APPENDIX A

LHC Letourneau Heritage Consulting Inc.

Subject: Revisions to Cultural Heritage Evaluation Report, 1333 Dorval Drive

To:
Susan Schappert
Heritage Planner, Town of Oakville

From:
Marcus R Létourneau
Principal, Letourneau Heritage Consulting Inc.
347 McEwen Drive
Kingston, ON, K7M 3W4

Date:
Monday, May 8, 2017

The following list summarises revisions made to the Draft Report subsequent to the April 25, 2017 Heritage Oakville meeting:

- The description of current observed use in Section 3.1 has been revised to reflect some, but not all, of the current tenants. It has been noted that this is not a complete list of tenants.
- Additional information has been added to Section 4.9.2 (Notable Golfing Design Features) to clarify the unique configuration of the 17th green (page 55).
- Additional information from a 2005 article written by a group of three Canadian golf course architects and one golf writer, and from a 2016 overview of the 18th hole by golf course architect Beau Welling, has been added at the end of Section 4.9.1 to provide additional opinions about the design of the course following the 2004 alterations.
- Clarification has been added (as footnotes) to the two EIGCA evaluation criteria identified as ‘Not applicable’ in Table 4.

Any additional changes to the report were corrections of a typographical or formatting nature.

Sincerely,

Marcus R Létourneau, PhD, MCIP, RPP, CAHP
Principal - Letourneau Heritage Consulting Inc.

FINAL REPORT:

CULTURAL HERITAGE LANDSCAPE STRATEGY IMPLEMENTATION – PHASE II: CULTURAL HERITAGE EVALUATION REPORT

1333 DORVAL DRIVE (GLEN ABBEY GOLF COURSE) OAKVILLE, ONTARIO

Letourneau Heritage Consulting Inc.

347 McEwen Drive
Kingston, Ontario
K7M 3W4

Phone: 613-331-0988
Fax: 613-546-9451
E-mail:
mrletourneau@lhcheritage.com

May 2017
Letourneau Heritage Consulting Inc. Project # LHC0040

i

This page has been left blank deliberately

Report prepared for: The Town of Oakville

Report prepared by:

Letourneau Heritage Consulting Inc.
Marcus Létourneau, PhD, MCIP, RPP, CAHP
Carl Bray, PhD, CSLA, CAHP, MCIP, RPP
Chris Uchiyama, MA, CAHP
Amy Barnes, MA, CAHP

Contentworks Inc.
Julie Harris, M.Mus, BA, CAHP

DTAH
Robert Allsopp, ARIBA, MRTPI, MCIP, RPP, FCSLA, OALA, MALA (Hon)
Chris Veres, OALA, OALA, CSLA, CMLI
John Danahy, BLA, C Urb Dess, MSc Urb & Des Pl

Creative Golf Design
Ken Moodie, BA Hons. Land. Arch.

This Land Archaeology
Thomas Irvin, MA, P379

Reviewed by: Marcus Létourneau, PhD, MCIP, RPP, CAHP

Selected Graphics by:

This Land Archaeology Inc.
DTAH

This page has been left blank deliberately

Executive Summary

Letourneau Heritage Consulting Inc., in partnership with DTAH, Contentworks Inc., This Land Archaeology Inc., and Creative Golf Design Ltd., was retained by the Corporation of the Town of Oakville (the Town) in September 2016 to provide consulting services for part of Phase II of the Town's Cultural Heritage Landscape Strategy Implementation Project. As part of the project, this Cultural Heritage Evaluation Report was completed for the property at 1333 Dorval Drive considering its potential as a cultural heritage landscape. This property is also known as the Glen Abbey Golf Club property (hereafter cited as "Glen Abbey" or "Glen Abbey property"[1]).

Although cultural heritage landscapes have been identified as a type of cultural heritage resource by the Province of Ontario, there is no standard methodological approach for the assessment of cultural heritage landscapes in the province. Building on the Town's existing cultural heritage landscape strategy, this project considers the layered, nested, and overlapping aspects of cultural heritage landscapes (including views associated with properties). This includes the development of a land-use history of the property and the documentation of current conditions. To better understand the potential cultural heritage values and level of significance of the property being considered, four evaluation methods were used. The criteria in Ontario Regulation 9/06 under the *Ontario Heritage Act* (OHA), the criteria in Ontario Regulation 10/06 under the OHA, and the Historic Sites and Monuments Board of Canada's (HSMBC) *Criteria, General Guidelines, & Specific Guidelines for evaluating subjects of potential national historic significance* (2008) ("National Historic Sites Criteria") were applied to the property. The European Institute of Golf Course Architects (EIGCA) evaluation methodology from the 2007 document *Golf Courses as Designed Landscapes of Historic Interest* was also applied to this property.

Based on upon the above approach, in the professional opinion of the project team, the property at 1333 Dorval Drive is a significant cultural heritage landscape as defined within the 2014 *Provincial Policy Statement*.

Following the application of the four evaluative methods used for this project, it was determined that the property meets the criteria of Ontario Regulation 9/06, Ontario Regulation 10/06, the National Historic Sites criteria, and the EIGCA criteria.

In particular, it was found that the property has design value as an evolved and designed cultural heritage landscape with a variety of natural and built components which reflect a long history of land use, including layers that express: Indigenous land-use of the Sixteen Mile Creek and valley; Euro-Canadian settlement and agriculture; the RayDor Estate; Upper Canada Country Club; and the Glen Abbey Golf Course. The property has deep connections in its design and history to the RayDor estate. RayDor's landscape hierarchy composed of an entry zone, domestic zone, service zone and working zone has been modified but it is still legible, which is rare in the context of estate landscapes in Oakville. RayDor's house is a solid masonry estate house dating from the 1930s that is unique in Oakville in its combination of scale, quality of design and era.

The currently designed landscape was built by Glen Abbey Golf Club resulting in a transformed landscape that was dominated by a new championship golf course. The course was the second "Stadium Style" golf course in the world, a design which put a new emphasis on the spectator experience by combining the first deliberate example of a "Hub-and-Spoke" layout design with integrated spectator galleries made from earth berms alongside fairways and around greens and tees on many of the holes. These berms were intended to visually enclose many of the tees, fairways and greens and enhance the spectator experience during tournaments. Course architects (Jack Nicklaus with Robert Cupp) rerouted the

[1] Glen Abbey is also the name of the neighbourhood to the west of the golf course. The community boundaries are: QEW to the south, 16 Mile Creek to the East, Bronte Road to the west and Upper Middle Road on the North. When references are made to the neighbourhood as a geographical entity, this report uses "Glen Abbey community".

holes in the creek valley to provide a dramatic setting, with natural spectating opportunities from the valley sides. This is a view sequence which is appreciated by players and by the public, especially when seen from the Upper Middle Road viaduct, and provides a dramatic visual backdrop for televised tournaments.

The property has historical associations with André Dorfman; the Oakville Polo Club; the Jesuits; the suburban development of Oakville; Sport in Canada; and RCGA/Golf Canada. The property also has the potential to yield information about the long history of occupation and travel along and around the Sixteen Mile Creek by Indigenous nations, as well as information of value to golf architects, landscape architects and turf specialists concerning its design, turf, and environmental conditions. Furthermore, the property demonstrates the ideas of F.H. Marani, Howard Watson, Jack Nicklaus, and Robert Cupp. The property is possibly associated with landscape architect Gordon Culham, but no definitive proof was found. Portions of the property may have been influenced by the earlier Howard Watson design; however, this analysis of association was inconclusive.

Lastly, the property has contextual value as an organizing influence in the surrounding neighbourhood and is visually linked to the public realm, outside of the private property, through scenic vistas along Upper Middle Road. The property is a landmark, defining the surrounding community and appearing in the Town's branding and messaging.

Based on the foregoing, the following features were identified:

- The property, as a coherent whole, as a palimpsest of successive periods of land use and ownership as reflected in the current golf course layer and features of previous layers of land use, including: Indigenous use of the Sixteen Mile Creek valley and surrounding area; settlement and agriculture; RayDor Estate; Loyola Retreat; Upper Canada Country Club golf course and ski hill; and the Jack Nicklaus-designed 'Hub and Spoke' Glen Abbey course; as well as the positioning and interrelationships of these elements;
- The golf course layout, which is legible as Canada's first stadium course, with its ground-breaking Hub-and-Spoke design, including: open park setting holes, water feature holes, and valley-land holes emanating from the central clubhouse and connected by a series of pathways;
- The design intent of the golf course as illustrated by the general shaping of the greens, tees, lakes, fairways and associated bunkers and mounding. Significant landscape features include the horseshoe 17th green configuration and the 18th green setting. The fairway bunker to the right of the 18th fairway and lake in front of the 18th green commemorate a major event in the history of tournament golf notably the 2000 Tiger Woods' shot to the green.;
- The RayDor Estate house and surrounding remnant landscaping associated with the house;
- The remnant of the RayDor Estate entrance driveway;
- The RayDor stable area, including: staff house; stables; ancillary structures; and surrounding open space and tree plantings; and,
- Views and vistas of and within the property, including: context views, RayDor house and landscaping features, and the six key views.

Should Council approve a recommendation to proceed to Phase III of the Cultural Heritage Strategy Implementation Project with this property, the Town may wish to consider a wide range of conservation measures and tools including, but not limited to, those available under the *Ontario Heritage Act* and other legislation and policy.

Table of Contents

LIST OF APPENDICES

LIST OF FIGURES

LIST OF TABLES

1. Project Overview

1.1 Project Background

Letourneau Heritage Consulting Inc. (LHC) was retained by the Corporation of the Town of Oakville (the Town) in September 2016 to provide consulting services for part of Phase II of the Town's Cultural Heritage Landscape Strategy Implementation Project. As part of the project, this Cultural Heritage Evaluation Report was completed for the property at 1333 Dorval Drive considering its potential as a cultural heritage landscape.

Phase I of the Cultural Heritage Landscape Strategy Implementation Project resulted in the screening-level evaluation of a total of 63 potential Cultural Heritage Landscapes (CHLs). Based on the screening evaluation, a total of eight properties were recommended for further assessment in Phase II. 1333 Dorval Drive was identified as one of eight properties recommended to undergo a Cultural Heritage Evaluation Report to determine its cultural heritage value or interest and identify heritage attributes.

The objective of Phase II is to build on the findings of the first phase and complete cultural heritage landscape assessments for recommended properties from Phase I. Per the 2015 Request for Proposals document, Phase II includes, but is not limited to:

- Detailed research for each property;
- Evaluation of each property against the criteria of Ontario Regulation 9/06;
- A Statement of Cultural Heritage Value or Interest for each property; and,
- Assessment of the condition of the property, including built and natural features.[2]

Since the issuance of the original RFP, there have been several modifications to the scope to clarify several vague points in the original proposal, to ensure tasks are undertaken in a more appropriate order, and to reflect the final public engagement strategy. Indeed, one of the challenges to this project is that the primary purpose is to evaluate properties as cultural heritage landscapes; however, many conventional cultural heritage evaluation models and conservation tools were designed primarily for built heritage or individual heritage resources. Thus, it was necessary to expand the cultural heritage landscape policy analysis to include a more in-depth review of available evaluative methodologies.

This project built upon the evaluative methods identified in the Phase I of the Cultural Heritage Landscape Strategy Implementation Project by identifying additional evaluative methods that the municipality is able to use. This was done to determine a level of significance based on the history, evolution, and current conditions of the property within its surrounding context. To this end, the scope of this report is limited to whether or not the property meets any of the criteria in the four evaluative methods employed.

LHC assembled a multidisciplinary a team specifically for this project combining all of the necessary skills that included an understanding of provincial evaluation and assessment methodologies, cultural landscapes, provincial regulatory processes, historical research, and archaeology. LHC's team was augmented by senior professionals from Contentworks Inc., This Land Archaeology Group Inc. (TLA), DTAH, and Creative Golf Design (see Section 11.5 for list of personnel involved in the preparation of this report). While specific team members or firms led parts of project based upon their professional expertise

[2] Town of Oakville, *Request for Proposal: Consulting Services for a Cultural Heritage Landscape Strategy Implementation*. Proposal Number: Prop-22-2015, (2015): 5.

(as outlined in Section 11,5), the team, as a whole, was involved in the development of the project methodology, the discussion of the property's historical landscape layers, and was involved in the discussion of the property's potential cultural heritage value (including the property evaluation against Regulation 9/06, Regulation 10/06, and the National Historic Sites Criteria). All team members were also provided with a copy of the draft report for review.

1.2 Methodology

The following methodology, drawing upon heritage planning best practice and current geographic research on cultural landscapes, was used for this project.

1.2.1 Cultural Heritage Landscape Policy Analysis

The team reviewed heritage conservation best practices as they relate to cultural heritage landscapes, and reviewed the existing work completed to date by and for the Town of Oakville. This review considered the ways in which cultural heritage landscapes are identified, and evaluated.

1.2.2 Site Specific Analysis

A site-specific analysis was undertaken for the subject property. This included:

1.2.2.1 Property Overview

A basic overview of the property was provided, including existing conditions, general topography and physical description, and a description of the identified and potential cultural heritage resources. Its existing heritage planning framework was identified.

1.2.2.2 Property Context

The physical context of the property, including its context, adjacent properties, physical features, and general surrounding landscape was described.

1.2.2.3 Research

A background history for the property was developed. This integrated primary and secondary research on the property. Background research included a review of records held at the Land Registry Office, local libraries, the Oakville Historical Society archival collection, the Canadian Golf Hall of Fame and Museum, the Trafalgar Township Historical Society archival collection; as well as a review of current and historical aerial imagery and mapping. Several individuals identified as having knowledge of the history of the property and its evolution were also interviewed as part of the background research process. These individuals are listed in Section 9.2. The 2016 *Cultural Heritage Landscape Assessment & Heritage Impact Assessment* for the property prepared by ERA was also reviewed for information pertinent to the history of the property and its current conditions.[3]

[3] ERA, *Cultural Heritage Landscape Assessment & Heritage Impact Assessment: Proposed Redevelopment of the Glen Abbey Golf Club, Oakville*. Report dated November 9, 2016. The project team did not review sections of the ERA report related to the design proposal.

1.2.2.4 Site Review

The purpose of the site review is to document current conditions and features of the property and surrounding environs. The project plan included a minimum of two site visits in accordance with the MTCS recommendation for property evaluation.

A formal site review was undertaken on November 4, 2016. Permission to access the property on that date was provided by the owner. Club Link representatives took part in the site review. Additional site reviews, from public property, were undertaken by team members on October 19, 2016, November 3, 2016, January 8, 2017, and January 16, 2017. Several members of the team paid to play a round of golf on October 23, 2016.

1.2.2.5 Historical Themes, Cultural Landscape Layers, and View identification

Based upon the foregoing work, the team identified key thematic periods in the history of the property, key cultural landscape layers, and views associated with the identified layers.

1.2.2.1 Draft Evaluations

As noted, in order to gauge the level of cultural heritage significance, the property, (including any potential cultural heritage landscapes) was evaluated by the team using Ontario Regulation 9/06 criteria, Ontario Regulation 10/06 criteria, and the Historic Sites and Monuments Board of Canada's (HMSBC) *Criteria, General Guidelines, & Specific Guidelines for evaluating subjects of potential national historic significance* (2008) ("National Historic Sites Criteria").

A fourth evaluative method specifically developed for assessing golf courses was applied to this property. In 2007, the European Institute of Golf Course Architects (EIGCA) was commissioned by English Heritage to advise on the historic interest of golf course designs to inform the development of its new position statement and guidance on golf course development in historic parks, gardens and wider landscapes. EIGCA prepared a report, titled *Golf Courses as Designed Landscapes of Historic Interest*. The EIGCA evaluation methodology was applied to this property as an example of an accepted international industry standard for evaluating cultural heritage landscapes of this type. The evaluation was completed by team member Ken Moodie in consultation with the overall team.

The property was assessed as a comprehensive layered landscape (Figure 1) that includes all structures and any other potential cultural heritage resources on site (including known or potential archaeological resources) as well as their inter-relationships.

1.2.2.2 Engagement

Engagement was ongoing throughout the project, not only to gain information, but also to ensure the accuracy of the team's findings.

As part of the Public Engagement Strategy carried out in Phase I of the Cultural Heritage Landscape Strategy Implementation Project, property owners and a number of local groups with an interest in Oakville's cultural heritage were contacted.

Similarly, in Phase II, selected stakeholders were contacted because they, or their affiliated institutions or organizations, had the potential to provide useful information or materials. Materials sought were specific to developing an understanding of the history of property owners, property changes, or the historical and geographical context.

The following people and/or organizations were contacted for information pertinent to 1333 Dorval Drive:

Property Owners:

- S. Schappert, Heritage Planner and M. Semeoni, Director of Planning Services for the Town of Oakville, were responsible for communications with the property owner.

- The owner provided access for a site review and ClubLink representatives accompanied the team on the site review.

- A meeting was held by the Town of Oakville on March 30, 2017 to discuss the draft evaluation findings with the property owner. Planning staff and Policy Planning staff were present at the meeting along with members of the consulting team. A ClubLink representative and members of their consulting team were present at the meeting. Background information was requested and exchanged by both parties as follow up to the meeting.

Township of Trafalgar Historical Society (TTHS)

- Michael Reid, Chair of the TTHS was contacted on May 12, 2016 via email regarding the start-up of Phase II. A request was made about viewing any information relevant to 1333 Dorval Drive that the TTHS might have in their collection.

- Mr. Reid suggested coming to the TTHS open house on June 17, 2016. A. Barnes attended the Open House on June 17, 2016 briefly to get a sense of the materials in their collection. A. Barnes did not carry out an exhaustive search as the project was on hold at the time.

- Upon the reinstatement of the project in August 2016, email communication began with TTHS members Anne Little, Michael Reid and Michelle Knolls. Direction regarding TTHS online materials was provided.

- A. Barnes followed up with A. Little in November and attempts to view the collection in December were unsuccessful. A. Barnes attended the TTHS Open house on January 20, 2017.

Conservation Halton

- Barb Veale, Manager of Planning and Regulation Service with Conservation Halton, was initially contacted May 12, 2016 at the onset of the Phase II. Emails were exchanged back and forth regarding any input, research or information about the property. Ms. Veale provided a few sources and reports that she thought might be useful; however, none were applicable to this property.

Oakville Public Library

- Elise Cole, Collections Librarian for Oakville Public Library, provided ongoing email communication regarding the types of materials that the Oakville Library has in their collection.

Oakville Historical Society

- George Chisholm, Chair of the Oakville Historical Society was initially contacted via email regarding historic information on May 12, 2016. Further emails were exchanged regarding viewing materials, and connecting the consultants with members of the Society who may be able to provide further information.

- No specific information about this property was provided.

Mississaugas of the New Credit First Nation

- A meeting was held on March 24, 2017 with representatives from the Mississaugas of the New Credit First Nation, Department of Consultation and Accommodation.

Open House

A public open house was arranged by the Town of Oakville on March 7, 2017, as part of the research phase of the project, in order to gather information from the public. Comments and information were received from the public and the property owner at this open house.

1.2.2.3 Report

Based upon the foregoing work, this report was prepared. It includes:

- An executive summary, introduction and methodology;
- A list of sources and stakeholder engagements;
- Background information on the history, design and context of the property;
- Current and historical photographs and maps documenting the property;
- Analysis of the themes, cultural heritage landscape layers, and any relevant or significant views;
- To gauge the level of cultural heritage significance, an evaluation of the property using an Ontario Regulation 9/06 Assessment, an Ontario Regulation 10/06 Assessment, and the National Historic Sites Criteria;
- To gauge the level of cultural heritage significance as a designed golf course landscape of historic interest, an evaluation of the property using the 2007 EIGCA evaluative methodology;
- A draft summary of cultural heritage value for the property that includes a description of the property, a description of its cultural heritage value, and a list of heritage features that may warrant conservation.

The report includes a list of definitions that are being employed within this assessment.

1.3 Definitions[4]

Built heritage means a building, structure, monument, installation or any manufactured remnant that contributes to a property's cultural heritage value or interest as identified by a community, including an Aboriginal community. Built heritage resources are generally located on property that has been designated under Parts IV or V of the *Ontario Heritage Act*, or included on local, provincial and/or federal registers.

Conserved means the identification, protection, management and use of built heritage resources, cultural heritage landscapes and archaeological resources in a manner that ensures their cultural heritage value or interest is retained under the *Ontario Heritage Act*. This may be achieved by the implementation of recommendations set out in a conservation plan,

[4] Unless otherwise noted, definitions provided reflect the definitions provided in the 2014 *Provincial Policy Statement*.

archaeological assessment, and/or heritage impact assessment. Mitigative measures and/or alternative development approaches can be included in these plans and assessments.

Cultural heritage landscape means a defined geographical area that may have been modified by human activity and is identified as having cultural heritage value or interest by a community, including an Aboriginal community. The area may involve features such as structures, spaces, archaeological sites or natural elements that are valued together for their interrelationship, meaning or association. Examples may include, but are not limited to, heritage conservation districts designated under the *Ontario Heritage Act*; villages, parks, gardens, battlefields, mainstreets and neighbourhoods, cemeteries, trailways, viewsheds, natural areas and industrial complexes of heritage significance; and areas recognized by federal or international designation authorities (e.g. a National Historic Site or District designation, or a UNESCO World Heritage Site).

It should be noted that there are two different definitions of Heritage Attributes in Ontario Legislation, and care must be taken to ensure that the definitions are used in the appropriate context.

Heritage attributes (*Provincial Policy Statement,* 2014) means the principal features or elements that contribute to a protected heritage property's cultural heritage value or interest, and may include the property's built or manufactured elements, as well as natural landforms, vegetation, water features, and its visual setting (including significant views or vistas to or from a protected heritage property); or,

Heritage attributes (*Ontario Heritage Act*) means in relation to real property, and to the buildings and structures on the real property, the attributes of the property, buildings and structures that contribute to their cultural heritage value or interest.[5]

MTCS means Ministry of Tourism, Culture and Sport

OHA means Ontario Heritage Act.

Palimpsest means in "extended use: a thing likened to such a writing surface, esp. in having been reused or altered while still retaining traces of its earlier form; a multilayered record." In geography, it can refer to a "structure characterized by superimposed features produced at two or more distinct periods."[6]

Significance means, in regard to cultural heritage and archaeology, resources that have been determined to have cultural heritage value or interest for the important contribution they make to our understanding of the history of a place, an event, or a people.

> *As stated within the PPS, criteria for determining significance for the resources (including cultural heritage and archaeology resources) e) are recommended by the Province, but municipal approaches that achieve or exceed the same objective may also be used. The PPS also notes that while some significant resources may already be identified and inventoried by official sources, the significance of others can only be determined after evaluation.*

[5] *Ontario Heritage Act* R.S.O. 1990, Chapter O.18.
[6] Oxford English Dictionary

2 Cultural Landscapes and the Provincial Heritage Planning Framework

2.1 Understanding and Defining Cultural Landscapes

The term “cultural landscape” embodies a wide range of elements, including the material, the social, and the associative. The term has been defined in different ways, resulting in the current understanding of cultural landscapes as multi-layered entities embodying, and being enabled by, cultural values. It is now understood that some of these values are potentially in conflict. However, it is important to include in any assessment of landscapes reliance on defined evaluation criteria that take into account both the physical and the cultural characteristics of the setting under study. As a result, the methodology used in this study follows this holistic path in examining the subject property.

The definition of cultural landscape, and its uses for inventory, analysis, and policymaking, has evolved over the last century. According to some recent critics of cultural landscapes within the field of geography,[7] there have been three major phases of the formal geographical study of cultural landscape (and, by implication, of the ways in which cultural landscapes are valued, designed or altered).

The first phase, arising in the late 19th century and lasting into the 20th, has been characterized by what is known as environmental determinism. In this way of regarding cultural landscapes, the biophysical conditions of a particular setting largely determine the character of the people who inhabit that setting. This linking of climate, topography and location led to determinations of racial character based on geographic region and created cultural and social hierarchies based on the physical characteristics of those regions. Such an approach supported colonialism, and tended to view global cultural landscapes through a Western, Anglo-Saxon lens.

As the problems associated with environmental determinism became evident in the last century, they spawned competing versions. The second phase, associated with Carl Sauer and the Berkeley School of cultural geography, is credited with coining the term “cultural landscape”. This approach rejected environmental determinism, citing cultures as discrete entities that imposed their character on physical settings. However, the underlying assumption of this approach was that cultures could be clearly defined; in other words, they were “distinct, static, and therefore predictable”[8]. Further, the Berkeley School tended to focus on vernacular landscapes, most often in rural areas, and often in exotic locations. But the main criticism of this approach was that it substituted cultural determinism for environmental determinism, whereby individual human action was governed, and constrained, by some higher order of culture. This “superorganic” conception of human interaction with landscape tended to lump individuals together into a supposedly homogenous cultural group, regardless of differences within such cultures, and ignoring the effects of individual values and actions. Conflict, and cultural change, were excluded from this approach. Other critiques showed the tendency of this approach to focus on the material evidence of culture, to the expense of an understanding of the influence of underlying cultural values.

These critiques led to the third and, to a large extent, current approach to cultural landscapes. Beginning in the 1980s, the so-called “new” cultural geography put human agency front and centre and expanded the scope of enquiry to include urban areas and other cultures. As defined by two of its primary authors, British cultural geographers Denis Cosgrove and Peter Jackson (1987: 95), this new approach can be described as follows:

---

[7] Hilary P.M. Winchester, *et.al., Landscapes: Ways of Imagining the World.* New York, Routledge (2003).
[8] Hilary P.M. Winchester, *et.al., Landscapes: Ways of Imagining the World.* New York, Routledge (2003): 17.

> If we were to define this "new" cultural geography it would be contemporary as well as historical (but always contextual and theoretically informed); social as well as spatial (but not confined exclusively to narrowly-defined landscape issues); urban as well as rural; and interested in the contingent nature of culture, in dominant ideologies and in forms of resistance to them.[9]

This approach built upon the earlier work of both American and British cultural geographers who considered cultural landscapes to have multiple meanings and, within that understanding, to find ordinary and everyday landscapes (and their portrayal in popular culture) to be valid subjects of academic study. In a similar vein was the parallel work in cultural studies in which landscapes are seen as the ground in which social relations are manifest, and relations of dominance and resistance played out. Cultural landscapes are now seen as being critical to (and often inseparable from) the concept of both individual and group identity and memory. They are also understood as often existing simultaneously as texts, symbols, and 'ways of seeing.'[10] From this work and that of the "new" cultural geographers has emerged an assessment of cultural landscapes as having layers of meaning, accumulated over time, each over-writing but also influenced by, the underlying layers.

As applied to the conservation of cultural landscapes, the approach has changed from a largely curatorial method, initially sponsored by individual or philanthropic efforts to counter the effects of rapid change following the Industrial Revolution. This approach was superseded by an increasing role for the state in codifying heritage values and managing cultural heritage activity, in many cases to bolster national identity and boost local and national economies via tourism. The current framework within which cultural landscapes are assessed and managed in Canada relies on professional expertise and on compliance frameworks entrenched in heritage planning policy. Similarly, at an international scale, the World Heritage Convention adopted a cultural landscapes typology for the World Heritage List in 1992 (with help from Canadian representatives), accelerating the use of cultural landscape definitions, terminology and conservation frameworks globally. What has happened more recently is an increasing recognition of the need to determine cultural heritage value holistically.

Within the Ontario heritage planning context, the terms cultural landscape and cultural heritage landscapes are often used interchangeably,[11] and it may be more accurate to understand a cultural heritage landscape as a *type* of cultural landscape. Nevertheless, cultural landscapes must be understood as a compilation of layers of meaning and the result of a dynamic process. Thus, the conservation of cultural landscapes can be complex and multifaceted and a single evaluative method may not be sufficient to determine the multiple values associated with layered, overlapping, and/or nested cultural landscapes; a single property may by itself contain or be located within all three types (Figure 1). Within geography, this concept is often illustrated by a comparison between landscape and a mediaeval palimpsest[12] that has been used and reused several times. In order to understand how these different landscapes can interplay upon a single property (and leave an imprint upon the contemporary landscape.

In addition, a single property may have values that are significant at a national, provincial and/or local level to one or multiple communities. In these instances, it may be necessary to apply a range of interpretive and interdisciplinary tools and

---

[9] Denis Cosgrove and Peter Jackson, "New Directions in Cultural Geography," in *Wiley* on behalf of *The Royal Geographical Society (with the Institute of British Geographers).* Vol. 19, No. 2 (June 1987): 95.
[10] Yvonne Whelan, "Landscape and Iconography." In. John Morrissey et al. (Eds.) *Key Concepts in Historical Geography*. London, Sage (2014): 165.
[11] See for example, The Ontario Heritage Trust. Cultural Heritage Landscapes – An Introduction. Updated 2012. Available at: http://www.heritagetrust.on.ca/CorporateSite/media/oht/PDFs/HIS-020-Cultural-heritage-landscapes---An-introduction-ENG.pdf.
[12] Palimpsest is "A manuscript or piece of writing material on which later writing has been superimposed on effaced earlier writing".

approaches to understand a property. It is with this holistic, contextual and contingent understanding that the following analysis proceeds.

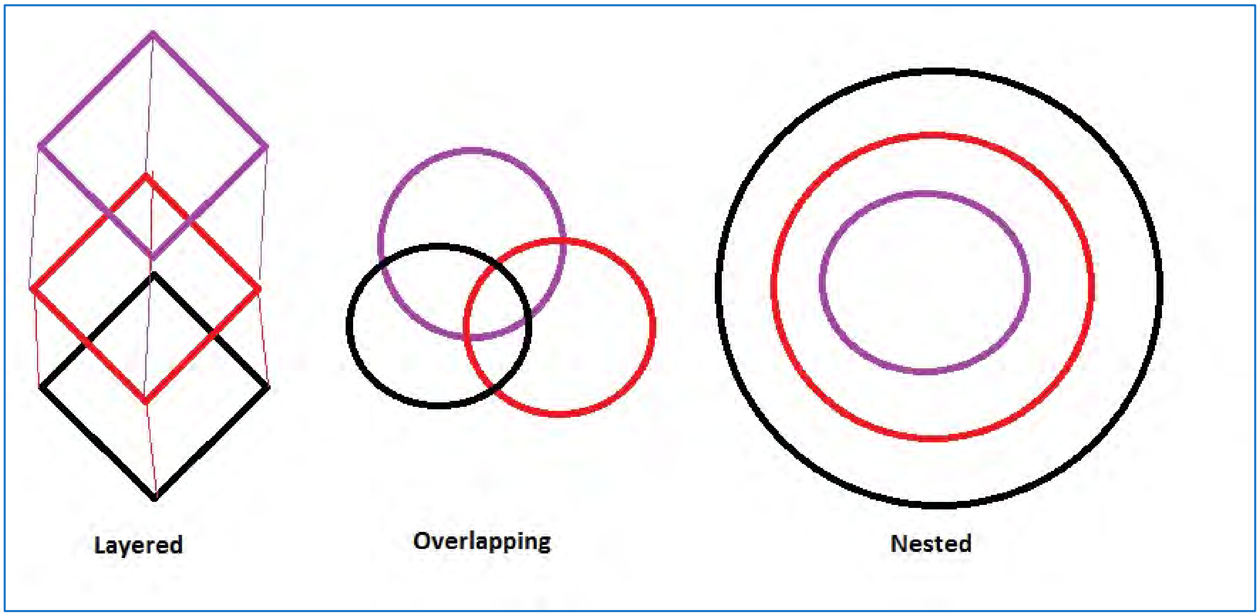


Figure 1: Graphic representation of layering, overlapping and nested cultural landscapes.

2.2 Cultural Heritage Landscapes under the Planning Act and the Provincial Policy

The provincial planning framework provides for the protection of cultural heritage resources, including cultural heritage landscapes, which is the term used within Ontario's legislation. In particular, under the *Planning Act*, the conservation of cultural heritage is identified as a matter of provincial interest. Part I (2, d) states "The Minister, the council of a municipality, a local board, a planning board and the Municipal Board, in carrying out their responsibilities under this Act, shall have regard to, among other matters, matters of provincial interest such as, the conservation of features of significant architectural, cultural, historical, archaeological or scientific interest". Details about provincial interest as it relates to land use planning and development in the province are outlined further within the *Provincial Policy Statement* (PPS) (See Appendix C for relevant excerpts). While the concept of cultural heritage landscape was introduced within the 1996 (1997) PPS, it was not until the 2005 revisions, with its stronger language requiring their conservation, that many communities started to explore ways to address such landscapes through policy and process. The 2014 PPS explicitly states that land use planning decisions made by municipalities, planning boards, the Province, or a commission or agency of the government must be consistent with the PPS. The PPS addresses cultural heritage in Sections 1.7.1d and 2.6, including the protection of cultural heritage landscapes.

As noted, the 2014 *Provincial Policy Statement* defines cultural heritage landscapes as follows:

> Cultural heritage landscape means a defined geographical area that may have been modified by human activity and is identified as having cultural heritage value or interest by a community, including an Aboriginal community. The area may involve features such as structures, spaces, archaeological sites or natural elements that are valued together for their interrelationship, meaning or association. Examples may include, but are not

limited to, heritage conservation districts designated under the *Ontario Heritage Act*; villages, parks, gardens, battlefields, mainstreets and neighbourhoods, cemeteries, trailways, viewsheds, natural areas and industrial complexes of heritage significance; and areas recognized by federal or international designation authorities (e.g. a National Historic Site or District designation, or a UNESCO World Heritage Site).

The idea of significance is also one that merits additional mention. As noted, the definition of significance is as follows:

> Significance means, in regard to cultural heritage and archaeology, resources that have been determined to have cultural heritage value or interest for the important contribution they make to our understanding of the history of a place, an event, or a people.

As stated within the PPS, criteria for determining significance for the resources (including cultural heritage and archaeology resources) e) are recommended by the Province, but municipal approaches that achieve or exceed the same objective may also be used. The PPS also notes that while some significant resources may already be identified and inventoried by official sources, the significance of others can only be determined after evaluation.

Section 1.7 of the PPS on long-term economic prosperity encourages cultural heritage as a tool for economic prosperity by "encouraging a sense of place, by promoting well-designed built form and cultural planning, and by conserving features that help define character, including *built heritage resources* and *cultural heritage landscapes*" (Section 1.7.1d)

Section 2.6 of the PPS articulates provincial policy regarding cultural heritage and archaeology. In particular, Section 2.6.1 requires that "(s)ignificant built heritage resources and significant cultural heritage landscapes shall be conserved".

The PPS makes the protection of cultural heritage, including cultural heritage landscapes, equal to all other considerations in relation to planning and development within the province.

Both the Region of Halton and the Town of Oakville have identified cultural heritage landscapes as matters of interest in their planning tools, as discussed below.

Region of Halton Official Plan (2009)

The Region of Halton has identified heritage as a key element of the Region that must be conserved. As stated in Section 26 of its Official Plan:

> In this regard, Halton will undertake the necessary steps to ensure that growth will be accommodated in a fashion that is orderly, manageable, yet sensitive to its natural environment, heritage and culture. To maintain Halton as a desirable and identifiable place for this and future generations, certain landscapes within Halton must be preserved permanently. This concept of "landscape permanence" represents Halton's fundamental value in land use planning and will guide its decisions and actions on proposed land use changes accordingly.[13]

Within Section 114.1, among the Region's Natural Heritage System objectives are the following:

> 114.1(1) To maintain the most natural Escarpment features, stream valleys, wetlands and related significant natural areas and associated Cultural Heritage Resources.

[13] Halton Region, *Halton Region Official Plan [2009]*. December 2009: 6.

> 114.1(2) To maintain and enhance the landscape quality and open space character of Escarpment features
>
> 114.1(10) To protect significant scenic and heritage resources.
>
> 114.1(13) To preserve examples of the landscape that display significant earth science features and their associated processes.
>
> 114.1(14) To preserve examples of original, characteristic landscapes that contain representative examples of bedrock, surface landforms, soils, flora and fauna, and their associated processes.
>
> 114.1(16) To provide opportunities for scientific study, education and appropriate recreation.
>
> 114.1(17) To preserve the aesthetic character of natural features.[14]

The Plan also identifies the importance of Waterfront Parks, and the protection of cultural heritage resources within these areas (Sections 133-136).

The conservation of cultural heritage landscapes is also identified as a key objective of the Region as stated in Section 146(3). This is echoed in Section 147(2)[15] which states it is the policy of the Region to:

> Establish, jointly with the Local Municipalities and local historical organizations, criteria for identifying and means for preserving those rural and urban landscapes that are unique, historically significant and representative of Halton's heritage. The preservation of rural landscape should have regard for normal farm practices.[16]

The Plan also includes three specific definitions relevant to cultural heritage landscapes. They are as follows:

> 224. CULTURAL HERITAGE RESOURCES means elements of the Regional landscape which, by themselves, or together with the associated environment, are unique or representative of past human activities or events. Such elements may include built heritage resources, cultural heritage landscapes, and archaeological resources.
>
> 224.1 CULTURAL HERITAGE LANDSCAPES means a defined geographical area of heritage significance which has been modified by human activities and is valued by a community. It involves a grouping(s) of individual heritage features such as structures, spaces, archaeological sites and natural elements, which together form a significant type of heritage form, distinctive from that of its constituent elements or parts. Examples may include, but are not limited to, heritage conservation districts designated under the Ontario Heritage Act; and villages, parks, gardens, battlefields, mainstreets and neighbourhoods, cemeteries, trailways and industrial complexes of cultural heritage value.

[14] Ibid: 81.
[15] Approved 2014-11-28.
[16] Ibid: 121.

225. CUMULATIVE IMPACT means the effect on the physical, natural, visual and Cultural Heritage Resources resulting from the incremental activities of development over a period of time and over an area. All past, present and foreseeable future activities are to be considered in assessing cumulative impact.[17]

Town of Oakville Strategic Plans

The Town of Oakville has made the identification of cultural heritage resources a priority. In its 2007-2010 Strategic Plan, it identified the need to "Enhance Town's ability to identify and protect Heritage properties"[18]. In its 2015-2018 Strategic Plan, which was approved on Monday, May 25, 2015, the preparation of a Cultural Heritage Landscapes study report was identified as a major initiative. In the Town of Oakville *Vision 2057* document, heritage conservation has been identified as a key strategic direction.[19]

As stated:

> The conservation of cultural heritage resources in the town is an integral part of the town's planning and decision making. The town uses legislation and planning to protect and conserve cultural heritage resources throughout the community. Ongoing studies and initiatives are also undertaken to continue a culture of conservation.[20]

As part of these efforts, cultural heritage landscapes were specifically identified.

Livable Oakville

The protection of cultural heritage landscapes is also a key component of *Livable Oakville* (2009 Town of Oakville Official Plan, herein "the OP"). It applies to all lands within the town (except the North Oakville East and West Secondary Plan areas). It sets out policies on the use of lands and the management of the Town's growth through to 2031.

In addition to directing intensification and urban development in six growth areas, the OP includes policies for the management and protection of the character of stable residential communities. In Section 2.2.1, it identifies preserving, enhancing, and protecting cultural heritage as a key part of making Oakville a livable community.

The OP specifically defines a cultural heritage landscape ("CHL") as:

> …a defined geographical area of heritage significance which has been modified by human activities and is valued by a community. It involves a grouping(s) of individual heritage features such as structures, spaces, archaeological sites and natural elements, which together form a significant type of heritage form, distinctive from that of its constituent elements or parts.[21]

Relevant sections of the OP which address CHLs include:

- The Town may designate cultural heritage landscapes (Section 5.2.1 (e));

---

[17] Ibid: 178-179.
[18] Town of Oakville. 2010a: 7.
[19] Town of Oakville. 2015: 3.
[20] Ibid: 22.
[21] Town of Oakville, 2009a: F-20.

- The Town shall identify, evaluate and conserve cultural heritage landscapes in accordance with the Cultural Heritage Landscape Strategy (Section 5.3.12);
- Signs on cultural heritage properties or within Heritage Conservation Districts or cultural heritage landscapes shall be compatible with the architecture and character of the property or district (Section 6.15.3); and,
- Potential and identified cultural heritage landscapes shall be conserved according to the Cultural Heritage Landscape Strategy (Section 24.4.4 (d)).

Conservation of cultural heritage landscapes also extends to Section 5.2.1 h) which indicates that the Town "may establish policies and/or urban design guidelines to recognize the importance of cultural heritage context."[22] It is also applied in Section 6.4.2 which states that new development should contribute to the "creation of a cohesive streetscape by improving the visibility and prominence of and access to unique natural, heritage, and built features."[23]

Cultural Heritage Landscape Strategy

The Town's Cultural Heritage Landscape Strategy (adopted by Oakville Council on January 13, 2014), describes three categories of cultural heritage landscapes, as a starting point for identification and classification. These categories, as defined by the Ontario Heritage Trust (2012) are based on the 1992 United Nations Educational, Scientific and Cultural Organization (UNESCO) categories (and subcategories), as follows:

> Designed Landscape - the "clearly defined landscape designed and created intentionally by man."
>
> Organically Evolved Landscape - that "results from an initial social, economic, administrative, and/or religious imperative and has developed in its present form in response to its natural environment". Within this category two sub-categories are identified:
>
>> Relict landscape, "in which an evolutionary process came to an end at some time in the past", and for which "significant distinguishing features, are, however still visible in material form."
>>
>> Continuing landscape which "retains an active social role in contemporary society closely associated with the traditional way of life, and which the evolutionary process is still in progress."
>
> Associative Cultural Landscape – which is "justifiable by virtue of the powerful religious, artistic, or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent."[24]

Within the Town's Cultural Heritage Landscape Strategy, the primary evaluative framework identified for the assessment of cultural heritage landscapes is Ontario Regulation 9/06.

Once a potential cultural heritage landscape area has been identified, it should be evaluated using the criteria provided in Criteria for Determining Cultural Heritage Value or Interest (Ontario Regulation 9/06), made under the Ontario Heritage Act.[25]

---

[22] Ibid: C-10.
[23] Ibid: C-14 – C-15.
[24] Town of Oakville, *Cultural Heritage Landscape Strategy*, 2014: 5-7.
[25] Town of Oakville, "Section 2.4 Evaluation of Cultural Heritage Landscapes*," Cultural Heritage Landscapes Strategy,* 2014: 9.

The document goes further, and also states:

> All potential cultural heritage landscapes shall be evaluated using these criteria, in order to provide consistency in the Town's approach to evaluation of potential resources.[26]

Although Ontario Regulation 9/06 is the primary evaluative framework identified in the Cultural Heritage Landscape Strategy, the Town of Oakville does note in its Official Plan that it will avail itself of all tools available to it. As outlined in Section 5.1.1 (Objectives), the general objectives for cultural heritage are:

> a) to safeguard and protect cultural heritage resources through use of available tools to designate heritage resources and ensure that all new development and site alteration conserve cultural heritage resources and areas of cultural heritage significance.[27]

This is bolstered by Section 5.1.2 (Policies) which states:

> The Town will use the power and tools provided by legislation, policies, and programs, particularly the Ontario Heritage Act, the Planning Act, the Environmental Assessment Act, and the Municipal Act in implementing and enforcing the cultural heritage policies of the Town.[28]

On February 16, 2016, the Town of Oakville adopted its Cultural Heritage Landscapes Strategy Implementation: Phase One Inventory.

The objectives of the Phase I of the Cultural Heritage Landscape Strategy Implementation were to:

1. Identify the potential cultural heritage landscapes (CHLs) to be inventoried;
2. Undertake targeted stakeholder outreach during the inventory process;
3. Develop inventory sheets for each identified candidate CHL to document existing conditions;
4. Provide a recommendation for future action on each candidate CHL; and
5. Compile findings and recommendations into a summary report to present to Oakville Town Council.

The current document is part of the Cultural Heritage Landscape Strategy Implementation, Phase II Project; which aims to:

- Undertake detailed research for each property;
- Evaluate each property against Ontario Regulation 9/06 criteria;
- Prepare a Statement of Cultural Heritage Value or Interest for each property, as applicable; and,
- Assess the condition of each property, including built and natural features.

The Standards and Guidelines for the Conservation of Historic Places in Canada (2nd Edition) (Standards and Guidelines)

On March 13, 2013, the Town of Oakville Council endorsed The Standards and Guidelines for the Conservation of Historic Places in Canada (2nd Edition) "for application in the planning, stewardship and conservation of all listed and designated

---

[26] Ibid: 9.
[27] Town of Oakville, 2009a: C-9.
[28] Ibid: C-9.

heritage resources within the Town of Oakville, in addition to existing heritage plans and policies."[29] The adoption of the document was intended to provide a benchmark for the conservation of cultural heritage resources, notably when Town policies lack detail or clarity.

While primarily a document used to evaluate proposed works, the staff report noted that it can also be used when "[d]eveloping and reviewing new heritage policies."[30]

The Standards and Guidelines noted that the first step to conserving a property is to understand its heritage values. As the document notes:

> *The Standards and Guidelines for the Conservation of Historic Places in Canada* is a tool to help users decide how best to conserve historic places. But to do so first requires an understanding of the historic place in question and why that place is significant. In other words, what is it about the historic place that is important to conserve? For the answer, we look to its values.
>
> Conservation practitioners operate in what is referred to as a 'values-based context' using a system that identifies and manages historic places according to values attributed through an evaluation process.[31]

The Standards and Guidelines note that Understanding a property is the first step to its effective and meaningful conservation, and is a critical step. As the document states:

> Understanding an historic place is an essential first step to good conservation practice. This is normally achieved through research and investigation. It is important to know where the heritage value of the historic place lies, along with its condition, evolution over time, and past and current importance to its community. The traditional practices associated with the historic place and the interrelationship between the historic place, its environment and its communities should also be considered. The understanding phase can be lengthy and, in some cases, may run in parallel with later phases as the understanding of the place evolves and continues to inform the process. The information collected in this phase will be used throughout the conservation decision-making process and should remain accessible.[32]

As noted, this report is not addressing any potential conservation methods, but is instead focusing understanding the subject property, and help determine its level of significance and any key heritage features. Nevertheless, in following the requirements of the Standards and Guidelines, this report represents a first step in applying heritage conservation best practices.

2.3 Changes since the completion of the Cultural Heritage Landscape Strategy

Since the completion of the Cultural Heritage Landscape Strategy, a new iteration of the Provincial Policy Statement (2014) was issued. Among its revisions was a clarification that cultural heritage landscapes extend beyond the physical, and can include intangible cultural heritage attributes. Indeed, the definition notes that it includes areas that MAY have been modified

---

[29] Town of Oakville. *REPORT: HERITAGE OAKVILLE ADVISORY COMMITTEE - Standards and Guidelines for the Conservation of Historic Places in Canada*. Oakville: Town of Oakville, March 13, 2013: p. 1.
[30] Ibid: p. 3.
[31] Historic Places. *The Standards and Guidelines for the Conservation of Historic Places in Canada*. 2nd Edition. Ottawa: Queen's Printer, 2010: p. viii.
[32] Ibid: p. 3.

by human activity and are identified by a community (including an Aboriginal community) as having value. It also focuses greater attention on the interrelationships, meanings, and associations within the landscape.

The question remains following this update if Ontario Regulation 9/06 remains the most appropriate evaluative framework for the assessment of Oakville's cultural heritage landscapes. While it does provide a foundation and a common language for the assessment of properties, its analytical focus is predicated upon the evaluation of a singular piece of real property and the heritage attributes thereon for local significance. This limits its ability to respond to cultural heritage landscapes that are located across multiple properties, in instances where there are significant views that are located off a property, and in instances where the values may be of provincial or national significance. Still, it provides a common language for assessment, and in reviewing comparable municipal approaches, it is a commonly applied approach and has been already used in the Province of Ontario for the identification, evaluation, and protection of cultural heritage landscapes. However, this is with the caveat that the cultural heritage landscapes must be considered holistically and in the application of Ontario Regulation 9/06, these limitations must be recognized and acknowledged. In the absence of any other provincial evaluative frameworks for cultural heritage landscapes, and in accordance with the Town's current policies, the primary evaluative framework for this project will continue to be Ontario Regulation 9/06. Nevertheless, it is recommended that this evaluative framework be augmented with other existing Ontario and Canadian evaluative frameworks where appropriate. This is in keeping with the provincial policy statement which indicates that "criteria for determining significance for the resources…are recommended by the Province, but municipal approaches that achieve or exceed the same objective may also be used."[33] As discussed above, this report will build on established analytical approaches to understanding and contextualizing the history and evaluation of the subject property and consider the potential level of significance of the property by considering it against four evaluative frameworks.

2.4 Evaluation Criteria and Frameworks

The following provides a list of some of the evaluative criteria available for municipalities seeking to evaluate and conserve cultural heritage resources on properties under their jurisdiction. It should be noted that the identification of the evaluative tool should be based on a comprehensive understanding of the cultural heritage landscape, its history, and its evolution. For this project, all three of these evaluative criteria are being used to help understand the level of significance (local, provincial, and national) for the potential cultural heritage landscape being considered rather than indicating a preferred course of action.

Evaluation Criteria Framework	Description
• Ontario Regulation 9/06	Under the *Ontario Heritage Act* (OHA), Ontario Regulation 9/06(CRITERIA FOR DETERMINING CULTURAL HERITAGE VALUE OR INTEREST) provides the minimum criteria against which a piece of real property must be evaluated in order for a municipality to designate it under Section 29, Part IV of the OHA. (Regulation attached in Appendix A)
• Ontario Regulation 10/06	Under the OHA, Ontario Regulation 10/06 (CRITERIA FOR DETERMINING CULTURAL HERITAGE VALUE OR INTEREST OF PROVINCIAL SIGNIFICANCE) provides the minimum criteria against which a piece of real property must be evaluated in order for the Province to designate it under Section 34.5, Part IV of the

[33] *Provincial Policy Statement,* 2014.

Evaluation Criteria Framework	Description
	OHA. (Regulation attached in Appendix A). Any formal designation would require the Minister to Tourism, Culture and Sport to approve the designation.
● Criteria for National Historic Significance	The Historic Sites and Monuments Board of Canada document, *Criteria, General Guidelines, & Specific Guidelines for evaluating subjects of potential national historic significance,* provides the criteria against which a place, a person or an event that may have been nationally significant to Canadian history, or illustrates a nationally important aspect of Canadian human history must be evaluated. Any designation would require a recommendation by the Historic Sites and Monuments Board of Canada and approved by the Minister responsible for the Board (currently the federal Minister of the Environment). Designation as a National Historic Site also requires the owner's consent; however, the commemoration of either a person or event does not require owner's consent. The boundaries of a place in this context must be clearly defined for it to be considered for designation as a national historic site, but may not be directly tied to the boundaries of a piece of real property. (Document attached as Appendix A)
● European Institute of Golf Course Architects, *Golf Courses as Designed Landscapes of Historic Interest* (2007)	English Heritage commissioned the European Institute of Golf Course Architects (EIGCA) to advise on the historic interest of golf course designs to inform the development of its new position statement and guidance on golf course development in historic parks, gardens and wider landscapes.

3 Study Area

1333 Dorval Drive is located along and adjacent to Sixteen Mile Creek, which flows south towards Lake Ontario (Figures 3 to 5).

Since the early 1970s, the agricultural lands in the area have been transformed into a designed suburban landscape with tree lined arterial "parkway" roads and linear park systems offering much of the outdoor public realm experiences. Edges of the Glen Abbey Golf Course are defined by parkways: Dorval Drive to the west, from which the Club is accessed, and Upper Middle Road and Bridge that crosses Sixteen Mile Creek on the north.

Existing Heritage Designations

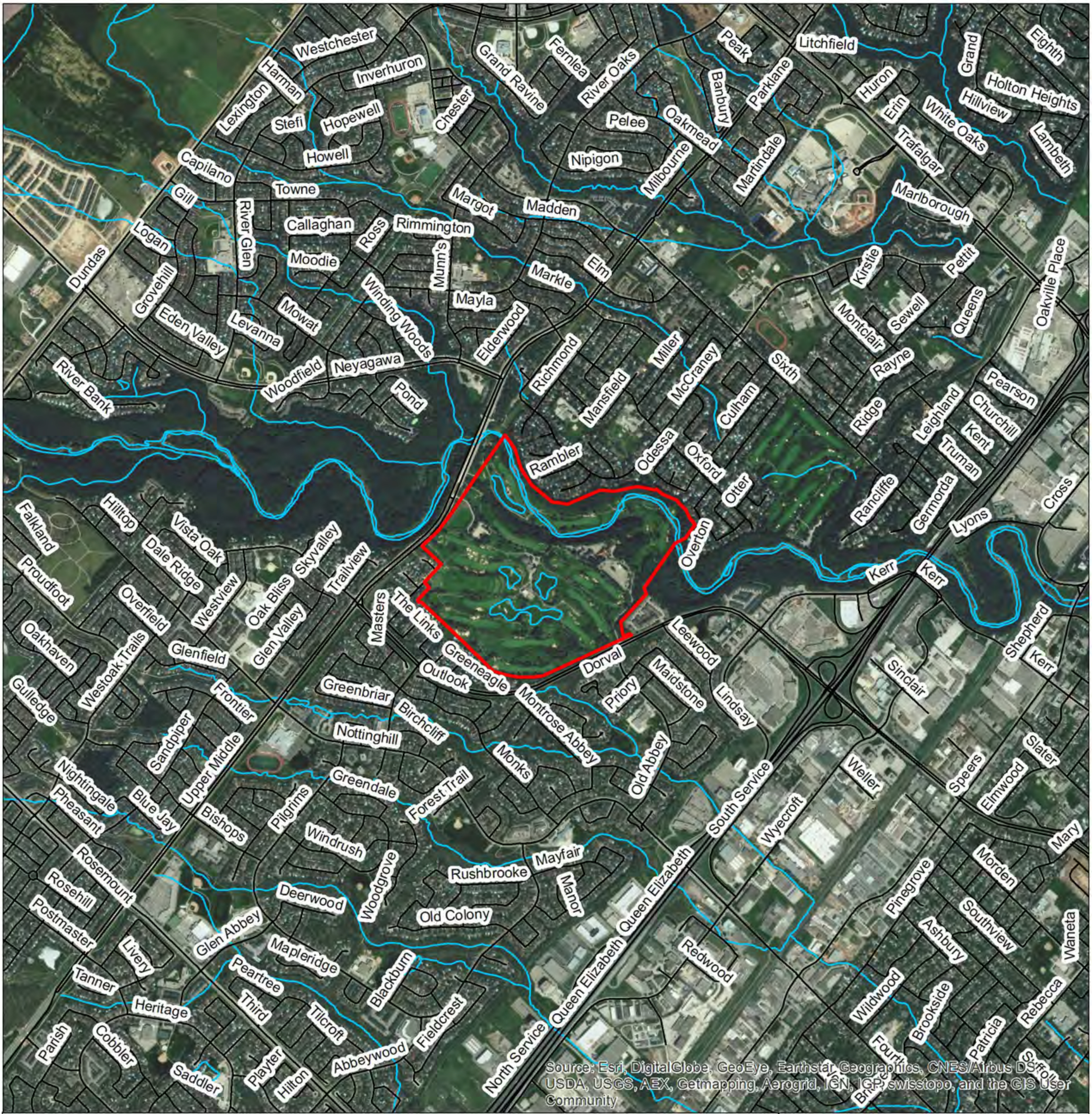
The property at 1333 Dorval Drive was designated under Part IV of the *Ontario Heritage Act* in September 1993. The municipal by-law, By-Law 1993-112, designates 1333 Dorval Drive as a property of historic and architectural value and interest. The by-law applies to the property described as "Part of Lots 17, 18, 19, and 20, Concession 2, South of Dundas Street (Trafalgar) (Town of Oakville) designated as Parts 1, 2, 3, 4, and 4 on Plan 20R-5211". The by-law, Schedule A (which describes the reasons for designation), and Schedule B (which describes the legal description of the property subject to the by-law) are included as Appendix C of this document.

3.1 Description of Property

Municipal Address	1333 Dorval Drive
Name (if applicable)	Glen Abbey Golf Course
Legal Description	Part of Lots 17, 18, 19, and 20, Concession 2, South of Dundas Street (Trafalgar) (Town of Oakville) designated as Parts 1, 2, 3, 4, and 4 on Plan 20R-5211.
Location of Property	The property is located east of Dorval Drive, south of Upper Middle Road. Sixteen Mile Creek is located within and along the west side of the property.
Ownership	Private
Access	A site review was completed on November 4, 2016. Access was granted by the owner and ClubLink representatives were present. Also present was S, Schappert from the Town of Oakville. Additional site reviews, from public property, were undertaken by team members on October 19, 2016, November 3, 2016, January 8, 2017, and January 16, 2017. Several members of the team paid to play a round of golf on October 23, 2016.
Current Observed Use	Commercial golf course. Current tenants include, but are not limited to, Canadian Golf Hall of Fame and Golf Canada Head Office.
Existing Heritage Designation	Designated under Part IV of the OHA (by-law 1993-112) as a property of historic and architectural value and interest. The Reasons for Designation are reproduced here as Appendix B.

Municipal Address	1333 Dorval Drive
General Description	1333 Dorval Drive (Glen Abbey Golf Course) is an approximately 229-acre property comprising tablelands and valleylands that have been made into a professionally-designed golf course (1974-76) on property that, since the time of occupation by Indigenous peoples, had contained a farm and sawmill (19th century), a private estate (1930s-1950s), and a religious retreat (1950s-60s). A previous golf course existed on the property. The grounds contain the former estate house (now expanded and altered to include a golf museum), former stables and farm buildings, a clubhouse and ancillary support buildings as well as surface parking. The property is bordered on the west and south by low density residential development, by Upper Middle Road and a viaduct to the north, and by low density residential development on the east side of the Sixteen Mile Creek valley. It is accessed off Dorval Drive.

Figure 2: View of the Sixteen Mile Creek valley within the property, from 11th tee (JH 2016).



Study Area
Watercourse

Figure 3: Location of 1333 Dorval Drive

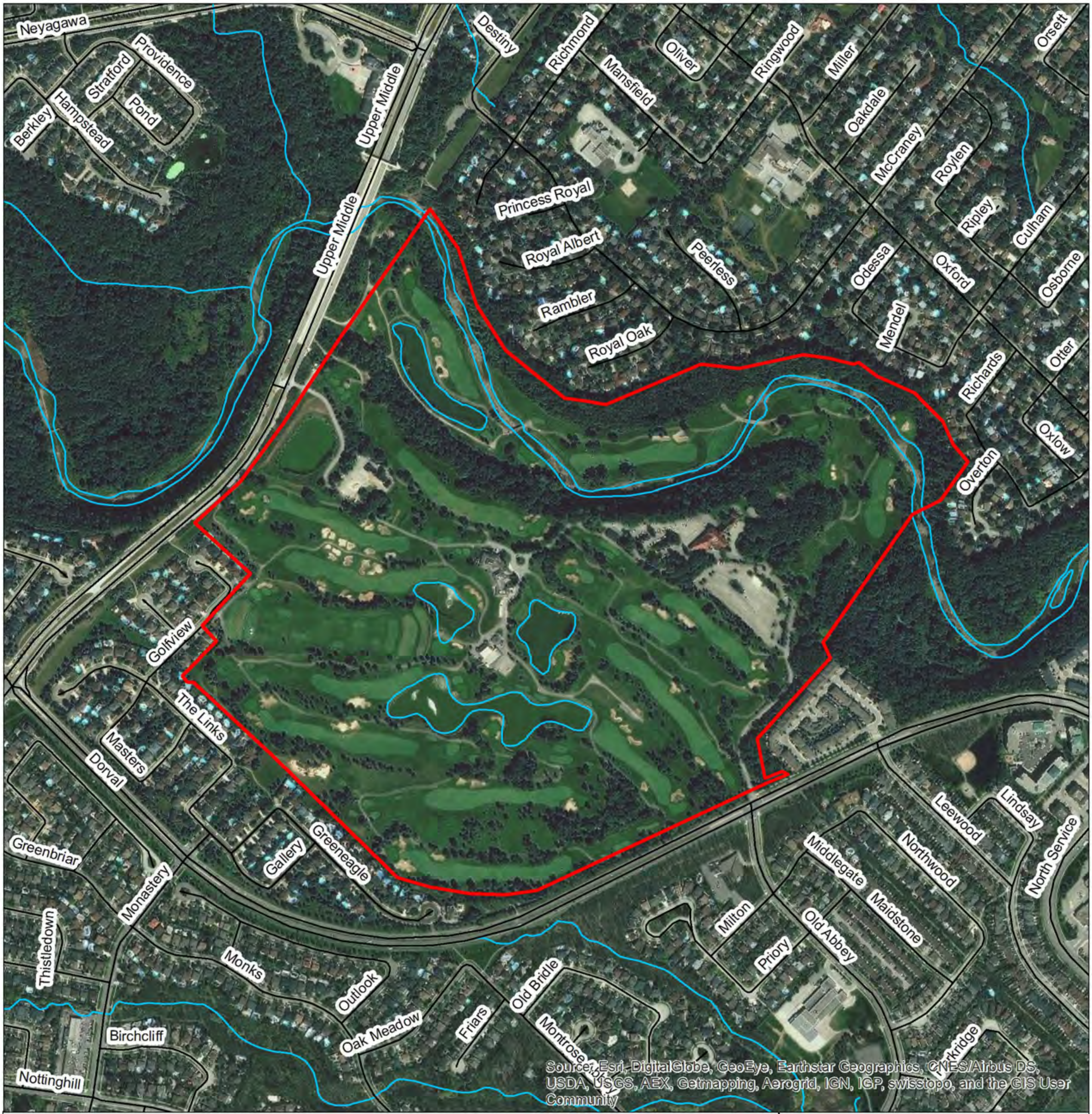
THIS LAND ARCHAEOLOGY INC.

N

0 150 300 600 Metres

1:25,000

Sources: OBM Base Data, Land Information Ontario, Ministry of Natural Resources, Peterborough, Ontario; Ontario Geological Survey (n.d.) Two CD-ROMS containing Geology Data for Southern Ontario; ESRI, Digital Globe, GeoEye, i-cubed, USDA, USGS, AEX, Getmapping, Aerogrid, IGN, IGP, and the GIS User Community



Study Area

Watercourse

Figure 4: 1333 Dorval Drive, Current Conditions

THIS LAND ARCHAEOLOGY INC.

N

0 50 100 200 Metres

1:8,829

Sources: OBM Base Data, Land Information Ontario, Ministry of Natural Resources, Peterborough, Ontario; Ontario Geological Survey (n.d.) Two CD-ROMS containing Geology Data for Southern Ontario; ESRI, Digital Globe, GeoEye, i-cubed, USDA, USGS, AEX,Getmapping, Aerogrid, IGN, IGP, and the GIS User Community

Drawing Title

Figure 5: Plan of 1333 Dorval Drive

Scale: **NTS**

Date: **FEB 2, 2017**

50 Park Road
Toronto, Ontario
M4W 2N5

T 416 968 7908
F 416 968 0687
www.dtah.com

dtah

3.2 Context

The subject property at 1333 Dorval Drive is located within a low density residential subdivision and straddles a portion of Sixteen Mile Creek south of Lower Middle Road. Sixteen Mile Creek valley is a transition zone between the Southern Deciduous Forest (Carolinian) Region, and the Great Lakes-St Lawrence Forest Region. The area to the north of Glen Abbey is public land, assembled as the 81-hectare Sixteen Mile Creek Valley Park. It links two parks and heritage trails, including a trail that runs along the east bank of the valley immediately across from the golf course.

Historically the property was part of lands obtained from the Ashininabeg peoples by the Crown in the early 19th century, after which it contained a farm on the tablelands and a sawmill in the valleylands. The farm operation continued into the early 20th century, after which it was converted to a country estate (RayDor), then a Jesuit retreat, and finally a golf course in 1963. The current Glen Abbey golf course was designed in 1974-75 by Jack Nicklaus, an internationally famous professional golfer and golf course designer, and it was the second stadium-type course in the world to be built (after Muirfield Village) and the first in Canada. The grounds contain an 18-hole golf course (the venue of the Canadian Open on many occasions[34]), surface parking, a clubhouse and ancillary buildings (including former estate outbuildings and the estate house, now altered and expanded to include a golf museum).

