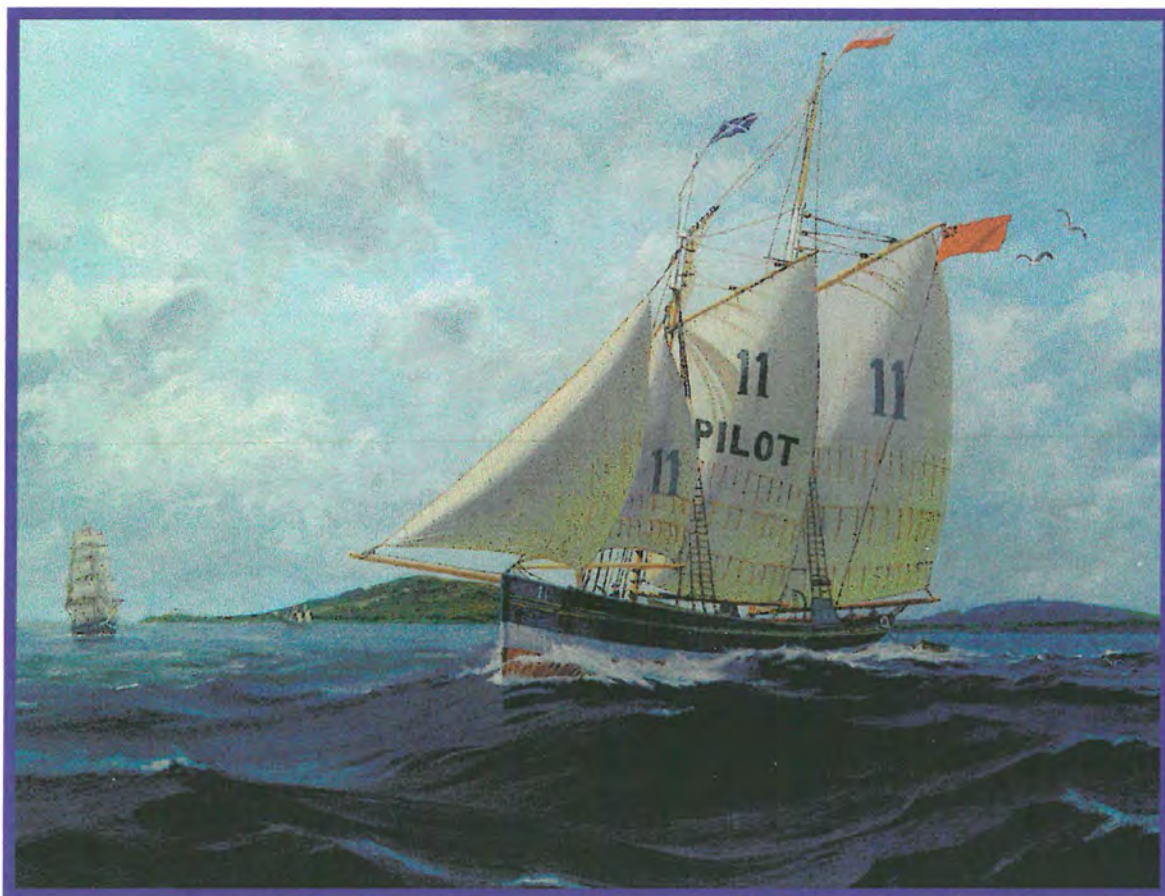


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SEASCAPES OF WALES
HISTORICAL AND CULTURAL ASPECTS
A METHODOLOGY AND PILOT STUDY



Gwynedd Archaeological Trust

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Executive summary

This document presents a methodology for identifying and summarising the major components of the historical and cultural identity of areas of the sea and the coastal and intertidal zone defined as Seascapes. It forms part of the Welsh - Irish Seascapes project, a joint funded research project to investigate and test ways of assessing Seascapes. Most of the funding for the project has come from the European INTERREG 2 programme which aims to foster international co-operation in the planning of coast and maritime environments. This report stands alongside other Seascape studies including the 'Zone of Visual Influence' and the 'Visual characteristics of the seascape and coastal fringe'.

It identifies and summarises those particular historical and cultural elements that form significant, visible components of Seascapes, and considers these elements in terms of their contribution to the visual quality of the Seascape and adjoining landscape. It considers individual historical and cultural landscape features, such as harbours, castles and housing, but develops the concept of themes (such as settlement, relict archaeology, work and associations) as a more appropriate way of assessing and managing historic character and cultural character in the context of Seascapes.

Crynodeb gweithredol

Mae'r ddogfen hon yn cynnig methodoleg ar gyfer dynodi a chrynhai prif elfennau hunaniaeth hanesyddol a diwylliannol ardaloedd o'r môr a'r parth arfordirol a rhynglanw a ddiffinnir fel Morluniau. Mae'n rhan o brosiect Morluniau Cymru - Iwerddon, prosiect ymchwil a gyllidir ar y cyd i archwilio a phrofi dulliau o asesu Morluniau. Daeth y rhan fwyaf o nawdd y prosiect o raglen INTERREG 2 Ewrop sy'n anelu at feithrin cydweithrediad rhyngwladol er mwyn cynllunio amgylcheddau'r arfordir a'r môr. Mae'r adroddiad hwn yn sefyll ochr yn ochr ag astudiaethau Morluniau eraill gan gynnwys Y Parth Dylanwad Gweledol a nodweddion Gweledol y morlun a'r glannau.

Mae'n nodi ac yn crynhai'r nodweddion hanesyddol a diwylliannol penodol sy'n ffurfio elfennau sylweddol gweladwy o'r Morluniau, ac yn ystyried yr elfennau hynny o ran eu cyfraniad at ansawdd gweledol y Morlun a'r tirlun sy'n ffinio arno. Mae'n rhoi ystyriaeth i nodweddion hanesyddol a diwylliannol unigol y tirlun, megis harbyrau, cestyll a thai, ond mae'n datblygu'r cysyniad o themâu (megis anheddau, archaeoleg creiriau, gwaith a'i gysylltiadau) fel dull mwy priodol o asesu a rheoli cymeriad hanesyddol a chymeriad diwylliannol yng nghyd-destun Morluniau.

1 Background

1.1 The project

- 1.1.1 This study forms part of the Welsh - Irish Seascapes project, a joint funded research project to investigate and test ways of assessing Seascapes. The bulk of the funding has come from the European INTERREG 2 programme which aims to foster international co-operation in the planning of coast and maritime environments.
- 1.1.2 The present document sets out a methodology by which to identify and summarise the *major* components of the historical and cultural identity of areas of the sea and the coastal and intertidal zone known as Seascapes. It stands alongside other Seascope studies including the 'Zone of Visual Influence' and the 'Visual characteristics of the seascope and coastal fringe'.
- 1.1.3 The project also involved applying the methodology to two pilot areas, Tremadoc Bay and Northern Anglesey, to see how it might work in an actual project environment. These are separate reports, but have been bound in together with is as appendices III and IV.

1.2 The consultants

- 1.2.1 Formed in 1974, Gwynedd Archaeological Trust is one of four Trusts which operate across Wales. It is an educational charity as well as a limited company, governed by a board of Trustees who delegate the daily running of the Trust to a Director. The aim of the Trust is to advance the education of the public in archaeology.
- 1.2.2 Using both its heritage management and consultancy services, the Trust offers information, advice and support to both public and private sectors, including local and regional government, schools and the public, as well as public utilities, developers and other consultants and environmental bodies. In particular, over recent years, it has built up an enviable reputation in Welsh archaeology and heritage management, notably in landscape, countryside and cultural matters. It also has experience of interpreting, presenting and promoting both its work and archaeological sites in the landscape to a wide public audience.
- 1.2.3 The study was commissioned in February 2000 (CCW contract number FC 73-02-174) and this report was submitted in February, 2001. The work was undertaken, and the report prepared, by Dafydd Rh. Gwyn and David Thompson, with the assistance of Kate Geary, John Roberts and Jeff Spencer.

2 Requirement for Seascapes study

- 2.1 For the purposes of this study, Seascape has been defined as 'views from land to sea and *vice-versa*, along coast and across sea to land, in any combination, and the effect on landscape of the conjunction of sea and land'. It has not been considered necessary to cover seascape below the water surface, where visibility is not a significant factor.
- 2.2 Coastal and marine landscapes possess many distinct characteristics. Existing landscape assessment methods are land-based and not applicable to seascapes in many ways (they do not take account of view from land to sea *etc.* as described above). It is therefore necessary that a methodology be evolved whereby the historical and cultural characteristics of the seascapes of Wales can be described and analysed, so that non-specialists may see them in the context of opportunities and threats facing our coastline. The prospect of the development of an offshore wind-farm industry in the UK makes the need for a seascape assessment methodology a high priority.
- 2.3 CCW, in collaboration with other agencies and bodies in Wales, is developing *LANDMAP* (landscape assessment methodology). In *LANDMAP*, information on the historic environment is combined with data on other aspects of the landscape such as geology, geomorphology and biodiversity to provide an objective landscape assessment, based on a series of combined aspect areas to which can be allotted a series of management recommendations and strategies. Work on *LANDMAP* is continuing, and most unitary authorities in Wales have expressed interest in carrying out such exercises over the next five years, linked principally to the new UDPs as well as other economic development and rural strategies.
- 2.4 However, while *LANDMAP* extends to the coast it does not take proper account of marine and maritime associations, such as trade routes, seaways (*i.e.* international links), ships, defences, warning systems *etc.*, which owe more to the sea than to the land. It does not address questions of the links and interaction between sea and land, merely seeing the coast as the 'end' of the land, rather than an interface between the two (and here interface can be taken to mean cultural, as much as physical), and what lies beyond. The coastal boundary of Wales is longer than its land boundary, and in the past has served different functions. It has been a stepping-off point for cultures coming in to Wales and for Welsh culture leaving these shores. It has been the scene of expansion, defence, opportunity and influence. The historical and cultural associations of the Welsh coast are therefore particularly rich and significant. They are also peculiar to the coastal zone: they have a character and quality that is not found in inland parts of Wales.
- 2.5 The coast has always played an important role in the economic life of what is now Wales, from Graiglwyd axes in the neolithic period to coal and slate in the 20th century AD, and will continue to do so in the future. It is essential that future economic development is sympathetic to the past and current activities which have shaped the nature of the coastline of Wales.

3 Definitions and themes

3.1 General

- 3.1.1 Historic environment characteristics are the tangible evidence of the activities and habits of the people who occupied, developed, used and shaped the land, and used the sea to serve human needs in the past; they reflect the beliefs, attitudes, traditions and values of these people. They include the physical remains of all aspects of human activities and exploitation in the past (above and below ground, on the sea bed, known and potential), and our understanding, interpretation and even perception of those remains. They may reflect a variety of activities occurring at one time, or evolving functions in different periods of time.
- 3.1.2 The historic environment is also something we see, something we inherit and pass on, something we experience and share: it is fragile and irreplaceable, and it is inseparable from the 'natural' environment.
- 3.1.3 The cultural environment may be defined for the purposes of Seascapes as the visible evidence of mentality in all its aspects as evident in the historic environment. 'Mentality' in this context means the entire range of socially-transmitted ideas, systems and experience which expresses itself in religious, artistic and creative forms as well as in economic and social organisation.
- 3.1.4 Any study of the Welsh coast and Seascapes must recognise the diversity and variety of the aesthetic, traditional and intellectual discourses that have shaped our perceptions of the historic environment, stemming from the community of cultures which make up modern Wales. This variety is nowhere more marked than in the coastal regions and towns, where not only were goods imported and exported, but where individuals and groups arrived and departed, sometimes settled. The historical and cultural seascape therefore reflects not only the immediate littoral but also the hinterland and the wider world beyond the sea.
- 3.1.5 Defining separate historical and cultural Seascapes, therefore, requires not only a sensitivity to local perceptions of belonging, but also a recognition of external factors and perceptions. In particular, a methodology for such a study, as it advances, needs to take into account possible connections with other cultural groups, elsewhere in the world. These may be near at hand – for instance, the strong connections which existed in north Wales with the port of Liverpool, or the links between the Welsh and Irish coast. They may be further afield, such as parallel evolution of technology – for instance, the related developments in nineteenth-century sailing vessels in Nova Scotia, Wales and the Baltic, or economic links – for instance, the pre-eminence of Swansea coastal smelters in determining copper markets world-wide. Factors such as these underline the need for an approach which is flexible yet also focused and comprehensive.
- 3.1.6 For this reason, it is important that the methodology should acknowledge and include, on the one hand, oral tradition and local knowledge and, on the other hand, academic and museum-based studies, traditional forms of landscape recording (notably characterisation) and marine archaeology. It must be capable of working alongside other disciplines and related projects.

3.2 Definition

3.2.1 For the purposes of Seascapes studies, a *seascape* is taken to be:

- The effect of the conjunction of sea and land on the natural environment
- The effect of human activity on the natural environment at the conjunction of sea and land
- The view from the land to the sea (or estuary) and along the coast
- The view from the sea to the land
- Human perceptions of coast and sea

3.2.2 For the purpose of Seascapes studies, the *historic seascape* is taken to be:

- The natural seascape as altered by human activity – the total assemblage of visible things that human beings have done to alter the interface and relationship between land and sea: the effect that human activities have had on this environment and *vice versa*.

3.2.3 For the purpose of Seascapes studies, the *cultural (or associative) seascape* is taken to be:

- The visible evidence of mentality, whether intellectual, imaginative or spiritual, within the seascape, including what is perpetuated by memory or by scholarship (*i.e.* this includes historic as well as contemporary or emerging associations).

3.2.4 Historical and cultural Seascapes cannot be defined by drawing a line on a map. However, for pragmatic reasons it will usually be necessary to define the landward side of the area of study. Several criteria appear to be useful in establishing this, and they include -

- proximity to shoreline
- the land and sea horizons
- whether the site type has a specific coastal/maritime relevance (this can be either a sea-specific site type such as a harbour, or a general type which has been built on the coast for a specific reason, such as a castle)
- (visual) contribution to the historic and/or cultural character of the Seascape area (see definition above).

3.2.5 It may thus be useful to think of different linear historical and cultural Seascapes defined by the above. These Seascape zones would run more-or-less parallel to the coast, varying in width and importance, so that one might have (for example) a purely maritime zone (from the low-water mark outwards characterised by shipwrecks), an intertidal zone (characterised by groynes and submerged forest), the shoreline (or land edge) (characterised by piers and a harbour environment), a zone of landward maritime influence (characterised by housing and settlement for mariners and fishermen) and a viewshed zone (whose relationship with the coast is simply visual, and non-functional).

3.3 Relationship between historic and cultural aspects

3.3.1 As an example of the relationships between historical and cultural aspects, a structure such as a quay might be read in a number of ways. As a built structure, designed for the transport of people or of goods from one location to another, it can be analysed as any other archaeological feature, and its history can be researched by desk-top work. As such, it forms

one element within the broader *historic seascape*. However, as the means by which people and ideas are transported from one location to another, or as a place of particular association – emigration or exile, for instance, in the case of such a structure – it forms a part of the *cultural seascape*.

- 3.3.2 These categories, it will be clear, are very closely related. If this putative dock were to have been constructed by, for instance, a particular engineer, of whose work other examples survived, then it would lend itself to a typological survey and thereby act as an example of the traditional archaeological approach which studies the dissemination of technologies. As such, it forms part of the historic seascape. However, it might also illustrate a particular type of local or regional culture – one distinguished perhaps by inventiveness, or by high levels of investment. As such, it forms part of the cultural landscape.
- 3.3.3 However, the cultural seascape must also take into account other forms of cultural product and representations – paintings, poems, novels, stories or songs – so long as there is a visible connection with the present-day historic seascape. In addition, there will be a need to consider the question of 'cherished views' (see paragraph 4.2.4).
- 3.3.5 For these reasons, it is to the advantage of any such study that the historic and cultural aspects be considered together, as part of the same project. However, they should form two discrete parts of the document, each with its own set of conclusions.
- 3.3.6 Cultural associations need not necessarily be historically-led. There will be examples of contemporary, emerging or developing associations, such as those in Cardiff Bay or Holyhead, where development is leading to new forms of seaside 'views' and new ideas about conservation and identity.
- 3.3.7 Due to the close relationship between the two aspects, it is recommended that the same organisation (although not necessarily people) carry out the work on historic associations and cultural associations. If this is not possible, then the two contractors should work together closely.

3.4 Themes

- 3.4.1 Although consideration of both the historical and the cultural aspects studies need to be based on surviving visible elements in the Seascape, some of which can be identified and mapped as point-data (e.g. a castle, house, wall), it is important that analysis take into account the totality of the Seascape, and that individual features are analysed in terms of their relationship, both spatial and chronological, with each other and that a wider picture is formed.
- 3.4.2 The use of point-data may assist understanding of individual elements within the historic environment, for example, but it will not generate sufficient information adequately to evaluate the historic Seascape by itself. Nor can the use of point-data hope to illuminate the cultural landscape. The intuitive historical skills of informed empathy and imagination are necessary if this approach is to do justice to the historic environment.
- 3.4.3 The historical and cultural aspects of *LANDMAP* use a themed approach, whereby the vast amount of data potentially available is considered thematically. This has the advantages (a) of making sense of and ordering the data, and (b) of ensuring that it is the landscape as a whole, and not just individual sites, that is being considered. A themed approach should also,

therefore, be taken to Seascapes. Ideally, data should be compiled in themed layers using a Geographical Information System (GIS).

