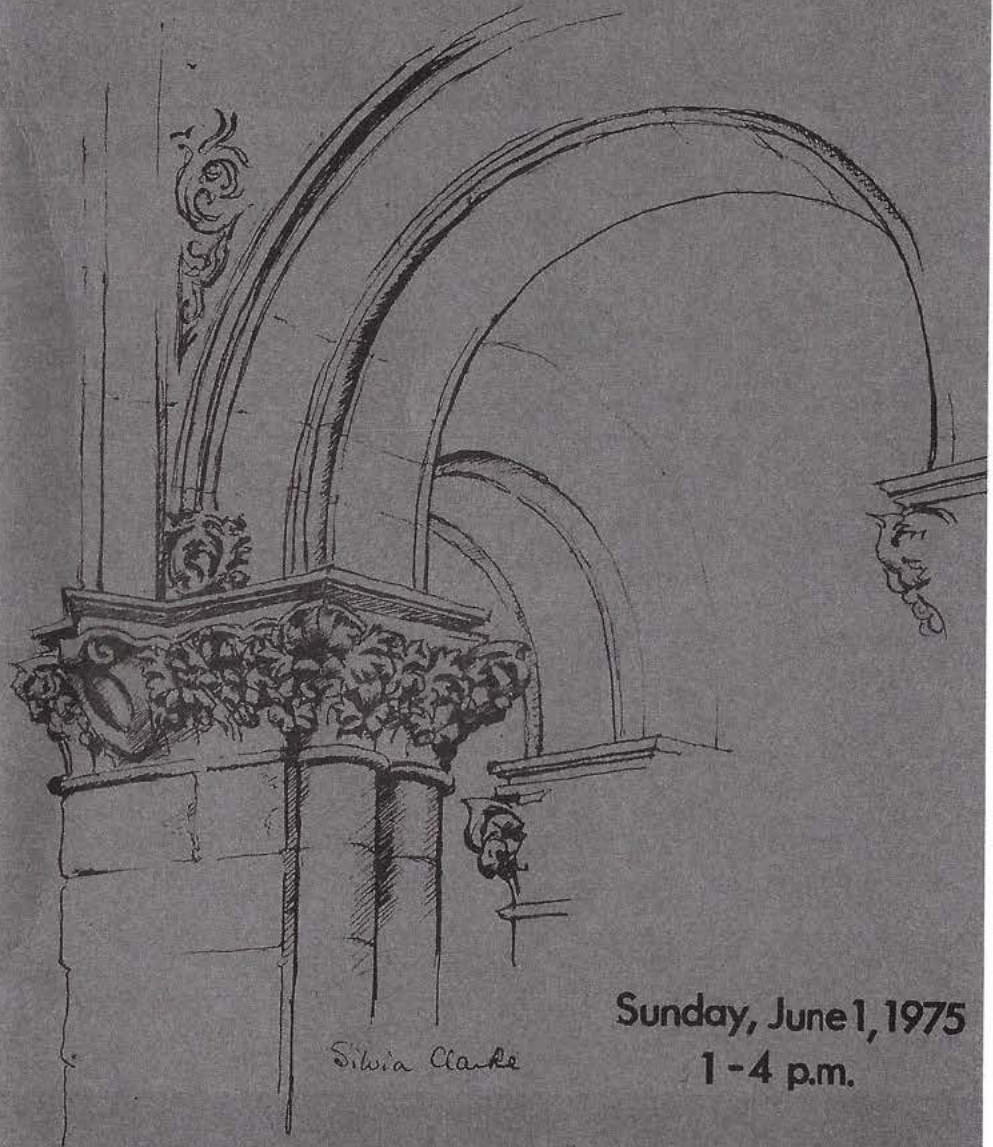
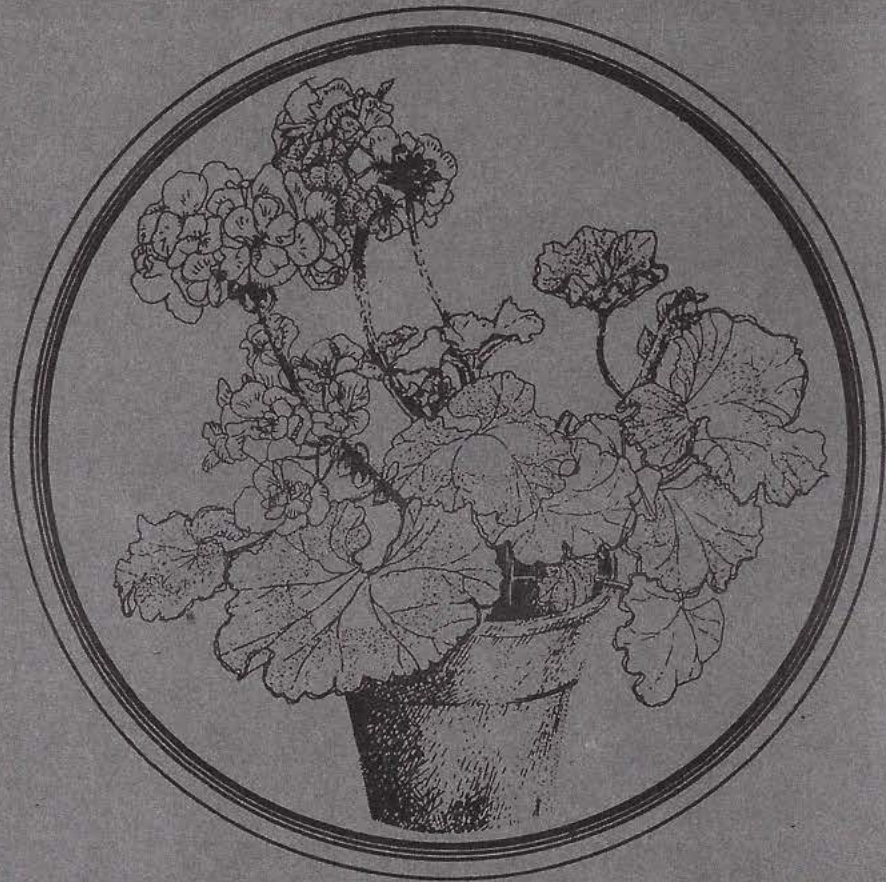


Edwardian Echoes

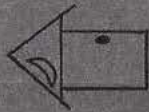


Sunday, June 1, 1975
1-4 p.m.

