east entrance gate to the Tower (Photo 25). This very small brick and wood structure houses an attendant who provides visitors with information and directions and serves as a security checkpoint for the Tower. Constructed in the 1950s, it features a three-sided bay on the south and a gable roof.

A small wooden tool storage shed (#21) lies immediately behind the information booth.

West of the reflection pool, north of the Tower, is a short evergreen allee leading to a stone Japanese Lantern (#22) (Photo 26). This memorial lantern was a gift from Usaburo Tsujita of Tokyo, who worked as an attendant in the Bok home in Merion, Pennsylvania from 1922 to 1925. Tsuda, as he was called by the Bok family, was in America to learn English and the craft of shoemaking. After returning to Japan he remained in touch with the Bok family until the outbreak of World War II. Tsuda retained his deep appreciation of Edward Bok and his ideal of universal peace and brotherhood of man. After the war, Tsuda gave many speeches about his American friend, expressing Bok's ideals and the need to create understanding between the two countries. He also commissioned the creation of this nine-foot tall sculpted stone lantern as a memorial to Bok, complete with six doves of peace. He requested that it stand in sight of Edward Bok's grave, so that it could "be my living spirit and serve Mr. Bok forever at his side." Originally placed near the information booth on July 22, 1955, plant and tree growth encroached on the lantern. It was later relocated to its present site, still oriented toward Bok's grave, with the advice of a Japanese landscape architect (BTG "Visitor Map & Guide;" Stephenson 1990).

The Education Center (#23) is located west of the Tower, partly down hill, at the end of the service road surrounding the hill (Photo 27). The north section was built circa 1960 and the south section in 1969. It is a painted concrete block building set on a concrete slab-on-grade foundation with a flat wood roof and aluminum windows. This structure was designed and built without the involvement or consent of the Olmsted Brothers firm. Although it does not visually impact the historic setting of the sanctuary and tower, the building was not designed nor sited in a sympathetic manner with the overall garden plan (Hilberry 1990).

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The "Window By The Pond" (#24) is a square one-room wood structure built in 1965, designed by Elizabeth Komarek, an internationally known naturalist (Photo 28). It features cypress board and batten exterior siding, a low hipped roof with overhangs and asphalt shingles, and a dirt over concrete floor. Inside is a small interpretive exhibit, seating and a large window over-looking the fresh-water pond where visitors can rest and quietly observe the birds and other wildlife.

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties: Nationally: X
Statewide: ___ Locally: ___

Applicable National Register Criteria: A ___ B X C X D ___

Criteria Considerations (Exceptions): A ___ B ___ C ___ D ___ E ___ F ___ G ___

NHL Criteria: 2 & 4

NHL Theme(s): XVI. Architecture
XVII. Landscape Architecture
XXXI. Social and Humanitarian Movements

Areas of Significance: Architecture
Art
Landscape Architecture
Social History

Period(s) of Significance: 1927-1942

Significant Dates: 1929

Significant Person(s): Edward William Bok
Milton B. Medary
Frederick Law Olmsted, Jr.

Cultural Affiliation: N/A

Architect/Builder: Milton B. Medary, Architect
Frederick Law Olmstead, Landcape Architect
Horace H. Burrell, Builder

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.**SUMMARY**

Edward Bok's Mountain Lake Sanctuary and Singing Tower were created as the ultimate gift he could present to the people of America, his adopted land. A native of the Netherlands, Bok immigrated to the United States with his family at age six. He achieved national significance as editor of *The Ladies' Home Journal*. He was also a Pulitzer Prize winning author, local and national civic leader and philanthropist. His most famous accomplishment, however, is the Mountain Lake Sanctuary and Singing Tower, now known as Bok Tower Gardens. This site is visited by almost 200,000 American and foreign guests annually (1990 Annual BTG Report). The Sanctuary and Tower were dedicated, on Bok's behalf, for visitation by the American people by President Calvin Coolidge on February 1, 1929. This achievement represents a culmination of Bok's extensive philanthropic endeavours--a special gift and example given to the American people thanking them for the numerous opportunities made available to him, a Dutch immigrant, in the United States.

This site has already been determined significant as listed in the *National Register of Historic Places* for its architecture, landscape architecture, music and conservation. National Register Criteria B and C qualify this site for listing. Criterion B relates to a property associated with the lives of persons significant in our past, in this case Edward William Bok. Criterion C relates to a property which 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.

National significance relates to similar National Historic Landmark Criteria: Two and Four. Criterion Two applies to a property associated importantly with the lives of persons nationally significant in the history of the United States, again Edward Bok in Theme XXXI, Social and Humanitarian Movements. Criterion Four applies to a property that embodies the distinguishing characteristics of an architectural type specimen that represents a significant, distinctive and exceptional entity. This coincides with the National Historic Landmark Theme XVI, Architecture, subtheme Gothic Revival, and Landscape Architecture, Theme XVIII.

The Sanctuary and Tower symbolize Bok's concern for World Peace and Beauty, themes which are interwoven throughout his concept for creating this gift, the overall design including landscape and architecture, and in the small details. The dove, a symbol of peace, recurs in many styles and materials throughout the tower and gardens (Stephenson 1990).

The site also serves as an immigrant's unique homage to his adopted land, in memory of his Dutch grandparents, combining elements of the Old and New Worlds. The Sanctuary and Tower also served as the embodiment of Bok's desire to carry out his grandmother's precept: "Make you the world a bit better or more beautiful because you have lived in it," words she spoke to a boy of six as he left his native Holland for the new land of America.

The Mountain Lake Sanctuary and Singing Tower must be viewed as a whole, including the gardens designed by Frederick Law Olmsted, Jr.; the Gothic Revival/Art Deco carillon tower designed by Milton B. Medary, AIA; and the carillon bells built by the English firm of John Taylor & Co. In addition, the tower was created as a multi-disciplinary piece of art, featuring the best artists and craftsmen of the time: the stone sculpture on the face of the tower was designed and executed by Lee Lawrie; the intricate wrought ironwork and brass entrance door were designed and fabricated by Samuel Yellin; the polychrome faience (glazed tile) grilles were designed and created by J. H. Dulles Allen of the Enfield Pottery and Tile Works; and the overall construction was administered by Horace H. Burrell, a Philadelphia general contractor. Many of these craftsmen have since become nationally famous for their exceptional quality of work; several had previously collaborated on projects such as the Washington Memorial Chapel at

Valley Forge, Pennsylvania. The artists wrote about their contribution to the Tower in books, magazines and newspapers signifying their pride in their work at Mountain Lake. Numerous photographs of the construction process were taken by the contractor. The extensive documentation has been invaluable, all of which is located in the Bok Tower Gardens archives.

