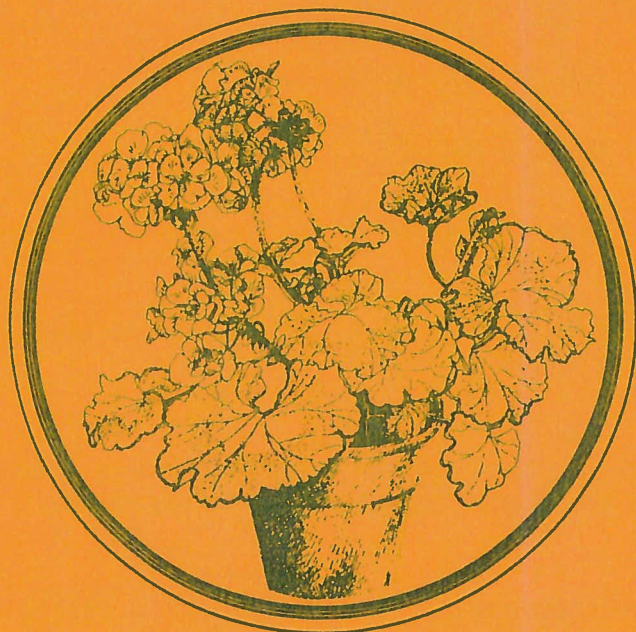


Adri Stejano

"Piccadilly Circuit"

GERANIUM TOUR VI



SUNDAY, JUNE 3, 1979

1:30 p.m. to 4:30 p.m.

A TOUR OF NORTH - CENTRAL LONDON

— SPONSORED BY —

*The Architectural Conservancy of Ontario
London Region Branch*

GERANIUM TOUR VI

- See the centre page for a map and the buildings to be visited.

- Conveniences are located in:
 - 1 - St. John the Evangelist Church

 - 2 - Matthews Hall

 - 3 - New St. James Church

- Please show the brochure upon entering any of the Open Houses.

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

- The \$6.00 Family participant fee is defined as, Mother, Father and up to four children under the age of sixteen.

- All homes and buildings will close at 5 p.m. SHARP. Please observe this request.

ST. JOHN the EVANGELIST CHURCH —

Located at the northeast corner of Wellington and St. James Streets



Outstanding as a feature and unusual in its placement, is the tower-spire of Victorian-Gothic St. John's the Evangelist (1888). The site and its measurement may be surmised to be the determining factors in its being located in the long south wall rather than in the end wall as was customary in that style. With its door opening into the front of the church, the most used entrance inevitably would be the smaller entrance at the west end of the south wall, a factor which contributes to St. John's most endearing and essential quality of intimacy; adding to that characteristic are the long slope of the roof which ends a foot above the paired modest-height Gothic-style windows, the entrances being but two steps above grade level, and the close proximity to both streets.

The west wall is dominated by a four-section window (compare with St. George's Anglican Church (1890) on Wharfedale Road) with wooden tracery and slender columns. The eastern termination is a well-proportioned apse with three long windows. Five sharply pointed dormers break the plane of the roof; upon entering the church the effectiveness of the light through the trefoil openings can be appreciated.

The entrance porch contains two entrancing minute windows that are an example of the many significant and carefully designed and incorporated details in St. John's.

Of strong design are the ribs of the nave, much ornamented with trefoils and quatrefoils—ever-popular ornamental devices of Gothic design. The lanterns that terminate each rib, the three handsome light fixtures of the nave, and the other fixtures of the north aisle and porches are all worthy of note.

The choir screen by its very open quality allows for unrestricted viewing of the Chancel and service therein. Of special interest is the Baptistry in its placement, shape, furnishings and ceiling treatment. A small Chapel terminates the aisle, and adjacent, on the same aisle, is a recent window of modern design.

Upon returning from the Chapel, the transom window of the inner porch door can be appreciated for its beauty. Biblical expression and its dedication to Gordon W. H. Bartram who effectively served his Church and city in countless ways. Mr. Bartram was the second President of the London Region A.C.O. Branch.

