

**Evaluation of 72 Queen Street - Robert McLaughlin Gallery
According to *Ontario Regulation 9/06*
City of Oshawa**

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GLOSSARY OF ABBREVIATIONS

ARA – Archaeological Research Associates Ltd.
 BDAC – Biographical Dictionary of Architects in Canada
 CHVI – Cultural Heritage Value or Interest
 CWAHI – Canadian Woman in Art History Initiative
 GGC – Governor General of Canada
 MCM – Ministry of Citizenship and Multiculturalism
 OHA – Ontario Heritage Act
 OPLHC – Oshawa Public Library Heritage Collections
 O. Reg. – Ontario Regulation
 RMG – Robert McLaughlin Gallery

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HERITAGE RESEARCH REPORT REQUIREMENTS

| City of Oshawa Requirements | Relevant ARA Section |
|---|--|
| 1. Title Page (including date of report) | Cover Page |
| 2. Table of Contents | Page i |
| 3. Introduction including the purpose of the report and any legislative context | 1.0 Introduction |
| 4. A description of the Subject Property (legal description and any defining characteristics, including buildings, landscapes and structures) | 3.0 Property Information 5.0 Background Information 7.0 Heritage Attributes |
| 5. A map depicting the site location within the City | 3.0 Property Information (Map 1) |
| 6. The historical and cultural significance of the Subject Property | 5.0 Background Information Appendix B Appendix C |
| 7. Evaluation of the Subject Property against Ontario Regulation 9/06 | 6.0 Evaluation of Significance |
| 8. A statement of Cultural Heritage Value or Interest | 8.0 Statement of Cultural Heritage Value or Interest |
| 9. A list of the heritage attributes, with a description of each attribute | 7.0 Heritage Attributes 8.0 Statement of Cultural Heritage Value or Interest 9.0. Map of Heritage Attributes |
| 10. A final recommendation on designation | 10. Conclusions |
| 11. An Appendix containing labeled colour photographs of the site | Appendix A |

1.0 INTRODUCTION

The City of Oshawa has requested that Archaeological Research Associates Ltd. (ARA) evaluate the cultural heritage value or interest (CHVI) of 72 Queen Street, known as Robert McLaughlin Gallery (RMG), in the City of Oshawa according to *Ontario Regulation 9/06* as amended by *Ontario Regulation 569/22 (O. Reg.)* to determine if the property is worthy of designation under Part IV of the *Ontario Heritage Act (OHA)*.

2.0 METHOD

This report examines the design of the property, presents its history, and describes its context.

2.1 Field Survey

A field survey was conducted on June 29, 2023. The property was viewed and photographed in its entirety as public access was allowed. No interior sit visit was conducted at this time.

2.2 Research

Background information was obtained from historical maps (i.e., illustrated atlases), archival sources (i.e., historical publications and records) and published secondary sources (online and print).

2.3 Consultation

The City of Oshawa commissioned ARA to prepare a supplemental Heritage Research Report for the RMG, municipally known as 72 Queen Street (subject property). The subject property is currently listed on the City's Heritage Register under section 27 of the *OHA* as a non-designated heritage resource. The City of Oshawa identified the subject property as a priority for designation as a result of changes to the *OHA* brought on by Bill 23. Specifically, this work addresses the deadline for all listed properties to be designated or removed from the Heritage Register within two years (January 1, 2025). No additional stakeholder consultation was undertaken for this report.

2.4 Method Conclusion

Using the results of the field survey and research detailed above, the CHVI of 72 Queen Street is evaluated against the criteria prescribed in *O. Reg. 9/06* of the *OHA*. If the property meets two or more of the criteria, a Statement of Cultural Heritage Value or Interest is then provided including a list of heritage attributes.

3.0 PROPERTY INFORMATION

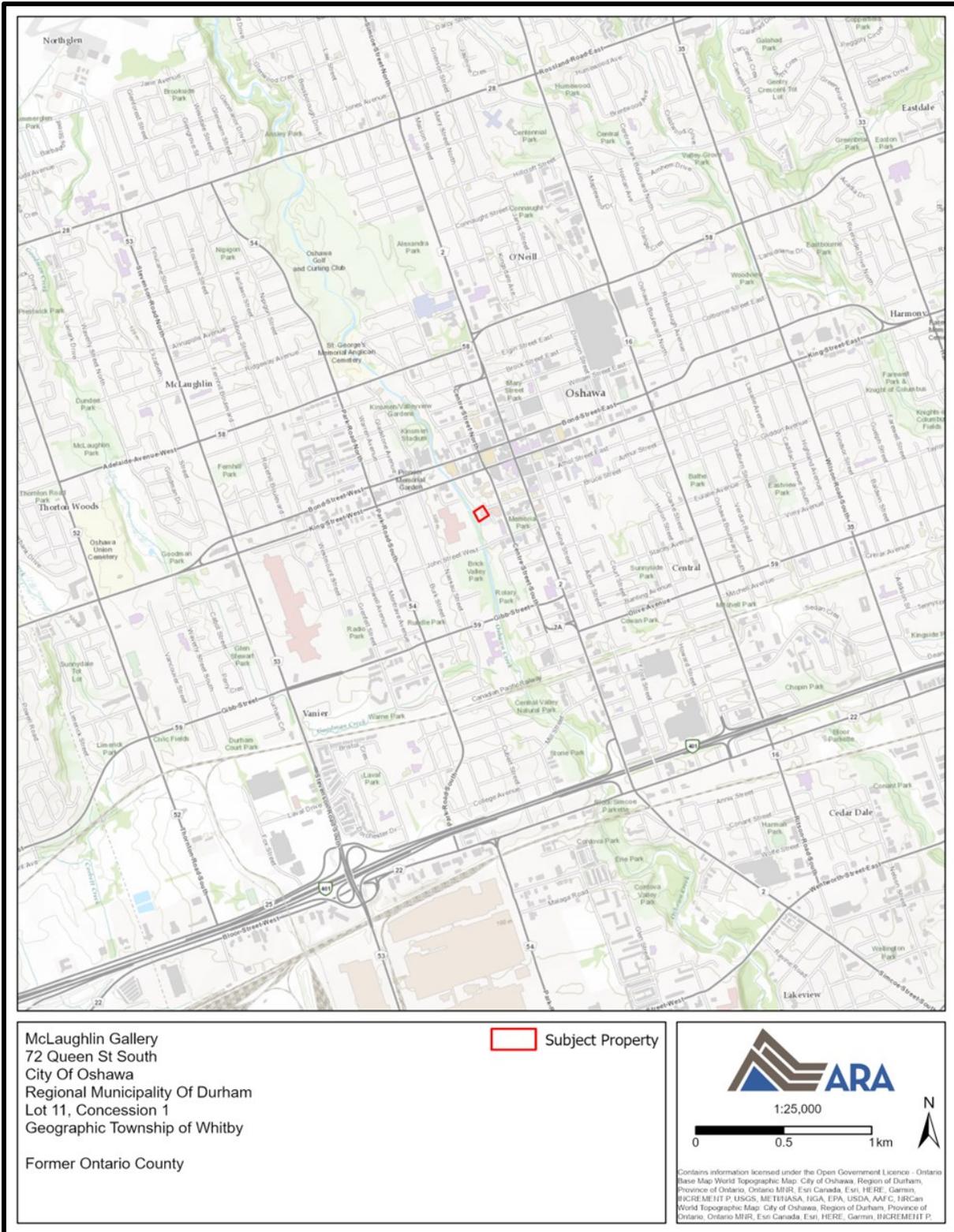
Civic Address: 72 Queen Street, Oshawa, ON

Common Name: The Robert McLaughlin Gallery, or RMG

Legal Description: LOTS 1 AND 2, PART LOTS 3 – 6, PLAN 53, OSHAWA

The location of the property is displayed in Map 1.

It is worthwhile to note that the property boundary associated with 72 Queen Street reflected in all the maps produced for this report does not include the entire building. In order to provide a complete evaluation, ARA has considered the entire building within this report.



Map 1: Subject Property in the City of Oshawa
(Produced by ARA under licence using ArcGIS® software by Esri, © Esri)

4.0 LEGISLATIVE FRAMEWORK

4.1 Provincial Policies and Guidelines

4.1.1 *The Planning Act*

In Ontario, the *Planning Act* is the primary document used by provincial and municipal governments in land use planning decisions. The purpose of the *Planning Act* is outlined in Section 1.1 of the Act, which states:

- 1.1** *The purposes of this Act are,*
- (a) to promote sustainable economic development in a healthy natural environment within the policy and by the means provided under this Act;*
 - (b) to provide for a land use planning system led by provincial policy;*
 - (c) to integrate matters of provincial interest in provincial and municipal planning decisions;*
 - (d) to provide for planning processes that are fair by making them open, accessible, timely and efficient;*
 - (e) to encourage co-operation and co-ordination among various interests;*
 - (f) to recognize the decision-making authority and accountability of municipal councils in planning.* 1994, c. 23, s. 4.

Part I Provincial Administration, Section 2 states:

The Minister, the council of a municipality, a local board, a planning board and the Municipal Board, in carrying out their responsibilities under the Act, shall have regard to, among other matters, matters of provincial interest such as,

- (d) the conservation of features of significant architectural, cultural, historical, archaeological, or scientific interest.* 1990: Part I (2. d).

Part I Provincial Administration, Section 3, 5 Policy statements and provincial plans states:

A decision of the council of a municipality, a local board, a planning board, a minister of the Crown and a ministry, board, commission or agency of the government, including the Tribunal, in respect of the exercise of any authority that affects a planning matter,

- (a) shall be consistent with the policy statements issued under subsection (1) that are in effect on the date of the decision; and*
- (b) shall conform with the provincial plans that are in effect on that date, or shall not conflict with them, as the case may be.* 2006, c. 23, s. 5; 2017, c. 23, Sched. 5, s. 80.

The current *Provincial Policy Statement (PPS)*, issued under section 3 of the *Planning Act*, came into effect May 1st, 2020.

4.1.2 *The Provincial Policy Statement (2020)*

The *Provincial Policy Statement (PPS 2020)* contains a combined statement of the Province's land use planning policies. It provides the provincial government's policies on a range of land use planning issues including cultural heritage outlined in Section 1.7 c) as including:

Ontario's long-term prosperity, environmental health, and social well-being depend on conserving biodiversity, protecting the health of the Great Lakes, and protecting natural heritage, water, agricultural, mineral and cultural heritage and archaeological resources for their economic, environmental and social benefits (Section 1.7 e) MMAH 2020:24).

The *PPS 2020* promotes the conservation of cultural heritage resources through detailed policies in Section 2.6, such as 2.6.1 Significant built heritage resources and significant cultural heritage landscapes shall be conserved” and

2.6.3 Planning authorities shall not permit development and site alteration on adjacent lands to protected heritage property except where the proposed development and site alteration has been evaluated and it has been demonstrated that the heritage attributes of the protected heritage property will be conserved (MMAH 2020:31).

4.1.3 Ontario Heritage Act

The *OHA*, R.S.O. 1990, c.018 is the guiding piece of provincial legislation for the conservation of significant cultural heritage resources in Ontario. The *OHA* gives provincial and municipal governments the authority and power to conserve Ontario’s heritage. The *OHA* has policies which address individual properties (Part IV) and heritage districts (Part IV), which require municipalities to keep a register of such properties and allows the municipalities to list non-designated properties which may have cultural heritage value or interest (Section 27).

In order to objectively identify cultural heritage resources, O. Reg. 9/06 (as amended by O. Reg, 569/22) made under the *OHA* sets out nine criteria for determining cultural heritage value or interest (CHVI) (MCM 2006b:20–27). The criteria set out in the regulation were developed to identify and evaluate properties for designation under the *OHA*. Best practices in evaluating properties that are not yet protected employ O. Reg. 9/06 (as amended by O. Reg, 569/22) to determine if they have CHVI. These nine criteria are:

- 1. The property has design value or physical value because it is a rare, unique, representative or early example of a style, type, expression, material or construction method,*
- 2. The property has design value or physical value because it displays a high degree of craftsmanship or artistic merit, or*
- 3. The property has design value or physical value because it demonstrates a high degree of technical or scientific achievement.*
- 4. The property has historical value or associative value because it has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community,*
- 5. The property has historical value or associative value because it yields, or has the potential to yield, information that contributes to an understanding of a community or culture, or*
- 6. The property has historical value or associative value because it, demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community.*
- 7. The property has contextual value because it is important in defining, maintaining or supporting the character of an area,*
- 8. The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings, or*

9. *The property has contextual value because it is a landmark.* (O. Reg. 569/22, s. 1 (2)).