Present day land use around the golf course includes low density residential subdivisions flanking Dorval Drive (to the south and west), Upper Middle Road and the Smith-Triller Viaduct to the north, and low density residential subdivisions to the east, on the tablelands east of the Sixteen Mile Creek valley (Figure 3).

[34] At the time of writing, Glen Abbey Golf Course had hosted the Canadian Open a total of 29 times since its first Open in 1977. Since the 1999 purchase of the property by ClubLink, the decision to hold the Canadian Open at Glen Abbey has been the result of contractual obligations stemming from the terms of the 1999 purchase, while others have been at the discretion of Golf Canada.

4 History

4.1 Pre-European Contact

Paleo-Indian (9500-8000 BC)

The cultural history of southern Ontario began around 11,000 years ago, [35] following the retreat of the Wisconsin glacier. During this archaeological period, known as the Paleo-Indian period (9500-8000 BC), the climate was similar to the modern sub-arctic; and vegetation was dominated by spruce and pine forests. The initial occupants of the province, distinctive in the archaeological record for their stone tool assemblage, were nomadic big-game hunters (i.e., caribou, mastodon and mammoth) living in small groups and travelling over vast areas of land, possibly migrating hundreds of kilometres in a single year.[36]

Archaic (8000-1000 BC)

During the Archaic archaeological period (8000-1000 BC) the occupants of southern Ontario continued to be migratory in nature, although living in larger groups and transitioning towards a preference for smaller territories of land – possibly remaining within specific watersheds. Within Oakville, known Archaic sites tend to be distributed along the Bronte Creek drainage basin;[37] although, eight registered Archaic period sites are located within a 1 km radius of the subject property.[38] One of these sites, AiGw-375 (*the P1 Site*), is a findspot located within 15 m[39] of the Glen Abbey Golf Course property.[40] The site comprises a broken Onondaga chert projectile point dating to the Middle Archaic (6000-3500 BC). The stone tool assemblage was refined during this period and grew to include polished or ground stone tool technologies. Evidence from Archaic archaeological sites points to long distance trade for exotic items and increased ceremonialism with respect to burial customs towards the end of the period.[41]

Woodland (1000 BC – AD 1650)

The Woodland period in southern Ontario (1000 BC–AD 1650) represents a marked change in subsistence patterns, burial customs and tool technologies, as well as the introduction of pottery making. The Woodland period is sub-divided into the Early Woodland (1000–400 BC), Middle Woodland (400 BC–AD 500) and Late Woodland (AD 500-1650). During the Early and Middle Woodland, communities grew in size and were organized at a band level. Subsistence patterns continued to be focused on foraging and hunting. There is evidence for incipient horticulture in the Middle Woodland as well as the development of long distance trade networks.

Woodland populations transitioned from a foraging subsistence strategy towards a preference for agricultural village-based communities around AD 500–1000. It was during this period that corn (maize) cultivation was introduced into southern Ontario. Princess Point Complex (AD 500–1000) sites provide the earliest evidence of corn cultivation in southern Ontario.

---

35 Chris Ellis and D. Brian Deller, “Paleo-Indians,” (1990): p. 37.
36 David S. Smith, “The Native History of the Regional Municipality of Halton and the Town of Oakville: Part I,” n.d., Accessed online August, 2015 http://www.oakville.ca/culturerec/is-firstnations.html.
37 Smith, “Part II,” n.d., Accessed online August, 2015 http://www.oakville.ca/culturerec/is-firstnations.html.
38 Ministry of Tourism, Culture and Sport. *Ontario Archaeological Sites Database.*
39 Archeoworks. *Stage 1-2 Archaeological Assessment of Proposed Subdivision 24T-00010, Part of Lot 20, Concession 2 SDS, Town of Oakville, Regional Municipality of Halton, Ontario 2001-015-003* (2001).
40 Ministry of Tourism, Culture and Sport. “AiGw-375: Site Record,” *Ontario Archaeological Sites Database.*
41 Chris Ellis *et.al.,* “The Archaic,” (1990): pp. 65-66.

Large Princess Point village sites have been found west of Oakville, at Coote's Point, and east of Oakville, in the Credit River valley; although none have been found within Oakville.

The Late Woodland period is divided into three distinct stages: Early Iroquoian (AD 1000–1300); Middle Iroquoian (AD 1300–1400); and Late Iroquoian (AD 1400–1650). The Late Woodland is generally characterised by an increased reliance on cultivation of domesticated crop plants, such as corn, squash, and beans, and a development of palisaded village sites which included more and larger longhouses. These village communities were commonly organized at the tribal level; by the 1500s, Iroquoian communities in southern Ontario – and northeastern North America, more widely – were politically organized into tribal confederacies. South of Lake Ontario, the Five Nations Iroquois Confederacy comprised the Mohawk, Oneida, Onondaga, Cayuga, and Seneca, while Iroquoian communities in southern Ontario were generally organized into the Petun, Huron and Neutral Confederacies. Oakville is located in a transitional or frontier territory between the Neutral and Huron.

During this period, domesticated plant crops were supplemented by continued foraging for wild food and medicinal plants, as well as hunting, trapping, and fishing. Camp sites from this period are often found in similar locations (if not the same exact location) to temporary or seasonal sites used by earlier, migratory southern Ontario populations. Village sites themselves were periodically abandoned or rotated as soil nutrients and nearby resources were depleted; a typical cycle for village site may have lasted somewhere between 10 and 30 years.[42] A number of late Woodland village sites have been recorded along both the Bronte and Sixteen Mile Creeks.

European Contact (c.1650)

When French explorers and missionaries first arrived in southern Ontario during the first half of the 17th century, they encountered the Huron, Petun and – in the general vicinity of Oakville – the Neutral. The French brought with them diseases for which the Iroquois had no immunity, contributing to the collapse of the three southern Ontario Iroquoian confederacies. Also contributing to the collapse and eventual dispersal of the Huron, Petun, and Neutral, was the movement of the Five Nations Iroquoian Confederacy from south of Lake Ontario. Between 1649 and 1655, the Five Nations waged military warfare on the Huron, Petun, and Neutral, pushing them out of their villages and the general area. As the Five Nations moved across a large hunting territory in southern Ontario, they began to threaten communities further from Lake Ontario, specifically the Ojibway (Anishinaabe). The Anishinaabe had occasionally engaged in military conflict with the Five Nations over territories rich in resources and furs, as well as access to fur trade routes; but in the early 1690s, the Ojibway, Odawa and Patawatomi, allied as the Three Fires, initiated a series of offensive attacks on the Five Nations, eventually forcing them back to the south of Lake Ontario. Oral tradition indicates that the Mississauga played an important role in the Anishinaabe attacks against the Iroquois. A large group of Mississauga established themselves in the area between present-day Toronto and Lake Erie around 1695, the descendants of whom are the Mississaugas of the New Credit First Nation.[43]

Throughout the 18th century, the Mississaugas who settled in between Toronto and Lake Erie were involved in the fur trade. Although they did practice agriculture of domesticated food crops, they continued to follow a seasonal cycle of movement for resource harvesting. Families were scattered across the wider hunting territory during winter months, hunting deer, small game, birds and fur animals. In spring, groups moved to sugar bushes to harvest sap prior to congregating at the Credit

[42] Smith, David. "Part III," n.d., Accessed online August, 2015 http://www.oakville.ca/culturerec/is-firstnations.html.
[43] Mississaugas of the New Credit First Nation, "The History of the Mississaugas of the New Credit First Nation," 2015: 5-6.

River.[44] The Credit was an important site in the spring for Salmon. The Credit was also the location where furs and pelts were brought to trade. Agricultural crops were planted in early summer, including: corn, squash, and beans. These crops were harvested in the summer and fall, along with wild crops such as berries, mushrooms, roots, and wild rice.

In 1792, Glen Abbey Golf Club's land was located in the Home District of Upper Canada within a land track designated 'Mississague [sic] Indian Land' as proclaimed on July 16, 1762. The Mississauga land was bordered to the east by York County East Riding and to the west by York County West Riding; it was connected by the former Burlington Bay spit to the First Riding of Lincoln County. In 1795, the majority of the Mississague land was obtained by the British from the Mississauga people (Anishinabeg) although Mississauga families continued to frequent the mouths of Sixteen and Twelve Mile creeks, as well as the nearby Credit River as part of seasonal occupancy patterns. In 1805, Mississauga surrendered 85,000 acres from Etobicoke River to Burlington Bay and north from the lakeshore to the vicinity of what is now Eglington Avenue. The treaty stipulated certain conditions, including that the Mississauga Nation would hold "the sole right of the fisheries in the Twelve Mile Creek, the Sixteen Mile Creek, the Etobicoke River, together with the flats or low grounds on said creeks and river, which we have heretofore cultivated and where we have our camps. And also the sole right of the fishery in the River Credit with one mile on each side of said river."[45]

As soon as the surrender was finalized, a formal survey of Trafalgar Township was conducted by Samuel Wilmot in 1806 for settlement purposes. He used Dundas Street as the baseline for the survey because the road had already been surveyed as a military road in 1793. The resulting Trafalgar Map (also known as the Wilmot Map) shows trails on both sides of Sixteen Mile Creek on the tablelands crossing at the concession line near the Glen Abbey property, as well as Indian corn fields on the western river flats, not far from the mouth of Sixteen Mile Creek. Newcomer settlers moved into the area, effectively surrounding Mississauga and other Anishinabeg reserves and depleting the forests, fisheries and other resources on which Indigenous communities depended.

Wilmot's 1806 survey map of Trafalgar Township shows the locations of the Mississauga's agricultural fields at the mouths of the Bronte and Sixteen Mile Creeks (Figure 6). These tracts of land at the mouths of the creeks were delineated as part of the 1806 Treaty 13A,[46] which defined specific rights to fisheries in the Bronte (Twelve Mile) Creek, Sixteen Mile Creek, Etobicoke River, and the Credit River. With the pressures of European settlement mounting in the area, the lands at the mouth of the Twelve Mile and Sixteen Mile Creeks were surrendered in treaties in 1820 in which the Mississaugas retained only a 200-acre reserve on the east bank of the Credit River.[47]

---

[44] The name for the Credit River and by extension the Mississaugas of the Credit, derives from the practice of French, and later English, traders providing credit to the Mississaugas at that river location.

[45] Laura Lynn Peers and Carolyn Podruchny. *Gathering Places: Aboriginal and Fur Trade Histories* (Vancouver: UBC Press, 2010), p. 73.

[46] Mississaugas of the New Credit First Nation, "The History of the Mississaugas of the New Credit First Nation," 2015: 12.

[47] Sheila Campbell and Betty-Jean Lawrence, "The Treaty Period (1801-1847)," n.d., Accessed August, 2015 at http://www.oakville.ca/culturerec/firstnations-essay6.html.

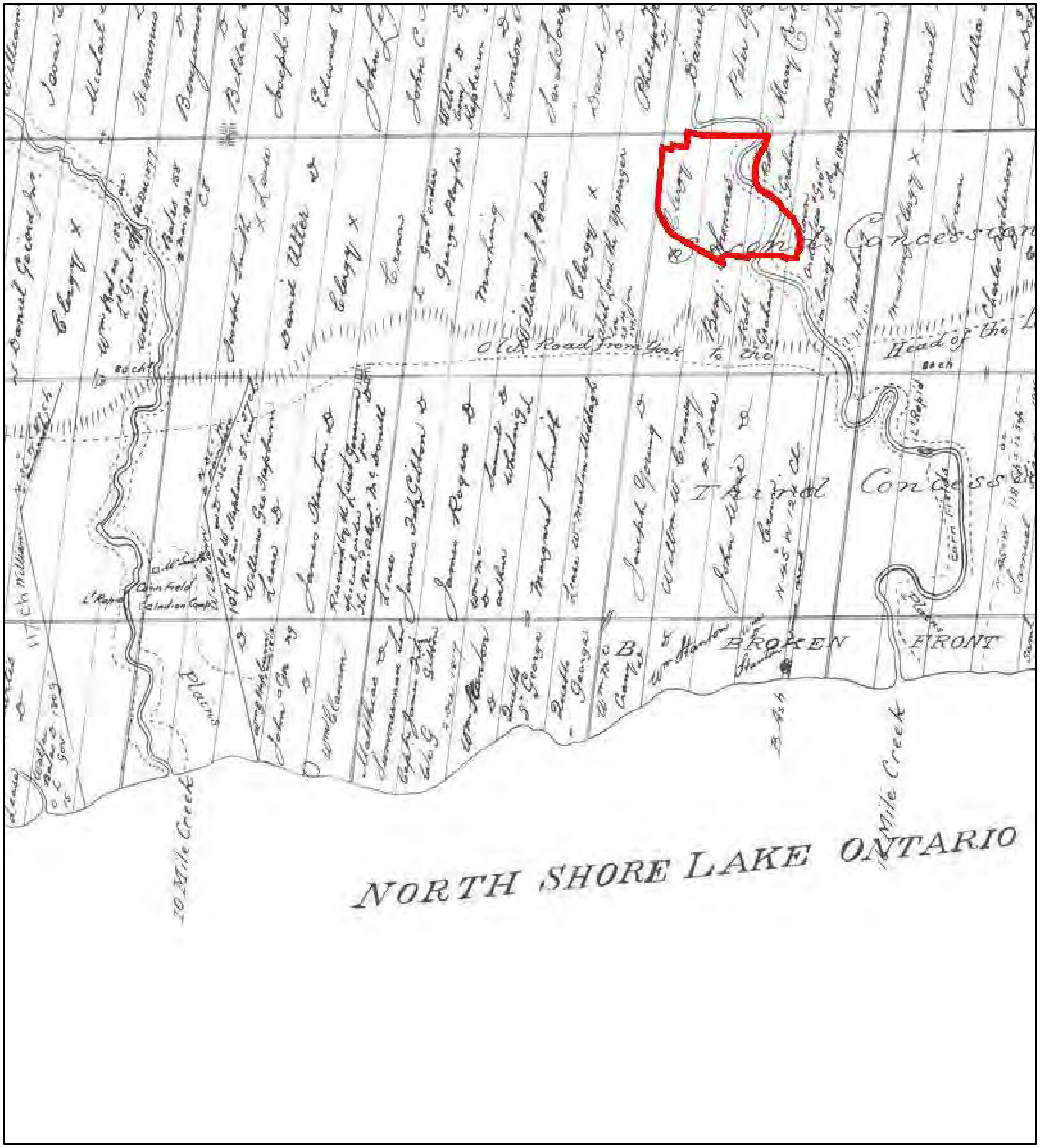


Figure 6: Detail of 1806 Wilmot Survey showing agricultural fields at the mouths of Sixteen Mile and Bronte Creeks (Wilmot, 1806).

4.2 Post-1806

The Glen Abbey property includes parts of surveyed lots 17, 18, 19 and 20 on Concession 2. Today, Lot 17 appears to be a small portion of the creek valley; Lot 18 includes plateau and valley lands; and Lots 19 and 20 are part of the plateau land on the golf course. The 1806 Wilmot map[48] shows Lot 17 (which stretches across the creek on the east portion of the Glen Abbey property) as belonging to the Crown. Lot 18, which also stretched across the creek, is identified as owned by Robert Graham and Lot 19 by Benjamin Thomas on the 1806 map. Lot 20, of which only a small portion became Glen Abbey property, is shown as Clergy land (Figure 6).

The sequence of ownership of the lots was complicated by the winding route of Sixteen Mile Creek which cut through portions of each lot. Lot 17 (200 acres) retained by the Crown in 1806 was granted to King's College in 1828, which received a royal charter in 1827 and became part of the newly created University of Toronto in 1947.[49] In 1853, the College sold the north part (150 acres) of Lot 17 to Charles and John Culham. The land was subsequently divided and owned by various parties including another Culham (1892), Ephraim Smith (1896), Clara Helen Turner (1903), Peter Syndenham (1905) and Frederick Gundy (1914), among others. The ownership sequence for Lot 18 shows that Robert Graham received a patent for 200 acres in 1826. In 1827, he sold the north half to David Ribble and the south half to William McCraney. Ribble sold the land to Thompson Smith in 1830 who built a sawmill on Sixteen Mile Creek. The mill and land were sold to his brother in law Charles Culham in 1849. Lot 19 was patented to Benjamin Thomas in 1823, who sold the north portion to Thompson Smith in 1830. A small portion of the land (4 acres), which appears to be the east side of the lot along the creek, was sold to Charles and John Culham in 1844.[50] One portion (45 acres) was sold by Benjamin Thomas to James Carter in 1853 and a second portion (SW ¼ of 50 acres) was sold to Isaac and William Carter in 1863. At some point, ownership of the full 95 acres was retained by James Carter who willed the land to Isaac Carter in 1868. It was later acquired by George Booth in1877 and George Booth Jr. in 1901, with an easement given to the Hydro Electric Power Commissioner of Ontario (1909). George Booth Jr. then sold the land to André Dorfman on 18 March 1937 for $22,500[51] with a sale registered to the Jesuit Fathers of Upper Canada Holding Company in January 1953. The Jesuits retained the land until July 1964 when it was sold to Clearstream Development Limited and mortgaged for $435,000.[52]

The Tremaine 1858 map clearly shows the location of the mill and the access road constructed by Smith (Figure 7). Remnants of the road and plantings associated with the Smith mill remain visible in aerial photographs today. The 1858 map lists the owners of the Glen Abby land as Charles Culham, James Carter and Benjamin Thomas (north and south portions of lot 19) and John Culham (lot 20). The location of the brick Culham house mentioned in the 1861 census[53] appears to have been located on the west edge of the property near the line, on the edge of the Glen Abbey property. The Carter farmstead noted in the census with its one-storey frame house was likely located on the north part of the Glen Abbey property where the former Dorfman stables are located.

---

[48] Wilmot, Samuel. June 28th 1806. *Plan of the Second Township of Trafalgar in the tract of land purchased from the Mississauga Indians*. Digital Copy of Map provided by the Township of Oakville Planning Staff.
[49] Land Registry Office # 20. Milton. *Land Title Abstracts*. Township of Trafalgar, Lot 17, Con 2, South Dundas Street, p. 1
[50] Land Registry Office # 20. Milton. *Land Title Abstracts*. Township of Trafalgar, Lot 19, Con 2, South Dundas Street, p. 1
[51] Land Registry Office # 20. Milton. *Land Title Abstracts*. Township of Trafalgar, Lot 19, Con 2, South Dundas Street, p. 5. The figure appears to the amount paid.
[52] Land Registry Office # 20. Milton. *Land Title Abstracts*. Township of Trafalgar, Lot 19, Con 2, South Dundas Street, p. 12
[53] Library and Archives Canada; Ottawa, Ontario, Canada; *Census Returns For 1861*; Roll: *C-1031. Canada West, Halton, Pg. 98 Line 14-19.*

The *Historical Atlas of Halton County* (Figure 8) published in 1877 shows the lands that are now part of the Glen Abbey property to include lots assigned to Don McKay, John Culham, Isaac Carter and Charles E. Colham.

4.3 Early Non-Indigenous Land Uses

By 1816, the majority of the former designated 'Mississague Indian Land' was now part of the newly created Gore District of Upper Canada. In 1827, land holdings at the mouth of Sixteen Mile Creek still held by the Mississauga were sold to William Chisholm. This land was developed into a town site under the direction of Chisholm, who also dredged and developed the harbour. The town soon became an exporter of lumber harvested from the vast tracts of oak trees within the township, which led to the town name of Oakville. Almost all other land within the district was cleared for pasture and crop land, including the portions of what became the Glen Abbey property. Within the boundaries of what is now the Glen Abbey property, the 1877 atlas shows on lot 19 (owned by Isaac Carter) a farmstead near or on the present site of the service area for the golf course where Dorfman's stables were built.

Thompson Smith, who owned part of Lot 18 which stretched across Sixteen Mile Creek, appears to have been the most prominent early settler associated with Glen Abbey Land.[54] He is commemorated in the naming of the Smith-Triller Viaduct.[55] According to the 1851 census, Smith was born in Canada in 1808. At the time of the census he was listed as a "lumber merchant" married to Mary with four children[56] but he also farmed, worked as a cabinetmaker and served as a director and shareholder for the Oakville and Arthur Railway Company incorporated in 1854.[57] Smith purchased parts of lots 18 and 19 in 1830. Around 1836 he built a sawmill on Sixteen Mile Creek on Lot 18[58] along with an access road running through his property between the mill and Upper Middle Road. The mill and Smith's land were acquired in 1844 by Charles Culham (Smith's brother in law). Smith later opened a mill close to the lakeshore in 1870, likely powered by steam rather than water. Smith and Culham are the only owners before Dorfman who appear to have had any profile in the history of Oakville or the Township.

A sawmill was an obvious enterprise if a landowner had access to waterpower. Given the industrial development of Oakville in terms of production of oak lumber for ship building and construction, as well as a market for barrel staves, sawmills soon began to be a staple along Sixteen Mile Creek. Oakville founder William Chisholm constructed the first saw mill at the head of the Sixteen, notably where the rapids end. By 1851 there were 15 sawmills on Trafalgar Township streams, including five mills on Sixteen Mile Creek south of Dundas Street. Smith's mill, which was taken very by his brother in law Charles Culham, likely operated into the 1860s until steam power became the optimal energy source for milling and smaller mills were closed or absorbed by larger milling operations.

All of the land, with the exception of the Sixteen Mile Creek valley and groves on the south edge of lots 18, 19 and 20, were divided into fields by the 1930s. An aerial photograph from 1934 shows most of the lots divided into 20-acre fields used for crops or as pasture. The Booth farm on Lot 19 was accessed from a lane running parallel to the Concession line. A

---

[54] A search for names mentioned in publications scanned for Canadiana Online found no references for activities of any owners other than Thompson Smith and Charles Culham – Smith for his involvement in the railway and Culham as the owner of the sawmill in the 1864-5 business directory. Online search at http://eco.canadiana.ca, on 20 Feb 2017.

[55] D. Ashe & Burnell, J. (*Oakville Streetnames & landmarks (*London, ON: Burnell Creighton Publishing, 2007), p. 133.

[56] Year: *1851*; Census Place: *Trafalgar, Halton County, Canada West (Ontario)*; Schedule: *A*; Roll: *C_11726*; Page: *29*; Line: *17*

[57] Legislative Assembly of Canada, *Act to Incorporate the Oakville and Arthur Railway Company*, [1854]. Online at: http://eco.canadiana.ca/view/oocihm.9_06020/3?r=0&s=1. Accessed 20 Feb 2017.

[58] Ashe & Burnell. 2007. Print. p. 133

farmstead appears in the aerial photograph on the site of the current service area of the golf course. The farmstead includes a set of barns and outbuildings on the south side of the lane and a house on the north side. Lot 18 is also divided into smaller fields, with the alignment of the former sawmill road clearly visible (Figure 9). The course of Sixteen Mile Creek appears to have cut various channels depending on flow.

Study Area

Figure 7: 1333 Dorval Drive over detail from Tremaine's 1858 Map of the County of Halton, Ont

THIS LAND ARCHAEOLOGY INC.

N

0 150 300 600 Metres

1:25,000

Sources: OBM Base Data, Land Information Ontario, Ministry of Natural Resources, Peterborough, Ontario;

1858 George Tremaine Illustrated Historic Atlas of the County of Halton

Study Area

Figure 8: 1333 Dorval Drive over detail from 1877 Atlas

THIS LAND ARCHAEOLOGY INC.

N

0 150 300 600 Metres

1:25,000

Sources: OBM Base Data, Land Information Ontario, Ministry of Natural Resources, Peterborough, Ontario;

1877 Walker & Miles Illustrated Historic Atlas of the County of Halton

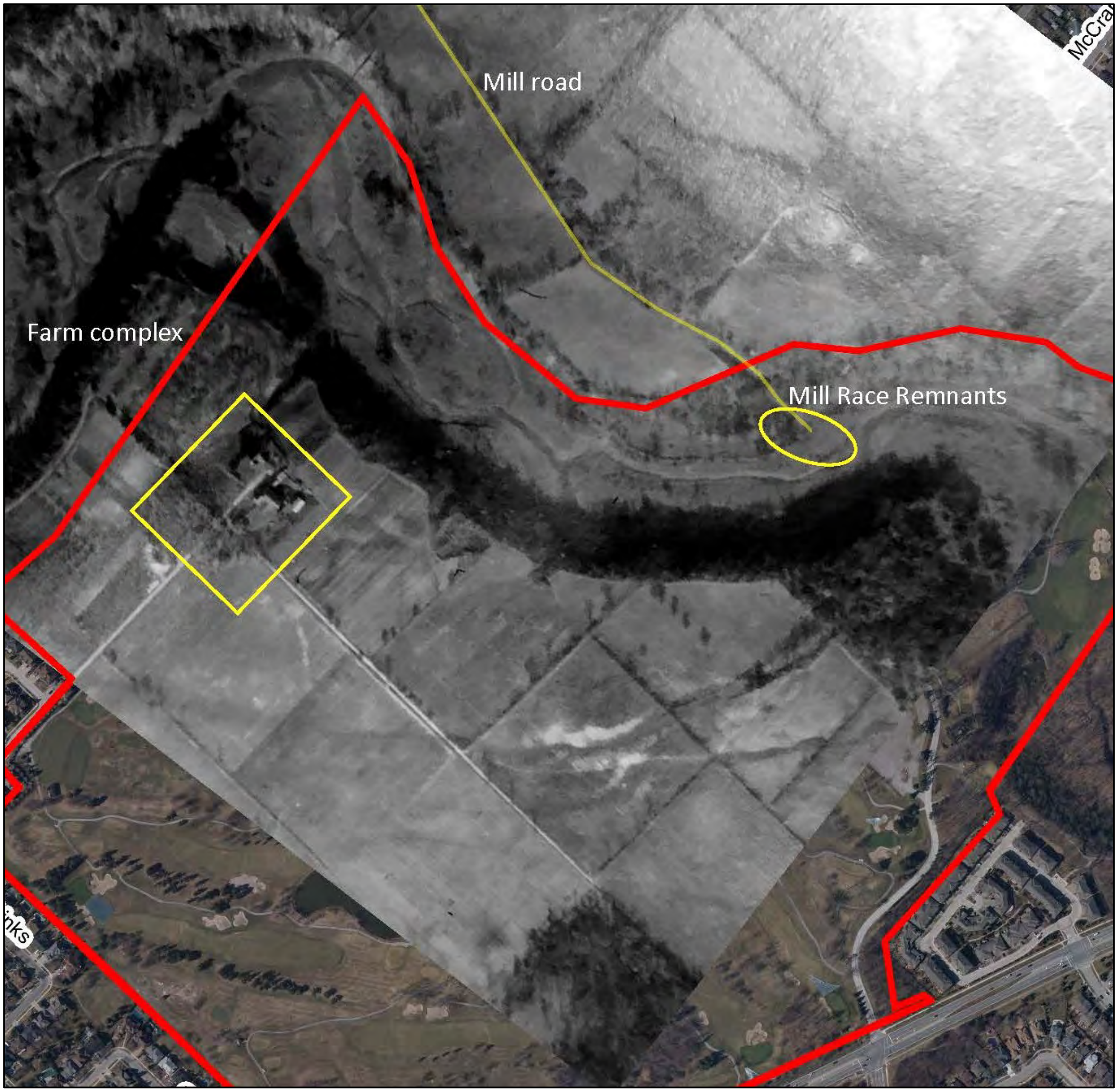


Figure 9: Aerial Image from 1934 showing a portion of the property. The approximate location of the Thompson sawmill is indicated with a circle to the east of the creek. The road alignment of the road to the sawmill is visible. (Base Map Source: Town of Oakville, 2016, Overlay Source: NAPL, A4874 51 1934 November).

4.4 RayDor Estate

4.4.1 André Dorfman

In 1937, a successful mining technologist and entrepreneur named André Dorfman assembled portions of lots 18, 19 and 20 into a country estate of 141 hectares (350 acres) that he called RayDor.[59] He retained the property until its sale to the Jesuits in 1953. Dorfman purchased the property in March 1937 only a few months before his first wife – Rachel – passed away during a family holiday in northern Ontario.[60] He later remarried while living at RayDor.

At the time of the property's purchase, Dorfman was one of Canada's most successful mining entrepreneurs. In spite of his wealth and prominence in mining circles, Dorfman left very few paper trails about his life and accomplishments.[61] Dorfman's place of birth and ethnicity were recorded when he returned to Canada from a trip to Europe in 1935. By that time, he held a Canadian passport[62] although his citizenship in 1922 was noted as Swiss.[63] The passenger list from 1935 stated that he born in Romania in 1887 and that he was "Hebrew". His Jewish background may have been a factor in his decision to leave Romania following the anti-Semitic 1907 Romanian Peasant's Revolt. As a Jewish émigré, he would have also faced numerous types of prejudices in social and business life in Canada.

Dorfman trained as an engineer in Switzerland (likely from about 1905-1909) before arriving in Canada in 1910 to teach at a university in Montréal.[64] He left academic life a year or two after his arrival. He was employed first by McIntyre Porcupine Mines, where he gained experience as a metallurgist and then moved to other opportunities in mining and metallurgy and the world of finance. He was a controlling figure in Huronia Belt, which merged with Keely Silver Mines and Vipond Consolidated (gold mine) to become Anglo-Huronian Limited.[65] His other business enterprises included involvement in International Nickel (I.N.C.O.) and the Noranda and Kerr-Addison Gold Mines.[66] In sum, Dorfman played a leading role in some of Canada's most important mining endeavours of the interwar years. He assembled an important collection of mineral specimens, many of which were donated to the Royal Ontario Museum.

---

[59] The name "RayDor" was chosen as a combination of the nickname of his first wife – Rachel – and the family name – Dorfman. Conversation with André Dorfman (cited as André Dorfman Jr.), Toronto, Ontario, with Julie Harris, 10 January 2017, by telephone.

[60] See: *Porcupine Advance,* 27 September 1937, p. 1. Headline at: http://news.ourontario.ca/timmins/2666882/data?n=1

[61] One of the few items found through online research is Dorfman's co-authorship of a mineralogy research paper with a prominent Canadian geologist – James Bell. The reference is Bell, James Mackintosh [GSC] and André Dorfman, "Carbonaceous matter at Porcupine [Ontario]," *Institute of Minerals and Metallurgy,* Bulletin No. 236, 15 p. May 1924. US GPO, 1931. Bell's biography can be found online in *Teara: The Encyclopedia of New Zealand* at: www.teara.govt.nz/en/biographies/3b25/bell-james-abbott-mackintosh. Accessed 20 Feb 2017. Various newspaper articles can be found regarding Dorfman's involvement in mining, especially in the mid 1930s when he was president of Anglo-Huronian Limited.

[62] Ancestry.com. *Canadian Passenger Lists, 1865-1935* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2010. Line 15.

[63] Dorfman, André. April 22 1922. *Treatment of Gold and Silver Ores*. United States Patent Office; Specifications of Letter Patents No. 1, 411, 326. Access online from https://patentimages.storage.googleapis.com/pages/US1411326.png

[64] André Dorfman Jr. recalls that it was the Université de Montréal, which was part of Laval University in1910.

[65] Ontario. *Mines and Metallurgical Works of Ontario in 1934* (Toronto: King's Printer, 1935), p. 3 and 61. This publication includes references to Dorfman's various mining interests. Later issues include more information, including his involvement in Omega Gold Mines.

[66] Ontario. Ministry of Tourism, Culture and Recreation, Town of Oakville – Intention to Designate RayDor Estate House, 1333 Dorval drive, Oakville, 10 February 1993. Online at: http://elto.gov.on.ca/wp-content/uploads/2015/03/RayDor-Estate-House.pdf

Figure 10: Omega Mine, Larder Lake, Temiskaming District, Ont., 1935. This photograph was taken after Dorfman had become President of Omega Mines (gold) and assembled capital to build the ore processing building and what appears to be staff housing in the foreground. Until then, the mine was a relatively small operation. (Credit: Canada. Dept. of Mines and Technical Surveys / Library and Archives Canada / PA-017633).

With his prosperity, Dorfman built a substantial residence at 27 Forest Hill Road, Toronto, in 1928. The residence was designed by Ferdinand Herbert Marani; the landscape architect for the project was Gordon Culham.

Dorfman's financial and mining successes continued in the Depression years. In 1935, the price of gold rose to $35 per ounce just after he had purchased and amalgamated gold mines in Timmins, Cobalt and Larder Lake (the Omega Mine).[67] Soon thereafter he began looking for a rural property which would suit his family's lifestyle that included outdoor and horseman pursuits such as polo and possibly hunting.[68] Dorfman found his ideal property near Oakville on the west side of Sixteen Mile Creek. He assembled 350 acres by purchasing parts of lots 18, 19 and 20.[69] Lot 18 was acquired from Sidney Furness[70]; lot 19 and lot 20 land was acquired from George Booth.[71] The acquisition was described in the *Toronto Star* as

67 http://www.ghosttownpix.com/ontario/towns/larderstn.html

68 During his time in Toronto and while he was living in Oakville, André Dorfman was a member of the Eglinton Hunt Club and the Royal Canadian Institute. His son Leo, father of André Dorfman Jr., was also active in multiple clubs including the Toronto Pony Club. *The Torontonian Society Blue Book and Club List: 1939*. (Toronto: n.p., 1939), various. Online at: http://eco.canadiana.ca/view/oocihm.8_03507_19/337?r=0&s=1. Accessed 20 Feb 2017.

69 Town of Oakville, "Sunningdale Information Station," http://www.oakville.ca/culturerec/is-sunningdale.html

70 "Old Oakville Farm Sold Fine Bridle Path Mooted," *Toronto Daily Star*, 1 April 1937, p. 30.

71 Land Registry Office # 20. Milton. *Land Title Abstracts*. Township of Trafalgar, Lot 19, Con 2, South Dundas Street, p. 5

costing between $40,000 and $50,000, resulting in "one of the finest 300-acre properties in Halton county."[72] The newspaper reported that Dorfman intended to spend about $40,000 on the residence. The total value represents the equivalent of about $16,000,000 today. In addition to spaces set aside for buildings, the property included fields with pasture land, crop fields, vegetable gardens, an orchard and forested groves. Dorfman and his son Leo were avid riders but in the mid 1940s, Dorfman decided to raise cattle rather than horses. Before the mid-1940s, Dorfman helped sustain the Oakville Riding Club and polo team.[73]

RayDor originally included a gate house at the south entrance to the estates; a main residence's; and a stable complex and residence to the north. It may also have included car garages[74] to the northeast of the house along the lane that led from the house to the stables. The residence built for Dorfman was noted in a 1937 issue of *Engineering and Contract Record* as being located on the "new Middle Road" and valued at $40,000. Marani, Lawson & Morris were listed as the architects (most likely of the house, stable, gatehouse, and garages}) and Milne & Nichols of Toronto as builders. The other contractors listed were R.S. C. Bothwell for sheet metal, Casewin Co. Ltd. for the steel cash, Geo. C. Abbott for heating, and W.E. Phillips Co for glazing.[75]

After fifteen years at RayDor, in 1953 André Dorfman sold the estate at a preferential price to the Jesuits who renamed it the Loyola Retreat. The house became a Monastery until the Jesuits decided to move their retreat to Guelph in 1963.[76]

4.4.2 Estate Landscape

RayDor received a full landscape treatment appropriate to a country estate. It included a long, tree-lined entrance drive, formal and walled gardens, imported trees, extensive perennial plantings and a road connecting the estate house to the stables. In comparing aerial photographs from 1934 (before Dorfman's purchase) and 1960 (midway through the ownership by the Jesuits who made few, if any, modifications to the buildings, lanes and open spaces), changes to the landscape are evident. A long (1.4 km), curving entrance drive was created by Dorfman to connect the house to what is now North Service Road. The drive led to a turning circle in front of the house before turning towards the northwest and then straight along the former north-south lane to the stable area. Dorfman replaced all farm buildings on the north end of the property by stables and a residence that are extant today. An orchard was planted to the west of the house across the entrance drive. The main house was oriented east-west with formal gardens on the east side leading to a broad lawn that stretched down to the creek valley. A long row of trees, perhaps the Norway spruce trees that were mentioned by his grandson, was planted to the west of the entrance drive, possibly as a wood lot or windbreak.[77]

In choosing a country property that would also serve as a horse farm, Dorfman may have been guided by landscape architect Gordon Culham who designed the grounds of his Forest Hill home. Culham wrote an article titled "That Little Place in the Country" in *Canadian Homes and Gardens* in 1940 that reads as instructions for the acquisition of a country property.

---

[72] "Old Oakville Farm Sold Fine Bridle Path Mooted," *Toronto Daily Star*, 1 April 1937, p. 30.
[73] Interview with André Dorfman, Toronto, Ontario, with Julie Harris, 10 January 2017, by telephone.
[74] Based on what can be seen in aerial photographs, the garage appears to have been built along the road that ran from the house to the stables in the back of the property. A photograph may show a portion of the garages. See: Ponds, Mounds, Trees Provide Scenic Test for Glen Abbey," *Teeoff*, 16 May 1975. Copy located in the Golf Canada archives.
[75] Anonymous, "Oakville, Ont.," *Engineering and Contract Record,* vol. 50, no. 3 (September 1937): 148.
[76] Ontario. Ministry of Tourism, Culture and Recreation, Town of Oakville – Intention to Designate RayDor Estate House, 1333 Dorval drive, Oakville, 10 February 1993. Online at: http://elto.gov.on.ca/wp-content/uploads/2015/03/RayDor-Estate-House.pdf.
[77] Interview with André Dorfman, Toronto, Ontario, with Julie Harris, 10 January 2017, by telephone. Mr. Dorfman spoke about "Norway pines" as being "imported from Norway" but since Norway pine is also known as the red pine and is native to North America it is more likely that Dorfman imported Norway spruce.

He provides advice to people going "window shopping for farms" for a country home (Figure 11). He recommends that the location of a country home be located within reasonable commuting distance of a major city on property with a stream and woodland with access to clean water and land for riding, hiking and skiing.

> The ideal hundred acres should have at least forty and preferably fifty acres of woodland. To fully enjoy woodland it should appear to be extensive. It should be possible to enter it and not be too sure about finding your way out. At least one should feel so lost to the surrounding world that this brilliant company of plants, birds, insects, animals and trees, in all their varying array of season and the intimate ways of their daily life, may completely envelop the senses.[78]

Culham's article goes into greater detail concerning soil, vegetation and topographic considerations, including finding a high point with a good view for the location of the main house.

The complexity and completeness of the landscape treatment for RayDor and the design of the house to integrate a multi-level gardens on the east, west and north sides suggests that a landscape architect was involved. While a landscape architect is not identified in the notice in *Engineering and Contract Record* or in Marani's records at the Ontario Archives, there is a strong possibility that the landscape design for RayDor can be credited to Gordon Culham (1891-1979).[79] A photograph of a property in Culham's *Canadian Homes and Gardens* article in 1940 may even show the RayDor property. [80] Culham worked with Marani on other projects, including Dorfman's Toronto house built in 1928 on Old Forest Hill Road near Dunvegan Road and on post-war projects. [81] Born in Hamilton, Ontario, Culham was a leading landscape architect in Canada and co-founder of the Canadian Society of Landscape Architects. He started out as a farmer but later graduated from Harvard in Landscape Architecture and worked as a landscape architect with John Charles Olmsted Jr. and British town planner Thomas Adams. He also designed the Powell Bell estate in Oakville, Ontario [location undetermined], as well as the University of Western Ontario and a large subdivision for Forest Park Co., London, Ontario. He served as a planning consultant for the cities of London, Brampton, Brantford, Guelph, all in Ontario.[82] One of Culham's prestigious commissions was Bay View, the estate of Stanley James McLean President of Canada Packers (extant, Estates of Sunnybrook, 2075 Bayview Avenue, Toronto, ON). The design of the McLean house (George, Moorhouse & King with Eric Arthur, 1928-31) bears a striking similarity to RayDor, as does the garden and the outbuildings (albeit rendered in stone rather than wood). The Tudor bay of RayDor, however, is almost identical to the end bays of Donningvale, the Vaughan Estate located next door to Bay View and also part of the Estates of Sunnybrook.

---

[78] Gordon Culham, "That Little Place in the Country," *Canadian Homes and Gardens* (May 1940), p. 57.

[79] Confirmation of Culham's involvement was sought from landscape scholar Nancy Pollock-Ellwand who wrote "Gordon Culham: Living a 'Useful Life' Through the Professionalization of Canadian Town Planning and Landscape Architecture," *Planning Perspectives* (Published online 27 July 2012). Available online at http://dx.doi.org/10.1080/02665433.2012.705123. Professor Pollock-Ellwand reviewed her notes for a review of Culham's records but could not find reference to any work for Dorfman. At this time, the connection between Culham and RayDor can be categorized as reasonable but speculative.

[80] Most of the photographs in the article are taken by an identified professional photographer, with the exception of a single photograph of farm land looking across a ravine. Gordon Culham, "That Little Place in the Country," *Canadian Homes and Gardens* (May 1940), p. 20.

[81] Robert Hill, "Ferdinand Herbert Marani" in *Dictionary of Architects in Canada 1800-1950* at http://dictionaryofarchitectsincanada.org/node/1462 . Accessed 2 December 2016. Includes OLD FOREST HILL ROAD, near Dunvegan Road, residence for André Dorfman, 1928 (Const., xxv, April 1932, 89, illus.)

[82] The Canadian Society of Landscape Architects, 7 February 1984. [History of the CSLA].

Dorfman's grandson recalls that the family knew Ferdinand Herbert Marani (1893-1971), the founding partner of Marani, Lawson & Morris, through his work on Dorfman's house on Old Forest Hill Road, as well as through social circles. Marani was born in Canada and studied architecture at the University of Toronto.[83] He had a long and varied architectural career and was partner in several firms bearing his name. He and his partners crafted hundreds of major residential, institutional and religious buildings in conservative Classical and Neo-Georgian styles, of which RayDor is a solid example. In the post-war period his firm moved into more contemporary design idioms. Among his firm's many notable projects were: St. Andrew's College, Aurora (1924-5; Marani & Paisley); various buildings for Ridley College, St. Catherine's (1931-9; Marani, Lawson & Morris); Fort York Armoury, Toronto (1933; Marani, Lawson & Morris); Appleby College's gymnasium, swimming pool, administration building and classroom building in Oakville (1948-9; Marani & Morris)the headquarters of Canada Central Mortgage and Housing in Ottawa (1950-2; Marani & Morris); and Bell Telephone Central Office Building, Brantford (1947-8: Marani & Morris). It is possible that Marani and Dorfman were introduced to each other in 1925 when Marani designed a residence in Timmins.

Figure 11: Photograph from an article by landscape architect Gordon Culham that may show the property purchased by Andre Dorfman. (Source: Gordon Culham, "That Little Place in the Country," *Canadian Homes and Gardens* (May 1940), p. 20).

83 Biographical and project information for Marani found in: Robert Hill, "Ferdinand Herbert Marani" in *Dictionary of Architects in Canada 1800-1950* at http://dictionaryofarchitectsincanada.org/node/1462 . Accessed 2 December 2016. Includes Old Forest Hill Road, near Dunvegan Road, residence for André Dorfman, 1928 (Const., xxv, April 1932, 89, illus.).

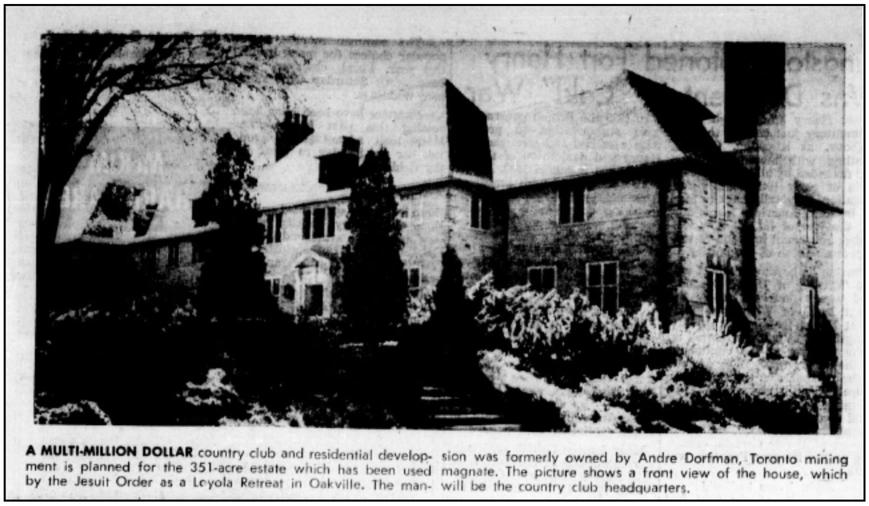
Figure 12: Circa 1960s view of Sixteen Mile Creek valley from estate house (Golf Canada Museum Archives).

4.4.3 Estate House

The estate house is a grand, three-storey French Eclectic residence that reads as a Neoclassical building from the front and a Tudor Revival and Arts & Crafts building from the back. Its solid masonry construction, form, massing and scale, rather than ornate decoration, bring focus to the design. The steeply pitched roof, impressive chimney and stonework are some of the elements that provide evidence of the level of artistry and craftsmanship inherent in its design and execution. The quality of its design and construction can be seen in its expertly crafted stone cladding, the entrance portico with its carved stone portico, the massive stone chimney composition on the west façade and the heavy Tudor-style wood doors of the main entrance.

The building is composed of four blocks – a central portion the carries the building's main entrance; an east wing set back from the main block; and a west wing with a perpendicular block. The building is two and half-storeys in height on the main (south) and secondary elevations, and three storeys on the east side. The front of the house is very formal and relatively austere in presentation. The back of the house features a combination of Arts & Crafts and Tudor motifs, materials and proportions. The Tudor elements are more clearly seen in the projecting bay on the east end of the elevation while the Arts & Crafts elements (singled walls, small windows and gable) are focused in the central section.

As noted above, there have been additions to the Estate house.



A MULTI-MILLION DOLLAR country club and residential development is planned for the 351-acre estate which has been used by the Jesuit Order as a Loyola Retreat in Oakville. The mansion was formerly owned by Andre Dorfman, Toronto mining magnate. The picture shows a front view of the house, which will be the country club headquarters.

Figure 13: Photograph of the estate house from *Canadian Champion* (Source: “By Loyola Retreat House Plan Country Club Estates,” *The Canadian Champion*, 22 August 1962, p. C3. Online at: http://images.ourontario.ca/Partners/MPL/MPL002493964pf_0913.pdf).

Figure 14: Front of RayDor estate house c. 1970 with turning circle and landscaped gardens (Golf Canada Museum and Archives).

4.5 Stables and Staff Residence

As part of the larger estate, a series of supporting buildings were constructed as part of the larger RayDor estate. The remaining buildings are located in what is now the grounds-keeping service area for the golf course and include:

- A residence, that was likely built in the 1930s for RayDor;
- Stables built c.1938 for RayDor (Figure 15);
- Small storage buildings built for RayDor; and,
- Office building that appears to post-date RayDor.

The history of the residence is not certain. This modest, two storey vernacular house features with a low-pitched gable roof, shingle siding and a rectangular plan. The building's entrance is centred on the long façade on the south side.

The stables consist of a set of connected structures and a small barn typical of grand estate homes and equestrian facilities. The main stable structure is designed in a modern Colonial style with gambrel roofs, a ventilation cupola and shingled siding. It includes a central stable area, a stall section on either side, and two end wings.

The two small storage buildings are contemporary with the RayDor estate. The office building appears to post-date the stable and may have been built by Clearstream when it acquired the property.

The service area is approached by a long allée of trees that pre-dates the golf course and forms a remnant of the Carter farm seen in the 1877 historic atlas. The trees are also visible in a 1954 aerial photograph.

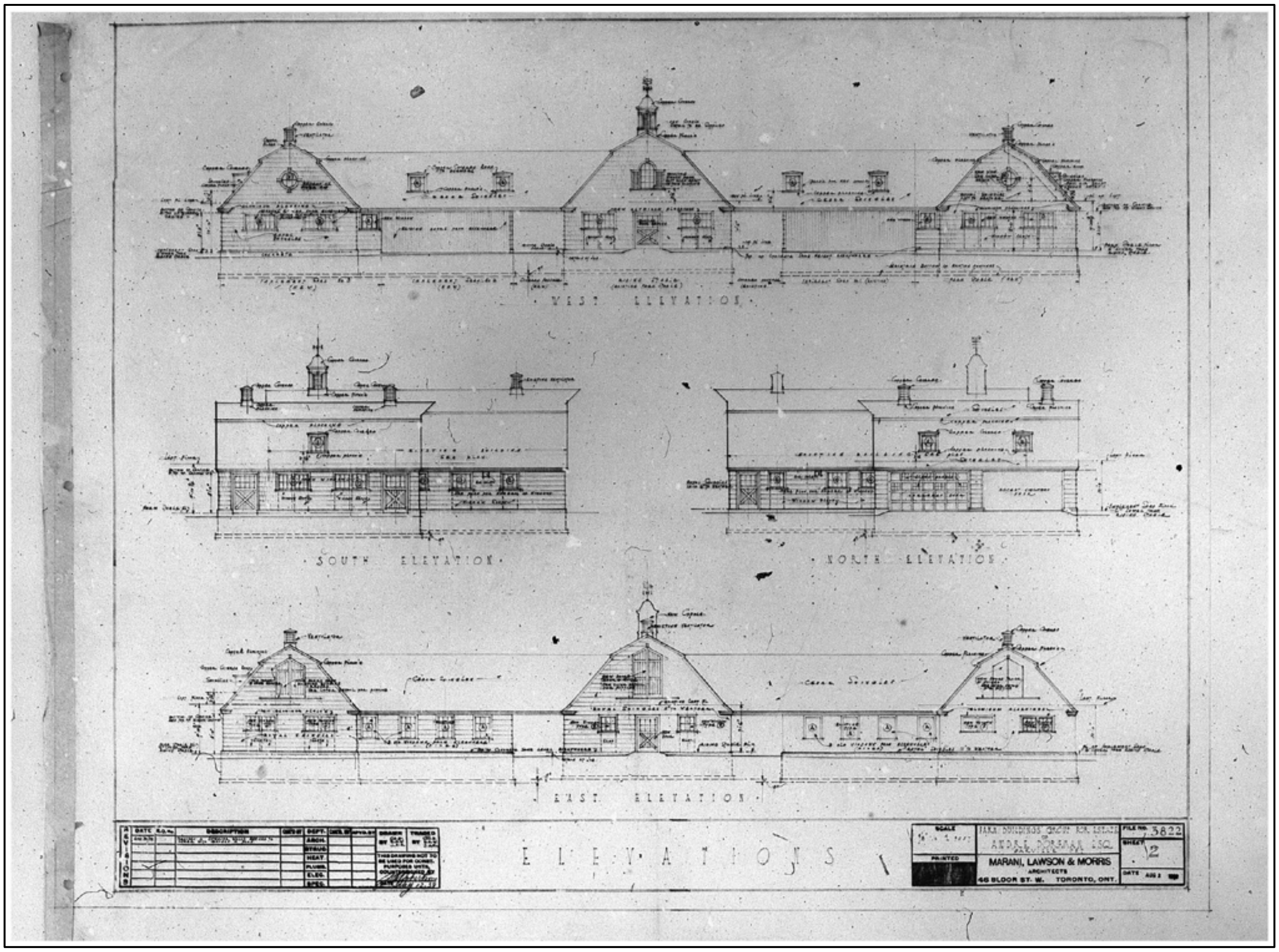


Figure 15: Architectural drawings by Marani, Lawson & Morris for André Dorfman's stables (Archives of Ontario, c14 Ms824 Reel 3 Dorfman).

4.6 Golf Courses (Upper Canada and Glen Abbey)

In its location, topography and condition, the former RayDor estate was typical of the type of land preferred for golf course development. It was located near a growing suburban area (Oakville) and close to a major city (Toronto) to be enjoyed by weekend players. The site's topography and vegetation characteristics – flat table land, deep valley and treed groves – were conducive to development, even with the challenge of placing greens and fairways in the valley. The RayDor property had potential to allow the synthetic landscape (the golf course) to work in unison with natural attributes valued by golfers. Its location addressed the common desire of golfers to have easy access to the course by car while also feeling that they were removed from the hustle of urban life.[84]

[84]Elizabeth L. Jewett, "What was Driving Golf? Mobility, Nature, and the Making of Canadian Leisure Landscapes, 1870-1930,"in *Moving Natures: Mobinlity and the Environment in Canadian History*, ed. Ben Bradley et al. (Calgary: University of Calgary Press, 2016.

North America's earliest golf courses were located very close to city centres, beginning in 1873 with the Royal Montreal Golf Club, which operated at the bottom of east slope of Mount Royal. In Canada, other courses were established in quick succession: Quebec City (1874), Toronto (1876), Niagara-on-the-Lake (1881), Brantford (1881), Kingston (1886), Victoria (1889), Ottawa (1891), Halifax (1895), St. Andrews, NB (1895), Vancouver (1892), Winnipeg (1894), Regina (1896), Edmonton (1896), Saint John (1897), and Fredericton (1897).[85] As land became more valuable, golf clubs moved further out from the city, looking for land for rent or for sale that was affordable but accessible. They occupied the "borderland" between city and country.[86] Most clubs moved at least once and some twice before 1920 to reach optimum land. Only a few courses, such as Banff and Jasper in Alberta and St. Andrews in New Brunswick, were destination courses sought out by golfers willing to travel by train. In the post-war period, golf became so popular that courses were fully integrated into planned suburban growth.

As an affluent suburban community, Oakville was already the home of the Oakville Golf Course at 1154 Sixth Line founded in 1921 as a 6-hole course and expanded to an 18-hole course in 1922.[87]

4.7 Upper Canada Golf Club and Clearstream Club

The new owner of the former Dorfman estate, Clearstream Developments, was made up of a group of seven Oakville residents.[88] An article in *Canadian Champion* in August 1963 described their newly purchased property as including:

> A 30-room Elizabethan-style stone mansion built high on the west bank of the Sixteen Mile Creek. [It] is surrounded by parkland with wide lawns, formal gardens, treed areas and attractive walks done the slopes to the creek. … To the north are lands which have been used to grow farm produce…. Mr. Findlay said the Retreat and grounds provided a natural setting for a golf club. The huge house has a lounge on the main floor and oak-panelled library with a fireplace on the second floor. A garden level recreation room, containing a bar patterned after one in the famous French ship 'Normandie', opens onto a patio which has an outdoor barbeque overlooking a formal garden. [89]

In 1963, the *Daily Journal Record* reported that a "multi-million dollar country club and residential development is planned on the large country estate formerly owned by André Dorfman and situated two miles from the centre of Oakville."[90] The statement was released by W.G. Findlay of Oakville, President of Clearstream Developments Limited, who said that Howard Watson, a Canadian golf course architect, agreed to design an 18-hole championship golf course. Plans were also in place to add for curling, swimming, tennis and skiing.[91] Following the construction of the golf course, Clearstream would build

[85]Elizabeth L. Jewett, "What was Driving Golf? Mobility, Nature, and the Making of Canadian Leisure Landscapes, 1870-1930,"in *Moving Natures: Mobinlity and the Environment in Canadian History*, ed. Ben Bradley et al. (Calgary: University of Calgary Press, 2016.
[86]Elizabeth L. Jewett, "What was Driving Golf? Mobility, Nature, and the Making of Canadian Leisure Landscapes, 1870-1930,"in *Moving Natures: Mobinlity and the Environment in Canadian History*, ed. Ben Bradley et al. (Calgary: University of Calgary Press, 2016.
[87] Godard, Geoff. 2015. *The Oakville Golf Club: 90th Anniversary Tribute.* Online. p. 4-5
[88] Ministry of Tourism, Culture and Recreation, Town of Oakville – Intention to Designate RayDor Estate House, 1333 Dorval drive, Oakville, 10 February 1993. Online at: http://elto.gov.on.ca/wp-content/uploads/2015/03/RayDor-Estate-House.pdf
[89] "Pages of the Past, 40 years ago," [reprint from *The Daily Journal Record*, 13 August 1963], *The Oakville Beaver*, 15 August 2003. Online at: http://images.oakville.halinet.on.ca/110870/page/7
[90] "Pages of the Past, 40 years ago," [reprint from *The Daily Journal Record*, 13 August 1963], *The Oakville Beaver*, 15 August 2003. Online at: http://images.oakville.halinet.on.ca/110870/page/7
[91] "Pages of the Past, 40 years ago," [reprint from *The Daily Journal Record*, 13 August 1963], *The Oakville Beaver*, 15 August 2003. Online at: http://images.oakville.halinet.on.ca/110870/page/7

"high-class homes on the perimeter of the golf course and the upper levels overlooking the Sixteen Mile Creek."[92] Almost as soon as the golf course was completed, however, members tried to buy the club land from Clearstream. At that point, in 1966, John Bailey, president of Robertson-Yates Corporation Limited, of Hamilton, took over control of Clearstream Developments Limited to retain ownership.[93] The golf course became a separate entity owned by Clearstream until it was purchased by Great Northern Capital in 1974.

Howard Watson (1907-1992) apprenticed with Stanley Thompson before starting out on his own in 1950.[94] He designed many courses in Canada, including Pinegrove County Club in Ontario, Rideau View Golf Club in Ottawa, Ontario, Bay of Quinte Golf & Country Club, Belleville, Ontario, and various courses in the Caribbean.

Watson's design for the Upper Canada course retained many mature trees from the RayDor period and added plantings as needed to separate and punctuate the edges of the fairways. The course included valley and tableland holes in a configuration that is very similar to the present-day course.

Clearstream started the club developments very quickly under the name Upper Canada Golf and Country Club, which reopened in 1967 as the Clearstream Club.[95] A t-bar lift and snow-making equipment was installed on the slope going down to the creek valley just south of the house for skiing, with the estate house serving as the ski chalet. By this time, the interior of the house was reported as "no longer [bearing] signs of the Dorfman splendor."[96]

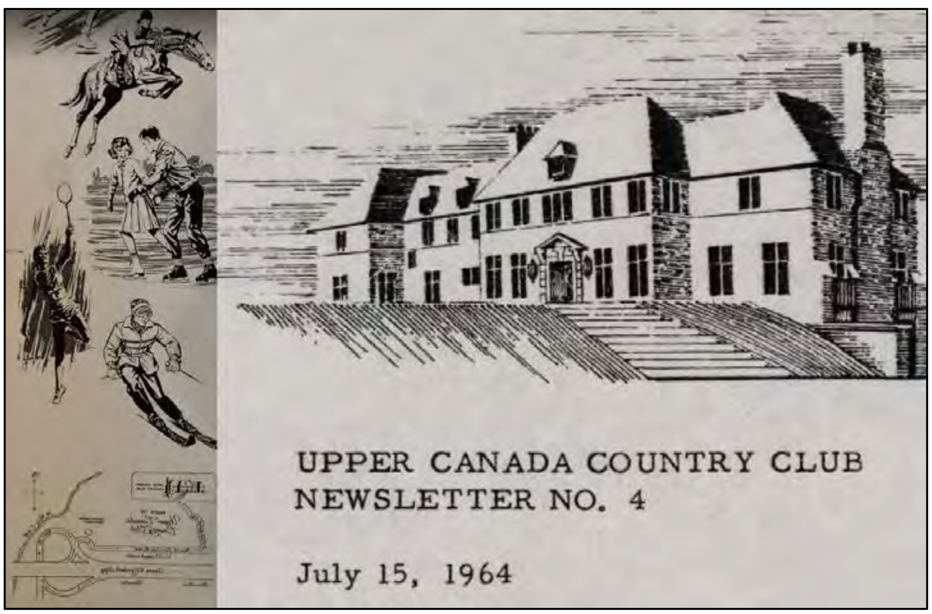


Figure 16: Images from Upper Canada Country Club newsletters (Golf Canada Museum Archives).

[92] "By Loyola Retreat House Plan Country Club Estates," *The Canadian Champion*, 22 August 1962, p. C3. Online at: http://*images.ourontario.ca/Partners/MPL/MPL002493964pf_0913.pdf.*
[93] "Pages of the Past, Golf Club found itself in the rough, 30 years ago," [reprint from *The Daily Journal Record,* 29 November 1966], *The Oakville Beaver*, 29 November 1996. Online at http://images.oakville.halinet.on.ca/109902/page/7.
[94] "Watson Course – 9 Hole," *The Toronto Golf Club* website. Online at: www.torontogolfclub.com/Golf-Course/Watson-Course.aspx.
[95] "Big Oakville Mansion Newest Skiing Haunt," *Globe and Mail* (Toronto), 4 January 1969, p. 33. Retrieved online from ProQuest.
[96] "Big Oakville Mansion Newest Skiing Haunt," *Globe and Mail* (Toronto), 4 January 1969, p. 33. Retrieved online from ProQuest.

4.8 The Glen Abbey Community Plan (1977)

The area surrounding the Glen Abbey (also known as the Glen Abbey Community) must be understood as being integrally linked to the Glen Abbey property. This area developed as a direct result of the Glen Abbey Secondary Plan which was developed by the Town of Oakville in 1977. The Plan was conceived as a response to the proposed development of the Glen Abbey Golf Course and the surrounding area.

> The Glen Abbey Community Secondary Plan was predipitated [sic] by an application for entry into the Area of Development by Abbey Glen Properties Limited (now Genstart (Eastern) Canada Limited) in 1971 for their holdings in the Study Area. In order to determine financial impacts of Abbey Glen's proposal and other similar large scale proposals northerly along Trafalgar Road the Council engaged Paterson Planning and Research Consultants to study the impacts of such developments on the Town's capabilities and resources.[97]

The Plan noted that Phase 1 of the Plan covered an area bounded by Sixteen Mile Creek, North Service Road (QEW), Fourth Line Road, and Upper Middle Road (approximately 620 acres). It also noted that at the time of the completion of the Secondary Plan, Abbey Glen Properties had completed their development of the Glen Abby Golf Course, which was part of the Phase 1 area.[98]

Within this Plan, the Glen Abbey Course was identified as a key component of the Open Space/ Environmental Area for the proposed neighbourhood. As the Plan stated:

> Glen Abbey Golf Course measures some 205 acres and will remain permanently as a golf course or some other open space.[99]

Ultimately, the Secondary Plan recognized Glen Abbey Golf course as key organizing feature in the neighbourhood. It also identified as a key component of the recreational/open space area for the proposed community.

This is supported by the Draft Technical Papers authored by De Leuw Cather, Canada Ltd Consulting Engineers and Planners, and dated April 8, 1976. These technical papers were used to develop the Secondary Plan and are included within the Secondary Plan document. As the technical papers note:

> An 18-hole Glen Abbey Golf Course has recently been completed and is located east of the Fourth Line Road, overlooking the Sixteen Mile Creek and south of Upper Middle Road. It will have a potential membership of 400. The name of the proposed community has a derivative in the Glen Abbey Golf Course.[100]

Further, the draft technical paper states that the course was considered to be part of the recreational lands within the Phase 1 Area.

---

[97] Town of Oakville. *The Glen Abbey Community [Secondary Plan]*. Oakville: Town of Oakville, October 12, 1977: pp. 2-3.
[98] Ibid: p. 3.
[99] Ibid: p. 19.
[100] De Leuw Cather, Canada Ltd Consulting Engineers and Planner. *Glen Abbey Community Secondary Plan*. First Draft Report. Draft Technical Papers. April 8, 1976. (As found in the Town of Oakville The Glen Abbey Community [Secondary Plan]: p. 2.

