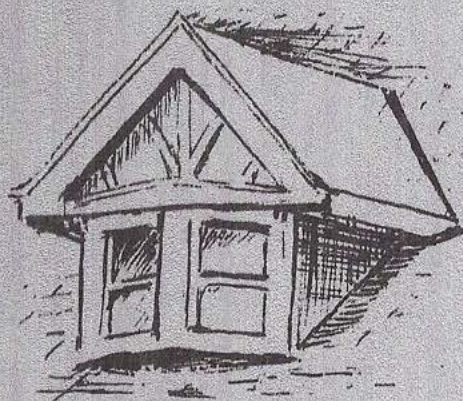
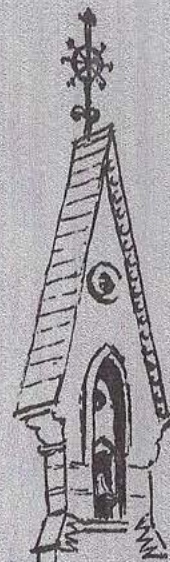


THE DUFFERIN WALK

GERANIUM WALK XI



499 DUFFERIN
AVE



CRONYN MEMORIAL
CHURCH

Sunday
June 3
1984

1 - 5 p.m.

Sponsored by:

*Architectural Conservancy of Ontario
London Region Branch*

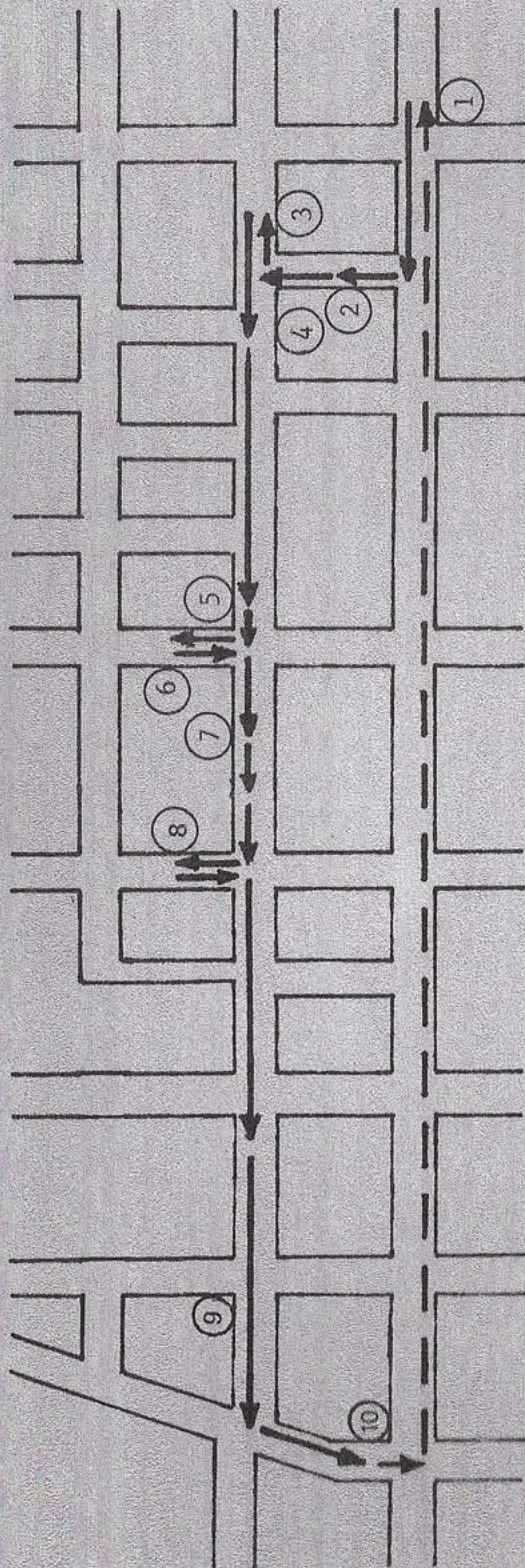
The Dufferin Walk

This is the eleventh walking tour sponsored by the Architectural Conservancy of Ontario, London Region Branch. Like other walks it provides comments on some of the most attractive and interesting streetscapes in London, and gives people an opportunity to see the interiors of houses and churches on the route. It differs from earlier tours in that it is based on a walk that two brothers took each day, sixty years ago, on their way to work. The brothers, Gordon and Kenneth Ingram, lived in adjacent houses at 493 and 499 Dufferin Avenue. For years they walked to work along Dufferin Avenue to Smallman and Ingram's store (now Simpsons). The story goes that people could set their clocks when the Ingram brothers passed.

