

STADIUM-SEMINARY HISTORIC DISTRICT

From the Stadium-Seminary Historic District nomination

[Editor note: the following has not been cleaned up from a scan of the original document.]

The Stadium-Seminary Historic District in the City of Tacoma is a residential neighborhood of substantial two and three-story homes developed between 1888 and 1930. It is located northwest of the central business district on a high sloping site along a bluff overlooking Commencement Bay.

Within the district there are early 400 buildings in an area encompassing the equivalent of 50 blocks. This neighborhood is distinguished by its exceptional quality and variety of architecture and its unusual continuity of period that is only rarely interrupted by more modern structures.

Lawns and street trees (predominantly Horse Chestnut and Maple) contribute to a pleasing, overall impression of green space. Although his proposal was never used because of unforeseen political and economic considerations, Frederick Law Olmstead was commissioned to prepare a master plan for New Tacoma in 1873. The general concept of the City Beautiful Movement did influence the eventual layout of the Stadium-Seminary district when construction began 15 years later.

It was a planned development on a fairly grand scale which is today most apparent in the extensive street plantings, orientation to vistas and distribution of open space. Wright Park and Garfield Park are located on opposite sides of the district, although the former is separated from the neighborhood by a major arterial. Annie Wright Seminary and an undeveloped ravine provide additional landscape features of contrasting texture - one carefully maintained, the other left in its natural state.

The plat of the district is on an angled grid - skewed 45 degrees with respect to the adjoining parts of the city. The streets are oriented parallel and perpendicular to the shoreline over an almost equilateral wedge-shaped section that comes to a point further up the hillside beyond the district boundaries. The cross streets afford incomparable views across the harbor and Puget Sound with the Olympic and Cascade Mountain Ranges in the distance. The exact orientation of the vistas was apparently an important consideration. Had the grid followed the pattern in other parts of the city, the streets running down the hillside would have focused attention on the tide flats at the mouth of the Puyallup River (now heavy industrial development near the Port of Tacoma),

The blocks are 380 feet by 370 feet with a 20-foot alley running across the sloping site. Arterials are 100 feet wide - there is only one that actually penetrates the district; the other arterials form the southeast and southwest boundaries. All remaining cross streets have an 80 foot right-of-way.

The site itself drops 300 feet over a total distance of 3,000 feet in a northeasterly direction terminating in the bluff above Commencement Bay. The terrain falls off abruptly an additional 100 feet to an arrow strip of land along the shoreline. This establishes a natural boundary for the district that continues inland following the edge of an arrow ravine as far as Garfield Park and Annie Wright Seminary. The western extent is less well defined in visual terms as primary residential development tapers off gradually with North 10th Street being the most logical boundary in that area. All overhead wiring is confined wherever possible to the alleys so that the streets in front of the houses are not cluttered with utility poles. Lighting is provided along the parking strip throughout much of the district with 9 foot cast iron lamp standards spaced at close intervals. These have frosted urn-shaped globes on fluted classic columns; at night when these are illuminated the effect is quite striking and remarkably cheerful.

In terms of density of development, the houses themselves are variously spaced occupying from one to six 25 foot lots each. Some are positioned in close repetitive rows with narrow passages separating them from their neighbors. Others are on generous landscaped sites a full quarter-block square. There is no particular pattern to the distribution, but in general the density is urban but not crowded. In addition, there are hi-storied apartment buildings concentrated for the most part near the eastern boundary.

Dominant architectural styles within the district are Queen Anne and Colonial Revival styles; Tudor, Chalet and California Bungalow styles; and Mediterranean, or 20th century Italian Villa Style. There are also homes in the "Modern English", or Jacobethan vein, and there are a number of "Colonial" cottages and "Norman Farmhouses" representing the latest historic period of development. Interspersed in the east and south portions of the district are pattern-book cottages arranged in identical sets of two or more. The apartment buildings have an assortment of historical surface details derived from several of the styles mentioned above.

The following is an analysis of architectural styles represented in the Stadium-Seminary Historic District organized in chronological sequence. The number of examples cited is intended to reflect the relative percentage of buildings that can be classified in that stylistic category.

