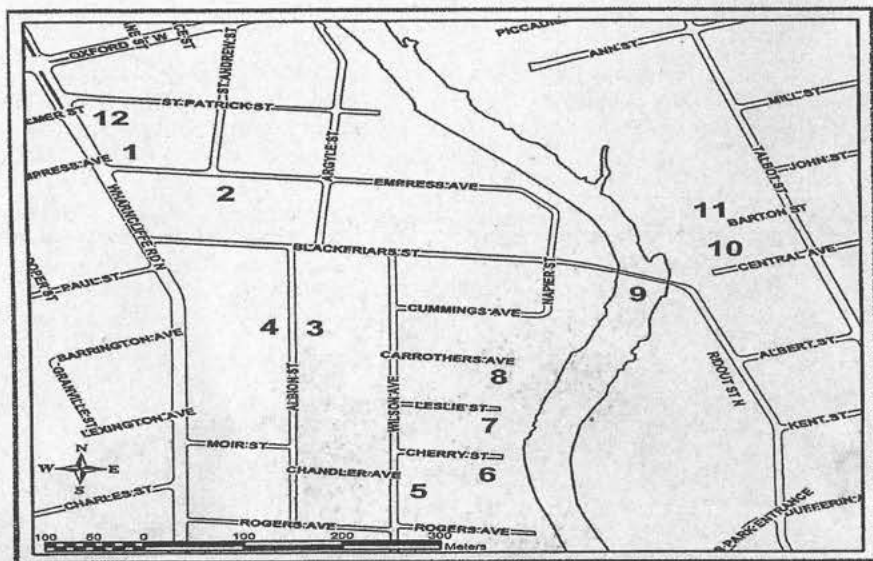




**A house with a potted geranium
in front is open for viewing**



Compressed Vertically by 0.65

List#	Designated ?
1. Jeanné Sauve Public School	
2. 64 Empress Avenue	
3. 85 Albion Street	1 Yes
4. 84 Albion Street	
5. 81 Wilson Street	1
6. 4 Cherry Street	3
7. 2 Leslie Street	1
8. 2 Carrothers Avenue	1
9. Blackfriars Bridge	1 Yes
10. 90 Central Avenue - Blackfriars	1
11. 639 Talbot Street	1 Yes
12. St George's Anglican Church	1

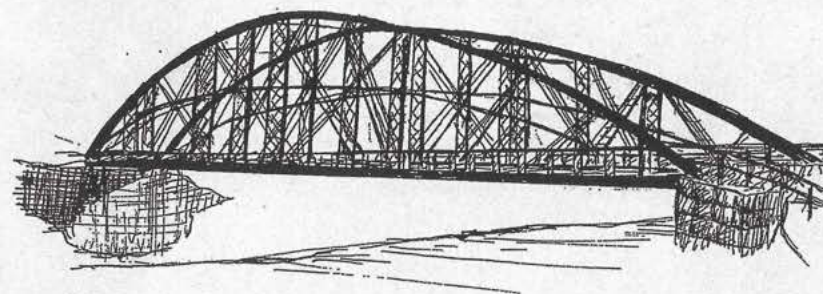
ACO's 32nd Annual
Geranium Heritage House Tour
**PETERSVILLE~BLACKFRIARS
PROMENADE**



Sunday June 5, 2005

1 p.m. to 5 p.m.

Walk commences at **Jeanne Sauvé Public School**
215 Wharncliffe at Empress



and ends at **St. George's Anglican Church**
227 Wharncliffe Road

where tea will be served for \$2.00

From 2:30 p.m. to 5:00 p.m.

Architectural Conservancy of Ontario
London Region Branch

We wish to thank all those who make the annual Geranium Heritage House Tour possible. In particular, our thanks go to the owners who graciously opened their homes, the church guides and house volunteers. Without them this event could not be possible. We are also grateful to Van Horik's Greenhouses for donating the geraniums located in the front of the buildings open for viewing, and to the advertisers.

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 possible 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 Heritage House Tour - on the first Sunday in June.
- ▶ Recommending the Built Heritage representative to the London Advisory Committee on Heritage (LACH).



History of London West

This year's walk takes visitors through parts of Petersville, a village that originally lay between Wharncliffe Road and the river, stretching from the forks north to the bend at Western Road. It was incorporated in 1874 with a population of about 1000. It was named after the principal landowners in the district, the Peters family, who, in 1854, had made the first major subdivision: a parcel of about 100 lots bounded by Oxford, Wharncliffe and Blackfriars streets. Samuel Peters, who immigrated in 1835, also built Grosvenor Lodge in 1854, which still stands at 1017 Western Road.

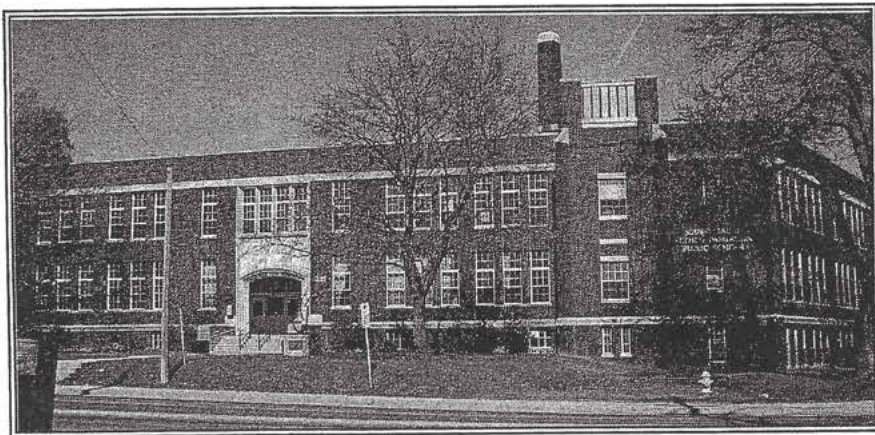
Many small gabled cottages from the 1870s and 1880s survive in the Peters survey, once known as Bridgetown for its proximity to Blackfriars, one of London's first bridges. The residents of the village at this time were mainly artisans and skilled craftsmen employed in the city. Several market gardens occupied lands as well, the largest being Alexander Leslie's on Wilson Street. In 1881 the village was renamed London West.

Over the next 30 years the village developed in a haphazard way, the result of landowners subdividing their property at different times. As a result, a variety of styles and periods can be found on any one street. Many lots were still undeveloped by 1897 when the village was amalgamated with the city.