> The 18-hole Glen Abbey Golf Course measures some 205 acres and overlooks the scenic 16-Mile Creek. The course will provide a unique recreation setting for the proposed Glen Abbey Community.[101]

In addition, the paper also noted that the Glen Abbey Golf Course was a type of environmental open space for the proposed community.

> 4.10.3 Glen Abbey Golf Course
>
> This is an existing privately owned and managed 15 [sic] hole golf course, in the north east section of the Study Area along the 16 Mile Creek. The Golf Course measures 205.4 acres and will remain permanently under golf course use or other similar open space recreation use(s).[102]

Thus, in considered the Glen Abbey property, it cannot be divorced from the neighbouring area. Early in planning for the area, it was considered an integral part and a defining feature of the proposed community development plan.

[101] Ibid: p.34.
[102] Ibid: p. 101.

4.9 Glen Abbey Golf Club

4.9.1 History and Golf Landscape

Glen Abbey Golf Club is well-known as a venue for the Canadian Open[103]. The Canadian Open began in 1904 when the tournament was hosted by the Royal Montreal Golf Club. It was first played under the auspices of the Royal Canadian Golf Association (Golf Canada since 1910). Golf Canada, the organizer of the Open, serves as the governing body for golf in Canada. Prior to Glen Abbey's construction, the competition moved from course to course each year.

In 1974, Rod McIsaac, owner of Great Northern Capital, bought the property and reached an agreement with the Royal Canadian Golf Association (RCGA) to redevelop the Upper Canada Golf Club as a spectator-oriented venue for the Canadian Open. The RCGA leased the RayDor house for its headquarters and golf museum from 1975 until 1983 when it purchased the club property. Great Northern Capital covered the costs of the redevelopment of the course, estimated to be about $2 million at that time[104] but which ballooned to $6 million by 1977.[105] The RCGA agreement set out a plan to have the course redesigned by Jack Nicklaus.

Figure 17: Glen Abbey Golf Course under construction, stables are visible in the background, [c.1976] (Golf Canada Museum Archives).

---

[103] The Canadian Open was officially named the Bell Canadian Open from 1994 to 2005 and is now the RBC Canadian Open.
[104] "Oakville Course: Top Canadian Event Settles Down," *The Spectator* (Oakville), 26 March 1974, p. 21. Copy reviewed at the Golf Canada Archives.
[105] "Jack Nicklaus Recommends a Few Changes," no publication information [1977]. Copy located in the Golf Canada archives.

Figure 18: Valleyland holes under construction [c.1975] (Golf Canada Museum Archives).

Figure 19: View of golf course construction from clubhouse, [c.1976] (Golf Canada Museum Archives).

The Glen Abbey Golf Club held its first Canadian Open in 1977. The RCGA purchased the property in 1983 and continued to maintain Glen Abbey as a venue[106] for the Open from 1980 onwards. In 1999 Glen Abbey was sold to ClubLink[107] for approximately $40,000,000.[108]

Dick Grimm approached Jack Nicklaus to convert the Upper Canada course into a championship venue for the Canadian Open. Jack Nicklaus started work on the design in 1974. He retained the general alignments of some holes, but he set out to rebuild the course into an "amphitheatre" design with three major lake sites. In his own words from an email in 2017:

> I wanted to create an amphitheater effect on the golf course, and I saw the opportunity to use a central location for a clubhouse, and use gallery rings around the property, and that was sort of the theme that I came up with. You have about five or six holes you can see from the clubhouse. You go about half way down the fairway, and you can see another bunch of holes, and you go around about three-quarters of it, and you can see another bunch of holes, and then you go around the outside perimeter, and you can see more holes. It was designed for the gallery.

Nicklaus described his design as:

> one of the more creative golf courses I've ever done. It puts the spectator experience on par with the golf experience. To reiterate our design philosophy, we went out from the clubhouse sort of like the spokes of a wheel. You can view the golf course and the tournament from the clubhouse. You have a second row from which you can view it. You then have an outer circle from which you can view. You can follow the round, you can watch it from the top of the hill, down into the valley. There are many ways you can view an event at Glen Abbey. The mounds of Glen Abbey give great vistas down onto the golf course. I'm very proud of Glen Abbey. I think it's a great golf course, I think it's a great venue for the Canadian Open, and I can only say I'm very proud to be a part of it.

The amphitheatre design approach had been implemented for the first time at Muirfield Village Golf Club in Dublin, OH by Nicklaus and Desmond Muirhead. The Muirfield course opened in 1974 and is considered to be the first "Jack Nicklaus" design, albeit in collaboration with another golf architect. Lessons from that design were applied to Glen Abbey, which was Nicklaus first solo design, which was intended to resolve what Nicklaus described as golf's "biggest problem – spectator viewing."[109] Nicklaus explained that he would use earth excavated from three lakes to create major viewing mounds along the lines of those of Augusta National.[110] He had used the same device at Muirfield Village. In terms of his design philosophy, the *Toronto Star* reported that Nicklaus has a "hatred of monster greens" in favour of narrower lines of play that

106 Although a number of media references suggest that Glen Abbey was intended to be the 'permanent home' for the Canadian Open, no references were found to confirm that this was the Royal Canadian Golf Association's intent. Karen Hewson, as a representative of the Royal Canadian Golf Association, stated during a February 1993 Conservation Review Board hearing that the Town of Oakville's original staff report on the designation of 1333 Dorval Drive was incorrect in identifying Glen Abbey as the permanent home of the Open. Ministry of Tourism, Culture and Recreation. *Town of Oakville – Intention to Designate RayDor Estate House, 1333 Dorval Drive, Oakville*. February 10, 1993: p. 3. Online at: http://elto.gov.on.ca/wp-content/uploads/2015/03/RayDor-Estate-House.pdf.

107 Town of Oakville, "Sunningdale Information Station," http://www.oakville.ca/culturerec/is-sunningdale.html

108 Dierdre McMurdy, "The green green of home," *Canadian Business*, 24 June 2002.

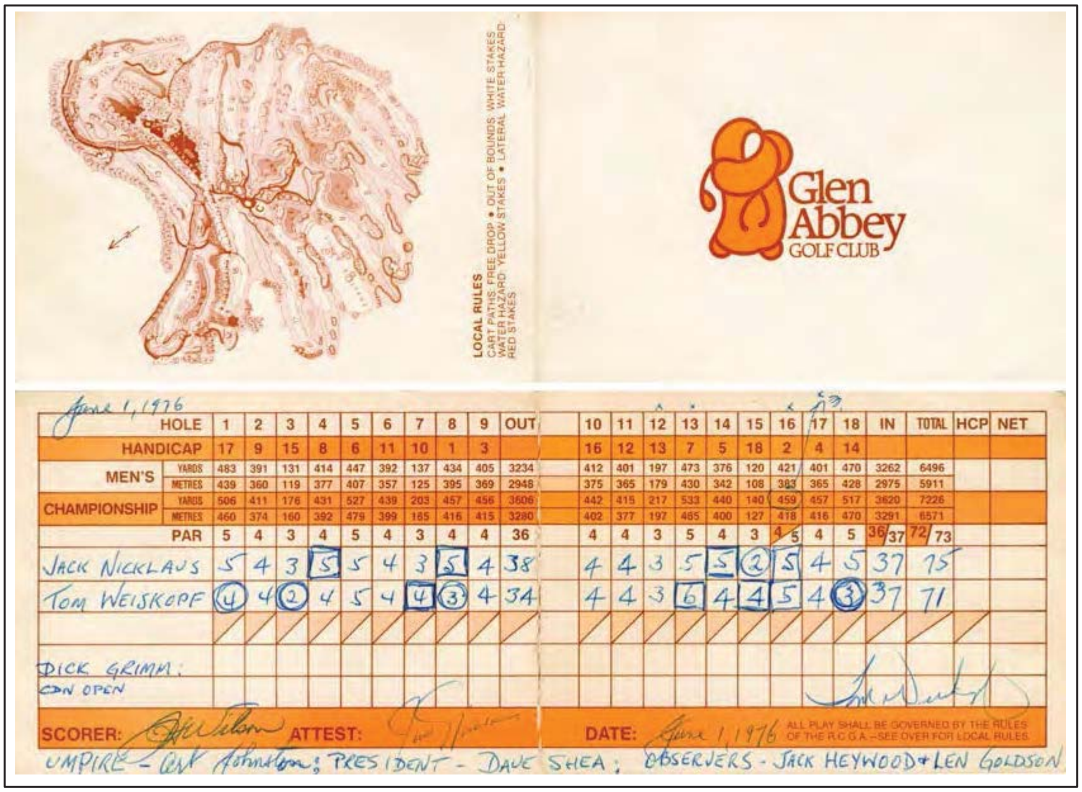
109 "Nicklaus Builds a Canadian Open Home," *Toronto Star*, [6] March 1974. Copy located in the Golf Canada archives.

110 "Nicklaus Builds a Canadian Open Home," *Toronto Star*, [6] March 1974. Copy located in the Golf Canada archives.

privileged finesse.[111] His philosophy and experience even led to his preferences concerning the colour and texture of the sand (natural, buff-coloured) and the decision to use tees in kidney, figure-8 and crescent shapes.[112]

The conversion of the Upper Canada course into Glen Abbey involved moving “900,000 tons of fill, 110,000 tons of top soil, 500 trees and six lakes” to create the greens and the spectator mounds at the 9th and 18th greens.[113] The course was designed for using carts, not for walking, which necessitated cart paths throughout the course. In describing the golf course, commentators emphasized that it was focused on golfers and spectators, not on the country club model common for other courses.[114]

Development was sufficiently advanced to hold the Canadian Open in 1977. Jack Nicklaus continued to adjust the design under his agreement (originally signed for three years but extended) with the RCGA for many years. In 1986, for example, he planned an extension of the 18th green out into the ponds.[115] While some champion golfers complained that the course was in poor condition in the early years, many high-ranking players participated in the Canadian Open, including Nicklaus.[116]



HOLE		1	2	3	4	5	6	7	8	9	OUT	10	11	12	13	14	15	16	17	18	IN	TOTAL	HCP	NET
HANDICAP		17	9	15	8	6	11	10	1	3		16	12	13	7	5	18	2	4	14				
MEN'S	YARDS	483	391	131	414	447	392	137	434	405	3234	412	401	197	473	376	120	421	401	470	3262	6496		
	METRES	439	360	119	377	407	357	125	395	369	2948	375	365	179	430	342	108	383	365	428	2975	5911		
CHAMPIONSHIP	YARDS	506	411	176	431	527	439	203	457	456	3606	442	415	217	533	440	140	459	457	517	3620	7226		
	METRES	460	374	160	392	479	399	185	416	415	3280	402	377	197	465	400	127	418	416	470	3291	6571		
PAR		5	4	3	4	5	4	3	4	4	36	4	4	3	5	4	3	4/5	4	5	36/37	72/73		
JACK NICKLAUS		5	4	3	5	5	4	3	5	4	38	4	4	3	5	5	2	5	4	5	37	75		
TOM WEISKOPF		4	4	2	4	5	4	4	3	4	34	4	4	3	6	4	4	5	4	3	37	71		

Figure 20: Score card from Glen Abbey Golf Club’s opening day, June 1, 1976 (Golf Canada Museum Archives).

[111] “Nicklaus Builds a Canadian Open Home,” *Toronto Star*, [6] March 1974. Copy located in the Golf Canada archives.
[112] “Acomb Shines Nicklaus Image at Glen Abbey,” *Globe and Mail* (Toronto), n.d. [1975]. Copy located in the Golf Canada archives.
[113] “Acomb Shines Nicklaus Image at Glen Abbey,” *Globe and Mail* (Toronto), n.d. [1975]. Copy located in the Golf Canada archives.
[114] “Ponds, Mounds, Trees Provide Scenic Test for Glen Abbey,” *Teeoff*, 16 May 1975. Copy located in the Golf Canada archives.
[115] Ken McKee, “Bear considers extending 18th green into the pond,” *Toronto Star*, 22 June 1986.
[116] Rick Fraser, “Trevino loves the challenge of Glen Abbey,” *Toronto Star*, 22 June 1986

Figure 21: Image of Canadian Open spectators. n.d. [post 1994] (Golf Canada Museum Archives).

Still, in the 1980s, articles in leading newspapers questioned the success of the golf course as the home of the Canadian Open. In 1990 *Maclean's* magazine included a story titled "Trouble on the Links" that focused on the future of Glen Abbey described a "fading glory."[117] The article by Rae Corelli focused on the number of international champions choosing not to play the Canadian Open due to concerns about the course, problems with the grass, a lack of interest in spouses and families of American and European players to travel to Oakville, and the late fall schedule. An impending loss of the Canadian Open's key sponsor – tobacco firm du Maurier of Imperial Tobacco Ltd. – was leading to concerns about the RCGA's ability to host the event after 1992. In the following years, similar stories appeared featuring more statistics concerning the drop in the number of world champions interested in competing at the Canadian Open. Older players understood and enjoyed Glen Abbey because experience was an advantage on a difficult course. While there was pressure to move the Open, the RCGA resisted due to the cost, as summed up by McLean's writer T. Fennell: "It basically comes down to money. The golf association needs the money."[118]

In 1999, ClubLink, owners of 34 18-hole golf courses, purchased Glen Abbey. The company's president, Bruce Simmonds, was a veteran in business in various fields including electronics and real estate.[119] He purchased his first golf-related real estate in 1989.

---

[117] Rae Corelli, "Trouble on the Links, Canadian Pro Golf Searches for the Stars," *Mclean's* (10 September 1990), p. 71.
[118] T. Fennell, "Greening the Glen," *MacLean's*, 9 September 1991.
[119] Dierdre McMurdy, "The green green of home," *Canadian Business*, 24 June 2002.

Beginning in 2001, the Canadian Open began to move around across Canada once again, albeit with numerous returns (2003, 2008, 2009, 2013, 2015 and 2016) to Glen Abbey.[120] For Dave Perkins, one of Canada's leading sports journalists, the move from Glen Abbey was of little consequence. He wrote, "They say in real estate that location is everything, but in this case it's not quite true: Where it's held is not as important as the fact that it will be held again and there is no shortage of great courses across the country to stage it." [121]

In 2003 changes to the Glen Abbey course were announced. "Glen Abbey, which opened in the mid-1970s, obviously is a more modern design, with wide fairways and, ever more so, large, modern houses creeping closer to some extremities of the course. It will never be a Hamilton, with big trees framing the fairways, but they are going to do what they can to toughen it up."[122] Jack Nicklaus returned to Glen Abbey in 2004 to oversee the work, which included alterations to the 18th hole. "The tee will be moved back slightly, new trees will be planted down the left side of the fairway and a new bunker installed at the left corner of the fairway. Everything is meant to keep the golfers from sweeping the ball down past the corner and getting home with a mid-iron. Bunkers behind the 18th green also will be enlarged slightly."[123] At the 16th hole, new trees were planted and the fairway was reduced in width to encourage greater precision. New tees were added and fairways narrowed for other holes as well. In the valley, four enormous electric fans were installed to keep air circulating and promote turf growth down. The changes were well-received even if some people still preferred the older course. Perkins wrote "The touring pros absolutely loved beautiful, old Hamilton last year. Glen Abbey is a different breed, a modern-era "stadium" course. If you want old, tree-lined majesty, come back in 200 years." [124]

> To what extent did the need for spectator infrastructure affect design? To what extent did the requirements of televised play affect the design?
>
> JACK: Interestingly, at one time what was supposed to happen that never did at Glen Abbey, was at the top of the hill along the 16th hole, there were some trees that were supposed to get thinned enough so people could have a gallery. They could walk the top of the hill and never had to walk into the valley. But environmentally, they did not want to take any of those trees and so that never happened but that area was designed from a spectator's standpoint.
>
> With the valley holes, you really had more of an environmental and water issue than anything else. The valley is a watershed. You had to make sure the water could still move through there, and you had restrictions. There was also the utilization of, I think, a 13- or 16-mile creek or some water feature. You also had sun issues. You had a lot of issues in the valley that were environmental in nature, whether water issues or flood-plain issues. You just try to bring the golf into that and best use the valley. We decided going up the valley was the best way to play the valley.

In 2005, following the 2004 alterations, Glen Abbey was included as one of *Canada's Top Golf Courses* in an article by golf course architects Ian Andrew and Jeff Mingay, golf course owner Ben Cowan-Dewar, and golf columnist Robert Thompson. Their article lists Glen Abbey among 25 top Canadian courses. Both Cowan-Dewar and Thompson acknowledge critical

---

[120] As previously noted, the decision to hold the Canadian Open at Glen Abbey has been the result of contractual obligations stemming from the terms of the 1999 purchase, while others have been at the discretion of Golf Canada.
[121] Dave Perkins, "Rich history defines Open," *Toronto Star*, 5 September 2002.
[122] Dave Perkins, "Facelift at Glen Abbey should satisfy touring pros," *Toronto Star*, 16 October 2003.
[123] Dave Perkins, "Facelift at Glen Abbey should satisfy touring pros," *Toronto Star*, 16 October 2003.
[124] Dave Perkins, "Changes a blessing for Glen Abbey Golf Course," *Toronto Star*, 29 May 2004.

views of the front nine holes, “which border a housing development and reside on a flat portion of the property”[125]; but provide favourable views of the 2nd and 9th holes. In addition, the authors contend that the back nine, in particular the “dramatic” valley holes, “make the course one of Canada’s best.”[126] Thompson further states that “only the 18th, once a great risk/reward par five, has fallen victim to technology, though it still provides a strong challenge for most amateurs.”[127]

In July 2016, notable golf course architect Beau Welling prepared a plan and analysis of the 18th hole at Glen Abbey, when he selected it as the “Tournament Hole of the Week” for July 21 – 24, 2016. Based on his study of the hole, Welling concludes that the hole offers “an exciting finish and scoring opportunity.”[128]

4.9.2 Glen Abbey Golf Course

Layout Design

The golf course at Glen Abbey was one of the first of a wave of Stadium-style golf courses to be built in the 1970s. Designed by Jack Nicklaus, the course design represents an innovative response to the Royal Canadian Golf Association project requirements. This included the development of championship golf course suitable for hosting the Canadian Open while providing for the needs of the golf spectator. The layout of the golf course features is considered to be the first deliberate use of a “hub-and-spoke” design which features holes radiating from a central hub - the clubhouse location - in the form of the spokes of a wheel in order to provide access to as many holes as possible within a short walk from the clubhouse.

---

[125] Ian Andrew et. al. “Canada’s Top Golf Courses,” from *Golf Club Atlas*. February 2005: n.p.
[126] Ibid.
[127] Ibid.
[128] Beau Welling, “Tournament Hole of the Week, July 21-24, 2016,” *Beau Welling Design.* Accessed at http://beauwellingdesign.com/the-bwd-tournament-hole-of-the-week-july-21-24-2016-the-18th-at-glen-abbey-gc-home-of-rbc-canadian-open/.

Figure 22: Course map from 1977 Canadian Open; the first to be held at Glen Abbey (Golf Canada Museum Archives).

Spectator Mounds

Key to the provision of an enhanced spectator experience are the large mounds, or earth berms. These line many of the fairways and act as amphitheatres around greens such as on holes 9, 16 and 18 of the Tableland holes. These are also formed by the use of the natural ground on Valleyland holes such as 11 and 15. The mounding around the 18th green, and the winged form of the clubhouse which wraps around the back of the green, enhance the drama of the closing hole and make for a spectacular backdrop for the conclusion to a tournament. Although spectator mounds were utilised to some degree at Muirfield Village, which Jack Nicklaus co-designed with Pete Dye and Desmond Muirhead, they are much more significant in the design of Glen Abbey as these mounds are integral to the design of the Tableland holes. Pete Dye is noted to have visited Glen Abbey for inspiration when designing the first Tournament Players Course at Sawgrass.

Figure 23: View of the clubhouse and spectators along the 18th green berm. Date unknown [pre-1994] (Golf Canada Museum Archives).

Notable Golfing Design Features

There are a number of notable features of the golf course. These are as follows:

- The unusual 17th green with its horse-shoe configuration around a left greenside bunker. The current green appears to be a mirror image of the original green designed by Jack Nicklaus. It wraps around a green bunker and includes a change in level from front to back, as the original green possessed. Although it was a design change, it has drawn from the original and is in keeping with the design intent of the course and its uniqueness and novelty in tournament play deserves attention.
- The layout of the 18th hole and, in particular, the fairway bunker to the right of the 18th fairway and the lake in front of the 18th green, commemorates a major event in the history of tournament golf, namely Tiger Woods shot to the green which was key to him winning the Canadian Open in 2000. This shot has entered golf folklore and is re-enacted by many golfers who visit and play the course at Glen Abbey.[129]
- The 18th green setting with its surrounding mounds and enclosing clubhouse form which enhances the amphitheatrical impression of the backdrop to the green.

Figure 24: Glen Abbey Golf Course, as designed by Jack Nicklaus. Date unknown (Golf Canada Museum Archives).

[129] It is noted that due to the growth of the tree canopies since that time, an accurate re-enactment of the shot is not possible.

Setting of the Valley Holes

The valley holes are recognised to be the most naturally attractive holes on the golf course. They have been cleverly routed to provide maximum use of the river and the opportunity for high golfing drama at a key point in a round of golf. The trees on the higher slopes of the valley side provide a sense of enclosure and more visual depth for the valley while the ones on the lower slopes are less important and some woodland management would be appropriate, such as on the 11th hole where tree growth in the carry to the 11th fairway is spoiling the design of the hole since it blocks the view of part of the fairway from the tees.

A golf course is a designed cultural landscape and its functionality stems both from its aesthetic appeal and from its ability to support and enhance various cultural meanings, values and practices.

Figure 25: View of Sixteen Mile Creek from 11th tee (CU 2015).

Figure 26: View of valleyland holes from Upper Middle Road Bridge (JH 2016).

Figure 27: View looking northwest across valleyland holes, towards Upper Middle Road Bridge (ML 2016).

Glen Abbey golf course buildings

The buildings constructed as part of the Glen Abby golf course include:

- Additions to the RayDor estate house (club facilities, museum and offices);
- Glen Abbey Clubhouse; and,
- Service building.

Addition and museum

The office and museum additions to the estate house were added in the periods between 1995-99 and 2002-06. They are oriented at right angles to the estate house. Its main block has a steeply pitched asphalt-shingled gable roof with gable-roofed dormers (with paired windows) set just above the eave line. Windows in the exterior walls are double units. It has projecting bays facing the main entrance, each with dormers in the roof, and a three-storey projecting bay on the east elevation with 9-pane windows wrapping around all three sides on each storey, set within ashlar surrounds. Cladding of the projecting bay is roughcast stone: the remainder of the main block has stucco cladding. The basement level is stone-clad and has 1/1 window set into it at regular intervals, under a continuous ashlar sill.

The museum entrance is set within a one-and-a-half storey structure with a steeply sloped hip-gabled roof that has a serrated series of bays alongside the entrance drive, with single strip windows in each north elevation. The northernmost elevation is semi-circular, with no fenestration. The museum entrance is up a side set of stone steps with a set of double doors flanked by inset decorative windows, over which is a shallow-arched window. Only the museum portion of the building was accessed during the site visit: no notable features were found.

Clubhouse

Located in the centre of the golf course on the tableland, the main clubhouse was constructed in 1976 to designs by Crang and Boake, architects: flanking wings were added in 1994 (architect: Glenn Piotrowski). This building consists of three interlinked blocks, the outermost blocks oriented at a splayed angle from the main block. This configuration allows the building to wrap around the edge of the raised edge of the 18th hole. A steeply pitched roof dominates the massing, sloping down to cover most of the wall facing the golf course and providing a deep overhang on the side facing the main entry drive. The building is designed so as to maximize opportunities for spectators to view the course. On the first storey, the building elevation facing the 18th hole is set into the back of a grassed berm, leaving only a full-width strip window visible. Cut into the roof above the first storey are five deeply inset windows divided by narrow pilasters set at the angle of the roof and terminating in shallow viewing terraces aligned along the ridge of the roof of the first storey. Rooftop mechanical servicing is shielded from view by parapets created by upwards-curving portions of the roof.

The principal façade has a projecting central bay flanked by two shallow bays, each with glazed exterior walls. The southerly bay has a similar projecting central bay flanked by short walls, with glazing. The northerly bay has a central projecting bay at the “knuckle” of this longer bay, over which is a five-sided shallow-gabled roof. Only the interior of the main block was accessed during the site visit: no notable features were found.

Figure 28: 1976 Glen Abbey Golf Course Clubhouse, front entrance (CU 2015).

Figure 29: View of clubhouse and spectator berm from west of 17 (JH 2016).

Service building

Located just west of the clubhouse, this building consists of three components: a one storey main block, a one-and-a-half storey block; and a detached gazebo. The main block has a central flat roof/viewing platform accessed by stairs and surrounded by a shallow gabled roof, shingled in wood, with a deep overhang. Next to it is a similar block with a gabled roof over the central flat roofed portion, with a similar shallow gabled roof surround. The gazebo has an octagonal gabled wood shingled roof with a central raised octagonal ventilator. It is a wood frame structure with open sides and seating within, on a concrete pad. The interior was not accessed during the site visit.

Figure 30: Service building, viewed from Clubhouse (CU 2015).

4.9.3 Glen Abbey Golf Clubhouse

Nicklaus' influence in the design of the Glen Abbey course and in the use of Muirfield Village in Dublin, Ohio as a model, extended to the architecture of the clubhouse. The clubhouse building was designed by Crang & Boake, a Toronto-based architectural firm founded in 1952 by James Crang and George Boake. The firm grew rapidly to become one of Canada's largest architectural firms from the 1970s through the mid-1990s. Early examples of the firm's Toronto work include:

> …apartment buildings at 145 and 169 St. George Street, the British-American Oil offices at 477 Mount Pleasant Road, the Columbia Records of Canada offices at 1121 Leslie Street, the Gestetner Canada offices at 849 Don Mills Road, the Burndy Canada offices and plant at 1530 Birchmount Road, the firm's own offices at 86 Overlea Boulevard and the marble-clad Canada Trust tower at 110 Yonge Street. All have been altered to varying degrees.[130]

The firm explored various idioms in modern and International-style architecture, including low-massing pavilion structures for the Toronto Zoo.

For Glen Abbey, the firm designed a tri-level clubhouse with a profile, shape and materials similar to the Muirfield Village Golf Club clubhouse. It was constructed in modules, beginning with the central section erected in 1975 on a square plan. Like the Muirfield Village example, the Glen Abbey building featured a low silhouette dominated by a massive roof structure covered by cedar shakes. Unlike Muirfield Village clubhouse, the Glen Abbey building included viewing galleries and space for executive boxes and television cameras were integrated into the structure on the course (east) side overlooking the central pond and 18th hole.

The clubhouse was expanded by the addition of two modules of similar shape and materials (wood, concrete and glass) in 1994.

[130] Robert Moffatt, "A Touch of Wright in Rosedale," 2010. Online at: https://robertmoffatt115.wordpress.com/tag/crang-boake/.

5 Current Conditions

5.1.1 Natural Setting

1333 Dorval Drive is located along and adjacent to Sixteen Mile Creek, which flows south towards Lake Ontario. Sixteen Mile Creek valley is a transition zone between the Southern Deciduous Forest (Carolinian) Region, and the Great Lakes-St Lawrence Forest Region. Trees that favour warmer, drier conditions, such as the white pine and white oak, tend to locate on the western or southern slopes of the creek. Others, such as white cedar, prefer the cooler moister conditions of the northern or eastern slopes. The valley is deemed to be an environmentally sensitive area that is home to almost 400 different species of plants, including both common favourites and some rare and vulnerable species.[131] The area to the north of Glen Abbey is now public land assembled as the 81-hectare Sixteen Mile Creek Valley Park. It links two parks and heritage trails, including a trail that lies along the east bank of the valley immediately across from the golf course.

Glen Abbey sits on the former agricultural lands in the glacial till plain North of the Lake Iroquois Shoreline. This tableland is an open fertile plain that gently slopes from North-West to South-East toward Lake Ontario. Deep creek valleys, formed by high volume glacial run-off, cut through this glacial till. The resulting steeply incised valleys form the most dramatic visual and geological features in the landscape along the north shore of Western Lake Ontario.

5.1.2 Extant Buildings from the RayDor Period

The buildings remaining from the Dorfman estate include the following:

- A two-storey frame residence;
- A small office building and two small storage sheds;
- A one-and-a-half storey frame gable-roofed stables complex (now storage);
- A three-and-a-half storey stone former estate house; and
- A one, two and three-and-a-half storey stone-clad museum and office complex addition to the former estate house.

Estate house

The former estate house, constructed in 1937 to designs by Marani, Lawson & Morris, and located in the southeast corner of the tableland, now consists of:

- A three-and-a-half storey stone former estate house; and
- A one, two and three-and-a-half storey stone-clad museum and office complex addition to the former estate house (Figure 31).

The house has a two-and-a-half storey main block with a three-storey end block with an exposed basement level on the north gable end (Figure 32). The estate house is oriented in a northeast-southwest direction with the main entrance facing southeast. The building is a two-and-a-half storey structure with a full basement. While the main entrance to the building is located in a symmetrical five-bay block, the house itself is irregular in composition. The east wing is only 2 bays wide; the

---

[131] Conservation Halton (Andrea Dunn, Monitoring Ecologist), *History of Brook Trout in Bronte and Sixteen Mile Creeks, 1950-present.* Sosmart Fall Meeting, November 22, 2012. Slide 2.

west wing is seven bays wide with a perpendicular block at the end of each wing completing the composition. The basement level of the east end of the building connects directly to a patio, giving the appearance of being a three-and-a-half storey block (Figure 33).

The French Eclectic house represents a creative blend of architectural styles executed in a carefully chosen mix of materials, textures and colours. From the front, it can be described as Neoclassical due to its symmetry, pitched roof, proportions, pedimented entrance and stone cladding. Looking towards the east end, from the patio, the tall stone wall, massive chimney, heavy stone voussoirs, stone buttresses and tall rectangular windows are more in keeping with the Tudor Revival style, which is carried across to the imposing stone bay facing north towards the creek valley. Looking towards the rear elevation from the former gardens (now used for parking and services), the façade is rendered in an Arts & Crafts style that emphasizes medieval forms, proportions and materials. Taken as a whole, however, the quality of the materials, sound construction and scale are clearly within the Beaux-Arts tradition.

Most of the exterior is clad in finished and cut fieldstone laid in a stringer pattern. The north gable end has a massive central chimney breast extending through the roof eave. The roof is a hip gable with a flat central portion and flared eaves, clad in asphalt shingles (formerly clay tiles). A variety of window shapes and opening types are used throughout the building. Most of the windows appear to be original in shape, materials and glazing. All windows feature multiple panes. Fenestration on the first storey is two glazed French doors inset into the wall, with stone voussoirs and flanked by stone buttresses. Second storey windows are double 4/8 glazed French doors, with stone voussoirs, opening onto shallow balconies with iron railings. In the third storey are triple windows set under the eaves, with a continuous ashlar sill. The east flanking wall on the second and third storey has similar fenestration, with single units in each exterior wall. The west flanking wall has a two-storey projecting bay with 12/16 windows wrapping around all three sides, with a continuous ashlar sill under the second storey units.

The main block has five bays with an entrance in the central bay. The main entrance is set within a stone portico featuring articulated pilasters and an emblem of carved fruit sitting on the entablature. Fenestration is two 4/6 windows on either side of the main entrance, with five similar units above in each bay, with a continuous ashlar sill beneath. A single gable-roofed dormer is centred in the steeply pitched hip-gabled roof, with a 2/2 window unit. There are double-windows in the side walls of the main block, where it is offset from the end block. The south elevation of the main block is joined to a smaller, gable-roofed block by a short, inset wing. The interior was not accessed during the site visit.

The following descriptive text is quoted from By-law 1993-112 by which municipality designated the property under Section 29 Part IV of the *Ontario Heritage Act*, describing “architectural significance”:

> With its steeply pitched roof, flared eaves and symmetrical façade, RayDor represents an example of the French Eclectic style…Some notable features of the house included the carved stone exterior, red clay tile roof, leaded casement windows with stone transoms, a Beaux Arts Classical style main entrance with a carved wood fruit bowl ornament over the elaborate solid oak door, hipped dormers, and stone chimneys with clay pots.

Figure 31: RayDor Estate House with museum addition on the left, facing west (ML 2016).

Figure 32: North elevation of RayDor estate house and garden (CU 2015).

Figure 33: RayDor estate house, basement-level patio at east end of the building giving the appearance of being three-and-a-half storeys (CU 2015).

Staff House

This structure is a vernacular two-storey frame house with a rectangular plan, set on a concrete block basement with a simple gable roof clad in asphalt shingles (Figure 34). Facing southwards towards the stables, its main entrance is located in the middle of the long façade. Its principal façade has three bays with an entrance in the central bay. Flanking the entrance and in the second storey are 1/2 modern windows with false shutters. Cladding is wood shingle. There is a shallow-pitched frame portico over the main entrance, supported by four wooden posts. The end gables have two 1/2 windows in each storey. On the first storey, the north and south gable ends have a shed-gabled porch roof supported by wooden pillars. To the rear (north) is a large wooden deck. There are two cement brick chimneys in the main roof ridge, situated between the bays. The interior was not accessed during the site visit.

Figure 34: Circa 1937 Staff House building, south elevation (AB 2016).

Figure 35: Circa 1937 Staff House, west elevation (JH 2016).

Stables

This is a complex structure with a main central block and two secondary blocks linked at right angles by extended wings, and a large rear wing centred on the main block and oriented at right angles. Stylistically it is an early 20th century adaptation of the Colonial style and, in its design and materials, is intended to be a showcase beyond its utilitarian functions. The complex is a two-storey wood frame structure with a concrete foundation. Archival records show that the complex was designed ca. 1937 by architects Marani, Lawson & Morris, the same architects who designed the RayDor estate house. Each block is oriented gable end to the main courtyard, with an asphalt-shingled gambrel roof and shallow eaves (Figure 37). The end blocks have single flat-roofed dormers, with 3/3 windows, set centrally into the roof and two ventilators on the ridge line. Each block is a two-storey frame structure with an asphalt-shingled gambrel roof. The principal elevation has two large double garage doors over which are single flat-roofed dormers with 3/3 windows. There are two ventilators on the ridge line. The north and south block gable ends have a jerkin-head roof overhang under which is an arched door in the second storey. The north gable end has two double windows in the first storey. The south gable end has two offset doors and a double window in the first storey. Cladding is wood shingle.

The main block has a large ventilator on the ridge line inset from the principal façade and a smaller ventilator situated to the rear, on the ridge line, and another ventilator offset next to it. Each wing has two flat-roofed dormers, with 3/3 windows, spaced evenly along the principal roof elevation, with single storey flat-roofed additions to the rear. The main block has a large central barn door over which is a Palladian window. The door is flanked by a double window and a single door. The north wing has a large central barn door flanked by a single 3/3 window. The south wing has two large barn doors, the southernmost flanked by a single 3/3 window. The end blocks have a pair of 3/3 double windows in the first storey over which is a circular window sent in the gable end, with a door in the interior side wall. Cladding is wood shingle. The rear elevation of the north and south wings has single storey shed-roofed additions and there is a rear access stair to the second storey of the north wing. The rear (east) gable end of the main block has a jerkin-head roof overhang under which is an opening in the second storey and a door on the first storey, flanked by single windows. The interior was not accessed during the site visit.

Figure 36: Circa 1937 Stables viewed from west of the stables complex. Note the mature tree-line along the right of the photo (JH 2016).

Figure 37: Stables, west elevation (JH 2016).

Figure 38: Stables viewed from cart path, east of 17. Note the stands of trees around the stable complex (AB 2016).

Outbuildings

Behind (to the east of) the stables are three wood frame structures, one an office and the other two storage sheds (Figure 39). The office building is a single storey frame structure on a concrete slab with a simple gable roof clad in asphalt shingles. Cladding is wood shingles. It is a later addition to the stables complex and has asymmetrical glazing, with a large triple window and a single window flanking a central door on the west elevation, and two sets of single windows on the north gable end. The north storage shed is contemporary with the stables and is a small, hip-gabled structure with a small, shed-roofed side extension. It is a frame structure on a concrete slab. A brick chimney is centred at the apex of the hip gabled roof (clad in asphalt shingles). A single door is centred in the west elevation. The south shed is similar but without the central chimney and with a single 6/6 window in the side elevation. The interior was not accessed during the site visit.

Figure 39: Sheds and office building east of stables (JH 2016).

Figure 40: Office building and shed east of stables (AB 2016).

6 Property Change and Development

As noted within the project methodology, cultural landscapes must be understood as a compilation of layers of meaning and the result of a dynamic process. In order to better understand the Glen Abbey property, and building upon the above history, the following shall consider the dominant historical themes associated with the property, as well as consider the interrelationship between the surviving remnants from past landscapes and the current landscape.

6.1 Themes

It is also important to situate the history of the property within a broader historical and cultural context. The following is a discussion of the four dominant themes in the development history of Ontario and Canada that have influenced the development of the Glen Abbey property. It is noted that there are additional possible themes including indigenous use and early settlement period, but these are not developed below. However, in mapping the historical layers of the property, these were considered and mapped.

6.1.1 Inter-war Rural Estates

The first theme relates to the trend towards increased automobile ownership that began in earnest in the early 20th century, and was especially evident in the Toronto region. In the years following WWI, wealthy persons built substantial rural estates in the countryside around Toronto. By this time, Oakville was already established as a location for waterside summer cottages and the first estates were built along the Lake Ontario shoreline. But inland areas were also attractive and Dorfman was one of the first to take advantage of the size and scenic qualities of the river valley and agricultural tablelands. The RayDor estate's layout and architectural design are similar to other rural estates of the period, especially those that include equestrian facilities, such as the Taylor's Windfields Farm in Oshawa. Given the Dorfman family's love of horses, a rural farm estate would have been more suitable than a waterside location. In common with other inter-war rural estates, the architectural styles at RayDor tended towards Colonial for stables and outbuildings and Neo-Classical for residential.

6.1.2 Comprehensive Suburban Development

Although in the Toronto area there are examples of complete residential neighbourhoods being planned and designed in the years before WWII, it is in the post-war period that comprehensive suburban districts were being developed. The Glen Abbey neighbourhood was one of the first to be planned in Oakville. Housing was augmented by commercial and institutional uses, as well as by extensive open space. In its plan, natural features were highlighted and a network of trails was created that followed the natural topography. The Glen Abbey golf course was an integral part of the neighbourhood plan, not an afterthought, using a combination of valleylands and tablelands to form the major open space. Glen Abbey is the name of the neighbourhood as well as of the golf course, further reinforcing the link.

6.1.3 Golf as a Spectator Sport

As described in the property history, Glen Abbey was one of the first golf courses in Canada to be designed specifically to make watching golf easier. Not only is it a "stadium" style course layout, with sculpted berms inviting sitting or standing, but the "hub and spokes" design of the course also suits television broadcasting. As golf became popular with a wider range of the population, and television viewing of sports became more widespread, golf course design responded to these trends, and Glen Abbey is an early Canadian example of the new designs. Even the clubhouse and service building are designed as viewing platforms, for both live spectators and TV cameras. And given that Glen Abbey has regularly hosted the Canadian Open on the professional golf championship circuit, it has played an important role in making golf accessible to the broader public and in popularizing the sport as both a recreational activity and economic stimulus.

6.1.4 Designed Landscapes and Community Identity

Glen Abbey is marketed as a premier golf course that offers opportunities for both professional and amateur golfers. But it is also a setting that appeals to non-golfers simply as a landscape that is visually attractive. It is large enough to stand out amongst the low density suburban development that characterizes this part of Oakville and it is designed to offer maximum visual appeal. Although it is a private property and is best viewed from within the course, Glen Abbey also offers other opportunities for visual enjoyment, from the clubhouse and from the viaduct. It is these latter views to the south along the valley floor and steep side slopes that appear consistently in promotional literature for the Town and arise often in conversations with local residents. Some have commented that it is Glen Abbey that overseas visitors equate with Oakville more than any other characteristic.

6.2 The Cultural Heritage Landscapes and Glen Abbey

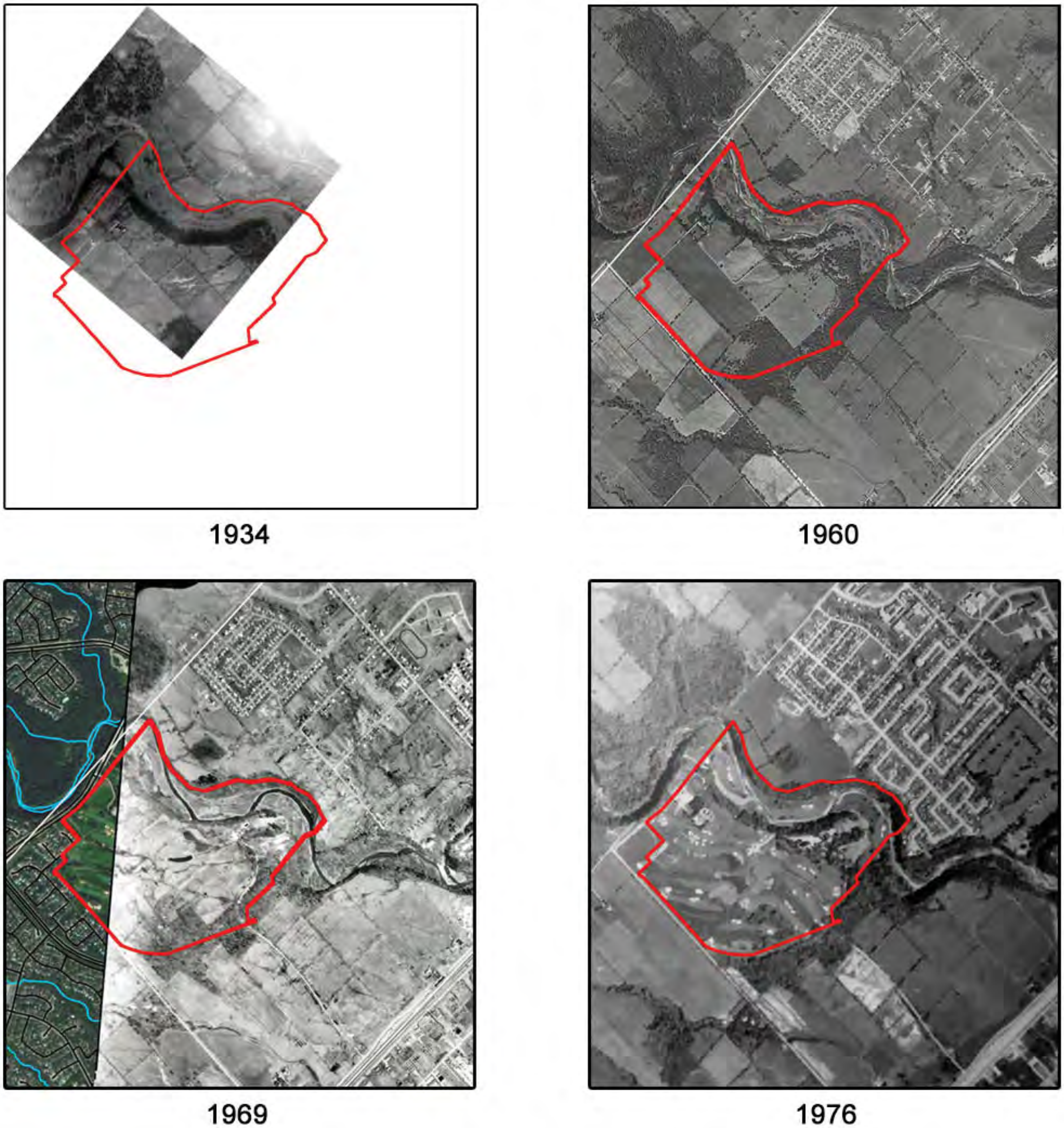
As noted in the methodology in Section 2.1, the conservation of cultural landscapes can be complex and multifaceted, and the first step must be to understand how a single property can contain layered, overlapping, and/or nested landscapes, or components of larger cultural landscapes (see Figure 1). Within geography, this concept is often illustrated by a comparison between landscape and a mediaeval palimpsest that has been used and reused several times. In order to understand how these different landscapes can interplay upon a single property (and leave an imprint upon the contemporary landscape), it is important to review how past and present uses and structures interrelate. In understanding the Glen Abbey property as a cultural landscape, it must be understood as both an evolved landscape as well as a designed landscape. It is an evolved landscape in that past uses and structures had an impact on aspects of its current forms. However, in its current form, it must be understood primarily as a designed landscape. While elements of past landscapes were integrated into the contemporary property (such as aspects of the Upper Canada Golf Club and RayDor Estate), what exists was created intentionally by the 1974 to 1976 design and construction of the Jack Nicklaus-designed Glen Abbey Golf Course, with its Hub-and-Spoke layout and spectator-mounding. While there have been changes to the Glen Abbey since its construction, the property nonetheless retains its design intent.

Figure 41 provides an overview of the evolution of the property at 1333 Dorval Drive, illustrated using historic aerial images from 1934, 1960, 1969, and the designed landscape of Glen Abbey Golf Course in 1976.

Building on the above (and the identified themes in Section 6.1), the following were identified as important to understanding the history and evolution of the Glen Abbey property. These include:

- Indigenous Layer
- Settlement and Agricultural Layer
- RayDor Layer
- Jesuit Retreat Layer
- Upper Canada Golf Course Layer
- Glen Abbey Golf Course Layer

In reflecting on each of these, any key surviving components will be identified as will any impact on the contemporary landscape, in Sections 6.2.1 through 6.2.6.



Study Area

Figure 41: Development of 1333 Dorval Drive from 1934 to 1976

THIS LAND ARCHAEOLOGY INC.

N

0 400 800 Metres

Sources: OBM Base Data, Land Information Ontario, Ministry of Natural Resources, Peterborough, Ontario

6.2.1 Indigenous Layer

This historical landscape was larger than the current property, and was focused upon a broader area. As discussed in Section 4.1, there is evidence of Indigenous land-use in the immediate vicinity of the property as early as the Middle Archaic archaeological period (6000-3500 BC). The Sixteen Mile Creek was identified, during conversations with the Mississaugas of the New Credit First Nations, as an important fishing ground and the property falls within Treaty 22 lands and the Head of Lake Purchase lands of 1806. The Mississaugas of the New Credit First Nation have also filed a claim with the Federal and Provincial governments asserting unextinguished aboriginal title over waters, land under the waters, and floodplains within their Traditional Territory. Figure 42 identifies the approximate extent of the Indigenous cultural landscape area.

Cultural landscape elements extant from this period include:

- The topographical features that reflect the Sixteen Mile Creek, its valley, valley slopes, and adjacent lands overlooking the valley and the Indigenous meaning and history associated with those topographic features.

Figure 42: Aerial image of the property with highlighted area identifying approximate location of Indigenous land-use layer (Base Map Source: Town of Oakville, 2016).

6.2.2 Settlement and Agricultural Layer

This historical landscape was also larger than the current property, and was focused upon a broader area. As noted, the earliest evidence of development of the property was centred around the Sixteen Mile Creek. Tremaine's 1858 map indicates Charles Culham's saw mill and associated access road in Lot 18 (Figure 43 and 44). By 1877, Culham's saw mill had ceased operation and Isaac Carter's house had been constructed on Lot 19 – in the approximate location of the extant maintenance buildings (Figure 43). Two orchards had been planted; one surrounding the house to the east, south and west, and one further south, near the centre of the lot.

Aerial imagery from 1934 illustrates the continued agricultural development of the property (Figure 44). A farm complex is located in the same location as that on the 1877 map and portions of the saw mill infrastructure are visible. Figure 44 highlights the locations of cultural landscape elements from this period. The location of this farm complex like had an impact on the location of the RayDor estate buildings.

Cultural landscape elements extant from this period include:

- Photographic evidence suggests the potential presence of remnants of the sawmill infrastructure on the east bank of the river valley, and of remnant hedgerows in the vicinity of the former estate stables;
- The Sixteen Mile Creek and valley remained influential in the settlement and development of the property throughout this period.

Figure 43: Side-by-side comparison of historic mapping of the property (left to right: Wilmot, 1806; Tremaine, 1858; Pope, 1877).

Figure 44: 1934 aerial image of the property over current aerial image identifying approximate location of Settlement and Agriculture land-use layer (Base Map Source: Town of Oakville, 2016, Overlay Source: NAPL, A4874 51 1934 November).

6.2.3 RayDor Layer

This historical landscape was contained within the boundaries of the existing property. Following André Dorfman's purchase of 350 acres in lots 18, 19 and 20 for his county estate, 'RayDor', the property underwent significant changes (Figure 45). In addition to the construction of a three-storey estate house and gardens, RayDor received a full landscape treatment appropriate to a country estate. It included a long, tree-lined entrance drive, formal and walled gardens, imported trees, extensive perennial plantings and a road connecting the estate house to the newly constructed stables and staff residence (in the location of the former farm building complex). Many elements of the RayDor estate continue to survive into the present day, and were integrated into both subsequent golf course designs.

Cultural landscape elements extant from this period include:

- The former estate farm complex of stables;

- The former estate house (now expanded);
- Parts of the curving entrance drive and estate farm access road; and
- Remnants of the formal gardens in the vicinity of the estate house.

Figure 45: 1961 aerial image of the property over current aerial image identifying approximate location of RayDor layer (Base Map Source: Town of Oakville, 2016, Overlay Source: NAPL, A17288 109 1961).

6.2.4 Jesuit Retreat Layer

This period of occupation left very little impact on the landscape: aside from the name of the golf course and of residential streets in the adjacent housing area, there are no extant elements from this layer.

6.2.5 Upper Canada Golf Course Layer

This historical landscape was contained within the boundaries of the existing property. The Upper Canada Golf and Country Club significantly altered the property. Howard Watson's design for the Upper Canada course retained many of RayDor's buildings as well as many mature trees from the RayDor period. He also added plantings as needed to separate and punctuate the edges of the fairways.

Figure 46 illustrates the changes to the property during the Upper Canada Golf and Country Club period. When compared to the current conditions, the earlier course occupied a smaller portion of the property and only the 13th and 14th holes of the golf course resemble any of the holes on the original course (Figure 47). However, while the tees and fairways are roughly in their original positions the tees have been rebuilt and the fairways re-sculpted. The 13th hole is considerably longer than the original one, with the extant green approximately 100m further on, to the other side of the river. The course of the river on the 14th hole has been significantly altered and the green repositioned 50 to 60m further back. It is therefore unlikely that there are any remnant features of the original Upper Canada Golf Course that still exist, although a more detailed site survey would need to be conducted to prove this conclusively.

Cultural landscape elements extant from this period include:

- Remnants of a former ski lift and slope on the west side of the valley, southeast of the former estate house.
- The extant 11th, 13th and 14th holes may have been influenced by the earlier Howard Watson design; however, this cannot be confirmed.

Figure 46: Howard Watson golf course plan from 1964 Upper Canada County Club newsletter over current aerial image, identifying approximate location of Upper Canada Golf Course layer (Base Map Source: Google Earth Pro, 2016, Overlay Source: Golf Canada Archives).

Figure 47: 1965 aerial image of the property over current aerial image identifying approximate location of Upper Canada Golf Course layer (Base Map Source: Town of Oakville, 2016, Overlay Source: NAPL, A19345 58 1965 Oct 05).

6.2.6 Glen Abbey Golf Course Layer

This is the current iteration of the property. Jack Nicklaus began work on his design for the Glen Abbey Golf Course in 1974. As described in Section 4.9.2, he retained the general alignments of a few holes, but he set out to rebuild the course into a stadium design. The conversion of the Upper Canada course into Glen Abbey involved moving "900,000 tons of fill, 110,000 tons of top soil, 500 trees and six lakes" to create the greens and the spectator mounds at the 9th and 18th greens.[132] Earth excavated from three lakes was relocated to create major viewing mounds along the lines of those of Augusta National.[133] Like Watson before him, Nicklaus retained woodlot trees along the edges of the valley and along the south of the property. The course was designed for carts, rather than walking, which necessitated the addition of cart paths throughout the course. The RayDor estate house was retained and used for the offices of the RCGA and a new clubhouse was constructed.

Figure 48 illustrates the changes associated with the Glen Abbey Golf Course, comparing 1979 aerial imagery with the current conditions. Although the original 'Hub-and-Spoke" configuration and spectator-oriented mounding has remained,

[132] "Acomb Shines Nicklaus Image at Glen Abbey," *Globe and Mail* (Toronto), n.d. [1975]. Copy located in the Golf Canada archives.
[133] "Nicklaus Builds a Canadian Open Home," *Toronto Star*, [6] March 1974. Copy located in the Golf Canada archives.

aspects of the course have been altered since is construction. The 16th and 18th holes were modified in 2004.[134] The work included moving the tee of the 18th back, new tree plantings along the left side of the fairway, a new bunker at the left corner of the fairway, and the enlargement of the bunkers behind the 18th green. New trees were planted along the 16th hole and the fairway was narrowed. Other modifications that have occurred to the 1974 design include the addition of new tees and narrowing of other fairways, as technology has advanced. The spectator berms and the pond along the west of the clubhouse were slightly reshaped to accommodate the construction of a two-module addition to the north and south of the clubhouse. The additions were angled to follow the contour of the spectator berm. However, these changes did not alter the design intent of the golf course.

Cultural landscape elements extant from this period include:

- The current golf course, as modified since the time of construction (although the design intent has remained);
- The golf course buildings (clubhouse and ancillary buildings);
- The golf museum and the renovated former estate house; and
- The surface parking lots.

Figure 48: 1979 aerial image of the property (right) as compared to current aerial image (left) (Base Map Source: Town of Oakville, 2016, 1979 Source: NAPL, A24284 173 1979 July).

[134] This work was overseen by Nicklaus.

7 Views

Within the definition of cultural heritage landscapes within the 2014 Provincial Policy Statement, there is a specific reference to its key aspects. These include:

> …features such as structures, spaces, archaeological sites or natural elements that are valued together for their interrelationship, meaning or association. Examples may include, but are not limited to, heritage conservation districts designated under the *Ontario Heritage Act*; villages, parks, gardens, battlefields, mainstreets and neighbourhoods, cemeteries, trailways, viewsheds, natural areas and industrial complexes of heritage significance; and areas recognized by federal or international designation authorities (e.g. a National Historic Site or District designation, or a UNESCO World Heritage Site).

As noted this definition include the ideas of interrelationships and viewsheds. To this end, the following section has been prepared to better understand any key views associated with the property.

Section 7
Views Analysis

dtah

Glen Abbey and surroundings. (2005 aerial view looking north)

Pedestrian walkways and viewing belvederes incorporated into the Smith Triller Viaduct provide unique viewing experiences over the Glen Abbey and the Sixteen Mile Creek Ravine.

The 18th hole of the Glen Abbey is the most photographed and iconic depiction of the Canadian Open. (Image: http://rbccanadianopen.com/)

The Visual Landscape

Glen Abbey sits on the former agricultural lands in the glacial till plane north of the Lake Iroquois Shoreline. This tableland is an open fertile plane that gently slopes from north-west to south-east toward Lake Ontario. Deep creek valleys, formed by high volume glacial run-off, cut through this glacial till. The resulting steeply incised valleys form the most dramatic visual and geological features in the landscape along the north shore of Western Lake Ontario. Glen Abbey occupies both component parts of this landscape.

The tableland offers a visual experience of big sky and broad open fields articulated by woodlots, hedgerows and specimen trees such as oak and maple. The valleys offer distinctly different visual landscape experiences; from the valley floor the views are enclosed between the high, dramatic valley walls that have exposed rock faces or are tree-clad on the less formidable slopes. From the upper edges of the valley there are spectacular panoramic views across and along the broad valley landscape.

Since the early 1970s, the agricultural lands have been transformed into a designed suburban landscape with tree lined arterial “parkway” roads and linear park systems offering much of the outdoor public realm experience. Edges of the Glen Abbey Golf Course are defined by parkways: Dorval Drive to the south, from which the Club is accessed, and Upper Middle Road and Bridge that cross Sixteen Mile Creek on the west.

The visual analysis and the determination of significant views stem from the underlying form of this landscape and the subsequent adaptations as a private estate and as the current tournament and club golf course.

Views

The analysis and descriptions of significant views are grouped into five sections:

The first section is referred to as “Context Views” which describe the view of the golf course from the external public realm. These include views from the Upper Middle Road Bridge (Smith Triller Viaduct); from the Sixteen Mile Creek Trail to the north side of the golf course property; and from Dorval Drive on the south side of the course.

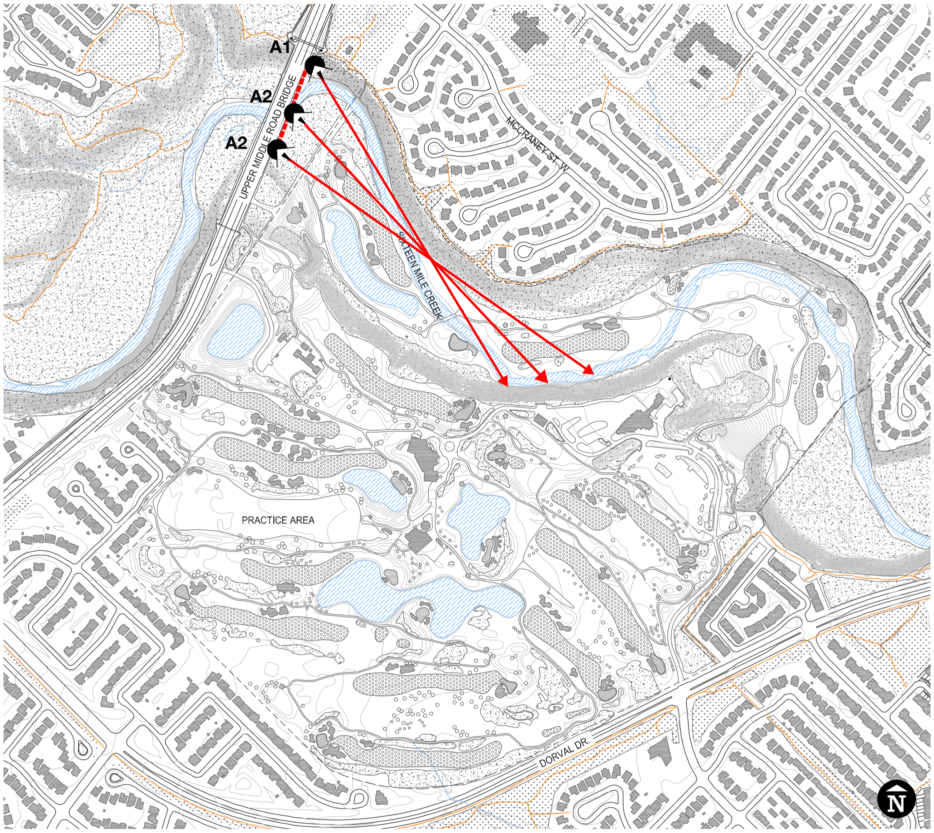
The second group of views presents the visual sequence within the course property along the entry driveway, leading from the entrance gateway at Dorval Drive to the forecourt of the Club House.

The third section deals with a review of the visual landscape qualities of the Raydor House and gardens prior to its adaptation to other uses.

The fourth section of the visual analysis considers the interior views of the Glen Abbey golf course and the landscape design ideas and concepts that are reflected in the viewing strategy used in the course design. The course consists of three types of holes: tableland holes, tableland holes that incorporate water bodies, and valley land holes. These types are illustrated through analyses of the three representative examples in order to demonstrate in some detail the special visual dimensions and attributes of the course design.

The final section summarizes the key views that are considered to be unique or special to Glen Abbey that are referred to in the preceding sections.

Context Views: Views from Upper Middle Road Bridge (Smith Triller Viaduct)



Map 1. Views From the Smith Triller Viaduct

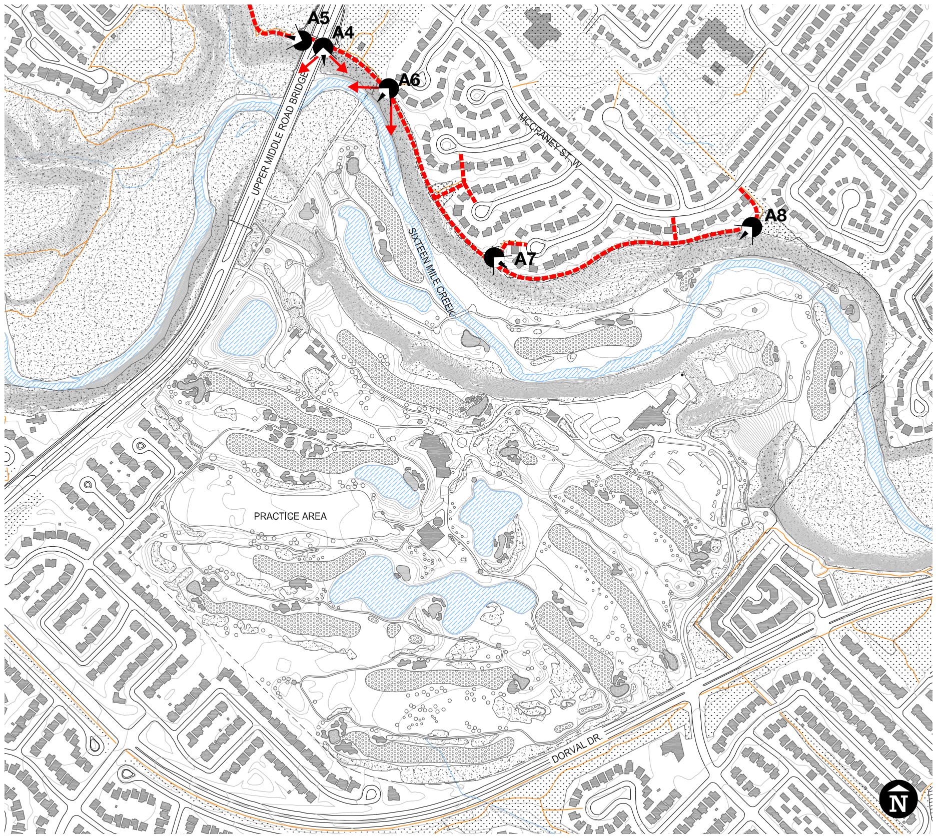
The viaduct is designed intentionally to facilitate viewing from the pedestrian realm. The pedestrian sidewalks are raised above the road pavement by approximately 1/2 metre and three cantilevered belvedere balconies are extended from the sidewalks on each side of the bridge to afford unobstructed views into the creek valley. The three belvederes on the east side of the viaduct overlook the Glen Abbey course and afford dramatic panoramic views down the valley and several of the valley holes, tees, fairways, and greens. The central belvedere balcony has a bench with the clear purpose of accommodating contemplative viewing. The dramatic uninterrupted panoramic view from this place is characterized as a key view of the course.

A.1 / View from the north belvedere.

A.2 / View of the sidewalk and central belvedere overlooking the Valleyland Holes.

A.3 / View from the south belvedere.

Context Views: Views from Sixteen Mile Creek Trail

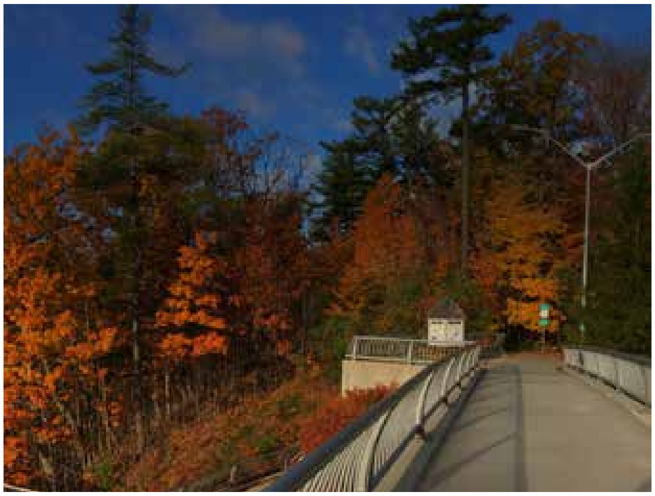


Map 2. Views from the 16 Mile Creek Trail

The public pedestrian and cycle trail follows the top of the escarpment on the north edge of the course and bridges over the north abutment of the Smith Triller Viaduct. The pedestrian/cycle bridge offers similar broad panoramic views of the golf course in the Creek valley as well Upper Middle Road and valley to the west. An interpretive kiosk, mounted with Glen Abbey Golf Course information panels (including the Tiger Woods shot), sited towards the west side of the bridge, supports the visual association with the course.

