

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Gardner House faces south on a lot measuring 64' 9" x 215' at 613 Broadway, Quincy, Illinois. The house was constructed during the 1870s by one of Quincy's most prominent citizens, Robert W. Gardner.

The house is a Victorian structure of T design measuring 43' 6" x 63' 5" at its widest points excluding a bay window on the south - southeast, a porch off the south - southwest wall, and a porch off of the east - northeast wall.

The exterior Facade is eclectic in style. The high windows, central tower, circular windows protruding from the roof, the Neo Grec carvings, and the general emphasis on height suggest a strong French Second Empire influence.¹ However, the house has many Italian Villa features as well. The wide eaves, round-arch windows on the sides and rear of the house, the grouping of the windows in threes, the bay window and the shape of the tower suggest the influence of Italian Villa architectures.²

Exterior

Construction Material and Color

The Gardner House is constructed primarily of brick and wood on a cut stone foundation. The stone used in the foundation is cut smoothly on the most visible portion of the house (the south) and is of a slightly rougher texture on the other sides. The foundation blocks visible in the basement are rough stone.

All exterior walls are four brick thick and measure 18" from the interior surface to the exterior surface. The lintels above the windows are stone on the south wall and brick, in a semi-arch pattern, on the other walls.

Wood is used sparingly on the visible portions of the exterior but of course it is used for the construction of the porches, decorative brackets, window sills, and window frames. Most exterior wood is painted an off white.

Exterior Walls

The southern Facade includes the main entrance. The steps to the entry doors consist of the original cut stone blocks bordered by iron rails capped with brass balls at their southern most point. The double entry doors are moderately carved in a geometric design and the original brass hardware remains. The brass door knobs feature an interesting Greek motif (i.e., Greek soldiers).

The door frames and lintels on the southern Facade, excluding the attic windows, are constructed of stone.

To the east of the main entry is a bay window constructed of three separate windows. Each of these windows has a one over one glass pane configuration. The roof of the bay area is constructed of metal.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
— PREHISTORIC	— ARCHEOLOGY-PREHISTORIC	— COMMUNITY PLANNING	— LANDSCAPE ARCHITECTURE	— RELIGION	
— 1400-1499	— ARCHEOLOGY-HISTORIC	— CONSERVATION	— LAW	— SCIENCE	
— 1500-1599	— AGRICULTURE	— ECONOMICS	— LITERATURE	— SCULPTURE	
— 1600-1699	— ARCHITECTURE	— EDUCATION	— MILITARY	— SOCIAL/HUMANITARIAN	
— 1700-1799	— ART	— ENGINEERING	— MUSIC	— THEATER	
— 1800-1899	— COMMERCE	— EXPLORATION/SETTLEMENT	— PHILOSOPHY	— TRANSPORTATION	
— 1900-	— COMMUNICATIONS	— INDUSTRY	— POLITICS/GOVERNMENT	— OTHER (SPECIFY)	
		— INVENTION			

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Robert W. Gardner and his heirs have exerted tremendous influence on the development of Quincy.

Robert W. Gardner arrived in the community as a young man in 1852. He initially followed the occupation of a draftsman and machinist.¹⁰ In 1860 he secured a patent for a steam governor and later in the year for an air compressor as well.¹¹ In 1862 he founded the Gardner Company. By 1888 the company had gained such stature that a book published in that year made the following statement;

From an almost insignificant beginning Mr. Gardner has risen to the head of one of the most extensive and important industries in the country. The Gardner Governor works is an institute with world-wide reputation, and is without rival. The Gardner Governor is an invention of the above named gentlemen, who has achieved a fame that extends to every part of the world where machinery is used.¹²

As might be imagined, the Gardner Company became one of the major employers in Quincy during the last half of the nineteenth-century; a position that it has not relinquished.

The company has gained national prominence as well; by 1956 it was one of America's 500 largest manufacturing corporations.¹³

In addition to the economic significance of the company the philanthropy of the Gardner family has resulted in gifts to the community amounting to millions of dollars.¹⁴

The contemporary significance of the Gardner House exceeds its historic importance. With the completion of the planned renovation the house should serve as a fine example of how an aesthetically pleasing structure can be efficiently adopted to contemporary economic and ecological needs while retaining its architectural integrity.

