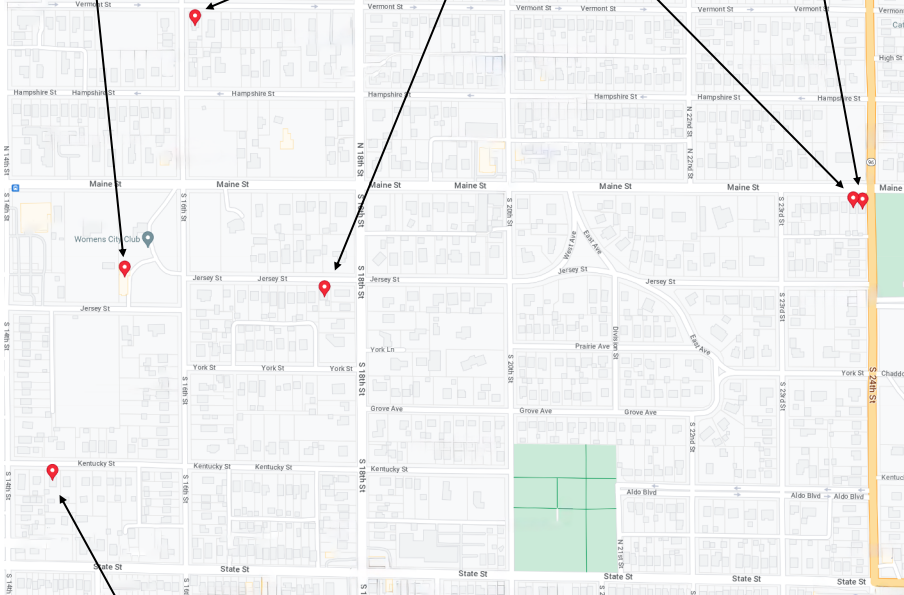


2023 Behind Closed Doors Tour Map

- 1420 Kentucky St.
- 1515 Jersey St.
- 1600 Vermont St.
- 1666 Jersey St.
- 2340 Maine St.
- 2334 Maine St.

Please tour the above listed sites in any order convenient for you.
This is an open tour, not a guided tour.



1420 Kentucky St.



Quincy Preserves
Preservation is for everyone.

• P.O. Box 1012 Quincy, IL 62306-1012
www.quincypreserves.org



Quincy Preserves
Preservation is for everyone.

2023 Behind Closed Doors Tour



Saturday, October 14, 2023

9:00 am to 3:00 pm

Quincy, Illinois

This booklet will serve as your entrance ticket to each location.

While viewing these beautiful homes, we ask you to observe the following rules:

- 1) Sponsors and property owners are not responsible for lost articles or accidents during the tour.
- 2) Smoking is not permitted anywhere. No food or beverages are allowed on the property or within the tour structure, except at a designated refreshment stop.
- 3) No photographs or videos may be taken in the properties.
- 4) You may be asked to remove your shoes or to wear shoe coverings in the homes.
- 5) Restrooms are not available at any of the tour locations.

Quincy Preserves, a community organization, is open to all and devoted to the preservation of Quincy's outstanding architecture.

Quincy Preserves tours provide an opportunity for all to enjoy the many beautiful structures throughout the city and to witness community members' ongoing efforts to preserve Quincy's architectural treasures. When we go into the tour locations, we are privileged to see the legacies of yesterday cherished today.

Funds raised from the house tours are used to promote preservation education and preservation projects in the Quincy community.



Want your home on a Quincy Preserves Tour?

Quincy Preserves currently conducts two architectural tours, The *Behind Closed Doors Tour* in the fall and the biennial Summer Garden Tour. Both tours create an awareness of how fortunate Quincy is to have so many architectural treasures.

The *Behind Closed Doors Tour* typically takes place on the third Saturday in October. Several homes and buildings are selected to be on this tour, representing the different architectural styles found in Quincy. The *Summer Garden Tour* takes place in June and features architectural exteriors, gardens, and outdoor spaces.

Those interested in having their home or business on an upcoming Quincy Preserves Tour can contact a Quincy Preserves Board Member, or by email at info@quincypreserves.org.

Attention!

