

**APPLICATION FOR LOCAL LANDMARK  
QUINCY PRESERVATION COMMISSION**

**706 Maine Street, City Hall Annex, Third Floor  
Quincy, Illinois 62301 Telephone (217) 221-3663**

Date of last review: 3-4-13

**Original name (if known) and address of proposed Landmark:**

William B. and Mary Bull House  
222 South 16th Street  
Quincy, Illinois 62301

**Name, Address, and Phone Number of Property Owner:**

Harold B. and Kathryn Bennett Oakley (217) 223-4711  
222 South 16th Street  
Quincy, IL 62301

**Style:** Shingle

**Date of Construction:** 1887

**Architect or Builder:** Joseph Lyman Silsbee

**Survey: Provide the date and name of past surveys of the proposed Landmark. If it is listed individually in the National Register of Historic Places, or in a Local Historic District, please provide the date of listing and the name of the district.**

The Illinois Historic Preservation Agency surveyed the William B. and Mary Bull House in 1984. The house is listed as a contributing structure in the Quincy East End National Register Historic District. The Quincy Preservation Commission surveyed the house in 2011.

**Provide information about the historical significance of the proposed Landmark.**

William Benedict Bull, son of prominent Quincy banker and civic icon Lorenzo Bull, was born on November 8, 1844. In the 1860s, he worked as a cashier in his father's bank at 436 Maine Street, at first known as the Merchants and Farmers National Bank and later as the State Savings Loan & Trust Company. In the 1870s and 1880s, William was the contracting engineer and superintendent of the city's water works on the Mississippi River at the foot of Maine Street. The water works had been principally financed by his father and built by Colonel Edward Prince in 1873-4. Additionally, William helped finance the construction of one of Quincy's grand theaters, the Empire Theater in the 100 block of North 8th Street, as well as the Newcomb Hotel at 4th and Maine Streets. He was also a founder of Blessing Hospital as he was on the original Board of Directors when the institution was started in 1875.

The house at was built on property owned by Lorenzo and Margaret Bull circa 1887 as a gift for William and his wife, Mary. The construction cost was reported to have been \$8,000.00. Lorenzo hired prominent late-nineteenth-century Chicago architect Joseph Lyman Silsbee for the architectural plans. Silsbee also designed a new carriage house for Lorenzo's house at 1550 Maine at the same time. This latter building, now known informally as the "Art Barn" located at 1515 Jersey Street, has been converted to exhibition space for the Quincy Art Center.

William is documented as first occupying the house at 222 South 16th Street in 1887, and he and his family remained there until 1897. The Quincy City Directory for 1898 listed William B. Bull as residing in Chicago. Probably because of the importance of the Bull family in Quincy, William continued to be listed in City Directories in the early 1900s even though he was not a resident (the 1906 Quincy City Directory listed William B. Bull (capitalist) and wife Mary as residing in Chicago). In the 1900 U.S. Census, William B. Bull was recorded as living in Chicago with his wife W. Mary Bull, whom he had married in 1882. Their children at the

time were Margaret (age 16), Helen (14), Hilda (12), and Lorenzo (10). The 1910 U.S. Census also noted William as residing in Chicago, divorced and living with three of his children.

During some of the years that William was in Chicago, he was employed by the O. H. Jewel Filter Company. William became known world-wide as the originator of the use of sulfite of iron in water purification. The first use of the process for city water purification was in 1902 at the Quincy Water Works. Basically, William blazed the trail for modern water purification. In 1904, when the Quincy Water Works that he had been associated with for over 30 years was sold to municipal ownership, the City of Quincy paid William and his father Lorenzo \$650,000.00!

In the book, *Quincy and Adams County: History and Representative Men*, published in 1919, William B. Bull was listed as residing in New York City. William returned to Quincy about 1920, and lived with his sister Mary B. Bull at the family residence at 1550 Maine Street. Both William and his sister Mary died in 1930, William on March 25th. His obituary stated that he had been married twice, and was survived by three daughters and a son.

