WSU Centennial Oral History Project

Interview of Harry C. Weller

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Tape 1

SIDE 1

Lilles: Good. I'd like to begin with you describing your family history a little bit. Where were you born?

Weller: I was born in Puyallup, Washington, where my father was a farmer. Actually, he was in the hop business in the early ... in the later years of the last century. And it was the hop business which finally did him out of business because the depression of the ... what was it, the '98s, in that area there was a complete breakdown of our economy and he lost everything he had in the hop business. And then he turned to railroading after that.

Lilles: He stayed in the same community?

Weller: No, actually he left Puyallup and we moved to Ellensburg. And there he started his railroading career. He was a railroad repair man. And sometimes he road with the trains to fix the hot boxes on the lines, and so forth. On the western division, which ended in Montana, I believe. Seattle or Tacoma to Montana. And he was gone, sometimes, weekends. They'd send him out on the train, and he'd run to the end of the division. And he'd catch the next train back and word that train back to the Tacoma-Seattle division. At that time Tacoma was more at the end of the division of several trains than Seattle. Then finally Seattle won out and became the division terminal for most of the railroads at that time.

Lilles: What age were you when you lived in Ellensburg?

Weller: I was going to school in the first grade, at that time. And the wind would blow so hard that mother would keep us home from school because she was afraid that we'd be blown off the sidewalk. And standard equipment for us kids in the first grade or kindergarten -- there wasn't no kindergarten, only the first grade -- was a pair of goggles like you see the peoples wearing in the race cars, it's that sort of thing. To keep the dust out of your eyes, because the streets weren't paved, and the dust was something terrific. Ellensburg is known as a windy town, it still is, but with everything paved now there's no problem. But in those days, it was terrific.

Lilles: Then, did you move again, or....

Weller: From Ellensburg, Dad was transferred, I guess was transferred. Anyway, we landed in Tacoma. And my first grade in Tacoma was, I think, the first the third or fourth grade. And from that point on it was grade school and high school in Tacoma, for all of us children -- four of us.

Lilles: Did you have an idea then that you'd be interested in architecture?

Weller: Well, actually, it goes back to my high school days, when I was in a drawing class. And there were several of us then in the class that were kind of gung-ho. And when it got to the point when we had to make a drawing of a house, well nobody could tell us ... -- we were architects right then, I mean what the heck. We didn't have to learn anymore. We could ... we had a beautiful picture that we copied, and that was it, you know. So, a couple of my buddies and I decided that we were going to go to college. And then we were going to be architects together. Well, that never quite panned out, but anyway, I got on and, I got on and, I went through college, but my buddy didn't ... never did; that was going to be with me, never got that far. Something else intervened, as far as his higher education was concerned. But theoretically I should have gone to the University, because that was just 30

miles away, you see. But my idea, at that age, you know, was to divorce myself from the family and make my own way. You know how the kids are when they get to that age. They want to tear loose. And so Washington State offered, at that time in the catalogues, the curriculum in Architecture that I thought would be just great. Little knowing that they were about to lose, or were losing their degree in architecture at that time.

Lilles: How did you get information at that time. Did you ....

Weller: Ah, we had the college catalogues in high school that we looked at. You know. And so as long as the school ... university ... college taught architecture, what the heck, that must be it, you know. We didn't dig into it ... we didn't know enough to dig into it very deeply. And there wasn't much counseling of high school students in those days, you know. You just picked something and went on your own, and that was about the size of it.

Lilles: How did your parents feel about your going away to school and studying Architecture?

Weller: Well, they felt that it was all right. My father always said, you guys better get an education, because I'm doing it the hard way, and there's got to be a easier way, and it's up to you to do it. And so, in just so many words, that was enough for us to ... we took him at his word. Because we realized how hard he worked, and how hard it was to make a go of it.

Lilles: What did your mom do?

Weller: She was just a ... it's just a phrase, just a housewife. She kept the whole group together, you know. Well, wives very seldom worked in those days. There weren't many jobs for them, unless it was house cleaning, or something like that, you see. So the only money that came into the house was what father earned. And that was not very much, with four children, you know. We were on the ragged edge.

Lilles: What was your order in the family?

Weller: My sister was older, and I was next, and then there were two younger brothers. The brother ... my sister never went to college. She was married shortly after high school. My brother under me came over to college here. And my youngest brother never went beyond high school, either.

Lilles: Did you make a trip over to Pullman ...

Weller: To see it?

Lilles: ... to see the campus before you came?

Weller: Heck, no. We were... I was going to WSC, and that was it, you know.

Lilles: Tell me about moving over. How did you come ....?

Weller: Well, in those days you traveled by railroad, particularly since my father was a railroad man. He could get us a pass, and that was a help in getting over here. And so I landed here in September, of course. With my trunk, and my handbag, and my topcoat on my arm, and it was about 100°, probably, when the train pulled in. And by the time I'd walked to the top of the Ad Building, up to the old Ad, for a nickel I'd have turned around and got back on the train and gone back home. Because, you know, landing here amongst the wheat fields in the fall; they're yellow, yellow, yellow, and yellow, or different shades of yellow, if you want .... And where I had left the mountains and the trees and the lakes and the seashore. And I thought this was the place that God had forgotten, not meaning to be irreverent in the statement, but that's the way I thought about it. And there wasn't as many trees on College Hill as there are now, you see. It wasn't barren, but it came close to being, you see. Look at some of the early pictures of it, of the campus, and you'll see what I mean. They were just getting started. This was a barren hill-top in the first ... when they built the first building, the so-called "Crib", it was the start of the university.

Lilles: The few trees that were there, where they young trees? Had they been planted recently?

Weller: Yea, right, right. Oh, there were some, a few older ones. I mean this was 1919, you see. And the college and the hill ... the town had been going for 40, 50, 60 years, and so there was some planting, not a sizeable amount. I wouldn't say, it didn't look that barren, but anyway. Compared to what it is now, it looked barren, to me.

Lilles: Where did you reside?

Weller: I went direct to Curry Hall. I had made my deposit and was assured that I would have a room in Curry Hall. So I went direct to Curry Hall, and was assigned my room. That was my own little corner. I was delighted. I had a room to myself with a roommate who also was a college, was a high school friend of mine. His name was Keller, and my name was Weller. So we did a clever little thing, E-L-L-E-R in big letters, and then a small W and a small K. But, anyway.

College life was ... well, it was different. It was a complete change of high school. Being away from home for the first time, was something. But it was exhilarating, you know. You were on your own, and I felt I could hold my own as far as study was concerned. But the funny thing was, that by that time, I had decided that Electrical Engineering probably was the better choice, you know. And I became very much interested in hydraulic power, electrical power. Hydraulics in the department. I used to take books out of the library and read about it. This is for me, you know. But I'd only been in it less that a year, and I began to chum up with some of the kids who were taking architecture. And all of the sudden, what the heck. You were going to be an architect. And here you got off the line someplace. You'd better get

back on. These kids sold me on the architecture course here in the department.

Lilles: Was the curriculum or the professors ....

Weller: No, I wasn't sure of myself I think at that time. And because I had the original idea of architecture, I'm not sure what changed my mind to electrical, but then right away dealing with my peers in college, you know, they convinced me -- my first idea was the right one, why didn't I get into architecture. And so I did. And so I went to the Dean and told him. I can remember Dean Carpenter telling me, "Well, you can't get off of my control, Architecture's under my baliwick too, so what do you want to do?" And so he signed me over, and I .. reenrollment. Cause in those days there wasn't very much difference in your freshman year. You had Mathematics, English, one class of General Science. Oh, oh you had either Physics or Chemistry, a Science course, and another elective. And those were basic whether you were taking Electric Engineering, Civil, Architecture, or what not. Those were pretty basic courses. Except in Architecture, we'd get some free-hand drawing or something in the first year, but you wouldn't get any other engineering courses. So I didn't lose much time in changing from electrical to architecture, and I changed after the first semester, I believe.

