101 King Street, Town of Lindsay

Heritage Designation Evaluation

Town of Lindsay
LT 4 S KING W ST. DAVID ST PL 15P; PT LT 3 S KING W ST. DAVID ST PL 15P AS IN R399458; CITY OF 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 101 King 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 representative example of an Ontario Gothic cottage in Lindsay. Constructed around 1870, it displays key characteristics of this popular architectural style, including its projecting gabled front bay, ornate lancet window, gables roof, and symmetrical massing.

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 Indigenous leader and First World War veteran Johnson Paudash who lived in the house in the twentieth century. Paudash was an important community leader from Hiawatha First Nation who became one of the most decorated Canadian snipers of the First World War. He was an advocate for Indigenous treaty rights throughout his life, participating in the 1923 commissions hearings for the Williams Treaties of which he was a signatory.

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 development of the Williams Treaties and the application of Indigenous treaty rights in central Ontario through its association with Johnson Paudash.

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

The designer or builder of the house 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 supports and maintains the late nineteenth century residential character of Lindsay's East Ward as part of a collection of small residential houses from this period. The neighbourhood in which the property is located is primarily comprised of small houses constructed for the working class in the late nineteenth and early twentieth century. Many of these homes, including the subject property have been maintained, and together for a cohesive residential streetscape.

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 late nineteenth and early twentieth century development of Lindsay's East Ward as a residential area for working class families. The property was constructed at the same time as the properties in its immediate surroundings, the majority of which are one-and-a-half and two-storey single detached homes, to provide housing for Lindsay's growing working class population beginning in the late nineteenth century.

iii. is a landmark.

The property is not a specific landmark.

Design and Physical Value

101 King Street has design and physical value as a representative example of an Ontario Gothic cottage in Lindsay. Likely constructed in the early 1870s, it displays key characteristics of this extremely popular domestic architectural style which developed in the middle decades of the nineteenth century and became pervasive across the province throughout the second half of the century in both rural and urban settings. Its key features include its one-and-a-half storey construction, gable roof, projecting front gable and unique ogee feature window in the front gable. It is demonstrative of the execution of this style across Ontario and Kawartha Lakes in the second half of the nineteenth century and retains an array of decorative features from its initial construction.

The Ontario Gothic cottage emerged in the second half of the nineteenth century but drew on older traditions in vernacular domestic design. The rural vernacular cottage had existing in a variety of forms in western design, but began to become firmly established as an established architectural form in the late eighteenth century with the rise of pattern books which developed a tradition of publishing designs that could range from the practical to the romantic to the fantastical. The earliest known pattern book of this type was John Wood's *A Series of Plan for Cottages or Habitations of the Labourer* which appeared in 1781 and displayed a selection of hipped and gable roofed cottage primarily intended at the working classes, although it unknown if or how many of these designs were actually constructed. Over the next several decades, more pattern books from a variety of authors emerged and increasingly included ornamental cottages, as opposed to merely practical ones, and often was aligned with the picturesque aesthetic movement and the romanticization of rural vernacular dwellings. One of the most well-known of these books, and one which was circulated and influential throughout the British Empire, was J.C. Louden's *An Encyclopaedia of Cottage, Farm and Villa Architecture* (1846) which devoted most of its first section to modest cottages, including a three-bay, hipped roof cottage which would become extremely influential in Ontario and, ultimately, the development of the Ontario Gothic cottage.

This period of interest in cottage architecture coincided with the substantial increase in non-Indigenous settlement that was occurring in southern Ontario in the late eighteenth and early nineteenth centuries. At this time, large tracts of land were being cleared for agricultural settlement throughout southern Ontario and new communities established; the southern townships of Kawartha Lakes, for example, were surveyed for settlement in the 1820s and settlement began soon after. While the earliest dwellings erected by settlers were almost all rudimentary log shanties and cabins, within decades new and more permanent dwellings were being erected and many owners and builders tried to adhere to the popular architectural styles of the day. This included

cottage styles which were drawn largely from pattern books and popular British architectural styles and translated to the Ontario environment.

The earliest of these cottage styles to make its way into Ontario was the Regency cottage. These small cottages, which were popular from approximately 1820 to 1860, typically featured a symmetrical three-bay façade with a hipped roof, a central entrance, large sash windows, and, often, ornamentation derived from Classical styles, such as pilasters and entrance surrounds. Verandahs were also a typical feature. This cottage design was rapidly disseminated throughout Ontario throughout the first half of the nineteenth century, owing in large part to pattern books such as Louden's which romanticized the humble cottage as a stylish architectural trend in domestic design. The romantic nature of the cottage was further emphasized by the pervasive picturesque aesthetic movement which emphasized naturalism and harmony in design, something that was seen as intrinsic in cottage architecture; in Ontario, the placement of cottage architecture within the natural landscape, particularly in the more settled areas of southern Ontario which were seen as more harmonious than the wilder northern areas of the province, supported pervasive aesthetic theory regarding architecture and the natural world.

By the middle of the nineteenth century, cottage architecture in Ontario was shifting away from the early nineteenth century hipped roof Regency form to what is now known as the Ontario Gothic cottage. The 1840s saw the increased interested in the architecture of medieval Europe, beginning first in ecclesiastical architecture and then moving into domestic design. The Gothic Revival movement, in its initial ecclesiastical phase, had sought to replicate the architecture of medieval churches in the Victorian period, first through the exacting replication of medieval designs and then evolving to the identification and use of core elements of medieval design, such as steeply pitched gable roofs, lancet windows, and ornate decorative features. By the middle of the nineteenth century, these architectural forms had crossed from ecclesiastical to domestic architecture as builders sought to integrate medieval and medieval-inspired forms into new residential construction, including gable roofs and decorative bargeboard.