The trail continues along the north escarpment edge and connects to McCraney Street West. There is one opportunity (viewpoint A6) along the trail from which to observe the course in summer but elsewhere views are obscured and screened by heavy deciduous vegetation. Wintertime observations suggest that there is strong potential for dramatic views across the creek valley and into the golf course (viewpoint A8) that could be achieved at suitable points along the trail through careful, selective pruning of vegetation.

A.4 / View from the 16 Mile Creek Trail pedestrian overpass looking south over Upper Middle Road and Glen Abbey Golf Course.



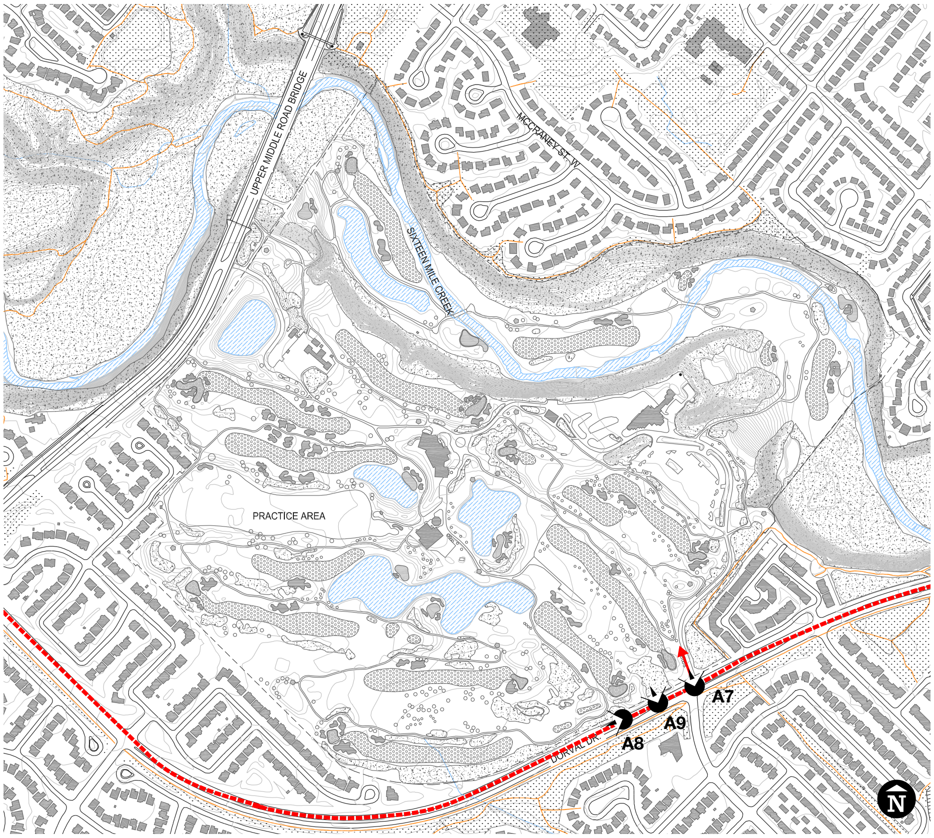
A.5 / Interpretive kiosks located at trail entrances.

A.6 / View from an informal lookout at the foot of Old Upper Middle Road.

A.7 / View of the neighbourhood parkette trail entrance.

A.8 / View from the boardwalk near the McCraney Street West entrance.

Context Views: Views from Dorval Drive



Map 3. Views Dorval Drive

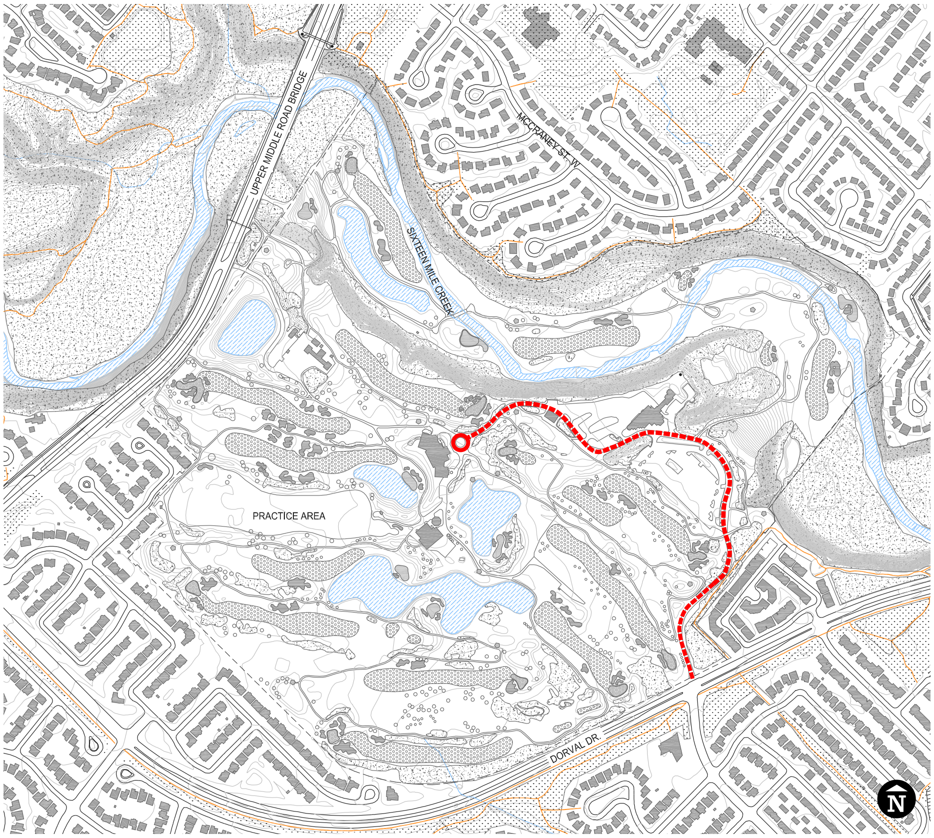
Dorval Drive, forming the southern edge of the course, offers a parkway visual experience and the presence of Glen Abbey Golf Course is subtly presented through its more open and heavily landscaped edge on the parkway. At the driveway entrance to the golf course there are glimpses of the interior of the course and there is a similar potential for a passing view of the course at a break in vegetated edge at the temporary (tournament) visitors' entrance. Elsewhere, the interior of the course is hidden by grassed berms and plantings.

A.7 / View of Glen Abbey's gateway entrance from Dorval Drive.

A.8 / Grassed berms and planting along the southern edge of the course hide views from Dorval Drive and provide a parkway visual character for this section of the street.

A.9 / A break in the vegetated edge at the temporary visitors' entrance at tournament time.

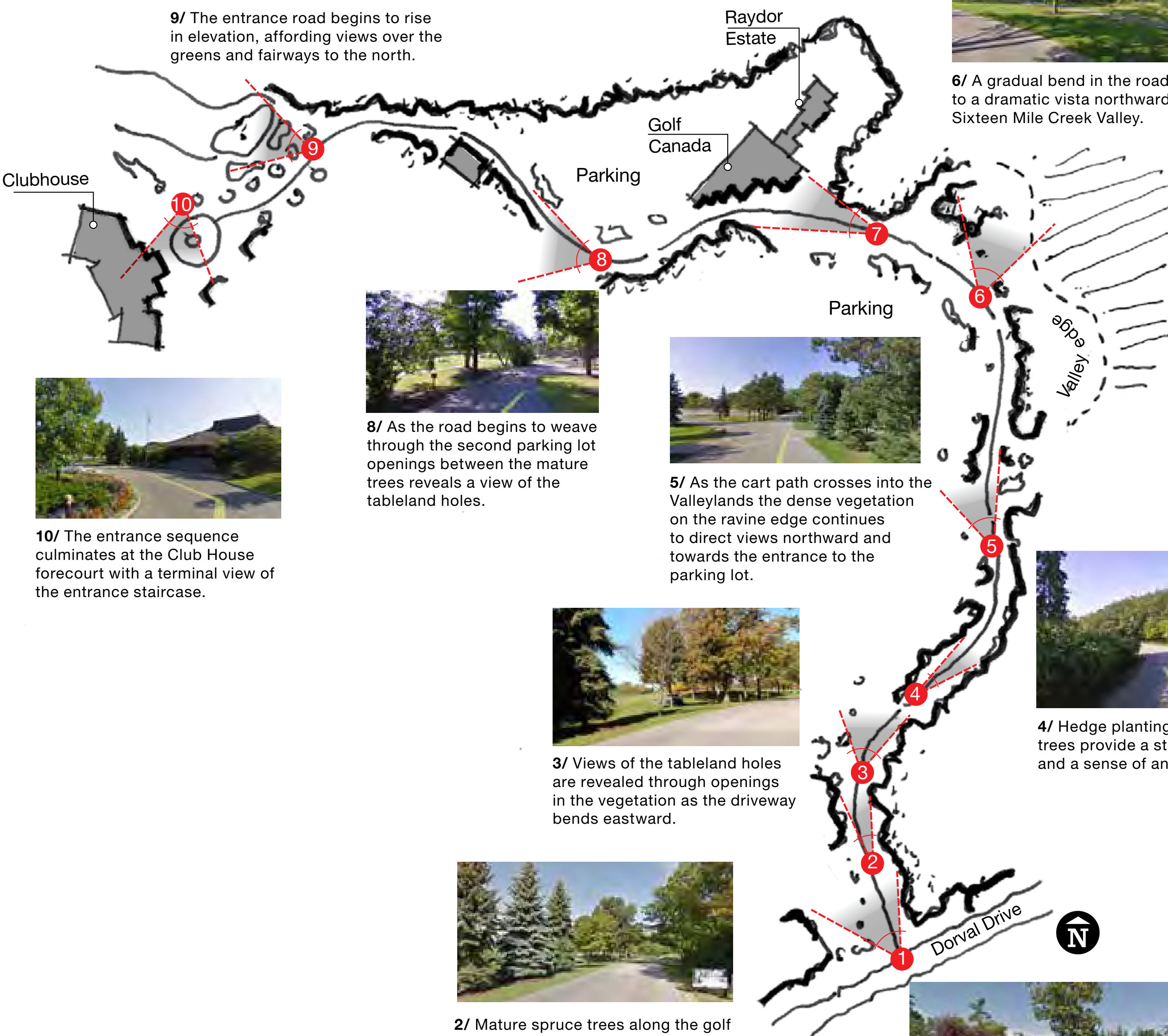
Sequence of Views along the Entrance Driveway



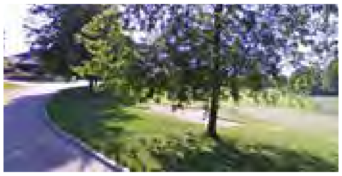
Map 4. Entrance Driveway

The driveway entered from Dorval Drive and extending to the forecourt of the Club House provides a sequence of unfolding views that reveal many of the visual dimensions of the site. This visual sequence is a product of the careful layout of the driveway and the retention and/or manipulation of associated landscape features.

The characteristic of the picturesque design approach that is at work here is to choreograph the progression through the landscape in order to heighten the sense of anticipation, revelation and drama along the route. Some of the picturesque sequencing of the present driveway route seems to be an adaptation of the layout of the earlier entrance driveway to the Raydor house and garden.



7/ The roof line and sawtooth facade of Golf Canada hugs the road providing a sense of enclosure and directing the eye westward. The Raydor house is set back close to the valley edge and is barely visible from the approach road.



9/ The entrance road begins to rise in elevation, affording views over the greens and fairways to the north.

6/ A gradual bend in the road opens up to a dramatic vista northwards over the Sixteen Mile Creek Valley.

8/ As the road begins to weave through the second parking lot openings between the mature trees reveals a view of the tableland holes.

5/ As the cart path crosses into the Valleylands the dense vegetation on the ravine edge continues to direct views northward and towards the entrance to the parking lot.

10/ The entrance sequence culminates at the Club House forecourt with a terminal view of the entrance staircase.

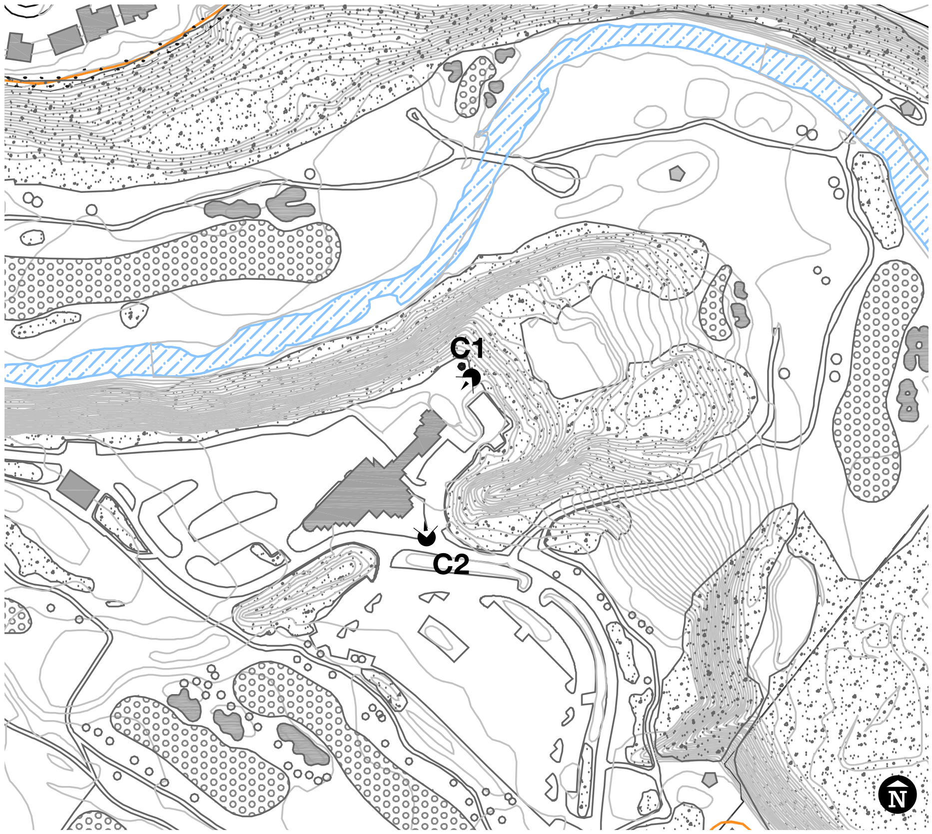
4/ Hedge planting and mature trees provide a strong enclosure and a sense of anticipation.

3/ Views of the tableland holes are revealed through openings in the vegetation as the driveway bends eastward.

2/ Mature spruce trees along the golf course edge and dense tree and shrub growth along the east encloses and direct views northwards towards an opening at the bend in the road.

1/ The sequence starts at the Dorval Drive gateway. A view of the tableland holes is framed by an opening in the vegetation.

Raydor House and Gardens: Visual Analysis



Map 5. The Raydor House and Gardens

The Raydor country estate, developed in 1937, included extensive re-working of the landscape in the vicinity of the house: formal terrace gardens were developed on the tableland adjacent to the house that are spatially enclosed by the house and the abrupt edges of the forest. Areas of the forested valley slopes to the north and north-east of the house were cleared and terraced to afford long views across the valley from the main and upper levels of the house. Pathways were introduced down the slopes and into the valley bottom.

An entrance driveway was constructed from Old Upper Middle Road leading to the turning circle in front of the house's formal entrance. It seems evident that this driveway was deliberately located and designed to heighten the sense of passage through the various parts of the rural landscape before arrival at the formal domestic forecourt. The present entrance driveway into Glen Abbey Golf Course follows much the same alignment between Dorval Drive and the entrance to the Golf Canada building and similarly expands and exploits the visual sequencing of the arrival experience.

C.1 / View of the rear facade and landscape walls enclosing the rear terrace and formal gardens. (circa 1970)

C.1 / View of the rear gardens today from the gazebo showing the lawn area that replaced the formal gardens.

C.2 View of the entrance driveway and turning circle at the main entrance. (circa 1970)

C.2 The turning circle has been replaced with parking. (Today)

Aerial view (circa 1950) showing a clearing in the forested ravine edge, providing eastern views over terraces leading down to the valley.

The eastward views are now blocked by new vegetation on the escarpment slopes. (Today)

Views from Within the Course

Views for the spectator are organized around a series of spokes radiating from the hub (with clubhouse, support uses and spectator access) at the centre, and a ring of ponds carved into the terrain. The spokes are structured through gentle mounding of soil from the pond excavation that is sculpted to form "gallery" viewing slopes for spectators at the tees, greens and periodically, along the edges of fairways.

There are three types of holes on the course that relate to their situations within the larger landscape structure.

1. Open Park Setting Holes. Five of twelve holes situated on the tablelands of the former agricultural lands are defined by an open parkland experience with wide sky views, woodlots, hedgerows, large field grown trees and original farmstead buildings.

2. Water Feature Holes. Seven holes situated on the tablelands are designed to incorporate the ponds at the centre hub of the course to add visual interest and hazard challenges to the game. Views over the water exemplify a picturesque landscape style where landform, planting and water are used to frame distant views, and visually "borrow" or merge with the landscape of neighbouring lands.

3. Valleyland Holes. Six holes in or along the Sixteen Mile Creek Valley (four within the valley and two transition holes) are defined by dramatic vistas of sculpted fairways, bunkers and greens within a contrasting 'natural' forested valley and meandering creek condition, framed by valley walls and the viaduct.

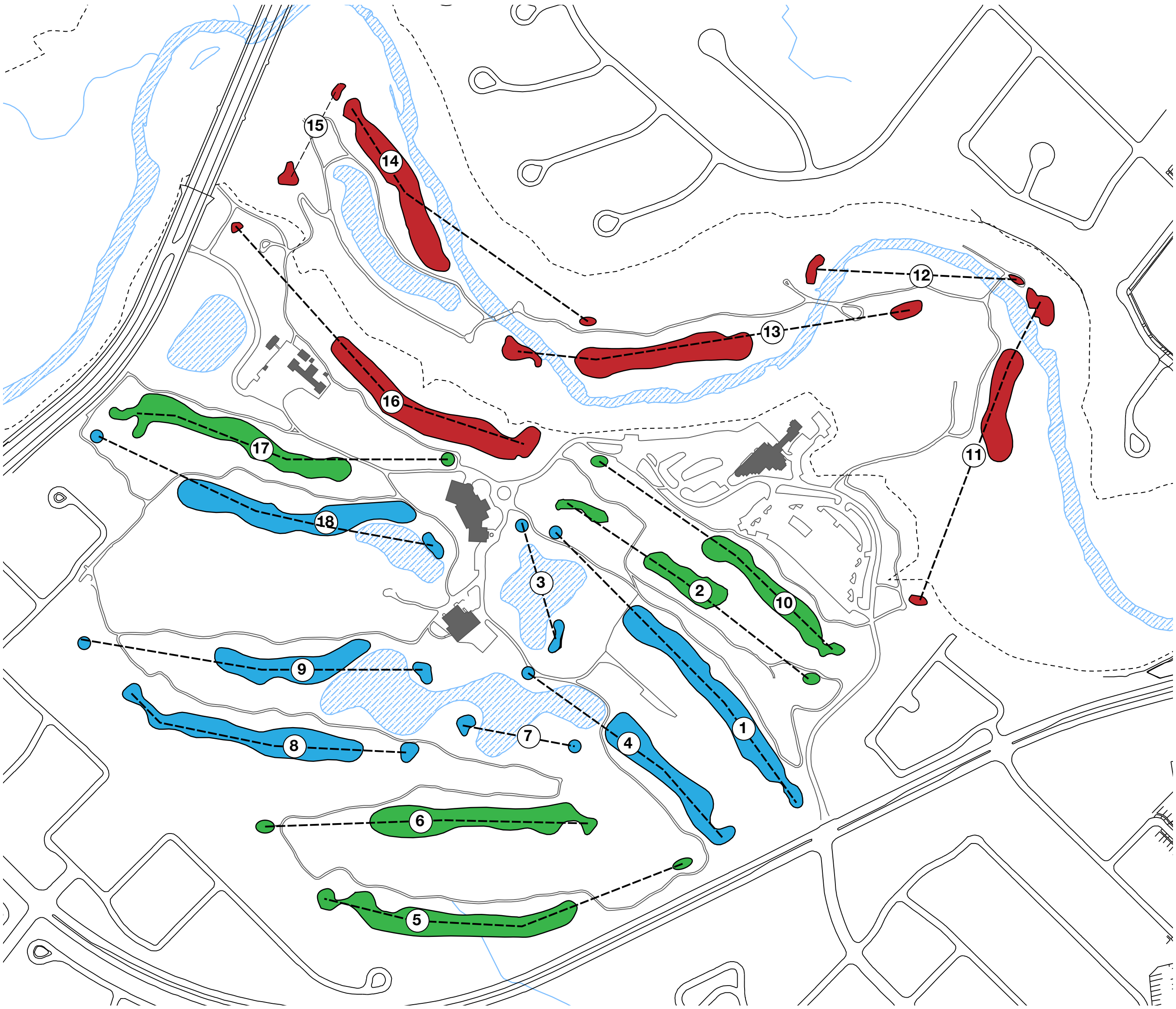
These types are illustrated through analyses of three representative examples on the following pages in order to demonstrate in some detail the special visual dimensions and attributes of the course design.

Open Park Setting Holes (the 2nd)

Water Feature Holes (the 3rd)

Valleyland Holes (the 14th)

Typologies



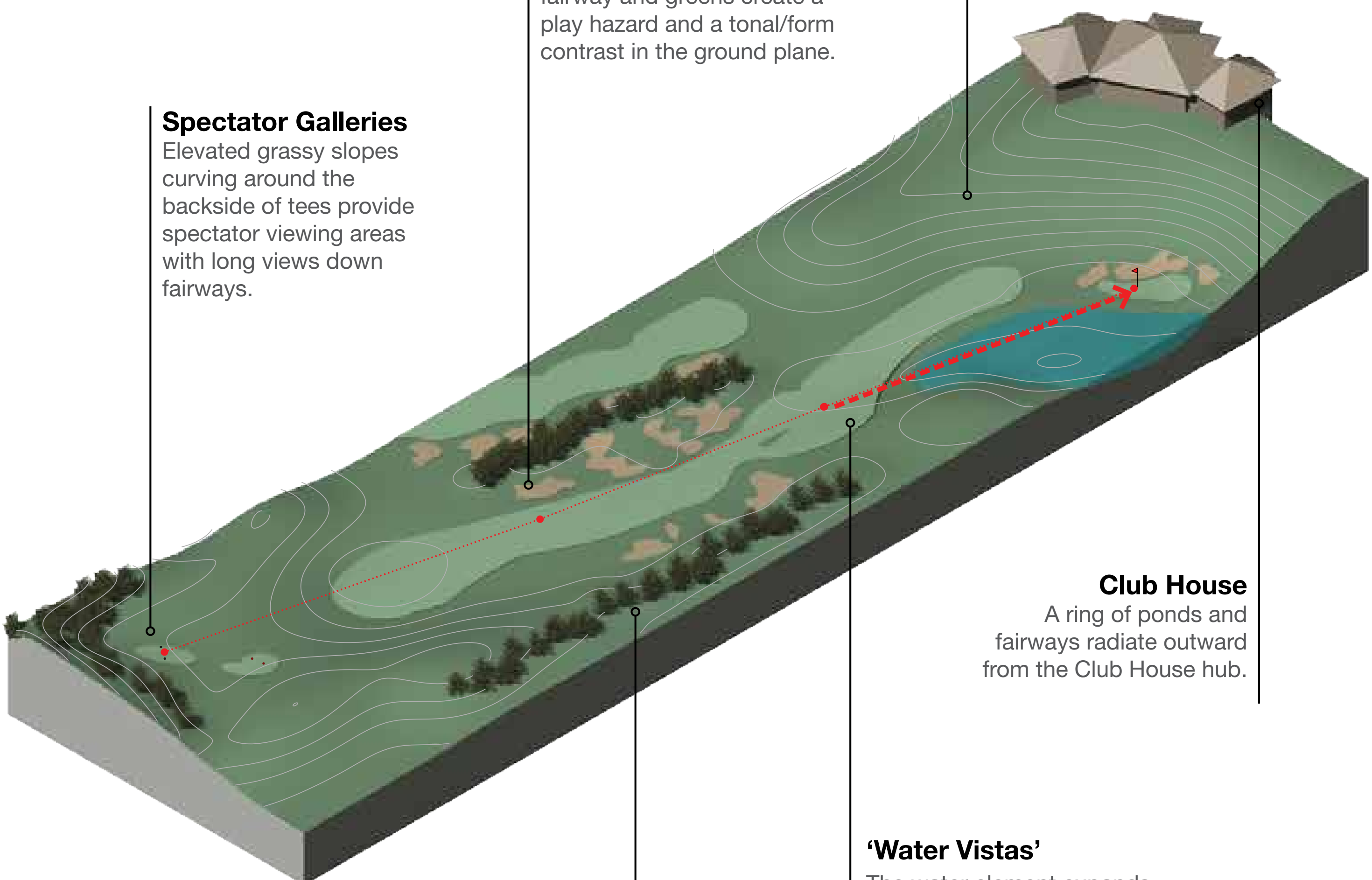
Map 6. Types of Holes

Legend

- Open Park Setting Holes
- Water Feature Holes
- Valleyland Holes

Water Feature Holes

The 18th



Spectator Amphitheater
Manipulated terrain designed as 'amphitheatres' to create spectator viewing areas, visual backdrops and sense of enclosure at greens.

Bunkers
Free form shapes at edges of fairway and greens create a play hazard and a tonal/form contrast in the ground plane.

Spectator Galleries
Elevated grassy slopes curving around the backside of tees provide spectator viewing areas with long views down fairways.

Club House
A ring of ponds and fairways radiate outward from the Club House hub.

'Water Vistas'
The water element expands the amphitheater viewing area of the final green.

Layered Mounding at Fairway Edges
Planted mounding along fairway edges creates spectator viewing areas, visual backdrops and sense of enclosure.


Spectator Amphitheater during the Canadian Open. (the 18th) (http://rbccanadianopen.com/)


Water vista towards the 18th green. (the 18th)


Layered mounding and planting and bunkers at fairway edges. (the 18th)

The 9th hole provides the longest water vista along its scene. Planted edges and mounding extend the apparent length of the pond by hiding its end behind trees and landforms, suggesting its indefinite continuity. (the 9th)

View the 9th green over the pond. (the 9th)

Many golfers attempt the famous 2000 Canadian Open Tiger Woods bunker shot on the 18^{th}
(http://scoregolf.com/tags/glen-abbey-golf-club-ontario/)

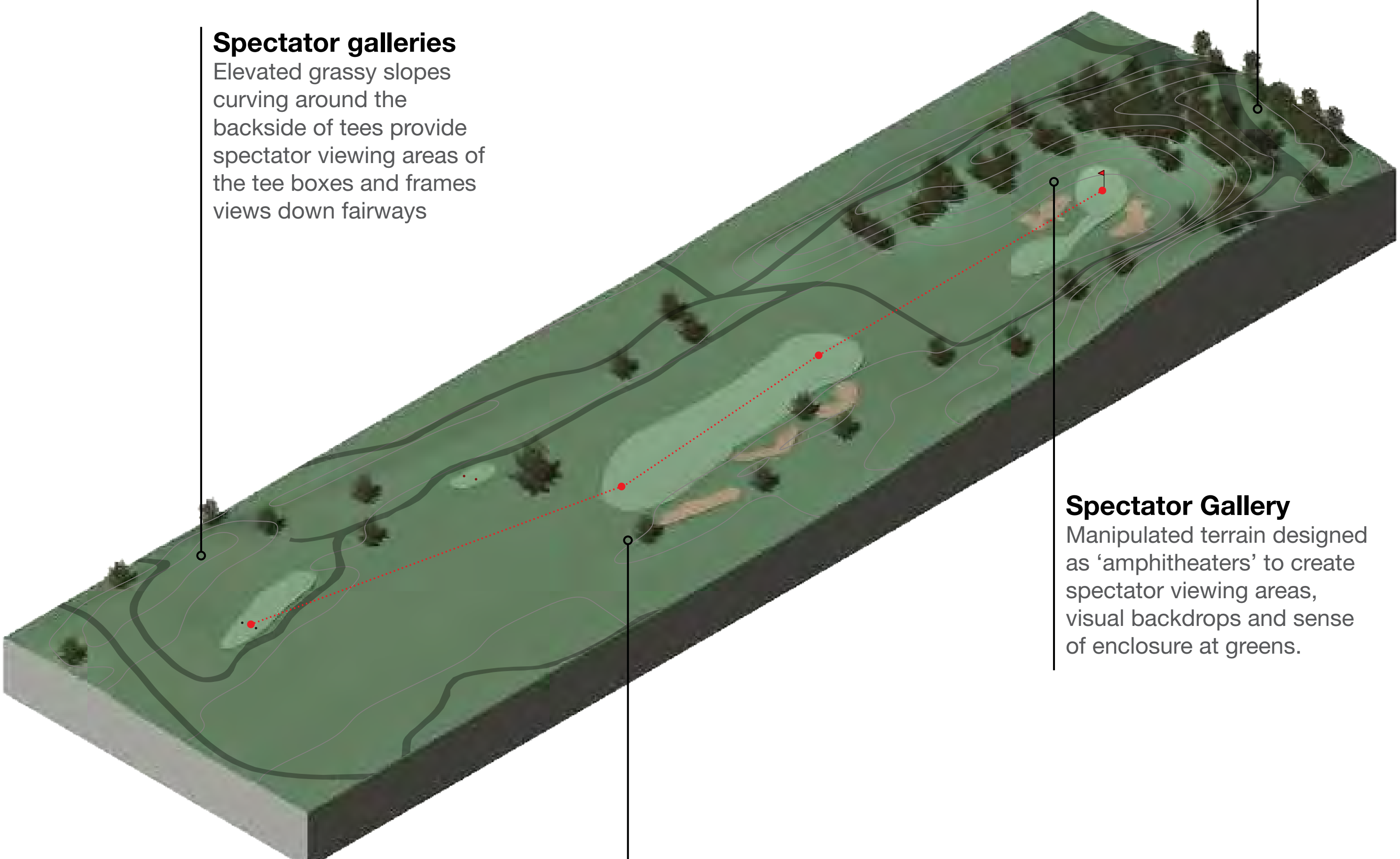
View of the 18^{th} green from the Club House.(the 18^{th})

Open Park Setting Holes

The 2nd

Entrance Road
The elevated entrance road affords views in both directions over the greens and towards the Clubhouse.

Spectator galleries
Elevated grassy slopes curving around the backside of tees provide spectator viewing areas of the tee boxes and frames views down fairways



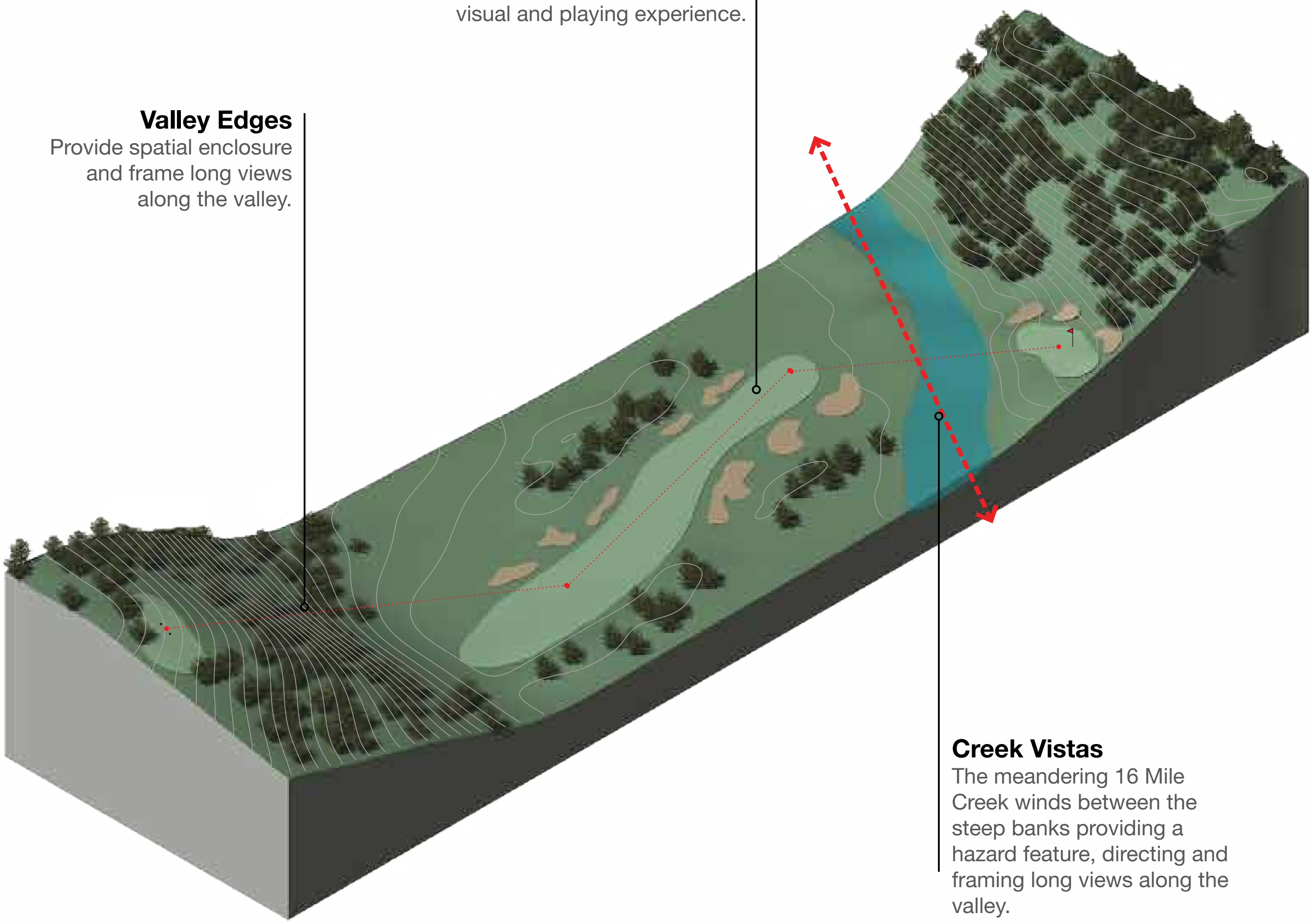
Spectator Gallery
Manipulated terrain designed as ‘amphitheaters’ to create spectator viewing areas, visual backdrops and sense of enclosure at greens.

Fairway edges
Intermittent clumps or large stand-alone grown trees along edges create open park setting with sky views. Gentle mounding along fairway edges and bunkers provide enclosure while maintaining open views.

Gentle mounding, in combination with bunkers, stand-alone trees and intermittent tree clumps along the fairway edges. (the 2nd)

Stand-alone trees provide visual focal points along the fairway and allow eye level viewing of the game and sky views. (the 2nd)

Valley Holes
The 11th



Valley Floor
Sculpted fairways, bunkers and greens contrast with the 'natural' forested valley walls to articulate the visual and playing experience.

Valley Edges
Provide spatial enclosure and frame long views along the valley.

Creek Vistas
The meandering 16 Mile Creek winds between the steep banks providing a hazard feature, directing and framing long views along the valley.

View of the 11th fairway and green from the elevated tee perched over the valley edge. (the 11th)

The meandering creek directs the eye along extended views through the valley. (the 11th)


Valley edges framing long views are punctuated by the viaduct, meandering creek and ravine backdrop. (the 14^{th})


The pond introduced on the 14^{th} marks the historic alignment of the creek and provides a variation in texture. (the 14^{th})

View of the 14th Spectator Gallery green with the viaduct and ravine backdrop. (the 14th)

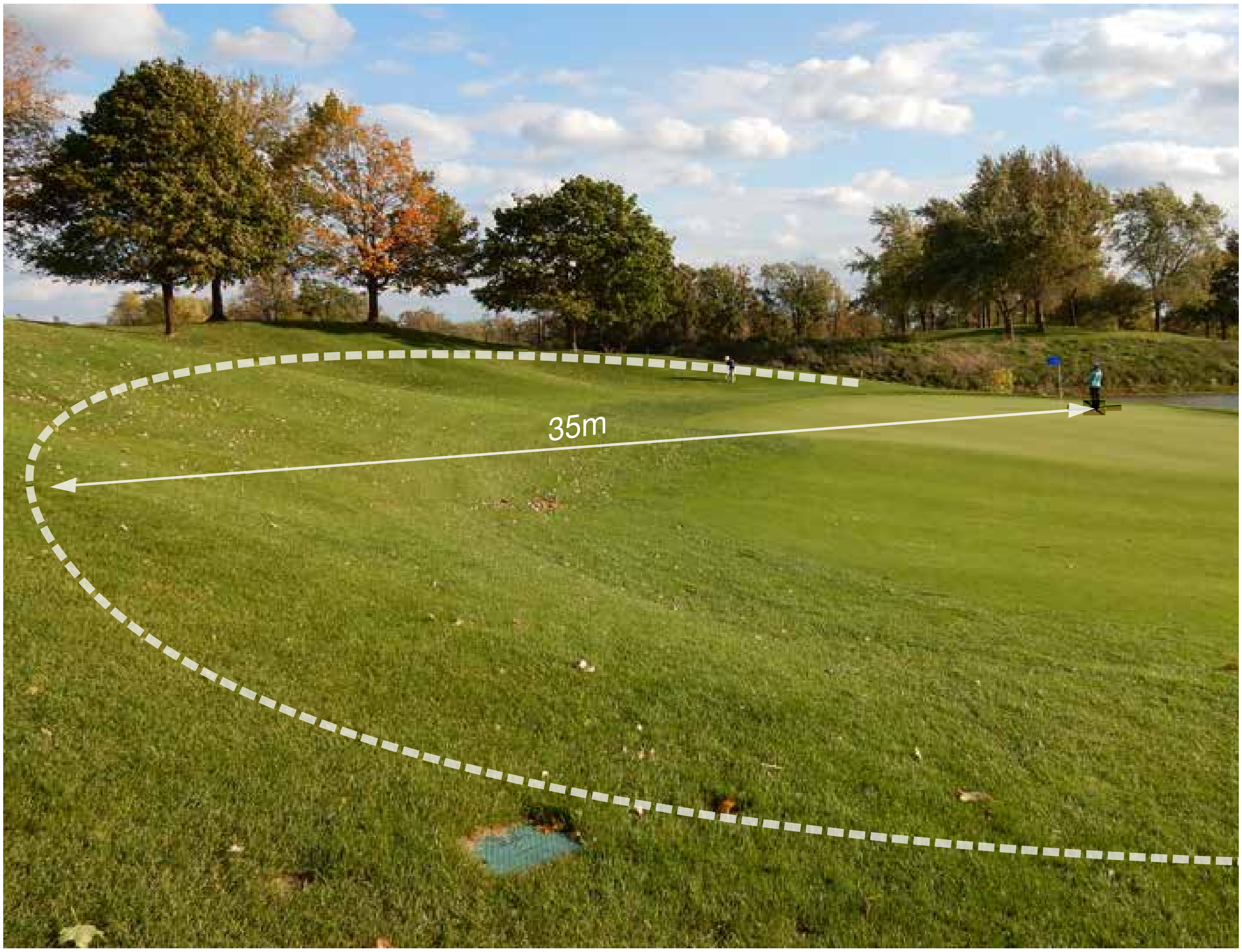
The tee location and fairway of the 16th takes advantage of the more modestly undulating terrain, the mature vegetation at the top of the bank and around the former stable buildings. Views from the tees terminate at the Club House. (the 16th)

Within 35m is about the right distance to see the game

Glen Abbey is the first course built like event stadia, conceived to maximize sight lines of spectators to the athletes. The layout maximizes the total number of spectators that are close enough to see details of the golfers and their actions. Therefore the constraints on human vision have been used to organize this unique design.

In theatre design it is necessary to see gestures. In golf, viewing the swing and the lie of the ball presents similar visual challenges to maximizing what a spectator can see. The maximum distance that the best theatres use is a viewing distance of approximately 35 meters (Gehl, Cities for People). This dimension of viewing quality corresponds to the distance of the spectator viewing slopes found at Glen Abbey. The exception is the 18th Hole, where the amphitheater around the green and lake is much larger, similar in size to a football stadium.

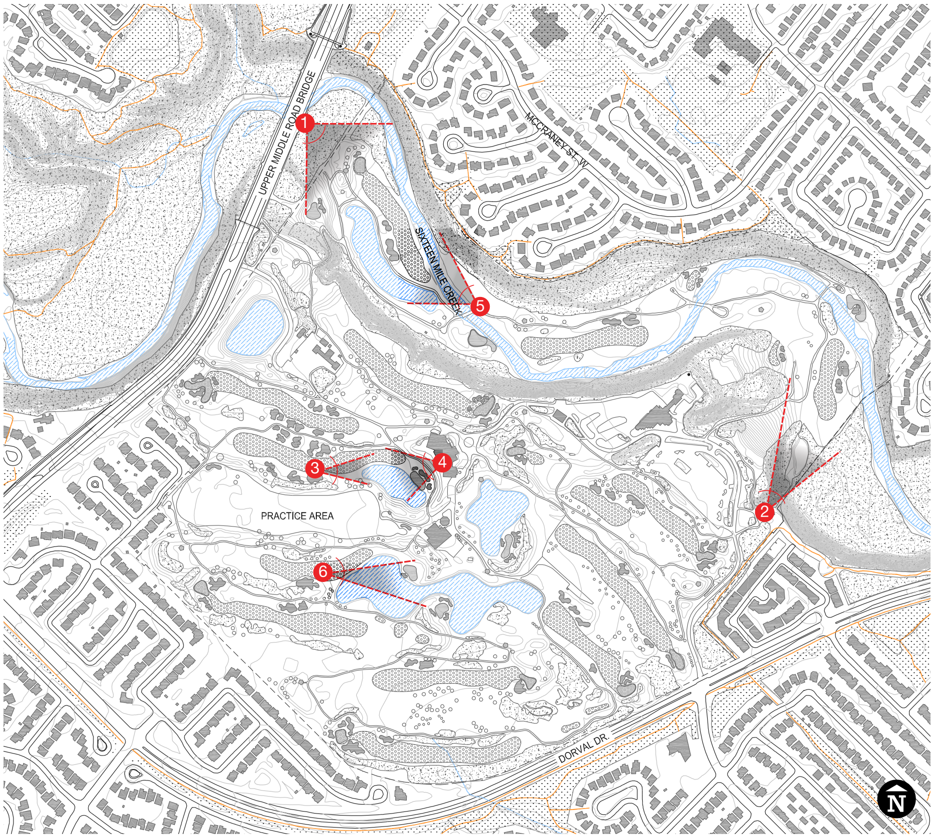
Typical 35m spectator gallery around greens.



35m spectator gallery around the green of the 9th hole.

20m spectator gallery around the tee of the 9th hole.

Key Views



Map 7. Key Views

From the visual analysis, six views have been selected to represent the most significant views that are unique or special to Glen Abbey. The key views represent the various dimensions of the underlying landscape structure as experienced from the public realm or from within the course.

Key View 1: View from the Central Belvedere of the Upper Middle Road Bridge (Smith Triller Viaduct)

The central viewing belvedere incorporated into the viaduct provides a dramatic and unique viewing experiences over the valley holes to the southeast.

Key View 2: The 11th (The Long Shot)

View of the 11th fairway and green from the elevated tee perched over the valley edge.

Key View 3: The Tiger Woods Shot (the 18th)

Many golfers attempt the famous 2000 Canadian Open Tiger Woods bunker shot on the 18th.
(http://scoregolf.com/tags/glen-abbey-golf-club-ontario/)

Key View 4: Spectator View of the 18th

View of the 18th green from the “Spectator Amphitheater” landform

Key View 5: The Long View up the Valley (the 14th)

The view north-west along the valley is framed by the valley edges and punctuated by the viaduct, meandering creek and ravine backdrop.

Key View 6: The Water Vista (9th)

The 9th hole provides the longest water vista along its scene, exemplifying a picturesque landscape style. Planted edges and mounding extend the apparent length of the pond by hiding its termination behind trees and landforms, suggesting its indefinite continuity.

8 Evaluation

As noted, a single property may have values that are significant at a national, provincial and/or local level to one or multiple communities. The following evaluative frameworks have been identified in order to determine the level of significance of the Glen Abbey property; these evaluations should not be seen as predicating a particular implementation tool as this will be addressed within Phase III of the Town's Cultural Heritage Landscape project.

Further, a landscape specific framework, the European Institute of Golf Course Architects (EIGCA) evaluation methodology from the 2007 document *Golf Courses as Designed Landscapes of Historic Interest* was also applied to this property.

The following represents the team's professional opinion concerning the eligibility of the property to meet each of these criteria.

8.1 Evaluation, O.Reg.9/06 Criteria for Determining Cultural Heritage Value or Interest

Table 1: Evaluation of 1333 Dorval Drive, Ontario Regulation 9/06 Criteria

O.Reg. 9/06 Criteria	Criteria Met (y/n)	Justification
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,	Y	RayDor is a representative example of a 1930s "Country Estate" and a rare example of an estate built a distance north from Oakville's lakeshore. Surviving elements include: • RayDor's house is a solid masonry estate house dating from the 1930s that is unique in Oakville in its combination of scale, quality of design and era; • The surviving stable complex (including the worker's house); • The entrance driveway that is part of the estate's formal landscape design is partially intact in its alignment and plantings; and, • Plantings and landscape features from the RayDor Estate era remain intact, including the set of Norwegian spruces imported by André Dorfman, the entrance approach and the barbeque patio on the east side of the house. Glen Abbey, as a designed cultural landscape, is a representative and early example of a championship golf course designed with specially designed spectator

O.Reg. 9/06 Criteria	Criteria Met (y/n)	Justification
		mounding installed between many fairways and at the backs of many greens to enhance the viewing experience during tournaments. It is also an early example of purposeful "Hub and Spoke" layout design. The design of the clubhouse acts as an extension of the spectator experience by hugging the 18th hole, providing additional space for spectators to watch golf during championships and supporting televised moments.
ii. displays a high degree of craftsmanship or artistic merit, or	Y	The RayDor estate house's solid masonry construction, form, massing and scale, rather than ornate decoration, bring focus to its design. The steeply pitched roof, emphasis on symmetry, impressive chimney and stonework are some of the elements that provide evidence of the level of artistry and craftsmanship inherent in its design and execution. While formal gardens on the north side of the house have been replaced with parking lots, other parts of the landscape are legible illustrating the importance of gardens and landscape elements in providing an appropriate setting for the house and extending the domestic realm inside and out. multi-level gardens. Glen Abbey Golf Club transformed an earlier golf course into a combined championship and regular-play course. A key element in this transformation was a new clubhouse in a modern expressive style that fit neatly into the course landscape. The golf course architects (Jack Nicklaus with Robert Cupp and others) rerouted the holes in the 16 Mile Creek Valley to provide a dramatic setting appreciated by players and suited to television cameras.
iii. demonstrates a high degree of technical or scientific achievement.	Y	As a product of the era in which it was built, the degree of land and water manipulation and the necessary technical skills needed to address the drainage and water issues in the lower valley demonstrate a high degree of technical achievement.

O.Reg. 9/06 Criteria	Criteria Met (y/n)	Justification
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,	Y	The following people, themes, and organizations had a direct influence on the evolved and designed cultural heritage landscape at 1333 Dorval Drive and its extant components: • André Dorfman; • Development of Oakville (planned and unplanned suburban development and expansion); • Sport (Oakville Polo Club, Canadian Open, golf history e.g., Tiger Woods' 2000 shot); • Royal Canadian Golf Association/Golf Canada; • Glen Abbey Golf Club as an institution; and, • Jack Nicklaus, Dick Grimm, and Rod McIsaac
ii. yields, or has the potential to yield information that contributes to an understanding of a community or culture, or	Y	Sixteen Mile Creek has a long history of occupation by Indigenous nations, including Haudenosaunee and Mississauga. The section of the creek that is part of the Glen Abbey Golf Club property is largely undeveloped. Through an integrated research program of biological investigations, archaeology, oral information and further documentary research, the use of the area by Indigenous nations can be better understood. Glen Abbey Golf Club's design and operation as a championship course will continue to yield information of value to golf architects, landscape architects and turf specialists concerning its design, turf and environmental conditions.
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community.	Y	RayDor's architects, Marani, Lawson & Morris, undertook major commissions in Toronto and surrounding communities. In Oakville, their work (Marani & Lawson and Marani, Lawson & Morris) includes RayDor (1937) and additions to Appleby College (1948). In other parts of Ontario, the firm is

O.Reg. 9/06 Criteria	Criteria Met (y/n)	Justification
		noted for dozens of major works. In the 1930s alone, Marani (who was also the architect of Dorfman's home at 27 Old Forest Hill Road (extant; 1928) designed Ridley College in St. Catharines (1934), Our Lady of Mercy Roman Catholic Hospital (1938-9) and the Bank of Canada in Ottawa (1938), among many other buildings. Glen Abbey Golf Club was the first solo design by golf architect Jack Nicklaus, one of the world's most famous golfers and noted golf course designer. His work at Glen Abbey was assisted by Robert Cupp, but the overall design reflected his style of play and his deep understanding of the needs of PGA golfers.
3. The property has contextual value because it,		
i. is important in defining, maintaining or supporting the character of an area,	Y	The golf course is the key organizing influence in the neighbourhoods that surround it.
ii. is physically, functionally, visually or historically linked to its surroundings, or	Y	The entrance way has been a scenic travel route from as early as its time as the entrance to the Upper Canada Country Club. It is visually significant from Upper Middle Road bridge. It was designed as an integral part of the Glen Abbey neighbourhood, a designed suburban community.
iii. is a landmark.[135]	Y	The Golf Course defines the surrounding community. The golf course was designed to enhance the potential of residential developments that followed it.

[135] Ontario Regulation 9/06 does not define 'landmark'. The *Oxford English Dictionary* defines 'landmark' as: "1. a. The boundary of a country, estate, etc.; an object set up to mark a boundary line. 2. An object in the landscape, which, by its conspicuousness, serves as a guide in the direction of one's course; hence, any conspicuous object which characterizes a neighbourhood or district. 3. (In mod. use.) An object which marks or is associated with some event or stage in a process; esp. a characteristic, a modification, etc., or an event, which marks a period or turning-point in the history of a thing." Glen Abbey serves as the guiding influence that characterizes the surrounding neighbourhood.

O.Reg. 9/06 Criteria	Criteria Met (y/n)	Justification
		It is tied to the surrounding community and street names. The golf course acts as a geographical point of reference within the community. It has served as a venue for social, community, business and family events (weddings, corporate events, etc.). Glen Abbey Golf Course is a well-known Canadian golf course.

8.2 Evaluation, O.Reg.10/06 Criteria for Determining Cultural Heritage Value or Interest of Provincial Significance

Table 2: Evaluation of 1333 Dorval Drive, Ontario Regulation 10/06 Criteria

O.Reg. 10/06 Criteria	Meets Criteria (y/n)	Summary
A property may be designated under section 34.5 of the Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest of provincial significance:		
1. The property represents or demonstrates a theme or pattern in Ontario's history.	Y	The property - in particular the RayDor Estate cultural heritage landscape layer - is associated with, and representative of the theme of circa 1930s mining in Ontario as an expression of the accumulation of wealth experienced by André Dorfman from his mining ventures in Northern Ontario. In 1935, the price of gold rose to $35 per ounce just after he had purchased and amalgamated gold mines in Timmins, Cobalt and Larder Lake (the Omega Mine). Soon thereafter he began looking for a rural property which would suit his family's lifestyle that included outdoor and horseman pursuits such as polo and possibly hunting. Dorfman found his ideal property near Oakville on the west side of Sixteen Mile Creek.
2. The property yields, or has the potential to yield, information that contributes to an understanding of Ontario's history.	N	Although the property has the potential to yield information with respect to previously undiscovered archaeological resources as well as golf course design and technical features, this potential data set is specific to local history and the golf industry, rather than provincial.
3. The property demonstrates an uncommon, rare or unique aspect of Ontario's cultural heritage.	N	The cultural heritage landscape at 1333 Dorval Drive does not demonstrate an uncommon, rare or unique aspect of Ontario's cultural heritage at the provincial level.
4. The property is of aesthetic, visual or contextual importance to the province.	N	The property's aesthetic, visual and contextual importance is locally significant, rather than provincially significant.

O.Reg. 10/06 Criteria	Meets Criteria (y/n)	Summary
5. The property demonstrates a high degree of excellence or creative, technical or scientific achievement at a provincial level in a given period.	N	The technical achievements reflected in the property are specific to the local context and golfing context, rather than the provincial context.
6. The property has a strong or special association with the entire province or with a community that is found in more than one part of the province. The association exists for historic, social, or cultural reasons or because of traditional use.	N	The property’s associations are not provincial.
7. The property has a strong or special association with the life or work of a person, group or organization of importance to the province or with an event of importance to the province.	Y	The property - in particular the RayDor Estate cultural heritage landscape layer - is associated with André Dorfman, whose influence was significant across the province.
8. The property is located in unorganized territory and the Minister determines that there is a provincial interest in the protection of the property.	N	This property is not located in unorganized territory.

8.3 Evaluation, Historic Sites and Monuments Board of Canada Criteria

Evaluation of the property at 1333 Dorval Drive against the Historic Sites and Monuments Board of Canada involved the identification of other Canadian examples of significant golf courses against the current conditions of the property at 1333 Dorval Drive.

8.3.1 Golf Courses: Context and Comparative Examples

In its location, topography and condition, the former RayDor estate was typical of the type of land preferred for golf course development. It was located near a growing suburban area (Oakville) and close enough to a major city (Toronto) to be enjoyed by weekend players. The site's topography and vegetation characteristics – flat table land, deep valley and treed groves – were conducive to development, even with the challenge of placing greens and fairways in the valley. The RayDor property had potential to allow the synthetic landscape (the golf course) to work in unison with natural attributes valued by golfers. Its location addressed the common desire of golfers to have easy access to the course by car while also feeling that they were removed from the hustle of urban life.[136]

North America's earliest golf courses were located very close to city centres, beginning in 1873 with the Royal Montreal Golf Club, which operated at the bottom of east slope of Mount Royal. In Canada, other courses were established in quick succession: Quebec City (1874), Toronto (1876), Niagara-on-the-Lake (1881), Brantford (1881), Kingston (1886), Victoria (1889), Ottawa (1891), Halifax (1895), St. Andrews, NB (1895), Vancouver (1892), Winnipeg (1894), Regina (1896), Edmonton (1896), Saint John (1897), and Fredericton (1897).[137] As land became more valuable, golf clubs moved further out from the city, looking for land for rent or for sale that was affordable but accessible. They occupied the "borderland" between city and country.[138] Most clubs moved at least once and some twice before 1920 to reach optimum land. Only a few courses, such as Banff and Jasper in Alberta and St. Andrews in New Brunswick, were destination courses sought out by golfers willing to travel by train. In the post-war period, golf became so popular that courses were fully integrated into planned suburban growth. Older golf courses in Canada developed in what were suburban locations include:

- Royal Montreal Golf Club Montréal, QC. Founded in 1873. Current location at Île Bizard dates from 1959.
- Royal Ottawa Golf Club, Gatineau, QC. Founded in 1891. Opened on the current site in 1901. The clubhouse, rebuilt in 1931 after a fire, was designed by Horwood & Taylor.[139]
- Hamilton Golf & Country Club, Ancaster, ON. Founded 1894. Current location dates from 1916. Course designed by H.S. Colt.[140]

---

[136]Elizabeth L. Jewett, "What was Driving Golf? Mobility, Nature, and the Making of Canadian Leisure Landscapes, 1870-1930,"in *Moving Natures: Mobinlity and the Environment in Canadian History*, ed. Ben Bradley et al. (Calgary: University of Calgary Press, 2016.
[137]Elizabeth L. Jewett, "What was Driving Golf? Mobility, Nature, and the Making of Canadian Leisure Landscapes, 1870-1930,"in *Moving Natures: Mobinlity and the Environment in Canadian History*, ed. Ben Bradley et al. (Calgary: University of Calgary Press, 2016.
[138]Elizabeth L. Jewett, "What was Driving Golf? Mobility, Nature, and the Making of Canadian Leisure Landscapes, 1870-1930,"in *Moving Natures: Mobinlity and the Environment in Canadian History*, ed. Ben Bradley et al. (Calgary: University of Calgary Press, 2016.
[139] "Horwood, Edgar Lewis," *Biographical Dictionary of Architects in Canada, 1800-1950*. Online at: http://dictionaryofarchitectsincanada.org/node/1529
[140] Hewson, The Open Golf Championship, 2004. Print. p. 95.

- Beaconsfield Golf Club, Montréal, QC. Opened on the current site in 1904. Course designed by Stanley Thompson. The clubhouse was completed in 1929.141

- Kanawaki, formerly the Outremont Golf Club, Kanawaki, QC. Opened in 1914 with a course designed by Albert Murray, then golf pro at the Royal Montreal. Redesigned by Donald Ross. The clubhouse dates from 1913 with additions in 1925 and 1956.[142]

- Scarboro Golf & Country Club, Toronto, ON. Opened on the current site in 1914. Its clubhouse designed by Langley & Howley[143] is one of Canada's oldest and most impressive examples.

- Capilano Golf and Country Club, West Vancouver, BC. Opened on the current site around 1933. The course was designed by Stanley Thompson. Its clubhouse opened in 1938.

As an affluent suburban community, Oakville was already the home of the Oakville Golf Course at 1154 Sixth Line founded in 1921 as a 6-hole course and expanded to an 18-hole course in 1922.[144]

8.3.2 Consideration of Evaluation

Following the nomination of a place to the HSMBC, Parks Canada staff review and screen the nomination to determine whether or not it is likely to be of sufficient interest to warrant a report. This approach follows that process, with the understanding that for the purpose of this assessment, there is no recommendation for action, only the identification of a level of significance.

Factors considered during the screening for a nomination, such as Glen Abbey, as a 'place' would be an initial comparison with other places of its type. In this case, it would likely be compared to other golf courses. Factors that might be considered include:

- Age;
- the importance of the designer to Canadian golf course design; and,
- extent to which the golf course speaks to Canadian history and its environment.

The following table summarises our evaluation of the property against the National Historic Sites Criteria identified in the HSMBC's 2008 document *Criteria, General Guidelines, & Specific Guidelines for evaluating subjects of potential national historic significance* (2008). This document outlines the criteria for nominations as a National Historic "place", "person", or "event".

[141] The Beaconsfield Golf Club, "History". Online at: www.beaconsfieldgolfclub.ca/index.php?option=com_content&view=article&id=1&Itemid=119&lang=en

[142] J. Fortin and F. Fortin, *Golf: les plus beaux parcours au Québec = Quebec's finest golf courses* (Montréal, Québec Amérique, 2007), p. 71.

[143] "Langley, Charles Edward." *Biographical Dictionary of Architects in Canada, 1800-1950*. Online at: http://dictionaryofarchitectsincanada.org/node/1432.

[144] Godard, Geoff. 2015. *The Oakville Golf Club: 90th Anniversary Tribute.* Online. Page. 4-5

Table 3: Evaluation of 1333 Dorval Drive, Criteria for National Historic Significance

Criteria for National Historic Significance	Criteria Met (y/n)	Summary
1. A place may be designated of national historic significance by virtue of a direct association with a nationally significant aspect of Canadian history. An archaeological site, structure, building, group of buildings, district, or cultural landscape of potential national historic significance will:		
a) illustrate an exceptional creative achievement in concept and design, technology and/or planning, or a significant stage in the development of Canada; or	N	The overall cultural heritage landscape at 1333 Dorval Drive does not appear to illustrate an exceptional creative achievement in concept and design, technology and/or planning, or a significant stage in the development of Canada.
b) illustrate or symbolize in whole or in part a cultural tradition, a way of life, or ideas important in the development of Canada; or	N	The cultural heritage landscape at 1333 Dorval Drive does not illustrate or symbolize a cultural tradition, way of life, or ideas that were important in the development of Canada.
c) be most explicitly and meaningfully associated or identified with persons who are deemed of national historic importance; or	N	The cultural heritage landscape at 1333 Dorval Drive is directly associated with André Dorfman, one of Canada's most successful mining entrepreneurs. However, this association is more appropriate as meeting the criteria of a 'Person" of national historic significance.
d) be most explicitly and meaningfully associated or identified with events that are deemed of national historic importance.	N	The cultural heritage landscape at 1333 Dorval Drive is directly associated with the Canadian Open, which has the potential to be considered an 'event' of national historic importance. However, this association is more appropriate as meeting the criteria of a 'Event" of national historic significance.
2. A person (or persons) may be designated of national historic significance if that person individually or as the representative of a group made an	Y	André Dorfman is potentially of national historic significance for his contribution to Canadian history as one of the most successful mining technologists and entrepreneurs of his time. Dorfman played a leading role in some of Canada's most important mining endeavours of the interwar years.

Criteria for National Historic Significance	Criteria Met (y/n)	Summary
outstanding and lasting contribution to Canadian history.		
3. An event may be designated of national historic significance if it represents a defining action, episode, movement, or experience in Canadian history.	Y	The Canadian Open is potentially of national historic significance as an experience in Canadian sports history.

8.4 Evaluation, EIGCA Evaluative Methodology

In 2007, English Heritage commissioned the European Institute of Golf Course Architects (EIGCA) to advise on the historic interest of golf course designs to inform the development of its new position statement and guidance on golf course development in historic parks, gardens and wider landscapes. The subsequent document, titled *Golf Courses as Designed Landscapes of Historic Interest*, was applied to this evaluation as an internationally industry standard for cultural heritage landscapes of this type.

Table 4: Evaluation of 1333 Dorval Drive, EIGCA Evaluative Methodology Criteria

Evaluative Criteria	Meets Criteria (y/n)	Summary
a) Golf Courses whose Main Phase of Development Represents a Key Era in the History of Golf Course Design.	Y	In the EIGCA report for English Heritage started in 2005 Era 5 was listed as starting in 1945 and finishing in 1975. However, one of the co-authors of the EIGCA report notes that there was a new trend which began around the mid-1970s with the advent of the Stadium Course and the desire by many developers to build a “championship course” even if it had very little chance of hosting a tournament. A trend, which emanated in North America, to move extensive amounts of earth on the site for the construction of a course also started around that time.
b) Golf Courses Influential in the Development of Golf Course Aesthetics and Playing Strategy.	Y	Glen Abbey was very influential in the development of stadium golf courses which followed in its use of spectator mounding.
c) Golf Courses Influential in the Development of Golf Course Aesthetics and Playing Strategy.	Y	The first known example of a purposeful ‘hub and spoke’ layout design’.

Evaluative Criteria	Meets Criteria (y/n)	Summary
d) Golf Courses that are Early or Representative Examples of a Type of Site.	N	Not applicable.[145]
e) Golf Courses that are an Early or Representative Example of the Work of a Designer/ Architect of National Importance.	Y	First golf course designed by Jack Nicklaus as the lead designer and his first design in Canada.
f) Golf Courses having an Association with Significant People or Historical Events.	Y	Tiger Woods' shot from right 18th fairway bunker at 2000 Canadian Open was a memorable event in golf history to date. Glen Abbey is visited by golfers who try to mimic Woods' shot.[146] The design of the 18th hole, green, bunker and lake, clubhouse setting and the continued play of the course created an immersive experience.
g) Golf Courses having a Strong Group Value.	N	Not applicable.[147]

145 The EIGCA document identifies the following seven site types: Links, Parkland, Heathland, Moorland, Woodland, Commons, and Downland. Glen Abbey is not an early or representative example of any of these seven types. Additional information on these types can be found in Appendix A-4.

