

The Architectural Conservancy of Ontario
Founded in 1933

Aims

- To preserve the finest examples of architecture in the province.
- To protect its places of natural beauty.
- To preserve significant buildings regardless of age, style and size.
- To protect such buildings from unsympathetic alteration.
- To preserve the architectural integrity of streetscapes.
- To protect places of natural beauty from destructive uses.

The London Region Branch

Founded in 1966

When faced with the probable loss of the buildings in London's earliest banking and professional area on Ridout Street, and now once again under threat, concerned citizens and groups combined to form the London Region Branch of the ACO.

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

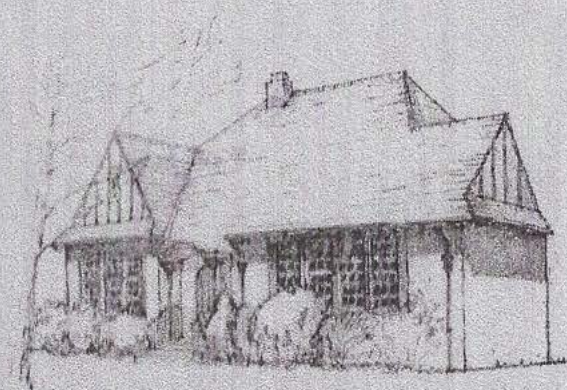
Its *activities* consist of

- Organizing walking tours, lectures, bus trips and workshops.
- Providing financial assistance to owners of selected properties.
- Influencing public policy at local and provincial level.
- Holding an annual architectural tour - the Geranium Walk - on the first Sunday in June.
- Appointing a representative to the London Advisory Committee on Heritage (LACH).

XXIVth Annual Geranium Walk



DOWN BY THE RIVERFORKS



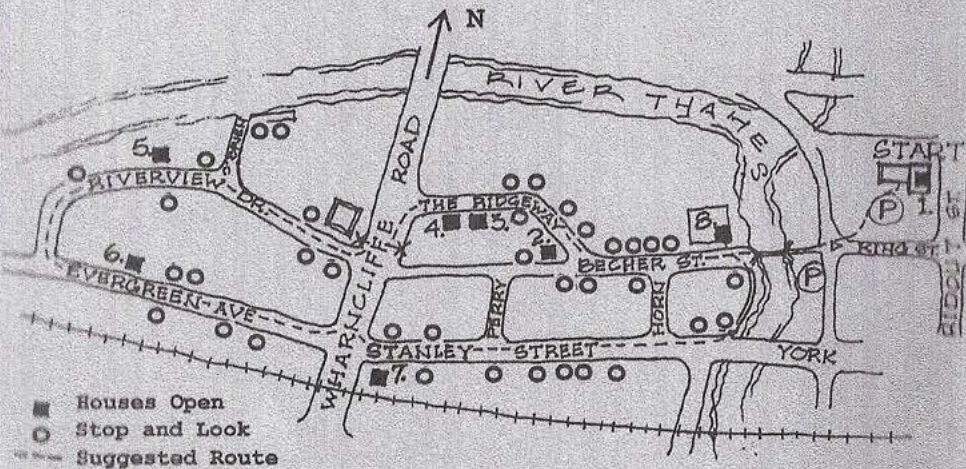
Sunday, 1st June 1997
1:15 to 5:15 p.m.

TEA will be served at the officers' mess, HMCS Prevost
for a nominal charge

The Architectural Conservancy of Ontario
London Region Branch

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 booklet



DESIGNATION

Some of the buildings described or noted in this booklet are on the City of London's *Inventory of Heritage Resources*. The *Inventory* is a list, compiled to date by LACH (London Advisory Committee on Heritage), of nearly 2,000 buildings and structures located throughout the city which have architectural or historical significance. Many of them are eligible for designation under the provisions of the Ontario Heritage Act.

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

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

Cover Illustration: 49 Riverview Drive (see page 13)

INTRODUCTION

WE START our walk today at the birthplace of London, the Forks of the Thames. In 1893 Lieutenant-Governor John Graves Simcoe stepped ashore here and imagined a new capital for Upper Canada. Later on, his wife Elizabeth, sketched a plan of this new city. If their ambitious ideas had come to fruition, the area of our walk today would encompass a public square complete with a Government House, Parliament House, church and military barracks. Instead this area became a Crown Reserve and later part of Westminster Township, and although it has many very fine buildings, today's residential neighbourhood is developed on a much more modest scale.

However, this "hidden" part of London was very close to the heart of the early community, which clustered around the Courthouse: lawyers and court officials built some large houses near the river on Becher Street and the "city" end of Stanley Street and went to work via the Westminster Bridge at the end of York Street. Owners of manufacturing concerns moved over the river as they prospered. Later, in this century, the riverside location of The Ridgeway and Riverview became fashionable. The streets west of Wharncliffe, Riverview and Evergreen, were developed after the area was annexed by the City in 1890, and the huge O'Brien estate subdivided.

