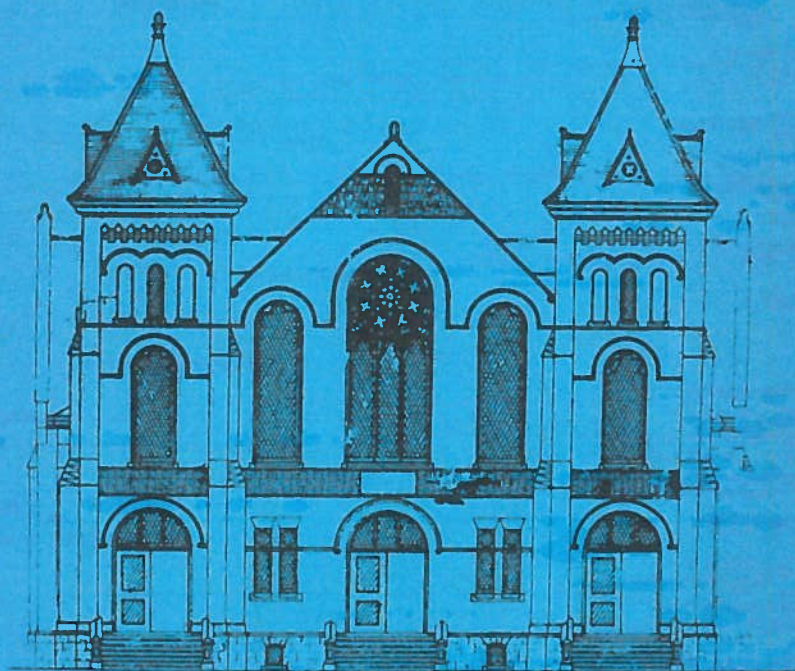


THE PRIDE OF PICCADILLY

Geranium Walk XVI



FRONT ELEVATION

SCALE 1/8" = 1'-0" (SEE PLAN)

Front elevation of Colborne Street United Church by George F. Durand.

Sunday, June 4, 1989
1:00 to 5:00

SPONSORED BY:
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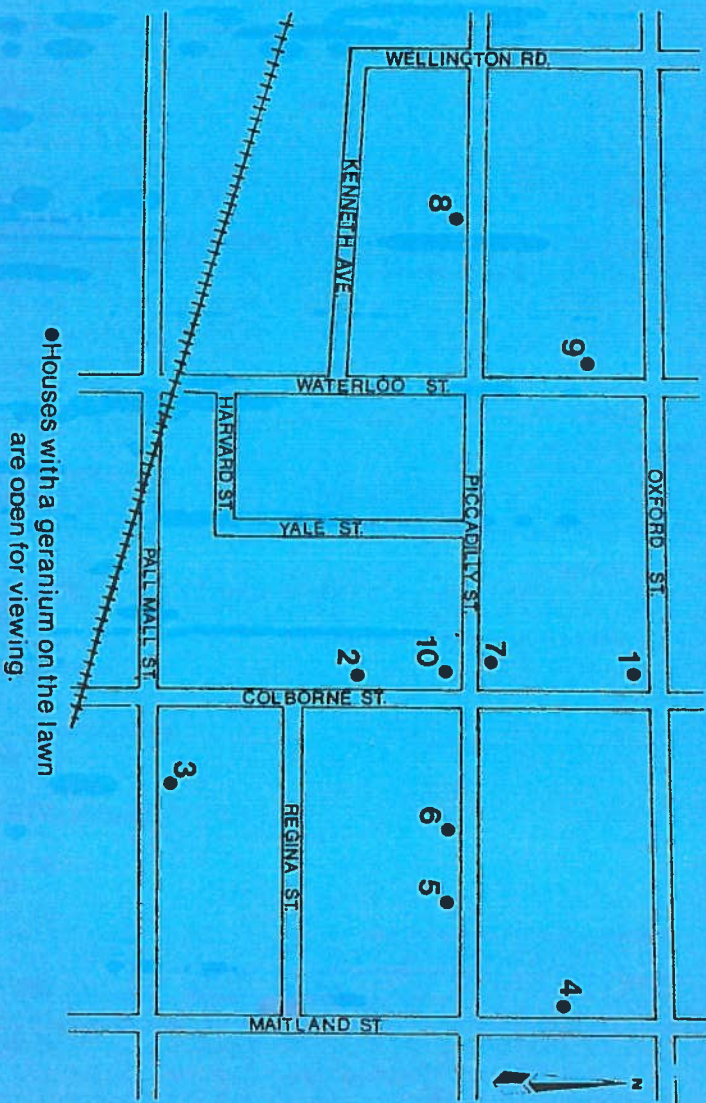
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The Piccadilly Area