An OHA designation provides the strongest heritage protection available for conserving cultural heritage resources.

5.0 BACKGROUND INFORMATION

5.1 Architecture or Design

The Robert McLaughlin Gallery's construction is heavily based on Modernist ideas. Modernism was an architectural movement, rather than a stand-alone style, which saw architects reject historic design principal and embrace and experiment with a new style which heavily favoured functionality. In Canada, the modernist movement took off after the Second World War, was fully entrenched in the public realm by 1950, and remained commonplace well into the 1970s (Ricketts et al. 2011, Kalman 2000). While the modernism movement would eventually include various genres or sub-styles, often referred to as mid-century modern, the modernist movement was first associated with the International Style, the two terms are sometimes used interchangeably. As Rickett's writes "Modernism was the uniting theme of Internationalism, Structuralism, Brutalism and Expressionism" (2011:163).

Some similar modernist styles spring from this founding movement including Structuralist, Brutalist, and Expressionist styles (Ricketts et al 2011, McHugh and Bozikovic 2017). Brutalist, for example is rooted in the application of function and unwavering simplicity that had defined earlier modernism, including the International Style. The Brutalist style is a departure from the dominant horizontal bands of windows popularized through Internationalism and is primarily defined by the textured heaviness of load bearing solid masonry walls. Brutalism projects a visual heaviness and power statement made through its solid exterior's materials and modest inclusion of windows. This style is usually used for civic buildings, complexes and performing arts. Much like all modern buildings, function is paramount and expressed in the form. Brutalism was an attempted answer to the lack of warmth exuded by the internationalism style of glass and steel. Built for easy adaptation, Brutalist buildings generally allow for complex interiors not legible from the fortress-like exterior (Ricketts et al. 2011). Brutalism is also seen as an answer to the construction materials that were needed in the post-war times. Due to the 1960s booming concrete trade coinciding with a building boom, Ontario has many examples of Brutalist style buildings within urban centers (McHugh and Bozikovic 2017:18). The Brutalist style provided the utilitarian and economic solution for the increasing population of the baby boom (Kyles 2016).

While the 1989 addition to the building on the subject property carried through the dominant brutalist architectural aesthetic of the original 1969 building, it also employed some Art Modern influences. According to Blumenson,

Art Modern preferred to emphasize fluidity of the "streamlined." This is achieved with horizontal effects, rounded corners, smooth wall surfaces, flat roofs, and continuous strings courses that heighten the visual length of the design. Selected large expanses of glass were employed curving or wrapping around corner or along bowed bays (1990:198).

The inclusion of curved corners and the large semi-circular feature of the façade provided a connection between the interior and exterior elements.

A description of the architecture/design of 72 Queen Street is as follows:

- Two-storey Brutalist public building (Image 1, Figure 5)
- Overall massing composed of rectangular sections.
 - Structural system is based on steel skeleton finished with reinforced concrete (Figure 3)
 - Envelope is clad in stone blocks arranged in “running” bond
 - Envelope is visually divided into symmetrical parts by banding composed of smaller stones similarly arranged in “running” bond (Image 1, Image 2)
 - Stone cladding has a natural finish which contributes the structures heavy aesthetic and plain, unified mass
- Flat roof
 - The roof terminates with a barrel-vaulted glass skylight
 - Skylight allows for interior ceilings to reach a soaring height of 35 feet (RMG 2023b)
 - Roof houses HVAC and electrical systems (Image 1, Image 2)
- Poured concrete foundation (Image 2, Image 3, Image 4)
- Façade is broken up by a large smooth semi-circular feature which hangs over the entrance contrasted against rectangular wings with hard angular edges. (Image 1)
 - Comprised of a large row of windows, which provides the interior space with natural light
 - Finished by a modern version of a stone architrave with minimal features, comprised of multiple rounded stone elements assembled in a semi-elliptical band (Image 1, Image 2)
 - Topped with a flat roof
 - Above entrance contains raised lettering which reads: “*The Robert McLaughlin Gallery*”
 - Two smooth concrete columns support the semi-circular overhang while also framing the front entrance (Image 1, Image 2)
 - Front entrance is recessed, housing modern double doors made up of large single glass panels
 - Entrance is access by semi-circular brushed concrete staircase with simple aluminum railing
- North elevation is plain and continues the simple pattern of the stonework seen on the façade
 - One continuous row of ribbon windows situated along the foundation joint of the structure provide light into lower floors (Image 3)
- South elevation is also plain and continues the pattern of the stonework seen on the façade. Elevation is broken up by rectangular blocks forms of various heights for utility and storage rooms accompanied by a delivery entrance (Image 4, Image 5, Image 6)
 - Delivery entrance door is large and deeply recessed garage style door
- The façade and side elevations of the gallery are surrounded by a one-storey tall viewing platforms accessed via stone staircases situated on either side of the main entrance (Image 1, Image 3)
- Rear elevation follows the pattern of stonework seen through the rest of the envelope. However, it includes symmetrical wings that have curved corners located at the center of the elevation (Image 8)
 - Symmetrical wings include curved ribbon windows
 - Rear elevation includes several egress points including an emergency exit
- Two statues in the landscape flank the facade (Image 10)
 - The first statue is a monolithic stone base topped with three bronze beavers.

- The second is an impressionist piece with colorful concentric circles linked together by round metal connectors. It rises above the roofline to the north of the facade and is mounted directly on the building (Image 1)
- The surrounding area is a manicured landscape with garden beds, trees and a winding pathway around the rear and side elevations (Image 3, Image 5, Image 8)
 - Pathways are illuminated by metal light posts akin to the modern character of main structure
- Structure is flanked by large public parking lots along its north and south elevations
- Small setback

When examined against the typical characteristics of the Modernist architecture, specifically characteristic associated Brutalist architecture style, as outlined by Blumenson in *Ontario Architecture* (1990), Fram in *Well Preserved* (2003), Kalman in *A History of Canadian Architecture* (2000), Ricketts *A Guide to Canadian Architectural Styles* (2004) and Kyles in *Ontario Architecture online* (2016), 72 Queen Street meets most of the characteristics of the style and therefore can be considered representative of a Brutalist building with Art Modern influences (see Table 1).

Table 1: Characteristics of Brutalist Style Architecture
(Adapted from; Fram 2003; Blumenson 1990; Kalman 2000; Ricketts et al 2011, and Kyles 2016)

| Characteristic of Brutalist Style | Characteristics of 72 Queen Street |
|--|------------------------------------|
| Severely plain surfaces | Yes |
| Skeleton of reinforced concrete or steel | Yes |
| Flat roof | Yes |
| Lack of decoration | Yes |
| Heavy solid walls of masonry | Yes |
| Rough echoes of wood mould in concrete | No |
| Roughly surfaced brick | No |
| Exposed heating/plumbing/electrical systems | Yes |
| Few windows | Yes |
| Irregular Massing | Yes |
| Minimal landscaping with heavy concrete garden furniture | Yes |

5.2 History

5.2.1 Oshawa Community Development

Oshawa's first Euro-Canadian resident was Benjamin Wilson, who settled with his family on the shore of Lake Ontario, near the mouth of Oshawa Creek (Kaiser 1921). Wilson was a native of Vermont and used an old French trading post located along the lakeshore as his family's first shelter. Wilson's daughter Nancy was the first settler infant born in Ontario County; she would later marry into the Pickell family, who were another early settler family (Kaiser 1921). In 1842, the hamlet of Oshawa consisted of little more than a few houses, two hotels, and three general stores although a post office was established later that year. Edward Skea was the owner of the largest general store, which had been in operation since 1835. The settlement was initially called "Skea's Corner," but was changed to "Oshawa" at the suggestion of Moody Farewell, a resident of the nearby hamlet of Harmony (Kaiser 1921).

Oshawa incorporated as a village in 1849 (City of Oshawa 2023). The Grand Trunk Railway was constructed through the area in 1856; prior to this, Port Sydenham (now Oshawa Harbour) was the most important way of transporting goods to the fledgling settlement. The Grand Trunk

Railway had a station in Oshawa, and there were several other forms of transportation such as a daily stage and mail coach that ran as far north as Beaverton, located on Lake Simcoe. By 1857, Oshawa had several large factories, including the Oshawa Manufacturing Company (which produced agricultural implements), and Fuller and Company (which manufactured furniture). The settlement also had a number of other industries, such as a wagonmaker, several blacksmiths, a livery stable, several general stores, hotels taverns, and other businesses. The settlement's population was approximately 3,000 (Lovell 1857). Tremaine's 1860 *Map of the County of Ontario, Upper Canada* indicates the village of Oshawa, while clearly defined as a tightly settled area, is still relatively small and is surrounded by agricultural plots or open land (see Map 4). Oshawa Creek was located on the west side of the growing settlement, Harmony and Farewell Creeks were located to the east, and the Grand Trunk Railway line was located to the south. There are several churches and mills that were established around the core of Oshawa, along with likely several others in town.

In 1876, Col. Robert S. McLaughlin moved to Oshawa and established a carriage manufacturing factory known as the McLaughlin Carriage Company. At one point, this was the largest carriage works in the British empire (City of Oshawa 2023). In the early 1900s, McLaughlin took advantage of the automobile's developing popularity and contracted with Buick Motor Company in order to use the Buick-developed engine in a McLaughlin automobile. Production began in 1907 (City of Oshawa 2023). In 1915, McLaughlin began producing Chevrolets, and three years later a merger between McLaughlin Motor Company and Chevrolet created General Motors Canada, which is still a major employer within the city (City of Oshawa 2023). An 1877 map of Ontario County produced by J.H. Beers & Company indicates that the town of Oshawa had grown substantially, and while the main core of the settlement had expanded slightly, the boundaries of the town encompass twelve concession blocks (see Map 5). There had been little development west of Oshawa Creek or east of Harmony and Farewell Creeks, although there was some urban growth south of the railroad corridor. Subdivision of these concession blocks did not appear to be widespread at the time at that time, but by 1911 a Fire Insurance Plan produced by Charles Goad indicates the area was well settled with predominately wood frame residential structures and stone and/or concrete businesses such as a sash and door factory and a coal shed (see Map 6)

Oshawa incorporated as a city in 1924 (City of Oshawa 2023). A 1930 topographic map shows that the City of Oshawa had grown substantially, and that numerous streets and subdivisions had been surveyed and built within the city limits, which had expanded beyond the boundaries of the local creeks and waterways (see Map 7). There are several rail corridors located in the more industrial south end of the city, whereas the north end had a golf course, a track or racecourse, and less settled street surveys. A 1948 Fire Insurance Plan indicates the city blocks between William Street West in the north, Centre Street and Church Street to the east, Metcalfe Street in the south, and Burke Street and Gladstone Avenue to the west were well settled and consisted of varying types of structures. Residential buildings were generally frame or brick veneer, whereas commercial and industrial developments were generally concrete or brick (see Map 8). As compared to 1911, the area is becoming increasingly urbanized.

The population of Oshawa had reached 25,000 by 1948 (Cole 2021). A 1966 Fire Insurance Plan shows that the area around Oshawa Creek and Queen Street was less residential and was instead increasingly used for civic and commercial purposes (see Map 9). Prospect Street's name had been changed to Mary Street between 1948 and 1966, although the names of other streets and their configuration remain largely the same. A modern aerial photograph demonstrates that Oshawa consists of a commercial core concentrated along historically surveyed roadways to the east of Oshawa Creek, that gives way to tightly clustered residential properties built on a grid-pattern of streets (see Map 10). The area is a well developed urban and suburban landscape

interspersed with areas of green space, especially along creeks. The City of Oshawa continues to be a major industrial and manufacturing hub as it was through most of the late nineteenth and all of the twentieth century, with over 3,000 people employed in those trades (City of Oshawa 2023).