146 As noted above, the growth of vegetation since that time makes it difficult to accurately reproduce the shot.

147 This evaluative criterion considers golf courses grouped by age, architect or designer, or by location or site. This criterion is best applied when "a course may not be of sufficient individual merit...". Additional information on these types can be found in Appendix A-4.

9 Cultural Heritage Landscape and Results of Evaluation

Based upon the foregoing analysis, it is the professional opinion of the project team that the property is a significant cultural heritage landscape as defined under the 2014 *Provincial Policy Statement*.

Drawing upon the 2014 *Provincial Policy Statement* definition of cultural heritage landscape, it is the professional opinion of the team that the property is a defined geographical area that integrates a variety of notable features, including features from past landscapes. While Glen Abbey is an evolved landscape (in that past historical landscapes uses and structures helped shape the contemporary landscape), it must be predominantly understood as a designed landscape constructed with a particular design intent that is still legible.

As noted, the definition of significance states that criteria for determining significance for resources (including cultural heritage and archaeological resources) are recommended by the Province, but municipal approaches that achieve or exceed the same objective may also be used. In this instance, four different recognized evaluative methods were applied to the property to help gauge its level of significance. The PPS also notes that while some significant resources may already be identified and inventoried by official sources, the significance of others can only be determined after evaluation. Based upon our review, it is the professional opinion of the project team that the property is significant because it meets the following criteria:

The property at 1333 Dorval Drive meets the criteria of Ontario Regulation 9/06 for determining cultural heritage interest or value under the Ontario Heritage Act.

The property at 1333 Dorval Drive meets the criteria of Ontario Regulation 10/06. Notably, the association of the property with RayDor has links to the history of mining in Ontario and with André Dorfman as a person of provincial significance. It was found that these associations reinforce and contextualize the historical/associative value of the property under Ontario Regulation 9/06.

The property at 1333 Dorval Drive meets five of the seven EIGCA criteria.

The property at 1333 Dorval Drive meets the HMSBC's Criteria for National Historic Significance for its direct associations with a person and an event of National Historic Significance. The property does not meet the Criteria for National Historic Significance as a place. Both the association with André Dorfman (as a person of national significance) and the Canadian Open (as a nationally significant event) also serve to reinforces and contextualize the historical/associative value of the property under Ontario Regulation 9/06.

9.1 Summary of Evaluation Findings

9.1.1 Description of Property

The property is located east of Dorval Drive, south of Upper Middle Road. Sixteen Mile Creek is located within and along the west side of the property. The legal description of 1333 Dorval Drive is described as "Part of Lots 17, 18, 19, and 20, Concession 2, South of Dundas Street (Trafalgar) (Town of Oakville) designated as Parts 1, 2, 3, 4, and 4 on Plan 20R-5211". The property was designated under Part IV of the *Ontario Heritage Act* in September 1993.

The property is located along and adjacent to Sixteen Mile Creek that flows south towards Lake Ontario. Sixteen Mile Creek valley is a transition zone between the Southern Deciduous Forest (Carolinian) Region, and the Great Lakes-St Lawrence Forest Region. The valley is deemed to be an environmentally sensitive area that is home to almost 400 different species of plants, including both common favourites and some rare and vulnerable species.[148] The area to the north of Glen Abbey is now public land assembled as the 81-hectare Sixteen Mile Creek Valley Park. It links two parks and heritage trails, including a trail that runs along the east bank of the valley immediately across from the golf course.

9.1.2 Summary of Cultural Heritage Value

The property at 1333 Dorval Drive, as a coherent whole, has physical or design value as an evolved and designed cultural heritage landscape with a variety of natural and built components which reflect a long history of land use, including layers that express: Indigenous land-use of the Sixteen Mile Creek and valley; Euro-Canadian settlement and agriculture; the RayDor Estate; Upper Canada Country Club; and the Glen Abbey Golf Course. The property has deep connections in its design and history to the RayDor estate. RayDor's landscape hierarchy composed of an entry zone, domestic zone, service zone and working zone has been modified but it is still legible, which is rare in the context of estate landscapes in Oakville. RayDor's house is a solid masonry estate house dating from the 1930s that is unique in Oakville in its combination of scale, quality of design and era.

The current designed landscape was built by Glen Abbey Golf Club resulting in a transformed landscape that was dominated by a new championship golf course. The course was the second "Stadium Style" golf course in the world, a design which put a new emphasis on the spectator experience by combining the first deliberate example of a "Hub-and-Spoke" layout design with integrated spectator galleries made from earth berms alongside fairways and around greens and tees on many of the holes. These berms were intended to visually enclose many of the tees, fairways and greens and enhance the spectator experience during tournaments. Course architects (Jack Nicklaus with Robert Cupp) rerouted the holes in the creek valley to provide a dramatic setting, with natural spectating opportunities from the valley sides. This is a view sequence which is appreciated by players and by the public, especially when seen from the Upper Middle Road viaduct, and provides a dramatic visual backdrop for televised tournaments.

The property has historical associations with André Dorfman; the Oakville Polo Club; the Jesuits; the suburban development of Oakville; Sport in Canada; and RCGA/Golf Canada. The property also has the potential to yield information about the long history of occupation and travel along and around the Sixteen Mile Creek by Indigenous nations, as well as information of value to golf architects, landscape architects and turf specialists concerning its design, turf, and environmental conditions. Furthermore, the property demonstrates the ideas of F.H. Marani, Jack Nicklaus, and Robert Cupp. The property is possibly associated with landscape architect Gordon Culham, but no definitive proof was found. The extant 11th, 13th and 14th holes may have been influenced by the earlier Howard Watson design; however, this analysis of association was inconclusive.

Lastly, the property has contextual value as an organizing influence in the surrounding neighbourhood and is visually linked to the public realm, outside of the private property, through scenic vistas along Upper Middle Road. The property is a landmark, defining the surrounding community and appearing in the Town's branding and messaging.

9.1.3 Features

Based on the foregoing, the following features were identified which may warrant conservation:

- The property, as a coherent whole, as a palimpsest of successive periods of land use and ownership as reflected in the current golf course layer and features of previous layers of land use, including: Indigenous use of the Sixteen

---

[148] Conservation Halton (Andrea Dunn, Monitoring Ecologist), *History of Brook Trout in Bronte and Sixteen Mile Creeks, 1950-present.* Sosmart Fall Meeting, November 22, 2012. Slide 2.

Mile Creek valley and surrounding area; settlement and agriculture; RayDor Estate; Loyola Retreat; Upper Canada Country Club golf course and ski hill; and the Jack Nicklaus-designed ‘Hub and Spoke’ Glen Abbey course; as well as the positioning and interrelationships of these elements;

- The golf course layout, which is legible as Canada’s first stadium course, with its ground-breaking Hub-and-Spoke design, including: open park setting holes, water feature holes, and valley-land holes emanating from the central clubhouse and connected by a series of pathways;
- The design intent of the golf course as illustrated by the general shaping of the greens, tees, lakes, fairways and associated bunkers and mounding. Significant landscape features include the horseshoe 17th green configuration and the 18th green setting. The fairway bunker to the right of the 18th fairway and lake in front of the 18th green commemorate a major event in the history of tournament golf notably the 2000 Tiger Woods’ shot to the green;
- The RayDor Estate house and surrounding remnant landscaping associated with the house;
- The remnant of the RayDor Estate entrance driveway;
- The RayDor stable area, including: staff house; stables; ancillary structures; and surrounding open space and tree plantings; and,
- Views and vistas of and within the property, including: context views, RayDor house and landscaping features, and the six key views.

Should Council approve a recommendation to proceed to Phase III of the Cultural Heritage Strategy Implementation Project with this property, the Town may wish to consider a wide range of conservation measures and tools including, but not limited to, those available under the *Ontario Heritage Act* and other legislation and policy.

10 Conclusions

Letourneau Heritage Consulting Inc., in partnership with DTAH, Contentworks Inc., This Land Archaeology Inc., and Creative Golf Design Ltd., was retained by the Corporation of the Town of Oakville (the Town) in September 2016 to provide consulting services for part of Phase II of the Town's Cultural Heritage Landscape Strategy Implementation Project. As part of the project, this Cultural Heritage Evaluation Report was completed for the property at 1333 Dorval Drive considering its potential as a cultural heritage landscape.

In the professional opinion of the project team, the property at 1333 Dorval Drive is a *significant cultural heritage landscape* as defined within the 2014 *Provincial Policy Statement*. Following the application of the four evaluative methods used for this project, it was determined that the property meets the criteria of Ontario Regulation 9/06, Ontario Regulation 10/06, the National Historic Sites criteria, and the EIGCA criteria.

11 Summary of Resources

11.1 References Cited

Ancestry.com

1861 *Census of Canada* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2009. Original data: Canada. "Census returns for 1861." LAC microfilm C-999 to C-1007, C-1010 to C-1093, C-1095 to C-1108, C-1232 to C-1331, M-1165 to M-1166, M-1168 to M-1171, M-556, M-874 to M-878, M-880 to M-886, M-896 to M-900. Library and Archives Canada, Ottawa.

Census of Nova Scotia, 1861. Halifax, Nova Scotia, Canada: Nova Scotia Archives and Records Management (NSARM): Nova Scotia Board of Statistics, 1861.

1851 *Census of Canada East, Canada West, New Brunswick, and Nova Scotia* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2006.Original data: Census of 1851 (Canada East, Canada West, New Brunswick, and Nova Scotia). Library and Archives Canada, Ottawa, Canada.

Census of Nova Scotia, 1851. Halifax, Nova Scotia, Canada: Nova Scotia Archives and Records Management (NSARM): Nova Scotia Board of Statistics, 1851.

1865-1935 *Canadian Passenger Lists, 1865-1935* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2010. Line 15.

Andrew, Ian, Ben Cowan-Dewar, Jeff Mingay and Robert Thompson

2005 "Canada's Top Golf Courses," from *Golf Course Atlas,* February 2005.

Archeoworks

2001 *Stage 1-2 Archaeological Assessment of Proposed Subdivision 24T-00010, Part of Lot 20, Concession 2 SDS*, *Town of Oakville, Regional Municipality of Halton, Ontario 2001-015-003*.

Ashe, David and Joyce Burnell

2007 *Oakville Street Names and Landmark.* London Ontario: Burnell Creighton Publishing.

Charbonneau, Yvan

2005 *Larder Lake Station*. Ontario Ghost Town Website. Accessed online at http://www.ghosttownpix.com/ontario/towns/larderstn.html

Christie, James

1975 *Acomb Shines Nicklaus Image at Glen Abbey*. Globe and Mail: Toronto. (September 22nd, 1975). Copy located in the Golf Canada archives

Collings, David

1975 *Ponds, Mounds, Trees Provide Scenic Test for Glen Abbey*," (16 May 1975). Teeoff. Copy located in the Golf Canada archives.

Conservation Halton

2012 Andrea Dunn, Monitoring Ecologist. *History of Brook Trout in Bronte and Sixteen Mile Creeks, 1950-present.* Sosmart Fall Meeting, November 22, 2012. Slide 2.

Corelli, Rae

1990 *Trouble on the Links, Canadian Pro Golf Searches for the Stars*. Maclean's Magazine (10 September 1990).

Cosgrove, Denis and Peter Jackson

1987 "New Directions in Cultural Geography," in *Wiley* on behalf of *The Royal Geographical Society (with the Institute of British Geographers)*. Vol. 19, No. 2 (June 1987): pp. 95-101, accessed at http://www.jstor.org/stable/20002425.

Culham, Gordon

1940 *That Little Place in the Country.* Canadian Homes and Gardens (May 1940).

De Leuw Cather, Canada Ltd Consulting Engineers and Planner

1976 *Glen Abbey Community Secondary Plan*. First Draft Report. Draft Technical Papers. April 8, 1976. (As found in the Town of Oakville The Glen Abbey Community [Secondary Plan]

Early Canadian Online

1939 *The Torontonian Society Blue Book and Club List: 1939*. Toronto. Accessed February 20th, 2017, online at: http://eco.canadiana.ca/view/oocihm.8_03507_19/337?r=0&s=1.

Ellis, Chris J. and Deller, D. Brian

1990 "Paleo-Indians," In *The Archaeology of Southern Ontario to A.D. 1650*, Chris J. Ellis and Neal Ferris, eds., Occasional publication of the London Chapter, OAS Number 5, 1990: pp. 37-63.

Ellis, Chris J., Ian T. Kenyon and Michael W. Spence

1990 "The Archaic," In *The Archaeology of Southern Ontario to A.D. 1650*, Chris J. Ellis and Neal Ferris, eds., Occasional publication of the London Chapter, OAS Number 5, 1990: pp. 65-124.

ERA

2016 *Cultural Heritage Landscape Assessment & Heritage Impact Assessment: Proposed Redevelopment of the Glen Abbey Golf Club, Oakville*. Report prepared for ClubLink. Accessed online March 2017 at http://www.glenabbeyplan.com/pdf/Cultural%20Heritage%20Landscape%20Assessment%20&%20Heritage%20Impacet%20Assessment.pdf.

European Institute of Golf Course Architects (EIGCA)

2007 *Golf Courses as Designed Landscapes of Historic Interest*. Report abridged by English Heritage. Accessed online December 2016 at https://content.historicengland.org.uk/images-books/publications/golf-courses-as-designed-landscapes-of-historic-interest/eigcaabridgedreport.pdf/.

Fennell, T.

1991 *Greening the Glen*. Macleans Magazine. (9 September 1991).

Fortin, J. & F. Fortin.

2007 *Golf: les plus beaux parcours au Québec = Quebec's finest golf courses.* Montréal, Québec Amérique.

Godard, Geoff

2015 *The Oakville Golf Club: 90th Anniversary Tribute. (*2015). Page. 4-5. Accessed online from http://www.oakvillegolfclub.com/images/sitepicts/2015Files/2016/90th%20Aniversary%20Article%20(2nd%20copy).pdf.

Golla, James

1969 *Big Oakville Mansion Newest Skiing Haunt*. Globe and Mail (Toronto). (4 January 1969) p. 33. Retrieved online from ProQuest.

Halton Region

2009 Halton Region Official Plan [2009]. December 16, 2009. Last accessed online December, 2016 at file:///C:/Users/CHRIS/Downloads/Halton%20ROP%20-%20September%2028,%202015%20Interim%20Office%20Consolidation%20-%20Text.pdf.

Hewson, Karen

2004 *The Open Golf Championship*, Key Porter Books. 2004.

Hill, Robert

n.d. *Edgar Lewis Horwood*. *Biographical Dictionary of Architects in Canada, 1800-1950.* Accessed online at, http://dictionaryofarchitectsincanada.org/node/1529

n.d. *Ferdinand Herbert Marani*. Dictionary of Architects in Canada 1800-1950, Accessed December 2nd, 2016 at, http://dictionaryofarchitectsincanada.org/node/1462.

n.d. *Langley, Charles Edward*. Biographical Dictionary of Architects in Canada, 1800-1950. Accessed online at: http://dictionaryofarchitectsincanada.org/node/1432.

Historic Places

2010 *The Standards and Guidelines for the Conservation of Historic Places in Canada*. 2nd Edition. Ottawa: Queen's Printer.

Jewett, Elizabeth L.

2016 *What was Driving Golf? Mobility, Nature, and the Making of Canadian Leisure Landscapes, 1870-1930* in *Moving Natures: Mobility and the Environment in Canadian History*, ed. Ben Bradley et al. Calgary: University of Calgary Press, (2016).

Land Registry Office # 20. Milton

Land Title Abstracts. Township of Trafalgar, Lot 17, Con 2, South Dundas Street, 31 pages.

Land Title Abstracts. Township of Trafalgar, Lot 18, Con 2, South Dundas Street, 33 pages.

Land Title Abstracts. Township of Trafalgar, Lot 19, Con 2, South Dundas Street, 31 pages.

Land Title Abstracts. Township of Trafalgar, Lot 20, Con 2, South Dundas Street, 14 pages.

Legislative Assembly of Canada

1854 *Act to Incorporate the Oakville and Arthur Railway Company*, [1854]. Accessed 20 Feb 2017, Online at: http://eco.canadiana.ca/view/oocihm.9_06020/3?r=0&s=1..

1935 Mines and Metallurgical Works in Ontario in 1934. . King's Printer: Toronto. Accessed online at, http://www.geologyontario.mndmf.gov.on.ca/mndmfiles/pub/data/imaging/B099/B099.pdf

Lerech, Deborah

N.D. *Sawmills on the Sixteen.* Accessed online from the Town of Oakville website, http://www.oakville.ca/culturerec/pioneer-essay1.html.

Mason, Alan

1993 Dictionary of New Zealand Biography. Volume 3. Reproduced online at *Teara: The Encyclopedia of New Zealand* at: www.teara.govt.nz/en/biographies/3b25/bell-james-abbott-mackintosh

McMurdy, Dierdre

2002 *The green green of home*. Canadian Business (24 June 2002).

Ministry of Tourism, Culture and Recreation

1993 Intention to Designate RayDor Estate House, 1333 Dorval drive, Oakville, (10 February 1993). Online at: http://elto.gov.on.ca/wp-content/uploads/2015/03/RayDor-Estate-House.pdf

2017 *Ontario Archaeological Sites Database*.

McKee, Ken

1974 *Nicklaus Builds a Canadian Open Home*. Toronto Star: Toronto. (March 26th, 1974). Copy located in the Golf Canada archives.

Mississaugas of the New Credit First Nation & Praxis Research Associates

2015 *The History of the Mississaugas of the New Credit First Natio*n.

Moffatt, Robert

2010 *A Touch of Wright in Rosedale*. Accessed online at: https://robertmoffatt115.wordpress.com/tag/crang-boake/.

Moss, Marv

1975 *Rain Stymies Glen Abbey for 1976 Open*. The Gazette: Montréal. n.d. [1975]. Copy located in the Golf Canada archives. ID: GC3 L2010.01.76

National Air Photo Library (NAPL)

1934 *A4874 51 Nov 1934*

1961 *A17288 109 1961*

1965 *A19345 58 1965 Oct 05*

1979 *A24284 173 July 1979*

Peers, Laura Lynn & Carolyn Podruchny

2010 *Gathering Places: Aboriginal and Fur Trade Histories*. UBC Press: Vancouver.

Perkins, Dave

2002 *Rich history defines Open*," *Toronto Star*, 5 September 2002.

2003 *Facelift at Glen Abbey should satisfy touring pros*. Toronto Star: Toronto. (16 October 2003).

2004 *Changes a blessing for Glen Abbey Golf Course*. Toronto Star: Toronto. (29 May 2004).

Pope, J. H.

1877 Illustrated Historical Atlas of the County of Halton, Ontario. Toronto: Walker & Miles, 1877. Accessed online 2015 from, http://digitial.library.mcgill.ca/countyatlas/searchmapframes.php

Smith, David S.

n.d. "The Native History of the Regional Municipality of Halton and the Town of Oakville: Part I," n.d., Accessed online August, 2015 http://www.oakville.ca/culturerec/is-firstnations.html.

n.d. "The Native History of the Regional Municipality of Halton and the Town of Oakville: Part II," n.d., Accessed online August, 2015 http://www.oakville.ca/culturerec/is-firstnations.html.

n.d. "The Native History of the Regional Municipality of Halton and the Town of Oakville: Part III," n.d., Accessed online August, 2015 http://www.oakville.ca/culturerec/is-firstnations.html.

The Beaconsfield Golf Club Website.

n.d. Beaconsfield Golf Club's History. Accessed online at: http://www.beaconsfieldgolfclub.ca/index.php?option=com_content&view=category&layout=blog&id=10&Itemid=127&lang=en

The Canadian Champion

1962 *By Loyola Retreat House Plan Country Club Estates*. (22 August 1962), p. C3. Accessed online at: http://*images.ourontario.ca/Partners/MPL/MPL002493964pf_0913.pdf.*

The Oakville Beaver

1963 *Pages of the Past, 40 years ago*. [reprint from *The Daily Journal Record*, 13 August 1963]. (15 August 2003). Accessed online at: http://images.oakville.halinet.on.ca/110870/page/7

The Ontario Heritage Trust

2012 Cultural Heritage Landscapes – An Introduction. Updated 2012. Available online at: http://www.heritagetrust.on.ca/CorporateSite/media/oht/PDFs/HIS-020-Cultural-heritage-landscapes---An-introduction-ENG.pdf.

The Spectator (Oakville)

1974 *Oakville Course: Top Canadian Event Settles Down*. (26 March 1974) p. 21. Copy reviewed at the Golf Canada Archives.

The Toronto Daily Star.

1937 *Old Oakville Farm Sold Fine Bridle Path Mooted.* (1 April 1937), p. 30.

The Toronto Golf Club website.

n.d. *Watson Course – 9 Hole*. Accessed online at: www.torontogolfclub.com/Golf-Course/Watson-Course.aspx.

Town of Oakville

n.d. Sunningdale Information Station" http://www.oakville.ca/culturerec/is-sunningdale.html

1977 *The Glen Abbey Community [Secondary Plan]*. Oakville: Town of Oakville, October 12, 1977.

2005 Town of Oakville. *Request for Proposal: Consulting Services for a Cultural Heritage Landscape Strategy Implementation*. Proposal Number: Prop-22-2015.

2009a *Livable Oakville, Town of Oakville Official Plan 2009*. Office Consolidation. Last Updated February 23, 2015. Last accessed online December 2016 at http://www.oakville.ca/assets/2011%20planning/LivableOakvillePlan.pdf.

2009b *North Oakville West Secondary Plan.* Official Plan Amendment Number 289 to the Official Plan of the Corporation of the Town of Oakville. By-Law Number: 2009-014. Last accessed online October 2016 at http://www.oakville.ca/assets/2011%20planning/nco-WestPlan.pdf.

2010a *Corporation of the Town of Oakville Strategic Plan 2007-2010.* Last accessed January 2017 at https://securepwa.oakville.ca/sirepub/cache/107/3l11bmvdsgmyl455cjn0vg55/4933701072017093822317.PDF.

2010b 7*North Oakville Heritage Resources Review and Strategy*. Last accessed online October 2016 at http://www.oakville.ca/assets/2011%20planning/nco-HeritageStrategy.pdf.

2013 *REPORT: HERITAGE OAKVILLE ADVISORY COMMITTEE - Standards and Guidelines for the Conservation of Historic Places in Canada*. Oakville: Town of Oakville, March 13, 2013.

2014 *Cultural Heritage Landscapes Strategy*. Last accessed online October 2016 at http://www.oakville.ca/assets/2011%20planning/hrtg-culturalHeritageLandscapesStrategy.pdf

2015 *Vision 2057*. Approved by Council Monday, May 25, 2015. Last accessed online December 2016 at http://www.oakville.ca/townhall/vision-2057.html.

Trafalgar Township Historical Society.

n.d. *Early Ward 5 History*. Accessed online October 2015 at http://www.tths.ca/ward5.html.

University of Toronto Map & Data Library

1858 *Tremaine's Map of the County of Halton, Canada West*. Toronto: George C. Tremaine. Accessed online October 2017 at http://maps.library.utoronto.ca/cgi-bin/files.pl?idnum=10wo;ey 55&title=Tremaine%27s+Map+of+the+County+of+Halton,+Canada+West+1858.

Welling, Beau

2016 "Tournament Hole of the Week, July 21-24, 2016," *Beau Welling Design.* Accessed May 2017 at http://beauwellingdesign.com/the-bwd-tournament-hole-of-the-week-july-21-24-2016-the-18th-at-glen-abbey-gc-home-of-rbc-canadian-open/.

Whelan, Yvonne.

2014 *Landscape and Iconography* in John Morrissey et al. (Eds.) *Key Concepts in Historical Geography*. London, Sage.

Wilmot, Samuel.

1806 Trafalgar Plan of the Second Township in the track of land lately purchased from the Mississauga Indians. Map provided by Town of Oakville Staff.

Winchester, Hilary P.M., et.al.

2003 *Landscapes: Ways of Imagining the World.* New York, Routledge.

11.2 Personal Communication

Bunting Weld, Harriet, with Julie Harris, March 2017, by telephone.

Dorfman, André (cited as André Dorfman Jr.), Toronto, Ontario, with Julie Harris, 10 January 2017, by telephone.

DeVries, Megan, Archaeological Coordinator, Mississaugas of New Credit First Nation, Hagersville, Ontario, with Amy Barnes, 24 March 2017, in person.

Nicklaus, Jack, 16 February 2017, with Jane Clohecy, by email.

Sault, Fawn, Consultation Manager, Mississaugas of New Credit First Nation, Hagersville, Ontario, with Amy Barnes, 24 March 2017, in person.

Wybenga, Darin, Traditional Knowledge and Land Use Coordinator, Mississaugas of the New Credit First Nation, with Amy Barnes, 27 March 2017, by email.

11.3 Legislation and Policy

Ontario Heritage Act, R.S.O. 1990, c. O.18

Ontario Regulation 9/06: Criteria for Determining Cultural Heritage Value or Interest under Ontario Heritage Act, R.S.O. 1990, c. O.18

Ontario Heritage Act Ontario Regulation 10/06: Criteria for Determining Cultural Heritage Value or Interest of Provincial Significance under Ontario Heritage Act, R.S.O. 1990, c. O.18

11.4 Additional Materials Consulted

Barkley, J.A.

1992 *Golf in Canada: a history*. M&S: Toronto, Ontario.

Brandt, J

2017 *Input to the Cultural Heritage Landscapes Assessment: Glen Abbey Landscapes*. Information submitted at March 7, 2017 Public Open House.

Brooke, Jeff.

2008 *Glen Abbey may prove to be an old softie*. Globe and Mail. July 24th, 2008. Toronto: Ontario. S.3 Accessed through ProQuest.

ClubLink

2013 *Jack Nicklaus looks back at ClubLink's Glen Abbey*. Youtube Video. Access online from https://www.youtube.com/watch?v=M3tp0y1d0yo&feature=youtu.be

Gordon, John

2016. *Underappreciated Glen Abbey*. Golf Canada. Blog: Gordon on Golf. Accessed online from. http://golfcanada.ca/article/underappreciated-glen-abbey/

Graves, R.M. & G.S. Cornish.

2002 *Classic golf hole design: using the greatest holes as inspiration for modern course.* J. Wiley & Sons: Hoboken, New Jersey.

Kavanagh, L.V.

1973 *History of golf in Canada*. Fizhenry and Whiteside: Toronto.

McGill University.

2001 *The Canadian County Atlas Digital Project.* Accessed online, December 2016, from, https://digital.library.mcgill.ca

Millard, C. & A. Palmer

2014 *The golf book: 20 years of the players, shots and moments that changed the game.*

Nicklaus. J. and K. Bowden

1997 *Jack Nicklaus: my story*. Simon & Schuster: New York, NY.

Nicklaus, J. & C. Millard

2002 *Nicklaus by design: golf course strategy and architecture.* H.N. Abrams: New York.

Perkins, Dave.

1997 *Canadian Open is not a movable feast*. Toronto Star. Tuesday, 9th, 1997. D7. Accessed through ProQuest.

1999 *ClubLink buyout of Abbey still on*. Toronto Star. January 7th, 1999. D24. Accessed through ProQuest.

1999 *Journeyman enjoys Glen Abbey's challenge*. Toronto Star. September, 11th, 1999. Accessed through ProQuest.

2004 *Open's options are few and far between*. Toronto Star. September 9th, 2004. D4. Accessed through ProQuest.

2005 *Long-term prognosis for Open not promising*. Toronto Star. September 7th, 2005. F3 Accessed through ProQuest.

2008 *RCGA works to restore Open's lustre despite challenges*. Toronto Star. May 29th, 2008. S7 Accessed through ProQuest.

2008 *Where duffers can dream big*. Toronto Star. June 10th, 2008. Accessed through ProQuest.

2009 *Give it a shot: It's not easy beating Green on 18*. Toronto Star. July 28th, 2009. S5 Accessed through ProQuest.

Pollard, Dave

2016 *More clubs contenders for the Open*. The Vancouver Sun. July 25th, 2016. B:3. Accessed through ProQuest.

PGATour

2009 *Memorable Moments: RBC Canadian Open*. Youtube video. Accessed online from, https://www.youtube.com/watch?v=YGwJjTWP9dw&feature=youtu.be

Rubenstein, Lorne

2008 *18th hole at Glen Abbey is a strong finisher.* Globe and Mail. July 26th, 2008. Toronto: Ontario. S.3 Accessed through ProQuest.

2008 *Canadian moments to remember.* Globe and Mail. Wednesday, July 2nd, 2008. Toronto: Ontario. S.3 Accessed through ProQuest.

2008 *Canadian Open already has one major champion*. Globe and Mail. July 25th, 2008. Toronto: Ontario. S:5 Accessed through ProQuest

2008 *Celebrations becoming a water hazard.* Globe and Mail. July 5th, 2008. Toronto: Ontario. S:7. Accessed through ProQuest.

2008 *Glen Abbey is perfect spot for tournament's permanent home*. Globe and Mail. May 28th, 2008. Toronto: Ontario. S.3. Accessed through ProQuest.

2008 *Good courses help attract good fields*. Globe and Mail. March 1st, 2008. Toronto: Ontario. S.8. Accessed through ProQuest.

2009 *Beware the 18th hole- it's the chameleon.* Globe and Mail. July 25th, 2009. Toronto: Ontario. S.3. Accessed through ProQuest.

2010 *Kern's unparalleled contributions recognized*. Globe and Mail. June 12th, 2010. Toronto: Ontario. S.8. Accessed through ProQuest.

2011 *Canada's Glen Abbey inspires Stadium course.* Globe and Mail. May 11th, 2011. Toronto: Ontario. S.4. Accessed through ProQuest.

2012 *It's the course that matters*. Globe and Mail. July 25th, 2012. Toronto: Ontario. S.4. Accessed through ProQuest.

2012 Vivid course always produces history. Globe and Mail. May 9th, 2012. S5 Accessed through ProQuest.

2013 *Golden Bear's bond with Canada still strong*. Globe and Mail. February 23rd, 2013. Toronto: Ontario. S.11. Accessed through ProQuest.

2013 Golfers have changed, but course hasn't. Globe and Mail. July 26th, 2013. Toronto: Ontario. S.5. Accessed through ProQuest.

2014 *Giant in the golf world volunteered widely.* Globe and Mail. June 21st, 2014. Toronto: Ontario. S.11. Accessed through ProQuest.

Sidorsky, R.

2005 *Golf courses of the world: 365 Days*. H.N. Abrams: New York.

Shackelford, G.

2003 *Grounds for golf: the history and fundamental of golf course design*. T. Dunne Books: New York.

Thompson, Robert.

2013 *Course Review: Glen Abbey Golf Club*. Canadiangolfer.com. Accessed online from, http://canadiangolfer.com/2013/07/21/course-review-glen-abbey-golf-club/.

11.5 Personnel Involved in Preparing Report

LHC assembled a multidisciplinary team specifically for this project combining all of the necessary skills that included an understanding of provincial and national evaluation and assessment methodologies, cultural landscapes, provincial regulatory processes, view analysis, historical research, and archaeology. LHC's team was augmented by senior professionals from Contentworks Inc., This Land Archaeology Group Inc. (TLA), DTAH, and Creative Golf Design Ltd. While specific team members or firms lead parts of project based upon their professional expertise, the team, as a whole, was involved in the development of the project methodology, the discussion of the property's historical landscape layers, and was involved in the discussion of the property's potential cultural heritage value (including the property evaluation against Regulation 9/06, Regulation 10/06, and the National Historic Sites Criteria). All team members were also provided with a copy of the draft report for review. . LHC was responsible for compiling the report and serving as overall project coordinators. LHC provided key materials on the theoretical and practical applicable of cultural landscape theory, lead the public consultation, and undertook the policy analysis.

Team Lead: Marcus Létourneau, PhD, MCIP, RPP, CAHP - Principal of LHC

Dr. Létourneau is the Principal of Letourneau Heritage Consulting Inc. He is also a Senior Associate with Bray Heritage and Creative Museum Solutions; an Adjunct Assistant Professor in the Department of Geography and Planning at Queen's University; and, a Contributing Associate for the Heritage Resources Centre at the University of Waterloo. He also taught heritage planning at the University of Waterloo for Summer 2016 and will be teaching again in 2017. Marcus currently serves as President of the Ontario Association of Heritage Professionals, President of the Kingston Historical Society, as Board Member for the Friends of the Rideau, and on the Interim Board of Directors for the Heritage Resources Centre at the University of Waterloo. He is a professional member of the Canadian Institute of Planners (MCIP), a Registered Professional Planner (RPP) and a full Canadian Association of Heritage Professionals (CAHP) member.

Marcus was previously the Manager for the Sustainability and Heritage Management Discipline Team (Ottawa/Kingston) and a Senior Cultural Heritage Specialist for Golder Associates Limited (2011-2015). His other positions included: serving as a contract professor at Carleton University in both the Department of Geography and Environmental Studies and School of Canadian Studies (Heritage Conservation); as the senior heritage planner for the City of Kingston (2004-2011) where he worked in both the Planning & Development and Cultural Services Departments; and, in various capacities at Queen's University at Kingston (2001-2007). He previously served on the Board of Directors for Community Heritage Ontario. Marcus has a PhD in Cultural/Historical Geography; a MA in Cultural Geopolitics; BA (Hons) in Geography with a History Minor; a Diploma in Peace and Conflict Studies; a Professional Certificate in Heritage Conservation Planning; a Certificate in Museum Studies; and training in Marine/ Foreshore Archaeology.

Marcus brings over 16 years of experience to his practice, which is particularly focused on heritage legislation, process, and heritage planning. He has been involved in nearly 150 projects either the project manager and as the senior heritage planner. He has been qualified as an expert heritage witness at the OMB, CRB, and for a judicial inquiry for the Public Lands Act.

Carl Bray, PhD, CSLA, CAHP, MCIP, RPP, Senior Associate LHC

Carl Bray, is a landscape architect and heritage planner with graduate degrees in urban design and cultural geography. He has over 30 years of professional experience in both the public and private sectors and has successfully completed projects across Canada and in the US, the Caribbean and Great Britain. He is an Adjunct Professor at Queen's University in the Department of Geography and the graduate School of Urban and Regional Planning.

He has provided consulting services for federal, provincial and municipal agencies, for private development companies, and for non-profit agencies and First Nations communities. He leads or is part of multi-disciplinary teams that encompass a wide range of specialist skills including architecture, landscape architecture, land use planning, environmental engineering, museum planning, management consulting, and archaeology.

Chris Uchiyama, M.A., CAHP, Associate LHC

Chris Uchiyama, M.A. CAHP, is a heritage consultant and licensed professional archaeologist (P376). Ms. Uchiyama received her B.A. in archaeology with a Business Administrative Option from Wilfrid Laurier University in 2002. She completed the Heritage Conservation Masters program at Carleton University in 2012; her thesis focused on the identification and assessment of impacts on cultural heritage resources in the context of Environmental Assessment. Ms. Uchiyama has written or co-authored more than 100 technical cultural heritage reports, including archaeological licence reports, collections management materials, inventories, cultural heritage evaluation reports, and heritage impact assessments. Throughout the course of these project, she has developed a thorough understanding of provincial evaluation and assessment methodologies, cultural landscapes, provincial regulatory processes, historical research, and archaeology.

Through her various archaeological assessments, cultural heritage evaluations, heritage impact assessments and Environmental Assessments Ms. Uchiyama has developed skills and strategies for stakeholder engagement. Ms. Uchiyama has worked with a First Nations monitors on a number of projects where Aboriginal engagement was of the utmost importance, including: the Samsung Grand Renewable Energy Project and the Niagara Region Wind Park.

Amy Barnes, M.A., CAHP, Associate LHC

Amy Barnes, M.A., CAHP is a Heritage Consultant who has been working in the heritage field since 2009. She holds an M.A. in Heritage Conservation from the School of Canadian Studies at Carleton University in Ottawa, Ontario. Ms. Barnes has worked in the Heritage Planning Departments at the City of Kingston and the Municipality of North Grenville where her duties involved public consultation, records management and work on a variety of heritage-related planning issues. Ms. Barnes has been an active member of the Cambridge Heritage Advisory Committee since 2009 through which she has participated in numerous public consultations and public workshops. Ms. Barnes has presented at numerous conference and speaking engagements on heritage related topics. Ms. Barnes has a great deal of experience researching and presenting historical information to a variety of audiences including both professionals and engaged citizens. Ms. Barnes has worked as a Content Developer for projects with Heritage Canada Foundation, Virtual Museums Canada, Canadian Heritage Information Networks, and the Heritage Resource Centre at the University of Waterloo. Ms. Barnes has carried out numerous Heritage Impact Assessments and Cultural Heritage Evaluation Reports throughout Ontario.

Contentworks Inc.

Contentworks Inc oversaw the historical background research on the property and compiled Section 4.

Julie Harris, M. Mus, BA, CAHP - President

Julie Harris is the President of Contentworks Inc. She is Professional Member of the Canadian Association of Heritage Professionals (CAHP), holds a Masters in Museum Studies (with a specialization in the History of Technology), from the University of Toronto, 1984, a B.A. (Hon. History) from the University of Saskatchewan, a Public Participation Skills Certificate from the International Association for Public Participation (IAP2), and an Essential Skills Series Certificate from the Canadian Evaluation Society. Her firm has provided heritage planning and public history services since 1999 to a wide range of government and private clients in the areas of cultural resource management and policy, architectural history, commemorations strategies, writing, and content development for exhibits, publications and online products. She has written extensively on the identification and documentation of cultural landscapes, including studies for the Historic Sites and Monuments Board of Canada as staff and as a consultant. Her public history work has included the direction of all research, writing, information management and database development for the multi-year Qikiqtani Truth Commission, with budget of approximately $.8M. Julie is a professional member of the Canadian Association of Heritage Professionals. She is the author of numerous studies on some of Canada's most important heritage properties in the Capital, across Ontario and in other provinces.

This Land Archaeology Inc. (TLA)

TLA provided advice related to the physiography and archaeology of the property, as well as background information related to the period prior to European settlement (Sections 4.1 and 4.2).

Thomas Irvin, MA - Senior Archaeologist

Thomas Irvin, M.A., is a Professional Archaeologist with more than fifteen years of experience working on a diverse range of archaeological projects in Canada and overseas. He possesses two years' experience as an Archaeological Review Officer with the Ontario Ministry of Tourism, Culture and Sport. Thomas has been involved in archaeological assessments and project management for a diverse portfolio of projects including the 407 Toll Route, Grand Renewable Energy Project (Samsung), Niagara Region Wind Corporation (NRWC), CN Rail Expansion Lines, Enbridge Pipelines, Union Gas Pipelines and Marine Archaeological Assessments. He holds active and valid Professional Archaeological Licence P379.

DuToit Allsopp Hillier (DTAH)

DTAH undertook the views analysis of the property Section 7.

Robert Allsopp, ARIBA, MRTPI, MCIP, RPP, FCSLA, OALA, MALA (Hon) - Partner

Robert Allsopp is a founding partner of DTAH, a multi-faceted, integrative design firm that seeks to uncover and elaborate the cultural and natural context as a starting point of all its projects.

Since 1982, Robert has continued to play a central role in DTAH's influential planning and design work in the Core of the National Capital which has been recognized through many provincial, national and international design awards. All of this work stems from a deciphering of the historic, natural and cultural urban landscapes, analysis of urban morphological patterns, an understanding of previous planning and design initiatives, and the search for a unique sense of place. Many of these projects involve working closely with National Capital Commission (NCC) heritage planners and members of FHBRO.

Major projects include the sites evaluation and selection for the National Gallery and the Canadian Museum of History; the urban design plan for the Ceremonial Routes (Confederation Boulevard) that is now fully implemented; the urban design component of the Plan for Canada's Capital Core Area; the Long Range Development Plans (1987 and 2006) for the Parliamentary and Judicial Precincts and their larger urban and river-related setting; and Views Protection Studies to protect the visual integrity of the National Symbols.

Robert has been instrumental in developing sophisticated visual impact analyses methods and procedures. These techniques were initially developed to establish built-form control policies for protecting views of the Parliament buildings and other National Symbols that are now part of Ottawa's Official Plan and the NCC's Capital Plan. The techniques were subsequently employed in a range of project-specific evaluations conducted for the NCC; in support (pro bono) of the Friends of Fort York's attempt at the OMB to ward off overwhelming high-rise condominium development, and the Architectural Conservancy of Ontario's case for the protection of views to the Ontario Legislative Assembly in Queen's Park. These and other methods of visual simulation and analysis are also documented in a recent Visual Impact Analysis Study undertaken for Parks Canada.

Robert was recently presented with the Canadian Society of Landscape Architects' Lifetime Achievement Award for contributions to the profession of Landscape Architecture that have had a unique and lasting impact on the welfare of the public and on the environment. He is also the recipient of the Ontario Association of Landscape Architects' 2008 Pinnacle Award, the Royal Institute of British Architects' Soane Medallion, A Fulbright Scholarship and the Canada Council's Residency in Barcelona Award.

Chris Veres, OALA, OALA, CSLA, CMLI – Associate

Chris is an urban designer and landscape architect who has worked in the UK, Europe and Canada. His 14 years of professional experience spans all project stages from analysis and strategic planning through to design and implementation, in both public and private sectors and in conjunction with local communities.

Current significant projects include the Downsview Area Secondary Plan Review for Canada Lands Company, ConsumersNext Business Park Study, Sherway Area Planning Study, Yonge and 16th KDA Secondary Plan for Town of Richmond Hill, Riverdale Park East Improvements, and the Lower Don Trail Environment, Access and Art Phase 1 Improvements. He has contributed to a number of master planning and urban design assignments, including One Port Street Master Plan for Canada Lands Company, Richmond Hill Urban Design Guidelines, the McCowan Precinct Block and Streetscape Plan, the Dunnville Secondary Plan and Urban Design Guidelines, the Scarborough Centre Public Space Master Plan, the Weston 2021 Design Charrette, and the Brampton Queen Street West Intensification Urban Design Guidelines.

Before joining DTAH Chris worked as an urban designer for Burns + Nice and with Broadway Malyan in London, UK. Prior to his UK tenure he was a landscape architect with Carlyle + Associates in Edmonton, Alberta.

With Burns + Nice Chris was involved in the competition winning Leicester Square project, which included a re-design of one of London's most well-known urban spaces that received the President's Award at the 2013 Landscape Institute Awards. The major urban design projects Chris has worked on in the UK and Europe include the Leicester City Centre public realm strategy, the Barking Town Centre Streets and Spaces Design Code, Greystones Marina Master Plan and the Thamesis Point Landscape Framework Plan. The Leicester City Centre Public Realm Strategy was short-listed for the Francis Tibbalds Award in Urban Design and received the Gold Standard Environment Award from the British Council of Town Centres. With Carlyle + Associates Chris was involved in the design of several high-profile public and private open spaces.

John Danahy, BLA, C Urb Dess, MSc Urb & Des Pl

John Danahy is a professional Landscape Architect, Professor of Landscape Architecture, and an OALA Academic Councillor. Professor Danahy has developed an internationally recognized expertise in digital media for design, planning and visualization. He teaches in landscape architecture, urban design, planning, architecture, and computer science. His mentors and influences include Jan Gehl (Copenhagen), Jim Clark (SGI), Alain Fournier (CSRI) and Ron Baecker (KMDI). He has lead the development of research software systems at the Centre for Landscape Research (CLR) and been a pioneer in the use of computing and virtual reality in urban design and landscape architectural practice. He is Director of the CLR, a steering committee member of the Knowledge Media Design Institute (KMDI) and a founding member of the Canadian Design Research network (CDRN).

Since joining the Faculty of Architecture, Landscape, and Design at the University of Toronto in 1981, he has concentrated his creative professional practice work through the CLR on numerous innovative commissions with consulting firms, agencies, cities and citizens groups as a means of engaging basic research in design funded from the bottom up. His projects focus on urban design work that applies the basic research technologies invented at CLR and in other collaborating labs for the National Capital Commission in Ottawa-Gatineau, the City of Ottawa, the City of Toronto, the Friends of Fort York, and numerous university research labs. The most recent example of design visualization work he has developed contributed to a Development Strategy Study for the Toronto Community Housing Corporation by DuToit Allsopp Hillier on the two brown-field development blocks on the eastern edge of Fort York National Historic Site (this work received a 2006 Award of Excellence, Canadian Institute of Planners). His other research area in urban social factors design has produced encouraging results in the newly formed MLA Programme at Toronto where two of his MLA thesis students have won ASLA Graduate Thesis Honor Awards (2003, 2006) in the annual graduate thesis competition.

Creative Golf Design

Ken Moodie provided expertise related to golf course design and construction, and undertook the EIGCA evaluation (Section 8.4).

Ken Moodie, BA Hons Land. Arch., Past President EIGCA – Principal Architect

Born in Scotland in 1965, Ken Moodie developed a love of golf and started playing at an early age. He studied at Heriot-Watt University in Edinburgh and gained a BA Honours degree in Landscape Architecture in 1988. Following a period of research with the University he joined the golf course architectural practice of Hawtree & Son in 1989 and established his own firm, Creative Golf Design, in 1998. Ken is a Senior Member and Past President of the European Institute of Golf Course Architects.

During a period of over 25 years in golf course architecture Ken has been involved with a wide variety of projects throughout Europe in countries such as Hungary, Austria, Belgium, Denmark, Germany, Holland, Portugal and Spain. He has worked on over 20 new golf course developments and advised more than 60 golf clubs on course improvement work, including two Open Championship venues and a number of Open qualifying courses. New course developments he has designed include the Millennium Golf Course in Vilamoura, Portugal; a PGA European Tour standard course at Wychwood Park, Crewe, in the UK; and the creation of a new 18-hole championship links course for the Marine Golf Club on the island of Sylt, in Germany.

Ken has been involved in teaching prospective golf course architects via the EIGCA's Professional Diploma course which he helped to establish and run between 1997 and 2002. He also lectured to golf design students at Heriot-Watt University, in Edinburgh, over a number of years and has spoken on the subject of golf course design and development in many countries including the UK, Turkey, Cyprus, Czech Republic, Slovenia, Croatia and Portugal.

This page has been left blank deliberately

Appendices

This page has been left blank deliberately

Appendix A: Evaluation Criteria Source Documents

This page has been left blank deliberately

A-1 Ontario Regulation 9/06

This page has been left blank deliberately

Français

Ontario Heritage Act

ONTARIO REGULATION 9/06

CRITERIA FOR DETERMINING CULTURAL HERITAGE VALUE OR INTEREST

Consolidation Period: From January 25, 2006 to the e-Laws currency date.

No amendments.

This is the English version of a bilingual regulation.

Criteria

1. (1) The criteria set out in subsection (2) are prescribed for the purposes of clause 29 (1) (a) of the Act. O. Reg. 9/06, s. 1 (1).

(2) A property may be designated under section 29 of the Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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,
   ii. displays a high degree of craftsmanship or artistic merit, or
   iii. demonstrates a high degree of technical or scientific achievement.
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,
   ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture, or
   iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community.
3. The property has contextual value because it,
   i. is important in defining, maintaining or supporting the character of an area,
   ii. is physically, functionally, visually or historically linked to its surroundings, or
   iii. is a landmark. O. Reg. 9/06, s. 1 (2).

Transition

2. This Regulation does not apply in respect of a property if notice of intention to designate it was given under subsection 29 (1.1) of the Act on or before January 24, 2006. O. Reg. 9/06, s. 2.

Français

Back to top

This page has been left blank deliberately

A-2 Ontario Regulation 10/06

This page has been left blank deliberately

Français

Ontario Heritage Act

ONTARIO REGULATION 10/06

CRITERIA FOR DETERMINING CULTURAL HERITAGE VALUE OR INTEREST OF PROVINCIAL SIGNIFICANCE

Consolidation Period: From January 25, 2006 to the e-Laws currency date.

No amendments.

This is the English version of a bilingual regulation.

Criteria

1. (1) The criteria set out in subsection (2) are prescribed for the purposes of clause 34.5 (1) (a) of the Act. O. Reg. 10/06, s. 1 (1).

(2) A property may be designated under section 34.5 of the Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest of provincial significance:

1. The property represents or demonstrates a theme or pattern in Ontario's history.
2. The property yields, or has the potential to yield, information that contributes to an understanding of Ontario's history.
3. The property demonstrates an uncommon, rare or unique aspect of Ontario's cultural heritage.
4. The property is of aesthetic, visual or contextual importance to the province.
5. The property demonstrates a high degree of excellence or creative, technical or scientific achievement at a provincial level in a given period.
6. The property has a strong or special association with the entire province or with a community that is found in more than one part of the province. The association exists for historic, social, or cultural reasons or because of traditional use.
7. The property has a strong or special association with the life or work of a person, group or organization of importance to the province or with an event of importance to the province.
8. The property is located in unorganized territory and the Minister determines that there is a provincial interest in the protection of the property. O. Reg. 10/06, s. 1 (2).

Français

Back to top

This page has been left blank deliberately

A-3 Criteria, General Guidelines, Specific Guidelines for evaluating subjects of potential national historic significance

This page has been left blank deliberately

Historic Sites and Monuments Board of Canada
Commission des lieux et monuments historiques du Canada

Criteria
General Guidelines
Specific Guidelines

for evaluating subjects of potential national historic significance

Spring 2008

.

Canada

Historic Sites and Monuments Board of Canada

Criteria, General Guidelines & Specific Guidelines

Introduction

About the National Commemoration Program

Since 1919, the Historic Sites and Monuments Board of Canada (HSMBC) has advised the Minister responsible for Parks Canada on the designation of nationally significant places, persons and events and on the marking of these subjects to enhance awareness, appreciation and understanding of Canada's history. The HSMBC is a statutory advisory group composed of members from each province and territory in Canada.

The HSMBC encourages the public to become involved in the commemoration of Canada's rich and diverse heritage. Nominations are received by the HSMBC's Secretariat, which verifies the subject's conformity with the Board's criteria and guidelines. If the application satisfies requirements, the subject is brought forward for the consideration of the HSMBC in the form of a formal research paper at either its Fall or Spring meeting. The Board's recommendations to the Minister of the Environment are recorded in the form of Minutes of Proceedings. Once the Minister has approved the Minutes, applicants are informed of the outcome of their nominations.

About this Booklet

Over time, the HSMBC has developed a number of policies, criteria and guidelines within which to frame its advice to the Minister. The terminology has evolved with the Board's adoption of the "Criteria for National Historic Significance and General Guidelines" in 1998. "Policy" now refers solely to Parks Canada's "Guiding Principles and Operational Policies." The "criteria" are those found in the "Criteria for National Historic Significance." And the term "guideline" refers to both the "General Guidelines" as adopted by the Board in 1998, and the "Specific Guidelines," which are based on Board decisions to address specific aspects of commemoration, adopted through the years.

This booklet contains direct citations from the Board's Minutes. Where the terminology has been changed in citations to reflect current usage, the change is indicated by square brackets [ ]. Italics are used to reflect the commentary and explanatory notes added by the HSMBC's Secretariat to place the citations into context. The specific guidelines in each section are presented in chronological order. The booklet will be updated annually by the Secretariat to include any new guidelines approved by the Board. This version is a compilation of Board decisions regarding criteria and guidelines up to and including those recorded in its Spring 2007 Minutes.

1. Criteria for National Historic Significance (1998)

Any aspect of Canada's human history may be considered for Ministerial designation of national historic significance. To be considered for designation, a place, a person or an event will have had a nationally significant impact on Canadian history, or will illustrate a nationally important aspect of Canadian human history.

Subjects that qualify for national historic significance will meet one or more of the following criteria:

1. **A place** may be designated of national historic significance by virtue of a direct association with a nationally significant aspect of Canadian history. An archaeological site, structure, building, group of buildings, district, or cultural landscape of potential national historic significance will:

    a) illustrate an exceptional creative achievement in concept and design, technology and/or planning, or a significant stage in the development of Canada; or

    b) illustrate or symbolize in whole or in part a cultural tradition, a way of life, or ideas important in the development of Canada; or

    c) be most explicitly and meaningfully associated or identified with persons who are deemed of national historic importance; or

    d) be most explicitly and meaningfully associated or identified with events that are deemed of national historic importance.

2. **A person** (or persons) may be designated of national historic significance if that person individually or as the representative of a group made an outstanding and lasting contribution to Canadian history.

3. **An event** may be designated of national historic significance if it represents a defining action, episode, movement, or experience in Canadian history.

2. General Guidelines (1998)

Considerations for designation of national historic significance are made on a **case-by-case basis**, in accordance with the above criteria and in the context of the wide spectrum of Canada's human history.

An **exceptional** achievement or **outstanding** contribution clearly stands above other achievements or contributions in terms of importance and/or excellence of quality. A representative example may warrant a designation of national historic significance because it eminently typifies a nationally important aspect of Canadian history.

An **explicit** and **meaningful** association is direct and understandable, and is relevant to the reasons associated with the national significance of the associated person or event.

Uniqueness or rarity are not, in themselves, evidence of national historic significance, but may be considered in connection with the above criteria for national historic significance.

Firsts, per se, are not considered for national historic significance.

In general, only **one commemoration** will be made for each place, person, or event of national historic significance.

PLACES (2007)

Buildings, ensembles of buildings, and sites **completed by 1975** may be considered for designation of national historic significance.

A place must be in a **condition that respects the integrity** of its design, materials, workmanship, function and/or setting to be considered for designation of national historic significance, insofar as any of these elements are essential to understand its significance.

The **boundaries** of a place must be clearly defined for it to be considered for designation as a national historic site.

Large-scale **movable heritage properties** that would not normally be considered suitable for museum display may be considered for designation of national historic significance.

PERSONS

Persons **deceased for at least twenty-five years** may be considered for designation of national historic significance, with the exception of Prime Ministers, who are eligible for commemoration immediately upon death.

EVENTS (2002)

Events that **occurred at least 40 years ago** may be considered for designation of national historic significance. Historic events that continue into the more recent past will be evaluated on the basis of what occurred at least 40 years ago.

3. Specific Guidelines: Place

3.1 Extra-Territorial Commemorations

In 1960, the Board considered a proposal for the Government of Canada to take over the General Simcoe family burial ground at Wolford in the United Kingdom.

It was moved, seconded and carried,

> That the Board deem it not advisable to recommend historical commemorations outside the boundaries of Canada.

The Board continues to not recommend the designations of sites that are not on Canadian soil, however, the Board has recommended the commemoration of persons and events outside of Canadian territory.

3.2 Commemoration of Cemeteries

Prior to 1990, the Board had long held a policy of not recommending the commemoration of grave sites, save for those of the Fathers of Confederation and those of archaeological significance. The Board recommended in October 1969:

> that, in view of the fact that Board [guidelines] excludes from commemoration graves, except for those of Fathers of Confederation, no action can be taken with respect to the Old Loyalist Burial Ground, Saint John, N.B.

In June 1990:

The Board then reaffirmed its long-standing interest in the commemoration of cemeteries and graves of archaeological significance and of the graves of the Fathers of Confederation. Further, following discussion, the Board recommended that its [guidelines] respecting the commemoration of cemeteries be expanded as follows:

> that the Board consider eligible for commemoration only those cemeteries which are exceptional examples of designed or cultural landscapes in accordance with the following criteria;
>
> 1) it is a cemetery representing a nationally significant trend in cemetery design;
> 2) it is a cemetery containing a concentration of noteworthy mausoleum, monuments, markers or horticultural specimens;
> 3) it is a cemetery which is an exceptional example of a landscape expressing a distinctive cultural tradition.

3.3 Churches and Buildings Still in Religious Use

For a number of years, churches and other buildings still used for religious purposes were excluded from commemoration; however, in June 1970, the Board recommended that:

> in the consideration of churches and other buildings still in use for religious purposes the same [guidelines] of historic and/or architectural significance as in the case of other matters coming before the Board should apply, and that commemoration of such structures should normally be by plaquing only, with the possibility of architectural advice being provided when necessary; only in cases of outstanding historical and/or architectural significance should a recommendation for financial assistance be made.

This recommendation was further refined in June 1976, and in June 1977, when the Board recommended:

> that the June 1976 recommendations, which, in summary, state that all religious buildings should be evaluated as any other building using the [guidelines] already established by the Board, be reaffirmed;
>
> that these [guidelines] be applied in a judicious manner so as to provide proper selection of religious buildings for commemoration;
>
> that the following definition of a religious property be adopted:
>
>> A religious property is a building whose greater part is in active and frequent use either for public religious worship, or by a religious community or for other religious purposes, whether or not secular events also occur within that building. Any other building which is adjoining or adjacent to it, perceived as part of the same architectural complex, under the same (or related) ownership, and of related use shall be considered as a portion of the same religious property;
>>
>> that it resist any suggestion to establish quotas based on denominational or regional consideration.

Current guidelines do not, of course, preclude churches and other buildings still used for religious purposes from commemoration.

3.4 Archaeological Sites

In June 1978:

Concerning archaeological sites in general, the Board recommended that a declaration of national significance be based on one or more of the following [guidelines]:

a) substantive evidence that a particular site is unique, or
b) that it satisfactorily represents a particular culture, or a specific phase in the development of a particular cultural sequence, or
c) that it is a good typical example, or
d) that it otherwise conforms to general Board [guidelines] touching the selection of historic sites for national recognition.

3.5 Facades of Historical Structures Integrated into Modern Developments

In November 1986:

The Board then turned to the question of whether facades integrated into modern developments were suitable subjects for commemoration and, if so, under what conditions. Following discussion, the Board expressed its opinion that when the facade of a structure alone is retained, the integrity of the building that once existed has to all intents and purposes been destroyed. Consequently, it recommended that

> the facades of historical structures incorporated into contemporary developments are not suitable subjects for commemoration at the federal level, save for those facades that could be considered, in and of themselves, to be of exceptional significance.*

* i.e., facades that are intrinsically works of art of major significance or those that represent a significant technological innovation.

3.6 Identification of Historic Districts of National Significance

In November 1987, the Board adopted the following definition and guidelines:
Historic districts are geographically defined areas which create a special sense of time and place through buildings, structures and open spaces modified by human use and which are united by past events and use and/or aesthetically, by architecture and plan.

1) Historic districts constitute appropriate subjects for commemoration, and those of national significance will include one or more of the following:
    a) a group of buildings, structures and open spaces, none of which singly need be of national architectural significance, but which, when taken together, comprise a harmonious representation of one or more styles or constructions, building types or periods;
    b) a group of buildings, structures and open spaces, none of which may be of individual historical significance, but which together comprise an outstanding example of structures of technological or social significance;
    c) a group of buildings, structures and open spaces which share uncommonly strong associations with individuals, events or themes of national significance.
2) Above all, an historic district of national significance must have a "sense of history": intrusive elements must be minimal, and the district's historic characteristics must predominate and set it apart from the area that immediately surrounds it.
3) A commemorated historic district will be subject to periodic review in order to ensure that those elements which define its integrity and national significance are being reasonably maintained.

3.7 Identification of Schools of National Significance

In November 1988, the Board agreed that:
in order to be considered for possible commemoration on grounds of national historic and/or architectural significance, a school, be it rural public, urban public, private or [Aboriginal] must meet one or more of the [specific guidelines] which follow:

1) The school building or complex (and its setting) retains its integrity and is representative of type, particularly in the relationship of form to function.
2) The school building or complex (and its setting) retains its integrity and is representative of significant developments or changes in educational practices and theory which found expression through architectural design.
3) The school building or complex is a superior example of an architectural style prominent in the context of Canadian architecture.
4) The school building or complex is of national historic significance by virtue of its associations with:
    a) prominent Canadian educators;
    b) important and innovative educational practices;
    c) a number of individuals who, over time, graduated from it and gained prominence in later life.

3.8 Monuments Which Themselves Have Commemorative Purpose

In November 1989, the Board considered the possible significance of the Welsford-Parker Monument in Halifax, deferred from the previous June.

Following considerable discussion, the Board recommended that

> as a matter of policy, it not consider commemorating monuments unless those monuments were, intrinsically, works of art or architecture of national historic and/or architectural significance.

The Board shared the Committee's belief, however, that it would be entirely appropriate for it to make a monument the focus of a commemoration of a nationally significant aspect of Canadian history, if the monument were closely associated with the subject of commemoration and appeared to be the most appropriate location at which to recognize its significance. In such cases, it was suggested that the commemorative plaque be erected on a plinth or stand so as not to detract from the monument itself.

3.9 Commemoration of Movable Heritage Property

In July 2003, the Board replaced the former 1991 guidelines with the following:

Nominations of large-scale movable heritage properties, particularly those that are in essence fixed at a specific place (excepting movement related to conservation), will be evaluated against the Board's standard criteria for sites of national historic significance. Only on an exceptional basis would large-scale movable heritage properties that remain mobile and easily moved, or frequently moved for reasons not related to conservation, be considered candidates for national commemoration, and then more probably as "events."

3.10 Identification of Parks and Gardens of National Significance

In November 1994, the Board recommended that:

A park or a garden may be considered of national significance because of:

1) the excellence of its aesthetic qualities;
2) unique or remarkable characteristics of style(s) or type(s) which speak to an important period or periods in the history of Canada or of horticulture;
3) unique or remarkable characteristics reflecting important ethno-cultural traditions which speak to an important period or periods in the history of Canada;
4) the importance of its influence over time or a given region of the country by virtue of its age, style, type, etc.;
5) the presence of horticultural specimens of exceptional rarity or value;
6) exceptional ecological interest or value;
7) associations with events or individuals of national historic significance;
8) the importance of the architect(s), designer(s), or horticulturalist(s) associated with it.

The Board stated, however, that it expected the case for national commemoration of any garden or park would not rest solely on one of the eight guidelines adopted, save in the most exceptional of circumstances.

Further, with respect to guidelines 7) and 8) above, the Board felt that normally it would be more appropriate to recognize gardens and parks whose national significance derived from their associative values with individuals (architects/designers) or events of national significance through commemoration of the individuals or events themselves at the garden or park in question.

3.11 Identification of Rural Historic Districts of National Significance

In November 1994, the Board adopted the following:

Definition

Rural historic districts are geographically definable areas within a rural environment which create a special sense of time and place through significant concentrations, linkages and continuity of landscape components which are united and/or modified by the process of human use and past events.

[Guidelines]

Rural historic districts of national significance:

1) contain a significant concentration, linkage, or continuity of landscape components, which when taken together comprise an exceptional representation and/or embody the distinctive characteristics of types, periods, or methods of land occupation and use, illustrating the dynamics of human interaction with the landscape over time; and/or
2) contain a significant concentration, linkage, or continuity of landscape components, which when taken together comprise an outstanding example of a landscape of technological or social significance; and/or
3) contain a significant concentration, linkage, or continuity of landscape components which share common associations with individuals or events of national significance.

3.12 Country Grain Elevators

In November 1995, the Board adopted the following:

A row of country grain elevators may be considered to be of national significance if:

1) the row is comprised of three or more adjacent elevators;
2) all the elevators in the row were built before 1965;
3) all the elevators in the row are substantially intact, mechanically and architecturally;
4) the row of elevators is accessible and stands on a rail line in a rural context within a grain growing region;
5) the row has some symbolic value in the region.

The Committee and the Board agreed ... that there might well be elevators brought forward for consideration, either individually or in groups, which did not meet the above [guidelines], but, which, because of technological, architectural or historical importance, clearly merited review. They also agreed that, should such situations arise, it would be reasonable to assess them on an individual basis.

The members then discussed the importance of attempting to ensure that any rows of country grain elevators designated by the Board had a chance of surviving intact over the long term.

