

# 900 KING STREET CHER & HIA

FINAL  
August 2018



Prepared For  
**Western Fair District**  
316 Rectory Street  
London ON

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900 King Street CHER / HIA

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## Executive Summary

In response to the RFQ dated April 13, 2018, Common Bond Collective has undertaken a combined Cultural Heritage Evaluation Report (CHER) and Heritage Impact Assessment (HIA) for the Western Fair site at 900 King Street in London, Ontario. The assignment relates directly to the potential heritage impacts of the proposed redevelopment described in the RFQ. The CHER is comprised of background research and analysis to understand the potential heritage values and attributes of the site. The HIA assesses the impacts of the proposed redevelopment on these heritage resources, and provides recommendations to mitigate them to acceptable levels.

900 King Street has a rich history as a place of public enjoyment, both related to and preceding the relocation of the Western Fair to the site in 1887. The site has important associations with the Western Fair, several prominent London architecture firms, harness racing, and the local history of London East. The site contains a number of significant heritage buildings, including the Arts Building (built 1912), and the Confederation Building (built 1927). The evaluation determined that 900 King Street meets the criteria for Historical, Design and Contextual values under the Ontario Heritage Act. The specific heritage values and related attributes are outlined fully in *7.0 Proposed Statement of Significance*.

The proposed redevelopment of the site involves the demolition and possibly renovation of existing structures, with construction of a new casino complex along with new surface parking. The undertaking was presented at a conceptual level as a two phase project, and later revised to be a single stage of development. Analysis identified several impacts of the proposed undertaking, specifically related to the removal and modification of structures. The severity of these potential impacts ranges from low to high. With the exception of complete Grandstand demolition, reasonable mitigation options are available including documentation, commemoration and re-use. In these cases it is possible to mitigate the identified impacts to levels considered acceptable.

It is recommended that the impacts and proposed mitigation strategies be understood and implemented into the proposed redevelopment designs.



# 1. Introduction

## 1.1. Site Description

The Western Fair site at 900 King Street is an entertainment complex and fairground located in London's Old East Village neighbourhood (figure 1). The site is approximately 19 hectares, and is bound by Dundas and King streets on the north, Egerton Street on the east, Florence Street on the south, and Rectory and Ontario streets on the west. Known as the main Western Fair site, 900 King Street is located adjacent to other facilities and grounds associated with and operated by the Western Fair District (figure 2). Specifically there is a parking lot north of King Street, and a collection of structures south of Florence Street including the Administrative Building, Agriplex and Sports Centre.

The site contains a collection of buildings related to the annual and historic Western Fair and other entertainment uses including simulcast horse racing and a casino. Of note are the Arts Building (built c.1912) and Confederation Building (built 1927), and remnants of the Grandstand (metal canopy structure built 1915) and Poultry building (built 1929, partially demolished 2013). Much of the site's western half is paved parking space, whereas the eastern side contains a half-mile racetrack. A section of treed parkland sits on the northern half of the site.

## 1.2. Existing Heritage Protections

The Arts Building and Confederation Building are included on the City of London's Inventory of Heritage Resources (2006) as Priority 1 buildings.

## 1.3. Methodology

This is a Cultural Heritage Evaluation Report (CHER) and Heritage Impact Assessment (HIA) of the Western Fair site at 900 King Street. The site has been researched and evaluated against the criteria in O. Reg. 9/06 of the Ontario Heritage Act (OHA). The report was completed by David Deo (BA, Dip. Heritage Conservation) and Ellen Kowalchuk (MA, CAHP). A site visit was conducted on May 8, 2018 with Rob Lumsden of Western District Fair and Jim Sherratt of Timmins Martelle Heritage Consultants. Research was conducted online and in-person at the Western Archives, Western University and at the London Room of the London Public Library.

# 2. Historical or Associative Value

## 2.1. Thematic History

### 2.1.1. Early Settlement to 1887

When Upper Canada was established in 1791, John Graves Simcoe was appointed lieutenant governor of the sparsely-populated territory. He set about to populate the area and establish government and religious institutions required to make Upper Canada viable. After visiting the London area in 1793, John Graves Simcoe arranged for a 405 hectare plot of land to be set aside at the forks of the Thames River as the site of the provincial capital. Simcoe believed the southwestern peninsula was key to Upper Canada's economic future due to its proximity to the United States.

Although his plans to make London the provincial capital were quashed, settlement in the area proceeded. Simcoe's approach to settlements was to grant entire townships to prominent individuals who would in turn select settlers and allocate lands. Thomas Talbot, Simcoe's former secretary eventually received a land grant and became a promoter of settlement in the district, establishing transportation routes and townships. This settlement as well as recommendations of the military after the War of 1812, resulted in London being laid out as the district town of the London District. The original town was bounded by Wellington Street to the east, North Street (now Carling and Queen's Avenue to the north and the Thames River on the south and east). A wood courthouse and two taverns formed the centre of the town. Lots were surveyed by Colonel M. Burwell and transferred to any person willing to spend \$32 for the patent and build a shanty.

The growing population prompted further survey in 1835-6 by Peter Carroll. The town was incorporated in 1840 and its boundaries expanded eastward to Adelaide Street and north to Huron Street. Road improvements in the 1840s stimulated commercial growth, and the many hotels, businesses, banks and newspapers reflected the town's regional primacy. The opening of the Great Western Railway between Niagara, Hamilton and Windsor in 1854 ensured London's continued growth as a regional centre. Indeed, London became a major railway junction and division point served by both the CP and CN Rail main lines. London was incorporated as a city in 1855 with a population of 10,060.

#### 2.1.2. London East

The Study Area is located east of London's original townsite, in an area that would develop into the Village of London East. This area was roughly bounded by the Thames River to the south, Oxford Street to the north, Adelaide Street on the west and Highbury Avenue on the east. The first brick dwelling in the area was built by Murray Anderson in 1851 on the northeast corner of Dundas and Adelaide Streets. Anderson was a prominent tin merchant, and became the newly incorporated City of London's first mayor in 1855. He built an iron foundry at the southwest corner of Dundas and Adelaide Streets, leading to the development of nearby worker's housing, and setting the precedent for industrial the activity that would characterize the area's development over the coming decades. In 1863 William Spencer and Herman Waterman moved their refinery to the area to be closer to the oil wells in Lambton county, and they would be followed by many other refineries.

At the time of its incorporation as a village in 1874, London East was a prosperous industrial suburb with a population of over 2,000. Stemming from a nucleus of refineries and related industries, in the 1870s London East boasted significant manufacturing and industrial operations including over twenty oil refineries, the Great Western Railway car shops, the Ontario Car Company and numerous chemical plants. London's refineries went through several periods of amalgamation, one of which in 1880 saw sixteen refineries form Imperial Oil, today one of Canada's largest petroleum companies. The refinery boom that drove development of London East was not to last however. An 1883 fire destroyed Imperial Oil's London East facilities, and company elected to rebuild in Petroilia, Ontario. In 1885 London East formally amalgamated with the City of London, and refining was prohibited in favour of cleaner industries less taxing on the environment. The area continued to grow and develop following amalgamation, absorbing numerous communities on its edges into the twentieth century.

### 2.1.3. St. Paul's Cemetery, Salter's Grove & Queen's Park

Prior to consolidation by the Western Fair Association, the Study Area was comprised of numerous parcels of land used as a cemetery, private and later public parkland, as well as residential subdivisions (figure 3).

#### St. Paul's Cemetery

Starting in 1852, the west end of Study Area was used as St. Paul's Anglican Cemetery. The burial ground, along with a Wesleyan burial ground south of Florence Street were intentionally located outside the City of London, which had outlawed burials within its municipal limits. The cemetery operated for several decades, receiving over 3,600 interments until London East passed its own law prohibiting burials within town limits. Interments and markers were eventually moved to the Woodland Cemetery in Westminster Township.<sup>1 2</sup> Subsequently much of the former cemetery land was subdivided and developed as housing. Fire Insurance Plans suggest all lots had been developed by 1907. Detached brick dwellings predominated, however several semi-detached and wooden dwellings are also apparent. Within the Study area, these houses were located at the west end, fronting onto Dundas, Ontario, King, Rectory, and Campbell (later Florence) streets. As well, York Street continued into the Study Area to provide frontage for additional lots. As early as 1922 houses were demolished and converted to fair space. This was a slow process, and all houses had not been appropriated until the late 20 century.

#### Salter's Grove & Queen's Park

In the vicinity of the Study Area was the marshy Priest's Swamp, a large area so named for a priest who lived on a lot near its eastern end. The original bush road to London from the east passed around south of the swamp, and through the vicinity of the Study Area (figure 4).<sup>3</sup> A stretch of land on the east of Priest's Swamp made up the eastern part of the Study Area. It was heavily forested and known as Salter's Grove. The plot was named for its owner, prominent pharmacist and surgeon John Salter. Salter was a settler elsewhere in the province, but left his land to practice in London in 1835.<sup>4</sup> Salter's Grove was a tract of virgin forest, described thus in *The March of Medicine in Western Ontario* (1944):

*The grove had been part of the virgin forest and contained huge oak and pine trees, some six to eight feet in diameter, interspersed here and there by a majestic elm. Two or three such elms may still be seen.*<sup>5</sup>

Salter lived and had his business in London proper, but was known to walk three miles daily to his forested holdings. He permitted people to use the area as a pleasure grounds for picnics and walking, even hiring caretaker Ben Bolt to clear litter and brush from the trails.<sup>6</sup> Bolt is supposed to have lived in a small cabin on the grounds.<sup>7</sup>

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<sup>1</sup> Timmins Martelle Heritage Consultants Inc. "Stage 1 & 2 Archaeological Assessment Queens Park Improvements Part of Lot 11, Concession C Geographic Township of London City of London Middlesex County, Ontario" March 2010: 19-21.

<sup>2</sup> John Lutman and Christopher L. Hives. *The North and East of London: A Historical and Architectural Guide*. (London: Corporation of the City of London, 1982): 64.

<sup>3</sup> "Old Bush Road Devious Path to London," London Free Press, April 14, 1951.

<sup>4</sup> Inge Sanmiya. "The Spirits of Salter's Grove." The Londoner, April 20, 2005.

<sup>5</sup> Edwin Seaborn. *The March of Medicine in Western Ontario*, (Toronto: The Ryerson Press, 1944): 154.

<sup>6</sup> Ibid.

<sup>7</sup> Sanmiya, "The Spirits of Salter's Grove."

Salter's Grove was acquired by the municipality in the late 1870s, though accounts differ as to whether the land was deeded or purchased.<sup>8</sup> In either case, the land was acquired at a time when interest in public parks was high. The removal of fences around Victoria Park some years earlier created an enjoyable public amenity, and had a positive impact on local property values.<sup>9</sup> As a result, Salter's Grove enjoyed a strong and active community concerned with its establishment as a public park. This was bolstered by an 1879 by-law which set the purposes of the ground as "a public Park for the recreation and amusement of the citizens of London", and the appointment of three citizen trustees to administer the park.<sup>10</sup> Salter's Grove was renamed Queen's Park to celebrate Queen Victoria's 60th birthday, and opened officially May 24, 1879. Kossuth notes that Queen's Park was distinct from other parks in London as a citizen-led initiative that sought to provide publicly accessible land for physical recreation and exhibition purposes.<sup>11</sup> In 1887 Queen's Park was selected by the City of London as the new location of the Western Fair's exhibition grounds.<sup>12</sup>

#### 2.1.4. Provincial Exhibition

The Provincial Exhibition was an annual agricultural fair that circulated through Canada West, and later Ontario between 1846 and 1878. It was established in 1846 by the Provincial Agricultural Association and the Board of Agriculture for Canada West. The first fair was held in Toronto on that year, with subsequent fairs held in different locales up until 1857. London hosted the event once during this period, in 1854 on a site between Oxford Street East and Grosvenor Street.

From 1858 onward, the fair rotated between four cities: Toronto, Kingston, Hamilton and London. Toronto hosted the 1858 event, debuting its own Crystal Palace inspired by Joseph Paxton's 1851 structure in London England. London Ontario's turn on the rotation came in 1861, the fair hosted at the recently vacated garrison grounds bounded by the present Richmond, Oxford and Waterloo streets, as well as Central Avenue. London followed Toronto in debuting its own Crystal Palace (*built 1861; demolished*) at the 1861 fair. The structure (also known as the Provincial Exhibition Building) was designed by prominent London architect William Robinson (1812-1894). Strained financial conditions limited the material and engineering ambitions of the undertaking, and the Crystal Palace was designed in a neoclassical style, chiefly of brick and wood (figure 5). An early example of an octagonal plan in Canada, the building was comprised of three tapering octagonal floors, with considerable variation in projection and height, all topped by an octagonal rotunda. The ground level featured eight entrances, one at each corner, all articulated by triumphal arch motifs. Despite eschewing the modern materiality and design standards set by Paxton's Crystal Palace, the design succeeded in providing the fairgrounds with a bold and distinctive centrepiece.<sup>13</sup>

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<sup>8</sup> In *The Spirits of Salter's Grove*, Sanmiya writes that in 1879 Salter deeded his forested holdings to the Village of East London, under the condition that they be used as a public park in perpetuity. *History of the County of Middlesex, Canada* suggests it was purchased by the city for \$11,000 (p.237).

<sup>9</sup> *History of the County of Middlesex, Canada*. (Toronto: Goodspeed Publishers, 1889): 237.

<sup>10</sup> Robert S. Kossuth. "Spaces and Places to Play: The Formation of a Municipal Parks System in London, Ontario, 1867-1914." *Ontario History*, Volume 97 (Autumn 2005): 173-174.

<sup>11</sup> *Ibid*, 175.

<sup>12</sup> Nancy Z. Tausky and Lynne DiStefano. *Victorian Architecture in London and Southwest Ontario: Symbols of Aspiration*. (Toronto: University of Toronto Press, 1986): 331.

