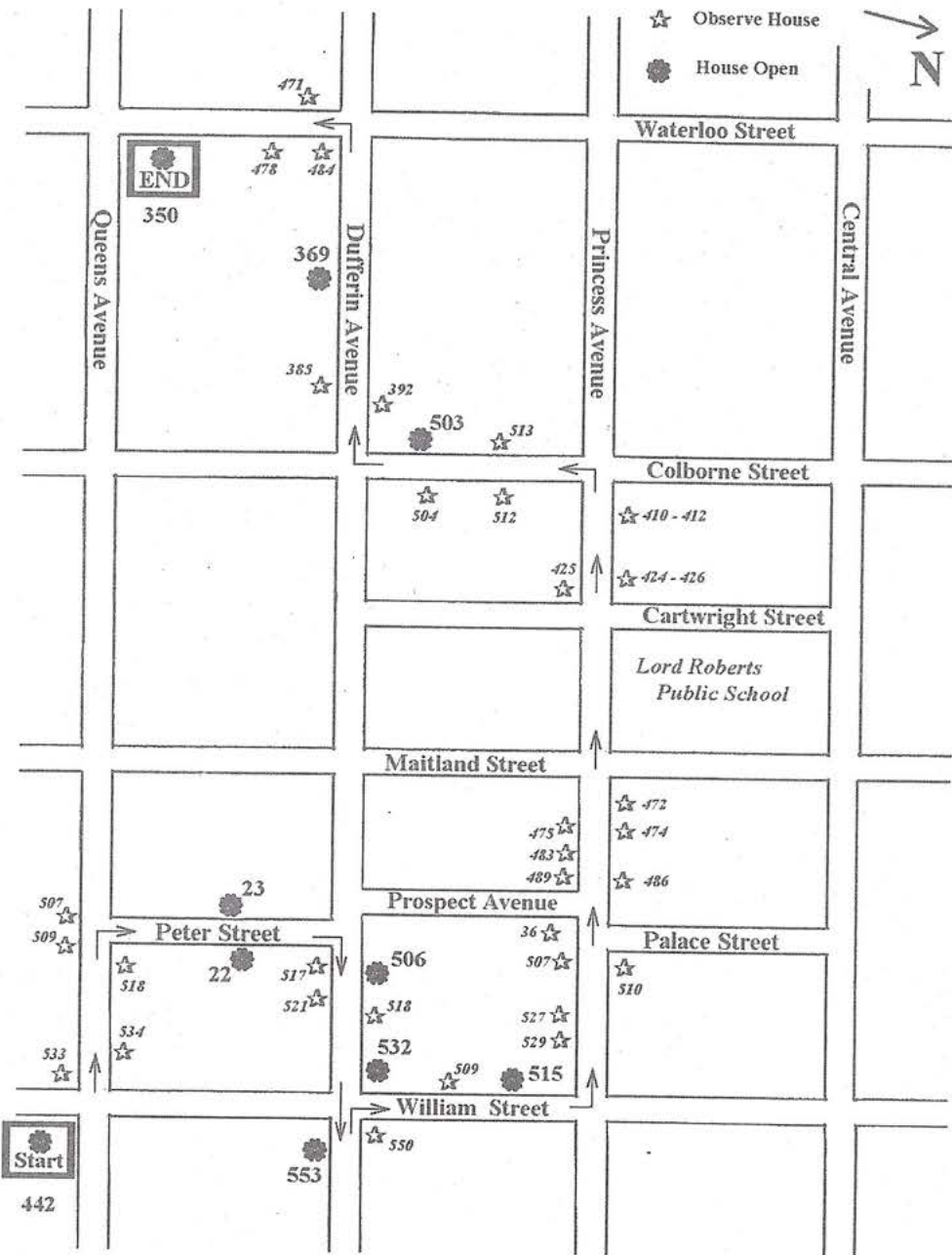




A house with a potted geranium on the front lawn is open for viewing

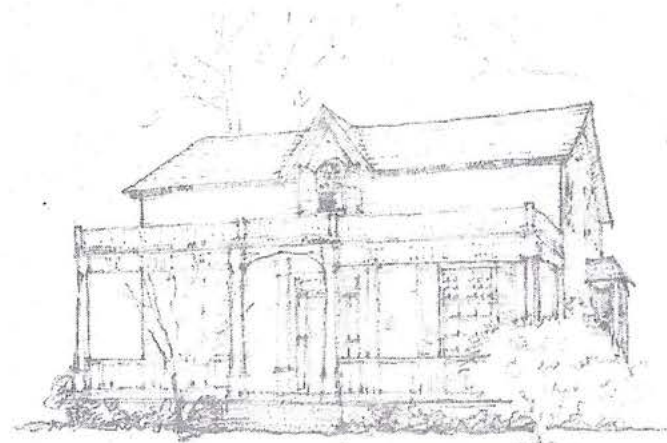
An illustrated glossary of terms can be found on the last page of this booklet



25th Anniversary Geranium Walk



# WOODFIELD RE-VISITED



Sunday, 7th June 1998  
1:00 to 5:00 p.m.

