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Department of Corporate Services

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File A-1300

January 31, 2000

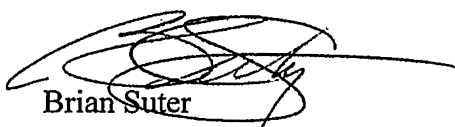
RECEIVED
FEB 8 - 2000
CONSERVATION REVIEW
BOARD

Nancy Smith
Senior Administrative Clerk
Ministry of Citizenship, Culture and Recreation
77 Bloor Street West
2nd Floor
Toronto, Ontario
M7A 2R9

Re: City of Oshawa By-law 5-2000

Pursuant to the *Ontario Heritage Act*, R.S.O. 1990, enclosed for your records is a copy of By-law 5-2000, passed by City Council on January 17, 2000, which designates "Parkwood, the R.S. McLaughlin Estate", as being of architectural and historical interest.

If you need further information, please contact me at the address shown, or by phone at (905) 436-5639.



Brian Suter
City Clerk

BCS/jw

Enclosure

- c. Ontario Heritage Foundation, 10 Adelaide Street East, Toronto, Ontario, M5C 1J3
T.W. Goodchild, Commissioner, Department of Development Services

✓
RC

FOR OFFICE USE ONLY

LT 940631

CERTIFICATE OF RECEIPT
DURHAM (46)

'00 JAN 26 PM 3 10

[Handwritten Signature]

New Property Identifiers

Additional:
See
Schedule ☐

Executions

Additional:
See
Schedule ☐

(1) Registry ☒ Land Titles ☒ (2) Page 1 of 23 pages

(3) Property Identifier(s) Block Property
16311-0297 *LT* Additional:
See
Schedule ☐

(4) Nature of Document
City of Oshawa By-law 5-2000

(5) Consideration
N/A Dollars \$

(6) Description
Part of Lot C23, Sheet 10, Plan 335 and Part
of Lot 15, Registered Plan 134, in the City
of Oshawa, in the Regional Municipality of
Durham, now designated as Part 3, Reference
Plan 40R-17072.

(7) This Document Contains: (a) Redescription New Easement Plan/Sketch ☐ (b) Schedule for: Description ☐ Parties ☐ Other ☒

(8) This Document provides as follows:

See By-law 5-2000 of The Corporation of the City of Oshawa attached.

Continued on Schedule ☒

(9) This Document relates to instrument number(s)

(10) Party(ies) (Set out Status or Interest)
Name(s)

THE CORPORATION OF THE CITY OF OSHAWA
by its solicitor

Signature(s)

Rosalie A. Evans
ROSALIE A. EVANS

Date of Signature
Y M D

2000 01 25

(11) Address for Service 50 Centre Street South, Oshawa, Ontario L1H 3Z7

(12) Party(ies) (Set out Status or Interest)
Name(s)

Signature(s)

Date of Signature
Y M D

(13) Address
for Service

(14) Municipal Address of Property
270 Simcoe Street North
Oshawa, Ontario

(15) Document Prepared by:
The Corporation of the City of Oshawa
Legal Department
50 Centre Street South
Oshawa, Ontario
L1H 3Z7
R.Evans D2110-0011 99

Fees and Tax	
Registration Fee	50
Total	

being a by-law to designate the property known as "Parkwood, the R.S. McLaughlin Estate", located at 270 Simcoe Street North, as being of architectural and historical interest pursuant to the *Ontario Heritage Act*, R.S.O. 1990, Chapter O.18.

Recitals:

1. Section 29 of the *Ontario Heritage Act*, R.S.O. 1990, Chapter O.18, authorizes the Council of a municipality to enact by-laws to designate real property, including all buildings and structures on it, to be of architectural or historic value or interest.
2. The Parkwood Foundation is the registered owner of the property. The property contains a building which once was the principal residence of Colonel Robert Samuel McLaughlin, and is located at 270 Simcoe Street North, in the City of Oshawa. The property contains several other buildings and formal and informal gardens.
3. The Corporation of the City of Oshawa provided notice to the Parkwood Foundation and to the Ontario Heritage Foundation that it intends to designate this property under the *Ontario Heritage Act*.
4. Notice of intention to designate this property has also been published in the *Oshawa This Week* newspaper (which has general circulation in the City of Oshawa) on the 1st day of December, 1999.
5. The last day for serving a notice of objection to the advertised notice was the 3rd day of January, 2000. No notice of objection to the proposed designation has been served on the City Clerk.

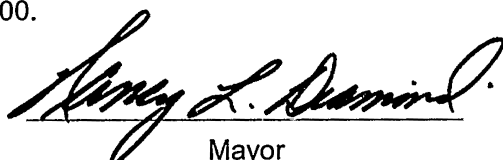
NOW THEREFORE BE IT ENACTED AND IT IS HEREBY ENACTED as a by-law of The Corporation of the City of Oshawa, by its Council, as follows:

1. The property, including all facilities, features and structures on it which are described in Schedule "A" to this By-law, located at 270 Simcoe Street North, more particularly described as:

Part of Lot 15, Registered Plan No. 134 and part of Lot C-23, Sheet 10, Registered Plan No. 335, in the City of Oshawa in the Regional Municipality of Durham, now known as Part 3 on Plan 40R-17072;

is hereby designated as being of architectural and historical interest.
2. The reasons for designation of this property under the *Ontario Heritage Act*, are set out in Schedule "A" to this by-law. Schedule "A" forms an integral part of this by-law.
3. A copy of this by-law shall be registered against the property described above in the Land Registry and Land Titles Offices for the Land Registry Division of Whitby (No. 40).
4. The City Clerk is hereby authorized to serve a copy of this by-law on the Ontario Heritage Foundation and to publish notice of the passing of this by-law in the *Oshawa This Week* newspaper.

By-law read a first, second and third time and finally passed this seventeenth day of January, 2000.


Mayor


Acting City Clerk

Schedule "A" to City of Oshawa By-law 5-2000

Statement of Reasons For Designation
Of "Parkwood, the R.S. McLaughlin Estate"
Under the *Ontario Heritage Act*

NOTE: The original by-law contains a title page containing a photograph and 98 individual photographs or plans or sketches, which have not been reproduced for land registration purposes. Readers are directed to the City Clerk's office of The Corporation of the City of Oshawa for viewing.

