



CARMAN-DUFFERIN CEMETERIES



**A Guide to the History,
Location, Art and Craft
of Local Cemeteries**

Cover Design: David McInnes

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Location, History, Art & Craft of Local Cemeteries

Carman/Dufferin Municipal Heritage Advisory Committee
July, 2016

ACKNOWLEDGEMENTS

This project was partially funded by a heritage grant from the Manitoba Government and received additional financial and resource support from the Carman/Dufferin Municipal Heritage Advisory Committee. Preparation of the guide was inspired by architectural historian David Butterfield whose knowledge of funerary art and keen interest in Manitoba cemeteries defined both the content and form of the project. Special thanks to Murray Billing, third generation in the local family monument business, for his insight into the fine craftsmanship that goes into in preparing a gravestone, and to Sean Billing, Carman Granite, for explaining new technologies. We are grateful to our capable web manager, David McInnes, who patiently integrated the guide into our heritage website. C/DMHAC members and local cemetery committees provided valuable background information on the cemeteries.

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TABLE OF CONTENTS

	Page
Introduction	7
Cemeteries Past	7
Carman/Dufferin Cemeteries	8
What do you look for?	10
Glossary of Symbolic Meanings	14
Guide to Carman/Dufferin Cemeteries	16
A Few Cautions	17
Individual Cemeteries	18
Broad Valley (Homewood Bergthaler Mennonite) Cemetery	18
Carman Greenwood Cemetery	23
Graysville Bergthaler Mennonite Cemetery	39
Graysville Riverside Cemetery	47
Îlets de Bois Roman Catholic Cemetery	63
Our Lady of Mount Carmel Roman Catholic Cemetery	66
Roseisle Cemetery	77
St. Daniel Roman Catholic Cemetery	92
St. Peter & Paul Ukrainian Catholic Cemetery	98
Guide to Abandoned Burial Sites	107
Campbellville Burial Site	108
Harrison Burial Site	108
Kennedy Burial Site	111
McKee Burial Site	113
Stephenfield Summerfeld Mennonite Cemetery	113

Carman/Dufferin Cemeteries

A Guide to the Location, History, Art & Craft of Local Cemeteries

INTRODUCTION

Inspiration for this guide came from [A Guide to Funerary Art in Manitoba](#). This intriguing little booklet provides an overview of styles, materials and symbolic meaning of designs on tombstones in Manitoba cemeteries.

Our local guide applies the information and insights from this work to Carman/Dufferin cemeteries. Drawing upon the knowledge of local monument makers, we have added information on changing technology and the craftsmanship that went into producing the markers. **Carman/Dufferin Cemeteries – A Guide to the Location, History, Art & Craft of Local Cemeteries** can be accessed through our heritage website at carmandufferinheritage.ca, through QR codes on brochures available at sites around the municipalities, and on signs in local cemeteries. The project was partially funded by a heritage grant from the Historic Resources Branch of Sports, Culture & Heritage Manitoba with matching resources from the Carman/Dufferin Municipal Heritage Advisory Committee.

What is in our guide?

- **Cemeteries Past**
- [Carman/Dufferin Cemeteries](#)
- [What do you look for](#) in cemeteries?
- [Map and list](#) of Carman/Dufferin cemeteries
- [Guide to individual cemeteries](#) featuring location, history, layout of plots, changing styles and materials of gravestones; symbolism or meaning of designs; changing technology and craftsmanship
- [Glossary](#) - traditional symbolic meaning of designs

CEMETERIES PAST

If you grew up before the 1950s, a stroll through the local cemetery may have been part of your early social life. Back then, it wasn't unusual on a balmy summer evening for a family member to say, "Let's go to the cemetery".

The graveyard was located beside a local church or, more often, a short distance from town. Visitors tidied the graves of relatives and friends, dead-heading roses, pulling stray weeds. At a time when families remained in the same area, extended families from perhaps two or three generations were likely to be buried there. Some graves had imposing monogrammed monuments that announced 'we were here and we were important'. They contrasted with small, home-crafted markers that somehow spoke as eloquently of grief and memory. Children ran their hands over smooth, cool marble slabs or stood quietly before stones decorated with a lamb or empty shoes - children's graves that introduced them to their mortality and reminded them not to forget to say their bedtime prayers.



Strolling past graves of family, friends, and neighbours prompted oft-repeated stories – the sad tale of a child crushed by a shifting load of logs; a Halloween prank that still drew laughter. Cemetery visits became a vehicle for transmitting the oral history of the community, prompted and made real by the presence of a grave.

Although it connected folks with local history, little was understood about the markers themselves – designs, materials, craftsmanship, inscriptions or other burial traditions. Why did the graves face east? What did that strange design mean?

CARMAN/DUFFERIN CEMETERIES

As of 2016, there are nine public cemeteries in the Carman/Dufferin municipalities. They date from the late 1890s to mid-1900s, in some cases replacing earlier burial sites. Cemeteries are financially supported by the Town of Carman and the R.M. of Dufferin; upkeep and maintenance is managed by local cemetery committees.

This area is primarily agricultural with settlements dating back to the last quarter of the 19th century. Other than one moderate-sized town of Carman, the region has been characterized by a few small hamlets or communities scattered across farmland. During the early years of settlement, burials were often made on farms or at burial sites near small settlements. Like the burial places of earlier nomadic hunters, these sites are unmarked; for the most part, no records remain to tell us whether persons interred at the sites were later moved to established cemeteries. Carman/Dufferin has five former burial sites.

Local cemeteries can be recognized from afar on the flat prairies by the evergreen trees, symbols of everlasting life that typically grace the perimeter and occasionally shade individual plots. In recent years, tree-planting has been discouraged on the grounds that roots disturb other plots and impede digging; some cemeteries limit any sort of planting that increases maintenance time.



Compared with older areas of the country and large urban centres, tombstones in our local cemeteries are generally of modest size and design. They date from the end of the Victorian era and none of the elaborate constructions of the early 1800s will be found locally. The modest nature of the markers may also reflect the simple, less affluent nature of the early homesteads and farming communities. In recent years, increasing cost of burials, a belief in simplicity among religious groups now using the sites, regulations favouring easier maintenance, and the growing trend towards cremation are changing the appearance of cemeteries. Cremation urns are placed in columbarium walls or buried in the same plot with regular burials; ashes are scattered at personally meaningful sites, including existing graves. This perhaps takes us full circle to early homestead burials. So far, none of the local cemeteries have restricted gravestones to flat, ground-level, mower-friendly markers.

Grave markers, like other features of social life, have changed over the years to reflect new styles, materials and technologies. Dating as they do from circa-1900, the most common material used locally is granite. You also will see gravestones crafted from marble, a material whose relative softness may be seen in damage, granulation or fading inscriptions. Look also for limestone with its characteristic fossils, as well as man-made materials and, in rare instances, wood. A few graves are covered with cement or, more recently, with fibreglass covers, although this seems now to be discouraged.



Trends also are evident in decorative or design elements of markers. Religious symbolism predominates, reflecting spiritual hopes and convictions. With a more secular trend in society, recent symbols more often reflect individual affiliations, occupations, or the deceased's worldly interests, rather than their belief in the hereafter.

Some of the earlier plots were fenced or enclosed with cement barriers. Rose bushes, shrubs and trees were planted in memory of the departed. The current trend is towards flat open grassed areas which can be quickly and efficiently cut by ever larger ride-on mowers and trimmed with mechanical trimmers. The overall impression is that we have moved 180⁰ away from the Victorian pre-occupation with death and elaborate memorials of that era.

Given these trends, a glance at a cemetery will often disclose the old versus new sections just from the plantings, size and style of grave markers.

WHAT DO YOU LOOK FOR?

Layout of the Cemetery. Check for a map of the cemetery or other information on burials. Can you tell whether some sections are older than others? Are grave markers in the centre of family plots, at the head of graves, aligned in orderly rows? Do the graves face east (direction of the Second Coming of Christ), towards roadways or other orientation?

Styles of Markers. From what era do the markers date? What form do they take – vertical columns, pillars, or obelisks? Vertical slabs? Flat tablets?

Materials. What materials were used - wood, marble, limestone, granite, man-made materials? Are there differences in how they have weathered? Note how climate-resistant granite has become the material of choice over softer wood, marble and limestone.

Inscriptions. Most of us are drawn to the inscriptions on the markers. They usually tell you who is buried in the plot, when they were born and when they died; perhaps the maiden names of wives; personal interests or group affiliations. Simple inscriptions such as, “Rest in peace”, “Always Remembered Always Loved” or lines from scripture or poetry may give clues to beliefs or personal qualities.

Designs & Symbolism. Many of the designs on gravestones are purely decorative; others have a traditional symbolic meaning that makes a statement about the life of the deceased, hope for salvation, or grief at their death. We have no way of knowing whether designs were chosen for their aesthetic appeal rather than knowledge of their symbolic meaning. Current trends towards more secular and personalized motifs suggest that past emphasis on symbolic meaning of funerary art is fading from the collective memory.

See the [GLOSSARY](#) for the traditional meaning of symbols commonly seen in Carman/Dufferin cemeteries.

Craftsmanship. An aspect of grave markers that is perhaps least recognized and appreciated is the craftsmanship that goes into producing a marker.

Granite and other stone markers began life as a large, rough block, drilled and cut from a distant quarry, then cut to size and highly polished. A careful look at markers reveals much about the technique and skill that went into the final product as well as changes in technology over the years.

Hand-chiselled designs - in earlier gravestones, sharp v-shaped lettering conjure up images of a craftsman painstakingly hand-chiselling letters and designs on a stone surface.



Hand-chiselled letters on marble



Sandblasted letters on granite

Hand-drafted designs were etched on the plain polished surface then carefully chiselled to varying depths. Edges were carefully hand-finished or left in rough contrast. Reflection from polished surfaces contrasted with lighter chiselled surfaces, highlighting the design.



Edge pattern produced by special tool with multiple chisels attached together

Sandblasting was introduced locally in the 1930s and is still used for lettering. This process uses a high-pressure jet of air and grit to create a design through contrast between polished and unpolished areas of a blank gravestone.

Initially, designs were drafted by hand; more recently they are computer-generated. They are transferred to a multi-layered rubber stencil and cut out. Areas to be sandblasted are peeled off and the stencil is then mounted on to the blank headstone for sandblasting exposed areas. Complex 3D shapes may be sandblasted individually.

