Appendix A
to Report
ED2025-013

15 Sussex Street North, Town of Lindsay

Heritage Designation Evaluation

Town of Lindsay
PT LT 17 N/S PEEL ST PL TOWN PLOT AS IN R199711; KAWARTHA LAKES
2025

Kawartha Lakes

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 15 Sussex Street North 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 Italianate residential architecture in Lindsay. Constructed around 1875, the property demonstrates core features of the Italianate style which was popular between approximately 1860 and 1900. It drew from the Classical architecture of Renaissance Italy and was disseminated throughout Ontario largely through pattern books and other publications. Key features of this style that area present on the house include its hipped roof, Classical verandah with columns and entablature, and ornate window hoods.

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

The property displays a typical degree of craftsmanship and artistic merit for a residential 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 association with James Lovell, a prominent local late nineteenth century businessman, and his family. Lovell arrived in Lindsay in the early 1860s and built a successful business as both a harness-maker and successful downtown landlord. Lovell, along with his wife Sarah Ann, lived in the house from 1878 to his death in 1916 after which it passed to his daughter, Emma Burden who had returned to Canada several years before her father's death after a contentious and well-publicized divorce.

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

The property has the potential to yield information regarding the growth and development of Lindsay in the late-nineteenth century as part of a substantial wave of residential development in the town at this time. Believed to have been constructed in 1875, the property was built during a time when Lindsay was experiencing substantial population growth and is directly related to the town's growth and development as a result of increasing industrial and commercial development in the last quarter of the nineteenth century.

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

The architect or builder of the property is not known.

3. The property has contextual value because it:

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

The property maintains and supports the historic residential character of Sussex Street North and the greater residential landscape in the surrounding area in Lindsay's historic North Ward. The neighbourhood is primarily comprised of historic residential properties in a variety of late nineteenth and early twentieth century styles of a similar size and massing that together of which the subject property is one.

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

The property is historically and visually linked to its surroundings as part of the historic residential neighbourhood to the north of Kent Street in Lindsay's historic North Ward. The property is located in an area of a variety of historic residential properties of a similar age and massing in late Victorian residential styles. It is also linked to its surroundings as part of the historic development of northern Lindsay in the late nineteenth and early twentieth century.

iii. is a landmark.

The property is not a specific landmark.

Design and Physical Value

15 Sussex Street North has design and physical value as a representative example of an Italianate residential property in Lindsay. The house is believed to have been constructed around 1875 and demonstrates the core features of the domestic Italianate style which was popular in residential design from approximately 1860 until 1900. It drew from the Classical architecture of Renaissance Italy and was disseminated throughout Ontario largely through pattern books and other publications. Key features of this style that area present on the house include its hipped roof, Classical verandah with columns and entablature, and ornate window hoods.

The Italianate style rose to popularity in Ontario around 1860s as one of a number of ornate mid- to late-Victorian styles that characterized domestic architectural design until the turn of the twentieth century. Alongside the Gothic Revival, Queen Anne and the more generically defined Victorian styles, the Italianate domestic style came to define large swaths of neighbourhoods throughout late nineteenth century Ontario and other regions throughout North America where it became of the go-to styles for new houses constructed in a variety of sizes and locations in the second half of the nineteenth century. When looking at late nineteenth century architecture, the Italianate style is most closely associated with its commercial iteration which largely defined the development and construction of commercial main streets across North American from about 1850 until the turn of the century but its domestic iteration, which developed alongside its commercial counterpart, was no less important in the growing residential suburbs of town and cities across Canada and the Unites States.

Like other contemporary domestic architectural styles, the Italianate style looked to the past for its inspiration. In this case, it was not medieval English and northern European architectural inspiration that largely defined the Gothic and Queen Anne styles, but rather the Classical architecture of Renaissance Italy including both palazzos and country villas which provided ample examples of massing and ornamentation for Victorian builders, designers and clients. Despite looking to the past for its foundations, the Italianate was consciously not a revival style and was not looking to recreate historic architecture in the present, but rather used and reworked elements of Italianate Renaissance architecture to suit the context it was in. It emerged as part of the broad rise of the picturesque as an architectural theory in the late-eighteenth century that prioritized naturalism, irregularity and architectural variety that were at odds with the strict and rationale Classical architecture popular in the Georgian period. The Italianate style fit well into this philosophical outlook on architecture with an eclectic range of design elements that could be applied to a variety of building shapes, sizes, and locations and played to the Victorians' preference for highly decorated

buildings, particularly amongst the upper and middle classes where lavish and ornate domestic architecture was viewed as a status symbol.

