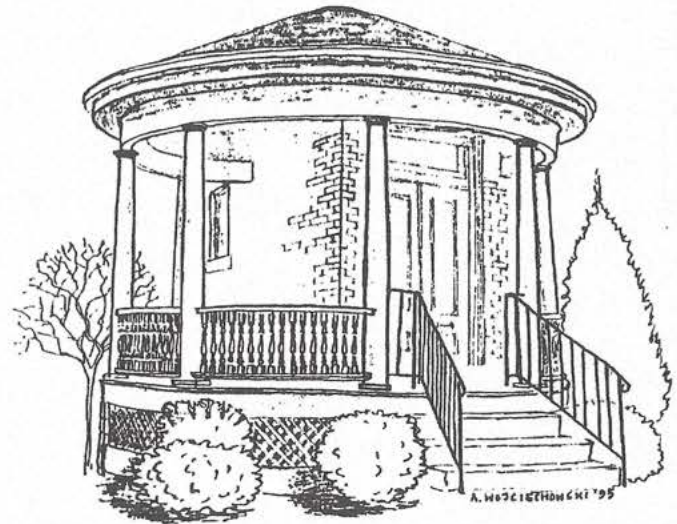




22nd Annual Geranium Walk

St. James Jaunt



Sunday, June 4, 1995

1:00 p.m. to 5:00 p.m.

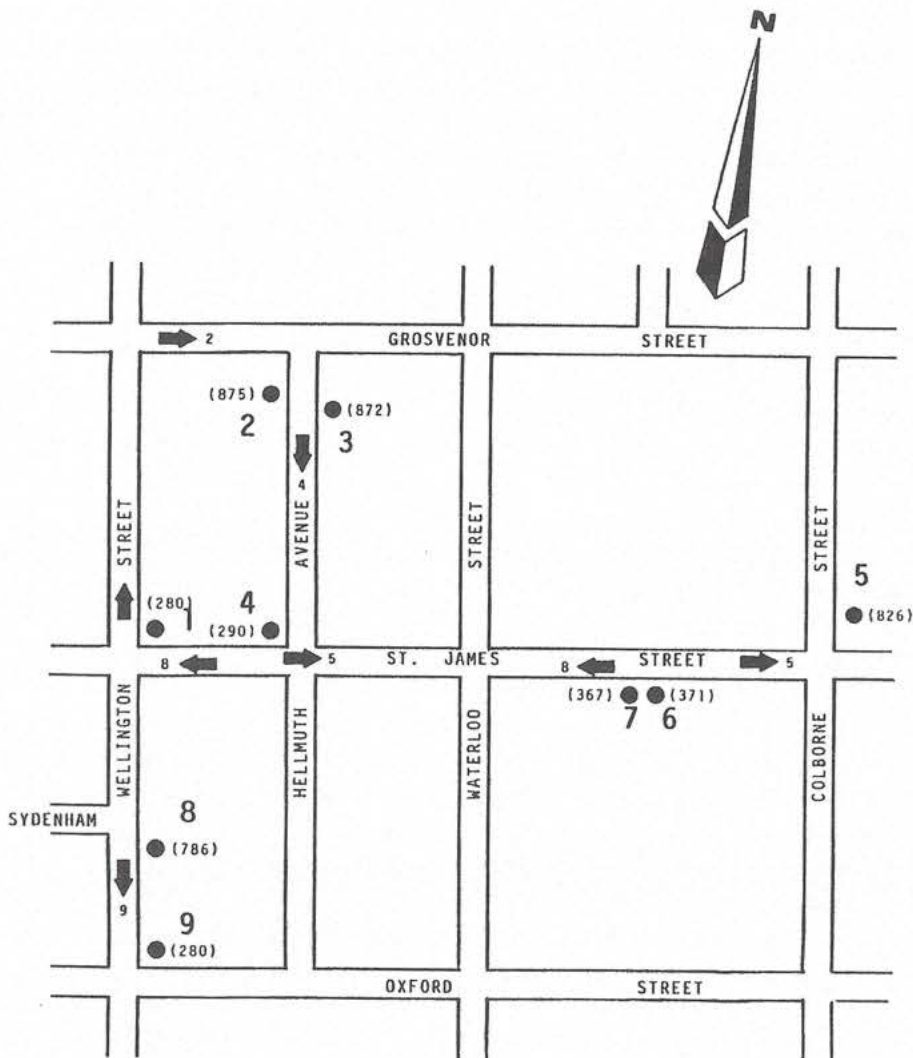
Tea served at
New St. James Presbyterian Church
760 Wellington Road
2:00 p.m. ~ 5:00 p.m.

THE ARCHITECTURAL CONSERVANCY OF ONTARIO INC.
London Region Branch

Houses with potted geraniums
on the front lawn are open for viewing.



An illustrated glossary of terms can be
found at the back of the book.



