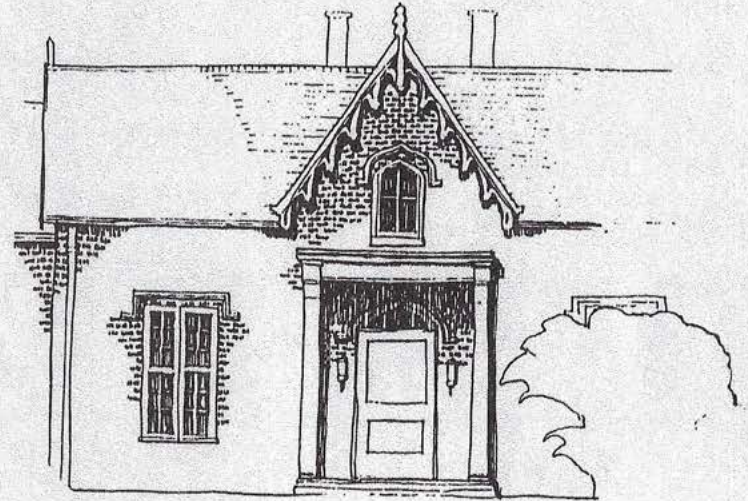


23rd Annual Geranium Walk

Broughdale: Gateway to the North



Sunday, June 2nd, 1996
1:00p.m. to 5:00p.m.

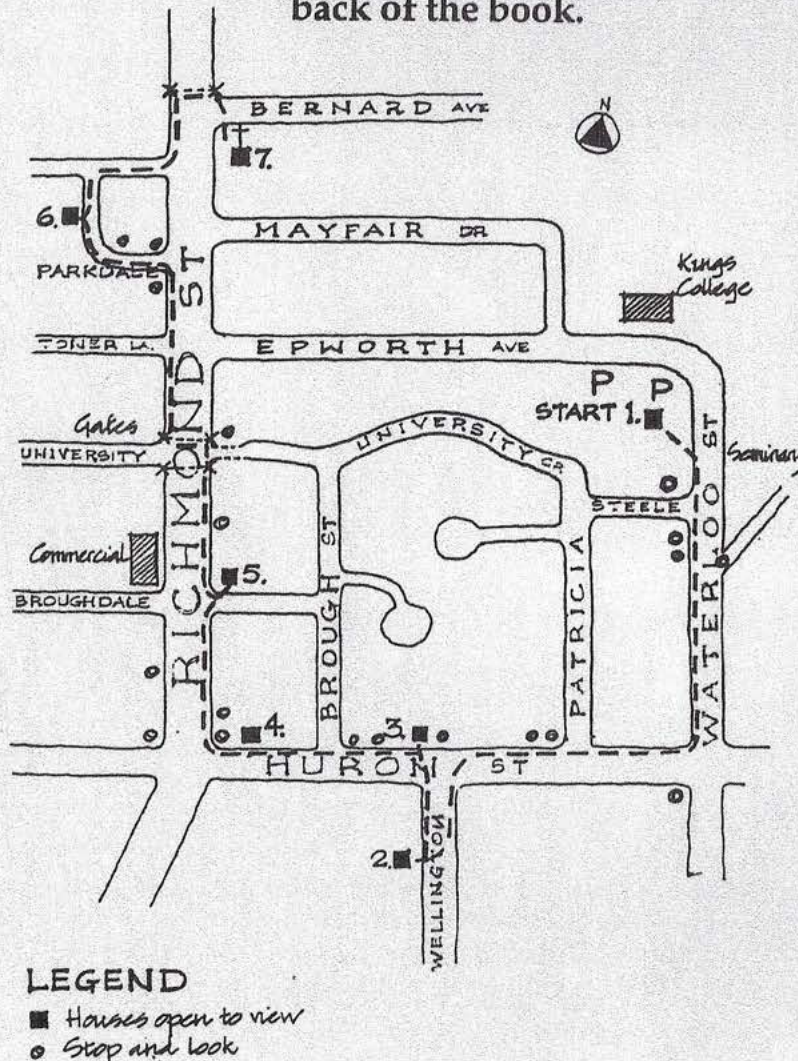
Tea served at
St. Luke's Church
1204 Richmond Street
2:00p.m. to 5:00p.m.

The Architectural Conservancy of Ontario Inc.
London Region Branch

INTRODUCTION

Houses with potted geraniums
on the front lawn are open for viewing.

An illustrated glossary of terms can be found at the
back of the book.



Cover Illustration: 1132 Richmond Street

Broughdale was once a separate suburban community, with its own post office, church, school and library, until it was annexed by the City of London in 1961.

The area was originally named "Brough" after the Rev. Charles Crosbie Brough, who came here in 1841 at the urging of his friend, Rev. Benjamin Cronyn. He was Rector of St. John's in Arva (Arva was not much further away than London at this time), and in the 1860s he built a romantic Gothic rectory on Richmond St. For many years his only neighbour was William Turville at the grist mill further north on Richmond. The area then became known as "Brough's Bridge"; it was mostly Clergy Reserve land which was subdivided in 1869 providing an impetus for settlement.