As seen in the above letter samples, sandblasting produced rounded rather than v-shaped letters. Designs and sandblasted lettering may be high-lighted by applying a paint-like material for contrast. Sandblasting is still used for inscriptions even where designs are etched using newer techniques.

Metal markers and lettering are found in most local cemeteries. Plaques or letters are formed by pouring molten bronze into moulds and affixing the cooled, finished product to a stone, concrete or other base. Forged metal crosses, such as those in the Îlets de Bois Cemetery, are now a rare find in local cemeteries.



Moulded bronze plaque

Laser-etching and diamond-etching have opened up a whole range of new design possibilities including realistic grayscale etched photos and delicately etched scenes. A name on a gravestone can now have a face.

The laser works much like a printer, but instead of putting dark ink on paper, it burns away the polished surface of the granite or other surface to reveal the lighter rock underneath and produce a high-resolution image.

Diamond etching has been done locally for several years. Initially it was used for hand-etching, now for computer-directed ‘printing’ similar to the laser-guided process. Diamond-etching ‘bruises’ rather than burning the stone and produces a more sharply defined image. The difference may not be picked up by the untrained eye unless the products are seen side by side.



High quality grayscale etched photo

Computer technology – combined with sandblasting or laser printing, computer-generated artwork opened up a whole new realm of creative potential in which designs can quickly be generated and photographs reworked to produce individualized designs. The design can then be transferred to a computer that guides etching or ‘printing’ to the surface of the stone.



Farm scene hand-crafted using diamond-etching with sandblasted inscription

Photographs and colour – use of digitalized computer photos and high temperature ceramic firing techniques have made colour images of the deceased a common feature of contemporary markers.



Recent processes such as UV-resistant coatings allow for addition of fade-resistant coloured designs.

A newer technology that has yet to appear locally is the embedding of chips that, like the QR link to this guide, bring up obituaries and other information about individuals interred in the plots.

GLOSSARY

Symbols can be grouped into a few main categories:

1) Religious symbols - Christian symbols are among the most common motifs in local cemeteries, which at present represent different Christian denominations or affiliations. Some of the symbols you will see in local cemeteries are:

Angel - angels were seen as emissaries between this world and the next; also signify grief and sorrow

Bible – symbol of faith

Cross – (salvation through Christ’s crucifixion). The cross, like other religious symbols, signifies belief in the afterlife and gives solace to grieving loved ones through knowledge that the deceased is now in a better place. No doubt his symbol was at times duplicated by crossed fingers.

Dove – (the Holy Spirit) signifying the soul; purity, love

Flame, lighted torch – eternal life; inverted torch, life extinguished

Gate – for Gates of Heaven, passage from one realm to the next

Hands - depicted clasped in prayer; possibly holding a rosary on Catholic graves

Letters IHS - from Greek letters for Christ

Mansions - from the biblical text “In my Father’s house are many mansions...”

Scriptural texts – an affirmation of faith, are common on local gravestones

2) Natural motifs - often used as attractive decorative elements on gravestones, they also represent the brevity of life. No doubt chosen at times for their decorative beauty, many also carry a symbolic meaning. Among those found in local cemeteries are:

Flowers

Calla Lily –symbolizing beauty, marriage

Evening Primrose - eternal love, memory, youth, hope and sadness

Lily/lily-of-the-valley – innocence, purity and resurrection

Rose- beauty, purity; often found on women’s gravestones

Daisy – innocence, love of the Virgin Mary

Chrysanthemum – death

Grain/wheat - symbolizes reaping the soul and gathering of the harvest to the next world; wheat symbolizes Christ; popular symbol in farming country

Vines - signify the relationship between God and man; commonly an ivy, symbol of immortality, faithfulness, and undying friendship

Olive branch - may appear in the beak of a dove, signifies forgiveness and peace

Thistle - Scottish symbol; also crown of thorns

Trees - symbolize the beauty of life; or, when seen as a log or trunk, indicate that, like the deceased, its life has been taken away.

Evergreen - eternal life; found in most local cemeteries

Oak leaves- strength, endurance, honour, and faith

Wreath - in a funeral context, victory over death through redemption

3) Book - Faith, wisdom; a closed book signifies a completed life; open book that the deceased life was open for all to see

4) Heart - symbol of emotions including love, sorrow or devotion

5) Lamb - Innocence, often seen on children’s graves

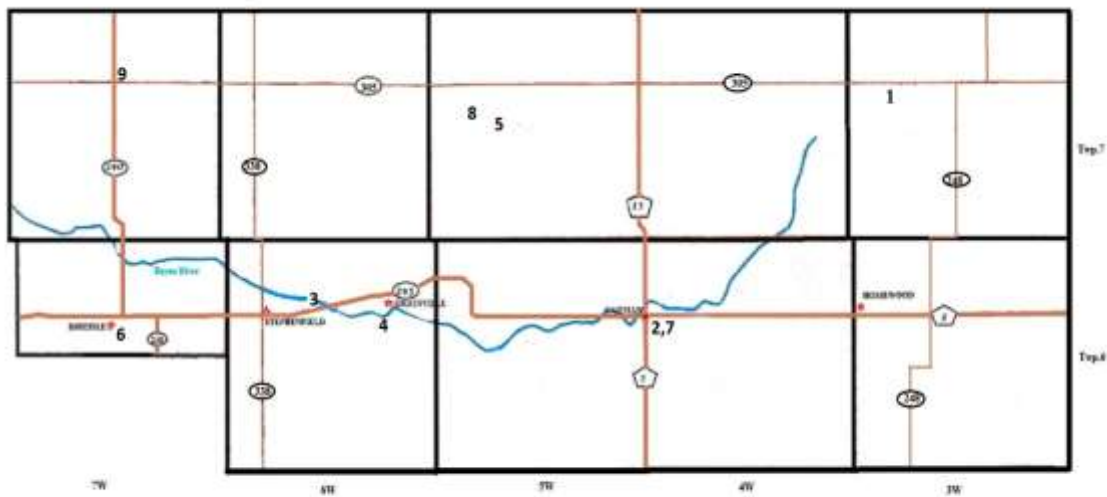
6) Military - Another distinctive set of markers and motifs are found on graves of those who served in the military

7) Fraternal Societies - Although several fraternal organizations such as the L.O.L. and Masons thrived in the area, only the Freemasons’ compass and square is represented on local grave markers

8) Occupation/Personal Attributes - Traditionally, tools or other signs of occupation signified that the dead had left behind the burdens of life. More common on recent markers, these designs provide a more direct representation of the deceased's work or interests. Images such as a tractor, cattle or horses, violin, or airplane sum up an occupation or passion in life, a symbol of who they were. Photos, etched or more recently, in natural colour, further personalize the gravesites.

For a fuller range of symbols and understanding of the symbolism behind the designs see [Guide to Funerary Art in Manitoba](#).

GUIDE TO CARMAN/DUFFERIN CEMETERIES



Location of Cemeteries

1. Broad Valley (Homewood Bergthaler Mennonite) Cemetery
2. Carman Greenwood Cemetery
3. Graysville Bergthaler Mennonite Cemetery
4. Graysville Riverside Cemetery
5. Îlets de Bois Roman Catholic Cemetery
6. Roseisle Cemetery
7. Our Lady of Mount Carmel Roman Catholic Cemetery
8. St. Daniel Roman Catholic Cemetery
9. St. Peter & Paul Ukrainian Catholic Cemetery

The above are public cemeteries. In addition to the above public cemeteries, Graysville Rosevalley Hutterite Brethren Cemetery is located on private property at the Rosevalley Colony west of Graysville. Five other abandoned burial sites also are located on private property – see descriptions later in this guide.

A FEW CAUTIONS

BEFORE YOU BEGIN YOUR TOUR OF A CEMETERY, REMEMBER:

Grave plots and markers are private property; always treat the graves and those buried there with respect.

DON'T BE TEMPTED TO CLEAN A MARKER to see an inscription or get a better photo. Lots of water and a soft brush or cloth is the only safe way to clean gravestones. Metal scrapers, stiff brushes or chemicals, including detergents or cleaning products, may harm the monument.

Note: some websites suggest using substances such as shaving cream to enhance contrast – DON'T do this – any chemical can damage the surface.

CARMAN/DUFFERIN CEMETERIES

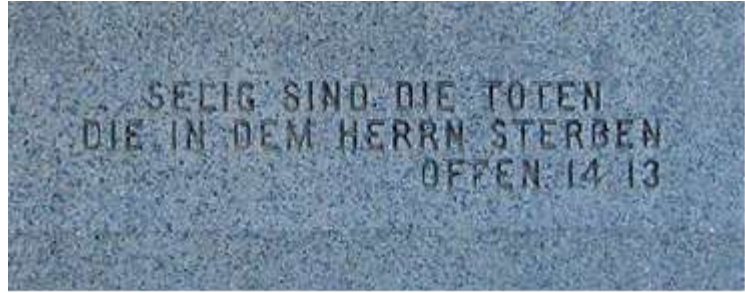
BROAD VALLEY CEMETERY (Homewood Bergthaler Mennonite Cemetery)



Broad Valley Cemetery (N49.59112, W97.82421) is located adjacent to Provincial Highway 305 north-east of Homewood. Watch for the evergreen trees. This small cemetery was established in 1932 to serve a Mennonite community that settled in the area in the mid-1920. The land, which was originally part of a farm owned by Martin A. Hiebert, was donated to the Homewood Bergthaler Mennonite Church. The Hiebert farm was located directly south of the cemetery; a tree remains there now to mark the yard site. Broad Valley School was located to the north across Hwy #305. In June 13, 1961, the municipality confirmed use of a portion of NE 20-7-3w for the purposes of a cemetery.

LAYOUT OF THE CEMETERY. This is a small cemetery with all the graves located at the west side of the site. There are 21 headstones in the cemetery, several of which mark the graves of young children. The graves conform to the tradition of burials facing east.

Burials in this cemetery are recorded online at [Gravefinders](#).



Family names and German language inscriptions reflect the origin of the people buried in the Cemetery.

STYLES & MATERIALS. Grave markers in this cemetery are generally moderate-sized, vertical or flat tablets. The cemetery dates from more recent years and granite is the material most commonly used. Cement covers can be seen on some of the earlier graves.