- 1) **Parking on Maine Street is PROHIBITED after 1pm due to the Octoberfest Marching Invitational Parade. The Parade will begin at 2:00 p.m. and head west From 33rd and Maine Streets to 14th and Maine.**
- 2) **We encourage you to visit 2334 and 2340 Maine St. prior to 1pm to avoid potential conflicts with the parking on Maine Street.**
- 3) **We encourage you to visit the 1600 Vermont Street location prior to the parade at 2 PM to avoid conflicts with parade traffic flow. During the parade, crossing Maine Street is allowed at 18th Street and 24th Street. Please keep this in mind when trying to get to/from the Vermont Street tour location.**
- 4) **No parking will be allowed within the Lorenzo Bull Park. The ticket tent for Online ticket pickup, or purchasing tickets with credit cards, is drive through only.**
- 5) **Parking for 1515 Jersey will be on the street, either 16th Street or Jersey Street (Note: Jersey St. will be closed to traffic and parking west of 1515 Jersey for the band bus parking)**

A Schott Family Affair

Address: 1420 Kentucky Street

Date Built: 1901

Original Owner: John F.C. (Francis Carl) & Selma Schott

Architecture Style: Free Classic Queen Anne

Architect: Frederick C. Ledebink



John F.C. Schott was the son of John B. Schott, who came to Quincy aboard the steamer, "Fire Canoe" on May 16, 1856. Born in Bavaria in 1833, John B. Schott immigrated to America in 1852, reaching New York City aboard the "Robert Watt" after a sea voyage lasting 56 days. In 1856, after four years working in Cincinnati as a tanner and currier, Schott traveled to Quincy by a circuitous route which took him through Michigan to Chicago and on to Dubuque. In Quincy in February 1859, John B. married Adolphina Schleich, the daughter of Julius, and in 1861 he took ownership of a tannery. Eventually he would take up work with horse collars as well and would found the J.B. Schott Saddlery and Manufacturing Company. John B. and his wife Adolphina would have 6 children, many of which would work for the Saddlery Company. John F.C. would eventually become the Vice President and Secretary of the Saddlery Company. Schott Saddlery was in business in Quincy until 1938.

John F.C. was born in Quincy on January 26, 1871 on the Schott Homestead at 1421 State Street. He was a fisherman, lover of nature and he also traveled extensively. He was also an avid hunter during his youth. He grew a rapid reputation as an amateur photographer and at the time of his death in 1948 he had taken well over 1000 color pictures in sections of the country where he had traveled. He was also one of the first photographers in Quincy to take color photos and at the time of construction of the Quincy Memorial Bridge, he was named the official bridge photographer.

The Schott family, lived very close to each other throughout their lives in Quincy. The Schott family homes were built on property owned by John B. on Kentucky Street between 14th and 16th, along a section which was opened as a through street in April, 1900. The home at 1420 Kentucky was built with a nearly identical footprint to the Charles Lauter house, Charles' wife was Julia Schott, John's sister. Frederick Ledebink, who is the architect for 1420 Kentucky, was also the architect for 1224, 1226, and 1505 Kentucky - just to name a few!

The blue print for John F.C.'s home called for "First Class Mechanics" - thus using the best materials and workmanship. Bids were submitted from general contracting and builders which ranged from around \$1900.00 to \$2500.00. Bids for plastering and using a sufficient amount of plasters hair, ranged from \$300.00-\$400.00, and bids for electrical wiring came in at around \$50.00. Woods used throughout the house are White Oak, Red Oak and Yellow Pine.

Architectural History:

In 1900, the highly decorative Queen Anne was steadily declining in popularity, while a subtype, the Free Classic, became the only Victorian architectural style to grow in popularity. This Free Classic style was popular from the late 1800's to the early 1900's, with its peak from 1900 to 1910.

The residence at 1420 Kentucky built in 1901, is an example of this simplified Queen Anne style, which allowed for "free" interpretation and shared elements more commonly identified with the Colonial Revival style. The paladin style window at the dormer, denticulated cornice at the roof, and classic columns at the porch all relate to the classical character of Colonial Revival. While the bay window on east facade, asymmetrical porch, and bracketing found at the porch all carry forward from earlier Queen Anne. This style is typically characterized by a square plan, two-and-a-half stories high and a two bay facade sided with brick and siding, all of which can be found at this residence.

of a Broadway Production", this according to obituary. MaBelle was acclaimed as being one of leading vocalists in the St. Louis area and was always in high demand. In the 1920's she helped to pioneer the Quincy Community Little Theatre. One of her most remembered performances was the lead in "Enter Madame" which was performed in the Old Empire Theatre on May 23, 1929. During World War I, she sang in several liberty bonds drives, and during World War II, she participated and directed musical productions on behalf of British relief. She was a teacher for more than 10 years at the Quincy College of Music and also served as choir director at St. Peter's Church. She was a member of the Quincy Art Club, St. Mary's Hospital Guild, and the Civic Music Association.

