



WHGT BULLETIN

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Fig 1. *Raglan Castle in the late seventeenth century* by Thomas Smith © The collection of the Duke of Beaufort

Raglan Castle: the wider landscape Ann Benson

Thomas Smith's *Raglan Castle in the late seventeenth century* provides a view of the north-west side of Raglan Castle, Monmouthshire, after the ravages of the Civil War. This article investigates the nature of the view from the opposite direction i.e. what could be seen looking out from this side of the castle just before it was slighted and its water features were drained in 1646.

Fig 2 (PTO) shows the key features of this view from the window at the end of the castle's second floor Tudor long gallery. It is achieved by overlaying Laurence Smythe's 1652 map of Raglan Castle with a modern map, correcting for differences in scale, and then taking account of the window's height from the ground. A

similar view would be seen from the nearby apartments that face towards the north-west. It would have been regarded as enormously impressive by anyone occupying these rooms, including Charles I and the future Charles II, the former staying at the castle on several occasions during the Civil War.

The Black Mountains can be seen in the distance. Before them is a gently rolling landscape that long before 1652 was part of one of the two deer parks lying close to the castle. The view gave opportunities for spectators to follow the progress of deer hunting and hawking activities from the comfort of the castle's accommodation. However, one's eye is drawn to the



Fig 2 The view to the north-west from the Tudor long gallery at Raglan Castle, 1652. An artificial lake is outlined in blue and a water parterre lies at its head © Ann Benson

foreground of the view. A series of cascading terraces leads down to the valley floor below the castle; their outlines are extant. Only part of the lowest terrace is visible in the 1652 view because of the window's height from the ground.

Overall, the view is dominated by a large stretch of water that is an artificial lake created by the damming of a brook that runs along the valley floor below the castle. Although previous publications name this brook as the Wilcae, OS maps record it as Barton Brook. The dam was a large bank across the valley running south-westwards from the end of the cascading terraces. The lake would also have been fed from the springs that emerge from the ground where it starts to curve to the west. Smythe labels the lake on his map as 'The Great Poole'. It was most likely created by Sir William Herbert, first Earl of Pembroke (c.1423 -1469). He is responsible for the majority of the castle's building, which was designed to symbolise his political and military status as Edward IV's main supporter in Wales. The long gallery was built between 1549 and 1589 by William Somerset, third Earl of Worcester.

The lake may also be the same as the fish pond referred to in a 1465 inquest held by the coroner on the body of a child found drowned in the water called 'la fysse Pole' beside the lord's manor of Raglan. Arguably, the lake is also the 'Poole' in Thomas Churchyard's comments on visiting Raglan Castle in 1587:

*'The curious knots, wrought all with edge toole,
The stately Tower, that looks ore Pond and Poole:
The Fountaine trim, that run both day and night,
Doth yield in showe, a rare and noble sight'*

Smythe's 1652 plan shows 'The Great Poole', hereafter referred to as the lake, lapping at the stone walls of the lowest terrace facing north-west and then curving away first to the west and then to the south to fill the valley floor. The lake's location and size can be estimated from an overlay of Smythe's map with an OS map using the cascading terraces as a pivot point and adjusting for differences in scale. The outcome is reasonably valid as the field boundaries align well and generally these change very little over time.

The lake's estimated length is slightly more than a third of a mile (approximately 600 metres). This is only slightly less than the contemporary lake, or mere, at Kenilworth Castle, Warwickshire, which was developed from a defensive water feature. Unlike the Kenilworth mere, Raglan's lake is not connected to its moat, has no obvious defensive purpose and appears to have been largely created for aesthetic purposes.

However, it also provided food as '*... they [Raglan villagers, at the end of the siege during the Civil War in 1646] were set to cut the stanks of the great fish pond, where they had store of very great carps, and other large fish*'.

Although an extensive artificial lake around a castle is not unusual for the fifteenth and sixteenth centuries, the size of that at Raglan is notable. From the map overlay Raglan's lake is estimated at being 77 and 130 yards (70 and 120 metres) wide at respectively its narrowest and widest points.

Holding prime position in the view from Raglan's long gallery is a rectangular-shaped water parterre at the head of the lake. This is an ornamental geometric



Fig 3 Portion of Smythe's map showing the Great Poole and the Red Gate to the south. The water parterre is seen at the head of Raglan's artificial lake © National Library of Wales.



Fig 4 detail showing water parterre at the head of Raglan's artificial lake © National Library of Wales.

arrangement of water channels and islands that would have most likely been covered with swathes of grass or other low growing evergreen plants. The water channels were wide enough to be navigated by a boat.

The water parterre at Raglan was created by Edward, fourth Earl of Worcester, towards the end of the reign of Elizabeth I (r.1558 -1603) as an addition to the pre-existing artificial lake. Smythe's map also shows a pathway leading to a small building composed of three sections lying close to the southern edge of the water parterre. This may also be attributed to Edward, fourth Earl of Worcester.

Edward was a member of the Privy Council and Robert Cecil's collaborator for securing James VI of Scotland as Elizabeth's successor to the throne of England. When James became King James I of England, he repaid Edward's support with important, financially rewarding court positions. Edward and his sons also became

favourite companions of the king and his son, Prince Henry.

A few other water parterres similar to that at Raglan are known to have been made during the early years of James's reign; Sir Roy Strong identifies these as being created for the king and his son, Henry, and the Cecil family. That at 'The Dell', Robert Cecil's estate at Hatfield, was built in 1611 and is similar to the Raglan water parterre in having triangular-shaped islands.

Edward Somerset (d.1628) inherited his title of fourth Earl of Worcester in 1589. A favourite of Queen Elizabeth, he succeeded Essex as her last Master of the Horse. Thereafter, Edward rose

to even greater heights. He was appointed Earl Marshall for the coronation of James I/VI, for the christening of the Princess Mary in 1605 and for the investiture of Henry as Prince of Wales in 1610. He was expert in all matters of court ceremony. A man of letters, he was patron of Edmund Spenser and William Byrd, who were outstanding figures in Elizabethan literature and music. Spenser wrote the Prothalamion in honour of Edward's two daughters' double wedding in 1597. Byrd, considered to be the greatest English composer of the Elizabethan age, was Edward's domestic musician and ended his days at Edward's London home.

