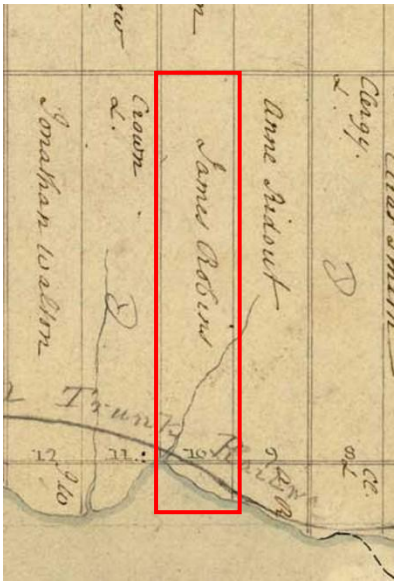
THE UNION CEMETERY CARETAKERS COTTAGE, 1880, UNION CEMETERY, 114 TORONTO ROAD, PORT HOPE, ONTARIO

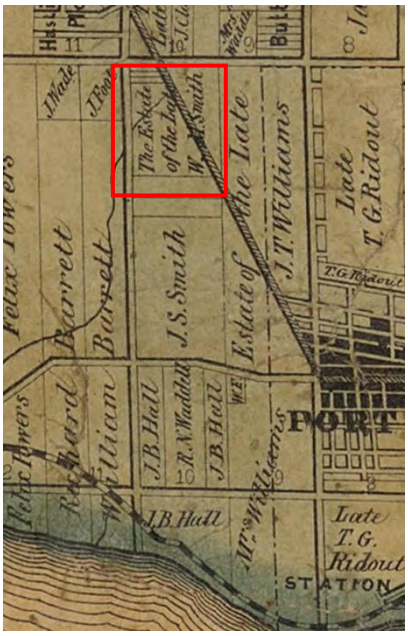
Lot Description: PT LOT 10, CONCESSION 1

DESCRIPTION OF THE PROPERTY

CONTEXT AND SETTING



Union Cemetery is located on Part Lot 10, Concession 1, in the geographic Township of Hope, Northumberland County. The Crown Patent for Lot 10 in the 1st concession which comprised two hundred acres was granted to James Robins on April 6, 1804. On October 5, 1808, James Robins sold the two hundred acres to Joseph Caldwell who took out a mortgage with Jonathan Walton. On January 1, 1829, Caldwell sold two hundred acres to John David Smith. On the death of John David Smith in 1849, sixty-six and one-half acres of the estate transferred from the estate of J. D. Smith. On January 20, 1851, sixty-six and one-half acres was transferred to William Miller Smith (1815-1854), son of J.D. Smith and Susan Hawkins Smith.



Concession 1 is owned by the Estate of William Miller Smith, son of John David Smith.

On October 20, 1853, a deed for eight acres was transferred to the Church Society of Toronto, which was the legal entity overseeing the Anglican Church from 1852-1869. In 1862, St. John's Anglican Cemetery was established. After the death of William Miller Smith in 1854, Augusta and John Shuter Smith transferred acreage to the son of William, Lucien Allaire Smith on October 26, 1868. In October of 1868, Lucien sold twelve acres to Thomas Doney, a farmer and market gardener for three-hundred and twenty dollars. On March 13, 1871, Thomas Doney sold six acres to James Yeo. On June 26, 1872, John Doney and his wife Mary sold six acres to the Roman Catholic Diocese of Kingston which formed the Catholic portion of the cemetery. On September 24, 1873, Thomas Doney sold land to the Port Hope Union Cemetery Company for the creation of the Union Cemetery. On September 30, 1873, James Yeo also sold land to the Port Hope Union Cemetery Company to complete the formation of the combined acreage of the Union Cemetery.

Tremaine Map of 1861 showing part lot 10 of

EARLY HISTORY OF THE SITE

Early Indigenous settlement occurred in the early periods including the Paleo-Indian period (12,000-10,000 BP) which included small family groups. This period was followed by the Archaic Period (10,000-3,000 BP) as the climate warmed, seasonal hunting and gathering occurred with movement to different geographic areas and the introduction of trade was established. The next period was the Woodland Period (3,000 BP to European contact). Population increased and larger camps and villages were established. During this period, there was greater interaction within a much larger area across the present-day Ontario, Ohio Valley and the Atlantic coast. In the late middle Woodland period, wild rice and maize were introduced into agricultural production for the Algonkian speaking (Anishinabek) people and Iroquoian speaking people (maize). The area was part of the Rice Lake Treaty No. 20. [1]

EARLY HISTORY OF PORT HOPE



1878 Belden Atlas showing the location of the Cemetery.

The earliest settlement history of the Town of Port Hope began in 1778 when a trading post was established near a small Mississauga village called Cochingomink at the mouth of the Ganaraska River. The early residents traded furs with a European named Peter Smith who had built a log cabin near the river mouth. The Crown patent for the lands associated with present day Port Hope were granted to Elias Smith and Jonathan Walton in 1797 who constructed the first grist mill and lumber mills and established a town plan. In 1817, the first post office was established, and the town was initially called Smith's Creek and then by 1834, officially renamed Port Hope.

1834 was a significant year in the history of Port Hope. Port Hope was incorporated as a town by an Act of Parliament which defined the limits of the corporation and provided for the establishment of a police board and a public market. Port Hope with a population of 1,500 was the only other incorporated town between Kingston and York (Toronto). Port Hope had been established as a customs Port of Entry in 1819 but harbour accommodations including a small pier were not completed until 1832. The local harbour became noteworthy, and shipping was an important industry with major traffic occurring between Port Hope and other major towns such as York and Kingston with additional routes to Genesee County and Rochester, New York.

Port Hope experienced a substantial period of prosperity and development from 1850 to 1880 when the construction of many important public works were completed including the building of the harbour, Grand Trunk Railway and viaduct, and the Midland Railroad lines and Roundhouse.