COVER ILLUSTRATION: 870 Wellington

INTRODUCTION

Much of the area covered by today's walk once comprised the grounds of a nineteenth century London landmark - the Hellmuth Boys' School. The huge 70 room building, named for its founder, Dean and later Bishop, Isaac Hellmuth, sat on the west side of the block bounded by St. James, Waterloo, Grosvenor and Wellington Streets. It was opened September 1, 1865 and closed after experiencing ongoing financial difficulties in 1877. The following year, the new Western University of London, Ontario (UWO today), the establishment of which had come about under Hellmuth's sponsorship, took over the building (and the mortgage). While the University operated somewhat successfully out of the College during its first ten years, the mortgage payments thereafter became a burden, and finally, in 1893, the Star Life Insurance Company foreclosed. The University moved to Huron College where, among other accommodations, the drive-shed was turned into a gym. The College was demolished in 1895 and the lands subdivided and sold as building lots.

Much of the building activity on these lands occurred between 1895 and 1905, a relatively short period of time. As a result, buildings in this block are variations on a single style, using much the same ornamentation and materials. To the east of this block can be found a number of older structures including several from the 1870s and early 1880s designed in the Italianate style. In both areas examples of later infill can be found.

Most of the builders and early inhabitants of the area were of the professional class including accountants, lawyers, and some businessmen. After a recent history of multiple family use some of these homes have been, or are being, returned to single family dwellings. Today, many University faculty live in this area which is somehow fitting since their neighbourhood replaced Western's first home.



1

St. John the Evangelist Church 280 St. James Street

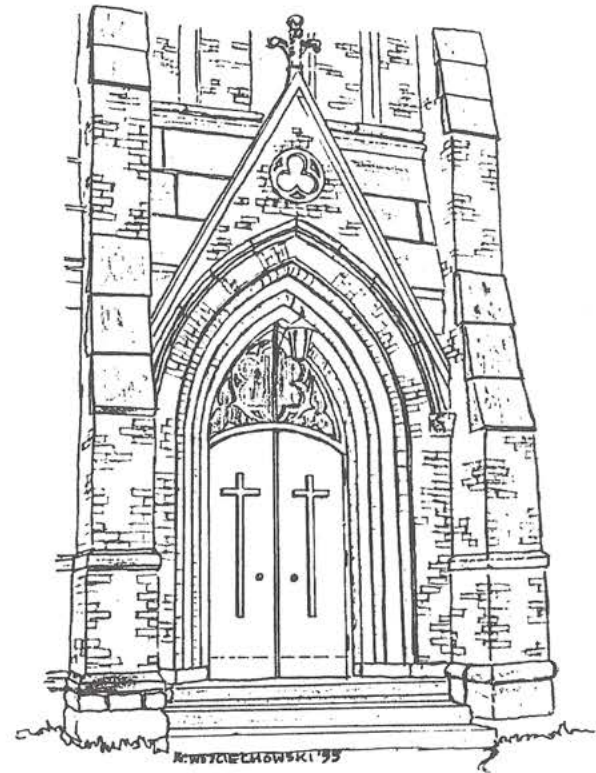
Originally, members worshipped in the chapel of St. John the Evangelist in the Huron College (near the corner of St. George and St. James Streets). In 1884 the Chapel had to be closed due to deterioration. It had been the gift of the principal of Huron College, Isaac Hellmuth, and his wife Catherine and her family in memory of her father, General Thomas Evans. See the plaque on the west wall of the church.

In 1873 a second place of worship was found in the new Chapter House's chapel, (at Piccadilly Street east of Richmond Street). This fine cut-stone building was the first and only part of Bishop Hellmuth's dream of his Cathedral of the Holy Trinity, which was to replace St. Paul's Cathedral (Queens Avenue and Richmond Street). The demolition of the Chapter House (1982) to make way for the Selby Building's parking lot was a great loss to architectural heritage.

By 1886 the members decided to acquire an available site on the Hellmuth College lands to build a permanent home. So an energetic and dedicated congregation built their handsome church at a cost of \$13,000.00 after setting up a subscription list. The foundation stone was laid in March 1888, and the new building was opened by Bishop Maurice Baldwin on November 11, 1888.

This new "Foundation of God" in north London has the appearance of an English parish church. The plans were drawn by Charles F. Cox, a member of the church and an employee of an architectural firm. His careful and imaginative plans are retained in the Regional Collection of Western's Weldon Library which houses the drawings of Henry and Moore, Cox's firm.

The architecture used is in the Victorian Gothic style with its steeply pitched roof, roof dormers (for light), pointed windows, extensive use of stained glass in memorial windows (and coloured



St. John the Evangelist Church

glass in the clerestory of the roof). A sturdy tower and soaring spire, added in 1897, and pleasant grounds add to the effect of an English parish church.

A church school building was added in 1895. No information has been found as to its exact location. It probably occupied space where the Parish Hall (1927) and the Chapel (1927) were built. An extensive addition appeared in 1956 - the Cloister and the lovely little window and the original stone font in the new Duffield Memorial Baptistry (at the north end). A Religious Education Building for Sunday School, choir and clergy vestries and church offices (on St. James Street).

The nave and two transepts (below the pulpit and reading lectern) are in the form of a cross. The chancel and choir form the upper part of the cross which ends at the altar. A rood screen

separates the chancel and the nave. Such a carved screen with its cross ("rood") on top kept animals out of the sanctuary in the old churches in England. St. John's is fortunate to have an example of this type of screen.

