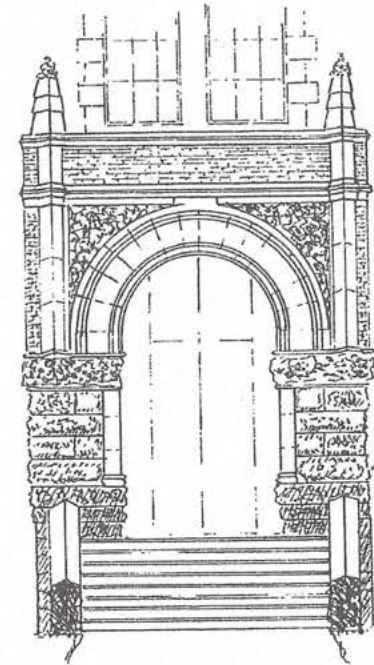


19th Annual Geranium Walk

Southern Comforts



Front entrance to the Normal School

Old South Walkabout

Sunday, June 7, 1992

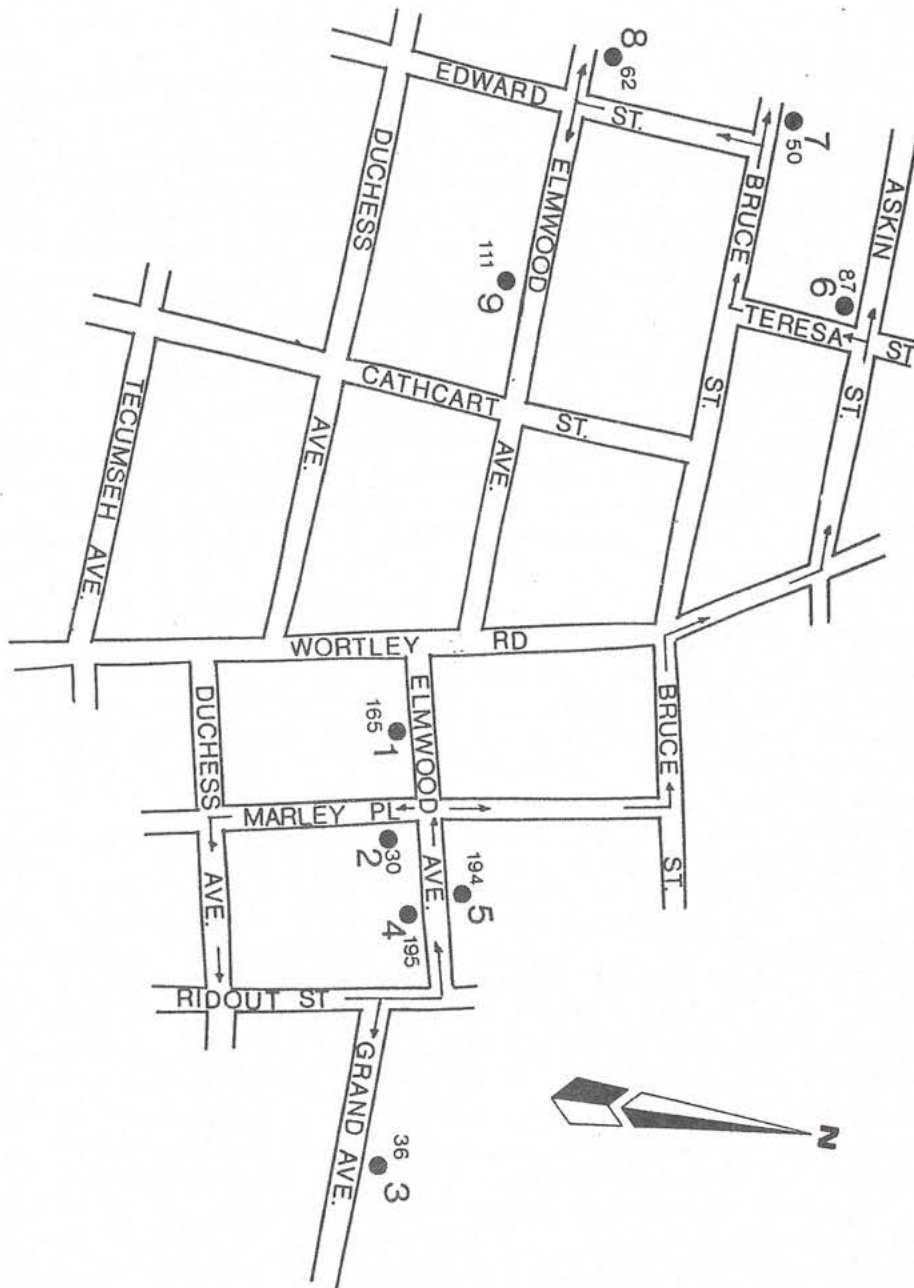
1:00 p.m. to 5:00 p.m.