In 1971, when Kenneth Ingram was presented with an award to mark his 50 years membership in a Masonic order, Allen Talbot recalled the scene that the brothers saw as they walked along Dufferin Avenue about 1920. It was an amusing and imaginative address which has since been referred to as "The Dufferin Story".

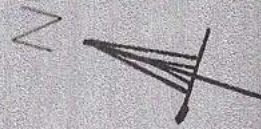
We thank the Ingram family, in particular Kenneth Ingram's daughter, Mrs. Patricia James, for permission to quote from that address. We also thank Freeman Talbot who helped to prepare the talk.

Quotations from the address are used in the notes on to-day's walk. Shown in *italics*, they comment on the Dufferin Avenue that existed nearly 65 years ago. In some blocks the street has scarcely changed; in others, nearly all the old landmarks have gone. The tour starts at;



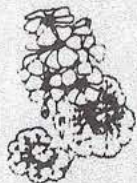
6. 513 Colborne Street
7. 370 Dufferin Avenue
8. 504 Waterloo Street
9. St. Peter's Rectory
10. St. Paul's Cathedral

1. Cronyn Memorial Church
2. 23 Peter Street
3. 521 Dufferin Avenue
4. 493 Dufferin Avenue
5. 414 Dufferin Avenue



Cronyn Memorial Church, 1873

1



Erected in memory of the Right Rev. Benjamin Cronyn, first Bishop of the Diocese of Huron (1857 - 1871), on land donated by the Cronyn family, the Cronyn Memorial Church was opened for Divine Service and consecrated on December 14, 1873 by Bishop Isaac Hellmuth, Cronyn's successor. Total cost for the church, together with the first Rectory, was \$28,500. Interestingly, one of the conditions of the deed of the church was that "all pews and sittings therein shall be free and never subject to rent or assessment of any kind."

The design was executed by the noted Toronto architect, Henry Langley, in the Gothic Revival style. The pleasing proportions of the building are determined by the low, buttressed walls and the high pitched gable roof. A tall belfry dominates the front elevation, which also features a narthex of three entrances. The white brick construction is enhanced by red brick trim, which serves to accentuate the pointed Gothic arches of the window and door openings.

Although the complex of buildings on the site has expanded over the years, architectural unity remains. Transepts and a gallery were added to the original church in 1879. In 1884, the Sunday Schoolhouse was enlarged, and a new Rectory built at 430 William Street, now St. Leonard's House, Cronyn Centre. The present parish hall, called Warner Hall, opened in 1925. It took its name from the Rector at that time, Canon Quinton Warner, who was a leader in social welfare work, the first judge of the London Juvenile Court and a founder of Alcoholics Anonymous of Canada.

Cronyn Memorial Church remains a monument to Bishop Cronyn's founding of the Diocese of Huron and to the establishment of the Anglican Church in Southwestern Ontario.

When you leave the church walk west on Queens Avenue to Peter Street.

Many houses on Queens Avenue near William Street are now occupied by businesses or institutions. Sometimes the change in use has been accomplished without any significant change in the structure - note, for example, 533 Queens Avenue where features such as the porch and the large stained glass window on the west side have been carefully preserved. In other cases, there have been unfortunate alterations to the fenestration, damage to the brickwork or additions that are not sympathetic to the original building. The mansions on the north side of the street (518 and 534 Queens Avenue) have been preserved by converting them to institutional use. They were built in the 1870s for James Duffield and William Spencer, two of the pioneers in the refining of oil in London East.

Turn north on Peter Street.

2



23 Peter Street, circa 1875

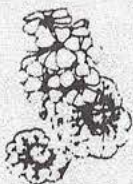
As you approach 23 Peter Street you will notice an Italianate influence in the round arched openings such as the sidelights and windows. Double brackets under a wide roof overhang are another feature of this style. There is a unique gently arched and divided transom with bevelled glass. The keystones over the long windows have intricate vermiform ornamentation.

