

To D.C.  
10/2/85

United States Department of the Interior  
National Park Service

For NPS use only

National Register of Historic Places  
Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name Quincy East End Historic District

historic

and/or common

2. Location

street & number Significant portion of residential East End N/A not for publication

city, town Quincy N/A vicinity of

state Illinois code 012 county Adams code 001

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input checked="" type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Multiple Ownership (more than 50 owners of record)

street & number

city, town \_\_\_\_\_ vicinity of \_\_\_\_\_ state \_\_\_\_\_

5. Location of Legal Description

courthouse, registry of deeds, etc. Adams County Courthouse

street & number 521 Vermont

city, town Quincy state Illinois

6. Representation in Existing Surveys

title see continuation sheet has this property been determined eligible?  yes  no

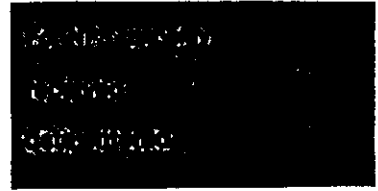
date \_\_\_\_\_ federal \_\_\_\_\_ state \_\_\_\_\_ county \_\_\_\_\_ local \_\_\_\_\_

depository for survey records

city, town \_\_\_\_\_ state \_\_\_\_\_

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Illinois Historic Landmarks Survey

Date: January, 1975

Depository: Illinois Department of Conservation

City: Springfield, Illinois

Illinois Historic Structures Survey

Date: October, 1972

Depository: Illinois Department of Conservation

City: Springfield, Illinois

Quincy Preserves!

Date: March, 1984

Depository: Quincy Preserves!

City: Quincy, Illinois

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		date <u>N/A</u>

### Describe the present and original (if known) physical appearance

The City of Quincy (1984 population -42,554) is the western-most city in Illinois and encompasses an area of 8,123 acres. It is situated atop one hundred foot limestone bluffs overlooking the Mississippi River. The City extends four miles along the river's east bank and spreads four miles eastward from it over a gently undulating plain. Natural amenities are abundant. Limestone quarries located both north and south of Quincy have played an important role in Quincy's building activity for the last 125 years. Limestone blocks provided materials for stones used in local building and clay deposits provided material for bricks which were used in local building in great abundance.

The specific area of the Quincy East End Historic District begins two and one-quarter miles away from the river going eastward. The soil in this district is of remarkable fertility, the surface is undulating, giving the surface drainage, while the subsoil is rather porous so that the land is not in a very large degree subject to the deteriorating influences of remarkably wet or dry seasons.

For the greater part, Quincy East End Historic District is within land that was deeded to John Wood (the founder of Quincy) by the United States Government on August 17, 1825. His property extended from the river on the west to Twenty-fourth Street on the east, bordered by Maine on the north and Harrison on the south. By the early 1840's there were nine houses that were known to have existed within the boundaries of the Quincy East End Historic District, six remain. All of the district was surveyed and platted by February 16, 1889. The boundaries of the district are based upon the boundaries of early plats when Wood was deeded the land and the concentration of architectural styles. When possible both sides of a street were included in the boundary. In several cases backyard boundaries were used so important architectural buildings could be included.

This district represents the strongest architectural significance and integrity in Quincy. It represents the movement eastward away from the river by the city's influential families. The work of Quincy's prominent local architects is also evident. Contained in this area, 100 years of examples of prime architecture.

There are 493 Contributing Buildings in this nomination (as defined in National Register Bulletin #14, 5/85). Of these, 372 are under the rubric "Contributing Structures" in the nomination and 121 are "Structures and Sites of Special Significance." Sixty-five (65) are Non-contributing Buildings in this nomination (as defined in National Register Bulletin #14, 5/85).

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Federal to Greek Revival, Gothic, Italianate to Romanesque, Second Empire, Queen Anne, Colonial, Classical Revival, Bungalow, Prairie Style, Shingle Style, Stick Style, Art Modern, and International Style.

Land use within the district is primarily residential. Institutional land uses are composed of a school, Quincy Junior High School (No. 103); churches and museums, Historical Society of Quincy and Adams County (No. 102), Quincy Museum of Natural History and Art (No. 23), Quincy Art Club (No. 43).

The street pattern is for the most part a modified grid pattern. The district contains abundant mature vegetation. The heaviest traffic carriers are 12th Street, State Street, Maine Street and South 24th Street. The remaining streets primarily carry local neighborhood traffic.

The density of the district is with the greater majority of the structures on a grand scale, with a great percentage of large mansions with generous lawns.

Of the 556 structures encompassed by the Quincy East End Historic District (exclusive of accessory structures such as carriage houses and garages), 370 have been identified as exceptional contributing to the environment of the district, 121 structures have been evaluated as significant architecturally or historically, and 65 have been identified as non-contributing structures.

The intrusions in the East End Historic District are, for the most part, new residential construction. These range from a modern medium-size apartment building to new single family housing scattered throughout and small businesses, including a small bank.

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DESCRIPTION

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The Quincy East End Historic District contains every formal architectural style known to have been used in the Mid-West from the 1830's until the 1930's. It could serve as a primer of the 19th and early 20th century American architecture. There is a sense of almost organic development of style within the district; one can see formal styles reinterpreted in the vernacular by nameless craftsmen and the gradual progression from one architectural period to another. The work of talented masons and carpenters, gifted local architects, and men with national reputations form this coherent, integrated, lavish design mixture. The John Wood Mansion (No. 102), built in 1835 for the founder of Quincy by John Cleveland, a master mechanic from Massachusetts, is considered to be one of the outstanding Greek Revival residences in the Mid-West. The numerous Italianate dwellings throughout the district are products of nameless builders. The houses (Nos. 17 and 104) are two variations on this form. There are several Gothic cottages represented; the most significant is (No. 99). (No. 20) is an outstanding example of the Second Empire style. Built in 1881, its builder-designer unknown, the National Park Service has called this structure the most important residence in Quincy from the point of view of structure. John Batchy, a Swiss immigrant to Quincy and her first formally trained architect, created several Romanesque and French Chateau-style houses on South 12th Street, notable for their brick coursings and terra-cotta work. The Grand Gilded-age homes (Nos. 24 and 105), a Richardsonian Romanesque and Shingle style respectively, reflect the work of the prominent architect, Joseph Lyman Silsbee. He also designed the charming carriage house of the Lorenzo Bull house (No. 22). Another splendid Richardsonian Romanesque residence (No. 23) was designed by two brilliant local architects, Harvey Chatten and Ernest Wood and built in 1891, and Ernest Wood's elegant Queen Anne Home (No. 111) is a fine example of that style. The charming classical Revival house (No. 52) and the Tudor Revival house (No. 53) are also Wood's designs. Two interesting structures by unknown architects are the Stick Style (No. 107), and the English Medieval style built in 1904 (No. 64). This last was obviously influenced by the English exhibit of houses at the Louisiana Exposition in St. Louis which was enjoying a great vogue. Notable Prairie style houses designed

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by Quincy architects, George Behrensmeyer and Martin Geise and built between 1915 and 1925 are (Nos. 60, 61, and 62). (No. 72), Martin Geise built an unique and elegant Spanish style house in 1921. Co-existing with these noteworthy structures are numerous distinctively Quincy, vernaculars, Eastlakes and bungalows, all contributing to the unique charm and distinction of Quincy's East End.

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1835-1935 **Builder/Architect** Various--See Text

**Statement of Significance (in one paragraph)**

ARCHITECTURAL SIGNIFICANCE

Quincy East End Historic District retains to an unusual degree its nineteenth century ambience. It is this rich heritage of intact 19th century architecture and the architectural integrity of this district that gives it a special significance. This district also includes significant examples of 20th century architecture reflecting the continuing development and popularity of this residential area. Other related areas of significance will become apparent from the historical narrative and the discussion of individual sites.

History

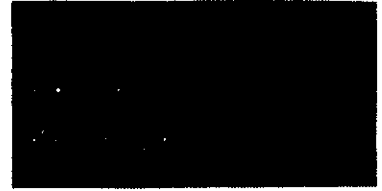
Quincy, on the Mississippi River, was located in the Military Bounty Land Tract that was set aside for veterans of the War of 1812. John Wood, the founder of Quincy, bought the land from a veteran named Flynn for sixty dollars in 1822. The time period for the development of the East End Historic District can be developed into three Periods: ante-bellum; the Civil War; and the postwar period of the Gilded Age. In the 1830's because of the fear of cholera and even after the Civil War, the affluent progressively moved eastward into what is represented by the East End Historic District. Many of Quincy's most influential citizens such as William S. Warfield, Lorenzo Bull, Robert Gardner and C.A. Comstock lived in this district.

In the post Civil War Era an effort was made to make Quincy the capitol of Illinois. The move was unsuccessful but it demonstrates the prominence of Quincy and its importance as a growing urban center. By 1875 Quincy became Illinois' second largest city. Along with this growth came industrialization. Quincy had a variety of industries such as ice, tobacco, milling, pork packing, beer making and stove manufacturing.

A significant factor in Quincy's history were the Germans. Their skills in wood working and masonry craftsmanship contributed greatly to superb building in the East End Historic District.

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Some of the events and actions which have influenced the development of the historic district are:

The greatest part of the houses in the East End Historic District were built in an era marked by servants, ballrooms, carriage houses, a multitude of rooms and spacious grounds. The houses stand today as symbols of the aristocratic style of living enjoyed during the 19th Century and early 20th by Quincy's leading businessmen and industrialists.

1. Lorenzo Bull who built the house (No. 22) contributed greatly to Quincy's growth, being one of the founders of the Quincy street car system, he opened the Merchants and Farmers National Bank, also started the Northern Cross Railroad and later the Quincy to Galesburg to Chicago railroad line. A carriage house which was an out building on this property now serves as Quincy Art Club (No. 43).
2. The John Wood House (No. 102) is one of the earliest in the district, built in 1835. In 1844 John Wood was elected mayor of Quincy, and in March of 1860 he became governor of Illinois. In 1861 John Wood was appointed Quartermaster General, the highest ranking officer for the State of Illinois during the Civil War.
3. St. Boniface Cemetery is the oldest Catholic cemetery in the city, established as a small cemetery in the East End Historic District in the 1840's. It was dedicated in 1860. The cemetery is situated on approximately 15 acres.
4. In 1868 the house (No. 19) was built by Jonathan Parkhurst, who was mayor of Quincy in the 1870's, being a far-sighted city administrator who introduced electric street lights to our city, greatly extended the network of brick streets, some of which remain in the historic district.
5. In 1886, the magnificent three-story brick house (No. 21) was built in the historic district by David Miller, one of Quincy's most successful merchants. It later was sold to Ralph Gardner of the Gardner Denver Corporation. All members of the Gardner family built houses within the historic district, (Nos. 42, 88, and 108).
6. In the East End Historic District, south of Maine Street between twenty-first and twenty-second streets lies the late 19th century Lawndale subdivision. Originally it was a swampy marsh where sportsmen hunted ducks. In 1889, Theodore C. Poling, Joseph N. Carter, John S. Cruttenden, C. H. Bull, Lorenzo Bull, Anton Binkert, William H. Govert and Gustave Bauman had this area surveyed and platted. The Quincy Council approved the action so the men had the land drained costing \$1000.00 and graded costing \$7000.00. Thus the development of Lawndale subdivision began. The men drew straws for location and style of architecture. Mr. Poling's house was the first one built in 1890 (No. 54)



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STRUCTURES AND SITES OF SPECIAL SIGNIFICANCE    Numbers refer to the corresponding map.

Architecturally and historically significant buildings throughout this district are tangible links with the nation's past and help provide a sense of identity and stability. They are associated with people who have made important contributions to the city, region, state, or nation; of excellent architectural design whose integrity has not impaired; and designed by architects important locally or nationally. Few of the significant structures have been altered to any great extent.

1. HARVEY W. MEAD HOUSE, 1401 Hampshire--circa 1878; this is a highly ornamental two-story Gothic Revival house. Note double arched windows second floor. There are deeply carved bargeboards; all gables feature circular windows, steep roof line angles. On the east side there is a small porch; the front porch faces corner diagonally to house and is situated between west wing and south wing. The south wing features a half-hex bay in parlor facing south.

The house is stucco entirely and built on a stone foundation. The front porch roof is suspended by two chains anchored in second floor walls, rather than columns for support. All sash is double hung with four panes in lower and upper halves of the windows. Upper half of each window ends in Gothic angle arch.

ARCHITECTURAL SIGNIFICANCE

2. RESIDENCE, 1415 Hampshire--circa 1892; this Eastlake style two and one-half story brick house is asymmetrical. The steep hip roof continues to the ridge. The dormers are oddly spaced with Gothic gables and windows; corbelled chimneys; multi-bracketting surrounds house. The facade features an angular two-story bay, topped with tent roof and dormer. West facade has double entry. The stone lintels and sills in bay have normal Eastlake carvings.

In 1930 gable roof was removed from west wing and replaced with flat roof. Second-story windows reduced from double to single. Carriage house in rear.

ARCHITECTURAL SIGNIFICANCE

3. AMANDA A PENFIELD HOUSE, 1475 Hampshire--circa 1892; this small simplified Gothic house has small circular front porch, columns are square with all four sides deeply carved, topped by multi-molded layers. There are small neat bracket pairs under shallow porch roof eave. Entry vestibule extension front porch is topped by second floor dormer pitched at about thirty degrees. Rectangle window in dormer is capped with lovely intricately carved sunburst panel. Central dormer is flanked by smaller dormer on each side. These each feature two narrow Gothic arched windows with central dotted diamond finish decor above windows and fitting under the gable.

