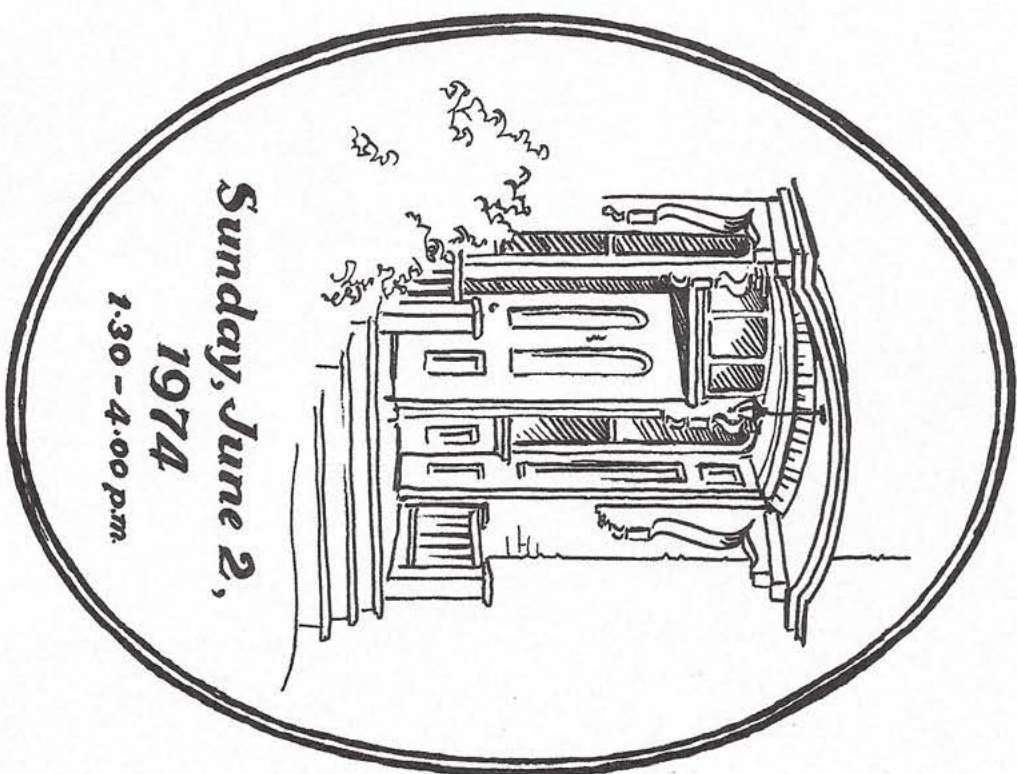


*Anne McKillop*

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# VICTORIAN FANCIES



**Sunday, June 2,**

**1974**

**1.30 - 4.00 p.m.**

*A tour of discovery of architecture  
Designs, Details and Delights*

**IN TWO PARTS**

# THE ARCHITECTURAL CONSERVANCY OF ONTARIO

— London Branch —



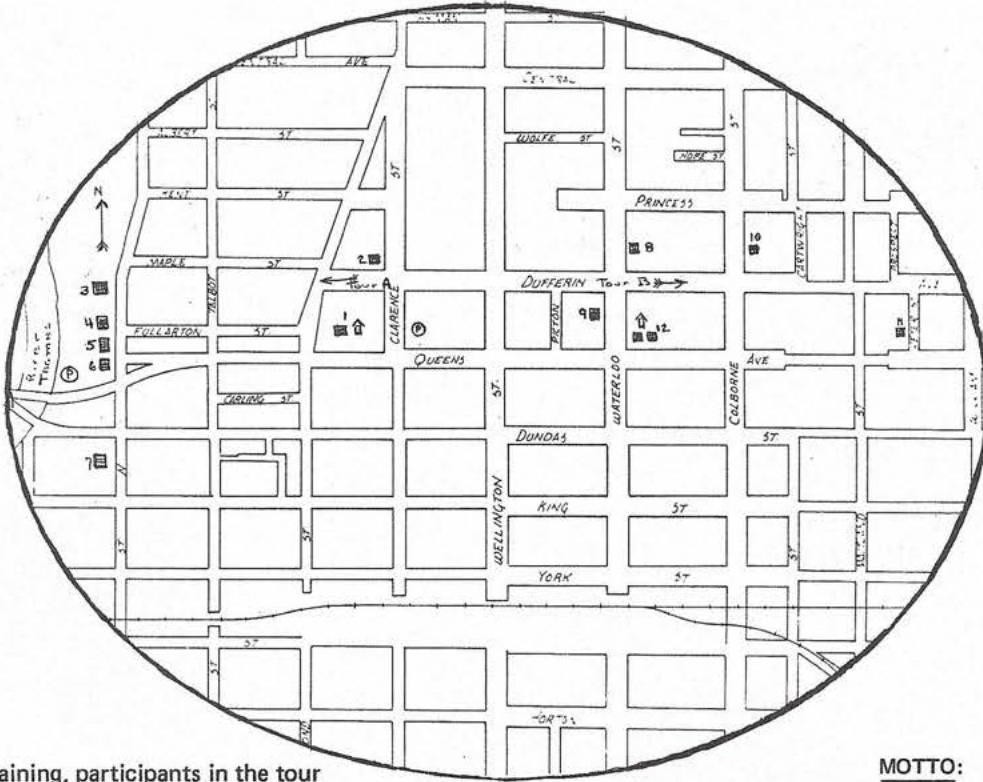
OPEN HOUSE



PARKING



CONVENIENCE

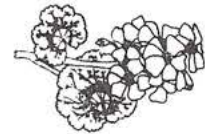


Should it be raining, participants in the tour are requested to remove outer footwear before viewing interiors.

Please show Tour Brochure upon entering any of the Open Houses.

MOTTO:

A SOCIETY INCORPORATED IN 1933 FOR THE PRESERVATION OF THE BEST EXISTING EXAMPLES OF THE EARLY ARCHITECTURE OF THE PROVINCE, AND FOR THE PROTECTION OF ITS PLACES OF NATURAL BEAUTY.



## TOUR "A"

St. Paul's Cathedral, 1846, corner of Richmond Street and Queens Ave.

Before leaving St. Paul's Cathedral to begin your Tour, enter the Cathedral itself and take note of the treatment of the Chancel with its plain and carved oak, the chairs, pulpit and doorways with their ornamentation of traditional Gothic forms: the arch, slender column, the quatrefoil and dynamic plant forms. In the Chancel, too, are the recently added chair backings and kneelers (the latter dedicated this past month) in surface stitchery on canvas, worked by members of the Embroiderer's Guild that depict the early history of the Church; the oak, In Memoriam, handrails leading down the Chancel steps, fashioned faithfully to the work of earlier craftsmen, were positioned in 1965. The four Tiffany glass leaded windows, two on either side of the nave west of the transept, and the delicate pastel colours of the leaded glass windows over the doors to the narthex, are to be enjoyed whatever the light intensity at the time of your Tour. The Baptismal font, the cast iron radiator coverings in the tradition of Victorian ornamentation and the wide transept windows are worth noting.

Before leaving the precincts of the Church, regard the use of the Gothic shaped arch surface treatment in brick in the bell tower, and the brick treatment under the eaves, similar in design to that used in Victorian dress and furniture decoration. The infilling of the cloisters between Cronyn Hall and the Cathedral was completed in the 1950's to provide extra office space; the elongated trefoil to fit into the wider arched openings is compatible with existing, mullion patterns of the Cronyn Hall windows.

Under construction at this time is the completion of the early beaver medallions cast iron fence — a 1974 dedication — the construction of the design being a bow, in true preservational philosophy, to the designers and craftsmen of our past.

NOTE:— London Club at 177 Queens Avenue, dated: 1891.

