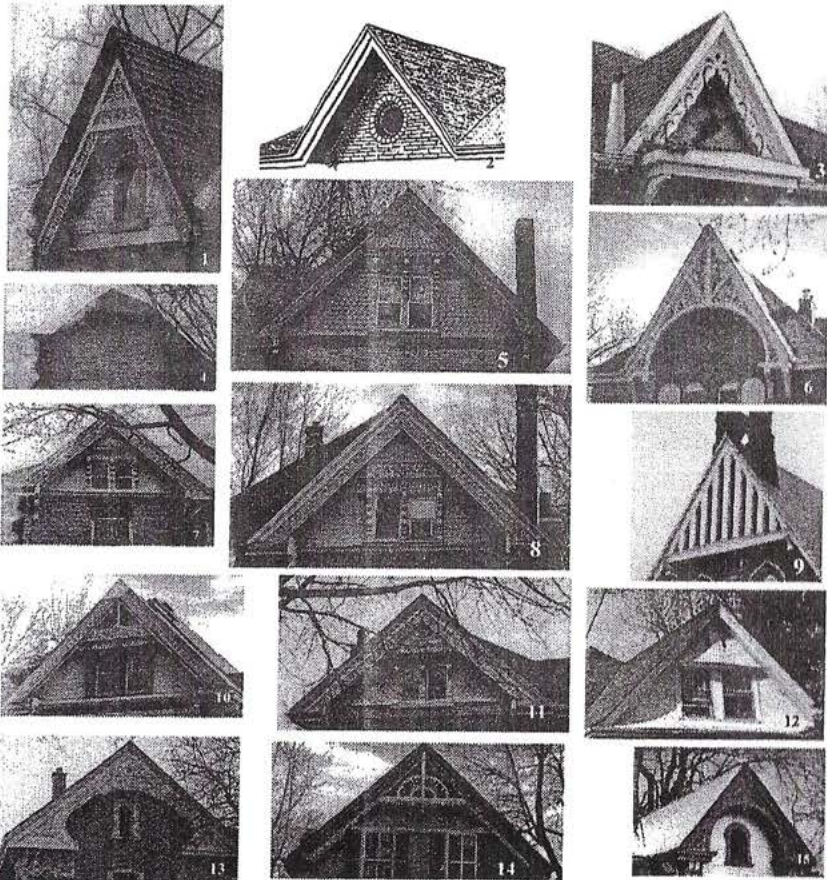


A GALAXY OF GABLES

As you walk around, look up - there is an incredible variety of ornamentation. If you have followed the route of the walk you will have passed all these gables; in fact some of them appear in the pictures, possibly from a slightly different angle. But can you identify them and the others? Answers will be given in the next newsletter of the London Branch of the ACO.



HAVE FUN

26th Anniversary Geranium Walk

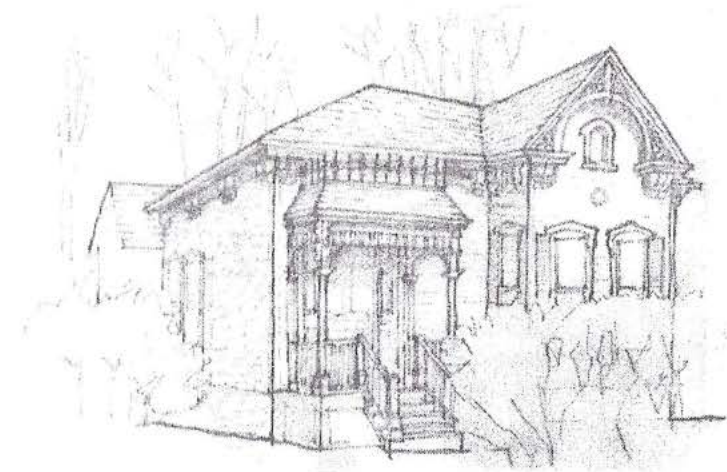


A house with a potted geranium on the front lawn is open for viewing



COTTAGE COUNTRY

Cottages of South London



Sunday, 6th June 1999
1:00 to 5:00 p.m.

The walk will finish at Wesley-Knox United Church, Askin and Teresa Streets, where tea will be served from 2:30 to 5:00 p.m.

The Architectural Conservancy of Ontario
London Region Branch

The Architectural Conservancy of Ontario
Founded in 1933

Aims

- To preserve the finest examples of architecture in the province.
- To protect its places of natural beauty.
- To preserve significant buildings regardless of age, style and size.
- To protect such buildings from unsympathetic alteration.
- To preserve the architectural integrity of streetscapes.
- To protect places of natural beauty from destructive uses.

The London Region Branch
Founded in 1966

When faced with the probable loss of the buildings in London's earliest banking and professional area on Ridout Street, concerned citizens and groups combined to form the London Region Branch of the ACO. As a branch of the Provincial ACO it serves to further the *aims* of the parent organization in the London Region.

Its *activities* consist of

- Organizing walking tours, lectures, bus trips and workshops.
- Providing financial assistance to owners of selected properties.
- Influencing public policy at local and provincial level.
- Holding an annual architectural tour - the Geranium Walk - on the first Sunday in June.
- Appointing a representative to the London Advisory Committee on Heritage (LACH).

GLOSSARY

| | |
|--------------------------|---|
| Bargeboards | board, usually ornamented, under the gable |
| Bell cast gable | a gable that curves up at the edge |
| Bracket | a projection from a wall, usually beneath the eaves |
| Cornice | the decorative band between wall and ceiling or, on the exterior, between wall and eaves |
| Cross gable roof | a roof with two ridges at right angles |
| Dentil | small rectangular blocks, similar in appearance to teeth; usually a number of blocks repeated as a band |
| Double-leaf doors | an outside door composed of two equal vertical sections |
| Hip roof | a roof reaching a point with slopes on all four sides |
| Oriel window | an upper-floor bay window supported by a stone or brick projection |
| Pediment | triangular low-pitched gable crowning front of building in Greek style or a similar shape over window or door |
| Reeding | parallel grooves decorating woodwork, particularly around windows and doors |
| Sidelights | glass panels on either side of a door |
| String course | a continuous band of projecting bricks, often indicating the floors of a building |
| Transom | sash above a door or window, often filled with stained glass |
| Voussoirs | a wedge-shaped or tapered stone or brick forming an arch |

Map is the centre-fold

INTRODUCTION

When the London Branch of The Architectural Conservancy of Ontario held its first Geranium Walk in 1974, it decided to have at least one small house open to view on every walk to show that small houses, as well as large ones, are an important part of London's heritage and should be treated with respect. Sometimes cottages simply provide the context for larger, more impressive buildings; others are architecturally or historically important in their own right. It cannot be over emphasised that it is not a building's age or size that makes it important but its architecture, history and setting.