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East side of house features small three-sided bay on floor level toward rear. Small bay on west side near front of parlor. Windows on either side of vestibule entry feature unexpected Greek pediment cornices unmatched anywhere on house. One dormer on east, and one on west side of rear gable have Gothic arches and cloverleaf decor under dormer roof.

ARCHITECTURAL SIGNIFICANCE

4. URIAH PENFIELD HOUSE, 1427 Hampshire--circa 1860; this Italianate house has four gabled wings facing four directions: N-S-E-W. Double scroll bracketting under eaves topped by dentil moldings gives the south facade somewhat of a Greek appearance. Austere curved stone lintels over curved topped windows are features on all sides of the house. An elaborate wooden cupola centers north-south ridge of the roof. The house is built on rubble stone foundation topped by cut stone brick cap. The entire house is built of native brick and is one of the largest Italianates in Quincy.

No porches remain. Original porch across front wing was replaced in 1980's by wrap around Queen Anne porch, which was removed in its entirety in 1950's.

ARCHITECTURAL SIGNIFICANCE

5. UNITARIAN CHURCH, 1479 Hampshire--circa 1913, architect Harvey Chatten; this church is the fourth Unitarian Meeting House in Quincy, dedicated Thursday evening, February 5, 1914. The plan of the structure is simple and straightforward. The style is a combination Tudor/Queen Anne. The chancel window, or Founders Window, is a representation of a scene in Indian Mounds Park in Quincy. The memorial windows in the parlor recall events of our national heritage. Mrs. Henry Walton gave the window with the Pilgrim Fathers shown signing a covenant aboard the Mayflower. Mrs. Benjamin Berrian gave the William Penn window. This building is a good example of Ernest Wood's versatility in combining style elements. Stone construction of rectangular block shape. Hip roof defines the church; turret defines vestibule. Note the charm of the mixture of style elements. Stone portion and eave line give a slight flavor of Prairie influence.

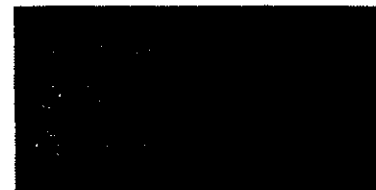
ARCHITECTURAL AND HISTORICAL SIGNIFICANCE

6. LEMLEY HOUSE, 1480 Hampshire--circa 1860; this medium sized two-story brick Italianate house was designed without elaborate porch or "widow's watch." There is bracketting, square tin roof, dentils and bays on each side of the house. Brick quoining on facade corners and east bay. Simple front porch has carved double door with plain transom above; porch on east provides side entry.

ARCHITECTURAL SIGNIFICANCE

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7. WILLIAM FIGGEN HOUSE, 1605 Hampshire--circa 1895, alledged architect George P. Behrensmeyer; this Queen Anne two-story is built of stone and shingles with asymmetrical massing and placement of dormers and balconies. There is a porte-cochere, entry on left side of the house, very picturesque Palladian windows and elliptical light. There is a square front porch, flat roof supported by slender wood columns, tent roof on dormers. Mr. Figgen was a liquor dealer.

ARCHITECTURAL SIGNIFICANCE

8. MATTHEW FINLAY HOUSE, 1617 Hampshire--circa 1861, contractors and builders Eaton Littlefield and George Baughman; this large Italianate style house derived its inspiration from the villas and public buildings of Italy. It is characterized by elaborate bracketed, low pitched roofs, perhaps a tower and a cupola or "widow's walk." The basic square plan of this Italianate house extends in sections to the rear, on a reduced scale to accommodate service areas. This house is set well back from the street and is very charming as well as in good condition.

The Finlay house was completed same day as Fort Sumter was fired upon; the story was told that Mr. Finlay, his home completed, walked downtown and heard of the Civil War event.

Matthew Finlay's nephew inherited the house upon Mr. Finlay's death and sold the property to John T. and Lillian B. Inghram. The present owner is a son of John and Lillian Inghram and resides there.

ARCHITECTURAL AND HISTORICAL SIGNIFICANCE

9. RESIDENCE, 1637 Hampshire--circa 1882; this Gothic Revival frame house is many gabled, multi-winged with deep carved bargeboards; built in gutters and unusual ornamented apron below eaves. Foundation is rough coursed ashlar with slanted unusual drip board over top course of foundation.

Tapered octagonal columns on porch have Corinthian capitals. The front porch wraps around west side of the house. The balustrade on porch is topped by arched trim board below bannister. The balustrade on roof of the porch, west half, has Gothic trim board below bannister, heavily carved; gables in front, east and west facades.

ARCHITECTURAL SIGNIFICANCE

10. C. A. COMSTOCK HOUSE, 1665 Hampshire--circa 1872; this Eastlake two-story brick house has extremely steep, tall hip roof; with small hip roof built up over ridge; clipped gable dormers are spaced according to bays. Note two-story bay on face of house and matching bay on east side; carved stone lintels and bands follow angularity of bays. Both are capped by tent roofs with stone shouldered brick chimney on east side, which is extremely tall with carved stone and chimney pots. West facade has double doors flanked by Doric pilasters and two stained glass corner windows, classic Revival style. Cornice of house has frequent diagonal bracketting.

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Simplified front porch added 1910, square columns with balustrade on porch roof. This is the most elaborate Eastlake house in Quincy.

Mr. Comstock was a prominent industrialist and founder of Comstock-Castle Stove Co.

ARCHITECTURAL SIGNIFICANCE

11. CHARLES KREICH HOUSE, 1217 Maine--circa 1892; this two-story Queen Anne brick house is narrow; east side pier is topped by gable attic Palladian window with cross hatch lights. Tip of gable facade features small boiserie molding. Small bell cast bottom to side of gable roof. First floor parlor window is also Palladian style with side brick columns and arched top light of leaded glass.

The foundation is coursed rusticated ashlar and extend up to bottom of first floor windows. Note small hip roofed porch on west face of house and a shallow two-story bay on east side. East gable matches front gable; two courses of brick extended provide band around house under cornice.

ARCHITECTURAL SIGNIFICANCE

12. RESIDENCE, 1225 Maine--circa 1876; this two-story brick Queen Anne style house has entry pier on west; pediment ornamented arcade in which two entry doors are side by side, both with individual transoms and side lights. Parlor has double hung triple window, heavy arched cut stone lintel with Eastlake carving. Entry pier ends in gabled dormer featuring palladian window surrounded by parlor pier topped by gabled dormer with wavy sunburst carving in gable. East side has angular bay topped by shallower bay with protruding angular veranda. House cornice supported by modillions; double angled capstone surrounds house two and one-half feet above coursed ashlar foundation.

ARCHITECTURAL SIGNIFICANCE

13. RESIDENCE, 1231 Maine--circa 1876; this two-story ornate brick Eastlake house has wooden columns, pilasters, brackets and endless Eastlake carvings. Lintels over entry door and window, and second floor window above have deep relief carvings, as has the massive double front door. Note angular bays on front, east and west facades. Steep pitched hip roof has flat window lintels.

ARCHITECTURAL SIGNIFICANCE

14. HENRY NELKE HOUSE, 1235 Maine--circa 1892; this small Queen Anne house is totally asymmetrical with half-hex turret over recessed entry on west side of facade. Turret fronted by balcony weatherboarded and with fretwork insets; pier topped by gable and sunburst attic window; gable ornamentation below which is triple attic window, and below that triple master bedroom windows.

Twin chimneys in center of roof; west facade features square panelled gable with fleurette center ornament panel. Lintels on west side are slightly arched with deeply carved Eastlake styling. Note unusual stained glass window at stairway

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landing. East side features cantiliver second floor room with deep bracket supports over first floor bay. Same lintels as on west.

ARCHITECTURAL SIGNIFICANCE

15. FRED WILMS HOUSE, 1401 Maine--circa 1885; this red brick Eastlake house standing on a bank with a generous lawn is one of the most impressive houses on Maine Street in the East End Historic District. Note the wrap around balcony with wrought iron railing; large bay on west side of house with a similar smaller scale bay directly on top; with porte-cochere on east side of building.

The house was built for Fred Wilms, president of the Wabash Coal Company who later also became president of the Mercantile Trust and Savings Bank.

ARCHITECTURAL SIGNIFICANCE

16. RESIDENCE, 1422 Maine--circa 1877; this Eastlake brick house has offsets, wings, bays, asymmetrical arrangements of features. Classic Eastlake carvings on all parts of the house; lintels, porch, architrave and brackets. A small Gothic shaped dormer is only attic light. Face of house entry is back-set one foot. Corners of house all finished on diagonal. Note mansard roof on east bay. Two course shark tooth brick inlay forms band around house near tops of first and second floor windows. Heavy cast bracket-frieze cornice finishes bottom of roof line and contains built in gutters. The rear service wing has slightly shorter dimensions. Lot 260 feet deep and 120 feet wide.

ARCHITECTURAL SIGNIFICANCE

17. TILDEN SELMES HOUSE, 1443 Maine--circa 1857; this austere red brick Italianate house was built in 1857. Mr. Selmes sold the property in 1880 to Reverend Alexander Burgess, Episcopal Bishop of Quincy. In 1885, James Bishop, the mayor of Quincy bought the house and then sold the property in 1894 to Reverend Samuel Hopkins Emery, pastor of the First Congregational Church. Descended from a close friend of George Washington, Reverend Emery was distinguished for his charity and courage. During the Civil War, President Lincoln gave Emery a special pass that enabled him to go anywhere in the Union lines on errands of mercy. He traveled into the Confederacy carrying medicine, food and clothing to prison camps. Reverend Emery was also a founder of the Historical Society of Quincy and Adams County. His descendents lived in the house until 1937 when the property changed hands.

ARCHITECTURAL AND HISTORICAL SIGNIFICANCE

18. ISAAC LESEM HOUSE, 1449 Maine--circa 1892, architect Harvey Chatten; this two and one-half story Queen Anne house is built of uncoursed ashlar on first story and weatherboard on the second. Shingles are used in dormers, turrets and roof. The facade features a turret at each side, lavabo base on east turret on porch. Porch windows are ornamented with stained leaded glass. The original porch was small

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and in front of main entrance, with canopy shielding the porch. Present porch extends across entire front of house, with east side curving around house; it is classic Revival and was added in 1910.

The porte-cochere was removed from west side bay extension in 1910. A one and one half story carriage house remains on rear of lot.

Mr. Lesem was a contributor and an original member of the B'NAI SHOLEM Temple. He was a dry goods and grocery store merchant.

ARCHITECTURAL AND HISTORICAL SIGNIFICANCE

19. JONATHAN PARKHURST HOUSE, 1461 Maine--circa 1868; this white frame Italianate house, a landmark on Maine Street, was built for Jonathan Parkhurst, a native of New Hampshire, who emigrated to Quincy in 1860. He established himself as a merchant and soon became prosperous in the clothing trade. He turned his interest to politics and was similarly successful, holding several city offices before becoming mayor of Quincy, a job he held for two terms. He was an intelligent, far-sighted city administrator who introduced electric street lights to our city, greatly helped extend the network of brick streets and was responsible for many other innovative civic improvements. The house is characterized by curved door and window lintels, and a double door entry.

ARCHITECTURAL SIGNIFICANCE

20. MATTHIAS HUFFMAN HOUSE, 1469 Maine--circa 1881; this Second Empire three-story brick house has a rainbow mansard roof of decorative slates, cast curbs and cresting (may be richest in Illinois). Stone surrounding third floor dormers are intricately Eastlake carved with stylized Roman pilasters; the cornice is multi-bracketted.

Facade features angular bay on east side, two stories; stone lintels deeply carved; west facade features entrance with original clear glass transom. The front porch has columns and pilasters matching dormer pilasters. Cresting porch roof matches house roof as does cornice.

Mr. Huffman, a Canadian, moved to Quincy in 1870 and became involved in the manufacture of jewelry. He later operated and owned his own jewelry shop.

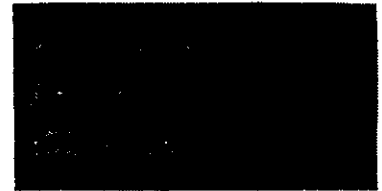
ARCHITECTURAL SIGNIFICANCE

21. DAVID MILLER HOUSE, 1477 Maine--circa 1866; this magnificent Second Empire combined with Italianate style three-story brick house was built by David Miller, one of Quincy's early merchants. The huge porch across the front of the house protects the arched double-door entrance and tall front windows which extend nearly to the floor; the high mansard roof, with a curb around the top of the visible slopes. Dormer windows and chimneys are important elements in the composition of the upper part of the building, each extending pavilion has its own roof. A huge brick carriage house stands at the rear of the house.

ARCHITECTURAL SIGNIFICANCE

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22. LORENZO BULL HOUSE, 1550 Maine--circa 1851; this frame Italianate farm house was saved from demolition in the 1930's when the city of Quincy was planning to re-develop Maine Street between 14th and 16th.

The residents within this area were very upset and due to the efforts of a small group of dedicated women, who above all wanted this lovely building preserved, the development did not come about because these women solicited pledges for \$10,000 which was price the Bull heirs asked for the property. This enabled them to purchase the house and one block of land. The building became the Womens City Club and is still serving the same purpose today.