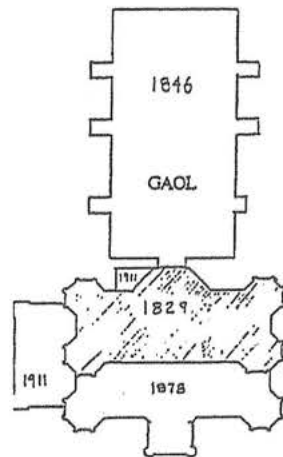
The Riverforks neighbourhood has a lot for us to "*remember*": busy pioneer roads, an extensive semi-rural estate, a picturesque inn, shops, orchards, plant nurseries, small-scale industries and London's "lost" park. And to see: located in this mixed and interesting area are gracious riverside homes with boathouses, residences from all periods of the city's history, new riverside parks, a school that has made a very successful transition to a Children's Museum and London's only naval installation.

In 1829 a strange sight appeared above the forest canopy. The medieval "castle", based on Colonel Talbot's ancestral home in Ireland, announced that the rule of law had appeared in the wilderness when the site of London (just a few log cabins and frame shanties at this point) was selected as the capital of the London District.



The Old Courthouse

Notice how the Courthouse has grown since early days. The jail cells were on the ground floor and on the floor above was the courtroom, signalled by the two-storey high windows in the centre of each facade. The facades of the original building exhibit the symmetry of the Regency style, with many Gothic details: pointed arch windows and doors, battlements, buttresses and towers. The structure is brick with a coating of stucco grooved to look like stone. The impression of height is achieved partly through the narrowing of stone "courses" and the decrease in the size of the windows as the building ascends. Picturesque in character and setting on its hill overlooking the Forks, the original main door faced the river.



The first hanging took place here in 1830, when 3,000 spectators crowded in to watch. The corpse was dissected under the public gaze for "scientific" reasons!

After the Rebellion of 1837, 200 prisoners were crammed into the building. A larger jail was needed: the Gaol (jail) we see at the rear

today was completed in 1846. It echoes the early design of the Courthouse building; originally stuccoed, with pointed arch windows and doors and string courses. The tower on top of the roof provided light and ventilation to the centre of the building. In 1880 the accused murderers of the Donnellys were imprisoned here, tried and set free.

With the addition of the Gaol, a new front door was needed, and acknowledging the importance of the new settlement, it now faced Ridout Street. But by 1878 it was obvious the Courthouse had become too small for the growing city and county populations and it was doubled in size. It gained two new corner towers and an impressive central tower, the addition was designed by architect and city engineer Thomas Tracy. More additions appeared in 1911.

Today, thankfully, the Courthouse still stands, representing the very essence of London's beginnings. After much controversy the building was renovated in the 1970s and is now in use as the Middlesex County Building, with the Council Chamber in the former courtroom, and meeting rooms and offices. And the Old Gaol continues to fascinate visitors: today you can look around the original grim cell block and visit the 1st Hussars Museum there. It is amazing to realise that the Gaol was in use until 1977, and the last hanging took place there in 1959.



WE NOW make our way to the RiverForks district. The parks - Ivey Park and the London Peace Gardens - that you can see on each side as you approach the river were developed recently. In the latter part of the 19th century the famous Sulphur Springs Bathhouse occupied a site to the north. People came here from all over North America to benefit from the "cure". The owner was lucky to do so well, he had originally been drilling for oil!

Once this area featured small industrial concerns, commercial garages and warehouses, but the river was also a real focus for

recreational activity for Londoners: here, at the turn of the century you could hire a row boat, take a swim, or go on a trip to Springbank Park in a paddlewheel pleasure boat.

WE CROSS the river by the King Street foot bridge. This was the second bridge in this area, being erected in 1897; it carried vehicular traffic up until 1947. Incised on the western abutment are the names of the mayor and officials of the time.

☉ **On Becher Street now**, on your left is "Tait Manor". It occupied a pretty spot by the river and originally an extensive verandah bordered the house on that side. This large residence with Italianate features was built by Andrew McEvoy, a County Treasurer, in 1889. In 1935 it was bought by Bernard Tait, of the Tait Optical Co., who added a new wing and third storey, subdivided it into apartments and named it after himself.

☉ **Notice** the array of double houses on your right. Semi-detached houses are unusual in London and there is a concentration of them just here in varying styles. 23-25 is Italianate with paired brackets at the eaves, and arched transoms over the front doors. 27-29 lacks this absolute symmetry though it has matching gables.

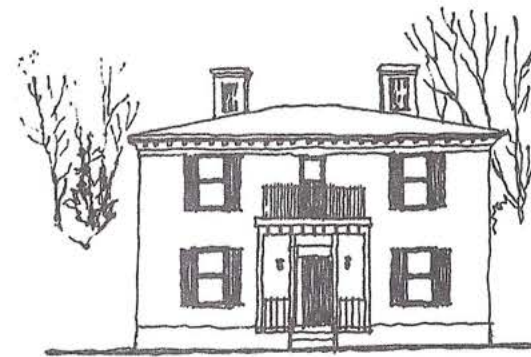
☉ **Glance** to the left and see a frame Ontario Cottage at 16 Horn Street. Notice the endboards and corner pilasters that tell of its age.