Sporadic development (mostly small farms) straggled along Richmond St. which was once known as the "Proof Line" Road. The Stage coaches raced each other along here en route to Lucan and all points north. There were tollgates at Huron St. (the City limit) and at Epworth Ave. Brough St. was developed as a convenient and well-used avoidance of these gates!

In 1901 the street car came to link "Brough" to London, and St Luke's Church was established in 1906. More consistent development began with the subdivision of "St. Joseph's Park" - Bernard and Raymond Aves - and other streets began to fill in. The '20s and '30s saw Revival architecture appearing on Richmond St. and after the war Mayfair Drive and University Crescent were built.

Today the character of the area is heavily influenced by the University of Western Ontario (established on this site in 1924) and King's College. Apartment blocks replaced many fine houses on Richmond St. in the 1960s and today much of the existing housing stock is now being used as student "dormitories". However, the buildings, as usual, have a story to tell, so come and enjoy a walk around Broughdale and visit some fine homes.



1 1071 WATERLOO STREET

"Goodholme", as it was known in 1935, when it was built, is an outstanding example of the Tudor Revival style so prevalent in Old North London and amply reflects the wealth and consequence of its builder, John D. Good, who was one of the founders of Supertest Petroleum in London. Member of the Hunt Club, yachtsman, breeder of prize cattle, philanthropist; a convivial, social man, John Good built a substantial, yet somewhat fanciful, mansion which seems to reflect all the interests and causes he embraced.

The Tudor Revival style lends itself to much interpretation, and this house demonstrates the flexibility and vibrancy of the Revivalism of the '30s. For instance the porte-coch'ere, with undeniably Tudor lines is not an authentic Tudor feature but is a concession to guests' comfort in alighting dry-shod from car or carriage.

The exterior of Goodholme exhibits rusticated stone work and a sometimes buttressed base that gradually fades into rough stucco lending the structure a contrived medieval "ruined castle" effect. Two-storey bay windows (on the east and north) with leaded multi-paned glass are enlivened by carved



ERRATUM

The owner of 1071 Waterloo Street was **James D. Good**.
Our apologies to the Good family.



heraldic devices, one of which shows GOOD in entwined letters. Other Tudor features include half-timbering, carved balustrades, gables, dormer windows, irregular massing and a steep, mostly hipped, slate roof.

Interior

ENTER THROUGH the massive door into the suitably baronial hall, and the panelling, Tudor archways (leading to corridors, doors to the rooms have "labels"), the stained glass stairway window, decorated plaster ceiling with the tudor rose, and the wrought iron wall sconces all contribute to the predominant theme.

ON YOUR LEFT is the library, and here we stray into a different era where the imposing full-height mantelpiece with its carved decoration is incorporated into panelling of polished mahogany suitable to an Edwardian gentleman's study.

TURN TO THE RIGHT and enter the living room. Here the classical revival decor, with white plaster relief motifs on ceiling and walls, (and above the valances) and niches that would have held statuary, announces an "Adamesque" interior, very popular in 18th century England. The fireplace continues this theme with its delicate classical lines.

LEAVE BY double-leafed doors to a somewhat horticultural dining room. Notice the intricate "knot-garden" relief ceiling, and the birds on the carved cornice. The window curtains are original and give some idea of how the medieval theme was carried throughout. The Tudor stone fireplace is decorated by an oak surround with the grape vine motif.

In the passage, take a moment to look in the room on your right, which was the morning room, with its hand-painted murals and cabinetry, complete with niche.

GO ACROSS the Hall to the corridor straight ahead and enter the room on your right. In this washroom we really depart from the Tudor style into Art Deco 1930s. The silver painted panelling, mirrored valances, hand-painted murals, and particularly the metallic chandelier and wall sconces are all reminiscent of this artistic movement which greatly influenced interior design at this time. Notice how the doors (one to the W.C.) are concealed in the panelling.

ASCEND to the first floor. Notice the grape vine motif again in the cornice.

DESCEND and pass through the double archway to the basement stairs. Through the door facing you is the swimming pool. It is still there under the floor of the lecture theatre, notice the tiling and aquatic decor.

DESCEND to the basement, notice how the walls are still panelled here for visitors' benefit.

ENTER the miniature theatre. Plays and concerts are still held on this small stage, which features a built-in turntable and recessed spot-lights. The "old-world" theme is evident in the massive stone fireplace (Tudor again) and hand painted beams which celebrate comedy and tragedy with the traditional masks.

ASCEND the stairs and leave the house. At the back of the house (west side) there is a courtyard. Notice the copper downspouts, eavestroughing and oriel windows. The north wing concealed the garage. Where the "Epworth Place" development is today (beyond the grounds to the west) was the site of the Good family greenhouses. To the south was a summerhouse where the Annexe is today, connected by a "secret" passage from the basement. Fetes and festivities, particularly for charitable causes were held in the grounds and, during the War, Mr. Good made arrangements to accomodate large numbers of evacuated English children, should the need arise.

In 1951 the house was donated to the University, when it became the business school and later the UWO music school. Today "Goodholme" is part of King's College, and now named Dante Lenardon Hall in honour of one of their teachers. It has been sympathetically converted and is beautifully maintained.

➔ **GO TOWARDS** Waterloo (east) notice the how C. Emmett Cardinal Carter Library on your right, completed in 1994, harmonises with the architecture and scale of Goodholme.

EXIT the grounds via Waterloo St and **TURN RIGHT**.

