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Architectural Crossroad

(continued from page 2)

A graceful staircase leads to the upper floors. The climb is considerable, as the ceilings throughout the house are fourteen feet high with the exception of the servants' quarters in the rear of the house. To the right of the entrance hallway is a parlor with attractive woodwork, embossed molding, marble fireplace, gold-leaf mirror over the mantel, and chandelier.

A library to the left of the central hall also has a fireplace and elaborate chandelier. Behind the library is the dining room. The silk-screened wall paper and crystal chandelier add elegance to the room. Adjacent to the dining room is a butler's pantry complete with German silver sink and large storage area. The second floor accommodates four large bedrooms, two baths, and an ample linen closet. Three bedrooms, bath, gunroom, and storage room are located on the third floor.

William S. Warfield's residence at the southwest corner of Sixteenth and Maine Streets caused a considerable stir in Quincy society, since it was the city's first Richardsonian Romanesque structure. The massive, rough-cut stone exterior, the scroll and leaf ornamentation in stone and tile, the lavish use of natural finished woods, and ornate stained glass in the interior were all new to the community. Chicago architect Joseph Lyman Silsbee designed the home, which was completed in 1886 at a cost of \$40,000.

Warfield's home contrasted sharply with Quincy's largely Italianate and Second Empire styles. Soon after, another Chicago architectural team—Patton and Fisher—designed the Quincy Public Library and the State Savings and Loan building in the Richardsonian Romanesque style. Local Quincy architects Harvey Chatten and Ernest Wood employed

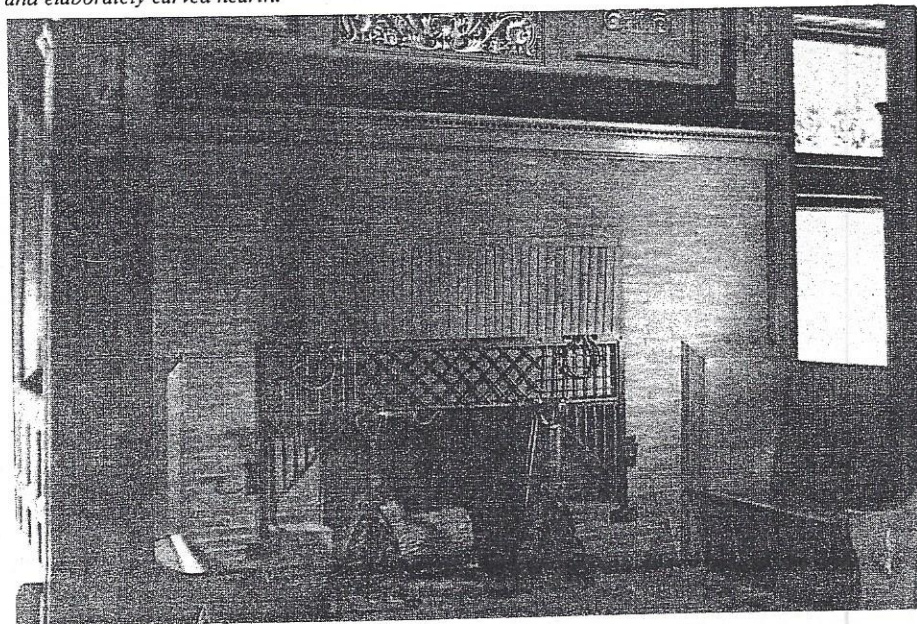
the same style in their plans for the Richard F. Newcomb and Theodore Poling homes.

William S. Warfield was another leading Quincy businessman. Moving to Quincy in 1866, he established a wholesale grocery business and by 1879 was the sole proprietor of the Warfield Grocery Company. During the following decade his fortune and social position were impressive enough for him to join other influential citizens along east Maine Street. The site he chose at Sixteenth and Maine was directly opposite the residences of prominent bankers Lorenzo and Charles H. Bull, of whose company he would become president. Warfield was also responsible for the rebuilding and expansion of the Quincy street railway system.