St. Peter's Rectory, circa 1873, 196 Dufferin Avenue.

Before entering, notice the handsome proportions of the building, the height of the first floor entrance above the ground — by way of double gracefully curved stairways — that allows for large windows for the semi-below ground rooms. String courses, quoins and window mouldings of faced stone, dormer window and chimney designs (the latter very likely influenced by Andrew Jackson Downing's "The Architecture of Country Houses", now available in a Dover publication, already often printed and much circulated by this time) are valuable additions to the overall design. However, the most important and appropriately so, feature is the wide arched Tudor style entrance with its slender columns. The symbolism in the coloured glass is surely proof of the early history of this ecclesiastical-residential building.

On entering the Rectory, walk forward to the stair railing and turn back to appreciate the southern lighted coloured glass; then turn, look up and down and behold the four flights of one of London's outstanding staircases. The details of particular delight are the 5"-6" wide shaped

hand railing, the sufficiently massive spindles in scale with the wide and long staircase with its gentle rise by way of 12" treads and 6" risers, the flowering design of the wooden applique to the stringboards, the extant pendules at the turns of the stairway, and the newel post with a raised Cross.

A twelve foot ceiling, deep, rolling cove treatment, panellled recessing of high doors, and plaster ceiling centerpiece from a popular mould much used in London homes of the period, 14" baseboards and the generous proportions of the entrance hall are in keeping with the Community importance of this building.

Permission to mount to the second floor was requested for this interior only, because of a marble fireplace; however, on passing through the upper hall, note the windows and doors to the balcony and in the Reception Room, divert your viewing of the splendid fireplace to notice the large windows, and their deep panellled framing. In summation, the two interiors that you have now seen, are proof indeed of the delights to be found in the design and details of our architectural heritage.

You may wish to drive west by way of Queens Avenue to the parking lot below the Restoration on Ridout Street. The balance of Tour A is comprised of Eldon House, given to the City of London by the Harris Family circa 1960, the Labatt Restoration completed in 1970, and the Middlesex Court House which building is the focal point of a restoration—revitalization proposed people's place — "The Middlesex Court Centre" — sited at the Forks of the Thames. All buildings are open for your viewing.

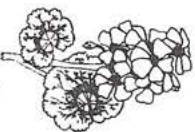
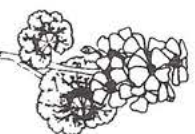
#### **Eldon House 1834: 481 Ridout St. N.**

Externally a typical residence of South Western Ontario, of the first half of the C19 showing signs of impending "Victorianism". Internally mostly redecorated later on in the century, with the exception of the drawing room of 1936. The house is certainly worth seeing if only because it is a lone survivor of a once more common type. The furniture and bric-a-brac were included with this generous gift of the Harris family to the Citizens of London.

#### **Labatt Reconstruction:**

**The Dr. Anderson House, 451 Ridout St.  
The Westcott Block, 443 Ridout St.  
The Bank of Upper Canada, 435 Ridout St.**

This consists of a terrace with two flanking detached houses. No longer residences, but the facades facing Ridout Street have been convincingly reconstructed and are a good example of prosperous town houses of the 1840's. White stock brick, classically proportioned although possessing some of the Regency; compare the "Gothick" fenestration of the Labatt office with the more neo-classical bank with its handsome Doric porch. Internally very little survives. The Labatt office contains a hall and two rooms either side that have been carefully reconstructed in the mid C19 idiom; however, the complicated staircase is original. The Bank internally is a suitably pleasant sub-classical room. Of the terrace itself nothing internally remains, while the exterior forms a modest but integral link with its more grandiose partners.