In the history of the Geranium Walks, the 1999 walk is unique: every house open to view is a cottage. This does not mean that there are no large houses in London South - your attention will be drawn to streetscapes and large imposing houses on the route, and no part of London has houses which can rival "Waverley" and "Idlewyld", representatives of the grand houses which once lined Grand Avenue.

It does mean that the many cottages in South London make it possible to develop a walk which illustrates the variety of cottages built in the late nineteenth century. Some are ornate, some are very simple; some are in excellent condition, some are in the process of being restored; at least one has a major addition. Three of the cottages have been designated; the others are listed in London's "Inventory of Heritage Resources" (see inside of back cover)

A cottage is defined as a one-storey house or a one-and-a half storey house in which the upper windows are wholly contained within the gable. Four types of cottages are recognised on this walk:

- ▶ Ontario Cottage - a cottage with a central doorway, hipped roof, symmetrical facade, a generally square plan and, frequently, a small gable over the front door;
- ▶ Side-hall-plan (SHP) - Cottage similar to Ontario Cottage but with the front door on the side of the main facade and often with a long, narrow "footprint";
- ▶ Italianate Cottage - a one storey house with the essential features (hipped roof, double brackets and gently rounded headings to the windows) of an Italianate building;

- ▶ Queen Anne Cottage - essential features (irregular roofline, a variety of window shapes, decorated gables and the front door several steps above ground level) of a Queen Anne house.

These definitions were used in compiling the City of London's Inventory of Heritage Resources.

HISTORY OF LONDON SOUTH

The area included in today's walk was part of the Crown Reserve set aside by Governor Simcoe in 1793 for his new capital at the Forks of the Thames. In 1810, Deputy Provincial Surveyor Simon Zelotes Watson laid out the northern part of Westminster Township, stretching from Wellington Road to Wharncliffe Road and from Baseline Road to the river. South London remained part of Westminster Township until it was annexed by the city in 1890.

Soon after Watson's survey, and well before any settlement had taken place at the Forks of the Thames, two families took up land south of the Thames, the Odells in 1810-1811 and the Shenicks in 1818. For the next twenty years South London was primarily an agricultural area although several brickyards were developed along Commissioners Road. Two of the oldest houses still standing in London South, both outside the area covered by "Cottage Country", are believed to be 1 Frank Place (partly hidden by the Redeemer Lutheran Church) built by Richard Frank c.1840 and 198 Elmwood Avenue, built in 1847 by Sheriff Hamilton. Hamilton's house once stood on Ridout Street but was lifted on to logs and rolled into its present position.

By 1848 three bridges linked South London with London: Westminster Bridge on Stanley built in 1826; Clark's Bridge on Wellington, 1840; and Victoria Bridge on Ridout, 1848. These bridges opened the way to residential development, ranging from large estates to cottages. Much of the development took place by subdividing the grants of land made in 1834 to Robert Carfrae, a carpenter who came to London to work on the Court House, and to

John Askin, Clerk of the Peace for the London District, who received, in 1838, a grant stretching from Tecumseh Avenue to Askin Street, and from Wortley Road to Wharncliffe Road South (in 1838). His house stood approximately where the Valu Mart parking lot is today. Built in 1830 it was a simple frame 2-storey building in the Georgian style. Thus all the cottages on today's walk, except the two on Byron Avenue, were built on Askin's estate.

This year's walk in Old South has a wealth of buildings of various ages, fabric and style. As well, there is a great variety of exterior decorative details; window and door trims are in wood, brick and stone. The main building material is brick with a few buildings of wood frame and cement block. Red brick used in decorative details is prominent throughout the area. The bracketing and eave treatment is also varied from restrained to exuberant. Be sure to take time to admire the many architectural pleasures of the Cottage Country of Old South.

The walk starts at Elmwood Avenue Presbyterian Church, 111 Elmwood Avenue. The house immediately to the east of the church was built in spacious grounds in 1877 by Colonel P. B. Leys and, later, his widow occupied the house they named "Woodlawn" until 1908 when it was purchased by W. F. D. Jarvis, manager of C. S. Hyman & Co.

In 1925 the house was again for sale. In that year the Methodist and Congregational church and many Presbyterians joined to form the United Church of Canada. Members of Knox Presbyterian Church who disagreed with the church union bought "Woodlawn" and built a church in simple Gothic Revival style on the west lawn of the estate. People have often commented that it is reminiscent of a rural English church, surrounded by lawns and trees. The house was first used as a manse but for many years it has been used for meetings. Tours of the church building have been arranged by members of the congregation.

On leaving the church cross the street to enter the first home on the tour, 104 Elmwood. Before you enter be sure to look at 106

Elmwood which is the mirror image of 104 Elmwood but has not had any exterior facade changes or roofline changes. The brick string coursing is similar on both homes and is also present in the design of other area homes.



104 ELMWOOD AVENUE, c.1897

A 1½ storey Queen Anne cottage, with Italianate influences, 104 Elmwood Avenue c. 1897, is painted brick on a foundation made of small chip-faced concrete blocks. The front gable has decorative



104 Elmwood Avenue (designated)

bargeboards and woodwork, fish scale shingles, brackets and elaborate window trim. It has a projecting bay at the west side topped by a large gable with decorative woodwork and brackets at the lower ends of the eaves. The brickwork has textured string courses, textured voussoirs above the front door and window, above the side windows, and around a circular side window. The original double-leaf doors have a stained glass transom light above. The large front window has a semi-circular transom light of stained glass. The full width front verandah has seven wooden columns supporting the roof and a projecting pediment above the steps. The pediment has dentil and strapwork trim. There are brackets below the pediment and below the eaves of the main verandah roof. The railing and spindles are original but the verandah has recently been restored. It is a mirror image of 106 Elmwood Avenue.

