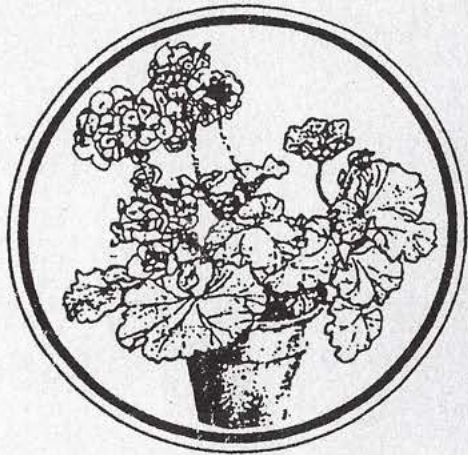


21st Annual Geranium Walk

Wandering Through West Woodfield



572 Wellington Street

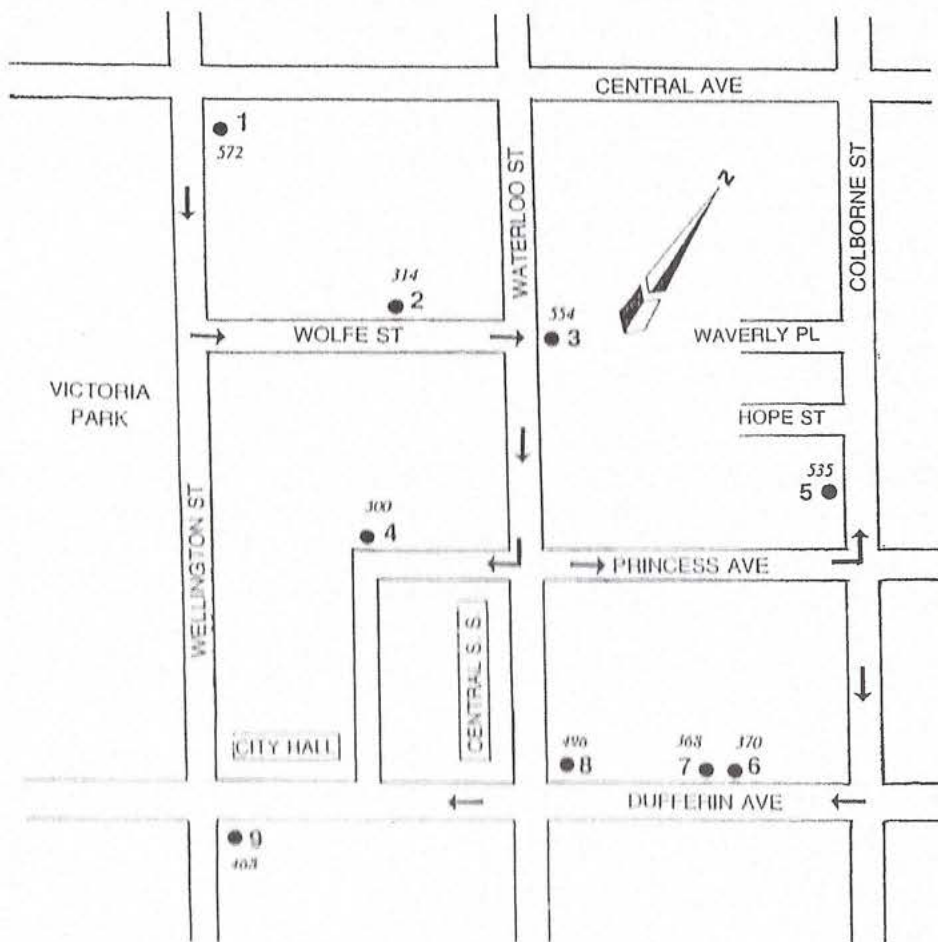
Sunday, June 5, 1994

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

Tea served at
Metropolitan United Church
2:45 p.m. to 5:00p.m.

THE ARCHITECTURAL CONSERVANCY OF ONTARIO INC.
London Region Branch

Houses with geraniums on front lawn are open for viewing.
A glossary of terms can be found at the back of the book.



The 1994 Geranium Walk returns once again to West Woodfield. West Woodfield is made up of two areas: the former Garrison lands around Victoria Park and an adjacent, long-standing residential area to the east, surveyed as part of the first expansion of the city in 1840. Originally, most of this part of London was occupied by the Military Reserve. It extended east from Clarence to Waterloo and north from Dufferin to Kenneth. This military ground was set aside for the British soldiers on their arrival in 1838, the year after the Upper Canada Rebellion. There were two large barracks on the reserve, surrounded by high fences. What is now Victoria Park became the military parade ground. The garrison vacated the military reserve lands in 1869.

The conversion of the land to residential uses was gradual. From 1861 to 1886, the land north of Central was occupied by the Western Fair Grounds. In 1873, the old military barracks burned down and the parade grounds became city property. On August 27, 1874, the Governor General, Lord Dufferin, dedicated Victoria Park to the citizens of London. With the planting of trees, grass and flowers, the park became a showpiece and the wealthy built their mansions close by.

Real financial success in late 19th century London meant owning a house facing on Victoria Park, possibly designed by the great architect George Durand. During the 1880s and 1890s, as lands became available on the north, south and east sides of the Park, men like lawyers George C. Gibbons and Thomas Meredith (President of Canada Trust as well as City Solicitor), wholesalers Moses Masurat and R.C. Struthers and even the Honourable John Carling came to live opposite the Park. The line of grand residences that once graced the east side of Wellington were nearly all demolished in the 1960s to make room for the new city hall, Centennial Hall and office buildings.



East side of Wellington, looking north from Dufferin C.1910
(Now site of Centennial Hall & City Hall)

On the site of the London Life Insurance Company building on Dufferin were three mansions of immense size which disappeared when construction on the building began in the 1920s.

Some of West Woodfield's other residents began to arrive in style in the 1870s, building along Princess, Waterloo, Dufferin and Colborne. These streets continued to be infilled during the next 50 years with houses built in the latest styles of the day. The most intensive development of the period occurred on the block bounded by Wellington, Waterloo, Central and Dufferin. This block, a remnant of the garrison lands, had been retained by the militia for its buildings and grounds and was finally subdivided and developed about 1890. Throughout West Woodfield, the houses that appeared were built for factory owners, wholesalers, managers, and lawyers among others. The wealth amassed by these individuals allowed them to build in the latest period styles. The result is a well-preserved mix of Italianate, Queen Anne, Romanesque and Classical Revival that has left us, today, with some of the finest streetscapes in the city.