[1] Stage 3 Archaeological Assessment of Site AlGn-28, The Mason Homes Port Hope Phase 4 & 5a, Port Hope, Part Lots 9 and 10, Concession 1, Geographic Township of Hope, Municipality of Port Hope, Ontario, Northeastern Archaeological Associates Ltd., 2017

HISTORICAL ABSTRACT AND ARCHITECTURAL DESCRIPTION

HISTORICAL ABSTRACT

UNION CEMETERY CARETAKERS COTTAGE

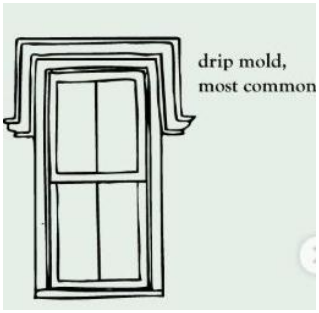
The Union Cemetery Caretakers Cottage was constructed in circa 1880 six years after the establishment of the Union Cemetery by the town of Port Hope. The establishment of an on-site caretaker residence suggests the cemetery was now in need of a dedicated operation to maintain the grounds, complete preparation for burials, manage cemetery records, and assist visitors. Early cemetery records indicate there were approximately two hundred and twenty-five burials in Union Cemetery from 1874 to 1880 and by 1886, the number had increased to five hundred.

Caretaker Cottages located within cemetery grounds are historic residences often built in the mid to late 19th or early 20th century. With the establishment of large denominationally combined cemeteries, there was a need for an on-site residence for the groundskeepers and functional space for cemetery business. These structures could be simple, and utilitarian or they could be large houses featuring ornate period specific styles often incorporating the Gothic Revival style popular for cemetery architecture. Their primary function was housing, but adjoining spaces could be used for administration or meetings.

The Caretakers Cottage was the residence of the longtime caretakers of Union Cemetery, the Waddell's who retired in 1977 after 35 years of service and lived in the house rent free for the rest of their lives. The cottage has undergone numerous interior changes since first constructed. Recently, in 2013, the cottage underwent a restoration undertaken by the tenant, the Architectural Conservancy of Ontario. Some of the work included tearing out a dropped ceiling and removing the exterior siding which revealed clapboard over wood board and batten. The original floors were sanded and painted. The simple interior was painted period colours. Three new thresholds, ten-inch skirting boards and new shingles were added to the exterior. New period doors were also installed.

ARCHITECTURAL DESCRIPTION
UNION CEMETERY CARETAKERS COTTAGE

The Union Cemetery Caretakers Cottage is representative of the many small cottages that were built in Upper Canada from the mid 1800s onward. Located inside the Tempest Gates, it is surrounded by monuments and markers, and accessible from the winding road that loops through the cemetery grounds. The small cottage is wood clad and incorporates several Gothic Revival details including a steeply pitched front facing gable roof with a scalloped bargeboard and finial details. On the front façade is an asymmetrical arrangement of a front door with a simple divided transom. The front door has a simple wooden frame and is slightly recessed. To the south of the door is a single double hung wooden window and a wooden exterior storm window with six-over-six division. Similar to the door, the window frame is a simple wooden frame.



Over the window is a bevelled hood moulding or drip mould which created a projection to discharge rainwater and also provided a decorative detail on the front façade. To the south of the gable front portion of the house is a setback ell extension with one six-over-six window and a sunken window well to provide light to the basement. On the southern façade of this extension, there is a gable front with a salt box profile on the roofline to the west. On the southeast portion is a slightly recessed door with two glass inset panels and simple wood moulding. To the west of the door is one window similar to the front window of six-over-six with storm and another two over two window with no storm. On the western façade, is the ell extension forming a rear vestibule with plain rear door and the other gable end with a finial on the roof. The rear façade is very plain with no drip moulding around the two windows of six over six with a wooden winter storm window of two-over-two. On the northern façade are two six over six windows with drip mouldings. The wooden storm windows have only one mullion division creating a one-over-one window. The central chimney is visible on this side of the building. The entire house has ten-inch skirting boards around the lower perimeter of the building and the foundation is stone.



The other house on the cemetery property with the address of 110 Toronto Road was built on the northern section of the cemetery near the Veterans Cemetery and was probably completed in the late 1920s and was removed in 2014 to 2015.

CARPENTER GOTHIC STYLE

The Carpenter Gothic style incorporates design elements of the traditional Gothic Revival style with those elements skillfully adapted to wood construction. Most of the small rural chapels and cottages within cemeteries constructed in Ontario in the mid to late 19th century incorporated Gothic Revival features. There are a number of charming frame residential, commercial and church buildings in Northumberland County that provide evidence of the skill levels of the local carpenter and joiners. They were picturesque by intention and skillfully executed by the local builder with unique interpretations in wood in the Gothic Revival style.

These small buildings were usually rectangular in shape with a medium to low pitched roof often with a visible chimney. There was often a symmetrical arrangement of the window openings on each side of the building. The primary decorative features of the buildings were the Gothic design elements incorporated around the windows with drip mouldings and often included a design feature in the front gable such as a finial, and patterned bargeboard trim.

SECTION TWO
HISTORY OF CEMETERIES IN PORT HOPE

The earliest burying ground in Port Hope was on the east side of the Park Hill. When St. Mark's (formerly St. John's) at 51 King Street was built in 1822, the lot to the north of the church was used as a cemetery. Later the Presbyterians and Methodists established their own cemeteries. The Presbyterian cemetery was located to the rear and north of the church on Baldwin Street (the Pioneer Cemetery now on Bruton Street). The Methodists established a cemetery on Bedford Street west of the corner of Pine and Bedford where the former High School is located. The Catholics maintained a cemetery near their church on Walton Street. Most early cemeteries had no formal burial plot design and included sporadic vegetation with headstones grouped in familial clusters. Individual burials often included many of the early prominent residents of Port Hope.

Both St. John's and St. Mary's had acquired land on Toronto Road for use as a cemetery. It was proposed that land be acquired between St. Mary's and St. John's new cemetery in order to create a Union Cemetery. The Union Cemetery Company was formed to oversee operation of the combined cemeteries. Once the Union Cemetery was established in 1874, the Town Council passed a by-law prohibiting any further burials within the town limits. The Union Cemetery Company was formed on April 13th in 1874 with Colonel Williams as President.

