

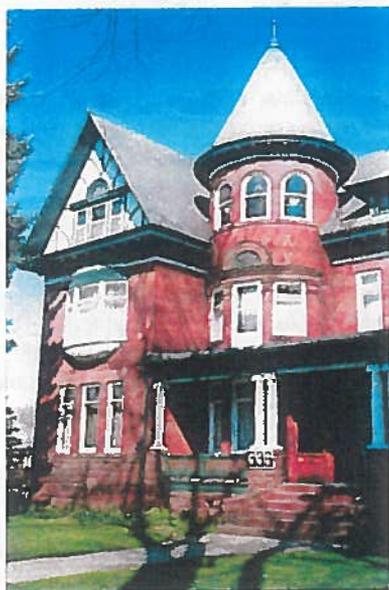
## 27th Annual Geranium Walk



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



### PICTURESQUE PICCADILLY



**Sunday, 4th June 2000**  
**1:00 to 5:00 p.m.**

The walk will finish at Trinity Lutheran Church, Colborne and  
Oxford 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).

**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** - Julia Beck, Alison Brown, Jane Hughes, Stephen Leggitt, Nancy Tausky and Maggie Whalley; and to the **Church Guides**. Without them this event would not be possible.

**Organization:** Julia Beck, Alison Brown, Anne McKillop, Maggie Whalley

**Sketches:** Maggie Whalley

**Photographs:** Alan Beck, Alison Brown, Anne McKillop

**Booklet Layout:** Alan Beck

**Walk Description:** Maggie Whalley

**I**ntroduction. Today's walk is a short stroll down Piccadilly Street. Although not far in distance, we shall be looking at a picture-book of diverse architectural styles that span the mid-Victorian to early twentieth century historical periods.

Residential development of this area was rather slow to start: the British garrison occupied the land to the south-west, and only quitted it gradually after 1865. Between Waterloo St. and Richmond St. the Military Reserve extended north from today's Victoria Park to as far as 30m south of Piccadilly, a line now occupied by Kenneth St. Carling Creek ran diagonally across the southern boundaries of Piccadilly and had been dammed by the military to make Lake Horn (Piccadilly Park today). It was used by the garrison for swimming and recreation. Until 1888 Carling's Brewery occupied the site of Siskind's Law Firm building on Waterloo, with scattered buildings occupying the land up to Oxford St. In the following year Colborne Street United Church was the first building to be erected on the former brewery grounds. Carling's had moved down the creek to west of Richmond St, where there were other industrial concerns, such as Hyman's Tannery. In 1887, the CPR rail tracks were laid out alongside the creek, acting as a further barrier against development pressure from the south.

It is perhaps appropriate that one of the oldest houses we will see today was occupied from 1875 by a military figure: Colonel Shanly, commanding officer of the London Field Battery. At that time, only one or two other houses were to be found here, one of which may have been the cottage at 447, where we end the Walk.

As you stroll down Piccadilly today, you can see evidence of changing styles and fashions in domestic architecture. Look at roofs: notice that the earlier styles of Ontario cottages and Italianate townhouses had a shallow hipped roof, while the end-of-the-century Queen Anne houses exhibited a complex roofline and decorations with patterns in different coloured slates, and later, the modern bungalow was topped with a simple sweep of asphalt shingles. Many original features survive: there are a surprising number of slate roofs along Piccadilly, look out for the "fishscale" slates set in elaborate patterns, and notice too the many decorated barge-boards in the gables that face the street.

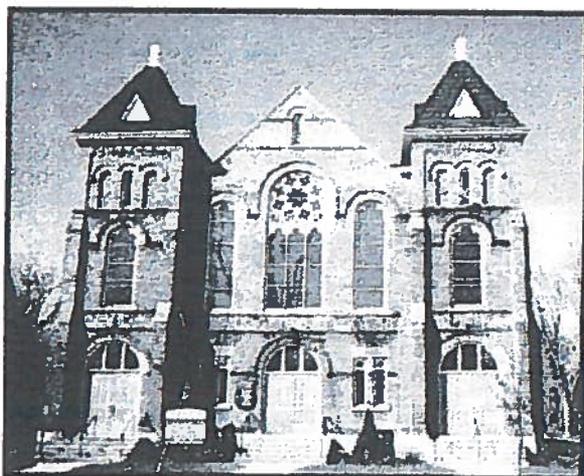
The area is compact, nestling within the commercial boundaries of Oxford St

and Richmond St, and although predominantly residential, it is remarkable for the number of corner stores still operating, amenities that were an important feature of pre-supermarket life. At 416 we shall see a fine late Victorian example of this. A number of houses on this walk are twinned, or even at times triplicated and quadrupled. But note how later changes in porch style and facade surface treatment can radically alter appearances and compromise similarities.

This year the Walk encompasses three very distinguished interiors. At 301 Piccadilly you will see some exquisite murals of early Canadian scenes, and by way of contrast some sophisticated renditions of Art Nouveau decoration inside 336 Piccadilly Street, and at 445 elaborate woodturning in the trim and decor of a turn-of-the-century Queen Anne style house.



**C**olborne Street United Church, where the tour begins, was designed by George F. Durand, a London architect who was the most important High Victorian architect in Southwestern Ontario. The church was completed in 1889 as the Colborne Street Methodist and its establishment helped to attract the flow of settlement to this area.