1

572 Wellington Street - 1907
Listed in the Inventory



East side of Wellington, looking south from Central, c. 1914

This impressive Edwardian style house, one of the last to be constructed facing Victoria Park, was built in 1907 by Edward Shea (1862-1928). A native Londoner, a staunch Liberal and an active member of the congregation of St. Peter's Cathedral, he first worked with his father, Michael, and then operated a grocery and liquor business at Oxford and Waterloo for many years.

About 1900 Shea moved his store downtown to the north-west corner of Richmond and King where he operated a wholesale wine and liquor business until Prohibition came into effect in 1919. He then turned to real estate and owned considerable property when he died. Shea left an estate of \$250,436.64 which would have had the purchasing power of over twenty times that amount today.

The house, which his estate valued at \$15,000, was left jointly to his wife Louisa and her sister Susie E. Hodgkinson. They continued living there until they died, Louisa in 1943 and Susan in 1964. After a couple of years vacancy the house was occupied by the London Ecumenical Centre and Joseph Geng, a bricklayer who probably took care of it for them. It was purchased by Carlton Realty, the current owners, in 1972.

This building, which clearly demonstrates the affluence of the family, is particularly distinguished by its magnificent entrance. The flared stone staircase, which originally had railings running up the sides in the style called the "welcoming arms" entrance, leads to an Ionic columned portico with a rusticated stone foundation and pedimented top. Its semi-circular window echoes the transom light at 570 Wellington. Although London has many fine Classical porches dating from the Edwardian period, dwellings like this one with columns rising two stories are rare - one thinks only of "Blackfriars", the Catholic bishop's residence at 90 Central, the home of Robert D. MacDonald the cigar maker at 471 Waterloo, and the Shanly townhouse at 301 Piccadilly. The enclosed sunroom on the second floor is a later addition, and originally the porch was shaded by awnings. The curved second storey railing with its urn-like decorations further enhances the classical theme.

The house itself is built of expensive pressed brick with stone quoins and lintels. The upper eave brackets are again reproduced in smaller scale on the porch. The high mansard roof originally boasted a railed deck which provided a fine view over the park to the downtown. Note the band of scalloped slates running along the middle section of the roof. These dark grey slates are ornamented with clusters of light grey and red slates imported from Britain and the United States. Each of the north, east and south slopes of the roof has a single well-proportioned dormer, while the west slope exhibits a dormer on each side of the portico's roof. The wide porch is framed at each end by clusters of three Ionic columns. The spacious entrance with its graceful stone arch has large windows on both sides. Beyond it a tile floored vestibule is separated from the hall by a beautiful leaded glass doorway enclosed by leaded glass windows on each side.

Inside the hall on the left a wide open staircase ascends to the third storey. The change from the ornate exterior to the simpler Edwardian design of the interior is typified by the plain staircase railing. The side of the hall below the steps of the staircase is nicely panelled. To the right, double doors open into a parlour which still has its original high baseboards and a tiled fireplace in the

corner. Behind this is a large dining room which, unlike the hall and parlour, has retained its original ceiling with decorative beams and a wide plate rail. Note the built-in china cabinet with its curved glass ends. Returning to the hall, you will enter the large living room with another beamed ceiling and fireplace.

In remodelling the house for offices, Carlton Realty has been kind to the original interior and as a result we can see the type of fittings favoured by the wealthy London merchants and manufacturers in the opening years of this century, when simplicity of design was beginning to replace the highly ornate Victorian interiors. The little more than two decades which separate the construction of such houses as "Waverley" at 10 Grand and 572 Wellington, marked a clear change in the types of interiors which people preferred.

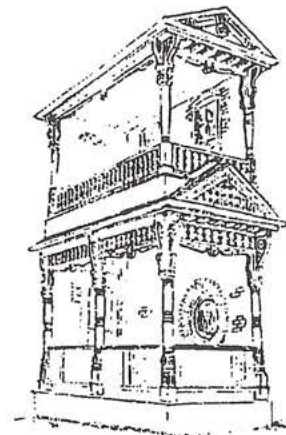
Built in about 1910, 570 Wellington is, in design and materials, representative of the Classical Revival of the early 20th century. To the left of the porch is a large Palladian window encased in stone. The Palladian window, named after Andrea Palladio, an Italian Renaissance architect who revived classical forms in his time, consists of an arched window with a shorter square-headed window on either side. The Palladian window along with other classical motifs will recur many times on the tour in houses built between 1900 and the 1920s.

CONTINUE SOUTH ON WELLINGTON. TURN LEFT ONTO WOLFE.

A walk down this street is a walk through turn-of-the-century London. An intimate array of Victorian architecture greets the visitor. The integrity of the street comes from similarity of scale, set-back and height. Almost all of the houses on Wolfe Street were built in the 1890s and consequently share several stylistic similarities, the most obvious of which is the large gable facing the street which is ornamented with a wide variety of wooden decorative detailing. Below the eaves of the gable is usually a decorated cornice, sometimes merely outlined by a single strip of moulding. A large number of highly decorative porches and verandas survive as well.

The office building at 295 is a recent addition to the street. In overall shape it is somewhat suggestive of a coach house. The applied gable element on the facade facing Wolfe Street gives it some connection with its older neighbours.

The houses at 297 and 299 Wolfe, both built about 1890, have a number of well-preserved decorative elements including heavily ornamented gables, and porches with turned spindles and cut work. Several courses of rusticated brick (brick purposely finished with a rough surface) on 297 break up the wall and will be found on other houses on this street.



2

314 Wolfe Street - c.1888
Designated under the Ontario Heritage Act

This home was built for Edward Lee, an excise officer with the Inland Revenue Department, and remained in his family until 1963. It was a duplex when the present owners purchased it in 1984 and they have since returned it to a single family residence. Some of the changes made when it was a duplex are still in evidence.