<sup>13</sup> Nancy Z. Tausky and Lynne DiStefano, 140-141.

London's third time hosting the Provincial Exhibition was in 1865 at the same site. The success of the event led politicians to gather support for an annual fair in London. The first such 'Western Fair' was held on the site in 1868, though the grounds were shared with the garrison that year, reinstated following the disruptions of the Fenian Raids. Provincial Exhibitions were held again at the site in 1869, 1873 and 1877 (figure 6). Following Toronto's 1878 hosting of the Provincial Exhibition, local interests attempted to have the fair remain permanently in that city. The move was unsuccessful, but did not deter Toronto from establishing a permanent annual fair. The Toronto Industrial Exhibition (later to become the Canadian National Exhibition) was first held the next year, in 1879. With the emergence of annual fairs on the circuit the Provincial Exhibition ceased in 1878, ultimately being replaced by the Dominion Exhibition. This national fair was first held in Ottawa in 1879 and ceased in 1914 with the outbreak of the First World War, never to be revived.

#### 2.1.5. Western Fair (1867-Present)

The Western Fair Association (WFA) was founded in 1867 through a joint effort of the East Middlesex Agricultural Society and the London District Horticultural and Agricultural Society. It officially came into being on April 22, 1868 at a joint meeting of the respective Boards. Both societies continued, with their officers forming part of the WFA board.

The first Western Fair was held September 29 and 30, 1868 on the site of the former Military Grounds on Richmond Street (later occupied by Canadian Pacific Railway shops). The first fair included cattle, horse, sheep, swine and poultry displays with prizes awarded in the cattle and horse categories. Understandably, displays of agricultural implements featured prominently although furniture and stoves were also presented. The fair continued yearly, gradually expanding the number of days it operated and the amount of prize money awarded.

In April 1887, the WFA was granted a provincial charter as an Agricultural Society under the Agriculture and Arts Act of Ontario. The Act was meant to encourage and develop the agricultural and manufacturing activities of Ontario.<sup>14</sup> A pressing matter for the WFA was the question of suitable grounds. The Richmond Street property had become hindered by the existence of the CPR. So, the WFA applied to City Council for funds to purchase new grounds and erect suitable buildings. The City agreed, the old grounds were sold and Queen's Park purchased.

One of the reasons for choosing Queen's Park over others, including Carling's farm, was due to the 'natural advantages' it possessed.<sup>15</sup> Preparations began for the 1887 exhibition which was to be held for the entire week of September 12. Several large buildings, totalling \$60,000 in construction costs, were erected on the new site and a half mile track graded. Most, if not all of Queen's Park's remaining virgin forest was felled at this time.<sup>16</sup> The first lease between the WFA and the city was signed the following year and lasted for 20 years.

For the 1891 Exhibition, the grounds were improved by laying out drives and walks and planting a number of trees (figure 7). Trees are seen lining Dundas and Egerton streets with other planting

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<sup>14</sup> At the time, 'arts' referred to the application of industrial, manufacturing and scientific pursuits, rather than the cultural meaning it has today.

<sup>15</sup> *History of the County of Middlesex*, 237.

<sup>16</sup> John Lutman and Christopher L. Hives, 53.

scattered throughout the site including on the inside of the track. At that time, the site was dominated by the Crystal Palace which fronted Dundas Street. Prominent London architect George F. Durand won the competition to design the main building. His building bore a much stronger semblance to Paxton's original than the 1861 Crystal Palace, despite a timber structural system (figures 8 & 9).<sup>17</sup> The site was arranged with larger buildings located around the perimeter with smaller buildings scattered on the interior. The track and Grandstand were located in roughly the same position as present day.

In 1895 the first of many fires beset the fair and grounds. On the opening day of the 1895 fair on September 12, fire destroyed the Carriage and Poultry buildings. The exhibits were saved and displayed in tents for the duration of the fair. The WFA board responded with new plans to replace the buildings and also to build new Horse and Cattle barns, Sheep and Swine pens and update other buildings.

In 1904 a Dairy Building was erected in time for the fair. It was the first building on the grounds of brick construction and it was funded through a \$10,000 provincial grant.<sup>18</sup> It was diminutive in size, rectangular in shape and positioned roughly in the centre of the site. By 1910 a the track re-clayed and the building interiors altered. In 1911-12, a one-storey building was constructed to the west of the Crystal Palace (figure 10). Designed by the London firm of Watt and Blackwell, it was London's first art gallery, but used only in the summer months as it was unheated.<sup>19</sup> This building remains today and is the oldest on the site (figure 11). In 1914, the wood Grandstand was destroyed by fire. It was replaced the following year with a steel (outer) and wood (floors and seats) structure (figure 12).

In 1923 the Manufacturer's Building was constructed. Two storeys in height the building was of brick and steel construction. It was located to the northeast of the Dairy Building in the approximate location of the current Progress Building complex (figure 13). It was built to accommodate the increasing number of commercial displays and became a focal point of the site. In January 1927 the Crystal Palace was destroyed by fire. Estimates of \$200,000 for a replacement prompted officials to replace the oak beamed structure with a brick building. The Confederation Building was constructed, not on the footprint of the Crystal Palace, but in the location of the Horticultural Building at the western edge of the site. It opened in time for the 1927 fair (figure 14).<sup>20</sup> Just to the south of where the Confederation Building stands. The period was one of growth and enhancement of the fair's facilities, with the Ontario Arena built in 1928 at the southwest corner of the grounds, and the Poultry Building built 1929 at the corner of King and Ontario streets.<sup>21</sup> Both structures were brick and designed by Watt and Blackwell.<sup>22</sup>

World War Two significantly disrupted the fair as the site was turned over to the military and no fair operated between 1939 and 1947. During this time, many buildings were altered, removed and temporary buildings constructed with few or no records. A series of temporary buildings,

<sup>17</sup> Nancy Z. Tausky and Lynne DiStefano, 332.

<sup>18</sup> A.M. Hunt, *Western Fair History, London, Ontario, 1867-1910*, 51.

<sup>19</sup> City of London, Draft Statement of Significance, n.d.

<sup>20</sup> LPL Clippings File, *London Free Press*, July 20, 1963.

<sup>21</sup> Inge Sanmiya, *Celebration of Excellence: the history of the Western Fair Association, 1867-2000*, (London, Ont.: Western Fair Association, 2000): 141.

<sup>22</sup> Biographical Dictionary of Architects in Canada, "Watt, John Macleod," accessed at: <http://dictionaryofarchitectsincanada.org/node/1271>



likely barracks, were constructed in the central portion of the site in the early 1940s (figure 15). They were removed after the site was returned to the WFA (figure 16).

In 1958, the Grandstand received a major makeover. It was stripped to its skeleton and rebuilt. The steel walls, wooden seating deck and benches were removed. The rear of the structure was replaced with concrete block faced with brick. The roof remained unchanged and the seating capacity stayed at 6,500. The interior received a new dining room. While the Western Fair had a long history of horse shows and contests, by this time formal horse racing was becoming established on the site. The Western Fair offered an afternoon program of pari-mutuel racing in 1960. Full-scale harness racing was introduced the following year with a 24 night harness racing program, the first in Ontario. At this time glass end walls and heating were installed, and in 1962 the structure was significantly expanded. The three-storey addition ran the entire 103-metre (340 foot) length of the structure. It projected 10.5-metres (35 feet) to the west. The third floor housed additional betting facilities.

On June 20, 1963, fire destroyed the Manufacturers' Building - just three months before the opening of the fair. The board decided to replace the building immediately and the new Progress Building was constructed in 77 days with the London Steel Construction Company providing engineering services, supplying and erecting the steel. Jolly and White industrial electricians engineered and supplied the electrical requirements. The Manufacturers' Building measured 88 by 15 metres (288 by 168 feet) and the new Progress Building had approximately the same dimensions, but the roof covering the new structure was 88 by 75 metres (288 x 250 feet) including a covered semi-outdoor exhibit area adjacent to the south wall. At the east end, a roof adjoining the grandstand covered about 93 x 250 feet of previously open space. Concrete slab was laid on the roof with the intention of it becoming the floor of a covered parking area. Six inch concrete slab laid on the main floor. Brown brick was applied on the north and west walls, flush with the concrete block (figure 17). The ramp and washrooms were all that remained of the Manufacturers' Building (figure 18). The north entrance was later enclosed with a fieldstone front in 1971.

In 1967 two stories were added to the ground floor lobby of the Grandstand and a three-storey glass front built to the south. Construction of the Paddock Building started in 1971. The new structure, located at the south end of the Grandstand was built to accommodate 32 horses and included an exercise area and test facilities. Another \$200,000 would later be spent to add a second floor to be a multi-use facility and connected to the second floor of the Grandstand. In 1971, a new open-air stage replaced the Silver Dome which was constructed in 1965 (figure 19).

The 1970s marked a period of continued expansion for the Western Fair. In 1972 the lands south of Florence Street were purchased from CNR. In 1977, the West Annex was constructed on the west side of the Progress Building. In 1983 the Horticulture Building (the 1904 Dairy Building) was demolished to make room for a new facility. The 2,232 sq metre building (25,000 square foot) building was originally phased in two parts, but a federal grant allowed for construction of the basement at the same time as the rest of the building.<sup>23</sup> It was named the Canada Building (figure 20). It connected to the West Annex and Progress Buildings to form a complex that supported fair exhibitions and off-season events and shows. An Imax theatre on the south side of King Street opened in 1996. By 1998 the former CNR lands had been cleared and were renamed Queen's

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<sup>23</sup> LPL Clippings File, *London Free Press*, November 17, 1983.

Park South. In 1999 the slows building west of the Grandstand was built. By 2000, several of the existing buildings had been reclad, including the west portion of the Grandstand and the south elevation of the Progress/Annex/Canada Building complex (figure 21). A new lobby for the slots was added in 2003. In 2013 the Imax Theatre, Administrative Building, and most of the Poultry building was demolished, along with a connective structure linking it to the Canada Building. A portion of the Poultry Building was retained to house an electric substation. The Grandstand underwent a major renovation completed in 2017 with the removal of seating, and footing repairs for the canopy structure.<sup>24</sup>

## 2.2. Person / Event / Organization

### 2.2.1. John Salter

John Salter (1802-1881) was a prominent London-based surgeon, pharmacist, and eclectic philanthropist (figure 22).<sup>25</sup> Born in London, England to naval family he practice as an apothecary, acting as a surgeon for nearly a decade on ships travelling between England and the East / West Indies. Settling in Canada in the 1830s, Salter soon abandoned his cabin and farm relocating to London, Canada West in 1835 to continue his professional practice. His first apothecary was on Ridout Street across the courthouse, and by 1850s he had relocated to Maitland and Dundas streets, and then Clarence and Dundas streets. Behind the apothecary was his doctor's office, and his residence was above. Salter was London's only dentist for a time, it being common historically for surgeons to practice both professions. Salter served as editor of the *London Times* between 1845 and 1849, a paper known for its liberal views toward capital punishment, and imprisonment of debtors.

Salter owned a large tract of virgin forest east of the London's city limits, long known as Salter's Grove. He cherished the land, reportedly walking the three miles to visit it on a daily basis. He permitted its broader use as a pleasure ground for picnics and strolls, going so far as to employing and providing a cabin to a caretaker for the site. In the late 1870s the city acquired Salter's Grove, which through community and municipal efforts was made into a public park. The park officially opened as Queen's Park on Queen Victoria's 60th birthday in 1879, cementing Salter's wishes that the site be used for public enjoyment.<sup>26</sup>

### 2.2.2. George F. Durand

George F. Durand (1850-1889) was a prominent and prolific London-based architect whose work can be found throughout southern Ontario.

Durand's father was a Scottish emigrant who operated a successful building and contracting business in London, Ontario from the 1850s onward. Recognizing his son's strong artistic ability, the elder Durand enrolled him in Peel's Art School at age 16. Two years later, he began formal training as an architect, articling under the prominent London architect William Robinson.<sup>27</sup>

Durand was quickly exposed to significant and elaborate projects, hired in 1870 to serve as Clerk of the Works for the New York State Capitol building in Albany, New York (*built 1867-1897; completed to different designs*). Durand was hired by Thomas Fuller, a prominent Canadian

<sup>24</sup> Rob Lumsden, May 8, 2018.

<sup>25</sup> Inge Sanmiya, "The Spirits of Salter's Grove."

<sup>26</sup> John Seaborn, 152.

<sup>27</sup> Coincidentally, Robinson had designed London's first Crystal Palace built seven years earlier, which would be succeeded by Durand's on the Queen's Park site in 1887.

architect in charge of the designs Albany project with Augustus Laver.<sup>28</sup> Cost overruns and animosity toward a foreign architect led to Fuller and his team being replaced in 1876, though Durand succeeded at distinguishing himself at this early stage in his career.

Durand relocated to London in 1878, becoming novice partner in a firm with William Robinson and his peer Thomas Tracy. The partnership evolved over time, with Robinson retiring and Tracy eventually taking a permanent position as city engineer. Durand headed the firm at this point, occasionally partnering with John M. Moore. Through the 1880s Durand's firm was prolific, specializing in ecclesiastical, high-end residential, and institutional work. The firm also undertook a significant amount of commercial design.<sup>29</sup> His practice boomed during a period of heavy development and prosperity in and around the London area. Durand used to influence to promote the architectural profession, chairing the organizational meeting of the Ontario Association of Architects and eventually being elected its Vice President. He would not serve out his term however, falling ill in March 1889 before finally succumbing to the mystery ailment in December of that year.

Durand's work characterized the High Victorian Period in Ontario architecture, adeptly employing an eclectic array of styles, forms and motifs. His self-described styles included gothic, renaissance / French renaissance, Queene Anne, and modern Romanesque. Despite employing a variety of styles, his designs were often characterized by brick construction, with a strong emphasis on lightness and verticality. Tausky and DiStefano note that his designs eschewed the 'discordant quality' and 'restlessness' that characterized so much building during the High Victorian Period.