Queen Anne Style - typical span of use in district 1888-1900

Examples representing the Queen Anne Style are essentially of two types: the vertical, exclusively wood-frame, pattern book type; and the "classic" type with a more elaborate plan and exterior surfaces variegated with contrasting materials such as brick and stone. This style, numerically, is the best represented in the district.

Buildings of the former type have two and two and a half, sometimes three stories and, generally, narrow, longitudinal plans. Roofs are both hipped and double-pitched and are intersected by subordinate roof forms and dormers. Entries are usually off set from the center of asymmetrical facades. Balconies, polygonal bays and lunette openings are typical, as are contrasting strata of clapboard and fancy-butt shingle siding. Porch frames are decorated with jig-saw work; eaves supported by solid, curvilinear brackets.

Examples: 505-513 No. E Street (c. 1890) 302 No. G Street (1889)
516 No. G Street (1890)
802 No. 2nd Street (c. 1890)

Buildings of the "classic" type are larger, three-story houses with complex, asymmetrical elevations with projecting bays and rooflines broken with corner towers, turrets and compound or flare-top chimneys. Ornament is less abstract than that employed in the foregoing type, and is derived from the later English Renaissance. Such features as fancy brickwork and simulated parquetry and half-timbering are based on Elizabethan and Jacobean models. Siding, usually of clapboards or shingles, a top base course of brick or stone.

Examples:

424 Yakima Ave. No. (1890's) 524 Yakima Ave. No. (c. 1890) 802 Yakima Ave. No. (1890)
202-204 Tacoma Ave. No. (1889) 302 Tacoma Ave. No. (1889-1890) 424 Tacoma Ave.
No. (c. 1893) 422 No. E St. (c. 1898)
502 No. E St. (c. 1890) 724 No. G St. (1890) 516 No. C St. (1890) 620 No. C St. (1890)

There are a number of buildings in the district which, while not clear-cut examples, nevertheless exhibit characteristics of the Shingle Style, the suburban phase of the Queen Anne mode. These, too, are larger two and a half or three-story houses with elongated plans and broad expanses of shingled siding. Gambrel roof forms are used, as are wrap-around verandas with singled posts and railings. Balcony openings with "soft" or rounded jambs frequently recessed under arches in gable ends.

Examples:

412 Yakima Ave. No. (c. 1899) 818 Yakima Ave. No. (1890) 523 Tacoma Ave. No. (1899)
424 No. G St. (c. 1906)
802 No. G Street (c. 1890) 502 No. Stadium Way (c. 1889)

Colonial Revival Style - typical span of use in district 1900-1907

Examples representing the Colonial Revival Style are larger, three-story buildings with rectilinear plans, usually oriented laterally. The style is an outgrowth of the Queen Anne Revival influenced by the work of McKim, Mead and White. Details are derived from Georgian architecture, but are not always rendered archaeologically. Formality is increased, but some asymmetry is still evident, as, for example, in the placement of porticoes and projecting bays. Verandas with decks are common, as are round porch columns with capitals. Palladian windows and oval openings with decorative keystones accenting the frame are usual. Gable-roofed dormers with returns are typical. Clapboards siding most commonly used among these examples. Examples: 417 No. E Street (c. 1906) 524 No. C Street (c. 1906) 918 Yakima Ave. No.

Chateausque Style

The sole example of the Chateausque Style is Stadium High School, which neared completion as the Tourist Hotel in 1893 at the height of optimism over completion of the transcontinental railroad to Tacoma. Designs were provided by Philadelphia architects G. W. and W. D. Hewitt. The project was abandoned in their days of financial panic and not taken up again until the City redeveloped the hotel for public school use a decade later. The Chateausque type, based on Loire Valley Chateau of the early French Renaissance, was particularly suitable for large railroad hotels on imposing bay front sites, such as this one. Brick masonry with stone trim is typical. Steeply pitched hipped roofs, turrets, spires and pointed dormers with compound openings are hallmarks of the style, as are attenuated chimney stacks and iron roof ridge decoration. Example: Stadium High School, formerly Tourist Hotel (1893) 111 No. E Street Neo-Classical Revival Style

The single monumental example of the Neo-Classical Revival Style is the Washington State Historical Society, a two-story building in gonahigh, rustic at edbasement. Two-story pilasters set off bays. Flat, balustraded roof and colossal temple fronted portico. Example: Washington State Historical Society (1910), 315 No. Stadium Way The Neo-Classical Revival is represented in the district by several examples of domestic architecture. These are formal, two-story buildings with rectilinear plans. They have simplified temple-fronted porches, flat, balustraded roofs or gable roofs with box cornices and returns.