Proceed north — for a short distance — on Wellington Street for the viewing, on the east side, of a well-maintained Edwardian streetscape of houses with typical emphasis on strong, vertical lines, and of irregular floor plan. Each house retains its individuality in design and in detail. To be noted are: the treatment of the gable windows of No. 832 and No. 834; the oriel and round windows of No. 836; the roof line with return eaves of No. 838.

Interestingly, the same compatibility of design, albeit on a much smaller scale, is in evidence on the west side of the street where cottages with low-pitch roofs predominate. The south end terminating point, No. 831, rises higher, and has a noteworthy gable of much textural enrichment.

Moving around the corner onto St. James Street, "The Walker" can enjoy another streetscape of large homes — another portion of our irreplaceable Architectural Heritage. The earliest, No. 270, has a vertical strength of line, steep pitch of (hip and valley) roof, and a high three-storey bay placed at the corner of the house, all of which features are admirably suited to the site. Many of the large, wide windows have coloured, leaded glass in the upper section; the lower sections are not designed to open.

The houses are fairly well set back on their lots in keeping with their massiveness. Here too, as on the east side of Wellington Street, there is coherence of style, and again, each building indicates individual planning and design.

No. 264, somewhat classical of design, has a central entrance, a large verandah with dentils below the eaves, a two-storey bay in the south side, and rusticated stone used at the windows.

No. 250, a duplex, has a two storey verandah richly endowed with details of architectural interest. The Ionic-style columns extend to the top of the second floor; there is a bay window for each living unit, and a Palladian style window in the east gable of the facade. The design of the west wall, which is exposed to Alma Street, was not neglected for there, there is a large bay on the first floor, and a leaded three-part window on the second. The roof extends in a pleasing line into that of the verandah.

The south side of St. James Street between Wellington and Richmond Streets begins at the eastern end with two red brick houses, No. 253 and No. 251, of the 1940's. (A larger house of the period, at No. 381 St. George Street, will be opened for viewing). The entrance contained within a slightly projecting bay of asymmetrical design, many small windows, and general proportions of mass are typical of the period.


No. 247 and No. 245 are now housing units of what were once the stables of "Headley" built by Sir Adam Beck. The eastern unit with its three dormers with peaked finials differs from that of the western end with a gable containing a large window surrounded with fish-scale shingling. There are two appealingly-shaped, louvered ventilators adding to the interest of "Tally-ho".

Proceed north onto Alma Street. This short street visually terminated by the textured surface of St. Joseph's Hospital parking building, is a mosaic of many styles of houses of compatible size with the exception of No. 26 which dominates the streetscape with its handsome proportions and size. Brick markings and the double door on the south side, suggest a verandah of earlier times; the main entrance is in keeping with the restrained design.

No. 16 has been adapted from a style very much in evidence in this, and other parts of London. From No. 36 to No. 40 is a triplet of cottages, the central one's being entered almost at grade level. No. 50 has a noteworthy roofline and second floor oriel — perhaps salvaged from a demolition.

The west side evidences variety in construction dates.

Return to St. James Street and study No. 220. The asymmetrical fenestration of the first floor, the large entrance in keeping with the mass and quality of the house, the pleasing sun-room extension to the west, the Doric-style columns of the porch, and the glazed tile roof of wide overhang, are enriching features of a valuable house of the early twentieth century. No. 260 Sydenham Street, seen later on "Piccadilly Circuit", is similar in character, and enjoyable for comparative study.



2

Adjacent, not so splendidly sited, similar in mass but dissimilar in design is No. 834 Richmond Street (1920's). The overall design, the strong emphasis on the horizontal, the verandah's being an integral part of the house, the wide overhang of the roof for deep shadowing in the summer and the very low pitch of the tiled roof are remindful of the early works of Frank Lloyd Wright. That architect's concern for the relating of the inner world to the outer, natural world is manifested in this house in the many large, and smaller, where necessary, windows: there are likely more than, but not less than, sixty-eight windows on the main floor.