Durand enjoyed a distinguished albeit short career, and was noted for his artistic and design abilities. His profile is apparent in the large number of high-profile commissions through his 21 year career. He placed second in Toronto's 1886 competition for a new City Hall and Courthouse, and despite practicing 200km west of Toronto was appointed architect for Upper Canada College in 1888. George F. Durand was a significant Victorian architect in southern Ontario, and his legacy remains in the significant inheritance of substantial buildings that remain today.

### 2.2.3. Watt & Blackwell

The architectural firm of Watt & Blackwell was based in London, and operated between approximately 1911-1950. The firm was formed when the two principals returned to London after several years of separately working in the United States and Europe. John Macleod Watt (1878-1954) trained in London under Herbert E. Matthews, before working for several prominent architecture offices south of the border. He established a brief practice in Detroit and Windsor with architect D. Howard Crane before returning to London c.1910. Victor Joseph Blackwell (1885-1965) studied architecture at the Massachusetts Institute of Technology, before undertaking a European tour and working in several offices in the United States.<sup>30</sup>

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<sup>28</sup> Fuller was the architect of the original Centre Block and Victoria Tower at the Canadian parliament site, and would later serve as Chief Dominion Architect.

<sup>29</sup> Biographical Dictionary of Architects in Canada, "Durand, George F.," accessed at: <http://dictionaryofarchitectsincanada.org/node/1653>

<sup>30</sup> The Dominion Public Building, "Designer", accessed at: <http://www.dominionpublicbuilding.ca/4-fhbro-designer.html>

Watt & Blackwell formed a practice in London in 1911, and designed a number of significant industrial, institutional, commercial, and residential buildings in London and regionally. The Arts Building at Queen's Park was one of the firm's earliest buildings, and the firm also designed the Exhibition Building (built 1928; demolished) and Poultry Building (built 1929; partially demolished) for the Western Fair. London's Dominion Public Building (built 1936) is a substantial modern classicism building, and represents a high point in the firm's portfolio (figure 23). The bold and imposing design demonstrates the firm's evolution over several decades from the strict neoclassicism employed on the Arts Building in 1912.<sup>31</sup>

#### 2.2.4. Old 86

Old 86 is a retired 135-ton steam locomotive donated from the Canadian National Railway, and moved to the Western Fair grounds in 1958 (figure 24). The locomotive was built in 1910, and is a rare Ontario example of a 2-6-0 Mogul-type steam locomotive. Queen's Park was a suitable location for the historical monument, given the public and exhibit nature of the grounds. As well, the locomotive is a tribute to the industrial past of East London, and the railways lines and car shops formerly located south of Florence Street. The move was accomplished by laying large sections of tracks front of the engine as it was winched forward off a spur line and then through the streets of London. Originally expected to take twelve hours, Engine 86 finally came to rest at Queen's Park on July 8, 1958 after nearly four days in transit. A wrought iron fence was erected around the display in 1966, and restored in the early 1980s after public outcry prevented the Public Utilities Commission from selling the piece to St. Thomas.

As of 1995, a London and Middlesex Historical Society presentation reported 83 remaining 2-6-0 Mogul-type locomotives, with Old 86 being one of three based in Ontario.<sup>32</sup>

## 3. Design or Physical Value

### 3.1. Architectural Type

#### 3.1.1. Exhibition Building Typology

A brief examination of pre-Second World War exhibition buildings reveals a consistent typology that responds to the specific and unique constraints and requirements of fair and exhibition buildings. Generally speaking fair architecture can be divided into two functions: those designed for the housing and display of livestock; and those designed for the storage and display of non-animals, including produce, technology and art. The former is largely constrained by the specialized function of housing and supporting living animals. Such spaces were less likely to see the foot traffic as other exhibits, since they could be unpleasant and often the showing of the animals themselves took place in larger facilities or outdoors.

Buildings designed for the storage and display non-animals, referred to here as Exhibition Buildings, had a different set of functional requirements. These buildings were expected to accommodate large volumes of visitors, who came to observe and interact with a variety of displays and exhibits. These buildings required large, and open interior spaces that could

<sup>31</sup> Biographical Dictionary of Architects in Canada, "Watt, John Macleod" accessed at: <http://dictionaryofarchitectsincanada.org/node/1271>

<sup>32</sup> The London and Middlesex Historical Society. "Presentation to The London Advisory Committee on Heritage Regarding Old 86," September 5, 1995.

facilitate the circulation and gathering of large crowds, while offering flexibility in how displays of various sizes could be set up. Additionally, fair buildings needed to convey a sense of grandeur, optimism and celebration worthy of a fair.

Such requirements manifested in several characteristics that define the Exhibition Building typology. Exhibition Buildings were typically very large in plan, and utilized structures that enabled as much clear and open space as possible inside. This permitted ample circulation and display capacity, but also allowed as much ambient light as possible to reach the interior areas. The more open a space, the more natural light, and the larger the plan could be. This favoured the use heavy steel and timber structural systems, which had the added benefit of allowing more wall area to be used for glazing. On the exterior, these characteristics manifested in large forms, sometimes boxy and reminiscent of industrial buildings. Building envelopes feature large proportions of glazing, and often make use of clerestories or monitors to add further natural light to interior spaces. Visual embellishments to enliven these potentially simple forms most often included pronounced towers at the corners, and elaborate entrance porticos. Towers were often superficial, sometimes featuring only veneer treatments and rising slightly above the existing rooflines. However they enlivened the building profile and added a sense of gaiety to the overall design. Elaborate entrances likewise contributed to the celebratory function of fair architecture, while also advertising the entry point upon the otherwise large buildings. These characteristics could be applied to site's elaborate landmark structures, as well as simpler buildings, often hastily constructed.

These characteristics can be seen throughout Canadian exhibition buildings from the late 19th and early 20th centuries. The Aberdeen Pavilion in Ottawa (built 1898) and Manufacturers' Building (built 1913; demolished) both exemplify the typology in more elaborate configurations (figures 25 & 26). Despite employing different stylistic vocabularies, both buildings feature large rectangular plans, large amount of glazing with clerestories, corner towers, and highly elaborate entrance porticoes.

### 3.1.2. Western Fair Buildings and Forms

An examination of the former buildings on the Western Fair site shows that the Exhibition Building typology was common to the site. A bird's eye lithograph published in 1900 shows four buildings articulating the typological features at Queen's Park (figure 27). The Main Building (Crystal Palace) and the Agricultural, Horticultural and Poultry buildings all feature substantial floor plans, with towered corners. The Main Building and Agricultural building also display high amounts of fenestration and clerestory levels. The former features extremely elaborate entrances as well. See (figure 28) for a site plan indicating the names and locations of the buildings discussed below.

## 3.2. Description of Buildings

### 3.2.1. Arts Building c.1912

The Arts Building was designed as a fine art gallery to be set within Queen's Park and operate during summer and the Western Fair. The building was designed by the London firm of Watt & Blackwell, and first opened to the public during the fair of 1912.

The Arts Building is a modest one-storey rectangular structure, rising to a partially hipped roof (figure 29). The building employs strong neoclassical elements, as seen in the massing, form, and decorative regimen. The building has a tripartite massing, rising from a raised plinth, to the main floor, and finally roof complete with cornice, frieze and architrave. Entrances are found on

the north and south ends, each set within gabled porticos with full entablatures. The north end is distinguished by two Ionic columns in-antis between the projecting pilasters. The east and west walls are blank, articulated by five recessed bays, set between pilasters that carry the entablature the length of the building. Two small, rectangular windows are set within recessed bays flanking each entrance. The doorways themselves are fully glazed, and feature a generous transom. Window screens have been applied to the windows and transoms, contributing further neoclassical detailing.

The building is covered with dichromatic stucco (cream and maroon presently), and features a standing seam roof clad with green painted metal. Staircases at both entrances are concrete, and feature contemporary metal railings.

Presently the interior is stripped of all finishes, displaying brick walls, and the steel trusses supporting the metal roof deck. The lower 80% of the brick walls have an infill character, using many different coloured units alternating between header and stretcher courses seemingly at random. The top eleven courses are of a consistent buff brick, and utilize a common bond. The quality of pointing suggests that neither section was intended to be exposed (figure 30). Overall, the Arts Building represents a dignified example of the neoclassical style. This is seen in its relatively strict classical vocabulary, tripartite articulation and highly symmetrical design. Despite its modest size, the building attains a relative grandeur through the use of a substantial plinth, and the single interior space has a generous quality about it. The Arts Building's scale and neoclassical style is more in keeping with the building's original purpose as an art gallery than with the other buildings related to an agricultural fair.

### 3.2.2. Confederation Building

The Confederation Building was designed and built very quickly in 1927 as a replacement for the Crystal Palace building, which burned earlier that year. The brick building is set on a very long north-south rectangular plan (figure 31). It rises two tall stories, the second surmounted by a monitor running the length of the building (figure 32). It employs a simple, rectangular massing enlivened by four corner towers and a portico on the east elevation. Most wall treatments feature recessed brick panels between pilasters, housing rectangular steel sash windows (8 x 3 light, with operable panels) and rise to an unadorned cornice (figure 33). This rather utilitarian approach is embellished on the four corner towers, which are slightly proud of the wall plane and feature large segmentally arched window openings at the second storey, divided into six sections. The towers rise ~1 metre above the main roofline, to a shallow hipped roof with green clay tiles set upon sharp which brackets in pairs. The east entry is quite elaborate, set between two towers similar (but narrower) to those of the corners (figure 34). They have similar segmentally arched fenestration at the second storey, and substantial tongue and groove wood-panelled doors at grade surmounted by a 6 x 2 light transom. This doorway appears to have been bricked-in on the southern tower. The entryway is formally marked by a segmentally arched arcade with several courses of recessed arches. This is topped by a green clay tile mansard roof, above which sit several steel sash windows. The doors themselves behind the arcade are substantial tongue and groove wood panelled, and surmounted by transoms (figure 35). Numerous alterations and new openings have been made within the original elevations, including a new doorways on the west and south elevations, as well as garage door next to the latter.

The interior of the building is characterized by large, open brightly lit spaces. This is made possible by the interior steel structure, the piers of which divide the space into logical circulation

and booth areas. On the ground floor four rows steel piers carry the second floor structure between the brick exterior walls. The second floor has four rows of steel piers as well, with the middle two continuing to the height of the monitor. There are several staircases in the towers, as well as a wider staircase on the western side adjacent to the new doorway openings. Interior finishes are quite industrial in character, primarily exposed brick, with a large number of structural steel and wood elements as well (figure 36).

In both form and function, the building is a representative example of an early 20th century exhibition building. Its four corner towers and eastern portico lend an air of celebration and gaiety to the overall design, which is otherwise utilitarian and sober. These forms also correspond to other exhibition buildings on site that have since been demolished, representing a historical contextual link to the Western Fair. The interior structure and layout are conducive to high circulation, maximum visibility, and plenty of natural light. These are essential functions for a building devoted to exhibitions.

### 3.2.3. Electric Substation

In 2013 the Electric Substation was created from the southwest corner of the Special Events Building (*originally Poultry Building, built 1929, Watt & Blackwell*) as part of a demolition and refurbishment plan to increase parking and landscaping. Also demolished at the time was the Imax building (*built 1996*), Old Western Fair administrative building (*built 1928*) and The Link (*built 1984*) which connected the Canada Building to the Special Events building.

The Electric Substation is a small structure utilizing parts of former Special Events Building's south and west walls (figure 37). The north and east walls are built with a similar brick, pilasters and other motifs from the original building. The salvaged corner comprises a tower with shallow hipped roof supported by numerous brackets, and two segmentally arched windows. A masonry string course can be seen on the original wall, and continues around the rebuilt walls.

While most of the Special Event Building has been demolished, the remaining tower is a motif typical of older Western Fair buildings, and thus reinforces the historical character of the site.

### 3.2.4. Casino & Progress Complex

The central complex of buildings at the Western Fair Site can be divided into gaming / hospitality and exhibition / special events spaces. The former includes the Grandstand building and everything south, while the latter is comprised of the East Annex and everything west. The exhibition / special events buildings are a set of four connected structures characterised by a simple rectangular massing and considerable floorplates. The first to be constructed was the Progress Building in 1963, built in under three months following the destruction of the Manufacturer's Building by fire. Three years later the East Annex was built adjoining its east side, followed by the Western Annex in 1977, and finally the Canada Building in 1984.

The buildings' have individualized and distinct north elevations (and east elevation on the East Annex), whereas the south elevation has in later times been unified by a post-modern style facade. This unified south elevation is expressed with red brick in flemish bond, with dichromatic metal awnings, and two sets of towers flanking the entries to the Progress Building and West Annex (figure 38). The effort given to the northern elevations speaks to a time when Queen's Park was more of a focal point of the site. On the interior, the three western buildings are

connected by very large full-height openings in the walls, which can be closed off with massive sliding doors.

The Progress Building's design reflects the rapid timeframe in which it was designed and built. The principal north elevation was simple, featuring a flat brick wall, with a six-bay curtain wall of glazing rising the height of the elevation at the entrance. It was accessed by a gentle and dignified concrete ramp, apparently a remnant from the Manufacturer's Building. In keeping with its modern context and stringent schedule, embellishments were minimal and limited to the use of black brick laid in Flemish bond, with deep vertical channels in the brick dividing the elevation into equal bays, each punctuated by a flagpole. In 1971 a portico was added, essentially enclosing the top of the ramp (figure 39). It made use of a concave wall field-stone wall plane in set between brick piers, perpendicular to glazed curtain walls at the top of each ramp. The interior of the building is primarily a vast, open area, interrupted only by the steel piers that support the roof structure (figure 40). A small cafe has been built in the southeast corner of the building, north of which is a corridor connecting it to the gaming / hospitality buildings further south. Interior finishes are highly functional, and include decorative and plain concrete masonry units (CMU), polished concrete flooring and drop ceilings. Several doors are of a high strength design, and may have been salvaged from other buildings on site with agricultural uses (figure 41).

