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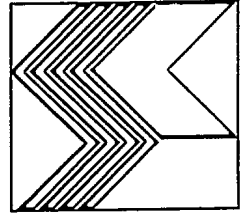
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CITY OF ST. CATHARINES

CITY HALL
50 CHURCH STREET
P.O. BOX 3012
ST. CATHARINES, ONTARIO L2R 7C2

280
PLANNING
SERVICES
DEPARTMENT

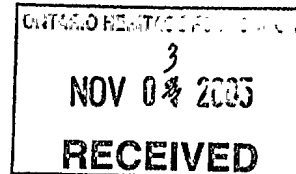
TEL (905) 688-5601
FAX (905) 688-5873



November 2, 2005

REGISTERED MAIL

Ontario Heritage Trust
10 Adelaide Street East
Toronto, ON
M5C 1J3



To Whomever This May Concern:

**Re: Designation of 108 Louisa Street
Under the Ontario Heritage Act
Our File No. 10.64.174**

Please be advised that City Council at its regular meeting of October 31, 2005, passed a By-law designating the above-noted property under the Ontario Heritage Act.


A copy of By-law 2005-288 is attached for your records.

Please contact the writer at (905) 688-5601, extension 1710, if you have any questions.


Yours truly,

Kevin Blozowski
Planner I

encl.


c.c. A. Poulin, City Solicitor
K. Todd, City Clerk

(C:\Karen\Heritage\OwnerDesLtr)

11/15/05


CERTIFIED COPY

CITY OF ST. CATHARINES

BY-LAW NO. 2005-288

A By-law to designate the property at 108 Louisa Street to be of cultural heritage value or interest.

WHEREAS the *Ontario Heritage Act*, R.S.O. 1990, c. O.18, as amended, authorizes the council of a municipality to enact by-laws to designate property within the municipality to be of cultural heritage value or interest;

AND WHEREAS property under the *Ontario Heritage Act* means real property and includes all buildings or structures thereon;

AND WHEREAS the Council of The Corporation of the City of St. Catharines has caused to be served upon the owner of the property described in Schedule "A" hereto, known as No. 108 Louisa Street, in the City of St. Catharines, and upon the Ontario Heritage Trust notice of intention to designate the property and has caused such notice of intention to be published in a newspaper having general circulation in the municipality;

AND WHEREAS the a short statement of the reason for designation, including a description of the heritage attributes of the property, are set forth in Schedule "B" hereto;

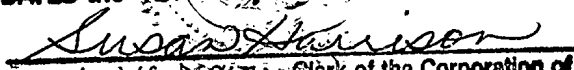
AND WHEREAS no notice of objection to the proposed designation has been served upon the Clerk of the City of St. Catharines.

NOW THEREFORE THE COUNCIL OF THE CORPORATION OF THE CITY OF ST. CATHARINES enacts as follows:

1. The property, more particularly described in Schedule "A" attached hereto, municipally known as No. 108 Louisa Street, in the City of St. Catharines, is hereby designated to be of cultural heritage value or interest.

CERTIFIED under the Hand of the Clerk and the
Seal of the
CORPORATION OF THE CITY OF ST. CATHARINES
to be a TRUE COPY of By-law 2005-288
of the Corporation of the City of St. Catharines

DATED the 1st day of November 2005


ACTING DEPUTY Clerk of the Corporation of
the City of St. Catharines

2. The City Solicitor is hereby authorized to cause a copy of this By-law to be registered against the property described in Schedule "A" hereto in the proper Land Registry Office.

3. The City Clerk is hereby authorized to cause a copy of this By-law to be served upon the owner of the property and upon the Ontario Heritage Trust and to cause notice of this By-law to be published in a newspaper having general circulation in the City of St. Catharines.

Read a first time this 31ST day of OCTOBER 2005.

Read a second time this 31ST day of OCTOBER 2005.

Read a third time and passed this 31ST day of OCTOBER 2005.


CLERK


ACTING MAYOR

SCHEDULE "A" TO BY-LAW NO. 2005-288

ALL AND SINGULAR that certain parcel or tracts of land and premises, situate, lying and being in the City of St. Catharines, in the Regional Municipality of Niagara, and being composed of Lot 13 and the easterly 19.5 feet of even perpendicular width throughout from front to rear of Lot 12, Block F, Mitchell McGiven Plan No. CY5,

As previously described in Instrument No. 712241.