The first manifestation of the Italianate style emerged in Ontario in the 1830s in the form of the Italianate villa. These large houses, which were constructed in both rural and urban settings from the 1830s to the end of the nineteenth century, looked primarily to Italianate country houses for their inspiration and integrated a wide array of Classical design elements, such as wide eaves, brackets, ornate window hoods, columns and wide verandahs into primary L-shaped plans almost always embellished with a corner tower. These large houses were popularized through publications such as J.C. Louden's *Encyclopedia of Cottage, Farm and Villa Architecture* (1833) and A.J. Downing's *Architecture of Country Houses* (1850) which included designs for buildings in this design. These houses were irregular in their massing, primarily built using brick, and employed Classical design elements for the eclectic aesthetic that was a feature of the Italianate style. These houses were also necessarily large in order to incorporate the sizable L-shaped plan and multi-storey tower and, no matter their urban or rural setting, were constructed exclusively for wealthy clients.

By the middle of the nineteenth century, however, the Italianate style was beginning to shift to become adaptable to more modest dwellings. In 1865, the rural periodical *The Canadian Farmer* published a design for a more modest Italianate style design called "A Two-Storey Farmhouse", a two-storey Italianate residential building constructed on a Georgian centre hall plan with a hipped roof, projecting frontispiece, a small pediment, ornate window hoods and brackets along the eaves; the periodical was widely circulated throughout Ontario and had begun publishing designs for different sizes and styles of farmhouses in the mid-1860s. This design quickly became popular in both rural and urban areas across the province where it was constructed and modified with verandahs, additional bays and a variety of Classically-inspired ornamentation. In fact, its spread throughout Ontario in the second half of the nineteenth century is largely attributable to publications such as *The Canadian Farmer* and other pattern books, such as Samuel Sloan's *Homestead Architecture* (1861), which provided a range of residential designs in the Italianate style, including both full house designs and examples of ornamental elements such as brackets and window hoods. These pattern books allowed for clients beyond those with the means to hire an architect to choose a pattern in alignment with the popular architectural styles of the day and execute it using a local builder.

However, because the Italianate style was one that was based primarily on the use of eclectic, exaggerated and Classical design elements, it was an extremely flexible domestic architectural form and could be adapted to a range of different sizes and massing of house through the addition of elements such as

window hoods and brackets to an otherwise plain design. One of the most common executions of the Italianate domestic styles in urban areas was the square plan, hipped roof house. These houses were typically two storeys in height with a symmetrical front façade, although with the entrance offset to one side to facilitate and interior layout with a parlour on one side of the house and the stairs to the upper storey along one wall immediately behind the front door. Built almost exclusively in brick, they were ornamented with features drawn from both the older Italianate villa style and later pattern books examples, featuring elements such as wide eaves, Classical porches, ornate brackets and cast window hoods; in some larger examples, a cupola was added to the peak of the hipped roof. Houses of this type were primarily popular in urban areas where new and expanding suburban areas required houses that fit on the narrower lots being subdivided and sold for new residential development as cities and towns expanded. In these areas, the decorative elements that defined the Italianate were primarily focussed on the front façade of the building as the back and sides of the building were not always visible and owners often chose to keep them plain to save costs. With these urban Italianate examples, the footprint and massing of the house itself could be expanded or contracted based on the owner's means and the size of the lot, alongside the scope of ornamentation with houses ranging from relatively plain with a few Classically-inspired features to highly ornate examples.

The rise of the Italianate style and its use of highly ornate architectural decorative elements on a large scale was facilitated, in large part, by technological developments of the Industrial Revolution with regard to the mass manufacturer of architectural elements, specifically decorative features. The nineteenth century saw significant changes in how buildings were designed and constructed as iron and steel became readily used for structural materials in larger buildings and the mass, industrial manufacture of bricks made for its rise as the masonry material of choice across domestic, institutional and commercial architecture. However, for domestic Italianate architecture, it was the growing industry for the mass manufacture of decorative architectural elements that made its widespread adoption possible. Whereas in the Renaissance architecture that it drew inspiration from, decorative features such as window hoods, brackets and columns were individually manufactured by craftspeople, this was not the case by the mid-nineteenth century where most of these elements were made in a factory and could be ordered and applied to a building. This included wooden, cast concrete, and cast-iron elements that were readily available by the second half of the nineteenth century and allowed for the elaborate decoration of more modest homes that would have been unaffordable at an earlier time when these features would have been made by hand.

15 Sussex was constructed in this context and is demonstrative of the execution of this style in an urban context in the mid-1870s. The exact date of construction of this house is not definitively known, but is highly likely that it was constructed in 1875. The property was purchased in 1872 by Peter Nicolle, a local carpenter, with no buildings on the lot, for $300. Three years later in August 1875, it was sold again to Abraham Laidley of Mariposa Township for $1,300, who took out a mortgage and insured the building on the site; the house does not, however, appear on the 1875 Bird's Eye View Map of Lindsay, indicating that it was likely under construction throughout early 1875 before Laidley took possession of it in late summer.

