

named one and her children — David, Alexander and Jane — continue to discover new facets of their residence, but most importantly “it is just a comfortable home.”

The building is in many respects a smaller version of the neighboring Newcomb-Stillwell House (now the Quincy Museum) and the Warfield House directly across Maine.

Original owner Edward Rogers was able to acquire only a 48-foot lot, a size that Shay terms “unheard of” in the 1890s.

She believes that he enjoyed imitating elements of the larger buildings, including an Italian marble fireplace that echoes one found in the Quincy Museum right down to the style of carving.

That fireplace, a focal point of the music room, is one of six in the home, and the Drummonds are fascinated by the architect’s attempt to “do each a little differently.” A broadly arched terracotta fireplace provides a rosy glow in the parlor, and a classic Victo-

rian include decorative elements such as beading, leading, or diamond patterns.

“In this home, windows were placed in spaces that are ordinarily left dark,” Shay Drummond says.

For instance, the landings of both the front and back staircases are illuminated by detailed windows, as is the basement stairway.

Every member of the family enjoys the varied views of surrounding lawns and the changing patterns of rainbows and diamonds that appear on the walls and floors throughout the day.

“The open floor plan, which was

unusual for the period, adds to the effect of all the windows, and that’s something we really like,” Shay says.

In addition, one window in the parlor can be opened like a door to provide access to a “parade porch” facing Maine. The porch “is an awesome spot to have dinner or morning coffee,” Shay says.

Ironwork surrounding the porch employs a variation on a fleur de lis pattern that is repeated in the exterior stone and appears throughout the intricate carving of the woodwork.

An impressive variety of wood was used in the home.

The foyer, for instance, is of quarter-sawn oak, with a massive staircase featuring circular risers, and a large Doric column newel encircled by a gracefully curving rail. Bird’s-eye maple highlights the nearby music room, and the parlor is finished in cherry.

Functional pocket doors between the foyer and

music room feature oak on one face and maple on the other.

Butternut appears in the library, which is a popular space where family members curl up with a favorite book or practice musical instruments. This cozy area is separated from the dining room by a partition with spiraling woodwork that reminds Shay of “French rococo.”

Window seats in the dining room and library make this part of the house as comfortable as it is striking.

The home has been consistently well cared for, and refurbishing efforts have been focused on maintaining its unique character.

“We redid the floors in the parlor and dining room,” Shay says, “and the new roof was a major undertaking. I chose copper to keep it as authentic as possible. Basically, I try to keep the maintenance up and tackle new projects whenever I can.”

“With three children, I want them to be able to have their friends over and enjoy the house. The beauty of this neighborhood is that the children can walk to school, and, as the oldest of six, I love it that whenever my brothers and sisters are in town they always gather here.”



H-W Photos/Steve Bohnstedt

The home has numerous windows such as these in the dining area accessed through a French inspired spiral arch.



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Shay Drummond, center, and two of her three children, Jane and Alexander, enjoy the comforts of their home at 1627 Maine.