ARCHITECTURE AND OXFORD INFLUENCE

While I hope to have a story about each one of the buildings as they were planned and built, there were certain broad, general principles of architectural factors which involved the design and building of most of the 37 buildings which were built during my administration. Earlier, I mentioned the fact that I enjoyed so much the time I spent at Oxford University. As is true of every Oxford student, I had a bicycle and I spent a great deal of time riding from college to college and I noticed the outstanding and beautiful architecture. I had no idea then that somehow this would be very useful to me in later years, but there was an unusual fascination with the unusual architectural development of the various colleges at Oxford and at Cambridge, where I visited on several occasions.

I was exceedingly pleased to find that the architecture at the College of Puget Sound was modified Tudor. While there is an opinion that this costs more to begin with, it is an architecture which is maintained easily and buildings last hundreds of years without having to be destroyed or rebuilt. So while this may be true (though it has never been proved), the maintenance cost through the years is considerably less than that of contemporary architecture, particularly that built with wood.

Practically every building built during the period 1942 to 1973 has some characteristics of Oxford architecture as a part of its design. When we were designing Todd Hall, it first appeared as just a straight, square building.
I told the architect, "It must be beautified and it must be made to have outstanding characteristics, modified in such a way that it will be a beautiful building to look at as well as being very utilitarian." Out of this came a design which was somewhat of a copy of the Oriel window at Oriel College in Oxford, showing the window above the door and the door, of course, modified Tudor in the shape of an arch. We did study the college architecture, and as a matter of fact the architect purchased a book of Oxford architecture which was referred to many times, as well as other books on modified Tudor architecture. This was the first building that was built in the expansion period and there will be more details concerning it later, but it was the beginning of the influence which Oxford was to have on the campus.

When we built the music building, the tower was designed as a modified copy of the gateway to the Botanic Gardens at Oxford, which are a part of the Magdalen College complex. It is a beautiful design and lent itself very beautifully to the music building design.

When it was time to build the library, we determined its size and basic design. We wanted a balcony which would allow us to house many more books and have the wide open space in the reading area. At the same time, we wanted the tower to have a very distinctive and attractive appearance. Again, there must have been a half dozen preliminary designs and the architect said, "Tell me exactly what you want." I tried to tell him and it was not easy to communicate, except that I wanted it to be utilitarian, beautiful, permanent and enhance the beauty of the natural setting of the campus.

This was very much on my mind for a good many days, and about 3:00
o'clock one morning, I awakened with a start and said, "I have it; I have it!"
I remembered how I had ridden my bicycle in Oxford through the Magdalen
campus, and on the inside of the famous tower there is a very beautiful semi-
tower. I got up in the middle of the night, found my Oxford books, looked
for the picture and there it was. I took it the next day to the architect
and said, "What do you think about this?" He said, "It will fit perfectly."
So the tower that is on the Everell S. Collins Library is a modified copy of
the inner tower of Magdalen Tower which is in Oxford. It is a beautiful
entrance and at the same time carries out the modified Tudor architecture
and has been a real part of the Tudor architecture on the campus of the
University of Puget Sound.

The window which is on the east end of the Collins Library is likewise
a modification of one of the windows in Oriel College at Oxford. The dormers
which are used in various dormitories are carrying out the original plan of
Mr. Sutton and Mr. Dugan, but some of the new ones involve dormers found
in St. Edmund Hall at Oxford. It allows an extra floor for housing and at the
same time brings light and air in to the occupants so that it will be much
more congenial for them.

When it came time to build the two dormitories at the same time after the
War, the original design again showed them to be somewhat like square
boxes without too much adornment. I finally said to the architect, "Make
them beautiful. Let's get them so they are not only utilitarian but add beauty
to the campus." He finally said, "Here, take a pencil and doodle." So I
doodled on his pad and at each corner I put an octagonal tower with an unusual roof on it. He said, "That's great! That's great!" We looked through the Oxford handbook for the original of the ideas and found it to be one of the towers of Balliol College.

The dormitories have the unusual design and facilities that the girls desired when we talked to them about the kind of things they would like to have included.

