

REPORT ON 28 - 30 YOUNG STREET, WELLAND
"THE MORWOOD HOUSE"

PREPARED FOR WELLAND L.A.C.A.C.
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JANUARY 1, 1990

PART 1

Historical Significance

This house, adorned with a profusion of eye-catching architectural ornament, was constructed mainly during the 1860's for Richard Morwood (Figure 1) who was already at that time a prominent Welland merchant and local politician. During the next twenty years Morwood would become more influential still in the life of the town, both as a businessman and municipal office holder. Of Irish and Scottish descent, Morwood was born in Oneida county, New York state, on January 23rd, 1831. His father had emigrated from Ireland to settle first in New York, then the Niagara Peninsula of Ontario. Richard and his brother James came to Welland in 1856 and both went into the retail business. James Morwood ran a shoe store for many years, and boarded with his brother Richard on Young Street during the 1860's. Richard Morwood went into partnership with an established merchant, James McCoppen, then with his brother-in-law Hugh A. Rose until 1864, when Rose sold his interest in the business to Morwood.¹

The R. Morwood and Co. remained in the Morwood family until the store was destroyed by fire in the early 1970's. Located in the Morwood Block on West Main Street (also built by Richard Morwood), the store originally had three departments - dry goods, groceries and hardware - but the range of goods carried was such that it could more properly be called a general store.² Much of the trade that fueled the shop's prosperity came from the shipping traffic on the canal,³ but Morwood's was also a centre of social activity for townspeople and farmers from the surrounding area. After Richard Morwood's death in 1893 his sons Johu, Albert and Frank took over the business and continued to live, as well, in the family home on Young Street. Later the business was carried on by John Morwood's two sons, Arthur and John Jr. By the 1960's it had become the longest continuously operated retail business in the City of Welland.⁴

Richard Morwood was active in the political life of the town from shortly after his arrival in Welland. He was a Councillor for nine years for the Village of Welland (1861, 62, 64, 65, 67, 1871, 72, 73 and 1874) and for three years for the Town of Welland (1879, 1880 and 1885). In 1863 he was Reeve of the Village and was elected Mayor of (the Town of) Welland four times, in 1881, 1883, 1886 and 1887.⁵ He served on the school board in 1872 and was also for many years an active member and Recording Stewart for the Methodist Church. When the Methodist congregation outgrew its East Main Street building in 1882, Morwood donated the site on Muir Street (now King Street) adjacent to his home where a larger church was built (now Central United Church). Morwood also donated property north of his house for construction of Welland's Central Public School. The site of Welland Farmers' Market was also once part of the Morwood property. After their father's death the family carried on this philanthropic tradition by donating the property on Riverside Drive where Welland's second hospital was built.⁶

Richard Morwood left both his business and his house on Young Street to his children. The house remained in the Morwood family until 1943, when it was sold to Andrew and Mary Krajnak.⁷ The historical significance of this building lies in its association with the Morwood family, influential citizens of Welland for over 100 years.

PART 2

Architectural Significance

The house at 28-30 Young Street (Figure 2) was built over a number of years in two or possibly three stages. All available evidence indicates that the east wing (now No. 30) (Figure 7) is the oldest part of the house, built at the latest around 1861, or perhaps already standing on the property when Richard Morwood purchased Lot No. 5 on the north side of Young Street in 1858.⁸ The east wing is the only part of the house located entirely on Lot

5. The west wing stands partially on Lot 5 and partially on Lot 4. (The property presently occupies the easterly 26 feet of Lot 4, and the west wing stands approximately 17 1/2 feet from the western boundary of the property on Lot 4.)⁹ Morwood did not purchase Lot 4 until October of 1866¹⁰ but the 1865 Mitchell & Company's General Directory and Gazeteer for the Counties of Lincoln and Welland lists the Morwood residence on Young, Richard Morwood as owner and his brother James as boarder.¹¹ The Canada West Census of 1861 lists Richard Morwood, his wife Louisa and two children on Young Street, living in a one storey frame house. This would effectively date the east wing to 1861 at the latest. However, as Richard was married in 1857¹², it is more probable that he built this part of the house immediately after purchasing Lot 5 in 1858 or purchased the lot with a small farmhouse already standing on it, as a place to take his new bride. Several architectural features also strongly suggest a dating to the 1850's.

It is clear from a visual assessment alone that the east and west wings were built separately, at different times. The west wing is a half storey higher than the east. Every facade of the west wing presents a consistent architectural style, both in construction and ornamentation (Figures 2; 23-28; 41-48). Window treatments and brackets are identical on all three facades. (The small shed-like entry of the north facade, visible in Figure 46, is a 20th century addition¹³.) The east wing is plainer, its only ornamentation on the south "street" facade, suggesting a later "improvement" of this aspect. The east and north facades of this wing (Figures 12 and 13) are covered with plain clapboard and have ordinary 6 over 6 windows rather than the unusual 5 over 5 glazing used throughout the west wing (Figures 23, 41-47). Only the south facade of the east wing has shiplap siding and round headed windows with 5 over 5 panes like the west wing. The window surrounds and headings however, while similar in shape, have a straight-edged classical character not seen in the baroque curves of the window surrounds on the west wing (compare Figures 10 and 47). Likewise, the only brackets found on the east wing, beneath the cornice of

the front (south) bay (Figure 11), have a rather timid character compared to the exaggerated sinuosity of their counterparts on the west wing. Taken together, this would suggest that these features, found only on the street facade, were added at the time of the construction of the newer (west) wing, or afterward, in order to present a unified face to the street. The interior woodwork of the two wings (Figures 17, 63) is as well entirely different in style.

Several architectural features support the documentary evidence pointing to an earlier date for the east wing. At the north east corner of the north (rear) facade, the roof has been raised (by Andrew Krajnak after he purchased the house in 1943¹⁴). The six wider siding boards and uneven roofline delineate the extent of the alteration and can be seen at the top left in Figure 13. The original house, which comprised the present east wing, would then have been an L-shaped structure with a lower kitchen wing in the north east corner, a common plan for an Ontario house of the mid nineteenth century¹⁵. Individual features are also indicative of 1850's rather than late 1860's construction techniques. A "suicide door" opens from the upper storey on the east side (Figure 12). (The porch and entrance vestibule below were also added by Andrew Krajnak¹⁶). "Suicide doors" or "Mother-in-law doors", as they were sometimes called, became quite common in Ontario in the 1850's, due to a change in tax law. They opened onto thin air rather than the expected porch. The upper porch was deliberately unfinished as the owner was not required to pay taxes until the house was completed¹⁷. Inside, a large central beam supports the second floor (Figures 5 and 18). Until the 1860's in Canada, wooden buildings were supported by a framework of heavy timbers such as this, but by about 1870, the lightweight "balloon frame" framing technique replaced this practice¹⁸. Heavy beams like this one are conspicuously absent in the west wing of the house. Fieldstone found in the basement walls below the kitchen also suggests a date prior to 1860. No fieldstone has been found in the basement of the west wing, where

the walls are concrete.¹⁹ Finally, the flat and rather plain interior woodwork (Figures 17, 20 and 21) is consistent with the earlier date.