Consequently, Edward was well-aware of what his wealthy contemporaries, and in particular Robert Cecil, were creating as material art forms within their gardens. Because of the similarities in the shapes contained within Edward's and Cecil's water parterres, it is tempting to suggest that the small building they each held were also similar and perhaps served the same function.

The building at the centre of Cecil's water parterre had arches on its ground floor to enable water to flow through. That shown on the castle side of Raglan's water parterre on Smythe's map is crudely drawn but clearly shows that it was composed of three sections and positioned within the water at the side of the parterre. Water flowing through the ground floor of this building at Raglan enabled a boat to be boarded there for transit through the parterre's channels and onwards to the lake. Like Cecil's building, it most likely had at least one tower. Given the three sections of Raglan's building, it is more likely that there was a tower at each end with a viewing platform between them. A similar shaped building

with twin towers existed as a standing at Swarkeston, Derbyshire, in the late sixteenth century, although it was positioned on land to look down on sporting events. From such towers at Raglan, the water parterre's structure could be best admired from a height and events on the lake could be observed in comfort, no doubt accompanied by refreshments brought from the castle nearby.

Events on the lake could include the staging of mock naval battles, called *naumachia*, as mass entertainment. They could also be viewed from the square brick pavilion at the corner of the flat garden area now covered by maintenance and storage huts. This pavilion is referred to as a 'summer house' in a 1672 description of the castle. All of the garden buildings, such as this square pavilion

and the building by the water parterre, are generally assigned to Edward, fourth Earl of Worcester. Smythe's map shows islands in the lake and some of these are still visible as mounds. They could have played a part in mock naval battles as well as being an aesthetically pleasing part of the lake's waterscape.

The Smythe map also shows a brown line representing a bridge crossing the lake from the Warren to the Upper Parkes in its southern section (Fig 3). The bridge is clearly visible in the view from the Tudor long gallery and nearby apartments (Fig 2). This bridge is not shown as continuing as a pathway once the lake is crossed from the south. It saves a journey around the southern end of the lake of only an estimated 600 feet (180 metres), hardly worth saving if on horseback. Most likely the bridge served as a viewing point across the lake, back to the castle, and also out across the wider landscape of the park.

The overlay of Smythe's map with a recent OS map was used to estimate the position of this bridge, which was then found to lie on the course of an existing footpath across fields. When this location was visited, it became apparent that the building shown in the foreground of the late seventeenth century painting by Thomas Smith of the north-west side of the castle (Fig 1), was either on the bridge or at the edge of the lake. The building in the painting appears to be of reddish stone, although possibly brick, and has two square towers with buff-coloured stone quoins, one at each end. There are also two arches between the towers on the ground floor, which is shown lower than the surrounding land. Magnification shows that the stone used to form the quoins is also used to frame the opening between the two towers, presumably to form a viewing platform. The tops of the two towers appear damaged.

This building, like that shown with arches at The Dell, could allow water to flow through its ground-floor arches if it was either part of the lake's bridge or was positioned on the edge of the lake, like the building with three

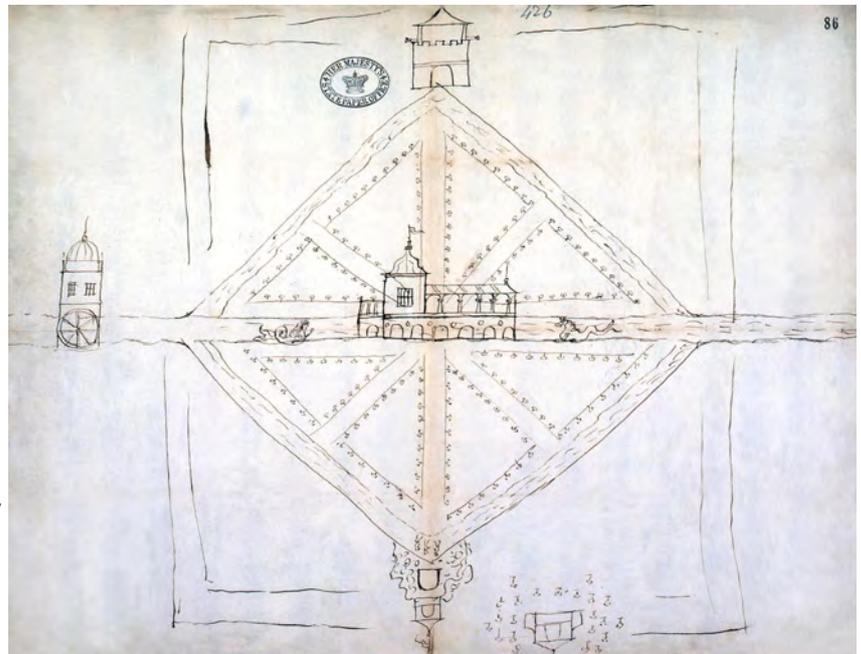


Fig 5 The water parterre at The Dell, Hatfield ©The National Archives

sections alongside the water parterre. Of concern is why Smythe's 1652 map does not show this building with twin towers, when the location of the building close to the water parterre is clearly indicated. Possibly the building positioned by the water parterre and shown as having three sections in Smythe's map was similar in design to that shown in the painting – a central viewing platform between two towers. Smith's painting is thought to have been executed in the late-seventeenth century, and so within fifty years of the castle being slighted after the end of its Civil War siege. This could account for Smith painting the building in a ruinous state.

Whatever the building's exact location, its purpose is clear: the twin towers, at least two storeys in height with a raised flat area between, affords views of the hunt in the surrounding wider landscape and events on the lake. The building could also have served as a banqueting house and there are numerous examples of such dual-purpose structures: Hardwick Hall had a stone-built stand from which to view the hunt and eat sweetmeats; Thomas More's garden at Chelsea had a banqueting house in the wall of the garden with windows looking into the garden and out towards the hunt.

Smythe's map shows an area at some distance to the south of the castle with four green squares (grass) surrounded by grey (water), in effect, a simple water parterre (Fig 3). A channel of water connects this area to the back of the dam of the lake. Elisabeth Whittle likens this square area of water garden to that made by Henry V at Kenilworth Castle in the early-fifteenth century, so it could pre-date the more ambitious water parterre at the north of the lake. The water channel passes through an orchard and hopyard. An early fifteenth century Welsh manuscript describes Raglan Castle as including

'orchards full of apple trees and plums, and figs, and cherries, and grapes, and French plums, and pears, and nuts, and every fruit that is sweet and delicious'.