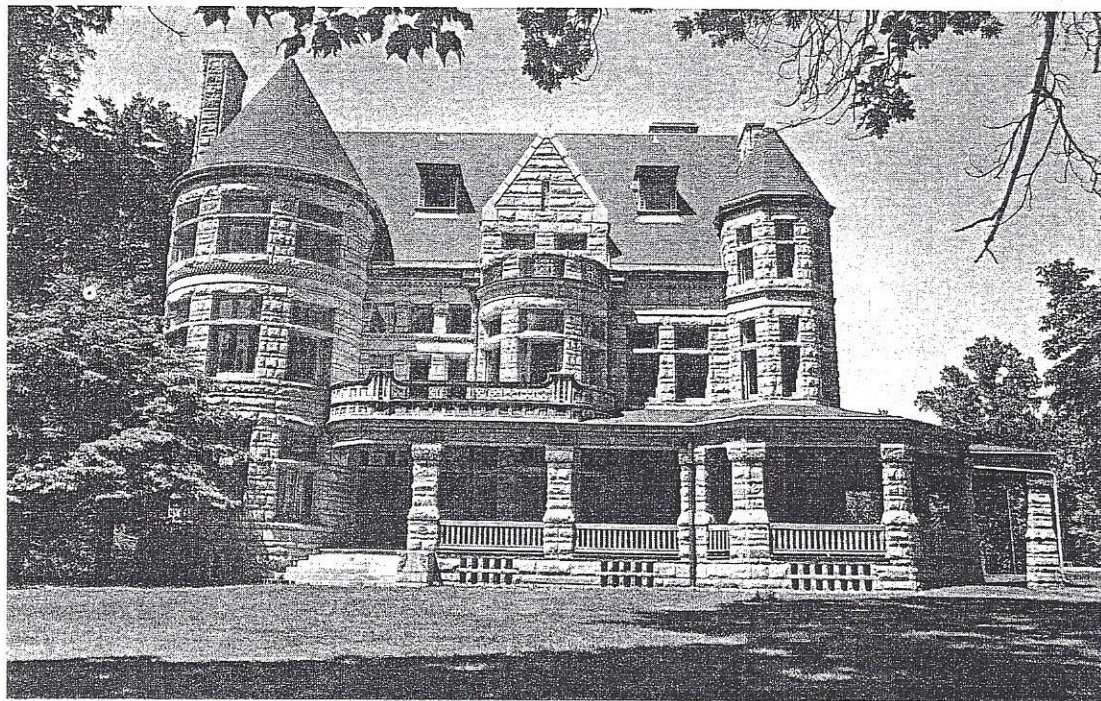
The Warfield house exhibits design characteristics of Queen Anne style in its use of dormers and gables and Richardsonian Romanesque in its use of massive carved ornamental stone, elaborate terra cotta exterior trimmings, and red slate roof.

Warfield moved a two-story brick house—a major achievement—off the site to the southeast corner of Sixteenth and Jersey streets to ensure an impressive view over the three-acre site. The main facade, which faces Maine Street, has an entrance on the left, a porch near the center, and a porte cochere on the right.

The Newcomb House's great hall is highlighted by an inglenook with a massive Roman brick fireplace and elaborately carved hearth.



Quincy industrialist Richard Newcomb wanted a larger, grander house than William Warfield's striking Romanesque mansion across the street, and he got it. The house, completed in 1891, is the largest ever constructed in Quincy.



Another porch on the west side of the house extends around the south.

The interior of the residence was finished originally in a variety of woods—cherry, red oak, sycamore, and pine. The Classical styled stairway on the west end of the hall extends to the second floor, though it once extended to the entrance of the third-floor ballroom. Despite changes, the interior is still impressive in its complex but generally open plan, with rooms laid out around the large central hall that extends through the building from east to west. A massive stone fireplace dominates the east wall.

The former library featured elaborately carved bookcases, natural cherry woodwork, and rich yellow-green painted plaster walls with deep blue and brick red stenciling. The parlor-music room with its Gothic ornamental plaster ceiling reflects the architect's eclectic taste in interior design. The dining room to the south of the central hall has as its focal point an iridescent green-tiled fireplace with brass fittings. In the southwest corner of the house overlooking the porch was the morning room. Its decorative fixtures originally included an elaborate fireplace and flanking glass-front display cases on the east wall.

Stained glass highlights windows in the double doors in the central hall, on the stair landing, and in two of the five second-floor bedrooms. Also on the second floor, conveniently situated over the kitchen, were household servant quarters.