5.2.2 Site Specific History: Ownership, Construction, and Historic Uses

- The Crown Patent for Lot 11, Concession 1 was granted to King's College on January 3, 1828 (see Table 2).
- On June 17, 1837, King's College sold all of Lot 11 to Joseph Gorham, who in turn sold 122 acres of Lot 11 to John McGrigor on a month later.
- A series of quit claim deeds were filed in 1862 between Royal, Duncan, and John McGrigor, and in October 1863, Royal McGrigor sold 34 acres to David Spalding.
- The subject property's location on George Tremaine's 1860 *Map of the County of Ontario, Upper Canada* is on the east bank of Oshawa Creek, at the edge of the village's developed core (see Map 4). The types of structures were not indicated, but it appears to be an urbanized block within a well-surveyed grid of historic streets. Oshawa Mills was located nearby.
- In 1873 a mortgage discharge between David and Mary Spalding and Charles D. and Mary Spalding was filed.
 - Charles D. Spalding (1843 – 1932) and Mary "Minnie" Spalding (1840 – 1914) were the two children of David and Mary Grover Spalding (Family Search 2023a, b, c).
- Charles D. Spalding's Plan 53 was filed on June 24, 1874. The subject property is located on Lots 1 and 2 of Plan 53 (see Table 3 and Table 4).
- J.H. Beers & Co.'s 1877 map of Whitby East from the *Illustrated Historical Atlas of the County of Ontario* indicates that the subject property was still located on the east bank of Oshawa Creek within the boundaries of the Village of Oshawa (see Map 5). It is located adjacent to a grid of streets illustrating that the area immediately surrounding the subject property is more urbanized, although the west bank of Oshawa Creek did not appear to be surveyed for development at that time. An inset in Map 5 situates the subject property on all of Lot 1 and 2 and parts of Lots 3 through 6 of C.D. Spalding's Plan. There are no structures indicated within or adjacent to the subject property.
- Lot 1 of Plan 53 was initially sold to John Benz or Beny on April 15, 1873. However, another transaction on September 14, 1880, listed all of Lot 1 as sold to William Roadwin (see Table 3).
 - On June 7, 1912, a James Trull granted all of Lot 1 to Frankie Robinson.
 - In 1913, Frankie Robinson sold the southeast half of Lot 1 to Mary Robinson.
 - The southeast half of Lot 1 changed owners four times between 1936 and 1965, when it was sold to the City of Oshawa by Annie Kowalchuk.
 - In 1923, the northwest half of Lot 1 was sold to Robert J. Parks. The name of the grantor is illegible.
 - The northwest half of Lot 1 was sold in 1927 and again in 1965, when it was sold by Eugene and Winnifred Williams to the City of Oshawa.
- Lot 2 of Plan 53 was sold to George Brown by Charles D. Spalding on May 10, 1875 (see Table 4).
 - George Brown sold Lot 2 to Thomas Trigg in 1876, and Trigg sold it to Henry Roughly in 1881.
 - A Frederick Francis sold Lot 2 to Harry Lobb on March 26, 1900.
 - Harry Lobb sold Lot 2 to Gordon H. and Jessie Robinson on March 22, 1949.

- A certificate was issued for Gordon Robinson's estate in 1954, and on May 22, 1962, Jessie Robinson sold Lot 2 to Jess and Robert Gann.
- In March 1964, the Ganns granted Lot 2 to the City of Oshawa.
- A 1911 Fire Insurance Plan shows that there were four structures within the boundaries of the subject property. 67 Queen Street (formerly 58 Queen Street) was a one storey rough cast wood frame building with a one-storey rear addition, 69 Queen Street, and 75 Queen Street were two storey wood frame buildings on the north and south ends of the same lot, and 71 Queen Street (formerly 68 Queen Street) was a two storey brick building with two one storey rear additions and a one storey concrete outbuilding (see Map 6). The structures face onto Queen Street with Oshawa Creek located behind them. The individual owners and purposes of each building are not listed. The surrounding vicinity supported residences, commercial activity such as A.J. Sykes' sash and door factory on Athol Street West, and civic structures such as the Christian Worker's Church facing onto Centre Street and a high school on the southwest corner of Centre Street and Metcalf Street.
- A 1930 topographic map shows the subject area was located within Oshawa's urban core on the east bank of Oshawa Creek in the vicinity to a sawmill, grist mill, and numerous churches. There is a school to the south of the subject property, and there are at least two structures within the boundaries of the subject property itself (see Map 7). The type and style of construction, individual owner, or purpose of each building was not noted.
- A 1948 Fire Insurance Plan indicates that, like in 1911, there were four structures within the boundaries of the extant subject property (see Map 8). 67 Queen Street was a wood frame structure with an illegible number of stories with a one storey rear addition and a small concrete outbuilding, 69 Queen Street and 73 Queen Street were two-storey wood frame structures located on the same lot where 69 Queen Street has a small wood frame outbuilding, and 77 Queen Street was a two-storey brick building with a wood rear addition and a wood frame outbuilding. All four structures face east onto Queen Street, with a watercourse labelled as Meadow Creek to the west. The area immediately surrounding the subject property consists of residential lots and commercial enterprises, especially north of Athol Street West, interspersed with community spaces such as the Centre Street United Church and the Centre Street High School.
- A 1966 Fire Insurance Plan illustrates that Queen Street had been closed at Athol Street West and Bagot Street, and that the subject property was occupied by four structures (see Map 9). 67 Queen Street was a one storey wood frame with a one storey wood rear addition and a one storey wood frame, metal clad outbuilding, 69 Queen Street was a two storey wood structure labelled as the Family Court with a one storey outbuilding labelled "69A Auto," 73 Queen Street was a two storey wood frame building with a one-storey wood outbuilding, and 77 Queen Street was a two-storey brick building with a two storey wood rear addition and a one storey wood frame outbuilding. The individual owners and purposes for each building, with the exception of 69 Queen Street, were not listed. Each structure faces east onto Queen Street and the immediately surrounding area is no longer residential in character but has instead become the location for many civic buildings, including the Centre United Church and the E.A. Lovell Public School, but also the Civic Administration Building, the Police Department, and a public library branch. The high-rise civic administration building, and public library branch can be seen in Figure 1, while 67, 69, 73, and 77 Queen Street are located in the foreground of the photograph.
- **The Robert McLaughlin Gallery was initially constructed in 1969 under the guidance of Hugh Allward of the Allward & Gouinlock architectural firm (RMG 2023b).**
 - The original building was a square, stone building with 6,000 square feet of useable space (RMG 2023b, see Figure 2).

- Hugh Lachlan Allward was born in Toronto on December 26, 1899, the son of sculptor Walter S. Allward. He studied at the University of Toronto's Department of Architecture, graduating in 1922. He apprenticed at the firm of Chapman & Oxley from 1923 to 1929, when he founded his own Toronto office in September 1929 (BDAC 2022).
 - He was awarded second prize by the Toronto Chapter of the Ontario Association of Architects for a Rosedale residence he designed for R. DeBruno Austin in 1931 and received a first-place award for A.H.C. Proctor's residence in 1933 (BDAC 2022).
 - Allward formed a partnership with G. Roper Gouinlock in 1935. Their firm won many awards for their pre-World War II residences, but in 1948 their design for the Mechanical Engineering Building on the University of Toronto campus earned them an international reputation (BDAC 2022).
 - Allward & Gouinlock also designed Toronto's Sunnybrook Hospital (1944-1947), Ottawa's Veteran's Affairs Building (1947 – 1958), and the Massey Harris factory located at King Street West and Strachan Avenue in Toronto (1947 – 1948), as well as numerous other residences and commercial buildings (BDAC 2022).
 - Allward was elected to the Royal Canadian Academy in 1945. He served as its president from 1954 to 1957, although by the mid-1960s he had taken a less active role in his firm (BDAC 2022).
 - Hugh Allward died on December 29, 1971.
- The RMG was founded in 1967 when local designer William Caldwell organized an exhibition featuring the work of Oshawa artists at a commercial space on Simcoe Street.
- **The RMG is associated with several members of the McLaughlin family.**
 - After realized the need for commercial artist space in 1967, Ewart McLaughlin (grandson of R.S. McLaughlin) and his wife, artist Margaret "Alexandra" Luke, decided to make a financial contribution in order to provide a permanent home for the fine arts within the City of Oshawa. The McLaughlin-Luke family also donated a number of works from their private collection (RMG 2023b).
 - Alexandra Luke was a highly accomplished painter and belonged to a group of abstract artists who would rise to notoriety as "Painters Eleven". Throughout their lifetime, Alexandra and Ewart would donate art from their private collection and largely in part of these donations, the gallery proudly maintains Canada's largest collection of artworks by the Painters Eleven. It is also noted that "She worked diligently to gain recognition for abstract art in Canada. In addition to exhibiting as a professional artist, Luke taught art for many years and contributed to the cultural life of Oshawa" (Skelly 2016). Alexandra Luke also played a prominent role in the community of Oshawa. For example, "Luke founded the Oshawa Women's Lyceum Club and served on various boards including the Henry House Museum Committee and the Oshawa Historical Society. In addition to these social responsibilities, Luke painted in her studio on the third-floor of her home in Oshawa, which was called Greenbriar (Skelly 2016).
 - The gallery was named after Robert McLaughlin, the founder to McLaughlin Carriage Company and a prominent Oshawa citizen (RMG 2023b).
 - Isabel McLaughlin, daughter of Robert McLaughlin, is also heavily associated with RMG. Isabel was a philanthropist, artist, and

lifelong patron of RMG. Isabel McLaughlin was a founding member of the “Painter Eleven” group and a recognized modernist painter. In addition to serving as the first woman president of the Canadian Group of Painters(1939-1945), and Ontario Society of Artists (1940-1942) She was the recipient of the Order of Ontario in 1993, and Order of Canada in 1997 (CWAHI 2007, G.G.C 2023). While Isabel was a supporter of the several galleries throughout Ontario, she was very generous with her financial support for RMG and donated over 100 pieces of artwork from Canadian and international artist to the gallery (Murray 2015)

- A registered plan was filed by the City of Oshawa on January 9, 1986, and Queen Street was closed by By-Law 16-86 on March 10, 1986.
- On August 22, 1986, the Central Lake Ontario Conservation Authority (CLOCA) granted Lots 1 and 2 in Plan 53 to the Robert McLaughlin Gallery, likely in anticipation of the gallery’s expansion.
- **In 1987 a 36,000 square foot addition was added to the RMG under the supervision of Arthur Erickson (RMG 2023, see Figure 3).**
 - The addition was built around the existing structure to incorporate the original façade into a new lobby design (RMG 2023b, see Figure 4).
 - Arthur Erickson was born in 1924 in Vancouver, British Columbia. He studied architecture at University of British Columbia and McGill University in Montreal, and in 1963, won the competition to design Simon Frasier University to international acclaim (Arthur Erickson 2022).
 - He is well known for his modernist buildings. It is noted that “His buildings are mainly built with concrete and glass and were designed to respond to the climate of their locations, says Donald Luxton, board member of the Arthur Erickson Foundation”. Further, “Erickson's architecture has often been referred to as Brutalist — an architectural style that emerged in the mid-20th century and gained popularity in the late 1950s and 1960s” (Sciarpelletti 2019:1)
 - Erickson received the Companion of the Order of Canada in 1981 and was awarded an Officer of the Order of Canada in 1973 “For his innovative design work and for his services to architecture” (GGC 2023).
 - In 1986, he was the first Canadian to earn a Gold Medal from the American Institute of Architects, the association’s highest honour. He had also won gold medals from the Royal Architectural Institute of Canada in 1984 and the French Academie d’Architecture, also in 1986.
 - Erickson’s other works include the Museum of Anthropology and the University of British Columbia, the Provincial Law Courts in Vancouver, the Canadian Embassy in Washington, D.C., and the Museum of Glass in Tacoma, Washington, among other projects (Arthur Erickson 2022).
Erickson died in 2009.
- A modern aerial image illustrates the development on either side of Oshawa Creek and where the subject property is located in relation to the civic structures around it (see Map 10). The gallery is located on the east bank of Oshawa Creek and is surrounded by administrative buildings such as Oshawa City Hall, the Robert McLaughlin Public Library Branch, and a high school. The subject property itself consists of one structure and some of the previously surveyed roads, such as Queen Street from Athol Street West to Metcalf Street, have been closed to traffic. Paved parking lots are located to the north and south of the subject property.

