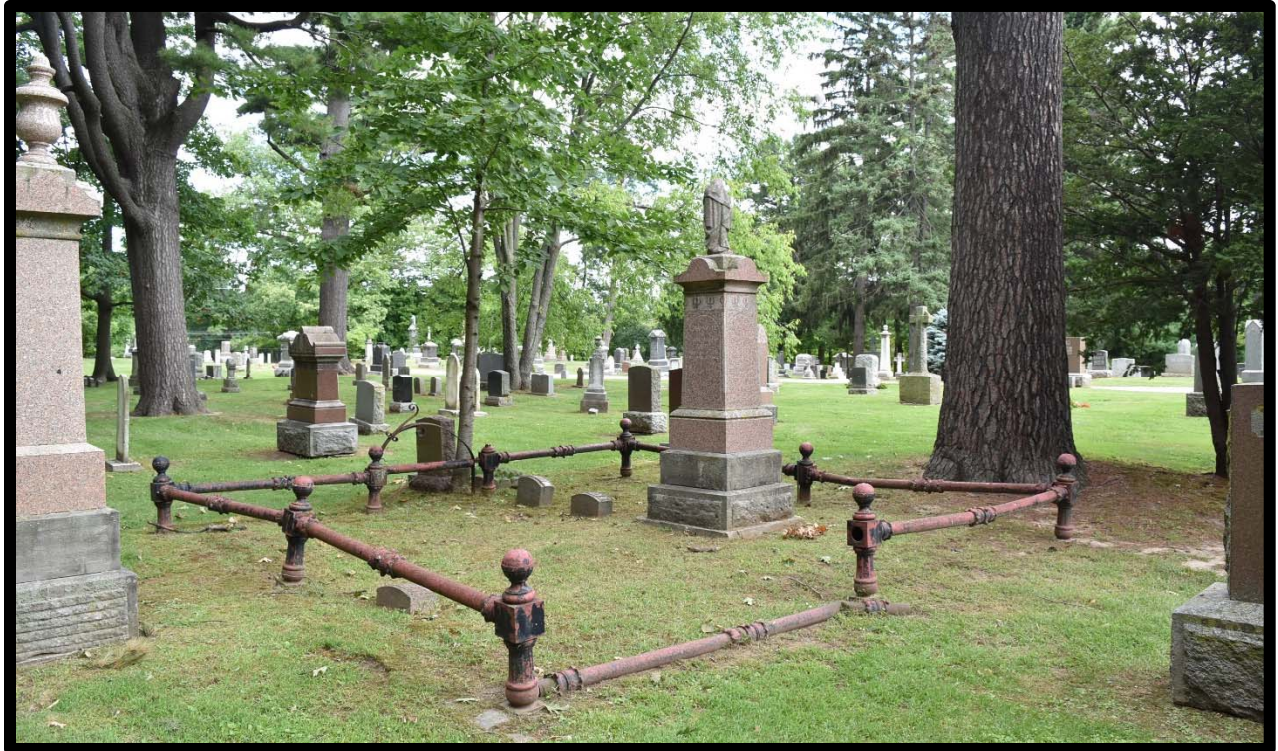

***Cultural Heritage Landscape Strategy Implementation –
Phase Two: Cultural Heritage Evaluation Report
St. Jude’s Cemetery
258 Lakeshore Road West, Oakville Ontario***



Town of Oakville
Heritage Planning
July 2019

Draft

Figure 1 (on front cover): *St. Jude's Cemetery*, August 2018

Executive Summary

The purpose of this report is to determine if the subject property 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).

Should it be determined that the property be evaluated for its Provincial or National significance, a third party should be engaged to undertake this assessment.

The subject property is located on the south side of Lakeshore Road West where Dorval Drive terminates at Lakeshore Road West. It is bounded by residential development to the west, south and east and by Lakeshore Road to the north.

The land for St. Jude's Cemetery was originally purchased in 1853 for a new cemetery and rectory. The rectory and surrounding two acres were later sold off in 1887 but the cemetery has been continuously used since 1853. In 1927, the cemetery was expanded to the east and today is approximately 11 acres.¹ The Town of Oakville purchased the property in 1979 and Parks and Open Space staff have been maintaining the property since that time.

The property is an individually designated property (under Section 29, Part IV of the *Ontario Heritage Act*, By-law 2009-075) and is owned by the Town of Oakville.

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, St. Jude's Cemetery is considered to be a designed cultural heritage landscape.

It is a picturesque example of a 19th century Ontario protestant church cemetery, which falls within the category of a "clearly defined landscape designed and created intentionally by man."² Further, the subject property meets the definition of a cultural heritage landscape, which is described as "a defined geographical area [which has] been modified by human activity and is identified as having cultural heritage value or interest by a community."³ The subject property includes "structures, spaces, archaeological sites [and] natural elements that are valued together for their interrelationship, meaning and association".⁴

¹ Land registry records for 258 Lakeshore Road West, (Milton, Ontario: Land Registry Office), accessed 2019.

² UNESCO World Heritage Centre, *Operational Guidelines for the Implementation of the World Heritage Convention*, (Paris: World Heritage Centre, 2008), 86.

³ Ministry of Municipal Affairs and Housing, *2014 Provincial Policy Statement: Under the Planning Act*, (Province of Ontario, 2014), 40.

⁴ Ministry of Municipal Affairs and Housing, *2014 Provincial Policy Statement*, 40.

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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, 2014*. 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.”⁵ 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’.”^{6,7}

In February 2015, Town Council “requested staff to undertake a review of the town’s major open space areas in order to determine if they should be appropriately designated as a cultural heritage landscape”.⁸ In doing so, it was determined that the implementation of the *Cultural Heritage Landscapes Strategy* be split into three phases, being: Inventory; Research and Assessment; and, Implementation of Protection.

In July 2015, Laurie Smith Heritage Consulting (LSHC) was retained to provide consulting services for the Phase One Inventory. LSHC’s report, entitled *Cultural Heritage Landscape Strategy Implementation – Phase 1: Summary Report*, identified 63 properties. Eight were identified as high priority properties, sixteen as medium priority properties, twenty-seven as low priority properties and twelve properties for which no further action was recommended. Properties identified as being in the high and medium priority categories were deemed to be: vulnerable to change (development pressures, natural forces, and neglect); to have insufficient existing protection; and/or, to have a high level of cultural heritage value or interest.

St. Jude’s Cemetery was identified as a property for which no further action was recommended. The reason for this was that the property was already designated under Part IV of the *Ontario Heritage Act* by By-law 2009-075 and this protection was considered sufficient. However, since that time, staff have identified a concern with the designation by-law in that not all of the property was included in the designation. The designated heritage attributes are limited to the original, more historic portion of the cemetery and staff consider the whole of the cemetery to have strong potential value as a cultural heritage landscape.

⁵ Planning Services Department, “Cultural Heritage Landscape Strategy,” report to Town of Oakville Planning and Development Council, January 13, 2014, 1-2.

⁶ Planning Services Department, “Cultural Heritage Landscape Strategy,” 5.

⁷ Ibid.

⁸ Macaulay Shiomi Howson Ltd., “Town of Oakville - Urban Structure Review - Discussion Paper Draft,” October 2016, 42.

Therefore, in November 2018, Planning Services staff began a Phase Two assessment of the St. Jude's Cemetery property to evaluate the whole of the property to determine its heritage value in the context of a cultural heritage landscape.

1.2 Phase Two: Research and Assessment

The property has been approached as a comprehensive layered unit, including all structures and other potential cultural heritage resources on site (including known or potential archaeological resources).

Background research has included: consultation with and review of pertinent primary and secondary records held by the Land Registry Office; the Ontario Genealogical Society; the central branch of Oakville Public Library; the archival collections of the Oakville Historical Society and the Trafalgar Township Historical Society; the Town of Oakville; as well as a review of current and historical aerial imagery and mapping.

Site visits were undertaken by Planning Services staff during August and November 2018 and February and March 2019 to document current conditions and features of the property and relevant surrounding properties.

Opportunities for broader community consultation should 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 which 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 which 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:

⁹ Town of Oakville Planning Services Department, "Cultural Heritage Landscape Strategy," report to Town of Oakville Planning and Development Council, January 13, 2014, 2.

¹⁰ Town of Oakville, "Cultural Heritage Landscape Strategy," 5.

“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). 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 1.7.1 d) and 2.6, including the protection of cultural heritage landscapes. Specifically, the definition of a cultural heritage landscape is:

“...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).”

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 which 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

Town of Oakville Planning Services Department, “Cultural Heritage Landscape Strategy,” report to Town of Oakville Planning and Development Council, January 13, 2014, 2.

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,

¹¹ Town of Oakville Planning Services Department, “Standards and Guidelines for the Conservation of Historic Places in Canada,” report to Heritage Oakville Advisory Committee dated March 13, 2013, 3.

¹² Town of Oakville, “Standards and Guidelines”.

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:

- a. *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
- b. *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*.

3 Subject property

3.1 Property description

St. Jude’s Cemetery is known municipally as 258 Lakeshore Road West. It is an approximately 10-acre parcel of land, and its legal description reads:

PIN 24776-0086 (258 Lakeshore Road West)
PT LT 17, CON4 TRAFALGAR, SOUTH OF DUNDAS STREET, AS IN 531265, S/T SPOUSAL INTEREST IN 531265; OAKVILLE/TRAFALGAR

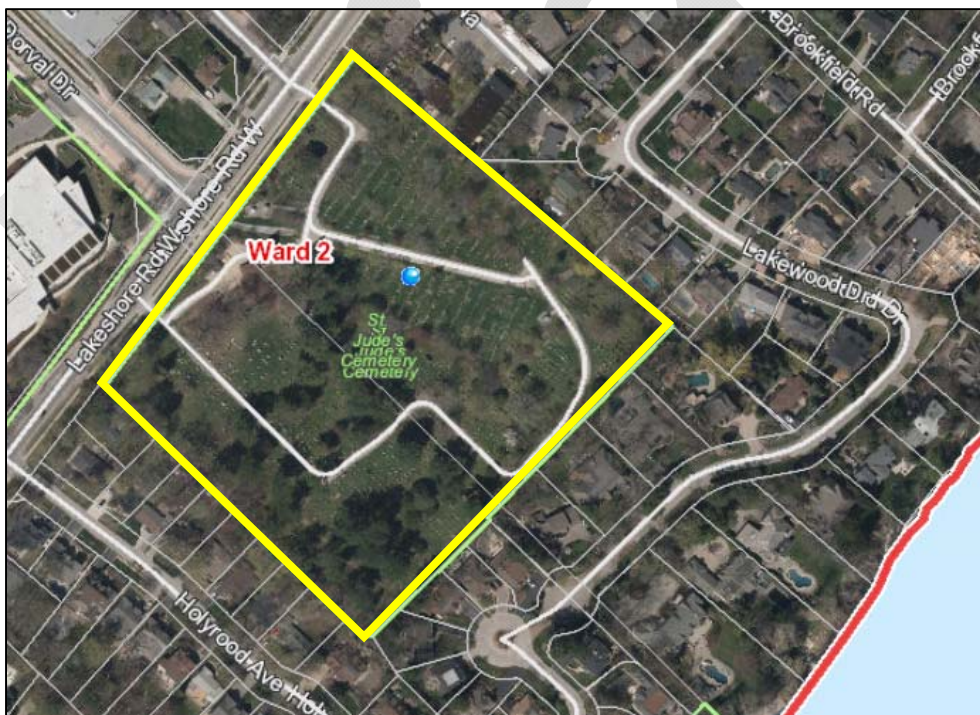


Figure 2: Location Plan – 258 Lakeshore Road West, Town of Oakville, 2019

St. Jude’s Cemetery is an intact, surviving example of a 19th century protestant church cemetery designed in the rural cemetery style. It contains a variety of grave markers and monuments, as well as

landscape features which contribute to its peaceful, reflective and park-like setting. The cemetery has cultural heritage value and significance in its design, evolution and its associations with historically significant individuals who provide a better understanding of the history of St. Jude's Anglican Church and of Oakville itself. Its continuous use as a cemetery has significant cultural heritage value and significance for many individuals, in and outside of the community, as a quiet and picturesque space in which they can reflect, grieve and find stillness. The cemetery is a place of memory where bereavement and commemoration are supported through personally and publically significant monuments and grave markers, as well as landscape features.

3.2 Context

The property at 258 Lakeshore Road West is an individually designated property which is protected by designation By-law 2009-075 (per Section 29, Part IV of the *Ontario Heritage Act*). The designation by-law and associated reference plan is attached as Appendix B.

The property is owned by the Town of Oakville.

3.3 Current Conditions

St. Jude's Cemetery is located on the south side of Lakeshore Road West where Dorval Drive terminates at Lakeshore Road West. The property is located to the west of the historic downtown Oakville and in close proximity to Lake Ontario which is just to the south.



Figure 3: June 2017 Google streetview of 258 Lakeshore Road West, Google Maps, 2019

The property flanks the south side of Lakeshore Road just west of downtown Oakville. In the summer months especially, the property is visually dominated by its natural heritage, including many mature trees. This vegetation and absence of large buildings creates a visual break in the residential pattern along this section of Lakeshore Road. On the easterly side, much of the cemetery is at a lower grade than Lakeshore Road but the grade rises towards the west where the original portion of the cemetery is located. The property is predominantly a grassed space, dotted with grave markers and monuments among the natural vegetation.