Tea served at
Elmwood Avenue Presbyterian Church
3:00 p.m. to 5:00 p.m.

ARCHITECTURAL CONSERVANCY OF ONTARIO
London Region Branch

The "Old South"

Houses with geraniums on front lawn are open for viewing.



London South or the "Old South" developed as a suburb of London during the second half of the nineteenth century, amalgamating with the city in 1890. Much of the early development consisted of the establishment, by many prominent Londoners, of substantial estates along Wortley Road and Ridout Street and, later, on Grand and Elmwood Avenues. As early as the 1850s, a number of estates had appeared including those of J.B. Askin, an early landholder and district official, and John Birrell, a dry goods merchant. In the 1880s, large mansions like those of Thomas McCormick (a biscuit manufacturer) and Charles Goodhue (a lawyer) were built. By living in London South, these men could raise their families in the country, yet live a short carriage ride away from their factories, banks and stores. Other, more modest homes appeared as well. These included a number of cottages, many of which still survive.

In the 1880s and 1890s, a house design that incorporated large gables ornamented with shingle siding, patterned fascia boards, and, occasionally, elaborate fretwork and spindles, became popular. These joined the traditional Italianate style, several examples of which are on this walk. Both of these house styles can also be found in the Piccadilly area just north of the CPR tracks, and in Woodfield, the residential area immediately north of the downtown core. These areas were developed at roughly the same time as the Old South.

After WWI, the apartment building began to appear in the Old South. Three and four storey walk-ups either replaced houses or were built on the grounds of the old estates. This was the case, for example, with Col. F.B. Leys' home "Woodlawn" (111 Elmwood Ave.) where the Monica Apartments and two homes have encroached upon the estate. Some new houses of period materials such as rug brick and concrete block, filled remaining open space or replaced earlier houses between the wars.

More recently, highrise apartment buildings have continued to replace older houses or fill up open areas of London South. The grounds of both the McCormick and Goodhue mansions have sprouted highrises. The quite recent Gartshore condominiums are built on the site of the old Birrell estate which for years was owned by William M. Gartshore the manager of the McClary stove works.

The intrusion of these huge buildings into areas of single family housing, particularly into untouched areas like the Becher-Stanley neighbourhood and the area around the Normal School, disrupts the neighbourhoods and diminishes the enjoyment of these areas by residents and visitors alike.

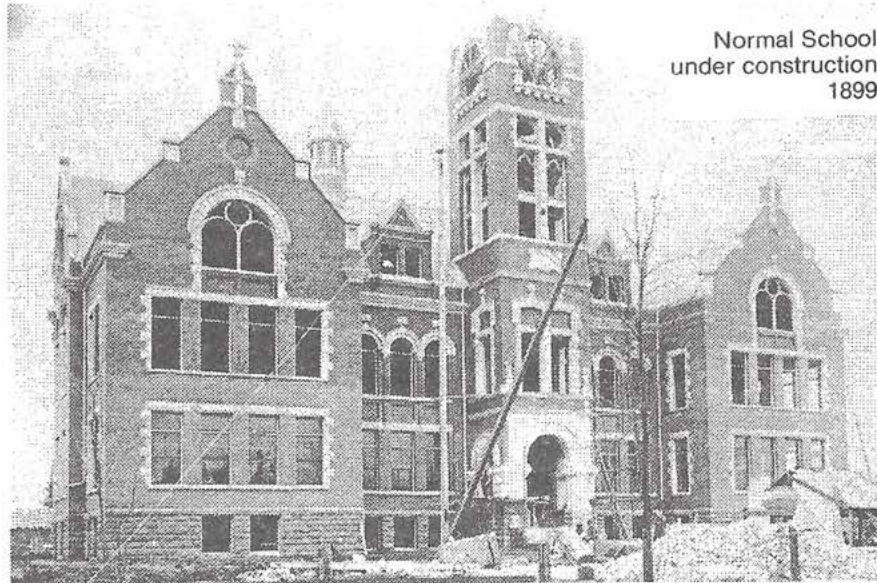


1

**Monsignor Feeney Centre
for Catholic Education - 1899**
Designated under the Ontario Heritage Act

Interior:

The pressed tin ceiling and much of the woodwork in the front hall has survived from the date of construction. The London Region ACO provided funds for the chandeliers and newel-post lights, all of which are reproductions of the originals. Take the grand, double-winged staircase (or the elevator) to the second floor. Here can be seen the small office of the Chairman of the Board and the auditorium. The stained glass windows in the auditorium were brought from the Sacred Heart Convent on Queens Ave. where the Board's former offices were. The third floor was a gymnasium, it now houses the cafeteria and offices.



Normal School
under construction
1899

Exterior:

The 132 foot tower of the London Normal School has dominated the London South landscape for almost one hundred years. It was built by the province as a place where prospective teachers would be trained for careers in the region's many schools. (The name "Normal" probably has a connection with the French institution, the *école normal*.) It continued in use as such until 1957 when it became a junior high school. It was then occupied, successively, by the Public School Board and by the Separate School Board as an administrative centre.