**Table 2: Summary of Property Ownership on Lot 11, Concession 1
(LRO #40)**

| Instrument # | Instrument | Date | Grantor | Grantee | Comments |
|--------------|------------|-------------|-------------------------|----------------------------|------------------------|
| -- | Patent | 3 Jan 1828 | The Crown | King's College | All Lot 11 Con 1 |
| 14383 | B&S | 17 Jun 1837 | King's College | Joseph Gorham | All Lot 11 Con 1 |
| 14444 | B&S | 14 Jul 1837 | Joseph Gorham | John McGrigor | 122 acres Lot 11 Con 1 |
| 20597 | Quit Claim | 18 Dec 1862 | Royal & Duncan McGrigor | John McGrigor | Part Lot 11 Con 1 |
| 20599 | Quit Claim | 18 Dec 1862 | John & Donald McGrigor | Royal McGrigor | 34 acres Lot 11 Con 1 |
| 22198 | B&S | 30 Oct 1863 | Royal McGrigor | David Spalding | 5 acres Lot 11 Con 1 |
| [Illeg] | Discharge | 1873 | David & Mary Spalding | Charles D. & Mary Spalding | Discharge of No. 23266 |

**Table 3: Summary of Property Ownership on Lot 1, Plan 53
(LRO #40)**

| Instrument # | Instrument | Date | Grantor | Grantee | Comments |
|--------------|-------------|--------------|-----------------------------|-------------------------------|---|
| 53 | Plan | 24 Jun 1874 | Charles D. Spalding's Plan | | |
| 1775 | B&S | 15 Apr 1873 | Charles D. Spalding | John Beny | All Lot 1 |
| 3290 | B&S | 14 Sep 1880 | Charles D. Spalding | William Roadwin | All Lot 1 |
| 4105 | Assignment | 14 Sep 1880 | Charles D. Spalding | William Roadwin | All Lot 1 |
| 10852 | Grant | 7 Jun 1912 | James Trull | Frankie Robinson | All Lot 1 |
| 10858 | Quit Claim | 7 Jun 1912 | Norman & Maud [Illeg.] | James Trull | All Lot 1 |
| 11879 | Grant | 28 July 1913 | Frankie Robinson | Mary Robinson | SE ½ Lot 1 |
| 21535 | Grant | 23 Nov 1923 | [Illeg.] Murphy | Robert J. Parks | NW ½ Lot 1 |
| 28710 | Grant | 14 Nov 1927 | [Illeg.] | George & Margaret Nathan | NW ½ |
| 41199 | Grant | 16 Mar 1936 | Exrs of Mary Robinson | Mary Lysser (?) | SE ½ Lot 1 |
| 49787 | Grant | 1 Sep 194- | Mary Lysser (?) | Gordon & Jessie Robinson | S 33' Lot 1 |
| 57524 | Grant | 9 May 1944 | Gordon & Jessie Robinson | John & Annie Kowalchuk | S 33' Lot 1 |
| 128178 | Certificate | 4 Oct 1962 | Estate of John Kowalchuk | | |
| 144826 | Grant | 15 Feb 1965 | Eugene & Winnifred Williams | Corp. of City of Oshawa | NW ½ Lot 1 |
| 145203 | Grant | 5 Apr 1965 | Annie Kowalchuk | Corp. of City of Oshawa | S 33' Lot 1 |
| 40R-9214 | R-Plan | 9 Jan 1986 | Corp. City of Oshawa | | |
| D215622 | By-Law | 10 Mar 1986 | Corp. City of Oshawa | | |
| | | | | | By-Law 16-86, closing part of Queen Street (Plan H50004) that abuts lot |
| D227828 | Agreement | 22 Aug 1986 | CLOCA | The Robert McLaughlin Gallery | All Lot 1 |
| D227829 | Grant | 22 Aug 1986 | CLOCA | The Robert McLaughlin Gallery | All Lot 1 |

**Table 4: Summary of Property Ownership on Lot 2, Plan 53
(LRO #40)**

| Instrument # | Instrument | Date | Grantor | Grantee | Comments |
|--------------|-------------|-------------|---------------------------------|--------------------------------|-----------|
| 53 | Plan | 24 Jun 1874 | Charles D. Spalding's Plan | | |
| 2041 | B&S | 10 May 1875 | Charles D. Spalding | George Brown | All Lot 2 |
| 2278 | Assignment | 12 May 1876 | Charles D. Spalding | Thomas Trigg | All Lot 2 |
| 2669 | B&S | 12 Feb 1877 | George Brown | Thomas Trigg | All Lot 2 |
| 3497 | B&S | 1 Oct 1881 | Thomas Trigg | Henry Roughly | All Lot 2 |
| 4275 | Quitclaim | 7 Aug 1885 | Henry Roughly | Thomas Trigg | All Lot 2 |
| 4672 | Quitclaim | 3 Apr 1888 | Henry Roughly | Thomas Trigg | All Lot 2 |
| 5107 | B&S | 15 Jan 1890 | Frederick Francis | James D. Storie | All Lot 2 |
| 6859 | B&S | 26 Mar 1900 | James D. Storie | Harry Lobb | All Lot 2 |
| 59222 | Grant | 22 Mar 1949 | Harry Lobb | Gordon Homer & Jessie Robinson | All Lot 2 |
| 13816 | Certificate | 30 Dec 1954 | Estate of Gordon Homer Robinson | | All Lot 2 |
| 126692 | Grant | 22 May 1962 | Jessie Robinson | Jess & Robert Gann | All Lot 2 |
| 138092 | Grant | 10 Mar 1964 | Jess H. Gann, Robert Gann | Corp. City of Oshawa | All Lot 2 |
| 40R-9214 | R-Plan | 9 Jan 1986 | Corp. City of Oshawa | | |
| D227828 | Agreement | 22 Aug 1986 | CLOCA | The Robert McLaughlin Gallery | All Lot 2 |
| D227829 | Grant | 22 Aug 1986 | CLOCA | The Robert McLaughlin Gallery | All Lot 2 |

5.3 Context

- East boundary of 72 Queen terminates in front of the intersection of Queen and Bagot Street
 - The McLaughlin Gallery is the focal point of a terminating view that follows the eastern extremity of Bagot Street as it ends at Queen Street
 - This section of Queen Street has large sidewalks, and public gardens. It contains large open parking lots and buildings of various sizes and uses.
- South boundary of the subject property is defined by the east bank of Oshawa Creek
 - Oshawa's main watershed, the Oshawa Creek flows for 50 kilometres from its headwaters in the Oak Ridges Moraine to its mouth on Lake Ontario, and played a central role in Oshawa's historical foundation as a settler community (RMG 2023a)
 - This natural area includes mature trees and vegetation, paved pathways and a pedestrian bridge who provides access to the west side of the Creek. The Joseph Kolodzie Oshawa Creek Bike Path and pedestrian trailing runs parallel to the Oshawa Creek. The pathway splits directly east of the subject property via a pedestrian bridge. On the east side of the Oshawa Creek, the pathway north of the pedestrian bridge and appears to terminate at the Oshawa Valley Botanical Gardens. The pathways run southward on the west side of Oshawa Creek eventually connecting to Waterfront trail and terminated at Lake Ontario.
- North boundary backs onto a large parking lot, with shared use between the Gallery, the Oshawa City Hall, and the Durham Shoestring Performers Center
- West boundary backs onto a large parking lot, with shared use between the Gallery and The Robert McLaughlin Public Library Branch
- Immediately surrounded by administrative buildings such as Oshawa City Hall to the north, Oshawa Public Library- McLaughlin Branch to the east, and the Durham Shoestring Performers to the northwest

-
- Several other public buildings are located in the larger surrounding area including the Oshawa Arts Resource Center, Oshawa Masonic temple, St. Georges Anglican Church, Canadian Automotive Museum and E.A. Lovell School
 - The subject property is positioned within the administrative and commercial downtown core of Oshawa
 - Surrounded by structures with varied height (two-ten storeys) which are primarily used for commercial and institutional uses.

6.0 EVALUATION OF SIGNIFICANCE

Table 5: Evaluation of the Cultural Heritage Value or Interest of 72 Queen Street in Accordance with O. Reg. 9/06

| Description | Criteria Met Yes/ No | Value |
|--|-------------------------|--|
| <p>The property has design value or physical value because it is a rare, unique, representative or early example of a style, type, expression, material or construction method</p> | <p>Yes</p> | <p>72 Queen Street has design value as a representative example of the Brutalist architecture style with Art modern influences.</p> <p>The rectangular two-storey building exhibits several Brutalist characteristics including a heaviness in the overall massing expressed through the use of solid reinforced concrete walls, modest inclusion of individual windows on side and rear elevations, plain unadorned surfaces which lack decorative details, flat roof, and minimal landscaping surrounding the building. The two rounded corners on rear elevation with curved windows and the prominent row of windows on the semi-circular portion of the facade draws from Art Modern influences but does not detract from the solid and heavy Brutalist feel of the building as a whole.</p> |
| <p>The property has design value or physical value because it displays a high degree of craftsmanship or artistic value</p> | | <p>72 Queen Street is a well-built structure but does not display a high degree of craftsmanship or artistic value. The materials and ornamentation designs are in keeping with other Modernist and Brutalist public buildings.</p> |
| <p>The property has design value or physical value because it displays a high degree of technical or scientific achievement</p> | | <p>72 Queen Street does not display a high degree of technical or scientific achievement.</p> |
| <p>The property has historical value or associative value because it has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community</p> | <p>Yes</p> | <p>72 Queen Street is associated with the McLaughlin family who financially, socially, and artistically, supported the creation of a permanent art gallery in Oshawa.</p> <p>Robert S. McLaughlin, to whom the Gallery was honourably named after, was a prominent philanthropist and automotive industrialist and founder of the McLaughlin Carriage Company. Ewart McLaughlin (grandson of R.S. McLaughlin) and wife Margaret "Alexandra" Luke offered major financial support towards the creation of a permanent public art Gallery in Oshawa. Alexandra Luke was a highly accomplished painter and belonged to a group of abstract artists who would rise to notoriety as "Painters Eleven". Throughout their lifetime, Alexandra and Ewart donated art from their private collection and largely in part of these donations, the gallery proudly maintains Canada's largest collection of artworks by the Painters Eleven group.</p> <p>Isabella McLaughlin, daughter of R.S MacLaughlin, is an Oshawa native who is associated with RMG as a philanthropist, artist, and lifelong patron. Isabel McLaughlin was a founding member of the "Painter Eleven" group and a recognized modernist painter. In addition to serving as the first woman president of the Canadian Group of Painters(1939-1945), and Ontario Society of Artists (1940-1942) She was the recipient of the Order of Ontario in 1993, and Order of Canada in 1997. While Isabel was a supporter of the several galleries throughout Ontario, her generous financial support for RMG in combination with her donations of over 100 pieces of artwork from Canadian and international artist make her association with RMG critical for the history and development of the gallery.</p> |

