

APPENDIX A

Cultural Heritage Landscape Strategy Implementation – Phase Two: DRAFT Cultural Heritage Evaluation Report

Knox Presbyterian Church Sixteen and Cemetery

1150 Dundas Street West, Oakville, Ontario



Town of Oakville
Heritage Planning
October 2020

Executive Summary

The purpose of this report is to determine if Knox Presbyterian Church Sixteen and Cemetery (Knox Sixteen) qualifies as a cultural heritage landscape. Cultural heritage landscapes provide a wider understanding of the context of how built resources, natural heritage and land uses function together as a whole. The subject property was assessed to determine if it has cultural heritage value per the Town of Oakville's *Cultural Heritage Landscape Strategy* and if it meets Ontario Regulation 9/06.

Although the Province of Ontario has identified cultural heritage landscapes as a type of cultural heritage resource, there is no province-wide standard methodological approach for their assessment. To fill this gap, Town Planning staff authored the *Cultural Heritage Landscapes Strategy* (the Strategy) which was adopted by Council in January 2014. The Strategy directs that a potential cultural heritage landscape should be evaluated using Ontario Regulation 9/06, Criteria for Determining Cultural Heritage Value or Interest under the *Ontario Heritage Act*, (OHA).

For the purpose of this report, Dundas Street West is considered to lie to the north of the subject property, which is located at the southwest corner of Dundas Street West and Lions Valley Park Road. The subject property is bounded by residential development to the east, Sixteen Mile Creek valley to the west, and Dundas Street West to the north.

The church at Knox Sixteen was constructed as a wood frame, plaster clad building in 1846 and was expanded and reclad in red brick masonry with a stone foundation in 1899. At that time, the congregation largely consisted of the inhabitants of 'Sixteen Hollow', later 'Proudfoot's Hollow', which was the village once located in the valley below the church.

The property is an individually designated property under Section 29, Part IV of the *Ontario Heritage Act*, By-law 1978-085. This designation by-law does not formally identify the cultural heritage value or heritage attributes of the property and as such requires amendment or replacement.

Upon completion of the evaluation, and after giving consideration to the layered, nested, and overlapping aspects of the property, including the evolution of its land-use history and its current conditions, Knox Presbyterian Church Sixteen and Cemetery is considered to be an *Organically Evolved (Continuing)* cultural heritage landscape. It is a picturesque example of a mid-19th century Ontario protestant church and cemetery, which is the result of "an initial social [and] religious imperative [which] has developed in its present form in response to its natural environment."¹ Knox Presbyterian Church Sixteen and Cemetery "retains an active social role in contemporary society" as a place where the local Presbyterian community continues to practice its faith and commemorate its dead in ways that are "closely associated with [their] traditional way of life".² Collectively, Knox Sixteen articulates the almost 175-year evolution of the church, its congregation, and their spiritual and burial needs and practices. As an active congregation, the cultural heritage landscape's "evolutionary process is still in progress."³

Further, the subject property meets the Province's definition of a cultural heritage landscape, which is described as "a defined geographical area [which has] been modified by human activity and is identified

¹ UNESCO World Heritage Centre, *Operational Guidelines for the Implementation of the World Heritage Convention*, (Paris: World Heritage Centre, 2008), 86.

² UNESCO World Heritage Centre, *Operational Guidelines*, 86.

³ Ibid.

as having cultural heritage value or interest by a community.”⁴ The subject property includes “buildings, structures, spaces, views, archaeological sites or natural elements that are valued together for their interrelationship, meaning and association”.⁵

⁴ Ministry of Municipal Affairs and Housing, *Provincial Policy Statement, 2020: Under the Planning Act*, (Province of Ontario, 2020), 42.

⁵ Ministry of Municipal Affairs and Housing, *Provincial Policy Statement, 2020*, 42.

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1. Project Overview

1.1 Project Background

The Livable Oakville Plan provides that the town will protect and preserve cultural heritage landscapes by utilizing applicable legislation. Cultural heritage landscape provisions are included in the *Ontario Heritage Act*, the *Planning Act* and the *Provincial Policy Statement*, 2020. While the Livable Oakville Plan does not require a specific strategy for cultural heritage landscapes, other heritage planning studies and policies identified the need to provide a consistent process of identification, evaluation and conservation. Further, during the 2012 *Bronte Village Heritage Resource Review and Strategy* process, the public indicated their support for additional heritage conservation tools. The result is the Town of Oakville's *Cultural Heritage Landscape Strategy*.

In January 2014, the Town of Oakville adopted the *Cultural Heritage Landscapes Strategy*, which was created based on industry best practices. The purpose of the Strategy was to provide a “framework for the identification and protection of cultural heritage landscapes in the Town of Oakville and direction for protecting and managing these resources for the future.”⁶ Recognizing that “any landscape that has been deliberately modified by humans is a cultural landscape” the Strategy expands on that definition, indicating that “only those cultural landscapes that have a deep connection with the history of the community and are valued by the community can be identified as ‘cultural heritage landscapes’.”^{7, 8}

In 2015, the Town of Oakville undertook an inventory of potential cultural heritage landscapes. At that time, Knox Presbyterian Church Sixteen and Cemetery was not included in the list of potential cultural heritage landscapes, but the report noted that it was not a definite listing of all cultural heritage landscapes in Oakville. As was the standard at the time, when the property was designated under Part IV of the *Ontario Heritage Act* in 1978, designation By-law 1978-085 only provided a legal description of the property. There was no requirement within the OHA to include a statement of cultural heritage value or interest, nor a list of heritage attributes.

In 2019, at the invitation of the minister and Wardens of Knox Presbyterian Church Sixteen and Cemetery, this assessment was undertaken to gain an understanding of the property's heritage attributes and its cultural heritage value. This was done in order to update the 1978 designation by-law and to determine if the property qualified as a cultural heritage landscape.

1.2 Research and Assessment

The property has been considered as a comprehensive layered unit, including all structures and other potential cultural heritage resources on site (including known or potential archaeological resources). Background research included consultation with the Wardens and the Reverend of Knox Presbyterian Sixteen; the Land Registry Office; the Ontario Genealogical Society; Oakville Historical Society; Trafalgar Township Historical Society; the Presbyterian Church in Canada; Dr. John R. Triggs, Associate Professor Wilfrid Laurier University; Library and Archives Canada; and, Oakville Public Library (central branch). It also included the review of primary and secondary records held by these organizations including their archival collections; Town of Oakville files; and, a review of current and historical aerial imagery and mapping.

⁶ Planning Services Department, Report, “Cultural Heritage Landscape Strategy,” January 13, 2014, 1-2.

⁷ Planning Services Department, Report, “Cultural Heritage Landscape Strategy,” January 13, 2014, 1.

⁸ Ibid.

Site visits were undertaken by Planning Services staff in July, September and November 2019; and, February and March 2020 in order to document current conditions and features of the property and relevant surrounding properties.

Opportunities for broader community consultation could be investigated, based on section 4.2.4. of the *Cultural Heritage Landscape Strategy*.

2. Cultural Landscapes and the 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 current understanding of cultural landscapes is that they are multi-layered entities that embody a community’s cultural values. A fulsome assessment of cultural landscapes relies on compliance frameworks entrenched in heritage planning policy, defined evaluation criteria, which considers both the physical and the cultural characteristics of the setting under study, and professional expertise. The result should reflect a holistic assessment of the subject property.

2.2 Heritage Planning Frameworks

2.2.1 Municipal

In its *Cultural Heritage Landscapes Strategy*, the Town of Oakville describes a cultural heritage landscape as an area that displays “the recognizable imprint of human settlement and activities on land over time.”⁹ The Strategy goes on to clarify that, “[w]hile any landscape that has been deliberately modified by humans is a cultural landscape, only those cultural landscapes that have a deep connection with the history of the community and are valued by the community can be identified as ‘cultural heritage landscapes’.”¹⁰

2.2.2 Provincial

The Provincial planning framework provides for the protection of cultural heritage resources, including cultural heritage landscapes. 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 Tribunal, 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). The 2020 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 1.7.1 e) and 2.6, including the protection of cultural heritage landscapes. And in Section 6.0: Definitions, a cultural heritage landscape is identified as:

“...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 Indigenous community. The area may include features such as buildings, structures, spaces, views,

⁹ Planning Services Department, PDF, “Cultural Heritage Landscape Strategy,” 2.

¹⁰ Planning Services Department, PDF, “Cultural Heritage Landscape Strategy,” 5.

archaeological sites or natural elements that are valued together for their interrelationship, meaning or association. Cultural heritage landscapes may be properties that have been determined to have cultural heritage value of interest under the Ontario Heritage Act, or have been included on federal and/or international registers, and/or protected through official plan, zoning by-law, or other land use planning mechanisms.”

2.2.3 National

Parks Canada’s, *The Standards and Guidelines for the Conservation of Historic Places in Canada*, or simply the *Standards and Guidelines*, is a Pan-Canadian benchmark document that provides guidance on best practices in the field of heritage conservation. At its April 8, 2013, Planning and Development Council meeting, Town of Oakville Council endorsed the *Standards and Guidelines*, with the stated purpose of assisting “with the planning, stewardship and conservation of all listed and designated heritage resources within the Town of Oakville, in addition to existing heritage policies, plans and policies.”¹¹ The document is intended to be used by Town staff, Heritage Oakville and Council when “reviewing proposals which impact heritage resources, such as heritage permits and development applications.” Further, Town staff should consult the *Standards and Guidelines* “when developing new heritage studies, plans and policies.”¹²

2.2.4 International

The United Nations Educational, Scientific and Cultural Organization, (UNESCO), identified three categories of cultural heritage landscapes. They are the:

1. Designed Landscape - the “clearly defined landscape designed and created intentionally by man.”
2. 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”; and,
3. 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.”

Within the Organically Evolved Landscape category, two sub-categories were identified. They are the:

- *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.”; and
- *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.”

These categories were adopted by Council in January 2014, as part of the Town’s *Cultural Heritage Landscapes Strategy*.

¹¹ Planning Services Department, Report, “*Standards and Guidelines for the Conservation of Historic Places in Canada*,” March 13, 2013, 3.

¹² Planning Services Department, Report, “*Standards and Guidelines for the Conservation of Historic Places in Canada*,” April 8, 2013, 3.