A large part of the district included in this year's Geranium Walk remained undeveloped until the last decade of the nineteenth century. The city's earliest extant fire insurance plan, corrected to 1888, shows large stretches of Piccadilly Street from Waterloo to Adelaide with few buildings on either side. As well, the cross streets connecting Piccadilly to Oxford are similarly empty.

Development may have been hampered for several reasons. One was the proximity, to the south, of the extensive garrison lands, part of which was used, after 1861, as the Exhibition Grounds. These lands which extended north to a line 100 feet south of Piccadilly, were not sold off until 1888 when Wolseley Barracks was occupied. The Exhibition grounds had moved to Queen's Park the year before. The area was also somewhat cut off from the City to the south by an open water course called Carling's Creek which for a number of years, after 1847, had been dammed at Richmond Street to create a pond for the use of the garrison. When the CPR rail line was constructed it followed the Creek course for almost five blocks from Richmond to William. It was undoubtedly rechannelled to some extent at that time (1883). Finally, a large brewery built by the Carlings and after which the nearby creek was named, occupied about two-thirds of the block bounded by Piccadilly, Waterloo, Pall Mall and Colborne from at least the 1850s on. The brewery had been abandoned by 1888 and the following year the Colborne Street Methodist (now United) Church became the first building to be erected on the former brewery grounds. During the ensuing two and one half decades, most of the empty spaces which appear on the 1888 fire plan were filled.

The area's relatively short period of development (1890-1915) has given rise to a certain similarity in design created by the frequent use of wide gable ends on the front elevation ornamented with milled woodwork, sided with shingles and usually sporting a small attic window. While the decorative gable is a common element, the house on which it is found can be one, one and a half, or two storeys in height designed in one of a variety of plans. They are, in sum, not only the Pride of Piccadilly but the pride of London itself.

Please feel free to direct any questions you may have about buildings on this walk to the ACO members occupying the houses.

1. Trinity Lutheran Church

Trinity Lutheran was built in 1950 with W. E. Noffke, (1878-1964), of

Ottawa as the architect. The work of Werner Noffke, including houses, apartment buildings, churches, commercial buildings and public buildings is well known in the Ottawa area. He designed over twenty Lutheran churches in Ontario, a reflection, no doubt, of his deep interest in church architecture and his lifelong attachment to the Lutheran Church.

For many years, Noffke used the gothic Revival style in church architecture. In 1950, when he designed Trinity Lutheran, he worked for the first time in a contemporary manner. The use of yellow brick, rectangular openings, and large areas of plain and patterned brick are obvious departures from tradition. On the other hand, the tall tower and the long narrow windows (on the south side) continue to emphasize the vertical lines of traditional church architecture.

The 1988 addition by Norbert Schuller, architect, on the south side of the building is compatible with Werner Noffke's design.

PROCEED SOUTH ON PICCADILLY STREET.

As you proceed south to **697 Colborne** observe the east elevation of **398 Piccadilly** (north-west corner of Piccadilly and Colborne). The Beckers store on the north-east corner of Colborne and Piccadilly is one of four grocery stores you will pass on the tour which have survived from the nineteenth century.

Please Note: Colborne United will be open after 2:00 p.m. for viewing. Tea will not be served until 3:00 p.m.

706 Colborne possesses a dormer in brick similar to the one added to **697 Colborne**.

2.

697 Colborne Street

Many people are aware of this charming frame house "just south of Colborne Street United Church", but few of them, apparently, pause to look at it critically. Those who do, soon realize that it was built as a single-storey dwelling with a second storey, in a different style, added much later.

The house is remarkable in that the proportions and details of the elaborate addition are quite compatible with the simple early structure. It is an example for those who are planning to make major additions to a house today.