ARCHITECTURAL AND HISTORICAL SIGNIFICANCE

23. RICHARD F. NEWCOMB HOUSE, 1601 Maine--circa 1890-91, architect Harvey Chatten and/or Ernest Wood; this Richardsonian Romanesque 33 room, three-story mansion was thought to be designed by Harvey Chatten, although Ernest Wood, who worked with Chatten until he began his own architectural practice about 1881, may have made a contribution as well.

Characteristics of the Richardsonian style are apparent in the Newcomb house: the massive exterior stone, use of a spiky or leafy architectural ornament carved in stone, the contrast of different construction materials in color and texture, the weathered bronze metal trim contrasting with the original red tile roof, now replaced with red asphalt shingles. The subdivision of windows with stone transom bars, and the forceful, bold form of the building itself. There is a porch on front of house, which wraps around to east side.

This is most likely the largest residence ever built in Quincy. The building is now the Museum of Natural History and Art, and is listed on the National Register of Historic Places.

Mr. Newcomb, a prominent and wealthy citizen of Quincy, purchased Quincy Paper Mill and built a large strawboard next to it. Hotel Newcomb was named in his honor.

ARCHITECTURAL AND HISTORICAL SIGNIFICANCE

24. WILLIAM S. WARFIELD HOUSE, 1624 Maine--circa 1886, architect J. L. Silsbee; this Romanesque pink quarry stone house of William S. Warfield was designed by Joseph L. Silsbee, the original plans included a carriage house behind the home; the home was built for a cost of \$40,000. The elaborate exterior trimming, intricate carved stone and red slate roof add to the picturesque quality of the house with its elements of the Queen Anne style in the use of dormers and gables. The house and carriage house are on three acres of land.

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Mr. Warfield came to Quincy in 1866 as the founder of Warfield Grocer Company. Later he was president of the (Bull Bank) State Saving Loan and Trust Bank which absorbed the First National Bank, which grew to become the strongest financial concern of the state outside of Chicago. Mr. Warfield was also responsible for the rebuilding and extension of the street railway system; he was active in many other civic affairs. This building is listed on the National Register of Historic Places.

ARCHITECTURAL AND HISTORICAL SIGNIFICANCE

25. EDWARD A. ROGERS HOUSE, 1627 Maine--circa 1895; this house Romanesque Revival built of pink quarry stone sits well back from the street, with a porte-cochere on east side of house. Similar to Warfield house (No. 24), with exception of shingles on upper half of both sides and rear of building; also house is much smaller scale.

ARCHITECTURAL SIGNIFICANCE

26. RESIDENCE, 1648 Maine--circa 1922, architect Ernest Wood; this English Tudor balanced two-story house has half timbering and stucco on second story. There is a Prairie style stoop over arched brick entry lintel. Transom and sidelights have leaded glass. There are triple windows on second story facade and a gabled bay on east facade. Center roof dormer has leaded glass. The stone porch has Prairie style urns and Italianate balustrade.

ARCHITECTURAL SIGNIFICANCE

27. CHARLES HENRY BULL HOUSE, 1651 Maine--circa 1856-57; this two-story brick Italianate was built by George Baughman; has a shallow hip roof with wide eaves, double bracketting and simple frieze has shallow attic windows cut in. The first floor windows are floor length, second floor slightly shorter. The facade features two angular bays (one story) flanking narrow front porch, which has paired square columns. The entry door has transom and side lights. East facade has matching veranda; a one-story sun room wing was added in the 1920's; the service wing is located on west side of house; the house has an eight-window belvedere. This house is located on spacious ground one block deep. There is a carriage house on rear of property.

Mr. Bull was one of a family of bankers who were responsible for financial development in Quincy; also was active in economic and cultural life of the community.

ARCHITECTURAL AND HISTORICAL SIGNIFICANCE

28. DR. GRANT IRWIN HOUSE, 1656 Maine--circa 1894; architect Batschy; this Romanesque Revival two and one-half story brick house is built with rough ashlar quoining at corners and window surrounds. The facade east pier features carved stone lintels, terra cotta and cut stone. Gable ornamentation bracketting is of miniature columns. A semi-circular window is feature of west facade at stairway landing.

In 1910 the west section of Prairie porch was glassed in.



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Dr. Irwin was a prominent physician and surgeon.

ARCHITECTURAL SIGNIFICANCE

29. ROBERT TILLSON HOUSE, 1668 Maine--circa 1834; this frame Greek Revival farmhouse is the earliest building remaining in the East End Historic District. The fan light over front door and side lights are original. On February 1, 1818, 160 acres were deeded to James Charleston, and in 1828 a transfer of land deed to Robert Tillson was recorded October 24, 1831. Mr. Tillson built the house in 1834.

ARCHITECTURAL AND HISTORICAL SIGNIFICANCE

30. CHARLES NICHOLS HOUSE, 1800 Maine--circa 1909; this Colonial Revival two-story brick house has a gambrel roof and Greek Revival portico with fan light in full pediment and Doric columns and pilasters. There is a Venetian window and balcony over the entry door at landing level. The entry side lights have wooden ornamented mullions. The first and second floor windows are singles and shuttered. The east side of the house has semi-circular veranda. There are Greek pedimented dormers at two ends of the roof, with front and back chimneys at both ends of the house. The rear facade has a center portico and west facade features a small square bay.

Mr. Nichols was in business in Quincy, a prominent manufacturer of clothing.

ARCHITECTURAL SIGNIFICANCE

31. RESIDENCE, 1824 Maine--circa 1895; this Queen Anne twelve room house built of brick has a hex turret, slate roof, twin chimneys and lovely stained glass windows. The facade has protruding brick work design. There is an elaborate dentil border around the house. The large wrap around porch is supported by fourteen slender wooden columns. There is a porte-cochere on west side of the house. There are two bays on east side of house with leaded stained glass in upper sections of windows.

ARCHITECTURAL SIGNIFICANCE

32. JOHN P. MIKESSELL HOUSE, 1836 Maine--circa 1894; this painted brick house was built for John Mikesell in 1894. He moved to Quincy in 1841. In 1861, with the Civil War in progress, he joined the 18th Missouri Infantry (Union) and was soon elected captain of Company I. He saw action in many of the most vicious battles in the South and at the famous Battle of Shiloh was taken prisoner. The Confederacy sent him to the dreaded Libby prison. A survivor of the ordeal he returned to Quincy in 1863 to start the pork packing firm of Sawyer & Mikesell. Fifteen years later, he was appointed superintendent of public works for the city. In 1892, he was elected mayor and served three successive terms.

This Quincy style three-story house sits up on a high bank, original transoms on the facade remain and landing windows retain bevelled-leaded glass panes.

ARCHITECTURAL AND HISTORICAL SIGNIFICANCE

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33. RESIDENCE, 1877 Maine--circa 1877; the most outstanding feature of this Gothic Revival brick two-story house is the square turret with a high pitched roof. The east gable is highly ornamented with carpenter Gothic trim. The pitch of the roof is characteristic Gothic angle. Eastlake influences appear in ornamentation above the west bay window and around eave above stoop. The west end arched stone lintels above all major windows display Italianate feeling. Vestibule of original front porch remain.

ARCHITECTURAL SIGNIFICANCE

34. JOHN S. CRUTTENDEN HOUSE, 2020 Maine--circa 1905, architect Ernest Wood; this Colonial Revival two-story frame square box house has semi-deep hipped roof, with small flat center section and balustraded curb. The facade has center pavillion with side-lighted and transomed front entry, above which is a triple second-story window, which has gabled dormer pavillion top with palladian window in gable. Gabled dormers with arched windows flank pavillion and double dormers feature north side of roof. The classic front porch has circular veranda end and wraps around to north side and joins the north veranda. There is an arched Art Nouveau stained glass window and a palladian window on north side of house.

Mr. Cruttenden was realtor and one of the developers of Lawndale.

ARCHITECTURAL SIGNIFICANCE

35. FRED WILMS HOUSE, 2084 Maine--circa 1915; this massive Georgian Revival two-story brick house has two windows each side of Greek pier; quoined corners of building proper and corners of center pier, which is gabled with heavy modillion blocks and Greek returns. Heavy modillions under entire eave of east-west gabled roof. Two Greek pedimented dormers flank either side of central pier gable. Second story has a Venetian window, center of entry pier, with stone lintels supported by stone pilasters. Front porch Doric columned and pilastered with ornamented side lights and small Venetian flanking lights between double pilasters. Half moon headers on first floor windows feature boiserie moldings of wreath garlands and ribbon patterns. Semi-circular porch with porch roof balustrade is feature of east side of building.

Quincy's second largest residence, one of purest samples of any style in city.

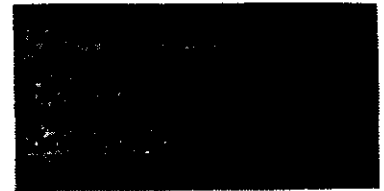
Mr. Wilms was a prominent businessman.

ARCHITECTURAL SIGNIFICANCE

36. GEORGE C. PARKHURST HOUSE, 2085 Maine--circa 1902; this Queen Anne three-story asymmetrical house is built with rubble stone on first floor and stained shingle on second and third. East side of facade, second floor features round turret with conical dome roof. West side of facade is gabled. Front porch is shingled extension of second floor facade curving from flat facade surface to curved hip wrap around on west side of house. Note two-story angular bays on east and west sides of the house.

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Mr. Parkhurst was one of Quincy's youngest successful businessmen; identified with his father's extensive clothing business. In 1895 Parkhurst and Duker Clothing Company was organized. Mr. Parkhurst was secretary-treasurer of the firm and was also active in public affairs.

ARCHITECTURAL SIGNIFICANCE

37. OTHO POLING HOUSE, 2150 Maine--circa 1905, architect Ernest Wood; this Queen Anne house is asymmetrical; first floor brick, second floor shingle. Gable roof has open gable at east end of structure and curbed roof at west end. Master bedroom east front second floor is formed of large shingled dormer which is blind arched above double window with boisirie enriched lintel. Above entry of enclosed porch on west is angular second story bay with flat roof and trefoil arched window. East side of house has overhang gabled shingled section over diagonal first floor corner and is double bracketted.

ARCHITECTURAL SIGNIFICANCE

38. RESIDENCE, 2229 Maine--circa 1878; this Queen Anne/Stick frame house was once two houses, each on one side of a common hall, under a common roof, but with separate front and rear porches and separate basements with no connecting doors.

Originally a vernacular Queen Anne, it has undergone a number of changes, which give the house a mixed style individuality. At one time a wrap around porch (Queen Anne) served both sides of the duplex. Later this was replaced in the 20's with a smaller porch resembling western Stick in construction.

ARCHITECTURAL SIGNIFICANCE

39. RESIDENCE, 2300 Maine--circa 1850's; this frame farmhouse is very simple in design, with Greek Revival returns and stone foundation. Original shingle roof is covered with asphalt. It sits on small lot with lots being sold through the years off the builder's original land as the East End Historic District was developing. There is a carriage house rear of the building.

ARCHITECTURAL SIGNIFICANCE

40. RESIDENCE, 2301 Maine--circa 1882; this two-story frame Gothic style house is covered in horizontal weatherboard; facade is one-half gabled (west side); east side with lateral facing gable. Cornice of second story facade gable has pointed Gothic arch with tripartite carving panels. West side of house has one story angular bay. Front porch has hipped roof, Tudor basket handle ornamentation under architrave.

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41. RESIDENCE, 2305 Maine--circa 1882; this vernacular Queen Anne two-story brick house has steep hipped roof. Facade features principally one broad two-story angular bay, which in its center portion on the first floor has two narrow windows separated by a narrow brick pier; both windows have common arched cornice with geometric wood carved ornamentation. A wide frieze surrounds structure and on east side, a second frieze just below has a facade upside down lunette and brick ornamentation. East side of house has square two-story bay and entry to house.

ARCHITECTURAL SIGNIFICANCE

42. P. H. GARDNER HOUSE, 2325 Maine--circa 1908, architect Harvey Chatten; this Arts and Crafts brick house is interesting as it represents a fusing of several styles and periods of architecture. A large roof sweeps out to encompass an enclosed porch on the east side and a porte-cochere on the west, which gives the appearance of the house being larger than it is. Dentil molding under cornice surrounds the house. A small front porch has brick columns and recessed entry way. Side porch on east has curved windows on north and south; arched windows on either side of an arched doorway, which leads into living room. Above this porch is a balcony. Dentil molding surrounds entire house.

This house sits on spacious ground which is a block deep. At rear there is a large three-car garage with servants quarters above.

Mr. Gardner was a member of the Robert Gardner family who founded Gardner-Denver Company, now Gardner-Denver Cooper Industries.

ARCHITECTURAL SIGNIFICANCE

43. LORENZO BULL BARN, 1515 Jersey--circa 1887, architect Joseph L. Silsbee; this picturesque frame carriage house, carpenter Gothic style, has steeply pitched roof trimmed with ornamentation; windows topped with pointed arches; upper clapboard going vertical and clapboard on lower half of building going horizontal. Inset paned windows triangular shaped, containing nine panes, in dormers. This building was saved from the demolition because of its adaptive reuse, now home of Quincy Art Club.

ARCHITECTURAL AND HISTORICAL SIGNIFICANCE

44. WILLIAMSON HOUSE, 1807 Jersey--circa 1890, architect William Ralph Emerson; this house is almost perfect example of Shingle style design, first introduced on Mount Desert Island, Maine in 1887. The Shingle style quickly succeeded Queen Anne as the most up-to-date design from the early 1880's and in many ways is a development and Americanism of Queen Anne style.