TABLE OF CONTENTS

Short Reasons for Designation of Parkwood Estate	1
Historical Reasons	2
Historical Value of Parkwood	3
Architectural Reasons	4
Exterior: Main House	4
Roof Features	4
Window and Door Features	5
Front Wing	5
Side Wing	5
Recreation Wing	6
Greenhouse Wing	6
Interior: Main House	6
Other Estate Buildings and Structures	8
Gate House or Gardener's House	8
Garage/Stable Building	8
Architectural Value of Parkwood	9
Integral Landscape Features and Structures	10
Italian Garden	11
Tennis Court	12
South Terrace and Sundial Garden	12
Sunken Garden	12
Gazebo	13
New Formal Garden	13
Value of the Historic Landscape	14
List of Figures	15
Sources	20
Appendix 1: Location Map	
Appendix 2: Figures	

SHORT REASONS FOR DESIGNATION OF PARKWOOD ESTATE

- Parkwood Estate is associated with Robert Samuel McLaughlin (1871-1972), President of General Motors of Canada and one of Canada's leading twentieth century industrialists and philanthropists.
- Parkwood Estate is considered to be a rare Canadian example of a large, self-contained, twentieth century country estate built in the inter-war years and one of few to survive with the house, outbuildings and associated garden structures, gardens and landscape largely intact.
- The Toronto architectural firm of Darling and Pearson, one of Canada's most prominent architectural firms of the period, was associated with the planning, design and development of Parkwood Estate from its initial phase in 1915-1917 through to the 1930s. Due to the scale and integrity of the original design, Parkwood represents the most important example of Darling and Pearson's residential work.
- The interior of Parkwood's main house is considered to be a rare survivor of the period. It clearly illustrates the lifestyle of the early twentieth century country estates. The amount of surviving original fabric in the furniture, fixtures and finishes is notable.
- Later alterations and additions in 1940-1941 are associated with the prominent Canadian architect John Lyle. They include the master bedroom, dressing room and bathroom and the Art Gallery. The master bedroom is considered to be an excellent example of the Art Moderne style.
- The design of Parkwood's landscape and gardens is considered to have been influenced by the English landscape tradition. The 1915-1917 estate plan and gardens are associated with the Canadian landscape architects W.E. Harries and A.V. Hall. Significant alterations and additions to the landscape and gardens including the Italian Garden, South Terrace and Sundial Garden, Sunken Garden and tennis court were designed and carried out by prominent Canadian landscape architects H. B. and L.A. Dunington-Grubb in the mid to late 1920s.
- Parkwood's New Formal Garden was designed and built by prominent Canadian architect John Lyle in 1935. It is considered to be an excellent example of the Art Moderne landscape style in Canada. Lyle was awarded the Special Bronze Medal of the Royal Architectural Institute of Canada in 1939 for the project.
- The Japanese Garden was designed by George Tanaka in 1963 and placed in one of the formal display greenhouses. It represents the last formal garden design work commissioned by Col. R. S. McLaughlin.

HISTORICAL REASONS

The Parkwood Estate was created on the site of a nineteenth century property known as Prospect Park. The property was purchased in 1850 by John B. Warren, a local miller, who built a large house in the northeast corner of the property and began to lay out gardens. Warren went bankrupt in 1865 and the property was purchased by William Henry Gibbs, Member of Parliament, who continued the improvements on the grounds (Fig. 1). An 1877 sketch of Prospect Park shows a house with manicured lawns, paths, fountains, gardens and gazebos to the south of the house (Fig. 2). W. H. Gibbs declared bankruptcy in the early 1880s and the property passed into the ownership of a Col. Mulligan. It was under his ownership that athletic fields and a grandstand were added to the west half of the estate. In 1902, the property was purchased by E. S. Edmondson, later the Mayor of Oshawa, who converted the estate into a public park (Fig. 3). Col. R. Samuel McLaughlin, the noted Canadian industrialist, bought the property in 1915 in order to build Parkwood Estate. Although the earlier house associated with Prospect Park was demolished in 1915, the already established landscape of open spaces and mature trees contributed to the formation of Parkwood's present landscape.

As one of Oshawa's most prominent families, McLaughlin and his wife, Adelaide Louise Mowbray, had lived in a spacious and comfortable home after their marriage in 1898. By 1915, with the success of the McLaughlin Motor Car Company assured, and their status as the first family of Oshawa established, it was possible for the McLaughlins to commission the development of a grand estate.

McLaughlin commissioned prominent Toronto architects Frank Darling and John Pearson to co-ordinate the design of Parkwood including the main house and its outbuildings. The main house design is a blend of several classical revival styles often used for residential architecture during the World War I period. It was designed as a self-contained residential complex and reflected both the wealth and social stature of Col. R. S. McLaughlin. Site construction began in March 1916 and was finished in 1917.

Toronto landscape architects William E. Harries and Alfred V. Hall prepared a topographic survey of Prospect Park for E. S. Edmondson around 1915 (Fig. 4). It would appear that they were then hired circa 1916-1917 by Col. McLaughlin to prepare a site layout for Parkwood. William E. Harries had worked with the firm of Dunington-Grubb & Harries in 1912-1913 and in 1914 formed the landscape architecture firm of Harries and Hall. Hall had previously worked for the prestigious American landscape architectural firm of Warren H. Manning.

In the mid 1920s the landscape architecture firm of H. B. and L. A. Dunington-Grubb was hired to conduct other landscape work that included the design and construction of the Italian Garden, the Sunken Garden, Sundial Garden, tennis court and changes to the South Terrace and walkway. The Dunington-Grubbs had a major influence on the development of the Canadian landscape architecture profession in the early twentieth century. They were founding members of the Canadian Society of Landscape Architects and Town Planners in 1934 and were founders of Sheridan Nurseries.

Architects Darling and Pearson continued in their working association with the Parkwood Estate into the 1930s. They were responsible for the design of the Summer House, terrace balustrade and planters in 1927 and alterations and additions to the main house in the early 1930s.

Architect John Lyle was hired in 1935 to design and build the New Formal Garden at Parkwood. Lyle was awarded the Special Bronze Medal of the Royal Architectural Institute of Canada for this garden design in 1939. He was also responsible for the design of the Art Moderne master bedroom, dressing room and bathroom and Art Gallery renovations in the main house in 1940-1941.

George Tanaka was hired in 1963 to design the Japanese Garden. It was placed in one of the formal display greenhouses and represents the last formal garden design work commissioned by Col. R. S. McLaughlin.

