

Woodfield Rambles
- a Heritage Tour
1976

LOCATION OF OPEN HOUSES ON
GERANIUM TOUR III

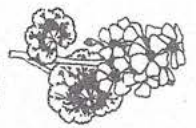


Please show your Tour Brochure
upon entering any of the Open Houses.

THE ARCHITECTURAL CONSERVANCY OF ONTARIO

— London Region Branch —

OPEN HOUSE



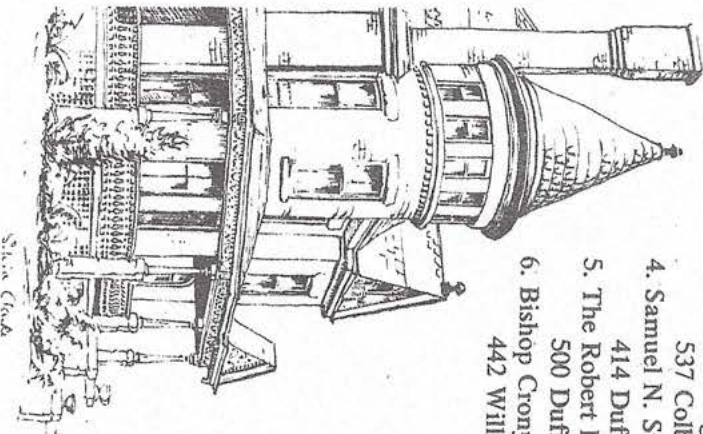
WOODFIELD RAMBLES

- A Tour of Heritage Buildings in Central London.

Sunday, June 6, 1976

1:30 p.m. - 4:30 p.m.

1. Norwich House - 1908
559 Waterloo Street.
2. The Richard J. O'Loane House - 1875
528 Waterloo Street.
3. Teale Cottage - 1872
537 Colborne Street.
4. Samuel N. Sterling House - 1904
414 Dufferin Avenue.
5. The Robert MacLeod House - 1874
500 Dufferin Avenue
6. Bishop Cronyn Memorial Church - 1873
442 William Street.



MOTTO

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

INTRODUCTION

In casting about for a name for the third "Geranium Tour", it was felt that the now official name for this older area in which the Walk this year takes place - "Woodfield" - should be used. "Jaunt", "Walk", "Stroll", "Saunter", and other such words of leisure activity, were considered and discarded. Suddenly, with the suggestion of the word "Rambles" there was immediate accord. Perhaps the euphony of the combined words can be attributed to the familiar sound of "Winter Studies and Summer Rambles In Canada" that precious book of our Canadiana Library by Anna Brownell Jameson.

When Mrs. Jameson came to London in 1837, and "hired a vehicle and a driver for eight dollars", from the master of the inn, to take her "to the residence of this 'big chief', as an Indian styled him" (Colonel Talbot), the home of Bishop Benjamin Cronyn, already had been built on purchased Crown Land for three years. At that time, "the House in the Country" - for the country it was, its being a considerable distance from the village of London - was surrounded by virgin forest composed largely of two to three foot diameter white pines. "The Pines", then, in 1837 was the name by which Bishop Cronyn's home was known.

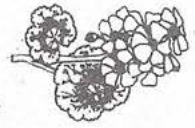
The house passed from the Cronyn Family for a number of years, but returned again when Hume Blake Cronyn and his bride, Frances Amelia Labatt, were given it as a wedding gift, from the bride's father, in 1892. There were still twenty-two pine trees of great height around the house in 1892; however, the name of the house was changed. The new name was given in memory of the place where the bridal couple became engaged in England - Woodfield.

WOODFIELD RAMBLES

Geranium Tour III

June 6, 1976

NORWICH HOUSE - 559 Waterloo Street - built for William J. Legg - 1908.



1

The Edwardian house in which you are presently, fell into good fortune - as did the neighbourhood - in April 1971, when the new owners, initiators of the Norwich Plan, followed their own program of conservation and refurbishment of good building stock in older areas. With minimal change and tasteful decoration, what was formerly a residence, now serves successfully as offices, while still retaining the warmth associated with a home. (G. S.)

The entrance is through a wide arch into the hall in which a curved staircase rises. To the right is the tower room with an arched coloured-glass window; coloured glass has been used also in the window in the reception room to the left. There, an attractive fireplace of wood framing, with columns and some other neo-classical forms, has been retained. Large, double, seven-panelled doors now are supported on hinges instead of sliding into the walls. The ceilings are 9 1/2 feet high.