- 3.4.4 Since both the historical and cultural aspects need to focus on visible elements, a series of themes have been identified for detailed study (see section 4.2 following). Whilst these lists should not be taken as prescriptive or even exhaustive, they should form the basis of a comprehensive examination, in which both the historic aspects and the cultural aspects are seen and analysed in their relationship with each other.

4 Methodology for assessing historic and cultural elements in Seascapes

4.1 General

4.1.1 The methodology described in this report comprises a series of stages as follows -

- Stage 1 Defining the scope of the project
- Stage 2 Initial field visit
- Stage 3 Identification and research (check sources - collect and map data)
- Stage 4 Fieldwork
- Stage 5 Analyse data
- Stage 6 Compile report

4.2 Stage 1 Defining the scope of the project

- 4.2.1 The geographical scope of the overall Seascapes project (*i.e.* the position and length of coast to be covered, the development which is being proposed and so on) will be defined by either a developer or similar person or body. The framework within which the historical and cultural specialists will work will therefore already have been established. The work may be carried out as part of an Environmental Assessment, or may have otherwise been required by a planning or other authority.
- 4.2.2 Following on from the above, it will be necessary to determine the amount of data that (a) is required for the purpose, and (b) it is physically possible to retrieve and utilise within the scope of the project.
- 4.2.3 A minimum standard would include consideration of the following themes, with information collected and presented on each theme which is relevant to the area under study.
- 4.2.4 The following table (table 1 overleaf) contains a list of themes, mentioned previously, which guide how the historical and cultural aspects of Seascapes are to be considered. This links the historical themes with their equivalent cultural themes to show how the two aspects are related but distinct. Presentation of information for the report should follow this table (see below). Again, this is not meant to be prescriptive or exhaustive, but to act as a basic checklist for what material should be considered.
- 4.2.5 The 'Associations' box at the bottom of the cultural Seascape column might include, for example, associations with people (fishermen, sailors, cartographers), historical figures, land ownership, emigration and exile (the last sight of home), sea shanties and ballads, maritime legends, art (poetry, prose, visual art), language, religion, social institutions, customs and so on.
- 4.2.6 This table is reproduced in Appendix II as two separate fieldwork forms which can be used both as a checklist and for adding detailed notes during the fieldwork stage of the process.

Historic seascape	Cultural seascape
Settlement – port, town	Community – multi/mono-cultural/lingual, social change, emerging culture, local/regional customs, tourism, seasonal changes
Settlement – island	
Settlement – tourist resort	
Settlement – new waterfront development	
Settlement – caravan parks	
Harbour – sea defence, reclamation	Community/individuals (local élite, engineers, etc.)
Harbour – quays, bridges	Community (passengers, emigrants)/individuals (local/business élite, engineers, etc.)
Places of worship	Religious tradition (cultural patterns) – individuals (charisma, sanctity)
Mariners’ college, navigation school	Educational traditions – individuals (expertise)
Ornamental – parks, gardens	Community/individuals (local élite, gardeners, etc.)
Defence – land/sea-based	Military/naval tradition – individuals (heroism)
Communications – land-based (inc. roads, rail, signals, navigation)	Community (passengers, emigrants)/individuals (local/business élite, engineers, etc.)
Relict archaeology – castles, burial chambers at coastal edge, submerged forests, wrecks etc. in the inter-tidal zone.	Legends
Work – fishing, cockling, oyster beds	Community
Work – commercial sailing	Community
Work – tourism (caravans, B&B)	Community
Work – contraband	Individuals (legends, associations)
Work – field-patterns/boundaries	Community/individuals (local élite)
Work (extractive, coastal quarries, dredging)	Community/individuals (engineers)
Seaways (archaeological evidence)	Local/regional/worldwide community (cultural patterns)
Ships, shipwrecks	Community/individuals (travel, heroism, loss)
Shipwrighting yard, marine workshops	Community/individuals (skills, expertise)
	Associations

Table 1

4.3 Stage 2 Initial field visit

- 4.3.1 It is essential that an initial, brief, field visit is carried out at the very beginning of the study. It is important that the contractor is aware of the potential sites, themes and issues which need to be addressed during the study.
- 4.3.2 A series of photographs should be taken which show both prominent sites/features, as well as the different characters of the area as perceived. Brief notes should also be taken to record initial impressions, themes which might be important and points which will require further investigation. These ideas may be discarded during the project, but at least they will function as a framework and reference for the initial research part of the study.
- 4.3.3 In addition, one of the primary tasks will be to define the priorities and limits of the particular Seascape study area for historical and cultural associations. This is necessary because it will be necessary to focus the subsequent identification and research programme, and it is also possible that the associations, links and/or relationships may well extend beyond the geographical limits of the study area. It may be possible to do this at this stage, before embarking on any of the research, or it may be easier to allow the study to define itself during the course of the research and subsequent fieldwork

4.4 Stage 3 Identification and research

4.4.1 General

- 4.4.1.1 This section identifies and lists the scope of archive and other sources of information on historic and cultural aspects of the coastline which should be consulted during the second stage of any Seascapes exercise. These sources are so huge in number that it is well beyond the scope of this study to list them all, but local specialists (for example the relevant regional archaeological trust and county archivist) may be able to advise.
- 4.4.1.2 There is no 'preferred' order in which these archives should be examined, but it is suggested that a useful first step might be to start with 'local knowledge' and progress from there.
- 4.4.1.3 There is no set procedure collecting and recording this information, as it is assumed that practitioners will have considerable experience in this field. However, it is suggested that written material is collected against listed themes and in such a way that it can easily be reproduced for the final report.
- 4.4.1.4 Material will need to be cross-referenced to a map, for both fieldwork and the final report. It may be that some form of GIS will be used for the overall Seascape project, and this is certainly the preferred option, with material being recorded on different layers (again, possibly by theme). However, if this is not an option, then it is recommended that a map-base at 1: 25:000 is used.
- 4.4.1.5 Sources of information relevant to both the historic and cultural landscape are likely to be found among the following.

4.4.2 General published and secondary sources

This includes -

- Monographs
- Articles
- Research collections
- Museum studies and collections
- Individual specialist knowledge and unpublished material
- Maps and related material
- Admiralty charts
- Paintings, drawings, prints and photographs
- Newspapers and directories
- Periodicals (e.g. *Maritime Wales*)
- Central and local government reports
- Personal accounts
- Local history societies
- Paintings, sketches, etc.
- Projected/video
- Photograph collections
- Aerial photograph collections
- Prose fiction
- Descriptive works
- Poetry

These sources will be useful in providing an overview both of particular subjects and of areas (where they are available). Both written sources and artefactual evidence will in the first instance be identified in national and regional institutions (universities, museums and libraries), although overseas institutions, such as St John's College, University of Newfoundland, with its extensive archive of merchant shipping in the Atlantic economy, may also hold records. Locally-based sources should also be consulted, particularly maritime museums. This will be supplemented by the authors' specialist knowledge, and discussions with fellow professionals at national level.

National collections of relevant material can be found in -

- National Library of Wales (Aberystwyth)
- National Museum (Cardiff)
- National Monuments Record (Aberystwyth)
- Merseyside Maritime Museum (Liverpool)

Regional collections of relevant data are to be found in -

- County archives
- Other local archives

(see Appendix I for contact details)

4.4.3 Archaeological/curatorial and landscape initiatives

These include

- Sites of archaeological and historic interest in regional sites and monuments records
- Coastal surveys
- *LANDMAP* (CCW)
- Historic landscape characterisation projects
- Intertidal surveys

This information is concerned with the physical remains which exist on, above or below the ground and sea, and is relatively easily available, where it exists. Sites and buildings which enjoy statutory protection (scheduled ancient monuments and listed buildings) must be taken account of, but it is also important not to overlook sites and features which comprise over 90% of the historic environment. Unfortunately, many categories of sites and remains which form part of the historic environment (for example, non-listed buildings, field walls, historic roads and other infrastructure features) are not represented on SMRs and thus represent a particular problem. Recently, *LANDMAP* exercises and historic landscape characterisation projects have been undertaken which are heavily dependent on these types of features (rather than 'traditional' archaeological sites), and where these have been carried they should be consulted. However, it may be that original documentary and fieldwork will be required to identify these sites and record this information. The Royal Commission on Ancient & Historical Monuments in Wales is compiling an inventory of wrecks around the coast.

Information at a national and regional level can be obtained from -

Schedule of Ancient Monuments (Cadw: Welsh Historic Monuments)

Lists of Listed Buildings (Cadw: Welsh Historic Monuments; see also SMRs)

National Monuments Record (Royal Commission on Ancient & Historical Monuments in Wales)

Sites and Monuments Records (Welsh Archaeological Trusts)

LANDMAP (local planning authorities, CCW and Welsh Archaeological Trusts)

Historic landscape characterisation projects (Welsh Archaeological Trusts)

(see Appendix I for contact details)

4.5 Stage 4 Fieldwork

- 4.5.1 This stage confirms and sometimes adds to the scope of historic and cultural aspects which survive as a significant, visible dimension within the seascape. It also defines the relevant zone of visual influence. Fieldwork must therefore include both the land-to-sea and sea-to-land vista, the latter to assess the relative visible significance of the various sites and features when viewed from different distances out to sea.
- 4.5.2 At this stage it will be necessary to identify any additional themes which may not have been identified during the desk-based stage of the study, but which may be relevant.
- 4.5.3 In the light of this, and for other practical reasons, it is recommended that the fieldwork stage of the exercise is begun part-way through the research stage. This should enable certain points which might arise out of the fieldwork to be checked without the need to re-visit the archives.

- 4.5.4 There is no prescribed methodology for fieldwork, but the following guidelines might be useful.
- 4.5.5 Fieldwork should cover the whole of the Seascapes area under study. This will involve walking the length of the area on land, concentrating on relevant viewpoints and viewsheds from prominent places. Examination from the air and /or sea might also be appropriate.
- 4.5.6 Two forms (one for history and one for culture) are included in Appendix II, and it is suggested that these are used both as an *aide memoire* for the themes which might be examined, and to record further detail. Written comments should be grouped by theme, rather than by individual sites/monuments/features, although references to individual sites should be made where appropriate (*i.e.* where they are of either particular importance or prominence). Detailed comments on the nature and condition of sites will not usually be necessary, but rather efforts should be concentrated on assessing the visual contribution of sites/themes to the overall Seascape.
- 4.5.7 Photographs will also be needed for both the report and for presentations, and images should therefore be capable of serving both purposes. Colour photography is recommended, either 35mm slides or prints, or alternatively a digital camera might be preferred. All photographs should be archived properly at the end of the project.

4.6 Stage 5 Analysis of material

4.6.1 Collation of material according to themes

- 4.6.1.1 The processing and analysis of the results of the *Identification and research* and *Fieldwork* stages of the exercise will select those particular elements that form significant visible components of seascapes. These elements must be considered for their extrinsic interest or value – that is, for their contribution to the visual quality of the seascape and adjoining landscape, not necessarily for their intrinsic interest or value. Criteria which should be employed include visual intactness and amenity, layout, design, cohesion and significance.
- 4.6.1.2 The analysis stage does not therefore need or require a detailed survey and identification of the entire range of historic and cultural resources of the coastal zone. Rather, a selection of the collected material should be made to emphasise the essential characteristics of the historical and cultural associations which are peculiar to and important to that particular Seascape.
- 4.6.1.3 There will be a need for empathetic skills in this choice. There must be an understanding of the principal historic and cultural themes (and sites, to a lesser degree) which have shaped the particular Seascape and which are represented in its current visual appearance.
- 4.6.1.4 In many instances it will be necessary or desirable to divide the historical and cultural Seascape area under study into discrete geographical blocks. This might be for presentational purposes, to allow proper consideration of the different themes within the area, or for ease of assessment of importance and impact.

4.6.1.5 In such instances it is recommended that, following the established *LANDMAP* and pan-Wales historic landscape characterisation methodologies, areas, known as Seascape historic/cultural character areas, be defined by the distribution and extent of a series of single dominant themes and/or coinciding dominant themes. Boundary lines need not be tightly defined, but can be relatively broad-brush, as long as they bring out the different historic and cultural characters of the area under study.

4.6.1.6 In such circumstances, the report will contain a map showing the position and extent of such areas, and will contain descriptive and other written material relevant to them, justifying their definition and considering their contribution to the overall Seascapes area (see below).

4.6.2 *Criteria for assessing importance in the historic environment*

4.6.2.1 The legislative background to archaeology in Wales recognises two statutory designations only for individual sites within the historic environment, scheduled ancient monuments and listed buildings.

4.6.2.2 There are no equivalents for the cultural environment, and no criteria for assessing importance.

4.6.2.3 There are eight non-statutory criteria for establishing national importance in the case of scheduled ancient monuments (period, rarity, documentation, group value, survival/condition, fragility/vulnerability, diversity, potential) but perhaps most importantly these are underpinned by informed, professional judgement.

4.6.2.4 Buildings included in the statutory lists are those which are of architectural interest; historic interest; have close historical associations with people or events of importance to Wales; or have group value. Age and rarity are relevant, particularly for earlier buildings.

4.6.2.5 Part I of the Register of Landscapes, Parks and Gardens of Special Historic Interest (Parks and Gardens) is currently being compiled and maintained by Cadw and ICOMOS (International Council on Monuments and Sites). A series of criteria have been established to determine which gardens, parks, designed grounds, designed ornamental landscapes and places of recreation should be included on the register. Consequently, sites are considered of historic interest if they illustrate some particular aspect of the history of such sites or of the history of gardening or landscaping; have significant historic associations; or have group value with other buildings or land which is of historic interest.

4.6.2.6 Part II of the *Register of Landscapes, Parks and Gardens of Special Historic Interest* looks more widely at areas of historic landscape, and has been compiled as a joint undertaking by Cadw, Countryside Council for Wales and ICOMOS, with the assistance of other bodies and individuals. This Register, which is non-statutory and advisory only, is a means of recognising historic landscapes as one of Wales's most valuable cultural assets and as special, often fragile, irreplaceable parts of our heritage.

4.6.3 *Historical and Cultural Seascapes assessment and evaluation*

4.6.3.1 Each Seascape is unique and distinct at a local level: the commonplace and ordinary are thus as important as the rare and pre-eminent. It is the great depth of human activity which underpins much of that which we feel is important about locality and helps give an area its local distinctiveness, and this is particularly true of Seascapes.

- 4.6.3.2 Using a thematic approach, it is useful to define Historical and Cultural Seascape character areas, within the overall Seascape, based on the variation of dominant themes across the Seascape which is being studied. This should follow the methodology which is being used in *LANDMAP* and the Welsh historic landscape characterisation process where areas of 'consistent character' are defined and described for management purposes.
- 4.6.3.3 It is proposed that the historical and cultural aspects of a Seascape area potentially affected by a proposed development should be assessed together rather than separately, as they belong inextricably together and one could be diluted without the other.
- 4.6.3.4 It is proposed that the historical and cultural aspects of a Seascape area affected by a development will be assessed by using the following criteria -

Importance: A professional judgement of the overall importance of the components of the Seascape area which may be directly or indirectly affected by the development (*High, Moderate, Low*).

Representativeness: The degree to which the components directly or indirectly affected by development are representative of the Seascape area as a whole (*High, Moderate, Low*).

Group Value: The diversity of features and themes relating to the Seascape area which may be directly or indirectly affected by the development (*High, Average, Low*).

Condition: Of surviving features of each theme which may be directly or indirectly affected by the development (*High, Average, Poor*).

Documentation: A professional judgement based upon the amount of material available, the range of types of material and the academic value of that material for each theme (*High, Average, Poor*).

A further criterion should also be used for assessing the cultural aspect -

Associations: The value of a seascape may be increased by its cultural associations (particular events, historical characters, institutions etc). Assessments of this kind should be based upon professional judgement following the collection of material.

- 4.6.3.5 In assessing historic and cultural seascapes, the following points should be addressed -

- Intactness (visual and intrinsic)
- Visual amenity
- Pattern and detail
- Design/layout
- Juxtaposition of elements
- Cohesion
- Distinguish between sites (e.g. castles) and character (field patterns)
- Significance

4.6.3.6 The contribution of themes and individual sites to the overall Seascape (view, character and appearance) should be assessed in terms of their being –

- 1 Dominant
- 2 Considerable
- 3 Some
- 4 Minimal
- 5 None

4.6.3.5 Impacts should be defined using one of the five following categories:

Very Severe where there will be a critical reduction of value in terms of fragmentation and/or visual intrusion, as well as direct physical damage to key components of the Seascape area. This loss cannot be compensated for and there will be an overall reduction in the value of the whole of the Seascape area.

Severe where there will be a significant reduction of value in terms of fragmentation and/or visual intrusion, as well as direct physical damage to key components of the Seascape area.

Moderate where the development will cause a definite loss in value in terms of fragmentation and/or visual intrusion, and will physically damage key components of the Seascape area, although this would not lead to a lowering of the value of the Seascape as a whole.