Look first at the main façade (front). The first storey is very simple - a central doorway with transom and very plain pilasters, two well-spaced six-on-six windows with narrow glazing bars, symmetrical about the doorway; a simple panel below the original eaves; and, on the corners, reeded (grooved) pilasters with simple capitals. The windows are protected by

hoods and a remnant of a hood exists over the door. These details suggest that the original single-storey house was neo-Classical, or at least showed a neo-Classical influence. It is now covered with clapboard siding.

Now, look up to the second-storey and at the porch. There is a complete change of style; it is rich in details associated with Queen Anne houses. The triangular pediment in the porch (a central sunburst pattern surrounded by rows of beading, medallions (buttons and dentils) is *almost* identical with the pattern in the gable above, and in the gables on the north and south sides of the house. It is fun to compare these gable patterns, looking for both differences and similarities. Note, too, other details in the gables, such as elaborate brackets, small flat brackets (modillions), bargeboards decorated with a pattern of spools and medallions, grooved pilasters echoing the grooved pilasters on the first storey, and decorative shingles covering the flat surface of the gable. The lower part of the porch incorporates similar details. Do not overlook the pierced patterns in the brackets, the turned pillars and pilasters, and the narrow bands of spool-work.

On the south side of the house, the siding and the treatment of the window and the gable are similar but details are slightly subdued compared with those on the front. Cedar shingles which once covered the roof are still exposed. The sun porch near the back was added about 25 years ago.

Turn to the back of the house. The cladding here is tongue and groove siding, sometimes using short lengths of boards, and the window trim is very simple. It is surprising to find that this treatment of windows and siding was continued on the north side. Clearly, when the house was built, or, more significantly, when the addition was added, the front and the south side was regarded as the principal façades.

Now return to the front door ready to appreciate the interior of the house. Again, there have been changes, some of which have not been as successful as those seen from the exterior. Only one room, the study, on the left as you enter, retains its original deep and rather plain baseboard. But the four windows in the living room and the two in the study retain their original trim, glazing bars and much of their original glass. The living room was once two rooms. It is interesting to note that the trim around the two windows that were once in the back room is narrower and simpler than that which is used at the front of the house.

Leave by the back door after noticing how the staircase to the second storey was filled in when the major addition was made.

There are many unanswered questions about this charming house. In 1882 a frame one-storey house, with an L-shaped plan very similar to that of today's house, stood on this site. But there is no firm evidence indicating when the house was built or when the second storey was added. We postulate that the addition dates from the late 1890 and first part of the house could have been built anytime before the mid-1870s.

Certainly, London owes a debt of gratitude to the unknown builder who was responsible for adding the second storey. A less sensitive builder would

have ruined a delightful little house instead of turning it into one of London's gems.

PROCEED SOUTH ON COLBORNE.

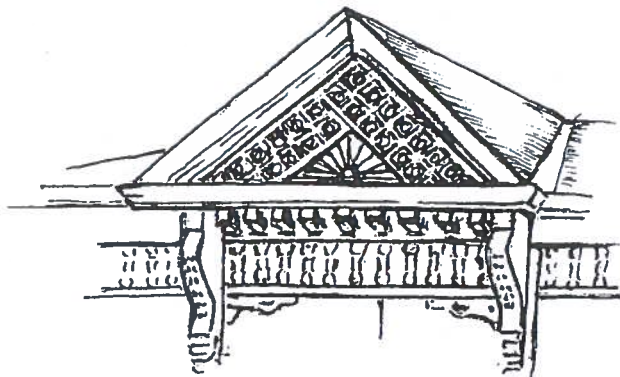
As you follow Colborne south to Pall Mall, a number of interesting examples of stained glass and woodwork can be observed. Notice, for instance, the porch of **671 Colborne**.

TURN LEFT AT PALL MALL AND PROCEED TO 426 PALL MALL.

3.

426 Pall Mall

On a site midway along the north side of this block, Pall Mall Methodist Church was built in 1859. After thirty years it was no longer large enough for the community's rapid growth. The amalgamation of East London into the city in 1885 and the building of the Canadian Pacific Railway line both stimulated new housing. Therefore the Methodists exchanged their old Pall Mall site with Mr. John Christie to get his building lots on Colborne St. for their new and much larger church. They named it for its new location exactly a century ago.



London's 1891 Directory showed that the old building served briefly as Salvation Army Barracks. When demolished, house building lots numbered 420 to 426 Pall Mall became available. Evidence of the church was discovered several years ago when a contractor struck a large sunken concrete pier while enlarging the basement of 426. A small tributary of Carling Creek twisted southwesterly through this block.

