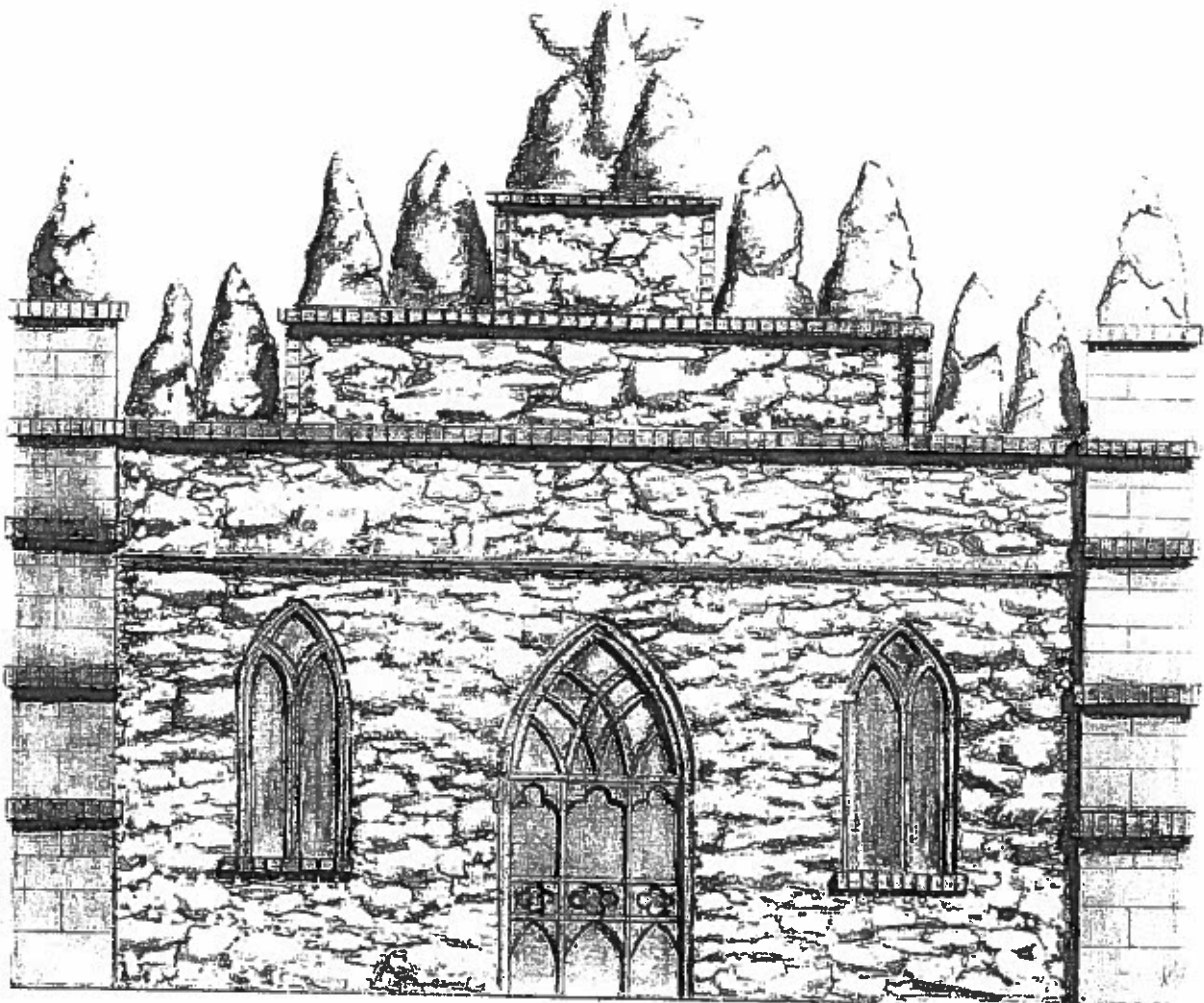




THE TEMPLE TRUST AT CILWENDEG, PEMBROKESHIRE



THE SHELL HOUSE RESTORATION PROJECT APPEAL

JANUARY 2002

THE WORK OF THE TEMPLE TRUST

The Temple Trust is an historic buildings preservation trust for England and Wales. As a charity since 1994, the core activity of the Trust has involved the rescue and preservation of our architectural heritage existing in the form of historic garden buildings and their settings. The Trust came into existence solely for the public benefit, and therefore aims to improve public access to and understanding of these sites. We endeavour to form partnerships with the owners of such buildings, as well as with other national and local charities and community groups, for the purpose of saving those structures deemed most at risk of dereliction; targeting particularly listed buildings in public parks and open spaces, and those sites with scope for regular or continuous free public access. Since the inception of the trust, our main role has been to initiate, promote, fund, implement and generally act as a catalyst for three main projects involving historic garden buildings at risk. These are:

THE TEMPLE AT GUNNERSBURY PARK, LONDON (1994 - 1998)

The historical research, survey and repair of this Grade II* listed 18th century garden building, now managed by Community Initiatives Partnerships for The London Borough of Hounslow.

PRINCESS AMELIA'S BATHHOUSE AT GUNNERSBURY PARK (1998)

The historical research, survey and the first phase of archaeology, for this Grade II * listed shell and flintwork grotto/ bath of 18th century origin. Our work has formed the groundwork of a successful Heritage Lottery Fund bid by The London Borough of Hounslow.

GARRICK'S TEMPLE TO SHAKESPEARE AT HAMPTON, MIDDLESEX (1996-2002)

The extensive historical research, survey, repair and restoration of this Grade I listed Temple, built in 1756 in the riverside garden of David Garrick's Villa at Hampton. The trust is also responsible for the research and creation of the permanent historic display within the Temple, and the establishment of The Garrick's Temple Preservation Fund. This site is owned by the London Borough of Richmond, and managed by The Garrick's Temple Partnership Board. The Temple Trust plays a key role in the management of the site and continues to fundraise for The Garrick's Temple Preservation Fund.

Our organisation is run and managed completely by the voluntary work of the trustees and volunteer supporters, and we have no paid staff and no venture capital. The buildings we endeavour to save are purely the ornaments of an historic garden, and they do not provide the trust with any capital return or rental revenue, such as would be the case with a revolving fund trust. At present our holdings are almost entirely earmarked for specific historic building projects. Our current funds relate mainly to our latest partnership project at Garrick's Temple to Shakespeare at Hampton-- a tremendously successful restoration, honoured with a Civic Trust Award commendation in the year 2000. In 2001, the Temple Trust received a further donation specific to the investigation of new initiatives. This generosity has subsequently allowed us to conduct the preliminary historical research and survey for our next project-- the *picturesque* Cilwendeg Shell House in Pembrokeshire-- for which we now seek your financial assistance.

THE CILWENDEG SHELL HOUSE RESTORATION PROJECT

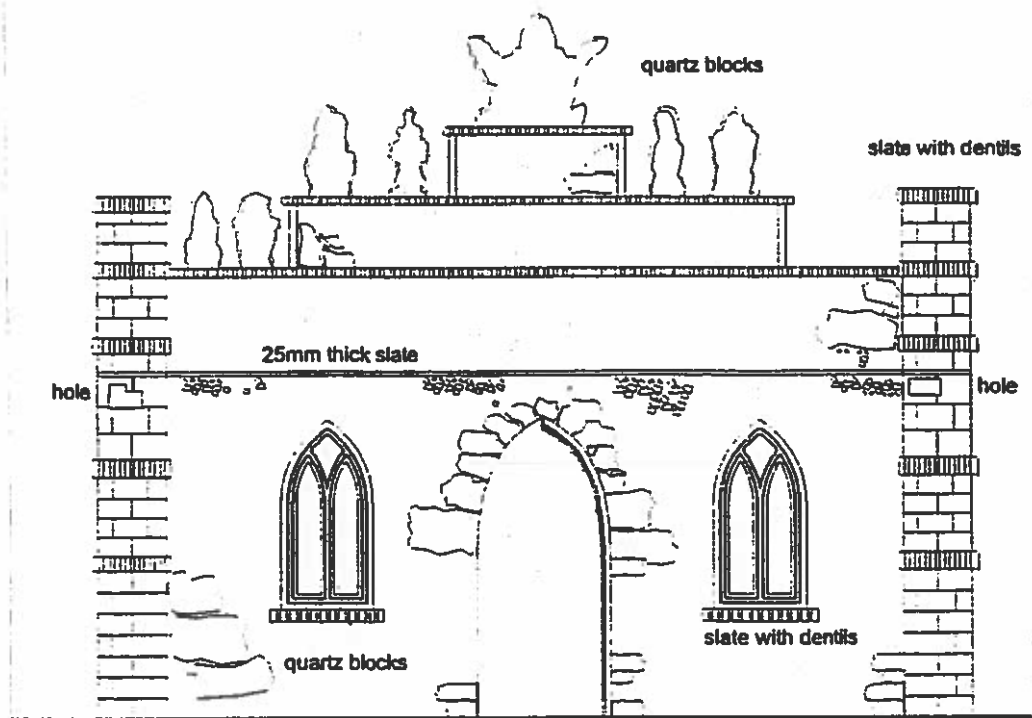
The Cilwendeg Shell House is a compelling and curious vision. It stands defiantly as a rare and robust survival of a bygone age, and an example of the prevailing taste in the early 19th century for the rustic picturesque. This exciting project is our first partnership venture in Wales. The overall scheme will entail the freehold acquisition of the Grade II * listed Cilwendeg Shell House, along with 1.27 acres of adjoining grounds. Our purpose is to repair and restore this picturesque shell grotto, and to secure public access to the site for the future. The Temple Trust will endeavour to rescue this important historic building along with its secluded and mysterious woodland setting, thus creating a valuable public amenity of both local and national interest. We hope to achieve this with the assistance of various partner organisations including -- Pembrokeshire Historic Buildings Trust, Welsh Historic Gardens Trust (Pembrokeshire branch), British Trust for Conservation Volunteers (BTCV), The National Trust (Pembrokeshire branch), the Forestry Commission and Welsh Historic Monuments (CADW).

The total combined cost for the acquisition and the capital works phase of the Cilwendeg Shell House project will amount to an estimated £156,000. CADW has already offered the Trust an "in principle" grant of £45,000, which represents 50 % of the estimated costs of the archaeology, survey, and repair of the building. The current owner has also offered to donate 50% of the assessed value of the property and has agreed to facilitate public access to the site after the restoration. The conservation and replanting of the wood surrounding the Shell House will be assisted by the work of the BTCV (Wales) in a phased programme of woodland management. For this work, we hope to access £11,758 in Forestry Commission grants. We are therefore seeking £99,242 in order to proceed with these essential works in the near future. To achieve this we require your support, either in the form of a grant or as a donation specific to the project.

A PRESERVATION FUND: THE FUTURE OF THE SHELL HOUSE

The Temple Trust not only pursues the restoration of historic garden buildings for the short term, but also for the long-term benefit of the public. With this concept at the forefront of our philosophy, we must always establish the basis for the continued conservation of the buildings we rescue. As these sites are essentially monuments, or ornamental garden buildings, they tend to offer little scope for "beneficial use" -- that is to say, they invariably produce insufficient revenue to support their preservation in years to come. As a general rule we try to make adequate provision to offset future dilapidations in the form of an endowment or "sinking fund". We feel the Shell House will benefit significantly from such a provision being made.

To this end, we wish to establish, in cooperation with our partnership organisations, a Cilwendeg Shell House Preservation Fund to be held in perpetuity. Our target for this fund is £65,000. We estimate that this sum would produce an annual yield of between £3,000 and £3,500 (under current market conditions). Of course, a proportion of this yield would be reinvested each year to protect the capital sum against inflation, thus providing a small (but important) annual budget on a continuous basis. This budget will be made available during any year for priority conservation measures, and buildings insurance. Such care will help us to safeguard against future serious deterioration and loss -- something to which the building has been prone to, prior to our involvement. The Cilwendeg Shell House Preservation Fund will be managed for The Temple Trust by the Charities Aid Foundation (CAF), and we are particularly welcoming contributions to the Fund at this early stage, as we regard the means to look after the site an integral component of the project's future success and the cornerstone of a lasting legacy.



THE AIMS OF THE SHELL HOUSE RESTORATION PROJECT

- *To acquire the site for the purpose of repair and restoration of the Grade II * listed Shell House.
- *To conserve its woodland setting, including a replanting scheme based on historical precedence.
- *To secure public access to the site, in perpetuity, on scheduled days and by appointment.
- *To develop a public amenity of tremendous local and national interest with the help of our local partners.
- *To endow the site as a lasting legacy, with the establishment of the Cilwendeg Shell House Preservation Fund.
- *To affiliate the trust with an emerging partnership initiative involving the formation of a new trust-- The Cilwendeg Historic Farm Buildings and Woodland Trust-- specifically dedicated to the rescue of the historic buildings and wooded belts within the picturesque ensemble at Cilwendeg. The Shell House Project will act as a catalyst to this initiative.
- *To link our activities with other public heritage sites in the region for mutual benefit.