In 1896, the house at 222 South 16th Street was purchased by Sarah L. Taylor. Her husband, Proctor Taylor, managed the Taylor Brothers and Company Flour Mill located at Front and Maine Streets. The Taylors continued to live at 222 South 16th Street until 1906, when the house was sold to Kate Wells Lockwood. Her husband, William R. Lockwood, was a Justice of the Peace in Quincy, and died in 1910. Mrs. Lockwood resided in the house until her death in 1955.

The house was vacant until 1956 when it was purchased by William A. and Jacqueline Moss. William was the manager of the Quincy Photo Supply company. William and Jacqueline divorced in 1960, and Mr. Moss continued to reside there, later marrying L. Helen Moss. The Moss family resided in the house until 1963 when it was sold to Joseph D. and Florence E. Miller who remained in residence until 1976. In 1976 the house was purchased by John and Gail Boatman. Mr. Boatman was the director of the Harris Radio Corporation Broadcast Division, and he and his family (which included three children) resided at 222 South 16th Street until 1983. In 1984, the house was purchased by Dr. Laurent V. Radkin, an obstetrician/gynecologist. In 1989, Dr. Glenn and Carla Gordon purchased the house. They divorced in about 1994, and Mrs. Gordon continued to reside in the house. In 1999, the house was purchased by Dr. Michael L. and Terri L. Moulton, who later divorced, and Mrs. Moulton remained in the house. The current owners, Harold (Hal) B. and Kathryn Bennett Oakley, purchased the property in 2003.

#### **Provide information about the Architect or Builder.**

Joseph Lyman Silsbee was one of the first graduates of the first school of architecture in the United States, at the Massachusetts Institute of Technology. He practiced for more than 30 years, from 1875 until his death in 1913. Many of his most prominent surviving works are to be found in upstate New York, where his practices in Syracuse and Buffalo produced some of the region's finest examples of High Victorian Gothic and Romanesque Revival design. His Chicago office, known as Silsbee & Kent, contributed a number of significant works and influenced later generations of architects—among them, former employees George Maher and Frank Lloyd Wright (who worked for Silsbee after leaving the University of Wisconsin and before joining Adler & Sullivan). Silsbee was the architect for a number of residences in the Chicago garden suburb of Riverside, and he collaborated with M. E. Bell on the Lincoln Park Conservatory in Chicago (completed 1895).

In Quincy, Silsbee's work also included the imposing Richardsonian Romanesque William S. and Malvina Warfield House at 1624 Maine Street (1886), and the previously mentioned carriage house for Lorenzo Bull, all of which are within sight of each other.

#### **Provide a statement about the architectural significance of the proposed Landmark.**

The house is a two-and-a-half story structure, with a limestone foundation and first story walls of red brick. Continuous wood shingles cover the walls above the first story. The primary roof is cross-gabled, with an

engaged turret featured at the southeast corner of the house. The windows are frequently, but not exclusively, multi-pane double-hung sash. There is a prominent Palladian window in the east gable.

The entrance is asymmetrically placed, with a low-pitched porch gable that mimics the gable on the east elevation. Like the front gable above the Palladian window, the porch gable is clad in shingles laid in a gentle wave pattern. The porch itself is extensive, wrapping around the northeast and southeast corners of the building. It is supported by tapering Queen Anne columns that are doubled under the entrance gable. The columns rest on brick plinths topped by cut limestone caps. The porch balustrade has rectangular cast-iron panels and limestone handrails.

The present owners have added a stylistically sympathetic porte-cochere to the south side of the house.