Architectural History:

There are a lot of styles with crossover elements that can make them confusing to classify and sometimes make architectural historians argue. Craftsman (1905-1930) and Tudor (1890-1940) are two such styles that shared popularity in the same time period in the U.S. These styles borrowed elements and characteristics from each other, and 2340 Maine could be one such house that historians would argue over classification.

The most common crossover design element creating a Tudor/ Craftsman house connection is half-timbering. Look up and you will see this element in the cross-gabled roof which can be found at each elevation of the building. This expression of structure is mimicking the Medieval infilled timber framing. This is hallmark element of the Tudor style found in many different designs and patterns. However, you will also find this detail in the Craftsman style, typical with not as intricate patterning.

Craftsman elements like brackets and wide eaves can also find their way into Tudor homes. When classifying the style, a typical distinguishing factor is the roof slope: Tudor Revival homes have a steep roof pitch while Craftsman homes have a lower roof pitch. Another distinction is that Craftsman homes have wide eaves and Tudor Revival commonly have little to no eave overhang. When viewing this roof, these distinguishing features blur the lines more between the styles, as you can find elements that would support both styles.

Another interesting feature is that a relatively small percentage of Tudor houses have stucco walls. These are most common in homes built before the widespread adoption of brick and stone veneering techniques in the 1920s. This avoided the expense of solid masonry construction, which was still relatively uncommon before World War I.

Given the age of construction of 1900, this residence likely falls more in line Tudor style as the Craftsman movement originated in California in 1905, however everyone always like a good debate.

Address: 2340 Maine

Date Built: 1900

Original Owner:

William Tobey

James Wilhite

Rome Arnold

Architecture Style: Tudor

Architect:

Edward Ellsworth Orr



This home was architect Edward Ellsworth Orr's design, and construction started in October 1899, for this 2 story veneered brick dwelling and as already mentioned, was completed by February 1900. Edward's father was James G. Orr who was a contractor in Quincy and built the Opera House/Odd Fellows Hall (That ironically has a connection to another house on tour, 1600 Vermont!) This Opera House became known as the Doerr Opera House, as Andrew Doerr redecorated it in 1888, followed by Duker in 1917, and then later becoming JCPenney, then unfortunately being destroyed by fire in 1993.

"Mrs. William Tobey and their daughter Inez will be moving into their new home at twenty-fourth and Maine" so stated a newspaper article in February 1900, and in October of the same year, a tiny newspaper snippet was printed declaring that William E. Tobey was visiting his wife and daughter at 2340 Maine. William would be joining his family after he sells his wholesale grocery business in Little Rock. It is unknown whether he sold his business, but by 1903, the James Wilhite family was living here. They would live here for approximately 10 years and in 1913 the Rome G. Arnold family would live here, and remain here for over 50 years.

Now let's talk a little bit about the Rome Arnold family. Rome Arnold and Cora Belle "MaBelle" Hild, were married on April 28, 1909 in St. Louis. Rome was a tailor by trade, once having a business at 116 North 5th Street. MaBelle was a voice teacher at the Quincy Conservatory of Music.

MaBelle was known for her soprano voice and she graduated from Strassberger Conservatory in St. Louis. She also studied under James Sauvage of New York and Randegger of London and later Berlin. When she was a young woman, "she was offered the role of lead in Shubert's fabulously successful Broadway production of "The Red Mill" but her parents, who had a dim view of Broadway, refused to allow her to take the roll. Red Mill became an overnight hit and enjoyed one of the longest runs

As you enter the residence notice at the porch the classical columns are spanned with more "typical" Queen Anne spindle work. This combination of ornamentation and classical features is distinctive for the Free Classic style. Looking up, you will see the porch is capped by a front gable featuring unique ornamentation. This feature is also carried into the roof dormer windows, all of which is an indication of the Queen Anne style.