SCHEDULE "B"

108 Louisa Street
St. Catharines, Ontario



Current Owners: [REDACTED]
Original Owner: William Henry Pay
Construction Date: 1872
Builders: William Pay and William Henry Pay
Legal Description: Plan 5 Block F Lot 13 Part Lot 12
Mailing Address: 108 Louisa Street
St. Catharines, Ontario
L2R 2K3

Prepared for the St. Catharines Heritage Committee by Scott Tufford
March, 2005

HISTORY

In the 1850's, Lot 18, Fifth Concession in Grantham Township was owned by businessman Henry Mittleberger, who first divided this farmland north of Welland Avenue and east of Lake Street into blocks and lots and began its development into a neighbourhood on what was then the northern edge of town. A later Plan (number 5), known as the Mitchell and McGiverin Plan and registered in January 1869, would establish the street grid and names that exist today. A number of lots in Block F (bounded by what are now Louisa, Elizabeth, Henry and George Streets) were purchased in May 1856 (instrument #7236) by Archibald Mitchell, a coal merchant and "wharfinger" who owned a wharf on the canal adjoining the Taylor and Bate brewery (*St. Catharines Constitution*, March 8, 1860). He sold Lots 12 and 13 in June of 1865 to William Pay for \$500 (#15468).

William Pay (1819-1904) was a successful contractor and businessman whose experiences involved numerous events and developments in St. Catharines in the nineteenth century; much of his long life was recorded in his autobiography, *Recollections of St. Catharines 1837-1902* (1902). Born in Felpham, Sussex, England, he emigrated to Canada when he was barely 16, arriving in Montreal in June 1835. After working in Toronto and Cooksville, he moved to Port Dalhousie in 1837 (Keefe, 1994). When the Rebellion broke out in 1837, he served as a militiaman with the 1st Lincoln Regiment and again with the 5th Lincoln Regiment in 1838. It was during his first tour, while guarding the bank of the Niagara River, that he witnessed the American steamer *Caroline* being boarded, fired and set adrift over the Falls (Pay, 1902). In April 1839, he began a two-year carpentry apprenticeship with local contractor James Dougan; when it was completed, he travelled around doing jobs in Toronto, Kingston and Youngstown, New York before settling down for good in St. Catharines.

One of William's first jobs in town was in 1841 when he assisted builder Samuel Haight on a new brick home for James Clendennan for 10 dollars a month plus board (the house was demolished in 1936 to make way for the present City Hall). The following year he went to work for contractor Godfrey Waud on the Mittleberger-Wright house on the northwest corner of James and Duke Streets; he fashioned all the door and window frames for this substantial home which was demolished in 1971. His skill as a finish carpenter became well known, such that when he became a master carpenter he was hired by other builders, prompting Waud to offer him the position of foreman in 1848 (*ibid.*, 1902). On May 26, 1842, William married Susan Magdalene Pawling (1822-1912) in the first wedding ceremony performed in the new St. James Anglican Church in Port Dalhousie (*St. Catharines Standard*, May 27, 1902). Susan was the granddaughter of Benjamin Pawling, who had served as a captain in Butler's Rangers. The newlyweds moved into their first home on Ann Street in Port Dalhousie and would eventually raise five children.

By 1853, William went into business for himself and contracted his own jobs. One of his most notable projects was the four storey Stephenson House spa hotel, built on the corner of Yates and Salina Streets (demolished 1935). Another was the Woodward House (1857), a two storey brick home that still stands at 24 Yates Street. In the late 1850's, William turned his energies from residential to commercial building, winning a contract from the Welland Railroad in 1859 to construct all the stations, freight houses and workshops in St. Catharines. He went to work full-time for the Railroad in 1864 as "roadmaster", taking on the challenge of building baggage, mail and hopper cars, as well as a "handsome and commodious" passenger car (Pay, 1902). His next task was

to oversee the construction of two ships for the Railroad. Working at the Shickluna shipyards, he finished the ships from the main decks upward, furnishing them with everything required. He rose to the position of superintendent in 1870, in which he managed the purchasing of materials for the railroad, changed the track gauge from 5' 6" to the standard 4' 8 1/2", and had sidings built in Port Dalhousie and along Ontario Street to deliver stone and cement for the construction of the new locks of the Third Welland Canal. In 1883, the Welland Railroad was sold to the Grand Trunk Railroad and William retired to his farm on Prospect Hill, overlooking Lock Two (now the west bank above Welland Vale).