On the inside, note the circular window to the left. In the room on the

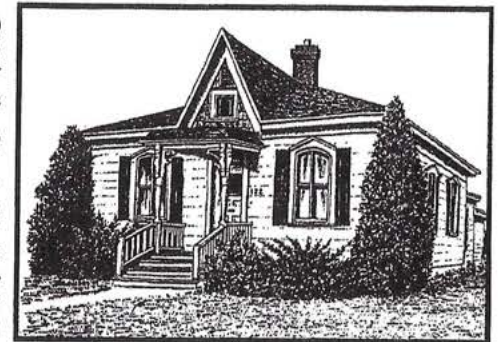
right is the original cherry-wood fireplace. The entrance to the room has been narrowed, with a transom added above the new door. The second entrance, just around the corner, was totally sealed when the room was turned into a bedroom. The room is now used as an office. Next is a large open space divided in two by a newer staircase, which leaves a narrow passage between the two rooms it creates. Both of these rooms have a smaller room leading off to the right. The first of these is a bedroom; the second may have been the original kitchen and is now a bathroom. Note the cornice, baseboards and door frames throughout the first floor. Finally, a large post and beam addition has been added by the current owners, to the rear of the building. This contains the kitchen and replaces a smaller structure which may have been a summer kitchen. The baseboards and door frames are repeated in the rooms on the second floor. There are transoms over each of the doors, which are original. There is a number on each of the doors which suggests that the building was intended to be a boarding house, at one time. Leave by the side door off the kitchen and return to Elmwood Avenue.

On leaving 104 Elmwood proceed East past 110 Elmwood with its Bell Cast gable and unusual bargeboard. Of note at 112 Elmwood is the bracketing under the eaves. Continue across Cathcart Street to 122 Elmwood, an Ontario cottage that is on view.



122 ELMWOOD AVENUE

This classic Ontario Cottage has had siding added at some time but efforts were made to keep its original appearance. The cladding echoes the type of horizontal boards that often covered the frame of houses like this and attempts were made to retain the form



122 Elmwood Avenue

of the shallow peaked window headings which were not only decorative, but helped to deflect rain.

The small, square porch with its brackets and turned posts, also protects the stained glass window above the door with the street number, 122, worked into the design.

Cottages of this style were often built for tradesmen and labourers. This house was probably built in the late 1880s. By 1895, James L. Murray, a clerk at Smallman & Ingram's, resided here and many of the lots on the street were still vacant or had unfinished houses on them.

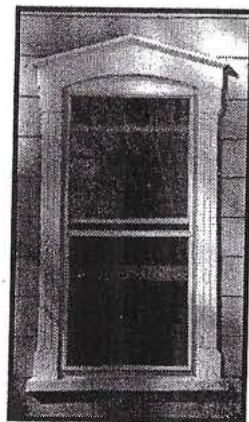
The interior of the house has been altered so that its original floor plan is not evident. However, it was a basic four-room structure with a central hall. This hall has been closed off to create three closets and chimney space.

The owner's possessions are highlighted by use of wall space to set them off. This use of space allows a clear picture to emerge of the dimensions of the rooms and the diminutive size of the house itself. Note the hardwood floors throughout.

Two structures have been added on to the back of the house. In the kitchen, the original back wall and window can be seen. Access to the bedroom is now from the kitchen, the original door lead to the central hall area where a spacious closet has been created.

As you leave by the back door, the generous proportions of the lot can be appreciated.

When leaving 122 Elmwood, look carefully at 124 Elmwood as it has many of the details, such as the reeding detail on the window trim and the doorway, that seem to be part of this area's architectural heritage. This home also has double bracketing under the eaves. Just

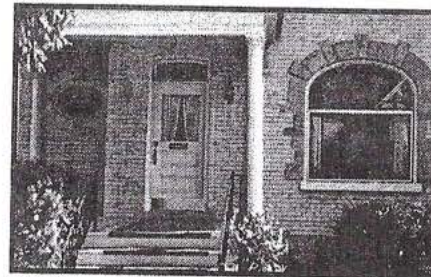


124 Elmwood Ave



113 Elmwood Avenue

east is another Ontario Cottage at 128 Elmwood; it does have some later changes. At this point, retrace your steps noting the buildings across the street, on the south side of Elmwood. On this side of the street the great variety in height and style of buildings is very evident. As you recross Cathcart, you will see a number of walk-up apartments dating from about 1918 to the 1930s.



77 Elmwood Avenue

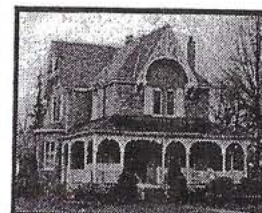
The 2½ storey Monica Apartments at 113 Elmwood were built in 1929. The long narrow windows and the decorative wrought-iron balconies add charm to this building. Continuing West along Elmwood the variety of brick used in the buildings helps to identify the age of the structures.

At 77 Elmwood the stone surround of the windows add elegance to the house, as does the elliptical window on the East wall.