EDWARD W. BOK - BACKGROUND, PHILOSOPHY, ACHIEVEMENTS

Born October 9, 1863 at Den Helder, Netherlands, Edward William Bok immigrated with his parents to the United States at age six. Three weeks later he celebrated his seventh birthday in Brooklyn, New York. Bok held several positions in famous New York publishing houses and started his own magazine, *Brooklyn Magazine*, before he became editor of *The Ladies Home Journal* on October 20, 1889. Seven years later, on October 22, 1896, he married Mary Louise Curtis. They had two sons: William Curtis Bok born September 7, 1897 and Cary William Bok born January 25, 1905.

Bok, as editor of *The Ladies' Home Journal*, guided America's households into the 20th century as they evolved from a society characterized by agriculture and home made production to an industrial consumer culture. It became the first national publication to exceed one million subscribers. *The Ladies' Home Journal* provided the guidelines, standards, norms and creative ideas for this gradually developing new way of life of the broadening middle class.

Under Bok's guidance, *The Ladies' Home Journal* became the most successful publication in the mass circulation magazine field and was the pace setter for the industry. The *Journal* became the primary force in the development of middle-class culture in America. It became the major expression of the nation's conscience in promoting a general awareness of national "needs." (Caldwell 1984:58)

The following programs, advocated by *The Ladies' Home Journal* were part of Bok's editorial strategy to make the magazine a household necessity (Krabbendam 1992). He championed social causes such as public sex education, prenatal education, better sanitation, childcare and public health. He also promoted education (with scholarships); education and appreciation of music, art and literature; and the history of the United States, explaining to women how the government operates and what it is meant to be an American. Bok championed better architecture for small houses, including the associated gardens and interior decoration, printing examples of both good and bad taste in the magazine. He also expounded upon the beautification of cities and landscapes, especially areas of natural beauty such as Niagara Falls and the Grand Canyon, including conservation. Bok encouraged Woman's Clubs to take on civic interests. Promoting honest advertising, Bok attacked patent medicines.

As an author, Bok published numerous books: *Successward* (1890), *Before He is Twenty* (1894), *The Young Man in Business* (1900), *Her Brother's Letters* (1906), *The Edward Bok Books of Self-Knowledge* (five volumes, 1912), *Why I Believe in Poverty* (1915), *The Americanization of Edward Bok* (1920), *A Man From Maine* (1923), *Two Persons* (1923), and *Twice Thirty* (1925). He received the 1921 Pulitzer Prize for his autobiography, *The Americanization of Edward Bok*.

Locally, in Philadelphia, Bok founded and promoted numerous civic organizations such as: The Child Federation of Philadelphia (1911); The Merion Civic Association (1913); the Philadelphia Belgian Relief Commission (1917).

During World War I, in 1917 and 1918, Bok participated in numerous local (Philadelphia, Pennsylvania) and several national war effort activities, including the Y.M.C.A. War Work Council. On an international level, Bok visited the battlefronts in France as a guest of the British Government in the fall of 1918. This reinforced his conviction that Europe and America should closely cooperate in world affairs, encouraging world peace (Krabbendam 1992).

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Bok also served as an emblem of success, rising from an unknown poor immigrant to a wealthy internationally respected and influential figure. He was always associated with other figures of national and international significance such as presidents, authors, artists and ministers. Some of these friends and acquaintances included: Henry Ward Beecher, Cyrus Curtis, Ralph Waldo Emerson, Eugene Field, Ulysses S. Grant, Benjamin Harrison, Rutherford B. Hayes, Rudyard Kipling, Henry W. Longfellow, Theodore Roosevelt, General W. T. Sherman, Mark Twain. Starting as a young boy, Bok collected autographed letters of famous Americans.

In September 1919, at age 56, Edward Bok retired after 30 years as editor of *The Ladies' Home Journal* to devote himself to serving others. His continued philanthropic endeavours included several local Philadelphia programs: The Philadelphia Award (1921), The Philadelphia Forum (1921), the Citizen's Award (1922) and the Philadelphia Commission (1926). Professional and scholastic achievements were recognized by the creation of the Harvard Advertising Awards (1923), the Woodrow Wilson Professorship of Literature at Princeton University (1926), and the Woodrow Wilson Chair in Government at Williams College (1929).

In 1923 Bok created the American Peace Award which provided \$100,000 for the best practicable plan by which the United States might cooperate with other nations to achieve and preserve the peace of the world.

The American Foundation, Incorporated, a non-profit organization, was established in 1925 by Edward Bok to coordinate his charitable interests. One of the first foundations created, it has held a long and distinguished position in American philanthropy, for which it was named: "first in support of world peace following World War I; next, in analyzing America's needs in medical research; and [later], as an advocate for criminal justice reform and study" (AFI 1986:1). The headquarters, originally located in Philadelphia, were moved to Lake Wales, Florida in 1980 when the Board committed the Foundation's entire resources to the development and support of the Sanctuary. A year later, the name Mountain Lake Sanctuary and Singing Tower was changed to Bok Tower Gardens. It was not until 1987, however, that the name The American Foundation, Incorporated was changed to The Bok Tower Gardens Foundation, Inc.

On January 9, 1930, less than a year after the Sanctuary and Tower were dedicated, Edward William Bok died at Lake Wales, within sight of the Tower. He had prepared his last resting place at the foot of his beloved Tower.

Bok's elder son, Curtis, Judge of the Supreme Court of Pennsylvania, wrote in 1961: "Each day as I grow older, the more convinced I am that the Florida establishment is the greatest idea my father ever had, the most lasting and the most significant" (Curtis Bok quoted by Stephenson 1990:17).

His grandson, Dr. Derek C. Bok, president of Harvard University, delivered the Mountain Lake Sanctuary's fiftieth anniversary speech on February 1, 1979. He described Edward Bok's philosophy:

He was not an academic scholar building complex theories to account for each detail. He was a publicist. He believed in moving people--lots of people--and so he preached the simple message that he felt the country and its people needed in order to keep moving forward so that we could eventually solve our problems....

...he knew that without faith, without optimism, without a belief in the good of others, without a love of country, there could be no trust, no willingness to sacrifice for others, no hope for the future, no respect for authority--and ultimately no possibility of social betterment and reform.... [He had] faith in the individual and in the ability of each human being to make positive contributions, for he knew that once we lose faith in our power, as individuals, to make a difference, all hope of progress will inevitably come to a halt. In the end, it is this faith in human

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beings, this unshakable conviction in the responsibility that each of us bears toward our fellow man, that gives the real meaning to our celebration.

This tower, this sanctuary, this beauty that millions have enjoyed over the years, are not only important in themselves. They are Edward Bok's way of saying the work of one man can make a difference to enhance the lives of others. (Bok 1979)

Hans Krabbendam, a Ph.D. candidate who is working on a biography of Edward W. Bok as his dissertation for the University of Leiden in the Netherlands, has summed up the significance of the Mountain Lake Sanctuary and Singing Tower as a symbol for Edward W. Bok's life:

Immigration was an uprooting experience for the Bok family: their involuntary move to the United States meant a change from comfort and respectability in Den Helder to poverty and obscurity in Brooklyn. After the death of Edward's father in 1881, the 18-year old Edward assumed the responsibility for the family. Edward took his paternal grandparents, who also had to start a new life on a rough Dutch island, as his role model. He worked hard in the publishing field and regained the social status his family had lost.