ESTABLISHMENT OF UNION CEMETERY

The Town Council had passed a bylaw in 1874 prohibiting further interments in the town limits due to consideration of public health. At the same time, they established a cemetery for all religious denominations. The following statement was published in the by-law.
"This has been successfully accomplished, and a tract of land, sufficiently large for many "years to come, has been procured and laid out in a suitable manner upon a plan made by Mr. Engelhardt, the well-known landscape gardener. The land selected is admirably suited to the purposes of a Cemetery, the watershed being from the town; and the sub-soil being dry, is well fitted for a graveyard, and while the plot is sufficiently remote from the thickly settled parts of the Town, it is of easy access to those desiring the quiet retirement of its shades."[2]

The following is a list of the Directors and officers of the Cemetery, who were to hold office until the Annual Meeting, which the law required shall take place on the third Monday in January in every year: A. T. H. Williams, President; D. Chisholm, Secretary; James Craick, Treasurer. Directors: Wm. Craig, Sr., Rea Dickson, Wm. Quay, Jas. Craick, P. R. Randall, Chas. Clemes, N. Gillespie and J.G. Williams.

UNION CEMETERY BY-LAWS

By-laws of the Port Hope Union Cemetery Company from 1874

Regulations Concerning Visitors

1. Visitors are requested to bear in mind that these Grounds are sacredly devoted to the interment of the dead, and that a strict observance of the decorum which should characterize such a place, will be required of all. The gates are open at sunrise and are closed (except for egress at sunset).

[2] Port Hope Union Cemetery Company, *By-laws of the Union Cemetery Company*, 1874

2. Children will not be admitted unless with their parents, or with persons having them specially in charge; nor will Schools or other large assemblages of persons be admitted.
3. No person or persons in vehicles will be allowed to pass though the grounds at a rate faster than a walk.
4. No refreshments, or persons having refreshments of any kind, will be permitted to come within the grounds, nor will any smoking be allowed.
5. No horse is to be left unfastened without a keeper, and no horse is to be fastened except at the posts provided for that purpose.
6. Visitors having dogs are requested to leave them outside the gates.
7. All persons are prohibited from picking any flowers, either wild or cultivated, or breaking or otherwise injuring any tree, shrub, or plant, or committing any depredations whatever.
8. All persons are prohibited from writing upon, defacing or injuring any tomb, monument, gravestone, fence, or other structure in or belonging to the Cemetery.
9. Firearms are not allowed to be taken into the Cemetery except in cases of military funerals.
10. No person shall catch, wound, or kill a bird, nor remove a bird's nest or eggs, in the Cemetery.
11. Any person disturbing the quiet and good order of the place by noise, or other improper conduct, or who shall violate any of the foregoing rules, will be compelled instantly to leave the grounds, and will subject themselves to prosecution.
12. The Superintendent has the care of the Cemetery and is authorized to remove all those who violate these regulations or commit trespasses.

RURAL OR GARDEN CEMETERY DESIGN

In the late nineteenth century, as towns and cities became more densely populated, early pioneer churchyards became overcrowded or outgrew the space they occupied. Public sentiment considered these early cemeteries to be public health hazards when there were epidemics of cholera and yellow fever.

The first example of a rural cemetery was established in Mount Auburn in Cambridge, Massachusetts in 1831. The cemetery design reflected interest in botanical landscape and was influenced by traditional English landscaping and European cemeteries like Pere Lachaise in Paris established in 1804 which was located on the edge of the city.[3] Many similar cemeteries were designed including Philadelphia's Laurel Hill in 1836, Brooklyn's Greenwood in 1838, Baltimore's Green Mount in 1838 and Rochester's Mount Hope in 1838. As the urban environment became denser with less opportunity for greenspaces or defined parks, the rural or garden cemetery on the outskirts of many towns and cities provided an alternative green space before the development of public parks. Since cities in the mid-nineteenth century had few options for outdoor natural settings, early rural or garden cemeteries attracted people not only to mourn the loss of a loved one but for their landscape features and artistic monuments. Cemeteries were now used as a green space for picnics and carriage rides and became so popular that guidebooks were published and visitor by-laws were posted including in Port Hope's Union Cemetery. This change in functionality led to an emphasis on a shifting attitude towards death.[4] Death was now viewed as a gentle sleep.[5] Statues and memorials incorporated angels, cherubs, botanical motifs such as ivy that represented memory, oak leaves for immortality, poppies for sleep and acorns for life.

[3] Meier, Allison C. *When Cemeteries Became Natural Sanctuaries*. Journal of American Studies, JSTOR Daily Newsletter, April 11, 2019.

[4] Meier, Allison C. *When Cemeteries Became Natural Sanctuaries*. Journal of American Studies, JSTOR Daily Newsletter, April 11, 2019.

[5] *https://www.theatlantic.com/national/archive/2011/03/our-first-public-parks-the-forgotten-history-of-cemeteries/71818/* discussion with Keith Eggener regarding his book *Cemeteries*.

The popularity of garden cemeteries declined in the early 20th century due to the high cost of maintenance and the development of public parks.

HISTORY OF THE PICTURESQUE

The term Picturesque is not an architectural term but an aesthetic outlook. The Picturesque Movement developed from the English admiration for natural scenery which influenced landscape design of the last decade of the eighteenth century. While the movement primarily impacted landscape design, it also had an impact on architecture during the nineteenth century. The aesthetic outlook suggested the combination of architecture and landscape design should create a scenic composition which is harmonious both visually and emotionally with the character of the natural surroundings.

The rural or garden cemetery accentuated the natural terrain further enhanced with pastoral elements creating a picturesque landscape or setting. Roads were laid out emphasizing the natural setting with verdant vistas and picturesque viewscapes created by selective ornamental planting of trees and flowers and placement of monuments and allegorical statuary depicting urns, angels, Celtic crosses and weeping willows.

