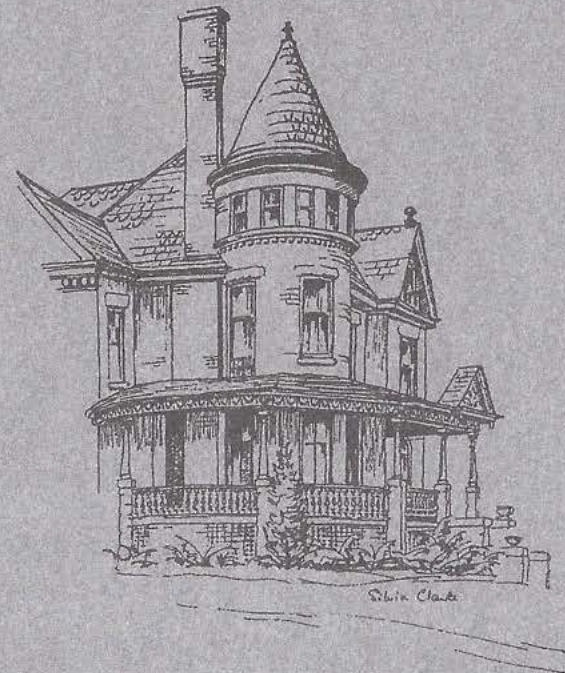
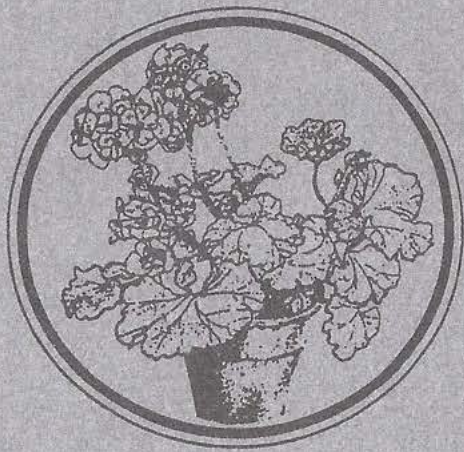


18th Annual Geranium Walk

Welcome to Woodfield



Sunday, June 2, 1991

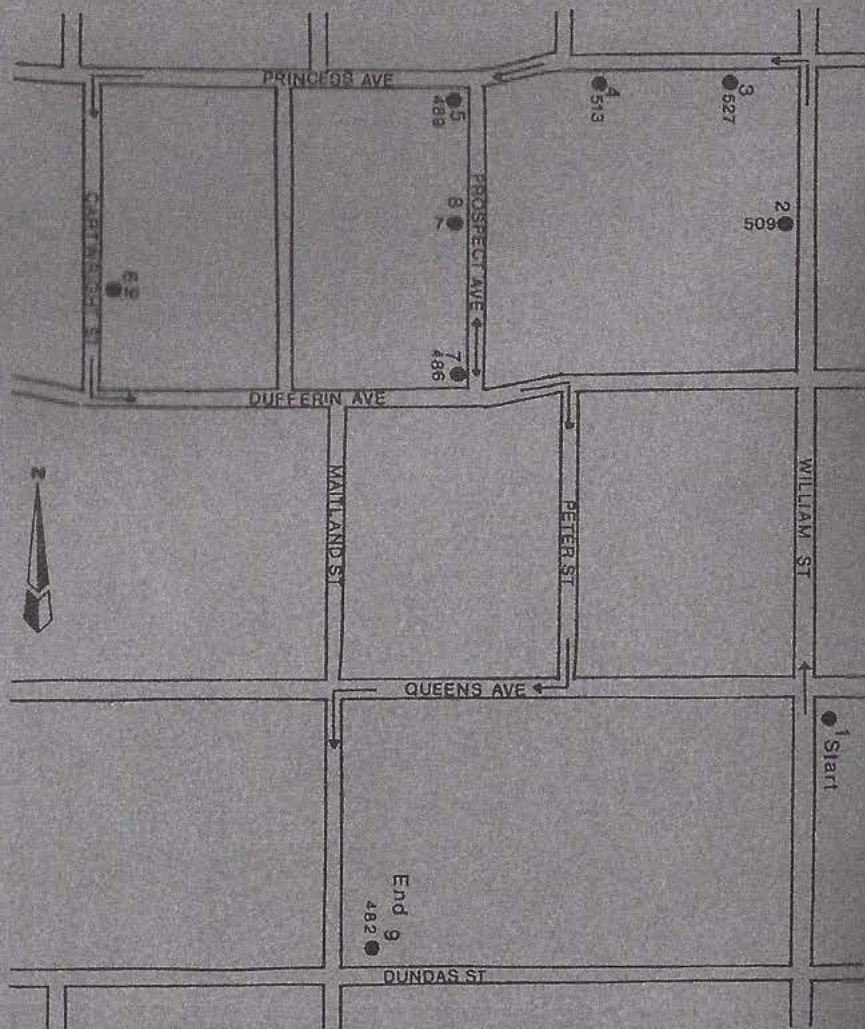
1:00 p.m. to 5:00 p.m.

Tea served at
Dundas Street Centre United Church
1:00 p.m. to 5:00 p.m.

ARCHITECTURAL CONSERVANCY OF ONTARIO
London Region Branch

Terms in italics are defined in the glossary at the back of this booklet.

Houses with geraniums on front lawn are open for viewing.