The entranceway, its dimensions increased considerably by the sidelights, transom and framing in keeping with the massive quality of the house (note the very large pillars of the verandah), opens into a central hall that has been adapted to suit the new, non-domestic, use of the building. The unexpected brightness of the hall has been achieved by a large skylight — with a stylized floral

design border in coloured glass — over the stairwell. The staircase is a handsome one with wood used generously in the balustrade and in panelling alongside.

Through the door to the right, and through the windows of a rectangular panelled bay, can be seen a park-like view to the south with "Headley" in the distance.

The doors are single panel and have heavy, unusual, oval glass knobs. Note the ceiling fixtures of the hall and the room to the right.

This house, too, is a valuable asset of London's Architectural history.

No. 931 Richmond Street, although outside the range of "Piccadilly Circuit" is of similar design and worthy of comparison at a later time.



Proceed across Richmond Street to No. 825, at the north-west corner. Built, (circa 1905), for a contractor, R. G. Wilson, the design has the characteristics of houses of the same period seen on previous Walking Tours, (Geranium Walk II:) the Mocha Temple (1902-03) at No. 468 Colborne Street; such as the use of red brick, a rusticated stone foundation, sills and window headings of faced stone, a prominent tower and high chimney, the use of the Palladian style window grouping (in the terminating gable of the three-storey of the bay of the south, and a dormer of the east, sides), the curved verandah, and the abundant use of details of classical origin. (Note the entrancing columned porch at the rear, west end, of the house).

3

Careful planning of the details of the outstanding entranceway by the Architect is obvious in the proportions, the wide framing in faced stone bordered by a pleasing egg and dart design repeated in wood around the inner edge of the two doors and the bevelled glazing.

The hall contains a wide, 7" rise, 11" tread staircase. The newels are square, the ends of the stairs ornamented with an exquisite design, and each tread has *three* turned spindles appropriately proportioned. An archway frames the staircase.

The dining-room to the right contains a fireplace with Ionic-style columns and tile surround; a large bay window, facing east, provides good lighting. The living-room to the left, with the sliding doors, was, before a fire, a double one divided by an archway of sunburst design formed by turned spindles, knobs, etc.

The ten-foot-high room, the full depth of the house, has seven high windows and a pair of French windows. The fireplace firebox is of cast-iron embossed with fleur-de-lis.

Note the particularly rich profile of the 12" baseboard trim, and the outstanding door knobs used throughout the house. The doors have fine panels.

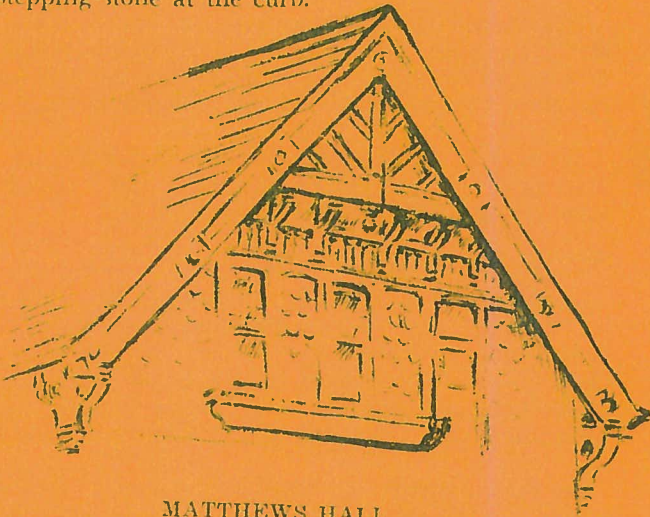


Unfortunately, the first owner was able to enjoy the beauty of the home that he built for but a few years, for he was financially involved in the collapse of the Crystal Palace (once at 197 Dundas Street) on July 16, 1907, when seven people were killed. Since that tragic event there have been two owners — the present owners being the second.

Travel in a westerly direction along St. James Street to St. George Street.