When William Pay purchased the two lots on Louisa Street, there were eight large apple trees on them, and in 1870 he recalled harvesting 29 barrels of apples from them (Pay, 1902). Although he claimed to have given the lots to his eldest son, William Henry, in 1867, there is in fact a deed registered on May 6, 1871 showing the sale of the lots to William Henry from his father for \$800 (#2123), with no mention of any dwelling on the property. Notations in the Pay family bible indicate that while William Henry's fourth child, Laurina Maud, was born August 5, 1871 at Prospect Hill, his fifth child, Howard Victor, was the first to be born at "Maple Cottage" (as the house was named) on March 21, 1873. Thus the house was most likely constructed between the autumn of 1871 and the spring of 1873. William Henry was by that time a carpenter in his own right, capable of building his own house, though the fineness of the finish carpentry details would indicate that William senior's practiced hand was most likely involved.

William Henry Pay (1844-1927) in fact learned the carpentry trade from his father early on, helping William senior during the construction of the Woodward House when he was only twelve (Pay, 1902). He married Eliza Jane Switzer in September 1865 and the couple would raise eleven children, six of whom were born at Maple Cottage. In 1871, William Henry was elected to the Trustee Board for the construction of the Welland Avenue Methodist Church on the northwest corner of Welland and Henry Street. Both he and William senior were appointed to the building committee, but it was William Henry who prepared the plans and specifications for the wood frame structure; this church may still be seen behind the present red brick Gothic church that was completed in 1877 (Jackson and Wilson, 1992). He went to work for the Welland Railroad and rose to the position of foreman of the car shops by 1879 (1879 *Directory*) and at the old Geneva Street Station he was the first person in the city to receive a telephone call. He later transferred to the Niagara, St. Catharines and Toronto Railway where he served as master mechanic until his retirement, although he was retained by the NS&T for years afterward in an advisory capacity (*St. Catharines Standard*, October 18, 1927).

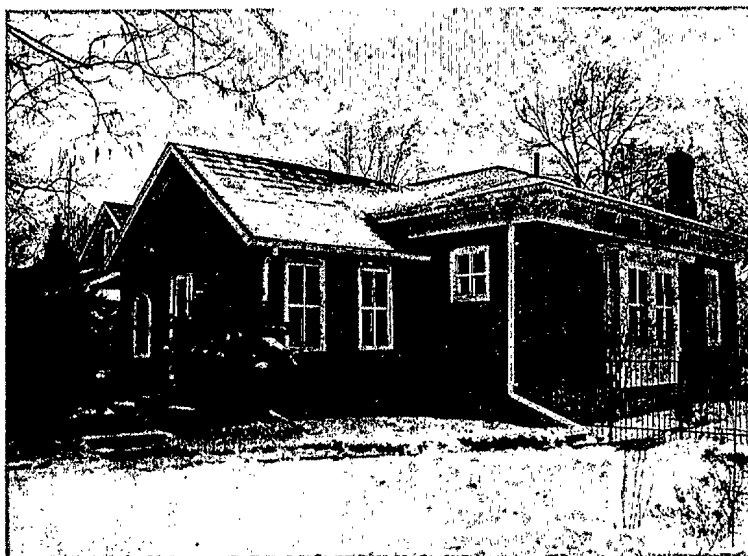
William Henry sold the Louisa Street property to Matilda Nicholson in May 1887 (#3985); local directories show that she rented the house (then 48 Louisa) to various tenants until the turn of the century. By 1904 she had married Charles G. Patey, a mason who was elected vice-president of the International Union of Bricklayers and Stonemasons in 1905 (*Evening Star*, December 9, 1905), and they had settled into the house. During the mid-1920's, a NS&T rail line was constructed down Louisa Street from Catherine to Thomas Streets for passenger and later freight service until the tracks were removed in October 1994 (Gannon, 2003). Matilda Patey sold the property in November 1939, and it would pass to a number of successive owners until purchased by [REDACTED] in 1996.

ARCHITECTURE

The house consists of the original one storey brick block, nearly square in plan with a raised stone foundation, and a single storey rear addition. Its facade faces north and is symmetrically arranged around three bays with a central front entranceway. The main block has a hipped roof with a projecting gable over the front porch; the rear wing is covered with a gable roof. The house is a solid example of the nineteenth century Ontario Cottage style with decorative elements that reflect both the Classical tradition (front porch design) and the Italianate style (windows and roof brackets).