| Description | Criteria Met Yes/ No | Value |
|---|-------------------------|--|
| The property has historical value or associative value because it yields or has the potential to yield information that contributes to the understanding of a community or culture | | 72 Queen Street does not clearly yield or have the potential to yield information that contributes to the understanding of a community or culture. |
| The property has historical value or associative value because it demonstrates or reflects the work or ideas of an architect, builder, artist, designer or theorist who is significant to a community | Yes | <p>72 Queen Street is associated with architects Hugh Allward, of the Toronto firm Allward & Gouinlock. Although Allward had largely retired by the mid-1960s, he provided guidance regarding the original 1969 gallery building. Allward formed a partnership with G. Roper Gouinlock in 1935. Their firm won many awards for their pre-World War II residences, but in 1948 their design for the Mechanical Engineering Building on the University of Toronto campus earned them an international reputation. The firm went on to design several notable buildings including Toronto's Sunnybrook Hospital (1944- 1947), Ottawa's Veteran's Affairs Building (1947 – 1958), as well as numerous other residences and commercial buildings. Although he was not directly responsible for its design, he is credited with playing an important role in overseeing the development of the original 6000sq ft modernist structure.</p> <p>72 Queen Street is directly associated with Arthur Erickson. A substantial addition to RMG was designed by British Columbia born Arthur Erickson. Arthur Erickson is one of Canada most respected and well-known architects. He is well known for his modernist buildings. He is the recipient of several awards. He was the first Canadian to earn a Gold Medal from the American Institute of Architects (1986), the association's highest honour. He had also won gold medals from the Royal Architectural Institute of Canada in 1984 and the French Academie d'Architecture, also in 1986 Throughout his expansive career some of his most notable works include the Museum of Anthropology and the University of British Columbia, the Provincial Law Courts in Vancouver, the Canadian Embassy in Washington, D.C., and the Museum of Glass in Tacoma, Washington. Erickson received the Order of Canada in 1973 and the Companion Order of Canada in 1981The 5.4-million-dollar expansion, which added 36,000 sq ft to RMG reflects Erickson approach to architecture though its continuation of the brutalist of the original building and through it's the Art Moderne influences. The addition was built under his supervision in 1987.</p> |
| The property has contextual value because it is important in defining, maintaining or supporting the character of an area | Yes | 72 Queen Street is important in supporting the predominantly administrative and culture-oriented character of the area. The surrounding environment is defined by large public buildings that serve administrative duties or support local culture. These imposing structures reinforce the influential and civic elements in their construction. The gallery is integrated into this character as a large building and notable sits at the terminus of Bagot Street. |
| The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings | | 71 Queen Street's function as a gallery is not dependent on its contextual setting. As such 72 Queen Street is not defined by a physical, functional, visual, or historic link to its surroundings |
| The property has contextual value because it is a landmark | | 72 Queen Street is situated within the cultural and administrative downtown core of Oshawa. While the subject property's position as a termination point for Bagot Street it's low profile in combination with numerous large and important buildings found in the surroundings do not suggest it is a significant landmark. . |

7.0 HERITAGE ATTRIBUTES

An examination of the relationship between the heritage attributes and the cultural heritage value or interest outlined in Table 6 assisted with the development of the list of heritage attributes.

Table 6: Relationship of Heritage Attributes to Cultural Heritage Values

| Cultural Heritage Value or Interest | Heritage Attribute |
|--|---|
| 72 Queen Street has design value as a representative example of the Brutalist architecture style with Art modern influences. | <ul style="list-style-type: none"> • Two-storey rectangular massing • Plain surfaced concrete walls • Flat roof with glass barrel-vaulted skylight • Semi-circular bank of large windows on the facade • Front entrance framed with concrete columns • Symmetrical entranceway with ramps and stairs • Rounded corners on rear elevation with curved windows |
| 72 Queen Street has associative value with the McLaughlin family who financially, socially, and artistically, supported the creation of a permanent art gallery in Oshawa. | <ul style="list-style-type: none"> • Entire building envelope including the original 1969 building with extensive 1984 façade addition. • Letters affix to entrance which reads "The Robert McLaughlin Gallery" |
| 72 Queen Street is associated with architects Hugh Allward, of the Toronto firm Allward & Gouinlock, and directly associated with prominent architect Arthur Erickson. | <ul style="list-style-type: none"> • Entire building envelope including the original 1969 building with extensive 1984 façade addition. |
| 72 Queen Street is important in supporting the predominantly administrative and culture-oriented character of the area. | <ul style="list-style-type: none"> • Terminus view looking west on Bagot Street • Location within the downtown administrative and commercial core of Oshawa |

8.0 STATEMENT OF CULTURAL HERITAGE VALUE OR INTEREST

Introduction and Description of Property

72 Queen Street, known as the Robert McLaughlin Gallery, is located in the core of the downtown Oshawa. The property is located along Oshawa Creek and consists of a two-storey, concrete structure with minimal detailing. It is located at the intersection of Queen Street and Bagot Street.

Statement of Cultural Heritage Value or Interest

72 Queen Street has design value as a representative example of the Brutalist architecture style with Art modern influences. The rectangular two-storey building exhibits several Brutalist characteristics including a heaviness in the overall massing expressed through the use of solid reinforced concrete walls, modest inclusion of individual windows on side and rear elevations, plain unadorned surfaces which lack decorative details, flat roof, and minimal landscaping surrounding the building. The two rounded corners on rear elevation with curved windows and the prominent row of windows on the semi-circular portion of the facade draws from Art Modern influences but does not detract from the solid and heavy Brutalist feel of the building as a whole.

72 Queen Street is associated with the McLaughlin family who financially, socially, and artistically, supported the creation of a permanent art gallery in Oshawa. Robert S. McLaughlin, to whom the Gallery was honourably named after, was a prominent philanthropist

and automotive industrialist and founder of the McLaughlin Carriage Company. Ewart McLaughlin (grandson of R.S. McLaughlin) and wife Margaret “Alexandra” Luke offered major financial support towards the creation of a permanent public art Gallery in Oshawa. Alexandra Luke was a highly accomplished painter and belonged to a group of abstract artists who would rise to notoriety as “Painters Eleven”. Throughout their lifetime, Alexandra and Ewart donated art from their private collection and largely in part of these donations, the gallery proudly maintains Canada’s largest collection of artworks by the Painters Eleven group.

Isabella McLaughlin, daughter of R.S. MacLaughlin, is an Oshawa native who is associated with RMG as a philanthropist, artist, and lifelong patron. Isabel McLaughlin was a founding member of the “Painter Eleven” group and a recognized modernist painter. In addition to serving as the first woman president of the Canadian Group of Painters (1939-1945), and Ontario Society of Artists (1940-1942) She was the recipient of the Order of Ontario in 1993, and Order of Canada in 1997. While Isabel was a supporter of the several galleries throughout Ontario, her generous financial support for RMG in combination with her donations of over 100 pieces of artwork from Canadian and international artist make her association with RMG critical for the history and development of the gallery.

72 Queen Street is associated with architects Hugh Allward, of the Toronto firm Allward & Gouinlock. Although Allward had largely retired by the mid-1960s, he provided guidance regarding the original 1969 gallery building. Allward formed a partnership with G. Roper Gouinlock in 1935. Their firm won many awards for their pre-World War II residences, but in 1948 their design for the Mechanical Engineering Building on the University of Toronto campus earned them an international reputation. The firm went on to design several notable buildings including Toronto’s Sunnybrook Hospital (1944- 1947), Ottawa’s Veteran’s Affairs Building (1947 – 1958), as well as numerous other residences and commercial buildings. Although he was not directly responsible for its design, he is credited with playing an important role in overseeing the development of the original 6000sq ft modernist structure.

72 Queen Street is directly associated with Arthur Erickson. A substantial addition to RMG was designed by British Columbia born Arthur Erickson. Arthur Erickson is one of Canada most respected and well-known architects. He is well known for his modernist buildings. He is the recipient of several awards. He was the first Canadian to earn a Gold Medal from the American Institute of Architects (1986), the association’s highest honour. He had also won gold medals from the Royal Architectural Institute of Canada in 1984 and the French Academie d’Architecture, also in 1986 Throughout his expansive career some of his most notable works include the Museum of Anthropology and the University of British Columbia, the Provincial Law Courts in Vancouver, the Canadian Embassy in Washington, D.C., and the Museum of Glass in Tacoma, Washington. Erickson received the Order of Canada in 1973 and the Companion Order of Canada in 1981 The 5.4-million-dollar expansion, which added 36,000 sq ft to RMG reflects Erickson approach to architecture though its continuation of the brutalist of the original building and through it’s the Art Moderne influences. The addition was built under his supervision in 1987.

72 Queen Street is important in supporting the predominantly administrative and culture-oriented character of the area. The surrounding environment is defined by large public buildings that serve administrative duties or support local culture. These imposing structures reinforce the influential and civic elements in their construction. The gallery is integrated into this character as a large building and notable sits at the terminus of Bagot Street.

Cultural Heritage Attributes

72 Queen Street has design value as a representative example of the Brutalist architecture style with Art modern influences. **The property contains the following heritage attribute that reflect this value:**

- Two-storey rectangular massing
- Plain surfaced concrete walls
- Flat roof with glass barrel-vaulted skylight
- Semi-circular bank of large windows on the facade
- Front entrance framed with concrete columns
- Symmetrical entranceway with ramps and stairs
- Rounded corners on rear elevation with curved windows

72 Queen Street is associated with the McLaughlin family who financially, socially, and artistically, supported the creation of a permanent art gallery in Oshawa. **The property contains the following heritage attribute that reflect this value:**

- Two-storey Brutalist structure

72 Queen Street is associated with architects Hugh Allward, of the Toronto firm Allward & Gouinlock. 72 Queen Street is directly associated with Arthur Erickson one of Canada most respected and well-known architects. **The property contains the following heritage attribute that reflect this value:**

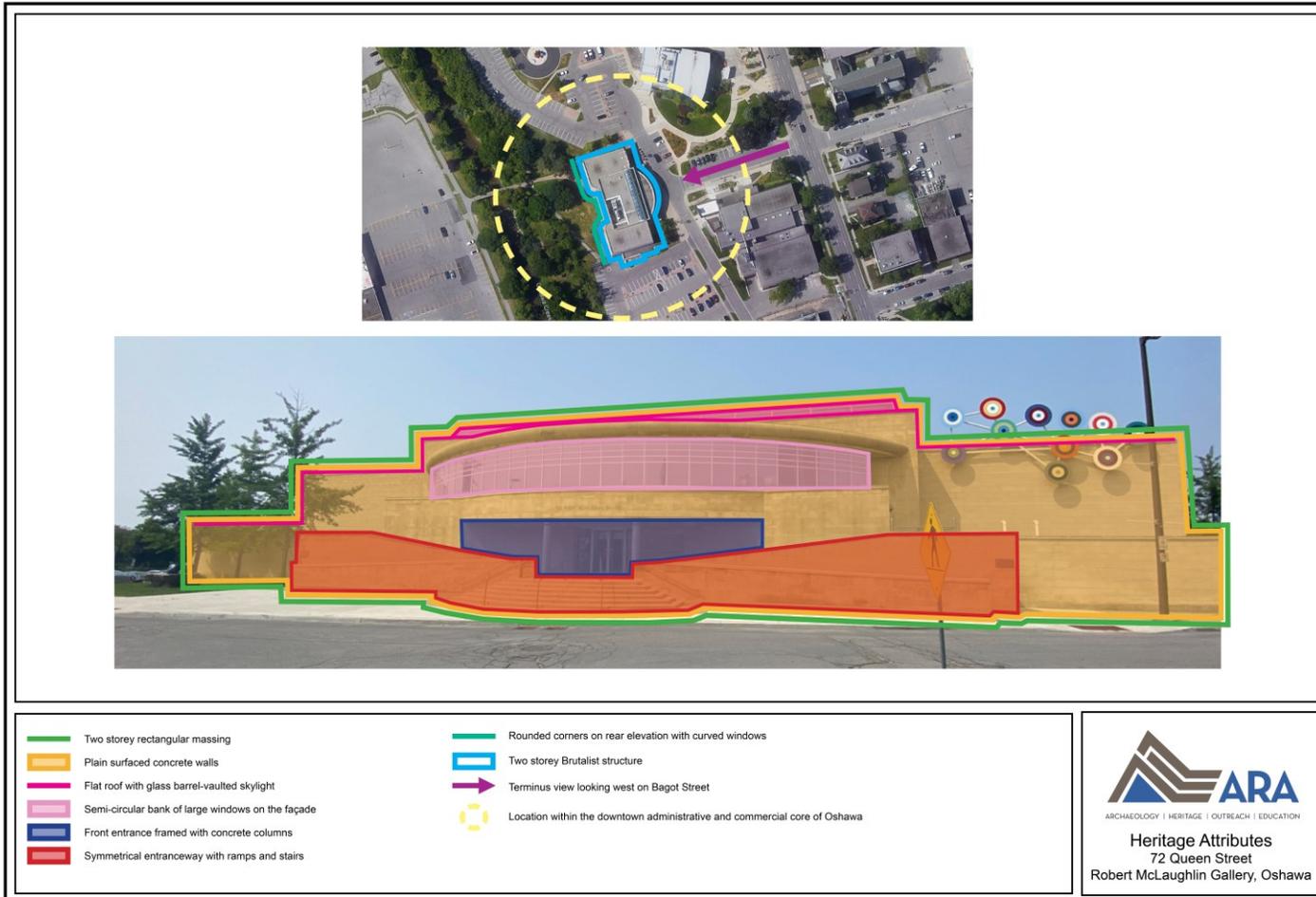
- Two-storey Brutalist structure.