Examples: 524 Tacoma Ave. No. (1920's) 615 No. E Street (1920's)

Mission Style

Surprisingly, the Mission Style is not heavily represented in the district in numerical terms. The examples are larger two and a half story buildings. Stucco exterior finish is sometimes used in combination with a brick ground course. Hipped roofs are covered with mission tiles or shingles. Overhanging eaves are supported by outriggers. Chimney stacks are tall and straight-sided. Large dormers have stepped and curvilinear gables. Roofs may be flat with curvilinear parapets. Bays and projections are angular. Openings are both arched and linteled.

Examples: 223 Yakima Ave. No. (c. 1906) 402 Yakima Ave. No. (c. 1906)

Pattern Book Houses - typical span of use in district 1900-1912

Examples are smaller, two and three-story houses with rectilinear, longitudinal plans conforming to narrow lots. Normally, facades are formally organized. Roofs are hipped or double-pitched, occasionally with the forward slope to the street to cover a front porch. Siding usually of shingles and/or clapboards with, occasionally, a stone-faced ground story. The type is frequently found with a neighboring twin or in larger multiples

Examples: 803, 805 No. 2nd Street (c. 1906)

806, 807, 808, 809 No. 2nd Street (c. 1906)

414, 416 Tacoma Ave. No. (c. 1900) 210, 212 Yakima Ave. No. (c. 1900-1907) 409, 411 Yakima Ave. No. (c. 1906)

A larger variant of this classification is the Dormered Villa. This ubiquitous type derived from pattern books has been referred to locally as the "classic box". It is a two and a half story frame house, nearly square in plan, and formal in organization. The hipped roof overhangs the walls on exposed rafters or outriggers. Centered in each facet of the roof is a large hipped-roofed dormer. In these examples, second story shingle siding may be superimposed on a ground story of clapboards. A common variation of facade treatment is the use of projecting bays in the outermost corners of the second story. Central porches are typical. Verandas may be used also. Decorative elements include oval windows with keystones accenting the frame.

Examples:

GSt. (1906) GSt. (c.1912) GSt. (c.1912)

Stadium 5th St. 5th St.

Way (c. 1906) (c. 1906) (c. 1906)

602 Yakima Ave.

701 Yakima Ave.

704 Yakima Ave.

813 Yakima Ave.

926 Yakima Ave. 519No.ESt. (c.1900) 601No.CSt. (c.1910) 602No.CSt. (c.1906)

Tudor, or "Half-Timbered" Style - typical span of use in district 1900-1917

Examples representing the Tudor Revival are larger two and two and a half story houses based on domestic architecture of the later English Renaissance. Stone and brick veneers are used as a foil to stuccoed gable ends decorated with appliques simulating exposed timber framing. Broadly overhanging eaves are supported by outriggers and struts.

Wide, decorated barge boards are typical, as are compound or clustered flues. Examples include a number of shingle-sided houses. Tudor-arched openings are occasionally used.

Examples:

908 Yakima Avenue No. (c. 1900)

911 Yakima Avenue No. (c. 1908-1917) 701 No D St. (c. 1906)

523 No C St. (c. 1905)

712 No C St. (c. 1908-1917)

304No Stadium Way(c.1910)

611 No 9th St. (c. 1906?)

301 No 5th St. (c. 1906?)

612 No. 4th St. (c. 1906)

California Bungalow - typical span of use in district 1906-1915

Larger two and a half or three story houses of wood frame construction exclusively, though occasionally, in these examples, brick porch posts are used. Gable roofs and dormers occasionally have slightly upturned eaves which overhang the walls supported on outriggers, struts and brackets. Shed-roofed dormers, eaves and verandas, which are sometimes found at the second level, emphasize horizontality. Openings are linteled. Siding invariably of shingles. Stucco panels rarely used in these examples.