These elements were quickly integrated into the broader cottage form. The transition from Regency to Gothic cottage was primarily marked by the inclusion of a central gable above the main entrance of the house where there was located a large feature window, typically in a lancet or rounded arch design. This was a direct nod to the ecclesiastical Gothic style and was quickly integrated into the cottage form; even some Regency cottages were modified to include a central gable and feature window. These houses continued to employ a three-bay layout with windows on the outer bays and the main entrance and the centre gable in the central bay, continuing the balanced,

symmetrical front façade typical in Regency cottages. The roof shape also shifted from hipped to gable, in alignment with the medievalist style, and new decorative elements were added including intricate bargeboard, finials, and board and batten or polychromatic brick cladding, all of which were seen to reflect a medieval aesthetic.

The evolution of the cottage was also influenced by more global factors. Although the cottage form in Ontario – both the Regency and Gothic types - had emerged largely as an evolution of British domestic forms, there were other influences at play, particularly as architectural knowledge and forms spread throughout the expanding British Empire, both through publications such as pattern books and through the movement of people, including soldiers, colonial officials and settlers, throughout Britain's overseas territory. The use of the three-bay, symmetrical structure was widely employed for military uses both in Canada and elsewhere for ease of construction and practicality and there was certainly an influence. The other major global influence found in the Gothic cottage was the verandah, a form that had been taken from Indian domestic design as a transitional and cooling space between in the interior of the house and the surrounding exterior world; this was a feature that was not regularly found in British vernacular domestic architecture but readily found its way into Ontario buildings, including the Gothic cottage which traditionally included a verandah of some type or, less commonly, an enclosed entrance porch.

One of the reasons that the Gothic cottage was able to rise to popularity at this time, alongside its practicality and cost, was the mass manufacture of decorative elements. Industrialization throughout the nineteenth century had created both the manufacturing capacity and distribution capacity to make elaborate and varied design elements available across income levels; whereas prior to the nineteenth century, ornamentation on domestic buildings was primarily reserved for the upper classes who could afford individualized craftsmanship, factory-produced design elements were cheap and could be ordered from a catalogue for consumers of any income level. As a result, the Gothic cottage could be ornamented and personalized for its occupant with a variety of architectural elements, including decorative bargeboard, finials, brackets, balustrades and fretwork, that were now available to the majority of people and aligning what was essentially a very plain building with the dominant trends in Victorian architecture. By the second half of the nineteenth century, Ontario had developed to the extent that it had the manufacturing capacity to produce these architecture elements and builder, even in remote areas of the province, could order them from a catalogue to apply to the structures.

By the 1850s, the Gothic iteration of the cottage had become common throughout Ontario, but it did not really take off as the pervasive style it came

to be until the 1860s with the publication of a design for one of these homes in *The Canadian Farmer* in 1864. *The Canadian Farmer* was an agricultural publication, addressing primarily issues and challenges related to farming in Canada in the mid-nineteenth century, but beginning in the 1860s, also included articles regarding the design and construction of farmhouses. In 1864, the periodical published designs for two small Gothic cottages of this type which they called "A Small Gothic Cottage", a building that was designed for either masonry or frame, and "A Cheap Farm House", a frame building. Both designs featured a central gable with symmetrical massing and medieval-inspired decorative elements such as decorative vergeboard and drop finials. The periodical also emphasized that, like most cottages, these houses were not expensive to erect but still tasteful and attractive, noting that:

> The accompanying engravings form a complete set of designs for a cheap farm-house, planned to give accommodation to a large family. … It is rather by attention to the aggregate of inexpensive details, than by the large outlay on one particular object, that the comfort and attractiveness of a country house are secured.[1]

The inexpensive nature of the design was a selling point and it was inexpensive largely because it was both relatively small and, stripped of its decorative elements, it was an extremely basic design. The main portion of the house was a rectangle with a centre hall plan; the dining room and parlour were located on the lower floor with the bedrooms on the upper floor. The design in the periodical included a one-storey summer kitchen on the rear of the house, but readily admitted that it could b eliminated to save money by integrating the kitchen into the main floor of the house. The cost of these two structures was estimated to be between approximately $400 and $800, with the understanding that the addition of elements such as a verandah, additional decorative elements or masonry cladding would increase the cost.

The Canadian Farmer was widely distributed across the country and, as a result, the designs from this publication became widely influential, particularly in rural areas where traditional pattern books were not widely used or available. Although buildings of this type, massing and style were already being constructed, their appearance in *The Canadian Farmer* broadened their reach and increased their usage, both in rural areas where the periodical was targeted and in urban areas as well. Throughout the 1860s, 1870s and 1880s, the style became the most popular domestic architectural style in Ontario where it was widely seen as inexpensive and practical for a variety of needs on farms and in urban areas where small cottages were constructed to house the growing population, but also aligned with dominant architectural trends of the

[1] "A Cheap Farm House," *The Canadian Farmer* 1, no. 22 (November 15, 1864): 340.

day. While builders and clients wanted houses that were reasonable in cost, they also wanted to be seen as reflecting and adhering to the tasteful styles of the second half of the nineteenth century, and the Ontario Gothic cottage aligned with those needs. By the 1870s, the Gothic cottage had taken root across both urban and rural Ontario and had become the single most popular domestic architectural form in the province.

101 King Street was constructed in this context, during the height of the style's popularity in the 1870s. By this time, the design features of the Gothic cottage were well-ingrained in Ontario's domestic architecture and its use was widespread across the province in both rural and urban areas. In the 1870s, Lindsay had already become established as the largest centre, both demographically and economically, in what was then Victoria County and was experiencing a boom of residential construction, particularly for small houses for its growing working class that were employed in rapidly expanding industries along the Scugog River. Many of these new houses were Ontario Gothic cottages, including the subject property which was built around 1870 for local carpenter Robert Keyes and appears on the 1875 Bird's Eye View map of Lindsay. There are a range of other Ontario Gothic cottages in Lindsay built, in both brick and frame, from approximately the 1860s to the end of the nineteenth century and the subject property fits well within this tradition. These houses span a range of materials and levels of decoration from very plain frame buildings to more ornate ones erected in masonry, as was typically of the highly flexible Gothic cottage style.