#### **Westview Apts.: 417 Ridout Street N.**

A nice continuation of the street from the Labatt buildings. Also a first class example of what has been done as against that which should be done. The north elevation of the block will give some idea as to the original proportional classicism the whole once possessed. The Ridout Street facade has been altered several times and now bears little relation to the original. However, the end result is pretty enough for those that have eyes to see with. The apartments therein are ultra-modern in design in that each has its individual front and back entrance, the rooms are generous-sized, and high-ceilinged with ample cross-ventilation. Sections of pleasing rose-coloured brick show through the stucco which is broken in places — a further enticement to restoration.

The Middlesex County Courthouse, soon to be emptied in favour of the new Courthouse opposite the Westview Apartments, has many influences of the Gothic style. The second floor men's courtroom has some particular appealing quality which makes it popular for meetings other than judicial. The Middlesex Court Centre proposal allows for refurbishment only of this historical room of great Community importance.

#### **TOUR "B" — WOODFIELD**

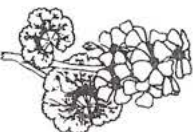
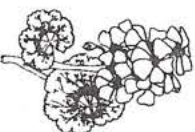
Drive east on Dufferin Avenue and park in the neighbourhood of Dufferin Avenue and Waterloo Street.

You are now in the Historic Area known as Woodfield — after the name of the home of Bishop Benjamin Cronyn whose stone house — no longer extant — once stood in the eastern part of the Area. By 1855, as the map of Samuel Peters shows, much of those lands had been laid out on a grid system of streets with lot boundaries delineated. You will notice as you walk through this small portion of Woodfield, that there is a wide variety of house sizes and styles — the former quality has been and continues to be of value in strengthening the Area with a wide social cross-section. As you walk along the street, notice the replantings of a variety of shade trees — a program carried out by London's P.U.C., in order to aid in the preservation the ambience of Woodfield.

#### **504 Waterloo Street, circa 1894, north of Dufferin Avenue**

It should be noted that the older sections of London have a distinctive architectural asset in the infilling of gables with diversely patterned wood; this late Victorian residence is one of those so endowed with its richly ornamental wood infill gables on the west and south sides. Note the console like extensions that frame the west gable. A round window, with bricks outlining, arched windows on the second floor, and the several courses of different textured brick, add to the exterior interest of this house.

The pairs of large double doors, by which you enter, are of interest in the ornamentation which includes the original knockers on both pairs of doors, and the bevelled glass of the inner set with a fleur-de-lis cut therein. The stair balustrade foreshadowing the design forms more typical of the coming Edwardian age, the detail of the dining room door panelling, the plaster treatment in the living room, and the spacious



quality achieved through ten foot ceilings might be noted.

Proceed a few steps north in that same block to observe the pair of large double houses of considerable strength of design and compatible materials. The extra wide windows surmounted by coloured, leaded glass panels, the lavish use of stone, harmonious in tone with the brick, the use of the rounded arch, and the deep-pannelled recessing of the doorways, are in keeping with the two residences of Richardsonian Romanesque influences found at the 502 and 496 at the south end of the block. These handsome double houses built at the turn of the century are believed to have been officers' residences.

The tower of #502, asymmetrically placed, has windows that continue the curve of the brick, stone foundation and faced stone window headings. The well-maintained residence contributes to this late 19th Century streetscape.<sup>3</sup>

#496 should be studied for its exquisitely patterned bevelled leaded glass window panels, and particularly the arched window in the second floor of the south wall. Other architectural details manifesting thoughtful architectural design, are the Palladian window in the gable, and the chimney — both on the north side — the single south tower with its oval and arched windows, the verandahs and third floor balcony's integral relationship with the overall design, and the cut stone foundation.

South of Dufferin Avenue, still on the east side are two earlier houses which complete the pleasing spacious streetscape that begins — or ends — with the west wall of First-St. Andrew's United Church.

#478 has a doorway worth noting with its bevelled glass sidelight and transom; the style of the house suggests that the doorway might be of a later date. Its similarity to the door treatment of #471 is beguiling. #484 — A late Victorian house, circa 1881. With the popular triple-arched doorway emphasized by the verandah extension with second floor balustrade still extant, the useful glass-enclosed porch over and the appealing use of the curve in the verandah design, there is reason to pause and admire this subject popular with artists and photographers. Details of further interest are the mouldings above the windows, the partial shutters, the paired brackets under the wide overhang of the gently sloping hipped roof, and the design of the small verandah set beside the tall on the north side of the house.