Before turning on to Wolfe Street some time might be spent in study - on a composite, as well as an individual, basis - of the Edwardian house triplet of which Norwich House is the most northerly.

The three houses form a superb example of an architectural composition of diversity within unity. The height, mass and asymmetrical plan of the individual houses contribute to the unity; the strong roof-lines with well-designed chimneys of appropriate proportions, sweep the viewer's eyes along the half block that the three buildings occupy. All three houses have squared, rusticated stone foundations and "fish-scale" slate roofing.

The three gables and dormer of no. 551 result in a lively roof-line. Richness of front and side façades is achieved through the use of a variety of oval (with leaded glass), bay, and oriel windows - some topped with delicate iron cresting. Lead mullions in the upper windows are similar in pattern to the wooden window bars at no. 555. In the middle house, as well, there is much enrichment with such features as a pillared veranda, a large gable, bay and oriel windows, and a generously deep cornice with dentils.

Norwich House is of a plan particularly suited to its corner location, with the tower having been sited at an angle to the house. The panelled door, the round arched balcony door, and the veranda contribute to the interest of this house. Its successful refurbishment program has been contagious as can be surmised from the two neighbours to the south, as well as from the appearance of some of the buildings on the east side of Waterloo Street.

Around the corner, the exposed rear façade has been as carefully refurbished as has the rest of the house.

The value of the double streetscape, Wolfe Street, along which you are about to walk, has been recognized for some years by architectural historians. A professor of History proposed the street as a subject for a thesis for an artist-architect, Nina Lubojanska. Her sketches, photographs, and detailed social-historical account form a large book that was the joint purchase of the London Room of the London Public Library and the London Branch of the A. C. O., microfilms and slides taken of the book are now available to teachers and students. Today's Walkers will be able to view slides of the drawings, along with slides of previous tours by A. C. O. Member Gene Corbet, at Bishop Cronyn Memorial Church at the end of the Walk.

Upon entering Wolfe Street there cannot but be an awareness of the general congeniality of architectural design on both sides of the street. A lingering look at each side will reveal some of the reasons for the high architectural-historical evaluation that has been placed upon the street; a few more moments for ambience immersion, and one can be flooded with feelings for our Families of the past.

The similarity in the size of the buildings, their set-back and spaces between, and the sharply-pitched and angular roof-line with the strong accent provided by the high chimneys, contribute to the street's appeal; as well, the gaiety of the details in the verandahs, windows and gables are additional delightful elements in the two architectural compositions.

The twin to Norwich House, no. 317, has a few minor differences from the latter; nevertheless, the arched windows on the main floor - without coloured glass, which may have been removed sometime in the house's history - and slightly arched windows on the second floor are repetitions of those in the Waterloo Street "Twin". There is a double door of considerable interest, with a transom of coloured, leaded glass. Here, too, is the familiar, good

quality, rusticated, cut stone foundation, as is used in the other houses on the street.

There are architectural details that, coupled with variations in the form of the plan, give individuality to each house, No. 315 has a steeply-pitched central gable with inset balcony, and amongst many other details, a charming small bay on the east side, No 297 at the end of the street has a distinctive two-storey veranda on the east side; a round window close to the floor of the first storey veranda is intriguing.

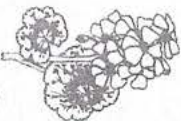
Turn left and proceed through the London Life Parking Lot to Princess Avenue. Here, surely, is a priceless and irreplaceable streetscape, one of London's architectural treasures. The sweep of richly-designed, handsome buildings has often been a subject for artists. (London Heritage no. 13) (G. S.)

The most westerly, no. 300, was saved from demolition by neighbouring citizens' successful appeal to the Ontario Municipal Board. It, as is the case of all but one of the houses, is of asymmetrical design with a large tower in which the arched entrance is placed. The use of the Roman arch in a number of openings, the red brick, rusticated cut-stone foundation, and stone lintels and sills, indicate Richardsonian Romanesque influence.

Before strolling down the Avenue, enjoy an overall viewing of the surface texture of the street created by the varied façades, as well as the dynamic silhouette of roof-lines and chimneys; a lingering study of each house will reveal some gems of architectural detail.

