

**Historic assets and their significance:
Country houses & gardens
of
South Pembrokeshire
c.1700-c.1850**

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~ ABSTRACT ~

This thesis critiques how practitioners working within the historic environment use concepts of interest and value to establish *significance*, in order to inform *conservation* decisions. I apply Cadw criteria for evaluating *heritage values* to assess the significance of historic assets whilst arguing the contribution of *research value*. The *historic assets* studied in this thesis are registered parks and gardens, garden structures, listed country houses, associated outbuildings and scheduled ancient monuments, c.1700-1850. These are located in south Pembrokeshire. This geographical area contains historic assets in high density. With OS grid references, it includes: Great House Landshipping SN 02020 11150, Coedcanlas SN 00800 08700, Lawrenny Hall and Castle SN 01500 06700, Kilgetty House SN 13500 08450, Orierton SR 95450 99030, Stackpole Court SR 97760 96160, Picton Castle SN 01076 13430 and Cresselly House SN 06456 06543. To establish significance, I use three research methods informed by practice guidance (1) Documentary research (2) Fieldwork (3) Remote sensing. Documentary sources are of two types: secondary (reports, subject related books and journal articles) and primary (monuments records, historic maps, books, illustrations and documents). During fieldwork, photographic survey of each historic asset was undertaken. Recent aerial photographs and LIDAR data were identified. These findings are used to inform the assessment of significance using the heritage values. This process is articulated in a statement of significance for each historic asset. The analysis of architectural detail and related primary documentary sources establishes the extent to which aesthetic, evidential and historical value contribute to significance. This thesis argues that registered parks and gardens, listed buildings and associated historical documents possess research value, making a contribution to significance. This argument challenges the exclusive concept that only scheduled ancient monuments possess research potential. The thesis recommends further research for each historic asset. This could include invasive archaeology and remote sensing of the parks and gardens with the aim of validating historic documentary sources or filling gaps in the documentary record. Invasive archaeology of the houses is often problematic, usually executed as a watching brief of building repairs. Further architectural analysis and documentary research would assist this process. This thesis recommends that a case study be undertaken of an historic asset under threat from development. This case study would explore the Cadw heritage impact assessment guidance in practice. It should also take into account Cadw's *communal value*, by surveying the views of the public concerning threats and changes to historic assets.

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~ EPIGRAPH ~

In the 110th year of his birth, we might reflect on a message given at a 1986 lecture on Pembrokeshire country houses by Major Francis Jones CVO, TD, MA, FSA, Kt St John, Wales Herald at Arms (1908 – 1993);

‘DURING THE PAST, EMPHASIS HAS BEEN PLACED ON CASTLES AND CHURCHES, MOST OF WHICH HAVE BEEN DISCUSSED AT LENGTH IN VARIOUS LEARNED JOURNALS DEVOTED TO ANTIQUITIES. BUT OUR HISTORIC HOUSES HAVE BEEN MOSTLY IGNORED...’

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~ NOTES TO THE READER ~

- Concerning figures, North on maps and aerial photographs faces the binding unless otherwise stated. Maps and aerial photos are not to scale. Cardinal points of the compass are abbreviated N, E, S, W within the main text.
- Concerning citations, publications have the date, and page numbers cited, for sources in web page format only the date is cited.

~ KEY WORDS AND ACRONYMS ~

Cadw – Welsh government historic environment service

Conservation – The careful management of change.

CPGR – Cadw Parks and Garden Register.

Heritage Values – Attributes of historic assets used to determine the significance.

Historic assets – A definable part of the historic environment

Statement of Significance – The sum of the heritage values.

DAT – Dyfed archaeological Trust

HER – Historic environment record

ICOMOS UK – International Council for monuments and sites UK

NMR – National Monuments record

RCAHMW – Royal Commission on the Ancient and historical monuments of Wales

RFAW – Research Framework for archaeology in Wales.

~ ARCHITECTURAL GLOSSARY ~

ABACUS – Flat slab forming the top of a capital on a column or pilaster.

ACANTHUS – Classical formalized leaf ornament.

ACROTHERION – Plinth for a statue or ornament on the apex or ends of a pediment, more usually, both the plinth and what stands on it.

ASHLAR - Masonry of large blocks worked to even faces and square faces.

ASTYLAR - Of a classical building: with no columns or vertical features.

BAROQUE – The term, originally derogatory, for a style at its peak in 17th and early 18th Century Europe, which developed the classical architecture of the renaissance towards greater extravagance and drama. Its innovations included greater freedom from the conventions of the orders, much interplay of concave and convex forms, and a preference for the single visual sweep.

BASEMENT - Lowest subordinate storey, hence below the *piano nobile*.

BASS RELIEF - Relief carving of figures in panels on a façade imitating classical antiquity.

BELVEDERE - Stone ornamental building set on an eminence or mount within a park or garden.

BEED & REEL A type of classical ornament resembling a string of convex and concave-ended beads.

CAMBER - Slight rise or upward curve in place of a horizontal line or plane.

CANTILEVER - Horizontal projection, such as a step or canopy, supported at one end.

CAPITAL - Head or crowning feature of a column or pilaster.

COMPOSITE ORDER - One of the orders of classical architecture in which the capital of the column combines the volutes of the Ionic order with the foliage of the Corinthian.

CONSOLE - Large bracket of curved outline.

CORINTHIAN ORDER – The most slender and ornate of the three main classical orders. It has a basket shaped capital ornamented with acanthus foliage.

CASTELLATED - With battlements.

DADO – The finishing of the lower part of a wall usually in a classical interior; in origin a formalized continuous pedestal.

DORIC ORDER – The simplest and plainest of the three main classical orders, featuring a frieze with triglyphs and metopes. A roman Doric Column has a simple round capital with a narrow neck band and plain fluted shaft. A Greek Doric column has a thin spreading convex capital and no base to the column.

EGG & DART - A type of classical ornament used on convex (ovolo) mouldings, based on alternate eggs and arrowheads.

ENFILADE – Rooms in formal series, usually with all the door ways on axis.

ENRICHMENTS – The carved decoration of certain classical orders.

ENTABLATURE – In classical architecture, collective name for the three horizontal members (architrave frieze and cornice) carried by a wall or columns.

FREESTONE – Stone that is cut, or can be cut, in all directions.

HA-HA – A retaining wall sunk into a ditch in a landscape garden or park, used to make a barrier without disrupting the view.

IONIC ORDER – One of the orders of classical architecture, distinguished in particular by downward and inward curling spirals on the capital of the column.

MODILLIONS – Small brackets or consoles along the underside of a Corinthian or composite cornice. Often also used on an eaves cornice.

MUTULES – Square blocks attached to the underside of a Doric cornice in line with the triglyphs.

NEO – CLASSICISM – A tendency within classical architecture, at its peak in the late C18 and early C19, which aimed at purer imitation of the buildings of the Greeks and Romans, or at a more logical and rigorous use of the elements of the Classical style.

NEO – NORMAN - Early C19 revival of the Romanesque style, particularly in Wales, on a spectacular scale at Penrhyn Castle of the 1820's and found in other rare examples.

OCULUS – Circular opening.

OVOLO – Wide convex moulding.

PARAPET – Projecting wall used to conceal roofs.

PEDIMENT – A formalised gable derived from that of a classical temple, also used over doors and windows etc.

PICTURESQUE – An approach to architecture and landscape design first defined by English theorists in the later 18th Century. Characterised in architecture by irregular forms and textures, sometimes with the implication of gradual growth or decay, and in planning by preference for asymmetrical layouts that composed into attractive views.

RUSTICATION – Exaggerated treatment of masonry to give an effect of strength. The joints are usually recessed, by V-section chamfering or square section channelling.

TRIGLYPHS – Three grooved tablets representing stylized beam ends in a Doric Frieze.

FLUTING – Series of concave grooves (flutes), their common edges sharp (arris), or blunt (fillet).

GREEK REVIVAL – The conscious revival of Greek classical architecture, as distinct from its later, Roman forms. At its peak in the early 19th century, its origins can be traced to the middle of the century before.

GROTTO – Artificial cavern.

HIPPED ROOF – A roof with sloped ends instead of gables.

KEY PATTERN – In classical architecture and decoration, a band of geometrical ornament composed of straight and vertical lines. Also called Greek fret or Greek key.

LODGE – A small decorative building found at the entrance to an estate park.

OVERMANTEL – An ornamented or painted feature above a fireplace.

PILASTER – Flat representation of a classical column in shallow relief.

PORTE COCHERE – Porch large enough to admit coaches.

UNDERCROFT – Usually describes the vaulted room or rooms beneath the main room or rooms of a mediaeval house.

VOUSSOIRS – Wedge shaped stones forming an arch.

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~ CHAPTER 1 ~

INTRODUCTION

Research focus

My rationale for this research comprises several factors. Country houses, parks and gardens are found in high density around the Milford Haven and its upper reaches in south Pembrokeshire, West Wales (Whittle, 1992, p. 43). The RFAW (2016) review found, however, that the archaeology of country estates, parks and gardens has been little understood. The Pembrokeshire county history for the modern era completely ignores the architecture of the county in this period (Lloyd, et al., 2010, pp. 111-112). I have therefore established that there is a need to undertake a study of country houses, parks and gardens, and associated archaeological remains in the vicinity of the Milford Haven and its upper reaches. The vicinity of the Milford Haven will include the Castlemartin Peninsula and Stackpole (South). The upper reaches includes the Cleddau Estuary (East). The research area partially falls within the Milford Haven registered historic landscape.

The overall aim and individual research objectives

By assessing the significance of the architectural heritage in the vicinity of the Milford Haven and its upper reaches, the overall aim of this research is to understand significance as a necessary step in the implementation of successful heritage conservation practices. Based on a consideration of the national and international interest discussed in the literature review, this thesis will explore international and national principles and practices for the assessment of significance.

Specifically, within the context of historic assets, the objectives of this research are to:

1. Identify historic assets; country houses, parks, gardens, and associated archaeological elements in the vicinity of the Milford Haven.
2. Identify gaps in the literature relating to the selected historic assets and undertake site visits and primary historical documentary research to clarify these gaps.
3. Having critically evaluated national and international principles and practices for assessing the significance of historic assets, assess and articulate the significance of each historic asset in a statement of significance.
4. Formulate recommendations for further research to aid in the understanding of significance.

Background

Peter Smith of the RCAHMW explored numerous country houses in *Houses of the Welsh Countryside* (Smith, 1975), although Smith attempted to cover too much in a single volume (Upton, 1978), his investigation of mostly vernacular buildings provides ‘typical’ examples characterising different regions. The selective geographical presentation of these examples, perhaps under represented other house types that might occur regionally. The investigation involved the archaeological study of plan forms, construction materials and decoration. This approach effectively covered the evolution of medieval vernacular buildings small and great. However, the application of this archaeological approach to country houses was less effective. The result was a presentation of field survey work i.e. plans and drawings. Whilst useful as reference sources, the surveys lacked a detailed analysis of period architectural style and design, beyond the identification of the renaissance centralised house plan. A lack of resources at the RCAHMW meant the 1988 second edition was the same as the first, but with additional appendices (Smith, 1988). The inclusion of a detailed analysis of country house architecture in the second edition would have been of great use. These misgivings should not detract from the importance of Smith’s work as an early presentation of RCAHMW fieldwork.

By comparison, English and other European approaches to architectural history have provided integrated studies of architectural styles, and their geographical location, an approach later adopted in Wales. Sir John Summerson 1904 -1992 created the modern discipline of architectural history (Sorensen, n.d.). Summerson studied historic architectural styles, designs and designers. Sir Nikolaus Pevsner, 1902-1983, German émigré, brought England his European training as an art historian. Pevsner developed the scholarly *Buildings of England* architectural guide series, based on the guide book format of German architectural historian Georg Dehio, 1850-1932 (Sorensen, n.d.). This format utilised a gazetteer, to guide the visitor geographically and provide a scholarly description of the monuments, buildings and archaeological sites to be found.

From 1986, *The Buildings of Wales* series started with the county of Clwyd and expanded by six further county volumes. Seven specialist architectural historians and a vast archival team ensured that the building of Wales series continued the architectural scholarship. By fixing a geographical narrative in a gazetteer, examples of building types are given context at the local level and methodically compared to other building types in wider geographical contexts.

Before taking part in the buildings of Wales series, Thomas Lloyd championed the plight of the Welsh country house in *The Lost Houses of Wales* (1989). Lloyd provided a book of invaluable visual reference to the enormous breadth of architectural designs and styles

represented in Welsh country houses, now demolished or derelict. Smith recognised Lloyd's contribution in his second addition to *Houses of the Welsh Countryside* (Smith, 1988).

As for country house gardens, *The Oxford Companion to Gardens* (1986) neglected Wales, providing just three gardens of note (Moore, 1992). Recognising this shortfall, Elizabeth Whittle (1992) produced *The Historic Gardens of Wales*. From 1992 to 2002 Cadw with funding from the International Council for Monuments and Sites (ICOMOS), surveyed and assessed many parks and gardens resulting in the non-statutory register of Welsh historic parks and gardens. This register became statutory following the Historic Environment (Wales) act 2016. The parks and gardens are allocated grades II, II* and I, in a similar way to listed buildings. Grade I listed parks and gardens are considered of international importance, whereas Grade I listed buildings are of national importance. ICOMOS and Cadw did not undertake a country house specific study beyond the contribution that houses make to the landscape setting.

The identification of a useful term that encompasses Peter Smith's archaeological interpretation of buildings, Lloyd's presentation of architectural styles and Whittle's presentation of Welsh gardens would help articulate this research. According to Cadw (2011) historic assets are defined as:

An identifiable component of the historic environment. It may consist or be a combination of an archaeological site, an historic building, or a parcel of historic landscape. Nationally important historic assets will normally be designated.

The academic study of architecture or archaeology is only one aspect of a wider situation. Development, neglect by humans and threats from nature exert pressures on historic assets. Thus, heritage managers must prioritise the buildings or sites that they are to preserve, as the resources do not exist to save everything. Throughout the C19 and early C20, from antiquarianism through to post conflict emergency site scheduling, a collective awareness for prioritisation emerged at the international level. In order to prioritise those buildings or sites for preservation, architects, antiquarians and archaeologist wanted to understand their importance. Thus, the concepts of *value*, *interest* and *significance* emerged. At the national level Cadw, the Welsh historic environment service, adopted heritage values as a means to assess significance. This assessment process is a fundamental component of the Cadw Conservation principles. Cadw (2011) define conservation as 'the careful management of change'.

The outline structure of the thesis

The research focus of the thesis is country houses in south Pembrokeshire. Preliminary literature findings show country houses and gardens to be in high density around the Milford Haven and its upper reaches. Many of the houses and gardens fall within but are not limited to, the Milford Haven registered historic landscape and Pembrokeshire Coast National Park. The study of country houses is twofold. First, a preliminary literature review on architecture and archaeology shows country houses to be little studied, important early studies on rural Welsh buildings are biased towards vernacular buildings over greater houses. In 2016 the RFAW acknowledged that country houses and gardens are still little understood.

Second, from the practice perspective, country houses throughout Wales and the rest of the UK for the first half of the C20 have been subject to threats from neglect and demolition. From the mid C20, the significance of country houses was recognised with the implementation of the listed building system. At the time of writing the concept of significance forms a central role in Cadw conservation guidance. The defining of significance is challenging as perspectives on what constitutes significance inevitably change through time in the management of historic assets. There are in addition changes to historic assets exerted by development that present conservation problems.

A statement of significance determines the extent that changes through development can be exerted on the fabric of listed buildings and scheduled ancient monuments. Such a statement of significance is an incomplete conclusion based upon the Cadw heritage values. In this thesis, the introductory literature review explores the origins and development of the concepts of interest, values and significance as used by practitioners within historic environments at the international and national level.

In chapter two, reflecting on the adoption of Australian values-based conservation in the UK during the 1990's and its influence on current Cadw guidance, I critique the Cadw heritage values and related designation criteria and gradings against the latest gradings of significance by AU – ICOMOS. Table 2 is a comparison of selection criteria for listed buildings, scheduled ancient monuments and registered parks & gardens, with heritage values. I argue that the criteria are related to research value, and both the physical fabric of a historic asset and related documentation possess research value. Thus, I argue that research value is applicable to intact sites as well as sites that have been physically destroyed but preserved by documentation. The research methods deployed are consistent with Cadw guidance (2017) and in summary, include, (1) documentary research, (2) fieldwork, (3) remote sensing.

Chapters three to ten contain eight studies in the significance of country houses and gardens in south Pembrokeshire. Great House Landshipping SN 02020 11150, Coedcanlas SN 00800 08700, Lawrenny Hall and Castle SN 01500 06700, Kilgetty House SN 13500 08450,

Orielton SR 95450 99030, Stackpole Court SR 97760 96160, Picton Castle SN 01076 13430 and Cresselly House SN 06456 06543. The selection of houses and gardens broadly fall within the period 1700-1850, with earlier and later phases. The selection of houses and gardens is not intended to be comprehensive but contains a range of archaeological sites and intact houses and gardens. Chapter eleven presents the conclusions and recommendations, contribution to knowledge and self-reflection.

Literature review

This literature review begins by exploring the decades of international collaboration that led to the formation of ICOMOS in 1965, from which the current discourse for the assessment and management of historic assets has evolved. The International Council for monuments and sites grew from the 1936 Congress of Architects and Technicians of Historic Monuments. From 1992 Cadw (Welsh historic monuments) compiled the register of historic parks and gardens in Wales partly funded by ICOMOS UK, the Volume for Carmarthen, Ceredigion and Pembrokeshire was published in 2002. I will explore various perspectives, from the official texts of charters and government policies to the theory of archaeologists, academics, conservation specialists, and architectural historians.

Athens Charter

International efforts to preserve historic monuments have origins in the First International Congress of Architects and Technicians of Historic Monuments that met in 1931. Under the patronage of the United Nations, this Congress drafted the Athens Charter for the Restoration of Historic Monuments. The second resolution of the *Carta del Restauro* (Restoration Paper) that introduced the Charter emphasized the protection of historical values. Other keywords such as artistic, historic or scientific, which are today associated with values, were instead referred to as interests or aspects of character within the Charter. The word heritage did not appear; rather the Charter referred to art and archaeology as 'property of all mankind' and international communities as 'wardens of civilisation'. These themes are not dissimilar to current concepts of global heritage in their inclusive nature. A clearer definition of heritage would emerge after the second Congress.

Venice Charter

The drafting of the Venice Charter (ICOMOS, 1964) by the Second International Congress of Architects and Technicians of Historical Monuments, led to the formation of ICOMOS in 1965. The Venice Charter re-assessed the Athens Charter and introduced concepts of heritage. The Charter states that people increasingly see ancient monuments as a common heritage. The Venice Charter also defines monuments as a part of the architectural

heritage that must be safeguarded and studied. In addition to historical value, the Venice Charter introduced archaeological and aesthetic values.

The Burra Charter and Australia ICOMOS Conservation Plan

The Burra Charter (Australia ICOMOS, 1999) was first drafted in 1979 by Australia ICOMOS, as a result of the Venice Charter and subsequently revised in 1981, 1988, 1999 & 2013. According to the Charter, aesthetic, historic, scientific, social and spiritual value constitute cultural significance. Places, settings, associations and other related places or objects embody cultural significance. These embodied values are used to assess the cultural significance of places and develop adequate policies to manage them. This application of value is called the 'The Burra Charter Process.'

It has been James Semple Kerr's (2013) mission to refine criteria for assessing significance. Kerr's Conservation Plan acknowledges the ICOMOS Burra Charter Values; aesthetic, historic, scientific, social and spiritual. He frames the values as an option within criteria for assessing cultural significance. Kerr stresses that the use of Burra Charter values for assessing significance is only one approach. Kerr suggests the use of alternative site-specific values. To understand sites, Kerr asks the assessor to explore the ability of a site to demonstrate evidence. The key demonstrations of evidence are philosophies, customs, designs, functions, techniques, processes, styles, uses and associations with events or persons. His demonstrations of evidence focus on the tangible aspects of a place and seek custom and philosophy in physical manifestations.

Kerr emphasises strategic planning, as befitting the format of his work as a 'plan'. On page 3, he sets out a flow chart, which effectively summarises in a few lines the steps required to understand the place. Kerr emphasises that the gathering of evidence encompass both physical and documentary evidence. He warns that physical evidence does not lie but is susceptible to misinterpretation, and documentary evidence can be unreliable or even false. One must validate the other. Kerr's next important step is to emphasise the coordination and analysis of evidence. It seems that Kerr is emphasizing hands-on research methodology, then using the Burra Charter values to articulate and communicate the results of investigation and significance where appropriate, if appropriate at all. Otherwise, Kerr utilises demonstrations of evidence combined with a ladder style designation of significance. While Kerr is very succinct in his investigation of place; it is prudent to take current UK heritage policies and guidance into account for this thesis. For use within a UK heritage policy context, it may be useful if ICOMOS redrafted the Conservation Plan document to reinforce its remit for 'Sites of European Cultural Significance' outside of the Australian context for which it was originally intended. Despite my observation on the packaging of the document, Kerr's Conservation

Plan remains the best methodology for the use of values in conservation (Clarke, 2014).

Versions of the Plan were utilised by the UK Heritage Lottery Fund in the 1990s.

The 1972 UNESCO World Heritage Convention

The overview of the ICOMOS Charters has given insight into the history of international non-governmental collaborations on cultural heritage discourse. UNESCO encapsulates the international governmental collaborations.

The UNESCO (1972) World Heritage Convention was formed to encourage member states to compile national lists of sites for designation as World Heritage Sites. Article one of the Convention defines three categories of cultural heritage. The first is monuments; it consists of architectural works, paintings and sculptural works, parts of monuments of an archaeological nature, inscriptions and cave dwellings. The second category is groups of buildings; including freestanding or attached buildings that are complementary to the landscape. The third category sites, including the separate works of humans or combined works of humans and nature, including archaeological sites.

As a prerequisite for designation, cultural heritage sites containing monuments or groups of buildings must ‘...possess outstanding universal value, from the point of view of history, art or science.’ Cultural heritage sites that are archaeological including landscapes must ‘...possess outstanding universal value from the aesthetic, ethnological or anthropological point of view. This document is intended for an expert readership. No attempt is made to explain the criteria for assessing the value and significance of world heritage sites. Rather criteria are determined on a case by case basis. The Australia ICOMOS Burra Charter and Kerr Conservation Plan, by contrast, attempt to disseminate the methodologies for using values and assessing sites.

Conventions of the Council of Europe

The Council of Europe plays a central role in heritage conservation. It is the goal of the Council to encourage consistent application of conservation principles and policies among its member states, to protect the common heritage. The Council invites its member states to ratify Conventions.

The Granada Convention (Council of Europe, 1985) is concerned with the protection of European architectural heritage. Article 1 of the *Granada Convention* is a nuanced version of the first article of the UNESCO *WHC*. The term cultural heritage does not appear. Instead, the term architectural heritage is used to encompass monuments, archaeological elements and human-made landscapes. This description is consistent with the cultural heritage definitions of the UNESCO *WHC*. *Granada* substitutes the keyword *value* with *interest*.

The Valletta Convention (Council of Europe, 1992) is concerned with the protection of European archaeological heritage. The Valletta Article 1 description of archaeological heritage

is reminiscent of that used in the UNESCO WHC Article 1, with the addition of marine archaeology. Valletta article 1 also emphasises archaeological heritage as the collective memory of Europe and an instrument for historical and scientific research. The terms significance and criteria are absent. Granada Article 8 utilises cultural and scientific value.

Before proceeding to discuss heritage and conservation at a UK national level, I will here summarise my survey of the international heritage discourse. Thus far, I have identified the central roles that value and significance maintain within the international discourse for the assessment and conservation of cultural heritage. The discourse identified key terms such as common, architectural, and cultural heritage, and the importance of places.

The Historic England/Cadw Conservation Principles & Heritage Values

It became fashionable to adopt Burra Charter values in the late 1990s, and England and Wales went on to develop guidance on heritage values. The Cadw conservation principles provide guidance on the management and assessment of historic assets in Wales. The Cadw conservation principles are an adaptation of the Historic England (formerly English Heritage) conservation principles. This review will focus on a synthesis of both versions, as the Historic England version describes the heritage values in greater depth. The criteria for assessing the significance of a historic asset are the heritage values consisting of evidential, historical, aesthetic and communal.

Evidential value is the potential of a place to yield evidence of past human activity. It is intrinsically linked to a site's archaeological record, particularly when there is a lack of historical documentary evidence. Historic England/Cadw do not inclusively refer to documentary evidence, as having evidential value on its own, rather it emphasizes the physical remains of a place. This concept of evidential value tends to neglect the possibility of places to leave documentary evidence linked to human activity, such as a country house archive having a letter written in the early 19th Century, relating to building works undertaken. Such documentary evidence relates directly to the physical evidence of a place.

Historical value does not acknowledge the potential contribution of documentary research. Rather, historical value is either illustrative or associative relating to the real-time experience of a place. The illustrative value represents the ability of the place to make connections between past events that have occurred and the present day. Associative value is the connection to a place with a historically important person or event. The process of establishing associative value indicates in part that documentary research is required if the historical association or event is at first not common knowledge.

Aesthetic value has three sub-values; design value, artistic value and fortuitous value. Breaking down the values into sub values risks confusion or lack of definition. For example, a vernacular building that has evolved through time has fortuitous aesthetic value but may also

carry evidential value as the researcher can identify phases of past human activity within the fabric. In a Welsh context, the researcher must give careful consideration to both the aesthetic and evidential values, as grandly designed buildings often contain earlier vernacular structures.

Communal value is the meaning of a place held in people's collective memory. Commemorative, symbolic, social and spiritual value are the constituents of communal value. The public may identify war memorials as having commemorative value. Symbolic value may be attached to places that are sources of identity or emotional attachment. These may be places of local or national importance. The collective memory of social interaction at a place constitutes social value. Such places can have varying levels of aesthetic, historic, or associative value, but may hold high social value as collective memories build through time. Unfortunately, social value is often not realised until a place is under threat and this is sometimes too late. Thus the community as a whole must partake in consultation when assessing sites. Places of worship have spiritual value. Spiritual value may be interpreted as the spirit of the place, applying to nature as well as human-made places. Spiritual value is difficult to apply to sites as it means different things to different people, such as tourists or pilgrims visiting a ruined abbey church.

As its title implies, the Historic England/Cadw guidance for heritage values serves to steer the reader rather than offer an explicit methodology. The Cadw guidance gives no explicit criteria to rank the significance of a place as implied by the heritage values. By contrast, the Historic England guidance (2008, p. 40) emphasises comparison of values against current statutory listing criteria. These are set out in the *Circular 01/2007 (England)* (DCLG, DCMS, 2007) and *Welsh Office Circular 61/96 Planning and the Historic Environment: Historic Buildings and Conservation areas* (WO, 1996), superseded by TAN 24 in Wales in 2017 (Welsh Government, 2017).

~ CHAPTER 2 ~

**REFINING THE CRITERIA FOR ASSESSING
SIGNIFICANCE
&
RESEARCH METHODS**

In the first chapter, I identified how Cadw and Historic England articulate the significance of historic assets by the comparison of heritage values with Cadw/Historic England selection criteria for listing. In table two I have grouped the *selection criteria* for listed buildings and registered parks and gardens alongside the corresponding *heritage values*. Table one gives Cadw's latest summarised definitions of the heritage values. When forming the statements of significance in this thesis, I will use these values and definitions because greater brevity will be achieved over the use of the sub-values as discussed in the last chapter.

In table two, Cadw's selection criteria for registered parks and gardens differ from the listed building criteria. This difference is denoted by historic interest underpinning each criterion. For parks and gardens, elements of design are considered for their historic interest rather than interest based upon landscape architecture. Group value concerning parks and gardens is linked to historic interest, whereas concerning listed buildings, their group value is linked to design attributes. The most similar criterion is historic or historical associations. For listed buildings historical associations should be important to Wales. Historical associations for parks and gardens are of undisclosed national importance. The Cadw heritage values are derived from these criteria and are deliberately broad in definition. Thus, communal value, in this instance, is relevant to landscapes being used as recreational space. Historical value subsumes historical interest and associations. Aesthetic and evidential value can subsume architectural interest and group value. Alternatively, group value could stand alone as a heritage value, closely related to aesthetic value.

Table 1: Summarised definitions of heritage values (Cadw, 2017)	
Heritage Value	Definition
<i>Evidential Value</i>	The extent to which the physical fabric tells how and when your historic asset was made, how it was used and how it has changed over time.
<i>Historical value</i>	Your historic asset may illustrate a particular past way of life or be associated with a specific person or event; there may be physical evidence for these connections which it could be important to retain.
<i>Aesthetic value</i>	The design, construction, and craftsmanship of your historic asset. Aesthetic value can also include setting and views to and from the historic asset that may have changed over time.
<i>Communal value</i>	Your historic asset may have a particular significance to people for its commemorative, symbolic or spiritual value, or for the part, it has played in local cultural public life. This will be important in the case of buildings in public use or sites where public access must be maintained or improved.

Table 2: Comparison of selection criteria for listed buildings, scheduled ancient monuments and registered parks & gardens with heritage values

1. Selection criteria for statutory listing of buildings (Cadw, 2005)	Criteria for assessing national importance of a scheduled ancient monument (WO, 1996)	2. Selection criteria for registered parks and gardens (Cadw & ICOMOS UK, 2002)	3. Heritage values (Cadw, 2017, p. 7)
<p>Architectural interest: The lists are meant to include all buildings which are of importance to the nation for the interest of their architectural design, decoration and craftsmanship; also, important examples of particular building types and techniques and significant plan forms</p> <p>Historic interest: this includes buildings which illustrate important aspects of the nation's social, economic, cultural or military history.</p> <p>Historical associations: Well documented historical associations of a building's importance to Wales will increase the case for its inclusion in the statutory lists. They may justify a higher grading than would otherwise be appropriate, and may occasionally be the deciding factor. But in the Secretary of State's view normally there should be some quality or interest in the physical fabric of the building itself to justify the statutory protection afforded by listing. Either the building should be of some architectural merit in itself, or it should be well preserved in a form which directly illustrates and confirms its historical associations (e.g. because of the survival of internal features). Where otherwise unremarkable buildings have historical associations, the Secretary of State's view is that normally they are best commemorated by other means (e.g. by a plaque), and that listing will be appropriate only in exceptional cases.</p> <p>Group value, especially where buildings contribute an important architectural or historic unity or are fine examples of planning (e.g. squares, terraces or model villages)</p> <p>Age and rarity are relevant, particularly where buildings are proposed for listing on the strength of their historic interest. The older a building is, and the fewer the surviving examples of its kind, the more likely it is to have historical importance. Thus, all buildings built before 1700 which survive in anything like their original condition are listed, and most buildings of about 1700 to 1840 are listed, though some selection is necessary. After about 1840, because of the greatly increased number of buildings erected and the much larger numbers that have survived, greater selection is necessary to identify the best examples of particular building types, and only buildings of definite quality and character are listed. Buildings which are less than 30 years old are normally listed only if they are of exceptional quality and under threat. The approach adopted for twentieth century listing is to identify key examples for each of a range of building types - industrial, educational, hospitals, etc - and to treat these examples as broadly defining a standard against which to judge proposals for additions to the lists.</p>	<p>Period: all types of monuments that characterise a category or period should be considered for preservation.</p> <p>Rarity: there are some monument categories which in certain periods are so scarce that all surviving examples which still retain some archaeological potential should be preserved. In general, however, a selection must be made which portrays the typical and commonplace as well as the rare. This process should take account of all aspects of the distribution of a particular class of monument, both in a national and a regional context.</p> <p>Documentation: the significance of a monument may be enhanced by the existence of records of previous investigation or, in the case of more recent monuments, by the supporting evidence of contemporary written records.</p> <p>Potential: on occasion, the nature of the evidence cannot be specified precisely but it may still be possible to document reasons anticipating its existence and importance and so to demonstrate the justification for scheduling. This is usually confined to sites rather than upstanding monuments.</p> <p>Group value: the value of a single monument (such as a field system) may be greatly enhanced by its association with related contemporary monuments (such as a settlement and cemetery) or with monuments of different periods. In some cases, it is preferable to protect the complete group of monuments, including associated and adjacent land, rather than to protect isolated monuments within the group.</p> <p>Survival/Condition: The survival of a monument's archaeological potential both above and below ground is a particularly important consideration and should be assessed in relation to its present condition and surviving features.</p> <p>Fragility/Vulnerability: highly important archaeological evidence from some field monuments can be destroyed by a single ploughing or unsympathetic treatment; vulnerable monuments of this nature would particularly benefit from the statutory protection which scheduling confers. There are also existing standing structures of particular form or complexity whose value can again be severely reduced by neglect or careless treatment and which are similarly well suited by scheduled monument protection, even if these structures are already listed historic buildings.</p> <p>Diversity: Some monuments may be selected for scheduling because they possess a combination of high quality features, other because of a single important attribute.</p>	<p>Gardens, parks, designed grounds, designed ornamental landscapes and places of recreation are of historic interest when they:</p> <p>Illustrate some particular aspect of the history of gardens, parks, designed grounds, designed ornamental landscapes and places of recreation, or of the history of gardening, ornamental landscaping or horticulture. (for instance, they may provide significant examples of work of a particular designer, or have features from a particular period in a particular style).</p> <p>Have significant historic associations (for example, with a particular person or event).</p> <p>Have group value with buildings or other land and the group value is of historic interest, (for example they may provide a setting for a building of historic interest)</p>	<p>Communal value</p> <p>Historical value</p> <p>Aesthetic value</p> <p>Evidential value</p> <p>Research Value [Use Value] (Darvill, 1995, p. 40) The potential for a site or building to yield further evidence through invasive archaeological investigation, non-invasive methods, and documentary evidence.</p>

By comparing table two and three, there are considerable differences between the selection criteria. For scheduled ancient monuments the emphasis is placed on physical evidence and the archaeological potential of sites. The most relevant Cadw heritage value I have identified is evidential value. Evidential value by definition applies to the physical evidence of a historic asset. I propose combining the criteria *potential, documentation* and *survival/condition* under *research value*. The basis of the term research value is derived from Darvill's 'use value' the use of sites for archaeologists. Being a deliberately broad term, research value will include documentary evidence in the form of site records within the NMR and HER, and in addition relevant historical documents. The scheduled ancient monument guidance states that in some instances listed buildings can be designated as scheduled ancient monuments. Indeed, many of the scheduled ancient monument criteria would apply to listed buildings, particularly country houses and garden with numerous phases of physical change and occupation, and varying states of survival.

The gradings system for listed buildings and parks and gardens, in the same way as the selection criteria, use different language and key terms (table three, columns one & two) to the terms *heritage values* and *significance*. Instead of the current practice using endless variants and grades of *interest*, I argue an alternative method for articulating significance based on the system developed by James S. Kerr and promoted by Australia ICOMOS (see table three, column three). Kerr’s method would give greater brevity to a statement of significance because the description of significance is explicit.

Table 3: Comparison of gradings			
1. Cadw listed building designations (Cadw, 2005)	2. Registered Parks and gardens designations (Cadw & ICOMOS UK, 2002)	3. Scheduled ancient monument designation (WO, 1996)	.AU ICOMOS Levels of significance (Kerr, 2013)
Grade I; for buildings of <i>exceptional interest</i> .	Grade I; Parks and gardens which by reason of their historic layout, features and architectural ornaments considered together make them of <i>exceptional interest</i> .	<i>National importance</i>	A; <i>Exceptional significance</i>
Grade II*; for buildings of <i>more than special interest</i> .	Grade II*; Parks and gardens which by reason of their historic layout, features and architectural ornaments considered together make them of <i>great quality</i> .		B; <i>Considerable significance</i>
Grade II; for buildings of <i>special interest</i> , worth every effort to preserve them.	Grade II; Parks and gardens which by reasons of their historic layout, features and architectural ornaments considered together make them of <i>special interest</i> .		C; <i>Some significance</i>

Research methods

Cadw guidance (2017, p. 21) advises the practitioner to locate site specific sources including HER records and NMR records, and other library records and archives stored nationally and locally, to research and form an understanding of a site. This advice is absent from the conservation principles.

Cadw is beginning to shift (if slowly) towards recognising the need to emphasise research of site related sources. Indeed it may appear so obviously essential to research site related sources that the absence of such guidance perhaps indicates an intended expert readership of the original conservation principles. Perhaps an ever-growing policy for inclusion is resulting in this new emphasis for in depth guidance. If the Cadw guidance emphasises research of site related sources, it does not explain how to interrelate them or critique them. As I have discussed in the previous chapter, interrelation and critical analysis are emphasised by Kerr (2013). Kerr provides a brief and effective account of the benefits and shortcomings of relating historical sources to a place and interpreting the fabric of that place. I shall take this opportunity to highlight that from observing the literature, Australia ICOMOS and National Trust for Australia have concepts and practices for managing change in the (western cultural) historic environment that are further advanced than the UK. This situation emerged in the UK during the 1990's resulting in the adoption of Australian practices (Clarke, 2014). It would be prudent to consider Kerr's cautious critique methods for historical research within this thesis.

~ CHAPTERS 3-11 ~
STUDIES IN SIGNIFICANCE

~ CHAPTER 3 ~

GREAT HOUSE LANDSHIPPING

Introductory

Landshipping House, often known as old Landshipping or Landshipping Farm is the site of a demolished mansion. Substantial garden remains are still extant as a scheduled ancient monument (*Figure 1*). As the repetition of sources is evident in reports and publications, my discussion focuses on the original contribution of each publication and report. I will then review primary sources before formulating a statement of significance.

The demesne and standing remains

Literature review

The contribution of Jones (2001, p. 135) focuses on the history of the house, and documentary sources relating to its scale; Landshipping House was the substantial secondary residence of the Owens of Orierton since the early C17. In the hearth tax survey of 1670 Landshipping was taxed at twenty hearths. By 1786, it was in possession of the late Sir Hugh Owen's representatives. By 1789, it had fallen into disrepair, the resultant building survey revealing at least twenty-seven rooms including the attached service wing and various outbuildings including stables. In 1790, due to the expense of repairs, Lady Owen dismissed the staff except for one housekeeper and closed the house. In 1811, the mansion was described by Richard Fenton as in ruins. By 1840 the mansion was demolished. Jones does not comment on the garden remains in detail beyond highlighting their survival.

The Cadw Parks and Garden Register (CPGR) report (2002, pp. 240-243), repeats much of the history covered by Jones. The report's main contribution is the analysis of historic map sources and interpretation of the standing remains, and other features. The earliest map reference to the site with any useful detail is the tithe award map survey undertaken in the 1830s. According to the CPGR report, none of the allocated field or enclosure names give any indication to the original use of the enclosures. There is uncertainty over the exact location of the demolished mansion. The report highlights the discovery of large footings while works were being undertaken to the N of the extant barns, however, no detail is given of the alignment or any further reference to the watching brief. The report suggests that part of the mansion or its outbuildings survives as the stone wall facing SE running along the N edge of the NE walled enclosure. The NW walled enclosure is built of brick and stone, it is separated from the NE enclosure by a brick wall reinforced with piers. The S wall of the NW enclosure is constructed of brick with piers and arched openings at regular intervals, the openings blocked in. This brick S wall is built on a stone retaining wall the, ground level within the enclosure being built up. At the NE corner of the S wall, the remains of a return wall with render indicate the remains of a possible summerhouse, likewise

on the SW corner stone footings in a square plan, with render on a return wall indicate another summerhouse. To the S of the walled enclosures, a series of terraces and raised beds at right angles, with three possible ponds indicate the remains of the pleasure grounds. The pleasure grounds and walled gardens are believed to have been set out by Sir Arthur Owen in the late C17. The report lists the site at Grade II* as a well preserved and complex formal garden containing earthworks and walled gardens.

The Scheduled ancient monument report (Cadw, 1994) states that the site is of national importance for its potential to improve our knowledge of the use of gardens through preserved archaeological deposits. The brief yet important contribution of Lloyd (1989, p. 68) refers to a source of 1693 that records a water folly under construction by a Mr Hancocke. This reference is significant as it is among the very few direct documentary records of a craftsman working in Pembrokeshire in the late C17. Lloyd et al. (2010, p. 243), highlight that Sir Arthur Owen was laying out gardens at nearby Coedcanlas at approximately the same time as those at Lawrenny.

Analysis of primary sources and fieldwork

Below I discuss the historical sources and the results of my site visits (*Figure 2*). During the on-ground fieldwork, the garden earthworks as photographed by Musson (*Figure 5*) from the air in 1995 were difficult to interpret, with the exception of the ponds. A formal element consists of two rectangular ponds (*Figure 6*) divided by a c.5m wide earthen dam (*Figure 7*). The remains of a stone lined drain (*Figure 8*) runs through the centre of the dam draining from the higher NW pond into the SE pond. To the E of these rectangular ponds is the remains of a third irregular pond. At the SE end of the ground separating the rectangular ponds from the irregular pond is a section of the SW-NE perimeter stone wall standing to c.0.4m and it is much tumbled (*Figure 9*). Beyond this wall, a wooded gully would have carried water run-off from the ponds. The intended formality of the ponds is difficult to discern at present owing to erosion and the self-seeded trees that have propagated within the ponds.

I was unable to identify the pile of bramble covered stones that Lloyd et al suggest may be the water folly attributed to Hancocke. The attribution is based upon a letter dated 23rd February 1696/7 from Sir Hugh Owen of Orierton and Landshipping to Sir John Philipps of Picton Castle (NLW Picton Castle 1610);

Hancocke is full of employ...with new
modelling and a water folly at Landshipping.....

Now for the walled gardens and their relationship to the demolished mansion. The 1789 building survey and estimate of repairs referred to by Jones is held at the National Library of Wales (NLW Spence Colby 761). Griffith Watkins conducted this survey and schedule of repairs. Watkins was a builder and surveyor at Haverfordwest, whose works included country house repair and alterations (Lloyd, et al., 2010, p. 78). Review of Watkins's historic account reveals some consistencies with the c.1840 tithe map (*Figure 3*) enclosure names, the shapes of enclosures also similar to the first edition OS map (*Figure 4*). Watkins describes a door leading from the garden behind the dairy to an orchard, possibly the one at tithe no. 381, a well and pump in the garden, possibly related to 'Well Park' at tithe no. 386, though the parcel of land at tithe no. 397 is also called well park. Watkins refers to a middle garden, possibly associated with the middle garden a door facing the west meadow. 'Upper West meadow' appears as tithe no.403-406, three enclosures that sit S of the NW road leading to Landshipping quay. Watkins refers to a yard at the N side of the house connected by a door to the 'Green Court'. The Green Court is described 'at the front', and recommended window repairs here indicate that the Green Court is attached to a building. Watkins recommends repairs to the front door and steps ascending, then refers to the wall between the 'Coart [sic]' and 'road' to be raised in height four feet, then the words '-30 Pearch [sic]'. Perhaps Watkins gives the area of the [presumably green] court as 30 perches, [approximately 759m²]. The 'road' may refer to the extant NW road to Landshipping Ferry, or the extant lane that runs NE through the site, shown on the tithe map. Another tantalising option is that the road that Watkins mentions might refer to tithe no. 398 labelled 'road', this being the formal avenue still extant running NW from the N of the site.

It is possible that the orchard on the tithe map is the one Watkins describes as behind the dairy. Watkins records a 100 ft long service wing to the E containing the dairy and other service rooms. The green court with its relationship to the front of the house, and possibly the road [avenue] labelled on the tithe map, may fix the front of the house facing approximately W. The main front of the house cannot face N as Watkins observes a Yard at the N end. The CPGR report suggests that the stone wall N of the walled enclosure and facing SE may form part of the house complex. There are two possibilities for how this wall relates to the house complex. One that the NE lane was originally an approach to the house front, or two, the NE lane ran down the side of the house between the N stone wall and other outbuildings. Therefore the lane separated the house from the walled gardens to the SE. Such an arrangement is not unusual at sites with phases of alterations and additions [c.f. Llawhaden house and walled gardens]. The grassy area to the S of the lane according to the CPGR report is the Green Court, but if the lane is contemporary with the mansion, then I suggest an alternative position for the Green Court on the N side of the lane.

I made a site visit to make my interpretation of the ruins, concentrating my efforts on the walled enclosures. The visit involved a photographic survey to identify phases of construction. It is recognised archaeological practice to consider (with caution) the size of bricks when dating structures (PAYE Conservation, n.d.). This guidance only indicates the date of bricks, and sizes should be considered alongside corroborating evidence for phasing such as break lines and wall abutments. Bricks with a long and thin face are typically but not necessarily the earliest i.e. Tudor, then getting shorter and taller through each century. The mid C18 sees bricks closest to the modern-day brick size. Bricks of c.1800 are the largest and fattest due to a government brick tax. The bond pattern of brickwork can also indicate a date (The Heritage directory, 2009). English bond using alternative courses of brick header and stretchers typically dates from the C17. The Flemish bond where alternating headers and stretchers form each course becomes popular in from the late C17 onwards.

Measuring the bricks in the wall with piers running NW-SE, the low terrace wall running SW-NE and the tall SW-NE wall with the pilasters and openings, revealed little precise dating evidence (*Table 4*). Each wall also lacks any consistent bond pattern. The rough irregular size of the bricks laid on thick mortar joints in an irregular bond in itself suggests an early date. The possible summerhouse on the NE corner (*Figure 10*) of the SW-NE wall has a more defined Flemish bond that suggests the later C17. It is likely to be a different build as indicated by the vertical break, and the continuous brickwork to the ground, whereas the SW-NE brick wall that abuts it has a stone retaining wall providing its foundation (*Figure 11*). Likewise, the possible summerhouse indicated by a flank wall at the SW corner leaves a clean break where it abuts the main wall (*Figure 12*).