EXTERIOR

The exterior walls of the house are constructed of red brick in the basic stretcher bond pattern; the walls are supported by a raised foundation of cut limestone blocks and immediately above the upper margin of the foundation the brick walls are stepped out and thickened for four courses (presumably for added strength). The rear wing was built of red brick as well, but its raised foundation is composed of rough fieldstone, indicating that it was attached to the house at a later date. Field notes by one Edward Gardiner, P.L.S., dating to 1890 show only the square outline of the original house.



However, the Fire Insurance Map of 1913 does indicate the rear brick wing as well as a second wing of wood construction attached to the rear of it (a third rear wing was attached by 1923). Thus the brick wing was most likely added to the house sometime in the 1890's.

The door and window openings of the main block and wing have slightly curved segmental arches, each formed by an alternating stretcher/double header brick course, and each window has a stone sill. One of the windows on the south wall of the house near the southeast corner has been partially filled in at the bottom. Another brick feature of note is the original chimney on the east side of the house which services the parlour fireplace. Built heavier at the base, the single stack of the chimney widens at the top with three projecting corbel-courses; a more recent cement cap indicated that some repairs have been made.

The windows of the main block are tall and narrow and maintain the original 2/2 double hung sash construction typical of the 1870's (Arthur, 1938). Those in the rear wing are of the same configuration but are slightly wider than those in the main block. Both of the front windows and the one towards the front of the west wall are flanked by the original louvered wood shutters mounted on working hinges. The exception to this window design is the projecting "bump-out" bay window on the east wall. Comprised of a double window opening onto the dining room, the bay window has

rectilinear construction with moulded panels and an overhanging cornice that lend it a simplified Classical appearance. The front door, surrounded by the original beaded moulding, is an ornate late Victorian model with raised panels, a ledge and columns carved in relief arranged around a single pane of glass. Period hardware on the door include a decorative brass doorknob and an old style doorbell set into the door and activated with a twist of the small, flat key.



The greater concentration of detail on the house is found along the roof eaves and on the upper structure of the front porch. Mounted at regular intervals along the front,



west and east side eaves are paired brackets, each with a decorative pendill in the shape of an acorn (likely turned on a lathe by William Pay or William Henry). The fascia boards have a continuous bead running along the bottom level of the brackets, and the soffit sections between the paired brackets have their centers recessed, creating a shallow coffering effect. The result is a combination of shapes and textures that give the house an ornate Italianate appearance. The elements of the raised front porch are mostly Classical in origin. Supported by a brick pier on each side of the steps is a grouping of three

columns with smooth rounded shafts in the Roman Tuscan style. The only ornament on these columns is a raised ring or "astragal" near their capitals and an egg and dart course carved directly beneath the squared tops (abacus). These columns, and similarly styled brackets set into the front wall, brace the horizontal lower beams (architraves), the fascia and the projecting cornice of the porch roof. The front gable of the this roof forms a triangular closed pediment. The only departure from a purely Classical styling are the twinned brackets with pendills which run along the perimeter of the porch's eaves. Both the eaves and porch were the work of a master carpenter (or carpenters) familiar with a variety of architectural styles.



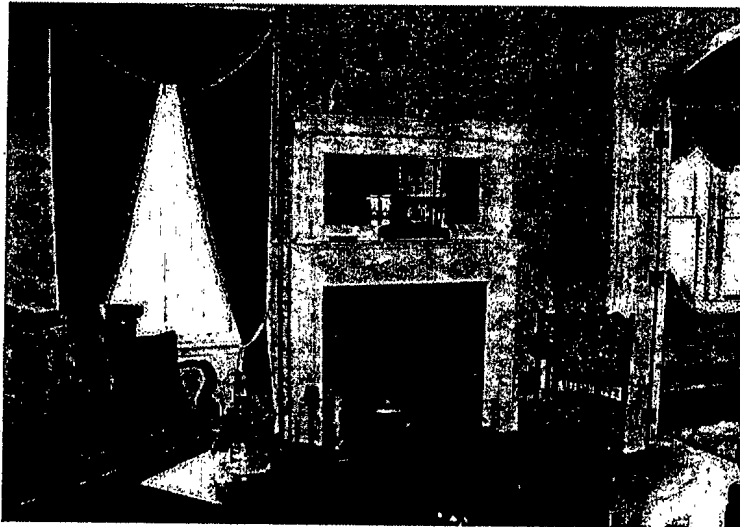
The lower structure of the front porch, subject to traffic and greater weathering, likely has few original materials remaining. When Heather Pratt first purchased the house, the front of the porch had been boxed in and the steps led off

to the east side. [REDACTED] has since rebuilt the steps, re-orienting them, more properly, towards the front (a photograph of the house from 1950 shows the steps did run straight out). He also installed the present handrails, spindles and stair posts; further improvements are planned, such as installing solid wood panels on the posts to render them more weather resistant.