Perhaps these aspects of the landscape were enjoyed



Fig 6 Detail, foreground of Fig 1 *Raglan Castle in the late seventeenth century* by Thomas Smith © The collection of the Duke of Beaufort

from boats moving along the water channel towards the square islands, or the area was used for fishing, or most likely both.

Certainly, manipulating a view by changing the castle's wider landscape during the time of Henry, fifth Earl of Worcester (later first Marquess of Worcester) is evidenced:

The Marquess of Worcester supposing the King [Charles I] had touched upon his greediness of purchasing all the land which was near unto him; shewed his Majesty the Rows of Trees, & told the King that beyond those trees stood a pretty Tenement, and because he would not have Naboths Vineyard to be an eye-sore to him, he had planted those trees to hood-winck his eyes from such temptations

Thomas Bayley, 1605, *Apophthegme XI*

Henry is also responsible for damming a brook to the south-east of the castle to create two large ponds either

side of an access route approached through a new gatehouse called the Red Gate. It was built in line with the existing White Gate of which remnants remain near the castle's current ticket office. Henry's intention was to produce an impressive, long procedural approach with the castle silhouetted against the sky. Such approaches were becoming very fashionable in the first third of the seventeenth century but Henry's wishes were not fulfilled due to the Civil War.

Overall, from the fifteenth to the mid-seventeenth century Raglan's successive owners were willing to move huge amounts of earth to form terraces and water parterres, dam brooks to create lakes and ponds, build bridges for aesthetic as well as practical purposes, plant trees to manipulate views and build pavilions from which to admire the prospect of the wider landscape thus created. Documentary and geophysical

evidence suggest that garden schemes immediately outside the castle walls served as formal foregrounds juxtaposed to a more natural wider landscape, which nevertheless, was designed. Does all this sound familiar as we celebrate Capability Brown's contribution to English landscape design in the tercentenary of his birth?

Dr Ann Benson FSA

Ann has researched in depth the Somersets' (Dukes of Beaufort from 1682) other Welsh estate, Troy House, Monmouth. Ann's research of the estate's ownership, architectural and garden histories will be published in March 2017 by the University of Wales Press. Ann is happy to be contacted via www.annbenson.co.uk.

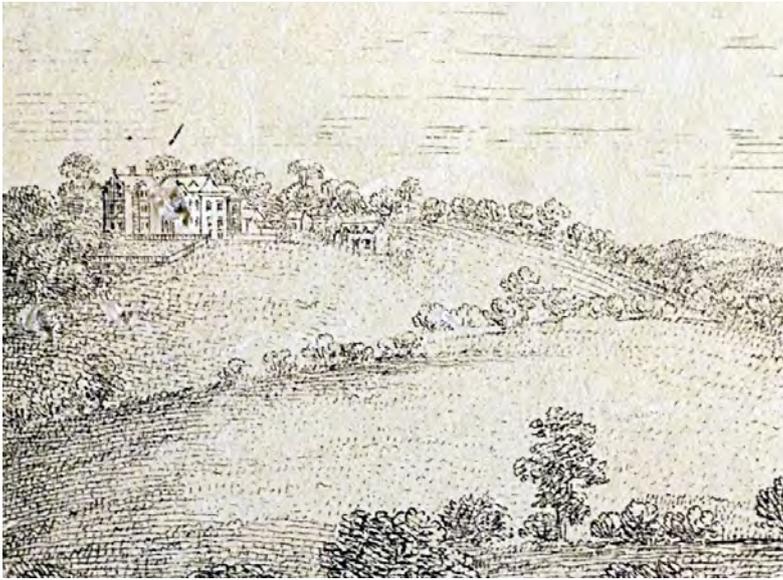
The Festival of Gardens

The first *Festival of Gardens North Wales* was held this year. In more than twenty gardens nearly a hundred events took place between May 28 and June 5 and the sun shone! The festival was a huge success and Coordinator Tony Russell, and all those involved in the planning must be congratulated.

Considering the devastating storm damage reported in the last issue, members will be delighted that the festival was launched by plantsman, gardener, author and broadcaster Roy Lancaster CBE, at Plas Cadnant.

Left to right: *Anthony Taverner, Roy Lancaster and Tony Russell at Plas Cadnant*





Brymbo detail from *The South View of Wrexham* c.1748 Pen and black ink with grey wash by the Buck family (Nathaniel and Samuel) © The Trustees of the British Museum

Near the house a stand of trees was known locally as the "Twelve Apostles." It included twelve lime trees surrounding a central beech tree. The trees grew beside a well which never ran dry, and was believed to represent the water of life. The Apostles may have been planted at the site of the cold bath. These trees were uprooted with the open cast mining by the National Coal Board despite a local prophecy that if the trees and well were destroyed bad luck would come to Brymbo. The community replanted the Apostles to celebrate the Queen's Jubilee in 2012 on a suitable site nearby.

The property passed from Mary Griffith through the women of the family until 1792 when it was sold to the pioneer industrialist John "Iron-Mad" Wilkinson who developed the mining of coal and ironstone and built the ironworks.

The 1829 sale catalogue of the Brymbo estate records various garden features, including a reference to the cold bath. A poem by Janet Walker Wilkinson '*Last Hours at Brymbo*' (1840) describes the "yew-clad walks, and boundless view / And roses that around the terrace wreath" (published under a pseudonym in a collection called *Scattered Flowers* 1866). Janet was not a close relative to John Wilkinson but the niece of Alexander Reid of Llantysilio Hall, near Llangollen, chairman of the Minera Mining Company, who briefly took over Brymbo Hall and the Brymbo iron works in 1837.

In 1970 Brymbo Hall was demolished. The steel works established in 1884 were closed in 1990.

Many thanks for the research by Leon Boardman. More can be found at: <https://thefireonthehill.wordpress.com>

Brymbo Hall 1794 by John Ingleby © National Library of Wales



Brymbo

Brymbo was an estate on the south-facing slopes of Brymbo Hill, 5 km north-west of Wrexham. A late fifteenth century house is believed to have been the property of Edward ap Morgan ap Madoc. Edward's son Gruffydd was founder of the local Griffith family in the early sixteenth century. Local tradition claims that Inigo Jones not only designed a new house for John Griffith in 1624 but also that he was born at the old Brymbo Hall. (Generally Jones is believed to have been born in London, the son of a Welsh cloth worker.) The portico, a copy of the design depicted in Plate 158 in Sebastiano Serlio's *Fourth Book, the Regole generali d'architettura* (1537), is more firmly attributed to the architect. (Jones possessed Italian editions, which he annotated.) A chapel set in the grounds was also attributed to Jones.