Walk will commence at Bishop Cronyn Anglican Church  
William and Queens

The Architectural Conservancy of Ontario  
London Region Branch

The Architectural Conservancy of Ontario  
Founded in 1933

**Aims**

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

The London Region Branch  
Founded in 1966

When faced with the probable loss of the buildings in London's earliest banking and professional area on Ridout Street, and now once again under threat, concerned citizens and groups combined to form the London Region Branch of the ACO.

As a branch of the Provincial ACO it serves to further the *aims* of the parent organization in the London Region.

Its *activities* consist of

- Organizing walking tours, lectures, bus trips and workshops.
- Providing financial assistance to owners of selected properties.
- Influencing public policy at local and provincial level.
- Holding an annual architectural tour - the Geranium Walk - on the first Sunday in June.
- Appointing a representative to the London Advisory Committee on Heritage (LACH).

Cover Illustration: Maggie Whalley

## Introduction

This year's walk is the 25th annual Geranium Walk. It returns to Woodfield, the central London residential district between Adelaide Street, Dundas Street, Richmond Street and the CPR tracks, where the first walk was held. Most of the houses are within East Woodfield Heritage Conservation District, London's only heritage conservation district.

In 1855, when London was incorporated as a city, the route of today's walk would have passed through open country. In 1839 Reverend Benjamin Cronyn had built "The Pines", north of Dundas Street near Adelaide; the stable remains and is used today as a blacksmith shop. In 1892 this house was given to Hume Blake Cronyn and his bride who renamed it "Woodfield".

Other estates developed and by 1900 several churches had been built in the area and much of the open space between the estates had been filled with houses ranging from small cottages to grand homes. Like other older residential areas it had no specific name until the 1970s when the name "Woodfield" was revived.

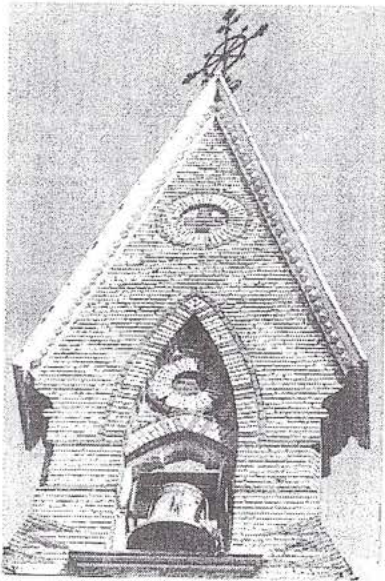
One of the charms of Woodfield is the variation in the size, age and style of the houses. The decorative details vary too. The comments on houses and churches which are open today are linked by descriptions of streetscapes and individual houses which are not open, but do not assume they are the only interesting buildings (Please refer to the map on the back of this booklet). Take time to compare the styles (see the illustrated glossary on the last page of the booklet), sizes, windows, doorways, chimneys, gables, stained glass, etc. of the houses you pass between the "open" houses. Further information on many of the streetscapes can be found in *Brackets and Bargeboards*, a book published in 1989 by the London Branch of the ACO. It is available with other publications of the ACO at the book tables in **Bishop Cronyn Anglican Church, where we start**, and First-St. Andrew's United Church.

## Bishop Cronyn Memorial Anglican Church



Both the London Advertiser and the London Free Press commented on this church when it was being built. The London Free Press stated (13 December 1873) that the church is a "beautiful specimen of pure Gothic architecture....".

Many people today would describe the church as High Victorian. But more important than arguing about stylistic terms is appreciating its special features. Notice the low buttressed walls, steep roof, bichromatic brickwork, the unusual bellcote and the three entrances to the narthex.



The church was erected in memory of the Right Reverend Benjamin Cronyn, first Bishop of the Diocese of Huron (1857-1871) on land donated by the Cronyn family. Total cost of the church and the first rectory was \$28,500. Henry Langley, a well known Toronto architect, designed the building.

It is interesting that 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."

There were major alterations to the

interior only six years after the church was built - beams and ornamental timbers were introduced into the roof, and the transepts and gallery were added.