Colonel R. S. (Sam) McLaughlin apprenticed in his father's carriage works, ultimately becoming its chief designer. He became a partner in the McLaughlin Carriage Company in 1892. In 1907 he helped form the McLaughlin Motor Car Company with his brother George W. McLaughlin and their father Robert, who remained the president of the McLaughlin Carriage Company. The production of the McLaughlin-Buick began in 1908 and Chevrolets (Chevrolet Motor Car Company of Canada) in 1915. In 1915, the Carriage Company was sold. The McLaughlin Motor Car Company and the Chevrolet Motor Car Company of Canada were sold to General Motors in 1918, and General Motors of Canada Limited was formed, listing R. S. McLaughlin as President and George W. McLaughlin as Vice-President. George W. McLaughlin retired from the Company in 1924. Col. R. S. McLaughlin retired as President in 1945, becoming Chairman of the Board, a position he held until his death in 1972.

Mrs. McLaughlin (Adelaide) was a leader in her community. It was entirely through the efforts of a committee of women headed by Mrs. McLaughlin that the Oshawa General Hospital, now Lakeridge Health Oshawa, was established in 1910. When the Oshawa Central Council of Home and School Associations began in 1921, Mrs. McLaughlin was its first president. Not only was she responsible for the day-to-day running of the house, she was also involved in decorating decisions and purchases. At the time the sunroom was added in the 1930s, she worked with the architect and an interior decorator brought over from England, to redecorate the rooms and transform them from dark, formal areas into light and lavish spaces.

Colonel McLaughlin was one of Canada's leading industrialists and philanthropists throughout much of the twentieth century. Parkwood was the McLaughlin's principal home, a "grand estate". It was from the Parkwood Estate that the McLaughlins played a major role in Canadian economic and social life for fifty-five years.

HISTORICAL VALUE OF PARKWOOD

- As an industrial pioneer, Colonel McLaughlin played a major role in the establishment and growth of the Canadian automotive industry, one of the most important contributors to the growth of the Canadian economy in the twentieth century.
- Through his foresight, initiative, and energetic efforts, Col. McLaughlin amassed a fortune which he shared generously with this community and his country.
- Parkwood is an outstanding heritage resource in Oshawa and is one of the grandest estates surviving in Canada.

-
- Parkwood Estate exemplifies Colonel McLaughlin's vision, experience and interests within the Canadian business and social elite of the twentieth century.
 - The coherence, continuity and great variety of changes directed by Colonel and Mrs. McLaughlin over 55 years of residence, contribute to the richness and complexity of the estate.
 - The McLaughlin family had an important place in the community both as employers and as the leading citizens of the landed gentry of Oshawa.
 - The McLaughlins, particularly Mrs. McLaughlin, held an important place in the local social fabric and were active in entertaining and philanthropy.

ARCHITECTURAL REASONS

Exterior: Main House

The architectural style of the main house was influenced by a blending of several classical revival styles prevalent during the World War I period. It is built of exterior hollow tile walls and covered with a roughcast coating. The principal L-shape plan has a two storey front wing running north-south and a two and a half storey side wing running east-west. The house faces onto Simcoe Street. A one storey wing with a bowling alley is found at the north end of the front wing. It leads to a recreation area containing an indoor swimming pool and squash court. Another wing, containing the Palm House, Orchid House, Japanese Garden, potting shed and greenhouses, runs from the recreation area parallel to the side wing (Fig. 5).

Roof Features

The main roof is a combination of a central flat roof, a hip roof with a bellcast and a gable roof. The west end of the side wing has a full gable roof. Three semi-elliptical roof dormers sit on the south side of the side wing (Fig. 6). A dome skylight is located at the juncture of the front and side wings over the main interior staircase. Green clay roofing tiles of varying hues are visible from street level (Fig 7). They provide an important colour and textural element to the house's overall character. Decorative clay tile pieces are located on the roof peaks and ridges (Fig. 8). Five large chimneys with roughcast coating, topped with decorative red brick, are prominent roof features (Fig. 9).

The sunroom on the south elevation, the one storey north wing and recreation area all have flat roofs. A small second storey in the northwest corner of the recreation area also has a flat roof. Two glass skylight units are located over the squash court and the indoor swimming pool area.

Window and Door Features

The house has a variety of window and door openings including rectangular, semi-circular and semi-elliptical. The principal types of window sash are double hung and casement units. The double hung sashes have a variety of pane arrangements ranging from 9/9 lights on the front wing to 1/1 lights in the attic on the side wing (Figs. 10, 11). The predominant window pane arrangement is 6/6 lights (Fig. 12). Wooden storm sash and green wooden shutters are generally associated with the double hung windows (Fig. 13). Casement windows include: large, full height, double sash windows with semi-circular transoms and rectangular transoms on the sunroom; large double sash with mullion and semi-circular transoms on the dining room and breakfast room and west elevation of the front wing; and single sash (Figs. 14, 15, 16). The multi-paned casement windows are of metal and wood construction. The recreation area and bowling alley wing have multi-pane rectangular windows recessed in semi-circular and round wall arches (Fig. 17). French doors with rectangular transoms and semi-circular transoms are characteristic features throughout the house (Fig. 18).

Front Wing

The principal elevation of the house exhibits both NeoClassical and Georgian Revival detailing. A central entranceway is the focal point of an eight bay façade (Fig. 19). It has a monumental, full height portico with a pediment and Corinthian columns and a semi-elliptical fanlight in the front pediment. The central two bays are faced with a smooth rendering that is scribed to give the appearance of cut stone (Fig. 20). The central two bays are framed by a stone Corinthian pilaster. The main entrance door is set in an elliptical arch recess that is faced with cut stone. A decorative lamp illuminates the main entrance. Two, one storey bay windows are located on the east elevation, each with a wood cornice and decorative dentils (Fig. 21). The east, north and south elevations have decorative eave brackets (Fig. 22). The north elevation has a shaped gable end. Both the north and south elevations have French doors to the outside. The west elevation has five, second floor bays and large decorative eave brackets (Fig. 23). A first floor, one storey bay window faces into the Italian Garden.

Side Wing

The south elevation of the side wing has French Revival openings (Fig. 24). The curvilinear one storey sunroom is clad in roughcast and decorative concrete cresting with a seashell motif around the roof edge (Fig. 25). A small section on the east side is missing. Plain, circular and rectangular panels and frieze decorate the exterior walls. An oriel window with glass block located on the west elevation of the side wing was added in 1941 during renovations to Col. McLaughlin's bedroom (Fig. 26). Double hung sashes with 2/2 horizontal panes were added to the west end of the south side at the same time.