**List and number the significant exterior architectural features of the building that are to be protected. Include photographs of building façades and features of the proposed Landmark.**

- A. Two-and-a-half story Shingle style house with limestone foundation, red brick first story, and wood shingle siding on the second story and attic gables.
  - 1. Coved stretcher brick forming a string course around the base of the brick facades, and a filleted brick course located above at the height of the limestone window sills.
  - 2. Shingles in the front porch gable and in the area above the Palladian window on the east gable are arranged in a wave pattern.
  - 3. All original windows, most of which are multi-paned, double-hung units.
- B. Imposing hipped roof with cross gables.
  - 1. Front (east) gable with second story porch below.
    - a. Large Palladian window with radiating straight and curved muntins in the arched sash.
    - b. Porch under the gable with engaged arch, brackets and Queen Anne-style columns.
  - 2. Two-story bay windows with porches above them, centered under the north and south cross gables.
    - a. The north bay window is in polygonal form.
    - b. The south bay window is in semicircular form.
    - c. Each porch has a balustrade with wooden square balusters.
  - 3. Attic dormers with arched roofs—one facing north and one facing south.
  - 4. Downspouts decorated with serpentine “x” appliqués in many locations.
- C. Front porch wrapping to the north and south facades and around an engaged domed tower with octagonal faces.
  - 1. Front porch gable centered over the main entrance.
  - 2. Single- and paired Queen Anne columns resting on limestone-capped brick plinths with coved brick ledges.
  - 3. Vaulted porch ceiling clad with stained beaded board.
  - 4. Balustrade with cast iron panels and broad limestone caps.
  - 5. Paneled oak front door with arched beveled-glass light.
- D. Four tall brick chimneys with vertical reveals, cross shaped at the bases, brickwork stepped back at the chimney tops, and decorative anchors in starburst and serpentine “x” shapes.
- E. Stylistically sympathetic porte-cochere on south side of house.

**Why do you think this property merits designation? Check appropriate item(s):**

☒ Architecture   ☒ Persons   ☐ Event(s)   ☒ Prominent Landmark

☐ Historical   ☐ Unusual Use   ☐ Other (list)

Is owner aware of this application? ☒ Yes ☐ No

Does owner consent to this designation? ☒ Yes ☐ No ☐ Don't know

Signature of Applicant

Date

**Applicant's Name:** Quincy Preservation Commission  
**Mailing Address:** (noted above)  
**Phone:**  
**E-mail:**

**Legal Description:**

The North 20 feet of the East 78 feet of Lot Nine (9) of Lorenzo Bull's Addition, and the West Half of the North 20 feet of the vacated alley lying East of and adjoining said Lot Nine (9); the East one foot of Lot Ten (10) of said Lorenzo Bull's Addition; and that part of the South Half of the Northwest Quarter of Section One (1), Township Two (2) South of the Base Line, Range Nine (9) West of the Fourth Principal Meridian, lying 231 feet West of the West right-of-way line of 16th Street and 200 feet South of the South right-of-way line of Jersey Street; all of the above more particularly bounded and described as follows, to-wit:

Beginning at a point where the South (right-of-way) line of Jersey Street intersects the West (right-of-way) line of 16th Street, thence South on the West line of 16th Street 200 feet, thence West on a line parallel with the South line of Jersey Street 202 feet, thence South on a line parallel with the West line of 16th Street 20 feet, thence West on a line parallel with the South line of Jersey Street 88 feet, thence North on a line parallel with the West line of 16th Street 62 feet, thence East on a line parallel with the South line of Jersey Street 59 feet, thence North on a line parallel with the West line of 16th Street 158 feet to the South line of Jersey Street, thence East along the South line of Jersey Street 231 feet to the place of beginning.

Reference is hereby made to the plat of survey recorded in Book 15 of Plats at page 1177.

Permanent Index Number: 23-7-0289-000-00

**Researchers and writers for this application:** Amy Selzer, 2011 Q.P.C. Summer Intern, members of the Q.P.C. Local Landmark Committee, and Nathan Jones, 2009 Q.P.C. Summer Intern

**Local Landmark Committee:** Chuck McClain, Chair, Kirby Eber, Dave Schlembach, and Tom Fentem (staff)

**References:**

"A. O. Lindsay, President of Quincy Newspapers, Inc., Died Friday Night, Aged 78," *Quincy Herald-Whig*, November 17, 1956.

