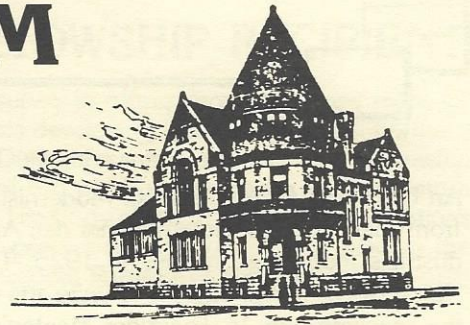


GARDNER MUSEUM of Architecture and Design

332 Maine, Quincy, IL



NEWSLETTER

SPRING/SUMMER 1986

TWO EXHIBITS PLANNED FOR FALL '86

Two separate and distinct exhibits will be presented at the Gardner Museum this fall, marking a major change in exhibit policies. Instead of the one major exhibit which has been featured each fall and spring for the past three years, the 1986-87 season will explore the new format. The smaller of the two will show in photographs and architectural ornament the work of out-of-town architects in Quincy, continuing the series explored in the current exhibit by local architects. This fall exhibit is tentatively titled "THE VISITING EXPERTS." It

will include such existing landmarks as Joseph Lyman Silsbee's William S. Warfield House, Lorenzo Bull Barn and William Bull House, Mifflin Bell's U.S. Post Office and Customs House, Isaac Taylor's Newcomb Hotel, Charles Wheeler Nicol's Lincoln-Douglas Hotel, Holabird & Root's City-County Building, and demolished masterpieces of John M. von Osdel - John Wood Octagonal House, and W. W. Boyington - Vermont Street Baptist Church, among other structures.

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"HOMETOWN TALENT" CONTINUES THROUGH JUNE AN INDOOR WALKING TOUR BY VINCENT P. GAUTHIER

Amidst streaming sunlight and the sounds of classical music, encounter the coming of age in Quincy, Illinois. From the local limestone foundations, to the symbols of Christianity reaching for the stars, our native architecture is a source of city pride, readily available to all citizens and welcomingly shared with our guests from around the world. It is fitting that here in America an exhibition of local talent would feature several immigrants from across the Atlantic. In homelands where centuries of architectural styles laid at their fingertips, Brother Adrian Wewer, O.F.M. (Germany), John Batschy (Switzerland), and Nicholas Hafner (Germany), father of Wilbert Hafner, were nurtured in the age old practices of masonry, carpentry and landscaping. With the three-dimensional terra cotta scrolls and church tin finial on display, a true sense of such mastered craftsmanship is at hand.



View of current Spring 1986 exhibit, "Hometown Talent."

Framed pictorials of individual creations allow discovery of personal favorites, some still standing and others mere memories. From South Park's stone arch bridge (Wood) to the domed Adams County Courthouse (Mysterious McKean), photographs, blueprints and watercolor drawings bring to life the work of human hands that have graced Quincy for decades. Easily distinguished by their color-coded areas, these architects who prospered from the Civil War to the Great Depression, are ripe for comparison and their working interrelationships are both visually and spiritually apparent.

Whether it's gazing on Lopez & Medina's stark winter photo of the Harvey Chatten/Ernest Wood collaboration, the Richard F. Newcomb House, or pinpointing the plentiful Prairie Style homes left by disciples Martin Geise and George Behrensmeyer, a realization occurs pertaining to the meticulously kept Nationally Registered East End Historic District. Commitments to our architectural heritage are being formed throughout the community. This exhibit, through a sense of the past, can encourage such enterprises as the rehabilitation of Robert Bunce's recently acquired Opera House, the restoration of the Moorish Style castle, Villa Katherine (Behrensmeyer) and/or the development of a small ethnic village in the vicinity of Frank Tubbesing's German YMCA, (901 State). Through these specific efforts and more, the city would benefit, both culturally and economically.

Dreams, hard work and plans of progress resulted in proud residential neighborhoods with their churches and schools, local college campuses and the core of the historic downtown business district. The foundations of our city, they were borne out of the minds and souls of these, our visionary forefathers. This exhibit honors them and shows our appreciation, while still challenging future generations to complement these works with the hope of their own visionary masterworks.