In 1986 the congregation took the courageous step of demolishing the parish hall and erecting a block of seniors' apartments, some with facilities for the handicapped. Architects were Brevik, Scorgie, Wasyliko and Morrison (see First St. Andrews). This imaginative scheme meant re-arranging church offices and the day-care school associated with the church, and incorporating stained glass windows from the parish hall into the vestibule in the new building.

Do make time to take the guided tour of the church with very knowledgeable members of the congregation.

**When you leave the Bishop Cronyn Church walk west on Queens Avenue.** Many houses on this part of Queens are now occupied by businesses and institutions. The grand houses on the north side of the street (534 and 518) in their once spacious grounds have been preserved by converting them to institutions. There have been changes to the buildings but note the unusual modified mansard rooflines on 534 and decorative details (described later) on 518. The houses were built in the 1870s for James Duffield and William Spencer, two of the pioneers in the refining of oil in London East - on the other side of Adelaide Street from their beautiful homes!

On the south side of the street notice 533 Queens on the corner with its stone porch and soaring decorated chimneys. And a little further along the street are 507 and 509; they have often been described as "mirror image" houses with decorative (bichromatic) brickwork in red and white. They are no longer truly mirror images. Can you notice the changes?

**Turn right onto Peter Street.**

Although the former home of William Duffield is now a nursing

home, Chateau Gardens, most of the original features remain. Note particularly the elaborate mansard roof with dormers and cresting, the drip mouldings over the windows and the suspended porch.

**Enter your first house, on the west side of the street.**



## 23 Peter Street

Once known as the Rowland house and built around 1877, details of the Italianate influence can be seen in the round arched opening such as the sidelights of the door, the windows over the porch and the stair window in the north wall. The low-pitched, hipped roof with the front unit of greater height and mass than the tail, the double brackets (omitted in the tail) under a wide roof overhang, the number of chimneys that allow for fireplaces, and bracket chimney outlets for stovepipes are further features of this style. There is a unique gently arched and divided transom with bevelled glass. The keystones over the full windows have intricate vermiform, or worm-like, ornamentation.

Just before entering the front door notice the flag holders on the support brackets for the small porch roof. Inside the door there is a lovely plaster hall arch, but it is missing the usual ornamental



plaster arch endings - lost, as were other valuable details, during a duplexing which occurred in the 1930s. The large 31 feet double living room is broken by a large 7 feet span arch and has plaster ceiling mouldings with coves and two beautiful marble fireplaces with ornate cast iron screens. Traces of a small arch have been found where now is a door to the back room. The original four panel doors have been split to make French doors. The deep 14-inch baseboards and high ceilings add to the gracious atmosphere of the house.

As you proceed down the hall you may notice some other details have been lost over the years due to the duplexing. 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 and out on to the porch and Peter Street.**

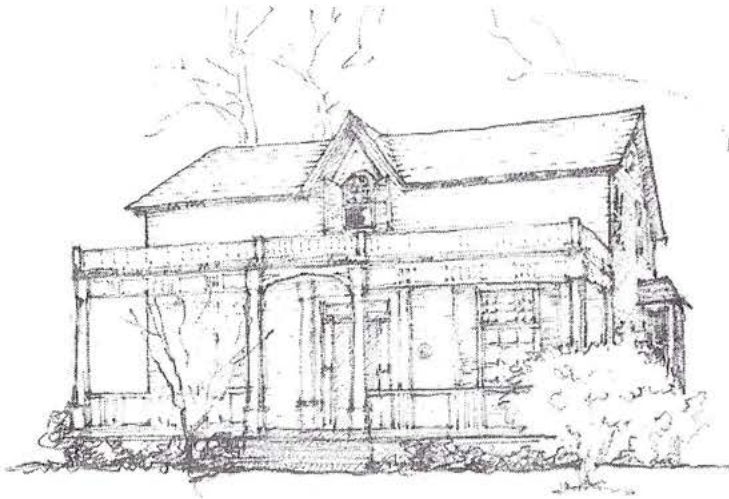


## 22 Peter Street

22 Peter St. has an air of rural charm. There was a farmstead in this area in the 1860s, owned by the Rowland family (of "Rowland Hill" shoe merchants fame) who later built the house opposite at no. 23 (also featured on the walk). The street was named after Samuel Peters who conducted the original survey of the Woodfield area in 1853. The first owner of no. 22 was Owen Benson who, with his brothers, owned and operated the Benson Bros. Organ Manufacturers. In 1881 Robert Bennett moved in. Another artisan, he was also one of three brothers, co-owner of Bennett Bros. who manufactured church and school furniture. In the 1930s it was occupied by the chauffeur of James Duffield, who lived

next door in the fine mansion now known as "Chateau Gardens".