The village's slow development may have stemmed from the fact it lay entirely in the Thames flood plain. The worst flood in its history occurred in 1883, the result of heavy rain upstream on saturated ground. It brought an immense flood crest through the village in the early morning hours, catching the residents unaware. The rapidly moving water pushed houses off their foundations, flipped many over, and floated nearly twenty down to the Coves bridge along with fences, livestock, wagons and sidewalks. Seventeen people drowned or were crushed to death. That year's flood covered all of London West in river water as did the 1937 flood, which moved much more slowly. Only one person lost his life in 1937, but the property damage was in the millions.

In the immediate postwar period a large number of prefabricated homes built by Kernohan Lumber filled the remaining lots - a development that helped the long-term recovery of the area. Today a wide variety of period styles and detailing can be found in the older part of London West making the streetscapes a pleasure to walk through when not under water.

1. *Jeanne Sauvé Public School*



Our Tour starts at Jeanne Sauvé French Immersion Public School, formerly Empress Public School. This second Empress was constructed in 1924 and opened, after the holidays, in January 1925. Empress, which the London Advertiser called "the finest building of its kind in Western Ontario", had fifteen well lighted and heated classrooms. There was a large kindergarten with a south facing bay window and a manual training department and domestic science room in the basement. The layout also included a principal's office, teachers' room, nurse's room, a dental clinic and a lumber room. The most significant addition to the new Empress School was the sunken 42 ft. x 62 ft. auditorium which could be used as a gymnasium.

Although Empress School escaped the worst of the flood of 1937, the

floodwater, mixed with filthy sewage, was ankle-deep in the bottom floor where manual training was taught. Cost of clean-up to the Board was \$183.70. The building was used as a refugee centre and rest centre for the rescue workers.

During the Second World War a firing range was set up in the school basement. The boiler room still contains the original coal storage area. An addition to the east side was begun in 1951. Completed in 1953 the addition included two classrooms, a double kindergarten, a science room and a new industrial training centre.

Begin your tour in the auditorium, noting the original wooden floor and the high decorative ceiling. Under the stage were dressing rooms used by actors or athletes. As part of the ventilation system, air was bought inside through vents, travelled across the floor and then circulated through the building.

Return to the foyer and examine the plaque dedicated to Ada Platt. She taught at both Empress Schools for 45 years starting in 1886. She was never late and only missed one day. Cross the hall and look at the built-in hutch in the vice-principal's office. As you proceed down the hall past the gymnasium to the open classroom, take note of the terrazzo floors and the fire hardened bricks.

In the classroom you will find large windows and the original wooden floor. The windows have been replaced. Originally they were a single pane of glass. The wooden floor still bears the marks where the thirty-six desks were attached to the floor. There were six rows with six desks per row. Only the teacher's lockers remain; the students' lockers have been replaced with a traditional cloakroom. The ventilation system was retained, however - the air comes in above the doors of each room and is forced through the cloakroom, then taken back to the basement.

Return to the foyer. Before you leave through the replacement front doors, take note of the fact that the two World War II Honour Rolls were created by A. J. Casson of the Group of Seven. In addition there is an Honour Roll from the Great War.

Examine the Centennial Year marker, which is still in place on the front lawn. It includes the bell from the original Empress Public School. Turn left when you reach the sidewalk.

Walk south on Wharncliffe Road to the corner and turn left on Empress Avenue. Note the original window framing and pleasing bargeboard on the cottage at 74 Empress Ave. which was built c.1880.

2. 64 Empress Avenue



64 Empress Avenue is an Ontario cottage (symmetrical front, hip roof). It is one of many in the area, built in the 1870s on Ann Street, in what was then the settlement of Petersville, the oldest suburb of the city of London. The change of name happened probably in 1897, in honour of the Diamond Jubilee (60 years of reign) of Queen Victoria, who was accorded the title of "Empress of India" on that occasion. Hence the name Empress Avenue, one of many street names changed at that time. The longest occupant of the house in the 20th century was a family called Willis.



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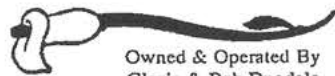
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Wharncliffe at Mt. Pleasant

The building was extended to the south some time in the 1920s, and the sun room was added to it in the 1990s. The exterior walls of the house were solidly built, two bricks thick (visible in the first addition), not the brick veneer-over-wood frame usual today. The pitch of the original hip roof was slightly raised when the addition was built. The lintels of the large windows are courses of soldier bricks, forming slightly rising segmental arches - the most economical lintel before the steel shelf-angle was introduced.

Main features of the interior are original pine board floors, original trims and door frames, high base boards, door panels, ten foot ceiling height.

As you enter, you are in a small vestibule. The entrance door is original. Walk first into the guest room on your left, and then into the home-office on your right. This marvel of maximum space management even accommodates an extra guest loft, as a bunk. The original wood trims, and the oldest floor planks regained their natural mellow pine tone over the years. Walk further to the central living room area, which was probably the kitchen, from evidence of a piping-hole in the 1920s pine floor, and a former trap door to a root cellar with a pull-up ring. There has never been a full cellar; old stove heating has given way to a gas heat-exchanger installed centrally under the large floor register. Hot air circulates by two ceiling fans, here and in the next family room with a black Franklin-style stove with another gas heater. The side door to an attractive little porch seems to be original, with its ruby glass transom pane above and covered panels. The modern skylight which does not show from the street, offers a delightful view of the old silver maple tree towering above the house, while the exposed brick walls share their past with us.

Now turn right through the efficient and compatible kitchen to glimpse the master bedroom, and the rear entry with laundry and coat room convenience, and bathroom (a fine example of top-notch contemporary interior design, and a far cry from the 19th century!) The telephone enjoys the convenience of a quaint, small desk, and the very solidly built work bench in the kitchen is a welcome heritage

piece of the 1920s. The glass door between hall and living room is another clever find, with its coloured small marginal panes, or sidelights.

Move into the family room: the owners about twenty years ago renovated and built this rear addition across the back which includes the family room and sun room. Modern convenience combines happily with the old period feeling. The sun room's Venetian blinds provide protection from too much southern exposure, while the heavy floor blocks function as a thermal mass that absorbs the heat of the sunshine during the day, and radiates it back at night.

