



Dyffryn House and Gardens,
Vale of Glamorgan

Conservation Management Plan

Appendices



prepared by

Teasdale
Environmental Design

20 August 2014

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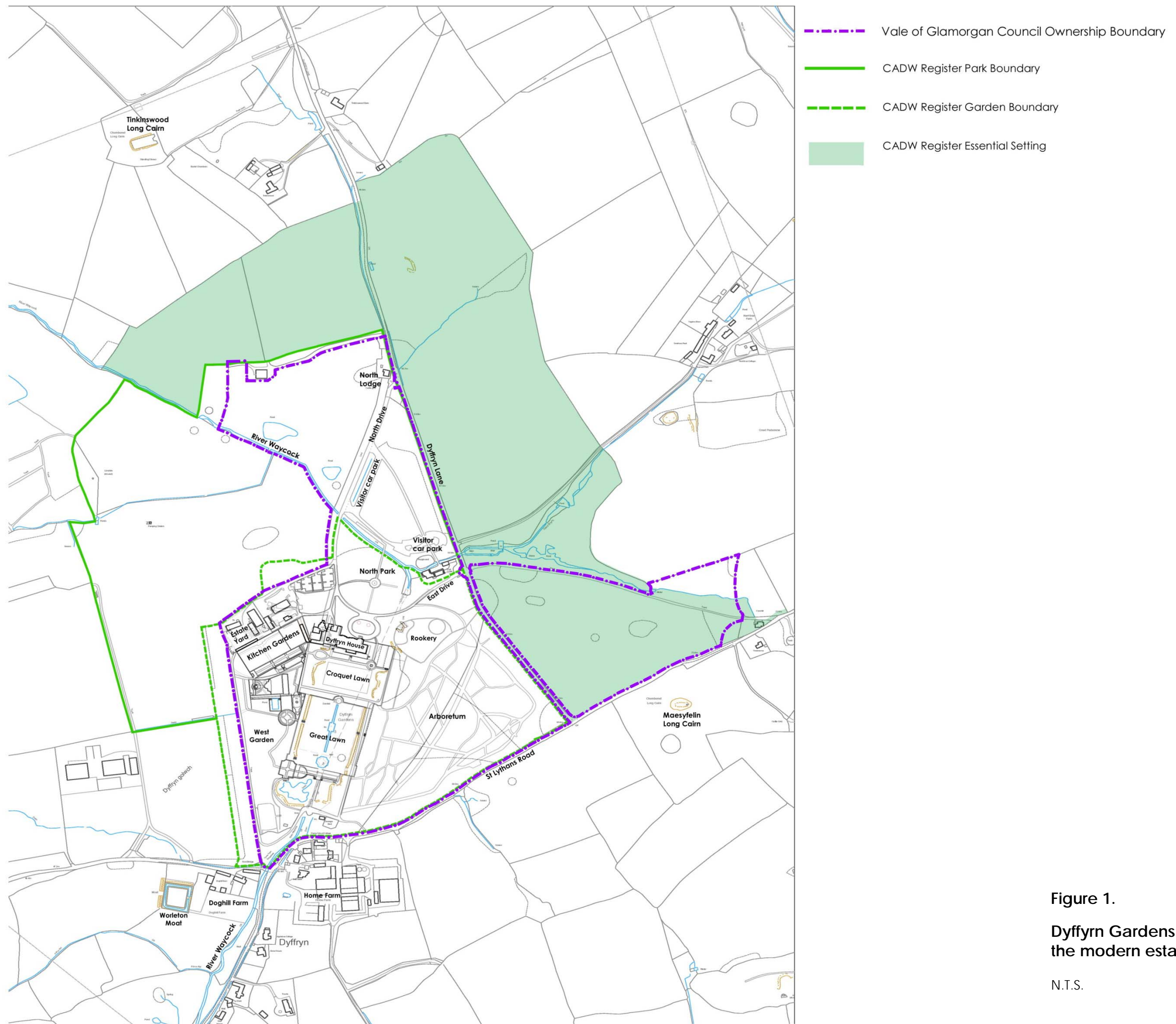


Figure 1.
Dyffryn Gardens:
the modern estate
N.T.S.

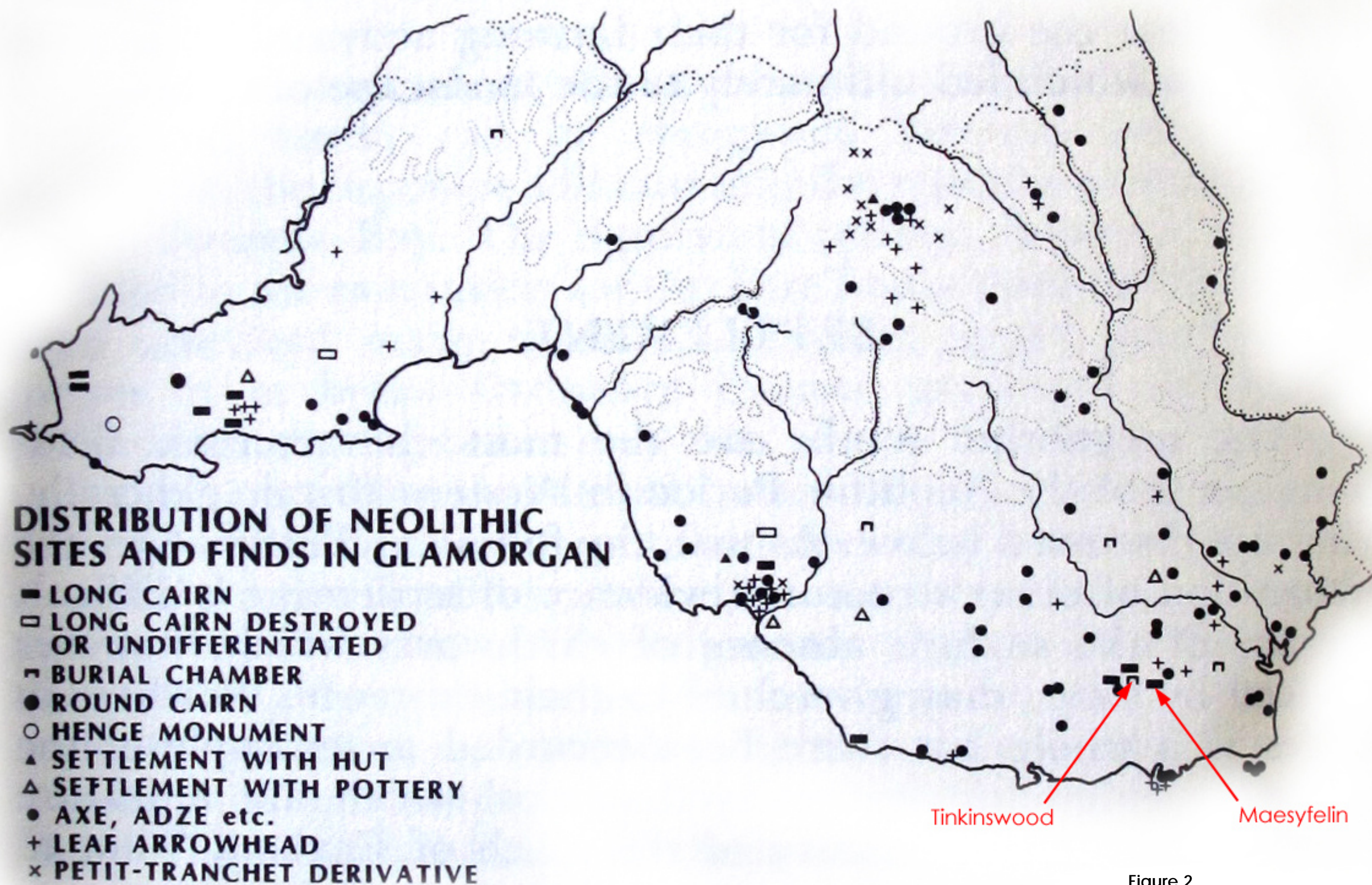


Figure 2.
Glamorgan:
Distribution of Neolithic sites and finds

(Source: Glamorgan County History. Vol 2. Ch III p126)

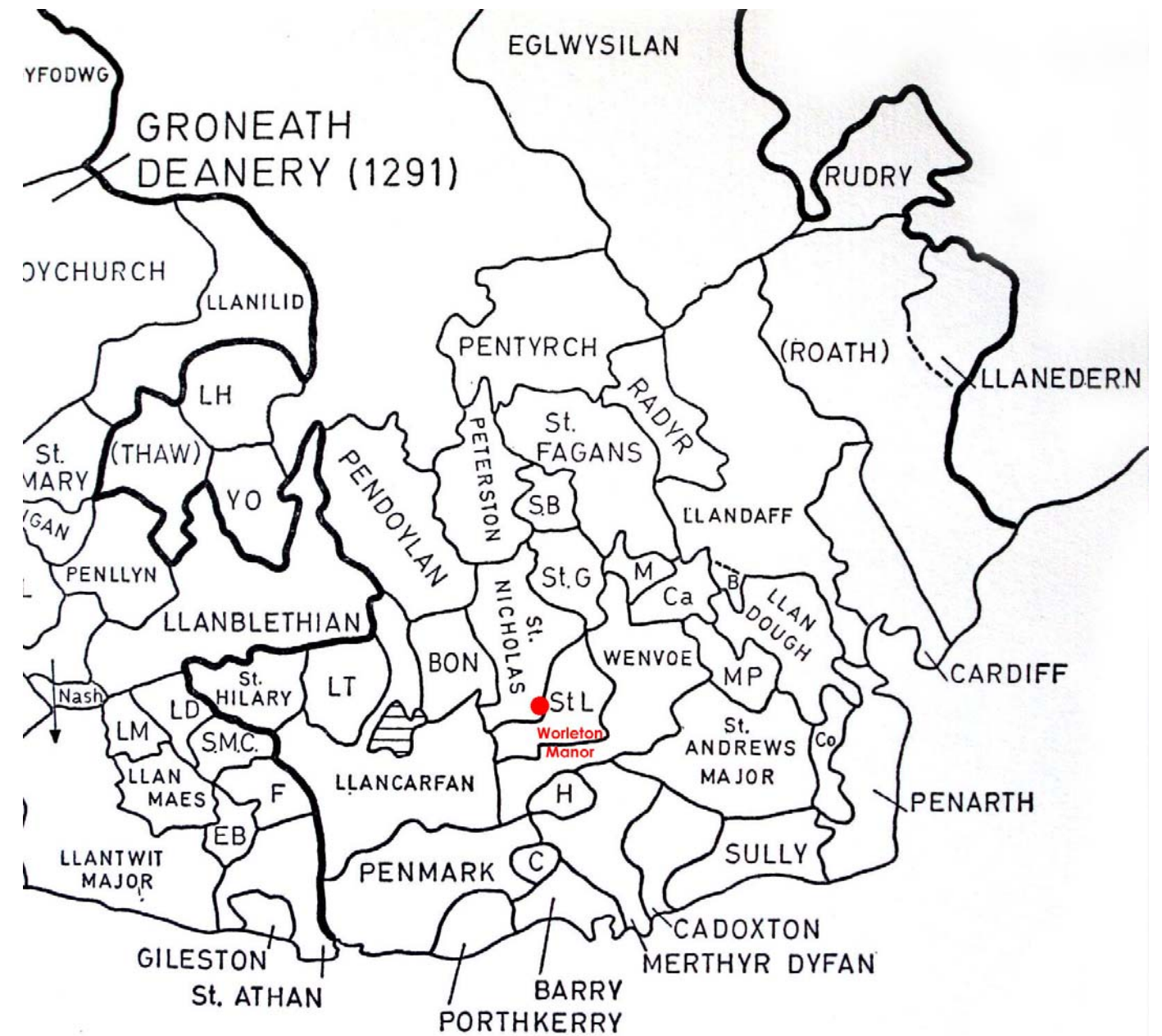
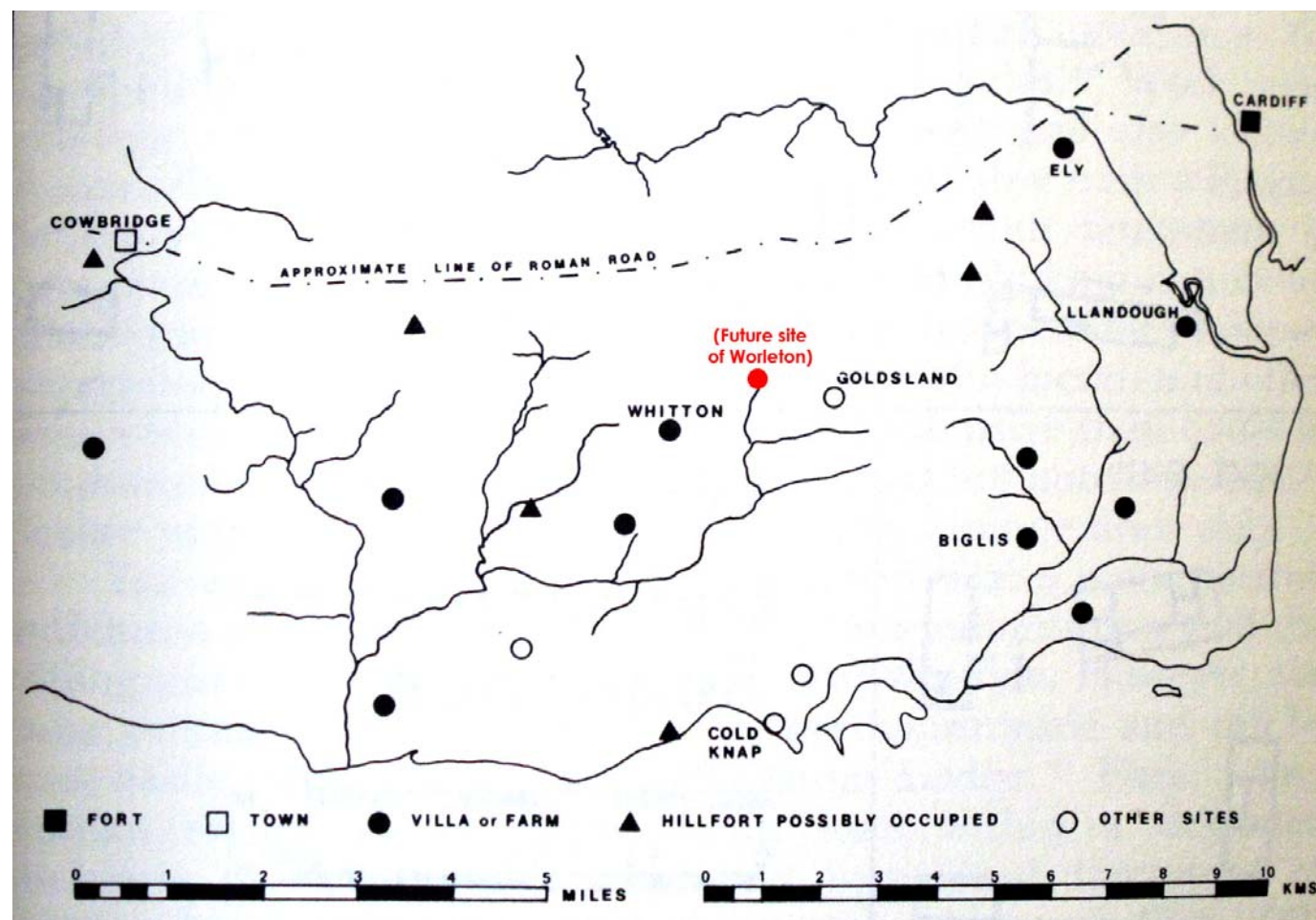
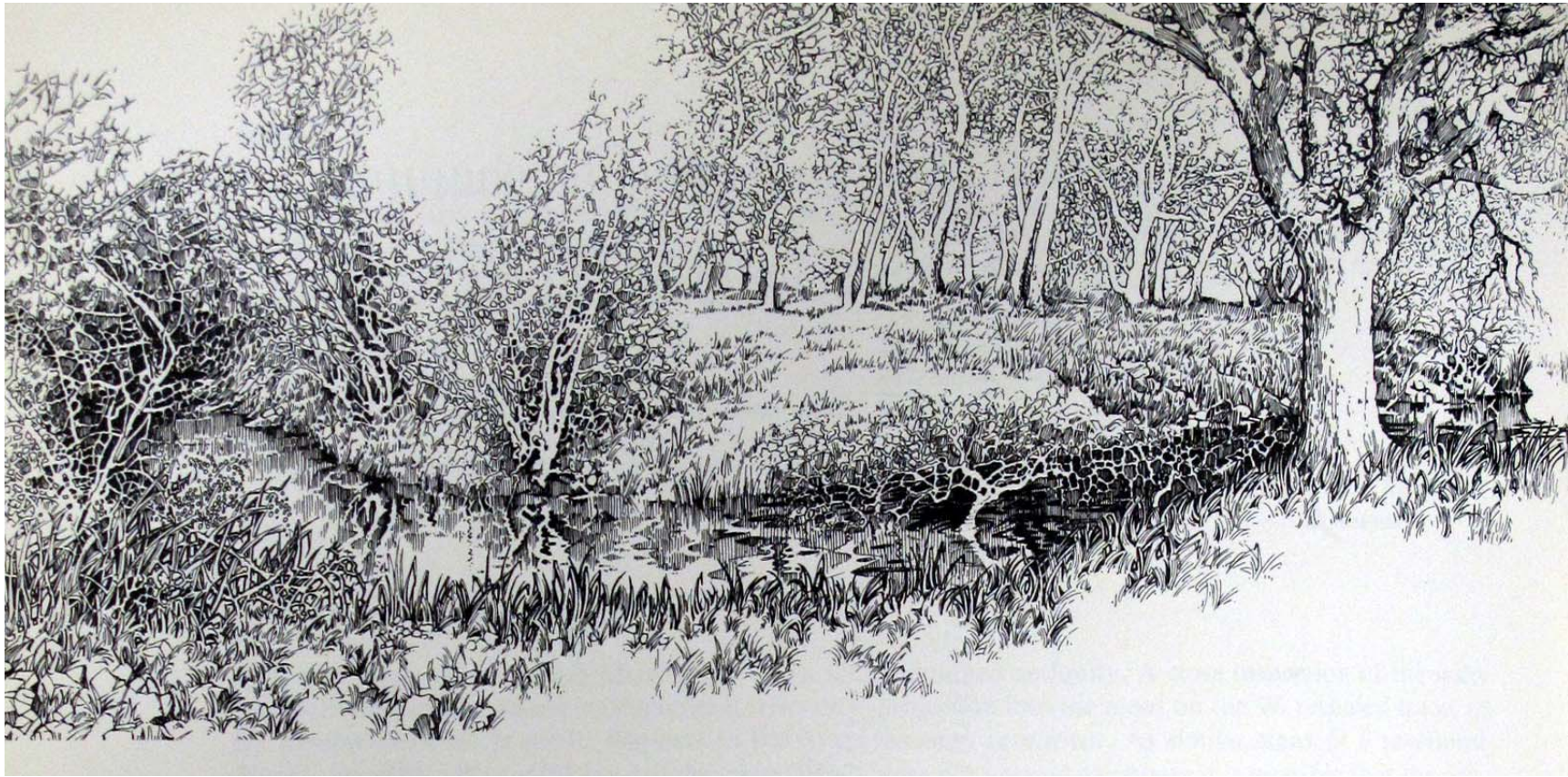
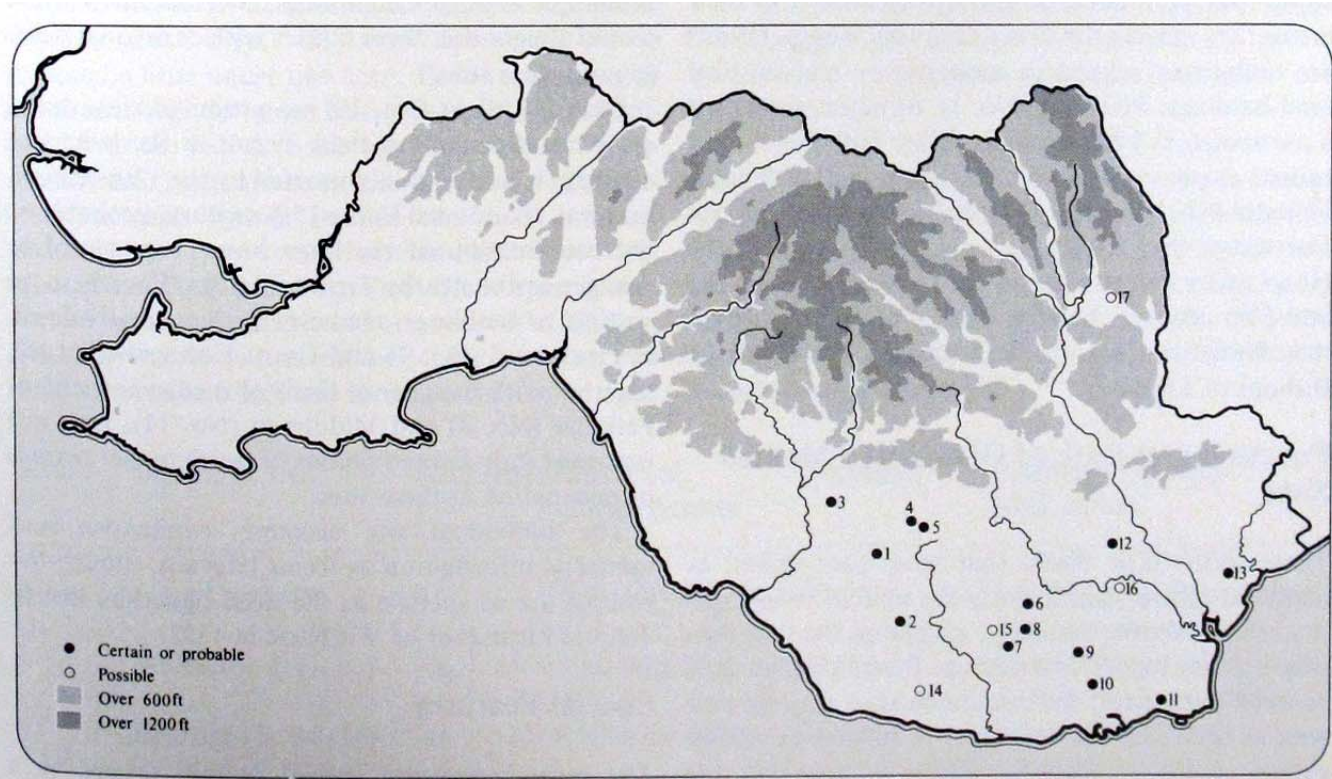


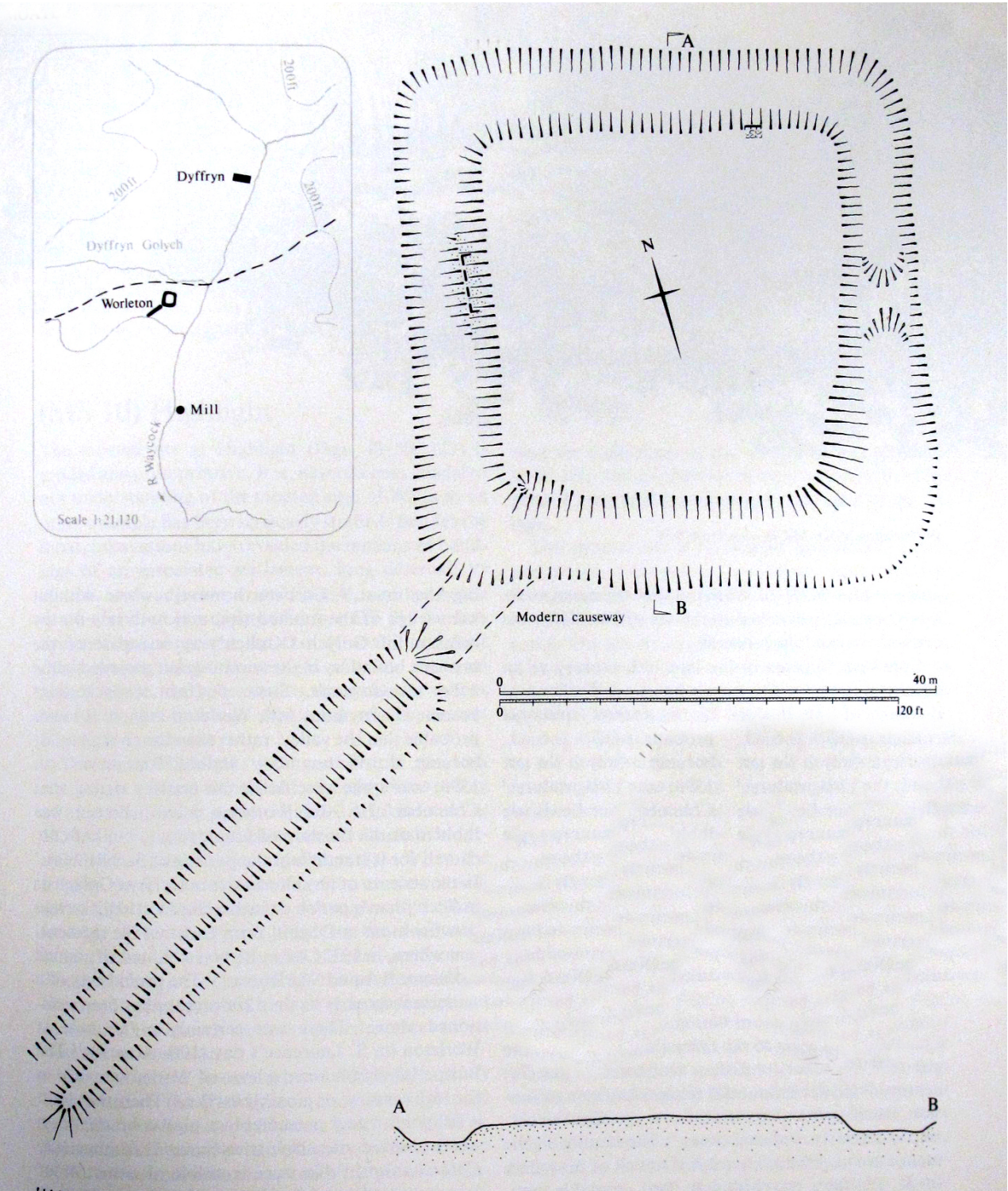
Figure 3.
Worleton Manor:
Roman and Medieval contexts



4a. Sketch of Worleton Moat, viewed from the SW
 Source: RCAHMW, 1982. Glamorgan Vol 3. Pt 2, p106)



4c. Distribution of moated sites in Glamorgan
 Source: RCAHMW, Glamorgan Vol 3. Pt 2, p77)



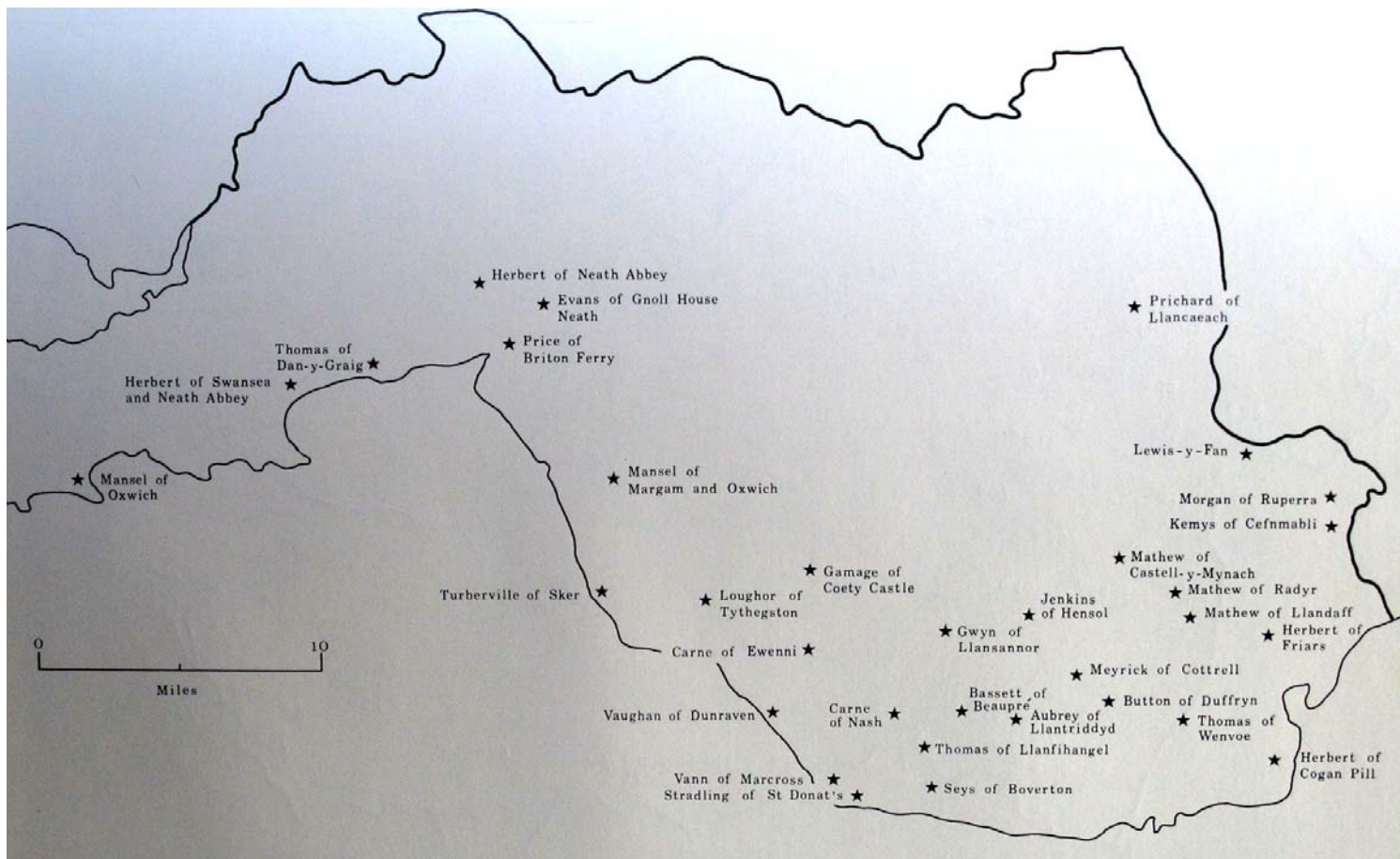
4b. Plan of Worleton Moat
 Source: RCAHMW, Glamorgan Vol 3. Pt 2, p105)

Figure 4.
 Worleton Moat (site of Worleton Manor)
 and its medieval context

(Illustrations reproduced with the permission of the RCAHMW, Licence no: RCPL2/3/45/368)



5a. Extract from Christopher Saxton's map of Glamorgan, 1578
Source: Glamorgan County History, Volume 4



5b. The seats of the leading Glamorgan gentry
Source: Glamorgan County History, Volume 4, Map IV



5c. Sir Thomas Button, admiral and explorer, c.1613 (d.1634) (Artist unknown)
(Original painting at National Museum of Wales, lent by Sir Cennydd G. Traherne, K.G.)

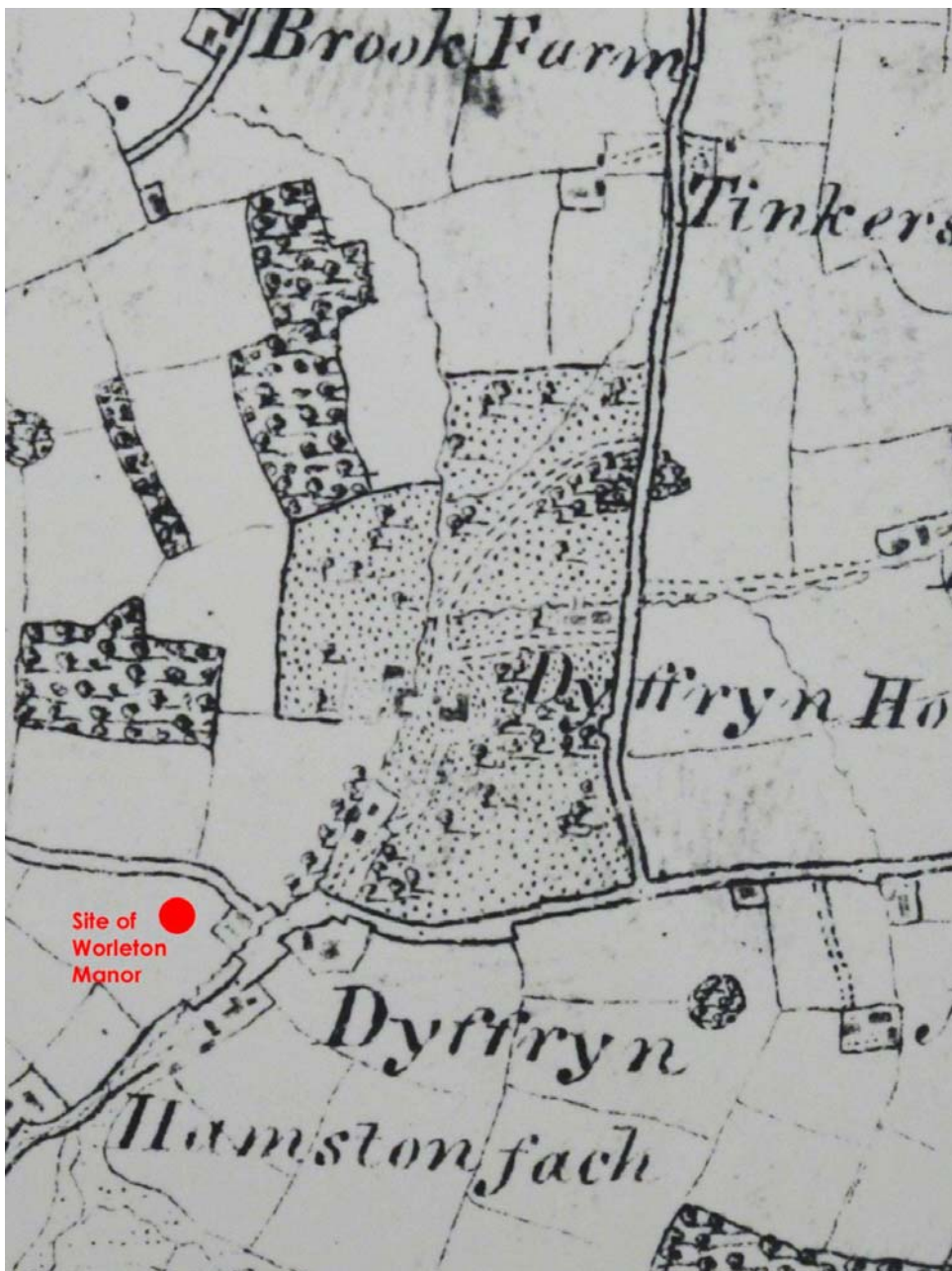
Figure 5.

Sir Thomas Button and Worleton Manor in the 16th century

(Source: Glamorgan County History, Vol 4)



6a. Extract from Yates' Map of Glamorgan, 1799
Source: Glamorgan Archives ref. DXBJ



6b. Extract Ordnance Survey Two Inch Drawing, 1811
Source: Glamorgan Archives



6c. Extract from Greenwood's Map of Glamorgan, Brecon and Radnor, 1831
Source: Glamorgan Archives ref. DXGC 16

Figure 6.

Dyffryn House and parkland,
1799 – 1831

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of the Glamorgan Archives



7a. William Booth Grey, 1810 (b.1773; d.1852)
(National Trust Collections Inventory No. 932293)

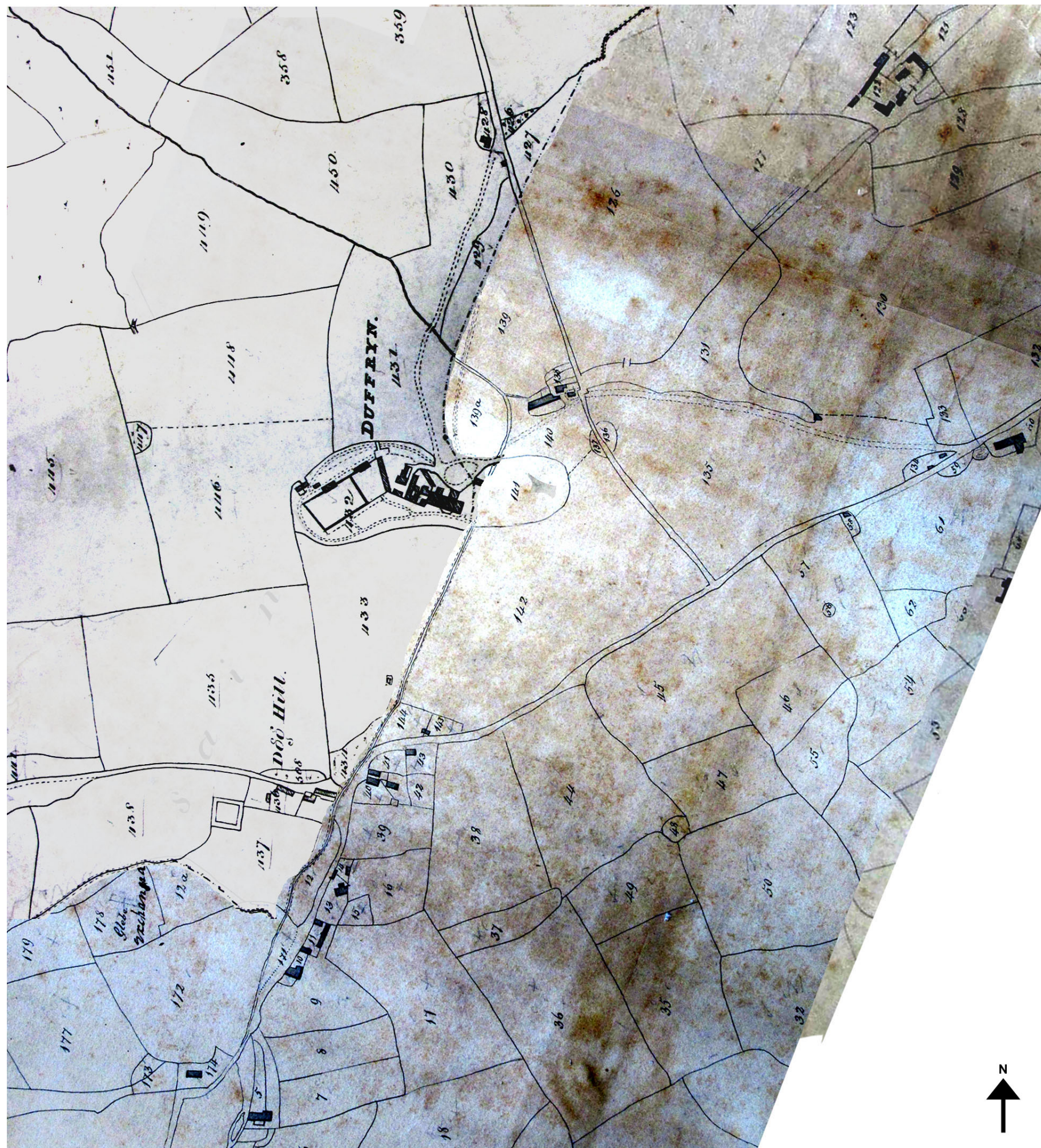


7b. William & Frances Booth Grey, c.1820?
National Trust Collections Inventory No. 929921



7c. William Booth Grey, c.1830?
National Trust Collections Inventory No. 930308

Figure 7.
William and Frances Booth Grey



Left: St Nicholas tithe map, 1841
Source: Glamorgan Archives ref. P45/4/1

Right: St Lythans tithe map, 1839
Source: Glamorgan Archives ref. P41/1/1

Figure 8.

Compilation of extracts from St Nicholas tithe
map (1841) and St Lythans tihe map (1839)

Reproduced with the permission of the Glamorgan Archives



John Bruce Pryce, c.1870? (b. 1784, d. 1872)

Source: Glamorgan Archives ref. D19/59/12



John Bruce Pryce, c.1870? (b. 1784, d. 1872)

Source: Glamorgan Archives ref. D19/59/10



Mrs Alicia Bruce Pryce, c.1870? (d. 1872)

Source: Glamorgan Archives ref. D19/59/11

Figure 10.

John Bruce Pryce, who inherited the Dyffryn estate in 1837 and the 2nd Mrs Bruce Pryce

(Source: Glamorgan Archives, ref. D19/59)
Reproduced with the permission of the Glamorgan Archives



Figure 11.

1st Edition Ordnance Survey map,
25" to 1 mile, 1878



Mrs. Valpy Rev. Wm. Bruce Col. Gould Col. Tyler Mrs. W. C. Bruce Count Carlo Maggolini Rev. E. Allen Mr. O. Jones Fred Bruce Rev. W. C. Bruce Miss Lee G. Woods Maunsell Rev. A. Lee Mr. Roper Tyler
Chevr. Enrico Maggolini Mrs. Gould BRIDEGROOM BRIDE Mrs. Paynter George Bruce Miss L. Allen Miss M. Allen
Mrs. Tyler Miss Alma Tyler Mrs. Bruce-Pryce with Muriel Countess Maggolini Aline Bruce Violet Bruce Jack Bruce Alon C. Bruce-Pryce Alan Bruce Beatrice Valpy Mrs. Coffey Edward Bruce

MARRIAGE GROUP at DUFFRYN, July 24th, 1884.

CHEVR. ALESSANDRO MAGGIOLINI DE MOMBERCELLI with MISS LOUISA MARY BRUCE.

Bruce Pryce wedding party at Dyffryn House, July 1884
Source: Glamorgan Archives, ref. D/D Xgc 144/1



Alan Cameron Bruce-Pryce
Source: Glamorgan Archives, ref. D/D Xgc 144/1



Mrs Anna Mary Bruce-Pryce (Alan Cameron's wife) ?
Source: Glamorgan Archives, ref. D/D Xgc 144/1

Figure 12a.

The 2nd & 3rd generations of the Bruce Pryce family, and Dyffryn House in the 1880s



Alan Cameron Bruce Pryce with his family, c.early 1880s

Source: Glamorgan Archives, ref. D/D Xgc 144/4



Henry Austin Bruce Pryce, 1st Lord Aberdare, c.1870?

Source: Glamorgan Archives ref. D19/59/9

Figure 12b.

**The 2nd & 3rd generations of the
Bruce Pryce family, in the 1880s**

Sheet 2 of 2

(Reproduced with the permission of the Glamorgan Archives)

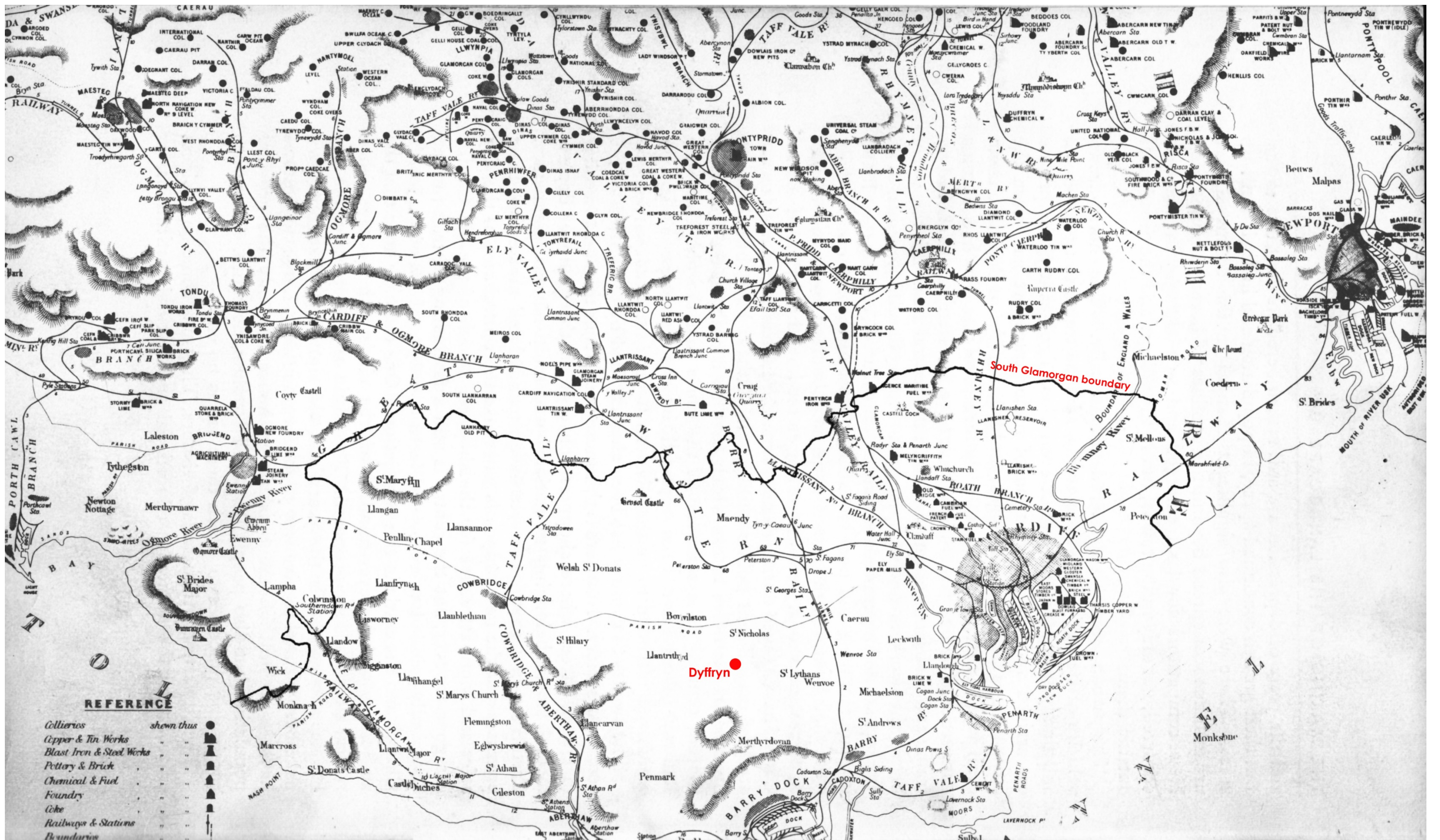


Figure 13.

Extract from Campion's Map of Railways and Industrial Processes, c.1897

Source: Glamorgan Archives ref. DCH8

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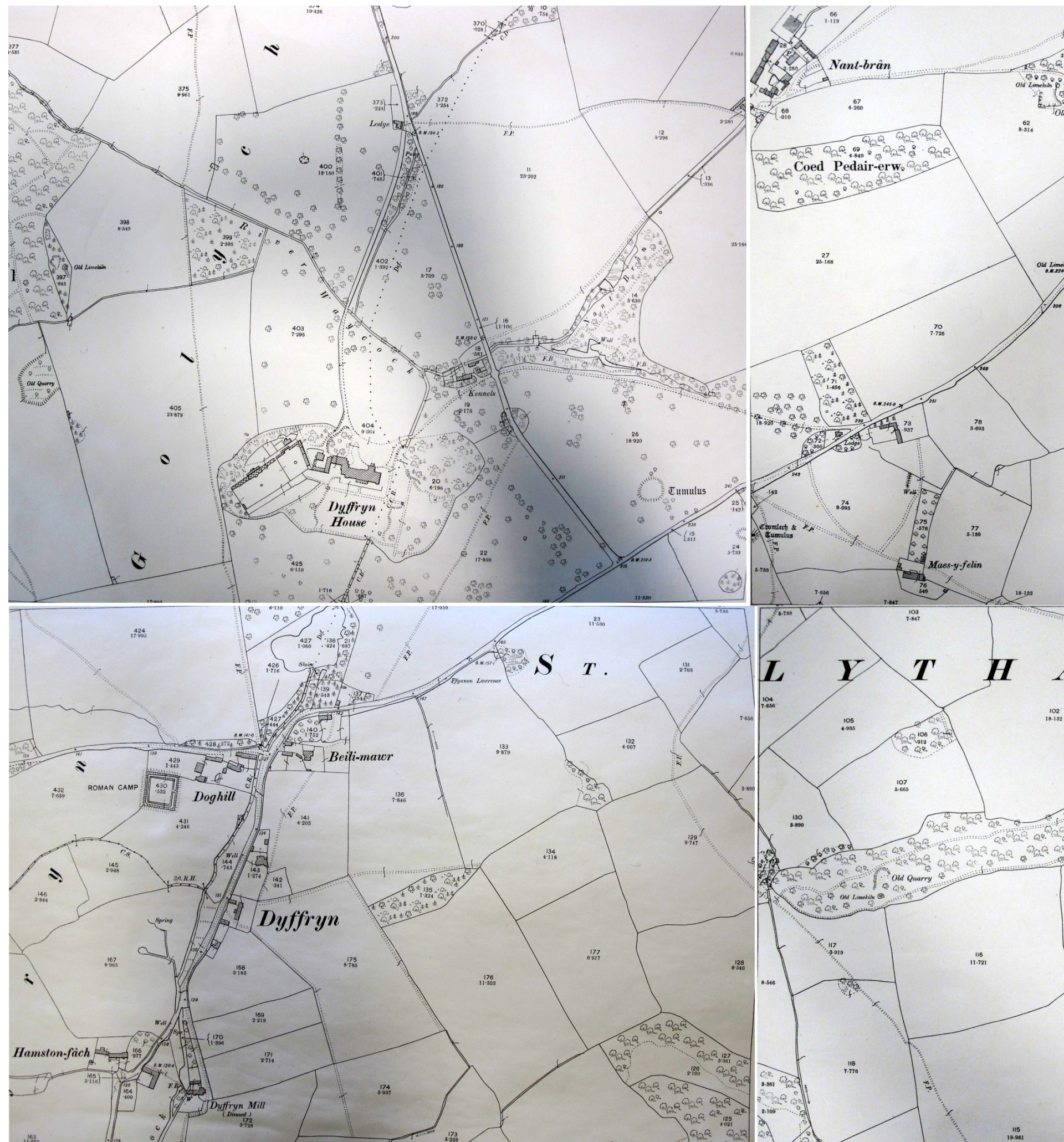
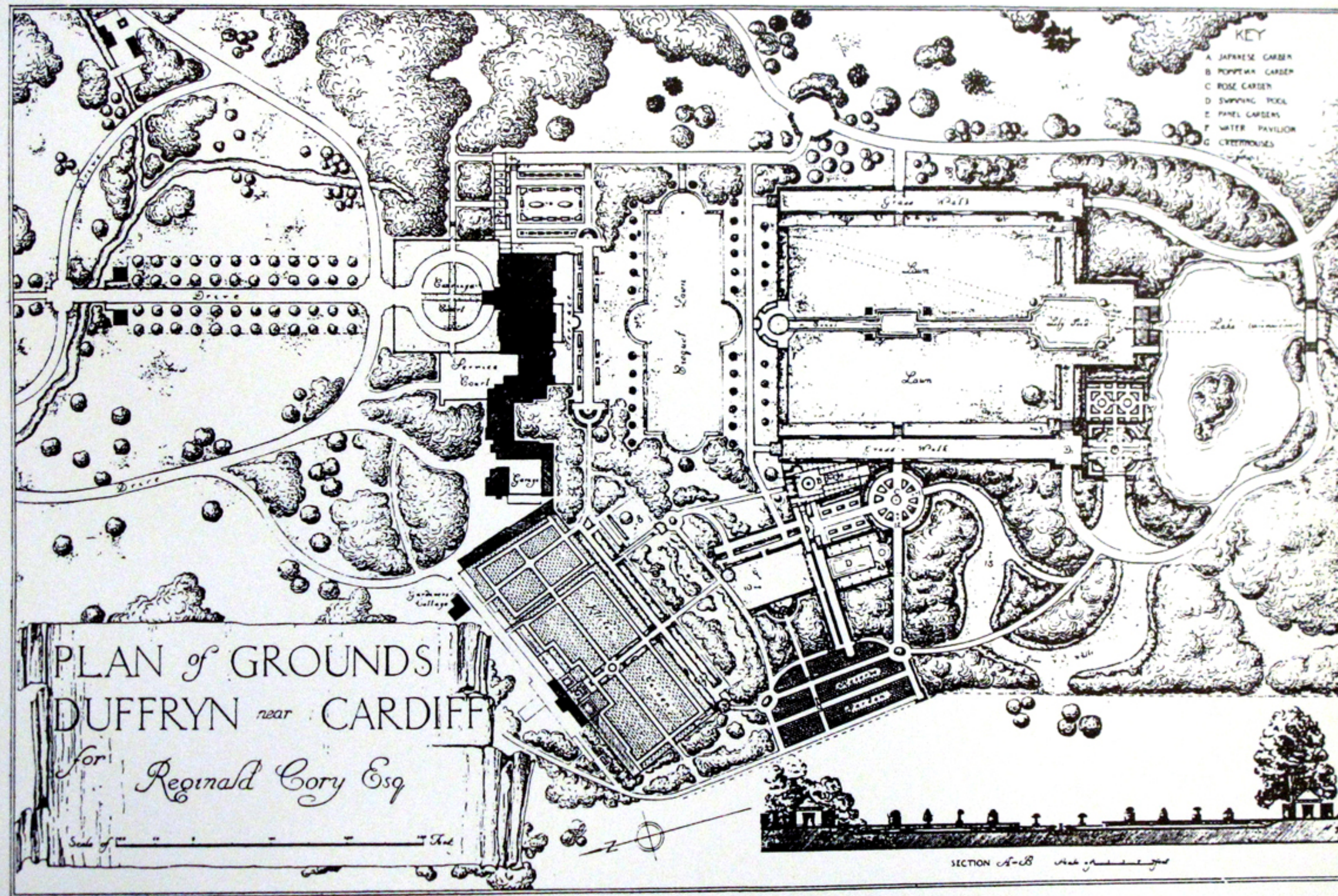


Figure 14.

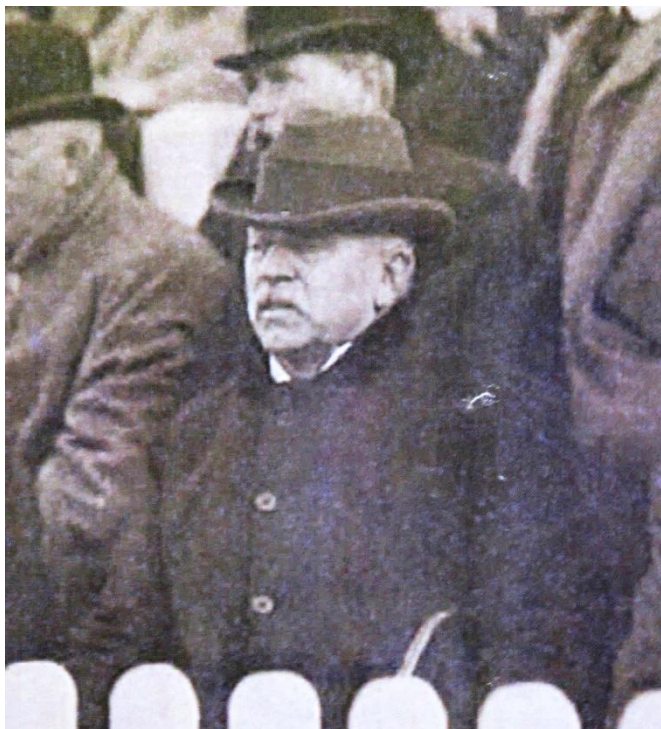
2nd Edition Ordnance Survey map,
25" to 1 mile, 1898



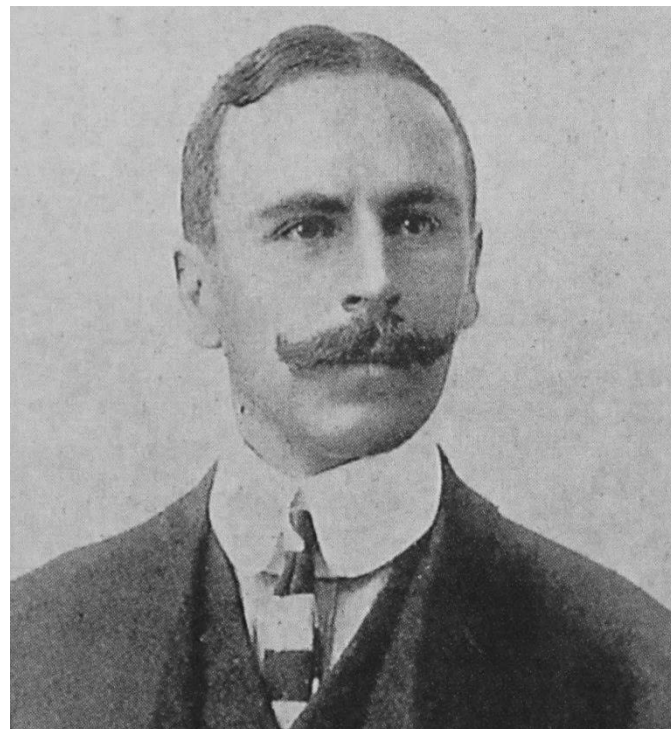
Plan of Dyffryn Gardens by Thomas H. Mawson.
Published in *The Art & Craft of Garden Making*, 1926 edition.

Figure 15.

Master Plan for Dyffryn Gardens
by Thomas Mawson, 1906



John Cory at a football match, c.1900

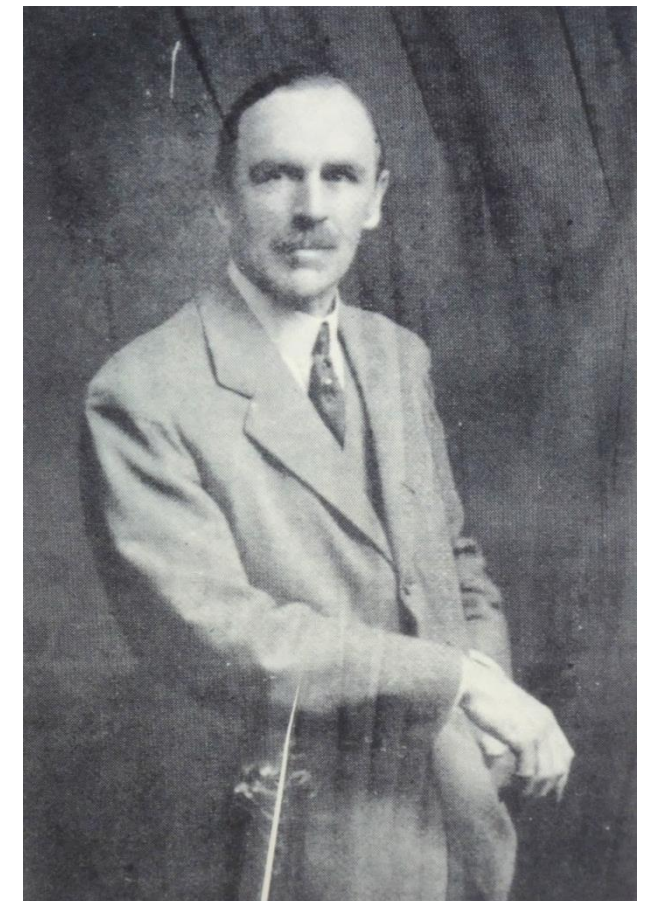


Reginald Cory, c.1900?



Humphrey Gilbert-Carter, Director of the Cambridge University Botanic Garden, 1920 – 1950.

(Reproduced with the permission of Cambridge University Botanic Gardens)



Reginald Cory, after 1922

Source: Dahlia Society Year Book, after 1922
Glamorgan Archives ref. D15/21
(Reproduced with the permission of the National Dahlia Society)



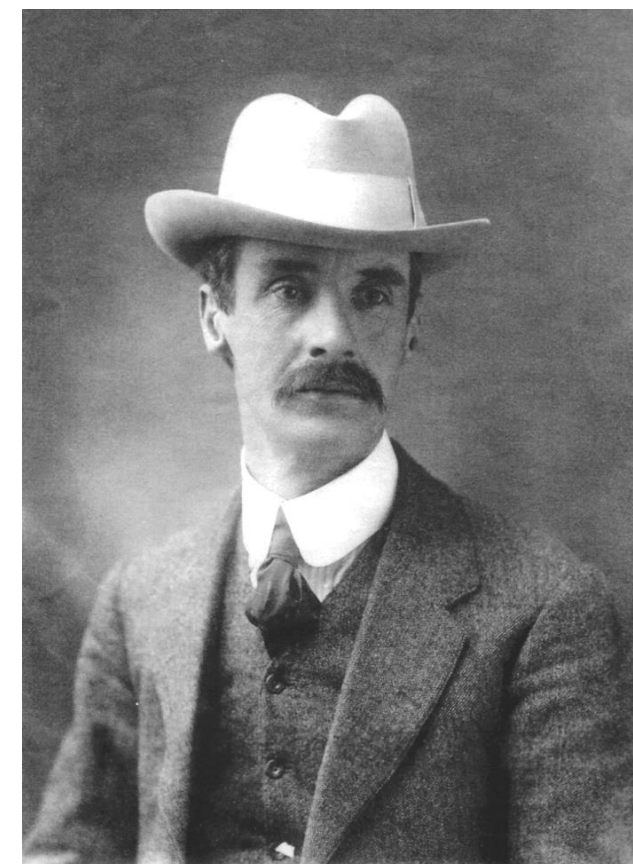
Cartoon of John Cory

(Source: Evening Express, 4 Sept 1893)



Reginald Cory, at Hyères on the French Riviera, 1933

Source: Day, J., 2006. *Curtis's Botanical Magazine*, Vol 23, Issue 1, p119. (Reproduced with the permission of Cambridge University Botanic Gardens)

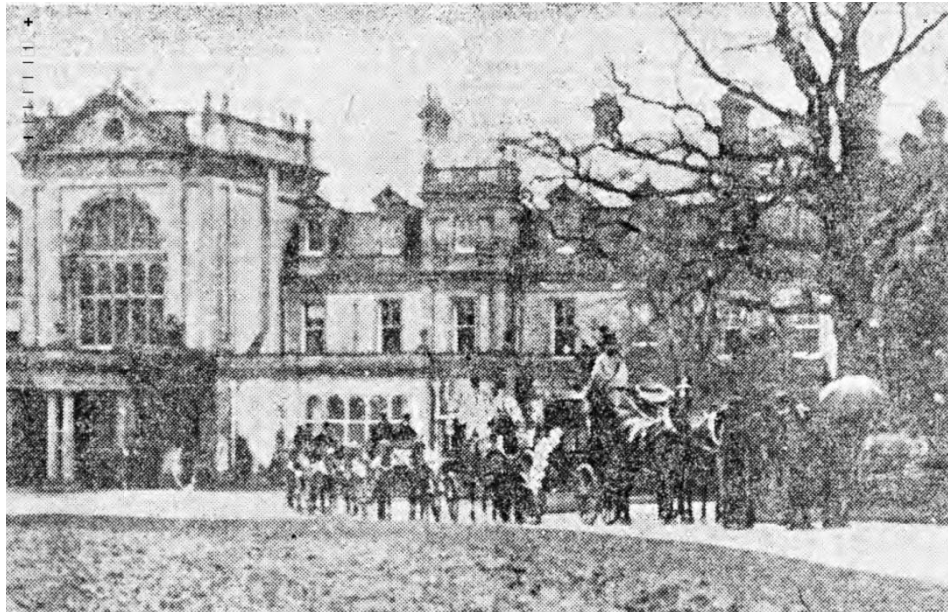


Thomas Mawson

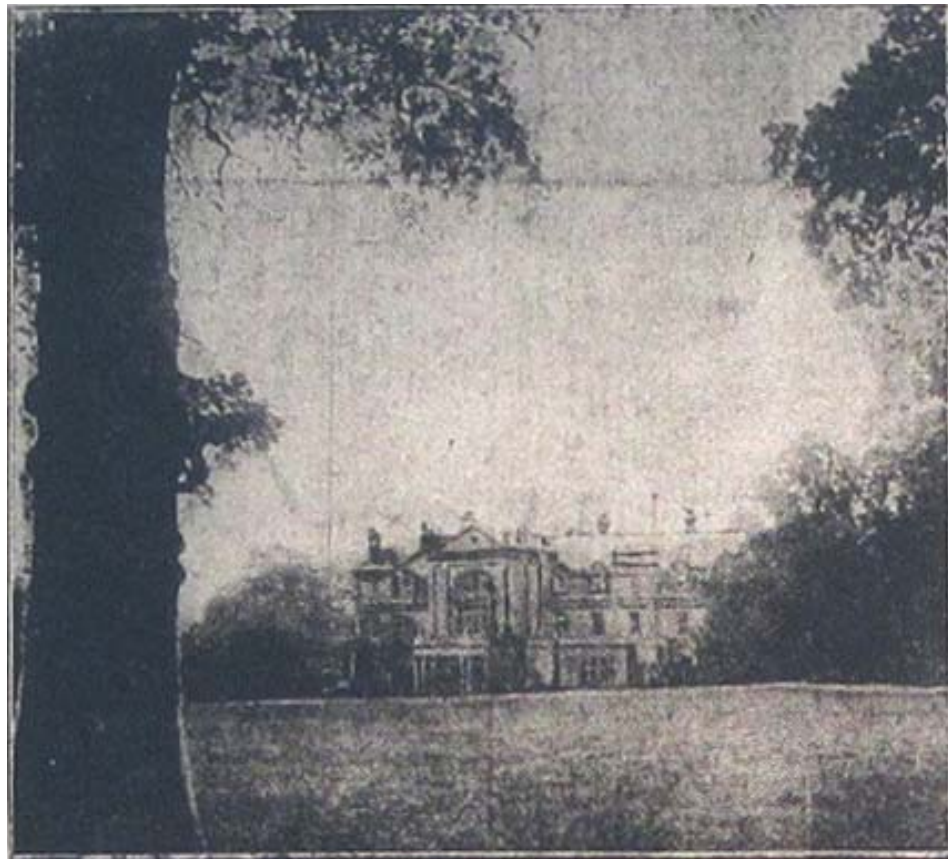
Source: Waymark, J., 2009 *Thomas Mawson, Life, Gardens and Landscapes*. Frontispiece

Figure 16.