The East Annex is roughly flush with the Progress Building on the north, though its principal elevation faces east, providing a view the racetrack. Its flat roof cantilevers over 1 meter proud of the wall, which alternates between Flemish and stretcher bonds (figure 42). The building has numerous generous glazed openings on its north and east elevations, with access, observation and service functions. The interior is very functional in nature, featuring CMU walls, with steel piers supporting the roof structure (figure 43).

The West Annex is narrower than its neighbouring structures. This is reflected in its relatively limited north elevation, which continues the Progress Building's brickwork and wall profile, and features glazed entrances and windows set within three projecting piers (figure 44). The West Annex encloses the Progress Building's former west wall, which works with a CMU wall on the west side to support the steel web truss roof (figure 45). At the south end is a former exterior wall of channelled concrete blocks, since enclosed by the post-modern south elevation.

The Canada Building's north elevation combines elements from both its neighbours to the west. Presenting the same brick and wall profile, it features a projecting brick pier entry similar to that of the West Annex (figure 46). The brick wall is enlivened by flush rectangular panels inset with fieldstone, similar to that of the Progress Building portico. Several bronze plaques celebrate the building's construction as part of the Government of Canada's Employment Creation Program Assistance. Its west elevation features a projecting glazed entrance, and a variety of wall finishes. A full-height sliding door is still seen where The Link was built in 1984, physically connecting the Canada Building with the Special Events building until its demolition in 2013 (figure 47). The interior is primarily wide-open space, with steel piers and steel web truss roofing (figure 48). Several rooms have been built at the south end. Interior finishes are CMU and painted concrete floors. A concrete basement exists beneath the Canada building. While the buildings do exhibit modernist motifs, materials and detailing, these are limited to facade treatments of otherwise generic and highly functional structures. Thus they do not represent significant examples of an architectural style or expression.



The gaming / hospitality buildings are comprised of the Grandstand, Carousel Room, and slots. Whereas the exhibition / special events buildings present as a consistent and single massing, the collection of gaming / hospitality buildings are much less coherent in their forms and relationships to each other. The steel structure of the grandstand canopy is the oldest part of the group, completed in 1915 to replace an earlier wooden structure.<sup>33</sup> The Grandstand was a standalone structure for much of the 20th century, until additional facilities were added to support harness racing in the early 1960s. The Top of the Fair restaurant was built in 1968. The Paddock Building (present Carousel Room) was added to the south in 1971, and the slots opened in 1999. A new entrance and lobby was added in 2003.

The Grandstand is a rectangular structure, with its east side open to the racetrack with a covered seating area (figure 49). Its indoor spaces on the west end are variously clad with several materials including metal siding and glazing. The Grandstand's metal structure is comprised ten rows of steel piers, supporting trusses composed of riveted girders running east-west (figure 50). An observation booth sits on top of the canopy deck. At the back of the seating area is a glazed curtain wall enclosing the Top of the Fair restaurant (figures 51 & 52).

The Carousel Room is a two-storey building with an irregular plan rising to a flat roof. Its walls are faced with brown brick, as well as CMU on the racetrack-facing elevation. There are long sections of strip glazing at the second storey, providing views to the racetrack, and to the west (figure 53). There is a covered outdoor space on the west elevation at the second storey. Here the roof takes a triangular plan, and rises to a gable profile creating a somewhat modernist detail (figure 54). This motif former existed at the Carousel Room's junction with the Grandstand as well, but has since been built over.

The slots are housed in a very simple rectangular structure, clad with a combination of brick and stucco (figure 55). Stuccoed panels, segmental arches recessed behind brick pilasters and towers are the main motifs, vaguely referencing the historical vocabularies found elsewhere on the site. The 2003 lobby continues this trend, employing towers and and false-fenestration that loosely references the forms and elements of the site's original Crystal Palace building (figure 56).

The interior finishes within the gaming / hospitality buildings are varied according to the uses of the spaces, and no notable historical finishes were observed. The building support various interior functions, including a restaurant, event spaces, a casino floor, simulcast horse-betting, and a comedy club (figures 57, 58 & 59).

Stylistically the gaming / hospitality buildings do not represent any notable architectural expressions. At best, the incoherent collection of vaguely historic motifs relates to the post-modern elements of the south elevation of the exhibition / special events spaces. The modernist roof details of the Carousel Room are an isolated element, and not part of a larger stylistic expression.

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<sup>33</sup> "The Western Fair," London Free Press, July 14, 1915, 6.

### 3.3. Description of Landscape

The Study Area's landscape can be divided into three distinct areas: Queen's Park parkland, the racetrack, and parking lots.

#### 3.3.1. Queen's Park parkland

Located in the northern end of the Study Area between the Confederation Building and the racetrack, this area is characterized as a large grassed area with mature trees and winding circulation paths. It contains the Arts Building, Confederation Building and Anne Eadie Stage. There is a landscaped formal entrance to the park at the north end (figure 60).

This area represents the last vestige of Queen's Park and Salter's Grove as a public nature park. The trees however are not remnants of Salter's Grove's virgin forest, as that was cleared in 1887 in preparation for the inaugural fair on the site.<sup>34</sup> Likewise, while certain pathways correspond to those observed as far as the 1920s, they do not appear to correspond to the original park layout as suggested by earlier representations.<sup>35</sup> Some pathways are extremely recent.

#### 3.3.2. Racetrack

Located along the east end of the Study Area, the racetrack is a half-mile circuit that has existed on site in some form since the opening of Queen's Park in 1879. The track is adjacent to the Grandstand which provides a vantage point for spectators (figure 61). Within the track, there is grassed and paved areas, along with the Infield shops and a hydro vault. A subway at the northeast corner allows access into the racetrack centre, and another subway south of the track provides a route beneath the street to the stables south of Florence Street.

#### 3.3.3. Parking Lots

The remainder of the Study Area's landscape is comprised of paved parking lots. Used for casino and event parking during most of the year, this space also provides a valuable staging area for temporary booths and structures set up during the Western Fair proceedings (figure 62). Parking areas have grown in recent decades with old fair structures being torn down to increase capacity, most recently in 2013 with the removal of the Special Events Building, the Link, and the Imax Building.

## 4. Contextual Value

### 4.1. Environment

The Study Area is a 19 hectare area in London's Old East Village neighbourhood. It takes up numerous blocks, but has no through streets cutting through it. It sits between the major east-west thoroughfares of Dundas Street and Florence Street, and is slightly north of the rail corridor. Directly south of the Study Area are more facilities associated with the Western Fair District, used as administrative, recreational and programming purposes. As well, the south half of the block north of King Street provides additional parking space for the site. North and east of the Study Area are residential neighbourhoods, and to the west is a mix of residential and commercial uses. Commercial and mixed-use buildings are common along Dundas Street.

<sup>34</sup> John Lutman and Christopher L. Hives: 53.

<sup>35</sup> Specifically, the bird's eye lithograph c.1890.

The Study Area has a prominent presence in the local area by virtue of its size, and for its long-standing use as a fairgrounds and place of public gathering. The formal entry to Queen’s Park off Dundas speaks to that street’s historic importance as a main street locally.

The Study Area is adjacent to two properties designated on the City of London’s Heritage Register:

Address	Date of Construction	Description	By-law; Date of Designation
869-871 Dundas St.	1890	Hayman House; Italianate	L.S.P.-2704-469; November 18, 1983
<i>864/872 Dundas St./ 417 Ontario St.*</i>	<i>tbd*</i>	<i>tbd*</i>	<i>tbd*</i>

\*as of the draft report, 864/872 Dundas St./417 Ontario St.’s status with the municipal heritage register was being confirmed

## 5. CHER Figures

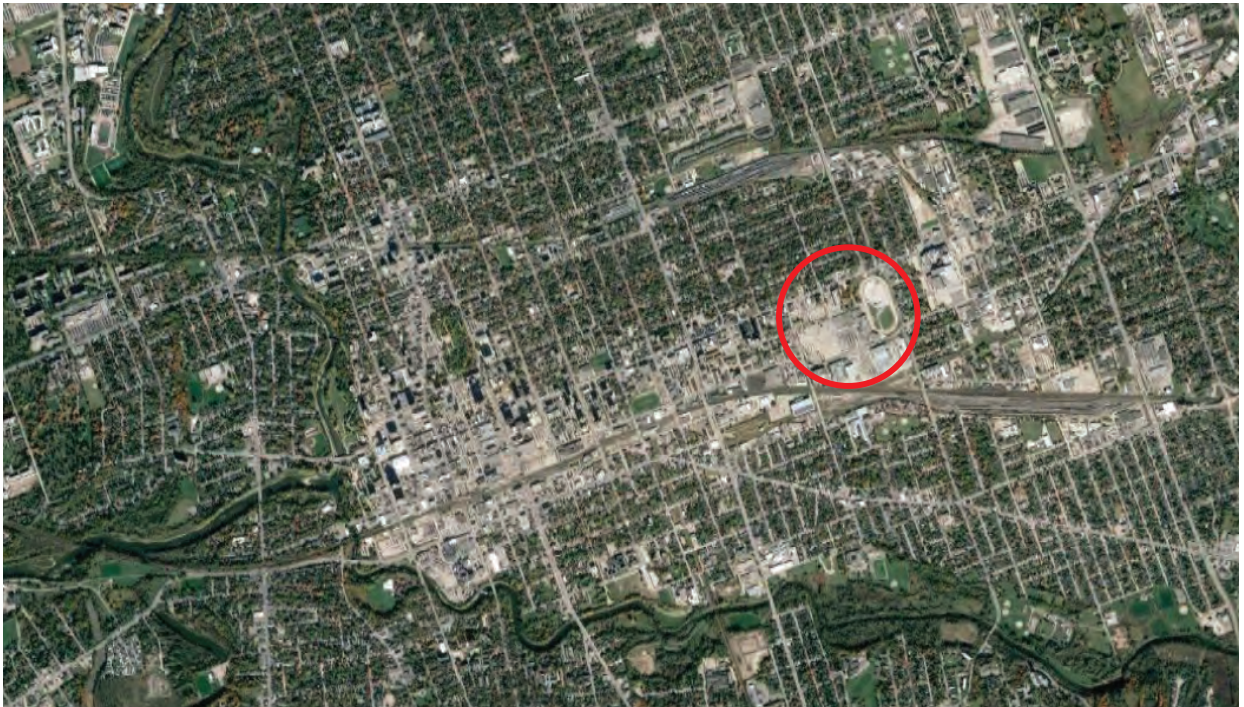


Figure 1 - Approximate location of the Study Area circled in red within the broader City of London. The Thames River passes along the bottom of the image (Google/CBCollective 2018).



Figure 2 - The Study Area outlined in red, along with bounding streets (Google/CBCollective 2018).



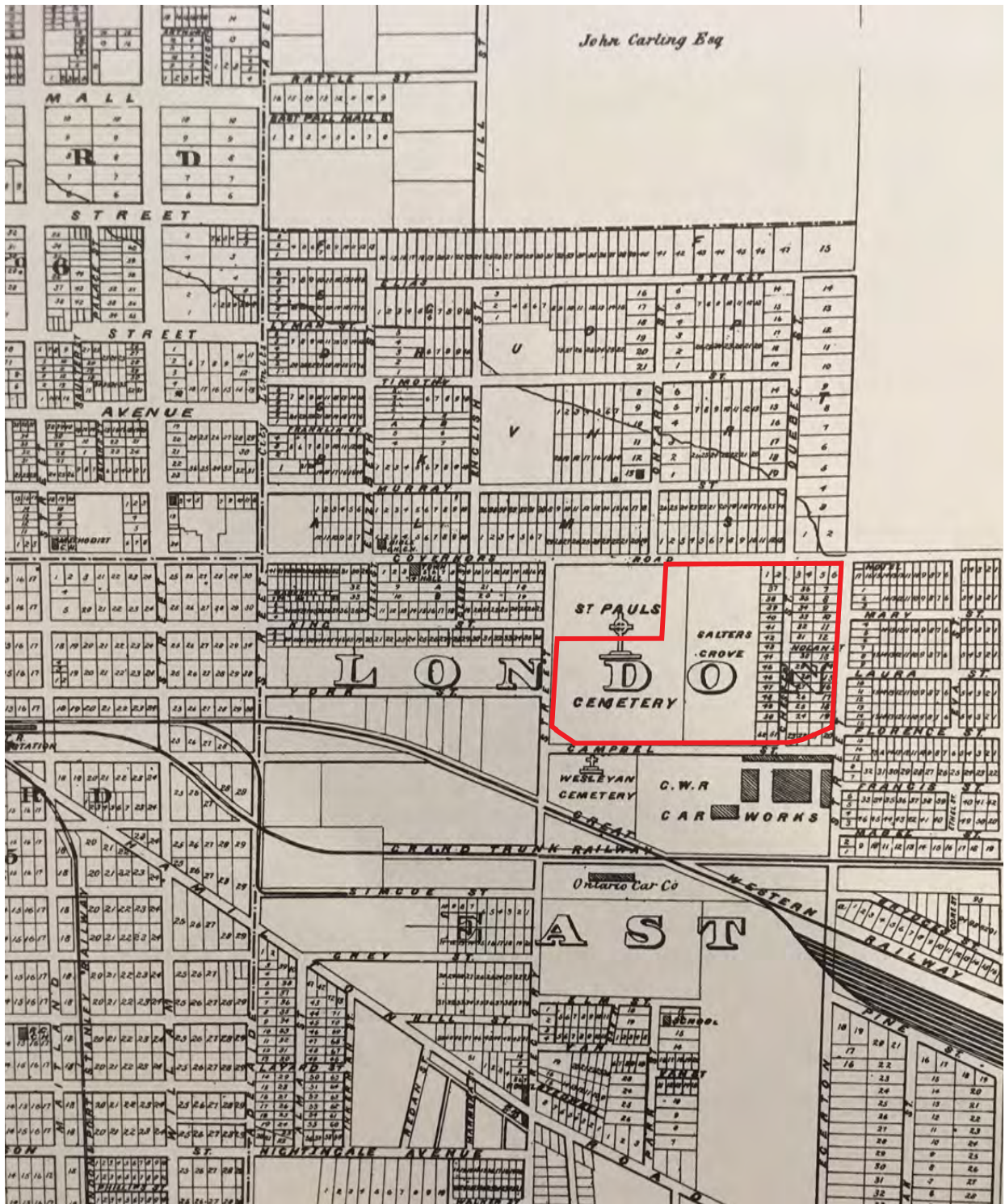


Figure 3 - An 1878 plan showing London East with the Study Area superimposed in red. The village's industrial operations are seen south of the Study Area (Illustrated Historical Atlas of the County of Middlesex Ont.).