Just before entering the front door you will notice the flag holders on the support brackets for the small porch roof. Inside the door there is a lovely plaster hall arch. The large 31ft. double living room has plaster ceiling mouldings with coves and two beautiful marble fireplaces with ornate cast iron screens. The two rooms are divided by a large 7 ft. arch; the second living room is now used as a music room. The original four panel doors have been split to make French doors. The deep baseboards and high ceilings add to the gracious atmosphere of the house.

As you proceed down the hall you may notice that some details have been lost over the years as the house was once duplexed. The stair railing is new. The kitchen has been radically altered and has a new brick fireplace. What is now the dining room was probably the original kitchen. Proceed through the den, out on to the porch and **back to Peter Street.**

The other buildings on Peter Street are worthy of attention as you **continue walking north.** Notice the changes that have been made to the former carriage house for 518 Queens Avenue. The style of 22 Peter Street is familiar, but houses with central Gothic gables are rare in London, and those built of clapboard are even rarer. This was the only house on the block when it was built in 1870 for Oran Benson, "a melodeon maker."

Turn right at Dufferin Avenue



521 Dufferin Avenue, 1875

In 1875, two builder-brothers erected 521 Dufferin Avenue of London white brick. In 1877 they built the corner house, (No. 517) almost identically. James Moran was a bricklayer, and Jeremiah Henry Moran, having a carriage shop on Richmond Street, knew woodworking skills. These high, ample houses at a good address would attract prosperous buyers, and their simplicity and good proportions have never gone out of style. They have much in common with 23 Peter Street. When Albert Silverwood bought the corner house, he made additions along Peter Street, partly for his egg business and delivery vehicles.

At No. 521, the addition during the 1920s to accommodate two generations of the Eberhard family was wisely placed at the west rear corner, where it does not alter or detract from the street facade. More recently, the bricks have been carefully cleaned to leave their outer protective surface intact.

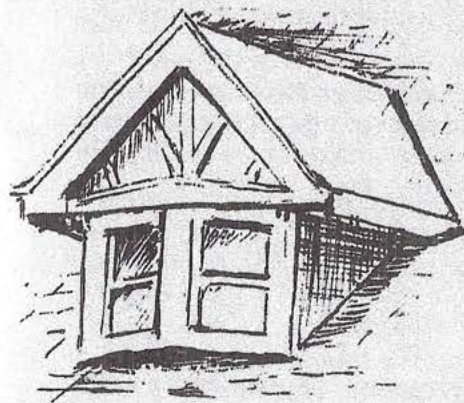
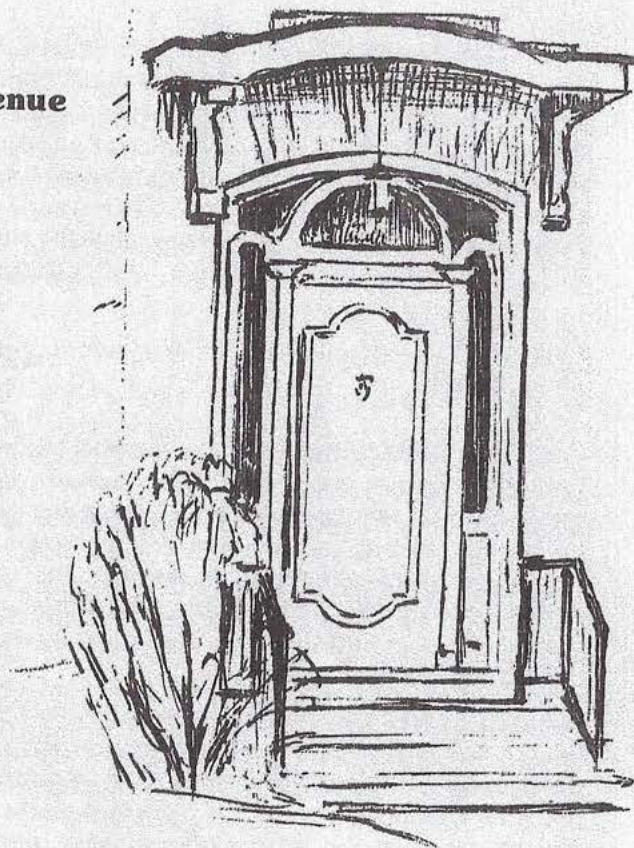
The outer doorway is triple-arched, a feature found especially in London. Inside, notice the transom panes of frosted glass with gold cross-hatching, up near the eleven foot high ceiling. The original staircase dominates the gracious, wide hall. French doors to the living room were added in the 1920s.

