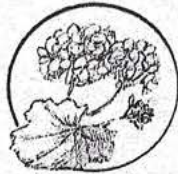
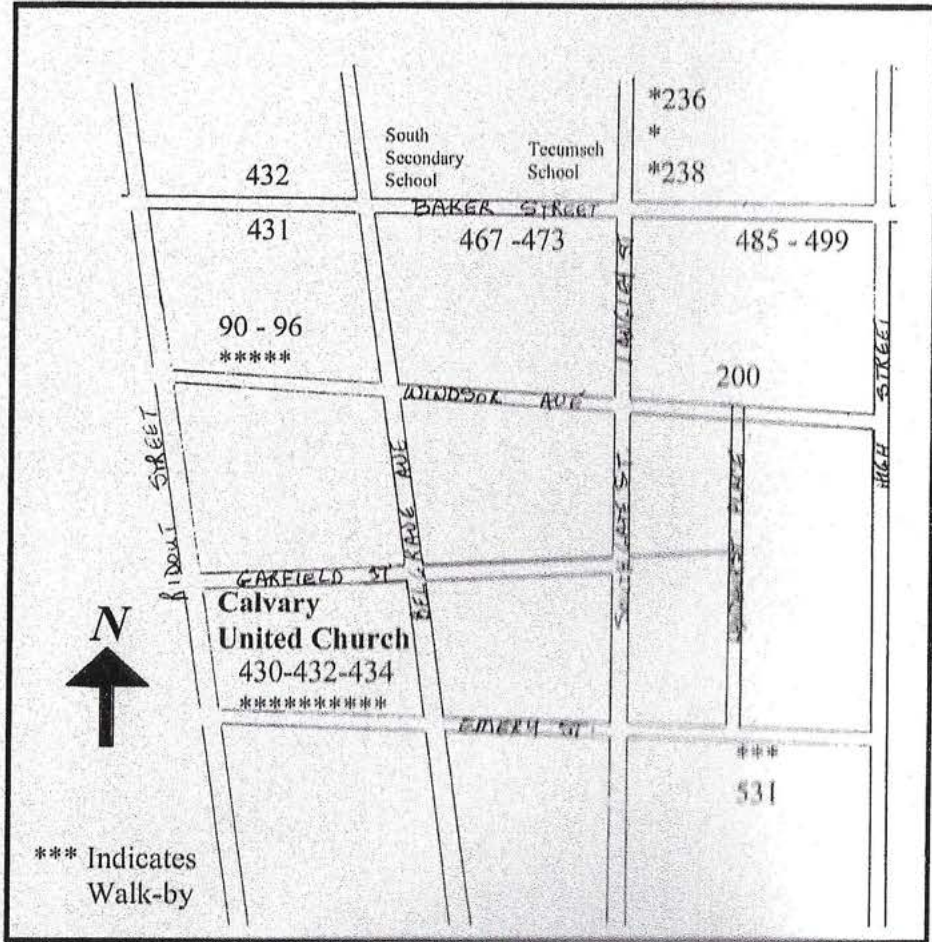


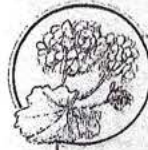
28th Annual Geranium Walk



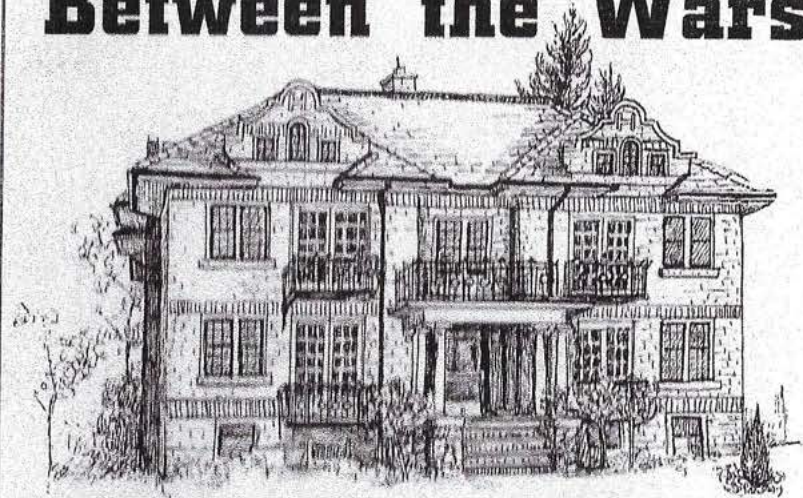
A house with a potted geranium in the front lawn is open for viewing



28th Anniversary Geranium Walk



Between the Wars

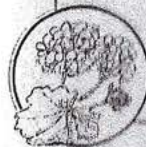


Sunday, June 3rd 2001

1:00 to 5:00 p.m.

The walk will begin and end at Calvary United Church
290 Ridout Street South (At Garfield Avenue)
where tea will be served from 2:30 to 5:00 p.m.