Blumenson, John J. G. *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600 – 1945*, 2<sup>nd</sup> Edition. New York: W. W. Norton, Inc., 1981.

Butcher, Ward, ed. *Dictionary of Building Preservation*. New York. John Wiley and Sons, Inc., 1996.

"Giving an Old House a Chance," article by Ruth Hultz, *Quincy Herald-Whig*, January 6, 2002.

McAlester, Virginia & Lee McAlester. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1992.  
*Quincy City Directories*, 1880-present. Illinois Room, Quincy Public Library, Quincy, Illinois.

**Please attach photographs with identifying captions of significant exterior features at the end of the application.**

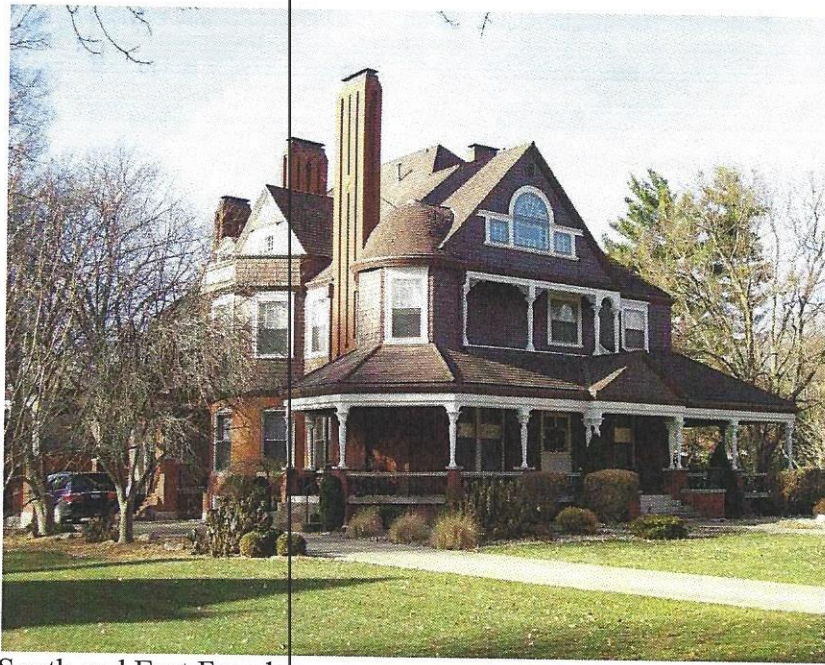
(attached)

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**OFFICE USE ONLY**

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|----------------------------------------------------------------------------|------------------------------------------------------------------------------------|
| <b>Filed at Quincy Preservation Commission Office</b>                      | <b>Date</b> <u>1-8-13 (revised)</u>                                                |
| <b>Preservation Commission Preliminary Review</b>                          | <b>Approved</b> <u>x</u> <b>Disapproved</b> <u>    </u> <b>Date</b> <u>1-10-13</u> |
| <b>Meeting with Property Owner</b>                                         | <b>Date</b> <u>(various e-mails)</u>                                               |
| <b>Public Hearing</b>                                                      | <b>Date</b> <u>3-5-13</u>                                                          |
| <b>Preservation Commission Decision<br/>on Recommendation to Designate</b> | <b>Approved</b> <u>    </u> <b>Disapproved</b> <u>    </u> <b>Date</b> <u>    </u> |
| <b>City Council Decision on<br/>Designation by Ordinance</b>               | <b>Approved</b> <u>    </u> <b>Disapproved</b> <u>    </u> <b>Date</b> <u>    </u> |



South and East Facades

A. Two-and-a-half story Shingle style house with red brick on the first story and wood shingle siding on the second story and attic gables.



A1. Coved stretcher brick forms a string course around the house. A filleted brick course is located above at the height of the limestone window sills.



A2. The front porch gable and the area above the Palladian window on the east gable have shingles arranged in a wave pattern.



A3. All original windows, most of which are multi-paned double-hung units.