There is a new development of homes going in here behind the double houses, overlooking the river.

☉ **The other two** double houses are on your right, 31-33 has a centre gable with bi-chromatic (two coloured) brick voussoirs over the windows. Behind this house is an old coach house. The red brick and heavy stone lintels of 35-37 show that it was of a later construction.

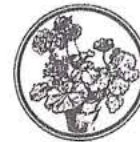
All these houses were slated for demolition to make way for a high-rise apartment building, a project that was successfully opposed by the local Community Association.

☉ **On the left** is "Wincomblea", at 40 Becher, one of London's few remaining residences built in Georgian style. The elements of this style convey a simple elegance: a low hipped roof balanced by huge chimneys and an unadorned facade of three bays and large windows. Wincomblea was built in c1856 by Finlay McFee, who was a wholesale and retail dealer in groceries, wines and liquors and at one time kept the "Rob Roy" Hotel on Dundas



Street He purchased the land from H. C. R. Becher, after whom the street was named. It has been converted to apartments for over 60 years with many additions and changes in evidence.

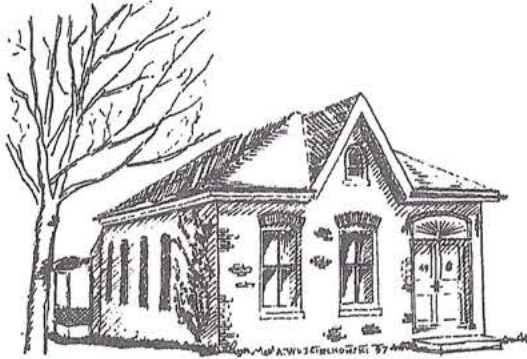
☉ **Beyond** that is a former fine house changed almost beyond recognition; there are just a few clues to its age. George Kelly, a cigar manufacturer, lived at 46 Becher in the 1890s. London's biggest industry at the turn of the century was cigar manufacturing. Many large houses in this neighbourhood were converted into apartments in the 1930s when there was a real housing shortage in the city.



49, Becher Street

This house was built in 1881 or possibly earlier for Michael McNamara, a labourer. Like many nineteenth century cottages it has a hip roof, a generally square plan and two windows and a door on

the main facade. If it had a central doorway flanked by two symmetrically placed windows it would be described as an Ontario Cottage (see 43 Evergreen). In this cottage both windows are on the same side of the door



so it can be referred to by the rather unimaginative term 'Side Hall Plan Cottage'. The pitch of the roof gives good insulation. The small centre gable provides light and ventilation to the attic and acts as a wedge to direct snow from the roof away from the entrance.

To the left of the off-centre front door, two elongated segmental windows with radiating dichromatic brick voussoirs light the interior. More light is admitted through the three narrow windows of the east elevation bay. The doorway is a modern modification.

As one walks into this quaint 1870s home, one is immediately struck by both its original features, and by the loving attempts of its current owner to restore it to its former state. Some of the original features include: high ceilings and doors, and bay window on the north-east side. The most striking features are, without doubt, the small sloped-ceiling room at the back of the house, and the brick terrace in the backyard. This small room owes its charm to the original bricked arch over the doorway, and to the authentic wood shelves built into the walls that were probably used to store tools at one time.

The small terrace in the backyard is distinctive as a result of its high brick walls, which give it an almost old-world European quality. Since purchasing the house the current owner has replaced the hardwood floors that were destroyed long ago with floors made of Merabau wood from the Southern Hemisphere. She has also had period light fixtures installed throughout the house which she has

brought back from the Maritimes and Japan.



Next door at no. 51 Becher is an interesting "infill" house designed to fit well into the adjacent streetscape.

WE TURN right now down The Ridgeway which was originally called Macbeth St, after G. Macbeth, one of the four owners of the land in this area when it was surveyed in 1853. (The others were H.C.R. Becher, L. Ridout and J. G. Horne.). The riverside (on the right) was the fashionable side of the street, for the most part it was developed before the south side and the houses were grander. The lots went right down to the river and behind some of them you can glimpse elaborate verandahs and porches.

- ☉ Notice no. 2 The Ridgeway with its large bay projecting to the south-east. It features an unusual original roof of pressed metal.
- ☉ 12, The Ridgeway is a very attractive Queen Anne revival property that features a multiplicity of arches. There are arched windows, some with heavy stone lintels, a triple arch in the porch, a double arch upstairs and a Palladian window in the third storey. The details include a frieze and dentil work and the arched trellises on the south bay windows have an almost Moorish air. The three-quarter circle attic window is very unusual.
- ☉ A newer construction at 14, The Ridgeway has the projecting eaves of Wrightian design and Arts and Crafts influences.
- ☉ The striking house at no. 20 has a combination of features, with its half-timbered upper storey, slightly overhanging in the Tudor style, and heavy-set turret which dominates the main elevation. The house was constructed in 1902 for Charles L. Jeffery, a director of the London Life Insurance Company, which his father had founded in 1874.

