

19 Third Street, Village of Sturgeon Point (Cherry Tree Lodge)

Heritage Designation Evaluation

Sturgeon Point

FENELON CON 10 PT LOT 10 AND; PLAN 73 LOTS 78 AND 85

2024



Statement of Cultural Heritage Value or Interest

The subject property 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. Staff have determined that 19 Third Street 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 unique example of a late nineteenth century summer cottage. The property was built in 1887 to represent a tent in the forest and its architectural features, including its steeply pitched roof, large windows and wooden construction, demonstrate the prevailing rustic trend in recreational architecture that sought to integrate buildings into the surrounding natural environment.

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

The property displays a typical degree of craftsmanship or artistic merit for a building of this type.

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 Lindsay artist and early Sturgeon Point cottager, W.A. Goodwin who built the cottage and used it as his summer residence throughout his life. Goodwin was an important Lindsay commercial decorator, artist and countercultural thinker in the late nineteenth and early twentieth century whose paintings and sketches are important depictions of life in the region during this period.

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

The property yields information regarding the early development of Sturgeon Point as an important summer recreational community in Kawartha Lakes as one of its earliest cottages.

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

The property reflects the work of local artist and designer W.A. Goodwin who designed, and likely also built, the cottage as his summer residence. Goodwin was an important late nineteenth and early twentieth century artist from Lindsay whose sketches and drawings are important depictions of life in Kawartha Lakes during this period. The subject property is believed to be his only architectural design.

3. The property has contextual value because it:

i. is important in defining, maintaining or supporting the character of an area:

The property is important in maintaining and supporting the character of Sturgeon Point as a historic nineteenth and early twentieth century summer cottage community as one of a range of cottages built during this period in the community and which form the core of its built fabric.

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

The property is historically and functionally linked to its surroundings as part of the late nineteenth and early twentieth century cottage community at Sturgeon Point. The cottage is one of a large variety of summer cottages from this period that form the community and the subject property is linked to the surrounding structures through its use as a cottage and through its turn of the century rustic architectural style.

iii. is a landmark.

The property is a well-known local landmark as the summer cottage of artist W.A. Goodwin and as one of the oldest cottages in Sturgeon Point. Its distinctive architecture makes it easily recognizable within the community.

Design and Physical Value

19 Third Street has design and physical value as a unique and early example of a late nineteenth century summer cottage in Kawartha Lakes. Constructed in 1887, the cottage is one of the original summer residences in Sturgeon Point and is visually and architecturally distinct from the surrounding cottages through its unique architectural forms, small size, and Victorian and Rustic influences. The structure, with a steeply pitched roof, octagonal bay, and frame construction, is believed to have been based on the form of a tent and reflects the broader trend towards rustic design in cottage architecture that sought to integrate buildings with their surrounding environment.

The second half of the nineteenth century saw the development of the summer cottage as a specific architectural form across Ontario. The earliest summer homes for wealthy residents of Ontario, then Upper Canada, were constructed in the early decades of the nineteenth century. The summer or country home of wealthy urban residents during this period was generally quite similar to their houses in urban areas, in terms of its design and architectural elements, although often not its floor plan which was developed to suit the larger open spaces of rural Ontario. However, the idea of the summer cottage arose in the second half of the nineteenth century with the growth of nature-based tourism, particularly in what was then referred to as “the back lakes” and is now the heart of Ontario’s cottage country in Muskoka, Kawartha Lakes and Peterborough County, as well as around established tourist destinations such as the Thousand Islands. In the mid-nineteenth century, the first tourists arrived in these regions to canoe, camp, hunt and fish and immerse themselves in the natural world for relaxation, health and sport. Soon, resorts were built to accommodate those who did not wish to stay in a tent, but still wished to experience summer on the lake and in the woods. By the closing decades of the century, the resort had made way for the private family cottage where families could spend their summers in nature. This corresponded with broader interest in nature-based tourism, both in Canada and the United States, at the end of the nineteenth century and an interest in exploring and appreciating the natural world as a recreational pursuit.

Out of this new interest in spending recreational time in the natural world emerged a new style of architecture, the Rustic style, which sought to harmonize the buildings being constructed to serve the emerging recreational industry with the natural world that surrounded them. The Rustic style fit within the broader Romantic movement of the nineteenth century that strove for authenticity and drama in architectural form, just as the development of natural parks and the interest in spending time in the wilderness as a recreational activity was also part of the romantic movement. Throughout the nineteenth century, particularly amongst urban dwellers, the concept of wilderness had shifted from something to be feared and to be conquered

through civilization and technology to something to be enjoyed and preserved and the being in nature as something to take pleasure in as an escape from the strictures of urban Victorian life. Where as architecture built in areas that non-Indigenous settlers arrived in the early and mid-nineteenth century sought to replicate European design forms to create islands of civilization in a vast wilderness, such as the Gothic Revival and Georgian farmhouses of the mid-nineteenth century, Rustic architecture sought to harmonize human presence and activity in nature with its surroundings.