The Architectural Conservancy of Ontario
London Region Branch



Acknowledgments

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

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

House Captains:	Julia Beck Cindy Evans Jane Hughes Janet Hunten Steve Liggett Don Menard Jean Norry
Church Guides Lead By:	Tom Moore
Organization:	Julia Beck Shirley Gladwell Don Menard
Sketches:	Cheryl Jennings
Design:	Cindy Evans
Communications:	Bob Gladwell
Writers:	Julia Beck Jane Hughes Janet Hunten Anne McKillop Nancy Tausky

Special thanks also to Parkway Gardens for donating the geraniums located in the front lawns of the homes for view.



Introduction

Welcome to the 28th Annual Geranium Walk! We hope you will enjoy the tour and learn about our more recent architectural heritage.

When the London Branch of the Architectural Conservancy of Ontario established its annual walking tour, the Geranium Walk with "fine homes on view", the year was 1974. At that time, buildings were considered 'historic' if they predated the turn of the 20th century. Since time is not static, the houses, apartments and the church you will see today - built over 70 years ago - are a part of the next generation of 'historic' buildings. Many of these houses are a part of the growth of the suburban ideal in London and were spawned from the acumen and foresight of such prominent London builders and developers as Roy James, Harry Sifton and Jack Hyatt. These houses are builder "pattern book" houses rather than architect-designed.

The area has a surprising history buried under the obvious layer of pre-depression housing developments. Two years ago our Walk featured the cottage type in Old South (Wortley Road, Askin Street, Bruce Street area), an area which grew tremendously in the latter half of the 19th century. At the same time large mansions were also built by the likes of George Goodhue (Waverly), Thomas Smallman (Idylwyld), John McClary, and William Gartshore in and around Grand Avenue (north of our Walk). At that time, there was little development in the area our Walk is today. The house at 139 High Street (at the corner of Baker and High) and the small village of Tamblings Corners at the

corner of Ridout and Garfield Streets are notable exceptions. Tamblings Corners, a small unincorporated village where the bakery and green grocers are today, contained a post office and a smattering of late 19th century houses along Garfield Avenue.

The precursor to Calvary United Church on Ridout Street had its first Methodist Church on High Street just south of Emery in expectation of strong growth patterns along this stretch of the road. However, because development pushed gradually south along the main arteries of Wharncliffe and Wortley Roads and Ridout Street, the original frame church literally was picked off its foundations and moved along Windsor Avenue to its current site. This move in 1911 meant wires from "The Traction Line" on Belgrave Avenue – which carried passengers from London to Port Stanley from 1902 to 1918 (a direct competitor with L & P.S. Railway) - had to be moved. Adding to our story of development, the new church as you see today was built by the Hyatt Brothers (see above) and formally opened in September 1915 .

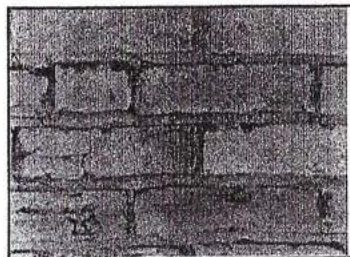
By the 1920s the population of London was about 48,000 and burgeoning. This is the time period of our Walk today. As part of the development, two new schools were proposed: Tecumseh Public School and South Secondary School. SSS (formerly London South Collegiate Institute) was built in 1928 to help ease burden from the burned Central School in April 1920. With 290 students and 10 teachers the area was, as stated in the London South Secondary School Fiftieth Anniversary publication, "No longer a rural suburb" and was "...now part of the "old City".

The houses that you see today were all builder-designed, adapted from Craftsman pattern-books widely available at the time. They were also a rejection of the Modernist 'machine aesthetic.' The steeply sloped gables of the Tudor Revival, the hipped roofs of the Arts & Crafts bungalows, even the detailing of the exposed rafters in many of the houses, although functional, evoke images of the 'country.' The Revival houses, particularly, were inspired by the half-timbering, thatched roofs and jetties of medieval English houses, while casement windows and shutters came from French references.

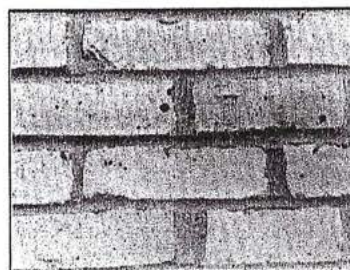
The smaller scale of the houses also allowed for a more manageable floor plan, important in a modernizing domestic environment. These plans and styles were easily adaptable, with the same pattern and details often being repeated within a block. To differentiate, however, from your neighbour's house the external material might be rug brick, or smooth pressed brick, a checkerboard pattern or just straight coursing; and the windows might have a diamond glazing pattern or just be plain glass.

We hope you take some time to appreciate the nuances of the styles of the neighbourhood. There are number of house styles: Tudor Revival, Arts and Crafts, Georgian Revival (of which 485 Baker Street is a good example); and examples of apartments from the prominent builders, including the Hyatt apartments on Baker Street. If you have any questions, please feel free to ask the house guides who will be easily identified. This area is really a treasured gem in the City.