3 Subject property

3.1 Property description

Knox Presbyterian Church Sixteen and Cemetery is known municipally as 1150 Dundas Street West. It is an approximately 0.603 hectare (1.49 acre) parcel of land, and its legal description reads:

PCL 22-1, SEC T14; PT LT 22, CON 1 TRAFALGAR, SOUTH OF DUNDAS STREET, PART 1, 2, 4, 20R1938; OAKVILLE. S/T EASEMENT IN GROSS OVER PTS 2 & 3 20R16284 & PT 7 20R16495 AS IN HR485818.



Figure 2: Location Plan – 1150 Dundas Street West, Town of Oakville, 2019

The church at Knox Presbyterian Church Sixteen and Cemetery is a small brick-clad structure that was built in 1846 in the Gothic Revival style of architecture. Immediately adjacent to the church building is the contemporaneous cemetery.



Figure 3: Knox Presbyterian Church Sixteen and Cemetery, July 2019

3.2 Context

The property at 1150 Dundas Street West is an individually designated property which is protected by designation By-law 1978-085 (per Section 29, Part IV of the *Ontario Heritage Act*). The designation by-law is attached as Appendix A.

The property is owned by The Board of Trustees of the Knox Presbyterian Church Sixteen.

3.3 Current Conditions

Knox Presbyterian Church Sixteen and Cemetery is located on the south side of Dundas Street West, west of Lions Valley Park Road. This intersection is a historic entrance into the lost village, which at various times in its history was known as Sixteen Village, Sixteen Hollow, and Proudfoot's Hollow. The property is located at the top of the natural embankment of the Sixteen Mile Creek valley system.



Figure 4: Google street view of 1150 Dundas Street West, Google Maps, May 2019

The church building is set back from the busy intersection of Dundas Street West and Lions Valley Park Road, with the paved parking lot located on the north border of the property. Gardens, shrubs and mature trees provide a buffer between the property and both roadways. The north (side) elevation of the church building is clearly visible from Dundas Street West. The cemetery is located to the southwest (behind) and wraps around to the south (side) of the church building. The cemetery is predominantly a grassed space, with trees dotted amongst the grave markers and monuments. The property is bordered to the west by Sixteen Mile Creek valley.

3.4 Structures and Landscape Features

As a cultural heritage landscape that developed as the result of “an initial social [and] religious imperative”, Knox Presbyterian Church Sixteen and Cemetery was constructed to provide support for the spiritual requirements of the area’s Presbyterian residents.¹³ The 1846 church building is a simple, one-and-a-half-storey, red brick clad structure, which was built in the Gothic Revival style of architecture. The contemporaneous cemetery was created to meet the practical needs of burial and is a relatively simple space with a variety of grave markers and monuments. Memorial trees and plantings are dotted throughout the cemetery, which has a relatively organized design of grave markers laid out in rows. “Developed in its present form in response to its natural environment” the oldest burials radiate out from the northwest corner of the cemetery.¹⁴ The cultural heritage landscape’s most striking

¹³ UNESCO World Heritage Centre, 86.

¹⁴ Ibid.

natural heritage feature is its steeply treed slope that drops sharply down into Sixteen Mile Creek valley, at the western edge of the property.

4 History of the area

Archaeological evidence and Indigenous history indicates that several centuries of human activity occurred in the area.¹⁵ The Mississaugas of the Credit First Nation is part of the Ojibway (Anishinabe) Nation, which is one of the largest Aboriginal Nations in North America.¹⁶ Prior to contact with Europeans around the late 1600s, the Mississaugas were located on territory west of Manitoulin Island and east of Sault Ste. Marie.¹⁷ Historians generally agree that it wasn't until the late 17th or early 18th century, after many years of military conflict and "full-scale regional warfare" between the Anishinabe and Iroquois, that the Mississaugas settled permanently in Southern Ontario, having "negotiated a peace treaty with the Mohawk Nation" and after the Iroquois' final removal from the area.^{18, 19} These Mississauga settlers are considered to be the direct ancestors of the present Mississaugas of the Credit First Nation.²⁰

At the same time, around the early to mid-17th century, with more Europeans arriving and establishing colonies, Eastern North America's Indigenous peoples found themselves in "increasingly complex political, economic and military alliances with the two main competing European Nations – France and England."²¹ Throughout the 18th century, the local Mississaugas were involved in the fur trade, and although they continued to follow a seasonal cycle of movement and resource harvesting, they also practiced agriculture of domesticated food crops.^{22, 23, 24}

"From the time of the conquest of New France in 1760, the British Crown recognized the inherent rights of First Nations and their ownership of the lands they occupied."²⁵ Further, the Royal Proclamation of 1763 prevented anyone from purchasing that land, other than the Crown itself.²⁶ In 1788, by proclamation under the Imperial Act of Parliament, the, "first municipal organization of what is now the Province of Ontario, was made by Lord Dorchester."²⁷ By 1792, the subject property lay within the Home District of Upper Canada.

On 2 August 2 1805 the Mississaugas of the New Credit, who today are known as the Mississaugas of the Credit, entered into a provisional agreement with the Crown in which they ceded almost 71,000 acres of

¹⁵ Department of Consultation & Accommodation (DOCA), Mississaugas of the New Credit First Nation, "The Mississaugas of the Credit: Historical Territory, Resource and Land Use", 2018, 6.

¹⁶ Department of Consultation & Accommodation (DOCA), Mississaugas of the New Credit First Nation, "The Mississaugas of the Credit", 4.

¹⁷ Ibid, 2.

¹⁸ Ibid, 6.

¹⁹ Ibid, 7.

²⁰ Ibid, 6.

²¹ Ibid.

²² Ibid, 10.

²³ Ibid, 11.

²⁴ Ibid, 4.

²⁵ Mississaugas of the Credit First Nation, "Treaty Lands and Territory", <https://bit.ly/2x4xdVN>, (accessed 29 January 2020).

²⁶ Ibid.

²⁷ Pope, J.H., *Illustrated Historical Atlas of the County of Halton, Ont., 1877*, 54.

land. The Head of the Lake Treaty included the lands bounded by the Toronto Purchase Treaty of 1787 to the east, the Brant Tract Treaty of 1797 to the west, and had a northern boundary of 6 miles (9.7 km) back from the shoreline of Lake Ontario. When it was confirmed on 5 September 1806, part of the compensation guaranteed to the Mississaugas by Treaty 14 was the “sole right of fisheries at 12 and 16 Mile Creeks along with the possession of each creek’s flats.”²⁸

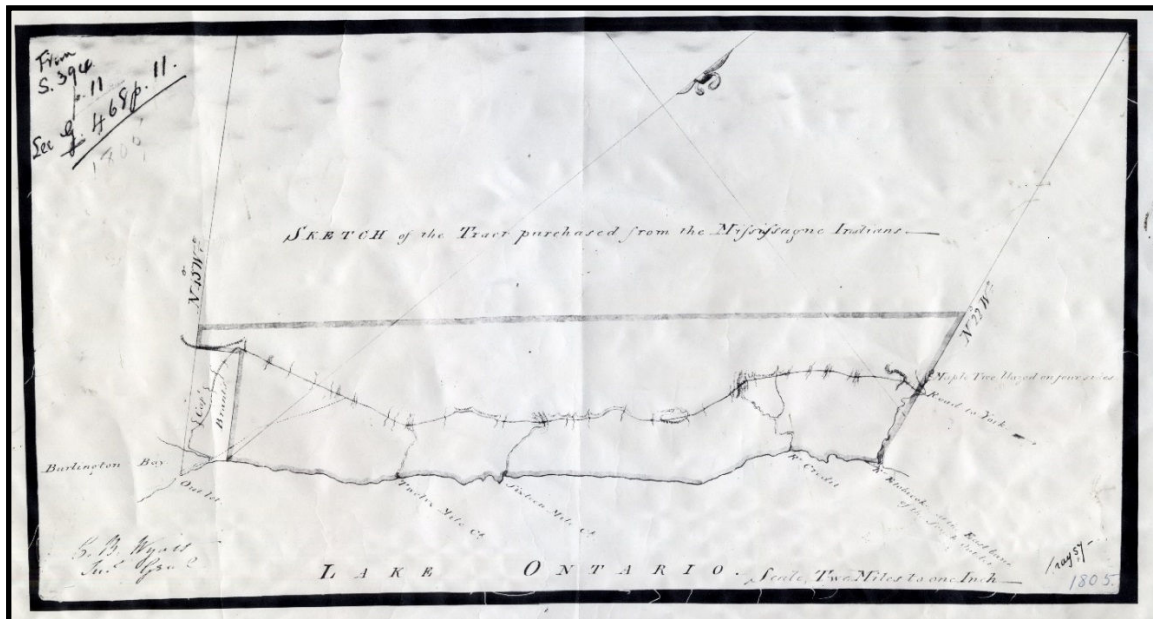


Figure 5: “Sketch of the Tract purchased from the Mississaugne [sic] Indians”, 1805.
Oakville Public Library, OPLOIMI0001

Upon the finalization of the land surrender and in order to facilitate European settlement, Samuel Street Wilmot (a Deputy Provincial Surveyor) conducted a survey of the area. Known as the Wilmot Map, Dundas Street was used as the baseline for the survey, having, in 1793, already been surveyed as a military road. Wilmot’s survey divided the area into three townships. Originally, Township No. 1 on the east was given “the Indian name of Toronto”, Township No. 2 was named Alexander and Township No. 3 was named Grant, both in recognition of the Honourable Alexander Grant, the President and Administrator of the Government of Upper Canada.²⁹ However, a few weeks later, during “Britain's greatest naval victory,” Vice Admiral Horatio Lord Nelson was fatally wounded during the Battle of Trafalgar.³⁰ The victory and Nelson’s ultimate sacrifice overshadowed Lieutenant Governor Grant’s accomplishments, and his namesake townships were renamed to Trafalgar and Nelson respectively.

²⁸ Mississaugas of the Credit First Nation, “Head of the Lake Treaty, No. 14 (1806)”. <https://bit.ly/2VclRWn> (accessed 29 January 2020).

²⁹ Hazel C. Mathews, *Oakville and the Sixteen: The History of an Ontario Port* (University of Toronto Press Incorporated, 1953), 6.

³⁰ “Horatio Nelson, 1st Viscount Nelson,” Wikipedia https://en.wikipedia.org/wiki/Horatio_Nelson,_1st_Viscount_Nelson (accessed 22 August 2018)

Settlement quickly followed, “effectively surrounding the Mississauga and depleting the forests, fisheries and other resources on which they depended.”³¹ In 1853, the County of Halton was formed and consisted of the Townships of Esquesing, Trafalgar, Nelson, and Nassagaweya.