- © **Opposite here, at no. 19** notice a cleverly designed studio, converted from a garage. Ted Gooden is an artist in stained glass and his **studio is open today**. Take a moment to look in.
- © **The front entrance of no. 22** is very impressive with its wide arch and bevelled glass in the side lights. The house was built by Henry B. White, president of the White farm machinery company prominent in London for many years, in c1915, and the facade still shows remnants of former grandeur with matching gables and centred Palladian window.

The remaining houses on this side were also rather grand once. We can still see decorated bargeboards, massive Tudor chimneys and carved stone lintels, but their appearance has been marred by inappropriate additions and unsympathetic alterations. They were built on the site of an orchard.



35, The Ridgeway

Erected in 1896 and constructed of London white brick, this Late Victorian residence was first occupied by George J. Chantler, a coal and wood dealer, the yard for which was located on Bathurst Street. The house was one of the earliest to be built on The Ridgeway. The roof of this one and a half storey house is a multiplicity of gables each of which is trimmed by patterned



bargeboards; the front gable terminates in a triangular panel decorated with a fan-shaped design and "supported" by a row of miniature brackets. The verandah shades the front door and stretches around a portion of the east elevation. Note the stained glass transom above the large front window. An elongated one storey wing, extending from the rear, was built after the main portion of the house. Recent modifications include casement windows, skylights and rustic wood framing around the front door.

It is hard to believe that this house was once condemned. We are grateful to owners who have done much to restore it and introduce sympathetic renovations. The present owners plan to continue the restoration, including the restoration of the porch with an appropriate railing and spindles.

Enter by the addition opening on to the verandah. This change, made by a previous owner to provide a mud room, incorporates a door and leaded glass window appropriate to the age of the house. The original front door now forms the inner door. Most of the early woodwork - staircase, baseboards and trim - are intact. Note the original single-panel pocket door between the living room and the study. The arch between the two parts of the living room was introduced by a previous owner. It incorporates trim from the porch.

The dining room was once the kitchen; wainscotting is probably preserved under the drywall. The large room behind the dining room, now being altered to make it more sympathetic to the main part of the house, was probably added in the 1920s.

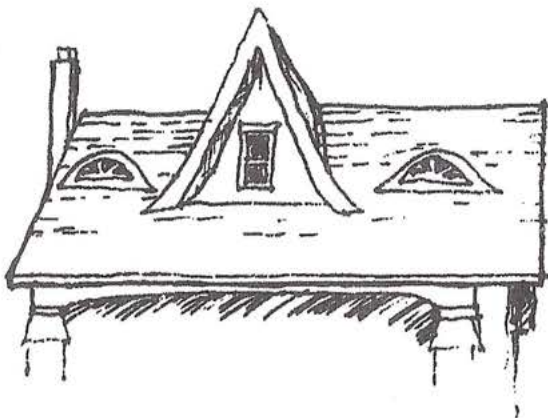
Leave by the back door which leads into a charming garden with two ponds and a swimming pool.



41, The Ridgeway

This house is a later addition to the street. Built in 1941 by Joseph Bere, it typifies the Bungalow style, made popular in North America between 1940 and 1945. This style originated in California, but owes its beginnings to British Administration in India in the 19th century; "bungalow" being a Bengali word meaning "one-storey house for travellers". This style is characterised by a broad gently pitched roof extending over a porch or verandah. The ornamentation is minimal.

Joseph Bere was a builder by trade and his trademark "eyebrow" dormer windows are featured on his own house. Other add-on features include a high centre gable, an oriel window on the west side, and a shallow one-storey bay on the east elevation. He executed this house in white stucco and red rug brick. Mr. Bere also built houses on Becher Street and Riverside Drive.



As you enter you will notice that the plan of the house is assymetrical, typical for the Bungalow style. The service areas: kitchen, stairs and bathroom are all to the right, and the living/dining room occupies the larger space. Notice the round stone fireplace. In the flat arch between the dining and living areas is a beautiful carved piece salvaged from renovations of the original Bank of Commerce at Richmond and Dundas Streets.

Upstairs take a look through the eyebrow dormer. The most recent addition to the house is the bathroom at the back. The present owners

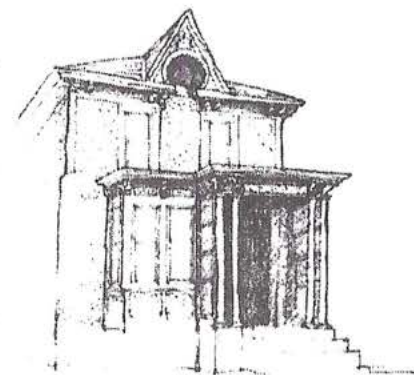
of the house have an antiques shop. Antiques enthusiasts will enjoy the pine chest of drawers in the bathroom with built-in sink. And the stained glass window on the stairs which was salvaged from a church in Ingersoll. And of course you cannot miss all the teddy bears!

Exit from the house through the French doors in the study at the rear of the house. In the garden is an ivy-covered rock garden. Keep to your right and return to the street. Look back and notice that although the house appears to be one-storey, a second floor is concealed from the front in true Bungalow style.



