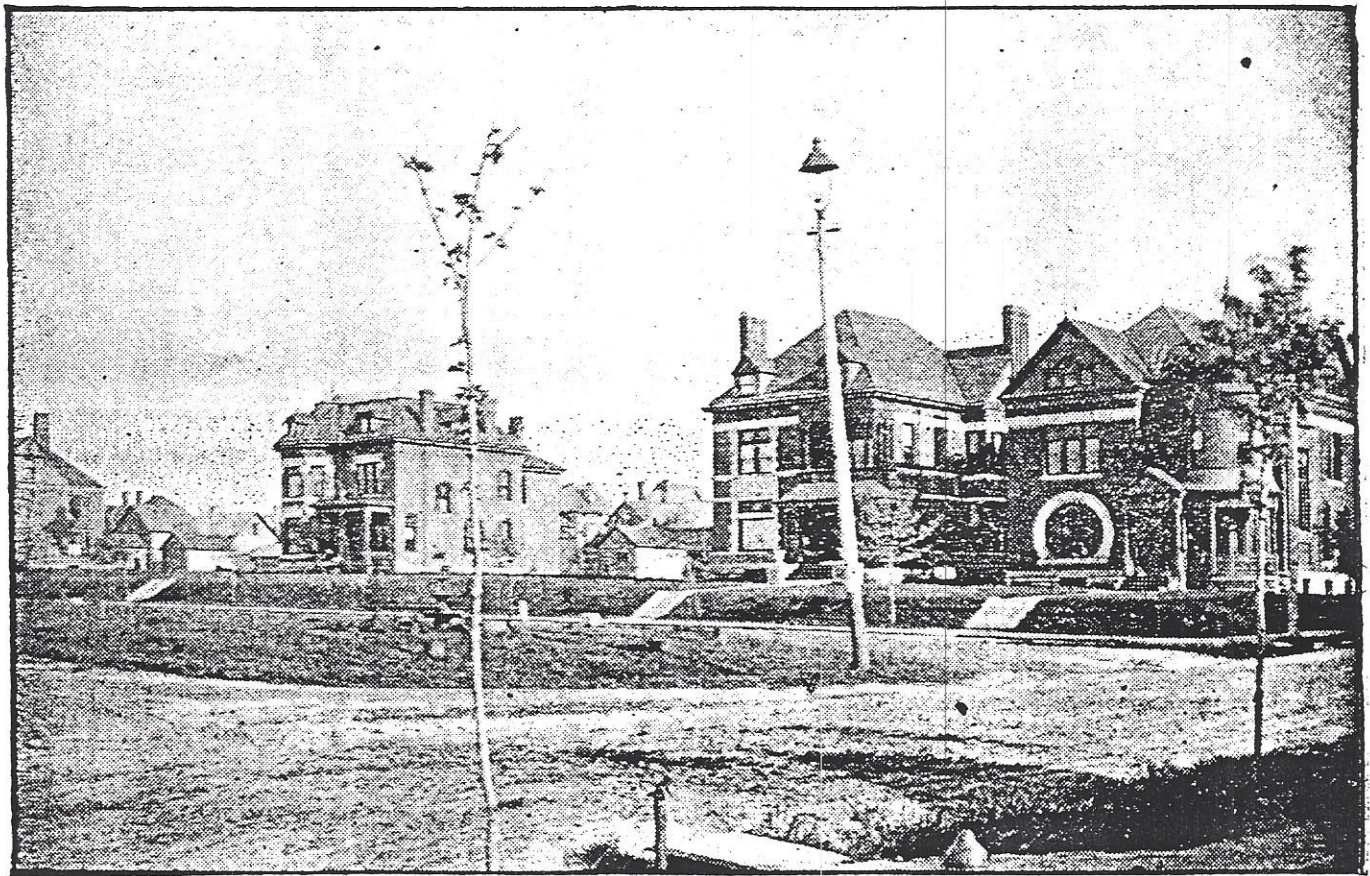


Park Place.
Part of North Side.



Part South Side.

*Thad Ward's Souvenir
Views - 1892*

Jon + Judith Koenig (1992)

1217 Park Place - Henry and Augusta Pfeiffer



brick
shingle dormer
stone foundation
hip roof →
front gable

Construction on this High Queen Anne style house began in 1890 and subsequent alterations have been made, particularly to the interior. The design is attributed to John Batschy who included many details of this style. The house is constructed of brick with patterned masonry details. A turret with a conical roof marks the northeast corner of the house. The west side is marked by a window with springstones in an arch above it. The lintel

of the front picture window is flared and carved to resemble an arch. Henry Pfeiffer was a co-owner of Quincy Show Case Works and contributed to the organization of the Mercantile Trust and Savings Bank.