4

At the north-west corner stands *Matthews Hall*, the home of Miss Matthews' School, and the former home of three Bishops of Huron. The previous name, "Bishopstowe" is still to be seen on the stepping-stone at the curb.



MATTHEWS HALL.

Available for purchase will be previous Tour Brochures, (A.C.O.) Architectural Conservancy of Ontario membership, Hasti-Notes and copies of "Acorn", the Provincial organization's quarterly publication.

The first two Bishops of Huron (Cronyn and Hellmuth) had their own residences. When Bishop Isaac Hellmuth left for England in 1883, he was succeeded by the Right Rev. Maurice Baldwin, former Dean of Montreal, who lived at the Tecumseh House until he moved into the newly-built Bishop's residence at

the corner of the Huron College grounds about 1885-6. "Bishopstowe" was thereafter occupied by Archbishops Williams and Seager until the new property was acquired in Bishop Luxton's time. Since then it has served as a private elementary school.

Along the west side of the house is an open upper gallery over a new enclosed side verandah. On the front of the house the design of the lentils over the windows is worth noting. The interesting feature on the St. George Street side is the frame oriel window projecting from the upper storey.

Notice the five-house streetscape on the east side of St. George Street starting at St. James Street, all very similar in construction, but relieved by infinite changes in detail, pleasant verandahs and wooden trim.

At the end of Grosvenor Street note the plaqued stone pillars denoting the entrance to Gibbons Park.

In passing Grosvenor Street notice No. 20, a fine old home beautifully restored and maintained.

Watch for No. 329 on the west side of St. George Street, known as "Thornwood", the home of the Beecher family since it was built in 1852 by H. G. R. Beecher. Notice the blue historical plaque placed just inside the wooden fence telling its story.



From there to Cheapside Street is a pleasant blend of old and new, large and small, but forming a most attractive residential area, and all obviously loved and cared for.

No. 381 ST. GEORGE STREET

5

In the second decade of this century, a Mr. Home Smith opened up the scenic area around the Humber River in Toronto with a development that was based on what is referred to as the "Cotswold Style" — a style in which much variation, and thereby individuality, is possible, and which, because of its intimate, romantic quality, has had, and still has, much domestic appeal.

In 1930, Architect L. Gordon Bridgeman executed plans (still extant) for this home of the same influence, built for an Executive of an elevator company. The facade, in which three materials — brick, stucco with plank ornamentation, reminiscent of half-timbering, and solid stone — have been harmoniously combined, extends 88' to include a sunroom, with an especially fine round arched window on the north, and an arched walkway and garage with round arched windows on the south. Two steeply pitched gable-roofed structures have been combined to form a T-plan.

The architect's awareness of the importance of details is apparent in the treatment of the porch. Particularly notice the quarry-

stone floor, the door hardware and the small off-centre leaded glass window. In the vestibule are elevator doors in the closet opening, as also there are in the dining-room archway; the latter are of glass enriched with a flowing plant-form design cut therein that matches the glass of the extra wide inner door of the vestibule.

A wide hall contains the staircase — also wider than usual — that mounts to a landing with a fine window to the west and Gibbons Park, etched with a grape design. Note the newel-treatment and spindles. The step-end ornamentation, seen in houses of earlier design, has disappeared.

All rooms, including the hall, were designed with openings at both ends to take advantage of the choice site. The living-room to the right has a gently rounded bay to the west, with windows (as in all the rooms) of intimate, rather than grand height. The fireplace is suggestive of Tudor times. Beyond is the sunroom. On the left, the bright dining room has panelling of considerable height; as are the wide baseboards and trim, it is of gumwood. The wall fixtures are silver plated.

Walk east on Cheapside Street noting No. 101 at the corner of St. George Street, an exceptionally pleasant white frame house with round bay and turret, which catches the eye of everyone. Next to it at No. 191 is probably the largest of the older homes, a fine residence which has memories of the famous Lawson family. A short stroll past fine homes under tall shade trees brings us to Richmond Street.

Walking south on Richmond Street from Cheapside Street you will pass two Ontario cottages No. 911 and No. 915.