Exit by the patio glass doors and enjoy the lovely little garden, encompassed by the neat potting shed and garage. But, before you leave by the driveway, take a good look at the majestic, century-old silver maple tree spreading its protective branches over the house. Its umbrella-like foliage provides welcome shade in the summertime, significant enough to make a difference in cooling the house.

Continue east along Empress Avenue to the corner of Argyle Street. 42 Empress Ave. (facing Argyle) is a fine example of an Ontario Cottage. The bay window on the north façade is close to the ground. Note the transom over the front door.

Turn right on Argyle Street

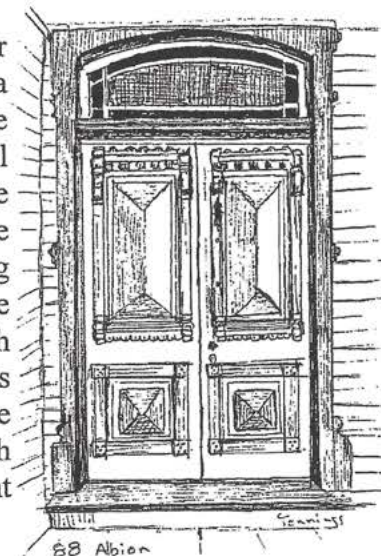
18 Argyle St. is another example of an Ontario Cottage. Identifying features are the central doorway, hipped roof, symmetrical three bay façade and small gable with round headed window over the front door. This one is very plain with the exception of the dentil work under the eaves.

The fine details on the late Victorian house at 15 Argyle St. include the keyhole window and bargeboard decorated with dentils. Note also the fluting on the side of the windows and on the base of the pillars.

Turn right on Blackfriars Street and then left on Albion Street. Albion St. is a typical London West street where most of the homes

were built in the 1870s and 1880s. It reflects the working class origins of the area and its character as a former village. Note the continued presence of Ontario Cottages, many of them showing alterations that have occurred over the years.

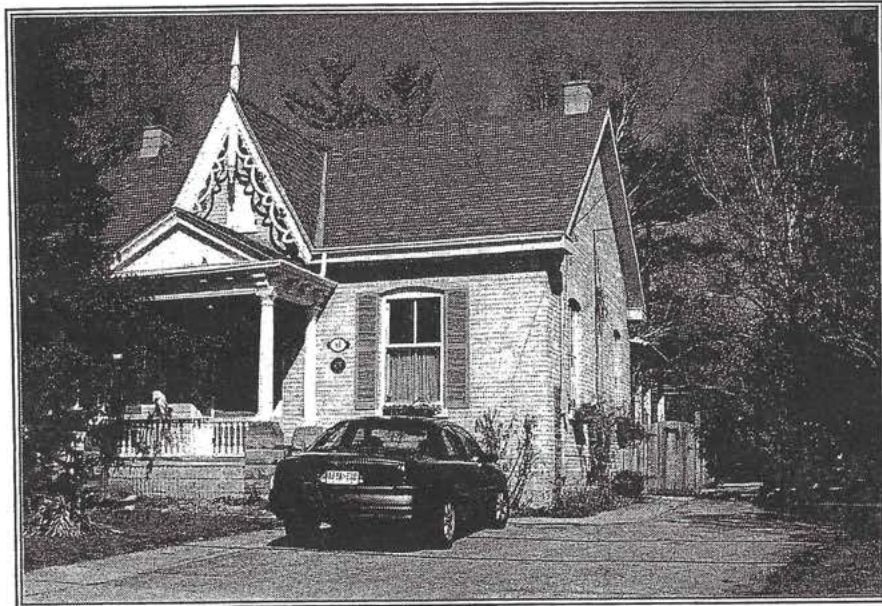
88 Albion St. was built c. 1865 for Stephen Jeffries who was a fishmonger. This Queen Anne influence home has some wonderful exterior detail: attractive gable bargeboards, fretwork on the verandah, excellent window framing and a double leaf door. Note that the roof of the verandah is fringed with wrought iron cresting and above it is an oriel window. Observe also the round headed window on the north façade. The well preserved wrought iron fence has an attractive design.



3. 85 Albion Street

85 Albion Street is a white brick Gothic Revival cottage that was built circa 1880. It has a peaked gable, a steeply pitched roof which is enhanced by finely detailed fretwork and a finial. A small louvred window is set in the peaked gable.

The front porch is a later addition, added in 1891. It has a classic temple appearance with a front pediment, entablature with shallow brackets and corner brackets supported by four fluted Doric columns.

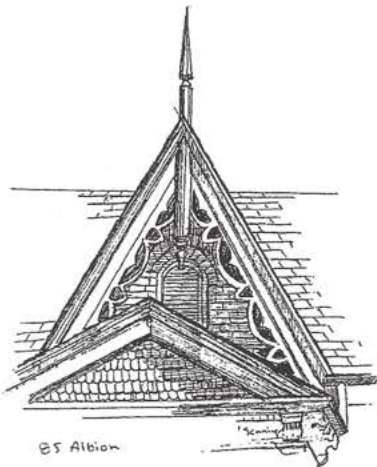


Designated

Priority Listing 1

The very attractive triple arched doorway with multiple lights is set in a pedimented doorway commonly called a London door.

The original wood shingle roof has been replaced by asphalt shingle. Brick voussoirs enliven all window openings, and existing shutters are not original. The house has a fieldstone base.



The original house had four rooms. In 1891, a large addition was added to the rear of the house.

As one enters the hall, look up to the right corner and see the original wallpaper and service. On the right is a blocked doorway. This is the entrance to the parlor. The room on

the left was a bedroom. Enter the large dining room and view the original windows. This would have been originally the kitchen/dining room. The door on the left leads to another bedroom.

This is the original house. The door leading into the current kitchen was the outside door. You leave by the kitchen exit onto a side porch which was a much later addition.

4. **84 Albion Street**



84 Albion Street is a fine example of an Ontario cottage with Gothic Revival features. This one-storey cottage has a typical central gable, a low hipped roof, and arched windows and doorway. A notable feature in the front façade is the raised brick framing around the edges. The wide front door, with its glass transom and sidelights, has been lovingly redone by the current owner into a partial replica of the London door.

The cottage features a centre hall plan and tall windows to maximize

interior lighting. The door frames and hardware in the front part of the house are original. Although the interior has undergone much renovation, the changes have been sympathetic to the character of the house. For example, the baseboards are wide, as they would have been in public areas of 19th century homes. The kitchen has been renovated using bricks from the same era, recovered from demolitions. In the current kitchen you can see the exterior brickwork of the original house, and evidence of a small summer kitchen which would have extended from the back of the house. Exit from the kitchen and go along the side of the house to the street.