Blueprints and specifications for this residence called for only the best materials to be used in its construction. The architects' contract stated the contractors employ only "first class mechanic" and gave Frederick Ledebink the right to choose all tradesman engaged. Bids submitted from general contractors/builders ranged from \$1,932 to \$2,4903. Bids for plastering, using "plasterer's hair" ranged from \$298 to \$402. Electric wiring bids came in \$42-\$47. Woods used throughout the house are White Oak, Red Oak and Yellow Pine.

As you visit this residence take note features and compared them to the a more traditional "Spindle" Queen Anne residence on this year's tour at 1666 Jersey.

Address: 1515 Jersey

Original Owner:

Lorenzo Bull

Architecture Style: Eclectic

Architect:

Joseph Lyman Silsbee - Original
Charles Behrensmeyer - E.M.S
Gallery Architechnics (SCD Design)

Date Built:

- 1887 Original Carriage House
- 1946 Elizabeth M. Sinnock Gallery
- 1990 Sympathetic Contemporary Design Addition



The “Art Barn” at 1515 Jersey has been here for almost 140 years, and during those years it has seen much creativity, growth and love within its walls. The Lorenzo Bull Original Carriage House was constructed in 1887, by architect Joseph Lyman Silsbee.

Joseph Lyman Silsbee was born in 1848 in Salem, Massachusetts and was an architect during the 19th and early 20th century. He was well known for his facility of drawing and gift for designing buildings in a variety of styles. He has buildings in Chicago, Syracuse and Buffalo to name a few. To his credit are approximately 400 structures. He was an influential mentor for Frank Lloyd Wright, as Wright worked for Silsbee in Chicago.

Silsbee graduated from Phillips Exeter Academy in 1865, and Harvard in 1869. He became an early student of the first school of Architecture in the U.S. - at M.I.T. in 1870. During his career he had 3 offices at the same time, in three different cities ; Syracuse (1875-1885), Buffalo (1882-1887) and Chicago (1883-1884). He was one of the first professors of Architecture at Syracuse. He was also a founding member of the Chicago and Illinois Chapters of the American Institute of Architects. He was a Peabody Medal winner for his design of a moving sidewalk, and this invention debuted at the Worlds Columbian Expedition and had usage at several World’s Fairs. He also designed a home for Henry Ward Beecher, in Peekskill, NY. Some of his other buildings in Quincy are the William S. Garfield house at 1624 Maine, which was completed in 1886 and the William B. And Anna Bull House at 222 South 16th which was also built in 1886. Silsbee left quite a footprint on this area of Quincy.

Frank Lloyd Wright had this to say about Silsbee in his 1941 Autobiography, “Silsbee could draw with amazing ease. He drew with soft deep black lead - pencil strokes and he would make remarkable free-hand sketches of that type of dwelling securely his own at the time. His superior talent in design had made him respected in Chicago. His work was a picturesque combination of gable, turret and hip with broad porches quietly domestic and gracefully picturesque. A contrast to the awkward stupidities and brutalities of the period elsewhere.”

The Quincy Art Center/s “Art Barn” was leased in 1932, from the park district. The Park District owns the building and grounds, however, the Art Center maintains the structure. Members and financial supporters of the Art Center help maintain and preserve the beautiful facility you see today. In 1946, the “Art Barn” would undergo a transition and be named in honor of Elizabeth M. Sinnock, but let’s talk a little bit about how this can to fruition. The Quincy Art Center, has been celebrating visual arts since 1923, when a group of local women created, “The Quincy Art Club”.

absence during WWII to teach at the University of Minnesota. After her retirement, she would move back to Quincy and live at 2334 Maine. She lived in Quincy, until her death in 1970. She is laid to rest with her parents in the Mausoleum in Woodland Cemetery.

Architectural History:

When approaching this residence, the first thing people tend to notice is the unique shape of the home. The shape of this roof is a gambrel, which in this area is more commonly associated with barns. However, gambrel roofs have been built in the U.S. since the 1600’s, and was referred to as the “Dutch roof”. The roof in this home rendition aids in creating what is described as the first modern American house style, Shingle.