This walk is dedicated to the memory of two members of the London branch of the Architectural Conservancy of Ontario (ACO), **Joyce Allen** and **Evelyn Crooks**. For many years they gave their very special talents so that London's buildings and neighbourhoods could be preserved and appreciated by future generations.

INTRODUCTION

The 1991 Geranium Walk returns to "Woodfield", the central London residential district between Adelaide Street, Dundas Street, Richmond Street and the CPR tracks. On five other occasions the annual Walk has covered part of this extensive area; this year it focuses on the eastern part of "Woodfield" which is now being considered for London's first heritage conservation district.

In 1855, when London was incorporated as a city, the route of today's walk would have passed through open country. However, important estates existed nearby. Reverend Benjamin Cronyn had built a house, "The Pines", north of Dundas Street near Adelaide in 1839; Catholic Central High School occupies land which was once the grounds of a mansion designed for Lawrence Laurason, a wealthy merchant; and Lord Roberts Elementary School is on the site of another mansion, "Bleak House", built in 1852 for George Macbeth, an early member of Parliament.

In 1892 "The Pines" was given to Hume Blake Cronyn and his bride who renamed it "Woodfield". By this time several churches had been built in the area and much of the open space between the estates had been filled by houses which ranged from small cottages to the grand homes of men who owned oil refineries east of Adelaide Street. Like other older residential areas it had no specific name. In the 1970s the name "Woodfield" was revived to apply to this residential district which is still characterized by a mixture of large and small houses built in styles which were fashionable between 1870 and 1914.

The comments on houses and churches which are open today are linked by descriptions of streetscapes. Further information on many of the streetscapes can be found in "Brackets and Bargeboards", a book published in 1989 by the London branch of the ACO. It is available at the book table in the tea room at Dundas Street Centre United Church.

The tour starts at Bishop Cronyn Memorial Anglican Church.



1

Bishop Cronyn Memorial Anglican Church — 1873

In an article in the **London Advertiser** dated November 4, 1873, the church is described as “of Gothic design”. Several weeks later (December 13, 1873), the **London Free Press** states that the church “is a beautiful specimen of pure Gothic architecture”. Today we would likely describe the picturesque church as High Victorian, due to its combined use of *bichromatic* brickwork, decidedly low side walls, and a highly pitched roof. At the time of its construction, the interior woodwork was stained and the ceiling was plastered, rather than left as exposed woodwork. The church fathers (or perhaps the Toronto architect, Henry Langley, or the local builder, William Joanes) argued that a plastered ceiling would enhance the “value” of the ceiling. Six years later, during major alterations to the church, the church roof was “considerably altered . . . by the addition of tie beams, ornamental cut ribs and other timbers”. The same article in the **London Advertiser** (October 27, 1879) further observed that the roof alterations “add greatly to the general appearance”. It was at this time that the *transepts* and the gallery were added as well. The original stained glass windows were supplied by local manufacturer R. Lewis (Ontario Stained Glass Works) and were described in the **London Advertiser** as “extremely tasty”.

The structure, variously described as measuring 104 by 44 feet and 112 by 50 feet, was carefully sited on the southeast corner of William Street and Queens Avenue. The positioning of the church with an east-west orientation reflects the traditional Christian orientation. The bellcote at the north side of the front facade gives the structure further prominence and visibility, proclaiming to all who pass that this is a building of considerable importance.

Few of the stately homes that survive today in the vicinity of the church existed in 1873. The nearest neighbour would have been Cronyn’s own two storey field stone house, “The Pines”, built about 1839. The house once sat in the very centre of the block, a location now occupied by a highrise apartment building. Both this block and the one on the north side of Queens Avenue were owned by Cronyn. His sons, Verschoyle and Benjamin, each built a house on these lands in the 1860s. They, with the rest of Cronyn’s children chose a corner of one of the blocks on which to build a memorial to him.

2



2

509 William Street — 1880 *Designated under the Ontario Heritage Act*

The Italianate house was built for Rowland Dennis, blacksmith, maker of “ornamental and architectural wire and iron work (including) cresting, finials and vanes”. The Dennis family firm was later known as Dennisteel. This home remained in the Dennis family until 1961 but was a rooming house when purchased by the present owners.

The intricately designed cresting decorating the front bay window and porch pay tribute to the artistic skill of the craftsman. The exterior

3

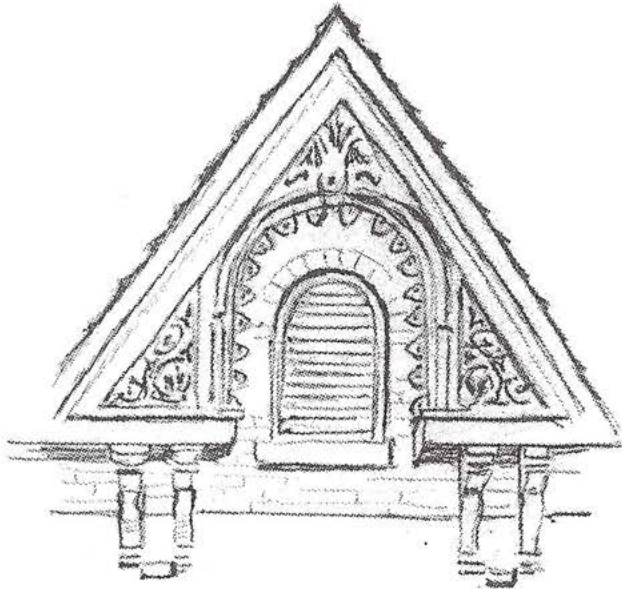
Bishop Benjamin Cronyn (1802-1871) came to Canada in 1832. As Rector of St. Paul’s, Chaplain to the Garrison and, finally, Bishop (1857-1871), he virtually created the Diocese of Huron. Nealy 100 churches were created during his episcopate. It is entirely fitting that one of the first parishes to be set off from St. Paul’s should have a church dedicated to the Bishop’s memory. It was the stated wish of the Cronyn family “that the church shall be free for all time to come”.

