

17th Annual Geranium Walk



Stroll Around St. James: HERITAGE BUILDING TOUR



Sunday, June 3, 1990
1:00 p.m. to 5:00 p.m.

Tea at St. John the Evangelist Church
3:00 p.m. to 5:00 p.m.
280 St. James Street at Wellington

ARCHITECTURAL CONSERVANCY OF ONTARIO
London Region Branch

HERITAGE BUILDINGS AND STREETS

included in the

“STROLL AROUND ST. JAMES”



Hellmuth Avenue

189 College Avenue

834 Richmond Street

St. George Street

St. James Street

149 St. James Street

280 St. James Street - St. John the Evangelist Church

326 St. James Street

Sydenham Street

260 Sydenham Street

816 Talbot Street

Wellington Street

760 Wellington Street - New St. James Church

773 Wellington Street

786 Wellington Street

Stroll Around St. James - The Area

The history of the settlement of this area goes back to March of 1793 when Lieutenant-Governor John Graves Simcoe set aside a Crown Reserve at the Forks of the Thames River for the future site of the capital of Upper Canada. Simcoe's Crown Reserve included all of the land up to Huron Street on the north and Adelaide Street on the east.

London did not become the capital of Upper Canada and development of the town was quite slow, reaching a population of only 1,816 by 1840. The land north to Huron Street and east to Adelaide Street was surveyed only between 1838 and 1840, and was known as the "New Survey" for many years.

More recently known as London North, this area developed with a consistent residential character. A number of institutions have long been a part of the area and have co-existed quite comfortably with the residential uses. Some of the early country estates which established the character of the area were "Thornwood", the home of lawyer H. C. R. Becher at 329 St. George Street (1845), "Elliston", the home of tanner E. W. Hyman, and later Sir Adam Beck at Richmond and Sydenham Streets (c. 1861), "Rough Park", the home of hardware merchant L. Ridout on St. James between Talbot and St. George (1856) and the Barker house of grocer W. Barker on Richmond Street north of College (c. 1854). Of these, only "Thornwood" remains. These estates acted as magnets for other high income citizens. By 1880 the area between Talbot Street and Wellington Street was significantly developed. Many of the dwellings were solid brick cottages or two storey town houses occupied by middle class civil servants, accounts, minor executives, college professors or small merchants. Development continued into the 1900's.

A number of institutions are a part of the historical development of this area.

The blocks bounded by St. James, Wellington, Grosvenor, and Waterloo Streets comprise an important site in London history: first as the grounds of Hellmuth Boys' College, and then as the first home of the University of Western Ontario. Both the glory and the curse of these institutions was a massive college building erected in 1864-65 at the then astronomical cost of \$66,000. The financial burden imposed by the building proved detrimental to the success of the boy's school, and the new university which bought the buildings and grounds in the late 1870s soon discovered the large structure rather unwieldy for its purposes. By 1885 the only facility left using the St. James St. site was the medical school, and it had moved out of the main structure into a small five room cottage on the grounds, located where 326 St. James St. now stands. In 1888 the university sold a corner of its grounds to the Church of St. John the Evangelist, and in 1894 the Star Life Insurance Company foreclosed

on the rest of the property. The imposing school erected thirty years before was demolished, Hellmuth Avenue was run through the middle of its former grounds, and the whole area was divided into building lots.

Huron College, established in the 1860s to train men for the Anglican ministry, was located in the former Ridout estate "Rough Park". Affiliated with the university in 1881, Huron College moved to the present Western Road site in 1951, and the Grosvenor Gate apartments were developed on the site. The Marian Villa and St. Marys Hospital are on the side of the Barker house, which was only demolished in 1963. The house was previously used as the "Mount Hope Orphanage" and "The House of Providence". Another nearby institution of long standing is St. Joseph's Hospital which opened as a ten bed facility in 1888.

(Summarized from "The North and the East of London: An Historical and Architectural Guide" by J. H. Lutman and C. L. Hives, 1982)

Hellmuth Avenue

Take a few minutes to explore Hellmuth Avenue between St. James Street and Oxford Street. In many ways, the houses on this street can be regarded as scaled down versions of the grand homes on Wellington Street immediately to the west. As they are rich in stained glass, it is always a pleasure to walk down this part of Hellmuth in the evening when the lights are on.