Low Impact where the Seascape area is not directly affected by fragmentation and/or direct physical damage to key components of the area, but there will be a visual impact (and further development may be attracted).

No Impact where the development will have no effect.

4.6.3.7 Mitigation measures have not been considered by this report as they are to be the subject of a separate aspect study within Seascapes. However, some basic guidelines might be of use. Ideally, the choice of an actual location for a specific development within a broader study area should be informed by a relevant Seascapes study, in order that the results of an historic and cultural study can be fully taken into account. A reputable designer should be employed from the outset so that the results of such a study can be turned into design guidelines which are then carefully followed.

4.7 Stage 6 Report

4.7.1 General

4.7.1.1 Reports must be presented in a manner that is easily accessible to the non-specialist, that is free from jargon, but which nevertheless does justice to the human and cultural environment. Yes/no tick boxes as on the fieldwork forms can indicate the presence or absence of themes identified as important (see Appendix II), but clearly-written free text sections should, as appropriate, collate the information and assess its importance as an historic and cultural Seascape.

4.7.1.2 The report should include an executive summary in both Welsh and English.

- 4.7.1.3 As far as possible, the final report should attempt to reproduce any examples of significant paintings, sketches, maps, hydrographic surveys *etc.* of its study area.
- 4.7.1.4 Full use should be made of contemporary maps and photographs (annotated where necessary) to illustrate the general character(s) of the area, and to support specific points made in the text.
- 4.7.1.5 Where it has been necessary or desirable to divide the historical and cultural Seascape area under study into discrete geographical blocks known as 'character areas' (see above - 4.6.1.6), most of the information detailed in the report should be presented and analysed according to these, cross-referenced to a map and photographs (if appropriate).

4.7.2 Layout

- 4.7.2.1 The layout of the report should follow the stages of the project as set out above. There should be short sections describing the methodology used in, and the results of, the separate stages as follows -

- 1 General introduction (including a physical description of the area, the context for the work, details of the contractor, methodological and other relevant information including the definition of the scope of project)
- 2 Initial field visit
- 3 Identification and research
- 4 Fieldwork
- 5 Presentation of the analysis of the data (including fieldwork data) according to themes and character areas if appropriate
- 6 An assessment of the Seascape and its importance in historical and cultural terms
- 7 A bibliography of sources consulted.

- 7.7.2.1 The main part of the report should concentrate on sections 5 and 6.

4.8 Summary of procedures

- (Area of study is defined
- Consultant/other is appointed)
- Consider area of study in relation to definition of historical/cultural study and themes
- Visit area if not familiar, and compare visual elements against list of themes
- Draw up initial list of themes/elements considered of greatest potential importance
- Visit SMR, archives *etc.* and collect data, discussing project with local experts
- Collate data, draw map
- Carry out fieldwork

- Collate all pertinent data, carry out assessment of importance and visual impact
- Draw up mitigation measures
- Draft report
- Presentation of results/final report

APPENDIX I

Contact names and addresses

National organisations

Cadw: Welsh Historic Monuments

Crown Building,
Cathays Park
Cardiff CF10 3NQ

Tel. 02920 500200

Fax. 02920 826375

Cadw is the government agency responsible for advising the National Assembly for Wales on the scheduling of ancient monuments and listing of historic buildings. Cadw's Inspectors are responsible for recommending which monuments and buildings should be scheduled or listed. They also have responsibility for designated wreck sites. As well as technical advice, grants are available towards the cost of practical conservation work and repair. Consent must be obtained from Cadw for works to scheduled ancient monuments.

National Library of Wales

Aberystwyth
Ceredigion SY23 3BU

Tel. 01970 632800

Fax. 01970 615709

Email. holi@llgc.org.uk

National Museum and Galleries of Wales

Cathays Park
Cardiff CF1 3NP

Tel. 02920 397951

Fax. 02920 573321

Email. post@nmgw.ac.uk

There is a new Maritime Museum in Swansea.

Museum of Welsh Life

Contact R Gwyndaf, G Nash
San Ffagan
Caerdydd CF5 6XB
Tel. 02920 573500
Fax. 02920 573490

National Monuments Record

Contact Hilary Malaws
Head of Information Branch
National Monuments Record of Wales
Royal Commission on the Ancient & Historical Monuments of Wales
Plas Crug
Aberystwyth
Ceredigion SY23 1NJ

Tel. 01970 621221
Fax. 01970 627701
Email. Hilary.Malaws@rcahmw.org.uk

The **Royal Commission on the Ancient and Historical Monuments of Wales** (RCAHMW) is the national body of survey and record. It compiles and makes available a comprehensive archive of ancient monuments and historic buildings - the National Monuments Record (NMR) for Wales. The Commission is also working on a database of historic wrecks.

Countryside Council for Wales

Contact R Kelly
Plas Penrhos
Ffordd Penrhos
Bangor
Gwynedd LL57 2LQ

Tel. 01248 370414
Fax. 01248 355782
Email. r.kelly@ccw.org.uk

The **Countryside Council for Wales** (CCW) is the Government's statutory advisor for Wales's natural and countryside heritage, advising on opportunities for sustainable land management and outdoor recreation, and forming the conservation authority for both land and marine based wildlife.

Regional Sites and Monuments Records (Welsh Archaeological Trusts)

The four **Welsh Archaeological Trusts** maintain the regional Sites and Monuments Records (SMRs) for their areas and provide information on sites and historic landscapes, as well as wide-ranging archaeological advice, through their curatorial services.

Clwyd-Powys Archaeological Trust

Contact Jenny Micham (or Chris Martin)
7a Church Street, Welshpool, Powys. SY21 7DL

Tel. 01938 553670
Fax. 01938 552179
email. curatorial@cpat.demon.uk

Dyfed Archaeological Trust (*Archaeoleg Cambria Archaeology*)

Contact Jenny Hall (or Louise Austin)

The Shirehall, Carmarthen Street, Llandeilo, Ceredigion. SA19 6AF

Tel. 01558 823131

Fax. 01558 823133

email. jenny@aca-dat.com

Glamorgan-Gwent Archaeological Trust

Contact Charles Hill

Ferryside Warehouse, Bath Lane, Swansea. SA1 1RD

Tel. 01792 655208

Fax. 01792 474469

email. charles@ggacuratorial.fsbusiness.co.uk

Gwynedd Archaeological Trust

Contact Kate Geary (or David Thompson)

Garth Road, Bangor, Gwynedd. LL57 2RT

Tel. 01248 352535

Fax. 01248 370925

email. gat@heneb.co.uk

County archives

Local authority **Archives Services** preserve documents relating to the history of Wales. These are usually to be found within the appropriate unitary authority. Contact them for details in the first instance.

Bridgend County Borough Council

Civic Offices

Angel Street

Bridgend

CF31 1LX

Tel. 01656 643643

Carmarthenshire County Council

County Hall

Carmarthen

Tel. 01267 234567

Ceredigion County Council

Neuadd Cyngor Ceredigion
Penmorfa
Aberaeron
Ceredigion

Tel. 01545 570881

City and County of Cardiff Council

County Hall
Atlantic Wharf
Cardiff
CF10 4UW

Tel. 02920 872000

City and County of Swansea

County Hall
Oystermouth Road
Swansea

Tel. 01792 636000

Conwy County Borough Council

Civic Offices
Colwyn Bay
LL29 8AR

Tel. 01492 574000
Fax. 01492 512637

Cyngor Gwynedd

Council Offices
Caernarfon
Gwynedd
LL55 1SH

Tel. 01286 672555

Denbighshire County Council

Council Offices
Nant Hall Road
Prestatyn
Denbighshire
LL19 9LL

Tel. 01824 706000
Fax. 01824 706533

Flintshire County Council

County Hall
Mold
CH7 6NB

Tel. 01352 752121
Fax. 01352 756444

Isle of Anglesey County Council

Council Offices
Llangefni
Ynys Mon
LL77 7TW

Tel. 01248 720027

Monmouthshire County Council

County Hall
Cwmbran
NP44 2XH

Tel. 01633 644644

Neath/Port Talbot County Borough Council

Civic Centre
Neath
SA11 3QZ

Tel. 01639 763333

Newport County Borough Council

Civic Centre
Newport
NP9 4UR

Tel. 01633 244491

Pembrokeshire County Council

County Hall
Haverfordwest
Pembrokeshire

Tel. 01437 764551

Vale of Glamorgan Council

Dock Office
Barry Docks
Barry CF63 4RT

Tel. 01446 700111

Maritime museums

Amgueddfa Ddiwydianol Cydweli / Kidwelly Industrial Museum

Contact K M Nicholson
Cydweli
Sir Gaerfyrddin
SA17 4 LW

Amgueddfa'r Mor Caergybi / Holyhead Maritime Museum

Contact John Cave
8 Llanfain Estate
Llaingoch
Holyhead
Anglesey

Amgueddfa'r Mor Seiont II Maritime Museum

Contact Frank Whitehead
Doc Fictoria
Caernarfon
Gwynedd
LL59 5HD

Tel. 01248 712528

Lleyn Historical Museum

Contact G J Evans
Gorllwyn
Ala Road
Pwllheli
LL53 7TT

Lleyn Historical and Maritime Museum

Contact R Rice Hughes
Old St Mary's Church
Church Street
Nefyn
Gwynedd

Tel. 01758 720270

Milford Haven Museum

Contact J T Bevan
The Old Custom House
Sybil Way
The Docks
Milford Haven
Pembrokeshire
SA73 3AF

Newport Museum and Art Gallery

Contact Robert Trett

John Frost Square

Newport

Gwent

NP9 1PA

Tel. 01633 840064

Fax. 01633 222615

Porthmadog Maritime Museum

Contact Eifion Davies

Oakeley Wharf No. 1

Porthmadog

Gwynedd

Tel. 01766 513736

Swansea Maritime and Industrial Museum

Contact Mike Lewis

Museum Square

Maritime Quarter

Swansea

SA1 1SN

Tel. 01792 650351

Fax. 01792 654200

Other

Pembrokeshire Coast National Park

Winch Lane

Hwlford

Sir Benfro

SA61 1BU

Tel. 01437 764636

Fax. 01437 769045

Email. pcnp@pembrokeshirecoast.org

Snowdonia National Park

National Park Offices

Penrhyndeudraeth

Gwynedd LL48 6LS

Tel. 01766 770274

National Trust (Wales)

Contact Richard Keen

Pen y Brenin

Stryd y Bont

Llandeilo

Carmarthenshire

SA19 6BB

Tel. 01558 822800

Fax. 01558 822872

Canolfan Uwchefrydiau Cymraeg a Cheltaidd

Contact J Geraint Jenkins, Peter Lord

Llyfrgell Genedlaethol Cymru / National Museum of Wales

Aberystwyth

Ceredigion

SY23 3HH

Tel. 01970 626717

Fax. 01970 627066

Email. cawcs@wales.ac.uk

Ysgol Hanes a Hanes Cymru / School of History and Welsh History

Contact John Illsley

Prifysgol Cymru, Bangor / University of Wales, Bangor

Bangor

Gwynedd

LL57 2DG

Tel. 01248 351151

Fax. 01248 382759

APPENDIX II

Recording proformas

SEASCAPES Historical aspect theme form

STUDY AREA

PROJECT NUMBER

SUMMARY OF CHARACTER OF AREA

PRINCIPAL HISTORIC INTEREST (tick where relevant)

Settlement ☐ Harbour ☐ Defence ☐ Places of worship ☐ Navigation ☐ Ornamental/leisure ☐
Communications ☐ Relict archaeology ☐ Work ☐ Seaways ☐ Ships ☐ Shipwrighting ☐

RELEVANT THEMES (tick where significant evidence exist)

Settlement – port, town ☐
Settlement – island ☐
Settlement – tourist resort ☐
Settlement – new waterfront development ☐
Settlement – caravan parks ☐
Harbour – sea defence, reclamation ☐
Harbour – quays, bridges ☐
Places of worship ☐
Mariners' college, navigation school ☐
Ornamental – parks, gardens ☐
Defence – land/sea-based ☐
Communications – land-based ☐
Relict archaeology ☐
Work – fishing, cockling, oyster beds ☐
Work – commercial sailing ☐
Work – tourism (caravans, B&B) ☐
Work – contraband ☐
Work – field-patterns/boundaries ☐
Work (extractive, coastal quarries, dredging) ☐
Seaways (archaeological evidence) ☐
Ships, shipwrecks ☐
Shipwrighting yard, marine workshops ☐

NOTES

SEASCAPES Cultural aspect theme form

STUDY AREA

PROJECT NUMBER

SUMMARY OF CHARACTER OF AREA

PRINCIPAL CULTURAL INTEREST (tick where relevant)

Settlement ☐ Harbour ☐ Defence ☐ Places of worship ☐ Navigation ☐ Ornamental/leisure ☐
Communications ☐ Relict archaeology ☐ Work ☐ Seaways ☐ Ships ☐ Shipwrighting ☐

RELEVANT THEMES (tick where significant evidence exist)

Settlement – port, town, island, tourist resort, new waterfront development, caravan parks

Community – multi/mono-cultural/lingual, social change, emerging culture, local/regional customs, tourism, seasonal changes ☐

Harbour – sea defence, reclamation

Community/individuals (local élite, engineers, etc.) ☐

Harbour – quays, bridges

Community (passengers, emigrants)/individuals (local/business élite, engineers, etc.) ☐

Places of worship

Religious tradition (cultural patterns) – individuals (charisma, sanctity) ☐

Mariners' college, navigation school

Educational traditions – individuals (expertise) ☐

Ornamental – parks, gardens

Community/individuals (local élite, gardeners, etc.) ☐

Defence – land/sea-based

Military/naval tradition – individuals (heroism) ☐

Communications – land-based

Community (passengers, emigrants)/individuals (local/business élite, engineers, etc.) ☐

Relict archaeology

Legends ☐

Work – fishing, cockling, oyster beds

Community ☐

Work – commercial sailing

Community ☐

Work – tourism (caravans, B&B)

Community ☐

Work – contraband

Individuals (legends, associations) ☐

Work – field-patterns/boundaries

Community/individuals (local élite) ☐

Work (extractive, coastal quarries, dredging)

Community/individuals (engineers) ☐

Seaways (archaeological evidence)

Local/regional/worldwide community (cultural patterns) ☐

Ships, shipwrecks

Community/individuals (travel, heroism, loss) ☐

Shipwrighting yard, marine workshops

Community/individuals (skills, expertise) ☐

Associations ☐

NOTES

APPENDIX III

Case study - Tremadoc Bay

SEASCAPES OF WALES

HISTORICAL AND CULTURAL ASPECTS

PILOT CASE STUDY 1 - TREMADOC BAY



1 Introduction

1.1 The area

Tremadog Bay, in the northeastern crook of Cardigan Bay, forms one of the most remarkable seascapes in Wales. Defined by the two castles, Cricieth and Harlech, it includes the town of Porthmadog on the Traeth Mawr. The area to the west of Traeth Mawr is referred to as Eifionnydd. Until 1813 the immediate hinterland of Porthmadog formed a mountain-ringed inlet where the Afon Glaslyn joined the sea, but thereafter the completion of a sea wall under an enclosure act drastically altered the topography of the area, created new transport links for slate-shipping, and brought into being a unique maritime culture, in which sailing vessels continued to dominate the export trade for as long as it lasted.

The area was selected for study as case study 1 for the 'Seascapes of Wales-historical and cultural aspects' by agreement between the contractor and CCW, as it was felt that it had a very rich historical and cultural legacy, which is reflected in the modern seascape.

1.2 The contractor

The contractor was Gwynedd Archaeological Trust (see section 1.2, page 3 of the main report for further details).

1.3 Scope of the project

The area selected for study is approximately 20km in length, centred on SH570380, and lies within the modern county of Gwynedd, north-west Wales. Part of the area also lies within Snowdonia National Park. It lies within the Penllyn a'r Sarnau candidate Special Area of Conservation.

As this is a pilot study, carried out at the request of CCW, no actual potential development has been identified, and the aim of the study, rather, is to provide an example of how information on the historical and cultural Seascape of the area can be collected and assessed.

The scope of the work undertaken has necessarily limited by the time available, as this study forms only a third of the overall pilot project. In particular, it has not been possible to include much of the map and photographic material which the methodological statement deems necessary.