The following information-- including summary of estimated costs, historic research paper, report and budget costs for the building works, costings for 5-year work programme to woodland, site valuation, and surveys etc.-- is provided for your consideration:

SUMMARY OF ESTIMATED COSTS RELATED TO THE CILWENDEG SHELL HOUSE PROJECT

Acquisition Costs

(including purchase price, survey and legal fees)

£7,000

Archaeological Investigation

£7,750

Building Works

£88,006

Woodland Restoration, Access Improvement and Interpretation: A Phased 5- Year Works Programme

£49,844

Additional Costs/ Expenses to The Temple Trust

(miscellaneous items relating to project management during the works phase)

£3,400

Total estimated project costs (acquisition and works)

£156,000

Less eligible works for CADW grant

£45,000

Less eligible works for Forestry Commission grants

[to be applied for] £11,758

Estimated grant total for works project

£56,758

Estimated acquisition and works project shortfall

£99,242

Cilwendeg Shell House Preservation Fund (endowment) target

£65,000

HOW TO HELP SUPPORT THE CILWENDEG SHELL HOUSE RESTORATION PROJECT

There are various ways in which an individual, corporation, institution or foundation might help in our work at Cilwendeg. Various approaches at this stage may include:

- 1) A letter of support
- 2) A pledge of financial support or sponsorship
- 3) A pledge offering voluntary professional support
- 4) A donation to the Cilwendeg Shell House acquisition and works Project*
- 5) A grant or donation-- from a charitable foundation or grant-making body
- 6) A donation to The Cilwendeg Shell House Preservation Fund* (endowment)

All queries, letters of support, donations, pledges, or requests for UK Gift- Aid forms*, should be directed to:

Edward Locke BSc DIP HORT(KEW)
Secretary
The Temple Trust
85 College Road
Isleworth
Middlesex TW7 5DP

*UK taxpayers may make their contribution even more valuable under the Gift- Aid scheme. The Temple Trust can reclaim 28p for each £1 you give to the project, provided you pay income tax and/ or capital gains tax at least equal to the tax that the Trust reclaims on your donations in the tax year. Please contact the Trust Secretary at the above address for more information and Gift Aid forms.

THE TEMPLE TRUSTEES: SUZANNAH FLEMING, EDWARD LOCKE BSC DIP HORT (KEW), MICHAEL HEDGES-JACKSON, DONNA LISTER BSC DIP LA MLI ANN HOBSON, NIGEL HAIGH OBE, PIERS INGALL. PATRON: DENISE D'ANNE. THE TEMPLE TRUST AN HISTORIC BUILDINGS PRESERVATION TRUST. A COMPANY LIMITED BY GUARANTEE. COMPANY REG. NO.: 2887174. CHARITY NO.: 1033269. REG. ADDRESS: 85 COLLEGE ROAD, ISLEWORTH, MIDDLESEX TW7 5DP

"THE FAIR WHITE NOOK"

A BRIEF HISTORICAL PERSPECTIVE ON CILWENDEG AND THE SHELL HOUSE

By Suzannah Fleming

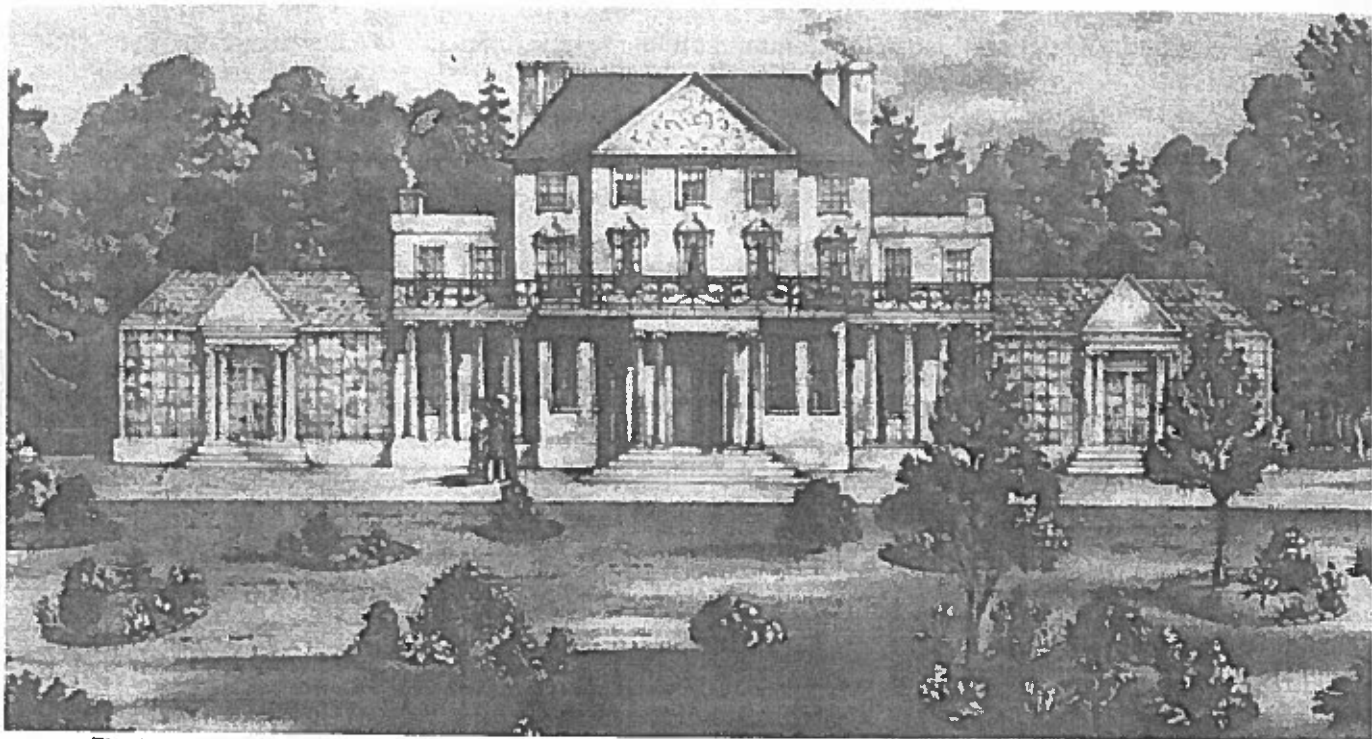


Fig. 1) Cilwendeg Mansion ca.1830. Note: the circular beds with "basket work", indicating the fashionable Reptonian influence. Also, note the early 19th century conservatories. The mature trees behind the Mansion are probably those established by Morgan Jones (the elder). Copied from: *Cilwendeg, Boncath*. The original mezzotint is in the Haverfordwest Library.

"THE FAIR WHITE NOOK"

Introduction

At Cilwendeg we see the "useful" and the "ornamental" co-existing side by side. It is a modest landscape garden conceived somewhat in the 18th century tradition -- yet here is a scene adapted to the utilitarian aesthetics of the early 19th century, rather more than the prevailing Arcadian vision of the previous century. This idea is what J.C. Loudon may have described at the beginning of his career in terms of "landscape husbandry" or "rural scenery" -- that is to say, a place where agriculture and gardening are harmoniously combined¹.

The principal features of the 385 acre estate of Cilwendeg are described in delightfully fulsome terms in the sale particulars of 1906 (Appendix I pps.1-9) -- although here we are given only a partial story of this place. It is a description of a Victorianised estate, seen through Edwardian estate agent's eyes! Nonetheless, viewed together with the tithe map of 1848², and the OS maps of 1889 (Appendix II), 1891 (see Appendix I, p.2), and 1907³, we begin to develop a picture of Cilwendeg as one of the most extensive estate farms in West Wales during the 19th century -- and certainly one of the major gentry houses of the Teifi Valley area since the late 18th century⁴. In comparing our documentation with what actually remains here today, we can see that much of the estate of Cilwendeg (largely in place by the time of the 1848 tithe map) is still largely intact, although certain elements are missing, or in an advanced stage of dereliction.

The Shell House at Cilwendeg, an extraordinary ornamental garden building in its own right, will soon be the beneficiary of a major restoration project. Hopefully, some of the other historic structures here -- to which the Shell House is linked within the ensemble -- may also eventually be saved. Unfortunately, we do not have the advantage of the 18th and 19th century estate records, which would have otherwise helped in our quest for understanding the site and in the overall interest of achieving historic authenticity in the upcoming restoration project. We must therefore rely on various relevant factors available -- including drawing some comparisons from other earlier, as well as contemporary, examples. Barbara Jones, who originally wrote the book *Follies and Grottoes* in the 1950s, might have offered some guidance on this matter--while it is true we can see that ordinarily architecture "tends to evolve steadily on a basis of tradition", such an analysis does not always apply so easily to the creation of a folly -- where "motives are more naked, often evoking the spectators emotions with uncivilised directness by stating those of the builder and nothing else"⁵. But who built the Shell House? And what is it saying to us?

Archaeology will ultimately play a particular role at Cilwendeg, especially in the restoration of the Shell House. Also very important are the personal recollections of the present owner of the Shell House and Farm, Mr. Alan Bowen, whose family has been here for most of the 20th century. Moreover, our own powers of observation in exploring this place today will help us to better understand the site. Perhaps the key observation to make about Cilwendeg is that it is an estate in which a thoroughly frivolous and extravagant folly such as the Shell House may somehow co-exist in fairly close proximity to a farm track, cowsheds, and a starkly utilitarian "Counting House". At first glance these elements may seem at odds with each other. On closer examination, the Shell House -- described rather dismissively in 1906 as a "quaint grotto"⁶ -- becomes the very emblem of this place. As such, it forms an integral part of the entire picturesque grouping. This paper is intended to give a brief historical perspective on Cilwendeg and the Shell House, whilst utilising all the factors we have available to us at this time.

THE FAIR WHITE NOOK

A BRIEF HISTORICAL PERSPECTIVE ON CILWENDEG AND THE SHELL HOUSE

The 19th century, in particular, may be regarded as the heyday of the Teifside gentry⁷. Cilwendeg stands out from the other estates in this cluster⁸ in so far as that for a relatively brief period -- during the 18th and 19th centuries -- the owners came into a vast wealth somewhat by chance. This phenomenal wealth, derived from the income⁹ of a privately owned lighthouse¹⁰, inherited through marriage, was subsequently dissipated in building and land purchase within three generations of the Jones family¹¹.

There are two Jones men principally responsible for the creation of the Cilwendeg estate, more or less as we see it today -- Morgan Jones the elder (1740 - 1826)¹² and his nephew Morgan Jones the younger (1787 - 1840)¹³. The older Morgan-Jones rebuilt a relatively small gentry house, probably no larger than a farmhouse, into something much more substantial in about 1780¹⁴. This house forms the core of the present Mansion of today, vastly expanded and improved by the younger Morgan Jones from 1826, fashioned in the taste of the early 19th century (fig.1). It would seem that it was the younger Jones who fully grasped the principle of the *ferme ornee*. The picturesque farm buildings, and quite probably the Shell House itself, were all built during his stewardship. His fine Regency mansion was later modernised at great expense to suit the Victorian taste in 1885, by the then owner Mrs. Fanny Saunders - Davies; though by this time the purpose of the exercise was to render the estate more appealing as a rentable property¹⁵.

When we arrive at Cilwendeg today, it is via a pair of early 19th century lodges (fig.2) located to the west of the village of Boncath in the northeast corner of Pembrokeshire. From here we gain our first impression of the scenery opening out into a broad, and handsome, landscape park. Previously we would have been offered an alternative scenic approach via the Newchapel lodges¹⁶(fig.3), though this drive is now disused.

Proceeding further through the open grounds we are provided with what appears a carefully devised glimpse of the steeple of the little church of St. Coleman¹⁷ (fig.4). This, we learn, is not simply a picturesque element, but was once the very core of village life and the focus of Jones family benevolence¹⁸. Further along, we're taken briefly through part of an extensive wooded belt (fig.5)(see: Appendix IV). Formerly disguised (although now rather exposed) within the length of this ornamental plantation is the farm track. This track runs immediately behind the Shell House and directly aligns itself axially with the Counting House nearby (fig.6). Our drive towards the Mansion runs perpendicular to the farm track, beyond which it sweeps around to the left -- whereupon we are momentarily presented with a scene of gently sloping pasture and views out to the surrounding rural countryside. Here, in the middle distance, are three judiciously positioned old Cedars (*Cedrus libani*). The entire approach suggests the involvement of a thoroughly competent landscape gardener -- of whom only two plausible candidates emerge: John Evans¹⁹ and Charles Price of Llechryd (Dyfed)²⁰.