The north elevation of the side wing features Italianate details (Fig. 27). The east end is two and a half storeys with third storey attic windows. Two projecting bays have returned eaves with decorative dentil detailing (Fig. 28). The west end of the north elevation has two storeys. The second floor windows were blocked up in 1941 for the Art Gallery. A one storey verandah is located at the kitchen entrance. It is characterized by decorative woodwork such as railing, columns and brackets (Fig. 29). The ground at the rear of the side wing is sloped to reveal a partial basement on the west elevation. The first floor of the west elevation is divided into three bays while the second floor has glass doors and a metal balcony dating from the 1941 renovations for the Art Gallery (Fig. 30).

Recreation Wing

The bowling alley wing has a wood frame pergola on the east elevation (Fig. 31.). The pergola is supported by three masonry columns with stone bases and caps. The circa 1922 Frances Loring sculpture, *Girl with Squirrel*, is set in a wall niche located at the end of the pergola. The north elevation of the recreation area is divided into five bays by pilasters while the east wall has six bays (Fig. 32). The south elevation has four shallow arched recesses containing windows (Fig. 33). A heavy wooden cornice with dentils extends around the north, east and south elevations (Fig. 34). The northwest corner has been raised to two storeys and is topped with a simple wood cornice detail. A one storey wooden verandah sits in the service courtyard. Both the bowling alley wing and the recreation area are clad in roughcast.

Greenhouse Wing

The greenhouse wing contains the Palm House, Orchid House, Japanese Garden, potting shed and greenhouses. The one and a half storey Palm House structure is oriented north-south (Fig. 35). It has a concrete foundation with a metal and frame superstructure. Originally clad in glass, it is now clad primarily in plexi-glass. The roof has a rolled edge with a gable peak. The Orchid House and Japanese Garden are located in two east-west greenhouses next to the Palm House (Figs. 36, 37). They are primarily of frame construction with a gable roof and the original glass has been replaced by plexi-glass cladding. The brick potting shed is oriented north-south (Fig. 38). The south elevation which faces the main house is divided into three bays by pilasters, has large round arched windows, heavy cornice detail and a roughcast cladding (Fig. 39). A boiler room is located in the basement and potting shed on the first floor. Two, one storey, greenhouses are attached to the west end of the potting shed. Plexi-glass cladding has replaced the original glass. A single greenhouse stands to the north of the greenhouse wing of the main house (Fig. 40). It is joined to the greenhouse wing by a false brick wall on the west side of the service courtyard. It has a rolled roof edge and is the only remaining greenhouse with glass cladding. Three other greenhouses were removed from the area in the 1980s.

Interior: Main House

The main house comprises 55 rooms. The ground floor and first floors were built with reinforced concrete, while the roof and attic floor are of wood joist and stud construction. The principal rooms are located on the first two floors (Figs. 41, 42). The ground floor includes the billiard room, drawing room, sunroom, formal dining room, breakfast room and library. The kitchen and pantry are located in the back of the side wing. Typical of wealthy, early twentieth century homes, the kitchen features built-in cupboards, drawers, counters and conveniences such as a refrigerator. The principal rooms on the second floor are the master suite, Col. McLaughlin's bedroom suite, other bedrooms and the Art Gallery. Every major bedroom has a private ensuite bath. With the exception of the dining room and loggia, most principal rooms are typically accessible from the hallway for privacy. A third floor over the side wing contains servants' quarters (Fig. 43). The basement contained a laundry, mechanical services and a built-in vault (Fig. 44). Parts of the interior of the house were redecorated in the early 1930s, including the drawing room and master suite.

The bowling alley wing widens at the north end into a room with a large plate glass window overlooking the Palm House. This room provides access to the Palm House, the recreation area with its swimming pool, squash court, the barbershop as well as the service courtyard and the stairway to second floor staff quarters.

The main staircase is located in the front entrance hall (Fig. 45). A decorative glass dome with a colonnade of small Doric columns is located above the stairwell (Fig. 46). The circular stone staircase has an open decorative metal railing from the late 1920s or early 1930s (Fig. 47). The decorative urn motif on the metal railing was the inspiration for the logo adopted by Heritage Oshawa (the Local Architectural Conservation Advisory Committee, LACAC) as its identification symbol. The entrance hall floor is covered with marble and the walls of the staircase have silk panels. A second staircase is hidden off the hall leading to the bowling alley. A third staircase at the west end of the side wing leads to both the second and third floors. An elevator provided access to all floors.

Notable interior elements of the house include such structural components as the roof framing, walls, partitions and staircases, and the interior plan; including the scale, form, floor plan, ceiling heights and staircases. The interior is decorated on a room-by-room basis with a range of classical revival styles (Figs. 48, 49, 50, 51). These styles are expressed in such decorative detail as: mill work including the baseboards, doors, fireplace surrounds and mantels and wood paneling; surface treatments including original plaster and lath, decorative plasterwork and mouldings, dados, wallpaper and wall fabrics, paint finishes, wall and ceiling murals, flooring, mosaic tiles, etc.; decorative features including the decorative coloured glass dome over the main staircase with its stylized floral motif; stair railings, original light fixtures, decorative covers for heating registers, fireplaces and plumbing fixtures. Period mechanical systems, which include an electric elevator, a built-in vacuum cleaner system, a partial air-conditioning system, an inter-room telephone system and sophisticated water and heating systems, illustrate the living standards of the residents.

Other notable interior elements include: the pipe organ in the front hall and its pipework behind the silk panels on the main staircase; the walk-in basement vault; a mechanism for synchronizing clocks throughout the house; and the bowling alley which has an early version of an automatic pin-setter for five and ten pin bowling (Figs. 52, 53).

Three, decorative metal, French doors with leaf and grape motifs open off the former loggia to the side hall, drawing room and dining room. A decorative metal light fixture over the billiard table has the same motif as the doors. The doors and light fixture were in place before the interior renovations were carried out in the 1930s. In its new form, the loggia was often used as a movie screening room; the original screen and projector are still in place.

Significant wall murals in the house include three huge panels of *The Enchanted Wood* on the wall in the side hall, and a sequence of upper wall murals in the billiard room based upon the McLaughlin family recreational activities, painted by well known Canadian artist Frederick S. Challener; and murals in the domed main entrance hall painted by Canadian artist Frederick Haines in the late 1930s, depicting a composite of several Parkwood garden areas. The Challener murals incorporate the figures of the five McLaughlin daughters and other family members and acquaintances, as aspects of the classical subject in *The Enchanted Wood*, and as sporting subjects in the billiard room murals. The sunroom has ceiling murals of painted garden motifs designed by Darling and Pearson and four wall paintings, two on each end wall. The breakfast room also has decorative painting on the wall and ceiling. The former loggia space has a latticework dado and painted foliage wall treatment that extends across a vaulted ceiling.