A new arrival from Stratford was Mr. James A. Dickinson, as Headmaster of the Commercial section, when the Collegiate Institute

doubled its size in 1889. For his young family he built this pleasing Victorian house at **426 Pall Mall**, settled in for his lifetime, and also provided leadership in the Colborne St. congregation. His son's family and now the third generation Dickinsons still enjoy living at 426. Several of their neighbours also enjoy fairly long tenure on this block. The buff bricks were probably made nearby at one of several small brickyards which flourished in the Adelaide-Grosvenor-Victoria Streets area. Fortunately several of these similar houses still retain their L-shaped verandahs with turned posts and pretty gingerbread trim as "a gift to the street".

The handsome, original stained-glass panels remain in, and above the double-leaf front doors. From the hall, a door formerly led to the front parlor on the right. Because it is now a bedroom, the same doorway with leaded-glass transom pane above it was relocated. Through it, in the bedroom can be seen more stained glass in the large front window, two cherubs adorning the fancy cast-iron fireplace with ornamental wooden mantel, and the original restored chandelier.

Alterations to the living room include opening up the staircase wall, and building the corner fireplace of bricks recycled from the walls of the former, flat-roofed rear kitchen. The wooden fretwork in the hall doorway is original, and other moulded trim with corner roundels. One of the plaster ceiling medallions now has colour accents.

East of the living-room, partitions were altered to make a complete bathroom between a bedroom and den. The den contains the Headmaster's stacking bookcase-with-desk components, a striking innovation in his day, which is in vogue again for modern shelving units.

The dining-room has remained the same except for the open staircase, but the kitchen and family room area with lovely high cedar ceiling was created anew where old kitchen, pantry and woodsheds had been. Living space flows outdoors to decks and garden harmoniously.

PROCEED EAST ON PALL MALL.

426 Pall Mall is one of three identical houses all of which have fully ornamented gables and porches.

434 is another example of this gable treatment in which rings, fans, medallions (buttons), shingle siding and occasionally pierced woodwork is organized into an overall design. This style of ornamentation appears elsewhere along this block of Pall Mall and throughout the walk.

AT MAITLAND STREET, TURN LEFT AND PROCEED TO 755 MAITLAND.

738 Maitland (south-east corner of Maitland and Piccadilly) offers an earlier style of gable treatment using the familiar barge-board or "gingerbread".

750 Maitland was once the home of John Dearness c. 1905. The brackets used on the addition were recovered from the side of the original building.

4.

755 Maitland

At the time of its construction, c. 1892, 755 became the first house to appear on the west side of Maitland between Oxford and Piccadilly. Its occupants were initially drawn from the working class. For example, three railway employees including an engineer and a fireman (CPR) occupied the house at different times for 10 of its first 20 years. From then until 1930 when a Mr. Leonard Smith moved in, a succession of occupants are listed including a cigar maker, a carpenter, a plumber and an agent for the Dominion Express Company. Mr. Smith, who worked for the Bell Telephone Company, and his wife lived at 755 for over 40 years.

Although it is one of the area's few cottages, its exterior detailing allows it to fit in quite easily. The gable treatment, which features shingle siding, a decorative fascia board and a pair of quite large brackets, is representative of other and, in many cases, larger houses in the area such as **456 Piccadilly**. The porch details add to the range of carpentry and mill work used. The porch's concrete block pillar bases were likely installed sometime after construction.

The closing of one of the vestibule doorways is one of the few alterations that have been made inside. Baseboards, floors, and window and door mouldings are intact and several doors are still in place. Elegant plaster medallions can be seen in the parlour and vestibule ceilings. The centre bedroom has been enlarged by the relocation of a wall. The kitchen wainscoting has been retained. The former back shed has been remodelled into a sitting room. The barn or coach house at the rear of the property is now a studio. It was purchased from the owners of 458 Piccadilly in the 1970s.

PROCEED NORTH ON MAITLAND STREET.

To the north of 755 are **759 and 761 Maitland**, identical houses built c. 1901. The front porch of 759 is quite well preserved with the exception of one post.

RETURN TO PICCADILLY STREET, TURN RIGHT AND PROCEED TO 445 PICCADILLY.