3.4 Structures and Landscape Features

As a "clearly defined landscape designed and created intentionally by man," St. Jude's Cemetery was created to contain burial sites, originally catered to a specific religious group, St. Jude's Anglican Church. Built out of necessity, the cemetery was created to meet a practical need but through intentional design

was made a peaceful outdoor space that provides healing and solace to its visitors. The property is defined by its wide variety of grave markers and monuments which cover most of the site. The expansive lawn and range of trees and shrubs, along with subtle grade changes, contribute to a peaceful park-like setting.

4 History of the area

Archaeological evidence and Indigenous history indicates that several centuries of human activity occurred in the area.¹³ 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.¹⁴ 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.¹⁵ 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.^{16, 17} These Mississauga settlers are considered to be the direct ancestors of the present Mississaugas of the Credit First Nation.¹⁸

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."¹⁹ 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.^{20, 21, 22}

"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."²³ Further, the Royal Proclamation of 1763 prevented anyone from purchasing that land, other than the Crown itself.²⁴ By 1792, the subject property lay within the Home District of Upper Canada. In February 1820, the Mississaugas signed *Treaty No. 22* and surrendered their claim to the Reserves at both Twelve and Sixteen Mile Creeks, the latter of which was located directly east of the subject property.²⁵

¹³ Mississaugas of the Credit First Nation, *The Mississaugas of the Credit: Historical Territory, Resource and Land Use* (Ottawa: Department of Consultation & Accommodation, 2018), 6.

¹⁴ Mississaugas of the Credit, *The Mississaugas of the Credit*, 4.

¹⁵ *Ibid.*, 2.

¹⁶ *Ibid.*, 6.

¹⁷ *Ibid.*, 7.

¹⁸ *Ibid.*

¹⁹ *Ibid.*, 6.

²⁰ *Ibid.*, 10.

²¹ *Ibid.*, 11.

²² *Ibid.*, 4.

²³ "Treaty Lands and Territory," *Mississaugas of the Credit First Nation*, accessed June 20, 2019, <http://mncfn.ca/about-mncfn/treaty-lands-and-territory/>

²⁴ "Treaty Lands and Territory," *Mississaugas of the Credit First Nation*.

²⁵ Donna Duric, "12 Mile Creek, 16 Mile Creek and Credit River Reserves – Treaty Nos. 22 and 23 (1820)," *Mississaugas of the Credit First Nation*, last modified May 28, 2017, accessed June 20, 2019, <http://mncfn.ca/treaty2223/>

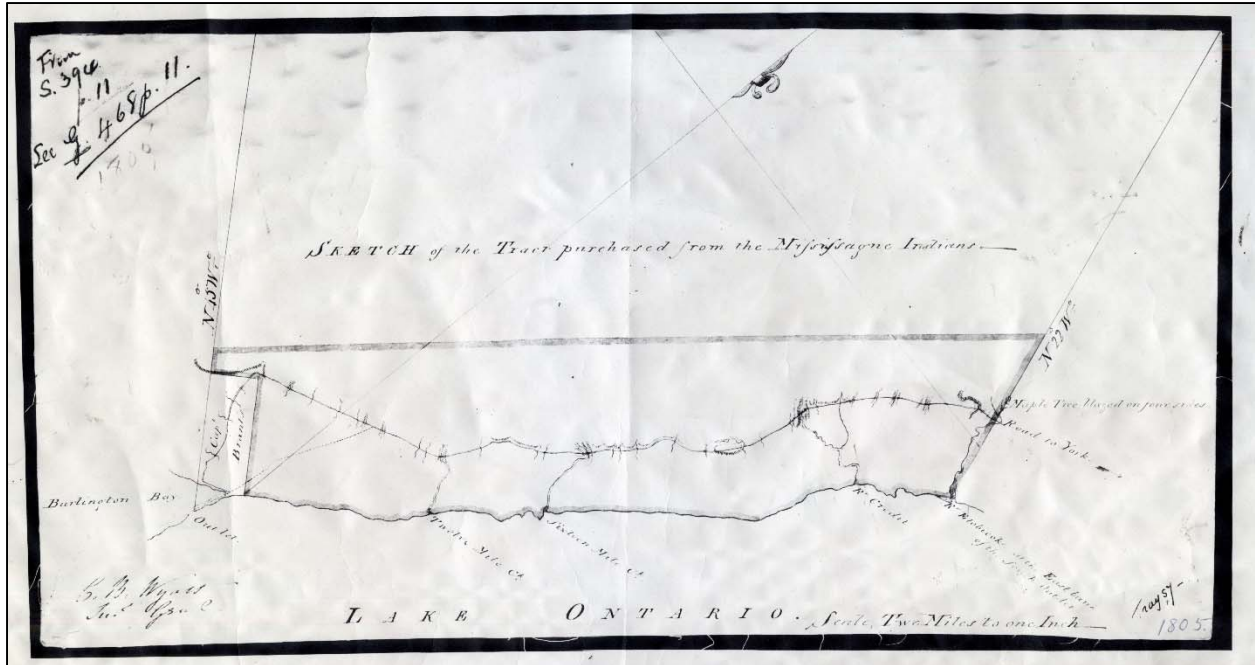


Figure 4: Sketch of the Tract purchased from the Mississaugne [sic] Indians”, 1805. Oakville Public Library, OPLOIM10001.

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 Survey, 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”²⁶. 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.²⁷ However, a few weeks later, during “Britain’s greatest naval victory,”²⁸ Vice Admiral Horatio Lord Nelson was fatally wounded during the Battle of Trafalgar. The victory and Nelson’s ultimate sacrifice overshadowed Lieutenant Governor Grant’s accomplishments, and his namesake townships were renamed to Trafalgar and Nelson respectively.

Settlement quickly followed, “effectively surrounding the Mississauga and depleting the forests, fisheries and other resources on which they depended.”²⁹ In 1853, the County of Halton was formed and consisted of the Townships of Esquesing, Trafalgar, Nelson, and Nassagaweya. In 1857, the municipality of the Town of Oakville was added to the County of Halton.³⁰

²⁶ Hazel C. Mathews, *Oakville and the Sixteen: The History of an Ontario Port* (Toronto: University of Toronto Press Incorporated, 1953), 6.

²⁷ Hazel C. Mathews, *Oakville and the Sixteen*, 6.

²⁸ “Horatio Nelson, 1st Viscount Nelson,” *Wikipedia*, last modified June 20, 2019, https://en.wikipedia.org/wiki/Horatio_Nelson,_1st_Viscount_Nelson.

²⁹ Letourneau Heritage Consulting Inc., “Cultural Heritage Evaluation Report: Bronte Harbour and Bluffs,” June 2018 (last revised September 2018), 51.

³⁰ J.H. Pope, *Illustrated Historical Atlas of the County of Halton, Ontario*, (Toronto: Walker & Miles, 1877), 54.

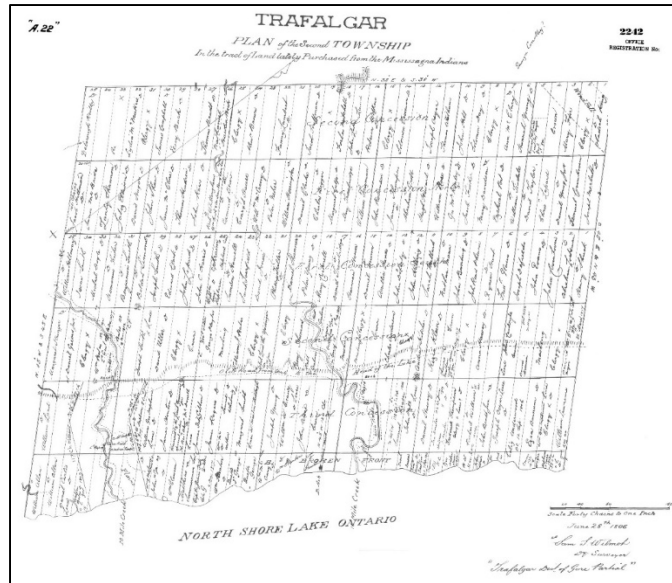


Figure 5: “Trafalgar, Plan of the Second Township, In the Tract of Land lately Purchased from the Mississauga [sic] Indians”, by Samuel L. Wilmot, Surveyor. June 28, 1806.

A contemporaneous description of early Oakville can be found in Anna Brownell Jameson’s 1838, travelogue entitled, *Winter Studies and Summer Rambles in Canada*. In 1836, Mrs. Jameson, (1794-1860) a Writer, Feminist and “the first English Art Historian”³¹, was summoned to Upper Canada by her husband, Robert Jameson, the first Speaker of the Legislative Council of the Province of Canada.³² Arriving in late 1836 in York (now Toronto), she spent eight months travelling throughout the area, including the areas known today as Halton and Niagara regions. Her visits included ‘Indian settlements’, Lake Huron and various communities along the shores of Lake Ontario, including early Oakville, which she described as “a straggling hamlet, containing a few frame and log-houses; one brick house, (the grocery store, or general shop, which in a new Canadian village is always the best house in the place;) a little Methodist church painted green and white...; and an inn dignified by the name of the ‘Oakville House Hotel.’”³³

4.1 History of St. Jude’s Church

St. Jude’s Cemetery was originally developed by St. Jude’s Anglican Church, the oldest Anglican Church in Oakville, which has a history dating back to 1839. In that year, Reverend Doctor Thomas Greene, the rector of St. Luke’s Church in Burlington, held the first Anglican service in Oakville.³⁴ At the time, the protestant churches all held their services in a frame ‘meeting house’ on the east bank of the Sixteen Mile Creek, just north of Lakeshore Road. The building was used as a schoolhouse during the week.³⁵

³¹ “Anna Brownell Jameson,” *Wikipedia*, last modified June 23, 2019, accessed June 23, 2019,

https://en.wikipedia.org/wiki/Anna_Brownell_Jameson.

³² “Robert Sympton Jameson,” *Wikipedia*, last modified August 13, 2018, accessed June 23, 2019,

https://en.wikipedia.org/wiki/Robert_Sympson_Jameson.

³³ Anna Brownell Jameson, *Winter Studies and Summer Rambles in Canada* (Toronto: McClelland & Stewart Ltd., 1990), 39.

³⁴ Hazel C. Mathews, *Oakville and the Sixteen: The History of an Ontario Port* (Toronto: University of Toronto Press Incorporated, 1953), 102.

³⁵ “From Books to CD-Roms, a Lot Has Happened in 100 Years,” *Oakville Beaver*, June 7, 1995, 25.

As more families moved to Oakville from England and Northern Ireland, a permanent home was needed for the Church of England. In 1841, the opportunity came up to purchase the Methodist chapel on the northwest corner of Thomas Street and Colborne Street. The Wesleyan Methodist Church had constructed the church in 1840 but were unable to afford the costs of the building and ended up selling it to the Church of England. The chapel then became known as the Oakville Mission of the United Church of England and Ireland in Canada.³⁶



Figure 6: Photograph of the original church and commercial buildings on Lakeshore Road, unknown date, Oakville Historical Society, Neg. 130.

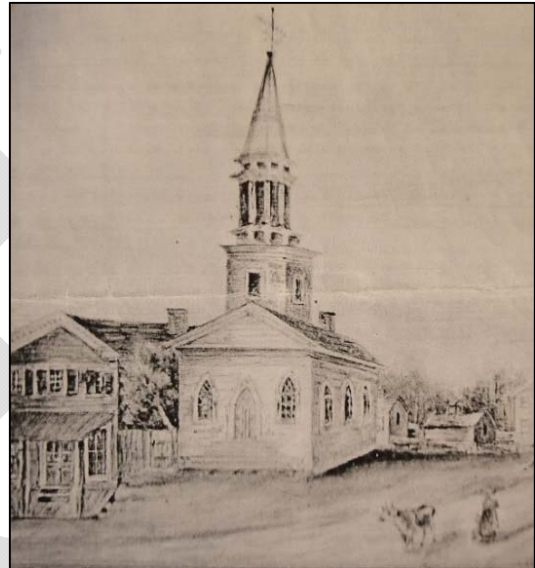


Figure 7: Sketch of the original church, Oakville Historical Society records

Reverend George Winter Warr became the first clergyman appointed to the Oakville Mission and led the church into a prosperous period of growth.³⁷ In 1849, the church was officially consecrated as the Church of St. Jude's.³⁸ As the congregation grew, a building committee was formed to plan and raise funds for the construction of a new church in the future. On a tour of the church in 1848, Archdeacon A.N. Bethune wrote, "...the spot upon which the Church is situated I represented as wholly insufficient, being only a quarter of an acre. While land is comparatively cheap I advised their augmenting this quantity to what would be required for a Burial Ground, as well as for a Parsonage"³⁹.

By 1878, the church had raised enough funds to purchase the land on the southwest corner of William and Thomas Streets to build a new church. Construction began five years later on a red brick church with a two-storey spire built in the Gothic Revival style. It was completed in 1884.⁴⁰ After numerous additions and alterations over the years, and even a fire, this church is still in use by the same congregation.

³⁶ Hazel C. Mathews, *Oakville and the Sixteen: The History of an Ontario Port* (Toronto: University of Toronto Press Incorporated, 1953), 103.

³⁷ Hazel C. Mathews, *Oakville and the Sixteen*, 274.

³⁸ *Ibid*, 276.

³⁹ *Ibid*, 275-6.

⁴⁰ *Ibid*, 414.



Figure 8: St. Jude's Church, 1890. Oakville Historical Society, Neg. 546.



Figure 9: Recent aerial view of St. Jude's Church showing numerous additions, stjudeschurch.net.