The closing decade of the nineteenth century was a time of depressing uncertainty. Amidst mass immigration, tough labor conflicts, powerful big business, economic crises, political tensions, and the first symptoms of imperialism, the editor Edward Bok coached the middle class family into a new era. He was convinced that he spoke for the vast middle class of Americans, the many positive responses he received on his activities and publications confirmed that feeling.

In his places of residence (Merion, Pennsylvania and Camden, Maine) Bok encouraged gardening as an instrument of harmonizing society. This effect remained local until the Sanctuary expressed his ideas to a national audience. By building the Tower and Sanctuary he also established the link with his family's past, which acted as a prime example for his message. He emphasized its importance by hiring the best available executors of his ideas to construct a place of beauty and rest.

In the year of Bok's death, 1930, the governor of Florida declared Bok's birthday, October 9, to be the day to celebrate the contributions of immigrants to America. He could not find a better example than Edward W. Bok and his Singing Tower to portray the immigrants' success and service to his adoptive country through Old World virtues. (Krabbendam 1992)

Edward Bok's other residences and place of employment are briefly described as follows to show that the Mountain Lake Sanctuary and Singing Tower best exemplifies his life and achievements.

The Bok family lived in at least ten different two- and three-story brownstone apartment buildings in Brooklyn, New York between 1870 and 1889, moving almost every other year. The houses have been preserved, privately owned, as part of a historic brownstone district. Since these residences were early in Bok's life, the family never lived in one house for more than four years and always rented only one floor, these houses can not be considered to be representative of Edward Bok's life (Krabbendam 1992).

Edward Bok's home in Merion, Pennsylvania, a suburb of Philadelphia, was built at the turn of the century. Located at the corner of N. Highland and Merion Road, it was named "Swastika," as suggested by Bok's friend, Rudyard Kipling. This geometric figure, with counterclockwise facing arms, was a good symbol used in the Old World and in America since prehistoric times, signifying good luck and long life. (It is different from the bad symbol, with clockwise facing arms, later used as the official emblem of the Nazi party.) The house remains in existence today,

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under private ownership. The first floor is maintained in its original condition. The Lower Merion Historical Society has very little information on the house (Krabbendam 1992; Bok 1920:153-154; Random House 1969:1326).

The Curtis Building in Philadelphia housed the offices of *The Ladies' Home Journal*. Commissioned in 1908 by Bok's father-in-law Cyrus Curtis, it faces Independence Square. Now called the Curtis Center, the building has been renovated in recent years. Although the office once occupied by Edward Bok remains intact, it has been occupied by many other editors since him and the building actually stands as a tribute to Cyrus Curtis, the publisher and owner of the magazine.

Bok's summer home, called "Nimaha," is in Camden, Maine. From the beginning of the century until Bok's death in 1930 the Bok family spent part of their summer vacation, usually the month of August, in this house. It is next door to "Lyndenwood," the summer residence of Cyrus Curtis, Bok's father-in-law and employer. The family sold "Nimaha" several years ago to another family. Since the house was only seasonally occupied it is not representative of Bok's life and achievements (Krabbendam 1992).

Bok's winter home, "Valentino," was designed by Charles R. Wait and completed in 1922 at Mountain Lake Colony. He had a second residence built next door in 1927. They were also seasonal residences and do not represent Bok's life and achievements. Neither one of these is adjacent to the Sanctuary and both are privately owned today.

MOUNTAIN LAKE SANCTUARY & BOK SINGING TOWER - HISTORY AND REASONS FOR CREATING

Edward Bok founded Mountain Lake Sanctuary in 1923, just one year after he established his winter residence at Mountain Lake Colony near Lake Wales, Florida. Located in central Florida, Mountain Lake Colony, a planned residential winter resort, was developed by Fred Ruth beginning in 1914. It was based in part on his childhood neighborhood, Roland Park, in Baltimore, Maryland. Roland Park, a planned residential community started in the 1890s, incorporated landscape and construction restrictions for a unified neighborhood. Ruth requested the services of Frederick Law Olmsted, Jr., landscape architect and planner for Roland Park, to lay out a plan for the Mountain Lake Colony (Illustration 12). This new development, encompassing over 2,800 acres by 1919, featured winding roads, a meandering golf course, large lake and acres of citrus groves in the background.

While Bok awaited construction of his house, named "Valentino," in 1922, he enjoyed long walks each afternoon, often visiting the top of nearby Iron Mountain from where he could view the sunsets over Buck Lake. Bok described his feelings in his book *Two Persons*:

And as his mind lingered on the exhaustion of the birds [migrating twice a year between South America and the West Indies and the climes of the north], he thought, too, of the humans who exhaust themselves with the affairs of the winter for rest from the clatter of the cities and the strife of the mart. And then as there burst upon him in the western sky one of those sensationally miraculous sunsets in all its wondrous glory which only the tropics can produce; a ball of the red of the ruby hung in a turquoise sky with a foreground of deepest green from the forests of pine.

And as the paler moon rose in the eastern sky and the two orbs greeted each other and filled the valley beneath with a light as of heaven, there came to his memory those simple lines... written by John Burroughs [an American naturalist (1837-1921)]... "I come here to find myself; it is so easy to get lost in the world." And in the gentle quietude of the setting sun

the mountain became a sanctuary for pent-up humans of the earth and for the tired little singers of the sky. (Bok 1923)

Bok mentioned to Fred Ruth, developer of Mountain Lake Colony, that it would be a pity if the summit and its ridge were ever occupied by houses. He told Ruth that he would like to purchase 25 acres of the summit. He would then engage Frederick Law Olmsted, Jr. to convert the acreage into a beautiful park or sanctuary for the pleasure of everyone at Mountain Lake. Ruth agreed to this proposal (Caldwell 1984:59).

By 1925 Bok decided to add a carillon tower to the sanctuary. He was inspired not only by the "Singing Towers" of his native Holland, but also by the newly installed carillon at the Park Avenue Baptist Church in New York. After receiving Ruth's approval again, Bok selected Milton B. Medary as the architect for the tower. Title to the Sanctuary was also vested in The American Foundation, Incorporated that year.

Medary and Bok then pushed on to assemble a group of artists of national reputation to design and execute the tile, stone and wrought iron decoration for the tower which was to be constructed by Horace H. Burrell who headed Burrell and Son, a firm of national prominence. (Caldwell 1984:62)

In preparation for President Coolidge's dedication speech for the Tower on February 1, 1929, Bok penned his four reasons for creating the Mountain Lake Sanctuary and Singing Tower. First, "as a place of quiet and repose for the electrically-driven people of America." Second, they were "erected and laid out solely and singly to express the gospel of beauty: to open our eyes and awaken our senses to the beautiful." Third, to show that the American man of wealth is not selfish with his money, rather "there is no country in the world in which so large a number of men are so generous with their wealth or more inclined to give such large parts of it to the public for the purpose of beautification or helpfulness to others." And fourth, the Singing Tower was built to "accustom the American public to a new form of music, new to America. In the older countries like the Netherlands, Belgium, France and England, the carillon has been a fixed institution for hundreds of years" where they go back to the 14th century (Bok 1929c).