No. 895 (c. 1898) of Georgian Revival style, has a stone front with two bays and six symmetrically-placed, twelve-paned windows.

Turn right onto Grosvenor Street, and at No. 36 (c. 1886) long occupied by the Carling family, you will see a brass nameplate — “Carling House”. Note the varied uses of wood — both structurally and in ornamentation — with a scalloped pattern below the eaves, diagonal tongue and groove siding below the second floor windows, and as well, in decorative details.

Four of the remaining houses on the block, similar in size and colour, form a pleasing streetscape.

Retrace your steps in a southerly direction along St. George Street, and view the buildings previously seen from a different perspective. until you cross St. James Street.

Continue south to Sydenham Street, and, as you turn to walk east, several interesting small houses can be appreciated. On the south side No. 191 is a lovely small brick cottage. The well preserved barge-board detail in the miniature gable is particularly

700 Wellington Street

4

3

2

1

8 - 300 PICCADILLY STREET

9 - SOMERVILLE HOUSE

336 Piccadilly Street

- c. 1908

ALMA

ST. JAMES ST.
HEADLEY

SYDENHAM ST.

OXFORD ST.

CHAPTER HOUSE

PICCADILLY ST.

C.P.R. RAILROAD

6

7

8

9

N

W

E



THORNWOOD

5

ST. GEORGE ST.

RICHMOND ST.

WELLINGTON ST.

GROSVENDOR ST.

CROMWELL ST.

CHEAPSIDE ST.

1— ST. JOHN the EVANGELIST ANGLICAN CHURCH — 1888
280 St. James Street

2— 834 RICHMOND STREET — 1920's

3— 825 RICHMOND STREET — c. 1905

4— MATTHEWS HALL (Bishopstowe)
150 St. James Street

5— 381 ST. GEORGE STREET — c. 1910's

6— 784 WELLINGTON STREET — c. 1904

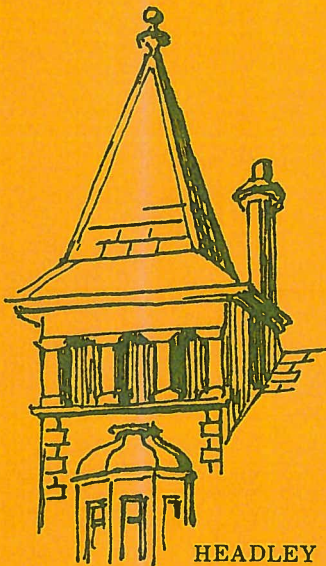
7— NEW ST. JAMES PRESBYTERIAN CHURCH

beautiful. Houses No. 199 and No. 205 are similar to each other with only slight changes in detail. These houses are given prominence in this crowded street by the greater amount of property surrounding them. That detail peculiar to London — the keyhole window — may be seen on the east wall of No. 205.

The small white frame cottage, No. 204, set behind the yellow brick house at No. 202 on the north side permits one to imagine how this area must once have appeared with similar small cottages set, in large lots, far back from the roadway.

At the corners of Richmond and Sydenham Streets "The Walker" can compare three forms of conservation: the turreted house on the north-west corner, No. 787 has been altered to provide an office and a home; the former church, now a law office, on the south-west corner has undergone little exterior change other than the addition of a sign, and represents a quietly refined approach to the recycling of a seemingly single-purpose building; the picturesque gabled house on the south-east corner has been added to and decorated a great deal, and is a very elaborate example of renewal.

The Queen of all the buildings at this intersection however, is "Headley", No. 252 Sydenham Street. This house too has been altered and enlarged, in a graceful style which has been enriched by the passing of time.



The original house, "Eliston" can be imagined if the mind should remove the tower, the bay windows, the large east and west additions and the elaborate wood trim. Sir Adam Beck had most of these features — now the most interesting — added while he was owner. Viewed with well-kept lawns surrounding it, this is certainly one of the finest of London's large residences.