72 Queen Street is important in supporting the predominantly administrative and culture-oriented character of the area. **The property contains the following heritage attribute that reflect this value:**

- Terminus view looking west on Bagot Street
- Location within the downtown administrative and commercial core of Oshawa

9.0 MAP OF HERITAGE ATTRIBUTES

The following figures display the heritage attributes as outlined in Section 7.0 above.



Map 2: Elevation View Map of Heritage Attributes of 72 Queen Street

10.0 CONCLUSIONS

O. Reg. 9/06 (as amended by O. Reg. 569/22) of the OHA requires that to be designated, a property must meet two or more of the criteria. 72 Queen Street meets four criteria for determining CHVI as outlined in *O. Reg.9/06*.

The *Provincial Policy Statement* notes that CHVI is bestowed upon cultural heritage resources by communities (MMAH 2020). Accordingly, the system by which heritage is governed in this province places an emphasis on the decision-making of local municipalities in determining CHVI. It is hoped that the information presented in this report will be useful in those deliberations.

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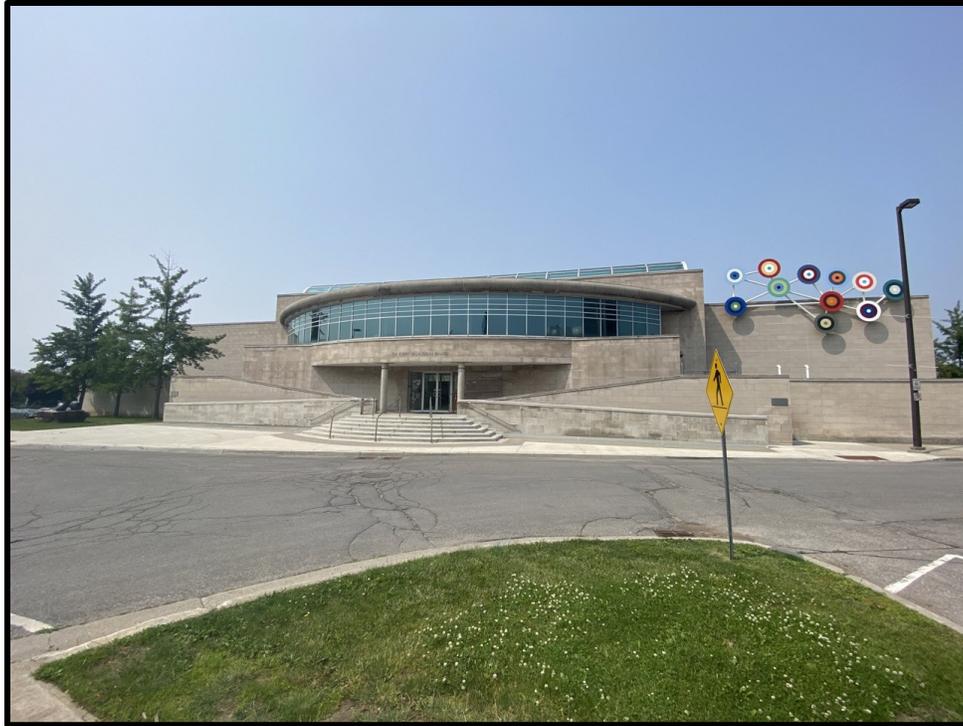
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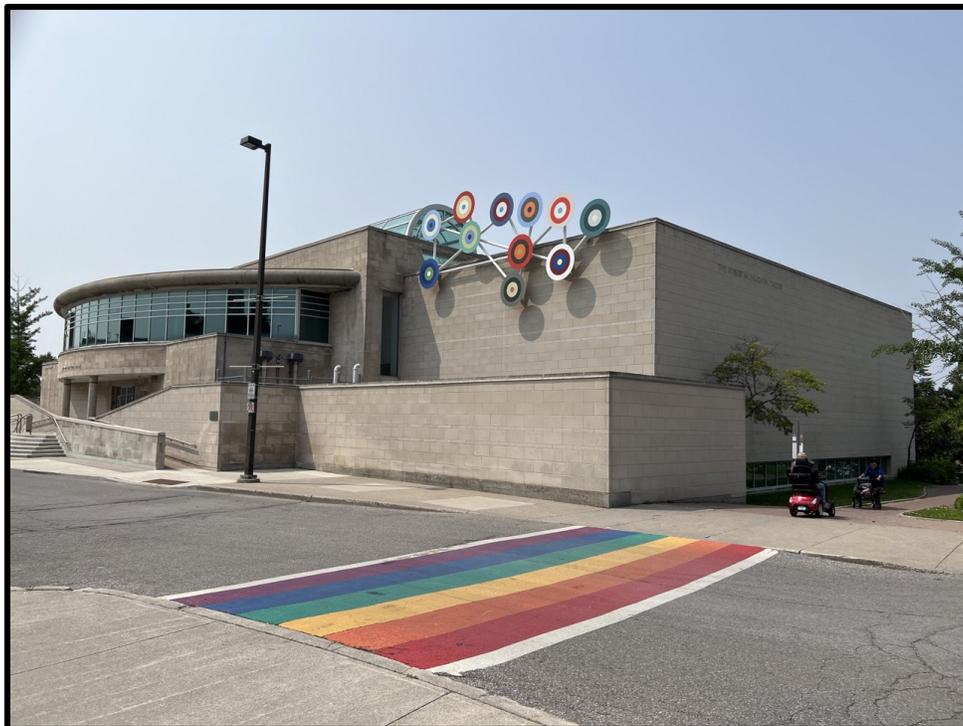
Appendix A: Photographs



Map 3: Photo Locations at 72 Queen Street
(Produced by ARA under licence using ArcGIS® software by Esri, © Esri)



**Image 1: Façade of 72 Queen Street
(Photo taken June 29, 2023; Facing West)**



**Image 2: View of Northeast Corner at 72 Queen Street
(Photo taken June 29, 2023; Facing Southwest)**



**Image 3: View of North Elevation at 72 Queen Street
(Photo taken June 29, 2023; Facing South)**



**Image 4: View of Southeast Elevation at 72 Queen Street
(Photo taken June 29, 2023; Facing Northwest)**



**Image 5: View of South Elevation at 72 Queen Street
(Photo taken on June 29, 2023; Facing North)**



**Image 6: View of Southwest Corner at 72 Queen Street
(Photo taken June 29, 2023, Facing Northeast)**



**Image 7: View of Northwest Corner at 72 Queen Street
(Photo taken June 29, 2023; Facing Southeast)**



**Image 8: View of Rear Elevation at 72 Queen Street
(Photo taken on June 29, 2023; Facing Northeast)**



**Image 9: Detail of Front Entrance at 72 Queen Street
(Photo taken June 29, 2023; Facing Northwest)**



**Image 10: Detail of Sculpture at 72 Queen Street
(Photo taken on June 29, 2023; Facing Northwest)**



**Image 11: View of Adjacent Structure – 65 Bagot Street McLaughlin Gallery
(Photo taken on June 29, 2023; Facing Southeast)**



**Image 12: View of Adjacent structure – 50 Center Street, Oshawa City Hall
(Photo taken on June 29, 2023; Facing North)**

