Demaray Hall
Memorial Tower
Seattle Pacific College
**West Panel**

The West Panel depicts the physical sciences and is headed by the symbols of an eye and a hand. Biblical allegories of God the Creator (Psalms 33:16, Isaiah 62:3 et al.). The major concern of these disciplines is the exploration of life forms, substances and forces in the universe, i.e., God’s creation. Immediately below the hand are various number types used in mathematical systems. Included are samples of ancient Egyptian hieroglyphics, Babylonian cuneiforms and Arabic numerals as well as the sigma meaning summation and the symbol for infinity. Next are three forms in reference to the biological sciences. On the left is a cell and a fish form representing fauna and on the right a tree shape alluding to flora. On the lower portion are a fiery spiral representing matter, and a form resembling a magnetic field symbolizing energy.

**Dedication:** In memory of Reverend and Mrs. Charles Lincoln Crook, 1868-1933 (Sarah Alice Leise, 1865-1940), from their daughter, Miss Cora Lee Crook ’08. The Reverend Mr. Crook was a pioneering Free Methodist minister in the Washington Territory and was one of the early leaders in the community of Seattle Seminary which later became Seattle Pacific College. This panel and the mall in front of it also honor the other members of the Crook family: Wilber Lincoln Crook, 1886-1960; Cora Lee Alice Crook, 1889; Dr. Arba Vivian Crook, 1898; and Lydia Marie Crook Williams, 1900-1966.

**South Panel**

The South Panel has at its apex a sun burst (Matthew 17:2, Revelation 1:16) inscribed with Greek monograms for Jesus (the) Christ (ΧΡΙΣΤΟΣ). This symbol of the Son of God relates to the several concerns and conditions of man. The figures below allude to the invention of man. The ancient and modern coins represent his commercial enterprise; the bow and arrow, his weaponry; and the cogged wheels, his industry. The group of symbols in the next section depict the ambitions of man. The center form is that of an astrolabe pointing to the “north star” representing his desire to explore. The fetus and skeleton allude to man’s travel through life, man forever moving from place to place and from birth to death. The forms on the lower portion represent man’s history, or anthropology. The shape on the left is an early primitive fertility fetish from the era of the prehistoric nomad cave dwellers in southern France. The symbol to the right is an early American Pima religious symbol.

**Dedication:** In memory of Mr. Leland Stark Poage, 1889-1965, for many years a Southern California citrus grower and director of a bank in Azusa, from his wife, Mrs. Carolyn Harvey Poage 20-37. Mr. Poage held numerous positions in civic organizations and local government and was especially interested in the international students program of Rotary International.

**East Panel**

The upper section of the East Panel shows a descending dove and flame shapes, symbols of the Holy Spirit (Matthew 3:16 et al., Acts 2:3). The several forms depicted in the other sections represent the spirit of man. Below the dove symbol are musical notations of a Gregorian type representing the spirit of man as expressed in the fine arts. The relationship of the symbols for music and the Holy Spirit is not accidental for, as Luther stated: “Music is the language of the angels.” The next forms below are typical building types from Aztec (upper) and Islamic (lower) cultures. These symbols represent man’s desire to control his environment—his search for beauty. At the bottom is a symbol for man’s concern for order: his philosophy. Ancient hieroglyphic “man” symbols are in groups of two meaning brotherhood; and each in turn is joined to the other to form a circle, the symbol of unity.

**Dedication:** In memory of Mr. Lew V. Day, 1888-1964, former vice president of J. C. Penney Company of New York and for many years manager of the downtown Seattle Penneys store. Throughout his life Mr. Day served his community in many ways and gave generously to support worthwhile causes. He was volunteer chairman and manager of the Seattle-King County Chapter of the American Red Cross for 22 years.
The Tower  Construction of the Demaray Hall Memorial Tower provided a unique opportunity for a number of individuals to perpetuate the memory of loved ones while adding beauty and meaning to the life of the college community.

The Panels  The cast-concrete panels on the Demaray Hall Memorial Tower follow the general theme of the Liberal Arts, each side depicting a major area of investigation: the physical sciences, the social sciences and the humanities. The upper sections of the panels employ pictograms alluding to the three persons of the Holy Trinity, referring not only to the particular Christian orientation of the college, but to religion as the unifying element in all intellectual pursuits and the Godhead as the font of all knowledge. The bas-relief sculpture on the panels was designed by Professor Ernest F. Schwidder, former chairman of the Art Department at Seattle Pacific. Full size drawings of Mr. Schwidder's designs were made at the Art Center under the supervision of Professor Larry Metcalf, current department chairman. Tracings were then made of the full-size drawings and used as patterns in cutting the styrofoam which formed the molds in which the concrete was cast. The wood-and-styrofoam molds were assembled at the Olympian Stone Company plant in Redmond, Washington, where the Mo-Sai concrete was actually cast. George E. Hunt Company of Seattle installed the panels. Demaray Hall was designed by Durham, Anderson & Freed, Seattle architects.