The house is of brick construction, a relative rarity in this area of Lindsay where most properties of this vintage and style are frame or frame with brick cladding; the use of frame construction with brick cladding was intended to save money and the brick construction of this house would have made it a more expensive build than many of its contemporaries. Like all Ontario Gothic cottages, it is one-and-a-half stories with a gable roof and symmetrical massing on a rectangular plan. It also includes a one-storey addition on the back of the house that was typical in domestic architecture during this period where additions such as this were used for summer kitchens or storage. It follows the typical massing and patterns of domestic architecture of this type including its use of sash windows symmetrically placed throughout the structure and a central entrance with a transom.

Like all Ontario Gothic cottages, the house features a central gable, although the gable is located in a projecting bay in this property. While this feature was not found in the majority of Gothic cottages which typically featured a flush three-bay façade, it was also not uncommon and can be found in a range of examples across Ontario, as well as in pattern books, including popular American architect Andrew Jackson Downing's *The Architecture of Country Houses* which features of a cottage with a central bay very similar to the

subject property. The projecting bay was intended to add additional ornamentation and visual interest without too much added expense, something Downing notes in his description of the similar design in his text.

The projecting bay includes an ogee-headed lancet feature window which is typical of this house style, but more ornate than in most examples which tended towards plainer lancets or rounded arches windows. Additional extant decorative features include its drop finial on the projecting bay. The house also features a Classical entrance porch which is not original to the building, but it is historic in its own right. Unlike most Gothic cottages, the house does not appear to originally had a verandah, as it is not indicated on the 1898 Lindsay Fire Insurance Plan. It is likely the porch was added in the 1920s when the Edwardian Classical style had risen to prominence as the preferred style for urban domestic architecture. Porches built during this period, including on the subject property, included features such as squared columns, entablatures and pediments, all of which are present on this property.

When viewed in relation to the Ontario Gothic cottage as a pervasive domestic architectural style in the second half of the nineteenth century, 101 King Street is a representative example of this style, type and size of residential architecture. Dating to approximately 1870, the house retains and displays key characteristics from the Ontario Gothic cottage style including its gable roof, projecting central bay and gable, and decorative features such as its ogee-arched window and drop finial. It demonstrates the use and execution of this style in Lindsay during this period.

Historical and Associative Value

101 King Street has historical and associative value through its direct associations with Indigenous leader and First World War veteran Johnston Paudash who purchased the house in 1925. Paudash was born at Hiawatha in 1875 and became one of Canada's most decorated and effective snipers during the First World War. Paudash was an important community leader and integral participant in the commission hearings of the Williams Treaties in 1923 to which he was a signatory. Through its association with Paudash, the property yields information regarding the negotiations of the Williams Treaties and Indigenous treaty rights in Kawartha Lakes, as well as the role of Indigenous people in the Canadian Expeditionary Force during the First World War.

101 King Street was constructed around 1870 by Robert Keyes, a local carpenter, about whom nothing is known and passed through the hands of several owners throughout the final decades of the nineteenth century and into the twentieth century, including James Henderson, John Glenney, William Glenney and William Germyn. Nothing is known about these men or their use of the house, whether they lived there themselves with their families or rented the home out.

In 1925, the property was conveyed to Johnson Paudash, then a mail carrier working in Lindsay, who lived there until around 1936. Paudash was born at Hiawatha, then referred to as the Rice Lake Indian Reserve, at some point between 1869 and 1875 to Chief Robert Paudash (1843-1928) and his first wife, Charlotte Anderson (1851-before 1887); his military records start his birth date at 1875 but he is believed to have been born earlier. He had three siblings, Caroline (1871-1871), Joseph (1873-1876) and Andrew (1879-1937); after Charlotte's death, Robert Paudash remarried Mary Jane Brooking (1849-1941) and had three more children, George (1890-1969), Lucy (1897-1997), and a child who died in infancy. He was raised as a child at Hiawatha before being taken to the Mohawk Institute Residential School, then known as the Brantford Indian School and was later sent to Mount Elgin Indian School.

Paudash returned to Hiawatha as a young man and began to work alongside his father, who served as Chief of Hiawatha from 1892 to 1907; Paudash was descended from the head traditional chiefs of Hiawatha, including his grandfather Mosang George Paudash (1821-1892) and great-grandfather George (Cheneebeesh) Paudash (1785-1869) who had been a signatory to the 1818 Rice Lake Treaty (Treaty 20). It was during the time that Mosang Paudash was chief that the Indian Act (1876) was passed and began to interfere with traditional governance and impose western election systems and Indian agents on communities. Despite this, many communities continued to elect hereditary and traditional chiefs as leaders and councillors, including Robert Paudash.

Johnson Paudash did not serve as chief but did serve as a councillor and was a well-known as a community leader; he was often referred to as Chief Paudash in recognition of the important leadership role he took on in the community. He served as the secretary on the council prior to the First World War and was known as a local knowledge keeper and keeper of treaty documents. A significant portion of his time was devoted to advocating for treaty rights, including hunting, fishing and wild rice harvesting. This included working closely with other Anishinaabe communities, particularly the four Michi Saagiig communities, to address matters of importance to all communities; around this time a united council was formed to address treaty issues and violations, the hiring lawyers to pursue treaty challenges, land sales and hunting and fishing rights. He also met and corresponded extensively with the federal and provincial governments and their representatives, including the prime minister and governor general, as well as with lawyers to advance Indigenous interests and ensure rights were being upheld. This was at a time when there was increasing conflict with non-Indigenous people, particularly over hunting, fishing and trapping and the encroachment of non-Indigenous people into Indigenous hunting grounds and outright hostility to Indigenous hunters, and Paudash's advocacy was integral to advancing and advocating Indigenous rights at a time when the government was at best indifferent and at worst actively hostile to Indigenous interests and the agreements made through the

Rice Lake Treaty. Paudash's treaty knowledge was well-known, both in Indigenous and non-Indigenous circles, as was his knowledge of the Indigenous history and culture which he also spoke about to non-Indigenous and non-government audiences, including local museum groups and the Ontario Historical Society. In 1905, his recounting, alongside his father Robert, of the history of the Michi Saagiig was published in the Ontario Historical Society's *Papers and Records*.