Lilles: What were your impressions of Dean Carpenter?

Weller: Well, he was a great big six-foot four fellow. Very dignified and impressive. And, when you dealt with him you knew you were dealing with the head man. But he was very cooperative; most helpful, as far as the students were concerned. And, no problems at all.

After I got settled in Architecture, there was very little dealing with the Dean. We were dealing then with the head of the department, which was Professor Weaver. And from that point on, it was our own department chairman that we were dealing with.

Lilles: So, the Chair advised....

Weller: Yea, the Chair advised everybody. Yea.

Lilles: Can you tell me about your first meeting with Weaver?

Weller: (laughs) First meeting. I can't remember the first meeting, as such. But Professor Weaver was really a hard man to deal with; a hard man to talk to. He was telling you -- you weren't telling him anything. Although you had signified that you were interested in architecture, and he was interested in helping you in architecture. And you were assigned to either his class, or any of the other instructors' that he would sign you up to. There wasn't the choice of instructors. It was a small department, and you took what was written down, or what was given to. There was no question about what you would take. If you took History, you took it from Professor Fulton, or if you were taking Design it from Professor Weaver, and so on and so forth. And you just got in and dug and did your daily work. You didn't come in contact with Weaver until, as a freshman until you were in a Design class of his. Where he was criticizing your work on the drawing board, that sort of thing. And there was a give and take between the instructor and the students on the drafting board. He was a very precise .... he dressed very well, spoke very well. He ... I was going to say he was a man's man, but that's not it. He was a stickler for dress, as a matter of fact. Always perfectly groomed, and so on and so forth. That type of person. And so <u>you</u> were inclined to dressed decently, too. And as a matter of fact if you didn't I think he would have probably thrown you out of the class. Because he had certain standards of his own, and he expected <u>you</u> to have standards of your own. And he put that across in subtle and sometimes not so subtle ways. You were going to be a architect. You were going into the architectural profession. Why not act like an architect, you know. And you said ... you say to yourself, "Will I

ever be like, you know, like the Professor?" Whether you would be or not was immaterial. But he set certain standards that you knew you had to meet. And I think that was good for all of us, because we were young and inexperienced. And horsing around; had other things on our mind. But he would drive it home to you. You were in one profession, and you'd better get with it, you know. And that made an impression on all of us. And if we weren't going to be serious, and come to class regularly, have something to show to the professor, in design at proper times, he would just turn away and walk over to the next person. For criticism, you know. He'd come to your drawing, look at it, and criticize it, you know. And talk about it. But if you didn't have anything new to show him, he would walk on. So that made us kind of fearful.

Lilles: Did you get to know him on a personal level?

Weller: As a matter of fact, we did at various times. But more and more, of course, as we progressed. And then, as we got to be Seniors, then we worked in his office then. We came to more personal contact with him. I think that it would have to be stated someplace along the line, that Professor Weaver had a short fuse. He could get mad so quickly. And I mean really mad. But he'd be dealing with the contractors in his office on building projects that he had around the campus, you know. And he had his specifications and drawings showing how he wanted the thing constructed. And his specifications dealing with the quality of work and so forth. And they'd be slip-shod on the job, and he would bring them up short, you know. And, when you run a job like that, there's got to be some give and take pretty much on the job or you can get yourself into a real bind. If the architect and the contractor can't work together, they're in deep trouble [can't make out word].

He was a difficult man to work with, and for. And even when I first worked for him, and I was just a kid; I was just, oh maybe a Junior or Senior,

you know. I didn't know from straight up, as far as that was concerned, but he'd come on and say, "Harry, let's go for a walk." I would shiver in my boots. What'd I want to talk with him about, particularly, you know. But I was a good listener, and I knew he had a problem he wanted to talk about. So we'd walk on round the campus, maybe around a block or two. And I would listen. Well, I heard this story of his problems that he had. In five or ten minutes he'd straightened himself out, and I'd listened pretty good. Came back to the office and everybody was happy again. That happened to me several times ... several times.

And I was along, as I say I was just a youngster, and a pretty shy one at that, as far as that's concerned. But, you got along with Weaver if, when you were sure you were right you stood up for yourself. And then [can't make out the words]. It'd take a minute for him to realize that you had something there and he'd better cool it just a bit.

I remember one time, it was after I had graduated and I was over at the University of Idaho with him, for the first year that he was there, starting the department. And, he'd given me directions as to how to mount an exhibit in the administration. A traveling exhibit that had come through. He showed me exactly how he wanted it. So, I came back in the evening and put the exhibit up. And the next day, he called me in and gave me heck because I hadn't put it up the way he'd told me. So I, that was the point where I said, "Professor, that is <u>exactly</u> the way you told me, and I put it up <u>exactly</u> the way you told me. And if you want it changed I'll be happy to change it for you. And all the sudden he had new respect for me. We got along a lot better after that time. It was just that type of a deal. You've known that type of person. You go along and you ask him to death so long and finally you take

enough of it and you stand, you take a stand and make your point. Everything's lovely then. So, it was one of my experiences.

Lilles: What ... Can you tell the story of Ian Holland and why he left?

Weller:: I don't, I never did know the detail on that. I never did know the detail. But, I imagine a conflict of personalities probably. They had probably had arguments pro and con. And if it had to do with the planning, and so forth, and the philosophy of planning and building, Weaver was going to control. And probably rightfully so, but not, you know, you know, in a hard-fisted manner. You have to kind of soften the deal, and work around the personality that you're dealing with. So, how Weaver and Holland came into a direct conflict -- impasse, if you please -- I never did know. But I remember he designed the Sigma Nu house. I don't know if I've told you this story. I told it to somebody. And he came into school one day with a black eye; with a black eye just as black as it could be. Ward Duntin, who was the president of Sigma Nu, and also the center on the football team. And he had an argument with the construction of the Sigma Nu house. Duntin represented the fraternity, and of course Weaver was trying to fulfill the contract that he'd written for the design, the construction of the thing. So I suppose there conflict with Duntin, and he and a triumvarate, what ever it could be. But anyway, Duntin walled off and let him have it. But I never did finish the story, except that he admitted he got a black eye from fighting with the football center. That got around the campus.

Lilles: Direct action.

Weller: Direct action. But I mean, that confirms what I was saying about having a temper. That was it. But he got away with it, most of the time, you know. And, whether he changed very much after he got down to Florida, I don't know.

Lilles: How did you happen to go to Idaho with him?

Weller: Well, I graduated and I needed the job. And there was two or three of us Seniors who were draftsmen in his office that summer after we graduated. And, well we needed experience, and so why not, you know.

Lilles: He invited you?

Weller: Yes, he invited us to go with him over there.

Lilles: Who were the others that went with you?