❖ As you proceed south, note **1057 Waterloo St.** on your left at the corner of Steele St. is the farmhouse built by Broughdale's "Master Builder", Anthony Steels, in 1905.

After his barn burnt down in 1914 he gave up on farming and turned his hand to building. He built cottages on Patricia, Waterloo and Steele Sts. This simple farmhouse retains a rural air enhanced by the typical central gable and a generously proportioned verandah supported by Ionic columns. Note also the large windows, and the slightly off-centre front door.



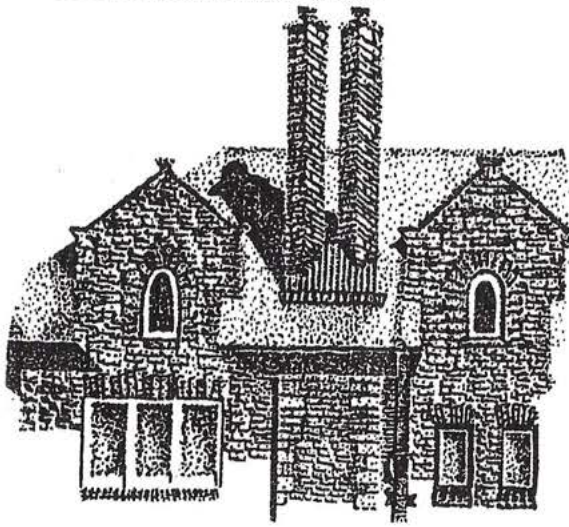
The twin cottages directly to the south of this were built by Steels for "young folk starting out". They have very unusual front entrances, projecting almost through the depth of the porch, which is given a touch of sophistication with Doric columns and drop finials.

❖ **ON THE RIGHT**, take a look down the main driveway to the impressive Gothic symmetry of the **St. Peter's Seminary**, standing in an unsurpassed setting. Here the Gothic tradition is formalised into a style more suitable for large scale "institutional" buildings. It was built in 1926 in "Sunshine Park", a popular picnic venue for "Londoners" and which almost became the site of the University.

➔ **TURN RIGHT** down Huron St.

❖ Opposite on this corner at **315 Huron St.** is a fine example of a "Prairie Style" house, its horizontal lines accentuated with a swooping roof ending in a low-browed verandah on massive supports. The general picture is lightened by an "Arts and Crafts" version of half timbering around the windows and the dormer. Note the very unusual brackets.

❖ **CONTINUE DOWN** Huron St. On your right, at the corner of Patricia, is an interesting infill house which echoes the style of the house next door.



Built in about 1929 by Stuart Gallagher, owner of Gallagher Motors, **290 Huron St.** is a stone fantasy, with an exuberant mix of many architectural styles. The "Dutch" gables, angled chimneys, cottage windows, ecclesiastical arches, and rustic voussoirs all executed in irregular stone work have been skilfully melded to

endow this house with a great vivacity, making it one of the most notable in London.

6

➔ **TURN LEFT** at Wellington, go **SOUTH**



2

1011 WELLINGTON STREET

This Tudor revival gem, built in 1925-6 in a prime boulevard location, is the culmination of the long outstanding career of architect John M. Moore. His industrial buildings and Queen Anne mansions were followed in the 1920s by University College and the bridge at U.W.O. and the neoclassical London Life building on Dufferin. This was the house he designed in comfortable and traditional style for his latter years.

By skilful design and meticulous choice, textured and coloured materials in the front facade are restfully integrated. The first storey and garden gateway of rough rosy and taupe stone give way to pale stucco. The steep roof of rare green glazed tiles from Chicago swells over the upper window as a thatched roof would. The windows are in a regional 1920s style, however special attention is shown in their flattened-arch tops and pleasing arrangement.

Interior

ENTER BY THE FRONT DOOR where a colourful mosaic tile floor welcomes one into the mahogany-panelled hall.

TO THE LEFT, the sliding recessed doors open to the living room. Original woodwork includes the valance boxes above ample windows, and the



7

mantlepiece of the wood burning fireplace. The gilded chandelier with natural-looking crystal petals came from Spencer Hall with a former owner, a married daughter of Col. Spencer.

ON THE RIGHT, notice the Tudor shaping of oak mouldings above windows and ceiling beams in the dining room. Here Moore's architectural blueprint for the house is displayed. The successor firm of Murphy and Murphy also possesses a large specification for the house.

ENTERING THE KITCHEN, formerly a pantry led through here and the spirit has been kept by the present owners with glass fronted cabinets. The enlarged Mediterranean-style kitchen is ideal for both gourmet cooking and family lounging in the heart of this house.

Before climbing the back stairs, notice the bells on the wall for summoning the maid to different parts of the house.

At your upper left, the maid's bedroom has become the laundry. Notice the flattened archways in the hall.

In the bathroom, notice the ceramic tiling which is original and was unusual for the time in being coloured and not the basic white usually found. The bathroom is relatively untouched, with just a shower stall made from a closet. The pedestal sink replaces a more modern built in vanity.

Look through to the front bedroom. Originally the house was built with only 2 bedrooms, the other two rooms up here being a Florida room and the maid's bedroom.