Col. McLaughlin's bedroom suite was designed in the Art Moderne style by architect John Lyle (Fig. 54). It is dominated by a relief panel by Donald Stuart that is integrated into the fireplace. The stylized lines of a standing buck and kneeling doe are in contrast to strongly patterned landscape motifs. The panel curves concavely from a rounded moulding at the wall surface to hold the mantelpiece that is mounted against it. An opposite and matching niche holds the master bed. Ceiling mouldings tie the elements together. Valences around the openings have a convex curve. The furniture and fixtures of the room were designed by Lyle for the room. The adjoining dressing room and bathroom both exhibit a streamlined Moderne quality and motif. The Art Gallery, once a child's playroom, was also redesigned by Lyle in the same stylistic conventions as the master bedroom. The east end of the Gallery has a fireplace. The west end has a large plate glass door with a small balcony overlooking the garden.

Other Estate Buildings and Structures

Gate House or Gardener's House

Designed and built by architects Darling and Pearson circa 1916-1917, the gate or gardener's house is located at the north entrance from Simcoe Street. A cedar hedge alongside the driveway separates the house and yard from the main house and service area. The house is one and a half storeys with roughcast cladding and has a cross gable roof covered with green slate tile (Figs. 55, 56). Decorative details include eave brackets, a tall chimney finished in roughcast with a contrasting red brick cap and 6/6 pane double hung window sash with green shutters (Figs. 57, 58). The south and west porches at the front and side entrances are integral to the character of the house (Figs. 59, 60). The exterior materials, colour and architectural elements are consistent with the overall character of the main house. This building is considered to be an integral part of the overall estate complex and character. The interior of the house has been altered.

Garage/Stable Building

Part of the complex designed by Darling and Pearson, the brick garage and former stable building, is divided into two sections. The west section housing the former stables is one and a half storeys. It has a hip roof with green slate tiles, a louvered ventilator and shaped parapet end walls (Figs. 61, 62). A small one storey addition is found on the west end. A horse stall is still found inside. The east section comprises a one storey garage with a flat roof (Fig. 63). The easternmost section has a hip roof and the exterior is clad with roughcast (Fig. 64). The chauffeur's quarters were located in this area. A tall chimney stack is located on the east end of the building. The basement contains the estate boiler room and pump house and is connected to the main house basement by an underground passage. This building forms an integral part of the overall estate complex and character. The interior of the garage and former stable building has been altered.

ARCHITECTURAL VALUE OF PARKWOOD

- Parkwood contains the most important residence designed by the Canadian architects Frank Darling and John Pearson.
- The Toronto architectural firm of Darling and Pearson was one of Canada's most prestigious architectural firms of the period, especially renowned for their major commercial and industrial work. Prominent examples of their work include the Royal Ontario Museum, Toronto (1912-1914); Convocation Hall, University of Toronto (1908); Sun Life Assurance Building, Montreal (1914-1917); the Centre Block, House of Parliament, Ottawa (1916-1927).
- The main residential building provides an excellent example of a blending of several Classical Revival styles prevalent in the interwar period between the First and Second World Wars.
- Col. McLaughlin's bedroom suite and furniture, designed in the Art Moderne style by architect John Lyle, are an intact and extraordinarily complete example of this style applied to interiors. John Lyle, a graduate of the Ecole des Beaux-Arts, is also known as the architect of the Royal Alexandra Theatre, Toronto (1907).
- The overall excellence of the estate's decorative arts is illustrated in the murals depicting the activities and lifestyle of the McLaughlin family created by Canadian painters Frederick S. Challener and Frederick Haines.
- Most of the original architectural features of the mansion still exist, and later additions are very complimentary to the original structure.
- The wealth of high quality decorative arts and furnishings collections acquired by the McLaughlins represents period design and craftsmanship as well as reflecting their tastes and preferences.
- The completeness of the McLaughlin's furnishings and decorative art collections remaining in their original locations reinforces the sense that the household still functions, as both a family home and a workplace for the staff.
- The Estate contains many examples of early inventions that made life easier for the inhabitants, such as an electric elevator, a built-in vacuum cleaner system, a partial air-conditioning system, an inter-room telephone system and a clock synchronizing system, as well as the early version of an automatic pin-setter in the bowling alley.
- Parkwood is a fine example of a small estate in an urban setting, consisting of a showplace house with associated outbuildings, set within elaborately designed grounds.

Integral Landscape Features and Structures

Parkwood presently comprises 12 acres of property (Fig. 65). It was originally 14 acres. The landscape architecture firm of Harries and Hall planned the topography, prepared plans for the general arrangement and planting in an English landscape tradition and carried out construction for the initial phase of landscaping and gardens at Parkwood. Landscape elements attributed to Harries and Hall include: placement of the house in the northeast corner of the property on an elevated point; planting of cedar hedges which compartmentalized areas and gardens of the estate; the design of the first rose garden outside the library; the South Terrace and garden; the Great Lawn; the plan of the front grounds and drive; and the agricultural area and the kitchen and cutting gardens. The Great Lawn was laid out with paths, flower beds, sundials and foundations. Trees effectively screened the estate from the outside residential and institutional buildings. A decorative wrought iron fence with a concrete base was built along Simcoe Street and a vertical board fence with a scalloped edge was placed along the other three sides of the property.

The landscape architecture firm of H.B. & L.A. Dunington-Grubb was hired to carry out more landscaping work circa 1925. They were responsible for the Italian Garden in 1925; the Sunken Garden in 1927; the redesign of the South Terrace in 1928; and the design and construction of the Sundial Garden, the Summer House and the tennis court in 1928. The Gazebo or children's tea house on the Great Lawn appears to have been added during this period as well. A new rose garden was established at the Alma Street gate when the Italian Garden replaced the earlier Harries and Hall rose garden. Architects Darling and Pearson are known to have designed the Summer House near the Sundial Garden. They may have been responsible for other garden/landscape buildings as well.

Landscape elements in the northeast quadrant of the estate include: the front entrance driveway; the South Terrace; the Sundial Garden; and the Summer House. The placement of the Parkwood house followed the layout of Prospect Park and allowed for the incorporation of some of its landscape elements such as trees and plants into the Parkwood landscape. It also provided room for extensive landscaping and gardens on the estate and a vantage point from which to view the gardens.