On leaving the building, notice the Collyer Rose Memorial Rose Garden.

Turn right and proceed north along Wellington.

856 Wellington, c. 1910, is an example of Revival architecture. Notice the half-timbering in the gable and the two-storey bay resting on the projecting beams. The porch columns have the appearance of beams.

870 Wellington, featured on the cover, is an interesting house, c. 1900, with a variety of decorative features including a circular verandah, an unusual stained glass pattern in the front window, and, on the north side, a wide gabled bay with half-timbering, stucco and shingling.

Turn right onto Grosvenor Street. Proceed down to, and turn right onto Hellmuth Avenue. A large number of the houses on this part of Hellmuth have been designated because they are well-preserved examples of the transition from Queen Anne and Victorian styles to Edwardian, which occurred at the time of their construction.

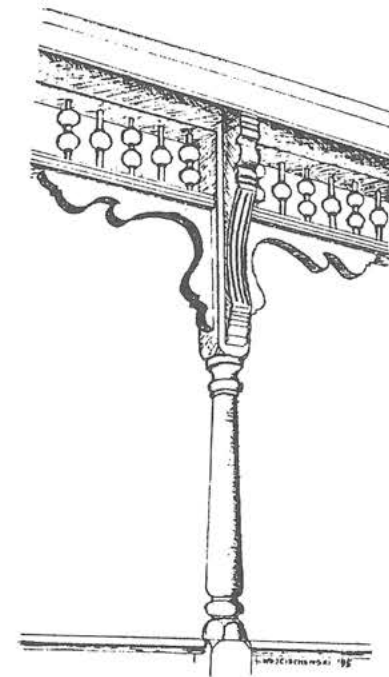


2

875 Hellmuth Avenue

This is one of the oldest houses on the block of Hellmuth between St. James and Grosvenor; it was built in 1904 for Clarence E. Towe an insurance agent. It is best described as vernacular, as it is built of local materials and does not follow a particular style.

Many features - the centre gable, the hipped roof and the segmental (curved) window headings - recall the Italianate style popular in London twenty to thirty years before 875 was built. But details of the gable and of the verandah which stretches across the front of the house, indicate that it was built much later.



875 Hellmuth

The builder chose to use local London, white bricks even though, by this time, red brick from the Toronto area, had become more popular. The London brick which came from yards on the east side of Adelaide near Grosvenor and along Commissioners Road was likely cheaper than "imported" red brick.

It is unfortunate that an earlier owner has sandblasted the brick. This method of cleaning removes the outer layer leaving soft inner material exposed to the elements. Should brick cleaning really be necessary, low-pressure water or chemical treatment is less destructive than sandblasting.

The verandah has been recently renovated. The new spindles replaced ones that were similar to those used on the verandah next door at **873 Hellmuth** and across the road at **872 Hellmuth**. These two porches are original.

Interior

The interior of the house is unchanged. Note the box stair, the baseboards, and the door and window trim, including simple corner blocks. The upstairs doors all have transoms designed to open and provide circulation of air. The family room at the back of the house is a recent addition.

Leave the house through the side door of the family room and take time to note the unusual bricks used in the construction of the addition. Imported from Georgia, their colour and rough surface blend with the sandblasted white bricks in the older part of the house.

Cross the road to 872 Hellmuth.



3

872 Hellmuth Avenue

This house was probably built for George R. Tambling, Assistant Secretary of the Waterworks (PUC), in 1905. The house presents an interesting facade, broken into three sections, a two-storey bay window, an entryway and a north-facing wing, each set at different depths from the street. House design in this period (1900-1930) has removed the ornate and complex elements of earlier Queen Anne and Victorian structures, replacing them with simplified rooflines and a minimum of detailing using classical motifs. Here, a barely perceptible bay is surmounted by a gable containing a Palladian-shaped window opening and a minimum of half-timbering. Most of the facade is intact from the date of construction including the slate roof which has been carefully maintained over the years. The wooden spindles and railing, that ran along the upper part of the verandah had to be replaced with the present iron railing after they were damaged by ice sliding off the roof. The steps and deck of the verandah have been redone but the columns, railing and spindles are original.

Interior

Most of 872's interior fittings are intact including baseboards, doorway mouldings and panelled doors. As you enter notice the typical Edwardian fireplace complete with columns and mirror and the exceptional leaded glass front window both in the room to the right. The generous use of the egg and dart motif to ornament the

doorway lintels and the newel posts reflects the Edwardian interest in Classical motifs. A set of panelled pocket doors can still be used to separate the two rooms to the left. Several different styles of beamed ceilings can be found throughout the front of the house. A small butler's pantry with a built-in sideboard can be found at the end of the hall between the kitchen and the dining room.

Exit by the back door and return to Hellmuth Avenue. Continue south to St. James Street.

846 Hellmuth is an excellent example of a period revival built c. 1915. The period revivals were usually modeled on the Tudor manor house or cottage. Elements such as half-timbering and large window openings with small panes are typical features. Projecting the second storey over the first and apparently supporting it with brackets or beams is also typical of the revival. The front entry of this house is a later alteration.

Turn right at St. James for 290 St. James.