Figure 4 - A plan of the London East environs in the 1830s, as recalled in the 1870s. The meandering road follows geography and existing settlements, rather than today's gride. The Priest's Swamp is outlined with a hatch (London Room, LPL: Scrapbook V.40.18).





Figure 5 - The 1861 Crystal Palace as seen illustrated in an October 1875 edition of the Canadian Illustrated News (Ivey Family London Room Digital Collections: LonPL002299406f).



Figure 6 - The fairgrounds location between 1861 - 1886 is seen below Lake Horn on a detail of an 1878 Plan of London. Note that Victoria Park is located south of the fairgrounds' west half. St. Paul's Cemetery is noted in London East, indicating the west side of the present Study Area (Illustrated Historical Atlas of the County of Middlesex Ont.).





*Figure 7* - The Western Fair in 1892, shortly after the grounds were improved with walkways and plantings (Western Archives, Western University, The Echo, September 9, 1892).



*Figure 8* - Rendering of Paxton's 1851 Crystal Palace, with an incredible proportion of glazing on the building envelope, and a highly articulated structure (Western Fair Archives as reproduced in Celebration of Excellence).





*Figure 9* - Durand's Crystal Palace, though made of wood, eluded to Paxton's building with large amounts of glazing along with a prominent semi-circular central bay (Western Fair Archives as reproduced in Celebration of Excellence).



*Figure 10* - The Arts Building during the Western Fair, c1914 (Reproduced in: East of Adelaide: photographs of commercial, industrial and working-class urban Ontario, 1905-1930).



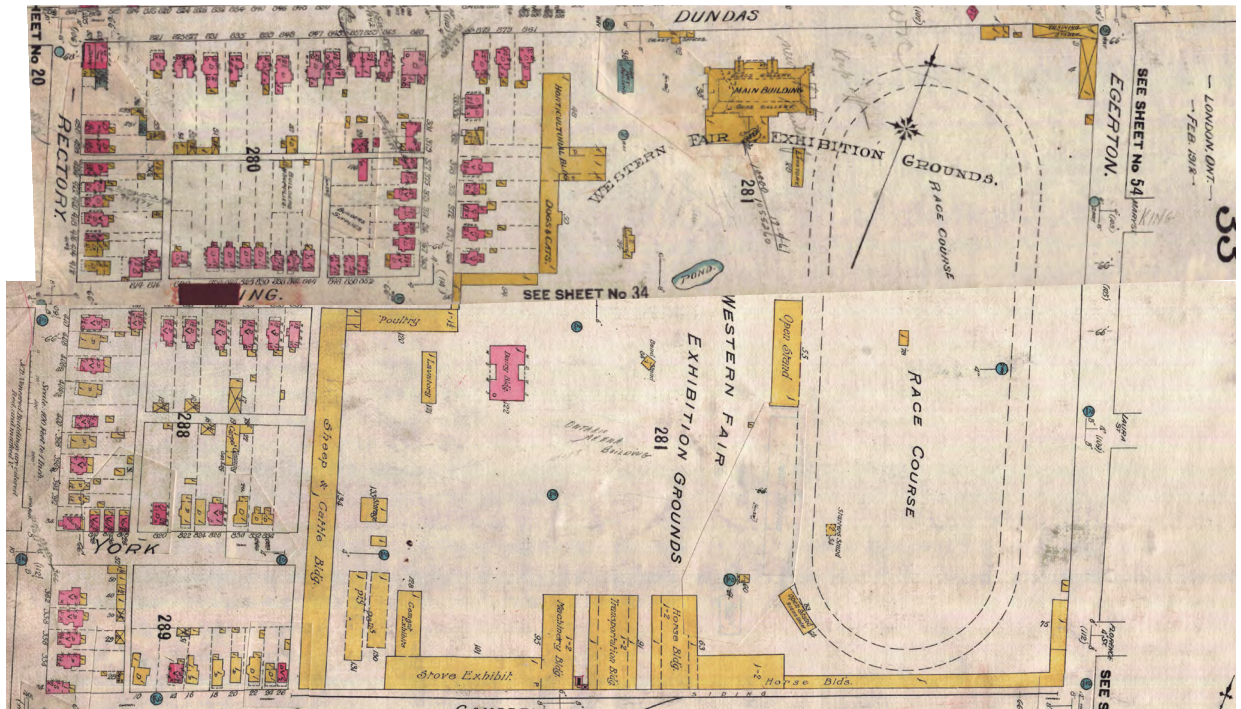


Figure 11 - The Western Fair grounds in 1915. The one-storey, stone Arts Building is shown to the west of the Main Building. The Grandstand is not shown as it had burned down the year before (Western Archives, Western University, Charles E. Goad Co. Insurance Plan of the City of London, Ontario, Canada. Montreal: C. E. Goad, 1912 rev. 1915, plates 33-34).

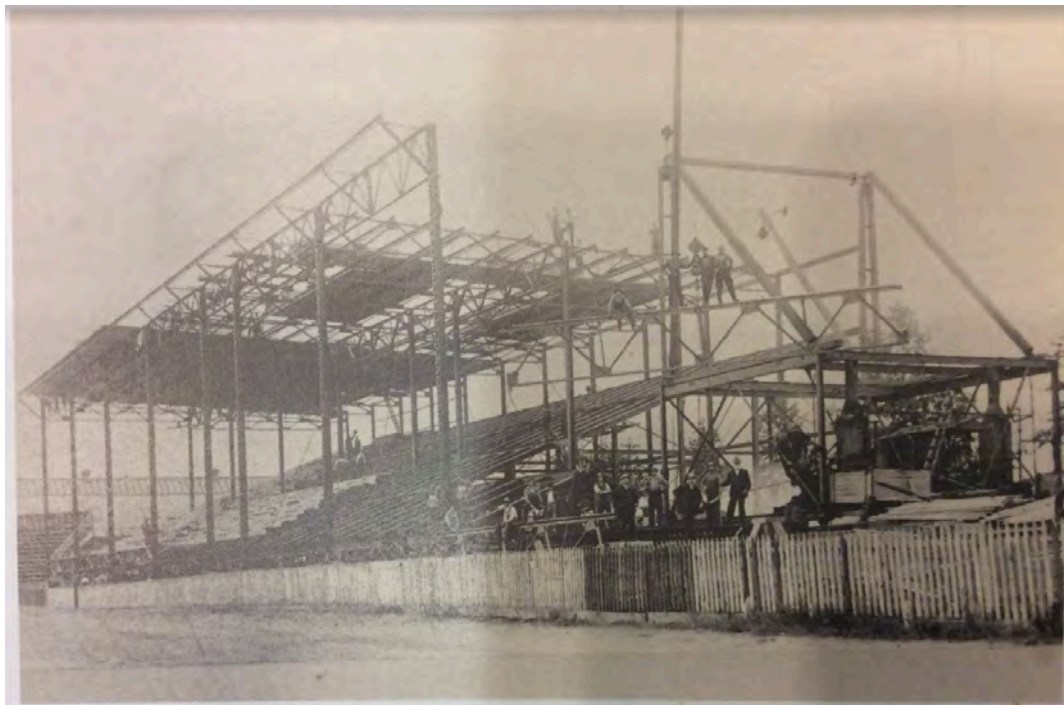


Figure 12 - Construction of the steel and wood Grandstand in c1915 which replaced the wooden Grandstand demolished by fire (Western Fair Archives as reproduced in Celebration of Excellence: the history of the Western Fair Association, 1867-2000, 57).



*Figure 13* - The Manufacturer's Building, constructed in 1923 is shown during the Western Fair (Harry Hines as reproduced in Alan Noon, *East of Adelaide: photographs of commercial, industrial and working-class urban Ontario, 1905-1930*, c1989).



*Figure 14* - The Confederation Building, 1929 - two years after its construction (Western Archives, Western University. *Guide to the Exhibits, Catalogue and Program, Western Fair, 1929* Western Fair Collection, B5767, File 7).

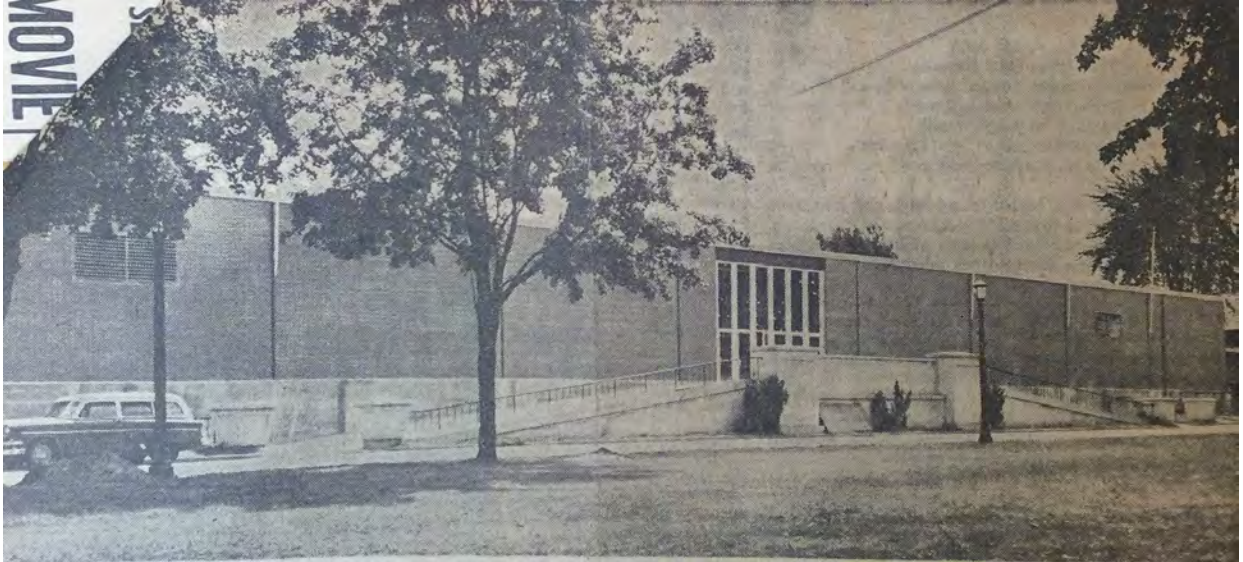




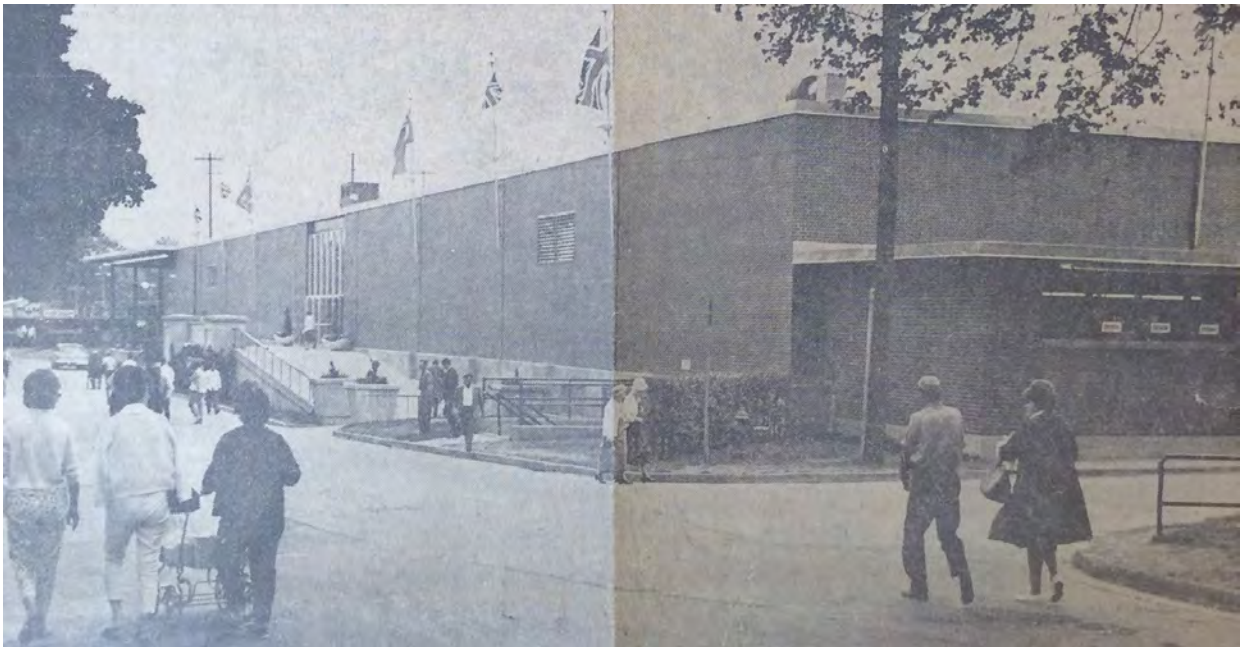
*Figure 15* - Aerial photo of the site in 1945 during use by the Canadian military. Several H-shaped buildings were constructed in the centre of the site. To the northeast of these is the Manufacturer's Building. The aerial shows mature trees in Queen's Park (Department of Planning & Development, Roll 1023, Line 40, Photo 51 as accessed at Western Libraries Map and Data Centre).