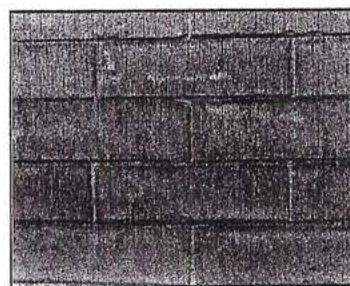
Building in Brick- Types and Techniques Common to London



This brick was made with a "soft-mud process."

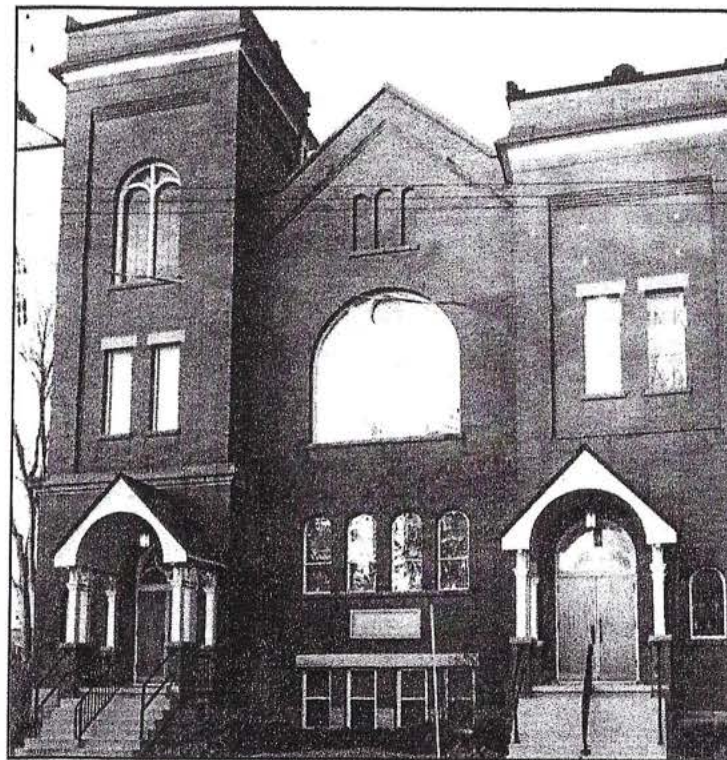


This brick was pressed and applied to local clay.



This imported brick was pressed and applied to shale.

Illustrations from : **Historical Sketches of London**,
Broadview Press, 1993. Author: Nancy Z. Tausky.



Calvary United Church

Calvary United Church began as a mission in 1890. In 1892 a small wooden church was built on High Street. To better serve the growing community the High Street Mission, in 1911, was relocated to the corner of Ridout Street and Garfield Avenue. In 1914 the Board of Trustees responded to the growing need and approved plans for a new church.

J. Vicar Monroe was engaged to design the building. On June 25, 1914 the Hyatt Bros. tender of \$23,765 was

accepted. The contract included provisions for a gallery to be erected later. Construction was completed in September and the church was dedicated on September 13.

The exterior of the church is notable for its austerity and lack of architectural style. It was built by Methodists. If style can be related to the building, it is Romanesque. Additions were made to the church in 1939, 1957-8 and 1990. Ask your guide to describe these.

Outside the church note the difference in the brick work of the two towers. When you enter the sanctuary you will note it is dominated by the golden cross in the chancel. Explore the stained glass windows, noting the classic style of rectangular windows surmounting arched windows. Look up to the ceiling and see the large rose design. Its purpose was to improve acoustics. Continuing along the ceiling observe the decorative plaster work which imitates the acanthus scroll characteristic of Roman friezes.

Visit our renovated kitchen on the lower floor. You will be welcomed there.

Tom Moore, From Mission to Calvary

When you leave the Church, you can choose one of two different directions to continue your tour. The first option allows you a side trip onto Emery Street where simple houses from the 1890s can be seen; the second option lets you examine more closely the different brick types in houses from the 1910s and 1930s. Both options will lead you to the first house open for view.

Option One

Leave the Church to the left and walk south along Ridout Street. Turn left on to Emery Street. Along this short stretch, notice the older yellow brick houses on your left, likely part of Tamblings Corners.

Take a look at 432 Emery Street. This house, with its rusticated concrete quoins (on the corners of the house), is an interesting example of a turn-of-the-last-century cottage. Note that the cottages on either side of this house also carry the rusticated concrete quoins. The voussoirs above the large front window and the front door are interspersed with rusticated concrete "bricks" as well. The decorative bargeboard is reminiscent of the Queen Anne Style.

Look across the street. The rusticated concrete blocks are used extensively on a number of cottages on the south side of the street as well, both at the base of their porch columns, and again at the quoins. These blocks were a common, cheaper and popular building material at the time.

As you continue your walk along Emery toward Lyndhurst Place, note on the next block the number of "Ontario Cottage"-like house on the north side. The street has also experienced some infill over the years as well, and some of the houses have experienced significant changes.

At 531 Emery Street, near the end of Lyndhurst Place, sits an Italianate farm house built of yellow brick. Although it dates from the early 1880s and has since been converted into apartments, its exterior is remarkably unchanged; its original windows still intact.