The exterior walls have a uniform cover of shingles extending even to the posts of the porches and veranda; windows are small paned and form horizontal bands. The roof is of moderate pitch and has a single broad gable in the front. The house contains seventeen rooms, including the baths and pantries.

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45. EDWARD WELLS HOUSE, 1825 Jersey--circa 1904, architect Harvey Chatten; this Transitional style house shows influence from various styles of architecture. The brick work is Queen Anne style, the gambrel roof is a feature found in the Shingle style; the outward thrust of the single-story service wing seems to point toward the Prairie style, and classical detailing under the eaves.

Edward Wells came from the East to settle in Quincy in 1834. A prominent Quincy citizen, he was founder of the Unitarian church and politically active, acquainted with the leading politicians of the day including Lincoln and Douglas. He was instrumental in getting the railroad bridge built over the Mississippi. The Wells house is situated perpendicularly to Jersey Street with entrances on the east and west.

ARCHITECTURAL AND HISTORICAL SIGNIFICANCE

46. J. B. ELLIS HOUSE, 1834 Jersey--circa 1893, architect Harvey Chatten; this Queen Anne stone and frame house has shell-like design on canopy over front entrance. There is a large wrap around porch.

ARCHITECTURAL SIGNIFICANCE

47. PHILLIP DICKHUT HOUSE, 1837 Jersey--circa 1907, architect Harvey Chatten; this late Georgian Revival brick house is a perfectly balanced box, two-story, hip roof with south Palladian dormer; pedimented west dormer and pedimented west side entrance porch. Facade features two-story classic portico with smooth tapered columns, ionic capitals and balustraded roof; balcony just above entry door. Lintels on first floor are cut stone with indented panels; second floor has wedged cut stone segments. Rough uncoursed ashlar foundation.

Mr. Dickhut was a real estate and loan broker.

ARCHITECTURAL SIGNIFICANCE

48. HARVEY CHATTEN HOUSE, 1838 Jersey--circa 1893, architect Harvey Chatten; this Queen Anne house is combination of stone and shingle. There is a large arched stained leaded glass transom over living room on east side. Harvey Chatten designed and built this house for his family home. Many of the houses in this area of East End Historic District were designed by him.

ARCHITECTURAL AND HISTORICAL SIGNIFICANCE

49. OTTO MOHRENSTECHER HOUSE, 1845 Jersey--circa 1909, architect Harvey Chatten; this two-story Classic Revival brick house has brick quoining on corners of house. There are three dormers with single bracketting under cornice and dentil molding below. Front porch has pair stone pillars supporting flat roof with balcony above. Arched porte-cochere on west side of building.

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50. J. HENRY BASTERT HOUSE, 1850 Jersey--circa 1912, architect George P. Behrensmeyer; this two-story Prairie style house is built of rusticated coursed ashlar with tile hip roof. Stone pillared east portico and west landing bay. Hipped, wide eaved, all with stylized rafter extensions or bracketting extending beyond eave. Front entry features stone arched arcade with bracketted roof; front piers of porches are capped and have wide Prairie urn planters.

Structure has stone caps surrounding building, two feet below eave, with wall stuccoed above to eave. Each dormer is flanked by two chimneys. Facade windows are double hung; segmented transoms and side lights.

Mr. Bastert was a pioneer insurance man, his company still operates as Miller, Castle & Freiburg.

ARCHITECTURAL SIGNIFICANCE

51. JULIUS KESPOHL HOUSE, 1855 Jersey--circa 1909, architect Ernest Wood; this Prairie three-story brick, basic box house has wide hip roof, matching facade porch roof, stone square columns with indent edges. Entry has gentle relieving arch and curved transom above and triple windows with small columns. Dormer cut into roof line and is arched as extension of facade wall. House is balanced with side glassed portions of front porch. Single bedroom both sides of center. Dormer roof is bracketted on each side. On each side of roof near the front is a single chimney. East shallow wing of house topped by ballroom dormer, arched and with bracketted roof. There is a stone band one foot below eaves around house.

ARCHITECTURAL SIGNIFICANCE

52. CHARLES APPLETON HOUSE, 2000 Jersey--circa 1907, architect Ernest Wood; this classic Georgian Revival two-story house is built of uncoursed rough ashlar; has gabled roof lateral to the house. There are Greek Revival dormers in roof on both sides of house; one-story veranda on east side. The windows are double hung and have side panels on first floor. There is an arched front veranda with Doric columns and arched hall light above front porch.

Mr. Appleton was a steamboat captain.

ARCHITECTURAL SIGNIFICANCE

53. J. RUSSELL WILLIAMS HOUSE, 2003 Jersey--circa 1927, architect Ernest Wood; this English Tudor Revival style house built of pink brick featuring aqua colored barge-boards giving the house an English look. This house in the Lawndale Triangle area is an example of one of the many European styles built in the area. Architect Ernest Wood was responsible for a large portion of the architecture in the Lawndale section.

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54. THEODORE POLING HOUSE, 2016 Jersey--circa 1890-91, architects Harvey Chatten and Ernest Wood; this massive Romanesque Revival house is built of rough ashlar structure. Note huge segmented arched arcade entry and round turret with conical roof. There is a stone latticework panel above entry arch which adds to the versatility of facade surfacing. The roof is tile.

Mr. Poling was leading Quincy realtor and developer of Lawndale subdivision.

ARCHITECTURAL SIGNIFICANCE

55. DR. JOHN KOCH HOUSE, 2026 Jersey--circa 1918, architect George P. Behrensmeyer; this Dutch Colonial house is built of tapestry brick and stucco, which gives an interesting effect that is accented by the massive stucco columns. The long porch is the most pronounced feature of the house. The center hall runs parallel to the front of the house, making entrances on either side of the porch instead of the conventional front entrance.

Dr. Koch was a prominent Quincy physician and surgeon and lived in the house until his death.

ARCHITECTURAL SIGNIFICANCE

56. RESIDENCE, 2102 Jersey--circa 1880's; this simplified Queen Anne two-story frame farmhouse has dentil molding surrounding the structure; gables on facade, east and west sides; deep hip roof with central chimney. There is a decorative band surrounding the house between the first and second story; one-story bay on west side. A porch wraps around to the east with elaborate spindles under balustrade.

ARCHITECTURAL SIGNIFICANCE

57. MAURICE VASEN HOUSE, 2107 Jersey--circa 1919, architect George P. Behrensmeyer; this house is typical Prairie style two-story brick with hipped roof and matching front porch. There is sidesaddle entrance so the front porch wall is unbroken. Banded second floor master bedroom windows feature cross pattern mullions. Recessed porch windows behind flanking piers give blocky supports for Prairie roof.

Mr. Vasen's father was pioneer in real estate financing families and began Quincy Peoples Savings & Loan. Maurice Vasen continued the business which is still operating today.

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58. WILMS GARDENER'S HOUSE, 2137 Jersey--circa 1915; this charming Georgian Revival brick house was built at same time as Mr. Wilms main house (No. 35), for his gardener. It sits one block back from main house; designed in same style but much smaller.

ARCHITECTURAL SIGNIFICANCE

59. RESIDENCE, 4 York Lane--circa 1864; this Italianate brick house has a gabled roof, wide frieze, double brackets, cupola with three arched windows on each side with gabled roof on it with double brackets. There are stone lintels above windows. Attic windows arched with shutters and stone sills. Two front windows under porch extend to the floor. All windows on back with segmented arched brick lintels.

There is a deep lintel above entry door, narrow side lights; transom deep with four mullions. The door is all glass with multi-mullions. There is a low pitched porch roof with multi-bracketted frieze. The structure of the house is set in wings on north and south side. The rear of house has two wings, each at different levels.

ARCHITECTURAL SIGNIFICANCE

60. JOHN J. FLYNN HOUSE, 2220 York--circa 1916, architect Martin Geise; this brick Prairie style house was built on lots 1, 2, 3, and 4 in block 5 of Lawrence and Flacks addition, land which first belonged to John Wood. The foundation of stippled stone is very prominent feature, the deep hip roof gives the house a very good balance. No part of the facade has been altered. The garage back of the house is built of the same tapestry brick and the same stone lintels and sills as the house. This is a good example of Quincy version of Prairie.

ARCHITECTURAL SIGNIFICANCE

61. PAUL WOLF HOUSE, 2300 York--circa 1917, architect Martin Geise; this large white stucco Prairie style house has a porch running the length of the facade and parallel with the roof line. The front steps of tapestry brick are flanked by urns. The east and west ends of the house have gables, hip roofed whole roof line, run parallel with roof line of house. Built at a time and place where Quincy architects did their individual versions of popular Prairie residences.

Paul Wolf was secretary of Wolf Manufacturing Company which manufactured harness.

ARCHITECTURAL SIGNIFICANCE

62. RESIDENCE, 2320 York--circa 1922, architects George P. Behrensmeyer and Martin Geise; this Prairie style house is built with tapestry brick and has red tile roof; very wide eaves. A semicircular copper porch roof is suspended by chains over double front door. To the west of front porch pilasters flank three windows on the first story and are surrounded by a frieze of decorative wood. There is an arched dormer



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of tapestry brick at the right of the roof. At the east end, there is a large five sided wing on the two-story end. This is the second largest Prairie in Quincy, interesting for stylized classic features.

ARCHITECTURAL SIGNIFICANCE

63. WALTER HEIDBREDER HOUSE, 2332 York--circa 1919, architect George P. Behrensmeyer; this Prairie style house is built of tapestry brick; front porch has extending arched roof supported by three wooden beams. Octagonal wooden pillars stand at either end. The front door has side lights. The porch is surmounted by decorative stonework of smooth ashlar. At the east end there is a single story wing. The house has a shallow hipped roof.

Mr. Heildbreder was a prominent druggist.

ARCHITECTURAL SIGNIFICANCE

64. WILLIAM SHAKESPEARE HOUSE, 2019 Prairie Ave.--circa 1904; this English Medieval house was shown at the Louisiana Exposition in St. Louis, 1904; architect unknown.

ARCHITECTURAL AND HISTORICAL SIGNIFICANCE

65. RESIDENCE, 2105 Prairie Ave.--circa 1915-25; this Prairie style shingled bungalow has brick and stone front porch with unusual bracketting over porch.

ARCHITECTURAL SIGNIFICANCE

66. RESIDENCE, 2115 Prairie Ave.--circa 1915-25; this Prairie style bungalow built of shingles has low hip roof with single bracketting surrounding house. Porch is flanked by tapestry brick posts.

ARCHITECTURAL SIGNIFICANCE

67. RESIDENCE, 2125 Prairie Ave.--circa 1915-25; shingled bungalow with balcony over front dormer on facade of house is one of the variations of this style used in the East End Historic District.

ARCHITECTURAL SIGNIFICANCE

68. STOVER HOUSE, 1803 Grove Ave.--circa 1909, architect Ernest Wood; this impressive brick house is Classical Revival style but was altered in 1914 by George Behrensmeyer who added a large porch and porte-cochere and garage on the 18th Street side, making the main entrance there rather than on Grove Avenue. This addition was done in early adaptation of the Prairie style, which gives the house a long horizontal feeling rather than the original more stately classic mass. All is strongly defined by projecting caps or copings.

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In the original design of the house the principal entrance was located on Grove Avenue and this can still be noted by the larger and more impressive design of the door opening and sidelights. Details of ornamentation place it in Classical Revival category. There are finely executed columns on porch, railing and very ornate hood-like fenestrations in dormer windows.

ARCHITECTURAL SIGNIFICANCE

69. JOSEPH CARTER HOUSE, 1842 Grove Ave.--circa 1880; this Classical Revival Queen Anne house is a two-story frame with weatherboard siding and gabled roof lateral to facade. The left corner of the facade features hexagonal turret roof; right side of the facade features Classical Revival porch and entry. The porch is supported by triple corner Doric columns. Rather simple architrave and balustrated roof. West side of house has one-story angular bay. Banded above entry on right side of the facade is second story window and above that, attic dormer.

ARCHITECTURAL SIGNIFICANCE

70. ERNEST WOOD HOUSE, 1843 Grove Ave.--circa 1897; this Shingle style house with high pitched roof, has interesting partially enclosed porch on front of house with unusual arched open entry. Section of porch (sun porch) on west side with stained leaded glass window transom; second story three pairs of twin narrow windows with leaded glass transoms. House sits on large deep lot; additions circa 1915.

ARCHITECTURAL SIGNIFICANCE

71. DR. WALTER RICHARDS HOUSE, 1847 Grove Ave.--circa 1900; this Classical Revival two-story frame house has asymmetrical massing with right side of facade parlor/down; master bedroom/up, pier under gable. Windows of those two rooms are banded with boiserie moldings in lintels of both. Dormer is feature of left side over entry porch roof; elliptical light on west side at low landing level of entry. There are triple chimney pot tops, Queen Anne type chimney on east side.

Dr. Richards practiced dentistry.

ARCHITECTURAL SIGNIFICANCE

72. DR. ALBERT SOHM HOUSE, 2131 Grove Ave.--circa 1921, architect Martin Geise; this "Spanish" style house practically defies architectural classification. It contains elements of both Prairie style and the "Spanish" style. The "overhangs" of the house show some influence of Frank Lloyd Wright's well known tastes, but it definitely is full of "Spanish" touches.

The home is a two-story ivory colored stucco, the roof is red tile. The recessed doorway with its slender columns, ornamental lintel and wrought iron railings on second floor balcony, over the front door, express the "Spanish" atmosphere. A small patio on east side of the house adds to its charm.