The west wing, as already noted, displays a distinct and coherent architectural style. This was almost certainly built in the late 1860's, when Richard Morwood's fortunes were rising, both in business and politics. This advance in circumstances is reflected in the larger size and opulent execution in one of the then current "picturesque" architectural styles. Morwood purchased the land on which the west wing sits from Jacob Griffith in October of 1866.²⁰ During the 1860's, "picturesqueness" in buildings was becoming the key quality sought after. Irregularity, nostalgia and romance were some of the elements of the picturesque ideal. One of the most influential disseminators of this idea was the American author, Andrew Jackson Downing. He wrote several popular books, including Cottage Residences (1842), The Architecture of Country Houses (1850), and A Treatise on the Theory and Practice of Landscape Gardening (1859). All had illustrations of "picturesque" dwellings for the middle classes designed by his collaborator, architect Alexander Jackson Davis. With these books Downing hoped to educate the American public on how to achieve in their homes and gardens the picturesque quality he felt was particularly suited to the uncultivated North American landscape. His books were equally popular and influential in Canada.²¹

"Picturesque" was a quality sought after in mid-Victorian architecture rather than an architectural style, although the term has lately been used to categorize those buildings of the period that aimed at achieving this quality. Downing advocated two particular styles as most suited to domestic architecture, on the grounds of both utility and picturesqueness - the Gothic and the Italianate. Although he preferred the Gothic style, he praised the Italianate as being flexible, most "susceptible of enrichment and decoration", and best suited to the most common North American building material, wood.²² In Building Canada, Alan Gowans

notes that Italianate buildings in Canada that were of American, rather than British, inspiration, tended to be characterized by picturesqueness, asymmetry and the use of Gothic detail. Instead of a classical Italianate cube with low bracketed roof topped with a cupola or belvedere, these evolved into dwellings with all the picturesque irregularity of the most elaborate Gothic revival house. As there was no general agreement as to what the Italianate prototypes were, architectural elements of the Italianate by the 1860's ranged anywhere from 17th century Baroque to 6th century Byzantine.²³

The west wing of the Morwood house is executed in this picturesque variant of the Italianate style. Its typically Italianate characteristics include the brackets under broadly projecting eaves (Figures 23-38, 41, 42) low pitched front and rear gables (Figures 23, 46), shallowly arched windows (Figure 44) and semi-elliptical, double front door with heavy moulding and frosted or etched glass panels (Figures 48-50). Gothic elements can be seen in the two storey west bay with its steeply pitched Gothic gable and in the profusion of carved decoration both on this bay (Figures 41-44) and above the windows on all three facades. The eared window surrounds are representative of the Italianate style but here they have an unusual Baroque twist in the curves of the crowning pediments. (The more typical, classically inspired "eared" jambs of the Italianate style are illustrated by the Leeds County house in Figure 75.) Baroque influence is found, as well, in the exaggerated curves of the eave brackets. The unusual window arrangement of large central panes flanked by smaller side panes is drawn from the Classic Revival styles of the early part of the century (Figure 75).²⁴

The front porch, which wraps around the west wing to terminate at the front door of the east wing (Figures 2, 8, 23, 31-39), visually binds together the front facades of both wings and thus somewhat obscures their radically differing characters. Its Queen Anne "bandshell" style, however, marks it as being at least

twenty years younger than the rest of the house, as this type of porch was not introduced until about 1885, and remained popular through the Edwardian period.²⁵ The pediment of the verandah with sunburst design (Figures 23 and 28) is particularly noteworthy. It is likely that the Italianate details added to the "face" (south facade) of the east wing were constructed at the same time as the porch. The classically Italianate type window surrounds (Figure 10) and restrained brackets suggest the hand of a different craftsman than the one who created their Baroque counterparts on the west wing in the late 1860's. By the mid 1880's Morwood was Mayor of Welland and his business continued to prosper, so improvements to his home in the form of a new porch in the latest style and upgrading the facade of the older wing would have been a reasonable step at that time.

The interior of the west wing, in keeping with Richard Morwood's rising fortunes during the 1860's, was finished with the same attention to elegant detail as the exterior. Most of these features have survived in an excellent state of preservation: hardwood flooring throughout the first floor, laid diagonally in the dining room and in concentric squares in the living room (Figures 4, 67-68); cast plaster ceiling decorations and original light fixtures (Figures 51, 59 and 65); built in shelves around keyhole windows of the bay (Figure 73); original screen door (Figure 74); and central winding staircase decorated with applied scroll-like ornament on the risers (Figures 52-55).²⁶ The woodwork on both floors is particularly noteworthy: doors, door frames, window surrounds and baseboards are paint grained (a procedure whereby a common wood was hand painted to resemble a superior wood) - a rare survival as most original examples of this technique in Ontario have been painted over.²⁷ This paint graining is executed in a style used only until the 1860's and early 1870's.²⁸ First floor doors, windows and baseboards are finished in two tones to resemble mahogany and light oak (Figures 57, 58, 61, 64, 66) while second floor doorways are done mostly in one colour (light oak) with

some mahogany trim (Figure 70). The original interior wooden window shutters are still in place and in excellent condition (Figures 61 and 62), both downstairs and up - another architectural feature that seldom survives the passing years in heritage homes.

The floor plan, with stairway and hall on right, double parlour to left (or parlour and living room) joined by an arch, and at least one bay, is similar to many plans illustrated by Downing in Country Houses (compare Figures 4 and 76). The Downing (or Davis) plan shown in Figure 76 is not typical in that Downing usually preferred a kitchen on the first floor. Of this particular plan, he noted "...we entirely object to this arrangement...", and recommended "...a kitchen at the opposite end of the house directly beyond the living room, and on the same floor with it."²⁹ Such an arrangement would be analogous to the layout of the Morwood house. The upper floor plan of the Downing design is also comparable: three bedrooms of similar size to the left with a fourth, smaller room at the right beyond the stairwell.

Both in interior and exterior, the architectural design and ornament of the west wing of the Morwood house is consistent with an estimated date of construction between 1866 and 1870, shortly after Morwood expanded his property by purchasing additional land on Lot 4.

PART 3

Architectural Inventory

Front Porch, South Facade

This porch extends from the west side of the west wing across the south facade of the building to terminate almost half way across the face of the east wing (Figures 2 and 18). This Queen Anne style "bandshell" verandah type was introduced during the mid 1880's and remained popular until after the turn of the century. The porch is supported by seven octagonal wooden pillars (Figure 33) and two end pilasters (Figure 8). These are joined by a railing supported by turned wooden posts (Figures 31 and 32).

The porch is divided in two by a wooden partition extending from the east wall of the west wing (Figure 31, right side). This was possibly constructed when the east and west wings were divided internally (sometime after 1913³⁰) to provide separate living units. The roof of the verandah has a projecting cornice with subordinate dentils (Figures 28 and 34) approximately 2 inches by 3 inches in size. Its exterior edge is finished with a semi-circular beading. Above the entrance to the west wing a small pediment (Figures 23 and 28) is decorated with a sunburst motif (Figure 30). The circular "bandshell" projection at the west end is surmounted by a conical roof covered by wooden shingles (Figure 34). The original finial for the roof has been removed and is stored in the house.³¹

A wooden vestibule protects the interior front entrance door (Figure 31). This is constructed of wooden panels below and glazed panels above set between turned wooden corner posts (Figures 35, 38 and 39). The door is surrounded by smaller turned posts and consists of two recessed panels above and three below a large square window in the upper part. A row of small windows (two central rectangular panes and two square corner panes) stretches across the top of the vestibule, and two side lights flank the upper part of the doorway. Below the side panes a small central panel and longer bottom panel fill the remaining space. Both east and west sides of the vestibule are identical: three small square windows above a large pane of glass fill the upper part while the lower part is decorated with six recessed panels of three different sizes. The vestibule was most probably constructed when the west wing was built during the late 1860's, and the porch constructed around it twenty or more years later. Vestibules were often built instead of porches during the mid 1800's. Also, if it were not already in place, such a construction would have been unnecessary once the porch was built. The vestibule is well preserved, in contrast to the rest of the porch, which is in poor condition. The porch apron is missing, and railings, ceiling, roof and facer boards need repair.

South Facade, East Wing

This is one-half storey lower than the west wing. The front door, located at the eastern end of the front porch (Figures 8 and 9), is surrounded by a classical type "eared" moulding whose austerity is broken only by the "pie-crust" trim at the top edge. A modern aluminum storm door covers the exterior. The interior door, of wood, has an upper window with three panels below. Like the west wing, this facade is covered with shiplap siding. There are no eave brackets. A wide fascia board with triangular projections at each corner underscores the straight eave (Figure 7). Two windows set under the eaves are flanked by "eared" jambs and surmounted by a projecting pediment (Figure 10). The windows themselves are slightly arched or elliptical at the top, double hung sash windows with an unusual five over five pane arrangement consisting of a long central pane flanked by four small panes. To the right of the front door is a five sided bay containing three windows. Its deep cornice is supported by ten brackets (Figure 27). The windows themselves are identical to those above but are set within a shallow arch. A carved decoration fills the space between the top of the window and the top of the arch (Figure 11). The windows of the bay are covered by exterior wooden storms.