Extending along the left of our drive is what remains of the ornamental wood. This was previously a more extensive mixed plantation, now rather choked with a spreading belt of *Rhododendron*(*R. ponticum*). Here, in an open grove, we may still observe some fine old conifers, including a Hiba Arbour Vitae (*Thujaopsis dolabrata*) and an Irish Court Yew (*Taxus baccata* 'Fastigiata'), as well as a Beech (*Fagus sylvatica*) of truly magnificent proportions.



Fig.2) Boncath Lodge (one of two). Photograph by David Ellis of the Pembrokeshire Historic Buildings Trust.



Fig.3) Newchapel Lodges. Photograph by David Ellis of the Pembrokeshire Historic Buildings Trust.



Fig.4) Capel Coleman Church. Photograph by David Ellis
of the Pembrokeshire Historic Buildings Trust.



Fig.6) The Counting House. Photograph by David Ellis of the Pembrokeshire Historic Buildings Trust.

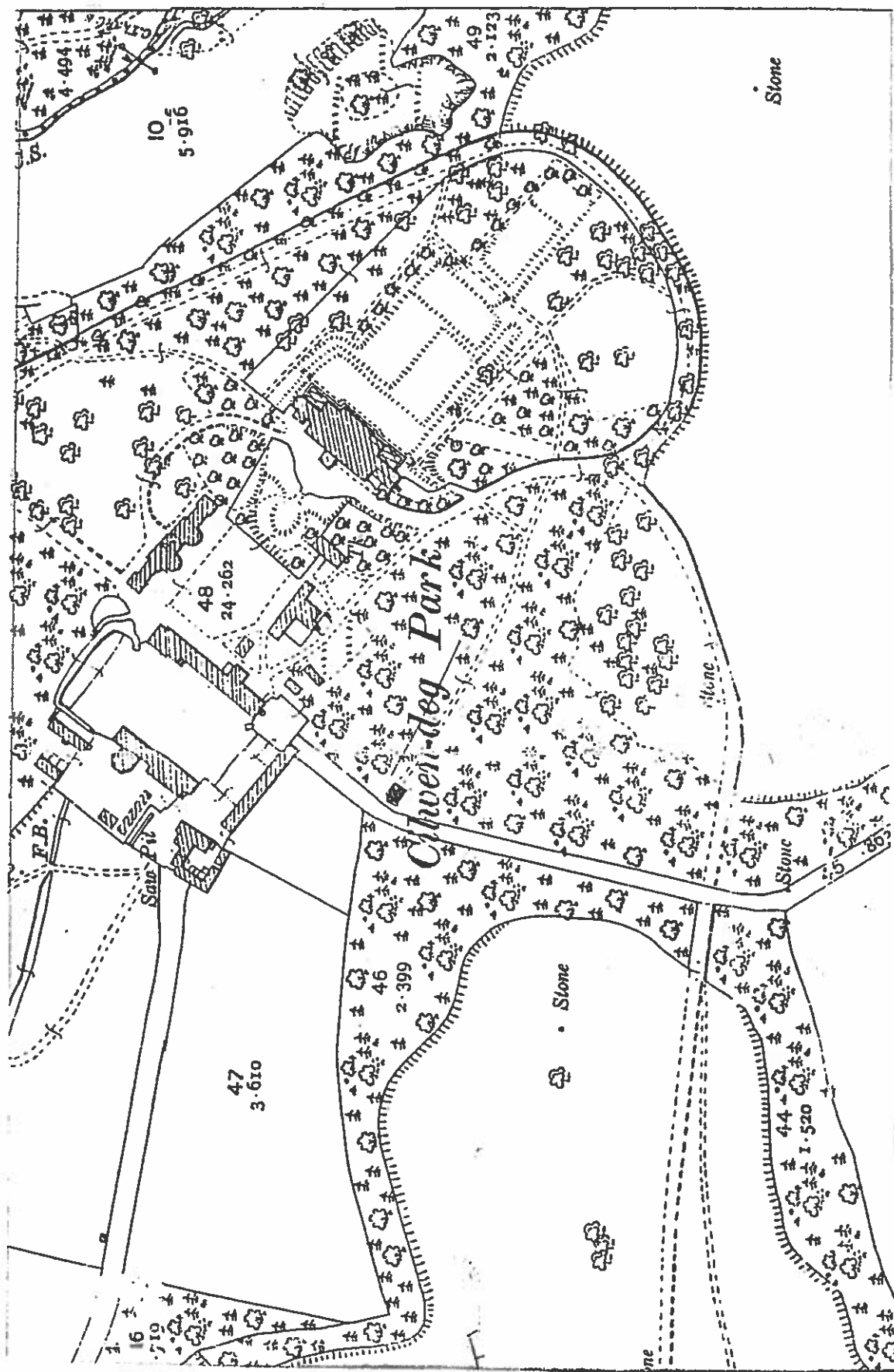


Fig.5) Clwedddeg Park. Detail of the 1907 OS map. (Also see: Appendix II)

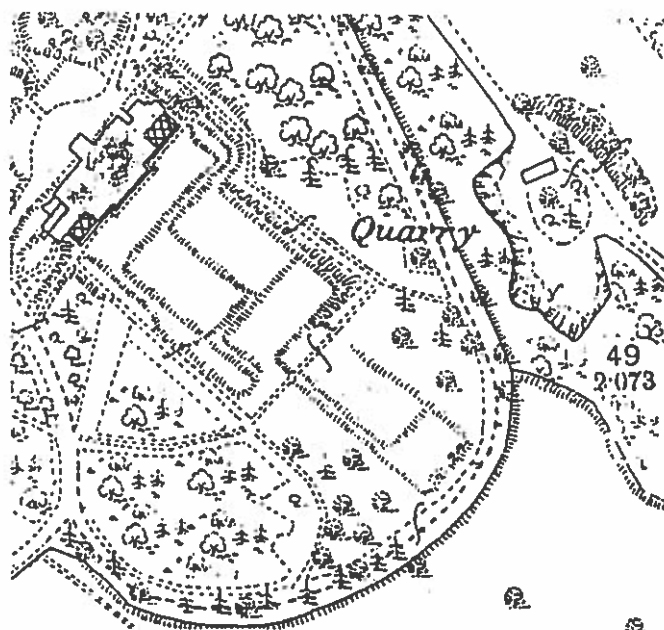


Fig.7) Detail of the 1889 OS map, showing the position of the old Quarry. (Also see: Appendix II).



Fig.8) Cilwendeg "Laundry and Dairy". Photograph by David Ellis of the Pembrokeshire Historic Buildings Trust.



Fig.9) Cilwendeg Barn with Bellcote. Photograph by David Ellis



Fig.10) Cilwendeg Stables. There are remarkable similarities in its construction to plates 27 and 30 of John Plaw's designs for a *Ferme Ornee* (1795). Photograph ca. 1906, copied from *Cilwendeg, Boncath*. From the archive of Mr. Alan Bowen, Cilwendeg

Many of the old plantings at Cilwendeg were likely to have come from the nursery of Philip Hinds²¹ at Felindre near Newcastle Emlyn in Carmarthenshire, from whom there are two catalogues still preserved -- dated 1809 and 1848(Appendix III)(also see: Appendix IV).

The drive continues to sweep around, at which point it merges with the alternative approach drive, and just here, we sense another carefully planned view -- this time of the southern front of the Mansion itself. A fairly impressive classical building, Cilwendeg Mansion features two large, identical, Victorian conservatories flanking either side of the southern garden elevation. This side of the house overlooks an extensive lawn, now laid out in descending formal grass terraces²², and from here there is a view across a ha- ha (devised rather more like a dell). To either side of the lawn we see clusters of ornamental shrubberies (now over mature) as well as various large individual specimen trees²³ -- notable among these are a huge Monkey Puzzle (*Araucaria araucana*), and several large Irish Court Yews (*Taxus baccata* 'Fastigiata'). Further to the east is the beginning of a deep and heavily wooded "dingle"²⁴, at the foot of which are the remains of a Bath House. The "dingle" appears to have been created out of an old slate Quarry (fig.7). Directly to the north, near the foot of sloping ground, and a stream, is the old Kitchen Garden²⁵.

Immediately in front of the northern, or entrance, side of the Mansion is what was known by 1906 as "The Spring Garden"²⁶. This is overlooked by Cilwendeg Villa -- an early 19th century picturesque "Laundry and Dairy"²⁷ (fig.8) -- serving as an elegant link between the formal and the informal areas. The farm or "Homestead" is quite near, though previously it was more screened from the house and grounds "by heavy timber, and belts of woodland"²⁸. Here we find an intriguing (and large) complex of various ornamental and/or utilitarian buildings (figs.9, 10) and Farmhouse -- very much in the manner of John Plaw's designs²⁹ for a *ferme ornee*. Unfortunately, these are mostly now in various states of decay. The most interesting, and certainly the most elaborate of these, is the Pigeon House (fig.11) -- dated 1835. It is a massive three- bayed building in eye-catcher style³⁰. Barbara Jones referred to it as "a small banded Seton Delaval"³¹. It was intended to house chickens, turkeys, ducks and pigeons -- all in separate areas -- sitting very grandly, if not somewhat eccentrically, overlooking a large ornamental pond (now covered over). We may compare this to a considerably grander (and later) poultry house -- conceived in a similar vein -- at Welbeck Abbey³². Also, an early 19th century picturesque complex at Culzean Castle in Ayr, included an elaborate Pheasantry - Poultry House - Aviary. The designer here, Robert Luger, is noted as having said of the genre in which he specialised:

"... to the buildings of the cottage class, or cottage ornee... considerable indulgence should be allowed, and the fastidious should be disarmed of criticism, when the picturesque and the useful should be conveniently and pleasingly united"³³.

The Pigeon House at Cilwendeg could certainly be said to embody Luger's manifesto. Indeed, everything we see within the farm complex is in the best tradition of estate management, and in the spirit of the early 19th century picturesque. Nearby, hidden in the woods to the west, with its back turned to the farm track, we also discover Cilwendeg's most mysterious building ...the Shell House.

We approach the Shell House by a path originating quite close to the Mansion. The beginning of our entry is dominated by enormous and foreboding old laurels (*Prunus laurocerasus*) -- their thick tangled stems form themselves into a gloomy gothic framework; a sort of primitive gateway into an alternative world. We proceed along the overgrown woodland path, passing large rough white quartz boulders set at intervals to mark the way. Notably missing are the "towering Elms" which presumably formed the basis of a "Rookery"(as described in the

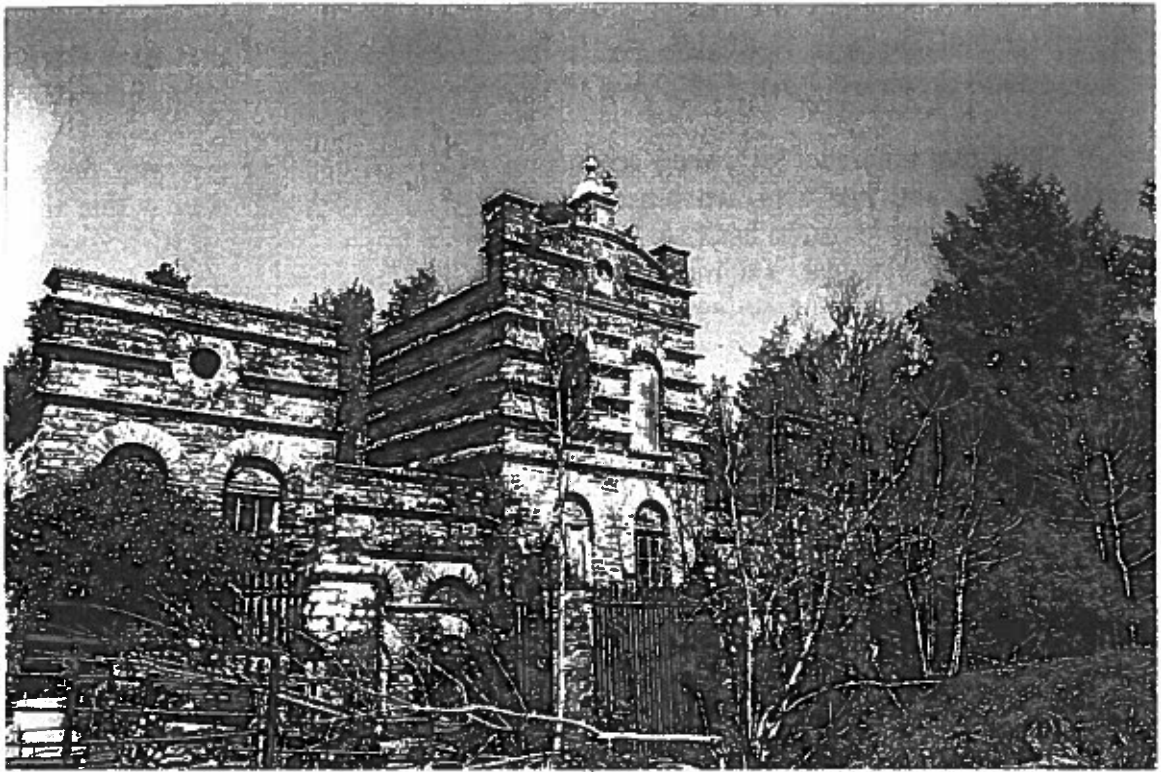


Fig.11) The Pigeon House, Cilwendeg. Photograph by Suzannah Fleming (2001)