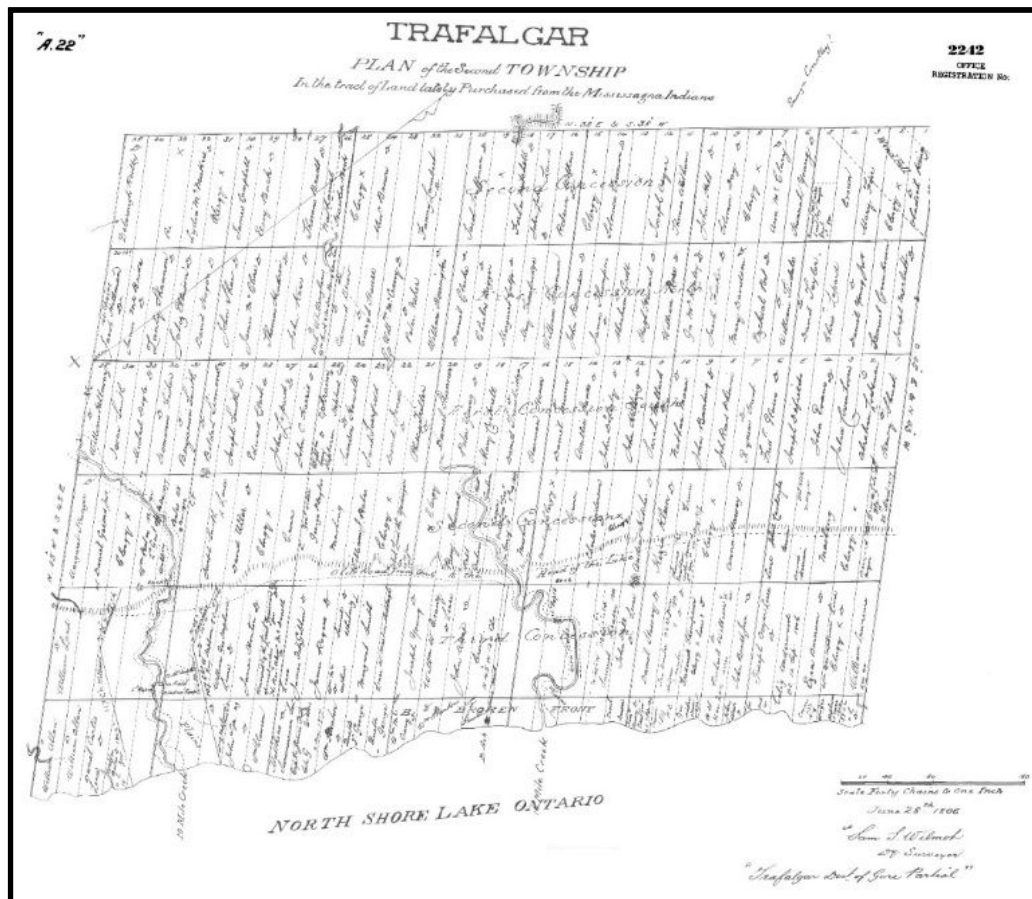


Figure 6: “Trafalgar, Plan of the Second Township, In the Tract of Land lately Purchased from the Mississauga [sic] Indians”, by Samuel L. Wilmot, Surveyor. June 28, 1806

4.1 History of Sixteen Hollow Village

In 1826, George Chalmers, a Scottish immigrant and merchant, began buying “up land along The Sixteen where it crosses the Dundas Street”.³² On his newly acquired land, Chalmers built a grist and sawmill on “the south side of the hazardous road abruptly descending the step banks of red clay” into the Sixteen Mile Creek valley.³³ The mill opened in 1827, and was soon joined by a store and an ashery which, along with the mill, became the centre of the Sixteen Village, also known as Sixteen Hollow.³⁴ The village mainly consisted of Scottish Presbyterians whose spiritual needs were tended to by the Reverend Robert Murray. According to records from the archives of The Presbyterian Church in Canada, circa 1833, the

³¹ Letourneau Heritage Consulting Inc., “Cultural Heritage Evaluation Report: Bronte Harbour and Bluffs, June 2018 (last revised September 2018)”, 51.

³² Mathews, *Oakville and the Sixteen*, 181.

³³ Ibid.

³⁴ Ibid.

Rev. Murray was available to preach if needed, and he did so in the homes of the congregation.³⁵
³⁶ Between 1836 and until 1842 the Rev. Murray is also recorded as being connected to Trafalgar Presbyterian Church while he was in Oakville.³⁷

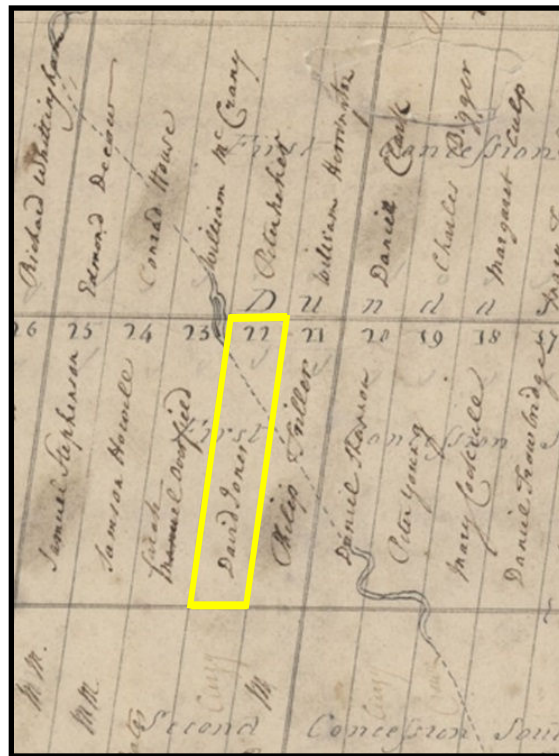


Figure 7: Samuel L. Wilmot's 1806 Survey showing Lot 22, Concession 1 South of Dundas Street, where the church was built in 1846

By 1840, Chalmers was beset by financial difficulties and when Forsyth, Richardson & Company, a Montreal firm that dealt in real estate in Upper and Lower Canada, announced the sale of Chalmers' Mills the 400-acre property included "a Distillery, Dwelling-house, Tavern Stand, with Barns, Blacksmith Shop and other buildings."³⁸ John Proudfoot purchased the property and renamed it Trafalgar Mills and the village became known as Proudfoot's Hollow.³⁹

By September 1844, reference is made to a "school house on the Sixteen Mile Creek, being on the farm then owned by Mr. C. Thompson and known as the Wm Wells' farm."⁴⁰ It is in this schoolhouse that the Presbyterians of Sixteen Hollow held church services and where, in March 1845, the congregants met to

³⁵ Kim Arnold, Archivist, The Presbyterian Church in Canada, interview by Planning Services staff, Oakville, Ontario. 24 March 2020.

³⁶ Mathews, 181.

³⁷ Arnold, The Presbyterian Church in Canada, interview by Planning Services staff, Oakville, Ontario, 23 March 2020.

³⁸ Mathews, 181.

³⁹ Trafalgar Township Historical Society Digital Collections, "Proudfoot's Hollow Archaeology Project, 1989, Halton Region Museum", <http://images.ourontario.ca/TrafalgarTownship/3086561/data> (accessed 29 January 2020).

⁴⁰ Knox Church Sixteen, "Our Christian Heritage: The History of Presbyterianism For 100 Years: Centennial Souvenir", souvenir booklet, 1944.

discuss the formation of a local church, whose minister would receive stipends from the businessmen of the community, including parishioners Messrs. Robertson, Proudfoot and Barclay.⁴¹



Figure 8: Map of Proudfoot's Hollow, c. 1847⁴²

The village continued to grow and “during its most prosperous period [it] boasted a three-storey hotel, a tannery, a carding mill, a distillery, a steam stave mill, and the shops of many small tradesmen and artisans such as blacksmiths, weavers, shoemakers, and a tailor.”⁴³

The prosperity of the village was not long lasting. By the 1860s the milling centre was in decline because of plunging wheat prices.⁴⁴ Further, the area's trees were soon depleted and the wooden stave manufacturer and other industries that depended on a large source of readily available lumber gradually disappeared.

⁴¹ Knox Church Sixteen, “Our Christian Heritage”, souvenir booklet, 1944.

⁴² “Survey of the 16 Mile Creek,” Library and Archives Canada, <http://central.bac-lac.gc.ca/.redirect?app=fonandcol&id=4130510&lang=eng> (accessed 8 April 2020).

⁴³ Mathews, 182.

⁴⁴ Knox Presbyterian Church Sixteen, “Knox Presbyterian Church Sixteen,” pamphlet, 2.

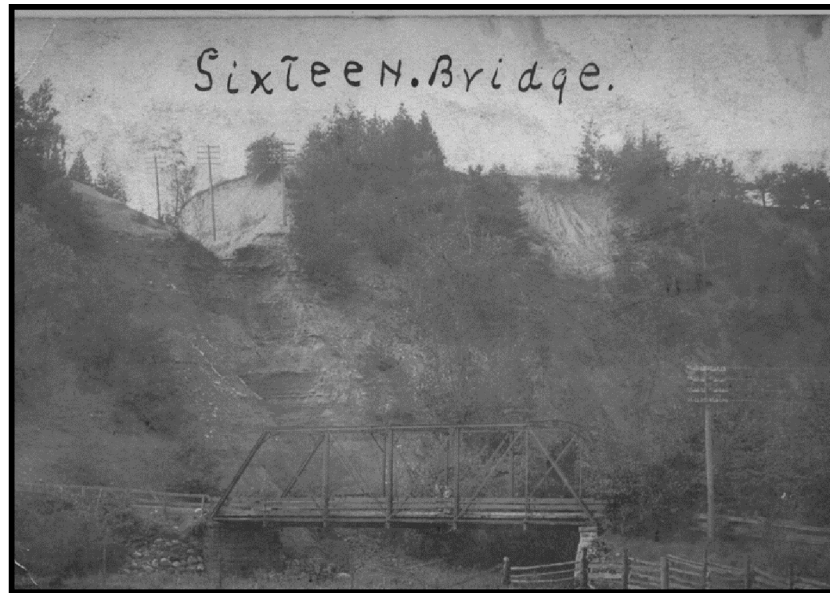


Figure 9: Bridge at Sixteen Hollow, circa 1885⁴⁵

The stagecoaches that brought trade to the village stopped running along Dundas Street as they were replaced by the cheaper, faster and more comfortable trains running through nearby Oakville. Consequently, John Proudfoot sold his properties in the Hollow and moved to Cleveland, Ohio.⁴⁶ The village's last mill closed in the 1880s, and it was described as "virtually a ghost town with only three houses remaining of the busy commercial centre that once boasted a population of over 500."⁴⁷



Figure 10: "Sixteen Hill c. 1918"⁴⁸

⁴⁵ Trafalgar Township Historical Society, "Sixteen Bridge", TTHS002304969f

⁴⁶ Mathews, 183.