Colborne Street United Church

The design makes references to the weighty Richardsonian Romanesque style, much in vogue at the time, with its large round arches over doors and windows. On the front facade two blunt truncated towers frame the Gothic pitched roof, and another Gothic feature, a rose window, is set in the high central arched window. The north side of the church, facing Piccadilly St., has a smaller profile, with gables almost exactly matching the size and set-back of

the streetscape. You can see the important east facade as you leave the church.

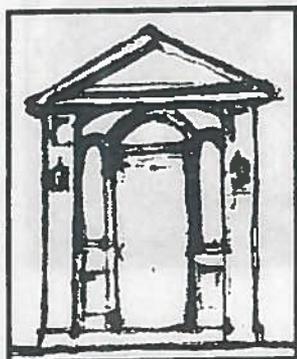
Members of the church staff and congregation will conduct groups on a guided tour of the interior.

Upon leaving the church, turn left and walk west along Piccadilly. The first house on the tour is 300 Piccadilly, but you may wish to walk to the junction of Piccadilly and Wellington to see some interesting architecture.



276-278 Piccadilly Street

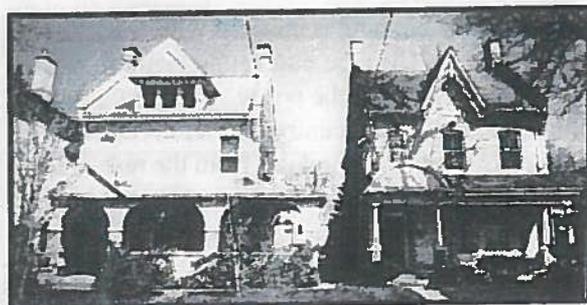
The 276-278 double house in the Italianate style provides an appropriate "picturesqueness" to the start of the Walk. It is achieved by the Gothic bargeboard on the pointed gable and the contrivance of moving the "London" doors (with triple arches) to the outermost face of the vestibule.



"London Door"

288 is a Designated house, probably built before 1877, noteworthy for the corbelled parapet walls (originally designed to halt the spread of fire between contiguous buildings but here used largely as a decorative device) and two tall decorated chimneys. There are significant

additions to this house: the turn-of-the-century oversized Queen Anne dormer and the cornice both decorated with a half-ball device, and a large 1920s style porch with artificial cedar shakes.

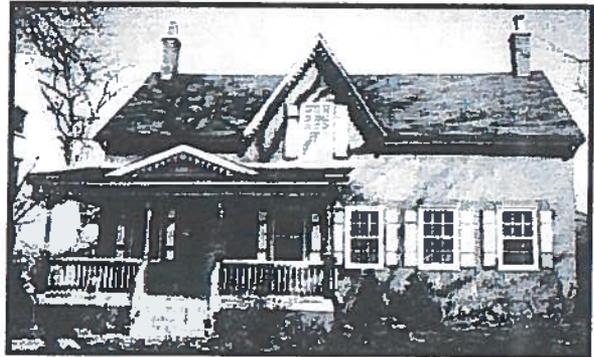


288 290 Piccadilly Street

290, another Designated house, has a rounded arch porch constructed with similar materials to the additions next door. In its original form, this Italianate house was almost a twin of 288; the same segmental arched windows, and brick voussoirs with keystones executed in a wheat sheaf pattern. But this house has retained its original pointed gable with Gothic revival bargeboard and the "London" door.



**300** There are two slightly different stories concerning the origin of this house. It was either a Carling Brewery barn or the carriage house from the Carling estate. In either case, the frame building was then moved to this site about 1874.



300 Piccadilly Street

We know that the first residents of this location were Alexander and Edward Mazyck. Both were described as gentlemen and were from Charleston, South Carolina having moved to Canada after the Civil War. Alexander continued to live in the house until about 1884. The 1881 Insurance Plan shows the 1½ storey frame house we see today.

You will immediately notice that the building is covered with stucco and is presently painted a dark purple colour. The next interesting element is the windows. There are six windows at the front of the house. Five are located on the first floor and the sixth is located in the central gable, on the upper floor. The front door separates one of the lower windows from the rest. Each window consists of 12 separate panes, six in each of the upper and lower sections. All of the other windows in the home are of the same size and design. A semi-circular transom enhances the front door.

A close look reveals indications on the stucco that the verandah once

surrounded the house on three sides. Extending half way across the front of the building, the present verandah shelters the front door and two windows. The verandah roof contains a gable decorated with a circular motif. The gingerbread design found along the front of the verandah also decorates the both of the gables.

Upon entering the home, you will notice that the interior of the original part of the building is also covered with stucco. The most prominent design element in this part of the house is the arch. It is found in the door of the front closet, the doors entering the living room and the two bookcases which flank the fireplace. The interior of the windows has extensive frame and sills in contrast to the plain exterior. Note how thick the wall is leading from the foyer to the living room.

Proceed to your left into the office. Note the corner triangular projection in the cornice. It may be the remains of a corner cupboard. Upon leaving the office, you will arrive at the entrance to the kitchen and the base of the stairs to the upper floor.

In the kitchen you will notice that the counter tops are abnormally low and that one has had an addition to correct the problem. Although the staircase to the upper floor is original, the steps into the living room are probably a later addition.