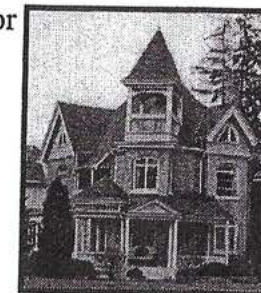
At the corner of Elmwood and Edward three of the four corners have outstanding architectural houses, **all designated** under the Ontario Heritage Act of 1974. The house at 64 Elmwood was built in 1886 for



64 Elmwood Avenue



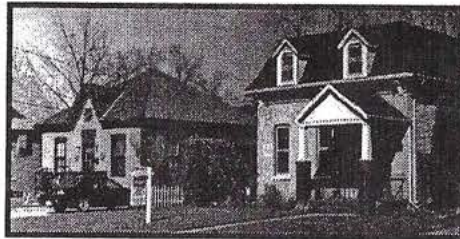
63 Elmwood Avenue



70 Elmwood Avenue

Hugh A. Stringer, a manufacturer and dealer in carriages and stoves. This house has a variety of window shapes including bays and a second storey oriel window. Across the street is 63 Elmwood which was designed by the architectural firm of Craddock and Weekes in 1873 for Robert DeWitt Jarvis, gentleman. Members of the Jarvis family lived in this house until 1934. A very important element of this house is the high pitched cross-gable roof accented in the gables by outstanding bargeboards which are considered to be some of the finest bargeboards in London. Also of note is the intricate gingerbread verandah that surrounds three sides of the house. The third house, at 70 Elmwood, was built in 1894 for Robert D. Millar, Secretary Treasurer of the London Advertiser, a newspaper no longer in existence. This 2½-storey home was designed for the corner lot with a 2-storey bay topped by a roof pavilion. Also adding to the charm of this house is the bandshell verandah that was added later.

Turn north on Edward Street, pausing to note the three identical houses on the west side, and across the street 16 Edward with its mansard roof that was likely added later. At 14 Edward is an excellent frame Ontario cottage



14 & 16 Edward Street

featuring eared trim window and door frames, corner boards and eave boards. On reaching Bruce Street look to your right and you will see two cottages on the north side. At 66 Bruce is an Ontario Cottage



66 Bruce Street

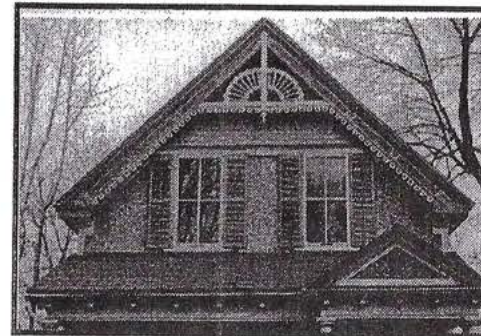
with excellent bargeboards in the gable, while 68 Bruce is a frame SHP cottage with a less elaborate bargeboard trim. The frame cottage has double-leaf doors, original tongue and groove siding and wrought iron cresting topping the verandah. Now turn left onto Bruce Street and look at



68 Bruce Street

in the gable.

As you walk down the street the variety of decorative detail is evident on many of the buildings. Again, at 56 Bruce the bargeboard decoration is noteworthy, as are the double-leaf doors. Continuing your walk on the south side you will reach 53 Bruce, a 2-storey house



53 Bruce Street

the gable treatment of the yellow house on the south corner with its gable decoration. There is also cresting on the section of roof behind the gable. This house has a lovely front door with sidelights and transom. Across the street at 62 Bruce there is another Ontario cottage with infill treatment

with very intricate gable decoration which is quite different from the gable detail of the yellow corner house. The next four cottages on the south side, 47,45,43 and 41, all have identical red brick trim but the bargeboard in the gable of each house differs. Two of the cottages are SHP cottages and two are Ontario Cottages or centre hall plan.

Both 43 and 50 Bruce, on the north side, are open for viewing. The house at 50 Bruce is the only wood frame Italianate cottage on the tour. It is suggested that you visit 50 Bruce Street first then cross the street to 43 Bruce.



50 BRUCE STREET (MAPLE COTTAGE)

Built in 1874 for Thomas Ray, a blacksmith, 50 Bruce Street was originally called Maple Cottage (the name was in a stained glass plaque on the front porch). It represents a particularly attractive



50 Bruce Street (designated)

example of a one storey, frame Italianate style cottage. The front elevation features an off-centre projection capped by an elaborate decorative gable in which is centred a semi-circular attic window. The exuberance of the design is enhanced by the moulded cornice frieze, the paired ornamental eaves brackets and the corner boards and baseboards. Elongated segmental headed windows, accentuated by shaped moulding, allow ample light into the interior. Shutters, hung on their original hardware, may still be closed to ensure both privacy and protection from the harsh weather. The remarkable door, an exceptional example of the carpenter's decorative art, is framed by sidelights and a triple arched transom. The porch has been largely rebuilt, but the colours are based on the original scheme.

The east and west elevations possess many of the decorative elements of the front elevation - moulded cornice frieze, paired eaves brackets. The house has corner boards and baseboards, and elongated windows framed by shaped moulding. The east elevation also features a projection capped by a gable of less elaborate decorative detail (as compared to the front elevation). Observation reveals that the gable of the west elevation is part of a later rear addition. The Italianate features were retained, however, with slightly more elaborate window

framing and a gable bargeboard similar to the gable bargeboard of the east elevation projection.

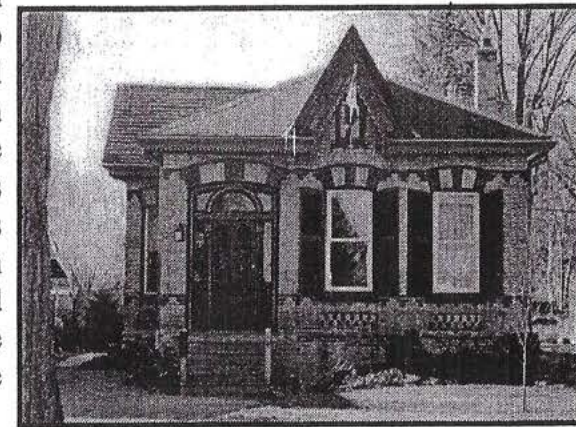
The house was originally an SHP cottage with the hall running straight to the rear entrance on the west elevation. Rooms were arrayed along the hall. Interior features of note are the sliding doors and moulded archway (replicated in 1985 after a fire) which divide the dining room from the front parlour. This same parlour possesses a fine wooden fireplace with a decorative semi-circular cast iron grate; the paired brackets supporting the mantel are similar in design detail to the paired eaves brackets of the exterior. Interior ceilings are 11 feet high. The living room, bathroom and kitchen are largely original.

Take time to look at the early photograph of the house, c. 1890, and compare it with the house of today.