⁴⁷ Knox Presbyterian Church Sixteen, "Knox Presbyterian Church Sixteen", pamphlet, 2.

⁴⁸ Ontario Archives, John Boyd, "This is a place where you need to have your brakes in order", C 7-3. 15151

Gradually, the spring floods erased the signs of human occupation in the valley, other than the road, and even that was replaced in 1921 with the construction of the first high level bridge to span the valley system.



Figure 11: Bridge spanning Sixteen Mile Creek at Dundas, September 1923⁴⁹



Figure 12: Proudfoot's Hollow, circa 1950⁵⁰

4.2 History of the church and cemetery property

Knox Presbyterian Church Sixteen and Cemetery is located on Lot 22, Concession 1 South of Dundas Street (or SDS). The earliest Land Registry record is the 4 December 1807, Crown Patent, which granted all 200 acres to David Jones. In his Certificate of Settlement, Jones stated that "there are 5 acres cleared

⁴⁹ Ontario Archives, M.O. Hammond, "Dundas bridge over "Sixteen"", F 1075-13, H778

⁵⁰ David Ashe and Joyce Burnell, *Oakville Street Names & Landmarks*, (Burnell-Creighton Publishing, London, ON, 2007), 82.

church site, and for £5 Mrs. Thomson sold a further ¼ acre for a cemetery.⁵⁵ The sale was finalized on 13 August 1845, and one week later the church's building committee met to receive cost estimates.

The lowest bidder, Mr. William Mosse, was hired to "find all the material and build a Church on the North bank of the Sixteen mile creek on the place pointed out by the committee", at a location above the village itself, at the corner of Dundas Street and the steep road leading down into the Sixteen Hollow.⁵⁶ The church was to "be forty feet long, thirty feet wide, eighteen feet high, to have a stone wall two feet high under it, to be lathed and have two coats of plaster..."⁵⁷ The interior was described as having long pews with small doors on their sides flanked by a wide centre aisle.⁵⁸ The pulpit was placed on a large platform at the front and two box stoves heated the church.⁵⁹ There was no room for a choir or organ, so music was provided by a competent singer (called a Precentor) from the congregation.⁶⁰ The cost to construct the church was approximately £112.

The church was formally opened on 17 March 1846 by the Reverend Dr. Burns of Toronto.⁶¹ Services at the church began at 10 a.m. and ended at 2 p.m., with children being permitted a break for lunch.⁶² Church records show that the Knox Sixteen's first minister was the Reverend Henry Esson, who served the congregation from 1847 to 1850.⁶³ By late May 1846, a meeting of the building committee was held in the church, and the builder, William Mosse, provided a receipt for payment in full to the committee. At this time, it was unanimously decided that the church would "be designated the Presbyterian Church of Trafalgar on Lot No 22 Dundas St."⁶⁴

The new church flourished and grew. In 1850, it was determined that the Knox Church Oakville and Knox Church Sixteen would share the services (and stipend) of Reverend James Nesbit, who travelled by horseback to and from each congregation on Sunday, serving Knox Oakville in the morning and Knox Sixteen in the afternoon.⁶⁵ This arrangement lasted until 1883, and in 1884 Knox Church Sixteen officially became connected with St. Paul's Church in Nelson in the Presbytery of Hamilton.⁶⁶ The church's first organ was installed in 1886 after a fundraising campaign raised the necessary \$60.⁶⁷ In 1899, the church was remodelled and the exterior of red brick was added. In around 1925, the interior was redecorated. In 1934, Knox Sixteen joined Streetsville in the Presbytery of Toronto, a union that lasted until 1968 when Knox Presbyterian Church Sixteen and Cemetery became independent.⁶⁸ In 1943, electric lights were installed. In 1993, under the direction of the Rev. Cecil Cunningham, the

⁵⁵ Catherine Thomson (or Thompson) is the same person as Catherine (Triller) Stevens who, sometime after the 1816 purchase of the property, was widowed and subsequently married a Mr. Thomson. See: John Triller Howell, "Phillip Triller and Mary Catherine Young," "Individual" files, Oakville Historical Society.

⁵⁶ "Church and Clergy Records, Series B: Knox Sixteen Presbyterian Church," 971.3533 ACC REF RG3 CCR.001, Oakville Public Library.

⁵⁷ "Church and Clergy Records, Series B: Knox Sixteen Presbyterian Church," Oakville Public Library.

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Knox Church Sixteen, "Our Christian Heritage", souvenir booklet, 1944.

⁶¹ Ibid.

⁶² Ibid.

⁶³ "Knox Presbyterian Church Sixteen Ministers, 1846-2018," Knox Presbyterian Church Sixteen photo.

⁶⁴ "Church and Clergy Records, Series B: Knox Sixteen Presbyterian Church," Oakville Public Library.

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ "Knox Sixteen History," <https://knox16presbyterian.ca/knox-16-history/> (accessed 29 January 2020).

church basement was dug out and the Fellowship Hall, complete with a kitchen and washroom facilities, was created to host Sunday school classes and church meetings. The basement was further renovated in 2019.



Figure 14: Knox Presbyterian Church Sixteen and Cemetery, 1994. Courtesy Bob Lloyd

Despite the decline of the village in Sixteen Hollow, the church at the top of the embankment survived with continued support from the farmers and nearby villages.

4.3 The design of Knox Presbyterian Church Sixteen

The church at Knox Sixteen was built in 1846 in the Gothic Revival style of architecture. The structure is a wood frame, one-and-a-half-storey building which was originally clad in a two-coat plaster veneer.⁶⁹ When the church was expanded in 1899, it was reclad in red brick laid in stretcher bond and placed upon a stone foundation.⁷⁰

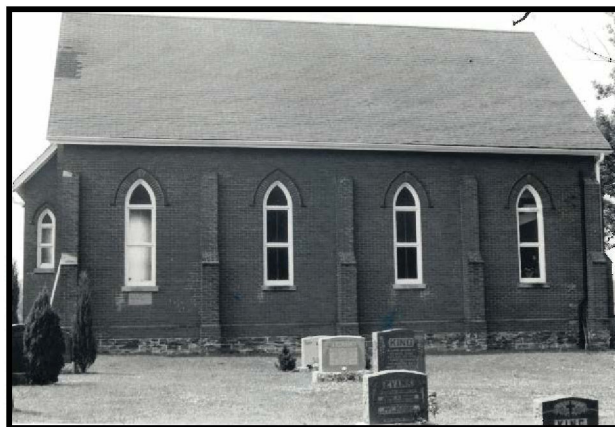


Figure 15: Stone foundation detail, c. 1977. Planning Services photo file

⁶⁹ "Church and Clergy Records, Series B: Knox Sixteen Presbyterian Church," Oakville Public Library.

⁷⁰ Knox Presbyterian Church Sixteen, "Cecil Cunningham Room" plaque.

Architecturally, the building reflects the mid-18th century English movement that sought to revive medieval Gothic style which had been popular in Europe from the mid-12th to the 16th century. Coinciding with the arrival of early European settlers, interest in Gothic Revival architecture spread to North America. By the mid- to late 19th century Gothic Revival became the most common style for religious buildings in Ontario. Common architectural features include “pointed arch windows, rib vaulted ceilings, buttresses, steeply pitched roofs and an overall emphasis on height.”⁷¹



Figure 16: Northeast corner Knox Presbyterian Church Sixteen, August 2019

Knox Presbyterian Church Sixteen is laid out in the ‘hall’ or ‘rectangular’ plan, and is capped by a simple, steeply pitched end gable roof, a shape that is “common in pioneer, first-generation Christian churches in Ontario”.⁷² On the front façade, the church is supported by angled buttresses (two buttresses meeting at a corner), and a series of single buttresses on its side and front façades.



Figure 17: Northeast corner Knox Presbyterian Church Sixteen, undated. Planning Services photo file

⁷¹ “11 Gothic Revival,” Ontario Heritage Trust, <https://www.heritagetrust.on.ca/en/places-of-worship/places-of-worship-database/search/powresults/file?id=14> (accessed 22 January 2020).

⁷² “Rectangular Hall with Gable Roof,” Ontario Heritage Trust, <https://www.heritagetrust.on.ca/en/places-of-worship/places-of-worship-database/search/powresults/file?id=14> (accessed 22 January 2020).

Knox's front, east facing façade is configured in a three-bay layout. Centrally located within the façade is the church's formal front entryway, set within a pointed arch opening, which is a feature that is typical of Gothic Revival architecture. The two-leaf wood door is ornamented with multiple raised panels and the focal point of each is a simple glazed cross. The doors are topped by a historic, single, three-pane segmented pointed arch wood window with coloured, textured glass, which in turn, is protected by a single pane, pointed arch wood storm window. The front doors are neither original nor historic. Photos from 1987 show plain unornamented wood doors.



Figure 18: Front (east) façade, March 2020

The entryway's pointed arch opening is embellished by two hood moulds. The topmost is a simple brick hood mould that terminates at brick label stops; and the lower one is a more ornate carved red brick, egg-and-dart hood mould which terminates at carved red brick, egg-and-dart label stops. Hood moulds, which are also known as dripstones or label moulds, are functional (they deflect rain) and decorative (they enhance the building's openings).



Figure 19: Hood mould detail, September 2016

Above the front entryway, an inscription stone indicates the date (1899) when the church was reclad in brick and placed upon a stone foundation. Above the inscription stone is a group of three lancet wood windows that are historic, if not original.⁷³ As is common with grouped lancet windows, the middle window is tallest.



Figure 20: Inscription stone and lancet windows, March 2020

Above the lancet windows is a decorative brick feature called a projecting dog-tooth course, which was achieved by laying the bricks flat, at a 45° angle to the face of the wall. The dog-tooth course is bracketed on the top and bottom with the same carved red brick, egg-and-dart hood mould detail used to embellish the church's windows and front entryway door.



Figure 21: projecting dog-tooth course detail, September 2016

⁷³ Gord Petrie, Elder, Knox Sixteen, interview by Planning Services staff, Oakville, Ontario. 4 April 2020.