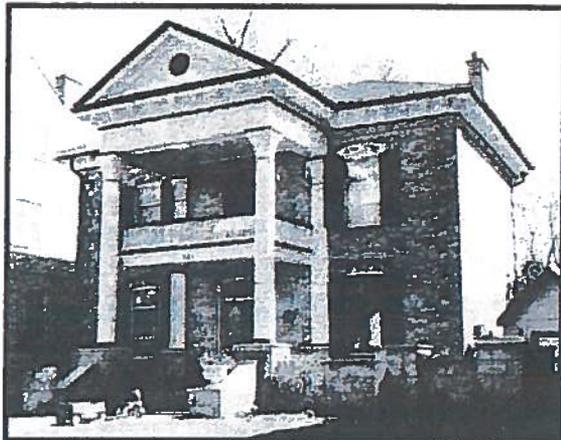
The kitchen, den and sunroom are additions to the original building.

On your way to the den, have another look at the living room. Take a look at the den and sunroom before exiting the building by the side door. Return to Piccadilly.

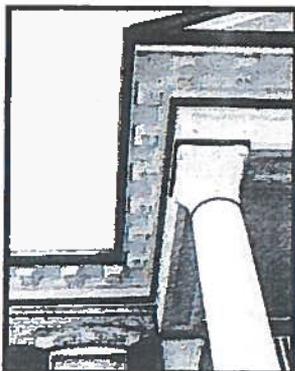


**301** (A Designated House), often known as the "Shanly Townhouse" is a notable building on this block, and it was certainly the first house built in this part of town, which in 1870 was just an open grassy plain, criss-crossed by cart tracks. The house would have stood commanding views in all directions. It was built in classic Italianate style with hipped roof and balanced three-bay facade, but became dramatically elevated to mansion status

by the addition of the massive two-storey Classical portico at the turn of the century. The columns of the portico have reversed volutes, and Corinthian capitals, the flowers here being repeated on woodwork in the interior. Leaded glass was also added to windows and doors, and again the design is repeated inside. The original stone lintels are carved with a stylised shield design, rather elaborate for the usual simplicity of an Italianate facade.



301 Piccadilly Street



301 Piccadilly Street, detail

Colonel James Shanly Q.C. was a barrister, and the first commanding officer of the London Field Battery, a militia unit which in 1865 repelled Fenian raiders at Sarnia. His father, also a barrister, had emigrated from Ireland in 1836, and established a family residence in Nissouri Township called "Thomdale", after which the adjacent village became named. 301 Piccadilly, built c1872, became the family's "townhouse", and appears to have been bought by the Shanlys from James Medcalfe, in 1875. After Col. Shanly's death in 1897, and his son's move in 1903, the house passed through various hands, was divided into apartments. In the 1960s it was the home of the Bernice Harper School of Dance, until, in recent years it has been restored to its original single family status.

Enter into the hall, and note the original double-leaf front door, and the oak panelling and half columns framing the living room, where the flower in the capitals outside is repeated. The living-room is generously proportioned and lit with large windows, with the bay placed at the back of the house, retaining the symmetry of the front facade. The fine marble mantelpiece is carved with lion's head and grape design, and the iron fireplace is original.

Return to the hall, and go upstairs. The door facing you at the first landing leads to the "tail" of the house (most likely once the servants quarters, notice how the panelling changes to more workaday tongue and groove). Along the passage is a new bathroom and laundry room made partly from the space of a staircase. Three bedrooms lead from the ample landing above where the oak panelling is continued, and the design of the oak mantelpiece in the master bedroom incorporates the "signature" flower; the outside column capitals can be seen well from here. The bathroom in the master was added with closet space taken from two rooms.

Returning downstairs, enter the study to the right, where you will see the remarkable oil-painted murals adorning the upper walls of this room and the dining room next door. These murals are reckoned to post date the structure of the house, which would imply that they were commissioned by Col. Shanly, or painted by one of his relatives, and were probably done when the panelling and other "improvements" were added, when Mrs Shanly came into a large inheritance.

The murals are executed in diluted oil-paints on very light fabric, and mounted on the walls in the same way as wallpaper. Exposure to light and the patina of time have muted their original delicate colours and today their wholly appropriate misty hues depict an evocative panorama of early Ontario. The subjects are suitably romantic: the wilderness of northern lake and forest, the isolation of a pioneer farmstead, tenuously approached by a winding pathway, and the misty outline of the town through trees. Some of the scenes could be recollections from the Old World, the cottage could be a Scottish or Irish croft. The only clue to actual locales is the word "Muskoka" incised on one of the panels. The urban scene is reputed to be of London, and the other pastoral scenes may be of the environs of Thorndale, where the country house of the Shanly family was located. It is likely that all the views relate to some aspect of family life or history. The London Region Branch of the ACO has funded two initial conservation studies on these murals, and the owners hope to have them suitably lit and documented..

The fine oak panelling is particularly striking in the study, where the built-in bookcases and over-mantle are framed with leaded glass that matches that in the window.

Pocket doors lead to the dining-room with similar oak treatment. Here the kitchen entrance door is set into the height of the panelling, whereas the

“public” doors are full height. The fireplace is set with a metallic finish tile, looking like copper, which will be seen at another house later in the Walk. Throughout the house the present owners have used existing wood trim for door casings, and kept the original hardware wherever possible in any changes they have made. Go through the new kitchen, and leave the house by the back door, turning to the right to go back to the front of the house.