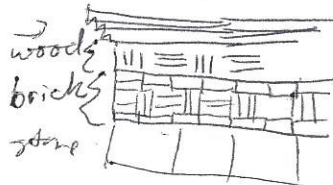
west - brick detail - ~~stone~~ project cornice - PP windows → arch is decorated

chimney through large gable - projected also - quarter windows in gable
arch/springstone window → brick pattern under

facade - small gable dormer (dett) - small multipanel wind
shingle gable at peak - double door - stained glass
transom above doors + 1st flr - 1st → large pane, shutters

porch - wrought iron - pediment gable →

top decoration



around all
← just facade

carved decoration
windows → 1st → no lintel
'purlin' → stone carved - flared
2nd → stone band



east - brick detail → chimney →
tower → conical - round - top
band continues - repeated
at 1st/2nd



bottom like decoration
on other side
window (PP) - single pane
non-carved arches

'Just find us a house on Park Place.'

That's the one instruction Jon and Judy Koenig gave their Realtor when they decided to return to Quincy in 1992.

It took a while, but he did.

George Funk, who was moving to Oregon to marry his childhood sweetheart, put 1217 Park Place up for sale just when the Koenigs were giving up hope. Jon was living in a hotel, Judy and their sons were living in Rock Island and Christmas was approaching.

Judy looked at the house, once and signed the papers. A sign never went up in the yard.

The Koenigs and their two boys, Josh and Jason, have been happy with their home. They say the house "feels good." They especially enjoy the music room, which was originally a parlor. Judy teaches trumpet lessons there and the rest of the family enjoys it when playing the variety of instruments that fill the room.

Another plus was that the house required no immediate attention.

"We have gotten lucky," Jon said. "We bought a 'brand new' 100-year-old home — a painted lady — in the Rock Island Historic District and then this one."

In the last four years, they have rewired much of the house — one room at a time

The Koenig family held out for some place special

Story by Herald-Whig staff writer Ruth Hultz

Photos by Jeanne Long and Joe Liesen.

Architect John Batschy, to whom the house is attributed, did not hesitate to use all the architectural extravagances of high Queen Anne style.

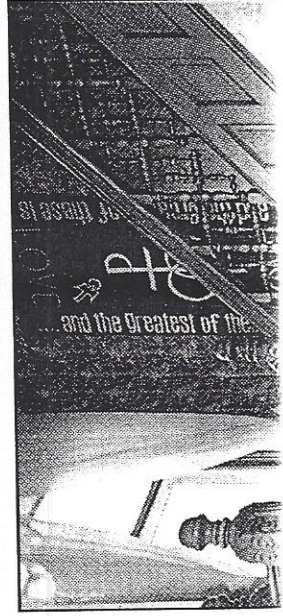
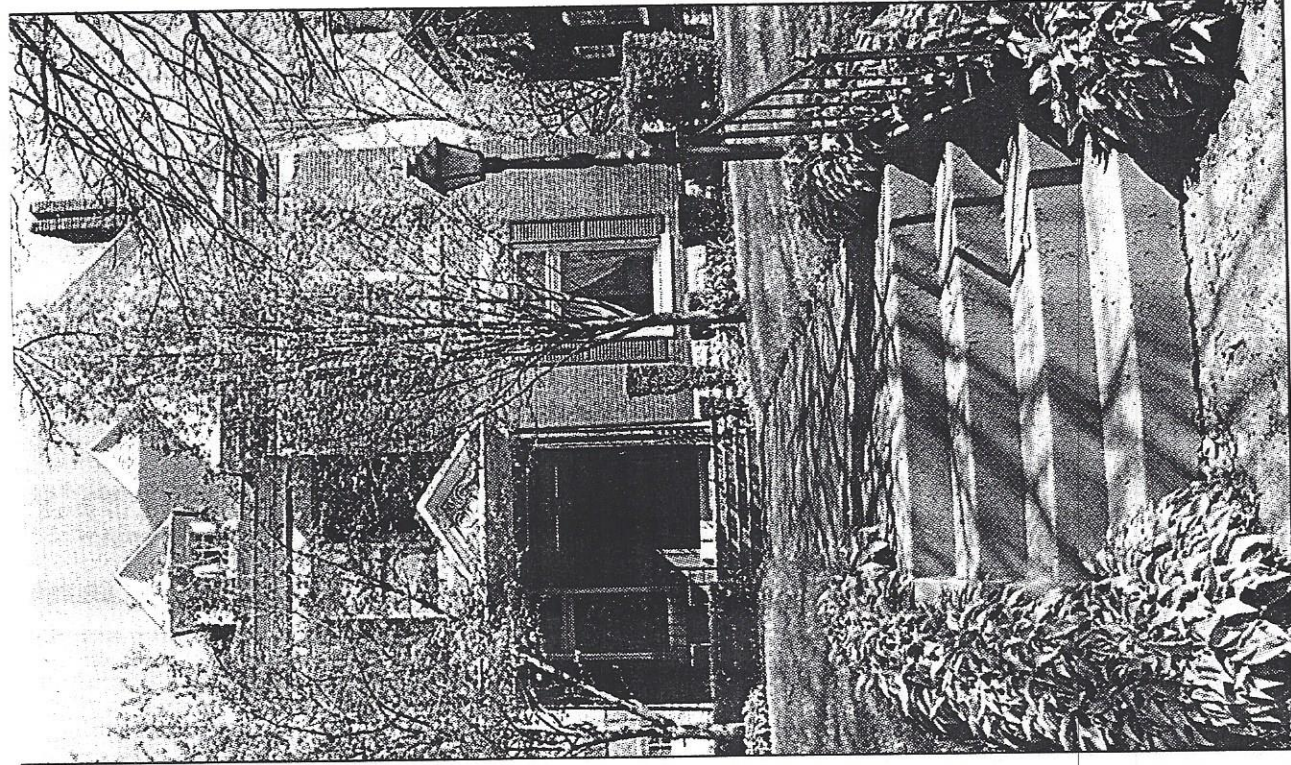
The house features patterned masonry, which is much more common in high style Queen Anne houses. Inside, the foyer fireplace is especially ornate. It has a wood and tile surround with decorative geometric designs. There are even tiny mirrors inlaid into the

