

Bush

A FINISHED HOUSE

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THE event so long anticipated has at last arrived. We can now throw open the gates and invite our friends to see houses and premises in which workmen are not swarming nor the sound of artisans echoing nor the grounds disturbed by heaps of mortar and bricks and lime and piles of builders' rubbish, and garden walls that have been restored and from which signs of neglect for twenty years have been wiped away, — in short, we are now able to report a finished house.

Entering by the accustomed gate of Fortuny 5, we see on the left the large fountain basin fifteen feet in diameter, with cement floor and heavy cast-iron bowl, with central fountain two stories high, all of which, by a generous gift of Miss Borden, has been completely repaired and thoroughly painted afresh.

On the right-hand side as we pass under the bower of grape-vines over the door of the porter's lodge, and walk up to the porch of No. 5, it will be noticed that the young ivy vines are beginning to cover the face of the garden wall. The grass that partially succumbed to the heats of summer has been revived by the autumn rains, and, though the flowers are scarce at this season of the year, the plants are robust and giving promise of the same bright and profuse bloom that was so cheerful a sight through all the latter part of last winter and last spring and well into the summer.

Not entering No. 5, but turning to the left and passing on to the rear, we will first notice the fine, straight path, some six feet wide, of gray cement tiles roughened with a simple figure to prevent the slipperiness of too smooth a surface, running straight from the rear steps of No. 5 to one of the double doors giving entrance to Memorial Hall. For years visitors, teachers, and pupils have passed along this path, either raising the dust in the summer or, in rainy weather, picking up the mud on their feet and running the risk of entering the new house with soiled and dampened shoes.

What will immediately attract the attention of those who have known us hitherto will be the solution of the long-debated question as to the use to be made of the beautiful pillars and the naked roof-ribs of the old greenhouse that abutted on the rear of No. 5, every piece of whose glass that had covered both roof and sides eleven years ago having been broken by a hailstorm that destroyed many thousand dollars' worth of greenhouse glass in this part of the city.

It was a happy thought of Miss Huntington that the considerable expense of renewing the roof and of restoring the structure to the conditions of a greenhouse could be avoided by removing entirely all the arched iron of the roof, but retaining the delicately formed square cast-iron pillars with their Doric capitals, leaving a structure around which and over which vines can be trailed, making in time a pleasant bower after the style of an Italian pergola. The palm-tree that is in the center remains undisturbed, and its leaves are now waving above the level of the iron string-pieces that attach pillar to pillar around the entire circumference of the structure. It also leaves intact six or eight orange-trees that in the same inclosure, in spite of the sharp Madrid winter airs, are growing brightly around their tropical sister, the palm-tree.

To those who have not visited us since last spring

attention will be pleasantly aroused by the renovation and plastering, with a surface of cement and mortar, the bare and weather-worn bricks of the entire stretch of garden wall from the corner of the Paseo del General Martinez Campos along the street of Michel Angelo until it reaches Memorial Hall.

By the same observers it will be agreeably noticed that the piles of builders' rubbish and masons' and gardeners' residue which had accumulated in the garden near Memorial Hall have been entirely removed and that the uneven ground between No. 5 and Memorial Hall has been graded down to a level; and what will make the eyes of many bright young people still more brightly sparkle is the tennis court which has been laid out between the tiled path that unites the two houses and the wall that shuts the garden off from Michel Angelo Street.

Entering Memorial Hall by the door three fourths of the depth of the house back from Michel Angelo Street, a wide passage takes us into one of the main corridors of the house, that on three sides surrounds the gymnasium under the Assembly Hall. In the passage to the left, a door opens into the boiler room, where the steam is generated for the heating of the house and for the supply of hot water for the laboratories and dormitories.