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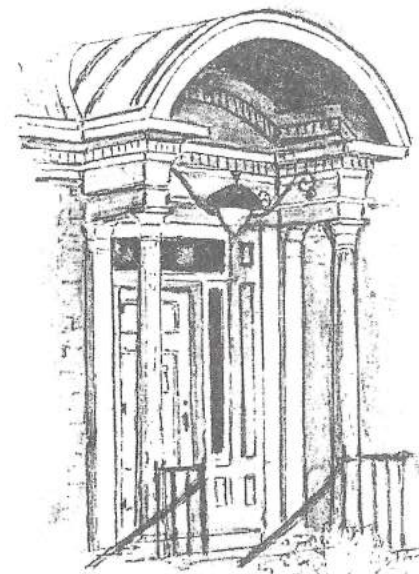
189 College Avenue

189 College Avenue was designed and built by the prominent London architect O. Roy Moore (1889-1964), who inherited the prosperous architectural firm owned by his father, J. M. Moore after his father's death in 1930. O. Roy Moore maintained the firm's prominence and prosperity under his tenure. Among the buildings for which he was responsible were most of the U.W.O. buildings erected between 1930 and his death. The firm was also responsible for the residence at 204 St. James Street (1915 - 1928), St. James Court Apartments at 200 St. James Street, and his own home at 189 College Avenue.

This red brick cottage has a number of elements of Regency neo-classical as well as the Ontario cottage. It features a neo-classical pediment with strong dentils both in the pediment and eaves, reeded pilasters, dormer windows, stone window headings with corner blocks. There are stone quoins giving the whole structure a very solid appearance. This cottage also has a slate roof and dated down pipes (1931). The shutters are of a solid design with a cut-out pattern in the upper portion.

Before you enter the house make note of the wrought iron railing at the entrance; its use is repeated on the stairway leading to the lower level at the end of the main entry hall and it is also used as a decorative detail in this room.

As you enter the house there are many interesting details in this beautifully designed home. The interior doorway of the entry repeats the design of the entrance. The rough plaster of the entry halls is repeated throughout the main hall and the main rooms of the lower level. The coving at the ceiling is consistent throughout the main rooms. The floor of the entry is tile and dark green marble, while the main hall has a wood floor, in a natural finish with round and butterfly pegs. On the right side of the centre hall is the formal panelled living room with an Adam style



fireplace. The windows in this room are wide with very fine mullions. The dining room, to the left of the hall, has a small high window on the east wall, which is in keeping with the period of the building's construction. Both rooms are bright and spacious. The end of the main hall is marked by a pair of reeded pilasters and then a stairway to the lower level.

At this point you may either proceed to the lower level, or continue on the main level.

On the main level, the narrower hallway leads to two rooms (formerly bedrooms), with a connecting bathroom. At the very end of this hall is the master bedroom with bath and dressing room. From this hallway you may proceed left through the kitchen and exit through the side entry.

If you leave the main level at the end of the main hall by way of the

stairway down to the lower level, you will see the continuation of the rough plaster walls, terrazzo floor, marble steps to the small ballroom to the right of the hall. This room has many interesting features, such as the use of decorative tiles around the pool, fountain and fireplace, on the risers of the marble steps, and in the wall of the small room at the south end of this room. The windows of these two rooms are worthy of special study. The ceiling molding is a combination rope and leaf design, which is quite different.

At the south end of the hall is the former office of O. Roy Moore with its original built-in desk and cupboards. Proceed through the laundry room, where you will see the original incinerator built of glazed golden brick. Return to the main floor by the stairs and exit through the kitchen on the east side of the building. From this point you can see the apartment building on St. James Street, that Moore was building at the same time.



834 Richmond Street

834 Richmond Street was built in 1914 for George and Eva Belton who located from 284 Central Avenue. The house was designed by the well known London architect O. Roy Moore. The neighbours at that time were to the south at 220 St. James Street, Mr. George Robinson, a partner in Robinson, Little and Co. Dry Goods at 343-49 Richmond Street and across the street at 835 Richmond, Mr. J. W. Scandrett, a partner in Scandrett Bros. Wine and Liquor Merchants at 173 Dundas Street.

George Belton was the proprietor of the Belton Lumber Company which operated a lumber yard, planing mill and sash and door factory, at Rectory Street and York Street. The business also operated a lumber yard just down the street at 650 Richmond, south of Pall Mall. This accounts for the generous use of various types of wood throughout the house. The Belton Lumber Company continued in business until 1981.

The Beltons lived here for 13 years, until 1927 when they moved to 860 Waterloo between St. James and Grosvenor, currently the site of the Extencicare Nursing Home. The new owners in 1928 were Morley and Hazel Aylesworth, who resided here until 1954. Mr. Aylesworth was the President and General Manager of the Huron and Erie Mortgage Corporation and Canada Trust. The house was changed to doctors' offices in 1956, and named St. Joseph's Manor.