South Facade, West Wing (Figure 2)

The south and west facades of the west wing are covered by shiplap siding. On the south facade, a low pitched gable with deeply projecting eaves is supported by twelve large brackets: four grouped under the peak with the remaining eight spaced evenly in pairs. Two smaller brackets fill the space between each pair (eight in total) (Figures 23-25). A fascia board echoes the shape and placement of the brackets. A similar treatment of eave brackets and fascia (in brick) can be seen in a contemporary house (1874) in London, Ontario (Figure 77). There are four windows on this facade, two upper and two lower (Figures 23 and 26), plus a small cinquefoil window in the gable peak (Figures 23 and 36). With the exception of the latter, all windows on the entire west wing are the same shape and pane arrangement as those already

described on the south facade of the east wing. The upper windows have "eared" jambs, but are crowned by projecting pediments with a curving baroque character rather than classical lines. A carved decoration is applied between the top of the windows and the cornice of the pediments (Figure 29). The larger windows on the first floor also have "eared" jambs. The upper portion of these window surrounds appears to have been covered when the porch was added.³² Four-paned wooden storms cover the upper left and two lower windows.

West Facade (Figure 41)

The porch extends to a point about halfway across the lower part of this facade. A small window above the porch and larger window below are identical to those in the corresponding positions on the south facade. North of the porch a two storey bay is topped by a steeply pitched, Gothic style gable. The gable is supported at the front by six large brackets and at the sides by a large and a small bracket. The eaves on this side have a deep extension as they do on the other two facades. On either side of the bay they are upheld by two pairs of large brackets flanking three smaller brackets, set on a shaped fascia board (Figure 45). All brackets are identical in shape to those on the front (south facade).

The upper portion of the bay (Figure 42) is square and is dominated by two large windows. These have a common surround, which is identical in most respects to those on the upper windows of the front facade (south). There is a slight variation in the outline, though not the character, of the carved decoration above the windows, engendered, no doubt, by the extra space available. The lower half of this part of the bay is decorated with narrow vertical boarding. This is separated from the plain upper half (on the west side) by a narrow horizontal strip; on the north and south sides of the upper bay the narrow vertical boards are found both above and below this horizontal strip (Figure 72). Above this is a shaped fascia board. A "keyhole" window is set above the horizontal strip on both the north and south sides. These are

divided into several panes with wooden glazing bars and are filled with stained glass in four colours (Figures 72, 73 and 40). The upper and lower bays are divided by a wide horizontal board edged with semi circular mouldings. The lower bay is five sided with three windows. These windows are set into a shallow arch with decorative carving above the window identical to the windows of the east wing bay (south facade). The two remaining sides are covered with narrow vertical boards as above. The upper part of the lower bay on all five sides is finished with a curved "pie crust" trim, including the projecting corner angles that make the transition to the square bay above (Figures 40 and 43). A small rectangular panel set within a large panel fills the space below each window. All the large windows on both upper and lower bay are covered with wooden storms.

North Facade (Figures 45-47), West Wing

This facade contains two upper and two lower windows. Its decorative details are identical to those on the front (south) facade in all respects except for the absence of carved decoration on the window surrounds and the placement of the eave brackets. The wooden vestibule covering the back door is a recent addition built since Andrew Krajnak purchased the house. The gable of this facade is supported by alternating large and small brackets, set on a shaped fascia board, with two large brackets at the peak. All brackets are identical in shape to those found elsewhere on the west wing. There are two wooden storms and two modern storm windows on this side. This facade has clapboard rather than shiplap siding.

North Facade (Figure 13), East Wing

This is covered with plain clapboard siding, and has no exterior ornamentation. All five windows are surrounded by plain, flat wood mouldings. The north east corner was raised about six feet by Andrew Krajnak (after 1943). The six wider clapboards and broken eave line demarcate the extent of the renovation. The small upper window at the east end was also added at this time.

The first and second storey windows at the west end of the wing have a pane arrangement of six over six; the lower window at the east end is four over four. The two larger windows have wooden storms.

East Facade (Figure 12)

This side, as well, is covered with plain clapboard. The front half of this elevation has a low gable while the rear is covered with a shed type roof. The top five siding boards under the shed roof were added by Andrew Krajnak when he raised this part of the roof. There are no brackets. Window and door surrounds are plain with the exception of the south (street) facing window (seen in Figure 7). This has a pane arrangement identical to the upper windows on the south facade of this wing. Like those windows it has a pedimented, eared surround although the pediment is much simpler. There is a small rectangular window under the gable peak and beneath this a "suicide door" in the second storey. This contains an upper window (12 panes) with wooden storm. The entrance door is found in the short side facing the street (south). Extending in front of it is a wooden vestibule and porch with shed type roof. The vestibule may be original. The porch below the suicide door was constructed since 1943 by Andrew Krajnak. The north half of this facade has one window on the first floor, six over six panes with wooden storm.

Interior - West Wing

The front double entrance door in Italianate style has a semi-elliptical heading and two panes of frosted or etched glass in diamond and cross pattern (Figures 48-50). The upper glass panes curve at top and bottom while the lower panes echo the bottom curve of the upper pane on the top, with the remaining sides straight. The lower part of each door has a square panel with raised central portion. The interior finish of the doors is paint grained. A set of pull type metal locks anchor the west half of the door to the floor and upper doorframe (Figures 50 and 56). To the right (west) of the doors is a small built in wooden cupboard (Figure

50). The front door has a china or ceramic knob and circular bell on the east section. The doors open onto a rectangular hall with winding cherry wood stair (Figure 52). The curved rail is supported by posts and terminates in an octagonal newel post (Figure 53), and a scroll pattern ornaments each riser (Figures 54 and 55). On the left side of the stairwell a wooden baseboard is capped by a plaster moulding. This moulding has sustained some damage. The front hall light fixture is set into a cast plaster ceiling decoration (Figure 51). A door in the west wall opens onto the living room.

The living and dining room are joined by an archway in a double parlour arrangement, and can be divided into separate rooms by sliding doors (Figure 64). The woodwork in both rooms (doors, baseboards, door and window surrounds) is executed in a style and finish typical of the 1860's. The finish is paint graining in two tones - cherry or mahogany and light oak (Figures 57, 58, 61, 64, 66). Although there is hardwood flooring throughout the first floor, it is laid in a particularly unique and unusual pattern in these rooms. The boards are laid diagonally in the dining room (Figures 67 and 68) and in concentric squares in the living room. Original moulded plaster ceiling decorations are present in both rooms (Figures 54 and 65). A light fixture from the time of the Morwood's occupancy remains in the dining room, and the original wooden window shutters are still affixed to the windows in both rooms. The living room has a painted moulding at ceiling level (possibly plaster) (Figure 61-63).

There are two small rooms for kitchen and laundry at the north end of the house. The woodwork here is plainer (less sculptural) and has been painted.

In the upstairs hall the wide plank flooring is finished (painted) only at the edges. A rug presumably covered the central unfinished portion (Figure 69). Baseboards, window and doors are paint-grained in a light oak, while the door surround is finished

in the same technique to resemble mahogany or cherry wood (Figure 70). A paint grained cupboard stands against the east wall. This area would most probably have been open to the east wing originally.

The three western bedrooms have woodwork similar in style to that in the hall but the paint-grained finish, if any, has been painted over. Original wooden shutters are present on all the upstairs windows.³³ The interior of the keyhole windows in the centre bedroom are encircled by built in wooden shelves (Figure 73).

The upstairs bath has a very old toilet fixture.³⁴

Interior - East Wing

All the interior woodwork of the east wing is painted. The woodwork of the living room is somewhat complex in outline (Figures 14 and 17), but much simpler than that of the west wing. The living room bay (Figure 14) has chamfered edges and panelled woodwork below the windows. A central plaster ceiling medallion (Figure 15) once held a light fixture. Radiators in both the east and west wings have an ornate pattern (Figures 16 and 68).