4.2 History of the cemetery property and rectory

In 1853, Archdeacon Bethune’s advice to expand the church’s land was adopted. Under the leadership of Reverend Robert Shanklin, Lot 17 in Concession 4 SDS was purchased for the use of a burial ground and a rectory.⁴¹ The lot, along with Lots 18, 19 and 23, had been granted by the Crown in 1806 to William Stanton, a navy officer and civil servant in both Upper Canada and Lower Canada.⁴² A 26-acre portion of the land was sold from the Stanton family to Robert Kerr Chisholm, son of William Chisholm, in 1847. Chisholm sold it the next year to George W. Griggs and by 1853, the land had been purchased by St. Jude’s Church.⁴³



Figure 10: Location map of the cemetery property showing the land parcels associated with the cemetery, 2019

- Original 26 acres
- Additional 13 acres added in 1927
- Current cemetery boundaries
- A = Original burial ground
- B = New burial ground added in 1927

⁴¹ “St. Jude’s Cemetery,” *Town of Oakville*, accessed June 20, 2019, <https://www.oakville.ca/residents/cemeteries-stjudes.html>.

⁴² Hazel C. Mathews, *Oakville and the Sixteen: The History of an Ontario Port* (Toronto: University of Toronto Press Incorporated, 1953), 276-277.

⁴³ Land registry records for 258 Lakeshore Road West, (Milton, Ontario: Land Registry Office), accessed 2019.

This was the same land that was farmed by Esther Thomas, wife of Merrick Thomas. Esther lived on the north side of Lakeshore Road (in what is now known as the Thomas House which was relocated to Lakeside Park) and she pastured her cows on the land south of Lakeshore Road since it was too sandy to be farmed. While the Thomas family does not appear to have owned the land, records indicate that Esther had the land south of Lakeshore Road donated to St. Jude's for use as a cemetery. At the time, the land was covered in white pines – this variety of tree still populates the cemetery today.⁴⁴



Figure 11: *Postcard of St. Jude's Cemetery, 1919, looking north towards Lakeshore Road.* Oakville Historical Society.

The cemetery was laid out in the northeast corner of the lot and a one-storey rectory was built in 1867 on the southerly portion of the lot closer to the lake. As most of the lot was covered in bush, a carriage road was cleared that led to the rectory and an area of bush was cleared in order to give a view of the lake from the rectory.⁴⁵ A second storey was later added to the rectory building.⁴⁶

⁴⁴ Frances Robin Ahern, *Oakville: A Small Town 1900-1930* (Erin, Ontario: Boston Mills Press, 1981), 101.

⁴⁵ Hazel C. Mathews, *Oakville and the Sixteen: The History of an Ontario Port* (Toronto: University of Toronto Press Incorporated, 1953), 277.

⁴⁶ Hazel C. Mathews, *Oakville and the Sixteen*, 416.



Figure 12: 1877 Map of Oakville. St. Jude's Cemetery with current property lines shown in orange; original location of rectory shown in yellow; original location of St. Jude's Church shown in red; current location of St. Jude's Church shown in blue; and location of second rectory shown in green. Oakville Public Library.

After a Sunday evening service in 1883, Canon John Bell Worrell got lost in a winter blizzard while walking home from the church to the rectory. After this, it was decided that a new rectory would be built closer to the church.⁴⁷ The new rectory was located on William Street just west of Dunn Street. Now known as 226 William Street, records indicate that the house was constructed in the early 1870s, suggesting that it had already been constructed when it was purchased for use as the rectory. The home continued to be used as a rectory until 1979 when it was sold to new owners as a private residence.



Figure 13: Postcard featuring St. Jude's Rectory, early 20th century. Trafalgar Township Historical Society 079907.

⁴⁷ Ibid.

Since the old rectory was no longer needed, it was sold in 1887, along with two acres of the original cemetery lands.⁴⁸ In 1887, the property was sold to Samuel Oliver and in 1894, to Dr. William T. Stuart who named it 'Holyrood', after the ancient palace of the Scottish Kings in Edinburgh.⁴⁹ Stuart undertook numerous landscaping changes to the property, including the installation of pillars and a gate at the entrance of the driveway.



Figure 14: Holyrood House under the ownership of Dr. William T. Stuart, 1910. William James Topley/Library and Archives Canada/PA-009692.



Figure 15: Holyrood House under the ownership of the Lefebvre family. Trafalgar Township Historical Society, TTHS003235536f.

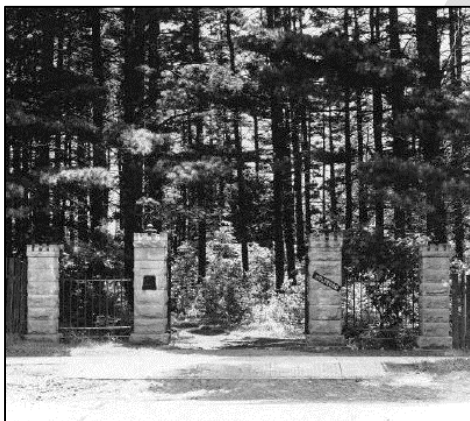


Figure 16: Holyrood Gates in 1924. Oakville Historical Society 1950.3.574.

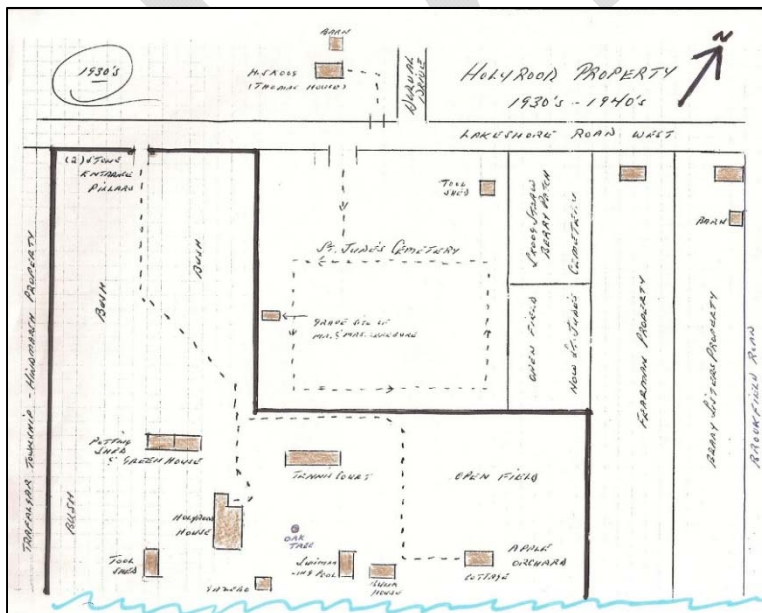
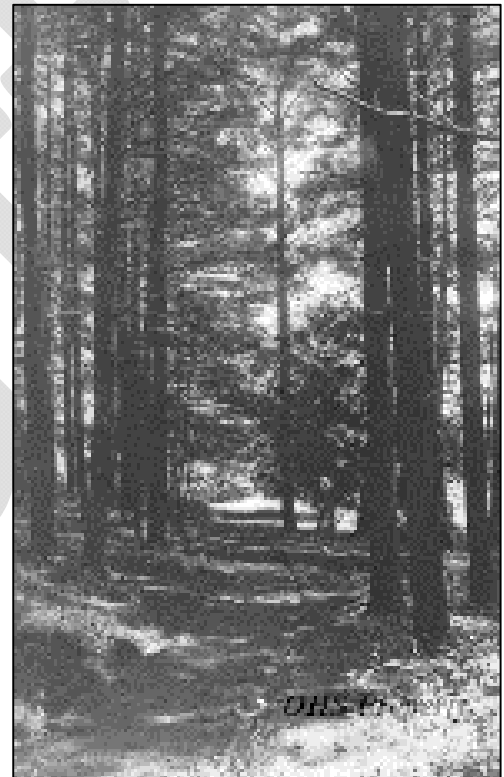
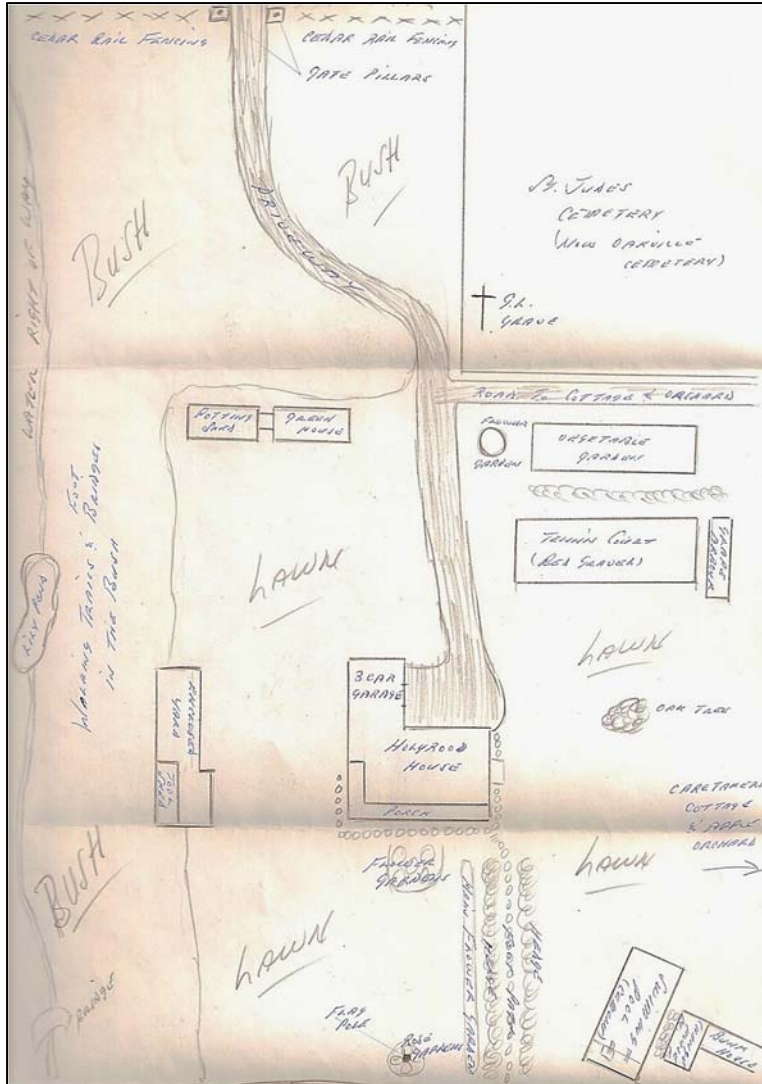


Figure 17: Holyrood Gates, February 2019

The hand-drawn map in Figure 14 shows the Holyrood House as it was under the ownership of Gordon Lefebvre, a Vice-President of a division of General Motors, who owned it from 1929 to 1945. The Lefebvre family made many changes to the property, including additions to the house and considerable landscaping. The Figure 18 map shows the driveway curving past the stone pillars and cedar rail fencing along Lakeshore Road and through a wooded area of tall white pine trees, similar to the ones remaining in the cemetery today. Typical of a rural estate of its era, Holyrood included several outbuildings, tennis courts, pool and numerous gardens. The map also marks the road to the caretaker's cottage and orchards to the east of the house.

⁴⁸ A.H. Lightbourn, *St. Jude's Church Oakville, 1842-1957*, (Oakville, Ontario: St. Jude's Church, 1957), 11.

⁴⁹ Hazel C. Mathews, *Oakville and the Sixteen: The History of an Ontario Port* (Toronto: University of Toronto Press Incorporated, 1953), 416.



Clockwise from bottom left: Figure 18: Hand-drawn map of Holyrood in the 1930s. Trafalgar Township Historical Society 003235533f; Figure 19: Hand-drawn map of Holyrood in the 1940s and 1950s. Trafalgar Township Historical Society 003235533; Figure 20: Waterfront at Holyrood in 1900, Oakville Historical Society 1950.3.585; Figure 21: Laneway through the trees in 1923, Oakville Historical Society 1950.3.299.

The Holyrood property was owned by several property owners for use as a residence after the Lefebvre family. In 1948, owner Herbert E. Corbett of Montreal subdivided the property and sold the house and five surrounding acres to Donald G. Davis. In 1996, the remaining land was subdivided in a new development called 'Parsonage'.⁵⁰ The house was relocated to the east on a new lot within the subdivision and 20 new homes were constructed. The waterfront was retained as 'Holyrood Park' and walking trails were created to link the subdivision to the lake. The original stone pillars from the estate were retained and installed at one of the entrances to Holyrood Park.

The former Holyrood Estate property, and the remaining house and stone pillars, have value and association with the cemetery because of their affiliation with St. Jude's Anglican Church and also because they were once part of the original cemetery lands. The subdivision and re-use of the original cemetery is part of its story and the history of the church. However, it is important to note that the house and stone pillars are no longer a part of the cemetery property and are not included in this cultural heritage landscape. They are separate entities with their own individual merit as heritage properties, and both are listed on the Oakville Register of Cultural Heritage Values or Interest as properties of potential cultural heritage value or interest.

After the rectory was sold, the church expanded the cemetery in 1927 by purchasing 13 acres to the east, stretching from Lakeshore Road down to the lake, bringing the cemetery property to approximately 39 acres in size. Over the next few decades, several parcels of land to the west and south of the cemetery were sold off for residential development. By the late 1950s, the current boundaries of the cemetery were in place and this land was sold to the Corporation of the Town of Oakville in 1979.⁵¹ The Church requested that the Town take over the ownership and management of the cemetery which, at the time, was the last cemetery within Oakville that was not owned by the Town.