INTERIOR

The interior layout of the house essentially conforms to the Ontario Cottage style with the front entrance leading into a central hallway with rooms on both sides. Many of the original interior details were subjected to wear and tear, minor damage (i.e. cracks from the trains running down Louisa Street) and neglect over the years, prompting past owners to employ quick fixes such as stucco and drop ceilings to hide any problems. In 2000, a serious fire originating by the back wall of the southeast dining room resulted in major damage to the walls, ceiling and floors of the house. Since then, [REDACTED] have worked to restore the interior, saving original details when possible and introducing pieces salvaged from elsewhere that are sympathetic to the period of the house.

In the front hall, most of the original panelled doors, broad wood surrounds and high, beaded baseboards remain in place and the hall doors are more ornate facing the outside. Their hinges and all those in the house are of Victorian era manufacture, with decorative cast metal plates; they are

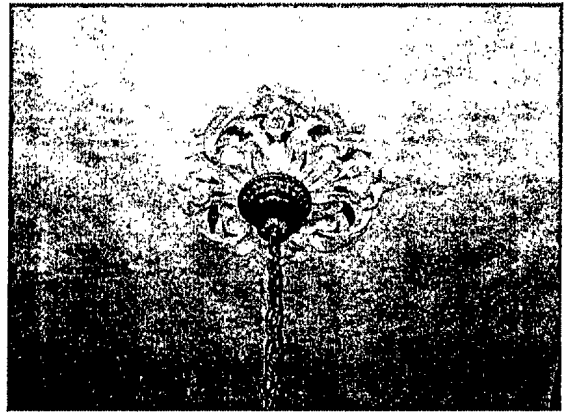


either original to the house or salvaged from other sources. All windows are surrounded by broad mouldings (the bead pattern in fact varies from one room to another) and below each window is a decorative wood panel painted white. The east side front parlour held the original fireplace which has long since been removed. In its place is a Victorian model that originated from Brooklyn, New York. Constructed of cast iron, it has a two-tiered wood mantelpiece flanked by Doric style columns carved in relief and a mirror set into its upper section.

Perhaps the most attractive original detail to have survived the fire is the broad doorway leading from the parlour to the rear dining room. Crafted by the Pays, it consists of an elliptical archway set into a heavy squared wood frame and double panelled doors curved to fit the arch. The dining room is illuminated by the bay window which is presently equipped with a window seat. As this room was the locus of the fire, almost all of its original details were lost, including the flooring, cove mouldings along the ceiling and the old lathe and plaster walls, now replaced by drywall. One piece that did survive and was restored is the plaster medallion in the



center of the dining room ceiling which represents a wreath of interwoven leaves and flowers. Across the hall is the west side bedroom which still bears the original broad plank pine floorboards (all the other floors in the main house are more recent style narrow strip flooring). The southwest corner of the house has been remodeled to create a large closet and a rear bathroom which holds the old claw-foot bathtub. The rear wing kitchen has been restored to reflect 1890's decor; one notable addition is the decorative pressed tin ceiling that replaced a newer drop tile ceiling. Between the kitchen and the dining room is a narrow bathroom which may have served as the original kitchen before the rear wing was constructed.



OUTBUILDINGS

The Fire Insurance Maps indicate that before the 1930's, no outbuildings existed on the lot. By 1935, a small wood frame garage stood towards the southwest corner of the property though no trace of it remains today. Presently, the southeast corner of the lot is occupied by a two storey barn. Its post and beam frame dates to the 1850's and was transported from southwestern Ontario by [REDACTED] and reassembled. Constructed with new board and batten cladding in the Gothic Revival style, it features pointed windows and finials at the peaks of the gables facing north, west and south. A covered porch along the west side is supported with Victorian turned posts. The barn is a work in progress, to be improved using salvaged nineteenth century materials whenever possible.



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Underwriters' Survey Bureau, Toronto.

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St. Catharines Standard, May 27, 1902.

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St. Catharines Standard, October 18, 1927.

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