The striped maple secretary by the German craftsman Biedermeyer is a family heirloom. The tiny Saxony spinning-wheel and well proportioned side chair are also from Germany. Some years ago the ebonized-with-gilt mantelpiece, showing sunflower motif, replaced the original white marble mantelpiece. There was also a very large over-mirror to match, not in use now. The valance boxes over the very tall windows had the same ebonized Victorian finish and sunflowers before being painted.

In the dining room, the built-in china cabinet replaced a former window, when the small western hallway with windows was built to connect with the added rear room. It can be seen through French doors from the kitchen.

Please leave by the back garden and go west along Dufferin.

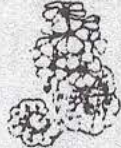
521 Dufferin Avenue



499 Dufferin Avenue

In 1921, Kenneth and Gordon Ingram - the two brothers in our story - lived on the south side of Dufferin Avenue, immediately west of Peter Street. The corner house, where Gordon then lived, had been home to the Ingram family since 1890. That was only a few years after their father went into partnership with John B. Smallman to start the small drygoods shop that grew into the largest store in London. Their father died early but the family remained in the large house while the boys were growing up. By 1921, Kenneth was living next door, at 493 Dufferin.

4



493 Dufferin Avenue

In 1902, the newly-widowed Mrs. Lemuel Hill Ingram built, on the side lawn of her corner house (No. 499), this well-proportioned house to be rented. In 1913, her older son, J. Gordon Ingram, began occupying it with his family. However, in time she found the corner house too large, and traded places with Gordon. Eventually, the younger son, Kenneth, inherited and lived his lifetime in No. 493 with his family. Interior alterations, redecorating and furnishing has been done by another recent owner not connected with the Ingram family.

A very unusual feature of the house is the slight curve of the north (front) bricked wall, which is more noticeable inside. It lends emphasis to the three evenly-spaced windows of the living room, and has the same effect upstairs in the large front bedroom. The roofline is made interesting by diamond-shaped panes in the triple-windowed attic dormer, and the dentilled wooden frieze under the eaves.

After entering, in the living-room to the left, the Ingrams' crystal chandelier of swag design is prominent in the dramatic color scheme. Neo-classic detail appears in the egg-and-dart ceiling cornice and in the Ionic columns of the fireplace. The lovely brass fire accessories have been in use here for many years.

Next, the music room has a projecting double window for more light and a peep at the street. There were formerly two grand pianos in this house.

The dining room has recently been enlarged by removing a butler's pantry and a kitchen pantry from the back wall, and changing the window shape. Terra cotta color on the walls is a foil for the pair of new Ionic columns. Furniture combines an eclectic mix of old - the Japanned lacquered games table and early Ontario German church candlestands - and new. Finches live in the bamboo cage. The tall doors throughout the house show a vertical and horizontal arrangement of panels.

The newly-renovated kitchen and the breakfast room which has been created from a former lean-to back kitchen are interesting.

We will climb the servants' stairs to see the den made by removing the partition at the front stair head, but the bedrooms and five bathrooms are not on view. Nor can we crowd into the two large furnished rooms on the third floor with sloping ceilings. We descend by the fine staircase and notice, in the main hall, the Regency mirror, and other fine pieces, before we **leave by the front door.**

The address referred to in the introduction to to-day's walk recalled *"The happy days of 1921 and - what it was like to go to work on a bright spring morning along Dufferin Avenue.-- This 1921 spring morning we are recalling, you (Kenneth) came out first and waited for brother Gordon to come out from his house next door, to walk to work together. As you waited, you looked toward William Street. On the south (east) corner were the Keenes of Ontario Furniture Co.," - on the south-east corner of Peter Street "right in front of you was the home of Albert Silverwood who ran a poultry, butter and egg business at the corner of Ridout and York Streets.*

"Down Peter Street you could see, as you waited, the Duffield stable where at that time of day stableman Beemer was cleaning the horses and the stable. By the afternoon he would become a liveried coachman, later a chauffeur and car mechanic for the Duffield's Packard, one of London's earliest, and later he ended up as President of Middlesex Motors."

"Brother Gordon comes out and you fall into step and start westward."