John and Reginald Cory, and associates



John Cory's funeral cortege departing from the north front of The Dyffryn, 1 February 1910 Source: Welsh Newspapers Online, Weekly Mail, 5 Feb 1910



The north front of The Dyffryn, 1911
Source: Cardiff Times and South Wales Weekly News, 7 Oct 1911



North Lawn from the air, before 1965
Source: Photograph album July - Aug 1971. Glamorgan Archives ref. D1041/2/1
(Reproduced with the permission of the Glamorgan Archives)



Palm House on North Lawn (completed in 1965) in 1977
Source: Dyffryn Guide, pub. by Glamorgan County Council, 1977

Figure 17.
Dyffryn Mansion: north front and north lawns

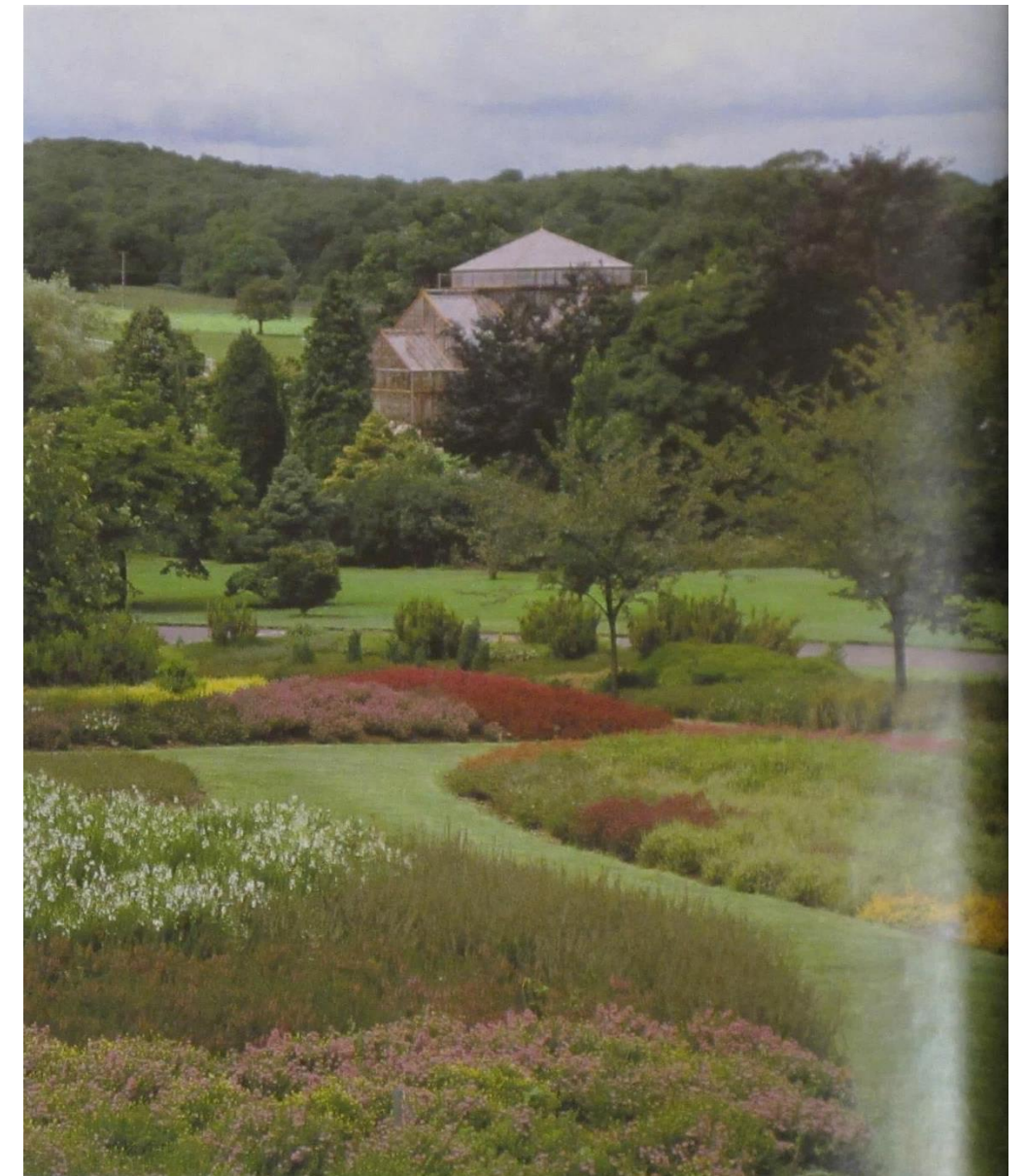


South Front with the Rookery beyond, showing a canopy of mature deciduous trees

Photograph from Reginald Cory's collection, taken by Neame Roff, 1920

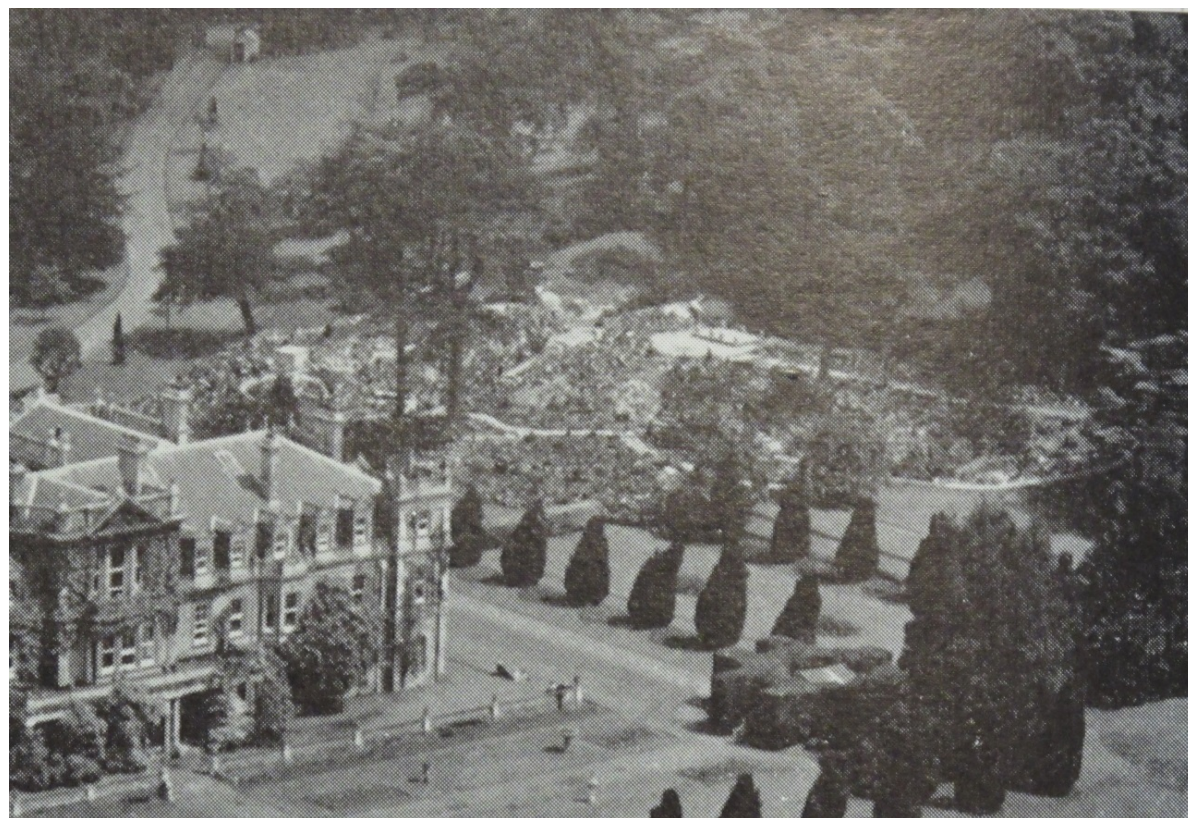
Source: Glamorgan Archives ref. D/DX/361/24

(Reproduced with the permission of the Glamorgan Archives)



The heather garden (planted in the 1970s), with the Palm House beyond, 1986

Source: Sales, J., 1986 *Grandeur with Intimacy: A New Role for Dyffryn*. Country Life, 23 Oct 1986. Reproduced with the permission of Country Life



The new rockery, on the recently cleared west slope of The Rookery

Source: Glamorgan County Council Garden Party brochure, 1964

Glamorgan Archives ref. GD/C/CH/51/26

(Reproduced with the permission of the Glamorgan Archives)

Figure 18.

The Rookery, rockery and heather garden



Dyffryn House south front and terrace.
Painting by Edith Adie, 1923

Reproduced with the permission of the RHS Lindley Library



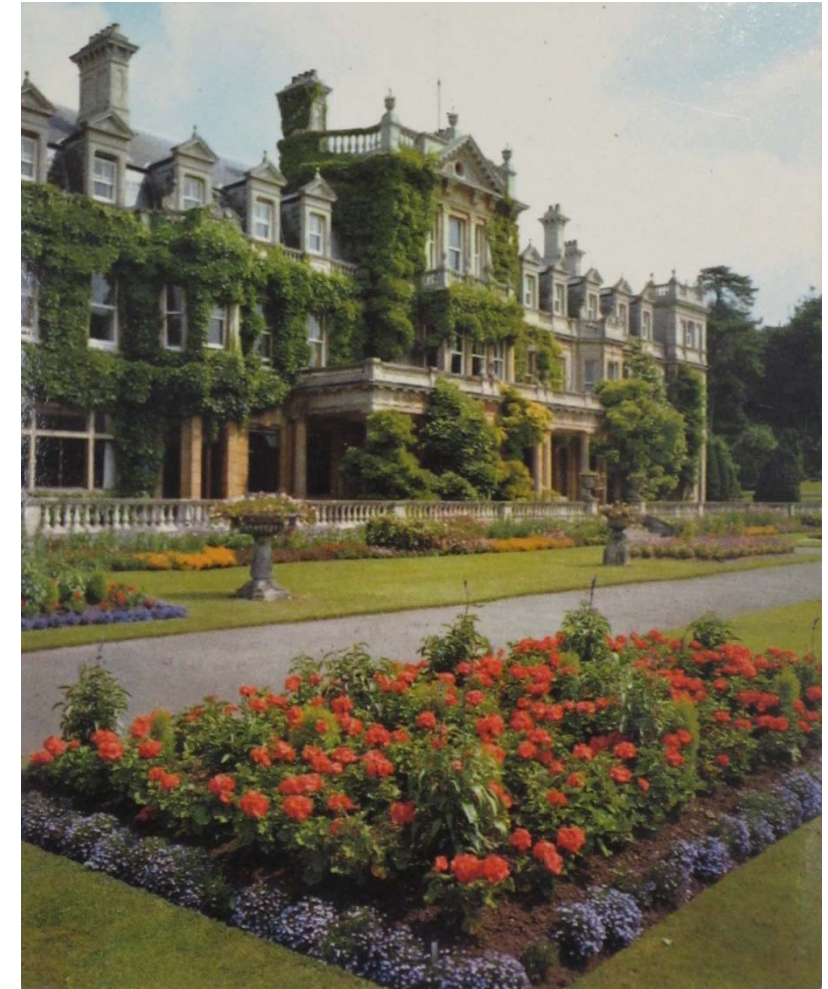
South front of mansion and south walk, 1937

Source: Dyffryn Estate Sales Particulars, 1937. Glamorgan Archives ref. DSA/1/91
 (Reproduced with the permission of the Glamorgan Archives)



South front of the mansion and south walk, 1957

Source: Dyffryn House and Gardens, Oct 1957 Glamorgan Archives ref. GD/C/82/10
 (Reproduced with the permission of the Glamorgan Archives)



South front of the mansion and south walk. Postcard, c.1970

Source: Glamorgan Archives ref. DX/240/1
 (Reproduced with the permission of the Glamorgan Archives)

Figure 19.

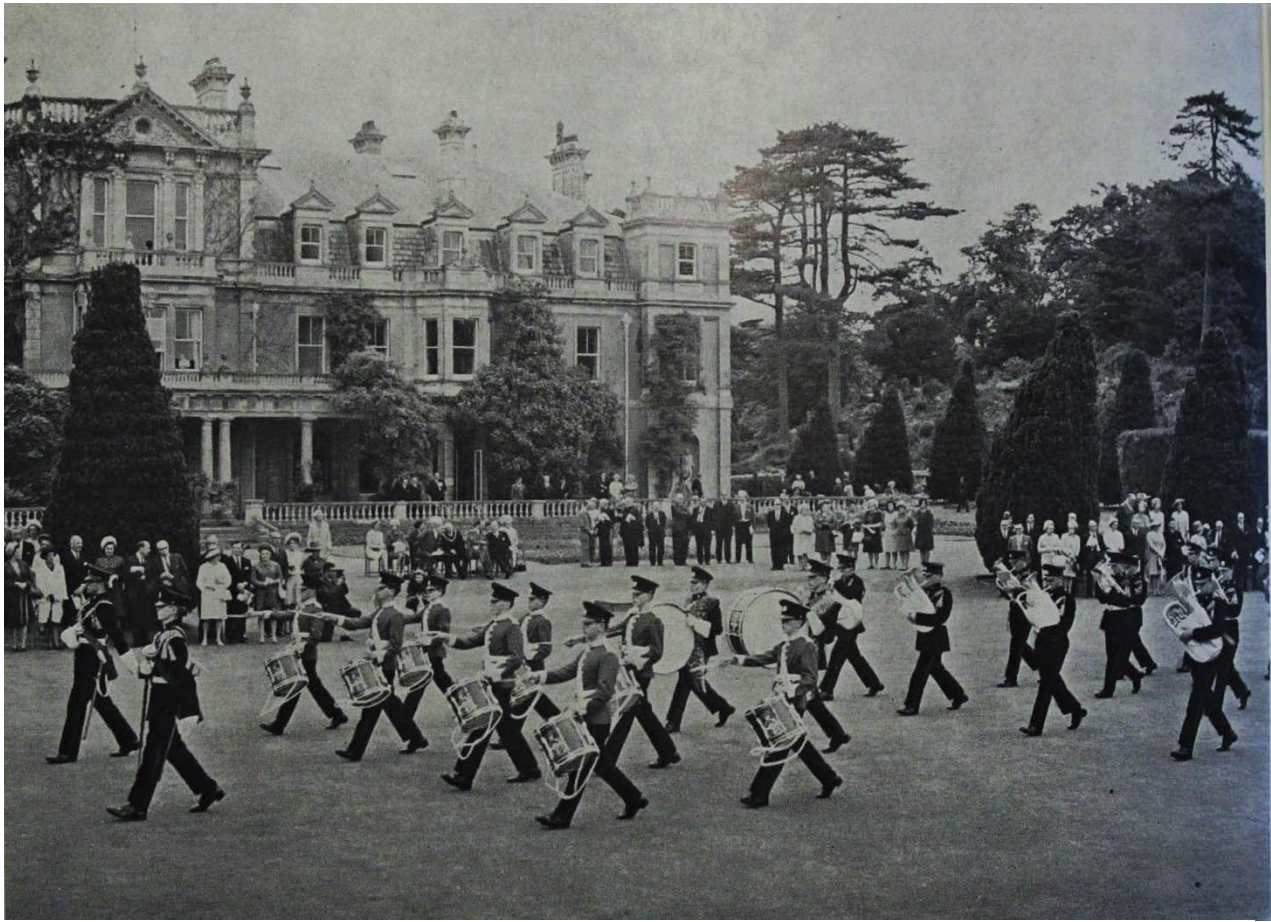
Dyffryn Mansion: south front



Croquet lawn, looking east. Photograph from Reginald Cory's collection, taken by Neame Roff, 1920
 Source: Glamorgan Archives ref. D/DX/361/24



Croquet lawn and South Front of house, 1959
 Source: County of Glamorgan. Garden Party programme, 25 June 1959. Glamorgan Archives ref. GD/C/CH/8



The Massed Bands of the Army Apprentices College, Chepstow, beating retreat, 1971
 Source: Garden Party programme, 1 July 1971. Glamorgan Archives ref. D1041/2/1

Figure 20. Croquet lawn

(All photographs reproduced with the permission of the Glamorgan Archives)



East front of the mansion and the Panel Garden, viewed from the Rookery.
 Photograph from Reginald Cory's collection, taken by Neame Roff 1910 Source: Glamorgan Archives ref. D/DX/361/17



East front of the mansion and part of the Panel Garden. Photograph from Reginald Cory's collection, taken by Neame Roff, 1910 Source: Glamorgan Archives ref. D/DX/361/16



Photograph of The Panel Garden viewed from the Rookery from Reginald Cory's collection, taken by Neame Roff 1920 Source: Glamorgan Archives ref. D/DX/361/28

Figure 21.
 The Panel Garden

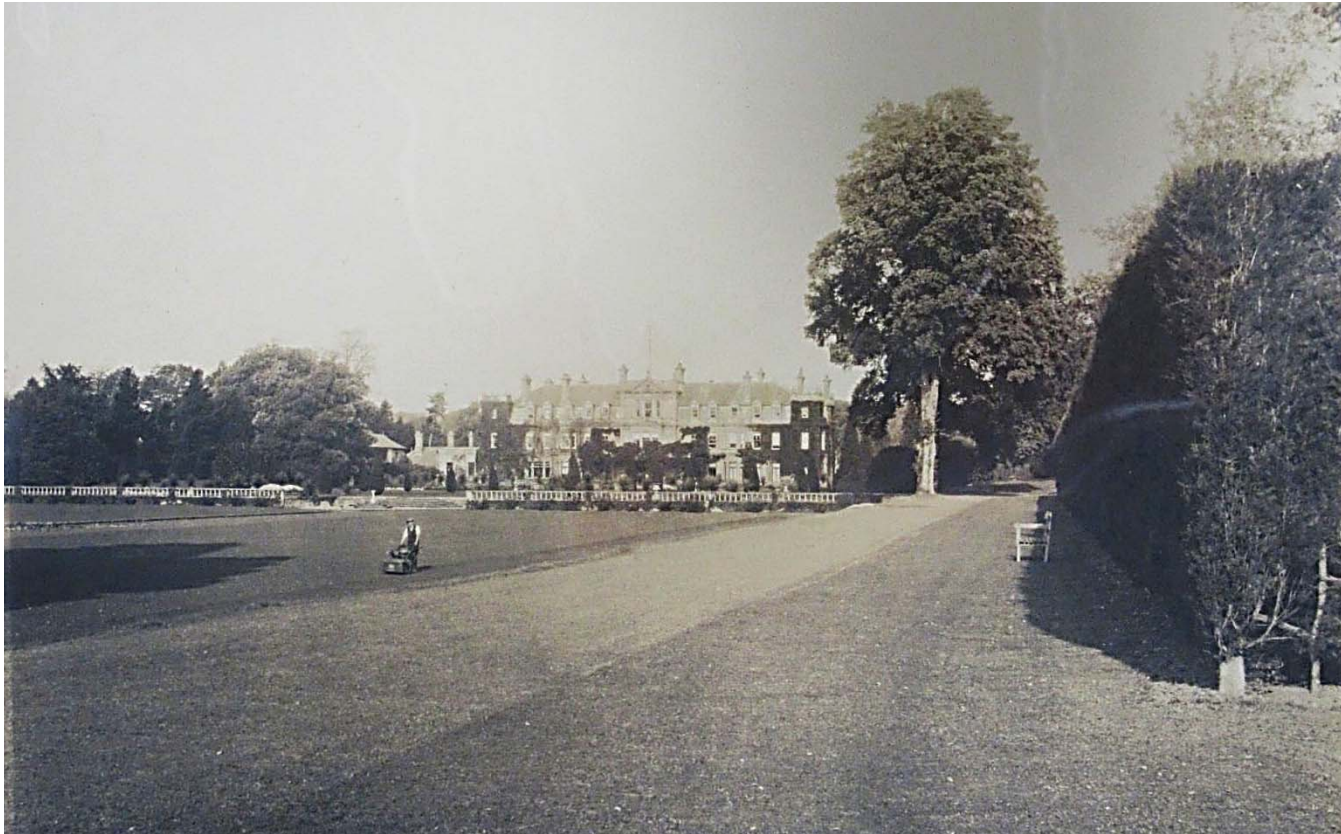
(All photographs reproduced with the permission of the Glamorgan Archives)



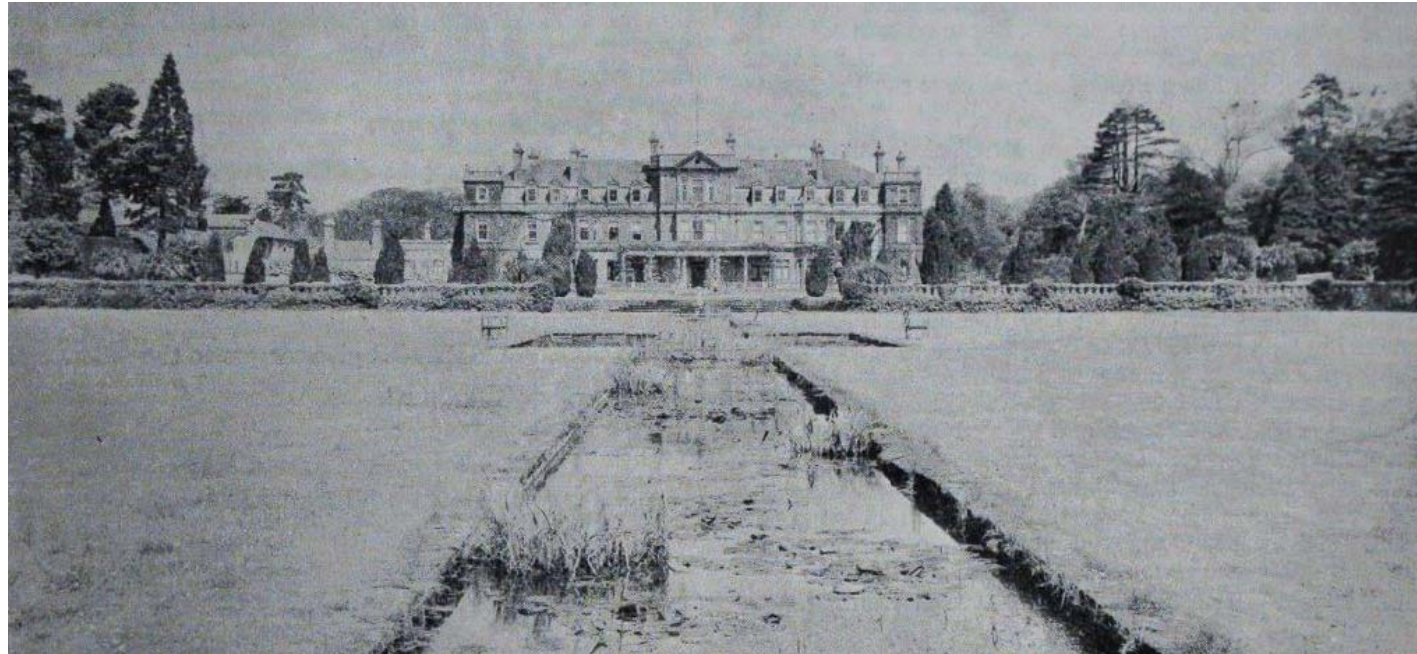
The Great Lawn. Photograph from Reginald Cory's collection, taken by Neame Roff 1920
 Source: Glamorgan Archives ref. D/DX/361/38



The South Front, Great Lawn and part of the Canal. Photograph from Reginald Cory's collection, taken by Neame Roff 1910
 Source: Glamorgan Archives ref. D/DX/361/13



The Great Lawn. Photograph from Reginald Cory's collection, taken by Neame Roff 1920
 Source: Glamorgan Archives ref. D/DX/361/21



Great Lawn and central Canal, 1937
 Source: Dyffryn Estate Sales Particulars, 1937. Glamorgan Archives ref. DSA/1/91

Figure 22.

The Great Lawn

(All photographs reproduced with the permission of the Glamorgan Archives)



The large walled garden and glasshouses.
Photograph from Reginald Cory's collection, taken by Neame Roff, 1910
 Source: Glamorgan Archives ref. D/DX/361/18 (Reproduced with the permission of the Glamorgan Archives)



View from the east walled garden to larger west walled garden.
Photograph from Reginald Cory's collection, taken by Neame Roff 1910
 Source: Glamorgan Archives ref. D/DX/361/15 (Reproduced with the permission of the Glamorgan Archives)



Interior of palm house in walled garden, 1959
 Source: County of Glamorgan. Garden Party programme, 25 June 1959. Glamorgan Archives ref. GD/C/CH/8 (Reproduced with the permission of the Glamorgan Archives)



New glasshouses, completed in 1967, and rose garden
 Source: Dyffryn Guide, pub. by Glamorgan County Council, 1977

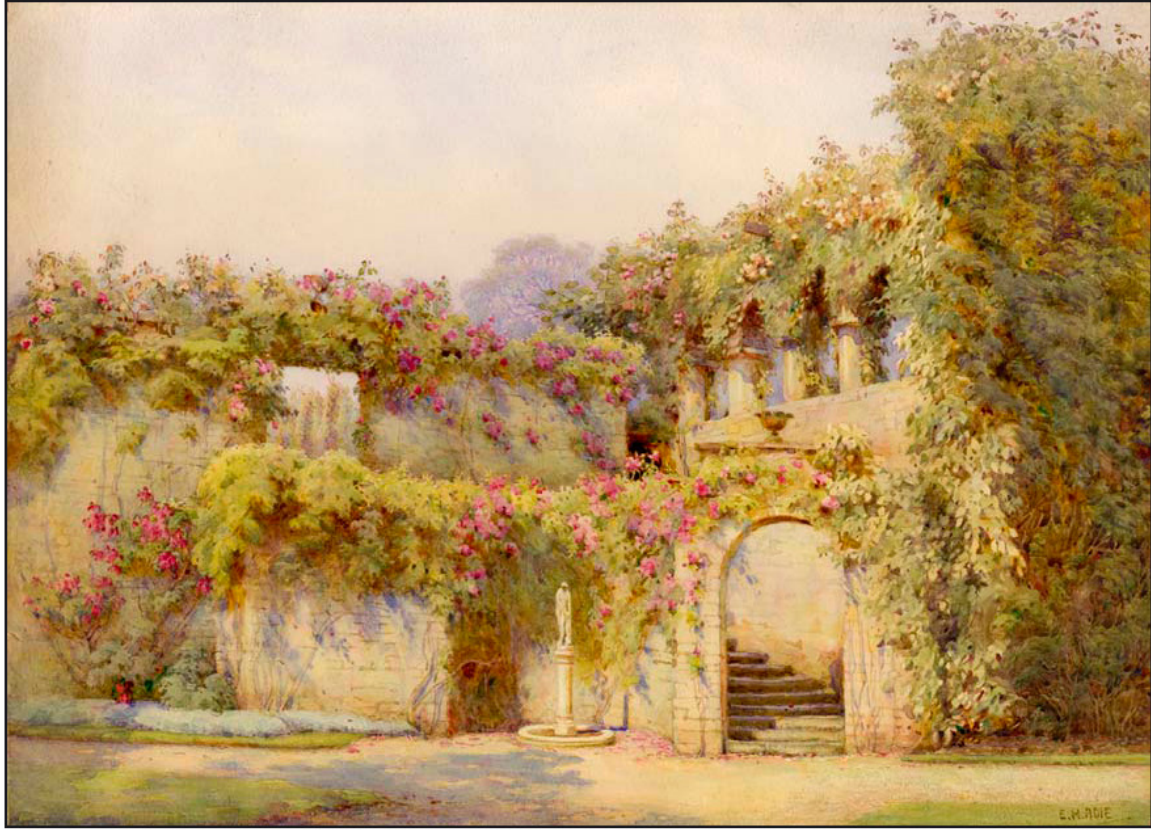
Figure 23.
The walled gardens and glasshouses



The herbaceous borders in 1910, showing light rose arch structures (r.h.s).
Photograph from Reginald Cory's collection, taken by Neame Roff 1910
 Source: Glamorgan Archives ref. D/DXGC/286/1
 (Reproduced with the permission of the Glamorgan Archives)



Herbaceous border, viewed from the east.
Painting by Edith Adie, 1923
 Reproduced with the permission of the RHS Lindley Library



The Italian Terrace. Painting by Edith Adie, 1923
 Reproduced with the permission of the RHS Lindley Library



The herbaceous borders in 1920, showing new concrete columns and steel trellis rose arches.
Photograph from Reginald Cory's collection, taken by Neame Roff 1920
 Source: Glamorgan Archives ref. D/DX/361/36 (Reproduced with the permission of the Glamorgan Archives)

Figure 24.
The herbaceous borders and Italian Terrace



Australasian Garden with a dusting of snow, 1938.

Source: Mclean, R.C., 1938 *Dyffryn: The Welsh Kew?* Western Mail and South Wales News, 6 June 1938



Australasian Garden, January 2014.

Figure 25.

Australasian Garden



View from the Cloister into the Theatre Garden.
Painting by Edith Adie, 1923
 Reproduced with the permission of the RHS Lindley



The Cloister today
 Source: National Trust guide book, 2012

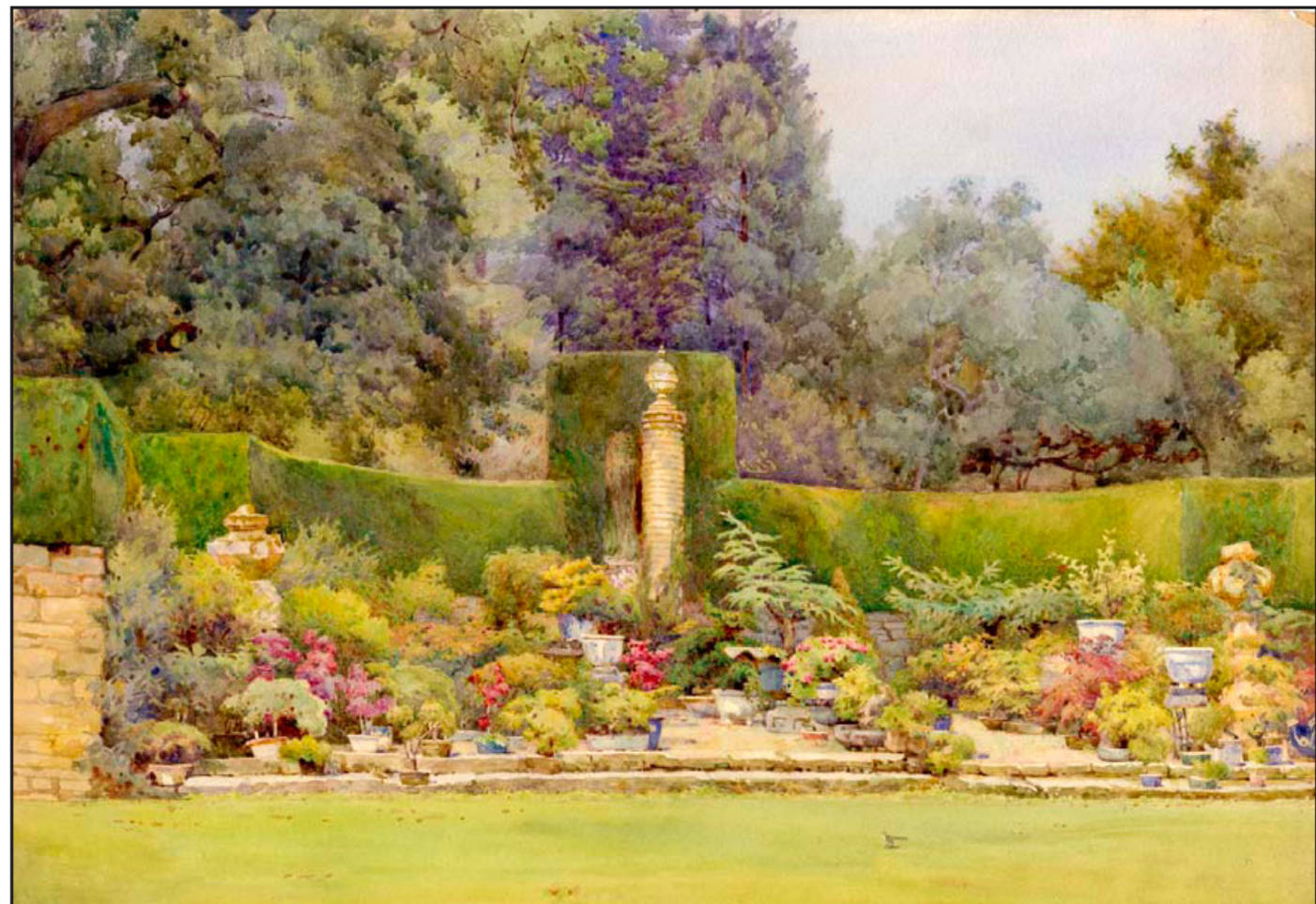
Figure 26.
The Cloister



The Theatre Garden 'stage'. Photograph from Reginald Cory's collection, taken by Neame Roff 1920
 Source: Glamorgan Archives ref. D/DX/361/22 (Reproduced with the permission of the Glamorgan Archives)



The Theatre Garden lawn, looking towards the Cloister.
Photograph from Reginald Cory's collection, taken by Neame Roff 1920
 Source: Glamorgan Archives ref. D/DX/361/34 (Reproduced with the permission of the Glamorgan Archives)



Theatre Garden. Painting by Edith Adie, 1923
 Reproduced with the permission of the RHS Lindley Library

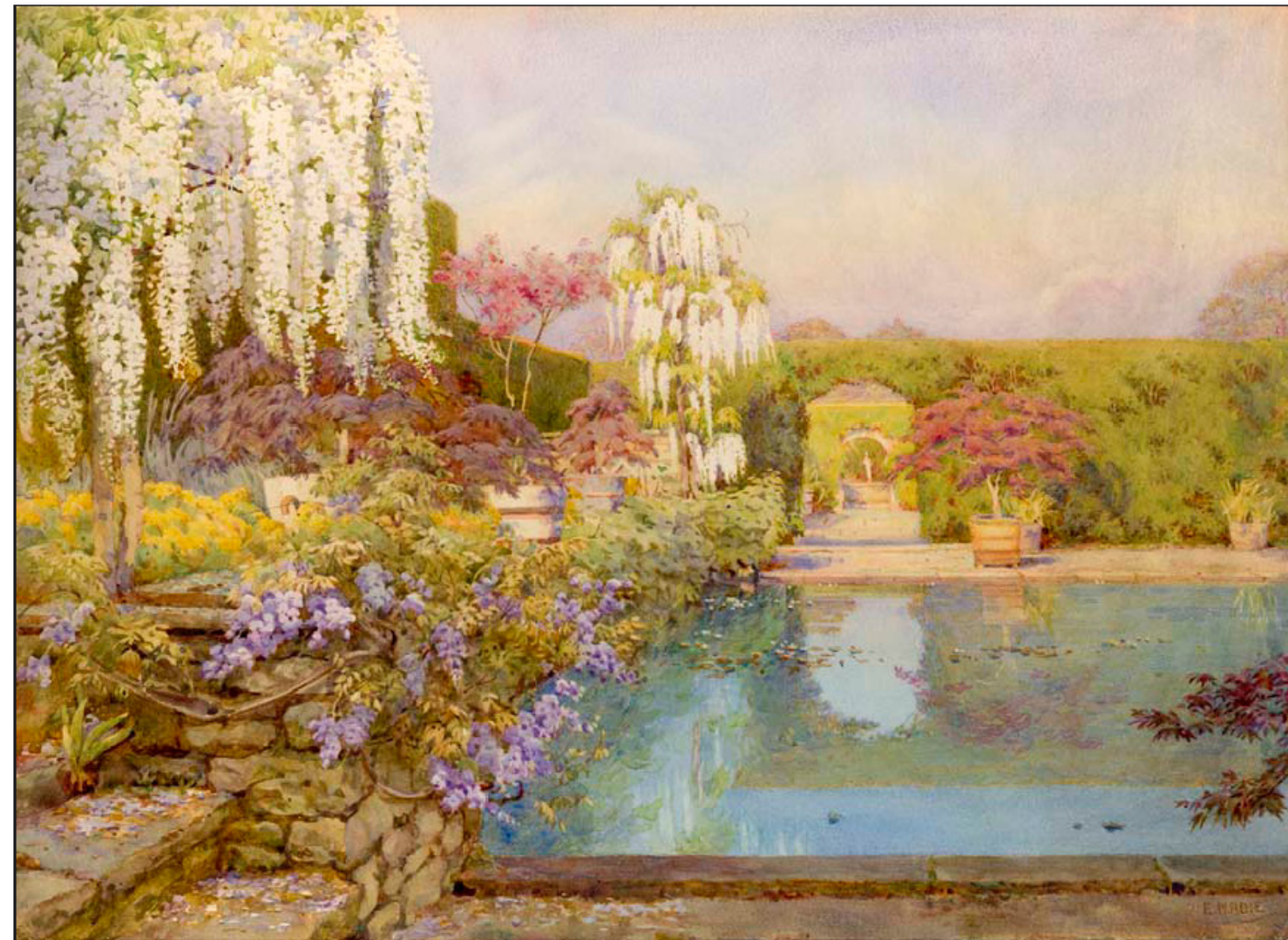


Wisteria growing in a corner of the Theatre Garden.
Painting by Edith Ade, 1923
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Figure 27.
Theatre (or Japanese) Garden



Bathing Pool Garden. Photograph from Reginald Cory's collection, taken by Neame Roff 1920
 Source: Glamorgan Archives ref. D/DX/361/29 (Reproduced with the permission of the Glamorgan Archives)

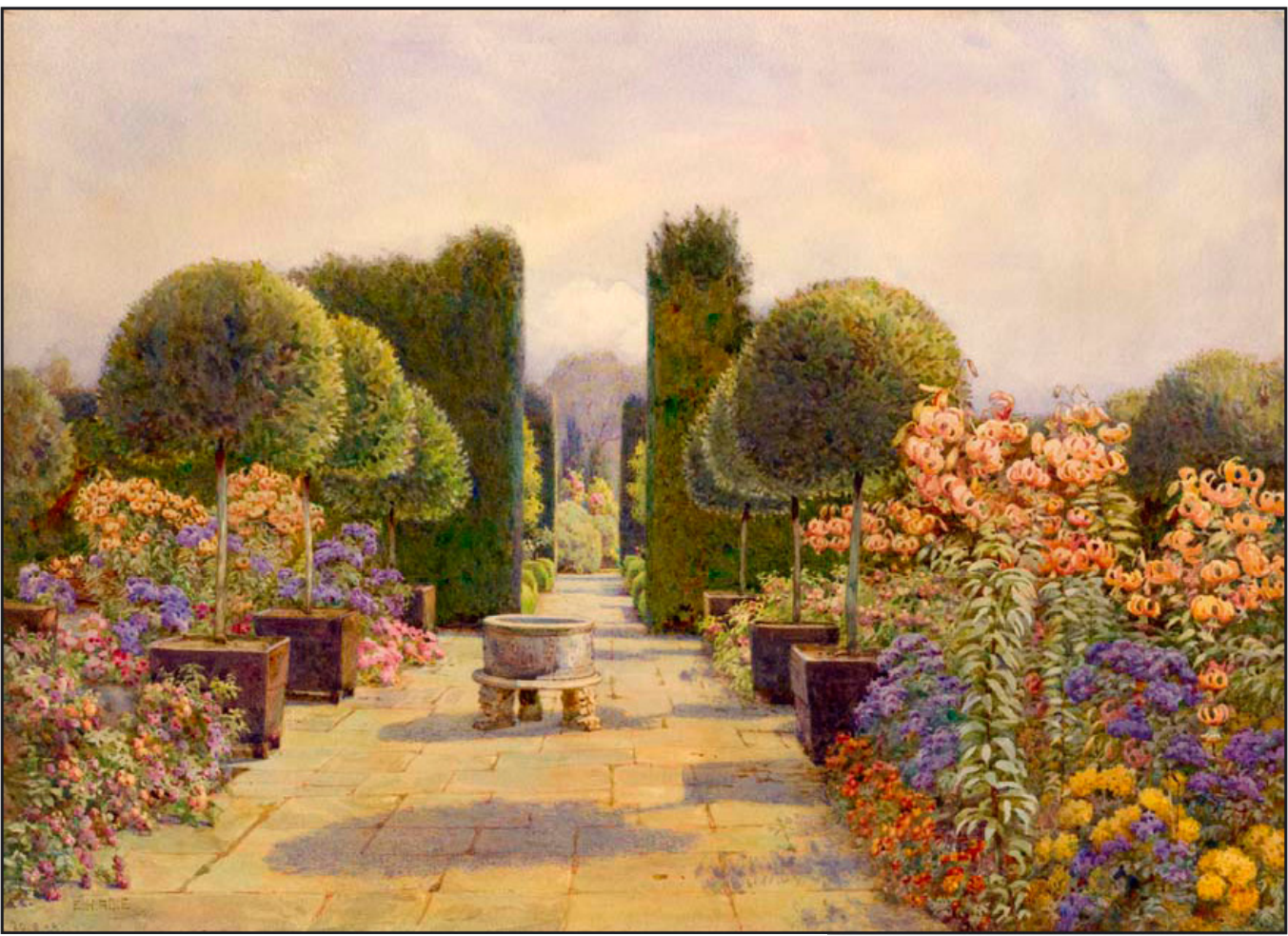


Bathing Pool. Painting by Edith Adie, 1923
 Reproduced with the permission of the RHS Lindley Library

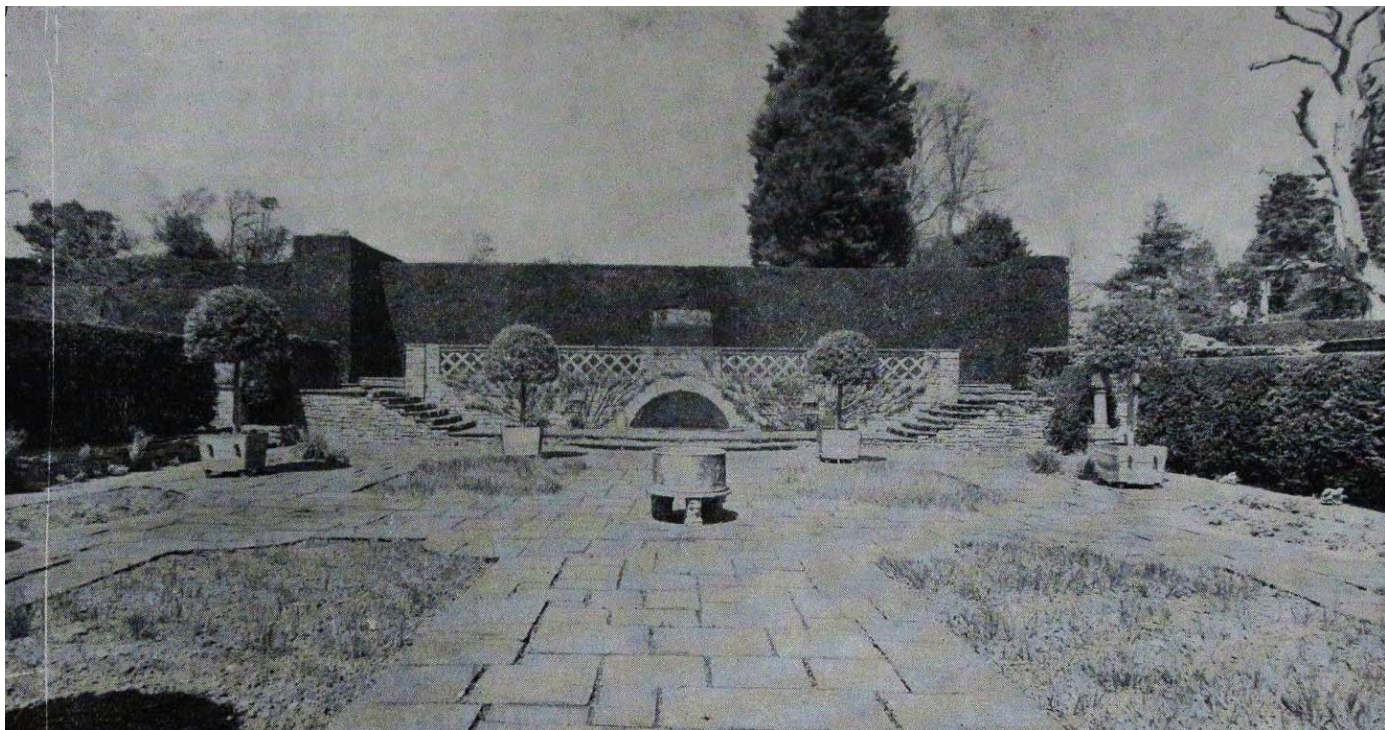
Figure 28.
 Bathing Pool (or Reflecting Pool) Garden



Paved Court. Photograph from Reginald Cory's collection, taken by Neame Roff 1910
 Source: Glamorgan Archives ref. D/DX/361/14 (Reproduced with the permission of the Glamorgan Archives)



Paved Court. Painting by Edith Adie, 1923
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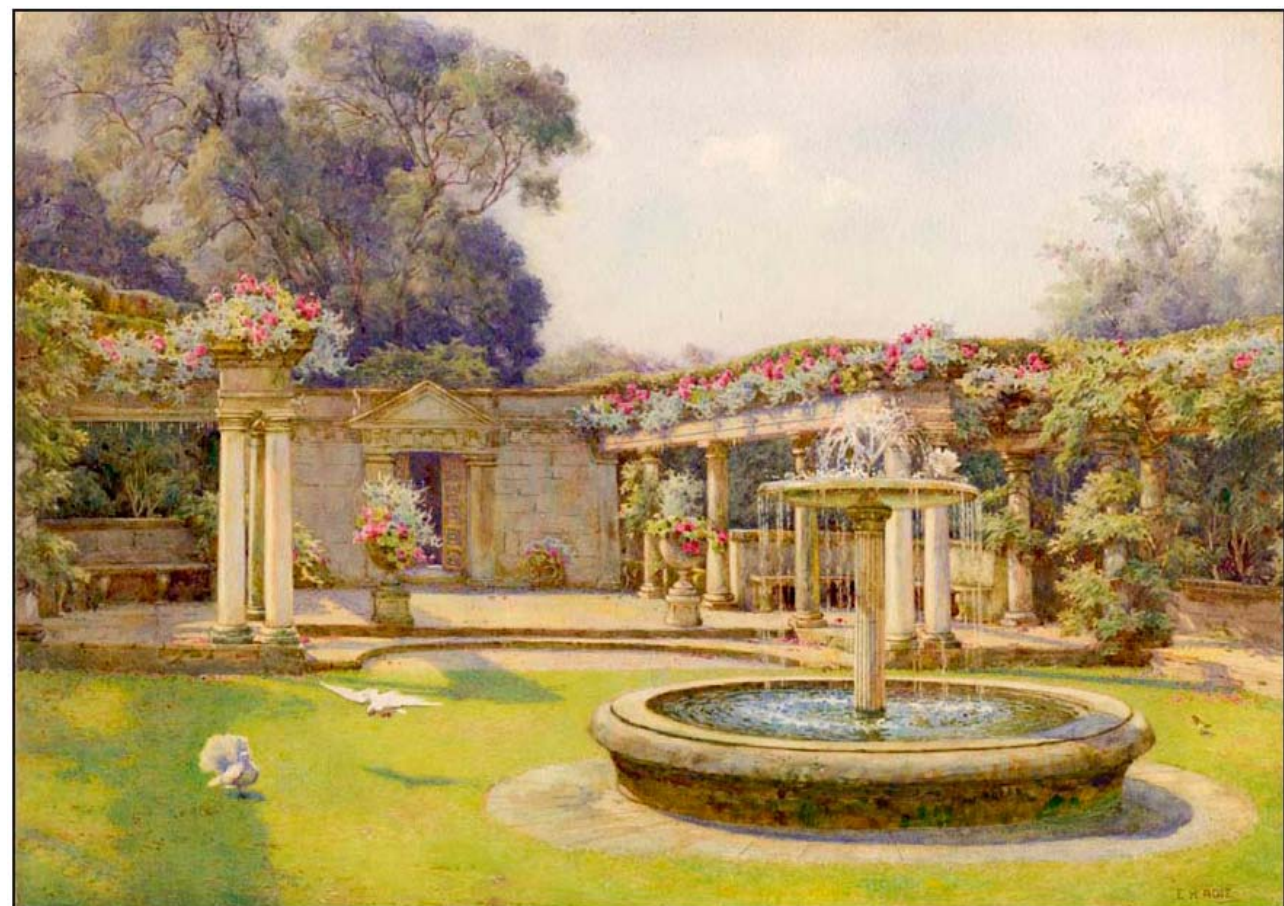


Paved Court, 1937
 Source: Dyffryn Estate Sales Particulars, 1937. Glamorgan Archives ref. DSA/1/91
 (Reproduced with the permission of the Glamorgan Archives)

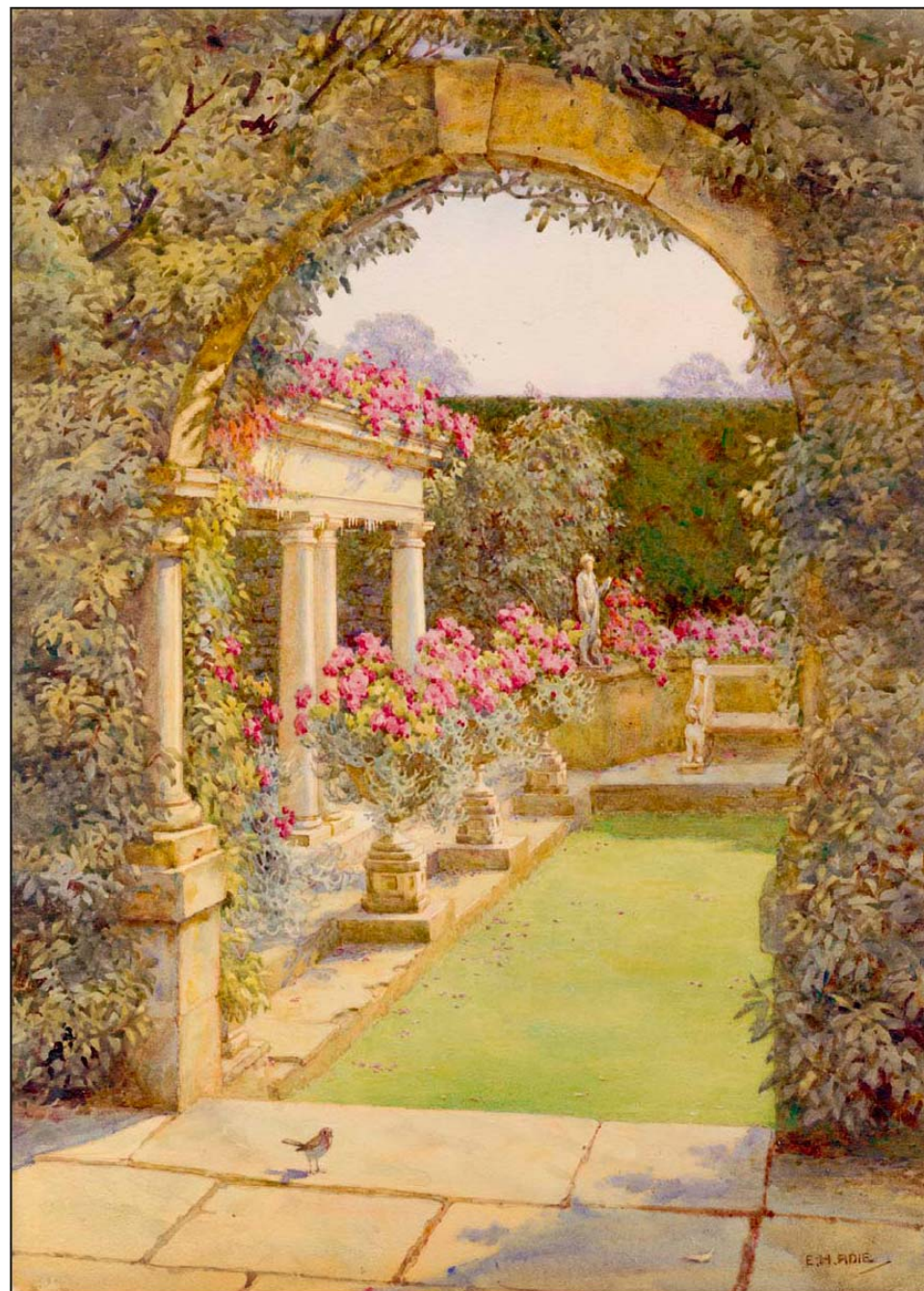
Figure 29.
Paved Court



Pompeiian Garden. Photograph from Reginald Cory's collection, taken by Neame Roff 1920 (?)
Source: Glamorgan Archives ref. D/DX/361/25 (Reproduced with the permission of the Glamorgan Archives)



Pompeiian Garden. Painting by Edith Adie, 1923
Reproduced with the permission of the RHS Lindley Library



Pompeiian Garden, viewed through side arch. Painting by Edith Adie, 1923
Reproduced with the permission of the RHS Lindley Library

Figure 30.

Pompeiian Garden



Rose Garden. Photograph from Reginald Cory's collection, taken by Neame Roff 1920 (?)
Source: Glamorgan Archives ref. D/DX/361/32 (Reproduced with the permission of the Glamorgan Archives)



Rose Garden from the air, probably late 1950s
Source: Glamorgan County Council Garden Party programme, 27 Aug 1964
Glamorgan Archives ref. GD/C/CH/51/26



Rose Garden, January 2014

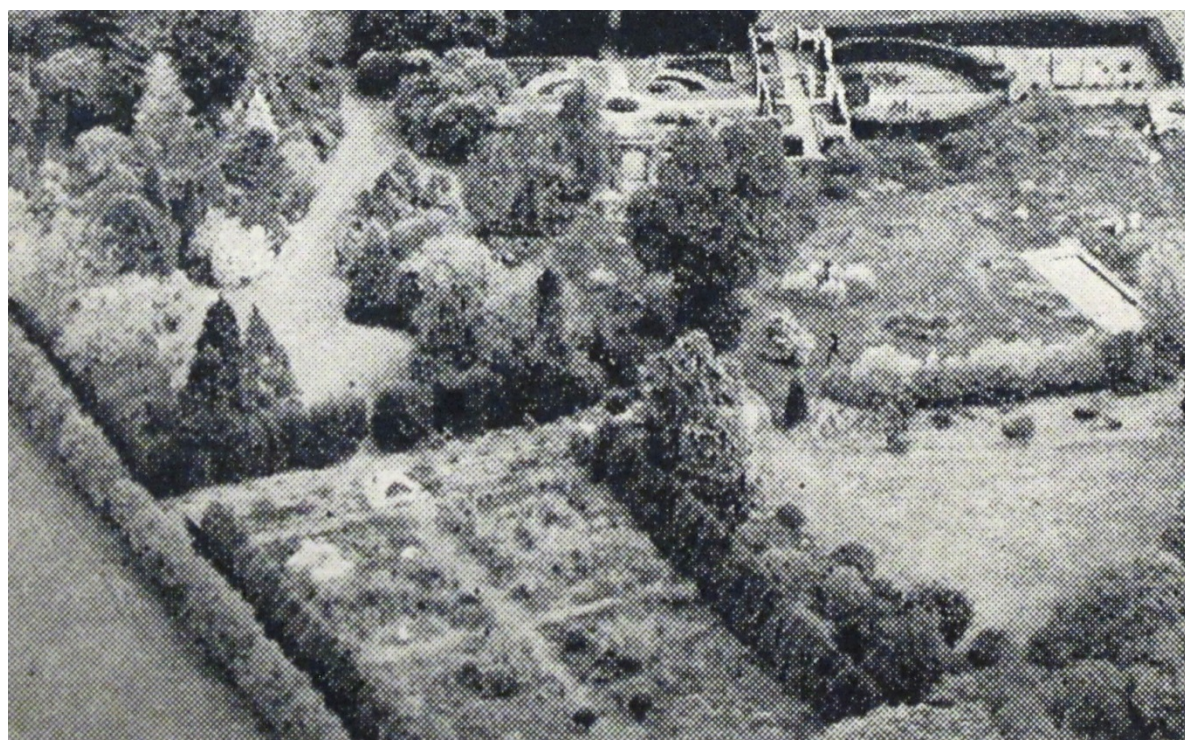
Figure 31.
Rose (or Round) Garden



West Garden. Photograph from Reginald Cory's collection, taken by Neame Roff 1910
Source: Glamorgan Archives ref. D/DX/361/23
(Reproduced with the permission of the Glamorgan Archives)



Reginald Cory's dahlia garden, sited at the south end of the West Garden.
Photograph from Reginald Cory's collection, taken by Neame Roff, 1920
Source: Glamorgan Archives ref. D/DX/361/37
(Reproduced with the permission of the Glamorgan Archives)



Dahlia Garden from the air, 1938
Source: McLean, R.C., 1938 Dyffryn. The Welsh Kew? The Western Mail and South Wales News, 6 June 1938



South end of West Garden (former dahlia garden).
Source: Photograph album, April – Sept 1971. Glamorgan Archives ref. D1041/2/1
(Reproduced with the permission of the Glamorgan Archives)

Figure 32.
West Garden



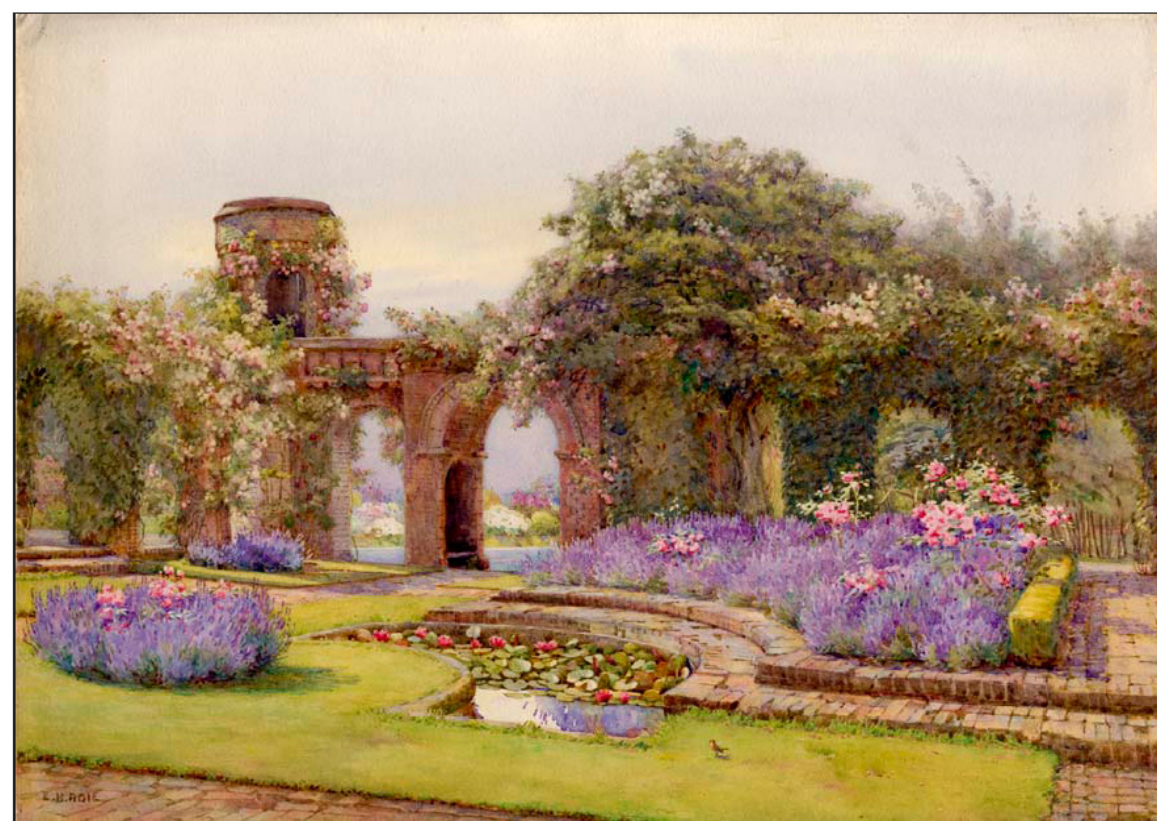
Lavender Court. Photograph from Reginald Cory's collection taken by Neame Roff, 1920
Source: Glamorgan Archives ref. D/DX/361/23 (Reproduced with the permission of the



Lavender Court, viewed from observation tower.
Photograph from Reginald Cory's collection, taken by Neame Roff 1920
Source: Glamorgan Archives ref. D/DX/361/31 (Reproduced with the permission of the Glamorgan Archives)

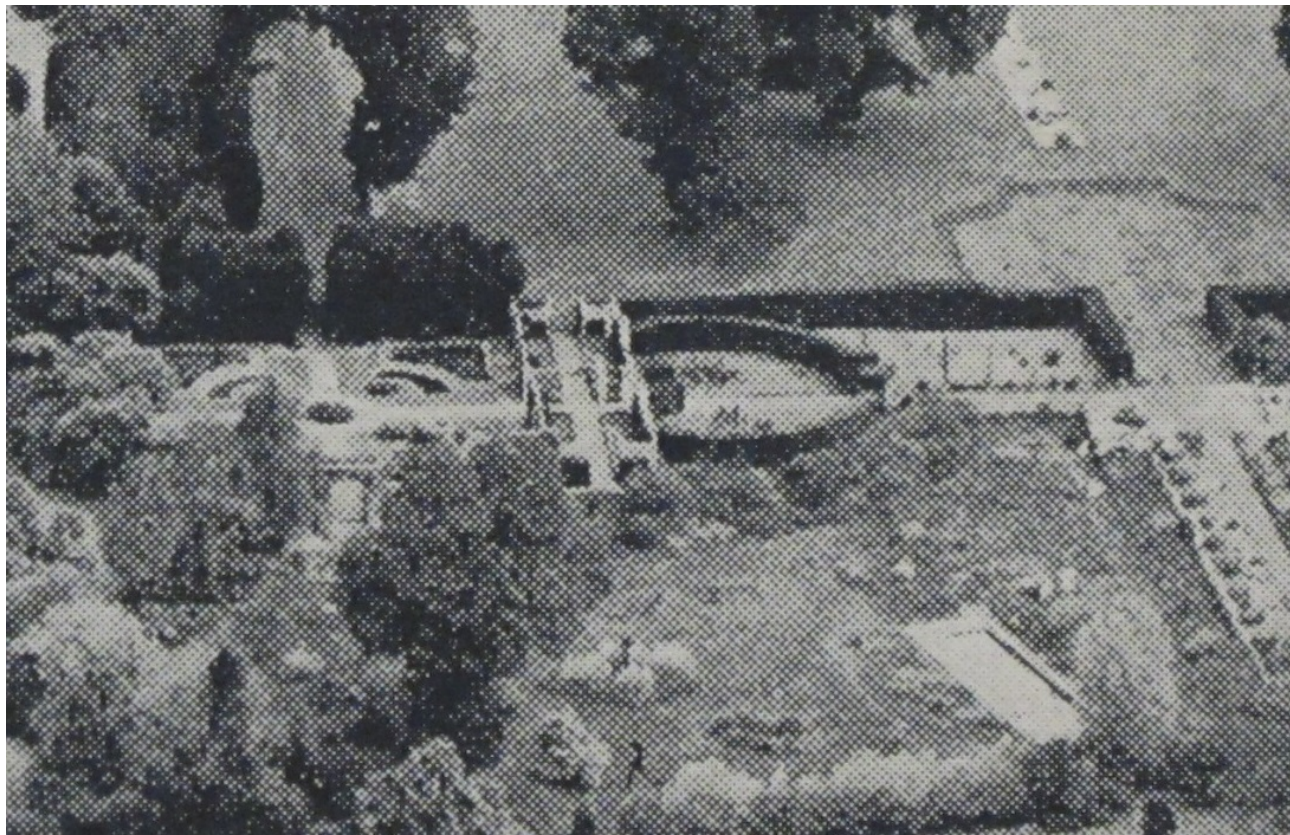


Lavender Court, 1957
Source: Dyffryn House and Gardens, Oct 1957. Glamorgan Archives ref. GD/C/82/10



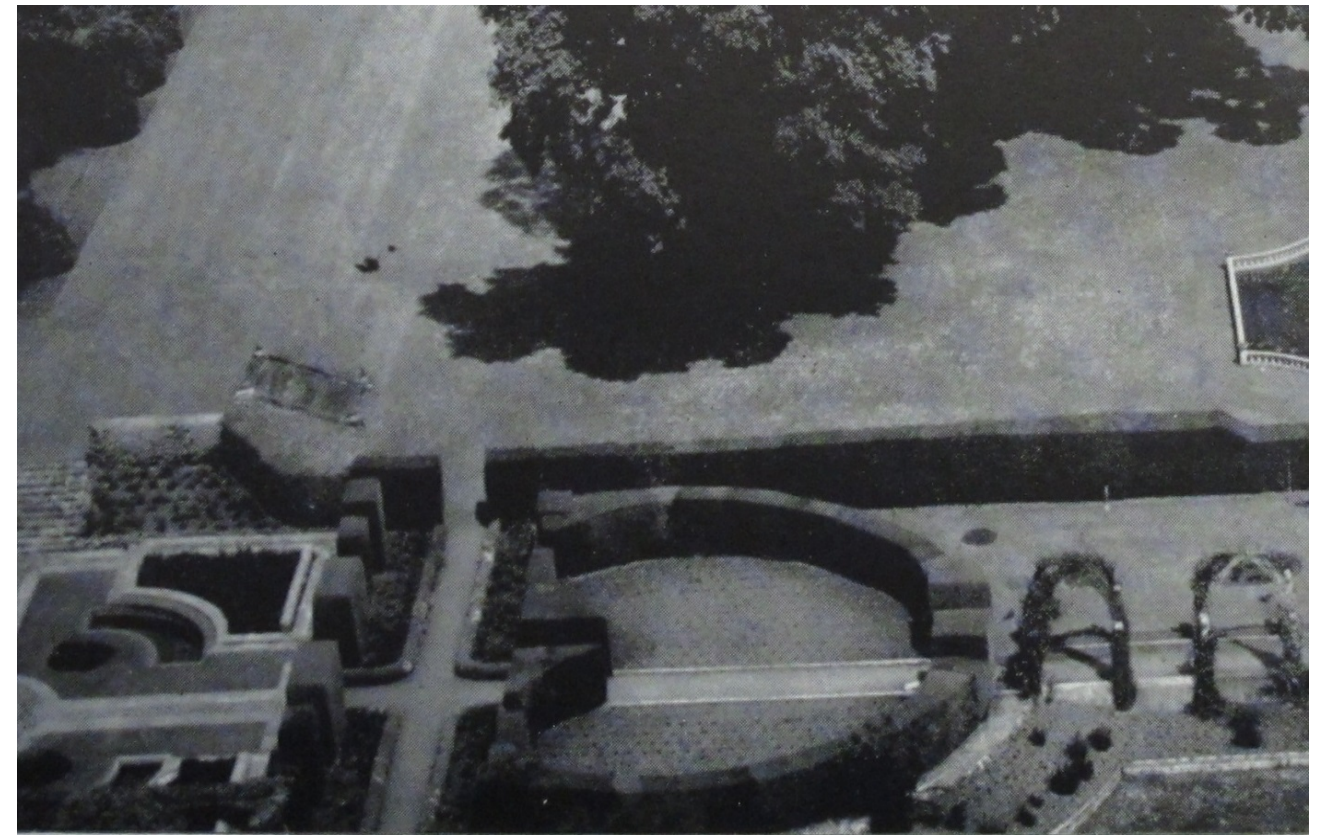
Lavender Court. Painting by Edith Adie, 1923
Reproduced with the permission of the RHS Lindley Library

Figure 33.
Lavender Court (or Pool Garden)



Aerial photograph of the Heart Garden, 1938

Source: McLean, R.C., 1938 Dyffryn. The Welsh Kew? The Western Mail and South Wales News, 6 June 1938



Aerial photograph of the Heart Garden, 1959

Source: County of Glamorgan, Garden Party programme 25 June 1959



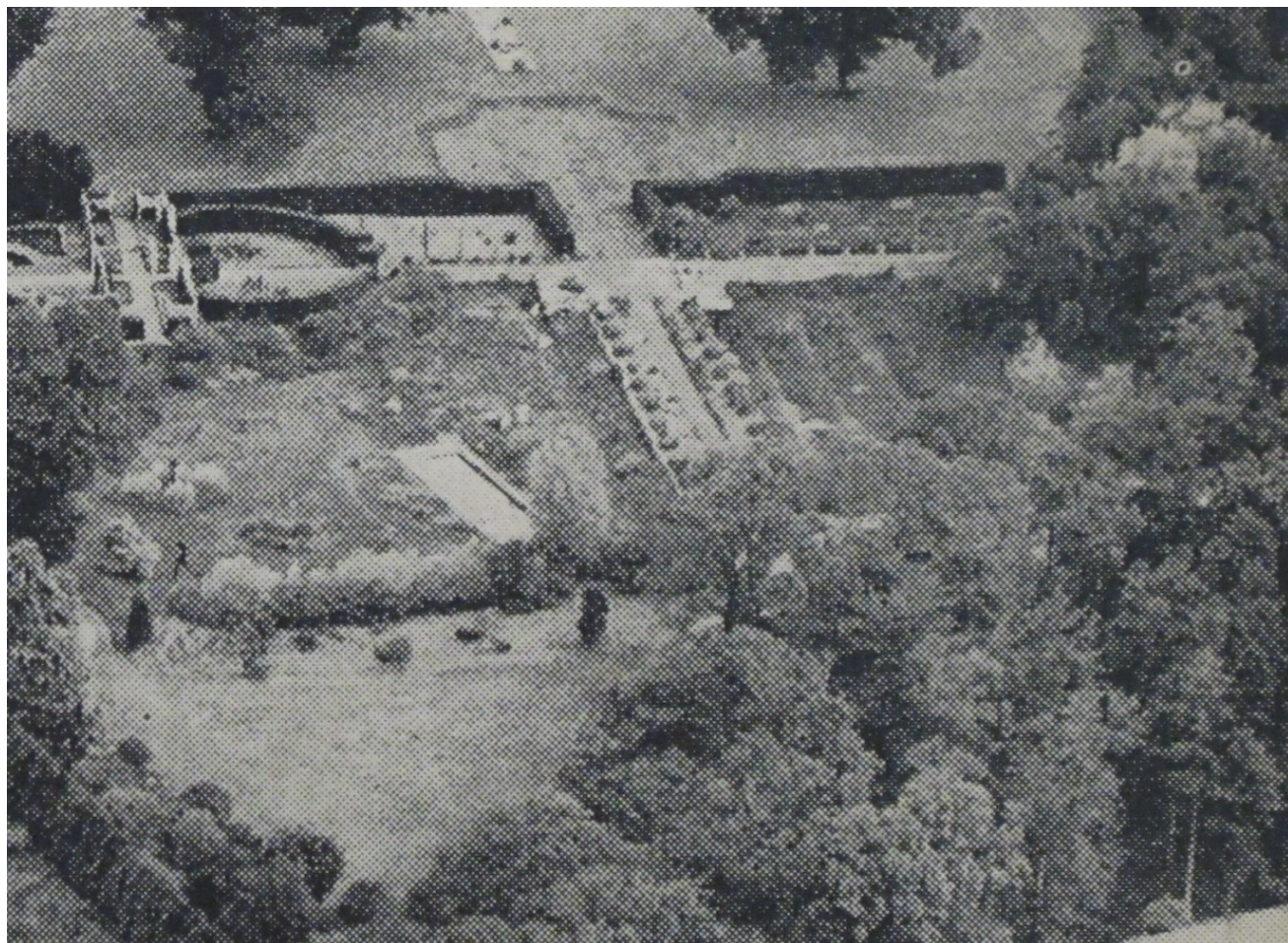
Aerial photograph of the Heart Garden, 16 May 2002

Source: RCAHMW Aberystwyth. Aerial photo ref. 2002-C5-1715
(Reproduced with the permission of the RCAHMW, Licence no: RCPL2/3/45/368)



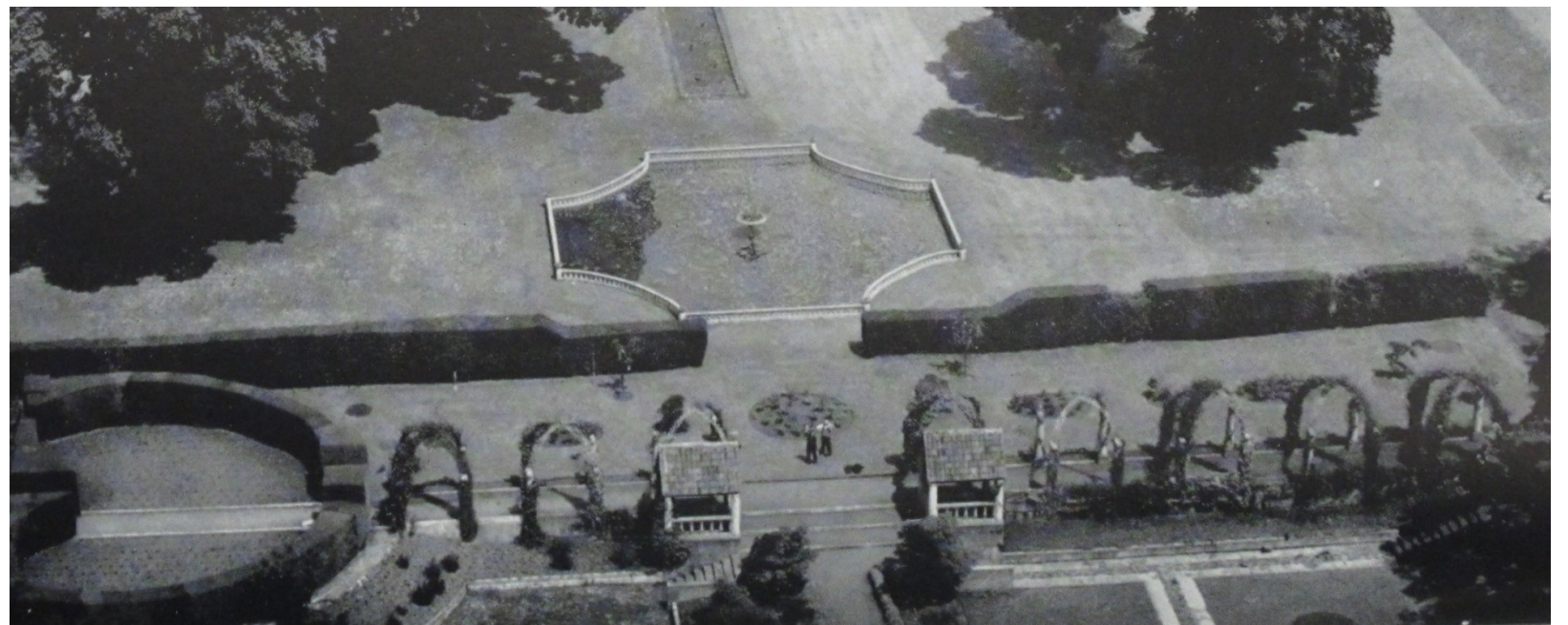
The Heart Garden, January 2014

Figure 34. Heart Garden



Aerial photograph of the sunken gardens occupying the bed of the former lake and Vine Walk, 1938

Source: McLean, R.C., 1938 Dyffryn. The Welsh Kew? The Western Mail and South Wales News, 6 June 1938



Aerial photograph of the Vine Walk and pavilions, 1959

Source: County of Glamorgan, Garden Party programme 25 June 1959. Glamorgan Archives ref. GD/C/CH/8



The Vine Walk and pavilions, January 2014

Figure 35. Vine Walk



Aerial photograph of the sunken gardens occupying the bed of the former lake and Vine Walk, 1994
 Source: Dyffryn Gardens – A garden for all seasons. Vale of Glamorgan Council, 1994



Sunken gardens occupying the bed of the former lake, west of central causeway, 1964

Source: County of Glamorgan, Garden Party programme 27 Aug 1964. Glamorgan Archives ref. GD/C/CH/51/26



Sunken gardens occupying the bed of the former lake, east of central causeway, 1970s

Source: A Guide to Dyffryn Gardens, 2nd Edition, 1977. Glamorgan Archives ref. Lib/G/300



Sunken garden west of central causeway, January 2014

Figure 36.