*Figure 16* - The site in 1950 after it had been vacated by the Canadian military. Several buildings along Florence Street have been removed (Department of Planning & Development, Roll 1412, Line 16, Photo 235 as accessed at Western Libraries Map and Data Centre).



*Figure 17* - The north facade of the Progress Building just after completion in September 1963. The building was unnamed when it opened for the 1963 fair. Visitors were given the chance to name the building (London Public Library Clippings File, London Free Press, September 7, 1963).

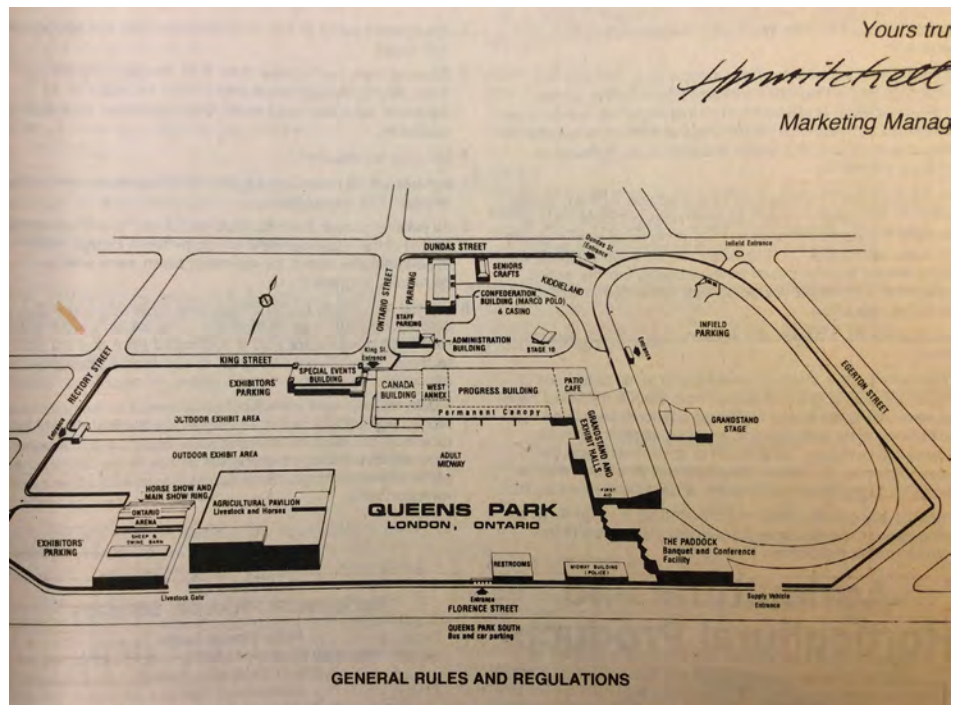


*Figure 18* - The northwest corner of the Progress Building. The original caption noted the ramp and washrooms (right) were all that was left of the Manufacturer's Building (London Public Library Clippings File, London Free Press, September 6, 1963).





**Figure 19** - The new open air stage was built in 1971 to replace the Silver Dome. In 2006, it was dedicated the Anne Eadie Park Stage in honour of Anne Eadie, the official 'Fair Godmother' (London Public Library Clippings File, London Free Press, September 3, 1971).



**Figure 20** - The site in 1986 showing the Progress Building, Annex and Canada Building as well as the canopy covering the south facade (Western Archives, Western University. Western Fair '86 Prize Lists & Entry Forms, Western Fair Collection, B5767, File 6).



*Figure 21* - The south facade of the Progress, Annex and Canada buildings c1995. The canopy has either been removed or filled-in (Western Fair Archives as reproduced in Inge Sanmiya, *Celebration of Excellence: the history of the Western Fair Association, 1867-2000*, 114).



*Figure 22* - A 19th century photo portrait of Dr. John Salter (Ivey Family London Room Digital Collections: LonPL076011f).





Figure 23 - Undated photo of Watt and Blackwell's 1936 Domion Public Building (Library and Archives Canada, PA-124500; accessed at: <http://www.historicplaces.ca/en/rep-reg/image-image.aspx?id=3326#1>).



Figure 24 - Old 86 sitting northwest of the Arts Building at the top of Queen's Park (CBCollective, 2018).





*Figure 25* - 1903 photograph of the Aberdeen Pavillion in Ottawa's Lansdowne Park. The massing, fenestration, corner towers and embellished entrances are all characteristics of exhibition buildings (Library and Archives Canada: PA-009125).



*Figure 26* - The Manufacturer's Building at the Pacific National Exhibition also displays the characteristic forms and flourishes typical of exhibition buildings (City of Vancouver Archives: 180-8512).



Figure 27 - Bird's eye rendering of the Western Fair grounds looking south c1900 (As reproduced in City of London Ontario Canada: The Pioneer Period and The London of To-day).



Figure 28 - Site plan with significant structures identified within the Study Area according to letter: A-Arts Building; B-Confederation Building; C-Poultry Building; D-Progress Building; E-East Annex; F-West Annex; G-Canada Building; H-Grandstand; I-Carousel Room; J-Slots (Google/CBCollective 2018).





*Figure 29* - View southeast onto the principal north elevation of the Arts Building at the north end of Queen's Park. (CBCollective 2018).



*Figure 30* - Interior wall of the Arts Building, presently unfinished. The different types of bricks used are apparent, and the steel roof and truss system is visible at the top (CBCollective 2018).



*Figure 31* - The south end of the Confederation Building's west elevation, show recessed bays, steel sash windows, and elaborated corner towers (CBCollective 2018).



*Figure 32* - The substantial, open space on the second storey of the Confederation Building, showing the monitor structure above (CBCollective 2018).





*Figure 33* - South elevation of the Confederation Building, showing the differences in fenestration between the normal wall and tower windows (CBCollective 2018).



*Figure 34* - The main entrance on the Confederation Building's east elevation, with elaborate brick arcade, doorways, fenestration and flanking towers (CBCollective 2018).



Figure 35 - The substantial timber doors at the Confederation Building's east entrance (CBCollective 2018).



Figure 36 - Industrial metal finishes seen on the eastern stairwell of the Confederation Building, typical throughout (CBCollective 2018).





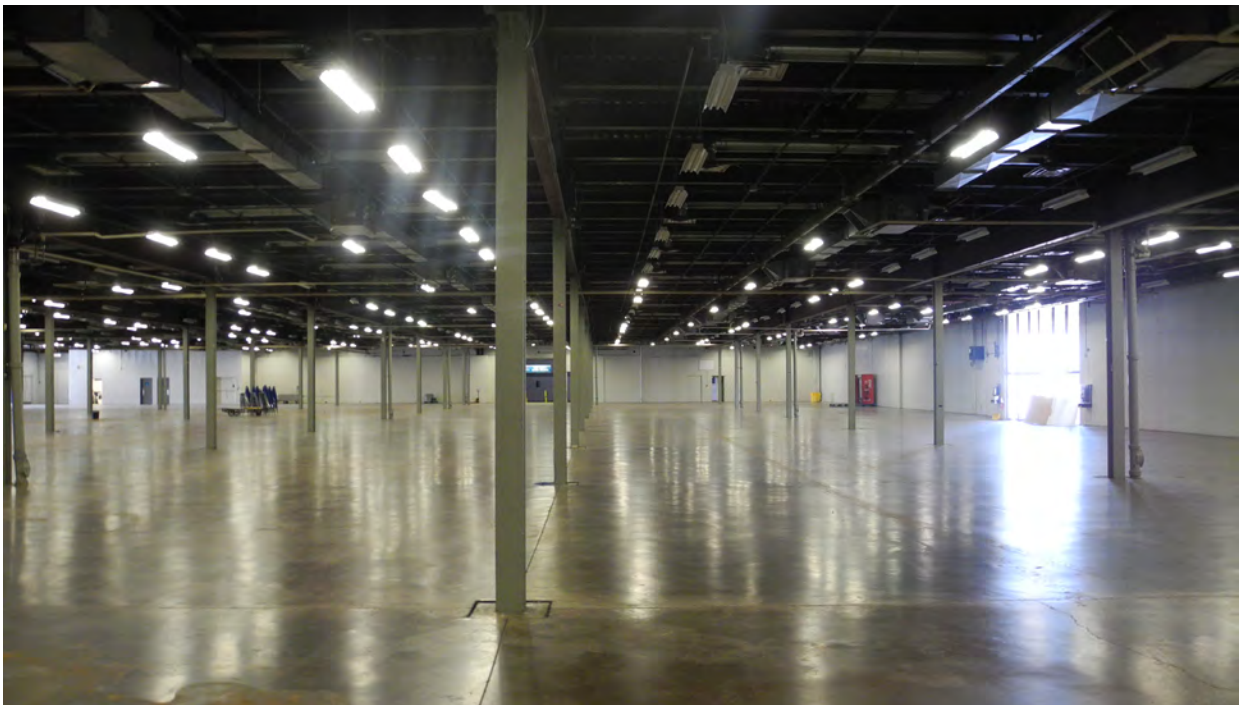
Figure 37 - The Electrical Substation utilizes the former southwest corner of the historic Poultry Building (CBCollective 2018).



Figure 38 - The Progress Building (right), West Annex (centre), and Canada Building (left) all present as a single elevation, unified with post-modern detailing (CBCollective 2018).



*Figure 39* - The north elevation of the Progress Building. The portico at the top of the ramp was a subsequent addition (CBCollective 2018).



*Figure 40* - The wide open space that characterizes the Progress Building's interior (CBCollective 2018).





Figure 41 - Interior finishes on the Progress Building, including sculptural CMU blocks, and strong wooden door (CBCollective 2018).



Figure 42 - East elevation of the East Annex, with glazed areas facing onto the racetrack (CBCollective 2018).



Figure 43 - The interior space of the East Annex is characterized by openness, and utilitarian finishes (CBCollective 2018).



Figure 44 - The narrow, simple north elevation of the West Annex carries similar brickwork from the Progress Building to the east (CBCollective 2018).





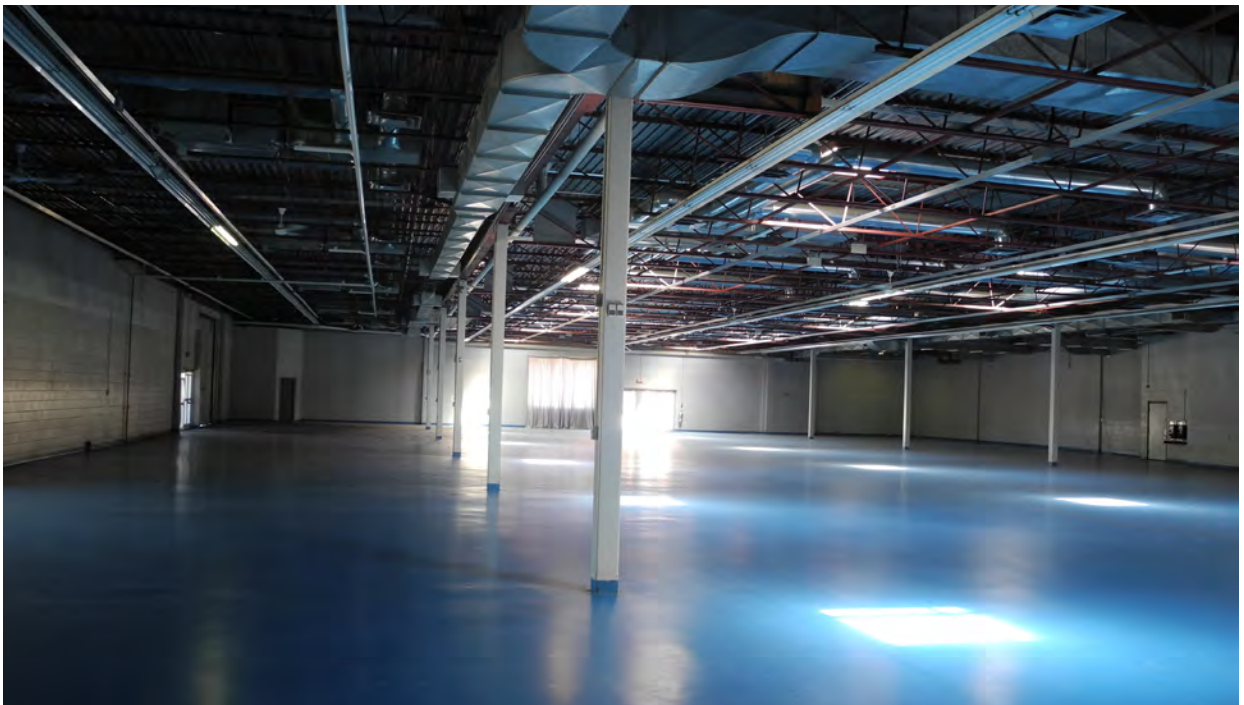
Figure 45 - The West Annex's east wall is the former exterior wall of the Progress Building (CBCollective 2018).



Figure 46 - The north elevation of the Canada Building incorporates a similar entry to the West Annex, along with fieldstone infill patterns similar that used on the Progress Building's portico (CBCollective 2018).



*Figure 47* - Scarring and sliding door on the west wall of the Canada Building indicate where the Link connected it with the Poultry Building until 2013 (CBCollective 2018).



*Figure 48* - The open interior space is similar to that of the Progress Building, save additional light provided by skylights (CBCollective 2018).





*Figure 49* - Looking southwest onto the open seating area of the Grandstand structure from inside the Racetrack (CBCollective 2018).



*Figure 50* - The Grandstand support structure dates from 1915, and uses steel piers supporting trusses comprised of riveted girders (CBCollective 2018).



Figure 51 - The Top of the Fair restaurant provides a windowed view of the racetrack from the back of the Grandstand (CBCollective 2018).