After you leave the church, pause to look at the houses on the opposite side of William Street before walking north on William. The simple cottage at 421 William has an outstanding doorway with etched cranberry glass in the sidelights and *transom*. Notice the carriageway (a nineteenth century “shared driveway”) in the *double house* at 425-427 William with an oriel window projecting over it, and the steep *gable* roof on the frame house immediately to the north.

The four buildings at the intersection of William and Queens are all outstanding. On the southeast corner: the church. On the southwest corner: a house built in 1893 for William F. Bullen, manager of Ontario Loan and Debenture; notice the *corbelled* chimneys, the use of stone in the foundations, window sills and lintels, and in the very unusual porch. On the northwest corner: a mansion built in the Second Empire style c. 1870 for William Spencer who was one of the founders of Imperial Oil. On the northeast corner: a house designed in 1881 by Charles Durand in the Italianate style for Charles Murray, manager of the Federal Bank of Canada.

Walk north on William Street, crossing Queens Avenue and Dufferin Avenue, until you come to 509 William.

features an elaborately decorated *gable* with many refined details, double *bracketing*, decorated keystones in the upper window headings and brick framing enhanced by pointed *dentils* under the eaves. The entrance consists of a *double leaf door*, with *transom* above. Almost obscured by the Porch ceiling is a very elegant keystone over the doorway featuring a grape design. When the present owners were decorating the hall and stairway they discovered stenciling using the grape design under layers of wallpaper. The side hall is enhanced by the staircase that rises gently to the second floor and is well lit by the arched window halfway up the stairs. The living room features a faux marble fireplace and a three window bay with panelling below the windows, like the bay window in the dining room. The two rooms are divided by an arched doorway with sliding doors.



On leaving this home through the kitchen, take a few minutes to view the carriage house with its *polychromatic* brickwork, decorative *bargeboard*, *arched entrance*; the *hardware* and *remains of tongue and groove siding* to the right, just inside the door suggest that this was the *tack room*. **As you leave by the gate**, be sure to observe the details under the eaves.

The house immediately north of 509 William has unusual modified Gothic windows, keystones on both first and second storey windows, and very ornate *bargeboards*. **Continue walking north along William Street to Princess Avenue; turn left.**

The large Italianate house on the southwest corner of William and Princess has been designated under the Ontario Heritage Act. Built in 1884, but with additions, the handsome two-storey house is enhanced by its corner setting and large gardens.



3

527 Princess Avenue — 1899-1900
Designated under the Ontario Heritage Act

This two-and-one-half storey Queen Anne style house was built for the noted London Photographer Frank Cooper. The exterior features a three-storey corner tower with curved glass in the windows, steeply pitched slate roof, five tall *corbelled* chimneys, a *gable* with an elaborate *palladian window*, finials topping both the gable and tower and a verandah, with *pediment* at the front entrance, extending around the house on the east side.

The entrance features a *double leaf door* with bevelled, cut glass panels and a *transom*. The very spacious hall sets the tone of gracious living. To the left is the living room with tower bay and a fireplace featuring such classical details as the egg and dart. The window and door frames in the interior of each of the three principal rooms have a very unusual decorative detail. The media room to the right of the hall also has a fireplace with classical features. The arched window in this room has a beautiful stained glass window. Down the hall to the left is the dining room; on the left wall is a door that opens to the verandah and on the right wall is a window-door that led to an *orangery*. At the end of the main hall is a more recently installed enclosed staircase. According to a story told to the present owners, the family occupying the house during the Depression had to use the staircase for firewood. To the right at the end of a more narrow hall is a small stained glass window. There is also a stained glass window in the door leading into the kitchen and eating area. Some wainscoting is evident in the kitchen area.

Like 509 William Street, 527 Princess Avenue was once a rooming house. It is to the credit of the owners that they have been returned to single family use with so much of their charm and architectural integrity intact.

Please leave by the rear door, turn right through the garden gate onto Princess Avenue.

The houses on the south side of Princess between William and

Princess form an important streetscape. Note particularly the house at Number 507 with several unusual features including a bull's eye window and a square-headed *gable*.

Look across the street to 510 Princess, another fine example of the Italianate style found in London with delicate pierced woodwork in the porch.



4

513 Princess Avenue

Designated under the Ontario Heritage Act

When built around 1880, this brick house was distinguished by the scalloped-shingled second storey which extends in a slightly concave slope. Further emphasis of curves comes from pairs of wooden *brackets* which draw the eye to the ornamented *gables* and steep rooflines. Two tall chimneys show detailed brick *corbelling*.

Be sure to view from the sidewalk the west side wall of this house. The notable arched window of bevelled leaded glass lights bedroom windows in the *gable*. From the street you can also see how the new verandah has carefully-chosen pierced design elements to complement the original pierced floral motifs in the *bargeboard* of the front roofline *gable*. This late Victorian decorative style has come to be known as Queen Anne.