Examples:

Chalet Style

709 Yakima Avenue No. (c. 1906) 603 No. D St. (c. 1908-1917) 508 No. D St. (c. 1915)

718 No. Stadium Way (c. 1906) 324 No. 4th St. (c. 1910)

Larger two or three story houses of wood frame construction with moderately pitched gable roofs and tiered balconies on gable ends based on Swiss alpine models. Rectilinear plans, normally longitudinal in orientation so that the effect of the graduated balconies may be seen from the street. Overhanging eaves supported by over sized, jig-sawed brackets. Diapered leaded window panes, gable finials typical. Half timbering effects occasionally used.

Examples:

602 No. E Street (c. 1906)

410 Tacoma Avenue No. (c. 1906)

Mediterranean, or 20th Century Italian Villa Style - typical span of use 1910-1925
Larger two or two and a half story houses with rectilinear plans normally lateral in orientation. The type is loosely based upon Italian Renaissance palazzos and villas.

Formal composition. Low,hipped roofs covered with tiles or shingles. Slight overhang to eaves. Openings are linteled, round, or segmental-arched. Exterior facings tuccoor brick. Minimal high relief insurface decoration. Central bay offacade frequently projects from wall plane and may shelter are cessedentry way. Flat-roofed porticoes also common.

Examples:

509 Tacoma Avenue No. (1912) 722 Tacoma Avenue No. (1920's) 521 Yakima Avenue No. (c. 1915) 610 Yakima Avenue No. (c. 1917) 614 No. G St. (c. 1920?)

620 No. E St. (1920's)

702 No. C St. (1920's)

721 No. C St. (1920's)

301 No. 4th St. (1910?)

705 No. 5th St. (1906-1907?) 702 No. 6th St. (c. 1930)

405 No. 7th St. (c. 1918?)

Prairie Style

Examples of houses clearly influenced by the Prairie architects of the Middle West, and Frank Lloyd Wright inparticular, are rare in the district. There is one house with rectilinear planand gable roof of gentle pitch. Horizontality is emphasized by broadly overhanging eaves, ribbon windows and verandas. Stucco exterior finish is accented by a surface abstraction in brick of the studs and plates of the underlying framework. Chimneys are treated as broad, upright planes.

Example:

501 Tacoma Avenue No. (1912)

"Modern English" Style - typical span of use in district 1905-1930

The term for this general classification of second and third story residences based on English domestic precedents, especially those of the later Renaissance, was employed by contemporary critic Aymar Embury. These buildings differ from those in the more eclectic Tudor, or "half-timbered" vein in that roof overhangs are subordinated to taut wall surfaces. Typical exterior facing material sare stucco, brick, or a combination thereof, and occasionally shingles. Facades may feature staggered frontal gables and portcocheres, or block-like porticoes.

Examples:

601 Yakima Avenue No. (1920's?) 425 Tacoma Avenue No. (1905)

602 Tacoma Avenue No. (c. 1918?) 625 No. G St. (c. 1920)

815 No. G St. (1920's)

723 No. Stadium Way (1930) 803 No. Stadium Way (1920's) 615 No. 6th St. (c. 1910?)

Jacobethan Revival Style

The singular clear-cut example of the Jacobethan Revival Style in the district is institutional in character, as might be expected. The style is based upon Elizabethan and Jacobean prototypes. Gables, including those of dormers, are prominent features. They may be straight sided, triangular, or stepped and curvilinear. Brick facing is typical, as are compound chimneys and oriel windows.

Example:

Annie Wright School, formerly called Annie Wright Seminary (1923-1924), 827 Tacoma Avenue No.

"Art Nouveau" Style - span of use in district 1912-1930

The term for this classification of two or two and a half story house type based on the work of C.F.A. Voysey, Baillie-Scott and Edwin Lutyens was employed by contemporary critic Aymar Embury. In these examples, historical details are simplified. Frame construction

is typical, as are shingle and stucco exterior finish. As a foil to overall angularity and plain shapes, use is made of "eyebrow" dormers and eaves rounded in imitation of that shed roofs which typify Cotswold cottages. Shingles are laid in irregular, or wavy limestone lighten this naturalistic effect. "Half-timbering" is sometimes used in gable ends, but reduced to abstraction. Typically, the frontal gable is off set from center with the inside slope carried nearly to grade level to contain or shelter the entrance.