Before you enter this home, observe the many fine exterior details such as the nicely restored verandah with its decorative woodwork and the paired slender columns rooted in concrete block piers. The panelled, recessed doorway has a double-leaf door leading into a small entry with a second set of double-leaf doors. This side-hall plan has a lovely staircase leading to the second floor; to the right is a double parlour. When the present owners were removing partitions they were delighted to find intact the beautiful panelling beneath the stairs.

As you proceed through this home you will see an abundance of lovely woodwork such as the door and window frames with bull's-eye block corners. There are pocket doors leading to the front parlour from the hall and between the front parlour and the second parlour. There are lovely ceiling medallions in both parlours. Proceed down the hall to the second parlour. This room has a fireplace with decorative wood details including double pillars supporting the mantel. There are picture tiles in the fireplace surround and a tile hearth. The picture above the fireplace was done by the daughter of the original owner. This room has some stained glass in the paired windows on the east wall.

As you proceed down the hall you will see built-in china cabinets with

glass doors, this was once part of the dining-room which is on your right. The outdoor style window you see on the east wall gives a glimpse of the sunroom that once was the side verandah. Proceed through to the kitchen with the simple woodwork which was customary in the non-public rooms. Leave by the back door from the kitchen, turn right through a small courtyard, and exit through the gate back onto Wolfe Street.

PROCEED EAST ON WOLFE.

The house at 318, built about 1891 for the wholesale lumber merchant John D. LeBel, was designed by George F. Durand. The present occupants, the architectural firm of Tillmann, Ruth, Mocellin have revised the facade to distinguish their business from the residential part of the neighbourhood.

The house at 315 Wolfe which has a Dutch Colonial air to it was built about 1908. Notice how the porch is composed of triple Ionic columns structurally integrated into the facade, unlike the late Victorian porches on the street that are merely attached to the sides or front of the house. It reflects a considerable change in porch and house design from the previous decade.



PROCEED TO WATERLOO AND CROSS WATERLOO.



3

554 Waterloo Street - c.1878

This building and the two somewhat similar houses to its north form an impressive vista as you proceed east from 314 Wolfe Street.

This home was built by Mr. John Christie, a Ward Five Alderman, builder, grocer and lumber dealer as a rental property. The first tenant, in 1879, was George F. Durand, architect, civil engineer and land surveyor with the firm of Robinson, Tracy and Durand.

The yellow brick three-storey house has a number of Italianate features such as the side hall entrance and the elaborately carved brackets, with double bracketing at the corners. The two-storey bay on the front facade is enhanced by the carved keystones in the window headings on the second floor. The brick framing of the original building is visible on the front and north facades. This detail clearly delineates the original structure from the 1883 addition.

The entrance to this home has a panelled, recessed doorway with a double-leaf door which is similar to the one at 314 Wolfe Street. The interior set of double-leaf doors was installed by the present owners before they discovered the original set of doors in the crawl space under the main portion of the house. At this time they also discovered the various elements of the verandah that had at one time stretched across the front facade and the northerly portion of the building.

The side-hall entry brings you into a gracious hall with a stairway to the second floor. On the right is the living-room with its detailed ceiling mouldings and medallion, and the very elaborate woodwork of the baseboards and door and window frames. The fireplace is a major focus of this room. The flooring, now covered by broadloom, is of a concentric hardwood design as though it was planned to fit a specific area rug. Separating the living-room and dining-room is a set of pocket doors.

Proceed down the hall to the dining-room. The rectangular bay in this room is probably a later addition but it does add a sense of spaciousness and dignity to the room. The ceiling medallion and the original woodwork are still here but the original fireplace has been covered over.

From here proceed to the rear of the house, past the kitchen and into the office which occupies the final addition which was added much later.

Proceed up the stairs and through the office, past the kitchen, once part of a separate apartment unit, into the main portion of the house. As this house has had a number of owners and uses, as well as occupants, the second floor is an interesting record of the changes made. There are beamed ceilings in several of the rooms and the front room was once two rooms. The fireplace in this room indicates it was once the master bedroom.

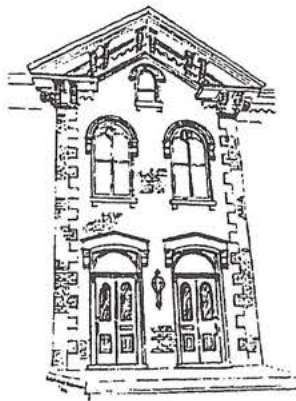
Proceed down the main staircase, noting the stained glass window the present owners had designed and made by Scotty of Edwards Glass. Exit out the front doors to Waterloo Street.

The east side of Waterloo Street was developed in the early 1870s. Its houses provide an interesting contrast to the later ones on the west side which were built twenty years later.

The red brick Edwardian-era (1901-1910) house at 552, whose features include a Palladian window, stands out from its Italianate neighbours to either side, most which would have been built in the 1870s. The brackets under the eaves, for example, in the Italianate are highly decorative and are quite a pronounced part of the overall design. In the Edwardian house the brackets have been reduced to a mere appendage.

CONTINUE SOUTH ON WATERLOO.

Substantial in form and presence, 526/528 Waterloo Street is a building of great dignity. It was originally constructed in 1874 for Richard J. O’Loane as a double house, one of the very earliest two-storey double houses in London. Unfortunately O’Loane, an insurance agent, died before the decade ended. 526 was subsequently occupied by Albert E. Cooper, a watchmaker and jeweller who was with the firm A. Murphy. By the 1920s his occupation is listed in the City Directory as “Wholesale Diamonds”. During the 1950s, Dr. John Rathbun, pediatrician, lived and practised medicine there. Unlike 526 Waterloo, the other side of the building (528) housed a great number and variety of families through the years.



The low pitched roof with paired brackets under the wide eaves, round-headed windows and projecting centre section are all typical elements of the Italianate style. Each of the north and south slopes of the roof has a single dormer situated between two chimneys. A broken-pediment gable crowns the centre of the building and unites its two halves. The central portion of the front facade has been minimally thrust forward and the outer edges are emphasized by quoins. These brick details are also found at the corners of the building.