No. 304 has an exquisitely fashioned Palladian window in the third-floor gable; and a splendid entrance; in no. 308 a variety of materials has been harmoniously combined. Three delightful dormers capped by finials break the roof-line; there is a rounded balcony on the second floor, and a large first floor verandah which projects forward at the entrance. Neo-classical details, such as laurel wreaths, torches, swags, dentils and brackets, are in plentiful evidence.

No. 310 entices historical research, its being somewhat reminiscent of an earlier style. An effective portrayal of a gable-chimney composition is included in the drawings of "London Heritage". In the various gables, including that of the verandah, an unusual wood ornamentation has been used. A few steps taken closer to the house will reveal - perhaps unique - a pink, clear, and textured glass in several of the windows.



2

No. 322 Princess Avenue is the only building of the 'streetscape' with a symmetrical plan. High pitched gables top the three-storey bays. The double house - no. 334 and no. 336 - of massive proportions, is a fitting conclusion to the streetscape.

Especially those of the Walkers who have experienced the building of a house will appreciate the time and thought, the anxieties and the expectations - disappointed, as well as realized - that are manifested in this splendid - perhaps one more so - street. The builders and occupants, so intimately related to these homes, must have, on occasion, thought with some pride - forgiveable surely - that their building achievements added to the appearance of their city. Their city then - our city now. It is of sad significance that a large group of homes of outstanding character, of similar value, once overlooked Victoria Park.

Note before crossing to the Geranium House at no. 528 Waterloo, the streetscape on the east side of Waterloo Street between Dufferin and Princess Avenues.

THE RICHARD J. O'LOANE HOUSE - No. 528 Waterloo Street - 1875.

Perforce classical in design because of its double-house nature, this is a building of great dignity. Many Italianate features are present: the low-pitched roof with wide overhang, the deep cornice with applied ornamentation and richly scrolled brackets. The window headings are of a pedimental form sympathetic to the handsome broken pediment that unites the two units of the building. The central portion has been minimally thrust forward and the outer edges of it emphasized by quoins (also at the corners of the building). The pediment brackets were cut on an angle in keeping with its slope. In the third floor is a small arched window with a window heading of generous width; below are two arched windows, similarly headed, additionally enriched with curved mullions in the arch. The house makes a compatible companion to the house - of more restrained design - to the north.

Entrance is through a wide door - that shows evidence of having once been double - with an area somewhat delineated by a handsome arch with ornate plaster endings. A rich cove bounds the area in which is centred a small plaster ceiling-piece. Behind rises a staircase, of pleasing design, that curves to the full height of the eleven-foot ceiling within a six-foot wide hall. A delicately

turned newel and spindles, a wide handrail, ornamented stringer, and understair panelling complete the composition.

The living-room, with a three window bay, and a high, wide window on the long exposed north wall, is bright and spacious. A round-arched marble fire-place, with firebox surround of ornamental cast-iron, and plaster ceiling pieces are typical features of the period. Most carefully executed, some years ago, was the removal of an arch that once made the room two - very likely with doors for separation; faint traces of baseboard joinings indicate the arch's position. The baseboard is 12" in depth; the door trim is 7" in width. The wide doors have four panels.

To the rear is a bright dining room with a seven window square bay, and a door to a porch.

Aside from the charm of the home, the furnishings - mostly of modern Danish design and execution - are of interest. Almost a surprise, it is, to learn how successfully Twentieth Century "modern" can be combined with Victorian Italianate. (G. S.)

Proceed along Princess Avenue to the east, and note, as you walk, the Princess Terrace on the south side of the street (no. 17 in London Heritage), a late 19th Century terrace that is of particular interest and value because of its having had few changes. The gable roof-line has been broken by three gables ornamented with wood - the pattern is repeated in the verandah gables. Each gable has been pierced with a round window.

A break in the streetscape, which would otherwise continue to no. 375, occurs at no. 351 - an apartment building that meets the east end of Princess Terrace with no light nor space allowed; the west end windows suggest duplicate window openings in the east gable. So close the buildings are that a discarded sheet of by-laws could scarcely be thrust between! Behind the apartment, a portion of a seemingly earlier building is visible.