Table 4: Brick Sizes found in the walled gardens at Landshipping		
Wall Section	Brick Size	Bond Pattern
Wall with pillars running opposite stone wall	240x55mm	Semi-English bond, random bond and Flemish bond.
Low brick terrace wall	230x60mm	Semi-English bond, random bond and Flemish bond.
Possible summerhouse NW corner	~ 240x55mm	Flemish bond
Bricks in the wall with pillars and arches	240mmx40mm	Irregular bond
Later brick infill within arches	220x55mm	--

In the SW-NE wall, the arched openings are blocked in, an obvious later occurrence. It is worth noting here the marked change in the quality of the brickwork infill (*Figure - 13*), the size of the bricks is uniform, laid on thin mortar beds, and slightly shorter than the other bricks, so perhaps mid to late C18 in date.

To the S of Landshipping Ferry at the edge of the estuary are the remains of the brickworks, now much overgrown and the pits infilled. The brickworks site appears on the first edition six-inch OS survey in the 1860's (*Figure 16*). It is not unreasonable to conjecture that bricks may have been made here at the time of the walled gardens. Random areas of the garden walls show evidence of salt damage suggesting the use of salty alluvial clays in the brick making, together with clay extracted from the inland pit site.

Analysis of the ruins confirms the interpretation of the Cadw Parks and Garden Register report that two possible summerhouses may have existed. The ruins tell us that the summerhouses were square in plan, three sides abutting the main brick garden wall, forming the fourth side. It is likely that these summerhouses would have taken the form of tall cubes under pyramidal roofs. Each would have had arched windows, similar in size to the blocked openings within the adjoining wall. The NE corner summer house wall has an internal brick plinth approximately 800mm from the present ground level. This plinth would have carried timber floor joists creating a raised floor within the summerhouse looking over the pleasure grounds to the SE. The extant NW flank wall to the possible summerhouse at the SW corner, with the top tumbled and irregular, has a section of masonry missing that indicates an opening that is higher than the principal range of openings adjacent, which seems to mirror the vanished raised floor level at the NE corner.

Square summerhouses with pyramidal hipped roofs topped by finials became popular in Wales from the mid C17. An example survives in a painting of c.1662 depicting Llannerch Hall and Gardens, Clwyd (Whittle, 1992, p. 27). Another larger example is still extant as an inhabited cottage at Whitehurst Gardens near Chirk Castle of the same county, (Whittle, 1992, p. 19). Nearer to Pembrokeshire at Newton House, Carmarthenshire, a painting depicts the formal gardens of the Baroque Mansion with square hipped summerhouses or pavilions at the corners of the low walled gardens (*Figure 17*). This phase of Newton house dates to c.1660 (Lloyd, et al., 2012). The architectural effect of the principal garden wall facing SE would have been impressive when first built. The wall facing SE is approximately thirty-six metres long, it has five arches between the pilasters, with the flanking summerhouses creating seven bays in total.

A walkabout of the stone wall running SW-NE resulted in the discovery of a broken piece of carved masonry lying on the surface (*Figure 18*) measuring approximately 400mm x 200mm x 200mm. The stone is covered in much moss but appears to be a type of Portland limestone (or similar). It is flat on two faces, the decoration being a simple chamfer and rebate. In situ on the ground, the flat upper face has a square socket cut into it, and another angular cutting or break that is eroded thus unclear. It appears to be either a section of a jamb or plinth. As a jamb, it may have formed part of a decorative window surround or mullion or

a fire surround. As a plinth, it may form the decorative element where a fire surround meets the floor. It is unlikely to be a mantle as it lacks fine mouldings. The socket clearly indicates it was attached to other components with a metal aperture. The carving certainly indicates high status.

Statement of significance

The historical value associated with Hancocke and his technical skill as a gardener and builder is the principal contribution to significance. Hancocke's water folly at Landshipping captured in a rare historical account by Sir Hugh Owen, is the earliest reference to an ornamental water garden in Pembrokeshire. The surviving garden earthworks possess evidential value. These features also possess group value with the works Hancocke executed at Picton Castle. Due to the historical value of Hancocke's involvement, and the evidential and research value possessed by archaeological garden features and deposits, the gardens at Landshipping possess exceptional significance.

The brick garden walls possess evidential value demonstrating late C17- early C18 ornamental garden building and brick making in Pembrokeshire. The brickwork at Landshipping possesses group and research value with the nearby clay pits, buried brickwork at Coedcanlas, and the brick structures at Orierton, both former Owen estate properties. The upstanding stone walls possess evidential value, demonstrating the multiple phases of construction. The carved masonry fragment possesses evidential value indicating the high status of the demolished mansion. The historical documents associated with the site possess research value, due to their contribution to our understanding of the demolished mansion. Because of the above values, the walled gardens and structures at Landshipping possess considerable significance.

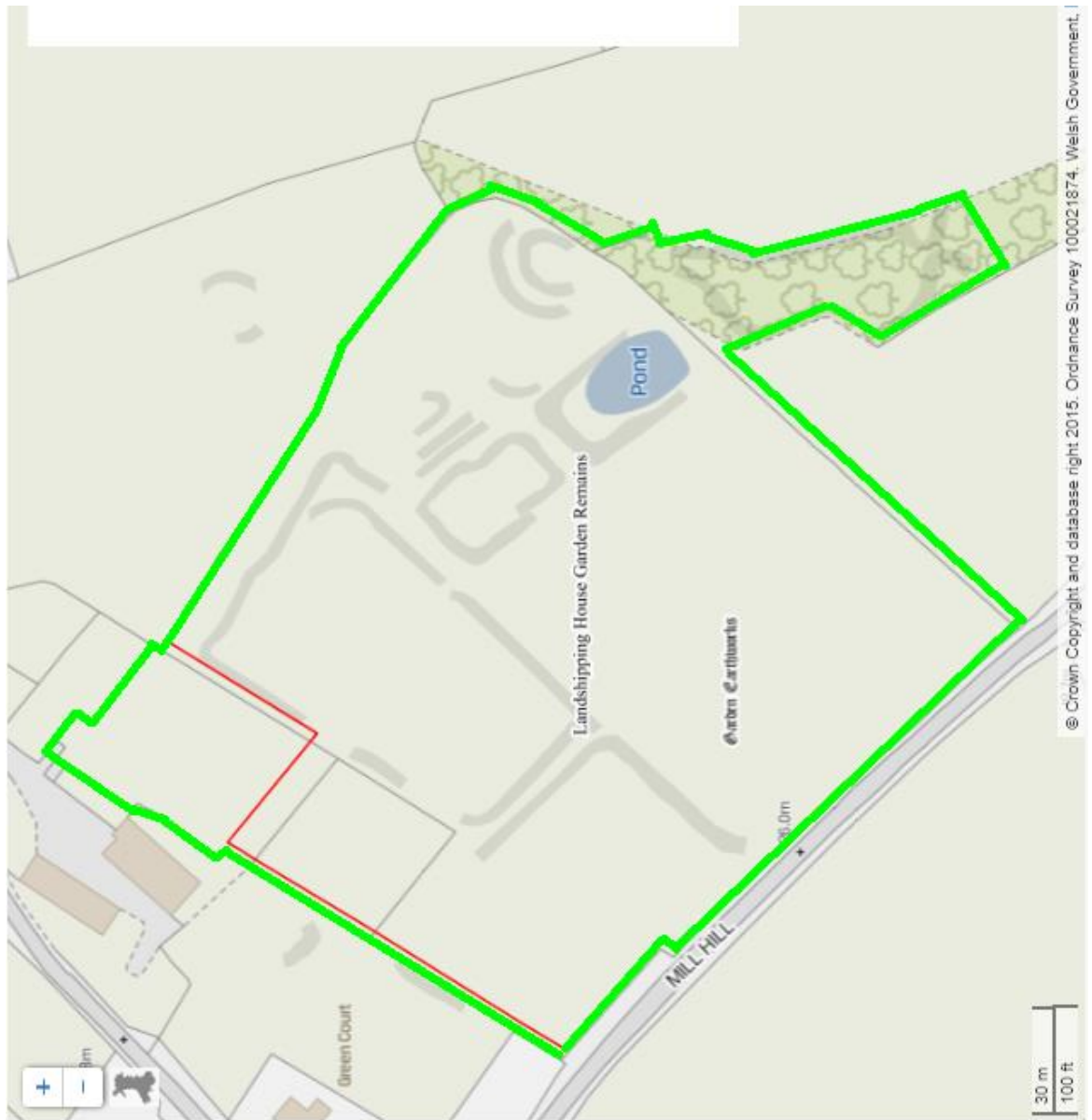


Figure 1 - Cof Cymru OS map (Government open licence 2018) of Landshipping gardens with an overlay showing the boundary of the registered park and garden in green.

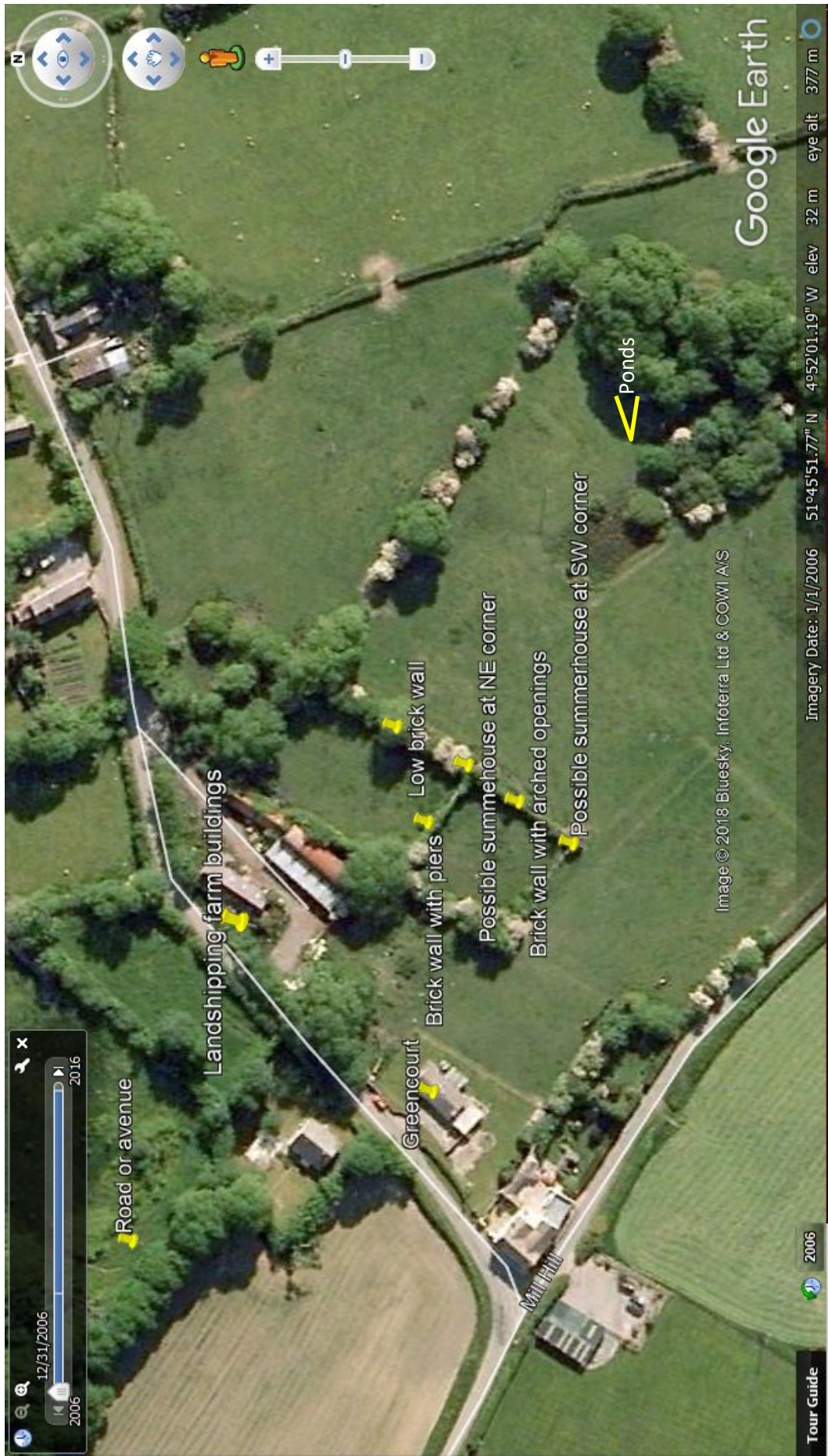


Figure 2 - Field observations by Daniel Evans 2017 & 2018 (GOOGLE EARTH IMAGERY)

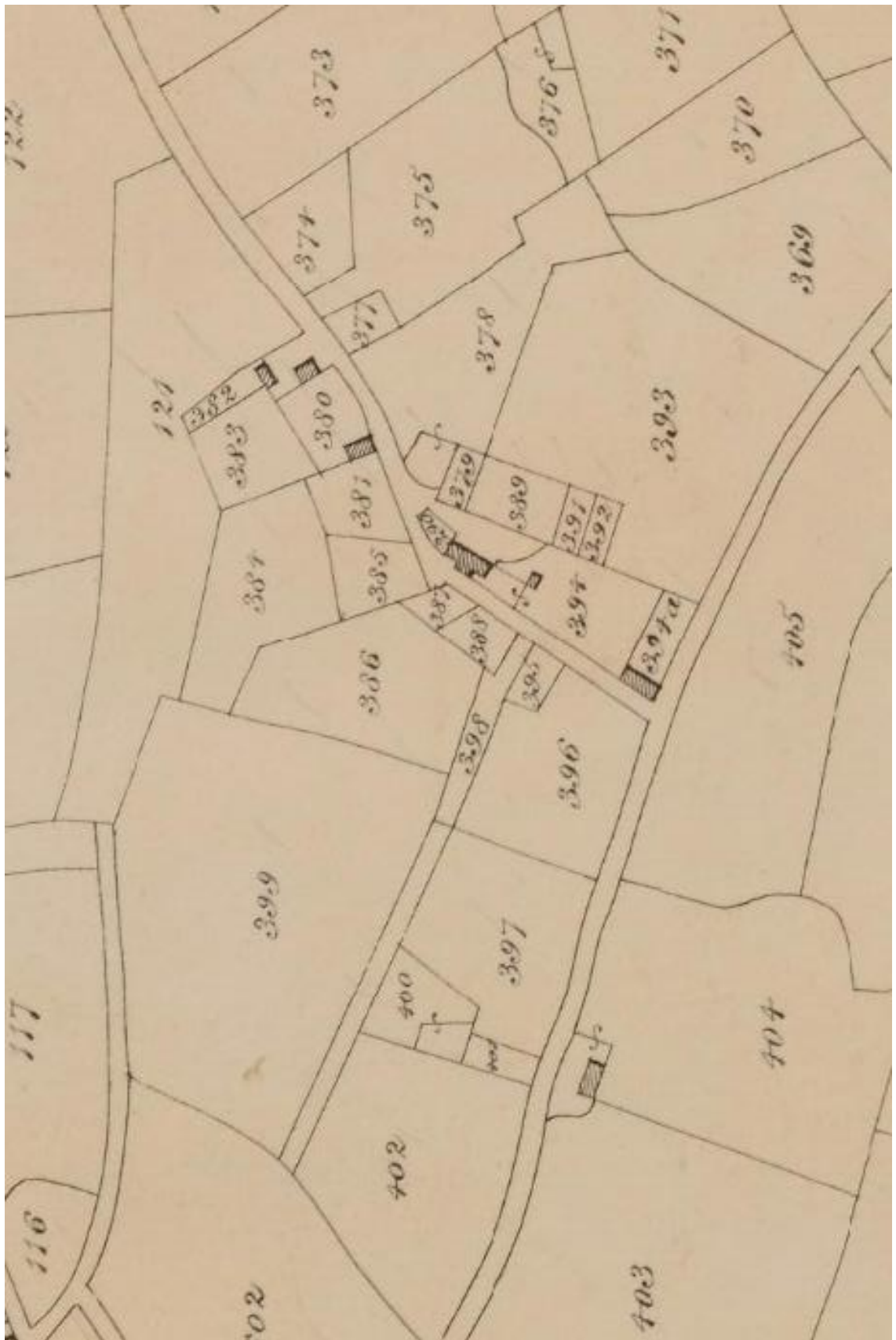


Figure 3 – c.1840 tithe map for Landshipping (reproduced by permission of the National Library of Wales)

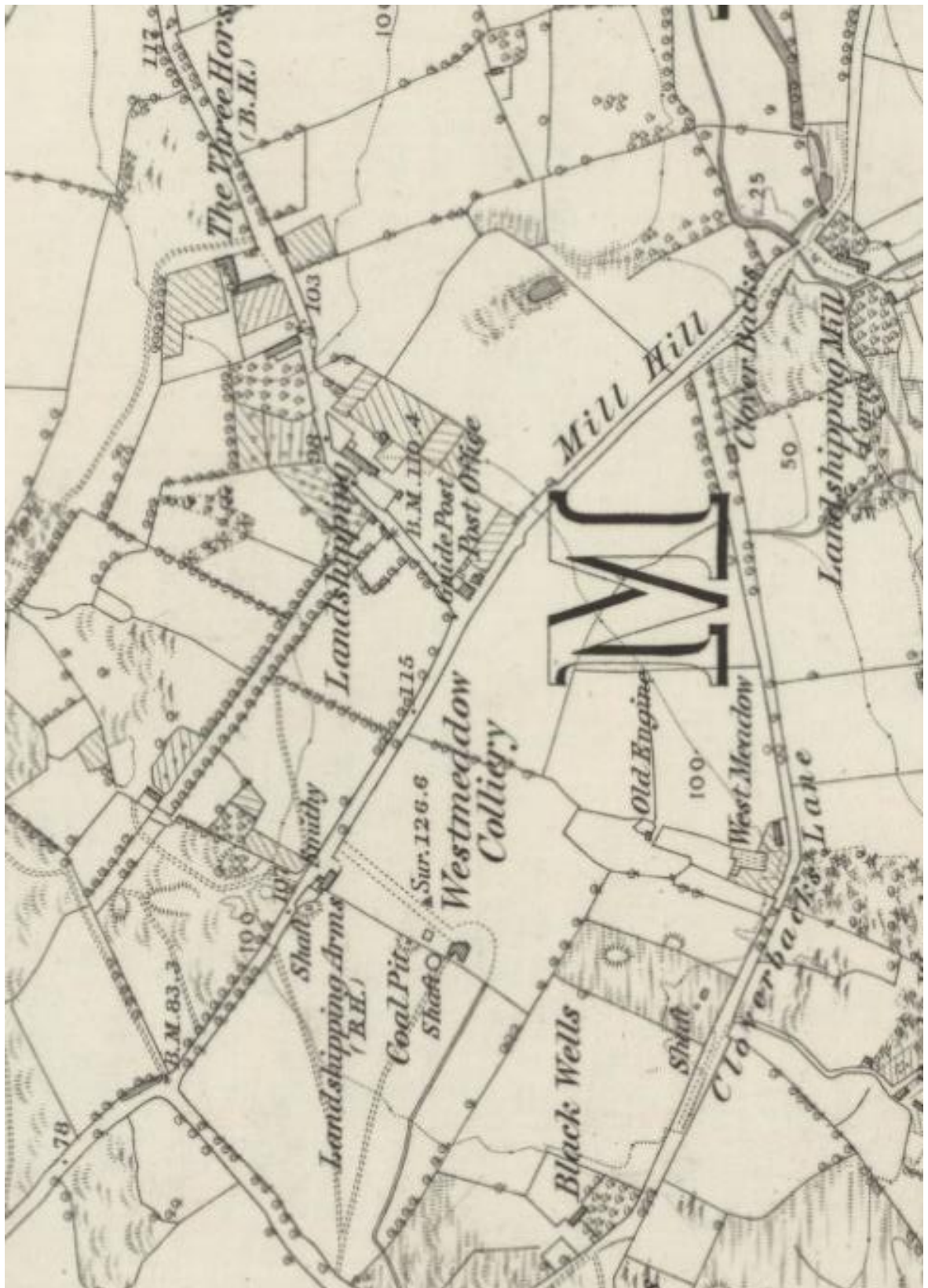


Figure 4 - First edition 6-inch 1869 OS map Pembrokeshire XXXIV, showing Landshipping (reproduced with the permission of the National Library of Scotland)



Figure 5 – Oblique Aerial photograph of Landshipping garden earthworks taken by CR Musson 1995, RCAHMW C422414 © Crown Copyright: Royal Commission on the Ancient and Historical Monuments of Wales.



Figure 6 – The upper rectangular pond depression, viewed from the NW © Daniel Evans 2018



Figure 7 - The dam separating the two rectangular ponds, viewed from the E © Daniel Evans 2018



Figure 8 – Remains of the stone lined drainage channel viewed from the lower SE pond depression, © Daniel Evans 2018



Figure 9 – Remains of SW – NE garden boundary wall with wooded gulley behind viewed from the NW,
© Daniel Evans 2018.



Figure 10 - Possible summer house at NE corner, Landshipping gardens, © Daniel Evans 2018



Figure 11 – Abutment of NE summerhouse with the stone footings to the brick wall with arched openings, © Daniel Evans 2018



Figure 12 – Abutment of SW summerhouse with the wall containing arched openings, © Daniel Evans 2018

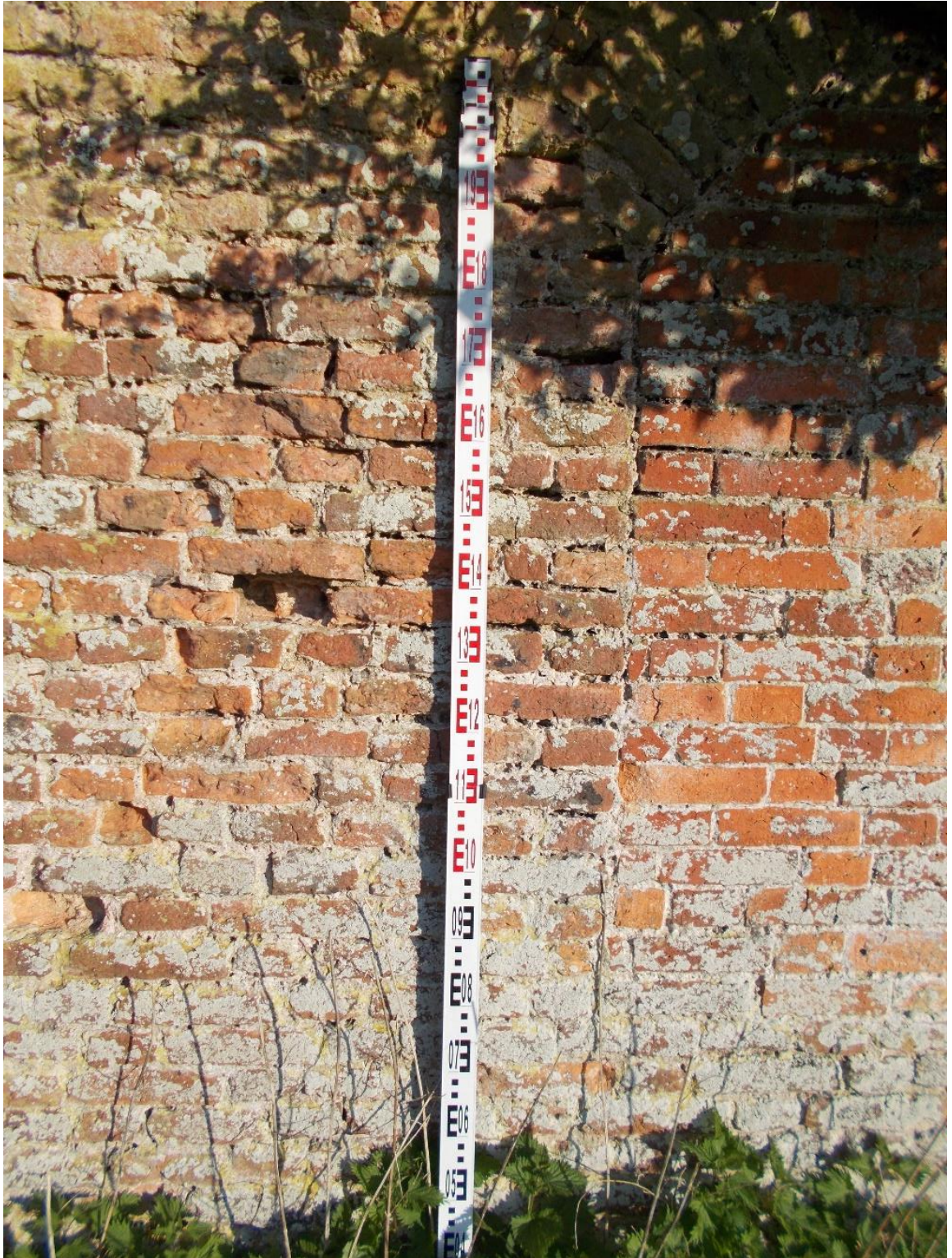


Figure - 13 Brickwork infill (right) to one of the arched openings, © Daniel Evans 2018



Figure 14 – Plinth within possible summerhouse at NE corner indicating possible floor level, © Daniel Evans 2017



Figure 15 – Tumbled flank wall to SW summer house, with masonry footings as earthworks, © Daniel Evans 2017

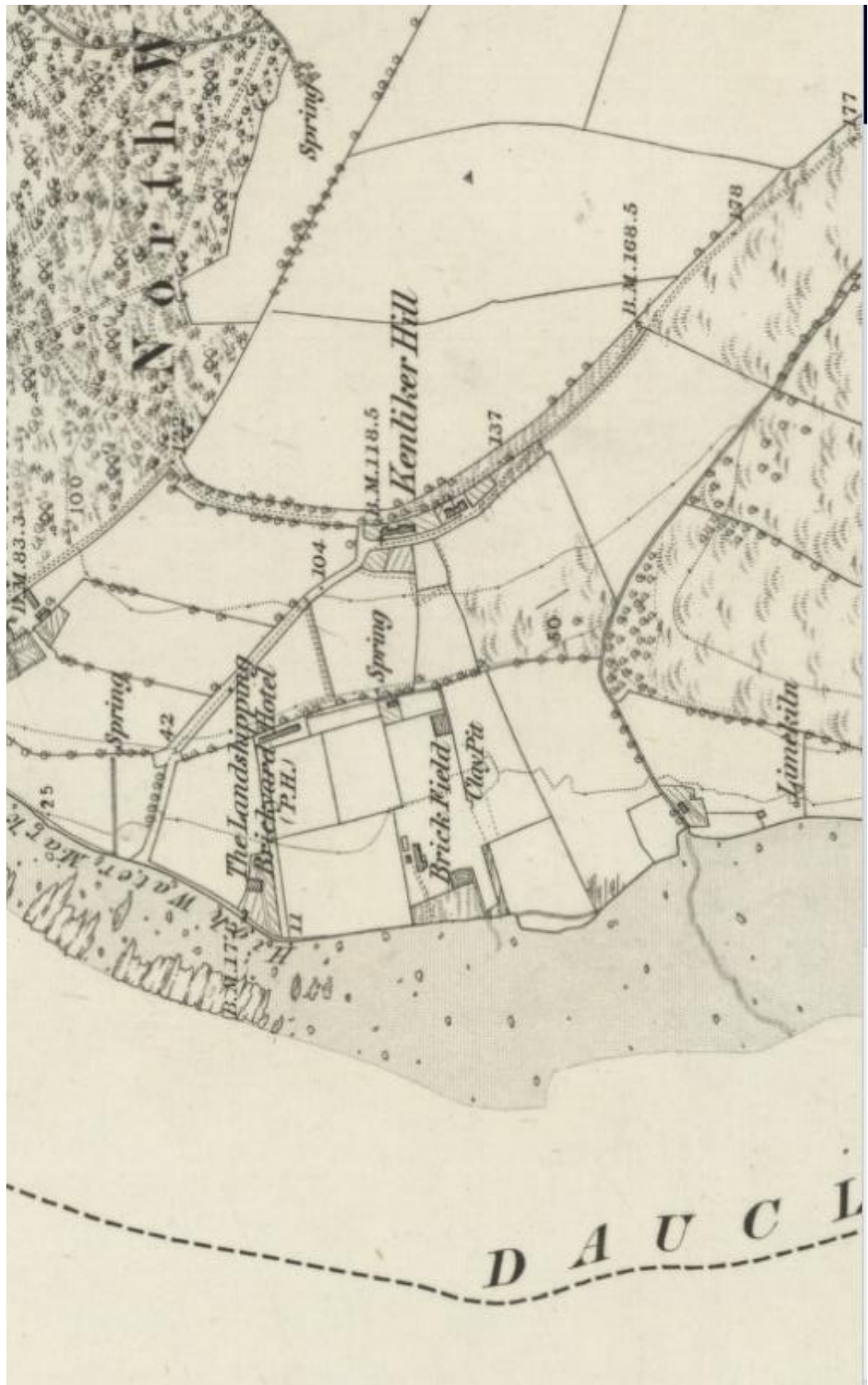


Figure 16 - First edition 6 inch 1869 OS map Pembrokehire XXXIV, showing Landshipping brickworks (reproduced with the permission of the National Library of Scotland)



Figure 17 – Painting depicting Newton House c.1660, with pyramidal roofed summerhouses in the gardens (Reproduced by permission of the National Trust)



Figure 18 - Carved section of Portland stone, © Daniel Evans 2018

~ Chapter 4 ~

COEDCANLAS

Introductory

The house is still extant as a listed building. The early C18 gardens survive as a scheduled ancient monument (*Figure 19*) and is a registered park and garden. As repetition is evident in site related reports and publications, I will discuss the original contribution of each publication and report in greatest depth. I will then review primary sources and undertake fieldwork before formulating a statement of significance.

Historical background

The Contribution of Jones (2001, pp. 47-48) focuses on the historical background of the house and a description of its architecture. Coedcanlas was a fee of Sir John Carew in 1362 and held by the Percivals until the late C15. Thereafter followed the Butlers, who restored the house after 1355. The Butlers produced several M.P.s and High Sheriffs. They sold the house to the Owens of Orierton before 1655. The Owen's neglected Coedcanlas until 1718 Sir Arthur Owen repaired it. By 1912 the house was again in ruins. Jones visited in 1974 and described what he found. Of particular interest to him was the suggestion of a vaulted undercroft, the exceptionally thick walls, and blocked in mullion windows. Jones did not attempt to date any of the structure. He was ahead of his time, the Royal Commission and Cadw surveys would take place some twenty years later.

The demesne

Literature review

The Cadw (1997) listed building report attempts to date the structure but remains a little vague. According to the report, the stone mullion windows indicate the 'Sub-Medieval' house. The floor levels had changed with later windows inserted, a new staircase and reeded internal door surrounds, possibly in the late C18. The pointed entrance arch, kitchen fireplace and chamfered beams indicate an early date, but a precise date is not evident in the report. The N part of the farm range attached at right angles to the main house has C17 stop chamfered beams possibly reused from elsewhere. In the loft of the house, a large beam found in the wall may indicate the wall plate of the earlier house. At the SW corner of the right-hand gable end, there appear to be the remains of a corbelled chimney piece, but no coherent evidence found inside. In this gable end is another blocked-in mullion window, wider than those in the N elevation.

Within the listed building report there seems to be some uncertainty regarding the past existence of a vaulted undercroft. The RCAHMW report (Ward, 1999) is better structured

than the listed building report. Most useful is the estimated summary of development at Coedcanlas. The earliest phase could be a C14 semi defensive vaulted house. A remodelling of c.1550-1600 is indicated by the insertion of the square headed mullion windows to the N elevation at first floor level. Sometime in the C17, the vaulted floor was removed, a timber floor inserted and west gable transom windows inserted. In the C19 the eaves were raised with new roof trusses, a second floor added with the new staircase, fireplace to the west gable end inserted, new windows inserted, lath and plaster partitions and decorative mouldings fitted. The RCAHMW report likens Coedcanlas to the small vaulted house type as found at Carswell Penally, the vaulted hall at Easington, Rhoscrowther and Monkton Priory Farm near Pembroke. By contrast, Lloyd et al. (2010, p. 72) who suggest that Coedcanlas may have been a courtyard house, but they do not explain their hypothesis in depth beyond highlighting that the house was assessed at ten hearths in 1670, and was reduced in size by Sir Arthur Owen in 1718. It is possible that domestic ranges were built onto the vaulted tower, but if so, little now survives beyond the chamfered beams that are perhaps reused. The RCAHMW report describes the farm courtyard buildings as C19. The listed building report has not identified any early in-situ fabric within the agricultural ranges around the court. The House was restored after 1912 and became the birth place of the author and jockey Dick Francis.

According to the listed building report, the house is significant for its group value with the surrounding gardens, a scheduled ancient monument and among the best surviving examples of its date in Wales. The Cadw (1994) Scheduled ancient monument report states that the gardens are of national importance for their potential to improve our understanding of parks and gardens through preserved archaeological deposits. According to the SAM report, the gardens were likely to have been laid out by Sir Arthur Owen of Orielton in 1718. The Cadw (2002, pp. 192-193) parks and garden register report suggest the gardens are earlier than 1718 citing a letter dated 1696/7 from Sir Hugh Owen of Orielton to Sir Erasmus Philipps of Picton Castle, describing the new folly being built by Mr Hancocke at Landshipping. Despite the letter being from Sir Hugh Owen, Lloyd et al. (2010, p. 243) maintain that the gardens at Landshipping were for Sir Arthur Owen. Sir Hugh Owen died at Bristol in 1698/9, perhaps an unlikely candidate for someone interested in re-modelling their Pembrokeshire gardens. Sir Arthur Owen was High Sheriff of Pembrokeshire in 1707 and Lord Lieutenant until his death in 1753 (Rees, 1959). Sir Arthur Owen's public profile would suggest his need to improve his estates.

The area to the N of the site is known as the old garden, a much-wooded area containing the remains of orchards and water features that may have fed a possible moat system. To the S the substantial remains of what is known as the hop garden. To the E a large enclosed rectangular area enclosed by a ditch and banks. The geo-magnetic survey indicates a

brick wall running along the top of the inner bank (Cadw & ICOMOS UK, 2002, p. 193). Lloyd et al. (2010, p. 172) highlight that this garden layout is similar to one at the demolished Ashurst House, Kent, now Highgate Cemetery, known from an engraving.

Analysis of primary sources and fieldwork

Here I will discuss primary historical sources and fieldwork undertaken in 2017 (**Figure 20**). Despite Coedcanlas being a parish, the writers of the Cadw parks and gardens report could not identify a tithe map. As of 2017, the NLW Cynefin project has not identified a tithe map for Coedcanlas either. This leaves the chart of the Milford Haven executed in the late C17 but it is rather more pictorial than cartographic. OS maps are useful from the 1860's onwards. The RCAHMW report uses an extract of the 1908 2nd edition six-inch OS map. The map shows the house and a range of narrow buildings around a courtyard, the report writer, has highlighted the extant buildings in yellow, demonstrating the extent of demolished structures since the C19.

The 1869 first edition 6inch OS map (**Figure 21**) shows a boundary running SW along the edge of the pond it is not certain if this relates to the electronic ground survey results that indicated an avenue of trees. By the 1908 2nd edition the boundary has been removed. The O.S map building outline remains the same between 1869 and 1953, making it difficult to determine exactly when some of the structures were demolished. The inside of the main house was inaccessible at the time of my visit. Photographic survey of the exterior of the house (**Figure 22 & Figure 23**) revealed little more than previously identified by Cadw. Richard Fenton, the Pembrokeshire historian, visited c.1810 and observed that the demesne at 'Coed-Cantlais [sic]' had rich land and was much wooded. Fenton does not describe the house, which is odd as it stands on the road side, and may have been of an earlier form at this time, the timber roof trusses dated 1811, perhaps indicating when the roof was raised soon after Fenton's visit. Fenton observes the landscape looking S from Coedcanlas:

As delightful a situation as for a great man's residence as any in this county, and what can be outdone by very few in any other.

The view still impresses to this day (**Figure 24**), the estuary stretching serpentine, flanked on the right by Benton Castle, and Lawrenny woods on the left. My visit allowed only access to the house, N garden and hop garden to the S. The formal hop garden to the S was inaccessible but the earthworks were just visible from the house forecourt. The real area for investigation is the hop garden. There has not been the time or the resources for an archaeological investigation of the garden earthworks (**Figure 25**).

Statement of significance

The buried brickwork at Coedcanlas possesses group and research value with the upstanding brickwork at Landshipping, and the brick structures at Orierton, both former Owen estate properties. The garden earthworks possess research value with the potential to contribute to our knowledge of late C17 and early C18 gardening practices. Because of the above values, the buried garden features at Coedcanlas possess exceptional significance.

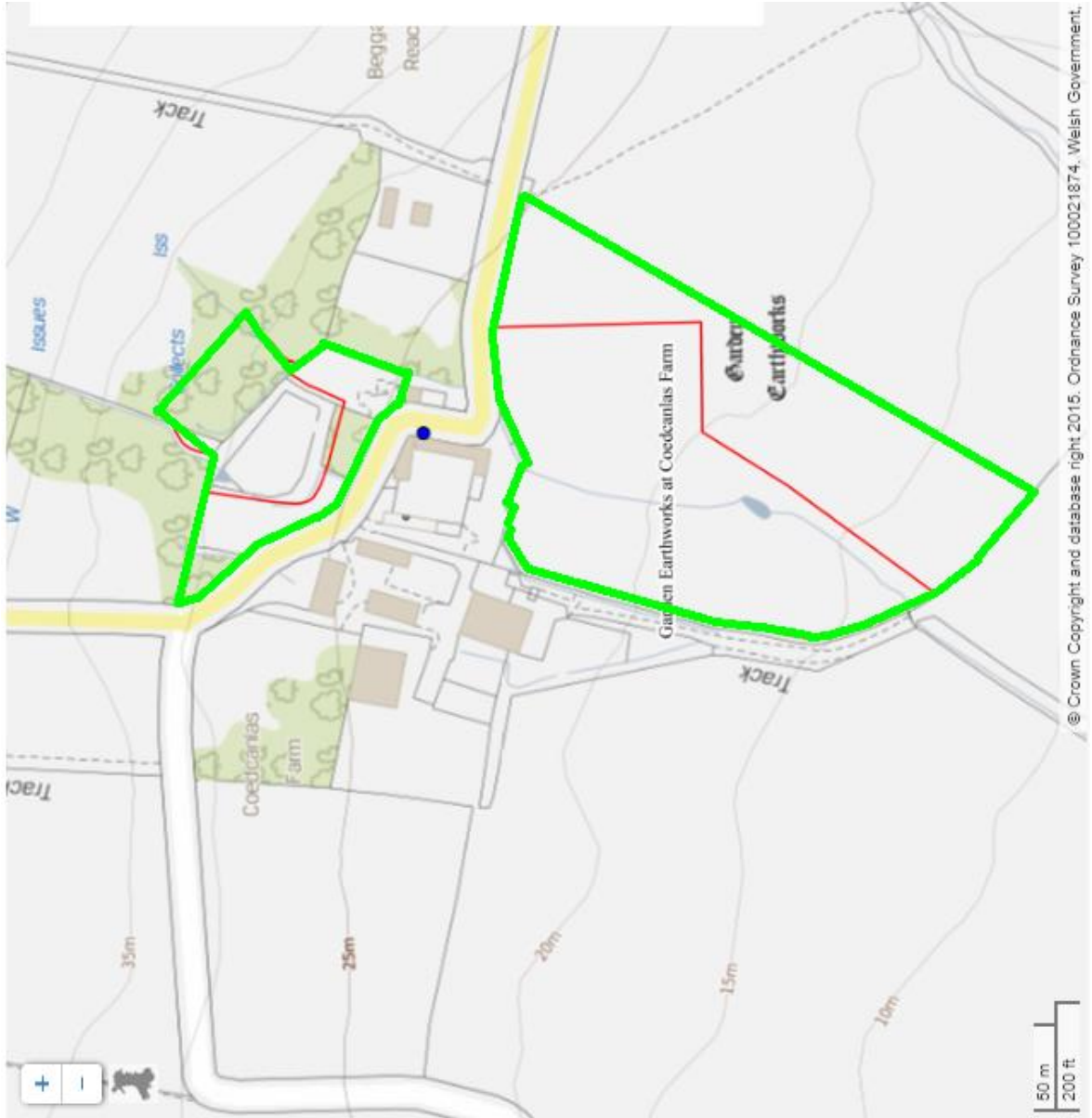


Figure 19 – Cof Cymru OS map (Government open licence 2018) of Coedcanlas gardens with an overlay showing the boundary of the registered park and garden in green.

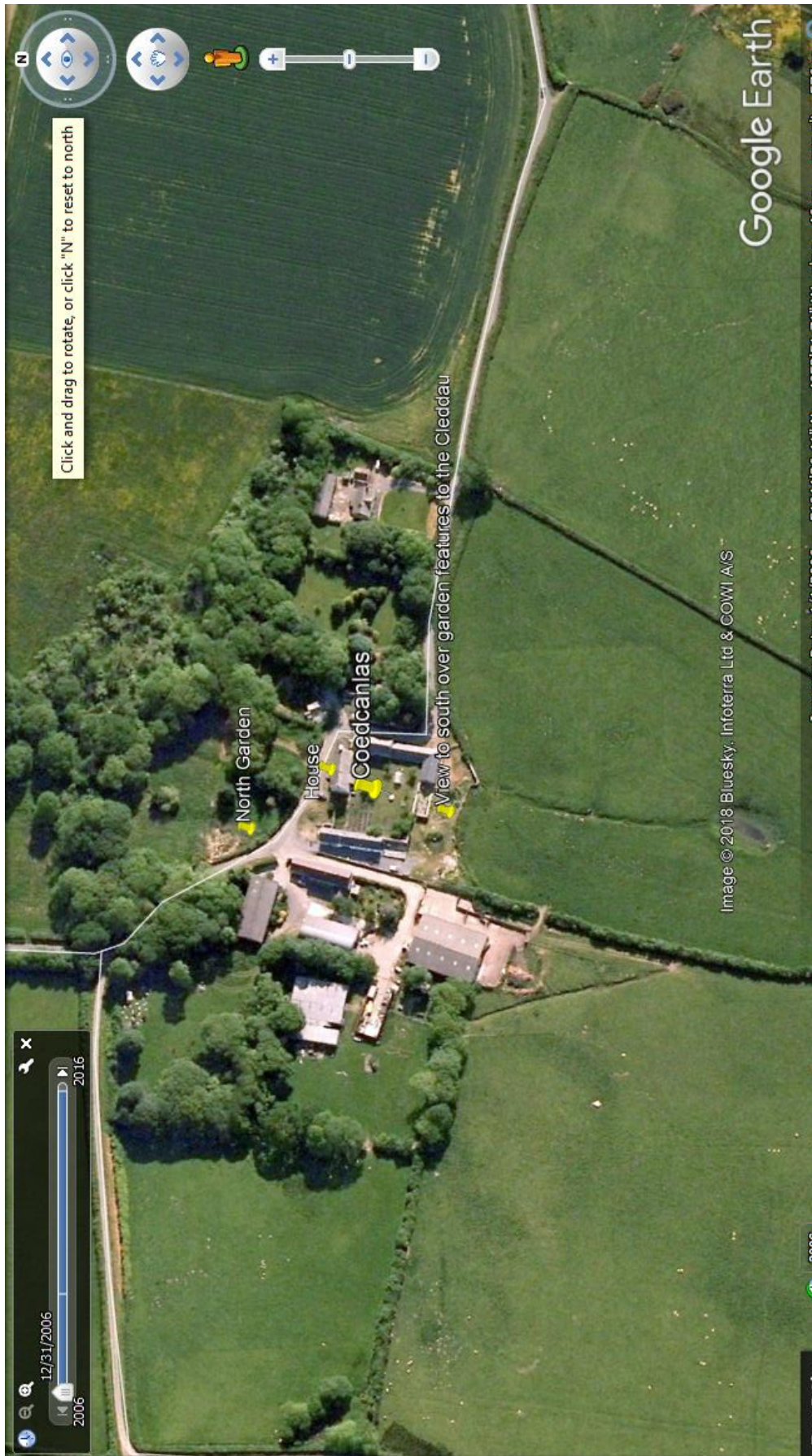


Figure 20 – Field observations by D Evans 2017 (GOOGLE EARTH IMAGERY)

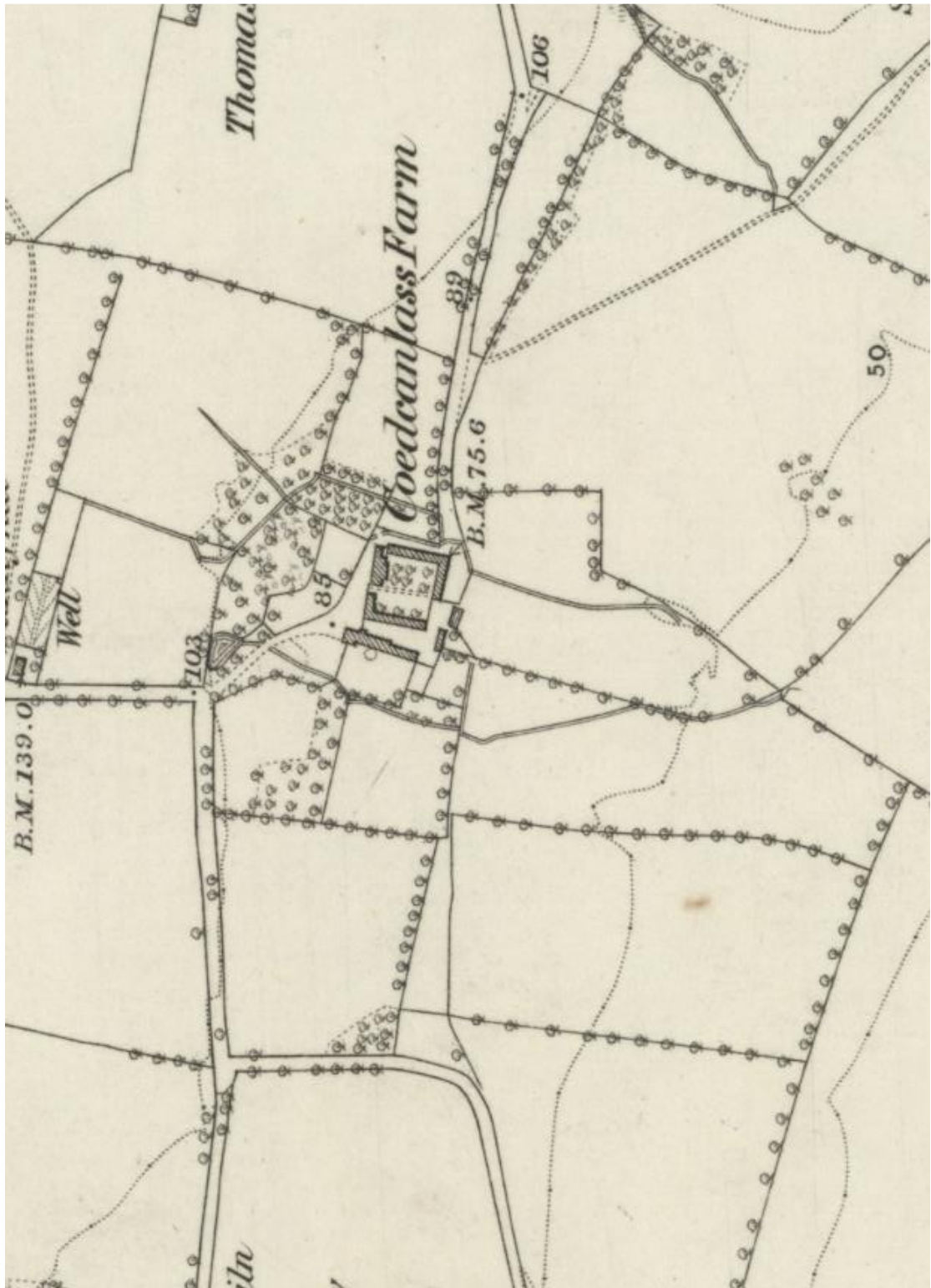


Figure 21 – First edition OS map Pembrokeshire XXXIV showing Coedcanlas Farm (reproduced with the permission of the National Library of Scotland)



Figure 22 – South elevation of Coedcanlas house remodelled c.1810, © Daniel Evans 2018



Figure 23 – North elevation of Coedcanlas house with the porch added c.1810 © Daniel Evans 2018



Figure 24 – View South over garden earthworks to the Cleddau Estuary © Daniel Evans 2018



Figure 25 – Natural Resources Wales LIDAR data showing Coedcanlas garden earthworks (Government open licence 2018)

~ Chapter 5 ~

LAWRENNY HALL & CASTLE

Introductory

The site of Lawrenny hall and Castle survives as the castellated terrace surrounded by the former deer park and walled gardens (*Figure 26*). Repetition is evident within site related reports and publications. Therefore, in this chapter, I will discuss the original contribution of each publication and report in greatest depth. I will then review primary sources, and undertake fieldwork before formulating a statement of significance.