The most dramatic and quintessential examples of this architectural style in Canada were constructed in the late nineteenth and early twentieth centuries in Canada's Rocky Mountains national parks groups, notably in Banff and Jasper. These facilities, which included park administrative buildings, lodges, warden's cabins, and recreational buildings, were built using natural wood and stone materials that were left with natural finished to evoke the surrounding natural landscape; they were viewed as the most appropriate buildings for the new national parks because they evoked the nature that was being protected and that people were travelling to see. The design features of Rustic architecture were intended specifically to fit in with the natural landscape. It included log construction, rough wood cladding, exposed beams, prominent rough stonework, deep eaves, shingles, wide porches and diagonal or rectilinear bracing. The style actively eschewed design features common in urban architecture at this time, particularly the symmetrical massing and balanced features of Classical architecture which projected rationality and order, the exact opposite of what the Rustic style was trying to achieve. By the early twentieth century, the Rustic style had become synonymous with national parks and the growing outdoor recreation industry in Canada that spanned activities from mountain climbing to going to a summer cottage. The Rustic style also developed rapidly in the United States and its own growing network of national parks, where the use of rustic architecture became policy for the National Parks Service by the early 1920s, as well as in the growing number of cottages constructed in areas such as the Adirondacks for urban dwellers to escape to the lakeside for their summer holidays.

The growth of architecture to serve the outdoor recreation industry was reflected in the wealth of pattern books that emerged in the late nineteenth and early twentieth century, particularly those that illustrated private family cottages. The earliest of these pattern books, including *Sensible Summer Residences* (1894) and *Summer Homes and Camps* (1898) written by American architect Franklin Lent, emerged in the 1890s, as cottage building in many parts of Ontario and the United States was well underway and continued well into the 1920s with new texts including William Wick's *Log Cabins and Cottages - How to Build and Furnish Them* which ran several editions with new information for cottage owners and designers. These books consistently promoted the rustic aesthetic as the most appropriate choice for summer

home construction in North America's emerging rural recreational areas and instructed cottage builders to use the local materials available and employ them in a manner that was truthful and authentic in order to harmonize with their surroundings. Their designs often drew on vernacular architecture, including the early log and frame buildings that early non-Indigenous settlers had built in the region and adapted them for recreational use. It was also made very clear through the pattern books that these were buildings for relaxation, recreation and enjoyment, as opposed to the normal day to day life of late Victorian and Edwardian urban families. The summer cottage was intended as an idyll where urban dwellers could "rough it" in the bush for a few weeks each summer and its architecture was intended to reflect that.

However, despite the desire to create building forms that reflected romantic views of nature and integrated with their natural surroundings, there was also a desire to reflect at least some of the prevalent architectural trends of the late Victorian period Wicks, for example, noted that:

If in the desire to for a return to the woods, you discover elements of an uncivilized condition, that is no reason why you should go into the woods in a barbaric fashion...We migrate into the woods, hunt and fish from choice; we go for change, recuperation, pleasure health. We aim to treasure up energies in order to better sustain the tension of civilization. Health is imperative and demand a dwelling in the woods in many points resembling a civilized one.¹

As a result, most cottages of this period resembled, at least in some fashion, various Victorian and Edwardian domestic architectural styles of the late nineteenth and early twentieth centuries, while still integrating Rustic design elements. Different cottages drew from different design traditions, but primarily from Arts and Crafts, Queen Anne and Gothic styles which were the domestic styles that fell under the broader romantic stylistic umbrella.

This was particularly the case in Ontario's emerging cottage country. Unlike in the new Canadian and American national parks, where integration with nature was the primary concern as a tangible reminder of the location of these buildings within wilderness protected areas and rustic forms were taken to their extreme, Ontario's new cottagers still required and desired certain comforts from urban life. This translated into the use of architectural features that were common and familiar in urban domestic architecture. In fact, the cottage architecture of late nineteenth and early twentieth century Ontario trended more towards its urban equivalents than comparable cottage architecture in other emerging recreational areas. For example, the Adirondack

¹ William S. Wicks, *Log Cabins and Cottages: How to Build and Furnish Them* (New York: Forest and Stream Inc., 1929), 7-8.

Great Camps, built in upstate New York around the same time as summer cottages were becoming established in Kawartha Lakes, Muskoka, and the Peterborough area, leaned much more heavily into Rustic design elements such as log construction, twig works, and heavy stonework than their counterparts in Ontario. There has not been extensive research into the preference in Ontario cottage design for a more subtle form of Rustic design, but it is possible that the prevailing preference for adherence to existing British architectural models, as opposed to American ones, played a role in subduing more aggressive design elements.

As a result, the cottage form that emerged in Ontario in the late nineteenth century was in effect a combination of Rustic and Victorian design elements intended to both make the cottage appropriate for its natural surroundings but still incorporating certain late Victorian design elements. These includes large and deep open or screened in porches, exposed beams, the use of wood as an exterior and interior cladding, rubble and riverstone foundations and chimneys, and irregular and low massing design to fit within in the surrounding forested and lakeside landscape. Most of these cottages also features large windows to bring the experience of being in nature inside the home and to give the cottagers good views of the lake. Decorative elements were applied, but sparsely, and might include half timbering or limited decorative woodwork such as gingerbread or spandrels. Certain materials, notably brick on the exterior and plaster on the interior were extremely rare and eschewed in favour of natural materials, such as wood or stone, that were in keeping with the materials local to the site of the cottage and were seen as rustic in their materiality. The floor plans were often irregular, reflecting the irregular massing of the building and removed certain interior features found in urban domestic architecture such as parlours, dining rooms, and sitting rooms in favour of what were sometimes referred to in pattern books as “living halls,” reflecting the more casual style of living people expected to partake in at the cottage.