Another reason was his desire to express his "appreciation and gratitude to the American people for their kindness and generosity - extended without limit" (Bok 1929b:205). It serves as an immigrant's unique homage to his adopted land, in memory of his Dutch grandparents, combining elements of the Old and New Worlds.

Themes of beauty and peace are found throughout the Sanctuary and Tower. President Coolidge's dedication address on February 1, 1929 proclaimed the Mountain Lake Sanctuary and Singing Tower could inspire an "appreciation and understanding of the beautiful in nature and in art as they are here combined" (Coolidge 1929).

Bok said of Frederick Law Olmsted, Jr. and Milton B. Medary: "I could not have obtained two men more thoroughly fitted to give me what I wanted to present to the American people for visitation... a spot which would reach out in its beauty through the architecture of the tower, through the music of the carillon, to the people and fill their souls with the quiet, the repose, the influence of the beautiful, as they could see and enjoy in these gardens and through this tower" (Bok 1923).

MOUNTAIN LAKE SANCTUARY (GARDENS) - LANDSCAPE ARCHITECTURE, FREDERICK LAW OLMSTED, JR., CONSERVATION

Frederick Law Olmsted, Jr. (1870-1957) was for many years America's foremost landscape architect, as talented as his father was. Although his landscapes may be seen all over America, Mountain Lake Sanctuary "is one of his few public gardens and possibly his best preserved. The walks meander just as he chose them to, and the green hammock-like growth, which occurs so

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rapidly in Florida's sunshine, burgeons in the way he hoped it would. His firm, Olmsted Brothers, guided the Gardens for half of [its] sixty year history, and Olmsted's original plans still exist (Bok 1929a:1989 preface).

His father, Frederick Law Olmsted, Sr., brought public recognition to the field of landscape architecture in 1857 when he was appointed Superintendent of Central Park, New York. Under the name Olmsted, Vaux and Co., he presented the prize-winning "Greensward" plan for Central Park. Both father and son dramatically changed the profession of landscape architecture in the United States with their brilliance and fervent dedication to their work.

After graduating from Harvard University in 1894, Olmsted, Jr. worked with his father, his step-brother John C. and Charles Eliot in the firm of Olmsted, Olmsted and Eliot. Olmsted, Sr. retired and Charles Eliot died, leaving the two brothers to work jointly in 1897, renaming their firm Olmsted Brothers in 1898. By the early 1900s theirs was "by far the largest landscape architecture firm in the United States" (American Council of Learned Societies 1980:485; Hudak 1955).

Olmsted, Jr.'s national commissions were far reaching, including private and public projects throughout the United States. He was appointed landscape architect for the Metropolitan Park Commission in Boston (1898-1920), Roland Park in Baltimore, Maryland (1902-1917), Forest Hills Gardens on Long Island, Palos Verdes Estates on the coast of California (1922), and Mountain Lake in Lake Wales, Florida (1914). These involved not only landscape design but also city and residential community planning.

In Washington, D.C. he served on the Senate Park Commission (1902) to "restore and develop the century-old plans of L'Enfant for Washington and to fit them to the conditions of today" (Whiting and Phillips 1958:146). He was later a member of the Commission of Fine Arts (1910-1918) and the National Capital Park and Planning Commission (1926-1932). Through these positions, and as an independent advisor, he influenced the physical growth and design of most of Washington, D.C., possibly more so than any other person. His projects included the White House grounds, Lafayette Park, the Jefferson Memorial, the Washington Monument Gardens, the National Arboretum, parts of Rock Creek Park and the National Zoo (Whiting and Phillips 1958; *Who Was Who in America* 1960:652; American Council of Learned Societies 1980:485).

To promote "the conservation of the irreparable scenic and recre-ational values of our country's historic and natural resources," Olmsted, Jr. helped form the Congressional Act of 1916 which established the National Park Service (Whiting and Phillips 1958:149).

Edward Clark Whiting and William Lyman Phillips, landscape architects who worked with the Olmsted Brothers firm described Frederick Law Olmsted, Jr. as very enthusiastic about each project, often forgetting everything else around him as he set out to arrive at the best possible solution (Whiting and Phillips 1958). As described in a March 1929 editorial in *The Mentor*, the Mountain Lake Sanctuary served to be Olmsted's chance to express himself artistically in full without obstructions nor owner limitations. Bok requested that Olmsted prepare plans for a nature sanctuary on the property he purchased at Iron Mountain. He wanted it to be the "most beautiful spot in America," the finest and best that Olmsted could do with the land.

For six years he labored. The Sanctuary became part of himself. He loved it as if it were his own, and, let alone, he gave complete and ardent expression to his talents. The Sanctuary became a thing of loveliness: a spot of rare beauty. (Moffat 1929)

Whiting and Phillips continued to describe Frederick Law Olmsted, Jr. as follows:

The excellence of his work was displayed not alone in a rightness of conception but in the completeness and perfection of detail. He understood that any whole is made up of parts, and that a defective part contributes some defectiveness to the whole. For this reason he was attentive to all of those elements in our environment that combine in the visual effect, to other sensory pleasures, and to convenience and safety. He could not, therefore, be limited to any narrow concept of his profession, but saw it as a synthesis of several disciplines--of architecture, engineering, horticulture, forestry, the fine arts, or whatever might apply to the problems with which he concerned himself--to be applied humanistically, with a clear realization of law and custom. He was a generalist, akin however modestly to Leonardo, living in a period of intensifying specialization which tended to confine the landscape architect to an ever narrowing field. The trend of the times may have run counter to his aspirations, yet he set a standard of dignity and social usefulness for his profession higher than any previously defined, or perhaps imagined. (Whiting and Phillips 1958:150)

The Mountain Lake Sanctuary and Singing Tower served as an example of this synthesis of disciplines, including architecture, engineering, sculpture, horticulture, and music, among others.

From a conservation standpoint, an interest shared by Bok and Olmsted, the Sanctuary provides shelter for birds and animals to roam undisturbed in their natural habitat. "It is a protected haven for two federally listed species of endangered plants and for rare birds and animals" (Bok 1929a:1989 preface). The Endangered Plant Program was started in 1985, fulfilling Bok's interest in conserving rare and threatened animals and plants. It is "one of the first in the world to attempt fully-representative genetic collections of rare species" (*The Bok Tower Gardens Newsletter*, September 1990:3). Thirty-seven species of endangered plants of Florida, many from the Lake Wales Ridge, are now growing in the Gardens or are held as seed. These are part of a National Collection which has been established by 25 botanical gardens across the United States (Shaw 1992).