Like many Italianate houses being constructed in emerging suburban neighbourhoods during this period, 15 Sussex Street North is constructed in buff brick on a square plan with a hipped roof and symmetrical three-bay front façade, save for the placement of the entrance which is located on the right side of the façade. It also includes a small dormer on the front side of the roof, as well as one-and-a-half storey addition on the rear of the house, along with a garage, and a one-storey addition on the south side; the one-storey addition was constructed later than the main body of the house, likely the 1910s or 1920s, and has a pressed concrete block foundation and two-over-one windows, both of which are design and construction elements typical of the early decades of the twentieth century; this addition does not appear on the 1911 Lindsay Fire Insurance Plan. It is a relatively restrained example of this style with limited, but important, decorative elements that speak to its alignment with this popular nineteenth century architectural style in domestic design.

These elements are limited primarily to the front façade of the building. Of particular note in this building are the elaborate window hoods on the second storey front windows. Ornate window hoods had become an extremely popular feature of Italianate architecture – in both its residential and commercial iterations – by the 1870s and were seen as an inexpensive way to add ornamentation to a building. These window hoods are cast concrete, which was becoming popular as a building material in the final quarter of the nineteenth century, first in decorative elements and then for foundations and walls by the turn of the twentieth century. As with most decorative elements used in Italianate buildings, these were mass manufactured to emulate carved stone. The window hoods are only found on the upper storey of the front elevation of the building, consistent with the application of the Italianate style in suburban residential architecture at this time; the windows on the ground floor have moulded brick window hoods while those on the other elevations of the building have plain, vertical brick lintels.

The property also includes a wide verandah across the front of the house which is defined by Classical design features. Verandahs were not present in all Italianate houses but were very common and ranged from extremely elaborate

to relatively plain. The example on this house is restrained and features Tuscan columns, a relatively plain entablature with dog-tooth coursing, and a plain balustrade. The porch also features sawn porch skirting typical of the late Victorian period.

Apart from these ornamental features, the house is relatively plain, but this is in alignment with house many Italianate houses were designed and executed with surface ornamentation applied to simple designs. Similar examples can be seen elsewhere in Lindsay, such as 23 Adelaide Street North which is located to the west of the subject property. This house, constructed around the same time as 15 Sussex Street North, is a larger example with a centre hall style plan, but demonstrates a similar application of ornamental elements as the subject property such as cast window hoods and a wide verandah with Classical design features. Lindsay, and particularly this area of Lindsay which contains a substantial of late nineteenth century residential properties in popular architectural styles of the time, contains a wide variety of historic residential properties constructed in the Italianate style and the subject property shows how it was executed in the town at this time, particularly for medium-sized and smaller properties as opposed to the more ornate villa style properties that can also be found in the community. Overall, it is a representative example of this style in Lindsay that retains the key decorative features of the Italianate style, including its window hoods and Classical entrance porch.

Historical and Associative Value

15 Sussex Street North has historical and associative value through its association with prominent late nineteenth century local businessman James Lovell and his family. Lovell ran a successful harness making business in downtown Lindsay beginning in the early 1860s and also became a downtown developer and landlord. He lived in the house with his wife Sarah Ann from 1878 until his death in 1916, after which it passed to their daughter Emma. Emma had returned to Lindsay from the United States several years previously after a high-profile and contentious divorce at a time when divorce rates were increasing throughout Canada and the United States and, through her, the property yields information regarding marriage and divorce around the turn of the century. The property also yields information regarding the economic and population growth of Lindsay in the final quarter of the nineteenth century as a result of the industrial and commercial growth of the community.

The house on subject property was like constructed in 1875 when it was sold and buildings on the property insured; a mortgage was taken out on the property by local carpenter Peter Nicolle in 1872 who owned the property between 1872 and 1875 and likely built the house, prior to selling it to an Abraham Laidley in late 1875; the house is believed to have been constructed in that year. The early 1870s marked a period of substantial growth for Lindsay and it was during this time period that this house, along with many others both

in the neighbourhood north of Kent Street West and elsewhere in the town, were constructed.

Lindsay had been established in the late 1820s with the establishment of a mill by miller William Purdy on the Scugog River; the original mill is believed to have been located at the foot of what is now Georgian Street to the east of the contemporary downtown. Over the next several decades, Lindsay gradually developed as a regional milling community, with Kent Street West cut and established as its commercial thoroughfare in 1840 and gradual residential development beginning north and south of Kent Street and in the area of the mill.

However, in 1857, the landscape of Lindsay began to change rapidly with the arrival of the Port Hope, Lindsay and Beaverton Railway, later renamed the Midland Railway in 1869. This year also marked the incorporation of the Town of Lindsay as a municipal entity and its establishment as the county seat for the newly created County of Victoria. The arrival of the railway facilitated the growth of business and industry by opening up access to economic opportunities to the south, while its establishment as the regional administrative centre attracted new professionals to the community. Lindsay was quickly becoming a much more urban centre with a concentrated main street along Kent Street West, rebuilt in 1861 after a fire that destroyed much of the older building stock, and industrial establishment including lumber, shingle and grist mills as well as a tannery, foundry, carriage and wagon manufacturers and a brewery. It also developed into the primary regional railway hub throughout the 1860s and 1870s with the establishment of several new railway lines, including the Victoria Railway linking Lindsay and Haliburton in 1875 and the Whitby, Port Perry and Lindsay Railway in 1877; by 1887, the majority of the regional lines had consolidated into the Midland Railway with its operational headquarters established in Lindsay. The importance of Lindsay as a railway hub to its economic development cannot be understated; its new prominence as a regional transportation centre allowed for businesses to both export and import materials and products into the town fueling industrial and commercial growth, particularly in the lumber and agriculture sectors where Lindsay was well-positioned to link directly to the primary industries in the surrounding areas. As the 1865-66 *Fuller's Counties of Peterborough and Victoria Directory* noted:

> Lindsay is situated in one of the richest arable counties in Canada. Its local trade is excellent and as the surrounding country possess great agricultural advantages, it is not likely to decline but on the contrary to increase yearly.... It

> possesses a good water privilege and is connected by rail to all parts of Canada.[1]

The economic growth of the community necessitated its population growth, as new residents moved to Lindsay to take advantage of new economic opportunities, both from the surrounding rural area and from outside of Victoria County. In the 1861 census, just a few years after the arrival of the railway, the town's population was 1,907 people. By 1871, that number had more than doubled to 4,049 and then grew rapidly again to 5,080 in 1881 and to 6,081 in 1891; this period between 1861 and 1891 marked the largest proportional increase in Lindsay's population from its establishment in the early nineteenth century until the late twentieth century.

The town's new residents needed places to live and a construction boom began in earnest in the early 1860s. In 1860, there were 300 dwellings in Lindsay, concentrated primarily immediately north and south of Kent Street West and to the east of Lindsay Street near the Scugog River. This number grew rapidly over the next several decades to 736 dwellings in 1871, 939 in 1881 and 1,261 in 1891 as the town expanded to the north and south, as well as east of the Scugog River. The 1875 map shows Lindsay at the time the subject property was constructed, with its expanding residential footprint around the downtown core.

The subject property was built in the middle of this boom in the area to the north of Kent Street West. This area of Lindsay had begun to attract middle- and upper-class residents of the community at this time, including business owners and professionals, who built and purchased the large and fashionably designed houses along Peel, Wellington, Bond and Francis Streets to the north and south and Albert, Sussex, Victoria and Cambridge Streets to the east and west. There were certainly residential properties in this area prior to the mid-1860s, but the decades between 1861 and 1891 saw its build out as the neighbourhood of choice for the owners, managers, and professionals of the Lindsay's rapidly growing private and public sectors.

In the first decade after its construction, the house was owned by a succession of owners including Nicolle and an Abraham Laidley, about whom nothing is known, except that he was from Mariposa Township. When Laidley bought the property in 1875, the house was constructed as he is known to have taken out insurance on a building on the lot. However, in 1878, the house was sold to Sarah Ann Lovell, the wife of prominent local businessman James Lovell. The Lovells, along with their young daughter Emma, lived at 78 Bond Street West at the time of the purchase before moving the new house on Sussex Street North. James Lovell was born in London, England around 1832 and came to

[1] *Fuller's Counties of Peterborough and Victoria Directory for 1865 & 1866* (Toronto: Blackburn City Steam Press, 1866), 49.

Lindsay in 1861 where, the following year, he opened a saddle and harness making business on the north side of Kent Street West. This business later relocated, at an unknown time, to William Street North where it is known to have been located by the early 1870s. Almost nothing is known about Lovell prior to his arrival in Lindsay.

Lovell's business quickly grew to a large and prosperous trade. In his own advertisements that appeared in local area newspapers, Lovell stated that his business was one of the largest in Ontario in the early 1870s which, although likely hyperbole, certainly speaks to its success. Harness and saddle making, at this time, was an extremely important and profitable enterprise due to the centrality of horses for travel and work in the nineteenth century.

The late nineteenth century was undoubtedly the era of the horse. From the early nineteenth century, the population of horses in North America exploded as they were increasingly used for a large number of jobs in growing communities, both urban and rural. While the majority of horses lived in rural areas and rural people had a greater reliance on them for work and transport, by the second half of the nineteenth century, the urban horse population grew exponentially as they increasingly powered industrializing towns and cities and facilitated economic growth.

Horses were primarily viewed at time as useful machines facilitating human activity and took on a wide range of jobs in both urban and rural settings. The most well-known job was with regard to transport; outside of trains and boats, horses were the primary means of transport for most people in the nineteenth century. Although people did ride horses, they were primarily used for pulling vehicles, such as wagons, carriages and sleighs, where people and their possessions would ride. In urban areas, they were also used for mass transit, with horses pulling omnibuses and streetcars in the period before combustion engines and the electrification of streetcars.