19 Third Street falls squarely within this tradition although it remains a highly unique building in Sturgeon Point and in Kawartha Lakes more generally. It was built in 1887 as a summer cottage for Lindsay commercial decorator and artist W.A. Goodwin who used the cottage as his summer residence until his death in 1940. This makes it one of the earliest cottages constructed in the community, just a few years after the subdivision of the area for cottage constructed in 1884. It forms part of a collection of remaining cottages from the original generation of buildings in Sturgeon Point that date from about 1880 to 1920 and is one of only a small number of extant cottages in the village from the 1880s. The building is constructed on a one-storey rectangular plan with a hexagonal eastern elevation and a steeply pitched gable roof, with a bandshell roof on the hexagonal side. The building is believed to have been constructed to resemble a tent; although Goodwin never explicitly stated this

in his writings about the cottage, this idea was passed orally through his descendants and the use of a tent-like form is consistent with both Goodwin's broader philosophy and enjoyment of nature and camping, as well as ideas surrounding cottage architecture and its relationship to the natural world.

The building is constructed in wood and the exterior siding makes clear its materiality with thin boards arranged in both vertical and herringbone patterns as its exterior cladding. The building also features large windows, connecting the interior of the cottage with the surrounding natural landscape; the windows are particularly prominent against the low profile of the building. Although it does not use log or stone as were often the case in other cottages constructed in the late nineteenth and early twentieth century, it still displays the materiality and associations with nature that were prevalent features in cottages during this period.

Similarly, the cottage, as with many others at this time, drew inspiration from prevalent architectural styles of the era and the building has a number of features that mark it out as a late Victorian building. Specifically, the scalloped gingerbread along the roofline, the geometric coloured glass transom and the shingled gable on the western elevation of the cottage are all drawn from late Victorian residential architecture and applied as decorative elements to the Rustic style cottage.

The cottage has a number of additions that have been made since the late nineteenth century, notably the screened in porch on the north elevation and small addition on the western elevation. However, these have been added with sensitivity and boast horizontal wooden cladding and substantial windows that are consistent with the overall aesthetic of the cottage.

Overall, the cottage fits firmly into the late nineteenth century Ontario summer cottage tradition, blending rustic and Victorian elements into a unique design with the hexagonal eastern façade. The design reflects the desire in cottage architecture at this time to integrate the building into the surrounding natural landscape while still retaining certain popular design elements of the time. It is representative of the new summer recreational architecture forms that were emerging in Ontario's new cottage country at this time and the desire for urban dwellers to create a place that harmonized with the nature that they were coming to enjoy and recreate in.

Historical and Associative Value

19 Third Street has historical and associative value in its association with Lindsay artist and early Sturgeon Point cottager, W.A. Goodwin who used the property as his summer residence for most of his life. Goodwin, who is believed to have both designed and built the cottage, also known as Cherry Tree Lodge, was an important commercial decorator in late nineteenth and

early twentieth century Lindsay, as well as an artist and countercultural thinker in Kawartha Lakes. His painting and sketches are important depictions of life in Kawartha Lakes at the turn of the twentieth century, showing primarily scenes relating to nature and the burgeoning summer recreation industry in the region. Although not well recognized after his death in 1940, Goodwin's art has recently re-emerged and been recognized for its insight into life in the region during his lifetime. The property also yields information regarding the development of Sturgeon Point as a cottage community in the late nineteenth and early twentieth century.

William Alfred Goodwin was born in Spalding, Lincolnshire in June 1840 to Richard Goodwin, a machinist, and his wife Elizabeth Wright. In 1848, the family immigrated to Rochester, New York, before, several years later, settling first in Newcastle, Ontario the Cobourg, where Richard Goodwin worked as a machinist for local manufacturer Hart Massey. As an adolescent in Cobourg, the younger Goodwin began his career as an apprentice commercial decorator, apprenticing to a local painter he refers to in journal entries completed in his later years as "A.W. Hayden, a Boss painter and Son of a Preacher", but is likely Cobourg merchant and painter John Hayden, the son of well-known Congregationalist minister William Hayden. Goodwin began painting directional signage for Hayden in Cobourg and, in that way, began his career as a commercial painter.

Goodwin is reported to have arrived in Lindsay in 1859, although some sources cite his arrival in 1860 or 1861. The 1861 Cobourg census shows him living in his father's house in Cobourg along with his brother and mother, where he is listed as a painter. However, it is clear that Goodwin was travelling extensively during this period for his job and was certainly in Lindsay and area, if not permanently, in the late 1850s. He wrote in his journals of completing commissions in Emily Township and Downeyville during this period, while in the employ of Robert Stevenson of Peterborough, whose business dealt in painting and wallpaper. In 1862, he married Emma Clements, the daughter of one of his parents' neighbours in Cobourg and the young couple moved permanently to Lindsay, first occupying a house on William Street South. They would go on to have six children: Elizabeth (Bessie); Frank; William Evans; George; May; and Amy Mathilda (Tillie).

Goodwin worked as a commercial painter and decorator after his move to Lindsay, first in partnership with James Winters for about three years and then on his own. Goodwin's commissions were diverse and including properties in both Lindsay and the surrounding rural area, as he later recorded undertaking early commissions in Manvers, Fenelon Falls, Cambray, Little Britain and Oakwood, mostly painting houses, but also painting signs, carriages and other pieces for a variety of clients; he also recalls working on Mossom Boyd's house in Bobcaygeon during this early period from whom he acquired lumber for his

home in Lindsay. He travelled by train, carriage and on foot to his various commissions and quickly became well-acquainted with the geographic of Kawartha Lakes as he travelled for his business.

In 1871, Goodwin built a house for his family at 31 Cambridge Street North and, six years later, built and opened a large store adjacent to his house that sold wall paper, paints and picture frames. He later expanded to a second location in the C.L. Baker block on the northeast corner of Cambridge and Kent Streets, selling a variety of items of home decorating needs. He also continued his work as a commercial decorator and, by the end of the century, his work could be found in the large homes being erected across Lindsay's North Ward for the town's wealthy business and political elites.