side panels.

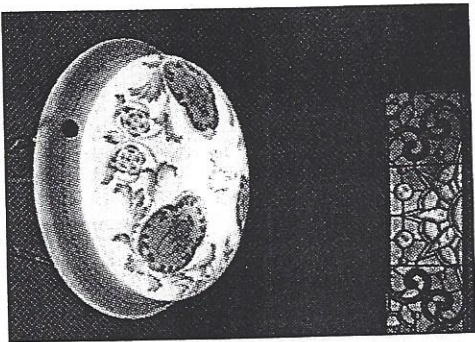
The parlor fireplace also has strong period touches with figurative tile work showing a pastoral scene of women in Greek poses.

In the sitting room and parlor, the oak floors have inlaid walnut creating a crisscross design. The music room has its original light, which was returned to the house by a previous

owner. Mr. Hestzler



never went up in the yard. The Koenigs and their two boys, Josh and Jason, have been happy with their home. They say the house "feels good." They especially enjoy the music room, which was originally a parlor. Judy teaches trumpet lessons there and the rest of the family enjoys it when playing the variety of instruments that fill the room.

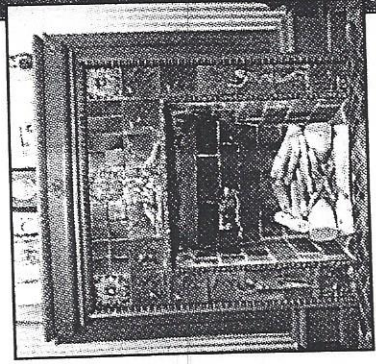


Another plus was that the house required no immediate attention. "We have gotten lucky," Jon said. "We bought a 'brand new' 100-year-old home — a painted lady — in the Rock Island Historic District and then this one." In the last four years, they have rewired much of the house — one room at a time — and dug out the basement dirt floor and poured concrete.

The house was a two-family house when they bought it, but Judy says the previous owners "did everything the right way" to preserve the original design. The Koenigs can easily remove a wall boxing in pocket doors that formerly separated the foyer and the parlor. Removing a short wall at the base of the stairs will return the house to its original floor plan.

Jon said he "can't wait" to take the wall out because it will be an excuse to buy some new tools. The couple also plans to open up a closed-in butler's pantry to make a laundry room and add kitchen shelves to display Judy's antique toaster collection.

The house is done in the "high" Queen Anne style. Michael Kassel, director of the Gardner Museum of Architecture and Design, explains that means the requirements of style are followed strictly. High style also includes many refinements — "taking it to the max, to the utmost in detailing," Kassel says.



Anne style. The house features patterned masonry, which is much more common in high style Queen Anne houses. Inside, the foyer fireplace is especially ornate. It has a wood and tile surround with decorative geometric designs. There are even tiny mirrors inlaid into the side panels.