Parkwood is approached by two estate entrance gates on Simcoe Street (Figs. 66, 67). Inside the gates, a gravel driveway leads from the southeast gate to the front of the main house, encircles a grassy area and runs to the service area beside the house as well as to the northeast gate. The south entrance did not have a gate originally. The present decorative wrought iron gate is from the garage area. It has been altered to allow a pedestrian entrance in the middle. The original wrought iron gate is still located at the north entrance. Large and detailed concrete pillars flank both entrances (Fig. 68). Decorative urns are regularly spaced along the wrought iron fence. The decorative metal lamps at the south entrance were added at a later date. The present fence south of the southeast entrance was moved back from its original location circa 1967 when Simcoe Street was widened (Figs. 69, 70).

The drive leads to a service courtyard, formed by the garage and former stable building on the north, and the greenhouse wing. A service drive off Alma Street leads to the service courtyard and to the kitchen area of the main house. This drive also led to the former barns and horse arena. A recent, asphalt paved parking lot is presently located inside the Alma Street entrance behind the greenhouses. Circa 1920, a vernacular Gothic Revival style gazebo, possibly from Prospect Park, stood to the west of the stable. It appears to have been removed sometime before the early 1930s.

Landscape elements of the southeast quadrant include: the Great Lawn; a circa 1960s pond with a circa 1939 Florence Wyle statue of a girl with a shell (donated by Ontario Heritage Foundation from Mrs. Eleanor Mann, nee McLaughlin); a rockery with a small fountain and the Florence Wyle statue of a boy with a dolphin; the Sunken Garden; and the Gazebo east of the New Formal Garden. The statue of the boy with a dolphin is known to have been located on the South Terrace prior to 1931 and by the pond in the 1960s.

The northwest quadrant of the estate was altered in 1973-1974 when a multi-storey parking garage was built for the Oshawa General Hospital. Surviving landscape elements from Parkwood include: parts of an original grape arbour, the orchard and the cutting gardens and a circa 1948 White Garden. A third and more recent rose garden was added circa 1974. The bronze statue, *Boy on a Dolphin*, by Cleeve Horne is located in the new rose garden. It was a recent gift of the Ontario Heritage Foundation and once belonged to Mrs. Eleanor Mann. The orchard comprises fruit trees with grass walks between the rows.

The southwest quadrant, which originally consisted of open fields for livestock and then a horse arena, running track and paddock from the early 1920s to 1934, now contains the New Formal Garden designed and built by architect John Lyle in 1935. The garden is relatively unchanged in layout and design.

A key element of the original landscape plan relates to the use of the cedar hedges. They create a substantial screen around the entire estate and allow for the compartmentalization of the property into several enclosed spaces. They delineate the major areas of the property. The hedges serve as dividing lines and screens between the entrance court, the pleasure grounds, the service area and what was once the farm and stable areas. Within these areas are small sub-divisions which are joined by paths. They include such landscape features as the Italian Garden, the tennis court, and the white garden, rose garden, cutting garden and the orchard to the east of the multi-storey parking garage. This arrangement of specific areas is characteristic of the English landscape tradition.

Italian Garden

This garden is situated between the front wing and side wing of the house sheltered by the Palm House and greenhouse wing. The garden was designed and built by the Dunington-Grubbs in 1925. It replaced an earlier rose garden by Harries and Hall. A lily pond in the centre is ringed by a flagstone walk and flower beds (Fig. 71). Marble benches are located in niches around the periphery of the garden. The Italian statue known as the Three Graces originally sat alone in the lily pond. The sculpture of a boy with a goose had been added by the 1930s. Decorative heads of Homer and Sophocles set on pedestals and a decorative urn are located at the north end of the garden (Fig. 72). Flower beds separate the inner and outer flagstone walks. A cedar hedge backs the lattice fence on the west side of the garden. Juniper and yew shrubs surround the space. The latticework fences on the north and west walls were restored with Parks Canada assistance in 1995.

Tennis Court

Designed and built by the Dunington-Grubbs in the latter part of 1928, the Tennis Court is screened on all four sides by cedars and spruces (Fig. 73). It was originally paved with green stone chips. Grass was planted shortly after World War II in order to create a croquet lawn. The court area is sunken with rough stone retaining walls on all four sides. Shallow stone steps lead down into the centre of the court on the west and east sides. The court area once had an elaborate trellis backdrop with a quatrefoil motif. It appears to have been removed in the 1950s. Classical urns decorated with rams heads are located at the northern end (Fig. 74). A frame entrance gate leads from the tennis court to the orchard (Fig. 75). It has a slate roof and decorative eave brackets. A set of stairs lead from the southwest corner through a wooden arch to the house gardens.

South Terrace and Sundial Garden

The South Terrace is set behind a stone retaining wall and balustrade (Fig. 76). Originally designed in 1917-1918 by Harries and Hall, it was redesigned in 1928 by the Dunington-Grubbs and Darling and Pearson. The broad stone terrace acts as a transition area between the house and the open lawn (Fig. 77). Access to the Great Lawn and gardens is by a broad flight of stone stairs. The stairs are flanked by decorative urns. Planting beds are located between the retaining wall and a stone walk running along the length of the terrace to the Summer House at the east end of the walk. The Sundial Garden to the east of the terrace was designed and built by the Dunington-Grubbs in 1927-1928 when the terrace was redesigned (Fig. 78). It is symmetrically placed around an antique European sundial. The Summer House was designed and built by architects Darling and Pearson in 1927-1928 (Fig. 79). It is finished with roughcast similar to the main house and has a hip roof with a bellcast and green clay tiles. The front elevation has an archway with Tuscan columns (Fig. 80). The interior ceiling of the summer house is beaded tongue and groove board. Original ceiling light fixtures and four recessed wall light fixtures are still in place.

Sunken Garden

Designed and built by the Dunington-Grubbs in 1927, the Sunken Garden is set behind a screen of cedars and junipers (Fig. 81). A Japanese yew hedge, reputedly the earliest example in Canada, is set on low retaining walls of rough hewn stone. Wide, shallow, semi-circular flagstone steps lead down to the garden and a side flagstone walk. The walk is laid out in a rectangular pattern with narrow side paths of flagstone leading off to the sides. In the middle of the garden is a rectangular area of grass with a classically inspired statue of a woman. The statue pedestal has been lowered over the years. The original flower beds of the side areas or the parterres have been grass since World War II.

The Japanese Pavilion is located at the east end of the garden (Fig. 82). It has a bellcast hip roof with ten Tuscan columns. Originally covered with a red tile roof, the pavilion now has a green clay tile roof. Decorative brackets are located under the eaves (Fig. 83). Wooden lattice work decorates the east end of the structure. The stucco ceiling has timber coffering. The four original light fixtures have been removed. A kitchen was located in a small concrete block area on the east side.

