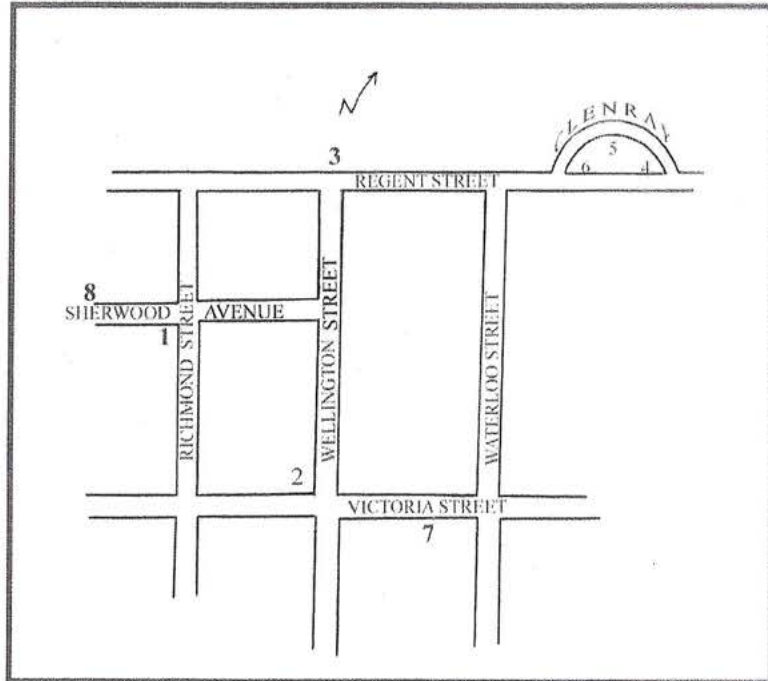




A house with a potted geranium in the front lawn is open for viewing.



LEGEND

- 1 Robinson Memorial United Church
- 2 270 Victoria Street
- 3 262 Regent Street
- 4 2 Clenray Place
- 5 4 Clenray Place
- 6 6 Clenray Place
- 7 321 Victoria Street
- 8 192 Sherwood Avenue



ACO's XXIX Annual
Geranium Walk



"Between the Wars"
Part II



Sunday June 2nd, 2002

1:00 to 5:00 p.m.

Walk commences and ends at
Robinson Memorial United Church
(1061 Richmond Street North)
where tea will be served from 2:30 - 5:00 p.m.

The Architectural Conservancy of Ontario
London Region Branch



XXIX Annual Geranium Walk

We wish to thank all of those who make the annual Geranium Walk possible. In particular, our thanks go to the owners who graciously opened their homes; and to the church guides. Without them this event would not be possible.

We would also like to thank the following individuals for their contributions.

House Captains: Nancy Jane Coups
Steve Liggett
Glen Curnoe
Bob Arn
George Goodlet
Mary Lake
Susan McKillop

Sketches: Janice Thielenhaus
Fingerprint Studios-Carolyn McNall

Photographs: Julia Beck
Bob Gladwell,
Janice Thielenhaus
Sarah Gladwell

Editing and Design: Advance Imaging - Cindy Evans

Organization: Shirley Gladwell
Marlyn Loft
Don Menard

Special thanks to Julia Beck, Anne McKillop, Arthur McClelland, and the Church Guides.



Funding for this Geranium Walk has been received from the Museum and Heritage Coordinating Committee of the City of London.

Between The Wars II



Introduction

North London: a background for today's walk

In 1796, surveyor Abraham Iredell, hired by Lieutenant-Governor John Graves Simcoe, described what is known today as London North: "...an excellent tract of land; black rich soil, Timber of all kinds, Black and White Walnut, Cherry, Bass, Elm, Sugar Maple, Hickory, Beech, White and Black Ash etc.-and being well watered with springs, gravel bottom and pure water." (Brackets and Bargeboards, 1989)

The area falls within part of Simcoe's original Crown Reserves: Huron Street (north), Oxford Street (south), Thames River (west), and Adelaide Street (east). Today's walk embraces Victoria and Regent Streets between Richmond and Waterloo Streets. London was incorporated as a town in 1841. Huron Street remained the northern boundary until neighbouring Broughdale was annexed in 1961.