Note the two oversized bay windows on the front façade of the picturesque Ontario Cottage at 82 Albion St. The house has a great deal of wood trim with two types of tongue and groove techniques as well as small brackets, pilasters, panels and decorative trim in the central gable. The front entry has a triple arched doorway with multiple lights set in a pedimented door frame. We will see this style of doorway in several homes during our walk. It is known as a London Doorway and it is not usually found in other parts of the province. This one is particularly attractive with its etched pane above the door.

Continue south along Albion Street 79 Albion St. has a keyhole window and nice gable treatment.

75 Albion St. still has the original siding and window framing. This house also has noteworthy gable details and bargeboard decoration. 68 Albion St. has a London Doorway with remarkable stained glass. Note that the arches of the doorway are repeated on the door itself. The rounded window in the gable is quite small in this home.

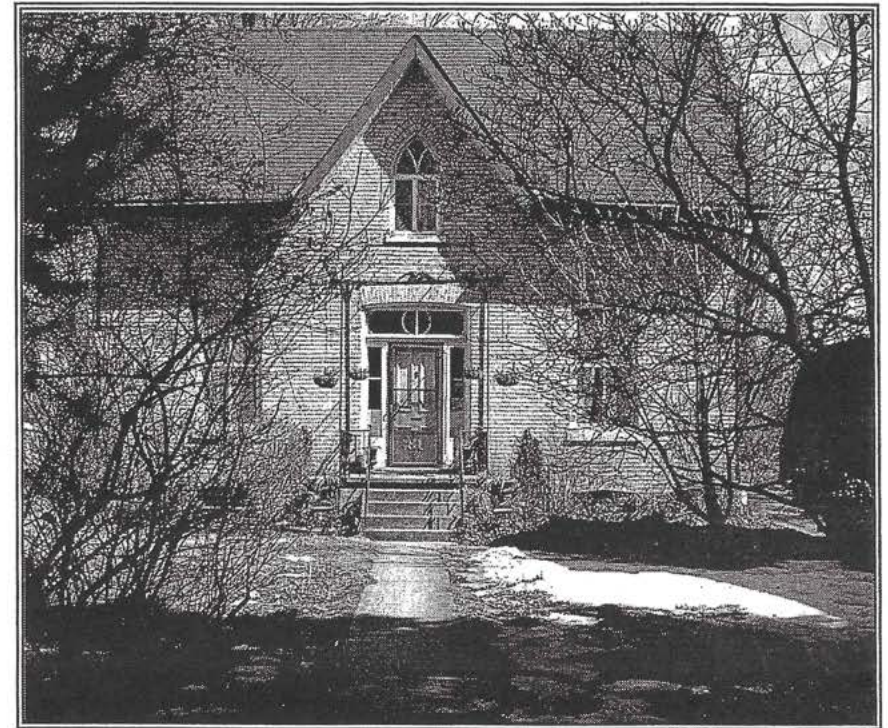
Observe the returned eaves on 63 Albion St. and the small windows on the end gables.

The three houses at 58, 56 and 54 Albion St. are similar in design and decorative detail on the gables, but vary in building materials (brick, frame and stucco) and front window detail.

The water line from the 1937 flood is clearly visible on the house at 49 Albion St. This was not the high water mark but the level at which the water remained for three days.

Turn left on Chandler Street and continue to Wilson Avenue.

5. 81 Wilson Avenue



Priority Listing 1

This Gothic Revival farmhouse once had twenty acres of land attached to it. Its original owner was Alexander Leslie, who bought the property in 1863. Leslie is listed in the Historical Atlas of Middlesex County as having come to Canada in 1853 from Scotland, and it lists his occupation as a nurseryman. He established his Blackfriars Nursery business here in what was then called Petersville,

and advertised bushes and trees of both ornamental and fruit varieties in early city directories. The property originally extended from Alexander St. (now Mt. Pleasant) in the south to Leslie St. in the north, and from the river bank in the east to Wharncliffe Rd. in the west. The streets that Leslie named after himself were the result of a subdivision plan filed with the land registrar in 1882.

The house was constructed in two parts. The rear section may date to 1853, when Rev. Massingberd bought this land parcel from John Kent, the original Crown grantee. It has double hung windows of six panes over six panes, while the front part of the house is constructed with windows of two panes over two panes. There is also a slight difference in the brick, with more orange tones in the white brick of the rear section. There are other differences as well, such as the front part of the house possessing a larger scale than the rear in terms of ceiling heights and baseboards. The larger front portion of the house was built in 1867.

Constructed of white brick on a fieldstone foundation, this solidly built house survived the two major floods of 1883 and 1937. A local newspaper printed an interview with Alexander Leslie after the 1883 flood, in which he described how he had previously driven wooden piles into the river bank to protect his nursery stock, and the possibility of a breakwater was discussed. The scour mark of the 1937 flood is still visible on the north wall, with lighter brick below and darker brick above. Bessie Leslie, Alexander's daughter, was evacuated from this house during the 1937 flood, as confirmed by the local newspaper. It has been said that a boat entered the center hall, and she walked down the stairs and stepped into the boat to make her escape. This story has been told about other houses, but it is believed to be true in this case.

One can imagine this house with finials at the gable peaks and barge board decoration, but all that remains is a pendant post in the north gable. Shortly before the purchase of this house in 1949 by the current owner's grandparents, a verandah running the full width of the front façade was removed, due to its poor condition. There also was a summer kitchen where the solarium now stands, at the rear of the

house, but this was demolished some twelve years ago due to its poor condition.

The house is in a remarkable state of preservation. This may be due to the fact that two generations of the Leslie family lived here for 81 years, and three generations of the current owner's family have lived here for 56 years, providing for a continuity of ownership that few houses enjoy. Original doors, windows, millwork and hardware are still in place. The current owner has decorated the house with many items from the second half of the nineteenth century. For example, the main stairs are decorated with chromolithographs from the 1870s, in their original simple frames. These examples of popular art were found in the homes of both rich and poor. One of them, of the mother and dying child, came from the Livingstone mansion in Baden Ontario.