Appendix B: Historic Photos



**Figure 1: Aerial Image of Subject Property Prior to Its Construction, c. 1968
(OPLHC 2023a)**



**Figure 2: Robert McLaughlin Gallery, 1977
(RMG 2023)**



**Figure 3: Construction of the New Façade, 1987
(RMG 2023)**



**Figure 4: 1987 Façade Addition to the Robert McLaughlin Gallery
(OPLHC 2023b)**

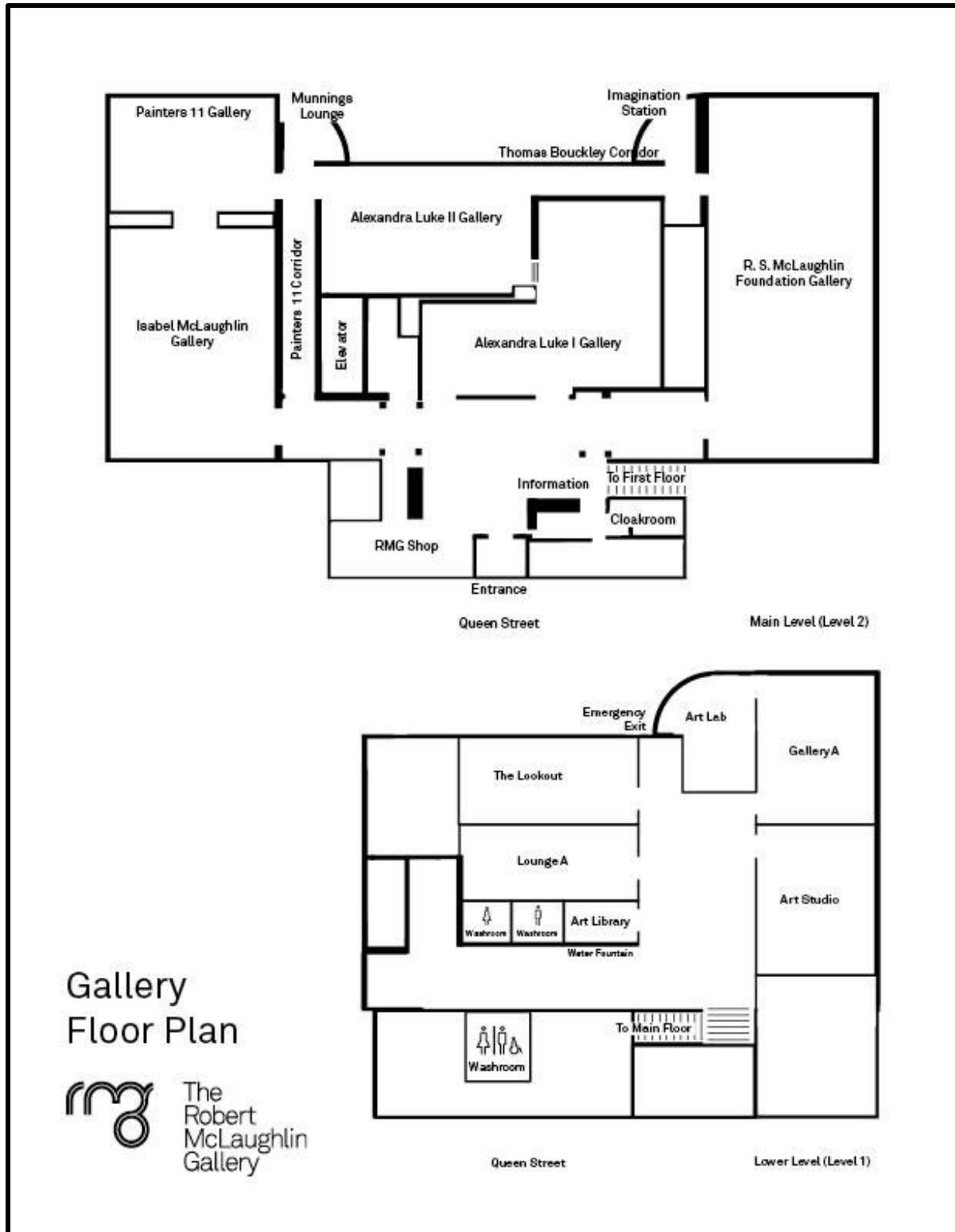
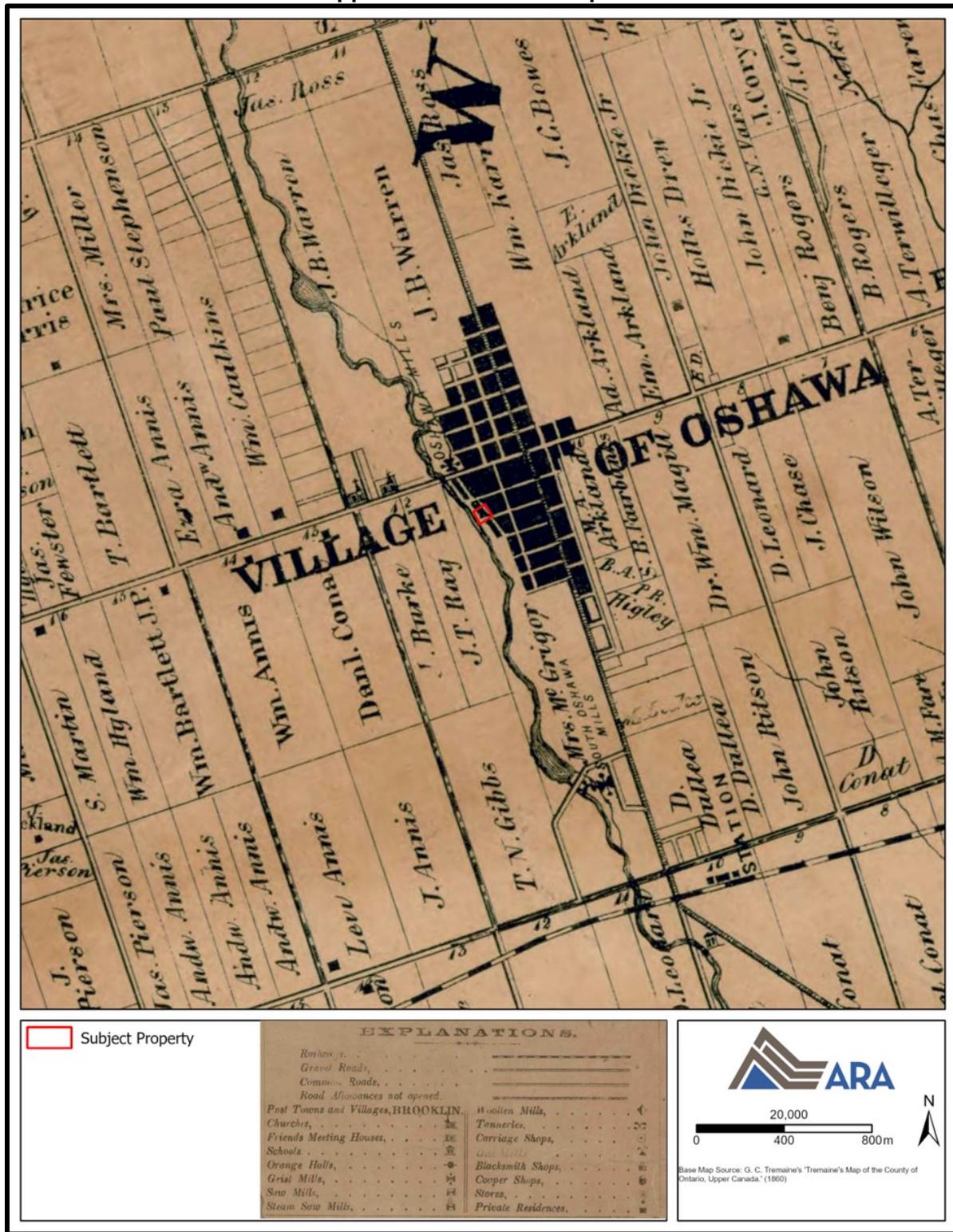
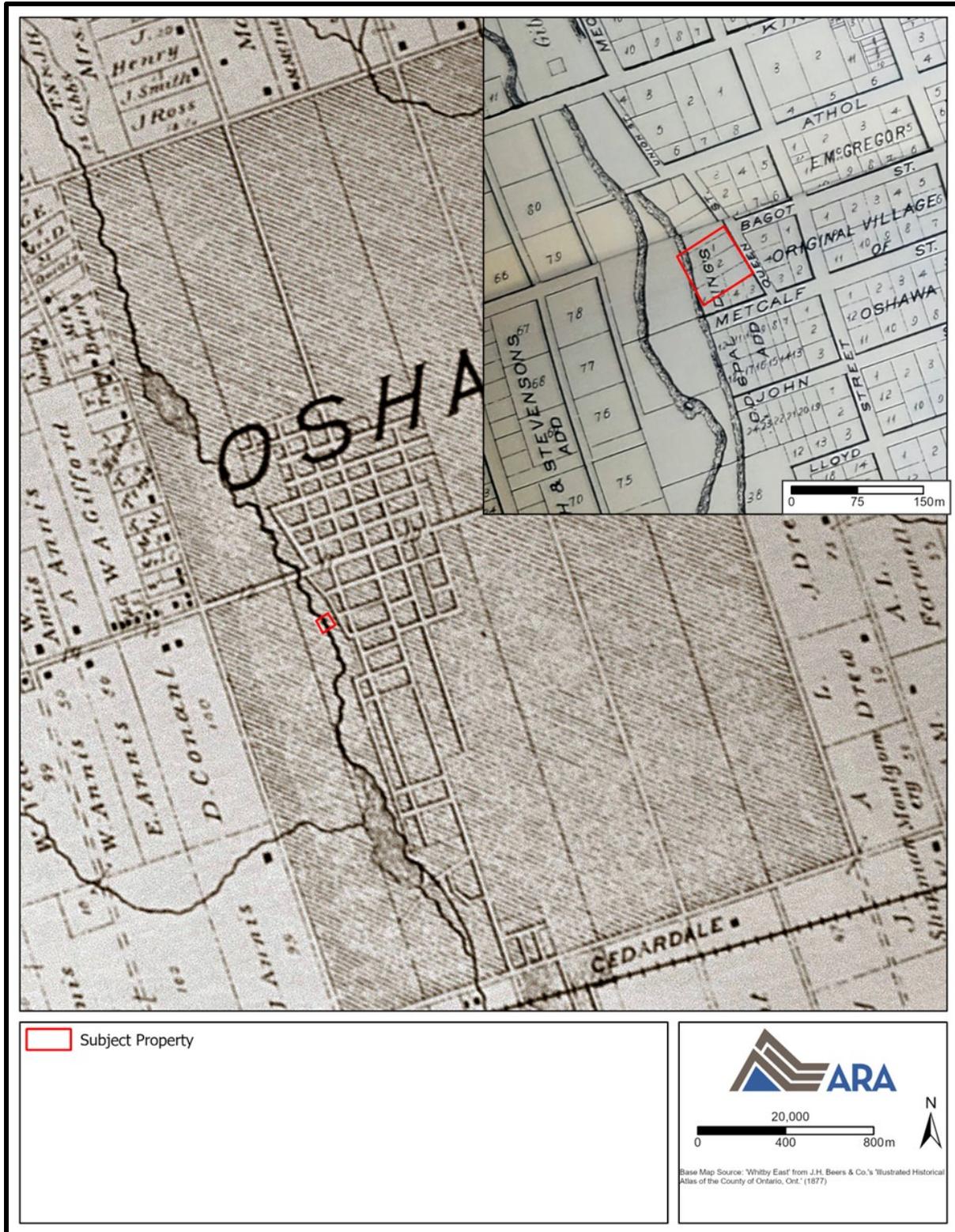


Figure 5: Robert McLaughlin Gallery Floor Plan (RMG 2023)