A square arch joins the living and dining rooms. Beyond the arch a large central beam supporting the upper story is visible below the dining room ceiling (Figure 18). Woodwork throughout the remaining first floor rooms is plain and undistinguished (Figure 21). There are hardwood floors in both rooms, with the flooring in the dining room laid diagonally (Figure 19). This similarity to the hardwood floors in the west wing suggests that this flooring was put down at the time the newer wing was constructed. Modern acoustic tile covers the dining room ceiling. Most of the windows in this wing have the original glass but some have been replaced with glass of the same type and age from a building in Thorold.³⁵

It was not possible to view the upper floor of this wing. One bathroom and one bedroom have been altered in this section. Woodwork is plain and doors are panelled. In the north east

bedroom the south facing window extends from the ceiling almost to the floor. A plan of the upper floor has been provided by Mr. Elmer Krajnak.³⁶

An original wooden screen door stored in the basement (Figure 74) may fit either door on the east wing or the back (north) entrance door on the west wing.

PART 4

Summary and Recommendations

This building meets all the criteria for designation both in terms of local historic significance and architectural interest.

The house was built over a period of approximately twenty years between the 1850's and 1870's. This would make it one of the few residential buildings of this age in Welland. Richard Morwood, responsible for constructing the main portion of the house, was a Councillor, Reeve and Mayor for the Village and Town of Welland, and founded a very successful retail business that was operated by three generations of the Morwood family and thrived in Welland for over one hundred years.

Architecturally, the Italianate "picturesque" west wing is especially interesting. Its abundant, elaborate and unusual exterior architectural ornament in wood is exceptionally beautiful and complex, and, with the exception of the front porch, is in excellent condition. The description "wedding cake" house would not be inappropriate. The interior of this wing likewise has many elements of superior quality. The Italianate front entrance door and winding cherry wood staircase are architectural features of unusual distinction in a house of this size. The unusual hardwood flooring patterns, interior window shutters and "paint-grained" woodwork in 1860's style are all quite rare. They are not seen in newer homes and are usually lost through deterioration and/or renovation in houses from this period.

The Queen Anne style verandah, while in poor repair, is characteristic of this "bandshell" type of porch. For the east wing, its main architectural interest lies in its early construction date.

I would strongly suggest that both the exterior of the Morwood house and all the interior woodwork of the west wing (including hardwood flooring, paint-grained woodwork, front door and circular staircase) be designated as having architectural and historical interest; and that these features be specifically mentioned in the reasons for designation, both in the interest of their future preservation and in order to assist the current owners with the cost of repairs and conservation for these unique architectural elements.

REFERENCE NOTES

1. A. B. Rice, A History of the County of Welland, Ontario (Welland, 1887) p.p. 568-569; 576
"Two Old Firms Still Going Strong", Welland Centennial 1858-1958 Souvenir Booklet (Welland, 1958) p.58
Jennie Betler, "The R. Morwood Co... Past and Present", Welland Evening Tribune (Welland, Ontario) March 25, 1950.
2. Betler, "The R. Morwood Co....", "Two Old Firms...", p. 59
3. Mr. Elmer Krajnak, interview, December 2, 1989. Mr. Krajnak was quoting information he received from older members of the community when his family moved into the Morwood house during the 1940's.
4. City of Welland Assessment Rolls, 1888-1906, Brock University Library, St. Catharines, Ontario
"Two Old Firms...", p.p. 58-59
5. Rice, A History..., p.p. 392-393
"Richard Morwood", Welland Evening Tribune, Centennial Edition, 1967. (clippings, Welland Public Library, vertical file, Local History Collection)
6. Central United Church 100th Anniversary 1862-1962 (Welland, November 1962) p. 7
Welland Tribune, February 15, 1872, p. 3
Rice, A History..., p.p. 397-398
Shirley Jones, Chief Librarian, Welland Public Library, interview, October 11, 1989
7. Niagara South Registry Office, Welland, Ontario. Abstract; Lot No. 5, north side of Young Street, Plan 555

Grant, October 9, 1943, Amelia A. Tesky and Jennie R. Boothe to Andrew Krajnak and Mary Krajnak; Instrument No. 16723

8. Niagara South Registry Office, Abstract, Lot No. 5 on the north side of Young Street. Grant (Bargain and Sale), December 14, 1858, Jacob Griffith to Richard Morwood; Instrument No. 6791.
9. Amelia Teskey and Jennie Boothe, descendants of Richard Morwood, sold the westerly 40 feet of Lot 4 to the Trustees of the Central United Church in 1940. Niagara South Registry Office, Abstract, Lot No. 4 on the north side of Young Street, Plan 555. Grant, July 19, 1940; Instrument No. 14478. See partial copy of this instrument appended to this report.
10. Niagara South Registry Office, Abstract, Lot No. 4 on the north side of Young Street. Grant (Bargain and Sale), October 13, 1866, Jacob Griffith to Richard Morwood; Instrument No. 1124. See partial copy of this instrument appended to this report. When Morwood purchased this property in 1866 he then owned the entire width of Lot 4: one chain or 66 feet. The westerly 40 feet of this lot was then sold by his successors in 1940.
11. Mitchell & C., General Directory for the Town of St. Catharines, and Gazeteer for the Connties of Lincoln and Welland for 1865 (Toronto, 1865), p. 209.
12. Rice, A History, p. 569.
13. Interview with Elmer Krajnak, December, 1989. This was built by Mr. Krajnak's father Andrew after he purchased the house in 1943.

14. Interview with Elmer Krajnak, December, 1989.
15. T-shaped and L-shaped plans were the most popular house plans in mid-nineteenth century Ontario.
16. Interview with Elmer Krajnak, December, 1989.
17. Kim Ondaatje and Lois Mackenzie, Old Ontario Houses (Toronto, 1977) p. B24.
18. Thomas Ritchie, Canada Builds (Toronto, 1967) cited by Nancy Tausky and Lynne Distefano in Victorian Architecture in London and Southwestern Ontario (Toronto, 1986), p. 87.
19. The east wing has only a partial basement. The area under the kitchen may possibly have been a root cellar for the original house. It is difficult to assess when the kitchen area (north east corner) of the east wing was constructed. It certainly has the character of an addition, as it was once quite a bit lower than the rest of the east wing (original house) (see page 5). However, this kitchen addition may have been built either before or after Morwood purchased the property (assuming that the house may have already been present when he bought Lot 5 in 1858). It would not have been unusual for the root cellar to have been present before the kitchen wing was added. These were often located beside, but not under, 19th century houses.

Hydraulic, or natural rock cements were manufactured and used in Canada after the middle of the nineteenth century.
Tausky and Distefano, Victorian Architecture..., p. 97.
20. See note 10.

21. There were many other writers of pattern books and builders guides during this period, both English and American, but most espoused ideas similar to Downing's and his were clearly the most influential. Sadly enough, there were few resource materials of this type authored by Canadians, with the exception of the house designs published in the Canada Farmer beginning in 1864.

An 1848 advertisement in a Toronto paper illustrates the demand in Canada for imported pattern books: Thomas Maclear, bookseller, announced the recent arrival of seven new books on the subject, including Nicholson's Practical Masonry, Bricklaying, Plastering, etc.; Brook's Designs for Cottage and Villa Architecture and Downing's Landscape and Rural Architecture. "The Architect in Victorian Canada", Tausky and Distefano, Victorian Architecture..., p. 71. Ralph Greenhill, Ken Macpherson and Douglas Richardson, Ontario Towns (Toronto, 1974), p.p. 13-14 (no pagination).

