

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

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

Activities

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





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Acknowledgements

The efforts of many have contributed to this year's tour. We wish to thank everyone who has helped. In particular, our thanks go to the home and property owners and church officials who have allowed us access into their buildings. Without them this event would not be possible.

We would also like to thank the following individuals for their contributions:

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Introduction

Today marks the thirty-third Heritage House Tour organized by the London Region Branch of the Architectural Conservancy Association of Ontario. We are proud of this achievement as we celebrate our fortieth anniversary this year. In 1966 a small dedicated group came together to develop a strategy to preserve early commercial buildings on Ridout Street near the Forks of the Thames. Assisted by the John Labatt Corporation, the efforts of this group of heritage activists proved remarkably successful with what became known as the Labatt Ridout street restoration. With the nearby Court House, the historic heart of London is very much intact today reminding us of London's origins and early development.

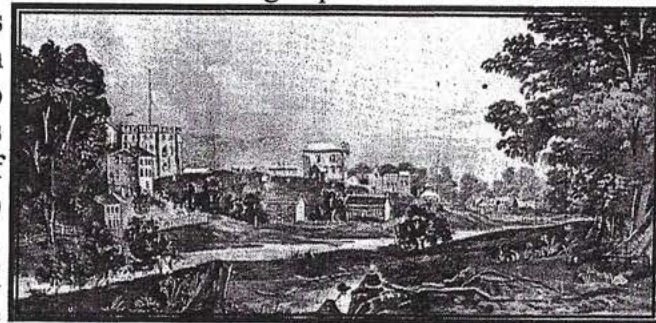
Today's tour takes us south and west of the Forks to the Wortley Village area. Our aims for this tour are to draw attention to the streetscapes and heritage properties prevalent through this neighbourhood. More particularly, we hope to highlight some heritage buildings which have been successfully adapted for contemporary uses as a reminder that the life of buildings can often be extended. Finally, we hope to bring to your attention one of London's most important heritage properties – the former Normal School on Elmwood Avenue – a property whose future is in some doubt unless it, too, can be adaptively reused.

Regular participants of the Geranium Heritage House Walk will realize that this is not the first occasion ACO has conducted this event in this area. This marks the fourth time one of our tours has overlapped streets in the Wortley Village area, most recently the 1999 Cottage Tour. Some of the sites on today's tours have been on previous events. We rely on the willingness of homeowners to open their doors to the public and truly appreciate those who do so more than once. For many of today's participants this will be your first time for seeing some of these heritage homes.

Note: As part of our commitment to residential property owners we would ask that tour participants be prepared to remove shoes if asked at individual homes. Our guides will provide shopping bags for you to carry them with you as you observe the home.

The Old South

The early, recorded, history of the Old South area begins with the Lieutenant-Governor John Graves Simcoe setting aside a Crown Reserve Land at the Forks of the Thames including a portion of London South. South London was surveyed by Simon Watson in 1810 who ran his base line across the northern portion of Westminster Township (now Baseline Road). Broken lots extended north of this to the river.



C 1883 drawing, Forks of the Thames, view to southeast

By the 1840s and 1850s the area was almost entirely a residential neighbourhood as wealthy Londoners began to create large estates to get away from the congestion and problems associated with a growing downtown London. This development was aided by the construction of bridges across the Thames on Stanley Street (1826), on Ridout (1848) and Wellington (1840).

These property owners found themselves enjoying the natural, rural area, with several officials who had been give tracts to compensate them for moving to London with the erection of the new Court House. John Baptiste Askin, the Clerk of the Peace for the London District had an estate extending north from today's Tecumseh Avenue to Askin Street and from Wortley Road west to Wharncliffe Road South. Askin's residence was on the site of the Valu-Mart in Wortley Village.

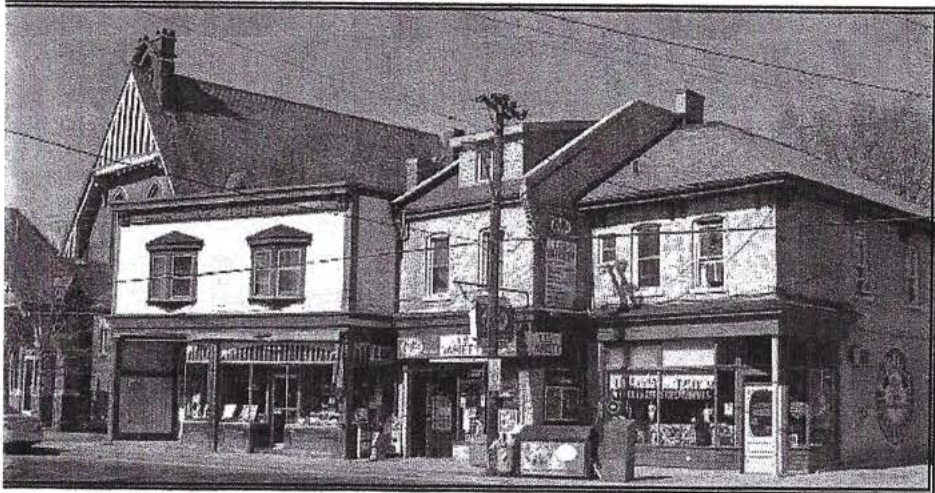
Until 1890 London South remained a part of Westminster Township. However, in May of that year it was annexed by the City of London following sharp debate. Proponents argued that annexation would allow access to London's water supply, electric street lights, better police and fire protection and improved streets and sidewalks. Opponents were fearful of higher taxes. Special tax treatment was given by the city for a fifteen year period to overcome objectors' fears.

Since the annexation in 1890 the agricultural areas have been replaced by residential development with the exception of the Wortley Road

6 - Back to Normal: Through Wortley Village

business district. The residential nature of this development has allowed the Old South to keep a large portion of its architectural character unlike some other areas of the city. Today's tour will highlight the nature of some of these streetscapes. Participants who wish to know more of the history of the area are encouraged to find a copy of John Lutman's *The South and the West (1979)* from which the above information has been summarized.

At present, the Old South Community is considering whether to request the City to assist with the creation of a heritage conservation district under Part V of the *Ontario Heritage Act*. Portions of the area, including the Wortley Village, Marley Place and Elmwood Avenue, have been identified as potential districts. Currently, the city has two heritage conservation districts – East Woodfield, and Bishop Hellmuth. At the time of the preparation of this booklet another, the Old East Village, was very close to becoming London's third district. Two years ago ACO conducted its walk in that area. West Woodfield is also discussing whether or not it, too, should seek designation.