The parlor fireplace also has strong period touches with figurative tile work showing a pastoral scene of women in Greek poses.

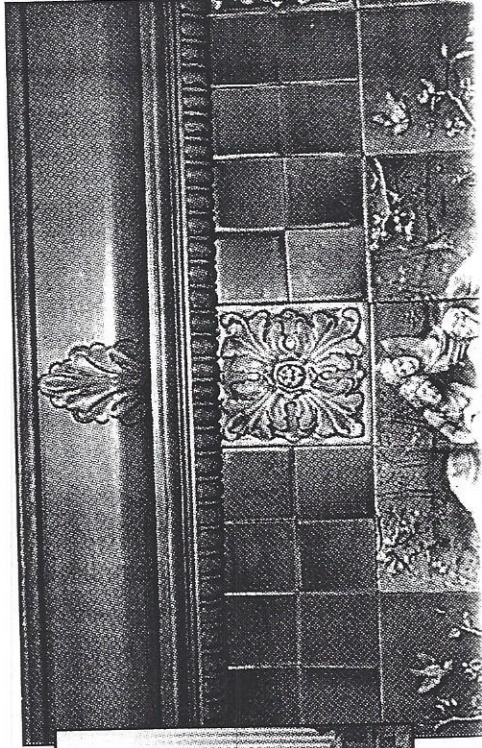
In the sitting room and parlor, the oak floors have inlaid walnut creating a crisscross design. The music room has its original light, which was returned to the house by a previous owner, Mr. Hertzler.

Four art glass transoms with jewels, beveled glass and rippled glass carry out the high Queen Anne style in the foyer, stairway and parlor. The open staircase's elaborately turned horizontal and vertical spindles create an unusual complex grid.

Outside, the high Queen Anne elements continue. A tower with a conical roof completes the Queen Anne style.

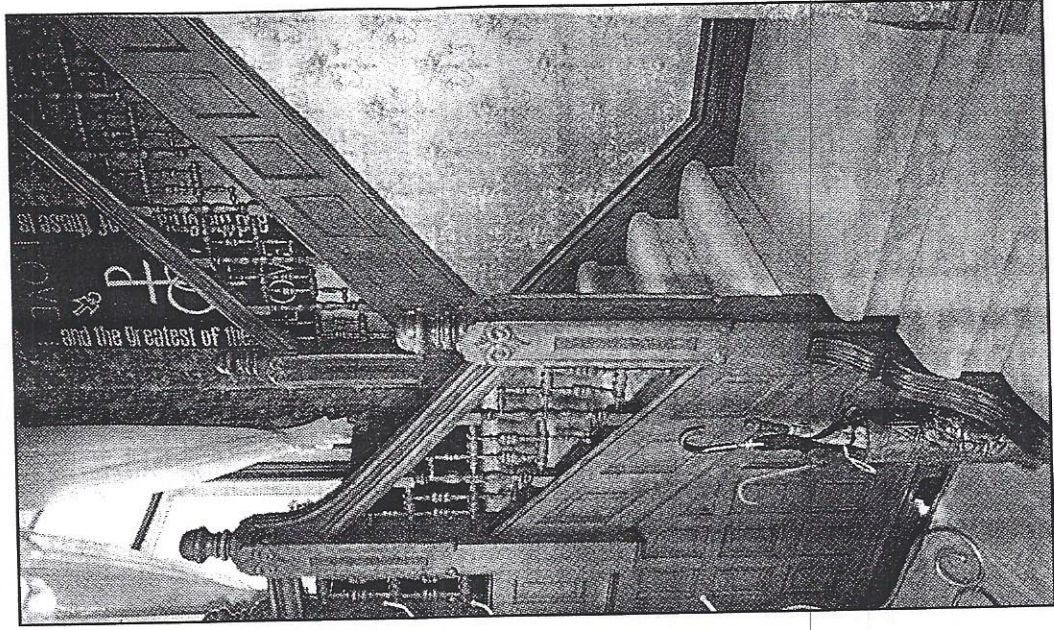
Only four families have owned the house. Henry C. and Augusta Pfeiffer had it built in 1890. Pfeiffer owned Quincy Show Case Works with John F. Pieper and was one of the organizers of the Mercantile Trust and Savings Bank.

This is another in a series on homes of historical or architectural significance as identified by Quincy Preserves.



A look at 1217 Park Place

Clockwise, from top right: The exterior shows off the high Queen Anne style; the entry way staircase shows off elaborately turned wood spindles; a close-up of the parlor fireplace shows the figurative tile work depicting women in Greek poses; a view of the full fireplace; and an original light fixture in the home's music room was returned to the current



and dye makers of Brower Manufacturing Company

joined the Machinists Union.