*a tour of our architectural heritage —
1834-1913*



OPEN HOUSE



CONVENIENCE

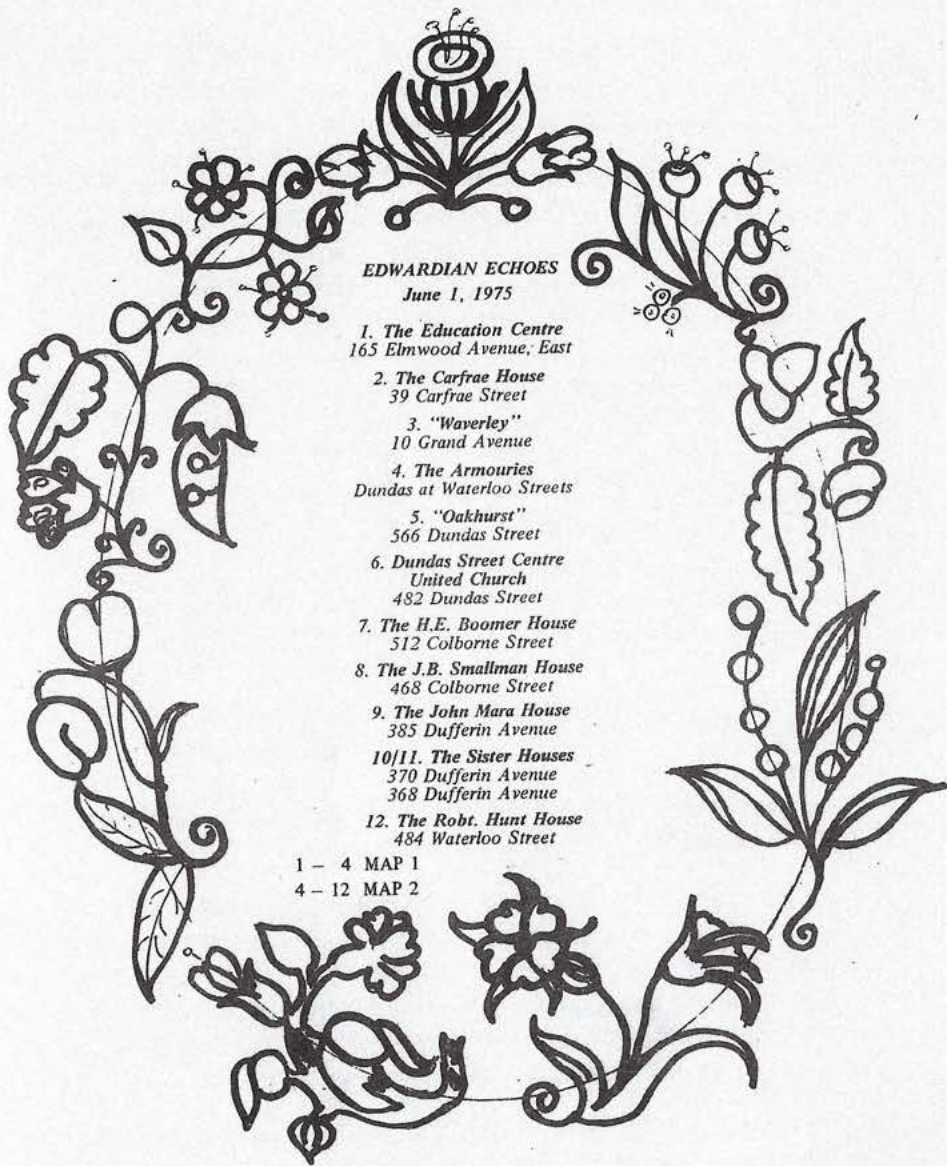
Should it be raining, participants in the tour
are requested to remove outer footwear
before viewing interiors.



MOITTO:

A SOCIETY INCORPORATED IN 1933 FOR THE PRESERVATION
OF THE BEST EXISTING EXAMPLES OF THE EARLY
ARCHITECTURE OF THE PROVINCE, AND FOR THE PROTECTION
OF ITS PLACES OF NATURAL BEAUTY.

Please do not Tour Brochure upon entering any of the Open Houses.



EDWARDIAN ECHOES
June 1, 1975

1. *The Education Centre*
165 Elmwood Avenue, East
2. *The Carfrae House*
39 Carfrae Street
3. *"Waverley"*
10 Grand Avenue
4. *The Armouries*
Dundas at Waterloo Streets
5. *"Oakhurst"*
566 Dundas Street
6. *Dundas Street Centre*
United Church
482 Dundas Street
7. *The H.E. Boomer House*
512 Colborne Street
8. *The J.B. Smallman House*
468 Colborne Street
9. *The John Mara House*
385 Dufferin Avenue
- 10/11. *The Sister Houses*
370 Dufferin Avenue
368 Dufferin Avenue
12. *The Robt. Hunt House*
484 Waterloo Street

1 - 4 MAP 1

4 - 12 MAP 2

"Victorian Fancies", the A.C.O. - London Branch Tour of 1974, covered the period of our Architectural Heritage from 1831 (the Court House) to the early Twentieth Century, with but one of the buildings post - 1900. The "Edwardian Echoes" Tour covers approximately the same period - 1834 to 1913 - but the emphasis is on the years that led up to, and the Edwardian period itself.

Of the twelve buildings included in the Tour, five belong to pre - H.H. Richardson influence; five of the remaining can be said to belong to the Richardsonian Romanesque genre. The last two - the J.B. Smallman House (1902), and the H.E. Boomer House (1913) - are in what may be considered the Edwardian style.

The earlier buildings of this Tour, to be enjoyed individually, also will very likely delineate more sharply the differences between the styles.

James Acland - a Past President of the A.C.O. Council - in his book "The Gothic Vault" has said, "Unknowing plagiarism has never been a crime in architecture; in fact, it is the lifeblood of design." (Page 87) The man to whom we owe the late Nineteenth Century style that was named after him, borrowed from many pattern books and many styles. He melded his findings so successfully, and so in keeping was the resultant style with the emotional needs of the time, that he became the most prominent and influential architect of his day.

There were two trends in the designs that came from his office: the one trend that is in the Beaux-Arts manner, and that is also referred to as the "Chateau style", resulted in such buildings as the Chateau Frontenac and the Banff Springs Hotel; the second, and stronger, trend became known as Richardsonian Romanesque.

The latter style is seen in such buildings as the Queens Park building at the head of University Avenue and the Toronto City Hall - the latter is described as "Edward J. Lennox's plan ... a close adaptation of the Allegheny

County Court House in Pittsburg, designed in 1884 by Henry Hobson Richardson (1838-86) and completed in 1887." Alan Gowans "Looking at Architecture in Canada" (page 173).

Closer to home are two other buildings showing the same influence: the Court House in Woodstock, and the City Hall in St. Thomas.

Richardsonian Romanesque became nationally famous at the time of the completion of Trinity Church in Boston in 1877. Not only was the new "architectural idiom" of continental popularity, but also its style was adapted to other countries of Europe: Great Britain, Scandinavia, The Netherlands and German-speaking countries. Leonard K. Eaton in "American Architecture Comes of Age" points out that for the first time the cultural flow in the discipline of architecture, had reversed itself, and not only did Richardson from his highly successful firm develop what is called an "American style of architecture", that has left a pronounced mark on American architectural history, but also the influence was one of an international order.

The Tour includes a number of examples of that "new" style as followed in London.

Education Centre – 165 Elmwood Avenue E., – 1899
Builder – Jos. Purdom



You are now standing in the first of the buildings of the Tour of the London Branch of the Architectural Conservancy of Ontario. Before leaving to study the exterior, notice the generously proportioned double stairway, the ceiling height, the deep wainscotting, and other architectural details that were not only practical in a building designed for the use of many people, but also add much to-day to our enjoyment of its spatial quality.