Sunken gardens in former lake bed



Aerial photograph of the southern part of Dyffryn Gardensm showing the arboretum, 1962

Source: RCAHMW Aerial photograph collection. F22.58/RAF /5154. Frame 0403. 1 June 1962
(Reproduced with the permission of the RCAHMW, Licence no: RCPL2/3/45/368)



Arboretum viewed across Croquet Lawn, early 1970s (?)

Source: Mid Glamorgan County Council Chairman's papers. Glamorgan Archives ref. MD/C/33/1



Arboretum, showing an *Acer griseum* in autumn colour, 1977

Source: A Guide to Dyffryn Gardens, 2nd Edition,1977. Glamorgan Archives ref. Lib/G/300

Figure 37. Arboretum



Moorish Court. Photograph from Reginald Cory's collection, taken by Neame Roff 1920 (?)
 Source: Glamorgan Archives ref. D/DX/361/40
 (Reproduced with the permission of the Glamorgan Archives)



Moorish Court. Photograph from Reginald Cory's collection, taken by Neame 1920 (?)
 Source: Glamorgan Archives ref. D/DX/361/41 (Reproduced with the permission of the Glamorgan Archives)



Site of Moorish Court today

Figure 38.
 Moorish Court / later service court



Figure 39.

3rd Edition Ordnance Survey
Plan, 25" to 1 mile,
1919 (up-dated)
from Dyffryn estate sales
particulars of 1937

(Reproduced with the permission of the Glamorgan Archives)

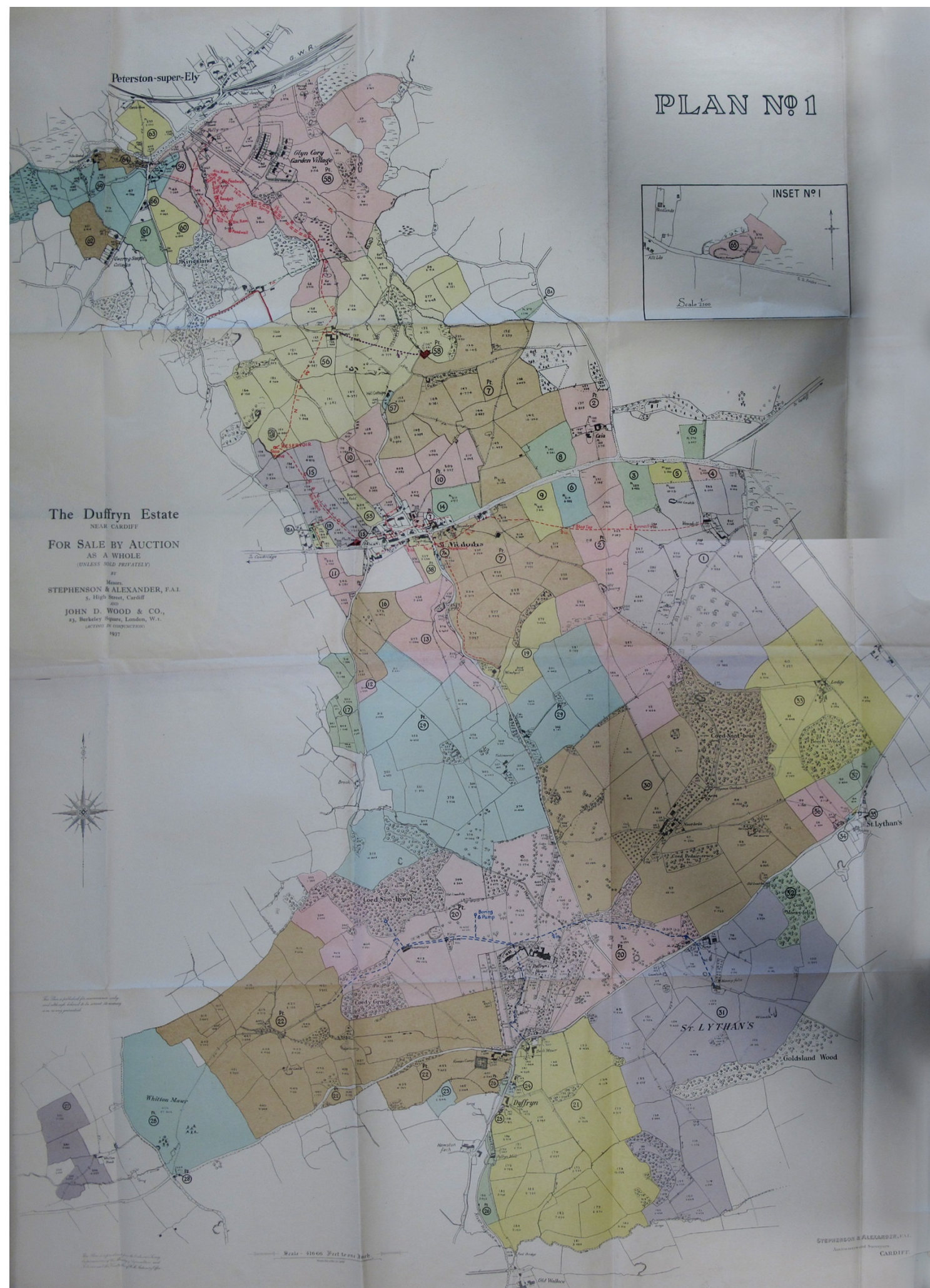


Figure 40.

Extent of the Dyffryn estate in 1937
(Source: Dyffryn Estate Sales Particulars, 1937.
Glamorgan Archives ref. DSA/1/91)
(Reproduced with the permission of the Glamorgan Archives)

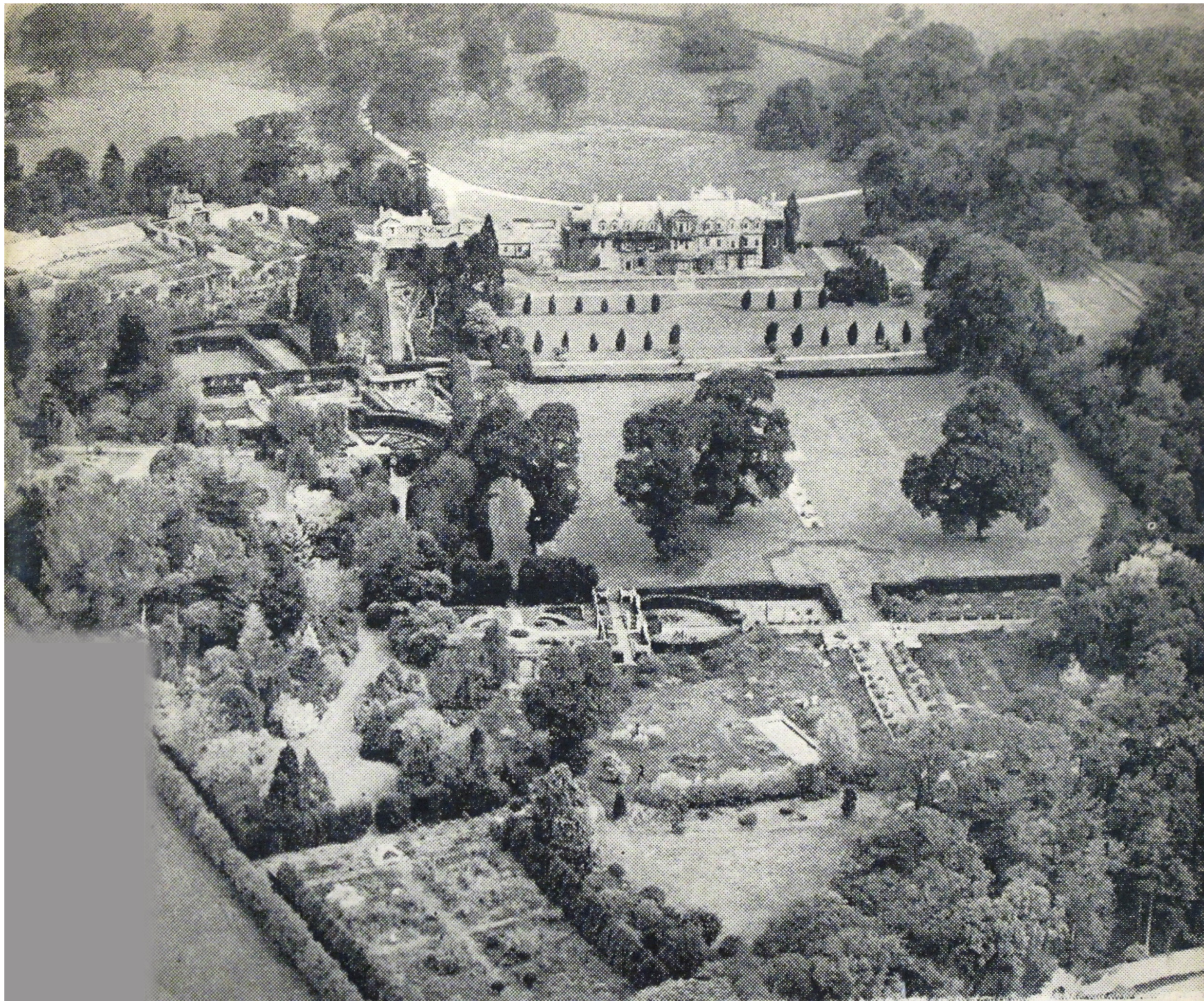


Figure 41.

Dyffryn from the air, 1938
(Source: Mclean, R.C.
Dyffryn: A Welsh Kew?
Pub. Western Mail & Echo, 6 June
1938)



Figure 42.
Ordnance Survey map,
25" to 1 mile, 1940

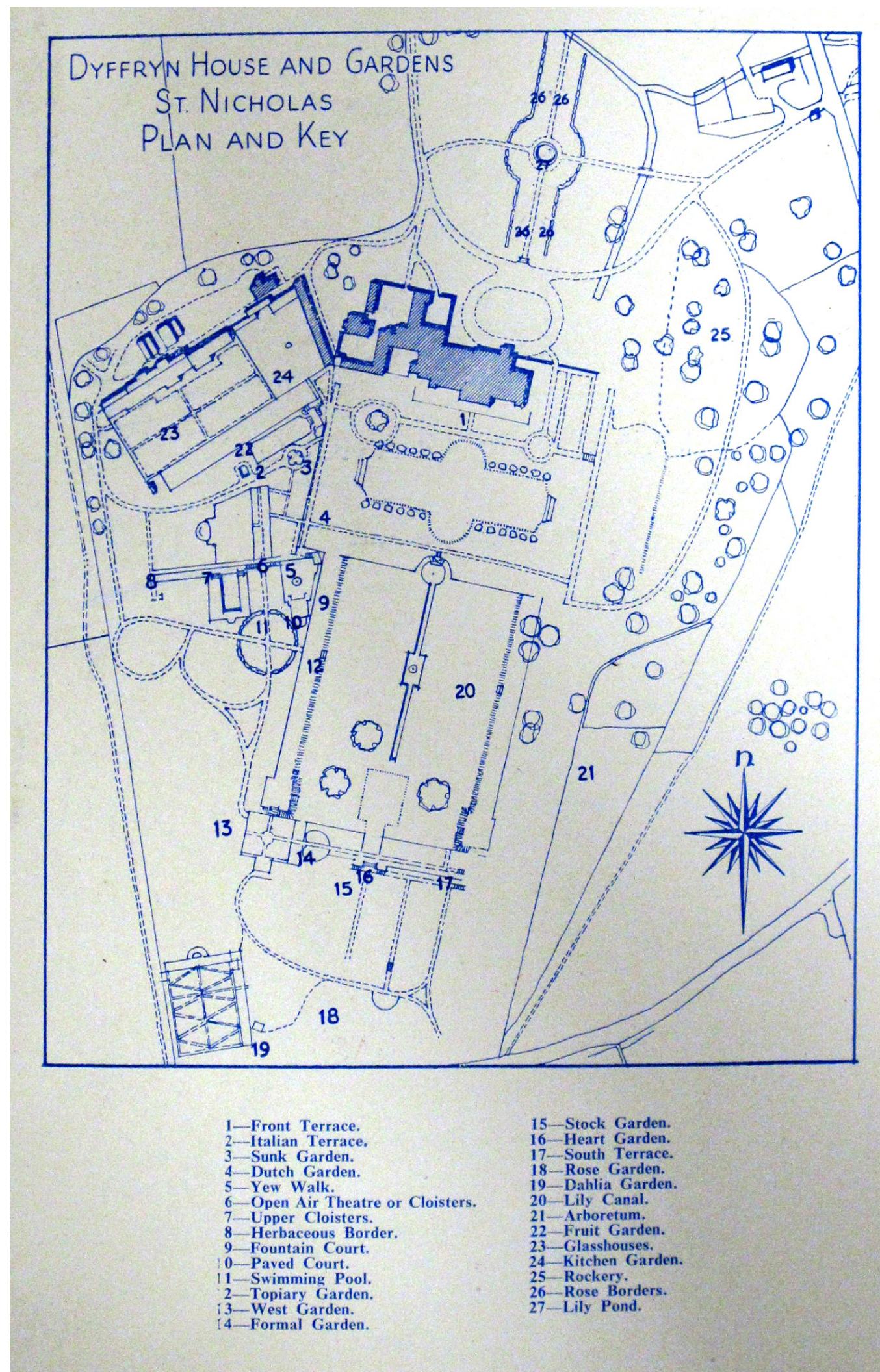


Figure 43.

Plan of Dyffryn Gardens, 1957

(Source: Dyffryn House and Gardens, Oct 1957.
Glamorgan Archives ref. GD/C/82/10)
(Reproduced with the permission of the Glamorgan Archives)

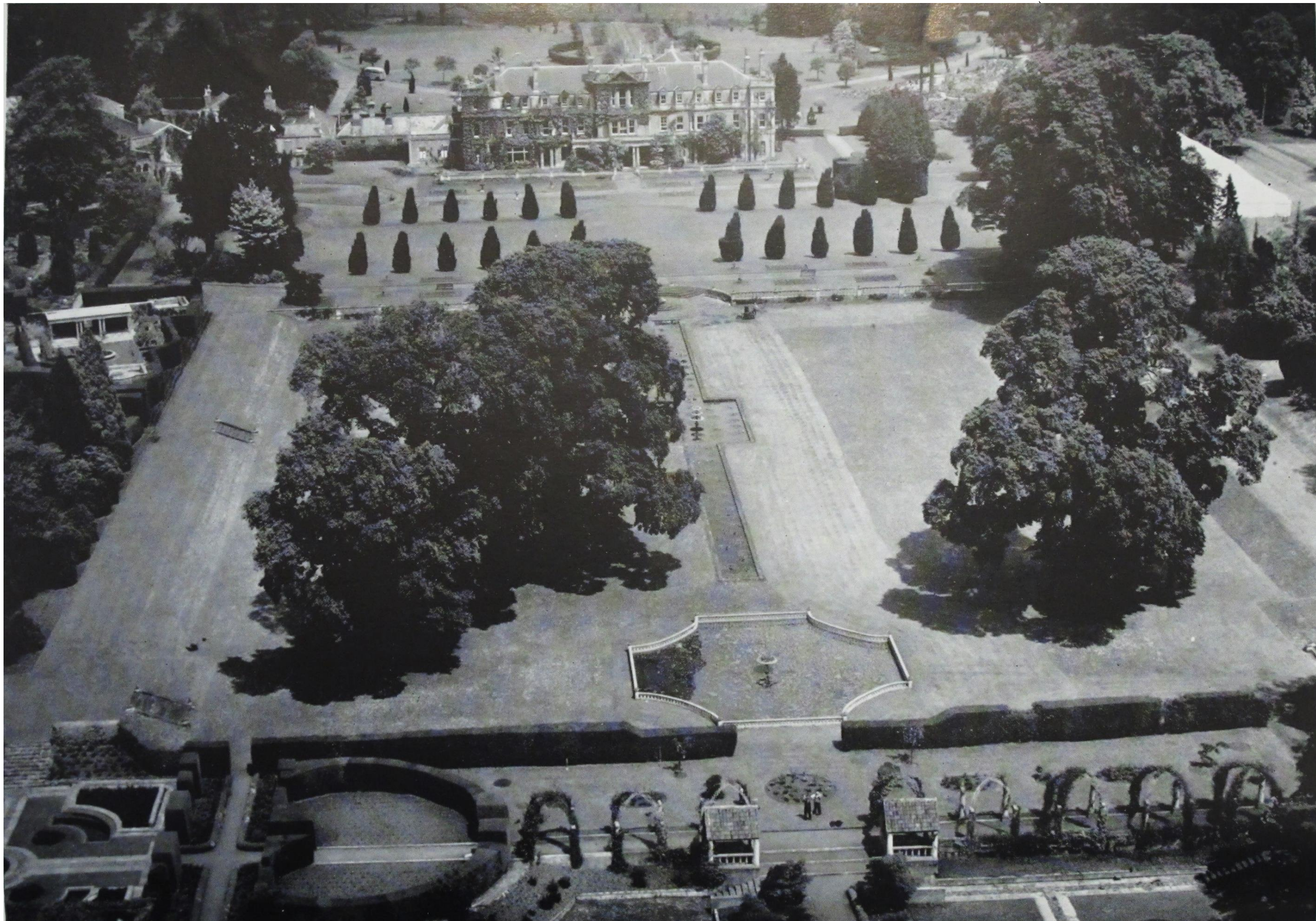


Figure 44.

Dyffryn from the air, 1959

(Source: Glamorgan County Council Chairman's Garden Party programme, 25 June 1959. Glamorgan Archives ref. GD/C/CH/8)



Figure 45.

Dyffryn from the air, c.1959

(Source: Garden Party programme, Glamorgan County Council 1971. Glamorgan Archives ref. D1041/2/1)

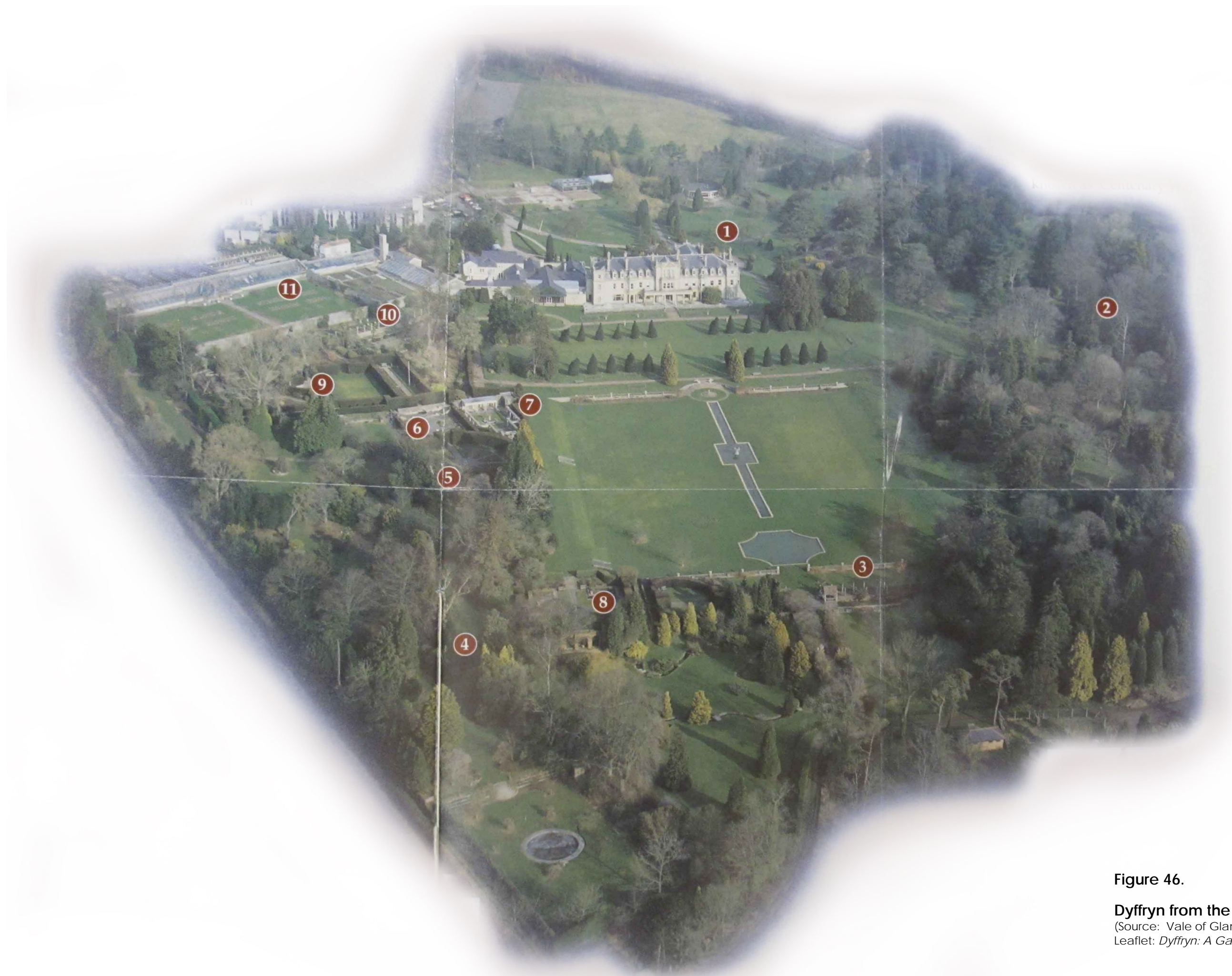


Figure 46.

Dyffryn from the air, 1994

(Source: Vale of Glamorgan Council, 1997
Leaflet: *Dyffryn: A Garden for All Seasons*)



Figure 47.

Dyffryn from the air, 2001

Source: RCAHMW Aerial photo
2001 – C5 – 1495. 21 July 2001

(Reproduced with the permission of the
RCAHMW, Licence no: RCPL2/3/45/368)



Source: RCAHMW Aerial photo C5 – 1711. 16 May 2002



Source: RCAHMW Aerial photo C5 – 1715. 16 May 2002

Figure 48.

Dyffryn from the air, 2002

(Photographs reproduced with the permission of the RCAHMW, Licence no: RCPL2/3/45/368)

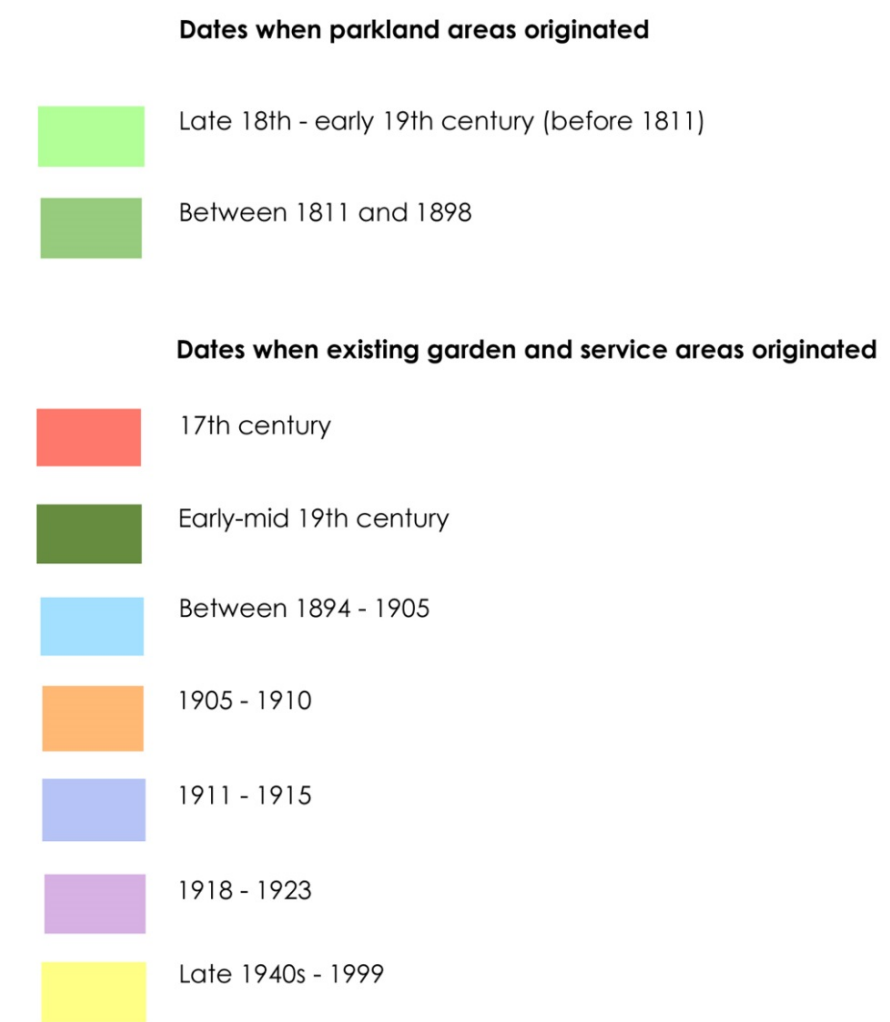
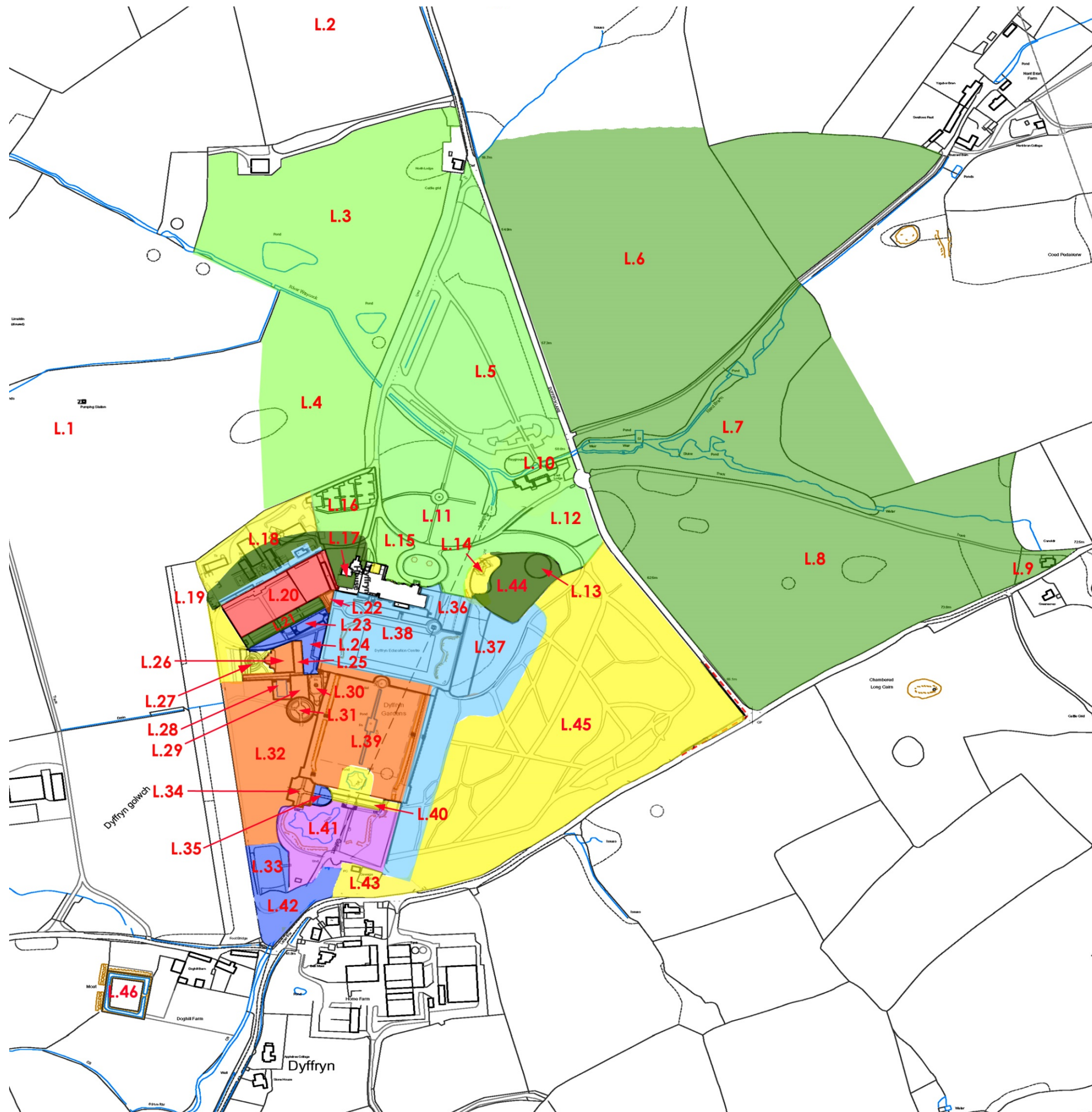
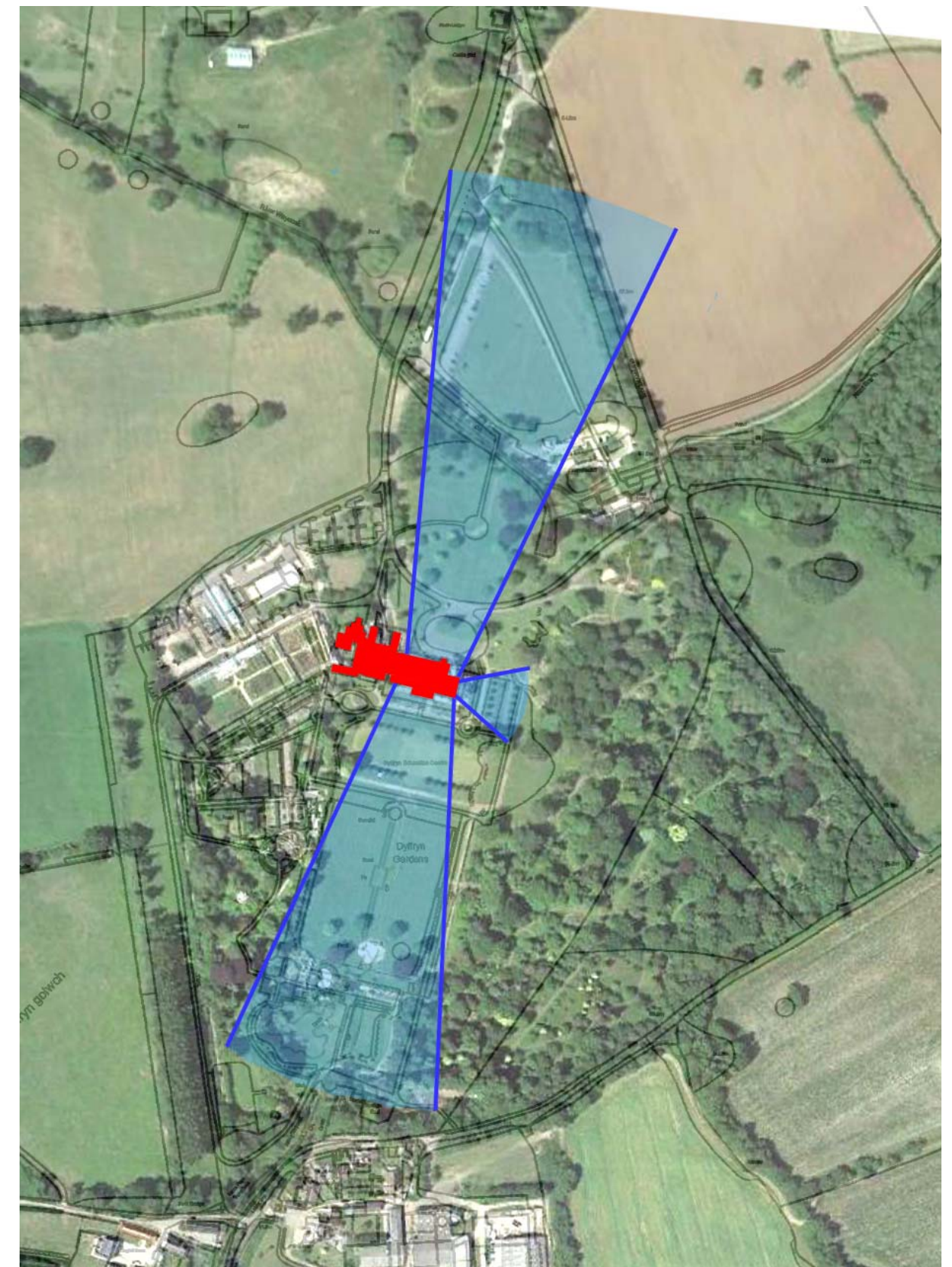


Figure 49.
Dyffryn gardens and parkland:
date analysis



Views to Dyffryn House

- 1a – 1d : from the North Drive
- 2: from the East Drive
- 3: from the west end of the herbaceous borders garden towards the stable block clock tower
- 4: from south end of Great Lawn



Views from Dyffryn House

Figure 50.

Significant views to and from Dyffryn House

Appendix B. Chronology

Before 640	Manor of Worleton reputedly granted by King Judhail to Bishop Oudaceous and successive Bishops of Llandaff.
1136 – 54	The ‘Tref Gulych’ or ‘Tref Gulich’ implies an early settlement at or near Worleton. ¹
1332	John, Bishop of Llandaff, signed a document ‘ <i>apud Worleton</i> ’. ²
Mid 1300s	According to Sheppard ³ , Thomas Button marries the Cecil, daughter of Sir Guy de Bryan and the Buttons may have acquired the Worleton estate (possibly as tenants) around this time.
C16 th	The Button family obtain a lease of Worleton Manor. ⁴
1556	James Button serves as Sheriff of Glamorganshire.
1564	James Button’s son, Miles Button serves as Sheriff of Glamorganshire.
1570	ditto
1589	ditto
1592	Miles Button’s fourth son, Thomas joins the Royal Navy.
c.1600	The Manor of St Nicholas – unusually - has three lords: the Earl of Pembroke, the Buttons of Duffryn and the Merricks of Cottrell.
1612	Thomas Button commands an expedition to find the North West Passage, Although unsuccessful, he explores the west and north coasts of Hudsons Bay.
1613	Thomas Button is appointed ‘Admiral of the King’s ships on the Coast of Ireland’ by King James I.
Late 1620s	Thomas Button forced to mortgage his Cottrell St Nicholas estate.
1634	Thomas Button dies, impoverished after payments had been withheld and accusations made that he had relinquished his command without authorisation.
1639	Robert Button of Worleton serves as Sheriff of Glamorganshire.
Early 1640s	The first house at Dyffryn may have been built by Robert Button or his son, Martin Button. Worleton Manor continues to be occupied.
1648	The Button family support the Royalist cause. Having taken part, unsuccessfully, in the Battle of St Fagans, Royalist leaders including Captain William Button and Miles Button are punished. Captain William Button is condemned to death. Miles Button is exiled for two years and fined about £5,500. The Buttons’ estates suffer badly as a consequence.
8 Nov 1661	‘Rowle of the Commissioners subscription’ records that Thomas Button Esquire of St Nicholas (taxed on 10 hearths) contributed £10; his son Martin Button Esquire (taxed on 12 hearths) contributed £5.
1666	Martin Button of Dyffryn serves as Sheriff of Glamorganshire.

¹ RCAHM Wales. Glamorgan Vol 3. Pt 2: Medieval Non-defensive Secular Structures. *Worleton Moat*, p104
² RCAHM Wales. Glamorgan Vol 3. Pt 2., *Worleton Moat*, p106
³ Shepherd, C.F., 1946 *Local History: Sidelights on some Glamorgan Parishes*, p. 72.
⁴ RCAHM Wales. Glamorgan Vol 3. Pt 2., *Worleton Moat*, p106

1727	Martin Button of Dyffryn (grandson of the previous Martin Button) serves as Sheriff of Glamorganshire.
c.1749	Martin Button dies without a direct heir. The Dyffryn estate passes to his heir at law, Robert Jones of Fonman. The estate had been mortgaged to Truman Harford, a Bristol merchant.
1749	Robert Jones sells the Dyffryn St Nicholas estate to Thomas Pryce of Cwrt Carnau, coal owner.
1752	The first turnpike roads are begun in Wales
1758-60	Thomas Pryce is now an iron master, shot founder and gun maker, and supplies munitions to the British Government during the Seven Years’ War.
1759	Thomas Pryce serves as Sheriff of Glamorganshire.
1782	Thomas Pryce’s second wife, Frances, dies in Bath in childbirth.
1789	Thomas Pryce dies , leaving two young daughters (Frances aged 9 and Elizabeth aged 7)
1798	Glamorganshire Canal linking Merthyr to Cardiff is completed.
1802	Frances Pryce marries William Booth Grey , nephew of the Duke of Portland. Frances’ younger sister, Elizabeth, dies in London in the same year.
1803	According to John Burke, writing nearly 50 years later in 1852, Dyffryn House was ‘ <i>added to largely</i> ’. ⁵
1807	William Booth-Grey is MP for Petersfield in Sussex, for a short time.
1811	Ordnance Survey map of 1811 shows Dyffryn House as an L-shaped building set in parkland, all to the west of Dyffryn Lane. The house is approached by drives from the north, east and south.
1814	William Booth Grey serves as Sheriff of Glamorganshire.
1816	Extensive building works are carried out on the kitchen gardens at Dyffryn.
1820	William Booth Grey stands for election, unsuccessfully, as MP for Glamorgan.
1822	William Booth Grey stands again for election as MP for Glamorgan, also unsuccessfully.
1826-27	Greenwood’s map of Glamorgan, Brecon and Radnor, 1831 (surveyed 1826-27) still shows an L-shaped house. The parkland now extends to the east of Dyffryn Lane.
1830	William Booth Grey is the target of attacks, in the wake of a spate of threatening letters, signed “Swing”, which were sent to various Glamorganshire farmers who used machinery. Booth Grey’s hay ricks were set on fire and his hot houses broken into and the vines cut down.
1834	Following enactment of the New Poor Law, William Booth Grey is the first Chairman of the Board of the Cardiff Union.

⁵ Burke, John Bernard. *A Visitation of the Seats and Arms of the Noblemen and Gentlemen of Great Britain*, 1852, vol. I, p. 62.

1837	Frances Booth Grey dies. The Dyffryn estate is inherited by John Bruce Knight of Duffryn Aberdare. John adopts the name of Bruce Pryce .
1839	A new dock at Cardiff – Bute West Dock – is completed and opened by Lord Bute.
c.1840	The immense steam coal resources of Dyffryn Aberdare starts to be exploited, leading to a substantial accumulation of wealth for the Bruce Pryce family.
1841	St Nicholas tithe map shows the house footprint has changed from L-shaped to more rectangular, aligned west-east, suggesting further building works or alterations since 1826-27. An inner lozenge-shaped garden area has been created around the house. The course of the River Waycock has been re-aligned from the west side to the east side of the house and is culverted beneath the gardens.
1842	John Bruce Pryce opens a stone quarry on the Dyffryn estate to supply stone for a new road from Dyffryn to Llancarvan, but also to create work for men who were out of work from the north Glamorganshire ironworks.
1843	In March, Colliers’s strike in Glamorganshire and Monmouthshire which brings several collieries, including those of Dyffryn Aberdare to a standstill. Violence led to the ringleaders being rounded up and brought before local magistrates, one of whom was John Bruce Pryce.
1843	John Bruce Pryce’s wife, Sarah, dies. John Bruce Pryce draws up a settlement in favour of his eldest son, John Wyndham Bruce concerning the Dyffryn St Nicholas estate and settles the Dyffryn Aberdare estate on his second son, Henry Austin Bruce-Pryce.
1843	John Bruce Pryce marries Miss Alicia Bushby and settles at Dyffryn St Nicholas.
1844	John Cory and his brother, Richard, join their father’s ship-broking and coal agency business at Bute Dock in Cardiff.
1847 – 52	Henry Austin Bruce-Pryce serves as Police Magistrate of Merthyr Tydvil.
1852	Henry Austin Bruce-Pryce becomes MP for Merthyr Tydvil.
1855 – 59	Bute East Docks built at Cardiff.
1855	John Wyndham Bruce Pryce (eldest son of John B.P.) separates from his wife, Mary Ann.
1856	New dock opened at Penarth, by the Penarth Harbour, Dock and Railway Company.
1859	Richard Cory senior retires and his sons, John and Richard continue trading primarily as coat exporters and ship-owners under the name of Cory Brothers and Co.
1868	John Wyndham Bruce (John B.P.’s eldest son) dies and is buried at Merano in northen Italy. John Bruce Pryce and his wife spend increasing amounts of time in Bath, for the benefit of his health.
Dec 1868	In the General Election, Henry Austin Bruce-Pryce loses his seat as MP for Merthyr Tydvil.
1869	In January Henry Austin Bruce-Pryce is returned as MP for Renfrewshire. Later the same year he is appointed as Home Secretary in Gladstone’s Cabinet.
1869	One of the earliest coal depots is opened at Port Said in Egypt by Cory Brothers. Around the same time, Cory Brothers start to acquire collieries in the South Wales valleys, initially buying the Resolfen and Pentre collieries in the Rhondda valley.

1872	Alicia Bruce Pryce dies on 21 March. John Bruce Pryce dies on 18 October. The Dyffryn Estate and Llanblethian House near Cowbridge are inherited by his grandson, Alan Cameron Bruce Pryce.
1873	Henry Austin Bruce-Pryce is raised to the peerage, taking the title of Lord Aberdare.
1873	A letter from Alan Cameron Bruce-Pryce to his uncle (Henry Austin Bruce-Pryce?) describes Dyffryn House as dilapidated with a major crack in the structure and flooding in the cellars.
1874	Gladstone is defeated in the General Election. This marks the end of Henry Austin Bruce-Pryce’s political career.
1877	Alan Cameron Bruce-Pryce puts Llanblethian House up for sale.
1880	John Bruce R.N., younger brother of Alan Cameron Bruce-Pryce, is drowned off the coast of Northumberland, in the course of his duties. He is buried at St Lythans.
1884	After a prolonged parliamentary battle, the Barry Dock Scheme, promoted by the Rhondda, Ogmore and Llynfi valley coal owners, finally gains legislative approval.
1886	Alan Cameron Bruce-Pryce appears to have moved to Cheltenham with his wife and family. He and his son, George Lewis Bruce apply to be registered as joint proprietors of the Dyffryn St Nicholas estate. In December, the house is advertised as available to let.
1887	New dock opened at Roath by the Bute Trustees
1889	New offices are built for Cory Brothers at the corner of Bute Place and Bute Street in Cardiff.
1889	The first Barry Dock is opened.
1891	Census records that the head of Dyffryn household is its tenant, Henry Ellis Collins (described as a Banker).
1891	The Dyffryn estate is sold by the Bruce Pryce family and bought by John Cory
1893	John Cory appoints E. A. Lansdowne, architect to design substantial alterations to Dyffryn House. Tenders are invited for the building works in September.
1894	The first phase of building works to the house is completed. The Great Hall is opened in May1894. The John and Anna Cory, together with their daughter Florence and youngest son Reginald move from their previous home, Vaendre Hall at St Mellons, to Dyffryn in December 1894. A sizeable service range was also built at some date between 1894 and ‘98 linking across the space between the house and the stable courtyard.
1893 – 1898	The second Barry Dock is built and opened. John Cory holds a large interest in the Barry Docks and Railway Scheme.
1898 – 1910	At some date during this period, Dyffryn House is further extended to create the Dining Room and the White Library.
1901	Reginald Cory travels to America and visits the Arnold Arboretum of Harward University at Boston.
c.1902	Thomas Mawson is commissioned to prepare the initial plans for the Glyn-Cory Garden Village.

1903	John Cory commissions Thomas Mawson to develop designs for the gardens of Dyffryn.
1905	Reginald Cory and Thomas Mawson travel to Italy together to look at the gardens and collect ideas.
1907	Thomas Adams, an early pioneer of the modern planning movement, takes over the supervision of the first phase of construction of the Glyn-Cory Garden Village, while Mawson is away lecturing in America.
c.1907 –1909 The first phase of garden development (many of the garden rooms) is implemented.	
1909	John Cory’s wife, Anna, dies at Folkestone in August.
1910	John Cory dies in January at the age of 81. Dyffryn is inherited in trust by Florence Cory. Reginald takes over the running of the estate and resigns as a Director of Cory Brothers & Co.
1910	Reginald Cory commissions a set of photographs of the Dyffryn gardens by Neame Roff photographers of Walmer in Kent.
After 1911	Further alterations are made inside Dyffryn House by Reginald and Florence. Three of the south-facing rooms at the west end of the house were enlarged and made into the Red Library, Boudoir and Breakfast Room were both enlarged and a boudoir for Florence was also created on the south side of the house.
1913	Reginald Cory and his head gardener, Mr Cobb, organise ‘The Cardiff Trials’ for dahlias at Dyffryn.
1914	A second trial for dahlias is held at Dyffryn and Cory presented a cup for ‘The Best Garden Dahlia’.
1914 – 18	Work on the gardens is interrupted badly by the First World War and depletion of young male gardening staff. With coal unavailable to heat the glasshouses, a severe winter in 1917-18 resulted in the loss of the orchid collection.
1917 – 20	Reginald Cory sponsors a plant hunting expedition to China by George Forrest.
1920	Cory commissions a further set of photographs of the Dyffryn gardens by Nearne Roff photographers.
1921 – 23	Cory sponsors a second plant hunting expedition to China by George Forrest.
1922 – 24	Cory is elected Council Member of the Royal Horticultural Society.
1923	Edith Adie commissioned to paint 18 watercolour paintings of the gardens at Dyffryn.
1923	Reginald Cory give the Cory Cup the Royal Horticultural Society, for award to the raiser of a hardy plant that is the result of an intentional cross, and one parent is a species.
1924 – 26	Reginald Cory funds the building of a new house for the Director of the Cambridge University Botanic Garden within the garden. It became known as Cory Lodge.
1925 – 26	As part of the ‘Andes Syndicate’, Cory part-funds a plant hunting expedition to the Andes by H.F. Comber
1926 – 27	Cory part-funds a second plant hunting expedition to the Andes by H.F. Comber
1926 - 28	Cory is a Council Member of the Linnean Society.
1927	Reginald Cory, travels with Lawrence Johnston and George Taylor South Africa on a plant collecting trip that furnishes the Royal Botanic Garden of Edinburgh with a particularly valuable collection of succulents.
1929 – 30	Cory is elected Council Member of the Royal Horticultural Society.
1930	Reginald Cory marries Rosa Kester.

1931	Reginald and Rosa move to a new home at Arne, just outside Wareham in Dorset. Reginald also goes on a plant hunting expedition to the West Indies.
1932	Reginald goes on a plant hunting expedition to the Atlas Mountains.
1934	Reginald Cory dies suddenly at the age of 64.
1936	Florence Cory dies.
1937	The Dyffryn estate is sold to Major Cennydd Traherne (subsequently a Lord Lieutenant of Glamorgan) of the neighbouring Coedyrhydyglyn mansion. Major Traherne offers the house and gardens to Glamorgan County Council on a 999 lease for a peppercorn rent, with the proviso that the House would be used for educational purposes and that the gardens would be maintained for the education and enjoyment of the public.
1939 – 45	Dyffryn House is used as a reserve Police Headquarters and Training Establishment.
1948	Dyffryn House is made into a residential education centre by Glamorgan County Council.
1950s	Dyffryn Gardens are restored after the neglect of the Second World War years. Some features of the Mawson master plan of 1906, never previously completed are now implemented. These include a pond at the south end of the central canal of the Great Lawn, and a garden avenue running north from the main entrance of the house, created in the spirit of Mawson’s plan.
1950s	The Hon. Grenville Morgan donates four impressive oriental bronze statues to the gardens: a statue of the Chinese philosopher Lao-Tse seated on a water buffalo, a Dragon Bowl, a Wind God and a Rain God.
1960	A café, of circular plan, in built on the north lawn.
Early 1960s	New features are added to the gardens. These include a new rockery on the west slopes of the Rookery hill east of the house, a stream garden in the west area of the former lake bed and a garden of formal beds in the east area.
1965	New palm house built on north lawn.
1967	New glasshouses built in the main kitchen garden, replacing those of the Cory era.
c.1970	New student accommodation blocks - the ‘Morgannwg Suite’ - are built to the west of the house, on a site between the kitchen gardens and the surviving delegates’ car park.
1974	Following local government reorganisation, Dyffryn became the responsibility of the Mid and South Glamorgan Councils.
1982	The use of Dyffryn is changed and it is promoted as an all-year-round conference centre.
1983	The Friends of Dyffryn Gardens society is established, with Sir Cennydd Traherne as its first president.
1983-85	The Traherne Suite accommodation block is designed by H. M. R. Burges & Partners and then built, enclosing two courtyards to the west of the house.
1995	Sir Cennydd Traherne (owner of Dyffryn) dies.
1996	Vale of Glamorgan Council purchases the freehold of Dyffryn House and gardens from Sir Cennydd Traherne’s nephew, Councillor Rhodri Llewellyn Traherne.

1997	Vale of Glamorgan Council applies for and gains a £3.25 million grant from the Heritage Lottery Fund for restoration works to Dyffryn Gardens.
1998	Restoration work begins, particularly to the garden rooms to restore them to Mawson’s original designs.
1999	Vale of Glamorgan Council gains a further Heritage Lottery Fund grant of £ 2.9 million for restoration work, but work does not commence while the fate of the house is decided.
2005-07	New visitor and educational facilities are built with the aid of a £2.9 million Heritage Lottery Fund grant: East Lodge, reception, shop and tea room, and Cory Education Centre.
2007	Vale of Glamorgan invests £1.4 million in essential work replacing the roof of Dyffryn House and restoring the exterior stonework.
2011	Grants of £600,000 from the Heritage Lottery Fund, £600,000 from Vale of Glamorgan Council and £50,000 Cadw enable further work on refurbishing the principal rooms of the mansion.
2012	Works commence on refurbishing the main reception rooms on the ground floor and part of the first floor of Dyffryn House.
2013	These parts of Dyffryn House are re-opened to the public for the first time in 17 years.

Appendix C

Published contemporary descriptions of Dyffryn House and Gardens

- 1. Cardiff Times and South Wales Weekly News, 7 & 14 Oct 1911. Welsh Country Homes – *Dyffryn*.
- 2. The Gardeners’ Chronicle, 12 Dec 1914. ‘*Florists’ Dahlias and the Duffryn Trials*, p380
- 3. The Gardeners’ Chronicle, 3 July 1920. *The Duffryn*, pp7-8
- 4. Mawson, T., 1926. *The Art and Craft of Garden Making*, 5th Edition.

CONTENTS.

FLORISTS' DAHLIAS AND THE
DUFFRYN TRIALS.

Those who remember the variations *Dahlia variabilis* produced for half a century know that so long as there were fresh types of striking novelty forthcoming, and growers were satisfied with the behaviour of the plants in the garden, so long was public interest in the flower maintained. The zenith of its popularity came twenty years ago with the full development of the Cactus strain, which resulted from the introduction of the variety Juarezii. The "Cactus" flowers at the exhibitions were everywhere admired, and all amateur gardeners tried their skill in the cultivation of this fascinating strain. So things might have continued had raisers of seedlings not been so short-sighted as to see only those growers who attended the exhibitions. They knew, however, that the purchasers of high-priced novelties were to be found in the greatest numbers amongst the exhibitors, for naturally any novelty that possessed superior merit gave the more enterprising exhibitor an advantage over a competitor who was content to rely on the standard sorts. Hence raisers, in selecting their seedlings, looked with the greatest favour upon the prettiest and best-formed flower, such as would win prizes at the exhibitions, and did not allow them-

The results of this policy were disastrous. Taken collectively, Cactus Dahlias became so weak and short in their flower-stems that their blooms, when fully expanded, were hidden away amongst the foliage of the plant, which,

and general. Amateurs, having lost their appreciation for the plants as denizens of their own gardens, no longer cared to see the blooms at the exhibitions. Efforts to stem this reaction became evident a few years ago, when many of the specialists began to show a determination to improve matters. They rallied to the support of the National Society. The late Mr. George Gordon became President, and a general effort was made to familiarise the public once again with the claims of the Dahlia and to introduce into the exhibitions and lists of

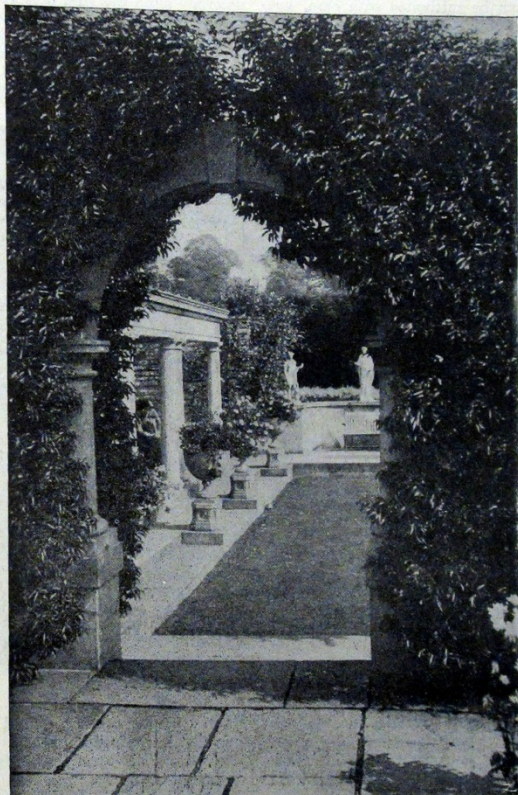


FIG. 140.—DUFFRYN : ENTRANCE TO THE FOUNTAIN COURT.

for decorative value in the garden, had very little merit. And the plants, being less floriferous than, for instance, the single Dahlias, came later into flower, and there were complaints that, so far from being the floriferous plants they had been formerly, modern Dahlias had come to include an overwhelming number that were coarse-growing and chiefly remarkable for excessive foliage. The punishment for those who had controlled the policy of the National Dahlia Society (for the Society appeared to encourage the raisers in their neglect of garden qualities) and of the raisers themselves was severe

novelties, varieties that could be better depended upon to give a good return in the average garden.

THE CARDIFF TRIALS.

At this particular juncture Mr. Reginald Cory, whose enthusiasm for the Dahlia is something to be admired, came to the Society with liberal offers of assistance. He announced his intention to arrange a comprehensive trial of "garden" Dahlias at Duffryn, near Cardiff, in the summer of 1913, and invited the co-operation of the Society. The Society welcomed the proposal, which also received the hearty support of the Royal Horticultural

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Society. As a result of Mr. Cory's efforts so many as 1,000 varieties and 7,000 plants were sent to Duffryn for trial. These were received in small pots from foreign nurserymen no less than cultivators at home, and they were reported by the gardener at Duffryn (Mr. Cobb) into larger pots—six inches and nine inches in diameter—prior to bedding out in order to prevent them from suffering before the time for planting arrived. The Duffryn gardens comprise upwards of 40 acres and the provision of flower beds and borders is so liberal that immense numbers of Dahlias can be cultivated with ease, but this fact notwithstanding, the ground was planted up to the very last foot. Nothing that trouble or expense could achieve was spared to make the trials as perfect as possible, and the results were

flower maintained the interest so high that it was determined to grow more Dahlias than ever in 1914. The two societies were again asked to send a committee to inspect the trials and recommend awards, including a silver cup provided by Mr. Cory himself, for the best garden Dahlia, of any type, in the whole collection. The committee visited Duffryn on September 18 last for the purpose, and, by kind invitation of Mr. Cory, I was present on the same date. The silver cup was given to Mrs. J. C. Vaughan, a variety of the decorative type. In regard to this award it must be said that the impression it left upon my mind was that it is very difficult to get Dahlia specialists to understand exactly Mr. Cory's point of view. The variety has certainly a remarkable flower, its symmetrical form and particularly its large size distinguishing it from most



FIG. 141.—ITALIAN TERRACE AT DUFFRYN.

such as to give satisfaction to all whose interest in the flower led them to make the journey to Cardiff. The trials were judged on the spot, whilst the plants were still in flower, by representatives of the two societies already mentioned, in the first week of September, and the award of three marks was given to a large number of varieties. (See *Gardeners' Chronicle*, December 13, 1913, p. 418.) Nothing could have been more felicitous than the interposition of Mr. Cory, for he came forward as the champion of the "garden" as distinguished from the "exhibition" *Dahlia*, and the trials were wholly in the interests of the decorative characteristics that had suffered persistent neglect. Consequently the awards given at Duffryn furnished an excellent guide to free-flowering varieties.

By this time Mr. Cory had raised seedlings at Duffryn, and these coming into

others; but as I looked at the myriads of beautiful flowers on every hand, many of them possessing extraordinary decorative qualities and free-flowering habits, I felt that I could never have selected this large yellow bloom as the best "garden" Dahlia in that huge collection, and I am perfectly sure that Mr. Cory and his gardener were as surprised as I was at the committee's choice. In addition many varieties were awarded three marks, but for some reason, or more probably for no satisfactory reason at all, the list is still unpublished, and, in consequence, it will lose much of its value for next season.

It is not possible in mere words to describe adequately the splendid displays of bright colour provided by the single and Colletterette types. If one type showed up better than all the others it was the Colletterette, for it flowered as freely as the singles, and in most

cases the blooms were produced on long, stiff stalks, that held them well above the foliage. These two types at least may be treated successfully as annuals by any who prefer to cultivate them as such. If the seeds be sown in doors in February for planting out at the end of May they will come into bloom quite early in the season. The Collections are said to come true from seeds so far as the type is concerned, but not in respect to colour. This is not true in other sections, for seeds of Cactus or Paecony-flowered varieties, for instance, are apt to produce seedlings of all types.

As one looked at the Duffryn Dahlias it was evident that apart from the care taken in the cultivation there were other circumstances that contributed to the gorgeous yet artistic effects that met the eye at every turn, and two of these may be mentioned: first, the fact that the garden is specially suited for Dahlia cultivation, and second, that the numerous plants were grouped in all the beds of a complete flower garden. The Dahlia is a moisture-loving plant, and when it succeeds in some of the dry districts of Surrey and Sussex it is generally due to extra care in providing a first-class rooting medium. At Duffryn the average rainfall is heavy, and even in times of comparative drought neither the atmosphere nor the soil becomes so dry as is the case in many other districts. The effect is seen in the wonderful growth the seedlings make in the first season. Then to the effects, Mr. Cobb's grouping in the variously-shaped beds left nothing to be desired. The borders, belts, oblong and round beds and mounds seemed all to be planted with the types that best fitted the positions, and I well remember how appropriately and pleasantly situated were some dwarf Poms on one of the steeper slopes. I made mental notes of quite a number of Mr. Cory's seedlings which possess qualities that ought to justify their permanent cultivation, but as they are known at present only as numbers for good purpose would be served by describing them here. Another season, it may be hoped, the best of them will be given distinguishing names.

OTHER FEATURES AT DUFFRYN

The visitor to Duffryn sees very much more than the Dahlias, and is astonished to hear that much of the work has been carried out during the last seven years by Mr. Cory and his energetic gardener. The improvements made have consisted in extending and modifying of the grounds as they were laid out by Mr. Mawson. The formal gardens around and in view of the house (see fig. 145) are strictly in the Italian style, in conformity with the Italian Renaissance of its architecture. They are separated from the rest of the grounds by balustraded walls and great hedges of Cypress and Yew. Behind these, to the south, east and west, lie the informal gardens, and a series of "self-contained" gardens, enclosed with hedges or walls or treillage, all of which, with the exception of the

known as the Panel Garden, but is now the "Paved Court" (see fig. 142), have been constructed from designs drawn by Mr. Cory himself. The Italian terraces (see fig. 141), the Cloister Garden, the Fountain Court (see fig. 140), and the Norman Court, each present to the connoisseur widely different notes of appeal. Yet neither is like to the massing of the Dahlias, the hardy flower borders in which *Lilium Henryi* grows 12 feet high and produces spikes which carry 50 blooms (see *Gardeners' Chronicle*, Oct. 2, 1914, p. 232), and the abundant and wonderful Roses. I have never seen Rambler Roses make more growth in the first season after transplantation than they do at Duffryn, and Mr. Cobb told me that he never hesitated to transplant them even so late as June. The long Lily canal and basin, forming the central feature of the lower lawns, contain one of the finest collections of hardy *Nymphaeas* in the country, and it is proposed to make a considerable extension to this during the present winter. The pleasure grounds are also to be increased by enclosing another acre or two for giving accommodation for choice trees and shrubs, both flowering and foliage species. At present the nursery ground where these trees and shrubs have been growing is very much overcrowded with uncommon plants, including many species recently introduced from China, and not at present in general cultivation. These shrubs would be capable of furnishing any number of notes, but enough has already been written to indicate the very considerable activities at Duffryn, and to prove that Mr. Cory, a keen gardener all his life, has achieved splendid results in the past twenty years, during which time he has given increased attention to garden architecture and construction. *R. H. P.*

THE MANURING OF DWARF APPLE AND PEAR TREES

THE surface roots of Apple and Pear trees are mainly concerned in fruit production, and the deeper ones are responsible for the development of coarser, woody growth. The grower can, in a normally dry summer, feed for the purpose of developing the fruit and the fruit buds without encouraging undue luxuriance of woody growth. The first principle in the manuring of Apples and Pears is the recognition of their individuality, for as they differ much in habit and constitution, and the stocks on which they are worked sometimes, unfortunately, accentuate rather than lessen these differences, it is idle to think that one general application of manure will do for all. Where trees are grown in a plantation this can only be done

Though it is desirable to mulch young trees in the summer to keep their roots near the surface, only long strawy material should be used, or even weeds, lawn cuttings, etc. In the case of young trees, it is often necessary to encourage the formation of fruit buds, and phosphate is the plant food which trees most need in their production. The best manures to apply are, on heavy soils, basic slag in the autumn or early winter, and, where the soil is a light sandy or gravelly one, superphosphate in the early spring, one to two pounds to a tree, according to its size. In poor, sandy soils, the foliage will often be of a pale colour, or thin in texture, and in such cases kainit should be applied in the autumn or winter at the same rate, or sulphate of potash in the early spring at half that rate. Where, however, the thin and dry character of the soil, and the consequent poor growth of the trees, render neces-

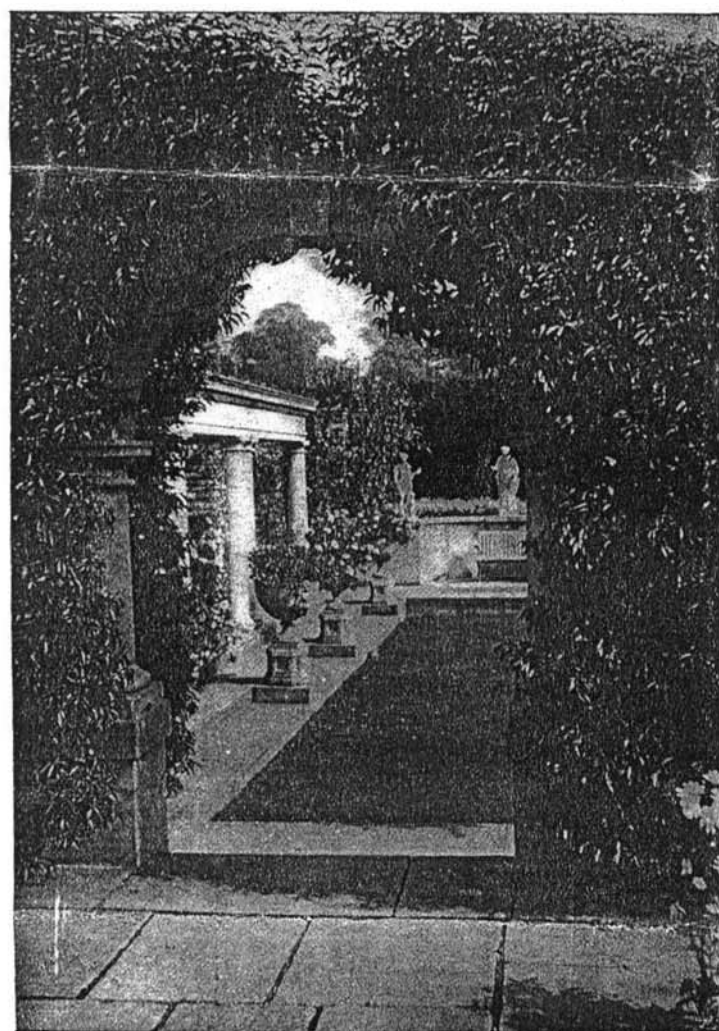


FIG. 2.—THE FOUNTAIN COURT AT THE DUFFRYN (SEE P. 1).

to a modified extent. In practice it will generally happen that some trees next to each other will need special feeding at the same time, and then it is easy to apply the main portion of the dressing to the space between two trees rather than on the other side of them. One of the most common errors of practice in this matter is the giving of too much manure to young trees and too little to old ones. In ordinary garden soil, and even meadow or arable land, there is rarely any need to feed young trees of Apples and Pears until they are bearing good crops. The best guide is the growth of the young shoots, and when the strongest of these extends much more than a foot in one season we may take it that no special manure rich in nitrogen is necessary

sary heavy mulches of stable or farmyard manure, this will, as a rule, make good the deficiency of potash. With older trees the differences become more and more marked, and the treatment of them must be adapted more and more to their individual needs. When growth is feeble, a mulch of well-rotted manure should be given at the end of May each year, this being preceded in April by a sprinkling of nitrate of soda at the rate of two to four ounces to the tree. Moderately strong trees may be given similar treatment when they are showing promise of a very heavy crop of fruit, and the application of the nitrate of soda may be repeated about midsummer, or guano may be applied three or four feet from the stem, and afterwards washed into the soil. A. Petts.