Because of the high number of turn-of-the century buildings in this area, the Emery Street streetscape provides a good backdrop to our "Between the Wars" focus.

Turn north onto Lyndhurst Place, where you will see many good, although smaller, examples of Tudor Revival, and rejoin the Walk at 200 Windsor Avenue, your first house open to view.

Option Two

Leave the Church to the right and walk a block north to Windsor Avenue. Turn right and continue the Walk to examine marked differences in brick types starting at 90 Windsor Avenue.

The four houses from 90 Windsor Avenue to 96 Windsor Avenue, although similar in form and massing - 2 storey with a front gable, side hall plan and simple porch extending the full width of the house - show a remarkable array of brick colours and textures. 90 Windsor Avenue is constructed of an ochre coloured rug brick. At 92 Windsor Avenue (c. 1910) we find pressed red brick; at 94 Windsor Avenue (c. 1910) yellow brick; while at 96 Windsor Avenue (c. 1930) we find a variegated rug brick. This impressive array shows the diversity of brick types manufactured at this time. (Keep this in mind as you see the many Revival and Craftsman houses along Windsor Avenue and Baker Streets. To quickly and cheaply diversify a house, a builder could use a different brick type to make a house look different even though plans were the same.) Each house also has a hipped slate roof with a side window - in the case of 90 and 94 Windsor Avenue, an oculus. Look for the decorative siding in the gable in each house and the string cours-

es in 96 Windsor Avenue. All foundations use rusticated concrete blocks.

As you walk along Windsor Avenue, you will see a variety of styles: some Arts and Crafts bungalows, some Revivals, and some Craftsman houses. The Exposition des Arts Decoratifs had taken place in Paris in 1925, bringing a more streamlined approach to design. This approach spilled over into builder houses, where decorative elements took a more functional approach. Further along on the south side is 99 Windsor Avenue, a good example of a Craftsman bungalow.

On the corner of Windsor Avenue and Langley Streets sits 180 Windsor Avenue, a house with some more Arts and Crafts elements. It features pressed red brick and a fieldstone chimney. The double semi-circular narrow windows are charming in their simplicity.

Continue your walk along Windsor Avenue and rejoin the other walkers at 200 Windsor Avenue, your first house open to view.



200 Windsor Avenue

This charming house is reminiscent of the Ontario cottage with its front door almost centred. The light brown brick is built upon a smooth-faced beveled concrete block foundation, highlighted by a single line of soldier bricks above the foundation. Nine-paned windows flow along the top of the front window and continue along the west side with two small high nine-pane windows flanking the chimney and shallow extension. The outer wall is finished in pebble dash and a half-timbered effect.

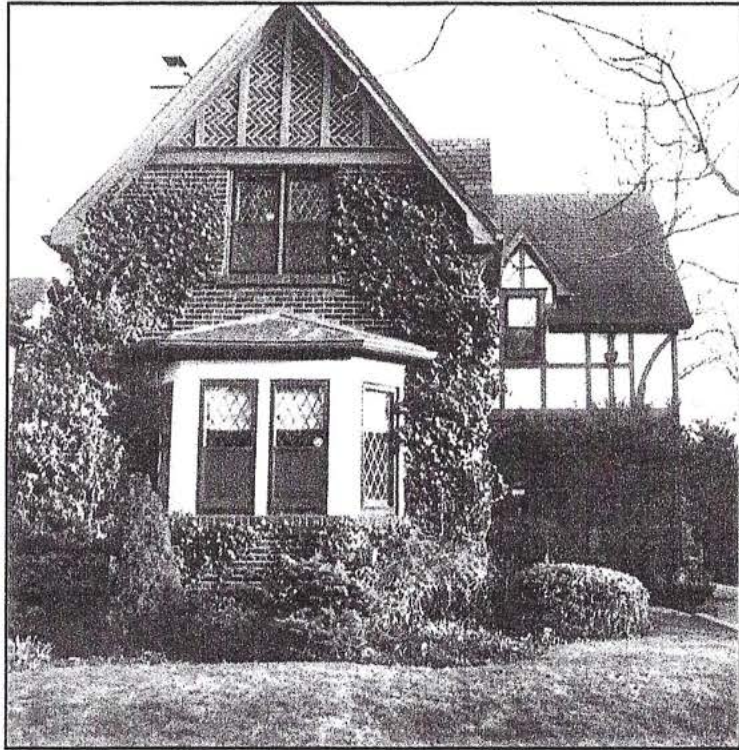
As you approach the front door, note the brick columns of the porch with paired medallions above them. At the right of the front door are two narrow stained glass

windows, probably original. As you enter the front door, notice that the stained glass windows open into closets: a puzzle which you may be able to solve.

Be prepared to be charmed by the beauty of the living and dining room ceilings. A rope molding introduces the coving which leads the right eye to a recess and finally an unusual and beautiful ceiling molding in a rope and floral pattern. Note that the dining room ceiling follows the line of the aforementioned shallow dining room extension. The fireplace with its unusual alcoves highlights the small nine-paned windows on either side.