Most of the early records of the house were lost in a fire in 1794. The earliest known image of Brymbo is a detail (above) of a topographic view of Wrexham by Nathaniel and Samuel Buck c.1748.

In the eighteenth century the eastern wing featuring giant Doric pilasters was added to the house. Little is known of the garden. The Bucks detail shows a large house with a terraced garden. An invoice for trees ordered by Mary Griffith (NLW) may relate to the Brymbo orchard.

Thomas Wright received payment on October 19, 1732, "by the hand of Mr. Griffith for the trees delivered at Wrexham:

56 pears, plums, cherries and quince at 9d each
150 apple trees at 6d each
2 dozen Spanish nuts
2 dozen large gosberrys
3 yew trees "for a hedg" [sic]

A walled orchard is still shown on an early OS map. The remains of an icehouse still survive and a cold bath may have also been constructed at this time. *Wrexham County Folk Tales* by Fiona Collins (2014) describes a magnificent avenue of horse chestnut trees, tranquil artificial lakes, ornate fountains and a fabulous view over the Cheshire plain.



Brymbo charging wall, site of new community cider orchard © Georgina Gittins

Brymbo is one of 14 community groups selected from over 50 applicants from across Wales to receive funding and support from the Welsh Perry and Cider Society and Heritage Lottery Fund for their orchard project.

The project, *The Heritage of Orchards and Cider Making in Wales*, is not solely concerned with establishing the orchard. It will also endeavour to seek out Welsh Heritage cider apple and perry pear trees growing in Wales and determine their provenance through DNA testing.

We are appealing to readers to contact the North Wales Heritage Project Officer, Diana Berriman, if they know of possible heritage cider or perry trees in their area which would merit testing.

Brymbo Orchard

At 813 feet above sea level Brymbo in North East Wales isn't an obvious choice to plant an orchard. Incorporating the tree planting into the site of Brymbo's eighteenth century ironworks might seem tricky too. The Brymbo Heritage Trust envisages not only an orchard of native Welsh apples and pears, but also the production of cider and perry from them.

Most of the records of cider and perry brewing are from the pre 1950s, after which it became less popular as a hobby, picking up again in the 1970s. Another aim of the project is to fill that gap with a record of people's experiences of brewing their own cider and perry from the 1970s onwards.

Diana Berriman

Heritage Project Officer (North Wales), Welsh Perry & Cider Society. Diana would love to hear from you if you have experiences to share: diana@welshcider.co.uk

Cowbridge Physic Garden: Celebrating Ten Years of Spadework

Edited by Linda Osborn. Paperback published June 24, 2016

On awarding the Cowbridge Physic Garden the Green Flag Community Award for the seventh year running, the judge commented: *'May I congratulate this small team who have tirelessly devoted their time to this amazing project and given Cowbridge an exceptional garden within the town.'*

Now we have an excellent book which explains exactly how they did it – along with fascinating information about the plants in the garden. The book by the Physic Garden volunteers commemorates the tenth anniversary of this unique garden.

Dan Clayton Jones, President of the Cowbridge Physic Garden, sets out the genesis of the project on the overgrown site of the eighteenth century Old Hall Gardens. His outline of the achievements since 2003 pays homage to the considerable expertise and enthusiasm of everyone involved. The mini-Sotheby's auction featuring a wish list of all the items needing funding was an inspired idea – which could be copied by community garden projects everywhere.

The chapter on Physic Gardens & Herbal Medicine by Hilary M. Thomas sets out the historical context from the earliest Greeks to modern day interest in plant-based medicines. Hilary goes on to describe the approach taken in the development of the Cowbridge Physic Garden.

No plans were discovered of the original walled garden, but nineteenth century OS maps indicate a formal layout with paths and beds. This design was still identifiable in

part when clearance of the site began.

The design brief was to create an eighteenth century physic garden incorporating twelve central 'medicinal' beds each devoted to a particular illness or part of the body.

The chapter on the Medicinal Plants by Sue Duffield, Robert Moore and Linda Osborn with assistance from Hilary is the largest section of the book. It is extremely well researched and structured and for each plant provides the various names, description, associated history, folklore and myth and medicinal use.

There are fascinating facts and legends to be discovered on every page. I particularly enjoyed the history, folklore and myth sections and will be re-visiting those pages again.

The book concludes with an insight into the life of the garden provided by Val Thomas's Diary, describing the work by volunteers on a monthly basis. It is both entertaining and hugely informative. You can keep up to date with Val's Diary on the Physic Garden website.

Last but by no means least full credit must be given to the beautiful colour photographs by Robert Moore and the watercolours by Gillian Griffiths.

The book is dedicated to the Physic Garden's Volunteers, past and present. I would recommend it to all garden enthusiasts.

Marion Davies



Above and below Gwaenynog walled garden

Beatrix Potter Inspired by a Denbighshire Garden

2016 is the 150th anniversary of Beatrix Potter. This has been celebrated in Wales at Gwaenynog, an estate near Denbigh, where the rabbits in the walled garden and the bothy (famous as Mr McGregor's potting shed) inspired *The Tale of the Flopsy Bunnies*.

Gwaenynog records date back to 1403. The Myddelton family owned the late medieval house and enlarged it in the sixteenth century. The kitchen garden and the garden bothy in the SW corner were constructed in 1772 by Col. John Myddelton who largely remodelled the house between 1762 and 1764.

In 1870 the house was bought by the Burton family who enlarged the house still further, faced the main front in limestone, and added a Tudor arch leading to the rear service court.

Between 1895 and 1913, Beatrix Potter visited North Wales 13 times, staying with her Uncle Fred and Aunt Harriet. In 1895 Beatrix wrote in her diary *'The garden is very large, two-thirds surrounded by a red brick wall with apricots, and an inner circle of old grey apple trees on wooden espaliers. It is very productive but not tidy, the prettiest kind of garden, where bright old fashioned flowers grow amongst the currant bushes'*.

Against her parents wishes Beatrix became engaged to her editor, Norman Warne, in 1905, at the age of 39. When just a month later Norman died suddenly, of pernicious anaemia, Beatrix fled to Gwaenynog with her two pet rabbits, Josey and Mopsy, to stay with Aunt Harriet.