Appearing on the American scene between 1880 and 1900, this style was a relatively short-lived offshoot of the Queen Anne Revival. The style was born in New England but was popular in the Mid-Atlantic and influential in Chicago, which is likely how the style transferred to Quincy.

The obvious name for this style is found in the shingles or upper façade cladding. As seen in this residence, the foundations were often built on stone, which made the building to emerge from bedrock. This made the massive, horizontal structures appeared to hug the ground.

Although indisputably of American origin, the Shingle Style borrowed liberally from other Victorian styles. Its porches, shingles, and asymmetrical forms, for example, were from Queen Anne. Notice that the porch details found here are similar to other porches on this year’s tour found at 1666 Jersey and 1420 Kentucky. The palladian window located on the main façade, the unique roof shape, called gambrel, and complexity of the forms and stone are often attributed to the Richardsonian Romanesque style popular at the same time.

Shingle Style’s informality and eclecticism were a clear expression of American individualism. Freedom of design was encouraged; asymmetry massing was preferred. Because of the complexity of the forms in a Shingle Style design, the cost of construction was often beyond that of the average homeowner. As a result, the style was never adapted to mass vernacular housing and, in many ways, remained a high-fashion style.

Inventions and Mathematics

Address: 2334 Maine

Date Built: 1908

Original Owner: Addison
Calkins

Architecture Style: Shingle

Architect: Martin Giese



This Dutch Colonial house at 2334 Maine was built in 1908, by Martin Geise, for Addison Calkins and his wife Anna. Prior to living in this home, the Calkins family lived at 2100 Grove. Addison was a widely known inventor and businessman in the Gem City. He was on elf the first inventors of the automobile. “In 1900 he designed and constructed an automobile which he operated about the streets of Quincy. This was eight years before Henry Ford invented the Ford car. Mr. Calkins invention created such a furor that the city council decided he should be taxed for permission to use his “horseless carriage” on the streets.” He was granted license #1 - this according to his obituary.

Addison also held many other U.S. Patents for other inventions. In younger days he was associated with Central Iron Works and Otis Elevator in New Orleans. Eventually he would become Superintendent of Electric Wheel from 1900-1938 and also chief engineer in charge of designing new products. He held those positions until his retirement in 1938. Addison was also one of the six founder of Spring Lake Country Club in 1916. Addison and Anna had two children, Helen and Ruth. Addison would pass away in 1946 and Anna in 1949.

After Mr. and Mrs. Calkins deaths, rooms in this house were available for renting, as the house was still in possession of the Calkins family. Addison’s daughter, Helen was owner. Helen would visit often, as she was pursuing a teaching career across the U.S. Helen had quite an extensive academic career. She attended Quincy school, and then went on to receive her Bachelor’s Degree from Knox College, and then her Master’s from there as well. In 1932, she would earn her Ph.D from Knox College and then became a faculty member, which she held from 1918-1923. She would go on to teach at the university of Nebraska and Sweet Briar College. Helen was head of the Department of Mathematics at Pennsylvania College for Women, which is now called Chatham University, from 1930-1959. During her time at Chatham she did take a leave of

Mrs. Elizabeth Bull Parker and her sister Miss. Mary Bull held the first meeting of the Art Club in their parlor at 1550 Maine, the Lorenzo Bull house, the white Italianate home on this property to the north. An article in The Quincy Daily Whig stated that at this meeting, “Mrs. Elizabeth Bull Parker, President of the Art Club, set forth in the club’s constitution the objective of the club was to cultivate an appreciation and stimulate a love of art; to preserve and restore historic buildings; to preserve the trees of the city; to arrange art exhibits in the city; and in time to form an art commission which shall advise in municipal matters.” It is only fitting that the Art Club would go on to be housed on the property in the carriage house of its founding members. In 1927 Elizabeth M. Sinnock was elected President and she held the post until her death in 1975. In the fall of 1946, Charles F. Behrensmeyer would take on the task of making the gallery a beautiful space to view art in Quincy. The addition would be named in Elizabeth’s honor in 1952.

Mrs. Sinnock was listed in the National Social Register and “Who’s Who in American Women”. Through her direction the Quincy Art Club flourished even through the Depression and the War Years of 1930’s-1940’s. Sinnock engaged monthly exhibits from renowned museums including then Museum of Modern Art, American Federation of the Arts, the Smithsonian Institute and the Metropolitan Museum of Art. She also helped to maintain adult and children’s classes, given by resident artists, a yearly scholarship award and major events of the Club, The Beaux Arts Ball, Annual Art Show and Club Tea.