With deep wooden baseboard, original hardwood floors, this delightful scene has been decorated to highlight the interior charm of this house.

Turn north from Windsor Avenue onto High Street. Note the smaller cottages on the left as you walk up High Street. Turn south onto Baker Street and proceed to 499 Baker Street, a lovely vine covered Tudor Revival house. As you walk along notice how the trees form a canopy over the street to give an almost cathedral-like appeal.



499 Baker-Tudor Revival Style

The first recorded occupant of this house was R.S. Maxwell, Manager of Bennett & Wright Ltd. according to the 1935 City of London Directory.

Major Tudor Revival characteristics are evident as you approach 499 Baker. The most notable of these is the half-timbering in the second storey of the projecting front gable. The half-timbering is set off nicely by the herring-bone brick infill found in the front, and by stucco on the west portion of the house. What is unusual in this house is

the setback of the front entrance. The building has also been adapted to the lot size to maximize the living space.

Upon entering the house note the hall closet located on the right has been converted to a bathroom. The mill-work of the staircase is noteworthy. To the left of the entrance is the living room, the space enhanced by the bay window with its diamond patterned leaded glass casement windows. This window design is characteristic of the Tudor Revival style and is found throughout the public areas of the house. From the doorway of the living room you can observe the details of the brick fireplace with modillions under the mantel piece, and the rough-cast ceiling plaster. Looking down the hall you can see the original telephone niche. Proceed upstairs pausing to note the leaded glass window on the landing. At the top of the stairs observe the well-designed hall which allows easy viewing of all three bedrooms and bathroom. There are some fixtures in the house that are original to the house. The ceilings on the second floor all illustrate the impact of the roof lines on the interior space.

Returning to the main floor, turn into the dining room where the interior features the original woodwork, a picture rail, ceiling plaster work and windows which are all part of the Tudor Revival design. The chandelier is original to the dining room. You can view the new addition of the family room from both the dining room and the kitchen. Also note the great depth of the lot. Leave by the side kitchen door and return to the street.

Continue down the street to 485 Baker Street. Notice that there are more fine examples of Revival style houses and craftsmen's bungalows. At 486 Baker Street in particular, care has been taken in the garden to present a very picturesque experience.



485 Baker St-Georgian Revival Style

This red brick, 5-bay, Georgian Revival house was built in 1933 by Harry Sifton, founder of the firm that is well known, two generations later, as Sifton Properties Limited. The symmetry about the central doorway, the doorway with leaded fanlight and sidelights, and the returned eaves on the gable ends mark the house as built in the Georgian Revival style. What makes this Georgian Revival style is the wide soffits with modillions, the semi-circular porch, and the red brick. Georgian houses in London, built a hundred years earlier, had similar features but were built of yellow/white bricks, or clapboard or tongue and groove siding.

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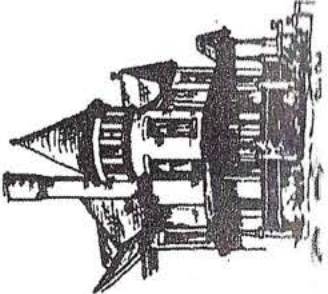
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The house is also of double brick construction: an exterior red brick for show, with an inner local cheaper yellow brick adequate for adequate insulation and strength.

Most of the rooms are spacious with details that are modifications of contemporary designs. In the entrance hall note the solid oak front door; the bevelled glass in the door leading into the dining room; other doors with a gum wood centre panel, oak edge and walnut trim; and the newel post reminiscent of those in many London houses built in 1920s and 1930s but with a decorative band a few inches below the top. All the original hardware, including copper hinges, is preserved in all the doors in the house.

The living room, to the left of the entrance hall, now stretches the full depth of the house but there are irregularities in the ceiling which suggest that a room once occupied the back part of the living room.

Note the small, high windows on either side of the fireplace. They are similar to windows in many contemporary houses but the leading is heavier and the proportions of the windows have been changed. The present owner replaced field stones around the fireplace with white marble, one of the few changes in this beautiful house.

The mantelpiece is original but it has been refinished in limed oak. Note the two small bookcases on either side of the fireplace; you will see two similar bookcases in a very different setting in the library. Go upstairs where two bedrooms and the bathroom are open. At the top of the stairs turn right to see the master bedroom.

This very light room has three large windows facing north (three of the five windows on the second floor of the

main facade) and a small window on the west side. Here you have a good opportunity to look at one of the doors which are used throughout the house: note the central gum-wood panel, oak edge and walnut trim. The bedroom behind the master bedroom has one window facing south; closets have been built in on either side of the window but these changes have not intruded into the original design of the room.

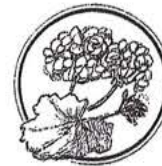
As you walk towards the bathroom notice the laundry chute. This was a very convenient way of getting soiled clothes from the second floor to the laundry, particularly when there was paid help available to attend to the laundry. Most of the features from the original bathroom - floor tiles, wall tiles, a small cupboard - have survived.