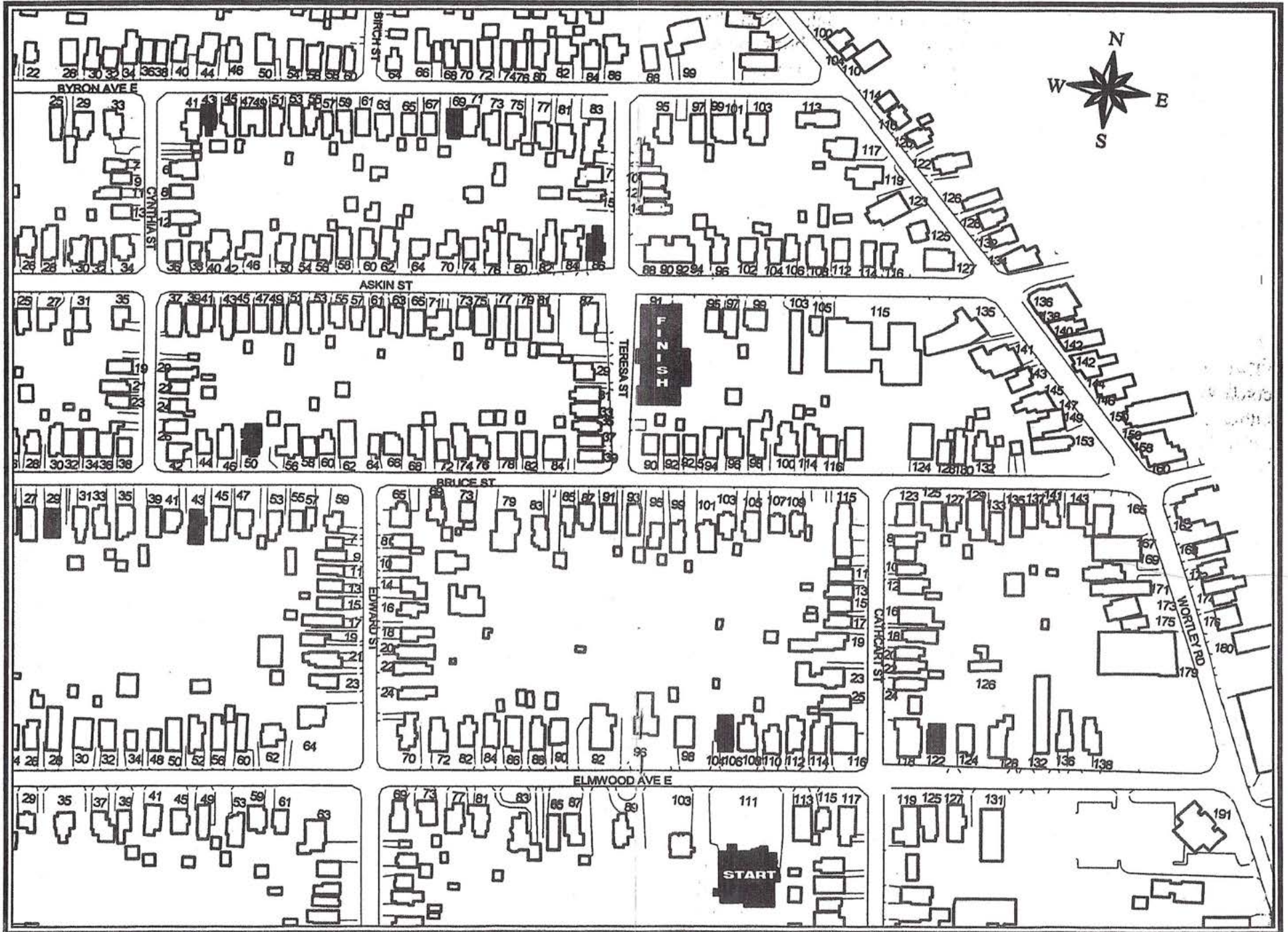


43 BRUCE STREET

William Westcott, a brick-mason turned builder and then contractor, bought a half acre, Lot 19, on the south side of Bruce Street in the mid-1880s. He immediately built a cottage on the west side of the lot (now 41 Bruce St.) where he lived for a couple of years. By the time the 1888-1889 City Directory was published, he had built and moved into a nearly identical cottage on the east half of the lot. Both houses reflect Westcott's skill as a mason. In both, he has used red brick to create elaborate decorative patterns contrasting



43 Bruce Street



with the buff brick used as the main facing materials. Over the windows around the house and over the front door, a red brick course arches over the dichromatic voussoirs. In the spaces between the windows and below a matching course at the sill level, red bricks descend from the solid red courses in an inverted triangular pattern, so that the house seems wrapped in a kind of red masonry lace. Alternating red and buff headers form checkerboard panels beneath the windows. The delicate and highly ornamental brickwork is appropriately complemented by the pierced woodwork of the bargeboards in the front and side gables. (Walkers should also note the similar brickwork and gable treatments on the houses to the east.)

Though the elaborate ornamentation suggests Westcott's pride in his home and workmanship, his cottage was quite small. It contained a vestibule inside the front door, a relatively large dining room - common room beyond, a front parlour, two small bedrooms, a kitchen in a 1-storey brick wing at the back, and, beyond the kitchen, a short hallway connecting the brick house with a one-story wooden structure that may have functioned as a summer kitchen or a wood shed. In the 1920s, this 1-storey structure was replaced by the much larger 1½-storey back wing that now exists. In subsequent changes to the house, a steep and rather awkwardly placed stairway was added to give access to an attic apartment, and some of the original fittings of the house, such as the baseboards and doors, were removed or replaced. A further addition was added to form a family room at the back.