Although built a few years later, the Georgian Revival style of the large house, 305, next door continues the “Southern Mansion” air of this part of the block. It was originally a double house, and today the classical symmetry of its imposing bulk achieves an impressive presence in the more modest surrounding streetscape.

316 has several unusual features: on the ground floor two small arched windows where normally one window would be found, and decorative string courses with the brick set in at an angle.

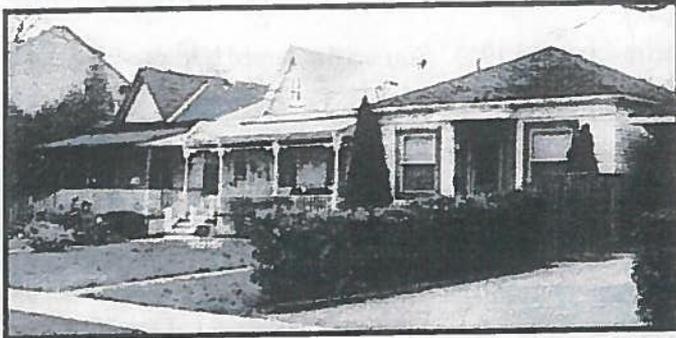
A row of three frame Ontario cottages, 318-326, have all weathered many changes, applications and additions, though 320 has its original windows.



305 Piccadilly Street



316 Piccadilly Street



318-326 Piccadilly Street



**336** This house was built circa 1907 by Charles R. Somerville, largely with the proceeds, one assumes, of the very successful paper box manufacturing company Somerville founded in 1888. Somerville retired, at the age of 54, three years after moving into his new house, and he went on to form a new career of community service. He



336 Piccadilly Street

served as a member of the Board of Education, the Public Utilities Commission, the London Railway Commission and the executive of the London Chamber of Commerce. From 1918 to 1919, he was Mayor of London. As a member of the University of Western Ontario Board of Governors, he also played an active role in establishing the university in its present site; one of the university buildings, Somerville House, bears his name.

Somerville's first wife, Mary Maddocks, apparently died at the birth of Charles's first son, Kenneth, in 1896. His second wife, Christina Wilson, gave

birth to Charles Ross in 1903. Somerville named his house Kenross, after his two boys.

From the outside, Kenross exhibits a blend of Edwardian Classicism and the slightly older Queen Anne style that is typical of London, Ontario buildings of this period. Characteristic of the contemporary classicism are the fluted Ionic columns of the wide, wrap-around porch; the modillions appearing to support the broad eaves; and the overall balance of the design. An observation made by the present owners exemplifies one aspect of this balance: all of the openings on the south facade appear in groups of three.

The most prominent of the Queen Anne features is the round tower tucked between the two wings of the house. Other Queen Anne elements are more unusual in our southwestern Ontario setting. With its half-timbering and shaped gable on the west facade, Kenross recalls the English Queen Anne designs of architects such as E. S. Prior, who worked with earlier British traditions and shared many ideals with the Arts and Crafts tradition founded by William Morris. This eclectic mixture of influences is even more pronounced inside the house, where one finds details drawn from old and new classical movements, the Arts and Crafts movement, and the more contemporary enthusiasm for Art Nouveau.

One enters the house through a door set in the tower; like the bricks and windows that make up the tower wall, the door itself is rounded. The vestibule has a strongly Roman character, with a mosaic floor featuring a shell and lotus flower pattern around its perimeter. Visitors should also note the dentils and modillions of the cornice. Passing between fluted Ionic columns that echo those of the front porch, one enters the grand hall with its magnificent flared staircase. By looking up and around the staircase, it is possible to see various parts of the three-storey stained glass window that adorns the west facade. Because of its size and elegant fittings, the hall dominates the first floor of the house. The main living areas open off of it rather like roads deflecting from a roundabout: the doorways all lead in different, carefully defined directions -- towards one room for special events, one for everyday living, one for dining, and one for cooking. The juncture of these living spaces and the symbolic centre of life in this house are in this elegant, public showplace, the hall. It is interesting, therefore, to note a snug and private nook behind the staircase, forming the back of the hall. Built into the back of the staircase is Mr. Somerville's desk, with shelves protected by doors of leaded, bevelled glass. In the outside wall is a tiny fireplace with a tiled surround and a brass hood,

in the Arts and Crafts manner, and around the fireplace are built-in seats forming a cozy inglenook.

To the right, as one enters the hall, is the living room, used by the Somervilles only for formal special occasions, such as weddings, christenings, and funerals. The fireplace surround, with its classical curves and ornamental squares is the first of many interesting fireplace designs to be encountered in the house. The egg and dart moulding of the hallway cornice is also evident here. On less formal occasions, the family gathered in the oakpanelled room to the left of the left of the vestibule. The fluted Ionic columns here reflect those of the vestibule and hall, providing a visual and symbolic link between this living area and the reception areas.

The dining room features an unusual wainscotting in which maple uprights and inserts are used to outline a series of openings, each terminating in a pointed arch. Also of interest here are the stained glass windows with a tree-of-life design in an Art Nouveau style, reflected in the leading of the doors in the china cabinets below. At least as spectacular is the fireplace surround in the Arts and Crafts style, with unusual multicolour tiles, a brass hood, and brass brackets supporting the mantelpiece. Visitors should also note the unusual radiator, which incorporates a fresh air inlet.