Take a minute or two to glance at the houses near the Peter/Dufferin/Prospect intersection before you, too, start walking westward. The families Gordon and Kenneth Ingram knew no longer live here but the houses have changed very little. They vary in age, size, style and building materials, but, with very few exceptions, they blend beautifully together. Note, among others, the cottage, just west of No. 493, with the nineteenth century treillage on the verandah; next to it, a storey-and-a-half white frame house with unusual decorative woodwork; on the north-west corner of Prospect Avenue, a white brick early Edwardian house with a prominent octagonal tower; and, on the north-east corner, two narrow two-storey houses in different styles - look up to the beautiful cornice and brackets on 500 Dufferin and to the Dutch style gable facing Prospect on No.498. The variety and charm continues north up Prospect and east on Dufferin.

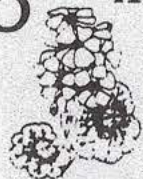
Now continue walking west on Dufferin.

Halfway along this narrow section of Dufferin Avenue, **at the corner of Maitland**, there is a variety store. The name Fitzgerald was associated with businesses operated in the building for nearly 60 years. It is not surprising that the name stuck - it is still referred to as "Fitzgerald's Corners." The front portion, containing two store fronts, and the rear portion, with a decorated gable and porch, were both built in 1888. Constructed in white brick, the building is unified by the consistent shape of the windows and the use of red brick in the window headings. The road widens again at Cartwright Street.

"The wide part in front of your home at 493 was big enough for a ball game. The corner at Cartwright Street, right in front of this building," that is the Masonic Hall, where the address was given, "also saw a lot of ball playing. Pitching, catching and knocking out grounders by all the young bank clerks who lived in Miss Hamilton's Boarding House. In the mornings, Dufferin Avenue from Cartwright to Richmond Street was a half mile straight away reserved for trotters. The two wheelers used to come down four and five abreast, never worrying about cross traffic because everyone knew you had to keep out of the way of the trotters."

"You glance across the street at Sam Sterling's of Sterling Bros. manufacturers of boots and shoes" (see description of 414 Dufferin Avenue below) "and at the corner the home of Ben Hole of the Forest City Paving Co. whose square block sidewalks and F.C.P.C. marks can still be seen in London sidewalks."

5 414 Dufferin Avenue, Samuel Sterling House, 1902



As you approach this house you realize that it differs from other houses on the tour. Built of red brick, it has a porte-cochere on the west side and asymmetrical bay windows on the front facade. Neo-classical details are pronounced. These details include Palladian windows on the second and third floors, Doric columns, and a pediment with bas-relief infill over the entrance. It is reminiscent of other houses in the area, such as the J. B. Smallman house (468 Colborne Street), which have been open on previous tours. It also has something in common with the Ingram house (No. 3 on today's tour). However, the latter is built of yellow brick and its architecture is more subdued, doubtless to make it blend with the older family house next door.

The house was built at a time when local yellow (white) bricks were becoming unfashionable and red bricks were being brought in from other parts of the Province. On both the exterior and the interior, it has the dimensions and the architectural details of a mansion. It was the home of Samuel Sterling, head of Sterling Brothers, until 1931 when it was purchased by Allan Towe. Later it passed through several owners, serving for a time as a nursing home, before it was acquired by the Addiction Research Foundation; it is now the regional headquarters of that organization.

The front door leads into a wide, deep hall. It is dominated by a magnificent fireplace at the far end and by two Corinthian columns separating the hall from the living room. The staircase has been relegated to the side entrance and is reached through a door at the rear of the hall.

In the living room one cannot fail to notice the fireplace. But take time, too, to look at the beautiful ceiling with three rows - dentil, egg and dart, and beading - of decoration. Many windows, particularly the oriel window on the staircase, have delicate tracery.

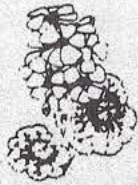
The six fireplaces in the house are all worth studying. Although details vary from one fireplace to the next, each follows a general pattern - a firebox, with bas-relief design at the back, is surrounded by a narrow band of decorated metal; tile is used for the middle surround and wood, in various classical designs, forms the outer surround. Unfortunately, most of the woodwork in the house was painted before the present owners bought it. An oak fireplace on the second floor escaped, but we cannot assume that the other fireplaces were also oak.

As you move from room to room watch for the use of the egg and dart pattern. This pattern, seen in at least two other houses on the tour, is displayed here in profusion on fireplaces, the living room ceiling, newel posts on the staircase landing, door knobs, back plates on the doors and, perhaps, in other places. Throughout the house, the original trim around windows and doors has been retained. In most rooms it is 7 1/2 inches wide, but it is interesting to note that the narrower nineteenth century, incised roundel trim was used in the kitchen and on the third floor, presumably for servants' rooms.