To the left, notice the porch, next door at 288 St. James. The owners of this 1906 house have carefully reconstructed their front porch to match what was originally on the house.



4

290 St. James Street

The Queen Anne Revival house on the northwest corner of St. James and Hellmuth was built in 1907 for Gillian McLean, owner of a hardware store in the McCormick Block of the now demolished Talbot Streetscape. In 1911, McLean sold the property to William C. Morrison, the second of the home's eight owners. At some point during his period of ownership, Morrison subdivided the house into three apartments, one on each floor. Subsequent owners changed the house back into an elegant single-family home, so that

its original ambience has been restored, though many aspects of the original plan have been changed. Among the improvements made by the current owners, are admirable restorations of both the front and side porches.

With its tower and two porches, the house effectively anchors the eastern end of a handsome streetscape pictured on many early twentieth-century postcards (note the enlargement of one such postcard in the hall). Though the houses on this block of St. James Street are all different in form and detail they are unified by mass, height, style, and date; all were built in the first decade of the century, when the old Hellmuth Boys' School was demolished and its property subdivided.

The house is typical of its style and period in the intricate variety of exterior detail: the patterned shingles and intricate woodwork in the gables; the narrow lights, divided by wooden mullions, in the upper half of the second-storey sash windows; the contrasting cement voussoirs outlined in red mortar; the rusticated cement block foundation that contrasts with the smoother buff-coloured brick above; and the contrasting baluster styles of the two porches. Both porches feature fluted Doric columns, but the balusters of the restored front porch have turnings reminiscent of the original classical design, while the bowed square balusters of the side porch allude to the protruding bow of the porch itself. Both porches initially featured upper balustrades as well.

Interior

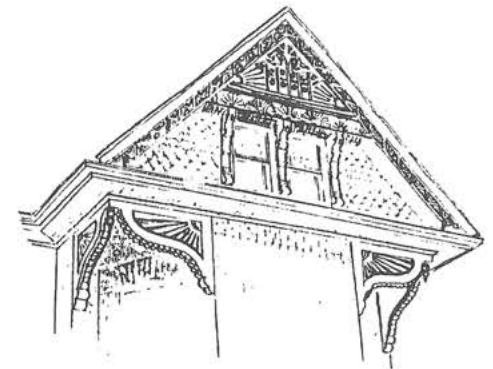
The front hall is an excellent, albeit small, example of what contemporary pattern books recommended. It is highly decorative, featuring the thick, turned newel posts and wood panelling of the stairway; the stained glass windows and an ornamental electric light over the bottom newel; and, most striking, the fireplace. Period literature recommends the front hall be used, not only as a welcoming venue for visitors, but also as a family room where children can play and father can rest his feet on the fender while perusing the evening paper. In this case, father's feet were warmed by electric coils rather than crackling flames.

Beyond the hall, substantial changes have been made to the plan of the house. The living room was originally divided into a separate parlour and dining room, with an Eastlake-style door giving access to the porch from the southern end of the bay window in the dining room. The present dining room seems to have been the kitchen, with a brick summer kitchen at the back of the main floor. Upstairs, the original two front bedrooms have been made into a single master bedroom, and the space occupied by the present bathroom contained a smaller bathroom (at the end of the hall) and a fourth bedroom. Despite all of these changes, most of the baseboards have remained intact, and most doors and windows retain their original trim. (The house is again typical in using in the less public bedroom floor the then-passé corner blocks with rosettes, while the more up-to-date classical mouldings are used on the main floor.) Finally, changes in plan cannot erase the numerous alcoves and embrasures created by the constantly changing plane of the walls; the bay windows and towers of the exterior are transformed, inside, into inviting nooks and picturesque (but none-too-square) "corners."

Cross Hellmuth and proceed east along the north side of St. James.

288 St. James. The owners of this 1906 house have carefully reconstructed their front porch to match what was originally on the house.

326 St. James. Built c. 1895 this house exhibits a great deal of decorative brickwork using both rusticated brick and bricks made from concrete. It is visible in the chimneys, in the voussoirs above the windows, and in straight courses between the first two stories. The house, as well, has a large hooded bay with a gable ornamented with



A 1927 HOUSES 195

shaped shingles and applied wood-work. It was possibly built for Dr. Frederick Wood a dentist with a practice downtown, and later it was occupied by James C. McKillop, County Crown Attorney for Middlesex.

Hidden in the solarium on the west side is a very fine key-hole window.

330, 332 and 334 St. James are a very similar group of houses, suggesting the same building date around the turn of the century.

336 St. James is a Georgian revival which occupies the former tennis grounds of **338 St. James**.

338 St. James is very similar to **326 St. James** and was built at the same time (c. 1895). Similar use of brick and decorative woodwork distinguish these houses from their neighbours. An interesting feature of **338** is the use of stone at the windows to imitate label stops. **338** was first occupied by the widow of Isaac Brock Burwell, a renowned Middlesex County agriculturist and son of Mahlon Burwell the surveyor of the town plot of London and many townships. For almost 30 years (1900-1926) it was owned by John C. Butler, President and Managing Director of the Standard Mackintosh Co. Ltd. He imported the famous weatherproof garments to London where he kept a large warehouse downtown.