Goodwin was a savvy and well-respected local businessman and citizen of Lindsay. In 1924, the *Lindsay Post* identified him as one of Lindsay's leading pioneer citizens and provided a brief biography of Goodwin, alongside other local businessmen and town leaders, praising his business acumen and role in the community as it grew from the middle of the nineteenth century. Despite the clear respect for Goodwin in the community and recognition of his successful business and good citizenship in the town, he was also recognized as an eccentric, a man with alternative political views and lifestyle. The *Post* notes that "He has never been what one generally terms a public man but he has always maintained his own ideas and kept in close touch with public affairs."² Unlike most of Lindsay's businessmen of the late nineteenth and early twentieth century, Goodwin was a vegetarian, a believe in alternative spiritualities, a socialist and an artist, making him a different sort of man than most of his contemporaries in Lindsay's business community.

At the time the *Post* wrote the article, Goodwin was 84 years old and he would live for nearly another two decades, dying in January 1940, just months shy of his 100th birthday. In 1924, the *Post* noted that Goodwin "owes his many years of life to clean living, morally and physically."³ Goodwin was raised in the Congregationalist Church, attended the Universalist Sunday School in Rochester and his wife Emma was a devout Anglican, who attended St. Paul's Anglican Church in Lindsay; Goodwin seems to have attended with her at least some of the time and his children also attended this church. His beliefs, however, were more unorthodox and throughout his life, he identified and participated in different sects and schools of thoughts that tended towards the mysticism and esoteric schools of thought prevalent at the end of the nineteenth century that flourished amongst intellectuals questioning and abandoning traditional forms of Christianity and worship. In his later years,

² "A Quartet of Lindsay Businessman Who Have Grown Up With Lindsay and Are Among the Town's Most Worthy Citizens," *Lindsay Post*, July 2, 1924, 23.

³ "A Quartet of Lindsay Businessman Who Have Grown Up With Lindsay and Are Among the Town's Most Worthy Citizens," *Lindsay Post*, July 2, 1924, 23.

Goodwin subscribed to Rosicrucianism which itself had risen in popularity in the late nineteenth century as part of a broader occult revival during this period. On various censuses, Goodwin identified himself alternatively as a secularist or an agnostic, all the while as his wife continued to identify herself as an Anglican and continued to attend St. Paul's Church.

Goodwin's approach to clean living was also drawn on the Seventh Day Adventists, a group with whom he had direct contact as a young man. In 1868, Goodwin was struck with what was then known as painter's colic, or lead poisoning from using lead-based paints in his business. Painter's colic was, by the 1860s, a well-known condition amongst painters and understood to be a real and significant threat to human health. Goodwin's condition persisted and worsened over the next eight months before he travelled to the Battle Creek Sanitarium, the famous health retreat, that had opened in 1866 and was then in its earliest years of operation under Dr. Horatio S. Lay and known as the Western Health Reform Institute. Although the sanitarium would eventually expand to an extensive complex, at the time that Goodwin visited, it was housed in a small farmhouse that had been purchased by the Seventh Day Adventists to promote the emerging health philosophy of the sect.

The facility promoted a regime of hydrotherapy alongside exercise, such as calisthenics and walking, and a regimented diet to facilitate cure through clean and healthy living. This included abstinence from meat, alcohol, tobacco and sometimes caffeine. Goodwin wrote of his time at the sanitorium in his journals, stating:

I was allotted an upper Storey cottage Bed Room void of window curtains, & other useless trimming. The examination Doctor said I was to live on 2 meals a day – to take a walk before Breakfast at 8 o'clock – a rest Hour at noon Dinner...free lectures at 3 PM then amusements ad to Bed at 8 PM, water curing treatments alternate days. This was contained for four weeks with considerable relief and satisfaction. The Time was never wearisome – as I had the privilege of attending the lectures in the City and sermons in the 7th Day church.⁴

Upon his discharge from the sanitarium, Goodwin returned to Lindsay and brought this new philosophy of clean living with him, a philosophy that harmonized with his evolving spiritual beliefs outside of the norm for nineteenth century Ontario. He remained a vegetarian for the rest of his life and avoided alcohol and conventional medicine while pursuing outdoor activity and exercise. This alignment between clean living, vegetarianism and

⁴ Goodwin, How I Found Health

alternative religious beliefs was not uncommon in the nineteenth century and were in alignment with the beliefs of the Seventh Day Adventists who eschewed meat, alcohol and tobacco products and other drugs, and sometimes caffeine, and promoted these lifestyle choices through their Battle Creek Institute. These ideas were not confined to the Seventh Day Adventist movement, however, and were increasingly found amongst the spiritual and mystic groups that evolved throughout the late nineteenth and early twentieth century that Goodwin participated in.

Vegetarianism was also increasingly associated with socialism as part of the broader ideology towards humaneness, pacifism, and opposition to oppression, both of humans and of animals, and had been since the late eighteenth century. Leading vegetarian and socialist thinker, and also adherent of alternative religion, Henry Salt noted in his well-known 1921 text *Seventy Years Among the Savages* that “The emancipation of men from cruelty and injustice will bring with it in due course the emancipation of animals also. The two reforms are inseparably connected and neither can be fully realized alone.”⁵ These ideas were deeply intertwined in the turn-of-the-century humanitarian and libertarian left and aligned with other associated movements including environmental conservation, women’s suffrage and gay rights that emphasized the interrelationship between moral, ethical and economic change in society.