As we see the house today, it is not only an excellent example of a gracious Edwardian home, it is also an excellent example of the way a house can be converted from residential to commercial use without any significant change to the structure. The Addiction Research Foundation deserves the congratulations and thanks of all those who care about architectural conservation.

Please leave by the side door. Turn right on Dufferin to Colborne Street, then walk north for half a block to the Ontario Cottage on the west side of the street.

6



513 Colborne Street, circa 1850

The hip roof, one-and-a-half storeys and central doorway are hallmarks of the Ontario Cottage. The oldest part of this cottage may have been built as early as 1840 as a farm house. The simple, square-headed doorway with sidelights suggests its early construction but many features are part of later alterations and additions.

The last changes were made about 1940. At that time, the large dormer with four windows, each containing 15 small panes, was added. The porch, with four Doric style columns, is an earlier addition. The stuccoed surface masks other changes and helps to produce an attractive cottage.

In the room to the left as you go in, you can see a narrow band of egg and dart moulding. This room is now used as a bedroom, but for many years when the cottage was the home of Miss Hazel Taylor it was her studio. Hundreds of London children and adults remember taking piano lessons there.

Please leave by the back door and return to Colborne Street

As you walk down the block towards Dufferin Avenue you will see, on the north-west corner,

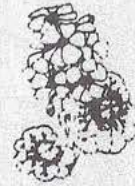
"the (former) home of Judge Elliott, Hume and his maiden sisters, real ladies of that day. How sad it is to have seen such a lovely home, where uniformed maids served afternoon tea, become a hippie's hangout."

It is thirteen years since Allen Talbot gave that address but the house is still badly in need of attention. **Before turning west on Dufferin,** glance south to *"the home of Bam Smallman,"* of Smallman and Ingram's store, now the Mocha Mosque at 468 Colborne Street,

"and his maiden sisters who used to be driven out daily in their carriage by their stableman coachman William Blay. - Next door to Judge Elliott (on Dufferin) lived Mr. and Mrs. McIntosh who later gave their art collection and a gallery to house it, to the University, a University that at that time didn't exist in its present location."

Halfway down this block (Colborne to Waterloo) you will come to the Sister Houses, 368 - 370 Dufferin Avenue.

7



370 Dufferin Avenue

The Sister Houses were built by Alexander MacLean for his daughters on a half acre plot of land he had purchased in 1849. The two houses were completed sometime between 1865 and 1875. The younger of the two houses, 368 Dufferin, is owned and occupied by a direct descendent of Alexander MacLean.

The Sister Houses were built as town houses, as such, they have very few side windows to ensure the maximum privacy. Although the fabric of the houses is similar the architectural styles are very different. 370 Dufferin is of a simple vertical design featuring a gabled parapet, a single string course of bricks just below the roof line, and brick keystones in the brick window headings. The doorway is in keeping with the simplicity of the overall design with a three paned transom and a four panelled door. Special features of the interior of this house are its spiral staircase rising to the third floor with the St. George window partially up the stairway, the high ceilings, interior mouldings and the marbleized fireplace in the living room. **Please leave by the back door.**

368 Dufferin Avenue is the more elegant and larger of the two Sister Houses. It was originally of Italianate style with the low pitched hipped roof and a verandah across the front. A gable with a Palladian style window was added some time later. The doorway is of particular importance with its arched sidelights, deep curved mouldings of the door and the bull's eye window above the door.

Continue walking west along Dufferin Avenue to the end of the block, then turn north on Waterloo Street. The last house - or, more correctly, double house - on the north side of the street (No.348) was for many years divided into small apartments and in very bad condition. It was recently restored. Still used as apartments, it is now one of the most attractive buildings in the area. And on the south side of the street, No. 369 was the home of

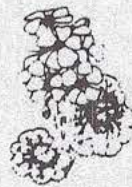
"Clare Moore purchasing agent for McClary's. That little kid playing in front has since become Jake Moore, President of Labatt's and Brascan."