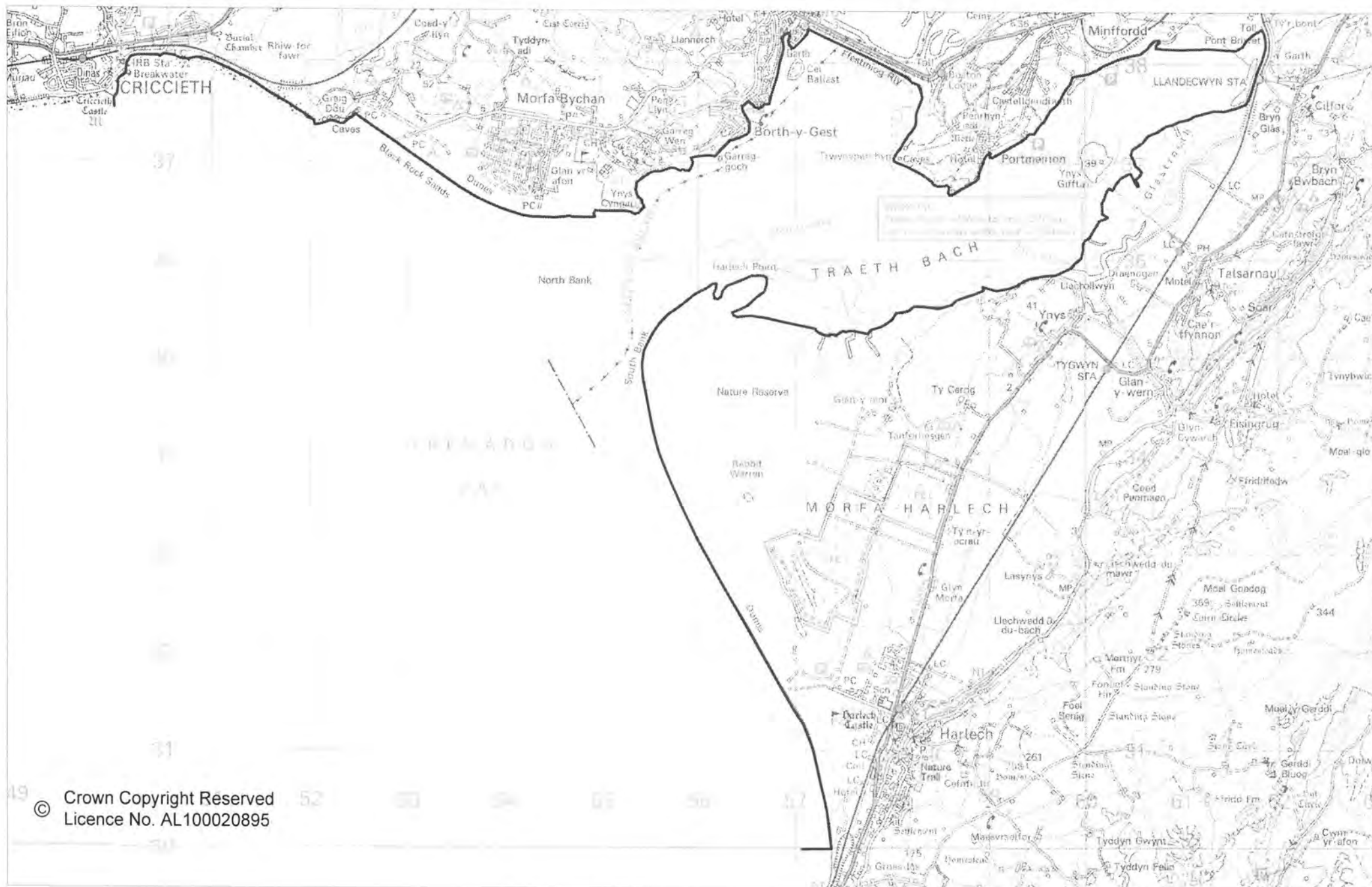
All the themes listed in the methodological statement (table 1, page 10) have been considered.

2 Initial field visit

An initial field visit was carried out on 10th July, 2000, by the joint authors of the report, both of whom were well-acquainted with the area. The weather was clear and allowed a rapid assessment of the Seascape area to be made.

The following themes were identified as being potentially the most significant -

MAP 1 LOCATION OF STUDY AREA



Historical

Settlement - port, town, tourist resort

Harbour

Defence / relict archaeology (castles)

Communications

Work (sailing, tourism, land reclamation)

Cultural

Community - social change, local customs, tourism, local skills, worldwide links

Individuals - engineers, shipbuilders, quarry men, others

Legends

Community

The field visit confirmed initial impressions that there would be a lot of detailed information relating to the historical and cultural aspects of the area available. It would therefore be necessary to target the work on selected topics.

3 Identification and research

3.1 Summary of published and secondary sources

3.1.1 Monographs

Most of the longer published works concerned with this area have concentrated on Porthmadog. Several book-length studies have analysed the development of shipping and ship-wrighting techniques in Porthmadog and the immediate area, beginning with the pioneering studies of the late Henry Hughes, *Through Mighty Seas* and *Immortal Sails*. Colonel Hughes had sailed in the last of the Western Ocean yachts, and brought the port to life in a way that only someone familiar with Porthmadog in its heyday could have done. More recent studies, particularly *Porthmadog Ships*, an edition of a manuscript written by Henry Hughes's brother Emrys Hughes and prepared for publication by Aled Eames, have advanced knowledge of this marine culture. Dr Michael Lewis's *Sails on the Dwyryd*, though its theme is the river trade on the Traeth Bach, nevertheless devotes some space to the development of Porthmadog as a town and as a harbour. John Grigg's *The Young Lloyd George* is probably the best of the biographies of the future Prime Minister in terms of its analysis of the professional culture of Eifionnydd in the nineteenth century. It emphasises the significance of Lloyd George's Porthmadog legal apprenticeship to his future political career, and specifically suggests that the experience of growing up in a port town laid the foundations for his period as President of the Board of Trade. Soulsby's *The towns of medieval Wales* contains short sections on Cricieth and Harlech, while Colin Gresham's seminal work on Eifionnydd (1978) examines changes in land-ownership in the area from the medieval period to the present day.

3.1.2 Articles

Comparatively few articles were identified as relevant to the present study.

3.1.3 Research collections

Archival sources relating to the history of the area of its shipping are preserved in the Caernarfon Record Office. The National Library of Wales also preserves documents, photographs and paintings.

3.1.4 Museum studies and collections

Artefacts relating to Porthmadog's maritime past are preserved at the Porthmadog Maritime Museum. Other items are held at the Merseyside Maritime Museum, Liverpool.

3.1.5 Individual specialist knowledge

Aspects of the area's history have been traced by a number of individuals. Dr Michael Lewis of the University of Hull is an authority on the development of the port and harbour, and Dr Basil Greenhill, formerly of the Greenwich Maritime Museum has researched the development of the vessels built in the immediate area.

A number of locally-based scholars are engaged in researching the history of the vessels built in the area. These include Mr Bryn Parry of Borth y Gest, until recently Gwynedd County Archivist, and Dr John Jones Morris, Bryn Geuallt, Borth y Gest, whose family was extensively involved in Porthmadog shipping in the nineteenth century.

3.1.6 Paintings, sketches, etc.

A number of paintings and sketches were identified as relevant to the present study. These mainly date from the period 1808-1850.

3.1.7 Projected/video

The film *Yr Etifeddiaeth/The Heritage*, a Welsh-language feature film shot between 1945 and 1947, is set in Eifionnydd. The cult 1960s TV series, *The Prisoner* (starring Patrick McGoochan), was filmed at Portmeirion (and its 'fan following' still meet there annually).

3.1.8 Prose fiction

Prose fiction in the English language is represented by the works of Thomas Love Peacock and Mrs Gaskell. Peacock's *The Misfortunes of Elphin* glances at Madocks's construction of the Cob, though its irony is chiefly reserved for the thinly-veiled representatives of the old order, such as the dyke-keeper Seithenyn, who believes that repairing the dyke constitutes an insult to the wisdom of past ages.

Mrs Gaskell's short stories 'The Well of Pen Morfa' (1850) and 'The Doom of the Griffiths' (1857), and her novel *Ruth* (1853) are all set partly or entirely in the immediate hinterland of Porthmadog, and reflect her frequent visits to her cousin Samuel Holland, the quarry proprietor, at Plas Penrhyn. Though they record the rural hinterland rather than the growing maritime community, the minister who comforts Eleanor Gwynne in 'Pen Morfa' had been captain of a slate vessel (though sailing out of Caernarfon, rather than Porthmadog) before his ordination, a not-uncommon career pattern in nineteenth century Wales.

3.1.9 Descriptive works

A number of traveller's accounts from the nineteenth century describe the journey over the cob. Owen Morris's *Porthmadog and its Resources* describes the town and harbour as they were in the comparatively prosperous 1850s.

3.1.10 Poetry / music

No major poetic traditions were noted in connection with the area, although much nineteenth-century versifying is preserved. However, David Owen 'Dafydd y Garreg Wen' (1711/2-1741) lived near Borth y Gest, the harpist and reputed composer of 'Dafydd y Garreg Wen', 'Codiad yr Ehedydd' and 'Difyrrwch gwyr Criccieth.'

3.2 Archaeological and landscape initiatives

3.2.1 Sites & Monuments Record

A list of known archaeological sites in the a study area (including scheduled ancient monuments, listed buildings, registered parks and gardens and some non-scheduled sites) was obtained from the computerised regional SMR. For pragmatic reasons it was decided to limit the search to kilometre squares adjacent to the coast for the identified length of the study area.

A list containing 129 sites was produced (this is not reproduced here due to problems with formatting the list for the report). This included 9 scheduled ancient monuments (including the two castles of Cricieth and Harlech, a number of prehistoric enclosures on the uplands above Harlech and a burial chamber west of Cricieth), over 50 listed buildings (mostly connected with the railway, Cob and associated structures in Porthmadog), a listed garden (Portmeirion) and several non-scheduled sites and non-listed buildings.

3.2.2 LANDMAP and historic landscape characterisation

A *LANDMAP* exercise looking at Gwynedd outside the National Park was carried out in 1998 by consultants TACP, and that exercise covered a part of this study area (*i.e.* in effect to the west of the Cob). GAT carried out work on the historical and cultural aspects of that exercise, and the resulting information is contained in the regional SMR, and held at the offices of Cyngor Gwynedd.

This study, which was very broad-brushed, identified a number of character areas which lie within the study area. These were (from west to east) Cricieth (G/C/H/35), Morfa Bychan (G/C/H/36), Moel y Gest (G/C/H/37), Porthmadog/Traeth Mawr (G/C/H/38), Penrhyndeudraeth (G/C/H/39) and Portmeirion (G/C/H/40). (References are to the character areas defined in the TACP report: again, it has not been possible to reproduce these as maps for this report).

No detailed historic landscape characterisation exercises have been undertaken which affect the area.

3.2.3 Coastal surveys

A coastal survey, grant-aided by Cadw: Welsh Historic Monuments and carried out by GAT in 1996, identified surviving features along the coastal edge within the study area, and made management recommendations for those considered at risk. The results, which are too detailed to reproduce here, are contained in GAT Report no. 201 (Coastal Erosion Survey - Aberdaron to Aberdyfi).

No intertidal surveys have been carried out in this area.

3.2.4 Register of Landscapes of Outstanding Historical Importance

Much of the area is identified in the Cadw/ICOMOS *Register of Landscapes of Outstanding Historic Interest in Wales*, published in 1998. The two specific areas identified are Porthmadog and the Glaslyn estuary, which form part of the Aberglaslyn landscape (HLW[Gw]7), and the coast and uplands centred on and around Harlech which are included under Ardudwy, (HLW[Gw]2).

4 Fieldwork

This stage confirmed and modified the scope of historic and cultural aspects which survive as a significant, visible dimension within the Seascape.

Fieldwork was carried out following the desk-based study (above) on a further two days in November, 2000. Unfortunately, conditions were not good for long-range visibility, but the whole area was covered and the completed fieldwork recording forms (historical and cultural) are included on the following pages.

SEASCAPES Historical aspect theme form

STUDY AREA Tremadoc Bay

PROJECT NUMBER G1623

SUMMARY OF CHARACTER OF AREA

Tremadog Bay, in the northeastern crook of Cardigan Bay, forms one of the most remarkable seascapes in Wales. Defined by the two castles, Cricieth and Harlech, it also includes the town of Porthmadog on the Traeth Mawr. Until 1813 the immediate hinterland of Porthmadog formed a mountain-ringed inlet where the Afon Glaslyn joined the sea, but thereafter the completion of a sea wall under an enclosure act drastically altered the topography of the area, created new transport links for slate-shipping, and brought into being a unique maritime culture, in which sailing vessels continued to dominate the export trade for as long as it lasted. Portmeirion is the creation of the 'architect-errant' Clough Williams Ellis.

PRINCIPAL HISTORIC INTEREST (tick where relevant)

Settlement ✓ Harbour ✓ Defence ✓ Places of worship ☐
Navigation ✓ Ornamental/leisure ✓ Communications ✓ Relict archaeology ✓
Work ✓ Seaways ✓ Ships ✓ Shipwrighting ✓

RELEVANT THEMES (tick where significant evidence exist)

Settlement – port, town ✓
Settlement – island ☐
Settlement – tourist resort ✓
Settlement – new waterfront development ✓
Settlement – caravan parks ✓
Harbour – sea defence, reclamation ✓
Harbour – quays, bridges ✓
Places of worship ✓
Mariners' college, navigation school ✓
Ornamental – parks, gardens ✓
Defence – land/sea-based ✓
Communications – land-based ✓
Relict archaeology ✓
Work – fishing, cockling, oyster beds ✓
Work – commercial sailing ☐
Work – tourism (caravans, B&B) ✓
Work – contraband ☐
Work – field-patterns/boundaries ☐
Work (extractive, coastal quarries, dredging) ☐
Seaways (archaeological evidence) ☐
Ships, shipwrecks ✓

Shipwrighting yard, marine workshops ✓

NOTES

This area forms a distinct bay, defined by the two castles, but otherwise visibly a creation of the nineteenth century, both in terms of its civil engineering – the Cob, the railways – and its community development. Porthmadog is an entirely nineteenth century town, built on recovered land, and as such forms a showcase for a particular type of Victorian Welsh architecture. The area's associations with Lloyd George are evident in a number of ways (detailed above).

The area manages to attract a significant level of visitors yet to remain largely Welsh in speech.

Harlech Castle is a World Heritage site.

SEASCAPES Cultural aspect theme form

STUDY AREA Tremadoc Bay

PROJECT NUMBER G1623

SUMMARY OF CHARACTER OF AREA

Tremadoc Bay forms an area exceptionally rich in a wide variety of cultural associations. The two castles which define the bay are prominent features; the site of Harlech is associated with the story of Bran and Branwen, with the episode in the Glyndwr rebellion celebrated in the song men of Harlech, of which the melody was composed by Haydn, and with the king's return from Ireland in Shakespeare's *Richard II*. Morfa Bychan is associated with Dafydd y Garreg Wen. Madocks's construction of the Cob, as well as inspiring Thomas Love Peacock's satire *The Misfortunes of Elphin*, created, in the town of Porthmadog, a vibrant community of engineers, quarry managers and lawyers (including Lloyd George). Porthmadog, Cricieth and Harlech make up a distinctively Welsh area (celebrated as such in the film *Eitfeddiaeth*) and a popular visitor area. Madocks's taste for whimsy is perpetuated by Clough Williams Ellis's fantasy town of Portmeirion, in which the cult television series *The Prisoner* was filmed.

PRINCIPAL CULTURAL INTEREST (tick where relevant)

Settlement ✓ Harbour ✓ Defence ✓ Places of worship ☐ Navigation ✓
Ornamental/leisure ✓ Communications ✓ Relict archaeology ✓ Work ✓
Seaways ✓ Ships ✓ Shipwrighting ✓

RELEVANT THEMES (tick where significant evidence exist)

Settlement – port, town, island, tourist resort, new waterfront development, caravan parks
Community – multi/mono-cultural/lingual, social change, emerging culture, local/regional customs, tourism, seasonal changes ✓

Harbour – sea defence, reclamation

Community/individuals (local élite, engineers, etc.) ✓

Harbour – quays, bridges

Community (passengers, emigrants)/individuals (local/business élite, engineers, etc.) ✓

Places of worship

Religious tradition (cultural patterns) – individuals (charisma, sanctity) ☐

Mariners' college, navigation school

Educational traditions – individuals (expertise) ✓

Ornamental – parks, gardens

Community/individuals (local élite, gardeners, etc.) ✓

Defence – land/sea-based

Military/naval tradition – individuals (heroism) ✓

Communications – land-based

Community (passengers, emigrants)/individuals (local/business élite, engineers, etc.) ✓

Relict archaeology

Legends ✓

Work – fishing, cockling, oyster beds

Community ☐

Work – commercial sailing

Community ☐

Work – tourism (caravans, B&B)

Community ✓

Work – contraband

Individuals (legends, associations) ☐

Work – field-patterns/boundaries

Community/individuals (local élite) ☐

Work (extractive, coastal quarries, dredging)

Community/individuals (engineers) ☐

Seaways (archaeological evidence)

Local/regional/worldwide community (cultural patterns) ✓

Ships, shipwrecks

Community/individuals (travel, heroism, loss) ✓

Shipwrighting yard, marine workshops

Community/individuals (skills, expertise) ✓

Associations ✓

NOTES

The area illustrates a wide variety of cultural associations, varying from the *Mabinogion* to modern day caravan-parks and the 1960's TV series *The Prisoner*. It illustrates the technical innovativeness of nineteenth century Wales, particularly in terms of the construction of the cob and the Ffestiniog Railway. Ellis's Island at Porthmadog is made up of ship's ballast brought in from all over the world – an example of a physical feature bearing witness to seaways.

5 Analysis

The material in this section is presented by theme (see Methodological statement, table 1 page8), and combines the results of the desk-based survey and the fieldwork, concentrating on the visible remains which exist in the modern Seascape.