When one steps through the front entrance into the center hall, it is immediately apparent that this house is more generous in its proportions than a quick glance at the exterior might indicate. The hall is wide, with a high ceiling and an impressive staircase made with a walnut handrail and black walnut spindles. The octagonal newel post is a pleasing feature at the base of the staircase. The front stairs meet the back stairs at a common landing on the upper floor. The upper floor of the front part of the house also shows high ceilings, and features transom windows above the five doors. The small gable room at the front of the house features the Gothic window seen above the entrance to the house. The upper floor room at the rear of the house also features a Gothic window, but it is simpler in design. It is interesting to note that there is a corbelled chimney which bends its way around this window in order to emerge at the gable peak above this window.

The house still sits on nearly one acre of land that is shared with the owner's parents, who reside in the house next door. Alexander Leslie's love of gardening has continued with the 'other family' that has maintained this property. Peonies are a special feature of this garden which was featured in the IODE garden tour a few years ago, and you are welcome to explore it.

Walk through the garden toward the river, pass through the gate and turn left (north) on the path beside the river. From here you will have a superb view of one of London's most cherished landmarks, Blackfriars Bridge.

Continue beside the river to Cherry Street. Cherry St. has a number of well preserved examples of the architecture found in this area.

6. 4 Cherry Street



Priority Listing 3

This storey and a half white brick cottage, c. 1907, is typical of many middle class dwellings around the city. The cement block foundation is patterned, and the verge board is also worked with mullions in a design. These features show the development of machines. The front

porch is supported by pillars and machine made-brackets. Notice the attractive stained glass window that is hung at the west end. The gambrel roof almost makes this house two storeys. A projection on the east facing the river completes the external features. There is an attractive lawn along the river, which with trees, adds to the pleasant location.

Entering the front hall note, on the left, a keyhole window; opposite is a stained glass window that has been made into a mirror. Hardwood floors are found in the front rooms. The hall leads into a pleasant dining room which has a large window in the projection facing the river. Centered in the window is an attractive stained glass circle. The wide baseboards are a feature in both the dining and living rooms. The living room has crown moulding down one foot. Lighting is a feature above this moulding. A half circle window with stained glass is a feature similar to the dining room window. The walls are lath and plaster. To the west of the dining room is a spacious bath with black and white marble floors. The kitchen at the back of the house is a large room with an eating area. A sunroom was added in 1941 with a door leading to the garden.

Return to the river path, turn left and stroll to Leslie Street.

7. 2 Leslie Street

It is not entirely clear when 2 Leslie Street was built and for whom. The property originally belonged to the Leslie family and was part of their large market garden containing all kinds of fruit and ornamental trees. In 1875 the city directory lists five houses on Leslie, but street numbers are not included. In 1883 there were seven houses on Leslie Street but again no numbers. The 1884 city directory lists William Duff, brush manufacturer, as living on the south side of Leslie Street and the 1891 directory lists him as being a clerk at the London Brush Factory and residing at 2 Leslie Street.

Approaching the front of the house, the most noticeable architectural feature is the large central projection culminating in a gable. This encompasses the original hand-made three arched doorway, typical of London and often found in houses of the 1860s, 70s, and 80s. As you proceed through the entrance into the main room you will notice the original stairs, newel posts and railings. The room to the east of the entrance also has many original features including baseboards, ceiling moldings and windows. Continuing through the house you soon enter the large rear addition that was added in the 1980s. As you leave through the lovely garden you may notice apricot, apple, pear and plum trees, reminders of the original market garden on this spot.



Priority Listing 1

After visiting 2 Leslie St., you may wish to take a short detour along Leslie to view 8 Leslie St. and 11 Leslie St. The house at 8 Leslie St. is a c.1870 three bay side hall plan cottage with noteworthy

decorative detail in the window and door framing. The style of 11 Leslie St. is Italianate, unusual for this area. Note the London Doorway, double string coursing below and above the second storey windows, brackets on the bay window and the raised brick headers on the bay and over the door which are repeated on the second floor windows. Originally there were probably brackets under the eaves. On the east façade there is a fake window in the chimney with decorative detail.

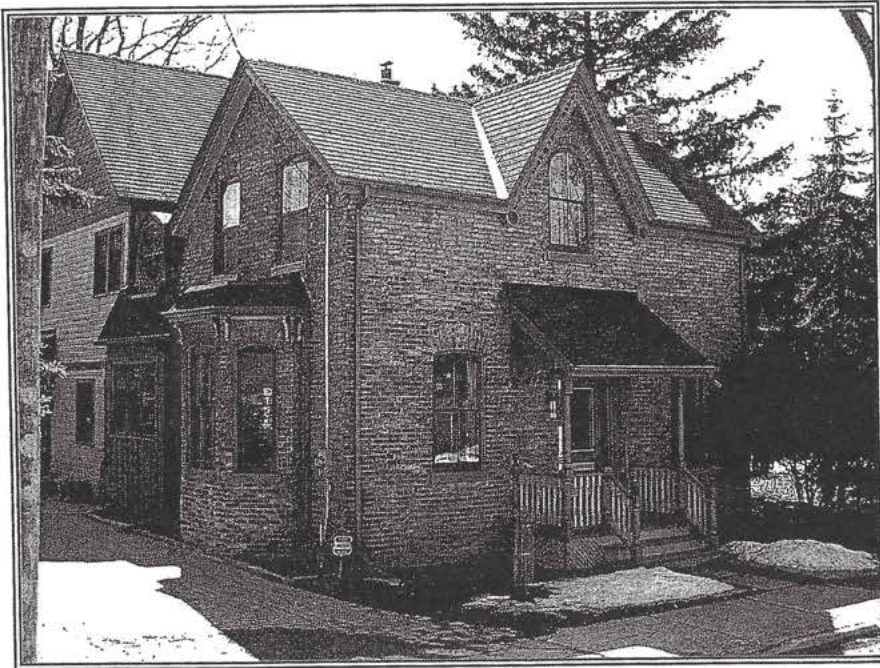
Return to the river walkway and continue your stroll north to Carrothers Avenue.

8. 2 Carrothers Avenue

This riverbank house on the south side of Carrothers Avenue is listed in the City of London Inventory of Heritage Resources, which gives 1860 as the date of the house. A resident, whose family originally owned the house from some time back, casts doubt upon this dating, pointing out that the houses in this area were built upon farmland subdivided in 1875 after the construction of Blackfriars Bridge in 1874. Prior to this date there was no reliable bridge crossing to the City.