On April 18, 1911, Paudash married Florence Johnson, the daughter of Chief Isaac Johnson of Scugog Island First Nation and Louisa Sandy with whom he would go on to have eight children. The young couple would first live with Robert and Mary Jane Paudash before eventually moving to Lindsay. Just prior to their marriage, the *Peterborough Examiner* reported on their engagement and recounted the following:

> The announcement that Johnson Paudash, the well-known young Mississauga Indian from Hiawatha is going to join the ranks of the benedicts, taking as his bride Miss Florence, the pretty and accomplished daughter of Chief Isaac Johnson on the Scugog Reserve, caused no very great surprise…Johnson has been in on a prolonged stay to the Scugog Reserve and it was openly hinted that there was something doing in the matrimonial line.
>
> Johnson tells a very amusing story concerning his approaching wedding…When in Ottawa, a year or two ago…, Johnson paid a visit to the office of Sir Wilfred [Laurier]. He desired to talk over matters of importance to the Indians generally and incidentally to find out how the Premier enjoyed the wild rice and wild duck that the Hiawatha Indians had some time previously sent down. Before Johnson took his leave, the Premier intimated that would like to tender him a little present. He thereupon gave Johnson a letter to a well-known firm of jewellers in order that Johnson might select a ring for himself. Johnson returned in due time to show Sir Wilfred his selection. The latter appeared much amused that Johnson had selected a wedding ring. However, the Hiawatha brave assured the Premier that he would make good use of it.[2]

Laurier, who had had substantial interactions with Paudash over the years, also gifted a silver tea set to Florence Johnson as a wedding present. Their first child, Hayward, was born later that year at Scugog.

[2] "To Wed Minnehaka," *Peterborough Examiner* April 1, 1911, 1.

In August 1914, the outbreak of the First World War, Paudash enlisted in the Canadian Expeditionary Forces where he served as a sniper with the 21st Battalion throughout the course of the war. Indigenous people played a significant and complicated role in Canadian military forces during the First World War. At least 4,200 Indigenous men served in the Canadian forces during the war, although this is likely an underestimate as many Indigenous recruits, both status and non-status, were not recorded as such upon enlistment and the records compiled by Indian Affairs in 1917 and 1919 of Indigenous soldiers are not complete and exclude both non-status Indigenous people and those from the territories. However, it has been estimated that approximately 35%, if not slightly more, of the Indigenous men of military age at this time served in the Canadian Expeditionary Forces, a number equivalent to the general non-Indigenous population.

Indigenous communities had been involved in European conflicts since the seventeenth century. With the arrival of the French and British in North America in the early 1600s, Indigenous nations, many of whom had strong and existing military traditions, formed military alliances with the new arrivals and were, throughout the seventeenth and eighteenth centuries, increasingly drawn into European conflict in North America. With the American Revolution and the creation of the United States in the 1770s, Indigenous military strength was an essential aspect of the British colonial project in North America, and treaties were signed in this light with Indigenous nations as independent allies of the British Crown, and this vital military role continued up to, and throughout, the War of 1812.

The culmination of the War of 1812, and the subduing of the American threat to British colonies in what is now Canada, alongside an increase in non-Indigenous settlement began a shift in attitude towards the relationship between Indigenous nations and the colonial authorities, as the Crown increasingly saw Indigenous nations not as key military allies, but rather as people in need of civilization and assimilation who stood in the way of increased European expansion northwards and westwards and the government's policies regarding Indigenous people, including the creation of the Indian Act, the residential school system and the numbered treaties, reflected this. Despite this, Indigenous people, as individuals as opposed to nations, continued to participate in British military conflict, including the Fenian Raids of the 1860s and the 1884-1885 Nile Expedition, as well as the formation of local reserve militias, some of which were comprised entirely of Indigenous men particularly in southwestern Ontario. However, by the outbreak of the Boer War in 1899, Indigenous men were being explicitly excluded from military forces, with Indian Affairs stating in 1900 that "no

Treaty Indians can enlist for service"[3] in South Africa, despite the active attempts by Indigenous militia members to join Canadian and British forces there. Amongst the Canadian military hierarchy, there was an underlying distrust of Indigenous military services, despite their vital role in historic conflicts, largely of the concern that trained Indigenous soldiers and Indigenous regiments could be used in conflict against Canada, particularly in the shadow of the 1885 North-West Rebellion.

By the time the First World War broke out in summer 1914, the Canadian government had no specific policy regarding Indigenous participate in military operations. Throughout 1914 and 1915, the government typically maintained a stance, articulated by Sir Sam Hughes, the MP for Victoria and then the Minister of Militia and Defense, that Indigenous participation should be dissuaded, in part because of questions around their participation in what Hughes called "civilized warfare" informed by the deeply ingrained racism and stereotypes about Indigenous people in Canadian society at this time and also because of concern that forcing Indigenous people to serve in the Canadian army would violate certain provisions in the numbered treaties, an issue that reared its head in 1917 with the passage of the Military Service Act. Many recruiting officers actively turned away Indigenous recruits in the early years of the war, although this would shift by early 1916 when the CEF was faced with the practical need for as much manpower as possible as soldiers were killed in large numbers in Europe which overrode at least some of the racial bias in recruitment.