THE SISTER HOUSES
368 and 370 Dufferin Avenue

The streetscape on the east side of Waterloo between Dufferin and Princess Avenues is particularly pleasing. Houses in three different styles but on a similar scale blend beautifully together - near Dufferin, two red brick Edwardian houses complete with turrets; just south of Princess, two double houses, unique in London, in Romanesque style and faced in red sandstone; and in the middle of the block, yellow brick houses built in the 1890's. Look at these houses now, but turn back to appreciate the streetscape more fully when you have viewed 504 Waterloo and crossed to the other side of the street.

8



504 Waterloo Street, circa 1894

This house was built about 25 years later than the Sister Houses. Like many houses which survive almost unaltered for long periods, it has had few owners. Until 1937 it was the home of, first, Elizabeth Orr and then her son, James B. Orr, a prominent London printer. It belonged for a "brief" period (13 years) to the Jenkins family, of Jenkins Seed House, before being purchased by the present owners.

The exterior is remarkable for its detailed woodwork. Before going inside, note the decoration on the infill of the gable and on the double front door, and the dentil trim on the verandah. Many of these details are repeated in the interior. It is interesting to observe the similarities and differences in the gable infill on this house and its neighbour to the north which was built about the same time. The shape and placement of windows, and several courses of rough textured brick add interest to the south, west and north facades.

As you enter the house, notice that the pattern on the front door is repeated on the newel post; likewise, the fleur-de-lys on the panelling in the inner porch is used again on the glass on the inner doors. The staircase is impressive and suggests the approaching Edwardian period.

Other important interior features include the fireplaces in the living room and the dining room, and the delicate plaster work on the living room ceiling. There are no stained glass windows but windows at the foot of the stairs and on the landing, both with lead lights and bevelled and tinted glass, are outstanding.

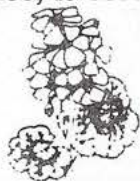
Please leave by the back door and return to Dufferin Avenue.

Those who knew Dufferin Avenue in the 1920s would find it difficult to recognise the street between Waterloo and Wellington to-day. On the north side all the mansions have gone. The south side has fared better - for example, the First Methodist Church is still there, though it is now known as Metropolitan United Church.

"Across Wellington at the corner was the stately home of Sir George Gibbons, then the Littles of Robinson and Little, wholesale drygoods and then the First Presbyterian Church." On the other side of the street "Victoria Park sparklingly beautiful on a spring morning."

A third large house, formerly the home of William McDonough, occupied this block facing the south end of the park. Only one year after the time that Allen Talbot recalled, 1922, London Life purchased the three houses for their office. The site of First Presbyterian Church became a parking lot after the congregation joined with St. Andrew's, at Queens and Waterloo, to become First St. Andrew's United Church.

9



St. Peter's Rectory, 1870 - 1872

(Please note that the Rectory is open from 3:00 p.m. to 5:00 p.m. only.)

When John Walsh acceded to the Roman Catholic Bishopric in 1867, one of his first acts was to move the diocesan see from Sandwich (Windsor) to London, its original site. In 1870, he commissioned William Robinson, a local architect, to design a residence here for the Bishop and the cathedral clergy. The building now used as the Rectory originally held the Bishop's Residence, the Rectory and the diocesan offices.

The original layout of the building reflected its multiple use. The west wing was used mainly for the Bishop's reception rooms and his private living quarters. The east wing contained the episcopal offices, bedrooms for the parish clergy, and, according to the **London Advisor** (May 2, 1872) a "thoroughly equipped recreation room." The kitchen and dining rooms were, and are, in the basement.

The Rectory exhibits many characteristics typical of Robinson's work: symmetry, an uncluttered appearance, and the use of such classical features as quoins, and string courses separating the floors. Here Robinson has also incorporated some elements from the Gothic tradition: the Tudor drip mouldings over the windows, the pointed arch above the centre door, and the H-shaped plan of the building. The mansard roof reflects the French Empire style popular at the time.

The original building was only four bays (windows) deep. An addition, designed by John M. Moore and Fred Henry, inheritors of Robinson's architectural firm, is very carefully integrated with Robinson's extremely handsome structure.

When entering the front door, visitors should be sure to look at the Bishop's heads on each side. Though they have a good deal of character, they are apparently generalized images of bishophood rather than portraits of particular bishops. Visitors should also note the stained glass windows over the door, depicting various ecclesiastical symbols. Special interior features include the gracious entrance hall, the bold convex molding around the doors, and the spectacular marble fireplace in what was originally the Bishop's parlor, on the second floor.