Local activist Evelyn Crooks lived here for many years and there is a plaque under the magnolia tree in the front yard to her memory, donated by the grateful citizens of Woodfield, the area she did much to protect.



Built in c.1870, this white clapboard house typifies the 1½-storey Ontario farmhouse: simple in design, with, in this case, some elaboration in the woodwork and windows. Notice the round arch on the small window in the front gable. On the ground floor the sash windows are unusually large and have echoes of Regency design, found in some Ontario Cottages of the period. Notice the unusual treatment of the upper part of the windows where the traditional pattern of the mullions is enhanced by additional bars. There is an interesting projecting bay on the south elevation featuring the same window treatment and some distinctive detailing in the woodwork. The centre front door is original with flanking pilasters, sidelights and transom above.

The verandah adds much character to the house, and although a recent addition, it is faithful to the period of the house: some of the materials and the design of the original porch were used in its execution. At the centre a simple Tudor arch leads to the front door. The proportions of the design, and the extended spacing of the balusters, lend an airy feeling to a structure which might otherwise overwhelm the unassuming farmhouse style.

Inside one of the most notable features of the interior is the handsome inlaid wood floors. These are unusually elaborate for a house of this size and vernacular style, and are a later addition attributable to craftsman Robert Bennett. Look out for them in the front hall, living room, dining room and upstairs hall.

Turn left and enter the living room, where you can really appreciate the fine large windows. The mantelpiece is probably an update from the 1920s or 30s. Go on into the dining room to see more wonderful floors and appreciate the bay window with its paneled ceiling.

Return to the front hall and ascend the stairs. The room on the left of the house is the master bedroom, and the bedroom on the right is finished with board and battens, which may well have been the finish in all the bedrooms at one time. Towards the back of the house is an extension which has been given the modern treatment of a cathedral ceiling.

Return by the stairs to the back of the house that has seen many changes. The present kitchen was once a smaller summer kitchen, and there is evidence of a further staircase here. There was formerly a typical farmhouse side porch on the north side. The floor here is, for the most part, original. The addition of the fine greenhouse, with tongue and groove paneling, probably dates from the turn of the century, and is a period piece in itself.

**Exit by the back door and leave the house by the path on the right, noticing the unusual pond and waterfall as you go.**

**Go to the end of Peter Street and turn right.** Compare two simple Italianate houses, 517 and 521 Dufferin, on the south side of the street. 521 has a style of doorway found only in London and the surrounding area; it is referred to by several names, including the rather cumbersome “triple arch doorway” or simply a “London doorway” (see 368 Dufferin). It is interesting to note that Silverwood Dairies started at 517 Dufferin. Look across to 518 Dufferin, a beautiful example of a late Ontario farmhouse; notice the doorway, the centre gable and the stained glass in the first floor windows.

Ontario farmhouses which dominate nineteenth century buildings in rural areas are rare in the city.

**Cross the road to enter 506 Dufferin.**

## 506 Dufferin Avenue



From this block you can see some examples and variations of several architectural styles that are found in East Woodfield. With the notable exception of 550 Dufferin (built circa 1950 and associated with the family of former Ontario Premier David Peterson), all of the homes at these addresses date from the mid 1870s to the 1920s.

The 1876 Ontario Cottage at 506 Dufferin was built two years after its Italianate nextdoor neighbour at 500 Dufferin, the earliest home on the north side of Dufferin Avenue between Prospect Avenue and William Street. This block enjoys wide sidewalks and boulevards, with deep building setbacks. The quality of the residential environment is further enhanced by the mature trees, which unfortunately have been under stress in recent years. 506 Dufferin

was built for Andrew Ellis, a retired accountant, and his son, Andrew Junior, who also worked as an accountant and later owned an insurance agency. In the early 1890s the home was sold to lawyer Thomas Luscombe. The younger Ellis (who was living at 28 Prospect Avenue at the time) repurchased 506 Dufferin in 1900 and resided there for the next 30 years.



The front door to 506 Dufferin is centred under a gable with a small round-headed attic window. This home is a fine example of an Ontario Cottage, and it is well-proportioned by the two flanking front windows that are enhanced by glass transoms. The gingerbread porch enlivens the front facade. To the rear of the home is a recent large addition in a different style.

On entering the building, the doorway leads into a small foyer and a wide, gracious hall. In the dining room note the original light fixture and medallion, as well as the moldings, baseboards, and door framings throughout the house. The living room features a fireplace and leads to a side verandah.