(# 48 in "London Heritage".)

Coronation Oak
Planted by
L.N.S. Science Club
May 12, 1937

One of a number of plaques at the bases of trees in the Education Centre grounds.

In Illustrated London (p. 175), published in 1900, L.N.S. (London Normal School) was known as the Western Ontario Normal School. The photograph does not present the attractive picture of to-day; the building's strong lines have since been softened by the planting of trees and shrubs in the immediate vicinity, and on the outlying land of the small park in which it is so handsomely sited.

Nevertheless, the illustration is immediately revealing as to its being of the Richardsonian Romanesque style; a comparison of its "new style" with the "old style" of the London Collegiate Institute (page 77) is revealing.

Classical in plan with a central tower and two flanking wings, the flavour of Richardsonian Romanesque is predominant. The emphasis on verticality, with the additional upward emphasis of the tower, and the massive chimneys

of excellent design, all add to the quality of monumentality – an essential ingredient of that style.

The tower begins with a three-arched entrance; the columns are massive with carved Romanesque ornamentation in the capitals as well as the surround of the arch. Above the roof-line of the building the tower is open with large arches outlined with ivory-coloured stone that also is used around the many other door and window openings in the building. Classical influence is again revealed in the four pinnacles, surmounted with a crocket, at each corner rather than just at one.

Between the flanking wings, the building recesses. On the second floor are three arched windows united visually by a deep stone moulding which peaks at the centre of the arches with a carved stone cluster; between the windows are elongated, rounded brick pilasters with carved stone capitals and ending with arrow like points below the stone sills. Dormers with crocket ornamented pinnacles echo the gable line of the wings; above rise the attractive ventilators.

The mullions of the windows in the gables are arched and circular in keeping with the arched openings. The gables in the east and west walls project slightly forward to relieve the long surface; they are bordered by a stone stepped down parapet, and a rose window, in clear glass, in the centre of each.

A careful transition from the 6 foot high rusticated stone foundation to the warm orange-red brick, is made by way of a 6" dressed stone course. The builder is recorded to be Jos. Purdom.

The sad loss of "Buchwood" in the early 1970's had one known good effect: because of being re-routed during the demolition of the prized Gothic influence house of 1854, the present owner of Carfrae House saw a "For Sale" sign. You will see how joy of ownership of a house long admired, is exemplified both without and within.

The Carfrae House – 39 Carfrae Circa 1834



2

On the 30th of September, 1834, in York, Upper Canada, Sir John Colborne, Lieutenant Governor, and D. Boulton, Auditor, signed, on behalf of William the Fourth, a deed for 41 acres to Robt. Carfrae, Master Carpenter, who had come to help with the building of the Courthouse in London, Canada West. The house and land was left to his widow, provided she remained so, and thereafter to his son – provided the Executors deemed him worthy. Such provisos, their fulfillment, and other factors resulted in the house remaining in the Carfrae Family for 110 years. The Archie McCullough Family owned and occupied it from 1944 to 1972 when the present resident became the owner of the Carfrae house.

Architecturally, the cottage is of merit; historically it is of value because London has so few examples of the early classical tradition. The square-headed central entrance, with side-lights and transom, and the 12 light window openings on either side, with molding over, are in the classical tradition of architectural design of the 1830's. The coloured, textured glass surrounding the door is of a later period.

There is a strong possibility that the delightful small, window in the Gothic style contained within the barge board framed gable was carried out at a later date. Inga-va, (The Ancestral Roof – page 215) is an example of such an alterations being made in order to allow light and air into needed accommodation under the eaves.

The iron thistle surmounting the peaked gable, en lieu de the usual turned finial, is believed to have come from Castle May in Scotland, and was given to a nephew of the second owners during the Second World War; he was stationed with troops nearby when the Castle's iron fence was being dismantled for iron needed for the war.

The house itself is of double brick, and was stuccoed in the 1870's at the same time that the Courthouse and other buildings were treated in that way. The mullions of the storm windows are such in order to accommodate the shutter-infill at the top of the windows; the inner windows have lights of one size.

The vertically panelled entrance door, and its framing, fills the full width of the seven foot hall. Both sitting rooms, to the right and left of the hall, have fireplaces with surrounds and hearthstones of a later date. The windows in the front, more formal rooms, have wooden panelling to the floor; the baseboard trim is 13" as compared with the more simple and shallow trim of the back rooms.

A door to the rear of the hall leads into a large dining room, part of which has been given over to a boxed-in staircase. A bedroom to the right has pine floors extant; the pine floors in the kitchen are modern, and in keeping with the house.

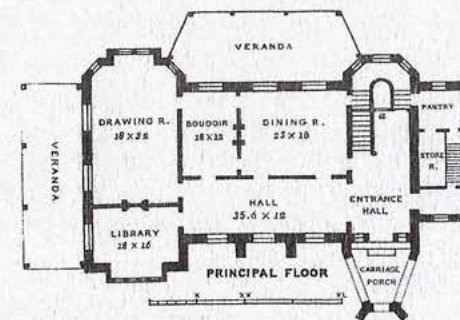
"Waverley" – 10 Grand Avenue – 1881

"My word is my bond." T.H. Smallman.

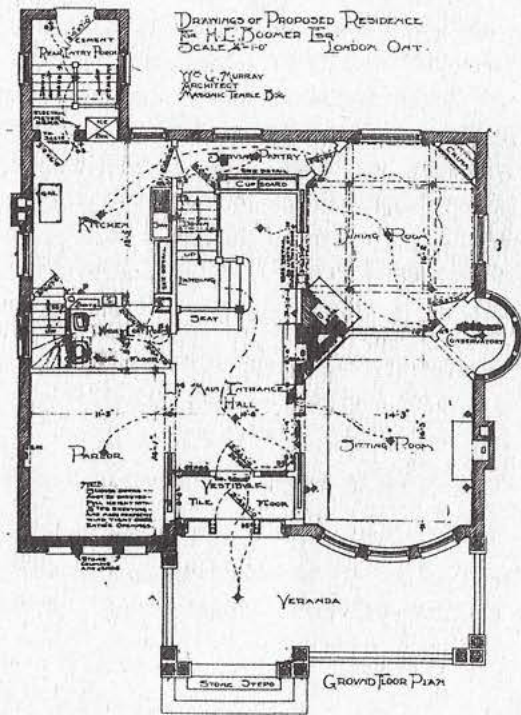


3

Sir Walter Scott's popular "Waverley" novels were written and published between 1813 and 1831; it is possible that they inspired the euphonious name given to the mansion and 5½ acres of grounds half a century later. The house was built for Charles Goodhue, son of London's "first millionaire," George Goodhue. Existing plane and elevation views – on two sheets of paper – are signed by H. Tovey, June 24th, 1881. A comparison of the very simple plans with the more detailed and descriptive ones, post-1900, suggests that at the date of execution a master-builder was able to proceed with a much greater freedom than to-day's architect's drawings and specifications allow.