Leaving the dining room through the door in the west wall, one enters the butler's pantry. Here, another special radiator has a cabinet that serves as a warming oven, while the dumbwaiter was used to lower foods to the basement where they could be kept cool. The upper cupboards, with glass doors were original to the house. There was once a sink beneath the windows.

From the butler's pantry, a servant's stairway leads to the upstairs hall, where the large landing and the tower alcove probably served as more private living quarters for the Somervilles. One of the first rooms tour participants will discover as they move around the landing is the remarkable bathroom at the back of the house, where the original elaborate shower stall, "sits bath", pedestal sink, and cast iron tub still function. The stained glass and the wall and floor tiles are also original here, the stained glass design echoing the flower and leaf design in the tiles. Similar designs recur in the transoms of the bedroom doors on this floor, and in the equally interesting tile and window designs in the bathroom off of the northeast bedroom. Each of the second-floor bedrooms is large and well-proportioned, and three feature fireplaces with unique surrounds. Of special interest is the fireplace in the former master

bedroom. The fireplace surround here is made entirely of porcelain tiles. Its base is elevated. The semi-circular arch around the fireplace is set on rounded plinths. Above the tile mantelpiece are several panels decorated by garlands and cameos. Visitors should be sure to note the porcelain details in the other fireplace surrounds as well, and also to take a close look at the unusual glazing of what appear to be earthenware tiles. The front bedroom has an additional source of interest in its curved windows.

The third floor, now used as a separate apartment, seems initially to have functioned as a games room and ballroom; a round tower room off the ballroom may once have served as a smoking room. Characteristic of the fine craftsmanship throughout the house is the arch over the alcove doorway, which involves the intersection of two curves: one the vertical arch, and the other a horizontal curve following the line of the wall. The glass-fronted shelves in the ballroom were reputedly installed to display Charles Ross ("Sandy") Somerville's many golf trophies. The fireplace at the end of the ballroom boasts a surround with tiles similar to those in the dining room, but its main source of interest lies in its unusual electric "fire." In the fireplace itself is an apparatus with sockets at the bottom to hold a row of red light bulbs. Rising behind the bulbs is a metal backdrop with vertical indentations; these would elongate the reflected light into a row of flamelike columns that would shift as one moved. Revolving in and out of the room's shadow, dancers would have seen in the fireplace flames that swayed and leapt with the effervescent movements of their dance.

Exiting 336 and continuing east, notice that 344 still has its original slate roof, and exhibits an interesting oval window.



344 Piccadilly Street



349 Piccadilly Street

349 was built in 1907, when architectural styles were changing towards the weight and classical simplicity of the Edwardian era. Exterior decoration is simplified to bulky unadorned bays, heavy plain stone lintels and the clean lines of a classically inspired porch. The gable features a Palladian window (named after Andrea Palladio an extremely influential 16<sup>th</sup> century Italian architect who helped to inspire classical revival in later European architecture). This shape was very popular in Queen Anne and later architecture.



348-356 Piccadilly Street

In this portion of the streetscape we can now see groups of houses that were built in identical style, and see how later changes have radically altered the faces they now present to the street.

It takes a moment to realise that the array of 348-356 wood-framed Italianate houses were originally identical. Today, they share the same simple square, hip-roofed form, but their different successive surface treatments: brick,



358-370 Piccadilly Street

shiplap wood siding, tongue and groove siding, smooth stucco and rough cast stucco give them a totally dissimilar appearance.



359 and 357 Piccadilly Street



394 Piccadilly Street

the early 20<sup>th</sup> century 358-370 houses were originally identical. Today the only facade features they have in common are the brackets with spindles arranged in a fan shape at each end of the roof, and the rusticated brick course. On 358 the facade was clad in ashlar when an addition was added. 362 has an original doorway, whereas 370 has retained the front door and the early porch.

357-359 present an even more dramatically different appearance: 359 has lost its porch and is covered in stucco to achieve a completely different look from its neighbour where more of the original features have been retained.

394 shows some evidence of the coming Arts and Crafts style with half-timbering and the windows set in ranks. The house has many unusual design devices: notice how the multi-sided bay window is successfully positioned over the verandah.



**398** has a long association with the family of John George Richter. Born in 1854, Richter became a prominent member of London's financial community. At the age of 29 he was appointed manager of London Life at the time when Joseph Jeffery, who started the insurance company in 1874, was president of both this company and the Ontario Loan Debenture. Richter had an outstanding career, moving the company to a position of prominence in the Canadian Insurance industry. At the time of his death in 1932, he had emulated Joseph Jeffery and become president of both London Life and the Ontario Loan and Debenture.



398 Piccadilly Street

After his death the family remained in the house until 1976. For this reason and respect from subsequent owners of the house, many of the original architectural elements have remained intact.

The house was designed by London architect Herbert E. Matthews in 1903. At this time,

styles of architecture, as well as general social trends, were slowly changing from the opulence and fastidiousness of the Victorians to a generally more dignified and modern approach to living. 398 Piccadilly in some ways embodies this transition. Extravagant Late Victorian architectural elements such as the intricate corner bandshell and verandah, fish scale siding in the pediment over the front entrance, and four highly corbelled tall chimneys contrast with simpler Edwardian elements such as the flat contrasting stone lintels, square window openings and flat facade.