Goodwin fell firmly in this tradition. In 1908, he ran in the Ontario provincial election as the Socialist candidate for Victoria West. Although he lost the election to Samuel Fox, the Conservative candidate who served four terms in the Ontario legislature. Goodwin’s published platform still exists and outlines the goal of the Socialist Party of Canada at this time, emphasizing workers’ rights and the interests of working classes, the transformation of modes of production and management of industry, and the abolition of oppression. This platform did not address his moral beliefs, such as his vegetarianism and its alignment to broader socialist principles, but supports his broader pattern of thought.

Goodwin’s thoughts around clean living also extended into his recreational pursuits and his approach to nature. Goodwin was an active outdoorsman and passionate about being in nature. Throughout his life, he paddled and camped throughout Kawartha Lakes and the broader region, and extolled the value of nature through his daily life, his writings and his art. In his diary, on June 15, 1901, for example, Goodwin noted that “the peacefulness of the woods and the music of the Birds surpasses the artificial pleasures of town, ten times over”⁶, a sentiment which accurately summarized his preference for the natural world

⁵ Henry S. Salt, *Seventy Years Among the Savages* (London: George Allen and Unwin, 1921), 122.

⁶ W.A. Goodwin Journals, June 15, 1901.

and pursuing activities within it, including fishing and hunting, despite his committed vegetarianism throughout his life.

During Goodwin's life time, Kawartha Lakes was quickly becoming a tourist destination for those looking to spend their holiday time in nature. The middle of the nineteenth century saw the rise of leisure time amongst the middle and upper classes and the desire to spend that time in nature and participating in nature-based activities, including site seeing, hunting, fishing, camping, canoeing and, eventually, going to the cottage.

Nature-based tourism in Canada first arose near the end of the eighteenth century. It developed in conjunction with the romantic movement which emphasized the emotional impact of picturesque and sublime landscapes. Tourism and the promotion of destinations for visitors at this time began to emphasize the contrast between civilization, particularly when compared to rapidly industrializing urban areas, and the wilderness and the experiential nature of being in natural settings. Nature was a place of adventure, beauty and romance and visitors wanted to experience these; this was particularly the case in Canada much which was seen as being uninhabited and unexplored by non-indigenous people. Central to this new trend towards holidaying in nature was a desire to escape to the countryside from urban settings and play in and experience the Canadian wilderness in contrast to urban dwellers' every day lives in the city.

The desire to retreat to the countryside also aligned with new ideas regarding health and wellbeing in Victorian Canada. With more and more people living in urban areas, the countryside took on the role of somewhere that stressed and busy urbanites could come to rest, recuperate and relax while taking in the healthful benefits of exposure to nature. For many people, living in urban settings was seen as economically necessary, but unnatural and a return to an idealized countryside where there was pure air and clean water, away from the hustle and bustle of the city, was viewed as an important tonic. This was particularly the case for the business and professional classes who often viewed a holiday in nature as the respite they needed from the office, and a reinvigorating break which would allow them to return to work refreshed and more productive. One turn of the century magazine dubbed the revitalizing power of the holiday in nature a "rest cure in a canoe." This was certainly an idea that Goodwin subscribed to, the overriding idea that immersion of nature was a fundamental part of wellness and a restorative tonic from busy city life.

Kawartha Lakes first became a tourist destination in the 1850s, around the same time as Goodwin arrived in Lindsay. The first tourists were hunters and anglers who came to the area for its abundant fish and game for which the area developed a significant reputation throughout the second half of the nineteenth century. However, by the end of the century, the area was

attracting a broader collection of visitors to enjoy a variety of recreational activities, including canoeing, swimming, sailing, and general relaxation, primarily focussed on its lakes and rivers. Most of these visitors came from urban areas, including local centres such as Lindsay and Peterborough, other urban areas in Ontario, primarily Toronto, and as from as far away as the northern United States.

The first tourists who came to the region primarily camped, although some hunters and anglers boarded with local families on their farms before setting out onto the lakes and into the woods to pursue their sport. However, before long, new hotels emerged to provide more luxurious and comfortable accommodation; primarily served by rail and steamship, these new hotels attracted families and couples who wanted to experience all Kawartha Lakes had to offer as a nature destination but were not necessarily interested in camping; at this time, camping and canoe tripping were very much gendered activities that upper and middle class Victorian women generally did not participate in, although there were certainly exceptions, and the development of hotels allowed for a more genteel experience. By the late decades of the nineteenth century, a new form of summer accommodation had emerged: the summer cottage. Beginning in the 1870s, private cottages began to be constructed, primarily by wealthy city dwellers; the earliest cottage in the region was constructed on Stoney Lake in Peterborough County in the 1860s, with development slowly expanding westwards through Peterborough and then Victoria Counties. Looking for a more private, less communal experience than staying at a hotel or resort, the cottage was developed in the tradition of the summer house, but specifically with a rustic focus, where city dwellers could stay for the season and participate in nature-based activities, relaxation and leisure.

Like many urban dwellers at this time, Goodwin was drawn to recreational opportunities in Kawartha Lakes' rural region as an escape from town life in Lindsay where he operated his business and raised his family. Goodwin's love of nature and the activities he pursued within it are most fully represented through his art, which he pursued throughout his life. Goodwin was not professionally trained nor did he pursue his art as a career, instead focussing on commercial painting and decorating as his source of income. However, he was a talented and prolific artist whose paintings and drawings are vital records of Kawartha Lakes in the late nineteenth and early twentieth century and, particularly, the growth of nature-based tourism and recreational land use as a central aspect of the region's economy and identity.