An 1850
Plan



A 1912
plan

As "Waverley" was in 1900 can be seen in Illustrated London, page 153; by that date T.H. Smallman had been living there for eight years and had made a number of costly changes. A stone bridge crossed the creek that once was there — and once had fish in it, — and reputedly cost him "in excess of five thousand dollars." It was he who added what is now called "The Blue Room", and the sun-room to the east; his daughter, Mrs. Claude Morgan, O.B.E., added the conservatory, closed in the terrace off the west hall, shipped the marble fireplace back to Italy to be enlarged suitably for the Blue Room to which it was moved from the hall, and had the walls of that room covered at a cost of more than \$3,500. The window with the crest of such fine sentiment was added by Mrs. Morgan to a location of constant reminder.

Before entering to view some of the above mentioned changes, a study of the exterior reveals many interesting architectural intricacies.

The complexity of the silhouette of the mansion is the result of the high pitch of the slate roof, the many massive corbelled chimneys, the gables, dormers and towers. Typical of smaller homes of the period are the wide overhang of the eaves with gracefully shaped brackets and deep cornice with wavy horizontal lines of unexpected simplicity, and the many, long, narrow windows. The windows have dressed stone lintels and sills; under many of them are stone panels — about 12" deep — with bas-relief carvings in stylized designs of roses, daises etc. The four foot foundation is of rusticated cut stone, topped with a 6" deep dressed stone course.

When facing the west side, it can be realized that the towers are different not only in height and area, but also composition. The mystery unravels itself by dropping one's eyes below the conical top of the north tower to the third floor verandah, down to the base of the square bay that is a part of the Blue Room. Both the verandahs have much ornamentation in the way of turned spindles and fretwork.

Andrew Jackson Downing's "Architecture of Country Houses" published in 1850 contains the statement: "The inside decoration should be simple but real; stained glass, of that quiet tone of color which true artists are just beginning to find suitable to domestic purposes, and of simple design, should fill the windows — if not all, certainly those of the halls, staircase and library; ... "

Downing's influence as a tastemaker was still making itself felt in that at least into the twentieth century, although there was an increasing use of clear or textured, uncoloured bevelled glass in stylized patterning. Such opening infill, of considerable delight, will be seen in two of the Edwardian homes in the Woodfield area; here, though, at Waverley there are two examples: the inner front door, and the west hall double doors. Perhaps, "stylish" changes were made at a later date; a door to the left of the main staircase has coloured, leaded glass that suggests what may have been the original treatment.

Certainly, in "Waverley", the windows in halls and stairs have glass of much interest and of great value, even at the

time of installation. Mrs. Morgan obtained the bottle glass windows from England; pleasingly soft colours, heavily leaded, with the Family crest, in the two stair windows, and an antelope medallion, from the crest, in the vestibule, all contribute to their interest. (A stone panel carved with the same "*heraldic antelope holding up dexter foot with sable horns*" may be seen under the vestibule window on the exterior.)

The vestibule opens into a wide hall with an Italian, dressed stone fireplace, in the corner, whereon appear a raised Tudor Rose and Scotch Thistle amongst other devices.

As in all downstairs rooms there is a lavish use of wood for it is used on all the ceilings, and every room, including the halls, has a wainscotting. The floors are parquet. Wide arches, with sliding doors, open into the bright rooms on either side. The dining room, to the right, has clusters of carved fruits in the ceiling and ornamenting the fireplace. A china cabinet on the left side replaces what was once a doorway; a door on the right opens into a corridor to the multi-roomed servants' quarters. In Tovey plans the tail is partitioned into such rooms as "*the scullery*," "*the dairy*" etc.

The narrowness of the doors — like other doors throughout the house — relates to that of the narrow, high windows. Measurement reveals an astonishing 8 feet, 9 inches height. The doors have seven panels and often are set within deep, panelled enclosures. All the door hardware is of interest.

Through the archway directly ahead of the entrance can be seen the powerfully designed staircase, of generous width, large spindles and a 6" handrail — all in oak. A panelled wainscotting that is embellished with floral line carvings follows the line of the stairs; in fact, the staircase, with all its generosity of materials and enrichments, rises in identical fashion to the third floor where the servants' quarters were. A bottle glass window with crest is also at the second to third floor turn. In the tail of the house is one enclosed staircase, and a second, open staircase that mounts to the third floor; the treatment of

the latter with its turned spindles and stringer ornamentation would grace any home. (It is not on view.)

To the left of the staircase is the archway to the west hall. The fireplace here is 8½ feet wide, is flanked by fluted Corinthian style columns, carved acanthus leaves under the mantle, classical style cornice over the mirror, the line of which is broken by the Family Coat of Arms carved in wood. The fireplace was reputedly built by Ben Flanning, over 50 years ago, when the marble fireplace was removed after enlargement, to the Blue Room.

Directly opposite is the entrance to the Blue Room. In the Tovey plan the room does not appear; the drawing room was to the left of the entrance hall in what later became the library as is indicated by the glassed in cupboards. Rumour has it that this 26 feet by 52 feet room, with a magnificent ceiling, panelled and with carved medallions, in cherry, was inspired by a desire to excel. Surely, the ceiling alone of such a high order of craftsmanship and of irreplaceable materials, demands to be cherished and preserved.

Over the years since 1948, Dr. Evan Shute and his Associates have maintained most carefully the fabric of "*Waverley*". Some changes have been made on the second and third floor to provide professional rooms, but the character of the main floor is basically the same, although the furnishings are changed. As the rooms were once furnished may be seen in photographs in each hall.

Of interest also is the display of some of the glass artifacts from the collection of Mrs. Evan Shute.

"Pipynges" at the Armouries

"In medieval days dinner was regularly and ceremoniously announced by 'blowynges and pipynges'." "Pipynges" announce, to-day, that refreshments will be served in the Officers' Mess from 1:30 - 4:00 P.M.



4

"The building... will be along the line followed in the construction of modern armouries... It will face on Dundas Street. The property on which the Armoury will stand is now in the possession of the Government – the Caravella property having been acquired some time ago. Towers will rise upon each of the Dundas Street corners and two towers will rise above the entrance ... the entrance hall leads directly into the Drill Hall. Ten thousand dollars have been placed in the estimates of 1902-03 for the Armouries. With the previous appropriation this makes forty-three thousand dollars set apart for it." London Free Press, March 1, 1902.

Examine, to-day, one of the corner towers with its crenelation, deep cornice of stone, brick masonry in the round, and careful tapering off of the base into the corner, with concentric rings of contoured stone. A rough estimate at to-days prices when stone mason's hourly wages are \$15.00 an hour instead of the 50c. to \$1.50 of the turn of the century, has placed the cost of one tower alone at approximately \$50,000.

Even were it financially or "climatically" possible, we would NOT want to rebuild a building that has been needlessly demolished. A building of the quality of our Armouries, and a building of such historical significance in the historical fabric of this "Garrison Town" has acquired a "patina" that cannot be replaced.