THE DUFFRYN.

THE Duffryn, the beautiful Welsh residence of Miss Cory and her brother, Mr. Reginald Cory, takes its name from the Welsh word for a vale, and is situated about two miles from the village of St. Nicholas, Glamorganshire. The place is some eight miles from Cardiff, and the visitor from that city can either journey by motor car or take the train to Wenvoe, from which it is situated about two miles, on the Barry Railway. It may also be reached by journeying to Peters-ton, on the Great Western Railway, but this involves an additional walk of about a mile.

The estate is in a very beautiful wooded country, and embraces some 3,000 acres, including the villages of St. Nicholas and Duffryn, several farms, a small park, and the grounds and gardens attached to the residence. A small stream, known as the Waycock, flows through the estate, and the natural vegetation, which includes

garden staff to food production. The beds and flower borders were utilised for the raising of seedling vegetables, of which many hundred thousands were distributed free to cottage gardeners and allotment holders in a dozen parishes in and around the estate.

It may appear strange that in a district where coal mines abound fuel was unobtainable for the heating of the glass-houses, yet such was the case, with the result that many choice indoor plants perished from cold. However, new stocks of many of the things which were lost have been obtained, and although even now the task is not an easy one, the renovation and restocking of the glass-houses has been commenced.

The indoor plants include a collection of Hippeastrums (Amaryllis) of very choice varieties, another of scented-leaved Pelargoniums, and numerous Cacti and other succulents, the majority of which were in the possession of the late Mr. Henry Cannell, who made these plants his special hobby. Unfortunately, several of the



FIG. 6.—THE DUFFRYN, GLAMORGANSHIRE: SHOWING THE GARDEN FRONT.

a variety of beautiful Ferns, is diversified and interesting.

The ornamental grounds have an area of 46 acres, including some two acres of fruit and kitchen garden. The latter contains several glass-houses, of which a range with nine divisions is the most important. Three of the sections in this house are devoted to the growing of Grapes, and all the vines are carrying good crops.

Like most large establishments in this country, Duffryn suffered much during the war, and it is not to be expected that the place has its pre-war trim condition, for in such a busy centre of industry local labour is most difficult to obtain and imported labour difficult to house. Those who know Mr. Cory will not be surprised to learn that during the war he placed the patriotic object of raising food crops above his own absorbing interest in rare and choice plants and the cultivation of his favourite Dahlias, devoting the whole time and labour of himself and his

more tender succulents were lost during the severe winter of 1917.

The more interesting survivors are:—Agave Victoria Reginae, A. filifera, A. americana var. variegata, A. americana picta; Aloe ferox, A. vera, A. caesia, A. arborescens; Beschorneria yuccoides—a beautiful Dracaena-like plant with attractive, glaucous foliage; Ceropogia Woodii, which has been in flower since November; Beaucarnea recurvata (syn. Pincenectitia tuberculata), a curious plant with large, swollen, woody root stock; Bowiea volubilis in fruit—an interesting Liliaceous plant which rarely produces leaves, the functions of the foliage being performed by long, twining green inflorescences; Stapelia primulinus, which produces flowers of a foetid odour; Sansevieria guineensis; Furcraea longaeava; Bryophyllum crenatum; Sempervivum arachnoideum; the Cobweb House Leek; and Mesembryanthemum tigrinum. Some of the best Phyllocactus in bloom were P. Francis Couranti,

with lovely pink blossoms; P. M. Molin, scarlet; P. Johannes Nicholas, large, white flowers and sweetly scented; and P. Ackermannii.

A few plants of Calanthes and Cattleyas remain of the pre-war collection of Orchids, and the specimens of such choice indoor plants as Monstera deliciosa, Knightia excelsa, the red-stemmed Eucalyptus ficifolius, Abutilon Triumphans, Plumbago capensis, Begonias, Dracaenas, Bamboos in variety, Palms and Ferns, remain to show that at one time the Duffryn plant-houses were well stocked with interesting subjects. A very beautiful hybrid Cordyline has been zealously preserved, and there is now an extensive stock of this plant, which makes an excellent bedding subject, to which purposes it is put in the flower beds facing the residence. It was raised from Cordyline Banksii erythrorachis crossed with C. australis, its distinguishing feature being the colouring down the central part of the long, narrow foliage.

In a large tub near the entrance to one of the plant houses is a plant of Tricuspida hexapetala (syn. Crinodendron Hookerianum), producing a number of its red, campanulate flowers on long peduncles.

Numerous frames are filled with seedlings of Chinese plants under numbers, not yet sufficiently advanced in growth to determine their garden value. There is also a large frame filled with seedling Lilies raised from L. regale x L. candidum, of which the plants are just coming into bloom. An interesting species of Rubus, collected by Mr. Forrest in China, has very decorative fruits of clear orange colour, like yellow Raspberries, and the stems of the plant are whitish-grey.

Another interesting plant is Androsace Bulleyana with scarlet flowers in capitate heads, which rise about 8 inches above the spatulate foliage.

The pleasure grounds include a terraced garden with a colonnade formed of tall stone pillars which carry arches furnished with rambler Roses. On either side of a broad, central grass path are borders planted in irregular waves to provide colour and at the back are groups of Dahlias with Sweet Peas between. From the centre of this enclosed garden a fine sub-tropical effect meets the view. A bay formed by a dense screen of tall Laurels gives shelter to imposing specimens of Trachycarpus excelsus (syn. Chamaerops excelsa) associated with big Cordylines, Yuccas, Bamboos and the giant Heracleum.

On a wall near by are many interesting climbers, amongst them Solanum Crispum, Teucrium fruticans (of which the terminal racemes are developed on shoot branches, consisting of pale lavender blossoms, the large lip being the most conspicuous feature); Schizophragma hydrangifolius (with foliage like that of the Lilac and inflorescences resembling those of the Hydrangea); Clematis Lady Neville; and numerous rambler Roses.

Another enclosure, known as the Narcissus garden, contains many raised beds enclosed by wooden borders. Japanese Acers are a feature of this garden in summer, and the low retaining stone wall is gay with Roses, amongst them the newer Rosa Moyesii, which was covered with its numerous dark red, single blossoms.

Passing through the Japanese garden, which includes a collection of pigmy trees, Wisterias, stone lanterns, and other Japanese subjects, a quiet retreat known as The Cloisters is reached. This is enclosed by a Yew hedge some 10-12 feet high, pierced with "windows." It includes a fine sward of grass decorated with stone-ornaments, and numerous handsome Wisterias, flowering abundantly. The path leads down to another terraced garden known as the Paved Court, containing rectangular beds with Bay trees in tubs at the corners. The beds are planted with Lilium Henryi over a ground of Heliotropes and Lantanas. We noticed some fine, old, dwarf Conifers, in handsome Japanese ware, and another beautiful feature is Vitis armata clambering above the stonework of a dripping well.

A dense screen of Portugal Laurel separates the Paved Court (see Fig. 2) from a bathing pool, the margins of which are planted with

glorious Japanese Maples, Astilbes in variety, Wistaria multijuga alba and Iris Kaempferi, the last in tubs. Another small, enclosed garden known as Fountain Court, is laid out in the Italian style, with tall colonnades, from the top of which festoons of Tropaeolum hang down. The central ornament is a fountain with a basin, and at one end is a little summer house containing a stone figure of Buddha. The walls that enclose this pretty court are furnished with Roses, and numerous Ferns find a happy home in the crevices of the brickwork.

The West gardens are of an entirely different character. They consist of a series of shrubbery borders with winding, flagged paths. Being well sheltered from cold winds, these borders have been utilised for the planting of specially choice subjects, including many new Chinese plants introduced by Wilson, Forrest and Farrer. The following are a few of the many interesting plants we noticed:—Rodgersia pinnata rosea and a Chinese form of this species; R. aesculifolia, which has large foliage, like that of the Horse-Chestnut and a lax flower spike, suggesting an Astilbe, forming a plume two feet long on a stalk five feet high; an Oak from Suvla Bay; Quercus aegilops, near a fine plant of Cornus Kousa; Lonicera Heckrottii, Muhlenbeckia complexa, which was doing splendidly; Olearia insignis O. myrsinoides, Rheum Alexandrae, Rubus Geraldianus, which has purple blossoms in a long, round spike and spirea-like leaves; Senecio latifolia, with grey-felted, ovate leaves and rich yellow flowers with an orange disk; Jasminum Beesianum, with small scarlet blossoms not unlike a scarlet flowered Lycium; Euonymus alata, the foliage of which turns a soft, pale rose colour in autumn; Eucalyptus ficifolia, Fitzroya patagonica, Hydrangea Sargentiae, which does well in shade; Idesia polycarpa, 15 ft. high, Ilex dipyrrena, Juglans cathayensis, Nyssa multiflora, which assumes fine tints in autumn; Lonicera tartarica var. lutescens, the interesting L. gigantea superba; L. Scarlet Trumpet, extremely good; L. fuchsoides, Osmanthus rotundifolius, a variety of ilicifolius; Populus lasiocarpa, Phormium alpinum, P. Powerscourt, P. Colensoi, Prunus microlepis, Picea Albertiana, Quercus cuspidata latifolia, Q. acuta, of which the young foliage is a grey-lilac colour in spring; Rhynchospermum jasmminoides variegata, which did not die in the severe winter of 1917, when the green form was killed; Salix magnifica, a Chinese species with foliage 5-6 inches long and a fast grower; Styax Wilsonii, which blooms when very small; S. japonica; Symplocos sinensis; Staphylea holocarpa, which is very pretty in spring when it develops rose-coloured blooms and the young foliage has a bronzy shade; and Viburnum Davidii.

We can only refer briefly to the many other features in these interesting gardens. The Lavender garden, enclosed by a Yew hedge and with tall screens planted with rambler Roses, contains four curved water-pools planted with water-Lilies, and just beyond is the commencement of a large lake, which was in course of construction when the war occurred and is only partly completed.

An observation tower at the corner of the Lavender garden was built for the special purpose of over-looking the lake and a rock and alpine garden. The ground, which will eventually be covered by the lake, is at present utilised for planting Dahlias, which are also grown in the Iris garden and the West garden.

The garden front comprises a lawn terrace with flower beds, some of which are shown in Fig. 6. Beyond this, and down a flight of steps, is a grass lawn known as The Flats, with a Lily tank some 100 yards long, in the form of a cross. This ornamental pool is gay with Water-lilies, the White Arum, and Iris Kaempferi.

The gardens of The Duffryn have become familiar to many lovers of horticulture, and all who knew them in the "piping times of peace" will feel a hope that before long, improved conditions of labour will enable Mr. Cory and his capable gardener, Mr. J. T. Smith, to restore them to their former beauty and interest.

EXAMPLES OF GARDEN DESIGN.

blossom of the fruit trees; and the same material is seen in the fruit walls, which have quaint coping of flat and half-round tiles.

THE GARDENS AT DUFFRYN, NEAR CARDIFF, SOUTH WALES.

Duffryn was built about forty years ago by the late Sir John Cory, the well-known philanthropist, whose statue now adorns Cardiff's famous civic centre.

The Duffryn estate, which is situated about seven miles south-west of Cardiff, is extensive, mostly undulating pasture lands, picturesquely timbered with forest trees, many of which are of great age, possessing all the beautiful characteristics which centuries of our moist climate, with its alternating wind and rain, alone can impart. Modern forestry has not, however, been neglected, and there are about one hundred acres of vigorous young plantations, composed for the most part of Larch, Scotch Firs, Sycamores and Elms, growing with vigour. In addition there is an experimental fruit farm, run on scientific principles, on which almost every well known variety of apples, pears, plums and cherries has been tested.

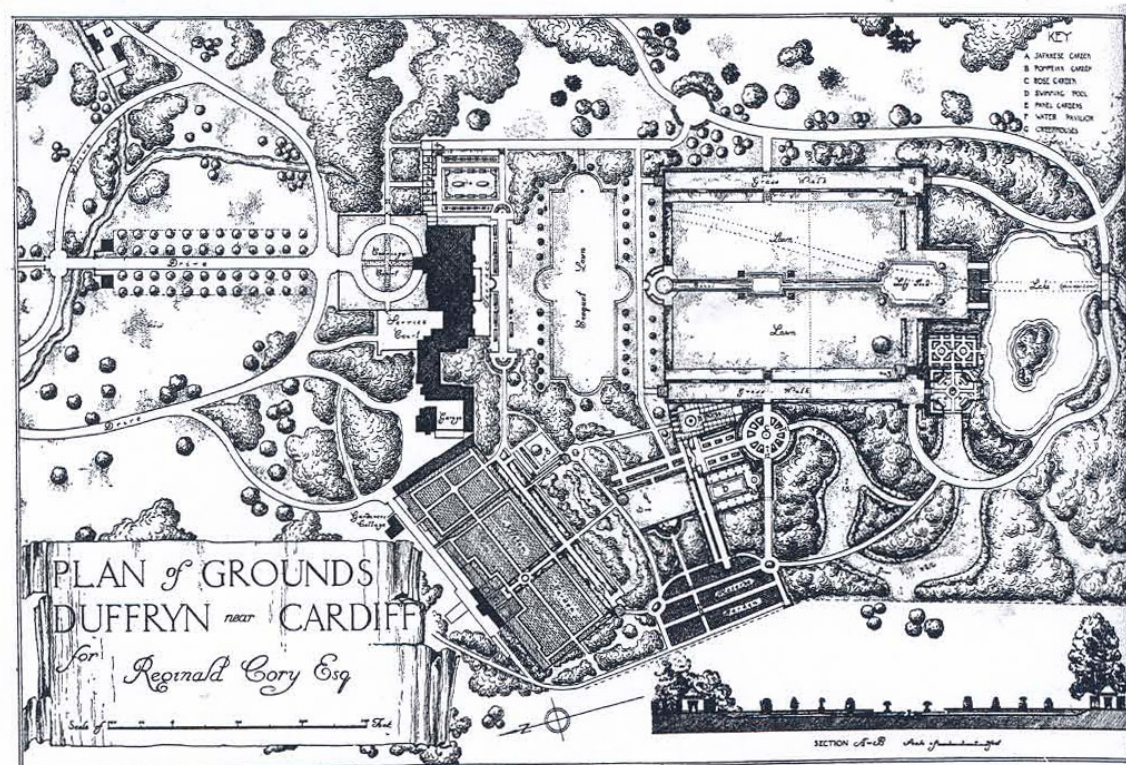


FIG. 471.—PLAN OF GARDENS AT DUFFRYN, NEAR CARDIFF.

The estate included the charming old-world village of Duffryn, with its quaint church, whilst a new village, illustrated and described in my work on "Civic Art," has been begun on the western boundary of the property some three miles distant.

Duffryn stands in a sheltered valley, almost in the centre of the domain, which, however, does not command any of the splendid prospects afforded elsewhere on the estate; there were, however, associations attached to the site outweighing all those important considerations which usually operate in the choice of a site for a large mansion like Duffryn.

The design of the residence is reminiscent of an Italian villa as interpreted by English architects forty years ago, and may be described as a picturesque and even

EXAMPLES OF GARDEN DESIGN.

stately pile. The entrance front faces north, with fine views across the park. The large and numerous entertaining rooms face east and south, whilst the kitchen and service wings are to the west. The south front is supported by a balustraded terrace, which is adorned in the summer time by myrtles and other plants requiring shelter in this climate during the winter months. At the east end of the house is arranged a formal panel garden, and on the south front a large sunken tennis lawn. The vegetable and fruit garden, enclosed by high fruit walls, was laid out on the higher ground beyond the service wing. The remaining part of the garden, as originally laid out, consisted of the usual winding walks with shrubberies and lawns dotted over with specimen trees.

On the death of Sir John, the property passed to Mr. Reginald Cory, the youngest son, and his sister, Miss Cory, and although the broad outlines of our scheme had been approved, it was principally during this joint ownership that the extensive improvements described were carried out.

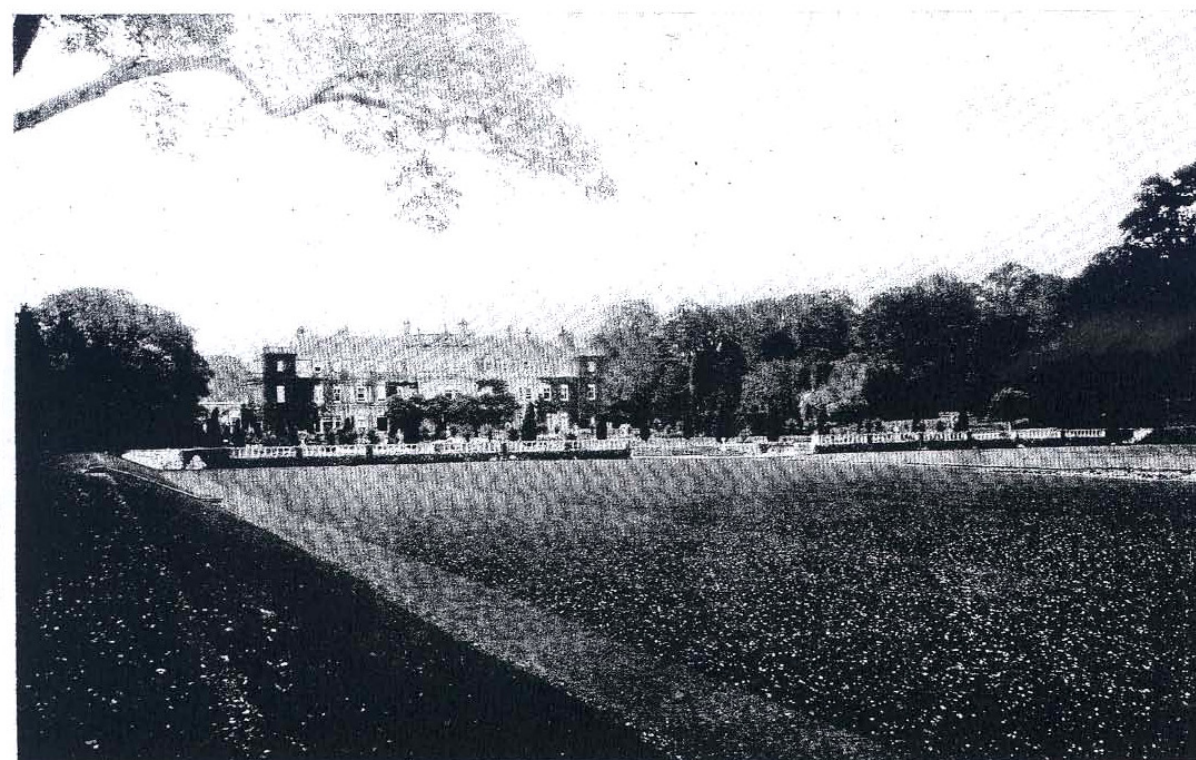


FIG. 472.—THE LAWN AT DUFFRYN, NEAR CARDIFF.

Mr. Reginald Cory is a typical example of the English enthusiast for horticulture and arboriculture at its best. He is a member of the council of the Royal Horticultural Society, a liveryman of the Ancient Guild of Gardeners, a well-known writer on horticulture, and an experimenter whose researches have greatly enriched our store of knowledge in a vastly interesting field of human enterprise. His collection of dahlias, to name but one class of popular flowering plants, includes over six hundred varieties; and his collection of conifers and ornamental and flowering shrubs has been brought together from every quarter of the globe. To-day the gardens extend to about fifty acres.

Our work at Duffryn has consisted, in the first place, in the preparation of a comprehensive design for the central and more important part of the gardens, and to the detailing of special parts, but many other developments have been evolved by our client, himself an amateur landscape architect, a keen draughtsman and expert planter.

EXAMPLES OF GARDEN DESIGN.

The work of planning began with the improvement of the approach roads and the design of a carriage court, supported by balustraded wall with wrought iron entrance gates on the park side; the east side of the court enclosed by a high wall architecturally treated, and the west side by the service wing, which in turn has its own service road and space for turning. Although one of the first parts of the scheme to be planned, this will probably be the last section to be carried out.

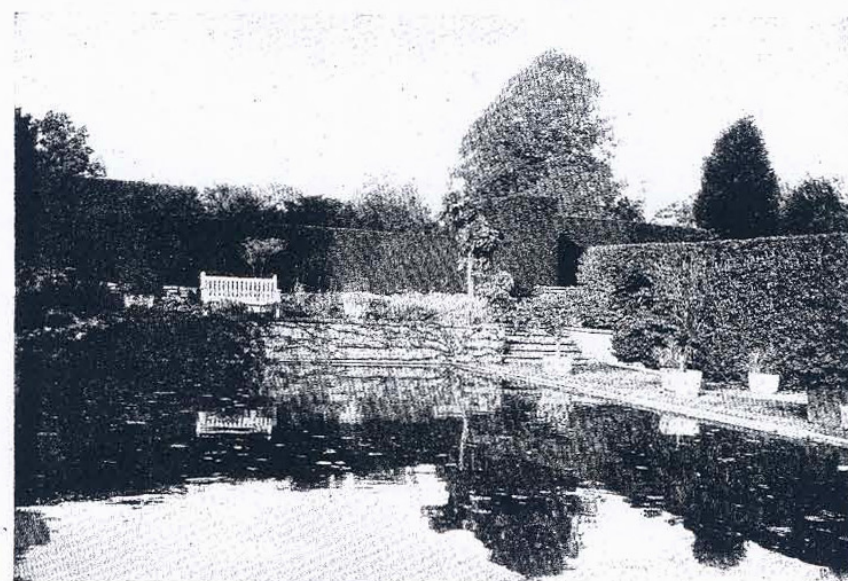


FIG. 473.—BATHING POOL AT DUFFRYN, NEAR CARDIFF.

Our next care was to plan a great lawn extending from the old part of the garden on the south front, the object being to gain a sense of scale, a restful base to the house and a compensating

expanse of view from the principal rooms, to make up for the lack of more distant landscape views. To secure variety, we formed a long central canal and lily pond, extending from the second balustrade to a small lake, to receive which we made use of a natural depression. The end of this canal is to be completed in due course by the erection of a water pavilion overlooking the lake. To ensure the success of this part of our plan, we diverted a running stream which ran down one side of the lawn. This had to be carried for a part of its length, beginning at the intake at "A" on plan, to point marked "B," in a reinforced concrete culvert, but we made provision for diverting the storm floods, which at times are very strong. The general effect of this great lawn is shown on Illustration No. 472, and by the cross section on plan shewing the raised banks on each side, with hedge enclosing the central part of the garden. To the east and west we felt at liberty to indulge in every phase of garden design which the site and my client's catholic views suggested. Thus we have Japanese and rock gardens, rose gardens, Pompeiian

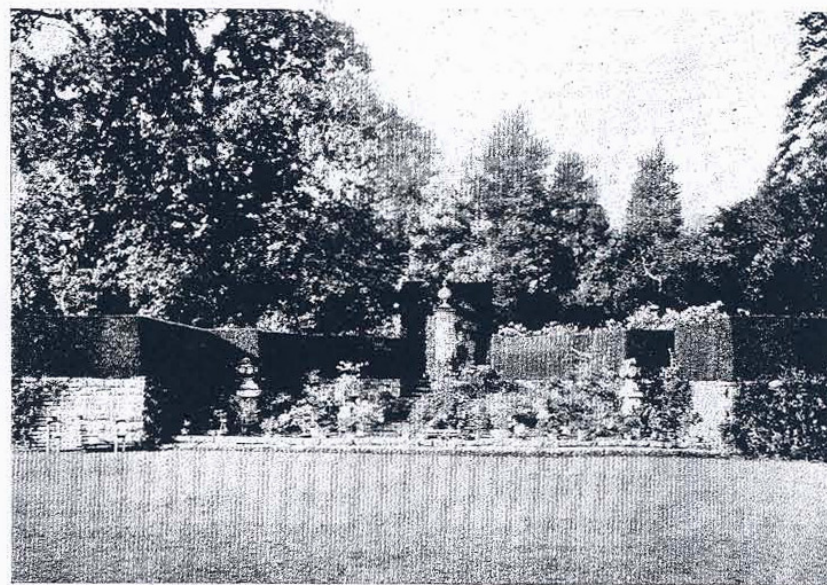


FIG. 474.—EXPERIMENTAL GARDEN AT DUFFRYN, NEAR CARDIFF.

EXAMPLES OF GARDEN DESIGN.

gardens, cloistered and terraced gardens, pond gardens, shrubberies and lawn gardens, Iris gardens, herbaceous borders, fruit and vegetable gardens, and lastly, but in some ways most important of all, the pinetum and experimental gardens.

Naturally, deviations have been made in the plan from time to time, but in the main it has been followed. It is true there are startling contrasts and surprises, but as each garden is enclosed in its own screen of architecture or foliage, it seldom clashes with its neighbour.

The illustrations show new developments at the west end of the south front. Beyond the pillared sundial and steps, a walk leads off through the yew hedge in the direction of the kitchen garden and the herbaceous borders. There is a fine collection of Japanese plants arranged on the paved platform and the steps as depicted in Illustration No. 474.

The circular Rose Garden on the west of the great central lawn, and other parts of the gardens are wind protected by a number of yew hedges, some of which are pierced to permit of extended vistas.

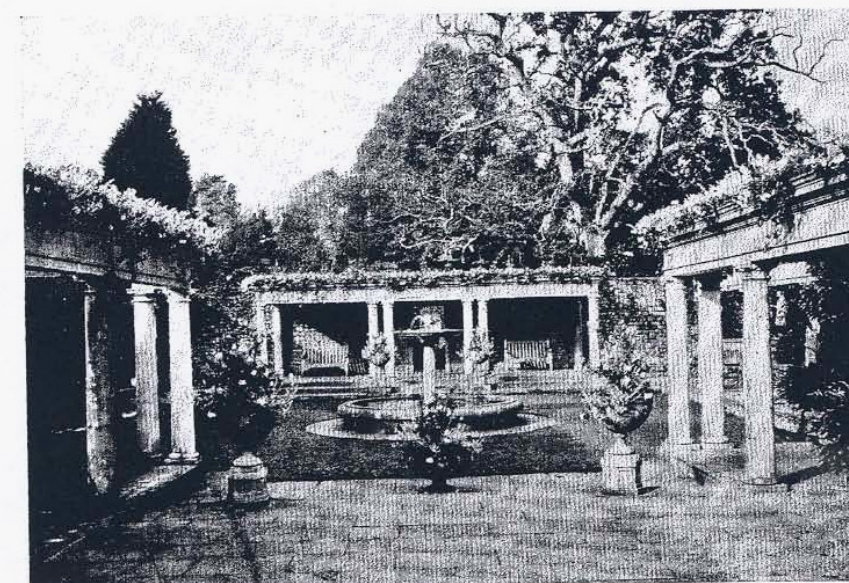


FIG. 475.—POMPEIIAN GARDEN AT DUFFRYN, NEAR CARDIFF.

Illustration No. 475 shows the Pompeiian Garden, arranged about 3 ft. below the central path. The roofs of the colonnade are utilized as roof gardens.

Illustration No. 473 shows the bathing pool, combined with a panel garden to the west of the central walk leading to the rose garden. These latter two gardens were planned by Mr. Cory.

To the south of these last three gardens are two other garden courts, one surrounded by an open brick arched cloister with a view over the lake, and the other as a trellis garden with the somewhat unusual treatment of raised beds planted with dwarf lavender and baby roses, whilst in both this and the previously described garden, water lily troughs have been arranged as part of the design. These are now planted with a collection of the newest hybrid nymphaeas.

It is always difficult to convey by photographs a proper conception of landscape garden design, because so much of the effect depends upon the colour and general form of growth. It should also be remembered that a garden of this character tends to become more or less an arboricultural museum. Notwithstanding it has been proved possible at Duffryn to obviate this tendency by deftly adjusting the landscape environment, and by adding other features, thus diverting the mind from the several units and weaving them into one cohesive whole.

GARDENS ON A FLAT SITE.

Little Onn Hall is situated about eight miles from Stafford, and three miles from the village of Gnosall, which is the nearest railway station. The present mansion has

Appendix D.

Gazetteer: Dyffryn House



DYFFRYN, GLAMORGAN, WALES

DYFFRYN
GLAMORGAN
WALES

GAZETTEER

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Job. no. 6281

Gazetteer

November 2010
Rodney Melville + Partners

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CELLAR

Character Area & Reference (Room) Number

Bo1

OS Grid Reference

309500 172500

List Description

Grade II* Date Listed 15/09/1992



Room Bo1

By inspection of walls and masonry, and by overlaying the existing basement and ground floor plans (Appendix 3), it can be deduced that rooms Bo1-B-09 are of pre-1894 construction, and that rooms B-10-12 inclusive were added at the same time as the dining room was added, between 1900 and 1911.

Understanding

Evolution and Description

Description

Situated directly beneath the SE corner of the Billiards Room and at its eastern extremity, this unlit cellar lies outside the ground floor footprint of the existing house.

Ceiling: Barrel vaulted, rendered, construction material not determined.
approx area 4.84m long x 1.3m wide.

Walls: Rendered / lime washed.

Floor: Not inspected.

Issues

Use
The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house. Accommodation within the basement was previously used as a series of wine cellars with a boiler room (presumably with coal storage) situated beneath the dining room. These rooms are all now vacant and out of use.

Condition

Not inspected in any detail due to lack of lighting and poor access to some rooms. Floors within the accommodation at the eastern end of the basement were wet and would seem to be especially prone to flooding. Running water was heard at this end of the basement, though its source was not located.

Services

Evidence remains extant of electrical and water provision to some rooms within the basement, though it is not known what the status of these is.

Conservation Management Recommendations

Use

The basement has not been surveyed in section on the existing drawings prepared by Anthony Brookes Surveys. The existing structure should be surveyed and section drawings produced. Analysis of brick, stone and internal finishes should be carried out, as these will inform the understanding of the history and evolution of the house.

There is considerable space available within the basement, and long term, it could be used for storage, or perhaps something more ambitious. Whatever the future use, the need to provide adequate ventilation and lighting, and minimise the risk of flooding is of paramount importance. The source of running water previously described should be investigated.

The glazed brick light wells and coal shaft could and should be repaired and, subject to security requirements, used to provide a degree of natural lighting into the basement.

Condition

The conservation and repair of the basement has yet to be planned.

Services

An M+E survey should be carried out to determine the status of the existing electrical and water services. As a minimum, a safe, functioning lighting system should be installed to provide lighting within the basement so that its condition can be monitored, irrespective of future aspirations for use. The basement should also be considered as part of an overall fire strategy for the house, and any upgrading carried out to minimise any compromise to the fire compartmentation planning of the main house above.

CELLAR

Character Area & Reference (Room) Number
Bo2

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Room Bo2 - General View

By inspection of walls and masonry, and by overlaying the existing basement and ground floor plans (Appendix 3), it can be deduced that rooms Bo1-B-09 are of pre-1894 construction, and that rooms B-10-12 inclusive were added at the same time as the dining room was added, between 1900 and 1911.

Understanding

Evolution and Description

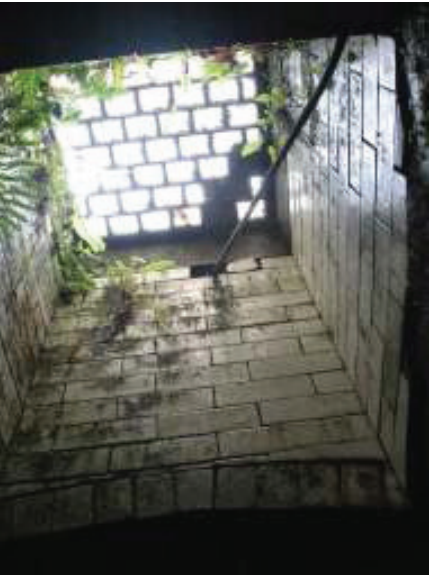
Description

Located outside the footprint of the existing house. Its west wall corresponds with the east wall of the Billiards Room above. Top-lit cellar at the eastern extremity of the basement.

Ceiling: Barrel vaulted, rendered, construction material not determined, approx area 4.84m long x 1.3m wide.

Walls: generally, rendered and whitewashed. The reveals to the light well are of glazed white brickwork.

Floor: Very wet and concealed by debris and discarded door leafs.



Light-Well and Glazed Brickwork

Issues

Use
The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house. Accommodation within the basement was previously used as a series of wine cellars with a boiler room (presumably with coal storage) situated beneath the dining room. These rooms are all now vacant and out of use.

Condition
Not inspected in any detail due to lack of lighting and poor access to some rooms. Floors within the accommodation at the eastern end of the basement were wet and would seem to be especially prone to flooding. Running water was heard at this end of the basement, though its source was not located.

Services
Evidence remains extant of electrical and water provision to some rooms within the basement, though it is not known what the status of these is.

Conservation Management Recommendations

Use
The basement has not been surveyed in section on the existing drawings prepared by Anthony Brookes Surveys. The existing structure should be surveyed and section drawings produced. Analysis of brick, stone and internal finishes should be carried out, as these will inform the understanding of the history and evolution of the house.

There is considerable space available within the basement, and long term, it could be used for storage, or perhaps something more ambitious. Whatever the future use, the need to provide adequate ventilation and lighting, and minimise the risk of flooding is of paramount importance. The source of running water previously described should be investigated.

The glazed brick light wells and coal shaft could and should be repaired and, subject to security requirements, used to provide a degree of natural lighting into the basement.

Condition
The conservation and repair of the basement has yet to be planned.

Services
An M+E survey should be carried out to determine the status of the existing electrical and water services. As a minimum, a safe, functioning lighting system should be installed to provide lighting within the basement so that its condition can be monitored, irrespective of future aspirations for use. The basement should also be considered as part of an overall fire strategy for the house, and any upgrading carried out to minimise any compromise to the fire compartmentation planning of the main house above.

CELLAR

Character Area & Reference (Room) Number
Bo3

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Room B3 - View Looking West

By inspection of walls and masonry, and by overlaying the existing basement and ground floor plans (Appendix 3), it can be deduced that rooms Bo1-B-09 are of pre-1894 construction, and that rooms B-10-12 inclusive were added at the same time as the dining room was added, between 1900 and 1911.

Understanding

Evolution and Description

Description

Located outside the footprint of the existing house. Narrow, vaulted cellar. Of interest is the inserted brick arch probably dated circa 1890-1910- (Bo3 IMG_1840.JPG) seen when looking east.

Ceiling: Partially barrel vaulted, rendered, of stone and brick.

Walls: Partially rendered / white washed.

Floor: Not inspected but level varies.

Issues

Use
The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house. Accommodation within the basement was previously used as a series of wine cellars with a boiler room (presumably with coal storage) situated beneath the dining room. These rooms are all now vacant and out of use.

Condition

Not inspected in any detail due to lack of lighting and poor access to some rooms. Floors within the accommodation at the eastern end of the basement were wet and would seem to be especially prone to flooding. Running water was heard at this end of the basement, though its source was not located.

Services

Evidence remains extant of electrical and water provision to some rooms within the basement, though it is not known what the status of these is.

Conservation Management Recommendations

Use

The basement has not been surveyed in section on the existing drawings prepared by Anthony Brookes Surveys. The existing structure should be surveyed and section drawings produced. Analysis of brick, stone and internal finishes should be carried out, as these will inform the understanding of the history and evolution of the house.

There is considerable space available within the basement, and long term, it could be used for storage, or perhaps something more ambitious. Whatever the future use, the need to provide adequate ventilation and lighting, and minimise the risk of flooding is of paramount importance. The source of running water previously described should be investigated.

The glazed brick light wells and coal shaft could and should be repaired and, subject to security requirements, used to provide a degree of natural lighting into the basement.

Condition

The conservation and repair of the basement has yet to be planned.

Services

An M+E survey should be carried out to determine the status of the existing electrical and water services. As a minimum, a safe, functioning lighting system should be installed to provide lighting within the basement so that its condition can be monitored, irrespective of future aspirations for use. The basement should also be considered as part of an overall fire strategy for the house, and any upgrading carried out to minimise any compromise to the fire compartmentation planning of the main house above.

CELLAR

Character Area & Reference (Room) Number

Bo4

OS Grid Reference

309500 172500

List Description

Grade II* Date Listed 15/09/1992



Room Bo4 – General View

By inspection of walls and masonry, and by overlaying the existing basement and ground floor plans (Appendix 3), it can be deduced that rooms Bo1-B-09 are of pre-1894 construction, and that rooms B-10-12 inclusive were added at the same time as the dining room was added, between 1900 and 1911.

Understanding

Evolution and Description

Description

Unlit cellar. Located directly beneath the Billiards Room.

Ceiling: Barrel vaulted, rendered, construction material not determined.

Walls: Rendered and white washed.

Floor: Solid floor; manhole in the southwest corner of the room.



View Showing Manhole Cover

Issues

Use

The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house. Accommodation within the basement was previously used as a series of wine cellars with a boiler room (presumably with coal storage) situated beneath the dining room. These rooms are all now vacant and out of use.

Condition

Not inspected in any detail due to lack of lighting and poor access to some rooms. Floors within the accommodation at the eastern end of the basement were wet and would seem to be especially prone to flooding. Running water was heard at this end of the basement, though its source was not located.

Services

Evidence remains extant of electrical and water provision to some rooms within the basement, though it is not known what the status of these is.

Conservation Management Recommendations

Use

The basement has not been surveyed in section on the existing drawings prepared by Anthony Brookes Surveys. The existing structure should be surveyed and section drawings produced. Analysis of brick, stone and internal finishes should be carried out, as these will inform the understanding of the history and evolution of the house.

There is considerable space available within the basement, and long term, it could be used for storage, or perhaps something more ambitious. Whatever the future use, the need to provide adequate ventilation and lighting, and minimise the risk of flooding is of paramount importance. The source of running water previously described should be investigated.

The glazed brick light wells and coal shaft could and should be repaired and, subject to security requirements, used to provide a degree of natural lighting into the basement.

Condition

The conservation and repair of the basement has yet to be planned.

Services

An M+E survey should be carried out to determine the status of the existing electrical and water services. As a minimum, a safe, functioning lighting system should be installed to provide lighting within the basement so that its condition can be monitored, irrespective of future aspirations for use. The basement should also be considered as part of an overall fire strategy for the house, and any upgrading carried out to minimise any compromise to the fire compartmentation planning of the main house above.

WINE CELLAR

Character Area & Reference (Room) Number
Bo5

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Wine Cellar – South Wall

By inspection of walls and masonry, and by overlaying the existing basement and ground floor plans (Appendix 3), it can be deduced that rooms Bo1-B-09 are of pre-1894 construction, and that rooms B-10-12 inclusive were added at the same time as the dining room was added, between 1900 and 1911.

Understanding

Evolution and Description

Description

Located directly beneath the Billiards Room.

Ceiling: Barrel vaulted, rendered, construction material not determined.

Walls: Walls are of brick with a lime-washed finish. Opening between Bo5 and Bo6 partially bricked up (Bo5 IMG_1846.JPG) with modern bricks laid in English bond. The south wall has cellular low-level vaulted shelving, in brick with a concrete topping, divided into two compartments by a single skin brick fin wall. Presumably these were used for storage of wine, above floor level to allow for periodic flooding of the cellar. Mid way along the north wall, there is a light well, the reveals of which are of glazed white brickwork. The top of the light well is currently boarded over.

Floor: Solid floor, much debris, not inspected.



Light Well and Glazed Brickwork

Issues

Use

The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house. Accommodation within the basement was previously used as a series of wine cellars with a boiler room (presumably with coal storage) situated beneath the dining room. These rooms are all now vacant and out of use.

Condition

Not inspected in any detail due to lack of lighting and poor access to some rooms. Floors within the accommodation at the eastern end of the basement were wet and would seem to be especially prone to flooding. Running water was heard at this end of the basement, though its source was not located.

Services

Evidence remains extant of electrical and water provision to some rooms within the basement, though it is not known what the status of these is.

Conservation Management Recommendations

Use

The basement has not been surveyed in section on the existing drawings prepared by Anthony Brookes Surveys. The existing structure should be surveyed and section drawings produced. Analysis of brick, stone and internal finishes should be carried out, as these will inform the understanding of the history and evolution of the house.

There is considerable space available within the basement, and long term, it could be used for storage, or perhaps something more ambitious. Whatever the future use, the need to provide adequate ventilation and lighting, and minimise the risk of flooding is of paramount importance. The source of running water previously described should be investigated.

The glazed brick light wells and coal shaft could and should be repaired and, subject to security requirements, used to provide a degree of natural lighting into the basement.

Condition

The conservation and repair of the basement has yet to be planned.

Services

An M+E survey should be carried out to determine the status of the existing electrical and water services. As a minimum, a safe, functioning lighting system should be installed to provide lighting within the basement so that its condition can be monitored, irrespective of future aspirations for use. The basement should also be considered as part of an overall fire strategy for the house, and any upgrading carried out to minimise any compromise to the fire compartmentation planning of the main house above.

WINE CELLAR

Character Area & Reference (Room) Number
Bo6

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Room Bo6 – General View

By inspection of walls and masonry, and by overlaying the existing basement and ground floor plans (Appendix 3), it can be deduced that rooms Bo1-B-09 are of pre-1894 construction, and that rooms B-10-12 inclusive were added at the same time as the dining room was added, between 1900 and 1911.

Understanding

Evolution and Description

Description

Located directly beneath the Billiards Room at its east end, the emergency escape stair, and at its west end, under the Great Hall.

Ceiling: Barrel vaulted, rendered, construction material not determined.



Light Well and Glazed Brickwork

Walls: Partially white-washed brick walls. Mid way along the north wall, there is a light well, the reveals of which are of glazed white brickwork. The top of the light well is currently boarded over. Cellular low-level vaulted shelving to north and south walls, in brick with a concrete topping, divided into two compartments by a single skin brick fin wall.

Floor: Solid floor.

(1No fluorescent strip light – not functioning.)

Issues

Use

The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house. Accommodation within the basement was previously used as a series of wine cellars with a boiler room (presumably with coal storage) situated beneath the dining room. These rooms are all now vacant and out of use.

Condition

Not inspected in any detail due to lack of lighting and poor access to some rooms. Floors within the accommodation at the eastern end of the basement were wet and would seem to be especially prone to flooding. Running water was heard at this end of the basement, though its source was not located.

Services

Evidence remains extant of electrical and water provision to some rooms within the basement, though it is not known what the status of these is.

Conservation Management Recommendations

Use

The basement has not been surveyed in section on the existing drawings prepared by Anthony Brookes Surveys. The existing structure should be surveyed and section drawings produced. Analysis of brick, stone and internal finishes should be carried out, as these will inform the understanding of the history and evolution of the house.

There is considerable space available within the basement, and long term, it could be used for storage, or perhaps something more ambitious. Whatever the future use, the need to provide adequate ventilation and lighting, and minimise the risk of flooding is of paramount importance. The source of running water previously described should be investigated.

The glazed brick light wells and coal shaft could and should be repaired and, subject to security requirements, used to provide a degree of natural lighting into the basement.

Condition

The conservation and repair of the basement has yet to be planned.

Services

An M+E survey should be carried out to determine the status of the existing electrical and water services. As a minimum, a safe, functioning lighting system should be installed to provide lighting within the basement so that its condition can be monitored, irrespective of future aspirations for use. The basement should also be considered as part of an overall fire strategy for the house, and any upgrading carried out to minimise any compromise to the fire compartmentation planning of the main house above.

CELLAR/WINE CELLAR

Character Area & Reference (Room) Number
Bo7

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Room Bo7 – General View

By inspection of walls and masonry, and by overlaying the existing basement and ground floor plans (Appendix 3), it can be deduced that rooms Bo1-B-09 are of pre-1894 construction, and that rooms B-10-12 inclusive were added at the same time as the dining room was added, between 1900 and 1911.

Understanding

Evolution and Description

Description

Unlit cellar, located directly beneath the niche of the Great Hall.

Ceiling: Barrel vaulted, rendered, construction material not determined.

Walls: rendered and whitewashed. Modern brick box extant in Northwest corner. Modern wine rack hints at previous use.

(1No Fluorescent strip light - not functioning at time of inspection.)

Floor: Solid floor, not inspected.

Issues

Use

The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house. Accommodation within the basement was previously used as a series of wine cellars with a boiler room (presumably with coal storage) situated beneath the dining room. These rooms are all now vacant and out of use.

Condition

Not inspected in any detail due to lack of lighting and poor access to some rooms. Floors within the accommodation at the eastern end of the basement were wet and would seem to be especially prone to flooding. Running water was heard at this end of the basement, though its source was not located.

Services

Evidence remains extant of electrical and water provision to some rooms within the basement, though it is not known what the status of these is.

Conservation Management Recommendations

Use

The basement has not been surveyed in section on the existing drawings prepared by Anthony Brookes Surveys. The existing structure should be surveyed and section drawings produced. Analysis of brick, stone and internal finishes should be carried out, as these will inform the understanding of the history and evolution of the house.

There is considerable space available within the basement, and long term, it could be used for storage, or perhaps something more ambitious. Whatever the future use, the need to provide adequate ventilation and lighting, and minimise the risk of flooding is of paramount importance. The source of running water previously described should be investigated.

The glazed brick light wells and coal shaft could and should be repaired and, subject to security requirements, used to provide a degree of natural lighting into the basement.

Condition

The conservation and repair of the basement has yet to be planned.

Services

An M+E survey should be carried out to determine the status of the existing electrical and water services. As a minimum, a safe, functioning lighting system should be installed to provide lighting within the basement so that its condition can be monitored, irrespective of future aspirations for use. The basement should also be considered as part of an overall fire strategy for the house, and any upgrading carried out to minimise any compromise to the fire compartmentation planning of the main house above.

CELLAR/WINE CELLAR

Character Area & Reference (Room) Number
Bo8

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Room Bo8 – General View

By inspection of walls and masonry, and by overlaying the existing basement and ground floor plans (Appendix 3), it can be deduced that rooms Bo1-B-09 are of pre-1894 construction, and that rooms B-10-12 inclusive were added at the same time as the dining room was added, between 1900 and 1911.

Understanding

Evolution and Description

Description

Unlit cellar located directly beneath the east end of the staircase hall. Unlit cellar with barrel vaulted ceiling, rendered and whitewashed. Walls similarly treated.

Ceiling: Barrel vaulted, rendered, construction material not determined.

Walls: Rendered and white washed.

Floor: Stone flagged floor visible in photograph
Bo8 IMG_1882.JPG



Opening Through North Wall

(Fluorescent strip lighting not functioning at the time of inspection. Electrical sockets mounted on walls. Stainless steel basin and hot/cold water taps in north west corner.)

Issues

Use

The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house. Accommodation within the basement was previously used as a series of wine cellars with a boiler room (presumably with coal storage) situated beneath the dining room. These rooms are all now vacant and out of use.

Condition

Not inspected in any detail due to lack of lighting and poor access to some rooms. Floors within the accommodation at the eastern end of the basement were wet and would seem to be especially prone to flooding. Running water was heard at this end of the basement, though its source was not located.

Services

Evidence remains extant of electrical and water provision to some rooms within the basement, though it is not known what the status of these is.

Conservation Management Recommendations

Use

The basement has not been surveyed in section on the existing drawings prepared by Anthony Brookes Surveys. The existing structure should be surveyed and section drawings produced. Analysis of brick, stone and internal finishes should be carried out, as these will inform the understanding of the history and evolution of the house.

There is considerable space available within the basement, and long term, it could be used for storage, or perhaps something more ambitious. Whatever the future use, the need to provide adequate ventilation and lighting, and minimise the risk of flooding is of paramount importance. The source of running water previously described should be investigated.

The glazed brick light wells and coal shaft could and should be repaired and, subject to security requirements, used to provide a degree of natural lighting into the basement.

Condition

The conservation and repair of the basement has yet to be planned.

Services

An M+E survey should be carried out to determine the status of the existing electrical and water services. As a minimum, a safe, functioning lighting system should be installed to provide lighting within the basement so that its condition can be monitored, irrespective of future aspirations for use. The basement should also be considered as part of an overall fire strategy for the house, and any upgrading carried out to minimise any compromise to the fire compartmentation planning of the main house above.

STAIRCASE

Character Area & Reference (Room) Number
B09

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Room Bog – Timber Access Stair up to Ground Floor

By inspection of walls and masonry, and by overlaying the existing basement and ground floor plans (Appendix 3), it can be deduced that rooms B01-B09 are of pre-1894 construction, and that rooms B-10-12 inclusive were added at the same time as the dining room was added, between 1900 and 1911.

Understanding

Evolution and Description

Description

Unlit L-shaped cellar, below main staircase above.

Ceiling: is formed by timber joists and boards. Joists run north to south. There are several service runs installed at ceiling level, the status of which are unknown. Suspended timber ceiling (underside of floor above).

Walls are rendered /whitewashed. A timber stair provides the principal access to and from the Ground Floor above. The floor was damp at the time of inspection, and strewn with rubbish.

Floor: Solid floor, obscured by many objects and rubbish.



Redundant Solid Stair

There is an additional solid stair, running north to south, now out of use, possibly pre-dating the 1890s Lansdowne alterations. It would have provided access to and from the corridor, now incorporated into the Red Library.

Issues

Use
The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house. Accommodation within the basement was previously used as a series of wine cellars with a boiler room (presumably with coal storage) situated beneath the dining room. These rooms are all now vacant and out of use.

Condition
Not inspected in any detail due to lack of lighting and poor access to some rooms. Floors within the accommodation at the eastern end of the basement were wet and would seem to be especially prone to flooding. Running water was heard at this end of the basement, though its source was not located.

Services
Evidence remains extant of electrical and water provision to some rooms within the basement, though it is not known what the status of these is.

Conservation Management Recommendations

Use
The basement has not been surveyed in section on the existing drawings prepared by Anthony Brookes Surveys. The existing structure should be surveyed and section drawings produced. Analysis of brick, stone and internal finishes should be carried out, as these will inform the understanding of the history and evolution of the house.

There is considerable space available within the basement, and long term, it could be used for storage, or perhaps something more ambitious. Whatever the future use, the need to provide adequate ventilation and lighting, and minimise the risk of flooding is of paramount importance. The source of running water previously described should be investigated.

The glazed brick light wells and coal shaft could and should be repaired and, subject to security requirements, used to provide a degree of natural lighting into the basement.

Condition
The conservation and repair of the basement has yet to be planned.

Services
An M+E survey should be carried out to determine the status of the existing electrical and water services. As a minimum, a safe, functioning lighting system should be installed to provide lighting within the basement so that its condition can be monitored, irrespective of future aspirations for use. The basement should also be considered as part of an overall fire strategy for the house, and any upgrading carried out to minimise any compromise to the fire compartmentation planning of the main house above.

CELLAR ROOM

Character Area & Reference (Room) Number
B10

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Room B10 – Masonry Junction in NW Corner

By inspection of walls and masonry, and by overlaying the existing basement and ground floor plans (Appendix 3), it can be deduced that rooms B01-B-09 are of pre-1894 construction, and that rooms B-10-12 inclusive were added at the same time as the dining room was added, between 1900 and 1911.

Understanding

Evolution and Description

Description

Unlit Cellar and timber stair at the western extremity of the basement. The timber stair provides access up to Ground Floor corridor adjacent to Reception room G16, though this is currently boarded over.

Ceiling: Suspended timber ceiling; joists running north to south.

Walls: Exposed brick walls: the west wall appears to predate the other walls. There is a concrete beam and column insertion adjacent to the south wall.

Floor: Solid floor.



Exposed Brick Walls



Concrete beam and column insertion adjacent to the south wall



Timber Stair

Issues

Use

The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house. Accommodation within the basement was previously used as a series of wine cellars with a boiler room (presumably with coal storage) situated beneath the dining room. These rooms are all now vacant and out of use.

Condition

Not inspected in any detail due to lack of lighting and poor access to some rooms. Floors within the accommodation at the eastern end of the basement were wet and would seem to be especially prone to flooding. Running water was heard at this end of the basement, though its source was not located.

Services

Evidence remains extant of electrical and water provision to some rooms within the basement, though it is not known what the status of these is.

Conservation Management Recommendations

Use

The basement has not been surveyed in section on the existing drawings prepared by Anthony Brookes Surveys. The existing structure should be surveyed and section drawings produced. Analysis of brick, stone and internal finishes should be carried out, as these will inform the understanding of the history and evolution of the house.

There is considerable space available within the basement, and long term, it could be used for storage, or perhaps something more ambitious. Whatever the future use, the need to provide adequate ventilation and lighting, and minimise the risk of flooding is of paramount importance. The source of running water previously described should be investigated.

The glazed brick light wells and coal shaft could and should be repaired and, subject to security requirements, used to provide a degree of natural lighting into the basement.

Condition

The conservation and repair of the basement has yet to be planned.

Services

An M+E survey should be carried out to determine the status of the existing electrical and water services. As a minimum, a safe, functioning lighting system should be installed to provide lighting within the basement so that its condition can be monitored, irrespective of future aspirations for use. The basement should also be considered as part of an overall fire strategy for the house, and any upgrading carried out to minimise any compromise to the fire compartmentation planning of the main house above.

CELLAR CORRIDOR

Character Area & Reference (Room) Number
B11

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



General View Looking East

By inspection of walls and masonry, and by overlaying the existing basement and ground floor plans (Appendix 3), it can be deduced that rooms B01-B-09 are of pre-1894 construction, and that rooms B-10-12 inclusive were added at the same time as the dining room was added, between 1900 and 1911.

Understanding

Evolution and Description

Description

Unlit sloping corridor running west to east, linking B10 and B12 in the basement.

Ceiling: Suspended timber ceiling split into two sections by means two brick relieving arches. Joists run north to south. West section has a timber-boarded soffit.

Walls are of exposed brick.

Floor: Solid floor; slopes up from east to west.

Fluorescent strip lighting, service runs and lagged pipework at high level.



General View Looking West

Issues

Use

The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house. Accommodation within the basement was previously used as a series of wine cellars with a boiler room (presumably with coal storage) situated beneath the dining room. These rooms are all now vacant and out of use.

Condition

Not inspected in any detail due to lack of lighting and poor access to some rooms. Floors within the accommodation at the eastern end of the basement were wet and would seem to be especially prone to flooding. Running water was heard at this end of the basement, though its source was not located.

Services

Evidence remains extant of electrical and water provision to some rooms within the basement, though it is not known what the status of these is.

Conservation Management Recommendations

Use

The basement has not been surveyed in section on the existing drawings prepared by Anthony Brookes Surveys. The existing structure should be surveyed and section drawings produced. Analysis of brick, stone and internal finishes should be carried out, as these will inform the understanding of the history and evolution of the house.

There is considerable space available within the basement, and long term, it could be used for storage, or perhaps something more ambitious. Whatever the future use, the need to provide adequate ventilation and lighting, and minimise the risk of flooding is of paramount importance. The source of running water previously described should be investigated.

The glazed brick light wells and coal shaft could and should be repaired and, subject to security requirements, used to provide a degree of natural lighting into the basement.

Condition

The conservation and repair of the basement has yet to be planned.

Services

An M+E survey should be carried out to determine the status of the existing electrical and water services. As a minimum, a safe, functioning lighting system should be installed to provide lighting within the basement so that its condition can be monitored, irrespective of future aspirations for use. The basement should also be considered as part of an overall fire strategy for the house, and any upgrading carried out to minimise any compromise to the fire compartmentation planning of the main house above.

BOILER ROOM

Character Area & Reference (Room) Number
B12

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Boiler Room – General View

By inspection of walls and masonry, and by overlaying the existing basement and ground floor plans (Appendix 3), it can be deduced that rooms B01-B-09 are of pre-1894 construction, and that rooms B-10-12 inclusive were added at the same time as the dining room was added, between 1900 and 1911.

Understanding

Evolution and Description

Description

Rectangular cellar located directly beneath east end of dining room.

Walls: Un-plastered / un-painted. There is a rectangular masonry pier in the centre of the room. On the north wall there is an opening into a presumed coal shaft.

Floor: Solid floor; damp and partially obscured by dirt and debris at the time of inspection.



Coal Shaft

Issues

Use

The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house. Accommodation within the basement was previously used as a series of wine cellars with a boiler room (presumably with coal storage) situated beneath the dining room. These rooms are all now vacant and out of use.

Condition

Not inspected in any detail due to lack of lighting and poor access to some rooms. Floors within the accommodation at the eastern end of the basement were wet and would seem to be especially prone to flooding. Running water was heard at this end of the basement, though its source was not located.

Services

Evidence remains extant of electrical and water provision to some rooms within the basement, though it is not known what the status of these is.

Conservation Management Recommendations

Use

The basement has not been surveyed in section on the existing drawings prepared by Anthony Brookes Surveys. The existing structure should be surveyed and section drawings produced. Analysis of brick, stone and internal finishes should be carried out, as these will inform the understanding of the history and evolution of the house.

There is considerable space available within the basement, and long term, it could be used for storage, or perhaps something more ambitious. Whatever the future use, the need to provide adequate ventilation and lighting, and minimise the risk of flooding is of paramount importance. The source of running water previously described should be investigated.

The glazed brick light wells and coal shaft could and should be repaired and, subject to security requirements, used to provide a degree of natural lighting into the basement.

Condition

The conservation and repair of the basement has yet to be planned.

Services

An M+E survey should be carried out to determine the status of the existing electrical and water services. As a minimum, a safe, functioning lighting system should be installed to provide lighting within the basement so that its condition can be monitored, irrespective of future aspirations for use. The basement should also be considered as part of an overall fire strategy for the house, and any upgrading carried out to minimise any compromise to the fire compartmentation planning of the main house above.

THE GREAT HALL

Character Area & Reference (Room) Number
G11

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



The Great Hall: Gallery

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

The single most important room is the Great Hall which echoes those of major C16 country houses (eg Hampton Court and Burghley) with its full height, mock hammerbeam roof and large end window. The walls are enriched with two tiers of pilasters carrying friezes, a dentilled cornice to top and corbelled round arches with gilded keystones below over a panelled dado. 5-bay implied double-hammerbeam roof which is herringbone-boarded. Grand timber chimneypiece with massive cornice carried by full height terms; stone fireplace surround and overmantel with Ionic columns flanking coat of arms. Enormous window to N end with coloured glass depicting Queen Elizabeth I; round-arched doorway below with double doors and marble columns. Splayed dais recess to W wall with coffered ceiling. At S end the minstrels gallery is carried on curved brackets and spans an open passage leading from the staircase hall giving access to the Great Hall and neighbouring rooms, the doorways to which are surmounted by large plaster relief 'tondi'.

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.



The Great Hall: Entrance Door



The Great Hall: Looking North



The Great Hall: North Window



The Great Hall: Ceiling

Understanding

Evolution and Description

Evolution

From the advertisement to tender for the works to be undertaken for John Cory in 1893-4 it is clear that the earlier house was retained with the new work limited to 'CERTAIN ALTERATIONS And ADDITIONS'. Moreover the evidence of the Tithe Map (1838) and the first edition Ordnance Survey plan (surveyed 1878) demonstrates that much of the present ground floor footprint of the house was extant before Cory purchased the estate (see Appendix 2c & d of the 2010 *Conservation Plan*). In particular, the earlier maps demonstrate conclusively that there has been a large projection on the north side of the house since before 1838. On this basis, it can be concluded that a northerly projection was added in the Georgian period, probably, for Frances and William Booth Grey in 1803. One possibility might be that it was a classical portico.

With regard to the rear part of the Great Hall the space to the south of an imaginary line drawn through the centre of the fireplace appears to date from the earlier house and was probably an entrance hall or saloon. The cellars from the earlier house lie directly below (Appendix 3).

Description

The Great Hall is approached from the porte cochère on the north side of the house. The outer vestibule, originally undivided, provide a place to be greeted and to doff outer clothing. Double doors were then opened and, through a huge arch-headed doorway flanked by veined, red marble columns with Ionic capitals, the visitor experienced the grandeur of the Great Hall.

The room, which is designed in emulation of a large Tudor/Elizabethan hall with a huge stained coloured glass window depicting Queen Elizabeth I on the north wall. The Queen is on horseback, in front of a fortification or castle, with a moored warship in the background. She is accompanied by three gentlemen at arms, with two kneeling ones in armour. The *Buildings of Wales* states that the scene is Tilbury, where Elizabeth addressed her forces in August 1588 on the eve of the invasion by the Spanish

Armada: the other key figure include the Earls of Essex and Leicester and Lord Ormonde bearing the Sword of State.

The east and west walls are enriched by two tiers of pilasters, rising above a high panelled dado, with Corinthian capitals and a deep dentil cornice. The upper section of the walls was hung with large, 17th century tapestries of the history of Titus and Vespasian. In the west wall is a full height niche with a dais on which stood the 1895 Brindley & Foster (Sheffield and London) two-manual electric organ with silvered pipes and 17 stops. At the south end a gallery is carried on large curved brackets; this connects the staircase with all the principal bedrooms. Below the gallery the doorways to the Billiards, Blue Drawing and Red Drawing Rooms are surmounted by circular, plaster, bas-relief, tondi set in timber frames with strapwork mounts.



The Great Hall: Wall Detail



The Great Hall: Organ Alcove



The Great Hall: Tondo



The Great Hall: Tondo

The Buildings of Wales describes the chimney piece as ‘clearly made up, with a fine late C17 white marble cartouche of arms in the centre, and life-size Mannerist figures of Ceres (l.) and Prudence (r.), both carrying baskets of fruit on their heads. They are of wood and must be early C17, Netherlandish or German. Their quality is superb and one would dearly like to know where they came from.’ The volume also includes a photograph of Prudence as plate 47.

The roof is a 5-bay false, double-hammer beam with herringbone pattern boarding. The floor is boarded form north to south.



The Great Hall: ‘Ceres’



The Great Hall: ‘Prudence’

In 1911 the Cardiff Times and South Wales Weekly News described the room as follows

‘Features of the Great Hall. The interior of Duffryn is as stately as its exterior. One of the most striking apartments is the great hall, which is approached from the front door through a small ante-room. The hall extends practically the full height of the mansion and is very finely proportioned. It is oblong, and has its greatest length from north to south, the gallery being at the latter end. It has a handsome oak roof of the barrel type, with carved pendants here and there. The great window at the north end represents a historical scene in Elizabethan days. The upper part of the walls are covered with large and striking tapestries. This suite of panels was executed in the 17th century by order of Horace Archinto, who served under Philip the IV of Spain. They represent the history of Titus and Vespasian, after Guilo Romand, (sic) in borders wreathed with flowers and foliage, with birds and shields surmounted by cherubs. The fireplace, which is in the middle of the eastern side, has a massive mantelpiece standing 10 feet above the ground and supported on either side by boldly-carved classical figures. On the opposite side of the hall is the organ – a very fine instrument, with 17 stops. It is blown automatically by electricity, and is much used, as both Miss Cory and her brother are very musical. A feature of the lower end of the hall is the fine white marble statuary, which in the half light looks especially beautiful. This apartment is most used as a sitting-room. There are some elegant settees around the fireplace, while among many beautiful pieces of furniture must be noted a very fine Empire table in mahogany and brass, and an exquisite Malachite table, and a set of chairs in purple, green, and gold, each bearing the crown and Imperial eagle, which were the personal property of the First Napoleon.’

The 1937 particulars for the sale of Duffryn Estate describe the Great Hall as follows

‘The Grand Hall, 42ft. 9in. x 24ft. 0in. has a High Vaulted Roof and a Landing Gallery at the Staircase end. It is entered by double doors set in Marble Pillars supporting an Oak Canopy. The Hall panelled in Oak to a height of 6ft., lighted by a beautiful oval-topped Leaded Window of Stained Glass, depicting Queen Elizabeth and Sir Walter Raleigh. Fine Open Fireplace with Dog Grate and carved Oak Canopied Mantleshef supported by two carved 6-ft. figures of Peace and Plenty. The vaulted oval Oak Roof has

drop Pendants. The Floor is of Oak. From the Grand Hall the following rooms are entered, each doorway being surmounted by large circular plaster panels of Classical Subjects in carved Oak framing.’

A list of furniture and fittings include in the contents sale held in July 1937 is at Appendix 9 of the 2010 Conservation Plan.

The Cardiff Times and South Wales Weekly News, ‘Welsh Country Homes: XCV, Duffryn, St Nicholas’, 7 & 14 October 1911, p 1 & p 1
Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
Hampton & Sons, *Duffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
John Newman, *The Buildings of Wales: Glamorgan*, 1995, pp 341-2
Charles F Shepherd, *St Nicholas; A Historical Survey of a Glamorganshire Parish*, 1934, pp 31-3
Charles F Shepherd, *Local History: Sidelights on some Glamorganshire Parishes*, 1946, pp 71-77
Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008
John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

It is intended to carry out repairs in, and refurbishment of, this room in 2011/12.

Significance

A: Highly Significant as the principal reception room of the house with an important 17th century figures to the fireplace and an interesting late 19th century coloured glass window. A good example of late nineteenth century taste in decoration and the home of one of the most important industrialists/businessmen and philanthropists in South Wales. Also used a sitting room and for musical events including hymn singing.

Inter-relationships

The principal reception room of the house with direct access to the other main rooms, including the drawing rooms, staircase hall and, at the upper level, the main bedrooms.

Use

Built as the entrance hall and grand sitting room of the late Victorian house, now out of use.

Issues

Use.
The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house.

In a room as important as the Great Hall it is essential that any new use does not harm the fireplace and that a clear understanding of the historic use is imparted.

Condition.
Generally the condition of the room is fair to good. There has been water ingress and damage to the plasterwork in the north east corner and in the centre of the west wall.

Decorative scheme.
The decorative scheme does not correspond with the historic (and significant) scheme as described in the Crick Smith report (bound as Appendix 4 of Caroe & Partners, 2008).

Services.
The light fittings are of an inappropriate scale and type for the space.

Furniture and fittings.
The absence of an organ, furniture, carpets, curtains and other fittings detract from the appreciation of this most important principal room.

Conservation Management Recommendations

Use.
The best new use, in terms of interpretation, would be one as close as possible to that as an entrance hall/sitting room, or to interpret/display it to the public as such a function.

Condition.
It is intended that conservation and repair will be carried out in 2011/12.

Decorative scheme.
The historic decorative scheme should be re-instated.
The collection of historic photographs should be pursued.

Services.
New light fittings are desirable. The historic fittings were ‘A set of 8 bronze and oak electric brackets shaped as gondola lamps with glass cylinder shades and worsted cords’ and ‘A fine brass 18-light electrolier with flambeau shades, and 2 brass electric lantern pendants’.

Furniture and fittings.
It is clearly impossible to buy back all the items sold in 1937 but a ‘collections policy’ should be formulated in anticipation of principal items being identified and coming on the market. The policy should consider the acquisition of similar pieces. Of particular importance are tapestries for the upper sections of the walls. The intention should be to provide a strong ‘flavour’ of the original use might be

THE BLUE DRAWING ROOM

Character Area & Reference (Room) Number
G01

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Blue Drawing Room: Looking West

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

The Orchid Room (Blue Drawing Room) to S has painted ceiling, Ionic columns and gilded surrounds to wall panelling. Immediately next door is the Rose Room (Red Drawing Room) which is in a broadly C18 French style (see especially the delicately painted ceiling with corner roundels and the gilded festoons to the beaded surrounds of the wall panelling). The fine marble chimneypiece however is more ca.1600 in style with tapered figural pilasters, Smythson-like bosses and strapwork surrounding an equestrian figure with a French inscription: "Dieu Benit La Zouche de Courson".

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.