The brick residence originally had a single storey framed extension to the south containing a summer kitchen which was subsequently extended over the years. The formal part of the house, fronting the street, shows the care and attention to detail built into houses of that era and illustrates the quality that can be achieved despite the small scale of such work. Downstairs there are two reception rooms, a centre hall and a stair leading to the bedrooms above, which are built partly into the roof. The street front is interesting in that the windows, door and gable are all slightly asymmetrical. The Victorian love of order and balance had to give way to function dictated by the rooms above and below. This, however, never detracted from the formality of the whole.

The house is built with local yellow London brick, has a forty five degree roof pitch and a steeper pitched gable. The windows have segmented arch lintels except for the round headed window in the gable. The original window sashes, behind the storm windows, all conform to the curve of the lintel arch. This is a small nicety, often ignored in renovated buildings today. The front gable has robustly fretted bargeboards.



Priority Listing 1

The river side of the front reception room has a bay window which would have afforded fine views up and down the Thames before the flood embankment was built. The interior of the house displays the substantial baseboard and ceiling crown moulds that are to be expected in houses of this date along with decorative central ceiling rosettes in the east room and the hallway, and the original bevelled glass in the doors. An interesting artifact is a "tide mark" on the south wall of the east room; it is graphic evidence of the 1937 flood level and has been carefully preserved under glass by the present

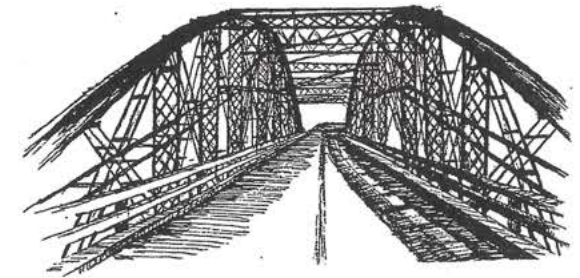
owners. When you see it, imagine three feet of floodwater inundating the house and consider whether a present day dwelling could sustain such an onslaught.

The rear of the house has been recently rebuilt, along with a front porch addition that has been designed to complement the architecture of the old house and resolve its slight asymmetry.

Walk along the river path until you reach the bridge.

9. Blackfriars Bridge

From the time of its founding London was dependent on bridges and ferries for the development of an effective road system given its location at the Forks of the Thames River. Wooden bridges had been



Designated

Priority Listing 1

located at the northern end of Ridout Street from 1831 on but had to be replaced frequently. The bridge used to be the only link between the town/city and the rural areas on the west bank from which farmers traveled bringing their produce to market. By the 1870s the last wooden bridge was once more in need of repair. The Board of Works persuaded both the city and county councils to consider erecting an iron bridge, a technology which was becoming more common.

A local delegation viewed such bridges in New York State and it was decided to commission an Ohio Company, the Wrought Iron Bridge Company of Canton, to build an "arch" bridge, with an 18 foot roadway and a 5-foot sidewalk across the Thames at this site. Stone embankments were built and, once completed, a prefabricated

bowstring truss bridge was erected in two weeks. It has a single span of 212 feet (65 meters), used over 9,000 pounds of wrought iron, and cost \$6,000. Wrought iron was chosen because it was renowned for its excellent qualities of strength, malleability, and resistance to corrosion.

Blackfriars Bridge ranks among Canada's most significant surviving 19th century engineering structures. It is believed to be one of the oldest surviving wrought iron bridges in North America still used for vehicular traffic.

It is a fine example of bowed truss construction. It is topped by a low parabolic chord and the suspended roadway gives it a sense of floating above the river. Other distinctive features include the pin connections, timber deck and lattice girders.

Superseded in use by a bridge on Richmond Street, it owes its lengthy survival to a relatively low level of traffic volume and to recognition by the public and the Municipal engineering department that Blackfriars Bridge is a significant example of early engineering technology. The bridge was renovated in 1952, which resulted in the bridge now having a slightly heavier appearance than it had originally. Various wrought iron details have deteriorated over time. This is particularly true of the bridge's ornamental characteristics such as the rosettes and knobs which enliven the pedestrian barriers.

Walk across the bridge and carefully cross Ridout Street just east of the bridge. Climb the stairs to the west end of Central Avenue.



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10. 90 Central Avenue - "Blackfriars"



Priority Listing 1

This house was built in 1875 for Thomas Kent, son of John Kent. John had purchased two hundred acres of crown land in 1824. The land purchased extended from present day Carling Street to John Street and between Richmond Street on the east and across the north branch of the Thames River to Wharncliffe Road on the west. Thomas Kent, financier and real estate promoter, was founder and president of London Loan and Savings Company.

"Firbrae", the home of Thomas Kent, was designed by London architect William Robinson in the Italianate style. The building is a two storey beautifully proportioned white brick structure, with a centre hall plan.

There are many exterior details worth noting such as the four brick

coursing dividing the first and second storey. The cornice consists of single brick coursing, brick dentils, brick coursing, dog's hind leg design in brick and another brick coursing. The windows on both the north and south façades are segmental arched windows with brick headings and textured keystones. The middle window on both façades is round headed. The double chimneys have been reduced in size and dormers have been added more recently to the attic space.

The front façade, as designed by Robinson, did not include the portico and full verandah, which was added in 1912 by the new owner, Bishop Michael Fallon. At this time the name was changed to "Blackfriars". The portico was designed by Moore and Munro, the successors to the Robinson architectural firm. The portico consists of a pair of double Ionic columns, modillions and dentils decorating the entablature of the pediment. The enclosed second storey porch was a later addition.

The front or west façade of the house as designed by Robinson features a very generous entrance with sidelights and transom with the entrance slightly projected and framed by brick quoins. Brick quoins also frame all four corners of the house.