Weller: Marcus Lester was one. A boy who later went over to Honolulu; spent the rest of his life in architectural practice over there. Raised his family, and so forth. And the other was Halsey Davison, who, when he left Moscow, went with the national park service in developing campsites and that sort of thing. Remember, this was ... Well, no, it ..... was a semi-depression, but their wasn't much work going on -- 1923. And, he took this job with the federal government, which was a pretty good-paying job, considering things at that time. So Halsey went down there, and worked there for many years, until he passed away. Those were the two, and the ... a real skilled draftsman that Rudolph Weaver hired was a man named Ed Olsen. I guess he got his resume out of an architectural magazine. And he sounded like a good prospect, and Weaver brought him out here. He had been educated as a special student at Harvard, and he could sketch and draw like nobody's business. He knew his architecture to the detail. But he could sketch with a pencil like you wouldn't believe. And so Weaver brought him over here as his chief designer. And he taught sketching courses in the freshman year. And us draftsmen who were with Weaver used to go out sketching with the class that this fellow taught, you know. And I just fell in love with the guy, and his abilities, primarily. Well you went to Harvard and Harvard did this to you, well -- Harvard for me. So ...

Lilles: Is that when you ...

Weller: ... that's how I got back, and that was several years later, but he met me at the railroad station at Boston when I landed. And took me around, helped me get settled there .... that's quite a coincidence. Yea, but I kept in contact with him. After I left Weaver the next year, I went to Tacoma, which was my home town. I wanted to work there. I prefer the coast to being over here. Now, I worked in Seattle for several ... between Seattle and Tacoma for several years until 1927, when I went back East.

Lilles: Were you ... you were looking for practical experience or; I noticed you moved quite a few times.

Weller: I was looking for practical experience when I was working on the coast. You know, you had your undergraduate degree, which is pretty much all theory. And the word then, as it is now, after your graduate degree, I think, in Architecture, particularly, you should get some practical experience. On the drawing board, producing working drawings, you know. That's the menial, day-by-day, bread and butter type of thing that you must know before you can really call yourself an architect. And, indeed, before they'll permit you to take a license ... take the license exam for the ... take the license examination for a license to practice; to call yourself an architect. So I got in the three years of practical experience before I went back to Harvard for my graduate school. And then I worked part-time in Boston while I was back there. And I worked there for two summers, also.

Lilles: How did you happen to come back to Pullman?

Weller: Well, graduating in '28 with my Masters. My roommate was University ... my roommate was a University of Washington graduate. He and I got to be very good friends. And he got an offer to come back to Seattle and teach at the University with his Master's degree. And not long after that, Stanley

Smith had contacted Dean Edgill about a graduate of ... a master's graduate of Harvard who might be interested in coming back here to teach. So ...
END OF SIDE 1

SIDE 2

Weller: ... seven, was not that bad. It wasn't awfully good, but it more than paid your expenses. And the job offer here as an Assistant Professor ... you see I had my undergraduate degree, three years experience, and my Master's. And the salary offered here for an Assistant Professor at that time -- on 11 months basis, not 9; 11 months basis -- was $3,000. And as the Depression then hit, you see, with a steady job, that $3,000 a month was even a lot more. Even though a year and a half later we all got a 25% reduction in salary across the board. In that year and a half I had been given a $200 raise, so I was making $3,200. Then came this 25% cut, so ... yea, 25% from that would be, what, $800. So, my next salary was $2,400, you see. Quite a reduction. But again, it was a job. All of the other architects were on the streets of New York and Chicago selling apples and what-have-you.
Lilles: Where did you live at the time?
Weller: Here. I lived in a rented room in a private house over here on College Avenue. Just one block from Carpenter Hall where I lived ... where I worked, so it made it.... That was for the first year, and the next year I lived -- you know what we call the Commons now -- over there, close to the Hospital. That brick building. That was the University ... main University dining area, and on top of that was a series, one floor of apartments, for faculty. Actually, there was one floor with a cordan ... a double cordan down the middle. The south side was for the cooks and so-forth who worked in the Commons. And on the other side there was for faculty. They were two-room

apartments; a living room and a bedroom. And, how much handier could you be to your food for a bachelor, and to your office in Carpenter Hall, just across the road the other way. So, that was ideal, so I grabbed onto that when I had an opportunity, and I lived there for two years before we were married.

Lilles: So you were married ...

Weller: In '32.

Lilles: Here in Pullman?

Weller: In Stanley Smith's house!

Lilles: How did you meet her?

Weller: She was a dietician in the Commons over there.

Lilles: (laughs)

Weller: She was serving the food; or, planning the food in the food ... in the coffee shop they had over there.

Lilles: What ... Can you tell me a little bit about Stanley Smith and working with him.

Weller: Yes. Stanley Smith was a ... really, about the most pleasant man you could ever have to work for. Because he always was cool about everything; most helpful, you know; for us young teachers, you know. We needed some help and guidance. But on the other hand, he respected our abilities, and wanted our ideas in the classroom, as well as his own. So he backed us up with what we were doing. In most instances the course was pretty well outlined, except, well, architectural history, or course in graphic .... in graphics. That was pretty standard, except things you had to carry through. In architectural design, which was the heavy courses in architecture, we wrote our own programs for the students, and he guided us in helping us select the types of programs that we would give to the students, so that in the end they would, over a

four-year period of design, they would have the knowledge, experience, in all sorts of planning -- different types of buildings.

Lilles: Was that unusual, to write your own programs?

Weller: Well .... I think in a way it was -- in a way it wasn't. You could get your program material from a wide variety of sources. In those days, we were still following, somewhat, what we knew in the architectural schools as the Beaux-arts System of Design. And the Beaux-arts had their own problem written, and they were dispensed through the mails to different school who subscribed to the programs. And these programs were available to us. In my case, I had assembled 2½ or 3 years of design problems that had been given at Harvard, and I had those as a basis for my own selection, in addition to what the Beaux-arts taught, or the department had a complete file of the problems that had been given. So there was a selection there. Or we were ... we could be on our own, as long as we worked within a certain ... parameter, shall we say. But, that added interest to our own teaching, because nobody was looking over our shoulder except at the final time when the problems were judged. Other faculty came in to judge what we had been doing; what the students had been doing. But at the same time they were judging us, and saying .... So, it was easy to teach under that type of way ... of system.

Lilles: Was this a departure from Weaver's methods, or not?

Weller: Not ... not as much as I've heard people try and project. Weaver would write the programs for <u>us</u>. One specific one, I remember, that we did in our Senior year was a hospital; a small hospital. And so we would go research in the magazines, books of what a hospital design was, and the problems involved in it, and then come back with a solution, and that solution would be criticized by Professor Weaver or whoever else was teaching us Design. I get lost when I hear people say, "Well, Professor Weaver piloted the idea of

project design in his design studios." But, even through the Beaux-arts .... Oh, that might have been somewhat stilted in their manner. Still, it was a ... it was a variety of projects that you went through in your design classes. The word Beaux-arts suggests French to you right away, and so it was ... it was the main way of teaching in the schools of France. In the different etilies that ... one architect would have a group of young students in his office, and he would be teaching them at the same time they were working for him; that sort of thing. And then the schools took over that same method. Giving projects to the students to solve, and then they would be criticized, compared with each other, and marked and graded accordingly, and so forth. So I don't know that I have answered your question there, really. Weaver, I'm sure, wrote his own programs. He varied from the Beaux-arts quite considerably. I think he was down-to-earth more in the type of project and program that he would write. That would be the fundamental difference, I should think, that Weaver took in the teaching of his design.

Lilles: Did he use some of the projects that he was working on in the college architect's office for his students?

Weller: We didn't do it here. He would have been limited, somewhat, because he was doing mostly dormitories, and classroom buildings. We would have been limited, somewhat, because he practiced here on the campus. Well, he did the President's House, and McCroskey, and Carpenter, and Wilson Hall, and so on and so forth. So, because he was doing mostly college buildings, he would have been limited. No, he didn't limit himself to that.