445 Piccadilly, built c. 1870s is essentially Italianate with a late nineteenth century window in the gable.

5.

445 Piccadilly

445 Piccadilly looks much the way it did when it was completed c. 1905.

The house was designed for Mr. Fred Henderson, a clerk at Robinson, Little and Company, Wholesalers and Dry Goods Dealers, by William G. Murray whose original plans are now in the possession of the current owners. Murray had just established his own practice in 1905 having been a draftsman for, and, briefly, a partner of Herbert E. Matthews. Mr. Henderson remained in the house barely two years. Afterwards Godwin V. McLean, a teacher at the Collegiate Institute, occupied it, followed by a Donald McLean, possibly a relative. For many years, beginning in the 1930s, Athol and Marion Carr-Harris owned the house. Mrs. Carr-Harris was a teacher at South Secondary.

The external ornamentation of the house conveys a certain air of restraint. The simple, fluted columns, the finely-turned spindles and the dentils of the front porch, which was originally designed to cover two storeys, contribute to this feeling and are repeated within the house. The ground floor is made unusually spacious by four openings which divide the space into an entrance hall, stairway and front and rear parlours. Pairs of simple, fluted columns ornament the two openings along the hall while ornate grilles once filled those between the stairway and the entrance and between the two parlours. The grilles have been stored for some years in the attic. To the left of the front door is a coat closet lit by a stained glass window. The mantle and newel posts are ornamented with traditional egg and dart and dentil mouldings. Along the back of the first landing is a panelled window seat that has been extended out beyond the wall of the house. A series of decorative brackets appear below this seat on the exterior. The plainly turned newel post next to the door to the attic (unlikely to be seen by visitors) presents a contrast to the panelled and ornamented posts found elsewhere. Remnants of graining are visible on this last flight of stairs.

Elsewhere on the "first floor", the toilet and bath remain separated as originally designed.

The back stairway once ended in a formal dining room, now the kitchen. The distinctive pattern of the upper sash, repeated throughout the house in wood and lead, and the arrangement of panels in the doors are both departures from traditional designs. Please exit through the side door.

PROCEED WEST ON PICCADILLY.

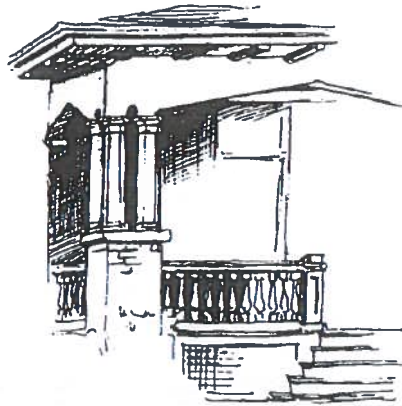
6. 429 Piccadilly Street - Reed House

429 Piccadilly was first occupied by George and Ena Reed in 1913. George Reed worked as an engraver and later as a supervisor with the T.H. Baker Wholesale and Manufacturing Jewellers then located at 115 Carling Street. The house was occupied by the Reeds for 54 years.

The second owner was P.D. Shaw and his family who lived there for 20

years. Mr. Shaw was a teacher at Wheable Secondary School.

This "Dutch Colonial Revival" style with front gambrel roof and a mixture of materials (brick, stone, wood shingles, stucco and slate roof) was popular from the late 1800s to the mid-1900s. The style was a free interpretation of the Dutch Colonial precedent from the new Netherlands of the United States.



The stylistic intent was massiveness and restrained ornamentation in contrast to the over ornamentation of "High Victorian" architecture.

The entry hall features a graceful panelled oak staircase and two stained glass windows, one of which illuminates the closet.

To the right through the original French pocket door, the dining room shows a beamed ceiling, plate rail and early crystal light fixture.

To the left, the colonnaded living room entry frames the original coal burning fireplace.

Up the stairs in the upper hall, the first bedroom on the left has a delicate art deco style ceiling moulding and a bay window. The second room, intended as a library or den, has stained glass accented windows and an electric fireplace. The bathroom has an impressive original lavatory.

The large back bedroom was formed by removing a partition wall. The archway was constructed to accommodate the added Victorian fretwork.

Take the back stairs down to the kitchen. Although two staircases seem unnecessary for a house of this size, this was a fairly common feature in suburban houses of this period in London.

The kitchen is still in its original configuration including the cupboards.

