

## Appendix D – Statement of Cultural Heritage Value or Interest

### Legal Description

“Part Lot 16, e/s Waterloo Street, as in LC131018, London”

### Description of Property

The property located at 336 Piccadilly Street, known as Kenross, is located on the northeast corner of Piccadilly Street and Waterloo Street. A two-and-a-half storey red brick residence with a prominent central tower is located on the property.

### Statement of Cultural Heritage Value or Interest

The property at 336 Piccadilly Street is of significant cultural heritage value or interest because of its historical or associative values, its physical or design values, and its contextual values.

### Historical or Associative Values

The property at 336 Piccadilly Street has direct historical associations with Charles R. Somerville (1856-1931). Following a successful career as a paper box manufacturer, the home at 336 Piccadilly Street was built in 1909 for the Somerville family replacing an earlier structure on the property. The home was named “Kenross,” a portmanteau for the two children of Charles R. Somerville, Kenneth Ian (1895-1918) and Charles Ross “Sandy” (1903-1991). During their occupation of the home, Charles R. Somerville served as the Mayor of London in 1918-1919. Sandy Somerville later became the first Canadian to win the coveted U.S. Amateur Title in 1932 and was a Canadian golfing legend.

The home was sold in 1923 to Arthur H. Brener, in 1929 to George W. Little, in 1932 to James L. Thayer, in 1935 to Albert H. Murphy, in 1951 to Alex M. Auchterlonie (during whose tenure the property at 340 Piccadilly Street was sold off), in 1958 to Donald J. Matthews, in 1967 to Norman Hills, and in 2007 to Natalie and Timothy Tattersall.

### Physical or Design Values

Kenross, the building located at 336 Piccadilly Street, is a monumental, landmark building. It is a unique and representative example and expression of the late Queen Anne Revival architectural style which demonstrates the exuberance of the Edwardian Period prior to the Great War (World War I). Completed in 1909 for the Somerville family, the building is complicated in its massing and refined in its demonstration of a high degree of craftsmanship in its details and finishes.

The building has a t-shaped plan, with a central, prominent three storey tower. The building is two and a half storeys in height, with the tower being a full three storeys in height. The foundation of the building is clad in coursed, rusticated red sandstone blocks. Rusticated sandstone is also used for the plinths of the porch. Dressed sandstone can also be found in the lintels of most window openings as well as coping on the Flemish gable on the west façade. The building is clad in smooth-finished red brick masonry laid in a stretcher bond pattern. This brick was imported, in keeping with the styles popular with London’s affluent classes at the time. The round tower component features particularly decorative sandstone and moulded brickwork, including a full entablature with moulding, dentils, and pilaster-like finishes which emphasizes a Palladian motif.

The building is capped by a cross-gable roof, and accented by dormers. The roof features a wide overhang accented by modillions, projecting eaves, and a plain frieze in the soffits. The slate roof is composed of rounded or fishscale shingles. Slate cladding can also be found in the chimneys protruding from gables on the west façade. Metal cresting accentuates the ridges of the roof and metal flashing in the valleys of the roof. A metal finial is located at the top of the conical tower roof. The building features four brick chimneys with decorative brickwork detailing. Dormers are located on the north and south slopes of the roof. The dormer roofs have a hipped roof with a slight bellcast slope, which is also accented by metal cresting. The main gables of the cross-gable roof feature half timbering in a different style. The south end-gable features half-timbering in

a Tudor Revival-inspired motif with braces, beams, and struts painted in a contrasting colour to the stucco. The end-gable on the north façade features similarly-inspired details, but emphasizes quatrefoil motifs in its woodwork details. The end-gable on the east façade also features half-timbering, but here with a greater emphasis on the sloping aesthetic of the braces.

The majority of windows of the building are located in triplets. This includes the triple window with quarry, or diamond-shaped leaded glass motif, on the main floor, the three-bay oriel window with leaded window in the second storey, the Palladian window in the gable and the same motif in the doorway to the upper porch, the triple arched windows of the tower, and the triplet of plain rectangular sash windows on the second storey. Additionally, the single, paired, and triplet columns of the porch create three main bays across the porch and the three chimneys of the west façade also create a motif that accentuates the Flemish gable.

Wood windows are located throughout the building in a variety of styles compatible with the period and style of the building. In addition to the quarry windows of the main storey, diamond-shaped motifs in beveled leaded windows and fanlights are found throughout the building. All of the windows and doors, including the main front door, located in the tower are curved to match the curve to fit the curve of the walls of the round tower, which demonstrates a high degree of craftsmanship found throughout Kenross. In addition to its leaded windows and bevelled glass, Kenross includes a number of important, decorative stained glass windows and the 'Tree of Life' window program found in the Dining Room.