However, in contrast to the Boer War, Indigenous people were not explicitly prohibited from enlisting and many did throughout 1914 and 1915. Support from Indigenous people for service in the war was broad, although not universal, and found in communities across the country. In many communities and from Indigenous leadership the desire to serve and support the war effort came not from loyalty to Canada, but rather from loyalty to the British Crown and a continued understanding of treaties as the foundation for military alliances between First Nations and the Crown; Paudash himself had expressed this understanding in a 1903 address to Lord Minto, then Governor General of Canada, reaffirming the loyalty of the community to the Crown and their historic participation in military alliances with Britain. This understanding was also a reassertion of Indigenous sovereignty in relation to the growing understanding of Canadian nationhood. But for most young Indigenous men, enlisting also meant the chance for adventure, employment and status in the community, as it was for their non-Indigenous counterparts, as well as an

[3] Indian Affairs Notice to All Superintendents, April 22, 1900, quoted in Winegard, *For King and Kanata,* 37.

escape from life on the reserve; for many, it was also an opportunity to revive the warrior tradition of their fathers and grandfathers.

Paudash enlisted at Cobourg in November 1914. Unlike many recruiting officers at the time, the officer in Cobourg clearly had no qualms about Indigenous men enlisting as at least five others were recruited there in early November of that year, including Johnson Paudash's half brother George Paudash, Hanlan Howard of Hiawatha and Sampson, Peter and Alexander Comego from Alderville, then referred to as Alnwick. He set sail for England on the S.S. Metagama in May 1915 as part of the 21st Battalion which mobilized from Kingston with both Indigenous and non-Indigenous recruits from across eastern Ontario; proportion of Indigenous servicemen in this regiment was large and is believed to have numbered around 175 men from different communities across eastern and central Ontario. Over the course of the war, significant numbers of men from both Hiawatha and Alderville, as well as Curve Lake, then referred to as Mud Lake, and Scugog, enlisted, including seven from Hiawatha: George and Johnson Paudash, Hanlan Howard, Moses Anderson, Robert Anderson, William Anderson, Henry Muskrat, and Benjamin Loucks.

At the time of his enlistment, Paudash was in his late 30s or early 40s; although he gave his year of birth in his attestation papers as 1875, which would have made him 39 in 1914, there is some question as to his actual age and he may even have been older than 45, the official upper age limit for enlistment. There have been reports that Paudash enlisted because he was encouraged to do so by none other than Sir Sam Hughes, despite Hughes' opinions regarding the military service of Indigenous people; Hughes and Paudash knew each other through their service in the militia in the early twentieth century when Paudash served in the 40th Northumberland Regiment for several years, a regiment that was primarily comprised of Indigenous men. Hughes apparently had been impressed by Paudash's marksmanship and encouraged him to enlist. Hughes' younger brother, William St. Pierre Hughes, was the original commanding officer of the 21st Battalion, Paudash's regiment.

Paudash himself came from a significant military tradition and participation in non-Indigenous conflict in North America that could be traced back to the Seven Years War in the mid-eighteenth century. His father Robert Paudash had trained to guard against the Fenian Riads between 1866 and 1871, while his grandfather Mosang Paudash served in the Mackenzie Rebellion in 1837. Further back, George Paudash fought in both the American Revolution and the War of 1812, which had significant Indigenous participation although the exact numbers of participants are not definitively known. Paudash's great-great-grandfather, believed to be Gemoaghenasse known some times as Chief Bald Eagle, fought alongside the British in the Seven Years War between 1756 and 1763.

Paudash embarked with the rest of the battalion, including his brother, and arrived in France in September 1915, having been promoted to Lance Corporal after the battalion's arrival in England earlier that year. A letter written by Paudash was published in the *Cobourg World* in December 1915 that he had written in early November from Ypres where the 21st Battalion was stationed, conveying news of the death of Sampson Comego. His letter read:

> I have been intending to write to you for some time but have kept putting it off, and as you know 'procrastination is the thief of time.' I am very sorry to have to make known to you that poor Sampson Comego was killed yesterday, also that Peter Comego, his brother, was wounded about the hips and has gone to the hospital. Poor Sam passed away to the other side very quickly without struggle at all. He died in Peace. He died for his country. 'Greater love hath no man than this that a man lay down his life for his friend.' Sam Comego was buried to-day. Colonel Hughes and Major Wolfraim were present.
>
> The 2nd Battalion has made good out here, which, no doubt, is owing to the training they received. We have a splendid lot of men and officers. Captain Morrison, the commander of No.4 platoon is a fine man as well as an officer. Where danger is the thickest he is there. I am proud to say we have men as well as officers in the 21st Battalion who can be called 'the bravest of the brave,' and should receive recognition. Capt. Morrison is one of them and Lieut. Miller another. If I am spared to return home to dear old Canada, the land of the free, I will bring you souvenirs of some kind. The country in which we are in is all in ruins. I am Sorry I am not allowed to tell where we are if I did the censor would get after me. I will ask you again to write to my wife. It will cheer her a lot to know. I wish to be remembered to all who know me. Write soon and let me know what is going on in Canada and especially in Cobourg.[4]

By this time, Paudash had become well-known for his skills as an exceptional sniper and forward observer, something that was recognized both during the war and after where he was often known as "the gentle sniper" for his calm and quiet demeanor. An account of Paudash's role as a sniper was even included in Herbert McBride's well-known first-person account of the war, *A*

[4] Cobourg World, December 13, 1915.