Historical Background

Jones (2001, pp. 137-138) gives the background history of the site. In 1587-8 Lawrenny is recorded as the property of the Wogans of Wiston. Lawrenny was held by the Barlows between 1612-1763, producing High Sheriffs and JPs. After 1788 Hugh Owen of Great Nash succeeded to Lawrenny and adopted the name of Barlow. Skrine visited in 1798 and observed that the house was the finest in Pembrokeshire for its internal decoration and commanding position overlooking the estuary. In 1809 the house was advertised for lease. The particulars list circa thirty-six rooms. Fenton visited in around 1810 and observed that the house was internally well appointed connected to a conservatory with rare plants. Externally Fenton describes the house as a tall cube, a design ‘peculiar to this country about a century ago’, thus c.1700. In 1945, the Castle hosted the Hobhouse Committee who were instrumental in the formation of the Pembrokeshire Coast National Park (Lort-Phillips, 2018).

The demesne and demesne buildings

Literature review

The Cadw & ICOMOS UK (2002, pp. 244-248) Parks and Garden report utilises much of the history as identified by Jones. Therefore, I shall focus instead on the report’s main contribution of field observations and identification of primary sources. The site is on a small peninsula between the confluence of the Cresswell and Carew rivers and the Daugleddau river. The castellated terrace dominates the centre of the site, the only surviving part of the castellated mansion built by Henry Ashton for George Lort-Phillips. The terrace is on the approximate site of the early C18 mansion built for the Barlows. I shall review the field observations within the report starting to the N of the site, working clockwise around the site.

To the N of the castellated terrace is Rose Hill cottage. The cottage was enlarged in the 1850’s to accommodate the Lort-Phillips family during the construction of the castellated mansion. The mid C19 gardens to Rose Hill cottage are to the W. Much of the kitchen

gardens survive from before 1762. At the junction of the W rectangular compartment and the wall running S the remains of an ice house, possibly originally thatched, similar to a restored example at Powys Castle. The OS maps show that numerous alterations including the demolition and additions to the walled enclosures took place throughout the late C19, and early to mid C20. In the NE corner, a separate enclosure is depicted as containing an area of glass. The report suggests that William Hoare of Lawrenny, may have built the glasshouses, those glasshouses at Slebech and Cresselly house built by him. Rather, I am inclined to conjecture that Hoare built the glasshouse attached to the early C18 mansion that Fenton observed c.1811. This glass house was probably pulled down with the earlier mansion, c.1850. The report acknowledges that the 1887 and 1908 OS maps suggest the glass areas are likely late C19. To the NE of the castle terrace is the parish church of St Caradog, giving a picturesque quality to the demesne and village setting. Just within the churchyard wall is a c.80ft London Plane [*Platanus acerifolia*], possibly the tallest example in Pembrokeshire. The main drive to the castellated terrace is from the NE, past the church linking with the village road. To the E of the castle terrace is the boundary wall to the garden and forecourt that stands to c.3m in places. Nearby is a cluster of small ruinous buildings, one of brick, the past use of which is not clear. To the SW of the castle terrace are the tumbled remains of the finely constructed walls to the sunken garden, captured in a photograph by C.S. Allen in 1871, now over-grown. To the NW a linear feature depicted on the tithe map as No.437, and named the Long Walk, did not survive the park re-design after the construction of the castle.

Analysis of primary sources and fieldwork

Here I will discuss primary historical sources and my fieldwork that was undertaken in 2017 (*Figure 27*). My review of the Cadw Parks and Garden Register report reveals little analysis of the 1762 John Butcher map (*Figure 28*). The report goes on to claim that there was never a great C18 landscape park at Lawrenny. To an extent, this is true due to the site constraints caused by the river branches, these, in turn, forming the great body of water required in a landscape park. But the CPGR report overlooks the formal planting scheme extant in the 1760's depicted by Butcher. To the NW is the long walk, which the report identifies. To the SW, and not identified in the report, is a wide glade cut into the woodland, aligning with the mansion and the main branch of the Cleddau snaking off to the W. The result would be superb eye catchers at each end of the glade. To the NE another avenue leads from the mansion to the church, this would have screened off the outbuildings and offices when viewed directly down the centre line. This avenue directly relates to Hendrick Frans de Cort's illustration, as he catches the outer edge of the avenue running up to the house with offices exposed on his side. The opposing group of offices depicted on the Butcher map obscured from de Cort's vantage point. It is likely de Cort sketched the scene whilst stood by the gate

depicted at the NE corner of enclosure No.37 adjacent the church on Butcher's map. Another possible avenue appears to flank the western boundary of the walled kitchen gardens. Because there were possibly two avenues and a formal glade, and considering the relative attention that is given to avenues at other landscape parks such as at Picton Castle it seems the CPGR report writers were quick to dismiss the formal landscape scheme at Lawrenny in the mid C18.

I will now offer my interpretation of the OS maps as the Cadw interpretation focuses on the structures rather than the landscape setting. The 1869 OS map still demonstrates some of the features of a century earlier, namely the avenue between the church, and the castellated mansion on the site of the earlier house. The avenue to the NW known as 'The Long Walk' is no longer evident, as the whole area is now open parkland. A curving sunken feature also appears on the 1869 OS map (*Figure 29*) separating the new open parkland from the Castle, this feature being a ha-ha. The ha-ha is a somewhat archaic landscape design feature when compared to the low castellated terrace separating the SE front of the castle from the parkland below. By the mid C19, it was fashionable to have some form of structural separation between formal lawn and the parkland beyond. The glade to the SW evident on the Butcher map is also no longer evident. This area forms part of 'Lawrenny Wood' this being laid out in linear woodland walks.

The 1906 OS map (*Figure 30*) appears much the same as the 1869 OS map, but the ice house is not shown. The 1953 OS map (*Figure 31*) is significant as it catches in time the appearance of the park before the army razed the castle. The most significant development depicted in the 1953 OS maps is the deforestation of the park. Recent aerial photography (*Figure 2*) demonstrates that much of the lawns between the castle terrace and the park to the W and NW has been turned over to a coniferous plantation, planted sometime in the mid C20, and the open parkland turned over to agricultural land.

The OS map evidence suggests that the C19 deer park was an enlargement of an earlier park, the existence of which cannot be discerned from the Butcher map, thus this park could be later than 1762. This earlier park was possibly limited to the area to the S of the present-day terrace. No evidence has yet been identified for a medieval deer park despite the mediaeval origins of Lawrenny (Pritchard, et al., 2015, p. 34). The earliest deer park, in my opinion, likely dates to between 1762 and 1810. It was sometime just before 1810 that Fenton observed the park 'well stocked' with venison. This park predates the removal of the long walk and the new park scheme and ha – ha of c.1860 (*Figure 32*) to the SW and NW associated with the castle. The deer park was stocked with venison into the 1940's at which point much of the herd was destroyed to protect arable production (Davies & Nelson, 2003, p. 30).

The vast walled gardens (*Figure 33*) appear to cover approximately the same area on the Butcher, tythe and OS maps, and are also depicted on the de Cort illustration. In my opinion it is possible that much of the surviving garden walls are C18 with C19 additions such as glasshouses depicted on the OS maps. None of the planting compartmentation depicted on the OS maps survives with the main walled enclosure now given over to paddock. It is possible that planting beds and compartments could survive below ground.

The CPGR report identifies the 1871 CS Allen photograph showing the enclosed garden adjacent to the Castle viewed from the SW. This garden had a c.3m high castellated wall separating it from the carriage drive and castle forecourt to the NE. This garden had two tiers, the upper tier was an herbaceous border and gravel path, the lower tier was a circular sunken garden. The CS Allen photo shows that the sunken garden was planted with less hardy plants, including cordylines, and a possible large agave in the central circular bed. The Agave genus was popular among C19 plant collectors of exotics. During the 1840's *The Gardener's Magazine* would announce when 'Century Plant' Agaves flowered at the end of a life cycle lasting decades. The sunken garden would have given some shelter to the plants from the SW Pembrokeshire gales. However, it is questionable how an Agave, a semi-arid plant, could survive in a sunken garden usually designed to trap water. We cannot be certain but Henry Ashton's extensive surface water drainage system, within the Castle terrace adjacent the enclosed garden, may have rendered the ground dryer than normal for levels of Welsh rainfall. At the time of writing the enclosed garden is very over-grown with trees and difficult to interpret with no indication of the sunken garden. Sections of walls can be made out including the remains of a possible alcove seat with views to the estuary (*Figure 34*).

Old Lawrenny Hall - The Queen Anne mansion

Literature review

Lloyd (1989, p. 123) draws our attention to the architectural detail depicted in the mid C18 watercolour sketch by the artist Hendrick Frans de Cort confirming Fenton's observation, a tall five storey cube with fluted pilasters at the corners. According to Lloyd et al. (2010, p. 244), the early C18 mansion became derelict and was demolished in 1856 to make way for the Gothic revival fortress designed by architect Henry Ashton for George Lort-Phillips MP.

Analysis of primary sources and fieldwork

The Hendrick Frans de Cort view of c.1780 (*Figure 35 & Figure 36*) from the NE depicts a substantial mansion, exceptionally high with five storeys. A sketch of the ruined hall of 1843 depicts four storeys, the view perhaps was taken from the NW thus the lowest storey shown by de Cort was a half-concealed basement, the house possibly built into the slope. Surviving architectural plans by Henry Ashton in the Pembrokeshire RO show that this configuration

was also present in the later castellated mansion, the cellars opening out to a basement facing a service courtyard to the NE. Part of the early C18 cellars may survive within the Victorian cellars beneath the terrace.¹

The de Cort view can be related to the plan of the mansion as depicted on the 1763 John Butcher map. This plan has the appearance of a squat rectangle with square projections to the NE and NW. The outbuildings to the NE, consistent with those depicted in de Cort's view. John Butcher's map scale gives the widest façade of the mansion at approximately 1 chain, being 22 yards or around 20 metres. The narrow façade to the NW is approximately 15 yards wide. According to Butcher's map, this appears to have been the entrance, as it has a forecourt with what appear to be curving walls flanking a possible entranceway or gate accessed from the extant driveway that served the later mansion, but damage to the Butcher map in this area makes interpretation difficult. The NE view by de Cort shows the fine vista from the church but, also depicts the haphazard nature of this area. There is a sawpit in the near ground and the aforementioned outbuildings servicing the mansion; the kitchen gardens, to the right of the scene, indicate this area was primarily utilitarian.

Hendrick de Cort gives some indication of the external ornament of the mansion. Most distinctive are the stacked corner pilasters, those extending through the first and second floors fluted. Each window head adorned with a large keystone motif. The window heads and keystones break into the line of the entablature at which point the entablature becomes a string course. It would seem that full entablatures project immediately over each pilaster locally. The house has an attic storey with circular windows. To the NW elevation, there is a full height projection, consistent on both the de Cort depiction and the Butcher map. To the NE elevation, the Butcher map depicts another central projection, which could be the porch as indicated on the de Cort depiction.

There is insufficient stylistic evidence to make an attribution to an architect, but it is interesting to note that similarly, detailed pilasters with localised entablatures, key stones and tall proportions occurs at Herriard Park Hampshire (Lost Heritage, 2018), a house attributed to John James and demolished in 1965 (Colvin, 2008, p. 568). James is the only early C18 London architect to have any link to Pembrokeshire, having designed the Belvedere at Picton Castle. The only other house to have round attic windows is Nanteos, Ceredigion, a house begun in 1739. Otherwise, the house bears little in common stylistically with Lawrenny Hall, and the date of construction of Nanteos is later.

¹ Ex. Info Mr D. Lort-Phillips, 2017.

Lawrenny Castle

The demise of Lawrenny Castle would come almost a century after the demise of the earlier Mansion. George Lort-Phillips M.P. commissioned the architect Henry Ashton to design him a 'castle'. Henry Ashton was assistant to Sir Jeffrey Wyattville, surveyor of the Royal works at Windsor Castle (Colvin, 2008, p. 1198). Here I will offer my summary of the Henry Ashton drawings held at the Pembrokeshire RO in an attempt to argue the significance of the drawing collection.

The design for Lawrenny castle (*Figure 37*) was a castellated mansion conceived in the Victorian romantic taste that grew from the picturesque taste of the early C19. The mansion alluded to defence in the solidity of its detailing and precision of its construction, hewn from the dark grey carboniferous limestone found in South Pembrokeshire. The castle siting utilised the C18 terrace. Ashton re-faced the terrace to appear as a castellated revetment complete with bastions. He used a low parapet wall that, when seen from the SE appeared higher, but cleverly only appeared as a low plinth when looking out from the castle over the park (*Figure 38, Figure 39 & Figure 40*). This parapet feature is similar to one deployed by Humphry Repton and his son John at Stanage Park, Powys, in phases between 1803 and 1822.

Henry Ashton's drawings indicate that, for its date, the castle was one of the most technologically advanced houses in West Wales. Behind the stone facades, Ashton deployed cambered cast iron beams within the floor construction. A concrete vault over the flag tower was proposed, (*Figure 41*) possibly the earliest appearance of concrete in Pembrokeshire in a domestic building. By comparison, early concrete is often credited to the some of the later C19 gun forts of the Milford Haven (Lloyd, et al., 2010, p. 126). Ground floor rooms were heated by cast iron flues under the edge of the paved floors. Other novelties included chimneys hidden within the battlements.

Statement of significance

The earliest recorded phase of the demesne, preserved by documentation in the Butcher map, possesses research value. The deer park is notable for its historical value as a late C18-C19 park, rather than a mediaeval deer park, and enlarged in the 1850s-1860s to create a new setting for the castellated mansion. The 1850's park setting is lost today, but its depiction on OS maps and in historic photographs possesses research value. Because of these values the park possesses considerable significance. The walled gardens possess historical and evidential value as largely surviving, if not complete, early C18 walled gardens with C19 additions. The potentially surviving garden archaeology within the walled gardens possesses research value. Because of these values, the walled gardens possess considerable significance. The Victorian sunken garden possesses historical and evidential value as a rare example of its kind in

Pembrokeshire. The research value of historic photographs depicting the sunken garden re-enforces the evidential value of its partially surviving features on site. Because of these values, the sunken garden possesses considerable significance.

The preservation of the early C18 mansion through documentation in the de Cort illustration possesses research value because it can be read reliably in conjunction with the John Butcher map. Both documents combined inform us how the grounds appeared between c.1740-80. The de Cort illustration also possesses research value because it indicates how the C18 house appeared. The map and pictorial evidence and its relationship to the site are of considerable significance.

The surviving castellated terrace possesses aesthetic value because the views to the SE and the Carew branch of the Cleddau remain unaffected by the castle's demolition. The Castle's preservation by the documentary record in late C19 and C20 photographs, C19 and early C20 maps and 1850s architectural plans by Henry Ashton possesses research value. Henry Ashton's plans are particularly valuable because they demonstrate the technological innovations deployed in the castle's construction. Together the surviving terrace and 1850s architectural drawings possess historical value by association with Henry Ashton. The site and castle also possess historical value by association with Clough Williams-Ellis and the Hobhouse committee. Because of the above values, the surviving castle terrace and documentary records of the early mansion and later castle possess considerable significance.



Figure 26 – Cof Cymru OS map (Government open licence 2018) of Lawrenny gardens with an overlay showing the boundary of the registered park and garden in green.

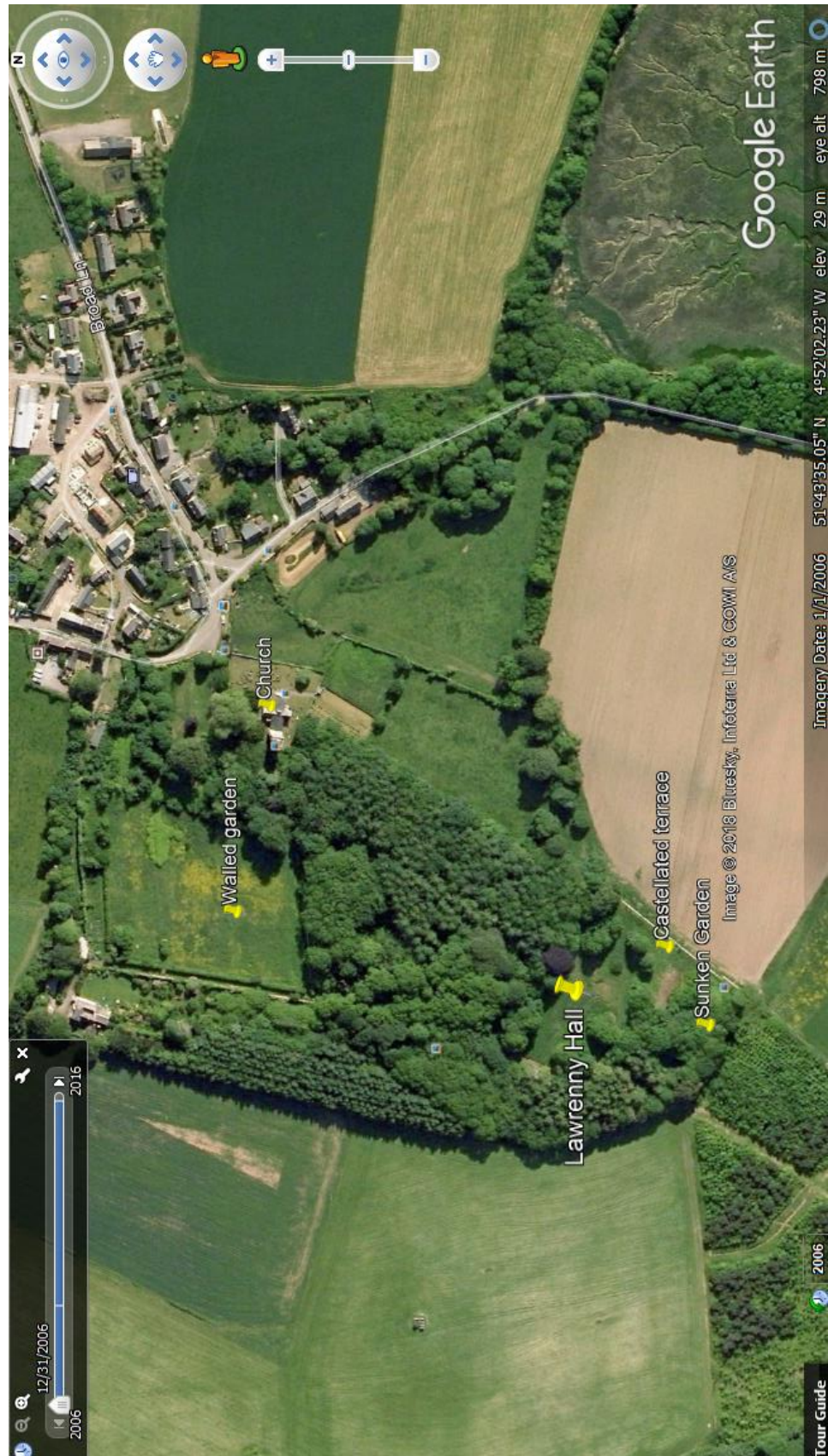


Figure 27 – Field observations by D Evans 2017 (GOOGLE EARTH IMAGE)

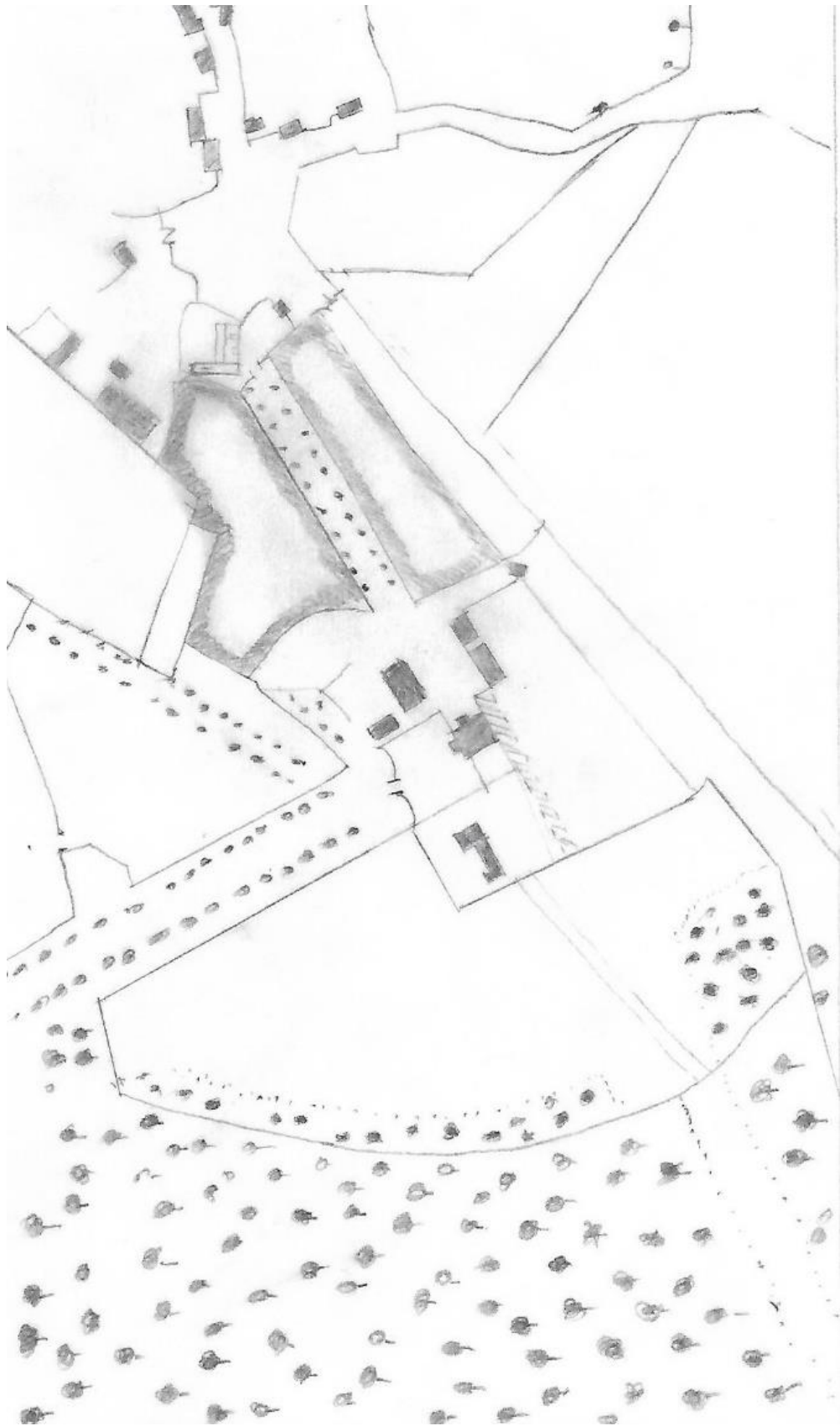


Figure 28 – Tracing of the original John Butcher map depicting Lawrenny demesne 1762 (Pembs RO HDX/969/1)

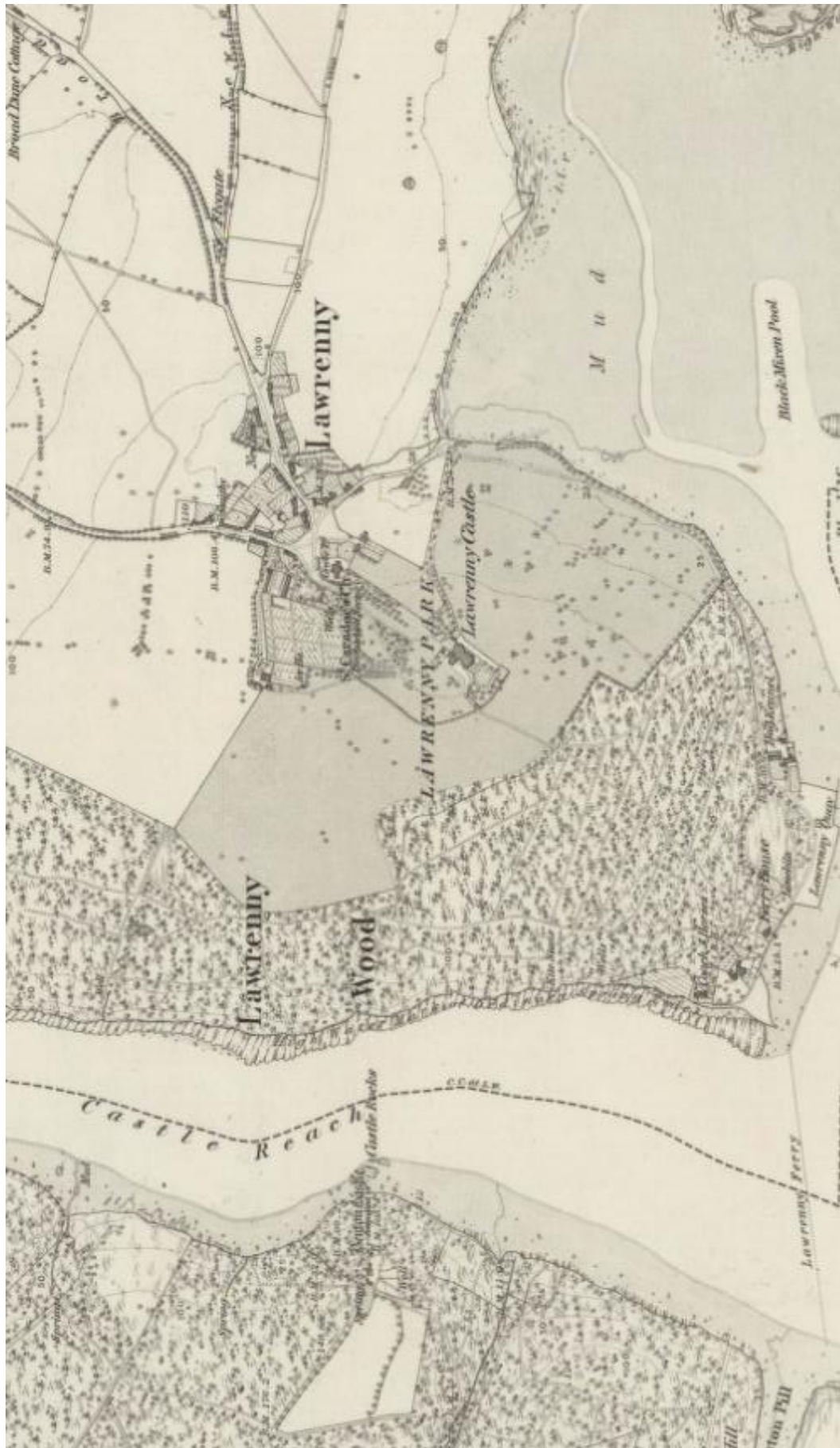


Figure 29 - First edition 6 inch 1869 OS map Pembrokeshire XXXIV.SW depicting Lawrenny Park (Reproduced with the permission of the National Library of Scotland)

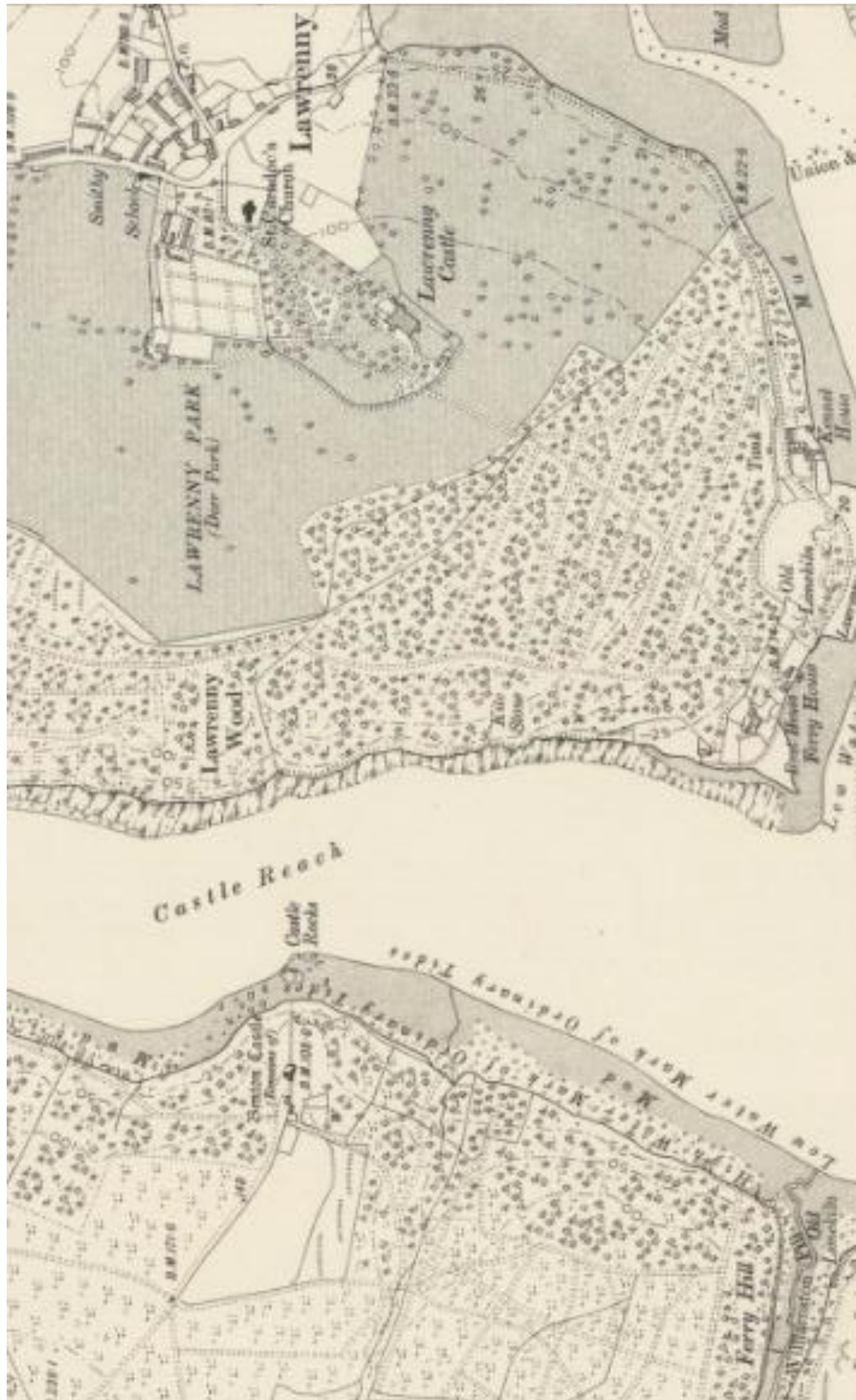


Figure 30 - Revised 6 inch 1906 OS map Pembrokeshire XXXIV.SW
(Reproduced by permission of the National Library of Scotland)

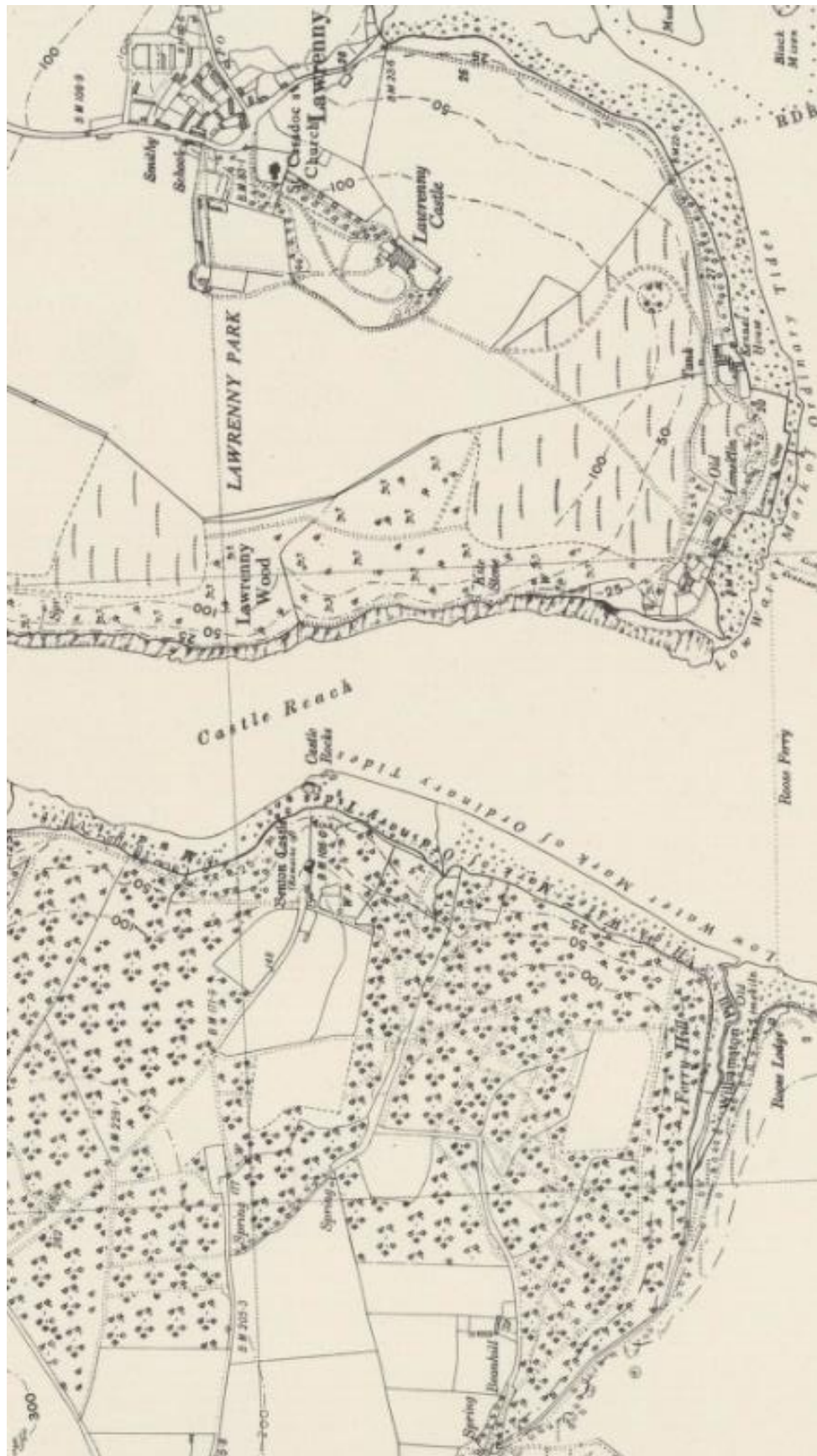


Figure 31 - Revised 6 inch 1953 OS map Pembrokeshire XXXIV.SW (reproduced by permission of the National Library of Scotland)



Figure 32 – Ha-ha probably constructed c.1860 © Daniel Evans 2018



Figure 33 – Walled garden enclosure viewed from the SW, © Daniel Evans 2018



Figure 34 – Remains of the possible seat alcove within the wall of the enclosed garden, © Daniel Evans 2018

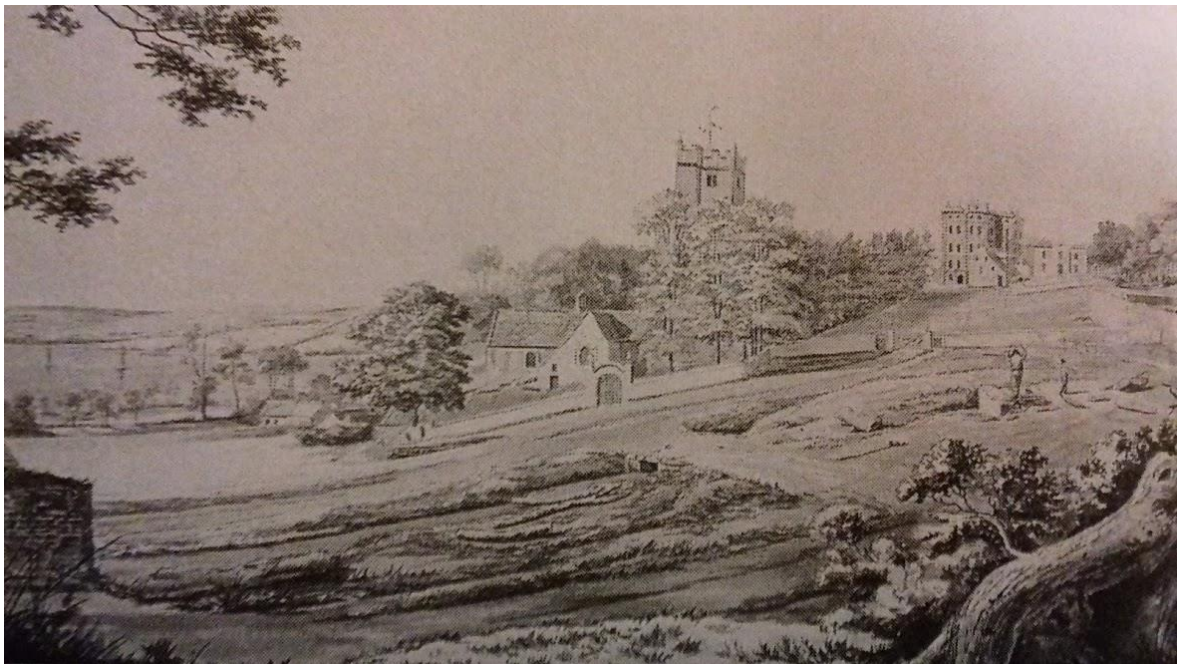


Figure 35 - Hendrick de Cort watercolour c.1780 showing Lawrenny Hall and church in panoramic
(By permission of the National Library of Wales)

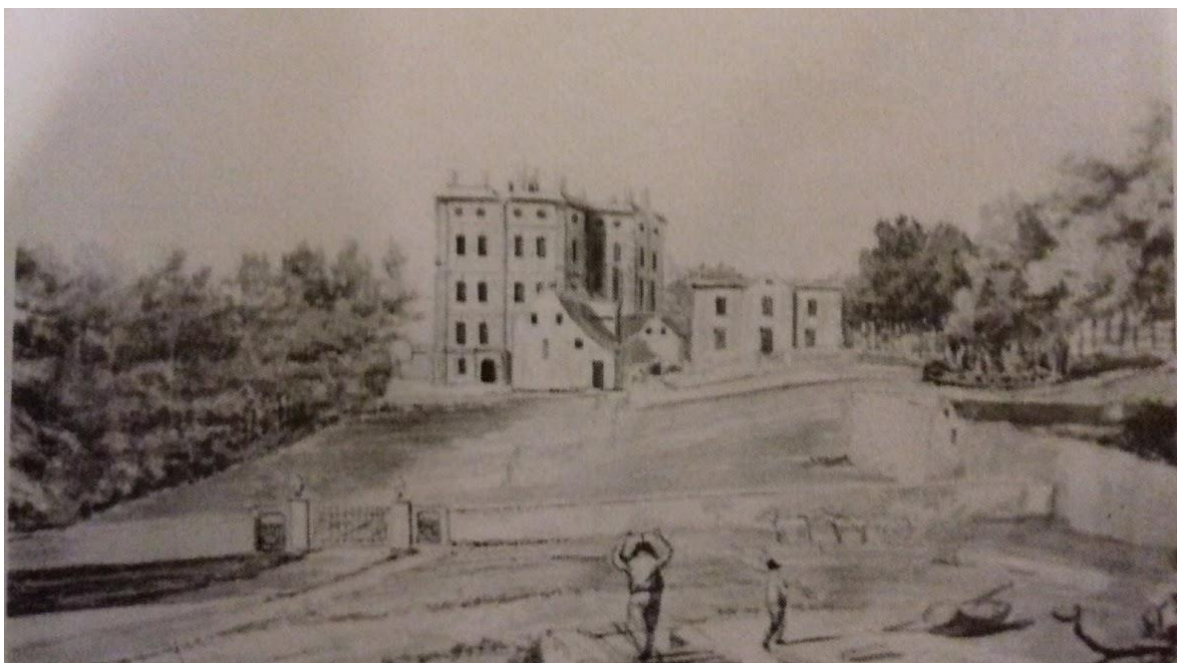


Figure 36 - Hendrick de Cort watercolour c.1780, detail of Lawrenny Hall (By permission of the National
Library of Wales)



Figure 37 – Lawrenny Castle, view from the NW Pembs RO, D/LAW/PLANS/1, By permission of Mr David Lort-Phillips

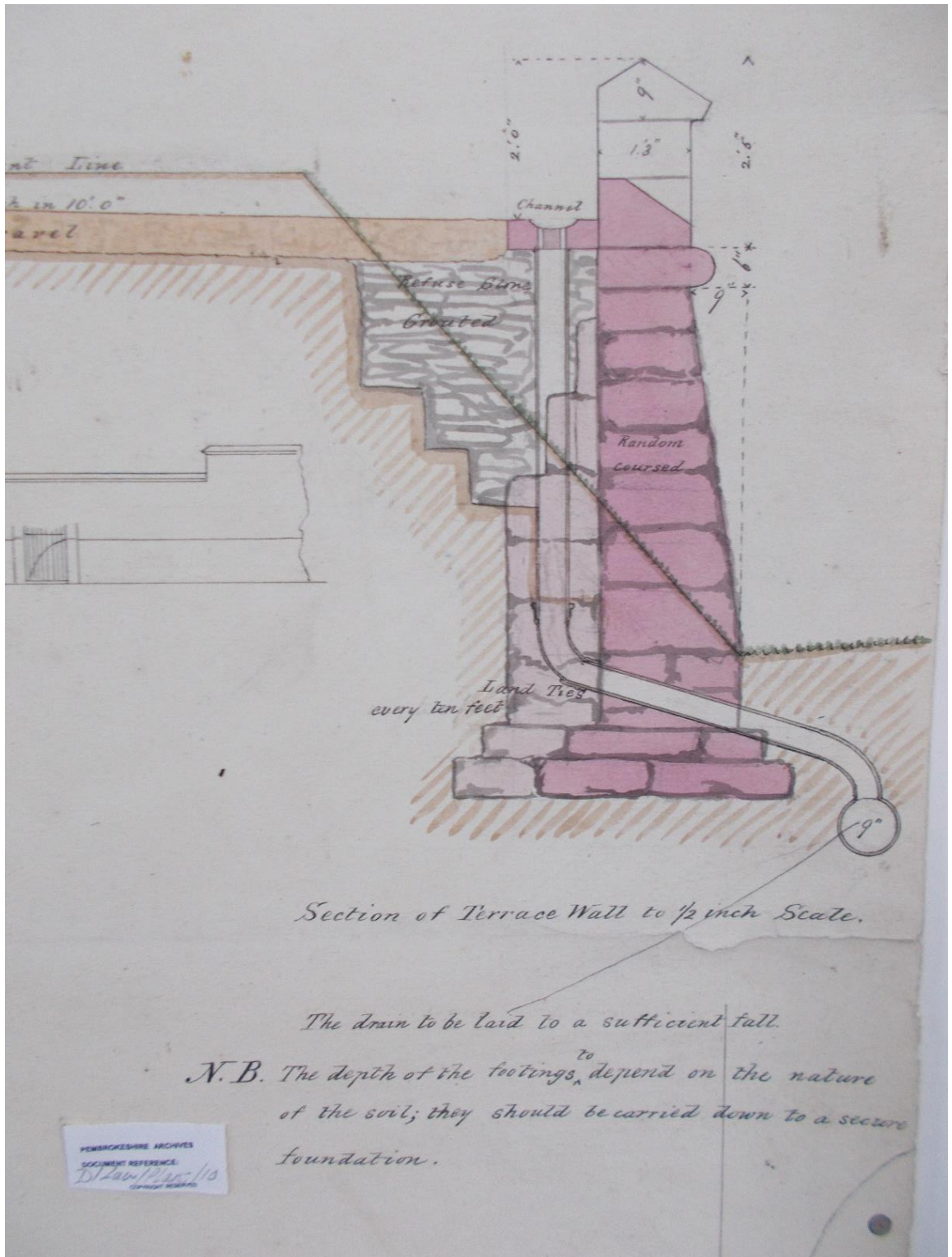


Figure 38 – Original design section for the castellated terrace by Henry Ashton c.1855, Pembrokeshire RO, D/LAW/Plans/10, By permission of Mr David Lort-Phillips



Figure 39 – Castellated terrace looking NE © Daniel Evans 2018



Figure 40 – View to the SE over the terrace to the Cleddau estuary © Daniel Evans 2017

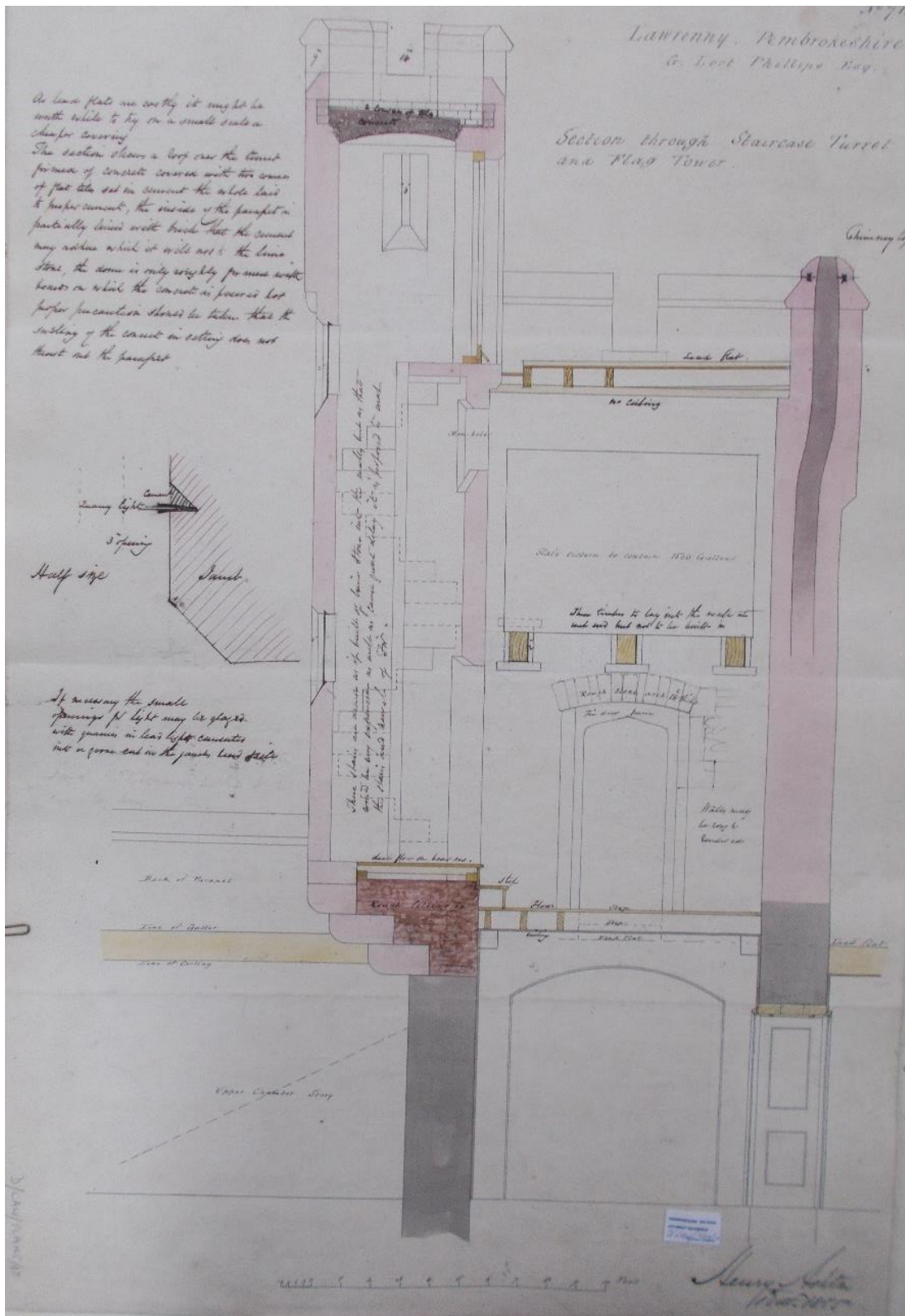


Figure 41 – Henry Ashton’s design for a concrete dome over the flag tower, and chimney’s hidden in the battlements, Pembrokeshire RO, D/LAW/Plans/10, By permission of Mr David Lort-Phillips

~ Chapter 6 ~

KILGETTY HOUSE

Introductory

The remains of Kilgetty House and gardens survive as Kilgetty Farm, a registered park and garden (*Figure 42*). Because site related sources repeat within reports and publications, I will discuss the original contribution of each publication and report in greatest depth. I will then analyse primary sources and fieldwork before formulating a statement of significance.