Notice how the undulating pattern of the frieze trim below the eaves is repeated in the pediment. Each of the three pairs of brackets is angled in order to follow the pediment’s slope. A small arched window is located above two large windows, similarly headed, each framing gracefully curved mullions in a double-arch-and-circle pattern. The remaining second storey windows and the

transoms above the entrance doors have headings that are sympathetic to the central pediment. The variety of window styles suggests an architectural eclecticism in which imagination and personal preference were given free rein. Two matching single-storey bays give balance to the front facade. This handsome house has been designated under the Ontario Heritage Act. In addition, the owners received an “Ontario Renews Award” in 1985 for “mixed use renovation”.

CROSS WATERLOO AND PROCEED WEST ON PRINCESS.

Princess once extended west to Wellington and thus was prime “park-side” real estate. The houses that remain attest both to the high quality of the architecture and the prominence of their owners. Sir Adam Beck lived on this street in the block east of Wellington before he moved to “Headley” on Richmond. As with Wolfe Street, most of the houses remaining on Princess west of Waterloo were built in the 1890s. Numbers 322 and 334/6 on the corner were built about 1899. All but one display the thoughtful use of the best materials then available: red brick, slate, stone and decorative woodwork.

The house at 320 however, is built of white brick and looks quite different from its neighbours. It was built in 1895 for A. C. MacPherson, a fruit dealer. It has more in common with the Wolfe Street houses than its neighbours, given its brick colour, rusticated brickwork and coursing, gable treatment and heavily ornamented woodwork. The roof on the porch with its decorative scalloped slate gives a clue to the appearance of the original house roof.

The Edwardian masterpiece at 308 was built in 1895 for Joseph Smith, one of the city’s most successful cigar makers. The walls of 308 are composed of stone, brick and slate, all in red, which provide an interesting variety of surfaces. The irregular roofline and turreted dormers put one in mind of a chateau.



Note the very ornate Palladian window set within a massive gable at 304, built c. 1905.

While all six of these houses have survived to the present virtually unchanged and with nearly all their decorative elements intact, it now appears to be a question as to whether some, such as the ones at the corner, will survive at all.



4

300 Princess Avenue - 1892
Listed in the Inventory

The house at 300 Princess was built in 1892 by J. R. Shuttleworth, whose new home represented his success as a wholesale fruit dealer. But by 1897 T. G. Meredith's law partner, R. G. Fisher, occupied the house. It is possible that Shuttleworth had sold it to raise funds to enter the hat making business where he also met with success. Indeed, by 1926 J. R. Shuttleworth and Sons had become the largest straw hat manufacturer in Canada. Following Fisher's short stay, John M. Daly, a wholesale and retail coal merchant, occupied the house.

This house is a good example of the influence of the Romanesque Revival in North America in the late 19th century. Romanesque architecture emerged in Western Europe in the 11th and 12th centuries when defensive structures with towers and narrow openings were a common need, and employed heavy stone in its characteristic arches and massive walls. This building presents two towers to the street: a two-storey bay ending with a gable, and a full tower anchored by a heavy stone base and entered through a massive stone arch. All three sections of the facade, the sunroom, the tower and the bay, are supported by a wide archway at ground level (the porch, the entryway, and the front window respectively), while in the upper stories the window openings are quite narrow. These elements all contribute to a well-handled interpretation of the Romanesque.

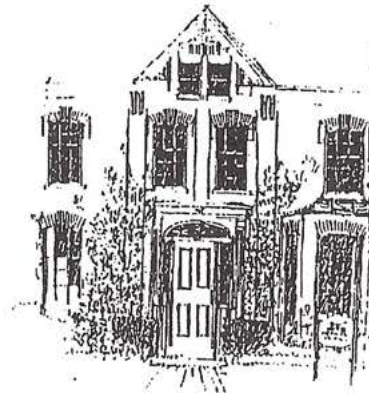
This building now contains the offices of Devran Petroleum and a third floor apartment. Many of the original fittings and finishes remain in the building, particularly in the west wing. Especially notable in the entryway is the heavy leaded glass in the front door and transom which matches that in the front window. The lines incised in the newel post of the stairway suggest an Eastlake influence. Plaster medallions enhance the ceilings of the two offices in the west wing. Upstairs, a fine marble fireplace remains in the rear office, while in the front office can be seen the narrow windows of the front bay. The sunroom now provides a comfortable staff room.

EXIT BY THE REAR DOOR, RETURN TO PRINCESS AND THEN RETURN TO WATERLOO. CROSS WATERLOO AND PROCEED EAST ALONG PRINCESS TO COLBORNE.

On the way back to Waterloo look at the two double houses on the east side of Waterloo, south of Princess. The inventive use of red brick and red stone has created a pair of imposing facades.

Numbers 339 to 349 Waterloo form one of the few terraces left in London. Built in the 1870s, it is similar to the other Italianate buildings on the street. Each pair of entrances is set into a slightly projecting wall which rises through two stories to a decorated gable set on corbelled brick brackets at the eaves.

The small white house set far back from the street at 356 was probably built by Jabez Harwood, a builder, in the early 1870s. Additions and alterations may have occurred since then.



A design similar to that of the terrace was employed by architect William Robinson for the house at 365/7 Princess in 1874. It was designed as a double house with two front doors. The present door and bay window are later additions.

Many fine Italianate features can be found hidden behind the porch and the second floor enclosed sunroom (which were later additions) at 368. This house was built in the 1870s for Donald Currie, a cartage agent for Hendrie and Co. Italianate details include quoins and brackets. Stone lintels and the triple-arched doorway (thought to be unique to London) do much to enhance its facade.

The Jarvis apartments, built in 1936, occupy what was, for about 60 years, the site of the Princess Avenue school. The small apartment block had its origins in this area of Woodfield. Notice the Art Deco details of the pilasters, cut-stone entrance arch and decorative inlays on the face of the building.



The Leach apartments were built in 1927 for J. C. Leach by Roy James, who also constructed the concrete block building around the corner at 531 Colborne (now Pete's Variety) in 1905. Leach, who died in 1930, was a baker, confectioner, and caterer who specialised in weddings: "We supply everything needed," his ads read, "except the man." The ovens he used in the business are still intact on the second floor of his former store and bakery at 531. He probably lived in the rug brick house at 398 Princess, next to the apartment building. Notice the crenellated parapet which gives the apartment building the appearance of a castle.