As you enter the front door, note its attractive panels in the Eastlake mode. Peer up to view the arched window on the stair landing. All the pine mouldings of doors and windows have faux finish or graining to resemble more expensive hard woods. In the hall and also in the middle parlour's bay window where space was minimal, these massive mouldings have been neatly joined and adapted to the space rather than treated as separate surrounds.

In former times the front parlour with piano was called the "courting room". Then Mother Dear and Father sat in the second parlour with eye cocked through beneath this same handsome spindle-and-fretwork wooden arch. The fireplace being in the middle room suggests that it was the most-used family area. The folding doors to the rear space provided privacy for Father's study. Subsequently this house was duplexed, and the study became a small kitchen with the rear window altered to become a door. The owners have found a supplier to make matching mouldings and now plan to have a rear window again.

6



5

489 Princess Avenue — pre-1881

This wood frame house is one of very few Stick style houses in London. The house fronts on Princess Avenue but the approach is from Prospect Avenue. The main portion of the building is tongue and groove siding but the two storey bay illustrates the Stick style using diagonal wood "sticks". The bay ends in a *gable* with intricate wood trim and a bell cast roof which is repeated on the side and rear *gables*. The *bracketing* and window framing are most unusual. The same style of framing is used in the double windows in the bay and on the single windows in the remainder of the house. Exterior wood trim remains on the main entrance but when you enter you will see that the interior of the doorway has been removed.

The interior of this home has gone through many changes from single family to triplex to duplex. The main entry brings you into a spacious hall with a staircase to your right; the woodwork in this area is original. Directly ahead is a lovely arched doorway, with its original sliding doors and hardware, leading into a room with a faux marble fireplace. The next room, used as an eating area was added about ten years ago. On the right is the dining room. You will leave by the kitchen door.

The east side of the house is worth your special attention. Note the corner detail at the eaves, the squared heading of the window frames on the second storey and Gothic style framing on the main floor. There is a very charming small *gable* window on the second floor near the porch roof line. The details of this house reflect the attention to detail of early London craftsmen and the interior adaptation illustrates the flexibility of these homes to modern urban living.

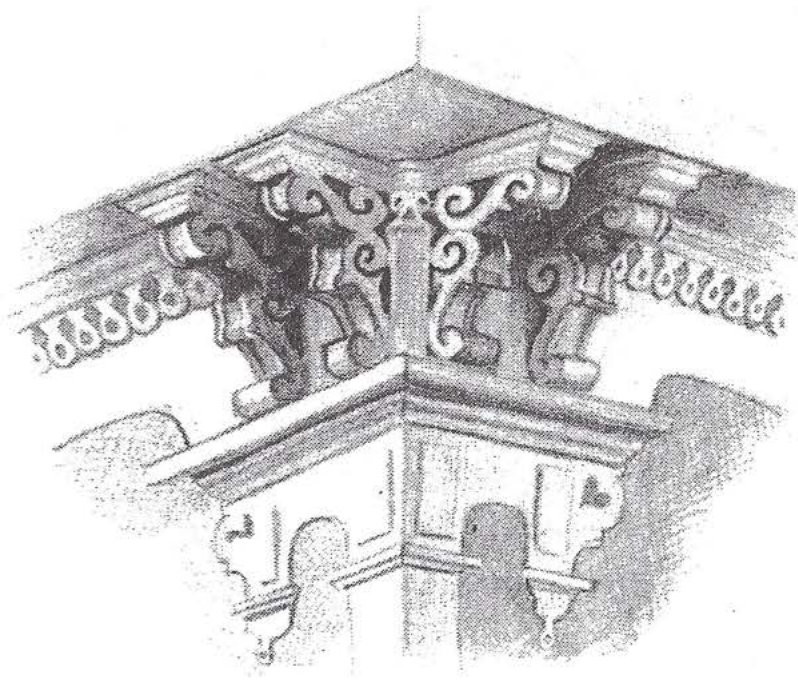
Continue walking west along Princess.

The short block between Prospect and Maitland is remarkable for the large number of white brick Italianate houses. Some are well preserved,

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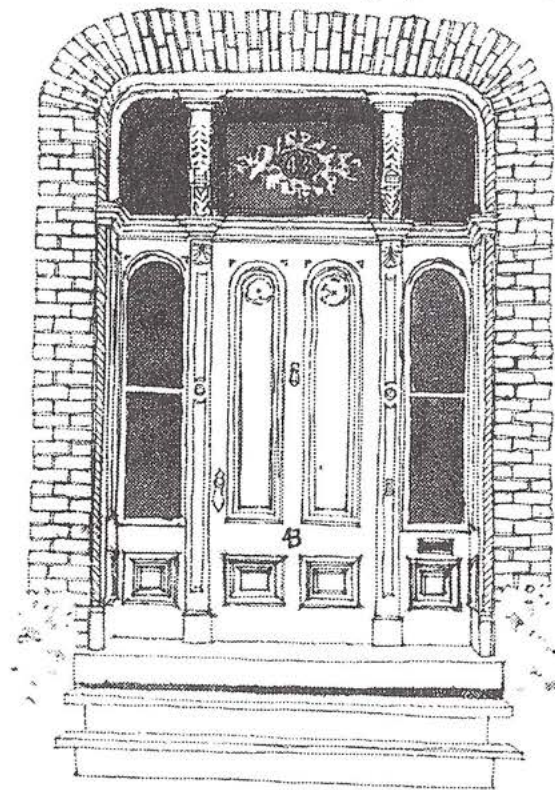
some need attention; some have survived for over one hundred years without any significant changes, in others the doorways, windows or porches have unfortunately been altered; they all have a centre *gable*, double *brackets*, curved-top (segmental-headed) windows, and two windows and a side doorway on the front facade ("Side Hall Plan").