3.13 Assessing Sites Associated with Persons of National Historic Significance

The following guidelines first adopted in June 1996, and later amended in June 2001:

1. The National Significance of the Associated Individual
   1.1. The national significance of an individual should be the key to designating places associated with them; the nominated sites must communicate that significance effectively.
   1.2. A nominated site should be assessed for all its pertinent associative and physical values.

2. Types of Association and their Evaluation
   2.1 For a site to be designated for its association with a nationally significant person, the nature of the association **will be important**, and will be one or a combination of the following:
      - A site directly and importantly associated with a person's productive life often best represents his or her significant national contribution.
      - A birthplace, a childhood home, or a site associated with a person's formative or retirement years should relate persuasively to the national significance of the person.
      - A site that is attributed to be the source of inspiration for an individual's life work requires scholarly judgement of that relationship.
      - A site associated with a consequential event in a person's life must be demonstrably related to his national significance.
      - A site that has become a memorial (that is, that has symbolic or emotive associations with a nationally significant person) must demonstrably speak to the significance of the person in the eyes of posterity.
   2.2 When a nominated site is reviewed for its association with a nationally significant person, all sites prominently associated with the individual will be compared, with a view to choosing the site(s) that best tell(s) the national historic significance of the individual.
   2.3 Where the associated individual is the designer of the site, and their national significance lies with that aspect of their lives, then the nominated site should be evaluated for physical as much as associative values.

3. Related Commemorations at One or More Places
   3.1 A long, complex or multi-faceted life can warrant more than one commemoration, provided nationally significant aspects of that life are reflected in each of the commemorations.

4. The Test of Integrity
   4.1. A site must retain sufficient integrity or authenticity to convey the spirit of the place, and/or to tell the story of the national significance of the person.
   4.2. The richness of association of the individual, or the closeness of the identification of the individual with the nominated site, may override degrees of physical modifications to the site.
   4.3. A site that has symbolic and emotive associations with a nationally significant person may be designated for that association where the degree of compelling emotive attachment is established by research and analysis.

3.14 Built Heritage of the Modern Era

The following guidelines first adopted in November 1997, and later amended in July 2007:
A building, ensemble or site that was created during the modern era may be considered of national significance if it is in a condition that respects the integrity of its original design, materials, workmanship, function and/or setting, insofar as each of these was an important part of its overall intentions and its present character; and

1) it is an outstanding illustration of at least one of the three following cultural phenomena and at least a representative if less than an outstanding illustration of the other two cultural phenomena of its time:
   a) changing social, political and/or economic conditions;
   b) rapid technological advances;
   c) new expressions of form and/or responses to functional demands; or
2) it represents a precedent that had a significant impact on subsequent buildings, ensembles, or sites.

3.15 Framework for Identifying and Assessing Settlement Patterns

In November 1997:
The Board noted that this paper provided a useful and clear elaboration of [guidelines] for a multifarious subject and requested that any future briefing materials on priority sub-themes related to settlement patterns follow this framework.

The Board then accepted (with minor changes as bolded below) the subtypes of the categorical framework for settlement patterns proposed in Mr Mills paper as well as the [guidelines] for settlement pattern commemoration.

The subtypes are: Patterns of Distribution; Dispersed Rural Settlement; Nucleated Settlement Patterns - Hamlets and Villages; and, Nucleated Settlement Patterns - Towns and Cities.

The [guidelines] proposed to provide a conjectural framework for identifying settlement patterns of possible national significance are: Historical/ Precontact Associations; Representative Characteristics; and, Resource Integrity and Completeness.

The definitions, characteristics, subtypes and specific guidelines for identifying and assessing settlement patterns are found in the report entitled "Canadian Settlement Patterns, Historic Sites and Monuments Board of Canada Framework Study" (Fall 1997).

3.16 Historic Engineering Landmarks

In November 1997, "Historic Engineering Landmarks Project, Consultations on Prioritizing Sites for Potential Commemoration" was presented to the Board, which approved the following:
Resources will be assessed primarily for their engineering significance, but also for their historical significance with respect to their impact on Canadian history and Canada's development. A forty-year rule is also applied to preclude the selection of engineering landmarks of the present era.

To merit inclusion on the list of engineering landmarks, a site has to meet one or more of the following guidelines:

- embody an outstanding engineering achievement;
- be intrinsically of outstanding importance by virtue of its physical properties;
- be a significant innovation or invention, or illustrate a highly significant technological advance;
- be a highly significant Canadian adoption or adaptation;
- be a highly challenging feat of construction;
- be the largest of its kind at the time of construction, where the scale alone constituted a major advance in engineering;
- have had a significant impact on the development of a major region in Canada;
- have particularly important symbolic value as an engineering and/or technical achievement to Canadians or to a particular Canadian cultural community;
- be an excellent and early example, or a rare or unique surviving example, of a once-common type of engineering work that played a significant role in the history of Canadian engineering; and/or
- be representative of a significant class or type of engineering project, where there is no extant exceptional site to consider for inclusion.

3.17 Assessing the National Historic Significance of Lighthouses

In December 1998, the Board approved the following guidelines:
A lighthouse or light station may be considered of potential national historic significance if its current physical context and historic integrity respect or potentially respect its ability to meet two or more of the following guidelines:

1) It illustrates a nationally important historical theme in maritime navigation.
2) It is an important engineering achievement related to its primary functions.
3) It is a superior or representative example of an architectural type.
4) It is nationally symbolic of the Canadian maritime tradition.

3.18 Aboriginal Cultural Landscapes

In June 1999, the Board recommended the following definition and guidelines:
An Aboriginal cultural landscape is a place valued by an Aboriginal group (or groups) because of their long and complex relationship with that land. It expresses their unity with the natural and spiritual environment. It embodies their traditional knowledge of spirits, places, land uses and ecology. Material remains of the association may be prominent, but will often be minimal or absent.

1) The long associated Aboriginal group or groups have participated in the identification of the place and its significance, concur in the selection of the place, and support designation.
2) Spiritual, cultural, economic, social and environmental aspects of the group's association with the identified place, including continuity and traditions, illustrate its historical significance.
3) The interrelated cultural and natural attributes of the identified place make it a significant cultural landscape.
4) The cultural and natural attributes that embody the significance of the place are identified through traditional knowledge of the associated Aboriginal group(s).
5) The cultural and natural attributes that embody the significance of the place may be additionally comprehended by results of academic scholarship.

On the matter of self-definition by Aboriginal groups, the Board felt that appropriate consultations would alleviate any concerns about overlapping interests in a given area by different Aboriginal groups. It was agreed that the Board must be satisfied that there is agreement by all interested parties, Aboriginal and non-Aboriginal, before considering a cultural landscape for its historic significance.

3.19 Shipwrecks of National Historic Significance in Canada

In December 2000, the Board recommended:
For designation purposes, shipwreck shall mean an artifact representing a ship, boat, vessel or craft, whatever its type, which is deemed to have sunk, been driven aground, run aground or wrecked, and has been abandoned, thus putting an end to its career.

The shipwreck will be submerged and possibly embedded in an ocean, lake or waterway floor, be lying or buried in a tidal flat, beach or any other type of shore, including a modified ancient shore.

The physical condition of the shipwreck may vary. The shipwreck may be in one piece or in the form of remains spread out over a large area. In the latter case, a shipwreck may be nominated as an archaeological site or as archaeological remains, depending on the approach necessary to document it.

Included in the definition of shipwreck or shipwreck site will be the vestiges associated with the structure, cargo, equipment, human remains and personal effects of occupants, fragmented remains associated with these items and any natural accretions following the shipwreck. By extension, a shipwreck designated an archaeological site will include the preceding elements and even any natural accretions following the shipwreck, which may help to reconstitute the context of the wreck's evolution and to clarify its specific attributes.

3.20 Commemoration of Court Houses

In June 1980, the Board recommended […]
that Court Houses selected for commemoration by the Board would be identified as falling into one of three distinct categories:

These categories are:

Category I: One Court House in each province, which is to be commemorated as being representative of the judicial institution in that province.

Category II: Court Houses, which are to be commemorated as being representative of significant functional types.

Category III: Court Houses, which are to be commemorated for reasons other than those stated in categories I and II; i.e., on the grounds of architectural merit, of aesthetic appeal or as exemplifying the work of a major architect.

4. Specific Guidelines: Person

4.1 Commemoration of Governors-General

This guideline was first adopted in June 1968, but was modified in December 2005 to read:

A governor may be designated of national historic significance if that person, in the performance of his or her vice-regal duties, made an outstanding and lasting contribution to Canadian history. To be regarded as a subject of national significance, a governor:

1) will have had a determining influence or impact on the constitutional evolution of Canada; [and/or]
2) will have had a determining influence or impact on Canadian external relations or military issues; [and/or]
3) will have had a determining influence or impact on the socio-cultural or economic life of the nation; [and/or]
4) will have distinguished himself or herself in an exceptional way by embodying the values of Canadians [and/or] by symbolizing Canada at home and abroad.*

* A governor who is of national historic significance because of achievement(s) outside the functions of viceroy, and not within, will be considered only in light of the Criterion for Persons of National Historic Significance.

4.2 Provincial Figures Both Prior to and Subsequent to Confederation

This guideline was first adopted in November 1973, but was modified in November 1990 to read:

any provincial or territorial figure of significance prior to the entry of the province or territory, in which the individual is active, into Confederation may be considered to be of national significance: but, post- Confederation figures who are of provincial or territorial significance must be proven to be of historic significance on the national scale, if they are to merit federal commemoration.

4.3 Commemoration of Prime Ministers

In December 2004, the Board asked that this guideline begin with the following statement:

Prime Ministers are eligible for consideration as national historic persons immediately upon death.

In May 1974, the Board recommended:

1) that the commemoration may take a number of forms: in some instances only the standard plaque may be erected; in some instances a distinctive monument may be more appropriate; and in others it may be desirable and practicable to acquire a house associated with a Prime Minister for preservation;
2) that the Board recognizes the desirability of retaining for the nation memorabilia, papers and other artifacts associated with Prime Ministers and it recommends that exploratory discussions be undertaken as soon as possible between officers of the [National Historic Sites Directorate],

the [National Archives of Canada] and the [Canadian Museum of Civilization] with a view to determining the most desirable way of ensuring the preservation of such materials. In the context of these discussions consideration should be given to the possibility of entering into agreements with incumbent Prime Ministers concerning the disposition of the appropriate effects;

3) that when a decision has been taken to acquire a house it would be most appropriate to choose one that is either closely associated with the most important period in the Prime Minister's career or which has very close family ties. When the Prime Minister is survived by a widow then life tenancy to the widow will in all cases be granted should she desire it;
4) that the present policy of not, with very rare exceptions, commemorating birthplaces and graves of Prime Ministers should be re-affirmed.

The National Program of Grave Sites of Canadian Prime Ministers is an additional form of commemoration.

4.4 Individuals of Importance in the Canadian Economy

In November 1990, the Board adopted the following guidelines for assessing the national significance of leaders in the economic field:

1) Economic leaders must have made a contribution to Canadian life that is of a definite or positive or undeniable kind.
2) Economic leaders must have made contributions, which are of national significance rather than of provincial or territorial importance.
3) In the consideration of business or economic leaders, where it seems appropriate that in the absence of outstanding individuals, firms which are no longer in existence may be commemorated.

4.5 Canadians Who Developed an Image of Canada Abroad

In November 1996, the Board recommended:

In exceptional circumstances, Canadians whose major accomplishments took place abroad may be recommended to be of national historic significance irrespective of whether or not those accomplishments had a direct impact on Canada, as long as the individual developed or sustained an image of Canada abroad, as was the case with Dr. Norman Bethune.

4.6 Evaluating Canadian Architects

In July 2003, the Board adopted the following guidelines:

An architect or, when appropriate, an architectural firm of national significance will have made an outstanding and lasting contribution to Canadian history. In this context, a contribution to Canadian history is:

1) a significant and/or influential creative architectural design achievement, either as a practitioner or as a theorist, as exemplified by a body* of consistently exceptional design work; and/or
2) a significant and/or influential contribution to the profession and discipline of architecture in Canada, as an exceptional educator, writer, organizer, or other activity not directly related to the architectural design process.

* In cases where an architect's reputation is based on a single (or small number of) exceptional architectural achievement(s), the individual work(s) should be considered for designation of national significance, not the architect *per se*.

4.7 Evaluating Canadian Athletes

In July 2007, the Board adopted the following guidelines:

An athlete may be considered of national historic significance if:

1 a) he or she fundamentally changed the way a sport in Canada is played through his or her performance; and/or,

b) he or she greatly expanded the perceived limits of athletic performance; and

2) he or she came to embody a sport, or had a transcendent impact on Canada

Note: When these guidelines are applied to a sport team, the team will be presented to the Board as an "event" rather than a "person"

5. Specific Guideline: Events/Other

5.1 Origins of Settlements

In 1923, the subject of settlements throughout Canada was thoroughly gone into in all its phases, and the following resolution was passed:

> That the Board has considered with care the communication of Mr. W.H. Breithaupt, President of the Waterloo Historical Society, with reference to the proposed monuments to commemorate the pioneers of the County of Waterloo, as well as representations from other districts as to similar proposals therein, and desires to express its hearty approval of every effort to perpetuate and honour the memory of the founders of settlements, throughout the Dominion, and its high appreciation of Mr. Breithaupt's patriotic objects and efforts.
>
> The Board, however, has to deal with so many sites of outstanding national importance which require priority of action that it feels it would **not be advisable for it to undertake at present action in the matter of the placing of memorials in connection with early settlements in Canada.**

This policy has been reaffirmed numerous times. For example, in October 1967:
In connection with the proposal to commemorate the Founding of Pictou, the Board reaffirmed its policy of not recommending the commemoration of settlement origins; but recommended that the Department suggest to the Government of Nova Scotia the appropriateness of a provincially sponsored commemoration.

In October 1969:
The Board reaffirmed its policy of not recommending the origins of existing communities for commemoration, but considered that the significance of former settlements and colonizing ventures should be considered each on its own merits.

5.2 Pre-Confederation Events

In November 1973, the Board recommended that:

> pre-Confederation events should be regarded on their individual merits on a line basis, i.e., as significant events in the development of a region which later became a province of Canada.

5.3 Assessing the Role of Organized Religion in the Social Development of Canada

In November 1973, the Board enunciated that:

> while recognizing the overwhelming impact of organized religion on the development of Canada, prefers for the present that the Board should deal with items in this category on an individual basis as they arise and that they be reviewed in the light of the Policy Statement's first stated [guidelines], i.e., a site, structure or object shall be closely associated or identified with events that have shaped Canadian history in a prominent way, or illustrate effectively the broad cultural, social, political, economic or military patterns of Canadian history.

5.4 Ethnic or Religious Groups

In November 1977, the Board recommended that:

> religious and ethnic groups, per se should not be specifically commemorated but that we should pay particular attention to the contributions of such ethnic and religious groups as represented in buildings of national architectural or historical significance, individual leaders of national importance, or events of national historic significance.

In June 2002, the joint Cultural Community and Criteria Committees recommended, and the Board accepted, that this guideline be amended as follows:

> The Board will assess the national historic significance of places, persons and events associated with the experience of ethnic or religious groups in Canada, rather than advocating an approach that would consider the commemoration of ethnic or religious groups themselves.

5.5 Disasters and Disaster Areas

In November 1982:

Following considerable discussion, the Board was unanimous in its recommendation that:

> it continue to be guided in its deliberations by the 1967 "National Historic Sites Policy"

Amended as follows:

> normally disasters will be excluded from consideration by the Board unless there is evidence that their long-term impact has been such that they would merit consideration under Criterion 1.6.ii of the general Board criteria [in the "Parks Canada Policy" (1979)], that is to say - as events which shaped Canadian history.

In November 1997, the Board reviewed its existing guideline and:

> agreed that it would consider only the most exceptional disasters if they were seen to have caused changes to some facet of Canadian society, for example, changes to social programs, public policy, or causing long-standing economic impacts.

5.6 Commemoration of Post-Secondary Educational Institutions

In February 1992, following three requests in one year asking that it consider the possible national significance of institutions of higher learning, the Board asked the Criteria Committee to reflect on the matter. In November 1992, the Committee and, in turn, the Board recommended:

> that due to the increasing number and complexity of post-secondary institutions which have been established in recent decades, and the consequent difficulty of assessing their significance to Canada in a rigorous and equitable manner, the Board should no longer recommend the commemoration of such institutions, per se. The Board, however, should continue to consider nationally significant aspects of universities, colleges and training schools, such as founders, administrators, faculty members, benefactors, and individual faculties or departments, as well as school and university architecture and research contributions.

6. Specific Guidelines: Forms of commemoration

6.1 Monuments Not Owned by the Department

In October 1967:

The Board reviewed the proposal of the Montmagny-L'Islet Historic Monuments Society, requesting federal assistance for a monument to Étienne-Pascal Taché. Considerable discussion ensued on the Department's monuments [guidelines]. The Board then passed the following resolution:

> The Board as a policy does not recommend that the Minister contribute to the construction of monuments not owned or built by the Department, and further, recommends that in those cases in which the Department builds a monument, the Department should determine and control the design.

The above guideline was reiterated by the Board at its June 1985 meeting.

6.2 Distinctive Monuments

In June 1968, the Board recommended the following:

The Criteria Committee of the Board has had under consideration the future [guidelines] that should be followed with respect to distinctive monuments. It makes the following recommendations:

1) It is essential, for the future guidance of the Board, that precise and more restrictive principles should govern the choice of such monuments;
2) The Board believes that in the vast majority of cases the desire for a distinctive monument could and should be satisfied by a slight modification to the existing setting of the standard plaque. Where practical and appropriate, the design of the setting could be varied so as to represent the achievement of the person or the nature of the event to be commemorated, and in a manner suitable to the location;
3) Where existing standard plaques or settings must be replaced, the principles given in (2) above should be borne in mind;
4) With respect to distinctive and more elaborate monuments the Board believes that even its limited experience has indicated the many and serious problems involved. In the light of that experience it seems clear that those subjects selected for such commemoration should be few in number and should, in the opinion of the Board be either persons of quite exceptional importance, especially outstanding or unique fields of significant endeavour, or events which would be nationally regarded as turning points of decisive importance in Canadian history.

The Committee then considered what guidelines should be followed by the [Program] in respect to the design of distinctive and elaborate monuments, and recommended that the following considerations should be borne in mind:

a) The National Historic Sites [Directorate] should be leaders in the field of designing distinctive monuments, and should not be slaves to tradition. Designs in all cases should be distinguished and exciting and not second-rate or banal, and landscaping should always be carefully planned.
b) The [Directorate] should, in the choice of sculptors, be guided by the advice of the Directors of the National Gallery of Canada and of the leading government-operated gallery in the province concerned, and of the Board member in that province.

c) The type and design of the monument in each instance will vary according to the person or event to be commemorated, the theme to be emphasized, the location of the monument and any special local circumstances that have to be taken into consideration.

d) Generally the design will not be completely abstract and should be able to convey to the average member of the public some feeling of the theme to be emphasized in connection with the person or event.

e) The most important audience to reach in every instance is the younger generation, for whom Canadian history must be made to live in all its excitement and significance.

6.3 Quality and Content of Plaque Inscriptions

In June 1988, the Board, following discussion, accepted the following recommendations regarding plaque inscriptions.

The Board first stated that it believed that the primary purpose of its plaques was to educate and it followed, therefore, that plaque inscriptions should be above all else informative. With this in mind, the Board put forward a number of specific recommendations to serve as guidelines when drafting plaque inscriptions:

1) a plaque inscription must state clearly why the subject of commemoration is of national significance;
2) an attempt should be made to put a human face on all inscriptions, in order to make them understandable to a general audience;
3) appealing words and phrases (e.g., "legendary character") should be used in inscriptions when appropriate, as they add colour and tend to make the text more memorable;
4) when possible the title of the plaque should be used to convey information – this information need not be repeated in the text;
5) if in the title, birth and death dates should not be repeated in the text;
6) dates should be used judiciously in texts and be inserted only when relevant;
7) texts dealing with architecture should, whenever possible, have a historical anchor;
8) architects and architectural firms need not be identified in an inscription if they are not of some prominence in their own right.

In November 1997, the Board further added:

that in preparing inscriptions, staff should ensure that the first sentence clearly indicate the reason for national significance. Further, national significance must be a single, compelling justification and not a layering of many unrelated items, none of which on its own would constitute grounds for national significance.

6.4 The Use of Non-Official Language on Commemorative Plaques

In June 2000, a report was presented to the Board on the use of non-official languages on commemorative plaques. The Board approved the following guidelines:

- The Board may recommend the use of non-official languages when the national historic significance of the subject makes it appropriate to do so.
- Inscriptions which include non-official languages must conform to the *Official Languages Act* and the "Federal Identity Program Policy" with respect to precedence of English and French, and bilingual HSMBC corporate signature.

- Additional languages appear with the official languages on one plaque. In exceptional circumstances the Board may recommend separate, non- official language plaques. Such plaques will be erected with the bilingual plaque and will carry the Board's bilingual corporate signature.
- Non-official language inscriptions will be written according to the same linguistic standards as the official languages.

6.5 Consultation on Commemorative Plaque Texts

Since 1993, commemorative plaque texts have been sent to appropriate groups and/or individuals for comments or "vetting" before being reviewed by either the Inscriptions Committee or the full Board.

The vetting process provides stakeholders with the opportunity to verify historical facts and to offer their perspective for the text. While the Inscriptions Committee and the Board give every consideration to vettors' comments, not all comments may be incorporated into the final text.

The Board adopted the following guidelines in June 2000 and made modifications in November 2001. The final version reads:

- A Board plaque commemorates a person, place or event of national historic importance. It has a commemorative objective defined by the Board, and from a technical point of view, it must conform to a standard length.
- The text, usually in its first sentence, must clearly indicate the reason for national historic significance, as described in the Board Minutes.
- The authorship of the plaque text lies with the Board, and final approval of the text is given by the full Board.
- The Board seeks consistency in style, tone and arrangement of its plaque inscriptions; vettors are therefore discouraged from making comments on these matters.
- A report of the vettors' comments is included with the text when it is submitted to the Inscriptions Committee for review.

6.6 Style and Layout of Plaque Inscriptions

In June 2001, the Board approved the proposed plaque design and editing guidelines as follows:

- Textual material should be written for a high school reading level.
- A dynamic writing style should be used as opposed to a documentary style, which is more suited for a specialized audience.
- Titles for plaque inscriptions should be brief, simple and set out in distinctive type, using familiar and descriptive language, designed to draw the readers attention.
- Length of text should be limited to a maximum of 500 characters in each language in order to attract and retain reader attention.
- Plaque inscriptions should be divided into three short paragraphs. Each paragraph should begin with a larger capital letter than the capital letters used in the text.
- A line of text should have at least 45 characters and not more than 55 to 65 characters to facilitate scanning the information.

- Type style should be a serif character, which helps to clearly delineate each letter. Goudy font meets this requirement and in addition, offers the proper combination of height, width and thickness of character to enhance text readability.
- The font size for the body of a plaque text should be between 40 and 45 points, with 60 points for the title and 40 points for the sub-title.
- Factors such as spacing between letters, lines and paragraphs facilitate scanning, as well as left and right text justification.

6.7 Dual or Multiple Plaquing of a Designation

In December 2002, the Board approved these guidelines as follows:
Under normal circumstances, a single plaque will be erected for each person, event, or site designated of national historic significance. In rare instances, a dual or multiple plaquing of a designation may be considered as an option:

- where two or more discrete locations are explicitly and meaningfully associated or identified with a *national historic person*, and are integrally related to the national historic significance of the person; or
- where there are two or more discrete locations in different regions that are explicitly and meaningfully associated with a *national historic event*, and that played an integral part in establishing its national historic significance; or
- where there are two or more distinct components or phases of a *national historic event* that played an integral part in establishing its national historic significance, and are essential in conveying national historic significance; and that are directly associated with different locations; or
- where the significance of a *national historic event* resides in its great geographical extent and impact on two or more regions, and its national historic significance can be conveyed in a substantially more explicit and meaningful manner by marking its geographical extent; or
- where the configuration of a *national historic site* is such that it would render the commemoration substantially more explicit and meaningful.

For national historic events that encompass great geographical extent, only one plaque should be erected in any one region or province.

7. Specific Guidelines: Procedure

7.1 Original Fabric on the Ground Floors of Buildings

In June 1988, the Board recommended that:

> as a guideline for future deliberations, the Board stated that the survival of original street-level entries and of original fabric on the ground floors of buildings brought forward for consideration were factors of such importance that the lack of either on a structure would seriously affect that structure's potential for designation.

In November 1988, the Board reiterated its above recommendation, and:
emphasized that, in future, architectural papers should clearly identify contemporary fabric in buildings when it was felt that the nature and extent of the use of new materials might be a determining factor in determining the significance of the structure in question.

7.2 Deferred Matters

In the context of a discussion of Fort Whoop-Up, Alberta, in November 1989, the Board noted that:
often, matters are deferred in order that additional material may be brought together on the subject which will permit the Board to objectively assess its national significance and put forward a recommendation to the Minister, in that regard. As the practice of waiting for formal Ministerial approval of all Board recommendations often resulted in lengthy delays in the resubmission of deferred items to the Board, which seemed to it to be unnecessary, it recommended that

> the Minister consider deferred items to constitute non-recommendations of the Board, in order that such items might be followed up in advance of his/her approval of the minutes in which they appear.

7.3 National Historic Sites Whose Commemorative Integrity Has Been Destroyed

In December 2002, the Board received a discussion paper that explored various approaches to the treatment of national historic sites that have lost their commemorative integrity and recommended that:

> On the advice of the Historic Sites and Monuments Board of Canada, the Minister may transfer a National Historic Site of Canada (NHSC) from the official list of NHSC to a list of NHSC whose commemorative integrity has been destroyed. Such action will rarely be undertaken and then only when:
>
> 1) the commemorative integrity of the site has been destroyed through loss or impairment of the resources directly related to the reasons for designation, or
> 2) the reasons for designation of a national historic site can no longer be effectively communicated to the public.

7.4 Preparation of Submissions to the [Status of Designations] Committee

In December 2000, the Board approved the following guidelines:

1) In considering a proposal to clarify the designated place of an existing national historic site, the current Board will use a strict constructionist approach to interpreting Board recommendations of record (i.e. recommendations from previously approved Minutes of Board meetings), insofar as they relate to designated place.
2) In considering new proposals to expand the designated place of an existing national historic site, the Board will not be constrained by recommendations of record, but will treat each new proposal on its merits, and with the understanding that the owner(s) of property directly affected by the proposed expansion of the designated place would need to give their consent.
3) In the interests of efficiency and of documenting decisions regarding designated place and commemorative intent, submissions should consist of a briefing note format, with the most essential information and analysis in a short paper, and additional material, chiefly Board Minutes, any preceding Agenda Paper or Submission Report, and maps or plans, in appendices.
4) The Parks Canada multi-disciplinary team will assess the feasibility of organizing the issues which require the Committees attention according to province/territory, table these issues by province/territory, and arrange to have the Board member of the relevant province or territory attend the Committees meetings.
5) In light of the time-sensitive nature of many of the requests that will be brought forward for clarification, Parks Canada will determine an approach to expediting the Committees recommendations for review and approval by the Minister.

7.5 Determining Designated Place

In the Fall of 1999, with amendments in June 2001, the Board approved the following guidelines:

1) The approved Board Minute is considered the definitive statement of the Board's intent;
2) If the approved Minute refers to a description in an Agenda Paper or Submission Report relating to the extent of the "designated place," then that description should be consulted;
3) A plaque inscription will not be used to determine the "designated place";
4) The reasons given for national significance do not determine the "designated place";
5) The "designated place" is the place that was considered by the Board at the time it made its recommendation, unless otherwise specified in the Minute; and,
6) When the boundaries of a national historic site were not defined at the time of designation, and the physical feature named in the recommendation of national historic significance was located on a single legally-defined property at the time of designation, the boundaries of the designated place are deemed to be the boundaries of the property at that time, subject to the Scope and Exceptions statement that accompanies this guideline.

   Scope:

   - Date and wording of the designation: the national historic site was designated before 1999; it was not assigned boundaries at the time of designation, but instead was designated by name.
   - Property boundaries at the time of designation: at the time of designation, the whole of the nationally significant feature (or features) was located on a single, legally-defined property or parcel of land, or on adjoining properties owned by the same person or persons.

- Current property boundaries: since the time of designation, the property has not been subdivided or had its boundaries redrawn in a way that affects ownership of the feature named in the designation.

Exceptions:
General exceptions: for reasons of size and complexity, several types of properties are excluded from the application of this guideline. These exceptions relate to sites where the designated feature forms all or part of any of the following:

- An institutional complex, such as a university, hospital, ecclesiastical precinct, or airport;
- Defence works, notably forts, and sites of military operations, such as battlefields;
- A trading post, whether styled a "fort" or not;
- A fairground;
- A linear route or property (e.g. railway stations, roundhouses, dams, bridges, aqueducts, canals and trails);
- A Canadian Forces Base;
- A First Nations Reserve;
- Lands administered by Parks Canada;
- An extensive property, such as an estate or an industrial complex, which was subdivided before designation in a manner that left potential Level One resources (either above or below ground) outside the administered place;
- Sites designated for their archaeological value, or as cultural landscapes of associative value.

Special exception: vessels which are considered to be "places", shipwrecks, and moveable cultural heritage objects are also excluded. In some cases (e.g. Alexander Graham Bell museum collection) the objects themselves are Level One cultural resources.

7.6 Changing the Directory of Designations of National Historic Significance

In December 2002, the Board approved the procedures as follows:

- Approved Minutes will continue to be used to determine the existence of designations and to determine the category to which they belong. Changes to the Directory will therefore be based on scrutiny of approved Minutes. Plaque texts, departmental publications and administrative correspondence may be consulted for context and corroboration, but will not be used to overrule the Minutes.

- When research confirms the existence of an administrative error in the Directory, an administrative process will be followed to correct it. That process will employ the interdisciplinary team which oversees reports to the Status of Designations Committee (SDC).

- The SDC will be informed in a brief note of each correction to the Directory which arises from administrative error in the past and which results in a change in the number of designations in any category. This note will be the official confirmation of the change.

- Changes arising from ambiguity or new knowledge will continue to receive the Board's attention through formal reports to the SDC.

7.7 Guidelines for Establishing Names for National Historic Sites

In December 2003, the Board approved the guidelines as follows:
Four principles will be taken into account when site names are chosen; these are (i) well-established usage, (ii) historic usage, (iii) communication of the reasons for designation, and (iv) brevity and clarity. Ideally, Parks Canada and site owners will submit names which conform to all these principles. Often, though, it will be necessary for one or more principles to prevail over the others. The four principles are stated and explained in the first four proposed guidelines. The last two proposed guidelines deal with the use of official geographical names, and with the official status of names of national historic sites.

1. When a proposed or recommended national historic site already has an established name, that name should be used, unless there are good reasons to the contrary.

Notes:

a. This principle is particularly appropriate when a site has had the same name throughout most of its recorded history. Established names may be one or more of the following: the name on the owner's publications or Web site; a name carved onto a building on the site, or written on a permanent sign; a name well-established in local usage. When there are variants of an established name, the full legal name will not necessarily be the best choice, especially if this is long, or generally not known in its locality; the choice shall be made in accordance with these guidelines as a whole.

b. Bar U Ranch NHSC (Longview, Alberta), Fort Wellington NHSC (Prescott, Ontario) and Kicking Horse Pass NHSC (Yoho National Park of Canada, British Columbia) are examples of sites whose names were well established before they were designated as national historic sites.

c. For sites not administered by Parks Canada, it is preferable for Parks Canada and the partner to use the same name. For example, the Emily Carr House NHSC in Victoria, British Columbia, is called Emily Carr House by its owner. However, if the name used by the site's owners or stakeholders communicates a different message than does the Board designation, the Board may recommend a different name. In the case of the Old Woodstock Town Hall NHSC (Woodstock, Ontario), the partner's name for the site is the Woodstock Museum. Since the Board designation clearly refers not to the museum, but to the architecture and former function of the town hall itself, Parks Canada uses a different name than does the partner.

   In cases when a partner uses a different name than the official one, Parks Canada will use the generic "National Historic Site of Canada" ("lieu historique national du Canada") only with the Board-approved specific, and will encourage the partner to follow the same practice.

d. A commercial name will not be used, even if it is the name used by the owner, unless this name reflects the reason for designation.

   i. Maplelawn & Gardens NHSC (Ottawa, Ontario) is currently operated as a business called the Keg Manor. This name reflects its current use rather than its historic significance. In this case, the historic name of the house, Maplelawn, is used by the Board and Parks Canada.

ii. Commercial names can be used, however, when they are directly related to the national significance of the site. For example, the Gulf of Georgia Cannery NHSC (Richmond, British Columbia) or the Empress Hotel NHSC (Victoria, British Columbia) incorporate commercial names.

2. When a site's current or established name is not appropriate, for one reason or another, a historic name may be the best choice.

Notes:

a. A historic name may be preferable in cases where a change in use or ownership has established a new name for a building or site. The Former Vancouver Law Courts NHSC, for example, currently houses the Vancouver Art Gallery, which is how the building is now known. The HSMBC name reflects the building's historic significance rather than its current function.

b. The advantage of a historic name is that it will continue to be appropriate over time even if the owner or use of the site changes.

c. When a site has had several names over time, and a choice must be made among these names, the name most closely associated with the site's national historic significance is generally preferable.

3. When possible, names should communicate the reasons for the designation of national historic significance.

Notes:

a. Marconi Wireless Station NHSC (Port Morien, Nova Scotia), Riel House NHSC (Winnipeg, Manitoba) and St. John's WWII Coastal Defenses NHSC (St. John's, Newfoundland) are examples of names that clearly communicate the commemorative intent of the designation.

b. A commemorative name may be appropriate for sites that are not associated with an established place name. In the past, for example, a number of descriptive, thematic names have been used, such as First Homestead in Western Canada NHSC (Portage La Prairie, Manitoba) or First Oil Wells in Canada NHSC (Oil Springs, Ontario)

c. For certain types of designations, however, it is difficult to convey explicitly the commemorative intent in the site name:

- when the designation arises through a thematic study, particularly an architectural study.

A site designated as "one of the finest examples of Carpenters' Gothic on the West Coast of Canada," for example, is not named Carpenters' Gothic NHSC, but rather Church of Our Lord NHSC (Victoria, British Colombia).

• when there are multiple reasons for national significance, requiring an arbitrary choice.

Rocky Mountain House NHSC was recognized in 1926 for "its connection with early trade, discovery and exploration towards the westward." This was supplemented as follows in 1968: "and to interpret three major themes: the fur trade, David Thompson, and the role of the Peigan (Blackfoot) Indians."

• when the factors that underpin national significance are too complex or abstract to express in a few words.

St. Mary's Basilica NHSC (Halifax, Nova Scotia) was recognized "because of its central role in the religious history of Nova Scotia and more particularly because of its association with individuals and events that played a central role in the emancipation of Roman Catholics in the Province and in Canada."

4. An ideal name is brief, clear and pleasing.

Notes:

a. All official names must include the generic "National Historic Site of Canada" ("lieu historique national du Canada"). In addition, official site names will normally appear as plaque titles. For the specific part, then, brevity is of particular importance.

b. It will normally not be necessary to specify locality, religious denominations, or similar identifiers in a site's official name. In exceptional cases, such words may be required to avoid confusion at a local or national level. For example, in the case of St. John the Baptist Anglican Cathedral NHSC (St. John's, Newfoundland) and St. John the Baptist Roman Catholic Basilica NHSC (St. John's, Newfoundland), religious denominations are specified to distinguish between two sites with the same name, in the same locality.

   Even if it is not part of the official name, this type of identifier may still be included in the descriptive note in the Directory of Designations.

c. Dual or alternate names will be avoided in the future. The Directory of Designations, for example, currently contains entries such as Malahat Building / Old Victoria Custom House NHSC (Victoria, British Columbia), consisting of two names of apparently equal status. Rarely, separate aspects of a site's history may be jointly reflected in a double-barrelled name joined by a long dash, for example, Port-la-Joye – Fort Amherst NHSC (Rocky Point, Prince Edward Island). In addition, it will sometimes be appropriate to use the conjunction "and" to link two places that are physically separate but jointly designated, for example, Arvia'juaq and Qikiqtaarjuk NHSC (Arviat, Nunavut).

d. It is preferable not to use the word "site" in the specific part of the name, given that "National Historic Site of Canada" will always be part of the official name.

e. "National Historic Site of Canada" is the only approved generic, and terms such as "National Historic District" or "National Rural Historic District" will not be used, either as a generic or within the specific.

5. When the name of a designation incorporates a geographic name approved by the Geographical Names Board of Canada, that approved form will normally be used.

Notes:

a. The Geographical Names Board of Canada (GNBC) is the national body which coordinates all matters affecting geographical nomenclature in Canada. Geographical name decisions approved by the appropriate federal, provincial or territorial authority become official decisions of the GNBC (Order-in-Council P.C. 2000-83).

b. The GNBC-approved form of a geographic name should be used when it is part of the name of a designation. For example, the Smiths Falls Bascule Bridge NHSC incorporates the name of a settled place in Ontario, which has been approved by the GNBC as Smiths Falls (rather than Smyth's Falls or Smith's Falls, even though these forms were used in early official documents).

c. When a different, or earlier, form of a name than the one approved by the GNBC is used, it must be justified on historic grounds, or be part of an established name.

6. All official forms of names of designated national historic sites will be explicitly part of the Historic Sites and Monuments Board of Canada's advice to the Minister.

Notes:

a. Names of designations will be among the details of the commemoration, which will be recommended by the Board to the Minister, and, when approved, will be the official names of these sites. Changes to official names will similarly require a Ministerially approved recommendation of the Board.

b. All names of designations will have an official form in each of the official languages of Canada. These versions are not considered to be multiple names, but two forms of a single name, and they will be derived using established toponymic and translation rules. The Board may, at its discretion, recommend adoption of further forms of the name in another language that is directly related to the reasons for the commemoration.

c. The present guidelines provide direction concerning the choice of names for future national historic sites, and name changes to existing designations, if required. These names will be considered official names.

Names, which have been explicitly addressed by the Board in the past, are also considered to be official. For example, in 1995 the Board recommended that the name Atherley Narrows Fish Weirs National Historic Site be changed to Mnjikaning Fish Weirs National Historic Site (Atherley, Ontario).

Procedures:

1. Names will be researched and documented at the time of preparation of submission reports. All submission reports will contain a documented statement of the proposed name(s) for designation.

This should include the current name as well as previous names by which the site has been known and, when appropriate, should reflect consultation with site owners or stakeholders.

2. Submission reports will provide the proposed name(s) only in the language of the paper. All required language forms of the name will be included in the Board minutes. The appropriate toponymic and translation authorities will be consulted in the derivation of the translated forms.

3. Name changes must be approved by the HSMBC.

A-4 Golf Courses as Designed Landscapes of Historic Interest

This page has been left blank deliberately

GOLF COURSES AS DESIGNED LANDSCAPES OF HISTORIC INTEREST

A report by

EIGCA

EUROPEAN INSTITUTE OF
GOLF COURSE ARCHITECTS

Report abridged by English Heritage in 2007

from the fully illustrated report submitted by EIGCA

Contents

Foreword

English Heritage commissioned the European Institute of Golf Course Architects (EIGCA) to advise on the historic interest of golf course designs to inform the development of its new position statement and guidance on golf course development in historic parks, gardens and wider landscapes.

The EIGCA represents Europe's golf course architects. The objectives of the institute are:

- To advance the study of golf course architecture, planning and development
- To promote the technical and artistic development of golf courses and to encourage the highest standards of design and construction
- To define and demand ethical and responsible professional conduct among its members and to qualify those members through education, examination and practical experience
- To teach any subjects relating to golf course architecture, to educate students through its own diploma course and to provide continuing professional training for its members
- To initiate, watch over and petition authorities and governments in relation to measures affecting, or likely to affect, golf course developments.

The EIGCA publishes articles through its website www.eigca.org.uk and the series includes topics such as the history of golf course architecture, renovation and restoration of golf courses, the future of golf course design. and the impact of new developments in golf equipment.

EIGCA provided English Heritage with a detailed and fully illustrated report. In publishing its new guidance in 2007, English Heritage thought planners, historic environment advisers and golfers would also be interested in the EIGCA research and produced this abridged version. For copyright reasons we have not been able to reproduce the illustrations in the report but we have added some websites where course designs and maps can be studied.

English Heritage

Introduction

Purpose of the report

This report has been prepared by the European Institute of Golf Course Architects (EIGCA) in response to a brief issued by English Heritage in October 2004. English Heritage is seeking advice from the golf architectural profession with specific regard to the provision of a statement of significance, to inform its forthcoming policy statement and guidance on golf and related development in historic parks and landscapes. The scope of the study is confined to golf courses within England built before 1975.

Background

Recording historic landscapes

English Heritage is responsible for the *Register of Parks and Gardens*, and as designed landscapes some historic sports facilities may be of merit to be considered for future registration. Some sports facilities because they are set within historically important parks and gardens, for example tennis courts or football pitches in public parks, horse trial or point-to-point courses in landscaped parks are already registered.

Policy guidance on golf in historic landscapes

Golf courses have often been sited in historic parks. Many of these parks have been designated as landscapes of historic interest and included on the *Register of Parks and Gardens of Special Historic Interest in England* in order to protect them from inappropriate development. English Heritage issued a statement in 1991 to raise awareness that golf course development could potentially damage and degrade these important landscapes. Land Use Consultants were commissioned in 2004 to review this statement.

Golf courses of historic interest

It is evident that golf courses are designed landscapes in their own right and many of the older courses of England are of substantial historic interest, given the important role that they have played in the expansion of golf beyond its Scottish origins. The move away from coastal links golf courses to a diverse range of sites inland, which many of these golf courses of England represent, coincided with, and indeed was a catalyst for, the birth of the golf course architecture profession. It led to an evolution in design philosophies and did much to spread the game's popularity as a social and recreational pastime which communities and individuals alike could enjoy.

There is great diversity both in the typology of golf courses themselves and the landscapes in which they are sited. Golf courses come in many shapes and forms – from venerable Championship layouts, to private members' courses, resort or hotel courses, public municipal courses and shorter 9-hole and par-3 or pitch-and-putt venues. Similarly the sites of these golf courses represent a wide range of landscape character types – from coastal duneland to heathland, moorland, parkland and woodland. The original golf course design has often been significantly influenced by the environment through which it plays.

The care of these unique designed landscapes, however, is predominantly under the control of private golf clubs and their members, and subject to their individual ambitions and taste. Often one or two strong-willed members (normally Chairman of Greens or Captain) can have a disproportionate influence in affecting alterations to a golf course. While this may be well intentioned, it is often without a proper appreciation of the historic context of the original design within which amendments need to be considered. Lack of action by golf clubs can have an equally damaging impact and can result in the loss or degradation of important elements of the design such as bunker shape; or unchecked landscape change, such as the gradual ingress of trees, which can spoil the original landscape character and strategy of the original layout.

Authorship

EIGCA represents Europe's most qualified and experienced golf course architects. It was formed by the merger of the British Institute of Golf Course Architects, the European Society of Golf Course Architects and the Association Française des Architectes de Golf in July 2000. The Institute's principal aims include the advancement of the study of golf course architecture and involvement in this study therefore is consistent with its core remit. The report was prepared by a sub-committee chaired by Ken Moodie. The primary research and drafting tasks were undertaken by Brian Noble, with additional editing by Mike Wood. Inputs were also received from other members. Additionally the EIGCA has sought the views of other golfing bodies with an interest in the subject of England's golf courses, including both the Royal and Ancient Golf Club of St Andrews (R&A) and the English Golf Union.

Structure of the report

The report is structured as follows:

Part 1: Provides a general review of the history and evolution of golf course design in England, drawing extensively on the existing body of literature, to which interested readers are referred for further detail.

Part 2: Contains examples of golf courses which meet a number of historic criteria identified in the study, drawn from a database containing a comprehensive listing of golf courses in England where the Club had a founding date prior to 1975.[1]

Part 3: Provides a proposed methodology for the assessment of the historic significance of courses. It also includes three detailed case studies as a 'pilot' for this methodology, and concludes by stating the case for designation.

Part 4: The appendix provides further detail to support the main body of the report.

Note

1 Although EIGCA were originally asked in the brief to provide 'a gazetteer of golf courses in England where the landscape design is of a sufficient level of historic interest to make it worthy of future consideration for designation' this has proved to be a monumental task, given the large number of existing golf courses.

Part 1: Golf Course Design in England

History of Golf Course Development in England

Beginnings

Golf is a landscape game: its essence involves a journey through the landscape and a contest with the elements of nature. The first golf courses were not designed by man but by the natural processes inherent in coastal linksland sites. The result was distinctive and ideal for the game – a rolling topography of sand dunes and dune slacks with a ground cover of fine-leaved grasses, exposed to the wind and sea.

Most importantly, where the history of golf is concerned, these early courses were characterised by a democratic use of the land – golfers played on common land, shared with other land users, and came from all sections of the local community, irrespective of their social standing. It was truly the people's game, and this is perpetuated in the golf organisations' '2020'[2] vision for the sport and its development.

Gradually the game became more sophisticated, and prepared areas of shorter grass were created around a hole in the ground, to become the greens; later, formal teeing grounds were added. The intermediate land, between hole and tee, consisted of less kempt areas of turf, managed accidentally by the grazing of animals and the movement of people and beasts alike. The number of holes was eventually standardised at 18 by the lead of the Old Course in St Andrews in 1764, and the acceptance of the R&A as the arbiter of the rules and governing body of the game.

For many years the game was played almost exclusively on this coastal linksland, and is the reason the game remains spiritually and culturally rooted in Scotland.

The game spreads south

It is thought that Mary Queen of Scots may have been the first lady golfer in 1565. It is therefore very appropriate that golf spread to England following the ascension of her son King James VI to the English throne in 1603, who along with his royal followers took golf with him when holding court at Greenwich. The earliest candidate for the recorded playing of golf in England was at Blackheath in 1608, but its claim to be the first golf club cannot be substantiated, given that no club record was written until 1766.

Golf in England throughout the 18th century was a game played predominantly by expatriate Scottish professionals and businessmen in the industrial cities of England, and who sought sites for playing golf on land that mirrored the characteristics of the earliest Scottish links. The first courses were laid out on common land such as at Molsley Hurst, where 'London' Scots are known to have played from 1758, and the Old Manchester Golf Club at Kersal Edge, which was established in 1818. Sadly, however, both these venues are no longer in play.

Golf in 19th-century England was akin to that played in Scotland in the mid-18th century, where use was made of common land, shared with non-golfers: for example at Blackheath and Wimbledon in London. Sites were chosen inland, or on the coast, not only for their similarities to those of Scottish links, such as at Westward Ho! in Devon, but also because the land was generally open and accessible, requiring the minimum of maintenance and upkeep costs.

Golfers on these rudimentary courses often vied with other users of the land – both people and animals. At Blackheath, for example, a 7-hole course made use of the features on the common – a pond, disused gravel pits and various paths and roadways – to form its sequence of holes.

Crossing holes were a common occurrence in this period. Caddies played a crucial role in guiding players around the course, providing sand for golfers to tee their ball on – there were no tee boxes – and acting as the hole location indicator, for no flagsticks were used – the caddy simply stood by the hole and the golfer aimed at him!

The oldest golf club in England, still using its original ground, is generally accepted to be the Royal North Devon Golf Club at Westward Ho! The original course was laid out in 1860 by Tom Morris (with holes initially cut in the turf around jampots) and the Club was officially founded in 1864. General Moncrieff's words in 1853 that 'providence evidently intended this for a golf links' proved prophetic since the course exhibited many of the characteristics evident in the Scottish courses. Since the course was laid out over common land, the pot-wallopers (voters) of Northam and Appledore retain access to this day for grazing their animals.

London's first golf clubs were inaugurated in 1865. The London Scottish Golf Club and Royal Wimbledon Golf Club both evolved from the original founding association of 16 army golfers of the London Scottish Rifle Volunteers who had enjoyed playing golf on Wimbledon Common. Golf was also played regularly at Clapham Common. By 1875, both Oxford and Cambridge University had also formed their own golf clubs, with the first match played between them three years later.

The traditions of links golf as a seaside game continued to be upheld by the founding of a series of links courses and clubs on the Lancashire and Merseyside coastline around Liverpool, many within a few years of each other – notably Formby GC (1884), Southport & Ainsdale GC (1885), Royal Lytham & St Annes GC (1886) and Royal Birkdale GC (1889). Founded in 1869, Royal Liverpool (Hoylake) holds a crucial position within English golf history (*see also* detailed case study on page 50).

The coasts of southern England mirrored the development of golf on the north-west coast of England with clubs established at Great Yarmouth GC (1882), Royal St Georges (1887), Littlestone GC (1888) and Royal Cinque Ports, Deal (1892) all of which provided venues with ideal playing conditions accessible from London. By 1888 there were already 57 courses established in England.

The number of sandy coastal sites was limited, and the growth in popularity of the game was such that demand was growing amongst golfers in locations where soil conditions were not ideal. Inevitably golf courses were to be developed inland, and most of those on inland sites suffered from heavy soils which created drainage and maintenance problems not experienced on the links.

Moving inland

With the advent of the Industrial Revolution came the expansion of the railways, which created cheap, rapid transport and access to land further from major population centres, leading to further urban growth and development in the countryside. As familiarity with the game spread, golf became popular with those sections of society previously outwith the more conventional, pioneering golfers of the upper class. The desire of the middle class to play golf was strong, yet they were often limited in their access to the existing golf clubs. Demand was therefore high in the rapidly growing suburbs for the creation of new 'inland' golf courses and clubs. Naturally, associations between those within the same geographic area formed and led to the establishment of new golf clubs.

A further social development of this period was the growing of the popularity of the Victorian seaside holiday resulting in the earliest holiday-resort courses on more traditional coastal links sites.

Membership of a golf club was, to the Victorian middle class of professionals and businessmen, also a means of gaining higher social status by emulating the pastimes of the rich gentry previously denied them.

Significantly, the creation of golf courses on parkland estates in this period introduced a distinctive English element to what had been previously an exclusively Scottish-derived aesthetic.

Where the suburban golf course was concerned the choice of land was dictated by its accessibility, affordability and availability rather than golfing suitability. Often this meant choosing less interesting sites on poorer soils.

Courses of the late 19th century tended to be laid out following a rough routing of 18 stakes, located at each of the planned green positions, rather than being specifically designed. This task was carried out in the main by professional players or those charged with greenkeeping duties. Sites for each hole were selected and a route to each established and thus a course route would emerge.

However, there were shortcomings in the majority of these early courses. The inland sites were poorly served in terms of landscape characteristics when compared to the links. Commonly they lacked the rolling terrain and were often simply flat meadowland or parkland with few natural hazards or features. Instead they had to make do with the hedges, ditches and trees available.

Golf course features which were constructed, such as greens and bunkers, tended to be functional in design and often geometric in shape. This was the age of rectangular 'gun-platform' greens, with steep cut-and-fill batters, and rectilinear bunkers with sharp uniform ridges.

Drainage was problematic as the heavy clay soils were often unsuited to sustaining good turf and playing conditions throughout the year, given the variation in the seasonal English climate, and suffered from being hard and dry in summer or wet and boggy in winter.

The late 19th century also saw developments in the field of greenkeeping practice. Until the 1870s, grass on golf courses was kept short for play by sheep and animals allowed to graze the land. This practice was superseded by the technological advancements of the industrialised age with the invention and increased use of the mechanical lawn mower – with hand mowers were used for greens and horse-drawn mowers used for fairways. Hand mowers were also used to mow the teeing areas, when the practice of taking sand from the previous hole was replaced by the advent of the teeing box. Greenkeeping also became more sophisticated as the greenkeepers developed their knowledge and gained a better understanding of soil and turf grass sciences, and improving maintenance techniques. The Greenkeepers Association was formed in 1912.

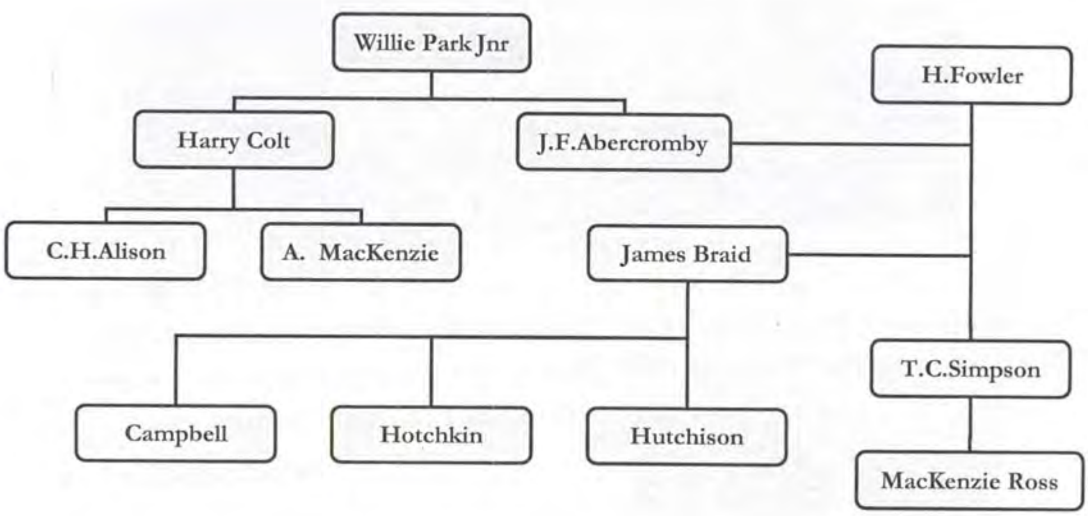
The Golden Age

The period from the last decade of the 19th century up to the late 1920s was the turning point in the development of the golf course: a shift away from primitive, geometric design towards a more reflective analysis of the game which resulted in the birth of a new profession – that of the artistic and technical craft of golf course architecture. As the game of golf became more popular and the demand for courses grew, those tasked with developing new courses recognised that it required the input of a competent designer to create a course from seemingly unfavourable sites. A further opportunity for those skilled in course design came with the introduction of the rubber cored Haskell ball in 1902, which meant that existing golf courses also had to be lengthened, and bunkers relocated, in order to maintain their challenge.

Capitalising on the economic prosperity and advantages of the period, golf courses began to be designed following a coherent process that involved a pre-build study of the existing site terrain, design of the course on the drawing board, and onsite inspection by the architect during construction.

This period is considered the 'golden age' of golf course design, witnessing the development of strategic golf course architecture – the strategic principles of hazard positioning relative to each individual hole.

A group of outstanding architects/designers practised at this time, most notably Willie Park Jnr, Harry Colt, Herbert Fowler, J.F. Abercromby, Tom Simpson, Dr Alister MacKenzie and James Braid. With a few exceptions, such as Braid and Park, this group of architects differed from the previous course designers because they were not professional players or greenkeepers but amateur gentlemen golfers with an outstanding talent for course design allied to a keen understanding of the strategic principles of the game.



Keynote architects and their working relationships and associations (for further detail refer to the biographical summaries on page 57).

These architects discovered the natural advantages which the heathland terrain had to offer, and the heathlands of Surrey and Berkshire, in particular, became a hotbed for new course development and the display and exchange of ideas on golf course architecture in the early 20th century. The natural sandy conditions they afforded allowed architects to express their design ideas to the full since bunkers were easy and inexpensive to create and hollows could be formed that would generally remain dry.

Course layouts of the 'golden age' were 'designed' and masterplanned as part of an overall creative process, with course designers making best use of the industrial and technological advancements for construction and maintenance purposes. Although the architects favoured layouts incorporating natural green sites and contours, the land often had to be remodelled by moving earth to create more level areas for tees and greens. They were also not averse to clearing areas of unsuitable vegetation and woodland where required.

Architects utilised the natural features of the site, and incorporated them wherever possible into the strategy of each golf hole design. The architects concentrated on considered and careful green and bunker placement that would offer varied routes of play and examine the player according to his abilities – hence the birth of 'strategic' golf architecture on a wider scale. Taking inspiration from the original strategic course – the Old Course at St Andrews – holes were designed to provide options for playing the hole to golfers of all levels of ability. No longer was the player compelled to hit the ball over hazards in a penal fashion, as the design presented alternative longer yet safer routes from tee to green.

Many of the pre-eminent practitioners wrote treatises outlining their key design principles, thus making the subject of good golf course design available to a wider audience and setting new standards for design and maintenance.

The earliest heathland course was at Woking, designed by Tom Dunn in 1893, and many other fine courses followed in the Surrey and Berkshire heathlands including Sunningdale (1900), Walton Heath (1903), Burhill (1907), Worplesdon (1908), West Hill (1909), St Georges Hill (1912) and Wentworth (1924).

However, whilst excellence existed in the design profession, many of the courses built in order to satisfy the boom in demand for golf courses were poorly constructed and lacked the strategic design and understanding of those designed by more knowledgeable architects.

The wealthiest golfing clubs and societies continued to seek out the best land where available, whilst the continued expansion of the towns kept demand for community courses amongst the middle classes high. One development of this resulted in 'real estate' golf course design, where large private residential estates utilised the presence of the golf course to sell luxury housing.

As the game increased in popularity, the number of clubs rose. By 1914, there were 1850 courses in Britain, spawning a new golf industry with positions available for greenkeepers, club professionals, secretaries and stewards, and not to mention those in the golf club maintenance and manufacturing industries.

The economic depression of the late 1920s/early 1930s reduced the number of new courses being developed, with remodelling of existing courses being more common, as poor design and construction of the boom years was rectified by the more accomplished architects. The new courses that were built in this period were generally sited on good golfing land, and continued to be built within a community or suburban situation. In architectural terms the courses were designed and constructed in a similar vein to those of the golden era.

The effect of the Second World War and the Depression put many clubs under great financial pressure and saw many golf clubs struggling to survive as income and manpower were greatly restricted. Many courses were reduced to 9 holes or closed entirely. Courses which survived were often altered by the impact of the war – for instance, it was common for bunkers to be filled in to lessen maintenance – and for fairways to be ploughed up for agricultural production. In some cases the land was re-quisitioned to serve the military war effort directly and used as sites for training grounds, shooting ranges or military headquarters and barracks. After the war a great deal of work was required to repair the damage which the war had inflicted, and in some cases the courses never re-opened.

Post-war – golf since 1945

1945–1959 was a relatively quiet period given the scarcity of material resources, post-war inflation and high land costs. None-the-less, there were a limited number of golf course architects were still practising. The main work for architects of this time consisted of reviving and remodelling the established golf courses and in creating new courses from land previously used for golf. Most notable at this time in the United Kingdom was the work of MacKenzie Ross, responsible for resurrecting the links courses at Turnberry, in Scotland, following their wartime disappearance under the concrete of RAF runways. However, this mid-century period also represented the passing of the golden age, as most of the renowned pioneer architects of the early 20th century died within ten years of the war ending.

The period immediately following the war also marked a sea-change in the construction of golf courses as the industry modernised, and the use of mechanised earth-moving equipment became the norm.

The Town and Country Planning Act of 1947 had placed the control of land use in the hands of Local Authorities, and this key piece of legislation further impacted upon golf development and the architectural profession. Permission to build new courses became subject to the official planning process and meant that development was prone to a longer gestation period. It also eventually led to golf courses being built on derelict land or as part of urban renewal schemes.

By the 1960s the development of public golf courses and the growing access to televised international golf heralded a new era of golf development. Continued scientific and technical advances in turfgrass science and greenkeeping techniques and equipment greatly aided course maintenance and presentation. Automatic irrigation systems were developed, and the advent of the USGA putting-green construction method by the mid-1960s meant the potential for achieving consistent playing conditions was available, regardless of the prevailing climatic conditions.

The growing affordability of the motor car, along with the introduction of international televised professional golf tournaments, led to a demand for accessible golf across all income groups. In 1965, the creation of the Golf Development Council, whose raison d'être was to co-ordinate with National and Regional Sports Councils and Local Authorities to provide playing facilities, gave this cause further impetus. This resulted in many functional public municipal courses being built in a manner that encouraged new golfers to learn the game and kept maintenance easy.

Many of the courses of this period were functional rather than inspired as the previous lull in the profession had diminished the number of experienced practitioners in the design profession and course-construction industry. A few, such as F.W. Hawtree, Hamilton Stutt and MacKenzie Ross had learned directly from some of the great architects of the Golden Age and were forging their own reputations, but other courses were planned by landscape architects, planners, golf professionals and others with little or no golf course design experience.

The aesthetics of English golf courses were also now heavily influenced by American course design. The coverage of American golf courses on colour televisions, dominance of American golfers in major competitions, adoption of American construction methods and the choice of inland sites were all contributing factors to the emergence of American-style golf course aesthetics in England. This style was characterised by broad fairways, large undulating greens, long runway tees, water hazards and large free-form bunkers.

The 1980s and early 1990s witnessed a renewed interest in golf course development due in part to the increased impact of televised golf, the success of Europe in the Ryder Cup competition and the easy availability of set-aside farmland brought about by surplus agricultural production. Increasing personal affluence and a trend towards early retirement increased the percentage of the population with the time and money to play golf. Global communication and affordable worldwide air travel to holiday golf destinations further assisted the new rise in popularity of golf within the United Kingdom. The R&A, the game's governing body, produced a document entitled *The Demand for Golf* in 1989, which argued a case for up to 700 new golf courses, most of which were built during the following decade.

The late 1990s brought a gradual slow-down in new golf course development and a rise in the number of golf clubs making improvements to their courses, which has continued into the early 21st century. As in the 1890s, 1920's and 1970s golf experienced a new boom period of course construction, rising rapidly in the 1980s and early 90s. The demand, however, again outstripped the availability of specialist golf course architects, and this period was marked by many poorly conceived and designed projects carried out by amateur designers lacking specialist knowledge.

Presently the golf market in the UK is well served with golf courses in relation to demand, although a change in the current socio-economic climate may alter this. As can be seen by some recent projects, there is still room for the occasional well-placed and targeted development. It is unlikely, however, that golf in Britain will ever undergo another boom comparable to those of the past.

The current situation

The late 20th-century boom in golf course construction and golf related developments saw in the region of 370 new courses completed in the UK between 1991 and 1994. In 2000, there were 1,890 courses and some 400 driving ranges and the number of courses in England is around the industry's own estimate of commercially viable provision per head of population. The construction of new courses has slowed to a handful each year. Golf is one of England's top ten sports, and it contributes an estimated £3billion to the UK economy and generates 53,000 jobs. In October 2004, the England Golf Partnership (the EGU, ELGA and PGA, with the support of The Golf Foundation and Sport England) published a vision for the sport and its development over the next 15 years and for golf's role in an active, healthy and prosperous nation. The sport's aim is for the UK to become the 'leading golf nation in the world' by 2020. The Partnership has identified that the growth of the sport may well hinge of a new breed of facilities such as 3-, 6- or 9-hole games and casual, family and leisure golf, as well as on maximizing existing facilities.[2]

Some of the 1980s and 1990s golf courses were poorly designed or inappropriately influenced by American design. The work of today's golf course architect mirrors that of earlier generations, being concerned with remodelling the newer courses to repair their design flaws, whilst updating older, historical courses to take account of the technological advances in playing equipment and course maintenance (for example the need to maximise facilities, and innovations such as the one-hour/6-hole course).

In the many existing courses within historic landscapes the modification or extension of courses could affect the remaining historic significance of the sites but also gives the opportunity to conserve the landscape, rectify or compensate poor designs of the past, repair historic features and to put in place appropriate long-term management.

The growing appreciation of the heritage value of golf courses as designed landscapes is indicated by the inclusion of Gleneagles on the Historic Scotland/Scottish Natural Heritage Inventory of Gardens and Designed Landscapes of Special Interest (*see* www.historic-scotland.gov.uk/index/gardens/gardens_inventory_intro.htm).