For London's newest landmark, Francis R. Heakes, the Ontario Department of Public Works' Architect, selected the Romanesque Revival style, a very popular design for public buildings in the 1890s. Other Romanesque buildings in London include the Dundas Centre United Church built in 1895 and the Massey-Harris implement showroom (now Ann McColl's Kitchen Shop) at 350 Talbot. The Romanesque Revival was inspired by the forms of 11th century Europe, especially its fortifications, many of which had towers and most of which were built of stone. The late 19th-century version of the Romanesque incorporates stone in a rusticated or unfinished state. This can be seen at the foundation level, where brownstone from the Credit Valley has been laid, and again at the base of the tower. This, and the carved Ohio greystone used elsewhere, lend a feeling of permanence and solidity to the building.

The curved arch which can be seen over the entrance and higher up the tower is a form particularly identified with the Romanesque. The tower windows are wider than those in most Romanesque towers. The rosette windows located near the top echo the much larger rose windows in the gable ends.

The pinnacles which are found on the tower and on the dormers to either side of the tower are a Gothic element. Each pinnacle is topped with a plume as are the gable peaks and one of the ornate ventilators on top of the roof. The salmon-coloured brick is from Milton. The ornamentation of the grounds was begun by John Dearness, a naturalist and master of science and school management at the school from 1900 to 1922.

An extensive restoration was undertaken in 1985 by the London and Middlesex Roman Catholic Separate School Board. Under architect Carlos Ventin, the building was chemically cleaned and brought up to code with as little interference as possible with what had survived to that time. Funding from local foundations and the Ontario Heritage Foundation assisted the project greatly.

When you leave the Education Centre, turn right onto Elmwood Avenue then, almost immediately, right onto Marley Place.

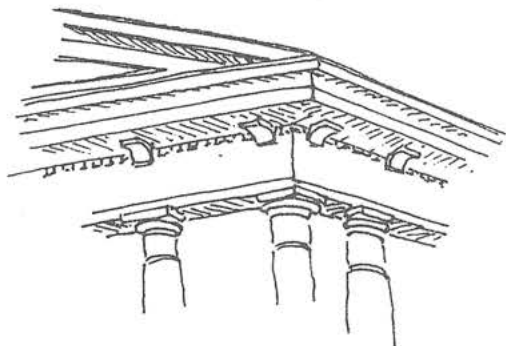
The grassy area behind the building is used as a neighbourhood park. It is a tranquil place, reminiscent of an English common. It is no doubt appreciated most easily from the porches of the houses which line it on three sides.



2

30 Marley Place - 1909 *Listed in the Inventory*

The first owner (1909-1918) of this substantial brick veneer house was Samuel Radcliffe, second principal at the Normal School. John Dearness, master and third principal at the Normal School, lived here from 1919 to 1954.



The home includes many Queen Anne features. Notice especially the plastered and half-timbered gable with an oriel and the use of heavy stone in the foundation, the porch and under the bay window. The groups of columns which support the porch pediment help create an impression of solidity. The house retains its original fish-scale slated roof.

Before entering the house observe the beautiful star-burst cut glass front door panel. The interior is a fine example of the high craftsmanship of the period.

In the front foyer notice the oak wainscoting, the beautiful staircase, and the stained glass panel on the first landing. The two Ionic columns in the archway to the living room are cherry wood as is all the woodwork in the room. The two sliding pocket doors between the living room and dining room are panelled in cherry on the living room side and oak on the dining room side. The wainscoting and built-in cabinets in the dining room as well as the unusual beamed ceiling are oak. Notice the carved panel above the fireplace mantel. The cut glass chandelier is original to the house.

On leaving the kitchen, proceed to the rear of the house and relax for a moment in the beautifully landscaped pool area.

Turn left upon leaving 30 Marley and proceed south on Marley to Duchess Avenue.

The wide Ontario Cottage with a beautiful doorway at 44 Marley Place, stands out from its neighbours. Built about 1865 as a frame cottage, it is much the oldest house on the block. At one time it was accessible only from Wortley Road. Notice the unusual fence along the drive with posts which match the columns on the verandah. **Turn left at Duchess.**

The house on the southeast corner of Duchess and Marley (183 Duchess) could be described as a "Four Square extravaganza". The simple two-storey houses with roughly cubic form, a hipped roof, a front verandah and a central front dormer are sometimes referred to as Four Square houses. They were built in large numbers in London between 1910 and 1930. Number 183 has the typical four-square form but it is not a simple house. Instead of a concrete block foundation the verandah has a sandstone foundation and the foundations on the other sides are faced with cobbles; groups of granite columns take the place of typical wood columns; the leaded glass in the doorway and in the windows on the east side is outstanding. It is pleasing to note that the woodwork on the verandah is being carefully restored.