Rifleman Goes to War, which is widely regarded as one of the best and most comprehensive account of day-to-day life of soldiers on the European front; McBride actually served in Paudash's battalion and they would likely have known each other. Of Paudash, McBride wrote:

> One in particular – John Paudash – a Chippewa Indian, comes to mind. By birth, inheritance and inclination, he was a hunter. He never would have an observer, preferring to work alone as he made his devious ways along behind the lines, watching for a chance to take a shot. He seldom (perhaps never) had any permanent "nests" but moved about continually. Each evening, he would turn in his report, and I for one believed him, which is more than I could say for any other lone sniper. … I considered [Paudash] the very best man I have known to work alone.[5]

By the end of the war, Paudash, who was promoted to Lance Corporal, had been credited with 88 kills, one of the highest records of any sniper in the First World War on either side. In fact, all of Canada's top snipers in the war were Indigenous, including Paudash, Henry Norwest, John Shiwak and Francis Pegahmagabow, the most effective Commonwealth sniper during the First World War, and Indigenous snipers were regularly commended and recognized for their skills on the front. Paudash served at many of the significant engagements of the war including the Somme, Passchendaele and Vimy Ridge and was often entrusted with the protection of high-ranking generals and officers for their tours of the front lines. By the end of the war, he had become a highly decorated soldier, having been awarded the Mons Star, the Distinguished Conduct Medal in recognition for saving the life of an officer at the Somme, and several Military Medals, including one for providing information regarding the German counterattack at Hill 70.

Paudash was discharged in July 1918 and moved to 136 King Street in Lindsay with his wife and children where he worked for Canada Post as a mail carrier. However, with the end of the war, he returned to advocacy for Indigenous rights, particularly regarding harvesting rights within their traditional territories and the scope of existing treaties in the region, including both the 1818 Rice Lake Treaty and the 1787-88 Gunshot Treaty, also known as the Johnson-Butler Purchase, the latter of which had been hastily drawn up and was poorly documented.

By the turn of the twentieth century, non-Indigenous settlement had moved rapidly through the areas covered by these treaties and further north into Muskoka, Haliburton and the Upper Ottawa watershed that had not formally

[5] McBride, *A Rifleman Goes to War,* 303-304.

been surrendered through treaty negotiations and for which no compensation had been paid to the Indigenous communities in whose traditional territories these new and growing settlements were located. Of central concern was the ability of Indigenous people to exercise their harvesting rights which were severely limited and, in many cases actively prevented, by a combination of white hunters hunting out the area, the active prevention by non-Indigenous individuals of Indigenous access to waterways for hunting, provincial policies and laws that did not recognize harvesting rights, and federal indifference to the obligations made through treaty. The prosecution of Indigenous people for hunting and fishing had intensified in the late nineteenth and early twentieth century, as can be demonstrated in a case brought before the Victoria County court at Lindsay in 1923. In April 1923, several men – either five or seven – from Scugog Island First Nation were hunting muskrats on the ice on Lake Scugog near Port Hoover when they were shot at and injured by two non-Indigenous men from Mariposa Township. The Indigenous men appeared in court in Lindsay in May of that year where the Mariposa men testified against them and were subsequently fined $10, a substantial sum at the time, for hunting muskrats. Paudash himself appeared at the hearing as a witness where he testified to the hunting rights that the Scugog Island men held through treaty and accorded to them by the Crown, but the court remained unsympathetic. This was reported on in both local newspapers and by I.E. Weldon, the Lindsay lawyer who represented the Michi Saagiig communities during this time in their negotiations with the federal and provincial government, but was certainly not an isolated incident across the region where interactions of this type between Indigenous hunters and trappers with non-Indigenous residents and government representatives were increasingly hostile.

In 1916, Robert Sinclair was appointed by the federal Ministry of Justice to investigate claims from Rama, Beausoleil Island (then referred to as Christian Island) and Georgina Island First Nations in relation to northern hunting grounds that they had traditionally occupied but that were now almost entirely occupied by white settlers. Sinclair's conclusion from his report was unequivocal, stating that "[t]he Indian title to these lands had never been extinguished."[6] Sinclair's report lay dormant until the end of the war, but, by the early 1920s, the provincial and federal government had agreed to form a commission to investigate the claims addressed both in this report and brought forward by the Michi Saagiig communities throughout this period. It should be noted that it was not the intention of either level of government to investigate or restore Indigenous harvesting rights, but rather to ensure that the lands were formally and legally surrendered to facilitate the existing non-Indigenous settlement and use. The three commissioners appointed by the

[6] Report of R.V. Sinclair Re: The Chippewa Claim, November 23, 1916, in Appendix A, Robert J. Surtees, Treaty Research Report: The Williams Treaties, Treaties and Historical Research Centre Indian and Northern Affairs Canada, 1986, 28.

province and federal government – Sinclair, Uriah McFadden and A.S. Williams, the commission chairman – were relatively open about their belief that historic treaties had extinguished Indigenous harvesting rights off of reserve lands and that the establishment of harvesting rights was not their mandate. This can be seen particularly in their exchange with Chief Daniel Whetung Jr. recorded in the eventual commission report where Williams outright stated that "in the absence of a clause reserving the right, the Indians would be subject to the general law [regarding hunting, fishing and trapping] governing the white man and the Indian."[7]

The Commission began its investigation in September 1923, interviewing community leaders in the seven impacted First Nations communities to establish the historic limits of their territories and Paudash was intimately involved in these discussion and negotiations. On September 1 of that year, the *Lindsay Daily Post* reported:

> An inquiry into the title of over ten thousand square miles of lands in the Province of Ontario has been authorized by Order-in-Council. The inquiry is the result of a claim by Indians of the Chippewas and Mississauga tribes that the Indian title to these lands has never been transferred to the Crown. … In connection with the above, Johnson Paudash informed the Post on Thursday that the Indians had been fights for these property rights for the past seventy years. The Mississauga tribe, of which he was a member, were entitled to portions of this land, and there were other members of the tribe in Lindsay who were in the same position.[8]

Paudash testified before the commission in late September 1923 when the commissioners visited Hiawatha, alongside his father, brother George who had become Chief at that time, and five others. Paudash, who had been involved in these discussions for most of his adult life and was extremely knowledgeable regarding treaty history and the historic territories of the community, brought forward a range of evidence, including a collection of maps and documents related to historic treaty negotiations and detailed oral histories regarding Michi Saagiig occupation throughout central Ontario. This included the longstanding hunting and harvesting traditions throughout the region about