22. Andrew Jackson Downing, "Rural Architecture", A Treatise on the Theory and Practice of Landscape Gardening (New York, 1859; facsimile edition. New York, 1967) p. 337.
23. Alan Gowans, Building Canada (Toronto, 1966) p.p. 106-107.
24. Ondaatje and Mackenzie, Old Ontario Houses, p. W54.
25. Ondaatje and Mackenzie, Old Ontario Houses, p. B60.
26. See pages 18 and 19 re: hardwood flooring in the east wing.
27. Regarding the rarity of the paint-graining technique I am relying on information provided by Mr. Peter Stokes, Restoration Architect, Niagara-on-the-Lake while researching the "Gingerbread House", 204 East Main, as well as an article in Canada Century Home (April-May, 1986; No. 17) p.p. 43-46.

Andrew Krajnak (owner from 1943) was also skilled in this technique but his son, Elmer Krajnak, states that the paint-graining throughout the west wing is original and was present when his parents purchased the house. After the purchase, his mother ... "would not let (his) father touch it." Interview with Elmer Krajnak, December, 1989.

28. Information re: style from Mr. Peter Stokes. Use of two tones (i.e. representing two types of wood) on the same door, etc. was popular only up to the 1860's.
29. Andrew Jackson Downing, The Architecture of Country Houses (New York, 1850) p. 115.
30. Interview with Frances Turnbull, December 31, 1989. Mrs. Turnbull visited the Morwood house as a young woman. She also states that there was a coach house to the east of the main house at that time (circa 1913).
31. Interview with Elmer Krajnak, December 1989.
32. Further evidence that the porch was added later.
33. Over the years some of these have been removed and switched and some are on backwards. One is missing. Interview with Elmer Krajnak, December, 1989.
34. Interview with E. Krajnak, December, 1989.
35. Interview with E. Krajnak, December, 1989.
36. All information about second storey, east wing, provided by E. Krajnak. Interview December, 1989.

Amelia Augusta Teskey - Toronto-daughters
Jeunie Rose Boothe

Richard Morwood died January 26, 1893 intestate leaving daughters above and sons John Henry Morwood, James Franklin Morwood, Albert A. Morwood

John Henry Morwood died November 9, 1909 leaving widow Carrie and sons Arthur Richard and John Sydney Morwood

Deed of Sale October 9, 1943 Instrument No. 16723

Amelia A. Teskey and Jennie R. Boothe and Andrew and Mary Krajnak

Part of Lot 4, all Lot 5 and part Lot 6 "...commencing at a point in the northerly limit of Young Street distant 40 feet easterly from the south westerly angle of said Lot 4, thence northerly and parallel to westerly limit of said Lot 4 a distance of one hundred and thirty-two and one half feet ... to a point in the northerly limit of said Lot 4 distant 40 feet easterly from north westerly angle thereof, thence easterly along the northerly limits of said Lots 4, 5 and 6 a distance of one hundred and thirteen and nine-tenths feet more or less (113.90') to a westerly angle of Lot 8 according to Plan 33 for the City of Welland thence southerly along westerly limit of said Lot 8 ... a distance of 132 and 25/100 feet to a point in the northerly limit of Young Street aforesaid; Thence westerly along said northerly limit of Young Street 113 9/10 feet to the place of beginning."

- Deed of Sale December 31, 1940 Instrument No. 14478

Amelia A. Teskey and Jennie R. Boothe and The Trustees of the Welland Central United Church Congregation of the United Church of Canada

"...westerly 40' even width front to rear of Lot Number 4 on Young Street."

- Deed of Sale October 13, 1866 Instrument No. 1124

Jacob Griffith and Jennet Griffith and Richard Morwood

"... one fifth of an acre be the same more or less being lot number four on the north side of Young Street in the said Village of Welland which said parcel or tract of land is butted and bounded or may be otherwise known and described as follows. That is to say Beginning at a stake planted at the distance of Two chains and 75 25/33 links east from the corner of Young and Canal Streets. Thence north two chains to the north west angle of said lot number 4. Thence east one chain to the north east angle of said lot. Thence south two chains to the northern limits of said Young Street. Thence west along said Young Street one chain to the place of Beginning said parcel of land being a part of Lot Number twenty-five in the fifth concession of the Township of Crowland...".

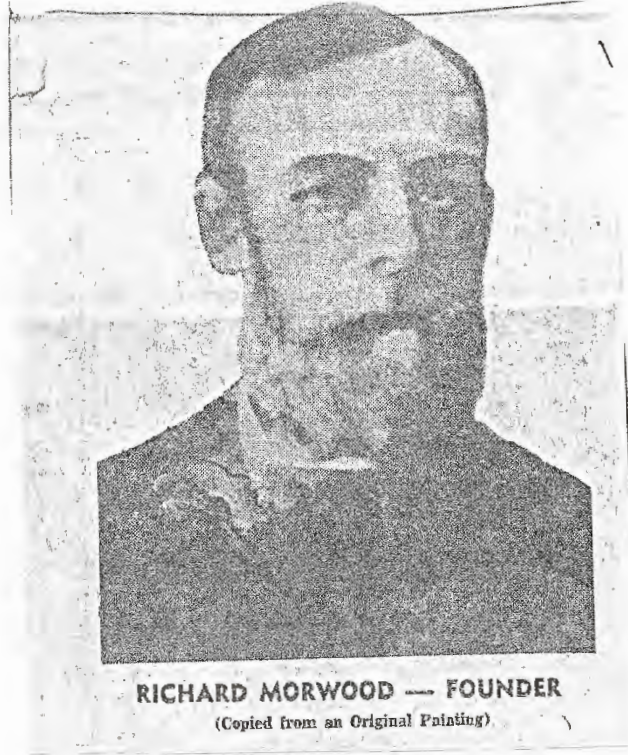


FIGURE 1



FIGURE 2

DIAGRAMS NOT TO SCALE

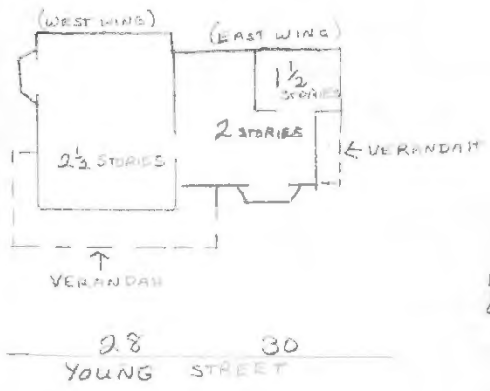
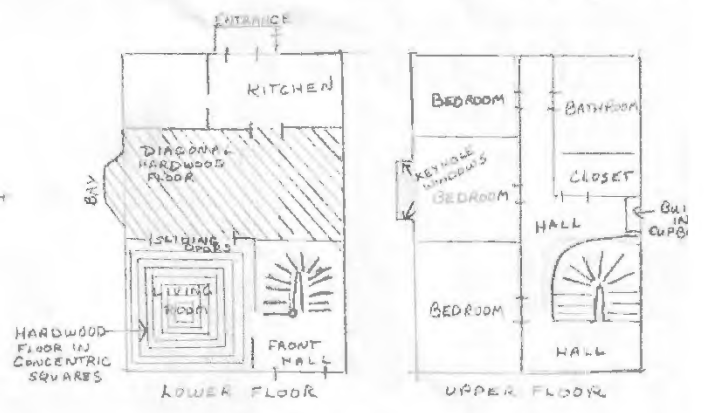


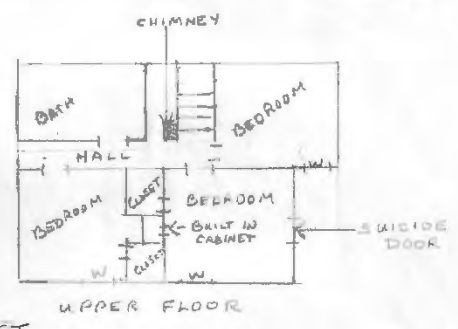
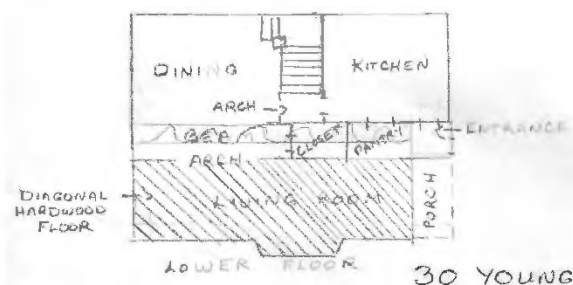
FIGURE 3
 PLAN OF MORWOOD HOUSE
 (FROM INSURANCE PLAN OF CITY
 OF WIELAND, FEBRUARY 1944)