Pause halfway down the block at 191 Duchess. This attractive house with a flared gambrel roof, shingled second storey, and original diamond-patterned lead glass in several windows is in excellent condition.

Turn left on Ridout Street.

The stucco California-style bungalow at 157 Ridout was built in 1920 in a style very different from those which dominated pre-World War II housing. Note the casement windows with panes of glass and the eyebrow window in the roof. There is also an eyebrow window in the roof of the house next door (number 159).

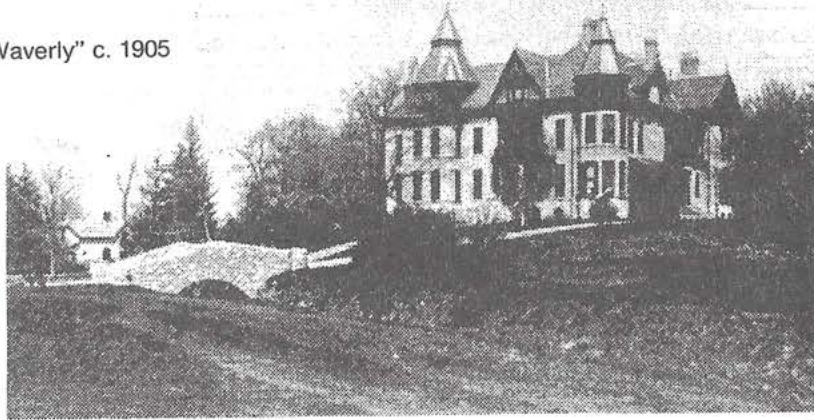
Turn right on to Grand Avenue.

Number 11 Grand Avenue, which was built c. 1900 for Sheriff Cameron, has an interesting fence which is actually below the street level. On it are cast metal faces identical to those on the grilles in front of the windows of the Wright Lithographing Building at 424 Wellington.

Across the road is "Waverly", which like the Education Centre is one of the few buildings in London which is of provincial significance. The original design for "Waverly" was reworked by George Durand in 1882 for Charles Goodhue, son of an early merchant. The main entrance was on the Ridout Street side, now obscured by a somewhat sympathetic addition. The house is now entered by the porte cochere which protected people from the elements while they were getting out of their carriages. It is an immense pastiche of towers, gables and bays drawing

on the Queen Anne movement. Queen Anne elements include decorative chimneys, terra cotta panels, use of a flower motif and elaborate gable treatment. The house is not officially part of today's tour but "Waverly Mansion's" administration will permit interested persons on this year's walk to enter the building. The only areas available for viewing are the entrance hall, connecting rear hall, dining room and television room. Notice the framed reproductions of Durand's floor plans

"Waverly" c. 1905



and elevations on the vestibule walls as you enter. PLEASE ENTER QUIETLY AND BE AS COURTEOUS AS POSSIBLE TO THE RESIDENTS WHO NOW CALL WAVERLY THEIR HOME. **Exit, turn left and proceed on Grand Avenue to "Idlewyld"**.



3

"Idlewyld" - 1879
36 Grand Avenue
Listed in the Inventory

In 1878 Charles Smith Hyman and his new wife, *née* Elizabeth Birrell, paid \$4000 to buy, from Elizabeth's sister, property for the Hyman's new home. The property adjoined "Beechwood", an estate then belonging to Elizabeth's father, dry goods wholesaler John Birrell. Elizabeth's first house, erected in 1879, must have seemed modest by comparison. But two years later Hyman commissioned the architectural firm of Tracy and Durand to design an addition and alterations that cost more than the original house and outbuildings together. This addition was the first of several expansions in the history of "Idlewyld's" ambitious and multi-talented owner.

At approximately the same time that Hyman began to build "Idlewyld", he inherited his father's tannery, which he subsequently

guided through successful expansions into Quebec and New Brunswick. His reputation as a businessman was partially eclipsed, though, by his success in the fields of sports (tennis, cricket and baseball) and politics. He served as an alderman and, in 1884, as mayor of London, and he then looked towards Ottawa, where he spent several years (1891-92, 1900-07) as MP and, between 1905 and 1907, as Minister of Public Works.

Because the Tracy and Durand additions so thoroughly integrated new and old, it is hard to tell where the 1879 house stops and the 1881 house begins. If one looks at the present building from the front, one can discern two clearly differentiated building phases; an older Queen Anne structure, with picturesque roofline and heavily ornamented gables, and a simpler addition, with parapet gables at each end. What remains of the 1879 building seems to be in the eastern part of the Queen Anne section.

"Idlewyld" c. 1910



The architects integrated the 1881 addition with the original structure by creating equally decorative gables on the south, west, and east sides of the building. Visitors are advised to walk around the house noting the various gable treatments, and paying special attention to the intricate carvings at the lower terminations of the bargeboards. Inside, identical Eastlake mouldings unify the two early parts of the house.