No. 359 and no. 361, a large double house, bespeaks the Victorian residential atmosphere as most favourably, and fondly, imagined. The high windows, including a large bay for each unit, "parlour", indicate bright, high-ceilinged rooms within. The double verandah, of restrained ornamentation, has enough to remind us of the Victorians free play with forms in wood. The double chimney on the west side is very likely of the original design.

No. 367 (no. 11 in London Heritage) has typical Italianate proportions and roof-line with subtle visual and physical

strengthening features in the corners and the centre of the facade. Brick has been used in a variety of ways to add textural interest, as over the slightly arched windows with brick "keystones", under the eaves and as visual support for paired brackets. Some careful changes, as in the front door and the addition of a bay window, have been made; nevertheless, the predominantly classical lines of the building - that is, its originally symmetrical design - are congenial with the Georgian style entrance. Too, the mullions of the windows belong to that period of design; Victorian windows have, most of them, four lights.

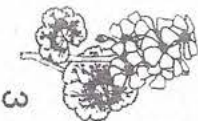
No. 371 and no. 375 form strong vertical lines as a completion of the streetscape. The two houses are of a somewhat later period than their neighbour to the west and show the emphasis on gables, high-pitched roofs, and asymmetrical plan that appeared in those houses of the Norwich House group. The gables have formed an area in which, we like to think, the craftsman was allowed freedom to infill as he wished. Turn left on to Colborne Street, and proceed north.

TEALE COTTAGE, WOODFIELD - 537 Colborne Street - 1872

The two neighbouring cottages - both dated 1872 - were built on three lots, made into two, by two marble cutters in business together at 187 Great Bond Street: Charles Teale and John Sreaton. Both houses have a long history of short and long occupancies and a variety of alterations and additions. In 1907, Teale Cottage served as a kindergarten. It is of significance that the marble cutter's business did not continue for too many years after 1872; both partners turned to other forms of employment. We know that "Oakhurst" (E. E.) built circa 1888 had a wooden surround to its fireplace, instead of marble as was customary in the houses of the 1870's and earlier.

The compatibility of the two buildings is apparent in many ways - mass, roof-line, and even the present-day colour. In Teale Cottage, two, ever-popular, bay windows, one on the east and one on the north provide additional light to that, already plentiful, from the other large windows. Shutters, a six-panel door with sidelights and transom, and sills with small brackets at the base, contribute to the charm of Teale Cottage.

The door opens into a comfortably-sized hall. Four-panel doors - wider than is usual - open into three rooms: a small sitting-room



gloriously flooded with light from three large windows, a living room and a large dining-room. The latter rooms contain the bay windows mentioned above.

The style of the cottage is elusive, and the present happy owners are not yet satisfied as to whether it is Georgian - Backwood or otherwise - Regency, Ontario Cottage, London Cottage, or some other. Whatever the future holds regards classification, living in Teale Cottage is said to be delightful. High-ceilinged (11' 6"), spacious, as well as intimate, rooms are well-lit and of pleasing proportions.

The living-room contains a marble fireplace - placed somewhat off-centre - with a shield-shaped form in place of the usual ornamental keystone; the intricate iron fender contrasts pleasingly with the restrained fireplace design.

Over the years, changes have been made, but so carefully have they been carried out, that only a close study will reveal them. The baseboard, of an uncomplicated design, is 9" and 10" in depth, and it and the window and door trim are in keeping with the cottage's simple dignity.

On the south wall, the windows are not so high, and have four lights; some - if not all - of the early glass is still in place. Some, as yet unsolved, mysteries regarding Teale Cottage's architectural history add to its interest. (G. S.)

Before leaving this part of Colborne Street notice the stately Victorian terrace, no. 547 - 555, with many interesting features of the period - not the least of which is the four-windowed bay, three stories in height, set at an angle to the building. Around the corner, on Hope Street, is a more intimately proportioned, earlier, terrace. Preservationists were elated to hear this Spring that one of the units is now being rented - and has been refurbished - by a son of an A. C. O. Member.

The cottage at no. 540 (no. 35 in London heritage) has a promising future. Recently, it was sold to a purchaser who, reputedly, has recognized its value as a Victorian cottage with its exterior character for the most part intact. The fine double door, flanked by French doors with floor-length shutters, the verandah and gable with delicately fashioned trellage and barge board, are features of key importance to the cottage's character. The house's wide clapboard exterior is unusual in London.