Goodwin's earliest paintings date from the late 1850s, but his most prolific period was between 1880 and 1920, at the time that he was engaged in extensive exploration of Kawartha Lakes' lakes and rivers on canoeing and camping expeditions. The majority of Goodwin's paintings and drawings

express this theme, showing scenes of canoeing, camping, hunting and cottage life in Kawartha Lakes and Haliburton and as far north as Algonquin Park. These paintings and drawings are some of the best depictions that exist of the growing nature-based recreation industry that was developing in the region at the time and show the interrelationship between nature and human recreational activity that was increasingly starting to define Kawartha Lakes' waterways and natural areas.

These images also sometimes correspond with Goodwin's writing, both in his journal and in published articles, which depict a more fulsome image of the growing tourist economy at this time. For example, in the mid-1890s, he completed an oil painting entitled *Our Camp on Crab River* which depicted a hunting expedition taken by Goodwin and several other men from Lindsay. The painting shows their hunting camp on the Crab River, now the Kennisis River, including the men, their canoes, tents, packs and other miscellany required for a multi-day hunting expedition. Goodwin also wrote an article on this trip which appears in the March 10, 1894 edition of *Forest and Stream*, the weekly publication of the American magazine, *Rod and Gun*. In the article, Goodwin described their trip through what is now the Township of Algonquin Highlands in Haliburton County where they travelled from Minden through Mountain, Twelve Mile, Boshkong, and Halls Lakes from which they portaged into Big Hawk Lake where they stayed at Growler's Camp and met with Peter Grozelle, the dam keeper for the Hawk Lake Dam. Goodwin records their hunt as taking place around Paint and Crab Lakes, now East Paint Lake and Nunikani Lakes, after which they travelled down the Crab River, now the Kennisis River, into Red Pine and Kennisis Lakes and camped at Crab River Rapids, now the site of the Red Pine Lake Dam and the location of Goodwin's painting. Of this trip, Goodwin wrote:

A canoe trip through this elevated lake region in the month of September or glorious October is the ideal excursion and far exceeds the luxurious travel afforded by the Pullman car with its dark waiters thrown in, that count for nothing compared with the well-fitted double canoe, board or bark, with a fearless Canadian guide to steer the way. The sweet independence of living for weeks in your own snug canvas home, bracing the nerves with nature's true tonic, lungs full of pure ozone, supplying a healthy appetite with A1 camp bread, fish or game.⁷

Both Goodwin's painting and the associated account are illustrative of the region's growing outdoors recreation industry, but also of the romanticization of nature prevalent in late Victorian and Edwardian Ontario, both with regard

⁷ W.A. Goodwin, "Old Scenes Revisited," *Forest and Stream*, March 10, 1894, 204.

to its healthful and restorative benefits but also for its perceived separation from the world of civilization; although Stanhope and Sherborne Townships where the majority of Goodwin's trip took place were being settled for agriculture by the 1890s, settlement barely makes its way into Goodwin's account or his imagery and he noted very briefly, and with annoyance, about encroaching settlement on Halls Lake. Goodwin's work is an important look into both the recreational activities of the region during this period, as well as of prevailing attitudes towards nature and the role of people within it, specifically as related to the burgeoning tourism sector.

It was as a result of his love for nature and travels outside of Lindsay that he came to cottage at Sturgeon Point. Goodwin first encountered Sturgeon Point likely at some point in the 1860s or 1870s when travelling throughout Kawartha Lakes on his decorating jobs. At this point, although the community had not yet been incorporated, it has begun attracting recreational visitors as early as the 1830s; the earliest regatta is believed to have been held there in 1838, with the steamboats that carried tourists throughout the lakes stopping at the future of the location of the community throughout the middle decades of the nineteenth century for people to picnic and camp. By the 1860s, it was well-known as the summer playground for Lindsay's wealthier residents who could easily board a steamship in Lindsay and disembark at Sturgeon Point for the day or for several days as a camping trip.

The first construction for tourists in the community came in 1876 when Lindsay businessman and steamboat captain George Crandell purchased a large portion of property and built the Sturgeon Point Hotel to establish the area as a summer resort. In 1884, Crandell had the area surveyed and subdivided to form a summer cottage community. These lots were quickly purchased by Lindsay residents, and other urban dwellers from further afield, and by the turn of the century, the community boasted 67 cottages, a summer population of around 300 people, and a reputation as the premier recreational destination in Kawartha Lakes.

Goodwin is believed to have camped with his family at Sturgeon Point throughout the 1870s although the exact date he began to visit the area in the summer is not known. By 1886, he had purchased lot 78 in the new Sturgeon Point subdivision and, by 1887, had built the new cottage which he christened Cherry Tree Lodge. This was one of the earliest cottages constructed at Sturgeon Point and is demonstrative of its earliest phase of development in the late 1880s. The cottage is believed to have been Goodwin's own design and he built it along with his brother; it is Goodwin's only known architectural design and is certainly unique in its execution.

From 1887, Cherry Tree Lodge was Goodwin's primary summer residence where he spent most of the warm months and which he used as a base camp

for his canoeing excursions throughout Kawartha Lakes and the surrounding area. The cottage was also well used by his family; Goodwin kept an extensive diary from 1909 until his death that record the comings and goings of his children, grandchildren and other family members from Cherry Tree Lodge and their various activities, including canoeing, swimming, fishing, golfing, and playing croquet on the lawns of the cottage. Goodwin also completed much of his painting and drawing here and his most prolific period as an artist corresponded with his first several decades as the owner of Cherry Tree Lodge. In 1906, Goodwin purchased the lot on Fourth Street that backed onto his and built a second cabin for additional space. As a regular cottager and longstanding member of the village, Goodwin was an important and active participant in the early life of the cottage community. He was a regular participant in the Sturgeon Point Regatta and his cottage was a well-known social gathering spot. In 1899, Sturgeon Point incorporated as a separate village from Fenelon Township with its own municipal council on which Goodwin served as a Councillor for a number of years.