London North's character from the beginning was residential. In the 1840s and 50s, several prominent Londoners built their mansions on sparsely settled lands in the area. In 1875, the London Street Railway began service north to St. James Street. The middle class followed, building large town houses, small brick cottages and grand mansions. This mix survives today.

XXIX Annual Geranium Walk

Between the Wars, the years from 1919 to 1939, the theme of today's walk, saw steady, if unspectacular, growth to the north and east. Subdivided land was sold. Wooded areas, barns and large vegetable plots gradually disappeared.

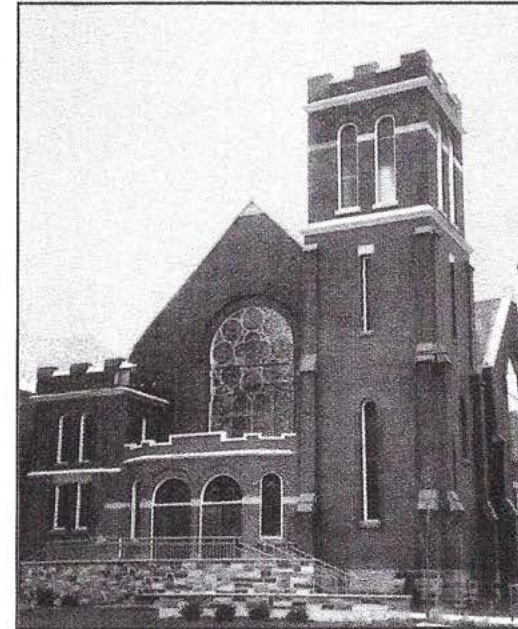
This area remains a desirable address today. The University is close by, the streets remain shaded. And for us, the mix of architectural styles, continues to fascinate.



Between The Wars II



Robinson Memorial United Church 1061 Richmond Street North



We are beginning and ending today's Walk at Robinson Memorial United Church, which has a priority one designation on the City of London's "Inventory of Heritage Resources". You are invited to tour it anytime during the Walk.

The Church began its life as a small wooden hall which had served as a school until 1891. In that year, Queen's Avenue Methodist Church, now Metropolitan United Church, sponsored a mission known as the Richmond or North End Mission in the building. Thomas McCormick

contributed the land. George Robinson and T.G. Whiskard contributed the building. By 1900, the Mission had its own minister living on the site of the present parsonage. Gradually the congregation outgrew the small premises, and in March 1911 a building committee chose the site of the old mission for the new church. W.G.Murray was chosen as architect. John Putherbough constructed it for \$17,673.00 not including the furnace or seating. The Romanesque Church you see today, with slight changes, was the result.

As you can see, the small lot was an architectural challenge. How was Murray to create an inspiring building on a 68 foot by 124 foot lot next to an already standing parsonage? He designed a tall tower on the outermost corner increasing its sense of height by using very long narrow windows and crenellated top. Your eye is directed down by the gabled roof and the much shorter tower on the southeast corner. Depth is created on the north side by a series of diminishing gabled roofs. Buttresses decorate and support the main corners. Wall space is broken by an interesting arrangement of windows. The entryway has been altered.

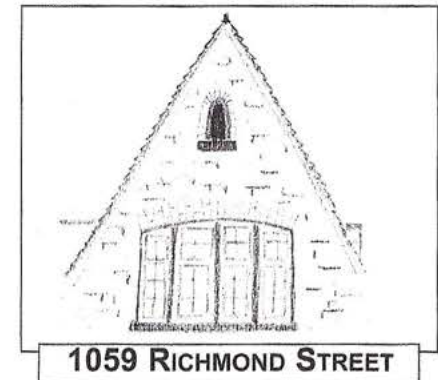
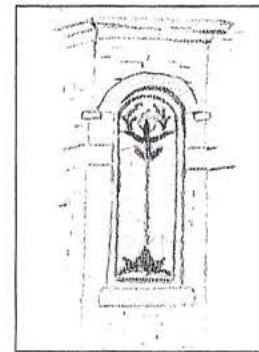
The interior continues the feeling of height with the domed ceiling and pulpit and pews done in light-coloured wood. Renovations were completed in 1952 to enlarge capacity by creating a choir loft from the Sunday School. Its street entrance from Sherwood Avenue is now the library. This is the building you see today.