Moving southward on Colborne Street, Walkers who were on previous Geranium Tours will notice the H. E. Boomer House -

no. 512 - an Edwardian house of 1913 - described in considerable detail in "Edwardian Echoes", and the Alex MacBride House (no. 40 in London heritage) at no. 504 on Geranium Tour I, "Victorian Fancies". The latter has many Italianate characteristics, as is to be expected from the date of construction - 1874. A comparative study will be worth the Walker's while; the first has been enriched with many neo-classical details, the latter has a similar richness but of the manner of the Italianate period of building.

Other houses on both sides of the street have points of interest. No. 513 Colborne Street, a cottage of classical plan, has an entrance worth noting. A drawing is included with the text in no. 36 of "London Heritage".

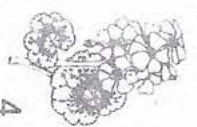
Turn right onto Dufferin Avenue. On the south-east corner a house with a two-storey bay has an unusual deep open-work cornice. The four large buildings to the east, also on the south side, show some ornamentation of Victorian times-still intact; one cottage, in breaking the line of the larger homes, might be said to strike a "grace note."

Of the two corner houses to the west of the next 'Geranium House' (no. 414), the easterly one, no. 412 has a roof-line broken by two attic gables, and a charming tower-dormer. The cut red stone of the foundation has also been used in sills and deep lintels.

Dufferin
The SAMUEL N. STERLING HOUSE - No. 414 Colborne Street
- 1904.

In height, width, depth, and architectural detail this house is of mansion dimensions. The abundance of neo-classical details will remind last year's Walkers of the H. E. Boomer, (1913), the J. B. Smallman, (1902 - 03), and the John Marr Houses, (1907). Dentils under the eaves and the verandah, Doric-style columns, verandah pediment with bas-relief infill of the tympanum, and Palladian windows on the second and third floor are reminiscent of the details of the houses seen earlier on Princess Avenue, west of Waterloo Street.

The red squared-stone foundations of rusticated surface - much used in the somewhat earlier Richardsonian Romanesque style building - is to be found in the verandah as well as the



porte-corchère on the west side. Above that latter extension is a fine oriel window glazed with clear, leaded glass in a formalized pattern. Similar treatment has been used in the large window to the south, the latter with a graceful, elaborate heading.

That this entrance was considered of importance is apparent in the care that has been taken in the window and door, and, later, will be noticed on viewing the interior. The front façade contains the main entrance with sidelights and transom surrounding the door itself. On the right-hand side is a two-storey bay; on the left the three-window bay is on the first floor only.

As with many houses of early twentieth-century design, the hall is wide and deep. A splendid fireplace is at the rear. In that period, the fireplaces usually have a wooden outer surround, with columns and other neo-classical details, and a superstructure often containing a mirror. Tile was much used for the hearth and the middle surround, and a one inch inner surround of the fire-box of brass, or cast-iron. Some of the latter such surrounds in the Samuel Sterling House have tongue and dart embellishment. Sometimes the rear, as well as the sides, of the fire-box has bas-relief scenes or other motifs.

There is much to study and appreciate in this well-built house; the columns separating the hall and living room, the fireplace and plaster work in the latter room, and the well-lit, spacious rooms. The ceilings are ten feet high. In the hall the wainscoting reaches to five feet. To the right is what was likely a library, with a washroom, and behind a dining room with a bay window - both generously proportioned.

To reach the staircase one passes through a door to the rear of the hall. Although not a "grand" one because of its location, the staircase has the advantage of being private, as well as accessible from the porte-corchère entrance. The coffered newels at the landings, with neo-classical details, are square; their simplicity is in marked contrast to the exquisitely turned spindles. A large window at the landing adds to the overall effectiveness of the staircase design.

The upstairs hall contains a fireplace, as do many of what were once bedrooms. A few of the door knobs and back plates have tongue and dart ornamentations, as were seen in the J. B. Smallman House on Geranium Tour II. The fireplace in the library on the second floor is a splendid composition with columns, acanthus leaves, egg and dart, laurel wreaths and dentils. The bas-relief design at the rear of the firebox, on

comparison with to-day's "heat-o-lators", arouses feelings akin to envy. The fireplace surround has not been painted, and one cannot but wonder what woods might have been used in the various fireplaces. That of the downstairs hall has two arched niches - reminiscent of the mahogany fireplace at the Smallman House.