GARDEN OR RURAL CEMETERIES IN CANADA

Mount Hermon was one of the first garden cemeteries in Canada and was established in 1848 for the burial of various Protestant denominations in the City of Quebec in the Sainte-Foy-Sillery borough. Mount Hermon Cemetery has been recognized as a National Historic Site of Canada in 2007 and is a representative example of a rural or garden cemetery. Typical of the tradition of early 19th century American garden cemetery, the landscape features include rolling topography, winding paths, panoramic views and a variety of trees and plantings. As a liminal space conducive to reflection and contemplation, the picturesque setting also includes highly artistic funerary monuments of notable historical members of the early community. The cemetery was established in the early period of the rural cemetery movement in Canada and incorporated picturesque design elements. Similar to the history of many of the early cemeteries in towns and cities in Canada, the cemetery was established on the outskirts of town due to overcrowding in the older burying grounds located within the city centre.

The character defining elements of Union Cemetery in Port Hope, are similar to this earlier rural cemetery: the picturesque style of landscape on the multi-acre site that includes a variety of trees and plantings; the original winding roadways and uneven topography creating numerous picturesque points of view; and the park like space for public access. Similar to Mount Hermon, Union Cemetery also has a receiving vault or Dead House for storing remains during the winter months and a Caretakers Cottage which is designed in a Gothic Revival style in keeping with the picturesque design values. Both cemeteries have notable funerary monuments with a range in size, style and materials incorporated commemorating local settlers and families. The funerary monuments include various design motifs and were made from a number of limestones in addition to marble.

LANDSCAPE ARCHITECT, H.A.ENGELHARDT

Heinrich Adolph Engelhardt (1830-1897) trained as a civil engineer in Prussia. His birth names were Johann Heinrich, but he changed his name to Heinrich Adolph after his father using the acronym H.A. for short. He emigrated to the United States in 1851 and completed landscape gardening designs in several eastern American cities before he arrived in Canada in 1870. In the United States, he worked on New York's Central Park with Frederick Olmstead in the early 1860s. He also designed Oakwood Cemetery in Raleigh, North Carolina in 1869 before arriving in Canada.



Drawing of the Oakwood Cemetery in Raleigh, North Carolina from 1869. Drawing: North Carolina Maps.
In the lower left of the drawing, there is a signature indicating the map was drawn by H. J. Engelhard (sic).

EARLY LANDSCAPE DESIGN WORK OF H. A. ENGELHARDT

In 1869, H.A. Engelhardt drew the first known map of the Oakwood Cemetery in Raleigh, North Carolina which was listed in the National Register of Historic Places in 1974. The 22 acres cemetery included a Confederate and Hebrew Cemetery and an elaborate network of paths with varying typography. The arranged landscaping elements included a variety of trees including oak, cedars, maples and dogwoods. Water features which have not been preserved included ponds and lakes with stone bridges incorporated in the design to negotiate changes in grade. The main entranceway included a monumental three-arched granite entryway with wrought-iron gates.

Upon his arrival in Canada in April of 1871, he was commissioned by the Ontario Department of Public Works to prepare and implement "*plans for the ornamentation of the grounds and construction of roads*" on an 86-acre site that was part of the Ontario Institution for the Education of the Deaf and Dumb in Belleville.

The school had been completed in 1870 to the design of Toronto architect James A. Smith, who had won a design competition. Initially the design was to include a straight tree-lined main drive 60 feet wide by 600 feet long with eight-foot pickets. Engelhardt's design incorporated two curved avenues and was considered an enhanced approach to the building. This successful assignment led to other commissions and work assigned by the Architect of the Ontario Department of Public Works, Kivas Tully.

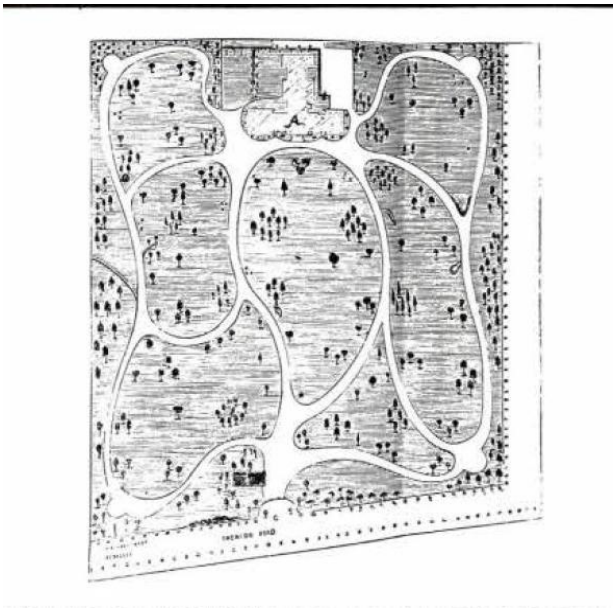
The landscaping was praised by Principal W. J. Palmer: "*The grounds in front of our main building, embracing an area of twelve acres, have been tastefully laid out in walks and drives, and planted with evergreen and shade trees. A rustic summer house, and a number of rustic seats, have been constructed, and the walks have been covered with a thick coating of gravel. This work was done under the supervision of Mr. H.A. Englehardt (sic), an accomplished landscape gardener, and reflects credit upon his skill and taste.*" [6]

[6] Crawford, Pleasance. *Of Grounds Tastefully Laid Out: The Landscaping of Public Buildings in 19th Century Ontario*, SSAC Bulletin 3:86

Engelhardt received two more commissions on the recommendation of the Ontario Department of Public Work's architect, Kivas Tully. In January 1868, Tully joined the new Ontario Department of Public Works and by 1874 he had been appointed the department's architect, engineer and chief officer. Projects undertaken by Tully included the Ontario Institute for the Education of the Deaf and Dumb in Belleville (1870), an insane asylum in London (1870), the Ontario Institution for the Education and Instruction of the Blind in Brantford (1870), Central Prison in Toronto (1871), an Insane Asylum in Hamilton (1873) in addition to some later projects in Toronto including Andrew Mercer Ontario Reformatory for Females in Toronto (1878) and additions to Osgoode Hall (1876).