CRAFTSMANSHIP. As in other cemeteries, early markers show evidence of being hand-chiselled; later stones have sandblasted inscriptions and designs. The designs are simple and none of the markers presently in this cemetery have the more intricate grayscale designs that characterize laser and diamond etching technologies.

SYMBOLISM & DESIGNS. Designs and inscriptions on markers reflect the simplicity espoused by members of the Mennonite community and affirm their Christian faith.

a) Religious symbols. Evidence of Christian faith is inscribed on most markers in the cemetery, in the form of a cross or religious inscription.

Cross (Salvation) – The symbol most commonly found on Broad Valley markers, alone or with other Christian symbols.



This marker reflects the religious beliefs and faith through the cross, Bible (faith) and inscription “When the roll is called up yonder, I’ll be there.”

b) Natural symbols. A few floral or other designs from nature appear on these markers, in most cases a rose (love). Here they appear as part of marker designs, with religious inscriptions: “Here till Christ comes” and “The Lord is my Shepherd”, which again affirm their faith.





Another natural world symbol, grain signifies harvest (reaped soul; Christ) and cross (salvation), seen here with a cross and religious inscription.



Even when following the current custom of personalizing markers, as with this teddy bear, a cross or statement of belief is present.

c) Children/Infants. Several infants or children are among the burials in this cemetery, attesting to the higher infant mortality of earlier days.



An angel (Heaven, soul) combined with a decorative and/or symbolic rose (love) mark this young girl's grave.

d) Occupation/Interests. Although less common in this cemetery, the trend towards recognizing the deceased's occupation or interest in life is seen on the above gravestone.



Truck (occupation) and rose (love) with religious inscription

For symbolic meaning of other motifs, see the [Glossary](#) or [Guide to Funerary Art in Manitoba](#)

CARMAN GREENWOOD CEMETERY



Greenwood Cemetery (N49.49461, W98.00141) is located at the south end of Carman on Hwy. #3. This 3-acre cemetery was established in 1890. It apparently got off to a slow start aesthetically. In a letter to the editor of the *Dufferin Leader* (May 2, 1901) a local citizen observed that “Now we have a small patch of land which we call our cemetery....Of all the bleak, cold and cheerless-looking places this is the worst, and to stand there and look at it will cause one to shudder when you realize how soon you may have to lie there too...”. The well-treed, carefully-maintained cemetery of today is a far cry from those earlier days.

Greenwood Cemetery is a time capsule of local heritage. You will recognize names of some of the earliest settlers in the Boyne area. Note, in particular, markers on the Kennedy family plot. Retrieved from the river bank near the former Kennedy burial site, the original markers were moved to their present location where they were placed next to a later commemorative stone.



An original marker with tribute to first post-1870 homesteaders

Watch for names of other notable pioneer families, businessmen and politicians such as Campbell, Clandening, Doyle, Roblin or Watson and for sportsmen, musicians and other leaders who left their mark on local heritage.

Greenwood is the largest cemetery in Carman/Dufferin and an excellent place to begin exploring the rich variety of styles, materials, craftsmanship and symbolism found in our gravesites.

LAYOUT OF CEMETERY. Enter off Hwy #3 at the cemetery sign. Sign the visitors' book and access the QR code for this guide at the small building on the center lane. The cemetery is laid out in numbered rows with early graves at the west end of the cemetery. A columbarium, with vaults for cremation urns, is located in the south-east section. This is a relatively new feature that is not yet found in other Carman/Dufferin cemeteries. Newer sections at the south-east end feature a trend of providing solid cement foundation pads on which to place rows of gravestones and enable easier maintenance.



Columbarium (cremation vaults)
foundation pads



Newer area with cement

STYLES & MATERIALS. Note the large number of pillar/column markers and imposing family monuments in the earlier north-west and central areas of the cemetery. As styles changed, gravestones in the more recent east section feature mainly smaller upright or flat tablets, some with contemporary shapes and designs.



Solid family monuments mark graves of early pioneer families



An imposing red granite pillar



The beauty of marble

Granite. As in other local cemeteries, weather-resistant granite is the most common material you will see. Note the range of colours and the attractive contrast between polished and ‘worked’ areas of the stones.

Marble. Some of the finer and more impressive early monuments are crafted from marble. A beautifully grained material, but softer material than granite, it is seldom seen in contemporary markers.

Man-made materials. Not all markers that look like granite are natural quarried materials. See if you can detect the difference between grey granite and the more uniform texture of man-made ‘lonite’ stone such as the one below.



Metal Markers. One of the unique monuments in local cemeteries is this finely detailed cast metal pillar located in the central section of the cemetery. Other examples of moulded metal markers can be found in moulded bronze plaques such as the one below.



Metal pillar on Masonic grave



Moulded bronze plaque

The style or shape of monuments has changed over the years. On more recent graves, tall pillars and sturdy slabs give way to smaller monuments and a variety of new, sometimes unique shapes.



Contemporary elevator shape



Memorial benches are a recent

trend

In contrast to these highly-shaped markers, you also will see examples of rough-cut or natural stones with areas sandblasted to allow for inscriptions and designs.



Rough-cut block
surface

Natural rock with sandblasted

CRAFTSMANSHIP. The fine array of grave markers in Greenwood Cemetery is a lasting tribute to local craftsmen as well as to the memory of Carman's permanent residents.

Hand-chiselled gravestones. The earlier monuments were carved by hand using chisels. Imagine the long hours spent in hand-crafting monuments to produce some of the more elaborate shapes and letters carved in relief, or to achieve the contrast between smooth marble surfaces, striated edging and rough stone insets. The striated finish seen below was produced using a tool with several chisels bound together.



Sandblasting. Introduction of sandblasting marked a step towards mechanization of the craft. The contrast between hand-chiselling and sandblasting can be seen in some of the early monuments where pre-1930s inscriptions demonstrate v-shaped chiselled lettering, in contrast with later round-based sandblasting. Sandblasted lettering and designs may show greater contrast, being high-lighted by a paint-like material.



Later sandblasted and highlighted inscriptions

Laser and Diamond-etched designs. More recent gravestones tend to be smaller in size but more elaborate in their inscribed designs. Note the many more finely etched grayscale markers in newer areas of the cemetery.



DESIGNS & SYMBOLISM. The large number of gravestones in Greenwood Cemetery makes it a rich source of symbolic motifs.

a) Religious motifs – As in most local cemeteries, you will see an array of religious symbols, a statement of faith in life after death.

Open Gates of Heaven. A fine example of this symbolic faith in the hereafter can be seen in the central section of the cemetery. The dove represents the soul which is “At Rest” in Heaven.



Gates of Heaven with dove (spirit)

Cross (salvation). One of the most frequently used symbols, either alone or with other motifs.



Doves (soul, peace) and cross (Christian salvation)



Praying hands seen here with angel reinforced by the inscription "With the Angels"

b) Fraternal orders. Although this area had a number of fraternal organizations, the only such symbols in local cemeteries are found here in Greenwood Cemetery and represent the Masonic order.



Masonic symbols (compass, square & sun)
leaves (strength)



Masonic symbol seen here with oak
leaves (strength)

On the pillar above left, note also the urn and drapery, signifying death and the veil between this life and the next.

c) Naturalistic designs & symbols

Trees (tree of life; fallen tree symbolize death). As with flowers, different trees have their own symbolic meaning. Evergreens planted throughout the cemetery symbolize everlasting life.



Log (symbol of a life interrupted)

Flowers are among the more common decorative designs. They also carry a symbolic meaning and may be seen alone or in combination with other designs. See how many different flowers you can locate in this extensive cemetery. Check the [Glossary](#) for meaning of individual flowers.



Rose (love) often appears as part of a design, here with a name of local historic interest



Lily (purity and resurrection) is a common stylized funerary symbol

Foliage - Note how the symmetrical patterns of plants form decorative as well as symbolic designs; we have no way of knowing whether a particular design was chosen for its meaning or decorative value.



Oak leaves (strength) – seen here with ivy vines (faithfulness, memory, undying friendship)



Fern (humility and sincerity) - seen here with floral designs on the grave of local pioneer family

d) Book (wisdom, faith)



Open book (life open for all to see) seen here with rose motif (love)

e) **Inverted torch** (with flame burning, symbolizes spirit still burning in another realm)



f) **Clasped Hands** (relationship, partnership) note the male and female cuffs, denoting a marriage relationship.



g) **Military/R.C.M.P.**



One of several military markers; note also the moulded bronze plaque



h) Occupation & Personal Interests. Look for a number of unique designs symbolizing personal interests or occupations, particularly in the later sections of the cemetery. One of the more unique monuments marks the grave of a young boy whose passion was for Leggo.



Leggo-shaped marker with family drawings on top surfaces



Can you identify these unique symbolic designs?*



Local Hall of Fame fiddler



Harness racing at Carman



Husband & wife truckers ride into the sunset



Fishing, trucking

*Symbols of Girl Guide Enrolment Ceremony and Celtic cross

For symbolic meaning of other motifs, see the [Glossary](#) or [Guide to Funerary Art in Manitoba](#)

GRAYSVILLE MENNONITE CEMETERY

Graysville Mennonite Cemetery (N49.505774,-W98.215824) is a relatively new cemetery located on SE 28-6-6w north of Provincial Highway # 245, west of Graysville, in the churchyard of Graysville Mennonite Church. Originally Orr church, the building was moved here in 1953. The earliest date on a grave marker is from 1957. The majority of names reflect the Mennonite affiliation of those buried in the cemetery.



LAYOUT OF THE CEMETERY. This small, peaceful cemetery is located in an area west of the church, enclosed on three sides by evergreen trees. Graves are laid out in rows with grave markers at the head of the plot, facing in the traditional eastern direction in anticipation of Christ's coming at the Last Judgement. The cemetery dates from the 1950's and no 'old' or 'new' sections are apparent.

STYLES & MATERIALS. In keeping with the relative newness of the cemetery and beliefs in simplicity espoused by the Mennonite faith, markers are primarily modest-sized vertical or horizontal tablets. An exception is two polished granite benches which serve a double purpose of commemorating the deceased and providing a place for rest and contemplation.



Granite memorial bench

Being a newer cemetery, granite markers predominate, and are found in assorted shades of black, grey and red. Other materials to note are the attractive wooden cross at the south side of the cemetery and a man-made marker shown below.