The door trim is 7 1/2 wide; the baseboards are 14" deep. Most of the stock trim available to-day is 3" wide; to-day's 4" baseboard material becomes a luxury item when compared with the sometimes exclusive use of quarter-round-without a baseboard - in some of our era's homes!

The preservation and use of this valuable heritage piece is surely a Nirvanish situation as seen through the Conservationist's eye. There are a total of 4,398 sq. feet in the first and second floor; 800 sq. feet in the basement, plus an additional unestimated square footage on the third floor. All the existing floor space has been put to use, and most attractively decorated, so that one's impressions are of a comfortable home-like atmosphere almost to the point of forgetting its institutional use.

The offices are of interesting shapes - bright and cheerful; the working conditions are considered delightful by the staff. Presently, the Samuel Sterling House is in the appreciative - and caring - hands of the Addiction Research Foundation - an organization that serves the five Counties in the Lake Erie Region: Middlesex, Elgin, Perth, Oxford and Huron.

Proceed east on Dufferin Avenue, no. 458, the recently-purchased westerly half of a double house, already manifests the interest of the new owner in preservation.

"Fitzgerald Corners", no. 466 Dufferin Avenue, circa 1888, has been a subject for artists' drawings. The gable-parapet roof-line of the Dufferin Avenue façade, the recessed middle portion with a small Victorian verandah, and the rear gable roof line section with Victorian ornamentation are some of the features that contribute to its character. In "London heritage, no. 42, can be found a fuller account of the history of the corners; a sketch is available in Hasti-notes (Canadian Scenes) by Marion Cumming - an A. C. O. Member who has done much to encourage preservation in New Brunswick as well as Ontario.

No. 486, the George A. Mathewson House (1902 - no. 32 in London heritage) is an interesting study in gables, and has as its main feature an asymmetrically placed tower in pleasing

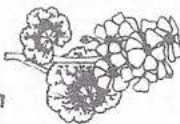
proportion to the rest of the building. Here, as in many of the buildings of London's architectural heritage, the gables have varied infill; of particular charm are the oval windows and their framing. The verandah, as with other houses of that period, is an essential element in the design; neo-classical details - dentils, fluted Doric-style columns, and partial laurel wreath - are typical of those of the same period already seen on this Geranium Walk. (G. S.)

Several houses on the south side of Dufferin Avenue have features to note. No. 489 is a storey-and-a-half late nineteenth century house - of which there are, happily, a considerable quantity in various parts of the City (for example; east of Adelaide Street; north of Oxford Street). An increasing number of such houses, with their gaiety and charm of design, show evidence that home-owners have begun to realize their worth. The oval window on the west side - handsomely framed - several gables with patterned infill, and the bay window, give this house its own individuality. The various ways in which wood has been used are of much interest.

No. 491 shows much of the original treillage still preserved. The entrance to the house is emphasized by a finely proportioned miniature pediment at the top of the verandah stairs.

The next two houses, of considerable size, are an interesting study in mass and contour. The westerly has the characteristics, in style and detail, of the Samuel Sterling House; the easterly has a sharply-pitched roof similar to the lines of no. 498 on the corner of Dufferin Avenue and Prospect. Stirrings of memory bring to mind some reputed major changes in the past of the corner house on the south side of the street.

No. 498, the later of the Family Houses, was built, in 1906 by James Duff Smith, who lived at no. 500 Dufferin Avenue, for his son-in-law William Casselman. The Dutch style gable in the west wall, with the contained arched window, and the well-proportioned chimney, are portrayed in no. 40 in "London heritage". The house is typical of Edwardian architecture with its emphasis on vertical lines; at the same time, however, one must acknowledge that the narrow site that influenced the design, was part of a single lot on which no. 500 Dufferin Avenue - the Robert MacLeod House - once, with a verandah on three sides - occupied singly.



5

THE ROBERT MACLEOD HOUSE - No. 500 Dufferin Avenue - 1874

Proof that the Italianate style was very popular in London - as well as elsewhere - during the 1870's, is to be found in this area of Woodfield. This example has an outstanding cornice - deep, and generously ornamented with mouldings, "wheels", a "saw-tooth" overlay - in an excellent state of preservation. Brackets and pendules as well, add to the house's Victorian charm. The windows are all high, wide and handsome in the front portion of the house, rounded at the corners, with stone sills and gracefully curved stone headings.