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“Woodlawn”/ Elmwood Avenue Presbyterian Church



Today's tour begins at 111 Elmwood Avenue, formerly the residence of Colonel F.B Leys, 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 Parliament from 1898 to 1902. In 1908 the home was purchased by W.F.D Jarvis, manager of C.S. Hyman & Co. Then, in 1925, the home was purchased by a group of Presbyterians from the nearby Knox Church (now demolished) at Bruce and Wortley Road who did not want to amalgamate in the 1925 union of the Presbyterian, Methodist and Congregational Churches. The neighbouring Elmwood Avenue Presbyterian Church was built next door and the former residence has been used by the congregation as a manse, and, more recently, a meeting centre. Thus, our starting point is a good example of “adaptive reuse”.

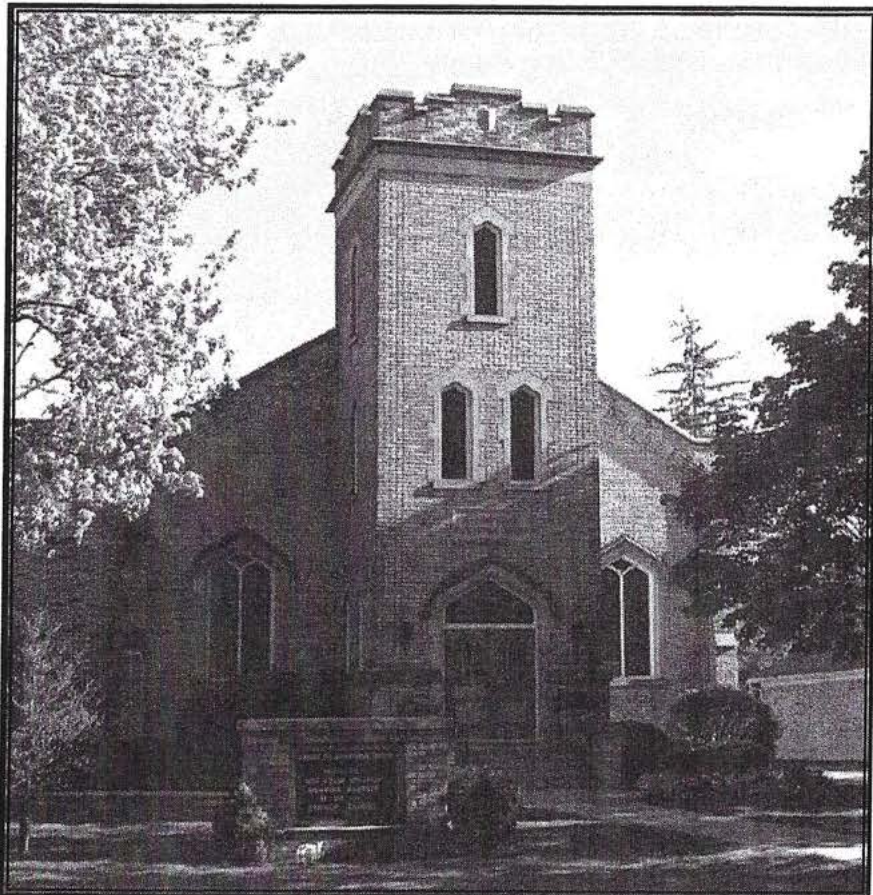


Architectural features of note in this vernacular style building include its two and one half storey irregular floor plan, its various bays and numerous elongated windows maximizing interior lighting. The porch was once part of a verandah extending to the east. Detailing on the porch features foliated brackets and fluted columns with egg and dart capitals.

Elmwood Avenue Presbyterian Church

The church was officially opened October 17, 1926. It is designed in the Gothic Revival manner. Note how its simple design and landscaping give it a sense of a country church.

The first memorial window, "The Good Shepherd" in the chancel was dedicated in 1954. Later windows, executed between 1962 and 1969, are the work of London resident Christopher Wallis who had been associated with the windows of the new Coventry Cathedral before coming to Canada. In 1960 the Christian Education Building was added.



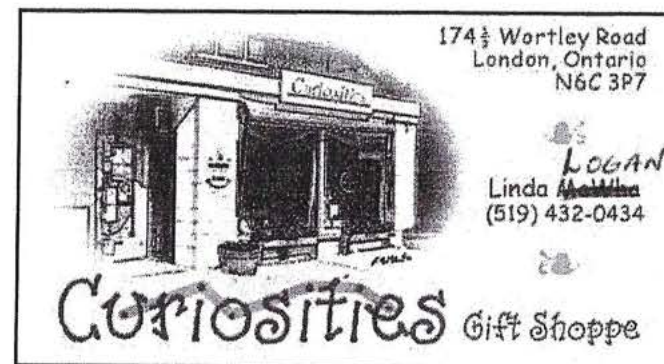
Upon exiting the church note the buildings at 116 Elmwood the Elm View Apartments (1923), and 113 Elmwood, the "Monica Apartments" (1929).

These apartment buildings are London South's earliest apartments. Both feature the use of rug brick, sometimes referred to as carpet brick because of its texture. The integration of low rise apartment dwellings and single family residential homes is one of the features of the Elmwood Avenue streetscape both here and at other places, again emphasizing the residential character of the area. The transition from the early "estate" character of the Old South is also demonstrated here in that the construction of the Monica and two homes have also encroached upon the former Leys Estate property.

Either cross Elmwood, carefully, to view 104 Elmwood Avenue or proceed further west to 77 Elmwood.

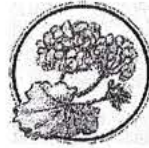
Looking across to 104 Elmwood Avenue:

Note the mirror image of 106 and 104 Elmwood and their architectural details—the fretwork and fish-scale shingles in the gable, the decorative use of small cement blocks contrasting with the dominant brick construction, the double leaf door and the classical verandahs.



**104 Elmwood Avenue (c. 1897)
Queen Anne, Italianate influences**

Designated



104 Elmwood is a one and a half storey painted brick cottage on a foundation made of small chip-faced concrete blocks. Its front gable has decorative bargeboards and woodwork, fish scale shingles, brackets and elaborate wood trim. It has a projecting bay at the west side topped by a large gable with decorative woodwork and brackets at the lower end of the eaves. The brickwork has textured string courses, textured voussoirs above the front door and window, above the side windows, and around a circular side window. The original double-leaf doors have a stained glass transom light above. The large front window has a semi-circular transom light of stained glass. The full width front verandah has seven wooden columns supporting the roof and a projecting pediment above the steps. The pediment has dentil and strap work trim. There are brackets below the pediment and below the eaves of the main verandah roof. The railings and spindles are original but the verandah has been restored. It is a mirror image of 106 Elmwood Avenue, a fact that is more evident by viewing both from the south side of the street.