Man-made material

CRAFTSMANSHIP. The hand-craftsmanship seen in the wooden cross (south side of cemetery) is unique in local cemeteries.



Finely crafted wooden cross

Most markers in this cemetery are recent with designs produced by sandblasting or etching rather than hand-chiselling. Note the range and complexity of images possible with use of computer-generated designs. More complex shapes also are seen, for example, in the granite benches. Look for ways in which the craftsman used contrast between polished surfaces, worked areas and rough cut edges to create attractive and pleasing designs.



New technology allows for finer lines to etch grayscale or coloured photos of deceased



Colour, including gold lettering, is relatively new on local gravestones

DESIGNS & SYMBOLISM, INSCRIPTIONS. In keeping with the strongly professed faith of the Mennonite community, religious symbols and supporting texts are among the more commonly found designs, however, the current trend to personalize markers and recognize interests and occupations also is present.

a) Religious Motifs.

Cross – (signifying salvation through Christ’s crucifixion). One of the unique markers in this cemetery is the wooden cross, however the cross motif can be seen alone or as part of other designs on many of the markers.



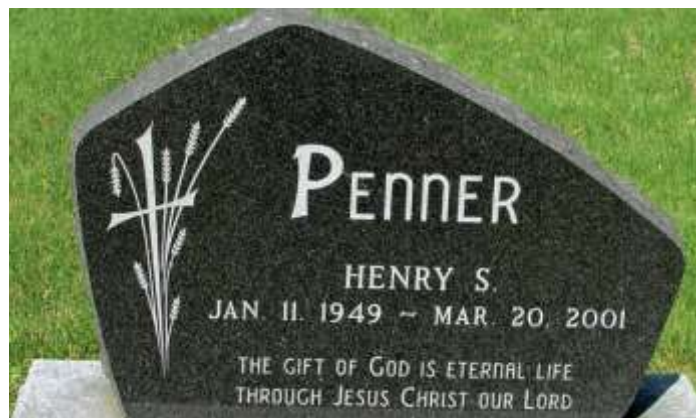
Cross on Bible (faith) with religious inscription

Angels – (emissaries between this world and the next; also represent grief and sorrow)



Angels: note also hand reaching for Heaven

Grain - (signifies reaping the soul or end of life, Christ); also a common motif in local farming area.



Grain with cross and text “Life’s work well done”

Wheel of Life - shown broken by death, also with grain symbol



Dove – (Purity, Holy Spirit, love and peace)



b) Child/Infant – Graves of infants and children are often marked by a lamb (innocence), angel (in heaven) or inscription.



c) **Book** - (faith, a life open for all to see).

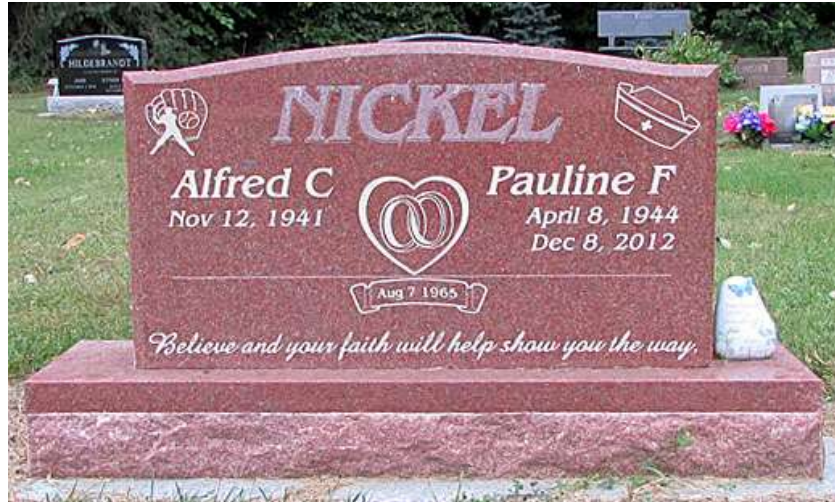


Note the less common bird motif, that of a hummingbird – perhaps a personal attribute (industry, energy) or a favourite visitor at a bird-feeder.

d) **Natural motifs.** Not as common here as in some cemeteries. They form part of many decorative designs; also represent the fleeting nature of life.

Flowers such as the rose (love, beauty) can be seen as part of designs on several gravestones.

e) **Occupation/Personal Interest.** In keeping with the relative newness of burials in this cemetery and availability of new techniques, you will find several markers that commemorate the personal lives or attributes of the deceased.



The above marker records an occupation (nurse) and interest (golf) and commemorates the couple's marriage with a heart, rings and date of wedding.



A soaring eagle and bars of music silently speak of this life.

f) Inscriptions. Religious inscriptions are common on the markers: "Trust in God", "The gift of God is eternal Life", or "Carried by Footprints in the Sand". Others speak to qualities of the deceased: "He was always helping others", or "Lived to Give".

Note also the personal message of faith on this plain rose granite marker. It reads:

"My loved ones, do not shed the tears of sorrow over me; There are no tears in heaven, And that is where I'll be... signed Dianne"



g) Multiple Motifs. Use of computer-generated designs has opened up a whole new world of possibilities and has resulted in more complex designs.



Besides basic information on the deceased, the above marker commemorates their marriage with doves and date, portrays a violin to signify interest or occupation, a rose (beauty, love) for the wife, with a declaration “Forever Remembered Ever Loved”.

For symbolic meaning of other motifs, see the [Glossary](#) or [Guide to Funerary Art in Manitoba](#)

GRAYSVILLE RIVERSIDE CEMETERY

Graysville Riverside Cemetery (N49.50231, W98.16709) is located on NE 26-6-6w south-west of Graysville. Proceed south on highway; entry road is on the right after crossing the river. This peaceful three-acre cemetery is nestled along the Boyne River and bordered by evergreen trees. Opened in 1914, it replaced the earlier Harrison and Campbellville burial sites south-east of the town. Crosses on the metal archway identify this as a Christian cemetery. The sign was built by local metal craftsman Cliff McPherson in 1982. A small church replica at the entrance houses a visitors' book.

LAYOUT OF CEMETERY. Graves on the west follow the curve of the river; the remainder are laid out in rows. Unlike most local cemeteries, gravemarkers face towards interior roadways; however, there is no documentation to indicate which direction the burials face. Two 'pauper's plots' lie east of the entrance; so far, neither has been put to use.



Plantings enhance the cemetery

2. STYLES & MATERIALS. Among the first features as you enter the cemetery are a few large 'family' gravemarkers, usually the center of a grouping of family burials. These solid upright monuments and pillars of granite or marble stand out among the smaller vertical or flat tablet forms of later burials. They are notable for their size and ornate designs, some with the

family monogram. Also look for older 'family' burials such as the McIntosh or Owen families along the riverside tree-line.



Graysville was one of the early hubs of settlement in the area ; anyone familiar with local history will recognize the names of early homesteading families, many of whom are still among the movers and shakers in Dufferin.



An early family - Grays of Graysville



‘Mr. Manitoba Farmer’



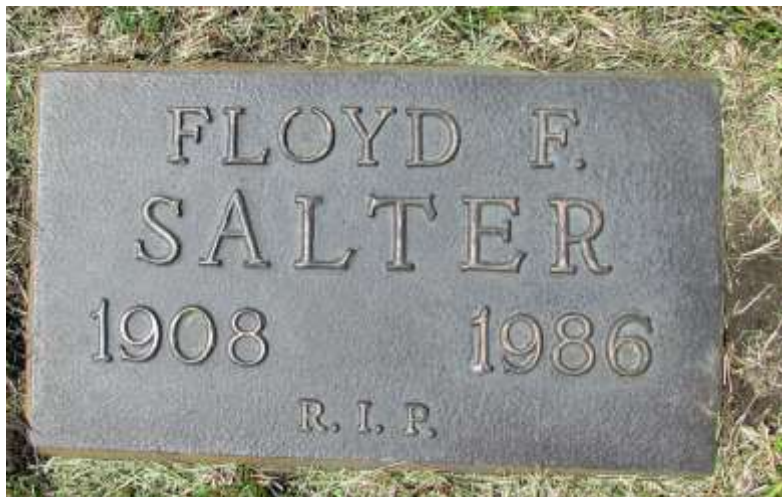
The majority of gravestones in the cemetery are smaller upright or horizontal tablets, laid out in rows along access roads. Given the time-frame for the markers in this cemetery, the majority are granite, of various colours, with a contrasting stone or concrete base and cement pad foundation.



Marble pillars

Some of the more impressive markers, however, are crafted from marble, such as the pillars shown above. Like many pillars, the first example is topped with an urn, a symbol of death. Note as well the unique marble cross along the west side of the cemetery.

Bronze - you also will see several flat, bronze plaques such as this one marking individual graves.





Boulders – A feature of this cemetery is the use of natural stones as monuments. Two have a polished surface for inscriptions; the third, a rough-cut boulder, enhances the rugged sportsman images on the base of the marker.

CRAFTSMANSHIP. A full range of technology is represented on the gravestones - early chisel-cut, sandblasting and diamond or laser-etching.



Note the deep chisel-cuts in marble



Attractive contrast of polished and red granite and relief-cut letters on rough-cut grey granite base.



More recent technology allows for finely detailed designs and application of colour photos

DESIGNS & SYMBOLISM.

a) Religious motifs - As in most cemeteries, religious symbols and inscriptions are among the more common motifs.

Cross (salvation) designs are well represented. The most striking example in this cemetery is this attractive marble cross which is flanked by flat individual family markers. Note the crack where the cross has been repaired, the damage being an indication of softer marble and of the sad fact of vandalism that occasionally desecrates cemeteries.



Marble cross

Look for the many variations in cross designs from very simple to more decorative, often combined with other motifs.



Plain cross



Cross and rose



Cross and Bible

Dove (love, Holy Spirit) here with an olive branch (peace, love).



Angel (emissary between Heaven and earth; grief, sorrow)



b. Infants/children – Lambs (purity) and empty shoes are other motifs found on graves of infants and children.



c. Natural motifs. Flowers and foliage are both decorative and meaningful, symbolizing also the brevity of life.

Flowers are among the designs you will see in Graysville Cemetery, alone or in combination with other motifs.