Lilles: As a student of his, to back-track a little bit, did you work on some of the plans ....

Weller: His projects?

Lilles: Yea

Weller: The only one I really worked on, was the Bookstore. That would be finished when I was a Senior. And, it was kind of a ... you didn't see it, because it was torn down for forty years. You can find some pictures in the old Chinooks, I imagine. But, it was kind of a English Tudor, you know what I mean -- half timber, steep roofs, and that sort of thing.

Lilles: That would have been a departure for the campus.

Weller: Yea, that ... that was a departure for this campus. That's right. Rudolf had as his chief designer Guy Fullton, who graduated from the University of Illinois. And Rudolf Weaver had taught at the University of Illinois prior to his coming here. So, he had known Fullton at Illinois, and when he came out here, he convinced Fullton he should come out and teach some courses and be his chief draftsman and designer too. Although Weaver had his own finger in the pie on the design, I'm pretty sure, but Guy Fullton was a very clever designer himself, so. The two of them worked together very well. I don't think that architecture expresses their ... both their feelings.

Lilles: How would you classify Weaver's work?

Weller: Well, the things he was doing on the campus, in those days, was pretty much Georgian style architecture, English Georgian. The use of the classic orders. For example, on the McCroskey Hall, he has the ionic capital on his pilastes[?] at the entrances. In Dunken Dunn, and Stimpson, of course, it goes down to what I call Tone Style again -- with dormers, and the proper pornances[?], moldings, and so forth around doors and windows and that sort of thing. So I don't ... I was going to say, I think ... well I know that between he and Guy Fullton and the other designers he had working with him, he was doing English Renaissance -- Georgian, or Georgian, there is a mixture of terms there, all meaning the same style, they're recently the English Renaissance in the Colonial Period. And then when we went to Idaho, the first

building that we did was the Science Building, and it turned out to be completely Gothic. Gothic moldings, steep-pitched roofs, tiled roofs, interesting Gothic dormers, and all of the other intricacies of what we have come to term "Collegiate Gothic" because it was used so often. Yale University, for example, University of Michigan, other important schools around the country. Well, University of Washington started out in a so-called Collegiate Gothic. The word Collegiate because it's Gothic adopted to ... adapted to the campus buildings.

Lilles: Why? Why the Gothic at Idaho?

Weller: That's interesting. Because Rudolf ... well, no wait a minute. Their Administration Building, if it has any character at all, is Gothic. And he stayed with that of the north side of the campus. Which, he developed the north side ... the whole north side of that big project over there, which is the Science Building there. And so he stayed with that. And I think he did it because he wanted to stay in the same style. Which was good at that time. 1923.

Lilles: I've heard also that when he went to Florida that he stayed with the style in [?] Florida.

Weller: Yea. I think so ... I think so.

Lilles: What did you think? I understood you saw some of them ...

Weller: I saw some of his buildings there. And I saw the building they dedicated to him. It's pretty contemporary. Of course he was there for a long time. And ... although he may have started out staying with the same material. I don't know. I hesitate to say now just what influence ... Spanish influence was strong down there, but you can stucco a building or use brick or whatever and put up some Spanish tile on it so it's Spanish, you know. I really ... I really don't remember now ... not too many of his

buildings; in fact nobody gave me the tour when I was down there, and I didn't relate which ones were Weaver's original designs, and which were later designs as the modern style became more important, shall we say.

Lilles: I have some pictures, and towards the end of the tape we can look at the pictures ...

Weller: Oh, yea. Do you have some of his Florida ...

Lilles: Yes, I do. I ...

Weller: Oh, good, good, good. I would like to ...

Lilles: Okay, we'll talk about that.

Weller: I'd like to see them, okay. Real good.

Lilles: To back-track a little bit ...

Weller: Okay.

Lilles: ... I wanted to ask if you were involved in some social clubs, or ... I know there was an architects club. Did you belong to that when you were an undergraduate?

Weller: I ... I don't seem to recall, exactly. If there were ... if there was such a club I'm sure that I would have participated. Does the old Chinooks show any of that?

Lilles: Well, I saw it in the catalog, and it mentioned some of the different organizations that the departments ... and it mentioned the Department of Architecture had a ...

Weller: I'm sure they had one and I assume all of us were members, because there weren't that many of us, so I think you might check the old Chinooks and see a picture, because all the organizations usually had a picture in the Chinook.

Lilles: Just a real rough estimate -- how many students do you think were part of the Architecture Department while you were there.

Weller: I can do better than that. You know, in the old days, they listed all the students at the back of the catalog by name ...

Lilles: I saw that. I found you.

Weller: You did?

Lilles: Right.

Weller: Well, I started to do some research a long time ago. And so the number of students intrigued me. I have this listed in 1913 as Hartman, Hayden, Peterson, and Wilkinson. Four students in 1913. 1914 -- I have 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 in 1914. 1915 -- 13. 1916 -- 17. And in 1917 -- it looks to be about 17 again. 1918 ... what happened; oh, here, way down at the bottom. '18, that was the year before I got here. 9 students. And I put down here, "Is this the result of losing our degree?" See, that was two years after we lost our degree. We lost our degree in 1916. And there came out a note in the 1918 catalog, I think, that said, "No degree in Architecture will be offered after 1920." You see they killed us in 1916, but they had a commitment to those students, and so they had to extend it to four years, so we couldn't give an Architecture degree after 1920.

Lilles: You want to talk about that; the story behind that?

Weller: Well, yea. Weaver came in 1911. We had a graduate in 1915, another one in ... one or two in 1916. At that time, Washington State College got a new president, President Holland. University of Washington got a new president, President Susinall. Both landed here, I suppose, with ambitions to make their schools grow, of course. But the University of Washington, in 1916, under Susinall, determined to develop their professional schools -- Medicine, Law, Architecture, Journalism, Pharmacy, so forth. And they went to the Legislature with this idea that "We are the University -- "they," meaning, Washington State, "Cow College, State College, under to Moral Act, chartered

to teach home economics, engineering, agriculture -- that's it. So, being the University, we will develop the professional schools." And at that time, as I told you before, we lost the degrees in Architecture, Pharmacy, Journalism, what else, let's see, Forestry. What have I forgotten. So, the battle lines were drawn, you see. And, what were we going to do? Well, Pharmacy continued, because they had a very strong school, and some state ... had some backing. But, in Architecture, we lost the degree, but what happened; we continued to teach the same courses we had taught, but we got our degree in a General Course, with a major in Architecture. And that went on from 1916 to 1923, when Weaver left. And of course, as I indicated, I think our enrollment suffered at that time. We'd been up to 17 or 18 students, and then we dropped back to 9 at the year that the University opened their professional school. But, students continued to come here for Architecture, willing to take the insignificant degree of General with a major in Architecture. And they got good architectural training, but it wasn't recognized by the other architectural schools. If [they?] went on to graduate work, they were penalized. They weren't accepted as full majors in Architecture. However, in my case, I took my undergraduate work back to Harvard, and they put me in the graduate section right away in Design, and although I didn't set the world on fire in my class, my work was competent enough to remain in the class, so I was doing all right. But not too many students went on to Graduate School in those days, you know. It was strictly ... pretty much strictly undergraduate in Architecture, anyway. And ...

Lilles: Did those people who went on have in mind teaching; is that why they would go on? Or what?