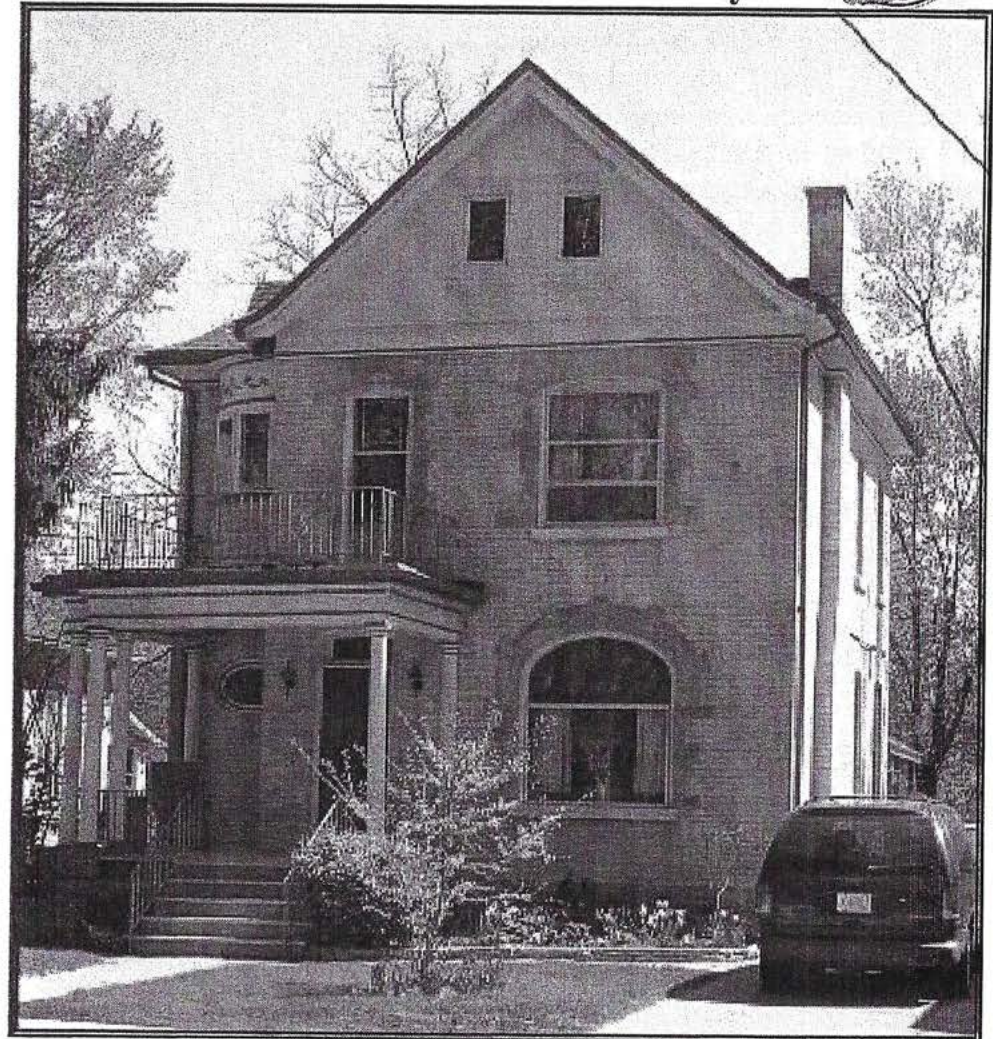
104 Elmwood Avenue

106 Elmwood Avenue

Proceed west on Elmwood to 77 Elmwood, again, if necessary crossing Elmwood carefully.

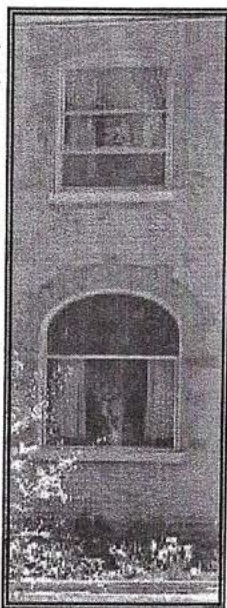
**77 Elmwood Avenue (circa 1903)
Queen Anne Influence**

Priority 2



This two and one-half storey white brick home has a commanding presence along the street where there are a number of important heritage homes. The predominant feature of this house is the front facing gable with its bell-shaped roofline. The upper portion of the gable has a small

hood over two small windows with scalloped wooden sills. The entire upper portion of the gable is covered with fish scale shingles and there is a decorative bargeboard with fine dentils beneath. The second storey has a curved wood bay with a decorative swag detail. This bay joins the gable to the recessed portion of the building. The window surrounds of large rusticated stone blocks alternating square and rectangular shapes are another dominant feature of this building. The window in the gable is large with a segmental stain glass transom typical of Queen Anne houses. The porch has Doric influenced columns supported by heavy stone bases. The rusticated stone foundation reinforces the impression of a house with a strong presence in the streetscape.



77 Elmwood, detail

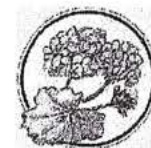
Continue west on Elmwood toward the intersection at Edward Street.

At the corner stand three exceptional houses, each a significant architectural asset to the city. All three, **63, 64 and 70 Elmwood**, have been designated under Part IV of the Ontario Heritage Act and display the familiar blue plaque indicating this. The large house at **63 Elmwood** is a fine example of High Victorian style architecture located on a generous corner lot. The two and one-half storey white brick house was designed by the London firm of Craddock and Weekes in 1879. It is distinguished by a high-pitched cross-gable roof, magnificent bargeboards and a "gingerbread" verandah that extends along three sides. It was duplexed around 1944.

Diagonally opposite is **70 Elmwood** built in 1894 by Robert D. Millar, secretary-treasurer of the London Advertiser, a daily paper which operated from 1863 to 1936. This house emphasizes its corner location with an angled two-storey bay topped by a roof pavilion and a sweeping "bandstand" verandah. It also exhibits a large amount of pierced woodwork in the front gable and the verandah.

64 Elmwood 1886 High Victorian, Italianate

Designated



The house at 64 Elmwood is noted for its connection to the Stringer family. It was built for Hugh Stringer, a manufacturer of carriages and stoves. His son, Arthur, became one of Canada's most prolific poets and novelists particularly known for the trilogy entitled *The Prairie Wife*, *The Prairie Mother*, and *The Prairie Child*. An elementary school in London has been named in honour of Stringer's literary fame.

The house is a good example of High Victorian architecture with Italianate features. The cross-gable roof, the two-storey bay on the front and one-storey bay on the side, the oriel window and other variously shaped windows with cut-stone surrounds give variety to the overall design. A handsome string course separates the first and second storeys. The original porch and verandah, on the south and east elevations



After viewing the ground floor interior proceed along Edward Street towards Bruce passing the entrance to the London Lawn Bowling Club. 13, 15, and 17 Edward are interesting in terms of their similarity.