The house is basically in the "Prairie" style but incorporated a number of picturesque elements. The owners resisted the complete adoption of a

relatively stark modern style. The "Prairie" style is characterized by low spreading eaves, low walls functioning as property barriers, and windows in strips of two to four or more. The picturesque elements include an Italian Renaissance style tile roof; craftsman carved end beams and paired triangular brackets; and a verandah composed of massive angular piers with stone capitals and base, ogee arches and ornate concrete railing sections. These details are carried to the matching garage behind the portecochere and a pergola in the rear garden. Please feel free to explore these features.

Enter through the front door, noting the details of the door casing with delicate pillars on either side, and a heavy entablature above. The original front door and sidelights have an attractively grained veneer and bevelled glass. Unfortunately the original doors to the rooms on either side of the front hall were replaced to meet fire regulations when the house was changed to office use.

The front room on the right has panelled wainscoting matching the fireplace mantle and the ceiling of the bay window. The elaborate ceiling molding with dentils and an egg and dart band is another picturesque element.

Climb the elegant staircase and note the stained glass skylight in a period floral pattern, which lets in natural light. This is a reproduction of the original. The staircase and panelling in both the upper and lower halls appear to be walnut.

The room at the top of the stairs (probably built as a library) has high oak panelling. Note the original glass door knobs on several doors. The back sun porch with its tongue and groove panelling is a later addition.

Returning downstairs, investigate the breakfast room at the back of the hall with its beamed ceiling, built-in corner cabiner and pass through to the kitchen. The doorway at the back opens into the added rear porch.

Continue into what would have been the dining room, an excellent example of "Prairie" interior design. Details include panelling to the top of the windows, detailed and flared beams, a rough-cast ceiling, a patterned rough brick wall surrounding the fireplace with built-in cabinets on either side, and a patterned hardware floor.

Exit by the front door. Notice the intricate design of the painted beamed ceiling in the reception area and the black pattern in the walls of the vestibule.

St. George Street

On the east side of St. George Street, north of St. James, there is an interesting group of five houses. All built at the same time and in a similar style, the doorways and the windows and decoration of the gables vary

from one house to the next. These details, which were doubtless ordered from a catalogue, have given simple houses charm and individuality.

St. James Street

St. James Street, east of St. George Street has not been spoiled. Houses of different ages, styles, sizes and building materials blend harmoniously together and show how residential areas grew by infill until World War II when extensive new subdivisions became the rule. Just as important as the private homes is the three-storey apartment building "St. James Court". It does not strike any discordant note with the adjacent single family homes, thanks to its low profile, architectural details and landscaping. Developers active in 1990 could learn much from this block.

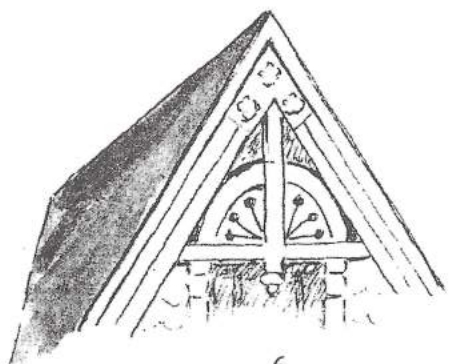
St. James Street, east of Richmond Street has a fine group of red brick Queen Anne houses on the north side of the street. Note the characteristic classical details on the porches, the Palladian windows in the gables and bay windows. The house on the northwest corner of St. James Street and Wellington Street, like several other houses in the city was designed to fit a corner lot.



149 St. James

This well-preserved Ontario cottage was built c. 1881 by either Louis Nowell Hayne or Edward Harry Hayne, both accountants. Louis Hayne sold the property to Harry Bapty, also an accountant, in 1906 and it was occupied by the Bapty family until the late 1960s. The present owners have lived here for 14 years.

The front porch of 149 may have been a later addition as it cuts through the decorative woodwork at the corners of the gable. The front columns of the porch are identical to those on the house to the east. (Both houses were owned by the Hayne family). The vertical incisions on



the columns at the back of the porch are on the panels of all the interior doors.

Much of the interior's original detailing is still in place including panelled doors, high baseboards, and pine floors. Two windows in the style of the 1920s have been set into the exterior walls of the two front rooms. This represents the only significant alteration to this part of the house. The art deco fixture in the hall was moved from the dining room at the end of the hall. The intricate design on the nickel-plated lock plates can be seen on the door at the end of the hall which leads to the dining room. At one end of the dining room is a carved brick fireplace with a wooded mantle top and at the other end is a bay window. The shutters in the bedroom off the dining room are additions.

A beamed ceiling has been added to the kitchen as has wainscoting to the back kitchen. Salvaged building components will figure prominently in the addition being constructed at the back of the house. These include both French and panelled doors, baseboards and window mouldings, and floor boards. The exterior siding was milled to match that on the main house. While returning to the street notice the unusual design that has been cut into the boards below the eaves on the bay window.