The porch wraps around part of the south and east sides of the building which emphasizes an asymmetrical, Queen Anne Revival composition to the building. The flat roof of the porch is supported by single, paired, and triplet wood columns set on rusticated red sandstone blocks. The columns are intricate, with two-thirds fluting, bases, and Scamozzi Ionic capitals. Dressed sandstone steps provide access to the porch via its middle bay. A low, solid red sandstone wall closes the ends of the steps; a painted metal handrail accentuates the sloping curvature of the entrance steps. The porch railings are composed of small, delicately-spun wood spindles set between a carved top and bottom rail. The low height of the railing curves up to match the height of the cap stone of the plinths. The porch deck is painted tongue and groove wood, which is accentuated by a moulded frieze affixed immediately below on the porch skirt. A plain frieze with moulding forms part of the porch's entablature. An oak enclosure or vestibule provides access to the main front door to the building.

On the interior, the refined details and craftsmanship continues. The home is centred on the bifurcated main staircase, providing a focal point for the home and its circulation where semi-public and private spaces are distinctly defined. The location of the staircase on the west wall is articulated on the exterior by the Flemish gable; its windows flood the staircase with natural light. The home features eight fireplaces, each of a unique design and detail. Of further note is the mosaic flooring of the front foyer and the wood Palladian style column entry feature between the front foyer and main hall.

The property is defined by a stone curb, which acts as a short retaining wall to formally define the property at the municipal sidewalk.

The Queen Anne Revival architectural style is the most eclectic of the nineteenth century style, a cocktail of styles drawing inspiration from fifteenth century English architecture, with a blend and revival of Classical and Medieval motifs suited to a local vernacular. The particular execution of these architectural motifs in Kenross demonstrates the enthusiasm and flamboyance of the Edwardian Period and a culmination of the Queen Anne Revival architectural style and its expression. Kenross was designed to impress.

### **Contextual Values**

The property at 336 Piccadilly Street is a landmark that defines the character of the Piccadilly area through its prominent location at the corner of Piccadilly Street and

Waterloo Street. The Piccadilly area is characterized by late Victorian and Edwardian homes, ranging in size and architectural style. Kenross is the grandest and largest historic home in the area.

### **Heritage Attributes**

Heritage attributes that contribute to and support the cultural heritage value of the property at 336 Piccadilly include:

- Form, scale, and massing of the building, including the tower;
- Location of the building on the northeast corner of Piccadilly Street and Waterloo Street;
- Complex and flamboyant expression of the late Queen Anne Revival architectural style
- Red sandstone, including foundation cladding, coping of the Flemish gable, and lintels
- Red brick exterior cladding, including decorative detailing
- Slate-clad cross-gable roof with cresting, as well as the conical tower roof with finial
- Projecting eaves with plain frieze in the soffit and modillions
- Dormers with slight bellcast roof
- Half-timbering of the end-gables
- Four chimneys with decorative brick detailing
- Windows, including the quarry or diamond-shaped leaded windows, three-bay oriel window with leaded windows, the Palladian window motifs, arched and square-topped windows, as well as the curved windows, fan lights, leaded windows, bevelled details, and stained glass throughout
- Porch, including red sandstone plinths, turned wooden balustrade, wood columns, plain frieze, tongue and groove decking
- Oak enclosure/vestibule at the front door
- Curved wood front door
- Mosaic tile in the front foyer of the main storey
- Wood, Palladian style column entry feature between the front foyer and main hall with the staircase
- The wood bifurcated main staircase from the main storey of the house to the attic storey, including wood balustrade and desk at main level
- The eight fireplaces (including mantle and surrounds):
  - White mantle with rosettes and marble surround in the living room
  - Classically-inspired wood mantle with paired columns with green tile surround and brass firebox cover in the study
  - Stained wood mantle beneath the staircase with blue tile and brass firebox detailing
  - Arts and Crafts style tile fireplace with heavy metal brackets and hood, with wood mantle located in the dining room
  - Puce-colour tile with green tile detail located in the south bedroom on the second storey with brass firebox detailing and paneled metal firebox insert and painted wood mantle
  - Light peach and blue tile Neoclassical fireplace and mantle located in the east bedroom on the second storey
  - Blue tile, three-sided fireplace located in the corner of the northeast bedroom on the second storey
  - Arts and Crafts style fireplace with tile and wood mantel, with decorative carving, located in the ballroom of the attic storey
- Stone curb at the sidewalk edge of Piccadilly Street and Waterloo Street

The staircase affixed to the north façade of the building and detached garage are not considered to be heritage attributes of the property.