On the second floor, an east window, arched and glazed with frosted and coloured glass, admits light to the upper hall. The entrance, with sidelights and a transom, rounded at the corners, opens into a panelled vestibule. The inner door has glass surround, as well, although in this case it is a splendid red with a maple leaf pattern in clear glass.

The thirty-foot long hall, seven feet wide, immediately proclaims spacious, gracious living. To the front of the staircase is a fine plaster arch. The stairs, with 7" risers and 11" treads, rises slowly to a landing lit by a second upper hall window that looks over the garden. The staircase itself is of irreplaceable value with the walnut bannister of 5 1/4" in width, and the spindles and the many-faceted walnut newel of more generous than usual proportions. Panelling is under the stairs; the stringer ornamentation is simply, and gracefully, effective.

Two entrances there are into the thirty foot long double room that is somewhat delineated by a square arch. Upon close examination, traces of the doors that once were present can be found.

The marble fireplace is typical in design, but gains a special beauty in the keystone, finely carved with fruit forms. The cove mouldings, deep and rich, along with the plaster ceiling pieces are to-day - a hundred years later - cherished with care.

The front portion of the house has ceilings eleven feet high, and to accommodate this height there is a flight of three steps from the second-floor landing to the front upstairs bedrooms. The back portion of the original house is entered through a door at the rear of the hall; alongside is a garden door, with but one step down into the garden.

The dining-family room has 9' 2" ceilings. Here the baseboards are 8" in depth and the trim 5 1/4", whereas, in the rooms of the front portion the baseboards are 14" and the trim 9". Behind the dining room is the kitchen much enlarged in the 1960's.

Although we cannot know how many people have fallen in love with this home upon stepping across the wide, stone threshold, certainly we can be certain that its charm has inspired, and will continue to inspire, stewardship of the highest order. (G. S.)

Proceed east to William Street. Turn right. Each of the four houses, before reaching Queens Avenue, are worth study: no. 481 with its gable, and string moulding below the eaves, that ties together the paired brackets; no. 479 with a two storey wide bay surmounted by a gable containing a Palladian window; no. 480 in the Italianate style with mouldings, similar to those of St. Peter's Rectory (1860's; no. 20 L. H.), accenting the windows; no. 474 of an entrancing roof line, fine chimney stack and uncommon gable infill.

The church - the conclusion of our Tour - is surrounded by houses of great architectural-historical value in themselves, as well as their relationship to each other.

On the northeast corner is a house with strong, vertical lines in its profile as well as detailing; e.g. the windows. Two towers of an unequal height break the roof line; one is an extension of a bay window, the other a square tower - missing, unfortunately, its finial - placed at the juncture of the two wings. The west two storey verandah seems to be a later addition; the small Victorian verandah to the north is shown in "London heritage", and also is available in Canadian Scenes Hasti-notes; the entrance porch, with a peaked roof, suggests Andrew Jackson Downing influence. (Design no. VI in "The Architecture of Country Houses") The wooden trim, and the windows with their keystones, are but a few of the elements that play a prominent role in contributing to the value of this house. The inside shutters are still in use.

May we make a relevant digression from the Walk for a moment, to quote from that book so valuable to Victoriana enthusiasts; "The Gingerbread Age" by John Maas. Mr. Maas has included in his book a statement by a Mr. Samuel Sloan on Mansardic architecture: "The French roof is in great request. Public and private dwellings, and even stables, are covered with it, and no man who wants a fashionable house will be without it." Mr. Maas goes on to say, in the chapter in his book on the Mansardic Era: "The Mansard style reigned supreme until the

middle '70's when it went out of fashion as suddenly as it had appeared."

The William Spencer House (1870) an excellent example of the Mansard style, at 534 Queen's Avenue (no. 26 L. h.) with its number of three storey bays, lavish use of faced stone, and many other enriching details, is another invaluable heritage building that would be irreplaceable were it ever to be lost. The verandah on the east side is worthy of note, and happily, in excellent condition.

Another streetscape rewarding in its study, is on the south side of Queen's Avenue to the west of William Street. Splendid roof lines, dynamic alone and in continuity, materials, chimneys, windows, doorways, and trim contribute to the architectural delights of this group of houses. A few steps to the west on Queen's Avenue will reveal a magnificent arched window in the most easterly house; surely, such a window must always give pleasure to those within who see the effect of the afternoon sun.