CROSS Wharncliffe Road at the pedestrian crossing then look north to the bridge. Until 1913, Wharncliffe Road terminated at the river. The present bridge was erected in 1958.

- ☉ The former Riverview School has made a successful transition to Children's Museum. The school was built in 1916 for the overflow from Victoria Public School, while it was being built the pupils were accomodated in two houses and a tent! Look closely and you will see the only dinosaur that we feature on this walk!
- ☉ ON RIVERVIEW NOW, at no. 58 and no. 56 to the south notice two High Victorian style houses. Still intact at no. 58 is some splendid cresting above the enclosed porch with its narrow panes of coloured glass. Both houses have been subsequently clad with angelstone, wood, pebbledash, and even new red brick. No. 56 features a boxed bay with brackets and paired eaves brackets and a very fine double height bay on the east side.



Most of this street was filled in after annexation and at the time when the O'Brien estate was being sold up.

SLIGHTLY TO THE EAST (up on the hill) of the Salvation Army Bethesda Hospital was Dennis O'Brien's house, "Riverview", one of the earliest residences to be built south of the river. Mr. O'Brien arrived in London as a pedlar even before the settlement began and he prospered. He built one of London's first brick blocks on Dundas St in 1827. Sometime between 1845 and 1854 he was able to establish an enormous estate here, which extended from the Thames south to Commissioner's Road and from Wharncliffe west to the Coves. In later years he ran into financial difficulties and was forced to sell much of the land and in 1904 his daughter sold the house to the Salvation Army.

The original house has now been replaced by a modern structure, but it features a stained glass transom from the O'Brien house over the front door. The O'Brien legacy lives on in Riverview Avenue and O'Brien Street to the north.

GO DOWN to the end of O'Brien Street to see the hidden **Shirley Street**, with a row of three identical cottages fronting the river without a roadway.

- © **On the west side** of O'Brien is a large Arts and Crafts style house, which in the 1920s replaced a summer house owned by Edgar Jeffery the lawyer. Mr. Jeffery was a keen sailor and enjoyed boating on the river.



49, Riverview

Built c 1928, 49 Riverview was designed in the Arts and Crafts style by London architect, John M. Watt, as his own residence. The architectural firm of Watt and Blackwell was very prominent in

London's Architectural
Heritage Needs Your
Support

See back cover for our aims

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This is your Application
Form

Pull me out now

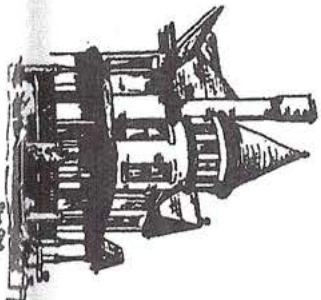
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Please rank your interest in the following topics (1 = Of Most interest to me):

- Architecture in general
- History of London buildings
- Information on the status of heritage structures in London
- Information on restoring an old home
- Other

Please rank your interest in the following types of ACO events (1 = I am most likely to attend):

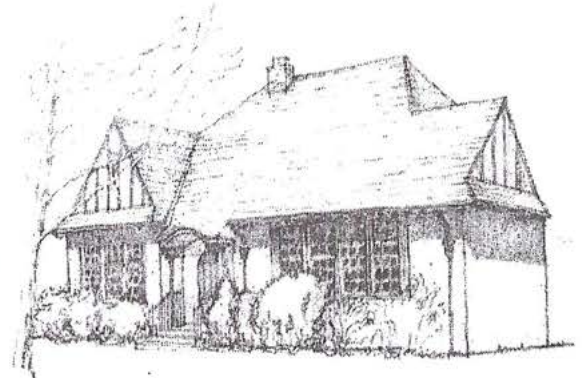
- Bus trip
- Neighbourhood walk
- Lecture/Book talk
- Slide show
- Workshop
- Other

Please make your cheque payable to ACO London Region Branch and mail to:

ACO London
Membership Secretary
1017 Western Road
London, ON N6G 1G5

London at the time. This house was constructed on the site of an earlier house which belonged to Watt's father. The horizontally proportioned, white-painted stucco facade is topped by a steep roof with exposed rafters. A gable with half timbering dominates one side of the front elevation; similar gables are prominent features of the side elevations. The door and doorway are original with arched tops, an arched hood supported by brackets above, a splayed reveal, and stone steps. Typical of the Arts and Crafts style, tall, narrow casement windows are gathered in multiple groups with multi-pane glazing.

Inside the front door opens into a roomy entrance hall with stucco walls, coved ceiling, and terrazzo floor. Behind the door (all the wood is pine) is a niche. The original chandelier is a smaller version of the one in the living room on your right.



The living room is full of light, accomplished by tall grouped windows and a very high vaulted ceiling "supported" by wood beams. This room has a rustic feel to it and there are echoes of a baronial hall, emphasised by the ceiling height modified Tudor style fireplace. This stone fireplace has never seen a fire, in the 1920s electricity was a new luxury and there is an original electric fire in here.