However, horses main use was as work animals. On farms, they were used for nearly every aspect of crop development, from ploughing to planting to harvesting, with a range of machinery to facilitate various activities. In wooded areas of central Ontario including Kawartha Lakes, they were also integral to the growth and expansion of the lumber industry – a vital aspect of the local economy – where horses were used both for moving equipment and for skidding, or transporting loggings out of the bush. In more urban environments, they were used to transport goods and freight, move materials to construction sites, extract rocks and trees, and power manufacturers in areas where other sources of power, such as water power, were not available, among other things. For much of the nineteenth century, horses were, in fact, seen as a more reliable power source than mechanized power, such as steam power, when these technologies were still very much in the early stages of

their development while horses were a well-established and dependable source of power.

As a result of their importance at this time period, a multitude of businesses sprung up to facilitate the ongoing use and care of horses for work and transport, including livery stables, farriers, and saddleries. Lovell's business responded directly to this demand and manufactured a wide variety of saddles, harnesses and other tack required for different applications; he also supplied other good related to horse care, such as brushes and combs. He certainly catered to clients in Lindsay who used horses to pull carriages, wagons, and other vehicles but his advertising was primarily aimed at industrial clients, namely farms and lumber camps where horses, and the equipment required to use them for work, were central to the jobs that farmers and lumbermen were required to do. Lovell's business was only one of many in Kawartha Lakes' that undertook this work, but it was certainly one of the most well-known in Lindsay and area and appears to have been very profitable.

By the mid-1870s, Lovell was branching out into development in downtown Lindsay where he is known to have constructed at least one of the new commercial blocks that were built in the downtown between the 1861 fire that destroyed much of central Lindsay and the late 1870s. Between 1876 and 1878, Lovell constructed what was known as the time as the Lovell Block and is know addressed municipally as 106-108 Kent Street West. Lovell never operated his business from this location, with his own premise remaining on William Street North, but rather rented it out as an additional business opportunity and income generator for himself. After he retired from his harness and saddle business, Lovell remained a landlord for this block which provided him an income until around 1914. As a businessman, Lovell was well-known and respected in the community; in his 1916 obituary, the writer noted that "he established a reputation for sterling worth and integrity"[2] throughout his years in the saddle and harness trade and as a landlord. He also served a term on the Town of Lindsay Council in the early 1890s and was prominent in both Methodist and Conservative circles.

In 1864, Lovell married Sarah Ann Beacock who, like her husband, was a Methodist and had been born in Ulceby in North Lincolnshire around 1842. She came to Ontario from England with her parents, George and Ann Beacock, and at least five siblings in 1854 and settled on Lot 6, Concession 6 in Manvers Township between the hamlets of Lotus and Ballyduff. After her marriage to Lovell, she moved to Lindsay and their daughter and only child Emma Mathilda – who is referred to by one or both of her names in historic records – was born in 1868. In 1870, the family moved to a new house at 78 Bond Street West which had just been constructed from the newly subdivided park lots on the

[2] "The Late James Lovell," *Lindsay Post,* October 20, 1916, 10.

west side of Lindsay. The remained there for eight years before moving into the subject property in 1878; it is not known why they moved into what was a substantially smaller house at a time when Lovell's business was prospering or why the house was purchased in Sarah's name, as opposed to her husband's which was the more common practice at the time. It did occur at the same time as Lovell was constructing the Lovell Block on Kent Street West and these two occurrences may have been related as he began to invest in his downtown property.

James Lovell retired from his business at some point in the early 1890s, and he and Sarah Ann continued to live in the Sussex Street North house along with their daughter who remained unmarried. However, on September 29, 1897, Emma Lovell, then age 29, married Dr. William J. Burden of Bowmanville with the reception held at her parents' house. The couple soon moved to Rochester, New York where Burden set up a practice as a doctor and became known as a specialist in gastrointestinal medicine. James and Sarah Ann Lovell provided the couple with ample financial assistance to start their new life in the United States, including for William to start his practice. Little is known about their marriage until 1912 when William filed for divorce, allegedly that Emma had a sexual relationship with their 20-year-old chauffeur, Frederick Mensing.

By the early twentieth century, divorce was substantially less common than it is in the present day and came with significant social stigma attached to it at a time when the nuclear Christian family was a prized moral ideal. For most of the nineteenth century, divorces were extremely difficult to obtain in most parts of Canada and the United States and, in the majority of places, the dissolution of a marriage could only be obtained if there was evidence of either adultery or desertion on the part of either spouse. However, by the final decades of the nineteenth century, divorce rates in North America were beginning to rise, with divorce rates in the United States reaching one in six marriages by the early decades of the twentieth century. There were likely a number of factors that influenced this statistic, including expanding economic opportunities for women, as well as changes in the law that allowed women to obtain and retain more financial assets as individuals such as bank accounts and property. At the same time, many states in the United States were actively liberalizing their divorce laws around the same period, allowing for greater ground for divorce such as drunkenness, cruelty or insanity and for women to retain custody of their children. None of these factors caused couples to divorce but they did reduce financial and legal barriers for couples who wished to separate. It should be noted that, in the United States, not all states liberalized to the same degree and Canadian law certainly did not liberalize until well into the twentieth century; Canada remained, up to the Second World War, in many ways a significantly more conservative and traditional country in terms of both its legal framework and its societal expectations regarding gender, marriage and family than its southern neighbour and, in

most provinces, adultery remained the only ground for divorce, although this gradually began to change in the interwar period. In 1912, for example, the year that Emma Lovell and William Burden divorced in New York, there were only 35 formal and legal divorces across the nine provinces that were then part of Canada although there were certainly more informal types of separation that occurred.