The cottage, and Sturgeon Point, became a central and cherished part of Goodwin's life that he continued to visit up until his death in 1940, writing in his diary in 1937, just a few years before he died:

It is a great pleasure to me W.A.G. and my Daughter May and Tillie to visit this old play Ground of Sturgeon Point to see its rustic Beauty and its homes....we hope to set good examples of liveing [sic] and to help others appreciate the Same....Sturgeon Point is certainly a happy place to enjoy the good Old Summer Time, and I trust many will come to enjoy it.⁸

After Goodwin's death, the cottage stayed in the Goodwin family for several generations, passing down through female members of the family; in fact, at the time of his death, the deed had already been transferred to his youngest daughter one of his daughters, Amy Matilda Ross.

Goodwin's death was reported extensively in both the *Lindsay Watchman-Warder* and the *Lindsay Daily Post*, both of which emphasized his Lindsay business, his preference for healthy and sober living, his art, and his love of Sturgeon Point and of exploring the natural world. The *Watchman-Warder* reported: "An ardent lover of nature, Mr. Goodwin spent many happy hours at his summer home, Sturgeon Point, translating the beautifies there on to canvas and in other clever sketches."⁹ Although Goodwin was relatively unknown in Kawartha Lakes for most of the second half of the twentieth century, and his legacy was recently brought to life with the discovery of a number of his

⁸ W.A. Goodwin Diaries, July 13, 1937.

⁹ "Many Pay Last Respects to Wm. A. Goodwin," *Lindsay Watchman-Warder*

paintings and sketches, he was certainly recognized as an important figure in Lindsay and in Sturgeon Point during his lifetime and 19 Third Street is an important place within his legacy.

Contextual Value

19 Third Street has contextual value as a contributing feature to the historic character of Sturgeon Point as a recreational cottage community. Through its history and architecture, it supports and maintain the character of the community as a summer cottage community dating from the late nineteenth and early twentieth century. It is one of a collection of the original generation of summer cottages at Sturgeon Point and is historically linked to its surroundings as part of the historic landscape of the community. The cottage is a well-known local landmark, since the time of its construction and has gained increasing recognition over the past decade with the re-emergence of Goodwin's art into the public sphere.

Sturgeon Point first became a destination for summer recreation in the middle decades of the nineteenth century but its first recreational building was not constructed until 1876 with the erection of the Sturgeon Point Hotel. In 1884, the area between Lake Avenue and Irene Avenue was surveyed into six streets and divided for cottage lots, the majority of which were sold and developed as recreational summer properties by the end of the nineteenth century. Unlike contemporary cottage developments, the cottages were arranged in a small subdivision without individual access to the water, although some boathouse lots were also subdivided and sold to the cottage owners. This was typical of cottage subdivisions of this period which were not accessed by car, but rather by steamboat and needed to be clustered in such a way that they could be accessed by a single steamboat stop. As a result, the internal layout of cottages at Sturgeon Point through its street and lot layout is typical of the period and specific to the development of recreational communities during the second half of the nineteenth century and the early decades of the twentieth century.

19 Third Street was constructed in 1887 by W.A. Goodwin on lot 78 of the original Sturgeon Point subdivision plan, facing onto Third Street. The lot behind it, lot 85 facing onto Fourth Street, was purchased by Goodwin in 1906 and joined onto the original cottage lot; it remains one of the few through lots in Sturgeon Point. However, the lots retain the original size and configuration of the initial subdivision, as do many of the surrounding properties, contributing to the overall layout of the community and the rhythm of cottage lots running perpendicular to the lake along the numbered avenues.

The cottage itself is constructed in the Victorian rustic style in alignment with ideas around architecture and nature in the 1880s, with large windows, wooden siding and decorative gingerbread. Although Cherry Tree Lodge is

distinct from the other cottages in the community by virtue of its tent-like appearance and hexagonal eastern façade, it nevertheless supports the broader architectural style found across the extant cottages dating from the late 1880s to the 1920s, the original generation of cottages at Sturgeon Point. The cottages across Sturgeon Point are all distinct, with their own layouts, architectural details, and features, but each are designed to take advantage of the natural environment in which they are located with large windows and porches and using rustic materials, including stone and wood, to fit into their surroundings. Taken together, they form a cohesive cultural landscape that speaks to the developing cottage country landscape in the late nineteenth and early twentieth century and Cherry Tree Lodge forms a key part of that landscape as one of the earliest extant cottages in the community and is historically and functionally linked to its surroundings as part of this landscape.

The cottage is also a local landmark, because of its distinctive interpretation of the Rustic style, its position as one of the oldest cottages in Sturgeon Point, and its association with W.A. Goodwin. When the cottage was originally constructed, the property was well-known locally as Goodwin's cottage, where he summered for over fifty years until his death in 1940. The cottage was a gathering place for the extended Goodwin family, but also for the local community, including a young people's club that enjoyed masquerades and dances at the cottage. Over the years, the cottage has continued to be a recognized location in Sturgeon Point and in Kawartha Lakes more broadly. This has particularly been the case as Goodwin's art has come to light and been recognized for its significance over the past decade; while Goodwin was known as an artist during his lifetime, his lack of commercial ambition meant that his work was not well-known in the decades after his death but has recently been rediscovered, exhibited publicly, and is strongly associated with the cottage where he worked on many of his paintings and drawings.