Golf in registered parks and gardens

In the order of 1 in 12 registered parks and gardens include golf courses; of these 11% are grade I sites, and 29% are grade II*. The majority of these sites with golf courses also contain listed buildings (77%).

Registered landscapes from the 12th to the 20th century include golf courses and developments. The largest number of these sites were created between the late 17th century and the late 18th century. This is the key period for two types of historic park: the formal park and the landscape park. It is also notable that 9% of the sites with golf are associated with Lancelot 'Capability' Brown and around 13% with Humphry Repton.

The origin of the courses varies widely: from modest courses constructed by estate owners for their own use, to courses built by clubs – typically on the sale of estates in the early 20th century – to courses laid out as amenities in public parks, to the hotel courses of the early 1990s. A steady stream of golf courses was constructed in historic parks during the late Victorian and the Edwardian periods, carrying on until the outbreak of World War II. Many courses have had more than one phase of development so that they may have increased from 9 to 18 holes, perhaps to two or more courses, with more buildings and facilities gradually added.

Facilities for sports and games have always been included in public parks and provision of pitch-and-putt or 9-hole courses on these sites began to grow in England in the early 20th century. Golf was added to Heaton Park in Manchester in 1908–09, and Thomas Mawson included a putting green and a 9-hole course in his 1926 design for Stanley Park, Blackpool. Parade Gardens, Lytham St Anne's, had a miniature golf course added in 1916. A golf course was added to Royal Victoria Park, Bath on a 1920s extension to the early Victorian park, and Alexandra Palace, London (opened 1863) had a miniature golf course added in the 1920s.

Golf in the wider historic landscape

With nearly 2,000 courses in England, these landscapes are familiar features of both urban and rural areas. England is described as a highly developed golf nation with the equivalent of one course for the average population of a small town (www.eigca.org.uk).The natural characteristics of the early links and heathland courses – fine turf, intricate ground undulations and good drainage – proved highly suited to the game with little need for substantial alteration, demonstrating that certain landscapes can absorb golf without losing their unique character. The presence of these early courses also did much to protect these sites from being built on and, to varying degrees, conserved their ecology.

During the late 19th and early 20th century club courses proliferated on both urban and rural common land; research suggests that some 50% of urban commons contain golf. Many of these courses are reasonably well integrated into their settings and again have contributed to the survival of valuable open space.

Expanding demand in the mid-20th century channelled course construction into countryside of different character such as downland. Ground variation and new features, perceived as necessary to challenge players in this smooth open landscapes, proved difficult to assimilate without loss of character.

The later 20th century saw a revival of demand for courses close to towns. A reduction in the economic viability of farming and the development of earth-moving techniques meant that former agricultural landscapes were subject to wholesale regrading to create the bunkers and water features of modern proprietary courses. New golf development was seen as an opportunity to create wildlife habitats and to conserve ecological interest in a changing rural landscape. In turn, the creation of some courses must have also involved the loss of features such as hedgerows, trees, field patterns and characteristic topography.

A few courses have been laid out within special classes of designated landscape; two sit within registered historic battlefields (Battle of Barnet, 1417 and Battle of Northampton, 1460) and a handful of courses are located within World Heritage Sites or their buffer zones. A substantial number of courses lie within conservation areas, Areas of Outstanding Natural Beauty and National Parks.

England now has a legacy of golf courses in a wide variety of historic urban and rural landscapes. The fundamental issue for the modification and management of existing courses and for the construction of new ones is how – and in some instances whether – they can be integrated into these landscapes without loss of character.

The Development of Golf Course Aesthetics and Playing Strategy

Introduction

> Golf is the game that evolved over humps, hollows, sand craters, ridges, dykes and clumps of heather and gorse. These features made up a game that is a trial of luck and ingenuity.' [3]

Through study of the way in which the golf course architect utilises the available landscape elements, and creates new golfing features an architectural philosophy may be detected. Barely a century old, the relatively short history of golf course design has seen the evolution of several schools of design. Each has, in turn, influenced golf course architecture in England. Three are usually recognised: in their correct chronological order these are the penal, strategic and heroic, each new school arising from a philosophical evolution of its predecessor. Golf courses can rarely be classed as belonging purely to one school of design and many courses are composed of a blend of all three. However, an overview will normally show a gradual design trend from one to the other. Courses today consist generally of a combination of strategic and heroic golf holes with the occasional penal hole included either by necessity or intent.

The penal school of golf course design

The earliest golf course designers were the best players of their day – the golf professionals – and thus the courses were designed with the best golfers in mind. Golf up to the mid-19th century had normally been played by using the feathery ball (a feather filled, leather ball) and wooden clubs. Given the rather primitive playing equipment available, golf was in the main played as a ground game; only the most skilled players were able to consistently send the feathery ball through the air. Thus the poorly hit shot that scuttled along the ground defined the lack of ability of the majority of those playing the game. Regarding themselves as bastions of the game of golf, the golf professionals detested this low-running topped shot, and they set out to punish such poor shotmaking in the golf holes they helped create. In order to achieve this, the early designers placed the hazards directly across the line of play of the hole. Often rudimentary and crude in shape, scale and steepness of slope, these obstacles became barriers to the weaker players since they were placed at such a distance from the tee, or between the landing area for the tee shot and the green, that they would often fail to 'carry' the ball over them.

The later manufacturing developments in the golf ball that resulted in the Gutta Percha ('Guttie') ball (1848) and the *Haskell* Wound ball of 1902 did not immediately alter the penal philosophy for the designers. They merely altered the distance of the hazards to account for the advancement in golf-ball technology. Since the newer balls were easier to get airborne, new wing bunkers were also positioned to each side of the fairway or green to catch a sliced or hooked shot, which then became the mark of the poorer golfer.

The positioning of hazards merely to catch the poorer golfer and increase the advantage of the top players defines the nature of the penal school of design. However, with the passage of time – as golf became more popular and played by ever more players – the unfairness of penal-designed holes in terms of playability became a more important issue. A course featuring a large number of penal holes could be almost unplayable for the majority of golfers. Penal course design is therefore less appealing to the weaker golfer and is, in landscape terms, unsubtle since it is based on a rather formulaic approach to bunker deployment.

The strategic school of golf course design

As the game of golf spread and the demand for golf courses grew in the period around the turn of the 20th century, a golf course architecture profession emerged that produced an intellectualised advancement in the art of course design. Notwithstanding the input of eminent professional golfers such as Willie Park Junior and James Braid, the majority of the new designers were not professional players or greenkeepers but university-educated amateur golfers who possessed both aesthetic sensibilities with regards to the landscape and an understanding of the needs and abilities of the average golfer.

This era heralded a new development in golf-hole design that modified the harsh set-up of penal courses.

Taking inspiration from the original example of a strategic course – the Old Course at St Andrews in its widened form – architects began to realise the advantages of offering alternative routes to the green which allowed the thinking golfer to avoid the need to 'carry' vast hazards and thereby play the course within his own level of ability. Alister MacKenzie recognised in particular the strategic qualities of the par-5 14th hole on the Old Course. During a week playing the course with some friends, he noted the four different routes that each took to get to the green.

The enlightened architects of the Golden Age concentrated on considered green and bunker placement that offered varied routes of play and strengthened the strategic nature of the game. Though the number of hazards had not been reduced, repositioning the hazards in thought-provoking positions no longer penalised only the poor topped shot of the weaker player. Hazards were located in places to catch the sliced or hooked shot, and to cover the shorter route to the green.. Players of all abilities were now faced with a stiff, yet fair, challenge dependent upon how much they were willing to gamble from the tee:

> The essence of strategic design is that nearly every hole offers alternative routes to the green, with hazards of differing severity requiring golfers consciously to decide at the tee a route to the target that best suits their game. At St Andrews, golfers were and are required to think strategically, to execute shots that best balance risk and reward, and to play a match against an opponent who is doing the same …
>
> ... Hazards were placed so that players who chose a landing area that flirts boldly with hazards were rewarded with an easier shot on the next stroke over the player who chose not to risk the hazard… Thus strategic design in its best form rewards the good shot maker without penalising the less accomplished, and allows each to maximise the best while minimising the importance of his weaknesses.[4]

This school of design was not without its drawbacks. Strategically designed golf holes and courses require a larger physical site area when compared to the earlier penal courses. Evidence of this can be traced back to when St Andrews was first widened in 1848 by Allan

Robertson to create alternate routes of play; the differing combination of routes to the green offered to the golfer with strategically designed golf holes obviously carried with it space and safety implications and constraints.

However, the strategic school of design philosophy quickly gained acceptance as it made the golf fun and enjoyable for a much greater number of players, regardless of their ability. No longer was the player compelled to carry hazards, as the strategic-designed holes presented alternative, longer yet safer routes from tee to green.

The fact that many of the foremost architects of this Golden Era of golf course design wrote extensively on the matter of strategy in the playing of the game further strengthened the case for strategic design in replacing or superseding the penal school of design thinking:

> The strategy of the golf course is the soul of the game. The spirit of golf is to dare a hazard, and by negotiating it, reap a reward, while he who fears or declines the issue of a carry, has a longer or harder shot for his second, or his second and third on longer holes; yet the player who avoids the unwise effort gains advantage over one who tries for more than in him lies, or who fails under the test.[5]

The heroic school of golf course design

Further evolution in design thinking by the mid-20th century produced a third design philosophy – heroic design – that embodied the best principles of both the penal and strategic design schools. It had already existed to some extent on earlier golf courses where golf course architects utilised natural features such as ravines, ponds or natural coastline, but the advent of large-scale earth-movement machinery (and, later, man-made pond liners) allowed large lakes to be constructed to provide the ultimate man-made hazard for the creation of a heroic hole.

The basic tenet of heroic design is to challenge the golfer with penal hazards set on a diagonal to the normal line of play which allows the golfer to play according to his/her abilities – the more of the hazard risked, the greater the reward. As in strategic design, the weaker player can often avoid the hazard completely, although he/she is normally penalised on the next shot by a longer or more difficult angle of approach to the green. The stronger, more accomplished player who takes more risk from the tee is often rewarded with a much easier or shorter approach than the golfer who risked nothing. It can be argued that heroic design mirrors penal design in providing a disproportionate advantage to the best players.

Heroic-designed holes grew in popularity with the advent of water hazards – the ultimate in penal hazards – which were more commonly introduced into golf course design after the Second World War.

Hazard style

Each golf design philosophy has had an influence on the detailed design of the golfing features. The features created in the penal era tended to be geometric and obviously manmade impositions upon the landscape. This was mirrored in the positioning of the features, which also tended to be formal with bunkers located symmetrically on either side of a fairway or green, and others centrally across the fairway creating forced carries. As penal design became more sophisticated, bunkers were no longer located immediately opposite each other but were offset slightly to catch both the sliced shot, which tended to be shorter in distance, and the hooked shot which travelled further. Carry bunkers were also formed on a diagonal for similar reasons, and gradually golf courses started to have a more natural appearance as hazards were placed in less symmetrical and formulaic patterns.

When the strategic philosophy emerged, more natural and aesthetically pleasing features were created to mimic the forms found on the traditional links courses through the gradual erosion of sand. A ragged sand line was often created with grass tongues or noses interrupting the faces of larger bunkers in order to soften them visually. The positioning of the hazards was also generally asymmetrical, in relation to the direction of play, not only to give them a more natural appearance, but also to provide optional landing zones for different abilities of player.

The main impact of heroic design was the increased use, and sometimes overuse, of the water hazard, and particularly manmade lakes and ponds. In terms of bunker style it had little discernable impact, and bunker shapes appeared to have been more influenced by the demand for bunker banks to be cut by ride-on mowers, leading to broader mounds and more gentle banks. Sand lines generally lost their ragged appearance and were smoothed to create more gentle, flowing lines, which were easier to maintain and which better defined the bunker edge.

Summary

Most golf courses feature a combination of architectural philosophies, providing variety and vitality. There are very few, if any, courses that could be classified as purely penal, strategic or heroic, but there will undoubtedly be examples of golf courses that feature several particularly good examples of a single design philosophy and are therefore worthy of study. More likely, however, it will be individual golf holes that will be separately identified. Those worthy of listing will include holes which have influenced the development of design thinking, such as the strategic 4th hole at Woking, which encouraged Tom Simpson to become a golf course architect; or the 18th hole on the Brabazon Course, at the Belfry, which has featured heavily in the climax of many Ryder Cup matches and is known to millions through television coverage around the world.

Notes

2 England Golf Partnership (The Professional Golfers' Association, The English Ladies Golf Association, The English Golf Union, with the support of Sport England and the Golf Foundation) 2004 *A Vision for English Golf to the Year 2020*. England Golf Partnership www.golf-foundation.org

3 Foreword by Peter Thomson in Aleck Bauer, *Hazards* (Grant Books 1993), p. 1.

4 M Hurdzan, *Golf Course Architecture: Design Construction & Restoration* (Sleeping Bear Press 1996) p. 12.

5 George C Thomas *Golf Architecture in America: Its Strategy and Construction* (Sleeping Bear Press [1997].

Part 2: Identifying Golf Courses of Historic Interest

The English Heritage *Register of Parks and Gardens of Special Historic Interest* defines criteria for assessing sites for inclusion on the Register. These criteria look at the survival of designed landscapes from each period, their intactness, how they represent design ideas and their influence on design, and associations with people or events of historic interest. Reviewing the history of golf course design, the EIGCA has developed a similar set of criteria for identifying golf courses of historic interest:

A. Golf courses whose main phase of development is representative of a key era in the history of golf course design.

B. Golf courses influential in the development of golf course aesthetics and playing strategy.

C. Golf courses that are early or representative examples of a style of layout.

D. Golf courses that are early or representative examples of a type of site.

E. Golf courses that are early or representative examples of the work of a designer or architect of national importance.

F. Golf courses having an association with significant persons or historical events.

G. Golf courses with a strong group value.

The first of these is obviously the main criterion in the selection of a golf course for listing, while the other criteria will contribute to the assessment of the value of the course within the context of the historic period in which its main phase of development falls.

The assessment of a golf course's historic value, in relation to its design qualities, is a difficult business. Most golf courses have undergone a number of phases of development and many have remained unchanged for relatively short periods in their history. Although it is relatively easy to identify the founding date for a golf club from generally available literary sources, such as golf course directories, the date from which the current course originates will normally require significant further research. However, the research cannot end there since the design qualities that are worth protecting may not stem from the first phase of development. In fact, in many cases, it was the substantial alteration of the course in the second (or subsequent) phase which makes it worthy of listing. This means that the layout development of the course needs to be carefully mapped from old plans, aerial photographs, documentary evidence and site investigations to accurately conclude the historic origins of the various components of the course. Although the current attributes of the course may be the result of work by several golf course architects, this should not be of undue concern since it is the work of art that should be assessed, not the architect, when making a judgement. However, the involvement of a recognised architect will give a clue to the likely historic value of the course and is therefore one of the criteria that have been included in the assessment procedure.

A) Golf Courses Representing a Key Era in the History of Golf Course Design

This section should be read in conjunction with the table on pages 20–21 which identifies five main eras of development related to the history of golf development in England up to 1975. The date of 1975 is based on the 30-year rule that English Heritage applies to other designed landscapes as the time it is considered needs to elapse before an era can be viewed properly within its historic context.

The earliest courses which fall within the period identified as Era 1 (pre-1820) and Era 2 (1820–80) had few or no constructed features, which makes it very difficult to measure the quality of the designed landscape or to identify features that need to be protected. Indeed, it is doubtful whether any remnants of the courses laid out in Era 1 still exist, and this will be a subject requiring further investigation. The lack of constructed features also means that it can be extremely difficult to identify the precise layout of the original course if it has been abandoned or significantly altered unless plans can be found. The key aspects of interest are in the way the course was integrated into the landscape and how it brought the game of golf into the local community.

Later, the golfing features of courses in Era 3 (1880–96) were purely functional and, although there were often many constructed elements, there was little creative input from the designer regarding the form they took. In most cases the original 'architect' did not get involved in overseeing the construction of the greens, tees or bunkers and often just left generic instructions for their construction based more on building techniques than form. It was therefore the evolution of layout design and experimentation with hazard positioning that left the most significant legacies to the golf course architecture profession and the game of golf. The geometric course features that were constructed during Era 3 are obviously of interest as relatively rare curiosities in our golfing landscape, but it would be difficult to make a case for whole-scale preservation. The conservation of some particularly good examples would, however, serve as a valuable contribution to our understanding of the period.

It was only as golf course architecture became more of an art-form, and a recognised profession, in the late 19th and early 20th centuries that more attention was given to the stylistic shaping of greens and bunkers in particular. In some ways it was almost inevitable that the evolution of golf course architecture had to go through the period of functional, artificial design of Development Era 3 in order to spark the backlash of the renaissance period that followed. The next era, identified in this document as Development Era 4 (1896–1945), witnessed a rapid evolution in design thinking and a fertile period of writing on the subject of golf course architecture that continues to influence design practice today. The true qualities of the early links courses, and ultimately the influence of the Old Course at St Andrews, were recognised, and architects began to create strategically designed golf courses with naturalistic features. Most of the key principles of golf course architecture were established during this time. It is therefore of great importance that the period is well represented by courses that trace the evolution in design thinking, which was rapidly developing over a relatively short time-frame, and to represent the many fine architects who were practising during this era.

The interruption of the Second World War provided a natural break in the eras of development, and the main design influences in Era 5 (1945–75) were based around increased mechanisation for the construction and maintenance of new golf courses that became prevalent from the 1950s onwards. This led to larger, broader and more rounded mounds appearing adjacent to greens, bunkers and fairways. The influence of golf course design in the United States of America had a major bearing as golf coverage on the television increased. The photogenic water hazard, in particular, became an almost ubiquitous feature of the golf courses that followed.

The design styles prevalent in Era 6 (1975–) have continued pretty much to the present day. However, with the increased globalisation of the sport and the greater ease of international travel, many American architects have been involved in high-profile golf developments in the UK. These tend to have a similar style which can be characterised as having large-scale earthworks, fairway mounding, large fairway bunkers, several water features, and highly managed, lush green grass in the rough areas as well as the key playing areas of the course. The British architects who have designed the vast majority of the other golf courses tend to generally fall into two camps: those who follow the American style and those who work more in the traditional British approach using smaller bunkers and less water. During the boom period of the 1980s and early 90s, many courses were 'designed' by the landowner, the local golf professional, and other complete amateurs to golf course design which led to a proliferation of poor-quality courses, echoing some of the mistakes made in the 1890s. Many of these courses have now been remodelled to some extent.

Summary of historic eras of golf course design and development

ERA	DATES	PRINCIPAL FEATURES	KEY COURSES/CLUBS
1	Pre-1820	• Laid out on land conveniently located for mainly ex-patriot Scottish golfers living in England • Use of sites where the grass was kept short either by the natural soil conditions or by the grazing of animals • Democratic use of the land – golf and golfers played on common land shared with other land users • Few constructed features – layout of the holes used existing natural features as hazards • Greens only areas likely to be maintained	• Royal Blackheath Golf Club • Molsley Hurst • Old Manchester Golf Club, Kersal Edge
2	1820–80	• Rudimentary courses in terms of playability and maintenance • Sites chosen generally had links-like characteristics • Golfers vied with other users of the land – both people and animals • Utilised natural features to fashion hole sequences. In order to maximise use of the features that existed, crossing holes were a common occurrence	• Royal North Devon (Westward Ho!) 1864 • Royal Wimbledon Golf Club 1865 • Royal Liverpool Golf Club 1869 • Alnmouth Golf Club 1869
3	1880–96	• Some traditional links courses built on the ideal land of the coasts and dunelands such as in Kent, Merseyside and Lancashire; otherwise, inland sites predominated • Choice of land dictated by accessibility, affordability and availability rather than golfing suitability • Courses laid out, rather than designed, by professional players or greenkeepers • Courses often developed on flat meadowland or parkland with few natural hazards – hedges, ditches and trees utilised in situ • Heavy clay soil sites frequently used, with associated drainage problems • Courses generally poor in aesthetic quality – basic geometric shapes for greens, bunkers and other hazards. Little earth shaping done • Holes on inland sites lacked naturally occurring detail and features of links courses	Links courses: • Royal Lytham & St Annes Golf Club 1886 • Royal St Georges Golf Club 1887 • Royal Birkdale Golf Club 1889 • St Enodoc Golf Club 1890 • Royal Cinque Ports Golf Club1892 Inland courses: • Ganton Golf Club 1891
4	1896–1945	• Course layouts designed in a more methodical way, generally adhering to basic design norms in relation to safety, balance of hole lengths and par/bogey • Designers made best use of industrial and technological advancements for construction and maintenance purposes. Although architects favoured natural features where possible, the land often had to be remodelled – earth-moving to create tees and greens; clearance of areas of unsuitable vegetation. • Heathland vegetation – trees, heather and so on – lent itself for use as alternative hazards and as aesthetic backdrops. Free-draining heathland soils proved advantageous and it was on the heathlands that ideas on detailed design reached a new level. • Architects utilised the natural features of the site, and incorporated them, where possible, into the strategy of each golf-hole design. They concentrated on a considered and careful green and bunker placement that offered varied routes of play and design to strengthen the strategic nature of the game • Concept of planning mixed golf and residential development emerges at courses such as Wentworth and St Georges Hill	• Hankley Common Golf Club 1896 • Sunningdale Golf Club 1900 • Walton Heath Golf Club 1903 • Moortown Golf Club 1909 • Swinley Forest Golf Club 1909 • St George's Hill Golf Club 1912 • The Addington Golf Club 1913 • Wentworth Golf & Country Club 1924 • West Sussex Golf Club 1931 • Truro Golf Club 1937
5	1945–75	• Functional golf courses – broad fairways, large 'runway' tees, shallow-faced bunkers • Emergence of 'Modern' golf course architecture by adoption of technological advances – mechanised earth-moving, scientific soil analysis	• Forest of Arden 1970

		• Introduction of Americanised aesthetics in some courses – use of constructed water hazards, free-form bunkers, large greens and tees • Scale of hazards larger, yet often fewer in number	

B) Golf Courses Influential in the Development of Aesthetics and Playing Strategy

Golf course aesthetics and playing strategy are intertwined and encompass a number of elements, including:

- the manner in which the individual golf holes are integrated into the landscape
- the positioning of the golfing features and hazards in relation to each other
- the design of the golfing features such as greens, tees, bunkers, mounds, hollows and ponds
- the planting of vegetation to create enclosure and to control views within the landscape.

The first of these overlaps to a great extent with another criterion, style of layout, since the layout of the course will largely dictate the location of the holes within the landscape. However, the detailed shaping of the fairway and the positioning of the hazards in relation to it (both existing and planned) will have a major impact on the aesthetics and playing qualities of the finished golf hole. For instance, bunkers can be utilised to frame a drive or add drama to a tee shot by accentuating natural features such as banks or ridges. Bunkers can also be used to disguise the distance to a green by creating an area of hidden ground between the rear of the bunker and the green front. Mounding or hollows can be used to accentuate the natural changes in elevation and to deflect a golf shot that is poorly played. Mounds can also be used to frame a green or to hide the putting surface from one side of the fairway in order to dictate a better angle of approach.

The playing characteristics of the hole and its aesthetic characteristics go hand-in-hand – as noted in Part 1, where three philosophies were identified in relation to the placement of hazards on a golf hole; namely:

- Penal
- Strategic
- Heroic.

Key courses or golf holes that fall predominantly into one of the categories include:

Penal golf courses

- Westward Ho! Royal North Devon
- Royal Lytham & St Annes
- Royal St Georges
- Ganton

Strategic golf courses/holes

- Sunningdale Old Course
- Walton Heath
- Woking Hole No.4
- Moortown (Gibraltar Hole)

Heroic golf hole

- Brabazon Course at The Belfry, 1977 (holes 10 and 18 in particular)

In relation to the design of individual golf course features, the following order of importance will normally apply:

1) Greens and surrounds

The greens and their surrounding features such as bunkers, swales, grass hollows, banks, mounds, and so on, tend to receive the most detailed design input from the golf course architect and therefore serve to tell us most about his design style. The configuration of the green and its surrounding hazards also acts as the start-point for the strategy of a golf hole since it dictates whether there is a preferred angle of approach. This will, in turn, determine where hazards need to be formed on the fairway, and in the rough, in order to provide options of 'risk and reward' for the golfer.

2) Constructed fairway features

The creation of manmade features such as bunkers, mounds, grass hollows, ponds and streams and so on, were given varying degrees of attention by different architects. Some architects would have very limited input, other than the location of these features (and perhaps a brief description to the site foreman), while others would provide sketches, detailed plans, and even plasticine models for their execution.

3) Existing site features

The use of naturally occurring site features such as ravines, plateaux, streams, ponds, ridges and trees, and even manmade stone walls, ditches and cops, can all tell us something about the original architect and his design style. Some, such as Harry Colt, utilised diagonal carries over ravines and ditches, natural plateaux for drive landing areas (often enhancing the drama by placing a bunker off-centre in the face of the plateau) and sloping ridges on fairways near the drive zone to either disadvantage or reward a shot depending where the ball lands. Although the presence of these features will depend on the choice of site and will appear to have less relevance, in design terms, than the constructed features, they will have great influence on the quality of the golf course in playing terms and can therefore be considered as integral parts of the design. Natural features may have been modified by the architect during the construction of the course and we can learn a great deal from the way this was done.

4) Tees

The design of tees tended to get very little attention from the early architects, other than the positioning the teeing ground, since they were seen as purely functional features of the golf hole. Initially, when they started to appear, teeing grounds were very small and located conveniently close to the preceding green. Later as tees needed to be enlarged to accommodate wear from increased play, and multiple tees provided for different abilities of golfer, greater design input was required in relation to their size, siting and shape. However, it is generally the positioning which is most significant since it determines the level of challenge presented to the golfer and the viewing point for the aesthetic composition of the hole. In addition, the tees are the most likely features to have been moved or modified in the past. Movement of the tee backwards to extend the hole on the same line of play may not significantly alter the visual qualities of the hole but can often reinstate the strategic intent of the original architect where it has been lost due to technological advances.

Tree planting

In the early days there were no golf course architects who produced tree planting plans, and Harry Colt was the first to have been noted for introducing trees on a golf course during his time as Secretary at Sunningdale (1901–13). Most of the tree planting instigated by golf course architects prior to, and immediately after, the Second World War would have been staked out on site, rather than identified in plan form, and plantations would have been minimal in extent since trees were still considered to be a rather obnoxious form of hazard in areas close to play. The only time when trees were utilised in a more creative way was when a course was cut through woodland. Tom Simpson had a particularly artistic view on how this could be accomplished successfully without giving an unnatural appearance, and this is recorded in the book he co-authored with Herbert Wethered in 1929, entitled *The Architectural Side of Golf*.

C) Early or Representative Examples of a Style of Layout

The essence of a truly 'great' golf course lies in the way golf holes are integrated with the landscape both individually and in combination. Identifying the layout or 'routing' of the 18 holes that makes best use of the land requires considerable skill and understanding on the part of the golf course architect. Although there is almost an infinite variety of layout options we have given four identifiable examples, which are outlined below.

Linear layout

A traditional 'out and back' layout of holes, in the manner of the Old Course at St Andrews, whereby the front nine holes play to the furthest point from the clubhouse and then return in the opposing direction, normally parallel to the holes on the front nine. This is particularly common on links courses where the holes follow the narrow band of coastal soils but also on early inland courses, which followed the traditional approach.

Layout with cross-over holes

These courses contain holes whose line of play crosses over another; these tended to appear where there was a lack of suitable land for the golf course so that holes were squeezed into a site which was really too small. However, there are other examples where the land area was not a limiting factor and crossing holes were created either due to the lack of skill of the architect, in finding an alternative solution, or because he chose to ignore the inherent dangers such holes posed in favour of making the best use of the natural site features. Crossing holes largely disappeared as golf became more popular and courses grew busier. Strangely, even some great architects, such as Alister MacKenzie, persisted in including crossing holes in some of their layouts where they felt the need. This was, perhaps, due to the strong influence of the Old Course at St Andrews on design thinking, which contains crossing holes 7 and 11 and a number of shared 'double' greens.

Layout with two loops of 9 holes

An efficient routing whereby both sets of 9 holes begin and finish in the vicinity of the clubhouse.

There are many variations on this theme with courses that contain unbalanced loops of 10 and 8 holes returning to the clubhouse: for instance, where the shape of the land made it difficult to split the course evenly between each loop. Where the number of holes in each loop is fairly close the courses still have some of the flexibility for play afforded by returning loops of 9 holes.

Even within two loops of 9 holes there are additional nuances to consider, such as whether the loops of holes are completely separate, intertwined, or whether one lies inside the other. Muirfield, in Scotland, is famed for having holes playing in a great variety of direction and this is largely due to the fact that the course contains an inner and outer loop of 9 holes each, which play clockwise on the front 9 and anticlockwise on the back 9.

Residential estate layout

This is a layout whereby the golf course is part of a planned residential complex and routed in a manner that allows for access to private housing. The golf course provides a landscape equivalent to the traditional parkland landscape of a large country house for the residents who live on the estate.

There are many variations on these forms of layout, and, while some particularly good historic examples may be found to represent the first instances in England of the types listed, it is the quality of the integration of the course into the landscape that should normally be judged to assess its value as a historic designed landscape. The top architects were masters of getting the maximum benefit from the natural terrain and making best use of the existing site features. In this way they minimised the need for costly earth-modelling of the landscape.

D) Early or Representative Examples of a Type of Site

Seven site types have been identified and can be summarised as follows:

- Links
- Parkland
- Heathland
- Moorland
- Woodland
- Commons
- Downland.

The site types have been derived from existing literature sources such as course directories, which categorise the courses in this way. However, there is bound to be some inaccuracy since the information will normally be derived from the Secretary at the golf club in question and will be a subjective judgement. 'Commons' is perhaps a rather odd category since it describes a land use rather than a landscape type. However, most common land would have originally have been relatively open areas of grassland on generally poor quality soils and so it does often relate to a landscape type. There is obviously a considerable overlap between each category since a single course, for instance, could be described as heathland, moorland, woodland and commons, and one course could have many different landscape types. This is where site investigation by an experienced evaluator will be required, although even that cannot be definitive. However, it will only be those courses that are particularly good examples of a site type, and which predominantly fall within a single category, that will be chosen for the register on the basis of the type of site.

The following pages provide a brief description of the minimum characteristics of each site type and some representative examples of courses for each.

Links

Location: Uncultivated land found in coastal, seashore locations or along river estuaries.

Terrain: Varies from gently rolling to strongly undulating, but never entirely flat. Allied to the fine turf that thrives in the unique coastal conditions it creates ideal golfing conditions of firm and fast-running, rolling ground.

Soil type: Links courses are characterised by sandy soils that have excellent drainage properties. The source of the sand is from adjoining beaches, transported by coastal winds.

Vegetation: Given the often-exposed aspect to seaside winds, there is an absence of tall vegetation and trees in particular. Generally low scrub vegetation such as gorse and broom, along with a variety of hardy grass species such as marram and sea lime grass, can be found on the dunes, and bents and fescue-grasses in the dune slacks and within the playing areas of the golf course.

Golf course character: Links course layouts feature a combination of holes that simply follow a naturalised route either along the shoreline and return, or that play atop, behind or within a sand dune landscape. Exposure to the elements adds to playing challenge.

Key examples of links courses:

- Royal North Devon Golf Club (Westward Ho!)
- Royal Birkdale Golf Club
- Royal Liverpool Golf Club (Hoylake)
- Royal Lytham & St Annes Golf Club
- Royal St Georges Golf Club.

Parkland

Moor Park golf course

Location: Mainly inland. Traditionally planned as the landscape setting for large country residences and as hunting grounds. However, purpose-made parkland landscapes have also been created around golf courses since the two often fit very well.

Terrain: Generally relatively flat or gently undulating topography, often with streams, ponds and occasionally larger lakes.

Vegetation: Land in which scattered individual trees and groupings are situated within large areas of grassland. Specimen trees are often broadleaved deciduous species. Shelter or screen plantings may be a combination of deciduous, coniferous or mixed woodland.

Soil type: Various, but clay soils are most common.

Golf course character: Generally open aspect, with holes routed around individual trees or tree groupings, which themselves provide playing backdrop and hazards. Sheltered from severest winds so easier playing conditions.

Key examples of parkland courses:

- Edgbaston Golf Club
- Little Aston Golf Club
- Moor Park Golf Club
- Richmond Park Golf Club.

Heathland

Sunningdale Golf Club

Location: Generally inland, but some links courses also contain areas of heathland. There are two types of heathland: upland moorland heath generally found on peaty soils and lowland heath found on sandy soils.

Terrain: Relatively flat or gently undulating topography.

Vegetation: Low ground cover of shrub and scrub trees, such as heather, gorse, pine and birch woodland. Oak woodland tends to invade as fertility levels rise, due to the build-up of leaf litter from the pioneer trees, which causes the landscape to gradually turn to woodland if left unmanaged. Many heathland courses have been affected in this way, leading to a loss of their original historic character, but this can be restored and there are some good examples where this has been achieved.

Soil type: The lowland heath generally has poor, acidic soil, normally rich in sand with good drainage properties. Upland heath tends to be found on acidic peaty soils, which can be wetter.

Golf course character: Generally open aspect, the native vegetation cover provides the majority of the ground cover in out-of-play areas and distinctive visual impact. Further, it also provides additional use as playing hazard and backdrop. Sheltered from severest winds so easier playing conditions.

Key examples of heathland courses:

- The Berkshire Golf Club
- Liphook Golf Club
- Sunningdale Golf Club
- Swinley Forest Golf Club
- Walton Heath Golf Club
- Wentworth
- Woking Golf Club
- Woodhall Spa.

Moorland

Saddleworth Golf Club

Location: Inland. Open, uncultivated, non-mountainous land at a high elevation relative to sea level or remote country known variously as upland, moor, bog or fell.

Terrain: Generally relatively undulating.

Vegetation: Low ground cover of moorland grasses, heather, bracken, mosses and scattered, sparse tree cover.

Soil type: Peaty soil with variable drainage properties.

Golf course character: Similar landscape characteristics to those of heathland courses with low ground-cover vegetation, though with less tall shrub or natural tree cover due to greater wind exposure.

Key examples of moorland courses:

- Appleby Golf Club
- Huddersfield Golf Club
- The Manchester Golf Club
- Pannal Golf Club
- Saddleworth Golf Club.

Woodland

Coombe Hill golf course

Location: Inland. Either as naturally occurring woodland or as manmade plantation.

Terrain: Varies.

Vegetation: Deciduous, coniferous or mixed woodlands. Dependent upon species mix and management of woodland, other understorey shrubs and flora may be evident.

Soil type: Varies.

Golf course character: Enclosed. Extensive tree cover affords protection from worst of weather as well as providing visual screening and aesthetic backdrop. Dependent upon fairway width, trees may constitute playing hazards.

Key examples of woodland courses:

- Ferndown Golf Club.

Commons

Location: Inland.

Terrain: Undulating topography with naturally occurring features and manmade features, often as the result of quarrying for stone, sand, gravel or brick clay for early building construction.

Vegetation: Grassland and low scrub ground cover. Trees were originally cleared or pollarded for firewood, or to make space for grazing animals.

Soil type: Various, but generally low in nutrients, which made it unsuitable for agricultural production.

Golf course character: Generally open aspect that makes use of the topography and easily maintainable ground cover. Similar in this respect to the characteristics of the early links courses.

Key examples of commons courses:

- Beccles Golf Club
- Beverley & East Riding Golf Club
- Mitcham Golf Club
- Painswick Golf Club
- Old Minchinhampton Golf Course
- Wimbledon Common Golf Club.

Downland

Location: Inland. Sites associated with chalk or limestone parent material.

Terrain: Undulating topography of gently rolling hills and rounded crests, providing excellent topography for golf.

Vegetation: Such calcareous grassland able to sustain an exceptional diversity of flora. Often subject to hawthorn scrub invasion and gradual transition to beech woodland.

Soil type: Shallow, lime rich soil though more alkaline. Good natural drainage.

Golf course character: Generally open landscapes with good playing characteristics.

Key examples of downland courses:

- The Dyke Golf Club
- Ogbourne Downs Golf Club
- Seaford Golf Club
- Tavistock Golf Club
- The West Wilts Golf Club.

E) Early or Representative Examples of the Work of a Designer/ Architect of National Importance

A number of key architects have been identified in Section 1 and a more definitive listing is given in the Appendix with information on their background and examples of key courses for each. The chart on page 32 gives an idea of the number of courses which each architect is credited with designing and the various eras of development that these courses fall under. However, it should be noted that this information has been derived from a desktop study only and a more detailed assessment of the golf courses will be required in order to determine:

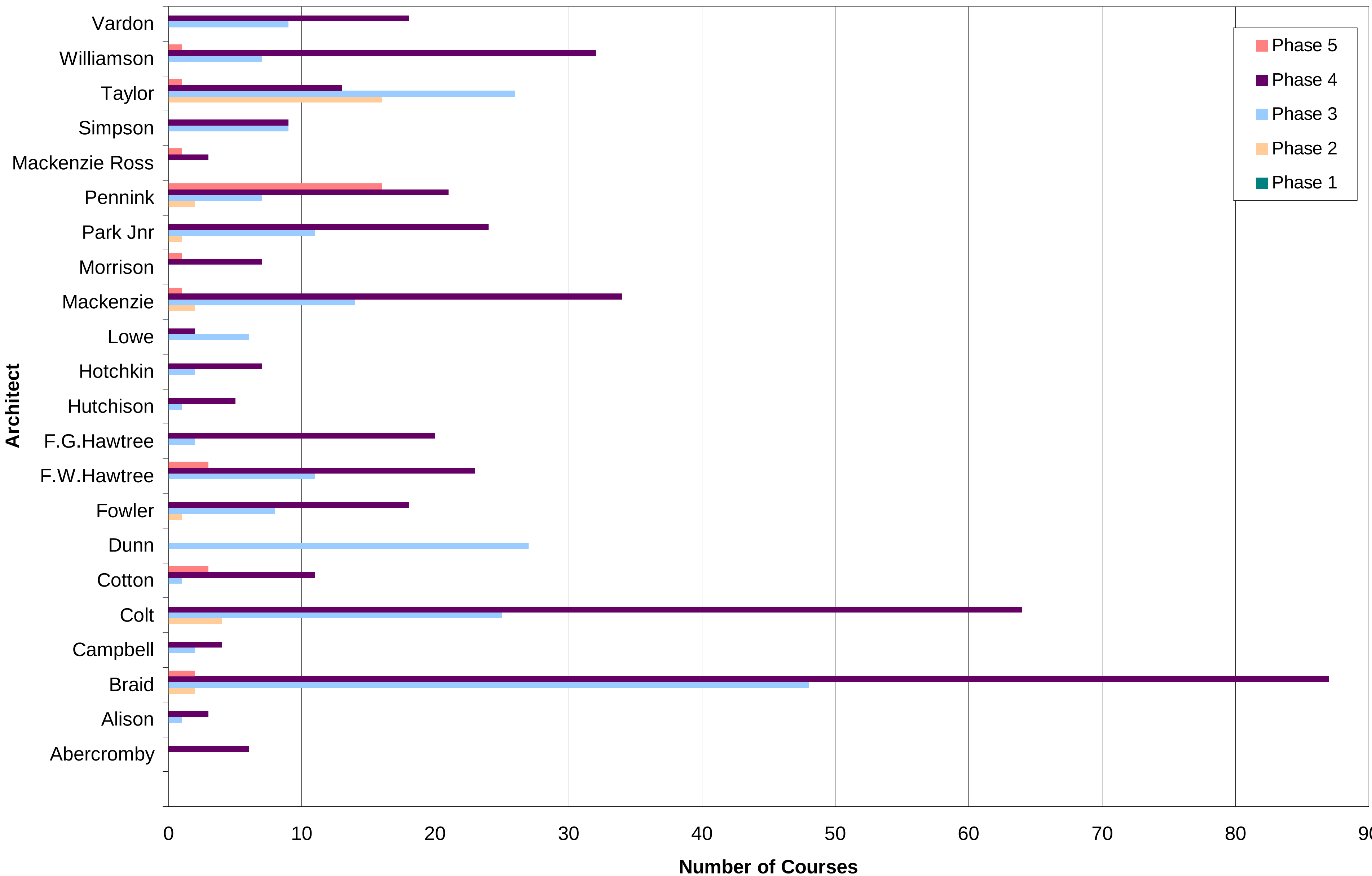
a. whether the architect is correctly credited with the original design (or substantial redesign) of the course in question, and

b. that the course has not been substantially altered since the architect was involved and there is still a significant proportion of the original design remaining.

It is interesting to note that some architects, such as James Braid and Harry Colt, were incredibly prolific, while others such as Philip MacKenzie Ross, Hugh Alison or John Abercrombie are credited with only a handful of courses in England. The lack of courses by Hugh Alison is partly due to the fact that he worked in partnership with Harry Colt and so some courses that he designed may be credited to Colt instead (the same is true for John Morrison). In addition, Alison travelled a lot and did the bulk of his design work overseas. The number of golf courses designed should not be confused with the quality, and James Braid was not in the same league as the likes of Harry Colt when it came to either layout or detailed design. Conversely, Abercrombie, who is only credited with six golf courses in his career, was well respected by his peers for creating natural looking hazards and golf holes.

We have not attempted to provide a ranking of the architects by order of their design abilities since this is a very subjective business. In addition, since the level of input each had in a project varied from course to course it is difficult to know, without further extensive research, which courses are representative of the true abilities of the architect in question. The quality of a golf course will also owe much to the quality of the original site, and those architects who were fortunate to work on sites that lent themselves naturally to the creation of a golf course might have obtained undue prominence in relation to their abilities. However, there is sufficient knowledge of a number of principle architects such as Colt, MacKenzie, Morrison, Fowler, Simpson, Abercrombie and others to know that they were very important protagonists during the Golden Age to warrant key examples of their courses being listed on a register for protection.

Number of courses credited to some key architects



F) Golf Courses having an Association with Significant People or Historical Events

Given the timescale limitations placed upon the research for this report it has not been possible to assess each golf course within England on an individual basis and determine its historical significance with regards to persons or events of national historical importance. Instead, we have identified the venues within England where international golf tournaments of note have been held. Most of the courses that come under this criterion would deserve listing for other reasons, since they are all courses that are recognised for the golfing challenge they provide and therefore the design qualities that they possess. However, all are likely to have been altered in some way over the years to retain their challenge and to combat the effects of club and ball technology, so many original historic features form the first phase of the courses development may have been lost as a result.

The following tournaments and golf courses have been identified:

The Open Championship

Six English courses have hosted this Championship:

- Princes Golf Club – once – 1932.
- Royal Birkdale Golf Club – 8 times – 1954, 1961, 1965, 1971, 1976, 1983, 1991 & 1998.
- Royal Cinque Ports Golf Club (Deal) – twice – 1909 & 1920.
- Royal Liverpool Golf Club (Hoylake) – 10 times – 1897, 1902, 1907, 1913, 1924, 1930, 1936, 1947, 1956 & 1967.
- Royal Lytham Golf Club – 10 times – 1926, 1952, 1958, 1963, 1969, 1974, 1979, 1988, 1996 & 2001.
- Royal St Georges Golf Club – 13 times – 1894, 1899, 1904, 1911, 1922, 1928, 1934, 1938, 1949, 1981, 1985, 1993 & 2003.

The Amateur Championship

Eight English courses have hosted this Championship:

- Formby Golf Club – 3 times – 1957, 1967 & 1984.
- Ganton Golf Club – 3 times – 1964, 1977 & 1991.
- Hillside Golf Club – once – 1979.
- Royal Birkdale Golf Club – twice – 1946 & 1989.
- Royal Cinque Ports Golf Club – 3 times – 1923, 1982 & 1997.
- Royal Liverpool Golf Club (Hoylake) – 18 times – 1885, 1887, 1890, 1894, 1898, 1902, 1906, 1910, 1921, 1927, 1933, 1939, 1953, 1962, 1969, 1975, 1995 & 2000.

- Royal North Devon Golf Club – 3 times – 1912, 1925 & 1931.
- Royal St Georges Golf Club – 12 times – 1892, 1896, 1900, 1904, 1908, 1914, 1929, 1937, 1948, 1959, 1972 & 1997.

The Ryder Cup

Of the courses that fall within the scope of this study, eight English courses have hosted this tournament (the Belfry is omitted from this listing as it was designed in 1977):

- Ganton Golf Club – once – 1949.
- Lindrick Golf Club – once – 1957.
- Moortown Golf Club – once – 1929.
- Royal Birkdale Golf Club – twice – 1963 & 1969.
- Royal Lytham Golf Club – twice – 1961 & 1977.
- Southport & Ainsdale Golf Club – twice – 1933 & 1937.
- Walton Heath Golf Club – once – 1981.
- Wentworth – once – 1953.

Wentworth was also the inaugural venue for the first professional match between the professional golfers of Great Britain and the United States of America, in 1926.

The Walker Cup

Six English courses have hosted this tournament played between teams of amateur golfers from Great Britain & Ireland and the United States of America:

- Ganton Golf Club – once – 2003.
- Hillside Golf Club – once – 1971.
- Royal Birkdale Golf Club – once – 1951.
- Royal Liverpool Golf Club – twice – 1921 & 1983.
- Royal St Georges Golf Club – twice – 1930 & 1967.
- Sunningdale Golf Club – once – 1987.

Ladies British Amateur Championship

Twenty-seven English courses have hosted this championship:

- Alwoodley Golf Club – once – 1971.
- Broadstone Golf Club – once – 1951.
- Burnham & Berrow Golf Club – 3 times – 1906, 1923 & 1938.
- Formby Golf Club – once – 1930.
- Ganton Golf Club – 3 times – 1954, 1966 & 1985.

- Hunstanton Golf Club – 5 times – 1914, 1928, 1946, 1958 & 1972.
- Lindrick Golf Club – once – 2003.
- Little Aston Golf Club – once – 1998.
- Littlestone Golf Club – once – 1894.
- Notts Golf Club – once – 1978.
- Pannal Golf Club – once – 1991.
- Princes Golf Club – twice – 1922 & 1964.
- Royal Ascot Golf Club – once – 1959.
- Royal Birkdale Golf Club – 4 times – 1909, 1962, 1999 & 2000.
- Royal Cinque Ports Golf Club – twice – 1902 & 1988.
- Royal Liverpool Golf Club – 3 times – 1896, 1988 & 1996.
- Royal Lytham Golf Club – twice – 1948 & 1993.
- Royal North Devon Golf Club – twice – 1900 & 1910.
- Royal St Georges Golf Club – twice – 1922 & 1964.
- Saunton Golf Club – twice – 1932 & 1992.
- Silloth-on-Solway Golf Club – twice – 1976 & 1983.
- Southport & Ainsdale Golf Club – once – 1936.
- St Annes Old Links – once – 1893.
- Sunningdale Golf Club – once – 1956.
- Walton Heath Golf Club – twice – 1968 & 1982.
- West Sussex Golf Club – once – 1986.
- Woodhall Spa Golf Club – once – 1980.

The Curtis Cup

Eight English courses have hosted this tournament played between teams of lady amateur golfers from Great Britain & Ireland and the United States of America:

- Ganton Golf Club – once – 2000.
- Lindrick Golf Club – once – 1960.
- Princes Golf Club – once – 1956.
- Royal Birkdale Golf Club – once – 1948.
- Royal Liverpool Golf Club – once – 1992.
- Royal Lytham Golf Club – once – 1976.

- Royal St Georges Golf Club – once – 1988.
- Wentworth – once – 1932.

G) Golf Courses having a Strong Group Value

Whilst a golf course may not be of sufficient individual merit to be entered on a register it may have a greater historic value when considered as part of a group. Some factors by which golf courses may be grouped are as follows:

- By age, where a cluster of key courses appeared within a relatively short period of time.
- By architect or designer, to show how their design style developed in their formative years.
- By location or type of site.

Some golf courses exhibit and share similar characteristics with others to the extent that the individual golf course forms part of a more significant wider group or collection of golf courses. Some examples follow.

Example 1

A group of premier Surrey heathland courses within the same geographical locale and site type known as 'the three Ws':

- West Hill Golf Club 1909
- Woking Golf Club 1893 (remodelled strategically by John Low within the period 1900–10)
- Worplesdon Golf Club 1908.

Example 2

An important group of links courses along the same stretch of Lancashire coastline:

- Formby Golf Club
- Hillside Golf Club
- Royal Birkdale Golf Club
- Royal Lytham & St Annes Golf Club
- Southport & Ainsdale Golf Club
- St Annes Old Links.

Example 3

An important group of courses that share both the input of an important, noteworthy architect (Alister MacKenzie) and a geographical locale (Leeds):

- Alwoodley Golf Club
- Moortown Golf Club
- Sand Moor Golf Club.

Part 3: Case Studies

Case studies of three golf courses known to have significant historical architectural merit were undertaken.

The courses chosen for study exemplify a range of ages, locations, and site types as follows:

Golf course/club	Year of foundation	Location	Site type
Royal Liverpool Golf Club	1869	Merseyside	Links
Edgbaston Golf Club	1896	Birmingham	Parkland
Moortown Golf Club	1923	Leeds	Heathland

Case Study of a Parkland Golf Course – Edgbaston Golf Club, Birmingham

Site Name: Edgbaston Golf Club

Parish: Edgbaston – Birmingham

National Grid Reference: OS GR 056847 (Clubhouse) Sheet 220 (Explorer)

Ownership: Private members' golf club (course subject to 50-year lease)

A designed landscape of special historic interest

Set within a historic designed parkland and one of the last golf courses designed by Harry Colt, Edgbaston golf course has several strong reasons for designation as a designed landscape of special historic interest:

- The course utilises a wonderful parkland setting – attributed to Capability Brown – and a gently undulating topography, a mere mile and a half from the centre of one of England's largest cities. This locale alone sets Edgbaston apart from most other courses within the country.
- Designed in 1936, the golf course's layout and detail design reflect all the lessons learned by Colt throughout his long career. At just over 6100 yards, the course

with its cleverly integrated layout, small contoured greens and strategically placed bunkers perfectly encapsulates his design philosophies.

- Although some additional tree planting between fairways has occurred, and some architectural features have either been removed or revised slightly, the course itself is largely unchanged from the one that Colt originally laid out. With its period clubhouse (dating from 1750) set on a terrace that overlooks much of the course, Edgbaston retains a tranquil atmosphere that is immediately evocative of the Golden Age of golf course architecture and design.

Type of site

> Edgbaston: a place steeped in history and an enclave of sylvan beauty.[6]

The above phrase is actually the title of a book on the larger geographical area of Edgbaston by a local historian, Douglas Jones, but it is the perfect summarising description for the setting of the golf course itself. Although the course dates from the mid-20th century, the landscape that serves as the backcloth to it is far older, dating from the 18th century. Located within Edgbaston Park, which forms part of the conservation area of Edgbaston, the setting is one of parkland, meadow and marsh, and boasts a lake and sumptuous woodland. It is served by Edgbaston Hall (the clubhouse) with a long history that has borne witness to events and personalities of both national and local importance.

From a landscape perspective little is known of the site's history prior to the 18th century. It was not until Sir Richard Gough bought the estate in 1717 that Edgbaston Park, as a more formal designed landscape, came into being. Taking advantage of the rolling topography and the natural vantage point of the northern end of the site, it was also not long before construction of the classically designed Edgbaston Hall began:

> The spot he had chosen was one of great beauty, not only commanding extensive and charming views of the hills and slopes of Frankley and the Lickey, but within the park boundary there was undulating and grandly-timbered scenery, heightened by the charm of the placid lake, and surrounded by woodland extending to the vale below.[7]

The land around the hall was enclosed two years after the purchase with palisade fencing, and deer parks were formed. Closer to the house, formal gardens and level terraces linked the house to the landscape.

The other notable feature within the landscape, and which dominates the western half of the Edgbaston Park, is the body of water known as the Great Pool. This man-made feature was built in 1701 to improve the water supply of the industrial mills, newly converted in the 16th century. Approximately 500 metres long by 250 metres wide, this lake is fed by the Chad Brook and retained at its southern end by a brick-walled dam – a feature that Colt originally intended to utilise for a tee in his initial sketch design for the 12th hole.

Prior to the golf course the fact which is of most historic interest, where the landscape design at Edgbaston is concerned, was the involvement of the famed English landscape garden designer Lancelot 'Capability' Brown who was commissioned by Sir Henry Gough in 1776 to provide general designs for altering the park. However, an element of doubt remains over the exact nature of the design proposals and, indeed, if Brown even visited Edgbaston Hall and Park. What can be ascertained is that, by 1789, certain landscape features characteristic of Capability Brown were evident – these being the deep shelter belt plantations around the Great Pool, and along Priory Road, as well as the ha-ha (replacing the previous embankment and fencing surrounding the house). It is likely that Capability Brown suggested further improvements to the dam and Great Pool, as well as advising on tree planting and felling to improve the visual attraction of the parkland.

Due to its inherent landscape characteristics, Edgbaston Park was an excellent site for the creation of a golf course with very favourable topography, vegetation and views. The open aspect of the grassland expanses of the parkland provided the ideal playing turf and routing for the fairways, whilst the natural fall in topography in an east–west direction towards the Great Pool ensured that changes in elevation would provide golfing challenge and playing variety for holes. A further advantage was that the soils of the Park offered good drainage properties. The Chad Brook and, more notably, the Great Pool were further outstanding natural features that could be used to good visual and strategic design effect – at a time when large bodies of water on inland golf courses were a rare aesthetic and design commodity. Further, landform features and ridges occurring naturally within the parkland would be maximised by Colt to create ideal green sites or locations for strategic hazards.

As its parkland nature would suggest, the park has many wonderful individual specimen trees and natural groupings of species including oak, beech and sweet chestnut. The golf course makes best use of these both as strategic hazards and as visual backdrops to define the golf holes. The specimen trees are supplemented by dense, mature shrub and tree plantations along most of the boundary edges. Together they successfully screen out much of the buildings and traffic that adjoin the course; indeed, it is only the high-rise buildings of Birmingham appearing over the tree lines that betray the proximity of the course to the city centre.

Despite some artificial avenues of silver birch barring views at the start and end of the course layout, which has led to a loss in the openness across the course which Colt's design would have intended to retain, internal views across the golf course are generally good in most directions. From the elevated position of the clubhouse terrace fine panoramic views can be enjoyed.

Main phase of golf course development

Early 20th century (Golf Development Era 4)

Location and setting

Edgbaston golf course is located within Edgbaston Park, approximately two miles south of Birmingham City Centre. Edgbaston Hall (utilised as the clubhouse) stands on a terrace at the highest, northern end of the site. At its southern edge, the course is bounded by the A38 and along its northern and western boundaries by Edgbaston Park Road. The University of Birmingham campus lies to the immediate south-west of the course. Priory Road (B4217) runs along the eastern edge of the course and provides access to the clubhouse. The site occupies 144 acres in all.

Extent of the designed landscape

Edgbaston Hall and Park remains under the ownership of the Calthorpe Estate. In 1936, following negotiations with agents of the Calthorpe Estate, the tenancy of the Hall and the park was obtained by Edgbaston Golf Club on the premise that the park remain largely as an area of open space and that any development did not interfere with the Great Pool. Edgbaston Park became the third home of the club, which had previously been established as a tenant on sites at Moseley and Harborne. Initially, the area of land covered by the Park was found to be too small for the creation of a golf course. It was not until the club acquired an additional parcel of land at 'Park Mount' (an early 19th-century villa) immediately south-east of the Park that there was sufficient space for a course to be successfully planned. The existing course therefore consists of 14 holes on the site of the original Park, with holes 3, 4, 5 and 6 constructed on the additionally purchased land. In 1936 Harry Shapland Colt – of the golf architecture firm Colt, Alison & Morrison – laid out his design for the course, along with additional landscape intervention works that included the planting of trees and shrubs along the Bristol Road boundary and the introduction of silver birch tree plantings:

> In 1936–7 the park was laid out by H.S. Colt of Colt, Alison and Morrison. Besides the planting of a large number of silver birch trees, and the felling of nearly 400 other trees, the design required the lake to be lowered so as to make room for the 13th fairway, thereby making the brick dam more visible … Other areas of the course required building up and earth was acquired from the site of the King Edwards School swimming pool and from the Five Ways underpass.[8]

Thus Colt designed the course in a manner that made best use of the land available while preserving both the natural beauty and original character of the site. He also arranged the layout in two loops of nine holes to provide the Club with the flexibility afforded by having alternate starting points for a round of golf. Fortunately any constraints that would have impinged on the course design were all evident at the time that Colt laid out the course. Thus, the nature of the neighbouring external boundaries was already known, and significant or problematic issues were thereby avoided, leading to a design that successfully avoided any conflicts with adjacent properties in relation to stray golf balls. The extent and nature of these properties is such that they have not, and do not, exert any external pressure upon the golf holes themselves which would, in other circumstances, have dictated alterations to the layout.

Historical influences on golf course development

Evidence from ordnance survey maps shows that Edgbaston Park, and hence the golf course, has maintained a largely unaltered relationship to its immediate surroundings despite the urban growth and expansion of Birmingham city centre.

Components of the designed landscape – golfing features recorded

The clubhouse

Edgbaston Hall, which acts as the golf clubhouse, dates from 1715 and is a sizeable brick two- and three-storey building with stone detailing built in the classical architectural style of the 18th century and characteristic of the country houses of that period. Although its exteriors are original, interior spaces have been remodelled in order to facilitate clubhouse operational needs. Such is its fine appearance, detailing and condition, however, that it is of special architectural and historical interest and as such a Grade II listed building. Attached ancillary buildings are of a later period.

The golf course

As stated previously, it was not until the additional land to the south of 'Park Mount' was purchased that enough land was available for the construction of an 18-hole golf course (an earlier scheme by J.H. Taylor for a course within the original confines of Edgbaston Park had been rejected as too dangerous and constricted a layout). The course at Edgbaston has been little altered over the years and has retained much of the original design features intended by Harry Colt. Moreover, given the tight site area of the Park and the lack of spare land, the golf course has not fallen victim to pressures to extend the golf course to combat new technology. The downside of this, for the Club, has been the lack of space to create a dedicated practice-range facility.

In fact, from viewing the original architect's drawings and correspondence, the course layout is as it was intended. Evidence exists that the original proposal was actually designed to play almost 350 yards longer, by way of back tees stretched to the external boundaries. This, however, appears to have been rejected by the architect in favour of a shorter, safer routing that retained the same lines of play and allowed for a more efficient and flexible golf course. In designing Edgbaston, Colt placed emphasis not on length but on accurate play and shot-making, as a *Country Life* article explained in 1936:

> In these days of long hitters and far flying balls the architect has had in mind the provision of a course of acceptable length to both short and double figure handicap players, and a feature of nearly every hole will be the necessity for the accurate playing of drives or second shots, if the subsequent approach shot is to land anywhere near the pin.[9]

Edgbaston – Comparison between longer and current course scorecards

1936 Hole	Yards	Par	Par	Yards	Current hole
1	350	4	4	360	1
2	500	5	4	429	2
3	200	3	3	171	3
4	420	4	4	398	4
5	180	3	3	184	5
6	450	4	4	430	6

7	170	3	3	143	7
8	480	5	4	410	8
9	400	4	4	395	9
10	430	4	4	457	10
11	360	4	4	294	11
12	430	4	4	371	12
13	455	4	4	387	13
14	160	3	3	167	14
15	400	4	4	318	15
16	360	4	4	283	16
17	460	5	5	503	17
18	350	4	4	406	18
	6485	**71**	**69**	**6106**	

The most notable feature of the disregarded longer 1936 layout was that Colt intended for the back tees on the 12th hole to be constructed on the brick dam on the southern end of the Great Pool. This would have created a hole that would have required a brave, dramatic tee shot that carried over the south-east corner of the Pool. Sadly, what would have been a rare hole in England at that time – that of heroic golf architecture utilising a large water hazard – didn't materialise, for the tee on the dam was never built.

Minor alterations carried out in 1975 and 1976 saw the creation of alternate tees to provide different lines of play on the 12th and 16th holes, though these did not alter the length of either hole dramatically.

However, no substantial changes appear to have been made to the layout following the decision to create a shorter routing, or the playing strategy as regards hazard placement, and the design and contouring of the green complexes have been maintained as originally intended. So little has been altered since 1936 that even where fairway bunkers have been removed, evidence remains of the shape and scale of these landforms such that they could be returned into play with the minimum of effort. Indeed, the only real alterations to the course have been superficial, cosmetic ones, primarily aimed at simplifying the playability of some of the bunkers on the course.

One negative aspect from which the course has suffered from over the years has been the introduction of artificial tree plantings of non-native species. The most glaring of these are the groupings of Leyland cypress which are grossly out of scale, dwarfing the greens at holes 10, 12 and 17. Not only do they obscure views across the course, but so great is their visual impact that they detract from the playing challenge presented by these holes, making the judgement of distance of approach shots significantly easier.

The current layout

The current course provides a very good test of golf for the amateur club golfer. Edgbaston was never designed by Colt to be a course of very long yardage – a type of course described by Dr Alister MacKenzie as *sloggers' golf* – for pure length was a concept much avoided by the gentlemen amateur designers of whom Colt was pre-eminent. Writing in *Some Essays on Golf Course Architecture* in 1920, Colt set out his thoughts on the yardage of a golf course:

> It will probably be agreed that most of the interesting courses are not much longer than 6300 yards in total length, or much shorter than 5800 yards, and, it may generally be held that a course which measures about 6000 yards is well off in regard to length ... there is no reason why a course restricted in length through lack of space should not provide golf which reaches in quality, though not quantity, the standard set by a first class course.[10]

Indeed, as Colt wrote in correspondence to the club in 1936, he was keen to champion skill over strength when producing his golfing layouts with club golfers in mind:

> I personally, infinitely prefer to play now over a comparatively short course with a number of exciting, amusing and interesting shots. A very long course is extremely trying for the older members of a club.[11]

Notwithstanding its length, the course remains a stiff challenge for the average club golfer, playing to a yardage of just over 6100 yards from the back tees with a par of 69. It also provides a stern golfing test for the low handicap player, as evidenced by the current course record which stands at just 5 under par.

Current scorecard

Hole	Medal yards	Men's yards	Par	Ladies' yards	Par
1	360	350	4	342	4
2	429	417	4	386	4
3	171	159	3	143	3
4	398	386	4	339	4
5	184	174	3	153	3
6	430	420	4	371	5
7	143	132	3	119	3
8	410	400	4	392	4
9	395	383	4	364	4
Out	2920	2821	33	2609	34
10	457	442	4	435	5
11	294	284	4	273	4
12	371	357	4	345	4
13	387	368	4	325	4
14	167	155	3	142	3

15	318	308	4	275	4
16	283	271	4	252	4
17	503	476	5	397	5
18	406	384	4	347	4
In	3186	3045	36	2791	37
Total	6106	5866	69	5400	71

Case Study of a Heathland Golf Course – Moortown, West Yorkshire

Site Name: Moortown Golf Club

Parish: Moortown/Alwoodley – Leeds, West Yorkshire

National Grid Reference: OSGR 306403

Ownership: Private members' golf club

A designed landscape of special historic interest

Founded in 1909, Moortown is a keynote inland golf course which has played an important part in both amateur and professional golfing history, most notably in 1929 as the first course in Britain to host the Ryder Cup. Designed by Dr Alister MacKenzie, the renowned golf course architect, Moortown's layout and detailed design embodies MacKenzie's thirteen points of design theory as outlined in his treatise *Golf Architecture* of 1920 – golf course design 'commandments' that greatly contributed to the evolution of the golf course architecture profession. Further, one of the individual holes, the par-3 Gibraltar hole, was instrumental to the very founding of the golf club itself: a revered and influential design that encapsulated the essence of what MacKenzie strove for in good golf design – a hole being challenging to the scratch player yet fair to the handicap golfer, such that all golfers, regardless of their actual playing ability, were able to maximise their enjoyment from the game.