When the Town purchased the property, it assumed the maintenance and the sale of the lots, which it continues to do today. Until 1979, the cemetery was owned by St. Jude's Anglican Church and plots were only available to members of the Church. The sale of the property to the Town of Oakville is noteworthy, as it effectively changed the cemetery from a church cemetery to a public one. Today, anyone can purchase a plot or niche, regardless of their religious background or affiliations.

The topographic maps in Figures 22-24 show the evolution of the site from a rural cemetery and estate (Holyrood) to a suburban setting with new subdivisions and roads constructed to the west, south and east of the cemetery. The connection between the cemetery and the waterfront was severed and the natural rural surroundings were replaced with low-density residential subdivisions.

⁵⁰ "Parsonage on the Lake," sales brochure, Oakville, 1996.

⁵¹ Land registry records for 258 Lakeshore Road West, (Milton, Ontario: Land Registry Office), accessed 2019.



Figure 22: 1909 Department of Militia Defence map. *Scholars GeoPortal, 2019*



Figure 23: 1938 Department of National Defence map. *Scholars GeoPortal, 2019*

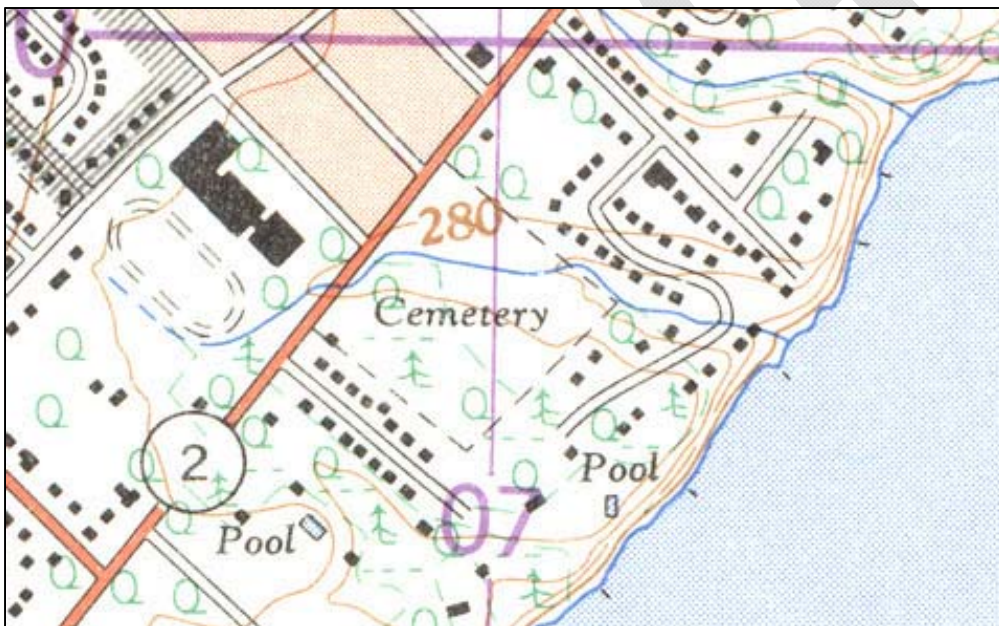


Figure 24: 1964 Department of Energy, Mines and Resources map. *Scholars GeoPortal, 2019*

The aerial photos in Figures 25 and 26 were taken in the 1950s after the development of the Holyrood Avenue subdivision to the west of the cemetery and the Lakewood Drive subdivision to the east. In both photos, the Holyrood Estate is still visible along the waterfront. To the north of the estate is the grassy area of the easterly portion of the cemetery, not yet used for burials at this time.



- Easterly portion of cemetery
- Lakewood Drive subdivision (only the northerly section was completed at this time)
- Groundskeeper's cottage on the Holyrood Estate lands

Figure 25: Aerial view taken in the 1950s. The groundskeeper's cottage of Holyrood Estate can be seen in the forefront. Trafalgar Township Historical Society 003237773f.



- Lakewood Drive subdivision
- Easterly portion of cemetery
- Holyrood Avenue subdivision (only the westerly section was completed at this time)
- Former Shorewood Estate

Figure 26: Aerial view likely taken in the 1950s. The mature trees of the older portion of the cemetery can be seen below the grassy area in the middle of the photo. At the bottom of the image is the former Shorewood Estate, prior to the land being developed into a residential subdivision. Oakville Historical Society 1986.6.876.



Figure 27: Aerial view of the cemetery property showing the locations of the cemetery and rectory, 2019

- Original 26 acres
- 13 acres added in 1927
- Current cemetery boundaries
- Original location of rectory
- Current location of rectory
- Original location of stone gates
- Current location of stone gates

5. Design and features of St. Jude's Cemetery

5.1 The Rural Cemetery

By the time St. Jude's Cemetery was established in the 1850s, burial practices had seen a significant change from recent centuries. Up until the 19th century, burials in Europe were rooted in the traditions of the Roman Empire. Bodies were placed in niches cut out of stone or in catacombs. Where bodies were buried underground, older remains were periodically removed and stored elsewhere to allow for more burials. As populations increased, burial grounds became overcrowded and bodies were being buried close to the surface. This led to many significant safety and health concerns, especially in urban areas. It also painted cemeteries as dismal, neglected and gory spaces.⁵²

⁵² Jane Irwin, *Old Canadian Cemeteries: Places of Memory* (Richmond Hill, Ontario: Firefly Books Ltd., 2007), 29.

Major change came to burial practices in the early 1800s, beginning with the establishment of the Père Lachaise Cemetery in Paris in 1804. Influenced by beautiful European estates, Persian tombs, Egyptian obelisks and the French Neoclassicist architectural style, the cemetery became known as the first 'Garden Cemetery'. This concept of beautifying burial grounds travelled across Europe. Britain established their own version, which was inspired less by the urban necropolis style of Paris' new cemetery and more by the English Garden movement. It became known as the 'Rural Cemetery'.⁵³

The idea behind the rural cemetery was to have a designed and landscaped burial ground with a park-like setting to provide a more dignified and restful place for both the remains and visitors. These cemeteries were established on the outskirts of town and, like the English gardens of their time, included gently rolling grounds, winding pathways, groves of trees, woodlands and even water features. Small buildings, such as chapels and groundskeeper cottages, were designed by architects to provide architectural character within the cemetery.⁵⁴

Landscape designers like John Claudius Loudon wrote books on how these rural cemeteries were to be planned and landscaped. Loudon argued that the main objective of a burial ground was the disposal of human remains, but that the secondary objective was the improvement of moral and taste of society.⁵⁵ He noted, "Affliction, brightened by hope, ever renders man more anxious to love his neighbour."⁵⁶ In his opinion, the grave site should not be a gloomy space to be avoided, but an inviting place of beauty and tranquility. A garden-like setting for burials not only improved the unsanitary and undignified conditions of pre-Victorian burial grounds, but it also provided an attractive, calming space in which to grieve and commemorate a loved one.⁵⁷

As part of the Victorian era efforts to institutionalize public sanitation, the *Burial Act of 1857* provided rules and guidelines on how bodies were to be buried. Loudon's book *On the Layout Out, Planting, and Managing of Cemeteries, and on the Improvement of Churchyards* describes in detail what happens to the human body after death and provides specific guidelines on how to establish and maintain an orderly, hygienic cemetery. This includes recommendations on the layout of the cemetery, the required depth of the body, the size of the plot, the type of soil and the security of the grave, among other details.

Loudon also provided recommendations on types of plantings, architectural styles for chapels and outbuildings, designs for fencing and pathways – all intended to create a tranquil and dignified space to honour the dead and allow for visitors to grieve in a peaceful setting. Loudon's writings had a significant impact, not only on cemeteries in England and throughout Europe, but on cemeteries throughout the British colonies. All over Ontario, church cemeteries like St. Jude's continue to display the essence and aesthetic of the rural cemetery.

⁵³ Jane Irwin, *Old Canadian Cemeteries*, 32.

⁵⁴ Ibid.

⁵⁵ 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), 1.

⁵⁶ J.C. Loudon, *On the Layout Out*, 11.

⁵⁷ Ibid, 8.

5.2 The design of St. Jude's Cemetery

The layout and design of St. Jude's Cemetery features many of the elements revered by the rural cemetery movement, including many of the details recommended by Loudon himself.

Upon entering the cemetery at the original westerly entrance, one of the first things the visitor notices is the set of stone gates attached to black metal fencing which extends along the Lakeshore Road frontage. While these features are not historic, they maintain one of the principles of the rural cemetery which is to provide a boundary fence for security, privacy and a sense of importance for the site.⁵⁸ The black metal fencing along Lakeshore Road outlines the lot and helps to define the site as a cemetery. The fencing along the east, south and west property lines is a mix of materials and designs as they are for the most part fences installed by the owners of the abutting residential properties. However, they still provide a boundary and sense of enclosure for the cemetery.

The primary driveway enters through the stone gates and ascends up over a small incline, following the original cemetery road that horses and buggies took to enter the cemetery. In more recent years, this portion of the driveway was lowered to minimize the slope, and retaining walls were installed on each side, topped with metal railings. Despite the changes over the years, this original pathway into the cemetery and over the low hill is one of the more recognized and prominent features of the cemetery.



Figure 28: Looking southwest from the entrance of the cemetery, August 2018

Originally a dirt path, the narrow vehicular path through the cemetery is now paved with asphalt. The original driveway heads up the slope towards the lake, then bends towards the east, straightens out towards the lake again, then bends once more to the east where it follows the slope down to the

⁵⁸ 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), 15.

easterly portion of the cemetery that was added in the 1920s. The driveway continues on an angle through the middle of the lower portion of the cemetery towards the easterly entrance on Lakeshore Road. It would have been incorporated into the layout of the cemetery from the very early planning stages, at least in later years, as it was needed to provide space for vehicular access (horses and buggies, and later automobiles) between the burial plots. The driveway remains one-way throughout the cemetery in order to maintain the narrow design of the original pathway and protect the burial plots.



Figure 29: Postcard of St. Jude's Cemetery, 1919, looking north towards Lakeshore Road. Oakville Historical Society.

The cemetery is loosely and informally defined by two sections: the older westerly portion which contains a wider variety of styles and materials of grave markers; and the newer easterly portion which has more consistently designed and placed grave markers. Less obvious when walking through the cemetery is the fact that the older section, while it appears more random and unplanned, has a very orderly layout of plots which were more easily laid out on relatively flat land. The newer section, on the other hand, needed to respond to the more uneven landscape which includes a slope and a small creek, both running from the northwest to the southeast. This resulted in multiple sections of plots divided by landscape features, each facing a different direction, as evident in the cemetery plan in Figure 31.



Figure 30: View of the remaining portion of the creek. March 2019

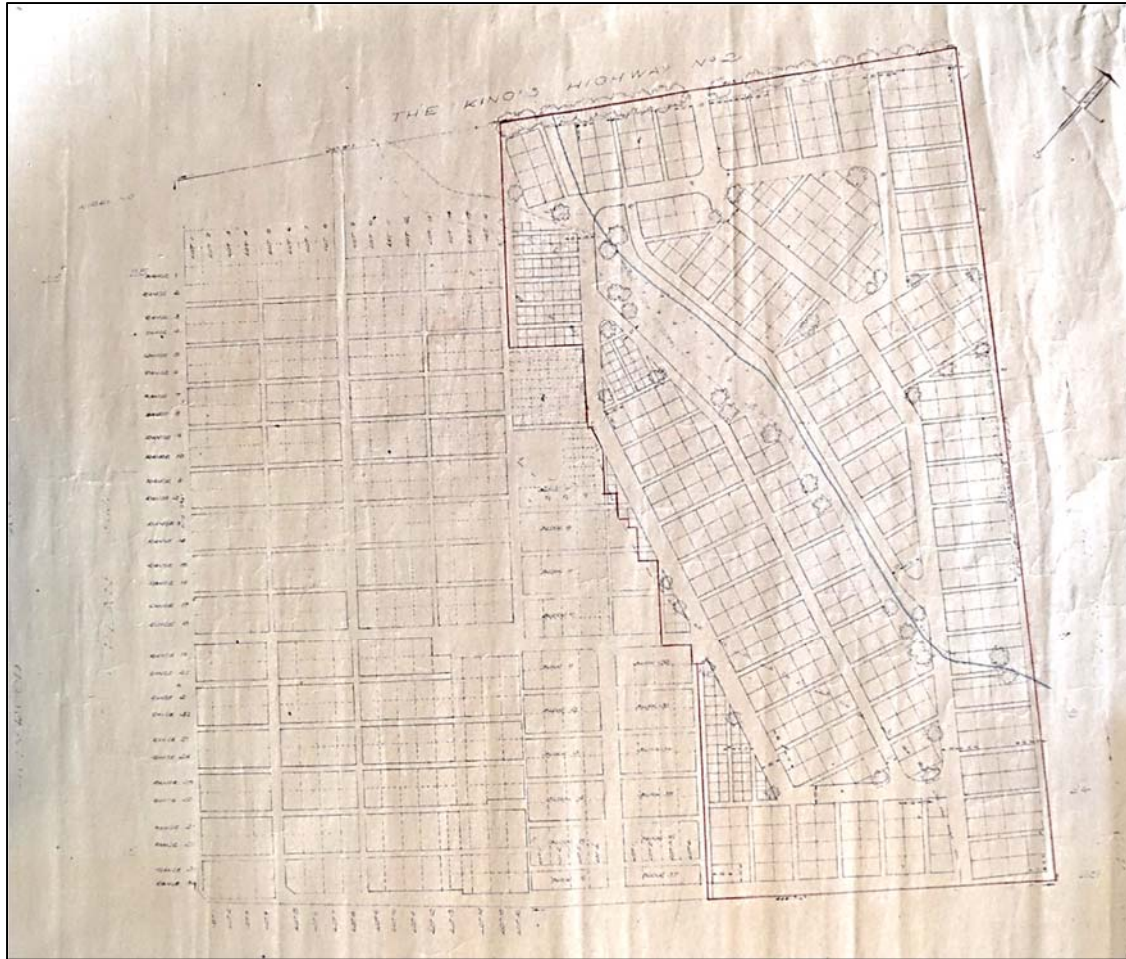


Figure 31: A plan for St. Jude's Cemetery, a design which was never fully implemented. Date unknown. St. Jude's Church Archives.