Cross Waterloo and continue east along the north side of St. James.

346 St. James is a late Victorian structure featuring hooded or bracketed gables and a large second-storey oriel on the east side.

360 and 364 St. James are two good examples of the cottage form.

Continue east along St. James to Colborne, cross Colborne and turn left.



A curving, gravelled drive leads into the extensive grounds, which, until 1959 included the two lots to the south (facing on St. James). The property was known as 410 St. James until 1959, with a gravel driveway from St. James leading to the former stable at the rear. The property was bought in 1883 by Police Chief (1877-1920) W.T.T. Williams from the subdivider and sold to Emerson Nichols in 1920. Williams' house, a one and a half storey yellow brick, may have dated back to the 1870s. Its front door (now the door to the patio) probably faced St. James St. with a verandah running along the south and west sides and with the present bay window on the south.

The house was extensively renovated with additions in 1920 for Emerson Nichols, Manager of Ontario Crockery. A garage (now demolished) was added later that year. The original house was transformed into an English Cottage style, similar to one Emerson Nichols had seen in England. It has many details and quaint touches of that style.

Note the treatment under the eaves to the north of the main entrance - wood brackets, metal supports, tongue and groove boards - the picturesque rooflines, downspouts: similar details can be seen all around the house. The finish is lightly tinted stucco, with small stones, some shiny for texture, over a brick structure.

The renovation is thought to have been designed by Victor Blackwell of Watt and Blackwell, Architects. The cost, from records of building permits, was \$7,500.00 (equivalent to about \$250,000.00 today). It included additions and complete replacement of the interior trim. Some window openings have slightly curved lintels (tops) of an earlier style, and others are flat-topped and grouped, typical of 1920s styles, as are the brick window sills and the square terra cotta paving tiles.

The handsome front entrance, a single panel door flanked by small paned bevelled glass sidelights, is set off by massive pillars and pilasters forming a shallow porch.

Interior

The lobby light fixture is thought to be from Emerson Nichols' time as are those in the hall and the living room and the patio. All the mouldings are typical of the 1920s except for an earlier original door frame at the back door. The stair railing and the doors with many small panes are also typical.

The landing at the foot of the stairs was modified by the present owners - a railing facing the front door removed and the step added. The mirror with St. Cecelia above the radiator cover was bought at the Routledge and Burton closing sale. The living room walls are covered with linen now painted. The chandelier was formerly in the dining room. The mantle was lowered by the removal of six inches from the bottom and marble facing and hearth added in 1959. The mirror and the oil painting above are from the Routledge and Burton sale a few years later and were a perfect fit. The door to the patio is probably the location of the earlier front door. The patio was part of the 1920 work. It looked through to St. James St. with a low cedar hedge where the wooden wall is now. Look to the east to see the remains of the 1920 conservatory.

The doors in the arch to the dining room were added later. The high mantel in the dining room may be the original. The marble wallpaper there and below the moulding itself were added about 1965. The chandelier is another piece from the Routledge and Burton sale. Note the grained woodwork. The kitchen dresser has glass paned cupboard doors of an earlier period and drawer handles from 1920. The stainless steel counter tops and sinks are from 1920. The electric bell push may have rung in the stable. An earlier washroom and coat closet at the end of the back hall have been modified.

In the den the mantle was at one time painted. Note the distinctive tiles. Now wood burning, it was changed from a coal

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grate. The bookcases and the mouldings were added in the 1960s and the light fixture installed in 1988.

Note the original woodwork around the back door. It led to an enclosed back porch with an outside door and entry to the cellar stairs. The porch was removed when the passage, laundry room and two-car garage were built in 1961. The 1920 garage was demolished for this work. The additions were designed by Edward Hagarty, of Blackwell and Hagarty. The stable was used as a garage until the new one was built in 1961. It had a cement floor and a partition with a door to the living quarters. The ground floor included a small kitchen, a washroom and a living room; the upstairs has two small bedrooms and a sitting room. The garage area has been converted into a family room in 1974 when the fireplace, brick floor and fake beams were added. At that time a newspaper, dated 1878, was found pasted on the wooden wall behind the plaster. It is still there behind the new plaster. The bay window replaced double wooden doors. A cement driveway went as far as the back door. There was evidence of horse stalls opposite the doors. The upstairs was also renovated, revealing pine floors under many layers of paint. It still has two small bedrooms and a sitting room, which has been used by the teenagers of the family.

Return to Colborne, turn left and cross St. James.

814 Colborne (c. 1870s). Note the finely detailed woodwork in the gable over the front door.

Cross the road to the No. 4 Fire Hall on the corner of Colborne and St. James Streets. The Fire Hall was built in 1909 and fits very nicely into the neighbourhood.

Turn left onto St. James and proceed west.

375 St. James is a very good example of the Georgian Revival style which appears all over North London. One of the key features of the Georgian is a perfectly symmetrical facade.