Flanking the formal front entryway are two buttresses extending approximately $\frac{3}{4}$ the height of the wall. On either side of the buttresses lie matching pointed arch, wood windows with textured and painted stained glass supported by lead came. These windows were installed in the 1990s, after the installation of the side façade windows, and were paid for by money raised by the congregation. Like the entryway, an ornate carved red brick, egg-and-dart hood mould caps the windows. All of the front façade windows are protected by a single pane, pointed arch wood storm window except for the middle lancet window which is without.



Figure 22: Front entryway buttresses and arched window details, March 2020

Knox Sixteen's side façades are configured in a four-bay layout, with each bay housing a single pointed arch wood window. The windows rest on stone windowsills and are topped by arched brick lintels, which are further embellished by carved red brick, egg-and-dart hood moulds and label stops. All of the windows are fixed pane, and the glazing is a mix of stained, painted stained, and textured glass (some coloured and some not), all of which are held together by lead came. Where they exist, the single-pane storm windows are made of wood.



Figure 23: North elevation, November 2019

During the 1990s, the Rev. Cecil Cunningham organized the replacement and installation of the eight side façade windows, all of which were donated by members of the congregation. The donors choose the images depicted in the windows and small plaques below each window recognize the donor and commemorate the person in whose honour they were given.

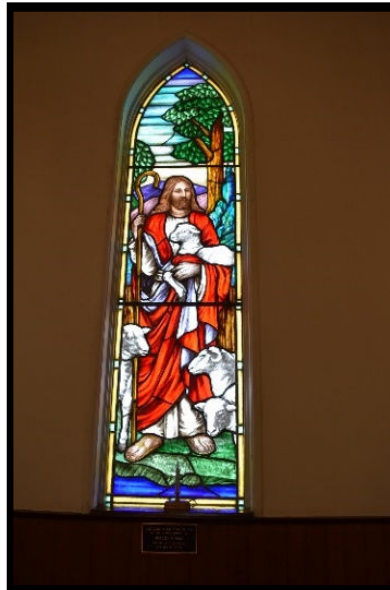


Figure 24: Painted, stained glass, February 2020

Beyond these four bays, projecting from the rear facade of the church, and inset from its corners, lies the church's back entryway. It includes scaled down versions of the same pointed arch, wood sash windows found on the three other façades, one on each of the north and south facades of the back entryway. These two windows are glazed with what appears to be leaded and/or copper foil coloured glass.⁷⁴ According to Gord Petrie, Knox Sixteen Elder, these windows "had stained glass added to the inside of the glass pane by Jack Brown who was a member of the congregation at that time"; however, the outside panes are "still the original glass".⁷⁵ All of the side façade windows are protected by a single pane, pointed arch wood storm window except for the small windows in the back entryway section of the church, which are without storms.

⁷⁴ John Wilcox, Vitreous Glassworks, interview by Planning Services staff, Oakville, Ontario, 1 April 2020.

⁷⁵ Gord Petrie, Elder, Knox Sixteen, interview by Planning Services staff, Oakville, Ontario, 4 April 2020.

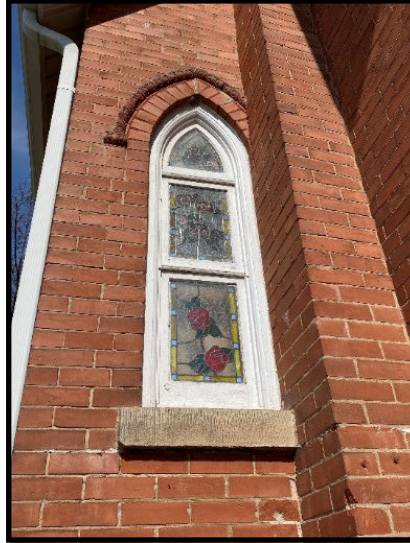


Figure 25: Likely leaded and/or copper foil coloured glass, March 2020

A single, red brick chimney is located on the exterior wall of the rear façade close to the northwest corner of the building. It is likely to have originally been one of a pair, as evinced by the remnant of a second red brick chimney, lying close to the southwest corner of the building. This second chimney is truncated and ends at the soffit. A c.1977 photo shows a patch of asphalt shingle roof where the south chimney would have protruded; see Figure 15 on page 18.



Figure 26: West elevation, November 2019

The two chimney stacks bracket a protruding red brick wall that houses the church's back entryway. This wall stands approximately $\frac{2}{3}$ the full height of the church and it is capped with a sloped, asphalt shingle roof.

In this location, on the inside of the church, is a round wall plate affixed to the chancel wall, which is indicative of a stove pipe that likely fed into the south chimney stack.

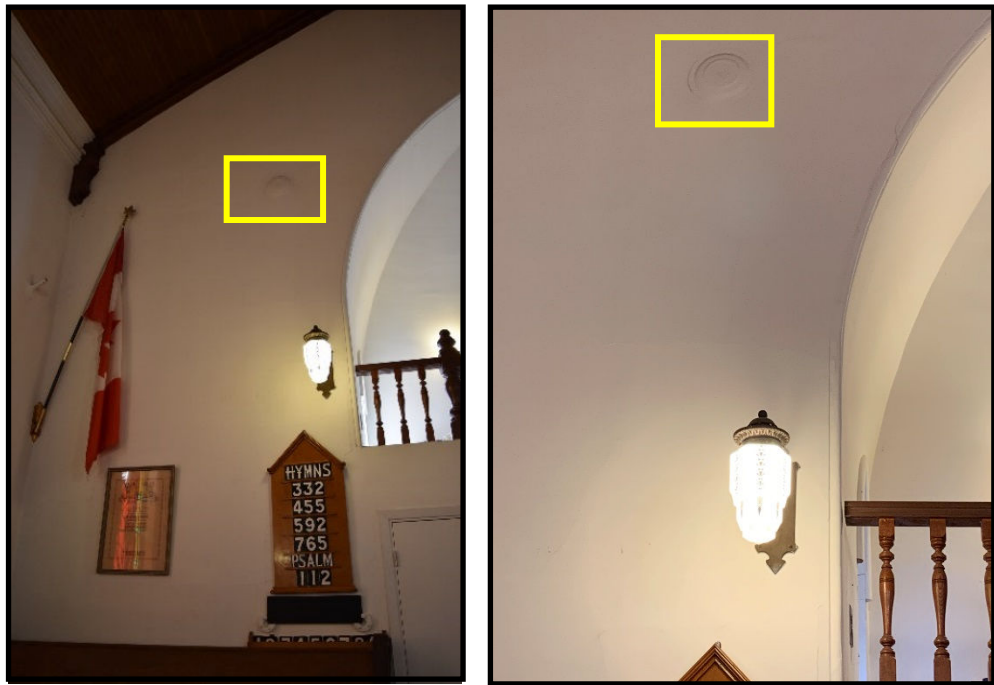


Figure 27: Wall plate covering hole where stove pipe would have fed through the wall, November 2019

A number of plaques have been fixed to the church walls and property, commemorating the church's history, parishioners, and the heritage status of the property.



Figure 28: Exterior commemorative plaques

Inside the church, the formal entryway leads to a small lobby where access can be gained to a small upstairs storage area; the 1993 basement; and, the nave and sanctuary.

The nave is divided by two aisles, creating three groupings of wooden pews. The space is notable for its single-span, modified vault ceiling. Unlike typical vaulted ceilings, which have two sloping planes meeting at a ridge, Knox's ceiling structure is configured as a three-plane vault with the middle plane laying on the horizontal. This configuration still allows room for the church's tall pointed arch windows, while the modified ceiling design frames the inset curved plaster section of the chancel wall.



Figure 29: Nave showing the single-span, modified vault ceiling, September 2016

The ceiling is composed of wood strips and wood strapping, which end at wooden corbels.



Figure 30: Nave ceiling, August 2019

The interior walls are composed of historic plaster and lath, topped by crown moulding of an indeterminate material. The space is illuminated by mid-century light fixtures, including hanging pendant lights and matching wall sconces. Seating is on wooden pews that are likely a replacement of the original ones that were described as having “small doors on their sides flanked by a wide centre aisle.”⁷⁶

⁷⁶ “Church and Clergy Records, Series B: Knox Sixteen Presbyterian Church,” Oakville Public Library.

4.4 History and design of grave markers

The cemetery at Knox Presbyterian Church Sixteen and Cemetery has cultural heritage value and significance in its design, evolution, and associations with historically significant individuals, and as such, it provides an understanding of the history of Knox Presbyterian Church Sixteen and Cemetery, Trafalgar Township and Oakville itself.

One of the aspects of the cemetery at Knox Sixteen that makes it so visually appealing is the variety of grave markers, which range from standard upright headstones to subtle flat headstones to more elaborate and grandiose obelisk markers. The size, material and design of the grave markers reflect the era in which they were produced and the relative wealth and personal preferences of the people for whom they were made.

This section provides examples of grave markers, starting with the oldest ones found in the cemetery and ending with the latest 21st century monuments. These examples demonstrate the range of materials, sizes and designs that can be seen within the cemetery and provide a better understanding of how the cemetery has developed and evolved over the past almost 175 years.

Figure 31 below shows some of the earliest grave markers in Knox Sixteen's cemetery, including, from left to right, Sarah McKay (1874-1880); Mary Proudfoot (1801-1846); and, Mary (nee Teeter) Triller (1804-1884). Sarah McKay was the daughter of Donald and Sarah (McPhail) McKay. Church records indicate that Sarah's father Donald served as an Elder from 1861 until his death in 1901. Mary Proudfoot was the wife of the eponymous John Proudfoot, and her headstone is believed to be the oldest in the cemetery.⁷⁷ Mary Triller was the wife of Philip Triller and the mother of Philip and Catherine who provided the land upon which the church and cemetery were constructed.



Figure 31: (L to R): Headstones of Sarah McKay and Mary Proudfoot, Aug. 2019, and Mary Triller, Feb. 2020

These headstones are made of marble, which (other than wood), was the most commonly used material for grave markers throughout the 19th century. Marble was sometimes sourced locally in Ontario, but much of it came from places like Vermont and even Europe.⁷⁸ Marble grave markers tend to experience considerable decay from acid rain, snow and fog. Sulfuric acid and acid gases in rain often create layers

⁷⁷ "Cemetery Cross Reference," Knox Presbyterian Church Sixteen, 23.

⁷⁸ Tamara Anson-Cartwright, ed. *Landscapes of Memories: A Guide for Conserving Historic Cemeteries*, (Toronto: Queen's Printer for Ontario, 2003), 7.

of a dark gypsum crust on the headstones that eventually leads to the loss of the surface, including the historic inscriptions.⁷⁹ This deterioration is already visible on the McKay, Proudfoot and Triller markers shown above. It can also be seen on the headstone below that marks the final resting place of John George Slacer the infant son of John and Martha Slacer, who died on 20 February 1866 when he was only 11 days old.⁸⁰ The stone's deterioration has almost completely erased the carved rose, which often decorated children's graves.