Before descending the main staircase, notice the original coloured glass landing window which combines techniques popular in the '20's. This chandelier is also from Spencer Hall. Down in the main hall note the splendid

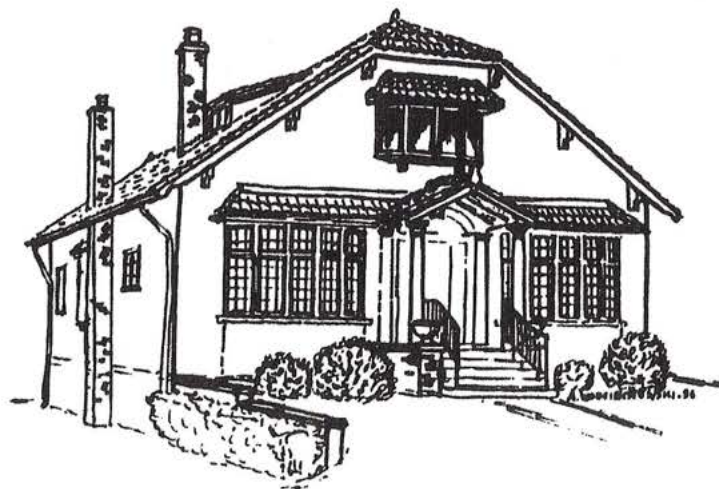
Corinthian pilasters, coved ceilings and fine mahogany panelling in linear fashion beside the stair treads and neat curves of the sunroom doorway.

EXIT VIA THE SUNROOM, which began as an open porch, then was screened, and finally glazed. Be sure to continue into the garden, with its herbs convenient to the kitchen, and see the original latticed summerhouse and swimming pool beyond. The garage is original, and the useful cabin was once a chicken house at Spencer Hall.

Fortunately for us, the Moore family continued living in this house for some years and all subsequent owners have maintained its integrity.

➔ ❖ **RETURN NORTH** to Huron St., taking in the vista of three houses (274-270) with completely different architectural styles, spanning several decades. Aloft at the top of Wellington, no. **274 Huron St.** is one of Broughdale's original farmhouses, built in about 1888, with the upper storey added later. The wide-sweeping verandah encircles two sides of the house, and the gambrel roof and pointed dormer lend this house an almost nautical air.

➔ **TURN LEFT** on Huron St.





3

272 HURON STREET

272 Huron St. forms a striking focal point at the top of Wellington St., partly because its eclectic blend of features, derived from different traditions, gives it a unique character. The house was built in 1923 for Frank White, who had previously worked as an engineer in California, and the style of the house reflects his background. The Mission and Spanish Revival styles can be seen in the red tile roof; the iron balconets (at the east side and back of the house) and the oriel windows (in front and on the west side) are also features associated with Spanish architecture. Typical "Craftsman" style (which originated in Southern California) features include the broad overhanging eaves seemingly supported by exposed rafter ends (here, as frequently, cut in a decorative shape) and the exposed roof beams in the gable (here, bevelled in an ornamental fashion).

The designer has taken advantage of the hillside location to build a basement garage at the back. The front has a one-and-a-half storey elevation exhibiting the compactness and some of the formal features one might expect in a Regency cottage. The symmetry of the facade, the engaged Doric pilasters and modified Doric columns of the porch, and the fanlight and sidelights of the front doorway all derive from the English Neoclassical tradition. That the traditions of the European west and the American southwest blend so harmoniously in the house is a testament to the skill of the architect and, it seems, the inventiveness of his client.

Interior

Most of the interior features in the house are intact. (Exceptions are the kitchen, which has been remodelled, and the north wall of the dining room, where some cabinets and a mirror were installed by previous owners, and the mantelpiece around the living room fireplace.)

The simple baseboards and window and door surrounds are Craftsman-inspired. Visitors should also note the tiles of the vestibule, the beamed ceiling in the living-room, the graceful newel post and spindles of the stairway, and the Art Deco lighting fixtures (note the various forms in which the same design is repeated throughout the house - in two or four light chandeliers, for example, or in a wall sconce). The main floor bathroom exhibits all of its original features, including the tiled floor and unusual small sink, possibly designed for brushing teeth. Specialised facilities designed to aid efficient hygiene and housekeeping were typical of this period; also note each bedroom closet has a cedar lining. It is probable that the simple brick fireplace surround in the back playroom is original.

One of the most attractive features of the house, and one closely linked with its Spanish heritage is the large amount of window space. Traditional Spanish houses allowed for an easy flow of air through a house and this one is permeated by light - from the bow windows in the living and dining rooms, the door-sized windows in the walls of the dining room and back bedroom, and the oriel window in the bedroom (which also provides for an inviting window seat).

Visitors to the house will also have the opportunity to study the architectural drawings of the house. These are part of the owner's collection as he is a practising architect.



EXIT AND TURN RIGHT on Huron St.

❖ The next house, **270 Huron St.**, on the left, is an interesting structure, its roof projecting like an umbrella. With these deep eaves and the detailed window surrounds and stylised glazing bars, it has strong intimations of Frank Lloyd Wright, and in fact was designed by a pupil of his, William Murray.

❖ **260 Huron St.**, stucco with a double front gable, was designed by Watt and Blackwell.