Those who unimaginatively, carelessly, insensitively, or in ignorance demand demolition because of a seeming anachronism, or because a building is "not old enough to be worth saving" – those non-trustees might do well to give some less-hackneyed thinking to the building and its relationship to the newer structures on that block. Not only do the buildings which share the block with the Armouries form a splendid backgroup for the rich textured surface and interesting silhouette of the older building, but it, in its turn, adds sculptural and mass interest to a street scape that might otherwise be sterile and ahistorical.

As with a number of the other buildings on the Tour, the Armouries show unquestionably the strength of design and choice of materials that are associated with H.H. Richardson.

The main entrance, centered as would be expected in the orderly plan demanded by the building's use, is set somewhat back between two three-story, massive towers, with most excellently executed masonry. Additional accent is achieved by concentric arches in stone. Octagonal chimneys, with stone courses, rise behind. In each corner are towers which extend two floors to the top of the ground floor.

On entering through a small door within the large double doors, a corridor is crossed into the drill hall which runs the full width of the building. Fifteen large, arched windows light the 186 feet by 80 feet area from the south, and three even larger ones from the west. The westerly entrance has CAVALRY incised above the opening; the east end is marked GUN SHED. The basement was used for stables.

Offices are ranged along the north side of the drill hall' at floor level and off a balcony above; the doors are cut into walls three feet thick. At either end of the hall are small inner towers through which rise circular iron staircases, of a generous width, to the third floor. A heavy wooden staircase gives access to the Officers' mess from near the main entrance.

The Officers' mess in which refreshments will be served, runs half the length of the building, but it is divided into a number of small rooms, and one very large room with folding doors. There are several useable fireplaces. The ceilings are approximately twenty feet high and are well lit by large windows. The walls are more than two feet thick.

Woodstock has its Armouries still, although put to a new use; Toronto has lost its to have it replaced by one more portion of the canyon that University Avenue is becoming. London's Armouries are still in use, but rumours suggest

that our voices should be raised in unison in favour of its being preserved, and put to a new use – if such should be necessary.

(#49 in "London Heritage".)

*"Oakhurst" (T.B. Escott – now Buchan House)
566 Dundas Street Circa – 1888*



5

T.B. Escott is recorded as having lived at this address from 1888 – 1920. Although there are many classical elements in the design – as for example in the basic plan with its strongly designed forward projecting central entrance, flanked by seemingly identical towers, and in the details of Greek origin – the architect was assuredly under the influence of H.H. Richardson

A number of features support such a view: towers were an architectural element much favoured by Richardson and his followers; the square stone, rusticated surface type of foundation, that lends visual as well as real strength, appear in most buildings belonging to that style of architectures; verticality and mass, resulting in a feeling of monumentality, were important considerations for architects who followed that style.

The choice of animal – the lion – flanking the stone steps, the square rough surfaced, and the round polished stone columns, and size of the two sets of doors are further contributions to the essence of strength inherent to the building.

An interesting floor plan has resulted in a very large open area that includes the hall – 8 feet wide – that is, but scarcely, demarcated from a 14 feet x 24 feet reception room, by two columns and a pilaster with Corinthian style capitals. (It is likely that a pilaster was at one time on the south wall.) Inevitably, and pleasingly, the room is flooded with light, for not only is it a design of ample fenestration, but also the house faces south. The tower portion of the room contains 6 high windows with slender columns between; careful craftsman-

ship is evident in the parquet patterning, and choice of heating equipment in the radiator. Both follow the line of the tower alcove.

The staircase rising directly in line with the front door, begins with a heavy square newel surmounted with a figure supporting a light fixture – a popular and practical device of the time; the newel is ornamented with bas-relief carving of a somewhat stylized design. The spindles and handrail are of a substantial size; below the balustrade is oak panelling. The 13" treads, 6" risers, the width of the stairs and details combine to form an architectural element completely in keeping with the dignity of this semi-mansion. To the rear of the stairs is the entrance to a large dining room that has access to a round porch on the west side of the house. A three storey bay adds to the interest of the same wall.

To the left a 6 foot arch, 8½ feet high at the center with handsome panelled doors opens into a 13 feet x 24 feet area that can be closed off and was likely a sitting room. The door hardware is of interest. The fireplace design reflects that of the reception area to the left, and has a wood surround, again with stylized, floral bas-relief carving, tile hearthstone and framing the fire box. French doors in both rooms give access to the porch.

It is interesting to conjecture as to the reason for the architect's designing the east tower of somewhat greater circumferences – and as it turns out, upon closer examination outside – height as well, than the western tower. Certainly, such asymmetry is not atypical of Richardsonian Romanesque style buildings, and will seem to be of much greater predominance in Dundas Street Centre Church.

Buchan House is a landmark of much value, and the site with open space and attractive garden around adds much to this portion of Dundas Street. Although no longer residential, it serves as a gathering place for the Tweedsmuir Chapter of the Canadian Legion. Measurements and photographs have been taken by the Historic Sites Branch of the Department of Indian Affairs and

Northern Development.

On the way to Dundas Street Centre Church, take note of the mini-street scape formed by the three buildings of the west of William Street. Its considerable charm is achieved through compatability of height, mass and colouring; within that framework is much variety of detail.

(#12 in "London Heritage".)

Buckingham Apartment at #514, has an architectural history worth pursuing; the changes in that building, since changes were felt to be necessary at the time, were most carefully executed, and may be said to be, indeed, exemplary.

(#22 in "London Heritage".)

Dundas Street Centre United Church 482 Dundas Street - 1896

"For every house is builded by some man; but he that built all things is God." Hebrews 3:4. And that was the text for the first sermon preached on a "wet and windy Sunday" from the pulpit of the newly erected church 79 years and 1 week ago to-day. Fire had destroyed the Gothic style church in 1895; the new structure, designed by Architect Geo. W. King of Toronto, in the now popular Richardsonian Romanesque style, was speedily determined upon, erected and in use.

A cursory viewing of the illustration of Alfred Waterhouse's Kings Weigh House Church, Mayfair, London, 1885 (American Architecture Comes of Age: L. K. Eaton) suggests the strong resemblance of two buildings far apart physically, but very close in essence.

Strength, stability and security - all of those traits which were much needed in a period of uneasiness, fear and depression, are manifested in both churches - as well as in the homes and public buildings of the period that most strongly felt Richardson's influence.

Dundas Street Centre Church viewed from whatever angle shows a massive strength, and a vitality of silhouette, of which the visual message to the world outside is congruent with that heard within its walls.

The four main entrances - symbolic of the Apostles, Matthew, Mark, Luke, and John, with two of the symbols in place in the transoms over two of the doors - are in the south wall. Above and around rise gables and towers with turrets and pinnacles attached - symmetrically and asymmetrically. The ubiquitous rounded arch has been used in openings, and ornamentation of the brick. (As with many of the buildings of this style, the bricks are a deep red; here some blue bricks have been effectively incorporated with the red and the dressed white stone.) Surely, the round arch is a form that contributes to the feeling of stability and a structure's being earthbound more than does the more delicate and heavenward pointed Gothic style.