For over 70 years the occupants of 149 St. James looked out over the grounds of Huron College and for several years their neighbour at 159 St. James was N. C. James the president of Western.



280 St. James Street St. John the Evangelist Anglican Church

In November, 1988, this parish celebrated its centennial in its third home, which is marked by a blue and silver plaque (Wellington Street side of the building). Originally, members worshipped in the Chapel of St. John the Evangelist in the original Huron College (near the corner of St. George and St. James Streets). In 1884 the Chapel had to be closed due to its 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.

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 Ave. 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 London's architectural heritage.

By 1886 the members decided to acquire an available site on the Hellmuth College lands which were to be sold and to build a permanent home. So an energetic and dedicated congregation built its handsome church at a cost of \$13,000 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 Robinson, Tracy, Durand & Co. (Murphy-Moore Collection).

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 glass in the clerestory of the roof). A sturdy tower and soaring spire and pleasant grounds add to the effect of an English parish church. The spire was added in 1897 when Thomas Kent, president of London Loan Company, made a gift in memory of his sister-in-law, Isabella (Boque) Kent.

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

The nave and the 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 in memory of Alfred Beverly Cox (1905) separates the chancel (or sanctuary) 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.

After some years, the church was enlarged and an apse (a semicircular portion with a half dome) was added at the eastern or altar end of the church. The original reredos (ornamental screen behind the altar) was given in memory of Charles F. Cox; it was moved to the chapel in 1927. The new gothic reredos (given in memory of John Dunbar Scatcherd in 1955) is enhanced by the inset panels depicting "the spreading of the gospel in space and time". The three panels of terra cotta (1977-1978) are in memory of Charles Norris of the Servers' Guild. They are the work of London sculptor, Ray Robinson.

The chapel (off the cloister) is entered through the Connor Memorial

Screen. Notice the Cox Reredos and the lovely windows in memory of Dr. Gerald Collyer. A weekly service is held here.

Christian symbolism in great variety abounds in St. John's. Three symbols are repeated frequently - the cross (Christian faith), the circle (Eternity), and the trefoil (the Trinity) - a three-lobed design as in the clover leaf. These and numerous other symbols appear in the architecture, woodwork, furnishings, liturgical hangings, vestments of the clergy, communion vessels and in the memorial windows. The kneelers at the altar rail use symbols of nature such as the Star of Jacob, the dove, water and grapes, fish and loaves, etc.

Pointed arches are used all around the church to suggest aspiration and spiritual growth. The Christian journey is recalled by the inverted "ship" in the woodwork of the ceiling of the nave.

Symbols of faith, which are important in Gothic design also appear in the stained glass of the windows. Flora and fauna, etc. in rich colours of blue, red and gold or yellow, pink, white, purple and green contribute to the interior's beauty and serenity. Walk around and admire the various windows in the nave, sanctuary, chapel and over the entrance doors. The earliest windows are the work of the firms of Lyons and McCausland of Toronto. The Priscilla Window in the cloister is a glowing example of the skill of Yvonne Williams and it is dedicated to members of the Woman's Auxiliary, 1889-1964. Christopher Wallis uses imagination and research in his windows (chapel, chancel, and entrance doorways) as well as lovely colours. Enjoy the play of light and colours in the large War Memorial window, "Saints, Christ, Centurions and Angels" (1950). Seasonal colours of the clergy vestments as well as the windows, beautify the edifice.

Proceed into the attached Parish Hall (1927) which was renovated (1984) by the generosity of the Lawson and Kennedy families. Refreshments and washrooms are available here.

On leaving the building, notice the Collyer Memorial Rose Garden given in memory of Allen G. Talbot. The roses and new landscaping add to the pleasant appearance of the residential area of St. James and Wellington Streets.

Two histories - "A Historical Sketch of the Parish of the Church of St. John the Evangelist, London, Ontario" by Gordon W. H. Bartram, 1960, and "Bright the Vision, the History of the Church of St. John the Evangelist, London, Ontario" (1988) by S. D. Purdy - are available at the London Public Library's Main Branch. The various memorial furnishings, plaques and windows are described in detail.