Mostly, though, the house has Queen Anne influence. Of further delight in the design is the multi-gabled slate roof and, if you look carefully, you can see a smaller gablet above the main front gable (the one emphasizing the third floor) which, with its arched window and surrounding trim, picks up the rhythms of the Palladian window in the main front gable.

Other Queen Anne elements, as mentioned above, include the corner bandshell which has wonderful Eastlake-inspired spindlework in its frieze (after Charles Lock Eastlake [1833-1906] a pioneer of the Tudor revival and forerunner to the Shingle style). This spindlework accomplishes two things: one, it echoes the rhythms of the verandah balustrade, and, two, by raising the height of the conical roof it gives deliberate prominence to the corner - a very clever design device on a corner lot.

If you walk around to the Colborne Street side of the house, you will see other elements such as the large two storey bay window, capped by a similar gable and Palladian window to the front. As a matter of interest, the recessed porch

between the wing and the one-storey kitchen, from where you will eventually leave the house, was the servants' access.

Go back to the Piccadilly Street side and walk into the house through the front double doorway (with transom above). As you walk in you will see further evidence of delight as each door leaf contains a large single pane of beveled glass trimmed nicely by egg-and-dart moulding.

Welcome to the interior! The magnificent beaded spindlework in the front hall doorways if not Eastlake, is certainly Eastlake-inspired and is perhaps the most breath-taking Victorian element of the hall. Before you explore further, take note of the receiving tray or salver in the spindlework in the arch to the front parlour. Other noteworthy original millwork is the parquet flooring beneath you, and the lamp support in the newel post in the landing at the base of the stair.

At the time the house was built, gas lighting was very common; and electricity, a sure sign of modernization, a luxury. The light fixtures in this house used a combination of both gas and electricity (the globes facing up were gas) and are original to the house.

Typical in houses of this stature are the sliding paneled doors (in this case oak) which provided privacy between the hall and the front parlour. In this house these doors are used again to separate the front parlour from the rear parlour. Other outstanding Victorian millwork in the front parlour are the original oak curtain rods and rings and the oak picture rail. Although there is radiant heat in the house, the fireplace provided additional service for the house in winter. The surround of this particular fireplace is a spectacular period piece; two large Corinthian columns support the mantel. These columns are echoed in the overmantel which encloses a beveled glass mirror.

If you don't want or aren't able to go upstairs, continue through the front parlour to the rear parlour and dining rooms. Otherwise follow the front stairs up to the second floor only taking note of the plaster ceiling moulding which extends the entire height of the stairway to the attic.

The hallway on the second floor features lightly varnished oak trim and plaster ceiling moulding. Typical of millwork in houses as you go further into the private realm you find plainer baseboards.

The den, now a bedroom, contains an oak fireplace with a high curved front mantel supported by Ionic columns. Carved into the panel above the mantel are the initials of John George Richter, himself. Again, the room is illuminated with a combined gas and electric fixture with an original etched glass floral patterned shades. The front bedroom has a far more delicate oak fireplace. Ionic columns support the mantel. The central beveled glass mirror of the overmantel is flanked by side mirrors.

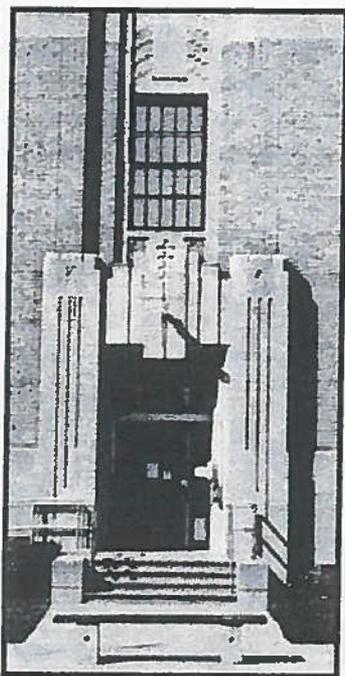
Continue down the hall and poke your head briefly into the bathroom which still contains original fixtures. Be careful as you head down the narrow servant staircase to the rear parlour and dining room.

At the bottom of the stair, take note of the original butler preparation sinks, and then join those who were unable to go upstairs in the rear parlour and dining room. These two rooms share many of the same extravagant features as the front parlour: the oak picture rail, oak curtain rods and rings and elegant patterned parquet flooring. In the rear parlour, the fireplace is similar to the front parlour although smaller in scale. Ionic columns (deliberately simpler than Corinthian because they are placed in an increasingly more private area)

support both the mantel and the overmantel. An interesting aesthetic feature, and fashionable for the time, is the green-coloured cast iron radiator in which the cast patterns are emphasised in a contrasting paint.

You will notice this highlighted patterning in the radiator in the dining room, here in gold and silver paint. Other elaborate elements are the built-in full-length cabinet and the combination gas and electric ceiling light fixture with three of the original four red glass shades. Amazingly in this room, the original Art Nouveau wallpaper in subdued colours survives; above the picture rail the wall paper is carried through the coving to form a band around the ceiling.

Please leave via the servants entrance off the side hall.



Bell Building, Colborne Street



Trinity Lutheran Church

If you take the time to go for tea now, you will walk up Colborne St. to the Trinity Lutheran church. On the left is the Bell building, that company's London headquarters until the 1980s. The top storeys have obviously been added, but the Art-Deco stone mullions have been faithfully reproduced. There is a notable Art-Deco style front door.