Homeowners are the principal custodians of the heritage buildings in

the East Woodfield Heritage Conservation District, which was created by City Council in 1992 and is visibly identified by the distinctive blue and white street signs. A driving force behind this heritage conservation district is the Woodfield Community Association (founded in 1969). The WCA represents the interests of Woodfield residents and works with the City to maintain the distinctive character of the neighbourhood that you are visiting.

**Please leave by the living room door to the side verandah and walk to the corner of William and Dufferin to view the next house.**

## 532 Dufferin Avenue



was built in 1878 for Letitia Pickering, an obviously wealthy dressmaker. Between 1887 and 1895, the residence housed Robert D. Millar, secretary treasurer of the *London Advertiser* newspaper.

Typical of High Victorian Gothic Revival architecture, the exterior plan has a strong character, a romantic disposition and an expressive vocabulary of design features. These include a steeply pitched cross gable roof, multiple gables with massive decorated bargeboards, bays (on the front and east elevations), and varying window sizes and shapes singly or grouped in pairs. The verandah with the sun room above, the two front elevation dormers and the rear wing are all later additions and retain a sympathy with the original design.

Entrance to the foyer is through a richly carved storm porch and paneled front door with leaded sidelights and transom. The foyer is

dominated by a staircase of turned balusters and decorated stringers anchored by an octagonal newel post.



After briefly observing the sitting room to the left, turn immediately to the right and enter the large front parlour which is lighted brightly by the windows of a prominent bay and features an elaborately pilastered fireplace. An identical bay illuminates the adjacent dining room. Note the prominent heavy mouldings of both rooms so typical of the High Victorian period of interior design (the half-timbered ceilings are a later modification).



Proceed up the staircase via a landing to the second floor (servants quarters are in the rear wing entered off the landing). Three bedrooms and a commodious sun porch lead off from the centre hall. The clear transom windows above each paneled bedroom door are still useful for air circulation when the doors are shut.

Within the last year, the third floor has been finished in sympathetic fashion to the rest of the house providing two more bedrooms and a large playroom. The exterior bargeboards may be observed through the windows.

**Return down the staircase and out the side door through the kitchen.**

**Cross Dufferin and William to enter your next house on the SE corner.**

## 553 Dufferin Avenue



Built in 1912-13, this Tudor Revival style house was designed by the architect J. Vicar Munro of the firm Moore and Munro for Charles E. Keene, a partner in the Keene Brothers Furniture Store from 1892 to 1914. By 1919 Charles Keene was part of the Keene family Ontario Furniture Company and was president of the firm from 1926 to 1945. This firm remained part of the London commercial sector until 1965.

As you approach this home stop to study the many interesting aspects of the facade. The brick is an unusually hard variety which was machine tooled with vertical grooving. The hood over the entrance has a number of notable features such as the placing of two supporting brackets. Both the brackets are layered providing distinctive decorative details. The entrance is very wide with all glass sidelights, transom and door. Note the design detail in the glass door which is repeated in the inner entrance making the hallway very bright.

The interior of this home has been strongly influenced by the Arts and Crafts movement which was just making its appearance in London at this time.

There are many details to be appreciated in this house such as the stairway with its newel posts in the Arts and Crafts design with the classical touch of the dentils and the variety of design in the spindles. To the right of the hallway is the living room with its beamed ceiling and many small paned windows, including the bay window.

All three fireplaces in the house are brick but each one is of different brick and design. In the living room the brick is the same brick as was used on the exterior of the house. This fireplace has a raised hearth and is of a simple design. Cross the hall to the dining room where there are many examples of the Arts and Crafts influence. Note the more intricate design of the beamed ceiling, the corbelling below the mantel and the decorative brick detail above the mantel as well. The most interesting feature in this room is the beautiful built-in cabinet with a centre pass-through to the kitchen.

Turn through the door from the dining room to the kitchen, to the hall and proceed up the staircase. At the top of the stairs is a sunroom which was originally designed as a sleeping porch in the architect's plans. In the upper hall you will immediately face the built-in cupboards on either side of the bathroom at the end of the hall. The design of the floors with its diagonal wood strips and a patterned border is most obvious here but it is a consistent design throughout the house.

The master bedroom to the right has a large built in closet that appears to have been designed for a lady's wardrobe. The blue room across the hall also has a built-in closet with shelves at each end and still retains the lovely original hardware. The south-west room, which is now a sitting room, has had a portion of its built-in closet converted to an entertainment centre but appears to have been



designed for a gentleman's use. The brick fireplace in this room is different again with the use of wood framing above the mantle and space in the centre with a sliding mirror pane.