28 YOUNG STREET
 WEST WING MORWOOD HOUSE
 FIGURE 4



WEST ← → EAST



30 YOUNG STREET
 FIGURE 5 EAST WING MORWOOD HOUSE (ORIGINAL DIAGRAM FROM
 E. KRAJNAK)

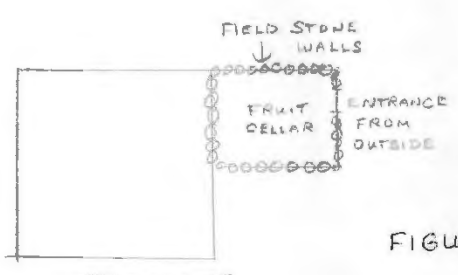


FIGURE 6
 BASEMENT
 UNDER EAST WING
 (FROM E. KRAJNAK)

NOTE: PHOTOS OF MORWOOD
 HOUSE TAKEN WHILE HOUSE
 WAS UNDERGOING REPAIRS.



FIGURE 7
EAST WING MORWOOD HOUSE
(NO. 30)



FIGURE 8
FRONT DOOR - EAST WING
(EAST END OF FRONT PORCH)

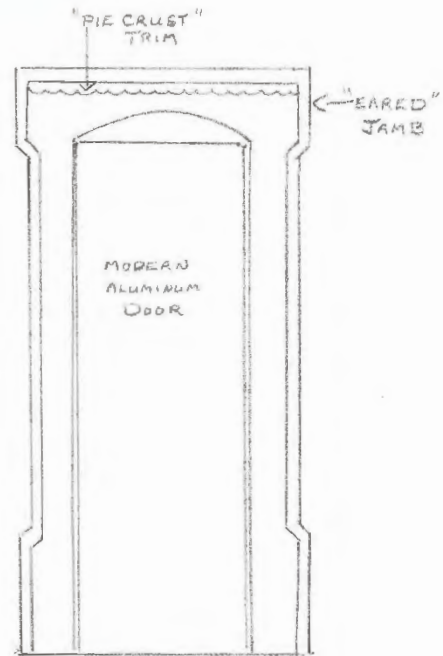


FIGURE 9
FRONT DOOR - EAST WING
DIAGRAM OF TRIM



FIGURE 10
EAST WING - DETAIL OF EAVES, UPPER
WINDOWS AND LOWER BAY, FRONT (SOUTH)
FACADE



FIGURE 11
EAST WING - BAY WINDOW - FRONT
(SOUTH) FACADE



FIGURE 12
EAST WING - EAST FACADE
"SUICIDE DOOR" - UPPER LEFT



FIGURE 13
EAST WING - REAR (NORTH)
FACADE

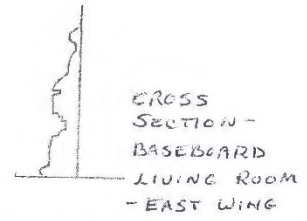


FIGURE 14
INTERIOR - FRONT BAY
WINDOW (SOUTH) - EAST WING
- LIVING ROOM -

FIGURE 15
CEILING, LIVING ROOM -
EAST WING





FIGURE 16
EAST WING - PATTERNED RADIATOR
IN LIVING ROOM - WEST WALL

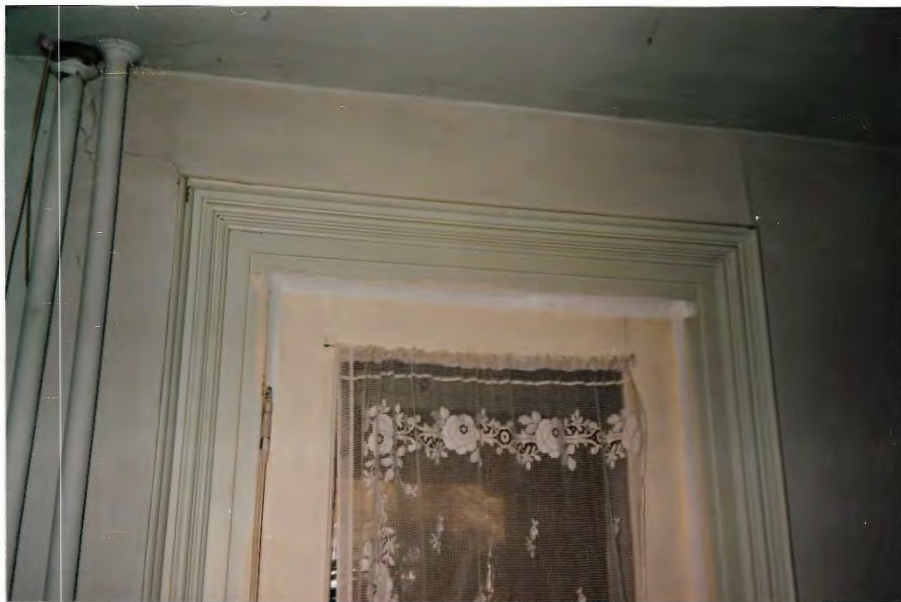


FIGURE 17
EAST WING - LIVING ROOM - WOODWORK
AROUND FRONT DOOR - SOUTH WALL



FIGURE 18
EAST WING - DINING ROOM CEILING
SHOWING LARGE CENTRAL BEAM BETWEEN
LIVING AND DINING ROOMS



FIGURE 19
HARDWOOD FLOORS - DINING ROOM (RIGHT)
LIVING ROOM (DIAGONAL) ON LEFT



FIGURE 20
EAST WING
ARCHWAY FROM DINING ROOM
TO KITCHEN



FIGURE 21
EAST WING
DINING ROOM WINDOW
AND BASE OF STAIRS



FIGURE 22
EAST WING - STAIRS - DINING ROOM



FIGURE 23
WEST WING - EAVES + UPPER WINDOWS

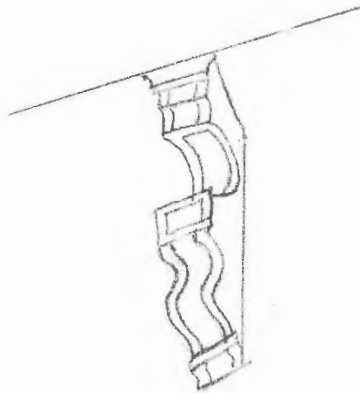
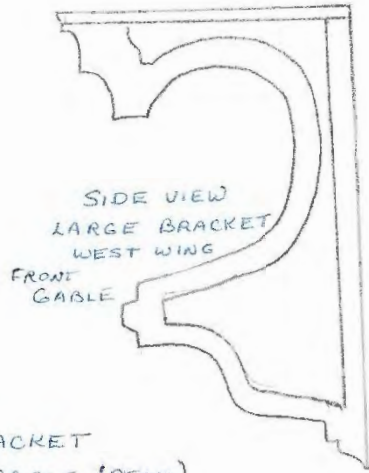


FIG. 24
DETAIL - LARGE BRACKET
WEST WING FRONT GABLE (PEAK)



SIDE VIEW
LARGE BRACKET
WEST WING
FRONT
GABLE

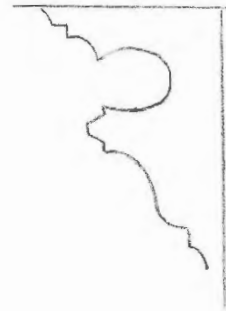


FIG. 25
SMALL BRACKET
- WEST WING GABLE
- SIDE VIEW



FIG. 26
TREFOIL WINDOW
GABLE PEAK - WEST WING



FIG. 27
SIDE VIEW
BRACKET
EAST WING
BAY



FIGURE 28
CORNICHE AND PEDIMENT
FRONT PORCH

FIG. 29
 PARTIAL DETAIL
 APPLIED DECORATION
 UPPER STORY
 WINDOWS - WEST
 WING, SOUTH
 FACADE
 (FRONT)
 (SEE FIGS. 23 + 28 ALSO)