To the right of the same passage, a door opens into the dining room, some sixty feet long and twenty feet wide, with its several windows looking upon the garden. This dining room is wainscoted with white glazed tiles to the height of some five feet from the floor, surmounted by an ornamental border with an appropriate blue pattern running around the entire circumference of the room. This dining room is furnished with tables seating from four to eight persons each, and numerous enough to accommodate from seventy to eighty. The room is abundantly and cheerfully lighted by electric lamps sus-

pended from the ceiling. The visitor is most agreeably surprised by the dainty and yet substantial appearance of this attractive room, the first that is seen as one enters the house from the garden. As for me, I never enter the house but that my heart leaps with surprise and pleasure at the result obtained after so many years of thought and study, experiments and work.

The kitchen is a room of liberal dimensions, opening off from the dining room and lying between it and the main entrance to the building on the Michel Angelo side. It is provided with a substantial modern sheet-iron range, made by the man who has done the zinc work of the house.

If it is night time, the corridors will be fully but softly lighted by electric lamps enclosed in half globes of ground glass attached to the ceiling by burnished brass bands pendant about three inches, with a shoulder two inches in breadth laid flat against the ceiling. This system of ceiling lights is carried out through all the corridors to the top of the house, and is the result of months of inquiries and of observation in many houses and in shops of electrical supplies. I should say that it is not exactly ground glass that we have adopted, but what is here called "satin finish," which is a result produced by the action of acids on the glass, and less opaque than ground glass.

Going through the corridor to the Rafael Calvo side of the house, on the ground floor we enter the kindergarten, a fine room some forty feet in length, opening into class rooms at each end. Between the dining-room and the kindergarten is the gymnasium, which occupies the entire space under the Assembly Hall above. It is the only room in the house that does not receive the light directly from the streets, the garden, or the sky. It will, however, be lighted by electric lamps protected by metal screens. The floor of this lowest corridor is of cement tiles with an

ash-colored figure well suited to resist the wear of the great transit that there will be over it in its free contact with the garden and with Rafael Calvo Street.

From this floor commences the marble double staircase. By this we ascend to the main floor, on which is found the library and the Assembly Hall. It will be remembered that the corridors of this floor are paved in blocks of white marble with a shade of gray in it, each block touching its neighbor at one of the angles, so that the traversing lines cross the floor diagonally rather than in parallel lines. This setting relieves the monotony of the parallel lines and gives an effect of furnishing the spaces. The surface of the marble on these corridors and of the staircase is polished to a degree just lacking brilliancy, leaving a somewhat rougher surface to avoid the danger of slipping that there would be on a smoother surface. These corridors are also wainscoted with polished slabs of the same marble a little over four feet high. The walls of these corridors are painted in oil with a light tint of cream which harmonizes well with the marble floor, wainscoting, and staircase, and with the burnished brass fittings of the electric lights in the ceiling.

The main entrance, from Michel Angelo Street, opens through a folding door some ten feet wide. It is glazed with beveled glass panes some eight inches square, and reaches from the marble floor to the ceiling. This breaks the monotony of the wall and makes the entrance upon the main corridor and into the Assembly Hall in every way attractive, and, when under the full light of the electric lamps, really brilliant.

The thirteen marble steps leading from the street to the main floor are illuminated by strong electric lights, one on each side. These are under opaque globes of twisted glass, giving the effect of a flaming torch, terminating a stem two feet and a half long of burnished brass.

From this floor we enter the library, through which we pass into a small adjoining room, and then into a large room finely lighted by two windows looking to the north and opening into the garden.

Three sides of this room are furnished with pulverized cork boards on which papers and drawings can be readily pinned, while twelve easels stand ready for as many pupils in drawing and painting. For the present this will be the class-room for the art students. Beyond this are still a stack room and another well-lighted class room.

Returning to the corridor, we pass the main entrance, and, to the right, look in upon the reception room of the Director, which room, in its turn, opens into her office and business room, lighted by windows that open upon the streets of Michel Angelo and Rafael Calvo. Still further, on this side, we find three more attractive class rooms, with windows upon Rafael Calvo Street. The Director's rooms, where visitors will be received and business will be dispatched, express with their appropriate American furniture and fittings, the tone and culture of all the rest of the building, and will not fail to impress favorably those who shall have occasion to confer with her.