Beatrix revisited Gwaenynog in March 1909 whilst working on the illustrations for *The Tale of the Flopsy Bunnies*. Using the walled garden and the gardener's bothy as the setting, she very quickly amassed enough background sketches *'to finish up the F. Bunnies without further delay.'*

Beatrix published *The Tale of the Flopsy Bunnies* in July 1909 following the popular *The Tale of Peter Rabbit* (1902) and *The Tale of Benjamin Bunny* (1904). Many

Potter critics consider that the depictions of the garden in this story are amongst her finest illustrations.

Today Gwaenynog is owned by Janie Smith, the great-great-niece of Beatrix Potter. The Clwyd branch visited in August and Janie described how the large walled garden was rescued from years of neglect. In 1988 Janie's youngest daughter Frances, a twenty year old aspiring horticulturist, with experience of working in the kitchen garden at Chatsworth, was inspired to restore the Gwaenynog walled garden to the state depicted in the Beatrix drawings.

Frances was fortunate to meet David Lewis who had worked in the garden as an apprentice during the late 1940s, when Gwaenynog was a girls' boarding school. David helped Frances to map the garden as he remembered it. Gradually Frances

and Janie have reinstated the landscape shown in *'The Tale of the Flopsy Bunnies'*. Now mainly restored, the garden is once again both productive and beautiful. You can still see Mr. McGregor's potting shed and there are still bunnies! These days Peter and Enys Davies help to maintain the garden.

Gwaenynog also features in an unfinished story of two bats, Flittermouse and Fluttermouse, who lived *'amongst the dusty rafters'*. However, it is the stories of Peter Rabbit and the Flopsy bunnies that are best remembered at Gwaenynog. If Beatrix were able to visit the garden today it would still be a source of inspiration!

Gwaenynog pictures can be seen at: <http://www.vam.ac.uk/content/articles/b/beatrix-potter-place-as-inspiration>

The V&A hold the largest collection of Potter drawings. Penguin Ventures own the Frederick Warne & Co copyright of the images and charge large fees for image use.



CB 300

Pop Up Exhibition

The Clwyd branch celebrated Capability Brown's tercentenary (CB300).

As the Grade I Wynnstay landscape by Brown is in private and divided ownership, the Clwyd branch decided to raise public awareness of this special heritage through a touring Pop up exhibition. The six panels were curated by Glynis Shaw, Prue Probert and Advolly Richmond.

This initiative was generously supported by the WHGT Small Grants scheme and by the Landscape Institute which has supported the national CB300 festival. The grant was won

on the basis of audience development so the exhibition has been on a journey: It was first seen at the Wynnstay Arms, Ruabon; then at Ty Mawr country park visitor centre, Cefn which is visited by young families during the summer holidays; the Pavilion, Llangollen where it was on show for the Harley Davidson Club and also the 6,000 visitors at the Balloon Festival; Glyndwr University, Wrexham where it was viewed by members of the U3A; Chirk Castle, Chirk; and Plas Newydd, Llangollen. The exhibition can now be seen at the Llangollen library and tourist centre, and will then go to the Hawarden Record Office and Wrexham Museum before finally returning to the Wynnstay Arms in Ruabon.

Thanks are due to Jonathon Gammond of the Wrexham Museum Service for all his advice and a PDF of the six panels can be found on the Wrexham Museum website.

The Pop up shows the Wynnstay landscape before it was fragmented and changed by modern development.

Belan Water (above) in the Lower Park at Wynnstay, is a lost landscape. Originally designed by Capability Brown, it was constructed from 1777, with an earthen dam across the Belan stream. It was completed after Brown's death in 1783, under the foreman surveyor John Midgeley.

Brown's friend, John Byng, wrote *'this lake was inferior to what was intended'*. The local surveyor John Evans of Llwyn-y-groes (who published a nine-sheet map of N. Wales, made from actual surveys), was responsible for the cascade:

"Several brooks and rills were made confluent, so as to form a torrent; which dashing over a lofty ledge of artificial rock-work, covered with mosses and lichens, assumes the appearance of a natural cascade, and very similar to the much-admired one in the Marquis of Lansdowne's park, at Calne, in the county of Wilts...."

"The rapid stream then winds through the Belan grounds,



Belan Water at Wynnstay to Ruabon Church by Moses Griffiths © National Library of Wales

having its margin skirted with sylvan accompaniments, where a few years since, a sprinkling of stunted hawthorn bushes were nearly sole possessors of the soil."

Belan Water was ceremonially opened in 1784: *"led by the gamekeeper and two bagpipers, it included 80 colliers, 100 carters, 200 labourers, 20 artificers, 150 gentleman and farmers, who helped with their carts, one wagon with a large piece of roast beef, another with a hogshead of beer with a banner 'To Moisten the Clay', Sir Watkin and Lady Williams-Wynn and their daughter in a phaeton drawn by six ponies, Mr. Evans on horseback and Mr. Midgeley with his levelling staff."*

The Lower Park also had an ice house, boat house, moss house and a bathhouse. Images of Belan Water are rare as this lake soon failed. Numerous searches have failed to find any image of the Wynnstay cascade.

The exhibition includes a panel on William Emes, follower of Brown, and Humphry Repton, successor to Brown, both of whom designed parkland landscapes in the Clwyd area. The landscapes of Chirk Castle and Erddig by William Emes belong to the National Trust and are open to the public.

The Clwyd branch are grateful to AM Ken Skates for hosting a garden party in June at Wynnstay in the Pleasure Ground, and to Rita Reeves who showed us the grounds including the tunnel east of the kitchen garden by the Temple Dairy, both built by Brown. The tunnel breaches the ha-ha and was used to bring the cows to the shippon beside the dairy.

Wynnstay also featured in a BBC Radio Wales *Country Focus* episode in July.

In October Clwyd hosted an Emes Day at Chirk Castle where Prue Keely-Davies gave an excellent talk on the Emes landscapes. The Pop up exhibition was viewed by everyone who attended.