The eastern part of the present house was added just before World War I to provide a ballroom, reputedly as a favour to Hyman's second wife. Unlike the Tracy and Durand addition, the ballroom wing reflects no attempt at integration with the earlier house; its parapet walls, its lack

of ornament, its simple roofline, and its more regular fenestration contrast with the irregularity and elaborateness of the Queen Anne building. Originally, though, the addition once possessed a picturesque quality of its own, with the front chimney rising through the eaves. Unfortunately, the chimney was later cut off to make room for the oversized dormer now there. The round gazebo (now walled in) was also a later addition.

The building was still further altered when it was later redesigned as a nursing home. The "Someplace(s) Different" chain of inns, which now owns Idlewyld, deserves great credit for restoring its domestic character.

Inside, visitors should note the fine Eastlake fixtures, such as the newel post in the hall stairway, the mantelpieces in the parlour to the left of the entrance, and the window and door surrounds throughout. The magnificent mantelpiece and the striking beamed ceiling of the dining room largely date from the Edwardian remodelling of the house, as do the mantelpiece and columns of what is now one of the inn's most elegant bedrooms.

Exit turn right and proceed west on Grand Avenue. Turn right at Ridout, cross and proceed up Elmwood Avenue.

The Baptist Bible College Seminary at 30 Grand Avenue occupies the site of "Woodlands", a large nineteenth-century estate. Similarly, the two highrise apartments across the street have replaced the Thomas McCormick mansion.



T. McCormick's residence
c. 1910

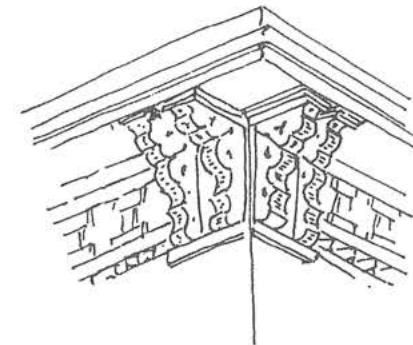


4

195 Elmwood Avenue - 1885
Designated under the Ontario Heritage Act

Henry Dunn was a teamster for Saunby's Flour Mill. He managed to purchase two acres on the southwest corner of Queen and James Streets in South London. He built a home of Italianate design on Queen Street (now 141 Ridout Street). Later, in 1885, Dunn built a second house, for his daughter Elizabeth, on James Street. Now known as 195 Elmwood Avenue, this building cost \$3,000 and was designed by the nationally recognized architect George F. Durand.

This typical London white brick, two-and-one-half storey house is a fine example of the Italianate style. It has a low-pitched hip roof, with side hall plan. The centre bay is built out into a projecting frontispiece. As was common at the time, a centre gable crowns the frontispiece and is decorated by an elaborately detailed bargeboard. The cornice of the



house is enhanced by paired eaves brackets and the cross-patterned brickwork of the frieze. The window openings are capped by brick corbelled surrounds with elaborately carved keystones. The corbelling is most easily seen on the right (west) side of the house. The verandah is not original to the house as indicated by its much plainer style.

The side hall is entered through a double-leaf interior door (stained glass replacing the original etched glass), the hardware of which is original. The hallway is dominated by an arch supported by matching

cast plaster corbels, and an elaborate Eastlake style staircase featuring a rounded newel post, turned spindles and bracketed risers. The air of elegance is completed by the plaster ceiling and cornice mouldings and deeply moulded baseboards throughout. Note the Italianate style marble mantel and deep cove.

Elizabeth Dunn did not occupy the house until 1920 at age 64. She died in 1944.

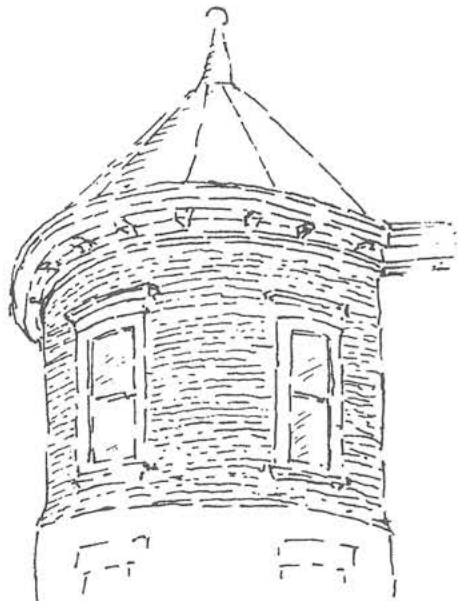


5

194 Elmwood Avenue - c. 1914

Listed in the Inventory

On approaching this red brick Romanesque house take a moment to study the many interesting exterior details such as the tower which is brick on the first floor, fish-scale shingles on the second storey, and topped by a finial. The porch features a rusticated stone Romanesque arch which is repeated at the entrance to the house. The sidelights and arched transom of the door frame feature leaded, bevelled, and coloured glass designed by the present owner.