The Church's stained glass is remarkable. In 1912 Hobbs Glass made the rose window and the upper side windows. In 1953, a large stained glass window was installed in the Chancel by Edwards Glass. All the remaining

windows are the work of artist Christopher Wallis of London. His work is noted for his fresh uncluttered style, vivid both in colour and originality of design.

In 1921 another treasure was added to the interior: a Casavant organ was installed. You may have a chance to hear it today.

As you exit the Church look across Richmond Street to number 1058. This Tudor Revival house prepares us to look at further examples of this style throughout the Walk. Note the characteristic steep roof and small windows. Five windows below with four above show good symmetry. The doorway shows an attractive convex window.



Turn right and walk along Richmond towards Victoria. There is a rather eclectic collection of houses on your right side. These mostly date from the 1880s and 1890s.

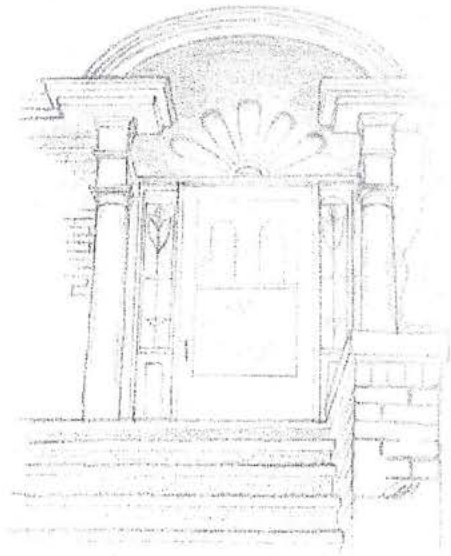
When you reach the traffic lights, cross over and continue walking east along Victoria Street.

PLEASE do not cross in front of the Church amidst menacing traffic.

XXIX Annual Geranium Walk

The house at 251 Victoria is symmetrical in appearance. Note the larger brackets. When you view 196 Sherwood you will be able to compare and contrast the success each has had in achieving its symmetrical goal.

Before you enter 270 Victoria Street, look across Victoria Street at a Beaux Arts style of house. The eyebrow window over the door reflects the window on the roof. The chimneys provide balance on either end of the roof. The overall sense of balance is reflected as well in the originally positioned front door with matching side windows. The sunroom a later addition on the east side does not detract from the façade.



Between The Wars II



270 Victoria St.

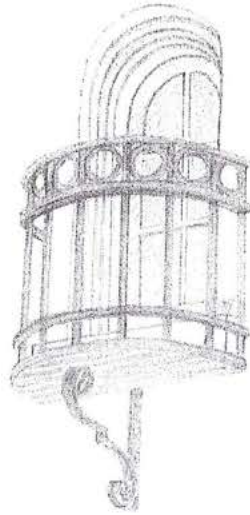


George McCormick, President of the Consolidated Trust Corporation, had this house built in 1928. It is beautifully situated on a corner lot and dazzles the eye. Obviously of Spanish Revival and California Mission design, it is also beautifully eclectic.

Its red tile roof, smooth stucco walls, cast iron balconets and fieldstone chimney are typical Spanish elements. The Mission style influence is evident in the broad eaves and heavy brackets. Small windows a top a larger plate glass window are typical of the time. The fact that the small windows have curved tops and the centre one is taller, copies the Spanish style. Note the deep wide window wells.

The interior continues the Spanish theme. Passing through the vestibule, we enter an area from which all the

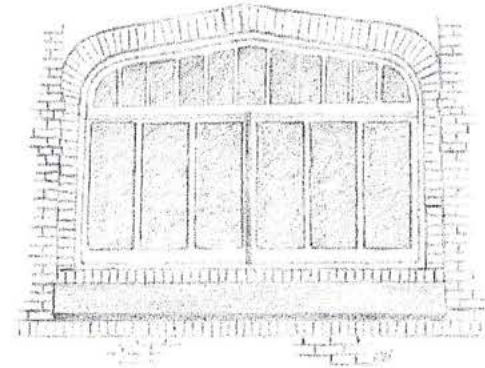
rooms radiate. It reminds us of the floor plan of the hacienda. The large windows and wide interior doors ensure cross ventilation patterns which keep the house cool during summers. Terrazzo floors are present throughout. The wood used throughout is hand-polished birch with elegant designs in the grain. Pocket doors with bevelled glass lead into the dining room and living room. A folding wall, again with bevelled glass, separates the dining room and den. Note the coved ceilings and original light fixtures.