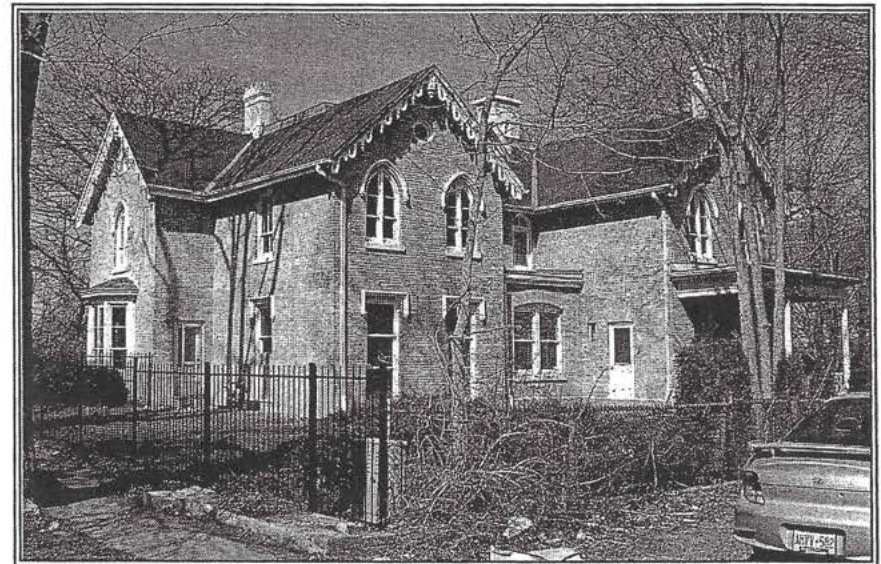
When entering the house you will notice that the inner doorway of the vestibule is a replica of the outer doorway. The hall is a generous width. Beyond the decorative arch is a very elegant staircase with a bronze statue topped by a candelabra-style light on the newel post. An arch before the stairway is lovely, with brackets featuring a different face on each as well as a small medallion in the centre of the arch. The hall ceiling also has a medallion.

Proceed into the parlor on the right. The ceiling medallion, the white marble fireplace, the high baseboards, the framing of the windows and doorways are all noteworthy. Of particular interest throughout the main floor is the design of the wood floors. Pass into the back parlor where the medallion design matches the front parlor. As you move through the rooms you will enjoy the generous proportions of each. Proceed into the back hall noting the round-headed closet door and frame on your left then move into the dining room. This room

was extended at some time and the effect of the large window at the north end of the room increases the sense of size and brightness. There is a lovely wainscoting in this room. From here proceed into the study which has a very dramatic and dark marble fireplace. When you leave "Blackfriars" be sure to take some time to enjoy the setting of this outstanding home.

After exiting from Blackfriars, turn right (north), walk past the front of the building and across a circular driveway to 639 Talbot Street.

11. 639 TALBOT STREET



Designated

Priority Listing 1

Originally known as "Raleigh House", the building is a fine example of the spacious estates erected in mid 19th century London along the high bank of the Thames River. Built 1866-1867 for J.H. Wellstead (of whom nothing else is known), the house is a good example of the Gothic Revival style of architecture. Described by John Lutman as "a literal riot of Gothic features", the house is irregular in plan, with

the exterior having a profusion of gables, elaborate bargeboards, multiple chimneys, bays and differing window shapes.

From 1871 to 1887 it was the home of George Becher Harris, who later returned to Eldon House, and this house has many similar features.

Internally the house has been much altered and has suffered over the years, but the present owners are in the process of restoration. So far, they have not found evidence of the tunnels which are supposed to lead to the Bishop's Palace and the river.

While inside the house note the deep baseboards, the elaborate crown mouldings, the original hardware on the floors and the mitred corners of the door and window trim.

As you enter the original door, look up to see the elaborate moulded plaster arch. Facing you is an impressive oak staircase, with elegantly turned spindles, which becomes a balustrade on the second floor. At its foot the staircase has a built-in settle. At the corner of the staircase is a very deep and tall window.

Look to your left into the original drawing room, later the library and now the office. Note the magnificent antique bookcases. On the opposite wall is a black marble fireplace. The bay window facing you is continued on the upper storey. On your right in the entrance hall is a carved wooden fireplace with decorative tiles and applied birch veneer panels in the Eastlake style. Above the fireplace are original gas outlets.

Go through the arch with its pocket doors into the very large drawing room, now a playroom, an addition to the original house. On the right is an elaborate Victorian wooden fireplace. On the opposite wall are two sets of French doors.

The butler's pantry area has antique cupboards. Next door the lounge/family room, originally the dining room, has an elaborate plaster ceiling moulding and central rosette. The large windows

come to floor level, opening in earlier days to the large verandah.

The present day dining room has a big bay window and a magnificent wooden ceiling similar to the Eldon House dining room. It appears to have been "done over" in the 1920s (fireplace and hearth, dark wood trim) as a den.

Return past the front of "Blackfriars", descend the steps and cross Blackfriars Bridge again. 9 Blackfriars St. is worth a close look. It is a wood frame Italianate home, built in 1877 by the Collins family who took ice from the north Thames River and sold throughout London. The exterior is characterized by tongue and groove siding, central pediment gable and finely detailed wooden window frames and doors. The side verandah, which overlooks the Thames, is distinguished by columns and dentil patterning on the entablature. The small addition on the north side of the house was the office of the family ice business.

Turn right on Napier Street. In the 1930s a Red and White grocery store was located at the northwest corner of Napier St and Blackfriars St.

28 Napier St. is another early (c. 1860) Ontario farmhouse. One of the reasons that this style is common is that the design allowed them to be taxed as one storey even though they are two storey houses. Note the gothic window, remainder of a finial and the stone foundation.

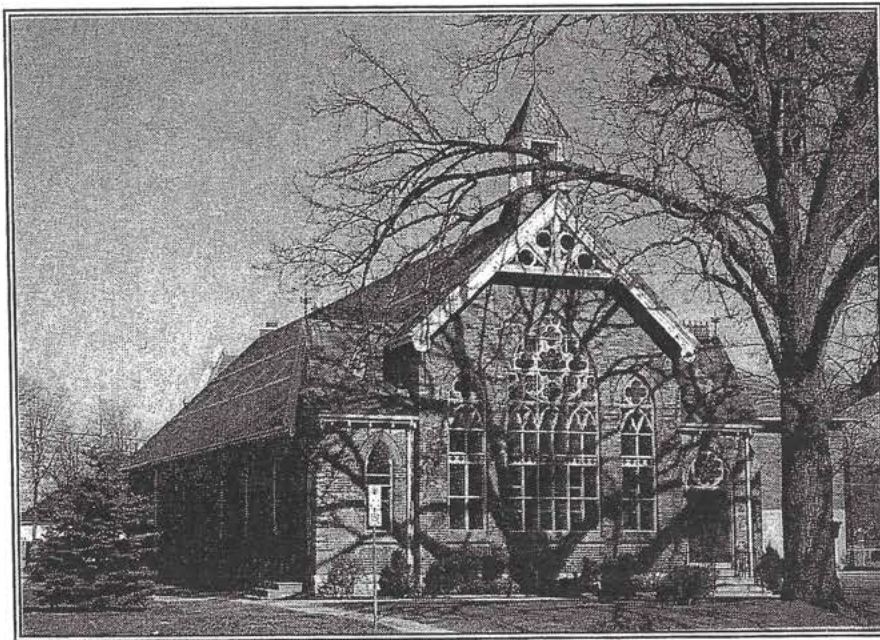
Continue along Napier Street as it turns into Empress Avenue. You will pass several Ontario cottages that are worth observation – 8, 10 and 14 Empress Ave. 10 Empress Ave. has brick quoins. 34 Empress Ave. is a good example of a side hall plan cottage as is 40 Empress Ave. with its brackets and bay window.