Return to the entrance hall and cross to the door of the dining room to the right of the front door. The dining room must look much as it did when the house was built: the chandelier and the unusual trim on the walls both date back to 1933. The original oak floors have survived throughout the house.

Walk into the library (behind the stairs). Take time to look at the fireplace with bookcases on either side of it (cf. bookcases in living room), and the walls lined with burlled elm. Leave the house through the kitchen and the back steps.

As you approach the corner of Baker Street and Langley Street, look north on Langley Street. At number 236 is an excellent Tudor revival with half-timbering and stucco on the top storey. Also typical is its slightly overhanging upper storey with a dominant front gable. The pattern in the brick is remarkable. The matching small

garage, built at the same time, was unusual at the time of construction because cars weren't so important as they are now. This house is listed as a Priority 1 in the *City of London Inventory of Heritage Resources*. Next door at 238 Langley Street, we have a Georgian revival adaptation with large double windows, gabled roof, centre door and dormer. Note that the hooded porch is similar to the one at 485 Baker Street.



473 Baker Street

This two and one-half storey Renaissance Revival brown brick apartment building was built in 1929 by the Hyatt Brothers.

Hyatt Brothers was led by Henry Hyatt who died in 1928. His son, Jack, assumed responsibility for the business at that time. In 1929 he constructed the New Brighton Co-op building and in 1932-3 built the Bessborough to the

west of it. He also built the house at the corner of Langley and Baker Streets as a personal residence.

Note the Dutch Renaissance Revival gables on the front, east and west elevations with semi-circular windows flanked in each case by two small square windows. The "H" in each gable denotes the "H" of Hyatt.

The building as a whole contains seven units. The apartments on the front façade have french doors with balconettes, and are flanked by four double windows. A string brick course separates the first and second storeys.

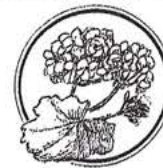
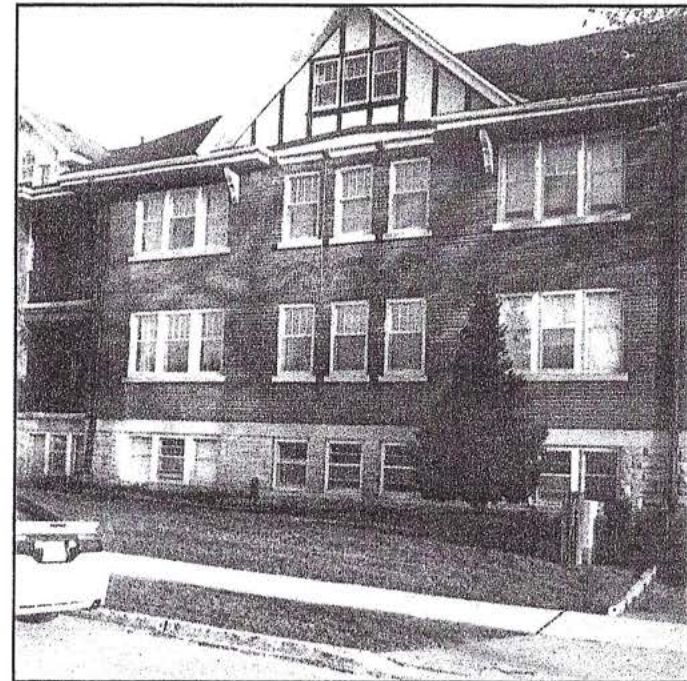
The front entrance is protected by a simple porch supported by pairs of three Doric columns which rest on fieldstone bases. The glazed door and sidelights complete the entrance. The floor of the outside landing and front vestibule is constructed of ceramic tile.

In the apartment, the door trim, deep baseboards and floors are original.

The Heritage designation granted to this building in 1993 clearly shows that buildings of this age can satisfy current housing needs and remain true to heritage principles. The Co-operative dwellers agreed not to paint any wood surfaces. The slate roof is examined regularly and slate replacement is ongoing. When the porch floor shows signs of wear, a heritage specialist is consulted to ensure that all repairs are consistent with heritage requirements.

The New Brighton Co-operative is an outstanding example of melding old and new to serve practical needs. We congratulate the Co-operative members for their achievement.

The sister apartment building is next door at 467 Baker Street. You will see how this newer building by the same builder shows the refinement of style and decoration based on the smaller building. Proceed to 467 Baker Street.



467 Baker Street

When entering the Bessborough, 467 Baker Street, it is important to note the symmetrical design of the building, the use of decorative brickwork in the shape of arches and the wonderful use of bevelled glass in the entranceway. Other features to note are the half timbers in the central gable at soffit height, the returned eaves supported by

brackets, the smooth pressed brick, and the coursed rusticated stone foundation.

In the hall and up the staircase to the second floor, where our first apartment is located, note the unusual pressed panels on the walls. A pattern is stamped into some form of plastic material backed by a heavy canvas.