TURN LEFT AND PROCEED NORTH ON COLBORNE PAST PETE'S VARIETY.



5

535 Colborne Street - c.1872-76
Listed in the Inventory

This cottage and its neighbour at number 537 were built between 1872 and 1876 by two marble cutters, Charles Teale and John Screamon, who were in business together at 187 Bond Street (now Princess Avenue). John Screamon was the owner of 535 Colborne.

Both houses have low-pitched hipped roofs and identical small brackets below the stone window sills. Number 535 has one bay window on the north side while 537 has one on the east and another on the north. Green shingles and trim together with white walls reinforce the buildings' similarities. That two neighbouring cottages are painted and roofed in such a manner is something of a rarity in London. Furthermore, Mr. Screamon's house is built on a little rise and has lower ceilings than 537. Might this have been due to personal taste or a decision on his part to maintain both houses at roughly equal height?

The front facade of 535 has been much altered by the addition of a new porch and main entrance and by alterations to the windows, probably during the 1930s. Its exterior walls have been stuccoed, most likely at the same time. The

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multi-pane glass on the front door complements the upper portions of both front windows. The paired, long-armed eave brackets of the porches are of interest, while the gently arched openings of the covered porch on the south side and the column projections interrupting the roof have a California-Spanish style about them, somewhat reminiscent of Ryerson School and 438 St. George.

Inside the house, well-proportioned rooms provide a pleasant sense of scale throughout. The 8" high baseboard is of an uncomplicated design. It and the window and door trim are in keeping with the cottage's simple dignity.

The original art work for the cover of the Christmas 1922 issue of the Farmer's Advocate hangs on the west wall of the living room. The present owner was employed by the magazine's publisher for many years. The dining room is lit by three high windows, each of which is divided into twelve sections, further complementing the pattern of the front windows and entrance door.

EXIT THE HOUSE VIA THE REAR DOOR WHICH LEADS TO A QUIET AND PRIVATE SIDE YARD. RETURN TO COLBORNE.

The white frame building across the street at 540, built c. 1885, is a good example of the Ontario cottage, which has always been a popular style in London.

HEAD SOUTH ON COLBORNE AND CROSS PRINCESS, STAYING ON THE WEST SIDE.

The house at 512 Colborne, on the east side, was built about 1912 and is a good example of Edwardian Classicism. The classical elements are exemplified by the two Palladian windows, one in the gable and one as a dormer, as well as the porch detailing. The house was built for H. E. Boomer, a confectioner.



Number 504 was built in 1874 for Alexander McBride, a partner with his brother Sam in an ornamental iron and metal-working business. William Robinson, an architect whose firm was subsequently headed by George Durand and then John M. Moore, designed the building. It is a very good Italianate, with

paired brackets at the eaves, a gable with a broken pediment surmounting a projecting central bay, and a hipped roof. Windows similar to those of the second story have been removed from the ground floor. The recently constructed porch is similar to the style of porch that would have been on the building; although the original porch would have extended the full width of the facade.

Around 1900 Edmund Meredith, the great criminal lawyer and former mayor (1882-3), moved into 504. From the 1920s Hugh Shuttleworth, the son of J. R. Shuttleworth the hat manufacturer from 300 Princess, occupied the house until 1953.

CONTINUE SOUTH TO THE CORNER OF COLBORNE AND DUFFERIN.

The yellow brick house at 400 Dufferin on the corner of Colborne was the home of Judge William Elliott, a county court judge who died in 1903. Probably built in the 1870s, the double bay was once capped by a cupola-like tower with a window in it. The Elliot daughters occupied the house for over 75 years, until the 1950s.

TURN RIGHT AND PROCEED WEST ALONG DUFFERIN.

The red brick building at 392 was built in 1905 for Gordon J. McIntosh, an accountant at Robinson, Little, a huge wholesale drygoods firm. His widow donated their considerable art collection to U.W.O. in the 1930s. The McIntosh gallery at Western was named after him. Notice the rusticated stone of the lintels, sills and foundation.

The red brick house with red trim and a slate roof at 385 Dufferin was built about 1907 and is one of the last Queen Anne style houses to be built in London. It provides an interesting contrast to 392, which had been built two years earlier but much more in the style of the day. One of its interesting features is the Palladian form which appears in the tower. It was built for John Marr, president of the grocery wholesaling firm of Elliott, Marr.



6

370 Dufferin Avenue - 1869
Designated under the Ontario Heritage Act

The houses at 368 and 370 Dufferin are two of the earliest to survive on this block. They were both constructed by Alexander McLean for his daughters. McLean, a retired British army officer, is thought to have lived in a small dwelling immediately east of 370. The two buildings are sisters in design as well, as both are examples of the Italianate, a style then coming into popularity in London. The tall narrow shape, the balanced three-bay facade and the sidehall plan are typical of this style.

Number 370 appears as though it were the only unit ever built of a planned terrace, with parapet walls extending above the roofline on either side and only a single window in each of the side walls. In the entry hall can be seen a long winding stairway that ends at the attic door. At the first turn is a stained and painted glass window, "The Pinnacles of the Palisades" by George St. George, installed in 1896.

The interior mouldings, including baseboards and window and door frames, all survive intact from the time of construction. Stepping into the dining room, visitors will appreciate the extent to which the house has remained virtually unaltered. Windows, baseboards, and door and window moulding in both this and the next room have all survived. Both rooms are greatly enhanced by the deep cove moulding at the top of the walls, and by the rare wooden medallions in the centre of each ceiling.

The opening between the two rooms may once have had doors of some description. The fireplace has a marble mantel and a marbelized slate surround. The simpler baseboards and mouldings in the den suggest that it was intended as a more private space.

EXIT THROUGH THE KITCHEN AND WALK OVER TO THE WEST SIDE OF NUMBER 368 AND ENTER THROUGH THE FRENCH DOORS.



7

368 Dufferin Avenue - 1874
Listed in the Inventory

This house also possesses the tall narrow shape, the balanced three-bay facade and the sidehall plan which are typical of the Italianate style. Its facade was given a period update, possibly in the late 1890s, when a front gable sporting a Palladian window was tied into the traditional Italianate hipped roof.