Turn right (north) on Argyle Street and continue to the corner of St. Patrick Street. 9 St. Patrick St. is a c.1860 cottage. The porch and dormer were added in the 1920s, probably to give the house a more modern look. The transom above the front door has the street address and the glass in the door is illustrated with a view of

Blackfriars Bridge.

Turn left on St. Patrick Street and walk west. 21 St. Patrick St. has had some unsympathetic changes but several architectural features worth noting are still intact. These include the stained glass, the bargeboard, the detail on the windows on the gable and the rusticated brick and coloured mortar framing the stained glass window.

12. St. George's Anglican Church



Priority Listing 1

The first St. George's was erected during 1876 and dedicated on November 1st on the site of the present Jeanne Sauvé Public School (formerly Empress Public School).

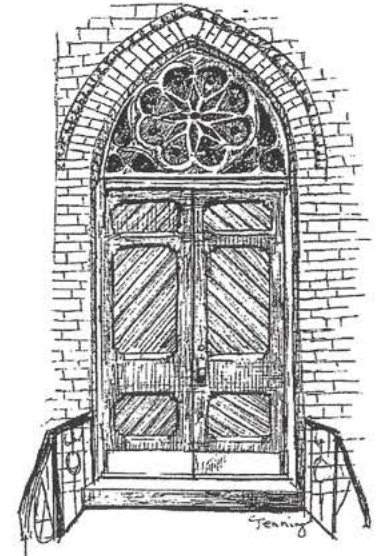
A "new" and larger church was built to the design of architect Fred Henry on the corner of St. Patrick and Wharncliffe Road during 1890

and dedicated on November 23rd. Mr. Henry was a student of two well-known local architects, George Durand and John M. Moore. The original building was then used as Sunday School - Parish Hall.

The church itself is well recognized for its architectural merit and is one of the buildings illustrated in *Victorian Architecture in London and Southwestern Ontario* by Tausky and DiStefano. This publication gives a very good description of the architectural qualities of the building and forms a significant part of this brief summary of the building.

At the time it was built, St. George's served the parish community of Petersville, which just prior to the building's construction had become a part of London. According to descriptions, the village and its homes were of modest construction. As a result, the architect created

the church not only to reflect the character of the community but also to match the scale with the property on which it was built. It was originally designed for 400 people, a rather large capacity. The principal façade on the building incorporated two small enclosed vestibules that were used to actually reduce the overall massiveness of the church and give it a feel of a smaller rural building. In keeping with that character, the exterior ornamentation was not as flamboyant as other Victorian Buildings. The original design did not include the bell-cote and weather vane that were added as the building was constructed. Throughout the years, the exterior has been carefully maintained in near original condition. Subsequent additions to the church at the rear have been added while not taking away from the building's original architectural character.



Inside the church itself, the main architectural features of the nave remain similar to the original. However, significant change occurred to enclose the organ loft, modify finishes to the sanctuary walls and ceilings, reorganize the pews and provide a narthex screen. None of these alterations have significantly changed the welcoming atmosphere when one enters the church or the intimacy created by the steeply sloped ceilings as they meet the rather low exterior walls. The church is enlivened by a significant amount of glazing to the sides and altar walls as well as triptych windows at the west end.

In 1893 St. George's Rectory was built to the immediate south of the church. The spacious grounds which surrounded the church and rectory were used for events such as strawberry socials. Three tennis courts supported a very active club. The entire property was bounded by a distinctive picket fence.

In 1923 the original church building was sold, along with some land, to the London Board of Education for the site of Empress Public School (now Jeanne Sauvé School). At that time the new Parish Hall was built to the east of the church. In 1955, the church was enlarged and joined to the Parish Hall and completely renovated, refurnished and redecorated. On November 1, 1957, the new chancel was dedicated and the church rededicated.

While much has changed in Petersville since this building was built, this wonderful church still sits modestly but self assured on its property.

You are probably ready now for afternoon tea. It is being served at the church by St. George's members and their families. We thank them for their hospitality.

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.

GLOSSARY

Bargeboard:	Decorative board that hangs from the edge of a gable.
Bracket:	Projecting wall member that supports elements which are independent of the wall.
Cornice:	The decorative termination to a wall; the transition between wall and roof or, internally, between wall and ceiling.
Course:	Continuous row of masonry units or bricks.
Cresting:	Decorative roof element often pierced.
Dentil:	Small rectangular block, similar in effect to teeth found in the lower part of a cornice.
Entablature:	The section of a building that is supported by columns.
Fretwork:	Carved work in decorative patterns, especially of intersecting lines.
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.
Hipped Roof:	A roof sloping on all four sides, sometimes referred to as a "cottage roof."
Lintel:	Horizontal structural member at the top of a door or window.
Medallion:	An oval or circular ceiling ornament.
Modillion:	Horizontal bracket either scrolled or block shaped, that helps to support a cornice.
Mullion	An upright that divides an opening, usually a window, into two or more sections.
Newel Post:	Decorative post at the stair foot, head or landing corner that helps support a handrail.
Oriel:	A bay window found on upper storeys only.
Pediment:	The triangular end to a gable formed by the sloping eaves and the horizontal cornice; or a triangular area above a portico or window or door.
Quoin:	Stone or brick used to reinforce a corner, usually distinguished from surrounding masonry in material or in relief.
Returned Eaves:	Small horizontal extensions of the eaves at the gable end of the house.
Rusticated:	Tooled, as the surface of stone.
Triptych:	A set of three related artistic pieces.
Voussoir:	One of a series of wedge-shaped stones or bricks used to form an arch over a window or opening.
Wainscoting:	Wooden panelling that lines the lower part of the walls of a room.

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