BOK TOWER - ARCHITECTURE, SCULPTURE, METALWORK, ETC.

"Both the carillon and the architecture of the singing towers of Europe reflect their national history in tradition and material. Both these forces have contributed to our Singing Tower" (Nornabell 1929:4). Both materials and sculptural motifs relate to Florida. Coquina rock was excavated near Daytona Beach, a material used by the Spaniards as early as the 1600s for construction of the Castillo San Marcos in Saint Augustine, a National Historic Landmark. Florida floral and fauna motifs are used in the sculpture throughout the tower. The detailed description of the tower in Section 7 included significance of these elements. Here will be described the significance of the people responsible for creating this masterpiece.

Milton Bennett Medary (1874-1929), the second nationally known artist to be associated with the creation of Mountain Lake Sanctuary and Tower, was a 1929 AIA Gold Medal recipient. Bok requested that Medary design a Singing Tower as beautiful as possible. Materials and craftsmanship were to be chosen with beauty as their "raison d'être" (Medary 1929:199).

Medary was the descendant of Jacob Madery who immigrated from Holland to Philadelphia in 1739. He studied architecture at the University of Pennsylvania, graduating in 1891. He then worked as a draftsman for three years in the office of Frank Miles Day prior to opening a firm with Richard L. Field as Field & Medary (1895-1905). He practiced alone between 1905 and 1910, at that time he joined the firm of Zantzinger, Borie & Medary, where he worked until his death in 1929 (*The National Cyclopaedia of American Biography* 1967:424; *Who Was Who in America* 1943:826; Withey and Withey 1970).

The years 1925-1933 represented a period when many American architects were breaking away from the Beaux-Arts classicism of the early 20th century and leading toward a new eclecticism

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displaying romantic imagery. This wide-ranging eclecticism "appealed to emotions through the use of transformed historical motifs" (Wilson 1984:47). Medary's fondness of Gothic architecture is evident in many of his projects. One of his most famous earlier works is the 1905 Gothic style Washington Memorial Chapel at Valley Forge, Pennsylvania, complete with carillon and tower (Withey and Withey 1970; Springer 1976).

Other well-known architectural works include: the Indianapolis public library, the Foulke and Henry dormitories at Princeton University, the Philadelphia Divinity School, the Pennsylvania Athletic Club, the Fidelity Mutual Life Insurance Co. building in Philadelphia, the Art Club and the Rittenhouse Club in Philadelphia, the Cosmos Club in Washington, D.C. and hospital buildings in Philadelphia and Bryn Mawr. Medary was working on the design for the Justice Department Building in Washington, D.C. when he died in August 1929.

During World War I Medary was appointed Chairman of the U.S. Housing Corporation. He later served on the National Commission of Fine Arts (1922), the National Capital Park and Planning Commission (1926, along with Olmsted), and the Board of Architectural Consultants of the U.S. Treasury Department solving problems relating to the development and improvement of Washington, D.C.

The Bok Singing Tower at Mountain Lake signified the culmination of Medary's career as stated in both the *The AIA Gold Medal* and the *Dictionary of American Biography*:

Medary completed his career with the Bok Singing Tower in Florida, a 205-foot-tall carillon in the Gothic idiom, whose ornament bears the unmistakable imprint of the Arts Decoratifs exposition in Paris. Edward Bok, the patron of the tower, was one of the most significant promoters of the arts-and-crafts [movement] in the United States, through his editorship of *The Ladies' Home Journal*. (Wilson 1984:51)

The culminating work of his career is the carillon tower designed for Edward [W.] Bok at Mountain Lake, Fla., on which he spent infinite time and patience.... The resulting structure, so individual in conception, in service, and in isolation, will stand apart during the generations as a memorial to the donor and to the designers. (*Dictionary of American Biography* 1933:489)

"The relative freedom from the academic dogma of the Ecole des Beaux-Arts... gave [architects] a breadth of approach that produced such designs as... Medary's Bok Singing Tower" (Wilson 1984:59).

Shortly before his death on August 7, 1929, Medary was awarded the AIA Gold Medal, "the highest honor the American Institute of Architects can bestow in recognition of distinguished service to the program" given to the most eminent and important architectural figures in the world. "The seminal buildings of the past century have been created by the recipients of the AIA Gold Medal" (Wilson 1984:2-3). Medary was recognized for his ability to "translate abstract and difficult ideas into tangible form" (Wilson 1984:4).

Lee Lawrie (1877-1963), the third nationally known artist who joined in the creation of the Sanctuary and Tower, specialized in Art Deco architectural sculpture. Born in Rixdorf, Germany, Lawrie moved to the United States while still an infant. He began work in 1891 for Richard Henry Park, a Chicago sculptor, where he made some pieces for the 1893 World's Columbian Exposition. In 1894 he went to New York City and gained experience under Augustus Saint-Gaudens.

Some of his well-known works in New York City are: the figure of Atlas in Rockefeller Center (1931), Church of St. Vincent, St. Thomas Church (1906-1915), RCA Building entrance, and the

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Metropolitan Museum of Art. Lawrie also worked on the tower of the Nebraska State Capitol, designed by Bertram G. Goodhue between 1920 and 1932, now a National Historic Landmark.

The *Dictionary of American Art* describes his work:

Lawrie's aim was both to decorate a building and to characterize the purpose for which it was built. Since his work was often to be viewed at a distance, it was created in a broad style of simplified and cubic volumes, uncluttered outlines, and minimal detail. Many pieces are in the Art Deco manner, especially those done in the 1920s and 1930s. (Baigell 1982:205)

For the Mountain Lake Singing Tower, Lawrie prepared models for each piece of sculpture. These were in turn carved by at least 14 expert carvers and sculptors, including his son, Lee Lawrie, Jr. They were supervised by Lawrie's assistant, Robert C. Wakeman.

Samuel Yellin (1885-1940), the fourth nationally recognized artist who collaborated on the Sanctuary and Tower, called himself a blacksmith but was an artist with any type of metal. A native of Galicia, Poland, Yellin studied art in Europe. "By the age of 17 he was a master craftsman, extremely capable with brass, copper and nickel. But iron, worked by hand, had become almost an obsession" (Harrington 1982:68).

Yellin moved to Philadelphia in 1906 and studied metal work at the School of Industrial Arts of the Pennsylvania Museum. He soon was placed in charge of the forge and later became an instructor in wrought-iron work. He set up his own shop in 1909 and employed a group of craftsmen, eventually numbering over 200. Yellin became a naturalized citizen in 1924 and received the Philadelphia Civic Award, founded by Edward Bok, in 1925.

Yellin specialized in Renaissance-styled iron sculpture and design, and was "credited with [the] revival of good design and craftsmanship in metal work in America" (*Who Was Who in America* 1943:1389). The bulk of his work, created in the 1920s and 1930s, "reflected the contemporary trends toward 'modern' expression in architecture as well as in its decorative accompaniments" (American Council of Learned Societies 1958:742).