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Dr. Albert Sohm practiced destistry.

ARCHITECTURAL SIGNIFICANCE

- 73. CLARENCE A. GERDES HOUSE, 2210 Aldo Blvd.--circa 1939-40, architect Charles Behrens-meyer; this International two-story house is constructed of steel covered with stucco. Facade curves east of entry way, which breaks extreme cubical look of the building. Entry way has half arched overhang, four inch square sidelight on west side and narrow sidelight on east. Very narrow and slim fenestration on facade. Rear of house, second story has two porches and numerous fenestrations.

ARCHITECTURAL SIGNIFICANCE

- 74. JOHN CRUTTENDEN HOUSE, 1200 Park Place--circa 1887; this brick two-story Queen Anne house features large round window lower floor east of entry. This was the first house built in Park Place (a late 19th Century sub-division) which became an area where the wealthy and prominent built homes. This house was called the "Pilot" house; it was required that houses built thereafter were to cost same amount of money or more, built of brick, have two stories and no driveways were permitted to enter from the street.

Within the Park Place area all brick streets remain as do the herringbone cobblestone alleys.

ARCHITECTURAL SIGNIFICANCE

- 75. JOHN SIECKMAN HOUSE, 1201 Park Place--circa 1923, architect George P. Behrensmeyer; this modified Colonial Georgian Revival house is built of red tapestry brick. There is unusual single bracketting under hip roof. Porch on south side of house has four pair wooden columns. Entry way on west side of house has two pair wooden columns.

Mr. Sieckman was prominent banker.

ARCHITECTURAL SIGNIFICANCE

- 76. EDWARD MENKE HOUSE, 1206 Park Place--circa 1882; this Queen Anne/Romanesque two-story brick house has a steep hip roof, gabled dormers with surburst wood carving in gables. Brick indert panelled frieze surrounds the house. Parlor pier on east side features quoined windows with bevelled glass transom and deeply cut ornate stone lintel with stylized acanthus pattern on first floor.

The second story has double window with double stained glass transoms and cut stone consoles supporting plain cut stone lintel. Right side of facade has recessed double door entry and second floor balcony. West side of house has three-story bay ending in attic gable dormer with central chimney, flanking quarter-round gallery windows and Venetian window in center of chimney on first floor. There is a round turret on east side of house.

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77. JOHN FLYNN HOUSE, 1214 Park Place--circa 1895; this two-story Queen Anne house was constructed of coursed rough ashlar. It has a gabled roof, hex stone turret with tent roof. There is a center Romanesque arched entry, hipped roof side front porch, with gabled dormers over right side cantilevered roof eave. East side of house has two-story angular bay.

This was fourth house built in Park Place sub-division development by Poling-Cruttenden land speculation team.

ARCHITECTURAL SIGNIFICANCE

78. ANTON BINKERT HOUSE, 1220 Park Place--circa 1889; this two-story brick box house is Eastlake style; has steep hip roof, clipped gabled dormers and the facade has angular bay two-story pier on east, with carved stone lintels and shoulders at windows. The west side of facade features double entry doors with a stained glass transom. The foyer has a double window with stained glass transom. The cornice is multi-bracketted corbelling. The front porch roof is flat with modillioned cornice, carved square columns capitals. East side features first floor square bay topped by second floor angular bay. Both bays have Eastlake carved rosettes, bands, circles, etc. Other than facade windows, all windows have brick relieving arches. Rear wing narrower and shorter; originally service wing.

Mr. Binkert was realtor and had insurance business.

ARCHITECTURAL SIGNIFICANCE

79. RESIDENCE, 1224 Park Place--circa 1882; this two-story brick basic box house is Queen Anne style. Note hip roof and wide eaves. Foundation is rusticated sandstone, coursed protrudes above grade to bottom of first floor windows. Parlor window is transomed with deep bevelled glass as is transom over double entry doors and stairway landing window.

The second story facade has narrow double hung windows with a pair at top of stairway and in a set of three in front bedroom. Front porch roof matches house roof. A terra cotta egg and dart trim band frames facade windows and forms band to corners. On west side of house there is a hip roof dormer and a large bevelled glass Venetian window at stairway landing; angular bay on east side.

ARCHITECTURAL SIGNIFICANCE

80. LUBBE HOUSE, 1241 Park Place--circa 1906, architect Ernest Wood; this house reflects the melding of several styles leading into what was to become known as the "Prairie Style." Designed by the famous Quincy architect Ernest Wood, this gracious structure is the work of his early period of transition. The street, with its wide park down the center, is one of the few boulevards remaining in Quincy. The other notable example in the layout of the city is Aldo Boulevard, developed somewhat later.

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The house has wide overhanging eaves and the square columned porch across the entire front is certainly a strong indication that Ernest Wood was evolving into a devotee of the uniquely midwestern style inspired by the teachings and architectural designs of Frank Lloyd Wright. The brickwork of the exterior is also typical of the Prairie Style.

ARCHITECTURAL SIGNIFICANCE

- 81. FRANK DICK HOUSE, 1254 Park Place--circa 1912, architect George P. Behrensmeyer; this large Prairie style buff colored brick house has red tile roof, all copper gutters, huge wrap around porch, oak entry with sidelights and transom.

ARCHITECTURAL SIGNIFICANCE

- 82. GEORGE JASPER HOUSE, 1269 Park Place--circa 1890; this Queen Anne/Romanesque house has been covered with pink aluminium siding over the original red brick, has very ornate scrollwork on upper dormer and above entry, with wrap around porch.

ARCHITECTURAL SIGNIFICANCE

- 83. MARY WEWERS HOUSE, 1270 Park Place--circa 1915, architect Martin Geise; this tapestry brick Prairie style house has balcony over brick columned entry with brick and stone wrap around porch with original urns; single bracketting, leaded stained glass transom and sidelights on front entry; stained leaded glass windows.

ARCHITECTURAL SIGNIFICANCE

- 84. DUPLEX RESIDENCE, 1242-44 Kentucky--circa 1880; note the Eastlake detailing on this duplex built of brick with very ornate quoining each corner of facade; entry on both east and west side with porches. The foundation, four feet deep, is stucco over stone. The rear of the house is very simple; facade very ornate. There is single bracketting under gables; dormers on the third floor, east and west sides, each contain round windows. Lintels over windows have scalloped edge made of cast plaster as are the window sills. Layered brickwork under second story windows. There is a steeple on top of house; very interesting pitch to roof line.

This is a most picturesque mixture of Eastlake with slight Stick ornamentation. The 1244 side was home of screen immortal Mary Astor.

ARCHITECTURAL SIGNIFICANCE

- 85. RESIDENCE, 1671 Kentucky--circa 1850's; this is one of the earliest houses in the East End Historic District. Built of red brick, later whitewashed; double front door. There is shingled dormer on second story, double windows one over one and Greek Revival returns.

Porch and kitchen end are additions.

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86. JAMES FURNESS HOUSE, 1835 Kentucky--circa 1845; this is one of the earliest vernacular houses in the East End Historic District. Early carpenter's cottage built of red brick. Original front porch replaced by smaller one, but in keeping with simple style of the house. Cooking house attached to main house at one corner. This structure has Greek Revival returns.

Side porch addition 1957.

ARCHITECTURAL SIGNIFICANCE

87. FRANCIS BAKER HOUSE, 1862 Kentucky--circa 1850; this early Italianate brick box house has wooden columns supporting flat roof over front entry way, which has arched Italianate sidelights with transom. Entry porch has wrought iron railing as does porch on east side of house. Lower windows almost floor level with stone lintels and sills.

ARCHITECTURAL SIGNIFICANCE

88. MARION GARDNER JACKSON HOUSE, 1870 Kentucky--circa 1940, designed by prominent 20th century architect Frank Horn; this concrete block French Chalet has shingled roof; servants quarters on level above rear porch and garage.

ARCHITECTURAL SIGNIFICANCE

89. RESIDENCE, 1235 State--circa 1890; this Queen Anne house has typical turret on left front; a repeat turret on the side toward the rear forms a two-story bay. Gables are shingled on south and west with small sunburst windows as center decoration and light source. Tapered brick columns support the Greek pedimented porch. The east end of the porch roof and two small windows in the west gable have a surprise oriental pagoda curve. There is a curved hip roof on the small attic dormer which is between the turret and the large east gable.

ARCHITECTURAL SIGNIFICANCE

90. GOTTLIEB SPECKMAN HOUSE, 1301 State--circa 1872; this Gothic Revival house is built of brick and has an austere, steep thirty-three degree roof line and arched extended brick window cornice. The front parlor has full length windows. The cap of the foundation is of tapered cut stone. The foundation is made of uncoursed rough ashlar.

Queen Anne carriage house in rear.

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91. DANIEL WOOD HOUSE, 1317 State--circa late 1870's; John Wood built this red brick house using a combination of styles (electic) for one of his sons. It was sold to the George Keller family before the turn of the century when an enclosed front sun porch was added.

ARCHITECTURAL SIGNIFICANCE

92. LUTHER MEMORIAL CHURCH, 201 South 12th Street--circa 1892, architect Harvey Chatten; this Shingle/Victorian Gothic Revival church is built of stone and shingles on upper section. The bell tower is topped with tin roof; arched Gothic shaped leaded stain glass windows surround the building. Note stained leaded glass window on the north end of structure by Tiffany and Company.

ARCHITECTURAL SIGNIFICANCE

93. JULIUS SILBERMAN HOUSE, 208 South 12th Street--circa 1872; this Queen Anne vernacular house shows height of masonry trade in Quincy. Many varieties of decorative and ornamental bricks were used; terra cotta inserts and structural carved stone pieces. Asymmetrical massing and arrangement of dormers, gables, porches, chimneys, piers, etc. Built by contractor/mason who was given a free hand as to the application of decorative masonry.

Julius Silberman managed Silberman Bros., dealers in wool, hides and furs.

ARCHITECTURAL SIGNIFICANCE

94. RESIDENCE, 212 South 12th Street--circa 1892; this Victorian Romanesque house is "L" shaped, built of brick; it has curved arch front porch flanked by brick pilasters. The porch has an ornate brick frieze and Doric pediment. A shallow turret with much decorative brickwork, topped by a Doric pediment which rises above the south wing. The house has a protruding bay topped by a square turret and Doric pediment.

In 1910 a Stick style porch was added at the rear of the house.

ARCHITECTURAL SIGNIFICANCE

95. PETER MEYER HOUSE, 234 South 12th Street--circa 1890; this red brick Queen Anne house is covered with stone facing on the facade; porte-cochere on north side; stone dentils surround house over second story windows; single brackettings under cornice surround entire house. Upper and lower bays feature stained leaded glass transoms; small addition in rear of house.

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96. EZRA BEST HOUSE, 238 South 12th Street--circa 1889, architect John Batschy; this imposing brownstone trimmed house was built for prominent Quincy business man, Ezra Best and designed by John Batschy, a Swiss born architect who immigrated to Quincy in 1886. Many examples of his work remain in Quincy, including several homes in the immediate vicinity of 238 South 12th Street. His designs are characterized by lavish and fanciful use of molded terra cotta and brick coursings. The Best house blends two related styles, the Queen Anne with its turrets, dormers and multiplicity of shingle types and the heavy majesty of the Romanesque/Revival with its massive, low-arched windows and large rough-cut stone construction. This house is notable for its fine examples of 19th century stained leaded glass. The attic, as well as housing an exceptional piece of stained glass, has unusual beams that curve up toward the rafters.

ARCHITECTURAL SIGNIFICANCE

97. MENKE ROWHOUSES, 300-304-308-312 South 12th Street--circa 1885; these Victorian Gothic Revival houses are all built of red brick, all have lime stone facing on facade. Only number 300 is topped by wrought iron decore. Each house has pair of dormers on facade and mansard roof.

ARCHITECTURAL SIGNIFICANCE

98. ANNA SCHOENEMAN HOUSE, 316 South 12th Street--circa 1885, architect John Batschy; this red brick vernacular style house has wrap around porch, very unusual brickwork on north and south sides of house and single bracketting under cornice which surrounds the house.

ARCHITECTURAL SIGNIFICANCE

99. HENRY HAPKE HOUSE, 327 South 12th Street--circa 1885; this Stick Carpenter Gothic cottage is considered by the National Park Service to be one of the prime examples of this style in the southern part of the state. This red brick cottage has a stained glass fanlight over double doors. The slate roof is both plain and fish-scale. Also represents strongest display of masonry arts. The front gable has carved bargeboards and the wooden front porch has some characteristics of early Eastlake.

ARCHITECTURAL SIGNIFICANCE

100. WILLIAM KONANTZ HOUSE, 401 South 12th Street--circa 1880; this vernacular stucco house has a long side porch; front porch has flat roof supported by two wooden pillars. High pitched dormers with single bracketting; bay on north side of building has dentil moldings and Eastlake brackets, also bracketting around south and rear of house.

ARCHITECTURAL SIGNIFICANCE



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101. WILLIAM MOOREHEAD HOUSE, 420 South 12th Street-circa 1913; this bungalow is built of red brick with shingled dormer. Entry has leaded glass sidelights and stone foundation with oak exterior woodwork.

ARCHITECTURAL SIGNIFICANCE

102. JOHN WOOD HOUSE, 425 South 12th Street-circa 1835; this elegant mansion was built in 1835 by John Wood an early settler from the east. Wood who eventually became governor of Illinois, wanted a stately building truly classic in its proportions and with a fully developed temple portico. Since a man more expert than the ordinary builder was needed for such a project, Wood probably hired a St. Louis architect to plan and supervise the building of his home, now the Historical Museum of Quincy and Adams County. This mansion is an elegant example of the prosperity attainable by a few in the busy steamboat ports of the 1830's.