Return down the stairs to the kitchen which is a kitchen of the future designed in the 1950s by the previous owner who also added the eating area.

**Leave the house by the kitchen door. You may turn right to visit the courtyard and then leave the building through the breezeway to the street.**

As you leave look at 550 Dufferin, on the opposite side of the road; it uses a variety of building materials - brick, stone and slate in unusual soft colours for the roof. At first it appears to be a gracious bungalow but closer examination shows it has 1½-storeys, the second storey hidden at the back. Built many years after its neighbours, it blends well with them.

**Head north on William past 509;** it is not surprising that this Italianate house is distinguished by elaborate metal cresting on the verandah and side bay since for many years it was the home of the Dennis brothers who owned Dennis Steel, the company which made most of the metal cresting for London homes.

**Enter 515 William.**



## 515 William Street

Built around 1878, this residence comfortably combines several styles of architecture popular at the time. The irregular roof line and dominant front gable are in the Queen Anne style. The tall

narrow windows have the pointed Gothic peak. The bargeboard on the gable is an unusual semi-elliptical shape and is beautifully fretworked. This pierced woodwork is repeated on the front porch, though with a slightly different profile; the low-pitch porch is itself supported by pairs of delicate columns. Note the keystones over the windows and the stained glass in the doors before you head inside.



The entry hall is marked by a winding staircase which has been rebuilt. The height of the ceiling above the staircase is approximately 25 feet. A large double parlour comprises the living and dining rooms. Both rooms feature working fireplaces. Plaster medallions grace the ceilings along with coved mouldings. The kitchen has been updated along with a side verandah which architecturally complements this eclectic home.

**Exit onto William and on reaching Princess Avenue, turn left.**

The exceptionally large Italianate house on the corner (529 Princess) had early additions. Note the very elaborate keystones, stencilled glass in the front door and evidence that the house once had a front porch.

**527 Princess** has been adopted as the emblem of the London Region Branch of the ACO (see membership form in centre). This Queen Anne house is characterised by a soaring tower, very tall chimneys and fine details, such as the garland design around the verandah.

**Other important houses on this block include 510 and 507.** 510 is an elaborate Italianate house; note particularly the porch and the Romanesque windows on the second floor with matching shutters. 507 is one of the most unusual houses in the area ; it has a bull's eye window, three different designs of brackets below the eaves and Ionic columns on the verandah.

**Glance down Prospect Avenue** (on your left) and note the charming bargeboard on the cottage on the corner (36 Prospect). The side porch is original but the front porch was added.

**Continue walking east down Princess Avenue** where, in the next block, there is a wealth of Italianate houses built in the 1860s and 1870s. Two exceptions to this generalisation are the corner house (489 Princess) which shows an unusual Stick Style influence, with horizontal boards on the front and side, and the house next door, 483. Almost all elements of the woodwork on this house are unusual and some are unique. Compare the bargeboards, brackets and other decorative elements on the four Italianate houses on this block - 486 (examine the details of its porch), 475, 474 and 472

**Lord Roberts School** has an old-fashioned air. Built of white bricks and with separate, well-marked entrances for boys and girls, it is hard to believe that it was built at the same time as Ryerson (corner of Waterloo and Victoria)

**On the SW corner of Cartwright and Princess** is one of the largest and most impressive Italianate houses in the city. For many years it has been divided into apartments. Note particularly the doorway, facing onto Cartwright, and the frieze below the eaves.

**On the north side of the street**, there are two semi-detached houses, 424-426 and 410-412. Like most of the houses we have passed today, they are built of local bricks which are referred to as white, buff or yellow. Occasional bands of clay produce red bricks which are used as trim. Compare the brickwork, windows and doorways on the two buildings.

**Turn left onto Colborne Street.**

**512 Colborne** is a gracious home now being restored. Notice the extended stone foundation, the two Palladian windows and the stained glass window on the south side which unfortunately cannot be fully appreciated from the outside of the house.

**The Ontario Cottage (513)** contrasts with 512 - it is smaller, plainer, older. It has been altered several times, but its doorway with sidelights and transom, its windows and the fact that it is built without obvious foundations support the belief that the oldest part of the cottage was built in the early part of the nineteenth century. It is a typical Ontario Cottage with hipped roof, and two windows symmetrical about a central doorway.

**A little farther south** notice the two storey, white brick house (504 Colborne) with an oculus in the gable. It was designed by William Robinson, one of London's first architects. The lower front windows have been altered but most of the details, including the frieze, survive.