History of 613 Broadway

1) Robert W. Gardner bought the lot from Isaac Woodruff for \$4,000 on August 3, 1866.¹⁵

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To the west of the main door is a porch constructed of wood. The geometric carvings found on the porch's woodwork are consistent with those on the rest of the house. The porch's roof is metal. Remnants of a metal roof were visible before restoration, which suggested of course that the original was metal.

There are three windows on the second floor. The windows on the south - southwest and the south - southeast have an interesting stone divider between them which actually creates two windows instead of one. All windows on the second floor have one pane over one pane.

There are three circular windows on the attic floor, all of which are framed in wood.

Under the roof line there are visible signs of Italian Villa bracketing, all of which is now gone. However, a few brackets were found in the basements and others remain on the porches.³

The north - northwest wall has no openings.

The west - northwest wall has six windows, three on the First Floor and three on the second. Five of these windows are the same size and have four panes of glass over four. The sixth window is smaller and has one pane over one pane. The small window is the southern most window on the first floor.

The north wall of the house has three windows, one on the First Floor and two on the Second. All of these windows have four over four panes of glass. A bricked-in door was visible because of the use of new brick. Old brick was substituted during renovation.

The east - northeast wall includes a porch with pillars supporting the roof. The pillars are topped with Italian Villa brackets.

This side of the house has a door on the first floor and two windows. The second floor has two windows. All of the windows have four panes of glass over four.

The north - northeast wall has a door on the first floor, a window on the second floor, and a window on the attic floor which is round. The second floor window is identical to those on the east - northeast side.

The east - southeast wall on the first floor features one door with a leaded glass window above it and two windows. About 12 feet above the ground there

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is a strip of light colored brick 15 feet long and 3 feet wide. Within this strip of brick old square headed nails are visible. It seems probable that there was a porch here at one time. The second floor has three windows. The attic has a round window facing east identical to those on the south side. All of these windows on the first and second floor except the leaded glass one has four panes of glass over four.

Most of the glass on all sides appears to be old because of its wavy texture.

The roof of the Gardner House is shingled excluding the widow's walk and porches which are metal.

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Interior

Basement

The basement is comprised of four large rooms and one large hall. Entrance from the exterior is gained by two large doors on the north - northwest side of the building. Entrance from the interior is gained via the kitchen. The walls of the basement are of rough hewn stone and in some places brick. The walls were recently lightly sand-blasted and tuck pointed. The floors were originally of brick but only a segment remained prior to the beginning of reconstruction. A new concrete floor was poured. An interesting feature of the basement is a large steampipe that protrudes from one of the walls. Reportedly, this pipe is a part of a central heating system that once served the Gardner House as well as the two houses immediately east and the house immediately west.⁴

First Floor

The major entryway to the first floor has already been described. Immediately behind the entry doors there is an entry hall notable for its mosaic tile floor. On the west side of the entry hall there is a door to the west porch and on the east side of the hall there is a doorway (currently closed) leading to the east parlor.

The hardware on these doors appears to be original.

The main hall has parlors on either side and features an interesting walnut staircase. The staircase has a neo-Grec bust carved in the hall post. Also, the circular carvings present on the side of the bannister suggest an Eastlake influence.⁵

The parlor on the east side of the house contains a bay window, double doors in the north wall, a fireplace with a cherry mantel, and a door on the east wall with a leaded glass window. According to the "Architect in Residence at the Quincy Fine Arts Society, Richard Twiss, the leaded glass and Fireplace mantel are additions (circa 1890).

Immediately north the ~~of~~ the east parlor there is a large room which undoubtedly originally served as the dining room. The fireplace mantel is missing from this room.

West of the dining room and north of the closet that is behind the stairway there is an ornate hall sink with painted sides and a brass fixture.

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North of the sink there are two very small rooms.

The northern most room appears to have been the kitchen. The kitchen is a very large room with two smaller rooms joining it, a small room on the northwest corner of the house and a room between it and the dining room. The kitchen also contains two stairways, one to the basement and one to the second floor.

Second Floor

The upstairs consists of a major hall, 4 rooms in the main section of the house and 3 in the north wing. The rooms in the north wing have white porcelain door knobs while the hardware on the doors of the main wing are of brass. Some of the brass hardware was missing. It was replaced with appropriate hardware from buildings in the neighborhood that were demolished. Interestingly, hardware obtained from the First Congregational Church, constructed at 12th and Maine in 1870, matched those on the Gardner House exactly.