**16 Edward Street (c. 1899)
Second Empire**

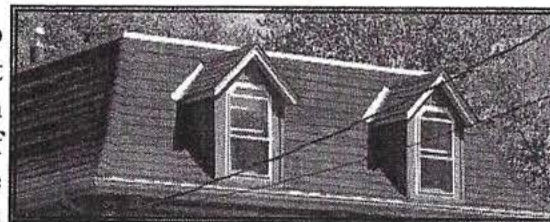
Priority 3



The style of this Second Empire style home is unusual in a house this size and also is very different in appearance from its neighbours. The Second Empire style is characterized by its mansard roof and somewhat narrow windows. Single brackets are found under the eaves at each corner of the house and at the corner of the bay window located on the south side. This white brick house has a centre hall plan with a double leaf front door decorated in the style of the time period. The transom is partially obscured by the porch which appears to have been added later. There are two single red brick courses under the eaves. Each corner bracket is accented by a single red brick vertical line. The segmental headed windows on the main floor are narrow and have brick voussoirs. The windows in the bay are similar.



The mansard roof has two dormer windows at the front and one dormer window on the north and south side of the house. Each of the dormer window frames is angled to fit the dormer roof line. Each features a three piece decoration. The green paint on the woodwork outlines and emphasizes the various details. Thus, the style and height of the home makes it stand out on the street.



Continue to the intersection at Bruce Street.

This area of the city has been the location for several Geranium Walks in the past and some of today's houses and churches have been opened to the public on previous occasions. The 1999 Cottage Tour paralleled today's route to some degree but traveled further to the west to view more of the heritage cottages on Bruce, Cynthia and Askin Streets. Notice, to your right, on the north side, **66 Bruce**, an Ontario Cottage with excellent bargeboards in the gable and **68 Bruce**, a frame Side Hall plan cottage with a less elaborate bargeboard trim. The frame cottage has double-leaf doors, original tongue and grooved siding and wrought iron cresting topping the verandah.



Proceed east along Bruce noting the variety of architectural styles and treatments along the streetscape. Try to distinguish original features from later changes on some of the homes along here. Styles vary and often the term "vernacular" may be the most appropriate to use. Observe also various examples of infill housing especially the development at 73 Bruce which takes advantage of the deep lots between Bruce and Elmwood Streets. Formerly, the Parnell-Dean Steam Bakery and Edward Parnell's house were on this site. On the south side of Bruce, east from the corner at Theresa, note 90, 92, 92½ and 94A. Each has a number of similarities but pick out, too, the architectural details which make them more distinctive.

At Theresa Street, you have the option of pausing, after 2:30 p.m., for refreshments at Wesley-Knox United Church on Askin Street at Theresa, or first, visiting 86 Askin, a designated property, or continuing east to 105 Bruce.

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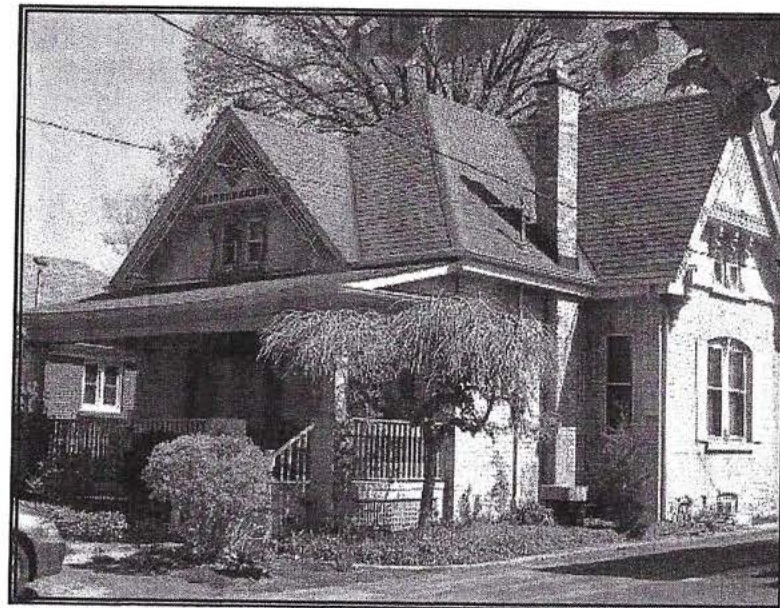
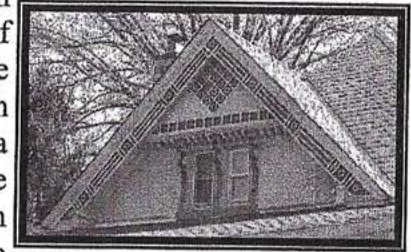


**105 Bruce St. (circa 1904)
Queen Anne Style**

Priority 2



This one and a half storey side hall plan house has some of the characteristics of the Queen Anne style of architecture such as the irregular roofline with projecting gables on the front and a cross gable on the west façade. The verandah is a later addition, probably in the 1920s. The upper portion of the gables have decorative bargeboards with fish scale shingles topped by a diamond shaped wood detail. The double window case in each gable has bracket like detail outlining the window. The main floor projection has a large arched window with a lovely glass transom. In keeping with the time period of the home is a double leaf doorway with a stained glass transom of different design from the main window. The



segmental windows on the north and south facing portion of the west projection reflect the nature of the Queen Anne style as well. The west facing portion of

the house features a double window with a decorative divide. The east façade has two small windows which are not original to the house. The three windows on this side are original. When you leave the house proceed through the kitchen door to the deck. Before returning to the street notice the depth of the property lot, a feature reflecting the original lot sizes common in this area.

18 - Back to Normal: Through Wortley Village

Proceed east along Bruce across Cathcart toward Wortley Road.

If time permits, and the planned construction has not closed Cathcart St. go down Cathcart and note the fine examples of cottages in the block between Bruce and Elmwood. **12 and 23 Cathcart** are both Priority 1 listings on the City's Inventory. **Number 23** is known as "Fernleigh Cottage", built in 1884 for a Methodist minister, Reverend Thomas Cosford. The hipped roof, and the ample and centrally placed doorway are important elements of the cottage's Regency design somewhat modified by the cross-gable roof on the south side which reflects the Victorian taste for irregularity in plan and elevation.

Return to Bruce and continue towards Wortley Road.