The builder reflected the owner's interest in technological advances and labour saving devices. These include built in cupboards and shelving throughout. The dining room cupboard has interior lighting and a mirror background. The butler's pantry cupboards have glass backing so that light shows through from the breakfast room. The closet contains a window for light. The ashes from the living room fireplace empty to the outside of the house for gathering.

There is one main floor bedroom with a large walk in closet. The bathroom and lady's dressing room are close at hand. The remaining bedrooms are located on the lower level. With the deep wells, these rooms have large windows. As you walk through the lower level you will see interesting original light fixtures, bathroom hardware, tubs and sinks. There is a servant's area. You will see further evidence of the interest in "what's new" with drying cupboards that are still in use.

As you exit the house on Wellington Street, look across to 250 Wellington Street. The Mission style, based on Spanish style shows us windows designed to light the interior, a red tile roof, interesting brickwork (texture), and a recurring arch over the windows. Note again the broad eaves. Containers for flowers emphasize the Mission look.



As you enter Wellington Street, turn north towards Regent Street. A most attractive median travels along Wellington to Huron Street.

961 Wellington Street has a steep roof covered with well-maintained fish scale slates. Note that the slates cover the side and front of the dormer.

Wellington Gardens is a new development, an excellent fit for the area.

At 970 Wellington Street, we have a Tudor Revival with a remarkable Tudor style chimney. The recessed door and small side window of stained glass are attractive additions. Just the right amount of half-timbering completes the Tudor style.

At 987 we have a recent infill that fits the streetscape very well.

990 Wellington Street is reminiscent of French Country style, especially with the balustrade. Some Palladian influence is evident in window details. The doorway features a very fine fanlight with narrow surrounds. This is the site of Morgan Gardens, a private area.

An excellent Dutch Colonial Revival presents at 991 Wellington Street. It features a porch in the ionic style, a perfect fit. The gambrel roof flares towards the eaves.

Upon reaching the corner of Wellington and Regent, cross Wellington for a close look at 268 Regent Street, called the Masuret House, built in 1935. It is a superb English Cottage, influenced by Tudor and some Arts and Crafts styling. The variegated coloured roof is made of stone slates, reputed to weigh 22 tons. In the Cotswolds, it might have featured a thatched roof.

Credit Valley stone and local fieldstone were carefully chosen to best express the design of architect Herbert E. Murton. The rusticated stone provides attractive texture. The carved bargeboard featuring Tudor roses, and two impish gargoyles who guard the front door and side garage, and brackets to look like Tudor heads were all hand-carved by local craftsmen.

Nancy Tautsky comments in Historical Sketches of London from Site to City (p 162):

“With its uneven ridge and unmatched windows, hand-adzed timbers, Tudor heads and gargoyles wearing the symbols of eternity, the house seems to play at being old.”

Keep walking on Victoria to number 262.

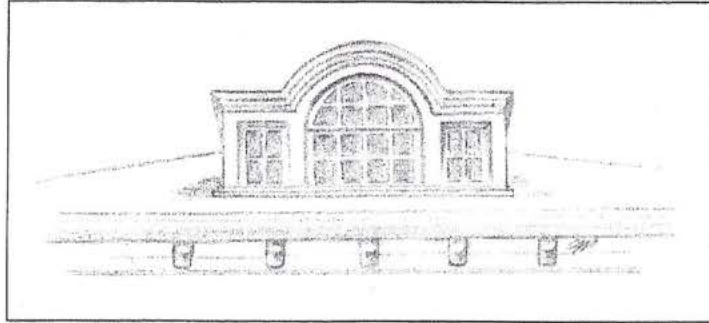


262 Regent Street
1926



On April 20th 1926 a building permit was issued to Charles R. Bissell, property owner of 262 Regent Street. The architect was W.G. Murray and the builder was Jones & Spry of 361 ½ Glebe Street. The house is an integral part of the streetscape, which gives the impression of a prosperous residential area of the period between “the wars”.