**4 242 HURON STREET, UNIT#5,
NORBERT APARTMENTS**

The Norbert Apartments and St. James Court (200 St. James St.) are often quoted as outstanding examples of apartment buildings which blend harmoniously with adjacent single family houses. In London, we seem to have lost the art of developing apartment buildings compatible with high quality houses but we should remember that there were no zoning by-laws in 1935, when the Norbert Apartments were built, and today people are reluctant to accept changes in their neighbourhood.

The apartments were completed in 1935 by Ken Fraser, builder, for Herbert O.A. Farrow. It is interesting to note that Ken Fraser lived at 245 Huron St; he presumably built his own house, and, 247 Huron. The name "Norbert" comes from combining the first names of Mr. Farrow's two sons, Norman and Herbert. In the late '30's 224 Broughdale Crescent was also built for Mr. Farrow as a single family house.

The building was sold in 1947 and when the second owner died in 1959, tenants purchased the building and formed the Norbert

Apartments Ltd. This was a new idea in London at the time and the joint ownership was based on practices that were common in New York and other cities in the U.S. Today each suite is privately owned.

Exterior

On the exterior, cement blocks, ornamental brickwork and ironwork were used as decorative trim on this three-storey building. Note the cement sills, keystones, corner blocks, and the tablet bearing the name of the building; the decorative brickwork above the third storey windows and the brick quoins on the corners and the projecting frontispiece; and the iron railings and brackets on the balconies. These details are typical of buildings of this period.

Interior

ENTER the building by the front door and walk up two flights of stairs to Apartment 5. This common area is unaltered (except for the fluorescent light!). The doors to all the apartments are California gum wood.

The beautiful woodwork, the fireplace and the fact that it has threedoors - a front door, back door and a door leading to the balcony and windows on three sides - give the apartment the atmosphere of a one floor house. The woodwork in the living room, dining room and front hall is California gum wood; in the other rooms the woodwork has, apparently, always been painted.


In the living room, note the coved and textured ceiling and the fireplace. The grate in the electric fireplace was originally filled with amber glass pieces to simulate coal.



CONTINUE to the end of the hall to glance into the bedroom, den and bathroom. There are two minor changes in these rooms - the original hand basin has been replaced in the bathroom and a small corner cupboard has been built into the den.


RETURN to the front hall and turn right into the dining room. This room, particularly the woodwork and the ceiling, is very similar to the living room. The lights are not original.

FOLLOW THROUGH into the kitchen. The doors on the upper cupboards were recently replaced by glass doors similar to those in the original kitchen and open shelves were built on the opposite wall. Care was taken to match the new trim and handles to the original woodwork.

LEAVE by the back door. As you go out you will notice the garbage chute. It was used until the incineration of garbage in apartment buildings was prohibited.

 **EXIT** Walk to the bottom of the stairs, left and walk around the side of the building to Huron St.

  **TURN RIGHT** and continue to the corner of Huron and Richmond. Opposite on the north-west corner **1105 Richmond St** is the former rectory of St. Luke's (Broughdale), built in the early years of the century by Archdeacon Richardson, the first rector of St. Luke's, a colourful and respected Broughdale character. With its imposing porch and distinctive broken pediment dormers we have to imagine it in its heyday surrounded by a wrought iron fence.

 **TURN RIGHT** (north) on Richmond St. The crossroads of Huron and Richmond was the location of the tollgates, (notice the plaque on **1110 Richmond St**, the "Barber of Broughdale")

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To preserve the finest examples
of architecture in the province
and to protect its places of
natural beauty.

ACO London

Provincial Organization

Founding

People concerned with the increasing loss of buildings of historical and architectural importance met to form the ACO in 1933.

Aims

- ❖ To preserve the finest examples of architecture in the province.
- ❖ To protect its places of natural beauty in particular the ACO works.
- ❖ 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.

Founding

In 1966, faced with the probable loss of the buildings in London's earliest banking and professional area on Ridout Street, concerned citizens and groups combined to form the London Region ACO.

Aims

As a branch of the Provincial ACO it serves to further the aims of the parent organization in the London Region.

Activities

- ❖ organizes walking tours, lectures, bus trips and workshops.
- ❖ provides financial assistance to owners of selected properties.
- ❖ influences public policy at local and provincial level
- ❖ holds an annual architectural tour - the Geranium Walk - on the first Sunday in June.
- ❖ appoints a representative to the local Architectural Conservation Advisory Committee (LACAC)

and later stone pillars announcing the entrance to the City of London erected to commemorate those who fell in the war. Today these gates stand at the entrance to Springbank Park.

❖ Further along is the Greek Orthodox Church, built on the site of the former Post Office.

Since leaving Huron St., notice how the style, size, setback of the houses has changed, before 1961 you would have been outside the city gates.



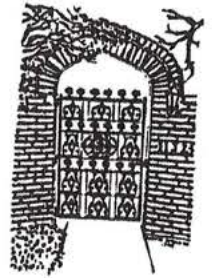
Notice across the road at 1117 Richmond St. a Dutch Revival house, quite unusual for this area, with its projecting flared mansard gable, and bay window with stained glass.



Brough House at 1132 Richmond St was built in or around 1864 as a simple but picturesque Gothic cottage, and lacked the wing to the north.