Despite rising rates and the liberalization of laws, divorce was particularly risky for women. Although more women were beginning to enter the workforce at this time, the majority of women, and particularly married women, had very little financial autonomy and divorce risked forcing them into poverty, particularly as alimony was not always granted. There was also substantially more stigma attached to divorced women than men, who could be seen as loose or immoral after the dissolution of their marriage. Court proceedings were also expensive and many women did not have the independent financial resources to pay the legal costs, regardless of costs of running their own household once the marriage was dissolved. Nevertheless, it was increasingly women who initiated divorce proceedings against their husbands where, between the 1880s and the First World War, two-thirds of divorces in the United States were initiated by women.

The Burden case was initiated by William Burden with allegations of adultery against his wife and the case was highly publicized in Rochester's *Democrat and Chronicle* newspaper. Burden was a prominent local doctor accusing his wife of an affair with their chauffeur nearly twenty-five years their junior and naming Mensing as the co-respondent in his suit; the extensive publication related to the case also reflects the still scandalous nature of divorce at this time where it remained relatively uncommon and looked down upon. New York, at this time, was one of a handful of eastern states where divorce laws had not liberalized over the late nineteenth and early twentieth century, and where adultery was the only accepted ground for divorce and it is unclear as to whether adultery was a reality in their marriage or an excuse for the couple to separate. However, Emma countersued her husband, both denying his allegations and accusing her husband of adultery with multiple other women over several years in both New York and – including proof from a local hotel – cruelty and professional malpractice. With the countersuit, William fled out of state to Michigan and requested that the suit be dropped. However, the judge ruled in Emma's favour, granting her both $125 in legal fees and $10 a week in alimony in September 1912. The divorce was likely simplified by the fact that the couple did not have children. By January 1913, William had married 24-year-old Marion Morse of Pittsburgh and Emma had returned to Lindsay to live with her father at 15 Sussex Street North, as her mother had died the previous year. In Lindsay, where, like much of the rest of Canada, divorce was both uncommon and not supported, Emma likely faced a certain stigma within the community and was in a unique and enviable position that she was able to

move back into her parents' home, which she, in fact owned as it had been left to her in her mother's will. It is not known what her father, a devout Methodist, thought of her divorce.

James Lovell died just a few years later in 1916, after he had a stroke in the house and fell down the stairs. With his death, Emma was left alone in the house. She remained living in the house by herself for the next fifteen years, although she appears to have occasionally rented rooms to other single women. In the 1921 census, for example, Emma is shown as renting a room to a Beatrice Brown, a 44-year-old bookkeeper for Dominion Arsenal. Acting as a landlady was not uncommon for early twentieth-century single women who owned a house of their own, usually either willed to them from a husband or parents; for someone like Emma, now middle-aged and divorced, it was one of the few money-making options available to her at a time when there were few economic opportunities for women like her.

For expanding late nineteenth and early twentieth century urban areas such as Lindsay, landladies such as Emma Lovell were vital parts of the patchwork of urban housing provisions for both young and working-class people. At a time when new people were rapidly moving to town such as Lindsay for jobs and growing businesses and factories, there was a need for housing both for families and for single people. For families, they were often able to rent or purchase a house, but for single people, renting or purchasing their own place was typically not a financially-feasible option. As a result, a patchwork of rental options emerged for both male and female workers who needed a place to live on their own.

For men, many of whom arrived to work in positions related to physical labour in factories or as clerks, book keepers or apprentices in local business, there were a variety of options from hotels, many of which at this time regularly provided long-term leases, and boarding houses which could house multiple men and were run by both landlords and landladies in residential properties. For women, there were fewer choices as there were considerations around both physical safety and moral respectability to contend with; it was not considered wise, for example, for a young, single woman to stay in a boarding house that also housed men.

As a result, boarding and lodging houses emerged specifically catering to women, almost always run by an older, often single, women as a supplement to her income or, for some women, as the entirety of their women. Often, these boarding houses catered to young women in positions such as store girls, book keepers or telephone operators and who were living away from their parents for the first time; their landlady often both ran the house and also provided them with a motherly presence to police their behaviour and help to maintain their reputation as upstanding and moral young women. There were

also landladies, such as Emma Lovell, who many have taken on one or two boarders who themselves were older, single women and were looking for a rental space that was safe for a working, respectable woman where there would be no allegations of sexual impropriety with men, at a time when there were strict social and moral expectations in Edwardian society. There is almost nothing known about Brown, besides her name, age, and occupation, but as a single bookkeeper in her forties, lodging at the subject property would have been seen as an appropriate choice during this time period.