Examples:

615 Yakima Avenue No. (c. 1912-1915) 624 No. G St. (c. 1920)

616 No. D St. (c. 1932) 727 No. C St. (c. 1924)

Other 20th Century Period Styles - typical span of use in district 1912-1930

These are smaller two story houses with boxy, rectilinear plans in which surface detail refers to a specific historic period. Typifying the 1920's and 1930's are the "Colonial" house and "Norman Farmhouse."

The "Colonial" house differs from the earlier Colonial Revival house in that it is generally smaller and a more literal interpretation of Colonial architecture. Clapboard siding, double-pitched and gambrel (so-called "Dutch Colonial") roofs are typical, as are shutters used as decorative elements.

Examples:

421 No. 6th St. (c. 1912) 701 No. C St. (c. 1930)

602 No. D St. (c. 1930)

615 No. E St. (1920's)

708 No. Stadium Way (c. 1920) 705 No. Stadium Way (1930) 621 No. 9th St. (1920's)

"Norman Farmhouses" are characterized by steeply-pitched frontal gables, sometimes with jerkinheads, sheltering a projecting vestibule. Pebble-dashed aggregate, sometimes with half-timbering effects, and brick are normal exterior finishes. Roofs may be covered with shingles or slates.

Examples:

818, 820 Tacoma Avenue No. (1920's) 614 Yakima Avenue No. (1920's)

618 Yakima Avenue No. (1920's)

610 No. Stadium Way (1930)

704 No. Stadium Way (1930) 715 No. Stadium Way (1930)

The considerable number of multi-storied apartment buildings with period detail fall into this category. Apartment buildings of three to five or more stories began to be erected in the district around the time of the First World War. Normally, these are block-like structures, usually of reinforced concrete or brick masonry with brick exterior facing, although there are a few wood frame structures. Historical surfaced etail is concentrated at portals, building corners in the form of quoins, and at roof lines in a variety of friezes and cornices. Italianate, Vernacular Chateausque, Second Renaissance Revival, Colonial Revival, Half-timbered, Jacobethan, and Modernistic Styles are represented.

Examples:

715, 719 No. 3rd St. (c. 1918?)

205 Tacoma Avenue No. (c. 1914)

315 No. G St. (c. 1915)

322-324 No. G St. (c. 1915)

401 Yakima Avenue No. (c. 1914-1918) 115 Yakima Avenue No. (c. 1915) 302-308

Yakima Avenue No. (1920's) 224 No. G St. (1920's)

210 No. G St. (c. 1915?)

301 Tacoma Avenue No. (c. 1914?) 219 Tacoma Avenue No. (c. 1914)

At present there are comparatively few intrusions with in the district. Most available building sites were occupied by the 1930's, and, due to the quality of original construction, few structures have deteriorated to the extent that they have been replaced since that time. Of 216 buildings surveyed, approximately 17% exhibit some form of intrusive alteration such as the removal of turrets and ornament, the addition of a wing or a fire escape, or the replacement of a window with an aluminum frame sash. There has been some commercial encroachment on the eastern edge, although this is limited to an area of two and a half blocks. There are a dozen recently constructed apartment houses that qualify as genuine intrusions. Nearly all of these are limited to an in a square block area between Second and Fifth Streets, Yakima to Tacoma Avenue. They are generally two story brick or shingled structures without appreciable landscaping. One apartment is in an

isolated location at 5th and D Streets among single family residences. Also, two highrise apartments are outside the above-mentioned nine block area at the corners of Fourth and "D" and Fourth and Tacoma Streets.

The Stadium-Seminary Historic District is one of the most visually cohesive architectural districts in the Northwest. It is unified by street trees, ornamental lighting, view characteristics, topography and period of construction. This fortunate combination gives the neighborhood exceptional community identity.