132 Bruce Street

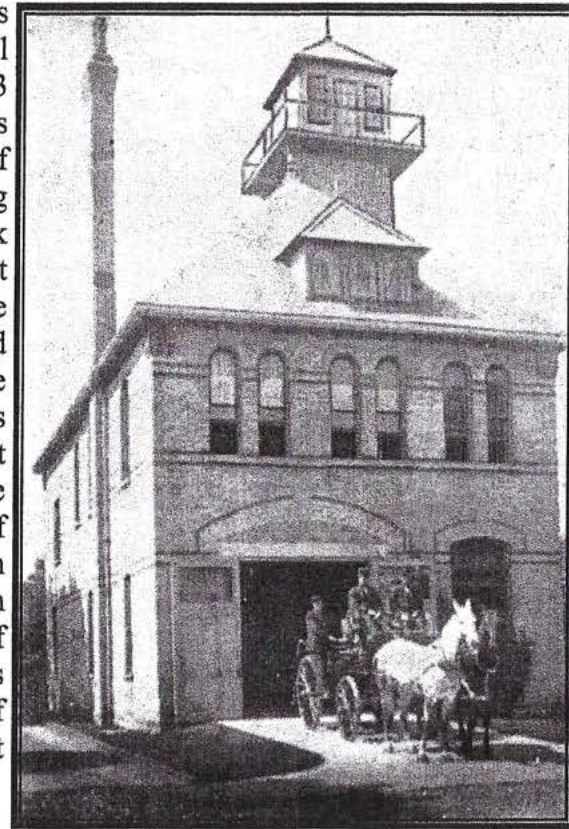
As you approach the intersection observe **132 Bruce** another Priority 1 Ontario Cottage and one featured in Nancy Tausky's *London: From Site to City (1993)* This cottage is a particularly

attractive version and displays the vernacular Eastlake trim that was common in the 1880s. Its wide gable is somewhat unusual in London and, as Tausky notes, its alignment with the windows makes it especially satisfying.

19 - Back to Normal: Through Wortley Village

At the intersection cross Wortley and continue east one block to Marley Place.

As you stroll observe on the north side the multi-residential building at **160 Bruce**. From its construction in 1890 until 1975, it was the Number 3 Fire Hall and its construction was one of the reasons persuading people in the area to work towards and accept annexation. Two and one half storeys in height and built of white brick, the Italianate design features red brick banding and cut stone heads over the second storey windows of the front elevation which are arranged neatly in three balanced groups of two each. Today, it serves as an excellent example of the reuse of a prominent landmark building.



C. 1910

Turn left onto Marley Place towards Elmwood Avenue.

Marley Place is one of the most interesting streetscapes in South London. Notice the house at **15 1/2 Marley Place**. It is reputed to be the narrowest house in London. Contrast it with **10 Marley** on the east side. For a Victorian structure which tends to dominate the street it is quite plain for its period (1872) although it possesses a large number of windows with five bays across its front elevation. It was subdivided into apartments in 1944.

16 Marley Place (1880)

Gothic Revival

Priority 1



Built for William Moore in 1880, a London grocer who resided there until 1924 the house was duplexed a few years later. It is worthy of careful study as there has been great attention to the details by the builder. The contrasting paint colours help to highlight these details. It is a two storey L shaped house with a projecting front gable. The front entrance is accessed by the porch on the recessed portion of the house. At some point the entrance was extended on to the porch and the door with



sidelights and an arched transom was moved forward. Ornamental posts are part of the porch design as well as intricate fretwork. There are four different shapes of windows on the front of the house. The framing of these windows is unusual in their details such as the treatment of the upper corners. Note the use of tongue and grooved siding and also the open bargeboards on all the gables. The close attention to details and the variety of these details is a tribute to the craftsmanship of the times and the visible pride in their work.

Further to the south on the west side is **25 Marley Place** an excellent example of Late Victorian architecture built circa 1880 or soon afterwards. Since 1943 it, too, has been subdivided into apartments. Built of red brick, the stately mansion features a multi-gabled slate roof, several double bays and oriels, and a classical verandah. Its sitting on a large property enhances its architectural prominence.

**Continue to the corner of Marley Place and Elmwood Avenue.
Cross the street to the former Normal School.**

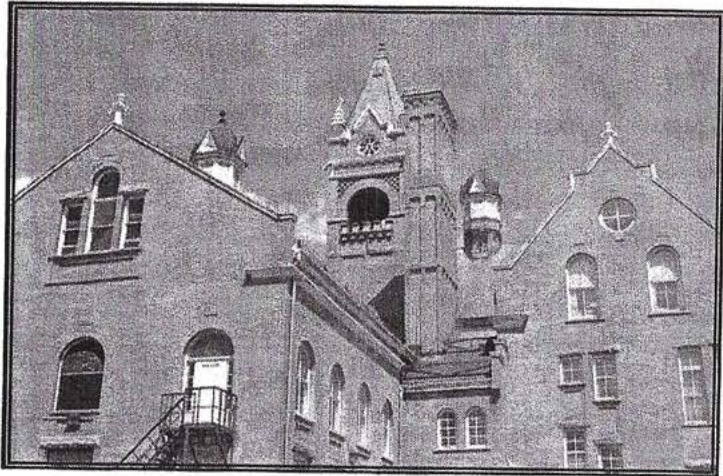
The Normal School (1898-1900)

Romanesque Style

Designated

The building before you is the primary reason for today's walk as its future is unclear. It was built in 1899 to 1900 for use as the London Normal School, a facility for the training of elementary school teachers. During its fifty-eight year period as a training institution over twelve thousand teachers were trained for service in Ontario's schools.





After 1958 teacher training was relocated to a new London Teachers' College (Elborn College) at U.W.O. For five years the old building was used as a junior high school. From 1963 to 1984 it served as the

administrative centre for the London Public Board of Education and, after 1985, following restoration and renovations it became the administrative centre for the London Catholic School Board known as the Monsignor Feeney Centre for Catholic Education. In late 2005 the London District Catholic School Board relocated to a new administrative centre on Wellington Road South.