If no substantial remains relating to a particular theme have been readily identified in the area, then this theme has been omitted from the analysis.

5.1 Historical Seascape

Settlement

The Medieval settlements at Cricieth and Harlech were both established by royal charter in 1284, but were no more than villages by the seventeenth century. They remained very small until the coming of the railway in the 1860s, when they began to develop as seaside resorts. Porthmadog is entirely a creation of the nineteenth and (to a lesser extent) the twentieth centuries. These settlements are largely nineteenth century in their architectural character.

Harbour - sea defences

The cob over the Traeth Mawr (SH584379) is a substantial embankment, built between 1808 and 1813, which altered the coastline of the north-eastern crook of Cardigan Bay considerably. Not only does the cob itself remain in use, carrying the Ffestiniog Railway and the modern road, but the quarries at each end survive, as do the barracks on the Meirionnydd shore, Madocks's offices at the Porthmadog end and the powder magazine at Ynys Cyngar (SH554366).

Harbour – quays and bridges

The area is rich in landing-stages, creeks and harbours dating from the Medieval period to the nineteenth century. The site of the Medieval watergate is evident at Harlech castle (SH 581312). Small quays or docking-places for the export of slate or for landing of consumer perishables are evident at a great many locations, such as at Ty Gwyn y Gamlas (SH599355), at Portmeirion (SH589369) and at Ynys Cyngar (SH554366), as well as at several locations on the tidal Traeth Bach. At Porthmadog, a nineteenth-century dock landscape survives largely intact; this includes the original public quays of 1824, and the extensive slate quays established from the 1830s to the 1860s (SH569383).

Places of worship.

Within the broad seascape area, there are churches at Cricieth (SH500383), Ystumlllyn (SH526388), Llanfihangel y Traethau (SH 595 354), Harlech (SH585313) and Treflys (SH534379). The towns of Cricieth and Porthmadog in particular are particularly rich in the substantial decorated chapels which the more prosperous Welsh communities erected in the late nineteenth century.

Mariners' college, navigation school.

The site of Griffith Williams's school of navigation survives at Pen Cei (Cornhill), Porthmadog (SH 569 384).

Ornamental – parks and gardens

The holiday village of Portmeirion and its associated gardens were established in the 1920s by the architect Clough Williams Ellis (SH593372). They are now a grade II* garden on the Register of Landscapes, Parks and Gardens of Wales of Special Historic Interest in Wales Part 1: Parks and Gardens (Cadw/ICOMOS, 1998, PGW(Gd)29(GWY), p286.)

Defence

Harlech Castle, (SH 581312) a World heritage site, and Cricieth Castle (SH500374) both survive as impressive, stone-built and visually dominant features. On Morfa Harlech are the remains of the Royal Artillery range (SH578338), which served the gunnery range at Trawsfynydd (1941-46).

Communications – land-based

Land-based communications links serving sea-borne trade include the Ffestiniog Railway, now enjoying a second lease of life as a visitor attraction but built to transport slates from the hinterland to Porthmadog (SH571384) in 1836. There are roads and trackways in the area, but none is remarkable.

Relict archaeology

The area is dominated by the two medieval castles already mentioned. In addition, the burial chamber at Caer dyni (SH511382) although low-lying is one of the earliest monuments along the Welsh coastline and indicates early activity from the neolithic onwards in this area. The extensive prehistoric remains above Harlech and around Ystumlllyn (SH315585) are described below. The low-lying area below Harlech has been formed largely since the medieval period, and place-name elements such as Ynys (SH596354), with the church of Llanfihangel-y-Traethu and an Early Christian inscribed stone, betray early human activity off the former coast.

Work – commercial sailing

Commercial sailing was largely centred on Porthmadog. The work of the harbour was loading slate from railway waggons into ships, together occasionally with some lead and copper ore and stone. All of these required labour-intensive hand-loading techniques, and apart from the quays themselves, there is no material evidence to survive of the process itself.

Work – tourism

Material evidence of the tourist industry is obvious in the substantial guesthouses and hotels in the towns of Cricieth, Porthmadog and Harlech, as well as at Portmeirion. Morfa Bychan is a huge tourist-based settlement of chalets and caravans, laid out axially. The Morannedd Café at Cricieth, built in 1948 (SH506381), is an excellent example of modernist architecture. Major visitor attractions in the area include the castles, Portmeirion itself, the Ffestiniog Railway, the beaches and yachting (as well as the mountains inland).

Agriculture – field patterns, boundaries

Fields do abut the coast for stretches along this area, but are largely unremarkable. The hillslopes above Harlech display very impressive evidence for late prehistoric settlement and field systems across huge areas (much of which is scheduled, and the whole of which appears in the Register of Landscapes of Outstanding Historic Interest in Wales, Ardudwy, HLW(Gw)2, p74). The stretch of land between Cricieth and Morfa Bychan also contains interesting field boundary patterns which are probably prehistoric in origin.

Ships, shipwrecks

Although Porthmadog was a famous centre for ship-building (see above), little material evidence of ships themselves remains today. Only one of the many distinctive Porthmadog-built schooners survives, in poor condition in the Falkland Islands. The surviving Traeth Bach boat, preserved in anaerobic mud near Llandecwyn (SH 605367), is witness to the local tradition of river-boating.

Shipwrighting yard, marine workshops

The sites of a number of shipwrighting yards and slipways survive, particularly at Borth y Gest (SH566376), Porthmadog (SH571384), Penrhyndeudraeth (SH595374) and Ty Gwyn y Gamlas (SH600357). These small-scale enterprises have left little in the way of archaeological evidence and they constitute a fast-diminishing resource throughout the British isles. A sail loft also survives at Porthmadog.

5.2 Cultural Seascape

Settlement (communities - multi/mono-cultural/lingual, social change, emerging culture, local/regional customs etc.)

Cricieth and Harlech are both medieval settlements which remained very small until the coming of the railway in the 1860s, when they began to develop as seaside resorts. For this reason they have remained fundamentally Welsh communities whilst catering also for summer visitors, many of whom have chosen to retire in the area. The Cricieth festival is a popular annual event, including plays, recitals and concerts in both English and Welsh.

Unusually for a port town, Porthmadog has never had much in the way of housing for dock-workers, and as a community is dominated by substantial nineteenth-century dwellings erected for the local middle classes – shipping agents, captains, administrators, lawyers, quarry officials. This has made it an attractive option for the comparatively wealthy yachting fraternity, apparent in the construction of the inappropriate maisonettes on the quays in the 1960s. Whilst this has resulted in the area maintaining its genteel image, it has meant that the vigorous Welsh-speaking culture of the earlier times has partly given way to English. Similarly, the success of the Ffestiniog Railway has also brought in not only weekend and holiday volunteers to work on it but has resulted in the town becoming a retirement mecca for railway enthusiasts, who now form a distinct element of the population. Emerging culture is represented by the shop 'Cob Records' which specialises in selling all types of music.

Lewis Island at Porthmadog, also known as Ballast Bank and Cei Balast (SH 5692 3780), is partly natural but is also made up of erratics deposited as ballast from ships coming from all over the world. It is therefore a unique geological resource.

Harbour (community/individuals (local élite, engineers, etc.)

The construction of the cob over the Traeth Mawr between 1808 and 1813 reflects a growing confidence in the idea of building elaborate sea-defence and water-control systems, which itself reflects earlier developments on the Dee estuary, the Clyde and across in the Fens. This not only reflects the drive and energy of William Alexander Maddocks himself, but also the labour of the many individuals who worked on its construction. These include Twm o'r Nant, the writer of interludes, John Williams, formerly the Marquess of Anglesey's gardener, who supervised the project, and Creassy, engineer of the Bedford levels. As well as the sea-defence structures themselves, Mattocks' offices, barracks and ancillary buildings survive at both ends of his embankment. The whole undertaking inspired Thomas Love Peacock's satire, *The Misfortunes of Elphin*, as well as numerous paintings (by William Leighton Leitch, A V Copley Fielding, Horace Billington, C F Williams and others) and travellers' accounts.

Harbour (community/individuals (local élite, engineers, etc.)

The sluice-gates installed under the Britannia bridge at Porthmadog (SH570385) in 1838 were the work of Jesse Hartley, the great Liverpool dock engineer, and reflect the level of capitalisation available in Porthmadog by this stage, as well as the technical contacts enjoyed by locally-based engineers. The Spooner family, engineers of the Ffestiniog Railway, were also involved in the creation of the port. Lloyd George, as a young attorney, used to spend much of his time on the quays; his familiarity with ships and seamen was put to good use as President of the Board of Trade 1906-1908. Owen Morris, secretary and slate shipper to Samuel Holland, published *Portmadoc and its Resources* in 1856.

Religious traditions (cultural patterns) – individuals (charisma/sanctity)

The location of the church at Ystumlllyn, now land-locked but which would at one time have been on the coast, may reflect the sea-way patterns of movement of the medieval period. The prominent location of Llanfihangel y Traethau church may equally recall the custom of dedicating lofty eminencies to the Archangel Michael. The existence of an Early Christian Inscribed stone here is also significant. Otherwise, the religious culture of the area, as effectively a creation of the nineteenth century, reflects typical Welsh nonconformist practice of the period. It is evident in substantial chapels (such as the Independent chapel on Porthmadog High Street, built by the minister-architect Thomas Thomas, with its distinctive 'halo-arch' façade). It is also reflected in a more specifically marine context by the seamen's mission on the quay at Porthmadog (SH569383), funded by David Williams Castell Deudraeth (Dewi Heli, 1799-1869), Liberal MP for Merionethshire. It is believed that this catered largely for Welsh-speaking sailors, but now functions as a yachting club. There is no observable tradition of religious faiths other than Protestant Christian in the area, and no examples of places of worship catering for other confessional or ethnic communities.

Educational traditions – individuals (expertise)

The site of Griffith Williams's school of navigation is witness to the skill and ability of Porthmadog captains in the nineteenth century. This was situated in the loft of Cornhill Pencei, above Casson's bank.

Ornamental (community/individuals (local élite, gardeners, etc.)

The holiday village of Portmeirion and its associated gardens perpetuates the local tradition of architectural whimsy first apparent at Tremadoc, and reflects the personality of its creator, the Welsh architect Clough Williams Ellis.

Military/naval tradition – individuals (heroism)

The major medieval defensive structures of Harlech and Cricieth are celebrated in tradition. Harlech is the 'Barkloughly' castle at which the king lands in Shakespeare's *Richard II*, and the burning of the associated settlement by Owain Glyndwr underlies the eighteenth century song 'March of the Men of Harlech' to which Haydn contributed the melody. Morfa Harlech was a Royal Air Force site during World War II, although no strong traditions concerning individual servicemen or –women are preserved.

Communications – (community [passengers, emigrants]/individuals [local/business élite, engineers, etc.])

As with the harbour itself, the Ffestiniog Railway constitutes a remarkable technical achievement, brought into being and sustained by locally-based individuals – the Spooner family, and several generations of skilled railway employees. The English and overseas visitors that the railway attracted in 1870, including the Duke of Sutherland, Carl Pihl of Sweden and Count Alexei Bobrinskoy of the Russian Imperial Railways Commission, underline the importance of this distinctive local technology and its exportation all over the world.

Legends

The legend of 'The Drowned Hundred' (*Cantr'r Gwaelod*) is particularly associated with Tremadoc Bay, a magical kingdom protected from the sea by a dyke which is overwhelmed by a sot's carelessness. This story, which is obliquely referred to in the *Triodd Ynys Prydein*, inspired Thomas Love Peacock's satire, *The Misfortunes of Elphin* in which he pokes fun at Maddocks's ambitions, as well as at local landlords and monarchical government. Maddocks himself may have been aware of the legend of Madog ab Owain Gwynedd, the legendary discoverer of America when he gave his name to the town. Harlech is associated with the second branch of the *Mabinogion*, where Bran holds court when Matholwch, the King of Ireland arrives to seek the hand of Branwen ferch Llŷr. A modern statue at Harlech commemorates the association.

Work – fishing, cockling, oyster beds (community)

The name 'Cockletown', still current for Penrhyndeudraeth, recalls a tradition of late-eighteenth - early-nineteenth century cockling in the area.

Work – commercial sailing (community)

Commercial sailing was largely centred on Porthmadog. The work of the harbour was loading slate from railway waggons into ships, together occasionally with some lead and copper ore and stone. All of these required labour-intensive hand-loading techniques, and apart from the quays themselves, there is no material evidence to survive of the process itself.

Work – tourism (community)

At Cricieth the substantial late nineteenth-century guest-houses include those built by 'Uncle Lloyd', Lloyd George's famous uncle, who, though always remembered as a shoemaker, had a profitable second career running a bed-and-breakfast establishment, where Rudyard Kipling once stayed. The presence of the Lloyd George family brought a stream of well-known individuals to the area, including Asquith and Winston Churchill. More recently, Cricieth has shared in the decline of the traditional family seaside holiday. Harlech's tourist infrastructure reflects the work of Samuel Holland, quarry owner and MP for Merionethshire, as well as more recent involvement by a group of businessmen which included Dennis Thatcher amongst their number. Porthmadog's work-culture is now largely geared to tourism based on yachting and on the Ffestiniog Railway.

Work – contraband (individuals)

The substantial woollen factory at Tremadoc is connected with the figure of Gwilym Lloyd Wardle, who sold uniform material to the Imperial French army during the Napoleonic wars.

Seaways (local/regional/worldwide community)

Visible evidence of the area's cultural contacts with the wider world is to be found in the names of Porthmadog pubs such as the *Australia* and *The Ship on Launch* (where the launchings of new ships were posted), as well as in the substantial warehouses at Grisiau Mawr.

Ships, shipwrecks (community/individuals (travel, heroism, loss))

No locally-built vessel survives in the area; one Porthmadog-built schooner survives in poor condition in the Falkland Islands, and detailed models survive of others. Tales and traditions, as well as photographs, are preserved of the voyages they made and of the fates they met. The surviving Traeth Bach boat, preserved near Llandecwyn, is witness to the local tradition of river-boating. This vessel, along with the many early illustrations and written sources, suggest that the change from square sail to lug rig, which arrived from France on the south coast of England, and which had reached the Severn by the early years of the nineteenth century, was evident at Porthmadog by mid-century, and may have been introduced by the shipwrights of Llandecwyn.

Shipwrighting yard, marine workshops (community/individuals [skills/expertise])

The sites of ship-wrighting yards, evident at a number of locations (particularly at Borth y Gest, Porthmadog itself, Penrhyndeudrath and Ty Gwyn y Gamlas) are witness to the area's distinct local ship-wrighting culture. A sail loft also survives at Porthmadog. They confirm the late survival of sail and the failure of steam to make a significant impact. The detailed written and visual record of these vessels, including the many models and the naïve 'pierhead' paintings, confirm their importance in the last phase of development of the coastal sailing vessels. It also confirms the inventiveness and resourcefulness of the area's population in the period 1800-1914, and their ability to adapt other designs – for instance, the Royal Navy frigate – to suit their purpose. The shipwrighting culture of Tremadoc Bay forms part of a general technical Atlantic/Baltic culture which survived in parallel form at Porthmadog, at Appledore in Devon, at Prince Edward Island and the Aland islands, well into the twentieth century. The site of the smithy in which John Williams 'Ioan Madog' (1812-78) worked survives; he was a prolific local inventor and bard, and his smithy was a popular meeting place for the local literati.

Associations

The substantial sixteenth-century house Lasynys (SH596328) was home to the Rev. Ellis Wynne (1670/1-1734) author of one of the outstanding Welsh prose classics, *Gweledigaethau y Bardd Cwsc* (London, 1703), as well as translator of Jeremy Taylor's *Holy Living* (*Rheol Buchedd Sanctaidd* [London, 1701]), and composer of the hymn 'Myfi yw'r Adgyfodiad Mawr' and two *carolau plygain*. The house is now open to the public under the management of a trust.

The farmhouse Garregwen near Borth y Gest (SH555373) is associated with David Owen 'Dafydd y Garreg Wen' (1711/2-1741), the harpist and reputed composer of 'Dafydd y Garreg Wen', 'Codiad yr Ehedydd' and 'Difyrrwch gwyr Criccieth.'

The prominent dwelling, Plas Penrhyn (SH590379), was home for a while to Samuel Holland, where he was visited by his cousin Elizabeth Gaskell, and was later the last home of Bertrand Russell.

5.3 Seascape character areas

A brief characterisation exercise was carried out in the area, based on criteria and themes developed from Cadw-funded historic landscape characterisation reports and the *LANDMAP* exercises.

In all 16 character areas were identified (see map 2 for corresponding numbers). These are listed below, with a brief description of their dominant characteristics.

1 Cricieth

Town with medieval origins and castle, developed as tourist resort. Castle and houses are dominant within this settlement Seascape.

2 Rhiw-for-fawr

A low-lying agricultural area without dominant field patterns, but with a prehistoric burial chamber a central feature.

3 Llyn Ystumlyn

A low-lying former coastal inlet now blocked (19th century), with medieval church on island its principal feature.