The French doors through which you entered have just been installed into the original kitchen tail. Entering into the dining room, visitors will recognize the same plan as that used in number 370, but will notice that none of the fittings or mouldings are identical, possibly because this house was built as much as five years later. Here, large plaster medallions decorate the ceilings of the two main rooms, between which has been set a pair of arched pocket doors. The incised lines and applied woodwork around the fireplace suggest an Eastlake influence. Visible from the front hallway is a painted and stained glass window at the first landing of the stairway, entitled "Penelope". Etched glass enhances the triple-arched doorway.

This house was occupied by relatives of the McLean family until three years ago and is now the home of Ironwood, a landscape design firm which has won two urban design awards.

EXIT THROUGH THE FRONT DOOR AND RETURN TO DUFFERIN.

The house directly across Dufferin (371) was built in 1914 for D. H. Howden, the great wholesale hardware dealer, who started his firm in London in 1900.

Its neighbour at 369 was built about 1913 for John McClary Moore, a grandson of one of the founders of the McClary stove works, the largest single employer in London at the turn of the century, and a son of the architect John M. Moore. The design of both 371 and 369 suggests that by World War I even the more restrained ornamentation of the Edwardian era was no longer in style.

PROCEED WEST ON DUFFERIN.

The house at 362 Dufferin was built about 1903 for Arthur Brener, president of the Vallens Cigar Company. Cigar making was the biggest industry in the city at the turn of the century and fortunes were to be made in it. In 1918 Brener added the huge porch that currently exists.

WALK TOWARDS THE CORNER OF DUFFERIN AND WATERLOO.



8

496 Waterloo Street - 1893
Listed in the Inventory

This impressive red-brick house displays a diversity of architectural elements typical of late Victorian-Edwardian houses. Built in 1893, when the area around the newly landscaped Victoria Park was rapidly being developed by the upper middle classes of London, this residence was commissioned by a successful real estate agent, Albion Parfitt, who later became a stock-broker.

In 1923 the house was bought by Dr John A. McGregor, an eminent physician who, at the age of 19, had the distinction of being the youngest-ever graduate of the University of Western Ontario's medical school. From 1923 until the mid-1970s the house was continuously occupied by doctors who had their consulting rooms in an addition which was built on in the 1930s (on the north side - now the kitchen).

The design of the house represents the best in Queen Anne architecture with its irregular high-pitched gable roofline, octagonal three-storey turret, balcony, wrap-around porch and two-storey bay topped with an overhanging gable and heavy brackets.

The diversity of elements typical of this style can be seen in the various window shapes, (an oriel window in the south gable, a band of five windows on the turret on the third-storey attic, and a Palladian window in the north gable ends respectively). Notice also on the third storey the very unusual lyre-shaped woodwork framing the balcony in the east gable end. Contrasting brick panels and corbelled brick brackets decorate the turret. Each of the three gables has a different treatment.

The structural design of this house is more serious, with the portent of Edwardian dignity beginning to be felt. Queen Anne vitality is counterbalanced by certain Romanesque Revival elements such as heavy stone lintels and massive cut-stone supports for the porch columns. The more light-weight Classical porch, with slender Ionic columns and delicate balusters, wraps around the main living rooms.

At the main entrance notice the bevelled and etched glass in the transom window panels. You will see more of this throughout the house. The whole house has been sensitively restored and maintained by its present owners.

The interior of the house shows particularly fine examples of elaborate wood-working, especially in the entrance vestibule, where the base of the turret is enclosed and decorated with Eastlake-inspired scrolled oak posts, balustrades, screens and spindles. This type of intimate interior arrangement was called a "Cosy Corner" and usually comprised some built-in seating; in this particular case the seat hides an ingenious hanging closet! The shutters, which can be pushed up to mask the windows completely, are also found throughout the house. The oak woodwork in the rest of the hallway shows the popularity that built-in furniture was attaining at this period, with hat stand, mirror and closet-bench all echoing the main stylistic theme of the moulding and panelling, with beading, dentils and classical allusions.

In the dining room (originally the parlour) is a fine example of the many elegant classically-inspired wood mantels found throughout the house, although the tiles are more recent. With its flanking columns and bracketed overmantel, it is typical of Queen Anne interior decoration.

The small washroom still has the original sink and water closet and a beautiful bevelled leaded glass window. The present living room was once the dining room with the kitchen beyond.

As you mount the stairs notice the tall leaded glass window and the elegant banding set into the floor of the landing above.

Notice the balcony door in the bedroom in the turret which can be pushed up to allow egress. In the bay bedroom the bird's-eye maple mantel is decorated with pink tiles embossed with heads of a Greek god and goddess and other designs, including a Tudor Rose. The closets and original washroom (now a closet) are lined with tongue and groove hickory. The present washroom was once a maid's bedroom.

The east room at the bottom of the back stairs was once the kitchen and still has its tongue and groove hickory ceiling. The chimney piece in the study (ground floor) is the most elaborate in the house, with Corinthian columns, pilasters, scrolled leaf pattern and dentil details.

Walk through the kitchen and out through the back door. Stroll out past the fishpond and through the newly-landscaped garden and onto Waterloo.

PROCEED TO THE CORNER OF WATERLOO AND DUFFERIN.

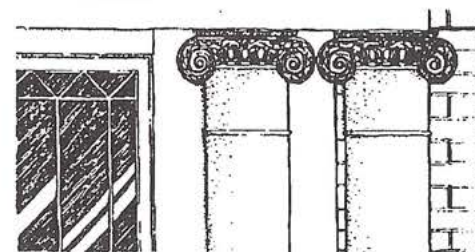


If you look north up the sidewalk along Waterloo, you will see a double avenue of shade trees which still survives almost intact. At one time all of London's streets were lined with trees in this manner, perhaps the reason for being known as "The Forest City". A city "beautification" scheme started in 1871 enabled residents to buy saplings for 25 cents a piece. This program resulted in the purchase and planting of 15,000 trees.

Central Secondary School was built in 1922 following a fire which destroyed the first Collegiate Institute which had been built in 1878 on part of the old garrison lands. Its replacement is designed in the Collegiate Gothic style.