Emma Lovell sold the house in 1936 to Anna Dinner and her husband, Vern Dinner; Lovell herself had remarried to Mariposa farmer Alfred Varcoe and moved elsewhere, although to where is not known. Throughout the twentieth century, the house remained a residential property and passed through a series of owners after it left the Lovell family. Although the house has changed ownership, it remains associated with this family and their historic role in Lindsay. It also yields information regarding the period of its construction in Lindsay's history at a time when the town was experiencing economic and demographic growth and a boom in residential development.

Contextual Value

15 Sussex Street North has contextual value as part of the historic residential neighbourhood to the north of Kent Street in Lindsay that forms the town's historic North Ward. The property supports the historic character of the surrounding residential area as one of a collection of late nineteenth and early twentieth century houses in this area of Lindsay developed primarily during this period. The property is historically linked to its surroundings as part of this historic residential development and visually linked to them through the consistent and cohesive use of popular Victorian and Edwardian residential architectural styles in this area.

The subject property was constructed around 1875 as part of a wave of development in this part of Lindsay from around 1860 to 1890. Lindsay had been established as a mill site in the late 1820s and surveyed for urban settlement over the next several decades, with Kent Street sited and cut around 1840. Residential development began around this time, to the north and south of Kent Street and in close proximity to the Scugog River near the mill site.

By the mid-1860s, Lindsay had grown to a prosperous regional centre and its residential development was increasing apace. The lands to the north and south of Kent Street were laid out in lots for new houses, for Lindsay's increasingly prosperous citizens. Particularly to the north of Kent Street, the new and growing residential areas in this area from Peel Street to Colborne Street and from Cambridge Street North to Albert Street North attracted members of the town's growing upper and middle classes, including

professionals and business owners who began to commission new homes in the areas in the fashionable and popular styles of the second half of the nineteenth century. Like most other areas of Lindsay, these streets were laid out in a grid pattern with lots of a variety of sizes fronting onto them. The area continued to develop into the early twentieth century as a desirable residential area of Lindsay with new suburban houses being constructed there throughout the century's first two decades.

Two historic views of the area show its development in the final quarter of the nineteenth century and the first decade of the twentieth century. The 1875 Bird's Eye View Map shows the Town of Lindsay just as the subject property was being constructed; it does not appear on this map but was sold in late 1875 with the house in place. Kent Street West, at this time, is largely built out as the town's commercial core and residential areas are beginning to form to the north, south and east of the downtown. Looking to the north of the main street, in the area that would become known as Lindsay's North Ward, the residential development is densest immediately to the north of Kent Street West and, as it moves north and west, the residential development is sparser; although the blocks in the area of the subject property all contain houses, they are not fully built out with large open areas for future development remaining.

A fire insurance plan of Lindsay was developed in 1898 and updated in 1911 and this map shows the area nearly forty years later. The subject property does appear on this plan and the area around it is substantially built out, primarily with one-and-half to two-and-half storey brick buildings with similar massing and frontage. By this period, the area had become established as a prosperous residential neighbourhood with a wide variety of homes primarily constructed between the periods when these two maps were created. The property is historically linked to its surroundings as part of the development of this area of Lindsay that occurred during this period, increasingly the residential footprint of the area and expanding the town to the north of the established commercial core.

Looking at the area in the present day, the majority of these properties have been retained and provide additional insight into the stylistic and visual coherence of the neighbourhood, to which the subject property contributes. The subject property is located on the northwestern corner of the intersection of Peel Street and Sussex Street North and is located near the more southernly border of the residential area before it transitions to commercial use at Kent Street West. The neighbourhood surrounds it to the north, east and west and the houses contained within this area retain visual coherence with the subject property. The majority are constructed in buff or red brick and, as identified in the 1911 Fire Insurance Plan are one-and-a-half to two-and-a-half storeys high with similar setbacks and massing. Most are constructed in a range of popular late nineteenth and early twentieth century styles. These styles include

Italianate, like the subject property, as well as Edwardian Classical, Victorian and Queen Anne which are interspersed throughout the block on which the property is located and those in the surrounding area. There is very little modern development in the area; the house immediately adjacent to the subject property at 17 Sussex Street North was constructed in the mid-1930s and is one of the newer houses in this neighbourhood.

Taken together, the buildings in the area around the subject property form a cohesive and mature historic residential neighbourhood which is supported by the age, massing and style of the subject property. The range of styles and types of residential properties in this area speak to its growth and development in the late nineteenth and early twentieth century as part of Lindsay's expanding suburban area. The subject property supports and contributes to this historic character and is visually and historically connected to its surroundings as part of this historic neighbourhood.

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, constitution the Reasons for Designation required under the Ontario Heritage Act.