The west side of Waterloo Street begins with a group of houses, the first of which #455, has windows, of dimensions popular in Edwardian houses and a tower with a deep cornice with bas-relief ornamentation. Before entering #471 — early C20 — take note of the handsome roof-line, the south wall gable with its variation on the theme of the Palladian window grouping, the curved two storey bay with curved glass windows, and the pattern of the faced stone window headings. Neo-classical influence can be seen in details such as the pediment, the paired, lengthy fluted columns with Corinthian type capitals marking the entrance, and the matching small columns supporting the second floor porch. The wide doorway with wrought iron infilling in sidelights and transom of the outer and clear bevelled leaded glass in the inner, are in keeping with the mansion quality of this Edwardian house. The roof surface to the right of the two story



porch is charmingly broken by a dormer window. Too, take note of the brick pattern of the chimney.

The hall features ceiling mouldings in the neo-classical mode, fluted columns partially infilled with beading, newel with bas-relief carving, and delicately turned spindles. A large bowed, coloured, textured and painted leaded glass window, initialled KAD, is at the stair landing. The staircase of slightly over three feet in width, ascends in the best tradition of a 12" tread to a 6" riser.

In the first room to the left, note how carefully the partition has been installed so that no damage has been done to the ornamentation. To be observed in the drawing room to the right and the study to the rear, are the details of the fireplace, the ten foot ceilings, the wainscot and window headings.

#477 Waterloo Street, A Regency style cottage. Fluted Doric-style columns support a gently curved porch which somewhat follows the line of the triple-arched door framing. The solid door is patterned with mouldings. Long windows, symmetrically placed in the classical tradition, provide ample light for the 14 foot ceiling rooms within. The cornice, in its simplicity, is in keeping with the tone of the design.

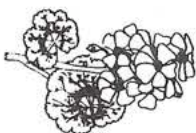
Proceed east on Dufferin Avenue and note at #368 (1874) a variation of the triple-arched doorway with its transom bull's-eye opening, and with door and side panelling compatibly arched.

#370 Dufferin Avenue, circa 1863, with its parapet gable and corbeling, has a roof-line somewhat uncommon in London. The brick pattern under the eaves, the brick "keystones" of the slightly arched windows, with window openings to the minimum in the gable ends, and strong vertical lines, make this a suitable and appealing "town-house" design. A leaded, coloured and painted glass stair-window in the east gable is likely of later, and interior-enriching installation.

At the corner of Dufferin Avenue and Colborne Street are two details of interest: the stone insert under the upper window of the north wall at #483 Colborne Street, and the unusual cornice at #484.

Cross Colborne Street, turn left and continue north to #504, the Alex. McBride house, circa 1874. The exterior of this white brick, hipped roof, central hall residence, still has great charm, although there have been changes made by various owners. Note the richly worked cornice, extended in emphasis at the corners, the broken-pediment with a bull's-eye window therein, that surmounts the slightly projected central bay, the brick quoins, Tudor-style chimneys (likely influenced by Andrew Jackson Downing), and handsome headings of the second floor arched windows. The lower floor doorway is believed to be the original; the moulding pattern of the door repeats the bull's-eye window of the pediment<sup>4</sup>

Within, the heavy roll of the wide door-framing, wide baseboard, four-pannelled doors, the pleasing curve of the staircase, its baseboard and handrail, and the well-preserved hall arch are typical of the period. Matching fireplaces with wooden surrounds are in the den and



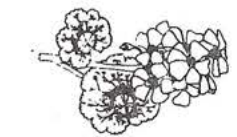
dining room. The many paintings on display (and some for sale) are the work of the owners' daughter.