Weller: Oh maybe ... maybe yes, and no. They were concerned with getting additional Design training, really basically. But ... I lost my train. What

was I talking about ... what happened to us in the degree business, yea. Right. So, in our case here, the [Suns king?] graduated in General Course with a major in Architecture until '23. And I think that happened for several years more after '23. But when Stanley Smith came, he was struck with the idea that we had no Architectural degree, of course. And he came from a school, and had taught at another school, where they taught Architectural Engineering, as a professional degree. It was Architecture and Engineering combined, really. And the suggestion was that the student in the Architectural Engineering degree got a lot more structural work ... engineering work, and not quite as much as the fine arts or architectural work. But Illinois ... the University of Illinois made it a respectable degree, because Illinois was a good school in those days, in both Architecture and Architectural Engineering. So, Illinois almost sole-handedly gave respect to the Architectural Engineering degree. And so Stanley thought maybe, since we can't have the professional degree Architecture, why not the professional degree Architectural Engineering, and he went to the Board of Regents, through the President of course, and asked for the change in our course. And the Regents accepted it, and it didn't go to the university ... I'm sorry, it didn't have to go to the Legislature, just through the Board of Regents. And that was fine. So that gave Stanley a chance to revise our Architecture course, now, into an Architectural Engineering course. Which means that he strengthened the Engineering aspects of it, more work in the structures ... structural aspects, stronger work in the mechanical parts of a building, like heating and ventilating, and that sort of thing. And then, he saw to it that the Architectural Design courses were maintained at their original strength. So really what we had, in a sense, -- I use the word "bastard" course in a nice term -- between Architecture and Architectural Engineering. And our students were qualified

to pass the state board, as it was given then, as well, or more qualified than were the graduates of other schools. And that was the main thing that he was concerned with. Because if our students weren't qualified to pass the state board to practice Architecture, you could junk the whole thing, because they wouldn't have any profession behind them, any place to go, you see. But so we started keeping track -- I did, when I got here ... keeping track of the number of our students who took the state board and the percentage who passed, and the number who graduated from the University of Washington and the number who passed. And guess what? We were passing by the same or larger percentage each year than they were. So that made us feel pretty good. And we didn't care too much, except then that we were not ... our students, if they changed schools, for example, or went to ... yes, went to change schools ... went to another state, then they were pressured. They weren't quite legal. They were from ... they were second .....

END OF TAPE ONE

WSU Centennial Oral History Project

Interview of Harry C. Weller

Interviewer: Linda S. Lilles
Date: 31 May 1983
Transcriber: Robin D. Hertlein

Tape 2

SIDE A

Weller: .... That was where ... that was where the battle lines were drawn. And that's why we kept plugging for the right to change our course to Architectural Engineering. We couldn't join the Association of Collegiate Schools of Architecture ... a member organization of the other schools of Architecture in the United States. We could become an associate member, but we couldn't become a full member because we had that term "Engineering" tacked on to our degree. We could attend the meetings, but we were second cousins you know, and so forth. We could drink the same liquor and so forth that they did at the parties, but we were second cousins down the line. So the battle marches on, as I said before. We tried to deal through the Association of the schools of Architecture with the University of Washington. And say, "Look, guys. We put our pants on one leg at a time, just like you do. And what's wrong with us? We serve our area of the state, and so forth. You have more students than you know what to do with. We'd like to be accredited, but we can't as long as you're fighting us", you know ... that sort of thing. And we tried. Then came the time when we were determined a University, you know. 19-what-46; sometime in there. So we were a university. They admitted that we were a collection of colleges, whatever the definition is for "university". And so why can't we become a School of Architecture, a Department of Architecture, instead of the Engineering bit.

Well, another story, if you want it. The American Institute of Architects was meeting in Seattle -- the National Convention. And the Association of Collegiate Schools of Architecture was meeting in Seattle -- National Convention. And Stanley and I were over there, and we met with the Association of Collegiate Schools and the presidents and the hot-shots from Ohio State and MIT and Harvard and so forth; in the same room, you know. And we laid our problem right on the line, you know. And Dean Herman was sitting over here, and so the president of the ACSA said, "What's wrong with letting Stanley have his Architectural Department over there," and so on so forth, you know. And Herman says, "Oh, that'd be fine, just fine, anything you want," you know. So Stanley went back. The idea was that he'd get ... Stanley'd get together with with Herman, the Dean over there, and they'd work something out. Stanley went over there, like a lamb, and they just put the knife it... Oh, heck. Herman had all of his men all around him and they just took Stanley apart, you know. "You're avoiding the 1916 law that said you can't offer a degree in Architecture," you know, so on and so forth. "Your Architecture Engineering, you're nothing at all," and that's it. Poor old Stanley came back in tears practically. But anyway, that was the end of the cooperation. Old Herman wasn't man enough to stand up with the people around the country, but anyway.

So then Herman was retired, and this other dean came in. A real nice guy. We'd known him all the years and talked to him. Seemed like a real nice guy, and we used to have meetings and exchange exhibits and that sort of thing. We thought we were getting someplace, you know. But then came the time with our being a university and ... Journalism was fighting to get their degree back. They made some kind of a commitment, using the term Communications and so forth and some ... I don't know just where they stand know. As you know, Pharmacy has been on the battle line. Forestry made some kind of a

deal, calling it Forestry and Range Management, or something. And so on and so forth. So we wanted to get our Architecture degree. And the Chairman of Education in the House, the state Legislature, was a buddy of mine from high school days. I used to do his algebra so he could pass the damn course.

Lilles: Who was that?

Weller: I'll think of it in a minute, but it's past me, it's past me right this minute, but anyway. I called him up ... I wrote him a letter and I called him up. And we had our bill in the Legislature to permit us to do this. To change the 1916 law, which was exactly what had to be changed. So I called him up, and, "How bout this bill of ours, you know, getting our of your committee?" He said, "Harry, I got to tell you, you're a nice guy and I like you, but until the University of Washington School of Architecture tells us that that bill can come out of our committee, it's dead." So it was dead; it never got out of there.

Lilles: What year was that, do you remember?

Weller: Oh, gee whiz. It was ... I think it was the first year I was chairman, so it had to be 1955, right in there some place ... 1955, '56. So the Forestry was fighting madly to get a better statement for their degree at that time, the next year. And I called up President French and I said, "Forestry is battling in the Legislature for their Forestry degree ... for a better designation for their degree this year." I said, "Now that we're a university, how bout Architecture?" He knew our problem. "Well, I don't know, Harry. Let me check into it." And he did with the Forestry people, and apparently Forestry had things greased pretty well over there for their degree, and they didn't want us sliding in on their shirttail, and perhaps losing the advantage they had, so French said, "I guess we can't do it." So the next year I made a drive again. In between times our staff had had another meeting with Dean

Deat's staff -- he was the new Dean over there -- Dean Deats. And they seemed a little more lenient again; a little less antagonistic towards us. So I said, "How about getting our bill through," again. "Well, maybe," you know. No commitment. Then I talked to French, and French said, "Well, I'll talk to so-and-so, the President of the University of Washington, and see what we can do." So he did, and he called me up and said, "You're to go over to the University and talk with Dean Deats; get this thing settled -- looks like it could go." So I did. And begged me to call off the dogs, and our bill went through.

Lilles: That was many many years of ...

Weller: That's many years; 1916 to 1963. That's when we go it back.

Lilles: Incredible.