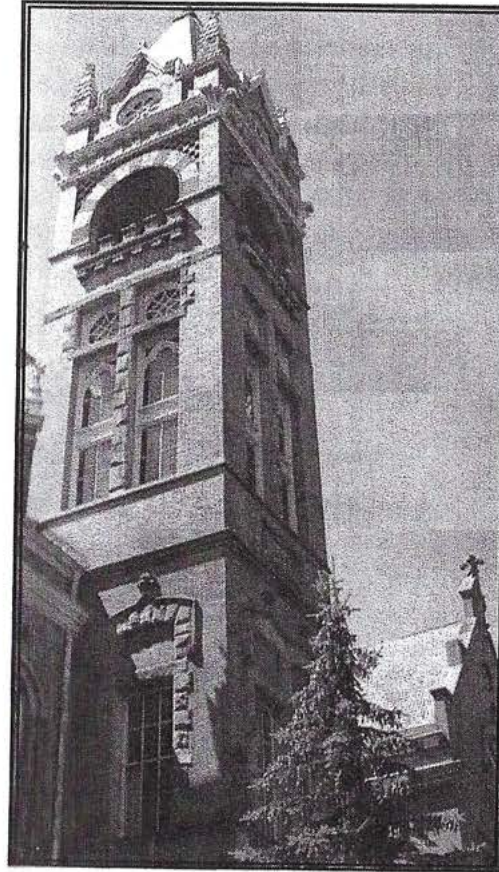
The grounds of the property are noted for their flower beds, shrubs and trees, many of which are not found elsewhere. John Dearness an important

member of London's educational establishment was the first vice-principal and it was under his direction that much of the early planting was done. (Dearness resided at 30 Marley Place.) Today, the green space behind the building is one of the few open park spaces in the Old



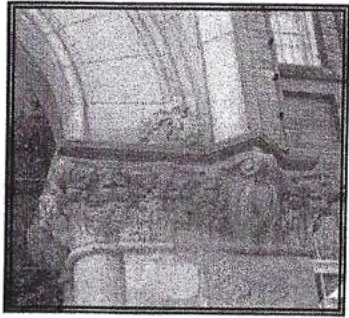
South and the community has been active in preserving the park space. Each year the Old South Community Association conducts the "Gathering on the Green" as a community event reminding local residents of the value of the park land.

The Normal School building was designed by Francis R. Heakes who worked for the Ontario Department of Public Works. It combines elements from a number of architectural styles, including Gothic, Romanesque and Queen Anne. It is constructed of orange-red brick imported from Milton and rests on a foundation of rusticated Credit Valley limestone rising, at the main entrance, to form the base of an arch in smooth limestone from Ohio.



The massive central tower with its Romanesque arches, castellated parapets in the Tudor style, and soaring pinnacles remains today a prominent landmark in the Old South. Several cupolas protrude from the slate roof. Despite its massive features note some of the more intricate details-the varied shapes in the window tracery, the patterned brickwork on the bell tower and the sculptured white terra cotta in the spandrels above the main entrance.

The interior features a stunning grand staircase that divides to the east and west leading to the second story. Long time members of ACO London Region will remember ACO's role in replicating the lighting fixtures in the lobby at the time of the restoration in the mid-1980s. It was hoped to have the interior available for viewing for today's tour. However, at the time of the preparation of this booklet ownership of the building was unclear. Under the terms arranged in the 1980s the Catholic Board was responsible for the building until it vacated it. At such time



ownership would revert to the Ontario Realty Corporation. However, through the late winter and early spring of 2006 Ontario Realty had not assumed ownership. The protective fencing on the grounds provides evidence that repairs are needed to maintain the building's integrity. While the building and grounds are both designated, and protected by an easement supervised by the

Ontario Heritage Trust, there is no certainty that the building will survive unless a use can be found for it. As you consider the building be mindful that its continuation will require active support from the London community and the province.

If time permits, continue walking south along Marley Place to Duchess to observe the variety of house styles along the east side of Marley.

Along Duchess moving toward Wortley Road, styles are more consistently Queen Anne Influenced or Foursquare, a style that emerged in the period prior to and after World War I.

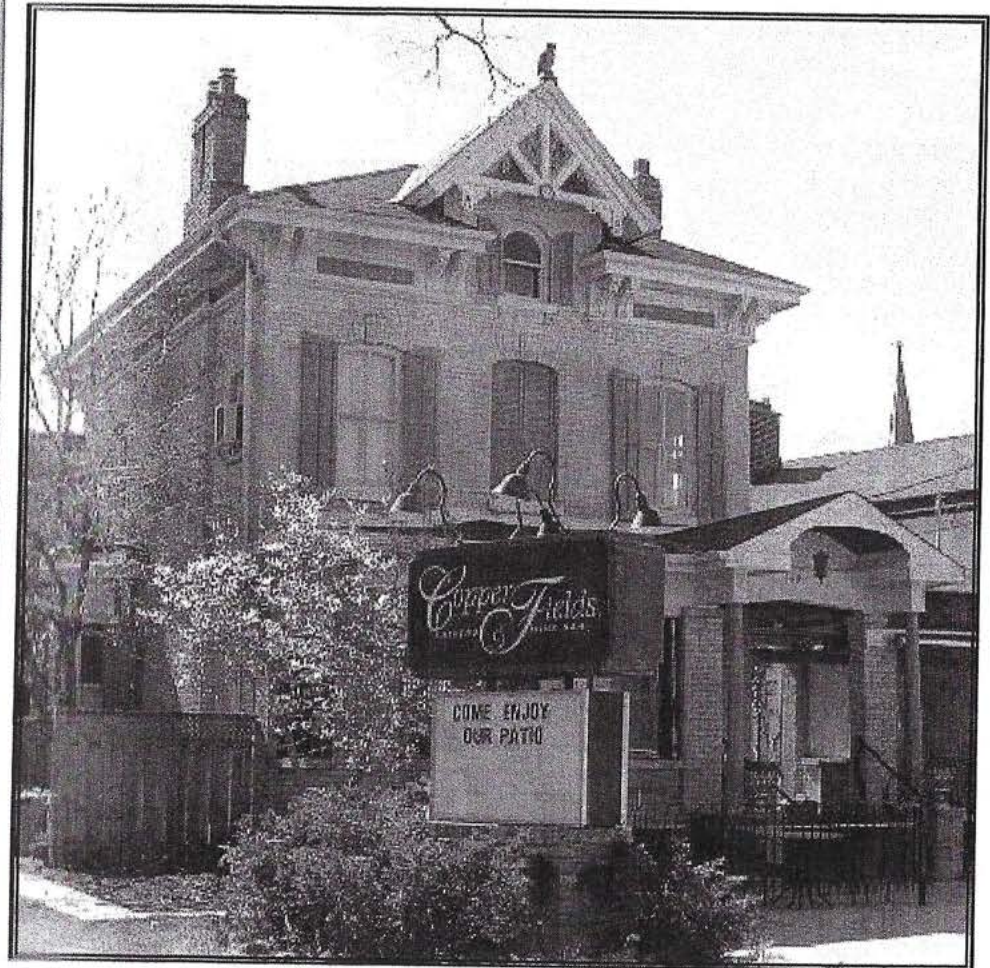
At Wortley Road, continue north into the Village again. At the Valu-mart location recall that this was formerly the site of the residence of John Askin.