**Cross the road to view 501-503 Colborne, then enter 503.**

## 503 Colborne Street



This large 2½-storey, red brick double house was built in 1902 by the contracting firm of Tambling and Jones. It represents a transition between the Queen Anne and the later Edwardian Classical style. The combination of pressed red brick, grey stone foundation and (the now gone) slate roof is commonly seen in this part of the city.

Like most double houses, this one is symmetrical about the centre. The original full width porch has been replaced with a narrower, more practical width.

The windows have textured stone lintels and sills. The upper Palladian windows are set in half-timbering and stucco, with modillion and dentils enhancing the wood eaves. Finally, the two prominent brick chimneys are corbelled.



Proceed through the front door and observe the transom light above the inner and outer doors. The original front doors were too worn to be salvaged by the present owners. The light fixture in the entrance hall is not original to the house.

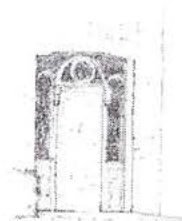
The egg and dart pattern on the wood moulding throughout the main floor was quite common at the time of construction. At your right is the large living room. The marble fireplace surround and mantle is not original to the house and is more often seen in older houses. Notice the wood panelling beneath the windows.

The large main room may once have been divided by an archway, as evidenced by the pattern of the wood floor near the walls.

Continue through the hall to the dining room. Notice the full staircase up to the third floor. The skylight in the roof allows plenty of light into what would otherwise be a dark south side of the house. The original “back hallway” (accessible by the door to the left of the dining room) has since been converted into a washroom and clothes closet.

The wainscoting in the dining room is original, as is the bay window on the north side of the room. Few original features of the kitchen remain, as it has been extensively renovated. There is a back staircase into the kitchen that was relocated during renovations.

**Return back through the front door and exit the house. Turn right onto Dufferin.**



Notice 385 Dufferin which stands out from its neighbours. Built of dark red brick in a Queen Anne Revival style, there is rounded doorway built into the tower. It is another house rich in details.

On the opposite side of the street are the houses

(368 and 370 Dufferin) that have long been known as the Sister Houses. They were built by Alexander MacLean for his two daughters. Note the typical "London doorway", referred to earlier, on 368. 370 stands today as it was built in approximately 1864.

**Continue along Dufferin and enter 369.**

## 369 Dufferin Avenue



Built in 1913 this house was architecturally designed by John M. Moore for his son, John McClary Moore, who was also a grandson of one of the founders of the McClary Stove Works, said to be London's largest single employer at the turn of the century. The design of this house marks a trend away from the ornamentation of the

Edwardian period toward the more symmetrical, four-square style. Also characteristic of this style is the wide eaves as found in 371 Dufferin Avenue as well as in this structure.

On entering the front door take note of the tile floor, the ceiling mouldings and the woodwork details of the door frames. The hall is spacious with a study to the left and living room to the right.

Of special interest in the living room is the ceiling mouldings that differ from those in the other rooms, the wall sconces, the fireplace details, the fine panelling under the windows and the window and doorway treatment. The room to the left of the hall has a more elaborate fireplace design including a mantle mirror. The chair rail is a more recent addition.

Before you proceed into the dining room take note of the pair of

brackets marking the stairway entrance and the beautiful stained glass window on the landing. The design of the window is in keeping with the Arts and Crafts design of this period. The dining room continues the Arts and Crafts theme with the leaded glass windows at the end of the dining room. The panelling and plate rail are an important feature of this room. The door to the south leads to a lovely screened verandah well used by the owners. The door to the west leads into the kitchen through the butler's pantry. Turn right in the kitchen into a small hall which will take you back to the main hall and

**Exit through the front door and continue along Dufferin Avenue to Waterloo Street where you turn left.**

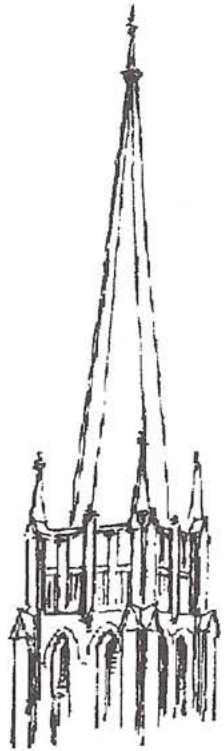
471 Waterloo, on the south-west corner of Waterloo and Dufferin, is one of the finest Ontario Cottages in the city; it contrasts with the simplicity of 513 Colborne.

On the opposite side of the road, 478 and 484 Waterloo were built as private homes. With the exception of the unfortunate addition at the back of 484, neither house has been drastically altered and the block of Waterloo between Dufferin and Queens has retained much of the atmosphere it had soon after First-St. Andrew's was built in 1868.