The Pop up can be seen at www.whgt.org.uk

QUEEN'S AWARD FOR VOLUNTARY SERVICE



Penllergare Receives QAVS Award

Penllergare Valley Woods was proud to be awarded the Queen's Award for Voluntary Service 2016. In June the Penllergare Trust received the award from D. Byron Lewis, H.M. Lord Lieutenant of West Glamorgan. The award citation states: *'A small group of volunteers worked during the early years to repair the damage done to the Penllergare estate by neglect and vandalism. In 2000 this dedicated band became the Penllergare Trust and numbers gradually grew to over 400 members. Years of hard work and fund-raising have seen the re-emergence of a beautiful and tranquil green oasis for all to enjoy, now known as Penllergare Valley Woods.'*

Trust Chairman Terry Jones, and Trustee Ray Butt attended a garden party at Buckingham Palace on May 24th where they met the Queen and other winners of this year's award.

The Penllergare Trust is one of 193 charities, social enterprises and voluntary groups to receive the prestigious award this year.

Out of Wales 2016

The Gwynedd branch enjoyed a tour of gardens in Herefordshire including The Laskett Gardens of Sir Roy Strong.

The Brecon & Radnor branch ventured overseas to the 'Garden of France' visiting some of the Châteaux and gardens of the Loire, where monarchs and ministers established the French Renaissance garden. A full report by Sue and Jonathan Reeves is available on the WHGT website.

The Monmouth & Gwent branch visited Badminton and were shown many treasures by the Duchess of Beaufort, including pictures of Raglan Castle and the wonderful Flower Books. In 1702 a two-volume florilegium of botanical illustrations was commissioned by Mary Somerset, the first Duchess of Beaufort, one of the earliest distinguished lady gardeners. The water colours of the exotics in her plant collection in the first volume are by the Dutch artist Everard Kickius who lived at Badminton from 1703 to 1705. The second volume is by Daniel Frankcom, footman to the duchess. The Duke and Duchess today share a love of gardening and since the 1980s the gardens have been redesigned. The day ended with a memorable walk round the rose-scented gardens with the Duchess and her two spaniels. A few lucky ladies were encouraged to take cuttings of the pelargoniums from the greenhouse in the walled garden!

WHGT facilitates research Visits

WHGT have been involved with garden restoration for over 25 years and some of the branches now have a wealth of knowledge and experience to share. Recently WHGT shared experiences of garden restoration in South Wales with the Friends of Whitehurst Gardens (FWG), Chirk. The group wanted to explore not only how gardens had been saved and restored but how they might be sustained for the long term. The visit included Aberglasney,

Insole Court, Cowbridge Physic Garden, Penllergare and the Bishop's Palace at Abergwili.

It was clear that volunteers are crucial to the success of many of these projects as well as excellent project management. It was very helpful to see the different stages of development and restoration at the chosen sites. Many thanks to everyone who made this trip a huge success. Special thanks to Joseph Atkin at Aberglasney, Elaine Davey for help planning the visit, Norman Lloyd-



Edwards, Val Mitchell, Laurence Roblin and Neil Richardson at Insole Court, and Michael Norman for a great presentation at the Bishop's Palace Abergwili. FWG returned to Chirk both inspired and informed to work on the project to save Whitehurst Gardens.

Neil Rowlands and Sarah Jeffery from Plas Newydd, Llangollen visited Hafod, where Jennie Macve showed them the Picturesque landscape. This will help to inform the endeavour to enhance the Dell at Plas Newydd, an early Picturesque landscape laid out by the Ladies of Llangollen.

Friends of Whitehurst Gardens, at the Cowbridge Physic garden with Val Caple, Lisa Fiddes and Elaine Davey



Left above: balustrade showing the extent of movement over time and poor cement mortar repair. Left below: bedding the tops with a soft lime mortar. Right above: Repair completed, ready for re-planting in the beds below

Garden restoration: repairing stone

Garden sculpture, walls, pathways, edging, benches, memorials and follies are all important structural elements of a garden that are often neglected, despite having been integral to the garden for centuries.

Stone is considered a permanent, durable material that can look after itself, even during the worst of winters. In truth, the garden environment is harsh and poses many dangers to stone, from vegetation, moisture, frost, and manure, as well as damage through neglect and re-landscaping, not to mention damage from wheelbarrows and being a convenient place to lean tools.

Inappropriate repair is perhaps the single most destructive force. Original fabric may be put in a skip and replaced by inferior materials that introduce all kinds of problems. An example would be removing old lime mortar which forms bedding joints that are flexible and keeps the masonry and brick in good health, and replacing with sand and cement that is inflexible and traps the moisture in the material it is meant to protect.

Recent masonry repairs have been made to the balustrade on the pierced wall at Bodnant garden. Historic settlement causing one corner of the wall to move slightly out of line has had a knock on effect of increasing the length of the balustrade in two directions. This caused gaps to open up between the joints of the capping stones and some of the balustrades to buckle. There were also problems with the iron lintels built into the wall to create piercings for the plants to grow through. These plates were heavily corroded and the iron expansion was adding further pressure to the wall.

Sections of the wall needed to be taken down to remove the corroded iron plates to be replaced with slate lintels, and then all the masonry elements were replaced in the same order. Hard cement mortar from past repairs was

removed and the structure rebuilt using a softer lime mortar. Removing hard mortar from a softer stone is difficult and great care needs to be taken not to damage the stone, but with sharp tools and patience it can be done.

The wall was not pushed back the few inches that it had moved over time: it was simply grouted and pinned.

The sections that were not taken down were re-pointed and other sections were rebuilt, accepting that over time things do move and so long as nothing stands out to the eye and the wall is secure, the less you disturb the better. In the corner that had moved the most, the gap was filled with new masonry of matching stone.

Part of a garden's beauty is allowing nature to be itself, and often when we think of garden sculpture we like the romantic appearance and the maturity in the stone that gives a sense of antiquity. Striking a balance between age and neglect is something we can all relate to: healthy stone does not necessarily have to look new, it might be a simple case of repointing some old joints, or covering with a frost blanket over the coldest months to maintain the stone's health. Sympathetic treatment is usually all that is needed, whilst taking care to use materials that create no conflict with the original structure.

Ned Schärer

Ned and Sophie Schärer established the Natural Building Centre at their site at Plas Tirion on the Betws Road just outside Llanrwst. This is a partner with the Tywi Centre in Llandeilo of the 'Building our Heritage' (BoH) Scheme. Funded through grants from the Heritage Lottery Fund and the Construction Industry Training Board (CITB) the scheme runs courses in traditional building skills, such as lime plastering and timber framing. Dating back to the seventeenth century, Plas Tirion itself is an extensive restoration project for Ned and Sophie.