Like many buildings in the South, the Wood mansion has a two-story portico incorporating a second floor balcony. Basically of Greek inspiration, it has some features - delicate carvings and an oval window in the pediment, reminiscent of the earlier Federal style. Thus, like the Iles home in Springfield, the Wood mansion incorporates features from two systems, marking the transitional stage between two architectural periods. This building is listed on the National Register of Historic Places.

ARCHITECTURAL AND HISTORICAL SIGNIFICANCE

103. JUNIOR HIGH SCHOOL, 100 South 14th Street--circa 1931-33, architect George P. Behrns-meyer supervised construction and was assisted by Wilbur Hafner, of this late Gothic building. At first it was known as Senior High School, then due to increase in population it became a Junior High School. It was built of firebrick. Eight gargoyles adorn front and sides of columns on either side of the main entrance; there is eclectic ornamentation on facade and rear of building.

This four-story structure contains storage space, utility room, two gymnasiums, cafeteria, band room and an auditorium.

Restoration of the auditorium was done in 1977 in its original ART DECO style. There are four stairwell art glass skylights, which depict historical scenes appropriate to Quincy. Due to the exceptional acoustics and capacity (2012), the auditorium is in use the year around for many and varied programs. Major accomplishment of versatile architect George Behrnsmeyer.

ARCHITECTURAL AND EDUCATIONAL SIGNIFICANCE

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104. PFANSCHMIDT HOUSE, 205 South 16th Street--circa 1870's; this massive basic box shape house combines the strong simple form of Italianate with Eastlake. It has north angular bay and south shallow wing. Deeply carved curved window cornices with keystones over all windows in principal structure. In 1895 a Queen Anne porch was added to the facade.

This house originally stood on 16th Street between Maine and Jersey. It was then moved to southeast corner of 16th and Jersey, its present location.

ARCHITECTURAL SIGNIFICANCE

105. WILLIAM BULL HOUSE, 222 South 16th Street--circa 1888, architect Joseph L. Silsbee; this three-story Queen Anne house is built of brick on first story and shingles on second and third floors. There is a large wrap around porch with front and side entrances. House sits on two and one-half acres. There is a small house at rear of property which was servants quarters.

ARCHITECTURAL SIGNIFICANCE

106. GEORGE FISCHER HOUSE, 327 South 16th Street--circa 1872; this Italianate two-story brick house built by Buerkin & Kaempfen Company has shallow hip roof topped by Cupola; in front of cupola is dormer which is extension of facade of house cut through cornice. Cornice is double bracketted. All windows have arched corbelled cornices and corners of building have brick quoining. Double entry doors have segmented transoms. Foundation of the house has unusual dimpled cut stone courses.

Prairie style front porch of cut stone was added in 1936 and rear washroom added to rear wing in 1945.

George Fischer built this Italianate brick house for his bride and it was at the time one of the stateliest homes on the then sparsely populated South 16th Street. He married Euphemia Ricker, daughter of the founder of Ricker National Bank. In 1901, Mr. Fischer became one of the incorporators of Modern Iron Works in addition to his own business, Tenk Hardware; he finally became vice president and director of the Ricker Bank.

ARCHITECTURAL SIGNIFICANCE

107. RICHARDSON HOUSE, 207 South 18th Street--circa 1880's; this frame and shingle Stick style house is patterned after a Swiss chalet that the Richardson's had admired on their travels to Switzerland. Facade has stained glass window and a wrap around porch which extends to west and south sides of the house.

There are signed Steuben and Quezal light fixtures throughout the interior.

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108. RESIDENCE, 218 South 18th Street--circa 1892; this Georgian Revival red brick house is five window width, gabled roof lateral to facade. Corners of house and flanking entry are square flat, severe pilasters; all windows are double hung (nine over one). Entry has leaded bevelled sidelights and elliptical fanlight transom. Modillion blocks are only cornice ornamentation. Roof ridge has balus-trade length of roof. Dormers, front and side entries all have roofs, formal veranda on north side has flat roof with balustrade surround.

ARCHITECTURAL SIGNIFICANCE

109. LUCIUS KINGMAN HOUSE, 120 North 18th Street--circa 1840; this frame two-story Federal house has shuttered windows throughout. Balcony over porch has crisscross latticerailing. There are three dormers across front of house with dentil molding below cornice.

The original coach house built of frame and stone stands at rear of property.

ARCHITECTURAL SIGNIFICANCE

110. WILLIAM T. DUKER HOUSE, 166 North 18th Street--circa 1904, architect George P. Behrensmeyer; this unique Prairie style house is built of radically pitched limestone (front and two sides, rear of house brick) outer surface. Massive stone arched entry. Curved bay flank entry. Wide eaved hip roof (tiled) and banded second story windows. Extra wide concrete porch with stone balustrade featuring Prairie urns.

Mr. Duker was a merchant and proprietor of a general department store with H. B. Menke at 204 Maine. The partnership dissolved and Duker built a large department store at 6th and Maine.

Similar to Bastert house (No. 50), the Duker house is related to two designs by W. Burley Griffin.

ARCHITECTURAL SIGNIFICANCE

111. JAMES C. NIELSON HOUSE, 125 East Ave.--circa 1897, architect Ernest Wood; this shingle Queen Anne house has three foot high red stone foundation which extends around the entire house, reaching the large front porch and extends upward to the base of porch floor. The house overlooks one of the three boulevards in the East End Historic District. The boulevard was named the triangle because of its shape, and the houses built around the triangle were designed not necessarily in pure architectural style but were designed to please the owners.

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112. F. W. HALBACH HOUSE, 129 East Ave.--circa 1912, architect Ernest Wood; this large brick Prairie style house was built by the very well known architect, Ernest Wood. The house has a "floating" roof with a steep hip and characteristic Prairie front porch with urn. Designed with many of the same features as a Frank Lloyd Wright house.

ARCHITECTURAL SIGNIFICANCE

113. EDWARD I. MARTIN HOUSE, 133 East Ave.--circa 1890, architect Harvey Chatten; this large shingle and stone house has a first story of rough hewn stone. A stone porch with five Romanesque arches around two sides of the house. The second and third story facade is a large brown shingled gambrel surmounting the shingled second story. There is a bay in the center of the second story facade. All these features make this a very impressive Romanesque and Shingle style house. One of the first houses built in Lawndale. Later rebuilt by Ernest Wood.

ARCHITECTURAL SIGNIFICANCE

114. HERMAN HEINTZ RESIDENCE, 231 East Ave.--circa 1917, architect Martin Geise; this is a blocky Prairie example with introduction of vertical piers to minimize the horizontal Prairie stretchings. The house has the widest eaves in town. Some innovation by the architect on the standard Prairie block, using recesses vertically in contrast to horizontal roof and stone banding beneath windows around house.

Herman Heintz was a son of Nicholas A. Heintz, shoemaker, who later became a very successful merchant and established the N. Heintz Shoe Store, until 1940's Quincy's largest.

ARCHITECTURAL SIGNIFICANCE

115. MARTIN GEISE HOUSE, 300 East Ave.--circa 1917, architect Martin Geise; this Prairie style two-story brick rectangle house has heavy hip roof with wide eaves. House has brick corner piers. Cut stone band forms sills under second floor windows and surrounds structure. Shallow rectangular bay (one-story) at each end of house provides rear side entry on right side. Brick front porch has squat wide urns on piers at either end. Cut stone foundation cap surrounds building tying it to ground. Windows, both floors, are in bands on facade and rear of house.

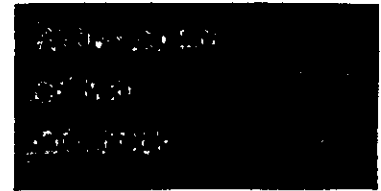
There is a Prairie style garage adjacent to the house.

ARCHITECTURAL SIGNIFICANCE

116. DR. JOHN RETICKER HOUSE, 330 East Ave.--circa 1915, architect Martin Geise; this Prairie style two-story stucco house has a "floating" hipped roof, with totally unadorned entry; banded living room facade windows topped by open wood sun baffle.

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Corner piers of house stone capped, topped by corner bedroom second floor windows, which make roof seem to sit more lightly on house; sun porch on south end of house completely surrounded with windows and open wood sun baffle. Center squat wide chimney.

The design of the house is derived from the design of the Harry Gunn house, Chicago, Illinois, by Walter Burley Griffin. Griffin worked for Frank Lloyd Wright from 1902 to 1906, based his design in turn on the widely published design by Wright for Ladies Home Journal - "A Fireproof House for \$5,000."

Dr. Reticker was a prominent physician.

ARCHITECTURAL SIGNIFICANCE

117. PAUL BRADY HOUSE, 337 East Ave.--circa 1930, architect George P. Behrensmeyer; this English Tudor house is two-story brick and stucco, with shingle roof made to resemble thatched. All windows have brick highlighted surrounds bordering them. Arched triple window in deep gabled center pavillion. Large segmented casement in lunette shape extreme right of facade where slope of roof makes house one-story. There are one and two-story gabled sections to left of center; single story left end of house has narrow arched window in deep gable.

ARCHITECTURAL SIGNIFICANCE

118. HERMANN GENTEMANN HOUSE, 333 South 23rd Street--circa 1925, architect Martin Geise; this Prairie style stucco two-story house has "floating" roof over front windows and surrounding the sun parlor on south side of house. There is a porte-cochere on north side of the house.

ARCHITECTURAL SIGNIFICANCE

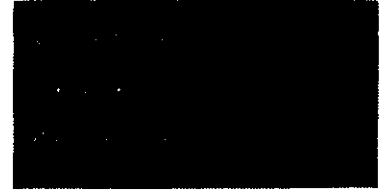
119. CARRIE SCRANTON HOUSE, 124 South 24th Street--circa 1914; this frame and shingle Quincy style house was built by Miss Scranton for Dr. Edgar Musselman and his new bride Mary Howard Scripps (of the Scripps-Howard newspaper family). The house has all the features that made the home so comfortable during that era. A large wrap around porch with ceiling fans; second story sleeping porch with ceiling fan; all interior light fixtures are from the Art Nouveau period, some signed Tiffany; arched stained leaded glass window on landing; has finished third floor and all oak woodwork throughout. The house was built for \$5,300.

Dr. Musselman was secretary of Gem City Business College, which his father founded, and also taught business English and spelling. He is listed in Who's Who as the foremost authority of birds in the United States.

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120. S. COLYER HOUSE, 126 South 24th Street--circa 1890; this simplified frame Queen Anne farm house has tin balcony on third floor with large arched tin landing on second floor; all constructed on stone foundation. Dentil trim under cornice surrounds entire house; large decorative iron fleur de lis symbol on front chimney; tin roof over extended parts of first story; second story shingled. Leaded crystal window transom over living room window. Summer kitchen attached to winter kitchen at rear of house, wrap around porch northeast side of house.

Frame carriage house in rear of property. House and carriage house were built for a total of \$2,400.

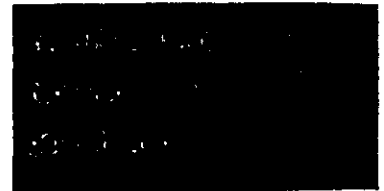
ARCHITECTURAL SIGNIFICANCE

121. RESIDENCE, 406 South 24th Street--circa 1840's; this two-story frame farm house has dentil molding and single bracketting with Greek Revival returns. There is a one-story room at rear of house under which there is a side entrance. Main part of house is shuttered. A small front porch and entry face east. Windows on first floor parlor are floor level. This is one of the earliest homes built in the East End Historic District.

ARCHITECTURAL SIGNIFICANCE

United States Department of the Interior  
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CONTRIBUTING STRUCTURES

Structures coded on corresponding map .

Contributing structures lend greatly to the environment of the district, few have been altered to any great degree giving the district overwhelming historical surroundings, with the scale and design of these structures matching so closely to the significance structures, and in many cases designed by well-known architects and builders.