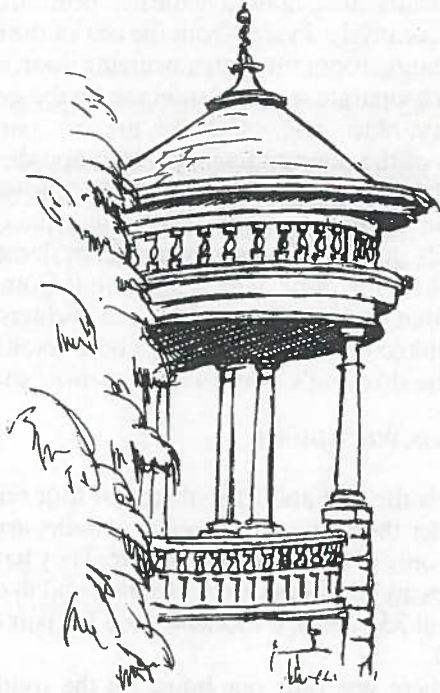
Exit by the rear door and to the right back to the street.

PROCEED WEST ON PICCADILLY.

Please note: Colborne United will be open after 2:00 p.m. for viewing. Tea will not be served until 3:00 p.m.

This extremely well preserved Late Victorian house was designed by Herbert E. Matthews c. 1903 for John George Richter, a president of the London Life Insurance Company who died in 1932. His daughter, Mabel, remained in the house until her death in 1976.

398 is a two-and-one-half storey red brick house, the front façade of which is dominated by a verandah stretching across the front and half way down the east side. The verandah's corner bandshell features a tall pointed finial and Eastlake inspired spindlework. The front and both side elevations each rise to a gable in which is enclosed a Palladian window. A large plate glass window balances the double leaf front door. Above each is a clear glass transom.



The principal heritage value of 398 Piccadilly lies in the Eastlake and Art Nouveau design features including spindlework, wall coverings and original hardware. As well, a number of early light fixtures remain, most notably several combined gas and electrical fixtures such as the one in the interior vestibule. The ground floor hall is entered through an unusual four panel sliding door which encloses a patterned leaded and stained glass window.

In the lower floor's three main rooms, two parlours and a dining room, extensive use has been made of lightly varnished oak woodwork in the

provision of door and window trim, picture rails, curtain rods and rings and high baseboards which contrast with the parquet bordered flooring. The front parlor fireplace is a spectacular period piece; two large Corinthian columns support the mantle; the hearth and fireplace surround are tiled; the gas grate is of a patterned metal finished with copper coloured antiquing; two smaller Corinthian columns support the overmantle, which encloses a beveled glass mirror; egg and dart moulding is much in evidence here and throughout the room. The rear parlor fireplace is similar though smaller in scale. Ionic columns support both the mantle and overmantle. The metal fireplace insert features a tiled surround and hearth. The dining room possesses a built-in full length china cabinet and original Art Nouveau wallpaper below the picture rail. Above the picture rail, the textured wallpaper is carried through the coving to form a band around the ceiling. The first floor servants' area, housed in the rear portion of the house, is both physically and decoratively divided from the rest of the interior. Entrance is gained from the dining room through a swinging door; access to the second floor is gained via a separate servants' staircase. In the servants' sitting room and butler's pantry, older style woodwork prevails, particularly evident in the corner blocks of the door and window trim and the wainscoting. A six paneled door with a stained glass transom above provides access from the sitting room to the small side porch. The butler's pantry features original wooden cupboards, a porcelain sink supported by decorative cast iron legs, and a six paneled sliding door, which separate it from the sitting room.

It is fortunate that owners subsequent to the Richters have respected the historical and architectural integrity of the house resulting in the unaltered preservation of the dwelling's exterior and interior features.

PROCEED WEST ON PICCADILLY.

370 Piccadilly is the first and least altered of four once identical houses. The brackets under the eaves, composed of spindles arranged like an open fan, are now the only detail shared by all four. They have suffered through the loss of porches and the application of siding and in one case stonework.

Both the pair at **354 and 356 Piccadilly** and the pair at **350 and 352** were built before 1890.

Before 1890 there was only one house on the south side of Piccadilly between Colborne and Waterloo. It was located at the corner of Piccadilly and Waterloo. The rest of the land was occupied by Carling Brewery sheds and lumber storage. All of the houses on Yale and Harvard Streets were also built on former brewery lands.