The creek which ran through the cemetery was later contained through a storm pipe and it is now only visible at Lakeshore Road and in the southeast corner of the property. The slope, however, continues to be an important landscape feature in the cemetery. As is evident in the photo in Figure 32 and in the aerial view in Figure 33, the slope informally delineates the older section and the newer section and is a defining feature of the site.



Figure 32: View of the slope looking southwest towards the older portion of the cemetery, March 2019

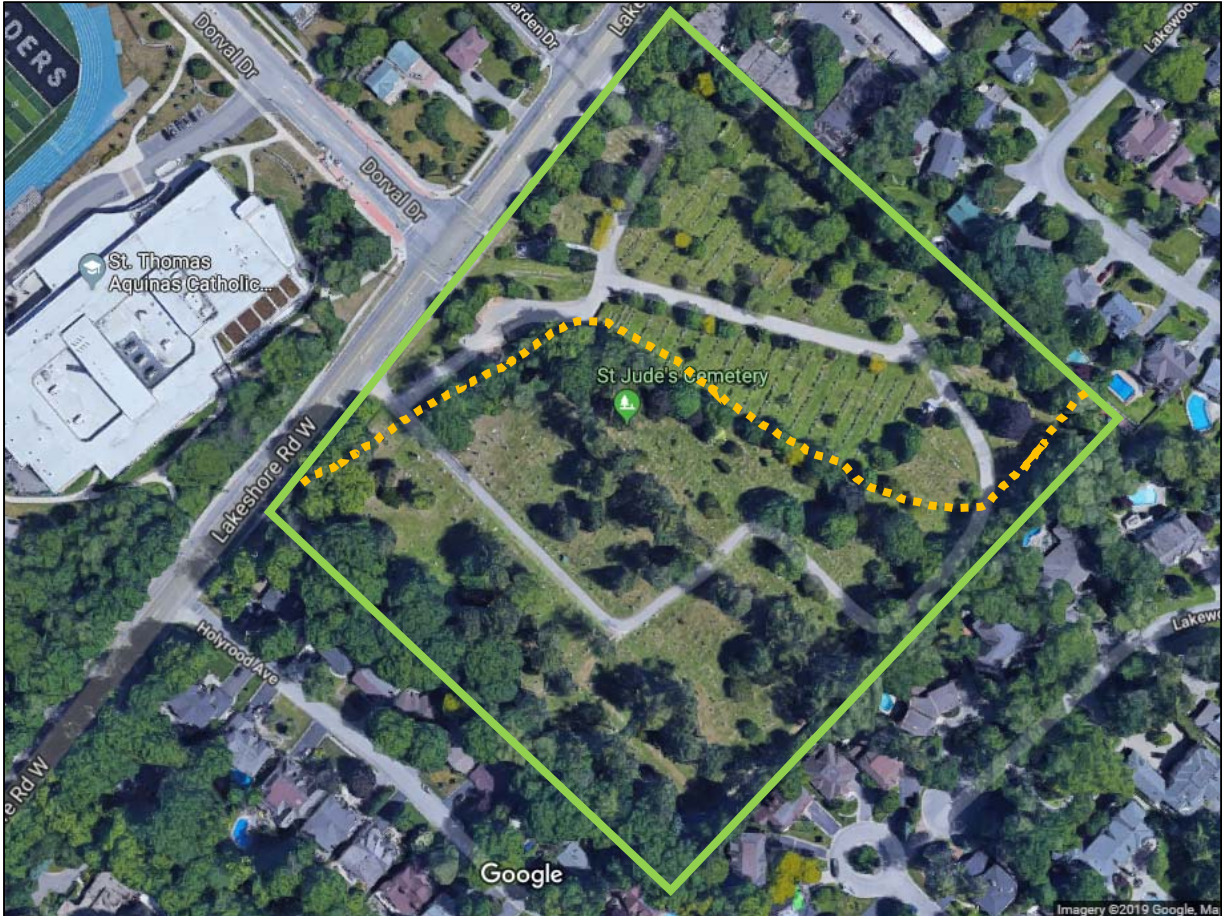


Figure 33: Aerial view of the cemetery outlined in green with the slope identified by the dotted orange line. Google 2019

The grave markers in the older section tend to be arranged in single rows with all of the grave markers facing the same direction. In the Christian tradition, they face east (technically northeast), so that the departed can greet Christ when he returns. The graves are located in front of the markers which are placed somewhat irregularly, depending on the number of plots associated with the grave marker. The older section is defined by the diversity of grave markers, ranging in style, size and material. This variety is one of the most significant heritage attributes of the site and contributes greatly to the property's cultural heritage value.

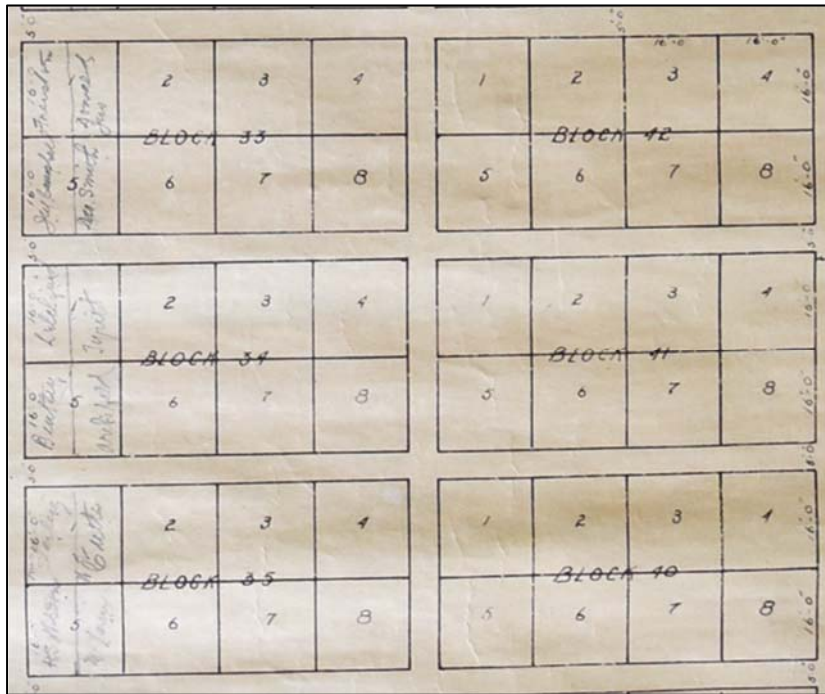


Figure 34: Layout of plots in the older section of the cemetery. Undated plan completed by Roy F. Smith, Civil Engineer. St. Jude's Church archives.

This diversity is due in part to the rural cemetery approach of ensuring that cemeteries not be sectioned off based on class or wealth and that monuments be erected throughout the cemetery. Monuments in the older section of St. Jude's Cemetery vary from one to the next, with tall decorative obelisks next to small, modest markers.

Many of these diverse grave markers are noticeably more lavish and decorative than the grave markers in the newer section of the cemetery. Throughout the 19th century, death was romanticized as beautiful and sublime, spurred on by religious teachings. This is demonstrated in countless pieces of literature and artwork of the Victorian era. Grave markers were adorned with hands grasping, weeping willows, urns and other dramatic images of death and sorrow. Tall monuments like obelisks brought attention to the grave and to the death itself. Cemeteries began to look like estates and parks, dotted with majestic monuments, all in the rural cemetery style.

The newer section, on the other hand, is defined by its consistency in the layout and type of grave markers. Low rectangular granite headstones characterize the space. By the 20th century, grave markers were no longer designed with the same flare and creativity that was more common in the 19th century and earlier. On the newer grave markers, there is a noticeable absence of ornament and fewer

inscriptions. This change shows a parting of ways with the original goals of the rural cemetery approach which promoted variety and artistry.

By the 20th century, especially after the Depression and two world wars, death was no longer viewed with such reverence. After so much loss, society no longer had a desire for lavish monuments devoted to the dead. Furthermore, death became frightening as medical and scientific beliefs began to override religious narratives and society began to push back against death with modern medical interventions.⁵⁹ Death became taboo and this new resigned attitude toward death meant less of a need to commemorate the dead through elaborate and expensive grave markers. Rather, smaller and simpler stones were preferred as they were less likely to generate thoughts about death.⁶⁰ Today, our grave markers focus less on the person's death and more on the person's life, by including portraits of them on the stone, or an image of their home or favourite vehicle or hobby.

Another theory is that, as medical science and technology have improved, we are living longer and fewer young people are dying. Since more graves today commemorate the elderly than, say in the 19th century, the burial and grieving process is less intense and sorrowful than it would be for a young child. And we therefore feel less moved to include symbolic imagery, such as lambs, to commemorate a loved one.⁶¹

The 'Rules and Regulations' handbook for St. Jude's Cemetery from 1954 stipulated the size of monuments, reinforcing this 20th century idea of simple, humble monuments. In single plots, headstones could only be 10 inches thick, two feet high and two feet wide; in plots with two and four grave spaces, headstones could only be 10 inches wide; and in plots with eight grave spaces, larger monuments needed special approval from the Cemetery Committee, and would mean a reduction in the total number of burial spaces in the lot.⁶²

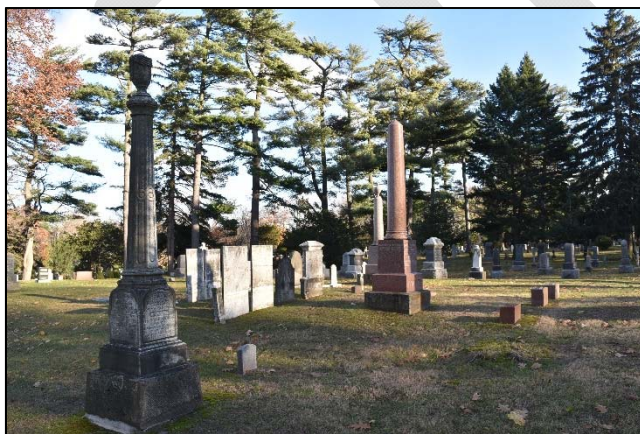


Figure 35: Grave markers in the older portion of the cemetery, November 2018

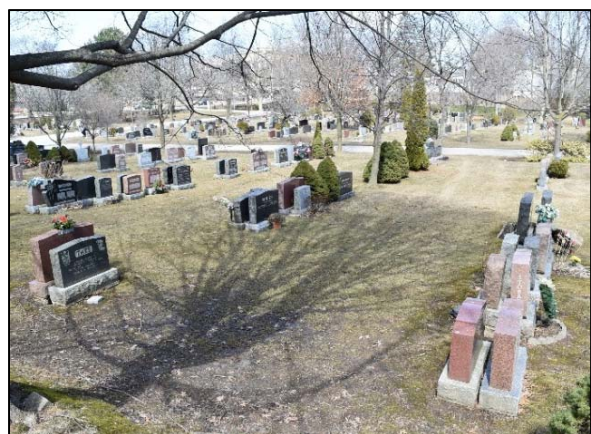


Figure 36: Grave markers in the newer portion of the cemetery, March 2019

⁵⁹ David San Filippo, *Historical Perspectives on Attitudes Concerning Death and Dying*, (Orlando, Florida: Kimball Publishing, 2006), 4.

⁶⁰ James A. Hijjiya, "American Gravestones and Attitudes Toward Death: A Brief History," *Proceedings of the American Philosophical Society*, 127, no. 5 (1983): 360.

⁶¹ James A. Hijjiya, "American Gravestones," 360.

⁶² St. Jude's Church, *St. Jude's Cemetery, Oakville: Rules and Regulations*, (St. Jude's Church, 1954), 12.

The grave markers in the newer section are more uniformly placed due to the 20th century rules of the cemetery which required that only one monument be permitted within a plot. Unlike the older family plots which contained several grave markers in different sizes, multiple family members are represented on one headstone in the newer plots. The rules also required that the grave markers be placed back to back with graves placed between each double row of headstones.⁶³

This difference in designed layout between the two sections is made more obvious when looking at an aerial image of the property, seen in Figure 37. While the grave markers in the older section are still arranged in rows, these markers are not placed as consistently or densely, giving the area a more random or spotty appearance. In comparison, the newer section appears orderly with more visually obvious patterns of rows which are more densely occupied by consistently-sized grave markers. It is interesting to note how this aerial view contrasts with the plan of the cemetery in Figure 31 where the older section appears more orderly than the newer one.



Figure 37: Aerial view of the cemetery showing the older portion of the cemetery in the bottom of photo and the newer portion of the cemetery above. Google Images 2019.

5.3 History and design of grave markers

One of the aspects of St. Jude's Cemetery that makes it so visually appealing is the variety of grave markers. Markers range from standard upright headstones to subtle flat headstones and pillow markers to more elaborate and grandiose markers like obelisks. The size, material and design of the grave markers speak to the era in which they were produced and to the people for which they were made.