To many, however, the most marked characteristic of his work was his insistence upon the honest craft quality of his medium, an insistence which was not easy to maintain in the face of continually expanding mechanical fabricating processes which were having their effect upon all forms of structural and industrial design. His faith in the decorative iron designer as a sculptor rather than a machinist gave heart and direction to his many followers, although there were those who found his work more reminiscent of the Renaissance than of the "International" school which was coming into fashion. (American Council of Learned Societies 1958:742)

Some of his metalwork can be found at: the Federal Reserve Bank in New York City, the Harkness Memorial Quadrangle and Sterling Memorial Library at Yale University, the McKinlock Memorial at Northwestern University, the Packard Building in Philadelphia, the Hall of Fame at the New York University, the W. K. Vanderbilt residence on Long Island, Washington's National Cathedral (which Yellin considered his most important commission), St. John the Divine in New York City, the Grace Cathedral in San Francisco, the University of Pittsburg, and the Memorial Chapel at Valley Forge (designed by Milton B. Medary, AIA in 1905). Other projects in Florida included the courthouse in Sarasota. Yellin received numerous awards, lectured, and contributed to art journals, magazines and the *Encyclopedia Britannica* (*Who Was Who in America* 1943:1389).

Yellin's studio and workshop on Arch Street, in West Philadelphia is being nominated as a National Historic Landmark. Yellin built this "Spanish-style atelier, including room for his

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dream of a museum and library, as well as a high-ceilinged medieval office" in 1920, "an elegant establishment that was a far cry from his first forge" (Harrington 1982:70).

J. H. Dulles Allen (1879-1938) was president and chief designer at the Enfield Pottery and Tile Works, Inc. in Enfield, Pennsylvania. His tile and terracotta work can be seen in the Pan American Union patio and annex and the Justice Department floors, both in Washington, D.C. Polychrome tile grilles are found at the Folger Shakespeare Library, in the same city.

The polychrome faience grilles for the Mountain Lake Singing Tower were specially designed by architect Medary to fill the eight 35-foot-high lancet openings surrounding the bell chamber. They required 60 to 70 percent in free open spaces to allow the sound waves from the bells to pass over the Sanctuary and surrounding countryside. The design was to appear light, airy and whimsical, without visible vertical or horizontal members. To support the weight of the tiles and to withstand potential wind forces a cast-iron frame was made for each grille. The polychrome ceramic tile facing was set in cement in the front of the frame; the bounding edges of iron were then covered with gold leaf. The design and execution of the grilles, including a color study, was done by the Enfield Pottery and Tile Works (Allen 1929:203).

Due to the unusual character of the grilles, the Metropolitan Museum of Art requested a sample for display in the International Exhibition of Ceramic Art. It was also displayed at the Philadelphia Museum of Art (Allen 1929).

Horace H. Burrell (1873-1945), a well-respected Philadelphia general contractor, began his career as an architectural draftsman in the office of Frank Miles Day, where Medary had served his apprentice time. Burrell and his son, Edward S., were responsible for many noteworthy buildings in that city as well as the Valley Forge Memorial Chapel (designed by Milton B. Medary, AIA in 1905).

Richard Henle served as the contractor's field director for the Singing Tower. Vincent de Benedetto was the master mason (Medary 1929).

BOK SINGING TOWER - CARILLON AND CARILLONNEURS

As Edward Bok described the tower in handwritten notes for President Coolidge's dedication address, he said "we should regard this Singing Tower not as an example of beautiful architecture with bells placed in it. Technically, that is what it is. But when the bells play, the one unites with the other, and the whole becomes a Singing Tower: hence the name borrowed from the Dutch (Bok 1929c).

"Singing Tower" is the traditional name for a carillon tower in the Low Countries of Europe. Since early Medieval days "watch towers were erected from which sentinels could see the flooding of the dykes or the coming of invaders" (Bok 1929a:5). Horns were first used to summon the inhabitants, but were gradually replaced by bells. When clocks were added to the towers the bells were struck to mark the passing hours. Eventually more bells were added and then chimes to mark quarter hours and to enhance the hourly toll. Through the succeeding centuries more bells were added until the 17 century when the carillon evolved (Bok 1929a; Nornabell 1929:3). Although the Bok Singing Tower does not contain a mechanical clock, a sundial is located near the bottom of the south side (appropriate for Florida's sunny climate) and recorded carillon selections are played on the hour and half-hour each day.

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 height... you will also lose the idea of the tower as just a building, or of

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the bells as bells. Instead you will feel the whole unit alive, a wonderful singing force, the noblest expression of democratic music, a true Singing Tower. (Bok 1929a:6)

Carillons, described as "grand pianos of the sky", are

comprised of at least twenty-three bells of traditional shape, perfectly tuned to the chromatic scale--that is, it embraces notes that correspond to both white and black keys on a piano, so that varied effects of harmony may be realized.... The standard carillon clavier [keyboard] consists of two rows of levers, the upper row usually for the black notes, the lower for the white. These are not only grasped and pushed downward, ...but must sometimes be punched or thumped with a closed fist, with some fancy footwork on the pedal board at the same time. (Springer 1976:181)

A chime, however, "consists of fewer bells, usually tuned to the diatonic scale, encompassing all of the white keys and therefore precluding the harmonics possible on a carillon" (Springer 1976:181). The clavier for a chime consists of levers which are grasped and pushed downward.

The Bok Singing Tower carillon was the 30th installed, and one of the three largest in weight, in the United States. At the time, with a total of 185 in the entire world, it was "the largest and heaviest in the world ever cast in a single order," seeking international status (Bok 1929c). Today, it is the fifth largest, by weight, in the United States and North America (Wescott 1970). It is "reputedly the world's most beautiful carillon" (Springer 1976:187). It is also "the most ideally conceived Singing Tower in the United States" (Rice 1930:277).

Daniel Robins, a famous Chicago carillonneur, stated in 1965:

The Mountain Lake Sanctuary provides the most sympathetic setting for a carillon of any instrument which I have played here or in Europe, and I think it entirely possible that it is the best setting which remains to an instrument anywhere. The Sanctuary's freedom from traffic noise and other ambient noise, industrial air pollution, and the spaciousness of its listening area make this carillon the most important survivor from that group of instruments which introduced the carillon in this country. The encroachment of buildings and noise on the settings of other distinguished American instruments has greatly reduced their musical effectiveness leaving the Bok carillon the only one of the instruments installed at that time which can be heard under circumstances similar to those in which its donor heard it. What Mr. Bok intended as a sanctuary for wildlife has become less than forty years later a sanctuary for the carillon as well. (Robins 1965)

The carillon was first introduced to the United States at Notre Dame University in 1856. Only five existed in this country by 1915, but this soon changed in 1922 which marked the start of the modern carillon in America. The Taylor Bell Foundry of Loughborough, England installed a 23-bell carillon at the Portuguese Church of Our Lady of Good Voyage in Gloucester, Massachusetts in 1922. This was followed two years later by a carillon made by Gillett and Johnson of Croydon, England for Saint Stephen's Episcopal Church in Cohasset, Massachusetts. These two English firms were taking the lead in producing perfectly tuned carillon bells (Springer 1976:182). The John Taylor & Company bell foundry celebrated its quincentennial in 1870 (Nornabell 1929).