Both apartments being shown in this building have identical layouts, but are individualized by different decorative treatment on the fireplaces and use of original ceiling fixtures and wall sconces. A den is to the left of the front door; note the leaded-glass windows. A living room, dining room and kitchen follow in a practical order, well-lit by centrally placed windows. Two bedrooms flank the bathroom which, in both cases, retain their original fixtures - the double taps in the tub area are particularly interesting.

Exit the first apartment by the kitchen, where a whimsical surprise awaits you. Also note the transoms, milk boxes and garbage chute in the rear halls. These are now blocked off, following fire regulations, but were practical in their day and reflect the quality and concern applied when the building was constructed. Go down the stairs.

The second apartment on tour in this building is entered by way of the kitchen. Two immediate closets for storage and a cupboard for an ironing-board (visible behind the refrigerator) are examples of the thought given to practical use of living space.

The original blueprints of the building are displayed on the dining room table.

We exit by way of the front door which is in a small, but useful, foyer.

Continue along Baker Street. You will note that the field opposite the apartments are for the two schools built for this development - South Secondary School and Tecumseh Elementary School.



432 Baker Street

Norman Wilson, a carpenter by trade, built the cottage at 432 Baker Street in 1928, as his own home, and it remained in his family until purchased by the present owner in 1993. The house is arresting, partly because Wilson combined aspects of different vernacular styles in an unusual way, and partly because he obviously gave careful attention to the details of his design.

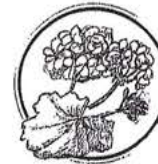
The predominant influence on the exterior design of the house is the Craftsman style: this can be seen in the low-pitched roof with a front gable, the extraordinarily broad eaves supported by rafter ends cut in an ornamental fashion, the grouped casement windows, and the iron-clad lantern above the front door. But some almost *de rigueur* components of the Craftsman style are missing here: the exposed purlin ends in the front gable and the customary front porch, marked by heavy supporting posts. As a result, one is especially aware of the unadorned spaces of the facade; both the emphasis on these spaces and the unusual crushed stone cladding recall Spanish Revival architecture, where exterior walls are usually of clay or stucco. The small panes of the windows and the round-arched hood above the front door point have a classical flavour, which is even more pronounced in the woodwork of the interior.

In viewing the two front rooms, visitors should observe the classical detailing in the articulated lintel over the doors and windows; note, too, the fine moldings of the overhanging mantel of the fireplace surround and way in which the single molding beneath the architrave echoes that beneath the lintels of the adjacent windows. Doors throughout the house feature a single recessed panel framed by a simple, straight bolection molding similar to those found in early Greek Revival houses. These restrained Classical details blend well with the emphasis on simplicity typical of the Craftsman style, evident in the baseboards and the tile facing of the fireplace surround.

The main Spanish Revival influence on the interior is the heavy, textured plasterwork of both the living room and dining room and of the ceilings in these rooms; it is interesting that, while the plasterer has used different kinds

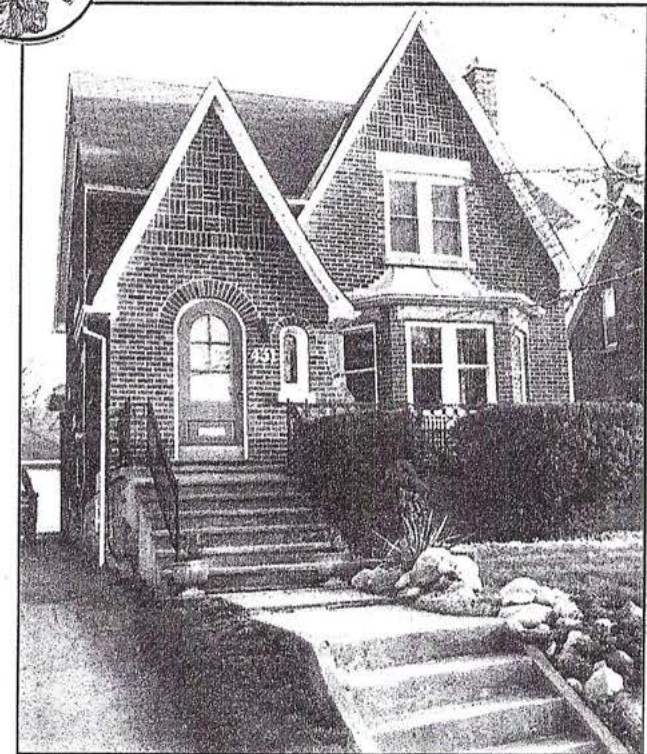
of strokes in each of these areas, all have in common, with each other and with the exterior wall, an emphatically flat surface plane contrasting with recessed areas of pronounced texture.

The house also features other individual fixtures that are of interest because they are typical of houses built in the 1920s. These include the sconces next to the fireplace in the living room, the tile floor and the tub in the bathroom, the scalloped cornice boards over the cupboard and the sink in the kitchen, and the Art Deco hinges on the kitchen cupboards.