Across from "Headley" is No. 251, a large stucco house with a finely detailed bay window. Continuing on the same side of Sydenham Street, one arrives at No. 259, a large brick house. The great gable facing west is vaguely Jacobean, and there are many other interesting details apparent on a moment's inspection.

Across the street, behind the big fir tree is No. 260, another facade worth viewing. This very classical house has well-detailed Corinthian columns on the porch and a very elegant arrangement of leaded glass about the front door. It is an excellent example of the "Beaux Arts" style of decoration, and it is more delicately handled than most similar treatments.

Arriving at Wellington Street, one cannot help but notice that in the social landscape, houses assume distinct expressions on their faces. These haughty late-Victorian dowagers (1894-1905), on the east side, with ample dignity rise to great heights, some with fish-scale slate roofs, one even with an acroterium or temple-knob atop all. Restrained elegant touches of fancy milled wooden trim prevail near the roof lines and in the graceful, friendly-neighbour porches.



6

No. 784 WELLINGTON STREET. The band-shell porch with spindle surround is pure fun, yet practical in providing an outlook for the widest possible angle and catching all breezes. It is pictured in "Old Ontario Houses" by Ondaatje and Mackenzie. In 1904 the double parlours showed the last word with brown flow-glazed fireplace tiles and dainty frosted glass floral tracery in the large window head. Today these features blend successfully with Marlyn and Jim French's East African carvings and artifacts from Tanzania, and the rubbing of the medieval lady and Welsh weaving from Britain. Some of the Ontario dining pieces are centuries old.

NEW ST. JAMES PRESBYTERIAN CHURCH



7

In 1899 this site was purchased from John Labatt for the third church building by the St. James congregation, then half-way along its one hundred and forty-six year-history. The move to "the North end" was for expansion. Architect W. G. Murray planned solid broad planes to follow Scottish baronial tower tradition derived from heavy stone building. Ontario turn-of-the-century was the era of red brick.

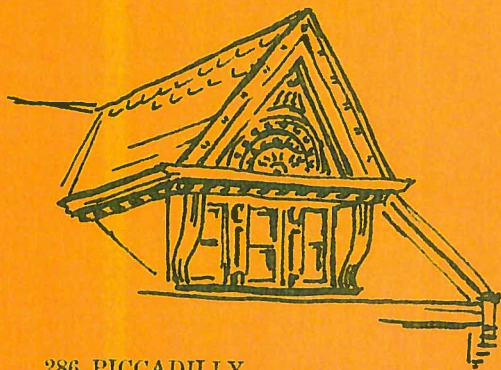
The sanctuary plan emphasizes congregational participation. The fine stained glass windows by the Toronto firm of R. McCausland were donated between 1933 (St. James' Centennial), and 1958.

REFRESHMENTS

From New St. James Presbyterian Church proceed south along the short tree-lined block of Wellington Street to Piccadilly Street. Travel westerly to No. 235, the Chapter House (now Eastern Star Temple). It is the only building completed of the proposed Holy Trinity Cathedral. The Gothic style stone building was designed by architect Gordon Lloyd of Detroit and erected at a cost of \$27,000.00 in 1872-73.

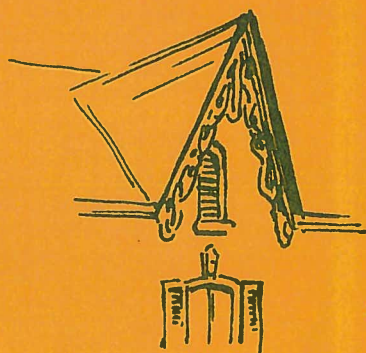
Isaac Hellmuth, second Bishop of Huron and founder of the University planned the Cathedral to replace St. Paul's Church, and began construction with this building which originally housed the Synod and executive offices for the Diocese. Hellmuth's plan proved impractical, and after his resignation his successor reconstituted St. Paul's as the Cathedral Church of the Diocese.

Since the 1890's it has served several purposes before the occupancy of the benevolent women's groups still using it.