Sinnock was also a director of the Quincy Society of Fine Arts, a member of Friends in Council, Blessing Hospital Women’s Board, Woodland Home Board, Artists Guild of the Art Club, Dorothy Quincy Chapter of the DAR, and the Historical Society of Quincy and Adams County. She also took part in the organization of The Little Theatre.

Architectural History:

The Lorenzo Bull carriage house is a blend of architectural styles; a dash of Victorian Eastlake, a bit of Carpenter Gothic with plenty of Stick Style thrown in. Board and batten siding dresses the art Center, as well as plenty of scroll-cut fenestrations, chamfered posts and braces. Note its slender “weathervane tower”, which hosts more architectural interest with its details.

In the mid 1980's, the Art Center elected to design an addition to give the Center expanded gallery, classroom, and office space. The Quincy architectural firm Architechnics was engaged to design a complementary structure to the charming carriage house that was free from any particular style. By borrowing forms and shapes found in the carriage house and simplifying them, the design firm was able to tackle this design challenge and create the addition.

A low roofed entrance vestibule separates the old and new section of the Art Center. Quarry tile begins on the entry court and continues into the interior glass walled reception that is flooded with light from above. The new main gallery has a 16-foot vaulted ceiling, which allows for the display of large pieces of art. Dormers allow natural light to enter the gallery exhibits. The addition won the 1991 Central Illinois American Institute of Architects Award for outstanding quality and for the meeting the nation standards of excellence.

A Busy Man and Unlucky in Love

Address: 1600 Vermont

Date Built: circa 1870

Original Owner:

Addison Langdon

Architecture Style:

Italianate

Architect: Unknown



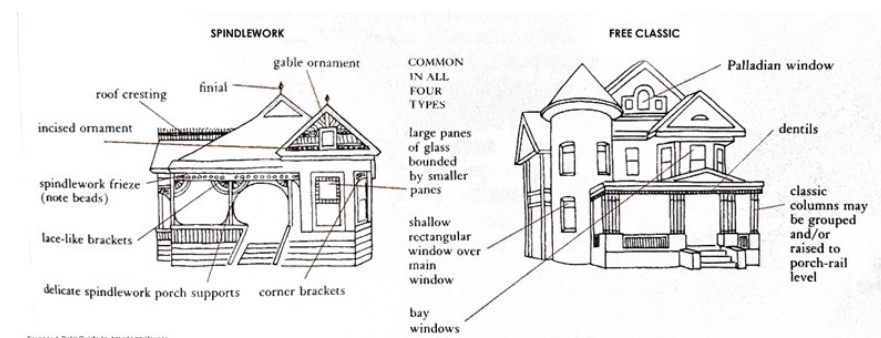
The Addison Langdon home at 1600 Vermont was built sometime in the early 1870's, with Addison being listed at this address with his wife, Sophronia in the 1873 Quincy Directory. Addison and Sophronia Sullivan were married on December 21, 1869 in Adams County. Sophronia was the daughter of Major Henry Vanderburgh Sullivan who died at this residence in 1883. Henry was a publisher of the Quincy Whig, and member of the local city council and in several publications he was considered one of the "old settlers" of Quincy.

Addison would live in Quincy for approximately 50 years. He came to Quincy in 1857 and would leave in 1903. During his time in Quincy he wore several hats and when his death occurred in 1923, this was

of the decorative arts and interior design seen inside these structures. Queen Anne houses have 2 subtypes; based shape and decorative detailing. This residence's shape is a "cross-gabled" roof, as when you stand facing the home you see both a slope of the roof and a gable end. The decorative detailing features spindle work, which occurs in about 50% of Queen Anne houses. This characteristic is more commonly referred to a "gingerbread," as the lacy woodwork and details evoke thoughts of the sugary structures.

The Queen Anne style is characterized by an asymmetrical façade, steeply pitched roof of irregular shape, textured shingles or other decorative elements which are used to avoid a smooth-walled appearance. Partial or full width porches with turned posts, spindle work, and gingerbread trim are common. Other decorative details that are typical of the Queen Anne style include metal roof cresting, finials, patterned masonry, bay windows, towers, colored and leaded glass. As you visit this residence you will find these defining characteristics on the exterior and interior of the home. The Queen Anne style is highly detailed, as it is sometime stated "the Queen Anne style detests any unadorned large flat surface."