Return to Dufferin Avenue and proceed east as far as Peters Street named after the aforementioned surveyor.

It should be known that the City of London has a Minimum Standard Housing By-law whereby valiant efforts are being made to upgrade housing. Where demolition and reconstruction seem necessary, conservationists urge that infill of a nature compatible in height, texture, style and mass will replace those sections of streetscapes that do not have the same architectural interest or value.

Before turning right on to Peters Street, note the variety in the use of wood at #489, the cottage at #506, the 1½ storey residence at #518 and the cornice treatment of #500 Dufferin Avenue.

#22 Peters Street is a 1½ storey "Vernacular Classic" in clapboard — a material unusual in London at the time of its building. The arched window in the peaked gable, the mullion pattern around the outer edges of the windows, the square bay on the south side, and the circular ventilators in the gable ends, add interest to this well-proportioned residence.



#23 Peters Street, the Roland Dennis House, circa 1877. Before entering, note the variations on the Italianate style in the immediate neighbourhood. The low-pitched, hipped roof with the front unit of greater height and mass than the tail, the brackets under the wide overhang, that are omitted in the tail, the number of chimneys that allows for fireplaces, and bracket chimney outlets for stovepipes, are all traditional Italianate features. Additional details popular at the time of building, are the round arched opening — here found in the sidelights of the door, the window over the porch, and the stair window in the north wall. Keystone of the gentry arched, four-light long windows, have vermiform ornamentation.

Inside is a plaster hall arch, but it is missing the usual ornamental plaster arch endings — lost, as were other valuable details, during a duplexing which occurred in the 1930's. A large arch of 7 foot span breaks the 31 foot living room: traces of a small arch have been found where now is a door in the back living room. Two marble fireplaces with arched openings and cast-iron fittings, 10 foot ceilings with coves — only partly extant in the hall — and 14" baseboards are features of a house of the period.

A short walk to the east on Queens Avenue will result in pleasant architectural discoveries in two large mansard-roof houses: #518 Queens Avenue with its variety of fine headings that include faced stone, heavy mouldings over curved, and elliptical or pedimental over dormer windows, its deep cresting of the roof, and the treatment of the suitably large chimneys strongly suggest this to be an architect-designed residence.

/534 Queens Avenue with a more classical treatment in the inclusion of two lofty three-storey bays on either side of the double-doored entrance, differs greatly from its neighbour. Slender, Gothic-style pillars, in the mode of Victorian electricism, frame the windows that are headed by faced stone. Other features of interest are the fish-scale pattern of the slate roof, cut-out design, number and placement of the brackets, and the ornamentatal verandah on the east side.

Look to the south-east for a view of one of the remaining Church-Rectory combinations of Central London, Bishop Cronyn Memorial Church, dated 1875, — in the "right" style of the times, the Gothic — manifests a hopeful sign to conservationists who appreciate the recent addition to the Parish Hall in which the Gothic shaped windows, the polychrome brick and crenated roof-line have been continued. The Rectory forms a compatible companion piece to the Church with the dynamic mood of Gothic design evidenced in its verticality, variety of gables and treatment thereof, and irregular floor plan that results in a powerfully expressed roof-line. Note also the treatment of the lofty, appropriately scaled, chimneys.

In walking to the west on Queens Avenue, take note of the Bullen House, circa 1875, #533, which relates in essence to the Rectory and Church; it too has strong vertical lines, an even steeper pitch of roof, a number of gables with solid barge boards ornamented with a trefoil pattern, and finials extant — surely indication of A.J. Downing's widespread and successful proselytizing of the "Gothic or pointed style". Note, as well, the patterned slate roof, the large leaded, textured glass stair window in the west wall, and the cut-standing massive chimneys. The architect was reputed for his enthusiasm for chimneys; he recognized, as Downing did and advocated, that the chimney is an important architectural element not to be minimized in design.