286 PICCADILLY

Retrace your steps along Piccadilly Street to Wellington Street. Between Wellington and Waterloo Streets the streetscape presents an interesting mixture of domestic architectural styles, building materials, single family and semi-detached dwellings. The semi-detached building at No. 276 and No. 278 Piccadilly Street is a well-balanced simple design with the original small-paned windows still intact. The two single-family dwellings at No. 286 and No. 290 have much in common in basic design with the semi-detached dwellings at No. 305 Piccadilly and the single-family house at No. 316. The variation in design appears in the decorative details such as the carved keystones above the windows and the elegant doorway treatment at No. 290.



290 PICCADILLY

290 PICCADILLY STREET



The Shanly house, at No. 301, is of particular interest — historically and architecturally. The house was occupied by Col. James Shanly by 1874; at that time it did not have the Classical Revival porch which had been added by 1912. The window and door headings are of intricately carved stone giving added elegance to the overall effect. Probably the glass in the double doors and upper portion of the windows was added in the mid 1930's. The brick quoins and double chimneys complete the design of this Italianate house.

No. 300 PICCADILLY STREET, in contrast to the Shanly house is much simpler in design and detail, perhaps because of its beginning as a Carling Brewery barn. As late as 1912 this was still a frame building.

8

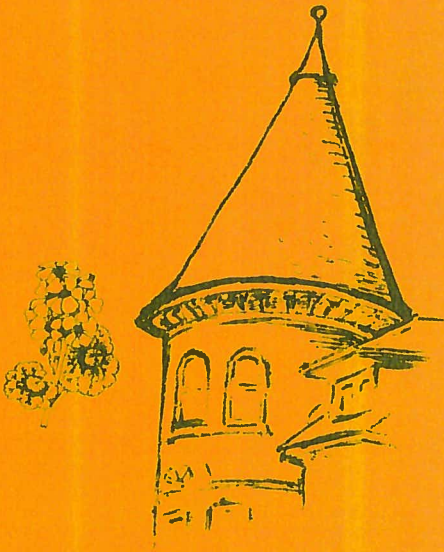
If you look closely before you enter this house you can see indications on the stucco of the porch that surrounded the house on three sides. The interior is an interesting blending of 1920's with that of the original 1870's design such as the small-paned windows. As you proceed through this charming home note the wood trim of the windows and baseboards, the fitting of the corner cupboard, and the lovely fireplace, as well as the later details such as the arched doorways.

As you walk towards Waterloo Street note the house at No. 316; it has a variation of window design unusual to this style. Also there is some interesting brickwork detail between the first and second storey, and just under the rather elaborate wooden eave decoration. As you approach Waterloo Street, note the side gable of the home on the south-west corner. It is a fine example of artistry in wood. The third floor gable is underlined by a refined eave trim that completes the architectural composition.

No. 336 PICCADILLY STREET (c. 1908).

This imposing red brick Edwardian mansion was built for C.

J. Somerville, a Manufacturer, and a Mayor of London. The half-beamed Tudor Revival gables facing south and east and the centrally placed three-storey tower are in keeping with the domestic architecture of this period in London. There is present a wealth of architectural detail both in the exterior and interior of this gracious home. The entrance is at the base of the tower; thus the door of the main entrance is curved as is the door in the second floor tower room. The main entrance door is also decorated on both sides and this decorative detail is carried through in many parts of the house. The second floor tower door is flanked by a single window, and all are joined to-



336 PICCADILLY

9

gether by a carved stone heading and a semi-circular window above the door. The wide two-sided porch once led into the gardens and tennis courts.

From this home, as you proceed east, you will observe the variations in colour of brick and the somewhat later building styles in relation to the block east of Waterloo Street. Particularly interesting is the porch detail of the cream stucco house on the north side facing Yale Street. Also note the coloured glass framing the entrance and the second floor window frames.

“If contemporary man destroys the best of the past, no standard remains by which to design a better future.”

GEORGE FAVRE

❧ NOTES ❧

❧ NOTES ❧

- 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.

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