Weller: Incredible, but it was there all the time. You know, of course, it wasn't only these things that I've been telling you. It, that same situation existed between different departments here, the same departments here and over there; their departments being funded, our departments being unfunded, you see, so forth. And the old battle of the budget. University of Washington with their attorneys, and so forth, in the Legislature getting what they want. And we over here getting what was left. I think I ... Not that President Holland didn't scratch and fight for everything that he could, but he just wasn't in there with enough forces. As a matter of fact, my dad wasn't a city councilmen, but he was a politician of the old school and he knew quite a few of the politicians over there in his area. He was the head of the improvement club in our area of town, and so forth. He was a wam-bang, don't give a darn guy, could throw his weight around, and President Holland found that ... I don't know how, President Holland found that out, but he went over to Tacoma when he was over there, and visited my father to get him to deal with this

guy, this legislator, whom he knew, to get his word, or his help, for a budget for the state college. Isn't that something? Yea. But ... how did I get started in on that? Oh, but any ... what I was going to say ... I think I give President Compton and, finally, President French, the credit in bringing us up to apparative ... why should the salary for a Professor at the University of Washington be this much, and the salary for a Professor over here teaching the same subject be this much less, you know ... apparative for salaries across. And I think both Wilson and ... Wilson Compton and French did a lot to get apparative across on that basis. Now we're losing it, again, in the crunch, due to this guy Grim over here who has his fingers on the money, budget situation over there in the House of Representatives, whereby the University of Washington's being budgeted on a higher level for the same thing than we are.

Lilles: Do you remember Rudolf Weaver talking about these kinds of problems as it was leading up to the taking away the degree?

Weller: No, I do not. Cause he came in more-or-less blind, shall we say, on the thing, and this matter of University of Washington deciding to develop their professional schools in 1916 under Suzial, who was a very ambitious president, that just happened to happen. It happened at a bad time because our president was new, and didn't know the rope ... legislative ropes.

Lilles: Right, right.

Weller: So he was more-or-less defenseless in that case.

Lilles: You don't remember any of his talk about how he could handle it or ...

Weller: No, no, no. I do not. No, I didn't get in on any of that.

Lilles: I heard that the Legislature passed a bill that required that required new date buildings that were going to built on campus, had to be contracted with outside contractors. Can ...

Weller: For outside architecture, do you mean?

Lilles: Yea, right.

Weller: Yea, there was something there. After the war, when we had a big influx of students, and the need for many new buildings to house these students in the developing program, the college architects office here became a monster you might say. We needed more instructors, we needed more draftsmen, and Stanley Smith who was head of both Architecture and the College Architects; it turned out to be more than a one-man job. So at that point, and that turned out to be 1946, the chairman of the Department of Architecture, or Architectural Engineering as it was called, was no longer, per se, the University architect. And so they made a split of the University Architects office was taken away from the Department of Architecture, or the department of Architecture was taken away from the other part, depending on how you want to put it. But anyway. Stanley Smith and the administration agreed that there should be a separation, and Stanley wanted to stay on as the Department Chairman, and so did I, and most of the instructors the same who were qualified, however, Phil Keene who was our chief draftsmen at that time was nominated by Stanley to be the University Architect, so Phil Keene took our drafting staff and moved out into his own baliwick, and we stayed on in Carpenter Hall with our teaching and so forth. So that's how that happened, but what got me started talking about that was, up to that time, the College Architect did all the college buildings. The last ones being the Women's Gymnasium and the double dormitory across from the bookstore there, what am I trying to say.

Lilles: Wilmar-Davis?

Weller: Yea, Wilmar-Davis. At that time -- 1946. There'd always been a cry, "Here you guys are on the payroll for the state, and us poor architects, we're dying on the line out here, we should be designing your buildings, you know, and so on. But anyway, in '46 this big rush and crush for more buildings, which we needed, meant it was impossible to supervise that and the department. So we made this ... and then Phil took over, and there was, you know, one office can get out only so many buildings, you know. Plan the specifications and do the studies that were necessary. So at that time, I'm not sure what the Legislature ... whether there was a law passed, or whether it was decided, and Phil I think agreed with that, that he would be a supervising architect, but he would not be designing, supervising, and writing specifications or detailing all of these new buildings, and so from that point on, all of the major buildings were let our to architects -- Seattle, Spokane, even Portland I guess, and Tacoma. All of the major buildings from the time of the split was made were done by outside architects. And Phil was the program writer, and the supervisor, and the go-between between the departments and the architect that was doing the building, and kind of a mediator, so on and so forth. And he had a crew of superintendents that were instructed to see what the college got there.

Lilles: So there probably wasn't a relationship any more with the architectural students with the College Architect department, where in the old days they had sometimes worked with drafts.

Weller: Yea, when we had it all under our one head, we used the advanced students as draftsmen and ... well, I won't say that. Phil used a lot of our advanced students in his office in the summertime, and other times of the year too for his smaller jobs of drafting. And they did small jobs, for example. They did the observatory, they did remodeling drawings for a lot of the

buildings. They may have done some of the farm structures, but yea, Phil used quite a few of our boys from time to time. But not as direct, I don't know how you mean, using the different buildings in other ways.

Lilles: What did the top floor of Carpenter look like now that the college architects ...

Weller: Well, we were jammed in pretty tight in space which is now being turned into about a half a dozen offices for staff. It didn't make that big of change, because the staff for the Architects office was relatively small at the time of the split, and then bingo, it expanded tremendously all at once. So it didn't expand that fast because Phil was the administrator, and he had the draftsmen for the smaller jobs, but the big jobs went outside.

Lilles: What was the history of the professors in the Architecture department sometimes designing residences in Pullman. Was that allowed, or what was the policy there?

Weller: Oh, yes. That was allowed, and there was quite a lot of that. There was quite a lot of that. They'd do it on their own. The only stipulation was that it not interfere with their classroom work. But some were really ambitious come back and use their own office space, and draw like crazy at night, you know, weekends on their own. Yea, there was quite a lot of that. They weren't discouraged. If they were ambitious and wanted to go, they could go.

Lilles: I think stop here today, and then pick up tomorrow.

Weller: Oh, okay.

Lilles: Thank you.

Weller: Just fine.

End of Tape 2

WSU Centennial Oral History Project

Interview of Harry C. Weller

Interviewer: Linda S. Lilles
Date: 2 June 1983
Transcriber: Robin D. Hertlein

Tape 3

SIDE A

Lilles: Let's pick up from our conversation a couple of days ago, and I'd like to go back to your days as a student at the college, and ask about some of the social organizations that you belonged to. I noticed in your 1923 Chinook that in the Architects Club you and the rest of the members wore smocks. Can you tell me a little bit about that.

Weller: That's right. I'm not sure how it got started, but when I came here in 1928, that was one of the distinctions, which the Architects wore. They wanted to make themselves known on the campus; there were so few of us. And the idea was to wear the smocks -- we wore them in Lab anyway, you know to cover up our clothes, and keep them from getting quite so soiled; and smocks was the obvious answer. And not only that, but draftsmen in architects offices in those days always wore smocks. When I was first a draftsman, before I graduated and afterwards, you wore a smock over your clean shirt and clothes, you know, to keep them from wearing out rubbing against the front of the drafting table, for example, the front of your trousers and the front of your shirt catching all the dust, dirt, and erasures and that sort of thing. So the adoption of the smock was to indicate that we are architects, you see. And to add to it, the boys and girls wore, on the campus, and in Lab also, wore berets. So that was our distinctive attire which we wore. This went on for several years, and I think gradually kind of wore out as we grew in numbers, and so forth.

Lilles: I notice that there was one woman in the Architecture Club. Did the women architects too, they wore the berets ...

Weller: Oh yes, indeed. They wore the berets and the smocks, same as the rest of us, you know.