4 Carreg yr Eryr

A slightly raised, rocky area jutting out to the sea, characterised by curvilinear, lynched field walls (probably prehistoric in origin), 18th/19th century farms and relict archaeological sites.

5 Dune system

A low-lying sand dune system, part of the historic ecosystem of the area.

6 Morfa Bychan

A holiday/tourist-based settlement of houses and caravans laid out on a regular grid pattern.

7 Borth y Gest

A small, coastal settlement, largely 19th century in appearance, now largely given over to tourism with a series of caravan/tourist sites in the hinterland.

8 Porthmadog

A substantial, 19th century laid-out settlement associated with slate exports and ship-building, with houses, buildings and lay-out characteristic of the period.

part of Historic Landscape Register Area HLW (Gw) 7

9 Traeth Mawr

Land reclaimed during 19th century following the building of the Cob, low-lying with unintrusive field boundaries, and some modern buildings.

part of Historic Landscape Register Area HLW (Gw) 7

10 Portmeirion peninsula

A small peninsula dominated by Clough Williams-Ellis's visionary landscaping and urban adventure, with buildings and plantings set against the sea.

part of Historic Landscape Register Area HLW (Gw) 7

11 Penrhyndeudraeth/Minfordd

19th century-derived sprawling settlements growing from the slate railway, with little in the way of visual identity or cohesiveness.

12 Glastraeth

A small area of tidal mud flats dominated by tidal creeks.

part of Historic Landscape Register Area HLW (Gw) 2

13 Morfa Harlech

A large expanse of low-lying, partly-silted and partly-reclaimed land (by Cors y Gedol estate in 18th /19th centuries) characterised by regular field patterns, conifer plantings and important communication routes: associated with Ellis Wynne.

part of Historic Landscape Register Area HLW (Gw) 2

14 Wooded hillslopes

A steep-sided, coastal-facing hillslopes characterised by woodland and a small number of large, 18th and 19th century farms.

part of Historic Landscape Register Area HLW (Gw) 2

15 Upland plateau

An open expanse of upland whose principal importance lies in the wealth of well-preserved relict archaeology, principally of the prehistoric and medieval periods, overlain by later stone-walled fields. One of the largest and most important relict prehistoric landscapes in Wales.

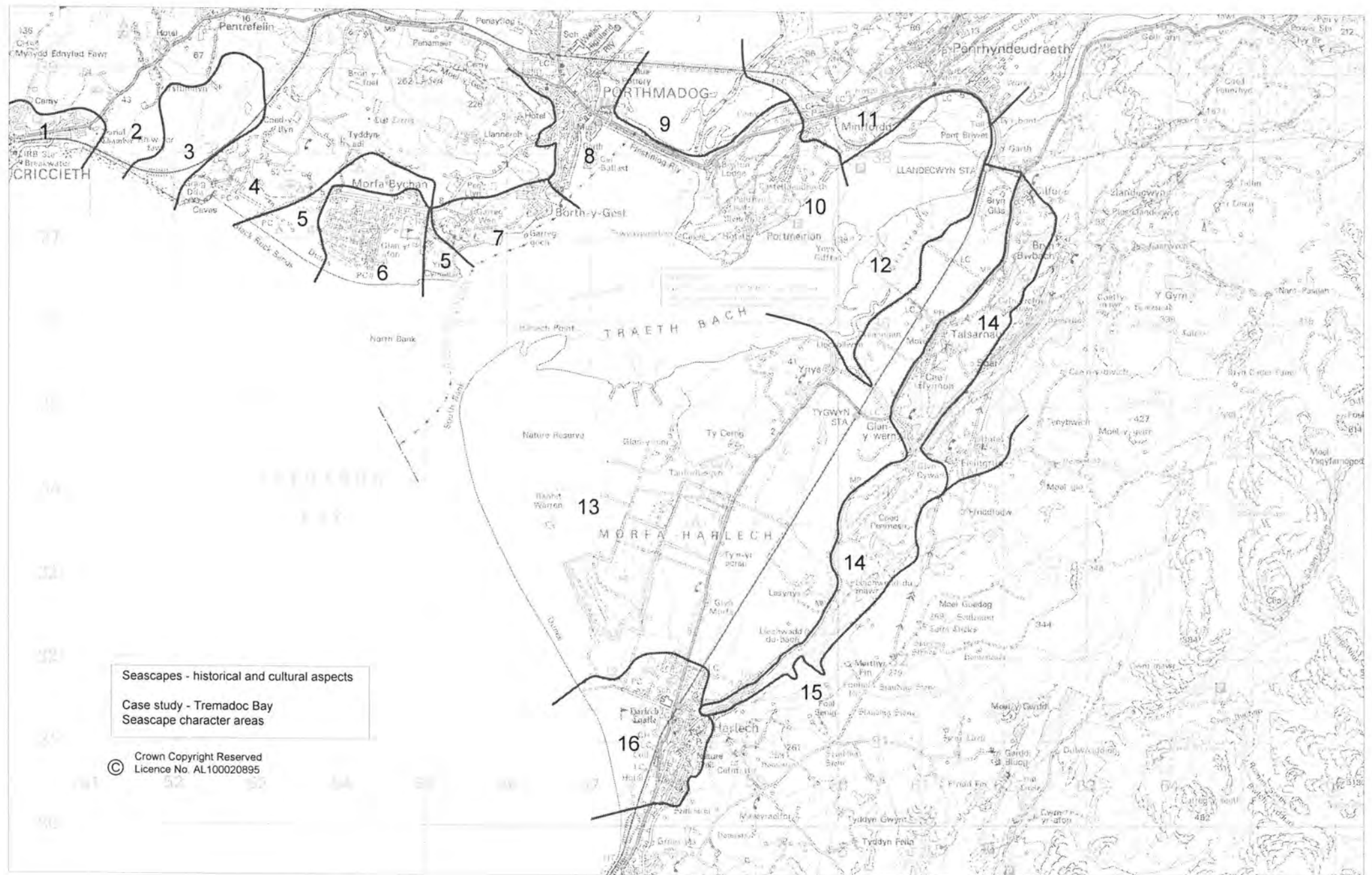
part of Historic Landscape Register Area HLW (Gw) 2

16 Harlech

A small town with medieval origins, dominated by its medieval castle (and modern theatre, when viewed from the sea), with characteristic winding streets (no planned settlement) leading down to modern estates and golf course, with post-medieval ribbon settlement set along the upper roads.

part of Historic Landscape Register Area HLW (Gw) 2

Map 2 LOCATION OF CHARACTER AREAS



6 Assessment of Seascape area

In line with the methodology outlined in the main report (section 4.6.3.3), the historical and cultural aspects of this Seascape area are considered together here.

It should be noted that in the absence of a defined potential development whose impacts can be measured, this section cannot be fully implemented in this pilot study. However, it is intended that what follows can act as guidelines.

Importance: The amount of historical and cultural material available for this area, as well as the presence of a World Heritage site, two areas included on the Register of Landscapes of Outstanding Historical Interest in Wales, a grade II* Park and Garden and the number and quality of the cultural associations mean that this area must rank as **HIGH** in historical and cultural terms.

As well as the contribution to the Seascape of a number of significant individual component, however, many themes are represented and the evidence for most of them is well-preserved, cohesive and has high amenity and intrinsic value. The most important themes are settlement, harbour, defence, communications, relict archaeology, work and ship-wrighting, along with the associated cultural themes plus the added theme of cultural association.

There is good evidence for all of these in the area, and the current landscape is a complex mixture of many different historical strands coming together. Much of the evidence for past historical processes survives intact and intelligible, in pattern and in detail, and contributes a very significant amount to the current Seascape.

Any development which is likely to impact upon Tremadoc Bay, must be preceded by a detailed assessment which considers the impact on historical and cultural aspects in considerable detail.

Representativeness: It was not possible, for the reason given above, to establish whether the components directly or indirectly affected by development are representative of the Seascape area as a whole.

Group Value: It was not possible, for the reason given above, to establish the diversity of features and themes relating to the Seascape area which may be directly or indirectly affected by the development.

Condition: It was not possible, for the reason given above, to establish the condition of surviving features belonging to each theme which may be directly or indirectly affected by the development. However, it can be said that, on the whole, the condition of most of the features relating to the themes described in section 5 can be described as **HIGH**. There is good survival of component features which are linked to associated features which gives the area a high score in terms of cohesion.

Documentation: The amount of documentary and other material available for this area, as well as the range of types of material and the academic value of that material for each theme rates as **HIGH**.

Associations: The value of this Seascape is increased by its cultural associations (see above - section 5) which also rate as **HIGH**.

7 Bibliography

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XD/8/2 Madocks correspondence

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Portmadog collection

Madocks family papers
Portmadoc Harbour mss
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University of Wales, Bangor

Porth yr Aur collection

Visual material***Caernarfon Record Office***

XS/3212	Woodcut	Houses at Porthmadog	
XS/589/32	Woodcut	Cob, ships, run of waggons	
XS/1467/2	Engraving	William Alexander Madocks	
XS/3392	Engraving	Construction of Cob	Horace
Billington			
XS/690/1/1-5	Photographic collection Porthmadog and ships		
XS/690/2/1-12	Photographic collection Porthmadog and ships		
XS/690/3/1-53	Photographic collection Porthmadog and ships		
XS/690/4/1-84	Photographic collection Porthmadog and ships		
XS/690/5/1-47	Photographic collection Porthmadog and ships		
XS/690/6/1-23	Photographic collection Porthmadog and ships		
XS/690/7/1-43	Photographic collection Porthmadog and ships		
XS/690/8/1-20	Photographic collection Porthmadog and ships		
XS/1467/1	Photograph of painting	Porthmadog c. 1840	
XS/722/1-22	Photographs	Various	

National Library of Wales

JTH71	Photograph	Harbour and shipping	John
Thomas			
SS1	Photograph	Sluice bridge and quay	John
Thomas			
PE668	Painting	Estuary	Wm L.
Leitch			
PA5620	Sketch	Estuary	Moses
Griffith			
PA5621	Sketch	Estuary	Moses
Griffith			
TG08 PB07971	Sketch	Boatyard, 1802	
Cornelius Varley			
TJ06 PE0316	Oil	Peat digging	Copley
Fielding			
	Aquatint	Traeth Mawr	Paul
Sandby			

Line engraving	Crickiaith Castle	S and N
Buck		

Maps and plans

Caernarfon Record Office

X/BJC/2	Cob and estuary, c. 1822	
X/BJC/7	Cob and estuary, c. 1822	
X/BJC/21	Cob and estuary, c. 1822	
X/H&P/Maps/2/1845	Proposed sluices	Jesse
Hartley		
XM/Maps/403	Estuary, pre-Cob	
XM/Maps/8598	Estuary, pre-Cob	
XM/Maps/680/33-4	Slate wharves	
XM/Maps/2511/1-3	<i>M.A. James</i>	
XM/Maps//437	Traeth Mawr, 1822	
XM/Maps/7003/2	Proposed alteration to cut	

Llangefni Record Office

590/1	Facsimile of coastal survey, 1744	Lewis
Morris		

Projected/visual material

National Library of Wales

Yr Etifeddiaeth (film, released as video by Cwmni Sain).

Artifacts

National Museums and Galleries on Merseyside

Accession no. 243	Waterline model of <i>M.A. James</i>
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Porthmadog Maritime Museum

Various artifacts, photographs, *etc.*

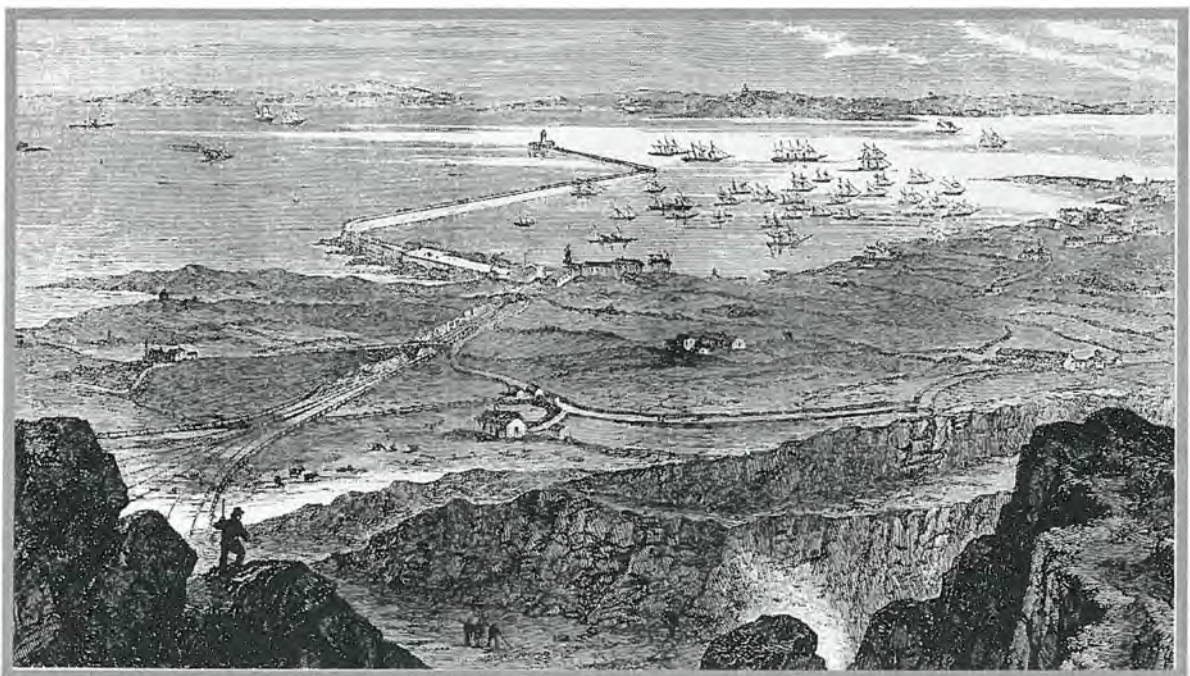
APPENDIX IV

Case study - Northern Anglesey

SEASCAPES OF WALES

HISTORICAL AND CULTURAL ASPECTS

PILOT CASE STUDY 2 – NORTHERN ANGLESEY



1 Introduction

1.1 The area

The north coast of Anglesey (defined as from the Point Lynas lighthouse to the South Stack lighthouse) includes the major port of Holyhead, the still-active port of Amlwch, and a number of smaller ports and coves. Holyhead remains the major British packet port for Ireland, and has seen substantial investment in recent years. Amlwch was formerly one of the world's major copper-ore harbours, exporting ore from the Parys mines, a mile and a half inland and importing coal for the smelters near the harbour. A major regional ship-building centre, the harbour remains in use for yachts and is currently undergoing a heritage revival. The area includes the historic parishes of Holyhead and Rhoscolyn, Llanynghenedl, Llanfachraeth, Llanfwrog, Llanfaethlu, Llanrhuuddlad, Llanfairynghornwy, Llanrhwrys, Llanfechell, Llanbadrig, Amlwch and Llanelian.

The area was selected for study as case study 2 for the '*Seascapes of Wales - historical and cultural aspects*' by agreement between the contractor and CCW, as it was felt that the area contrasted in many ways (physically, historically and culturally) with the first case study, Tremadoc Bay.

1.2 The contractor

The contractor was Gwynedd Archaeological Trust (see section 1.2, page 3 of the main report for further details).

1.3 Scope of the project

The area selected for study is approximately 55km in length, centred on SH400950, and lies within the modern county of Anglesey, north-west Wales. Most of the area is an Area of Outstanding Natural Beauty (AONB), and substantial parts of it have been designated Heritage Coast.

As this is a pilot study, carried out at the request of CCW, no actual potential development has been identified, and the aim of the study, rather, is to provide an example of how information on the historical and cultural Seascape of the area can be collected and assessed.

The scope of the work undertaken has necessarily limited by the time available, as this study forms only a third of the overall pilot project. In particular, it has not been possible to include much of the map and photographic material which the methodological statement deems necessary.

All the themes listed in the methodological statement (table 1 page 10) have been considered.

2 Initial field visit

An initial field visit was carried out on 20th November, 2000, by the joint authors of the report, both of whom were well-acquainted with the area. The weather was clear and allowed a rapid assessment of the Seascape area to be made.

The following themes were identified as being potentially the most significant -

MAP 3 LOCATION OF STUDY AREA

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Historical

Settlement - port, town, dock
Harbour
Defence / relict archaeology
Communications
Work (tourism, coastal quarries, field patterns)

Cultural

Community - social change, local customs, tourism, local skills, worldwide links
Individuals - engineers, shipbuilders, quarry men, dockworkers, others
Community - multi-cultural, passengers, emigrants

The field visit confirmed initial impressions that this a very different type of Seascape from Tremadoc Bay. It was wilder, and there was a great sense of remoteness and isolation. Although longer in extent, the areas of historical and cultural interest in this Seascape were concentrated very much on the three ports within the area (Holyhead, Cemaes and Amlwch), which were divided by lengths of rocky coasts and cliffs. A number of significant monuments exist, but there appears to be little cohesive historical landscape.