The present owners have restored what remained of the original features when they gained ownership of the house, and they have introduced period fittings to recapture the spirit of the original house, even when dealing with the significant changes to the building's structure. They have repaired the damaged bargeboard and trim along the eaves. The transom design is original, but the present front door and the adjoining brackets replace a newer and less appropriate door that had been added. Here, as with the other old doors installed throughout the house, the owners have found and installed appropriate period hinges. The original interior door and window

surrounds are still intact; the high baseboards now installed throughout the house are undoubtedly similar to those that had been removed. The arch over the entrance to the bay-window alcove, with its original decorative corbels, has been copied to form a similar arch separating the dining room from the stair hall. The stairway now visible from the dining room comes from an old farmhouse near Komoka -- probably from a house older than this one. Visitors should be sure to note the elaborate plaster work in the cove of the front parlour. The fine plaster medallions, adorning the ceilings of the dining room and the parlour, are also original.

The two bedrooms that once adjoined the dining room have been turned into a single large room, now entered through a new door opposite the stairway. The cabinets at the south end of the room come from London's former City Hall, as do the kitchen cupboards. The present owners added the wainscoting in the kitchen, and designed the "room within a room" formed by the kitchen counters. Typical of the owners' ingenuity and knack for effective recycling is the decorative ceiling panel, made from four beautifully sculpted historic tin ceiling tiles.

Participants in the tour should be sure to note the photographs on display that show the house before it was renovated. They testify to the amount of work that has been put into the house, and they also prove that, with vision and determination, a seemingly rough subject can be refined into a jewel.

Continuing west along Bruce you will see the addition to the rear of 41 Bruce. The current owners have taken great care to match the red brick pattern to that of the original portion of the cottage and to add a porch at the front entrance. The fifth cottage in the grouping is a SHP cottage with double-leaf doors but does not have the red brick trim. Continue on the south side of Bruce noting the great variation in age, style and size of the structures until you reach 29 Bruce, which is open for viewing



29 BRUCE STREET

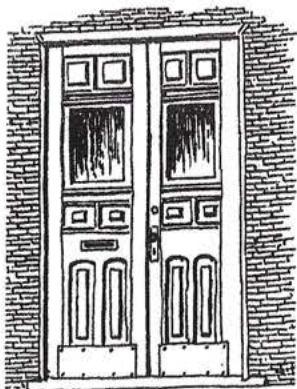
This is a fine example of a late nineteenth century side-hall plan cottage. Built in 1893, its first occupant was Ernest Ruse, a clerk with Edward de LaBelle Hooke, ticket agents for the Grand Trunk Railway and ocean steamship lines.



29 Bruce Street (designated)

Typical features of this style are the hipped roof, the front facade with double-leaf doors and one wide window, and the verandah supported by four posts stretching across the width of the house. The chamfered posts have lost some of their brackets but retain the reeding which is repeated in the doors and on the baseboards of the principal rooms.

When inside the front hall note the warm, pine floors and the cranberry, etched glass in the transom over the entrance. At one time, the now solid wall on the right would have featured a door into the front room.



29 Bruce Street

Beyond the hall the large central dining space also affords access to other rooms. Note the lofty ceiling, the generous and richly detailed mouldings. Window and door frames are further enhanced by the lively addition of dog's tooth headings on the corner blocks. Through the large opening into the front room, enjoy the stained glass in the transom over the single

wide window, its geometric pattern carefully restored by the present owner. The fireplace and book shelves are later additions. Two small rooms on the west side of the central dining area function well as a spare bedroom and study. Attention to detail may be noted in the hinges on the study door and in the consistent quality of the moulding in secondary rooms.

The kitchen beyond, while updated for convenience, retains its original flooring and remnants of earlier wainscoting. The pleasant living space at the rear of the house including the bathroom, was completed in the 1920s. Exit by this rear door, observing the deep well treed lot (over 200 feet), one of the many aspects adding important dimension to this charming cottage.

Return to Bruce Street through the gate to the left, noting the arched windows on the east facade of the cottage.

After exiting 29 Bruce cross the street to the north side and turn left onto Cynthia Street walking toward Askin Street. Cynthia was one of Colonel Askin's daughters; Teresa Street, one block to the east was named after his other daughter. As you cross Askin notice the striking combination of red and white brick on the second house from the corner of Askin and Cynthia Streets. Also stop briefly to look at the lovely arched front door and details of 39 Askin, which is the corner house. At 13 Cynthia notice the variation in the cement blocks used in this building including the narrow coursing and dormer blocks.

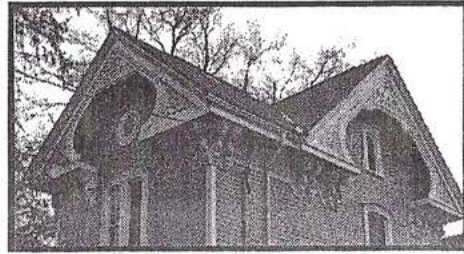


39 Askin Street

As you reach the corner of Cynthia and Byron the house at 33 Byron is one that is worthy of close study. According to the owner, a carpenter for a City Official built this 2½-storey tongue and groove house in 1880. There is such a wealth of detail to study and enjoy. There is the intricate detail of the bracketing and the gables as well as



13 Cynthia Street



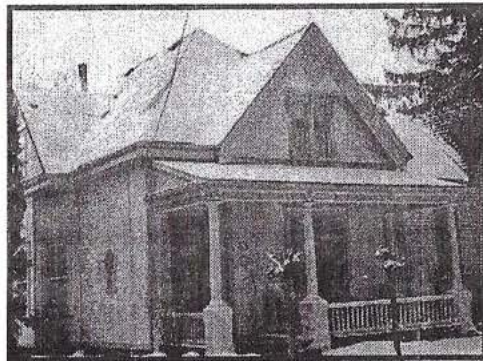
33 Byron Avenue

the framing of the windows. The porch detail and the bay window in the front gable, as well as the bull's eye window, add to the glorious extravagance that make this a very special house in Old South. Turn right on Byron staying on the south side of the street until you reach 43 Byron which is the next house that is open for viewing.



43 BYRON AVENUE

This house is one of the few tongue-and-groove, Queen Anne style house in this part of south London.. In its 102 year history, it has had only 7 different owners, including a barber, a widow, and a door installer.