The Warfield house so impressed Quincy industrialist Richard Newcomb

that he employed Harvey Chatten to create for him an even larger and more elaborate home. Newcomb even publicly stated that he was employing local architects and craftsman, an obvious reference to Warfield's "imported" builders. Richard F. Newcomb (1837-1904) was among Quincy's most successful industrialists. Following youthful employment in a Wisconsin sawmill, he moved to Chicago and organized a paper company in 1866 only to lose it in the Chicago Fire. He then moved to Quincy and organized the Quincy Paper Company. Newcomb was also active in early railroad development in Illinois, serving as president of the Quincy, Beardstown, and Havana Railroad. He was instrumental in developing the Quincy downtown business corner at Fourth and Maine streets, which was dubbed Newcomb's corner. He helped to build the Newcomb Hotel there in 1889, acquired land for the public library, and encouraged commercial construction on the third corner of this intersection.

Chatten's talents were given full rein in the Newcomb house design. The house was the largest ever built in Quincy. Chatten and his draftsman Ernest Wood designed the three-story stone residence in the Romanesque Revival style popularized by Henry Hobson Richardson. Typical Richardsonian Romanesque features include the massive Indiana limestone exterior, the use of a spiky or leafy architectural ornament carved in stone, the contrast in color and texture of construction materials, the weathered copper metal trim contrasting with the red tile roof, the subdivision of windows with stone tran-

som bars, and the forceful, bold form of the building. A favorite Richardsonian device—a broad stone arch—appeared on the architectural drawings as a dramatic front focus. But the family preferred a more modest front entrance, so the stone arch was moved to the west side gable, where it is obscured by an old copper beech tree.

The house has three stories, an attic, and full basement. A large gable roof covers the house except for two peaks over the southwest and southeast towers. Copper guttering, downspouts, and flashing on the roof, plus copper on the front porch balcony railing enhance the exterior. Copper also trims the two dormer windows in the attic.

Porches and balconies can be found on all three levels. The front porch wraps around the south and east sides of the house. It has softwood floors and a wood beaded ceiling supported by seven stone pillars. Each pillar has individually carved stone trim. Connected to this porch on the east side is a covered drive-through with two stone pillars supporting the roof. The first floor has two other porches as well. On the second floor is a balcony directly above the front porch. It has copper-clad and heavy cast-iron railings. At the third level are three small balconies, all with cast-iron railings.

At every turn the eye focuses on some magnificent feature. Above the oak paneled walls in the dining room are hand-painted canvas wall coverings. On the south wall is a Roman brick fireplace with onyx front, ceramic-tile hearth, and

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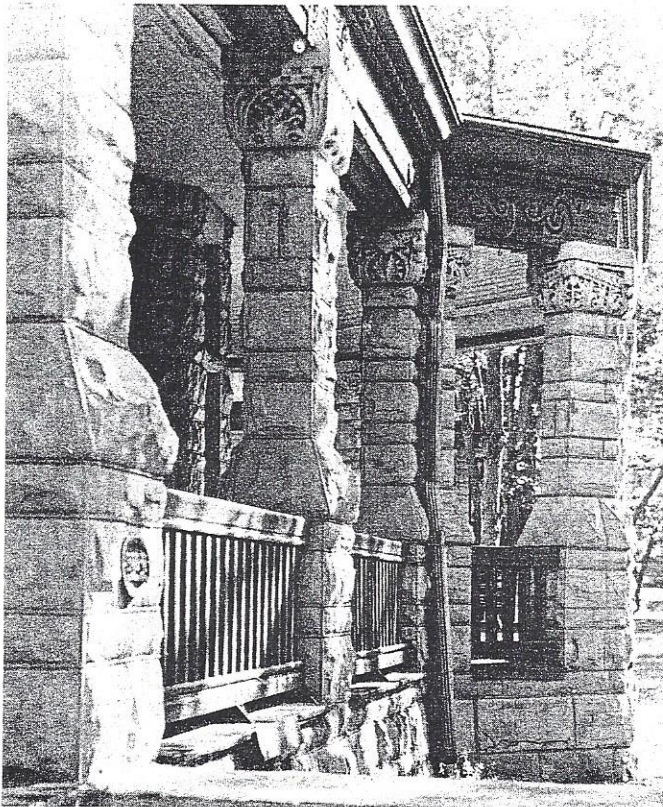
carved oak mantel. On the opposite wall is an oak and onyx built-in buffet. The adjacent sitting room has five carved brick double-hung windows that enclose the southeast tower.