355 Piccadilly (south-east corner of Yale and Piccadilly) has a two-storey porch similar to the one designed by William G. Murray for **445 Piccadilly**.

336 Piccadilly was built c. 1908 for C. R. Somerville, paper box manufacturer and one time Mayor of London. The tower, the "half-timbering" in the gable and the variety of detail mark it as Queen Anne in

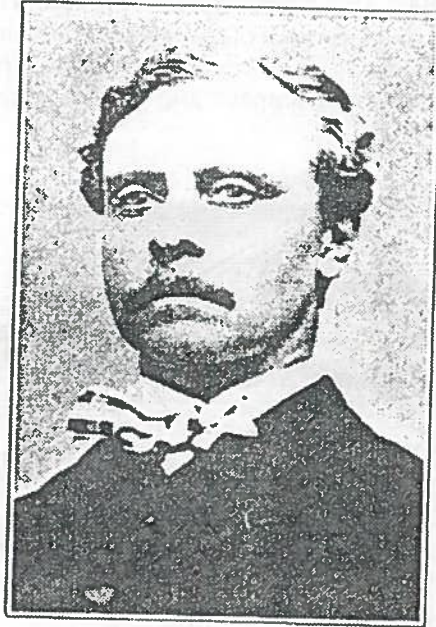
style.

305 "Piccadilly Court" and 300 Piccadilly are two of the earliest buildings on the block, probably dating from the 1870s.

8

301 Piccadilly Street

Set back from its present surroundings, 301 Piccadilly was probably the first house to have been built on the block.



Colonel

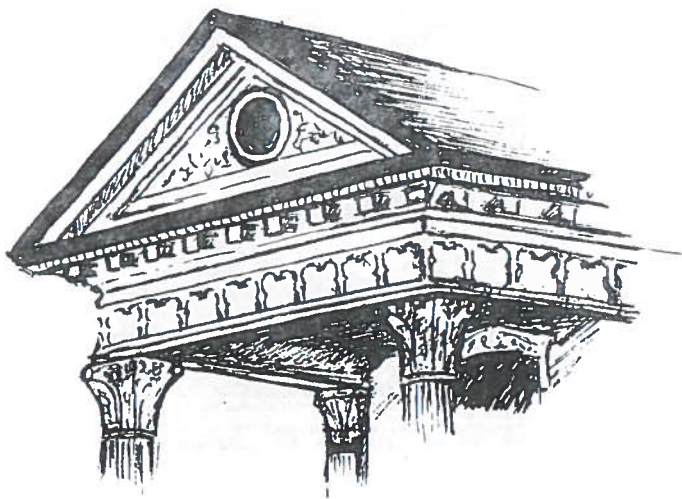
James Shanley

The house appears to have been built about 1872 for James H. Medcalfe, gentleman, and had an assessed value of \$3,000. Medcalfe's tenure though was short-lived, and records indicate that the building was sold by 1875. It was from this second owner that the house derives its more familiar name, "The Shanley Town House".

James Shanley, better known as Colonel Shanley, was a military man - "a thorough soldier in the fullest sense of the word." It was he who organized the London Field Battery (i.e. field guns - the first used by Canadian militia) known far and wide as "Shanley's Field Battery". He was also a highly respected Q.C., was Local Master of the Supreme Court, Deputy Registrar in Chancery, and also a main promoter of the Irish Benevolent Society. "By his steadfastness and uprightness of character, he had won the highest esteem and respect of the entire community. 301 was called the "Town House" because he also owned a country estate. Shanley died in 1897. The

house remained in the family until 1903 when it was purchased by G. Nelson Weekes. Other owners have included the Fraser family, Denneys, Hoopers, and in the 1960s, the house was occupied by the Bernice Harper School of The Dance.

Erected during the High Victorian era of architecture, the building was influenced by the Italianate style. Of local white brick, it has corner quoins, a hipped roof, and possesses a very refined façade, consisting of three openings on each floor. These are symmetrically arranged according to the centre hall plan. The Italianate feeling though has been somewhat overwhelmed by the addition, in 1909, of a massive neo-Classical portico (value then of \$1500). This extends the full two storeys and has significantly changed the original appearance of the house. Other alterations include the addition of leaded glass to the windows and doors, probably during the 1930s. Note the double chimneys and carved stone lintels above the windows and doorway.