3 Identification and research

3.1 Summary of published and secondary sources

3.1.1 Monographs

D Lloyd Hughes and Dorothy M. Williams's *Holyhead: The Story of a Port* is the main source for the development of the port and town of Holyhead in the west of the area. One major book-length study has analysed the history of Amlwch port, its personalities, shipping and ship-wrighting techniques, Bryan Hope's *A Curious Place: An Industrial History of Amlwch (1550-1950)*. Mr Hope is currently engaged on a full-length study of Captain William Thomas and his family, a major ship-building business based in Amlwch.

3.1.2 Articles

Dewi Jones's *Anglesey: A Bibliography* lists a considerable number of articles relating to the north coast of Anglesey. Those that are relevant to the present study are listed in the bibliography at the end of this report.

3.1.3 Research collections

Archival sources relating to the history of the north Anglesey coast are preserved in the archives of University of Wales, Bangor, in the county record office at Llangefni and in private hands. The National Library of Wales also preserves documents, photographs and paintings.

3.1.4 Museum studies and collections

There is a maritime museum at Holyhead (SH245832), housed in the oldest lifeboat station in Wales (1857), and the breakwater quarry at Holyhead, now a Country Park, preserves a number of items relating to the construction of the breakwater. Artefacts

relating to Amlwch's maritime past are preserved at the Porth Amlwch Visitor Centre. Some marine paintings are held at the Merseyside Maritime Museum, Liverpool.

3.1.5 Individual specialist knowledge

The history of the port of Amlwch has been traced by Mr Bryan Hope of Moelfre. The history of the breakwater project at Holyhead has been researched by Mr Edwin Owens of the Breakwater Country Park. The curator of the Holyhead Museum, Mr John Cave, is an authority on the history of the port. A number of locally-based individuals are engaged in researching, interpreting and presenting the history of Amlwch port and the vessels built there. These include Mr David Wagstaffe, Dr David Jenkins and others.

3.1.6 Paintings, sketches, photographs

A number of lithographs and paintings were identified as relevant to the present study. These are listed in the bibliography. However, Lewis Morris's sketches of churches, villages and individual houses deserve particular mention, as do John Warwick Smith's painting of South Stack, Daniel Havell's engraving of Porth Amlwch and the anonymous painting of the arrival of George IV at Holyhead in 1821. The engravings of the breakwater under construction which appeared in the *Illustrated London News* illustrate the scale of the undertaking; one shows Brunel's *Great Eastern* in the harbour, sheltering from the storm which wrecked the *Royal Charter*. There are in addition many paintings in the Liverpool Maritime Museum which show Liverpool vessels off Point Lynas, a well-known landmark.

Amlwch produced a major Welsh painter of the nineteenth century, William Roose, 'Gwilym Rosa' 1808-1878.

Archive photographs of the area are preserved in a great many collections. As well as those in the Llangefni Record Office, others are held in the National Library of Wales and (of Holyhead) in the National Railway Museum, York.

3.1.7 Projected/video

A fragment (77') of cin  film shows the arrival of the mail boat *Munster* at Holyhead in 1898. The *Nellie Bywater*, launched at Millom by Amlwch shipwrights in 1873, was used in several films, the most famous being *The Elusive Pimpernel*.

3.1.8 Prose fiction

No strong tradition of prose fiction in either the English or Welsh language has been identified as relevant to the project.

3.1.9 Descriptive works

A number of travellers' accounts from the late eighteenth to the early nineteenth century describe the Parys mines and smelters. These include the letters of the German chemist Dr August Lentin, as well as those of Michael Faraday and of the French traveller Victor Fr re d'Esquisse. In addition, Owen Griffith's *Mynydd Parys* (Caernarfon, 1897) provides much of the background to the history of the mines.

3.1.10 Poetry / music

No major poetic traditions were noted in connection with the area, though Dean Swift's versified grumblings about Holyhead deserve mention!

3.2 Archaeological and landscape initiatives

3.2.1 Sites & Monuments Record

A list of known archaeological sites in the study area (including scheduled ancient monuments, listed buildings, registered parks and gardens and some non-scheduled sites) was obtained from the computerised regional SMR. For pragmatic reasons it was decided to limit the search to kilometre squares adjacent to the coast for the identified length of the study area.

A list containing some 82 sites was produced (this is not reproduced here due to problems with formatting the list for the report). This included 5 scheduled ancient monuments (the brick-works at Porth Wen, the promontory forts at Dinas Gynfor and Trefadog, the Roman fort of Caer Gybi (in Holyhead) and the hillfort, Caer y Twr, on Holyhead mountain). Very few listed buildings were on the SMR (although there are many in Holyhead). In addition, the SMR recorded a listed garden (Cestyll - PGW(Gd)45(ANG)) (Cadw/ICOMOS 1998, p 14) and several non-scheduled sites and non-listed buildings.

3.2.2 LANDMAP and historic landscape characterisation

A *LANDMAP* exercise covering the whole of Anglesey was carried out in 1999 by consultants TACP. GAT carried out work on the historical and cultural aspects of that exercise, and the resulting information is contained in the regional SMR, and held at the offices of Cyngor Gwynedd. That study, which was very broad-brushed, identified a number of character areas which lie within, or partly within, the study area.

The historical character areas were identified and mapped as (from east to west) Rhos-y-mynach (A/H/47), Llaneilian/Pengorffwysfa (A/H/48), Mynydd Parys (A/H/50), North Coast (A/H/53), Cemaes (A/H/54), Wylfa (A/H/55), Cemlyn (A/H/56), Llanfechell/Llanfairynghornwy (A/H/57), Mynydd y Garn (A/H/59), Central Mon (A/H/38), end of Telford's road (A/H/6), Penrhos (A/H/29), Holyhead (A/H/30) and Mynydd y Twr (A/H/31).

The cultural character areas were identified and mapped as (again from east to west) Llaneilian(A/C/7), Mynydd Parys/Amlwch (A/C/6), northern Anglesey (A/C/38), Cemaes (A/C/4), Wylfa (A/C/35), Penrhos (A/C/2), Holyhead (A/C/1) as well as the off-shore area of ships and ship-wrecks (A/C/36). The historical and cultural areas were by and large coterminous

(References are to the character areas defined in the TACP report: again, it has not been possible to reproduce these as maps for this report).

No detailed historic landscape characterisation exercises have been undertaken which affect the area.

3.2.3 Coastal surveys

A coastal survey, grant-aided by Cadw: Welsh Historic Monuments and carried out by GAT in 1996-7, identified surviving features along the coast of Anglesey, including the study area, and made management recommendations for those considered at risk. The results, which are too detailed to reproduce here, are contained in GAT Report no. 251 (Coastal Erosion Survey - Anglesey).

No intertidal surveys have been carried out in this area.

3.2.4 Register of Landscapes of Outstanding Historical Importance

Porth Amlwch, together with Mynydd Parys and the mines, forms a landscape (HLW[Gw]1) identified in the Cadw/ICOMOS *Register of Landscapes of Outstanding Historic Interest in Wales*, published in 1998. The citation reads: 'An unparalleled, internationally important and visually highly striking landscape situated on Parys Mountain in north east Anglesey, comprising huge, mainly hand-dug, opencast, 18th to 19th centuries copper mines and waste tips ... The area also includes the remains of an associated transport system, settlements, Amlwch town, port and ore processing works' (Cadw/ICOMOS/CCW, 1998, p 71).

4 Fieldwork

This stage confirmed and modified the scope of historic and cultural aspects which survive as a significant, visible dimension within the Seascape.

Fieldwork was carried out following the desk-based study (above) on a further two days in December, 2000, when visibility was poor. However, the whole area was covered and the completed fieldwork recording forms (historical and cultural) are included on the following pages.

SEASCAPES Historical aspect theme form

STUDY AREA North Coast of Anglesey

PROJECT NUMBER G1623

SUMMARY OF CHARACTER OF AREA

This long stretch of coast has a disparate historic character. Outside the huge port of Holyhead, developed since the end of the 18th century, and the smaller ports/harbours of Cemaes (medieval in origin) and Amlwch, most of the coastline is undeveloped and remote. Unsurprisingly there are a number of coastal forts (prehistoric - Dinas Gynfor and Mynydd y Twr; Roman - Caer Gybi; and early medieval - Trefadog.) These, together, with the 19th century brick works at Porth Wen (all scheduled), are the most dominant monuments on the coast. The field patterns and boundaries which abut the coastal edge for most of the length of the area are largely unremarkable, although little-studied. The area includes the historic parishes of Holyhead and Rhoscolyn, Llanynghenedl, Llanfachraeth, Llanfwrog, Llanfaethlu, Llanrhuddlad Llanfairynghornwy, Llanrhwydrys, Llanfechell, Llanbadrig, Amlwch and Llaneilian.

PRINCIPAL HISTORIC INTEREST (tick where relevant)

Settlement ☒ Harbour ☒ Defence ☒ Places of worship ☒ Navigation ☐
Ornamental/leisure ☐ Communications ☒ Relict archaeology ☒ Work ☐
Seaways ☐ Ships ☒ Shipwrighting ☐

RELEVANT THEMES (tick where significant evidence exist)

Settlement – port, town ☒
Settlement – island ☐
Settlement – tourist resort ☐
Settlement – new waterfront development ☒
Settlement – caravan parks ☒
Harbour – sea defence, reclamation ☒
Harbour – quays, bridges ☒
Places of worship ☐
Mariners' college, navigation school ☐
Ornamental – parks, gardens ☒
Defence – land/sea-based ☒
Communications – land-based ☒
Relict archaeology ☒
Work – fishing, cockling, oyster beds ☐
Work – commercial sailing ☐
Work – tourism (caravans, B&B) ☒
Work – contraband ☐
Work – field-patterns/boundaries ☒
Work (extractive, coastal quarries, dredging) ☒

Seaways (archaeological evidence) ☐

Ships, shipwrecks ✓

Shipwrighting yard, marine workshops ☐

NOTES

The three main ports are prominent in historical terms. There are several individual monuments which are also prominent locally, but little in the way of cohesive landscape. One or two coastal industrial sites (Porth Wen, Breakwater Quarry) are significant. No obvious significant field patterns.

SEASCAPES Cultural aspect theme form

STUDY AREA North Coast of Anglesey

PROJECT NUMBER G1623

SUMMARY OF CHARACTER OF AREA

The north coast of Anglesey (defined as from the Point Lynas lighthouse to the South Stack lighthouse) includes the major port of Holyhead, the still-active port of Amlwch, and a number of smaller ports and coves. Holyhead remains the major British packet port for Ireland, and has seen substantial investment in recent years. Amlwch was formerly one of the world's major copper-ore harbours, exporting ore from the Parys mines, a mile and a half inland and importing coal for the smelters near the harbour. A major regional ship-building centre, the harbour remains in use for yachts and is currently undergoing a heritage revival.

PRINCIPAL CULTURAL INTEREST (tick where relevant)

Settlement ☒ Harbour ☒ Defence ☐ Places of worship ☐ Navigation ☒
Ornamental/leisure ☐ Communications ☐ Relict archaeology ☐ Work ☐ Seaways ☒
☒ Ships ☒ Shipwrighting ☒

RELEVANT THEMES (tick where significant evidence exist)

Settlement – port, town, island, tourist resort, new waterfront development

Community – multi/mono-cultural/lingual, social change, emerging culture, local/regional customs, tourism, seasonal changes ☒

Harbour – sea defence, reclamation

Community/individuals (local élite, engineers, etc.) ☒

Harbour – quays, bridges

Community (passengers, emigrants)/individuals (local/business élite, engineers, etc.) ☐

Places of worship

Religious tradition (cultural patterns) – individuals (charisma, sanctity) ☐

Mariners' college, navigation school

Educational traditions – individuals (expertise) ☐

Ornamental – parks, gardens

Community/individuals (local élite, gardeners, etc.) ☐

Defence – land/sea-based

Military/naval tradition – individuals (heroism) ☐

Communications – land-based

Community (passengers, emigrants)/individuals (local/business élite, engineers, etc.) ☒

Relict archaeology

Legends ☐

Work – fishing, cockling, oyster beds

Community ☐

Work – commercial sailing

Community ☐

Work – tourism (caravans, B&B)

Community ✓

Work – contraband

Individuals (legends, associations) ✓

Work – field-patterns/boundaries

Community/individuals (local élite) ☐

Work (extractive, coastal quarries, dredging)

Community/individuals (engineers) ✓

Seaways (archaeological evidence)

Local/regional/worldwide community (cultural patterns) ✓

Ships, shipwrecks

Community/individuals (travel, heroism, loss) ✓

Shipwrighting yard, marine workshops

Community/individuals (skills, expertise) ✓

Associations ☐

NOTES

A culturally varied area, which includes the town of Holyhead, with its strong Irish and English influence, and the former mining and shipping town of Amlwch. The more rural parishes remain Welsh in speech and culture. The cultural diversity of the area is reflected in its variety of architecture, which includes hotels and some buildings of suburban pattern but in rural locations, as well as shamrock bars and the like in Holyhead.

5 Analysis

The material in this section is presented by theme (see Methodological statement, table 1 page8), and combines the results of the desk-based survey and the fieldwork, concentrating on the visible remains which exist in the modern Seascope.

If no substantial remains relating to a particular theme have been readily identified in the area, then this theme has been omitted from the analysis.

5.1 Historical Seascope

Settlement – port town

The port of Holyhead has, since the eighteenth century, been the main packet port for Ireland. Since the nineteenth century it has housed a population connected with the ferry services, with other maritime traffic, with the railway and (since the 1960s) with Anglesey Aluminium.

The town of Amlwch is almost entirely a creation of the copper industry. The original small haven, possibly medieval in origin, was extended by act of parliament of 1793, and regulated by a Board of Trustees.

Cemaes, though primarily a fishing village, also had an industrial harbour connected to the brickworks by tramway Porth Wen brickworks, a spectacular coastal site, had its own harbour and jetty but did not develop a settlement. It was the maerdref (commotal centre) of Talybolion in the medieval period, and the find of a hoard of Roman coins nearby also hints at its former importance.

Settlement – islands

Ynys y Moelrhoniaid (the Skerries) has been inhabited in the past by lighthouse staff.

Settlement – tourist resorts

Tourist settlement is evident at Bull Bay and Cemaes.

Settlement – new waterfront development

New waterfront developments are evident at Amlwch, where a interpretation centre has been opened in the former sail loft and watch house devoted to the industrial and maritime history of Amlwch and the area. Holyhead is in receipt of substantial grant aid which may alter the town's waterfront character.

Settlement – caravan parks, leisure

Caravan parks and related leisure activities do not form a significant element in the coastal economy of north Anglesey, although there are several caravan parks along the west-facing coast of the main island opposite Holyhead.

Harbour – sea defences, reclamation

The extensive sea-defences carried out at Holyhead emphasise the importance of the port and of strategic links with Ireland, and the high levels of government –funding available in the nineteenth century.

Harbour – quays and bridges

Holyhead harbour was improved by John Rennie between 1812 and 1821, at the same time that he was engaged in improving the harbour at Dun Leary (to give it its then spelling). Extensive developments were later carried out under the auspices of the London and North Western Railway Company and the Admiralty.

Amlwch port includes harbours which may date back to the sixteenth century.

Places of worship

The church of St Cybi at Holyhead forms an impressive landmark from the sea, and a number of other parish churches overlook the coast, most notably Llanbadrig, north of Cemaes. Amlwch parish church is a substantial building which aroused much controversy during its construction. Llaneilian church has a superb interior.

Ornamental – parks and gardens

Cestyll, near Wylfa, is a grade II garden on the Cadw/ICOMOS Register of Parks and Gardens of special Historic Interest in Wales) (PGW(Gd)45(ANG) (Cadw, 1998, p 14). It is an unusual, small and intimate 1920s garden, informally planted with tender plants, well-suited to its rocky seaside situation. Penrhos gardens, east of Holyhead, preserve a number of historic features, even though the house itself, the seat of the Stanley family, has been demolished.

Defence

The church of St Cybi at Holyhead is constructed on the site of a late third century Roman fort, part of a defensive system which includes the signal station on the top of Caer y Twr/Holyhead mountain, built within a late Prehistoric hillfort. At Dinas Gynfor, Cemaes Bay, is a coastal promontory fort from the first century BC

Communications – land-based

Land-based communications links include the Telford road and the Chester and Holyhead Railway, engineered by Robert Stephenson, both of which end in Holyhead, the Holyhead to Liverpool telegraph system, operational from 1827 to 1856 to carry messages about the movements of ships between the two ports. Stations were established at Holyhead, Carreglwyd (Cefn Du from 1836) and Llaneilian; the first message was carried on 5 November 1827. Lighthouses were established on the Skerries, Amlwch, Holyhead and at Point Lynas.

Relict archaeology

While there are several prominent individual monuments in the area, they do not form a cohesive landscape. There are a number of coastal forts (prehistoric - Dinas Gynfor and Mynydd y Twr; Roman - Caer Gybi; and early medieval - Trefadog), but these are set well-apart. These, together with industrial workings at Amlwch, Breakwater Quarry (Holyhead), Porth Wen and on the top of Penbrynnyreglwys (SH292922) are the most dominant monuments on the coast. Two or three churches are also located near to the coast, along with at least one site with early Christian burials (at Llanlleiana (SH38948)) and a holy well (Ffynnon Eilian, SH 465934) associated with Llaneilian church, but again these are not significant in landscape terms.