Cross the hall to the elegant dining room where the large windows and high ceiling are repeated. The rear wall opens to a butler's pantry complete with built in cupboards. The glass treatment on the doors is the same throughout the house and still intact. Service shelves are concealed within the unit. Notice also throughout the

HEY!

You forgot
to pull me
out

house original Art Deco style wrought iron light fixtures and sconces.

The plan of the house is unusual. After the impressive front rooms, all the rooms, bedrooms and study, lead off a central corridor which appears to be all doors. A door on the left conceals a stair that leads up to a large attic room that housed a slate Brunswick billiard table.

Go through what was once the study and exit the house by a bedroom that was part of a sun porch.

The garden has an original sun dial and fish-pond and a lovely view of the river. The present owners have built a stair and small dock on the river. Peter Watt, father of the architect, was a keen sailor and also liked puttering up the Thames on a Sunday afternoon. Most of these houses had boat houses and docks, you can still see some of the old ones. In 1937, during the flood, the river rose and swept through this garden. Designated under the Ontario Heritage Act.



CONTINUE to the end of Riverview.

There was a small "industrial" area here. The building that is now nos. 17 and 19 was once the London Scale Works and to the west was a die-stamping plant operated by W.J Thorne. The road leading south to Evergreen was called River Road and continued through to the riverside.

CONTINUE south up to Evergreen Ave. and turn to the left.



43, Evergreen

43, Evergreen, a vernacular cottage built in c 1870, exhibits the essential features of an Ontario Cottage with some echoes of Regency architecture - a square plan, symmetrical facade, low pitched roof, simplicity of design. An unusual feature, which gives the building its distinctive appearance, is the raised ground storey lighted by large basement windows. Decorative paired brackets under the wood eaves provide the only ornament to the plain facade which is framed with brick pilasters with decorative wooden extensions under the several brackets. The front entrance has been altered with original door gone and sidelights filled in, though the transom remains. The house retains the original double hung windows with wood sills, and there is evidence that the windows sported shutters.

Inside, the house exhibits remains of the traditional floorplan of the Ontario cottage with centre hall plan. The living room is on the left and a small study is to the right, although this has been altered somewhat from the original layout. Notice throughout the house that the windows are original. There is some suggestion (not confirmed) that the house may have been moved from its original site. This was not an unusual occurrence in early days, when buildings were more valuable and less easy to construct than they are today. This would also account for the height of the house where the basement is much more spacious than usual in the period.



Notice the steep step down from the dining room to the kitchen. Houses of this age exhibit intriguing clues to the past, for instance,

there is evidence of a stairway to the attic in the existing pantry in the kitchen, and the ceiling height of the basement indicates that it was used for living space from an early date.

Exit from the back door. Notice the remains of a stable which was there when the present owner bought the house, but has now been torn down. Designated under the Ontario heritage Act.



- ☉ 36 Evergreen has an unusual frontage with projecting double gables and an offset front door in the porch recess. Notice the stained glass.
- ☉ Over the road, no. 35 was built as the home of the superintendent of the Salvation Army hostel behind and still serves that function. No. 27 was once a home for the nurses there. At no. 29 we can see a large addition where some attempt has been made to match the original cottage, though the windows are modern.
- ☉ Notice the block built houses at 24 and 30, which were built in 1908 in a version of Edwardian Classic design. At no. 30 rusticated blocks "buttress" the corners. Concrete blocks were given this treatment to make them look like stone. At this point London had just begun the manufacture of concrete blocks and the houses were probably built by the contractor who lived at no 24. The porch, at this later date, is now simpler, with double columns and modillions for decoration.

The J. S. Pearce Co. once used this land on the south side of Evergreen as a nursery for seed trials. Mr. Pearce was an agent for Imperial Produce of Toronto.

CROSS Wharncliffe again to Stanley Street

Stanley Street was so named because it was the main route out of the city to Port Stanley. In early pioneer days goods and people arrived by water, Lake Erie, and Stanley Street was busy with the traffic of stage coaches and heavily-laden wagons pulled by teams. After their

long journey they were happy to see a picturesque inn here, covered in ivy, where the variety store is today. The Ivy Green Inn saw some colourful incidents, the tavern-keeper shot himself here after his wife ran off with one of the customers. A Mr. Richard Sparrowhawk took over. He had been a bandsman in the Prince Consort's Own Rifles and kept a convivial house with city and country folk patronising his establishment.

In the commercial block on the corner were shops serving the local area: butchers, bakers, barbers, shoe repairers and bicycle "liveries" at varying times, but for many years a grocery owned by Shoebothams and St. James Park Post Office were here.

The railroad arrived in 1857, the tracks originally ran atop wooden trestles, and it constituted an effective boundary to the district.



100 Stanley Street

In the late 1890s, John Taylor bought three lots at this corner, on which three houses were soon built to be used as income properties. This house has especially eye-catching features, features which must have made the house inviting for tenants when it was erected in 1900, and make it a landmark for many Londoners today.