Short Statement of Reasons for Designation

Design and Physical Value

15 Sussex Street North has design and physical value as a representative example of an Italianate residential property in Lindsay. The house is believed to have been constructed around 1875 and demonstrates the core features of the domestic Italianate style which was popular in residential design from approximately 1860 until 1900. It drew from the Classical architecture of Renaissance Italy and was disseminated throughout Ontario largely through pattern books and other publications. Key features of this style that area present on the house include its hipped roof, Classical verandah with columns and entablature, and ornate window hoods.

Historical and Associative Value

15 Sussex Street North has historical and associative value through its association with prominent late nineteenth century local businessman James Lovell and his family. Lovell ran a successful harness making business in downtown Lindsay beginning in the early 1860s and also became a downtown developer and landlord. He lived in the house with his wife Sarah Ann from 1878 until his death in 1916, after which it passed to their daughter Emma. Emma had returned to Lindsay from the United States several years previously after a high-profile and contentious divorce at a time when divorce rates were increasing throughout Canada and the United States and, through her, the property yields information regarding marriage and divorce around the turn of the century. The property also yields information regarding the economic and population growth of Lindsay in the final quarter of the nineteenth century as a result of the industrial and commercial growth of the community.

Contextual Value

15 Sussex Street North has contextual value as part of the historic residential neighbourhood to the north of Kent Street in Lindsay that forms the town's historic North Ward. The property supports the historic character of the surrounding residential area as one of a collection of late nineteenth and early twentieth century houses in this area of Lindsay developed primarily during this period. The property is historically linked to its surroundings as part of this historic residential development and visually linked to them through the consistent and cohesive use of popular Victorian and Edwardian residential architectural styles in this area.

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 of the property support its value as a representative example of Italianate residential architecture in Lindsay.

- Two-storey buff brick construction
- Hipped and gable roofs
- Three-bay front elevation
- Offset entrance including:
    - Door
    - Raised brick hood
- Rubble stone and pressed concrete foundation
- Dormer
- Fenestration including:
    - Segmentally arched and square headed two-over-two sash windows
    - Two-over-one sash windows
    - Lug sills
- Cast concrete window hoods
- Raised brick window hoods
- Verandah including:
    - Tuscan columns
    - Entablature
    - Dog-tooth coursing
    - Balustrade
    - Skirting
- Rear entrance including:
    - Canopy
    - Curved bracket
- Quoins
- Cornice
- Wide eaves
- Chimneys

Historical and Associative Attributes

The historical attributes of the property support its value as part of the late

nineteenth century residential development of Lindsay and its association with the Lovell family.

- Long-standing association with the Lovell family
- Location in Lindsay's historic North Ward

Contextual Attributes

The contextual attributes of the property support its value as a contributing feature to the residential landscape of Lindsay's historic North Ward.

- Location of the property at the northwest corner of Sussex Street North and Peel Street
- Views of the property from Peel Street and Sussex Street North
- Views of Sussex Street North and Peel Street from the property

Images


15

Bibliography

Blumenson, John. *Ontario Architecture: A Guide to Styles and Building Terms, 1784 to the Present.* Toronto: Fitzhenry and Whiteside, 1990.

Capern, Amanda L., Briony McDonagh, and Jennifer Aston. *Women and the Land, 1500-1900.* London: Boydell Press, 2019.

Capon, Alan. *Historic Lindsay.* Belleville: Mika Publishing, 1974.

Greene, Ann Norton. *Horses at Work: Harnessing Power in Industrial America.* Cambridge MA: Harvard University Press, 2008.

Kirkconnell, Watson. *County of Victoria: Centennial History.* 2nd edition. Lindsay: County of Victoria Council, 1967.

Lindsay Architectural Conservation Advisory Committee. *"Bless These Walls": Lindsay's Heritage.* Lindsay: Blewett Printing, 1999.

Macrae, Marion and Anthony Adamson. *The Ancestral Roof: Domestic Architecture of Upper Canada.* Toronto: Clarke, Irwin and Company, 1963.

May, Elaine Tyler. *Great Expectations: Marriage and Divorce in Post-Victorian America.* Chicago: University of Chicago Press, 1983.

McAlester, Virginia Savage. *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture.* New York: Alfred A. Knopf, 2015.

McShane, Clay and Joel Tarr. *The Horse in the City: Living Machines in the Nineteenth Century.* Baltimore: John Hopkins University Press, 2007.

Mikel, Robert. *Ontario House Styles: The Distinctive Architecture of the Province's 18th and 19th Century Homes.* Toronto: James Lorimer, 2004.

O'Connor, Vern. *Lindsay's Roots: Part and Present.* Lindsay: Hall Printing, 1985.

Phillips, Roderick. *Untying the Knot: A Short History of Divorce.* Cambridge: Cambridge University Press, 1991.

Snell, James G. *In the Shadow of the Law: Divorce in Canada, 1900-1930.* Toronto: University of Toronto Press, 1991.

Wright, Janet. *Architecture of the Picturesque in Canada.* Ottawa: Parks Canada, 1984.