The symmetry of the house and roofline is that of the Georgian Revival style. As you approach the house, note the Palladian style window in the dormer and the rectangular window with the sidelights immediately below it on the second floor. The design of the entrance reflects the window arch of the dormer, as does the French door to the east of the main entrance.



On entering the home you will realize that the architect has blended two styles: the Georgian Revival of the exterior with the Arts and Crafts elements of the interior. The wealth of details of the interior is a testament of the care taken by the architect W.G. Murray. The original trim throughout the house is chestnut, a popular choice of wood for that time. The entry floor is terraza as is the floor at what was once the back entrance.

The light fixtures and hardware are all original to the house and reflect Arts and Crafts characteristics. There is a plaster arch with restrained bracketing at the bottom of the stairs. Both the living room and the dining room are entered through a set of arched French doors that have beveled glass. Of note in both rooms are the wall sconces, which reflect the Arts and Crafts style as well. The entrance to the sunroom from the living room is similar to



the two formal rooms but on either side of the entrance are windows over the bookcases that give added light to the room. At the north end of the living room is later family room addition.

The details of the staircase are of considerable interest. The arched niche on the east wall was designed for the original owner's grandfather clock.

Proceed through the hall to the former rear entrance and exit through the family room. Turn left passing along the walk outside of the family room and proceed along the west side of the house to the street.

Turn left out of 262 Regent, noting the streetscape as you walk towards Waterloo Street.

The cottage at 267 Victoria is much older than others on the street. It was moved there and a porch added on later.

278 is a Tudor Revival with a chimney like a tower in the Revival style. Note the beautiful leaded glass.

279, another Tudor Revival shows the decorative brickwork so typical of original Tudor style.

At 310 Regent we have a very good example of Gothic Revival, noted especially in its two storey bays.

Walk across Waterloo Street and at your first left turning, you will enter the Clenray Streetscape.



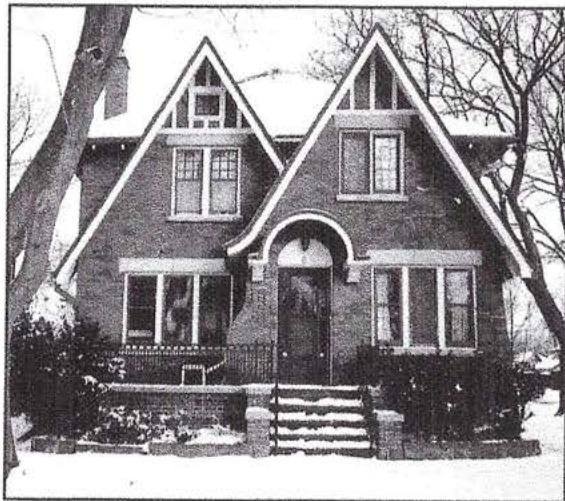
Clenray Place: A Streetscape

In a streetscape, the buildings are seldom worthy of designation individually; but they have some important architectural features or historical associations. This makes them a part of a significant streetscape. Every house on the street has a priority 2 designation indicating streetscape. They may also provide appropriate context for buildings of a higher priority.

Numbers 2, 4 and 6 Clenray Place provide a look at three similar plans and exteriors that help form this interesting development.



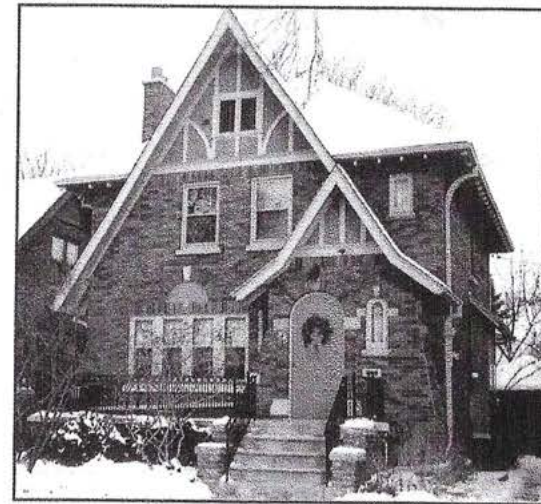
2 Clenray Place



Between The Wars II

Number 2 (1934) shows a balanced exterior with windows on either side of the front door. Voussoirs form arches over the leaded windows and an elliptical roof over the door continues the arch motif. Full and partial gables balance the upper storeys. Much of the interior—doors, hardware, light fixtures, baseboards and floor are original. The breakfast nook remains, as it does in numbers 4 and 6.