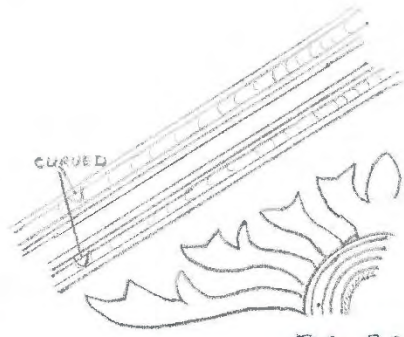


FIG. 30
 PARTIAL DETAIL - FRONT PORCH
 PEDIMENT

FIGS. 29 + 30:
 (RIGHT SIDE NOT SHOWN IS MIRROR IMAGE)



FIGURE 31
 FRONT PORCH AND
 ENTRANCE

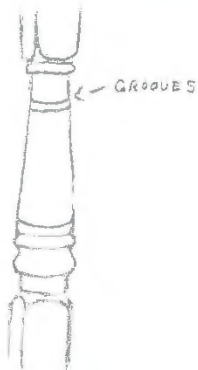


FIG. 32
 FRONT PORCH POST



FIG. 33
 FRONT PORCH
 PILLAR - TOP



FIGURE 34
"BANDSHELL" - WEST END OF FRONT PORCH



FIGURE 35
FRONT ENTRANCE
(WEST WING)

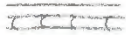


FIG. 37
DETAIL - OUTER EDGE
OF PORCH CEILING

FIGURE 36
FRONT PORCH
SHOWING WEST
WING LOWER
WINDOWS



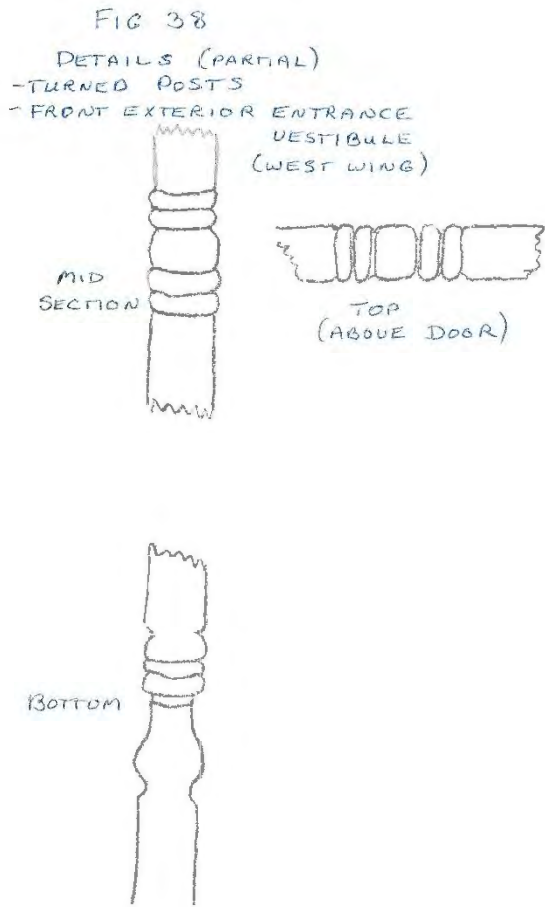


FIGURE 39
 FRONT ENTRANCE VESTIBULE
 -SIDE- WEST WING

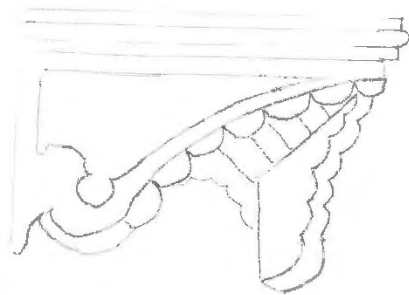
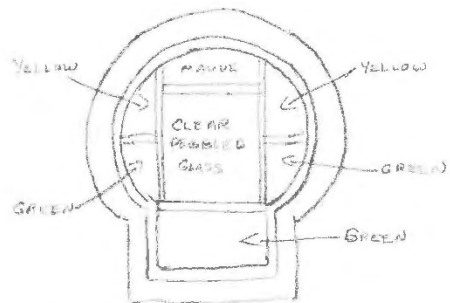


FIGURE 40
 DETAIL OF LOWER BAY
 WEST FAÇADE
 (UPPER CORNERS)



KEYHOLE WINDOW
 UPPER BAY

FIGURE 42
BAY WINDOW
(UPPER)
WEST FACADE



FIGURE 41
WEST FACADE - WEST WING



FIGURE 43
BAY WINDOW
(LOWER)
WEST FACADE





FIGURE 44
DETAIL - BAY WINDOW (LOWER)
WEST FACADE



FIGURE 45.
MORWOOD HOUSE (WEST WING) FROM
NORTH WEST CORNER



FIGURE 46
WEST WING - NORTH (REAR)
FACADE



FIGURE 47

FIGURE 48
FRONT DOOR
FROM VESTIBULE
SOUTH FACADE





FIGURE 49
FRONT DOOR - INTERIOR - FRONT HALL
WEST WING



FIGURE 51
LIGHT FIXTURE - FRONT HALL - WEST WING



FIGURE 50
FRONT DOOR SHOWING BUILT-IN
CUPBOARD (RIGHT)



FIGURE 52
WINDING STAIRCASE - FRONT HALL
WEST WING



FIGURE 53
NEWEL POST
FRONT HALL
(WEST WING)