Contributing Structures more than Fifty Years Old

1400 Hampshire Street	1273 Maine Street	2081 Maine Street
1406 Hampshire Street		2140 Maine Street
1412 Hampshire Street		2160 Maine Street
1416 Hampshire Street		2174 Maine Street
1418 Hampshire Street	1415 Maine Street	2203 Maine Street
1424 Hampshire Street		2221 Maine Street
1426 Hampshire Street	1444 Maine Street	2237 Maine Street
1435 Hampshire Street	1631 Maine Street	2243 Maine Street
1450 Hampshire Street	1636 Maine Street	2303 Maine Street
1452 Hampshire Street	1637 Maine Street	2304 Maine Street
1454 Hampshire Street	1638 Maine Street	2312 Maine Street
1458 Hampshire Street	1666 Maine Street	2314 Maine Street
1465 Hampshire Street	1673 Maine Street	2324 Maine Street
1468 Hampshire Street	1675 Maine Street	1200 Jersey Street
1470 Hampshire Street	1677 Maine Street	1214 Jersey Street
1475 Hampshire Street	1680 Maine Street	1216 Jersey Street
1476 Hampshire Street	1801 Maine Street	1218 Jersey Street
1601 Hampshire Street	1805 Maine Street	1220 Jersey Street
1623 Hampshire Street	1809 Maine Street	1222 Jersey Street
1627 Hampshire Street	1825 Maine Street	1224 Jersey Street
1629 Hampshire Street	1826 Maine Street	1226 Jersey Street
1641 Hampshire Street	1828 Maine Street	1252 Jersey Street
1667 Hampshire Street	1869 Maine Street	1254 Jersey Street
1671 Hampshire Street	1884 Maine Street	1256 Jersey Street
1678 Hampshire Street	1886 Maine Street	
1682 Hampshire Street	1888 Maine Street	1270 Jersey Street
	1890 Maine Street	1421 Jersey Street
1213 Maine Street		1508 Jersey Street
1219 Maine Street	2002 Maine Street	1512 Jersey Street
	2021 Maine Street	1516 Jersey Street
1243 Maine Street	2025 Maine Street	1624 Jersey Street
1247 Maine Street	2031 Maine Street	1628 Jersey Street
1249 Maine Street	2043 Maine Street	1636 Jersey Street
1251 Maine Street	2049 Maine Street	1637 Jersey Street
1255 Maine Street	2051 Maine Street	1638 Jersey Street
1257 Maine Street	2055 Maine Street	1640 Jersey Street
1261 Maine Street	2057 Maine Street	1641 Jersey Street

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Item number

8

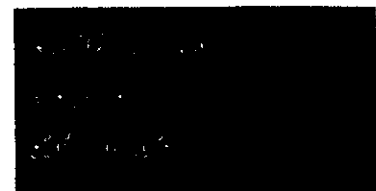
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1643 Jersey Street	1660 York Street	2100 Grove Avenue
1645 Jersey Street	2201 York Street	2101 Grove Avenue
1650 Jersey Street	2207 York Street	2120 Grove Avenue
1651 Jersey Street	2220 York Street	2125 Grove Avenue
1654 Jersey Street	2301 York Street	2129 Grove Avenue
1655 Jersey Street	2315 York Street	2138 Grove Avenue
1658 Jersey Street	2000 Prairie Avenue	1201 State Street
1661 Jersey Street	2001 Prairie Avenue	1203 State Street
1662 Jersey Street	2006 Prairie Avenue	1205 State Street
1666 Jersey Street	2007 Prairie Avenue	1239 State Street
1803 Jersey Street	2010 Prairie Avenue	1303 State Street
1819 Jersey Street	2011 Prairie Avenue	1305 State Street
1820 Jersey Street	2020 Prairie Avenue	200 South 12th Street
1824 Jersey Street	2024 Prairie Avenue	202 South 12th Street
1840 Jersey Street	2050 Prairie Avenue	206 South 12th Street
2017 Jersey Street	2100 Prairie Avenue	217 South 12th Street
2030 Jersey Street	2107 Prairie Avenue	302 South 12th Street
2101 Jersey Street	2112 Prairie Avenue	325 South 12th Street
2111 Jersey Street	2126 Prairie Avenue	328 South 12th Street
2226 Jersey Street	2130 Prairie Avenue	334 South 12th Street
2301 Jersey Street	1800 Grove Avenue	339 South 12th Street
2302 Jersey Street	1805 Grove Avenue	341 South 12th Street
2303 Jersey Street	1806 Grove Avenue	400 South 12th Street
2307 Jersey Street	1807 Grove Avenue	405 South 12th Street
2312 Jersey Street	1809 Grove Avenue	408 South 12th Street
2321 Jersey Street	1810 Grove Avenue	409 South 12th Street
2324 Jersey Street	1851 Grove Avenue	412 South 12th Street
1615 York Street	2110 Grove Avenue	413 South 12th Street
1620 York Street	1870 Grove Avenue	418 South 12th Street
1624 York Street	1875 Grove Avenue	422 South 12th Street
1625 York Street	2001 Grove Avenue	426 South 12th Street
1626 York Street	2004 Grove Avenue	129 South 14th Street
1628 York Street	2005 Grove Avenue	143 South 14th Street
1629 York Street	2010 Grove Avenue	211 South 14th Street
1630 York Street	2015 Grove Avenue	217 South 14th Street
1631 York Street	2020 Grove Avenue	221 South 14th Street
1632 York Street	2022 Grove Avenue	305 South 14th Street
1635 York Street	2023 Grove Avenue	307 South 14th Street
1637 York Street	2026 Grove Avenue	311 South 14th Street
1651 York Street	2030 Grove Avenue	315 South 14th Street
1652 York Street	2031 Grove Avenue	319 South 14th Street
1654 York Street	2034 Grove Avenue	320 South 14th Street
1655 York Street	2035 Grove Avenue	325 South 14th Street
1657 York Street	2038 Grove Avenue	335 South 14th Street



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Continuation sheet

Item number

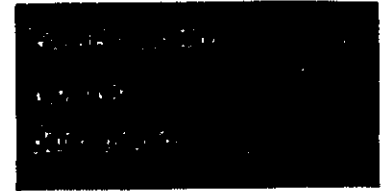
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337 South 14th Street	111 South 23rd Street	1501 Kentucky Street
417 South 14th Street	201 South 23rd Street	1508 Kentucky Street
421 South 14th Street	225 South 23rd Street	1515 Kentucky Street
425 South 14th Street	310 South 23rd Street	1621 Kentucky Street
426 South 14th Street	320 South 23rd Street	1626 Kentucky Street
427 South 14th Street	321 South 23rd Street	1630 Kentucky Street
430 South 14th Street	130 South 24th Street	1632 Kentucky Street
215 South 16th Street	136 South 24th Street	1635 Kentucky Street
221 South 16th Street	202 South 24th Street	1636 Kentucky Street
225 South 16th Street	220 South 24th Street	1650 Kentucky Street
227 South 16th Street	332 South 24th Street	1651 Kentucky Street
230 South 16th Street	336 South 24th Street	1652 Kentucky Street
234 South 16th Street	340 South 24th Street	1654 Kentucky Street
300 South 16th Street	344 South 24th Street	1660 Kentucky Street
305 South 16th Street	1222 Kentucky Street	1666 Kentucky Street
307 South 16th Street	1224 Kentucky Street	1668 Kentucky Street
310 South 16th Street	1225 Kentucky Street	1703 Kentucky Street
320 South 16th Street	1226 Kentucky Street	1802 Kentucky Street
323 South 16th Street	1229 Kentucky Street	1815 Kentucky Street
326 South 16th Street	1230 Kentucky Street	1830 Kentucky Street
330 South 16th Street	1233 Kentucky Street	1834 Kentucky Street
332 South 16th Street	1234 Kentucky Street	1863 Kentucky Street
334 South 16th Street	1235 Kentucky Street	1865 Kentucky Street
335 South 16th Street	1238 Kentucky Street	1867 Kentucky Street
336 South 16th Street	1239 Kentucky Street	1869 Kentucky Street
400 South 16th Street	1246 Kentucky Street	1871 Kentucky Street
403 South 16th Street	1247 Kentucky Street	1875 Kentucky Street
121 South 18th Street	1250 Kentucky Street	2111 Aldo Boulevard
196 South 18th Street	1251 Kentucky Street	2115 Aldo Boulevard
210 South 18th Street	1254 Kentucky Street	2116 Aldo Boulevard
228 South 18th Street	1256 Kentucky Street	2123 Aldo Boulevard
300 South 18th Street	1260 Kentucky Street	2124 Aldo Boulevard
318 South 18th Street	1261 Kentucky Street	2127 Aldo Boulevard
324 South 18th Street	1265 Kentucky Street	2130 Aldo Boulevard
335 South 18th Street	1269 Kentucky Street	2131 Aldo Boulevard
400 South 18th Street	1270 Kentucky Street	2132 Aldo Boulevard
401 South 18th Street	1401 Kentucky Street	2200 Aldo Boulevard
407 South 18th Street	1420 Kentucky Street	2206 Aldo Boulevard
106 South 20th Street	1421 Kentucky Street	2226 Aldo Boulevard
112 West Avenue	1428 Kentucky Street	2231 Aldo Boulevard
200 East Avenue	1431 Kentucky Street	2233 Aldo Boulevard
321 South 22nd Street	1434 Kentucky Street	2237 Aldo Boulevard
418 South 22nd Street	1440 Kentucky Street	2300 Aldo Boulevard
419 South 22nd Street	1500 Kentucky Street	2308 Aldo Boulevard
230 South 20th Street		2317 Aldo Boulevard
201 East Avenue		124 S. 20th
335 East Avenue		224 S. 20th
		333 East Avenue

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NON-CONTRIBUTING STRUCTURES

Structures coded on corresponding map .

The number of structures older than fifty years in the East End Historic District are few in number. They have been altered and added to in such a degree that they do not contribute to the historic significance of the district. The structures of less than fifty years for the greater part lend themselves in a way that does not take away from the environment of the district and in most instances are scattered throughout the district.

Non-Contributing Structures

- |                       |                       |
|-----------------------|-----------------------|
| 1445 Hampshire Street | 1850 Grove Avenue     |
| 1457 Hampshire Street | 1866 Grove Avenue     |
| 1201 Maine Street     | 2000 Grove Avenue     |
| 1245 Maine Street     | 2003 Grove Avenue     |
|                       | 2039 Grove Avenue     |
|                       | 2042 Grove Avenue     |
| 1416 Maine Street     |                       |
| 1819 Maine Street     | 1400 Kentucky Street  |
| 1834 Maine Street     | 1414 Kentucky Street  |
| 1840 Maine Street     | 1655 Kentucky Street  |
| 1891 Maine Street     | 1659 Kentucky Street  |
| 2001 Maine Street     | 1806 Kentucky Street  |
| 2047 Maine Street     | 1861 Kentucky Street  |
| 2200 Maine Street     | 1333 State Street     |
| 2201 Maine Street     | 322 South 12th Street |
| 2211 Maine Street     | 333 South 12th Street |
| 2308 Maine Street     | 336 South 12th Street |
| 1268 Jersey Street    | 219 South 14th Street |
| 1620 Jersey Street    | 110 South 20th Street |
| 1670 Jersey Street    | 118 South 20th Street |
| 2008 Jersey Street    | 114 West Avenue       |
| 2121 Jersey Street    |                       |
| 2210 Jersey Street    |                       |
| 2222 Jersey Street    | 103 South 23rd Street |
| 2229 Jersey Street    | 220 South 23rd Street |
| 2230 Jersey Street    | 323 South 23rd Street |
| 1 York Lane           | 324 South 23rd Street |
| 2 York Lane           | 326 South 23rd Street |
| 3 York Lane           | 328 South 23rd Street |
| 2021 Prairie Avenue   | 330 South 23rd Street |
| 2025 Prairie Avenue   | 204 South 24th Street |
| 2027 Prairie Avenue   | 348 South 24th Street |
| 2031 Prairie Avenue   | 2100 Aldo Boulevard   |
| 2040 Prairie Avenue   | 2103 Aldo Boulevard   |
| 2101 Prairie Avenue   | 2110 Aldo Boulevard   |

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Continuation sheet Bibliographical References Item number 9

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**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
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Beginning at a point in the center of the intersection of 12th and State Streets in the City of Quincy, County of Adams and State of Illinois, going thence north approximately 100 feet to the north property line of the property located on the northwest corner of said intersection; going thence west approximately 190 feet to the west line of the adjacent property; thence north to a point on the center line of Jersey Street 190 feet west of 12th Street; thence east to the center line of 12th Street; thence north along the center line of 12th Street to the center line of Maine Street; thence east along the center line of Maine Street to the center line of 14th Street; thence north along the center line of 14th Street to a point 190 feet north of the center line of Hampshire Street; thence east along the center line of Hampshire Street to a point 190 feet north of the center of the intersection of 18th and Hampshire Streets; thence south along the center line of 18th Street to a point in the center of the intersection of 18th and Hampshire Streets; thence east along the center line of Hampshire Street 380 feet; thence south 190 feet; thence east parallel to Maine Street to a point 190 feet east of the center line of 24th Street; thence north parallel to 24th Street to the center line of Hampshire Street; thence west to the center point of the intersection of 24th and Hampshire Streets; thence south along the center line of 24th Street to a point 190 feet north of the center point of the intersection of 24th and State Streets; thence west parallel to State Street to the center line of 21st Street; thence south to the center line of State Street; thence west along the center line of State Street to the center line of 20th Street; thence north along the center line of 20th Street to the point in the center of the intersection of 20th and Kentucky Streets; thence west along the center line of Kentucky Street to the center point of the intersection of 14th and Kentucky Streets; thence south along the center line of 14th Street to the center line of State Street; thence west along the center line of State Street to the point of beginning, all situated in the City of Quincy, County of Adams and State of Illinois.