6

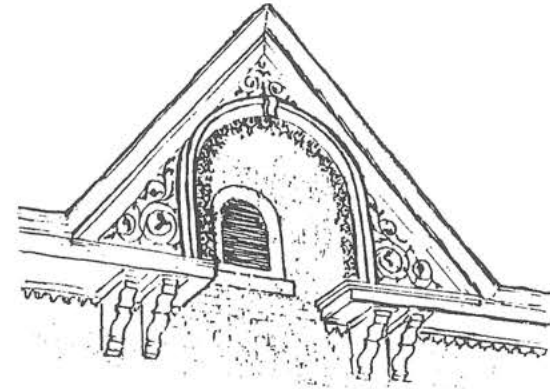
371 St. James Street

When William Wyatt built his substantial house at 371 St. James St. c. 1880, his new residence would have had the air of a country estate, though he actually owned only two lots: the one on which his house was built and the lot to the east termed "private grounds" in the city directory. There were only a half-dozen other houses along St. James St., however, along with the old Hellmuth Boys' School (which had just been taken over by the Western University) in the next block.

The house may have been intended to celebrate Wyatt's business progress, for in 1880 he also bought premises on King St. to house his stove and tinware business, a trade he had learned from his years at McClary's stove and tinware factory. A possible setback may be indicated by the fact that between 1885 and 1891 he vacated St. James St. for a house on Talbot St. But he was back by 1892 and he remained at 371 until his death in 1921; his widow lived there until about 1935. Wyatt's career prospered. In 1899 he was able to buy two stores in the busy Talbot streetscape across from the market, and to erect in their place an elaborate new building (later known as the Brownlee building, now demolished) with metal lintels, cornices, and end blocks all serving to advertise the quality of his work. In the course of his life he served as Alderman on City Council and on the Public Utilities Commission. Though possibly beyond his reach when first constructed, the distinguished house William Wyatt commissioned in 1881 was to prove suitable for the career into which he grew.

Except for the front porch, which was probably added early this century, the main block of the house forms a refined, intact, and unusually large example of a late Italianate house type that was popular in London. Outside, it has three front bays, with a door leading into a side hall; segmental-arched windows with brick voussoirs; paired brackets under the eaves; and a small centre

gable featuring a round-arched window and a wooden bargeboard with a delicate pierced design. The intricacy of the bargeboard echoed the decorative cutwork spandrels of the original porch, which was similar to the 1880 porch still standing off the kitchen (note the historic photograph on display inside the house). A narrower kitchen wing behind the main block was extended early in this century. The cresting over the bay window on the east side of the house may be an example of Wyatt's wares.



A. WÓJCIECHOWSKI 195

371 St. James

Interior

On entering the house visitors should note the elaborate cove moulding outlining even the ceiling of the small vestibule. The front hall boasts an octagonal newel post, correlating spindles, and a cutwork grape pattern along the base of the steps and the second floor. The mouldings of the door and window surrounds are extraordinarily deep and robust, even within the context of a style that typically luxuriated in rich mouldings. The living room features a marble mantelpiece with baroque lines, and a graceful arch with pocket doors that separates the living and dining rooms. Both rooms are adorned with deep cove mouldings and with panelling beneath the windows. The second-floor plan of the main block is unusual in that the hall curves to provide access to two front rooms. The house is also unusual in the elaborateness of the upstairs moulding.

The back wing has undergone many changes, but, in moving the kitchen to its present location, the present owners have probably come close to restoring the original layout of the ground floor. The early three-car brick garage was apparently built to serve the William Wyatt household and the families of his children, to whom he gave houses at **367 and 375 St. James Street**.



7

367 St. James Street

This semi-detached house with Italianate characteristics was built by Mr. Wyatt for his two daughters. As you approach the property take time to study the many interesting exterior features. The projecting central portion provides the entrance for both units and has a decorated gable with the lower portion of the finial intact.



365 / 367 St. James

The bay window for each unit is joined by a porch which gives the facade a visual unity. The segmental windows are arched and the

brick headings have decorated keystones. Also of note is the decorative brick dentils under the eaves.

Interior

The entrance has a single door with transom. On entering the hall there is a lovely arch with brackets with a graceful staircase just beyond the arch. To the left is the living room with a simple white marble fireplace, bay window and excellent woodwork. The living room and dining room are connected by a wide arch.

Please proceed down the hall to the kitchen and **exit by the side door**. The remnants of the side verandah are still visible.

Proceed west along St. James to Waterloo and turn left.

806-08 Waterloo is a fine example of an Italianate doublehouse (c. 1870s) complete with projecting frontispiece, broken pediment and large paired brackets at the eaves.

Cross the road to 807 Waterloo.

807 Waterloo is a beautiful Edwardian building with a bandshell porch, an ornamented palladian window in the front gable and an intact slate roof with dormers.

Return to St. James and turn left.

No buildings appeared on the south of St. James, west of Waterloo until the late 1890s. The five nearly identical houses at **327-335 St. James** were built at that time.

Continue west along St. James, across Hellmuth, up to Wellington.

Turn left onto Wellington.