Despite some recent alterations brought about by the construction of housing along course boundary edges, much of the inherent spirit and character of the course remains today.

In short Moortown is a classic example of MacKenzie's golf course architecture and from its inception had a great influence on the populations of Northern England, playing a key role in the growth of golf's popularity within this region.

Type of site

The site on which the golf course stands lies at an average height of approximately 140m above sea level. As the name suggests the land chosen for the original 9-hole course was characteristic of heathland, being an area of extensively open, uncultivated land, with a topography that was relatively flat yet that featured distinct, gently rolling terrain. As the demand for a larger course grew, farmland east of the Black Moor was acquired.

Initially, the vegetation cover of the site was that of true heathland, and consisted in the main of low ground cover of heather and gorse, and some retained hedgerows. Some sentinel specimen trees and spinney woodland gave vertical relief in what was a very open site with otherwise uninterrupted internal views across the golf course and external views outwith the site to the agricultural fields and land beyond. The additional land chosen at Black Moor – the western end of the site – was described in Moortown Golf Club's Ryder Cup book as:

> a heathery, boggy hill-side, full of stagnant pools. The Moor ran northwards to a stream, and north of the stream was farmland known as Alwoodley Moss. The founders considered this to be an ideal site for developing the high class golf course they had visualised.[12]

From an ecological perspective, the basin peat deposit at Alwoodley Moss is the only example of its kind in West Yorkshire, although it is apparent that this was not an obstructive issue with regards to the formation of the course. Whilst the abundant natural features, terrain and landscape character were first rate for golf, the site chosen was not, in the beginning, without its construction difficulties as MacKenzie hinted in his treatise *The Spirit of St Andrews*:

> The natural difficulties also were much greater than on most golf courses. There were no natural grasses, it was covered completely with heather, bushes, rocks or agricultural crops, and every bit of it had to be drained.[13]

Such was the wetness of the Black Moor in the beginning that workmen during construction had to be roped together! Overcoming the drainage difficulties and the peaty soil allowed MacKenzie to maximise the advantages of the site and to route a testing golf course that made best use of the topography and natural vegetation as playing hazard and backdrop to create a golf course that was not only rich in aesthetics and texture but that would give Moortown instant visual identity.

With the advent of self-seeded birch woodland copses, supplemented by planted stands of pine trees, and the invasion of shrub vegetation and rhododendron, a more wooded, treelined golf course has developed. Although the benefits are to be felt by the screening of the external boundary edges, where these are now lined with houses, linear tree plantings between the fairways of Holes 1 and 18, 2 and 3, 2 and 16, 8 and 9, 9 and 15 have had a negative impact on the former, more open, heathland character of the course. The natural heather and gorse vegetation of the Black Moor area of the course, especially, has allowed Moortown to retain its strong heath landscape character and the golf club has plans to restore this to other parts of the course.

Main phases of golf course development

Early 20th century (Golf Development Era 4); late 20th century (redevelopment).

Location and setting

Moortown is located 5½ miles north of Leeds City Centre, in the suburbs of Alwoodley/Moor Allerton, and is accessed from the A61 Leeds–Harrogate Road. The golf course is almost entirely bounded by suburban residential housing along its boundary, save for mixed woodland at the southern edge of Hole 7, to the rear of Hole 10, and along the western edge of Hole 14. Given the predominance of housing overlooking the course, external views are somewhat limited, as screen shrub and tree planting has occurred along most of the boundary edges. Despite the tree-lined avenues barring views at the start and end of the course layout, internal views across the golf course are generally good in most directions.

Extent of the designed landscape

The original golf course consisted of nine holes fashioned on the Black Moor. As demand grew and farmland was acquired to the east of the Moor, the course was extended and holes were reshaped so that, by the mid-1920s, the basic framework of the current golf course layout had been established. The boundaries required for the golf course were thus set, with little change occurring until the 1980s.

By the late 20th century, the encircling of the golf course by residential housing led to safety issues relating to play alongside external boundaries, which necessitated new construction and the redevelopment of parts of the golf course leading to a slight alteration to MacKenzie's course routing and the creation of two new holes in the spinney woodland.

Historical influences on golf course development

Evidence from Ordnance Survey maps from the last 150 years shows how the golf course and its relationship to its immediate surroundings has altered as the open agricultural field pattern and countryside around Moortown and Alwoodley gradually became suburbanised as Leeds expanded.

Components of the designed landscape – golfing features recorded

The clubhouse

Moortown golf clubhouse dates from 1915 and is a two- and three-storey building in the local vernacular architectural style of large domestic villa-style housing of the period.

The golf course

Although the course at Moortown has been altered over the years (initially by MacKenzie himself) it still bears many of its original design features, as well as the stark evidence of former green and tee sites which had unfortunately become redundant with the advent of advances in playing technology and because of some genuine safety concerns.

The layout of the golf course at Moortown has seen three phases of development. Although, initially, the course underwent expansion from 9 to 12, and then 18 holes between November 1908 and Whitsuntide 1910, it appears to have been part of a planned sequence of development as finances, and agreement with local landowners, allowed. Unfortunately no plan of the original short course exists with which to illustrate the layout.

The first significant change to the layout came in 1915, when the location of the clubhouse was moved from its former position at the rear of the 11th green to its current location. An acre of land was purchased for the new clubhouse and 15 acres of land were leased in order to provide new link holes with the existing golf course. There is mention, in the Ryder Cup book, of the land being used to expand the course and it is evident, when comparing the 1910 and 1929 scorecards, that holes in the vicinity of the current 1st and 18th holes were lengthened considerable at this time. Based on the field boundary patterns, and the recorded length of the old holes, it would seem logical to surmise that the old green and tee, for what were then the 9th and 10th holes, were originally sited at the bottom corner of the current practice ground. The ditch that runs in front of the current 18th fairway, and which has been culverted across the 1st fairway, probably constituted the old course boundary prior to the construction of the new clubhouse.

Moortown – scorecard for 1910 course

1910 hole	Yards	Bogey	Current hole	1929 hole	Name
1	176	4	(gone)	12 (170)	Moor Top
2	420	5	(gone)	13 (425)	Dykeside/Long Wall
3	146	3	14th green	14 (146)	Corner
4	440	5	13	11 (445)	The Heather
5	445	5	12	10 (586)	The Long
6	396	5	15	15 (390)	Paddock
7	415	5	16	16 (425)	Kings Bridge/Holly Bush
8	346	5	(gone)	17 (345)	Barkers Field/Tall Pines
9	343	5	short 18	18 (410)	(Home)
10	299	4	short 1	1 (499)	(Windy Ridge)
11	186	3	4	4 (183)	Spinney
12	362	5	5	5 (380)	Dog Leg
13	455	5	3	3 (450)	Lone Pine
14	390	5	short 2	2 (415)	Punch Bowl
15	152	3	8	6 (221)	The Major/Gorse
16	415	5	9	7 (412)	King's Bridge/The Brook
17	150	3	10	8 (150)	Gibraltar
18	330	5	11	9 (350)	Old Club House
	5866	**80**		**(6402)**	

Another notable feature of the 1929 scorecard, in comparison with that of 1910, is the lengthening of the current 8th and 12th holes. The 8th was extended, with the construction of new tees, some 70 yards further back. This would have been made possible by the fact that the course was renumbered some time between 1910 and 1929 (probably around 1915) so that the current 8th hole was played after the existing 5th hole, rather than after the 2nd as it was in 1910, which meant that there was no increase in the walk between green and tee. The shifting of tee position on the 8th hole facilitated the later extension of the 2nd hole in the 1950s. The extension of the current 12th hole is a little more difficult to fathom since it grew from 445 yards to 586 yards in length. Some of this length may have been gained at the tee when the clubhouse was relocated, but, given the large nature of the increase, it is likely that the green was moved back at the same time. In any case, we can be confident that MacKenzie was involved with the alterations to the course that created the layout evident in 1929. Minutes of a Green Committee meeting confirm that Major MacKenzie held the post of Honorary Course Construction Advisor until 1933 and other records state that he had an input until the late 1920s in refining the course. So what had been created thus far had MacKenzie's involvement and presumable agreement. It is also recorded that two other great masters of golf course architecture, Harry Colt and Herbert Fowler, visited Moortown in its earlier stages of development and gave it their approval. Few courses can have such a high pedigree.

We understand that some changes were made in the 1930s to the bunker placement and shaping on some holes, but MacKenzie was consulted on any more major changes until 1933. The most significant layout change prior to the 1980s, although it only affected the layout of the course in a relatively minor way, was the reconstruction of the 2nd green some 30–40 yards further back onto the plateau and away from its original punch-bowl location. It appears that MacKenzie must have resisted this change since the original proposal appears to have been made while he was still retained as an advisor. It was not until the 1950s that the plan was actioned, this time under the guidance of J.S.F. Morrison, who worked in partnership with H.S. Colt (as indeed MacKenzie did for a time). Other changes were made to the course in the 1950s, including the filling-in or reshaping of bunkers, narrowing of greens, and the levelling of ridges or hollows on greens to reduce their severity. The last item would have been necessitated by an increase in green speeds brought about by the lower heights of cut obtained through advances in mowing machinery. Some key changes in addition to the new 2nd green are listed below:

- Green 1 raised 6 feet, moved 3 yards left and reduced in width.
- Mounds on the 4th removed and bunkers extended inwards.
- Old 17th green relayed and moved left.

No substantial changes appear to have been made to the layout following the alterations related to the relocation of the club house in 1915. However, the appearance of boundary housing in the mid-1930s, and more significantly in the 1960s, culminated in major changes to the golf course in the late 1980s for safety reasons, since the continued existence of the course was under threat. These are summarised below:

- The old 12th and 13th holes (Moor Top) were eliminated.
- A new par-4 was created (the current 14th hole) from a new tee at the start of the old 13th fairway playing to the old 14th green. We understand that the old

14th green was enlarged, and a bunker at the front of the green removed, to make it more receptive for a longer approach shot.

- The 17th hole was shortened to a par 3. A completely new hole was built with tees further forward and green well short and right of the original to take play away from the boundary. The 18th hole was lengthened in the process.
- Two new holes, 6 and 7, were constructed on additional land to replace those lost.

The 1980s alterations were obviously necessary in order to protect the long-term future of the club but do not fit comfortably within the context of the MacKenzie layout.

The current layout

The current course provides a very good test of golf. Setting aside the negative impact of the alterations in the 1980s, it did allow a long par 4 and a par 5 to be created to replace a short par 4 and a par 3, which has lengthened the course to almost 7000 yards and allowed Moortown to remain a challenging test for the top golfers. The par has also increased from 69 to 72 but this was, in part, due to the re-designation of the 2nd hole as a par 5 in the recent past.

Current scorecard

Hole	Champ. yards	Medal yards	Men's yards	Par	Ladies' yards	Par
1	486	486	480	5	454	5
2	453	440	440	5	382	5
3	445	434	421	4	381	4
4	173	168	144	3	130	3
5	393	356	321	4	284	4
6	446	446	402	4	321	4
7	518	518	469	5	456	5
8	220	195	170	3	176	3
9	469	449	435	4	417	5
Out	3603	3492	3282	37	3001	38
10	174	171	157	3	145	3
11	366	366	361	4	325	4
12	552	552	540	5	505	5
13	438	428	420	4	388	5
14	430	368	357	4	361	4
15	393	378	367	4	323	4
16	418	418	402	4	362	4
17	188	159	151	3	129	3

18	433	425	416	4	374	5
In	3392	3265	3171	35	2912	37
Total	6995	6757	6453	72	5913	75

Case Study of a Links Golf Course – Royal Liverpool Golf Club, Hoylake, Merseyside

Site Name: Royal Liverpool Golf Club (Hoylake)

Parish: Hoylake, Merseyside

OS Grid Reference: SJ 215885 (Clubhouse)

Ownership: Private members' golf club

Summary

Within the context of the history of English golf and of golf course design in England, Hoylake lies at the very heart. Built in 1869, the golf course at Royal Liverpool is the oldest of all the English links courses with the exception of Westward Ho! (Royal North Devon). Hoylake has also played host to some of the most important events in the history of British golf, including the inaugural Amateur Championship (1885), the first international match between England and Scotland (1902, later evolving into the Home Internationals), and the first international match between the amateur golfers of Great Britain and the United States of America (1921) – a match that later became the Walker Cup.

Hoylake is also where the rules relating to a player's amateur status with regards to participation in the Open Championship were defined, and, in 1902, where the rubber-core golf ball was first used in the Open Championship – an event that revolutionised the technical advancement of the game.

In terms of both the amateur and professional game in England, the status of the course as a championship venue is unequalled, having played host to the Amateur championship 18 times and to the Open Championship on 10 occasions. A testament to its enduring quality is that in 2006 the Open Championship – the premier event in international golf – will return (now past).

In relation to its architecture, Hoylake is a prime example of a golf course as a constantly evolving entity. Throughout its history the course has gone through alterations in both the routing of the holes and the detailed layout in response to land availability and golfing aesthetic, safety and technological concerns, without losing either its architectural vitality or diminishing its status as one of Britain's finest and sternest championship golfing tests.

Location and setting

Royal Liverpool golf course is located within the seaside town of Hoylake, on the Wirral peninsula, approximately 20 miles south-west of Liverpool city centre. The course stands on relatively flat linksland formed by the river terrace of the eastern shore of the River Dee estuary. Its coastal location allows the holes along the shoreline to enjoy extensive panoramic views to the west, across the river to the hills of North Wales. In common with many historic Scottish courses, the course at Hoylake maintains a strong and connected relationship with the town that bears its name, and the majority of the course is played against this backdrop.

The site at Hoylake has traditional natural attributes including the combination of a firm, crisp turf, freely draining soil, and an open aspect lacking in tree cover. Whilst it lacks the dramatic tumbling terrain of some Scottish or Irish links, the relatively flat topography is enclosed on the southern and western edges by sand dunes. Crucially, as the golf course routing evolved, much greater use was made of these natural site features, creating golf holes distinctive to Hoylake.

A landscape feature unique to Hoylake is the presence of a number of 'cops' within the site around which the golf course has (throughout its evolution) played over, around or alongside. The 'cops' marked and delineated the old field boundary lines and can be best described as raised, turf-covered dykes (walls) forming low, linear ridges. Over time such has been their significance to the site that they have been incorporated into many of the holes, informing both hole design and strategy.

Historical development

Fortunately, the history of Royal Liverpool as both club and course has been well documented in local history books and writings, such that the key developments concerned with the creation of the course are easily identified. Guy Farrar's book on the club history, entitled 'Royal Liverpool Golf Club' gives the best description and detail of the various course routings played over by golfers through the history of Hoylake's development as a championship golf venue. The following short summary of the main developments draws predominantly on this source.

Era 1: 1869–96

The first golf course at Hoylake comprised just 9 holes (with a yardage of 2944) and was laid out in 1869 by George Morris, elder brother of the famous Old Tom Morris of St Andrews, over the same ground used by the racecourse. As with the historic links courses in Scotland, the original course was rather rudimentary in design, construction and maintenance.

As the club headquarters was The Royal Hotel on Stanley Road, the course both started and finished in front of this building. As is evident from the above drawing, no formal teeing areas existed and the tee and green occupied essentially the same piece of ground.

Despite the conditions and obstacles, what is also clear from reading other accounts of golf on the course at Hoylake is just how popular the game was and would become.

With demand for play growing, it eventually signalled the demise of the ground's use for horseracing and the move towards its exclusive use for golf over a longer course.

Era 2: 1896–1914

By 1896 the Club had moved to a new clubhouse, located across the links from the Royal Hotel, on Meols Drive. This relocation began a period of constant alteration as additional land was secured at the expense of some land lost to facilitate building as the town expanded – thus land allowed for the creation of the Briars and Telegraph holes but the later loss of the Stanley hole. Most importantly, the course routing had to change to provide a start and finish adjoining the new clubhouse. This resulted in a brief flirtation with a hole in the location of the Royal hole (the present 17th) as the opening hole, before the arrangement – still prevalent today – was deemed to be the most satisfactory solution.

The three decades since the foundation of the club saw the construction of a formal 18-hole layout, 5811 yards in length, complete with separate tees and greens making use of magnificent natural green sites, meaning that the traces of the original racecourse layout had all but vanished. Hazards continued to be those naturally occurring features on the site – the cops, rushes, open ditches, sandhills and the many rabbit holes, scrapes and warrens. The course bunkering was of the penal variety – large 'regular' cross bunkers straddled the fairways in front of both tees and greens. Of further note, as the course's popularity increased and Hoylake began staging Championships the Club spent more money on its greenkeeping operations with the aim of improving the condition and maintenance of the course.

Era 3: 1914–32

This Era also encompasses the birth of 'modern' Hoylake. Following the First World War, the course had fallen into a state of disrepair and was in a very poor condition. Most of the key changes to the layout were carried out in the 1920s under the guidance of the eminent golf course architect Harry Colt, and provided dramatic and significant holes for which Hoylake would become famous.

Colt's key changes to the course were:

- A new raised, plateau green at the 8th hole, replacing the old green, which lay in a hollow.
- An entirely new 11th hole – the Alps*.* Colt chose a new and exposed green location (making use of a natural sand bank as backdrop) and changed the line of play, creating a formidable par-3 hole of nearly 200 yards to replace the old entirely blind hole.
- An entirely new 12th hole – Hilbre*.* A new dogleg-left hole played to a raised green, part protected by a sand dune, short-left of the green.
- An entirely new 13th hole – Rushes. The redesign of the Hilbre hole necessitated the creation of a new 13th hole. Colt retained the green but altered the line of play by almost 90 degrees, via new raised tees within the dunes.

- New Royal 17th hole. This hole summed up modern strategic architecture and the mantra of 'risk and reward', so favoured by Colt. The long, narrow green was located adjacent to Stanley Road in a manner akin to the Road Hole at St Andrews, whereby the road protected the right-hand side of the hole, and deep bunkering guarded the left. Thus players had to make the decision whether to risk everything for their approach shot or to play conservatively. Bernard Darwin described it thus:

> Today with its narrow green between the devil of the road on one side and the deep sea of a horrid bunker on the other it is as fine and frightening a seventeenth as anyone can desire...'[14]

By 1932, various other minor additions to the course had been made, mainly in extending the course by way of new tees and the tightening-up with some strategic bunkering. The 7th and 16th greens were reduced in size and remodelled. Moreover, given the scientific and technological advances in both greenkeeping and maintenance, the condition of the course was improved greatly and the putting greens described at the time as 'wonderfully true'.

> Trying not to be blimpish and die-hard and to look at the course with eyes unblurred by sentiment, I solemnly and sincerely declare that Mr Colt made a great job of it. When I last watched a Championship there I might sorrow a little that the course and the greens in particular had taken on something of an inlandish perfection and lacked the old hard and ruthless quality that fought ever against the player, but in point of design Hoylake seemed to me as fine a test of the best modern golfers as was to be seen anywhere in the world.[15]

Widely regarded as the creation of 'modern Hoylake', the course layout of 1932 provided the skeleton framework which has remained little altered since.

Royal Liverpool – Scorecard comparisons for 1896, 1932 and current courses

1896 hole	Yards	Par	Current hole	1932 hole	Name
1	380	4	1 (427)	1 (415)	Course
2	243	4	2 (371) 3rd green	2 (369) 3rd green	Stanley/Road
3	257	4	3 (528) par 5 4th & 5th green	3 (480) par 5	Road/Long
4	468	5	4 (200) par 3 5th green	4 (158) par 3	Long/Cop
5	163	3	5 (451) par 4 gone	5 (424) par 4	Cop/Telegraph
6	252	4	6 (421) gone	6 (398) gone	Briars
7	194	3	7 (196)	7 (200)	Dowie
8	412	4	8 (533) par 5	8 (482)par 5	Far
9	328	4	9 (390)	9 (393)	Punch Bowl

10	528	5	10 (446) par 4 gone	10 (410) par 4	Alps/Dee
11	186	3	11 (193) gone	11 (193) gone	Short Alps/Alps
12	300	4	12 (454) gone	12 (463) gone	Hilbre
13	118	3	13 (158) gone	13 (179)	Rushes
14	470	5	14 (552)	14 (511)	Field
15	402	4	15 (457)	15 (453)	Lake
16	385	4	16 (558) par 5	16 (532) par 5	Dun
17	344	4	17 (449)	17 (394)	Royal
18	381	4	18 (434)	18 (408)	Stand
	5811	**71**	**(7228) par 72**	**(6862)**	

Era 4: 1932–present

Several changes to holes have been carried out at Hoylake during the latter half of the 20th century.

In 1967 alterations were made to holes 3, 4 and 5 prior to the Open Championship of the same year. Carried out by J.J.F. Pennink, the design changes were aimed at strengthening the front nine and improving the spectator circulation:

- Hole 3 (Long) became a longer dogleg par-5 of 491 yards by altering its line of play to make use of the old 4th green (Cop).
- A new par-3, 4th, of 196 yards was formed – with a raised, heavily bunkered and tiered green cut into a sand dune.
- Hole 5 (Telegraph), 450-yard par-4 was played from a new tee, creating more of a dogleg and featuring a 200-yard carry to the fairway.

In 1993, Hole 7 (Cop) was altered by architect Cameron Sinclair. The old hole was a par-3 of 200 yards played to a green that was defended along its length by a cop which marked the out of bounds for the whole left-hand side of the hole. The green complex was remodelled and three bunkers added, augmented by mounding. Further, the cop was raised in height and a ball no longer declared out of bounds if traversed. Some 'new' dune landforms were added to the right of the hole and, most unusually, a pond to the front left of the tee.

Safety concerns relating to the proximity of residential housing on the following hole, the 8th (Far), resulted in the creation of more new dune landforms on the left-hand side of the tee complexes and the realignment of the fairway, producing a slightly altered line of play in order to lessen the conflict with the boundary housing.

New championship tees have also been added to the 14th and 16th holes, along with the remodelling of the fairway bunkering on the 14th hole. The most radical alterations, however, have been the recent work carried out on holes 17 and 18 in preparation for the Open Championship in 2006. Designed by Donald Steel in 2000, the changes have been necessary for pragmatic and safety reasons but have led to the loss of Colt's Royal green and its strong inherent strategy:

- For safety reasons a new 17th green was created, moved 40 yards further back, and away from the heel of the road. A heavily rebunkered and raised green full of movement has produced a longer hole with an altered playing strategy for the approach shot relative to Colt's classic hole.
- New 18th green – raised putting surface with alternate tiers.

The current layout

At 7228 yards, when played from the very back tees, the current course provides one of the toughest of championship golfing tests in Britain, featuring only one par-4 hole under 400 yards. Furthermore the open nature of the links leaves the golfer exposed to the elements, and the course becomes even more formidable when played against the prevailing wind or offshore breezes. The variety of tee locations on each hole allows for great flexibility in the layout, with the course able to play to a much more manageable yardage of 6237 for the male, and 5853 for the female, amateur club golfer. However, it is not just power and strength which is needed to be successful at Royal Liverpool. With its numerous, deep, steep-faced pot bunkers placed strategically, allied to hazards of thick rough, gorse and out-of-bounds lines featuring on 9 of the holes, Hoylake requires the golfer to exercise both skill and courage to conquer its many challenges.

Current scorecard

Hole	Champ. Yards	Medal Yards	Men's Yards	Par	Ladies' Yards	Par
1	427	427	405	4	395	5
2	371	371	357	4	334	4
3	528	528	494	5	455	5
4	200	190	136	3	124	3
5	451	424	362	4	352	4
6	421	382	348	4	338	4
7	196	196	159	3	152	3
8	533	493	481	5	447	5
9	390	390	318	4	310	4

Out	3517	3401	3060	36	2907	37
10	446	411	376	4	310	4
11	193	193	151	3	142	3
12	454	412	363	4	327	4
13	158	158	148	3	131	3
14	552	519	496	5	462	5
15	457	457	417	4	410	5
16	558	540	476	5	460	5
17	449	429	388	4	359	4
18	434	401	362	4	345	4
In	3711	3520	3177	36	2946	37
Total	7228	6921	6237	72	5853	74

Notes

6 D Jones, *Edgbaston as it Was: A Place Steeped in History and an Enclave of Sylvan Beauty* (Westwood Press 1986).

7 *Edgbastonia*, vol. 3–4 (January 1883–December 1884), p. 84.

8 T Slater, *Edgbaston: A History* (Phillimore 2002), p. 120.

9 *Country Life* (March–May 1936).

10 C H Alison and H S Colt, *Some Essays on Golf Course Architecture* (Grant Books 1920), p. 15.

11 Architect correspondence to Edgbaston Golf Club 1936.

12 *The Ryder Cup Memories Golf Festival – Moortown Golf Club* (WM Publishing 2000), p. 29.

13 MacKenzie, Dr Alister, *The Spirit of St Andrews* (Sleeping Bear Press 1995), pp. 35–6.

14 John Behrend, *Golf at Hoylake: A Royal Liverpool Golf Club Anthology* (Grant Books 1990), p. 14.

15 *Ibid*., p. 15.

Part 4: Appendix

Biographical Notes on some Key Architects Active in England

John Frederick Abercromby (1861–1935)

Background

- Born Felixstowe, the son of a doctor.
- A scratch amateur golfer.
- In 1900, when working as a private secretary to a wealthy London financier, he was asked to design a course for his employer. Having consulted with Willie Park Jnr, he took on the commission himself.
- Worked with practice of Fowler & Simpson in the 1920s.
- Secretary of The Addington Golf Club.

Design background

During the 1920s, Abercromby worked with Herbert Fowler and Tom Simpson in their architectural practice. He favoured laying out golf holes on site and supervising their construction, and is notable for this method of 'in the field design' as he made best use of his eye for scale creating natural-looking hazards and holes.

Key courses – England

- The Addington Golf Club
- Coombe Hill Golf Club
- Worplesdon Golf Club.

Charles Hugh Alison (1882–1952)

Background

- Educated at Malvern & New College, Oxford.
- The youngest member of the Oxford & Cambridge Golf Society tour of the USA in 1903.
- Played county cricket for Somerset, and worked as a journalist following university.
- Secretary of the newly formed Stoke Poges Golf Club in 1908, at the Stoke Park golf course being constructed by H.S. Colt.

- Having met and impressed Colt, Alison assisted in the construction of Stoke Poges and other London courses, most notably St Georges Hill, Sunningdale and Wentworth.
- Served as a Major in the British Army during WW1.
- Architectural firm of Colt & Alison practised for about 20 years, following WW1.

Design background

Whilst in partnership with H.S. Colt, Alison undertook the majority of the overseas commissions in the United States and the Far East, with Colt doing the majority of the work in the UK and Continental Europe. It is largely for his work in America that Alison is best remembered.

Amongst the notable designers who worked for the practice during this time were J.S.F. Morrison and Alister MacKenzie.

Key course – England

- Kingsthorpe.

Key writings

Some Essays on Golf Course Architecture 1920 (co-author H.S. Colt)

James Braid (1870–1950)

Background

- Born Earlsferry, Fife, the son of a ploughman.
- Worked as apprentice joiner before becoming a clubmaker.
- Moved to London in 1893 to work in the Army & Navy store.
- A gifted amateur golfer, he played a challenge match in 1895 against the then Open Champion, J.H. Taylor, earning him his first club professional job at Romford.
- Won the Open Championship five times: 1901,1905, 1906, 1908 and 1910.
- One of the 'Great Triumvirate', along with his contemporaries Harry Vardon and J.H. Taylor, by means of the fact that they swapped the Open Championship title between them for over a decade and won it an incredible 16 times between them.
- From 1910 onwards, he was Walton Heath Club professional.
- Founding member of Professional Golfers' Association.
- Made Honorary Member of the R&A in 1950.

Design background

Did some initial design work whilst at Romford; however, it was not until he had retired from competitive golf that he embarked upon course design as a means of employment at a time when the profession of golf course architecture was still in its embryonic stages. He designed, or was consulted on, several hundred golf courses, primarily in the British Isles.

Key courses – England

- St Enodoc Golf Club
- Hawkstone
- Ipswich Golf Club
- Hankley Common Golf Club
- Southport & Ainsdale Golf Club.

Key writings

Golf Greens and Greenkeeping 1906

Advanced Golf 1908

Sir Guy Campbell (1885–1960)

Background

- Schooled at Eton, studied at St Andrews University.
- Fine amateur golfer, reaching the semi-final of the Amateur Championship in 1907.
- Respected writer and journalist. He was the great-grandson of Robert Chambers, the early British golf historian and co-designer of the original 9-hole course at Royal Liverpool.
- Worked as both correspondent and subeditor for *The Times* in 1920, under Bernard Darwin.
- Joined the practice of C.K. Hutchison and S.V. Hotchkin, and as a trio they designed and remodelled a number of courses within the UK.

Key courses – England

- Princes, Sandwich
- West Sussex Golf Club
- Royal Cinque Ports Golf Club (Deal) – remodelled in collaboration with John Morrison.

Harry Shapland Colt (1869–1951)

Background

- Studied law at Cambridge, where he captained the golf team.
- Played regularly at St Andrews.
- Whilst working as a solicitor in Hastings, Colt undertook design work at Rye.
- In 1900 he was the inaugural secretary at Sunningdale.
- Applying a methodical design process to his architectural work, Colt cemented his reputation as the leading golf course architect of his time.

Design background

The first course designer not to be a proven professional golfer, by utilising a drawing-board design process Colt set the standards by which all future golf courses would be designed. In this way he can perhaps be described as the founding father of the golf course architecture profession. He worked on a truly international scale, undertaking hundreds of commissions in the UK, on the Continent and further afield.

Key courses – England

- Swinley Forest Golf Club
- Sunningdale (New)
- Wentworth Club (East).

Key writings

The Book of the Links 1912

Some Essays on Golf Course Architecture 1920 (co-author C.H. Alison)

Charles Kenneth Cotton (1887–1974)

Background

- Graduate of Cambridge University.
- Scratch amateur golfer.
- Secretary at Hendon GCC, Parkstone GC, Stoke Poges & Oxhey GC.
- Following WW2 turned to a career in course architecture as he saw potential opportunities in reclaiming the golf courses that had been ravaged by war and lost, or that had fallen into disrepair during that time.
- Founded the firm Cotton (C.K.), Pennink, Lawrie & Partners, and was active both at home and abroad.

- A founding member, Chairman and President of the British Association of Golf Course Architects.

Key courses – England

- Frilford Heath (Green)
- Wentworth (Short course).

Tom Dunn (1856–1941)

Background

- Born in Blackheath into a famous Scottish family dynasty of golfers & course designers hailing from Musselburgh.
- He was the pro at Wimbledon (London Scottish) in 1870 – a course laid out by his father, Willie Dunn. He was to revise and extend the course from 7 to 18 holes.
- Dunn worked later as professional at North Berwick & Tooting Beck.
- Married to Isabel Gourlay – then described as the greatest woman golfer of her day.
- Travelled to the USA regularly to visit his father and family, all of whom embarked upon golf careers there.

Design background

Arguably, via his work at Wimbledon, Dunn was the first inland course designer, setting the scene for the expansion of the game away from the traditional links of the coasts. He created many inexpensive and manageable course layouts that offered the opportunity of accessible golf to a greater number of players.

Key courses – England

- Broadstone Golf Club
- Woking Golf Club.

William Herbert Fowler (1856–1941)

Background

- A professional banker and fine Amateur golfer, Fowler took up playing golf at the age of 35.
- Member of both the R&A and The Honourable Company of Edinburgh Golfers.
- Contemporary of Colt, Simpson and Abercromby.
- His design opportunity arose when the financiers behind the construction of the proposed golf course at Walton Heath, headed by his brother-in-law, asked Fowler to design the course.

Design background

Following on from the critical success of Walton Heath, Fowler went into partnership with Tom Simpson. Fowler carried out the majority of the work in the UK and Simpson handled the overseas design projects. In the 1920s they expanded their practice to include J.F. Abercromby and Arthur Croombe.

Key courses – England

- The Berkshire (Red & Blue)
- Saunton Golf Club
- Walton Heath Golf Club
- Beau Desert Golf Club.

Frederick George Hawtree (1883–1955)

Background

- Founded golf course construction firm with professional golfer and five-times Open winner J.H. Taylor in 1922.
- He designed or remodelled some 50-plus courses, including the complete reworking of Royal Birkdale in 1932.
- Founded the British Golf Greenkeepers Association.
- Co-founded, with J.H. Taylor, the Artisan Golfer's Association and the National Association of Public Golf Courses.
- Member of the Board of Sports Turf Research Institute (STRI) and served on the committee of the EGU.
- Designed the first privately owned, daily fee, public course at Addington Court in 1932.

Key course – England

- Royal Birkdale (remodelling).

Frederick W Hawtree (1916–2000)

Background

- Trained as a golf course architect under his father and took on work of his father's practice, designing or remodelling several hundred courses at home and abroad.
- Served on Golf Development Council and wrote treatise for them entitled *Elements of Golf Course Layout & Design.*

Key courses – England

- Hillside Golf Club
- Foxhills Golf & Country Club
- Kings Norton Golf Club

Key writings

The Golf Course; Planning, Design, Construction and Maintenance 1983

Aspects of Golf Course Architecture 1889-1824 (assembled and annotated 1998) Colt & Co 1991

Stafford Vere Hotchkin (1878–1953)

Background

- Served in WW1 gaining rank of Colonel.
- Served as Tory MP 1922–23.
- His first design opportunity came at his home course of Woodhall Spa, which he purchased in 1920.
- Formed his golf design and construction firm Ferigna Ltd in the mid-1920s.
- Toured South Africa – designing and remodelling a number of courses there.
- In the 1930s, he formed a practice with C.K. Hutchison, and later with Sir Guy Campbell, and as a trio they designed and remodelled a number of courses within the UK.
- Retired from practice and took up the Secretary's position at Woodhall Spa.

Key courses – England

- The Links (Newmarket) Golf Club
- Woodhall Spa.

Cecil Kay Hutchison (1877–1941)

Background

- Educated at Eton College, Windsor.
- Learned early golf at Muirfield and soon rose to be one of top amateur players in the country, finishing runner up in the 1909 British Amateur Championship.
- Served with the Royal Scots in WW1. Caught, he was imprisoned in a German concentration camp.

- Following the war he turned to golf course design, assisting James Braid with the new courses at Gleneagles and Carnoustie in Scotland in the 1920s.
- He formed a practice with S.V. Hotchkin, and assisted in the remodelling of Woodhall Spa.
- Joined in practice by Sir Guy Campbell, and as a trio they designed and remodelled a number of courses within the UK.

Key course – England

- Tadmarton Heath.

George Lowe (1856–1934)

Background

- Born in Carnoustie.
- Greenkeeper at St Annes in late 1800s.
- Credited with the original design layout of Royal Birkdale and Royal Lytham & St Annes.

Key courses – England

- Royal Birkdale Golf Club (layout substantially altered by F.G. Hawtree)
- Royal Lytham & St Annes Golf Club
- Seascale Golf Club
- Windermere Golf Club.

Dr Alister MacKenzie (1870–1934)

Background

- Born in Yorkshire, the son of Highland parents.
- Graduating from Cambridge University, MacKenzie served as a surgeon during the Boer War, observing the use of camouflage tactics. Further observations were made during WW1.
- In 1907, as then secretary at Alwoodley GC, he collaborated with H.S. Colt on the course design, which led to his giving up medicine to pursue golf course architecture.
- Collaborative work with other architects including Colt & Alison.
- His seminal written work, *Golf Architecture* in 1920, is arguably his lasting legacy in golf course design, listing 13 key points required to create the ideal golf course.

Design background

MacKenzie was the premier international golf architect of his time, working prolifically in every continent. It is for his work done overseas that he is best known, most notably as the architect of Augusta National and Cypress Point in the USA, and Royal Melbourne in Australia. His brother Charles was employed as the site supervisor on many of his projects and also designed courses of his own, which are sometimes confused with those of Alister MacKenzie.

Key courses – England

- Alwoodley Golf Club
- Moortown (and the Gibraltar hole)
- Fulford Golf Club.

Key writings

Golf Architecture 1920

The Spirit of St Andrews

Philip MacKenzie Ross (1890–1974)

Background

- Born in Edinburgh, MacKenzie Ross played his golf at Royal Musselburgh as a youngster.
- His father was a fine amateur golfer, reaching the last eight of the Amateur Championship.
- Served for the duration of WW1 in the British Army.
- Met Tom Simpson after winning an amateur golf event at Cruden Bay.
- By the mid-1920s MacKenzie Ross was in partnership with Simpson, designing most of the firm's course layouts.
- By the 1930s MacKenzie Ross was a sole practitioner, and was developing a reputation as a designer both in the UK and continental Europe.
- Most noted for his restoration of golf courses at Turnberry, Scotland, following WW2.
- Elected as the first president of the British Association of Golf Course Architects in 1972.

Key courses – England

- Carlisle Golf Club
- Castletown Golf Club (Isle of Man)

- Hythe Imperial Golf Club.

John Stanton Fleming Morrison (1892–1961)

Background

- Born in Deal, Morrison attended Trinity College, Cambridge, winning Blues in cricket, football and golf.
- An accomplished amateur golfer, winning the Belgian Amateur in 1929.
- Served in WW1 with the Royal Flying Corps.
- Joined Colt & Alison's architectural firm in the 1920s, and by the 1930s became partner in the firm Colt, Alison & Morrison, working closely with Colt on many European and UK courses.
- Later collaborative work with Sir Guy Campbell, remodelling the Prince's Course, Sandwich.
- By the 1950s he was working with J.H. Stutt.

Key courses – England

- Fulwell Golf Club
- Princes Golf Club (remodelling collaboration with Sir Guy Campbell).

Willie Park Jnr (1864–1925)

Background

- Born in Musselburgh, son of the first Open Champion, Willie Park Snr.
- Park lived and breathed the game of golf – a multi-talented golfer, clubmaker and inventor, course designer and writer.
- Won the Open Championship twice, in 1887 and 1889.
- Pioneer of modern profession of golf course architecture in his course-design work, on site construction supervision and writing, and set the standard for those who followed.
- Codified the attributes of good golf course design in terms of course layout, hole length and hazards placement in 1896 in his book *The Game of Golf.*

Design background

A successful businessman and entrepreneur, Park designed many courses both in the UK and overseas, primarily in the USA. He rivals Colt for the title of the father of the golf course architecture profession, although he had many other outlets for his creative talent, including club and golf-ball design. He undoubtedly influenced Colt's design thinking since he designed the world-famous Sunningdale Old Course, where Colt took the post of Secretary from its opening in 1901.

Key courses – England

- Sunningdale Golf Club (Old)
- Huntercombe Golf Club
- West Hill Golf Club (with others)
- Notts Golf Club.

Key writings

The Game of Golf 1896

John Jacob Frank Pennink (1913–?)

Background

- Gifted amateur golfer, winning the Amateur championship in 1937 and 1938. Played in the Walker Cup in 1938.
- Retired from playing and turned to assisting in administering the game of golf both with the R&A and the English Golf Union (serving time as EGU president).
- Spent time also as golf correspondent and writer for the *Sunday Express* and the Daily *Mail*.
- Established the firm Cotton (C.K.), Pennink, Lawrie & Partners in 1954.

Key course – England

- Saunton (East Course).

Tom Simpson (1877–1964)

- Son of a wealthy family, Simpson studied law at Cambridge and was admitted to the bar in 1905.
- A scratch golfer, he was a member of both the Oxford & Cambridge Golf Society and the R&A.
- He regularly played at Woking GC, where he witnessed alterations to the course which sparked his interest in golf course architecture.
- Eccentric both in dress and behaviour but was a talented writer and artist.
- Believed strongly that the principles of golf course design lay in studying the Old Course at St Andrews.
- A strong proponent of strategic golf architecture and minimalism in the number of bunkers utilised for the purpose.
- Retired from golf course design after WW2.

Design background

In a successful design partnership with Herbert Fowler, he undertook the majority of designs on the continent, the best of which were in France. When this firm began to wane he took on Philip MacKenzie Ross as his understudy.

Key course – England

New Zealand Golf Club.

Key writings

The Architectural Side of Golf 1929 (with H.N. Wethered)

John Henry Taylor (1871–1963)

Background

- Born Northam, Devon, close to the golf course at Westward Ho!
- By the age of 17, Taylor was greenkeeper at Westward Ho!
- Career as greenkeeper and professional began at Burnham & Berrow, then onto Winchester, Wimbledon, and Royal Mid Surrey.
- Won the Open Championship five times: 1894,1895, 1900,
- 1909 and 1913.
- One of the 'Great Triumvirate', by means of his multiple Open victories, along with his contemporaries Harry Vardon and James Braid.
- A self-educated man, he was to become the founding father of the Professional Golfers' Association.
- Used his public profile to promote golf and golf courses for public play.
- Made Honorary Member of the R&A in 1950.

Design background

Though he undertook design commissions prior to the First World War, it was through his inter-war partnership with Fred G. Hawtree that Taylor involved himself in a greater number of design commissions. Although Hawtree did the bulk of the design work, they both were involved in the layout and detailed design work. At Hartsborne Golf Club, for instance, they shared the detailed design responsibilities by taking nine holes each.

Key courses – England

- Frilford Heath Golf Club
- Royal Birkdale Golf Club
- Royal Mid Surrey Golf Club
- Royal Winchester Golf Club.

Key writings

Taylor on Golf 1902

Harry Vardon (1870–1937)

Background

- Born in Grouville, Jersey.
- A caddy by the age of 7, Vardon's love for the game saw him follow his brother to England to earn money as a professional, taking his first job at Ripon in 1890, followed by Bury St Edmunds and Ganton by 1896.
- Won the Open Championship a record six times: 1896, 1898, 1899, 1903, 1911 and 1914.
- Won the US Open in 1900.
- Toured the USA in 1900, playing various challenge and exhibition matches.
- A smooth, graceful and rhythmic swinger of the golf club, he employed an overlapping grip to hold the club. This technique became the accepted norm, and as such bears his name – 'the Vardon grip'.
- By way of the style and extent of his play, he did much to popularise golf amongst the masses, and forced his fellow professional players to raise their playing standards.
- Club professional at the South Herts Club from 1903 until 1937.

Design background

As he suffered from poor health and tuberculosis, Vardon's design output was rather limited.

Key courses – England

- Little Aston Golf Club
- Ganton Golf Club (1899)
- Woodhall Spa (1905) (with Hotchkin).

Tom Williamson (1880–1950)

Background

- Over 50 years as a professional golfer.
- Greenkeeper and as clubmaker at Notts Golf Club.
- Undertook golf course design as part-time occupation.
- Work concentrated around Nottingham and the locale.
- Worked on over 60 courses, assisted by his brother Hugh.

Design background

Designed or remodelled over 60 courses and claimed to have worked on every course within a 50-mile radius of Nottingham by 1919. Williamson was also an innovator, believing in making use of plasticine models of greens, prior to construction.

Key course – England

- Worksop Golf Club.

Appendix B: The Corporation of the Town of Oakville By-Law 1993-112: A by-law to designate 1333 Dorval Drive as a property of historic and architectural value and interest

This page has been left blank deliberately

THE CORPORATION OF THE TOWN OF OAKVILLE
BY-LAW 1993-112

A by-law to designate 1333 Dorval Drive
as a property of historic and
architectural value and interest

THE COUNCIL ENACTS AS FOLLOWS:

1. The property municipally known as 1333 Dorval Drive is hereby designated as a property of historic and architectural value and interest pursuant to the Ontario Heritage Act for reasons set out in Schedule "A" to this By-law.

2. The property designated by this By-law is the property described in Schedule "B" attached to this By-law.

PASSED by the Council this 7th day of September 1993.

MAYOR

CLERK

SCHEDULE "A" TO BY-LAW 1993-112

<u>HISTORICAL SIGNIFICANCE</u>

The building at 1333 Dorval Drive was built in 1937 as the estate house of successful mining engineer, Andre Dorfman.

Andre Dorfman was born in France in 1887. After receiving training in mining engineering and metallurgy at the University of Geneva, Switzerland, Dorfman came to Canada in 1910, drawn by news of discoveries of mineral deposits in the Canadian Shield. Soon after his arrival in Canada, Dorfman obtained a job on the mill staff at McIntyre Porcupine Mines, where he gained early recognition as a metallurgist.

Quickly perceiving the financial opportunities in the young Canadian mining industry, Andre Dorfman soon became very wealthy through investments. His first major success in management and finance was acquiring control of and rebuilding the fortunes of Huronia Belt. This was an English company, which later merged with Keely Silver Mines and Vipond Consolidated Mines to become Anglo-Huronian Limited.

With his expertise in mining and metallurgy, and success in investment, Andre Dorfman eventually became one of the most influential figures in the Canadian Mining Industry. Some of the companies in which he was a controlling figure included International Nickel (I.N.C.O.), Noranda and Kerr-Addision Gold Mines. Dorfman's greatest success was in attracting the Patino family group of Paris, France, famous for their vast fortune made through tin mining in Bolivia, to invest in the Canadian Mining Industry.

For most of his time in Canada, Andre Dorfman made his home in Toronto. In the late 1930's however, the Dorfman family wished to reside in a more rural setting, so Andre

Dorfman purchased sections of four farms adjacent to the Sixteen Mile Creek in present day Oakville, with the intent of creating a country estate. As the centerpiece for this estate, Andre Dorfman commissioned the construction of a large stone manor house overlooking the valley of the Sixteen Mile Creek. Referred to as "the farm" by the family, Andre Dorfman gave the estate the official title of RayDor.

As one of Canada's wealthiest men, Andre Dorfman was able to spend lavishly on his RayDor estate house. After sixteen years at RayDor, Dorfman sold the estate in 1953 to the Jesuit fathers of Upper Canada for use as a retreat. Mr. Dorfman died in New York in 1961 at the age of 74.

The Jesuit fathers operated the former RayDor estate as the Loyola Retreat and used the estate house as a Monastery. They remained there until 1963, when they relocated to a retreat near Guelph where a new seminary had been constructed.

In late 1963, a group of seven Oakville people formed Clearstream Developments Limited and put forth a proposal for the property which was accepted by the Jesuits. The Clearstream proposal involved converting the property into a non-profit "everyman's" prestige club which they gave the name Upper Canada Country Club. An 18 hole golf course was constructed, and the estate house was used as a clubhouse. As a memorial of the tenure of the Jesuits on the property, the golf course was named Glen Abbey.

In the early 1970's the Royal Canadian Golf Association (R.C.G.A.) came to realize that the established courses that were being used to stage Canada's premier golf tournament, the Canadian Open, could not accommodate the increasing number of spectators that were attending the event. As a result, the R.C.G.A. decided to look for a permanent home for the Canadian Open. It was not long before the many attributes of Glen Abbey came to the attention of the R.C.G.A., and eventually Glen Abbey was purchased by the Association as the home for the Canadian Open.

Although the existing golf course on the property was a good course, it was not up to the standard required to host the Canadian Open. As a result, the R.C.G.A. decided to hire Jack Nicklaus, a well-known golf course designer and arguably one of the world's best ever golfers, to design and build the new Glen Abbey course.

Since its completion, the new Glen Abbey course has been a great success. The first Canadian Open was held there in 1977, and since 1981, Glen Abbey has hosted the Canadian Open.

ARCHITECTURAL SIGNIFICANCE

The RayDor estate house at 1333 Dorval Drive was built in 1937 by Andre Dorfman as the home for his family. The building is a good example of the estate homes that were built in Oakville during the early part of this century. With its steeply pitched roof, flared eaves and symmetrical facade, RayDor represents an example of the French Eclectic style, a style likely chosen by Mr. Dorfman to reflect architecture of the country of his birth, France. According to A Field Guide to American Houses by Virginia and Lee McAlester, the French Eclectic is a relatively uncommon style in North America.

Some notable features of the house include the carved stone exterior, red clay tile roof, leaded casement windows with stone transoms, a Beaux Arts Classical style main entrance with a carved fruit bowl ornament over the elaborate solid oak door, hipped dormers, and stone chimneys with clay pots. The sympathetic modern addition is excluded from this designation.

The reasons for designation pertain only to the exterior portion of the original RayDor estate house, and does not extend outward to include the golf course.

4 205

SCHEDULE "B" TO BY-LAW 1993-112

LEGAL DESCRIPTION

Part of Lots 17, 18, 19 and 20, Concession 2, South of Dundas Street (Trafalgar) (Town of Oakville) designated as Parts 1, 3, 4, and 5 on Plan 20R-5211.

SUBJECT TO AN EASEMENT in favour of InterProvincial Pipeline company over part of Lots 18, 19, and 20, Concession 2, South of Dundas Street designated as Part 5 on Plan 20R-5211, as in 63461 (R).

SUBJECT TO AN EASEMENT in favour of The Corporation of the Town of Oakville over Part of Lot 18, Concession 2, South of Dundas Street designated as Part 4 on Plan 20R-5211, as in 104134.

SUBJECT TO AN EASEMENT in favour of The Regional Municipality of Halton over part of Lot 18 and 19, Concession 2, South of Dundas Street designated as Part 3 on Plan 20R-5211, as in 164850.

SUBJECT TO A RIGHT AND EASEMENT in favour of the owners of parts of Lots 18 and 19, Concession 2, South of Dundas Street designated as Parts 1, 2, 3, and 4 on Plan 20R-5071, over part of Lots 18 and 19, Concession 2, South of Dundas Street designated as Part 3 on Plan 20R-5211, as in 165591.

TOGETHER WITH A RIGHT OF WAY over part of Lots 18 and 19, Concession 2, South of Dundas Street designated as Part 2 on Plan 20R-5211, as in 166095.

TOGETHER WITH A RIGHT AND AN EASEMENT over part of Lot 19, Concession 2, South of Dundas Street designated as Part 3 on Plan 20R-5193, until Part 3 on Plan 20R-5193 becomes part of a public highway, as in 166095.

SUBJECT TO AN EASEMENT in favour of ONTARIO HYDRO over part of Lot 19 and 20, Concession 2 S.D.S. designated as Part 1 on Plan 20R-10393, as in 513675.

NOTWITHSTANDING THE ABOVE, this historical designation applies only to the lands as described above, on which the RayDor Estate, municipally known as 1333 Dorval Drive, is located.

This page has been left blank deliberately

Appendix C: Excerpts from *Provincial Policy Statement*, 2014

This page has been left blank deliberately

on *prime agricultural lands* where rehabilitation is feasible. Where no other alternatives are found, *prime agricultural lands* shall be protected in this order of priority: *specialty crop areas*, Canada Land Inventory Class 1, 2 and 3 lands; and

d) agricultural rehabilitation in remaining areas is maximized.

2.5.5 Wayside Pits and Quarries, Portable Asphalt Plants and Portable Concrete Plants

2.5.5.1 *Wayside pits and quarries*, *portable asphalt plants* and *portable concrete plants* used on public authority contracts shall be permitted, without the need for an official plan amendment, rezoning, or development permit under the *Planning Act* in all areas, except those areas of existing development or particular environmental sensitivity which have been determined to be incompatible with extraction and associated activities.

2.6 Cultural Heritage and Archaeology

2.6.1 *Significant built heritage resources* and *significant cultural heritage landscapes* shall be *conserved*.

2.6.2 *Development* and *site alteration* shall not be permitted on lands containing *archaeological resources* or *areas of archaeological potential* unless *significant archaeological resources* have been *conserved*.

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

2.6.4 Planning authorities should consider and promote archaeological management plans and cultural plans in conserving cultural heritage and archaeological resources.

2.6.5 Planning authorities shall consider the interests of Aboriginal communities in conserving cultural heritage and archaeological resources.

for food, fur or fibre, including poultry and fish; aquaculture; apiaries; agro-forestry; maple syrup production; and associated on-farm buildings and structures, including, but not limited to livestock facilities, manure storages, value-retaining facilities, and accommodation for full-time farm labour when the size and nature of the operation requires additional employment.

Agri-tourism uses: means those farm-related tourism uses, including limited accommodation such as a bed and breakfast, that promote the enjoyment, education or activities related to the farm operation.

Agriculture-related uses: means those farm-related commercial and farm-related industrial uses that are directly related to farm operations in the area, support agriculture, benefit from being in close proximity to farm operations, and provide direct products and/or services to farm operations as a primary activity.

Airports: means all Ontario airports, including designated lands for future airports, with Noise Exposure Forecast (NEF)/Noise Exposure Projection (NEP) mapping.

Alternative energy system: means a system that uses sources of energy or energy conversion processes to produce power, heat and/or cooling that significantly reduces the amount of harmful emissions to the environment (air, earth and water) when compared to conventional energy systems.

Archaeological resources: includes artifacts, archaeological sites, marine archaeological sites, as defined under the *Ontario Heritage Act*. The identification and evaluation of such resources are based upon archaeological fieldwork undertaken in accordance with the *Ontario Heritage Act*.

Areas of archaeological potential: means areas with the likelihood to contain *archaeological resources*. Methods to identify archaeological potential are established by the Province, but municipal approaches which achieve the same objectives may also be used. The *Ontario Heritage Act* requires archaeological potential to be confirmed through archaeological fieldwork.

Areas of mineral potential: means areas favourable to the discovery of *mineral deposits* due to geology, the presence of known *mineral deposits* or other technical evidence.

Areas of natural and scientific interest (ANSI): means areas of land and water containing natural landscapes or features that have been identified as having life science or earth science values related to protection, scientific study or education.

Brownfield sites: means undeveloped or previously developed properties that may be contaminated. They are usually, but not exclusively, former industrial or commercial properties that may be underutilized, derelict or vacant.

Built heritage resource: means a building, structure, monument, installation or any manufactured remnant that contributes to a property's cultural heritage value or interest as identified by a community, including an Aboriginal community. Built heritage resources are generally located on property that has been designated under Parts IV or V of the *Ontario Heritage Act*, or included on local, provincial and/or federal registers.

Coastal wetland: means

a) any *wetland* that is located on one of the Great Lakes or their connecting channels (Lake St. Clair, St. Marys, St. Clair, Detroit, Niagara and St. Lawrence Rivers); or
b) any other *wetland* that is on a tributary to any of the above-specified water bodies and lies, either wholly or in part, downstream of a line located 2 kilometres upstream of the 1:100 year floodline (plus wave run-up) of the large water body to which the tributary is connected.

Comprehensive rehabilitation: means rehabilitation of land from which *mineral aggregate resources* have been extracted that is coordinated and complementary, to the extent possible, with the rehabilitation of other sites in an area where there is a high concentration of *mineral aggregate operations*.

Comprehensive review: means

a) for the purposes of policies 1.1.3.8 and 1.3.2.2, an official plan review which is initiated by a planning authority, or an official plan amendment which is initiated or adopted by a planning authority, which:

1. is based on a review of population and employment projections and which reflect projections and allocations by upper-tier municipalities and *provincial plans*, where applicable; considers alternative directions for growth or development; and determines how best to accommodate the development while protecting provincial interests;
2. utilizes opportunities to accommodate projected growth or development through *intensification* and *redevelopment*; and considers physical constraints to accommodating the proposed development within existing *settlement area* boundaries;
3. is integrated with planning for *infrastructure* and *public service facilities*, and considers financial viability over the life cycle of these assets, which may be demonstrated through asset management planning;
4. confirms sufficient water quality, quantity and assimilative capacity of receiving water are available to accommodate the proposed development;
5. confirms that sewage and water services can be provided in accordance with policy 1.6.6; and
6. considers cross-jurisdictional issues.

b) for the purposes of policy 1.1.6, means a review undertaken by a planning authority or comparable body which:
   1. addresses long-term population projections, *infrastructure* requirements and related matters;
   2. confirms that the lands to be developed do not comprise *specialty crop areas* in accordance with policy 2.3.2; and
   3. considers cross-jurisdictional issues.

In undertaking a *comprehensive review* the level of detail of the assessment should correspond with the complexity and scale of the settlement boundary or development proposal.

Conserved: means the identification, protection, management and use of *built heritage resources, cultural heritage landscapes* and *archaeological resources* in a manner that ensures their cultural heritage value or interest is retained under the *Ontario Heritage Act*. This may be achieved by the implementation of recommendations set out in a conservation plan, archaeological assessment, and/or heritage impact assessment. Mitigative measures and/or alternative development approaches can be included in these plans and assessments.

Cultural heritage landscape: means a defined geographical area that may have been modified by human activity and is identified as having cultural heritage value or interest by a community, including an Aboriginal community. The area may involve features such as structures, spaces, archaeological sites or natural elements that are valued together for their interrelationship, meaning or association. Examples may include, but are not limited to, heritage conservation districts designated under the *Ontario Heritage Act*; villages, parks, gardens, battlefields, mainstreets and neighbourhoods, cemeteries, trailways, viewsheds, natural areas and industrial complexes of heritage significance; and areas recognized by federal or international designation authorities (e.g. a National Historic Site or District designation, or a UNESCO World Heritage Site).

Defined portions of the flooding hazard along connecting channels: means those areas which are critical to the conveyance of the flows associated with the *one hundred year flood level* along the St. Marys, St. Clair, Detroit, Niagara and St. Lawrence Rivers, where *development* or *site alteration* will create *flooding hazards*, cause updrift and/or downdrift impacts and/or cause adverse environmental impacts.

Deposits of mineral aggregate resources: means an area of identified *mineral aggregate resources*, as delineated in Aggregate Resource Inventory Papers or comprehensive studies prepared using evaluation procedures established by the Province for surficial and bedrock resources, as amended from time to time, that has a sufficient quantity and quality to warrant present or future extraction.

Designated and available: means lands designated in the official plan for urban residential use. For municipalities where more detailed official plan policies (e.g. secondary plans) are required before development applications can be considered for approval, only lands that have commenced the more detailed planning process are considered to be *designated and available* for the purposes of this definition.

Designated growth areas: means lands within *settlement areas* designated in an official plan for growth over the long-term planning horizon provided in policy 1.1.2, but which have not yet *private communal sewage services* and *individual on-site sewage services* is considered sufficient if the hauled sewage from the development can be treated and land-applied on agricultural land under the *Nutrient Management Act*, or disposed of at sites approved under the *Environmental Protection Act* or the *Ontario Water Resources Act*, but not by land-applying untreated, hauled sewage.

Reserve water system capacity: means design or planned capacity in a centralized water treatment facility which is not yet committed to existing or approved development.

Residence surplus to a farming operation: means an existing habitable farm residence that is rendered surplus as a result of farm consolidation (the acquisition of additional farm parcels to be operated as one farm operation).

Residential intensification: means intensification of a property, site or area which results in a net increase in residential units or accommodation and includes:

a) redevelopment, including the redevelopment of *brownfield sites*;
b) the development of vacant or underutilized lots within previously developed areas;
c) infill development;
d) the conversion or expansion of existing industrial, commercial and institutional buildings for residential use; and
e) the conversion or expansion of existing residential buildings to create new residential units or accommodation, including accessory apartments, second units and rooming houses.

River, stream and small inland lake systems: means all watercourses, rivers, streams, and small inland lakes or waterbodies that have a measurable or predictable response to a single runoff event.

Rural areas: means a system of lands within municipalities that may include rural *settlement areas*, *rural lands*, *prime agricultural areas*, natural heritage features and areas, and resource areas.

Rural lands: means lands which are located outside *settlement areas* and which are outside *prime agricultural areas*.

Sensitive: in regard to *surface water features* and *ground water features*, means areas that are particularly susceptible to impacts from activities or events including, but not limited to, water withdrawals, and additions of pollutants.

Sensitive land uses: means buildings, amenity areas, or outdoor spaces where routine or normal activities occurring at reasonably expected times would experience one or more *adverse effects* from contaminant discharges generated by a nearby *major facility*. *Sensitive land uses* may be a part of the natural or built environment. Examples may include, but are not limited to: residences, day care centres, and educational and health facilities.

Settlement areas: means urban areas and rural settlement areas within municipalities (such as cities, towns, villages and hamlets) that are:

a) built up areas where development is concentrated and which have a mix of land uses; and
b) lands which have been designated in an official plan for development over the long-term planning horizon provided for in policy 1.1.2. In cases where land in *designated growth areas* is not available, the *settlement area* may be no larger than the area where development is concentrated.

Sewage and water services: includes *municipal sewage services* and *municipal water services*, *private communal sewage services* and *private communal water services*, *individual on-site sewage services* and *individual on-site water services*, and *partial services*.

Significant: means

a) in regard to *wetlands*, *coastal wetlands* and *areas of natural and scientific interest*, an area identified as provincially significant by the Ontario Ministry of Natural Resources using evaluation procedures established by the Province, as amended from time to time;
b) in regard to *woodlands*, an area which is ecologically important in terms of features such as species composition, age of trees and stand history; functionally important due to its contribution to the broader landscape because of its location, size or due to the amount of forest cover in the planning area; or economically important due to site quality, species composition, or past management history. These are to be identified using criteria established by the Ontario Ministry of Natural Resources;

c) in regard to other features and areas in policy 2.1, ecologically important in terms of features, functions, representation or amount, and contributing to the quality and diversity of an identifiable geographic area or *natural heritage system*;
d) in regard to *mineral* potential, an area identified as provincially significant through evaluation procedures developed by the Province, as amended from time to time, such as the Provincially Significant Mineral Potential Index; and
e) in regard to cultural heritage and archaeology, resources that have been determined to have cultural heritage value or interest for the important contribution they make to our understanding of the history of a place, an event, or a people.

Criteria for determining significance for the resources identified in sections (c)-(e) are recommended by the Province, but municipal approaches that achieve or exceed the same objective may also be used.

While some significant resources may already be identified and inventoried by official sources, the significance of others can only be determined after evaluation.

Site alteration: means activities, such as grading, excavation and the placement of fill that would change the landform and natural vegetative characteristics of a site.

For the purposes of policy 2.1.4(a), *site alteration* does not include underground or surface mining of *minerals* or advanced exploration on mining lands in *significant areas of mineral potential* in Ecoregion 5E, where advanced exploration has the same meaning as in the *Mining Act*. Instead, those matters shall be subject to policy 2.1.5(a).

Special needs: means any housing, including dedicated facilities, in whole or in part, that is used by people who have specific needs beyond economic needs, including but not limited to, needs such as mobility requirements or support functions required for daily living. Examples of *special needs* housing may include, but are not limited to, housing for persons with disabilities such as physical, sensory or mental health disabilities, and housing for older persons.

Special Policy Area: means an area within a community that has historically existed in the *flood plain* and where site-specific policies, approved by both the Ministers of Natural Resources and Municipal Affairs and Housing, are intended to provide for the continued viability of existing uses (which are generally on a small scale) and address the significant social and economic hardships to the community that would result from strict adherence to provincial policies concerning *development*. The criteria and procedures for approval are established by the Province.

A *Special Policy Area* is not intended to allow for new or intensified *development* and *site alteration*, if a community has feasible opportunities for *development* outside the *flood plain*.

Specialty crop area: means areas designated using guidelines developed by the Province, as amended from time to time. In these areas, specialty crops are predominantly grown such as tender fruits (peaches, cherries, plums), grapes, other fruit crops, vegetable crops, greenhouse crops, and crops from agriculturally developed organic soil, usually resulting from:
a) soils that have suitability to produce specialty crops, or lands that are subject to special climatic conditions, or a combination of both;
b) farmers skilled in the production of specialty crops; and
c) a long-term investment of capital in areas such as crops, drainage, infrastructure and related facilities and services to produce, store, or process specialty crops.

Surface water feature: means water-related features on the earth's surface, including headwaters, rivers, stream channels, inland lakes, seepage areas, recharge/discharge areas, springs, wetlands, and associated riparian lands that can be defined by their soil moisture, soil type, vegetation or topographic characteristics.

Threatened species: means a species that is listed or categorized as a "Threatened Species" on the Ontario Ministry of Natural Resources' official Species at Risk list, as updated and amended from time to time.

Transit-supportive: in regard to land use patterns, means development that makes transit viable and improves the quality of the experience of using