# 9. Major Bibliographical References

See Continuation Sheet

## 10. Geographical Data

Acreege of nominated property Approx. 250 acres

Quadrangle name Quincy West, IL-MO

Quadrangle scale 1:24000

### UTM References

A 

1	5	6	3	6	9	6	0	4	4	2	1	4	2	0
Zone			Easting				Northing							

B 

1	5	6	3	8	6	6	0	4	4	2	1	4	2	0
Zone			Easting				Northing							

C 

1	5	6	3	8	6	6	0	4	4	2	0	6	9	0
Zone			Easting				Northing							

D 

1	5	6	3	6	9	6	0	4	4	2	0	9	6	0
Zone			Easting				Northing							

E 

Zone			Easting				Northing							

F 

Zone			Easting				Northing							

G 

Zone			Easting				Northing							

H 

Zone			Easting				Northing							

### Verbal boundary description and justification

See Continuation Sheet

### List all states and counties for properties overlapping state or county boundaries

state	N/A	code	county	code
-------	-----	------	--------	------

state	code	county	code
-------	------	--------	------

## 11. Form Prepared By

name/title Quincy Preserves

organization \_\_\_\_\_ date March 1984

street & number 419 Hampshire telephone 217-222-6138

city or town Quincy 62301 state Illinois

## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature *Michael J. ...*

title State Historian date Sept. 26, 1985

For NPS use only

I hereby certify that this property is included in the National Register

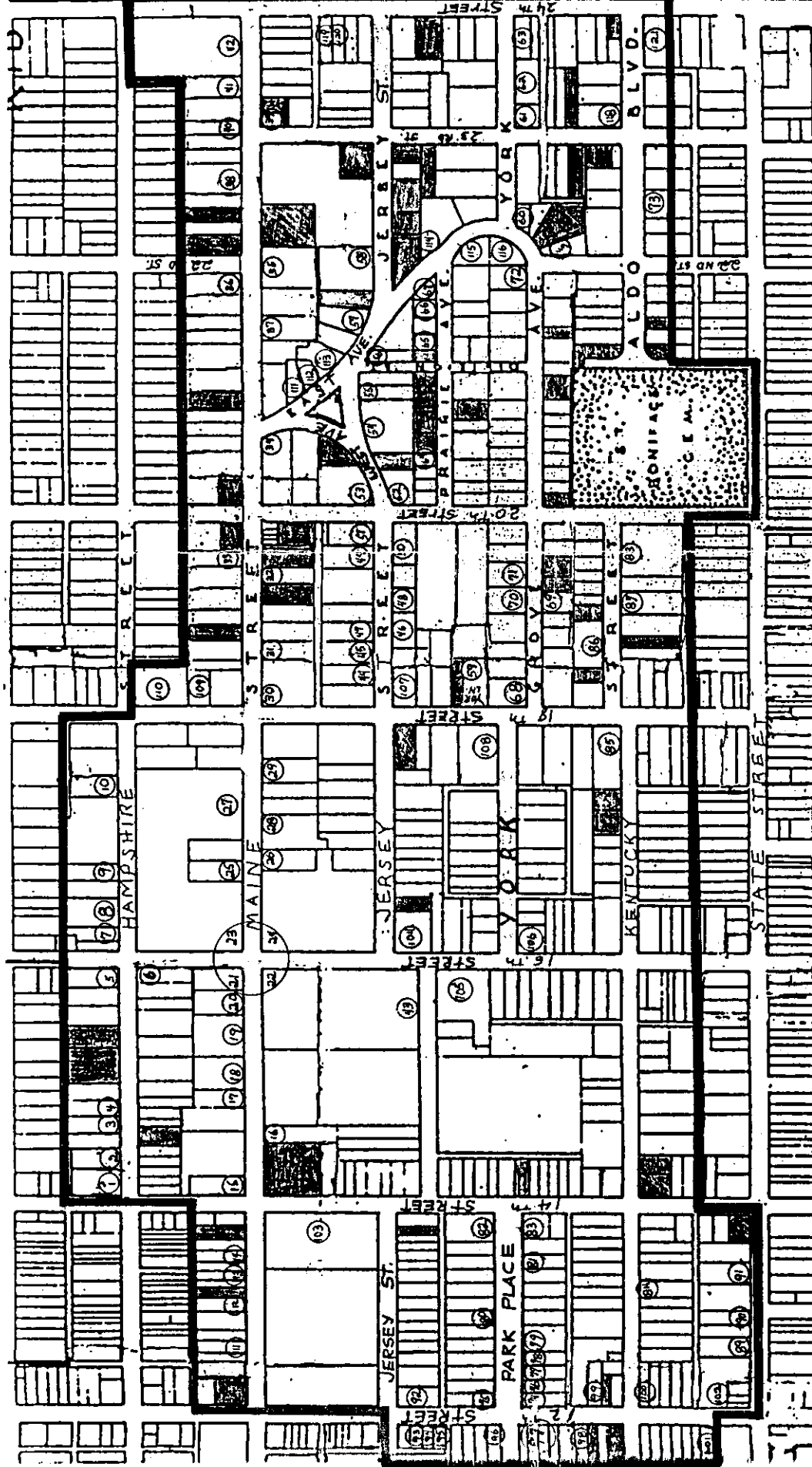
date \_\_\_\_\_

Keeper of the National Register

date \_\_\_\_\_

Attest:

Chief of Registration



United States Department of the Interior  
Heritage Conservation and Recreation Service  
National Register of Historic Places  
Inventory—Nomination Form

PHS-500 (11-78)

For HCPS use only  
received  
date entered

DESCRIPTION  
Continuation sheet

Item number

Page



# United States Department of the Interior

## NATIONAL PARK SERVICE

P.O. BOX 37127

WASHINGTON, D.C. 20013-7127

IN REPLY REFER TO:

**NOV 22 1985**

The Director of the National Park Service is pleased to inform you that the following properties have been entered in the National Register of Historic Places beginning November 10, 1985 and ending November 16, 1985. For further information call (202) 343-9552.

STATE, County, Vicinity, Property, Address, (Date Listed)

CALIFORNIA, El Dorado County, Placerville, Hattie (Gold Bug), Priest & Silver Pine Mines and Stampmill, 2501 Bedford Ave. (11/15/85)

CONNECTICUT, New Haven County, Guilford, Eliot, Jared, House, 88 Old Chaffinch Island Rd. (11/14/85)

ILLINOIS, Adams County, Quincy, Quincy East End Historic District, Roughly bounded by Hampshire, 24th, State, and 12th Sts. (11/14/85)

ILLINOIS, Clay County, Xenia, Paine House, Rt. 1, Box 19 A (11/14/85)

ILLINOIS, Cook County, Chicago, Gage Group—Ascher, Keith, & Gage Buildings, 18--30 S. Michigan Ave. (11/14/85)

ILLINOIS, Cook County, Chicago, Smith, J. P., Shoe Company Plant, 671--699 N. Sangamon Ave., and 901--921 W. Huron St. (11/14/85)

ILLINOIS, Jackson County, Carbondale, Reef House, 411 S. Poplar St. (11/14/85)

ILLINOIS, McLean County, Bloomington, Cox, George H., House, 701 E. Grove St. (11/14/85)

ILLINOIS, Ogle County, Mt. Morris, Hitt, Samuel M., House, 7782 IL 64 W. (11/14/85)

ILLINOIS, Tazewell County, Pekin, Tazewell County Courthouse, Court St. between Capitol & Fourth Sts. (11/14/85)

IOWA, Scott County, Davenport, Chicago, Milwaukee, St. Paul and Pacific Freight House (Davenport MRA), 102 S. Ripley St. (11/14/85)

KENTUCKY, Bracken County, Snag Creek Site (15BK2) (11/14/85)

KENTUCKY, Bracken County, Turtle Creek Site (15BK13) (11/14/85)

KENTUCKY, Carlisle County, Marshall Site (15-CE-27) (11/14/85)

KENTUCKY, Carlisle County, Turk Site (15 CE 6) (11/14/85)

KENTUCKY, Clark County, Indian Fort Earthworks (15CK7) (11/14/85)

KENTUCKY, Kenton County, Covington, Emery Row, 810--828 Scott Blvd. (11/14/85)

KENTUCKY, Logan County, Page Site (15L01) (11/14/85)

MARYLAND, Baltimore (Independent City), Baltimore, Young Men's & Young Womens's Hebrew Association Building, 305--311 W. Monument St. (11/14/85)

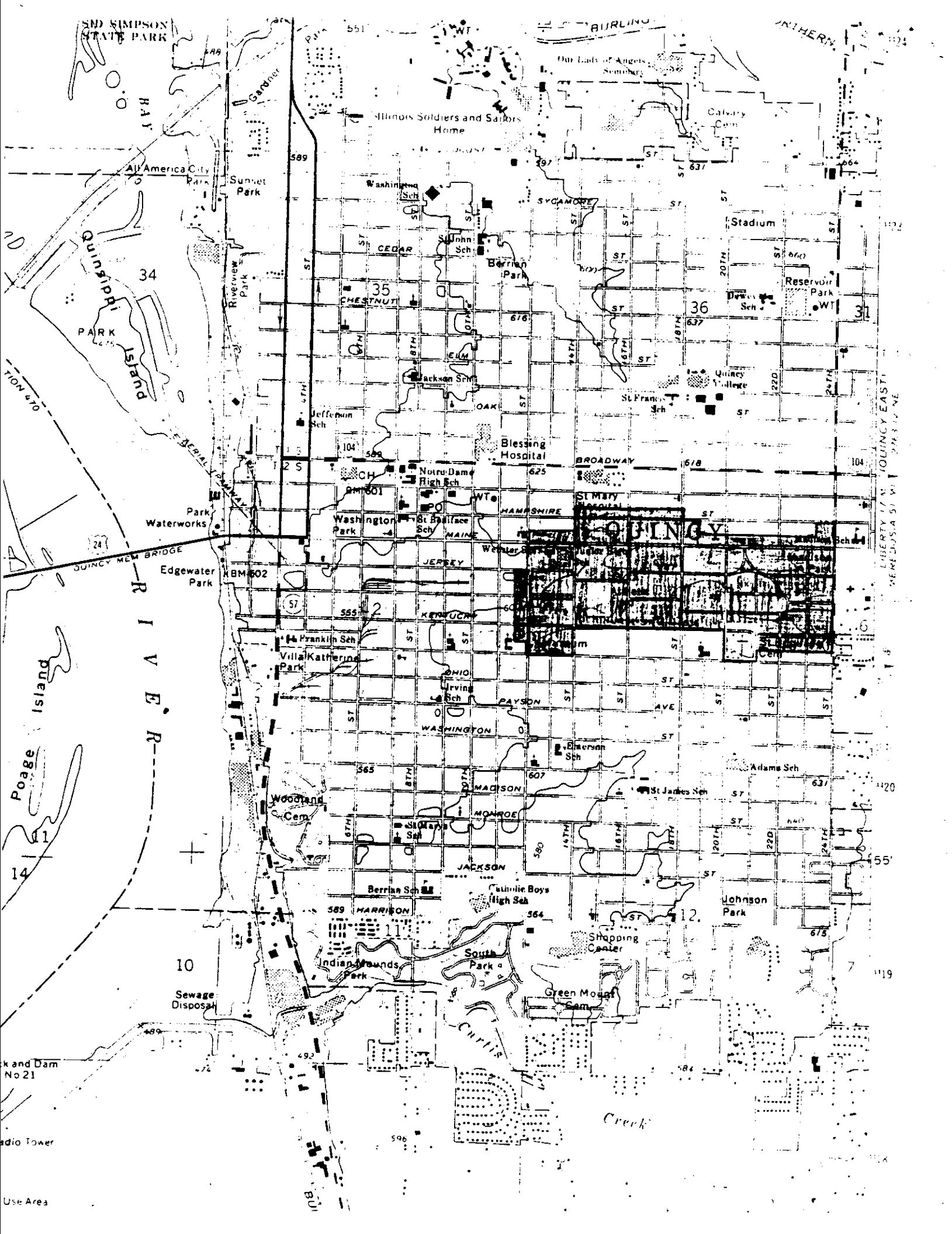
NORTH DAKOTA, Ramsey County, Devils Lake, Bangs—Wineman Block, 402--408 Fourth St. (11/14/85)

NORTH DAKOTA, Richland County, Mooreton vicinity, Bagg Bonanza Farm District, Off ND 13 on Section Rd. (11/14/85)

NORTH DAKOTA, Traill County, Mayville, Delchar Theater, 20 W. Main St. (11/14/85)

NORTH DAKOTA, Traill County, Mayville, Goose River Bank, 45 Main St. E. (11/14/85)

NORTH DAKOTA, Traill County, Mayville, Lura Building, 29 W. Main St. (11/14/85)



SND SIMPSON STATE PARK

QUINCY PARK  
34  
PARK

POAGE ISLAND  
14  
11

10  
Sewage Disposal

Dam No 21  
Radio Tower  
Use Area

Illinois Soldiers and Sailors Home

Washington Sch  
St John Sch  
Berrian Park

Jefferson Sch  
Notre Dame High Sch  
Washington Park

Franklin Sch  
Villa Katherine Park  
Woodland Cem

Berrian Sch  
Catholic Boys High Sch  
Indian Mounds Park

South Park  
Green Mount Cem

Our Lady of Angels  
Stadium  
Reservoir Park

Quincy College  
St. Francis Sch  
Blessing Hospital

St. Basil Face Sch  
St. Mary Sch  
St. James Sch

Diaryson Sch  
St. James Sch  
Johnson Park

Shopping Center  
Green Mount Cem  
Creek

LIBERTY ST  
QUINCY EAST  
W. 24TH ST  
W. 22ND ST  
W. 20TH ST  
W. 18TH ST  
W. 16TH ST  
W. 14TH ST  
W. 12TH ST  
W. 10TH ST  
W. 8TH ST  
W. 6TH ST  
W. 4TH ST  
W. 2ND ST  
W. 1ST ST





T. 1 S.  
 LIBERTY 17 MI. (QUINCY EAST)  
 MEREDOSIA 51 MI.  
 T. 2 S.  
 PAYSON 12 MI.  
 18 MI. TO U.S. 36

A E 636 960  
 N 442 1420  
 B E 638 660  
 N 442 142  
 C E 638 660  
 N 442 0690  
 D E 636 960  
 N 442 0960