The two major rooms to the east include fireplaces with mantels. A "G" is carved on the mantels, presumably to signify Gardner. The mantels are of butternut. The large eastern room contains a fireplace but the mantel is gone. All of the rooms upstairs contain walkin closets except the room in the northeast corner.

The Attic

The attic is a large room with a staircase leading to a widow's walk. The Mississippi River is clearly visible. Three chimneys are clearly visible in the attic. Two of them are cut off at the roof line and reveal three flues in each chimney. The west chimney is not cut off and its flues include the furnace flue which is of course functional. The attic is currently undergoing renovation in order to make an apartment.

Alterations

- 1) leaded glass window and cherry mantels in east and west parlors
- 2) removal and subsequent replacement of widow's walk
- 3) bracketing under eaves removed
- 4) two chimneys cut off and replaced to roof line during renovation
- 5) removal of mantel in west second floor as well as mantel in dining room
- 6) porch on east - southeast wall removed

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- 7) door in north wall bricked in
- 8) Removal of staircases in kitchen and subsequent replacement
- 9) Carpet and tile floor installed on First Floor--new flooring on north wing of second floor.

Condition

The house is in excellent structural condition and is undergoing complete restoration. The exterior brick was recently mildly washed and tuck pointed with dark mortar. Necessary brick work was done with old brick from the neighborhood. Old paint was completely removed from the exterior; then necessary repairs were made and the wood was painted using flat colored oil paints.

The metal roofs, excluding the one on the widow's walk which is in fine condition, were removed and replaced with facsimiles. Guttering was also replaced.

The interior work included: plaster repair, papering walls, painting, rewiring, installation of central air conditioning, refinishing of painted hardwoods, new plumbing, new lighting, and the major task of stripping the inappropriately painted (it was black enamel) downstairs woodwork and attempting to match the original graining.

No changes were made in the floor plan although the basement and attic were rendered more functional via renovation.

Present Status

The house is currently owned by Wm. H. Klingner. Mr. Klingner is planning to use the structure as the executive office for Wm. H. Klingner and Associates, Consulting Engineers. The firm's current office, which is immediately east of the Gardner House will become an annex.

Additional renovation will occur; including landscaping, brick sidewalks, etc.

The Site

Although the Gardner House is now bordered on the east and west by twentieth century structures, a counting of pre-1875 houses within a one and one-half block radius of 613 Broadway revealed no less than twenty structures of that period.

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cont

SURVEY FORM

The Quincy Preservation Commission, Quincy, Illinois

ADDRESS

613 Broadway Street

Description (stories, shape or plan, foundation and wall materials, roof shape and material, porch, windows, decorative work, etc.)
2-1/2 stories. slight T-plan. rock-faced coursed limestone foundation; tooled stone watertable. brick walls (unpainted). truncated hip (asphalt shingle) roof. a modern iron open rail defines the truncated hip section. elaborate facade with extensive incised stone detailing with a reoccurring triple tassel motif found on the sides of the window surrounds, the elaborate labels off the central entrance pediment, and the cornice of the semi-hexagonal bay (facade right/east) as well as other places. left reentrant angle porch with standing seam metal roof is inaccessible from the exterior. clapboard solid rail, chamfered wood posts, incised capitals, curved frieze board and pendil. narrow 1/1 double hung sash with elaborate stone (painted) hoodmolds consisting of a raised center, molded incised floral and organic detailing, and extensive labels with foliated end blocks. porch accessed from door facing west out of central pavilion; door matches those on main entrance. porch base with star cut-out patterned lattice. projecting central gable entrance pavilion of 2-1/2 stories. double doors detailed with recessed paneled top and bottom, incised appliques, scalloped half rosette, and labels. tall transom with "613" in gold leaf with black trim/shadow. doors painted brick red. elaborate door surround of stone with central pediment, round incised design, and detailed side surround. limestone stairs to door with curved cheek pieces as base for iron rail. 1/1 windows recessed left/west at porch. truncated hip standing seam metal roof semi-hexagonal bay right/west with 1/1 windows incised surround in wood frame. elaborate cornice with incised labels framing windows. central pediment faces front on truncated hip with returns. narrow pair of 1/1 windows above bay on 2nd story. single, wider window above doors in projecting entrance bay/gable front pavilion. 1/1 window pair left/west 2nd story bay. uppermost story of central bay with oculus window with a projecting incised surround and incised oversized sill piece with end consoles. a tall incised keystone rises above, touching the heavily molded, deep cornice of this gable front pavilion. broad cornice returns with elaborate stone incised labels. oculus curved roof dormers on end bays with shoulders and incised overside sills. molded cornice with massive molded end blocks with bulls eyes. relatively plain west elevation with 2 symmetrical bays of 2/2 windows 1st story and 4/4 on 2nd with soldier course segmental brick arches. interior end chimney. chamfered corners with corbeled tops. T-plan in rear with 4/4 on 2nd story west; small 1/1 on 1st story. lower 2 story rear kitchen wing with two 4/4 east; not symmetrical. two 4/4 on 2nd and one on 1st story of rear wing, but the brick work indicates some changes may have occurred. kitchen wing's east elevation with two 4/4 each story; blind north end 2nd story with door on 1st; transom. rear with L-plan off main black with oculus attic windows as on front. chamfered corners even at rear. end blocks at cornice/corners. door with transom, historic storm door faces rear/north out of main hip wing/taller hip rear wing. symmetrical three bay east elevation with 4/4s except door in 1st bay (left/south) with tall leaded transom. single oculus roof dormer here. again, the side elevations are relatively plain in comparison to the main facade. double rowlock basement sash with cut-out window heads.