4 Clenray Place



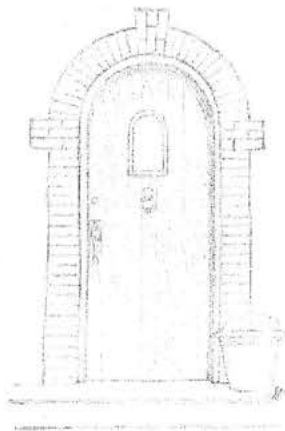
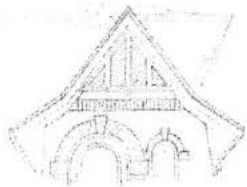
Number 4 (1935) has the large gable reflected in the smaller one over the front porch. Again, a voussoir appears over the front door. This house has experienced a somewhat sympathetic renovation. But the breakfast nook is original, even to the toaster alcove. Plans for the original construction are available to view.

6 Clenray Place



Number 6 (1932) again has the large gables echoed in the porch gable. But the second storey shows interesting lath and stucco infill. The interior has been completely renovated, but the balancing windows of the original remain.

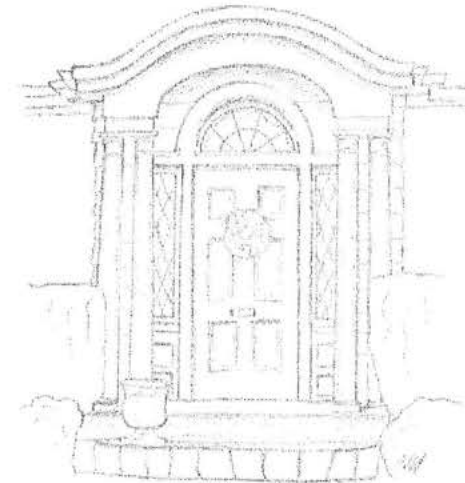
Most of these homes reflect the Tudor Revival influence. They were constructed by individual builders at various times.



Turn right from Clenray and turn left down Waterloo Street.

How old do you think the clapboard house is at 999 Waterloo Street? It was built about ten years ago, yet fits the streetscape very well. Such infill maintains the integrity of a streetscape.

993 Waterloo Street built in 1935 a Tudor Revival shared the same architect, Herbert E. Murton, as the English Cottage. In fact, it has been suggested that the stone used in this house was left over after the construction of the Cottage. Murton was very particular about his materials. Having chosen them, he would use them with other carefully chosen items. In this case, the brick was virtually hand-picked by Murton to make sure he could achieve the desired red colour. Some were charred to help create the effect. There was purpose in his irregularity.



Walk towards Victoria Street and turn right.
An "historical" note: Eric Lindros and his family spent his early years living at 300 Victoria Street.



321 Victoria Street



This house, a Craftsman cottage, was built by Miss A. Boomer in 1926 at the time of her wedding to an artist named Armitage. Miss Boomer's family owned a store on Dundas Street which sold chocolate and ice cream. Unusually for the time, records show Miss Boomer as both the owner and contractor. The present owners took possession in 1965.

The exterior of the house has several striking features. On both sides of the house the irregular stone veneer on the foundation continues into arches at the front and rear. The front dormer is curved over three windows which follow the shape of the roof. This feature is repeated in miniature on the roof of the garage. The large tiled porch is formed by a deep overhang supported by stone arches at each end and by two pairs of large circular pillars.

Enter through the offset front doorway which is recessed in a deep wood surround and has a nine-pane window of beveled glass, original hardware and mail slot.

The house has many original features including glass door handles, door hardware, light switches and fittings. Many of the interior doors have locks. Doors have heavy wood trim.

In the vestibule the inside door to the mail slot has its original six-sided glass handle. Note the original light switch and the tiled floor.

The inner vestibule, which can be accessed by glass doors at either end, has a leaded glass window with diamond panes and arched top. (Note the variety of window styles as you move through the house.)