As you visit another residence on this year's tour please take note of the comparison style found at 1420 Kentucky. These two structures are Queen Anne styles, but executed with contrasting details, massing, and features.



provide for them financially by playing piano in theaters and picture houses. Nine years later in February 1912, Putnam would desert his wife as she lay on her death bed, from a botched operation by a fraud surgeon, who also had ties to Quincy.

Hildred was operated on by a man who called himself, "Dr. Frederick W. Lenoix", and after the situation became dire, she was taken by Putnam to a hospital in Kansas City, where as police closed in on her husband, he left her dying and ran from the police. As Hildred knew that her situation was dire, she "wired" for Dr. H. P. Bierne to come. He came to her on the first train to Kansas City. On her death bed, she begged him for forgiveness and he faithfully obliged and he also send for Reverend Michael P. Dowling, pastor of St. Aloysius Church and he gave her absolution. Hildred passed knowing that she was loved and forgiven by her first love, Dr. H.P. Bierne.

Now remember, the fraudulent doctor also had Quincy ties - the man who claimed to be Dr. Frederick W. Lenoix was actually a man named James M. Martin. Martin was a former family friend of the Lenoix family, a medical student and medical assistant.

The real Dr. Lenoix attended and graduated from Chaddock in 1877-78. and married a woman named Euphemia in 1895 and she stated that after the marriage they didn't see James Martin much afterwards. Before their marriage they saw Martin a lot because he was friends with F.W.'s dad who was also a physician. It is her belief that when Frederick was hunting and out of the office, that James made a copy of the Dr.'s license and degree. The real Dr. Frederick W. Lenoix died in Chicago in 1902 and was buried in Quincy at Woodland Cemetery.

Prior to this scandal, Euphemia went to Kansas City to have Martin arrested and then he turned over the paper license to her. Martin said that Dr. Lenoix Sr. gave it to him. Before he turned over the diploma he begged her to let him keep it, but she refused. Euphemia also stated that when she saw James it was very eerie because, "they very much resembled each other". Martin would die in a Kansas City prison in January 1914, while he was serving prison time for his connection to another death caused by him performing an operation he was not capable of.

Architectural History:

Often misidentified as "Victorian," the Queen Anne styles was popular during the reign of Queen Victoria of England from 1837 until her death in 1901. Like other Victorian era styles, the Queen Anne design thrived on decorative excess, which matched the Victorina sensibilities of

said about his time in Quincy, "He was a newspaper editor, publisher of four city directories and six histories of Quincy and a history of the towns of Adams county; for twelve years he was secretary of the Adams County Republican Central Committee; for nine years filled the office of the city oil inspector; was secretary of the Gem City Telegraph Institute; was in the internal revenue service as gauger for a series of years; was manager of the opera house and hotel manager; was founder of the Quincy Commercial Review, the name of which he later changed to the Saturday Review in which a "The evangelist" as he called himself, he preached sermons every week." So, I think it is safe to say that he was a very busy person! Also around 1877 Langdon would suggest renaming Washington Square, "Washington Park". In one of his publications, he stated that "Square" was rather antiquated. We all know that he won that argument!

As mentioned he was a manager of the Quincy Opera House Company that opened in May of 1868, and was located at the corner of 6th and Maine. An artist that would appear in the early 1870's would be Mr. Edwin Booth, famous shakespearean actor and brother to Lincolns infamous assassin, John Wilkes Booth.

Throughout his busy life, he would find that his love life would be something of an unlucky romance novel. His wife, Sophronia gave birth to a baby in May of 1879, and unfortunately the baby and mother would pass away a few days apart.