43 Byron Avenue

The large central gable is the key element of this Queen Anne house. What makes this gable typical of the Queen Anne is its small central double window. Surrounded by fish scale siding and small brackets, this window and the diamond and sunburst pattern above, complete the exquisiteness of the decoration. Although the siding is unusual, other characteristics such as the steep irregular roof and the low porch are consistent with the Queen Anne style. In keeping with the informal

asymmetry is a large bay window on the side topped by a pedimented gable. Also of architectural interest are the large central picture window on the front, the "London" keyhole window beside the bay and the delicate and unusual trim round the front door, the front window and the gently curved bay window on the east side..

As you enter, you will see the keyhole window in the entrance hall. The grooved trim, corner blocks with a circular design and trim around the doors and windows in the entrance hall and dining room are original, and are repeated upstairs in the master bedroom and stairway window but in a more crude and simple fashion. As you continue through to the living room, you will see that the bay window is much longer than "typical" bays but works extremely well to create space and light in an otherwise tight living room.



The house has gone through a series of renovations over the years, arguably the most noticeable is the introduction of an arch from the dining room, under the stairs to the kitchen. If you can get upstairs, please do so. Because the Queen Anne style maintains a certain balance in massing on the exterior, the rooms on the second floor are quite tight in size. Of significance upstairs is the trim around the doors (as noted earlier). All the doors in the house, except the front door, which is original, and the back door, come from a nearby house where the owners planned to discard them. This enabled the owners of 43 Byron to replace modern doors with authentic period doors.

The current owners have been enjoying their own renovations. The kitchen keeps the flavour of what the original kitchen may have been. Also notice the fun they have had with the main floor bathroom.

On your way out the back, turn around and notice the telescoping effect of the addition, invisible from the street. The addition is not original to 1897, noticeable particularly in the change of the width of the siding.

When you leave 43 Byron continue east. Again there is a wealth of interesting and noteworthy buildings as you walk along Byron Street.



50 Byron Avenue

At 50 Byron is an Ontario cottage with much of its original detail intact such as the bargeboards, the verandah trim, the shutters and a lovely London doorway with sidelights and transom. Proceeding east you will see a number of Ontario Cottages, for example 55 Byron. On the north side of

Byron there are also a variety of details in the gables of the 2-storey houses. The second house on view on Byron is number 69, a workman's cottage.



69 BYRON AVENUE

The first city directory which lists the buildings of London South (annexed from Westminster Township in 1890) is for 1891.. Mrs. Ellen Morgan, widow, lived at 69 Alma Street, the earlier name for Byron Avenue, changed because there was an



69 Byron Avenue

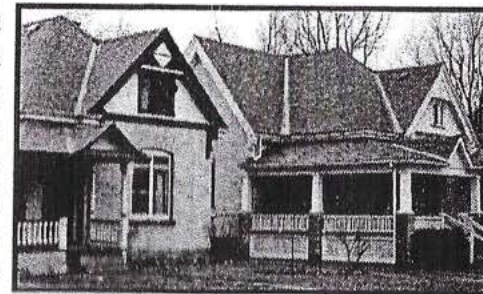
69 Byron Avenue
Alma Street in London (plus another in London East also changed later). There were seven houses in the block from Cynthia to Teresa then, but 21 now, of which numbers 51 and 55 are recognizable. In the style of 1878-80, 69 Byron is a one storey painted brick veneer cottage on a brick foundation with a hip roof and a wide central front gable which gives pleasing proportions to the house. It does not fit the definition of Ontario Cottage because the front door is not in the centre; so it is called a side-hall plan cottage. The doorway has narrow sidelights

and transom; the door is panelled with a single pane of glass in the upper portion. The floor is only two shallow steps above ground level, indicating an early date. The windows are large with 2/2 panes. A small round window in the gable provides light and ventilation to the attic. The verandah posts are simple, with chamfered corners and sturdy simple brackets at the top. The railings are later. There is no chimney, only a stove pipe centrally located. The frame back addition on a concrete block foundation, has a shed roof.

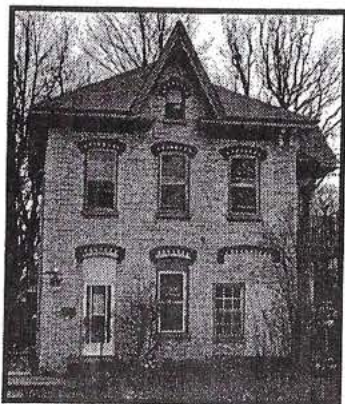
The patterned glass panel in the door is recent. A few panels of the original etched glass survive in the sidelights and transom.

The interior layout is unchanged. We enter the wide front hall, note the parlour to the side and dining room ahead. One door in the parlour still shows artificial graining. Ceilings are about 10ft. in height, the base boards are high, the door and window frames are mitred at the comers. In these three "public" rooms the woodwork is wider than in the rest of the house. There is no back hallway: two bedrooms open off the dining room and one off the kitchen. The kitchen has a chimney starting near the ceiling, similar to one in the dining room - a type that indicates stoves for heating and cooking. The rear frame porch or a summer kitchen, is the present day kitchen. The original cellar was under the kitchen only, later extended to make a furnace room.

When leaving 69 Byron turn east and continue along Byron to Teresa Street stopping to study the variety of details of 71 and 73 Byron. Of special note is the keyhole window on the east wall as well as the use of double and single string coursing. The buildings at 75,77 and 81 Byron offer a variety of window shapes and decorations. The stone window headings and brick quoins of 81 Byron give an air of elegance to this portion of Byron. At 82 and 86 Byron the red brick



71 & 73 Byron Avenue



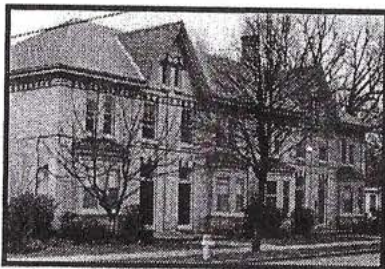
82 Byron Avenue

window headings are similar as well as the arched window in the centre gable of each house. There is also red brick detail under the eaves.