Engelhardt's supervision of the work in Belleville continued through mid-November of 1871. At this time, he was assigned the "*the ornamentation, planting and improvements of the grounds*" of the School for the Blind in Brantford with a limited budget of $1,000 approved by Parliament. The Ontario Institution for the Education of the Blind in Brantford (now the W. Ross Macdonald School) was constructed on a 26-hectare property. Engelhardt had submitted an estimate of $4,952 for the work and supervised the grading, roadbuilding and tree planting. The site later proved to be not conducive for tree growth and the institutions second principal, J. Howard Hunter took over the effort with less than stellar results.[7]

Engelhardt's plan for the Belleville grounds were published in the institutions Annual Reports in the early 1870s. His drawn plans for the Brantford grounds have not been found but early engravings, photographs and verbal descriptions suggest his designs for Belleville and Brantford were very similar with open lawn areas and the inclusion of a variety of evergreen and deciduous trees with flowers and shrubs near the main building and other visible locations as well as a prominent fountain.[8]



1871 Plan drawn by H.A. Engelhardt for ornamental portion of grounds of the Ontario Institution for the Education of the Deaf and Dumb (now Sir James Whitney Regional School for the Hearing Handicapped) in Belleville, Ontario. Drawing: Archives of Ontario

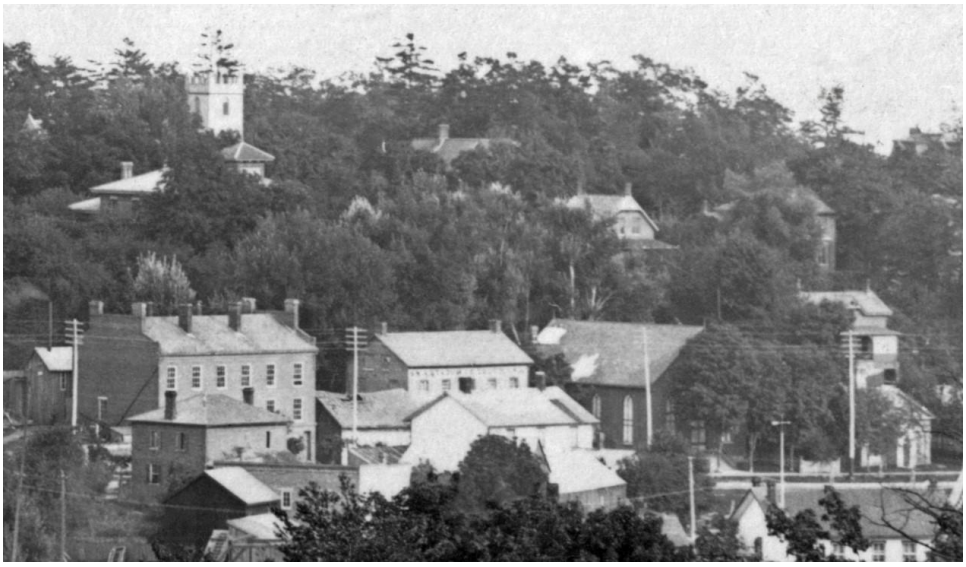
[7] *Crawford, Pleasance. Of Grounds Tastefully Laid Out: The Landscaping of Public Buildings in 19th Century Ontario, SSAC Bulletin 3:86*

[8] Crawford, Pleasance. *Of Grounds Tastefully Laid Out: The Landscaping of Public Buildings in 19th Century Ontario,* SSAC Bulletin 3:86



Ontario Institute for the Blind, St. George's Road, designed in 1870 by Kivas Tully with John Turner, completed 1871-72 and demolished 1971.

In August 1872, a group of influential citizens of Belleville chose a site in Sidney Township to the west of the town on the Bay of Quinte and established the Belleville Cemetery Company. Engelhardt was engaged to design the layout of the cemetery. That same year, he had completed the first book published in Canada on landscape design called *The Beauties of Nature Combined with Art*. By July 1873, Engelhardt had prepared his plans for the cemetery. The local paper described the design as a success with the description: *"Mr. Engelhardt, the architect, has succeeded in a very short time in transforming a large portion of the Cemetery grounds into a most delightful park-like spot, with winding roadways, and paths diverging in almost every direction….When the grounds become ornamented with trees and shrubbery, and choice plants and flowers, it will be one of the prettiest homes for the dead to be found in the Dominion."*[9]



View of Mill Street in the late 19th century. In the lower right foreground is the East Durham Registry Office on Mill Street.

In 1870, Kivas Tully completed the East Durham County Registry Office on Mill Street near Walton Street in Port Hope, now a designated building. Engelhardt's association with Tully brought him to the attention of the Town of Port Hope and in 1871, he worked on the Town Park in Port Hope. The park

[9] Boyce, Gerry. *Belleville: A Popular History*. Dundurn. Kindle Edition, 2009.

was located at Ward and McCaul Streets. The land for this park property was purchased from the University of Toronto for $3,000 with an additional four acres purchased from the Smith estate. There are limited descriptions of what Engelhardt did to the site except for a brief description in W. Arnot Craick, *Little Tales of Old Port Hope* described it as the Town Park on Ward Hill was considered one of the finest natural parks in the country. In 1875, the Park was fenced. The hillside of the park created a natural grandstand that could seat many spectators. Later in 1880, a racetrack was constructed for horse racing. Later in the late 1880's, by utilizing the steep hill in the park, it was used for tobogganing when the sport became popular. In the next decade in 1889, the East Durham and Hope Township Agricultural Societies transferred buildings from their former location on Toronto Road to the site and the park was then referred to as the Town Agricultural Park.

In 1873, Engelhardt prepared a plan for the Grounds of the Parliament Buildings, Toronto although it is not known if the work was carried out or completed. Documents in the Public Works record a series of post Confederation improvements and a later photograph shows dense evergreen plantings behind the buildings which may have been the completed work.

A summary of some of the projects Engelhardt completed in the 1870s included the Town Park in Port Hope (1871), and several Picturesque or garden cemeteries including the Belleville Cemetery (1873), the Port Hope Cemetery (1874), the central section of the Oshawa Union Cemetery (1875) and Mount Pleasant Cemetery (1874-1875). In 1874, Engelhardt designed the Agricultural College and Model Farm for the Ontario Agricultural College. In 1876, Engelhardt did provides design entries for High Park and Eastern Park in Toronto but did not secure those commissions.

