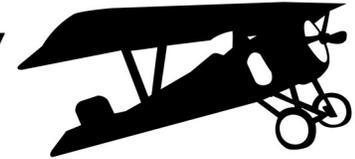


Billy Bishop Museum



The raised “*art nouveau*” décor on the parlour ceilings is known as Tube Plastering, and was likely a later addition to the house. Tube Plastering or known in this area as “Miller Work” was a very popular and expensive European addition to grand Victorian homes from 1895 to 1905.

The elaborate plaster decoration on the ceiling of the dining room above the chandelier is known as an *escutcheon*. It is purely decorative and serves no useful function. The ceiling in the dining room was probably originally painted with elaborate designs.

The decorative doorknobs throughout the more important rooms of the house are also known as escutcheons.

The columns on the fireplace in the dining room are *Solomonic Columns*, while *Tuscan Fluted Columns* are seen on the front parlour fireplace.

The railings of the main staircase have details such as the *drop acorn* decoration (12). The inserted factory pieces help create the curve in the banister near the top and add beauty to the staircase.

The servant’s quarters are located to the rear of the house (now office space). The very steep maid’s stairway, at the rear of the house is known as a *Winder*.



Architectural Tour

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**THANK YOU AND WE HOPE YOU ENJOYED YOUR
TOUR, COME AGAIN SOON!**

The Bishop family home was built in 1884 using a popular style of architecture known as *Queen Anne Revival* (1870-1910).

Queen Anne is an eclectic mix of styles from different areas and time periods; from the time of the Romans to (what was for the Bishops) the present day.

This architectural style can typically be noted for its asymmetrical proportions, a variety of window shapes and decorative millwork.

The Bishop home is most likely “a catalogue house”.

Each section or detail of the house would have been picked out of a catalogue, and then put together like a giant jigsaw puzzle to get the final product.

The East (Front) Side of the House

The elaborate decoration located above the attic window on the front bay is known as a volute (1). This detail resembles a classical 18th century china cabinet molding. The window (like the other attic window to the left) has a border around it, made up of smaller square windows. This too is typical Queen Anne style.

The *thrust gable* at the top of the front bay (4) has green *fish scale shingles* (2). The curvature of the front bay tower is a *French Empire* architectural detail.

The overhanging roof shades the projecting octagonal bay of the home. Two ornate gable brackets (3) secure the roof eaves firmly.

Only the east and south sides of the house have decorative brickwork incorporated into the design.

The Interior of the House

As you enter the home, note the glass in the hall door is beveled. The main floor was considered very important while the second floor was more utilitarian. Even the inside of the hinges on the front parlour are ornate. The doors were made from more expensive, decorated wood while the doors on the upper floor doors were often faux finished on cheaper wood.

The decorative woodwork on the first floor was known as *ionic volute* and would have been an added expense. It is machine manufactured and meant to show off the more important rooms in the house. The convex and *fluted* doorways with bull’s-eye medallions would have taken an experienced craftsman to produce.

The rooms were originally lit by gas and the house was hot water heated. The radiators in the house are quite grand, especially the “L” shaped (corner) heater located to the right of the front entranceway. It is quite a rare example.



The West Side of the House

Due to the heat of the central stove in the house, every home needed a summer kitchen— a separate, ventilated room where the stove could be placed, to keep the house from heating up excessively in the summer time. The back kitchen (now the staff office) was a later addition to the house. There might have been a separate building that originally served as a summer kitchen. What is now the back office was originally divided into a summer kitchen for the house and a wood shed. Looking at the brick work from the outside, you can still see where the original doors and windows were. The bricks used to fill the doors and windows are thinner than the original. More mortar was used to fill in the gaps.

The North Side of the House

The west and north sides of the house were built using a different pattern of brickwork, known as *common brick layering*. In *common brick layering* every 6th layer of bricks is turned sideways, allowing builders to build double bricked walls. These sideways bricks are known as *headers* and are put in place for support.



1

2

3

4

5

This would have been done to save time and money during the construction of the house. Pieces of projecting masonry, known as *string courses* (5 & 6) add a decorative touch.

Close to the foundation of the house, the brickwork juts out on an angle. Known as *splayed brickwork*, this feature is both decorative and functional, throwing water off and away from the house during a rainstorm.

The whole foundation of the house is built using *Ashler Cut Limestone*, a fairly expensive detail. It would have been more common of the era to use mortar and rubble.

The front of the house includes a large stained glass window. Above this window are three, Romanesque *splayed arches* (7). The *splayed arch* is characterized by a flat row of brick laid over the series of arches (a flat arch).

The window itself (9) is gothic or medieval in form. It is made of leaded stained glass, and was repaired in 2020. The same as rectangular stained glass windows over the dining room and office doors (now windowed). A metal bar (seen inside the house), placed near the center of these windows help to strengthen and support them.

Verandas on a typical Queen Anne style home are usually not this large. The columns along the veranda are known as modified *Tuscan Columns* (10) and are quite plain compared to other columns that have been created throughout history. Note the two combinations—three columns on the front ends, and the others paired (photograph on cover). The columns (entasis) are designed to bulge out slightly in the center.

This works with the curvature of the human eye, giving them the illusion of being perfectly straight; a more pleasing look, architecturally. The columns are most likely copied after *Palladio* and are a *Renaissance* detail.

The decorative trim, composed of square blocks around the top of the veranda, are known as *dentils*. They are purely decorative and complete the veranda's grand look.

The triangular pediment over the steps are another *Renaissance* touch. The underside of the veranda roof is of tongue and groove construction.

The South Side of the House

The windows on the house are decorated with a series of brickwork around the edges, known as a *drip mold* (8), a Romanesque detail. The bricks that form the *drip mold* are shaped to form an arch over the windows. This would have been fairly expensive. The arches over the windows would usually have been formed by mortar rather than shaping the bricks to fit as the Bishop family had done.

There are three distinct window patterns on the south tower. From the top down, the windows are a *Lunette Arched Window*, a *Flat Arched Window* and a *Segmental Arched Window*. This wide variety of window shapes and decorative brickwork exemplifies the Queen Anne style of architecture. Topped limestone windowsills (11) are also for decoration. The windows are known as stock and trade windows—fairly common for the time period.