793 Wellington was quite recently constructed and is an excellent example of neighbourhood infill, designed by architect John

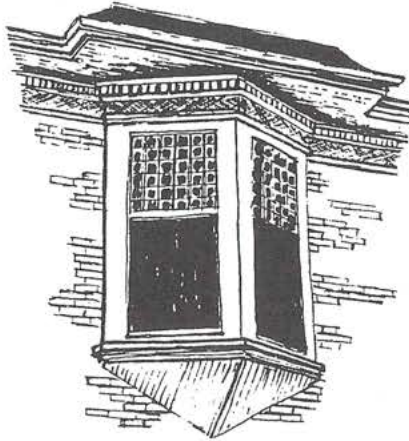
Nicholson. Its wooden shingles pick up the Revival feeling of the house to the south (791).



8

786 Wellington Road

786 Wellington was built c. 1905 for John Footitt, an accountant with the Carling Malting and Brewing Company. Footitt begins a long line of money men owners which included two bank managers, a bond salesman and an officer of the Wartime Prices and Trade Board.



A. WOODS ARCHT. '05

786 Wellington

The facade of 786 Wellington is a good example of the transition architectural design was making at the turn of the century from Queen Anne to Edwardian Classicism. Elements such as projecting gables and towers are now more restrained and the variety of materials and finishes has been reduced. Here, a shingled gable sits above an unusually shaped second storey oriel window which lights the master bedroom, and on the south side an angled wall is capped with a small dormer. The other distinguishing feature of the facade is the recessed porch, complete with Tuscan columns and decorated pediment. The stained glass window next to the front door is

matched by another one on the adjacent south side.

Interior

The entryway is particularly enhanced by the placement of two stained glass windows at the landing and by the transom over the door (not original). This area exhibits a variety of panelled and beaded mouldings, some of which appear not to have been designed for this space because of the way they have been installed. The patterned "lacework" floor completes the embellishment of this area.

The plain white mantle visible in the room on the left is a replacement. Other changes to this room include the removal of an archway which would have originally divided this room in two, and the lowering of the ceiling. The rear portion of this room is lit by an oriel window angled to match the large oriel on the front. Pocket doors, typical of the Edwardian house, have been used here and in the doorway leading to the new family room. The floor in this area, possibly the original dining room, has been carefully designed to match that of the entryway.

Several alterations that have been made to the family room/kitchen area are hard to discern, thanks to skilled craftsmanship. A new window has been introduced into the east wall utilizing mouldings from a doorway in the adjacent south wall, closed up when the window was installed. A large, ornate mantelpiece and a contemporary medallion in the ceiling lend a period feeling to the renovated part of the house. The mantle was recovered from the stable on the property and may have originally been used in the front room. The brickwork used over the doorway into the dining room addition reflects the pattern used over the original doorway to the right.

Exit onto the deck. Notice the dentil work at the eaves, milled to match the original, and the brickwork over the window. The stable, also designated, was built in 1912 and is sided with tin.

Continue south on Wellington to Oxford and turn left.



9

New St. James Presbyterian Church
**280 Oxford Street East/
760 Wellington Road**

Built in 1900, New St. James Presbyterian Church shows some American Romanesque Revival influence in its rounded arched windows and massive appearance. Architect W.C. Murray interpreted it with red brick specially ordered from Philadelphia. In recent years its slate roof had to be replaced using Marley cement tiles. Its most recent memorial gift is electronic chimes which sound from its previously silent tower.

Noteworthy inside the sanctuary are the handsomely-fronted balcony and the planned series of stained glass windows by Robert McCausland Ltd. of Toronto. The first six were memorials for the occasion of the congregation's centenary in 1933, and the series was gradually completed by 1958. They began with the largest windows, "The Crucifixion" and opposite it "The Ascension," and "The Announcement to Mary," "On The Way To Emmaus," "The Good Shepherd," and Holman Hunt's "The Light of the World." Among the latest are two by Edwards Glass of London, one being designed by the noted artist Christopher Wallis, which is "Christ the Carpenter's Son" in the East Gallery.

For the ministry of music the 1926 organ by Casavant Frères has three manuals, thirty-four speaking stops and over two thousand pipes.

Two display cabinets at the back of the sanctuary hold various heirloom Communion goblets, ewers and patens, or bread plates. These pewter and silver vessels were used in earlier church buildings of the congregation, along with the Communion tokens denoting good standing in order to be admitted to the "fenced" Communion table of yore. One hundred and sixty-two years ago, Scot pioneers met wherever they could for Presbyterian services until the Rev. William Proudfoot built a humble frame church on York Street, in 1836. You may see a picture of the small 1859 St. James

Church, located at the core of Clarence St. and Central Ave.. Its unusual Greek Cross shape with complex conical roof and corner gables earned it the nickname of "The Pepperbox Church." The prefix "New" to St. James applied to this building in 1900. Although almost a century old, frequent renewals of the Christian Education wing, new entry with elevator and expanded office space mean that there is always something new about this building and its worship.

Proceed through the Sanctuary into the Christian Education wing where refreshments can be purchased from 2:00 until 5:00 pm from the women's group of New St. James Presbyterian Church.

DESIGNATION

Nearly every building described or noted in this booklet is on the City of London's *Inventory of Heritage Resources*. The *Inventory* is a list, compiled to date, by London's Local Architectural Conservation Advisory Committee (LACAC), 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.