Trinity Lutheran Church was built in the modern style in 1950 and designed by a well-known Ottawa architect, Werner Noffke. A lifelong Lutheran himself, he designed over twenty Lutheran churches in Ontario, until this one all Gothic Revival in style. Here, in his first foray into Modernism, he has joined square block to square block, clad their united surfaces with expanses of smooth yellow brick, and made rectangular openings for windows. On the south side he has reverted to the traditions of church architecture with the rank of vertical windows and a tall church tower, albeit square and plain. London architect, Norbert Schuller, designed the addition to the south side in 1988.



414-416 Piccadilly Street



414-416 Piccadilly Street

414-416, the building at the north-east corner of Colborne and Piccadilly, is unusual. Built in 1906, the first floor of 414 has always been a store; at one time 416 was used as a hall. Note the stained glass windows and recessed doorway.

429 is a 1913 Dutch Colonial Revival house exhibiting a wealth of materials on the front facade: brick, stone, wood shingles and half-timbering, stucco and slate roof. The gambrel roof with its overhanging gable is a

contemporary interpretation of the Dutch Colonial precedent from the new Netherlands of the United States.



431 Piccadilly Street

The bi-chromatic brick pattern in the voussoirs (above the windows) of 431 has been accentuated by the painting of the wood trim in matching colour. Notice also how the addition on the west side has been carefully designed to chime with the proportions of the original facade.



**445** This yellow brick, Queen Anne style house is cherished by its owners, as evidenced by the new landscaping fronting Piccadilly Street. Its generous size is balanced by its front verandah with classical columns, dentils and spindle enclosure. Once two-storied, the former appearance of the porch can be imagined by viewing the home two doors to the west. The house was built circa 1905 by Architect, William G. Murray, for Fred Henderson, a clerk with Robinson, Little & Co., Wholesale and Dry Goods Dealers. Successive owners included Herbert E. Matthews, Donald McLean and Athol Carr-Harris.

The double arched windows in front are echoed by the smaller window in the gable which is trimmed with pierced woodwork - delicate, attractive and yet restrained. The oriel window on the east side hints at the comfort of an interior window seat.

Inside the house, our viewing area consists of the Hall and adjoining Living Room and Dining Room to the right. These spacious rooms, separated by a large archway would have formerly been a front and rear parlour area. Of particular interest is the beautiful woodwork evident in the fluted



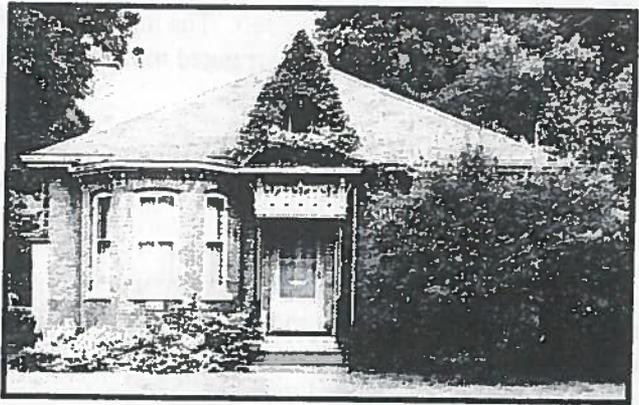
445 Piccadilly Street

columns, newel post, stairs, panelling and fireplace mantel. Another noteworthy feature is the charming closet stained-glass window.

Since our viewing is contained within these three rooms, entrance to the house and departure, will be by the front door, in small groups.



447 was built about 1886 for a Mrs. Thirea Osborne "who took in boarders". It does not fit the definition of an Ontario Cottage because it is not symmetrical about the doorway but the builder had a stroke of genius



447 Piccadilly Street

when he decided to introduce one bay window; in the right proportion to the rest of the house it produced a cottage that is different and charming.

Take time to look at the exterior details before entering the house. First, the shape of the windows: All the windows including the transom over the front door, have segmented (gently curved) headings, typical of houses built in the 1870s and 1880s. The shutters on the windows just west of the front door were once part of another house but they match the shape of the windows.

Now look at the woodwork. The trim on the bay window is similar to that on the bargeboard on the central gable and is clearly original. The wide band of pierced woodwork over the porch has a very different design and it may have been moved from another house by a former owner.

Entering, the front door leads into a hall where some features are typical of houses of this period: a ceiling medallion, an arch with decorative brackets and deep baseboards. Similar baseboards are found in the living room and dining room; the trim around the doors and windows is unusual.

The best example of a very unusual feature of this house is at the back of the hallway: three decorative, metal boxes stand one on top of another with a fourth box, open at the top, above them. The boxes bear the mark "Patented 1908". They are obviously part of an early heating system but we can only conjecture on exactly how it functioned. There are similar heating units, but with only three boxes in each unit, in the living room, dining room and near the

original kitchen. We would be pleased to hear of other houses in London, or outside London, with similar heating systems.

Look into the living room on the left. The three small original bedrooms on the right of the hall have been rearranged to make one large bedroom and a smaller one..

An arch with pocket doors separates the living room from the dining room where we see more early hardware associated with the heating system: a cold air return and a control of some sort.

The trim round doors and windows has two unusual features. First, the inner and outer parts of the trim are mitred but the centre section is more primitive suggesting a post and beam construction, and the outer edge of the trim is often finished with a rounded member.