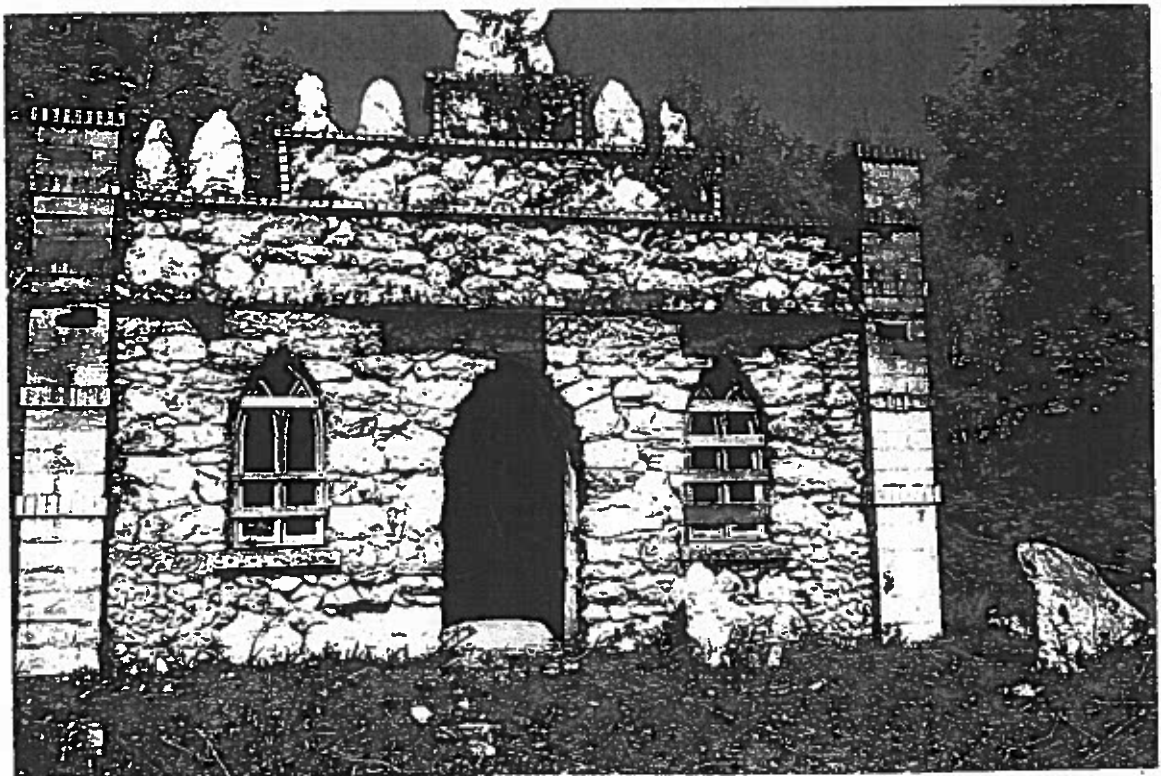


Fig.12) The Cilwendeg Shell House. Photograph By Suzannah Fleming

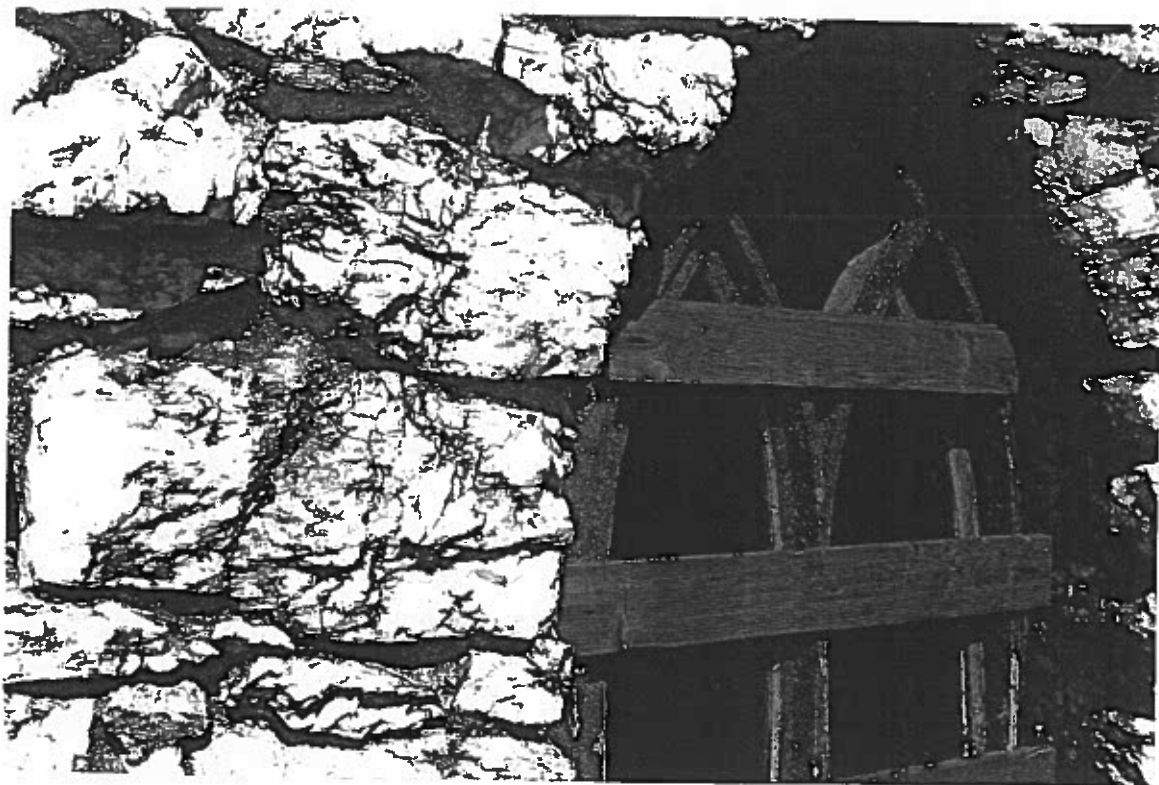


Fig.13) Detail of Cilwendeg Shell House, showing rough white quartz. Note: the *scoria* or *lithic* paint treatment on the window.

MOSS-HOUSES.

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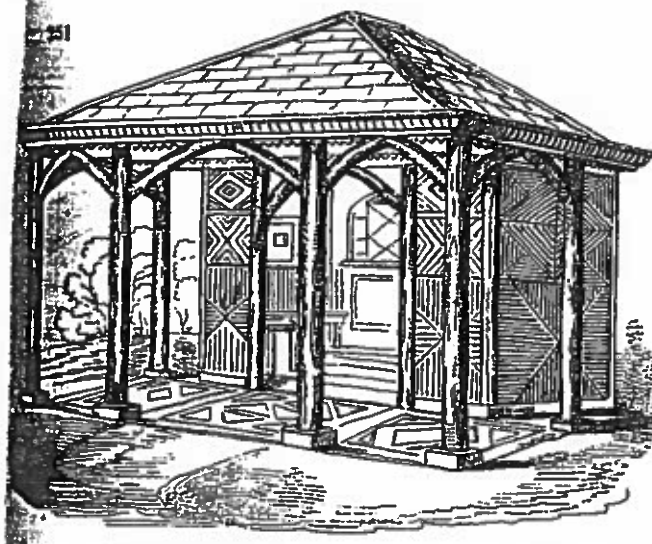


Fig.14) Moss- house. From: J.C. Loudon's *The Suburban Gardener and Villa Companion* (1838). Lou 968- Lindley Library.



Fig.15) Rockery/ Grotto. Copied from:
The Victorian Garden by Alison Kyle Leopold.

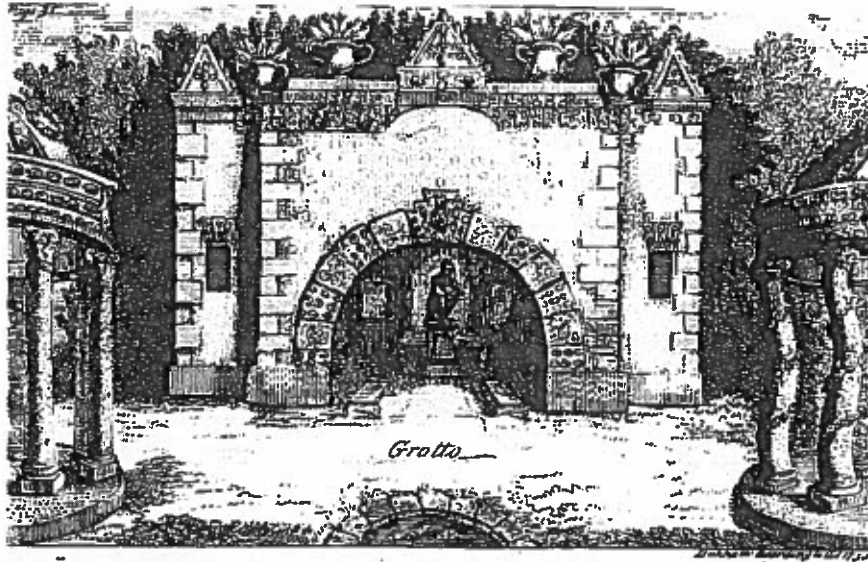


Fig.17) The Shell Grotto at Stowe ca.1750. Copied from: *Stowe Landscape Gardens* (1997) by the National Trust. Engraving from: the 1750 Bickham guidebook for Stowe. We may view the Cilwendeg Shell House as a much later Gothic interpretation.

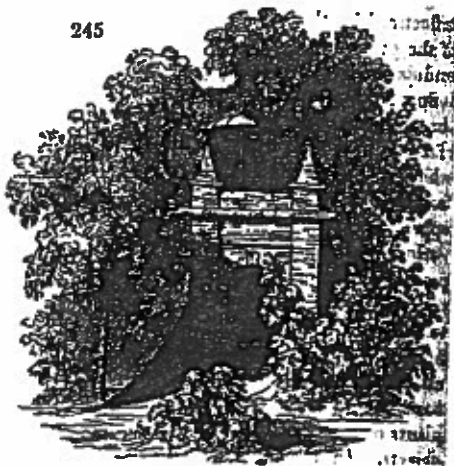


Fig.16) Grotto/Moss-house. From: Loudon's *The Suburban Gardener and Villa Companion* (1838). Lou 968- Lindley Library

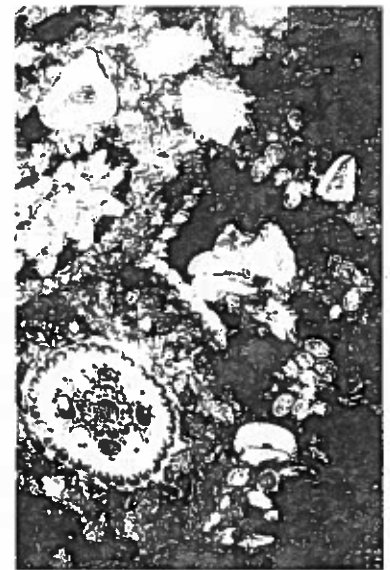
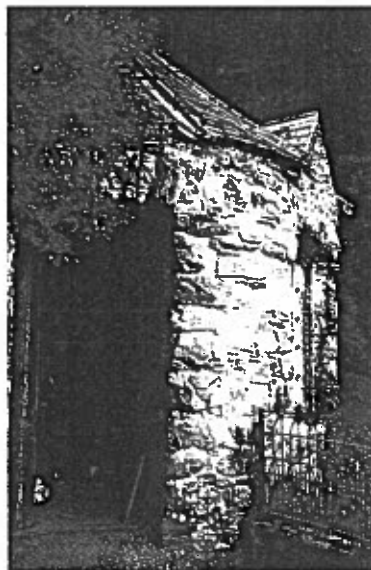


Fig.19) The Endsleigh Shell House, Devon (built 1810), designed by Sir Jeffry Wyattville
Copied from: *Shell Houses and Grottoes* by Hazelle Jackson 2001.