The trim on the stucco house at 483 Princess is ornate and very unusual. The decoration around the doorway is repeated around the windows and, in a modified form, in the corners below the eaves frieze.



Lord Roberts Elementary School, on the north side of Princess Avenue, was built in 1916, the same year that Ryerson School on the corner of Victoria and Waterloo Streets was constructed but the two schools are very different in design. Built of white brick with stone details, Lord Roberts continued the tradition of two-storey buildings with separate entrances for boys and girls. It replaced Princess Avenue School which once stood on the large site now occupied by the Jarvis Apartments.

Turn south on Cartwright Street after passing to look at the imposing house with dark green trim on the southwest corner of Cartwright and Princess (**43 Cartwright**). Built c. 1877 for Henry



Green, a lumber merchant, it seems cramped on a fairly small lot but it is one of the largest and most important Italianate houses in London. It boasts a deep elaborate *frieze* below the eaves and an impressive recessed doorway. It was divided into apartments many years ago but fortunately the exterior features have been preserved.

The porch on the house with *parapet* walls, immediately to the south, is a recent addition but it blends with the style of the house built a hundred years earlier.

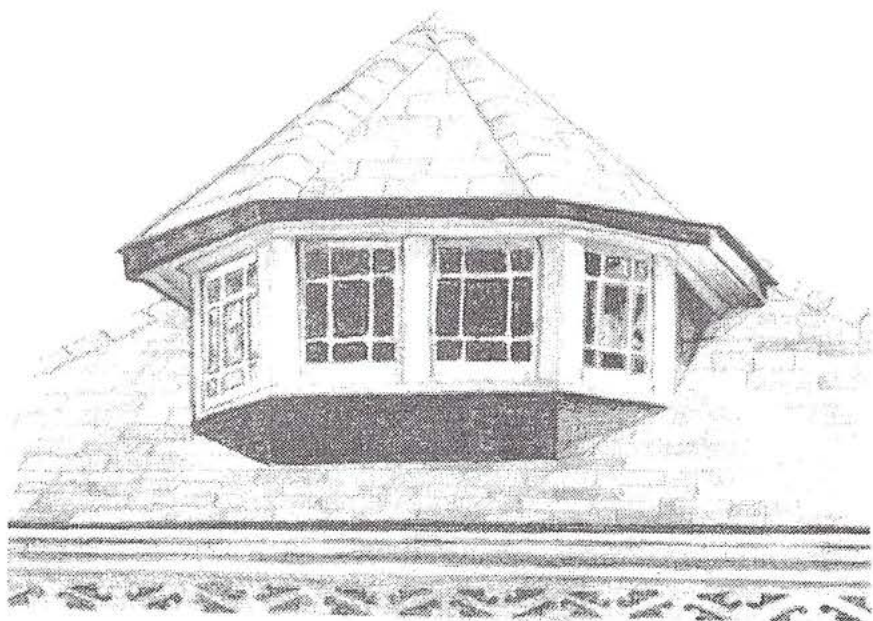
The row of cottages on the opposite side of the street provide more examples of changes to early buildings. The cottage at the north end of the row **30 Cartwright** has been covered with modern siding but the doorway and trim have been preserved. On the other hand, the proportions of the cottage next door, **No. 28**, have been drastically altered by replacing long narrow windows — their outlines can still be

seen — with broad “picture” windows; the modern cottage at **24 Cartwright** replaces an earlier double house; **16 Cartwright** is open to view.



6 16 Cartwright Street — c. 1880

Built c. 1880 this white brick veneer cottage has, across the front, two curved-top windows and a side doorway (“Side Hall Plan”). The doorway originally had sidelights and a *transom*, such as can be seen at 6 Cartwright to the south (the present door is recent). An old photograph shows the earlier doorway and a verandah across the front with gingerbread trim. The owner’s investigations in the unfinished attic show that the 5-sided *dormer* window is later than the original roof, which was once covered with wooden shingles. An unusual feature of this cottage is the *fascia* board set at an angle under the eaves and pierced with a decorative design (similar angled, pierced fascia boards are seen on the two “McClary Cottages” at 95 and 97 High Street). The first resident was William Stone, manager of the lithographing department of the London Free Press in 1880; he rented from a Mrs. Campbell.



7 486 Dufferin Avenue — c. 1902
Designated under the Ontario Heritage Act.

486 Dufferin Avenue is located in a prominent position where Dufferin turns south at the intersection with Prospect Avenue. It is one of the best

The entry hall is surprisingly spacious. To your left, on the other side of the living room, is an electric fireplace, still working, and a ceiling fixture with antique glass shades, both were probably installed when the house was electrified in the early 1900s. Pipes for earlier gas lighting and stove pipe holes for early heating were found during renovations. The three multi-paned doors are of 1920s style. Windows and door trim have mitred corners.

Proceed to the central room with a bay window and two bedroom doors opening off it. The front bedroom originally had a door to the front parlour. The next room was probably the original kitchen with another bedroom opening from it. There was a large trapdoor and stairs leading to a small cellar. The present kitchen, pantry and bathroom, with newer basement stairs, are in an addition of solid brick. Note the original tongue and groove *wainscoting* and the later style windows and door trim with corner blocks.