Historical background

Jones (2001, pp. 125-131) gives the history of the site. The Royal Commission erroneously recorded Kilgetty in 1925 as a residence of the Canons of St Davids. The Barlows had occupied the estate in the mid C16, then sold it to Sir Thomas Canon around 1620, hence the confusion. The Canon's resided at Kilgetty as prosperous landowners and merchants at Haverfordwest until 1685, when Catherine Canon married Edward Philipps of Picton Castle. Between 1725 and 1726 Kilgetty house was remodelled for John Philipps, younger son of Picton Castle, (later sixth Baronet).

The demesne and surviving structures

Literature review

Jones (1976, pp. 127-139) highlights numerous primary sources. In 1743, the Land surveyor John Butcher produced a map of the demesne, and a ground plan showing the house with extensive gardens. The Butcher map shows the house with bowed forecourt and 280 yards of gardens within square compartments, and a central avenue bisected by a fountain and terminated by summer house and pond. The 1743 perspective view by Butcher [see below], shows statues atop the bowed forecourt walls and throughout the walled garden compartments, and surrounding the formal gardens were deer parks.

Jones identifies numerous diary accounts from the C18 and C19 demonstrating the development and decline of the house and gardens. In 1767, the house was described as pretty, but small. In 1810 Richard Fenton observed that 'Cilgetty' formed the principal deer park of Sir Richard Philipps, Lord Milford, due to the de-parking of the Picton Castle demesne. In 1852 Fanny Price Gwynne described the summerhouse as a ruined 'temple' and garden walls still visible. Around 1880, Mary Curtis describes the ruins of the Mansion as a 'castle' with a farmhouse adjacent, and the summer house as a 'tower' within the ruined gardens. Near the 'castle' forecourt Curtis observed several broken statues on the ground, one described as a man grasping a fish. An occupant of the farmhouse informed her that the lands of Kilgetty once extended to Hen Castle [Hean Castle] and the coast to the S.E. Curtis also observed the remnants of two deer parks.

Jones concludes that the banqueting tower was likely built for Lord Milford in the late C18, citing the conclusion of the RCAM 1890s report for Kilgetty. Lloyd et al. (2010, p. 236) argue that the summerhouse was built before 1743, and importantly raise the question whether the Kilgetty summerhouse was designed by architect John James, who designed the summerhouse at Picton Castle in 1728 for Sir John Philipps fourth Baronet. Whittle (1992, p. 36) suggests that the summer house was built sometime around 1725-26.

The Cadw & ICOMOS UK (2002, pp. 228-233) parks and garden register report utilise many of the historical sources Jones identified. Thus I shall focus on the report's comparison of field observations with the primary sources. I will start with the wider landscape, proceed to the site of the mansion and move clockwise from the N around the site. The Kilgetty house site is on high ground, between the villages of Stepside and Ludchurch. To the N the house site is accessed from Kilgetty lane connecting the two villages. The small mansion as depicted in the 1743 Butcher perspective view, no longer survives. The two service ranges flanking the mansion still survive. The N.E. range appears altered with chimneys removed and a series of arched openings inserted. The report raises the question whether this range was originally intended as stabling and not built as shown in the Butcher perspective. The SW range appears to resemble that shown in the 1743 sketch, but has been modernised and is an occupied farm house.

Immediately to the S.E. the partially surviving bowed walls with pillars form the entrance to the formal gardens, now devoid of the statuary observed by Curtis, and the ironwork shown in the 1743 view. These walls stand to around 1.5m. In the centre a modern utilitarian gate leads into the formal garden enclosures; much of the walling is tumbled and robbed, but it is clear from the OS maps there were two main compartments. These were probably sub divided into parterres by clipped hedges, rather than walls as there are no corresponding earthworks. Near the far SE edge of the second compartment, the remains stand of the summerhouse described by Jones. There was once a 'D' shaped pond in front as seen on the 1743 map, but it was filled in sometime in the late C20.

To the S of the house and walled gardens is the former deer park and further to the NW a 5-acre paddock. These elements cover sixty-four acres of high ground, truncated to the SE by road improvements. The park and paddock were enclosed by a stone wall, now standing to 3m and partially ruined. These enclosures were gated according to the Butcher plan. The E. gate leads to a now vanished fishpond and the upper E gateway according to the report, remains unchanged, the piers still standing to over 1.5m and set within a splay. The lower E gate has been removed. The present park entrance is 4m N of the original with one pier standing to over 1.5m. The paddock and park are divided by a stone wall, with a 65m section now demolished; traces of a small building NW of the paddock survives. Within the

paddock, a small building, with gable ends surviving may have been connected with deer management. The trees in the park and the tree circle shown on the map are no longer extant.

The Butcher map shows a series of rectangular buildings to the S.W. of the house. One building may have been a lodge, as it is adjacent the entrance from the N. lane to Kilgetty village. The gable ends of the lodge still stand, the front and back walls have collapsed. Adjacent and to the N of this small building, earthworks delineate walls. Numerous buildings in this area survive in varying condition, and appear to have had a domestic use. To the E. of the house site, an area is referred to as the East Garden on the Butcher map. Garden earthworks delineate the boundary walls.

Discussion of primary sources and fieldwork

Having reviewed the literature, I will re-visit the primary sources and my field observations (*Figure 43*) to explore the important relationship between the gardens constructed at Kilgetty and Picton Castle in the early to mid C18 and today. Of particular interest is the map evidence showing a structure at the site of the summerhouse in 1743 (*Figure 44*). Due to poor reprographic techniques Jones may have misinterpreted the map evidence as he concluded that the summerhouse was built in the late C18. I will also aim to emphasise Lloyd et al.'s argument for the date of its construction. I will achieve this by utilising NMR photographs and identifying architectural pattern book sources from the mid C18.

The belvedere

The gardens and summerhouse should be considered within the wider context of the Picton Castle belvedere executed from 1728, (see the chapter on Picton Castle and gardens). We know that Sir John Philipps's father had the architect John James undertake the design for the Summerhouse at Picton. On this basis, we cannot presume John James designed the Kilgetty summerhouse (*Figure 45*), whilst at the same time, we cannot eliminate the possibility of professional architectural involvement. The most interesting designed element of the summerhouse is the three-bay arcade (*Figure 46*). The arcade almost definitely predates 1743, as it forms an integral part of the 'D' shaped structure depicted on the Butcher map. The arcade has now mostly collapsed, but the 1958 photograph taken by Professor Grimes of the RCAHMW shows that the arcade was finely detailed, executed in an unfluted roman Doric order. The entablature had partially collapsed by 1958. Thus the full extent of the detail as executed is unknown. The arcade is similar to Plate XXXI of James Gibbs's 1753 pattern book (*Figure 47*). There is not sufficient evidence for attribution, but comparison with Gibbs's design highlights the outstanding quality of the work.

The garden parterres

The garden as depicted on the John Butcher perspective view *Figure 48* appears to follow the designs principles set out in John James's *Theory and Practice of Gardening*, 1712. Details such as the central fountain, parterres with scroll work designs, edges lined with topiary specimens, and the use of sculpture are consistent with James's book (*Figure 49 & Figure 50*). James's book does not give a design for a belvedere resembling the 'D' shaped design here at Kilgetty.

The House

Literature review

Jones gives his interpretation of the Mansion. Being principally a historian and genealogist, he did not have the specialist knowledge to interpret the architecture of the mansion. Due to the poor reprographic methods available at the time of Jones's publication reassessment of the John Butcher perspective view as a primary historical document is needed. I will offer my interpretation of the architecture of the mansion, and my assessment of the reliability of the source.

Discussion of primary sources

John Butcher was a prolific surveyor of estates in Pembrokeshire in the mid C18. As a surveyor, he would have been interested in capturing technical detail, despite the general naïve character of his draughtsmanship. We know that Philipps rebuilt the house between 1724 – 25. It is possible the house contained an earlier structure. The earlier structure was likely a modest two storey house with the fireplaces in the gable or end walls. The closely spaced three-bay façade suggests thick gable walls. It is possible that the top storey with camber headed windows was added c.1725, c.f., camber headed windows at Orierton, Pembs, and at both Llamilo house, and Aberglasney Carms all of c.1725. It is difficult to determine whether the hipped roof dates from 1725 because it might have been reused from the earlier house implying that this earlier structure was a Restoration era house c.f. Glandovan Pembs which has been dated c.1670. Orierton, Llanmilo and Aberglasney, by comparison, all have (or had) parapet roofs.

Statement of significance

The belvedere at Kilgetty possesses group value with the belvedere at Picton Castle from the point of view of similarity and historical context. The upstanding remains of the bowed forecourt walls, dividing walls, other structures and the belvedere possess evidential value, demonstrating early C18 formal gardening practices. This evidential value is reinforced by the research value possessed by the historical map evidence. Because of the above values, the Kilgetty House gardens and belvedere possess some significance.

The former service wings of the mansion survive as the farmhouse and adjacent outbuildings. These structures, combined with the John Butcher view possess evidential and research value demonstrating early C18 vernacular gentry house building practices, and because of these values possesses some significance.

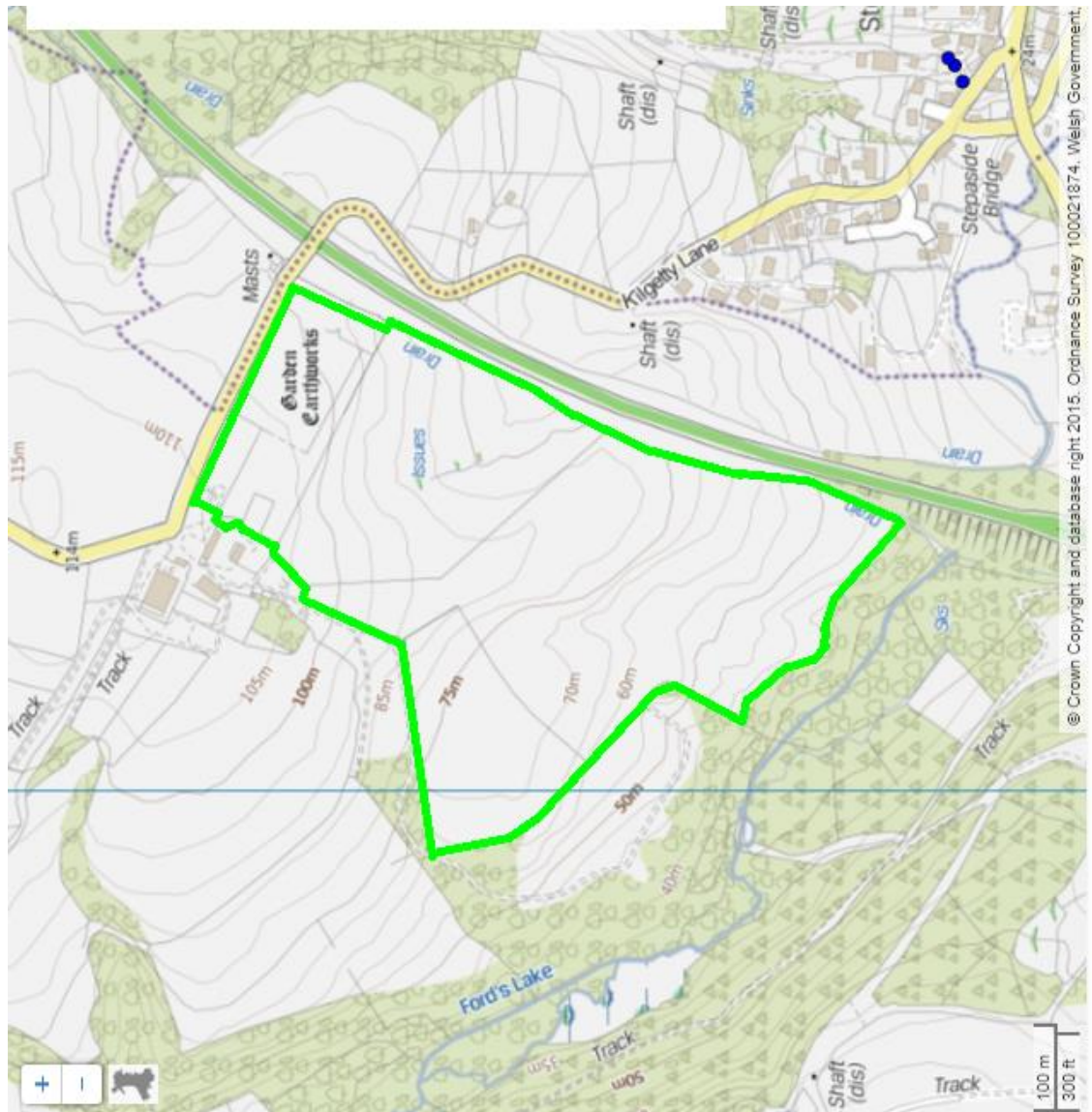


Figure 42 – Cof Cymru OS map (Government open licence 2018) of Kilgetty Farm with overlay showing the boundary of the registered park and garden in green.

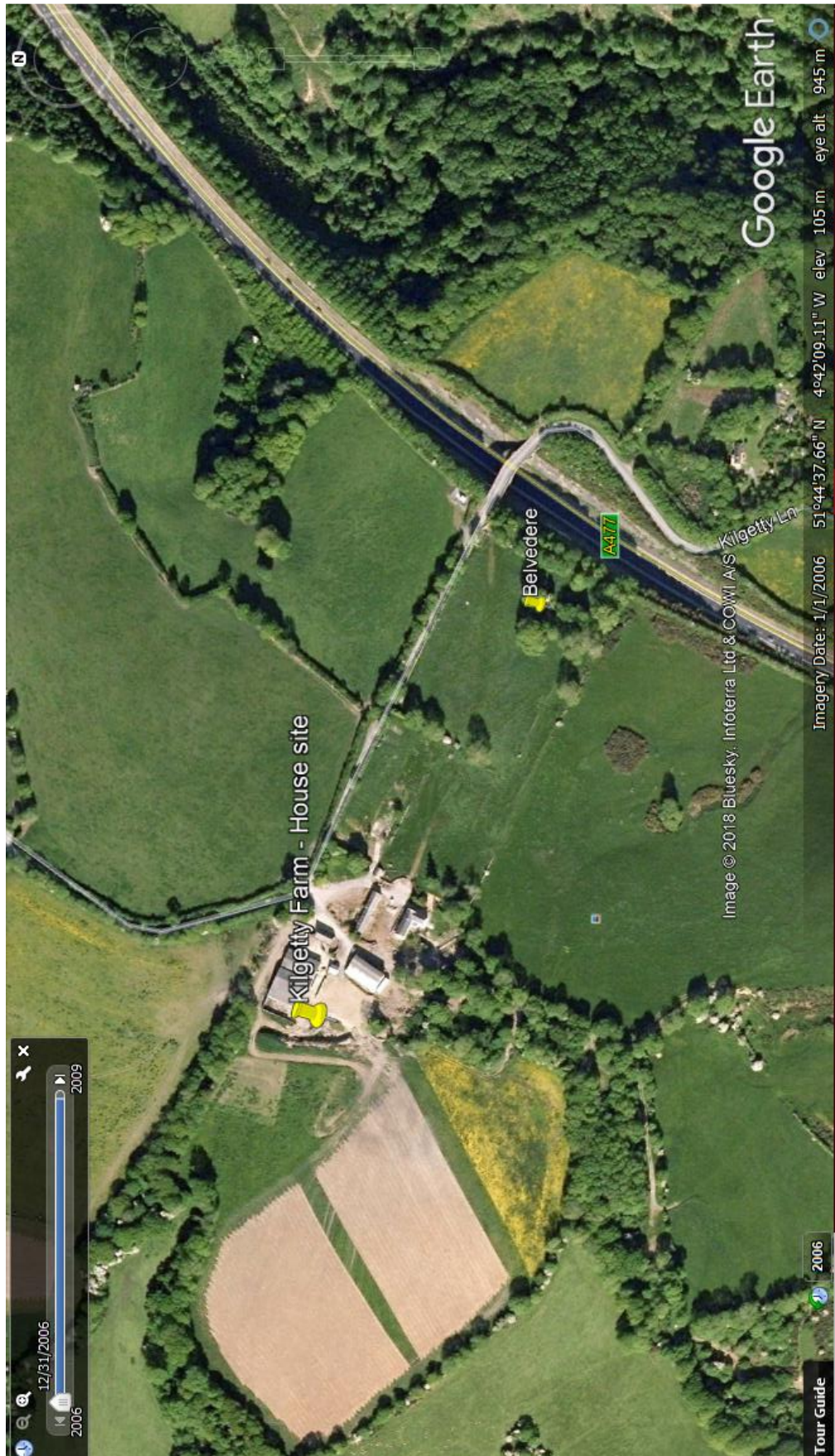


Figure 43 –Field observations by D Evans 2015 (GOOGLE EARTH IMAGERY)

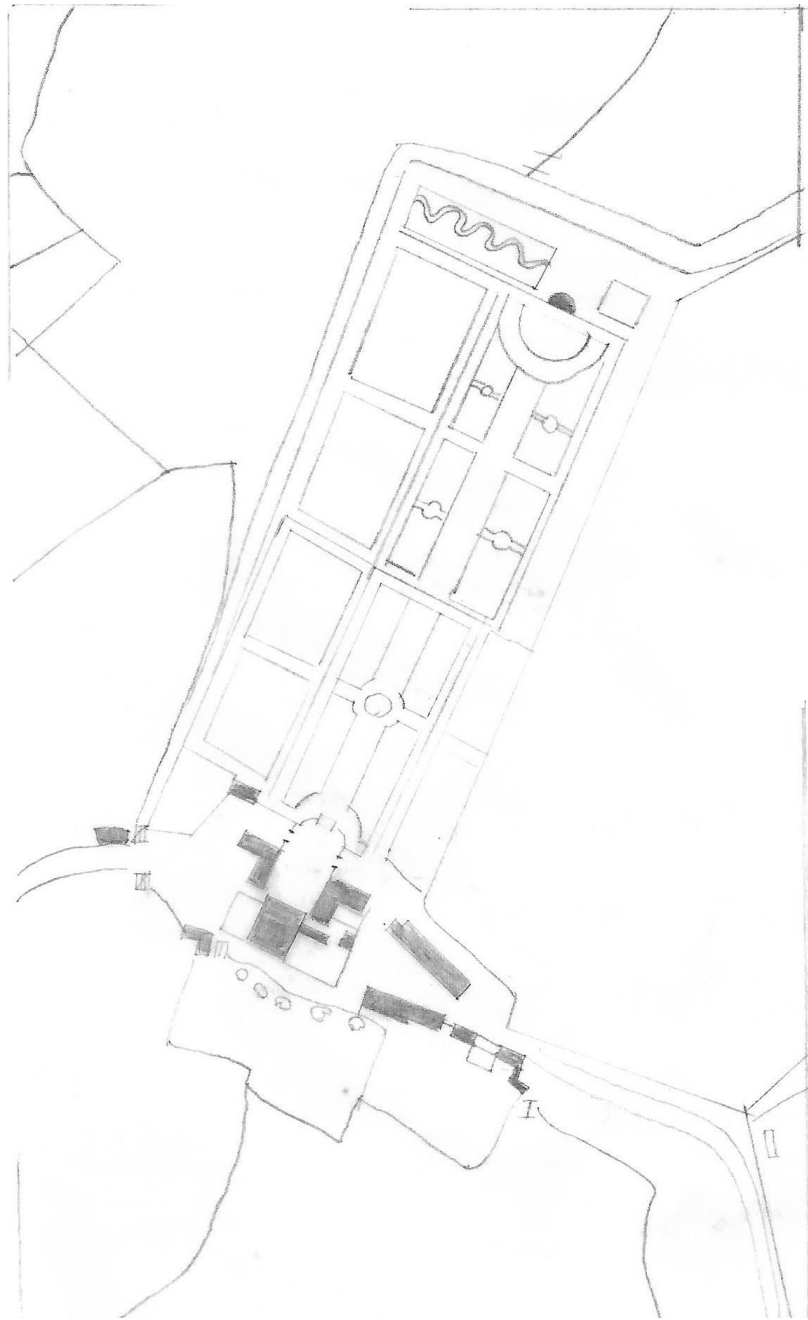


Figure 44 – Tracing of the original 1743 John Butcher map garden plan (National Library of Wales, (MS ESTATE MAPS Picton Castle Map 16 139/6/7))



Figure 45 – Kilgetty, remains of belvedere arcade © Daniel Evans 2018



Figure 46 – Kilgetty belvedere photo by Professor Grimes c.1950 (RCAHMW 780337) © Crown Copyright: Royal Commission on the Ancient and Historical Monuments of Wales

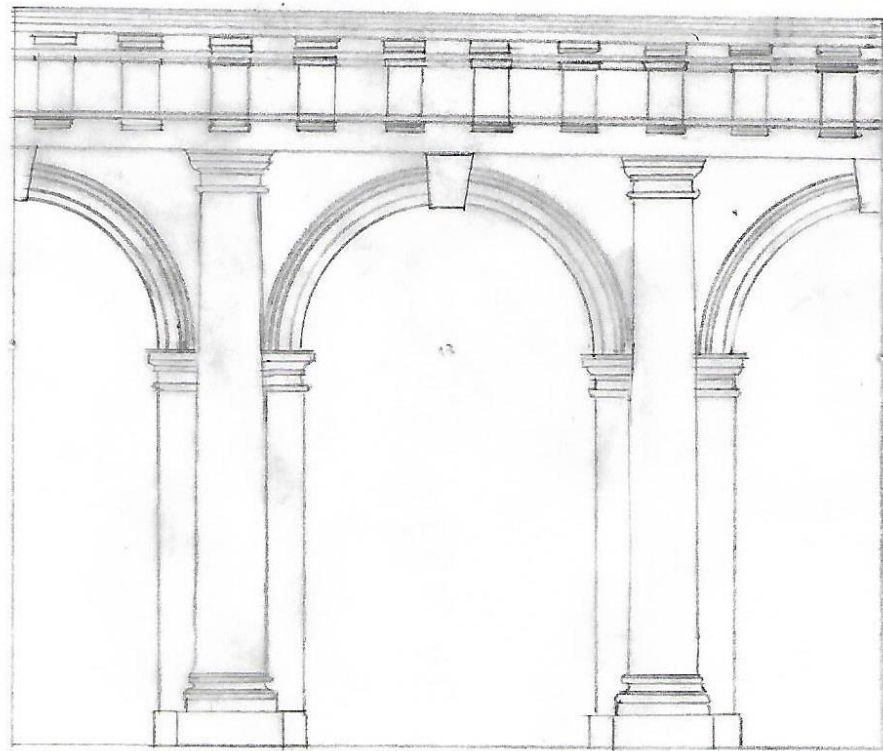


Figure 47 – Tracing of plate XXXI Doric arch design from James Gibbs's *Rules for Drawing*, 1753

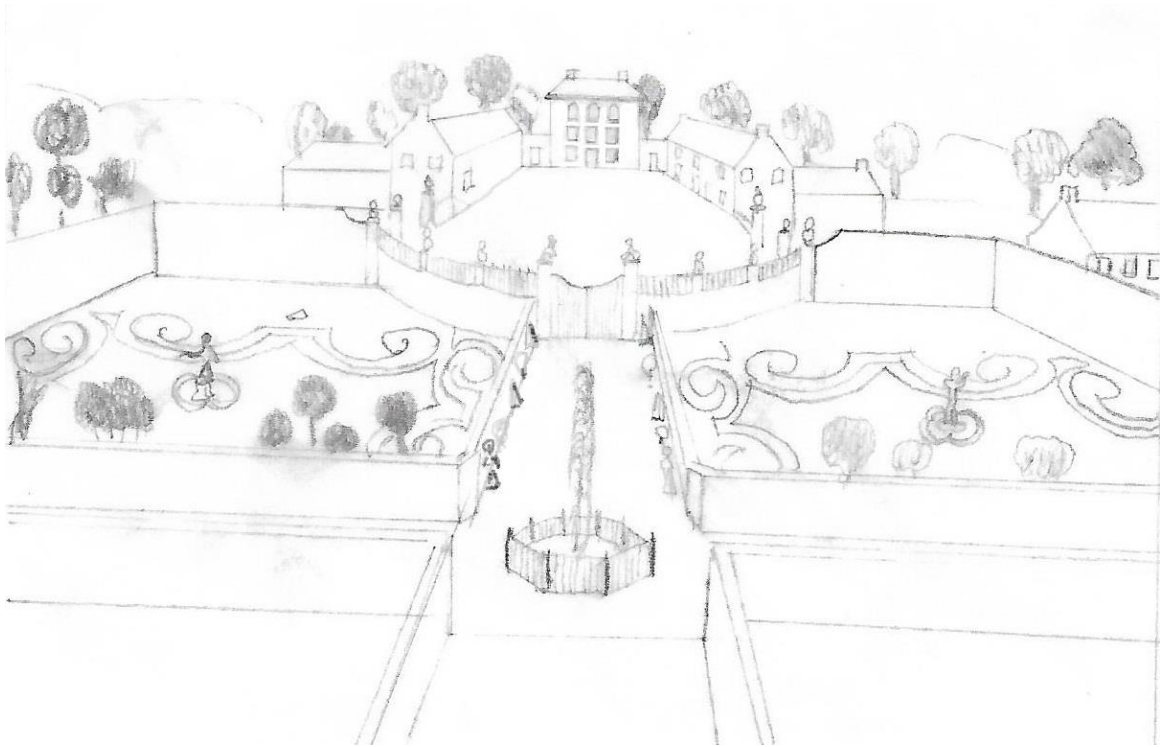


Figure 48 – Tracing of the original 1743 John Butcher map perspective view (National Library of Wales, MS ESTATE MAPS Picton Castle Map 16 139/6/7)

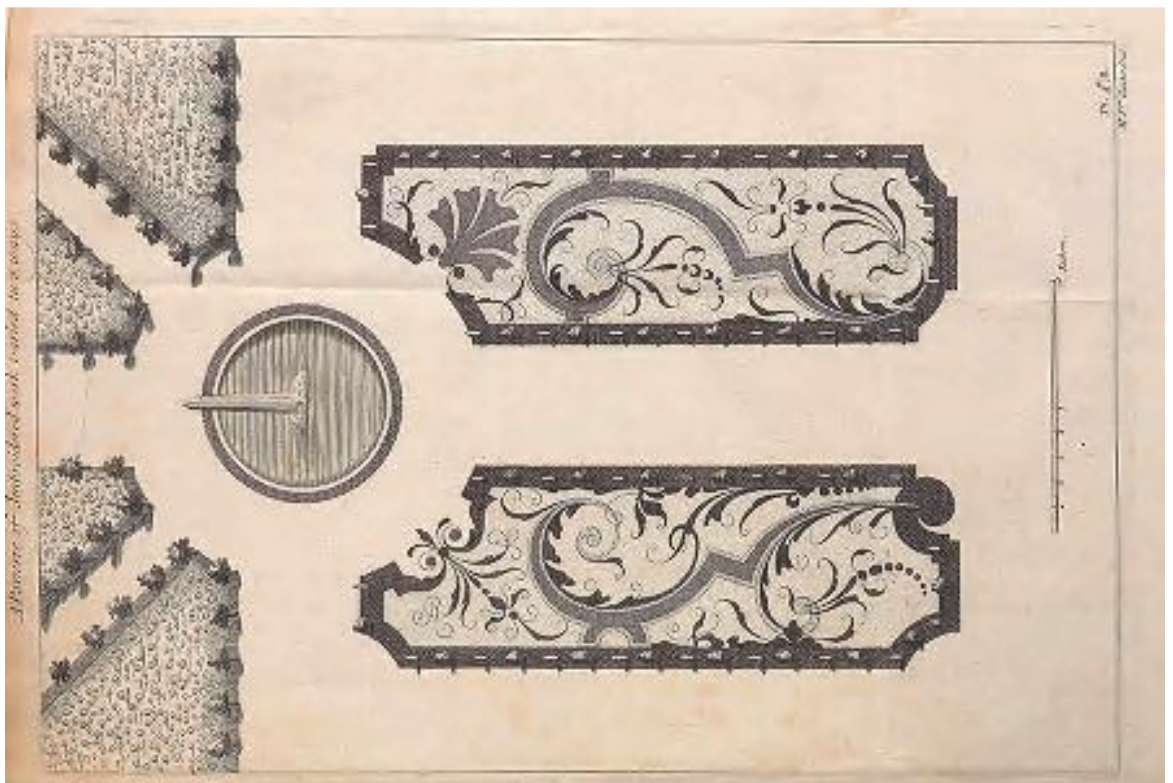


Figure 49 – Designs for parterres, plate 4B from John James's *Theory and Practice of gardening* 1712 (archive.org)

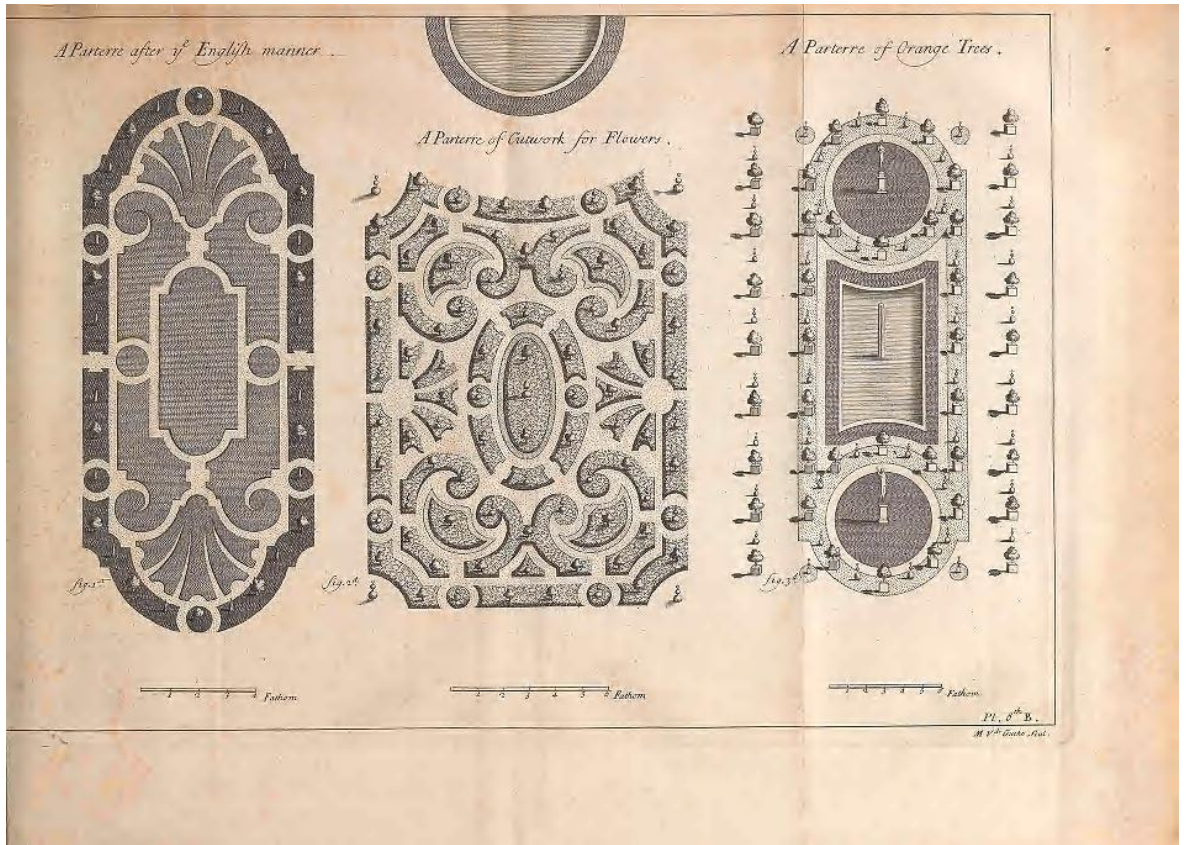


Figure 50 - Designs for parterres, plate 8B from John James's *Theory and Practice of gardening* 1712 (archive.org)

~ Chapter 7 ~

ORIELTON

Introductory

At the time of writing Orielton House and its demesne (*Figure 51*) forms a research facility for the Field Studies Council. As much repetition is evident in reports and publications, my discussion focuses on the original contribution of each publication and report. I will then review primary sources and field observations before formulating a statement of significance.

Historical background

Jones (2001, pp. 185-188) focuses on the background history of the Orielton estate. The Wyrriot family held the estate between 1188 – 1591, passing by marriage to the Owen family of Bodeon, Anglesey. The Owens took Orielton as their main residence and were active in county affairs, producing Lord Lieutenants, MPs and High Sheriffs. The Owen Baronets remained here in unbroken succession until 1809, when a cousin John Lord inherited the estate. He soon adopted the name and arms of Owen and was created Baronet of the second creation. Sir John Owen was a spendthrift, and according to Jones he built the present mansion around 1810, [this not strictly correct, see the review of the listed building report below]. Sir John Owen bankrupted the estate, and after numerous failed attempts to sell it, the estate was finally sold, in a decayed state in to MA Saurin of Cilwendeg, North Pembrokeshire. By 1943 the estate was in the ownership of AG Gaddum, High Sheriff of Pembrokeshire. After subsequent occupiers, the house and park were sold to the Field Studies Council. Jones does not attempt to date the mansion or its outbuildings.

The demesne and demesne buildings

Literature review

The main contribution of the Cadw & ICOMOS UK (2002, pp. 262-266) parks and garden register report are the identification of primary and secondary sources and the execution of field observations. Pearce (1996) forms a substantial secondary source within the report, discussing the earlier origins of structures within the demesne. The banqueting tower situated to the S. of the present mansion on high ground, according to Pearce, may be built on the base of a stone lookout tower forming part of the medieval mansion of the Wyrriots. The medieval mansion may have stood within the area just NE of the tower, which would later become the American garden (see below). By 1653, the first Baronet utilised the stone from the Wyrriot mansion to build a 'Tudor' mansion on or near the site of the current mansion. Pearce suggests that the first and second storeys of the tower may have been constructed around 1653, these built of red stone [sic] with Bath stone dressings, this allegedly being the

colour of stone used in the Tudor mansion. It should be emphasised that the mode of Pearce's publication and a lack of references, means that the above claims regarding the earliest mansion site and the description of the Tudor mansion should be treated with caution until verified.

The CPGR report field observations note that the banqueting tower was elaborate, the first and second floors being built of brick [not stone], with bath stone dressings. The interior contains fireplaces to both floors and the remains of decorative plaster wall panels. On the E. side evidence of a small building that may have assisted in the function of the banqueting house.

Pearce (1996, p. 5) recalls the account recorded in a letter of 1736 from John Wright at Stackpole Court [Campbell's seat] to Pryse Campbell in Wimbledon. The letter was concerning the visit of William Pitt, the Earl of Chatham, to Orielton, who on inspecting Sir Arthur Owen's plantations, approved of his designs. By listing the numbers of staff, Pearce highlights the scale of the gardens under Sir Hugh Owen 5th Baronet. In 1777 his steward listed a bailiff, two gardeners, eight labourers, to assist in the gardens, hot houses, walks and plantations. Inside the house, there were a steward and ten male staff, and an additional fifty occasional staff for multiple tasks, a cooper, four carpenters and two additional labourers. The 1830-40 tithe map and award survey labels much of the eastern area of the demesne as plantation, to what extent this plantation dates from the 1730s is uncertain.

After the death of the young Sir Hugh Owen 6th Baronet, his cousin John Lord Owen inherited the estate and spent lavishly. According to the CPGR report, the exact extent of the improvements to the grounds around this time is uncertain. The CPGR report highlights the 1822 print after JP Neale, which gives an insight into the appearance of the grounds and mansion following John Lord's succession. Drawn from the NE, Neale shows the exceptionally wide and strange E facade with a pair of porticos joined by a tent veranda. The OS map evidence shows that the house was shortened c.1880, removing one of the porticos. It is said the demolition was following a fire, but no historical account of this fire is identified in the report.

The CPGR report quotes from the attempted sale of the now financially bereft estate in 1828, which tells us that the estate was 9000 acres, 3000 acres fenced off from the 300-acre demesne surrounding the mansion. Within the demesne were; hot houses, graperies, orchards, 'French and American' pleasure gardens, woods, plantations and lakes.

The JP Neale print depicts a large pond. This pond appears along with two smaller ponds on the 1830-40 tithe map. On the first edition OS map c.1875, this pond is labelled the

lily pond, and again on the Second edition c.1906 OS map. Also appearing on the 1830-40 tithe map is the large body of water to the W of the mansion. It appears on the first c.1875 and second c.1905 edition OS maps, by which time its E end had a tapering channel dug to form a duck decoy lake. A rare example of such a decoy lake in Wales, only one other survives at Lymore Park, Powys. The Orielton decoy lake covers around fourteen acres and is of sufficient size to qualify as a reservoir under the 1975 Reservoirs Act.

The hot houses, orchards etc. described in 1828 relate to the 1830-40 tithe map. To the NE of the mansion the walled garden, an irregular hexagon on plan, described on the tithe map as shrubbery and garden. The first and second edition Ordnance Surveys show greater detail, including extended ranges of glass, likely the hot houses mentioned in 1828. The OS maps show formal rows of trees and paths. Field observations within the report tell us that recent garden plots had removed the formal arrangements within the walled garden. Various buildings within and abutting the walls shown on the OS map partially survive, namely modified glass houses and a small heated stone building with a slate roof. CPGR report field observations confirm that the inward faces of the walls are faced in brick, the outside in stone, the brick providing better heat retention for plant growing.

The 'American garden' 200m SE of the mansion is described on the 1830-40 tithe map as a garden of around 5.2 acres. Pearce suggests it is the site of the Wyrriot mansion. According to CPGR report field observations, the American garden has walls that stand to around 4m and little survives of the plantings, walks, terraces and rustic summer house described in the mid C19 sale details. The Japanese garden was created c.1919, near a garden folly known as 'the squeeze'. This folly has a series of pillars that gradually become closer together. It is possible that these pillars came from the house portico removed c.1919.

The tithe and OS map evidence demonstrate how the outbuildings surrounding the mansion have changed over time. The present stable block may date from c.1860 as its plan changes between the 1830-40 tithe map and the first edition OS map. The map evidence also indicates that East Orielton appears to be the home farm in the mid C19, the current home farm not appearing until c.1875. At this time West Orielton was enlarged, incorporating an earlier dovecote. Field observations suggest the dovecote falls in the date range of C16-C18.

The park and gardens at Orielton have Grade II status, as a park surviving from the early C19, but it is possibly earlier, containing the remains of a banqueting tower possibly mid C17 on earlier foundations, a rare decoy lake, plantations, Japanese garden, and walled garden.