Understanding

Evolution and Description

Evolution

From the advertisement to tender for the works to be undertaken for John Cory in 1893-4 it is clear that the earlier house was to retained with the new work limited to 'CERTAIN ALTERATIONS And ADDITIONS'. Moreover the evidence of the Tithe Map (1838) and the first edition Ordnance Survey plan (surveyed 1878) demonstrates that much of the present ground floor footprint of the house was extant before Cory purchased the estate (see Appendix A ??? of the 2010 *Conservation Plan*). As the principal rooms were always likely to be on the south side of the house and the 1878 plan clearly depicts a projecting bow on the east elevation it is probable that much of the Blue Drawing Room was created out of the south east room of the earlier house. At first floor level there is a wall with a fireplace above the columns in antis at the west end of the Blue Drawing Room. One hypothesis, therefore, might be that the westernmost bay of the Blue Drawing Room was taken out of out a space that was formerly part of what is now the Red Drawing Room. (Further analysis of the decorative finishes and the underlying structure should be the undertaken if investigative works or the cutting of chases for services is undertaken.)

The paint analysis undertaken by Crick Smith (*Dyffryn House, Glamorgan, Wales: Architectural Paint Research Archive Report/Selected Interiors*. Appendix 4 to Caroe & Partners, 2008) identifies six pre-1894 decorative schemes on elements of the columns and two earlier schemes on elements of the cornice. These are dated as late eighteenth/early nineteenth century. On the basis of this analysis it is possible that these features, and therefore much of the room, survive from the remodelling that was undertaken for Frances and William Booth Grey in 1803. An alternative, but less likely, explanation is that the column elements were re-used from another location in the house or form another building.

The conclusion, therefore, is that the Blue Drawing Room is on its east and most of its north and south walls a survival from the earlier house and that it retains elements from the 1803 remodelling for Frances and William Booth Grey. It is possible that it was one of the principal rooms in Thomas Pryce's mid-eighteenth house.

Description

The Blue Drawing Room is one of the suite of principal rooms on the south side of the house; it is the larger of a pair of drawing rooms and is entered from the south east corner of the Great Hall. The oak entrance door has six panels (raised and fielded panelled oak door leads back) set with a flat architrave; it has an elaborate French-style lock made by Gibbons & Co, of London and Wolverhampton.



Blue Drawing Room: Entrance Door



Blue Drawing Room: Column in antis

The room is approximately 42ft. 9ins. (approx 13m) long x 24ft (6.3m) wide and is divided into three compartments by columns *in antis*: the order is the composite but the acanthus decoration below the volutes has been omitted. Each section has a painted ceiling by T.W. Hay (see Appendix 6 of 2010 *Conservation Management Plan*) The outer sections of the ceiling have decorative borders of flowers and basket work with the initials 'JC' (John Cory) framed by 'C-scrolls'. The central ceiling has a similar border but the central panel is of a female figure carrying a basket of flowers set in the sky surrounded by three cupids carrying more floral paintings. This work is signed by the artist in the 'bottom' right corner. Below is a modillion and dentil cornice.



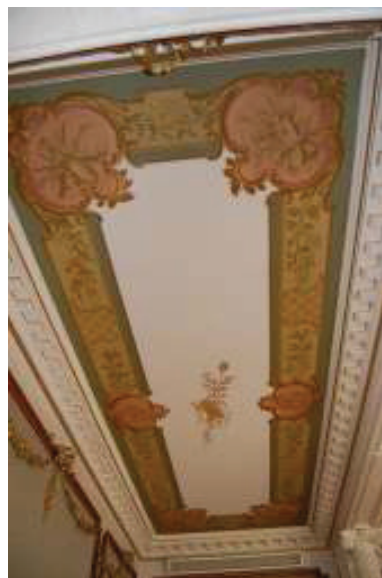
Blue Drawing Room: Ceiling



Blue Drawing Room: Signature of T.W. Hay

The walls of the room are decorated with framed by timber mouldings with bead and reel decoration, the central upper section of which is embellished with festoons of flowers and drops with ribbons tied in the centre. Within the frames there are modern, late C20 silk hangings.

The principal feature of the room is the alabaster fireplace, in two sections, on the north wall. The history is established; the fireplaces were bought by Cory when they had been removed from Scarsdale House, Kensington, London. Originally they had been designed for a west wing erected sometime after 1600 for Sir George More at his Surrey seat, Loseley. The wing included a Long Gallery and the two fireplaces may have heated this space. The Victoria County History (1911) suggested that the wing had been designed by John Thorpe: it was demolished c. 1835 and the fireplaces were bought and re-located to Scarsdale House in the 1850s by Edward Curzon. The fire surround has a pair of terms, one male and one female, supporting Ionic capitals. The overmantel panel has round and pyramidal bosses framing a central panel of, possibly the goddess Fortuna (other descriptions suggest that the panel is an allegory of Peace) holding a cornucopia laden with fruit. She is flanked by a vase and an urn brimming with fruit and flowers. Curzon had the family mottoes painted onto the alabaster work. The mottoes, in gothic script, read as follows: (left) 'Let Curzon holde' (right) 'what Curzon helde'; and, (top) 'DIEU BENIT', (bottom) 'LE COURSON DE LA ZOUCHE'. This very fine piece was bought by John Cory in 1892/3 after the Victorian & Albert Museum declined to take it and its sister piece in the Red Drawing Room. It is a very important work of Jacobean/Elizabethan interior decoration.



Blue Drawing Room: Ceiling Panel



Blue Drawing Room: Fireplace in Scarsdale House



Blue Drawing Room: Fireplace Overmantel



Blue Drawing Room: Chimney Piece

The garden (south) wall in the central part of the room has a later window: a three part mullion and transom window with plain recessed panels and steel windows. This alteration was probably made before 1923 as a watercolour by Edith Helena Adie, dated 11 July 1923, shows a similar window in the Boudoir (Lindley Library, Royal Horticultural Society). It is probable that Florence and Reginald Cory wished to improve their view of the gardens. The soffit and linings to the window have raised and fielded panels but the panel below the window has an unfinished appearance, probably because a large radiator has been removed.



Blue Drawing Room: Monogram of John Cory



Blue Drawing Room: South Window

The architraves to the 1895 windows are set on a two section, raised block and the flat architraves are in a broad "Georgian" style. Between the windows to the east end are full height peer glasses. At the west end double doors communicate with the Red Drawing Room. In 1937 all of the window seats were offered for sale; these were oak seats with hair-stuffed loose cushion tops, 'sateen and macramé lace covers', one 12ft. 10ins. long and three 3ft. 6 ins. long.

The skirting – tall and in two sections with the lower part projecting forward - and the plinth blocks to the architraves are identical to those found in the Red Drawing Room. The upper section of the skirting retains two-pin sockets which might date from the 1920s. The only other significant service fittings are two brass bell pushes on either side of the fireplace.

Both the Red and the Blue Drawing rooms have what appears to be modern thin boarded floors but it is possible that that the original floors were double-boarded as extant elsewhere on the ground floor.

In 1911 the Cardiff Times and South Wales Weekly News described the room as follows

‘The decoration of the Blue drawing room is quite a triumph. The general scheme is carried out in pale blue and gilt, the ground-work being that of the former tint. The room is divided by fluted gilt pilasters, with Roman Ionic capitals into three.

The walls are panelled in pale blue brocade, with gilt mouldings. The ceilings are beautifully painted by T. W. Hay. The furniture is French, some of cabinets and piano being signed pieces of Verni Martin painting, and there are some very old gilt chairs with Gobelin tapestry.’

It is important to note that Crick Smith did not record that ground-work of the walls as pale blue, but rather they interpret the samples analysed as ‘a pale stone colour’.

The 1937 particulars for the sale of Duffryn Estate describe the Blue Drawing Room as follows

‘The Large Drawing Room, 42ft. 10in. x 18ft. 9in. overlooks the Lawns and Lily Pond and is in the French style with painted scenes of Female Figures and Cupids supported by Corinthian Columns. The walls divided into large panels with festoons of Gilded Garlands. The Mantle-piece and high Overmantel is of Italian Mosaic Marble and the Floor of narrow Oak boards with raised window seats.’

A list of furniture and fittings include in the contents sale held in July 1937 is at Appendix 9 of the 2010 Conservation Plan



Blue Drawing Room: Wall Panel

References

The Cardiff Times and South Wales Weekly News, ‘Welsh Country Homes: XCV, Duffryn, St Nicholas’, 7 & 14 October 1911, p 1 & p 1
Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
Mark Girouard, *Elizabethan Architecture*, 2009, (fn. 59) pp 472-3
Hampton & Sons, *Duffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
John Harris, *Moving Rooms: The Trade in Architectural Salvage*, 2007, pp 72-3
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Victoria County History, *The Victoria History of the County of Surrey*, 1911, volume 3, pp 6-8
John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

Silk installed in wall panels, probably in 1960s.

Floor replaced probably in 1960s.

Significance

A: Highly Significant as one of the principal rooms of the house with an important, late Elizabethan/Jacobean fireplace, relocated to Dyffryn for John Cory. A good example of late nineteenth century taste in decoration and the home of one of the most important industrialists/businessmen and philanthropists in South Wales.

The heart of Dyffryn Gardens, one of Wales’s most important 20th century gardens created for John, Reginald and Florence Cory by Thomas Mawson.

Inter-relationships

One of a pair of late nineteenth century drawing rooms and one of the principal reception rooms in the late Victorian/Edwardian house.

A clear relationship with the garden to the south, enhanced before 1923 by the insertion of a large ‘picture’ window.

Use

Built as one of two principal drawing rooms of the late Victorian house, now out of use.

Issues

Use.
The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house.

In a room as important as the Blue Drawing Room it is essential that any new use does not harm the fireplace, ceiling paintings, wall panels and other joinery as well as any fine new finishes.

Condition.
Generally the condition of the room is fair to good. There are some cracks in the ceiling of the east part of the room. The Paine & Stewart and Textile Conservation Ltd reports (October 2007. Bound as Appendix 3 and 5 of Caroe & Partners, 2008) provide specialist advice on the repair of the decorative scheme.

Decorative scheme.

The decorative scheme – paint colour and silk hangings in the panels – does not correspond with the description of the historic (and significant) finishes.

The panels below the windows are ‘unresolved’ and unsightly because the window seats have been removed.

Services.

The boxed strip lights below the cornice and the utilitarian power sockets are wholly inappropriate and detract from the significance and appreciation of the interiors.

Furniture and fittings.

The absence of furniture, carpets, curtains and other fittings detract from the appreciation of this most important principal room.

Conservation Management Recommendations

Use.

The best new use, in terms of interpretation, would be one as close as possible to that as drawing room, or display to the public as a drawing room .

Condition.

It is intended that conservation and repair will be carried out in 2011/12.

When the floor needs to be replaced reinstate the historic materials and finish.

Decorative scheme.

As there is some discrepancy between the paint analysis and written descriptions of the room further analysis, coupled with research into the exact meaning of ‘pale blue’ for the ground-work and ‘pale blue brocade’ for the panels should be investigated.

It is important to ‘finish’ the panels below the windows following further research into the nature of the historic fittings and furniture.

The collection of historic photographs should be pursued.

Services.

The painted ceilings make the use of hanging fittings difficult but it is possible that there were lights in the plain sections as the 1937 particulars include ‘A pair of gilt bronze pendant baskets with tear-shaped and spherical drops of crystal glass’. The use of ‘task lighting’, however, should be encouraged: in 1937 there was ‘a pair of chased bronze 6-light bras-de-lumiere of Louis XVI design with cut crystal glass festoons and drops, for electric light.

Sockets should be fitted in the skirting (the circular round pin sockets could be retained) or in the floor, but they should not be positioned higher up the walls. Switches of an appropriate design should be used.

Cast iron radiators, preferably of a 1920s/30s design should be used and a iron fireplace (‘serpentine fronted with rectangular backplate, 34½ inches wide’) and appropriate fittings installed.

Furniture and fittings.

Fit new window seats.

It is clearly impossible to buy back all the items sold in 1937 but a ‘collections policy’ should be formulated in anticipation of principal items being identified and coming on the market. The policy should consider the acquisition of similar pieces. The intention should be to provide a strong ‘flavour’ of the original use might be.

THE RED DRAWING ROOM

Character Area & Reference (Room) Number
G02

OS Grid Reference
309500 172500

List Description
Grade II* Date 15/09/1992



Red Drawing Room: Looking North

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

The Orchid Room (Blue Drawing Room) to S has painted ceiling, Ionic columns and gilded surrounds to wall panelling. Immediately next door is the Rose Room (Red Drawing Room) which is in a broadly C18 French style (see especially the delicately painted ceiling with corner roundels and the gilded festoons to the beaded surrounds of the wall panelling). The fine marble chimneypiece however is more ca.1600 in style with tapered figural pilasters, Smythson-like bosses and strapwork surrounding an equestrian figure with a French inscription: "Dieu Benit La Zouche de Courson".

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.

Understanding

Evolution and Description

Evolution

From the advertisement to tender for the works to be undertaken for John Cory in 1893-4 it is clear that the earlier house was retained with the new work limited to 'CERTAIN ALTERATIONS And ADDITIONS'. Moreover the evidence of the Tithe Map (1838) and the first edition Ordnance Survey plan (surveyed 1878) demonstrates that much of the present ground floor footprint of the house was extant before Cory purchased the estate (see Appendix 2c & d of the 2010 *Conservation Plan*). As the principal rooms were always likely to be on the south side of the house it is probable that the Red Drawing Room was formed out of at least one of the principal rooms of the earlier house. Features that would appear to date from the 1893-4 alterations include the partition wall with the Blue Drawing Room and possibly the west wall as the wall on the equivalent position on the upper level appears to date entirely from the late nineteenth century.

The paint analysis undertaken by Crick Smith (*Dyffryn House, Glamorgan, Wales: Architectural Paint Research Archive Report/Selected Interiors*. Appendix 4 to Caroe & Partners, 2008) does not identify any pre-1894 decorative schemes.

The conclusion therefore is that the Red Drawing Room, although it probably incorporates the structure of the earlier house in its north and south walls, is a creation of 1893-4.

Description

The Red Drawing Room is one of the suite of principal rooms on the south side of the house; it is the smaller of the pair of drawing rooms and is entered from the south west corner of the Great Hall. The oak entrance door has six panels (raised and fielded panelled oak door leads back) set with a flat architrave; it has an elaborate French-style lock made by Gibbons & Co, of London and Wolverhampton.



Red Drawing Room: Lock



Red Drawing Room: Entrance Door

The room is approximately 22ft. 4in. (approximately 6.4m) long x 19ft. 0in. (approximately 5.9m) wide. The ceiling decoration is similar to that in the Blue Drawing Room – an allegorical scene by T.W. Hay (see Appendix 6 of 2010 *Conservation Management Plan*). Here the central panel has a goddess on a chariot being drawn by two swans, the reins on which are held by a standing winged cherub. Behind the goddess two other cherubs frolic and doves fly in the sky above. The border is neo-classical in style decorated with swags and drops with pairs of cherubs in the corner roundels. This work is signed by the artist in the 'bottom' right corner. As with the Blue Drawing Room there is a medallion cornice with paterae.



Red Drawing Room: Ceiling

The walls of the room are decorated with timber mouldings with bead and reel decoration, the central upper section of which is embellished with festoons of flowers and drops with ribbons tied in the centre. Within the frames there are modern (probably 1960s') red striped silk hangings; where the silk is torn away it is set on hardboard. In the south west corner of the room, behind the silk there is a jib door which interconnected with the Morning Room to the west.



Red Drawing Room: Sealed Doorway



Red Drawing Room: Wall Panel

The principal feature of the room is the alabaster fireplace, in two sections, on the west wall. The history is established; the fireplaces were bought by Cory when they had been removed from Scarsdale House, Kensington, London. Originally it and the fireplace in the Blue Drawing Room had been designed for a west wing erected sometime after 1600 for Sir George More at his Surrey seat, Loseley. The wing included a Long Gallery and the two fireplaces may have heated this space. The Victoria County History (1911) suggested that the wing had been designed by John Thorpe: it was demolished c. 1835 and the fireplaces were bought and re-located to the drawing room at Scarsdale House in the 1850s by Edward Curzon. The fire surround has a pair of terms, one male and one female, supporting Ionic capitals. The overmantel panel has round and pyramidal bosses framing a central panel of a mounted knight, with a raised sword, riding through a fire. It has been suggested that the panel is an allegory of War. Curzon had the family mottoes painted onto the alabaster work. The mottoes, in gothic script, read as follows: (left) 'Let Curzon holde' (right) 'what Curzon helde'; and, (top) 'DIEU BENIT', (bottom) 'LE COURSON DE LA ZOUCHE' This very fine piece was bought by John Cory in 1892/3 after the Victorian & Albert Museum refused to take it and its sister piece in the Blue Drawing Room. It is a very important work, of Elizabethan/Jacobean interior decoration.



Red Drawing Room: Fireplaces in Scarsdale House



Red Drawing Room: Fireplace Overmantel



Red Drawing Room: Chimneypiece

The skirting and the plinth blocks to the architraves – in a broad Georgian style – are identical to those found in the Blue Drawing Room. At the east end double doors communicate with the Blue Drawing Room.

Both the Red and the Blue Drawing Rooms have modern, thin boarded floors – a photograph of c. 1971 shows the floor lifted - but it is possible that that the original floors were double-boarded as extant elsewhere on the ground floor.



Red Drawing Room: Doors to Blue Drawing Room

In 1911 the Cardiff Times and South Wales Weekly News described the room as follows

‘The walls (of the Blue Drawing Room) are panelled in pale blue brocade, with gilt mouldings. The ceilings are beautifully painted by T. W. Hay. The furniture is French, some of cabinets and piano being signed pieces of Verni Martin painting, and there are some very old gilt chairs with Gobelin tapestry. The only difference in the Red drawing room in its colouring, which gives it its name. Here and in the Blue drawing room the mantelpieces are unique. These were taken out of Scarsdale House, belonging to the Curzon family, the subject of one being “Peace” and the other “War.” The original crests and mottos are retained. They are a mixture of Italian and French work. The South Kensington Museum wished to buy them, but lost them on account of the price demanded.’

The 1937 particulars for the sale of Duffryn Estate describe the Red Drawing Room as follows

‘The Small Drawing Room, 22ft. 4in. x 19ft. 0in. is in similar style and communicates by double folding doors with the Large Drawing Room on the one side and the Morning Room on the other.’

References

The Cardiff Times and South Wales Weekly News, ‘Welsh Country Homes: XCV, Duffryn, St Nicholas’, 7 & 14 October 1911, p 1 & p 1
Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
Mark Girouard, *Elizabethan Architecture*, 2009, (fn. 59) pp 472-3
Hampton & Sons, *Duffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
John Harris, *Moving Rooms: The Trade in Architectural Salvage*, 2007, pp 72-3
John Newman, *The Buildings of Wales: Glamorgan*, 2004, pp 341-2
W J Loftie, *Kensington Picturesque & Historical*, 1888
Charles F Shepherd, *St Nicholas; A Historical Survey of a Glamorganshire Parish*, 1934, pp 31-3
Charles F Shepherd, *Local History: Sidelights on some Glamorganshire Parishes*, 1946, pp 71-77
Survey of London, Kensington Square to Earl's Court, 1986, vol 42, pp. 99-116
Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008
Victoria County History, *The Victoria History of the County of Surrey*, 1911, volume 3, pp 6-8
John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

Silk installed in wall panels, probably in 1960s.
Floor replaced c 1971.

Significance

A: Highly Significant as one of the principal rooms of the house with an important, late Elizabethan/Jacobean fireplace, relocated to Dyffryn for John Cory. A good example of late nineteenth century taste in decoration and the home of one of the most important industrialists/businessmen and philanthropists in South Wales.

The heart of Dyffryn Gardens, one of Wales’s most important 20th century gardens created for John, Reginald and Florence Cory by Thomas Mawson.

One of a pair of late nineteenth century drawing rooms and one of the principal reception rooms in the late Victorian/Edwardian house.

A clear relationship with the garden to the south, enhanced before 1923 by the insertion of a large ‘picture’ window.

Use

Built as one of two principal drawing rooms of the late Victorian house, now out of use.

Issues

Use.
The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house.

In a room as important as the Red Drawing Room it is essential that any new use does not harm the fireplace, ceiling paintings, wall panels and other joinery as well as any fine new finishes.

Condition.
Generally the condition of the room is fair to good. There is, however, serious damage to the ceiling decoration and parts of the wall in the south west corner. This will require specialist consolidation, repair and retouching. The Paine & Stewart and Textile Conservation Ltd reports (October 2007. Bound as Appendix 3 and 5 of Caroe & Partners, 2008) provide specialist advice on the repair of the decorative scheme.



Red Drawing Room: Damage caused by water

Decorative scheme.
The decorative scheme – silk hangings in the panels – does not correspond with the description of the historic (and significant) finishes.

Services.
The boxed strip lights below the cornice and the utilitarian power sockets are wholly inappropriate and detract from the significance and appreciation of the interiors.

Furniture and fittings.
The absence of furniture, carpets, curtains and other fittings detract from the appreciation of this most important principal room.

Conservation Management Recommendations

Use.
The best new use, in terms of interpretation, would be one as close as possible to that as drawing room, or to display it to the public as a drawing room .

Condition.
It is intended that conservation and repair will be carried out in 2011/12.
When the floor needs to be replaced reinstate the historic materials and finish.

Decorative scheme.
Further analysis, coupled with research into the exact meaning of ‘red brocade’ for the panels should be undertaken.
The collection of historic photographs should be pursued.

Services.
The painted ceilings make the use of hanging fittings difficult. The 1937 particulars include ‘A pair of gilt carton pierre 4-light candle brackets with oval mirrors and demi-figures supports (42 in. high)’ and ‘A pair of antique gilt-woof 3-light electric brackets, carved with ribbons, birds, tassels and ears of corn 42 in. high)’. The use of reproduction light fittings might be encouraged. Alternatively, ‘task’ lighting should be used.
Sockets should be fitted in the skirting (the circular round pin sockets could be retained) or in the floor, but they should not be positioned higher up the walls. Switches of an appropriate design should be used.
Cast iron radiators, preferably of a 1920s/30s design should be used and a iron fireplace (‘serpentine fronted basket grate and back plate, cast with figures (34 in.)’ and appropriate fittings installed.

Furniture and fittings.
It is clearly impossible to buy back all the items sold in 1937 but a ‘collections policy’ should be formulated in anticipation of principal items being identified and coming on the market. The policy should consider the acquisition of similar pieces. The intention should be to provide a strong ‘flavour’ of the original use .

THE MORNING ROOM

Character Area & Reference (Room) Number
G03

OS Grid Reference
309500 172500

List Description
Grade II* Date 15/09/1992



Morning Room: Looking East

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

To the W is the Tulip Room (now Dining room) with ribbed ceiling including Gothic foliate bosses; bowed W end backs onto the Bar while the N wall backs onto the wainscotted Staircase Hall.

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.

Understanding

Evolution and Description

Evolution

From the advertisement to tender for the works to be undertaken for John Cory in 1893-4 it is clear that the earlier house was retained with the new work limited to ‘CERTAIN ALTERATIONS And ADDITIONS’. Moreover the evidence of the Tithe Map (1838) and the first edition Ordnance Survey plan (surveyed 1878) demonstrates that much of the present ground floor footprint of the house was extant before Cory purchased the estate (see Appendix 2c & d of the 2010 *Conservation Plan*). As the principal rooms were always likely to be on the south side of the house it is probable that the Morning Room was formed out of at least one of the principal rooms of the earlier house. Features that would appear to date from the 1893-4 alterations include the shallow projecting bay on the south wall, the north wall (possibly incorporating an earlier compartment such as a stair hall) and, perhaps, the east wall as the wall on the equivalent position on the upper level appears to date entirely form the late nineteenth century. It is possible that at least part of the bowed west wall dates from the earlier house, matching the east wall of the Blue Drawing Room.

Description

The Morning Room is one of the suite of principal rooms on the south side of the house; it lies to the west of the Red Drawing Room and is entered from the north end of the west wall of the Great Hall through an oak, raised and fielded panelled door with a plain, brass Gibbons & Co. lock.

The Morning Room is 26ft 4in. (8.026m) x 32ft 2in. (9.8m) wide and its west wall has a shallow curve with two doors connecting to the Red Library and its passage on the north side. The Morning Room has Tudor-style ceiling divided by moulded beams (? plaster-covered) into square panels with carved bosses at the angles. Today it is painted pink with a white ground. There is a dentil cornice below.



Morning Room: Door to Red Drawing Room

The walls are covered with modern wallpaper with a bird pattern and there is a high dado with a shelf. The 1937 particulars for the sale of Duffryn Estate describes a dado that was only 2ft. 6in. high. The fireplace that formerly stood on the east wall has been removed. The 1937 particulars and the 1911 newspaper article both describe it is a white marble mantelpiece with the 1911 article stating that it had Chippendale style-mirror above. As with the Blue Drawing Room the windows to the garden front were replaced, probably before July 1923 to give better access to, and views of, the garden. They are similar to those found in the Blue Drawing Room – mullioned and transomed windows with metal frames - but they are French windows, lined with raised and fielded panels. In 1937 these windows were hung with a pair of ‘lofty and wide floral printed chintz curtains with long tasselled pelmet and cord loops’ and protection from the sunlight was provided by a ‘long valance board with cornice pole, and 3 large linen roller blinds’. As in the Blue Drawing Room there were window seats: ‘two light oak window seats with hair stuffed cushions and white lace covers (5ft.)’.



Morning Room: Looking West



Morning Room: Ceiling

The skirting in the room is in two sections with the upper section recessed but unlike the drawing rooms it is (today) painted rather than stained. The floor to the Morning Room has narrow boards which are a replacement of the original floor covering.

In 1911 the Cardiff Times and South Wales weekly News described the room as follows

‘The Morning room which, is a spacious apartment, almost square, has for its wall decorations a scheme in which red roses play a singularly effective part. The pictures include some dainty old-stipple engravings and mezzo-tints. The marble mantelpiece, a very beautifully designed one, should not pass unnoticed, and it is surmounted by a handsome oval mirror which is quite in the Chippendale style.’



Morning Room: South Window

The 1937 particulars for the sale of Duffryn Estate describe the Morning room as follows

‘The Morning Room, 26ft. 4in. x 31ft. 2in. has a plaster Tudor style Ceiling, divided into square panels with round supporting pillars at the Corridor end, with a rounded Bay and a Dado 2ft. 6ins. high surrounding the room which has a white Marble Mantelpiece and a French Window leading to the flagged Garden Terrace.’

A list of furniture and fittings include in the contents sale held in July 1937 is at Appendix 9 of the 2010 Conservation Plan.

References

The Cardiff Times and South Wales Weekly News, ‘Welsh Country Homes: XCV, Duffryn, St Nicholas’, 7 & 14 October 1911, p 1 & p 1
Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
Hampton & Sons, *Duffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
John Newman, *The Buildings of Wales: Glamorgan*, 2004, pp 341-2
Charles F Shepherd, *St Nicholas; A Historical Survey of a Glamorganshire Parish*, 1934, pp 31-3
Charles F Shepherd, *Local History: Sidelights on some Glamorganshire Parishes*, 1946, pp 71-77
Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008
John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

Wall paper for BBC in 2009 by Little Greene Paint Company – reproduction of c 1890 in paper.

Significance

B: Significant as one of the principal rooms of the house built for John Cory, with later alterations for Florence and Reginald Cory.

The heart of Dyffryn Gardens, one of Wales’s most important 20th century gardens created for John, Reginald and Florence Cory by Thomas Mawson.

Inter-relationships

One of the principal rooms of the house with an important relationship with the garden.

Use

Probably built as one of the Morning Room of house the late Victorian house, now out of use.

Issues

Condition.
The room is in fair to good condition.

Decorative scheme and fittings.
The modern decorative scheme imparts no understanding of the decorative scheme. The dado rail distract
No analysis has been undertaken of the historic paint scheme or wall decoration with red roses.
The security film on the windows is unsightly.

Missing elements.
Without its white marble fireplace the room lacks its focus.
The room was lit by a ‘gilt-bronze 20-light electrolier, mounted and hung with festoons, spherical and tear shaped drops of glass’. There were window seats, blinds and curtains.

Services.
The utilitarian power sockets are wholly inappropriate and detract from the significance and appreciation of the interiors.

Conservation Management Recommendations

Use.
The room may lend itself to a number of uses, but it should not be partitioned.

Condition.
It is intended that conservation and repair will be carried out in 2011/12
When the floor needs to be replaced reinstate the historic materials and finish.

Services.
‘Task lighting’ and a large electrolier should be purchased to light the room.
Sockets should be fitted in the skirting (the circular round pin sockets could be retained) or in the floor, but they should not be positioned higher up the walls. Switches of an appropriate design should be used.
Cast iron radiators, preferably of a 1920s/30s design should be used and fireplace fittings installed.

Decorative scheme.
Undertake research into historic paint and paper to inform redecoration.

Reinstatement of features.
The re-installation of such features would greatly assist with the interpretation and re-use of the room.
The principal items to be considered are the white marble fireplace, window seats, blinds and curtains.

Watching brief.
Any investigative work, chasing out for services or intervention for structural works should be monitored for evidence of the earlier structure.

THE RED LIBRARY

Character Area & Reference (Room) Number
G04

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Red Library: Looking West

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

The two remaining public rooms to W are the Bar (Red Library) and Lounge for the conference centre. The former has lightly ribbed ceiling but luxuriantly foliage encrusted marble chimneypiece in an C18 manner and reuses a remarkable French style 7-double branch chandelier; modern panelling.

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.

Understanding

Evolution and Description

Evolution

From the advertisement to tender for the works to be undertaken for John Cory in 1893-4 it is clear that the earlier house was retained with the new work limited to 'CERTAIN ALTERATIONS And ADDITIONS'. Moreover the evidence of the Tithe Map (1838) and the first edition Ordnance Survey plan (surveyed 1878) demonstrates that much of the present ground floor footprint of the house was extant before Cory purchased the estate (see Appendix 2c & d of the 2010 *Conservation Plan*). It is possible that the Red Library was formed out of one of the rooms 'added largely' to the house by Frances and William Booth Grey in 1803 and the 'modern' finishes on the walls conceal earlier fabric. The floor is exposed; the joists would appear to date from circa 1894, regular machine sawn timbers of approximately 4in x 3in. This would suggest that the room was heavily remodelled to Lansdowne's designs.

Description

The Red Library is one of the suite of principal rooms on the south side of the house; it was much used by John Cory in the later years of his life. But, it is the most altered of all the principal rooms of the house.

It is entered from the north out of the staircase compartment through a small lobby that also gave access to the left into the Morning Room and to the right along a passage to the Boudoir. The oak entrance door has six panels (raised and fielded panelled) set within a flat architrave. The room is approximately 27ft. 7in. (approx. 8.4m) long x 16ft. 8 in. (approx. 5.08m) wide from 'inside' the wall of the north passage.



Red Library: entrance from corridor



Red Library: ceiling of former passage

The panelling and the segmental arches above all appear to be work undertaken in the post WWII period. The 1937 sales particulars for the Duffryn estate describe the walls as being 'panelled in Mahogany to a height of 7ft. 6ins., with fine oval-topped Alcoves fitted with open book shelves'. The ceiling would appear to date from 1894; it is a panelled ceiling with shallow moulded, rib work forming squares and rectangles with a moulded cornice.

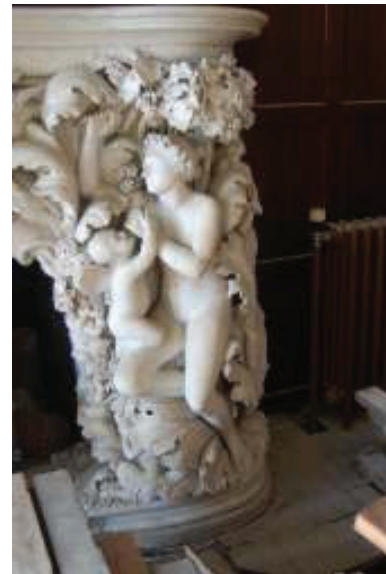
The principal feature of the room is marble fireplace on the west wall. Its provenance is not established but it is likely to have been bought from a London dealer. It is an important work; an elaborate carved white marble piece, with Venus and cupid figures and birds and a monkey, among roses and vines. The list entry suggests that it is in an 18th century manner but the *Buildings of Wales* is unequivocal, 'clearly of the late C19'.



Red Library: chimneypiece

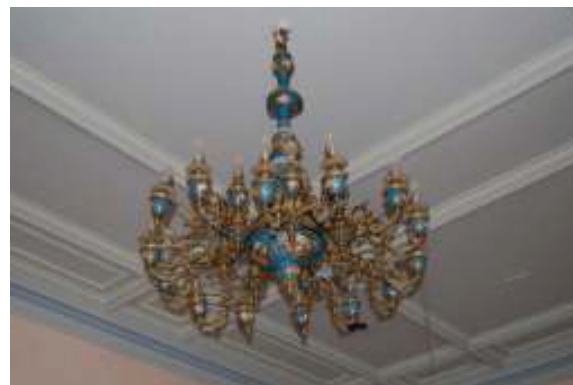


Red Library: chimneypiece detail



Red Library: chimneypiece detail

Another important fitting is the 'remarkable French style 7-double branch chandelier'; this is not, however, the 'ornamental brass 12-light electrolier with astronomical spherical centre figure of Mercury and cut-glass mounts' that is listed as lot 605 in the 1937 particulars of the sale of furniture.



Red Library: chandelier



Red Library: ceiling

Where the bar fittings have been removed on the north, inner wall square brick piers can be seen. These appear to be the work of c. 1894 indicating that behind the bookcases there was a corridor that inter-connected between the Morning Room and the Boudoir and with a return back to this staircase compartment. Above an inserted ceiling in the 'corridor' a Lansdowne-type cornice can be seen.

In 1911 the *Cardiff Times and South Wales Weekly News* described the room as follows

'The Red library is a much smaller and very cosy room, about 25ft. long, which, it may be noted, was much utilised by the late Mr Cory during the last few years of his life.'

The 1937 particulars for the sale of Duffryn Estate describe the Red Drawing Room as follows

'The Red Library, 27ft. 7in. x 16ft. 8in. which in turn communicates, has a wonderful carved White Marble Mantelpiece of Cupids and Female Figures and is panelled in Mahogany to a height of 7ft. 6ins., with fine oval-topped Alcoves fitted with open book shelves.'

References

The Cardiff Times and South Wales Weekly News, 'Welsh Country Homes: XCV, Duffryn, St Nicholas', 7 & 14 October 1911, p 1 & p 1
Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
Hampton & Sons, *Dyffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
John Newman, *The Buildings of Wales: Glamorgan*, 2004, pp 341-2
Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008
John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

Significance

B: Significant as one of the principal rooms of the house with an important, elaborate marble fireplace, relocated to Dyffryn for John Cory. A good, but altered, example of late nineteenth century taste in decoration and the home of one of the most important industrialists/businessmen and philanthropists in South Wales.

The heart of Dyffryn Gardens, one of Wales's most important 20th century gardens created for John, Reginald and Florence Cory by Thomas Mawson.

A clear relationship with the garden to the south.

Use

Built as one of the principal family rooms of the late Victorian house, now out of use.

Issues

Use.

The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house.

In Red Library it is essential that any new use does not harm the important fireplace.

Condition.

Generally the condition of the room is fair. There is some cracking above the decorative arches on the east wall. Clearly, however, it is important to relay the floor and finish the brick piers and window surrounds.

Decorative scheme.
The modern panelling does not correspond with the description of the historic mahogany panels ‘with fine oval-topped Alcoves fitted with open book shelves’.

Services.
The light fitting, although probably from another room in the house, is clearly of interest and should be retained in a principal room.

Furniture and fittings.
The absence of furniture, carpets, curtains and other fittings detract from the appreciation of this most important principal room.

Conservation Management Recommendations

Use.
Given the lack of important fittings and furniture, there should be a degree of flexibility in terms of the re-use of the Red Library, with its history explained through interpretation.

Condition.
The conservation and repair of the room has yet to be planned.

Decorative scheme.
The lack of evidence for the historic scheme (and the lack of furniture and books) coupled with the need to address the piers and window surrounds lead to the possibility that a sympathetic modern scheme of decoration might be pursued.
The collection of historic photographs should be pursued.

THE BOUDOIR

Character Area & Reference (Room) Number
G05

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Boudoir: Looking East

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

The two remaining public rooms to W are the Bar (Red Library) and Lounge for the conference centre.

The lounge (Boudoir) has unusual plaster ceiling with broad ribs and thistle, rose and daffodil ornament to square, diamond and lozenge shaped panels. Fine French chateau style marble chimneypiece with putti flanking round-arched fireplace containing Fleur-de-lis fireback.

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.



Boudoir: Door to Red Library



Boudoir: Entrance from Corridor

Understanding

Evolution and Description

Evolution

From the advertisement to tender for the works to be undertaken for John Cory in 1893-4 it is clear that the earlier house was retained with the new work limited to 'CERTAIN ALTERATIONS And ADDITIONS'. Moreover the evidence of the Tithe Map (1838) and the first edition Ordnance Survey plan (surveyed 1878) demonstrates that much of the present ground floor footprint of the house was extant before Cory purchased the estate (see Appendix 2c & d of the 2010 *Conservation Plan*). It is possible that the Boudoir was formed out of one of the rooms 'added largely' to the house by Frances and William Booth Grey in 1803. In 1911 her boudoir is described as being on the first floor but there is no description of the ground floor room. It appears that the room was altered to suit the requirements of Florence Cory after the death of her mother or father. The whole ceiling of the room appears to have been inserted and parts of an earlier ceiling is extant above the two lobbies in the room suggest. It is possible that the north passage in the Red Library continued as a corridor inside the present north wall of the Boudoir. This arrangement appears to have continued in the Breakfast Room to the west.

Description

The Boudoir is one of the suite of principal rooms on the south side of the house. It is entered from the central corridor with two lobbies to the Red Library (east) and Breakfast Room (west). The entrance door has six panels (simple recessed panels in contrast with the rooms to the east). The windows are mullioned and transomed casements, similar to those in the Morning Room and in the Blue Drawing Room, above a continuous window seat. The window is depicted in the Edith Helena Adie's watercolour of the garden front of the house, dated 11 July 1923.

The room is approximately 23ft. 3in. long (approximately 7.09m) x 17ft. 0in wide (approximately 5.18m). The room is one of the lightest rooms in the Mansion. It has recessed early 'Georgian style' panelling but without a skirting board and with a low dado. This is described in 1937 as white painted panelling but the present panelling has a crude cornice and appears to be very thin and could be later work. The floor in the Boudoir has two layers with wide softwood floorboards below thin oak boards.

The ceiling is a very good piece of work in the Arts & Crafts style/Jacobean revival style at a lower level than the ceilings in the rooms to the east. Although the lobbies interrupt the decoration of the cornice, suggesting that the lobbies might have been inserted at a later date, there is no evidence of the cornice above the lobby spaces. The conclusion must be that the Boudoir ceiling and the panelling have been inserted (post 1893-4) into an earlier space. It is likely that the window was altered at the same date.

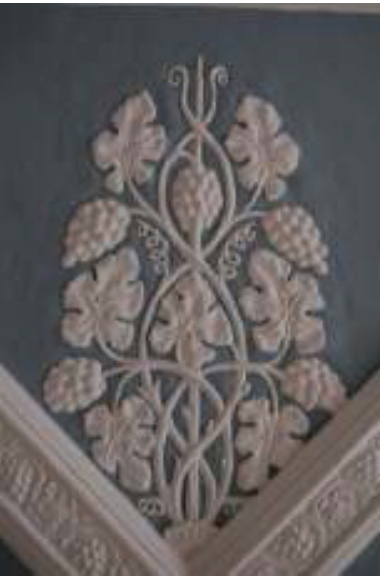


Boudoir: Ceiling

The ceiling is divided by broad ribs decorated with vine leaves and grapes, and the panels bear stylised plants, including thistles, roses, olives and vines, with a simple cornice. In 1937 the ground was described as olive green.



Boudoir: Ceiling Detail



Boudoir: Ceiling Detail

The principal feature of the room is marble fireplace on the west wall. Its provenance is not established but it is likely to have been bought from a London dealer. It is an important work; an elaborate carved white marble piece, with putti holding fowl and a rabbit (right), against a backdrop of vine leaves and grapes, and fish and a crayfish on the left, against a backdrop of bullrushes. In the centre the putti flank armorial bearings – a crowned lion on its rear legs, holding a branch in leaf in its front paws, all over crossed anchors and an oak and olive branch. The list entry suggests that it is a fine French chateau style piece while the *Buildings of Wales* states that it is 'clearly of the late C19'.

In 1911 the Cardiff Times and South Wales Weekly News did not describe the room as follows but noted that 'Among the leading apartments on the first floor is Miss Cory's boudoir, which contains many interesting proofs of its owner's tastes, notably of her love of ceramics, of which a beautiful collection adorns the walls.'

The 1937 particulars for the sale of Duffryn Estate describe the Boudoir as follows

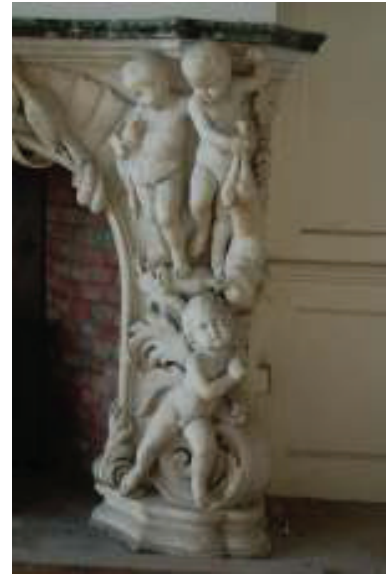


Boudoir: Chimney Piece

'The Boudoir, 23ft. 3in. x 17ft. 0in. is beyond the Red Library and is decorated in white painted panelling and has a plaster ceiling decorated with flowers and figures in Olive Green. The Marble fireplace carved with Cupids. Doors communicate on each side to the Red Library and Breakfast Room.'



Boudoir: Carved Putti



Boudoir: Carved Putti

References

The Cardiff Times and South Wales Weekly News, 'Welsh Country Homes: XCV, Duffryn, St Nicholas', 7 & 14 October 1911, p 1 & p 1
 Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
 Hampton & Sons, *Duffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
 John Newman, *The Buildings of Wales: Glamorgan*, 2004, pp 341-2
 Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
 Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008
 John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

It is intended to repair this in 2011/12.

Significance

A: Highly Significant as one of the principal rooms of the house with an important, marble relocated to Dyffryn for John Cory. A good example of late nineteenth century taste in decoration and probably the only room 'created' Florence Cory, exhibiting her taste for the Arts and Crafts. A clear relationship with the garden to the south, enhanced before 1923 by the insertion of a large 'picture' window.

The heart of Dyffryn Gardens, one of Wales's most important 20th century gardens created for John, Reginald and Florence Cory by Thomas Mawson.

Use

Probably built as lesser room in the late Georgian house but given a more important use when the marble chimneypiece was inserted. Converted to a boudoir for Florence Cory between 1911 and 1923. Now out of use.

Issues

Use.

One of the main family rooms of the house.

The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house.

In a room as important as the Boudoir it is important that any new use does not harm the fireplace and that it allows for proper interpretation of the space as the lady-owner's boudoir.

Condition.

Generally the condition of the room is fair to good even though some of the floorboards have been damaged.

Decorative scheme.

The decorative scheme does not correspond with the description of the historic (and significant) finishes.

Services.

New services should be carefully located so as not to be obtrusive. The use of 1920s' style fittings might be considered.

Furniture and fittings.

The absence of furniture, carpets, curtains and other fittings detract from the appreciation of this most important principal room.

Conservation Management Recommendations

Use.

The best new use, in terms of interpretation, would be one as close as possible to that as Florence Cory's boudoir or to interpret the significance of the room and its relationship to the garden for public benefit.

Condition.

The conservation and repair of this important room has yet to be planned.

Decorative scheme.

Further analysis, coupled with research into the exact meaning of 'olive green' for the ceiling ground.

The collection of historic photographs should be pursued.

Services.

The decorative ceiling makes the use of hanging fittings difficult. The 1937 particulars include 'A pair of small giltwood wall brackets, carved with Cupids' heads, a pair of plated 2-light electric brackets...' and 'A pair of giltwood electric brackets, carved with flowers and mounted with Dresden scroll branches for 3 lights (24in.).'

The use of reproduction light fittings might be encouraged. Alternatively, ‘task’ lighting should be used.

Sockets should be fitted in the skirting (the circular round pin sockets could be retained) or in the floor, but they should not be positioned higher up the walls. Switches of an appropriate design should be used.

Furniture and fittings.

It is clearly impossible to buy back all the items sold in 1937 but a ‘collections policy’ should be formulated in anticipation of principal items being identified and coming on the market. The policy should consider the acquisition of similar pieces. The intention should be to provide a ‘flavour’ of the original use.

THE BREAKFAST ROOM

Character Area & Reference (Room) Number
Go6

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Breakfast Room: Looking South

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

(No specific reference to this room.)

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.

Understanding

Evolution and Description

Evolution

From the advertisement to tender for the works to be undertaken for John Cory in 1893-4 it is clear that the earlier house was retained with the new work limited to ‘CERTAIN ALTERATIONS And ADDITIONS’. Moreover the evidence of the Tithe Map (1838) and the first edition Ordnance Survey plan (surveyed 1878) demonstrates that much of the present ground floor footprint of the house was extant before Cory purchased the estate (see Appendix 2c & d of the 2010 *Conservation Plan*). It is probable that the Breakfast Room was formed out of one of the rooms ‘added largely’ to the house by Frances and William Booth Grey in 1803. Where ‘modern’ finishes have been removed the stonework of the earlier phases of construction can be seen. The floor is partly exposed; the joists would appear to date from circa 1894 suggesting that the room was heavily remodelled to Lansdowne’s designs. The inner north wall, pierced by arches, might be a continuation of the c 1893-4 corridor that ran ‘inside’ the Red Library and Boudoir. The mullioned and transomed window, formerly dressed with a 4ft. 6 in. Long deal seat with a hair squab, was installed before 11 July 1923, the date of the watercolour that depicts a similar window in the Boudoir.

Description

The Breakfast Room is one of the suite of principal rooms on the south side of the house but it is one of the most altered.

It is entered from the east from the Boudoir and from the west from the back corridor but there is no access from the main east-west corridor. A door in the west wall leads to a lobby giving onto the garden terrace.

Most of the decorative finishes, including joinery and plasterwork have been removed – sections of skirting are in situ to either side of the chimneypiece which is the principal feature of the room is artificial stone, neo-classical style fireplace on the east wall. The *Buildings of Wales* states that it is a ‘Late C18 Coade stone chimneypiece’ but it appears to be a neo-classical revival piece, probably from the late 19th/early 20th century.

The 1937 particulars for the sale of Duffryn Estate describe the Breakfast Room as follows

‘The Breakfast Room, 23ft. 4in. x 14ft. 10in. divided by oval topped Arches with door from the adjoining Lobby to the Terrace.’



Breakfast Room: evidence of earlier house



Breakfast Room: from internal passage



Breakfast Room: chimneypiece



Breakfast Room: window

References

The Cardiff Times and South Wales Weekly News, ‘Welsh Country Homes: XCV, Duffryn, St Nicholas’, 7 & 14 October 1911, p 1 & p 1
Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
Hampton & Sons, *Duffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
John Newman, *The Buildings of Wales: Glamorgan*, 2004, pp 341-2
Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008
John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

Significance

B: Significant as one of the principal rooms of the house with an elaborate fireplace but altered with most of the historic decorative finishes removed.

The heart of Dyffryn Gardens, one of Wales’s most important 20th century gardens created for John, Reginald and Florence Cory by Thomas Mawson.

A clear relationship with the garden to the south.

Use

Built as one of the principal family rooms of the late Victorian house, now out of use.

Issues

Use.
The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house.
In the Breakfast Room it is essential that any new use does not harm the important fireplace.

Condition.
Generally the condition of the room is fair. It is important, however, to relay the floor and finish the exposed masonry sections. Skirtings and doorways need to be reinstated.

Conservation Management Recommendations

Use.
Given the lack of important fittings and furniture, there should be a degree of flexibility in terms of the re-use of the Breakfast Room, with its history explained through interpretation.

Condition.
The conservation and repair of the room has yet to be planned.

Decorative scheme.
The lack of evidence for the historic scheme (and the lack of furniture and books) coupled with the need to address the exposed masonry lead to the possibility that a sympathetic modern scheme of decoration might be pursued.

The collection of historic photographs should be pursued.

THE BILLIARD ROOM

Character Area & Reference (Room) Number
G09

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Billiard Room

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

To the E of the Great Hall is the Billiard Room which has a dado, with integral bench seating, below a deep band of carved panelling in an exceptionally florid Renaissance manner; similar frieze and chimneypiece and a deeply panelled ceiling with ceiling bosses.

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.



Billiard Room: Spectators' Bench



Billiard Room: Ceiling

Understanding

Evolution and Description

Evolution

From the advertisement to tender for the works to be undertaken for John Cory in 1893-4 it is clear that the earlier house was to retained with the new work limited to 'CERTAIN ALTERATIONS And ADDITIONS'. Moreover the evidence of the Tithe Map (1838) and the first edition Ordnance Survey plan (surveyed 1878) demonstrates that much of the present ground floor footprint of the house was extant before Cory

purchased the estate (see Appendix 2c & d of the 2010 *Conservation Plan*). As the principal rooms were always likely to be on the south side and east end of the house it is probable that the Billiards Room was created out of the north east room of the earlier house. The plan form of the house depicted on the 1878 Ordnance Survey plan is identical to that shown on the editions published after 1893-4.

With the limited evidence available it is not possible to speculate whether the adjoining cloakroom was also part of the earlier room or whether there were always two compartments.

Description

The Billiard Room is one of three principal rooms on the north side of the house. It is entered from an open lobby at the south east corner of the Great Hall; on the right is the door to the former cloakroom and W.Cs. Both doors are oak and have six panels raised and fielded panels set within flat architraves. Above the door to the Billiard Room is one of a group of three plaster *tondi* depicting classical scenes, set in timber frames with strapwork mounts.

The room is approximately 24ft. (approx. 7.32m) long by 22ft. 6in. (approx. 6.86m) wide . It has an elaborate, coffered, cedar wood ceiling with pendants with drops at the intercepting angles. The outer pendants are fitted with light bulbs. Below the ceiling is a moulded timber cornice. Below the cornice is a deep panel decorated with dark green wallpaper with fleur de lis. The date of the wallpaper is not known. The windows are all single pane, French windows dating from 1893-4 with raised and fielded panels to the linings and shutters.



Billiard Room: Renaissance-style panel

From floor to wallpaper the room is panelled in oak to a height of about 7ft. 6in. (approx. 2.28m). On the south, west and north walls there are seats, on raised platforms, for spectators. The seats are set on curved brackets and above them are *Francois Premier* -style carved panels with heads in roundels and griffins, surmounted by a frieze of scroll work with similar patterns. Between the individual panels are herms and carved heads. It is not yet been established whether this panelling, which has been made to fit the room, is genuine , French, 16th century work set in modern surrounds or whether it is a complete reproduction of the 1890s.

The original score board remains, built forward of the panelling close to the entrance door. The two rows of numbers and slides remain but the majority of ivory button handles have been removed; mother-of- pearl insets are inside the slides. The full size billiard table is a later installation (makers plaque are Burrough & Watts, The New Arrow flight, The new Arrow flight Cushions, 19 Soho Square, London W1). The original table was supplied by Orme and Sons and was lit by a wrought iron 6-light billiards electrolier with shades. The present light fitting is somewhat crude.



Billiard Room:



Billiard Room:

The principal feature of the room is the fireplace on the east wall. A Tudor-style stone surround is flanked by tall timber, Corinthian columns, the shafts of which are enriched with putti and birds in twining vegetation, supporting an enriched cornice. A panel over the fireplace depicts cupid playing and a goddess riding a mythical beast and offering a libation to a male bust on a pedestal.

In 1911 the Cardiff Times and South Wales Weekly News described the room as follows

‘The billiard-room is another very beautifully decorated apartment. It has an old oak ceiling and high wainscotting in carved oak, with seats formed in the wainscotting. The windows have tapestry curtains of a lovely colour, notwithstanding their great age.’

The 1937 particulars for the sale of Duffryn Estate describe the Billiard Room as follows

‘The Billiard Room, 24ft. 0in. x 22ft. 6in. This Room has an Oak Ceiling with carved drop Pendants and is panelled in Oak to a height of 7ft. 6ins., with Medallion Panels and Scroll Work Strips. The Fireplace has an open Hearth and Dog Grate, the Mantle Board supported by Circular Pillars and Circular Pillars carved in low relief. There are four raised Dais with Oak carved Benches and the room has an Oak floor. The Billiards Room Cloakroom and Lavatory which adjoins has two Lavatory Basins and a W.C. and is panelled in Oak.’

A list of furniture and fittings include in the contents sale held in July 1937 is at Appendix 9 of the 2010 Conservation Plan.

References

The Cardiff Times and South Wales Weekly News, ‘Welsh Country Homes: XCV, Duffryn, St Nicholas’, 7 & 14 October 1911, p 1 & p 1
Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
Hampton & Sons, *Duffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
John Newman, *The Buildings of Wales: Glamorgan*, 2004, pp 341-2
Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008
John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

Significance

A: Highly Significant as one of the principal rooms of the house with an important fireplace and panelling, relocated to Dyffryn for John Cory. A good example of late nineteenth century taste in decoration and the home of one of the most important industrialists/businessmen and philanthropists in South Wales.

The heart of Dyffryn Gardens, one of Wales’s most important 20th century gardens created for John, Reginald and Florence Cory by Thomas Mawson.

Inter-relationships

Part of a suite of late nineteenth century principal rooms in the late Victorian/Edwardian house.

Use

Built as principal reception room in the earlier house, converted to a billiards room for late 19th/early 20th century leisure for gentlemen. Now out of use.

Issues

Use.
The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house.

In the Billiard Room, given its fittings and the presence of the table, it is difficult to see what other use, apart from display, could be accommodated.

Condition.
Generally the condition of the room is good. Specialist advice is required on the repair of the wallpaper.

Decorative scheme.
It is not known if the wallpaper is historic.

Services.
The exposed bulbs in the ceiling pendants appear odd and the lantern over the table and the radiator are unsightly.

Furniture and fittings.
The absence of an appropriate billiards light, curtains and other fittings detract from the appreciation of the room. The scoreboard should be restored.

Conservation Management Recommendations

Use.
The best new use would be as an operational billiards room or to display it as such to the public.

Condition.
It is intended that conservation and repair will be carried out in 2011/12.
The floor needs to be made good, cleaned and polished.

Decorative scheme.
Research into the history of the wallpaper, and any underlying decorative schemes, should be undertaken. It should, however, be possible to consolidate, repair and clean the existing paper.
The collection of historic photographs should be pursued.

Services.
The billiards lantern should be replaced with an historic or facsimile fitting.
The pendant light fittings might be reconsidered after research.

Furniture and fittings.
It is clearly impossible to buy back all the items sold in 1937 but a ‘collections policy’ should be formulated in anticipation of principal items being identified and coming on the market. The policy should consider the acquisition of similar pieces. More billiards ‘furniture’, curtains and a grate are needed as the bare minimum to aid interpretation. The intention should be to provide a strong ‘flavour’ of the original use.

THE STAIRCASE HALL

Character Area & Reference (Room) Number
G12

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Staircase Hall

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

....the wainscotted Staircase Hall which at its E end has wall-arcading in a similar manner to that of the Great Hall. Broad stairs with long flights; shaped tread ends and panelled newels with finials.

1st floor landing has paired marble columns and beyond that the stairs continue in a similar manner to 2nd floor.

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.

Understanding

Evolution and Description

Evolution

On inspection it appears that the majority of elements and decorations in the staircase hall date from the Lansdowne alterations carried out in 1893-4. However, the blind window in the north wall at the foot of the stair is part of the evidence that indicates that the Dining Room was added between 1900 and 1911.

The present axial corridor (entered from the west end of the Staircase Hall) is not original. A previous corridor was entered from the Staircase Hall via the opening currently used providing access into the Red Library. The White Library was a larger room (described as 42 feet long in 1911) at an earlier time extending into what is now the corridor to the west of the Staircase Hall. Moreover, a staircase to the basement led out of the south west corner, either from a point in the staircase hall or in the northern part of the Red Library. Thus the Staircase Hall has been altered in its southwest corner to facilitate these

alterations. This basement stair pre-dates the late 19th century alterations and is therefore a survival of the mid- or late-Georgian house. This may be an indication that the stair of the earlier house was also in this location as often basement stairs were beneath the principal staircase.

Description

The staircase hall is entered from the east from the Grand Hall, via a modern 'georgian-wired' glazed fire door and screen, set within a half-octagonal arcade with semi-circular arches and consoles. The north bay of the arcade formerly contained a bust of John Cory.

It is the principal staircase hall for the whole house being the main circulation route between ground and first floor levels and is situated within the main east-west circulation axis.

At ground floor level, it has access to principal rooms on both north (Dining Room) and south sides (Red Library). The Staircase Hall is approximately 39ft 4ins (12m) long x 14ft 1in (4.3m) wide. To the west of the Dining Room door there is a recess that is considered to have been a former window - blocked in when the Dining Room was added to the house. There is also secondary access to the Dining Room under the staircase along the west wall of the hall; from here an additional door provides access to a staircase down to the basement.



Staircase Hall: looking down



Staircase Hall: arcade

The Staircase Hall is a double height volume, though this extends to triple height up to ceiling level above the staircase to the second floor at the east end. At its perimeter, there is moulded plaster corncicing and two pairs of red, veined, marble columns punctuating the first floor balustrade, with Ionic capitals.

The oak staircase is L-shaped, with balusters, handrail and newels with finials. It has 16 risers up to half landing level, and from there, 11 further risers up to first floor level. Raised and fielded oak panelling, to approximately 1500mm high above floor level, lines the walls and the side of the staircase up to level of the string on the lowest flight. The north and east walls have moulded picture rails and plaster corncicing at mid height, which co-ordinates with the bottom of the first floor balustrade on the south wall. This treatment is not present on the west wall. Otherwise the walls are paint finished smooth plaster.

The floor finish at ground floor level is a poor quality modern replacement; it is not known what lies below although it is understood that the Vale of Glamorgan Council has photographs of the floor renewal. The soffit to the second flight of stairs leading to first floor level is also panelled in raised and

fielded oak. There is a modern aluminium louvred panel above the door to the Red Library. All the decoration of the hall suggests that it dates from the Lansdowne alterations of 1894. There are three north facing painted timber vertical sliding sash windows at first floor level on the north wall of the stair hall. There are redundant fixings at the heads of these windows for blinds that have since been removed.

At first floor level, at the top of the stair, much of the floor boarding appears to have been removed and replaced with plywood and chipboard.

The Staircase is naturally lit from first floor level by means of the three north-facing windows, as well as ambient light from first floor level. There is a hanging chandelier of six light fittings, suspended from the first floor ceiling level hanging above the base of the staircase.

In 1911 the Cardiff Times and South Wales Weekly News described the staircase hall as follows:

‘A turn to the right hand at the southern end of the great hall leads to the staircase, on the walls of which hang some striking pictures, some of which are the work of the Old Masters. On a pedestal near the foot of the stairs is a bust of the late Mr. John Cory, a very faithful reproduction of the features of the great philanthropist.

A fine example of the portraiture of Sir Peter Lely, a painting of a lady hangs in an unobtrusive corner near at hand – a picture whose merit deserves a more prominent position.’

References

The Cardiff Times and South Wales Weekly News, ‘Welsh Country Homes: XCV, Duffryn, St Nicholas,’ 7 & 14 October 1911
Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
Hampton & Sons, *Dyffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
John Newman, *The Buildings of Wales: Glamorgan*, 2004, pp 341-2
Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008
John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

Significance

B: Significant as the principal stair and circulation space of the late Victorian house and location for the display of important paintings.

Inter-relationships

The Staircase Hall is the primary focus for vertical and horizontal circulation within the late Victorian House. This remains the case today, despite subsequent alterations and additions to the house.

Use

The principal staircase of the house.

Issues

Use

The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house. However the original use of the Staircase Hall is unlikely to change as it remains the focal point for vertical and horizontal circulation within the house and is importance for the visitor’s understanding of the house.

An overall fire strategy for the building may inform or limit any alterations or upgrading that may be considered.

Condition

Generally the condition of the room is fair to good, though the ceiling exhibits hairline cracking and a large area where there has been previous damp ingress, which will require attention.
Decorative Scheme
Above the level of the wainscoting, and excepting the plasterwork, the current decorative scheme imparts little understanding of the original decoration to the walls.

Services

The existing radiators are not original and are of the same type found in the Dining Room. There is a single chandelier fitting hanging from first floor

Conservation Management Recommendations

Use
To remain unchanged from the original. It is important to impart an understanding of the use of the space for the display of paintings and sculpture

Condition
It is intended that conservation and repair will be carried out in 2011.
A key consideration is the floor finish, which should ideally be replaced with timber floor boarding to match the original.

Decorative Scheme
The collection of historic photographs should be pursued. Paint analysis could be undertaken to inform the recreation of historic colours and finishes.
A key missing element is the lack of artwork that would have adorned the walls, and referred to in the South West Daily News of October 1911.

Services
Lighting to this room needs to be considered, informed by further historical research.

The existing aluminium louvered panel above the door to the Red Library is unsightly and should be removed subject to development of an M+E services strategy for the whole house.
The existing radiators could be replaced with cast iron radiators, preferably of a 1920s/30s design, and appropriate fittings installed.

Furniture and Fittings

It is clearly impossible to buy back all the items sold in 1937 but a ‘collections policy’ should be formulated in anticipation of principal items being identified and coming on the market. The policy should consider the acquisition of similar pieces, specifically in relation to artwork and lighting.

THE CORRIDOR

Character Area & Reference (Room) Number
G13

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Corridor: looking west

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

(No specific reference to this room.)

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.

Understanding

Evolution and Description

Evolution

From the advertisement to tender for the works to be undertaken for John Cory in 1893-4 it is clear that the earlier house was retained with the new work limited to ‘CERTAIN ALTERATIONS And ADDITIONS’. Moreover the evidence of the Tithe Map (1838) and the first edition Ordnance Survey plan (surveyed 1878) demonstrates that much of the present ground floor footprint of the house was extant before Cory purchased the estate (see Appendix 2c & d of the 2010 *Conservation Plan*). It is probable that the corridor was formed out of the southern parts of rooms ‘added largely’ to the house by Frances and William Booth Grey in 1803. The south wall of the corridor is formed of stonework and was probably a structural wall diving the north and south rooms of the early 19th century additions.

The Corridor was formed c. 1912-14 when the house underwent alterations for Florence and Reginald Cory. The evidence for this is the 1911 description of the White Library stating that the room was 42 ft. long (form the window glass to the south wall of the corridor is 41 ft. 3 ins.) at that date. A cornice can be seen at a higher level above the existing ceiling in the corridor; the cornice dies into the present south wall of the Library. (The date of the wall paper, with green lions rampant and gryphons, above the inserted ceiling is not known but appears to be mid-20th in style.) From the documentary evidence it is apparent that the reduction in length of White Library and the formation of the present main axial corridor was effected between 1911 and 1937. The Edith Adie 1923 watercolour of the garden front of the house provides a *terminus ante quem* for a major phase of works – the installation of the new mullion and transom, metal windows in the Breakfast Room, the Boudoir, the Morning Room and the Blue Drawing Room. The Arts and Crafts style of the Boudoir ceiling suggests a pre- rather than post-WWI

date, leading to the conclusion that the Corridor was formed around 1912-14. The east–west route prior to this date would have been along ‘passages’ and inter-connecting doors ‘inside’ the Red Library, the Boudoir and the Breakfast Room.

It is not clear when the present ceiling was inserted but it is probably related to the installation of services above.



Corridor: east end



Corridor: west end

Description

The Corridor is entered from the staircase hall through and an open arch with a simple curved moulding; the same detail is seen around the arches at the west end of the Corridor. The lower part of the walls is lined with panelling of a much plainer design than that found in the staircase hall. There are two tiers of plain, recessed panels and a moulded top rail which is slightly higher than the rail in the staircase hall. The doors to the rooms are



Corridor: former ceiling of White Library



Corridor: former wall of White Library

References

The Cardiff Times and South Wales Weekly News, ‘Welsh Country Homes: XCV, Duffryn, St Nicholas’, 7 & 14 October 1911, p 1 & p 1
Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
Hampton & Sons, *Duffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
John Newman, *The Buildings of Wales: Glamorgan*, 2004, pp 341-2
Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008
John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

Significance

B: Significant as the main axial corridor of the house linking the principal nd family room with the service and domestic rooms.

Use

A main circulation route through the west of the house.

Issues

Condition.
Generally the physical condition of the space room is fair to good but there are structural issue where part of the masonry wall has been removed in the area of the Boudoir/Breakfast Room.

The ceiling has been removed exposing service runs above.

Services.
The modern, hanging strip lights are unsightly and prevent appreciation of the spatial quality of the room.

Conservation Management Recommendations

Condition.
The conservation and repair of the space will be undertaken in 2011.

Services.
Appropriate light fittings, sockets and switches and radiators should be installed.

THE DINING ROOM

Character Area & Reference (Room) Number
G14

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Dining Room: chimneypiece

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

The Oak Room opens off the Staircase Hall. This was formerly the dining room and has a panelled ceiling, wainscotting and mullioned and transomed windows all in a Tudor/Elizabethan manner; similar style inglenook-like fireplace with oval smoke window.

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.

Understanding

Evolution and Description

Evolution

The dining room is an early twentieth century addition to the house. It is not evident on the 1900 Ordnance Survey plan but is seen, with other additions to the north side including the Moorish Courtyard, on the addition published in 1919. Moreover, it is described, and the north elevation can be seen in a photograph published, in the South Wales Weekly News editions for 7th and 14th 1911. The conclusion therefore is that the dining room was constructed between 1900 and 1911. This could explain the blocked window, with Lansdowne-style detailing at the foot of the main staircase.

If the present dining room was built at this date then the earlier dining room was elsewhere in the house, possibly the Billiard or the Morning Room.

Description

The Dining Room is one of the principal rooms on the north side of the house, and is entered from the south via a door from the Staircase Hall. The oak entrance door has six panels (raised and fielded panelled oak door) set within oak panelled linings on the staircase hall side. On the dining room side this door is detailed as a jib door incorporated within the panelling. The room is approximately 37ft 9ins.(11.5m) long x 20ft 0ins. (6.1m) wide. There is also access in and out of the room in the south-west

corner, leading under the staircase past the door down to the basement. Within the west wall, there is a secret door that formerly led to the White Library, but the opening behind this has been bricked up.



Dining Room: entrance door



Dining Room: jib door to White Library

The ceiling is of oak with cross beams and 4 turned bosses. The recessed panels to the ceiling are damaged where previous electrical fittings have been removed and scaffolding supports for the roof works carried out in 2006/8. The recesses themselves are papered in textured wallpaper. The cornice is timber and moulded. The walls are panelled from floor to ceiling in small oak panels divided by narrow strapwork. Incorporated within the panelling, a dado rail runs round the perimeter of the room.

The principal feature within the room is the fireplace with its carved oak canopy and figures, which is described in the Glamorgan volume of the *Buildings of Wales* as 'figures flank the chimneypiece, but these are even more bizarre: six-winged cherubim standing in cross-legged pose, probably made to adorn confessionals.'



Dining Room: ceiling boss



Dining Room: cherubim

The north-facing window is located centrally on the north wall, and is arranged as a bay of five windows split into ten leaded lights. Window surrounds and transom are of stone. The top five lights above the stone transom are semi-circular fixed leaded lights, each of 27 panes of glass. The lower five are rectangular windows each of 54 panes of glass. Two of these lower rectangular windows are Crittal-style side-opening casement windows with leaded lights. All lower windows are obscured by applied film.



Dining Room: north window



Dining Room: 'smoke' window

The timber floor is double-boarded, the base of which is visible on the west side of the room. The under-boards are approximately 145mm wide in softwood but the upper boards are of oak, approximately 95 x 10mm running north-south, perpendicular to the under-boarding. A large area of floor boarding (running east-west) to the centre of the room appears to have been previously concealed by a carpet, the dimensions of which are consistent with those of the carpet described in the 1937 Sales Particulars.

Three existing radiators are painted to match the colour of the panelling and there is redundant pipework suggesting that there was also one beneath the principal window.

In 1911 the Cardiff Times and South Wales Weekly News described the room as follows:

‘Facing the North Front.

The dining-room, which is handsomely panelled in oak, has an oak ceiling with cross beams and pendants. A massive chimney-piece of oak is over 8ft. high and about 300 years old, the shelf being supported by finely carved Old-English figures, and its appearance enhanced by the boldly designed brass fire-dogs. A notable painting, which adorns the south wall, is the “Holy Family” an example of the work of Giulio Romano, the 16th century Italian painter, who is generally regarded as the most distinguished of the band of students who followed in the footsteps of Raphael.’

The 1937 particulars for the sale of Dyffryn Estate describe the Dining Room as follows:

‘The Dining Room, 40ft. 8in x 20ft oin. is panelled to the ceiling in small oak panels divided by narrow strapwork, has a heavy panelled ceiling and Oak floor. The open hearth has a carved Oak canopy supported by two carved figures, it is lighted by a leaded window divided into four oval topped lights and has a door leading to the hall, also a service door.’