The library, west of the sitting room, also has birch-carved window frames and shutters. Birch bookcases repeat the mantel's pattern. The three double-hung windows curve to form a large wide bay that overlooks the front porch and lawn.

the tops of supporting columns in the hall. On either side of the fireplace are two built-in oak benches that flank the ceramic tile hearth, forming an inglenook. On either side of the fireplace are double-hung windows. Above them are stained glass, leaded transom windows. Along the end of the stair is a twelve-foot-long built-in oak bench.

The nearby parlor is extensively trimmed in mahogany. Three mahogany

A close-up of the Newcomb front porch reveals a wealth of detail—carved stone capitals, elaborated wood trim on the cornice, and a beaded wood porch ceiling.



West of the library is a great hall area that includes a vestibule, entry hall, and grand staircase. The vestibule between the outside door and main front door has oak walls and ceiling and a floor of mosaic ceramic tile. Quarter-sawn oak paneling with a plastered upper wall embellishes the entry hall. Decorative oak beams match those in the dining room. The carved oak grand staircase extends from the center of the entry hall toward the front of the house. Two short, facing flights of steps rise to a common landing, and a single flight of stairs ascends from there to a second landing above the vestibule. The great hall is highlighted by gold leaf on carved-wood trim above the fireplace, on the grand stair posts, and at

carved, double-hung windows with curved glass enclose the southwest tower. The fireplace is built of green-glazed tile with green tile hearth. A carved mahogany fireplace front and mantel complete the trim. The oak trim in the great hall extends into the den. The Roman brick fireplace is trimmed in oak with an oak mantel and a ceramic tile hearth. A one-foot-high oak floor molding runs around the entire room.

The second-floor bedrooms are equally impressive. Above the parlor are two bedrooms dominated by cherry wood. Softwood floors, lath and plaster ceilings and walls, and one-foot cherry ceiling and floor moldings contrast with the white tile fireplace, which is also carved cherry

wood trim and mantel. A third bedroom opens, as do the others, onto the large central hall.

The master bedroom suite occupies the south and east sides of the second floor. It contains a large dressing room, bedroom, vanity-closet-lavatory area, and another bedroom and bath along the east wall. The one-foot ceiling and floor moldings embellish each room. The walls and ceilings are lath and plaster, the flooring is pine. All of the windows, doors, and fireplaces in the suite are framed in sycamore.

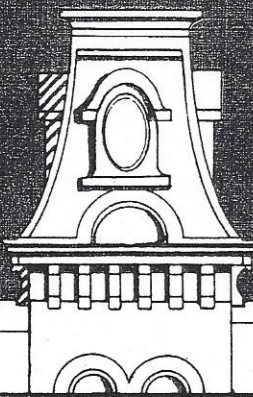
The remaining portion of the second floor—the northeast wing above the kitchen area—was designed as the female servants' quarters. That suite contains two small bedrooms, a bath, hallway, closets, and a stairwell that leads to the kitchen. The wood trim in those windows and doors is yellow pine.

The oak stair landing above the second floor is lighted by three beveled and leaded windows that capture the afternoon sunlight and send a rainbow of color up and down the stairs. On the third floor is another bath and dressing area. A billiard room on the northwest corner of the house opens into the trunk room. Across the hall on the south side of the house is a sewing room and an adjacent linen room with a large cedar closet. In the northeast wing are the male servants' quarters, which include a bedroom, bath, closets, hallway, and stairwell.

The Newcomb family resided in their Maine Street home until 1910, when John A. Stillwell, Newcomb's son-in-law, purchased it. In 1941 the family donated the building to Quincy College, and Stillwell Hall became a dormitory and later a residence for the Notre Dame Sisters. In 1981 the Quincy and Adams County Museum purchased the house, and it now houses the Quincy Museum of Natural History and Art on the second and third floors. The Newcomb house's first floor is being restored to its original splendor.

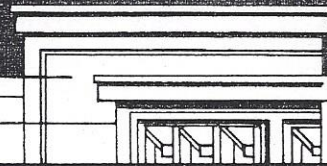
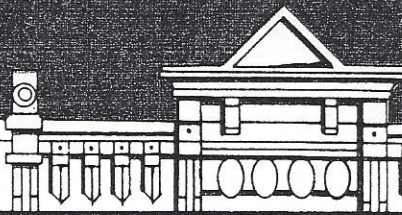
Together, the four residences at the corner of Maine and Sixteenth streets represent the lifestyles of Quincy's first elite. And though each home is remarkable in its own right, together they exemplify the architectural wealth of a city known for its high-style houses and magnificent mansions.