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326 St. James Street

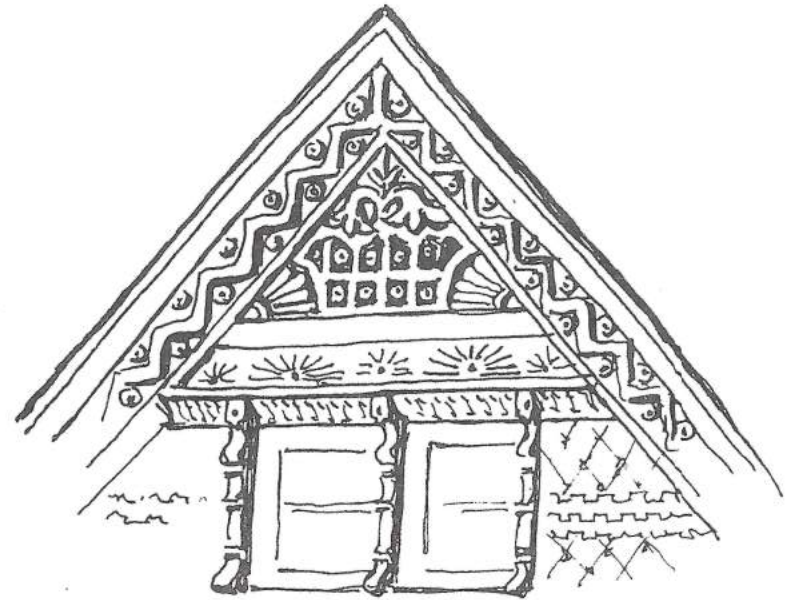
The house at 326 St. James was built in 1896, one of the first buildings in the new subdivision. Its earliest occupant was Wilmot Swaisland, Secretary-Treasurer of the London Free Press, although the rapid change in residents during the house's early years suggests that it was seen as good speculative property during a period when the old Hellmuth College grounds formed the nucleus of a fashionable new suburb.

With its multi-gabled roofline and its variety of decorative woodwork and brickwork, the house forms a strikingly attractive example of the Queen Anne style. Both the primary gables and the secondary gable at the peak of the roof feature finely ornamented vergeboards and embossed designs: the larger gables also display shingles cut into a variety of unusually intricate patterns. The brackets that effect a transition between the straight line of the gable base and the angled windows of the bar are dominated by a sunburst design also found in the decoration of the gables themselves. Unfortunately, the original porch, which apparently extended across the front of the house and around both sides, has been removed; the elaborateness of the gables suggests that this wooden porch would have had a dramatic effect on the building's appearance. (Both the present porch and the solarium are later additions).

Ornamental effects in the brickwork result from the use of chiselled brick and moulded brick-shaped cement blocks to create decorative courses, window arches, and panels. The brickwork surrounding the keyhole window on the west side of the house is especially noteworthy, though now largely obscured by the solarium. Also of special interest is the chimney, where the use of grooves and corbeiling combine to create a strongly sculptured chimneyhead.

The interior has seen a number of changes over the years. To the right of the front hall, what was probably a double parlor has been turned into a single living room, with a relatively modern mantelpiece around the fireplace. There are bevelled glass panels in several doorways, where there was likely once spindlework. But many very handsome original features remain. Most impressive is the stairway, with its bevelled newel posts and with square panels in place of strictly vertical spindles. Eastlake influence is seen, not only in the shapes and cutwork of those panels, but also in the shallow grooves that decorate the door and window entablatures. Other especially noteworthy features are the elongated corner blocks of the door and window surrounds, and the richly coloured stained glass in the transoms of the hall and dining room

doors (note the house number in the hall transom), the keyhole window of the hall, and in the dining room window.



One further aspect of the house that deserves mention is its plan. Although the relatively narrow front facade and the arrangement of the stairhall may lead visitors to expect a traditional side-hall plan, the house widens unexpectedly behind the stairhall to accommodate a dining room and a large kitchen downstairs, and an L-shaped hall upstairs. The L-shape of the hall is misleadingly simple, however. Outside, the house is characterized by numerous projecting wings, as if every room is given a structure of its own. Thus the intricacy of the plan echoes and reinforces the intricacy of the decoration, creating a sense of unity out of the building's commanding and insistently disparate elements.

326 St. James St. can be interestingly compared to the house at 773 Wellington. Similarities in both interior and exterior decorative features (e.g. the panelled stairway, the sculptured sunbursts, the chiselled brickwork) suggest not only a common building date but also a common builder. Unfortunately, we do not know his name, though we recognize his uncommon talent.

Sydenham Street

Sydenham Street, between Wellington and Richmond Streets, has recently lost much of its charm. The first change - enlarging the grey stucco house near the west end of the street and converting it to three condominiums - retained many of the buildings original features. But

changes have become drastic. The house immediately to the east was seriously damaged by fire and then replaced by low, red brick townhouses quite out of scale with adjacent buildings.