Above: Garth, Guilsfield. Watercolour by John Ingleby, 1796 (National Library of Wales)

Below: Garth, Guilsfield. Lithographic print of Garth, by C. J. Greenwood. Published by Henry Colborn 1847

.....Pass by the Garth, the seat of Devereux Mytton, Esq.'

Pennant was related to William Mytton of Halston, an antiquary, whose notes he used extensively. Devereaux died in 1809 and his grandson, Richard Mytton, inherited Garth at the age of 23. Richard was faced with debts and the collapse of the Mytton bank in Welshpool. Richard may have completed the round stables designed in 1809 but he fled to France in 1811 to avoid bankruptcy. The Garth estate was put into a trust and the family managed to keep the house until 1947, when it was finally demolished. The Greenwood print of Garth shows some resemblance to Thomas Johnes' Hafod, Ceredigion, gothicised by John Nash in 1791-4. The top lantern tower at Hafod over the library is very similar to the lantern tower over the stairs at Garth. The design for Garth dates back to Horace Walpole's Strawberry Hill, with similar interior fan-vaulting and plaster-work. The columns of the veranda and an exterior balcony are reminiscent of the work of the Shrewsbury architect Thomas Farnolls Pritchard, famous for the Iron Bridge.



Garth (Guilsfield) Montgomeryshire

Garth, a site of great antiquity, belonged to the Lords of Cegidfa (Guilsfield) in the 10th century. Garth may have been the residence of Sir Griffith Vychan who descended from the Prince of Powys and fought at Agincourt in 1415. In 1717 Garth passed to Richard Mytton on his marriage into the Wynn family.

The Myttons were Shrewsbury mercers, who made their wealth in the Montgomeryshire weaving industry. The Mytton family settled at Pontyscoweryd in Meifod, Montgomeryshire, and in Halston, in Shropshire. Richard Mytton rebuilt the front of the house in brick and added Venetian windows. However, it was his son Devereux Mytton who began an ambitious rebuilding of Garth at the end of the eighteenth century. It is said to have cost nearly £100,000.

In July 1786 Thomas Pennant passed Garth on a tour through Montgomeryshire and recorded '*The Country from Poole (Welshpool) towards Llanymynach is most beautifully broken into gentle rising, prettily wooded.*

The 84 ft circular riding school (1809), with loose-boxes arranged radially, in a round-house ornamented with triangular merlons and ogee windows, had an external covered passage (with cast-iron stanchions) all around, where horses, even with carriages, could be exercised out of the rain. It was designed to match the house. A ground plan of these stables was published by Loudon in 1809 for the late Col. Mytton of Garth but a very different scheme was actually carried out by an unknown architect.

The relict Grade II site of the ruined house and garden was bought by the council in 1954 and the 200 acre parkland has been divided into four smallholdings and a playing field. Some mid-nineteenth century brick farm buildings survive of the model farm and the walls of the 2 acre walled garden now shelter sheep.

Joy Neal has shared this contemporary image of Garth by Ed Klutz, shown at the 'Romanticism in the Welsh Landscape' exhibition, held at the Museum Of Modern Art (MOMA) Machynlleth earlier this year.

Curated by Dr Peter Wakelin the show explored the role of Wales in the origin and renewal of Romanticism, from the late eighteenth century to the present day.

The Garth image is one of a series which shows the artist's fascination with the past as he recreates lost buildings in mixed media. Klutz's buildings are strangely divorced from any sense of historic setting.

This site (now devoid of the architecture) is vulnerable and may now be at risk of development.



Garth Hall Guilsfield by Ed Klutz, 2014, collage and mixed media © the artist

Appeal to restore Park Keepers hut

In August WHGT and the Cardiff Civic Society celebrated the restoration of the Victorian park-keeper's hut in Plasturton Gardens, Pontcanna.

A Pontcanna resident, artist Harry Holland, said that when he first came to the area, the hut was occupied by a full-time park-keeper. Most recently it has been used by Father Christmas who visits the Plasturton Gardens at the annual Christmas Fair.

Elaine Davey, Chairman of WHGT Mid & South Glamorgan, said '*these structures add immeasurably to the character of our parks.*'

There is now a campaign and an appeal to restore the park-keeper's hut in Despenser Gardens, Riverside. This is now in a parlous state with a makeshift roof repair and is in urgent need of conservation.



Above: Park-keeper's hut, Despenser Gardens in need of repair © Elaine Davey

Below: Celebrations in Plasturton Gardens © Elaine Davey

From our new Chairman Simon Baynes

Thank you, Jean, for your highly successful Chairmanship of the Trust between 2012 and 2016. As her successor, I would like to pay tribute to all that Jean achieved, bequeathing a strong organisation with high morale which will continue to protect the historic gardens and parks across Wales for all to enjoy.

Jean stepped down from the Chairmanship at the AGM on 11th June at Aberglasney, leaving the Trust in the very best of health. Jean built on the hard work of her predecessors and, together with her fellow Trustees, continued to take WHGT forward.

WHGT is now well organised with a unified board of Trustees and a strengthened financial position. Membership is increasing and the nine branches across Wales are now running well, including the successfully re-launched Pembrokeshire branch.

The Trust continues to support scholarship and research on historic gardens and parks and the Small Grants Fund, founded in the 25th anniversary year, is proving a great success.

I am a relative newcomer to WHGT having taken over as Chairman of the Montgomeryshire branch a year ago and then succeeded Jean in June.

I grew up at Lake Vyrnwy, Montgomeryshire where my father ran the hotel and I spent many happy hours in the large hotel gardens. I now live just down the road from Vyrnwy at Bodfach with my own family and the gardens were the main attraction when Maggie and I decided to live there ten years ago.



Simon Baynes and Jean Reader at Aberglasney AGM 2016.

From Jean Reader

It was a great privilege to have been Chairman of WHGT for four years and to work with such supportive Trustees and members. I would like to thank everyone who contributed to the unique and beautiful framed botanic image by the printmaker Amanda Ross, with which I was presented at the AGM.

So, what are my hopes for WHGT? The nation's decision to leave the EU and the changes to come mean that we must keep a sharper eye than ever on anything that might endanger our historic landscape. Public budgets have been tight for some time and we are seeing, for example, that staff in many planning departments are being reduced.

We need to look out not only for gardens but also for public parks, many of which have been greatly transformed in the last twenty years. It would be a travesty if they should go into decline again. The WHGT Small Grants Scheme might be able to help a little but only if we keep topping up the money in the kitty!