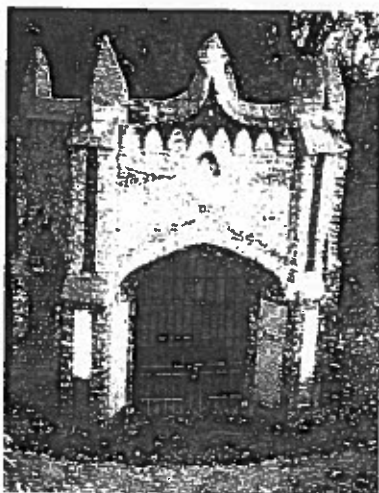


Fig.18) The Shell House at Leigh Park, Hampshire (built ca.1830).
Leigh Park also features an early 19th century Ferme ornée.
Photograph copied from: *Shell Houses and Grottoes*

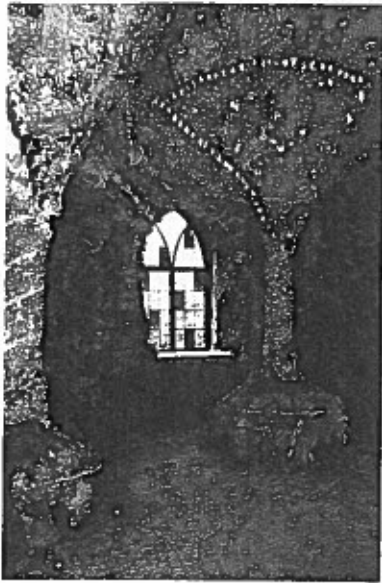


Fig.20) The Pontypool Shell House, Wales. Built in the 1830's, *Shell houses and Grottoes* by Hazelle Jackson 2001.



Fig.21) The Pontypool Shell House, Wales, showing an original rustic chair and gothic window with coloured glass. From: *Shell houses and Grottoes* by Hazelle Jackson 2001.

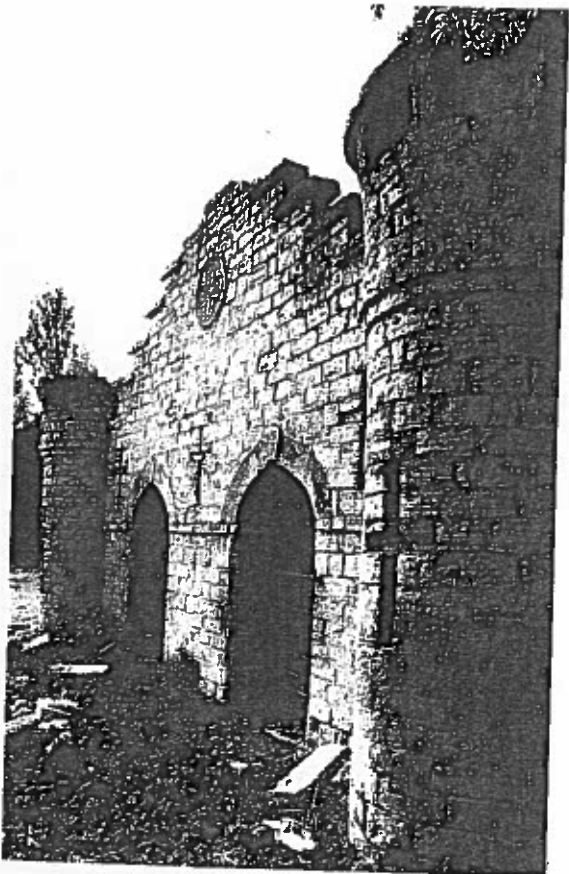


Fig.22) The Deer Castle at Coatham Mundeville, County Durham. From: *Beastly Buildings* by Lucinda Lambton.

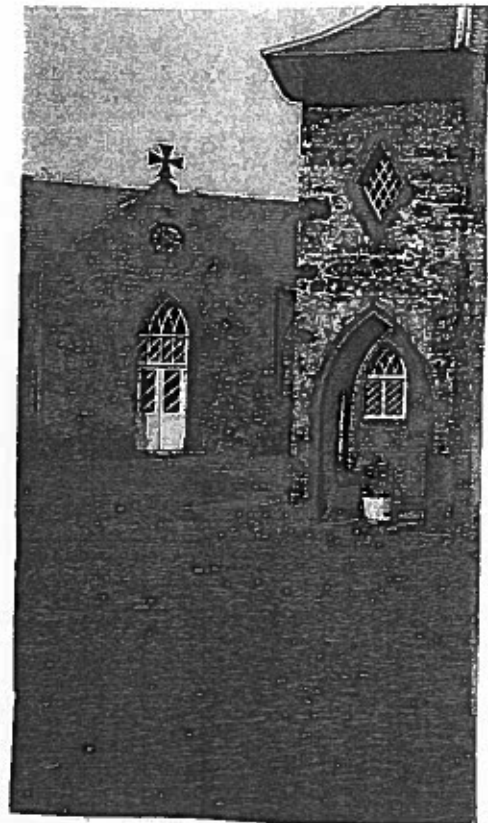


Fig.23) Stableyard at Megginch Castle, Perthshire (built 1806). From: *Beastly Buildings* by Lucinda Lambton

1906 sale particulars)³⁴. Very soon along the pathway we are presented with a distant glimpse of this most astonishing folly building. Part grotto -- part hermitage, the Cilwendeg Shell House (figs.12, 13) is at first startling in its shimmering whiteness. The building emits an eerie sparkle. It seems to signal to us like a remote lighthouse in a dark sea! As we draw closer, we notice a play of light reflecting off the rough white quartz, which dresses the front elevation. Despite the obvious dereliction here, it is a remarkably compelling and curious vision -- precisely the effect that would have been intended when it was first built in the early 19th century.

Above the door, at the apex of a squat crow- stepped gable, white quartz shards are arranged into a primitive cross -- or is it a grotesque figure? We immediately recognize a somewhat ambiguous and roguish quality to the architecture of the Shell House. Unlike even the most ornamental farm buildings at Cilwendeg, it has little claim to usefulness. It is, in fact, a rare and surprisingly robust survival of a bygone era -- standing defiantly as a superb example of the prevailing taste for the rustic. Such other related garden eccentricities as Moss-houses³⁵ (fig.14), rockeries (fig.15), rooteries, and various rustic /gothic hermitage retreats evolved from design ideas of the 18th century rococo -- particularly identifiable in the work of Thomas Wright of Durham³⁶ and William Wright³⁷. Usually gothic in outline, it was a primitive form of architecture -- largely *invented*, though widely perceived as "native". Far from going out of fashion, the taste for these "native" or "rustic" features endured, and this genre was widely popularised in the 19th century. Significantly, William Wright's *Grotesque Architecture or Rural Amusement*, first published in 1767, was reprinted in 1815, and again in 1838³⁸. John Plaw included some designs in his *Ferme Ornee or Rural Improvements* (1795), which were of the rustic/ hermitage mode. In J.C. Loudon's *The Suburban Gardener and Villa Companion* (1838), we are instructed as to how a more modest version of a grotto, or Moss- house, might best be devised³⁹(fig.16).

There are numerous indirect precedents for the Shell House at Cilwendeg, but one of the earliest that we may note is William Kent's shell grotto at Stowe (fig.17) -- a "classical" structure created some hundred years previously. Other interesting examples, but contemporary with Cilwendeg, are the shell houses at Leigh Park (fig.18) and at Endsleigh (fig.19). At Pontypool in Wales, there is a remarkable shell grotto in the rustic/ gothic taste, created for the Hanbury family in the 1830's(figs.20, 21). Just as at Cilwendeg, this one features a bone- patterned floor.

At Cilwendeg Shell House, the hand of a reclusive hermit is implicit in the lavish use of native materials. But who actually designed it? Perhaps we shall never know the answer -- and it could be that like the Shell Grotto at Pontypool, its genuine architect is obscured by the contemporary romantic legend that it was indeed "built by a hermit"⁴⁰. The only architects working in the area on country houses during the period were Edward Haycock of Shrewsbury⁴¹ and William Owen of Haverfordwest⁴². Haycock is perhaps the more plausible of the candidates -- on the basis that in his early training as an architect he was in the west of England (1808 - 1810) under Sir Jeffrey Wyatville-- about the same time the tiny rustic Shell House, built for the Duke of Bedford, appeared at Endsleigh (see: fig.19).

The crow- stepped gables of the Cilwendeg Shell House are reminiscent of the so- called "lectern" type commonly found in Scotland. This form is typically seen in the ferme ornee genre -- particularly in the north -- with examples such as the early 19th century "Deer Castle" at Coatham Mundeville in County Durham (fig.22), and the farm complex of 1806 at Megginch Castle in Perthshire (fig.23). In the 18th century, Thomas Wright had used the crow-stepped gable for the cow house and barn at Badminton⁴³, and at the "Gothic Farm" at Worksop Manor⁴⁴. Robert Adam incorporated the crow- step into his "Home Farm" at Culzean Castle⁴⁵ in the



Fig.24) Gothic Cowshed at Vauxhall Farm, Shropshire (built 1840's). From: *Beastly Buildings* by Lucinda Lambton



Monastic Farm

Fig.26) Design for a "Monastic Farm" (Plate 29) by John Plaw. From: *Ferme Ornee* (1795). 968.75 Pla - Lindley Library

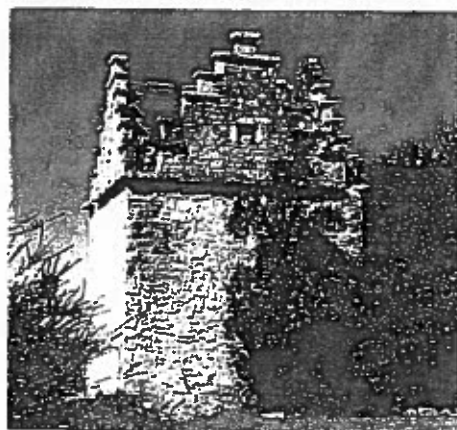


Fig 25) A Dovecote at St Asaph, Denbighshire.

From: *Dovecotes* by Peter and Jean Hansell.



Fig.27) The Cilwendeg Shell House (Interior), showing detail of shell work panel. Photograph by Suzannah Fleming (2000)

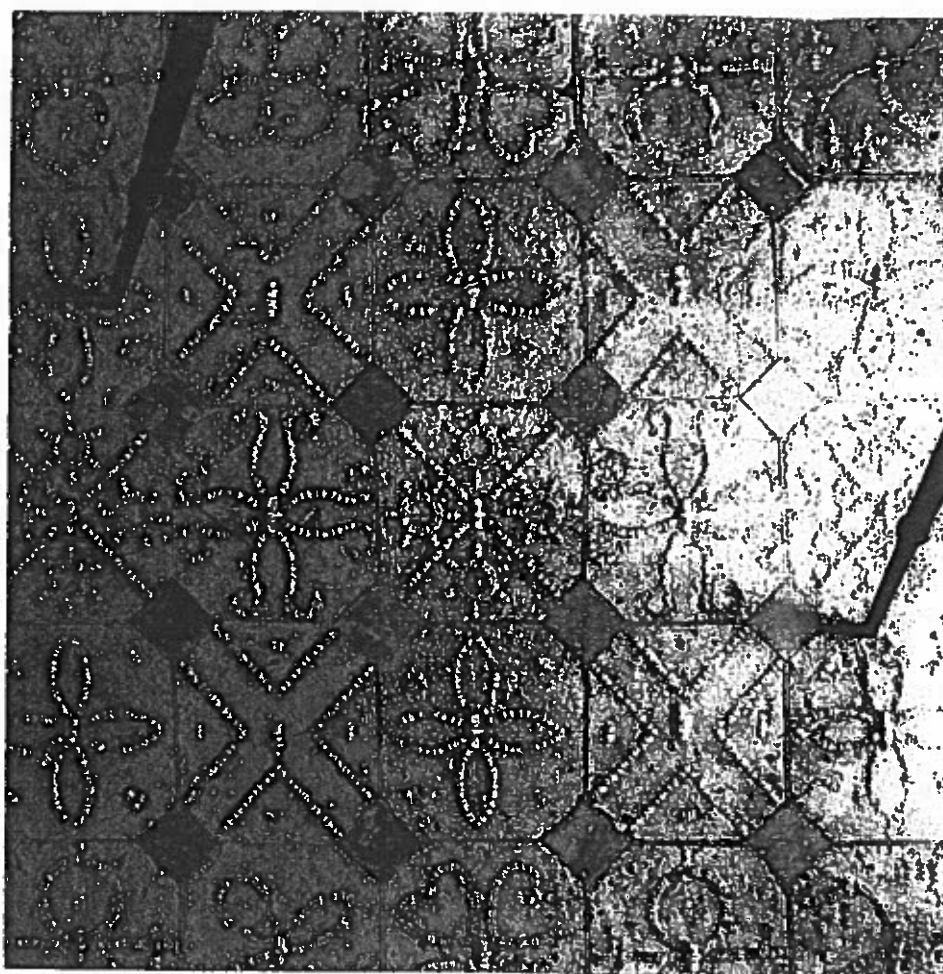


Fig.29) Detail of bone- patterned floor at Cilwendeg Shell House. Photograph by Roger Clive- Powell, architect (2000)