Figure 52 - The interior layout and finishes of the Top of the Fair Restaurant (CBCollective 2018).





Figure 53 - The Carousel Room as seen from the Grandstand, provides considerable glazing to view the racetrack (CBCollective 2018).



Figure 54 - Modernist detailing on an outdoor area on the Carousel Room's north elevation (CBCollective 2018).



Figure 55 - The simple form and historically referential detailing on the Slots building exterior (CBCollective 2018).



Figure 56 - The new lobby pays something of an homage to the 1887 Crystal Palace with its towers and semicircular motif (CB-Collective 2018).





Figure 57 - The comedy club features a faux brick wall and other contemporary finishes (CBCollective 2018).



Figure 58 - The corridor leading into the Carousel Room, prepared for an event (CBCollective 2018).



Figure 59 - The second floor above the lobby, with fantastical colours and historically derived forms characteristic of the new structure (CBCollective 2018).



Figure 60 - Looking northeast at the trees and pathways that characterize the Queen's Park parkland. The Arts Building is seen to the left (CBCollective 2018).





Figure 61 - The racetrack, with infield shops and hydro vault behind the wooden fence, as seen from the Grandstand (CBCollective 2018).



Figure 62 - Much of the site is paved parking area, as is illustrated by this view west from the Slots building (CBCollective 2018).



## 6. Evaluation

### 6.1. Methodology

The analysis presented in this section provides a basis for determining if the site meets the criteria put forth by the Ontario Heritage Act (OHA) for heritage significance. The OHA criteria address historical / associate values, design / physical values and contextual values. If a property is determined to contain significant value in any of these areas, it is considered a important cultural resource worthy of protection under the act. A Statement of Significance is then prepared, which identifies the heritage values of a given site, along with its associated heritage attributes.

### 6.2. Evaluation Against O.Reg. 9/06

The following evaluation table outlines the various criteria put forth by the OHA, and identifies whether they are met by the Study Area at 900 King Street in London.

Ontario Heritage Act Criteria	Y / N
1. The property has design value or physical value because it,	
i. is a rare, unique, representative or early example of a style, type, expression, material or construction method,	YES
ii. displays a high degree of craftsmanship or artistic merit, or	NO
iii. demonstrates a high degree of technical or scientific achievement.	NO
2. The property has historical value or associative value because it,	
i. has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community,	YES
ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture, or	N/A
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community.	YES
3. The property has contextual value because it,	
i. is important in defining, maintaining or supporting the character of an area,	YES
ii. is physically, functionally, visually or historically linked to its surroundings, or	YES
iii. is a landmark.	NO

### 6.3. Recommendations

900 King Street is a site rich in cultural heritage value. Based on the evaluation it has historical, design and contextual values. The following section contains a proposed Statement of Significance, outlining those values and any associated heritage attributes.

## 7. Proposed Statement of Significance

Statement of Significance: 900 King Street, London Ontario

### Description of Site

900 King Street is a substantial entertainment and fairground located in London's Old East Village neighbourhood. The site is approximately 19 hectares, and is bound by Dundas and King streets on the north, Egerton Street on the east, Florence Street on the south, and Rectory and Ontario streets on the west. Known as the main Western Fair site, 900 King Street is located adjacent to other facilities and grounds associated with and operated by the Western Fair District.

The site contains a collection of buildings related to the annual and historic Western Fair and other entertainment uses. Of note are the Arts Building (built c.1912) and Confederation Building (built 1927), and remnants of the Grandstand (metal canopy structure built 1915) and Poultry building (built 1929, partially demolished 2013). Much of the site's western half is paved parking space, whereas the eastern side contains a half-mile racetrack. A section of treed parkland sits separates these on the northern half of the site.

### Statement of Cultural Heritage Value or Interest

900 King Street has a long history in the London area as place of recreation, enjoyment and celebration. It has a history of informal public use predating the establishment of Queen's Park in 1879, and it has continually evolved since becoming the home of the annual Western Fair in 1887. The site is a significant heritage resource with historical, design and contextual values.

900 King Street has design value for the Arts Building, which is a representative example of the neoclassical architectural style. Originally designed as an art gallery, the one room building employs a highly symmetrical form, and tripartite massing. The decorative regimen strictly adheres to classical elements, including pilasters, plinth, entablatures, ionic columns, and fully articulated gabled porticos. These elements are arranged in a fairly academic composition that is dignified, and represents a good example of the neoclassical style within a pavilion building.

900 King Street has design value for the Confederation Building, which is a representative example of an Exhibition Building typology. This is observed in the large, rectangular plan, with steel structural system maximizing interior open spaces. The building is heavily glazed, and enlivened by corner towers and an elaborate entrance portico. This typology was common to exhibition and fairgrounds, and directly relates to building to the site's history as a fairground.

900 King Street has historical value for its direct associations with the Western Fair Association and annual Western Fair. The Western Fair is an annual agricultural fair and exhibition that grew out of the Provincial Exhibition, which was irregularly held in London between 1857 and 1877.

The first Western Fair was held in 1868, and moved to 900 King Street in 1887. The fair has been an annual event ever since, save for several years around the Second World War. The tradition of the Western Fair speaks to the rich agricultural heritage and character of the London area and greater region.

900 King Street has historical value for its direct associations with Queen's Park and Salter's Grove, and has a long history of use as a place for public enjoyment and recreation. Salter's Grove was a tract of virgin forest owned by Dr. John Salter in the 19th century. Salter encouraged the use of his lands for enjoyment, hiring a caretaker to remove litter and clear fallen brush. When the site was acquired by the City of London in the late 1870s, local groups organized to ensure the site would be made into a public park. These efforts were also supported by the local municipal government, who in 1879 passed a by-law to dictating the lands be used as a public park for the recreation and amusement of the citizens of London. Officially opening on May 24, 1879 Queen's Park and was one of London's earliest public parks. It's mandate for public enjoyment and use was expanded when it became London's fairground with the relocation of the Western Fair to the site in 1887. Outside of the annual fair, the fairgrounds also enjoyed use as a place for parades, shows and gatherings.

900 King Street has historical value for its direct associations with horse racing. Following a long tradition of horse showing and contests, the Western Fair established Ontario's first harness-racing program on the site in 1961.

900 King Street has historical value for is demonstrating the works of Watt & Blackwell, a prominent London architecture firm in the 20th century. The Arts Building was one of the first buildings designed by the partnership, which was formed in 1911. The firm went on to design several significant buildings in and around London, including the modern classicist Dominion Public Building. The Arts Building's strict neoclassical style represents an example of the firm's work, and a stark counterpoint to the modern aesthetics of their later works.

900 King Street has historical value for its direct associations with George F. Durand. Durand was a prominent and prolific London-based architect, who designed a number of significant buildings throughout southern Ontario. Durand designed the original Crystal Palace on the site, which was built in 1887 and burned in 1927. The Crystal Palace was the grandest and most elaborate building in the site's history.

900 King Street has historical value for direct associations with East London's local industrial heritage as embodied in 'Old 86'. The steam locomotive engine was gifted from the Canadian National Railway to the City of London in 1958, and established as a monument in Queen's Park. The locomotive represents the industrial heritage of the local area, which featured several railway car manufacturing shops to the south of the site.

900 King Street is important in defining the character of the area as a fairground and recreational place within the City of London. The site has supported this ongoing use since the 19th century. Additionally, the arrangement of exhibition buildings and racetrack around the Queen's Park parkland reinforces the historic character of the area.



## Heritage Attributes

900 King Street's Heritage attributes represent the various cultural heritage values associated with the site.

Heritage Attributes related to the site's historical values:

- The association of the site since 1887 with the Western Fair as seen in the collection of Western Fair buildings, most notably the Arts Building, the Grandstand, Confederation Building, and remnants of the Poultry Building.
- Queen's Park parkland, with formal entrance on the north
- Formal arrangement of structures and racetrack about the Queen's Park parkland
- The long-standing use of the site as a venue for horse racing and other entertainment spectacles as evidenced by the Racetrack and adjacent Grandstand
- Old 86 steam locomotive

Heritage Attributes related to the site's design values:

- Elements of the Arts Building's neoclassical style, including:
  - Prominent and formal siting within Queen's Park parkland
  - Brick structure with metal truss system
  - Simple, rectangular massing with projecting porticos on each end
  - Classically derived proportions, composition and tripartite design
  - Partially hipped standing steam roof
  - Classical detailing including pilasters, columns, gables, and continuous entablature
  - Generous interior space
- Elements of the Confederation Building's Exhibition Building typology, including:
  - Siting and orientation at the west of side of the Queen's Park parkland
  - Substantial, rectangular plan
  - Functional rectangular massing with flat roof, elaborated by corner towers, east entrance portico, and monitor
  - Corner towers with tiled hipped roofs, wooden bracketing and segmentally arched window openings
  - Design, arrangement, material and profile of segmentally arched corner windows,
  - Rectangular window openings, with operable panel steel sash windows
  - Steel monitor windows with operation mechanism
  - Timber doors inset with tongue and groove panelling, with metal transom windows above
  - Steel pier interior structural system
  - Functional materials palette, including brick walls and metal staircase and rail components
  - Generous, unobstructed and open interior spaces

Heritage Attributes related to the site's contextual values:

- The collection of Western Fair buildings, most notably the Arts Building, the Grandstand Confederation Building, and remnants of the Poultry Building

- The arrangement of structures about the Queen's Park parkland
- The size and extent of the site, as well as its relationship to adjacent Western Fair facilities and infrastructure

## 8. Heritage Impact Assessment

A Heritage Impact Assessment (HIA) is requested to address the potential cultural heritage impacts of the City of London and Western Fair Association's (WFA) proposal to redevelop a portion of the lands at 900 King Street, London. A cultural heritage evaluation has been undertaken and included as *Sections 1 - 7* of this report. The evaluation process determined that the Study Area has potential for cultural heritage value according to O. Reg. 9/06 in the Ontario Heritage Act. For the purposes of this HIA a Statement of Significance has been prepared based on the evaluation, outlining the cultural heritage values of the site and the associated heritage attributes.

The function of this HIA is to determine where and how the proposed undertaking will impact any heritage values and attributes on or adjacent to the site. The severity of any identified impacts needs to be assessed, and measures proposed to mitigate or avoid impacts identified.

The proposed undertaking was originally provided by the WFA with graphics to illustrate the proposal. These included a 3D rendering, a site plan, and three oblique massing models showing the current buildings, and phases I and II of the proposed redevelopment. The City of London provided a WFA presentation dated December 11th, 2017 including conceptual renderings and site plans. No written descriptions of the proposed redevelopment have been provided.

Subsequent correspondence from July and August 2018 has provided several refinements and modifications to the original proposed undertaking. First, the two phase redevelopment plan has been replaced by a single stage of development, and the hotel has been removed altogether.<sup>36</sup> Second, the new configuration of the modified grandstand is likely to retain the southern half, including the current slot facility.<sup>37</sup>

### 8.1. Description of Proposed Undertaking

The 3D rendering and four presentation slides provide a conceptual overview of the proposed redevelopment at 900 King Street. The materials presented the redevelopment in two phases, which included the demolition of the central complex of gaming and hospitality buildings, the construction of a new hotel casino complex, and the additional of new surface parking. Subsequently, the project has been modified to be undertaken as a single stage of development, and the hotel removed from the plans.

In the western portion of the development area, the redevelopment program involves demolition, construction and the addition of new parking. Buildings to be demolished are the Progress Building, West Annex and Canada Building.<sup>38</sup> A new complex of buildings will be built immediately south, divided between Food & Beverage, Casino, Back of House and Public Galleria spaces. The four spaces are combined into a complex with a somewhat rectangular footprint. The Casino space is the largest, and set in the southwest corner. The Back of House space runs the height of the complex along the east side. The Public Galleria sits between the Casino and the Foot &

<sup>36</sup> Email from Holly Martelle, Principal Archaeologist, Timmins Martelle Heritage Consultants Inc., July 6, 2018.

<sup>37</sup> Email from Reg Ash, Chief Administrative Officer, Western Fair Association, August 1, 2018.

<sup>38</sup> Note that these are collectively referred to as 'Progress Building' on the slides.



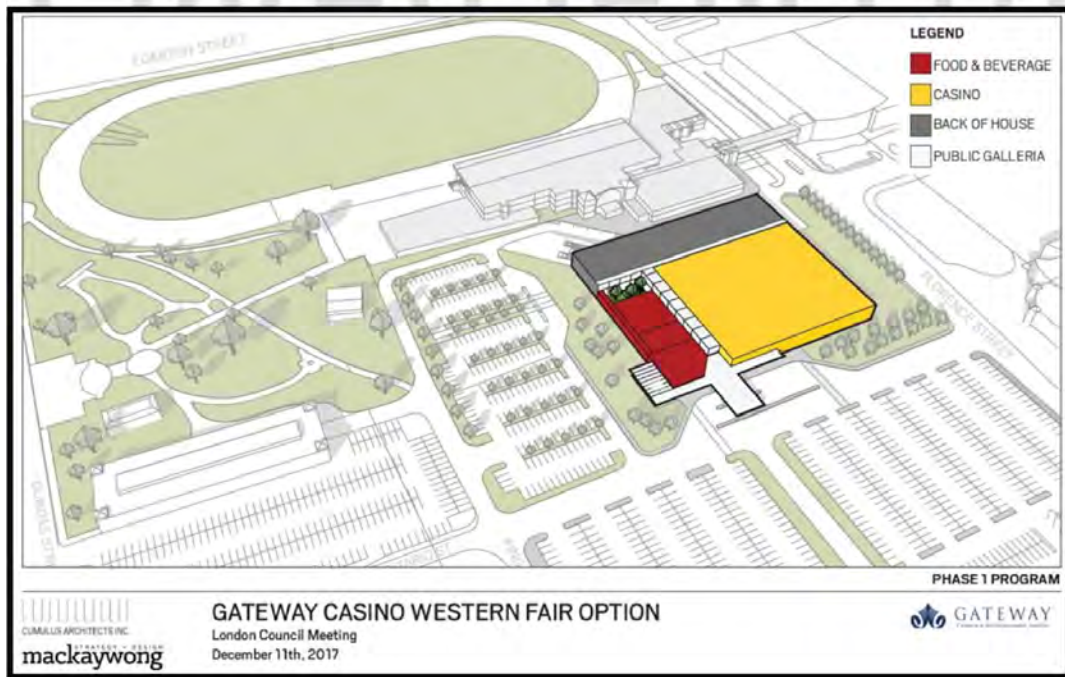
Beverage space, which is set along the north end. New surface parking is shown in the footprint of the demolished buildings. The Public Galleria opens west to the parking lot, extending to a drop-off lane for cars. Landscaped areas are seen north and south of the new complex.