The last and most devastating change in Sydenham Street is still taking place. For over 100 years, one of London's best known buildings stood near Richmond Street on an estate that once occupied an entire block. Known first as "Elliston" and then "Headley" or simply "the Beck house", it was the home of three prominent Londoners - Ellis Hyman, Adam Beck and J. Gordon Thompson - but it was demolished in 1987 to make way for luxury condominiums. Before it was demolished, the ACO and other concerned heritage groups were assured by the developer that a replica of the house as it was in the 1890s would be reconstructed using original materials. It was later discovered that these original materials were not suitable for re-use as the house you see today is built of new bricks identical with those in the adjacent condominiums and the atmosphere of "Headley" which was approached by a curving driveway has been lost completely.

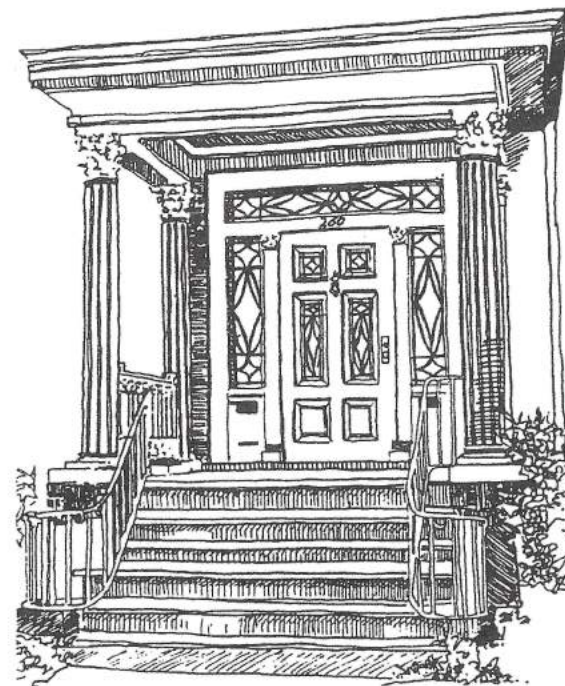
Walking along Sydenham Street, do not miss the delightful Ontario cottage at 805 Richmond Street, just north of Sydenham. Built in the 1870s this is one of the finest Ontario cottages in the city with gracious proportions and notable doorway, chimneys, bargeboards and finial.

You may wish to explore one of the laneways typical of the older parts of London. These laneways which give access to garages, are often rutted but have the great advantage of allowing houses, not their garages, to dominate streetscapes. Sydenham Street between St. George and Talbot has changed in the last few years as one house after another has been renovated. Some changes, such as removing 1920s verandas from nineteenth century cottages (eg. 126 and 148 Sydenham) have been appropriate. Others, suggesting an over-enthusiastic urge to update, have obliterated most of the original fabric of the building.



260 Sydenham

260 Sydenham was designed by London Architect, William Murray and built for John Lindsay in 1928 in the Georgian Tradition. This charming older home has many outstanding features. The extra wide soffit of the overhanging roof. The two graceful fluted corinthian columns supporting the wide verandah which are repeated on either side of the doorway. The leaded glass sidelights and transom repeated in the door windows. Note the unusual segmental arched dormer and the little fake balcony posts with the urn trim. On entering the large spacious foyer



observe the inverted tray ceilings of the living room and dining room. The fireplace in the living room has twin corinthian columns on each side echoing the columns of the verandah. The bathroom upstairs between the two main bedrooms has the original porcelain tile and fixtures.



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816 Talbot Street

This attractive hipped-roof cottage combines with four varying frame or brick cottages around the corner of Sydenham St. to form an interesting grouping. They contrast with the large and lofty houses of Talbot St. This cottage was once occupied by W. J. Blackburn, advertising manager of The London Free Press.

It was built in 1886 of horizontal tongue-and-groove siding. The viewing eye slides by the simple facade of front windows with original shutters and heads to focus on the fancy millwork details applied to the double-leaf front door, and the mouldings which also surround the transom pane above it.

For the hall, the converted coal-oil hanging lamp was brought to this house. The black marble fireplace once presided over a prim parlour here, but is now effectively complemented by a Black Chinese table and

large fan. Look upward for the original plaster ceiling medallion of grape clusters and leaves and Pomona's other fruit shapes. Notice the pine floor boards and the moulded baseboards, complete with hot air registers of Gothic design cast iron.

The dining room is reached through double-leaf panelled doors, and by a single wide door from the hall, with the door knob placed very low. Light from the southern triple bay window radiates into the dining room. Through doors to the north, a spacious office can be glimpsed, where formerly were two rooms. The stairway, which we will not use, may have known some alteration.