Notice again the heavy stone foundation with its rusticated surface; a characteristic of Richardson's honest use of materials was to bring out the stoniness of stone and the woodenness of wood. (The latter is exemplified in the "Shingle style" and 101 Cheapside Street may be considered an example of that style.) "*Richardson not only insisted on the integrity of the masonry, but often employed a powerful, rock-faced ashlar to obtain a characteristically strong textural effect.*" (Eaton).

Within, there is a fireplace in the Powder Room - recently redecorated in a paper that is in keeping with the period. The treatment of the wood surround, the use of tile and the repousse grate covering are typical of the period.

A brief visit to the rounded Sunday School area is worthwhile for the viewing of the curved balcony and its cast-iron balustrade, the high domed roof with its painted leaves and flowers, and windows with textured and coloured glass.

It is in the Church Assembly Room that one should sit and linger to fully appreciate the interplay of arches, the



splendid glass dome, the windows (topped with symbols of Christian Faith: the Dove, the Lamb, the Crown and Cross), the ornamentation of the plaster, another, even larger, balcony of equal grace, warmly toned wood and its great variety of ornamentation that includes small Romanesque columns – some topped with pinnacles – and the carving of the lectern.

The interior provides that sense of warmth, security and harmony which was the aim of the architectural designers of the period.

To the rear of the Assembly Room are the entrance doors with uncoloured glass of great richness of texture and variety of design. In the narthex can be found the staircases to the balcony. A solid balustrade with pleasing curve rises from a dressed stone column; Polished stone columns with Romanesque style capital add richness to the entrance.

An addition to the east of the Church is indicative that this 79 year old Church retains the strength and vigour that is exemplified in the original design.

Silvia Clarke, who sketched a portion of the Education Centre for our cover, has sensitively portrayed the Church for "*London Heritage*."

H.E. Boomer House – 512 Colborne Street – 1913
Architect: Wm. G. Murray, London, Ontario.

The present owner has commented that it was after seeing the J.B. Smallman House at 468 Colborne (1902) that it was realized that the design of the house had been an attempt to emulate the earlier, and much larger house.

Many popular elements of the Edwardian style of architecture have been thoughtfully, and successfully, incorporated into the design of this, the youngest of the buildings on our Tour.

Placed between two houses of earlier construction it does not overwhelm, nor strike a jarring note in the street scape. The harmonious relationship with its neighbours might be

partly attributed to the use of a light tone of rusticated stone (irregularly outlining the corners) in the foundation, and the same stone – dressed – in the lintels and sills; as well, the large amount of the façade's being given over to glass strongly contributes to the red brick's not dominating.

Like the 1902 Smallman House, the Boomer House has an irregular plan with the wise, handsome entrance placed slightly off centre (to allow for the extra width of the living room), and a splendid roof with two gables, several dormers, a steep-pitch, and large corbelled chimneys. The house is a subdued tone of red brick in a flemish-stretcher combination bond, with the additional materials of stone, as described above, and shingles in the gables.

A deep overhang of eaves with a generous number of brackets, as also in the gables and verandah, adds to the dignity of the house.

Neo-classical elements such as the well-executed Palladian windows in the gable and dormer at the front of the house, and the Ionic style columns in groups of three across the front of the verandah are also Edwardian features.

The right section of the house contains a tri-part aperture design that is constituted of slightly bowed windows on the first and second floor and completed with the aforementioned Palladian dormer. In the left section the horizontal and vertical patterns are similarly harmoniously and interestingly balanced.

The south wall of the first floor is adorned by an exquisite rounded bay which will be more fully appreciated – during daylight – when inside the house.

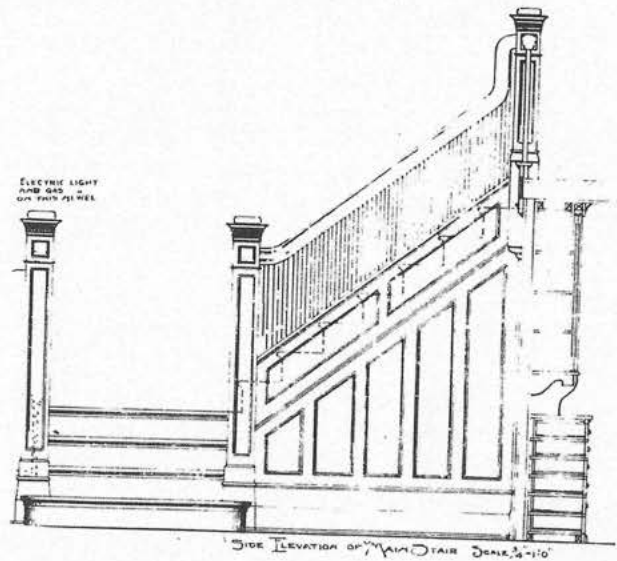
The entrance with wide sidelights and deep transom, and the door itself, are glazed with leaded clear, textured and bevelled glass in a fleur-de-leu motif; both outer and inner doors have been treated in this way. Ionic pilasters frame the door.

The hall is wide and high ceiled with oak panelling, and a classical style cove treatment. To the left is the Music Room, the three windows of which have leaded glass



windows in the upper sections; hand painted roses form a wreath on the ceiling. The cove in this room has classical detailing.

To the right is the living room with a classical style wooden fireplace surround with an inner band of polished marble. From the doorway can be seen a portion of the entrancing round bay, framed by an arched opening with consoles, that forms a passageway into the dining room (surely the ONE way that one would ever want to go.) The leaded glass window with stylized roses has a similar treatment to that of the very large window at the stair landing.



SIDE ELEVATION OF MAIN STAIR DEPICTED

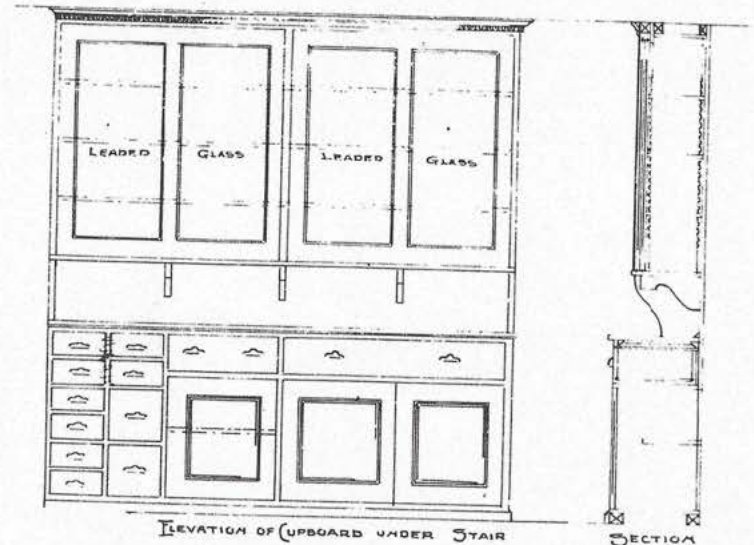
The staircase has square spindles and newels ornamented with dentils. It rises by way of two landings to the second floor; the banister is pleasingly curved at the meeting with the newel. The second landing is approximately 10 feet by 4 feet, and is the site of the window mentioned above; the window receives the morning sun.