David Newton
Staff Writer



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DIVISION OF PRESERVATION SERVICES

VOL. 11 NO. 5
FEBRUARY 1989

Corner of Sixteenth and Maine



The William Warfield house at 1624 Maine Street, Quincy's first Richardsonian Romanesque structure, contrasted sharply with the city's Italianate and Second Empire houses.

Quincy's Architectural Crossroad

Quincy's East End Historic District is dominated by the splendid homes of that river city's most prominent nineteenth-century citizens. Nowhere is the architectural wealth of the area more concentrated than at the corner of Sixteenth and Maine streets where four homes represent forty years of prime residential design. Today the fashionable Maine Street homes associated with Lorenzo Bull, David Miller, William Warfield, and Richard Newcomb exemplify the rich architectural characteristic of the East End district, which was listed in the National Register in 1985.

Banker Lorenzo Bull's farmhouse at 1550 Maine Street was one of the earliest houses on Quincy's east side. His Italianate house was constructed in the early 1850s by a

builder whose name has been lost to history. Bull's story, though, is well known. He arrived in Quincy in 1833, and at the age of fourteen worked in the offices of local judge Henry Snow. Later Bull organized with his brother a hardware, crockery, and agricultural implement store. In 1861 the two sold their store and founded the State Savings, Loan and Trust Company. Lorenzo also served as senior partner of the firm L. & W. B. Bull, owners of the Quincy Water Works, and he was president of the Quincy Horse Railway Company for two decades. Following his death in 1905, his daughter occupied the mansion.

The Lorenzo Bull house exhibits many characteristics of Italianate style, which enjoyed immense popularity in the ten

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Quincy's Architectural Crossroad

Lorenzo Bull's Italianate style house at 1550 Maine Street was one of the first houses on Quincy's east side. It was constructed in the early 1850s, near the height of that architectural style's popularity.

years before the Civil War. Based on the design of thirteenth- and fourteenth-century northern Italy farmhouses, this style was popularized in Andrew Jackson Downing's plan books. Italianate houses generally have low pitched roofs, overhanging eaves with decorative brackets, an entrance tower or cupola, round headed windows with hood moldings, and arched porches. The Lorenzo Bull house has no cupola; instead, the house is crowned by a handsome railing that encloses the flat deck of the roof.

The floor plan is typically Italianate. The front door opens into a central hall that crosses from front to back on both floors, providing access to all parts of the house and ensuring cross ventilation. The central hall divides the house into equal parts that are balanced across the hall, a plan duplicated on the second floor. The east side of the house contains a double parlor while a dining room and library are located on the west. The kitchen, servants' rooms, and other service spaces were contained in a rear addition.

The interior of the Bull house is simple but elegant. Delicately leaded sidelights and transoms frame the entry doorway. The entry hall is tiled with terra cotta. Paneled wainscoting and a stairway with a handrail of turned spindles and carved newel posts highlight the central hall. The

west dining room, extended by a classically scrolled wooden bay window, contains a cut glass and crystal chandelier. The library, to the north of the dining room, is the most elaborate room in the Bull house. It was remodelled in the late 1870s, the simple woodwork replaced by elaborate Classical inspired cherry wood fashioned into fluted pilasters on the door frames; slender, clustered, columned bookcases; and an arched pedimented bay window. The west one-third of the room was originally a porch that visually balanced the east porch of the house, creating a symmetrical main facade.

In 1932 the Bull property was subdivided and advertised for auction. Fearing the loss of the priceless house, a group of dedicated Quincy women raised \$10,000 to purchase the property from Lorenzo Bull's heirs and restore it for community use. The Quincy Women's City Club was organized to care for the house while the Quincy Park District maintained the property. The work of the Quincy Women's City Club continued in June 1988 with a \$12,000 Illinois Heritage Grant from the Illinois Historic Preservation Agency. The grant money will be used to stabilize the foundation, shore basement beams, replace floor joists, reconstruct deteriorated basement walls, and repair the front porch.

Quincy merchant David Miller erected his magnificent Second Empire three-story brick house on the northwest corner of Maine and Sixteenth streets in 1866. Miller traded in wholesale groceries and liquors and was proprietor of the Quincy House hotel.