The present owners have made several changes to the area behind the dining room - for example, the kitchen has been moved and the roof of the family room has been raised.

Leave the cottage through a new porch slightly larger than the original one. In the back yard you can see the board-and-batten barn, presumably contemporary with the cottage, and a dormer window which has been carefully hidden from the street view.

Return to Piccadilly and, if you have not already done so, join us for tea at Trinity Lutheran Church.

**Mark the House number down against the Gable number; see how well you did by comparing your answers with the sheet in Trinity Lutheran Church.**

Gable #	1	2	3	4	5	6	7
House #							
Gable #	8	9	10	11	12	13	14
House #							

NOTES

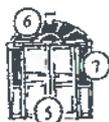
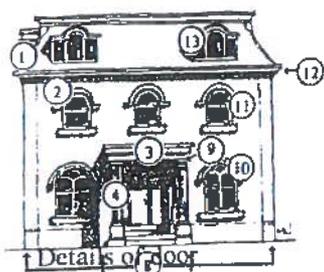
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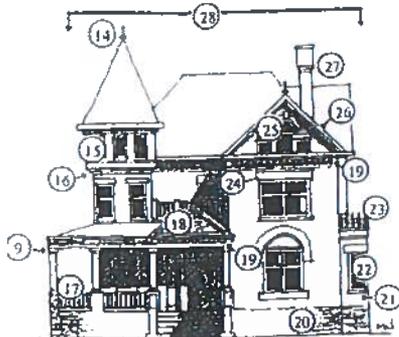


GLOSSARY of SELECTED TERMS

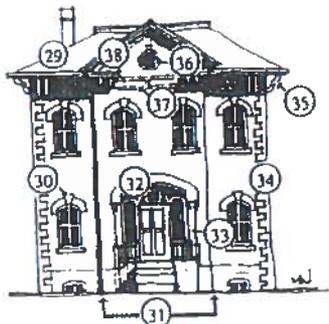
Second Empire



Queen Anne Revival



Italianate



Bay	21	Lintel	24
Bay window	22	Mansard roof	1
Brackets	35	Mullion (in window)	10
Broken Pediment	38	Oculus or roundel	36
Capital	9	Palladian window	25
column	4	Pediment	18
Complex roof	28	broken pediment	38
Corbelled brickwork	16	Pilaster	33
on a chimney	27	Portico	3
Cornice	12	Projecting frontispiece	31
Cresting (metal)	23	Quoins	34
Dentils	19	Round-headed window	11
Dormer	13	Roundel or oculus	36
Double-leaf door	5	Rusticated stone	
Fanlight	6	foundation	20
Finial	14	Sidelight	7
Frieze	37	Three-bay facade	8
Gable	26	Triple-arched doorway	32
Hipped roof	29	Turret	15
Hood mould	2	Verandah	17
Keystone	30	Wrap-around Verandah	17

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1 Mansard roof	21 Bay
2 Hood mould	22 Bay window
3 Portico	23 Metal cresting
4 Column	24 Lintel
5 Double-leaf door	25 Palladian window
6 Fanlight	26 Gable
7 Sidelight	27 Corbelled chimney
8 Three-bay facade	28 Complex roof
9 Capital	29 Hipped roof
10 Mullion	30 Keystone
11 Round-headed window	31 Projecting frontispiece
12 Cornice	32 Triple-arched doorway
13 Dormer	33 Pilaster
14 Finial	34 Quoins
15 Turret	35 Brackets
16 Corbelled brickwork	36 Oculus or roundel
17 Wrap-around verandah	37 Frieze
18 Pediment	38 Broken pediment
19 Dentils	
20 Rusticated stone foundation	

## MORE GLOSSARY

<b>Bargeboards</b>	board, usually ornamented, under the gable
<b>Bell cast gable</b>	a gable that curves up at the edge
<b>Cross gable roof</b>	a roof with two ridges at right angles
<b>Dentil</b>	small rectangular blocks, similar in appearance to teeth; usually a number of blocks repeated as a band
<b>Double-leaf doors</b>	an outside door composed of two equal vertical sections
<b>Hip roof</b>	a roof reaching a point with slopes on all four sides
<b>Oriel window</b>	an upper-floor bay window supported by a stone or brick projection
<b>Reeding</b>	parallel grooves decorating woodwork, particularly around windows and doors
<b>String course</b>	a continuous band of projecting bricks, often indicating the floors of a building
<b>Transom</b>	sash above a door or window, often filled with stained glass
<b>Voussoirs</b>	a wedge-shaped or tapered stone or brick forming an arch

## 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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## GABLES, BARGEBOARDS and OTHER DETAILS

As you walk around, look up - there is an incredible variety of ornamentation, from simple to complex. From Wellington Street to Maitland Street you will pass all these gables. The identities will be displayed at Trinity Lutheran Church.



1. 188'



2. 188'



3. 188'



4. 188'



5. 188'



6. 188'



7. 188'



8. 188'



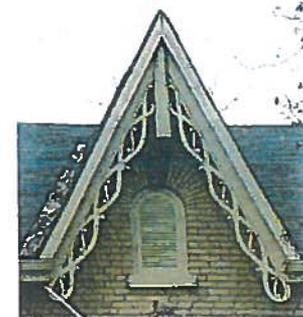
9. 188'



10. 188'



11. 188'



14. 188'



12. 188'



13. 188'