In October of 1884, Langdon would remarry to a Mamie Hoffman and they would live at 1600 Vermont. They would have 3 children, Genevieve, Lillian and Lucille. Lucille would become a vaudeville actress and be better known as "The Dresden Doll". Her sister Lillian would marry fellow Quincian Edgar Owen Randall in 1904 and they would have two sons who became actors, Addison Randall, known professionally as Jack Randall, who would tragically pass away following an accident on the set of "The Royal Mounted Rides Again". - and Robert Randall known professionally as Robert Livingston. Robert would see more success and go on to appear in over 130 films, playing Zorro and the Lone Ranger as well as many character parts in Gene Autry and Roy Rogers movies. Livingston attended Chaddock Military School and in 1979 he would be named parade marshall for the 10th Annual Quincy Dogwood Parade and Festival.

While their children and grandchildren would make names for themselves in a positive way, Mamie would make a name for herself throughout all the Quincy Newspaper publications at the time as well as national publications, as she was a bit of a wildcard and thief. She loved to spend money that she didn't have and several times either her mother or Addison would have to bear the brunt of paying the debt. As the marriage

Addison would have to bear the brunt of paying the debt. As the marriage fell apart, Mamie would skip out on her bond and would leave Quincy around 1904 making her way to both St. Louis and then eventually Chicago, according to a Daily Whig Article. Mamie's mother said that her daughter was insane or manic and that could explain why she was doing the things that she was doing. In 1906 the home was foreclosed on and in March of 1908, Mr. and Mrs. Arthur Daugherty would become the new owners of 1600 Vermont.

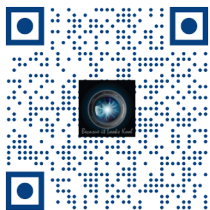
Architectural History:

This attractive house is variant of the Italianate style which was a popular house style in the 19th century. This home is highlighted by several unique features; an asymmetrical massing, the detailing at the upper roof line, and the bay window. The asymmetrical form is defined by entry set offset to the east and recessed from the primary elevation beneath the porch. The roof's broad overhanging eaves are found in several architectural styles, but the bead board and slight detailing at the wall connections are all consistent with Italian Renaissance theme. The street facing façade has unique feature of the bay window capped a mansard style roof.

Italianate houses are usually two to three stories high, with low-pitched hip, gable, or shed (roof with one slope) roofs. The exterior materials may be brick with metal, stone, or wood with wood ornamentation. Nearly all Italianate houses feature a cornice supported by brackets, which can be found at the upper roof level at this home at the corners. Another feature of most Italianate homes is the vertical emphasis, due to their tall windows and vertical proportions.

The Italianate style dominated American houses constructed between 1850 and 1880. It was particularly common in the expanding towns and cities of the Midwest. Italianate houses are least common in the southern states, where the Civil War, Reconstruction, and the 1870s depression led to little new building until after the style had passed from fashion.

All photography donated
by: Brandon Khoury



Handful of Owners and One Huge Scandal

Address: 1666 Jersey

Date Built: 1896

Original Owner:

Gustav Bauman

Architecture Style:

Queen Anne

Architect: n/a



This home at 1666 Jersey was the home to several families during the first handful of years after it was built in 1896. Gustav Bauman was the first occupant, living in the home for approximately 6 years. Bauman moved to Quincy with his parents in 1873. During his adolescence, he worked at his father's meat market on North 6th Street. In 1886 he entered the farm loan business with T.C. Poling, later joining forces with John S. Cruttenden in the loan business. Bauman would leave Quincy for a few years, returning in 1909, and living at 1632 York.

Dr. Henry P. Beirne would live at this house in 1903, along with his wife Hildred, who was said to be one of the most beautiful women in Quincy. The following year the home would be sold to Dr. Otis Johnson and then in 1906 it would be purchased by Rebecca Wood, the mother of Quincy Architect Ernest Wood.

Now to the one huge scandal.

Hildred Mary Jones came to Quincy around 1902, from Milwaukee, Wisconsin to attend St. Mary's Convent, and it was there that she would meet Henry P. Beirne. Henry P. Beirne and Hildred Mary Jones would be married June 23, 1903 in Milwaukee, Wisconsin and in the June 26th 1903 issue of the Quincy Daily Journal, they are mentioned as buying this beautiful house at 1666 Jersey. The wedded bliss did not last long, as another newspaper report from September 14, 1904, stated that Mrs. Beirne was filing for divorce, and leaving town abruptly. Per the article it also mentioned that Dr. Beirne was transferring the deed to the house to his brother, Charles.

Hildred would marry a "traveling man" named "Putnam" in Missouri, and they would live in the Kansas City area. Hildred would