Second Empire style architecture takes its name from the reign of Napoleon III (1852-1870), who undertook a major building campaign that transformed Paris into a city of grand boulevards and monumental buildings that were copied throughout Europe and the United States. The hallmark of the style is the high mansard roof with a curb around the top of the visible slopes.

The huge porch across the front of the Miller house shades and protects the arched double-door entrance and the tall front windows that extend nearly to the floor. Other decorative Second Empire exterior features include the high mansard roof, elaborate window hoods, dormer windows, eave brackets, corner quoins, and tall chimneys.

A large central hall is duplicated on the second and third floors. The arrangement was convenient for Miller who, when the Quincy House was filled, accommodated the overflow of guests in his own home. At one time the bedroom doors were numbered to ease room assignments.

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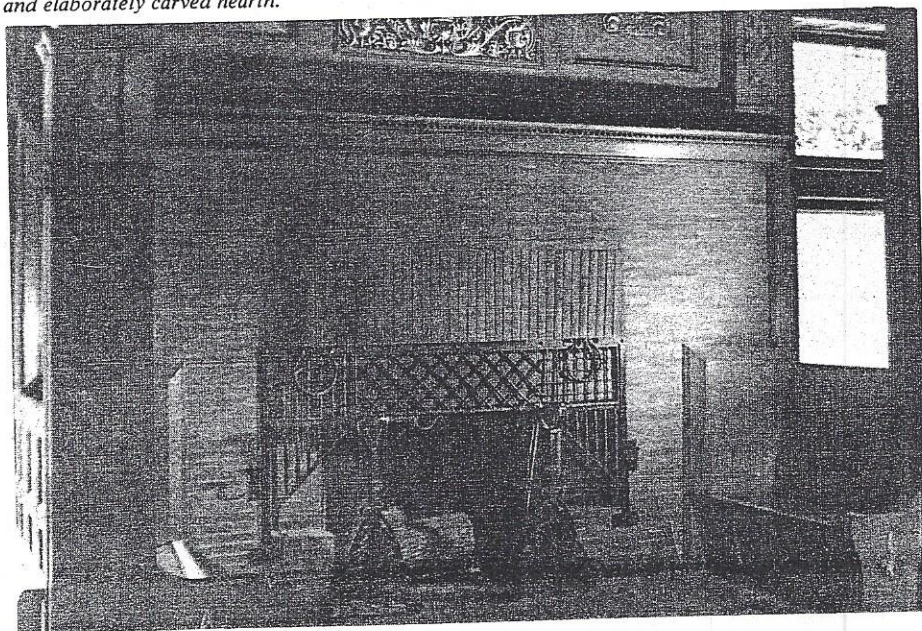
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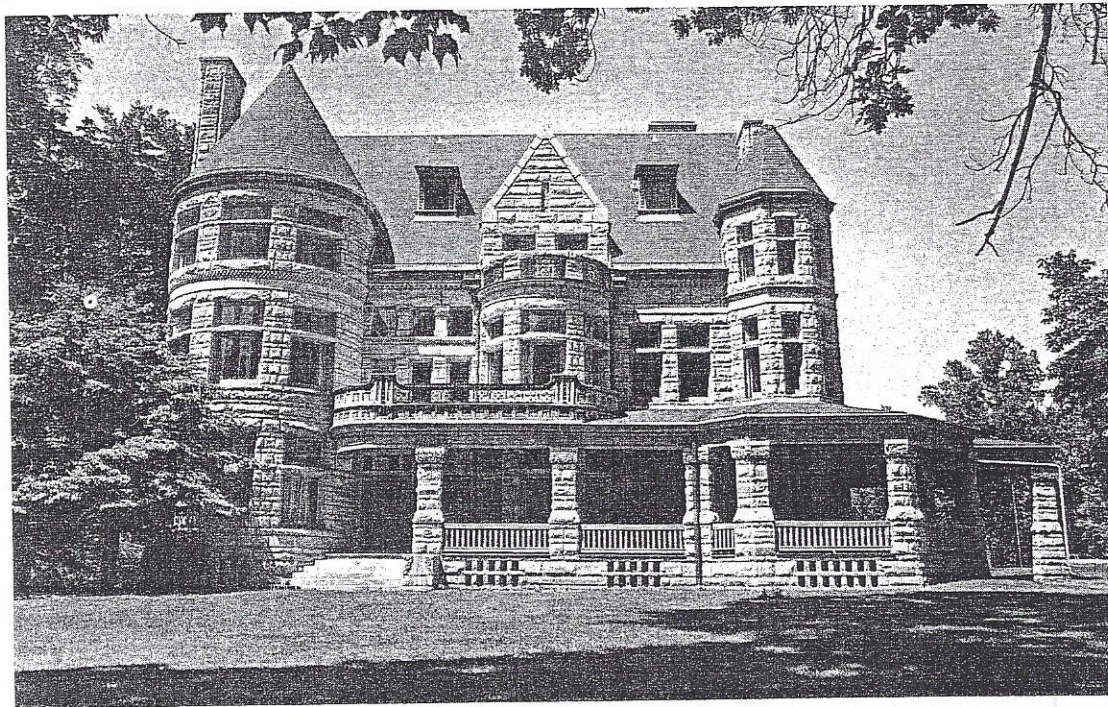
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Another porch on the west side of the house extends around the south.