Analysis of primary sources and fieldwork

The banqueting tower and avenue

(*Figure 52*) The Banqueting tower (*Figure 53*) shows detail consistent with Lloyd et al. 's assessment, dating to c.1720, including red brickwork with bath stone (or similar) window surrounds, quoins and cornice. The brickwork section forms the first and second storeys, the ground storey is constructed of stone. The ground storey consists of a cambered arch opening with keystone. Beyond the use of stone suggesting a different phase, there is little stylistic evidence to suggest that it is a mediaeval structure. Depicted on recent aerial photographs and first edition OS map (*Figure 54 & Figure 55*) are the remains of a former avenue that ran between the banqueting tower and the south façade of the house. The avenue ascends the N facing slope, the banqueting tower making a surprise appearance. Fragments of the avenue can be seen together with an adjoining tree clump. It is possible that this avenue was one of the 'designs' that William Pitt approved of following his visit in 1736. Surviving C18 maps for Picton Castle, Stackpole Court, Lawrenny hall, and Kilgetty house (see relevant chapters) suggest that formal layouts utilising avenues persisted well into the 1740's and beyond. To date, a C18 map of Orierton has not yet surfaced. Without it, we cannot ascertain how the plantings appeared in the C18, but it is possible that earlier plantings were incorporated into a later scheme. According to the CPGR report, another avenue just NW of the lily ponds dates to c.1919. It does not appear on the OS maps. Another avenue to the east of the house running NW – SE is depicted on the tithe map as parcel 530. It does not appear on the OS map but is visible on recent aerial photography. I have not been able to ascertain its date, but analysis of the trees may provide an indication.

The house and its setting

Following analysis of the J.P. Neale print (*Figure 56*) first edition OS and recent Google earth Imagery, I argue that the landscaping at Orierton was inspired by principles consistent with those set out in Repton's *Sketches and hints on landscape gardening*. This phase of landscaping was undertaken after 1810 for Sir John Lord Owen, at great expense. I will begin with John Preston Neale's account of the grounds he sketched in his *Views of the seats of Noblemen and Gentlemen in England, Wales, Scotland and Ireland, Vol 5*, 1822:

The grounds, which are planted and laid out to much taste, have been considerably improved by the present proprietor [Sir John Lord Owen], who has enlarged a fine piece of water, that diversifies the view at the bottom of the lawn.

A characteristic of the house's early origins is its situation on the lower reaches of an N facing slope, presumably to protect from the SW gales from the coast some three to four miles to the S and W. To the W and E of the house the ground has little fall. Repton's solution for low lying houses was to raise the ground level at the main facades and conceal most of the ground floor within a light well forming a basement. Repton also advises that bodies of water are introduced to the setting to draw the eye upwards to towards the house, thus lessening the low-lying situation. Both of the above solutions are evident at Orierton. A lightwell (*Figure 58*) and vaulted cellars were constructed to the W of the house and the lawn laid over; a light-well was also constructed on the E façade (*Figure 57*). The earth for this levelling was feasibly sourced from the spoil produced by excavating the lake to the W and the lily ponds to the E. The J.P. Neale print demonstrates the effect of the water and shows the rise of the ground half covering the basement storey of the house. Another Reptonian device is to introduce planting giving a splayed sightline from the house. This planting is evident on the first edition OS map. The effect of this planting is to create wide angle views from the house, while close framing the house within the planting. The view achieved to the W would have been the western most extremity of the lake, now lost due to later planting, and to the E a view to the lily ponds. The J.P. Neale print also demonstrates how planting is used to partially obscure service buildings to the right-hand side of the scene. Other Reptonian devices are the gothic lodges found throughout the demesne (*Figure 59*). These lodges are also consistent with the Welsh picturesque movement. The Welsh picturesque movement was popularised among others by architect John Nash (Suggett, 1995, p. 80). One inconsistency with the Reptonian principles is the lack of coniferous trees, planted near the house. Repton advises that the square lines of 'modern' or 'Grecian' houses should be set against the pointed outline of coniferous trees, and by contrast the pointed outline of gothic houses set against the outline of rounded trees.

The CPGR report identifies significant views from the Banqueting tower in all directions. I have identified another view that I argue is important. The approach view from Clay Lane to the NE reveals the house framed by trees, and the tree line behind the house is lower than the roofline to emphasise the composition. As the setting is natural and forever changing it cannot be ascertained if this was the intention of the gardener after 1810, but the effect is impressive, giving a sense of surprise to the visitor approaching from this direction.

The House

Literature review

The Cadw (1993) listed building report for the mansion identifies three main phases. Said to have been built 1656, parts of this house survive in the basement, with a later C17 plaster ceiling of plain geometric design with circles and quadrant. Likely rebuilt in 1734, and described in 1802 as being fronted in brick with freestone quoins and window surrounds (c.f. the Banqueting tower). The third phase is the remodeling by John Lord Owen, rather than Jones's view that the present mansion was 'built' by him. The massive full height cantilevered stone staircase, with French empire style iron balustrade, and the Greek -revival detail throughout the ground floor rooms likely dates from the time of John Lord Owen's remodelling after 1810.

Discussion of primary sources and fieldwork

Orielton has been the seat of the Owen family since the C16. This early house survives in the basement and is indicated pointed arched storage niches in one of the cellars (*Figure 60*). Another basement room has a C17 plaster ceiling (*Figure 61*). Other rooms have early C18 fielded panel doors and sash windows. The present house is of three storeys and parapet on a basement, the upper floor with cambered window heads. This character is generally consistent with a house of the early C18. The derelict banqueting tower at Orielton has surviving brick and Bath stone (or similar) detail in the surrounds to the windows and string courses. The builders have created one string course in stucco reinforced with slates to appear as freestone. Also, the window surrounds lack any substantial keystones.

The present entrance front (*Figure 62*) to the house is approached from the E. The facade consists of eight narrow bays with a single storey portico positioned between the fourth and fifth bays. The portico has un-fluted Doric columns paired in depth and corresponding Doric pilasters to the wall. This portico was one of a pair constructed c.1810, connected by a wide tent veranda as seen in the print by J.P. Neale. The veranda was presumably of thin cast-iron columns with a lead canopy and formed to a three-bay reception room with typical long Regency sash windows reaching to the floor. The veranda was removed in the late C19 when the house was truncated from an impressive thirteen bays to eight bays. In c.1900 the remodelling of c.1810 was attributed to the master builder and Cabinet Maker William Owen Jr (unrelated to Owen of Orielton) of Haverfordwest, but Lloyd et al. (2010, p. 80) suggest his father William Owen Sr, but do not explain the basis of the attribution.

The narrow south elevation (*Figure 63*) consists of four bays of arched tripartite windows to the ground and first floors on simple round columns, forming the integral orangery tagged on circa

1810. The west elevation is currently eleven bays wide and misaligned about the bay spacing of the east facade, and was at least 13 bays wide c.1810. A driveway leads to this facade from Images Lodge, and perhaps this was originally the front in the 1730's. Next to the lodge, the pair of large C18 gate piers had lead statues of putti that might have once adorned the 1730's house. The surviving Greek revival ironwork at the current N gate indicates this entrance was intended for the facade of 1810.

The print by J.P. Neale shows urns at each end of the parapet, a strange composition for such a wide facade. These are likely to date from the time of the brick and stone house. As part of this study, an urn was uncovered in the garden at Orierton (*Figure 64*). Stylistically the urn dates to circa 1720, and together with the lead putti could have decorated the parapet.

Entering the house through the large square headed doorway, reminiscent of a Regent's Park townhouse, the first room encountered is the staircase hall. Entry is on a mezzanine level. The mezzanine may be accounted for by the partial raising of the outside ground level to sink the C16 house as a basement. The magnificent cantilevered stone staircase (*Figure 65*) rises through three storeys, with an iron balustrade (*Figure 66*) containing palmette and rosette motifs, and delicate reeded handrail. This balustrade design is found at 150 Harley Street (Google Maps, 2017) part of the Regent's Park development set out by John Nash and Decimus Burton c.1826. The first flight of steps faces away from the main entrance almost as if the stairs were originally intended to be encountered from the opposite direction. The staircase hall has much neoclassical detail, fretted acanthus leaf cornices and geometrical ceiling roses. The east drawing room has elegant neo-classical plasterwork with a central geometrical motif (*Figure 67*). The flat cornice consists of a tenuous grapevine motif with an acanthus leaf frieze, similar to the present-day drawing room at Picton Castle, though the acanthus leaf frieze at Picton is more substantial. In both houses, the grapevine detail may indicate original use as a dining room. In the small drawing room, the ceiling has a flat cornice of roundels with alternating rosette and lozenge patterns. The ceiling rose consists of scrollwork incorporating palmette motifs (*Figure 68*). This ceiling design is also found in the ladies' morning room at Picton Castle (*Figure 69*).

The small drawing room has a pair of *enfilade* doors (*Figure 70*) leading into the present-day dining room. The dining room is of three close grouped bays looking west. The ceiling design in the dining room centred on the ceiling rose, similar to the small drawing room but with more scrollwork. The cornice (*Figure 71*) is large and flat with bead and reel edging, double blank border, a narrow coving with anthemion & palmette decoration and a narrow frieze of acanthus leaf decoration. The chimneypiece is a standard regency pattern with acanthus consoles and some of the ceiling scrolls repeated in the centre panel (*Figure 72*). The *enfilade* plan is significant as it is the only surviving example following the demolition of Stackpole Court (See chapter). The *enfilade* would have been impressive when the house was intact as it may have

taken in the N pavilion. The walls of the north pavilion together with the stub walling of the main house survive as a walled yard to the N (*Figure 73*).

The first floor except the staircase landing has generally plain early to mid C18 detail, simple cornices and fielded panel doors. In one room, a piece of lath and plaster was uncovered with the date of 1702 painted on the reverse (*Figure 74*). The date is consistent with the camber headed windows. A modern attic is accessed from the second floor. This attic was created when a flat roof was built over the old slate roof that contained several valley gutters.

Study of the inside of the surviving parapet walls revealed that the internal face of the masonry is of rubble stone construction (*Figure 75*). The lack of brickwork indicates two possibilities. Firstly, the documented brick facade may have been just a cladding, as brick in early C18 Pembrokeshire was rare. Secondly, this part of the house may be a different phase built in stone and the whole rendered to match. The latter is difficult to conclude as the survey of the inside face of the parapet above the orangery revealed it to be of brick (*Figure 76*). In plan, the orangery has been tagged on to an existing structure. It is possible that the brick cladding was removed and then reused to construct the orangery. The orangery would have necessitated brickwork due to the number of arched opening on round columns. By contrast to the outside walls, the main spine wall appears to be of brick (*Figure 77*). Brickwork would have been a necessity to construct the chimney flues within it. Further brickwork is found in the shallow segmental vaulted roof of the dairy in the basement. Similar vaults can be found over the cellars under the west lawn, accessed from the light well under the west facade. The vaults look C18 but could be early C19. It is difficult to determine the extent of the early C18 brick and stone house, and it is possible that some of the brickwork phase was lost when the house was partly demolished. It is equally difficult to determine the extent John Lord Owen extended the house after 1810 beyond the orangery, the tripartite windows here consistent with a date of c.1810.

Statement of significance²

The banqueting tower and avenue possess historical and evidential value demonstrating early C18 ornamental gardening practices. The banqueting tower and avenue possess some aesthetic value, but this is limited, as the avenue is no longer connected with the house.

The house and its setting possess historical value for its association with artist John Preston Neale. The house and its setting possess aesthetic value. The house and setting also possess evidential value demonstrating C18 and C19 gardening practices. The house and setting viewed from Clay Lane to the E possess aesthetic value and represent an important view. Because of the above values, the house and its setting possess some significance. The

² It is advantageous for the reader to refer to chapter two of this thesis as a reminder of key terms before reading this statement of significance.

level of significance implied by aesthetic and historical value may be revised if the grounds were restored to their appearance on the first edition OS map, and J.P. Neale print thus reinforcing the association with J.P. Neale. The restoration of the avenue to the Belvedere should be carefully considered as it may impact on the picturesque setting.

The architectural detail of the house both externally and internally possesses aesthetic value. The staircase possesses aesthetic value, and evidential value demonstrating the influence of Greek revival fashion from London design sources. As a re-casing of at least three phases, C16 – C19, the house possesses evidential and research value. Because of these values, the house and its interiors possess considerable significance.

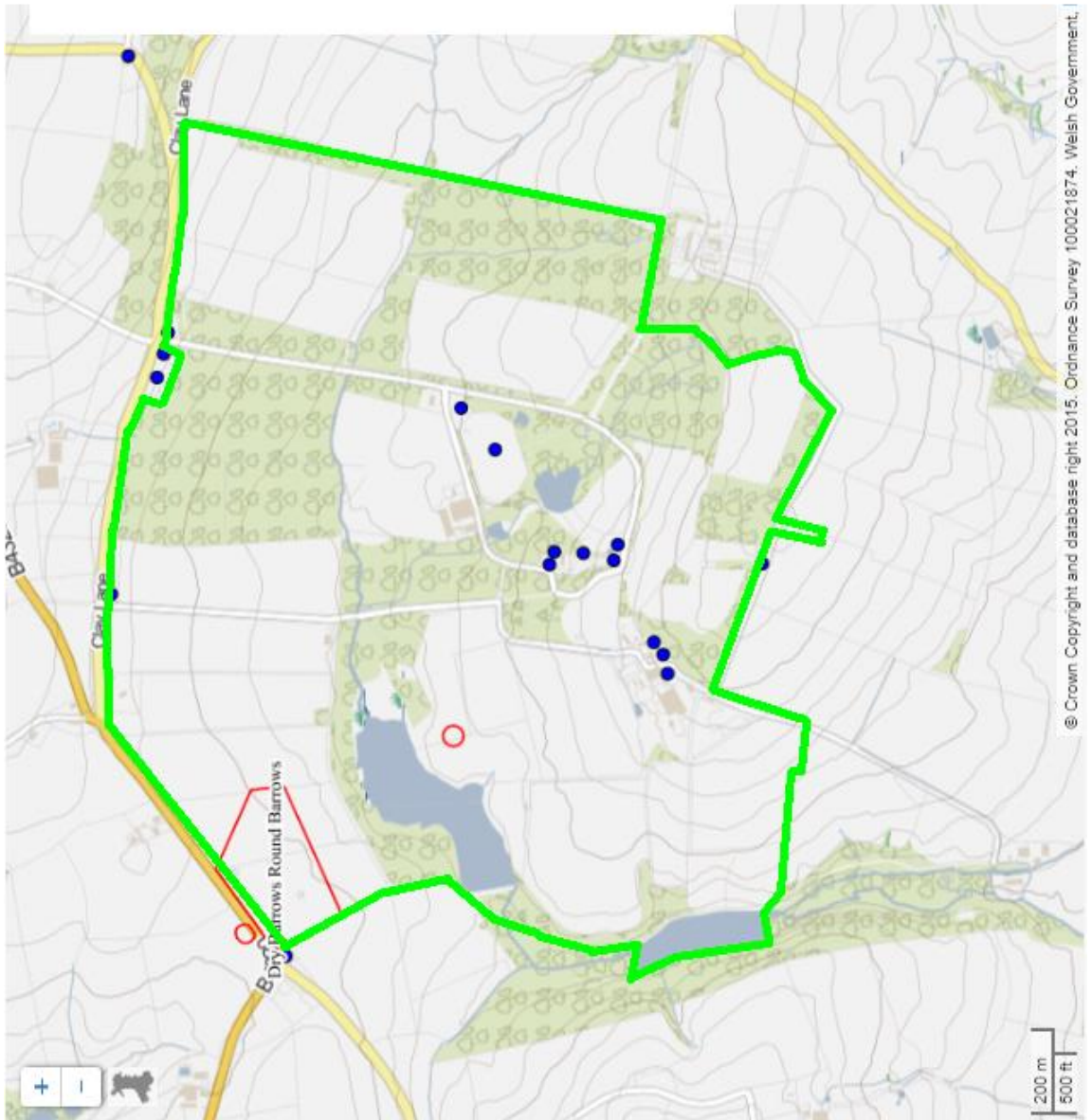


Figure 51 - Cof Cymru OS map (Government open licence 2018) showing Orielton demesne with an overlay showing the boundary of the registered park and garden in green.



Figure 52 - Field observations by D Evans 2015 (GOOGLE EARTH IMAGERY)



Figure 53- Orielton banqueting tower © Daniel Evans 2015



Figure 55 - First edition 1869 OS map of the Orierton demesne Pembrokeshire XLII (Reproduced with permission of the National Library of Scotland)



Figure 56 - Print after J.P. Neale c.1822 depicting the E front of Orielton (by permission of the National Library of Wales)



Figure 57 – Raised ground level and lightwell at the E entrance front, © Daniel Evans 2015



Figure 58 – Raised lawn and lightwell at W front of Orielton House © Daniel Evans 2015



Figure 59 - Gothic S lodge at Orierton © Daniel Evans 2015



Figure 60 – Reputed C16 arches in the cellars at Orielton © Daniel Evans 2015



Figure 61 – C17 plaster ceiling in the basement at Orielton, c.f. Plas y Wern Ceredigion, © Daniel Evans 2015



Figure 62 - Orielton E entrance front, with remaining portico, © Daniel Evans 2015



Figure 63 – South front of Orielton with integral orangery, © Daniel Evans 2015



Figure 64 - Urn uncovered in the garden at Orierton, possibly c.1720 © Daniel Evans 2015



Figure 65 - Greek Revival cantilevered stone stairs at Orielton, © Daniel Evans 2015



Figure 66 – Detail of Greek Revival balustrade with palmette motif at Orielton, also found at 150 Harley Street, London © Daniel Evans 2015



Figure 67 – Orielton E Drawing room ceiling motif, © Daniel Evans 2017

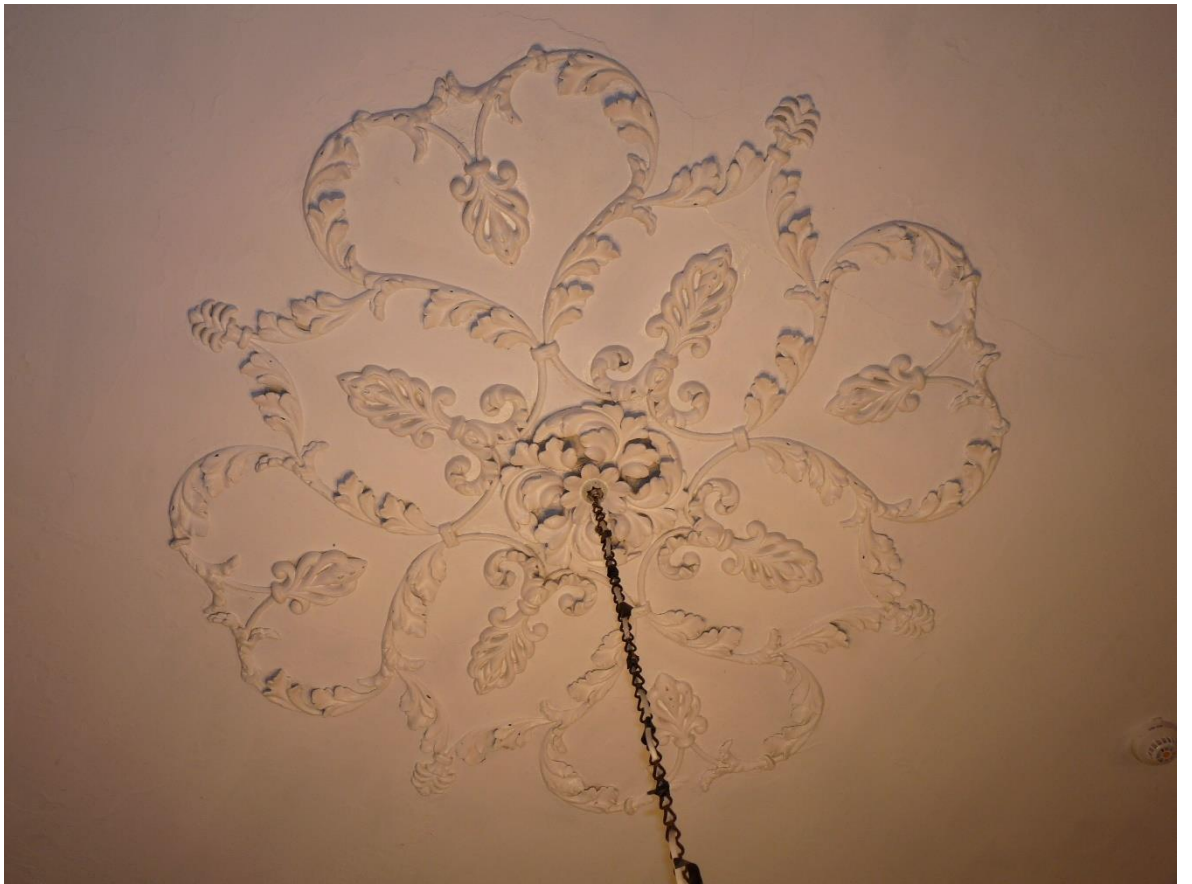


Figure 68 – Orielton small drawing room ceiling motif also found at Picton Castle, © Daniel Evans 2015



Figure 69 - Picton Castle ladies' morning room ceiling motif, © Daniel Evans 2015



Figure 70 - *Enfilade* doors in the small drawing room at Orierton, © Daniel Evans 2015



Figure 71 - Orielton dining room cornice, © Daniel Evans 2015



Figure 72 - Orielton dining room chimneypiece detail, © Daniel Evans 2015



Figure 73 - Stub walling and remains of S pavilion depicted in JP Neale print, © Daniel Evans 2015

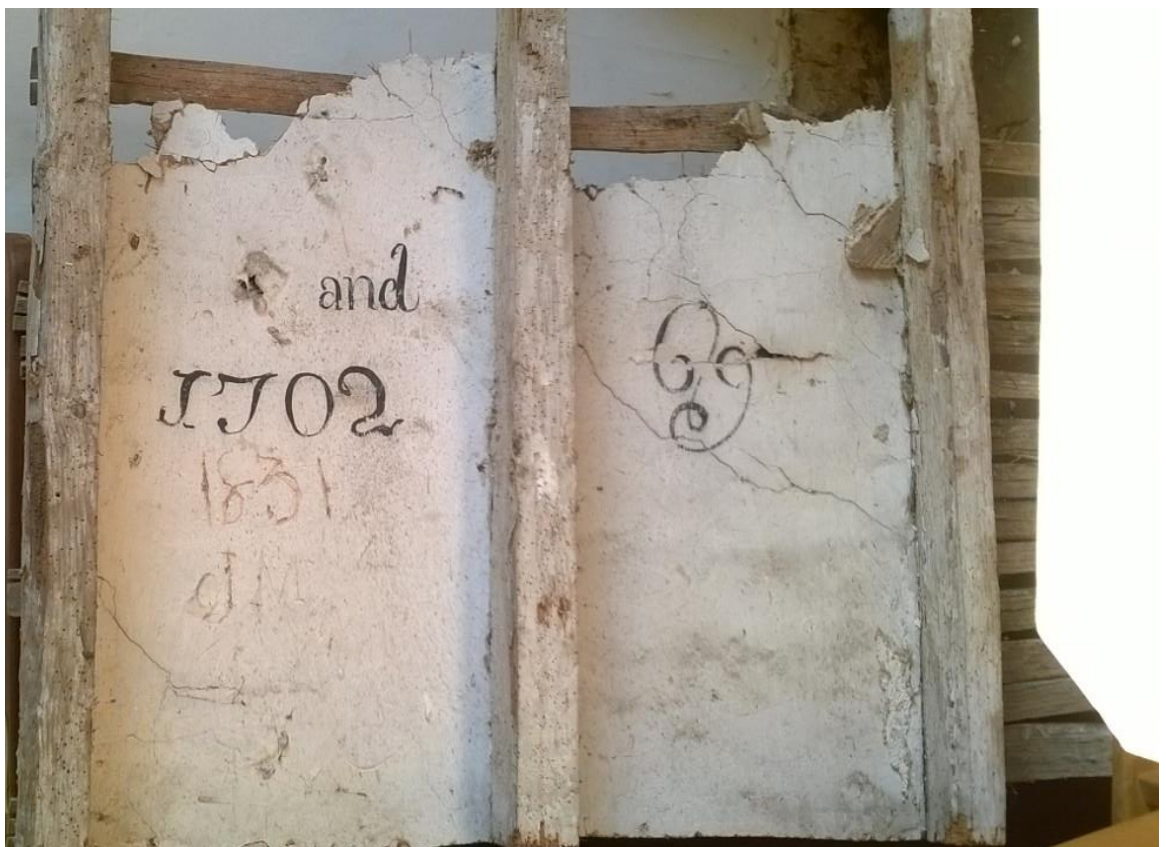


Figure 74 - Lath and plaster with early graffiti uncovered during internal works. © Daniel Evans 2015



Figure 75 – Stonework face of the inside of the parapet at Orierton, © Daniel Evans 2015



Figure 76 - Brickwork inside the parapet of the orangery, © Daniel Evans 2015



Figure 77 - Brick spine wall in the attic at Orielton, © Daniel Evans 2015

~ CHAPTER 8 ~

STACKPOLE COURT

Introductory

Stackpole Court is in the possession of the National Trust (*Figure 78*). Because many sources are repeated in reports and publications my discussion focuses on the original contribution of each publication and report. I will then analyse primary sources and fieldwork before formulating a statement of significance.

Historical background

Jones (2001, pp. 264-265) gives the history of the estate. The site of Stackpole Court was occupied since the middle ages with the earliest recorded occupant as Elidur de Stackpole. The Effigy of de Stackpole survives in the local parish church. The de Stackpoles did not remain at the estate for long before it passed to the family of Vernon from Derbyshire. In the mid C16 George Lort, agent to the Vernons acquired the estate. The Lorts were substantial landowners in Pembrokeshire. They successfully switched sides during the Civil war and Restoration, Roger Lort being created the first Baronet by Charles II. Gilbert Lort, third Baronet died without issue in 1698, leaving the Stackpole estate to his sister Elizabeth. Elizabeth was married to Sir Alexander Campbell of Cawdor and thus started the long association with the Campbells at Stackpole. Stackpole became the principal seat of the Campbells. Around 1736-42, John Campbell pulled down the old house, which according to Jones was fortified, and replaced it with a fashionable mansion. Lloyd et al. (2010, p. 461) highlight the significance of this mansion, known from illustrations, as a rare example in Wales of a neo-Palladian villa. The W. front of the villa was disfigured by projecting wings that were built c.1740, then totally lost in the remodelling of 1839 by Sir Jeffrey Wyattville and Henry Ashton. Jones (2001, p. 265) notes that the remodelled house had 150 rooms, much too large to maintain by the 5th Earl of Cawdor under the strain of taxation after world war two. The contents of the house were sold and the house demolished in 1962. The Estate was sold in 1976 to the National Trust.

The demesne and demesne buildings

Literature review

The basis of this literature review is formed from the Cadw Parks and Garden Register report. As each building or element is reached, I will discuss the contribution of other related texts, in chronological order.

Stackpole Court belongs to a group of exceptional Welsh landscaped parks taking in coastal scenery that includes Plas Newydd, Anglesey, Bodorgan, Anglesey, Penrhyn Castle Gwynedd and Penrice Castle, Glamorgan, (Whittle, 1992, p. 48). Pembrokeshire examples

looking into the Milford Haven include Orierton, Hundelton, that has a long-range panoramic view and Trewarren, St Ishmael's, here the gardens end at the water's edge.

The Cadw & ICOMOS UK (2002, pp. 310-316) parks and garden register report give a survey of the site as found combined with documentary research. I will start my review of the report beginning to the N and working clockwise around the site. Access to the site is from the N via the single arched bridge. This bridge is of two construction phases the single arch resulting from the blocking of two of the three arches. The parapets were rebuilt possibly in the early C19 in finely dressed stone. The Cadw (1996) listed building report puts the earliest phase of the bridge at c.1735 and justifies its Grade II listing as a C18 bridge possessing group and landscape value.

The hidden bridge to the E supersedes the old sluice under the single arch bridge and consists of a dressed stone controlling dam. The water spills over the dam and passes under an adjacent stone foot bridge with hidden arches. The hidden bridge creates an optical illusion when viewed from the W, whereby a person walking upon it appears to be walking on water. To the N of this bridge on the path to Stackpole village, is a grotto built into a bank. To the E of the grotto, the associated arch with walling is constructed of the same weathered limestone.

To the S of the grotto on a plateau stands the terrace upon which the house once stood. This terrace is faced on the E side by a finely constructed stone wall with a parapet of sloping coping stones. To the S end of the terrace, twenty-two stone steps descend to the lower terrace which is flanked on the W side by a finely constructed 4m high wall fronting the cellars of the service buildings above. Around the terrace area numerous specimen plants survive, and where recorded in the 1909 Gardener's Chronicle article.

From the terrace, a view to the eight-arch bridge and the lakes to the SE is revealed. This bridge connects the home farm complex with the new deer park to the E. The report observes the plain stone detailing of the bridge compared to English examples at Burghley house, Wilton and Prior Park. Beneath each arch, hidden stone controlling dams. The Cadw (1996) listed building report dates the eight-arch bridge to c.1797, and rating it Grade II* for being a major eye catcher, and also for group value.

The artificial lakes cover 80 acres and constructed between c.1780 and c.1840, by flooding the three limestone valleys. At the water's edge to the S of the terrace is the boat house. The CPGR report observes this to be of rubble stone construction with a free-standing classical brick façade. This façade is set forward from the boat house wall. In the centre is a pediment over the doorway, flanked by two arches on each side. The report suggests that the enclosed and roofed space between the façade and the boat house wall may have provided kennelling. Inside the boathouse, the slips survive.

Access to the service court yard at the S end of the upper terrace is via a finely constructed arch standing to about 4.5m. The game larder is to the S of the arched entrance, and the dairy cottage is to the E. The Cadw (1996) listed building report states that the game larder is earlier than the 1843 brewhouse, the game larder being listed Grade II as a complete example of its type and for group value. The brewhouse does not appear in the CPGR report but the Cadw (1996) listed building report states that architect Henry Ashton designed it, and is listed Grade II* as a rare complete example of a mid C19 estate brewery and for group value. The Cadw (1996) listed building report states that the dairy cottage was designed by Henry Ashton and listed Grade II for historical interest and group value.

The stable courtyard is situated to the SW of the service court. It has a classical eleven bay N front with central arch projecting surmounted by a clock tower with a cupola. According to the CPGR report it was reputedly built in the mid C18 by John Campbell at the same time as the 'classical' alterations to the house. The Cadw (1996) listed building report observes that the stable block was much rebuilt in 1843-4 by Henry Ashton and listed as Grade II as the most important surviving part of the alterations carried out in the 1840s, and for group value.

The three kitchen gardens are located to the SW of the stable block. These replaced flooded gardens to the E of the mansion. Field observations in the report note the walls of the garden standing to over 4.5m and mostly of brick construction. There appears to be much evidence of alterations as well as the ghosts of ranges of glass houses signalled by render patches left along the N wall. At SR9727 9611, set against the wall are a pair of 'Palladian' style summerhouses with round headed windows, flanked by rectangular headed windows. Each summer house has a vaulted store underneath. These summer houses flank a blocked arch standing 3m high. To the NE of the arch is a rectangular pond with walls standing to 1.5m capped with water-worn limestone, similar to that used at the grotto.

The garden cottage to the N of the walled garden was possibly built for the head gardener before 1875. It is a two storeyed hipped stone cottage with dormers and a porch. The lower windows have moulded drip stones. To the N of the garden cottage is the flower garden. This garden is semi-circular in plan, CPGR report observations found the perimeter wall much tumbled in places. Two extant entrances of the four possible ones indicated on the 1875 OS maps are formed from octagonal pillars with pyramidal pier caps, the flanking walls curving. The curved sections later were infilled with brick. The 1875 OS map shows a circular feature in the centre of the flower garden. The circular feature was possibly a ring of large beech trees forming a 'temple' which the CPGR report cites that Rowler observed in 1909. CPGR report field observation notes that the beech circle is now gone, but some of the specimen shrubberies observed in 1909 survives. In the flower garden is a semi-circular stone

seat 6m wide, probably commissioned by the first Earl of Cawdor and built before 1840. The seat has C20 graffiti carved into it.

Lodge Park is the pleasure grounds to the E of the flower garden and to the W of the house terrace. In the later C18, it was planted with specimens brought by Sir Joseph Banks of Kew Gardens. The 1782 Hassall survey and 1758 sketch show a garden to the E and S of the house. The summerhouse is located within Lodge Park. The E front consists of three arches and 7.75m long and 3m tall. The arches are constructed of chamfered blocks, set on a plinth. A flat parapet bears three urns. The Cadw (1996) listed building report states that the summerhouse is omitted from the current OS maps, and was built 1799, but does not provide a source for this date. The parapet is topped with stone globes with girding blocks like those found on the N lodge gate piers. The summerhouse is listed Grade II as of interest to social and gardening history, also for group value.

To the NW of the summerhouse, outside the flower garden is the ice house. Archaeological investigations and clearance in 1995 and 1996 by the National Trust revealed a structure built into a small quarry. The chamber within is built of limestone and slate. At the bottom, a glazed brick gulley with grille drain runs through a tunnel to the outside NW face. This face is constructed of water worn limestone with an arch and a stone seat. The investigations also revealed that the structure was topped by a concrete dome, some of the dome springing still extant. The concrete dome is probably unique in Britain. According to the CPGR report, no ice house was recorded in the Cawdor papers before the early C19. The report author is uncertain if this ice house had failed to function correctly and was perhaps converted into a decorative folly with a viewing platform replacing the dome. The location would provide good views to the N across the fishpond to Belvidere[sic] Hill.

Belvidere[sic] Hill is depicted on the tithe map as parcel No.52 and is referred to as the old deer park. Upon the hill are the tumbled remains of a square building near the park boundary wall. The report observes that the ruins offer little interpretation without excavation.

Lloyd et al. (2010, p. 463) put names to the people who developed the demesne and its buildings. The eight-arch bridge and much of the lakes are attributed to canal engineer James Cockshutt, who with the Campbell's agent John Mirehouse flooded the valleys. The stable block is by architect William Thomas, built c.1780 and remodelled by Sir Jeffrey Wyattville and Henry Ashton from 1839. The summerhouse is attributed to Wyattville.

From the literature review, I have determined that several gaps exist. Concerning the demesne, little description is given within the CPGR report on the demesne concerning the 'extensive gardens' to the west of the house shown on the 1783 survey. Among the buildings, there is uncertainty over the precise date of the ice house. Considering it is listed, there is no explicit recognition within the CPGR report or listed building report to its group value with

the other rustic features such as the grotto and arch. Unlike the icehouse, the grotto and associated arch are not listed as individual designations, but rather as part of the registered park and garden. There also exist multiple opinions concerning the date of construction of the classical summerhouse. The stable block is revealed to be of two phases. The CPGR report and Cadw listed building designations do not include the water gate and steps below the house terrace.

Analysis of primary sources and fieldwork

First, I will offer my interpretation of historical map sources before proceeding to discuss my field observations (*Figure 79*) of the demesne buildings. The 1783 survey (*Figure 80*) taken by Hassall et al. shows a substantial tree planted area to the W of the house, collectively labelled in the legend as 'No. 1 house stables & 'pleasure' [grounds]; this area covers both the later Lodge Park and enclosed flower garden. By 1783 this area was laid out in avenues forming an 'X' to the W intersected by a circle of trees, this adjoining a 'V' formation thus creating a diamond arrangement to the E, this diamond being intersected through W-E by another avenue. To the S of the circle, there is another circle of trees. Two circular features appear in the later flower garden on the 1868 OS map (*Figure 81*) It is possible that A.P. Rowler observed the remnants of this C18 formal layout in 1909 when he saw the circle of beech trees forming a 'temple'. Regarding garden design, the avenues represent an elaborate scheme, if a haphazard one. The avenue running approximately E from the circle does not align with the centre of the main house. To the N of this avenue another thinner one running parallel, centred on the house. Between the wooded area and the house, a large expanse of open ground sparsely planted, leads to the carriage oval connected with the drive from the single arch bridge, to the NW and the Stable block to the SE. The formal arrangement is indicative of the earlier C18. By the 1868 OS map, Lodge Park is covered in informal meandering woodland walks reflective of the Picturesque taste, popular from c.1800 onwards.

Now for the demesne buildings, I will begin by exploring the relationship between the 'rustic' structures constructed within the grounds. The ice house (*Figure 82*) is notable for its use of weathered limestone for a rustic effect. The source of this weathered stone must surely be the cliffs where the parkland meets the sea. There is a curious almost playful theme to the use of this limestone. A visitor having experienced the ice house, could make their way E towards the terrace, emerging near the driveway, then just to the N a gap in the trees is signalled by a weathered limestone boulder (*Figure 83*). The general use of rocks is discussed in J.C. Loudon's *Encyclopaedia of Gardening* (*Figure 84*). This gap leads down several flights of steps to the hidden bridge. Once the hidden bridge (*Figure 85*) is crossed the path leads NE along the water's edge into an area planted with coniferous trees, and in a cutting, upon the bank, the grotto and arch are revealed (*Figure 86*). J.C. Loudon discusses the aesthetics of rock

structures in his *Encyclopaedia of Gardening* (**Figure 87**). The setting around the grotto at the time of writing is pure wilderness, the coniferous trees flanking to the NW contrasting with the boggy wooded area to the SE. It would appear that this boggy wooded area may result from the construction of the controlling dam at the hidden bridge, combined with silts being carried down from the fishpond to the N. It is not certain if this was an intended side effect of the controlling dam, but the resulting bog contributes to the wild, picturesque setting. We know from the CPGR report that by 1850, this NE area had become known as Lord Emlyn's garden, the site of a possible water garden. It is possible that the grotto and associated waypoint marker boulder were utilised as a picturesque walk to this later garden. It is likely that the rustic theme at Stackpole dates from the early C19. Campbell's diary for 1815-17 records his sympathy for the picturesque following a tour to Italy. I have identified another source, John Claudius Loudon's *Encyclopaedia of Gardening*, 1822 p.115. In which Loudon describes how grottoes can be placed around bodies of water to cast reflections.

The summerhouse (**Figure 88**) is a curious structure. Its three-bay arcade constructed of chamfered blocks, with fine ashlar joints creates contrived rustication. It sits on a plinth of two steps with finely rounded edges. The parapet is a simple rectangular band lacking moulding, topped by three globes with horizontal girding blocks. Lloyd et al. (Lloyd, et al., 2010, p. 463) attribute the summerhouse to Sir Jeffrey Wyattville thus c.1839. If this the case the design is deliberately archaic and looks c.1750. The detailing is mostly consistent with pattern designs for rusticated arcades found in James Gibbs's *Book of architecture*, save for the exaggerated keystones. The exaggerated keystones could reflect a stylised adaption of mid C18 style by Wyattville. His *Porte cochere* to the mansion had exaggerated keystones to each arch.

William Thomas designed new 'offices' or stable block (**Figure 89**). The stable block was built to a simplified design (**Figure 90**). The intended design for the façade facing the house consisted of eight blind arches containing the glazing. The central entrance through a rusticated archway had a pediment and clock tower above.

After the death of Sir Jeffrey Wyattville in February 1840, Henry Ashton completed the design for the service buildings in a picturesque style, almost Italianate. Most prominent of the surviving service buildings is the brewhouse with the attached cottage (**Figure 91**). The brew house is signalled by the tall slatted openings and pedimented ventilator. The tall chimney shared between the Brewhouse and cottage, successfully adds to the asymmetrical design. The picturesque theme is enhanced by the planting of clumps of coniferous and rhododendron bushes, screening and framing the buildings from different angles. Inside much of the brewing apparatus survives.

The CPGR report does not include the water-gate. An increase in water level has left the structure submerged and overgrown with aquatic plants. The feature consists of finely

constructed limestone steps, and solid balustrades of chamfered limestone blocks hung with iron gates, I argue this is an important feature related to the leisure activities of the lakes.

Having discussed the demesne buildings, I will discuss the setting. The CPGR report refers to the lakes as picturesque. It is not clear if the report writer is applying their own definition of picturesque or referring to picturesque theory at the time of the lakes' creation. Rather than the picturesque, I argue the aesthetic contrast between the flooded valley and the coastal cliffs is an example of C18 and early C19 theory of the sublime and beautiful. Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, 1757, sets out the sublime as the astonishing and the terrifying, a quality that Hackforth-Jones (1995, p. 21) argues C18 artists emphasised in their depictions of the North Wales mountains and chasms. The artist, John Preston Neale in 1822, makes a similar observation at Stackpole, not through his illustration of Stackpole Court, but rather through his written account of the Stackpole coastline:

The coast, from Stackpole Head towards Nangle Point, is highly romantic, presenting some rocky scenery of great sublimity, interspersed with natural caverns of vast extent, and in some instances of singular interest and curiosity; one of the most remarkable of these is called Bosherton Meer. It presents on the surface of the ground only a small aperture, which widens below, until it spreads into an extensive vault. In stormy weather, the noise emitted from this aperture is tremendous; occasionally columns of spray are forced through it to an immense height.

Neale's aesthetic grounding compelled him to observe the violent and sublime coastline, in contrast to his depiction of Stackpole Court (*Figure 92*) set above its beautiful artificial lakes. Of the early C19 visitors to the Stackpole area, their opinions on the picturesque vary; Richard Fenton describes the cliffs near Stackpole as picturesque rather than sublime, but neither Neale or Fenton describe the lakes as picturesque. Fenton describes the lakes as 'charming.' It is not certain that Burke's theory influenced the creation of the lakes so near the coast, but Hackforth-Jones argues that Burke's theory highly influenced aesthetic taste, his book reaching its 16th edition by 1797.

The Neo- Palladian mansion

Literature review

Lloyd et al. (2010, p. 461) speculatively attribute the 1740s house at Stackpole to Architect Colen Campbell based upon stylistic analysis and the family connection, but also acknowledge that Colen Campbell pre-deceased the re-building of Stackpole Court.

Analysis of primary sources

There is a contrast between the neatly proportioned central block and the awkward projecting wings (*Figure 93*). The central block was a 2 +3+2 composition; a tall *Piano Nobile* set on a basement storey, accessed by a pair of stairs with an oculus. There were square attic windows to the uppermost storey. Over the three central bays a pediment with an acroterion plinth at the apex and over the whole, a parapet and dentil cornice. It is possible that the wings were added by John Campbell and his clerk of works Frank Evans (Lloyd, et al., 2010, p. 461). The wings jar quite substantially against the centre composition. The extent of the neo-Palladian house I have highlighted in red (*Figure 95*), though remodelling in the early C19 had destroyed the original plan.

There is no documentary proof for the architect of the central block. However, the Colen Campbell attribution is not irrational considering the family connection and some stylistic consistencies. Campbell produced designs of eleven window bays, and his pediments often have a high parapet that cuts half way into the slope (Hewlings, 1985, p. 38). Both these are found at Stackpole albeit disrupted by the wings. The Campbell attribution is hindered by his death years before the building of the house. The design may have been posthumously executed, but no documentary evidence exists. The absence of a supervisory architect may not necessarily indicate no architect at all. Design by correspondence often took place when architects did not leave their busy London practices for isolated parts of the country. The central block bears similarities to Lathom Hall (*Figure 94*). Lathom Hall was designed by architect Giacomo Leoni (Colvin, 2008, p. 645). Leoni was an imitator of Colen Campbell (Hewlings, 1985, p. 38). Particular similarities are found in the composition of the five central bays, and the use of a central segmental pediment, combined with regular sloping pediments. Carved ornament at Stackpole is minimal compared to Lathom, but this on account of the building stone. Leoni would have been alive at the time of the building at Stackpole, but as discussed above, it is unlikely an architect was in attendance.

During the 1780s John Campbell II, later first Baron Cawdor, commissioned a London architect William Thomas to undertake designs for improvements at Stackpole. Thomas was a fairly successful architect, and possibly a student and clerk in the practice of renowned architect Robert Adam (Rowan, 1990, p. 8)³. The appointment was altogether appropriate as Thomas was originally from the nearby town of Pembroke. Thomas produced designs for a fine neo-classical re-fronting of the service wing (*Figure 96*). It should be noted however that this design also relates to the plan of the western façade of the stable block offices, and it is possible that it has been misidentified in recent literature as the service wing proposal. The design is a highly competent Neo-classical composition, with light unfluted composite pilasters, guilloche string

³ I am grateful to Mr Thomas Lloyd for bringing this article to my attention.

course decoration and bass relief panels. The design included several niches to contain antique statues collected by John Campbell II on the grand tour. Most of the tour collection never reached Stackpole, and the west wing re-fronting remained unexecuted. Instead, plinths were constructed against the forward wings of the house to hold some of the statues.

In 1839 the first Earl Cawdor commissioned architect Sir Jeffrey Wyattville and his assistant Henry Ashton to remodel the house, and service buildings. The scheme was severe in its plainness. Wyattville was predominantly a gothic architect, (c.f. Golden Grove Carmarthenshire and Windsor Castle) his plain neo-classical style contributed little to the architectural discipline of Neo-classicism (Colvin, 2008, p. 1198). Wyattville raised the projecting wings with a well-proportioned parapet, which would have perfected the house, but instead, the Neo-Palladian pedimented front was destroyed by advancing the centre forward into the space between the wings. This design created internal rooms without windows, requiring substantial roof lights. For the work of an experienced architect like Wyattville, this feature seems inadequate, and his death during the works in 1840 left Henry Ashton to complete the scheme. In a collision of picturesque asymmetry and plain neo-classicism, Wyattville & Ashton placed a giant *Porte cochere* near the end of the right-hand projecting wing forming the new entrance (*Figure 97*).

Survey photos taken by Sir Donald Insall before the demolition reveal expectedly grand interiors. Most striking is the *enfilade* arrangement (*Figure 98*) featuring pedimented door cases set with palm fronds and supported by half ionic pilasters. On an equal standing with Picton Castle, are the marble fireplaces (RCAHMW, 2018), some possibly by Henry Cheere, as suggested by the almost duplicate carved panels of agricultural scenes on the Picton Castle chimneypiece. At least one chimneypiece attributed to the sculptor John Francis Moore c.1770 (Online galleries, 2018).

The library had a c.1740 chimneypiece in the form of a bolstered architrave with a pulvinated frieze over. The fine shelving of the 1820s was by cabinet maker William Owen of Haverfordwest. In a strange act of foresight, Owen hid a letter in the shelf panelling declaring his creation and date under the title ‘the destruction of this library’ (RCAHMW, 2018).