Charles Brough came to this area in 1841 and originally lived near his friend, Rev. Benjamin Cronyn, on the north bank of the Thames (where St Joseph's Motherhouse stands today). When he moved here with his large family the rectory became a welcome sight to travellers from the north, heralding their arrival in London and civilisation!

At first glance this one and a half storey white-bricked cottage, with its centre gable, seems to be a typical "Ontario cottage", but the proportions within bely this label. It derives its Gothic characteristics from the tracery on the gable bargeboards, its delicate crowning finials, the pointed arch attic window, heavy wooden hood moulds over the downstairs windows and the Tudor arched front door. Originally the house had a verandah extending from each side of the entrance frontispiece; the porch, with its Doric columns, was also a later addition.



Interior

ENTER the house and notice doors on each side that led to the verandah, now converted into half-doors. Visions of cottages disappear on contemplating the high transom and wide side-lights of the interior door. The spacious dimensions of the hall show heavily "shouldered" door frames, 8' doors, 10' ceilings and 12" baseboard.

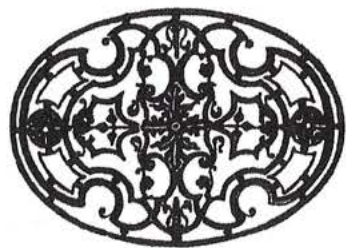
TURN TO YOUR RIGHT and enter the drawing room. The marble fireplace has a distinctive ecclesiastical theme, it was originally in the old St. Paul's Rectory.

GO ACROSS to the dining room where again one is struck by the height of the windows, which have an almost Regency dimension. Notice the original planked floors. The mantelpiece is a later addition to the original iron grate.

As you enter the addition (built by the Iveys in the 1950s) you will appreciate how the house has been sympathetically maintained and added to. The sitting room uses devices which echo and reinforce the Gothic Tudor theme such as the moulded wood cornice making a smooth transition to the valance over the windows which are similar in dimension to those in the rest of the house.

Passing through the kitchen corridor notice the "gothic" interpretation of the windows in the modern breakfast nook.

➔ **EXIT THE HOUSE** through the den and enjoy the secluded peace of the gardens of this property which buttress the house from Richmond St.



1132 RICHMOND ST.
· GATE · DETAIL ·
DRAWING BY A WOJCIECHOWSKI
1996

❖ Opposite Brough House is what has always been Broughdale's commercial centre, starting in 1918 with Southen's grocery store where Beckers is today. Later butchers, gas stations and student cafes appeared.

TURN RIGHT up Richmond St.

❖ On the left, the white house at **1148 Richmond St.** is called "Green Gables", and is one of Broughdale's oldest houses. Again an almost rural vignette, the centre gable here is slightly off-centre.

❖ Opposite the University gates notice a brick entranceway. John Good, who owned most of this land, envisioned a grand avenue here that would link the University with the Seminary. "Seminary Avenue" never materialised but in the 1950s University Crescent was developed.

❖ Just to the north of these gates, at **1160 Richmond St.**, is a house that was once called "Schovaloff Villa". The incongruous Russian name came from a family connection (a sister who was governess in England to the children of Count Schovaloff), but it lost half its size for the projected drive, and has now lost its gingerbread and acquired some dubious cladding.

➔ **CROSS RICHMOND STREET** at the crosslight at the University Gates.

Although rather distant this became the main entrance to the University because the streetcar ran up Richmond St. It was once the site of the "Happy Hours" restaurant which nudged as close to University property as possible until it was moved south in 1955 when the University entrance was widened and the Gates built.

➔ ❖ Proceed north on Richmond, the at the corner of Parkdale, **1177 Richmond St.** is a Tudor Revival style, built by the Hayman family in 1931. The bisected and half-timbered front gable, the hipped roof and the stone work surrounds of the doors and windows lend this house an authentic Tudor character.

❖ Before turning into Parkdale see the Colonial Revival style house immediately to the north with a Chateau roof. The classical symmetry and order of this house provide a contrast to the idiosyncracies of the Tudor style.

➔ ❖ **Turn left** into Parkdale Crescent notice the house on the right (**10 Parkdale**) which was built in 1942 in a somewhat commercial style with parapets, soldier string courses, smooth planes and at the back an interesting curve bay.



6

11 PARKDALE CRES.

Walking along Parkdale to No. 11, notice the peace of this quiet street one block away from the hustle and bustle of Richmond Street. The bungalow, surrounded by a white picket fence, was designed by the London architectural firm of Watt and Blackwell.

As you approach this property note the attention to exterior details in the design. The use of reclaimed brick provides a sense of timelessness which is enhanced by the use of pillars and pilasters supporting the semi-circular porch as well as the use of dentils in decorating the porch and the two bay windows.

Interior

The interior design places the living room and the dining room at the rear of the house and the bedroom and den at the front.

When you enter this home proceed through the vestibule into a wide centre hall. You may view the rooms on either side of the hall before entering the living room. The ceilings are loftier than usual at eight and a half feet and in the living room they are enhanced by ceiling mouldings. The reeded curved door frames reflect the style of the previous two decades. The elegant fireplace is Adam influenced. The bay window facing the garden and the two southern facing windows ensure an abundance of light in this room. Notice the use of built-in cupboards in the living room and corner cupboards in the dining room.

EXIT from the dining room through the french door with its etched glass.