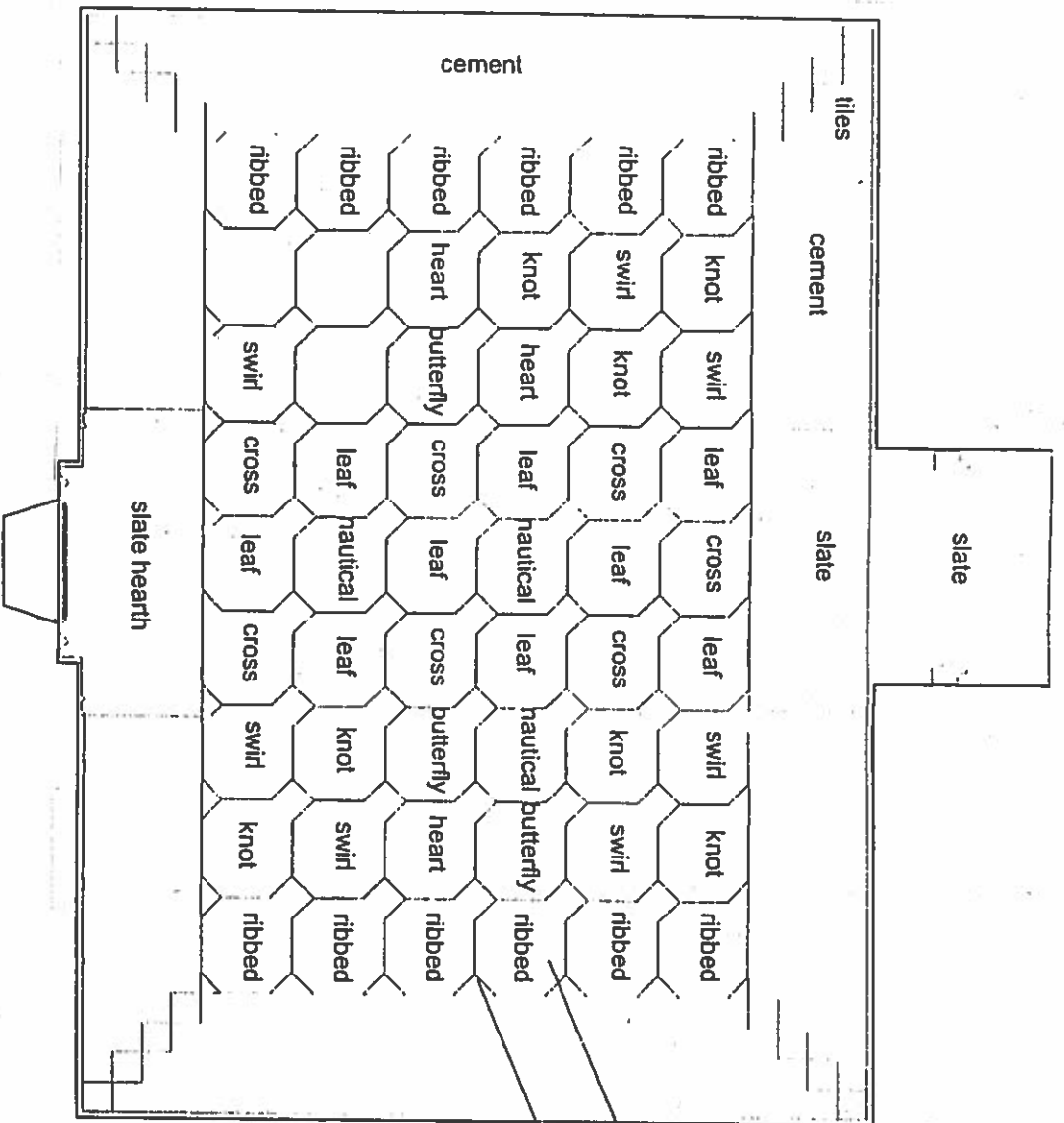


Fig.28) Measured survey of the floor decoration of the Clwendege Shell House, by Roger Clive- Powell, architect (2001)

decorative panels formed
using shells & bones
black ceramic tiles

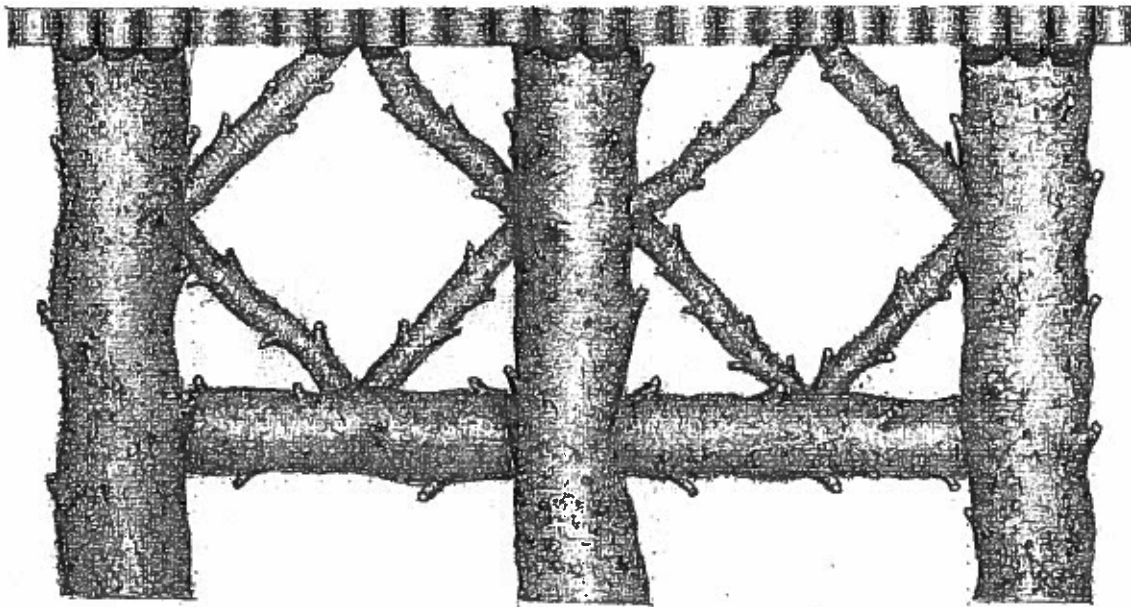


Fig.30) Design for rustic seats for the Cilwendeg Shell House (based on Alan Bowan's description of the originals).
Drawing by Suzannah Fleming (2002)



Fig.31) Cilwendeg Shell House door (missing). Photograph by Gerald Oliver of the Pembrokeshire Historic Buildings Trust.

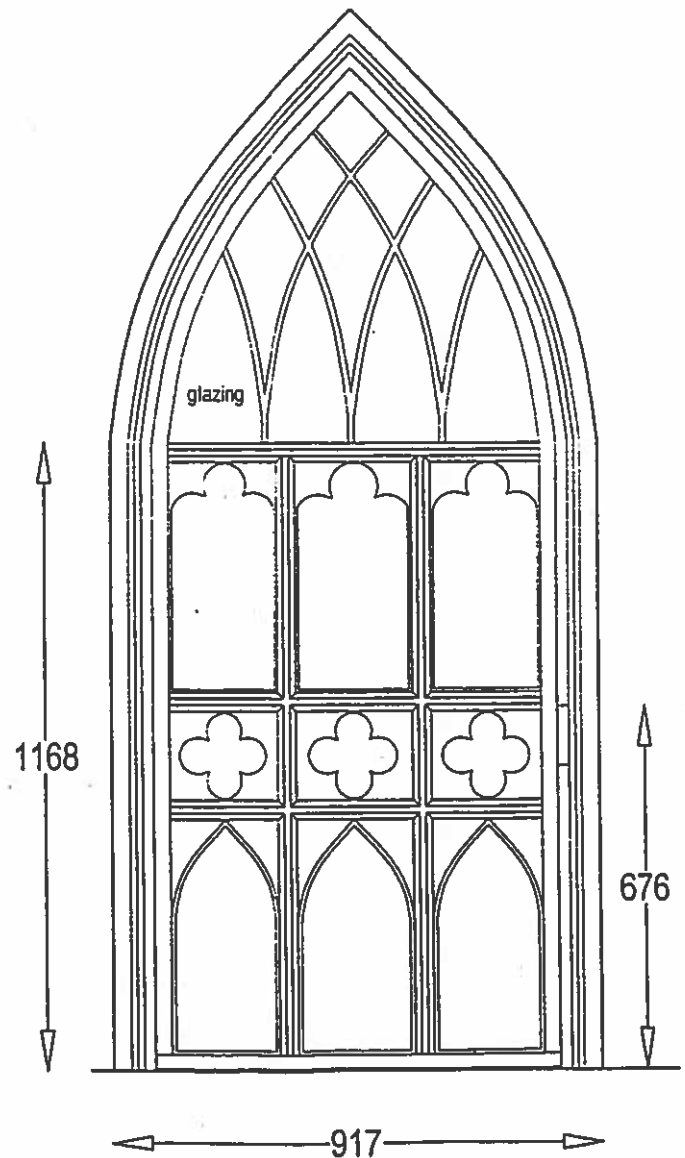


Fig.32) Cilwendeg Shell House door (proposed).

Drawing by Roger Clive- Powell, architect (2001)

1770's. Somewhat closer geographically, and roughly contemporary with Cilwendeg, is a gothic cowshed at the amazingly eccentric Vauxhall Farm at Tong in Shropshire (fig.24). And around St. Asaph in Denbighshire, several early limestone agricultural buildings, chiefly dovecotes (fig.25), are ornamented with the crow- stepped gable⁴⁶. Interestingly, John Plaw's proposal for a "Monastic Farm" features a lectern type gateway (fig.26).

Whoever designed and built the Shell House at Cilwendeg, the interior decoration -- consisting of shells, minerals, bones, and coloured glass -- would probably have been left to the whims of the ladies of the house; this being traditionally deemed an appropriate (gender specific) pastime⁴⁷. Overall, we may observe that virtually all the decorative elements, both interior and exterior, could have been obtained in, or around, the vicinity of Cilwendeg. The decoration indicates something consciously homespun -- the white quartz and notched Cilgerran slate, the native shells laid in intricate gothic patterns (fig.27), and the floor decorated in delicate designs made from the knuckle- bones of sheep and oxon (figs.28, 29). The meticulous notched carving of all decorative slate elements appears to be a particular Cilwendeg speciality. Another carved slate treatment may also be seen extensively in the exterior embellishments of the Pigeon House.

As we spend time here we realise there are certain elements throughout the building which are now missing or damaged, although enough seems to remain to allow for something close to an authentic restoration. While our understanding of these elements is yet flawed (pending an archaeological survey) we can at least identify some in outline.

Chief among the missing features of the Shell House is the ceiling, which Barbara Jones described as a "dome" -- that had fallen and was replaced by a flat ceiling⁴⁸. In *Follies*, we're told: "it used to have a roof lit with coloured glass, but that collapsed and was replaced by a pitched one"⁴⁹. Indeed, a coloured glass lantern would seem entirely logical, and further explain the presence of three sets of beam holes in the centre area of the gables. Also largely missing is a verandah (a typical picturesque feature) which once adorned the front elevation. We are informed by the owner, Mr. Bowen, that this consisted of simple, and solid, timber uprights. These supports were chamfered and set onto notched slate bases (one remains), with a roof made from a large single slab of notched Cilgerran slate. It is tempting to imagine that on top of this slate slab an abundant mantle of vegetation was encouraged to grow, or was arranged in imitation of thatching. Native wild grasses, heaths, reeds, or mosses may well have complemented the rustic effect of the entrance⁵⁰. At Pontypool, moss was used in all the crevices of the grotto⁵¹. And in "John's Arch" at Hafod, minute native ferns filled all the nooks of its rough- cast masonry⁵². Mr. Bowen also recalls that there were once "rustic seats"(fig.30) -- all of which we might see as perfectly appropriate to this site.