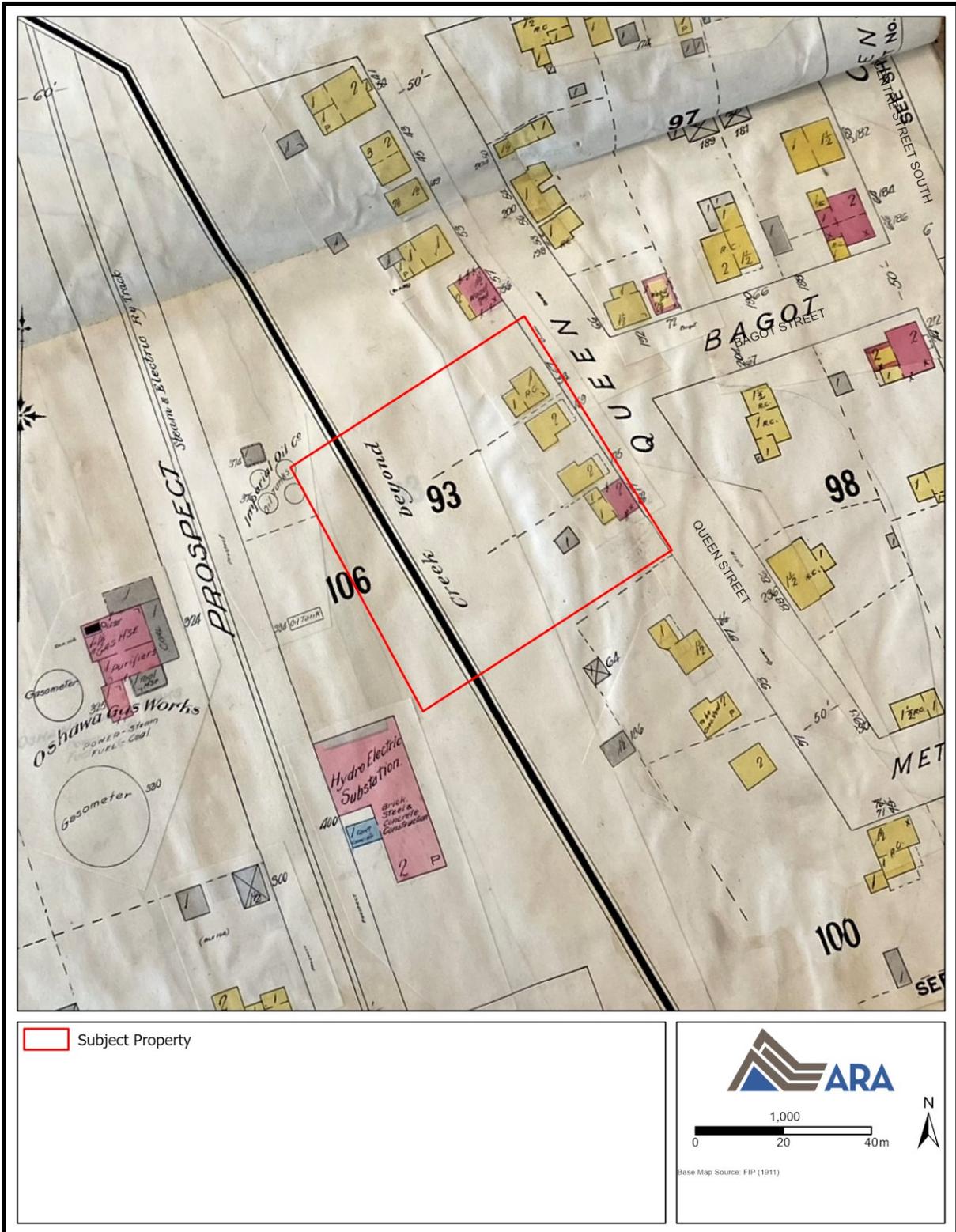
Appendix C: Historic Maps



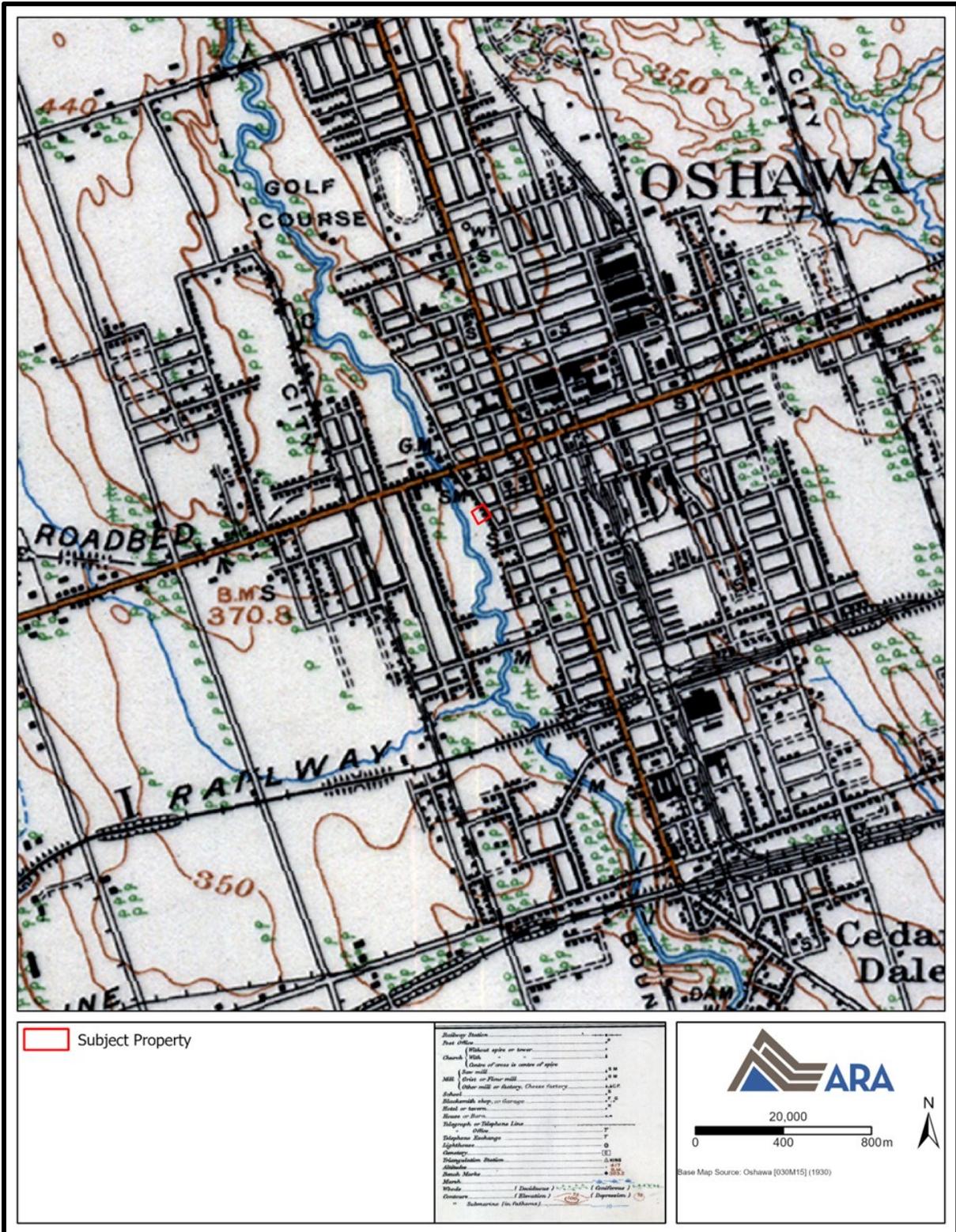
Map 4: Subject Property shown on an 1860 Historic Map
 (Produced under licence using ArcGIS® software by Esri, © Esri; OHCMP 2018)



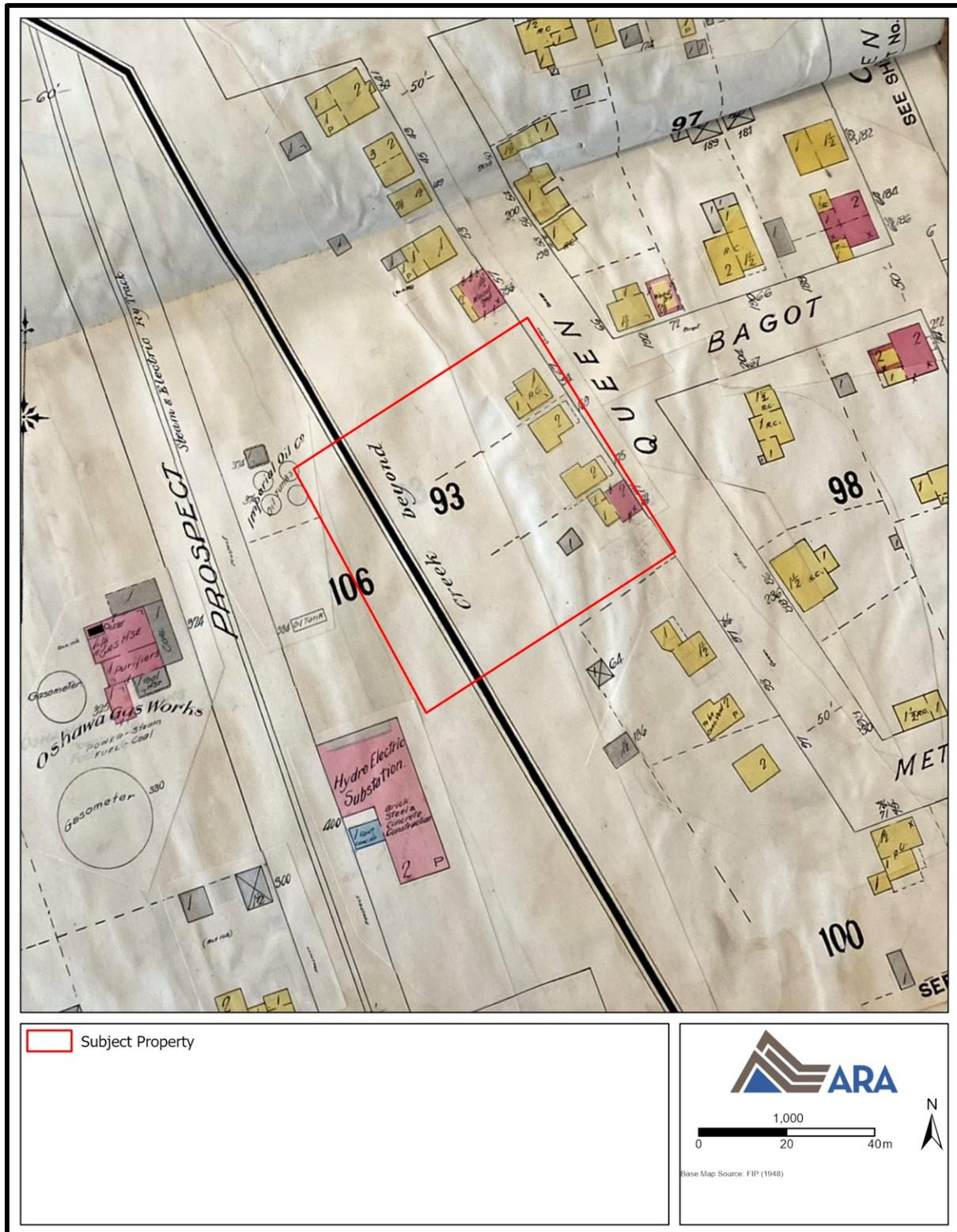
Map 5: Subject Property shown on an 1877 Historic Map
Produced under licence using ArcGIS® software by Esri, © Esri; McGill University 2001)



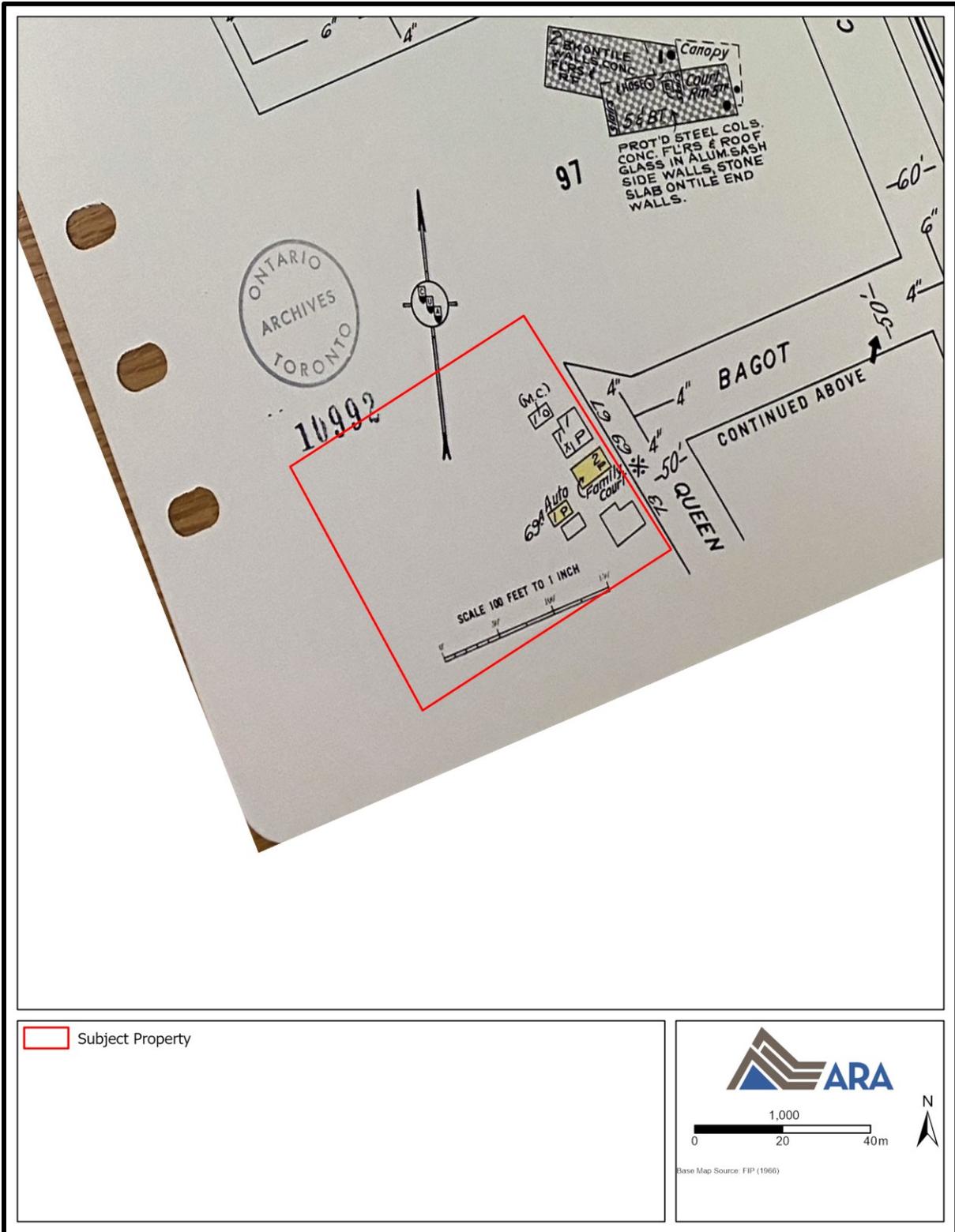
Map 6: Subject Property on a 1911 Fire Insurance Plan
(Produced under licence using ArcGIS® software by Esri, © Esri; C. Goad 1916)



Map 7: Subject Property shown on an Historic 1930 Topographic Map (Produced under licence using ArcGIS® software by Esri, © Esri; OCUL 2021)



**Map 8: Subject Property Shown on a 1948 Fire Insurance Plan
(Produced under licence using ArcGIS® software by Esri, © Esri; USB 1948)**



**Map 9: Subject Property Shown on a 1966 Fire Insurance Plan
(Produced under licence using ArcGIS® software by Esri, © Esri; CUA 1966)**



Map 10: Subject Property on Current Aerial Image
(Produced under licence using ArcGIS® software by Esri, © Esri; Google Earth 2023)