Walking through Wortley Village note of the number of buildings which have some age to them, and which probably began as private residences and yet are now used for commercial purposes. Part of the charm of the Village is tied to its reuse of older buildings. Consider which of these buildings better retain their original elements and which may have lost details to later additions or alterations. Note the vacant lot at the corner of Wortley Road and Bruce Streets. This was the site of the original Knox Church some of whose members relocated to form Elmwood Avenue Presbyterian Church. More recently the church was known as St. Stephen's of Hungary Roman Catholic Church serving for a number of years, the Hungarian community.

149 Wortley Road (Copperfield's Restaurant) Italianate

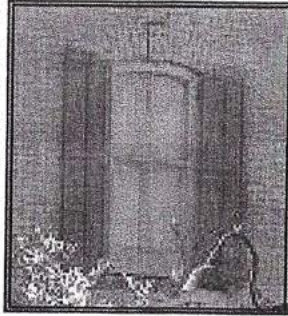


This white brick two storey Italianate house in Wortley Village reflects the quality and style prevalent in south London as it developed as a bedroom community to London. It has a substantial presence as part of the streetscape. The house has a small central gable that has decorative bargeboard behind a timber design that gives a sense of depth to the gable. There is also a small arched window in the gable. Below the wide eaves are double brackets, a characteristic of the Italianate style. There is a deep paneled cornice.



26 - Back to Normal: Through Wortley Village

The second story has three segmental windows with brick voussoirs and stone decorated key-stones. The windows all retain their original shutters. The main floor features a handsome doorway with double leaf doors with beveled glass and a very deep transom containing stain glass. The porch is a later addition subsequently enclosed.



From Copperfield's note the former London Native Church directly across the street. Again the principle of adaptive reuse is evident in the conversion of the Gothic Revival style church building to a contemporary apartment complex. Adjacent to the former church building is Hexter's Antiques in the building with the name Westland still visible. Painter William Westland and his son owned a paint store at 156 Wortley Road in 1886. Coming at a time when paint technology had made possible ready-mixed paints in a variety of colours the store prospered and remained a family business for almost fifty years. In 1920 the owners erected this two storey stucco building. Note the series of lancets decorating the upper part of the shop front similar to the lancets comprising the bargeboards of the former Baptist Church next door.

Proceeding north towards Askin Street, continue to note how current businesses have been successful in making use of older buildings. At the intersection is the traditional centre of the Village, formerly known as Shaws Corners, once the site of a grocery store and the Post Office. Since the 1930s it has been the site of a hardware store, now Tuckey's Pro Hardware.

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27 - Back to Normal: Through Wortley Village

Before turning left onto Askin, you might continue a short distance further north along Wortley Road to note the transition from the commercial to the residential neighbourhood beyond. There is some concern that the commercial area may expand beyond the current area and weaken the residential character of the neighbourhood. A recent proposal to turn **119 Wortley Road** from an apartment complex into a Wellness centre has drawn some criticism for this reason. Yet, such a use might prolong the life of this attractive two storey Italianate building, a Priority 2. If successful in rezoning for the new use, the owner has indicated a willingness to have the building designated under the Ontario Heritage Act.



119 Wortley Road

Returning to Askin proceed west.

St. James Westminster Church was the first Church of England congregation to be organized in the Old South in 1869. The building today reflects the original building from 1876, its expansion in 1897 and additions to the Parish Hall in 1923 and 1957. It is in the Gothic Revival style with its tower and spire on the north east corner. The twelve roof turrets which crown the buttresses are meant to represent the twelve apostles.

Continue west along Askin Street. Notice across the street from Wesley-Knox United Church the buildings which make up one of London's better examples of terrace housing, **88-94 Askin**. It was built circa 1877 for Levi Lewis of whom not much is known other than he lived in one of the units. Note its balanced features enhanced by several bays and gables, and by the red brick polychrome that wraps three sides of the building in a band beneath the eaves.

At the intersection of Askin and Theresa note the width of the street. It is a reminder of its use as a street car route using electric trams. Theresa Street, and its parallel street to the west, Cynthia Street were named for the daughters of John B. Askin whose estate extended to the south.

On the southwest corner is **87 Askin** a designated two and a half storey white brick home built in the Queen Anne style for William Hunter, who operated a cart from London South to the centre of town in the days before the street railway. Cement bricks and rusticated white bricks have been used to create detailing above the windows very similar to that used in the cottage across the street. The design of the pediment above the verandah is repeated in the gable and bargeboard. The spindles and verandah are evidence of tasteful restoration.

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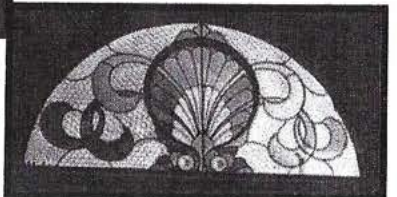
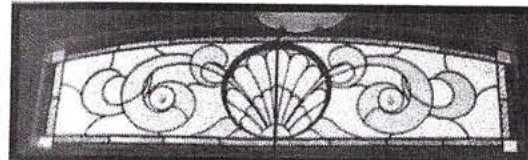
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86 Askin Street (1895)
Queen Anne Style

Designated



This white brick one and a half storey Queen Anne style cottage was built for Alfred Gunther, a traveler for R. C. McFie & co. a wholesale supplier of hats, caps and furs. It demonstrates well the impact of the Queen Anne style on Canadian housing in the late nineteenth century and its influences can be seen not only throughout the Old South but equally in the Old East and Old North, areas which were blossoming as residential neighbourhoods in this time period. **86 Askin** features many of the design elements typical of the style. These include an

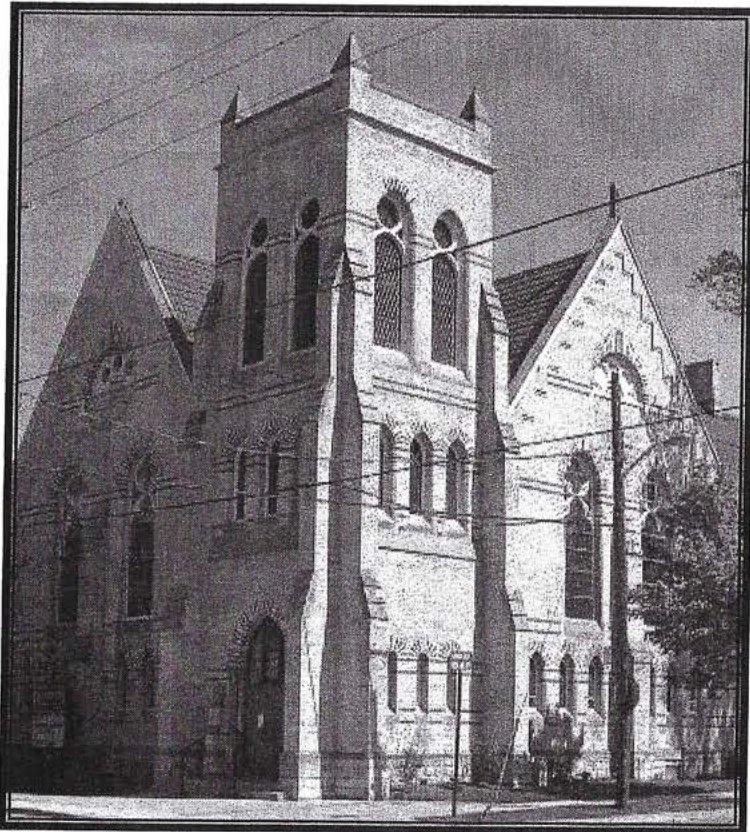


asymmetrical plan, brick walls textured by rusticated brick coursing, and the use of stained glass in the transoms above the large plate glass front window and front door.