East Façade

B. Imposing hipped roof with cross gables



B1. Front (east) gable with second story porch below.



1a. Large Palladian window with radiating straight and curved muntins in the arched sash.



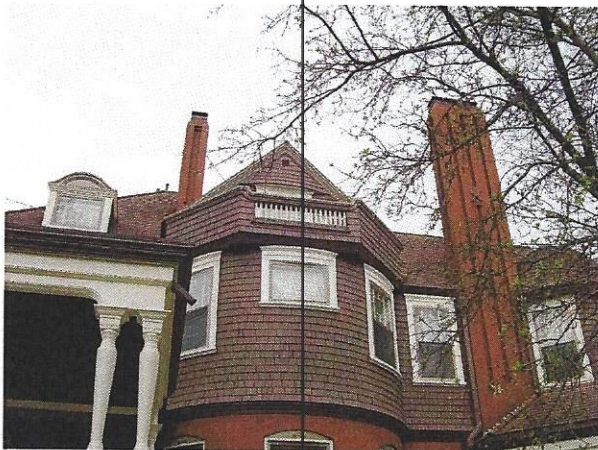
1b. Porch under the gable with engaged arches, brackets and Queen Anne style columns.



North Façade

B2. Two-story bay windows with porches above them, centered under the north and south cross gables (north façade shown).

2a. The north bay window is in polygonal form.



2b. The south bay window is in semicircular form.



B3. Attic dormers with arched roofs—one facing north, and one facing south.



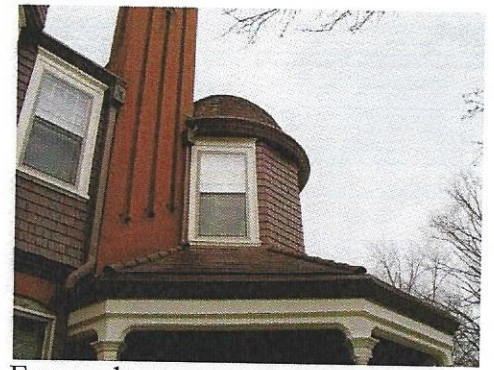
2c. Each porch has a balustrade with wooden square balusters.



Southeast Corner

C. The front porch wraps around to the north and south facades and around an engaged domed tower with octagonal faces.

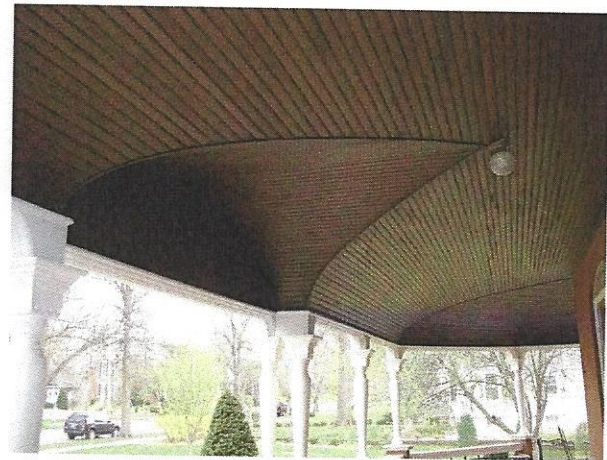
C1. Front porch gable centered over the main entrance.



Engaged octagonal-faced tower.



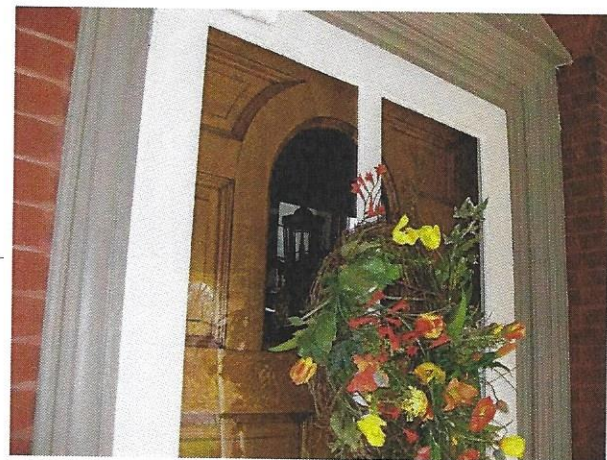
1a. Single- and paired Queen Anne columns resting on limestone-capped brick plinths with coved brick ledges.