Enjoy the garden, a major hobby of the present owners. Exit the garden by following the brick path at the north side of the property. As you reach the front of the house take note of the octagonal window.

➔ **TURN LEFT** and go north along Parkdale

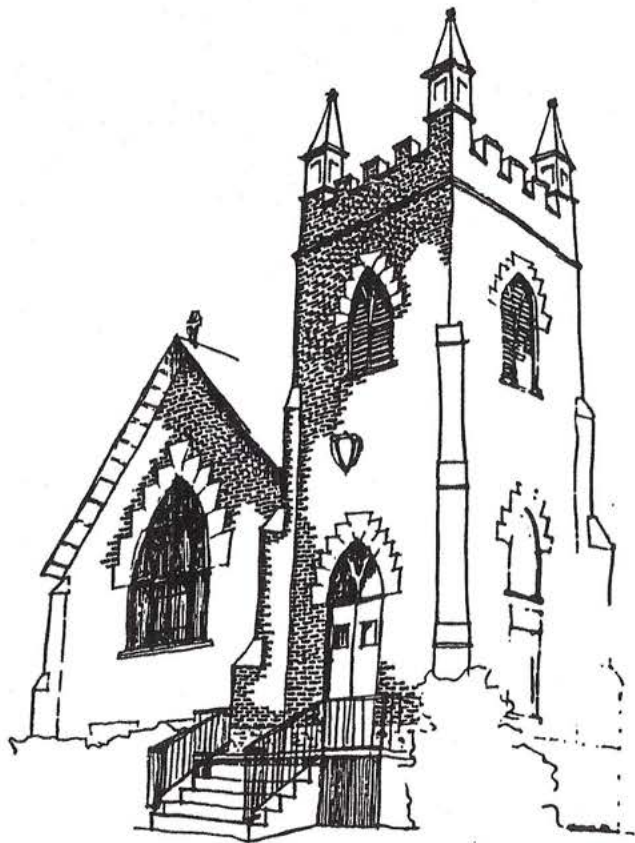
❖ The junction of Parkdale Crescent and Parkdale Avenue marks the site of the Broughdale Mill. The millrace was diverted from the river along the north side of Mayfair Drive and

Facing you was the site of an old wooden bridge on Richmond St. continued to the west along the north side of the University parking lot (the route can be traced today by a line of mature trees and a dip in the ground). The mill burnt to the ground in 1916 and the millrace was blocked at the east end (some say with old cars!) after the disastrous 1937 flood when large sections of Broughdale were under water.

❖ Facing you was the site of an old wooden bridge on Richmond St.



TURN LEFT onto Richmond and cross at the Pedestrian crossing.



7 ST. LUKE'S CHURCH
St Luke's Church was built on land donated by William Bernard, a local farmer in 1906, at the urging of the rector of the parish (still, at this point, St John's, Arva), Archdeacon James Banning Richardson, because his flock were beginning to stray to the much nearer "Mission" (Robinson United church today). St Luke's took its name from St Luke's in Halifax where Richardson had been ordained.

The village church was designed John M. Moore (whose house we have just seen on Wellington) in a style that shows influences of the Gothic Revival. This movement rejected secularism and Classical Revival attitudes and preferred the English medieval parish church as its model. The Gothic Revival features of St Luke's can be seen in the steep gable roof, pointed arch windows, pier buttressing accented by white stone capings and the assymetric front elevation. Lancet windows in the tower and the string course above are also indicative of this style.

Local yellow brick complements the rusticated fieldstone foundations and the oversized white stone keystones and voussoirs around the windows. One of the curious and unique features of St. Luke's is the half-sized pointed arch windows which appear to float over the basement windows. The flood plain levels would have restricted the depth of the foundation, thus raising the basement and nave considerably above the ground.

Interior

ENTER THE CHURCH via the tower doorway where intimations of the colourful interior greet you with the stained glass lending its glow to the white wainscoting. Round dark wood arched beams, supported by carved stone brackets define each interior bay of the nave, while the pinks, golds, purples and blues of the

of the stained glass windows celebrating Christ, the four apostles - Matthew, Mark, Luke and John, and the Alpha and Omega illuminate the nave.

The most important window is the large west memorial stained glass window; it was restored in 1981 by the Sunrise Stained Glass Company, sponsored by the granddaughter of Archdeacon Richardson.

St. Luke's was extended in 1954, to accommodate a larger congregation. To the east, the choir and chancel were extended, with ten new pews and three new choir stalls added. The windows from the original polygonal apse were reused and are now seen in the chancel wall behind the altar. The beautiful and unique stencil work on the ceilings and walls was executed by Thomas Browne and Sons of Markham. These copyrighted stencils define the corners and edges of windows and arches. However, the religious symbols on the wall of each bay, representing Christ as well as wisdom and faith, are freehanded in pastels of blue and gold.

Over the years, St Luke's has been the recipient of many gifts. The three ornate chandeliers once graced the Huron and Erie building, now Canada Trust at Dundas and Clarence. The brass pulpit was a memorial donation from Mrs. Arthur Houseman, the altar cross was donated in 1926 by Mrs Caleb Stockwell, whose husband was the first rector's warden, and the organ was given by the family of Mrs Dorothy Cronyn in 1982.

At midnight on Dec 31st, 1960, the bells of St. Luke's were tolled to mourn the passing of Broughdale into the City of London.