Though situated at what was always one of the city's busiest intersections, the house has the air of a country cottage. The picturesque appearance is achieved through of a steep roof and varied roofline, gables at the front and both sides, and unique and arresting windows. "Keyhole" windows were popular

in London, but only in this house do we see the design used for the main ground floor window. Above it, the oriel window in the front gable has a whimsical decorative base, with shaped, protruding blocks forming a kind of ruff below the window sill. The present porch is a later addition, but it likely replaces an earlier porch with a similar footprint and a different roofline.

While part of the house's charm comes from its somewhat miniature scale, its well-integrated plan and inventive workmanship make its design seem surprisingly spacious and practical.

The house has a pleasantly open plan. Though possibly a later addition, the extensive use of bevelled glass in the doors between the rooms, including the slip doors separating the parlour and living room, enhances the sense of openness. The house retains its original stained glass windows, featuring geometrical designs in typical Late Victorian colours of mauve, a pale yellow-green, pale gold, and scarlet.

In the parlour, some of these colours decorate the circumference of the key-hole window. This proves to be a sash window; the bottom portion can be raised. Notice too, the bead-and-reel design adorning the mantel-shelf, the turned columns supporting the mantel, and the glazed tiles, portraying lutes and lyres, flanking the firebox.

From the front hallway, one can get a good view of the unusual small sash window over the stair landing, featuring a diamond pattern similar to that in the window over the front door (now obscured from outside by the porch roof). The stair itself is beautifully styled to curve gently upwards in a relatively small space, while maintaining shallow rises between the steps; unique newel posts terminate in a stylized pineapple design. At the top, the stairway opens onto a polygonal centre hall, permeated during the day with the golden light from the window over the stairs.

The house retains its original woodwork throughout: the baseboards are grooved, window and door surrounds feature symmetrical

profiles and corner rosettes. Remnants of the original tongue-and-groove dado can be found in the kitchen, and the bathroom upstairs is still lined entirely with an identical dado. Most rooms in the house have their original wood floors.

The first tenant attracted to the new cottage was Maria T. Arkell. Maria was the widow of Robert Arkell, presumably the man who founded the New American Hotel on Ridout St. and later, the Revere House (to become the Richmond Hotel), still standing on the corner of Richmond and King Streets. After 1902, the year Maria died, the house attracted numerous other residents.

The house has remained remarkably intact under the attentions of so many different hands. The present owner has recreated inside the house an atmosphere of a cozy, distinctive Victorian cottage, matching exactly the mood created by the house's picturesque and distinctive exterior face.



There was once a park on this land, abutting the railroad tracks on the south side and extending the length of Stanley Street, grandly named St. James Park. It was donated in 1855 by Hercules Burwell, son of Mahlon who had conducted the original survey. Trees were planted and a fence erected but it was soon leased to Thomas Francis as a potato patch. The name lingered though, the Post Office address was St. James Park.

With the division of the potato patch in the 1870s, residential development began and there is a wealth of variety in the scale and design of these houses.

- ☉ There are several Ontario Cottages at this end of the street (numbers 66, 68, 69, 85, 90) where of the houses are smaller than those closer to the city. No. 90 has the endboards and baseboards of frame construction and pedimented wooden window surrounds. Over the road, at no. 85, we see a newer version of the cottage, the centre

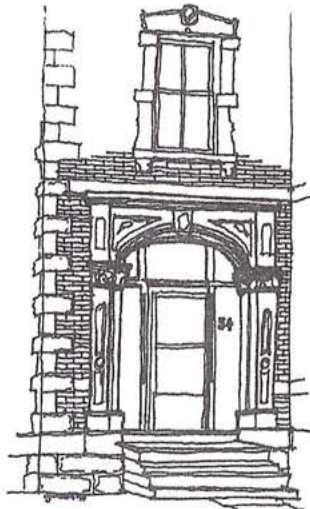
gable has acquired a bargeboard and large arched windows aspire to stained glass.

- ☺ The plan of 80-82 Stanley is rather severe, although elegant, with matching square bays and simple lines, but the severity is lightened by the engaging use of contrasting brick in string courses, voussoirs and particularly under the windows. Notice the stained glass in the windows and transom. There are similar houses, both double and single, on the street.

Perry Street was called Ridout Street until annexation in 1890.

- ☺ At 68 and 66 we see two Ontario Cottages in various states of camouflage.
- ☺ Robert J. Blackwell lived in the old two storey frame house at 62 Stanley, he was the first Librarian for the newly-formed London Public Library. You can see the original front door, though another has been added.

- ☺ The next house of note is 54, built by John Matheson who was a dealer in marble. Originally he lived near the works of his company, Matheson and Heard, just over the river on York Street and when he built his new house in c1878 it became a showcase for his trade with its wealth of elaborate carving and stone. The doorway features a lion's head and pilasters with Corinthian capitals. The quoins alternate rusticated and cut stone and this treatment is echoed in the window surrounds. On the west side a carved gryphon supports an oriel window. The cut stone foundation adds gravity to what is almost a monumental building.