Before you turn right on Teresa Street take a moment to look at the SHP cottage to the east of 86 Byron with its two centre chimneys which is quite unusual. This cottage was once the gardener's cottage for the large house that is barely visible behind newer buildings. Proceed south on Teresa to

Askin Street stopping to look at the SHP cottage at 10 Teresa which features double-leaf doors and a bulls eye window in the gable. As you near Askin, on the west side of Teresa, stop to take a good look at the rear of the house that you will enter at 86 Askin. The tongue and groove tail of the house and the return eaves indicate that it may be older than the main part of the house.

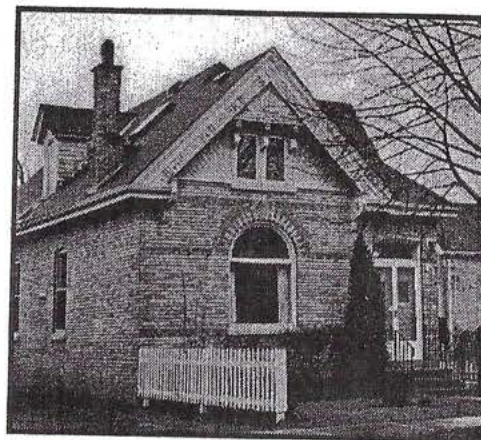
Before you turn right on Askin also look at the red brick decorative detail on the terrace on the NE corner. Then turn right and enter 86 Askin, the best example of a Queen Anne style cottage on the tour.



88 - 94 Askin Street

86 ASKIN STREET

This stylish white brick, 1½-storey Queen Anne style cottage, located at the northwest corner of Askin and Teresa Streets, was built in 1895 for Alfred Gunther, a traveller for R. C. Macfie & Co., a wholesale supplier of hats, caps and furs. Thereafter, it was the home more frequently to widows than to any other occupational segment of society.



86 Askin Street

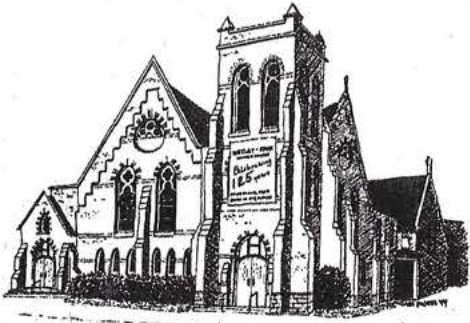
The impact of the Queen Anne style on the Canadian house in the late 19th century was enormous. The rapid growth of the economy during this period resulted in the erection of hundreds of Queen Anne houses in London of which this cottage is but one fine example. 86 Askin Street features many of the design elements typical of the style. These include an asymmetrical plan, brick

walls textured by rusticated brick coursing, and use of stained glass in the transoms above the large plate glass front window and front door. Note also the gable ends of the front elevation and the projected east side elevation; they are very similar but not identical. Both feature a combined pattern of decorative shingles, bracketing and delicately carved motifs. The offset double-leaf door of the front elevation is graced by a regular pattern of incised decorative detailing. A frame kitchen tail extends from the rear elevation.

Contrary to its exterior appearance, the interior of 86 Askin Street is unexpectedly spacious. Entrance to the front hall is gained through a small vestibule, the door of which mimics the detailing of the front double doors. Note the etched glass transom above. Intricate Eastlake-influenced spindle work fans grace the door openings into the parlour (to the left) and from the parlour into the original dining room. This detailed work was hidden by wallboard when the present owner bought the house. Unusually, the private portion of the house (bedrooms, bathroom and the original kitchen) exhibits the same high baseboards, door and window trim (with decorative, corner blocks) as the public portion (front hall, parlour and original dining room). Dominating the parlour is a classically inspired fireplace with mirrored overmantel and tiled hearth and iron grate surround (note the egg-and-dart beading around the mirror). Pay particular attention to the original gas light fixtures of the front hall and parlour. Proceed along the centre hall (noting the round arch supported by carved

brackets) and out the back door. On the left are bedrooms (one now converted to a kitchen) and a bathroom, and on the right the original kitchen (now a study) with its wainscotting still intact. The panelled door at the rear of the latter led to the summer kitchen. The summer kitchen has been updated and converted to a delightful playroom.

On leaving this house cross the street to Wesley-Knox United Church where tea will be served from 2:30pm until 5:00pm for a cost of \$2.50, and a tour of the church is available.



Wesley-Knox United Church

Wesley-Knox United Church is the most recent name for this church. It began as the first Methodist congregation in South London. The first frame structure opened in 1875 but was replaced by the present brick structure in 1880 and was known at that time as Askin Street Methodist Church.

Following the union of several Protestant denominations in 1925 the church became known as Wesley United Church until 1972 when it joined with the congregation of Knox United Church to become Wesley-Knox United Church. The exterior of the church continues the combination of white brick with red brick decorative details that have added to the charm of the cottages on this tour. The general style of the church is Gothic but because the spire was removed after a fire in 1918 it does not seem to soar as one would expect of a Gothic style structure. However, the details of the stone and red brick render this a handsome structure. Take some time to study the many details such as the red brick coursing as well as the use of red brick around the doors and windows. The north and west sides of the church have rose windows although the west window has been partially covered. Proceed into the church for a tour and tea.

We hope that you have enjoyed your tour of "Cottage Country" and share the enthusiasm for this style of home with the owners who have so generously opened their homes today.

ACKNOWLEDGEMENTS

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; to the **House Captains** - Alison Brown, Mark Gladysz, Jane Hughes, Janet Hunten, Stephen Legget, John Lutman, George Sinclair and Bea White; and to the **Church Guides** - Eileen Dolson, Ruth Anne Drozd, Neil Eadie, Bob Ford, Ted Leitch, Lindsay Martyn, Marilynne McNeil and Jane Walker. Without them this event would not be possible.

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|--|-----------------------------|
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| Photographs and Booklet Layout: | Alan Beck |

DESIGNATION

Some of the buildings described or noted in this booklet are on the City of London's *Inventory of Heritage Resources*. The *Inventory* is a list, compiled to date by LACH (London Advisory Committee on Heritage), of nearly 3,000 buildings and structures located throughout the city which have architectural and/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 LACH and the City of London's Heritage Planner. Designation, which is done through the passage of a by-law, provides some protection for 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.

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