Figure 32: John George, son of John and Martha Slacer, March 2020

Around the turn of the 21st century, a member of the congregation, Bob Lloyd, installed small wooden crosses with brass nameplates on graves where the stones had completely crumbled. These small crosses lasted about 15 years before they too deteriorated. In response, Knox Sixteen's Cemetery Board replaced the crosses with small stone markers. In some cases, parts of broken headstones were set horizontally in concrete at the grave site.



Figure 33: Small wooden crosses installed to mark lost headstones, c. 2000

⁷⁹ Anson-Cartwright, ed. *Landscapes of Memories*, 8.

⁸⁰ Jane Watt, interview by Planning Services staff, Oakville, Ontario, 30 March 2020.

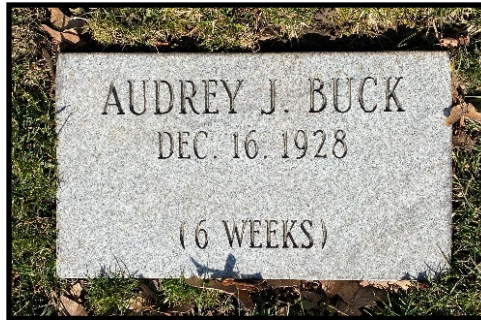


Figure 34: Replacement stones as installed by the Cemetery Board, March 2020



Figure 35: James Scott, infant son of Louis and Agnes Johnson, March 2020

On older monuments, many visual patterns and designs were repeated. In *Old Canadian Cemeteries: Places of Memory*, Jane Irwin notes that “Such conformity confirms the undeniable fact that we are all travelling to the same end and is oddly reassuring.”⁸¹ These symbolic images have both public and private meaning and continue to pass on important messages and life lessons to passers-by today.



Figure 36: Details of grave markers, February 2020

⁸¹ Jane Irwin, *Old Canadian Cemeteries: Places of Memory* (Richmond Hill, Ontario: Firefly Books Ltd., 2007), 223.

An open book found on a headstone can represent many different things including the Bible, faith, knowledge, or the book of life, and a thistle is associated with earthly sorrow as well as with the crown of thorns worn by Christ.⁸² After the cross, the urn is one of the most commonly used cemetery monuments. The word 'urn' derives from the Latin 'uro', meaning "burn", and is believed to testify to the death of the body and the dust into which it turns, while the spirit of the departed eternally rests with God.⁸³

By the late 19th century, granite became the more popular type of stone used for monuments and remains the most popular material today because of its solidity and durability.⁸⁴ The monument shown in Figure 37 below is an example of a granite marker in the obelisk style. Originating in Egypt, obelisks are large and expensive and often mark the graves of historically significant and wealthy residents.⁸⁵



Figure 37: Obelisk monument, February 2020

This monument marks the resting place of various Bowman family members. According to Robert Warnock's 1862, "A Sketch of the County of Halton, Canada West", Samuel Bowman, Esq. lived on Lot 22, Concession 1 SDS, part of the larger original 200-acre lot patented to David Jones, and the same lot on which the church and cemetery are located. Warnock's record indicates that the Bowman family

⁸² Douglas Keister, *Stories in Stone: A Field Guide to Cemetery Symbolism and Iconography* (Layton, Utah: Gibbs Smith, Publisher, 2004), 55.

⁸³ Thought Co., *Photo Gallery of Cemetery Symbols and Icons*, Draped Urns, <https://bit.ly/2yKZ6T3> (accessed 20 February 2020).

⁸⁴ Anson-Cartwright, 9.

⁸⁵ Irwin, "Old Canadian Cemeteries," 231.

were residing in Proudfoot's Hollow during its heyday.⁸⁶ Bowman family members who are commemorated in church records and on the headstone include Samuel Albert (1845-1908), Jonas (1849-1881), Elizabeth (1854-1881), Mary Susan (nee Hollingsworth) (1857-1925), Samuel Oliver Bowman (1885-1975), and his daughter Henrietta Louise Bowman Brown (1918-2007).⁸⁷



Figure 38: Porter family grave marker, February 2020

The Porter family headstone is notable for its large, decorative letter 'P' representing the first initial of the family surname. This extra detail is often illustrative of the wealth and status of the deceased. Charles Porter (1814-1900) and his wife Margaret, nee Graham, (1816-1903) immigrated to Canada from Northern Ireland. Church records indicate that three of their children, Mary (1843-1874), Charles (1850-1895), and Alexander (1855-1938) are also buried in the cemetery. Charles and his son Alexander were both church Elders, and Alexander's daughter, Marjorie Elizabeth Porter (1907-1997), is noted as loving the church so much that her "gracious gift...allowed Knox 16 to hire a full time Minister for the first time in church history".⁸⁸ Marjorie also rests in Knox Presbyterian Church Sixteen cemetery.



Figure 39: Triller family plot, November 2019, and "P. Triller" ornate metal fence marker, March 2020

⁸⁶ Robert Warnock, "A Sketch of the County of Halton, Canada West," (Toronto, Ontario: Leader Steam Press, 1862), 5.

⁸⁷ CanadaGenWeb's Cemetery Project, "Knox 16 Presbyterian Cemetery, Halton County, ON," <http://geneofun.on.ca/cems/ON/ONHTN11302/B> (accessed 25 February 2020).

⁸⁸ "Cemetery Cross Reference," Knox Presbyterian Church Sixteen, 34.

As well as the Porter family's monument, there are other examples of family plots within the cemetery at Knox Sixteen, including the Triller family plot which is noteworthy as the only plot surrounded by an ornate metal fence.

Various members of the Peacock family rest in the cemetery, and the headstones' materials and locations within the cemetery reflect the evolution of both the family, their community, and Knox Sixteen.



Figure 40: Peacock family headstones, February 2020

Cemetery records show that the first of the Peacock family interred in the church's cemetery was Earl Peacock who died just weeks before his third birthday. John Joseph Earl Peacock (1908-1911) was the grandson of Robert A. Peacock (1835-1891) and Mary Jane (Orr) Peacock (1845-1914), through their son Joseph Orr (1870-1950) and his wife Mary Elizabeth (Slacer) Peacock (1870-1951). Just three years after Earl passed away, his grandmother, Mary Jane died and was also laid to rest in Knox Sixteen's cemetery. Joseph and Mary's daughter Myrtle (Peacock) King (1912-2013), born the year after her brother Earl passed away, grew up on a farm on Lower Base Line Road and travelled (by horse and buggy) to Glenorchy School. In 1942, Myrtle married Howard Caverhill King (1915-1975), had three daughters and farmed her parent's land until Howard's death. Myrtle was the organist at Knox Presbyterian Church Sixteen and Cemetery for 60 years.⁸⁹ Both Myrtle's father Joseph and husband Howard were church Elders.

In 1915, the Graves Registration Commission was founded by Fabian Ware, a Commander of a mobile British Red Cross unit. He felt that a huge injustice would be done if the final resting places of the war dead were not somehow recorded and commemorated. In May 1917, the Imperial War Graves Commission was established by Royal Charter. The Commission was, and subsequently Veterans Affairs Canada remains, responsible for officially honouring each fallen soldier by name. Regardless of how or

⁸⁹ Trafalgar Township Historical Society, *Winter Newsletter 2014*, p. 2, <http://tths.ca/wp-content/uploads/2019/04/2014-Newsletter-Winter.pdf> (accessed 10 March 2020).

where they fell, a soldier is commemorated with either a headstone, or, if the location of their remains is unknown or inaccessible, with a memorial plaque. Pte. George M. Dale's final resting place is marked by a Veteran Affairs Canada headstone. Although the Veteran Affairs Canada headstones are similar in size to the earlier Privy Council headstones, unlike the Privy Council headstones, the Veteran Affairs Canada versions do not include a maple leaf. Instead, they only include a simple, carved cross at the top of the headstone.⁹⁰



Figure 41: Grave marker of Private George Milton Dale, February 2020

Private George Milton Dale (1874-1936) was the son of John (1829-1910) and Elizabeth (nee Jordan) Dale (1842-1908). Born in Beeton, Simcoe County, Ontario, Pte. Dale enlisted with the Canadian Overseas Expeditionary Force in September 1915. Military medical records show that he shipped out to England in May 1916 and was sent to France in July 1916 where he joined the 4th Battalion on 30 August 1916. Hospitalized between early September and late October 1916, for a fever of unknown origin, Dale's illness was attributed to the fact that he was "buried 3 times".⁹¹ His medical record also indicated that he suffered from shell shock.⁹² By the end of the war, Pte. Dale had been diagnosed with myalgia, chronic bronchitis, and diminished vitality, due to 'age and exposure'.⁹³ He was found to be medically unfit for service and was discharged on 1 March 1919.⁹⁴ Unmarried, Dale returned to Canada and moved in with his sister, Bertha May, and brother-in-law, James Peacock, who at the time were living in Omagh, Ontario, now part of Milton.⁹⁵

As granite markers became more popular and as technology improved around the turn of the 20th century, more elaborate designs began to appear on headstones. Moving beyond the basic inscriptions commonly found on 19th century markers, headstones became more decorative: images were etched, engraved, or added onto the marker including descriptions of the deceased, their homes, their pets or

⁹⁰ Canada.com, "The Great War 1914 – 1918, Grave matters," <http://ww1.canada.com/after-the-war/grave-matters> (accessed 20 February 2020).

⁹¹ Library and Archives Canada, Personnel Records of the First World War, 54. <http://central.bac-lac.gc.ca/.item/?op=pdf&app=CEF&id=B2266-S045> (accessed 2 March 2020).

⁹² Library and Archives Canada, 54.

⁹³ Library and Archives Canada, 49.

⁹⁴ Library and Archives Canada, 5.

⁹⁵ Library and Archives Canada, 23.

symbols representing their livelihood or hobby. Figure 42 below shows examples of granite markers with decorative etchings and engravings.



Figure 42: Granite grave markers, February 2020

Golf clubs engraved on David and Ruby Lyons' headstone indicate what was likely a favourite pastime of the Lyons, and decorative etchings ornament Mr. and Mrs. Gittings' headstone. The Campbell's headstone include examples of the Freemasons symbol marked by the 'G' and the square and compass, and the Shriners emblem. The star on their headstone may symbolise eternity or immortality and divine guidance, or the two intersecting triangles may represent the delicate balance between man and God. For early Christians, the five-pointed star, or pentagram, represented the five wounds of Christ. Stars also symbolise hope, dreams and life everlasting.⁹⁶

Figure 43 below includes a photo of Knox Sixteen's minister, the Reverend Cecil Cunningham who, during his tenure, was responsible for the addition of a full basement and the installation of new stained glass windows in the early 1990s.