Statement of significance

Tacoma's origins as an industrial city result from its selection in 1873 as the western terminus of the transcontinental Northern Pacific Railroad. It was to be the major northwest terminal, connecting the relatively unexploited Pacific Northwest market and natural resources with established eastern and midwestern manufacturing centers. The Port of Tacoma was also to be the point of origin for the shipment of goods to the Orient. The convenience of a deep-water port facility, located in proximity to the overland route across the Cascade Range was one of the determining factors in choosing Tacoma as the terminus.

In keeping with the federal land grant provisions, the town site for New Tacoma was acquired by the Northern Pacific Railroad and land policy was administered by the Tacoma Land Company. Tacoma's early growth faltered when in 1873, Jay Cooke, Financial Agent for the Northern Pacific Railroad, entered into bankruptcy; the ensuing economic crisis hindered the scheduled completion of the railroad route which was to be Tacoma's most important asset.

It wasn't until 1887 that the route was actually completed, connecting Tacoma with St. Paul. To help attract eastern investments and to create an appearance of stability in the struggling community, the Northern Pacific Railroad, particularly its President Charles B. Wright, engaged in a well publicized planning and construction program designed to demonstrate that Tacoma was soon to be the most attractive family community in the Pacific Northwest. An 1889 Chamber of Commerce booklet describes the hopes of the early planners.

No more perfect location for a great city could be conceived. When the railroad company determined upon this as a terminal point, it instructed its engineers to lay this land out for the beginning of a city; to forget the wilderness that crowded it; to forget that it was on the extreme frontier; to bear in mind only its future greatness, and to have a care that its streets and avenues should have noble proportions in keeping with the idea, that when they should be lined with stately buildings there should be nothing to regret.

Tacoma in the early years before the 1893 depression can be seen as the urban Pygmalion of the Pacific Northwest. She was to have refinement and culture infused

through the efforts of a group of sophisticated investors, speculators, business and professional men from the east and midwest. To create a social center on attracting the wilderness was a gamble, but it succeeded both in producing fortunes for those involved and in building a

city of stately homes and landscaped streets.

Profits could be easily made because of the potential for exploiting the natural resources found in lands surrounding the city. The rapid influx of people into the area between

1887 and 1893 consisted to a large extent of those seeking to take advantage of the commercial opportunities. Anticipating a rapid population growth and emphasizing the need for a respectable city, early residential development was speculative but planned. At the time, it was commonplace for the developers to compare New Tacoma with Old Tacoma, the original community to the west. This comparison is useful to show not only the intent of the early planners but also the sociological changes which were produced by their efforts. Old Tacoma was considered by the settlers to be an area of worthless shacks occupied by such undesirable elements as longshoremen, fishermen, and workers for the Tacoma Mill

Company. The only other members of the community were the proprietors of the shops lining 30th Street, most of which were saloons. The simple way of life of these inhabitants was reflected in the utilitarian architecture of the area, and until better street systems were developed, physical as well as sociological barriers isolated this neighborhood from New Tacoma. Old Tacoma was separated and self contained. In the eyes of the residents of New Tacoma, it was not a respectable community.

Physically, New Tacoma's beginnings were somewhat similar in that houses and businesses were intermixed along the newly-graded streets. Gradually, however, as the Tacoma Land Company released the lands in its possession, "neighborhood suburbs" were created, first to the west of the business district and then gradually to the north into the area designated in this nomination as the Stadium-Seminary Historic District. Being generally a product of the 1890 building boom, this was the last north end suburban area to be developed.

In these older neighborhoods of the north end, particularly the Stadium-Seminary Historic District, there was a more pronounced contrast in comparison to Old Town. In the course of the years between 1888 and 1915 new houses were built in residential areas distant from the business and manufacturing sectors of the city. Residents included all walks of life from laborers to financiers, but most built substantial middle class houses. Homeowners who were less well established financially shared their dwellings with other families or took in boarders to help cover expenses.

The original Annie Wright Seminary was located at First and Tacoma Avenue - established with the financial backing of Charles B. Wright. Always a private educational facility for girls, it was intended to demonstrate the cultural potential of the city and to enhance the image of Tacoma's respectability for those wishing to see their children

educated in the finest of institutions. The school was moved to newer buildings on the present site in 1924.