In 1874, Engelhardt was commissioned by the Toronto General Burying Grounds Trust to design a cemetery located on a two-hundred-acre farm situated at Yonge and St. Clair Avenue. The Mount Pleasant Cemetery officially opened on November 4, 1876. In addition to designing Mount Pleasant Cemetery in 1874-75, Engelhardt served as the Superintendent of Mount Pleasant Cemetery from 1875 to 1888.

The very large parcel of land was transformed into a cemetery emphasizing the natural varied topography. There was an existing creek called Spring Creek which was converted into a string of ponds linked by footbridges, curving roadways and walkways.



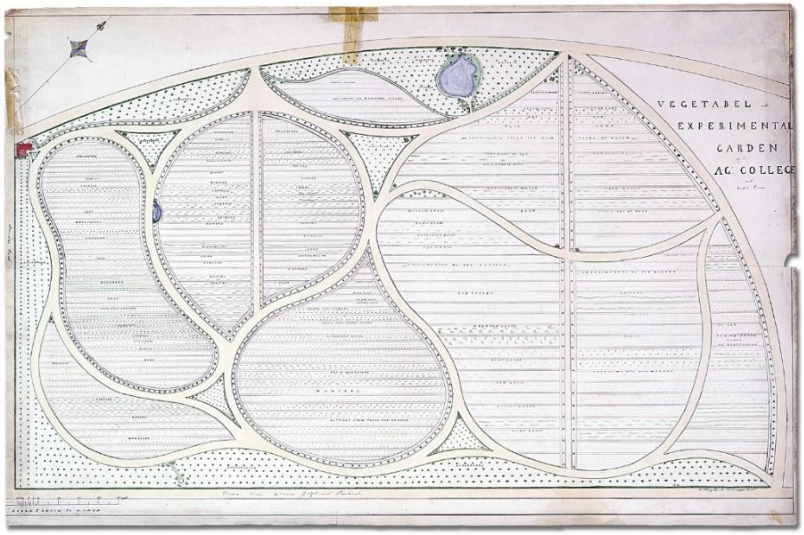


Views of rusticated concrete bridge, Mount Pleasant Cemetery, April 1916, City of Toronto Archives Fonds 1231, items 1599 and 1606.

Many of the elements incorporated in the cemetery were described in Engelhardt's 1872 book, *The Beauties of Nature Combined with Art*, the first book on landscape architecture published in Canada. The book includes ornamental design principles and plant materials for private and public works including

asylums, prisons, courthouses, fairgrounds, schools, cemeteries, streets, highways and railways. Mount Pleasant Cemetery continues to be a unique landmark in Toronto and in its early iteration it was mentioned in daily newspapers and the city's souvenir guidebooks. One publication promoted the significance by stating that "No visit to Toronto would be complete without a visit to Mount Pleasant Cemetery.[10]

MAPS OF WORK COMPLETED BY H.A. ENGELHARDT



Agricultural College and Model Farm, Guelph. c. 1874 drawn by H.A. Engelhardt for the Ontario Agricultural College. Vegetable and experimental garden which have areas identified for specific vegetables and crops. Drawing Credit: Archives of Ontario Reference Code: RG 16-267.

ENGELHARDT'S DESIGN THEORY

Engelhardt's 1872 book, *The Beauties of Nature Combined with Art,* suggested that cemeteries could be spacious, places of solemnity but graceful attractions. He promoted the idea of one cemetery for all denominations and that burials should no longer occur around churches but beyond the town limits. Ideally the site should have hills and dales with groves and creeks although emphasizing the natural features of the place was key. The main roads should be laid out with less turning, and the smaller paths should be from North to South, and the graves from East to West. Engelhardt suggested the following vegetation: for grave decorations, lily of the Valley, Violet and Forget-me-not and suggested tree varieties were Weeping Ash, Weeping Willow, Weeping Birch, Cherry, Blood Beech and of evergreens, Cedar Deodara, Criptomeria Japonica, Magnolias, Cedar Lebanon, Juniper, and Arborvitae.

[10] Filey, Mike. *Mount Pleasant Cemetery: An Illustrated Guide.* Dundurn Press, 1999. Kindle Edition, pg.16

DESIGNATION STATEMENT

DESCRIPTION OF THE PROPERTY
114 TORONTO ROAD, PORT HOPE, ONTARIO
Lot Description: PT LOT 10, CONCESSION 1

UNION CEMETERY CARETAKERS COTTAGE, C.1880
The Caretakers Cottage in Union Cemetery at 114 Toronto Road is a late-19th century rectangular one-storey wood frame building situated on the west side of Toronto Road west of the Tempest Gates near the intersection of Toronto Road and Jocelyn Street in Port Hope.

STATEMENT OF CULTURAL HERITAGE VALUE OR INTEREST

The cultural heritage value of the Caretakers Cottage in Union Cemetery at 114 Toronto Road is evident in its design, historical associations, and contextual value. The cottage was constructed in c. 1880 as part of the establishment of a non-denominational Union Cemetery. It endures as a well-preserved residential building form and a unique reminder of Port Hope's establishment of a picturesque garden cemetery in the late-nineteenth century. The Union Cemetery Caretakers Cottage is representative of the many small wood clad residences that were built in Upper Canada from the mid 1800s onward that incorporate Gothic Revival details. Located inside the Tempest Gates, it is surrounded by monuments and markers, and accessible from the winding road that loops through the cemetery grounds.

The Caretakers Cottage has design and physical value as a well-preserved wood clad house that incorporates several Gothic Revival details. The cottage was built as part of three buildings located within the Port Hope Union Cemetery whose function was in keeping with late Victorian cemetery traditions. The purpose-built building is an excellent example of the Carpenter Gothic style and incorporates design elements of the traditional Gothic Revival with those elements skillfully adapted by the local carpenter and joiners to wood construction. The cottage is rectangular in shape with a steeply pitch front facing gable roof with scalloped bargeboard and finial details on the gable ends. On the front façade, there is an asymmetrical arrangement of a wooden front door with a simple divided wooden transom. Other design elements include bevelled hood mouldings, wooden doors and wooden windows with matching storms with a central chimney and a stone foundation.