On entering the house you will view the living-room and dining-room and then proceed upstairs where the two front rooms are open for viewing.

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Some of the most interesting features of the living-room are the tower bay with its curved window glass and framing and the fireplace. The red brick fireplace features a Romanesque arch with two well-spaced bands of beading. Just below the mantel is a decorative band of classical egg and dart detail. In the dining-room the beamed ceiling and the angled bay are two distinctive features. In the office is another fireplace which is more in keeping with the period of the house. The newel posts on the stairway are another interesting feature of this house. The two bedrooms facing the street are on view. From here proceed down the hall to the rear of the house and carefully descend the back stairs. Leave by the kitchen door.

On the exterior you will be able to see, by a very slight change in the colour of the bricks that the kitchen and sunroom above it were additions probably shortly after the house was built. This gracious home is one of London's welcoming bed-and-breakfast establishments.

Proceed down Elmwood to Marley Place and turn right.

Number 25 was built in the 1890s. Interesting features include a multi-gabled slate roof, several double bays and oriels and a classical style verandah.

Number 15½ is supposed to be London's narrowest house. The decorative woodwork in the gable and in the porch suggests a late 1880s or 1890s building date.

Number 16 is a well-preserved, essentially Gothic house, built c. 1880. Its gable bargeboards, very decorative porch, and beautiful front bay with iron cresting have all survived.

Number 10 was built in 1872 for a bookkeeper named James Pope. The porch was added in the 1920s and the building has been divided into apartments since the 1940s.

Turn left at Bruce Street.

The new columns which have been added to old No. 3 firehall at 160 Bruce Street put one in mind of a different old south than the one we are walking through today. The firehall, which is now an antique store, was built in 1890/91 and was in use until 1975. The wooden tower was for hanging hoses to dry.

Shingles and wave-patterned siding contribute to an interesting gable at 156 Bruce Street.

St. Stephen of Hungary Catholic Church was built in 1883 for a Knox Presbyterian congregation using a design by George Durand. The simple white brick Gothic church has been buried under red rug brick

extensions and a layer of early angel stone.

Cross Wortley Road and turn right. Look across the street at 156 Wortley Road, now Hexter's Antiques. The Westland brothers opened a paint and wallpaper store here about 1886. The second floor facade features a pair of nicely proportioned oriel windows.

South London Baptist Church (built in 1897) is being converted into a Laundromat Cafe and apartments but the project has run into legal difficulties.

The large Italianate house at 141 Wortley is now in use as a law office.

At 135 Wortley, many additions have been made to what was once a Gothic style house built prior to 1880. Many Gothic features remain including pointed windows surmounted with heavy "drip" mouldings and bargeboard in the gables, the peaks of which are capped with a finial.

Turn left onto Askin Street. St. James (Westminster) Anglican Church at 115 Askin was designed in 1877 by William Robinson and Thomas Tracey in the Gothic Revival style.

Numbers 88 to 94 Askin Street are an example of terrace housing built c. 1877. Like the Wesley-Knox Church (also Gothic Revival style), which was built in 1880, red brick has been introduced to ornament the facade. Unfortunately, sandblasting has damaged the exterior of both the terrace and the church. Sandblasting removes the "skin" of the brick which like the enamel of your teeth protects the softer material inside.



6

87 Askin Street - c. 1890

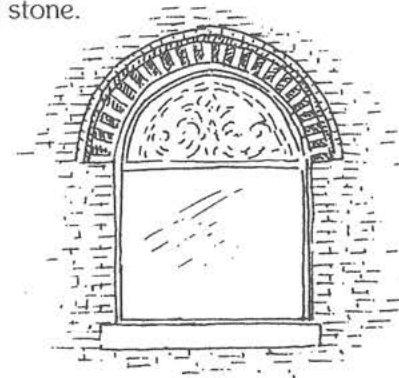
Designated under the Ontario Heritage Act

This tall brick corner house presents important windows and a fancy verandah to both its streets. The presence of a LACAC plaque indicates that the family had an important place in the history of the neighbourhood and that the house is a good example of a particular style of architecture.

Historically, from 1871 onward, William Hunter, a livery stable operator at Richmond and Maple Streets, was buying lots here from the Crown Patent owner, Col. C.J.S. Askin. The Hunter family lived in a long-gone frame house immediately west of number 87, and kept stables for horses and carriages to the rear, with entry from Teresa Street.

William Hunter's initiative provided London South residents with regular horse-drawn transportation into London from the corner of Bruce and Wortley before street cars began in 1889. Around 1890 the prosperous Mr. Hunter could afford to have number 87 built in the latest decorative style for himself.