Much of the strength of our organization is at local level and I am delighted that the Pembrokeshire branch has been re-established. Running a branch is hard work and I'm sure each would welcome offers of help. In recent years some branches have organized visits to

We were delighted to support WHGT at our Garden Open in June and to host the recent Trustees' meeting in September.

Please feel free to contact me directly at any time on baynes@bodfach.com or 07880 786573.

gardens in Northamptonshire, Bedfordshire, Devon, Ireland, Hereford and the Loire Valley in France and I'd like to say a special thank you to those involved. It takes a huge amount of time and effort to organize trips like these - but don't feel you need to offer to do anything as complicated! Equally important and appreciated are offers to join the branch committee; undertake a piece of research work; organize a visit or a fundraising event. Please do consider offering to help in some way - there are so many ways that your contribution could make a big difference to WHGT.

WHGT Officers:

President: Elisabeth Whittle	
Chairman: Simon Baynes	07880 786573
Vice Chairman: Hugh Gardner	01792 290014
Treasurer: Maldwyn Rees	07974 311320
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Llangathen, Carmarthen SA32 8QH
admin@whgt.org.uk 01558 668485

Side by Side, Roath Park

The Side by Side service and Cardiff Council have been working together to help people with dementia at Roath Park, one of the most popular parks of Cardiff.

Ken, 82, was diagnosed with Alzheimer's Disease two years ago. He lives with his wife Marjorie. Ken was always a keen gardener and won 'Cardiff in Bloom' two years running. Today Ken is unable to tend his garden and employs a gardener to maintain it for him. Roath Park is close to Ken's heart; he has fond memories of rowing on the Lake with Marjorie when they first met. With the support of Marjorie and the Side by Side Manager, Ken planted flowers from the council's nursery, outside the conservatory. Ken can visit the flower bed with his Side by Side volunteer, Nigel, as they go walking each week.

Ken was also a keen walker, camping and walking in the Brecon Beacons. Marjorie can no longer walk due to her health, but Ken now enjoys walking with Nigel.

Side by Side helps people with dementia keep doing the things they love with the support of a volunteer. Volunteers support those with dementia to take up hobbies and get out and about, enjoy the fresh air and gardening, as well as feeling more connected with



Ken and Nigel looking at their flower bed Roath Park

their local community. Volunteers are crucial to the success of this service and can range from providing support once a week to once a fortnight at a time that is mutually convenient. It might be support for gardening, taking a walk in the park, a visit to a café or a chat over the phone. It sounds simple, but it can make a huge difference to someone's life.

Charlotte Powell

charlotte.powell@alzheimers.org.uk

02920 434 977

AGM 2016

The AGM hosted by the Carmarthenshire branch at Aberglasney was followed by a talk by Steffie Shields 'Moving Heaven & Earth: Capability Brown's Gift of Landscape'.

Head Gardener Joseph Atkin gave an afternoon tour of the garden including the new rose garden leading to Bishop Rudd's walk, a sheltered lightly wooded area for woodland planting including exotics. He showed the *Cardiocrinum giganteum* / giant Himalayan lilies which have naturalised above the bridge.

Joseph also highlighted the developments of the new HLF funded horticultural skills scheme with the restoration of the piggeries and a large new greenhouse. This is expected to be launched later this year.

Students with learning disabilities and groups of school children will be accommodated as well as the next generation of top gardeners. There will be funding for a senior horticultural trainer and two-year traineeships. The gardened area will increase by a further twenty percent.

Ken Murphy led a group to Paxton's Tower built by Sir William Paxton as an eyecatcher and banqueting house overlooking the Tywi valley to commemorate Lord Nelson. It was funded by the money forfeited by the electors for a bridge over the Towy when he lost their support for the county seat in 1802.

Gregynog

Grade 1 listed gardens within a national nature reserve. Magnificent yew hedge, rhododendrons, water and rose gardens with ancient oaks forming a SSSI. Colour coded woodland walks through 750 acres of beautiful and varied landscapes.

According to CADW, 'one of the most important parks and gardens in Powys, dating from at least the 1500s'.

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Telephone: 01686 650224
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 Located near Newtown,
 Powys SY16 3PW

Garden admission £3 per person. Estate admission administered via a £2.50 car parking charge also applies.



Events:



For up to date listings see:

www.whgt.org.uk

Also

<https://www.facebook.com/WHGT1/>

The WHGT facebook page has been gaining a lot of traffic and shares many items which may be of interest to members. Please 'share' and 'like'.

Brecon & Radnor

Saturday 19th November 2pm Hay Castle, Lecture by Sir Roy Strong CH, 'The Quest for Shakespeare's Garden'. Followed by tea. £10 (includes tea). Please book with payment to Maldwyn Rees, Ty'r Ardd, Llangurig, SY18 6RN by 12 November.

Further details Jonathan Reeves
jhwreeves@outlook.com

Ceredigion

Saturday 4 March 2017 2pm AGM followed by lecture by Penny David on 'Discovering Carmarthenshire's Gardening History'.

Further details Caroline Palmer
carolinepalmer.wales@gmail.com

Clwyd

Saturday 11 March 2017 Hawarden, AGM followed by lecture by Bill Pritchard 'The landscape of Hawarden Castle from 1660'. Further details to follow.

Further details Sinah Harrison-Jones
sinah@btinternet.com

Gwynedd

Thursday February 16 2017 Visit to Ty Fry, Pentraeth, Anglesey to see the snowdrops.

Further details Olive Horsfall
oandmhorsfall@btinternet.com

West Glamorgan

November 17th Talk: Jenny Eyres, 'Oxymel and Orchids' focussing on John Dillwyn Llewellyn's pioneering photography at Penllergare. 2pm St Paul's Parish Centre, De la Beche Road, Sketty, Swansea.

January 19th 2017 Talk: Kim Collis, County Archivist - "Using Archives For Garden History Research" 2pm St Paul's Parish Centre, De la Beche Road, Sketty, Swansea.

March 2nd 2017 AGM and Talk by Professor Charles Stirton 'How Gardens Grow People'.

Further details Philip.Stevenson
philip.stevenson1@ntlworld.com

WHGT AGM 2017

Saturday June 10

Hosted by the Clwyd Branch

Please send items for the next Bulletin to:
bulletin@whgt.org.uk
Glynis Shaw: glynis@castell-photography.co.uk

Trustees at the meeting held at Bodfach in September 2016