1b. Vaulted porch ceiling clad with stained beaded board.



C2. Balustrade with cast iron panels and covered by broad limestone caps.

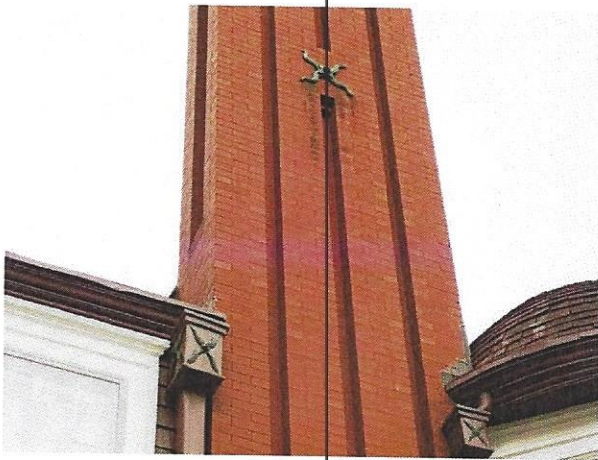


C3. A paneled oak door with an arched beveled-glass light completes the front entry.



Southeast Corner

D. Four tall brick chimneys loom over the house.



D1. Vertical reveals are cross shaped at the bases.  
B4. Downspouts decorated with serpentine "x" appliques in many locations.



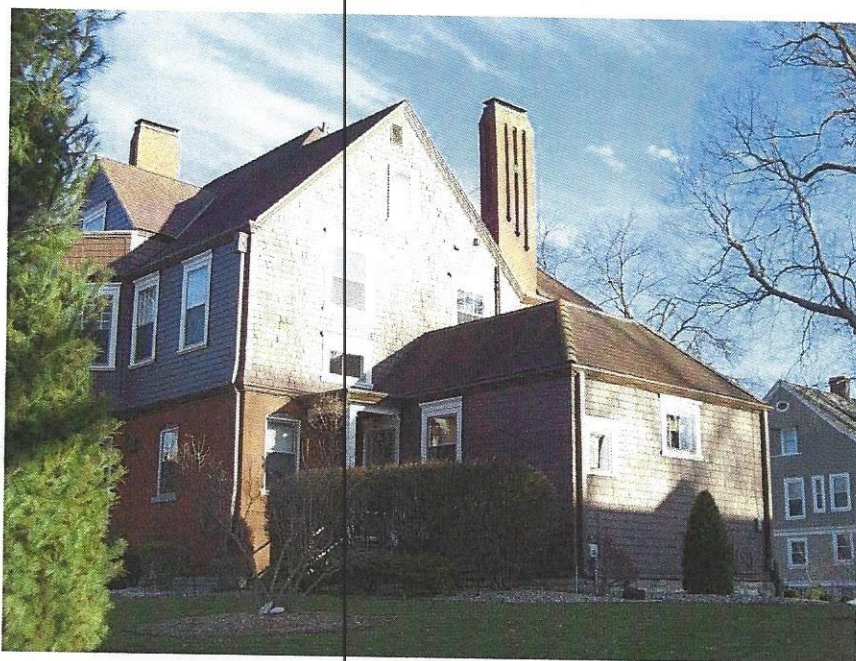
D2. The brickwork is stepped back at the chimney tops.

D3. Decorative anchors in serpentine "x" and starburst shapes help support the chimneys.



South Façade

A stylistically sympathetic porte-cochere has been added to the south side of the house.



West Façade (Rear)

The one-story rear addition pictured above will not be protected by the ordinance designating the property as a Local Landmark.