By 1890, the Victorians liked lively variety and plenty of colour. They could choose new mechanically-produced and thus economical building products to avoid a plain appearance. For example, the arches above the windows are composed of bricks which alternate with concrete "bricks" made to look like stone.



New machinery in the planing mills turned out every fancy type of wooden trim. The owner's choice might make a house unique. Here, the verandah's shapely turned posts support spindlework and brackets. As well, each gable is extensively ornamented with wooden millwork including pairs of pierced brackets.

Fifteen years ago, the present owners had to remove a renovated partition between the hall and parlour. Imagine their delight when the original spindled grille in the opening was revealed, and needed only the removal of old varnish. Stripping off later coats of paint showed the trim to be fir. The generous baseboards and mouldings are 11½ inches high. The dominant arched window has the original stained glass. The golden oak fireplace mantel had never been painted, and its mirror was resilvered. The small, shallow grate with bars had been intended for coal, and would not provide much heat, so the owners added the wood-stove insert with its stovepipe all the way up the old chimney. Notice the repoussé bronze-toned classical motifs in the fireplace surround. The photos in the album and Hunter family lore were given by a Hunter grandson from B.C. who felt that the old house should have its history given back to it.

The dining room no longer has its door to the porch, but its lovely stained glass remains as a window. The arched window is similar to what

you saw in the parlour.

Pass through the kitchen and past the modern bathroom to climb the rear stairs.

These bedrooms are now bed-and-breakfast accommodation. The clear transom windows above each bedroom door, with operating rods intact, are still useful for air circulation when the doors are shut. At the top of the stairs the original bathroom has beaded vertical pine wainscoting, brown marble washbasin, and claw-footed bathtub. It was customary to have a separate small toilet room.

Two of the major upstairs windows have upper sashes formed in the shape of lancets. The front bedroom shows combing or graining as the original wood finish. The baseboards are 9½ inches high.

On the way down the front stairs, notice the window with 12 original little amber marginal panes in its arch. The main pane was always clear, but its replacement (after a snowball) is of bevelled glass.

Please linger on the stairs before going out the front door if the doorway is filled with incoming guests. Don't miss the copies of the historic Hunter pictures arrayed on the spacious rear deck.

Now that you have seen the inside appearance of the windows, you may want to study their outward variety as you **walk south along Teresa Street**. So far the London brick is standing up to the weather after having been cleaned by sand-blasting.

Proceed down Teresa to Bruce Street. Number 93-93½ is an Italianate house. Similar to other Italianates on the walk, this house has a centre gable, a broken pediment and a decorative cornice with brackets.

Turn right onto Bruce. Number 73 is a comparatively recent infill development which has replaced the Parnell-Dean Steam Bakery (now Parnell Foods) and Edward Parnell's house (numbers 77 and 75 respectively).

Number 69 is an excellent example of the variety of decorative woodwork available to house builders by the 1890s. Huge brackets frame the gable on the west side which almost becomes a two-storey bay.

Number 68 is a cottage with beautifully detailed windows in the gables on the front and east side. Note the ornamental cresting.

Number 56 is an early (possibly 1870s) Gothic house whose style would more likely be found in rural areas. The later porch (c. 1890) resembles many others in the neighbourhood.



50 Bruce Street - 1874
Designated under the Ontario Heritage Act.

50 Bruce Street was built in 1874 and was lived in by Alfred Ray while he was an employee of the Merchant's Bank in the 1880s. It represents a good example of a frame Italianate Cottage. Its qualities can be contrasted with those of the neighbouring Queen Anne (44 Bruce) and Gothic Revival (56 Bruce) homes and Ontario Cottages (47 Bruce). These structures comprise a potential Heritage Conservation District with 50 Bruce Street at its heart. The present owners pursued and received an individual Heritage Designation for this cottage in 1986 under the Ontario Heritage Act.

The exuberance of Italianate design and style is demonstrated by the moulded cornice frieze, paired ornamental eaves brackets, cornerboards and baseboards. The front of the house (the south elevation) features an off-centre projection capped by a decorative gable with a semi-circular attic window. The highly decorative door is framed by side-lights and a triple-arched transom. The windows are accentuated by



shaped mouldings and shutters operating on their original hardware. The porch is a recent reconstruction, designed by architect Pat Coles.

Numbers 47 to 41 Bruce are an interesting group of bichromatic (two colour) brick cottages in various states of preservation.

A short walk will bring you to 35 Bruce. This is the first concrete veneer house ever built in London, completed in 1905. The concrete has been scored to represent concrete block (itself designed to imitate stone when it first appeared c. 1900). Even the verandah components of this house, including the floor and columns, are concrete.

Return to Edward and turn right.

Numbers 13, 15 and 17 Edward are three houses built at the same time exhibiting late nineteenth-century wood details including a wave pattern in the siding.

Number 16 has one of the few mansard roofs in South London, probably built c. 1880.