Watch your step on a slight drop to the kitchen area. The old and suitable double window above the sink counter is a replacement. New to the family area are the corner fireplace of brick and the extra space extending beyond the level of the kitchen wall. In the floor planks, the cellar trap door is the same access which was formerly outside. This modern addition of 1954 also provides storage rooms.

Once into the pebbled and fenced yard, do watch your footing as there are several slight drops or uneven flagstones. Stand at a vantage point to observe the upper bedroom windows and the kitchen siding where its window was altered. The mansard-roofed addition may have provided a modern garage, (the door since bricked in), for the wooden gates can open to a lane to Sydenham St. A slight addition to the south wall allowed space in a bathroom to accommodate the bathtub, and a little garden tool shed alongside.

Now the last crowning glory: the bay window with exuberant pierced frets, repeated in the brackets, and having roundels and leaf forms forming a border. Structurally, the window has suffered from the weather. New owners will embark on wood repairs to the exterior before repainting in the same attractive beige and gold combination.

Leave by one more step to Talbot St.

Wellington Street

As you walk north on Wellington Street from New St. James Church, pause to enjoy the outstanding group of houses on the east side of the street. It is one of the finest streetscapes in the city. The gables on the houses and, on a smaller scale, the pediments on their porches present a wonderful rhythm as the eye travels up the street. Two houses were built with red bricks from central Ontario which were then becoming popular and the rest from local white bricks.



760 Wellington Street New St. James Presbyterian Church

"New" was added to the name of an old congregation when it moved northward with residential development in 1900. The congregation began in 1833, and hopped north once before 1859. Then it left its pioneer frame building of 1836 on York St. to build near the V of Richmond St. a distinctively shaped "Pepperbox" church, also labelled the Scotch Church in old pictures.

By 1900 confident Londoners' taste for the monumental led to architect W. G. Murray's design with impressive tall and massive towers, steep roofs, and large window groupings. Getting the right type of red brick not available in Canada meant sending a man to Philadelphia with the order. Two main doorways lead to side aisles, so that the central block of pews is focused on the pulpit and the communion table, without the division which a center aisle would make.

All stained glass memorial windows were planned at the centennial year of 1933, by the Robert McCausland Studios of Toronto. They were gradually and completely installed by 1958 by the same firm, except for two windows by Edwards Glass Co. of London, which blend in. One of these, Christ the Carpenter's Son, seen in the East Gallery, is by Christopher Wallis, during the one year he was with Edwards.

Since 1926 the large Casavant Freres organ of three manuals, thirty-four speaking stops, and over two thousand pipes has enhanced musical worship.

In 1988, after many years of trying to preserve the original roof by replacing individual slates, the church was reroofed in Marley tiles. The slates still cover the turrets.

All the regular educational, office and social areas of the building are temporarily closed during the renovations to change the layout and install an elevator.

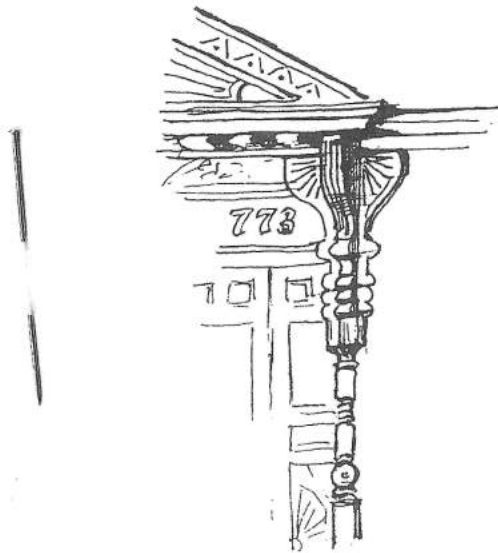
Please exit by the front doors to Oxford Street.



773 Wellington Street c. 1895

This white brick two and a half storey Queen Anne style house was first occupied by Reverend Charles B. Guillemont, a Professor of French language and literature at Hellmuth College. The exterior features a

gable with interesting bracketing, as well as wood detail. The design of the verandah brackets is repeated on both the interior double leaf doors and the interior doors. Throughout this home the hardware such as the door knobs and hinges, should have special attention. This house also has an abundance of lovely glass decorative detail such as the glass in the pair of inside entry doors.



The main hall features a stairway that shows Eastlake influence. The wall of the stairs repeats the half-ball decoration found on the front gable of the house. Both the window frame trim and doorway frame trim feature the corner block with circle carving. To the right of the hall is a large living room which was once a double room. The fireplace design in this room is consistent with the fashion of its period. Very elaborate fret work decorates the doorway leading to the back portion of the house. Although the woodwork in the living room is painted, the remainder of the woodwork remains in the original hand-grained finish, except for the kitchen, where the finish has been removed. The dining room has a very formal ambience established by its lovely rich woodwork, the fireplace, and the panelling under the window. The plaster work in this room is a more recent addition. The wainscoting in the kitchen is more elaborate than earlier styles. From the kitchen you may proceed up the back stairs. The floor border pattern on this floor is not found on the main floor.