Rose motif (love) seen here with a cross (salvation)



Daffodil (new life, resurrection)



Scottish thistle honours a birthplace; seen here with grain (Christ/prairies/occupation/other birthplace)

Vine, ivy (immortality, faithfulness, and undying friendship).



Grain, wheat – (religious symbol, signifying Christ; also common in farming community).



Tree (tree of life, in this world or the next). Specific trees have different meanings. Evergreen trees, found in most local cemeteries, signify everlasting life.



Evergreen tree (everlasting life) and chrysanthemum (death)

d. Book. Examples can be seen in most local cemeteries (signifying faith, wisdom; life open for all to see; closed book – life ended).



Attractive open book design with rose motif (love)

e. Military. Although there are no standard military markers in the cemetery, a number of individual stones commemorate the service of the many young men from the area who served their country.





Flag placed by Legion for Decoration Day also acknowledges military service

f. Scroll (symbol of life and time)



Scroll with poppy motif (eternal sleep) on older family marker

g. Occupation. A contemporary trend in marker designs is portrayal of the deceased occupation or interests in life, a statement of what they did or who they were.



Two unique designs. Above marker depicts cattle, seen here with religious motif incorporating the cross (salvation) and grain (harvest). Marker below portrays a sugar beet motif (occupation) and rose (love).



h. Personal Interests. A trend in recent years has been towards representing the special interests of the deceased, such as the following:



i. Multiple. Now that computer-generated designs and other technology allow for more detailed individual designs, markers often combine multiple images.



One of the unique designs is seen on this black granite marker with landscape and sunset (end of life), with a rose(love)



Marriage is depicted with wedding rings and date or wedding bells.

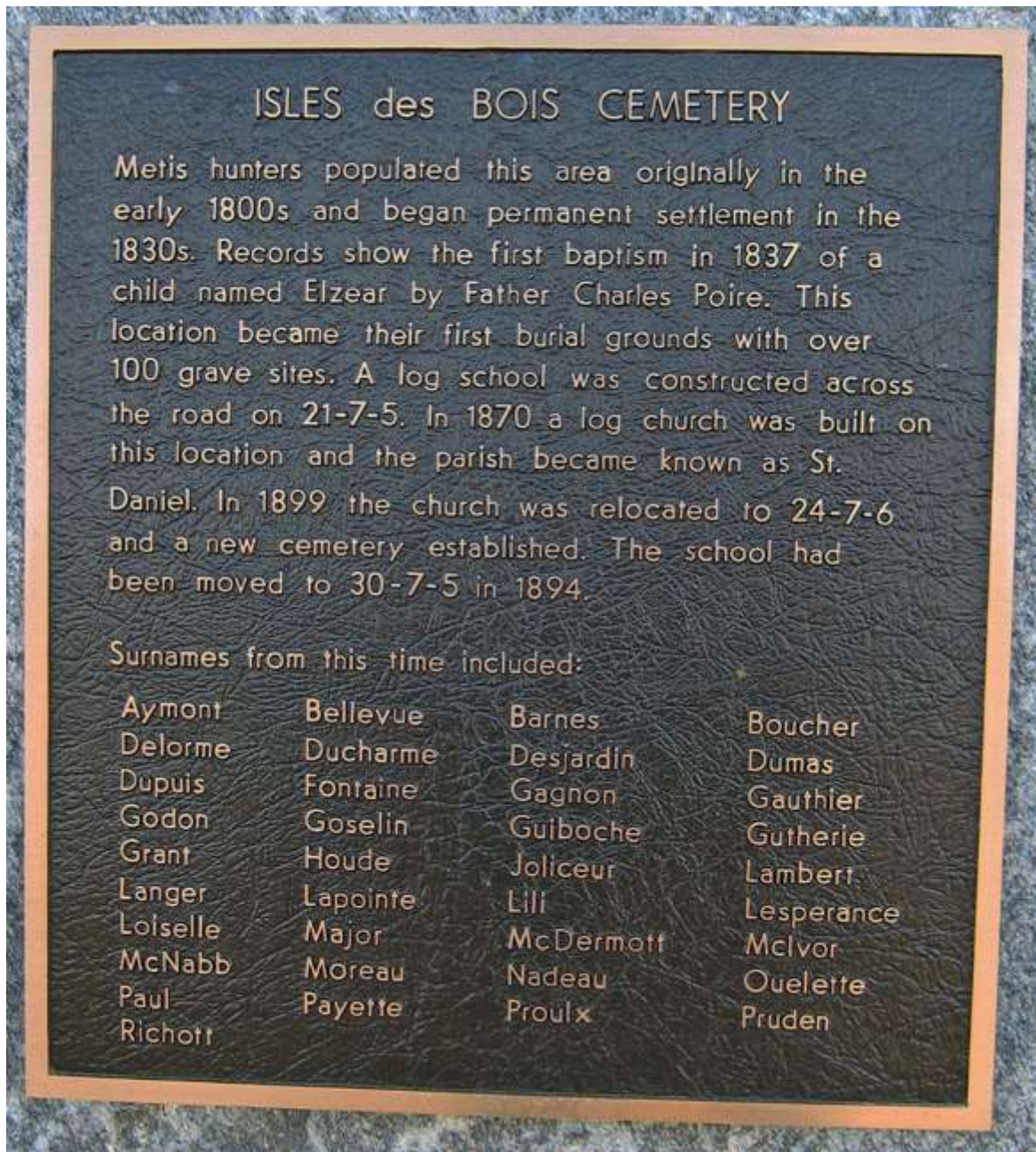
For symbolic meaning of other motifs, see the [Glossary](#) or [Guide to Funerary Art in Manitoba](#)

ÎLETS DE BOIS CEMETERY



Îlets de Bois Cemetery (N49.57740, W98.14332), located on 16-7-5w, is the smallest and one of the most historically significant cemeteries in the municipality. It is the site of an early Métis settlement and a link to early tensions around Manitoba's transition to provincial status. It also is the site of the original St. Daniel log church. In 1899, the log church was moved two miles further west where a rectory was built and the new St. Daniel cemetery was established.

LAYOUT OF THE CEMETERY. The cairn at the site relates the history of the area and lists family names of some 100 people who lived here. One stone and two iron cross markers remain to mark burials in the cemetery.



Cairn plaque

STYLES & MATERIALS. The three remaining markers in this Roman Catholic cemetery share the symbol of the cross. One marble gravestone marks the resting place of Natalie Olive Houde, “beloved wife of Thomas Dailey” who died June 1, 1899, age 18 years. It is inscribed “She is not dead but sleeping”. As of 2015, this marker had been damaged.

The other two markers are unique in Dufferin cemeteries, being plain, forged iron crosses.

DESIGNS & SYMBOLS. The cross (salvation through Christ) stands as a symbol of the Roman Catholic faith of the Métis community.



Grave markers remaining from the original burials



As of 2015, the Houde markers has been damaged

OUR LADY OF MOUNT CARMEL ROMAN CATHOLIC CEMETERY



Our Lady of Mount Carmel Roman Catholic Cemetery (N49.49461, W98.00141) is located in the southwest corner of Greenwood Cemetery on Hwy #3 just south of Carman.

LAYOUT OF CEMETERY. To access the cemetery, take the south entrance road to Greenwood Cemetery. The Catholic portion of the cemetery is bordered on the east by an attractive grotto set among fir trees and shrubs. Plots are laid out in north-south rows with graves facing east and west.



The other prominent feature is a large cement cross located near the middle of the cemetery.

STYLES & MATERIALS. As you enter from the west, the first grave-markers you will see are tall marble and granite pillar stones. Note that they are surmounted by crosses rather than the urns seen in the adjoining cemetery. The remainder of the gravestones are upright or horizontal tablets, some in the shape of a cross.



Imposing marble and granite pillar stones at the entry to the cemetery

Other than an occasional marble or bronze marker, the majority of the gravestones in this cemetery are made of granite in shades of black, gray or, less commonly, red. Look also for older limestone markers, distinguished by their characteristic fossil patterns.



Limestone marker with characteristic fossil pattern



Bronze plaque with rose & religious symbols



Remains of a less durable wooden cross

CRAFTSMANSHIP.

Chisel-cut. This is a relatively new cemetery however you will see some evidence of older chisel-cut designs and inscriptions, distinguished by their v-shaped cuts and characteristic 'serrated' edges, cut by a tool with several chisel edges bound together.



Chiselled design, edging & inscription

Sandblasting. Most of the inscriptions and designs are crafted using sandblasting techniques. Note the rounded base of inscribed letters and designs, usually highlighted for contrast.

Metal casting. The occasional bronze plaque can be found in this cemetery, as seen above under 'Styles & Materials'. These were cast by pouring molten metal into a mould. Plaques are pinned into a stone or cement base.

Laser or diamond etched. Note the complex designs on some recent markers, now possible through use of laser or diamond etching. This process produces a high-resolution grayscale image on the stone, in finer detail than early methods.



DESIGNS & SYMBOLISM.

a) Religious Symbols. As in other Catholic cemeteries, religious symbolism is the major theme in the design elements and inscriptions on gravestones.

Cross – (Christian salvation) -the predominant symbol in this cemetery, the cross is seen on pillar stones at the entry to the cemetery (above), in simple shapes of several markers and in a variety of inscribed designs.



Crucifix embedded in cement cross grave



Small but evocative cross on a child's

Letters IHS - (from Greek for Christ)



Markers with letters IHS inscribed.

Angel. (emissaries between Heaven and this world; grief and sorrow) One of the more notable markers in the cemetery is this finely carved marble angel. The religious symbolism is reinforced by the inscription: “Closed are thy sweet eyes from this world of pain But we trust in God to meet again”.



Marble angel

Rosary –(Symbol of the Catholic faith) - often with other religious symbols.



Rosary, with cross, inscription and lilies (purity, resurrection)



Praying hands with rosary, cross and wheat (Christ, harvest); wedding rings

b) Naturalistic Designs & Symbols. Among the more common decorative designs found on gravestones, different types of flowers and foliage each have their own symbolic meaning as well as symbolizing the brevity of life. Natural motifs are usually seen in this cemetery in combination with other design elements.

Wheat /grain - symbolizes reaping the soul and gathering of the harvest to the next world; wheat symbolizes Christ.