While the western gulch has retained a park-like atmosphere, it was the eastern gulch, or Old Woman's Gulch, which attracted national recognition 1910. During the 1890 business boom the Tacoma Land Company outlined plans for a new tourist hotel for those coming to see the attractions of Tacoma before traveling north to Alaska. The plan was originally designed by George W. Hewitt, a Philadelphia architect, after C. B. Wright personally chose the site.

Hewitt's proposal was to develop the gulch into a park with connections to the waterfront below. Economic collapse destroyed the land company's hopes for a hotel. After partial completion, it was used as a warehouse, and a fire in 1898 gutted the building. The structure was eventually sold to the Tacoma School District in 1903 for conversion into a school. Redesigned by Frederick Heath, Stadium High School stands as the oldest public educational facility in the city and is an effective complement to the Annie Wright Seminary.

Frederick Heath, in redesigning Stadium High School, was also concerned about the potential use of Old Woman's Gulch. Deriving its name from the widows who lived in shacks lining the bottom of the gully, it was considered undesirable to have an educational facility so near to such a conspicuous display of poverty. As early as 1908 the gulch was sluiced, forcing the women from their homes. After a massive fund raising campaign, the stadium was completed and dedicated in 1910. When Louis Pratt, representing the citizens of Tacoma, spoke at the dedication ceremonies, he described the stadium's purpose.

The erection of the Stadium is somewhat of an innovation in American public school methods. It does not, however introduce an new principle or a new factor in public education. The importance of physical training and the value of school athletics are generally recognized. A sound body is an important a qualification for usefulness and good citizenship as a disciplined mind and a liberal education. The strenuous life of our aggressive times requires physical capacity and endurance on the part of those who Would win a success. We have no use for the mollycoddle. The school alone may produce a book-worm the school and the Stadium produce the man.

At the peak of its reputation the Stadium was visited by three Presidents - Theodore Roosevelt, Warren G. Harding, and Franklin D. Roosevelt - as well as notables such as General Pershing and athletic celebrities such as Babe Ruth and Jack Dempsey.

A year after the Stadium was dedicated another structure was begun opposite the Bowl from the high school - the combined headquarters for the Washington State Historical Society and the Ferry Museum. Thesetwoinstitutions, when founded in 1891 under the encouragement

of C. P. Ferry and Edward N. Fuller, were to further establish Tacoma as a major cultural center of the Pacific Northwest. Originally, two separate organizations, one located in

the Courthouse, the other in City Hall, the museum and historical society were combined when William Gilstrapbe came Secretary of both in 1907. This had been preceded by a rather heated controversy centering around the probable move of the historical society to Seattle. During that time nothing could arouse Tacomans more than the potential of another victory by the nemesis to the north. Determined to keep this institution, which had been earlier recognized by the Washington State Legislature, many Tacomans joined as patrons assuring its financial security and permanence in Tacoma. A state legislative appropriation for construction of permanent quarters was approved shortly thereafter. Construction of the facility has continued in stages since 1910 with the latest addition completed in 1973.

Apart from being the largest institution of its kind in the state, it is one of the oldest and one of the first to be officially recognized.

It cannot be said that the development of these institutions and facilities were a direct result of work by Tacoma's original planners. But the end result-ares idential neighborhood including excellent educational, cultural and recreational facilities - is remarkably similar to the community described in the Chamber of Commerce prospectus of 1889.

Within the Stadium-Seminary Historic District the architectural styles represented reflect various economic growth periods which took place with in the city. The first of these periods, between 1887 and 1893, begins with the completion of the overland route of the Northern Pacific Railroad and ends with the 1893 depression. Many houses still remain from this period, with two of the oldest being at 202 North Tacoma (ca. 1887) and 410NorthE(ca.1888). Generally, the homes built during this period of development were in the Queen Anne style.

These cond growth period covers a span between 1900 and 1915. This was a time when Tacoma was beginning to recover from the depression of 1893 and was readjusting its changing economic base as local business and industries moved to Seattle. A far greater variety of architectural styles were used during these years including Colonial Revival, Neo- classical Revival, Mission, Bungaloid, Tudor and others.