In 1924 John D. Rockefeller, Jr. was determined to build a carillon in New York greater than the largest in Europe, dedicated in memory of his mother, Laura Spelman Rockefeller. He ordered a carillon with 53 bells (the largest in Europe had 51) for the Park Avenue Baptist Church. Soon after, the congregation moved to Riverside Church where the size of the carillon was increased to 74 bells, making it the largest in the world for many years (Springer 1976:185). The Park

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Avenue Baptist Church carillon inspired Bok, and in turn Fred Ruth, to construct a carillon at the Mountain Lake Sanctuary (Caldwell 1984:61).

It took 15 months for the John Taylor & Company bell foundry to make the bells for the Mountain Lake Singing Tower. They were "tuned on the Taylor 'True Harmonic System,' giving them a remarkable sweetness and purity of tone" (Springer 1976:188). These tones were approved by the Belgian carillonneur, Jef Denyn, the Polish-American pianist, Josef Hofmann, and the English composer, Harold Craxton (Price 1983:229).

The carillon's steel frame and bells were shipped from England on the S.S. *Wildwood* on August 21, 1928. After arriving in Jacksonville, the bells were transported to Lake Wales by railroad on September 14 (Photo 32). From there they were hoisted by enormous cranes onto trucks for their journey to Mountain Lake. The bells were carried into the tower through a large opening near the base on the south side. Afterwards, the hole was sealed with a large marble sundial. A crane, incorporated into the top of the tower, hoisted each bell up to the bell chamber on the seventh level, 138 feet up. "Within four weeks each bell hung suspended in its permanent place, the conclusion of the work being heard by each workman striking a bell and producing a jangle nerve-racking to the adjoining countryside" (Bok 1929b:12).

The carillon, to be played correctly, "requires a bell master of musical education and years of experience with bells" according to Bok's May 1929 article. "In presenting his singing tower to the American public, Bok implanted something of the Old World in the adopted land that had given him stature and wealth, so it was eminently fitting that he call upon a carillonneur of the Old World to make the bells truly sing. His choice was Anton Brees, who shared rank with Kamiel LeFever as the foremost carillonneurs in the world at that time" (Springer 1976:187).

Both LeFever and Brees, highly respected Belgian campanologists, were brought to America to demonstrate the Flemish style of carillon playing so much admired on the continent (Springer 1976:182). Kamiel LeFever, who had studied under Jef Denyn in Mechlin, Belgium, came to play at Saint Stephen's Episcopal Church in Cohasset. He later presided over the Riverside Church carillon in New York City.

Anton Brees, of Antwerp, Belgium, studied under his father, Gustaf Brees, bellmaster for 56 years at Antwerp's 14th century cathedral. After World War I, at age 17, Anton gave his first recital at the Cathedral. His "reputation for artistic playing and virtuosity spread rapidly through the Low Counties. In 1923 he was invited to give recitals on the great War Memorial Carillon at Loughborough, England" (Morrison 1967).

In the spring of 1924, Anton Brees first visited the United States, giving recitals in Alabama, Massachusetts and New Jersey. He went to Africa in 1925 and opened the Capetown carillon in the presence of the Prince of Wales. That same year he was named carillonneur [by John Rockefeller] at the Park Avenue Baptist Church, New York City, where he presided over the Laura Spelman Rockefeller memorial carillon. In the next few years he dedicated many well-known carillons in various parts of the country. (Morrison 1967)

Bok "lured Rockefeller's Anton Brees... away from the Park Avenue Baptist Church to become carillonneur at the new Mountain Lake tower" (Caldwell 1984:63). He played the first recital there in December 1928 and brought with him "the Old World concept of the bells as a folk instrument" (Springer 1976:187). For many years, Brees also played the carillon at Duke University in Durham, North Carolina during the summer months. Brees served as resident carillonneur at Mountain Lake for almost 40 years from December 1928 until his death on March 6, 1967.

Milford H. Myhre, another renowned carillonneur, succeeded Brees at the Bok Singing Tower on January 1, 1968. Myhre studied under Ronald Barnes at Lincoln, Nebraska and then with Staf

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Nees at the Royal Carillon School in Mechlin, Belgium and informally with Percival Price at the University of Michigan. He is a past president (1971-73) of the Guild of Carillonneurs in North America, an honorary member of the Guild of Carillonneurs of France and a founding officer of the World Carillon Federation for which he served as president for 10 years. He regularly plays guest recitals throughout the world (Caldwell 1981).

Myhre, the second of only two carillonneurs at Mountain Lake, continues to play live carillon recitals four afternoons a week from December 1 through April 30 and from late June through Labor Day. Recorded recitals, also by Myhre, are played at the same times on all other days. Recorded selections are also played on the hour and half-hour each day.

The annual International Carillon Festival was established at the Mountain Lake Sanctuary (Bok Tower Gardens) in 1985. Visiting campinologists, moonlight recitals and other special programs are offered periodically during the summer and winter seasons.

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- 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.
- Recorded by Historic American Buildings Survey: # _____
- Recorded by Historic American Engineering Record: # _____

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other (Specify Repository): Bok Tower Gardens archives

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10. GEOGRAPHICAL DATA

Acreage of Property: 130.43 acres

UTM References: Zone Northing Easting

A	17	3090560	443680
B	17	3090140	443900
C	17	3089940	443720
D	17	3089570	442940
E	17	3090560	442730

Verbal Boundary Description:

The boundary is a line which runs along the outsides of the outermost constituent lots described by the list entitled "Land Comprising Bok Tower Gardens, Iron Mountain, Lake Wales, Florida," dated April 1988 and included herein as Exhibit 1. The boundary is shown generally by the crosshatched lines in Illustration 2.

Boundary Justification:

This property comprises the Mountain Lake Sanctuary as listed in the National Register of Historic Places in 1973 and includes the original Sanctuary and its associated buildings (including the Bok Singing Tower), the Pine Ridge Nature Preserve, and Pinewood House and Garden. All of these are integral to the overall sanctuary plan in existence today, as started by Edward Bok in 1923.