Statement of significance

Lodge Park possesses evidential value demonstrating C18 and C19 landscape gardening practices. The evidential value is reinforced by the research value possessed by historical map evidence. This historical map evidence demonstrates the phases of garden layouts notably the C18 formal layout now lost. Lodge park possesses historical value for association with botanist Sir Joseph Banks of Kew Gardens. Because of the above values, Lodge Park possesses exceptional significance.

The siting and form of the ice house, grotto, arch and associated marker stone possess aesthetic and group value. The use of rustic rockwork possesses evidential value demonstrating early C19 picturesque gardening practices as popularised by JC Loudon.

The summerhouse, due to its architectural detail, possesses aesthetic value. The summerhouse also possesses evidential value demonstrating the use of C18 revival architecture in a mid C19 landscape gardening scheme.

The stable block possesses historical value through association with neo-classical architect William Thomas. The research value possessed by Williams Thomas's pattern book reinforces the association. The architectural detailing and relationship of the stable block to nearby planting possesses aesthetic value.

The brewhouse and dairy cottage possess historical value for association with architect Henry Ashton. Due to architectural detailing and relationship with nearby planting the brewhouse and dairy cottage possess aesthetic value. The Brewhouse, as a rare example of C19 country house brewing technology, possesses evidential value. Collectively the service buildings possess group value.

The single arch bridge, hidden bridge and eight arched bridge possess aesthetic and group value owing to the views to and from the lakes. The eight-arch bridge possesses historical value by association with canal engineer James Cockshutt. The hidden dam under the eight-arch bridge also possesses evidential value demonstrating innovative late C18 water management techniques.

The earliest phase of the lakes possesses historical value by association with John Campbell II and his agent John Mirehouse. The lakes, surrounding landscape and estate buildings possess aesthetic value. The unique positioning of this ornamental landscape near the coast suggests the application of the C18 aesthetic theory of the sublime and beautiful. Because of the above values, the demesne of Stackpole Court possesses exceptional significance.

I argue the preservation of the demolished house by documentary record justifies the application of values and the assessment of its significance. Foremost, the preservation of the house by documentary record possesses research value. Likewise, the buried archaeological remains possess research value. The architectural detailing to the exterior of the house, in its various phases mid C18 to mid C19 would have possessed aesthetic value. The fine architectural detailing of the 1730s neo-Palladian interiors would have possessed aesthetic value. The plainer interiors began from 1839 would have possessed aesthetic value from its large scale and massing, particularly the entrance hall steps rising from the grand *Porte-cochere*. The survival of Wyattville's and Ashton's architectural drawings possess research value. The lakes, and park setting collectively, because of the above values, possess exceptional

significance. The surviving demesne buildings possess considerable significance. Because of the values identified, the documentary record associated with the demolished mansion possesses considerable significance.

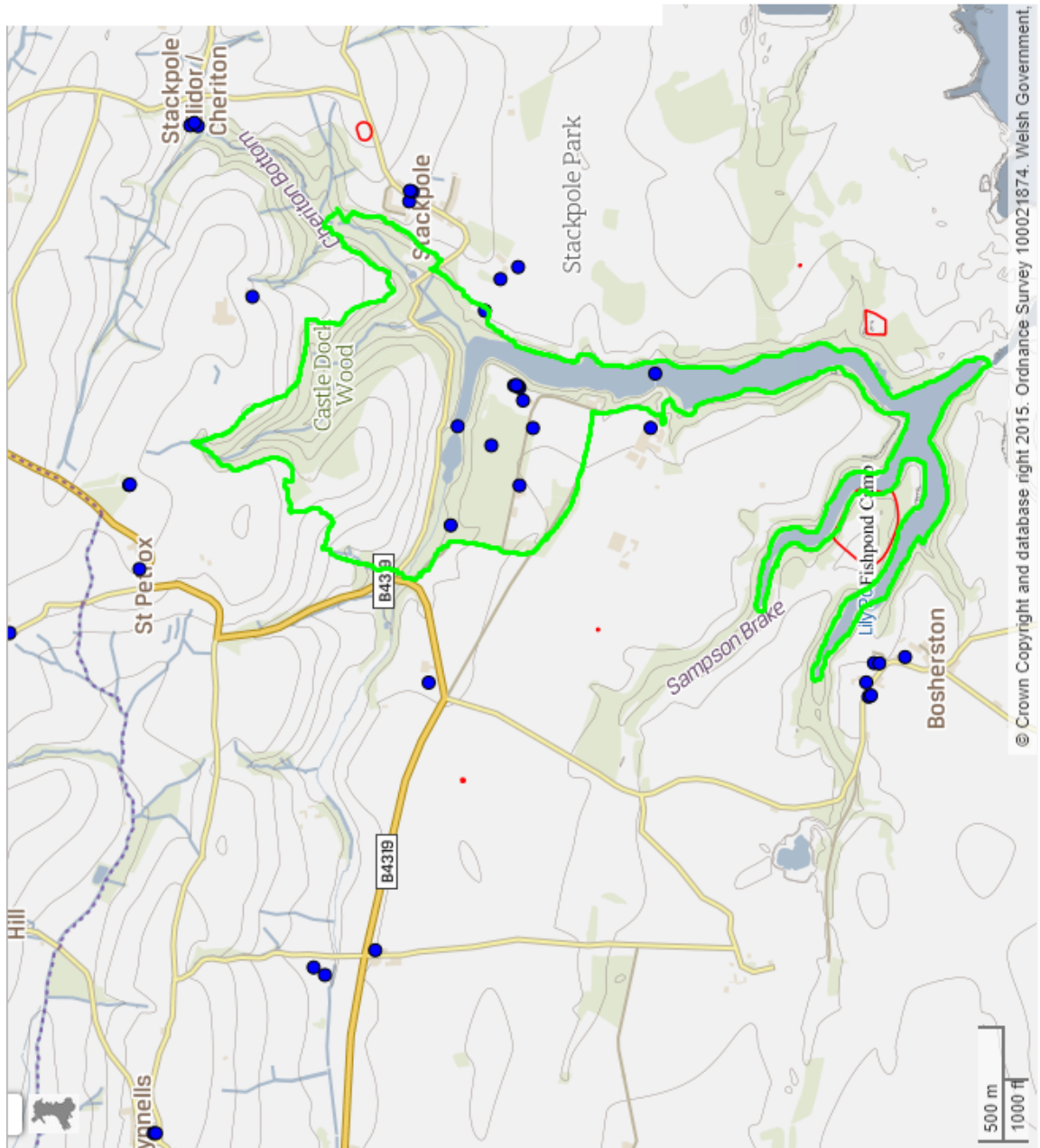


Figure 78 – Cof Cymru OS map (Government open Licence 2018) of Stackpole demesne with an overlay showing the boundary of the registered park and garden in green.

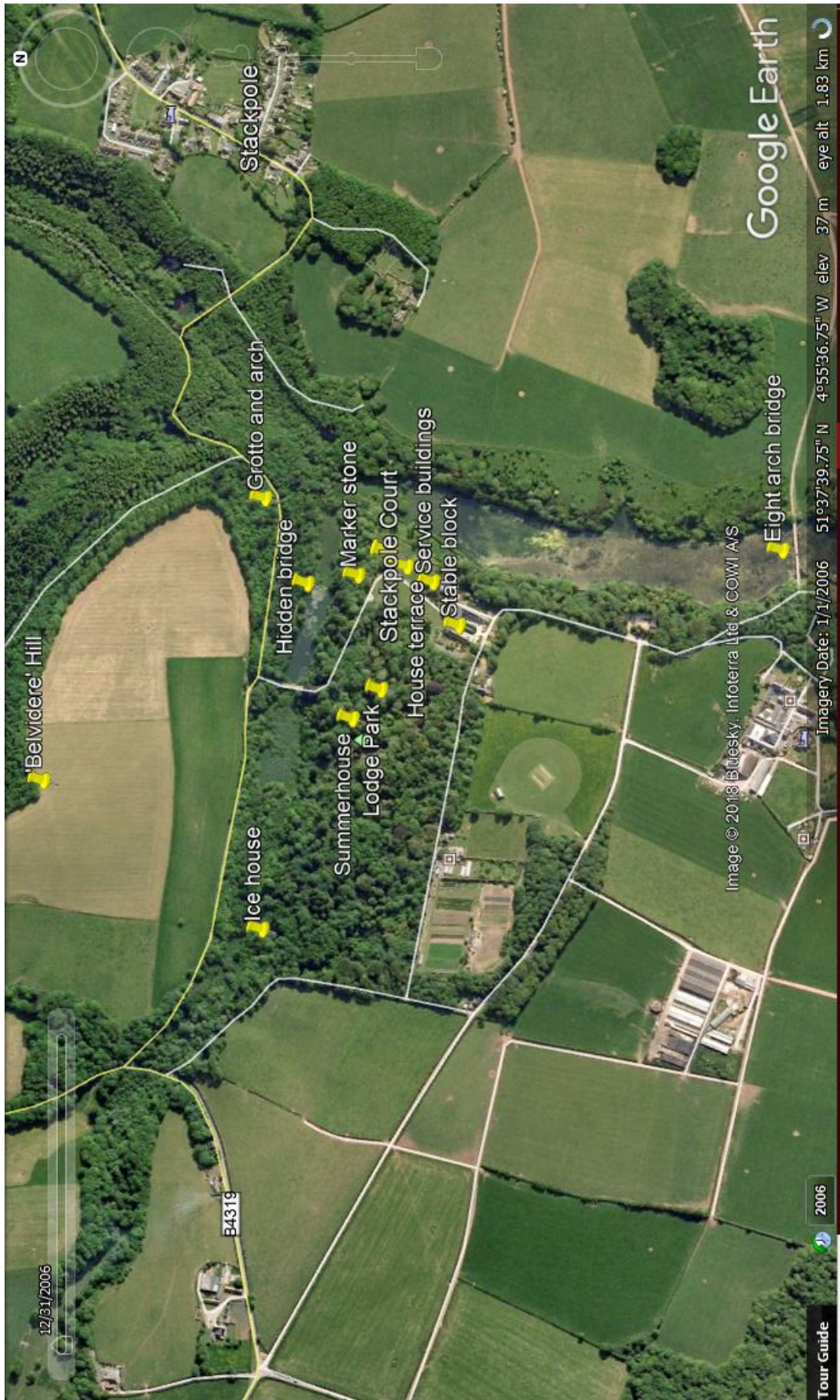


Figure 79 - Field observations by Daniel Evans 2017 (GOOGLE EARTH IMAGERY)



Figure 80 – Map of Stackpole demesne by James Hassell; et al., National Library of Wales MS. MAPS VOLS. MS. Maps Vol. 87 094/8/2 (by permission of the National Library of Wales)

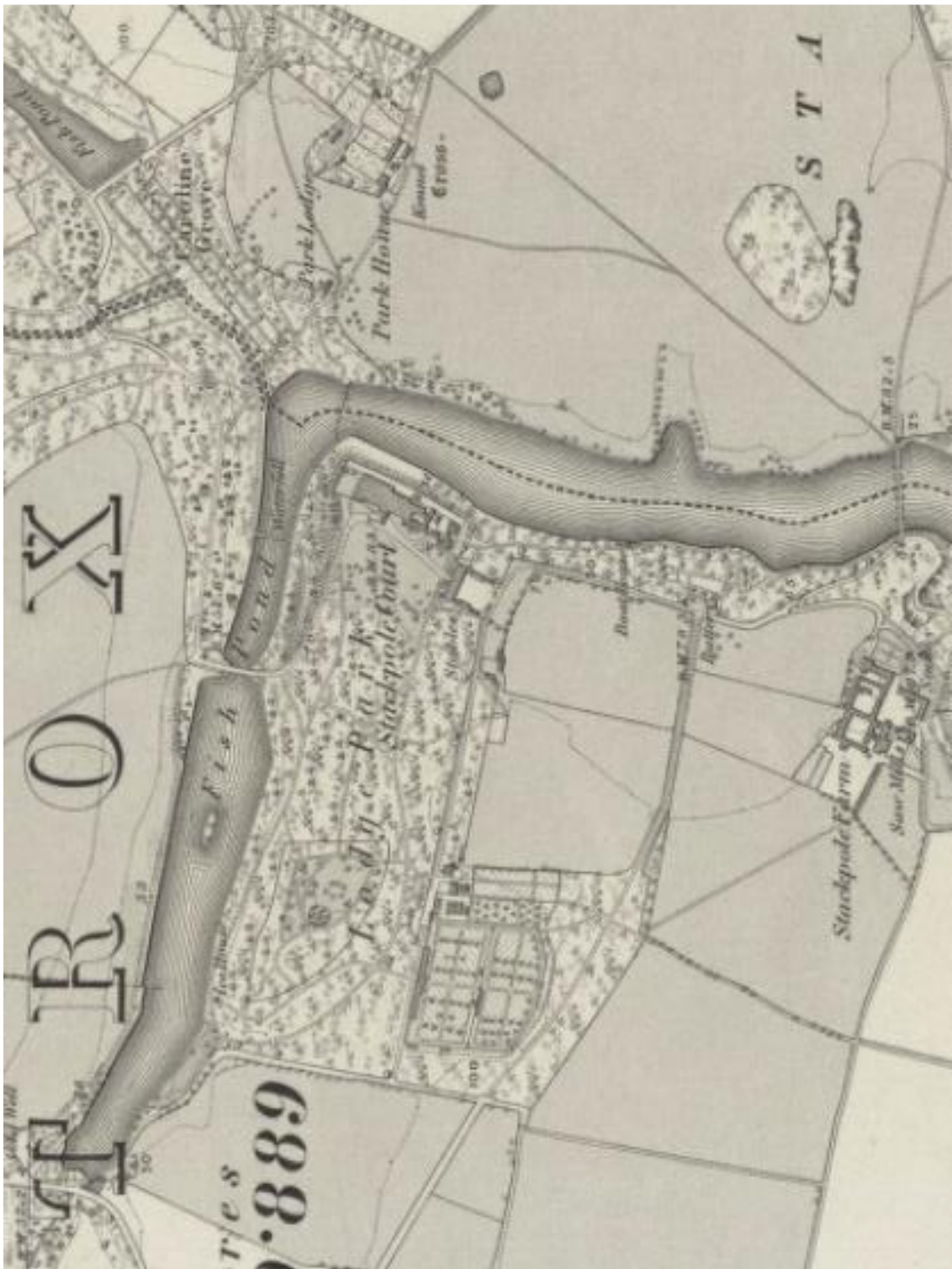


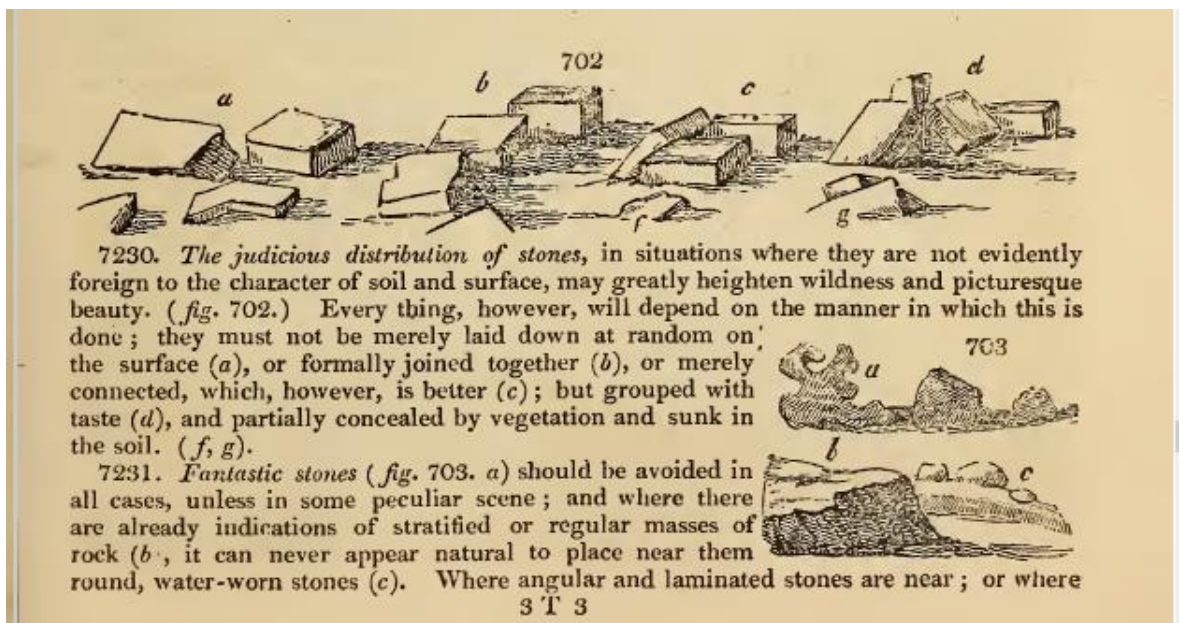
Figure 81 - First edition 1868 OS map Pembrokeshire XLIII showing Stackpole Court demesne (reproduced by permission of the National Library of Scotland)



Figure 82 - Remains of the Stackpole Court ice house in rustic limestone, © Daniel Evans 2016



Figure 83 – Rustic limestone boulder marking the route to the grotto and arch, © Daniel Evans 2017



7230. *The judicious distribution of stones*, in situations where they are not evidently foreign to the character of soil and surface, may greatly heighten wildness and picturesque beauty. (*fig. 702.*) Every thing, however, will depend on the manner in which this is done; they must not be merely laid down at random on the surface (*a*), or formally joined together (*b*), or merely connected, which, however, is better (*c*); but grouped with taste (*d*), and partially concealed by vegetation and sunk in the soil. (*f, g*).

7231. *Fantastic stones* (*fig. 703. a*) should be avoided in all cases, unless in some peculiar scene; and where there are already indications of stratified or regular masses of rock (*b*), it can never appear natural to place near them round, water-worn stones (*c*). Where angular and laminated stones are near; or where

Figure 84 – JC Loudon's recommendations for rockwork from his *Encyclopaedia of Gardening*, (archive.org)



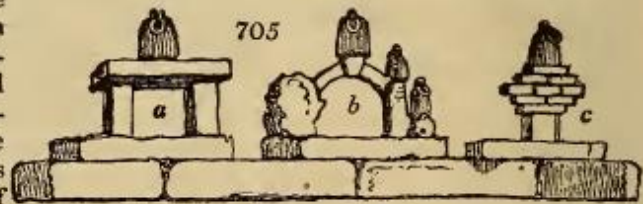
Figure 85 - View from the hidden bridge to the single arch bridge en-route to the Grotto, © Daniel Evans 2017



Figure 86 - The grotto seat and arch, © Daniel Evans 2018

7234. *The origin of the different styles of architecture* are usually traced to imitations of temporary structures formed of timber or of rough trees ; and thus the Grecian column, with its capital ornamented with foliage, has been called an imitation of the trunk of a palm, with the petioles of its recently dropped leaves still adhering ; the Gothic arches and tracery have been likened to wicker-work, or the intersecting branches of an avenue ; and the Chinese style to the imitation of a tent supported by bamboo. But the imitation of nature is the last thing that occurs in the progress of improvement ; and though the above opinions may not be without their use as a sort of hypothesis for composition ; yet it appears much more probable

that styles of building have taken their origin, jointly from the materials the country afforded, and the wants of the people. According to this hypothesis, the Grecian may be considered as founded on the use of planks of stone, in the same way as beams of timber (*fig. 705. a*) ; the Gothic, by the use of small stones, held together by their position (*b*) ; and the Hindoo, by the use of small stones, held together by superincumbent weight (*c*). The Doric temple (*fig. 706.*) is easily traced in this way to its prototype of wood ; but though the idea be supported by the authority of Vitruvius, it should never be considered as any thing more than mere conjecture.



7235. *The progress which architecture has made in Britain*, in modern times, is matter of greater certainty ; and Repton, with his usual taste, has furnished an ingenious

Figure 87 - JC Loudon's recommendations for rockwork structures from his *Encyclopaedia of Gardening* (archive.org)



Figure 88 – The summerhouse at Stackpole, possibly by Wyattville c.1839, in the style of c.1750, © Daniel Evans 2016

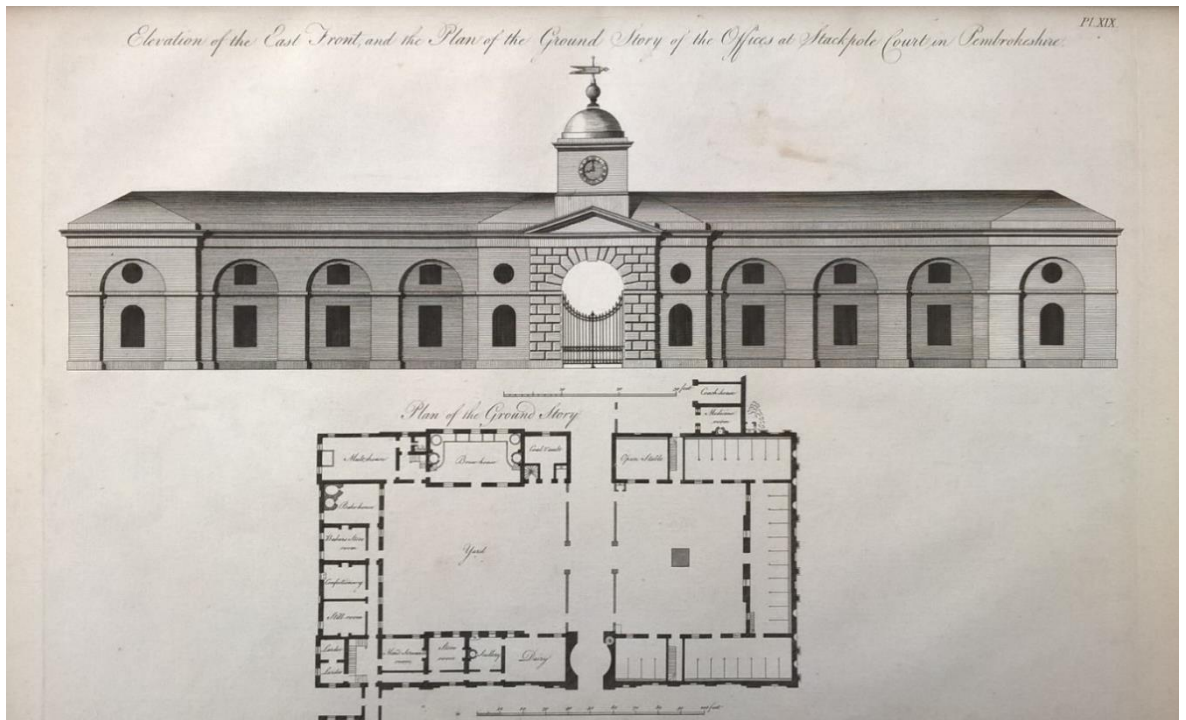


Figure 89 – William Thomas’s design for the ‘offices’ at Stackpole c.1783 from his *Original Designs in Architecture*, National Library of Wales, OD 44, (by permission of the National Library of Wales)



Figure 90 - The offices built to a simplified design, © Daniel Evans 2016



Figure 91 - Brewhouse and dairy cottage by Ashton c.1839 with picturesque planting, © Daniel Evans 2016



Figure 92 - View of Stackpole Court and lakes after JP Neale 1822 (archive.org)

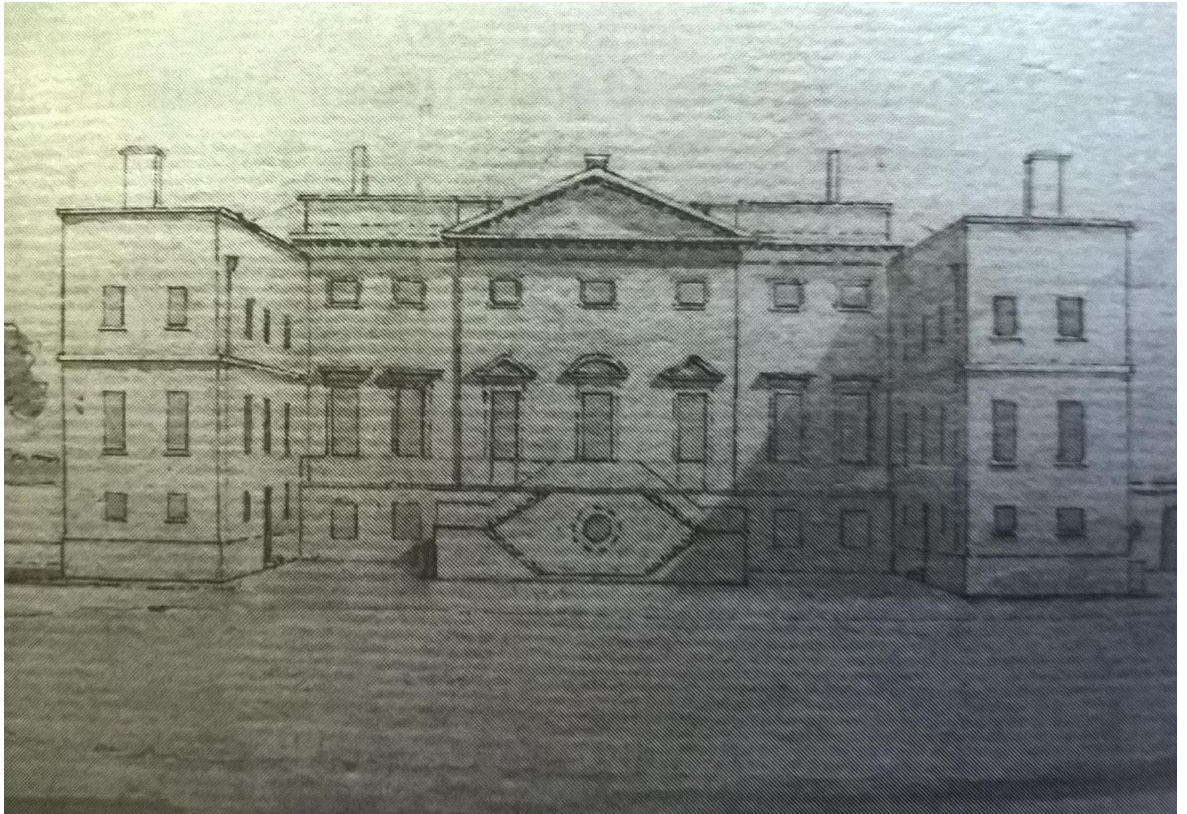


Figure 93 - Stackpole Court entrance front watercolour, late C18 (by permission of Mr Thomas Lloyd)

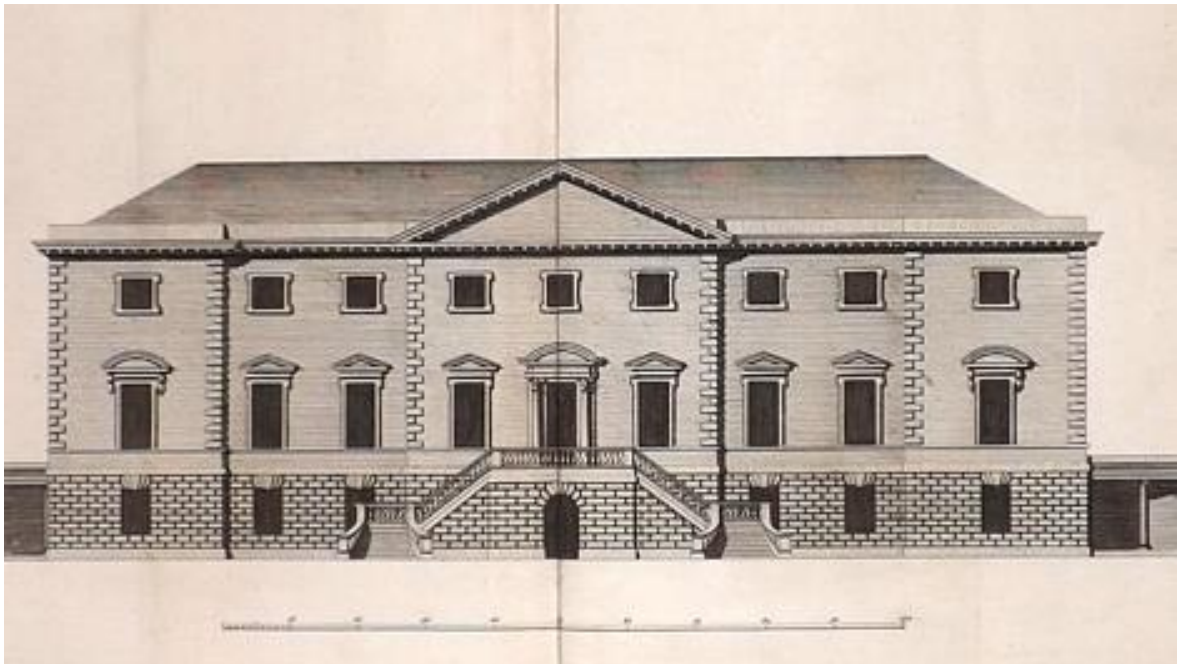


Figure 94 - Lathom House, Lancashire by Giacomo Leoni, c.1740

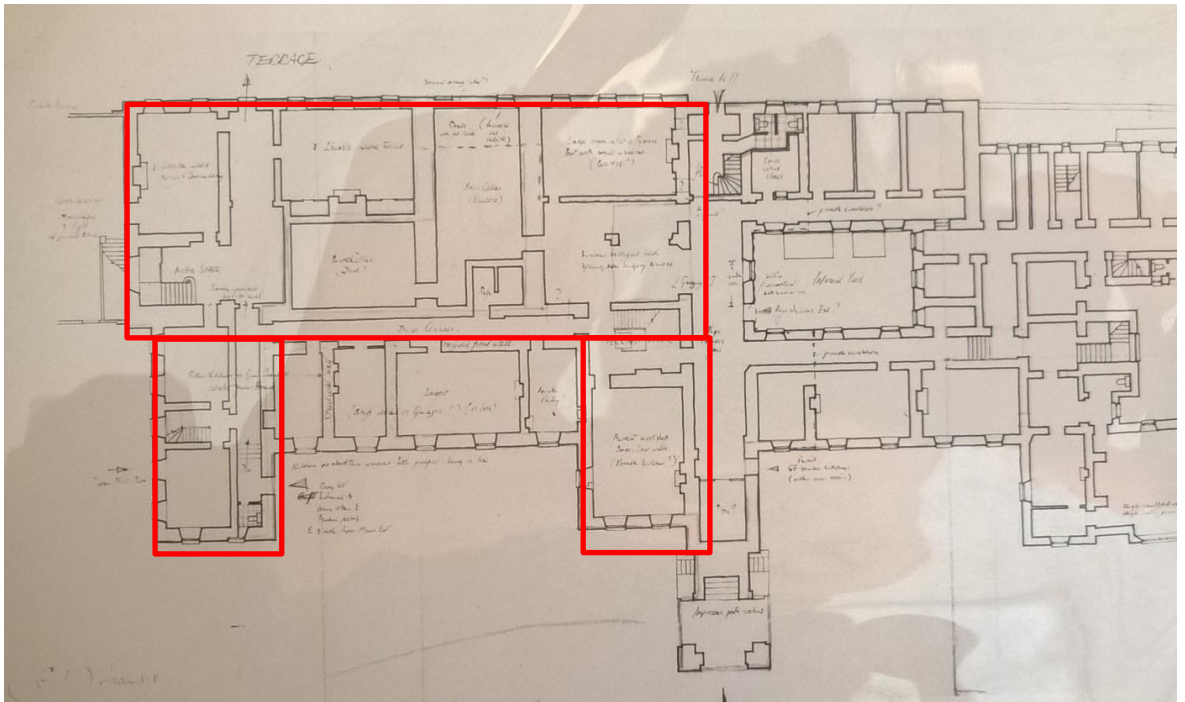


Figure 95 - Survey Plan of Stackpole Court basement before demolition, 1740s house outlined in red (RCAHMW BB72/3938) From the collections of the National Monuments Record of Wales: © Copyright: NMR Site Files



Figure 96- Unexecuted design for the West wing of Stackpole Court from William Thomas's Original Designs in Architecture 1783, National Library of Wales OD44, (by permission of the National Library of Wales)

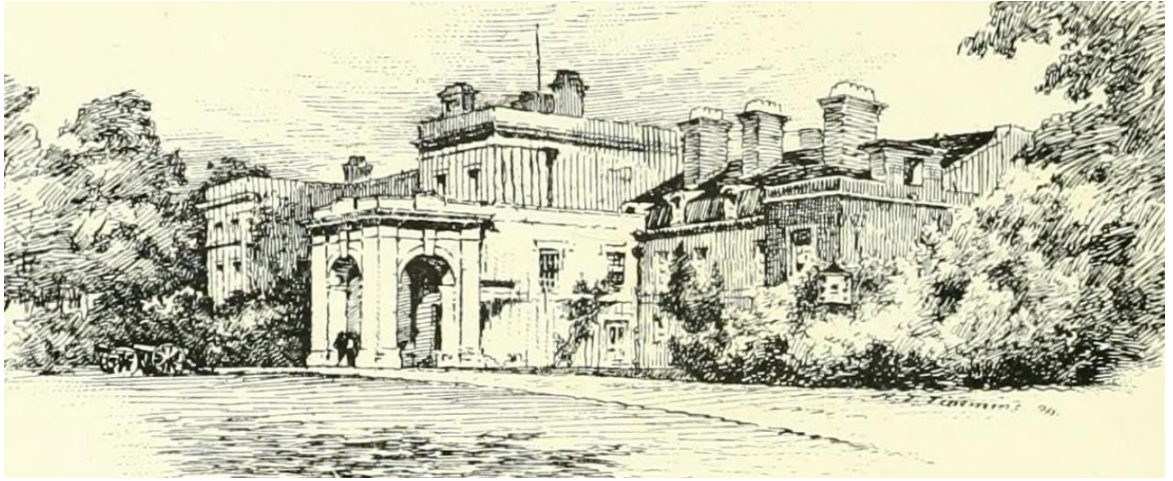


Figure 97 - 1895 Drawing of Stackpole Court featuring the *Porte cochere*, by Henry Thornhill Timmins from his *Nooks and Corners of Pembrokeshire* (archive.org)



Figure 98 - Interior of Stackpole Court showing *enfilade* arrangement (RCAHMW BB72/3934)
From the collections of the National Monuments Record of Wales: © Copyright: NMR Site Files

~ CHAPTER 9 ~

PICTON CASTLE

Introductory

Because repetition is evident within reports and publications I will discuss the original contribution of each publication and report in greatest depth. I will then analyse primary sources and fieldwork before formulating a statement of significance.

Historical background

The stone castle was built around the year 1300 by Sir John Wogan. In the early 15th century Katherine Wogan married Henry Dwnn. The castle remained with the Dwnn family until 1486 when Joan Dwnn married Sir Thomas ap Philip of Cilsant. In 1621 John Philipps was created the first Baronet by King James I (Jones, 2001, pp. 216-217). Throughout the early and mid C18 the Philipps family were politically influential, related by marriage to Sir Robert Walpole. By 1986 the spiraling cost of maintenance prompted the Hon. Richard Hanning Philipps, Lady Marion Philipps and the Hon. Gwenllian Philipps to form the Picton Castle Trust. The Trust continues to oversee the successful running of the Castle and 40 acres of gardens (Picton Castle Trust, 2012).

The demesne and demesne buildings

Literature review

The Cadw & ICOMOS UK parks and garden register report (2002, pp. 278-286) gives a survey of the grounds. For clarity, I include a site plan (*Figure 99*) and will start my review of the report due north (N) of the castle, then move clockwise around the site. It should also be noted that the area that constitutes the registered park and garden is not exclusively limited to the present day Picton Castle Trust garden, this being forty acres of a once much larger demesne. As I discuss the report, I will compare recent publications that build on the report findings. The principal entrance to the park is from the N, it is gated and flanked by railings and a pair of lodges in the Neo Norman style. The CPGR report dates these between 1773 and 1829. Lloyd et al (2010, p. 363) establish that the lodges were built in 1827 by architect Thomas Rowlands of Haverfordwest. The N drive makes its way S bisecting the avenue before branching to the E and passing the Neo-Norman stable block. The CPGR report refers to this as the 'new' stable block, the old stable supposedly on the site of what became the service court, immediately N. of the castle. The CPGR report dates the stable block to between 1773 and 1829. Lloyd et al. (2010, p. 363), establish that this was also built by Rowlands in 1827. Also, in 1827, the raised carriage circle at the E front of the castle, was created by widening

the earlier raised causeway. The causeway of 1697 is attributed to Hancocke, a rare and early example of a recorded designer. The axis of the causeway once continued E, flanked by baroque gardens then the avenue extending some 600m E to the summerhouse mount.

The baroque gardens and belvedere are depicted on the 1743 John Butcher map. The mount is still extant, but the summerhouse, which according to Whittle (1992, p. 38) was a rare early C18 example in Wales, is now gone. The CPGR report identifies the building accounts for the summerhouse. From the accounts, we know it was built from 1728 to a design by John James of Greenwich who was an eminent London surveyor and architect (Colvin, 2008, pp. 564-568). James's involvement suggests the design was of considerable quality. Within the CPGR report, there is indecision on whether or not the mount on which the summerhouse stood is a motte that predates the stone castle of c.1300. The account given within the report of field observations in the 1960s suggests that the mount is modern, within it, a partially collapsed stone tunnel or grotto, containing niches for statues within the side walls. Lloyd et al. (2010, p. 364) do not support the theory of a motte, rather in their view, this feature is likely to date from the early C18.

S of the stable block mentioned above, a series of walled orchards constructed of brick. These date to c.1829 and at the time of the report were much overgrown. To the SE of the castle near the path to Slebech, there are at least three ruinous garden buildings. One has only two walls standing. Another may be the remains of a Georgian summerhouse, constructed of brick with keystone and string courses of dressed stone. Another, known as Picton Park Cottage, as its name suggests, shows evidence of domestic habitation over two storeys but is much ruined. To the SE is Fishpond Wood, named after the fishpond constructed here in the early C18.

Immediately W of the castle are the walled gardens. The CPGR report suggests that a rectangular walled garden was extant on the 1773 Lewis map called the pleasure garden. The 1829 Goode map shows linear structures to the S side of the N wall and W. end of the garden. The CPGR report writers interpret these structures, also depicted on the 1889 OS map, to be glass houses with an additional structure shown on the S side of the S wall. The CPGR report suggests this structure was a peach house. Throughout the walled garden, the base walls of the glasshouses survive, with corresponding patches of render to the walls. In the center of the walled garden, a rectangular pond constructed c.2000 replaced two earlier ponds. The CPGR report writers suggest that this fountain, a scalloped bowl on a pedestal may be the fountain described by Sir Erasmus Philipps in 1725. According to Lloyd et al. (2010, p. 363), the walled garden dates from about 1827 and cast-iron railings to the E side are later C19. Lloyd et al. do not acknowledge the possibility of a pre-1773 walled garden.

Analysis of primary sources and fieldwork (*Figure 100*)

The belvedere mount

For the primary sources identified in the CPGR report, we begin with the diary accounts of Erasmus Philipps. Philipps recorded the building of the summerhouse in May 1728. The plan for the summerhouse was done by ‘Mr James of London.’ James was the reputable architect and Surveyor John James. In August 1728 Sir Erasmus Philipps records that Mr Paul was paid for the Hanton Stone Chimneypiece in the Summerhouse. In 1729 – 30 the Picton steward recorded an order for eight capitals for pilasters in the summerhouse, which was square with a dome. It was also around this time (1729-30) that ‘Mr Harvard’ flagged the gallery in the summerhouse (Cadw & ICOMOS UK, 2002).

I will here attempt to emphasise the importance of the summerhouse by exploring the influence of John James on early to mid C18 architecture and design. No known designs for the summerhouse survive, beyond vague squarish ground plans depicted on various estate maps 1743 - 1829. We know from Colvin (2008, p. 566) that John James published his *Theory and Practice of Gardening* in 1712. James translated this work from the 1709 French text of Dezallier d’Argenville, a second edition followed in 1728, and a third in 1743. I have consulted both first and second editions [I have been unable to access the third]. Reading James’s book gives his perspective on the designs for summerhouses. The literature sources I have observed above make constant reference to ‘The summerhouse’. Summerhouse is to an extent a true description if a lay one. The term James gives in his 1712 book would be ‘belvedere’, a summerhouse or pavilion built of masonry. James observed that the origin of the word ‘Belvedere’ was an Italian word for a piece of high ground, where masonry pavilions or summerhouses are situated to command a view of the landscape. By contrast, James’s specific description for summerhouses refers to d’Argenville’s designs for ephemeral decorative garden buildings built of arbour work. It is interesting to note that the CPGR report identifies nearby clay pits and the fishpond within the park to the N as a potential source for the soil from which the mount was constructed. These excavation practices are consistent with the design advice within James’s book. A garden design associated with John James is known to have had a mount containing an icehouse. This mount was at John James’s patron James Johnston’s house in Twickenham, depicted in Batty Langeley’s *New Principles of Gardening*, 1728. This mount was never intended to have a belvedere upon it but rather acted as a prospect mount.

The Picton belvedere mount today (*Figure 102*) shows little evidence of the plan roughly outlined on the estate maps 1743- 1829. Only visible as an overgrown grass mount, the access point to the ‘grotto’ is now not apparent. The grotto most likely played a key role in the construction of the Belvedere. Standing on the mount, the front door step of the castle

appears at the horizon level despite the varying topography. This optical effect was achieved by the construction of the vaulted grotto to a calculated height, the earth then being piled around it forming a base for the belvedere above. It would have been technically challenging to build a masonry belvedere on the artificial mount, due to subsidence. Thus, the grotto may have been an attempt to avoid subsidence, albeit an unsuccessful one. We know that by Goode's map (*Figure 103*) of 1829 that the belvedere was demolished c.1830. CPGR field observations noted the partial collapse of the vault beneath and the use of concrete girders to stabilise the mount to support water tanks in the mid C20.

The early gardens and avenue

Mr Hancocke was recorded by Sir Hugh Owen working at Picton and Landshipping in 1697 (NLW Picton Castle 1610), the causeway may be Hancocke's work (Lloyd, et al., 2010). The extent that Hancocke undertook ornamental waterworks at Picton in the 1690s is uncertain. The building of a later fountain by David John and Mr Webb was recorded in 1725 (Cadw & ICOMOS UK, 2002, p. 282).

Concerning avenue designs, John James advocated the French baroque style in his book, with strong emphasis on geometrical and symmetrical plan forms. The avenue appears more naturalised, such as a glade formed from elongated clumps of trees, rather than single rows on each side. Comparing the Picton 1740's avenue to Langley's plan of the avenue and mount in Johnston's garden at Twickenham, we can see that the Picton avenue was not tapered in plan to appear longer in perspective as the example at Twickenham depicted in Langley's *New Principles of Gardening*, 1728. By contrast to the avenue, the E gardens depicted on the Butcher map (*Figure 104*) show meandering walks consistent with other designs in Langley's 1728 pattern book (*Figure 105*). It is clear that the designer of the Picton avenue in the 1740's was not adhering to the principles of geometry and perspective as found at Twickenham. A garden layout more akin to the ornamental forms favoured by James can be found at Kilgetty House, now ruined, once the seat of the younger sons of Picton Castle.

The castle setting

Here I will offer my assessment of pictorial sources c.1740 – c.1830 to evaluate significant changes to the external appearance of the castle and its setting. The Buck print (*Figure 106*) demonstrates how the castle and setting appeared around 1740, showing the causeway attributed to Hancocke.

The Samuel and Nathan Buck print shows the gentrification of the castle underway with sash windows added to the N-W Tower, and the storey above the hall. Below are the tall gothic windows of the hall soon to be replaced. The section of walling to the south beyond

the causeway may be a section of medieval curtilage wall, lopped of its castellated top making way for topiary. While accurate in fine detail, general proportions of the castle are distorted by picturesque fancy. The NE tower is in reality almost double the radius of the NW tower, and the Bucks have given an exaggerated vertical emphasis. The setting is distorted, and the great expanse of water shown on the horizon is the Cleddau estuary that is in reality almost completely obscured by the topography.

The Paul Sandby view (**Figure 107**) appears to show the castle from the NW. The buildings in the middle ground could be the service courtyard. In the distance on the left is a fanciful view of the water complete with sailing boat. The evergreen trees immediately above the grazing cattle may relate to the evergreens shown to the west of the 1740 Buck print. The castle has exaggerated height, and the towers made slender. A difficulty with the image is that the castle lacks fine architectural detail compared to the Bucks's view. Both have unreliable topography, with the possible exception of the park planting.

John Warwick Smith's view (**Figure 108**) is a realistic rendering of the castle. Smith captured the kitchen pavilion between the two towers, the left-hand tower obscured by trees. The kitchen is neglected in Lloyd et al.'s study. Photographic evidence from the early C20 confirms the design shown here. A simple and neat neo-classical design has a centre bow of three tall windows and parapet over. The kitchen pavilion must have been built before c.1790 because Lord Milford's surveyor, Griffith Watkins demolished the west medieval solar tower shortly after 1794 to make way for the new W wing.

The park setting around the castle is consistent with the date and ideas of the 'English' landscape park. Gone are most of the enclosed parterres, and grass sweeps up to the edge of the castle. Again, water and river traffic make a fanciful appearance. J. Carter's print (**Figure 109**) is a very precise rendering of the castle's architectural detail. By the quality of the draughtsmanship, the apparent 1750's Venetian window and balustraded porch to the entrance is discernable. It is possible that the causeway was remodelled c.1750. The causeway differs from the 1740 Buck view, and the design of the bottle balustrading adorning it is found throughout the Castle's 1750s interior fittings. Griffith Watkin's castellated extension makes its first appearance in Carter's illustration, according to Fenton, it was started some ten years previously.