The Union Cemetery Caretakers Cottage has historical value yielding information regarding burial and cemetery traditions of the community in the late nineteenth century. The cottage was constructed in circa 1880 six years after the establishment of the Union Cemetery. The on-site caretaker residence could provide a dedicated operation to maintain the grounds, complete preparation for burials, manage cemetery records, and assist visitors. Early cemetery records indicate there were approximately two hundred and twenty-five burials in Union Cemetery from 1874 to 1880 and by 1886 the number had increased to five hundred.

The Caretakers Cottage has contextual value, and its establishment reflect the internment rituals that were significant at that time. The cottage was part of the death rituals and commemoration aligned to cultural beliefs about life, death and the afterlife and that were part of cemeteries that provided unique places for remembrance. The building was designed and sited to be in harmony with the surrounding natural environment of the picturesque garden cemetery.

In summary, the property has design value, historical and associative value, and contextual value.

DESCRIPTION OF HERITAGE ATTRIBUTES

Key exterior attributes that exemplify the heritage value of the Union Cemetery Caretakers Cottage as a notable example of late-19th century ecclesiastical architecture in Port Hope include:

- The setback, placement, and orientation of the building within Union Cemetery
- The scale, form, and massing of the rectangular one-story wood clad residential building
- Gothic Revival details including a steeply pitched front facing gable roof with scalloped bargeboard and finial details
- The off-centre entrance on the eastern front façade with door, simple wooden surround, divided transom, and concrete threshold
- All fenestration including double hung wooden windows and wooden exterior storm windows with six-over-six division and with matching storm windows, and other storms with various mullion divisions
- The bevelled hood moulding or drip moulds on the east and north façade and the finial on the western gable end
- The three exterior doors, the central chimney, the ten-inch skirting boards around the lower perimeter of the building and stone foundation

Key exterior attributes of the cemetery that contribute to the contextual heritage value are:

- Landscape features include winding paths with a variety of trees and plantings
- Rolling and uneven topography creating numerous picturesque points of view of the well-treed cemetery and monuments
- The Tempest Gates in the Rustic Park style composed of manmade and natural materials incorporating red brick with natural stone inset panels, a stone foundation and topped with a concrete coping and dome that harmonize with the picturesque tradition associated with the natural surroundings

DESIGNATION STATEMENT OF CULTURAL HERITAGE VALUE OR INTEREST

The Caretakers Cottage has been researched and evaluated in order to determine its cultural heritage significance under Ontario Regulation 9/06 of the Ontario Heritage Act R.S.O. 1990. A property is eligible for designation if it has physical, historical, associative or contextual value and meets any two of the nine criteria set out under Regulation 9/06 of the Act. As a result of our research, it has been determined that the cottage has cultural heritage value or interest and merits designation under the Ontario Heritage Act.

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:

      The property is a representative example of a late nineteenth century Gothic Revival cottage built as a Caretakers Cottage as part of Union Cemetery. Constructed in c.1880, six years after the formation of the cemetery, the cottage incorporates key characteristics of the Gothic Revival style that was often incorporated in small wood frame residences that were built as Caretakers Cottages in cemeteries throughout the second half of the nineteenth century. These include a steeply pitched roof, six-over-six double hung windows, a L-shaped or rear extension, and Gothic Revival inspired decorative details such as drip mouldings, bargeboard and finials.

   ii. displays a high degree of craftsmanship or artistic merit:

      The property displays an above average degree of craftsmanship in keeping with other locally built wood frame buildings. There are a number of charming residential, commercial and ecclesiastical buildings in Northumberland County that provide evidence of the skill levels of the local carpenter and joiners. They were picturesque by intention and skillfully executed by the local builder with unique interpretations in wood and in this example in the Carpenter Gothic style.

   iii. demonstrates a high degree of technical or scientific achievement:
      There are no specific technical or scientific achievements associated with this property.

2. The property has historical or associative value because it:
   i. has direct associations with a theme, event, belief, person, activity, organization, or institution that is significant to the community:

      The property has direct associations with the evolution of the non-denominational Union Cemetery in Port Hope as a central community institution of which the functionality continues to the present day. Built before the Dead House and Mortuary Chapel completed in 1891, the Caretakers Cottage provided an on-site residence for the groundskeepers and functional space for cemetery business in the early establishment of the cemetery. These structures could be simple and utilitarian often incorporating the Gothic Revival style popular for cemetery architecture. Their primary function was housing, but adjoining spaces could be used for administration or meetings.

ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture:

The Caretakers Cottage yields information regarding burial and cemetery traditions of the community in the late nineteenth century. Early cemetery records indicate there were approximately two hundred and twenty-five burials in Union Cemetery from 1874 to 1880 and by 1886, the number had increased to five hundred. The number of burials would suggest there was obviously a need for a Caretakers Cottage in the early years of establishment of the cemetery.

iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer, or theorist who is significant to the community:

The Carpenter Gothic style incorporates design elements of the traditional Gothic Revival style with those elements skillfully adapted to wood construction. Most of the small rural chapels and cottages within cemeteries constructed in Ontario in the mid to late 19th century incorporated Gothic Revival features. There are a number of charming frame residential, commercial and church buildings in Northumberland County that provide evidence of the skill levels of the local carpenter and joiners. They were picturesque by intention and skillfully executed by the local builder with unique interpretations in wood in the Carpenter Gothic style.