Walk across the street to

431 Baker Street



This house was built in 1933 by Roy James, one of the prominent London builders of this period. The exterior has many features typical of Tudor Revival architecture: steep gables, checkerboard brickwork in the upper part of the two gables facing the street, round headings on the door and on the narrow window to the right of the door, a slab door, an oriole window on the west side of the house and a bay window with stained glass panels.

The front door leads into a small vestibule and thence into the living room. Note the pattern in the stained glass in the narrow window next to the front door; it is quite different from the stained glass in the living room windows.

Great attention has been paid to details in the wood work, brick work and windows throughout the house. Small paned windows, with leaded glass in the front of the house and wood dividing bars in windows near the back, are dominant. The two small, leaded glass windows on either side of the fireplace are found in many houses built in the 1920s and 1930s. Note that the bookcases, also on both sides of the fireplace, have leaded glass doors and the stained glass repeats the shield pattern used in the bay window.

The curved brick fireplace, with a wood mantelpiece, is unusual.

The door from the living room leads to the staircase on the left and the dining room on the right. On the second floor the bathroom, with the original small, hexagonal, white tiles on the floor and larger, square white tiles, with a narrow band of deep blue near the top; a bedroom and the opening to the laundry chute can be viewed.

In the dining room note the baseboards with unusual trim; the cupboard in the oriole window; the small cupboard to, the right of the oriole window, made from one of the original kitchen cupboards; and the original sunroom where small paned windows are again dominant.

Leave through the kitchen and back steps.

Note: there are bars on all the basement windows. The owners have been told that this is characteristic of Roy James houses but we have not been able to verify this statement.

Walk back towards Ridout Street, and turn left onto Ridout, then walk two blocks south to the Calvary United Church where a refreshing cup of tea awaits you. As you pass Windsor Avenue, look left to 90-96 Windsor Avenue if you did not choose *Option One* in the beginning of the walk. refer to page 10 for notes on these houses.

The Architectural Conservancy of Ontario

Founded in 1933

Aims

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

The London Region Branch

Founded in 1966

When faced with the probable loss of the buildings in London's earliest banking and professional areas on Ridout Street, concerned citizens and groups combined to form the London Region Branch of the ACO. As a branch of the Provincial ACO it serves to further the *aims* of the parent organization in the London Region.

Its *activities* consist of

- Organizing walking tours, lectures, bus trips and work shops.
- Providing financial assistance to owners of selected properties.
- Influencing public policy at local and provincial levels.
- Holding an annual Architectural tour - the Geranium Walk - on the first Sunday in June.
- Appointing the Built Heritage representative to the

Designation

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

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

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

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Notes

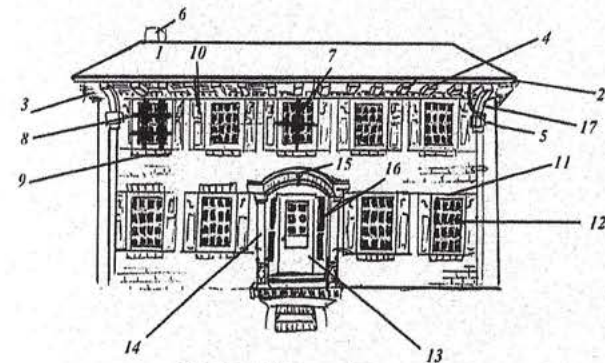
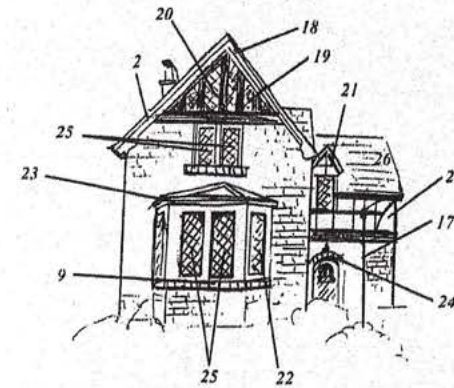


If you have enjoyed this walk, why not join the ACO.
Fill out the centrefold while you enjoy your snack.

For more details on the work we do, visit our website
at: www.web.net/~acolond/publish/index.html

Between The Wars

Glossary of Selected Terms

Georgian Revival*Tudor Revival*

- | | |
|--|---|
| 1/ Side Gabled Roof | 15/ Semi-circular Arched Hood |
| 2/ Fascia | 16/ Sidelights |
| 3/ Soffit | 17/ Decorative Downspout |
| 4/ Modillion | 18/ Front Gabled Roof |
| 5/ Dentil Moulding | 19/ False Half Timbering |
| 6/ Chimney | 20/ Herringbone Brick Infill |
| 7/ Mullion in Window
(major vertical component) | 21/ Through-the-cornice
Gabled Dormer |
| 8/ Muntin Bar in Window | 22/ Diamond-patterned-leaded
Casement Window |
| 9/ Sill | 23/ Bay Window |
| 10/ Shutters | 24/ Semi-circular Arch |
| 11/ Lintel | 25/ Double Window |
| 12/ Single Hung Window | 26/ Side Gabled Roof |
| 13/ Portico | 27/ Stucco Infill |
| 14/ Column | |