This section provides examples of grave markers, starting with the oldest ones found in the cemetery and ending in 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 expanded over the past 160 years.

⁶³ St. Jude's Church, *Rules and Regulations*, 10.

Shown in Figure 38 are some of the more historic grave markers in St. Jude's Cemetery, including the two oldest headstones of the cemetery. These mark the graves of William Triller (1783-1837) and his wife Sarah (1790-1836). Their deaths pre-date the establishment of the cemetery in 1853 and it is possible that the grave markers were located here prior to St. Jude's Church purchasing the property for use as a cemetery. They may also have been replacements for earlier wood markers.



Figure 38: Grave markers of the Triller family which include some of the oldest marble grave markers in the cemetery, February 2019

These headstones are made of marble which was the most commonly used material for grave markers throughout the 19th century other than wood. While wooden markers may have once been installed in St. Jude's Cemetery, there are none remaining today. Marble was sometimes sourced locally in Ontario, but much of it came from places like Vermont and even Europe.⁶⁴ Marble grave markers tend to experience considerable decay from acid rain, snow and fog. Sulphuric acid and acid gases in rain often create layers of a dark gypsum crust on the headstones which eventually leads to the loss of the surface, including the historic inscriptions.⁶⁵ This deterioration is already visible on the markers shown in Figure 38.

In order to tackle and reduce this deterioration, the Town of Oakville has spent considerable efforts over the past decade to restore monuments within the town's pioneer cemeteries. Heritage consultants have conducted monument condition surveys to assess the condition of monuments and determine treatment needs. The town has recently restored hundreds of markers and headstones, including those in St. Jude's Cemetery, all in accordance with the conservation guidelines provided in the Province of Ontario's *Landscape of Memories: A Guide for Conserving Historic Cemeteries*.

On older monuments, many of the visual patterns and designs can be found repeated. In *Old Canadian Cemeteries: Places of Memory*, Jane Irwin notes that "Such conformity confirms the undeniable fact that

⁶⁴ Tamara Anson-Cartwright, ed. *Landscapes of Memories: A Guide for Conserving Historic Cemeteries*, (Toronto: Queen's Printer for Ontario, 2003), 7.

⁶⁵ Tamara Anson-Cartwright, ed. *Landscapes of Memories*, 8.

we are all travelling to the same end and is oddly reassuring.”⁶⁶ These symbolic images had both public and private meaning and continue to pass on important messages and life lessons to passers-by today.



Figures 39, 40, 41 and 42: Details of grave markers, March 2019

The hand pointing to the sky indicates that the person’s soul has risen to heaven. The hands together are usually associated with a married couple who has passed away. In this case, the hands under the word ‘Welcome’ represent the soul being welcomed by another soul to the afterlife.⁶⁷ The open book typically has religious associations with the Bible, and can also symbolize an openness to God and to the afterlife.⁶⁸ This book is inscribed with “Thy will be done”. The weeping willow tree and urn motif was one of the most popular decorations used on 18th and 19th century gravestones. In addition to symbolizing grief and sadness, the tree is associated with eternal life because of its ability to continue growing even when its branches are cut off.⁶⁹

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.⁷⁰ Located near the entrance of the cemetery is ‘Cleopatra’s Needle’ which is one of the most well-known granite monuments within St. Jude’s Cemetery. It is a lovely example of the obelisk style that originated in Egypt. Obelisks are large and more expensive and often mark the graves of historically significant and wealthy residents.⁷¹ This one marks the grave of Bennett Jull (1844-1916), a local merchant, and his wife, Mary E.L. Hagaman (1856-1935) and their four-year old daughter Ellena Hagaman Jull (1874-1878).



Figure 43: ‘Cleopatra’s Needle’, March 2019

⁶⁶ Jane Irwin, *Old Canadian Cemeteries: Places of Memory* (Richmond Hill, Ontario: Firefly Books Ltd., 2007), 223.

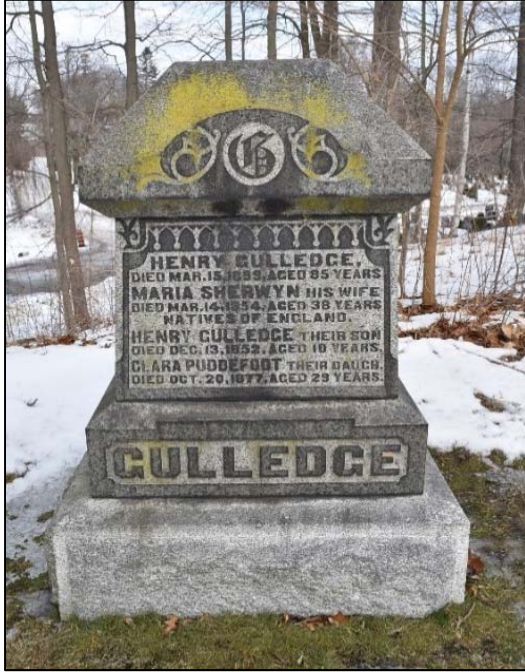
⁶⁷ Douglas Keister, *Stories in Stone: A Field Guide to Cemetery Symbolism and Iconography* (Layton, Utah: Gibbs Smith, Publisher, 2004), 108.

⁶⁸ Douglas Keister, *Stories in Stone*, 113.

⁶⁹ *Ibid*, 67.

⁷⁰ Tamara Anson-Cartwright, ed. *Landscapes of Memories: A Guide for Conserving Historic Cemeteries*, (Toronto: Queen’s Printer for Ontario, 2003), 9.

⁷¹ Jane Irwin, *Old Canadian Cemeteries: Places of Memory* (Richmond Hill, Ontario: Firefly Books Ltd., 2007), 231.



This granite gravestone is notable for its large 'G' initial for the family name and its decorative design. This extra detail is often illustrative of the wealth and status of the deceased. In this case, the grave is for Henry Gullledge (1814-1899) and his wife Maria Sherwyn Gullledge (c.1816-1854) who emigrated from Somersetshire, England in 1835. Henry was a well-known local saddler and harness maker whose shop stood at the southeast corner of Lakeshore Road and Thomas Street for many years.

Henry and Maria had six children, the youngest of which, Edmund H. Gullledge, continued the business which was run by the family for over 100 years. This headstone would have been made after the death of Henry in 1899 to commemorate him and his immediate family members who had passed away before him, including his wife Maria who died at age 38, their second son Henry who died at age 10 and their daughter Clara who died at age 29.

Figure 44: Gullledge family grave marker, February 2019

There are numerous examples of family plots within St. Jude's Cemetery where one larger grave marker is surrounded by several smaller ones. These smaller ones are often slant or pillow markers which mark the graves of the individuals who may or may not be listed on the larger grave marker. Some of these family plots are delineated by a low metal fence.



Figure 45: Marlatt family plot, August 2018



Figure 46: Whitaker family plot, August 2018



Figure 47: Curtis family plot, August 2018



Figure 48: McCraney family plot, August 2018

As granite markers became more popular and as technology improved around the turn of the 20th century, more elaborate designs of headstones appeared. Figures 49-52 show examples of uniquely shaped granite markers with decorative floral engravings. In some cases, symbols of organizations with which the individual was affiliated are included. An example of the Freemasons symbol marked by the 'G' and the square and compasses is included below.



Figures 49, 50, 51 and 52: Granite grave markers at St. Jude's Cemetery, August 2018

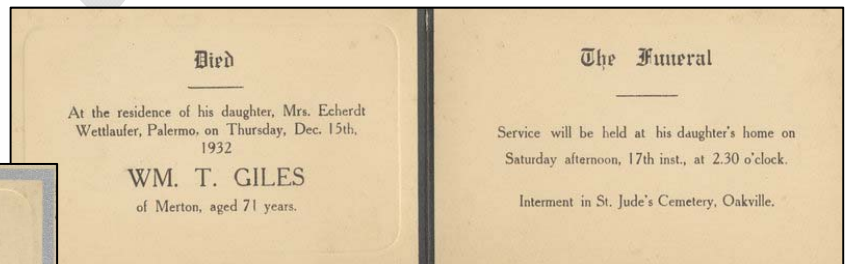


Figures 53, 54 and 55: Grave markers with lamb figures, August 2018 and November 2018

Headstones with lambs mark the graves of children and infants since they symbolize innocence. They also have associations with Christianity, representing Jesus, the Lamb of God who was sacrificed by his Father just as lambs were sacrificed to God.⁷² The lamb reminds visitors of the hopelessness of saving young children's lives in historical times, but also provides a sweet and gentle image by which to remember them. The grave in Figure 53 is for Audrey Evelyn Morden, daughter of Captain Edward A. and Mamie Morden, who died in 1912 at the age of one year and two months. The Morden family was a well-known and fairly affluent family in Oakville and founded the Morden Line of steam ships that transported lumber on the Great Lakes.

Monuments with lambs are very common in historic cemeteries, largely due to the fact that infant and child mortality was so much higher in the 19th century and early 20th century. Life expectancy has steadily increased over the past two centuries. Today, it is common for men and women to live well into their eighties and nineties, even past the age of 100. However, in the past, death in later decades was less frequent and more remarkable, as would have been the case with William T. Giles who died at the ripe age of 71 years in 1932.

Figure 56: The front and inside of a funeral card from 1932 for William T Giles of Merton, buried in St. Jude's Cemetery. Oakville Historical Society records.



⁷² Jane Irwin, *Old Canadian Cemeteries*, 257.



Figures 57 and 58: Scott family monument, March 2019

This grave marker is rather unique as the only one made of ‘white bronze’ in the cemetery. In reality, the material is a mix of zinc, copper and tin and was referred to as bronze to make it more attractive to customers. The metal material is nonporous and highly resistant to corrosion which has left this monument in excellent condition after 130 years. Produced from the 1870s to the 1910s, the material was sold as a cheaper alternative to stone – the metal was treated to give it a pale grey/blue colour and faux texture was added to mimic stone.⁷³

The material also allowed for very intricate details which is evident on this grave marker which contains several symbols, including a sheaf of wheat which symbolizes a long, fruitful life⁷⁴ and an hourglass which represents time passing quickly.⁷⁵

Figure 59 shows an example of a granite gravestone featuring a Celtic Cross, a common symbol in many cemeteries throughout North America and Europe. This example marks the grave of Sir Frank Baillie (1875-1921) and his wife Lady Edith Baillie (1877-1965). Sir Frank was of Scottish-English descent and was a successful financier and industrialist who made significant improvements and achievements in industrial manufacturing in Canada. After his death, his wife Lady Baillie continued to be well-known in Oakville for her philanthropy, especially for her contributions to the Oakville Trafalgar Memorial Hospital.



Figure 59: Monument for Sir F. Baillie and Lady E. Baillie. February 2019

⁷³ Ibid, 280.

⁷⁴ Douglas Keister, *Stories in Stone: A Field Guide to Cemetery Symbolism and Iconography* (Layton, Utah: Gibbs Smith, Publisher, 2004), 60.

⁷⁵ Douglas Keister, *Stories in Stone*, 132.



Another example of a Celtic Cross is shown in Figure 60. Of note are the letters “IHS” in the centre of the cross, a religious notation which can be traced to several different origins. One of the most popular interpretations, and likely the story understood by the family of this grave marker, is that the letters stand for “In His Service”, referencing the person’s desire to follow the teachings of Jesus. The other most common translation is that it stands for the first three letters of Jesus Christ’s name in Greek, “iota eta sigma”.⁷⁶

This gravestone marks the resting place of the Barrett family, including former Oakville mayor and veteran Harry Barrett. The multiple levels of the grave marker demonstrate the flexibility of its design. When the marker was originally made, it likely only have included the base, marked with the name ‘Barrett’, and the cross. Over time, the larger stone was likely added to include information on Mary, C.W. and George Barrett. Later, when Harry’s wife Jackie was buried, another stone was added to include their names.

Figure 60: Monument for Barrett family, June 2019

Most Canadian soldiers who died during World War I, World War II and the Korean War were killed in action overseas and buried in war cemeteries there. However, in cases where soldiers died on Canadian soil, they were given a simple grey granite headstone that identifies them as a soldier.

This example has a large maple leaf at the top and the soldier’s rank, number and regiment are included, along with the inscription: “Died for King and Country”. This soldier, George Alvin Myers, enlisted in Toronto at the age of 17 and later died at the age of 20 from tuberculosis which he contracted during the war.⁷⁷ It is possible that he never saw any battle.

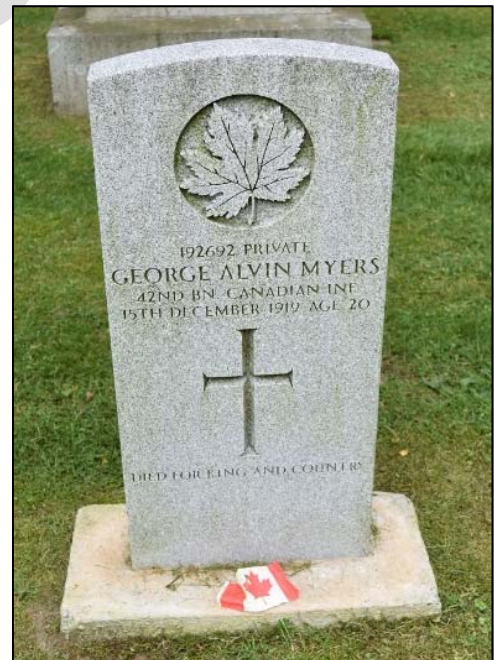


Figure 61: Grave marker of Private George Alvin Myers. August 2018

⁷⁶ Douglas Keister, *Stories in Stone: A Field Guide to Cemetery Symbolism and Iconography* (Layton, Utah: Gibbs Smith, Publisher, 2004), 147.