After they were finished, my daughter, Martha, and I were walking past Schiff Hall on day, on our way to the Student Center. We stopped to look back and not knowing that we were being overheard, Martha said, "You know, Daddy, those towers remind me of 'Reponso, Reponso, let down your hair that I may ascend the golden stair'." We laughed about it, because it was one of the stories I used to read the girls when they were younger. A Trail editor or one of the editors, evidently, was close to us and in the next issue of the Trail they referred to the "Reponso Towers" and in the folklore of some student generations they have been called the "Reponso Towers" ever since.

When it came time to build the science building, the broad, general design was worked out by the architect and we decided that there should be a very distinguished tower on the campus. While there was an excellent tower on Jones Hall, we were talking about a distinguished tower.

The tower, as it is now, is a modified design of the historic tower at Magdalen College in Oxford. I used to ride my bicycle by it two and three times every day, and it was such a thing of rare beauty that it im-
pressed itself on my mind with incredible clarity. While the tower in Thompson Hall is not nearly as large and it is not made of stone, it does carry some of the design of the great tower of Magdalen College and it carries, of course, the official clock of the campus. It was most interesting to design the tower and to see it become a reality in what is Thompson Hall.

When the addition to the Everell S. Collins Library was in the process of design, we planned it in such a way that it would fulfill the needs of the University now and for many years to come. When the original library was designed, the architect estimated that it would take care of the needs of the University until the year 2000. However, we are still 23 years from the year 2000 and it was outgrown some years ago.

The addition was designed in such a way that five stories could be added to the present structure which, of course, necessitated a much greater foundation and much more costly design to begin with, but it does have the utilitarian factor of allowing for an addition, if and when it becomes necessary.

In designing the building, I suggested that the area which is across from the girls dormitory have both a beautiful entrance (even though it is a utilitarian part of the building) and a beautiful structural adornment facing that direction, so that, looking at the library, you see not only its beauty but the natural beauty of the surrounding trees which add so much. This little tower is a modification of the top of the tower of All Souls College at Oxford. It also has certain characteristics of the tower in Brasenose College and part of St. John's College in Oxford.
I was somewhat surprised when I heard that some students called it "Tommy's Pulpit" and it does have the appearance of a pulpit in the English or Scandinavian churches. I was also surprised one morning to discover that some students with rare imagination had put a sign on it, as it was being built, "Whose folly is this?" I remembered that Keats said, "A thing of beauty is a joy forever," and in building the buildings on the campus I always felt that even though it cost a little more it was a wonderful thing to make them beautiful so that generation after generation would unconsciously absorb the beauty of the architecture, as well as the beauty of association with great faculties and the great ideas in the classroom.

When the President's residence was planned, we used the modified design of the Oriel window at Oriel College and it is also over the door to the entrance to the College. This is a refined and much smaller design but it fits the architecture perfectly.

One time, after a trip East, I walked over the campus as though I had never seen it before and tried to envision what could be done to make it more beautiful and more meaningful as an educational tool for the students and faculty. As I walked toward the president's residence, it suddenly occurred to me that every doorway in every building is an arch, and I walked with a new enthusiasm all over the campus. The door to Jones Hall, the door to Howarth Hall, the door to Todd Hall, the door to the music building, the doors to the library—all are encased in arches. Out of that came the name of the alumni paper, The Arches. It not only signifies the arches to the
south end of Jones Hall but the entranceway to every building, including
the women's gymnasium and Todd Hall.

I was under great pressure from time to time to deviate from the modified
Tudor architecture. There was a great desire on the part of some people, of
course, to put up a modern "glass house" when we built the science complex,
but we resisted the pressure because we wanted to preserve the unique
beauty of the campus, its architectural values and the tradition which was
so ably started by Dr. Todd and the early trustees.
In rechecking my notes I rediscovered that the inverted cone roof on Anderson-Langdon Hall is a modified copy of one of the towers of the Oxford University Museum.

In the Sutton Quadrangle, the Hilton-Gardner Memorial Fountain has the gargoyles which are a copy of those found in the fountain at Christ Church College in Oxford University Quadrangle.

In the Brown Quadrangle, the fountain is a modified copy of one of the fountains I used to walk by when I went from our pension in Zurich, Switzerland to the University. When it came time to design the fountain, I wrote to the Museum of Zurich and asked for a book of the fountains. I was given a book of the fountains in Zurich and I found that there were nearly 70 of them. Architect Silas Nelsen redesigned our fountain to fit the geographic plot.