History (associated events, people, dates)

Robert W. Gardner was born in London 18 February 1832, but was raised in Scotland and spent two years attending the University of Edinburgh while also a student at the Royal School of Design. He immigrated to the United States in 1849, first settling in Rushville, teaching in a country school for a short time. Apparently somewhat restless, Gardner returned to Scotland in 1851, but returned to the United States the following year, ending up in Quincy on September 1. Unable to find employment as a draftsman or art teacher, Gardner became an apprentice of Edward G. Turner who had a small machine shop on Sixth Street between Maine and Hampshire streets. In 1854, Gardner took a good position with an engine building firm in Alton, but soon returned to Quincy, purchasing the Turner shops with Henry Mitchell. Gardner acquired the entire interest of the company after Mitchell's death. In 1859, Gardner focussed his attention on improving the governor of the steam engine, taking out his first patent on 14 August 1860, and great success followed. The Gardner Governor Company (later Gardner-Denver Company) was founded around 1870 and specialized in the manufacture of steam engine governors; the company incorporated in 1883. By the beginning of 1899, nearly 140,000 governors had been sold to as far away as South Africa, Japan, Australia, and the Island of Madagascar. Gardner had achieved national note as an inventor, and was recognized by leading mechanical societies in Europe as well. His interests extended to several local causes, including serving as president of Blessing Hospital, a trustee of Woodland Orphan Home and the Associated Charities, and working to establish the Free Public Library. (*Representative Men and Homes.*)

Previously surveyed as part of the Historic Property Inventory, Quincy Downtown, Gardner Museum.

Listed in the National Register of Historic Places for associations with Robert W. Gardner; not listed for architectural significance.

* Date Source: Local Landmark Application.

Listed as a local landmark with the Quincy Preservation Commission.

Gardner must have liked Broadway; he is also associated with the house at 429 Broadway, two blocks west of this more elaborate house.

Mary Gardner, widow of Robert W., is listed as residing in the house in the 1910 City Directory. Martha G. Ridder, widow of John, was listed for this address in the 1930-31 City Directory; she had previously lived at 810-1/2 Maine. The house was later owned by Dr. Norbert A. Blickhan (who was never married) and his brother Arthur. Norbert was listed in the 1930-31 City Directory as a physician and surgeon practicing at 701-1/2 Maine, and residing at 601, a house which once stood at the NE corner of Broadway and N. 6th streets (where the modern low-rise Ameritech building is). Arthur A. is also listed as residing at 601; at that time, he was a mechanic at Everett Brothers. Aloise J. and Antonine Blickhan were also listed for 601 Broadway; Aloise was also a physician and surgeon, in the same office with his son. The house apparently was in the Blickhan family's ownership until the early 1970s when the house's survival was threatened for a parking lot. William H. and Belle L. Klingner were convinced of the importance of this Quincy landmark; they purchased the building in December 1976. The magnificent home was appropriately restored by the Klingners in 1978 for use as engineering offices. Additional company offices are located in the adjacent historic house to the east of this.