Enter the spacious living room through the archway with its original ornamental brackets. Prominent features in the room are the very large crown mouldings and very deep baseboards. The large sash windows have six panes above with a single pane below and original handles and catches. On the right of the striking fireplace is a door to the garden and a window, made to look like a matching door, on the left.

Look into the ground floor bedroom which has original wall sconces. The attractive bay window is an addition.

Through the double glass doors move to the dining room which also has its original sconces. The windows here also have six panes above and a single pane below.

Leave the dining room and turn left for another view of the bedroom and enter the bathroom which has its original tile throughout, original fittings on the bath and above the

sink and the original towel rail above an old-style electric heater.

As you come back towards the stairway note the laundry chute by the door to the dining room.

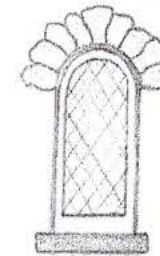
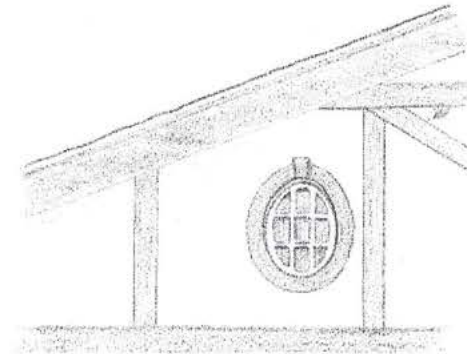
Mind your head at the top of the stairs. In the upstairs hallway the small doors on either side give access to storage areas under the eaves.

The bathroom has an attractive oval window and an old style bathroom suite. An odd feature is the very large pipe coming through the ceiling and vanishing through the floor. The bedroom on the left has a walk-in closet lit by another oval window.

Pass through the archway and enter the studio which was built for Mr Armitage. The large windows give excellent light. The low cupboards on the left were used for storing his canvases. At least one of the present owners' children has encountered a friendly ghost in this room. Perhaps Mr. Armitage liked the room too much to give it up!

Come downstairs and exit through the back door. You may turn right through the stone arch to Renwick or you may turn left and go through the garden to the porch. On your way note the cottage-like effect given by the stone chimney and arch and the mock half-timbering on the upper storey. The storm windows on the added bay window are of an old style.

Leave the house as directed and walk back towards the Church, crossing at the traffic signals at Richmond and Victoria.

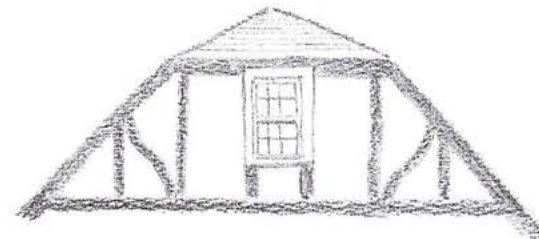


Mock Half-timbering
on upper storey.

Sherwood Avenue presents a pleasant blending of styles, especially in terms of ages and sizes of houses.

196 Sherwood shows us a classical pediment with dominating brackets. Do you remember 251 Victoria with its larger brackets and symmetrical appearance?

At 194 Sherwood we have a very good Arts and Crafts style, with small paned windows and a chipped gable roof. This house was built on the side lot of 192 Sherwood Ave.





192 Sherwood Ave
Hill House 1928



Harry Sifton, founder of Sifton Construction, built this stone house for himself and his family and lived here for sixty years. He favoured an English Tudor cottage style. In 1988 it was renovated by the present owners. This property is important because its builder and owner, and company, has an historical place in our heritage.

The front pillars have been rebuilt and the driveway widened. Stone found on the property has been used in these exterior renovations. Interior renovation, though extensive, is remarkably sympathetic to the original house. This is clearly illustrated by the living room fireplace, hardwood floors and trim.

The staircase is original with cherry wood risers. The wooden spindles are Edwardian in style, unusual for the period. The entrance hall fixture has an interesting etched finish which may be original.

The living room and dining room windows on the hillside have been lengthened to provide more interior light. The present kitchen was formerly three rooms: kitchen, bathroom and den.

Look at 191 Sherwood Ave. as you exit the Sifton house. It shows us three windows in a group, typical of the Arts and Crafts style. A shed roof with brackets, oversees these windows. The stone sills extend well beyond the windows which are framed by a single crossed brick design at each corner. The entrance has been changed.