References

The Cardiff Times and South Wales Weekly News, ‘Welsh Country Homes: XCV, Duffryn, St Nicholas,’ 7 & 14 October 1911
Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
Hampton & Sons, *Dyffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
John Newman, *The Buildings of Wales: Glamorgan*, 2004, pp 341-2
Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008
John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

Significance

A: Significant as one of the principal rooms of the house, with the fireplace being especially so. A good example of early twentieth century taste in decoration, and the home of one of the most important industrialists/businessmen and philanthropists in South Wales.

The heart of Dyffryn Gardens, one of Wales’s most important 20th century gardens created for John, Reginald and Florence Cory by Thomas Mawson.

Inter-relationships

One of the principal rooms in the Victorian/Edwardian House, having a clear relationship with the gardens and the approach to the house from the north.

Use

An Edwardian addition to the late Victorian house, built as a dining room, now out of use.

Issues

Use

The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house.

In a principal room such as this, it is important that any new use does not harm the fireplace, wall panelling and joinery as well as any other fine new finishes.

Condition

With the exception of a few locations in the ceiling where there has been previous damp ingress, and where previous modern inappropriate light fittings have been removed, the condition of the room is good.

The condition of the panelling to the walls is generally good although there are locations where the veneer to the panels is bowing significantly, particularly at low level. Holes have been drilled in skirting boards to the west of the main north facing window.

Decorative Scheme

The existing decorative scheme is consistent with that described in the South West Daily News of October 1911, when the room was still relatively new, and probably in its original condition. The obscure film on the windows is unsightly, and compromises the relationship of this room to the outside.

Services

Lighting – almost all of the previous modern light fittings have been removed, though there is a fluorescent strip light in the window bay in the ceiling above the principal window. This is wholly inappropriate and detracts from appreciation of the interior.

Furniture and Fittings

The absence of furniture, carpets, curtains and other fittings detract from the appreciation of this room.

Conservation Management Recommendations

Use

The best new use would be one as close as possible to that as a dining room, or display to the public as a dining room.

Condition

It is intended that conservation and repair will be carried out in 2011/12.

Decorative Scheme

The collection of historic photographs should be pursued. The film obscuring the window should be removed and consideration could be given to the installation of blinds or curtains, informed by historical research.

Services

Lighting to this room needs to be carefully considered, with new installations informed by historical research. One strip light remains and should also be removed. Sockets should be fitted in the skirting or in the floor but they should not be positioned higher up the walls. Switches of an appropriate design should be used.

The existing radiators could be replaced with cast iron radiators, preferably of a 1920s/30s design, and appropriate fittings installed.

Furniture and Fittings

It is clearly impossible to buy back all the items sold in 1937 but a ‘collections policy’ should be formulated in anticipation of principal items being identified and coming on the market. The policy should consider the acquisition of similar pieces. The intention should be to provide a strong ‘flavour’ of the original use.

THE WHITE LIBRARY

Character Area & Reference (Room) Number

G15

OS Grid Reference

309500 172500

List Description

Grade II* Date Listed 15/09/1992



White Library: looking north

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

(No specific reference to this room.)

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.

Understanding

Evolution and Description

Evolution

From the advertisement to tender for the works to be undertaken for John Cory in 1893-4 it is clear that the earlier house was retained with the new work limited to ‘CERTAIN ALTERATIONS And ADDITIONS’. Moreover the evidence of the Tithe Map (1838) and the first edition Ordnance Survey plan (surveyed 1878) demonstrates that much of the present ground floor footprint of the house was extant before Cory purchased the estate (see Appendix 2c & d of the 2010 *Conservation Plan*). It is probable that the White Library was formed, in part, out of a small room ‘added largely’ to the house by Frances and William Booth Grey in 1803. The outer wall of this room was on the line of the cross beam that divides the room.

The present room was formed c. 1893-4 to the designs of Lansdowne but it extended to the south side of the present main axial corridor of the house. The evidence for this is the 1911 description that the room was 42 ft. long (from the window glass to the south wall of the corridor is 41 ft. 3 ins.) and the fact that a cornice can be seen at a higher level above the existing ceiling in the corridor (wall paper, with green lions rampant and gryphons, decorates the upper part of the wall). From the documentary evidence it is apparent that the reduction in length of the room (to 33 ft. 11 ins.) and the formation of the present main axial corridor was effected between 1911 and 1937. The Edith Adie 1923 watercolour of the garden front of the house provides a *terminus ante quem* for a major phase of works – the installation of the new mullion and transom, metal windows in the Breakfast Room, the Boudoir, the Morning Room and the Blue Drawing Room. The Arts and Crafts style of the Boudoir ceiling suggests a pre- rather than post-WWI date, leading to the conclusion that the White Library was altered around 1912-14 when the house underwent alterations for Florence and Reginald Cory. The space lost in the White Library for Reginald’s books was probably compensated by being able to use his father’s Red Library.

It is probable that the entrance to the 1893-4 Library was at the point where the corridor meets the staircase hall.

It is not clear when the bookcases were removed from the northern part of the room but piers (and a doorway to the former cloakroom in the north west corner) are shown on the east wall, and bookcases are shown to the left of the fireplace, on a survey plan prepared for the County of South Glamorgan. At the same date the doorway to the left of the fireplace was formed.

Description

It is entered on the south wall out of the main axial corridor; the door is an oak six panel door with plain recessed panels as seen throughout the corridor. On the room side the door is hidden by an attached bookcase.



White Library: looking south



White Library: entrance door

The room is 33ft. 11in. (approx. 10.34m) long x 17ft. 0in (approx. 5.18m) wide and is 'divided' into two parts by the large cross beam which makes the line of the former outer wall of the west wing of the house. The south section of the ceiling has a rectangular moulded band, with indented corners; a deep run cornice runs throughout the room.

Below a deep frieze, decorated with neo-classical swags and wreaths, bookcases still line the southern part of the room but have been removed from the northern section.

Although modern doors have been fitted the original moulded, egg and dart cornice, with a band of fleurons, and the projecting, decorated, dado-level shelf survive. The cornice has intermittent, 'corbel' projections on which would have been displayed bronzes or ceramics.



White Library: 'corbel' projection

On the west wall is a marble chimney piece: Ionic columns support a full entablature with an ornamented central plaque; red and white neo-classical revival tiles decorate the opening. The doorway to the left is late 20th century insertion, replacing an earlier doorway in the north west corner of the room. On the east wall a jib door to the Dining Room has been sealed and papered over.



White Library: detail of frieze



White Library: chimneypiece

In 1911 the *Cardiff Times and South Wales Weekly News* described the White Library as follows

'The White Library, which is beyond the Dining-Room, is 42ft. long, and so named because of the colour of the bookcase fittings which entirely surround the room, and which are filled mostly with valuable old and modern books collected by Mr Reginald Cory, horticulture and architecture being conspicuously represented. Above the bookcases handsome bronzes stand out in effective relief against the light walls. An interesting feature of this room are the doors, which have bookcases ingeniously attached to the back, so that when closed it is difficult from inside the room to determine at a glance where the doors are.'

The 1937 particulars for the sale of Duffryn Estate describe the Breakfast Room as follows

'The White Library, 33ft. 11in. x 17ft. 0in. which is situate on the opposite side of the corridor (from the Red Library) and is decorated in Adam style has fitted book shelves surrounding the whole of the room and a fitted oak-panelled Cloak Room adjoining with a door leading direct to the Drive.'

References

The *Cardiff Times and South Wales Weekly News*, ‘Welsh Country Homes: XCV, Duffryn, St Nicholas’, 7 & 14 October 1911, p 1 & p 1
Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
Hampton & Sons, *Duffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
John Newman, *The Buildings of Wales: Glamorgan*, 2004, pp 341-2
Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008
John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

Significance

B: Significant as the main library of the house and as Reginald Cory’s personal library. But, altered with many of the historic bookcases removed.

The heart of Dyffryn Gardens, one of Wales’s most important 20th century gardens created for John, Reginald and Florence Cory by Thomas Mawson.

A clear relationship with the approach from the north.

Use

Possibly built as a room in or side entrance to the earlier house, but remodelled as a principal library of the house, probably for the collector, Reginald Cory.

Issues

Use.
The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house.
In the former Library, with surviving fittings, it would be desirable to find a use that incorporates books and decorative pieces.

Condition.
Generally the physical condition of the room is fair to good.

Fixtures and fittings.
The blocking of the jib door to the dining room, the absence of bookcases in the northern part of the room and the later alterations to those that survive in the southern section, all diminish and detract from the understanding and significance of this important room.

Services.
The modern, hanging strip lights are unsightly and prevent appreciation of the spatial quality of the room.

Conservation Management Recommendations

Use.
Given the lack of books and decorative object as well as furniture, there could be a degree of flexibility in terms of the re-use of the Library. Reinstatement of fittings would enable better interpretation.

Condition.
The conservation and repair of the room has yet to be planned. A programme should be drawn up as soon as possible.

Fixtures and fittings.
The jib door to the dining room should be unblocked, the bookcases in the northern part of the room re-instated (with the door to the left of the fireplace blocked) and the bookcases in the southern section restored.
A collections and display policy should be prepared.

Services.
Appropriate light fittings, sockets and switches and radiators should be installed.

THE ESTATE OR SECRETARY’S ROOM

Character Area & Reference (Room) Number
G15

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992



Estate/Secretary’s Room: looking north

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

(No specific reference to this room.)

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.

Understanding

Evolution and Description

Evolution

From the advertisement to tender for the works to be undertaken for John Cory in 1893-4 it is clear that the earlier house was retained with the new work limited to ‘CERTAIN ALTERATIONS And ADDITIONS’. Moreover the evidence of the Tithe Map (1838) and the first edition Ordnance Survey plan (surveyed 1878) demonstrates that much of the present ground floor footprint of the house was extant before Cory purchased the estate (see Appendix 2c & d of the 2010 *Conservation Plan*). It is probable that the Estate or Secretary’s Room was formed out of one of the rooms ‘added largely’ to the house by Frances and William Booth Grey in 1803. A projection to the north of the main part of the house can be seen in this approximate location on the Tithe Map.

The room was heavily remodelled to Lansdowne’s designs but has been radically altered in the post WWII period.

Description

This room which probably included a cloakroom inside the north entrance, is described in 1937 furniture sales catalogue as the ‘Estate Room’ has been radically remodelled.. All that seems to remain is the chimney breast on the east wall and a partition wall at the west end. There appears to be a crudely cut, curved beam (not examined) in the centre of the ceiling which might be part of the earlier house.

It is entered from passages that lead from the main corridor but also had access to the back or service corridor, and to the north approach to the house. The large, arch-headed, mullion and transom window would have enabled the Secretary to see all-comers.

All of the decorative finishes, including joinery and plasterwork have been removed.



Estate/Secretary’s Room: looking south-west

The 1937 particulars for the sale of Duffryn Estate describe the Breakfast Room as follows

‘Secretary’s Room.’

References

The Cardiff Times and South Wales Weekly News, ‘Welsh Country Homes: XCV, Duffryn, St Nicholas’, 7 & 14 October 1911, p 1 & p 1
Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
Hampton & Sons, *Duffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
John Newman, *The Buildings of Wales: Glamorgan*, 2004, pp 341-2
Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008
John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

Significance

C: Some significance as the ‘office’ of the late 19th century/20th century house, probably incorporating earlier fabric. But, altered with most of the historic decorative finishes removed.

The heart of Dyffryn Gardens, one of Wales’s most important 20th century gardens created for John, Reginald and Florence Cory by Thomas Mawson.

A clear relationship with the approach from the north.

Use

Possibly built as a room in or side entrance to the earlier house, but remodelled as the estate office c. 1893-4. Now out of use.

Issues

Use.
The whole house is out of use. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house.
In the former Estate Room almost any use would be acceptable but it is clear that the location of this room, with an external door, make it ideal as a main entrance to the functional part of the house.

Condition.
Generally the physical condition of the room is fair but in terms of finishes, form ceiling to floor, it is unkempt and unsightly.

Conservation Management Recommendations

Use.
Given the lack of important fittings and furniture, there could be a degree of flexibility in terms of the re-use of the Estate Room, but it is always likely that it will be used as a principal reception and circulation area. Some interpretation, and an air, of its historic use might, however, be imparted by the installation of appropriate furniture and fittings. .

Condition.
The conservation and repair of the room has yet to be planned.

Decorative scheme.
The lack of evidence for the historic scheme (and the lack of furniture and books) coupled with the need to address the unsightly appearance lead to the possibility that a sympathetic modern scheme of decoration might be pursued.

THE BACK CORRIDOR
& DOMESTIC OFFICES

Character Area & Reference (Room) Number
Go8 & G18-33

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

(No specific reference to these rooms.)

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.

Understanding

Evolution and Description

Evolution

The evidence of the earlier Tithe Map (1838) and the first edition Ordnance Survey plan (surveyed 1878) demonstrates the Back Corridor and Domestic Offices were added in 1893-4 when John Cory had the house remodelled and extended to the designs of E A Lansdowne. The only later addition is the Moorish Courtyard which was built after 1900 and before 1919. It is probably part of the second phase of development for John Cory associated with the construction of the Dining Room, White Library and Secretary’s/Estate Room before 1911.

The whole area was remodelled, including some demolition on construction of the Traherne Suite in 1983-4.

Description

The 1937 particulars for the sale of Duffryn Estate describe the Breakfast Room as follows

‘Secretary’s Room
THE BACK CORRIDOR gives access to the following;
Store cupboard
Italian Room.
Dark Closet with sink and Red-tiled floor.

Flower Room with sink and door to Garden.
Telephone Room.

THE DOMESTIC OFFICES comprise;
Butler's Pantry with wooden sink and safe.
Butler's Bedroom.
Two Footmens' Bedrooms.
Servants' Hall.
Kitchen with fitted Coal Range and white-tile dado.
Scullery with wooden sink and supplementary range.
Fitted Larders, Dairy, Workshop and W.C's.

Also OUTSIDE the Back Door, and under cover-Coal House, Game Larder, Boiler House with "Rota" Stoke for heating all Domestic Water. Boot House.'

It is not possible to identify accurately the location of the rooms as described in 1937 but it is clear that the Back Corridor is the now blocked corridor that runs south to north from the north west corner of the Breakfast Room to the east-west running service corridor that begins near the north west corner of the former Secretary's/Estate Room (the late 20th century entrance hall).

ROOM G18

Currently entered from the corridor through a late 20th century modern doorway. There is a step up from the floor level from the corridor and the room currently has no natural light. Projecting structure in the north-east corner may be the remains of a fireplace but could be a change in the type and depth of wall construction. Currently some timber shelving is extant on the north wall. A large opening has been broken through the south wall at high level. In the north-west corner of the room there is a timber panelled opening, dating from circa 1894, into what is now a small room approximately 1.5 x 1.5 m.sq (the room should be labelled room G18A). The door lining indicates that the small room formed part of the Back Corridor, and that room G18 was entered from this point.



G18: south wall



G18A: door lining

ROOM G19

This room is entered through a modern door from the former Secretary's/Estate Room. The ceiling height is noticeably lower than in room G18 although there are several service penetrations running principally north-south through at ceiling level. In common with G18, there is no natural light. The angled wall and low level ventilation grill indicates a former fireplace in the southeast corner of the room. (G19 IMG_1917)



G19: former fireplace

BACK CORRIDOR - ROOM G20

This room was formerly the northern end of the Back Corridor. It is entered from the north (the service corridor) through a doorway with a door of c.1894; four-panelled with round brass bun knob. The room has a stone flagged floor and a pitched ceiling with an arch at the south end of the room.



G20: Door



G20: south wall/arch

ROOMS G21 AND G21A

The men’s and disabled toilets are entered through a lobby that was formerly the southern section of the Back Corridor. The door to the male WCs is a six panelled timber door of c. 1894, modified to incorporate a large ventilation panel. The door to G21A has been modified in the same manner. Within the rooms there is nothing of interest.



G21: door

ROOM G22

This long corridor runs east-west connecting the Back Corridor and former Secretary’s/Estate Room with the Domestic Offices. A modern lantern gives natural light at the east end. The ceiling is suspended and is original. The doors and light fittings are all late 20th century, except for the door to room G20. The plan of G20 is largely the same as 1911 but it provides access to the spaces created in the 1980s alterations.



G22: corridor

ROOM Go8A (BUTLER’S PANTRY? / BUTLER’S BEDROOM?)

This square space in the north-east corner of the exhibition area that was formerly two, or, perhaps, three rooms. The nib on the north wall and possibly the column directly to the south are evidence of the previous wall running north-south that divided two rooms. These might have been the Butler’s Pantry and Butler’s Bedroom, as referred to in the 1937 sales particulars.

ROOM Go8 is the modern main exhibition space currently used for art exhibitions.



Go8A



Go8

ROOM G23 (KITCHEN OR FITTED LARDERS?) is the current kitchen that, probably, was also the kitchen in 1911, although it was enlarged during the works in the 1980s.



G23

ROOMS G24, 25, 26 and their connecting corridor as well as the northern part of the existing kitchen are assumed to be modern additions as part of the 1980s works.

ROOM G27 is possibly the former scullery but the only surviving elements are the two north-facing sliding sash windows.



G27: windows



G27: chimney breast

ROOMS G28, G29, G30

The southern walls of these rooms were external prior to the 1980s works at which time several windows were blocked. The rooms were part of the Domestic Offices that comprised the Butler’s Pantry, Butler’s Bedroom, Two Footmans’ Bedrooms and Housekeeper’s Room. Currently, G28 provides access into the exhibition space from the service corridor; G29 is a double height room occupied by large air conditioning plant for the former modern kitchen and restaurant; and G30 is used as a store room.



G28

ROOM G31 may have been the Kitchen or Servants’ Hall but is currently used as a boiler/plant room.

ROOM G32 was probably one of the following: coal house, game larder, boiler house or boot house but currently houses a large oil tank.

ROOM G33 is now sub-divided into two rooms and used as a store but was probably one of the following: coal house, game larder, boiler house or boot house.

MOORISH COURTYARD

This was erected between 1900 and 1919, and most probably before 1911. It has been reduced in size as the wing on the east side of the courtyard is a 1980s addition.



Moorish Courtyard: c. 1937, looking north-west



Moorish Courtyard: c. 1937, looking north-east



Moorish Courtyard: 2010

References

Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
Hampton & Sons, *Duffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008
John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

Altered with part demolitions and new extensions 1983-4 – see Burgess + Partners drawing number 9711 (0-) 201.

Significance

C: Some significance as the former service areas of Dyffryn but altered.

Use

Built as the service accommodation of the house, now out of use.

Issues

The Back Corridor and Domestic Offices need to be repaired and brought back into use.

Conservation Management Recommendations

Use.
Given the alterations to the plan form and the lack of fittings, there should be considerable flexibility in terms of the re-use.

The Back Corridor should be re-opened to reinstate an element of the historic plan form: the stone floor should be retained.

Condition.
The conservation and repair of these rooms has yet to be planned.

THE TRAHERNE SUITE
AND THE EXHIBITION HALL

Character Area & Reference (Room) Number
Go8

OS Grid Reference
309500 172500

List Description
Grade II* Date Listed 15/09/1992

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

(North side)
To right stone wall screens modernised part and the rear of the stable courtyard.

(South side)
Modern extension to W and beyond that is the converted former stable courtyard with pyramidal clock-tower to S range, originally the coach-house; semi-circular windows to loft.

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.

Understanding

Evolution and description

Evolution
The west end of the house must always have been the service and stables accommodation with a detached estate house. The beginnings of the present arrangement is evident on the Tithe map (1838): along range runs north-south beyond outbuildings at the west end of the house; a small building stands on the footprint of the southern structure in the stable yard; and, the estate house ‘closes’ the north side of the yard. A similar arrangement is seen on the first edition Ordnance Survey plan (published in 1877) but some of the outbuildings to the west of the house had been removed creating the beginnings of the ‘garden court’ immediately to the west of the Breakfast Room; other structures in this area were probably removed in 1893-4 as they are not seen on the 1900 edition of the Ordnance Survey. At this date, however, a structure with a glazed roof had been built on the west side of the stable yard. By 1919 a small extension had been erected projecting westwards from the Breakfast Room into the ‘garden court’: this was probably a garden or flower.

In 1983-4 much of this area of the house was altered, with partial demolition, to allow for the construction of the Traherne Suite and Exhibition Hall.

Description

The Traherne Suite is the name given to and accommodation built in 1983-4 to the designs of H.M.R. Burgess and Partners. The Exhibition Hall (is a large open-plan hall, formerly a restaurant, on the south side of the house. It comprises, two storeys of residential accommodation within the converted 19th century stables and former estate house and a new block to the south of the former stable yard. From the main house the first floor of the Traherne Suite is approached by means of a staircase and enclosed bridge over the exhibition space; there is a platform lift at the west end of Corridor G22.

The former estate house and stable block are two-storey buildings, with pitched slate roofs, rendered elevations, painted timber joinery, fascias, windows and doors. The house has two chimneys, which are rendered, and finished with stone corbelling expressed in the same manner as those found on the main house. The plan form of both structures, however, can be seen on the 1838 Tithe Map. The stable block has a small, lead-clad clock tower with weather vane, located centrally within the roof. The block on the east side of the stable yard(?) has a centrally located ventilation housing on top of the roof. It has a pitched roof with painted timber louvers and a lead apron.

Inside the Traherne Suite it appears that, fenestration apart, nothing remains of the 1890s and earlier interiors following their conversion to residential accommodation.

References

John Newman, *The Buildings of Wales: Glamorgan*, 2004, pp 341-2
Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008

Conservation History

Significance

D: The 1983-4 extensions resulted in the loss of historic fabric and plan form – the garden room was demolished and the domestic and service wings and the stable yard were radically altered – and the former garden court at the south west corner of the house was built over. To the north west a medium-sized new structure on rising land is an incongruous addition to the historic building and landscape. These changes detract from the significance of Dyffryn House.

Use

The area occupied by the Traherne Suite was formerly an important court garden, the domestic/service wings of the house and the stable block. In 198-4 the buildings were altered and remodelled, with the addition of new structures, to become a restaurant (Exhibition Hall) and ancillary accommodation. The Exhibition Hall is in constant use but the rest of the Traherne Suite is disused.

Issues

Appropriateness.

The Traherne Suite detracts from the architectural interest of the historic building: the accommodation block on the north side is also intrusive in the historic landscape. On the other hand, the Exhibition Hall is an important part of the Dyffryn ‘offer’ enabling large events to be accommodated outside the more sensitive interiors of the historic building. It has considerable potential for income-generation.

Use.

The Traherne Suite is out of use but the Exhibition Hall is in heavily used for exhibitions and events. The appropriate re-use of the house is probably the greatest challenge to the conservation of the house but it is important to know whether it is cost-effective to refurbish the accommodation areas and whether there is a real demand for type, quality and amount of accommodation to be offered.

Condition.

Generally the Exhibition Hall appears to be in good condition. In the Traherne Suite, however, a combination of no ventilation and damp ingress over a long period of time has led to significant deterioration of finishes and extensive black mould growth. This is especially prevalent in the house at upper floor level in the corridor (IMG 2064, IMG 2061 and IMG 2067. It is unknown exactly how much of this is due to roof leaks or due to lack of ventilation. The roofs were not inspected.

Externally, the timber fenestration and joinery requires overhaul and re-decoration. Joinery in the worst condition is to be found at first floor level on the south elevation of the house, especially on the bay window. Here, cills are rotten, and vegetation / ivy growth has spread through the bay window into the interior. Several window cills will require renewal on this elevation.

Conservation Management Recommendations

Use.

Before undertaking repair and alteration to the Traherne Suite with the aim of bringing it back into use for accommodation a rigorous appraisal of the business case should be undertaken to demonstrate demand and cost-effectiveness/profitably. Should the accommodation not prove to be cost-effective consideration should be given to demolition of the inappropriate elements, particularly the block projecting at the north west corner of the house. Even if it is brought back into use, at the end of its economic life the building should be replaced with a more appropriate design.

Condition.

The conservation and repair of the Traherne Suite has yet to be planned.

THE FIRST FLOOR

Character Area & Reference (Room) Number

F01-19

OS Grid Reference

309500 172500

List Description

Grade II* Date Listed 15/09/1992

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

(No specific reference to these rooms.)

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.

Understanding

Evolution and Description

Evolution

From the advertisement to tender for the works to be undertaken for John Cory in 1893-4 it is clear that the earlier house was retained with the new work limited to ‘CERTAIN ALTERATIONS and ADDITIONS’. Some features of the first floor plan-form would suggest that, in addition to the external walls, some of the earlier 18th century internal walls have been retained. One particular example is the west wall with the fireplace in room Fo4. Elsewhere at this level a thorough analysis of exposed building materials – brick type and size, brick vs. Stone, mortar types etc – and of areas to be opened-up might enable a more detailed understanding of the evolution and development of the house.

Inspection of the surviving fabric at first floor level, however, suggests that the majority dates from the Lansdowne alterations of 1893-4.

Alterations have been carried out to subdivide rooms, or to upgrade existing doors and insert new doors and partitions for fire compartment purposes. These alterations were carried out during the mid 1980s and in the late 1990s as part of the scheme to convert the house into a hotel. Fortunately most of these alterations have been confined to the less important, north-facing rooms.

The Cardiff Times and South Wales Weekly News for 14 October 1911 makes one reference to the first floor as follows

‘Among the leading apartments on the first floor is Miss Cory’s boudoir, which contains many interesting proofs of its owner’s tastes, notably of her love of ceramics, of which a beautiful collection adorns the walls.’

The 1937 particulars for the sale of The Dyffryn Estate described the second floor as follows:

‘The Main Staircase leads from the Inner Hall and joins the First Floor at a Landing and Corridor which runs the whole length of this wing and includes the Balcony overlooking the Grand Hall. From this Corridor and Landing the following apartments are entered:

THE END BEDROOM, 24ft. 4in. x 19ft. 2in., in Adam style decoration with Dressing Room communicating
BEDROOM NO. 2, 21ft. 8in. x 19ft. 8in. (formerly Miss Cory’s), decorated in similar style and Dressing Room communication
THE ITALIAN BEDROOM, 23ft. 10in. x 21ft. 8in., with communicating Dressing Room
THE TYNBAL ROOM, 17ft. 6in. x 15ft. 9in., with communicating Dressing Room
FOUR SINGLE BEDROOMS
TWO FITTED BATHROOMS
TWO W.C’S
FITTED HOUSE MAIDS’ PANTRY
In all a Total of Eight Principal Bedrooms’

Whereas it is not possible to identify accurately the location of the Miss Cory’s boudoir in 1911 this is likely to have enjoyed a view over the garden and therefore have been on the south side. By 1937, however, it is clear from the description (sale of estate), and by measurement, that Miss Cory’s bedroom is the present room Fo3, the End Bedroom is room Fo1 and the Italian Bedroom is room Fo5. As the surveyor in 1937 appears to have been proceeding from east to west and as an inter-communicating dressing room (apparently shared) is described then it is likely that the Tynsal Room is Fo7, although the measurements are not a precise fit. The four single bedrooms are Fo8, Fo9 and, two of the following rooms F14, F10/11 and F17/18. An alternative explanation might be that the Tynsal Room was F10/11.

The particulars for the sale of contents, beginning on 26th July 1937, lists the following rooms on the first floor

‘FIRST FLOOR

Front Bedroom (20); Chintz Bedroom (21); Dutch Bedroom (22); Rose Bedroom (23);Empire Bedroom (24); Empire Dressing Room (25); Italian Bedroom (26); Milanese Bedroom ‘appointments’; late Miss Cory’s Bedroom & Dressing Room (27 & 28); late Mr R. Cory’s Bedroom and Dressing Room (29 &30); Tinsel Bedroom and Dressing Room (Nos. 31 and 32).’

The 1937 (chattels) list of rooms is more difficult to follow and seems to have nine principal bedrooms. It can, however, be assumed that Miss Cory’s Room and the Italian Bedroom (with it Milanese ‘appointments’) are the same as described in the estate particulars.

BEDROOM Fo1

The south east corner bedroom with a late 20th century replacement ceiling and no cornice.

Walls: Picture rail, moulded dado rail and deep moulded skirtings.

Floor: Temporary boarding/ sheeting laid to provide limited access.

Windows: 2 timber sash windows with two lights to the upper sash and a single pane to the lower. Panelled reveals which appear not to have been shutters.



Bedroom Fo1



Bedroom Fo1

DRESSING ROOM Fo2

Ceiling: Plain plastered with deeply moulded cornice.

Walls: Plain plastered with dado rail, skirting rail and deeply moulded skirtings.

Floor: Boards mostly lifted. Note that joists run into chimney-breast partition Fo2/Fo3 which, unlike the chimney-breast in Fo4, formerly was not a fireplace.

Windows: identical pattern to Fo1.



Dressing Room Fo2

Doors: Variation in pattern - door in opening Fo1/Fo2 raised and fielded with recessed panels to reverse, no mouldings to frame.

Door Fo2/Fo3: Raised and fielded with chamfered architrave.

BEDROOM Fo3

Ceiling: Plain plastered with deeply moulded cornice.

Walls: Plain plastered with picture rail and moulded skirting. Note shelf (for display of objects?) running around room just above door height.

Floor: Boards mostly lifted.

Windows: Raised and fielded panelled reveals to window openings. Bay window consists of three 2 x 2 sash frames, each sash consisting of a single pane. Adjacent window with upper sash of 2 lights, lower sash 1 light.

Doors: Moulded surround to *north* from landing.



Bedroom Fo3



Bedroom Fo3, door

DRESSING ROOM Fo4

Ceiling: Plain plastered ceiling with deeply moulded cornice.

Walls: Picture rail and moulded skirting (sections on floor). Note curious shelf (for display of objects?) fixed just above door height around room perimeter.

Floor: Floorboards removed. Note brick corbel in trimmer in front of what must have been a fireplace opening prior to partition being installed.

Window: Raised and fielded panelled reveals to window.
Doors: Door Fo4/Fo5 missing.



Dressing Room Fo4



Dressing Room Fo4



Dressing Room Fo4

BEDROOM Fo5

Ceiling: Plain plastered ceiling 2 downstand beams spanning east-west with a moulded cornice. Bay window with panelled soffit.

Walls: Plain plastered from cornice to skirting with dado rail and picture rail. Skirtings mostly removed.

Floor: Floorboards lifted and stored elsewhere.

Windows: Projecting bay window consisting of three sashes facing south, two flanking sash windows facing east and west. South facing sashes are typical Dyffryn pattern; the top sash of two lights, the lower sash of one light. Panelling beneath windows with doors flanking south facing windows giving access to the porch roof.

Doors:

Fireplace: Simple fireplace surround of painted timber. Cast iron grate with marble inset panel. Plasterwork around fireplace of late 19th century.



Bedroom Fo5



Bedroom Fo5



Bedroom Fo5



Bedroom Fo5

DRESSING ROOM Fo6

Ceiling: Plain plastered ceiling with moulded cornice.

Walls: Skirting absent having been removed and stored elsewhere. Possible light green colour scheme revealed on what appears to be a cream background which may have been a primary colour or first coat - different beneath dado rail. Hard cementitious render appears to have been applied to the external wall laths and throughout.

Floor: Floorboards removed and stored.

Window: Single 2 x 2 sash window; upper sash 2 panes, lower sash single pane.

Fireplace: Painted timber fire surround with cast iron grate flanked by tiling.

Doors: note that architrave moulding to blocked door in west wall does not match architrave moulding and joinery detailing generally from connecting door Fo5.



Dressing Room Fo6



Dressing Room Fo6

BEDROOM Fo7

Ceiling: Plain plastered ceiling with moulded cornice. Note interesting frieze which may be lincrusta.

Walls: Skirtings removed but lengths stored in room.

Floors: Floorboards removed. Top of stone wall exposed in bay window.

Windows: East window typical Dyffryn pattern; upper sash with two lights, lower sash with a single light. Three sash windows to bay all of single panes.

Doors: Two Dyffryn style raised and fielded panelled doors stored in room. Panelled fire door between Fo7 and corridor.

Fireplace: Painted timber surround with cast iron grate flanked by tiling.



Bedroom Fo7



Bedroom Fo7

BEDROOM Fo8

Ceiling: Plain plastered ceiling with simple moulded cornice. Note pattern differs from cornice in rooms to the west.

Walls: Skirting absent. Curious shelf detail with projecting half round supports, possibly for porcelain figures or similar? Note black cementitious render applied to riven softwood laths.

Floor: Floorboards removed and stored elsewhere.

Windows: 2 sash windows of Dyffryn detail - top sash 2 lights, lower sash single light.

Door: Panelled fire door to corridor.

Fireplace: Painted timber fire surround with cast iron grate flanked by tiling.



Bedroom Fo8



Bedroom Fo8



Bedroom Fo8

Fog

Ceiling: Plain plastered ceiling with recessed margin which varies from adjacent room.

Walls: Dado rail and picture rail. Note black render revealed where skirtings have been removed.

Floor: Floorboards removed and some stored in room. These are butt edged softwood boards.

Windows: Deep panel surround to south facing sash window which is Dyffryn style. Both sash windows of similar design with upper sash two lights and lower sash with a single light.

Door: Panelled fire door to corridor. Door to adjacent room missing. Dyffryn style raised and fielded panelled door stored in this room.

Fireplace: Painted timber surround with cast iron grate flanked by tiling.

F1o

No access.

F1oA

No access.

F1oB

No historic features.

F11

No access.

DYFFRYN

6281/ GAZETTEER, NOVEMBER 2010

East Corridor

Walls: Plain plastered with moulded detail appearing to be the frieze to the architrave although unconvincing particularly where it meets the window lining.

Dado panelling is good, of 1893-4 and typical of joinery detailing elsewhere.

Floor:

Window: East window formerly a fire escape with steps in situ.

Doors: Modern flush fire door to F1oB with chamfered architrave. This was, however, an opening previously judged by the detailing of the panelling.



East Corridor

Great Hall Landing

Ceiling: Beneath stained oak hammer beam ceiling to Hall.

Walls: Plain plastered to wainscot panelling. Pilasters flank doors to Fo3/Fo4 with gold painted capitals.

Old paint revealed where modern paint is flaking which would seem to be a light green distemper on a beige background. Where paint has detached from the pilaster bases, what appears to be a stone colour is revealed and a similar colour appears to have been applied to the pilasters - "stone" colour for the pilasters would make sense. Paint analysis required.

Note evidence that panelling may have been stained in the past where earlier finishes revealed.

Floor: Tongue and groove oak boards running east-west. Random widths 75mm, 95mm and 145mm recorded. Boards partly removed presumably for the installation of services.

Landing balustrade: stained oak with two intermediary piers capped with carved urns. Shaped square section balusters with moulded handrail and plinth.

Doors: Modern inserted screen at west end. Doors removed.

DYFFRYN

6281/ GAZETTEER, NOVEMBER 2010

Staircase Hall

Ceiling: Plain plastered ceiling soffit with cornice, plain frieze and architrave.

Walls: Plain plastered from architrave to wainscot panelling. Panelling along entire length of corridor to the landings.

Plasterwork: below modern paint two other colour schemes are revealed. On the south wall a green colour is revealed and on the east wall flanking the staircase flight to the second floor, a pale yellow distemper is revealed. On this wall there is no evidence of the green paint although the distemper colour appears on the underside of the flaking mauve paint.

Panelling appears to be softwood and a pale colour scheme is revealed beneath the existing off-white. There is no evidence of dark staining although the stained oak panelling to the staircase sits uncomfortably against the painted panelling at abutments at the top of the stair. Paint analysis is recommended.

Floor: Oak floorboards survive in part although these have been badly altered. Good burr oak to many of the boards.

Doors: Modern inserted door screen at west end.

Staircase and Colonnade: Balustrade matches detail for Hall and gallery although piers are surmounted with ball finials, not urns. Pairs of marble columns with gold painted capitals on bases. Gold painted brackets.

Lavatory off Staircase Landing F13

Ceiling: Plain plastered.

Walls: Stained oak panelling.

Door: Door lock may be of 1893-4 although lever set is modern.

Walls: Tiled to approximately 1.6m with off-white “brick” tiles with a border of narrow blue tiles and a decorative frieze. Tiles have been damaged by modern fittings. These should, however, be restored to illustrate the hierarchy of this room.



Lavatory off Staircase Landing F13

Floor: Random width oak floorboards spanning north-south although not lining up with similar boards which span north-south on the corridor outside which links with the staircase hall.

Window: Dyffryn sash window with 2 over 1 panes. Good sash lift handles survive together with cam fastener.

Door: Stained oak panelled door.



Lavatory off Staircase Landing F13

Bedroom F14

Ceiling: Plain plastered ceiling with cornice and architrave.

Walls: Skirting removed. Dark grey second coat plaster revealed.

Floor: Floorboards removed to reveal joisted floor. Pairs of double joists span east-west with joists between. Depth of joists 230mm. Pairs consist of 80 x 230 flanking former fireplace hearth at 1385 centres. Other rafters vary between 80mm x 230 to 50mm x 230 at 380 centres roughly.

Window: Double hung sash 2 over 1. Panelled reveal and soffit. Softwood joinery.

Door: Panelled door marked “fire door” which is painted softwood. Note: evidence of dark painted staining to door together with further evidence of painted graining in greater abundance than seen elsewhere. This might suggest a painted grained scheme which would remove the anomaly between the stained oak panelling to the staircase and the wainscot panelling along the corridor generally. Note: the interesting drop latch to the door which appears to be the Dyffryn pattern.

Fireplace: Only fragments of what appear to have been good tiles survive on the hearth.

Room F14A

Ceiling: Plain plastered ceiling with cornice.

Walls: Plain plastered from cornice to skirting.

Floor: Floorboards removed except in door threshold and where ends exposed. 85mm x 28mm butt boarded, mostly spanning north-south except for 82mmx 28mm butt boarded floorboards in threshold. Note: how floor joists vary in size suggesting that timber may have been reused.

Window: Double hung sash window with 2 over 1 panes. Note: fragments of Delft-style fireplace tiles on window cill.

Door: Modern flush door.



Room F14A



Room F14A

References

The Cardiff Times and South Wales Weekly News, 'Welsh Country Homes: XCV, Duffryn, St Nicholas', 7 & 14 October 1911, p 1 & p 1

Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
 Hampton & Sons, *Duffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
 Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
 Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008
 John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

Altered 1983-4 and late 1990s.

Significance

C: Significant as the principal, Cory family and guest bedrooms, with at least one sitting room/boudoir, of the house. Lesser significance to the north-facing rooms as these have been altered.

Use

The principal family and guest bedrooms of the house, now out of use.

Issues

The rooms need to be repaired and brought back into use.

Conservation Management Recommendations

Use.

Given their significance there are limited opportunities for change. The south facing rooms should not be altered but more flexibility could be applied when considering the north-facing rooms.

Condition.

The condition is overall fair but in limited areas there is evidence of past water ingress and structural movement. The removal of floorboards, skirtings, doors and fireplaces imparts an air of neglect. The conservation and repair of these rooms has yet to be planned.

THE SECOND FLOOR

Character Area & Reference (Room) Number

So1-S24

OS Grid Reference

309500 172500

List Description

Grade II* Date Listed 15/09/1992

(Extracts)

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses.

(No specific reference to these rooms.)

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.

Understanding

Evolution and Description

Evolution

Inspection of the surviving fabric at second floor level suggests that the vast majority dates from the Lansdowne alterations of 1893-4.

Of particular note, however, between rooms So5 and So6 is an angled section (in plan form) of masonry of what appears to be pre-1893-4 date. if this interpretation is correct it would mean that the earlier – mid- or late-Georgian house had some form of projecting bay at the upper floor level.

Alterations have been carried out to subdivide rooms, or to upgrade existing doors and insert new doors and partitions for fire compartment purposes. These alterations were carried out during the late 1990s as part of the scheme to convert the house into a hotel.

Description

The 1937 particulars for the sale of The Dyffryn Estate described the second floor as follows:



Section between rooms So5/So6

ON THE SECOND FLOOR, which is served by two staircases are:

SEVEN SINGLE BEDROOMS and a W.C and in a separate landing.

EIGHT STAFF BEDROOMS.

HOUSE MAIDS’ SITTING ROOM.

LINEN ROOM, BLANKET ROOM.

TANK ROOM AND WC.

In all a Total of Eight Principal, Seven Secondary, and Eight Servants’ Bedrooms.

The particulars for the sale of contents, beginning on 26th July 1937 lists the following rooms on the top floor and in the bachelor’s (sic) wing.

Top Floor: Bedrooms and Linen Room (Nos. 1, 2 and 3); Bedrooms (Nos. 4 and 5); Boxroom (No. 7); Workroom and Bedrooms (Nos. 8, 9 and 10); Bedrooms (Nos. 11 and 12); Maids Corridor and Back Staircase.

Bachelor’s Wing: Bedroom (No. 13); Bedroom (No. 14); Blue Spare Room (No. 15); Bedroom (No. 16); Bedroom (No. 17); Bedroom (No. 18); Yellow Spare Room (No. 19); Corridor by Bachelor’s Wing and Staircase to First Floor.

It is not possible to identify accurately the location of the rooms as described in 1937 but there it is clear that there were eight single, family or guest rooms and eight staff bedrooms.

There is a clear hierarchy to the accommodation on the second floor, as seen in the different details for cornices and mouldings used on picture rails, dado rails and skirtings. Room So5 (Magnolia Room) is the largest and most well appointed room on this floor and is likely to have been a family or guest bedroom. Rooms So1-4 and S12-13 would seem to have been the other principal bedroom; the W.C. is likely to have been that by the principal stair to the second floor.

The separate landing with eight staff bedrooms, the house maids’ sitting room, linen room, blanket room, tank room and WC would therefore all be at the west end of the house, served by the back staircase.

Rooms S10, S12, S13 have been subdivided, such as so that their original configuration has been lost. With the exception of former bathrooms and WCs, all doors have been upgraded for fire compartment purposes.

ROOM So1 – (single bedroom)

Simple cornice, timber floor with boards approximately 80 x 27mm in section and joists that are approximately 50 x 275mm at 400mm centres. Sliding sash window on south wall overlooking gardens, upper sash of two lights. Six-panelled door upgraded for fire safety purposes. Fireplace covered by plywood boxing.



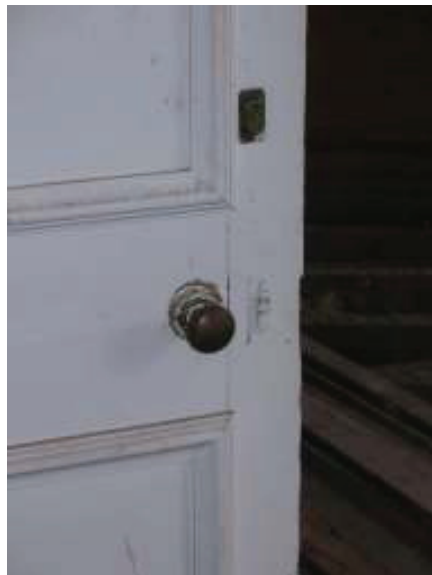
Room So1



Room So1, sliding sash window

ROOM So2 (single bedroom)

Moulded plaster cornice, moulded timber picture rail and timber skirting board (type So1. Timber floor with boards (80 x 27mm). Two windows as So1. Six-panelled fire door (presumed upgraded original) with an overhead door closer. Brass bun knob and escutcheon with swing cover. Fireplace covered behind plywood boxing, but has a tiled hearth.



Room So2, door detail



Room So2

ROOM So3 (single bedroom)

Rectangular south facing bedroom with south facing sash window looking onto bay roof and stone parapet. Moulded plaster cornice, timber picture rail and skirtings (type So1): floor boarding taken up. Window as So1 with Windows: The window is vertical sliding sash timber window with two sashes. original sash fastener. The door is a fire door with brass round bun knobs and escutcheons with swing covers. The fireplace is covered by plywood boarding with part of the stone hearth exposed.



Room So3

ROOM So4 (single bedroom)

Rectangular bedroom with two south facing windows.

Moulded cornice to perimeter, timber picture rail and timber skirting (type So1). Suspended timber floor with floorboards suitable for reuse. There is a timber access hatch to the roof void and there is a roof window beyond. Two windows as So1 with original sash fasteners present to both windows. Six-panelled upgraded fire door with brass bun knob and escutcheons with swing cover. Fireplace boxed in; part of the stone hearth is visible.



Room So4

ROOM So5 – MAGNOLIA ROOM

This room has a much higher ceiling and grander proportions than all other bedrooms on the second floor. It is the largest second floor room and is centrally located on the second floor plan. It has a fine, south facing aspect towards the gardens, with large windows providing natural light, and access onto a roof terrace.

Plain plaster with moulded plaster cornice. Timber picture rail. The skirting is of a different profile to that seen previously (type So2) and the architrave to the entrance door is set on blocks. Suspended timber floor with steel beams providing primary support to the floor joists. Many of the floorboards have been removed. Three steel sections visible running east-west dividing the floor area into three bays of joists running north-south. Floor joists are approximately 50 x 170 timber set at approximately 420 centres. Steels are assumed universal beam sections 152 wide, depth unknown. Tripartite south facing sash window: central bay running from floor to ceiling flanked by two narrower side bays with painted timber panelling surrounds from floor to ceiling. Central window is a vertical sliding sash window split into three sliding sashes. Fire door – upgraded original six-panelled door with round brass bun knobs and brass escutcheons and swing covers. The fireplace surround, insert, bars and tiled hearth are complete see photograph.



Room So5

ROOM BETWEEN So5 AND So6 provides roof access with a hatch leading to a further space in which can be seen a canted length of what is probably pre-1894 stone walling.



Room Between So5 and So6 – Access Hatch

ROOM So6 (staff bedroom?)

South facing rectangular room with two south facing sash windows. No cornice, painted timber skirting (type So3), two south facing sliding sash windows. The fireplace is covered by plywood boxing. Upgraded six panel original door.



Room So6



Room So5 - Fireplace

ROOM So7 (staff bedroom?)

Rectangular south facing bedroom with 1 south facing sash window. No cornice, timber skirting (type So3), upgraded original six-panelled door, fireplace covered by plywood boxing.

ROOM So8 (staff bedroom?)

Rectangular south facing room with 1 timber sash window, no cornice, simple bead at picture rail level as for So6, timber skirtings (type So3), 1 sliding sash window, as previously described, upgraded original six-panelled door. Fireplace: c.1890 cast iron grate and surround in good condition.



Room So8



Room So8, fireplace

ROOM So9 (linen room or blanket room? – no fireplace)

Rectangular south facing room with 1 vertical sliding sash timber window, no cornice, semi-circular timber picture rail, and skirting type So3. A section of tiling extant at approx. dado height on west wall, 1 sliding sash window, upgraded original six-panel door.



Room So9

ROOM S10 – room has been sub-divided.

The opening in the southwest corner leads to an L shaped space divided into two rooms, S10A, and S10B previously used as bathrooms. No cornice, simple timber picture rail, type S03 skirting, sash windows as previously room S01. Door has three lower panels and one large upper panel.



Room S10



Room S10, door

ROOM S10A

No cornice, no picture rail, type S03 skirting, 1 south-facing sliding sash window, as described for room S01, four-panelled door, upper two panels glazed.

ROOM S10B

No cornice, no picture rail, type S03 skirting, 1 west-facing sliding sash window, as room S01, four panelled timber door with upper two panels glazed.

ROOM S11 – (former WC)

No cornice, timber picture rail, type S03 skirtings, single glazed timber top opening casement window situated within roof pitch, six-panel with brass bun knob; no escutcheon.

EASTERN SECTION OF CORRIDOR – UNNUMBERED

Runs from the main staircase to the eastern end of the house. Moulded cornice as in on this side of the house, painted timber dado rail (see drawing) and type 1 timber skirting, 1 East-facing sliding sash window, as room S01. Doors as rooms S14 & S15.

ROOM S12

North facing room subdivided into four rooms, numbered S12, S12A, S12B and S12C. Moulded cornice, simple picture rail, type 1 skirting, 1 north-facing timber sash as room S01, upgraded original six-panel door.



Room S12

ROOM S13

Subdivided into two rooms, the north of which encloses a recently (2007-8) added escape staircase in timber, running down to ground floor level.



Room S13

ROOM S14

This is the top floor landing to the main staircase down to first floor level. Moulded plaster cornice, modern partition wall (inserted for fire compartment purposes), timber dado rail. 1 north-facing timber sliding sash, modern fire door.



Room S14

ROOM S14A

Walls are tiled, (circa 1895 tiles), up to approx. 1600 above floor level.



Room S14A

ROOM S15

This is a corridor space. Simple timber semi-circular picture rail, type S01 and type S03 skirting, eastern door upgraded fire door, western door is modern.



Room S15

ROOM S16 (TANK ROOM)

Type S03 skirting, 1 north facing sliding sash window as room S01, upgraded fire door.



Room S16, ceiling

ROOM S17

No fireplace, no cornice, no picture rail, type S03 skirting, 1 north facing timber sash window as room S01, original upgraded six with oval door handle.



Room S17, door

ROOM S18

Semi-circular picture rail, 1 no. north facing vertical sliding sash window, as room S01, fire.



Room S18

ROOM S19 (linen or blanket room).

Rectangular north facing rectangular store room, no window or fireplace, no cornice, type S03 skirting, upgraded original six-panel door.



Room S19

ROOM S20

Simple semi-circular picture rail, type S03 skirting running round perimeter of room. Timber grounds within east wall, single timber sliding sash window, presumed upgraded original door, fireplace covered.



Room S20

ROOM S21

No picture rail, type S03 skirting, 1 timber sliding sash window as described previously, assumed upgraded fire door, fireplace and hearth concealed.



Room S21

ROOM S22

Top floor of the stairwell. 1 timber sliding sash, no cornice, simple semi- bead at picture rail, type S03 skirtings, modern fire door.



Room S22

ROOM S23

No cornice, no picture rail, skirting type S03, north facing sash window, as room S01, upgraded original six-panel door, with brass ironmongery, fireplace boxed in.



Room S23

ROOM S24 (linen room or blanket room? – no fireplace)

Single sash window room S01, no cornice, no picture rail, type S03 skirting, upgraded original six-panel door, with brass ironmongery.



Room S24

References

Caroe & Partners, *Dyffryn House: Conservation & restoration of principal Rooms*, January 2008
Hampton & Sons, *Duffryn House, St Nicholas, Near Cardiff, South Wales*, 26 July 1937 (sales particulars for the furniture, porcelain and pottery, pictures etc.)
Vale of Glamorgan Council, *Dyffryn House: Conservation Statement*, 2008
Vale of Glamorgan Council, *Dyffryn House: Brief for the Repair & Reuse of Interiors*, 2008
John D Wood and Stephenson & Alexander, *The Dyffryn Estate, St Nicholas*, 9 December 1937 (sales particulars for the estate)

Conservation History

Altered 1983-4.

Significance

C: Some significance as the former guest and service bedroom areas but altered.

Use

Built as the bedroom and servants’ accommodation of the house, now out of use.

Issues

The rooms need to be repaired and brought back into use.

Conservation Management Recommendations

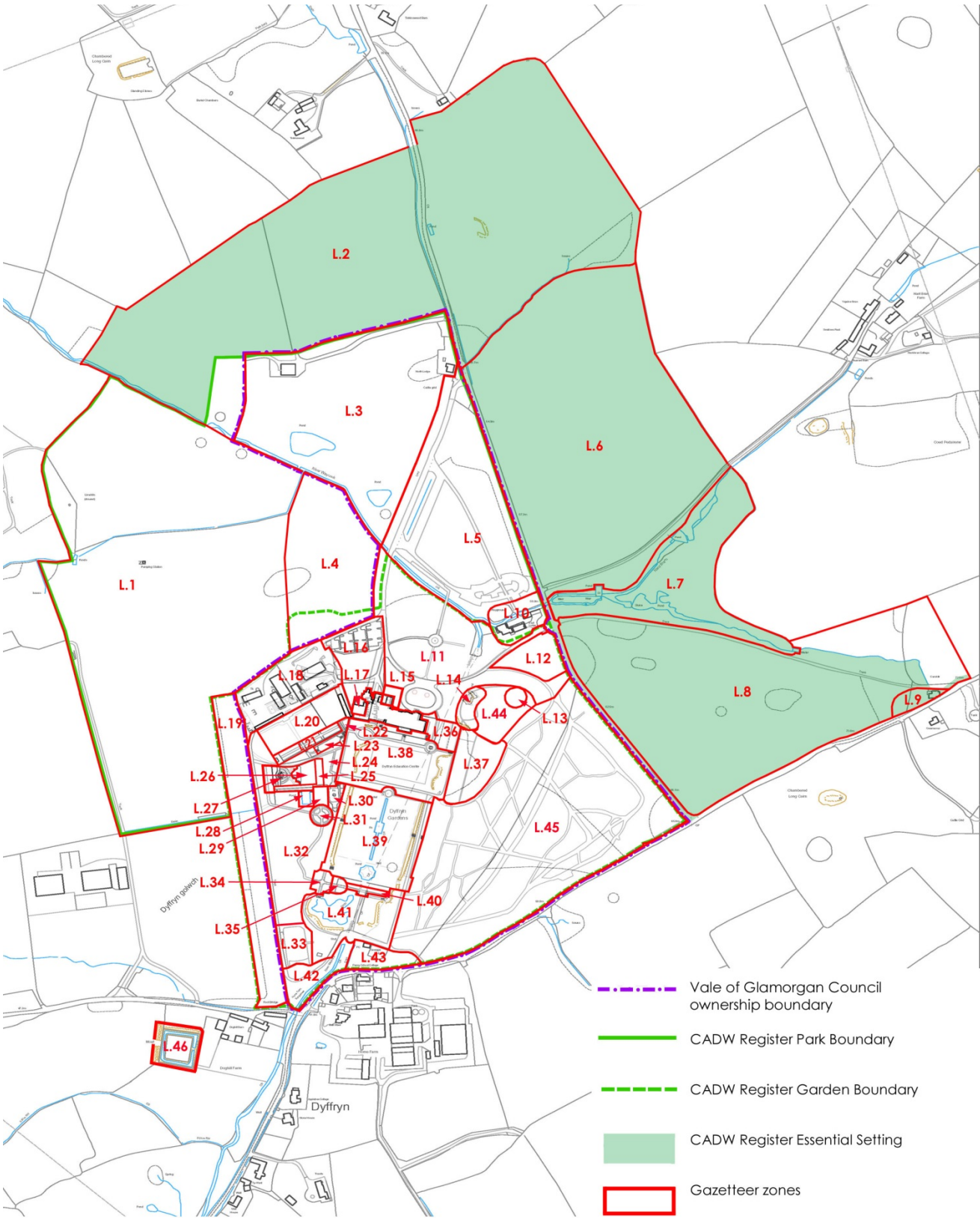
Use.
Given the limited significance there should be considerable flexibility in terms of the re-use and rooms plans could be altered if necessary.

Condition

The conservation and repair of these rooms has yet to be planned.

Appendix E.

Gazetteer: Landscape and Gardens



Key plan
N.T.S.

CRITERIA FOR ASSESSING SIGNIFICANCE

Explanation of significance categories

- High significance: The element is, or contains a feature which is an early or outstanding example of its type, is rare, nationally important and, ideally, intact. Elements within this category include Grade I and II* listed buildings and registered parks and gardens and Scheduled Monuments. Wildlife sites in this category include SSSIs and National Nature Reserves.
- Medium significance: The element on its own, or as part of a group, is a good representative example of its type, ideally intact, regionally unusual or important but not necessarily rare. Wildlife sites in this category include County Wildlife Sites and Local Nature Reserves.
- Some significance: The element is, or contains a feature which is representative example of its type, locally unusual, but may have been partially destroyed through neglect, alteration or damaging use in the past.
- Little significance: Element or feature that is of a poor quality, recent provenance or is so badly damaged or degraded that too little remains to justify its inclusion at a higher grade.

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L.17	Stable courtyard
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L.19	Shelter Belt
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L.24	Australasian Gardens
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L.26	Theatre Garden (or Japanese Garden)
L.27	Physic Garden
L.28	Swimming Pool Garden, or Reflecting Pool Garden
L.29	Paved Court
L.30	Pompeian Garden
L.31	Rose Garden (or Round / Topiary Garden)
L.32	West Garden
L.33	Former Dahlia Garden
L.34	Lavender Court or Pool Garden
L.35	Heart Garden
L.36	Panel Garden
L.37	Archery Lawn
L.38	South Front, South Walk and Croquet Lawn
L.39	Great Lawn (or ‘The Flats’)
L.40	Vine Walk
L.41	Lake Area
L.42	South Riverside
L.43	South Compound and Toilet Block
L.44	The Rookery (or Yew Grove)
L.45	Arboretum
L.46	Worleton Moat

Western fields within CADW parkland boundary
(owned by the Traherne estate)

Reference no:	L.1
Grid reference:	ST 309220 172500
Date(s):	Fields since before 1841.
Designations and register entries:	Cadw Registered Park and Garden, Grade I



Brief history: These fields are now part of the fields that also extend into Zone L.4. But, unlike the area in Zone L.4, there is no evidence that this area was ever part of the parkland surrounding Dyffryn House. A tributary ditch that flows east to join the River Waycock, runs through this zone. Today there is one field to the north of the ditch and one large field to the south.

The St Nicholas tithe map of 1841¹ shows the field to the north of the ditch as being the same shape it is today. The tithe apportionments record this northern field (449) as ‘Cae Melin’. The 1st edition OS map of 1878 shows a footpath running through the whole of this zone from north to south. It is part of a path that connects St Nicholas village with the hamlet of Dyffryn and still exists today. By 1898, the east end of the north field, to the east of the footpath, had become plantation mixed woodland. It was still shown as plantation on the OS map of 1919 (surveyed 1915) but had been cleared of trees by 1940.

The St Nicholas tithe map of 1841² shows the field to the south of the ditch as being divided into two parts by a field boundary running east-west. In the Tithe Apportionments, the field to the north (446) was called ‘The 14 Acres’; the field to the south (448) was called ‘Wain y Moor’. At the west end of the dividing boundary there was a small plantation (447). The 1st edition OS map of 1878 shows the same arrangement of field boundaries. The 2nd edition OS map of 1898 shows that the field to the south of the ditch was no longer sub-divided, but the small plantation beside its west boundary still existed.

Description of what survives:	These fields are open pasture, enclosed by woodlands to the north (Sion-Hywel) and south-west. The field is used for pasture (horse grazing in Jan 2014). An underground borehole / reservoir which appears to have supplied the gardens with water since the 1930s (if not earlier), is located in this area. A small brick-built pumping station still stands in this area in the same position shown on the 1940 OS map.
Losses, removals and alterations:	A field boundary which used to run E-W across the field, dividing it into two, was removed at some date between 1878 and 1898. A few mature oaks mark the line of a lost boundary hedgerow along the west side of this field. The borehole in the field was capped off in 2014 and the water supply is no longer used by the National Trust.
Significance:	Some significance. The area is included within the Cadw Registered Park and Garden, although there is no evidence that it was ever part of the designed parkland that surrounded Dyffryn House. However, it is significant as part of the setting to the historic park and garden.
Recent investigations:	Unknown.
Condition and repairs:	No access.

¹ Glamorgan Archives, ref. P45/4/1. St Nicholas tithe map, 1841
² Glamorgan Archives, ref. P45/4/1. St Nicholas tithe map, 1841

Northern fields within CADW
essential setting

Reference no:	L.2
Grid reference:	ST 309500 173050
Date(s):	
Designations and register entries:	Cadw Registered Park and Garden, Grade I - Essential Setting



Quarry NE of Dyffryn Lane

Brief history: These fields were never part of the parkland surrounding Dyffryn House. The Ordnance Survey plan of 1811³ shows this area as farmland, although the field boundaries do not correspond with present day boundaries. The 1811 map shows three streams running through this area. The upper part of the River Waycock runs through the centre of the western field. A second stream that still flows down the west side of Dyffryn Lane then enters the site. A third stream runs along the south edge of the field on the east side of Dyffryn Lane and enters the parkland beside the North Lodge.

By the date of 1841 St Nicholas tithe map, the field boundaries had been altered forming the basis of the pattern that still exists today. The alignments of the River Waycock and the stream that entered to site from the west side of Dyffryn Lane had also been altered to the routes that they follow today. The Tithe Apportionments record the fields as Nos. 358, 359, 425, 450 (west part) and 504 (plantation). The plantation occupies the site of a small quarry and rock outcrop scarp.

The Ordnance Survey map of 1878 shows these fields almost exactly as they are today, except that the most westerly field was subdivided by two ditches running approx. NW-SE. By this date, the west field is also crossed, N-S, by the path that connects St Nicholas village to Dyffryn hamlet. Interestingly, although these fields are not shown on any historic maps as being part of the parkland, the 1878 OS map shows a surprising number of scattered trees. Some may reflect older hedge-lines already lost; others may have been remnants of wood pasture. By 1898, the 2nd Ed. OS map shows that the majority of these trees had gone.

Description of what survives:	The hedgelines shown on the 1878 1 st Ed. Ordnance Survey map still survive. The small quarry and plantation in the field to the east of Dyffryn Lane, which are visible on the St Nicholas tithe map of 1841, still survive although the plantation is now somewhat depleted.
Losses, removals and alterations:	The ditches shown running across the westernmost field of the three had been removed between 1878 and 1898. Similarly, a number of individual trees scattered through these fields were lost during the same period.
Significance:	Some significance. The area is defined as part of the Essential Setting to the Cadw Registered Park and Garden.
Recent investigations:	-
Condition and repairs:	The fields to the west of Dyffryn Lane are open pasture. A number of mature ash grow in the field to the immediate west of the lane on a line that suggests a former field boundary. The hedgerows are of variable condition and thickness and are supplemented by barbed wire fencing. There are the remains of a stone wall bordering Dyffryn Lane and the ditch shown on maps since 1811 still runs beside the lane, on the field side of the wall. The field east of the lane is arable land, bounded by a combination of hedgerows and fences.
Management issues and needs:	Not under National Trust management.

³ Glamorgan Archives. Ordnance Survey map, 1811.

North Meadow

Reference no: L.3

Grid reference: ST 309400 172800

Date(s): Probably parkland by late C18th - early C19th

Designations and register entries: Cadw Registered Park and Garden, Grade I



Row of mature sycamores on line of former hedgerow, 1878

Brief history: The Ordnance Survey plan of 1811⁴ shows North Meadow as part of the northern parkland. The River Waycock ran through the SW corner of the field (close to the more westerly pond) and then continued southward towards Dyffryn House, passing the house on its west side. The 1811 map also shows the tributary stream that runs down the west side of Dyffryn Lane continuing through North Meadow from NE to SW and joining the River Waycock at a point approximately 100m beyond the present-day line of the river. The 1811 map notation shows a handful of individual trees in this part of the parkland and the drive appears to follow a slightly more westerly course than today, although this may be an inaccuracy of very small scale map. No lodge buildings are shown on the 1811 map.

The St Nicholas tithe map of 1841⁵ shows the drive from the north entrance following exactly the same course as today. This part of the River Waycock’s course had been altered by this date and was now also following the alignment of today. The small tributary stream running from the NW had also been re-aligned so that it now ran close to the drive but on its east side. (in 1811 it had run on the west side of the drive.) The St Nicholas tithe map shows a lodge with its own garden, immediately to the west of the entrance to the North Drive.

By 1841, North Meadow had been divided by a field boundary, which ran north to south and then turned eastward towards the River Waycock. The field to the west of this boundary extended further east than it does today. This west field is numbered 450; it is recorded in the tithe apportionments as *Wain Shon Howell*. The east field is numbered 430 and is recorded as *Cae Goutt*.

A County Map of Glamorgan of 1866⁶, although of a very small scale, appears to show the field arrangement of c.1840 was still in place.

The 1st Edition Ordnance Survey map of 1878 shows the same N-S dividing hedgerow but, in addition, the western field had been sub-divided this date: the western field boundary of today’s North Meadow had been established and a further hedgerow added enclosing the SW corner of the field. A small building – possibly a shelter shed - is shown at the junction of these hedgerows, part way along the western field boundary. The increasing subdivision of these fields suggests that they were used as pasture. By this date the field boundaries were well-stocked with hedgerow trees. The drive is also fringed with trees, which appear to be denser on the strip of ground between the drive and the stream to its immediate east. The lodge remains as shown on the c.1840 tithe maps. Fairly central within the North Meadow fields, the map shows an old quarry, probably excavated to provide building materials for projects on the estate.

By 1900, all the subdividing hedgerows of North Meadow had been removed, although all the hedgerow and meadow trees had been kept. In 1919, this arrangement remained unchanged; by 1940, the trees in the meadow and along the outer field boundaries had become sparser.

Between 1900 and 1919 the lodge had been extended slightly and the garden had changed shaped and was subdivided into smaller spaces. By 1940, the garden subdivisions had been partially cleared away again.

Description of what survives:

Today a track runs along the north edge of the North Meadow, leading from Dyffryn Lane to some stabling and farm outbuildings. The zone occupied by the track and buildings is now outside the Vale of Glamorgan ownership boundary.

Several veteran oak survive (formerly parkland trees). A large veteran lime stands beside the gateway from the drive (on the drive verge). A remnant row of mature sycamore runs N-S through the field, representing the line of a former hedgerow visible on the OS map of 1878. A large clump of mature trees standing on the high ground in the NE of the field are also visible on the 1878 map. To the SW of this, there is a fine individual veteran sweet chestnut. All the mature trees are well in excess of 150 years old.

The grassland of North Meadow has remained un-grazed for several years and is now rank. An ecological survey of North Park to the east was carried out in 2005.⁷ This showed that remnants of a more species-rich sward survive on the verge along the west side of north drive, bordering North Meadow. (North Meadow itself was not included in the survey.) The verge grassland was described as semi-improved and the soils are more calcareous than those found elsewhere on the site.

Losses, removals and alterations:

The chief alterations to North Meadow have been the re-alignment of the stream that runs parallel to the drive. At some date between 1811 and c.1840, the stream was realigned from its earlier course that ran to the west of the drive.

The field hedgerows were altered quite a lot between the early 1800s and 1900. Today, the boundary hedgerows of North Meadow remain as shown on the 1878 Ordnance Survey map but a dividing N-S hedgerow shown on the 1841 tithe map had gone by 1878. Some of the hedgerow trees (the row of sycamores) survive, indicate where that hedgerow ran. Other field trees have gradually diminished over the decades of the 20th century.

A row of relatively young trees have been planted beside and parallel to the drive, presumably intended to re-establish a line of trees similar to that shown on 19th century OS maps. However, the varieties include oak, cherry, birch, hornbeam, rowan, some of which are unlikely to have been included in the 19th century planting.

Significance:

High significance. The area is included within the Cadw Registered Park and Garden and was part of the parkland of Dyffryn House by 1811.

Recent investigations:

Cambrian Archaeological Projects Ltd., July 2004. *Dyffryn Garden, Vale of Glamorgan. Archaeological Desk-based Assessment*. Report no. 323, covering North Meadow and North Lawn.

David Clements Ecology Ltd, 2005. *Dyffryn Gardens, St Nicholas, Glamorgan. Ecological Assessment of Grassland Area*.

Condition and repairs:

The field boundary bordering the main drive is defined by a modern parkland railing. The western half of North Meadow is rough pasture; the eastern half appears to have been grazed or cut (winter 2013). A pond exists towards the SW border. The field hedgerows are in variable condition; the SW hedgerow is particularly thin.

Management issues and needs:

A 10-year planting plan is needed for all the parkland (including North Meadow), to define new planting to replace (known) lost parkland trees but possibly planting more extensively to ensure a good stock of future parkland trees. Younger trees of inappropriate varieties (e.g. rowan and birch) should be replaced with more suitable parkland varieties such as oak, beech, lime or ash.

Ideally, the grassland sward of north meadow would benefit from being grazed by sheep and/or cattle (ideally a combination). To allow this, the field boundaries need to be strengthened, especially the thin hedgerow along the SW field boundary. Existing hedgerows need substantial management, by cutting and laying and replanting thin or missing sections. This would also contribute to the management of overland flow in prolonged periods of wet weather.

The existing ponds in North Meadow are part of the property’s flood alleviation scheme. Part of this meadow has been used, on occasion, for overspill parking on busy weekends and for events. However, the topography is uneven and not well-suited to this use.

⁴ Glamorgan Archives. Ordnance Survey drawing of Glamorgan, 1811.

⁵ Glamorgan Archives, ref. P45/4/1. St Nicholas tithe map, 1841

⁶ Glamorgan Archives ref. D19/62. Cruchley’s County Map of Glamorgan, 1866

⁷ David Clements Ecology Ltd, 2005. *Dyffryn Gardens, St Nicholas, Glamorgan. Ecological Assessment of Grassland Area*.