In the eastern portion of the development area, there is likewise demolition, construction and additional parking. A 'modified' Grandstand will be constructed, which will involve modification of the remaining structures (East Annex, Slots, Carousel Room and Grandstand building). The exact configuration of the 'modified' Grandstand has yet to be confirmed, and includes:

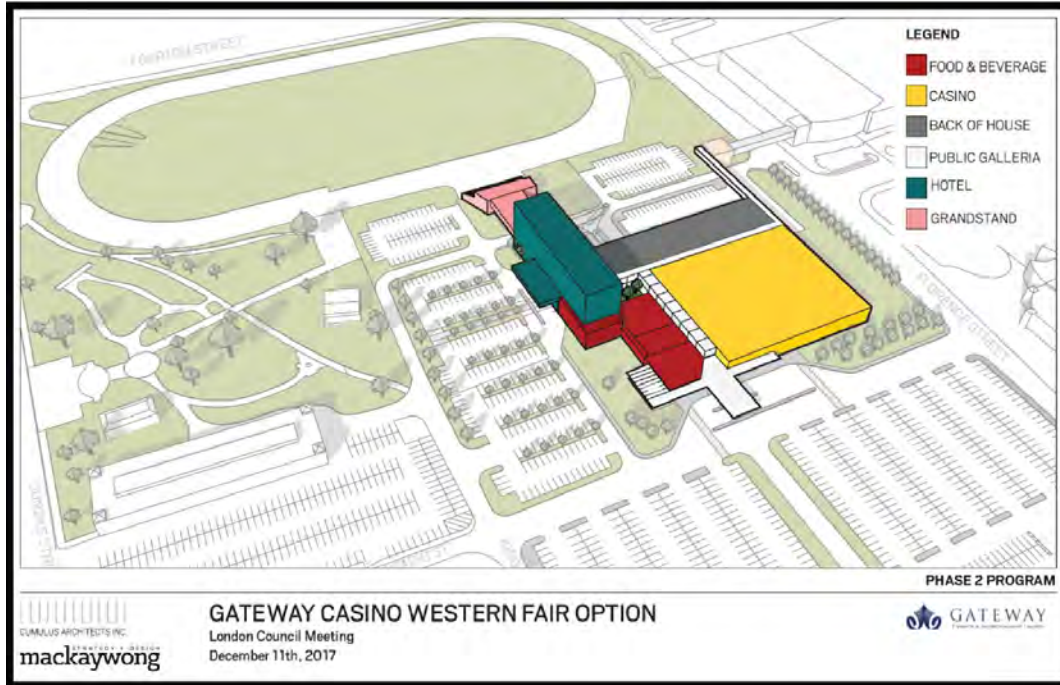
- partial demolition, keeping the southern half of Grandstand and current slots facility; or
- full demolition, involving removal of all four buildings and the construction of an entirely new grandstand structure.

New surface parking is shown in the footprint of the demolished buildings. Also visible is a long extended corridor, connecting the Public Galleria to the existing covered walkway that connects 900 King Street with the Western Fair Sports Centre south of Florence Street. This HIA considers both partial retention and full demolition options for the 'modified' Grandstand.

Two presentation slides are included below showing the original proposed development scheme, prior to the elimination of phasing and the removal of the hotel from scope.



*(Slide is for descriptive purposes only. Note that proposed undertaking is no longer being considered as 2 phases. Source: Terms of Reference for Request for Quote (RFQ) on Site Assessment for 900 King Street, London Ontario)*



*(Slide is for descriptive purposes only. Not that proposed undertaking is no longer being considered as 2 phases, Hotel has been removed from scope, and Grandstand configuration is yet to be determined. Source: Terms of Reference for Request for Quote (RFQ) on Site Assessment for 900 King Street, London Ontario)*

## 8.2. Summary of Heritage Value

As outlined in the Proposed Statement of Significance, 900 King Street is a site rich in heritage significance. It has historic value related for its associations with the annual Western Fair, Queen’s Park and horse racing. It is also associated with the development of London East, and the architectural practices of Watt and Blackwater, as well as George F. Durand. It has design value related to the Arts and and Confederation buildings, which are representative examples of the neoclassical style and Exhibition Typology respectively. It also has contextual value as a site that defines the character of the local area as a fairground and recreational place within the City of London. For a full description of cultural heritage values and attributes refer to *7.0 Proposed Statement of Significance*.

In addition to the heritage values and attributes associated with the Study Area, there are two adjacent designated heritage properties located at 869-871 Dundas Street and at 864-872 Dundas Street/417 Ontario Street.

## 8.3. Assessment of Potential Cultural Heritage Impacts

A list of all potential cultural heritage impacts of the proposed undertaking is given below. In each case the affected heritage values and attributes are identified, along with the relevant aspect of the undertaking. Qualification is given as to the severity of the impact, which reflects the importance of the heritage values and attributes in question along with the nature of the impact itself. Impacts are given a number, which is used for reference in the subsequent mitigation sub-section. Finally a table is provided summarizing the identified impacts, listing description and their severity. Since there are two possible configurations for the ‘modified’ Grandstand structure, both will be addressed separately.

#### 8.3.1. Impact 1: Demolition of Progress Building, West Annex and Canada Building

The proposed undertaking involves the demolition of the Progress Building, West Annex, and Canada Building. These three buildings have a historic relationship to the Western Fair. All three reflect the ongoing development and evolution of the Western Fair site. The severity of impacts are mitigated however by the fact that the structures lack any distinct design or physical value. All three buildings were hastily constructed to provide capacity. Any architectural or design distinction is limited to modernist surface treatments on what are otherwise simple, functional buildings. As a result, the demolition of the Progress Building, West Annex and Canada Building is considered a **LOW Heritage Impact**. It is recommended that mitigation measures be undertaken.

#### 8.3.2. Impact 2: Demolition of East Annex and Carousel Room

The proposed undertaking involves demolition of the East Annex and Carousel Room building. These buildings have a historic relationship to the establishment of harness-racing on the site in the early 1960s. Their importance to the site is primarily historical in nature. The demolition of the of the East Annex and Carousel Room building is considered a **LOW Heritage Impact**. It is recommended that mitigation measures be undertaken.

#### 8.3.3. Impact 3a: Partial demolition of Grandstand metal structure

The proposed undertaking contemplates reconfiguring the Grandstand through the retention of the southern portion of the existing structure, along with the current slots facility. This will impact the Grandstand building, and associated metal structure. The metal structure and canopy of the Grandstand have heritage value related to the history of the Western Fair, and the site's history of horse racing and other spectacles. Further, dating back to 1915 these metal components represent the second oldest structure on the site. Modification of the metal Grandstand structure is considered a **MODERATE Heritage Impact**. Mitigation measures are required.

#### 8.3.4. Impact 3b: Complete demolition of Grandstand metal structure

The proposed undertaking also contemplates demolition and replacement of the extant Grandstand. This will impact the Grandstand building, and associated metal structure. The metal structure and canopy of the Grandstand have heritage value related to the history of the Western Fair, and the site's history of horse racing and other spectacles. Further, dating back to 1915 these metal components represent the second oldest structure on the site. Modification of the metal Grandstand structure is considered a **HIGH Heritage Impact**. Mitigation measures are required.



### 8.3.5. Summary of Cultural Heritage Impacts

Impact No.	Description of Impact	Undertaking Activity	Severity of Impact
1	Demolition of Progress Building, West Annex and Canada Building	Phase 1: Demolition of buildings	Low
2	Demolition of East Annex and Carousel Room	Phase 2: Demolition of buildings	Low
3a	Partial demolition of Grandstand metal structure	Phase 2: Modification of Grandstand	Moderate
3b	Complete demolition of Grandstand metal structure	Phase 2: Modification of Grandstand	High

### 8.4. Proposed Mitigation Strategies

Where potential impacts have been identified, mitigation measures are required to reduce them to the lowest possible level. Using the same numbering as established in sub-section 8.3, mitigation measures for each impact are outlined below. A summary table is provided, listing the severity of impacts before, and after mitigation.

#### 8.4.1. Impact 1: Demolition of Progress Building, West Annex and Canada Building

The demolition of the Progress Building, West Annex and Canada Building is considered a **LOW Heritage Impact**. Mitigation measures relate to the documentation and commemoration of the buildings. In this case, professional photography is sufficient to document the structures, and measured drawings are not necessary. Photos should be high-resolution, and feature straight as well as oblique shots of all significant elevations and design features. Hard and soft copies should be deposited in an appropriate repository such as Western University's Archives and Research Collections Centre; the London Room at the the London Public Library, or the Western Fair Archives collection. In addition, development of a commemorative strategy would also be appropriate. The objective of commemoration is to give some indication of the form and function of the removed buildings, and relate them to the site's larger history of growth and evolution. Photographic documentation will reduce the **Heritage Impact** from **LOW** to **NEGLIGIBLE**.

#### 8.4.2. Impact 2: Demolition of East Annex and Carousel Room

The demolition of the of the East Annex and Carousel Room building is considered a **LOW Heritage Impact**. Photographic documentation is sufficient to mitigate the impact of demolition. Photos should be high-resolution, and feature straight as well as oblique shots of all significant elevations and design features. Hard and soft copies should be deposited in an appropriate repository. Photographic documentation will reduce the **Heritage Impact** from **LOW** to **NEGLIGIBLE**.

#### 8.4.3. Impact 3a: Partial demolition of Grandstand metal structure

Partial demolition of the Grandstand is considered a **MODERATE Heritage Impact**. Mitigation measures would need to include photo documentation and commemoration. Photo documentation should serve to describe the structure and its full configuration prior to alterations. Hard and soft copies of documentation materials should be deposited in an appropriate repository such as Western University's Archives and Research Collections Centre; the London Room at the the London Public Library, or the Western Fair Archives collection. Commemorative opportunities

include photographic displays depicting history and evolution of the Grandstand. Photographic documentation and commemoration will reduce the **Heritage Impact** from **MODERATE** to **LOW**.

#### 8.4.4. Impact 3b: Complete demolition of Grandstand metal structure

Complete demolition and replacement of the Grandstand is considered a **HIGH Heritage Impact**. Mitigation measures would need to include photo documentation and commemoration. As well, partial retention or re-use of the metal Grandstand structure is recommended to further reduce the impact. If no part of the metal structure is salvaged or re-used, documentation of remaining elements of the 1915 structure would be required. Documentation to include, professional grade photography of the structure, along with its major components and details. The structure's design and components should be examined and described by a qualified individual experienced with historic steel structures<sup>39</sup>, supplemented by measured drawings. Hard and soft copies of documentation materials should be deposited in an appropriate repository such as Western University's Archives and Research Collections Centre; the London Room at the the London Public Library, or the Western Fair Archives collection. Commemoration should include further research into the steel structure's history and design, with commemorative opportunities including photographic displays depicting history and evolution of the Grandstand. Detailed documentation and commemoration will reduce the **Heritage Impact** from **HIGH** to **MODERATE**.

#### 8.4.5. Summary of Mitigated Impacts

Impact No.	Description of Impact	Severity of Impact	Mitigation Measures	Mitigated Impact
1	Demolition of Progress Building, West Annex and Canada Building.	Low	Photographic documentation and commemoration of removed buildings	Negligible
2	Demolition of East Annex and Carousel Room	Low	Photographic documentation of removed buildings	Negligible
3a	Partial demolition of Grandstand metal structure	Moderate	Documentation and commemoration	Low
3b	Complete demolition of Grandstand metal structure	High	Detailed documentation and commemoration	Moderate

#### 8.5. **Other Considerations**

Both phases of the proposed undertaking involve considerable demolition, construction and landscaping scopes. It is not possible to fully assess construction activities' potential to affect cultural heritage resources at this conceptual stage. However, precautions must be taken from the earliest construction planning stages to avoid any potential impacts on heritage attributes during construction. Such impacts could include: damage due to construction vehicles, delivery and supply routes; damage from material storage; and damage due to vibrations. A full assessment of potential impacts of construction activity on cultural heritage resources should be undertaken as part of the construction planning process.

<sup>39</sup> Qualified professional should at least be a structural engineer with a professional membership in the Canadian Association of Heritage Professionals

### 8.6. Summary and Recommendations

The proposed redevelopment at 900 King Street in London presents a number of potential impacts on the site's cultural heritage resources. These relate to the demolitions, new construction, building modifications, and new surface parking / landscaping. With the exception of complete Grandstand demolition, the **Heritage Impacts** identified range in severity from **LOW** through **MODERATE**. In these cases reasonable mitigation options are available to reduce **Heritage Impacts** to **LOW** or **NEGLIGIBLE** levels that are considered acceptable. It is recommended that the mitigation measures proposed above be considered and integrated into the future design development work for the redevelopment of 900 King Street. If so, the proposed redevelopment can be undertaken with minimal impacts on the site's cultural heritage resources.

In the case of complete Grandstand demolition, the severity of impact is considered **HIGH**, and can only be mitigated to a **MODERATE** level. Thus partial demolition of the Grandstand structure is considered highly preferable to complete demolition. The retention of physical heritage fabric will serve to tie the next stages of the site's evolution in with the Western Fair's rich past.

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