CROSS DUFFERIN.

Notice the bandshell porch with its Ionic columns on the yellow brick house on the southeast corner.



CROSS WATERLOO AND WALK ALONG THE SOUTH SIDE OF DUFFERIN.



9

Metropolitan United Church - 1895-96 468 Wellington Street

The laying of the cornerstone of the Queen Street Methodist Church (now Metropolitan United Church) on July 30, 1895, must have inspired in its large congregation feelings of sorrow as well as hope. The new church was replacing the North Street Methodist Church, a block to the west, which had burned down under mysterious circumstances earlier that year. The North Street Church had been a source of considerable pride to the city (and its own members): long the structure in London with the greatest seating capacity, it had been the chosen venue for very special events, such as the memorial service held after the assassination of U.S. President Abraham Lincoln. In planning a new church, the congregation was determined to erect a building even larger and grander than the one it had lost. When the first service was held in the new structure on October 18, 1896, an estimated 2,600 people filled the church (sitting in pews and chairs and standing in the aisles) for the evening service, and hundreds of people had to be turned away.

The Toronto architectural firm of Burke and Horwood was hired to produce plans for the church, in collaboration with the local supervising architect H.C. McBride. The building they designed shows as its dominant influence the Romanesque Revival style associated with the American architect H.H. Richardson. Typical features of the style include the asymmetrical corner towers, the parapet gables, the round-headed arches of the main doors, and the general impression of bulkiness and weight created by expanses of uninterrupted wall space, such as that in the third stage of the tower. But the building also displays prominent Gothic features. The windows have pointed arches.

Moreover, with its high foundation and strong vertical components, the building as a whole has an upward thrust that largely counteracts its heavy Romanesque qualities. The careful interweaving of the somewhat antithetical Romanesque and Gothic traditions reflects the skill of the architects - as does the refinement of detail throughout the building.

The smooth pressed brick finish of the exterior forms a striking contrast with the rusticated stone at its base. (The building committee initially tendered for both stone and brick walls; one wonders how a stone face would have altered one's sense of the texture and the proportions of the church.) Sandstone columns adorn the main floor arcades, and bricks shaped into round mouldings are used to form the splayed arches of the main doorway, the windows of the tower bell chamber and the pinnacles. The hood-moulds over the windows terminate in intricate terra cotta stops. The design of the string course is reflected in the gables. Corbelled brickwork creates a row of pointed arches in the cornice.

The attention to detail is even more evident inside, where a rich mixture of textures, materials and colours is used to create a warm, luxurious and surprisingly intimate space. The lower part of the sanctuary walls are faced with brick in varying shades of brown, beige and orange-red; arches and doors are outlined in red bricks laid in a modified quoin pattern. The ceiling is stencilled in a detailed geometrical pattern; its centrepiece is an intricate stained glass dome. Wooden beams in a rich dark brown finish cross the barrel vaults as well as the flat ceilings of the towers and the main part of the sanctuary; the same finish is used on the wooden surrounds of the large quatrefoils in the spandrels of the arches, and on the giant braces, adorned with decorative ironwork, that support the tower walls. Joining the braces are massive, ornately carved pendants. The turned wooden railings of the balcony echo the design of the newel posts and stairways in the narthex and hall.

The building has undergone many changes. In the semicircular Sunday School wing at the rear of the building, a basement gymnasium was installed in the late 1920s, and a secretary's office, a ladies' parlour, and new classrooms were added in the 1950s. In the main sanctuary, the present pulpit and choir area replaces an older and smaller chancel complex of dark mahogany, and renovations in the plasterwork have resulted in the loss of some of the stencilling.

Probably the most striking additions have been the stained glass windows. Most of the windows in the sanctuary were ordered from the McCausland firm in Toronto during the 1920s and 1930s. But three of the most interesting windows in the church are found outside the sanctuary. An impressive and very moving work by the well-known London stained-glass artist Henry E. St. George is now rather incongruously situated in the main floor ladies' washroom. A depiction of Christ blessing the children painted in 1902, it is in memory of Clarence Wilfred St. George, December 28, 1895 - May 9, 1901. Another interesting window is the lancet window in the vestibule of the west door, which was created by Doreen Balabanoff, a London artist. It picks

up the mauve colour of the adjacent lancet window in the hall, but its delicate greens and blues also connect the window with its exterior landscape.

The window which fills the transom of the east door was a project of the Sunday School in 1985 and 1986. Basic drawings for the circles, which depict the seven days of creation, were designed by the Junior Sunday School, then members of the Senior Sunday School did the actual stained glass work under the supervision of Ted Goodden, in his studio. Ted then integrated the seven roundels into the final design for the transom window.

DESIGNATION

Nearly every building described or noted in this booklet is on the City of London's *Inventory of Heritage Resources*. The *Inventory* is a list, compiled by London's Local Architectural Conservation Advisory Committee (LACAC), of nearly 2,000 buildings and structures located throughout the city which have architectural or historical significance. Many of them are eligible for designation under the provisions of the *Ontario Heritage Act*. Owners of any property can request designation by City Council through LACAC and the City of London's Heritage Planner. Designation, which is done through passage of a bylaw, provides some protection for the buildings against alterations and demolition. (Copies of the *Inventory* can be viewed at the City Clerk's Office and in libraries.)

The preservation of historically and architecturally important structures provides all citizens with an understanding of how their community has developed. ACO London offers grants for the restoration of suitable buildings provided the owner agrees to designate. This walk is one way which the ACO has of raising funds for this important work.