The interior of the house is currently undergoing work to restore this building to its original single-family status. The building became a duplex at some point mid-century. Note the extensive use of oak in the hallways, stairway, and library-dining room. The drawing room is bright and well-proportioned with ten-foot ceilings, deep mouldings, and an exuberant marble fireplace.

Perhaps one of the most outstanding features of the house is the mural work in the frieze area of the library-dining room. It is believed that this painting was done during the time of the Shanleys, possibly by a family member, who was a well-known illustrator of the period. Each of these two areas also contains a fireplace.

The present kitchen, at the rear, was added about 1960.

Upstairs, note a fourth fireplace in the master bedroom, a dumb-waiter in the old kitchen, and a round-headed window, characteristic of the Italianate influence.

The Shanley Town House was designated in 1982 by the City of London for both its architectural value and historic interest.

PROCEED WEST ON PICCADILLY.

290 and 286 Piccadilly both have parapet walls on their gable ends marking them as early. Porches have since been added and a dormer has been set into 286.

The façade of **282 Piccadilly** has been updated by the addition of stone and half-timbering.

TURN RIGHT AT WELLINGTON AND PROCEED NORTH.

734 Wellington possesses a graceful, almost Prairie-inspired front porch.

TURN LEFT AT OXFORD AND PROCEED EAST TO WATERLOO.

New St. James Presbyterian Church, on the corner of Oxford and Wellington, was built in 1899-1900.

Gammage's was originally a grocery store built in the late nineteenth century.

TURN RIGHT AT WATERLOO AND PROCEED SOUTH TO 733 WATERLOO.

9. THE OFFICES OF DESH MALHOTRA ARCHITECT INC. ARE OPEN.

PROCEED SOUTH ON WATERLOO STREET TO PICCADILLY AND TURN LEFT. PROCEED TO THE COLBORNE UNITED CHURCH AND ENTER THROUGH THE FRONT DOORS.

10. Colborne Street United Church (completed 1889)

Colborne Street United Church was designed by George F. Durand, the most important High Victorian architect in Southwestern Ontario. The white brick church, which is prominently sited on the southwest corner of Colborne and Piccadilly Streets, is loosely modelled on the ideas of Henry Hobson Richardson (Richardsonian Romanesque). The façade of the church is distinguished by truncated twin towers, symmetrically arranged coloured glass windows, and textured brick detailing. The side elevations are variations on the design of the main section of the façade. The plan of

the church is based on the Akron plan, an interior arrangement that provides for semi-circular sitting.

TEA WILL BE AVAILABLE IN THE HALL ADJOINING THE CHURCH AT 3:00 P.M. ALSO IN THE HALL WILL BE AN ARCHIVAL DISPLAY MARKING THE 100TH ANNIVERSARY OF COLBORNE UNITED. ALSO ON EXHIBIT IS A DISPLAY HIGHLIGHTING SIX OF LONDON'S MOST IMPORTANT BUILDINGS, MOUNTED AS PART OF THE CELEBRATIONS OF THE 100TH ANNIVERSARY OF THE ONTARIO ASSOCIATION OF ARCHITECTS.

*This guide book was produced by members of the London branch of the Architectural Conservancy of Ontario. The help of the staffs of both the Regional Archive, UWO and the London Room at the Central library is acknowledged. As is the reliance on two of the best reference books dealing with London's architecture: John Lutman's **The Historic Heart of London** and Nancy Tausky and Lynne Di Stefano's **Symbols of Aspiration. The Garrison Years: London, Canada West 1793-1853** by Jim Burant and Judith Saunders was also referred to.*

The London Branch of the Architectural Conservancy of Ontario meets regularly for tours, lectures and other activities. Membership is only \$10.00 and open to all.

Interested people are invited to write to:

*The Architectural Conservancy of Ontario
P.O. Box 22, Station B,
London, Ontario N6A 4V3*

— NOTES —

— NOTES —

The ACO was formed in 1933 to preserve the best existing examples of the early architecture of the Province, and to protect its places of natural beauty.

Reproduction of the front elevation of Colborne Street United Church by George F. Durand. courtesy: The Murphy-Moore Collection of Architectural Records, D. B. Weldon Library, The University of Western Ontario, London, Ontario.