Since its final organization in 1941, the union has

grown to be the largest in the Quincy area. At present

numbering approximately one thousand five hun-

dred members, the local has, through negotiations

and minor strikes, improved working conditions and

increased wage earnings significantly.

Local Union No. 44 of the International Molders

and Foundry Workers Union was first organized on

June 8, 1863, and was granted a national charter on

the seventeenth day of July 1874. At this time the

elected officers were: president, James Goodnaugh;

vice-president, George W. Fotsam; financial

secretary, Albert Ruby; treasurer, Henry Pfeiffer,

and corresponding secretary, Charles W. Duncan.

It is believed that this union was composed of skill-

ed craftsmen who had migrated from their homes on

the eastern seaboard in search of new frontiers and

more stimulating working conditions. These far-

sighted men joined in founding the organization

because they had learned through experience the

value of unity in a profession. In these early work-

ing conditions, increase salaries, shorten working

days, and affiliate with the national union located in

Cincinnati, Ohio.

As historical sources show, the main employment

of molders and foundry workers in this area has been

during the period 1913 to 1916, the Quincy Local con-

trolled some 16 "shops" with members located in the

following firms: Comstock-Castle, Noney Foundry,

White Stone and Clay, Central Stone and Pattern

Shop, Channon-Emerly Stove, Excelsior Stone Foundry,

Quincy Stone Foundry, Bush's Foundry, Modern

Trou Foundry, Quincy Casting Company, Gardner-

Denver Company, and Dayton-Dowd Company. A

membership of approximately 750 molders and

casemakers was the peak reached before the depres-

sion of the 1930's hit and alleviated the need for such

workers.

Quincy Local No. 44 has maintained a well balance-

ed relationship with local management groups and

has, by prudent action, avoided any unnecessary

strife. Through this careful planning the union has

been able to realize the goals of its founders in better-

ing working conditions and raising wage scales.

Local 44 has also been active in civic projects, such

as sponsoring an annual Thanksgiving Ball for many

years with the assistance of city merchants. A large

band was also formed by union members and par-

ticipated in various musical functions throughout the

area. Of particular interest was the orchestra's perfor-

mance in the annual Labor Day Parade. Large family

picnics and various sporting teams were also spon-

sored.

On the 21st and 22nd of September, 1963, the Quin-

cy Local celebrated its centennial with a large ban-

quet, dance, and picnic. Its one hundred year

in this area shows the successful developmen

industrial force and its relation to the comm

Quincy musicians have had a long and inte

history, much of which has occurred since

ionization of the artists. The first move for con

tion within the profession was made in 1886

group of delegates from Cincinnati, Ohio, atte

to organize local musicians, but because of lack

interest the project failed. The exact date at w

the Quincy local came into existence is not know

national records show the presence of a

delegate from Local No. 54 at the New York Cit

vention of the National League of Musicians in

The national union was prospering until a vas

over membership in the American Federati

Labor divided the organization. Throughout

and 1896 war was waged between the fac

culminating in the creation of the American F

tion of Musicians and destruction of the Nat

League. Supposedly in 1902 a charter was gran

the Quincy unit from the new organization, but

confusion exists about this document, as a ch

with the same number was later awarded to an

local. On December 27, 1902, forty-five Adams Co

musicians met and established the Quincy Musi

Protective Union. This group received a charter

the American Federation of Musicians on Janua

1903. At its founding, Local 265 claimed sev

members who would meet four times yearly and

an initiation fee of fifteen dollars and yearly du

two dollars. Union rates at this time were as fol

for three hours playing at a wedding each mus

would receive \$2.50, for four hours at a dance

man was paid \$2.50, for work in parades;

houses, and theaters, a rate of \$2.00 was set. In

meetings became a monthly affair, thus vastl

creasing the unions' effectiveness and enabling

to increase their service to the community. In 19

musician received \$3.00 for four hours playin

or similar gathering. In 1917 the membership

146 men, and in 1927 the union purchased

worth of stock in the Quincy Memorial Bric

ing the depression of the 1930's the local

decreased sharply and in 1935 the orga

withdrew from the Trades and Labor Ass

financial reasons. After the depression

regained its strength and in 1950 offered

surance plan to its members. In that same

local also contracted to do television work

new stations in the local area. On Janua

Local 265 celebrated its golden anniversa

Musicians as a whole have not benefited

have other unions; indeed, their salaries

little since the union's founding.

Local Number 66 of the Brotherhood

Decorators, and Paper Hangers of Am

organized during the spring and summer

received its charter from the nation