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11. FORM PREPARED BY

Name/Title: Rebecca Spain Schwarz,
Historic Preservation and Architectural Consultant

Org.:

Street/#: 2727 13th Street, North

City/Town: St. Petersburg

State: Florida

ZIP: 33704

Telephone: (813) 823-0491

Date: October 9, 1992

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LIST OF ILLUSTRATIONS

1. Map of the Sanctuary at Mountain Lake, Florida.
Olmsted Brothers, July 1930
2. Bok Tower Gardens (Existing Plan, 1992).
3. Sketch of Bok Singing Tower.
4. North Elevation of Bok Singing Tower.
Milton B. Medary, 1929.
5. Plan of Carillon Tower, M. B. Medary, 1927.
6. Carillon Tower Section, Elevation and Plans.
M. B. Medary, 1927.
7. Drawings of sculptures and grilles on North and East facades of Tower. Christine E. Nikdel,
1990.
8. Drawings of sculptures and grilles on South and West facades of Tower. Christine E. Nikdel,
1990.
9. Bok Tower Gardens, location of structures, base map prepared by John Hilberry & Associates,
Inc., Architects, 1991
10. Pinewood House, First Floor.
Rebecca Spain Schwarz, 1989.
11. Pinewood House, Second Floor.
Rebecca Spain Schwarz, 1989.
12. 1915 Olmsted Plan for Mountain Lake Colony, Revised to show Bok Tower Gardens, Pinewood
and Valentino.

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LIST OF PHOTOGRAPHS

1. Mountain Lake Sanctuary
2. Polk County, Florida
3. Rebecca Spain Schwarz
4. September 1992
5. Bok Tower Gardens
6. North Walk, looking south toward Tower
7. 1 of 32

The information for items 2 and 5 is the same for the following photographs:

1. Mountain Lake Sanctuary
3. Unknown (BTG)
4. Unknown
6. Looking west toward Tower
7. 2 of 32

1. Mountain Lake Sanctuary
3. Unknown (BTG)
4. Unknown
6. Live Oak Grove south of Tower, looking southwest
7. 3 of 32

1. Bok Singing Tower
3. Unknown (BTG)
4. Unknown
6. North elevation, from north end of Reflection Pool
7. 4 of 32

1. Bok Singing Tower
3. Horace Burrell
4. July 5, 1927
6. Tower under construction, south elevation, looking north
7. 5 of 32

1. Bok Singing Tower
3. Horace Burrell
4. Summer 1927
6. Tower under construction, north elevation, looking south
7. 6 of 32

1. Bok Singing Tower
3. Van Natta Studio
4. 1927-28
6. Tower under construction, south elevation, looking north
7. 7 of 32

1. Bok Singing Tower
3. Van Natta Studio
4. 1927-28
6. Tower under construction, north elevation, looking south
7. 8 of 32

1. Bok Singing Tower - polychrome grille

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3. Horace Burrell (?)
 4. 1927-28
 6. Raising polychrome grille for placement in Tower
 7. 9 of 32
-
1. Bok Singing Tower
 3. Rebecca Spain Schwarz
 4. September 1992
 6. Sundial on south elevation, looking northeast
 7. 10 of 32
-
1. Bok Singing Tower - Brass Door
 3. Unknown (BTG)
 4. Unknown
 6. Brass entrance door on north side of Tower
 7. 11 of 32
-
1. Bok Singing Tower and moat
 3. Rebecca Spain Schwarz
 4. September 1992
 6. Entrance gates and bridge over moat, looking southeast
 7. 12 of 32
-
1. Bok Singing Tower
 3. Van Natta Studio
 4. 1929
 6. Interior, Founder's Room, north elevation
 7. 13 of 32
-
1. Bok Singing Tower
 3. Van Natta Studio (?)
 4. 1929 (?)
 6. Interior, Founder's Room, south elevation
 7. 14 of 32
-
1. Bok Singing Tower
 3. Unknown (BTG)
 4. Unknown
 6. Carillon bells
 7. 15 of 32
-
1. Garden Cafe
 3. Rebecca Spain Schwarz
 4. September 1992
 6. Northwest corner, looking southeast
 7. 16 of 32
-
1. Visitor Center
 3. Rebecca Spain Schwarz
 4. September 1992
 6. East elevation, looking southwest
 7. 17 of 32

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1. Administration Building
 3. Rebecca Spain Schwarz
 4. September 1992
 6. East elevation
 7. 18 of 32
-
1. Main Restroom Building
 3. Rebecca Spain Schwarz
 4. September 1992
 6. East elevation
 7. 19 of 32
-
1. Wood Frame Storage Structure
 3. Rebecca Spain Schwarz
 4. September 1992
 6. South end, looking northwest
 7. 20 of 32
-
1. East Rain Shelter
 3. Rebecca Spain Schwarz
 4. September 1992
 6. North side, looking southeast
 7. 21 of 32
-
1. Exedra
 3. Rebecca Spain Schwarz
 4. September 1992
 6. Looking east from west side
 7. 22 of 32
-
1. North Rain Shelter
 3. Rebecca Spain Schwarz
 4. September 1992
 6. South elevation, looking north
 7. 23 of 32
-
1. Small Restroom Building
 3. Rebecca Spain Schwarz
 4. September 1992
 6. Northeast elevation
 7. 24 of 32
-
1. Information Booth
 3. Rebecca Spain Schwarz
 4. September 1992
 6. South corner, looking north
 7. 25 of 32
-
1. Japanese Landern
 3. Rebecca Spain Schwarz
 4. September 1992
 6. Looking northwest from alley
 7. 26 of 32

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1. Education Center
3. Rebecca Spain Schwarz
4. September 1992
6. Southwest corner, looking northeast
7. 27 of 32

1. "Window By The Pond"
3. Rebecca Spain Schwarz
4. September 1992
6. South corner, looking north
7. 28 of 32

1. Pinewood House and Garden
3. C. A. Buck family
4. 1930s
6. East facade and gardens, looking northwest
7. 29 of 32

1. Pinewood House and Garden
3. C. A. Buck family
4. 1930s
6. East terrace, south end of east facade, looking northwest
7. 30 of 32

1. Pinewood House and Garden
3. C. A. Buck family
4. 1930s
6. North and west facades, moongate garden, looking southeast
7. 31 of 32

1. Carillon Bells
3. Unknown
4. September 1928
6. Four largest bells arriving by train into Lake Wales
7. 32 of 32

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Contributing Resources:

Tower

- 1 Garden Cafe
- 2 Wooden Storage Shed
- 3 Visitor Center
- 4 Administration Building
- 5 Maintenance Office Building
- 6 Main Restrooms Building
- 7 Wood Frame Storage Structure
- 8 East Rain Shelter
- 9 Edward W. Bok's Gravesite
- 10 Private Island Shed
- 11 Exedra
- 12 North Rain Shelter
- 13 Small Restroom Building
- 25 Pinewood House and Garden

Non-contributing Resources:

- 14 Greenhouse
- 15 Shade Area
- 16 Pump House No. 1
- 17 Pump House No. 2
- 18 Maintenance Barn
- 19 Fertilizer Shed
- 20 Information Booth
- 21 Wooden Tool Storage Shed
- 22 Japanese Lantern
- 23 Education Center
- 24 "Window By The Pond"