While at this point of viewing, turn to the north to see the second Mansardic mansion: (1871) -- now the Queen's Avenue Manor Nursing Home; a few moments of study will result in forceful realization of the planning and implementation that are manifested in this treasure from our past. Faced stone, wood and brick have been combined effectively to add to the Avenue's richness -- to the precious, irreplaceable ambience of Woodfield.

BISHOP CRONYN MEMORIAL CHURCH - 1873 [no. 33 in London heritage]

An individualistic - and refreshing - variation on the Gothic theme. The long slope of the roof is pierced by entrancing dormers. The windows and doors - are of Gothic form; over the north transept entrance is a type of the rose window so valued an asset of the original Gothic churches of Europe. The flat bell tower, topped by a wrought iron cross, contains the date stone. The polychrome brick patterns are repeated in Warner Hall to the south; the addition to Warner Hall was carefully executed with the same materials and attention to details.

The final result of the church and its parochial extensions, along with the Rectory, in High Victorian style, can be regarded as a manifestation of the certain beliefs of the Victorian



Community in the ordered, secure society that was an outgrowth of the Church and Home.

The Rectory, fortunately, was saved from becoming the site of a parking lot, and presently serves as a St. Leonard's House. The house, with its strong vertical emphasis, and its many interesting architectural details, is a valuable architectural asset as a companion piece to the Church to which it belongs. It gives a special tone to the area of stability and decorum - two community attributes which visitors to London have appreciatively commented upon; we who live here must absorb those architectural messages subconsciously.

Refreshments for soul and body are within - music, slides and tea. Prithie do enter.

CONCLUSION

- you shall
Go forth upon your arduous task alone,
None shall assist you, none partake your toil,
None share your triumph! Still you must retain
Some one to trust your glory to - to share
Your rapture with.

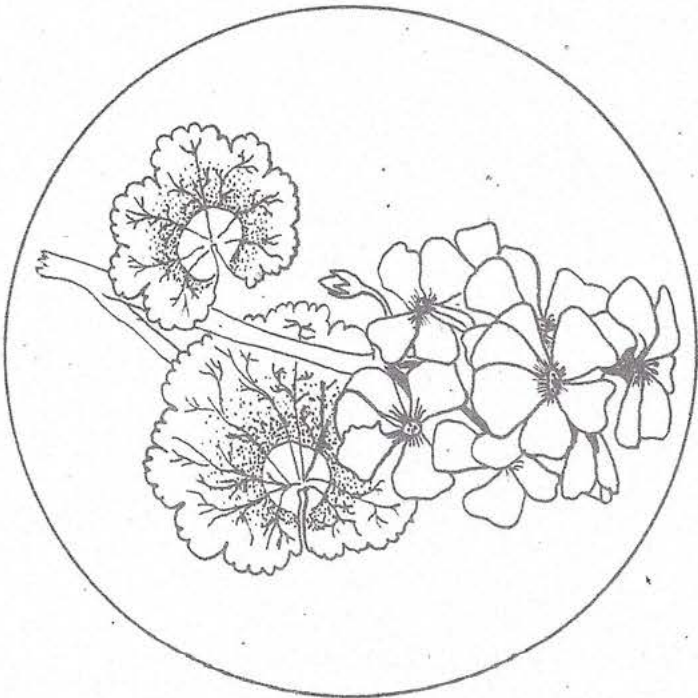
Paracelsus

Such is the quotation on the title page of "Summer Rambles In Canada".

How impossible a sentiment for those engaged in the *arduous* task of saving our architectural heritage. With none to assist, and none to partake of the toil, the some triumphs that we have achieved could not have been.

Our rapture in success, our fellowship in working together, our discoveries and ever-increasing awareness and appreciation of our heritage - those have been OUR "GLORY".

May there have been many "raptures" to-day for you to share with your fellow walkers; may there be many more to come in your enjoyment of the architecture of all ages - man's three-dimensional art form.



LEGEND

- L. h. - London heritage (London Free Press 1972)
- E. E. - Edwardian Echoes (Geranium Tour II)
- G. S. - Gallery Shop Hasiti-notes from drawings by: Joyce Allen,
Kevin Bice, Silvia Clarke.