The class rooms, with few exceptions, are provided with blackboards brought from the United States. These are set into the walls snugly and tastefully. On the upper part of the frame or each one of them is a projecting shelf on which vases and different pieces of pottery or other objects of art are placed, adding to the refinement and attractiveness of the room.

We leave the class rooms and step into the Assembly Hall. Many spontaneous expressions we have heard of the pleasing effect produced by the correct proportions of this hall, and of its simple and delicate finish, from the lines of decoration to the tint of the painted walls, and of the railing of the gallery that runs around three sides of

the room. The fine Estey organ, the noble gift of Mrs. Lane, dedicated, as is expressed by a brass plate over the keyboard, to the memory of her son Lucius Page Lane and of Frederic Carleton Gulick, which for six years has stood in the vestibule of No. 5, now occupies a place under the gallery, in the middle of the garden side of the house. The folding chairs from the United States amply cover the floor and supply the gallery. The hall is lighted by a series of electric tubes, each some fifteen inches long, following the upper molding of the cornice and extending around the three sides of the room. There are besides a number of bracket lights in the center of the different panels of the wall below the gallery. The lighting of this hall was one of the several perplexing questions respecting which we had a great variety of advice from different builders and electrical engineers. But, as has happened in most of these cases, the final result was something of our own designing. This fine hall has already been used on several occasions for public receptions and entertainments.

On the floor above the marble corridor we find instead of marble a tile floor. These tiles, of a light gray color, some eight inches square, have each of the four corners cut off to a depth of about two inches, into which space is set a black tile. The effect is pleasant to the eye and harmonizes well with the general color of the walls. On this floor is a fine hall occupying nearly two thirds of the entire Michel Angelo front. This is to be the principal room for primary pupils, and in itself, and its appropriate furnishing, will be an inspiration for the teachers and a permanent influence of refinement and culture for those who will here pursue their youthful studies. This entire floor, besides this large room, is devoted to ordinary sized class rooms, most attractive and inspiring with their admirable American furniture.

Pursuing our way upstairs, we find ourselves on the laboratory floor. The corridors are paved with darker colored tiles than the one below, but as this higher floor is more exposed to the light from the sky, it is perhaps more appropriate than a larger expanse of lighter color would be. The large hall on the Michel Angelo side is destined to be the general museum of the Institute. This will need yet to be supplied with the shelves and cases on which and in which to keep and to expose the varied specimens of nature and art that we hope will be gradually acquired by the Institute. The laboratories, with their adjoining class rooms and store rooms, occupy the Rafael Calvo side, whereas the four piano rooms and a large class room, which might be called the general music room, are on the other side of the house, with windows looking upon the garden of No. 5.

The floor above this is under the mansard roof, and is dedicated to dormitory and social purposes. Accommodation is already provided for a number of girls, and under the tower, with windows looking upon Rafael Calvo Street, is the really attractive social room for those who shall live in this house. This room already has been the resting place of many visitors, who have made the tour of the house on much the same round that we have just followed, and who here gather breath to make the ascent of the tower. This we will do by the circular stairway that leads us first to the astronomical class room in the heart of the tower, well lighted and heated, and then up another flight to the lifted trapdoor, through which we emerge upon the summit. From this point of vantage, many feet above the level of the street, we look down upon the premises of our near-by neighbors, among whom are not a few of the most notable names in Spain, famed in literature, art, and statesmanship, and in the history of the country remote and modern,— and, lifting our gaze, we can see almost the entire city.

The system of steam-heating reaches all parts of the building, and so also that of electric lighting. Hot water will reach the dormitory floor. On the four principal floors small ribbed-glass barrels, each one resting on a glass shelf sustained by a nickel-plated bracket, provide filtered drinking water for the pupils. The double staircase, in white marble, and with balustrade of wrought iron and mahogany hand rail, with its generous proportions and careful finish gives an air of dignity and grace to the entire interior — an impression that is maintained on the close inspection that we have just given the rest of the edifice.

So, to conclude, beside the usual recurrence of comparatively small readjustments and additions, I think that this may be called "a finished house," and, including the whole estate, nearly, though not quite so, completed premises.