Summary of Reasons for Designation

The short statement of reasons for designation and the description of the heritage attributes of the property, along with all other components of the Heritage Designation Brief, constitute the Reasons for Designation required under the Ontario Heritage Act.

Short Statement of Reasons for Designation

Design and Physical Value

19 Third Street has design and physical value as a unique and early example of a late nineteenth century summer cottage in Kawartha Lakes. Constructed in 1887, the cottage is one of the original summer residences in Sturgeon Point and is visually and architecturally distinct from the surrounding cottages through its unique architectural forms, small size, and Victorian and Rustic influences. The structure, with a steeply pitched roof, octagonal bay, and frame construction, is believed to have been based on the form of a tent and reflects the broader trend towards rustic design in cottage architecture that sought to integrate buildings with their surrounding environment.

Historical and Associative Value

19 Third Street has historical and associative value in its association with Lindsay artist and early Sturgeon Point cottager, W.A. Goodwin who used the property as his summer residence for most of his life. Goodwin, who is believed to have both designed and built the cottage also known as Cherry Tree Lodge, was an important commercial decorator in late nineteenth and early twentieth century Lindsay, as well as an artist and countercultural thinker in Kawartha Lakes. His painting and sketches are important depictions of life in Kawartha Lakes at the turn of the twentieth century, showing primarily scenes relating to nature and the burgeoning summer recreation industry in the region. Although not well recognized after his death in 1940, Goodwin's art has recently re-emerged and been recognized for its insight into life in the region during his lifetime. The property also yields information regarding the development of Sturgeon Point as a cottage community in the late nineteenth and early twentieth century.

Contextual Value

19 Third Street has contextual value as a contributing feature to the historic character of Sturgeon Point as a recreational cottage community. Through its history and architecture, it supports and maintains the character of the community as a summer cottage community dating from the late nineteenth and early twentieth century. It is one of a collection of the original generation of summer cottages at Sturgeon Point and is historically linked to its surroundings as part of the historic landscape of the community. The cottage is a well-known local landmark, since the time of its construction and has

gained increasing recognition over the past decade with the re-emergence of Goodwin's art into the public sphere.

Summary of Heritage Attributes to be Designated

The Reasons for Designation include the following heritage attributes and apply to all elevations, unless otherwise specified, and the roof including: all façades, entrances, windows, chimneys, and trim, together with construction materials of wood, brick, stone, stucco, concrete, plaster parging, metal, glazing, their related building techniques and landscape features.

Design and Physical Attributes

The design and physical attributes support the value of the property as a unique and early example of a summer cottage in Sturgeon Point.

- One-storey frame construction
- Steeply pitched gable roof
- Hexagonal eastern elevation
- Vertical and herringbone external wooden cladding
- Shingled gable
- Scalloped gingerbread
- Fenestration including:
 - Sash windows with divided lower sash
 - Coloured glass transoms
- Entrance including:
 - Screen door

Historical and Associative Attributes

The historical and associative attributes of the property support its value in its association with W.A. Goodwin

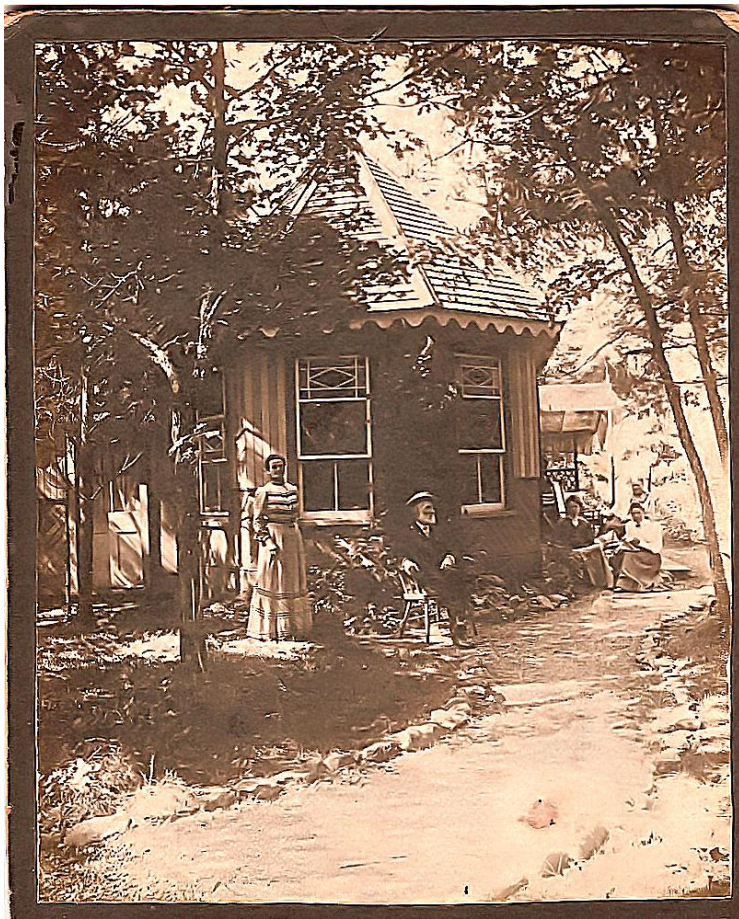
- Association with W.A. Goodwin
- Name "Cherry Tree Lodge"
- Historic and continuing use as a summer cottage

Contextual Attributes

The contextual attributes support the value of the property as a contributing feature of the historic summer cottage community landscape of Sturgeon Point and as a local landmark.

- Location on a through lot between Third Street and Fourth Street
- Setback of cottage from Third Street
- Placement amongst mature trees
- Views of the cottage from Third and Fourth Streets as part of the cottage landscape of the community

Images







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