Note also the gable ends of the front elevation; they are very similar but not identical. Both feature a combined pattern of decorative shingles, bracketing and delicately carved motifs. The offset double door of the front elevation is graced by a regular pattern of incised decorative detailing. A frame kitchen tail extends from the rear elevation.

On leaving this house cross the Street to Wesley-Knox United Church where beverages and refreshments will be served for a small cost and a tour of the church is available.

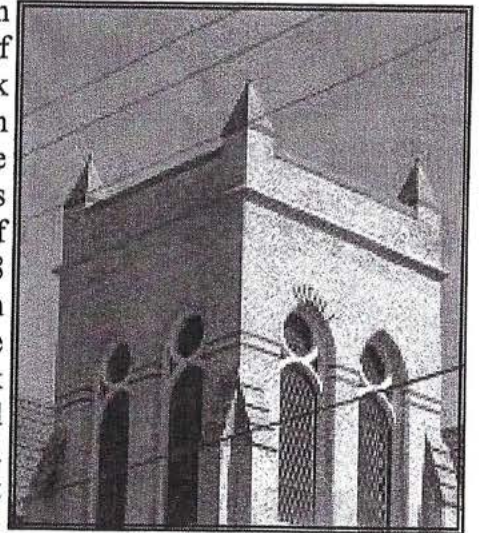
**Wesley-Knox United Church (1880)
Gothic Revival Priority 1**

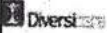



The church began as the first Methodist congregation in South London. A frame structure opened in 1875 but was replaced in 1880

by the present brick structure. At that time the congregation was known as the Askin Street Methodist Church. In 1925 with church union the church became known as Wesley United Church until 1972 when it joined with the congregation of Knox United Church to become Wesley-Knox United Church. Earlier this year, the congregation was joined by members of Centennial United Church on Dundas Street.

The exterior of the church continues the combination of white brick with red brick decorative details that have been seen elsewhere on this tour. The general style of the church is Gothic but with the removal of the spire following a fire in 1918 it does not seem to soar as much as some. Take time to study the many details such as the red brick coursing as well as the use of red brick around the doors and windows. The north and west sides of the church have rose windows although the west window has been partially covered.





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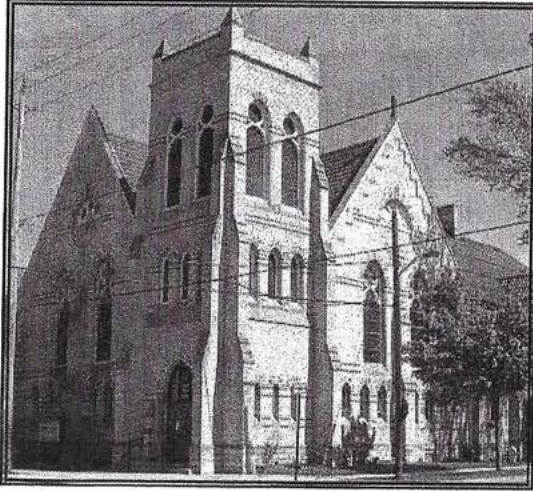
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Please proceed into the church for refreshments and an opportunity to learn more about ACO.

Thank you for your participation on today's tour. We look forward to your ongoing support of our activities and encourage you to become members of ACO and to volunteer for future activities.



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The Little Red Roaster

Glossary

Bargeboard	board, usually ornamented, under the gable
Bracket	a projection from a wall, usually beneath the eaves
Bell cast	
Gable	a gable that curves up at the edge
Buttress	an exterior mass of masonry bonded into a wall to provide additional support
Corbel	a stone or brick projection from a wall to provide horizontal support
Cupola	a small circular or polygonal dome on a roof
Doric	one of the classical orders of columns-the plainest with a simple capital
Dentil	small rectangular block, similar to teeth; usually a number of blocks repeated as a band in a classical cornice
Eastlake	decorative style associated with furniture styles of Charles Eastlake featuring columns resembling table legs, curved brackets, spindles and more
Fish-scale	shingles shaped like a fish scale; rounded at one end
Gable	the triangular portion of a wall, between the enclosing lines of a sloping roof
Gingerbread	Intricate fretwork patterning of bargeboards, etc.
Lancet	a pointed arch
Mansard Roof	a hipped roof of double pitch, the lower section with a steep slope, the upper a flatter pitch
Oriel window	an upper-floor bay-window supported by corbels
Parapet	a low wall projecting above a roof line
Pediment	triangular area above a portico or window or door
Portico	a small porch with pillars supporting a roof
Rusticated	rough or grooved masonry, with pronounced recessed joints
Sidelights	glass panels on either side of a door
String Course	a continuous projecting band often demarcating floors of a building,
Swag	an ornamental piece of carving resembling a garland or festoon of flowers, fruit suspended at one end to form a loop
Terra-Cotta	a ceramic material, usually unglazed, used for decorative purposes

Common Architectural Styles in the Old South

Foursquare	early 20 th century; it often features a boxy two storey, hipped roof with dormers and deep overhangs and front porches.
Gothic Revival	a nineteenth century style characterized by steeply pitched roofs, pointed window and door openings and decorative trim such as bargeboards.
High Victorian	a conscious, picturesque combination of several styles. Buildings are irregular in outline and are designed to be appropriate to their setting.
Italianate	often emphasized by its verticality with rounded window and door openings, hipped roofs, strongly accentuated corners and cornice brackets often paired
Ontario Cottage	has a hipped roof and a central doorway often flanked by one or two symmetrically placed windows
Queen Anne	features irregular outlines and silhouettes, frequently with gables, two-storey bays, tall decorated chimneys; may use a variety of materials.
Regency	similar to Georgian in terms of balance but with a hipped roof, and long narrow windows
Romanesque	characterized by round-arched windows and doors.
Second Empire	recognized by its mansard roof
Vernacular	exhibit local design characteristics and use easily available materials. They may be influenced by, but not defined by, a particular style.



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