## First-St. Andrew's United Church



The name "First-St. Andrew's" often intrigues people. Why First? Why not simply St. Andrew's? The church was designed by William Robinson in 1868 as St. Andrew's Presbyterian church but it was renamed First-St. Andrew's after church union in 1925. At that time three United churches stood within three blocks of each other; St. Andrew's and Metropolitan on



their present sites and First Presbyterian (then First United) on what is now the London Life parking lot at Clarence and Dufferin. When First church and St. Andrew's combined in 1938 it was natural that the new congregation should be known as First-St. Andrew's.

First-St. Andrew's stands in a most gracious setting surrounded by lawns and trees and with a free-standing blue Provincial plaque which everyone should take time to read. It commemorates Rev. William Proudfoot, 1788-1851. Robnson's original Gothic Revival design is influenced by the middle Gothic period known as Decorated. The church stands on high limestone foundations, is built of white London bricks and is marked by a series of long narrow windows. There are three original entrances, all near the front and all involving long flights of steps. Its soaring, beautiful tower was once a London landmark, the tallest building in the north.

There have been four major additions to the church, the most recent, practical and imaginative on the east side of the church to provide access for the disabled. In addition it provides extra office and meeting space. It was designed by the firm of Brevik, Scorgie, Wasyliko and Morrison.

The congregation had long struggled with the problem of providing easy access to the church without spoiling the purity of the facade or interrupting the stained glass windows. The solution uses a glass roof to join the addition to the sanctuary. It can be appreciated best by taking a tour of the church with a guide.

There have also been changes to the interior to provide a chancel and

alter the galleries. Again these changes are best appreciated by taking a guided tour.

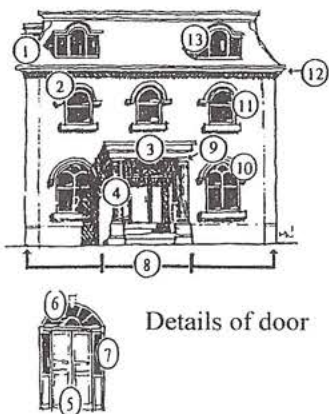
Immediately to the east of the church is the original manse also designed by William Robnson - in 1871. It is no longer used as the home of the minister but is known as Farquhar House after the last minister who lived there with his family, and is rented to social agencies. It is well separated from the church and in a different style, but the heavy drip-mouldings over the windows in both buildings help to correlate them. Farquhar House is not open. Take time to tour the church, to rest and to enjoy some refreshments.

**If you have enjoyed this walk, why not join our Branch. See the centre-fold; fill it out while you enjoy your snack.**

**To see the sort of work we do, visit our booktable and view our recently purchased stained glass window of the Talbot Streetscape in C. Johnson Bookseller's window, 623 Richmond Row.**

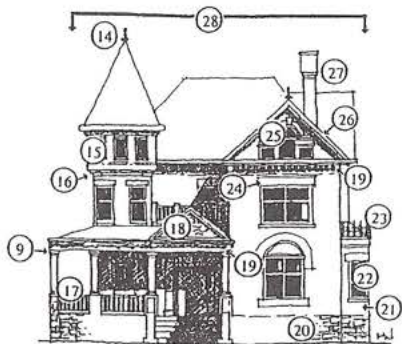
GLOSSARY of SELECTED TERMS

Second Empire



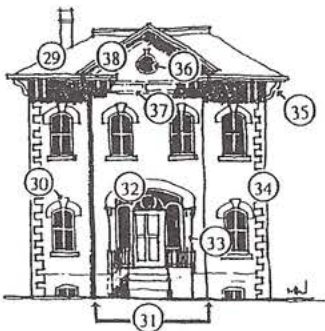
Bay	21	Lintel	24
Bay window	22	Mansard roof	1
Brackets	35	Mullion (in window)	10
Broken Pediment	38	Oculus or roundel	36
Capital	9	Palladian window	25
column	4	Pediment	18
Complex roof	28	broken pediment	38
Corbelled brickwork	16	Pilaster	33
on a chimney	27	Portico	3
Cornice	12	Projecting frontispiece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

Queen Anne Revival



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

Italianate



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, the house Captains, David Bellhouse, David Leighton, Bob Slater and other church Guides. Without them this event would not be possible.

We also thank the following individuals for their contributions.

**General Organization:** Ian McKillop, John Therriault

**Sketches:** Alison Brown, Maggie Whalley

**Sketches for Illustrated Glossary:** Maggie Whalley

**Map and Booklet Layout:** Alan Beck

DESIGNATION

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

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

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

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