Figure 43: The Reverend Cecil Cunningham, Knox's minister from 1991-1998, February 2020

⁹⁶ Stoneletters, "Gravestone Symbols and Carvings - Meaning and Inspiration, Stars," <https://stoneletters.com/blog/gravestone-symbols> (accessed 27 February 2020).

Uniquely shaped bolster headstones were sometime placed on top of a headstone, or sometimes directly on the ground. The bolster monument was most common in the early twentieth century.⁹⁷



Figure 44: Cramp and Davey family bolster headstones, February 2020

As well as being a beautiful addition to a cemetery gravesite, granite benches offer an alternative to a traditional monument and can include a niche for cremated remains.⁹⁸



Figure 45: Brown family pedestal bench headstone, February 2020

On the Brown family monument, the rose may symbolize love, a lost loved one, or deep longing. Roses are the quintessential emblem of earthly love.⁹⁹ In Victorian era cemeteries, roses often grace the graves of women, and a broken rosebud was often used to decorate the graves of children.¹⁰⁰

Isaac and Agnes Watson are memorialized on a decorative wooden bench. Their memorial bench serves as a lasting tribute that benefits cemetery visitors by inviting them to pause and reflect.

⁹⁷ Rootsweb, "Types and Explanations of Headstones," <http://sites.rootsweb.com/~wicemetp/types.htm> (accessed 19 February 2020).

⁹⁸ Peter Troost Monument Company, "Benches," <https://www.troost.com/memorial-benches> (accessed 11 March 2020).

⁹⁹ Stoneletters, "Gravestone Symbols and Carvings - Meaning and Inspiration, Rose," <https://stoneletters.com/blog/gravestone-symbols> (accessed 27 February 2020).

¹⁰⁰ Keister, 43.



Figure 46: Agnes (Johnston) Watson (1888-1987) and Isaac Watson (1887-1934), February 2020

Knox Sixteen's cemetery plays an important role in the grieving and commemoration process, and its grave markers and monuments are tangible heritage attributes representative of the history of the individuals, church, and community. Rather than a purely individual experience, these memorials serve as long-term public reminders of Knox Sixteen's community and people, facilitating bereavement and commemoration.

The process of selecting a memorial is significant as it is reflective of the individual's values, religion, background, and status within the community. As a lasting physical reminder of the life of an individual, memorials provide a tangible connection to a person long after their death. As stated by Jane Irwin in *Old Canadian Cemeteries: Places of Memory*, "memories attach themselves to material things and places."¹⁰¹ As a place to reflect upon the lives of loved ones, a headstone, and the cemetery as a whole, are personal, public, and permanent heritage attributes which provide a sense of continuity for grieving family and friends.

The cemetery physically embodies the community's changing values and customs pertaining to death and burial, be they secular or religious. These changes, driven by both technological and cultural developments, articulate the ongoing evolution of the cemetery and community. Knox Sixteen's cemetery exemplifies the transformation of the cultural heritage landscape that occurred between the 19th and 21st centuries. The memorials of those who died in the early and mid-19th century are of particular significance because they may be the only record of their existence. Landscape designer John Claudius Loudon compared the cemetery to a history book or biography, "every grave...a page, and every head-stone or tomb a picture or engraving."¹⁰² Through conserving the cemetery and memorials of Knox Sixteen, the preservation of the personal and communal history, identity, and memories of the community is ensured.

4.5 Natural heritage landscape features of the cemetery

Beyond the grave markers and monuments, the cemetery at Knox Presbyterian Church Sixteen and Cemetery has cultural heritage value for its park-like setting that provides a peaceful setting for visitors.

¹⁰¹ Irwin, 271.

¹⁰² J.C. Loudon, *On the Layout Out, Planting, and Managing of Cemeteries; and on the Improvement of Churchyards* (London: Longman, Brown, Green, and Longmans, 1843), 13.

The cemetery contains natural heritage features which reflect the almost 175-year evolution of the cemetery.



Figure 47: Mature trees and shrubs mark the oldest section of Knox Sixteen's cemetery, August 2019

On its north most boundary, the cemetery is lined with large trees and mature shrubs, which continue down into the most striking natural heritage landscape feature of the property: the steep, densely treed slope of the Sixteen Mile Creek ravine valley. Large trees dot the older section of the cemetery, while the newer, south and east most sections are almost completely devoid of trees. The newer section is an open, sun-filled space with a well-manicured lawn and a few smaller trees and plantings.



Figure 48: Various shrubs, flowers and bushes planted by and between the monuments, August 2019

For many, bereavement involves visiting and maintaining their loved ones' burial site. Placing flowers and small trinkets and adding permanent plantings to the grave is part of the grieving process. Over its history, Knox Sixteen's flowers, shrubs and trees have grown into large specimens which provide shade and visual interest to the cemetery, and combine to create a calm, park-like oasis within a suburban setting.

In addition to these natural heritage landscape features, the cemetery contains a variety of hardscaping features such as metal fences and wooden benches. One such metal fence lies north of the cemetery area and continues along Lions Valley Park Road. Another, more ornate, metal fence surrounds the resting place of Philip and Mary (nee Teeter) Triller. There are a number of wooden benches placed throughout the property that provide visitors a place to rest and reflect. One bench was donated by

members of the Watson family in memory of their loved ones, Isaac and Agnes Watson; see Figure 46 on page 36.



Figure 2: Hardscaping features which add to the cemetery's scenic quality, August 2019

The cultural heritage landscape's value is embodied in the natural heritage and hardscaping features that combine to create a site of commemoration and reflection. It is a multi-layered site that encompasses both individual and collective cultural experience.

5 Evaluation of Cultural Heritage Value or Interest

Knox Presbyterian Church Sixteen and Cemetery has previously been identified as having cultural heritage value and interest. In 1978, it was identified and protected by designation By-law 1978-085, attached as Appendix A.

5.1 Criteria for Determining Cultural Heritage Value or Interest

Evaluation of the cultural heritage value of the subject property was guided by the criteria outlined in the *Ontario Heritage Act's, Ontario Regulation 9/06: Criteria for Determining Cultural Heritage Value or Interest* (Appendix B). Evaluation of the subject property as a Cultural Heritage Landscape was guided by the criteria outlined in the Town's *Cultural Heritage Landscape Strategy*. Evaluation of the subject property considered the components, layout and evolution of the 19th century church and cemetery.

5.2 Summary of Evaluation Findings

Per UNESCO's (United Nations Educational, Scientific and Cultural Organization) categories of cultural heritage landscapes, which the Town adopted in its 2014 *Cultural Heritage Landscapes Strategy*, Knox Presbyterian Church Sixteen and Cemetery falls within the Organically Evolved (Continuing) Landscape category of cultural heritage landscapes. The cultural heritage landscape at Knox Presbyterian Church Sixteen and Cemetery is the result of "an initial social [and] religious imperative [which] has developed in its present form in response to its natural environment."¹⁰³ And Knox Sixteen "retains an active social

¹⁰³ UNESCO World Heritage Centre, 86.

role in contemporary society” as a place where the local Presbyterian community continues to practice its faith and commemorate its dead in ways that are “closely associated with [their] traditional way of life”.¹⁰⁴ Collectively, Knox Sixteen articulates the almost 175-year evolution of the church, its congregation, and their spiritual and burial needs and practices. As an active congregation, the cultural heritage landscape’s “evolutionary process is still in progress.”¹⁰⁵

Further, per the *Provincial Policy Statement, 2020*, Knox Presbyterian Church Sixteen and Cemetery qualifies as a significant *cultural heritage landscape* which is described as “a defined geographical area [that has] been modified by human activity and is identified as having cultural heritage value or interest by a community.”¹⁰⁶ Knox Sixteen includes “buildings, structures, spaces, views, archaeological sites or natural elements that are valued together for their interrelationship, meaning and association”.¹⁰⁷

5.3 Statement of Cultural Heritage Value and Significance

Description of Property

Knox Presbyterian Church Sixteen and Cemetery (Knox Sixteen) is located at the southwest corner of Dundas Street West and Lions Valley Park Road. It is surrounded by residential development to the east, Sixteen Mile Creek valley to the west, and Dundas Street West to the north. Municipally, it is identified as 1150 Dundas Street West. The 0.603 hectare (1.49 acre) property is the location of Knox Sixteen’s church and cemetery. The property is adjacent to Lions Valley Park that was the location of the now lost village of Sixteen Hollow.

Statement of Cultural Heritage Value or Interest

Knox Presbyterian Church Sixteen and Cemetery is an Organically Evolved (Continuing) cultural heritage landscape. As the original location of the community’s first church and cemetery, the property has significance because of its direct association with the lost village of Sixteen Hollow, and with the earliest members of the Presbyterian community. Further, it yields, or has the potential to yield, information that contributes to an understanding of the 19th century community, its evolution and its eventual disappearance.

Knox Presbyterian Church Sixteen and Cemetery has historical and associative value because of its direct association with the lost village of Sixteen Hollow and the area’s development throughout the 19th, 20th and 21st centuries, including its earliest residents and the earliest members of the Presbyterian community. Many individuals who played a significant role in the development of the church and community are buried in the cemetery, including some of the first European pioneers who settled in Trafalgar Township. Knox Sixteen yields, or has the potential to yield, information that contributes to an understanding of its parishioners and their religious needs and burial practices over almost two centuries of history. Further, the property yields, or has the potential to yield, information about the lost village of Sixteen Hollow, the former Trafalgar Township, and Oakville.

Knox Presbyterian Church Sixteen and Cemetery has design and physical value for its 1846 church and cemetery. The church is an early and representative example of Gothic Revival architecture, which at the time was the most common style for religious buildings in Ontario. Knox Presbyterian Church Sixteen and Cemetery displays a high degree of craftsmanship and artistic merit, and is unique as one of

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ Ministry of Municipal Affairs and Housing, 42.

¹⁰⁷ Ibid.

the only remaining structures associated with the lost village of Sixteen Hollow. As the final resting place of some of Sixteen Hollow's earliest residents, Knox Sixteen's cemetery is an excellent example of an intact, mid-19th century protestant church cemetery. The cemetery includes early and representative examples of headstones, as well as unique monuments that display a high degree of craftsmanship. Still in active use, the cemetery contains a variety of grave markers and monuments that document the many changes in burial practices from the 19th, 20th and 21st centuries. These changes are manifest in the material, size, shape, design, inscriptions, symbols, construction techniques, and location of the markers and monuments.