Grain – a natural world motif with religious symbolism

c) Child /Infant Motifs.



Lambs (innocence) with floral designs on child's gravestone

d) Military. Note the large number of military markers in this cemetery.



Military markers with flags placed by local Legion for Decoration Day

e) **Heart** – (love, devotion).



Heart with vine



Heart with rose and colour photo

f) **Book** – (wisdom, closed symbolizes end of life; open, life for all to see)



Book with cross (salvation) and grain (reaping the harvest, end of life; Christ)

g) Wheel (wheel of life)



Wheel design (life completed) – a complex diamond-etched design

h) Occupation or Interest. New technology allows for a wide range of finely detailed, personalized markers with motifs that sum up what was important in the life of the deceased.



Farm Scene



Reflecting a more secular trend in designs, on the marker above, a cowboy is seen riding into the sunset. The motif is reflected in the corral fence and inscription: “The song has ended, but the melody lingers”. Is the over-size wheat motif intended to emphasize the country farm theme or was it intended to have religious significance (Christ, end of life)? One of the intriguing aspects of attributing symbolic meaning to designs is that we don’t know whether or not the symbolism was intentional or just an attractive motif.

Check the [Guide to Funerary Art](#) or [Glossary](#) for meaning of other symbols you locate in the cemetery.

ROSEISLE CEMETERY



Roseisle Cemetery (N49.49320, W98.34164) lies ½ mile south of the hamlet of Roseisle on Hillview Rd. It was established 1895 on land donated by W.D.B. Boyd to build a Presbyterian Church. Classified as non-denominational, it is the last cemetery in Manitoba owned by the United Church of Canada. The attractive archway was crafted by local metal craftsman Clifford McPherson and erected in 1981. The cemetery gains much of its charm from its location on gently rolling, sandy land, and from the towering central evergreens.

LAYOUT OF CEMETERY. A map, alphabetical listing of burials by plot, and layout of individual plots are available in a small information centre. Plots are laid out in an east-west direction with the earliest graves on the north side of the cemetery. The pattern of development is evident from the changing style of grave markers. Tall pillars and substantial ‘family’ stones are more common on the north with more recent styles and designs in the south portion of the site.

As you browse through the names on the gravestones, you will be connecting with the early history of the Roseisle community. Names on earlier stones reflect the first pre-1900 wave of Anglo-Protestant homesteaders who settled farm land, started small businesses, built the first schools and churches in the area. As you move towards the middle section of the cemetery, a later wave of post-WWII arrivals is reflected in new surnames inscriptions such as the following:



Inscription in German 'Selig in Jesu Armen' highlights post-WWII population change

In the following sections we'll point out some of the features to look for when examining grave markers – styles, materials, symbolism, and craft techniques - with examples from this cemetery. Once you know what you are looking for, you are on your own to explore and discover other treasures.

STYLES & MATERIALS. A number of attractive column or pillar shaped markers are located in the older portion of the cemetery.



In the north section, you also will find a number of the larger and more ornate vertical slab markers.



“Family” markers are centered on the plot with names engraved on both sides of the stone; many have additional individual markers or small plain markers with names, initials or identifying roles such as “Grandma”. Two plots in the central section clearly define family territory through post, chain and cement enclosures, now seldom seen in local cemeteries.

Different materials have been used in markers over the years. This cemetery dates from an era when the beautiful but softer marble markers were losing in popularity to more enduring granite stones that predominate in this cemetery. Wood will be found only in one small, recent tribute. Typically stones are on a cement foundation, often with a second base of limestone or cement, followed by the primary tablet or pillar.

Granite is the predominant material used. It ranges in colour from black through rose and gray. Note how the craftsmen used polishing and other techniques to create subtle differences in shade and produce pleasing contrast of colour, e.g., in the substantial grey granite marker below.



Marble. You will see a few exceptions to use of granite in marble markers located in the north section of the cemetery. Fading inscriptions and damage on some speak to the reason for turning to more durable materials.



Metal. A moulded bronze plaque can be seen on Plot 27. On Plot 60 individual metal letters and numerals have been moulded and pegged into a stone base to mark individual plots. See images below under 'Craftsmanship'.

CRAFTSMANSHIP. Spanning a time-period from 1895 to present, the markers represent a range of craftsmanship and changing technologies. One of the more interesting markers in this cemetery is the rough-cut block of stone in Plot 60. On the upper edge of the block you can still see faint grooves made by the drill during quarrying.



Chiselled. Note the sharp v-shaped letters and design on the marble pillar below, an indication it was carved by hand with a chisel.



Sandblasted. In contrast with chiselled designs, later designs and inscriptions have rounded bases, characteristic of sandblasting. The former achieved their contrast from the work of the chisel, the latter require colouring for definition and are usually highlighted with a paint-like finish.



Contrast between early chiselled and later sandblasted inscriptions

Laser or Diamond etched. Use of computer-generated designs and laser or diamond etching technology has resulted in finely detailed and often complex designs, many of which incorporate grayscale photos of the deceased.



A growing number of recent markers display encased colour photos of the deceased.



This carefully maintained grave has a colour photo of the deceased. Note also the sunflower motif, signifying devotion to God

Moulded metal. Examples of moulded bronze plaques and moulded metal lettering can be seen in Plots 27 and 60. In the latter, letters and numerals were cast in moulds and pegged into a stone base to form individual markers. Note peg holes where letters are missing.



Moulded bronze marker



Note peg holes where letters are missing

DESIGNS/SYMBOLISM. As you approach the cemetery, the first symbolic motifs you will notice are the small crosses surmounting the archway, indicating the Christian affiliation of the cemetery. Religious symbols are among the designs most commonly seen on individual markers. You also will find family monograms, naturalistic motifs, symbols of personal occupations and interests and, more recently, photos.

a) **Religious Symbols.** Christian symbols can be seen on many of the gravestones.

Cross – death on cross and belief in Christian salvation



In My Father's House. Not as commonly seen in local cemeteries, based on the scriptural promise: –“In my Father's house are many mansions: If it were not so, I would have told you. I go to prepare a place for you.” Depicted here with domes and spires depicting a rich afterlife.



Many Mansions

Hands clasped in prayer



Candle/Flame (spirit, ever-lasting life)



Dove - The dove, as a cemetery symbol, represents the Holy Ghost. The dove can be shown diving from heaven and sometimes with an olive branch (peace) or cross in its beak.



b) Monograms. Among the earlier markers on the north side of the cemetery are several with the family initial, centered on a 16 x 16 foot plot with eight burial spaces, with the expectation that other family members would be buried here in future. Many are only partially occupied.



c) Infants/Children. Children's graves are amongst the more poignant and are found, as those below, on family plots throughout the cemetery.



Lambs (innocence) and angels are often seen on grave markers of infants or children

d) Natural World. As well as being decorative, each design as a particular meaning or significance.

Vines. Ivy is the most common vine on grave-markers. Eternally green, it is associated with immortality and fidelity (clings for support); also friendship, attachment and affection.



Flowers. Flowers are among the most common motifs on grave markers. Among those you'll see are:

Lily/Lily of the Valley. Lily of the Valley symbolizes innocence and purity. The flower is especially significant in funerary art as it is one of first plants to flower in the spring, symbolizing renewal and resurrection. Seen here with a calla lily.



Rose (love) - symbol on several markers in the cemetery
to God)



Sunflower (devotion
to God)

Grain - harvest, end of life; wheat is associated with Christ; also symbolic of local farm country.



Trees (tree of life). Different tree motifs have different symbolic meanings.



Log, or cut tree, symbolizes a life interrupted



Oak, a symbol of strength

e) **Military** – Military graves are usually singled out with special markers. An example of an official military headstone can be seen on Plot 31. Two other simple plaques acknowledge the service of a member of the Canadian Machine Gun Corps in WWI and a local lad who served with the RCAF (WWII).





f) Occupation /Interests – It is becoming more common on newer grave markers to see the occupation or special interests of the deceased represented. Grain is a common symbol in this farming area.



Violin player



Gardener

g) BOOK (faith, wisdom). The closed book suggests a completed life; an open book reminds viewers that the deceased's life was open to all.



h) Multiple. With changing technology, you will commonly see several symbols or design components on an individual marker.



One of the more complex designs with etched portraits, landscape and floral symbol

Check the [Guide to Funerary Art](#) or [Glossary](#) for meaning of other symbols you locate in the cemetery.

ST. DANIEL ROMAN CATHOLIC CEMETERY

St. Daniel Roman Catholic Cemetery (N49.57740, W98.14332) is situated on SE 24-7-6w, one mile south of Hwy #305. This is the site of St. Daniel Church which was relocated here around 1899. Only the church steeple remains from the church building. The steeple stands in the former churchyard, near the entrance to the cemetery and contains the original church bell.



LAYOUT OF CEMETERY. This is a quiet, peaceful space, surrounded by trees and well maintained by the local committee. Two notable features are the central cross and a group of children's graves (below) located in the south-west corner of the cemetery.



STYLES & MATERIALS. The most prominent feature of this cemetery is a large crucifix, with a metal cross bearing a Christ figure finely carved in white marble.



Gravemarkers in this cemetery are simple upright or horizontal tablets. Several of the older stones are carved in the shape of a cross. In the south-west children's section of the cemetery, note also two heart-shaped monuments.



Cross



Heart-shaped marble marker

Marble and granite are the two most common materials used in crafting these markers, typically with a stone or cement base and cement foundation. Several of the marble markers are overgrown with lichens making inscriptions and designs difficult to distinguish. Remember: don't try to clean them!

One marker is crafted from lonite, a man-made material from the 1960s. Light grey in colour and fine-grained, it is difficult for the untrained eye to identify, other than by its consistent colour and pattern. Designs are highlighted with a paint-like finish.



Man-made Lonite marker

SYMBOLISM & MOTIFS.

a) **Religious**. As in other Catholic cemeteries, the cross (Christian symbol of salvation) is the predominant symbol on St. Daniel Cemetery markers. Also note the cross that tops the steeple near the entrance to the cemetery.



Cross is the predominant symbol



Letters IHS - (Greek letters for Christ) – note this inscription on the lonite marker shown above.

