



1535 Spring

Colonial Revival • 1929 • Architect: Martin J. Geise
Frank H. and Helen L. Rees House

On the brink of the Great Depression, Frank and Helen Rees built this substantial four bedroom house, just a block away from their brick cottage at 1412 Spring. The Frank Rees family bought the lot from the Henry Brink estate. Rees worked with his family in Rees and Sons Construction, a paving and sewer construction firm founded by his grandfather who came to Quincy in the 1860s.

The home's tapestry-style stippled brick, smart simplicity and high-end, understated features make for a remarkable house, often noted by passers by. The portico embodies the home's Colonial Revival features, with its curved pediment, plaster cartouche and carved brackets. The fluted columns with Doric capitals were ordered from Chicago's Decorator Supply Company, still in business today. They were one of several companies whose products created Chicago's White City at the Columbian Exposition in 1893.

Surrounding the front door is decorative raised brick work—one example of the refined and restrained sophistication Geise lent to this subtly adorned home. Other clever features are the raised brick beltcourse and six-over-one double hung windows with limestone corner blocks and soldier bricks. Door sills are of Carthage stone and window sills are Bedford stone. Dotted here and there around the house are additional limestone touches.

Inside, the large, airy main floor's doors and windows are nicely trimmed in oak—back banding style. The clean lines of the large fireplace and oak "mantle shelf" exhibit the sophistication seen throughout the house. The flooring is oak, and house plans stipulate flooring pieces must be a certain length—to create an expansive look and feel. A sizeable sun parlor, with its casement windows, was originally floored in high end, inlaid linoleum. All French doors are original and were refinished by the current owners, along with all the trim in the entire house.

Past owners altered the kitchen by removing the butler's pantry, enlarging it to the family-size, eat-in space that it is today. Tucked under the stairs is a diminutive "toilet room" with an original towel bar, sink and medicine cabinet. Not on the tour is a den, which today houses a contemporary laundry room.

The robust oak staircase is in flawless condition and close inspection reveals the quality workmanship that is so important in unembellished woodwork. The roomy second floor "hall chamber" is a cheerful space punctuated with numerous high quality doors. The trim on this floor is cypress. Each cheerful corner bedroom offers generous windows for lighting and ventilation. The sizable bathroom is cloaked in original subway tile and black decorative trim and retains its original towel rods. Tucked behind the door is an original and novel shower, with a multi-level shower apparatus.



701 Broadway

Late Masonry Queen Ann • 1896 • Architect: unknown
The Jane Smyth-Smith House

In the early 1800s, Quincy pioneer John Smith built his log cabin on the corner of 7th and Broadway. Many years later, his long-time widow, Jane Smyth-Smith, built this massive Queen Anne house on same spot. She lived in this elegant house, almost reclusively, with her son and step-son. The late Mr. Smith made his fortune grading Quincy streets and roads, ferrying railroad cars across the river before the train bridge was built—among many other entrepreneurial endeavors.

In later years, the Edmund Crawford family lived on this corner and most recently it was the Awerkamp and McClain law office. Today, it houses The Well House, a Christ-centered home for women transitioning from incarceration into successful community living.

The corner-dominating, two and a half story brick and stone house—with its monumental false gable—make it a signature Quincy home. Many features of the house are reminiscent of Frank Tubessing 's designs. The west engaged turret with dressed limestone trim, the classical dentils and spandrel with larger-than-usual turnings, as well as the carved double entry doors, mark this house as one of Quincy's finer homes.

Victorian finery is sprinkled throughout the Smyth-Smith house. In the reception hall, which was designed to impress visitors, note one of the few remaining newel lamps in Quincy—a rare treat. The hall's intricately designed staircase—with its built up handrail and geometric balustrade, and the arched landing leaded window are all show-stoppers. The front parlor's over-mantle features elegant ornament shelves and intricate carvings— rich touches available to Quincy's affluent families. Pocket doors allow for privacy and enhance the heating and cooling system even today. Nicely milled oak door and window trim, with detailed corner blocks, add to the elegance of the home, as does the dining room's dado, sporting raised panels and bead board.

To generate the greatest admiration from guests and for family enjoyment, softly-colored leaded glass windows are strategically positioned throughout the house. The first floor transom leaded glass windows are special for their center bevel arrangement. The combination of bevels and textured glass on the landing window is somewhat rare and the subtle shading of the glass indicates the glass was painted and then fired.

The classy, but unusually-milled second floor butternut trim has survived well for over 100 years, gracing the bedrooms' expensive raised panel doors and spicing up the long hallway leading to the back stairs.