A fountain is located on either side of the pavilion. Each originally had a bronze fisherman statue; today one remains in storage. Two large urns with lion head motifs are found at the top of the east stairs to the Sunken Garden (Fig. 84). Stone benches with griffin designs are located in the terrace area around the pavilion. A third stone bench is located in the sunken garden area.

Gazebo

The Gazebo or children's tea house located to the west of the Sunken Garden is a one storey structure with a hip roof covered with gray slate (Fig. 85). It may have been built circa 1927-1928. The roof is supported by eight wooden columns. Decorative arched latticework is found on each of the three open sides (Fig. 86). The floor is flagstone with a diamond motif. The interior ceiling is stucco. Light fixtures have been removed. Decorative eave brackets are similar in design to those on the Japanese Pavilion. A one storey tool shed is located on the west side.

New Formal Garden

Designed and built by architect John Lyle in 1935, the plantings for the garden were in place by Spring 1936. Approximately two acres in size, it is screened from the rest of the landscape by a mix of spruce trees and a cedar hedge. The east entrance features an elevated concrete and limestone terrace, 145 feet in width (Fig. 87). The terrace provides a view of the asymmetrical and geometric composition of the reflecting pool, 225 feet in length (Fig. 88). The front wall of the terrace contains a fountain with the head of Neptune (Fig. 89). The water drops into a semi-circular pool with two bronze goose statues and then to a lower basin. Light fixtures for the fountain are concealed behind glass blocks on either side of the upper terrace wall. A flight of stairs on either side of the fountain leads to the garden below (Fig. 90).

The garden is on two levels with raised gravel walks on either side of a central dropped area of lawn and flower beds flanking a central pool. The lines of the walk, grassy areas, retaining walls and plantings were designed to increase the optical effect of length. The upper levels are broken into two sections of a series of annual beds and walks flanked by perennial borders that run the full length of the garden. This arrangement increases the apparent length of the central axis. There are fountains and flower beds edged in box. The pool is accented by lighting. Originally there were three lights in each minor fountain – white, blue and green – and six in the major fountain. Garden sections on the upper levels are edged in yew. Six large urns are located on the retaining walls of the upper levels and stone benches and seats terminate the cross axis points. A path to the upper kitchen and cutting gardens was added and a stone bench removed on the north side after the hospital parking garage was built. A section of the garden bed along the retaining wall between the upper and lower levels on the south side has been removed.

At the west end is an elegant Indiana limestone, Moderne style, tea house which forms the central architectural feature of the garden (Fig. 91). It has a five bay elevation with two round headed end bays forming niches for seven foot tall stone urns (Fig. 92). The other three bays are rectangular and form the entrance to the teahouse. The urns are decorated with frogs, swags and festoons and lit from below by light fixtures set behind glass blocks (Fig. 93). The top corners of the two end bays have decorative seashell motifs typical of the Moderne style. The central sitting area is enclosed on three sides with small enclosed rooms with French doors located on either side. It has a coatroom, washroom and kitchen and pantry facilities. French doors are also located at the back of the central area. The doorway on the north elevation of the tea house has been closed with concrete block, the south entrance remains open (Fig. 94).

Set back on either side of the tea house are two façade elements, each with a central arched opening with decorative wrought iron doors (Fig. 95). The gates have a shell motif in centre and rose and bullrush motifs. The south façade has a metal staircase that leads to the pumphouse. It contains the mechanical and electrical equipment for the fountains.

VALUE OF THE HISTORIC LANDSCAPE

- Howard Burlingham Dunington-Grubb and Lorrie Alfreda Dunington-Grubb arrived in Canada from Britain in 1911 and went on to establish the country's premier firm of society landscape architects and the country's largest nursery, Sheridan Nurseries, in Toronto. They were founding members, in 1934, of the Canadian Society of Landscape Architects and Town Planners. The Dunington-Grubbs developed a practice that covered the spectrum from private gardens to city planning. Their firm did large public projects, such as the plaza at the Rainbow Bridge, Niagara Falls (1935-1944); Gage Park, Hamilton (1919-1927); McMaster University Entrance Park (late 1920s); landscaping of University Avenue (1955-1957). The backbone of their practice, however, up until the Second World War, was the design of private gardens. The gardens at Parkwood are the finest known existing example of their residential work.
- The association of Parkwood with a succession of prominent landscape architects involved in its development, contribute to its value as an historic building. These designers include Harries and Hall, the Dunington-Grubb firm, John Lyle and George Tanaka.
- The close relationship between house and grounds speaks of a period when the integration of indoor and outdoor space was being explored by designers.
- Parkwood's award-winning formal water garden designed by John Lyle in 1935 is unique in Canada and the only known surviving residential landscape characteristic of Lyle's work.
- Sculpture pieces by Frances Loring, Florence Wyle and Cleeve Horne contribute to the overall design elements of the estate.
- Col. McLaughlin had a special interest in trees, hosting an International Shade Tree Conference at Parkwood in 1963, at which he was presented with a linden tree. Mrs. McLaughlin also loved flowers and gardens and, according to her daughter, Isabel McLaughlin, was very knowledgeable on the subject. Mrs. McLaughlin gave her husband a hawthorn tree as an eighty-fifth birthday gift in 1956. The McLaughlin's joint interest in horticulture and landscape is clearly reflected in the energy and resources lavished on the Parkwood grounds.
- The Japanese yew hedges are the earliest known surviving examples in Canada.
- Some specimen plantings (including some cedars, the ginkgo tree and the smoke bush) exist from pre-Parkwood days. They appear to have been incorporated into the 1915-1918 Harries and Hall design.
- The lavishness and diversity of the design that sustained the grand lifestyle of the McLaughlins, contribute to the overall value of the landscape.