West Meadow
(Not owned by Vale of Glamorgan Council)

Reference no: L.4



Grid ref: ST 309600 172700

Date(s): Probably parkland by late C18th - early C19th

Designations and register entries: Part of the Essential Setting to the Cadw Registered Park & Garden, Grade I

Brief history: West Meadow was part of the parkland surrounding Dyffryn House in 1811. The St Nicholas tithe map shows that the north drive crossed the River Waycock via a bridge and this appears to have signalled arrival within the curtilage space of the mansion itself. West Meadow, also situated to the south of the river was recorded as being part ‘Mansion, etc. etc.’ in the tithe apportionments, indicating that it was part of the immediate grounds to the house. The west boundary of today’s meadow lies slightly further to the west than the boundary of 1841 and takes in parts of field numbers 446, 448 and 449. The tithe apportionments records these fields as:

- 446 The 14 acres
- 448 *Wain y Moor*
- 449 *Cae Melin* (Mill Field?)

These field names suggest that there may have been a mill nearby at some earlier date, maybe connected to the early buildings of *Columbar* or possibly even earlier. A small plantation copse is shown beside the adjoining western corners of *Wain y Moor* and *Cae Melin*.

The field boundaries of the 1841 tithe map are still shown on the Ordnance Survey maps of 1878 but, by 1900, the dividing boundaries between *Wain y Moor* and *Cae Melin* had been removed, to make a larger field. The small plantation still remained. A track, shown on all the maps from 1878 onwards ran north-south across all these fields – part of a direct route between St Nicholas village, Dyffryn mansion and Home Farm and Doghill Farm to the south. Today this track is part of the Valeways Millennium Heritage Trail. At some date between 1885 and 1900, the eastern part of The 14 Acres, to the east of this track, had been planted as woodland. This area was still a plantation in 1919 but by 1940, it is shown as heath.

The 1919 OS map shows a reservoir in the next field west, beyond West Meadow (Zone L.01). The 1940 OS map also shows a pumping station in the former *Wain y Moor* area of West Meadow.

Today the field is open pasture enclosed by reasonably thick ash and hawthorn hedgerows with oak hedgerow trees. The east boundary is marked by a relatively modern steel park railing.

Description of what survives: The north boundary of this area is defined by the River Waycock, following the course that was established at some date between 1811 and 1841.

Losses, removals and alterations: The line of a former field boundary that ran N-S across this zone (visible on all the OS maps up to and including 1940) is clearly visible as an earthwork across these fields. It meets the boundary of Dyffryn Gardens beside Cardiff Astronomical Society’s observatory. A group of 3 surviving mature oaks stand in the centre of the field just to the west of this lost hedgeline: the same trees are to be seen on the OS maps of 1920 and 1940.

The south boundary was probably established during the 1950s or ‘60s, when the estate yard was enlarged taking in more land to the north.

Significance: High significance. The area is included within the Cadw Registered Park and Garden and was part of the parkland of Dyffryn House by 1811.

Recent investigations: -

Condition and repairs: -

Management issues and needs: Not owned by the Vale of Glamorgan Council and not under National Trust management.

North Park

Reference no: L.5

Grid reference: ST 309600 172700



Date(s): Probably parkland by late C18th - early C19th

Designations and register entries: Cadw Registered Park and Garden, Grade I

Brief history: The Ordnance Survey plan of 1811⁸ shows North Park as part of the northern parkland. The 1811 map suggests that the drive may have followed a slightly more westerly course than today, although this may be an inaccuracy due to the very small scale of the map. In the angle between the drive (on its south side) and Dyffryn Lane outside, the map shows a small wood. This was divided by the lane, the larger portion being within the area of North Park.

The parish boundary between the parishes of St Nicholas and St Lythans runs through this area on line approximately parallel to the drive. The land to the west of this line - 429 on the St Nicholas tithe map (1841) is recorded in the Apportionments as being ‘*Part of Ginskill John(?)*’, part of Nantbran Farm. The land to the east of the line, is shown on the St Lythans tithe map (1838) as field number 139 and is recorded as ‘*Ginskill Issa(?)*’, part of Nantbran Farm.

The 1841 St Nicholas tithe map of 1841 shows a small building a little way to the south of the northern park gate and standing immediately beside the lane and the stream. This may have been a small pump house. The 1st Edition Ordnance Survey map of 1878 shows a second little building to the immediate south of the first; both stand within a small enclosure. The 1878 map shows scattered parkland trees and a denser stand of trees on the banks of the stream, towards the north end, roughly corresponding with where the small woodland stood in 1811.

The 2nd Edition OS map of 1900 shows that the small building beside the stream had gone but a pump still exists, identified by notation. In all other respects, there is little change to this field from 1878 to 1919. By 1940, the field had been made into a nursery. The Ordnance Survey map shows a track entering the field at its SE corner from Dyffryn Lane. The track runs westward and then turns NNW running up the centre of the field until it meets the stream. The nursery was probably established during the time of Reginald Cory, presumably to grow plants for his gardens and parkland.

⁸ Glamorgan Archives. Ordnance Survey drawing of Glamorgan, 1811.

	<p>The existing visitor car park is located along the western edge of North Park, running parallel to the north drive. This had been built by the 1970s and a small building (possibly a ticket booth) stood at the north end. By the 1990s, this small booth had gone and aerial photographs show a larger timber reception building at the south end of this car park. In 2006, a new visitor reception building, containing a shop and tea room, was built at the south-west corner of North Park, with a new car park immediately outside it. An additional length of access drive was built linking the older car to this new car park. A track was also established run NW-SE across the centre of the parkland, to provide a central gangway for when the parkland itself is used as overflow parking.</p> <p>Today, this area is a relatively simple area of open grassland and represents the arrival space for visitors to Dyffryn Gardens. The boundary between this area and Dyffryn Lane to the north-east is defined by a shelter belt dominated by larch and beech.</p>	
Description of what survives:	<p>Only a couple of mature oak trees survive in this area, one to the north of the west car park and one to the south, which are probably remnants of a belt of trees shown running down the east side of the north drive on the Ordnance Survey map of 1878 and gradually dwindling on subsequent maps. The stream that runs down the east side of the north drive is partially in culvert beneath the new access drives.</p> <p>An ecological survey of North Park undertaken in 2005 showed that the grassland was nearly all a fairly species-poor example of MG6 <i>Lolium perenne</i> -<i>Cynosurus cristatus</i> neutral grassland of limited significance.</p>	
Losses, removals and alterations:	<p>The chief historic alteration to North Park was the re-alignment of the stream that runs parallel to the drive: it was re-aligned from a course that ran through North Meadow to its current course at some date between 1811 and c.1840.</p> <p>For over a hundred years – from before 1811 to after 1920, the field was parkland. At some date after 1920, it was turned into a nursery, presumably by Reginald Cory, for a period of maybe 10-15 years.</p> <p>An outer car park has built by the 1970s to the east of, and parallel to the north drive. In 2006, new visitor facilities were built just beyond the Nant-brân stream (see zone L.10) to the immediate south-east of this zone. At the same time a new visitor car park was built on the north side of the stream, which is reached via a new length of drive that runs parallel to the River Waycock, on its north side. Young trees planted in the area of the car park are lime and oak. Several young oak trees have also been planted in the central area of open grassland. Two cedars of approx. 40-50 years age stand to the north of the new drive. To the south, on the verge between the drive and the River Waycock, there are a number of pine trees.</p>	
Significance:	<p>High significance. The area is included within the Cadw Registered Park and Garden and was part of the parkland of Dyffryn House by 1811.</p>	
Recent studies & investigations:	<ul style="list-style-type: none">• Cambrian Archaeological Projects Ltd., July 2004. <i>Dyffryn Garden, Vale of Glamorgan. Archaeological Desk-based Assessment</i>. Report no. 323, covering North Meadow and North Lawn.• Cambrian Archaeological Projects Ltd., April 2005. <i>Dyffryn Garden, Vale of Glamorgan. Archaeological Evaluation</i>. Report no. 367, covering North Park.• Cambrian Archaeological Projects Ltd., Nov 2005. <i>North Park, Dyffryn Gardens. Archaeological Watching Brief</i>. Report no. 396, covering the construction of new track across the centre of the parkland.• Cambrian Archaeological Projects Ltd., March 2006. <i>North Park, Dyffryn Gardens. Archaeological Watching Brief</i>. Report no. 420, covering the construction of the new visitor centre and associated access drive and car park were built. A cluster of five stakeholes were revealed, cut into the natural clay; no dating evidence was recovered from their fill but a single sherd of Bronze Age pottery was found nearby. Lithics were found in a discrete area approximately 10m to the west of the stakeholes, including a core and several blades.⁹	<ul style="list-style-type: none">• David Clements Ecology Ltd, 2005. <i>Dyffryn Gardens, St Nicholas, Glamorgan. Ecological Assessment of Grassland Area</i>.
Condition and repairs:	<p>The parkland trees (mature and recently planted) appear to be in fair condition. The main area of grassland mown weekly during the growing season, to allow the area to be used for overflow parking. This creates a somewhat suburban character and undermines the perception of historic parkland.</p>	
Management issues and needs:	<p>A 10-year planting plan is needed for all the parkland (including North Park), to define new planting to replace (known) lost parkland trees but possibly planting more extensively to ensure a good stock of future parkland trees. In anticipation of the spreading <i>Phytophthora</i> epidemic reaching this part of Wales, the larches of the shelter belt beside Dyffryn Lane should be removed and a new, well-designed shelter belt planted using alternative tree species.</p>	
Future character & presentation	<p>The parkland needs to be managed to permit occasional parking during events and on busy days and weekends. To this end, the grass requires periodic cutting, but only in zones to guide parking and not necessarily at the current frequency.</p> <p>North Park represents the arrival space for visitors and needs to be attractive and inviting. The experience of Dyffryn should start as soon as visitors enter the property via the North gate. They should be aware, from the character of their surroundings that they arriving in an historic parkland.</p> <p>Plant more parkland trees, predominantly with oak, beech and lime, using the Ordnance Survey map of 1878 used as a guide for tree locations, but also referring to the OS plan of 1811. However, more generous tree planting than shown on the 1878 map would not preclude the use of the field for overflow car parking and establish a stock of parkland trees for the future. Allow parkland grass to grow longer, using regular cutting as a means of guiding overflow parking.</p> <p>Gradually thin the Scots pine (and other trees) fringing the River Waycock to open up the views between the North Parkland and the mansion, as would have been the case historically. Overflow parking across the parkland grassland, on busy days, should be managed by cutting parking zones and use of light temporary fences, in order to keep parked cars to the edges of the view, when looking from the mansion. On very busy days (maybe a dozen per year), cars will be visible parked across the whole of North Park.</p>	

⁹ Pannett, A. and Evans, P., 2006. Morgannwg, Vol L (2006), p91

North-east Park
(Not owned by Vale of Glamorgan Council)

Reference no: L.6
Grid reference: ST 309750 172850



View along route of former track through mid-C19th parkland

Date(s):	Probably parkland by 1820s
Designations and register entries:	Part of the Essential Setting to the Cadw Registered Park & Garden, Grade I
Brief history:	<p>The field to the east of the North Park, on the opposite side of Dyffryn Lane, was agricultural land in 1811. The 1811 Ordnance Survey map shows a track running through the south part of this field, parallel to the Nant-Brân stream, linking Nant-Brân farm with Dyffryn Lane.</p> <p>In 1838, the field was still agricultural land and was recorded in the St Lythans tithe apportionments as owned by John Bruce Pryce and tenanted by Farmer Ginskill (item no. 126). The field was bounded on its north side by the stream that continued into the north parkland of Dyffryn House. It was bounded on its south side by the Nant-Brân stream.</p> <p>Cruchley's Map of Glamorgan of 1866 shows the field had was now part of the Dyffryn House parkland. A track is shown running through this area, starting from directly opposite the North Lodge on Dyffryn Lane and running east to meet another track that then continued north-eastward towards St Lythans Down.</p> <p>The inclusion of this field within the parkland of Dyffryn House appears to have been fairly short-lived. The 1878 Ordnance Survey map shows the field with scattered parkland trees and a row of trees, within the field, running NNW – SSE, suggestive of a former field boundary that had been removed (although no field boundary is visible on the earlier maps). The track that was shown running through the field, on the 1866 map, has now gone although, again, a line of trees indicates its former route. Beyond the east field boundary, the track still exists. By now, another track had been established through the field, close to its southern boundary, which provided a link between Nant-Brân Farm and Dyffryn Lane close to the Dyffryn House kennels.</p> <p>The reversion of this field from parkland to farmland is confirmed by the Ordnance Survey map of 1885, which shows it as field – not parkland. It would appear that, despite removal of the track across the field, its route continued to be used. It is shown on the Ordnance Survey map of 1900 as a footpath.</p>
Description of what survives:	Today the field is an arable field. It contains a few stag-headed oak trees marking the line of the old track.
Losses, removals and alterations:	The 19 th century track across the field is no longer visible.
Significance:	Little significance because the 19 th century track across the parkland is lost and only a few stag-headed parkland trees survive. However, it is significant as part to the historic estate of Dyffryn and, for a short time, as part of the parkland.
Recent investigations:	-
Condition and repairs:	The field is an arable field. Hedgerows are thin or (along the north boundary) almost completely lost.
Management issues and needs:	This field is not owned by the Vale of Glamorgan Council. However, the field has been used for overflow parking in the past and might be used again. Visitors would need to cross Dyffryn Lane but there is scope for choosing a safe crossing point. The possibility of leasing part of field L.6 for overflow parking should be explored , maybe initially on the basis of a short lease to allow a trial period for overflow parking.

Nant-Brân Weirs and Plantation
(Not owned by Vale of Glamorgan Council)

Reference no: L.7
Grid reference: ST 309900 172600
Date(s): Plantation established between 1811 and 1838
Designations and register entries: Part of the Essential Setting to the Cadw Registered Park & Garden, Grade I



Brief history:	<p>The area of the Nant-Brân weirs is shown on the 1811 Ordnance Survey map as a field with the Nant-Brân stream running through it. The stream appears to have followed a slightly different course from that of today. By 1838, the stream may have been re-aligned and the Y-shaped woodland that exists today established. The tithe apportionments record this field as No. 31 ' <i>Cae hir Plantation</i>' (Long field Plantation).</p> <p>The 1878 Ordnance Survey shows that two streams ran into this area – the Nant-Brân stream from the north east and another stream from the south-east - and weirs and small ponds had been created along both, just upstream of where the two streams meet. A small building is shown immediately downstream of the junction, which may have housed sluice controls. A well is also shown, close to the stream from the south-east. These works may have been implemented to try to manage the flooding that periodically occurs around Dyffryn House.</p> <p>The 1919 Ordnance Survey map shows that the ponds upstream of the weirs had become larger and downstream of the sluice, a small overflow channel had been built bypass the sluice during periods of flood. This arrangement remains today.</p>
Description of what survives:	The Nant-Brân stream is a braided stream running through a corridor of sycamore and ash woodland.
Losses, removals and alterations:	Unknown.
Significance:	Uncertain significance because of limited information. However, it is significant as part to the historic estate of Dyffryn and, for a short time, as part of the parkland.
Recent investigations:	-
Condition and repairs:	-
Management issues and needs:	<p>This part of the Nant-Brân stream corridor is not owned by the Vale of Glamorgan Council or managed by the National Trust. However, the stream and its management could have a bearing on the surface water management of Dyffryn Gardens. Gaining management of this section of the water course might offer opportunities for:</p> <ul style="list-style-type: none">▪ water flow management during periods of spate and flood;▪ siting a turbine for power generation.

East Meadow

Reference no: L.8

Grid reference: ST 309900 172400

Date(s): Probably parkland by late C18th - early C19th



Designations and register entries: Cadw Registered Park and Garden, Grade I

Brief history: East Meadow contains a tumulus located in the southern part of the field, lying about 80m to the north of St Lythans Road. This is possibly a Bronze Age small round barrow, ploughed out¹⁰ and does not appear to be a Scheduled Monument. Although of a later date, its presence may be associated with the Maes-y-felin Long Cairn (Neolithic) that lies about 150m to the south-east, although it may be of later date. These monuments provide clear evidence of early human activity in the locality from the Neolithic period onwards.

On the 1811 Ordnance Survey map, the area occupied by East Meadow was shown as farmland. The field layout differed from today and the fields were generally rectilinear in shape. Between 1811 and 1838, the St Lythans tithe maps show that the landscape had been divided up completely differently and the triangular shape of East Meadow had been established. These changes were probably made in conjunction with changes to the grounds all round Dyffryn House. A carriage circle had been created outside the main entrance to the house and a new east drive had been built which began at the eastern corner of East Meadow. Beside the entrance off St Lythans Road, there was a lodge and garden. The tithe map shows this as two small buildings within their own enclosure, numbered 134. East Meadow itself is recorded as being owned by John Bruce Pryce, but it was part of Nant brân Farm and was referred to as 'Dowshill'. Part way along the west boundary, beside Dyffryn Lane, there was a small copse planted to either side of the lane.

The 1878 and 1898 Ordnance Survey maps still show the small copse beside the west boundary and the parkland scattered with random parkland trees, some singly and some in informal groups. The 1919 OS map (surveyed 1915) shows that some additional parkland trees had been planted. However, by 1940 the field was completely clear of trees. This may reflect war-time use for crops.

During the second half of the 20th century, East Meadow was used as a nursery area by Glamorgan County Council. Aerial photographs taken in 1998 show the field had reverted to arable cultivation. More recently, the land has remained fallow although a few years ago, a quarter of East Meadow was sown with a sunflower mixed crop to benefit the bird population. This was supported by the Countryside Council for Wales and was maintained for a couple of years but then lapsed. From 2010 - 2014, a number of bee hives have been located in the East Meadow, managed by the Cardiff, Vale and Valleys Beekeepers' Association.

Description of what survives: The field shape remains the same as in 1838. A number of old parkland trees - lime, oak and veteran Sweet chestnut – survive towards along the northern side of the field. The 19th century carriage drive is still visible; more so towards the east end where it is visible as an earthwork and is fringed by trees.

The site of the small round barrow is possibly just discernable on the highest level of the field. The site is almost certainly within view of the Maes-y-felin Long Cairn (but now obscured by intermediate hedgerows).

Given the use of the field as nursery and then as arable land, the soil nutrient levels are likely to be relatively high. The land is now fallow and colonised by ruderal weeds such as dock, buttercup, rosebay willowherb, plantains, etc.

Losses, removals and alterations: The scattered parkland trees and small copse beside the west boundary, shown on the Ordnance Survey maps from 1878 – 1915, had been lost by 1940. The carriage is still shown on the 1940 Ordnance Survey map although, by this date, it may have deteriorated to being merely a track.

Significance: Some significance as part of the former parkland from before 1838 until the 1930s. However, East Meadow ought to be included in the Registered Park and Garden and, as such, would be of 'High Significance'.

Recent investigations: -

Condition and repairs: The surviving trees in East Meadow – veteran and self-seed younger trees – are unmanaged. The field is fallow and colonised by ruderal weeds. The field hedgerows are reasonably dense although breached in places where people scramble through.

Management issues, needs and opportunities: East Meadow is an under-used component of Dyffryn. There is scope for:

1. interpretation of the historic parkland features. The line of the former drive should be made clearer through interpretative management (e.g. mowing the route) and additional tree planting beside the drive and in parkland clumps across the field, informed by the OS map of 1919 (surveyed 1915);
2. bringing the meadow back into use as grazed pasture / hay meadow. Management should seek to lower soil nutrient levels by harvesting and removing cuttings, sowing with yellow rattle, etc.
3. use of part of the field as orchard (reflecting its use, for a time, as a nursery).

East Meadow is visually contained – particularly towards the south end - and so might provide a suitable location for installations which would benefit Dyffryn such as photovoltaic panels (particularly towards the south side of the field).

There is a strip of land at the east end of East Meadow which is understood to be 'unclaimed' and contains some valuable old trees. These should be brought to the attention of the Vale of Glamorgan Council, as meriting Tree Preservation Orders.

The exact position of the small round barrow should be established by archaeological survey and its position made visible on the ground, possibly by a change in vegetation or grassland management. Subject to archaeological advice, it should be protected from any further damage.

¹⁰ Glamorgan County History, Vol 2, App 1. Monuments in St Lythans. p448

East Lodge (former)
(Not owned by Vale of Glamorgan Council)

Reference no:	L.9
Grid reference:	ST 309600 172700
Date(s):	Between 1881 and 1838
Designations and register entries:	Within the Essential Setting to the Cadw Registered Park & Garden, Grade I



Brief history:	Between 1811 and 1838, the landscape around Dyffryn House was altered significantly and the drive that approached the house was re-aligned and extended. The new entry point was off St Lythans Road and a lodge was built beside the gateway. The tithe map shows this as two small buildings within their own enclosure, numbered 134. By 1878, one of these buildings (immediately beside the lane) had disappeared although another very small outbuilding had been built. The remaining lodge stood within the original garden space although this had now been divided into areas; the more westerly area now contained trees and shrubs. This arrangement still existed in 1898 and 1919. By 1940, the tree-planted west area had become part of East Meadow.
Description of what survives:	East Lodge survives a private house, with its own garden to the immediate west. The garden and small woodland area to its immediate west remain part of the property.
Losses, removals and alterations:	The house has been subject to alteration.
Significance:	Some significance as a feature associated with of the former parkland of Dyffryn since before 1878; possibly before 1838.
Recent investigations:	-
Condition and repairs:	-
Management issues and needs:	The former East Lodge is not owned by the Vale of Glamorgan Council or managed by the National Trust.

East Lodge - present day (former kennels)

Reference no:	L.10
Grid reference:	ST 309600 172600
Date(s):	c.1820 - 30
Designations and register entries:	Cadw Registered Park and Garden, Grade I



Brief history:	The 1811 Ordnance Survey plan shows the area of East Lodge as part of the parkland. The east drive appears to have run through this area on a line just to the north of the existing buildings, but this might be an inaccuracy due to the small scale of the map. By 1838 (a year after the property had been inherited by John Bruce Knight Pryce), the St Lythans tithe map shows that three buildings and small enclosures had been built in this area. The tithe apportionments record that these were a ' <i>Cow house and Pig Styes</i> ' (No. 138). The Nant-Brân stream had been realigned to flow through the yards to the north of the buildings. The east drive passed to the immediate south of the buildings. (Beyond Dyffryn lane, the drive continued eastward towards the east lodge (also built between 1811 and 1838) and gate entrance from St Lythans Road.)
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The 1878 Ordnance Survey map shows that the cowhouse and pigsties had been replaced by kennels. The larger of the earlier buildings (which was probably the cowhouse) appears to have been demolished completely and replaced by two smaller buildings. The other kennel buildings occupy the same sites as the earlier pigsties, but are larger buildings suggesting that they had been rebuilt. An archaeological investigation in 2006 revealed that the westernmost building contained a fireplace and so was probably accommodation for the kennel staff.¹¹ The buildings were fairly ornate internally and externally. The remains of decorated tiles, marble and slate fire surrounds and stone mouldings are similar in design to those of the house, suggesting that the building was of too good a quality to have been used for housing dogs.

By 1900, the most westerly kennel building had been demolished leaving just a yard; the other three buildings were still standing. The westernmost of these buildings also had a fireplace, suggesting that it too was used for a time by the kennel staff. Sections of rusty chain attached to pins embedded in the concrete floor of one of the smaller rooms provide evidence that the buildings were used as kennels.

The report by Cambrian Archaeological Projects Ltd of 2006 attributes the re-fitting of the kennels to the Cory family. However, it seems more likely that the kennels were developed by the Bruce Pryce family before c.1878. Robert Bruce Pryce - one of the younger sons of John Bruce Pryce - had a military career and later became inspecting officer of reserve forces for the Western district. A cap badge of the 3rd (Militia) Battalion was recovered from the archaeological excavation of 2006. The Militia Battalions trained all over Wales, often making use of large estates. The soldiers were billeted in barns and outhouses while the officers were accommodated in the comfort in the house. It is possible that Dyffryn was used in this way, with men billeted in the kennels, at some date before c.1890.

Between 1919 and 1940, another of the smaller buildings (SE of the group) had been demolished, but a new small building had been added, to the north of the surviving building, on the other side of the Nant-Brân stream. This building, and the larger accommodation building to the south-west demolished at some date after 1940, probably by Glamorgan County Council, leaving just one building that survives today.

The surviving building was altered in c. 2006 to accommodate visitor toilets on the

¹¹ Pannett, A., Cambrian Archaeological Projects Ltd., April 2006. Report no. 423

	ground floor, and offices and a meeting room on the first floor. In 2006, new visitor facilities were built to the immediate south-west, on the site of the kennel staff's accommodation building. The new facilities, which opened in 2007, provide a reception, shop and a visitor tea room looking out towards the Nant-Brân stream, the new car park and field beyond. A children's play area has also been created to the immediate north of the tea room (beyond the stream). To the immediate west of the play area, there is a clump of trees of approximately 40-50 years' age, which includes yew, larch, cypress and alder.
Description of what survives:	The surviving building (now known as East Lodge) appears to have been at least partially rebuilt between 1920 and 1940. It was altered in c.2006 to accommodate visitor toilets and offices on the ground floor, and a meeting room and further offices on the first floor.
Losses, removals and alterations:	Apart from the surviving buildings, all the other buildings associated with the kennels were demolished at various dates between 1878 and, probably, the late 1940s- '50s. In 2006, a new visitor centre was built to the south-west of the East Lodge building on the footprint of the most westerly kennel building that had been demolished by 1900.
Significance:	High Significance. The kennels were part of the curtilage of Dyffryn House since the mid-19 th century. They were probably established by the Bruce Pryce family.
Recent investigations:	<ul style="list-style-type: none">Pannett, A., Cambrian Archaeological Projects Ltd., April 2006. <i>Archaeological Excavation, Dyffryn Kennels, Dyffryn Gardens</i>, Report no. 423, covering the construction of the new visitor centre and associated access drive and car park were built. A cluster of five stakeholes were revealed, cut into the natural clay; no dating evidence was recovered from their fill but a single sherd of Bronze Age pottery was found nearby. Lithics were found in a discrete area approximately 10m to the west of the stakeholes, including a core and several blades.¹²
Condition and repairs:	The surviving building (now known as East Lodge) was restored and adapted to new uses in c.2006 and is in good repair.
Management issues and needs:	East Lodge provides visitor toilets, offices and a meeting room. During periods of intense rainfall, surface water floods into the visitor toilets and reception area. The Aco-drain dropped channels outside these thresholds are of very small capacity and should be replaced with similar but larger dropped channels.

North Lawns

Reference no:	L.11
Grid reference:	ST 309600 172500
Date(s):	Probably parkland by late C18 th - early C19 th



North Lawns in 1959

Designations and register entries:	Cadw Registered Park and Garden, Grade I
Brief history:	The Ordnance Survey map of 1811 shows Dyffryn House – an L-shaped building – positioned on approximately the same site as the house of today. The area now occupied by the North Lawn, the east drive and the turning circle outside the mansion is shown on the 1811 map as being part of the parkland. An earlier east drive ran through this area, but it ran straight across from the east gate and met the north drive at a point slightly to the north-west of Dyffryn House. The Nant-Brân stream was also straight and followed a course a little to the north of, and parallel to the east drive.

By 1838, the house had either been substantially altered or a new mansion had been built, probably by William Booth Grey. It stood on the same site as the previous house but had a different plan shape, more akin to the house footprint of today. The ‘bones’ of today’s arrangement outside the north front of the house were also now in place. The east drive had been moved to its present alignment. A dew-drop shaped carriage circle had been created outside the main entrance to the house. The north drive appears to have still followed its earlier path of 1811 but had been re-routed as it neared the house, so that it ran towards the house and joined the west side of the carriage circle.

Between 1811 and 1838, the course of the River Waycock was altered significantly. The tithe maps of c.1840 show that it had been re-routed to flow past Dyffryn House on its north and then east sides, whereas previously it has passed to the west of the house. This new alignment separated the formal lawn to the immediate north of the mansion from the parkland beyond. The course of the Nant-Brân stream had also been altered. It had been shifted southwards so that it flowed through the area of the yards of the cow house and pigsties (see L.10 above) before meeting the re-aligned River Waycock.

The Ordnance Survey maps of 1878 and 1898 show that the north lawns, to west and east of the River Waycock, remained simple spaces with a scattering of parkland trees growing near the river. On his master plan of 1906, Thomas Mawson designed an axial drive flanked by a double avenue of trees, running directly towards the main north entrance of the house. However, this was never implemented and, in fact, the north lawns remained almost unchanged between 1840 and 1947. Comparison of the Ordnance Survey plans of 1919 and 1940 shows that the arrival space outside the porte cochere of the house was re-shaped to a more symmetrical oval, occupying a larger area than the previous forecourt and the drive alignment was adjusted to accommodate this. The point at which the River Waycock disappeared into culvert had also been moved slightly to a position to the north of the East Drive. This may indicate that there was a problem of flooding outside the mouth of the culvert and so the culvert was extended northward in an endeavour to move this problem further away from the house.

¹² Pannett, A. and Evans, P., 2006. *Morgannwg*, Vol. L, 2006, p. 191, and vol. LI, 2007, pp.103-104.

In 1938, Dyffryn was leased by Glamorgan County Council. In the early 1950s a central axial path was built, in an effort to implement the Mawson design for this area in spirit if not in exactitude. A small pedestrian bridge was built at the north end of this path, crossing the River Waycock. A second path crossed the axial path at right angles and a circular lily pond was built at their intersection. A plan published in a guide book for Dyffryn in 1957 shows the north-south path flanked by broad grass verges containing long parallel rose borders. The whole arrangement was encompassed within a symmetrical design of outer hedges.¹³ A semi-formal avenue of *Acer griseum* was also planted along the sides of the north and east drives where they swept across the north lawn towards the porte cochere of the mansion. Some of these trees had been propagated from the specimen of *Acer griseum* planted by Reginald Cory in 1911.

The North Lawn gradually became a hub for additional visitor facilities and attractions. In 1965, a palm house built from western red cedar wood was erected. Bananas, cocoa, coffee, cotton and pineapple were all grown inside it. For a time, the Wind and Rain God statues, donated to Dyffryn Gardens in the 1950s, were housed in the palm house. At some date between 1988 and '91, the Palm House was made into a tropical butterfly house. However, this was relatively short-lived. A fire in the palm house resulted in it being maintained only as cold glasshouse and it was demolished in 1993. A parterre-style garden was then laid out within its footprint. Two smaller glasshouses were erected, one also within the footprint of the palm house. One was known as 'The Amersham' and other was a butterfly house. These are visible in an aerial photograph of 1994.¹⁴ In 1998, severe storms caused damage to one and collapse of the other. All the remaining structures were cleared away at this date and the north lawns reverted to a parkland character. Some of the specimen trees planted in the 1950s have been kept.

During an episode of serious flooding in 1998, part of the culvert to the north-east of the mansion, which carries the River Waycock, collapsed. It was repaired and a new wide culvert mouth was built.

Description of what survives: The North Drive, which was built before 1811, survives. It is built on a slight causeway, probably reflecting the need to keep the drive well-drained when the adjacent ground was waterlogged. It is not known whether the causeway was part of the original drive or has been an alteration made at some later date.

A number of parkland oaks, probably more than 150 years old, still survive in the NW area of the North Lawn. South of the River Waycock and east of the 1950s pedestrian bridge there are 2 mature London plane (*Platanus x hispanica*) and a mature beech, estimated to be at least 150 years old.

Losses, removals and alterations: A line of poplars, estimated to be about 40 years old, has been planted along the east side of the North Drive as it enters the North Lawn area. A number of relatively young trees have been planted, intended to become replacement parkland trees. These include several beech trees of 5-20 years. A ginkgo has been planted to the west of the surviving part of the north-south footpath.

Intersecting paths were built across the North lawn in the 1950s; the north-south path led to a small pedestrian bridge crossing the River Waycock. The bridge survives. The bridge deck is of concrete and the low parapet walls are built of rubble limestone. The paths have largely been removed, although part of the circular path that once enclosed a lily pond at the intersection survives, as do limited lengths of path running west and north from this. A modern black-painted steel parkland railing now defines the western and northern limits of the north lawn.

Both drives (East and North) still have a number of mature *Acer griseum* growing beside them. These are remnants of avenues of *A. griseum* planted in the 1950s. In 1998, eleven of these trees were lifted and taken to the new National Botanic Garden of Wales.

Beside the coach circle, some mushroomed-shaped yew trees with distinctive golden tops (grafted onto green bases) were planted around the carriage circle. Although now fondly referred to as '*Mawson's Mushrooms*' they were a product of the 1950s recreation of the spirit of Mawson's design. On the island of the coach circle, there are two young-mature Cedars of Lebanon, probably also planted in the 1950s.

All the visitor attractions built in the 1950s and '60s had been removed by 2007.

Significance: High Significance. The North Lawn was part of the late 18th / early 19th century parkland. By 1838 the shape of the lawn and the carriage drives of today were largely established. Although Mawson suggested creating a formal axial approach to the mansion, the Cory family never implemented it and appear to have kept the whole of this area as simple parkland of, in front of the house, as uninterrupted lawn.

Recent investigations:

-

Condition and repairs: The lawn and trees are in fair condition. The redundant footpath is tatty and prone to moss growth, making it very slippery.

Management issues and needs:

Although the River Waycock was re-aligned in the early decades of the 19th century, the north lawn remained part of the parkland. Although the 1878 OS map shows a few trees near the river corridor, these gradually diminished. An aerial photograph of 1938 still shows the whole area of the North Park and the North Lawn as a single parkland zone, barely interrupted by the River Waycock. Now that much of the 1950s planting has been removed, it is no longer appropriate to maintain this area as a manicured lawn. The parkland trees should be maintained but inappropriate trees, such as copper beeches, a Ginkgo and the poplars bordering the north drive, should be removed. The two Cedar of Lebanon and other trees on the island and lawns to the immediate north of the house obscure the views of the house when approached along both drives. They undermine the ability to view and appreciate the mansion as the Cory family evidently liked to see it. Although fine trees, they should be removed.

The East and North drives are significantly wider than they were in 1919, and the more compact forecourt was replaced by a larger oval carriage drive at some date between 1919 and 1940. There is no need for the North and East drives to be as wide as they are now are, and so they could be reduced in width. The more compact forecourt of 1919, outside the north front, could also be restored together with the mixed tree and shrub planting to the west that concealed views of the service ranges and gave a strong definition between the formal arrival zone and private service areas to the west.

To the north of the drive, the remnants of the 1950s paths should also be removed. A 10-year planting plan is needed (as part of an overall Parkland planting plan) to define new planting to replace lost parkland trees.

¹³ Glamorgan Archives ref. GD/C/82/10. *Dyffryn House and Gardens, St Nicholas*. Guide book pub. by Glamorgan County Council, Oct 1957.

¹⁴ Vale of Glamorgan Council, 1994 Leaflet: *Dyffryn: A Garden for All Seasons*

Heather Garden

Reference no: L.12

Grid reference: ST 309350 172450

Date(s): Parkland by late C18th / early C19th.
Part of the gardens by 1970s

Designations and register entries: Cadw Registered Park and Garden, Grade I



Brief history: In 1811, this zone lay close to the eastern boundary of the deer park in 1811. By 1838, the St Lythans tithe map shows this area as part of field no. 140, lying to the south of the cowhouse and pig sties. The east drive leading to Dyffryn House skirted the north edge of this zone. Field no. 140 is recorded in the St Lythans tithe apportionments as ‘Part of Coed y Bran’ (Crow Wood) which may reflect an earlier wood. The Ordnance Survey maps of 1878 to 1940 show this area remaining as parkland.

In the 1970s, an extensive heather garden was laid out and planted on this site.

Description of what survives: The garden survives today and comprises a series of paths with swathes of different coloured heathers stretching between. The garden is punctuated by a number of birch trees, about 40 years’ old and several dwarf or low-growing pine and juniper.

Losses, removals and alterations: This area no longer has a parkland character but the heather garden now an established and distinctive part of the gardens.

Significance: High Significance, owing to its inclusion within the Cadw Registered Park and Garden. However, this part of the garden dates from the 1970s but is of **limited significance** as a garden area created during the period when the gardens were managed and cherished by Glamorgan County Council. In its own right, it is considered to be of Medium Significance.

Recent investigations: -

Condition and repairs: In 2003, many of the heathers in the Heather Garden were replanted with the aid of grant-funding from the Heritage Lottery Fund. Some bare patches now exist again. The main footpaths are tarmac, now surfaced- with resin-bonded fine aggregate.

Management issues and needs: Subject to a decision about the future character of this part of the eastern approach to the house:

- maintain cover of dense, vigorous and diverse swathes of heather, weed-free.
- periodically replenish tired areas of heathers and ling.

Future character & presentation The heather garden peaks between February and May and is very effective but at other times of the year is uninteresting and its value as a collection is minimal. If it is kept, the seasonal interest of the garden should be broadened by introducing a few more, carefully placed vertical elements such as well-spaced large ‘dwarf’ conifers, birch and tree heathers.

The significance of this area lies in its relationship to the East Drive: it is part of the setting of the drive. Until the 1930s, the area was part of the simple parkland setting to the mansion. The heather garden is at variance with this, making this part of the parkland setting too gardenesque. Consideration should be given to the removal of the heather garden.

Fernery

Reference no: L.13

Grid reference: ST 309680 172420

Date(s): Parkland by late C18th / early C19th.
Part of the gardens by 1838.

Designations and register entries: Cadw Registered Park and Garden, Grade I



Brief history: The Ordnance Survey Two Inch plan of 1811 shows that this area was part of the parkland. Although there appears to be a nearby gateway onto Dyffryn Lane, no drive is discernible on the 1811 map, leading from the gateway.

In 1838, the area of the later fernery lay within the lozenge-shaped grounds of Dyffryn House and is recorded in the St Lythans tithe apportionments as ‘*Part of Croft yr yn*’ (entry 141). By 1878, the hillock to the east of the house had been laid out as a woodland garden with numerous small paths threading up onto the hill and between the trees. The trees were a mixture of coniferous and deciduous and appear to have been inter-planted with shrubs. The Ordnance Survey maps of 1898, 1919 and 1940 all show that the paths had been removed, but that the ornamental woodland planting survived. In c.1920, the wooded hill was known as ‘The Rookery’. An aerial photograph of 1939 still shows the whole mound wooded with a mixture of coniferous and deciduous trees.

The fernery was created in 2001, as part of the HLF-funded garden restoration. The arrangement appears to take advantage of natural hollows in the rocky outcrop of the hill, possibly a small quarry area.

Description of what survives: The mature yew trees that surround the fernery probably date from the late 19th or early 20th centuries. They were probably originally planted as understory to the taller trees of the woodland garden that occupied this hill. With the loss of the taller climax trees, the yews have grown on to take precedence. The paths are understood to have been restored from the remnants of Victorian ash-paved paths.

Losses, removals and alterations: The site was probably planted with taller woodland trees in the century, which have now gone.

Significance: High Significance, owing to its inclusion within the Cadw Registered Park and Garden. However, the fern garden is a recent creation although the restored Victorian garden paths give this part of the gardens Some Significance.

Recent investigations: -

Condition and repairs: In 2001, with the assistance of grant-funding from the Heritage Lottery Fund, the ash paths in the Fernery were repaired and restored.

Management issues and needs:

- Maintain a vigorous and diverse range of ferns, as far as soil conditions will permit.
- Periodically replenish ferns that grow poorly or die, seeking to introduce height and foliage variety into the design of the area.
- The ‘Black Pool’ is part of a valuable habitat for Great crested newts and the Fernery is part of their foraging territory. Works in this area must be undertaken in accordance with the Great Crested Newt Handbook for Dyffryn.

Rockery	
Reference no:	L.14
Grid reference:	ST 309640 172430
Date(s):	Parkland by late C18 th / early C19 th . Part of the gardens by 1838.
Designations and register entries:	Cadw Registered Park and Garden, Grade I



Brief history: The Ordnance Survey Two Inch plan of 1811 shows that this area was part of the parkland. By 1838, it lay within the lozenge-shaped grounds of Dyffryn House and is recorded in the St Lythans tithe apportionments as ‘*Part of Croft yr yn*’ (entry 141). By 1878, a large part of the grounds to the east of the house had been laid out as a woodland garden with numerous small paths threading through the trees. The trees were coniferous and deciduous and appear to have been inter-planted with shrubs. It is unclear from the OS map whether a rockery had been begun in this area at this date.

The Ordnance Survey maps of 1898, 1919 and 1940 all show that the paths had been removed, but that the ornamental woodland planting survived. An article published in 1911 states that the ‘*wood crowned knoll* [The Rookery] ... *presents an eligible site for a rock garden, which we believe it is Mr Reginald Cory’s intention to make there*’.¹⁵

Reginald Farrer (1880-1920) who popularised miniatures of the European and maritime Alps by his writing, especially his book *Among the Hills* (1911). He advanced the idea of cultivation of ‘moraine’ planting in scree or gravel. Farrer knew Ellen Willmott and approved her rock valley at Warley Place. He also had a firm friendship with E.A.Bowles, with whom he made four botanising expeditions to the European mainland.¹⁶ Since Reginald Cory moved in the same circles and was also friends with Bowles, it seems likely that he had met Farrer and was familiar with his prolific writings. It also seems probable that Cory would have found the prospect of creating a rockery somewhere in the Dyffryn garden irresistible. However, he also created a rockery around the slopes on the south side of the Lavender Court and Heart Garden, facing into the site of the unsuccessful lake.

The Dyffryn estate sales particulars of 1937 describe a small rock garden, containing one of the largest specimens of Weeping Hemlock and *Cupressus fletcherii* in the country.¹⁷ At least one particularly tall tree is visible on the SW slope of the Rookery hill in a photograph of 1910. A grainy aerial photograph of 1938 shows much of the Rookery hill still thickly cloaked in trees, except for a narrow band across the southern portion of the rockery, where a natural rock outcrop occurs, but it does not appear to have been treated as a rockery. The 1940 Ordnance Survey map shows what look like a small quarry on the NW slope of the Rookery hillock. It seems likely that this was the location of Reginald Cory’s small rockery.

In an aerial photograph of the late 1950s, the rockery is clearly visible as a much larger feature spreading out from the toe of the hillock and punctuated with numerous small plants. It spread well beyond the small quarry feature visible on the 1940 OS map, suggesting that Reginald Cory’s small rockery been integrated within the more ambitious rockery created in the 1950s. Local people who have known Dyffryn for many years tell stories of ‘masses of rock’ being brought into the site to create this substantial artificial rockery. It was enhanced by an artificially pumped waterfall and several small, concrete-lined pools. The rocky outcrop slightly further to the south on the same hillside may have also been developed more extensively as part of the rockery at this date.

¹⁵ The Cardiff Times and South Wales Weekly News, 14 Oct 1911. *Welsh Country Homes*, XCVI - *Duffryn*
¹⁶ Sanecki, K., 1996 ‘*The Craze of Many*’. *Garden History*, Vol 24. No.1 p102.
¹⁷ Dyffryn Estate Sales Particulars 1937. Glamorgan Archives ref. DSA/1/91

Description of what survives:	<p>The rock outcrop in this area survives and probably looks much as it did in the time of Reginald Cory although it is possibly more gardenised now than it was then.</p> <p>The artificial rockery slightly to the north, waterfall, and its associated paths and steps are largely as first built, although the overall extent of the rockery is significantly reduced. In the 1950s photographs show that it spilled out further across what are now lawns to the immediate north-west. A few tall Scots pines and birches, the dwarf conifers and other small trees may be originals of the 1950s scheme. Some of the rockery planting was ‘restored’ in the 1970s but was re-planted again in 2003.</p>
Losses, removals and alterations:	<p>In 2001, a new path was built, skirting the south-west edges of the rockery, providing an access route up to the Rookery of gentler gradient than the other paths and flights of steps. The lower portion of the large artificial rockery of the 1950 has been removed, leaving only those parts that negotiate the steeper slopes of the Rookery hillock.</p>
Significance:	<p>High Significance, owing to its inclusion within the Cadw Registered Park and Garden. However, although a small rockery was almost certainly created in this area by Reginald Cory, it may have been subsumed within the much more ambitious rockery created by the Glamorgan County Council gardeners in the 1950s. This newer rockery is very significant in its own right: apparently it was well known as one of the highlights of the gardens. Therefore, as an example of a 1950s rockery, it is of Medium Significance.</p>
Recent investigations:	-
Condition and repairs:	<p>The southern rock outcrop and the more open parts of the artificial rockery are in reasonable condition. The waterfall and small pools are very overgrown, particularly by irises and bulrushes in the pools and also by brambles and other weeds. Formerly ‘miniature’ conifers have now grown large, obscuring the rockery structure and swamping out small, more interesting plants. The SW outcrop slopes are more open and planted with alpiners and other rockery plants.</p>
Management issues and needs:	<ul style="list-style-type: none">▪ The waterfall and rockery pools are leaking and in bad need of repair. A large part of the artificial rockery is very overgrown and weed-infested. A full repair and reinstatement project is needed in this garden.▪ The rockery pools (particularly the upper pool) are a valuable habitat for Great crested newts. Works to the Rockery must be undertaken in accordance with the Great Crested Newt Handbook for Dyffryn.▪ Maintenance of the rockeries is very time-consuming and places disproportionate demand on gardening time.▪ Access for maintenance of the rockery, particularly on the rock outcrop can be hazardous.▪ Plant a few new young trees planting, to ensure a succession of taller trees to replace the existing mature Scots pines when these die.
Future character & presentation	<p>Very little is known of the character of Reginald Cory’s small rockery of that existed in this area c.1920. The rockery of today dates largely from the 1950s but is significant in its own right as an iconic part of the gardens of the 1950s.</p> <p>The rockery should be restored through clearance of weeds and overgrown or rampant plants, replanting with appropriate species and enhanced future care. This process may need to be carried out on an incremental basis, depending on gardening resources. Fundamental decisions about repair and restoration of the rockery’s built structure are needed. Options might include:</p> <ul style="list-style-type: none">• to restore the rockery with less emphasis on highly artificial features such as the water waterfalls (although retaining habitat pools for the Great crested newts, and establishing plant collections of a type that Cory might have assembled.• to repair the rockery to recreate the 1950s garden, as closely as possible, restoring the waterfall to a working feature and planting in the manner of that period.

Former Moorish Courtyard

Reference no:	L.15
Grid reference:	ST 309500 172420
Date(s):	Built between 1910 & 1915; demolished by 1940
Designations and register entries:	Cadw Registered Park and Garden, Grade I



Moorish Courtyard in 1920

Brief history:	<p>The 1811 Ordnance Survey map shows this area was part of the parkland to the north of the 17th century house. By 1841, the old L-shaped the house had either been substantially remodelled or rebuilt. At this date, the site of the later Moorish Courtyard lay to the north of the house service ranges. A long outbuilding, aligned NW-SE ran through this area. The same general arrangement still existed in 1878. By 1898 the NW-SE aligned building had gone and a new service access path had been created connecting the main drive to the service ranges of the remodelled house of the Corys. This new service path was obscured from general view by informally planted trees and shrubs on the grass areas to either side. The alignment of this service path more-or-less corresponded with the N-S centre line of the later Moorish Courtyard. Thus the Moorish Courtyard appears to have been built around an established service access path.</p> <p>The Moorish Courtyard was probably built between 1910 and 1915. It had a new service range along its east side, an extended service range along its south side and two smaller buildings at the NW and NE corners to either side of the entrance archway. Curiously, the new service ranges of the Moorish Courtyard either to have either included or completely enclosed the single storey estate office on the north side of the house. The courtyard was given a Moorish style, with ornate window apertures and round-headed arches over gateways and doorways. It may have been designed by Thomas Adams, who had taken over the supervision of the Glyn-Cory garden village project in 1907. A number of houses of similar modernist (arguably Moorish) design in Pwll-Y-Min Crescent in the uncompleted Glyn-Cory development are also attributed to Thomas Adams. Planting within the courtyard was sparse; photographs show Cordyline and a few climbers on the walls.¹⁸</p> <p>By 1940, the Moorish Courtyard had been demolished and cleared away. A new, smaller walled service courtyard (that still exists) had been built slightly further to the west, its footprint partially overlapping the site of Moorish Courtyard.</p>
Description of what survives:	There is no visible trace of the Moorish Courtyard today.
Losses, removals and alterations:	-
Significance:	Little significance owing to its removal. Had it survived, the Moorish Courtyard would have been of Medium or possibly even High significance, owing to its association with the Grade II* listed house but also because of its association with the gardens created by Reginald Cory. The choice of design reflects Cory’s fascination with cultural styles found in southern Europe or, possibly, north Africa and his fondness for experimenting with them in his own gardens.
Recent investigations:	-

House and Delegates’ Car Park

Reference no:	L.16
Grid reference:	ST 309500 172450
Date(s):	Probably part of the C17th house curtilage
NT HBSMR:	-



Designations and register entries:	Cadw Registered Park and Garden, Grade I
Brief history:	<p>The 1811 Ordnance Survey map shows that the north drive to Dyffryn House passed close by the area now occupied by the Delegates car park and then continued on southward past the west front of the house. The River Waycock also flowed through this area, to the immediate west of the drive. Detail on the 1811 map is difficult to read but the river may have been culverted for a short length past the house.</p> <p>By 1838, a new house had been built across the site of the house that had existed in 1811. This house and its ranges now stood within a lozenge-shaped area of inner grounds and gardens defined by walls or a ha-ha, or possibly a combination of the two. The river had been re-aligned to flow around the north side of the new mansion, and then beneath the grounds to the east of the house in culvert. The St Nicholas tithe map shows that the area of the delegates car park, lay to the north of the outer service yard of the house (which lay within the lozenge) and to the immediate west of the north drive approaching the house.</p> <p>The Ordnance Survey maps of 1878 to 1919 all show that this general layout remained but that the service yard area had contracted slightly by 1878 and the garden space to the north had increased and was planted trees (deciduous and coniferous) and shrubs. The yard was connected to the carriage circle outside the north front by a short drive. By 1898, the branch drive which leaves the north drive and turns towards the service yards had been started, but led towards towards the service range of the house and then turned west towards the bothies built against the east wall of the kitchen gardens.</p> <p>In the early 1970s - with Dyffryn now managed by the Mid and South Glamorgan Councils - a large new accommodation block providing 124 student bedrooms was built across the south part of this zone. This was known at the Morgannwg Suite. The delegates’ car park was built to the immediate north-east of the building. The building remained in use until the mid-1990s. It was then demolished as part of an abortive project to turn Dyffryn House into a luxury hotel. The car park still survives.</p>
Description of what survives:	The drive that passes and also provides access to the delegates’ car park follows the line of a drive that led up to the kitchen gardens shown on the OS map of 1940.
Losses, removals and alterations:	No mature parkland trees now survive within this zone. The delegates’ car park has tarmac-paved circulation areas, grassed parking bays and each zone is separated from the next by brick retaining walls on their western, uphill sides. Ash trees (c.40 years) are planted between the car parks and the north drive. Planting in the area to the south of the car parks comprises birches and conifers probably planted in the 1990s.
Significance:	High significance. The area is included within the Cadw Registered Park and Garden and was part of the parkland of Dyffryn House by 1811.
Recent investigations:	-
Condition and repairs:	The car park survives as a discreet, low maintenance parking area, enclosed by mixed borders of shrubs. The tarmac tends to get mossy due to the shade and lack of use. <i>Heracleum dulce</i> (Sweet hogweed) - which can cause photo dermatitis – has become established in some of the borders.

¹⁸ Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p9

Management issues and needs: The design of the delegates’ car park is of 1970s ‘municipal’ style with low brick retaining walls separating each discreet parking area. It is out-of-keeping within its parkland setting. In the short-term, it should continue to be maintained as a safe, tidy, functional area and be well-screened to ensure that it has minimal impact on gardens. The *Heracleum dulce* needs to be controlled or, preferably, eradicated.

In the longer term, the future of the car park should be decided in conjunction with decisions about the future uses for the mansion and, more particularly, the Traherne Suite. As soon as this has been decided, circulation in this area between the delegates’ car park, the Cory Centre car park, the Traherne Suite and the service ranges should be re-designed; at the moment it is messy and confusing.

Stable courtyard

Reference no: L.17

Grid reference: ST 309500 172420

Date(s): Buildings on the site before 1838. Existing buildings probably originated mid-19th century.



Designations and register entries: Stables & cottage: part of Grade II* mansion
Stableyard part of Cadw Registered Park and Garden, Grade I

Brief history: The 1811 Ordnance Survey map shows that the drive that encircled Dyffryn House passed through this area, to the west of the house. The River Waycock also passed close by, running to the immediate west of the drive. It may have run in culvert near the house.

By 1841, a new house had been built which had substantially extended or re-modelled the house that had existed in 1811. This yard area – probably a stable yard - was now established occupying a space between the service ranges of the house and the sheds along the west side of the kitchen gardens. The space was defined by stables and coach house along the east and south sides, a wall along the west side and a cottage across the north side. The yard was approached via a drive that branched off from the large carriage circle outside the north front of the house and was entered at its NE corner via a passageway between the cottage and the north end of the stable range. The Ordnance Survey maps of 1878 to 1919 all show that this layout generally remained intact.

Although the buildings that surrounded the stable yard in 1898 appear to have had a similar configuration to those of 1878, in the interim the building shapes had altered slightly, suggesting that the buildings were either substantially altered or, more likely, re-built. The cottage on the north side of the yard had a different, smaller footprint to that of 1878, suggesting that it, too, may have been rebuilt. A new structure had also been added across the west side of the yard, with a glazed roof but open on the east side facing into the yard. By 1915, this structure had a more solid roof but still appears to have been open its east side. The OS map notation indicates that the coach-house along the south side of the courtyard was also open along its north front, facing into the courtyard. Some of these buildings may now have been in use as garages.

The coach house along the south side and associated range along the east side of the yard both have distinctive arched recesses into which all the windows and doors are fitted. The window and door units themselves are modern, installed in mid-1980s when the stableyard buildings were converted to provide additional accommodation for conference delegates. A staff house stands on the north side of the yard dates from before 1878. It also contains conference accommodation dating from 1983, when the Traherne Suite was completed.

Description of what survives: In general terms, the stable yard remains as it probably has been since the late C19th - early C12th centuries. It still has some stable yard tile paving, but areas are also in-filled with concrete. It has been suggested that older stable yard paving might survive beneath the existing surface.

Losses, removals and alterations: The historic access to the stable yard via a passage leading in from the north was lost when the new part of the Traherne Suite was built in the 1980s. The open-fronted structure built across the west side of the yard between 1878 and 1898 had been demolished by 1940 and replaced by the existing wall. A broad wooden platform still runs along the west side of the yard. Its age and purpose are uncertain.

Significance: High Significance as part of the Cadw Registered Park and Garden. The courtyard space that has existed since before 1841, and was the stable yard to the early 19th century house as well as to the re-modelled house of the late 19th century (now Grade II* listed).

Recent investigations: -

Condition and repairs: Some stable tile paving still survives but infilled with concrete. All in poor condition, cracked and weedy, including weeds with invasive roots such as Buddleia.

Management issues and needs: Future use of the courtyard is bound up with the future of the surrounding stable yard buildings and cottage, converted in the 1980s as part of the Traherne Suite, to provide conference accommodation.

The stable yard is thought to have tank beneath it. This may have been a water storage tank supplied by roof drainage or from a culvert carrying drainage and/or stream water. Alternatively, it might have been a slurry tank, for collecting wash-down water from the stables and yard, for re-use in the gardens.

Future character & presentation Whatever its future use, the stable yard character should be restored and conserved. The loss of the historic access to the yard from the north has undermined the logic and legibility of the stable yard space. This could be restored if the Traherne Suite is ever demolished.

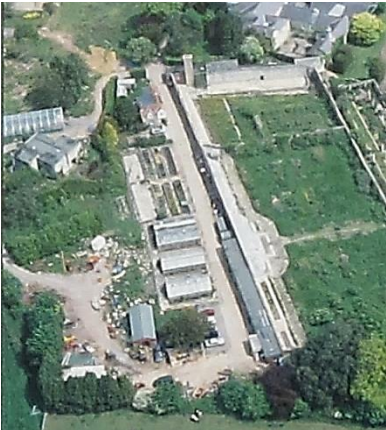
Cory Education Centre & Service Areas (former estate yard)

Reference no: L.18

Grid reference: ST 309350 172450

Date(s): Probably parkland by late C18th - early C19th. Part of the house grounds by 1838.

Designations and register entries: Cadw Registered Park and Garden, Grade I



Estate yard from the air, 2002

Brief history: On the 1811 Ordnance Survey map, the area now occupied by the estate yard is shown as part of the parkland, lying to the west of the north drive. To the immediate south of this area, there was a fairly large outbuilding apparently standing at the NE corner of what appears (faintly) to be a walled productive garden.

By 1838, Dyffryn house had either been rebuilt or substantially altered and its curtilage area had been transformed. This area now lay within the newly created lozenge-shaped curtilage. The St Nicholas tithe map of 1841 shows this space defined around its north and west sides by an enclosing wall (possibly a ha-ha). Along its south side, there was the north wall of the kitchen gardens, with two buildings along this wall. An account for building work in the kitchen garden (to the south), dated 12 May 1816, records measured items of

work on a greenhouse and a back shed, alterations to walls to accommodate flues and work to walls and paths.¹⁹

At the east end of this service area there appears to have been a paved area, acting as a crossroads between the east and west ends of the curtilage and also between the gardeners’ bothies and path leading in from the parkland to the north.

At the west end of this service area, the tithe map shows two individual small buildings. The enclosing wall or ha-ha is indented to allow direct access to one of these from the field outside, suggesting that this building may have housed agricultural stores or equipment or even animals.

This general arrangement survived for the next 40 years, if not more. The 1878 Ordnance Survey map shows a similar arrangement to that of c.1840, with the peripheral path still running parallel to the ha-ha wall. Verges are shown to either side of the path were planted with both deciduous and coniferous trees, which may have provided shelter from the winds for the kitchen garden. The OS notation shows that the area between the path corridor and the kitchen garden wall was part of the productive gardens. A small long thin structure is shown on the edge of this area: possibly cold frames? Of the buildings along the kitchen garden wall, the more westerly building is still the same shape as in c.1840; the more easterly sheds had been lengthened since c.1840.

By 1898, the productive space has been formalised with walls now enclosing and subdividing it and with a new small building – the head gardener’s cottage - (later known as St Michael’s Cottage) within this space. The perimeter footpath and tree-planted verges remained as before. By 1919, the subdivisions in this space had been removed again and four new glassed structures (maybe one glasshouse and three cold frames?) had been built towards the west end. The rear sheds on the north wall of the main kitchen garden had been extended slightly. This arrangement was still much the same in 1940. The Dyffryn estate sales particulars of 1937 described the outdoor staff houses as including a head gardener’s house and chauffeur’s cottage.²⁰

One of the buildings housed a generator for the house. The electricity was generated by a 35 h.p. Crossley Gas Engine, driving a dynamo that supplied power to storage batteries in Dyffryn House.²¹

At some date after 1947 – probably during the 1950s or ‘60s, the estate yard was enlarged to about twice its previous size, taking in more land to the north. The enclosing walls around the north side of the yard, built by the Cory family, were probably demolished around this time. This provided more yard space. In addition, a terrace of three new gardeners’ houses was also built towards the east end of this extended area (on the site of the present marquee structure) in the 1970s. These houses are still visible in aerial photographs of c.1998 but were demolished in the early years of the 21st century.

In c. 2006, the estate yard was significantly up-graded with grant aid from the Heritage Lottery Fund. The old gardeners’ stores and sheds built against the north wall of the kitchen gardens were repaired and refitted. The rest of the horticultural compound (in the west half of this area) was substantially up-graded new storage sheds, workshops and propagation sheds and compound areas.

To the immediate east of these, a new education facility, named the Cory Education Centre, was built, with a ‘green roof’ of sedum plants. Opened in August 2006, it provides space for the equivalent of two visiting classes and can seat 70 people, lecture style.

To the east again is space for a large marquee (with a permanent frame) for events. Car parks around this provide parking space for staff, volunteers and visitors to the Cory Centre.

	In recent years, the gardener’s cottage (known as St Michael’s Cottage) has been the property office for managing Dyffryn Gardens. It has been restored and its small turret rebuilt in early 2014.
Description of what survives:	The former gardener’s cottage, St Michael’s Cottage, which dates from the late 19 th century, still stands on the service yard site, and has been restored in 2014. The gardeners’ sheds along the north side of the north kitchen garden walls were repaired and refurbished in c.2006. These buildings support a long-established summer roost of Pipistrelle bats.
	An old yew tree still grows in the centre, but towards the west end of the estate yard. The yard is now much larger than it was in 1919-1940. This tree was probably already growing around the fringes of the yard at the time.
Losses, removals and alterations:	The walls that enclosed the north side of the service yard and were probably built by John Cory soon after 1893, were lost at some date after 1947, probably when the service yard was extended northwards.
	Former glasshouses, of varying shapes - visible on the OS maps of 1920 and 1947 - no longer exist, although their foundations may still survive. The west end of this area is now the estate yard. Two large steel sheds now provide substantial storage space for equipment and materials and two long polytunnels provide plant protected environments for young and/or tender plant stock. The east end of this area now contains the new Cory Education Centre, a large marquee for events and St Michael’s Cottage, now used as the property office.
Significance:	High significance because the service yard lies within the Cadw Registered Park and Garden. However, many of the service yard buildings, glasshouses and cold frames that have stood on the site during both the 19 th and 20 th centuries have gone; so, too, have the walls that enclosed the north side of the service yard after 1893. However, the head gardener’s cottage and the gardeners’ stores, built during the time of the Corys, survive and have been restored.
Recent investigations:	It is probable that an archaeological investigation and watching brief were carried out when the Cory Education Centre was built. This has not been seen.
	Waterco Consultants, Feb 2014. <i>Dyffryn Gardens. Water Management Plan: Scoping Report.</i>
Condition and repairs:	The service yard is now in good repair and generally in good working order.
Management issues and needs:	The water tanks in the gardeners’ yard are considered to be a Legionella risk, because they are exposed to sunlight and so the water temperatures inside are likely to be high during the summer months. The tank temperatures are being monitored and the units have been drained and cleaned, ready for re-commissioning in autumn 2014. Shielding could be installed to reduce solar heating. ²²
	It is planned to install a biomass boiler adjacent to the north end of the Cory Education Centre. This location is entirely appropriate. However, archaeological survey and a watching brief would be required.
	Ensure that bat roosts in gardeners’ offices and mess remain undisturbed.

¹⁹ Glamorgan Archives, ref. D19/22/37. Account for rendered to W. Booth Grey, dated 12 May 1816

²⁰ Dyffryn Estate Sales Particulars 1937. Glamorgan Archives ref. DSA/1/91

²¹ Dyffryn Estate Sales Particulars 1937. Glamorgan Archives ref. DSA/1/91

²² Waterco Consultants, Feb 2014. *Dyffryn Gardens. Water Management Plan: Scoping Report*, pp15-16

Shelter Belt (Not owned by Vale of Glamorgan Council)

Reference no: L.19

Grid reference: ST 309300 172250

Date(s): Partly parkland by late C18th - early C19th. Shelter belt since 1920s/30s

NT HBSMR: -

Designations and register entries: Cadw Registered Park and Garden, Grade I

Brief history:

In 1811, the northern end of shelter belt strip lay within the parkland to the west of Dyffryn House. The central and southern section was part of the neighbouring agricultural land. By 1841, the St Nicholas tithe map shows that the whole of this strip of land was now part of the agricultural landscape. The north end lay within field number 446 (The 14 Acres) which was part of Dyffryn Home Farm ; the south within field 435 (*Wain mawr y doghill*) which was part of Doghill Farm.

The 1878 Ordnance Survey map shows that this strip of land still remained part of the two fields mentioned above, but now had a footpath running down the whole length from north to south; part of a path linking the village of St Nicholas with the hamlet of Duffryn. This zone stayed the same until some date between 1919 and 1940, when a long narrow shelter belt was planted all down the west side, but leaving a band of open land containing the footpath between the shelter belt and the boundary of Dyffryn Gardens.

Description of what survives: The shelter belt down the west side of this zone survives. The trees at the north end, appear to be older and are more patchy reducing the effectiveness of the belt.

Losses, removals and alterations: The south end of the western shelter belt has been replanted with a relatively dense row of hybrid poplars, probably in about the 1970s. This section is a single species and single age stand.

Significance: High Significance, because the shelter belt lies within the Cadw Registered Park and Garden. It was created by Reginald Cory to enhance the sheltered microclimate of the gardens of Dyffryn, protecting them from westerly and south-westerly winds. It is still important for the same reason today.

Recent investigations: None.

Condition and repairs: The trees at northern end of the shelter belt are older (up to c. 90 years) but some have been lost leaving gaps and reducing the effectiveness of the belt at this end. The southern half of the belt comprises a relatively dense, single row of hybrid poplar of uniform age.

Management issues and needs: The land is outside the area leased and managed by the National Trust. It would benefit the gardens to take this strip of land into National Trust management, in order to both manage and enhance the condition and effectiveness of this important shelter belt. The belt would be benefit from re-planting the gaps but also establishing a deeper secondary belt adjacent to the existing trees, of varied species and designed to enhance the shelter performance of the whole.



Walled kitchen gardens, bothies and glasshouses

Reference no: L.20

Grid reference: ST 309400 172370

Date(s): May have originated mid-17th century. Part of the house grounds by 1838.

Designations and register entries: Cadw Registered Park and Garden, Grade I
Walled Gardens – Grade II listed building

Brief history: On the 1811 Ordnance Survey map, this area is shown within the parkland, lying to the west of Dyffryn House. The map shows a faint rectangular outline of a space that may correspond with the larger walled garden and, just outside its NE corner, there was a single, fairly large outbuilding. The Button family are thought to have built their first house at Dyffryn during the 17th century at some date before the English Civil War. These structures could have dated from around that time. An early name for the house at Dyffryn was *Columba*, meaning pigeon house. It is possible that this single building was that pigeon house.



Main walled kitchen garden in 1910

By 1841, the single building had gone but the walled garden remained and a second walled garden had been added at its east end. Two buildings had also been built against the north wall, one building in each walled garden. These match the building shapes shown on later Ordnance Survey maps of 1878 onwards: the notation of these later maps indicates that they were glasshouses on the south side of the wall and sheds on the north side. The east garden also had a long row of sheds built against the whole length of the east wall. Much of this building work appears to have been carried out in about 1816. An account dated 12 May 1816 and rendered to William Booth Grey for building work in the kitchen garden, records measured items of work on a greenhouse and a back shed, alterations to walls to accommodate flues and work to walls and paths.²³ The items include taking down the walls for flues, cutting ground for the store, a considerable amount of work by masons including work at a quarry, making gutter stones, work on walls in the hothouse, building stairs, laying pavings and making 5 stoves. Measured works included:

- 40½ perches of walling for the hothouse under the Break;
- 88½ perches at the back shed;
- 68 feet of stairs;
- 59 yards paving laid and jointed;
- 20 feet of stone cill for hothouse; and
- making of 5 stoves.

In 1878, the 1st Edition Ordnance Survey map shows that this arrangement was still in place with little alteration, although the shed against the north wall of the east garden had been extended. The map shows the east garden laid out to a neat arrangement of an outer circuit path and cruciform inner paths dividing the inner area into quarters. The west garden was divided similarly, with a dipping pond at the centre of the cruciform paths. There was also a small bothy at the SW corner.

By 1900, the glasshouses in the west walled had been completely rebuilt and now occupied the whole length of the north wall, except at the NE gateway.²⁴ However, in the east garden, the smaller glasshouse had been removed and two sheds erected against the north wall. In 1920, the glasshouse range was described as having nine divisions. Three sections were devoted to growing grape vines;²⁵ other sections housed Reginald Cory’s collections of tender plants, including succulents, orchids, scented-leaved pelargoniums, ferns, palms and hippaestrums. During the First World War, owing to shortage of fuel, the glasshouses were deprived of heat and so many plants were lost in the cold winters. However, those that survived provided the basis for

²³ Glamorgan Archives, ref. D19/22/37. Account for rendered to W. Booth Grey, dated 12 May 1816

²⁴ 12 Feb ‘14, Information from G Donovan, based on records of Messenger & Co., horticultural builders held at Reading University.

²⁵ The Gardeners’ Chronicle, 3 July 1920. *The Duffryn*, p7

a new collection to be built up after the war.²⁶ In 1920 it was recorded that the indoor plant collection included Hippeastrums (Amaryllis), scented leaved Pelargoniums, numerous Cacti and other succulents, the majority of which had been owned previously by the late Mr Henry Cannell.²⁷ A more extensive list of the glasshouse plants that had survived the First World War winters in given in an article about Dyffryn published in The Gardeners’ Chronicle on 3 July 1920.