The interior of the residence was finished originally in a variety of woods—cherry, red oak, sycamore, and pine. The Classical styled stairway on the west end of the hall extends to the second floor, though it once extended to the entrance of the third-floor ballroom. Despite changes, the interior is still impressive in its complex but generally open plan, with rooms laid out around the large central hall that extends through the building from east to west. A massive stone fireplace dominates the east wall.

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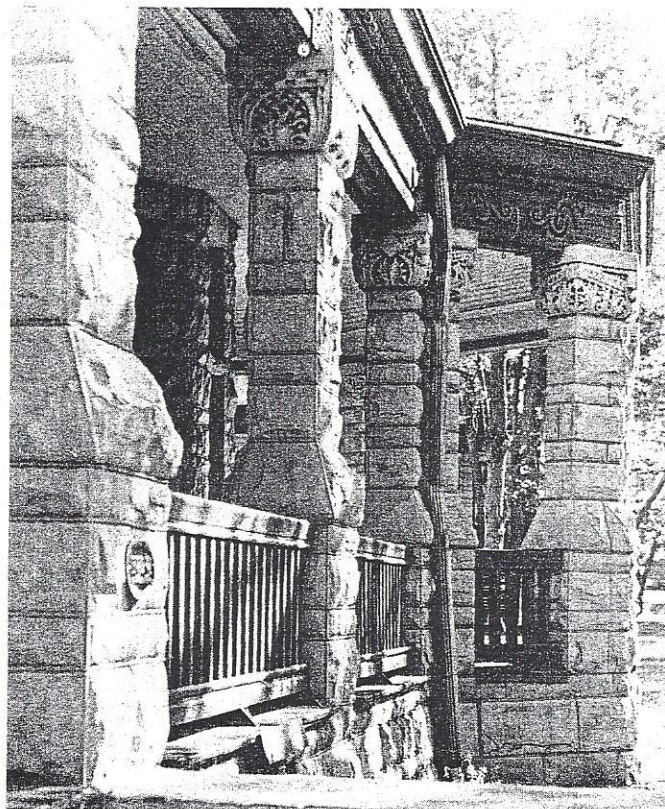
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The nearby parlor is extensively trimmed in mahogany. Three mahogany



A close-up of the Newcomb front porch reveals a wealth of detail—carved stone capitals, elaborated wood trim on the cornice, and a beaded wood porch ceiling.

West of the library is a great hall area that includes a vestibule, entry hall, and grand staircase. The vestibule between the outside door and main front door has oak walls and ceiling and a floor of mosaic ceramic tile. Quarter-sawn oak paneling with a plastered upper wall embellishes the entry hall. Decorative oak beams match those in the dining room. The carved oak grand staircase extends from the center of the entry hall toward the front of the house. Two short, facing flights of steps rise to a common landing, and a single flight of stairs ascends from there to a second landing above the vestibule. The great hall is highlighted by gold leaf on carved-wood trim above the fireplace, on the grand stair posts, and at

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The remaining portion of the second floor—the northeast wing above the kitchen area—was designed as the female servants' quarters. That suite contains two small bedrooms, a bath, hallway, closets, and a stairwell that leads to the kitchen. The wood trim in those windows and doors is yellow pine.

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