Glossary of Selected Terms

Bay 21
 Bay window 22
 Brackets 35
 Broken pediment 38
 Capital 9
 Column 4
 Complex roof 28
 Corbelled brickwork 16
 On a chimney 27
 Cornice 12
 Cresting (metal) 23
 Dentils 19
 Dormer 13
 Double-leaf door 5

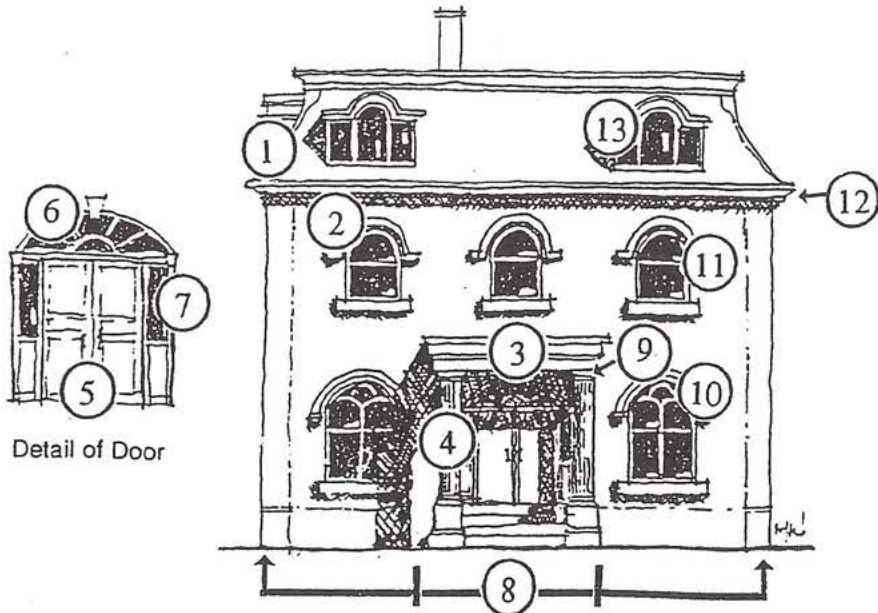
Fanlight 6
 Finial 14
 Frieze 37
 Gable 26
 Hipped roof 29
 Hood mould 2
 Keystone 30
 Lintel 24
 Mansard roof 1
 Mullion (in window) 10
 Oculus or roundel 36
 Palladian window 25
 Pediment 18
 Broken pediment 38

Pilaster 33
 Portico 3
 Projecting frontispiece 31
 Quoins 34
 Round-headed window 11
 Roundel or oculus 36
 Rusticated stone foundation 20
 Sidelight 7
 Three-bay facade 8
 Triple-arched doorway 32
 Turret 15
 Verandah 17
 Wrap-around verandah 17

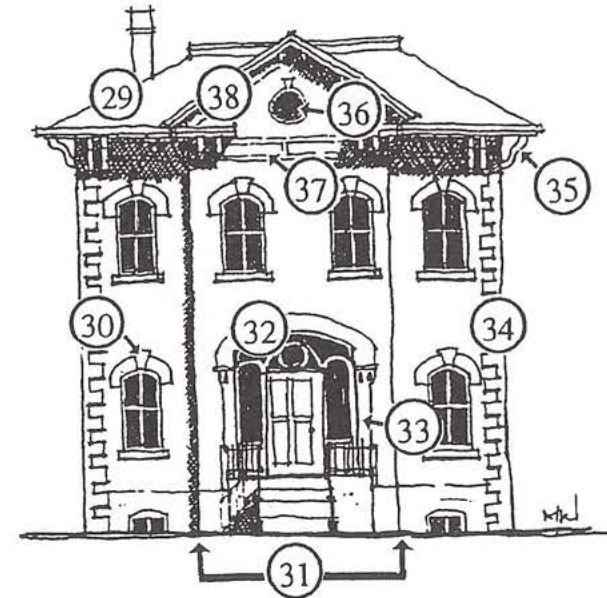
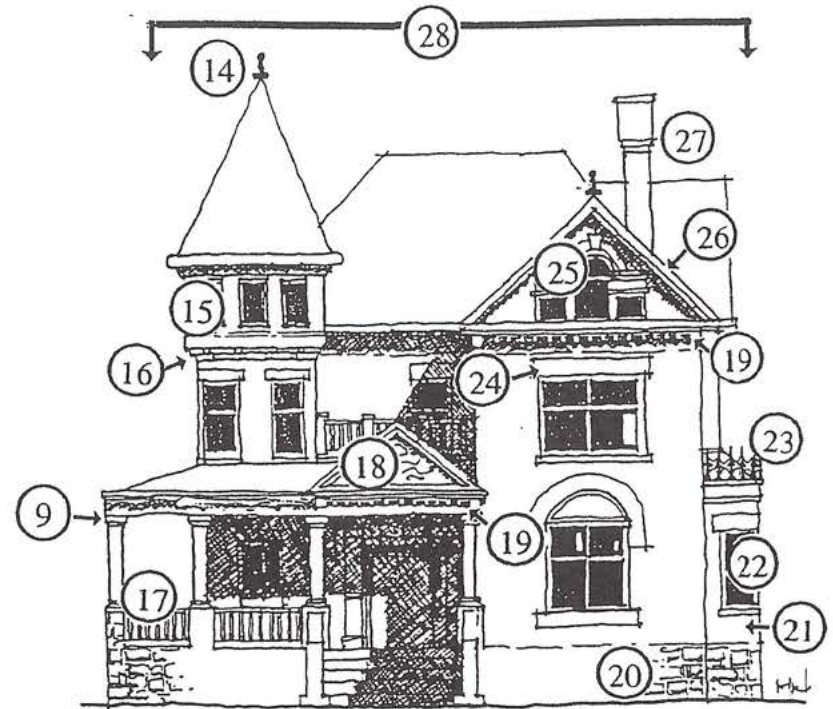
1 Mansard roof
 2 Hood mould
 3 Portico
 4 Column
 5 Double-leaf door
 6 Fanlight
 7 Sidelight
 8 Three-bay facade
 9 Capital
 10 Mullion
 11 Round-headed window
 12 Cornice
 13 Dormer

14 Finial
 15 Turret
 16 Corbelled brickwork
 17 Wrap-around verandah
 18 Pediment
 19 Dentils
 20 Rusticated stone foundation
 21 Bay
 22 Bay window
 23 Metal cresting
 24 Lintel
 25 Palladian window
 26 Gable

27 Corbelled chimney
 28 Complex roof
 29 Hipped roof
 30 Keystone
 31 Projecting frontispiece
 32 Triple-arched doorway
 33 Pilaster
 34 Quoins
 35 Brackets
 36 Oculus or Roundel
 37 Frieze
 38 Broken pediment



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The following publications were consulted in the preparation of this booklet:

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