Figure 110 demonstrates the work of Haverfordwest architect Thomas Rowlands undertaken at Picton in 1827 compared with the present-day appearance (**Figure 111**). Rowlands's work was a highly fashionable picturesque 'Normanisation' which involved the rebuilding of the causeway into the carriage circle with castellated flank walls, the castellated entrance porch, the castellated rebuilding of the service court yard, just visible to the right of the castle, and the fortress like stable block (**Figure 112**) and Neo-Norman lodges (**Figure 113**).

Girouard was so impressed by the work in 1960 that he wrongly attributed it to Thomas Hopper, London based architect of the 1820s Penrhyn Castle, North Wales.

From the analysis of the pictorial sources, the landscape at Picton created for the 2nd Lord Milford in the late 1820s by Thomas Rowlands appears to be inspired by Reptonian principles. Humphry Repton the renowned landscape gardener from which the term 'Reptonian' is derived, produced his famous 'Red Books' for his clients' demesnes. Repton was not involved in person at Picton as we would certainly know about it and Rowlands, a local architect, must have found his inspiration from somewhere. I intend to discuss the relationship of the late 1820s work at Picton with that of Repton's published pattern book *Sketches and Hints on Landscape Gardening* 1793, a pattern book being a likely source of design inspiration for a local architect. Repton argued that to achieve the ideal picturesque setting to an existing house, the ground level at the entrance front was to be raised to the first-floor level to create a sense that the house was on an eminence (*Figure 114*). The detailing of the house was to be gothic, rather than 'Grecian', and the surrounding trees and shrubbery carefully cut so that the house would appear as by surprise from within the foliage. In the case of Picton Castle the topography did not allow construction of an artificial slope around the castle, rather the raised carriage circle had to suffice to ground the Castle within the landscape. As for Repton's gothic detail, Rowlands enthusiastically chose a neo-Norman style based upon fancy rather than archaeological precedent, but the removal of the 1750s classical ornament to the entrance front is consistent with Reptonian principles. Goode's map (*Figure 115*) shows us the picturesque relationship between the castle and the neo-Norman stable block achieved with planting that partially obscures the latter from view. Today the planting between the castle and the stable block has outgrown its aesthetic purpose, and as originally intended the octagonal clock tower would be visible above the foliage.

An important introduction to the grounds at Picton Castle in the last sixty years is the planting of Rhododendrons, collected by the late Hon. Hanning and Lady Marion Philipps from Burma. The late head gardener Leo Ekkes cultivated his own hybrids including Rhododendron 'Salmon Jubilee', 'Picton Adonis', 'Picton Supreme' and 'Picton Palette' that are unique to Picton. Ekkes created a micro climate by utilising C19 laurel plantings for shelter. The later planting campaign continues the 1860s scheme that included the giant Rhododendron Old Port on the W lawn that still survives as one of the largest in the world (Picton Castle Trust, 2012, pp. 37-49).

The Castle

Literature review

Girouard (1960a, p. 19) dates the mediaeval fabric of the castle to c.1300 from stylistic analysis of the 1740 Buck engraving. Girouard also identifies some primary sources at the NLW, including the list of correspondences received by Sir John Philipps 6th Baronet. These show that between 1749 – and 1752 Henry Cheere of Westminster provided the finely carved stone and marble chimneypieces still extant within the castle. Further correspondence identified by Girouard (1960b, p. 69) is a letter dated 17th April 1752, from Mr Gibbs of London. Girouard questions if this was James Gibbs, the architect, but hesitates to speculate further. He also found a letter of 1697 by Sir Hugh Owen [of Landshipping, Pembs] giving an account of works at Picton undertaken by ‘Mr Hancock’. Further correspondence identified by Girouard (1960c, p. 172), tells us that James Rich of London sent a plan for the chapel. The chapel, in Girouard’s view, is mostly joiner’s work.

The Cadw (1998) listed building report gives a vague description of the medieval features, initially suggesting that these only survive in the undercroft. Concerning the mid C18 remodelling, the listed building report authors are less hesitant than Girouard to suggest that James Gibbs was the architect, based on the primary sources identified by Girouard. Jenkins (2011, p. 113) attributes the C18 interiors to James Gibbs but does not explain the attribution. By contrast, Lloyd et al. (2010, p. 358) suggest that Gibbs would have been too old, and instead favour John James, who designed the belvedere [albeit twenty years previously].

Analysis of primary sources and fieldwork

This discussion is concerned with the castle interiors executed from 1749. These include the library, great hall and white and gold drawing room on the first floor and the chapel on the second floor. From the literature, we know that both architects John James and James Gibbs are potential designers of the interiors. Unless new documentary evidence arises, we cannot be certain who had direct involvement beyond James Rich, the joiner who sent a plan for the chapel.

In light of the gaps in the documentary evidence, I will offer my assessment of the library, great hall and white and gold drawing room, comparing the architectural detail to architectural design principles set out in publications by John James and James Gibbs. Furthermore, I will identify other building interiors with similar designs and discuss the similarities or differences. The aim of this exercise is to establish the likelihood of direct involvement by a designer, or the work of unsupervised artisans.

First, the library (*Figure 116*), a sophisticated room, is executed in the Ionic order, the joinery is perfectly circular, including the doors, and glazed bookshelves framed by Ionic pilasters, these acting as doors to hidden shelves. The pilasters and shelves sit on a dado, moulded as the pedestal. The entablature has a pulvinated frieze and a modillion cornice. The ceiling has rococo foliage decoration set with radiating panels, aligned with each pilaster. The 1750 Henry Cheere fireplace in this room was moved to the breakfast room immediately above and replaced by a curved 1820's neo-classical design.

I offer my architectural analysis of the library to clarify the John James – James Gibbs debate. The Ionic pilasters within the library have convex capitals (*Figure 117*). The Italian architect Vincenzo Scamozzi (1548-1616) developed the convex capital, and early C18 architects revived it. James Gibbs published his variant (*Figure 118*) of the Scamozzi Ionic capital design in his *Rules for drawing the several parts of architecture*, 1732. Gibb's Ionic is stylistically the closest to the Picton example. Gibbs's Ionic differs from the Ionic of John James after Claude Perrault (*Figure 119*) and the Scamozzi original (*Figure 120*). One difference is in the way the angle volutes (spiral scrolls) are formed. On Gibb's published design, the volutes have an exaggerated tapering gap before the intersection, whereas John James after Perrault and the Scamozzi examples have angle volutes with a seamless intersection. Considerable attention to detail is evident in the carving of the Picton library examples. Despite being pilasters (flat columns) the tapering gap between the volutes is evident, the corresponding volutes behind cut off at the wall plane. This detailing gives considerable three-dimensional effect. Other similarities between Gibbs's design and the Picton example are the bead and reel moulding, and central foliage motif. These have minimal stylistic variations compared to Gibbs's design, but the composition is consistent, evidence of the autonomy of a craftsman interpreting a pattern book, rather than an architect's instructed design. Due to sickness, Gibbs went to recover at Spa in 1749 (Colvin, 2008, p. 417). Thus, Gibbs was abroad when the Picton works began. It is possible that the joiner James Rich used Gibbs's pattern book for the library work, except another possibility. Gibbs's designs for columns were plagiarised by Batty Langley (Loth, 2005, p. 121). Langley published the Gibbs designs in *The City and Country Builder's and Workman's Treasury of Designs*, 1745. Having considered the above evidence, it is possible that James Rich executed the library pilasters to either Gibbs's or Langley's pattern books.

the Doric detailing of the great hall has evidence of design autonomy. The detailing of the cornices to the ceiling is simplified (*Figure 121*). Careful analysis is needed to determine if this simplified detail is ad-hoc or correct primitive Doric detail inspired by classical antiquity. The detailing is suggestive of the rare reduced Roman Doric style, similar to a room of the 1720s in No. 70 Whitehall, identified by Hewlings (2014, p. 32). The reduced Doric style is characterised by astylar wall treatment, with sunken panels, and simplified entablatures and

cornices. In the case of the No.70 Whitehall, only the cornice is used, complete with square mutules with a grid of conical projections, a detail found in antique Doric examples rather than later renaissance variants. I observe that this cornice is identical to the cornice in the great hall at Picton, but also, the great hall has a full entablature, complete with triglyphs, but lacking any further enrichments. The Picton great hall walls are astylar and have similarly sunken panels with ovolo mouldings, similar to those at No.70 Whitehall. I have made this comparison to highlight the rarity of this style. Hewlings observes that only a handful of examples of this style have been identified in England dating from the 1720s. The Picton great hall may be the only example of the ‘reduced’ Doric style in Wales, albeit a later example.

In contrast to the astylar wall treatment, columns and piers are applied to the W doorcase and organ gallery to the E (*Figure 122 & Figure 123*). These columns and piers are constructed of timber, and have had their classical Doric fluting substituted with that of the Ionic order, a renaissance practice, as found in William Letburn’s *Book of architecture by Vincent Scamozzi* 1721 (*Figure 124*). This type of fluting has a pragmatic purpose as the thin edges of the classical Doric fluting would break when carved into timber. The centre section of the organ gallery breaks forward; the entablature is complete with mutules and triglyphs, these being omitted from the flanking sections of the entablature. The balustrade design over the gallery is Gibbsean in character and was much in evidence on the castle entrance porch and causeway, before the alterations by Rowlands in 1827, as seen in the J. Carter view commissioned by Fenton c.1810.

The balustrading can also be found forming the communion rail in the chapel (*Figure 125*). This room we know was planned by in 1753 by James Rich of London. It has been altered, with the insertion of Rowland’s 1827 Neo-Norman windows replacing the 1750s venetian window. One set of the fine pews is the original mahogany wainscot ones observed by Fenton c.1811. The altar end is bisected from the choir by a segmental arch on consoles; the ceilings are a simple panelled design on a simple bracketed cornice.

The white and gold drawing room in the SW tower is a curiosity, the decoration executed in the Corinthian or Composite order. The room shows evidence of two phases of construction. The phases are evident from the misalignment of the centre of the ceiling with the centre of the chimneypiece (*Figure 126*). The ceiling design is of particular interest for its four rococo panels each containing a plaster profile of reputed poets, a sort of display of literary worthies. Finely detailed wall panelling with egg and dart mouldings, but rather crudely fitted within the room and bears no relation to the plaster ceiling panels. The overdoors are a finely executed Ionic cornice with an acanthus leaf frieze. A modillion cornice tops the panelling with further egg and dart enrichment. The overmantel is similar to designs by James Gibbs in his *Rules for Drawing*. It has a broken pediment on a pulvinated frieze of bay leaf

decoration. It appears that the overmantel has been cut down giving an exaggerated landscape proportion. The canvas of the Tobias Stranover landscape painting depicting birds and fruit has been extended to fit the surround. It is interesting to note that RCAHMW archive photos for Stackpole Court, Pembrokeshire [demolished], show an over-mantle depicting birds and fruit (RCAHMW, 2018) similar to the example here at Picton. From the visual assessment of the library and the white and gold drawing room, it can be said that these rooms were not constructed contemporaneously, by the accomplished geometry of the library, and the crude fitting panelling of the white and gold drawing room. It is possible that the white and gold drawing panelling was imported to this room during a later phase of work.

The next room of interest is the bedroom over the white and gold drawing room. A rare example of an alcove bedroom (*Figure 127*) and dates to c.1725 (Lloyd, et al., 2010, p. 362). The room is executed in a mix of classical orders. An open segmental pediment supported on Doric piers frames the plaster vaulted bed alcove. The detailing and mouldings to the pediment are stripped down. The main cornice around the room is an Ionic dentil cornice which is somewhat logical because within classical theory this order is superior to the Doric of the alcove below it. The wall panelling consists of simple fielded panels. The simple shouldered marble fire surround sits within the chimney breast that projects forward for half its height, forming a shelf with a mantle cornice on brackets. It should be emphasised that alcove bed chambers are rare in Wales. The architectural detail here is less robust than the library, suggesting craftsman's work rather than an architect's coherent design scheme. The historical context, however, is worth consideration. Another, albeit finer example, can be found at White Lodge in Richmond Park, London, dating to before 1753, identified by Hewlings (2009, p. 42). According to Hewlings, White Lodge was constructed for the use of Sir Robert Walpole. Sir Robert Walpole married the niece of Sir John Philipps 4th Baronet of Picton Castle (Lloyd, et al., 2010, p. 357). It is notable that such a design may occur earlier at Picton than White Lodge.

Now for the rooms in the W block. This block was constructed for Sir Richard Philipps 7th Baronet, 1st Lord Milford from 1790, replacing the medieval solar tower. Its architect was Griffith Watkins of Haverfordwest (Lloyd, et al., 2010, p. 358). On the principal floor is staircase hall (*Figure 128*), dining room (*Figure 129*) and drawing room (*Figure 130*), arranged around a central spine wall containing the chimney flues, the staircase hall acting as a cross passage. First, the staircase hall executed with a fashionable regency gothic cornice and central plaster vault. The ceiling over the stairwell has an acanthus leaf cornice and neo-classical frieze. The staircase is a little old fashioned for the date except for the reeded handrail.

The dining room is a most ornate room with a curious mixture of styles, a neoclassical scrollwork ceiling consistent with the date of c.1790, combined with archaic plaster wall panels, the oval panels over the doors decorated with plaster swags and palm fronds set with portraits. The mahogany doors in this room are of the 1820s and attributed to William Owen of Haverfordwest (Lloyd, et al., 2010, p. 363). The white marble chimneypiece imported from a 1750s room within the demolished solar tower.

Next, the drawing room, it is accessed from the dining room through a modified double-sided cupboard through the spine wall, alternatively from the staircase hall. This room again has mahogany doors by Owen. It has a flat acanthus leaf cornice with grapevine border, and a large, florid ceiling rose with vine tendrils carries a Greek revival chandelier. The white marble chimneypiece⁴ is by Henry Cheere and again is imported from an earlier room, but this time contains the addition of Regency *pietra dura* panels.

Statement of significance⁵

Hancocke working at Picton Castle in 1697 possesses historical value, as a rare and early record of a garden designer working in Pembrokeshire, thus his involvement is of exceptional significance. The belvedere mount possesses historical value for its association with architect John James and is illustrative of early C18 landscape design practices. The view from the mount to the castle and vice versa possesses aesthetic value. The historical documentation and surviving structure within the mount possess research and evidential value. The belvedere mount possesses group value with the belvedere at Kilgetty House from the point of view of their similarity and historical context. Because of the above values, the belvedere mount possesses considerable significance.

The E gardens only survive through the documentary record, for this reason, possess research value. The 1743 John Butcher map can be related to an early C18 gardening book, thus possesses historical value illustrative of early C18 garden design. The Lyme avenue partially survives from c.1770, the c.1740 avenue or glade does not survive. The avenue possesses historical value that illustrates mid C18 landscape design. The avenue possesses research value as it is documented on the 1773 and 1829 maps. The avenue possesses aesthetic value for its contribution to the castle setting. By reason of the above values, the documentary record of the E gardens and the surviving avenue possess considerable significance. The castle setting possesses historical value for its association with architect Thomas Rowlands. The setting possesses aesthetic and group value for the contribution of the lodges and stable block. The setting possesses research value as it can be related to published late C18 and early C19

⁴ Another similar example can be found in the music room at Nanteos, Ceredigion

⁵ It is advantageous for the reader to refer to chapter two of this thesis as a reminder of key terms before reading this statement of significance.

landscape design manuals, therefore possessing historical value illustrating picturesque landscaping practices after Humphry Repton. By reason of the above values, the castle setting possesses considerable significance. The level of significance for the setting can be reconsidered if the trees between the stable block and the castle were to be reduced in height to reveal the clock tower contributing to the aesthetic and group values. The unique collection of Rhododendrons cultivated at Picton by Leo Ekkers, and specimens brought by the Hon. Hanning Philipps and Lady Marion Philipps, possess aesthetic and evidential value demonstrating sophisticated C20 horticultural practices. Because of these values, the present-day gardens at Picton Castle possess exceptional significance.

The architectural detailing of the interior possesses historical value for associations with James Rich and Sir John Philipps 6th Baronet. Some association can be given to James Gibbs because the library is executed after his style. The 1750s interiors possess research value as they can be compared to numerous early to mid C18 pattern book designs. The rare 1720s alcove bedroom possesses aesthetic value. The alcove bedroom possesses historical, and research value for being contemporary with the banqueting tower by John James, and possibly predating the example found at White Lodge, London. The 1790s wing and its interiors possess historical value for associations with local architects Griffith Watkins and William Owen. Considered as a re-casing and extension of a mediaeval castle these multiple phases possess evidential value. By reason of the above values, the castle and its interiors possess exceptional significance.

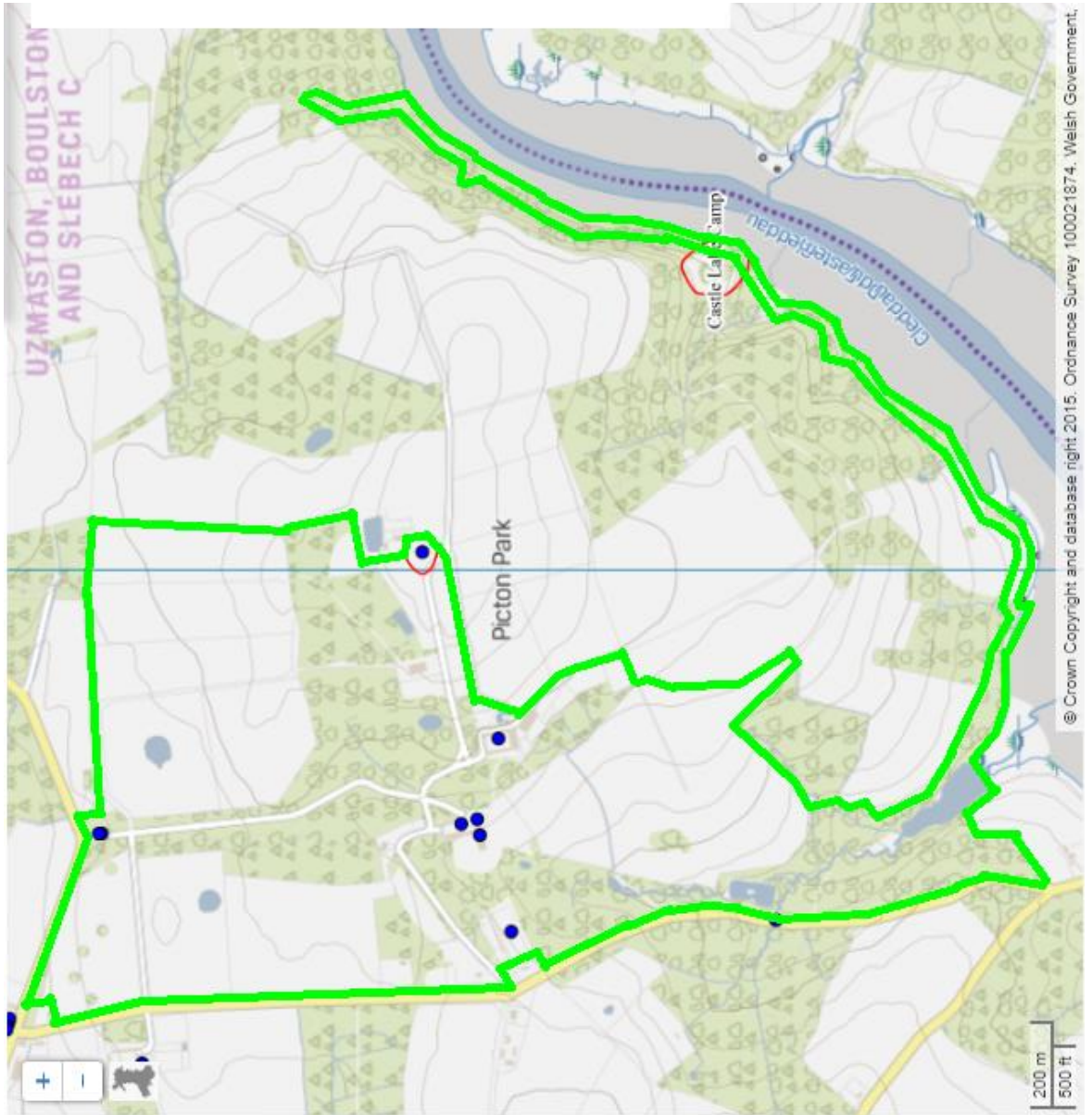


Figure 99 – Cof Cymru OS map (Government open licence 2018) of Picton demesne with an overlay showing the boundary of the registered park and garden in green.



Figure 100 – Field observations by Daniel Evans 2015 (GOOGLE EARTH IMAGERY)



Figure 101 - John Butcher Map 1743, belvedere terminating the avenue to the E (by permission of the Picton Castle Trust)



Figure 102 – The belvedere mount today, © Daniel Evans 2018

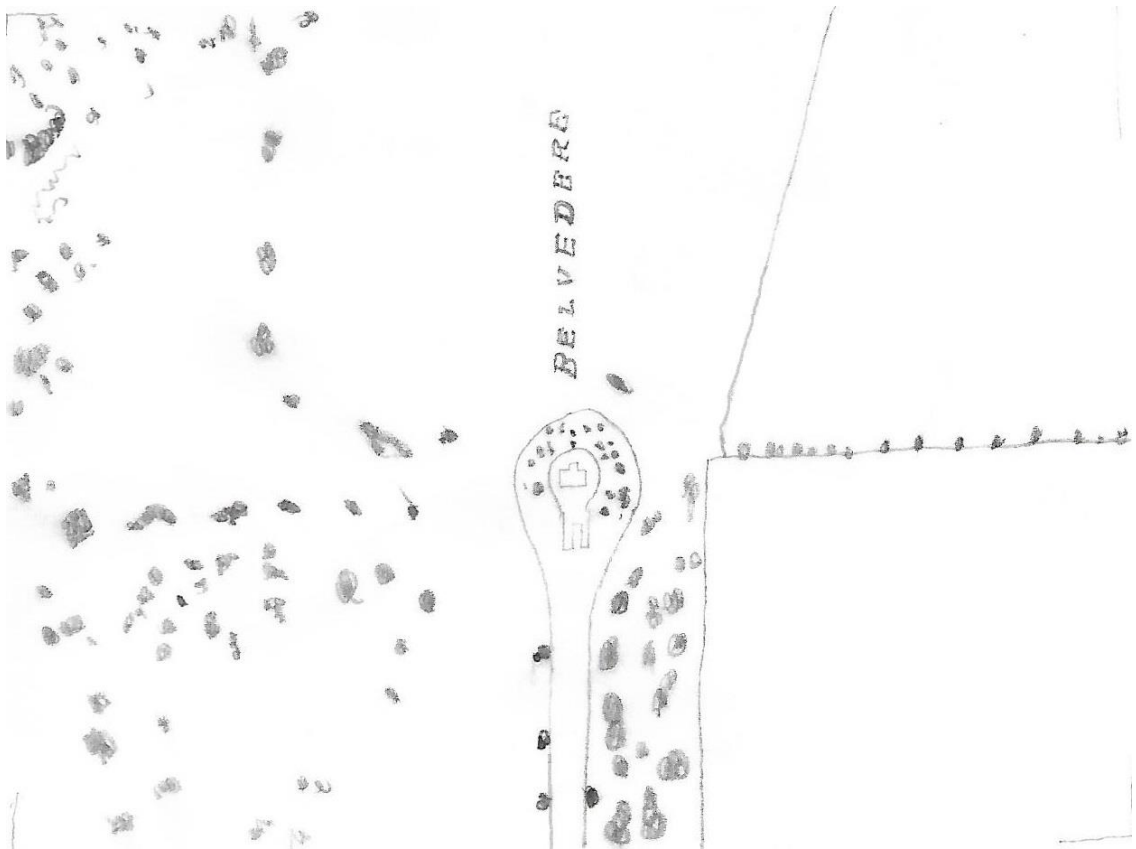


Figure 103 – Tracing of HP Goode's original 1829 map of the Picton demesne depicting the outline of the belvedere (National Library of Wales MS ESTATE MAPS Picton Castle Map 21 131/8/27)



Figure 104 – The naturalised walks to the E of Picton Castle depicted on the John Butcher Map 1743
(With permission of the Picton Castle Trust)

Image excluded

Figure 105 - Fig XXIV from Batty Langley's *New Principles of Gardening* 1728 (archive.org)



Figure 106 - An original print from an engraving by Samuel and Nathan Buck, 1740, showing the North East view of Picton castle. Photographed by Daniel M. Evans (by permission of the Picton Castle Trust)



Figure 107 - A C19 Engraving of a water colour by Paul Sandby R.A. 1779, showing the North East view of Picton Castle, © Daniel Evans 2018



Figure 108 - North view of Picton Castle c.1794 watercolour by John Warwick Smith National Library of Wales JWS00291 (by permission of the National Library of Wales)



Figure 109 - View from the North East c.1810, an engraving from a drawing by J Carter commissioned for Richard Fenton's Book 'An Historical tour through Pembrokeshire, 1811,' (Pembrokeshire Records Office.)



Figure 110 - View from south east c.1865, unknown artist (by permission of the National Library of Wales)



Figure 111 – Picton castle carriage circle in the present day, © Daniel Evans 2017



Figure 112 – Picton Castle stable block by Thomas Rowlands, © Daniel Evans 2018



Figure 113 - Neo - Norman entrance lodges to Picton Castle (GOOGLE EARTH IMAGERY)

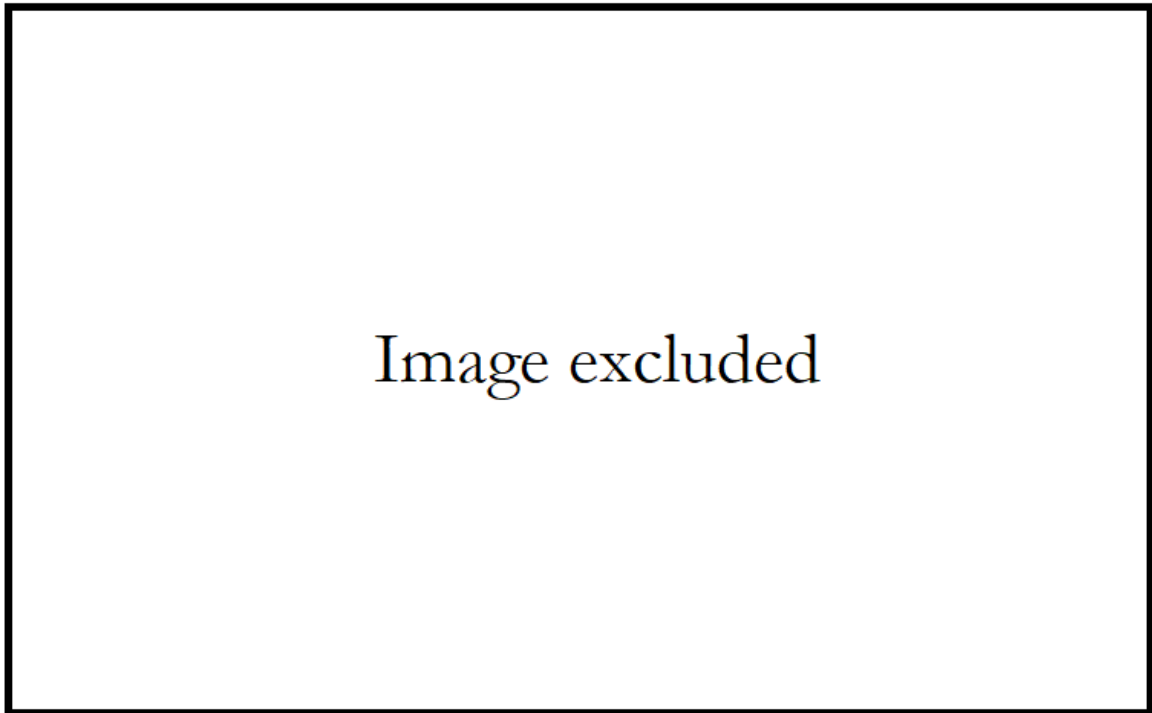


Figure 114 – Humphry Repton’s before (above) and after (below) sketches of Welbeck, showing the effect of the raised ground level and gothic embellishments, from his *Sketches and Hints on Landscape gardening*, reprinted by J.C. Loudon 1840



Figure 115 –Tracing of HP Goode's 1829 map showing planting between the stable block and Castle to picturesque effect (National Library of Wales MS ESTATE MAPS Picton Castle Map 21 131/8/27)



Figure 116 - General view of the circular Picton Castle library in the SE tower © Daniel Evans 2015



Figure 117 - Detail of Ionic capital in the library after James Gibbs © Daniel Evans 2017

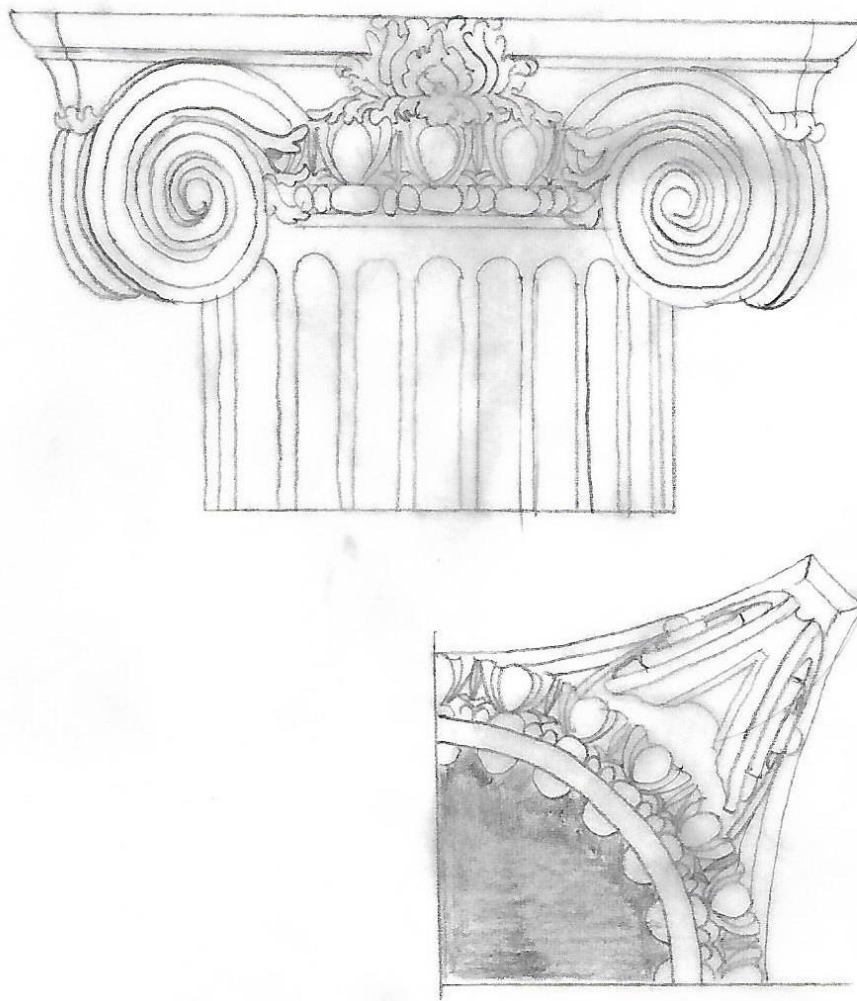


Figure 118 – Tracing of plate XIV ‘Ionic’ capital from James Gibbs’s the *Rules of Drawing the Several Parts of Architecture*, 1753

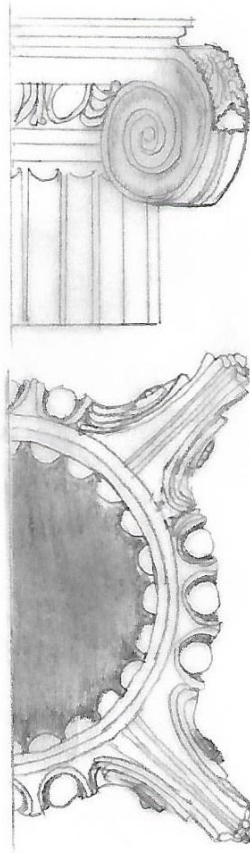


Figure 119 – Tracing of plate IV, the modern Ionic capital from *A Treatise on the Five orders of columns in Architecture*, By Claude Perrault, Translated by John James, 1722

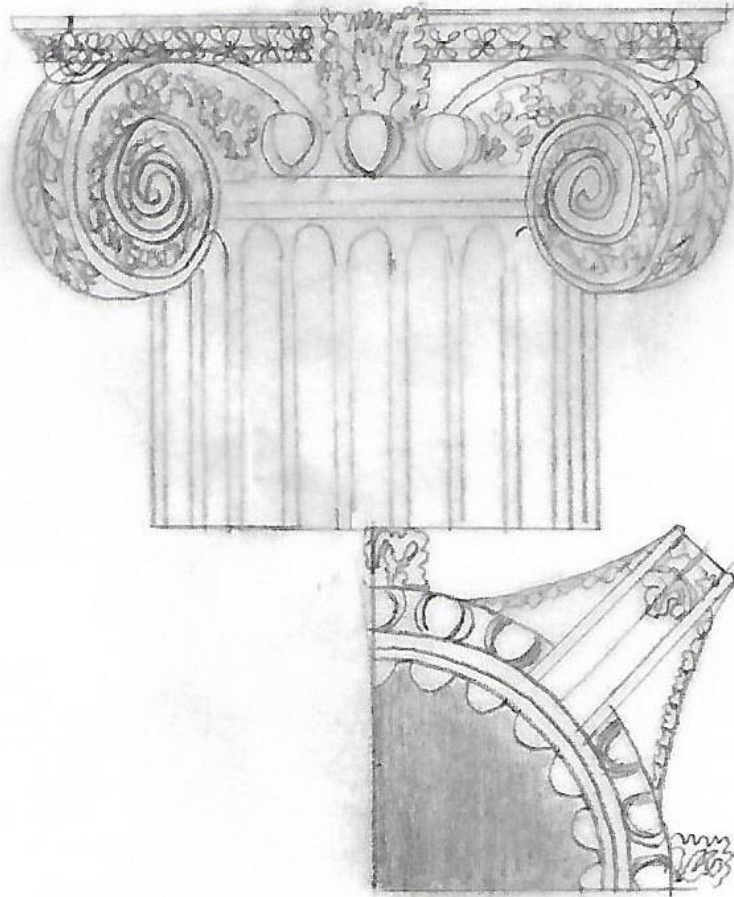


Figure 120 - Ionic capital, according to Vincenzo Scamozzi, a tracing of the original drawing from *L'idea della architettura universale*, 1615

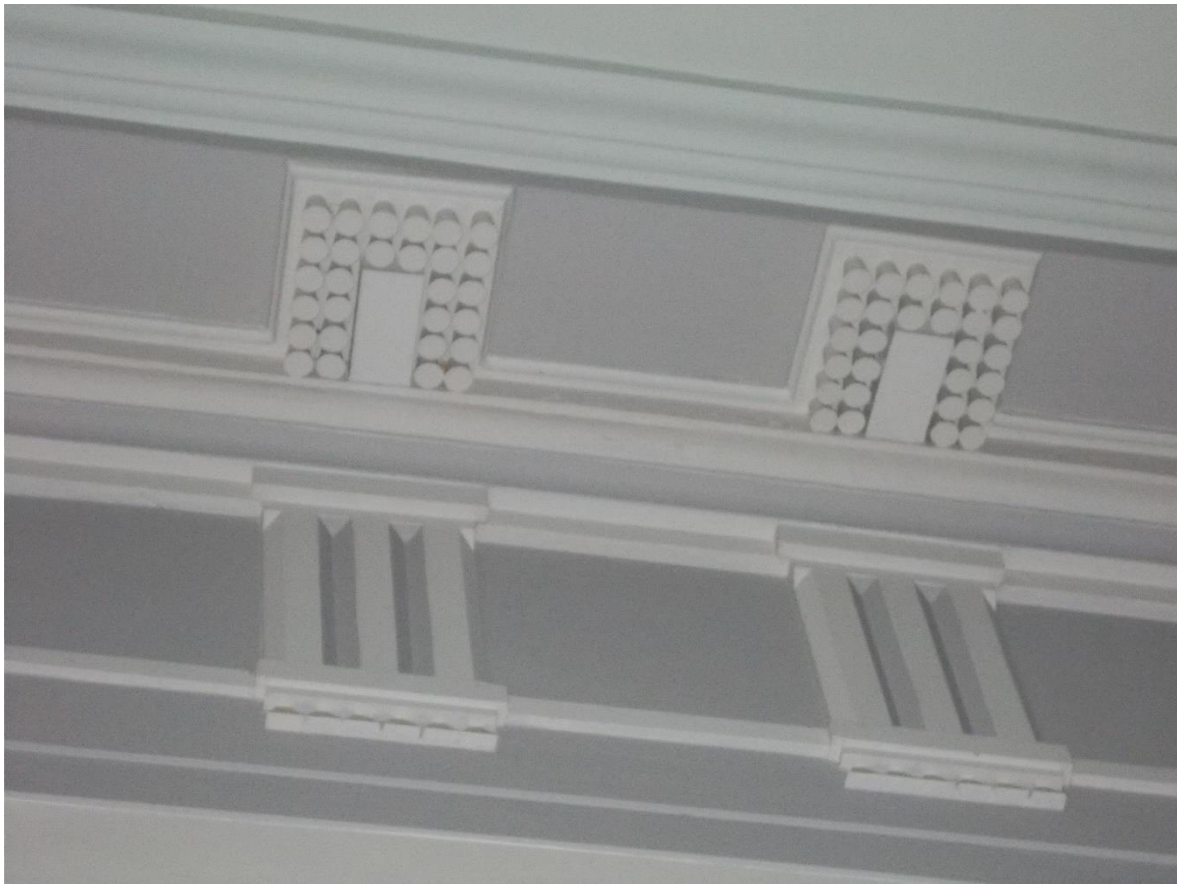


Figure 121 – The Doric entablature to the Picton Castle great hall ceiling, with conical open mutules © Daniel Evans 2018.

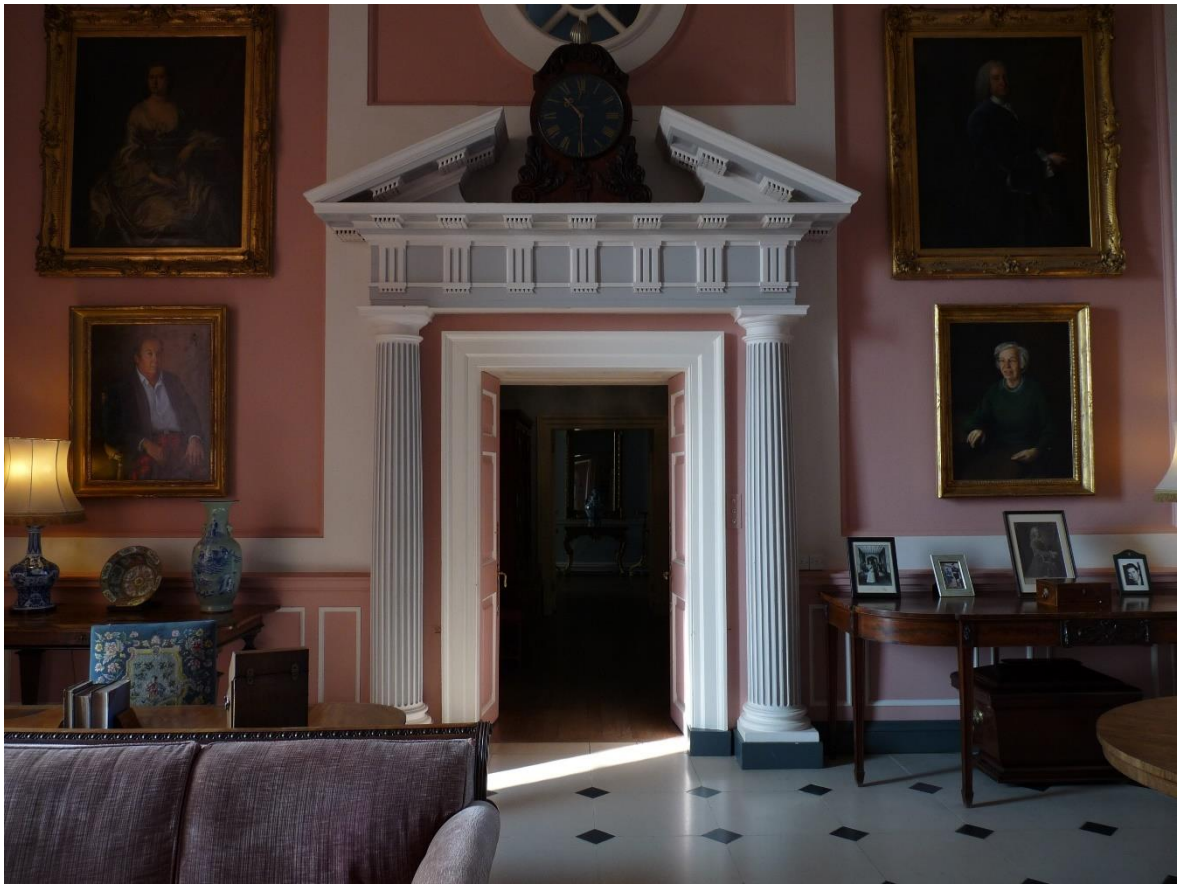


Figure 122 - W Doric doorcase in the Picton Castle great hall, ©Daniel Evans 2017



Figure 123 - The E organ gallery in the Picton Castle great hall with Doric columns and piers, © Daniel Evans 2017

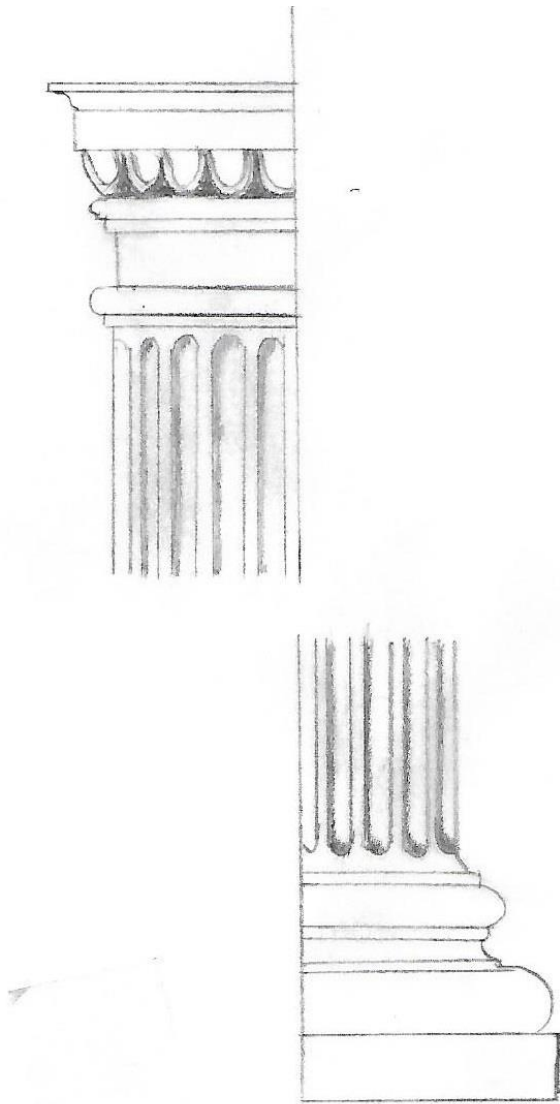


Figure 124 - Ionic fluting used on the Doric order, a tracing of the original from William Letburn's *The Book of architecture* by Vincent Scamozzi, 1721



Figure 125 - Picton Castle Chapel communion rail © Daniel Evans 2015



Figure 126 - Misalignment between chimney piece overmantel and centre of ceiling decoration in the White and Gold drawing room, indicating two phases of work, © Daniel Evans 2015



Figure 127 - Alcove bedchamber c.1725, over the White and Gold drawing room, © Daniel Evans 2015



Figure 128 - Staircase hall in Griffith Watkins's extension for Lord Milford, c.1795 © Daniel Evans 2015



Figure 129 – Dining room in Griffith Watkins's extension for Lord Milford, c.1795



Figure 130 – Drawing room in Griffith Watkins's extension for Lord Milford, C.1795, remodelled c.1830
© Daniel Evans 2015

~ Chapter 10 ~

CRESSELLY HOUSE

As repetition is evident in reports and publications, I will discuss the original contribution of each publication and report in greatest depth. I will then review primary sources and undertake fieldwork before formulating a statement of significance.

Historical background

Jones (2001, p. 56) gives the history of the family and estate. The earliest house stood in the middle of a colliery within the valley to the W. of the present mansion. The early house was the home of the Bartlett family from 1564 to 1729. In 1729 the house and estate passed through the marriage of Joan Bartlett to John Allen of Good Hook, Pembrokeshire. In 1770 another John Bartlett Allen pulled down the old house and built the present mansion (*Figure 131*) at the top of the slope to the E. Jones observes that in 1803 Malkin wrote that Cresselly had a substantial plantation of firs, but little else he deemed worth describing. Fenton in 1810 described the house as an elegant seat where planted woods obscured ‘those dingy volcanoes’, the colliery works that had been visible from the windows. The Allens were active in local affairs producing numerous MPs and High Sheriffs. At the time of writing (2017) the Allens’ descendants are still in possession of the house and its substantial estate.