3. The property has contextual value because it:

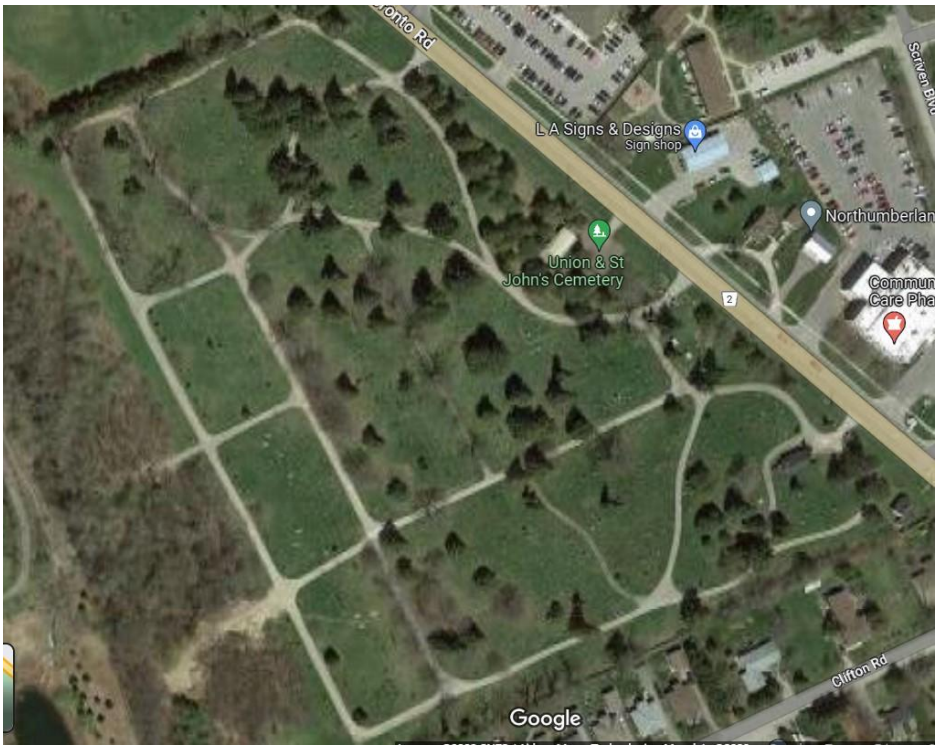
i. is important in defining, maintaining, or supporting the character of an area:
The funerary architecture in Union Cemetery supports and defines the historic character of Port Hope and its surrounding rural area as a notable historic garden cemetery along the western edge of the community. Union Cemetery and its collection of historic buildings is located on Toronto Road, a main entryway to the community and a notable presence as one transitions from a rural environment into the town setting of the community of Port Hope. The cemetery itself has verdant vistas and picturesque viewscapes and notable funerary monuments with a range in size, style and materials commemorating local settlers and families.

ii. is physically, functionally, visually, or historically linked to its surroundings:

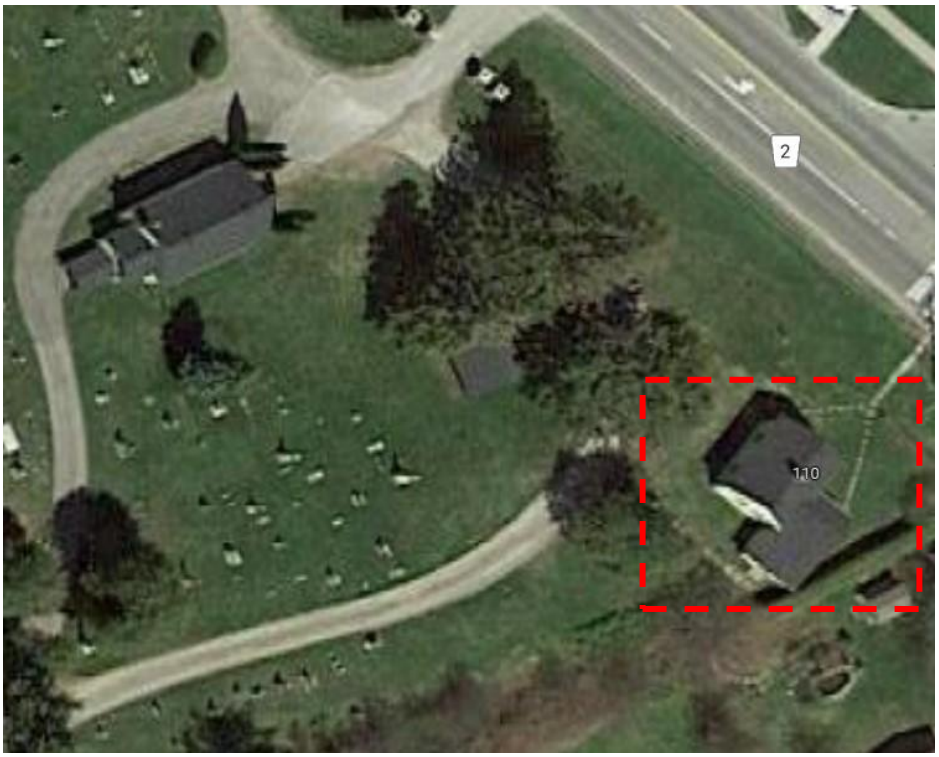
The property is historically linked to its surroundings as part of the late nineteenth century development of the picturesque Union Cemetery. Port Hope developed rapidly in the mid-1850s and throughout the rest of the century. The cemetery evolved because of the shift in town burials from the centre of the town and the creation of a non-denominational Union Cemetery in 1874. Notable funerary monuments commemorate local settlers and families.

iii. is a landmark:

The garden cemetery with its grouping of buildings including the Mortuary Chapel, Dead House and Caretakers Cottage is a major visual landmark and a rare example of funerary architecture within a community late 19th century garden cemetery. The Caretakers Cottage is a well-known and recognized building within the town and surrounding rural area and is a major visual landmark in the cemetery located on a major corridor roadway. The prominent visual landmark is picturesquely situated inside the Tempest Gates.



Aerial view of the winding roads and topography of the Union Cemetery site.



Aerial view of the spatial relationship between the Union Cemetery Caretakers Cottage highlighted and the Mortuary Chapel on the left and the Dead House in the middle section of the site view.





Front façade of the Union Cemetery Caretakers Cottage in the Port Hope Union Cemetery competed in 1880. There is a picturesque setting for the cottage within the cemetery property and its relationship to the Dead House and Chapel to the north completed in 1891. Visible in the picture on the right, is a wire fence with maple leaf details.



The south elevation and L-shaped extension of the Union Cemetery Caretakers Cottage with side door and six- over-six window. The rear roofline of the extension has a saltbox profile and a two-over-two window.



The west elevation of the Caretakers Cottage with a view of the one-storey rear entrance extension and two six-over-six windows.



The north facade of the Caretakers Cottage with two six over six windows with window hood moulding detail and visible central chimney and two gable roof finials.

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