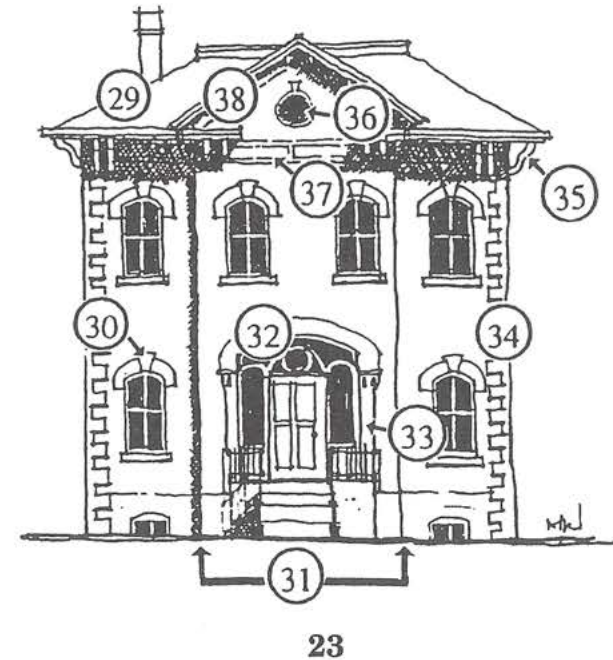
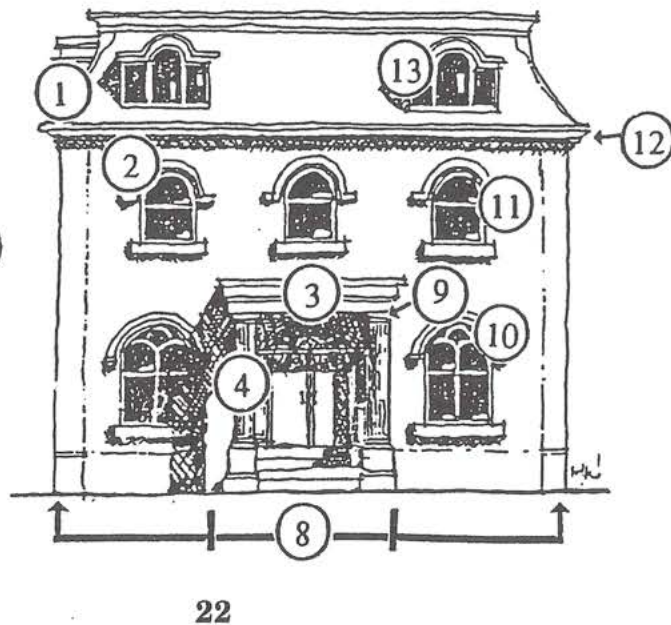
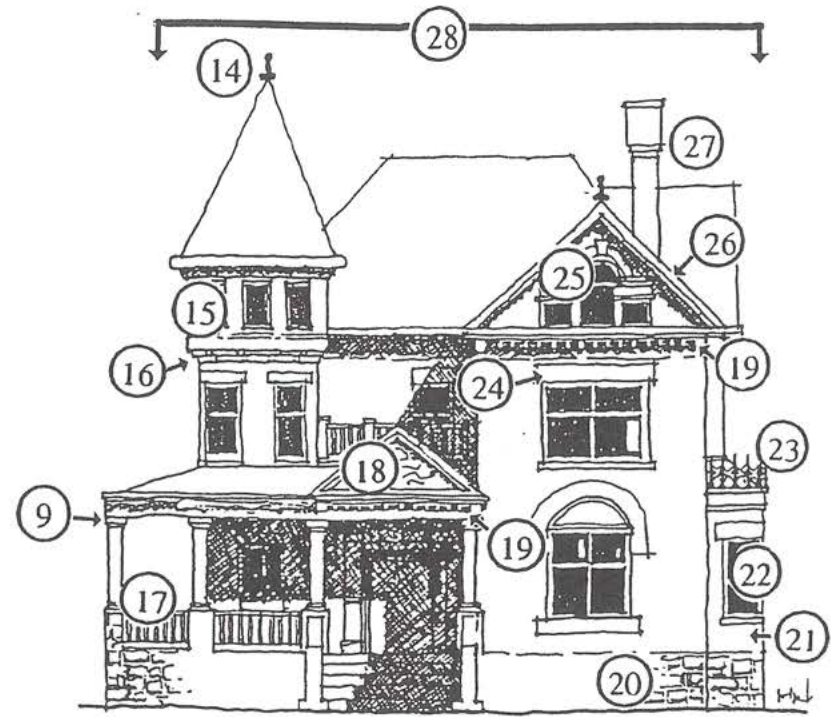
Owners of any property can request designation by City Council through LACAC's successor LACH (London Advisory Committee on Heritage) and the City of London's Heritage Planner. Designation, which is done through a passage of a by-law, provides some protection for the buildings against alterations and 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.

Glossary of Selected Terms

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

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



ACKNOWLEDGEMENTS

We wish to thank all those who make the annual Geranium Walk possible. In particular, our thanks go to the owners who graciously opened their homes and to the churches which gave us an opportunity to emphasize that church architecture is an important part of our heritage.

Without them this event would not be possible.

We also wish to thank the following individuals for their contributions:

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The following publications were consulted in the preparation of this booklet:

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