- ☺ 50, Stanley Street was designed in the early 1880s by one of London's most prominent architects, George F. Durand (as was 34, further down). It has an projecting three-sided front bay with a semi-turret forming the gable, and was probably balanced by a porch on the east side of the facade.
- ☺ The fine houses at 46 and 48 Stanley are remarkably similar in design but have a different appearance because different materials were used in their execution. The semi-circular fretwork bargeboard on the gables, bay windows complete with smaller versions of the cornice brackets, and the elaborate porch on 46 Stanley (probably one of the finest in the city - that on no. 48 is a later version), are High Victorian Gothic decorations to an essentially Italianate design.

- ☺ Behind the modern apartment block is the Durand house at no. 34. Walk down the west side and see the frieze on the cornice and other features of this period.

- ☺ The small terrace at nos. 28-32 was built in the 1880s. Notice the parapet walls at either end, usually a device to guard against the spread of fire. The verandah was a slightly later addition, and has been removed from one house. The entrance ways are unchanged, though the doors are newer.



- ☺ George White, owner of an important ironworks manufacturing steam traction engines, threshing machines and boilers founded in the 1850s, had his original plant nearby on York Street He built a fine house here no. 25 though it has been sadly changed.

☺ **BACK** to the river again. At the end of Stanley Street, is "**Stanley Terrace**", built in c1843 for James Givens, a Judge of the County Court, making it one of the oldest houses in London still standing. The house has been changed since his day; the extensive riverfront verandah has been removed, portions were added to the rear and two wings were projected from the north side. The front elevation (facing the river) still suggests the Classic Revival style and is dominated by a prominent projecting frontispiece and particularly large boxed returns.

The Westminster Bridge formed a main access to the city during the last century and this was a toll road, a toll booth stood at this end of the bridge. Over the road was the Westminster Skating Rink.

TAKE the foot path now back to Becher Street and come for tea at Her Majesty's Canadian Ship PrevoSt.

A handsome Italianate mansion, complete with belvedere, was built on the site of the present HMCS PrevoSt in 1874. A London jeweller, John Collinson, lived here from c1900, and he was an enthusiastic member of the North London Rowing and Boating Club for 50 years. The Club was situated right at the Forks of the Thames, below the house. In 1902 Mr. Collinson built his own boat, with the first gas engine used in a pleasure boat in W. Ontario.



HMCS PREVOST, London's naval headquarters, was built here in 1957.

Originally it had been berthed on Richmond St, near Carling, since the outbreak of World War II, and it served as a training "ship" during the War. Prior to this the London Division of the R.C.N.V.R. occupied the second floor of the Darch Building on Talbot Street (demolished - part of the Talbot Streetscape) and used the

Market Square as a parade ground. After 1945 this became a permanent naval division with specialised training equipment and boats, cutters, two whalers and an Admiralty dinghy placed in commission at Port Stanley.

HMCS PrevoSt was named after the wife of Sir George PrevoSt who was the Governor of Canada in 1811, and Commander-in-Chief of the British Forces in Canada during the War of 1812. There was an important naval action fought on Lake Erie during this war. The ship HMS Lady PrevoSt took an important part in this battle, and London's "ship" was named after her. Now HMCS PrevoSt has been turned into the Western Ontario Area Command Headquarters for the use of Army Militia Units. But the names of the rooms still suggest shipboard life: a galley and mess, "heads" for ladies and gentlemen, and today we shall go up to the second deck to take tea in the Wardroom, or Officers' Mess.

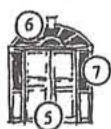
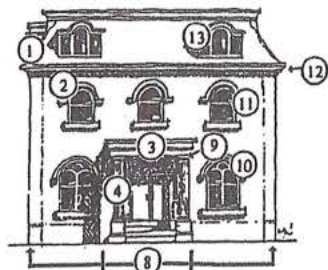
FOLLOW the signs. Toilets are available.

Whilst enjoying tea, you can also take in a different view of the Forks of the Thames.

We hope you have enjoyed your walk by the RiverSide!

GLOSSARY of SELECTED TERMS

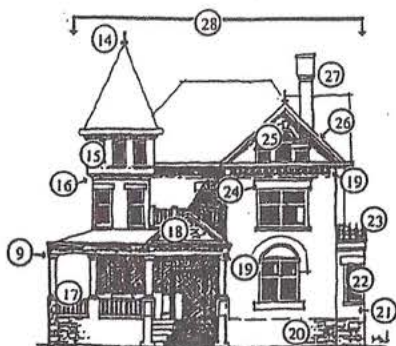
Second Empire



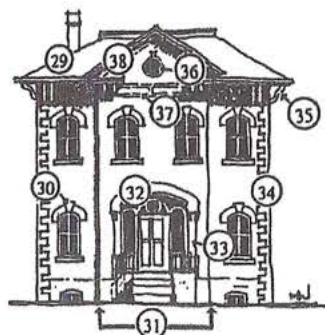
Details of door

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

Queen Anne Revival



Italianate



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

ACKNOWLEDGEMENTS

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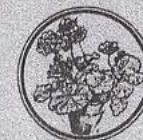
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