Lilles: Did you belong to some other organizations? I noticed the club called the Washington Literary Society.

Weller: Yes, I ... there were two or three literary societies on the campus, and that was one of the "things" in those days. And I belonged to this group. And the meetings were usually reports on books or papers given by individual members of the club. The idea being to learn to get up on your feet and speak. And indeed being criticized by others as to how you did, and so on -- your mannerisms and all. So it was an educational event, you might say.

Lilles: When did you meet?

Weller: Probably every two weeks, or once a month meeting for business purposes if there were such; the election of members or planning a special party or what have you, and then the delivery of these papers by the members. It was a semi- ... well it was a professional and at the same time social organization.

Lilles: Did you meet in the evenings?

Weller: We met in the evening. And I think we sponsored such things as sleigh rides; that sort of thing, in addition to our ... well, our other social activities, whatever they might be. Throwing a party or bringing food to our meetings and serving, so forth.

Lilles: Where would the sleigh rides take place?

Weller: Well, there was a family out here in the country -- the Heinrichs family -- that had big sleighs, and big flat-bottom wagons that they hitched their horses to. We'd get in on top of a pile of straw and bring our blankets

along and get cozy and, I don't know, five or six miles off to the place. No it wasn't that far, maybe only four or five miles out and back again.

Lilles: Sounds like a nice trip.

Weller: Yes. Well, it was quite the thing in those days because there weren't the other entertaining features that we have now-a-days. And it just belonged to the country.

Lilles: What was the Sphinx club?

Weller: The Sphinx club was ... anybody that lived in Prairie Hall was a member of the Sphinx club. Yes, we had our own organizational officers and planed our dances and so forth, primarily our social events. Twice a semester, something like that, we'd hold a big dance. Maybe on a special occasion; on Homecoming or any other special dance like St. Patricks day or something when the decorations followed the theme of the day, that sort of thing.

Lilles: Getting back to some of the historical significance of the buildings on campus, did you ever hear the stories why brick was used particularly, other than that it was cheaper and that it was on location.

Weller: Yea, it was cheaper and on location, and of course brick was substantial, and would hold up over a period of time, and was structural, shall we say. And that was not only true on our campus, that was true country-wide, you see. If you had a good clay that could be burned and would produce a substantial brick, that's what the community turned to. And you see evidences of that all over the state and all over the country. Because, well, there was plenty of wood in our area -- not necessarily in this exact area, but plenty wood in the Spokane, Lewiston area for cutting into timber and shipping up here as far as that's concerned. Basically, on the coast, in Seattle-Tacoma, we were a wood-building area, you might say because it came easy, cheap to put up, and so forth. But it was not fire-proof, and it wasn't as lasting as your

brick. So your important buildings, of course, went to stone and brick -- usually.

Lilles: Did you ever here stories of why there was only one tower on the old administration building?

Weller: Well, I've heard them or they just entered my brain by osmosis, but knowing what happens on construction jobs, I would say that they probably ran out of money, and just completed the one tower with anticipation of completing the other tower at a later time, you see. The administration's built to have wings on the north and south, and in that case, if those wings had ever been completed I'm pretty sure the other tower would have been crowned with a conical dome also, but the wings never got built, and so the tower never got completed. At least that's my feeling, and I've never heard anything other than that.

Lilles: I was wondering what courses in your high school curriculum prepared you in your studied at WSC?

Weller: Well, I think as I mentioned the other day, when we got into drawing courses in high school, first with the very simple courses learning the instruments and how to use them, and just drawing square boxes and that sort of thing and maybe some isometric drawing or perspective ... some principles of perspective drawing. But later on in high school when some of us who'd taken all of the preliminary, basic courses in drawing wanted some additional work, so one of the instructors gave us an architectural drawing course. Actually, it went almost hand in hand with the wood shop course we had in which we built to scale a small house. Small scale studs, joists, trusses, doors, window frames, and so forth. And we built this small scale house to learn the construction details of how a house went together. And then following that we actually worked with drawings of a two-story house, or bungalow as

it was called in those days -- two story and basement house, perhaps. And it was the experience of drawing and the fact that I liked the drawing in connection with the house, with the house construction, indicated to me that I thought that would be the thing. Besides, my grandfather was a contractor-carpenter and as grandfathers do, they pick up roles for the grandsons, and he just knew that I was going to be an architect. Well I laughed that off pretty much when I was a youngster because I couldn't even pronounce the word, let alone spell it, but as I got along into high school, of course, it came back to me. And yea, that sounded pretty good, you know. And he was kind of a favorite grandfather and why not, you know. He was a craftsman. He could go into interior finish, you know, furniture. He could build furniture that you wouldn't believe today, you know. Because in those days the old German artisans were real first-class workers, you know. The kind that you can't find on the job today. And so I guess I was kind of led in that direction. And then as I told you last time I had this bug for electrical engineering all of the sudden, then my compatriots at school kind of led me back into architecture.

Lilles: I was wondering, did the teach the necessary math, like algebra and geometry. Did you have those course too in high school?

Weller: In high school? Oh, you bet. It was called ...

Lilles: What was the high school ...

Weller: .... college. It was called college preparatory. Because even in those days we say, "You better get your math, you better get your sciences." And so I took a year and a half of Algebra and a year and a half of Geometry, which was all they gave in those days.

Lilles: What was the high school?

Weller: Lincoln high school in Tacoma.

Lilles: That's still in existence today?

Weller: That still exists, that's right.

Lilles: When you came, I was wondering if you could remember some of the Campus Day activities, some of the clean-up jobs that some of the students would do.

Weller: Well, yea. We had what we called a Campus Day each spring, which was a general clean-up day, and/or construction day. It'd be, in those days, the majority of walks around the campus, were cinder. Where did the cinders come from? They come from burning coal in the fire pen down at the foot of the hill, and they got stock-piled and stock-piled, and on Campus Day they were manually wheeled ... carted from below there up onto the campus. We put in two by four stringers on each side of the path, staked down with one by two stakes to be held in place, and the space between two of them the width was three feet, four feet, filled with cinders and tamped down, wet down with water and tamped down. You know the years they got back, and the cinders filled your shoes, and you carried them into the buildings, and the cinders wore out the tretsel(?) floors and the wood floors like you wouldn't believe, and so forth. That was our method of making the sidewalks. However, in 1920, '21, '22, '23 we did pour some concrete walks. For example, the Hello Walk there in front of the old Library, Bryan Hall, I think the class of '23 has a plaque in there. There was some concrete poured; we poured some concrete walks in front of Ferry Hall, old Ferry Hall, I remember one year. But in the outer reaches of the campus, we stayed with the cinder paths.

Lilles: I have some pictures of the campus. Were these ... I've read about two quadrangles. Were they quite distinctive at the time?

Weller: Well, I wonder what they ... there was a quad between Stevens Hall and old Ferry, where Eastbrook Lab is now. That was a big quad in there.

Bounded on four corners by Administration Building, Morrow Hall, the Library, and then the old Science and Ferry Hall. And I suppose you could call that a quad to the west of those buildings. Carpenter -- there wasn't a Home Ec building there, but there was that big open space -- Carpenter, Morrow, and Ad building on at least two sides of the quad, open on the other two sides except for the President's residence on one side. I don't know what else ... what other areas would be called a quad, unless it was the center of the campus where the old Gymnasium was, higher up on sort of a hill which has been removed now, bounded by College and the back of Bryan, and the front of the .. front of College and the back of Bryan hall, and the front of Van Doren was another quad where we used to drill, you know, for Military Classes.