[7] Bound Volumes of Testimony Given to A Commission Chaired by A.S. Williams Investigating Claims by the Chippewas & Mississaugas of the Province of Ontario to Compensation for Land Not Surrendered by the Robinson Treaty of 1850, Library and Archives Canada, RG10, vol. 2332 C-11203, 67071-4D, 215.
[8] "Who Owns the Wild Lands in Haliburton Co.?" *Lindsay Daily Post,* September 1, 1923, 3.

which he was unequivocal. At the end of his testimony, the record of testimony stated:

> Q [McFadden]: Now, is there anything else you could tell us:
>
> A [Paudash]: Well, my grandfather said that they use to all live away in the North, like Lake Superior way, but that they gradually came down from the northern lakes, conquering anything that stopped them, and that the Mississaugas and the Chippewas came South gradually and occupied all this land where we are today, but that they never gave up their north country, that they kept it too.
>
> Q: And that they always exercised the right to hunt or live there until they were interfered with by the white men, who bothered them and lifted their traps?
>
> A: That is it exactly.[9]

By the time the commission hearings were concluded, the subsequent report that was drafted noted that not only were the claims outlined in the Sinclair report valid, the historic occupation and scope of unceded lands within central Ontario was actually much larger than originally believed and that a new treaty, with compensation, was required to remove the Indigenous title from large tracts of land that were largely already occupied by non-Indigenous settlers.

The subsequent treaties were drafted and signed with exceptional rapidity throughout October and November 1923, so fast, in fact, that the financial compensation was not yet settled when the documents where signed and very little in the way of additional negotiations with the communities was undertaken. Signatures from chiefs and community leaders from each community were required and Paudash was a signatory on behalf of Hiawatha. The commission reported that the negotiations had been successfully completed by December 1923 and the surrender complete, but the actual details of the surrender were not interpreted in the same way by the commission and federal government as by the communities, particularly with regard to hunting and fishing rights. Specifically, the federal and provincial government asserted that the treaties invalidated any previously asserted harvesting rights while the communities asserted that they did not and that the commissioners had assured them verbally that the treaties were related to

[9] Bound Volumes of Testimony Given to A Commission Chaired by A.S. Williams Investigating Claims by the Chippewas & Mississaugas of the Province of Ontario to Compensation for Land Not Surrendered by the Robinson Treaty of 1850, Library and Archives Canada, RG10, vol. 2332 C-11203, 67071-4D, 260.

the sale of the land only and that hunting, fishing and trapping rights would not be impacted. This dispute would not be settled until the 2018 Williams Treaties First Nations Settlement Agreement.

Paudash continued to live in Lindsay for the rest of his life, although he also spent time in Pickering where several of his children resided. He remained active with the veterans of the 21st Battalion, regularly attending reunions and events. He died at Pickering in October 1959 and was buried at Riverside Cemetery in Lindsay. At the time of his death, obituaries were published in both *The Twenty-First Battalion Communique, The Pickering News* and *The Lindsay Daily Post* that spoke to Paudash's leadership both as a veteran and as an Indigenous community leader; he was described by Leslie Frost, who was then the premier and knew Paudash well, as "a great man, a leader of his tribesmen."[10]

The subject property has specific and important historical and associative value through its association with John Paudash; although not the original owner of the property, his significance in Lindsay and the surrounding region is substantial and this house is specifically is associated with him as his lived her for an extended period of time after his return from the First World War. Paudash's local significance is twofold, both as a decorated soldier and one of Canada's most effective snipers of the war and as an important local Indigenous leader who was a key figure in late nineteenth century advocacy for Indigenous rights and in the development of the Williams Treaties.

Contextual Value

101 King Street has contextual value as a contributing property to the historic residential landscape of Lindsay's East Ward. As one of a collection of residential properties constructed on the east side of the Scugog River in the second half of the nineteenth century, it reflects the historic nature of this area of the community as a working-class neighbourhood defined by smaller, plainer historic homes than in other areas of Lindsay located in close proximity to the historic industrial area along the Scugog River. Through its history, size, massing and style, the subject property support and maintains the historic working-class residential character of this area of Lindsay and is historically, visually and functionally linked to its surroundings as part of the nineteenth and early twentieth century development of this area.

Lindsay's development began in the late 1820s with the establishment of a mill site on the Scugog River. Residential development followed soon after as settlers were drawn to the mill site for economic opportunities; by the 1840s, Lindsay had begun to establish itself as a regional centre, with new and growing industries and businesses and, by extension, a growing population as

[10] "Johnson Paudash was a chief because he was a great man," *Lindsay Post,* October 29, 1959, 1.

people continued to be attracted to the community. The earliest residential areas in the community developed near the mill on the west side of the river, but began to expand throughout the middle decades of the nineteenth century as the community continued to grow with the establishment of Kent Street West as a downtown commercial area. The residential areas also began to diversify at this time with larger houses for the business and professional classes being constructed further away from the river to the north and west of the growing community whereas houses for Lindsay's working class had begun to develop in closer proximity to the Scugog River and in the southern portion of the community.

The subject property was constructed around or just after 1870 and the development of this area of Lindsay at the time of its construction can be seen in the 1875 Bird's Eye view map of the town. By this time, industrial development was well-established along the banks of the Scugog River, alongside the railway, and residential development had steadily grown up around it, with houses for employees of the various industries in close proximity to their places of employment. Although the earliest of this development was located on the south and west sides of the river, it quickly spread to the north and east banks, where the subject property is located. The Bird's Eye View map shows a range of small houses along King Street, Queen Street and its cross-streets; these were primarily worker's houses and in different vernacular styles. The majority of this development was in close proximity to the Scugog River, along with housing extending north along Caroline, St. Paul and St. Patrick Streets.