Leave by the side door and note, as you pass the bay window, the *brackets* below the eaves.

Return to Cartwright Street, continue south to Dufferin past a two-storey white brick *double house* which was once used as a youth hostel. **Turn left.**

The character of “Woodfield” changes constantly. Here it is marked by *double houses* (three very different examples of double houses stand side-by-side on the south side of the street) and a simple four-unit *terrace* (on the north side, east of Maitland). Notice that the doorways in the terrace are not identical.

“Fitzgerald’s Corners”, the traditional name for the store at the corner of Maitland and Dufferin, creates a village atmosphere. The parapet roof line, the rear gable with attractive bargeboard, the side porch, the bichromatic brickwork (red brick trim), and the original storefront are some of the features which contribute to its charm. Unfortunately the building has been sandblasted.

examples of Queen Anne Revival architecture in London and thus is a landmark by virtue of its site and its architectural style.

The house was built for George Mathewson, an executive with the London Free Press. Constructed of local white brick, the house is dominated by a three-and-one-half storey corner tower, terminated with a finial, and by a verandah extending across the front of the house and part-way along the east side. At the peak of the slate roof there is a miniature *gable (gablet)* which repeats the decoration used in the main gable at the front of the house.

A simple *double-leaf* panelled door, with a glass panel in each door, leads into a small vestibule, a second set of *double leaf doors* separates the vestibule from the hallway. The second set of doors is much more ornate and incorporates delicate art nouveau floral designs. The dominant green tints in these doors are repeated in the window behind the stairway and in the tiles of the handsome living room fireplace. For many years, a closet separated the hallway from the dining room and so obscured the window behind the staircase.

The multi-panelled design used in the doors throughout the house is also repeated — in the staircase, newel post and the very unusual ceiling of the stairway.

Mouldings around the doors and windows, and the 12 inch baseboards, are deeply incised in all the principal rooms. Wide, panelled sliding-doors separate the living room from the hallway and from the dining room. A door, inset with small panels of coloured glass, leads from the dining room to the verandah.

The uniform designs used in the woodwork; the restrained use of colour in the decorative glass, fireplace tiles and paint; and the high ceilings give this house a dignified and restrained atmosphere. Long windows provide abundant light.

Leave the house through the kitchen where the cupboards and ceramic tiles have been restored to the 1920s. The back door will take you to Prospect Avenue.

If you look back, after you leave the house by the back door, you will notice that changes have been made to two of the window openings, but the house is almost unaltered from the time it was built.

Walk north on Prospect.

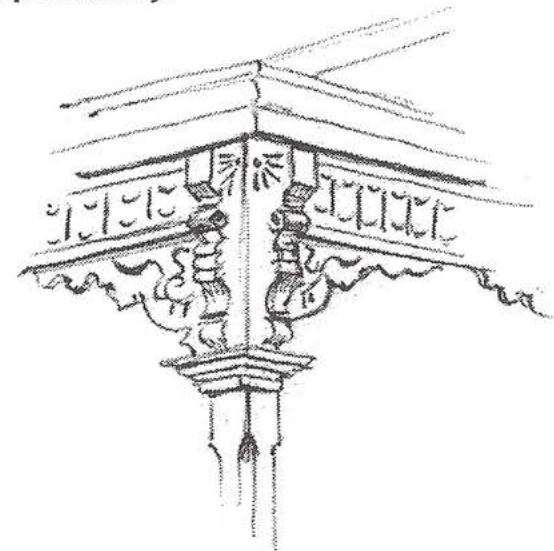


8

7 Prospect Avenue — c. 1884
Designated under the Ontario Heritage Act

Number 7 Prospect is one of three picturesque cottages built side by side on large lots on a similar plan. Numbers 5 and 7 were built about 1884, Number 9 not until about 1908.

Number 5 has been altered both inside and out so that only its *double-leaf door*, a feature of all three cottages, remains to remind us of the original. The exterior of Number 9, apart from having pebble-stuccoed siding, has not been otherwise altered. The only significant changes in the exterior of Number 7 have been the removal of the shutters on the two front windows - done since 1972 - and the replacing of the original wood shingles on the roof. Thus, of the three cottages, Number 7, retaining as it does its original gingerbread and its frame siding, its ornate, authentic late-Victorian verandah with its cut-out fretwork *brackets* and *chamfered* posts, and its detailed side bay window, appears almost exactly as it would have to a viewer strolling down Prospect Avenue anytime in the past century.



Open to view are the hall, living room, dining room, and kitchen. In these rooms will be seen the results of ongoing careful restoration — done wherever possible — and sympathetic renovations carried out by the present owners in the three years they have owned the house.

Original features include the doors, door and window frames, baseboards, hinges, some other hardware including the window locks, and all but two of the glass panels in the door into the entrance hall. The three *double-leaf doors* are early, and possibly original.

Restoration has included the laborious removal of layer upon layer of paint from the 12" baseboards to uncover pine grained to look like oak. Where the baseboards and door frames were damaged or, in the case of the baseboards, where the two bedrooms were combined to make one and replacements needed, faithful copies were made by a craftsman in Lucan. Paint had also to be removed from the glass in the door into the entrance hall! The kitchen and the pantry are still in process of restoration — note the original *wainscoting*.