#513 and #517 Queens Avenue, once identical, are typically asymmetrical, each with two three storey bays — one at the front and one at the side — the gables of which have involved considerable work in planning and execution. Here too, the chimneys are of mass sufficient and appropriate to that of the buildings. The cornices are of handsome proportion and restrained in ornamentation.

Proceed west on Queens Avenue; cross Maitland Street. Midway in the block look back (without feat of salt) to enjoy the dynamic roof-line and massiveness of Dundas Street Centre United Church, dated 1896, in the Richardsonian Romanesque tradition — the "right" style for its period.

On the opposite side of the Avenue are the Administration Offices of the Catholic Schools of London and Middlesex. The second floor arched, and the third floor dormer windows with their brick ornamentation, and the design of the chimney contribute to the interest of the building. The rare cast-iron fence — once so plentiful in London — is in excellent condition, and adds much textural richness to the site.

#418 Queens Avenue, a recently constructed professional building, is compatible with existing housing in mass and height.

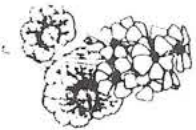
#410, #408 and #400 Queens Avenue form an Edwardian streetscape in the now generally used red brick. Pause between the double and single house for a vista of the Mocha Temple with its interestingly surfaced gable, and finely proportioned oriel window on the second floor.

#400 Queens Avenue has a number of neo-classical details in the partially fluted Ionic style columns and the dentils. The west side, fully exposed to viewing, has been carefully designed with its two-storey, gently curved bay with a wide, moulded cornice of simple design following the curve; the bay is surmounted by a gable with a Palladian style window therein.

Before crossing Colborne Street observe the 1½ storey residence immediately north of the Four Seasons Apartment Building on Colborne Street. It shows strong A.J. Downing influence in its irregular roof-line, two bays with arched windows, and paired brackets, under the wide overhang, which have been carefully crafted to an angle compatible with the angle of the gable.

#380 – #360 Queens Avenue form another Edwardian streetscape, with an added touch of the romantic in the westerly residence which shows elements of the Richardsonian Romanesque in the asymmetrically placed tower, arched windows and massing of the various components. Both #380 and #370 have many neo-classical details that were so popular in Edwardian design; too, they are classical in their basic design of which symmetry is the essence. Foundations and roof treatment are worthy of note, as are the elongated dentils of #370.

#356 and #350 Queens Avenue. First St. Andrew's United Church and Manse. Refresh yourself spiritually and physically here with an organ recital being given in the Church by Mr. Barry Cabena, and in the Church Parlour with tea and cookies. (The organ is a Casavant with tracker action, 3 manuals, 36 stops, and was installed in 1969.) One of the few remaining Church-Manse combinations, First-St. Andrew's United Church, designed by William Robinson, and built in 1869, is another much valued Community Church in the Gothic tradition. The lofty spire, the under-eaves brick design (most effectively lit at night), deep stone entrances, high stone foundation into which are let Tudor style arched openings, and many other Gothic elements, result in an effective overall design of considerable dignity and grace.



The Manse, built a few years later, is neo-classical in tone as well as in some of its details such as the porch with its bas-relief treatment of the pediment, the symmetrically placed windows and overall control of ornamentation. Note the fine paired chimneys and the mouldings over the windows. The curved window of the door

is repeated in the curved upper hall window.

The generously proportioned doorway with sidelights and transom, opens into a central hall with large rooms on either side. Three fireplaces are on the ground floor. The ceilings are 10 feet high, the baseboards 13 inches deep, the door frames 6 inches wide, and the banister 4 inches wide.

In conclusion, the London Branch of the Architectural Conservancy of Ontario hopes that the Walking and House Tour has been a revelation to you of the many examples of architectural design and craftsmanship – sometimes serious, and often whimsical in keeping with the freedom of Victorian eclecticism – of our architectural heritage. Although we seemed to have drawn much to your notice, there have been many things which we have purposely omitted so that you will have had the joys of discovering some of the Victorian Fancies yourself.