Lilles: I have some pictures, and I think they're about this time period, but maybe you can help me too. I think they're probably ...

Weller: Okay, that's the front of Van Doren, facing that quad I was describing. The old gymnasium was up here, running in this direction, and the ground began to rise quite steeply as you left ...

Lilles: So the old gym was where ...

Weller: Was the ... was called the Crib, that was the original building of the campus.

Lilles: And that was located ... where would it today be ...

Weller: At Bryan. I'm sorry, not Bryan, where ...

Lilles: Holland ...

Weller: ... Holland is, yea.

Lilles: Yea, as we go through these pictures if you'd like to mention what classes or departments where taught in those buildings when you were here.

Weller: Well, it was primarily Home Economics but if there was a vacant room you might have English or anything else there. They just took the other

classes in the vacant spaces. I don't recall having a class in Van Doren. My English classes were in College Hall, but this was primarily Home Economics. Stevens Hall, of course, you recognize, was a girls' dormitory.

Lilles: Did these buildings look like this?

Weller: Yep, exactly. Yea, they've kept Stevens pretty well up to date, and in good shape, structurally. So they're pretty much as is. Including the nice old stairway with the heavy newel posts and the banister and railing, I think. I haven't been in there for a long time. That's the old Add building with the one, with the one tower.

Lilles: Now when you were here, what offices were located ...

Weller: Registration of all kinds was done through here. The business offices, the Burser's office, registration, the President's office. The girls had gym class on the top floor.

Lilles: I've heard Mrs. Johnson talk about teaching ...

Weller: Yep, and there would be ... there might be ... if there's a spare room there might be an English class, or something else stuck there. Every little cubicle was made use of. But this was primarily the administrative, the Dean of Men and the Dean of Women were in here. If it was administration-connected it was here. President, Vice President, the Deans, and later on, but at the time the offices ... well, Purchasing, for example, and I was trying to think of Foods, the buying of foods and so forth for the other dormitories and so forth ... would, the purchasing of that would also be under this roof. And now let's see, the Women's Gym, or part of their ... forming exercises, you know. It's been almost the same. And you know.

They don't give the year on this, do this. Oh, 1919 it looked that way. That's as far back as I could go. Bryan of course was the library as well as the auditorium. The north wing was a library and the south wing was the

auditorium, as it is now. They gave ... we took classes in Library, how to use the library, and that sort of thing, even in those days. I don't think they do it anymore now, but they need to ...

Lilles: That's too bad, cause a good purpose ...

Weller: ...to do it. But we had classes in the use of the library, the Dewey Decimal system, and so forth. How the whole thing worked. We had regular library classes once a week. It was mandatory. I think we got a half-hour credit or something for ... it was mandatory to take the library ...

Lilles: Do you remember who taught that?

Weller: Well, no I don't. I'd have to go back and research that one. But Dr. Foot was the Librarian.

Now that is the old men's gymnasium that I was saying, it was up the hill from Van Doren. And formed part of the quadrangle. You see College Hall would be here, Van Doren was here, Bryan is here, they gave you that.

Lilles: At top.

Weller: Yea. And only half the student body could go to a basketball game at one time, because they didn't have room for it. So, the obvious answer was to get a ladder and put it up to the balcony, and go in the balcony window, if your name wasn't one that could attend that basketball ...

Lilles: Did you do that sometimes?

Weller: Oh, yea

Lilles: (laughs) How would they do that. They would pull some names alphabetically, or how would they determine ...

Weller: Well, oh, your even-odd ticket number. Your even or odd ID card or what not. That was the way it was done. You'd get a friend to go up and open a window, and the ladder went up, and away you went. Until they discovered the game, and then they'd be onto you.

'05

Now there is the ~~'06~~ Arch. It's a good one. That is all right. I did a watercolor sketch of that which I liked very much. It's down at the Nickol's Gallery downtown now. If you want to step in there and look at it.

Lilles: Nickol Tafernder's.

Weller: Huh?

Lilles: Nicka. That's Nickol ...

Weller: That's Nicka, Tafernder's, that's right. She has it down there now.

And the back of the President's House. In the 19- ... when my brother came, he graduated in '25, he came in '21. '21, there's a real bulge in the student body. They didn't have enough space for them. So, President Holland opened up his recreation room down there and housed three or four, half a dozen freshmen down in his basement. I know my brother Fred was down there for a while.

Lilles: Where would they eat?

Weller: They would eat at Ferry Hall, or McCroskey Hall, one or the other. Yea, that was one of Rudolf Weaver's first jobs. I thought quite a good one. They had some deterioration in that ... in that overhanging deck there, I think they removed it, rather than spending the money to repair it. I thought it was too bad. Because with that great big facade there it needs ...

Lilles: Something to break it ...

Weller: ... something to break it up. Yea, right. The upstairs, up on the roof was just a great big open attic space until Mrs. Compton got here. She thought that'd be the place for a recreation room. So she had a floor put in. She didn't change the dormers, but used knotty pine for the side walls and so forth and had a great big recreation room. She used to throw parties up there, now and again, you know.

Lilles: It'd be massive.

Weller: Oh, yes. It was a nice big room. Not only that, but she remodeled a great deal of the interior. Not to spoil it, but to bring it up to date. She put Chinese wall paper in the dining room, as I recall, was one of the important things she changed. I think the woodwork was left pretty much as it was, but it was cleaned up and re-stained and all that sort of thing.

Lilles: You knew and you approved that kind of things.

Weller: Oh, yes. The house needed up dating at that time.

Lilles: Did she have a background in interior design, or ...

Weller: No, she just had her own ideas. Period. And it didn't matter what direction you ... what you were talking about, she had ideas anyway. Anything you'd bring up, she knew the color it had to be painted, you know, so on a so forth. You heard about the development of the campus, Compton Green. That was to hide some of the ugly ones they were building right on the grounds, paint them green a little and they blend in with the environment and the grass, I guess. Yea, she was an interesting gal.

Lilles: Is she still alive?

Weller: No, she died a couple ... several ... I think she died several years ago, and he died within the last two or three years. I think that was the order of their decease.

That shows you the sparcity of the buildings on campus ...

Lilles: Yes ...

Weller: ... on Campus Hill, on the hill, as compared to how it is now.

Lilles: Now are these ... this is a shot looking, what, north-east?

Weller: Looking ...

Lilles: Up from the President's House.

Weller: Well, it's looking west, isn't it?

Lilles: Oh, okay. Okay. I know it's an angle. I think it's kind of an angle.

Weller: It's sort of ... it is a slight angle. It's almost as if you were on the top of Carpenter hall now, looking west and north.

Lilles: Okay. I was wondering, are those ...

Weller: Campus Avenue is running this way, past the front of the President's House, and the main walk up from town, the big long walk up from town, is this one right here that leads up to the Ad building up here, you see.

Lilles: Okay. I was going to ask you about the long walk. Because some of us in Henry Matthews' class don't understand where it met the town, or how it went into town.

Weller: Oh, well. Did you ever get out and walk it?

Lilles: No.

Weller: You can still ... it leads right down, and ... well, none of these will show it, but after you get ... the streets from town come up here and goes through that '06 Arch, right? Do you remember that, do you know that? Okay, cause there you are, you see. That road up from town, the road is this one, goes right here. Well it went on down, see here's the steps, some more walks, here's the steps, then you came to an abutment, and the steps divided. You hid into Morton Street, and the steps divided left and right, and you'd go down into that development ....

END OF TAPE 3