Sympathetic renovations include installation of the fireplace in the living room, plaster cornices in the living room and dining room (the *cornices* acquired from a London supplier), a half-moon window in the entrance hall, and the combination of the two original small bedrooms to create one large bedroom.

Exit by the front door and return immediately to Dufferin Avenue or, better, take a few minutes to appreciate this particularly charming street.

Most of the houses on Prospect were built in the 1880s although the variety in style, size and construction materials suggest that some represent later infill. Notice, particularly, the ornate, frame Italianate house at **26 Prospect**, built in 1885 for William Carson, a school inspector. It is assumed that the ornate cresting came from the Dennis Steel Company. Look carefully at the broad, white brick Italianate houses at **20 and 24 Prospect** (the verandahs are probably later); they are mirror-images of one another. It is significant that most of the imposing houses in the area escaped the drastic alterations — removal or addition of porches, changes in window openings — which affected the cottages.

When you return to Dufferin Avenue the walk takes you left, then immediately right (south) on to Peter Street. But do not worry; nearly every house in this area has a story to tell and is rich in architectural details.

The two houses at 493 and 499 Dufferin, for example, were long occupied by the Ingram family, co-owners of the Smallman and Ingram department store which was located at the corner of Richmond and Dundas (later Simpsons and then The Bay). The house at the south-east corner of Dufferin and Peter was once the home of Albert Silverwood

whose egg and poultry business developed into Silverwood-Sealtest Dairies.

Peter Street, like Prospect, runs for only one block but lacks some of its charm. It is dominated by the apartment building on one side of the Peter Street - Queens Avenue intersection and the massive house on the other corner which was built c. 1874, in the Second Empire style, for James Duffield, manager of the City Gas Company. The house, with an unobtrusive addition, has been successfully converted to a nursing home while retaining all the fine details of the original house on the second and third storeys. Two houses on Peter Street have been designated under the Ontario Heritage Act. One, Number 22, built in the Ontario Farmhouse style, was the home of the late Evelyn Crooks, one of the ACO members to whom this walk is dedicated; the other (Number 23) is a good example of Italianate houses built in London.

Before turning west on to Queens Avenue, note the two mirror-image houses (507 and 513) facing into Peter Street. Designed by the prominent London architect Charles Durand in 1885-86, they were built in the Queen Anne Revival style with unusually bold *bichromatic* brickwork. Mirror-image houses were also noted on Prospect Avenue but are rare in London.

Walk west on Queens Avenue to Maitland Street, then south on Maitland to Dundas Street to Dundas Street Centre United Church. Guided tours will be provided to this fine Romanesque revival church where afternoon tea will be served.



9

Dundas Street Centre United Church — 1896

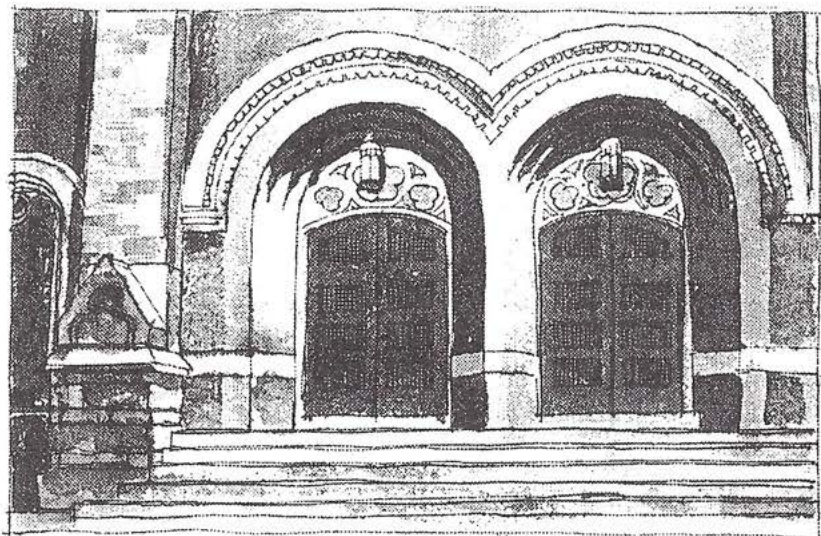
Designated under the Ontario Heritage Act

In February of 1895 two of the largest Methodist churches in the city burned to the ground in a period of less than two weeks. Both congregations rebuilt immediately, selecting, in each case, the design of a Toronto architect employing Romanesque Revival, a style then popular, thanks to the influence of American architect Henry Hobson Richardson, its most successful practitioner.

Nineteenth century Romanesque was a revival of forms used in Europe in the 11th century for structures such as Norman defensive works and churches. The style's massive, solid look relies on an extensive use of brick and stone, especially unfinished or "rusticated"

stone. The use of Romanesque offered two advantages for both Dundas Centre and Metropolitan. The nearly circular internal arrangements required a square or octagonal shape and the corner location allowed two sides of the shape to be ornamented.

The Dundas Centre Trustees selected the design of George W. King from a field of 16 architects who had submitted plans. Similarities between King's plans and those of Edmund Burke for the new First Methodist (Metropolitan United) Church were pointed out in the **Free Press** (May 9, 1895), especially in the area of the Sunday School which was given considerable prominence in the overall design of both buildings.