Opposite the staircase is the entrance to the dining room with the second opportunity to enjoy the bay window. A fireplace built into one corner, a china cabinet in another, and an opening in each of the other corners

results in an octagonal shaped room. Sliding, panelled doors are here, as in other doorways, on the main floor. Panelling, in bleached mahogany, is over six feet high.

A passageway connecting the dining room and kitchen, also gives access to a large, very high, family room with a fireplace surrounded by bookshelves (to the ceiling). The north wall of the room is almost all window and is glazed in opaque glass; the room and its windows, were added for the husband of a previous owner who used it for his studio.

This house is one of warmth, very much to humor scale, and also with a generous allotment of interesting, appropriate detail; the built-in features are not only useful, but also add to the richness of the house.

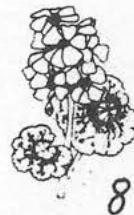


ELEVATION OF CUPBOARD UNDER STAIR

SECTION

*The J.B. Smallman House — 468 Colborne Street — 1902-03
(Mocha Mosque) "My word is my bond."*

Another bearer of the Smallman crest was John B. — a brother of the T.H. Smallman who had purchased "Waverley" in 1892. While T.H. Smallman was associated with the London and Port Stanley Railway, the Canada Chemical Company and other interests, his brother, J.B.,



was of the Smallman and Ingram firm – now Simpson's Ltd.

From 1858 to the 1890's the property was occupied by Wm. Glass, after which the present house was built and lived in by John B. Smallman until 1916, and then his sisters until the house was sold in 1957 to the Shriner's Order. It now is known as the Mocha Mosque.

This Edwardian home is of monumental size, but nevertheless its design is true to the Edwardian predilection for gables, towers, the generous use of large windows (how light and bright they are!), a steep and irregular roof line, careful chimney design and construction, texture in glass, stone, wood and brick, a lavish use of classical, floral and stylized ornamentation.

The foundation of red sandstone is pierced with basement openings elegantly barricaded with decorative iron gratings. The infill in the gables is richly textured and blends well in tone with the red brick – as does also the skillfully laid tile of the tower. In gables and tower there is a wide overhang with brackets in the former, and dentils in the latter.

Each gable has interesting window treatment; the Palladian window variation in the front gable is of particularly rich design with its deep and sweeping curved heading. Notice the bordering of the windows with egg and dart moulding.

Upon entering the verandah – likely glassed in at a later date – the magnitude of the door, its deep set back within its ornamented framing arch, the bevelled and textured leaded glass of the door, sidelights and transom, the framing Ionic column, form a powerfully effective architectural composition, and is indeed prophetic of the richness of design and superb craftsmanship that is to follow.

Minute details, such as the egg and dart border of knobs and door-plates, are heady diversions that bespeak another time and way of life, with the additional message of preservation and protection of what cannot be easily replaced – echoes of Edwardian grace and a secure and

confident style of living.

Oak panelling is in the ceiling and on the walls of the vestibule and hall. Directly in line with the door, at the end of the hall, is the Family crest set in coloured glass. That the motto of the Coat of Arms is in English is of interest.

The entrance to the left is into a large, cherry-trimmed room with a fine plaster ceiling with the popular oval shape brought into use; this was very likely the drawing room; notice the lighting fixtures – once gas, now wired. The fireplace is framed by columns and a deep cornice, and tile, very popular in the period, borders the fire box and is used in the hearthstone. The egg and dart pattern appears again.

The room to the right with the inclusion of the tower – delightfully furnished with a circular window seat – was the library as is evident from book cupboards with leaded glass doors; pilasters between the cupboards are ornamented with bas-relief carving. Here again the door hardware – smaller in proportion – has the now familiar egg and dart accent. The fireplace is of particular interest with its three, beautiful niches – provocative as to artifice. Panelling on walls and ceiling are of especial appreciation for us to-day – we who find wood to be not so plentiful a material as once it was – nor will it be in spite of our Government's generous planting programme. A heritage of great value indeed!

Here and elsewhere in the house the quality of the craftsmanship will be a joy to behold and linger over – a reminder of what at times seems to be increasingly rare in today's hurried building.

To the rear of the hall an entrance opens into a large room – once the dining room. The even larger, well-lighted, room at the rear of the dining room was the billiard room; seemingly, a steel beam has replaced a wall that may once have separated the two rooms. The oak fireplace surrounds, and the ceiling in the first room are of oak. In the upstairs hall is a long sideboard, of the same material and tone, that likely was in the dining

room.

A splendid landing, two steps up, is at the rear of the entrance hall. At the second landing is a rounded bay window, with coloured and painted glass; some textured glass and "jewels" have been included in the design.

A tour of the upstairs is of interest because of the variety in the fireplaces, the size of the rooms, and examples of bathrooms as they were at the turn of the century.

This mansion, although no longer residential, functions in a useful way in providing meeting facilities for a beneficent organization that contributes much richness of life not only to its members but also to the community – particularly to crippled children.

(#27 in "London Heritage".)

The John Marr House – 1907 – 385 Dufferin Avenue

Originally the Crown gave patents for the site to the Methodist Episcopal Church in 1844, but it was not until 1907 that the present house was built.

That Richardson's influence was still being felt into the Edwardian period, is apparent in a number of features: the asymmetrical plan (one gable faces to the north, the other to the east; the carefully designed tower is at the juncture); the use of red brick with a deep cut stone foundation; the monumentality achieved through the strong verticality rather than sheer mass; and primarily the tower. In this case, the tower, positioned as it is, makes a handsome entrance; All window glass on both floors, has been rounded to follow the curve of the tower. The glass is clear but is embellished with a cut design and bevelling indicates its thickness. The wing to the right contains a three part window on the second floor with curved glass, and the base of the oriel indicates considerable masonry craftsmanship.

The entrance opens into a wide hall – a room in itself – with the staircase at the rear. The square newels – the tops having an interesting treatment – long square

spindles, and below-stair panelling, form a staircase of rectilinear design that is typical of the period.

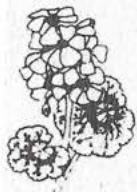
Behind the staircase can be seen a long window seat in a square-angled bay that has windows glazed with textured leaded glass; the same design for intimacy is repeated on the second floor landing and on the exterior result in a handsome two storey oriel surmounted with iron cresting.

A sitting room is to either side of the hall, and each with a fireplace – the one to the left is, because of the design of the oak surround, the use of tiles and repousse' grate covering, assuredly the original. Sliding doors – here with 5 horizontal panels – were a popular and useful entrance closing in that time.

The dining-lounge opens off the rear of the hall; bright with light from windows overlooking the garden, additional light is provided through an arched window in the east wall. The total composition of window, cupboards with leaded glass, and drawers is an effective and useful addition to the room. A pantry with cupboards makes a practical interstice between the dining-lounge and wainscotted kitchen.