Work – fishing, cockling, oyster beds

Fishing continues from Cemaes and Holyhead, where there is a small fishing quay where Dutchmen and Frenchmen land their catches.

Work – tourism

Tourism has never been particularly strong in the north Anglesey area, owing to its remoteness, although it did grow in economic importance with the change from the use of railways to private cars in the post-war period.

Work – contraband, smuggling, piracy

Material evidence for the passage of contraband in the eighteenth and early nineteenth century is provided by the inlet at Amlwch, known as 'Porth Cwch y Brennin', where the revenue cutter was stored, and in the elaborate control systems at Holyhead for passengers travelling to and from Ireland.

Work – agriculture

There has been no serious study of the agricultural history or customs of this area. Most of the boundary patterns abutting the coast are regular and rectangular, implying they relate to late eighteenth / early nineteenth century farm improvements, although there are clusters of smaller irregular fields on the slopes of Mynydd y Garn (SH300900), presumably relating to enclosure of mountain waste in the nineteenth century. At the eastern end of the area, the enclosure of the low-lying marshland west of Llaneilian has left its distinctive mark.

Work – mineral extraction/processing

Mineral extraction and processing has been carried out along the north Anglesey coast on a substantial scale. The origins of Mynydd Parys are prehistoric, but the mines were worked extensively from the late eighteenth century onwards. By 1797 they were making use of thirty-one reverberatory furnaces on a site which overlooked the harbour. Though they have now disappeared under a council estate, the trace of the incline which formerly carried coal up to them can be traced at the southern end of the harbour. The massive quarries opened up to provide stone for the breakwater at Holyhead have now been converted into a country park. These quarries, which used enormous controlled explosions, continued to be worked for the brick-making process established after 1873. Quarries were also opened up in connection with brick-making at Porth Wen, where the kilns and the mill make a spectacular coastal site, and at Cemaes.

Seafaring world – ships, shipwrecks

None of the vessels launched in on the North Anglesey coast now survive. The Amlwch Industrial Heritage Trust looks after the Cemaes life-boat *Charles Henry Ashley*, in service from 1907 to 1932. The *Duke of Northumberland*, Holyhead's steam lifeboat, built 1889 by R H Green of Blackwall, is an early example of intake system vessel.

Seafaring world – shipwrighting, boilermaking

Ship- and boat-building was established at Amlwch by 1788 with the building of the *Lovely Nancy*. Treweek's yard on the western side of the haven produced its first vessel in 1825, and by mid-century the major ship-yard on the east side, including a slipway,

was in operation. Here, from 1859 iron ships could be built and repaired, the first port in North Wales that could do so. Some of these were engined by DeWinton's Ironworks at Caernarfon. The launching in 1908 of the *Eilian*, which remained in commercial service until 1984, brought the tradition to an end.

Holyhead has been a centre of ship-repair and ship-building, being equipped with two graving docks (built in 1810 and 1880, the latter is still in existence) since the early nineteenth century. Ishmael Jones of Cemaes was also an established ship-builder in the nineteenth century.

5.2 Cultural Seascape

Communities - multi/mono-cultural/lingual, social change, emerging culture, local/regional customs

The town of Amlwch and the smaller communities along the coast remain strongly Welsh-speaking; Amlwch in particular has a distinct dialect. The port of Amlwch established a Welsh-speaking daughter community in Millom, Cumbria from 1869. Holyhead remains a part-Irish community, with a number of pubs and boarding houses run by Irish families and offering a specifically Irish ambience. Its present population is linguistically mixed; in the Holyhead ward in 1991 47% of the population was Welsh-speaking, a decrease from 1981. Welsh continues to decline as the vehicle of communication amongst younger people in Holyhead, though it has the greatest concentration of Welsh-speakers in Anglesey (slightly fewer than 6,000). The town also has a significant Irish population. The port, transport services and Anglesey Aluminium provide most of the employment in the immediate area.

Community/individuals (local élite, engineers)

The level of investment and skill available here at the time is reflected in the fact that J M Rendel, Sir John Hawkshaw and Harrison Hayter were in charge of the construction of the Holyhead breakwater, for which the contractors were J and C Rigby.

Holyhead harbour preserves the work of some of the major engineers of the early nineteenth century - John Rennie and Thomas Telford in particular. Less is known about the engineers who constructed the port at Amlwch, though the distinctive pattern of stones laid vertically to construct the harbour walls may reflect Cornish immigration.

Religious traditions [cultural patterns] – individuals [charisma/sanctity]

Numerous traditions surround St Cybi, traditionally the son of Selyf ap Geraint ab Erbin. Holyhead was his chief foundation, where the *clas* he established had a long history. The tale that he used to meet St Seiriol on a weekly basis in the middle of Anglesey may be of recent derivation.

Community/individuals, local élite, gardeners

Cestyll was bought from the Carreglwyd estate in 1918 by the Honourable William Walter Vivian, for his favourite niece, Violet, who was one of Queen Alexandra's maids of honour and created the garden from 1922 onwards. Penrhos gardens not only recall the creativity and imagination of the Stanley family but also the liaison between Venetia Stanley and Asquith during his Premiership. Asquith visited Penrhos at least once (though he said he would rather go to Hell than Wales), and Venetia Stanley's decision to

marry was one of the factors which drove him from office in 1916 and which affected Britain's conduct of the war.

Military/naval tradition – individuals [heroism]

Though a number of the defensive sites, particularly Mynydd y Twr and to a lesser extent Dinas Gynfor, are prominent coastal landmarks, no strong traditions or cultural associations were noted in connection with them.

Communication – individuals / community (passengers, emigrants)

The building of the Telford road and Robert Stephenson's Chester and Holyhead Railway, which both end at Holyhead, illustrate the vital importance to the United Kingdom government, in the nineteenth century, of rapid transport links with Ireland. The *Irish Mail* was for a while in the 1860s the fastest scheduled train in the world, when it was used to carry dispatches between London and Washington.

The tradition of exile and return through Holyhead is particularly strong in the Irish imagination, and includes soldiers, administrators, Viceroy and Lord Lieutenant, as well as the millions of Irish people who made the journey to Britain in search of jobs, and who often made the journey home again. Particular events include the return of the body of Terence McSwiney from London to Cork, and the return of the 1916 rebels, the future core of the Dail, the Army and the garda síochána of the Irish Free State.

Work – fishing, cockling, oyster beds

The endurance of commercial fishing at Cemaes sustains cultural contacts with France and the Low Countries.

Work – tourism (community)

Tourism was slow to develop in the north Anglesey area, owing to its remoteness. However, with the change from the use of railways to private cars in the post-war period, tourism has increased. There are several caravan parks along the north-west coast, opposite Holyhead.

Work – contraband

The North Anglesey coast has a long tradition of smuggling, and security at Holyhead remained tight throughout the troubles in Northern Ireland. It has been suggested that the recruitment of the crew of the CSS *Alabama* at Moelfre in 1862 was carried out by an Amlwch captain.

Work – agriculture

There are no known strong customs associated with the farming communities of the area.

Work – extractive

The scale of mineral extraction at Parys indicated the benefits enjoyed by coastal sites, particularly in the copper industry, dependent on ores from other mines. The quarries at Holyhead, which took a terrible toll of life and limb when the breakwater was under construction, indicate in acute form the exploitative nature of Victorian employment patterns. The Porth Wen brickworks are now recognised as one of the most attractive former industrial sites in Anglesey or indeed Wales.

Seaways

The dedications to Cybi of churches in Llyn, Ceredigion, Monmouthshire and at Cuby, near Tregony, and at Duloe, Cornwall, have been quoted as supplying testament to the seaways of the early Christian era.

Ships (community/individuals - travel, heroism, loss)

Traditions survive relating to the many shipwrecks off the northern Anglesey coast.

Shipwrighting (community/individuals)

The ship-yards at Amlwch are witness to a vigorous tradition of small-scale ship- and boat-building once common throughout the British isles and beyond. The move to iron ship-building, evident from 1859 onwards, is testament to the innovativeness of this particular area.

Legends, associations

There are few legends associated with the area that are specifically associated with the coast. The bonesetters of Llanfaethlu are fabled to be descended from a Spanish boy, the sole survivor of a shipwreck off the coast of Llanfairynghornwy in the eighteenth century, who was adopted by a childless couple in Llanfaethlu and married an Anglesey woman. Another son of Llanfaethlu is Sion Dafydd Rhys (John Davies, 1534-?) the grammarian, recusant, physician, headmaster of Friar's School, Bangor.

In more recent times, the house Cemlyn above Cemmaes Bay was home to Vivian Hewitt – locomotive fireman, aviator, collector of cars, and recluse.

5.3 Seascape character areas

A rapid *LANDMAP* exercise covering the whole of Anglesey was carried out in 1999. GAT was sub-contracted to carry out the work associated with the historical and cultural aspects of that study, and two reports were produced (project references G1581 and 1582). These obviously covered the current Seascape area of the north Anglesey coast.

It used the methodology developed in Cadw-funded historic landscape characterisation reports and previous *LANDMAP* exercises, and on which this Seascapes study is based, and has been reproduced here.

In all 14 historical character areas were identified. These are listed below, in east to west order, with a brief description of their dominant characteristics. The reference numbers quoted in brackets are the areas' *LANDMAP* numbers for ease of reference.

5.3.1 Historical character areas

Rhos-y-mynach (A/H/47)

Traditionally a separate area (shown as such on the 1840 tithe map), almost devoid of settlement with distinctive stone walling, and Point Lynas lighthouse complex.

Llaneilian/Pengorffwysfa (A/H/48)

Area containing a distinctive settlement pattern, with early (medieval) nucleation and post-medieval development. Much infilling with ribbon development.

Mynydd Parys (A/H/50)

This major industrial landscape, once the largest copper-producer in the world, links the mines on Mynydd Parys to the port of Amlwch in a seamless landscape. Included on Landscapes Register.

North Coast (A/H/53)

Barren and remote area, rocky and difficult for agriculture. Small irregular enclosures for unimproved grazing. Some settlement.

Cemaes (A/H/54)

Originally a medieval commotal centre, now bears witness to its more recent history as a fishing port.

Wylfa (A/H/55)

Headland dominated by the 20th century nuclear power plant.

Cemlyn (A/H/56)

Low-lying, open area of large, improved fields with scattered farms and isolated church.

Llanfechell/ Llanfairynghornwy (A/H/57)

Area characterised by small pockets of settlement which are more nucleated than surrounding area, and are probably 19th century in origin established on unenclosed land.

Mynydd y Garn (A/H/59)

Mountainous, craggy area demonstrating a character quite different from the surrounding area based on remoteness, irregular field pattern and settlement, and general atmosphere.

Central Mon (A/H/38)

Part of this character area which covers much of inland Anglesey, characterised by irregular fields, scattered settlements and roads, is included in the coastal zone on the west side of the island.

Telford's road (A/H/6)

Telford's early 19th century road across the island is an important historic routeway, and later settlements grew up alongside it. The northern end of this character impinges here.

Penrhos (A/H/29)

Principally defined by the landscaped grounds of Penrhos, the former house of the Stanleys.

Holyhead (A/H/30)

Large port with its origins in the Roman period and evidence for importance as an ecclesiastical centre in early Christian period. Developed from late 18th century as thriving port, and main characteristics now display this development.

Mynydd y Twr (A/H/31).

Area of largely unenclosed mountain overlooking improved fields, the whole are containing important relict archaeological remains from the early and late prehistoric periods. Characteristic 19th century encroachment on east side of the mountain.

5.3.2 Cultural character areas

Llaneilian (A/C/7)

A rural area, famous for the novelist and impresario 'Llew Llwyfo', who began his working life in the copper mines, and whose reputation spread across Wales and America.

Mynydd Parys/Amlwch (A/C/6)

Mining for copper on Mynydd Parys and smelting of the ore at Amlwch made this one of the great centres of the world copper industry in the late eighteenth and early nineteenth century, attracting many visitors. It also created a population in which families from Cornwall, Derbyshire and elsewhere lived and worked alongside the Welsh. Double-barrelled surnames, part English, part-Welsh (Rothwell Hughes, Roose Williams, *etc.*) are typical of this area. Amlwch ward, with which this area is partly co-terminous, was 66.75% Welsh-speaking in 1991. Heritage developments are under way at both the mine and Porth Amlwch, under the management of the Amlwch Industrial Heritage Trust.

Northern Anglesey (A/C/38)

An exposed coastal area, once notorious for smuggling. The Anglesey 'bonesetters', a family famed for their medical skill, were based at Llanrhyddlad. Cemlyn was the home of Vivian Hewitt, the locomotive fireman turned pioneer of flight who took a monoplane from Holyhead to Dublin in 1912 and later devoted his life to ornithology and collecting cars. Llanfaethlu was the birthplace of the scholar Sion Dafydd Rhys, recusant, schoolmaster, physician and grammarian.

Cemaes (A/C/4)

A small, close-knit resort town, formerly a fishing harbour and a harbour where bricks from the local brickworks were exported. It forms part of a linguistic band across northern Anglesey where Welsh is spoken by between 50% and 70% of the population. The David Jones Institute was established by a native of Cemaes who made his fortune in Liverpool.

Wylfa (A/C/35)

A nuclear power station, a major employer within Anglesey, which has done much to stem rural decline and has also created a broad cultural mix with the influx of engineers and their families.

Penrhos (A/C/2)

Seat of the Stanley family from 1763, when Sir John Thomas Stanley married Margaret Owen, a member of a once-powerful family from commote Talybolion. The Stanleys are described by the *DWB* as 'picturesque, versatile and unexpected in their ways'; the family numbered converts to both Catholicism and Islam in the nineteenth century, as well as providing the Anglican church with some of its most distinguished luminaries. William Owen Stanley was a keen amateur archaeologist as well as an MP; the family tradition was strongly Whig and one of its members was Venetia Stanley, whose relationship with Asquith during his Premiership was central to his conduct of the First World War. The area now forms part of a Coastal Park Nature Reserve.

Holyhead (A/C/1)

The historical shipping port to and from Ireland, the point of arrival and departure for emigrants, workers, administrators, soldiers and prisoners. Its present population is linguistically mixed; this area is largely co-terminous with the Holyhead ward, where in 1991 46.98% of the population was Welsh-speaking, a decrease from 1981. Welsh continues to decline as the vehicle of communication amongst younger people in Holyhead, though it has the greatest concentration of Welsh-speakers in Anglesey (-

6,000). Holyhead school was the first comprehensive in Britain. Holyhead has a maritime museum, and the former quarry and brickworks on Holyhead Mountain are now open as a country park in which a number of exhibits are displayed.

Off-shore shipwrecks (A/C/36)

As an island of maritime communities, the sea around the island also constitutes a cultural area. The north coast of Anglesey is famous for its many shipwrecks, of which the most famous is Charles II's yacht *Mary*.

The historical and cultural areas were by and large coincident, with smaller historical character areas falling within a larger cultural area.

6 Assessment of Seascape area

In line with the methodology outlined in the main report (section 4.6.3.3), the historical and cultural aspects of this Seascape area are considered together here.

It should be noted that in the absence of a defined potential development whose impacts can be measured, this section cannot be fully implemented in this pilot study. However, it is intended that what follows can act as guidelines.

Importance: There is a considerable amount of information relating to the historical and cultural heritage of northern Anglesey available, and the area contains a number of key sites and monuments. However, as the stretch of coast examined in the study was so long, certain stretches of it can be seen to be more important (in historical and cultural terms, at least) than others. The *LANDMAP* exercise ranked the character areas according to national, regional, local and other importance. With the exception of Mynydd Parys/Amlwch, Telford's road and Mynydd y Twr (which were all ranked as being of national importance), all the character areas were ranked as being of regional importance.

Therefore, overall, the quality of the Seascape of northern Anglesey must rank as **MEDIUM** in historical and cultural terms.

Several historical themes are represented in the area (the most important of which are settlement, harbour, defence, work and ship-wrighting, along with the associated cultural themes). The current Seascape is a complex mixture of many different historical strands coming together (not surprising, considering its length), and much of the evidence for past historical processes survives intact and intelligible, in pattern and in detail, and contributes a very significant amount to the current Seascape. However, the evidence for most of the themes is not particularly cohesive, as it tends to be concentrated in pockets strung out along the coast.

Representativeness: It was not possible, for the reason given above, to establish whether the components directly or indirectly affected by development are representative of the Seascape area as a whole.

Group Value: It was not possible, for the reason given above, to establish the diversity of features and themes relating to the Seascape area which may be directly or indirectly affected by the development.

Condition: It was not possible, for the reason given above, to establish the condition of surviving features belonging to each theme which may be directly or indirectly affected by the development. However, it can be said that, on the whole, the condition of most of the features relating to the themes described in section 5 can be described as **MEDIUM**. There is reasonable survival of component features which are linked to associated features which gives the area a medium to low score in terms of cohesion.

Documentation: There is some documentary and other material available for this area, but it has never been studied in depth (as has Tremadoc Bay, for instance), so the range and value of that material rates as **MEDIUM**.

Associations: The limited number of cultural associations in this area mean that it rates as **MEDIUM** in this respect.

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