Dundas Centre's three octagonal towers, each of which is set on a square base, anchor two very similar facades on the south and west sides. The projecting gable bays, found between the towers on each of these facades, are separated from their adjacent towers making all of the elements (three bays and three towers) appear as though they have been applied to the nearly hidden octagon containing the sanctuary. The bays and towers are tied together by the key elements of Romanesque Revival architecture; stonework and round arch openings. Red and white rusticated sandstone, found at grade, ends in a cut stone cap that rings the building incorporating the sills of the lower level windows. At the top of the first storey two bands of dressed white stone enclose a row of blind arcades (decorative arches). The lower band of stone connects the sills of the second level of windows on the south facade. The door and

window openings, all set within round arches (except for one circular window), appear at two consistent levels. This and the stone coursing help to horizontally tie together the vertical elements consisting of the towers, pinnacles, gables and chimneys. Recent repairs have seen the slate roof of all three towers replaced with a very utilitarian sheet metal covering. Rows of *dentils* on the eaves and on the towers have been replaced with tin versions which, unfortunately, do not match the much smaller originals. Decorative iron and tin work that once graced the towers, pinnacles and the main roof has completely disappeared.

The east facade of the church, which has little of the decorative stonework found elsewhere on the building, was hidden by a manse constructed just after the First World War. The manse was demolished in 1962 when *Shambleau Hall*, designed by Harold Hicks, was built.

Enter one of the main doors and proceed up the east staircase.

The *transoms* of the front doors contain the original stained glass. At the base of each curved stairway is a polished granite column with carved capital motifs (floral and lattice arrangements) that are repeated throughout the church's interior.

The large sanctuary is dominated by a magnificent stained glass dome lit by four dormers and supported by round ceiling ribs, pilasters and load-bearing piers. Decorative plasterwork has been applied to these structural elements and to the large *cornice* moulding that surrounds the interior. The interior is based on the Akron plan, a design popular with Methodist, Presbyterian and Baptist building committees during the late nineteenth century. Typically, the Akron plan placed a pulpit platform directly in front of a central choir area and large organ case. Curved seating and a *cantilevered* balcony allowed an unobstructed view from all vantage points and helped to give the interior an excellent acoustical quality. The balcony edge is decorated with a cast iron railing with a decorative outer face. Originally, the choir pews curved in opposition to the main seating. The interior of Dundas Centre was designated under the Ontario Heritage Act in 1985.

Proceed down the west staircase and enter the sanctuary. A display of the church's history has been mounted on the back wall by the members. Take the west aisle to the door on the right of the pulpit. Exit into the back hall area which leads to the Sunday School where tea is being served.

The huge, two-storey Sunday School, complete with balcony, mirrors the sanctuary's design and indicates the importance of the instruction of

children in the Methodist Church of 1895.

Today, some part of Dundas Centre United is in use nearly every day of the week. A day care, a coffee house for former psychiatric patients and street people, and a number of recovery groups all operate regularly in the church. For several years the members themselves have run a clothing-collection and distribution project called the Good Samaritan. A large number of music groups in the city regularly use the sanctuary (the capacity of which is 1400) for their programmes. After nearly a century, George King's Methodist monument remains a useful and vital part of the community.

GLOSSARY

- Bargeboard (Vergeboard)* — decorated board on a gable edge or eaves line (Gingerbread)
- Bichromatic* — (brickwork) in two colours
- Bracket* — angular support at eaves, doorways, and sills, projecting from wall
- Cantilever* — a horizontal projection, such as a balcony or beam, supported at one end only
- Chamfer* — projection of stone, timber, etc. jutting out from a wall to support weight, or for decoration
- Cornice* — ornamental moulding just below the ceiling
- Dentils* — small rectangular blocks, similar in effect to teeth, found in the lower part of a cornice
- Dormer* — a window in a sloping roof
- Dormer House* — two houses joined at the side (semi-detached)
- Double-leaf door* — an outside door composed of two equal vertical sections closing in the centre, "double-leaf doors" apply to inner doors
- Fascia* — (board) horizontal wooden board below the eaves
- Frieze* — the part of the cornice below the fascia board and soffit (under surface of eaves)
- Gable* — the enclosing lines of a sloping roof
- Orangery* — a greenhouse or other protected place for raising oranges in cool climates
- Palladian window* — arch-headed window flanked by narrower, shorter, square-headed windows

Parapet — low wall along the edge of a roof

Pediment — low triangle ornamenting the front or gable end of a building, door, or window

Polychromatic — (brickwork) in several colours

Terrace — (Row Housing). A row of houses of uniform style built in one block

Transept — the short arms of a church built in the shape of a cross

Transom — horizontal bar between the top of a window or door and the structural opening

Transom light — the section above a transom

Wainscoting — wooden panelling on room wall from floor to a limited height

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We wish to thank all those who make the annual Geranium Walk possible. In particular, our thanks go to the owners who graciously opened their homes and to the churches which gave us the opportunity to emphasize that church architecture is an important part of our heritage. We also thank the artists whose work makes the brochures for the Geranium Walk informative and distinctive. Silvia Clark has contributed sketches since the Walks started; this year we welcome the work of two young artists, Lisa Henshall and David Bannister.

We acknowledge, too, the generosity of the florists who have donated floral arrangements for the seven homes which are open today — Bloomers of London; Gammage Florists; Van Horick's Greenhouses; Bob Turnbull Flowers; Jim Anderson Flowers; Grosvenor Flowers; and Flowers, Richmond Row. Van Horick's Greenhouses also supplied the geraniums for this year's Geranium Walk.

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