⁷⁷ “Private George Alvin Myers,” Canadian Great War Project, last modified November 11, 2016, accessed June 20, 2019, <http://canadiangreatwarproject.com/searches/soldierDetail.asp?ID=23095>.

A typical 20th century example of a granite headstone is the grave marker of Major-General Christopher Vokes (1904-1985) and his wife Constance Mary Waugh. Born in Ireland to the son of a British officer, Christopher Vokes rose through the Canadian army ranks to become Brigadier. During World War II, Vokes led his troops through significant battles. After the war, he was put in charge of the Canadian Army's Central Command, located at the former Independent Order of Foresters (I.O.F.) Orphanage on Bond Street. This headstone also includes a simplified version of the Province of Ontario coat of arms.

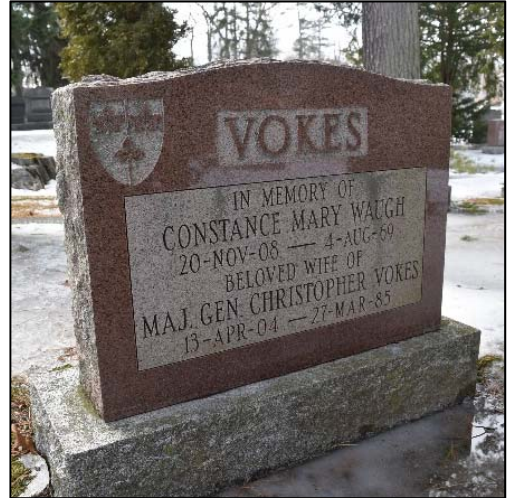


Figure 62: Grave marker of Constance M. Waugh and Major General Christopher Vokes, February 2019



Figure 63 and 64: Newer headstones with images of the deceased engraved into or attached onto the grave marker, March 2019

As technology has improved, the standard granite headstone has become more decorated, beyond the basic inscriptions that were more prevalent in the 20th century. New images are being engraved into the stone or added onto the marker. These include images of the deceased, their homes, their pets or even symbols representing their livelihood or hobby. However, the basic shape and size of the granite headstone remains; the larger and elaborately shaped monuments of the 19th and early 20th centuries remain a thing of the past.



The way we treat our grave sites has also changed in recent years. Throughout the 20th century, it was common for visitors to plant flowers or leave fresh flowers at the grave site. Today, this practice remains but has been expanded to include other objects such as candles, vases, toys, crosses and other memorabilia associated with the deceased.

Figure 65: Headstone with decorative items placed at the grave site, March 2019

Many cemeteries like St. Jude's have become municipal and open to the general public, whereas in the past they were only open to members of the church. This has introduced a more diverse number of cultures, religions and traditions to the cemetery. More change will continue to be seen as individuals of different backgrounds use the cemetery in different ways and install monuments with designs and decoration that are unique to their culture.

Another major change to monuments and grave markers has been the substantial increase in cremation. When the rural cemetery movement was started, it promoted the placement of the cemetery in the country or at the edge of town in order to provide a peaceful rural setting. These locations also allowed for a significant amount of space, which was needed for traditional burials. In this spirit, St. Jude's Cemetery was originally developed on the edge of town but, over the years, the town has built up around it and there is no longer an opportunity to expand the cemetery as more plots are needed. This, along with efforts to minimize environmental impact, have led to cemeteries offering services beyond the traditional plot with a grave marker.

In St. Jude's, this need and desire for cremation services has altered the physical landscape of the cemetery. In many cases, cremated remains are spread in the cemetery or elsewhere, therefore eliminating the need for physical space for the remains. However, many families choose to place the remains in a niche within a columbarium, more of which are to be constructed in the coming years. Cremated remains are also buried in small burial plots in the cemetery, similar to traditional burials but with much smaller footprints.



Figure 66: Columbarium in St. Jude's Cemetery, February 2019



Figure 67: Burial plots for cremated remains in St. Jude's Cemetery, March 2019

All of these varied types of monuments contribute to the cultural heritage value of the cemetery; this diversity of grave markers and structures is fundamental to the landscape of a 19th century rural church cemetery like St. Jude's. The cemetery provides a snapshot of the evolution of cemeteries from the 19th to 21st centuries and the many changes in customs brought on by religious and secular values, technology and population growth, among other factors.

The grave markers and monuments also speak to the individual lives of those commemorated within the site. Designing or choosing a monument for oneself or for a loved one is a difficult and significant task because there is meaning and weight placed on the design of the monument. Beyond providing basic information on the person and their death, the monument can represent the individual's values, religion, background and status within the community. It plays a significant role as a long term reminder of the individual and a reflection of their lives, on display to the public. It is important because it is personal but also because it is public and permanent.

Further, the cemetery acts as a historical record. This is especially true for the older burials; for many buried in the early and mid 19th century, their grave marker may be the only record of them. 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."⁷⁸ Without these cemeteries, our historical records would not be as complete and it is our duty to preserve the physical monuments of this history.

For the grieving friends and family, the monuments provide a sense of endurance and stability to visitors, a perpetual physical place to connect to their loved one who is no longer here on this earth. As Jane Irwin writes in *Old Canadian Cemeteries: Places of Memory*: "Memories attach themselves to material things and places."⁷⁹ The monument is the physical reminder of this individual, one of the few

⁷⁸ 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.

⁷⁹ Jane Irwin, *Old Canadian Cemeteries: Places of Memory* (Richmond Hill, Ontario: Firefly Books Ltd., 2007), 271.

remaining tangible and touchable items that can connect us to this person, even centuries after they have passed away. The conservation of these monuments not only retains personal memories and connections to those who have passed, but also preserves a community's identity and history within the larger collective consciousness.

As a place of memory, the cemetery plays a very significant role in the solemn process of grieving. And bereavement is not always an individual experience but one felt by the collective, by the larger community. It can be part of a cultural or religious tradition that may involve numerous gatherings and ceremonies, many of which take place at the burial site. The cemetery therefore has cultural heritage value for the larger community but also emotional value on a personal level for many individuals. And the monuments themselves are the tangible element that facilitate both the recording of history and the bereavement process, thus greatly contributing to the cultural heritage value of the site.

5.4 Landscape features of the cemetery

Beyond the grave markers and monuments themselves, St. Jude's Cemetery has cultural heritage value for its park-like setting which provides a peaceful setting for visitors. The landscape features which characterize the cemetery have developed over time as the cemetery has expanded. The cemetery contains significant natural heritage features, many of which were planted with purpose, and others which have grown naturally over the many decades.

Here again, the older section and newer section have a different appearance and feel, not only when it comes to the layout and design of grave markers, but also its vegetation and landscape features. The older section is defined by its numerous mature trees – of particular significance are the large white pines which have been a distinguishing feature of the cemetery since it was first established and which contribute to the calm and reflective setting both visually and aurally.

The tall white pines soar upwards to the sky, symbolically linking many visitors to the heavens above. Even on a calm day, the tall pines capture the wind with a soft whispering sound that defines the peaceful experience of the cemetery. Songbirds, ospreys and eagles nest in the white pines, further contributing to the aural experience. In the fall, the cedar needles collect on the ground, forming a soft path for visitors and providing a wonderful scent when the sun warms them. These mature trees have grown on the site since long before its use as a cemetery and offer a feeling of permanence and endurance.

John C. Loudon promoted evergreen trees in his writings because they require less maintenance than deciduous trees, which lose their leaves and they allow more light to enter the space which prevents wet ground conditions. Loudon also notes that coniferous trees with their dark foliage provide a feeling of "solemnity and grandeur"⁸⁰ and have "been associated with places of burial since time immemorial".⁸¹ Coniferous trees such as pine trees are common in Ontario cemeteries, which was very likely a result of Loudon's writings.

⁸⁰ 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), 20.

⁸¹ J.C. Loudon, *On the Layout Out*, 20.

The newer section of the cemetery contains younger trees, and most of them are deciduous. This demonstrates yet another disconnect with Loudon's principles of the rural cemetery. The smaller trees means less tree canopy in the newer section. And, as is evident in the aerial view in Figure 37, the lower section appears more lush and green. This may have something to do with the drainage of the site, in addition to this area being newer.

Over the many decades, in all areas of the cemetery, family members have planted flowers, shrubs and trees near their loved ones' graves. Many of these have grown into larger specimens which now provide shade and visual interest to the surrounding plots. The church and the town have also added trees over the years, and plantings continue through the town's Memorial Tree Program. Tree species in the cemetery include spruce, black locust, maple, black cherry, beech, red oak, cedar, walnut, elm, lilac and yew.



Figure 68: Various shrubs and trees planted in between monuments, March 2019

In addition to the natural landscape features, the cemetery contains man-made wood benches which contribute to the scenic quality of the property. These were all donated by family members in memory of their loved ones through the Memorial Bench Program. Most of these benches are located in the lower section where the more recent burials are found.

All of these landscape features contribute to a site of commemoration and reflection. The natural setting with low slopes and mature trees provides a calm oasis within a suburban setting. For most visitors to the cemetery, the experience is a somber one. Whether visiting recently lost loved ones or researching ancestors, the visitor is confronted with the cycle of life and death; ashes to ashes, dust to dust. The calm, scenic park-like setting of the cemetery supports reflection, commemoration and mourning.

For many people, the process of grieving involves not only visiting the burial site but maintaining it as well. The temporary placement of flowers and small trinkets, along with the more permanent introduction of plantings, is part of the bereavement experience and contributes to the overall landscape of the cemetery as a place of memory and commemoration. The Memorial Benches allow individuals to commemorate their loved ones and also provide a reflective spot for visitors to rest.

These landscape elements are integrated with and support the grave markers, monuments and other structures within the cemetery. Together, these components create a tranquil, natural setting that is steeped in history and memory. The property's cultural heritage value has many layers and permeates both the individual and the collective cultural experience.

6 Evaluation of Cultural Heritage Value or Interest

St. Jude's Cemetery has previously been identified as having cultural heritage value and interest. In 2009, it was identified and protected by designation By-law 2009-075. And in 2015, Laurie Smith and Associates wrote:

St. Jude's Cemetery has cultural heritage value as a good example of a rural 19th-century Ontario protestant church cemetery designed to serve a local church. The scenic character of this site contributes to its cultural heritage value.

St. Jude's Cemetery has cultural heritage value for its historical associations with St. Jude's Church and the development of Oakville.

The cemetery has cultural heritage value for its contextual significance as a well-known site that helps to define the scenic character of this part of Lakeshore Road West.⁸²

6.1 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*. 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 and layout of the 19th century cemetery.

6.2 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*, Erchless Estate falls within the Designed Landscape category of cultural heritage landscapes. Further, per the 2014 *Provincial Policy Statement*, the subject property qualifies as a *significant cultural heritage landscape*.

6.3 Statement of Cultural Heritage Value and Significance

Description of Property

St. Jude's Cemetery is located on the south side of Lakeshore Road West where Dorval Drive terminates at Lakeshore Road West. It is bounded by residential development to the west, south and east and by Lakeshore Road to the north. Municipally, it is identified as 258 Lakeshore Road West. The approximately 4.5 hectare (11.0 acres) cemetery is comprised of two general areas, which were connected in 1927. The western original portion of the cemetery is defined by its higher elevation and contains the more historic monuments and markers and the eastern section is defined by its lower elevation and more contemporary markers. The cemetery has a park-like setting that includes mature trees and vegetation and a grid-like pattern of monuments and markers.

⁸² Laurie Smith Heritage Consulting, "Inventory Report: 258 Lakeshore Rd. West, St. Jude's Cemetery," 13-10.

Statement of Cultural Heritage Value

St. Jude's Cemetery is a designed cultural heritage landscape. It is a representative example of a 19th century cemetery designed in the rural cemetery style. The original cemetery has been expanded and adapted over many decades as it changed from a private church cemetery to a public one. The cemetery is inextricably linked to the 19th and 20th century history of St. Jude's Anglican Church and of Oakville itself. Many of the individuals buried in the cemetery were significant local individuals who contributed greatly to the early development of Oakville and Trafalgar Township. The property holds significant religious, spiritual and emotional value to residents of Oakville whose family members have been buried, and continue to be buried, within the cemetery. As a place of memory, the cemetery provides a physical connection to the past and to loved ones on both a personal and community level. The cultural heritage value or interest of the property has been identified since 2008, when the Town of Oakville designated the property under the *Ontario Heritage Act*.

Design Value or Physical Value:

St. Jude's Cemetery has design and physical value as a representative example of a designed cultural heritage landscape – a 19th century church cemetery, influenced by the rural cemetery style that originated in England. Typical of Ontario cemeteries of this era, it contains a variety of grave markers and monuments which document the many changes in burial practices from the 19th to 21st centuries. These changes are demonstrated in the material, size, shape, design, construction techniques and location of the markers. The cemetery includes many early and representative examples of headstones, as well as many unique monuments which display a high degree of craftsmanship.

The monuments provide insight into the individuals who are buried and/or commemorated in the cemetery through their inscriptions and symbols which speak to family history, occupation, religion, affiliations with organizations, as well as personal beliefs and values. The range of size, sophistication and details of the grave markers reveal information about the person's place and status within the community. They tell the story of a community and document the lives of individuals. And perhaps more significantly, they play an important role in the grieving process by providing a tangible connection to those who have passed before us, linking us with loved ones and allowing us to discover our past.