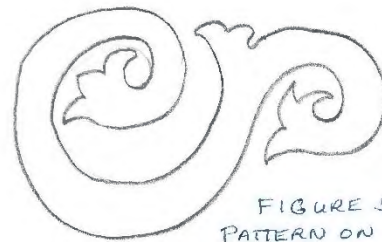


FIGURE 54
PATTERN ON RISERS
FRONT STAIRCASE



FIGURE 55
FRONT STAIR - WEST WING



FIG. 56
LOCK - INTERIOR
FRONT DOOR (TOP)
WEST WING



FIGURE 57
LIVING ROOM - WEST WING
DOOR IN EAST WALL - TO HALL



FIGURE 58
DOOR IN FIGURE 57 AND
INTERIOR WOODWORK - PAINT GRAINED



FIGURE 59
MOULDED CEILING DECORATION
LIVING ROOM - WEST WING



FIG. 60
CROSS SECTION
OF BASEBOARD
LIVING ROOM -
WEST WING



FIGURE 61
FRONT WINDOW - MOULDINGS
AND SHUTTERS - LIVING ROOM
WEST WING



FIGURE 62
SHUTTERS - DINING ROOM
WINDOW - WEST WING



FIGURE 63
CEILING MOULDING AT CORNER
LIVING ROOM - WEST WING



FIGURE 64
SLIDING DOORS BETWEEN LIVING
AND DINING ROOMS - PAINT GRAINED
WEST WING



FIGURE 65
ORIGINAL FIXTURE AND
MOLDED PLASTER CEILING
DECORATION - DINING ROOM
WEST WING



FIGURE 66
DOOR BETWEEN DINING
ROOM + KITCHEN (FROM DINING ROOM)
(PAINT GRAINED)
WEST WING



FIGURE 67
DIAGONAL FLOOR (HARDWOOD) IN
DINING ROOM, WEST WING



FIGURE 68
PATTERNED RADIATOR
DINING ROOM, WEST WING



FIG. 69
UPSTAIRS HALL
WEST WING



FIG. 70
CLOSET DOOR -
UPSTAIRS HALL,
WEST WING



FIG. 71
PAINT GRAINED
CUPBOARD
UPSTAIRS HALL, EAST
WALL - WEST WING



FIG. 72
KEYHOLE WINDOW - WEST
BAY, WEST WING
EXTERIOR



FIG. 73.
KEYHOLE WINDOW IN
FIG. 72 - BAY, CENTRAL
BEDROOM, WEST WING
-INTERIOR WITH BUILT-
IN SHELF



FIG. 74 WOODEN
ORIGINAL SCREEN DOOR
-STORED IN BASEMENT

Folly Mountain Road
Westport
Leeds County

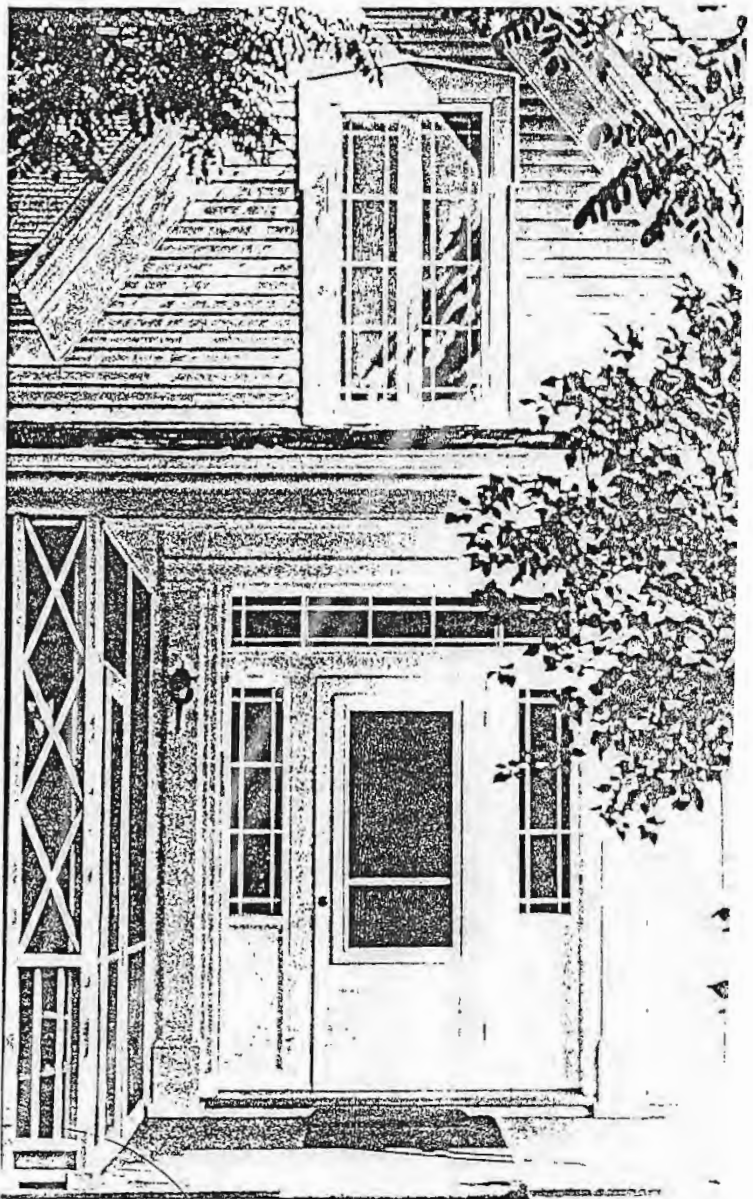


FIGURE 75

DESIGN IX.

P. 112

REGULAR BRACKETED COPTAGE

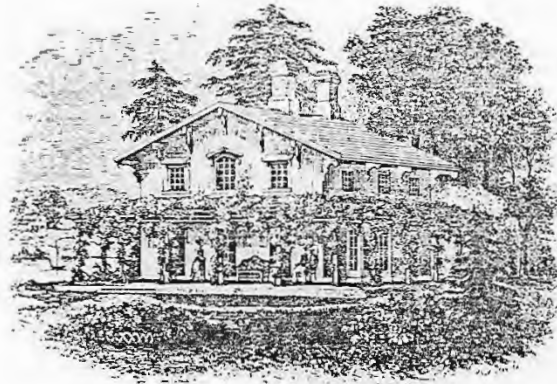
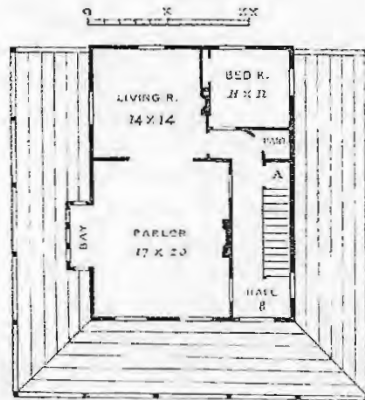


Fig. 37.

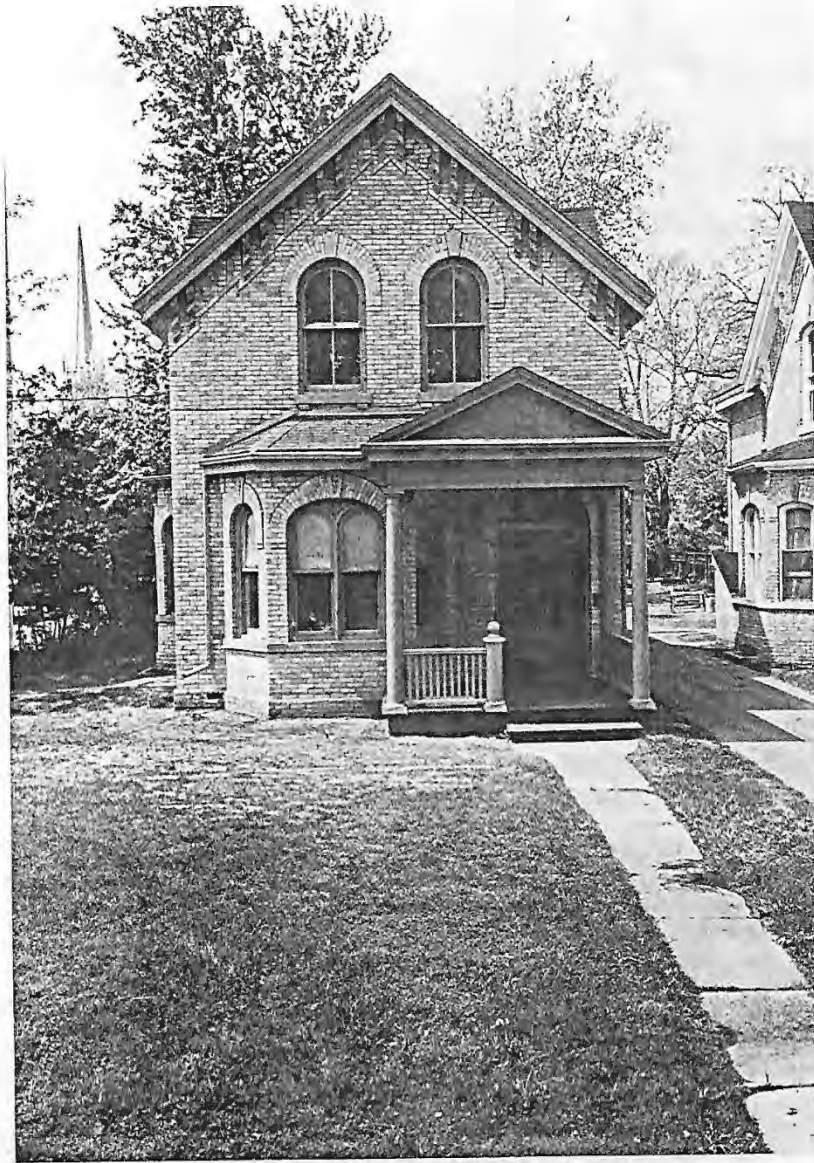


PRINCIPAL FLOOR.

Fig. 38.

P. 112.

FIGURE 76



61 Cottage for Alexander Johnston, London

DESIGNED 1874

FIGURE 77
SOURCE: VICTORIAN ARCHITECTURE
-TAUSKY