Grain – (harvest, end of life, Christ)



b) Natural Motifs – In contrast with other cemeteries, grave-markers in St. Daniels are simple in design. They display few of the vines, flowers or other designs from the world of nature. Exceptions are the details on the children’s stones which feature flowers and vines. Also note the butterfly on a more recent monument on the north side of the cemetery, a contemporary version of the spirit winging heavenward.

c) Other symbols

Heart (love). Two markers that stand out in this cemetery are the heart-shaped monuments in the children’s section (south-west corner) of the cemetery. Among the more evocative reminders of untimely death, these include a single heart-shaped marble marker for an 11-year-old child and a double heart in memory of two young sisters, ages 1 and 3 years who died between March 3 and March 14, 1920.



Also note attractive, non-symbolic designs that highlight some of the stones:



CRAFTSMANSHIP. Study the designs and inscriptions to see whether they were carved with chisels (v-shaped letters) or sandblasted (rounded base to letters). Notice also, as in the above gravestone, how the craftsmen used unfinished edges, relief-cut designs and other techniques provide an attractive contrast with highly polished granite surfaces.

Newer etching technologies are evident in more complex designs such as the one below:



Among the more contemporary elements are the etched photo, non-religious inscription “Loved by all who knew her” and the butterfly motif.

Check the [Guide to Funerary Art](#) or [Glossary](#) for meaning of other symbols you locate in the cemetery.

ST. PETER AND PAUL UKRAINIAN CATHOLIC CEMETERY

St. Peter and Paul Ukrainian Cemetery (49°35'32.0"N 98°20'42.1"W) is located at the junction of Highways #240 and 305 on Section 27-7-7w. In 1919, Members of the Ukrainian Catholic Church purchased three acres of land at this site to use as a cemetery. The earliest date on a grave marker is 1922. By 2003, church attendance had declined; the church was deconsecrated and burned. The cemetery is well-maintained by a local committee.



One of the first features you will notice in the cemetery is a cairn commemorating the former church and “the presence in a predominantly Franco-Manitoban area of a vibrant Ukrainian community”. A plaque outlines the history of the church and cemetery.

LAYOUT OF CEMETERY. Graves are clustered in two distinct groupings, one along the north side of the cemetery and another towards the south. At one time, a fence separated Polish Catholic graves (north) from Ukrainian graves (south). The fence was removed in recent years; groupings, particularly noticeable as family groups, are still evident.

STYLES & MATERIALS. The first feature you will notice are the two large, attractive wooden crosses that stand silhouetted against the prairie sky. Floral decorations celebrate the Ukrainian roots of the cemetery.



Decorated wooden Cross



Cement marker

Markers other than the wooden cross are crafted from stone, cement, granite or man-made materials. Most are simple tablets, vertical or flat. Among them, several plain, cross-shaped markers make powerful statements of faith. It's not uncommon in this cemetery to see cement grave coverings, usually bearing an additional cross design.



Man-made 'lonite' material



Cement grave cover

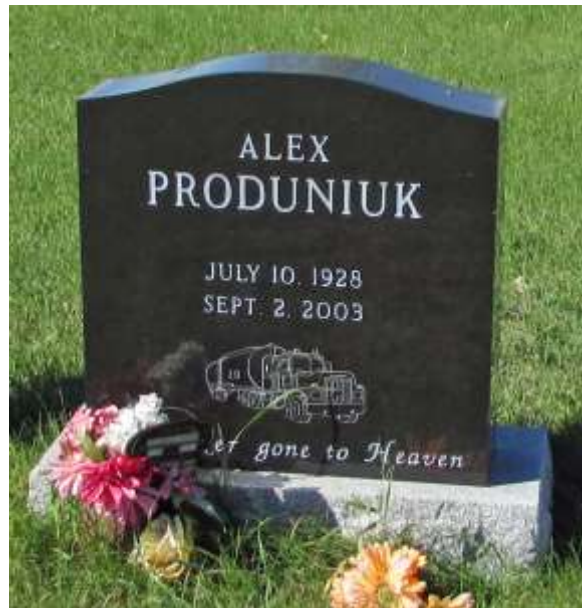
CRAFTSMANSHIP. Among the earlier gravestones, several simple, hand-crafted monuments make an evocative statement of love and caring in a homesteading community. Marks from the moulds used to form the gravestones can be seen on the back of some markers.



Hand-crafted marker

Chisel-cut designs & inscriptions. Check early markers carefully to see if you can detect v-shaped, hand-chiselled lettering or designs.

Sandblasted designs. Look for inscriptions that show the characteristic smoothly rounded surfaces and highlighting of sandblasting such as the one below.



Laser or diamond- etched designs. Along with use of computer-generated designs, laser or diamond etching produced many of the finely detailed and individualized designs seen on more recent markers, including photos of the deceased.



Use of colour. Colourful Ukrainian designs are a unique feature of gravestones in this cemetery. New technology and use of ultra-violet protective coatings allow for the celebration of Ukrainian heritage through traditional designs.



Also note the craftsmanship in some recent gravestones where different materials and technologies have been effectively combined. In the above marker, polished black granite slab contrasts with the rough-hewn grey base and highlights the coloured design and sandblasted lettering and motifs.

DESIGNS & SYMBOLS. As in other Catholic cemeteries, crosses and other religious symbols predominate.

a) Religious symbols. The cross (symbolic of Christian faith and salvation) is the main symbol found on St. Peter and Paul Cemetery gravestones. As noted above, the cross is seen in the shape of many of the grave-markers as well as in inscribed designs.



Cross-shape with inscribed crucifix



Christ figure with Catholic rosary



Cross shape with rays of Heaven

IHS – Greek letters for Christ are part of these designs:



Many of the inscriptions also reflect the religious theme: “In God’s Loving Care” “Gone to Heaven”.

b) Children/infant graves – You will see several children’s graves along the north side of the cemetery. Often hand-crafted, the size and simple design of their markers speak as poignantly as larger monuments to the impact of loss of a child.



Note the simple representation of an angel

c) **Natural motifs** are chosen as a design element as well as for their symbolic meaning. In addition to their individual meanings, flowers symbolize the fleeting nature of life.

Rose (love). As in many cemeteries, roses are the most common flower on gravestones, often combined with other symbols.



Roses (love) combined in design with cross (salvation) and praying hands.

Grain is a common motif on local markers, symbolizing harvest or reaping of the soul; wheat is a symbol for Christ. Grain also is appropriate to a farming community and is a familiar element of Ukrainian culture and design.



Tree (tree of life; strength)



d) Occupation. A few newer markers commemorate occupations or personal interests of the deceased.



Trucker embarks on his last trip
agriculture



Horse-raising was part of local
agriculture

e) Multiple design elements. Among the more striking gravestones are those bearing colourful Ukrainian designs along with other motifs.



This stone on the south side of the cemetery features crosses (salvation), rose (love), grain (harvest; end of life; Christ), striking Ukrainian designs and inscription, along with a realistic element in the form of a photo of the deceased couple.

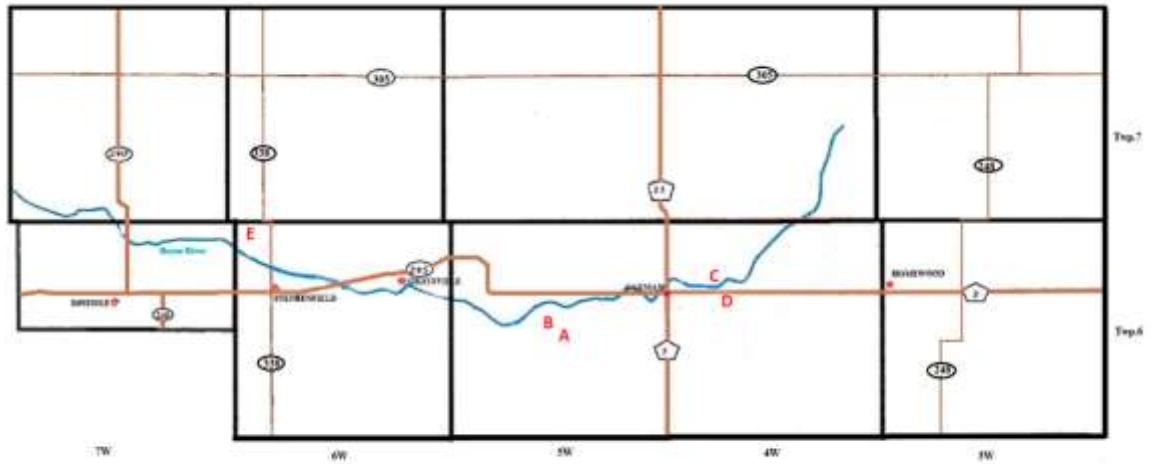


Another marker with multiple design elements is this double heart design (love), cross (salvation) and roses (love), combined with a Ukrainian-design coloured border. Note the more prevalent use of floral tributes in this cemetery compared with others in the district.

Check the [Guide to Funerary Art](#) or [Glossary](#) for meaning of other symbols you locate in the cemetery.

ABANDONED BURIAL SITES

In addition to the nine public cemeteries, five early, subsequently abandoned burial sites are located in the R.M. of Dufferin. We have no information on relocations of deceased from the sites. Two gravestones were retrieved from the Kennedy Burial site and one from the Harrison burial Site.



- A. Campbellville Burial Site
- B. Harrison Burial Site
- C. Kennedy Burial Site
- D. McKee Burial Site
- E. Stephenfield Summerfeld Mennonite Cemetery

Note: These former burial sites are located on private property and are not accessible to the public.

Campbellville Burial Site

A small cemetery was located on NW 22-6-5w west of Carman at the Campbellville settlement. In later years, students who attended Kilmory School recall a fence and a single tombstone that marked the site. At present, this is a cultivated field. There is no marker and no trace of the site.



Harrison Burial Site

The Harrison family history records that the first-born infant of pioneers William and Margaret Harrison died and was buried north-west of their house, with Manitoba maples planted at the head and foot of the grave. The main burial site was said to be close to the bank of the Boyne River.

A family history by the Harrison's son provides interesting insight into the background of this site. Prior to 1879, Archdeacon Pinkam is said to have asked William and Margaret Harrison to donate three acres of their land on SW 19-6-5w near Graysville as a site for an Anglican Church and cemetery. The Harrisons agreed to donate the land on condition that the Archdeacon would arrange financing for the building. When Mr. Harrison was presented with a large bill for surveying the land, he withdrew permission for building the church on the site. An organ the Harrisons had purchased for the church was donated instead to Graysville Anglican Church; it later was returned to the family when the Graysville church closed. The Harrisons are said to

have kept a plan of the churchyard and, as local people died, they were buried on the site. The plan showing location of the graves was lost when Mr. Harrison died. The site is on private land and there are no markers to locate the site.