The area continued to develop throughout the late nineteenth and early twentieth century with new residential buildings being erected as the area became built out and extending northwards and eastwards. The majority of these residential buildings remain extant in the neighbourhood in the present context and reflect a consistent working class neighbourhood character that has remained until the present day. The houses in this area were and remain small structures, particularly when contrasted with some of Lindsay's other late nineteenth century neighbourhoods many of which feature substantial larger and more elaborate homes.

The area is almost exclusively residential, with the exception of a number of commercial buildings along Queen Street, although these are interspersed with residential buildings. The majority of the extant residential buildings date from the late nineteenth and early twentieth century and are primarily constructed in vernacular styles including gable front and side gable houses, as well as those in more defined Victorian and Edwardian styles, including Ontario Gothic and Edwardian Classical. They are primarily one to two storeys in height with similar massing and construction in both brick and frame. The majority are relatively plain with regard to ornamentation, although some feature limited

Classical or Gothic Revival features, such as Classical porches or decorative bargeboard. This is consistent with the historic demographic of the neighbourhood and the types of houses built in this area.

This includes the subject property which is a one-and-a-half storey Ontario Gothic cottage and is of a similar size, massing and age to the surrounding properties, both on King Street itself and in the surrounding neighbourhood. It is visually, historically and functionally linked to its surroundings as part of the late nineteenth and early twentieth century development of this area of Lindsay as a working-class neighbourhood in Lindsay. Although it uses a specific architectural style, whereas many of the other structures in the area are vernacular buildings, the Gothic cottage was pervasive throughout Ontario and was regularly used in working class areas as it is here. When viewed as part of the broader landscape of this part of Lindsay, it supports and maintains the historic character of the neighbourhood through its architectural style, size and massing which is consistent with the surrounding area.

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

101 King Street has design and physical value as a representative example of an Ontario Gothic cottage in Lindsay. Likely constructed in the early 1870s, it displays key characteristics of this extremely popular domestic architectural style which developed in the middle decades of the nineteenth century and became pervasive across the province throughout the second half of the century in both rural and urban settings. Its key features include its one-and-a-half storey construction, gable roof, projecting front gable and unique ogee feature window in the front gable. It is demonstrative of the execution of this style across Ontario and Kawartha Lakes in the second half of the nineteenth century and retains an array of decorative features from its initial construction.

Historical and Associative Value

101 King Street has historical and associative value through its direct associations with Indigenous leader and First World War veteran Johnston Paudash who purchased the house in 1925. Paudash was born at Hiawatha in 1875 and became one of Canada's most decorated and effective snipers during the First World War. Paudash was an important community leader and integral participant in the commission hearings of the Williams Treaties in 1923 to which he was a signatory. Through its association with Paudash, the property yields information regarding the negotiations of the Williams Treaties and Indigenous treaty rights in Kawartha Lakes, as well as the role of Indigenous people in the Canadian Expeditionary Force during the First World War.

Contextual Value

101 King Street has contextual value as a contributing property to the historic residential landscape of Lindsay's East Ward. As one of a collection of residential properties constructed on the east side of the Scugog River in the second half of the nineteenth century, it reflects the historic nature of this area of the community as a working-class neighbourhood defined by smaller, plainer historic homes than in other areas of Lindsay located in close proximity to the historic industrial area along the Scugog River. Through its history, size, massing and style, the subject property support and maintains the historic working-class residential character of this area of Lindsay and is historically, visually and functionally linked to its surroundings as part of the nineteenth and early twentieth century development of 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 an Ontario Gothic cottage in Lindsay.

- One-and-a-half storey brick construction
- Gable roof
- Rubble stone foundation
- Symmetrical massing
- Projecting front gable
- Finial
- Fenestration including:
    - Ogee arches window
    - Sash windows
    - Lug sills
- Central entrance including:
    - Transom
- Entrance porch including:
    - Pediment with fish scale shingles
    - Entablature
    - Square columns with bases
    - Ballustrade

Historical and Associative Attributes

The historical and associative attributes of the property support its value as the residence of Johnson Paudash between 1925 and 1936.

- Association with Johnson Paudash

Contextual Attributes

The contextual attributes of the property support it value as a contributing feature to the historic residential landscape of King Street.

- Location on the south side of King Street
- Setback from the street
- Views of the property from King Street

Images

Bibliography

Blair, Peggy J. *Lament for a First Nation: The Williams Treaties of Southern Ontario.* Vancouver: University of British Columbia Press, 2008.

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

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

Distefano, Lynne D. "The Ontario Cottage: The Globalization of a British Form in the Nineteenth Century." *Traditional Dwellings and Settlement Review* 12, no. 2 (2001): 33-43.

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

Lackenbauer, P. Whitney and Craig Leslie Mantle, ed. *Aboriginal Peoples and the Canadian Military: Historical Perspectives.* Winnipeg: Canadian Defense Academy Press, 2007.

Mace, Jessica. "Beautifying the Countryside: Rural and Vernacular Gothic in Late Nineteenth Century Ontario." *Journal of the Society for the Study of Architecture in Canada* 38, no. 1 (2013): 29-36.

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

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

Miller, J.R. *Compact, Contract, Covenant: Aboriginal Treaty Making in Canada.* Toronto: University of Toronto Press, 2009.

Morin, Jean-Pierre. *Solemn Words and Foundational Documents: An Annotated Discussion of Indigenous-Crown Treaties in Canada, 1752-1923.* Toronto: University of Toronto Press, 2018.

Shpuniarsky, Heather Y. *The Village of Hiawatha: A History.* Hiawatha First Nation, 2016.

Walter, John. *Snipers at War: An Equipment and Operations History.* Annapolis: Naval Institute Press, 2017.

Winegard, Timothy C. *For King and Kanata: Canadian Indians and the First World War.* Winnipeg: University of Manitoba Press, 2012.