Pass through the church and descend to the Parish Hall for a very welcome cup of tea.

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.

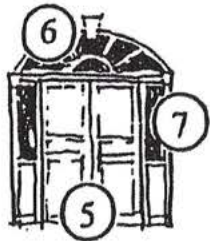
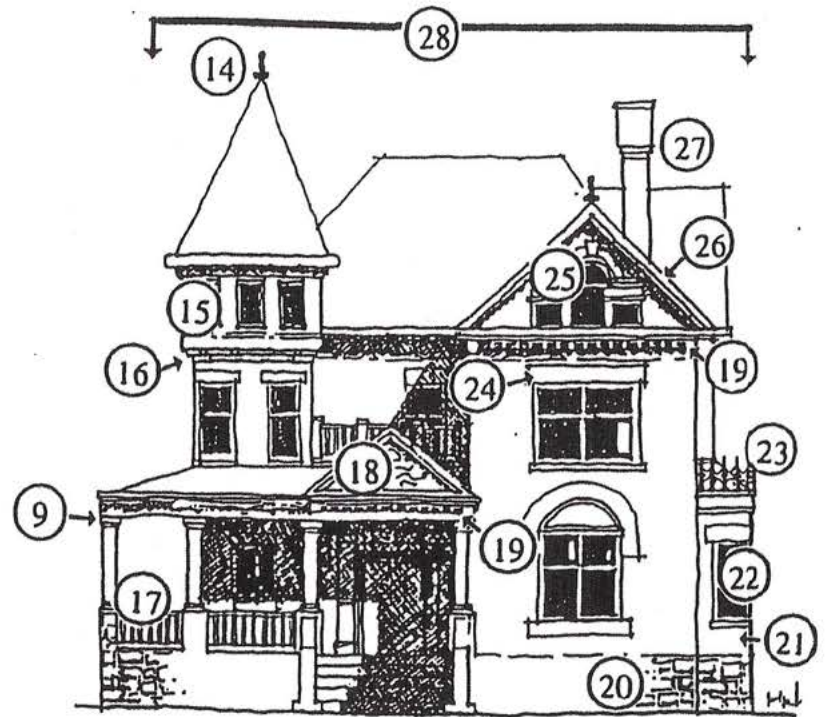
Owners of any property can request designation by City Council through LACH and the City of London's Heritage Planner. Designation which is done through a passage of a by-law, provides some protection for buildings against alterations and demolition. (Copies of the Inventory can be viewed at the City Clerk's office and in Libraries.)

The preservation of historically and architecturally important structures provides all citizens with an understanding of how their community has developed. ACO London offers grants for the restoration of suitable buildings provided the owner agrees to designate. This walk is one way which the ACO has of raising funds for this important work.

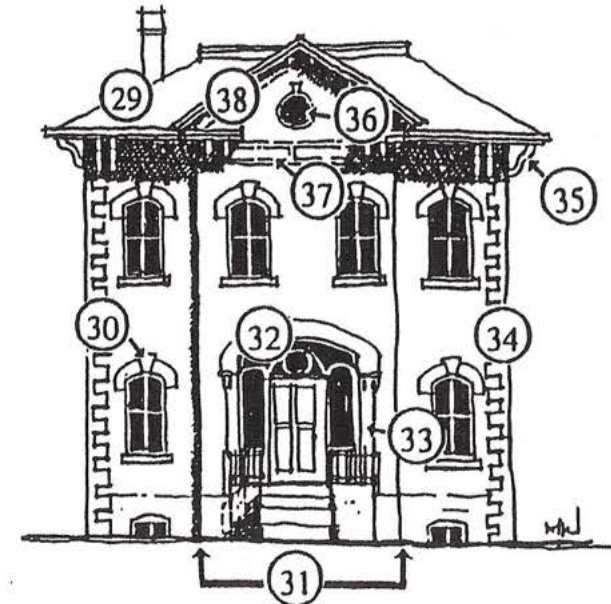
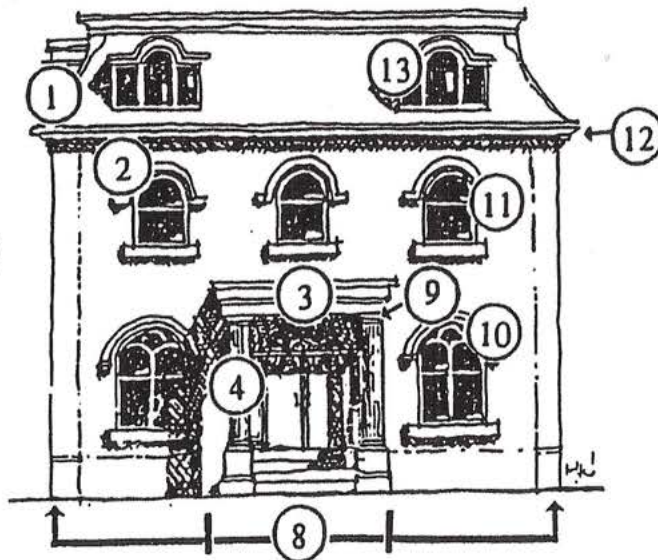
Glossary of Selected Terms

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

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



Detail of Door



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The following publications were consulted in the preparation of this booklet:

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