Evidence of coloured glass⁵³ is found in the gothic windows (still in place). And from an old photograph we know precisely what the door (figs.31, 32) once looked like. Also apparent on all timber and slate elements is a decorative polychromatic paint technique known in the early 19th century as "scoria", or "lithic paint", described by J.C. Loudon in 1833⁵⁴. This technique -- being encrusted with crushed glass and quartz, coal shards, and brick dust -- was intended (at least in the present instance) to enhance the sparkling, or multi-faceted, effect of this ornamental grotto.



Fig.33) Cilwendeg Stables (detail). Photograph by David Ellis of the Pembrokeshire Historic Buildings Trust



Fig.34) A Rustic Summerhouse. From: *The Victorian Garden* by Alison Kyle Leopold. This corresponds to the roof line shown in an old photograph in the possession of Thomas Lloyd –see fig. 35

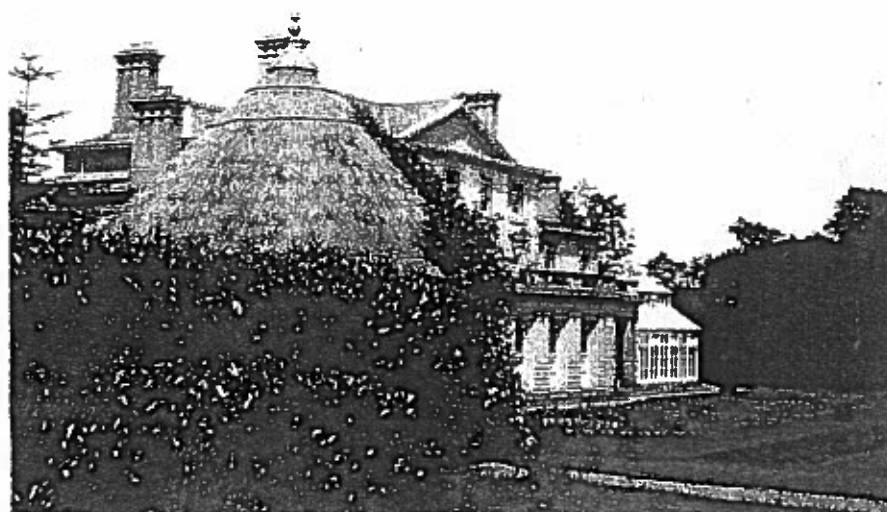


Fig.35) Cilwendeg Mansion, showing the Rustic Summerhouse. Photo: Courtesy of Thomas Lloyd (also see: Appendix 1)

CONCLUSION

The estate of Cilwendeg may justifiably be viewed as having been developed in the spirit of the *ferme ornee*, or the rural picturesque in the early 19th century. Within this context, it is an outstanding example to behold! Wales is undoubtedly rich in the picturesque tradition. It should be noted that Hafod, the very seat of the Welsh contribution to the picturesque, is located quite near Cilwendeg. Between 1795 and 1816 Thomas Johnes had planted over 2 million forest trees there. Beginning in the 1790's, the rage for "Gothic" novels had found an approximate counterpart in rural improvement -- as a taste developed for the "sequestered glade set amidst the primeval forest"⁵⁵. Richard Payne Knight and Uvedale Price inaugurated the *Picturesque* as a category of aesthetics, mainly concerned with landscape and its power to impart emotional or even spiritual values. When applied to the evolution of an idealised vernacular style of architecture, and the prescribed settings for such structures, Nash and Repton led the way as practitioners in the field⁵⁶ ... and many followed. Repton had worked at Plas Newydd⁵⁷ in Anglesey and Nash at Hafod⁵⁸, Aberystwyth⁵⁹, and at Ffynone⁶⁰ (adjoining Cilwendeg). Some estates in Wales later failed to bear up to the scrutiny of the antiquary Richard Fenton, who perceived a widespread tastelessness creeping in⁶¹. John Plaw was one of the various architects to produce a pattern book for the *ferme ornee*. In fact he re-coined the term⁶² -- previously used in the 1740's and 50's to apply to such places as The Leasowes in Shropshire, and Woburn Farm. During the late 18th and early 19th century, he was joined by Robert Lugar, J.B. Papworth (Plaw's student), John Soane, and Joseph Gandy; each contributed creative "useful and ornamental" designs to the mix. Previously it had been Robert Adam, Timothy Lightholder, Thomas Wright of Durham, and William Wright; each "sallied forth into this venturesome and tolerant field of rural architecture"⁶³. We may view J.C. Loudon in the context of the late popularising influence of the trend. By the time he published his *Encyclopedia of Cottage, Farm and Villa Architecture* in 1833, the market was becoming fairly widespread. Yet, it would seem few pattern books were ever followed faithfully, but rather, they served as guideposts for estate owners and builders.

It is interesting to consider that shell grottoes were still being created as late as the 1830s. The grotto at Margate in Kent had been "discovered" in 1835; its fascination during this period (and even now) focused on its alleged ancient (Mithriac) origins⁶⁴. But what was afoot at Cilwendeg? Certainly appropriate to such an estate, though in no way typical, the Shell House -- as well as the Pigeon House, Stables (fig.33), and the lost Rustic Summerhouse (figs.34, 35), were all calculated for landscape and picturesque effect, and as a contrast to the smooth classical architecture of the mansion, with its formal areas of garden. Nothing else quite like this ensemble survives in West Wales -- dating from an era when the local gentry landlords styled their grounds as "tamed wilderness"⁶⁵. We may also consider that the Shell House at Cilwendeg, set within an extensive wood, was conceived as a tangible expression of the romantic idea behind "the sequestered glade set amidst the primeval forest". Could it not also be that the younger Morgan Jones had erected the Shell House as a tribute to his uncle Morgan Jones Snr. -- a hermit-like figure -- renowned for his reclusive habits, wealth, piety, and benevolence? In the Welsh bardic tradition, Jones was one of the Teifside squires to merit an elegy: *Hen Gymro trwyadl oedd efe* (he was a thorough Welshman) -- "of ancient lineage and charitable works"⁶⁶. Significantly, we're also alerted to a crucial factor regarding the name Cilwendeg itself ... we are told that it originates from the Celtic -- *gilwendeg*-- or "the fair white nook"⁶⁷. Perhaps the Shell House, in all its romantic whiteness, was intended to pay homage to the native origins of this place, and to offer praise to this venerable old *uchelwyr* (high man) of the previous generation (see: note 66).

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- ¹ "Loudon's first book— *Observations on the Formation and Management of Useful and Ornamental Plantations* in 1804, was dedicated to the King, but brought him no royal patronage. The inclusion of *useful and ornamental* in the title of the book was an early indication of Loudon's utilitarian aesthetics ". *Regency Gardens* p.87
- "*Observations on laying out Farms in the Scotch style adapted to England*, 1812... demonstrated his utilitarian ideas for landscape husbandry". *Regency Gardens* p.86
- " Loudon saw his work essentially as landscape gardening in the 18th century tradition but adapted to utilitarian principles as landscape husbandry and rural scenery, which combined agriculture and gardening". *Regency Gardens* p.88
- ² *A Plan of the Chapelry of Capel Coleman in the County of Pembroke*, mapped by Owen Lloyd, land surveyor, Cardigan 1848. Copy courtesy of CADW.
- ³ *OS Survey 1907—Cilwendeg*. Pembrokeshire Sheet VII.10. Copy courtesy of CADW
- ⁴ *Cilwendeg, Boncath*. pps.1,6
- ⁵ *Follies and Grottoes*, p.1
- ⁶ See: Appendix I p.8
- ⁷ *Cilwendeg, Boncath*, p.1
- ⁸ "Just in the NE corner of Pembrokeshire were Pantaeson, Pantyderi, Cilrhue, Cilwendeg, Rhosygilwen, Glandovan, Castle Malgwyn, Pentre, Clynyfw, Ffynone and Lancych. Across the river were The Priory, Plas Llangoedmor, Treforgan, Cilbronnau, Coedmore, Glanolmarch, Glanarberth, Pantgwyn, Parkygors, Noyadd, Trefawr, Penylan, Llwynduris, Blaenpant, and Stradmore." From: *Cilwendeg, Boncath* p.1
- ⁹ "the 1820 income of £20,042" From: *Cilwendeg, Boncath* p.9
- ¹⁰ "the Skerries Light, by then the last privately owned lighthouse in England and Wales. The settlement reached in 1841... a quite breathtaking £444,984/11/3d." From: *Cilwendeg, Boncath* p.9
- ¹¹ *Cilwendeg, Boncath* p.1
- ¹² *Cilwendeg, Boncath* pps.3, 4
- ¹³ *Cilwendeg, Boncath* pps.4, 6
- ¹⁴ "the beautiful seat of Morgan Jones Esq. , erected within the last fifty years by the uncle of the present proprietor , whose elegant mansion is ornamented with a handsome receding portico recently added". From: *Topographical Dictionary of Wales* by Samuel Lewis, pub. 1833. Quoted in: *Cilwendeg, Boncath* , pps. 4, 5.
- ¹⁵ *Cilwendeg, Boncath* p. 11
- ¹⁶ *Cilwendeg, Boncath* p.5 (Also see Appendix I p.4)
- ¹⁷ "a walk across the park brings us to the little church of St. Coleman... like one of the small Anglican churches of Ireland with its tiny tower glimpsed through the trees". From: *Cilwendeg, Boncath* p.8
- ¹⁸ "it [St.Coleman] was rebuilt in 1833 -35 to designs by one of Morgan Jones's tenants. Daniel Davies of Blaenpwllddu , the farm just below the church, on whose drive stands the famous early Christian inscribed stone, Maen Coleman". *Cilwendeg, Boncath* p. 8.
- "He [Morgan Jones the elder] is said to have rebuilt Capel Coleman church which was derelict in the 1720's... sources give 1764 as the date of the new church, rebuilt again in 1833 - 5". *Cilwendeg, Boncath* p. 3
- "Mr. Jones is a gentleman of retired habits, universal benevolence and exemplary piety, who may well be said to do good by stealth". From: *Historical Tour through Pembrokeshire* by Richard Fenton, published 1810. Quoted in: *Cilwendeg, Boncath* p.4
- ¹⁹ "There seem to be very few Welsh landscape gardeners. John Evans was an assistant to Capability Brown and worked at Wynnstay". *The Historic Gardens of Wales* 1992, published by CADW, p. 42
- "where hitherto there had been only a stream and a sprinkling of stunted hawthorn bushes. But he gives credit for the plantations and fine sheet of water to John Evans, a cartographer of Oswestry." From: *Capability Brown*, by Dorothy Stroud, pub.1950 by Country Life Ltd., p. 174. Refers to: *The Beauties of England and Wales*, edited by Rev. John Evans.
- ²⁰ "in 1817 and 1818 Charles Price of Llechryd (Dyfed) was advertising his services in local papers: 40 years' experience in the profession... furnishes designs to form and improve parks, pleasure grounds, pieces of water... references from respectable families given". From: *The Historic Gardens of Wales*, published 1992 by CADW. Copy courtesy of CADWp. 42
- "Mr. Charles Price of Llechryd, had also last year 130,000 transplanted forest trees for sale, for which he received the first premium of the Cardiganshire Agricultural Society". From: *General View Of The Agriculture And Domestic Economy Of South Wales* by Walter Davies 1815, Volume II p.37. Copy courtesy: Thomas Lloyd.
- ²¹ "one nursery business that spring up shortly after 1800 and flourished until 1850... we know that Hindes was the largest nurseryman of several in the district, rearing hundreds of thousands of seedling trees on 18 acres." : *Hindes*

and Williamson: *Early Welsh Nursery Gardeners* by Thomas Lloyd in : *The Bulletin*, Autumn 2000, published by the Welsh Historic Gardens Trust, p.1. Also see: Appendix III

²² See: Appendix I p.7

²³ See: Appendix I p.8

²⁴ See: Appendix I p.8

²⁵ See: Appendix I p.8

²⁶ See: Appendix I p.8

²⁷ See: Appendix I p.7

²⁸ See: Appendix I p.9

²⁹ *Ferne Ornee Or Rural Improvements: A Series Of Domestic And Ornamental Designs Suited To Parks, Plantation, Rides, Walks, Rivers, And Farms Etc., Calculated For Landscape And Picturesque Effects* by John Plaw "Architect", London. Published by I.&J. Taylor in 1795. 968.75 Pla – Lindley Library

³⁰ *Follies* p.144

³¹ *Follies and Grottoes* p.412

³² *Beastly Buildings* p.103

³³ *Beastly Buildings* p.153. Quote from: *Plans And Views Of Buildings Executed In England and Scotland In The Castellated And Other Styles* by Robert Lugar, pub. 1823

³⁴ See: Appendix I p.8

³⁵ "Grottoes and Moss- houses are very agreeable additions to pleasure ground scenery at any large place..." From: *The Suburban Gardener And The Villa Companion* by J.C. Loudon, pub.1838, p. 390, para. 470, 968 L o u - Lindley Library

³⁶ *A facsimile of the two parts of Universal Architecture (1755 and 1758) with catalogue of Wright's works in architecture and garden design* by Eileen Harris, pub. 1979 by Scholar Press

³⁷ *Grotesque Architecture* by William Wrighte, published 1767

³⁸ *Grotesque Architecture; or Rural Amusement*, bound together with, *Ideas for Rustic Furniture*, both by William Wrighte, pub. 1838 by M.Taylor, RIBA, E W* 3890

³⁹ "When it is practicable a preparation should be made for a grotto by passing through rocky scenery, and gradually descending, till the path becomes a mere passage between rocks, and these rocks appear to form themselves into the entrance to the grotto." From: *The Suburban Gardener and Villa Companion* by J.C. Loudon, pub. 1838, p.390, para. 470.