Tacoma, along with other areas of the country, experienced a construction boom following WorldWarOnewhichlastedthroughthefirstyearsofthedepressionof1929. While construction has continued to the present, this is the last major period of expansion in the Stadium-Seminary Historic District. A similar range of styles were still current after the War, although there were additions to the architectural repertoir during the 1920's, most notably the "Norman Farmhouse" represented on Tacoma Avenue across from the seminary.

Three architects, or firms, have been identified as designers of residences or other facilities in the district - August Darmer, the firm of Russell and Babcock, and Frederick Heath.

August Darmer was born in Prussia. Before coming to the United States, he was apprenticed to the building trades in Germany, after receiving a traditional architectural education. Practicing first in San Francisco, he moved to Tacoma in 1885 when he began

a partnership with William Parrell. He is best known for his commercial buildings in down town Tacoma, and while documentation is sketchy for his residential works it is thought he designed the Hewitt and Griggs houses at 4th and E Streets, no longer extant, and recent information suggests he designed the William Virges house at 502 North Tacoma.

Frederick Heath's architectural training was acquired through architect Warren H. Hayes in Minneapolis, Minnesota. His work within the district included the redesign of Stadium High School and the design for the Stadium; an example of his residential work is the G. A. Stanley residence at 512 North Tacoma.

The best known architects of the Stadium-Seminary Historic District were Ambrose J. Russell and Everett P. Babcock. Little is known about Babcock except that he came from New York and was first commissioned in Tacoma to design the Carnegie Library.

Russell's training

Was extensive. He was born in India and his architectural education began at the Ecole de Beaux Arts in Paris, followed by an apprenticeship in the office of H. H. Richardson in Boston. Before coming to Tacoma and forming a partnership with Babcock in 1893, Russell had also worked with Brunt and Howe in Kansas City and Evans and Young in St. Louis. The contributions of the Russell and Babcock firm between 1898 and 1910 are quite numerous - the original clubhouse of the Tacoma Lawn Tennis Club, the residences of Richard Vaeth, George Gower, John B. Stevens, Everett G. Griggs, John Snyder, and George Dickson, to mention only a few.

The Stadium-Seminary Historic District is significant to the City of Tacoma as a sizable, intact residential area which was the ultimate in fashion, particularly during its zenith between the turn of the century and the period of the First World War. Within its boundaries are several institutional buildings of monumental proportion as well as examples of nearly every residential style current in the Pacific Northwest between 1888 and 1930.

Dedication of the Stadium, June 10th and 11th, 1910, Souvenir Booklet. Tacoma, Board of Education, 1910.

Tacoma: Architectural Souvenir. Russell and Babcock. n.p., c. 1906. Tacoma Morning Globe. Annual edition. January 1, 1891. Tacoma Illustrated.

Tacoma Chamber of Commerce, 1889.

The Tacoma Daily News annual edition. Tacoma, 1891.

Tacoma City Directories:

Tacoma Blue Books: 1892 1899 1909 1912

1885 1893 1889 1900 1891 1907

Washington State Historical Society. Miscellaneous file on Stadium Bowl.

PAM/979.7781/Til9d.

Hunt, Herbert. Tacoma, its history and its builders, a half century of activity. 3 vols. Chicago, S. J. Clarke, 1916.

Location

Beginning at the intersection of the North First Street right-of-way and the edge of the bluff above Commencement Bay and proceeding along North First to its intersection with 'L' Street, continuing along 'E' to North Second Street, along North Second to the alley between 'G' Street and Yakima Avenue, along that alley to North First Street, along North First and Division Avenue to the alley between Yakima Avenue and 'I' Street, along that alley to North Fifth Street, along North Fifth to 'I' Street, along 'I' to North Tenth Street, along North Tenth to the alley between Yakima Avenue and 'G' Street, along that alley to the property line behind the first row of houses facing North Tenth Street, along that property line to Tacoma Avenue, along Tacoma to the portion of North Tenth Street in front of Annie Wright Seminary, along North Tenth and around the Seminary grounds to Frances Ashton Park, across the park in an east-northeasterly direction along a line 200 feet from the park's southern boundary as far as Borough Road, along Borough Road and continuing to the edge of the bluff where the boundary then follows the bluff to the North First Street right-of-way.