The property also has heritage value for its landscape features, including its subtle rolling landscape, narrow driveway, mature trees and other plantings which have either been intentionally planted or have developed naturally over many decades. All of these elements contribute to a tranquil, scenic space that supports individuals and communities through experiences of loss, grief and commemoration.

Historical Value or Associative Value:

St. Jude's Cemetery has cultural heritage value for its direct associations with St. Jude's Anglican Church, one of the first religious institutions established by European settlers in Oakville. The creation of the cemetery was a significant achievement for the growing Church and met an important need for parishioners. The cemetery continues to hold significant value to members of the Church as a place to visit the graves of loved ones and as a continually operating cemetery where individuals are buried and commemorated. The site has strong religious and spiritual value and is a place of grieving and healing for its visitors.

The cemetery is also directly associated with the early settlement of Oakville and the development of the town throughout the 19th, 20th and 21st centuries. Many individuals who played a significant role in

the development of Oakville are buried in this cemetery, including some of the first European pioneers who settled in the town and in Trafalgar Township. The property yields significant information about these individuals that contributes to the understanding of the community of Oakville and the former Trafalgar Township, as well as of St. Jude's Anglican Church.

In addition to its historical significance, the property has direct associations with the theme of burial practices in Ontario as well as the religious, spiritual and social beliefs surrounding death and the afterlife. The cemetery acts as an important physical space where these beliefs and practices are carried out. The monuments and natural landscape of the cemetery are the earthly material elements that anchor individuals to these beliefs and values and support them through the grieving and healing process. These beliefs and practices are not only personal and individual but are also part of larger cultural traditions and religious institutions. The cemetery therefore has significant heritage value for individuals, the local community and beyond.

Contextual Value:

St. Jude's Cemetery has contextual value for its prominent location along Lakeshore Road, a significant and historic road along Lake Ontario. The mature trees of the cemetery are a well-known sight along Lakeshore Road and the cemetery helps to define, maintain and support the scenic character of this road. The property is a well-known local landmark, easily visible along Lakeshore Road and also from Dorval Street, which terminates at the cemetery.

The cemetery's location provides historical context regarding the development of Oakville as it was originally developed on the outskirts of Oakville and has since been surrounded by residential development. The property remains physically, functionally, visually, and historically linked to its surroundings including Lake Ontario, Lakeshore Road and the former rectory now located at 2 Holyrood Avenue.

Heritage Attributes

Key heritage attributes which contribute to St. Jude's 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;
- its placement in a prominent location along Lakeshore Road with proximity to Lake Ontario and downtown Oakville; and
- the relationship between the property's topography, natural elements and hardscaping features, including its variety of monuments, markers, and structures.

Key built heritage attributes of the monuments and markers, including fragments of monuments and markers, which contribute to St. Jude's Cemetery's cultural heritage value and significance 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
- associated fencing, specifically around family plots.

Key geographic, natural and hardscaping attributes which contribute to St. Jude's Cemetery's overall cultural heritage value and significance include its:

- views and vistas within the cemetery and towards Lakeshore Road;
- placement and variety of mature trees, shrubs and other vegetation;
- mature trees and vegetation, which include white pines, spruce, black locust, black cherry, beech, red oak, cedar, walnut, elm, lilac and yew;
- driveways and pathways; and
- park-like setting.

6.4 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.

7 Conclusion

The creation of the Town of Oakville's *Cultural Heritage Landscape Strategy* came about, in part, as a result of heritage conservation policies outlined in the Livable Oakville Plan; the *Planning Act*; the *Provincial Policy Statement (2014)*; and, the *Ontario Heritage Act*. The purpose of the *Cultural Heritage Landscape Strategy* is to provide a framework for the identification and protection of the town's cultural heritage landscapes, and to provide direction for protecting and managing these resources for the future. Cultural heritage landscapes provide a wider understanding of the context of how built resources, natural heritage and land uses function together as a whole. This report was undertaken to determine if St. Jude's Cemetery satisfies the criteria to be identified as a cultural heritage landscape.

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; the 2014 *Provincial Policy Statement*; 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 St. Jude's Cemetery has cultural heritage value as a designed cultural heritage landscape.

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9 Appendices

9.1 Appendix A: Designation By-law

By-law 2009-075 - A by-law to designate St. Jude's Cemetery at 258 Lakeshore Road West as a property of architectural, historical and/or contextual significance.



THE CORPORATION OF THE TOWN OF OAKVILLE

BY-LAW NUMBER 2009-075

A by-law to designate St. Jude's Cemetery at 258 Lakeshore Road West as a property of architectural, historical and/or contextual significance.

WHEREAS pursuant to Part IV of the *Ontario Heritage Act*, R.S.O. 1990, Chapter O.18, the Council of a municipality is authorized to enact By-laws to designate a real property, including all buildings and structures thereon, to be of cultural heritage value or interest;

WHEREAS the municipal council of the Corporation of the Town of Oakville has cause to be served on the owners of the lands and premises at:

258 Lakeshore Road West
Oakville, ON

and upon the Ontario Heritage Trust, notice of intention to designate the **St. Jude's Cemetery** at **258 Lakeshore Road West** and a statement of the reasons for the proposed designation, and further, has caused said notice of intention to be published in the *Oakville Beaver*, being a newspaper of general circulation in the municipality;

AND WHEREAS no notice of objection to the proposed designation has been served on the municipality;

AND WHEREAS the reasons for designation are set out in Schedule "B" attached hereto and form part of this By-law;

COUNCIL ENACTS AS FOLLOWS:

1. THAT the following real property, more particularly described in Schedule "A" attached hereto and forming part of this By-law is hereby designated as being of cultural heritage value or interest:

St. Jude's Cemetery
258 Lakeshore Road West
Town of Oakville
The Regional Municipality of Halton

2. THAT the Town solicitor is hereby authorized to cause a copy of this By-law to be registered against the property described in Schedule "A" attached hereto at the Land Registry Office.

PASSED this 9th day of June, 2009.

Rob Burton

MAYOR

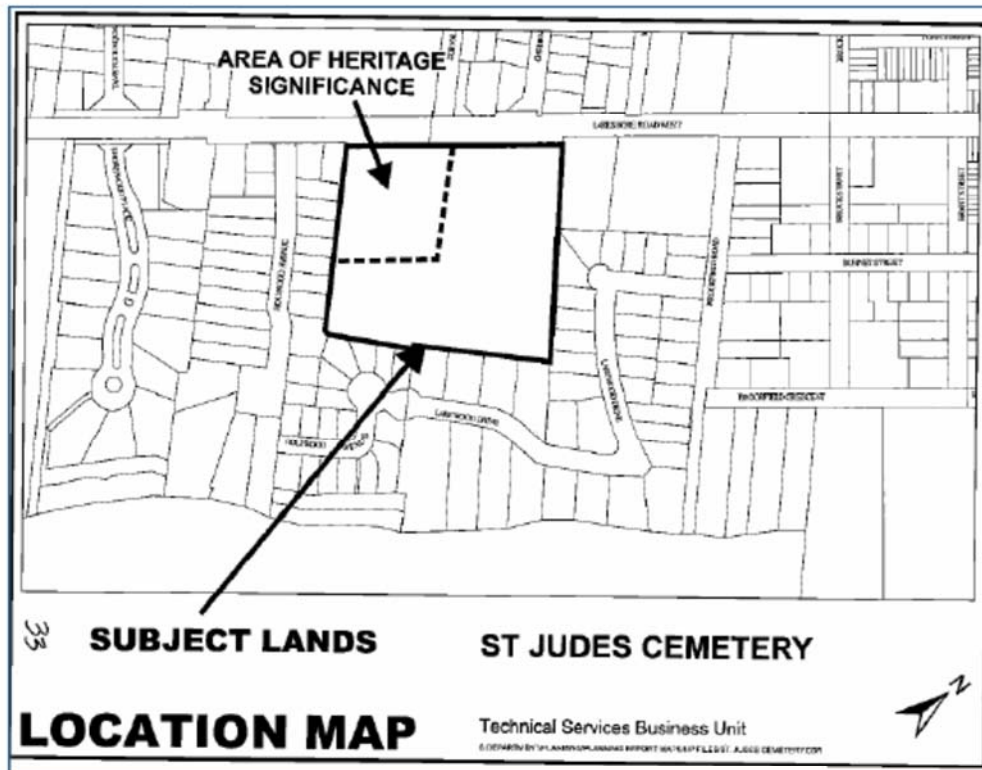
Vicki Tytaneck

A/CLERK

**SCHEDULE "A" TO
BY-LAW 2009-075**

In the Town of Oakville in the Regional Municipality of Halton, property description as follows:

St. Jude's Cemetery,
258 Lakeshore Road West, CON 4 SDS PT LOT 17, as in 531265,
Town of Oakville, Regional Municipality of Halton



**SCHEDULE "B" TO
BY-LAW 2009-075**

STATEMENT OF SIGNIFICANCE

The St. Jude's Cemetery at 258 Lakeshore Road West is recommended for designation under Part IV of the *Ontario Heritage Act* because of its cultural heritage value or interest.

Statement of Cultural Heritage Value

Design or Physical Value

St. Jude's Cemetery has cultural heritage value as a good example of a rural 19th-century church cemetery designed to serve a local church. The older part of the cemetery on the westerly portion of the site is characterized by mature trees and historic gravestones arranged in a grid pattern. The scenic character of this site contributes to its cultural heritage value.

Historical or Associative Value

St. Jude's Cemetery has cultural heritage value for its historical associations with St. Jude's Church and the development of Oakville.

The first Anglican service was held in Oakville in 1839, and St. Jude's Church was established in 1842. It was in 1853, under Reverend Robert Shanklin, that the church purchased a 5-acre lot approximately one mile west of town, for the development of a rectory and cemetery. The church demarcated the north portion of the land, adjacent to Lakeshore Road West (then Colborne Street), for use as a cemetery. A large rectory, known as 'Holyrood,' was then constructed on the south portion of the property closer to the Lake Ontario shoreline.

In the 1870s, a new rectory was purchased closer to the church, at Thomas and William Streets. A new church building was erected in 1887 at the same location, which still stands today at 160 William Street.

The rectory building and two acres surrounding it on the southerly portion of the original cemetery property was sold in 1887. In 1927, the cemetery was enlarged when 13 acres to the east were purchased by the church. Two years later, the church sold approximately 6 ½ acres of this new land to Gordon LeFebvre.

The cemetery continues to serve members of St. Jude's Church in Old Oakville. The gravestones in the cemetery provide important insight into the lives of the inhabitants of Oakville and reflect the key historical themes in the development of the Town during this period.

Contextual Value

The cemetery has cultural heritage value for its contextual significance as a well-known sight that helps to define the scenic character of this part of Lakeshore Road West. Originally developed as a rural cemetery outside of Oakville, the cemetery is an indicator of the development and expansion of the Town since the early 19th century.

Description of Heritage Attributes

Key attributes of the property which embody its physical and historical significance include:

- o Its original markers and monuments, with their surviving inscriptions;
- o The variety of styles, materials and symbolism represented in the markers and monuments ; and,
- o The range of size and sophistication of markers and monuments, from modest to elaborate.

Key attributes of the cemetery that reflect its value as an example of a 19th-century municipal cemetery design in southwestern Ontario include:

- o Its location, orientation and dimensions;
- o Its monuments, sculptures and structures;
- o Its park-like setting, including its mature trees and vegetation; and,
- o The original plan and placement of the graves.

Works Requiring a Heritage Permit

All alterations to the designated portion of St. Jude's Cemetery are exempt from Heritage Permit requirements with the exception of the following:

- 1) Erection of any new structure on the subject lands; and
- 2) Erection or removal of any perimeter fencing on the subject lands.

Explanatory Note

Re: Heritage Designation By-law No. 2009-075

By-law Number 2009-075 the following purpose and effect:

To designate the property at 258 Lakeshore Road West as a property of cultural heritage value or interest pursuant to the provisions of the *Ontario Heritage Act*, R.S.O., 1990, Chapter O.18, Part IV, Section 29.

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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9.3 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".⁸³ 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."⁸⁴

The definition of a Designed Landscape cultural heritage landscapes is a "clearly defined landscape designed and created intentionally by man."⁸⁵ "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."⁸⁶

2014 *Provincial Policy Statement*, Cultural Heritage Landscape Definition:

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).⁸⁷

*A cultural 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.*⁸⁸

⁸³ United Nations Educational, Scientific and Cultural Organisation, Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, *Operational Guidelines for the Implementation of the World Heritage Convention: Definitions and Categories*, World Heritage Centre, WHC. 08/01, January 2008. Page 85 – <http://whc.unesco.org/archive/opguide08-en.pdf#annex3> - accessed 29 May 2018.

⁸⁴ Ibid.

⁸⁵ Ibid. Page 86 – <http://whc.unesco.org/archive/opguide08-en.pdf#annex3> - accessed 29 May 2018.

⁸⁶ *Cultural Heritage Landscape Strategy: Background*. Planning Services Department report Planning and Development Council, January 13, 2014.

⁸⁷ *2014 Provincial Policy Statement: Under the Planning Act. 6.0 Definitions: Cultural heritage landscape*. Ministry of Municipal Affairs and Housing, April 30, 2014. Page 40.

⁸⁸ *Cultural Heritage Landscapes Strategy: Background*. Planning Services Department report to Heritage Oakville, 17 December 2013.