LIST OF FIGURES

- Fig. 1. Prospect House
The Thomas Bouckley Collection, Robert McLaughlin Gallery, Oshawa
- Fig. 2. Prospect Park, 1877
Illustrated Atlas of Ontario County, 1877
- Fig. 3. Prospect Park, c. 1898
The Thomas Bouckley Collection, Robert McLaughlin Gallery, Oshawa
- Fig. 4. Historical Site Plan A: Phase 1: Prospect Park, 1850-1915
*N.B. "Alexandra Street" should read "Golf Street"
Parkwood Estate Archives
- Fig. 5. Overall Plan illustrating the layout of Main House
- Fig. 6. Photograph of Semi-elliptical Roof Dormers
- Fig. 7. Photograph of Green Clay Roofing Tile
- Fig. 8. Photograph of Decorative Clay Tile Roof
- Fig. 9. Photograph of an Example of Typical Chimney
- Fig. 10. Photograph of 9/9 Double Hung Sash Window (Front Wing)
- Fig. 11. Photograph of 1/1 Double Hung Sash Window (Attic)
- Fig. 12. Photograph of Typical 6/6 Double Hung Sash Window
- Fig. 13. Photograph of Typical Wooden Storm Sash and Green Wooden Shutters
- Fig. 14. Photograph of Sunroom Casement Windows
- Fig. 15. Photograph of Dining Room and Breakfast Room Casement Windows
- Fig. 16. Photograph of Single Sash Casement Window
- Fig. 17. Photograph of Multi-paned Rectangular Windows Recessed in Semi-Circular and Round Wall Arches (Recreation Area and Bowling Wing)
- Fig. 18.(a) Photograph of Typical French Door with Transom
- Fig. 18.(b) Photograph of Typical French Door with Transom

-
- Fig. 19. Photograph of East Elevation, Main House
- Fig. 20. Photograph of Wall Treatment (Central Bays Around Front Entrance)
- Fig. 21. Photograph of One Storey Bay Windows (East Elevation)
- Fig. 22. Photograph of Decorative Eave Bracket (Typical of East, North and South Elevations)
- Fig. 23. Photograph of Decorative Eave Bracket (West Elevation)
- Fig. 24. Photograph of French Revival Openings (South Elevation, Side Wing)
- Fig. 25.(a) Photograph of Curvilinear One Storey Sunroom with Decorative Features
- Fig. 25.(b) Photograph of Curvilinear One Storey Sunroom with Decorative Features
- Fig. 26. Photograph of Oriel Window (West Elevation, Side Wing)
- Fig. 27. Photograph of Italianate Details (North Elevation, Side Wing)
- Fig. 28. Photograph of Projecting Bays with Returned Eaves and Dentil Detailing (North Elevation, Side Wing)
- Fig. 29. Photograph of Kitchen Verandah Details (North Elevation, Side Wing)
- Fig. 30. Photograph of West Elevation, Side Wing
- Fig. 31.(a) Photograph of Bowling Alley Wing Frame Pergola (East Elevation)
- Fig. 31.(b) Photograph of Bowling Alley Wing Frame Pergola (East Elevation)
- Fig. 32. Photograph of Design Treatment (Recreation Area, North Elevation)
- Fig. 33. Photograph of Design Treatment (Recreation Area, South Elevation)
- Fig. 34. Photograph of Heavy Wooden Cornice with Dentils (North, East and South Elevations)
- Fig. 35. Photograph of Palm House
- Fig. 36. Photograph of Orchid House
- Fig. 37. Photograph of Japanese Garden
- Fig. 38. Photograph of Brick Potting Shed, North Façade
- Fig. 39. Photograph of Brick Potting Shed, South Façade
-

-
- Fig. 40. Photograph of Single Greenhouse, North of the Greenhouse Wing of the Main House
- Fig. 41. Illustration of the Ground Floor Room Layout
- Fig. 42. Illustration of the Second Floor Room Layout
- Fig. 43. Illustration of the Third Floor Room Layout
- Fig. 44. Illustration of the Basement Room Layout
- Fig. 45. Photograph of the Front Entrance Hall and Main Staircase
- Fig. 46. Photograph of the Main Staircase Glass Dome
- Fig. 47. Photograph of the Decorative Metal Railing on Staircase
- Fig. 48. Photograph of (interior sample room)
- Fig. 49. Photograph of (interior sample room)
- Fig. 50. Photograph of (interior sample room)
- Fig. 51. Photograph of (interior sample room)
- Fig. 52. Photograph of Pipe Organ, Front Entrance Hall
- Fig. 53. Photograph of Bowling Alley Pin-Setter
- Fig. 54. Photograph of Colonel McLaughlin's Bedroom
- Fig. 55. Photograph of Gate House (South Elevation)
- Fig. 56. Photograph of Gate House (East Elevation)
- Fig. 57. Photograph of Eave Brackets on Gate House
- Fig. 58. Photograph of Window Treatment and Shutters on Gate House
- Fig. 59. Photograph of South Porch on Gate House
- Fig. 60. Photograph of West Porch on Gate House
- Fig. 61. Photograph of Garage/Stable Building
- Fig. 62. Photograph of Garage/Stable Building
- Fig. 63. Photograph of Garage with Flat Roof
-

-
- Fig. 64. Photograph of Garage (Easternmost Section)
- Fig. 65. Illustration of the Parkwood Grounds
- Fig. 66. Photograph of North Gate on Simcoe Street
- Fig. 67. Photograph of South Gate on Simcoe Street
- Fig. 68. Photograph of Pillars Flanking Gates
- Fig. 69. Photograph of Fence Treatment on Simcoe Street
- Fig. 70. Photograph of Fence Treatment on Adelaide Street
- Fig. 71. Photograph of the Italian Garden
- Fig. 72. Photograph of the North End of the Italian Garden
- Fig. 73. Photograph of the Tennis Courts
- Fig. 74. Photograph of Classical Urns Found in the Tennis Courts
- Fig. 75. Photograph of the Frame Entrance Gate Leading to the Orchard
- Fig. 76. Photograph of the South Terrace
- Fig. 77. Photograph of Stairs and Balustrade on the South Terrace
- Fig. 78. Photograph of the Sundial Garden
- Fig. 79. Photograph of the Summer House
- Fig. 80. Photograph of Archway of the Summer House
- Fig. 81. Photograph of the Sunken Garden
- Fig. 82. Photograph of the Japanese Pavilion (Sunken Garden)
- Fig. 83. Photograph of the Decorative Brackets on the Japanese Pavilion (Sunken Garden)
- Fig. 84. Photograph of Large Urns in the Sunken Garden
- Fig. 85. Photograph of Gazebo or Children's Tea House
- Fig. 86. Photograph of Decorative Features Found on the Gazebo
- Fig. 87. Photograph of the East Entrance Feature of the New Formal Garden
-

-
- Fig. 88. Photograph of the Reflecting Pool in the New Formal Garden
- Fig. 89. Photograph of Details of Front Wall of Terrace, New Formal Garden
- Fig. 90. Photograph of Stair Details of Terrace, New Formal Garden
- Fig. 91. Photograph of Tea House, West End of New Formal Garden
- Fig. 92. Photograph of Tea House, West End of New Formal Garden
- Fig. 93. Photograph of Urns, Tea House, New Formal Garden
- Fig. 94. Photograph of South Side Elevation of the Tea House, New Formal Garden
- Fig. 95. Photograph of North Façade Element of the Tea House, New Formal Garden

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