The setting of the Rectory has changed. When built, it stood behind a white brick Gothic church facing Richmond Street. However, Bishop Walsh's plans included the construction of a fittingly majestic cathedral as well as a rectory and bishop's residence. St. Peter's Cathedral Basilica, designed by Toronto architect John Connolly, was dedicated in 1885.

After you pass the Basilica, which is always open but not a formal part of to-day's tour, **turn south on Richmond Street.**

"You rounded the corner past the Catholic Record, the Head Office of The Woodman of The World (now Sorrenti's) and St. Paul's Cathedral."

St. Paul's is the last stop on our tour, but Kenneth and Gordon Ingram continued

"and entered London's main store, Smallman and Ingram, ready for a day's work, after an exhilarating spring walk."

10



St. Paul's Cathedral, 1844 - 1846

The earlier frame church of St. Paul's which stood on this site facing south was opened on September 14, 1834. The rector was the Rev. Benjamin Cronyn who was later to become the first Bishop of the Diocese of Huron. The frame church burned down on Ash Wednesday, February 21, 1844; on St. John the Baptist, June 24 of the same year, the corner of the present church was laid with great ceremony.

The architect was William Thomas of Toronto who also designed the Don Jail, St. Lawrence Hall, St. Michael's Cathedral, all in Toronto, as well as the Court House at Niagara-on-the-Lake and Brock's Monument at

Queenston Heights. The west front was completed in 1845 and if you look high up on the tower, you will see that date carved on a shield. You will also note the carved stone heads which were a feature of Thomas' work. They are sometimes referred to as gargoyles though they do not perform their preferred architectural purpose. It has been said that the stone came from the same quarries on Portland Hill which Christopher Wren used in the building of the other St. Paul's. Most of the 500,000 bricks used in the building were made in the church yard. On Ash Wednesday, February 25, 1846, the new St. Paul's, having risen Phoenix-like from the ashes of the old, was opened for divine worship.

Later changes included the replacement of the original chancel in Dean Hellmuth's time (1869) and the major alterations carried out under Bishop Baldwin in 1893 - 94. Transepts were added and the chancel extended eastward; at the same time Cronyn Hall was erected with a tower echoing the Cathedral tower and connected to the choir vestry by a four-arch cloister.

In 1983, the first phase of a major restoration program was initiated with the strengthening of the stone pinnacles and the cleaning of the brickwork. It will be noted that all but the west front has been built of red brick, available at the time of the 1894 extension, and that the white or yellow brick of the tower and west front has been painted to conform with the rest of the building. You are invited to visit the interior of St. Paul's to view the many memorials and the stained glass to appreciate the atmosphere of this place of worship which is this year celebrating its Sesquicentennial. This weekend you can also see a special exhibition of ecclesiastical embroidery and stained glass.

However, it has been a long walk, and **you may wish to pause for tea - available in Cronyn Hall** - before visiting the Cathedral.

You can return to cars parked near Cronyn Memorial Church by taking a bus along Dundas Street or by walking. If you walk, we suggest you go along **Queens Avenue**. You will find many buildings to admire; to name a few - the London Club, opposite St. Paul's (1881); the Hayman Court Apartments (1912); First St. Andrew's United Church (1868) and Manse (1870); and, when you are nearly back to Cronyn Memorial Church, two (No. 507 and No. 513) delightful Victorian houses which were built as mirror images of each other.

If you have time and energy, you can enjoy another bonus. An exhibition of early Canadian maps, the Armstrong Collection, is opening at Centennial Museum today.

Today's walk has been longer than usual. We hope you enjoyed it. The local branch of the Architectural Conservancy of Ontario arranged and sponsored the walk, but it was made possible by the generosity of those who opened their homes and churches to us and by the dedication of those who have restored and maintained houses in the "Dufferin Area."

The Architectural Conservancy of Ontario was founded in 1933 for "the preservation of the best existing examples of the early architecture of the Province, and for the protection of its places of natural beauty."

We welcome new members. For more information enquire at the A.C.O. table at Cronyn Hall or call 439-5465 or 672-3124.

- Single Membership \$10.00
- Family Membership \$15.00
- Student Membership \$3.00
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ADDRESS

TELEPHONE NO.

MAIL TO:

**London Region Branch
Architectural Conservancy of Ontario**

**c/o Postal Box 22
Station B
London, Ontario
N6A 4V3**