In Edwardian homes are many neo-classical details such as the egg and dart – here used in a variety of places as in the delicate moulding around stair panelling, the capitals of columns – Ionic on the verandah – and the Palladian windows in the north and east gables.

A member of the legal profession has made the observation that some houses change hands many times; such changes of ownership, may be attributed, somewhat, to our more mobile society. On the other hand the quality of design of the home can be related to a desire for permanency – of putting down one's roots in a pleasant environment. The John Marr house is one of those which has given many satisfactions to its residents. Not until 1972 did the ownership pass out of that Family. The present owners when asked to participate in this Tour, replied affirmatively, and added, "*How could we not show our home to people interested in architecture?*"



The present owners, without any structural changes, use their home professionally, and residentially.

The "Sister Houses":

370 Dufferin Avenue – 1864

368 Dufferin Avenue – 1874

The sobriquet for this mini-street scape was acquired because of the purchase in 1849 by Mr. Alex MacLean of the site, and the subsequent construction of the houses for two sisters and their families. #370 has an earlier simplicity that is reminiscent of a mid-Victorian terrace unit with its verticality, and parapet gable roof-line. (In terraces, such divisional walls were fire barriers.) The generously proportioned entrance, with its 3 foot 4-panelled door, and side lights and transom, is designed in keeping with the overall simplicity.

A 6' 9" wide hall, although not deep, has a spacious quality, not only because of the 11 foot ceiling (with cove-trimmed in a Williamsburg colour), but also because of the design of the staircase. The absence of stringer ornamentation, the controlled design of newel and hand rail, and the delicate turned spindles are the means by which the artisan subjugated everything to the important sweep and curve of the staircase, as a whole, as it rises to the third floor. When standing at the back of the hall, the splendid architectural composition that it is, can be realized. The present residents have confessed to deciding upon this house for their home because of the staircase's grace and appeal, and refer to their feeling for it as "*a running love-affair*".

From the same point of viewing, can be seen the "*jewelled*", coloured, and painted glass window, entitled: "*Pinnacles of the Palisde*"; an element of mystery is added by knowledge that the window had been installed not more than 50 years ago, although the inscription reads: "*St. George 196*".

Typical of houses of the period is the double living room with a wide square arch between that opens into the front and back rooms. A "*marbellized*" slate fireplace,

with slate hearthstone, round-circled opening and iron fittings, mounted on a chimney wall of which the projection and the line of the cove, strongly suggests that the fireplace was a part of the original plan. (On the second floor hall sitting room of Waverley is a similarly treated fireplace; the realization of the impermanency of the treatment came about when washing was initiated – and ceased!) A small profile in the centre of the cast iron opening cover is believed to be Queen Victoria as a girl.

A bracket chimney is the dining room, and traces of stovepipe openings are reminders of the days of heaters and overhead stovepipes (removed in the summer). At one time the area could be closed with folding double doors.

The doors are four-panelled, with porcelain knobs, in openings at least 6' 8" high with 5" moulded trim. The original pine flooring has been refurbished, and in certain places can be seen the marks of carpet tacks of years gone by.

(# 6 in "*London Heritage*".)

368 Dufferin Ave. – The 'Elegant Sister'

As you approach the younger of the 'two sisters' you will see that several changes have been made to the exterior design of the house. This house was originally in the Italinat style but sometime after it was built the hip roof was raised and the gable featuring the three-part Palladion window was added. As you walk toward the entrance of this home observe the lovely coloured glass included in the door-way design. On entering the hallway you will see the graceful stairway and lovely arched stairway window. Then enter the room on your left; of special importance are the high ceilings of the living room and dining room which are bordered by elaborate moulding and decorated by centred medallions. The very elegant restraint of the carved wooden frame fireplace compliments the fine details of the room.



10



11

From the dining proceed through the first doorway on your right to re-enter the hallway. From this vantage point you will be able to study the lovely window and the decorative details of the stairway. Each detail adds to the atmosphere of quiet Edwardian elegance.

The Robert Hunt House – 484 Waterloo Street – 1873



12

On the northerly portion of the deconsecrated land of the St. Andrews Church cemetery was built the classical – Italianate house that has a perennial appeal to artists, photographers and passersby. There has been a harmonious blending of Italianate features – such as proportion, a low-pitched hip roof, wide overhang of eaves, and slightly arched windows with overhead mouldings – with a basically classic plan (centre hall entrance) and classical details such as in the Ionic capital columns of the verandah.

Before 1930, a young lady passed by often and thought, "I'd love to live there."; a young gentlemen looked as he passed, and wondered if ever he might be able to buy it. To-day those same people continue to enjoy, and cherish, this fine house that has known three families only since it was built by Mr. R. Hunt, Gentleman, a retired owner of a woollen mill in Ayr. In 1893, Thos. A. Mara and his family acquired it, and held it until it was purchased by the present owners.

A triple-arched door with frosted and etched glass in sidelights and transom opens into the hall. Slightly to the rear of a well preserved hall arch is the staircase. Panelling below the stair stringer, which has an applied flow in scroll ornamentation, turned delicate spindles, a simply turned newel and shaped wide hand-rail are constituents of the graceful, gently sloping staircase.

To the right, is a unit of rooms, now "the surgery", but which were originally a small sitting room with a marble fireplace with arched opening surrounded by decorated cast-iron, a library behind, and an additional small room – perhaps a sewing room.

The room for more formal living is to the left. It is of considerable width, height and depth, and is bright from the high windows. The fine original chandelier – once gas, but now wired – hangs from the centre of a plaster centerpiece – very popular in houses of the period. The present owners learned, when having that ornamentation repaired, that they would have been wise to have photographed it before the repairs began, so that the plasterers might have completed their work successfully the first time round. Too, a metal cove mould was made at one time especially by the owners for necessary repairs; a marble fireplace similar to that in the room across the hall is a focal point. The drapery poles are original. Doors are 6-panelled with porcelain knobs.

A door at the rear of the hall opens into a high ceilinged dining room, thence across a corridor and into a large kitchen. On leaving this home take a few minutes to enjoy the pleasing design and detail of the glassed-in porch at the rear.

No changes have been made in this house other than to remove an over-heavy balustrade on the verandah roof, and the changing of a window into a door that allowed access to the waiting-room through a small added-on porch.

Conclusion

Architecture has been called the inescapable art form. We hope that you will have found more reasons again, this year, for being pleased that it is inescapable.

As you leave the Woodfield Area at the end of the Tour, you may wish to drive north on Waterloo Street. The first street scape, on the east side of Waterloo, north of Dufferin Avenue, you may enjoy identifying as to style. The second street scape well worth your noticing, is that west of Waterloo on the north side of Princess Avenue. The "double" streetscape – Wolfe Street – is the third "gem" of streetscape heritage. There are others, still intact fortunately, but the above three have been mentioned not only for their merit, and proximity, but also because you will appreciate the architectural span they represent.