Continue to walk on and note two older, probably original neighbourhood buildings. The frame Ontario cottage at #203 and the farmhouse at #197 could have been involved in market gardening in the early 1900s. The new brick structures put an end to such businesses, though these houses have remained.

You are now probably ready for tea and relaxation at Robinson Memorial United Church. Please don't miss the magnificent church interior and the new gardens.

Glossary

- Baluster (banister):** one of a series of small upright members that support a handrail.
- Balustrade:** a row of balusters with rail used on a terrace or balcony.
- Barge-board:** decorative board that hangs from the edge of a gable.
- Bracket:** projecting wall member that supports elements which are independent of the wall.
- Canted:** angled or slanted.
- Chamfered:** beveled or angled corner.
- Course:** continuous row of masonry units or bricks.
- Crenellated:** distinct pattern of alternating openings (crenels) and projections (merlins).
- Cresting:** decorative roof element, often pierced.
- Finial:** ornament ending the top of a gable, pinnacle spire etc.
- Gable:** triangular area created by the sloping planes of a roof.
- Gambrel:** gable roof having a double pitch or two slopes on each side.

- Lintel:** horizontal structural member at the top of a door or window.
- Modillion:** horizontal bracket either scrolled or block-shaped, that helps to support a cornice.
- Mullions:** vertical separations between windows in a series.
- Newal post:** decorative post at the stair foot, head or landing corner that helps to support a handrail.
- Oriel:** a bay window found on upper storeys only.
- Palladian window:** large window divided vertically into three sections, with the central section higher and arched pediment: a low triangle ornamenting the front or gable end of a building, door or window.
- Portico:** porch composed of columns supporting a roof.
- Quoin:** stone or brick used to reinforce a corner, usually distinguished from surrounding masonry in material or in relief.
- Rusticated:** tooled, as the surface of stone.
- Surround:** decoration around a door or window opening.
- Voussoir:** one of a series of wedge-shaped stones or bricks used to form an arch over a window or opening.

Styles

Revival

This refers to the use of, or revival of, older styles of architecture in a newer more modern context.

Georgian revival

This is a very popular twentieth century style that began to appear in the 1910s, and continues today. It features a symmetrical façade with a decorative focus on a central doorway. The entrance is usually flanked by sidelights, topped by a curved pediment and sheltered by a columned porch. This style derives from the Georgian style popular in Great Britain and North America in the 18th. century and named after Kings George I, II and III.

Tudor revival

It draws its inspiration from the rural vernacular (self-suit, no architect) architecture of Tudor England. It is easily recognized by its mock half-timbering (exposed wooden beams infilled with stucco). Leaded glass, bay and oriel windows, steeply pitched roof lines and prominent gables are common elements

Spanish Colonial revival

Popular from the 1910s to the 1940s, it uses smooth stucco walls, gently pitched roofs, arched doorways and window openings, and covered porches.

Mission style

This is a simpler form of Spanish revival. It favours flat roofs, rectangular openings and a rough wall finish. Its birth place was California in the 1890s, but came in to use in suburban developments between 1905 and 1920.

English Cottage style

The walls are constructed of stone with a roof. Half-timbering is present. Window styles can vary. If you've visited the Cotswolds in England, you've seen many examples of this style, some still featuring thatched roofs.

Arts and Crafts movement

This is an approach to architectural design rather than a style. Ornamentation was "modernised" to remove its historic origins. Two well-known styles of this movement are the Prairie Style (led by American architect Frank Lloyd Wright) and the Craftsman Style which began in California in 1903 and continued to 1930. Arts and Crafts houses have low pitched roofs, are asymmetrical and are covered in stucco or brick. They usually have wide eave overhangs with exposed rafter ends. Plain surfaces are often ornamented with banks of casement windows.

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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 building 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 areas 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 levels.
- Holding an annual Architectural tour - the Geranium Walk - on the first Sunday in June.
- Appointing the Built Heritage representative to the London Advisory Committee on Heritage (LACH).

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 2,000 buildings and structures located throughout the city which have architectural or historical significance. Many of them are eligible for designation under the provisions of the Ontario Heritage Act.

Owners of any property can request designation by City Council through 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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