The Gray family retrieved a broken family marker from the Harrison site, the only known remaining marker from this burial ground. The Gray family history records the burial at the site of twin sons of George and Ann (Smith) Gray and later, of Ann Gray. Her damaged gravestone was later retrieved and is in the care of the Gray family.





This finely crafted marble marker was hand-chiselled in marble by Raymer & Co. Portage-la-Prairie. An open Bible is set in an attractive indented wreath form (victory of the Redemption). The evening primrose motif surmounting the slab symbolizes eternal love, memory, youth, hope and sadness. The inscription reads: "In memory of Ann Smith, wife of George Gray, who died July 19, 1889, aged 32 years." Her age underlines the short pre-1900 life span. From a heritage perspective, these were the Grays that gave their name to Graysville and Ann Smith Gray was the great-grandmother of George Gray, the present Reeve of the R.M of Dufferin.

Kennedy Burial Site

An early cemetery was located on the Samuel Kennedy homestead on SW 29-6-4w, south-west of the point where the Missouri Trail crossed the Boyne River about one and a half miles east of Carman. The first recorded burials were in 1875 when two of the Kennedy children died from a typhoid epidemic. Several other children were among the approximately one dozen burials at the site.

The last burial at the site was in 1889. In later years, grave markers began to crumble into the river. Two markers were retrieved, stored in the Carman Granite workshop for some years and finally placed in Greenwood Cemetery on the Kennedy grave. The site itself is unmarked.



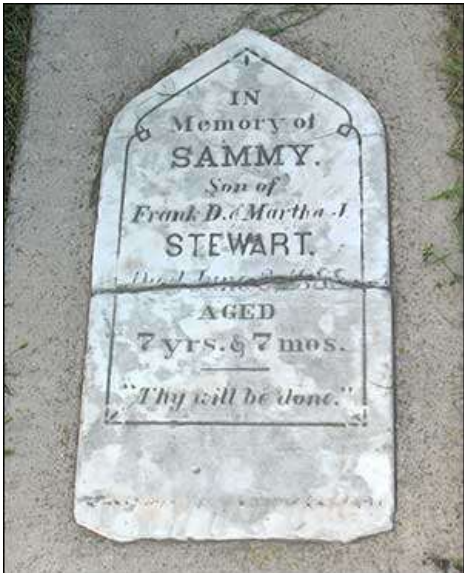
Where the Missouri Trail is thought to have crossed the Boyne River.



The Kennedy Burial Site was likely in the area just west of the Trail and south of the present gate seen in the above photograph.



Grave marker in Carman Greenwood Cemetery recognizing Kennedy pioneers

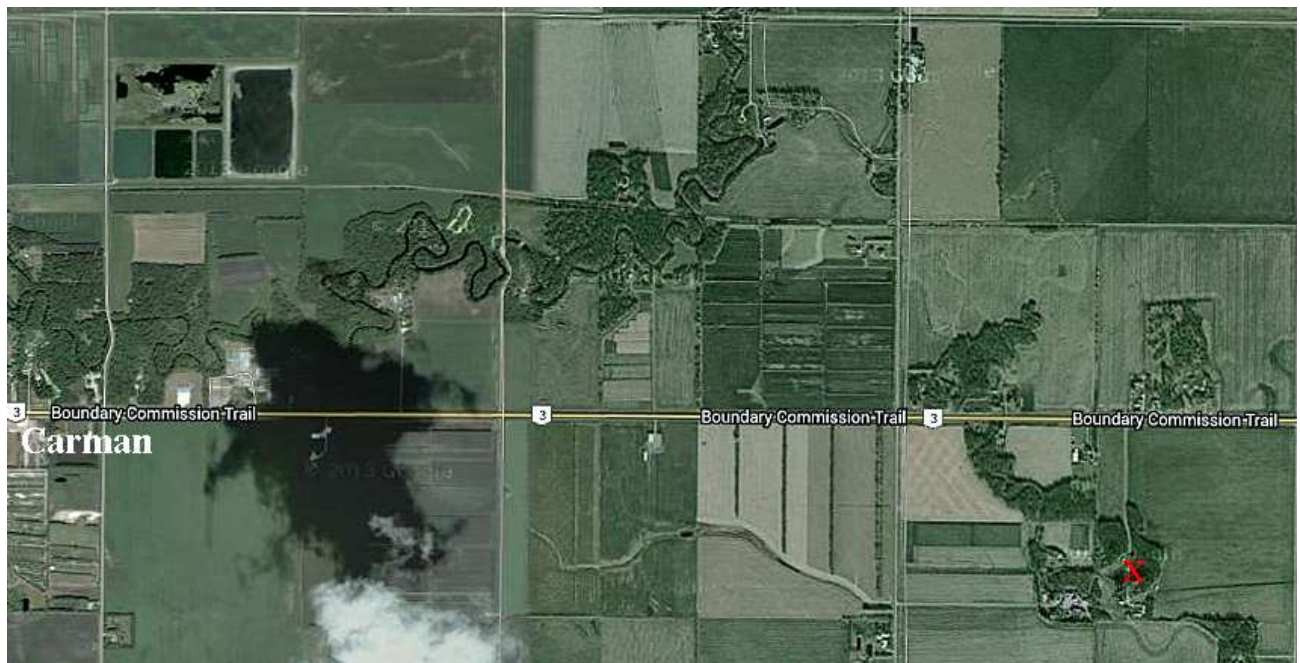


Grave markers retrieved from the Kennedy Burial Site, now in Greenwood Cemetery

McKee Burial Site

Early burials in the Salterville settlement were made in what was known as the McKee Burial site, so named after William McKee who homesteaded NE 22-6-4w east of Boyne School. The site was near the branch of the river that ran southeast through the heavily wooded area known as The Point and was likely in fairly close proximity to the Salterville Post Office.

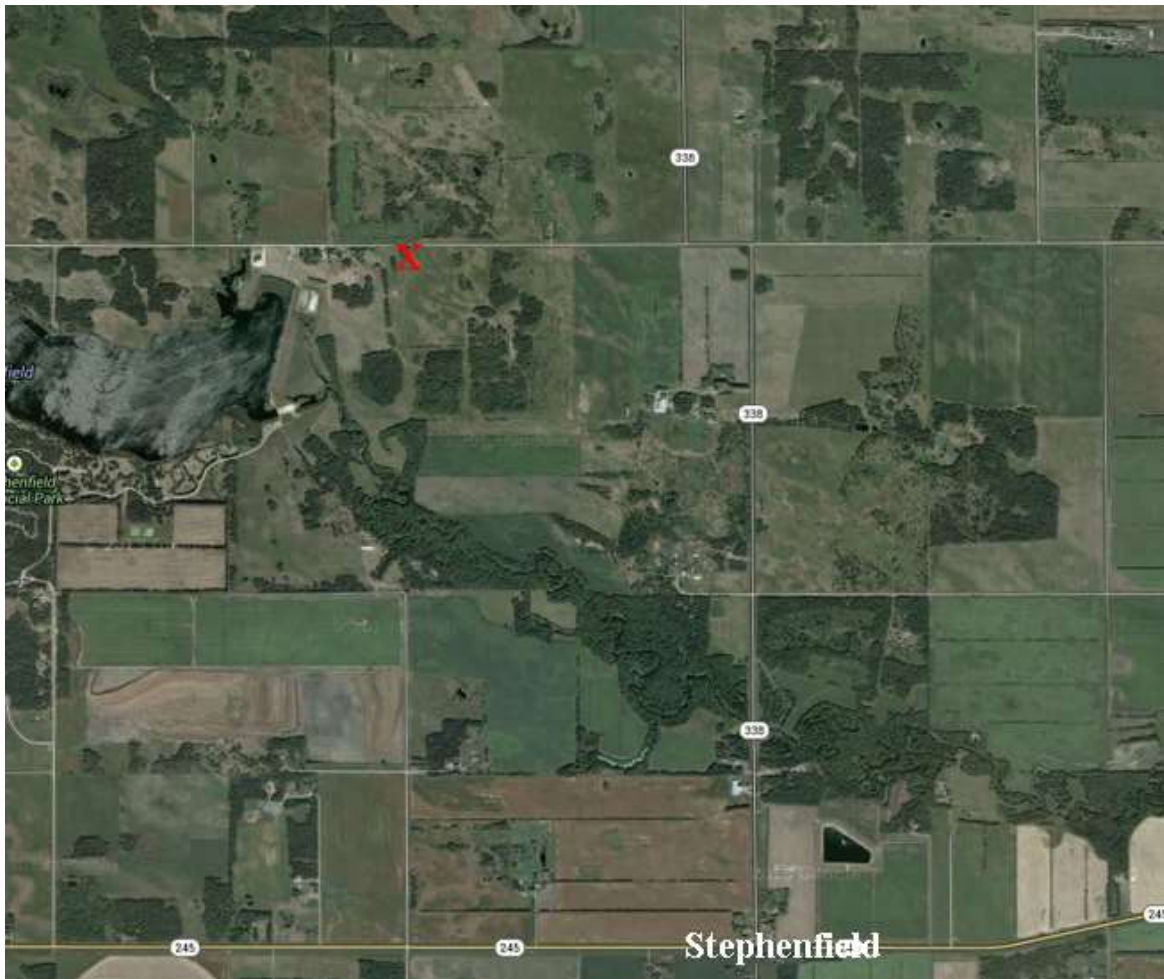
The site is unmarked and the exact location is still to be determined. No information is available at present on burials in the cemetery or whether any of the deceased were re-interred elsewhere.



Red X indicates likely location of McKee burial site.

Stephenfield Summerfeld Mennonite Cemetery

A cemetery was located at Stephenfield Summerfeld Mennonite Church on NW 36-6-7w northwest of Stephenfield, near what became Stephenfield Lake. When the church was moved from this location, a single marked grave remained on the site. The grave was later relocated to Winkler. The site is at present unmarked.



Location of Stephenfield Summerfeld Mennonite Cemetery.