The driveway next to 17 Edward leads to a lawn bowling club now in its 81st year.

Turn right at Elmwood.

64 Elmwood on the corner was built in 1886 for Hugh Stringer. His son, Arthur, a popular Canadian author, grew up here. The design of this High Victorian mansion is enriched by heavy stone lintels and decorative brick work.

63 Bruce, across the road, exhibits a large amount of pierced (cut-out) woodwork in the front gable and the verandah. It was designed by local architects Craddock and Weekes in 1879.



8

62 Elmwood Avenue - 1910

Built in 1910, this is a substantial house currently undergoing renovations by the owners.

The large porch has been rebuilt, retaining the Roman Doric columns but without the original balustrade above the cornice. The columns and their stone-like supports are made of concrete. The window lintels and arches are emphasized in rusticated brick with the joints in coloured mortar. Notice the large keyhole window on the side.

Inside the house there is some excellent woodwork in the ceiling beams, around the living room fireplace and in the main stair detailing. A large amount of the woodwork in the front hall is beautifully grained. The

original chandeliers and wall sconces can be found in the large room on the left as you enter.

To provide a more acceptable space for today's needs the original kitchen has been totally renovated and a small summer kitchen has been removed.

Exit, turn left and return to Edward. Cross Edward and proceed east on Elmwood Avenue.

70 Elmwood has taken every advantage of its corner location in its design. It was built in 1894 by Robert Millar, the secretary-treasurer of London's other daily, *The London Advertiser*. The current owner has carefully replaced woodwork in the pavilion on top of the two-storey bay on the corner of the house with material matching the original. Don't miss the huge, two-storey oriel on the east side as you pass by the house.

Number 77 features very heavy stone detailing around the windows. This is a good example of the change in scale from Bruce Street's 1½ storey houses to the 2½ storey houses on Elmwood.

Number 104 has a very good original porch. Notice also the use of patterned brick around the front window.



9

"Woodlawn" - 1877 and Elmwood Avenue Presbyterian Church - 1926 111 Elmwood Avenue

Among the notable residents of Elmwood Avenue was Colonel F.B. Leys, whose residence at Number 111, "Woodlawn" was built in 1877. Leys was the first Manager of the Dominion Savings and Investment Society in London, and was the city's Liberal member in the Provincial Legislature from 1898 until 1902. The Liberal Government's decision to put a normal school in London after great agitation probably caused Leys to be elected member in 1898 over the Conservative candidate Adam Beck. This was the only election Beck would ever lose. Occupied as a private residence until 1925, the home was purchased in 1926 by a group of Presbyterians, largely from the Knox Church at Bruce and Wortley, who were opposed to the Canadian union of the Presbyterian and Methodist Churches of 1925. A church was then built on the west lawn of the former estate and the old Leys mansion was utilized by the congregation as a manse and, more recently, as a Sunday School and

meeting centre. Extremely irregular in its plan, this two-and-one-half storey, white brick structure possesses several bays and numerous elongated windows which light the interior brightly. The existing porch was once part of a verandah extending to the eastern corner of the building. The nicely detailed porch features foliated brackets and fluted columns with egg and dart capitals.



The Gothic Revival style church, initially planned as a chapel, was officially opened as a Presbyterian Church on October 17, 1926. The first memorial window, "The Good Shepherd", in the chancel, was dedicated in 1954. In 1960 the Christian Education Building, including Fleck Hall, the Baldwin Room, the Branion Room, Vestry and Office was added. Later windows, executed between 1962 and 1969, are the work of London resident, Christopher Wallis, who had worked on the windows in the new Coventry Cathedral before coming to Canada. Themes for these windows, planned by the Rev. Dr. John Fleck, are first "The Creation", then "The Law" as revealed by "The Giving of the Law to Moses", then the prophets represented here by "The Prophet Isaiah", followed by "The Nativity", "The Baptism", "The Resurrection" (Mary Magdalene and Jesus in the garden on Easter morning), and finally the founders of the Christian Church, "St. Peter and St. Paul". Finally, the window in the west wall, "The Love of God", symbolizes God the

Creator, God the Redeemer, God the Holy Spirit.

Tea can be purchased in the Elmwood Presbyterian Church from 3:00 until 5:00.

Number 113, the "Monica Apartments", built in 1929, is a well designed apartment building using variegated rug brick.

Number 116 "Elmview Apartments" built in 1923 is one of the earliest rug brick buildings in South London. Rug brick is sometimes called carpet brick because of its texture. Red rug brick buildings seem to have appeared earlier than variegated ones.

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 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 importance. All of them are eligible for designation under the provisions of the *Ontario Heritage Act*. Owners of listed properties can request designation by City Council through LACAC and the City of London's Heritage Planner. Designation, which is done through passage of a bylaw, provides some protection for the building against alterations and demolition. (Copies of the *Inventory* are available from the City Clerk for \$5.00).

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 listed 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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