"The ceiling of the portico is inlaid with moss of various colours, representing a star and diamonds... with a cornice of pinaster cones... the entrance into the house is Gothic; opposite to which are two Gothic windows with stained glass of various colours". From: *The Suburban Gardener and Villa Companion* by J.C. Loudon, pub. 1838, p.390, para.471.

⁴⁰ "All this complicated and rich tracery of shells and bones and ivy stems is said to have been done by a hermit who never left the place, finishing in 1844. The story seems pretty definite -- one is only shaken by the statement that it took him seven years. Eight or six would seal one's faith for ever". From: *Follies and Grottoes*, p. 186.

⁴¹ "Edward Haycock of Shrewsbury, who designed Plas Llangoedmor in 1833". *Cilwendeg, Boncath*, p.5

⁴² "William Owen of Haverfordwest who designed Plas Pantaeson in 1836" *Cilwendeg, Boncath*, p.5

⁴³ "Castle Barn can be seen looming up like a great Keep, a mile away, across the fields. The two towers were dovecotes, and the central crow- stepped block was the cow house and barn". *Beastly Buildings*, p. 120

⁴⁴ "The Gothic Farm, 1757 [attributed to Thomas Wright]... the composition may be compared to Castle Barn at Badminton". From: *Thomas Wright's Arbours and Grottoes*, edited by Eileen Harris 1979. Catalogue entry appears under: "Workshop Manor, Nottinghamshire"

⁴⁵ "Home Farm [Culzean Castle], the most elegant stading in Scotland, was built to Adam's designs in 1775 – 7... four church- like buildings with crosses and embattled gables stand at 90 degrees to the stables". *Follies*, p. 491

⁴⁶ *Dovecotes*, p.19

⁴⁷ "On a humbler scale were the small shell grottoes commended by Addison in 1714 as fancies for poetical ladies, more amusing for them than their needlework. Pope himself, in his *Lines on a Grotto at Crux Easton*, praised the Misses Lisle who indulged in such whimsical shell work". *Alexander Pope, the Poet and the Landscape*, by Mavis Batey, p.55.

"Shells were used more and more to decorate grottoes, the task often being undertaken by the ladies of the house... The queen of shellwork was undoubtedly Mary Delaney (1700 - 80)". *The English Rococo Garden* by Michael Symes, pps.16, 17.

⁴⁸ *Follies And Grottoes*, p.412

⁴⁹ *Follies*, p. 144

⁵⁰ "The rafters... may be first covered with a layer of slates, and above that with a coat of heath or of reeds, 9 inches thick". From: *The Suburban Gardener And Villa Companion*, by J.C. Loudon, pub.1838, p.397, para.471.

⁵¹ "The Shell House [at Pontypool] was built for the Hanbury family, who used it for luncheon parties. For these occasions fresh moss was brought up from the woods and arranged in the crevices of the walls". *Follies And Grottoes*, p.186

⁵² "Devil's Bridge, Hafod, Johnes Arch c.1810... is made of small pieces of stone. The whole of it covered with minute ferns growing between the masonry". *Follies And Grottoes*, Page 412.

⁵³ "...the windows are frequently of coloured glass; and a curious effect might be produced by having those at the back of the building purple, which would make the ground and every object seen through them look as if covered by snow; and those in the front of the building filled with yellow glass, which gives every object of the rich glow of summer". From: *The Garden Triumphant*, by David Stuart, pages 193, 194. Quote is taken from: Jane Loudon's *Gardening for Ladies*, pub.1840.

⁵⁴ "...ground glass bottles, scoria from lead works, burnt oyster shells, and the required colouring matter[powdered]... ultimately mixed with a raw linseed oil... this is prepared in London and sold under the name of anti-corrosion paint, lithic paint etc". From: *Encyclopedia Of Cottage, Farm And Villa Architecture* by J.C. Loudon, 1833, para.546. RIBA ref: EW 728.6

⁵⁵ *Georgian Gardens* by David Jacques, p.156

⁵⁶ *Illustrated Glossary Of Architecture 850 - 1830* by John Harris and Jill Lever, pps.47, 48

⁵⁷ "In 1798 he was called to Plas Newydd, Anglesey, one of the seats of Henry Paget, Earl of Uxbridge, where he suggested a Gothic pavilion modelled on the idea of a chapter house". From: *Georgian Gardens* by David Jacques, p.161. Original reference taken from: Repton's *Observations* of 1803.

⁵⁸ "He [Thomas Johnes] had John Nash built an extensive conservatory in 1793 as part of the rebuilding of the house in a Gothic style". From: *Georgian Gardens* by David Jacques, p.159. Original reference taken from: *An Attempt To Explain Hafod*, pub. 1796, by George Cumberland, p.14.

⁵⁹ "He [John Nash] had probably met [Uvedale] Price when he was working at Hafod, during which time Price visited Aberystwyth and Devil's Bridge. In about 1795 Price asked Nash to design a house for him at the edge of the cliff near the castle at Aberystwyth. Price told Sir George Beaumont in 1798 how this came to be Nash's introduction to picturesque principles in architecture". From: *Georgian Gardens* by David Jacques, p. 160.

⁶⁰ "John Nash's Ffynone of 1794". *Cilwendeg, Boncath*, p.5

⁶¹ "...a few formal clumps disposed so as to admit a glimpse of a distant horsepond, the ruins of a windmill, a kennel in the mask of a church, and bits of Gothic injudiciously stuck here and there". From: *The Historic Gardens of Wales*, pub.1992 by CADW, p.42. The original quote taken from: Richard Fenton's *Historical Tour Through Pembrokeshire*, pub.1810.

⁶² "The French, it appears, have their Parque ornee, and why is not Ferme ornee as good an expression?" *The Genius Of The Place*, p.244. Original quote taken from: *Account Of An Interview Between Shenstone And Thomson in 1746*, published in the *Edinburgh Magazine* of 1800.

"In Surrey, Philip Southcote created Woburn Farm -- it had prospects, a painterly disposition of temples, and its own special emphasis on the peaceful rural life". *The Genius Of The Place*, p.31.

⁶³ *BeastyBuildings*, p.115

⁶⁴ *Shell houses and Grottoes*, p. 13

⁶⁵ *Cilwendeg, Boncath*, p.8

⁶⁶ "A survey of the categories within the Teifside gentry and landowning class cannot ignore the comic, the quaint, crotchety and eccentric characters. A rustic disposition, lacking in urbane manners, characterised James Bowen of Llwngwair and Morgan Jones of Cilwendeg. It was noted in 1761... the latter was regarded by some as a very strange man." *Princelings Privilege and Power*, p.31

"the provision of work for some 200 labourers -- thus dispensing his wealth profusely -- as well as providing a decent place of worship, led Morgan Jones of Cilwendeg to rebuild Capel Coleman church." *Princelings Privilege and Power*, p.237

The elegy (*Galareb Goffadwriaethol*) after the death of Morgan Jones of Cilwendeg (quoted in the text) was written by Thomas James of Llallawg in 1876 to the Rev. Benjamin Williams of Gwynionydd, *Princelings Privilege and Power* pps.251, 252

"In Wales, unrestrained praise of the uchelwyr (high men, sc. aristocracy) had, since medieval times, been a feature of the bardic tradition". *Princelings Privilege and Power*, p.251.

⁶⁷ *Cilwendeg, Boncath*, p.2

"Kilwendeg 1687, Place Kilwendeg 1699, Killywendeg 1772, Place Kyllwendeg 1774, Kilwendeage 1787, Cilwendeage Mansion 1848... The *Killy* forms may suggest that the earlier name was *Cil y wendeg* -- evolved from cily wann(or wern) deg. Probably the meaning is fair white, or light, nook". Extract from: *Place Names of Pembrokeshire*, by B. G. Charles, publisher: National Library of Wales.

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CILWENDEG IN THE 20TH CENTURY AND TODAY

A significant period of languishing decline was in store for the Cilwendeg estate during the 20th century, particularly in the post-war years. The proposed sale of the Cilwendeg estate in 1906 failed to meet the reserve at auction, and the Saunders -Davies family remained in overall ownership until 1936. In 1907 the Bowen family leased the Home Farm from the Saunders-Davies estate. Cilwendeg was finally sold to Daniel Daniel, a coalmine owner from Cryant in Neath. At that time the Mansion was bought for £1,500 and the farm (with 303 acres of land) for £5,750. The farm was subsequently sold to the Bowens, who also eventually bought the Mansion in 1947. During the war, the government requisitioned the estate as a temporary home for the Projectile Development Establishment, based at Aberporth, and after the war by the Woman's Land Army. It was in the wartime years that many losses to the shell work in the Shell House are believed to have occurred, as souvenirs were prised from the walls. In 1952 the Bowen family sold the Mansion to the Pembrokeshire County Council for use as an old people's home. Later, between 1987 and 1991, Cilwendeg Mansion was restored and the interior was upgraded to conform to modern nursing home standards at a cost to the Council of £600,000. In 1991, Mr. Alan Bowen re-roofed the Shell House with the help of a CADW grant-- in a gallant attempt to halt the deterioration of the buildings fabric. However, funds have subsequently not been available to carry out a complete restoration of the building. This situation has finally galvanised the present initiative, which The Temple Trust hopes will also act as the catalyst for a broader based regional campaign to save some of the other historic buildings and plantations here. The proposed trust will be called: **The Cilwendeg Historic Farm Buildings and Woodland Trust.**

THE CILWENDEG HISTORIC FARM BUILDINGS AND WOODLAND TRUST

The Temple Trust will work to encourage and facilitate the formation of the new trust-- dedicated specifically to the rescue of the various other historic buildings and plantations at Cilwendeg. This trust, when fully formed, will begin to address the problems and priorities posed by the derelict state of many of the historic farm buildings here, and further develop a practical strategy towards a lasting and harmonious solution. As a particular priority, the Grade II * listed Pigeon House will present an exciting opportunity to save a unique historic building from imminent danger. Overall, many of the buildings within the picturesque farm group at Cilwendeg are in need of urgent and substantial repairs. However, unlike the Shell House, these will almost certainly provide scope for new beneficial uses. It is therefore thought appropriate that the **Cilwendeg Historic Farm Buildings and Woodland Trust** will operate as a revolving fund, especially in relation to the building works. As the garden and grounds at Cilwendeg are listed Grade II*, the restoration of the historic plantations will, likewise, be foremost on the agenda. The trust will ultimately be charged with the task of establishing the management and conservation policies appropriate to such a project, as well as the establishment of covenants whereby public access will be protected for the long-term. To this end, the first step for the trustees will involve the commissioning of a feasibility study. The Temple Trust has begun discussions with various potential regional and national partnership organisations, including the Pembrokeshire Historic Buildings Trust, the Pembrokeshire branch of The National Trust, British Trust for Conservation Volunteers, the Forestry Commission, and CADW, with the aim of developing a forum, and a strategy, toward setting up this new trust.