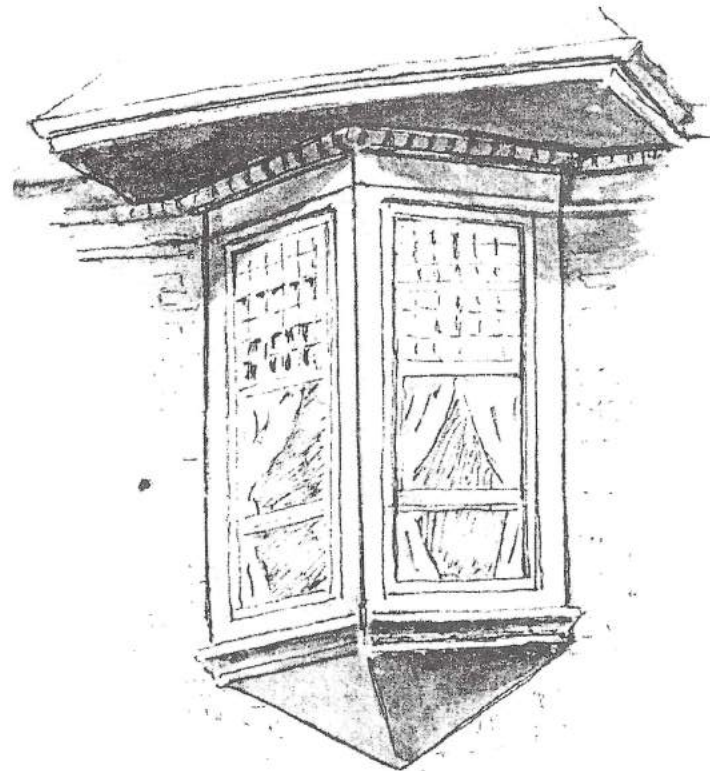
As well, the newel post at the top of the stairs has a different design than the one at the base of the staircase. After viewing the second floor, return to the main floor by way of the front stairs and exit through the side door.



786 Wellington Street

786 Wellington Street was built in 1904 for James Footitt, an accountant for the Carling Brewing & Malting Co. Architecturally, the exterior of the house is typical of many erected in the Late Victorian era in London. Several details, however, distinguishes the design.

Two-and-one-half storeys in height and constructed of London white brick, the house is capped by a steeply pitched, multi-gabled roof. The plain boxed cornice is enhanced by a dentil course and plain freize. The front elevation features a handsome second storey oriel window, the roof of which takes the form of a hooded extension from the gable above. The single bay classical verandah shades a heavily moulded door above which a stained glass transom incorporates the address 786.



The north elevation features a wooded, V-shaped bay window. Note the miniature dormer rather awkwardly placed on the angle of the roof of

the north elevation wing. A gracefully bracketed hood shades the side door, the steps of which have been removed.

Please enter the house through the front door.

The hallway shows evidence of change at some point in the past (lowered ceiling, altered mouldings, etc.). The corner block mouldings of the doors and windows here and throughout the first storey are indicative surprisingly of an earlier era in interior decoration than expected from the 1904 date of the house. The attractiveness of the entry is enhanced by the parquet bordered floor. Lighting the lower landing of the staircase are two brightly coloured stained glass windows. A similar single stained glass window illuminates the upper landing. Note the deeply moulded newel post. A panelled door opens to a closet underneath the staircase.

The living room again features the corner block door and window mouldings as well as high, deeply incised baseboard mouldings. An elegant fireplace with tiled hearth and surround provides the principle focus for the room. A V-shaped bay window admits ample light to the room's rear portion, formerly a separate room (perhaps an office), the wall long removed.

A single panelled pocket door divides the rear portion of the living room from what is presently the dining room. It may originally have been a family sitting room. The same window, door and baseboard mouldings predominate.

Double pocket doors separate the dining room from today's family room, which in the past was probably the dining room. The room is livened by a bracketed fireplace with red brick hearth and surround and on the south wall by a large plate-glass window with stained glass transom above. A door in the corner formerly gave access to a side porch, now removed.

On exiting the house via the kitchen door note the remarkable gambrel-roofed barn/garage at the rear of the property. The metal sheeting has been pressed in imitation of cut stone blocks.

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Unlike previous years, there is no designated route. Please explore the area as you like and try to avoid the congested buildings.