The demesne and demesne buildings

Literature review

During the time of the Cadw & ICOMOS UK (2002, pp. 202-205) parks and garden register report, access to the demesne was from the N Lodge. N lodge is ‘L’ shaped on plan, constructed of rubble stone with dressed quoins. According to the report this was built sometime before 1907. Adjoining the N Lodge splayed flank walls about a pair of low gate piers flanking a taller pair in the centre. Running S of N lodge, a tall rubble wall screens the house from the road and runs around much of the park perimeter. Immediately S. of the house the service yard and stables are accessed through gates in the perimeter wall. The service buildings form an irregular stone-built group. At some distance to the S on the W side of the main road, stands the entrance to the former S drive, a pair of dressed stone piers with shield motifs and a large wooden gate. Immediately W of the service yard the W Lodge and gates. At the time the CPGR report was compiled the gates stood as a landmark feature, the drive grassed over.

On the W garden front of the house a stone terrace with central gate. According to the CPGR report, OS map evidence shows that the terrace was initially curved and had been squared off by the 1906 survey. The report observes that historic photographs show formal planting on and around the terrace. Just to the S of the terrace historic photos show a sunken

garden similar to one found at Lawrenny Castle. In the early C20, a fountain is shown in the area and by the time of the report a depressed grass area was observed at the same location.

The gardens to the W of the house were predominantly laid out in lawns and planted with hardy shrubs. Immediately to the N of the house is the walled kitchen garden, shown on the c.1840 tithe map as a sub rectangular structure. It was sub divided c.1875, the division still surviving. Inside the walled gardens, there still are some fruit trees and bases of glass houses. The 1875 OS map shows numerous areas of glass within the walled garden. Of note is the long range of glass shown on the S side of the N wall in the N section of the walled garden. This range of glass might be the peach house constructed by William Hoare of Lawrenny.

To the NW of the house is a wooded area known as the belts. This area contains two fishponds, the S and the N. The S fishpond, at the time of the report, survives as a wet depression. The report author was not certain if the path leading to it formed part of an informal woodland garden. This path is depicted the c.1875 OS survey. The N fishpond is described as sub-rectangular in shape, but at the time of the report, the edges were much overgrown. At the western edge survives a stone dam or causeway. The CPGR report lists Cresselly park and Gardens as Grade II principally for the survival of its walled gardens. The CPGR report author places much emphasis on the OS map evidence to such an extent that the lodges and drives are concluded as being built sometime between 1875 and 1906. Whittle (1992, p. 52) observes the survival and continual use of the walled gardens. Lloyd et al. (2010, p. 174) conclude that the lodges and drives were Clarke and Holland's finest work, undertaken as part of the rebuilding works from 1869.

Analysis of primary sources and fieldwork (*Figure 132*)

I have reviewed the OS map evidence and cannot be certain how the CPGR report authors found an 1875 map, as the first edition I have identified (*Figure 133*) is marked as surveyed 1863-4 and published 1869. This first edition map shows the original plan of the house with pavilion wings pre-1869 rebuilding and lodges absent. In my view, the report authors gave too much emphasis to the map evidence to date the construction of the lodges and drives within a thirty-year margin, rather than considering the context provided by the rebuilding work undertaken from 1869. OS maps cannot give precise dates to structures and should be considered alongside other documentary sources.

As part of my visit to Cresselly I encountered in the library John Claudius Loudon's *Encyclopaedia of Gardening*. Considering the interest of William Hoare's glasshouse building in Pembrokeshire, I examined this encyclopaedia in an attempt to establish its influence on garden and garden building design especially glass houses.

William Hoare of Lawrenny (c.1770-1830) had some experience of glass house construction. In 1799 He quoted for the replacement of those at Slebech Hall, Pembrokeshire (Cadw & ICOMOS UK, 2002, p. 307). Reference to Hoare's building of a 'Peach house' at Cresselly suggests a somewhat specialist structure, possibly built around the time of the alterations to the house after 1815.

John Claudius Loudon, (1783 – 1843), was a Scottish born landscape gardener, and writer (Colvin, 2008, p. 659). Between 1806 and 1843 he published in the region of ten books on the subjects of landscape gardening, horticulture and agriculture. Loudon's *Encyclopaedia of gardening* was first issued in 1822 and had undergone four editions by 1826. In the 1822 edition, p. 552, Loudon gives his recommendations for a peach house for 'Forcing' early peach trees. It should be forty feet long and eight feet wide, and 12 feet high the glass range set against a wall. The glass set in two sloping planes at opposing angles of fifteen degrees and each sash hinged to avoid overheating (*Figure 134*). The primary source of heat was from a furnace and flue system running within the back wall and the planting area. Another novel design to contain a 'main crop' of peach trees was to be forty feet long 12 feet wide and 12 feet high and had a curved roof with each casement set to swivel in the manner of a Venetian blind. In this peach house, trellises trained the trees near the glass. Unfortunately, the peach house at Cresselly is now gone, but it would be of considerable interest if it could be ascertained through analysis of the standing remains whether William Hoare's peach house owed anything to Loudon's Encyclopaedia.

The House

Literature review

Lloyd et al. (2010, p. 173) attribute the earliest part of the house, an Adam style villa built from 1769 for John Bartlett Allen, to William Thomas a London architect hailing from Pembroke. According to Lloyd et al. alteration from 1815-16 by William Hoare of Lawrenny has obscured the original plan. Remodelling in 1869 by architects Clarke & Holland rebuilt the flanking pavilions as two storey wings, with a morning room and billiards room in the N wing and service rooms in the S wing. Lloyd et al. suggest that the entrance hall may have been reduced to two bays from three by the extension of the dining room into its left side. The Cadw (1997) listed building report for the house lists it at Grade II* as a well-preserved country house possessing architectural and family history interest relevant to West Wales.

Analysis of primary sources and field observations

Considering the uncertainty over the original house plan, I offer my interpretation of the interiors. Standing within the entrance hall (*Figure 135*), its asymmetrical plan can be observed, taking in the front entrance door and right-hand window. The left-hand window is taken in by the dining room.

In an attempt to understand the original floor plan, I have compared the interior layout to William Thomas's published design for Brownslade [demolished] (*Figure 136*), Castlemartin, a house designed for John Mirehouse the Campbell's agent at Stackpole. It is a similar design but smaller than Cresselly at three bays wide rather than five. Within, the main stairs rise along the right-hand long side of the entrance hall. This plan is a mirror image of the layout Lloyd et al. suggest may have existed at Cresselly before the 1815 alterations. There are other differences at Brownslade namely the colonnade that screens off the far inward end of the entrance hall from the spine corridor. At Brownslade the spine corridor only provided access to the service rooms of the house, all the principal rooms being accessed directly from the entrance hall. Other differences between 1770s Cresselly and Brownslade include the arrangement of the fireplaces, those at Cresselly positioned on inside walls and those at Brownslade positioned on outside walls. An exception is the entrance hall fireplace, which is a mirror image to that found at Cresselly. Despite the above differences, the overwhelming similarity between the two houses must be the exterior and the pavilion wings and central projecting bay and flanking venetian windows (*Figure 137*). The pavilion wings at Cresselly were rebuilt as two storey wings in 1869 but were originally hipped roofed single storey rectangular ranges with sash windows at the narrow west ends that faced the garden, and linked to the main villa by a lower range with a concealed roof. The pavilion wings as designed for Brownslade are not known to have been constructed and the RCAHMW (2018) site file and survey show that Brownslade was generally simplified and the canted bay substituted for a curved bow, but as intended the pavilions were to have venetian windows at the narrow ends and half columns applied to the link walls. It is likely that at both Brownslade (*Figure 138*) and Cresselly House a degree of simplification would have occurred due to the difficult and hard building stones found in Pembrokeshire. Despite the difficult stone, Cresselly house is predominantly constructed from well squared and coursed rubble, with dressed carboniferous limestone quoins, string courses and blind arches serving to accentuate these details (*Figure 139*). These details were also found at Brownslade house as constructed, and of particular note are the string courses running through the window sills. The present-day porch with paired unfluted Doric Columns flanking an arch is of 1869 by Clarke and Holland and replaces an earlier glazed porch of Regency character presumably by William Hoare depicted in a pre-1869

photograph (RCAHMW, 2018). Originally, as suggested by the Brownslade details, a simple arch probably signalled the entrance.

My observations on the present dining room at Cresselly suggest that if it was extended, the works would have required an entire remodelling, including the rebuilding of the chimney breast within its current central position (*Figure 140*). The dining room chimneypiece (*Figure 141*) is a simple and elegant design with reeded architrave and roundels in black veined grey marble, c.1800 and likely contemporary with William Hoare's staircase (*Figure 142*) and alterations. The mouldings to the wall panels in the dining room have fluted rectangles alternating with roundels giving a neo-classical appearance consistent with the chimneypiece design. The heavy Corinthian modillion cornice in the dining room (*Figure 143*) at first appears earlier but is similar to the one in the dining room at Picton Castle, which dates c.1790-1800. Thus it is possible that the cornice dates to the time of Hoare's alterations. The Rococo ceiling rose, and cartouches (*Figure 144*) look like later revival work, lacking the vigour of the work in the old drawing room.

The old drawing room takes in the central canted bay and (*Figure 145*) gives excellent panoramic views to the garden terrace and park beyond. It contains the elegant Rococo ceiling of c.1770 (*Figure 146*). William Thomas would not have supervised this work. We know from his *Original designs in architecture*, 1783 that he was working in the geometrical neo-classical style. The architect Robert Adam popularised this style, and Thomas had worked as an assistant in his office (Rowan, 1990, p. 8). Lloyd et al. attribute this Rococo decoration to Bristol artisans. This attribution is consistent with the free hand vigour of the work. The chimneypiece in the old drawing room is an 'Adamesque' example in white and orange marble. Antique Ionic pilasters topped by oval panels and a dentil cornice forms the mantle. A central tablet contains an urn and scroll motif. This chimneypiece is similar in general composition to one found in Thomas's *Original designs in Architecture*, that is except for the use of Ionic columns rather than pilasters.

In the Library Lloyd et al. (Lloyd, et al., 2010, p. 174) tell us that the book cases (*Figure 147*) are possibly by William Owen of Haverfordwest, and the Cadw listed building report tells us that ceiling plasterwork is Edwardian in date. The book cases are of fine construction with incised decoration to the frame edges and ogee panel doors to the base cupboards. The ceiling, a heavy plaster oval looks like an Edwardian revival of late C17 work. The chimneypiece, painted timber, looks c.1725-1750, with big acanthus leaf consoles, and is possibly a result of the Edwardian redecoration. There is a fine floral swag over the chimneypiece (*Figure 148*), the closest example in Pembrokeshire must be the swags flanking the oval plaster frames in the dining room at Picton Castle (*Figure 149*).

Statement of significance

The demesne possesses aesthetic value due to the contrast between the roadside screen wall, and the open views of the park and landscape to the NW. The aesthetic value is enhanced by the recent restoration of the driveway from the SW gates and lodge to the house, returning a sweeping view to the garden front. The lodges collectively and together with the 1869 house extension possess group value. The 1869 works possess historical value by association with the architect's firm Clarke and Holland. The peach house in the walled garden possesses evidential, research and historical value, as a possible example of gardening practices as popularised by John Claudius Loudon. Because of the above values the demesne, demesne buildings, walled garden and setting possess some significance.

The exterior architectural detailing of the house possesses aesthetic value. The similarities between the architectural detailing of Cresselly house and the design for Brownslade in William Thomas's pattern book, together possess research value. These similarities possess historical value by association with architect William Thomas. The architectural detailing of the interiors possesses aesthetic value, most notably in the drawing room, due to its Rococo plasterwork, and the view of the park given by the canted bay. The interiors possess historical value because of numerous historical associations. The staircase hall possesses historical value by association with local architect William Hoare of Lawrenny and the Carmarthen iron founder William Moss. The staircase hall also possesses historical value by association with the eccentric who used a rope suspended from the hook still extant to climb upstairs. The library possesses historical association with architect William Owen. The morning room possesses historical value by association with architects Clarke and Holland. Because of the above values, the house and its interiors possess considerable significance.

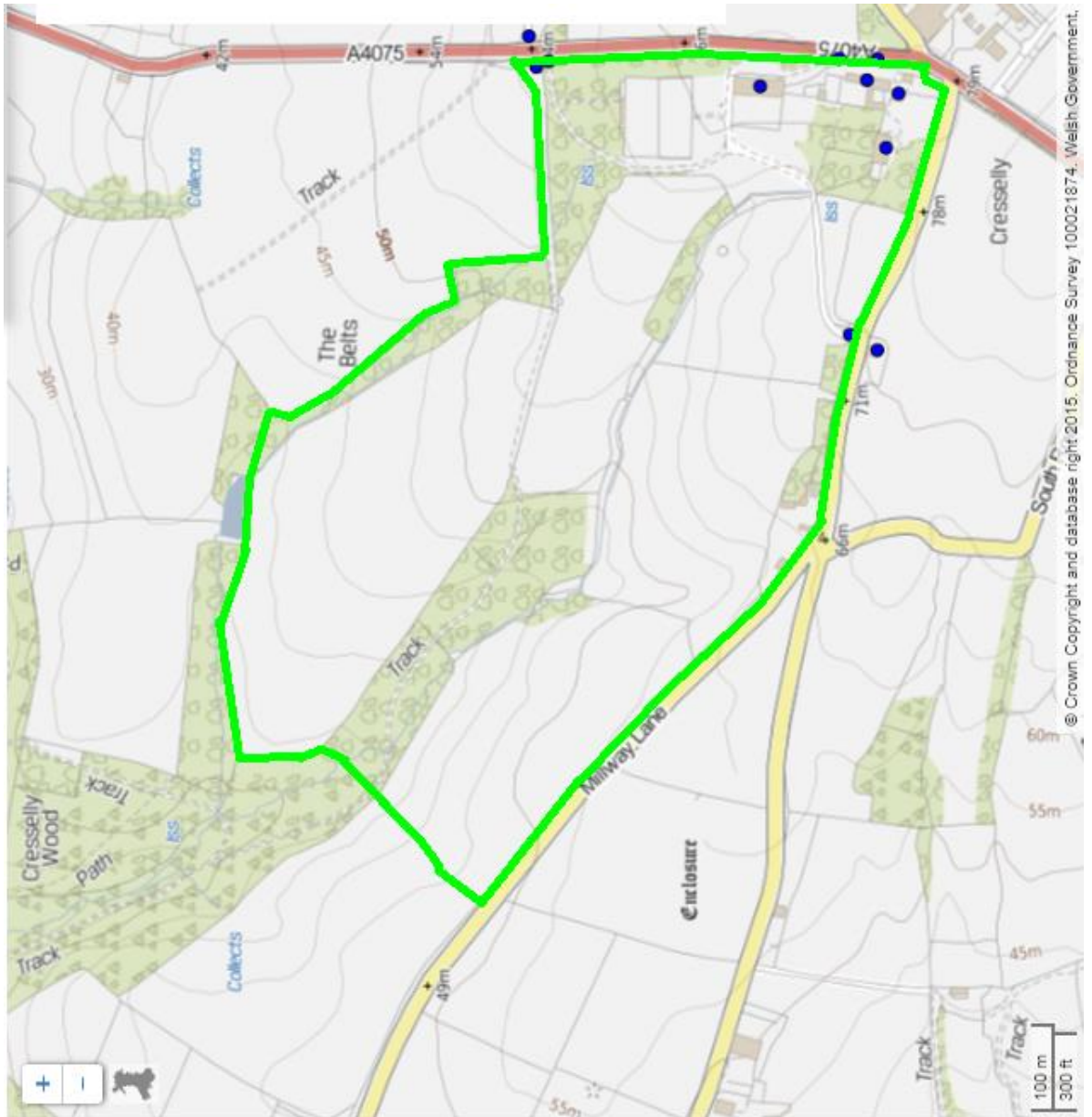


Figure 131 – Cof Cymru OS map (Government open licence 2018) depicting Cresselly House and demesne gardens with an overlay showing the boundary of the registered park and garden in green.

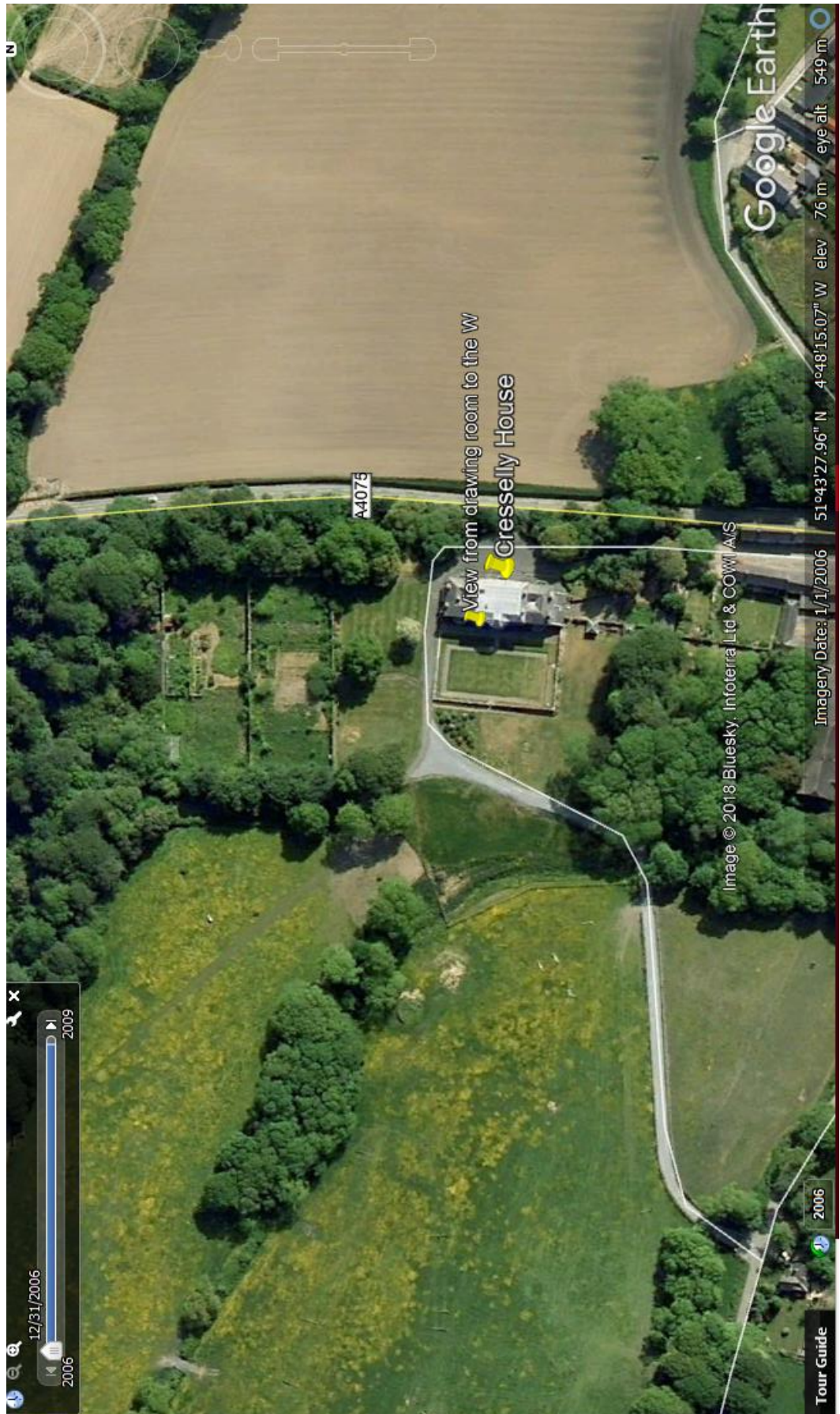


Figure 132 - Field Observations by Daniel Evans 2017 (GOOGLE EARTH IMAGERY)

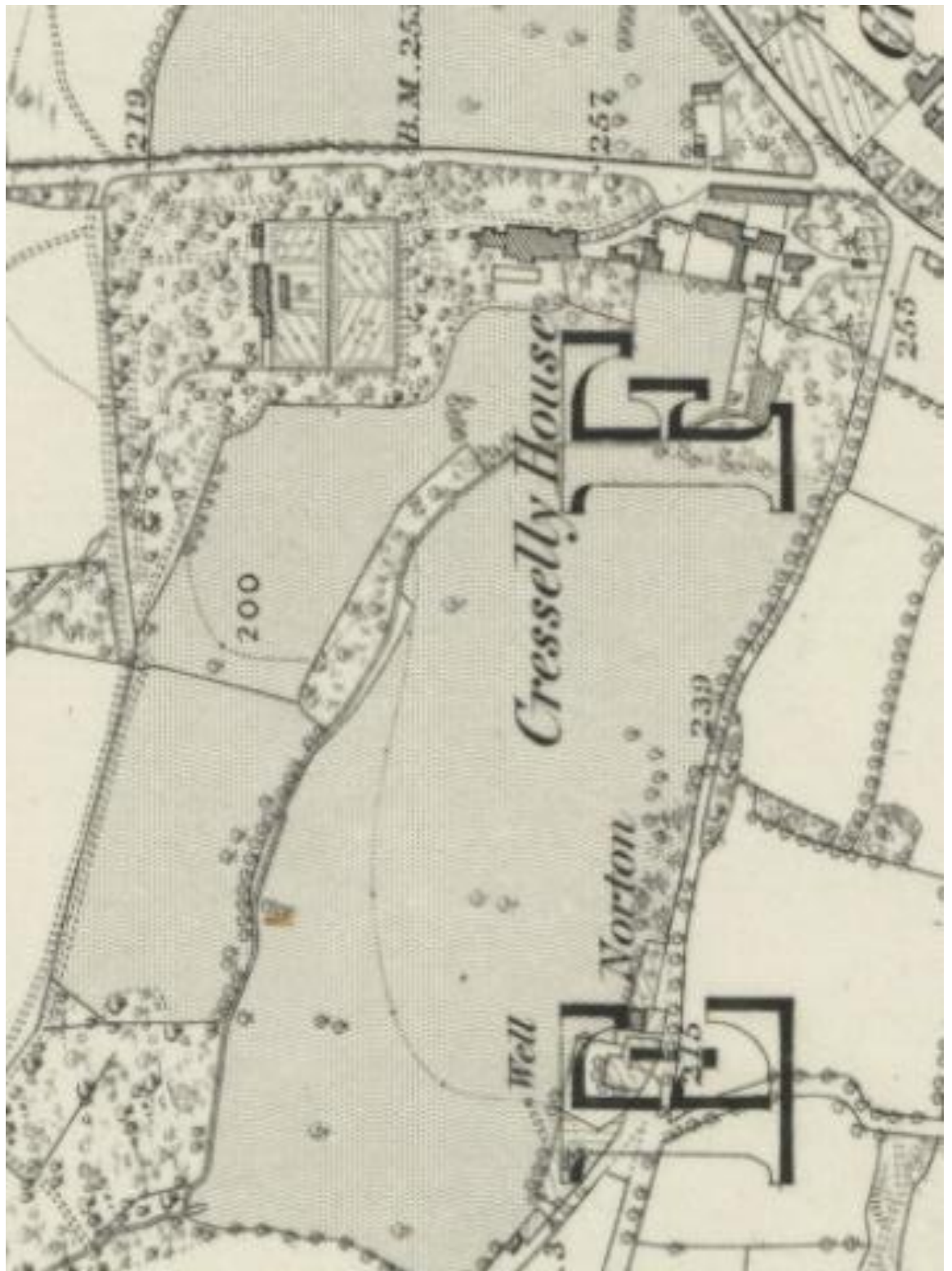


Figure 133 - First edition OS map Pembrokeshire XXIV (reproduced by permission of the National Library of Scotland)

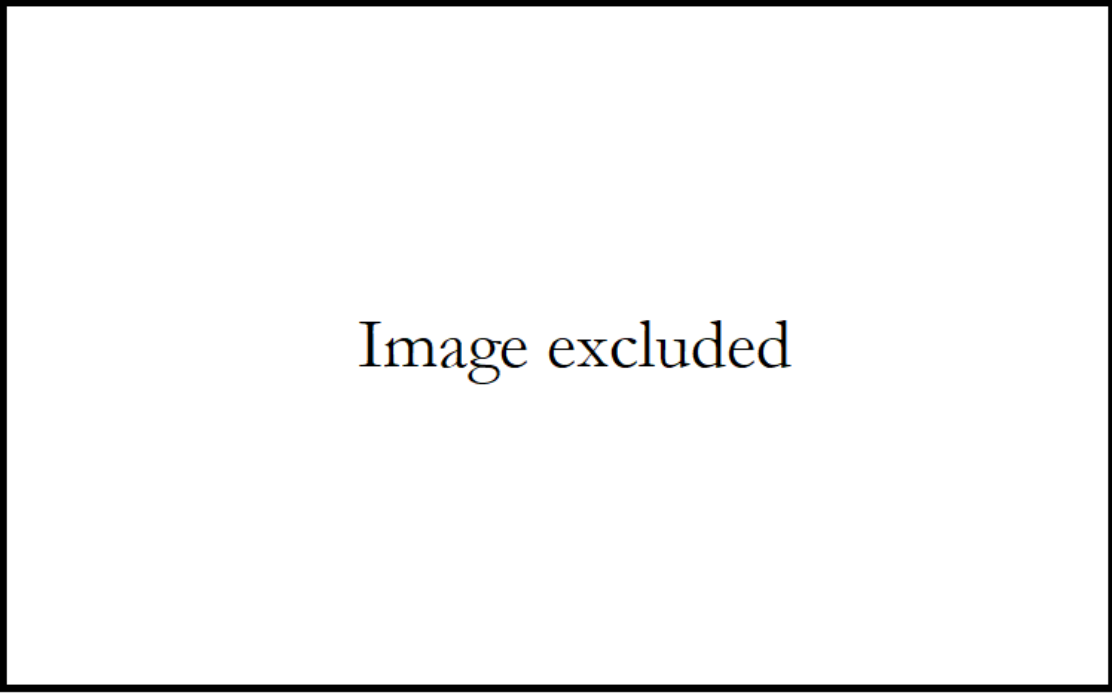


Image excluded

Figure 134 - John Claudius Loudon's designs for peach houses from his 1822 *An Encyclopaedia of Gardening*



Figure 135 - Cresselly entrance hall, door offset © Daniel Evans 2017

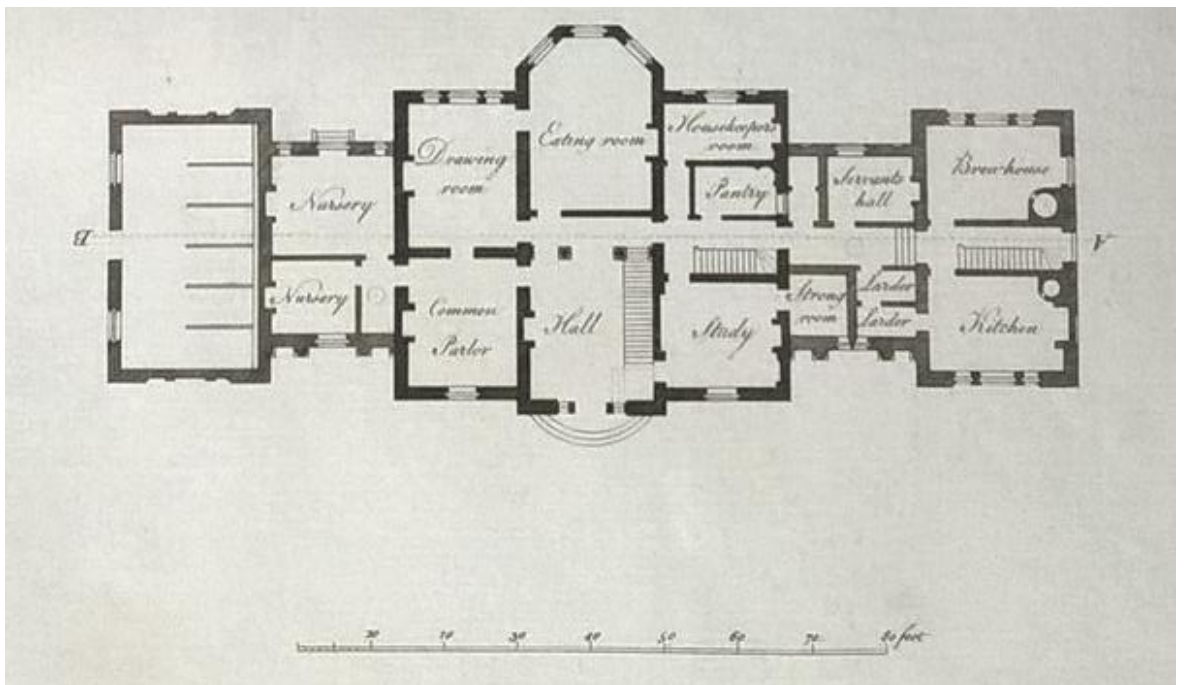


Figure 136 - Williams Thomas's published design for Brownslade 1783, showing entrance hall centred on door and staircase to one side (by permission of the National Library of Wales)



Figure 137 - Williams Thomas's published design for Brownslade 1783, showing entrance front with pavilions (by permission of the National Library of Wales)

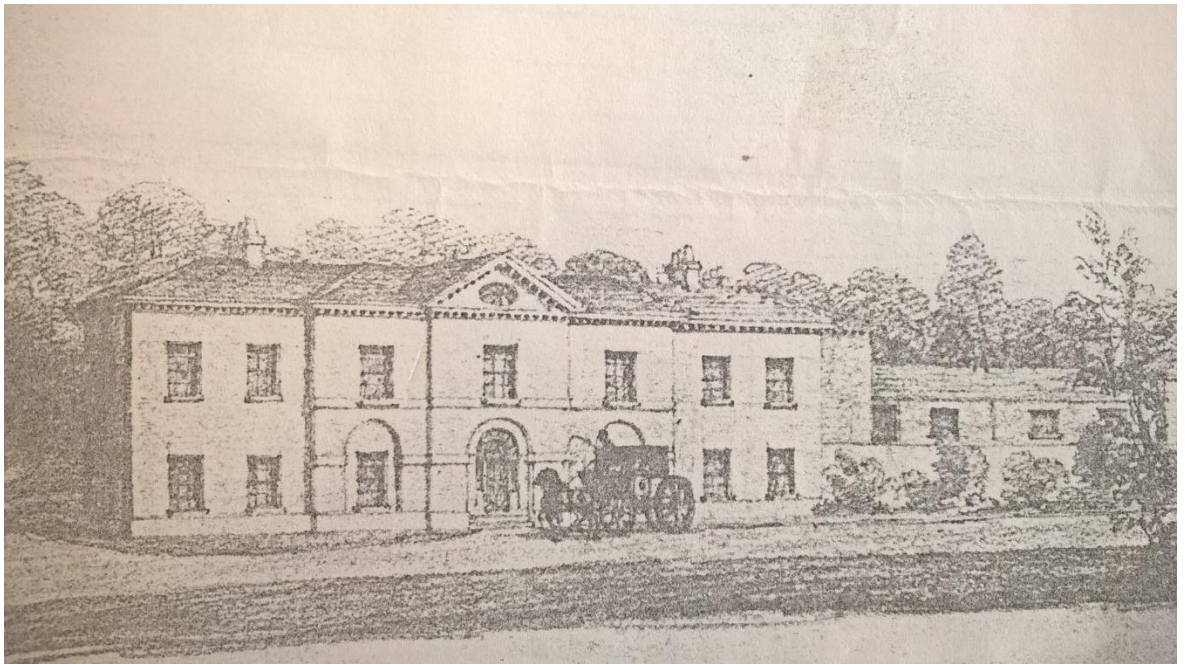


Figure 138 - Illustration of Brownslade as built, with similarities to Cresselly House (RCAHMW)
From the collections of the National Monuments Record of Wales: © Copyright: NMR Site Files



Figure 139 – Entrance front of Cresselly House dressed stone details similar to those at Brownslade,
later porch of 1869 © Daniel Evans 2017



Figure 140 - General view of the dining room with central chimneypiece © Daniel Evans 2017



Figure 141 - Dining room chimneypiece, c.1816 © Daniel Evans 2017



Figure 142 - Staircase by William Hoare of Lawrenny and ironwork by William Moss of Carmarthen, 1816 © Daniel Evans 2017



Figure 143 - Modillion cornice in the dining room, c.1816 © Daniel Evans 2017



Figure 144 - Rococo revival cartouche, dining room ceiling, c.1816 © Daniel Evans 2017



Figure 145 - Old drawing room, Cresselly House, © Daniel Evans 2017



Figure 146 - Rococo plaster ceiling in drawing room c.1770 © Daniel Evans 2017

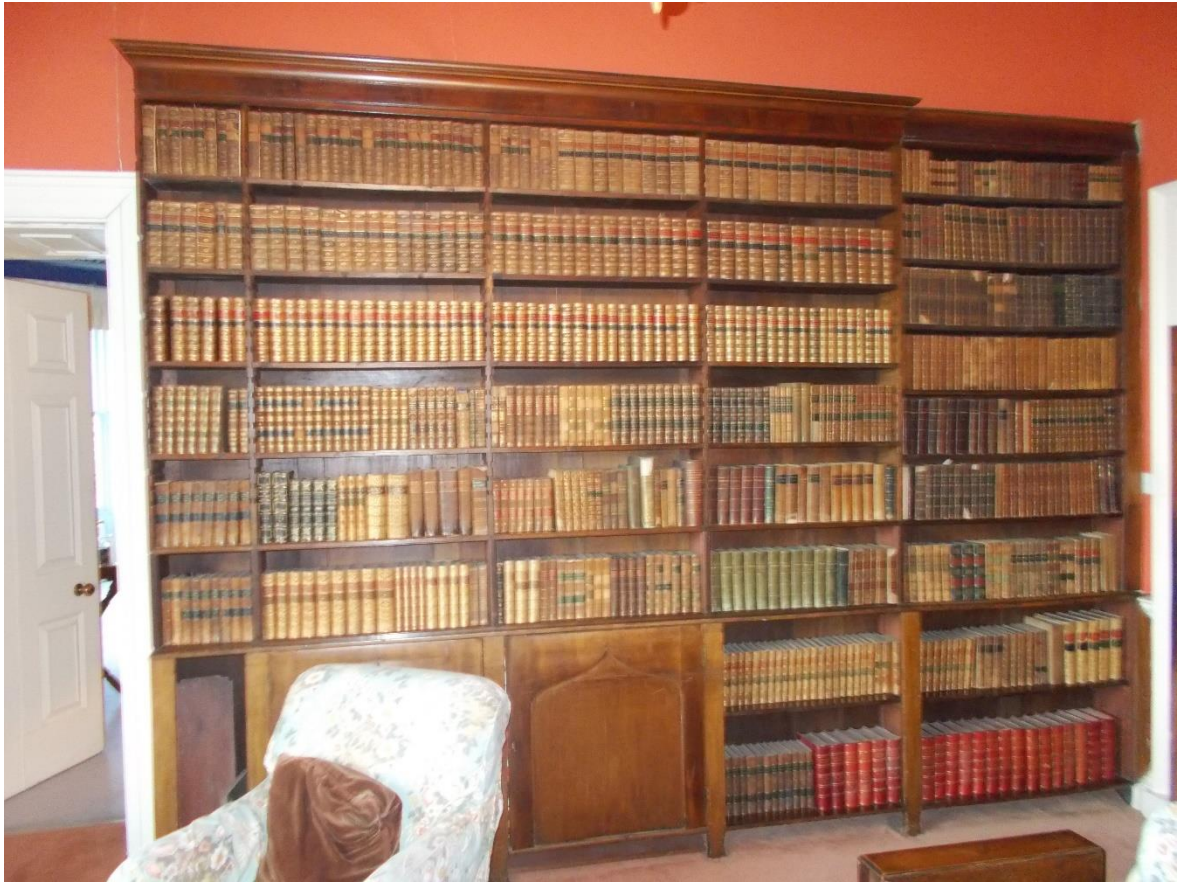


Figure 147 – Bookcases attributed to William Owen of Haverfordwest © Daniel Evans 2017



Figure 148 - Plaster swag over chimneypiece in the library © Daniel Evans 2017



Figure 149 - Plaster swag in the dining room at Picton Castle, c.1795, stylistically similar to the example in the Cresselly House library, © Daniel Evans 2015

~ CHAPTER 11 ~

CONCLUSIONS & RECOMMENDATIONS

Conclusion

The overall aim and individual research objectives

The Overall aim of this research was to assess the significance of the architectural heritage in the vicinity of the Milford Haven and its upper reaches.

1. Identify historic assets; country houses, parks, gardens, and associated archaeological elements in the vicinity of the Milford Haven.
2. Identify gaps in the literature relating to the above historic assets, and undertake site visits and primary historical documentary research to clarify these gaps.
3. Having critically evaluated national and international principles and practices for assessing the significance of historic assets, assess and articulate the significance of each historic asset in a statement of significance.
4. Formulate recommendations for further research to aid in the understanding of significance.

Conclusions on significance

Chapter one established the discourse concerning heritage values as developed from national and international principles concerning the interest, value and significance of historic assets. Chapter two established the contribution of research value together with the established heritage values in defining significance. Chapter two also established the relationship between heritage values and the criteria for listing and designation. It argued that alternative gradings for significance, that are universally applicable to listed buildings, registered parks and gardens and scheduled ancient monuments, offering greater brevity than current gradings. Chapter two also critiqued research methods as recommended by current conservation guidance. The deployment of the research methods, heritage values and gradings established the significance of the eight historic assets. Below are summary statements of significance for each historic asset.

The buried garden features and upstanding remains at Landshipping possesses exceptional significance. The buried garden features at Coedcanlas possesses exceptional significance. At Lawrenny, because of the identified values, the surviving gardens, potential garden archaeology, park and documentary records associated with the early mansion and later castle possess considerable significance. At Kilgetty because of the identified values, the gardens, belvedere and mansion that partially survive, possess some significance. At Orierton, because of the identified values, the house and its setting possess some significance. Because

of values identified, the house and its interiors possess considerable significance. At Stackpole Court, the lakes and park setting collectively, because of the values identified, possesses exceptional significance. The surviving demesne buildings possess considerable significance. Because of the values identified, the documentary record associated with the demolished mansion possesses considerable significance. At Picton Castle, because of the values identified, the garden setting possesses considerable significance. Because of the values identified, Picton Castle and its interiors possess exceptional significance. At Cresselly House, because of the values identified the demesne, demesne buildings, walled garden and its setting possess some significance. Because of the values identified, Cresselly House and its interiors possess considerable significance.

Recommendations

According to Historic England (English Heritage 2008),⁶ no statement of significance can ever be complete and is subject to change when new research arises. It is recommended that co-ordinated archaeological investigation at Landshipping and Coedcanlas is undertaken. Ground penetrating survey of the hop garden at Coedcanlas identified brickwork. The excavation, survey and comparison of this brickwork with the brickwork at Landshipping will give an indication of date, and give context to the historical accounts of Sir Arthur Owen's building works. As the magnetic survey identified features, the excavation of trial pits can be undertaken to target these features. Excavations would aim to identify original planting holes and beds. Floatation of soil samples may also identify preserved seeds from historic planting schemes.

At Lawrenny it is recommended that LIDAR and ground penetrating surveys of the walled garden are undertaken to ascertain the survival of C18 garden features. Should surveys reveal features, these should be explored with trial pits. Soil samples subjected to floatation tests may reveal historical planting schemes. Clearance of the area of the enclosed and sunken garden is recommended to assist interpretation of garden features. Soil samples subjected to floatation tests may reveal historical planting schemes. Archaeological investigation of the surviving castle cellars is recommended to establish the existence of any C18 cellars.

The site of Kilgetty house and gardens is not a scheduled ancient monument; thus, some doubt must exist over the survival of archaeological features. It is recommended that LIDAR and ground penetrating surveys are undertaken to ascertain the survival of garden features. Such a remote sensing exercise is essential to establish the extent of damage caused by agricultural activity. Should remote sensing reveal features, these should be explored with trial pits. Soil samples subjected to floatation tests may reveal historical planting schemes.

⁶ I have cited the Historic England Conservation principles and guidance as the Cadw version does not explain in detail the format or scope of the statement of significance.

There has not been space to conduct a study of the deer park at Kilgetty. The Kilgetty deer park should be investigated as part of a co-ordinated study of deer parks in Pembrokeshire.

There has not been sufficient space for a study of every building or feature at Orielton. Therefore, it is recommended that the walled garden, Japanese garden, E and W Orielton farms, Brick Hall, and the lodges are each subject to photographic survey, documentary research and assessment of significance. Particular attention should be given to the area of the 'American garden' where Pierce (1996) claims the medieval mansion stood. Preliminary LIDAR and geophysical survey of this area are needed to establish the existence of structures below ground, and their relationship to the substructure of the banqueting tower, and adjoining wing.

As I have identified in the fieldwork, considerable use of brick is used in the structure of the banqueting tower. Further analysis of the brickwork within the banqueting tower, the vaulted cellars under the house and west lawn together with the walled gardens will indicate date. A further study of brickwork may be made by comparing the brickwork at Orielton to the brickwork at Landshipping, another Owen estate property. This exercise would give insight into the estate's brick making activity.

There has not been sufficient space for a study of every building or feature at Stackpole court. Therefore, it is recommended that detailed inspection of Park House, the deer park, Stackpole warren, walled gardens, gasworks, belvedere, lodges, gates and home farm are undertaken. In particular, understanding the relationship of the belvedere site with the house site may improve our understanding of the wider Stackpole landscape, and the use of the earlier deer park. Analysis of the walled gardens and comparison with other examples would give insight into brickmaking and the construction of glasshouses.

There has not been sufficient space for a study of every building or feature at Picton Castle. Therefore, it is recommended that the Ice houses, walled garden, former deer park, fishponds, lakes and other ruined garden structures are investigated and assessed. In the instance of the walled garden, analysis of the brickwork as employed at Landshipping may indicate which walls within the garden correspond with the 1773 map evidence and those that may be later. Comparing the remnants of the glasshouses and surviving photographs with Loudon's gardening publications can potentially demonstrate the design and construction of the ruined glass houses. Concerning the demesne as a whole, remote sensing techniques such as LIDAR scanning may reveal features not seen from aerial photographs.

The remnants of the peach house and other glasshouses in the walled garden at Cresselly should be surveyed and compared to documentary sources such as Loudon's *Encyclopaedia of Gardening*. This exercise should cast light on the construction methods and designs employed for glass houses in the early C19. The informal woodland garden suggested

in the CPGR report, and its relationship to the extant water features warrants further investigation.

The studies in significance did not investigate communal value. To establish communal value, the views of stakeholders in country houses and gardens viz. the general public and owners or occupiers should be considered together with the subsequent contribution to significance. Under planning policy, the public pre-application consultation would provide a sample of public views on historic assets and the proposed developments, giving insight into public involvement from a practice perspective. In order to gauge public views on country houses and gardens regarding raw data, survey methods used by Laurajane Smith (2006, pp. 115-161) might be deployed.

Having established the case for the significance of a historic asset, the Welsh Government TAN 24 (Welsh Government, 2017) advises that a heritage impact assessment is executed as part of an application for listed building consent. The direct impact on significance can only be measured by a case study observing a live development from the perspective of the practitioners involved. In addition to individual historic assets, Cadw guidance (2007) advises that the significance of registered historic landscapes and the significance of the impact of development within those landscapes should be assessed.

A dedicated study of deer parks may provide a greater understanding of the earlier phases of the country house parks. A selection of medieval and post medieval Pembrokeshire and Carmarthenshire deer parks were subject to threat related assessment and recommendation for statutory protection by the Dyfed Archaeological Trust (Pritchard, et al., 2015). A comprehensive study of Pembrokeshire deer parks following Pritchard et al.'s model would contribute to our understanding of the landscape and its significance.

Contribution to knowledge

Critique of the Cadw heritage values and gradings and the argument for streamlining the gradings for parks and gardens, listed buildings and scheduled ancient monuments allowed an original contribution to knowledge.

Rich use of primary historical sources allowed an original contribution to knowledge. Analysis of the John Butcher map of Lawrenny gave insight into the mid C18 layout of the gardens. Architectural analysis of the belvedere arcade at Kilgetty house and comparison with early to mid C18 architectural pattern books highlighted the outstanding quality of the architectural design. Comparison of the Kilgetty gardens as depicted by Butcher with John James's gardening book demonstrated the book as a likely source for the design. Identification of JP Neale's written account of the gardens at Orielton in 1822, cast light on the landscaping undertaken by John Lord Owen. Archaeological interpretation of Orielton house identified

brickwork, but the outer walls were constructed mostly of stone thus deepened the enigma surrounding survival of the brick and stone mansion. The Identification of JP Neale's written account for his visit to Stackpole Courts inform us about the aesthetic taste of the early C19 visitor. Comparing the east gardens at Picton Castle as depicted on the 1740 John Butcher map to early C18 gardening book suggested a date of c.1720. Analysis of the 1820s landscaping and building at Picton and comparison with publications by Humphry Repton confirmed the implementation of Reptonian design principles. Analysis of the decorative joinery in the library and comparing it to early and mid C18 architectural pattern books identified the Ionic capitals to be from a pattern book by James Gibbs. Comparing the joinery in the great hall to the pattern books suggests that much of the 1750's works at Picton were undertaken to pattern book designs.

Self-reflection

The high density of notable country houses and gardens in Pembrokeshire meant that selection for the study was challenging. On reflection, earlier consultation of the Register of Historic Parks and Gardens, HER and NMR would have given a greater indication of the depth of material requiring investigation. Now knowing this depth, I would have undertaken a greater depth study of a fewer number of houses and gardens to accommodate a greater depth of HER and NMR reports within the literature. However, by studying a greater number of houses and gardens, I allowed greater scope for the identification of primary and historical sources and provided a broad sample of historic assets from complete houses to archaeological sites.

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