Knox Sixteen's cemetery also has design and physical value for its natural heritage features, including the steep, densely treed slope of the Sixteen Mile Creek ravine valley and the property's neatly manicured lawn with large trees, mature shrubs and flowers. Many of these have been planted by family members of the deceased, and together they provide shade and visual interest to the cemetery. In addition to the natural heritage features, the cemetery has significant hardscaping features, including: a decorative metal fence and gates which runs the length of the north and east sides of the cemetery; an ornate metal fence surrounding the Triller family plot; and, multiple benches, affording visitors a place of quiet reflection. Knox Sixteen cemetery's natural and hardscaping attributes reflect its almost 175-year evolution. It has cultural heritage value for its park-like setting within a rapidly expanding urban area, which contributes to a tranquil, scenic space that supports individuals and communities through their experiences of loss, grief, and commemoration. These natural and hardscaping attributes are integrated with the grave markers, monuments and other structures within the cemetery. Together, they combine to create a tranquil, natural setting that is steeped in history and memory.

Knox Presbyterian Church Sixteen and Cemetery is prominently located along Dundas Street West, a significant military road whose construction was ordered to facilitate the early development of Upper Canada, and consequently Trafalgar Township. For the past almost 175 years, Knox Sixteen has retained its original function in its original location. As such, Knox Presbyterian Church Sixteen and Cemetery has contextual value because: it defines, maintains, and supports the character of the area; it remains physically, functionally, visually, and historically linked to its surroundings; and, it is a landmark within the Town of Oakville. The open space surrounding the church and the many mature trees dotted throughout the property define the boundary of this historic place, which was once an integral part of an important scenic rural road and a bustling resource village. The property remains linked to its surroundings, including the historic access road to the lost village of Sixteen Hollow; Sixteen Mile Creek ravine valley; Lions Valley Park and, the surrounding 20th and 21st century urban neighbourhoods. Locally, the property is a well-known landmark that is easily visible from both Dundas Street West and Lions Valley Park Road.

Heritage Attributes

Key heritage attributes which contribute to Knox Presbyterian Church Sixteen and Cemetery's overall cultural heritage value and significance as a cultural heritage landscape include its:

- defined geographical area which has been modified by human activity; and,
- relationship between the property's topography, natural elements and hardscaping features, its historic building, and its variety of cemetery monuments, markers and structures.

Key geographic, natural and hardscaping attributes which contribute to Knox Presbyterian Church Sixteen and Cemetery's overall cultural heritage value and significance as a cultural heritage landscape include its:

- placement at the top of Sixteen Mile Creek ravine's natural embankment;

- prominent location at the intersection of Dundas Street West and Lions Valley Park Road which was a historic entrance into the now lost village of Sixteen Hollow;
- steep, densely treed slope, area along the western edge of the property, which is part of the Sixteen Mile Creek ravine valley;
- park-like setting;
- views;
 - from the church's front façade, looking south and east towards Lions Valley Park Road;
 - from the north side of the property, looking north towards Dundas Street and west into the Sixteen Mile Creek ravine valley;
 - looking south and west from the church towards the cemetery; and,
 - looking north and east from the cemetery towards the church.
- placement and variety of mature trees; and,
- decorative metal fence and gates;

Key built heritage attributes of the exterior of the church building which contribute to Knox Presbyterian Church Sixteen and Cemetery's overall cultural heritage value and significance as a cultural heritage landscape include its:

- shape, form and massing;
- stone foundation above grade;
- red brick cladding laid in stretcher bond;
- any existing remnants of the historic plaster cladding underneath the red brick veneer;
- brick buttresses;
- steeply pitched end gable roof, with projecting eaves;
- pointed arch configuration of the formal front entryway, including the historic, single, three-pane segmented pointed arch wood window;
- pointed arch configuration of the windows including the:
 - associated wood trim;
 - pointed arch brick lintels;
 - stone sills;
 - brick hood moulds and label stops;
 - stained, painted stained, textured, and leaded and/or copper foil coloured glass panes; and,
 - wood single pane storm windows.
- red brick chimney; and,
- the stone date marker which reads "Knox Church Sixteen 1899".

Key built heritage attributes of the interior of the church building which contribute to Knox Presbyterian Church Sixteen and Cemetery's overall cultural heritage value and significance as a cultural heritage landscape include its:

- single-span, modified vault ceiling, clad in unembellished wood strip/strapping; and,
- plaster and lath walls.

Key built heritage attributes of the monuments and markers, including fragments of monuments and markers, which contribute to the cultural heritage value and significance of the cemetery at Knox Presbyterian Church Sixteen and Cemetery include their:

- location and orientation;
- range of size and sophistication, from modest to elaborate;

- variety of styles, materials and symbolism represented;
- shape and form, including decorative elements;
- surviving inscriptions;
- various construction methods and techniques; and,
- ornate metal fence and gate around the Triller family plot.

5.4 Evaluation of Provincial and/or National Historic Significance

A cultural heritage landscape may have values that are significant, to one or multiple communities, at a local, provincial and/or national level. In these instances, it may be necessary to apply a range of interpretive and interdisciplinary tools and approaches to understand a property. Should it be determined that the subject property be evaluated for its Provincial or National significance, a third party will be engaged to undertake this assessment.

6 Conclusion

Council directed that certain areas within town should be identified and evaluated to determine if they are cultural heritage landscapes, which, as cultural heritage resources require protection or enhanced protection. Cultural heritage landscapes provide a wider understanding of the context of how built resources, natural heritage and land uses function together as a whole. While Knox Presbyterian Church Sixteen and Cemetery was not included in the 2015 inventory of potential cultural heritage landscapes, it has been protected as property of historic and architectural value and interest since it was designated under Part IV of the *Ontario Heritage Act*, pursuant to By-law 1978-085. With the support of the Wardens and the Reverend of Knox Presbyterian Church Sixteen and Cemetery, the decision was made to research and re-evaluate the property in order to better understand its cultural heritage value and to identify its heritage attributes. This was intended to update the 1978 heritage designation by-law and also consider identification as a significant cultural heritage landscape. Consequently, the Town of Oakville's Planning Services staff have undertaken this document, the Cultural Heritage Evaluation Report for Knox Presbyterian Church Sixteen and Cemetery.

The evaluation of the property's potential cultural heritage value and significance was based upon criteria outlined by the United Nations Educational, Scientific and Cultural Organization (UNESCO); Ontario Regulation 9/06 (*Ontario Heritage Act*); Ontario Ministry of Municipal Affairs and Housing's *Provincial Policy Statement, 2020*; and, the aforementioned Town of Oakville *Cultural Heritage Landscape Strategy*. Specifically, the assessment considered the layered, nested, and overlapping aspects of cultural heritage landscapes.

Based on this approach, it has been determined that Knox Presbyterian Church Sixteen and Cemetery has cultural heritage value as an Organically Evolved (Continuing) cultural heritage landscape.

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Appendices

8.1 Appendix A: Designation By-law 1978-085

By-law 1978-085 - A by-law to designate certain property as property of historic and architectural value and interest (Knox Presbyterian Church Sixteen)



THE CORPORATION OF THE TOWN OF OAKVILLE

BY-LAW NUMBER 1978-85

A by-law to designate certain property
as property of historic and architectural
value and interest (Knox Presbyterian
Church Sixteen)

THE COUNCIL ENACTS AS FOLLOWS:

1. The property commonly known and referred to as the Knox Presbyterian Church Sixteen is hereby designated as a property of historic and architectural value and interest pursuant to The Ontario Heritage Act, 1974.
2. The property designated by this by-law is the property described in Schedule "A" to this by-law.

PASSED by the Council this 6th day of September, 1978.

Mayor

Clerk



By-law 1978-85

SCHEDULE "A"

THAT part of Lot 22 in Concession 1, South of Dundas Street
formerly in the Township of Trafalgar, County of Halton,
now in the Town of Oakville, Regional Municipality of Halton,
designated as Part 2 on a Plan of Survey of Record in the
Land Registry Office for the Land Titles Division of Halton
at Milton as 20R-1938.

8.2 Appendix B: Ontario Regulation 9/06:

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.

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8.3 Appendix C: Definitions of cultural heritage landscapes

The United Nations Educational, Scientific and Cultural Organization (UNESCO) states that:

Cultural landscapes are cultural properties and represent the "combined works of nature and of man".¹⁰⁸ They continue, advising that these areas are "illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal."¹⁰⁹

UNESCO's definition of an Organically Evolved Landscape is a 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. Such landscapes reflect that process of evolution in their form and component features."¹¹⁰ Further, within the Organically Evolved Landscape category, two sub-categories were identified. They are the:

- Relict (or fossil) landscape, "in which an evolutionary process came to an end at some time in the past, either abruptly or over a period. Its significant distinguishing features, are, however still visible in material form."¹¹¹; and
- Continuing landscape which "retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time it exhibits significant material evidence of its evolution over time."¹¹²

The Province of Ontario states that a:

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 Indigenous community. The area may include features such as buildings, structures, spaces, views, archaeological sites or natural elements that are valued together for their interrelationship, meaning or association. Cultural heritage landscapes may be properties that have been determined to have cultural heritage value or interest under the Ontario Heritage Act, or have been included on federal and/or international registers, and/or protected through official plan, zoning by-law, or other land use planning mechanisms.¹¹³

The Town of Oakville states that:

*A cultural heritage landscape is the recognizable imprint of human settlement and activities on land over time. But while any landscape that has been deliberately modified by humans is a cultural landscape, only those cultural landscapes that have a deep connection with the history of the community and are valued by the community can be identified as 'cultural heritage landscapes'. Cultural heritage landscapes can include any combination of built structures (i.e. houses, barns, shops, bridges), natural heritage (i.e. trees, hedges, lawns), transportation routes (i.e. roads, pathways, trails) and viewscapes or vistas, providing that these features demonstrate the required significance and value.*¹¹⁴

¹⁰⁸ UNESCO World Heritage Centre, 85.

¹⁰⁹ Ibid.

¹¹⁰ Ibid, 86.

¹¹¹ Ibid.

¹¹² Ibid.

¹¹³ Ministry of Municipal Affairs and Housing, 42.

¹¹⁴ Planning Services Department, PDF, "Cultural Heritage Landscape Strategy," 5.

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