A photograph of the main kitchen garden of c.1910 shows its bursting with mid-summer crops: almost entirely vegetables. The smaller east garden was used primarily to grow fruit. No records have survived to tell us which crops were grown or in what quantities.²⁸

The Ordnance Survey maps of 1919 and 1940 show that basic arrangement of structures in the walled gardens remained, small alterations to the sheds and glasshouses had continued to be made. The Dyffryn estate sales particulars of 1937 describe the kitchen gardens as covering approximately 1¼ acres, having paths edged with box and circular centre pools, and being well-planted with fruit trees and bush fruit. Against the walls (inside and out) there were 14 heated glasshouses, comprising:

- One orchid house
- One carnation house
- One cactus house
- One palm house
- Two peach houses
- One tomato house
- One stove house and two *small* plant houses

There was also a large number of cold frames and another area kitchen garden to the north of the main walled gardens. The sheds against the outer walls of the kitchen gardens included fruit rooms, potting sheds and a mess room.²⁹ In October 1930, significant works to the glass houses – the palm house (costing £280-17-6) and the fernery (costing £114-12-6) – were ordered from Messenger & Co. by Florence Cory.³⁰ Reginald may have been married by this date and was possibly living away from Dyffryn with his new wife, Rosa.

Following the deaths of Reginald and then Florence Cory, the gardens at Dyffryn went downhill quickly. In 1937, the gardeners were forbidden to use fuel to heat the glasshouses putting the tender *succulents and other greenhouse plants at risk*. Humphrey Gilbert-Carter, Director of the Cambridge University Botanic Garden, got wind of this and wrote to the University Treasurer, Knox-Shaw, who got the matter resolved. In his reply, Knox-Shaw wrote ‘*There certainly are very fine and valuable plants in the ‘succulent’ house. I am very sorry for the Head Gardener who struck me as an admirable man. He now only has four men and a boy to work under him, and he has an impossible task to keep the lovely gardens in order.*’³¹

The walled gardens continued to be maintained in productive use into the mid-1960s. The old glasshouses built by John Cory (and some possibly surviving from earlier) were now dilapidated and so were demolished and replaced with a new glasshouse built by Richardson of Darlington, Co. Durham.³² This had distinct sections for orchids, ferns and cacti. These were opened to the public in 1967. Glasshouses were also built against the east wall of the smaller, east walled garden at some date after 1957 (probably also during the 1960 – ‘70s) but had been demolished by c.2000. A new Rose Garden was also created in the larger walled garden and was completed later in 1967. In the 1980s, a fine new collection of roses was planted.³³

An aerial photograph of the early 1990s³⁴ shows that there were glasshouses along the entire north wall of the west walled garden and also against much of the length of the east wall of the

east walled garden (backing onto the old gardeners’ bothies). Sheds continued to occupy the north wall. There was also tall structure in the NE corner of the east garden, presumably chimneys to a boiler house. Aerial photographs of c.1998 show that the kitchen gardens were now derelict and the glasshouses were in poor repair and were declared unsafe; those in the east garden and towards the west end of the west garden had been demolished.

In 2011, a new range of glasshouses was built against the north wall of the larger kitchen garden. Collections of tropical plants and cacti were replanted inside it. The cacti collection had been assembled by Mr ‘Jack’ Voase of Stokesley, North Yorkshire and was purchased by Dyffryn from the Voase family when failing health meant that Jack Voase could no longer look after it.

The most easterly compartment now houses an oriental bronze statue of a Rain God; the most westerly compartment houses a Wind God. Both were given to Dyffryn Gardens in the 1950s by the Honourable Grenville Morgan. The statues originally came from the Temple of Myohoji in Japan. Before moving them to the glasshouse, one stood on the north lawn and the other beside the south walk outside the south front of the mansion.

Description of what survives: The garden walls along the east, west and south sides of the walled gardens, probably originating in the 17th century but added to and altered during the 18th and 19th and possibly even 20th centuries survive. The brick garden walls along the north side of the gardens probably date from the late 19th and mid-20th centuries.

The path layout of both gardens, dating from the late 19th – early 20th century (possibly earlier) still survive. The central dipping ponds in both gardens were re-discovered in 2004 and restored in 2010.

Losses, removals and alterations: Changes in masonry texture and workmanship provide evidence that the older stone walls along the east, west and south sides of both walled gardens have been subject to a number of changes, often where extra height has been added (sometimes reflecting new buildings on the other side of the wall in question).

Two finials visible in a Neame Roff photograph of 1910, perched on top of the east and west gateways into the main kitchen garden have been lost. (The design of the finials was the same as the design of the finial on top of the column in the Theatre Garden.)

The walls along the north sides of both gardens and at the northern ends of the outer east and west walls are of brick. The date of these walls is uncertain although it is probable that they were built at the same time as the gardeners’s sheds on the north side of the north wall, in the late 19th century. However, changes in mortar and brick quality indicate that the walls have been heightened or possibly partly rebuilt in places, maybe in the mid-1960s, when the glasshouses were re-built. Additional buttresses were added as part of the HLF-funded restoration project of the 2011.

Significance: High Significance, because the kitchen gardens lie within the Cadw Registered Park and Garden. The kitchen gardens probably date from the time of earliest house that was built on the site in the mid-17th century. The kitchen gardens, glasshouses and the plants that were grown in the glasshouses were a source of considerable pride to various owners of Dyffryn including William Booth Grey in the early 19th century and the Cory family in the late 19th and early 20th centuries.

Recent investigations: Cambrian Archaeological Projects Ltd., Oct 2002. *Walled Gardens. Dyffryn Gardens. Vale of Glamorgan. Archaeological Excavation.* CAP Report No. 226

Condition and repairs: The walled garden layouts, paths and dipping pools were restored with HLF grant aid from 2004 - 2011. The new glasshouse range in the west garden was completed in 2011.

Management issues and needs: No significant issues.

²⁶ Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p15

²⁷ The Gardeners’ Chronicle, 3 July 1920. *The Duffryn*, p7

²⁸ Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p13

²⁹ Dyffryn Estate Sales Particulars 1937. Glamorgan Archives ref. DSA/1/91

³⁰ 29 Oct 1930. *Messenger & Co. Ltd. Record of quotation accepted by Miss Cory.*

³¹ Day, Juliet, Feb 2006. Reginald Cory, Benefactor of Cambridge University Botanic Garden. Curtis’s Botanical Magazine, Vol 23, Issue 1, p126

³² Cadw,1996. Register of Historic Parks and Gardens, ref. PGW (Gm) 32 (GLA)

³³ Roberts, N., 2011 *Dyffryn Source Book*, p16

³⁴ Mid and South Glamorgan Council, 1994. *A Garden for All Seasons*

Herbaceous Borders

Reference no: L.21

Grid reference: ST 309450 172370

Date(s): Probably parkland by late C18th - early C19th. Part of the house grounds by 1838.

Designations and register entries: Cadw Registered Park and Garden, Grade I



Painting by Edith Adie, 1923

Brief history: On the 1811 Ordnance Survey map, this area is shown as part of the parkland to the west of Dyffryn House. Although difficult to distinguish there appears to be a feature in this area positioned immediately beside the point where the River Waycock stops abruptly and may have gone into culvert.

The St Nicholas tithe map of 1841 shows this area as lying within the lozenge-shaped grounds of the mansion. It was defined along its north side by the walled kitchen gardens and, to the south, by the wall or ha-ha that defined this inner landscape. A broad band – possibly a broad planting border or a path - is shown running along the south side of the south kitchen garden wall, suggesting that this part of the garden has long been cultivated. Otherwise, it appears to have been an informal open space with connecting paths running through it.

By 1878, the shape of the garden terrace that still exists today had been defined by retaining walls across the ends and along part of the SE side. At the east end of the terrace, two glassed structures – possibly a glasshouse and a cold frame – had been added, suggesting that this area was being used as an extension to the productive garden. In 1900, this garden area remained, although now fully enclosed on all sides and subdivided into a two areas; the glass structures had now gone. By this date, the herbaceous borders may have already been established. Mawson incorporated these long herbaceous borders that ran the full length of the SE terrace into his new master plan. He then erected trellises to the iron arches running along one side, which were intended to carry a profusion of climbing roses, and planted the beds with groups of herbaceous perennial plants, with dahlias and sweet-peas set out to the rear. A photograph of 1910 shows this garden brimming with summer colour. The long row of iron arches springing from column to column along the south side of this long terrace originally supported arched trelliswork, and carried roses. The stone wall running along the north side of this terrace supported wall shrubs and climbers. A Macartney Rose (*Rosa bracteata*) planted in 1912 was still in good health in the 1990s.³⁵ An article published in The Cardiff Times and South Wales Weekly News, in 1911 describes the garden (which it refers to as the Italian Garden) as

*‘... confined by a picturesque wall along its northern side, and along the south by a long row of pillars crowned with rambler roses – Dorothy Perkins, Lady Gay and Hiawatha. Here and there the long walk which traverses this pleasaunce is crossed by stone archways, which break the line effectively. Along beneath the wall are fine groups of herbaceous plants, but more notable than these are the glorious palms on the south side, which give quite a subtropical touch to the flora. At the western end of the Italian Garden steps ascend to a rustic summer-house, which commands a charming vista along it.’*³⁶

In 1920, the borders were described as having irregular waves to provide colour and, at the back, there were groups of dahlias with sweet peas between.³⁷

A photograph taken by Neame Roff in 1920³⁸ and a watercolour painting made by Edith Adie in 1923, shows the herbaceous borders now with concrete columns supporting the arches along the south side of the terrace and also intermediate archways spanning the central walk at the intersections with other paths. One painting by Adie, looking westward along this garden, shows a small turret, with a pointed roof and windows just beneath, visible beyond the west end of the garden and rising above the intermediate vegetation. It is shown on Mawson’s master plan of 1906. Mawson was fond of incorporating viewing points in his garden designs. This appears to have been a garden building intended to give an elevated view. The 1911 article describes steps ascending to a rustic summer-house at the west end of the garden, from which a charming vista was commanded.³⁹ Another photograph taken from an elevated position by Neame Roff, looking down the length of the herbaceous border shows what must have been the view from this building.⁴⁰ In this photograph it is also possible to see a small roof over the gateway mid-way along the south terrace wall. This gateway gives access to the garden area west of the Dutch Garden and appears to have originally been defined more strongly with a small roofed structure.

Describing this garden area in 1993, Torode wrote that the roses over the series of arches had been replaced by other climbers of more vigorous growth. He described other notable shrubs growing in 1993, including Loquat (*Eriobotrya japonica*) *Acca sellowiana*, *Garrya elliptica* and *Crinodendron hookerianum*. He suggested that the growing against the wall at the northern end of the herbaceous border might have been “a crinodendron was originally grown in a tub at the entrance to the glasshouse range”.⁴¹

Description of what survives: The Macartney Rose (*Rosa bracteata*) described by Torode in the 1990s still survives but is in poor health. Some of the oldest plants today grow against the north wall and still include Loquat (*Eriobotrya japonica*), *Garrya elliptica* and *Clerodendron*. The columns have trained climbing and rambling roses and the borders are still maintained with mixed herbaceous planting.

Losses, removals and alterations: The central path is now bordered by stone slabs. These are not visible on the photographs and illustrations of the 1920s and are presumably a modification made to allow herbaceous plants flop to over in summer but still maintain a crisp edge to the lawns.

The small turret-like summer house at the west end of the herbaceous borders, described in 1911 and shown in a watercolour in 1923 by Edith Adie, no longer exists. There is no visible sign even of the turret base in the grass area beyond the west wall but buried foundations may still exist.

Significance: High Significance, as part of the Cadw Registered Park and Garden. The Italian Terrace was herbaceous border was established as a linear – probably a productive - garden by 1878 and possibly well before. It reached its zenith as a herbaceous border garden during the time of Reginald Cory as encapsulated in photographs of 1910, 1920 and the water colour paintings of Edith Adie of 1923.

Recent investigations: -

Condition and repairs: Following the award of a Heritage Lottery Fund grant, the concrete columns supporting the rose arches were replaced in the 1990s. A few are now cracking probably due to rusting reinforcements.

³⁵ Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p17

³⁶ The Cardiff Times and South Wales Weekly News, 14 Oct 1911. *Welsh Country Homes, XCVI – Duffryn*

³⁷ The Gardeners’ Chronicle, 3 July 1920. *The Duffryn*, p8

³⁸ Glamorgan Archives ref. D/DX/361/35. Photograph by Nearne Roff, taken in 1920

³⁹ The Cardiff Times and South Wales Weekly News, 14 Oct 1911. *Welsh Country Homes, XCVI – Duffryn*

⁴⁰ Glamorgan Archives ref. D/DX/361/36. Photograph by Nearne Roff, taken in 1920

⁴¹ Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p17

- Management issues and needs:

- Continue to maintain surviving unusual and attractive wall shrubs in the north border, which originated as part of the Cory collections. In anticipation of the inevitable loss of original plants, propagate by appropriate methods. Continue to enhance the skills of the gardening staff in care of the planting, especially:
 - Lifting, dividing and replanting of the herbaceous border;
 - cultivation, training, and management of the wall shrubs; and
 - climbing plants to the columns and arches.
 - Establish a regular programme of masonry repairs to the garden walls.
- Future character & presentation

- Investigate the site of the lost garden tower shown in the painting by Adie at the west end of the garden to establish whether it existed and, if so, the characteristics of the foundation.
 - Consider the appropriateness of re-erecting a representative structure that would enable elevated views down the length of the garden from the same position as the tower.
 - The future presentation of the herbaceous borders can (in different years) be designed to emulate two quite characters based on available illustrations of the 1920s:
 - the Neame Roff photograph of 1920 which shows the borders richly planted with tall border dahlias stretching as a band down the full length of the garden. The dahlias stand well forward with only a relatively narrow margin of plants in the foreground of each border. The colour effect of this planting scheme was almost certainly bold.
 - the luscious planting illustrated in the painting by Edith Adie of 1923. This shows low plants in the foreground grading to tall at the rear, all largely in relatively pastel colours but with incidents of taller plants of slightly stronger colour standing forward in the arrangement. The arches a smothered in rambler roses of two complementary (but not identical) colours over each arch.

Italian Terrace

- Reference no:

L.22
- Grid reference:

ST 309370 172450
- Date(s):

Probably parkland by late C18th - early C19th. Part of the house grounds by 1838.
- Designations and register entries:

Cadw Registered Park and Garden, Grade I
- Brief history:

On the 1811 Ordnance Survey map, this area is shown as part of the parkland to the west of Dyffryn House.



By 1841, this area lay within the lozenge-shaped grounds of the mansion and was part of an informal open space to the south of the kitchen gardens. By 1878, it appears to have been planted as a shrubbery.

The Mawson masterplan does not show the Italian Terrace or, indeed, attempt to address the substantial level changes that occur in this part of the gardens. The design for this part of element of the gardens was almost certainly developed by Cory, and shows his typically quirky and often quite clumsy detailing. The design was probably inspired by the trip that he and Mawson had made together to Italy in c.1905. By c.1909, the long terrace with herbaceous borders, and the Italian Terrace at its east end, had been built. An article published in 1911 states that ‘*a massive oak door on the top level admits one to the Italian Garden [Herbaceous Terrace] which extends almost due East and West*

...’⁴²

A Neame Roff photograph of 1920 shows the wall across the east end of the herbaceous border as smothered by a climber (possibly jasmine or a particularly vigorous climbing rose) and the top-most arches also smothered by what appears to be ivy. The impression is of climbing plants that had become rampant, maybe during the years of the First World War, when the efforts of the remaining garden staff were focused on growing fruit and vegetable crops for the benefit of the local community. By 1923, the watercolour painting by Edith Adie shows that the climbing plants adorning the Italian Terrace structures had been brought back under control. The jasmine/rose on the end wall of the herbaceous border had been kept but the ivy appears to have been eradicated. The walls and colonnade are now shown smothered by rambler roses and what appears to be *Wisteria*.

- Description of what survives:

The Italian Terrace structure appears to be largely as originally designed and built.
- Losses, removals and alterations:

The massive oak door, described in 1911, which stood at the entrance to the herbaceous borders from the Italian Terrace no longer exists. Comparison of a photograph taken by Neame Roff in 1920 with the appearance today suggests that the upper portion of the highest colonnade (along the south side of the herbaceous border, at its east end) has been rebuilt. A painting done by Edith Adie in 1923 also shows this a timber cross-beam emerging from the luxuriant swathe of roses growing over the top of the colonnade, suggesting that some kind of narrow pergola was mounted above the colonnade to carry the climbers. The photograph and painting both also show a small urn mounted above the lowest arch, which is no longer there.
- Significance:

High Significance, as part of the Cadw Registered Park and Garden. The Italian Terrace was almost certainly designed by Cory, and is a complicated design addressing the significant level differences that exist in this part of the gardens. The colonnades – which presumably give the terrace is name – may have been inspired by colonnades seen by Cory and Mawson when they visited Italy together in c.1905.
- Recent investigations:

-
- Condition and repairs:

The terrace walls are built of semi-coursed stonework with flat parapet stones. The general stonework appears sound but some parapet stones are failing or have been lost. The steps have concrete risers and are in-filled with in-situ concrete some of which is cracked. It seems unlikely that this was the original finish and may be a replacement surface implemented at some date between the 1950s and ‘80s. The path paving appears to be bitmac, topped with a resin-bonded aggregate surface.
- Management issues and needs:

- Spalling and broken path stones need to be repaired as a matter of urgency to remove trip hazards for visitors.
 - In the longer term, consider changing or up-grading the appearance of the in-situ
- To the east, beside the path that leads past the bothies, two old yew trees survive, Stumping back of these trees began in 2014. (A photograph of the early 1950s shows these trees as neatly clipped buttresses.)

Climbers over the walls and colonnades include Wisteria and roses but are relatively sparse by comparison with the Adie illustration of 1923.
- ⁴² The Cardiff Times and South Wales Weekly News, 14 Oct 1911. *Welsh Country Homes*, XCVI – Duffryn

⁴³ Lewis, T. J., photographer (c.1900-1940). T. J. Lewis Archive, Barry Camera Club (courtesy of John Harvey)
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- concrete paving to give a more pleasing surface but still in keeping with the historic garden.

- Masonry repairs are needed to the walls, particularly where copings are missing.
- Future character & presentation

- Consider re-building the narrow timber pergola arrangement on top of the colonnade that is just visible in the painting by Adie, in order to carry a more substantial growth of rambler roses.
 - Restore the '*massive oak door*' described in The Cardiff Times in 1911.
 - Restore the luxuriant cover of rambler roses and some Wisteria, to achieve the effect shown in the Adie paintings. Repeat flowering roses, preferably with a good scent should be used. In the spirit Cory's interest in new varieties, it would be just as valid to use modern varieties as old.

Dutch Garden (now Mediterranean Garden)

Reference no:	L.23
Grid reference:	ST 309370 172450
Date(s):	Probably parkland by late C18 th - early C19 th . Part of the house grounds by 1838.
NT HBSMR:	-
Designations and register entries:	Cadw Registered Park and Garden, Grade I
Brief history:	<p>On the 1811 Ordnance Survey map, this area is shown as part of the parkland to the west of Dyffryn House.</p> <p>By 1841, this area lay within the lozenge-shaped grounds of the mansion and was part of an informal open space to the south of the kitchen gardens. By 1878, it appears to have been planted as a shrubbery.</p> <p>A photograph taken by Neame Roff in 1910, from within this area, looking towards the south front of the mansion shows that this area was still an informal garden of lawn, with a mature oak and island beds of large shrubs. On the reverse of the photograph a note (possibly in Reginald Cory's hand) states '<i>From the South West now site of Dutch Garden. Much alteration has been done here, since this was taken</i>'.⁴⁵ An article published in 1911 describes the planting in this garden:</p> <p><i>'On a lower level, and divided by the wall which supports the pillars, is a garden, which this season has been planted with all the choicest violas. On the walls of the eastern end the bluish-white flowers of Plumbago capensis made a dainty show, while near at hand a bowery corner was filled with pasiflora Princess Eugenie, a dark passion flower of almost violet hue. A yard or so away was gay with the scarlet showy blooms of the glory pea, Cleanthus puniceus, while another corner was brilliant with the handsome orange flowers of Stroptosolon Jamesoni and the crimson glories of Lapageria rosea superba. It is evidence of a favoured situation that all these plants were blooming in such luxurience.'</i>⁴⁶</p> <p>By 1914, a new garden – now known as the Dutch Garden – had been created in this area. The garden comprises a sunken central rectangular space, with curved corners and a central raised bed. Flights of steps lead down into this area from terraces at its east and west ends. A tiny stone terrace – possibly a viewing platform - stands at the SE corner and is accessed by a complementary flight of steps. This may have been a design device to</p>



Dutch Garden, 2008⁴⁴

	<p>create symmetry when looking along the length of the garden from the west end. A raised border runs along the north side of the garden, beneath the supporting wall of the adjoining, but higher Herbaceous Border garden: this now contains a collection of bearded irises.</p> <p>A photograph of the garden published in The Gardeners' Chronicle in 1914 shows a summer house standing mid-way along the south side of the garden. It has a raised veranda facing north, giving an elevated view. The photograph shows series of small raised beds arranged along the north and south sides of the central area, to either side of a central gangway.⁴⁷ These may have been temporary beds built to accommodate dahlias grown as part of the 1913 and 1914 'Duffryn Trials' of garden dahlias. An article published in The Gardeners' Chronicle in 1920 describes an area known as the Narcissus Garden, which appears to correspond to the photograph of 1914. It describes '<i>many raised beds enclosed by wooden borders. Japanese Acers are a feature of this garden in summer, and the low retaining stone wall is gay with Roses, among them the new Rosa Moyesii, which is covered with its numerous dark red single blossoms.</i>'⁴⁸</p> <p>The Dyffryn estate sales particulars of 1937 describe a sunken Dutch Garden with terrace and garden house: is assumed that referred to this area.</p> <p>The garden became known as the Mediterranean Garden after the Corys' time - possibly since the 1950s - when new head gardeners began to take advantage of the warm shelter space to grow plants of Mediterranean climate provenance. In 2008, a large mature <i>Acer griseum</i> stood in the centre of the garden.</p>
Description of what survives:	<p>Apart from the basic structure of a sunken space with steps leading down into it from west and east, there is little in this garden today that is reminiscent of the Dutch Garden of Reginald and Florence Cory. The presentation that exists today appear to have been created largely by the gardeners of the second half of the 20th century. The sunken area is paved with stone crazy paving, inter-planted with a variety of small Mediterranean shrubs – lavender, <i>Nepeta</i>, <i>Origanum</i> and <i>Teucrium</i> spp., etc.</p>
Losses, removals and alterations:	<p>The 1919 and 1947 Ordnance Survey maps show a small building positioned on the south edge of this garden. It is not visible on later plans presented in guide books, etc. of the 1950s. A fine <i>Acer griseum</i> that grew in the centre of the garden in 2008 has been lost.</p>
Significance:	<p>High Significance, as part of the Cadw Registered Park and Garden, although the garden of today appears to have been altered substantially at some date between the 1950s and '70s. Reginald Cory is known to have loved of bulbs. The name 'Dutch Garden' -which appears to have been adopted by the Corys by 1920 – may reflect a preference for planting the small raised beds with seasonal displays of spring bulbs, quickly followed by change to displays of summer flowers. The garden enjoys an exceptionally warm and sheltered micro-climate. Two photographs of 1914 and 1920 show glimpses of <i>Cordylone</i> (another of Cory's favourites) and the top of a palm which were growing in this garden, along the north border, suggesting that Cory was happy to grow a variety of plants that would thrive in this sheltered spot.</p>
Recent investigations:	-
Condition and repairs:	<p>The small masonry viewing platform with shelter beneath (at the SE corner of the garden) was repaired in the late 1990s. The display of small Mediterranean sub-shrubs in the crazy paving is uninspiring.</p>
Management issues and needs:	<ul style="list-style-type: none">Ensure that the paving, steps and walls are maintained in a safe and clean condition.Selectively prune surrounding trees and shrubs to re-open views to west, south and east from the small viewing platform at the SE corner.
Future character & presentation	<ul style="list-style-type: none">Consider either<ul style="list-style-type: none">re-creating the Dutch Garden that is shown in the photograph published in The

⁴⁴ Palmer, C., 2008. *Mawson & Cory – creators of Dyffryn Gardens*. Cambria July/Aug 2008

⁴⁵ Glamorgan Archives, ref D/DX/361/19. Dyffryn Gardens photographs by Nearne Roff. Probable date1910

⁴⁶ The Cardiff Times and South Wales Weekly News, 14 Oct 1911. *Welsh Country Homes, XCVI – Duffryn*

⁴⁷ The Gardeners' Chronicle, 12 Dec 1914. *Florists' Dahlias and the Duffryn Trials*, p380

⁴⁸ The Gardeners' Chronicle, 3 July 1920. *The Duffryn*, p8

- Gardeners’ Chronicle in 1914; or undertaking a completely new presentation (re-design) of this garden. The aim should be to re-establish a garden that provides a show space with an emphasis on bulbs and some tuberous plants, particularly of Dutch provenance (with an emphasis on modern varieties). Seasonal interest beyond spring and early summer should be maintained, possibly by replacing the spring display with a show of summer planting.
- Continue to main a high quality display of the Iris collection.
- Continue to grow and or/replant other special or unusual plants mentioned in articles of 1911 and 1914 but give emphasis should be on displaying plants that benefit from the particularly warm sheltered microclimate (in the same way as Reginald Cory appeared to do).

Australasian Gardens

Reference no: L.24

Grid reference: ST 309350 172450

Date(s): Parkland or paddock by late C18th - early C19th. Partly within the house grounds by 1838. Fully part of the gardens by c.1907-1909.

NT HBSMR: -



Designations and register entries: Cadw Registered Park and Garden, Grade I

Brief history: The area occupied by today’s Australasian Gardens was on the fringe of the parkland that surrounded Dyffryn House in 1811. The course of the River Waycock still followed a line that ran approximately down the eastern margin of this area, although the river may have been in culvert.

By 1841, the northern part of this zone lay within the lozenge-shaped grounds of the mansion and was part of an informal open space to the south of the kitchen gardens. The lower, south-eastern part of this zone lay within field no. 433 in the St Nicholas tithe apportionments – a paddock - to south of the house and its grounds. In 1878, the arrangement remained much the same. The northern part of the zone, within the house curtilage, was planted with specimen conifers. The ha-ha wall surrounding the garden ran through this space. When the gardens were first extended by the Corys, their re-aligned ha-ha also ran diagonally through the south end of this space.

On Thomas Mawson’s master plan of 1906, this area appears as a rather simple, intermediate space. The Ordnance Survey map of 1919 appears to show the area as just a lawn with a single tree – a large mature lime tree with two trunks (possibly originally two trees, now merged) still stands in the position of that tree.

In 1920, a view gained from the centre point along the herbaceous borders across the northern part of this area garden is described as ‘*a fine sub-tropical effect A bay formed by a dense screen of tall Laurels gives shelter to imposing specimens of Trachycarpus excelsus associated with big Cordylines, Yuccas, Bamboos and the Heracleum. On a wall nearby are many interesting climbers, amongst them Solanum Crispum, Teucrium fruticans ...; Schizophragma hydranioides; Clematis Lady Neville; and numerous rambler Roses*’.⁴⁹

The 1919 OS map (surveyed 1915) shows a small rectangular feature positioned towards the south side of this northern area. A photograph published in the 1960s (but possibly dating from earlier) shows this feature as a small rectangular tank, with water

plants such as Arrowhead (*Sagittaria latifolia*) emerging.⁵⁰ The tank is by paths and then low rockery walls supporting the higher surrounding ground. As described above, plants such as *Cordylines, Yuccas and bamboos* are to be seen, creating a slightly jungly backdrop. The path layout in this area is thought to still be the original layout from the Cory period.

A photograph published in 1938⁵¹ shows the southern portion of the Australasian garden (between the Dutch Garden and the Pompeian Garden) defined by yew hedges and with a mixed planting scheme which included some young-mature trees, small conifers and a multiplicity of small plants including some exotics such as Cordyline. This suggests that, to a degree, the Australasian theme may have already been established (although Cory was fond of Cordyline and planted it in lots of places round the gardens). The name for the garden is thought to have been coined in 1950s or ‘60s by one of the head gardeners of that period. There was an informal, slightly sinuous stone-edged path leading through the centre of the garden and tiny stepping stones paths winding through the borders.

The central path was re-established in 2003-‘04 and is tarmac surfaced with a fine resin-bonded gravel finish. Today the garden is still defined by yew hedges along its west and east sides and is open at the north and south ends to the neighbouring gardens.

Description of what survives: The mature double-trunked lime is visible on the Ordnance Survey map of 1878 positioned just outside the garden area of the house. By 1900, the lime tree had been taken into the garden area, owing to the realignment of the ha-ha or boundary wall. The tree probably existed well before 1878.

There are also two large Gingkos, probably of a similar age, one near the east boundary of the garden and one in the area that extends to the west of the Dutch Garden: these may date from the Cory period.

Losses, removals and alterations: In the branch of the garden running west from the Dutch Garden, the small tank pond shown mid-way along the garden, in a position to the immediate east of the path that now runs N-S from the central kitchen garden gate, no longer exists. The ground has been raised over it and a path built on top.

Younger trees, probably planted in the 1970s include a *Koelreuteria paniculata* (coral sun tree) in the NW and an inappropriate *Metasequoia glyptostroboides* (Dawn redwood) in the central south part of the garden. Several other, younger trees have been planted since. The broad borders are planted with Mediterranean shrubs and a range of herbaceous plants.

A photograph of c.1938 shows small rocks edging the main path through the southern garden area and small stepping stone paths following sinuous routes amongst the small plants within the broad borders. The rock path edges and stepping stone paths have gone.

A small cast stone (or fired clay) statue of two children with a dog (possibly Romulus and Remus) stands at the SW corner of the garden. This statue is visible in a photograph of c.1938⁵² standing at the west end of the South Walk in front of the house and so appears to have been collected by Reginald Cory.

Significance: High Significance, as part of the Cadw Registered Park and Garden. This part of the garden had only a simplistic design on Mawson’s masterplan and what exists was clearly designed by Cory. It seems to have been an informal area in which he appears to have followed an Australasian planting theme.

Recent investigations: -

⁵⁰ Glamorgan Education Authority, c.1965. *Dyffryn Gardens* (booklet)

⁵¹ McLean, R.C., 1938. *A Welsh Kew?* The Western Mail and South Wales News, 6 June 1938

⁵² McLean, R.C., 1938. *A Welsh Kew?* The Western Mail and South Wales News, 6 June 1938

⁴⁹ The Gardeners’ Chronicle, 3 July 1920. *The Duffryn*, p8

Condition and repairs: The Australasian planting scheme is now relatively dilute, with many plants of other provenances introduced into the area. More Australasian plants including Cordyline, fan palms, Tamarisk(?) and bamboo survive in the northern branch. The wide borders of the southern section of this garden have been cleared out recently (2104) and await a decision on new planting.

- Management issues and needs:**
- Continue to examine and research historic photographs of these gardens to identify plants that were growing there in the 1930s.
 - Develop new planting strategies for this garden, possibly treating the northern and southern sections of the gardens as separate entities.
 - Consider excavating out the former tank pond in the northern garden and restoring.
 - Remove the *Metasequoia glyptostroboides* (Dawn redwood).

Future character & presentation

Northern area: Contemporary descriptions and photographic evidence of the tank pond and its surroundings gives a good impression of the character of this garden, sufficient to enable the Australasian character of Cory’s planting to be re-established. This would allow for high quality presentation of trees and perennial plants largely of New Zealand, Tasmania and Australian origin, to be grown in this very sheltered site.

Southern area: The character of the garden shown in the photograph of c.1938 could be recreated by re-establishing the informal path network through the garden, including the stepping stone paths through the borders and planting with a loose structure of trees and shrubs, and an interesting botanic collection of low-growing plants. The planting theme visible in the 1938 photograph is difficult to identify but might be based on alpines. It would be valid to develop a planting scheme, or collection in this area comprising plants of a kind that were brought back from one of the plant-hunting trips that Cory funded or went on himself, possibly from south America or South Africa.

The Cloister

Reference no: L.25

Grid reference: ST 309450 172330

Date(s): Probably parkland by late C18th - early C19th. Part of the gardens by c.1907 - 09.

Designations and register entries: Cadw Registered Park and Garden, Grade I



Brief history: In 1811, the area now occupied by the Cloister was on the fringe of the parkland that surrounded Dyffryn House. By 1841, it lay within field no. 433 on the St Nicholas tithe map, which was recorded as being a paddock. The 1st and 2nd Edition Ordnance Survey maps of 1878 and 1900 both show parkland trees in this field, suggesting that it had retained its parkland character throughout the 19th century.

This all changed in the early 20th century, when this area became part of the Arts and Crafts style gardens designed by Thomas Mawson. The Cloister was probably planted c, 1907- 1909. According to Torode⁵³, the garden was originally planted in accordance with Mawson’s plan of 1906 and had two parallel yew-hedged alleys that were interconnected. At some date before 1915 (when the 1919 OS map was surveyed) the central hedge was removed to make a broader simpler space. The resulting hedge lines are shown on the Ordnance Survey map of 1919 and photographs of 1920 show the hedges look mature, with a series of small arched windows cut through the west hedge to allow glimpses of the Theatre Garden. In

⁵³ Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p19

1920, The Cloisters are described as being ‘*enclosed by a Yew hedge, some 10 – 12 feet high, pierced with “windows”*. *It includes a fine sward of grass decorated with stone ornaments and numerous handsome Wisteria flowering abundantly.*’⁵⁴ By 1923, the painting by Edith Adie(above) appears to show that the Cloister was no longer grassed, but now had a gravel surface.

At its south end, the Cloister led to a terrace at the northern end of the Paved Court, created a vista through the Paved Court to the Round Garden, that was more pleasing and more inviting than would have been the case originally.

The Dyffryn estate sales particulars of 1937 describe the cloister being adorned at one end with dwarf Wisteria.

Description of what survives: The hedges that remain today appear to be much as shown on the 1919 OS map and in photographs of 1920 – 1938.

Losses, removals and alterations: The original central hedge dividing the cloister into two narrower corridors was removed within a few years of the original planting. A painting by Edith Adie made in 1923, shows the cloister with a gravel surface and containing small pom-pom trees (possibly olives?) grown in tubs.

Significance: High Significance, as part of the Cadw Registered Park and Garden. The Cloister was shown on Mawson’s masterplan, although it was simplified to a single rectangular space by Cory.

Recent investigations: -

Condition and repairs: The hedges are now broad and somewhat uneven. They would benefit from phased reduction and restoration.

- Management issues and needs:**
- A meticulous standard of maintenance is necessary in order to give this space ‘presence’ in its own right.
 - The gravel surface should be clean, raked and weed- and moss-free.

Future character & presentation The Cloister should remain ascetically simple and have a special, almost reverential atmosphere of its own. Ornamentation (plants in tubs) should also be utterly simple - single plant or single species displays – of a suitable scale and very high quality, to achieve a breath-taking effect in this strong simple setting.

⁵⁴ The Gardeners’ Chronicle, 3 July 1920. *The Duffryn*, p8

Theatre Garden (or Japanese Garden)

Reference no:	L.26
Grid reference:	ST 309350 172450
Date(s):	Probably parkland by late C18 th - early C19 th . Part of the gardens by c.1907 – 09
Designations and register entries:	Cadw Registered Park and Garden, Grade I



Brief history: In 1811, the area occupied by the Theatre Garden was on the periphery of the parkland that surrounded Dyffryn House. By 1841, the area was part of field no. 433 on the St Nicholas tithe map, which was recorded as being a paddock. The 1st and 2nd Edition Ordnance Survey maps of 1878 and 1900 both show parkland trees in this field, indicating that it had retained its parkland character throughout the 19th century.

In the early 20th century, this area became part of the gardens designed by Thomas Mawson. His master plan of 1906 shows the Theatre Garden as a large simple space, much as today. The plan showed a circular feature in the NE corner of the garden – possibly intended to be another viewing tower – with a little access path leading to it from the Cloister. There is no evidence that this was ever built. The master plan showed the ‘stage’ on the west side of the garden that still exists today. However, a Neame Roff photograph of 1920 and the painting by Edie Adie of 1923 both show the stage surface was slightly raked and gravel-paved, with just two low stone steps at the front edge. The stage was enclosed around its west side by a low semi-circular wall with clipped yew hedges above, and a central flight of steps leading up and out of the rear of the stage. The garden had been built by 1911 and an article published in the South Wales Daily News on 7 Oct 1911 describes the extensive collection of ‘*Japanese dwarf-trees – oak, maple and cryptomeria, etc. – all full grown trees of anything between sixty to a hundred years of age, all perfect specimens, and yet none of them more than three or four feet in height.*’

The Neame Roff photograph of 1920 shows three stone plinths: a central tall stone column carrying a cast finial above (suggested to have been Coade stone) and the two low plinths, one to either side, supporting lower stone finials. Torode believed that the tall central pillar was originally intended (by Mawson) to carry three vertical sundials in a style that he had used elsewhere. Panels in the sides of the pillar may indicate where these sundials were either briefly installed (no evidence for this) or were intended to go.

The Theatre Garden held Cory’s collection of bonsai trees, Wisterias and Japanese ornaments including stone lanterns, and so gave rise to its alternative name of the Japanese Garden.⁵⁵ Some of the bonsai trees were thought to be in excess of 300 years old.⁵⁶

To the east of the stage there was originally a larger, simple rectangular lawn enclosed along its south and east sides by yew hedges. The north side was open to the area that later became part of the Australasian Garden. This side was closed in by another yew hedge at some date between the First World War and 1930.

An aerial photograph published in 1964 shows that the garden was used for open air theatre productions. Raked seating is visible in the photo, and a small covered control facility is located behind the east hedge in the Cloister.⁵⁷ Open air theatre has continued to be staged in the Theatre Garden ever since.

Description of what survives: The shape of the theatre garden and its enclosure with yew hedges remains much as originally designed. The stage remains although it has been extended forwards and is now paved with stone flags. The central pillar survives although the finial is a similar, but not identical replacement of the original.

Losses, removals and alterations: Today, at both north and south ends of the stage there are two sets of curved steps, marking entrances from neighbouring gardens. However, the photograph of 1920 only shows one small flight of steps at the north end of the ‘stage’ and no others. It is not known when the other three flights of steps were added. The two lower plinths which supported stone finials - one on either side of the ‘stage’ – are no longer there. The original finial on the top of the central column (thought to have been Coade stone) was removed and replaced in the 1990s.

Reginald Cory’s collection of bonsai and Japanese artefacts were removed from the gardens when the property was sold in 1937. According to Torode, the stone ornaments from the Theatre Garden ‘*seem to have been dumped, unceremoniously, in a disused part of the garden, where their remains were recovered in the late 1980s*’⁵⁸ Unfortunately it is not known what became of them after that.

At the west end of the paved corridor that runs along the south side of the Theatre Garden there is an alcove which appears to have been built to house a seat. The seat is missing.

A Grecian-style cast statue of woman holding a pitcher in her left hand and with her right arm wrapped around some Acanthus foliage stands in a niche in the hedge on the north side of the garden. The manufacturer’s mark on the back identifies the statue as a product of the Ernst March (Söhne) Thonwaaren factory at Charlottenburg, Berlin. The factory was founded in 1836 and ceased production of home-wares in 1899, with the factory finally closing in 1934. The statue carries a signature of G.Kuhse (the designer?) and a date of 1881.

The statue is visible in a photograph 1938 ⁵⁹ positioned in the west-facing niche of the shrub group at the east end of the South Walk in front of the house. A date of 1881 has been ascribed to it.

Electrical distribution have been installed within the hedges (HLF funded) to provide power for lighting and equipment for open air theatre performances.

Significance: High Significance, as part of the Cadw Registered Park and Garden. The Theatre Garden was shown on Mawson’s masterplan, and the detailed design – described by Mawson as the ‘Experimental Garden’ – appears to have been Mawson’s.

Recent investigations: -

Condition and repairs: The finial on top of the central column on the stage appears was replaced in recent years. Some stonework in the steps leading down to the Theatre Garden stage is beginning to spall and blow apart.

In the paved corridor, enclosed by yew hedges, that runs along the south side of the Theatre Garden, the paving and steps are very slippery in winter. The low retaining wall facing the corridor path along its south side is starting to lean and bulge.

⁵⁵ The Gardeners’ Chronicle, 3 July 1920. *The Duffryn*, p8
⁵⁶ Dyffryn Estate Sales Particulars 1937. Glamorgan Archives ref. DSA/1/91

⁵⁷ County of Glamorgan, 1964. Garden Party programme, 27 August 1964. Glamorgan Archives ref. GD/C/CH/51/26
⁵⁸ Torode, S.J., 2001. *The Gardens of Duffryn, St Nicholas, Glamorgan: The Creation of Thomas H. Mawson and Reginald Cory*. Gerddi, Vol3., p65.
⁵⁹ McLean, R.C., 1938. *A Welsh Kew?* The Western Mail and South Wales News, 6 June 1938

Management issues and needs:	<ul style="list-style-type: none">• In the short term, repair loose and spalling stonework in stage and steps to remove hazards.• In the longer term, consider removing stone paving from the stage area and replaced the sloping gravelled surface.• Address the slippery paving in the corridor to the south.• Replace missing seat in alcove at the west end of the corridor.
Future character & presentation	<ul style="list-style-type: none">• Recreate the 1920 character of the garden by introducing pots and tubs of attractive design and a collection of Japanese plants (ideally a collection of bonsai trees) with a range of foliage effects and colours to bring vibrancy against the dark backdrop of the yew hedges.• Facilitate theatrical events and use by making the stage and steps safe.
Physic Garden	
Reference no:	L.27
Grid reference:	ST 309430 172300
Date(s):	Probably parkland by late C18 th - early C19 th . Part of the gardens by c.1907 - 09.
NT HBSMR:	-
Designations and register entries:	Cadw Registered Park and Garden, Grade I
Brief history:	<p>In 1811, this area was on the periphery of the parkland that surrounded Dyffryn House. By 1841, it was part of field no. 433 on the St Nicholas tithe map, recorded as being a paddock. The 1st and 2nd Edition Ordnance Survey maps of 1878 and 1900 both show parkland trees in the field, indicating that it had retained its parkland character. In the early 20th century, this area became part of the Arts and Crafts style gardens designed by Thomas Mawson. Mawson’s master plan of 1906 showed this area as a rather simple space with a rectilinear arrangement of intersecting paths, completely filled with planting between. It was labelled Reserve Garden, implying that it was intended as some kind of nursery or holding ground for newly propagated or acquired plants. It is not known whether this layout was implemented. The Ordnance Survey maps of 1915 and 1940 show the site of the Physic Garden as a simple space enclosed to the east by the Theatre Garden, to the west by a boundary zone of trees and shrubs and to the south by the two parallel hedged corridors. A small circular feature is visible in the centre of the garden on the 1915 and 1940 maps, which may correspond with a small circular raised bed at the centre of today’s arrangement.</p> <p>The current layout of the garden was built in the 1960s – ‘70s. It is understood that the design was intended to be in the manner of Thomas Mawson and comprises a number of paths converging symmetrically on a central area with a raised bed, arranged to face eastward. The garden is defined by the yew hedges of the Theatre Garden along its west side and by a laurel hedge along its east side.</p> <p>In c.1998, with the grant-aid from the Heritage Lottery Fund, this area was developed as a Physic Garden and a collection of medicinal plants was established.</p>
Description of what survives:	The border along the west side of this garden contains trees and shrubs, which were probably part of the West Garden of Reginald Cory, when it extended into this area. Several specimens are quite old (e.g. a <i>Sophora japonica</i>) and may date from the time of Reginald Cory.
Losses, removals and alterations:	The main part of the Physic Garden has entirely replaced whatever was there before the 1960s / ‘70s.
Significance:	High Significance, as part of the Cadw Registered Park and Garden. However, apart from the tree and shrub fringe along the west side of this area, this is an almost entirely new garden dating from the 1960s / ‘70s. So it might be better described as of Little Significance.



Recent investigations:	-
Condition and repairs:	Some of the borders are edged with lavender and contain a range of herbaceous plants with medicinal properties. The paths are concrete-edged and gravel-surfaced, prone to moss growth in winter.
Management issues & needs:	Review the success of the Physic Garden theme to date and consider whether: <ul style="list-style-type: none">• the theme is relevant to the Cory story;• the planting scheme is successful aesthetically; and• the garden has been successful in terms of visitor interest and enjoyment .
Future character & presentation	No illustrations or photographs have been seen to show how this garden looked when it was first created in the 1960s/‘70s. However, ‘Physic Gardens’ - as a type - tend to have the appearance of a herb garden. Unfortunately herbs are charming but tend to be informal and ‘undisciplined’ in design terms. As a consequence, designs for herb gardens often impose a structure through formal arrangements of small beds, crisply architectural paths and symmetry. The 1970s layout of the Physic Garden is informal and so does not impose this discipline. The presentation of the Physic Garden should be addressed in stages: Short-term: Re-establish stronger enclosure along the north side of the Physic Garden, separating it from the Australasian Garden. Introduce a stronger planted structure within the Physic Garden, to give a sense of formality to the garden, possibly through the use of topiary, pleached trees, etc., to give the garden a stronger visual structure. Longer term: Re-consider the theme for the space and create a new design.

Swimming Pool Garden, or Reflecting Pool Garden

Reference no:	L.28
Grid reference:	ST 309430 172300
Date(s):	Probably parkland by late C18 th - early C19 th . Part of the gardens by c.1907-1909.
Designations and register entries:	Cadw Registered Park and Garden, Grade I



Brief history: In 1811, this area was on the periphery of the parkland that surrounded Dyffryn House. By 1841, it was part of field no. 433 on the St Nicholas tithe map, recorded as being a paddock. The 1st and 2nd Edition Ordnance Survey maps of 1878 and 1900 both show parkland trees in the field, indicating that it had retained its parkland character.

In the early 20th century, this area became part of the Arts and Crafts style gardens designed by Thomas Mawson. In his book, *The Art and Craft of Garden Making* (5th edition, 1926) Mawson writes ‘*Illustration No. 473 shows the bathing pool, combined with a panel garden to the west of the central walk leading to the rose garden. These latter two gardens were planned by Mr Cory*’. Assuming that the bathing was not included within ‘*these latter two gardens*’ it implies that the bathing pool ‘room’ was designed by Mawson.

The pool was supplied from the reservoir that still exists in the field to the north-west of the gardens (in zone L.1). It is surrounded on all sides by tall yew hedges. An upper stone terrace overlooks the pool from the north end. A photograph of 1920 shows a white-painted bench seat on the upper terrace. The pool was bordered with stone slabs but with gravel paths beyond. A photograph of the 1950s shows the pool being used for a swimming gala event: at this date the surround was grassed. Since then, the surrounding area has been paved with stone crazy paving. A collection of bonsai trees and maples grew in pots placed on the pool edge stones.⁶⁰ An article published in the South Wales Daily News on 14 October 1911 described ‘*a limpid swimming pool, fringed with pale pink geraniums*’. In 1920, the margins of the pool were planted with ‘*glorious Japanese Maples, Astilbes in variety, Wisteria multijuga alba and Iris Kaempferi, the last in tubs*.’⁶¹ A painting by Edith Adie of 1923 shows the north terrace luxuriantly clothed in mauve Wisteria and with two standard white Wisteria, one at either end.

A Neame Roff photograph of c.1920 and the watercolour painting on 1923 by Edith Adie both show the swimming pool water as unadorned but with small patches of algae (photo) and what appear to be floating leaves (painting). Typically of outdoor swimming pools the water would have tended to discolour and get dirtier as the summer wore on. The same situation continues today.

In 1993, Torode described the Swimming Pool Garden as containing magnificent specimens of bush-trained Wisterias - including a particularly fine white-flowered form and *Acers* - all of which had been planted by Cory.⁶²

During the 1970s, when Dyffryn Gardens were freely open to the public and managed by the Mid and South Glamorgan Councils, the swimming pool was filled in and grassed over. In c.1998, with the aid of a Heritage Lottery Fund grant, the swimming pool (which became known as the ‘Reflecting Pool’) was restored, but not to its original depth.

Description of what survives: The pool and terrace to the north have been restored to an appearance which is much as in the time of Reginald Cory. Today a number of tubs containing dwarf maples stand round the pool.

Losses, removals and alterations: During the HLF funded restoration works of the late 1990s, the pool was restored but only to a shallow depth, for reasons of visitor safety. The original gravel paving of the paths round the pool has been replaced by stone crazy paving, at some date after the early 1950s.

A cast concrete (or possibly fired clayware) chest of unknown provenance with embossed insignia stands at the south end of the garden.

Significance: High Significance, as part of the Cadw Registered Park and Garden. The bathing pool garden room is shown on Mawson’s master plan of 1906 and the detailed design was probably designed by Mawson rather than Reginald Cory.

Recent investigations: -

Condition and repairs: Coping stones and some of the masonry of the retaining wall supporting the north terrace are being displaced, in places, by the planting on the terrace. The surfaces of some of the crazy paving slabs around the pool are spalling. The cast chest is cracked.

The pool is shallow and substantial quantities of algae tend to grow quickly in the water during sunny warm weather. This is unsightly.

- Management issues and needs:**
- Repair (or possibly even rebuild) parts of the north terrace wall in a manner sufficiently robust to resist displacement by Wisteria roots.
 - Remove the Wisteria arches over the NW and NE flights of steps which spoil the visual effect particularly of the view up the sequence of steps at the NW corner.
 - Consider replacing stone crazy paving with a gravel surface, as shown in a Neame Roff photograph of 1920.
 - Enhance the presentation of the Wisteria (white and mauve)
 - The water supply to the bathing pool must be borehole water (not mains water) to avoid harming great crested newts.
 - Explore the possibility of improving the appearance (clearness) of the pool water by installing a UV filter (in a position where great crested newts can be kept away from it).

Future character & presentation The 1923 painting of the bathing pool by Edith Adie creates a somewhat idyllic impression of the charm of the bathing pool. She illustrated a view that looks across just the north end of the pool, framed on one side by luxuriant overhanging foliage and flowers, and looking on through a sequence of ‘doorways’ to the Paved Court and then finally a carefully-positioned statue in the Pompeian Garden. This shows the garden from its best angle.

However, the strong ‘planted architecture’ of *Wisterias* – including white *Wisteria* trained as standards – and plum-foliaged *Acers* gave the garden a distinctive character which should be retained. Adie’s painting shows the under-planting on the terrace to have been designed to introduce complementary colours – notably yellow and grey – to contrast with and create an effective setting for the ‘key players’ – the plum colour of the *Acers* in particular. Future under-planting schemes should seek to create a similar effect of complementary setting for the dominant colours of the *Wisteria* and *Acers*.

Although regarded by some as hackneyed today, for Reginald Cory the azure blue lining of the bathing pool may have been reminiscent of the azure blue of the Mediterranean under a summer sun. Consideration might be given to re-lining the pool with an azure blue finish.

The use of water lilies in the pool is an effective way of re-creating the impression captured in Adie’s painting of picturesque floating leaves. In addition to adding to the picturesque quality of an otherwise featureless body of water, well-cultivated water lilies covering part of the water’s surface would help to shade the water and reduce algal growth.

⁶⁰ Dyffryn Estate Sales Particulars 1937. Glamorgan Archives ref. DSA/1/91
⁶¹ The Gardeners’ Chronicle, 3 July 1920. *The Duffryn*, p8
⁶² Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p17

Paved Court

Reference no: L.29

Grid reference: ST 309450 172300

Date(s): Probably parkland by late C18th - early C19th. Part of the gardens by 1910.

Designations and register entries: Cadw Registered Park and Garden, Grade I



Brief history: In 1811, this area was on the periphery of the parkland that surrounded Dyffryn House. By 1841, it was part of field no. 433 on the St Nicholas tithe map, recorded as being a paddock. The 1st and 2nd Edition Ordnance Survey maps of 1878 and 1900 both show parkland trees in the field, indicating that it had retained its parkland character. In the early 20th century, this area became part of the gardens designed by Thomas Mawson. The garden was originally shown on Mawson’s master plan as having a central gravel path. The photograph of 1910 shows lawns to either side, punctuated by a symmetrical arrangement rectangular island beds planted with formal summer bedding.

The garden is described in an article published in 1911:

*‘At the upper end, on a semi-circular dais approached by two steps, are ranged a choice selection on Japanese dwarf trees – oak, maple and cryptomeria, etc. – all full grown trees of anything from sixty to a hundred years of age, all perfect specimens, and yet none of them more than three or four feet in height. Fuschias run riot along the terrace, which forms the upper end of this court, and luxuriant yuccas stand sentinel-like at either end of the dais. The broad paved walk is flanked on either side by standard bay trees, and behind these are beds the flowers in which stray in “admired disorder” across the pathway.’*⁶³

The garden is also described in *The Gardeners’ Chronicle* in 1920 as having *‘rectangular beds with Bay trees in tubs at the corners. The beds are planted with Lillium Henryi over a ground of Heliotropes and Lantanas. We noticed some fine, old, dwarf Conifers, in handsome Japaneseware, and another beautiful feature is Vitis armata clambering over the stonework of a dripping well. A dense screen of Portugal Laurel separates the Paved Court from a bathing pool, ...’*⁶⁴

The change in level, from the Cloister to the north, down into the Paved Court is defined by a latticework balustraded terrace. A dipping pond is set into, and partially under the wall, with a quarter-spherical roof and has a small wall fountain. Until recently, the water issuing from the fountain was gravity-fed from a reservoir constructed on the hill to the north-west of the garden, which is supplied by a spring and artesian well.⁶⁵

The original planting was of *Vitis davidii* trained against the wall and around the fountain. However, this was replaced at some date by *Fuschia magellanica* described by Torode, in 1993, as being of considerable age.⁶⁶

By 1923, a painting by Edith Adie shows that the gravel path and lawns had been replaced by stone flag paving and flower beds. In the summer of 1920, these beds were planted with heliotrope and lantana, with pale apricot-yellow *Lillum henryi*.⁶⁷

The painting also shows a lead cistern placed on the centre-line of the garden and set on what appears to be a low stone table with ornately carved legs. The cistern is still at Dyffryn and is probably of 18th century date (the hey-day for this kind of work).

Description of what survives: The built structure of the Paved Court – the paving, terrace wall with latticework balustrade and canopied pool – are all as built by 1923 (as far as one can tell). A rather grainy aerial photograph of c.1938 is the earliest photograph that shows the shapes of the beds within the paved layout as they exist today, but it seems likely that the bed shapes were established by 1923.

The lead cistern is still at Dyffryn but not currently in its old position in the Paved Court.

Losses, removals and alterations: The garden remains similar to the arrangement of 1910, but the entire area was re-paved with stone crazy paving at some date before 1923 when the garden room was painted by Edith Adie.

Significance: High Significance, as part of the Cadw Registered Park and Garden. The Paved Court was designed by Reginald Cory although, interestingly, incorporates architectural details that were typical of Mawson’s work elsewhere.

Recent investigations: -

Condition and repairs: The garden has been restored with grant aid from the Heritage Lottery Fund. Repairs to the balustrade are in poor condition in places. The enclosing hedges are thick and could be reduced to bring them back to the size and shape of the 1910-1920 years.

The lead cistern is constructed of two sheets of moulded lead bent round to form the two halves of the cistern and then welded to each other and also to the base circle. The decorative moulding appears to be on two thinner outer sheets: a duplicate pair. On one side, it is cracking, probably due to fatigue and exfoliating to reveal the inner, structural sheeting of the cistern.

Pond weed (*Spirogyra*) appears to be a recurrent problem in the small pool.

Management issues and needs:

- The paving, steps, walls and pool must be maintained in a clean, tidy and safe condition for the public and garden staff; clean, tidy and highly attractive.
- On-going repair of paving and other stonework.

Future character & presentation The painting by Edith Adie shows an exuberant and highly colourful planting scheme in the panel beds comprising Turk’s Cap lilies and summer annuals that look like Ageratum, marigolds, Lantana and Heliotrope. The planting reflects the hot summer microclimate of the garden. It seems likely that the beds contained regularly-changed schemes of bedding plants (as today) and so would have been a source of exciting variety from spring through to autumn: every year would have been different. The garden was given additional structure by the use of clipped standard bay trees in tubs, positioned like sentinels at the corners of the four main panel beds. This sets the scene for what can be done here today. The garden offers an opportunity for exuberant and imaginative planting schemes of spring bulbs and summer bedding.

What cannot be seen in the painting by Adie is the planted treatment of the terrace. The Neame Roff photograph of 1910 shows the garden, newly completed, with a number of relatively small pots containing young fan palms below the terrace. We have to rely on the description published in ‘The Gardeners’ Chronicle (above) for information about what was growing on the terrace in 1920. It is interesting to note that the balustrade was adorned with a tender ornamental vine; once again, Reginald Cory shows his preference for smothering his architectural framework with lush climbers. This theme could be continued but by using another similarly exotic but slightly hardier climbing plant with dramatic foliage (rather than flowers).

⁶³ The Cardiff Times and South Wales Weekly News, 14 Oct 1911. *Welsh Country Homes*, XCVI – Dyffryn
⁶⁴ The Gardeners’ Chronicle, 3 July 1920. *The Dyffryn*, p8
⁶⁵ Torode, S J, 2001. *The Gardens at Dyffryn, St Nicholas, Glamorgan: The creation of Thomas H. Mawson and Reginald Cory*. Gerddi, Vol 3. 2001, p67
⁶⁶ Torode, S J, 1993. *Dyffryn – An Edwardian Garden designed by Thomas Mawson*, p21
⁶⁷ The Gardeners’ Chronicle, 3 July 1920. *The Dyffryn*, p8

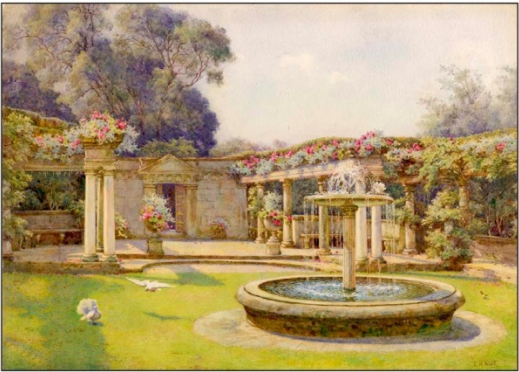
Pompeian Garden

Reference no: L.30

Grid reference: ST 309465 172300

Date(s): Probably parkland by late C18th - early C19th. Part of the gardens by 1909.

Designations and register entries: Cadw Registered Park and Garden, Grade I
Pompeian Garden – Grade II listed building



Brief history: In 1811, this area was on the periphery of the parkland that surrounded Dyffryn House. By 1841, it was part of field no. 433 on the St Nicholas tithe map, recorded as being a paddock. The 1st and 2nd Edition Ordnance Survey maps of 1878 and 1900 both show parkland trees in the field, indicating that it had retained its parkland character. In the early 20th century, this area became part of the Arts and Crafts style gardens designed by Thomas Mawson, in collaboration with Reginald Cory and influenced by a shared trip to southern Europe when they visited both Pompeii and Herculaneum. The doorway at the NW end of the garden bears the date of 1909.

The garden is designed in the style of a Roman garden and comprises a simple rectangular space with a central circular raised pool with a small raised fountain at its centre. The garden is bounded by colonnades on its east and west sides with a loggia of matching style at the north end and, at the south end, a small house or temple with a pediment over the doorway. Attractive stone benches line the narrower courtyard area at the south end of the garden. A Neame Roff photograph of 1920 shows that the planting was simple, with several stone urns filled with a variety of annuals and perennials. The colonnades supported Wisteria while rambler roses were grown against the walls. The tops of the colonnades and the edges of the loggia roof were richly planted with annuals (often *Tropaeolum*) which hung down in festoons over the edges.⁶⁸ The 1923 painting by Adie appears to show a colonnade-top planting scheme of geraniums and a silver-leafed plant, possibly *Helichrysum*. The loggia had a glass panel in the roof.⁶⁹ In 1920, the garden was described as having festoons of *Tropaeolum* hanging down, the loggia contained a stone figure of Buddha, and the enclosing walls were furnished with roses. Numerous ferns grew in crevasses in the masonry.⁷⁰

At the NE corner of the garden there is another small rectangular building with an observation deck on its roof. This roof area is reached via steps from the corridor that behind the north loggia of the Pompeian Garden and allows elevated views down into the garden and over the other adjacent spaces.

Today, the Pompeian Garden can be used as a venue for civil marriage ceremonies.

Description of what survives: The main masonry structures and paved areas of the Pompeian Garden, as built in 1909, all remain intact and were restored in the 1990s with grant aid from the Heritage Lottery Fund.

Losses, removals and alterations: The 1923 painting by Adie shows a more ornate detailing of the stonework immediately beneath the portico of the temple facade than exists today. This may indicate that the façade has been repaired at some date and the ornate detailing replaced with a simpler panel. Alternatively (although this seems less likely) the ornate detailing may reflect a little artistic licence by Adie. The Adie painting also shows that the temple had double doors with with 5 carved panels in each leaf. These doors no longer exist. The stonework of the temple walls, to either side of the doorway, was originally visible. It is now painted / lime washed.

The tall simple vases shown in the photograph of 1910 and Adie’s painting of 1923 have gone and have been replaced by a few dumpier artificial stone tubs.

In a photograph of c.1914 , three small statues are visible positioned on top of the wall around the NE corner of the Pompeian Garden.⁷¹ One of the figures is also to be seen in a painting by Adie made in 1923. One of the statues, of a woman partially draped in a toga, now stands on a plinth at the foot of the Italian Terrace.

Planting is no longer maintained along the tops of the colonnades. Climbers trained over the colonnades are now predominantly *Wisteria*.

Significance: High Significance, as part of the Cadw Registered Park and Garden. The Pompeian Garden was designed by Thomas Mawson drawing on inspiration gained during a trip to Italy with Reginald Cory in c.1905 with the specific intention of informing and educating themselves on the classical of historic gardens.

Recent investigations: -

Condition and repairs: Following the award of a Heritage Lottery Fund grant, the Pompeian Garden was extensively restored in 1998. New lead-covered roofs were built over the north loggia and south shelter. The roof over the shelter still has a glass panel (glazed with wire-reinforced glass).

The upper dish of the central stone fountain is frost-damaged: to be repaired, autumn 2014. The stone seat in the south shelter is slightly damaged.

Tiles from the small observation deck at the NE corner of the garden have been salvaged and stored. These have a blue-green glaze and are thought to be of Arts & Crafts movement style and period.

Management issues and needs:

- The masonry surfaces are prone to dirtying and streaking, particularly where climbing plants grow over them, shading the surfaces and shedding foliage. The effect can be dismal particularly in winter. A realistic programme of cleaning of the masonry is needed, to maintain its appearance.
- Maintain the stone steps and pavings to a high standard to avoid slip/trip hazards.
- Repair the frost-damaged stone dish of the central fountain (due autumn 2014).
- Have new tiles made for the observation platform to match the surviving salvaged tiles and restore to their original positions.

Future character & presentation

- Restore a statue or figure at the NE corner of the garden as a focal point to the view through the garden ‘doorways’ connecting the Bathing Pool, Paved Court and Pompeian Garden.
- Restore the missing doors on the south temple.
- Reginald Cory clearly loved dramatic and highly floriferous effects. While a basic planted structure of Wisteria should be maintained, all-summer colour should be achieved using as many tubs and large vases as possible/
- For special events, consider enhancing floral display using swags to adorn the colonnade tops in summer, re-creating the pendant floral displays shown in the 1920s illustrations.

⁶⁸ Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p11

⁶⁹ Dyffryn Estate Sales Particulars 1937. Glamorgan Archives ref. DSA/1/91

⁷⁰ The Gardeners’ Chronicle, 3 July 1920. *The Duffryn*, p8

⁷¹ Lewis, T. J., photographer (c.1900-1940). T. J. Lewis Archive, Barry Camera Club (courtesy of John Harvey)

Rose Garden (or Round / Topiary Garden)

Reference no: L.31

Grid reference: ST 309450 172270

Date(s): Probably parkland by late C18th - early C19th. Part of the gardens by c.1907-1909

Designations and register entries: Cadw Registered Park and Garden, Grade I

Brief history: In 1811, this area was on the periphery of the parkland that surrounded Dyffryn House. By 1841, it was part of field no. 433 on the St Nicholas tithe map, recorded as being a paddock. The 1st and 2nd Edition Ordnance Survey maps of 1878 and 1900 both show parkland trees in the field, indicating that it had retained its parkland character.



In the early 20th century, this area became part of the Arts and Crafts style gardens designed by Thomas Mawson. The rose garden was shown on Mawson’s master plan of 1906 as a round, enclosed garden at the south end of the Paved Court, with 10 wedge-shaped rose beds cut into the lawn and radiating out from a central feature. The detailed design was undertaken by Cory.⁷² Paths lead out of the garden into adjoining spaces from all four sides, through breaks in the enclosing yew hedges.

The paths from west to east permit a vista from the West Garden, through the Rose Garden, looking across the Great Lawn towards the Eastern Arboretum beyond.

The garden was also known as the Topiary Garden on account of the shapes into which the box edging to the rose beds was clipped. The original box edging had to be removed during the 1970s, to allow the ground to be cleared of a persistent weed problem. New edging was planted in dwarf box and maintained to a lower height and narrower width than the original hedges.⁷³

Description of what survives: The structure of the garden, as designed and implemented by Reginald Cory still exists.

Losses, removals and alterations: The original box edging to the rose beds was removed in the 1970s when it had become irretrievably weed-infested. This resulted in the loss of the original shaped edging to the beds.⁷⁴

The west-east vista through the garden lines up on the mid-way steps on the far side of the Great Lawn. The Dragon Fountain was added to the centre point of the long canal and so was intended to become a focal point to this vista, but unfortunately in not perfectly aligned.

Significance: High Significance, as part of the Cadw Registered Park and Garden. The detailed design for the garden was developed by Reginald Cory.

Recent investigations: -

Condition and repairs:

- The box hedges are complete and appear to be moderately healthy. They are no longer trimmed to a rounded profile, with upstanding corner finials; instead the hedges are now trimmed simply with vertical sides and flat tops.
- The beds are currently filled with historic varieties of shrub roses but these show little height variation or interest.
- The garden hedges are now relatively high and surrounding trees tend to shade the garden. This is not ideal growing conditions for roses.

Management issues and needs:

- Allow the box hedges to grow on and re-shape them to the more rounded, complex shapes shown in the Neame Roff photograph of 1920.
- Top up and maintain the gravel to look clean and moss-free.
- Review the current palette of roses and consider re-design of the planting scheme, possibly abandoning roses.

Future character & presentation The 1920 Neame Roff photograph of the rose garden reveals a variety of fairly thin-looking shrub roses in the triangular beds, but also what looks like a few dahlias. The garden not was the subject of any painting by Edith Adie so we have no information about the colours or effectiveness of the rose planting scheme.

It is possible that Reginald Cory might have persisted in cultivating a rose garden in this area as growth of the surrounding hedges and trees have gradually rendered the conditions less suitable for roses. It seems likely that - like any explorative gardener - Cory might have decided to change the theme.

A new planting scheme for the garden should seek to re-create a style of planting reminiscent of the romantic luxuriance so beloved by the Edwardians. Reginald Cory embraced new varieties of plants with enthusiasm and appears to have loved experimentation. If roses are re-planted, these should include modern varieties which achieve the sumptuous effect that Cory almost certainly would have wanted. To give interest, the scheme should seek to establish eye-catching colour gradations or colour combinations and make use of height variation to frame vistas and maximise the drama of the space. Given the shady environment, it would be valid to consider creating a new scheme based on a quite different choice of plant from roses.

West Garden

Reference no: L.32

Grid reference: ST 309420 172200

Date(s): Probably parkland by late C18th - early C19th. Part of the gardens by c.1907-1909.

Designations and register entries: Cadw Registered Park and Garden, Grade I

Brief history: The 1811, this area was on the SW periphery of the parkland that surrounded Dyffryn House, but also extended into the neighbouring field to the west. A row of trees defined this section of the parkland border.



Dahlia borders in the West Garden, 1910

By 1841, the whole of this area was part of field no. 433 on the St Nicholas tithe map, recorded as being a paddock. The 1st and 2nd Edition Ordnance Survey maps of 1878 and 1900 both show parkland trees in the field, indicating that it had retained its parkland character. In the south of this area, the stream that ran from the north, through culvert past the house and grounds is shown as re-emerging and following a line that corresponds approximately the SE border of this zone. By 1900, the southern end of this zone had been fenced off, in order to define the space for creating a large pond.

In the early 20th century, this area became part of the gardens designed by Thomas Mawson. His master plan of 1906 shows the northern end of this zone was defined by a path that runs west from the Rose Garden. At the west end of this another path runs from NW to SE on a curving alignment through the West Garden, passing through informally-shaped areas of shrubbery or lawn. A photograph by Neame Roff of uncertain date (1910 or 1920) shows quite densely planted deep borders with a spinal structure of relatively young trees, interplanted with shrubs and then fringed with dahlias.⁷⁵ Clearly this reflects Cory’s love of dahlias. However, several other photographs of Dyffryn taken in 1920 show that dahlias had been

⁷² Mawson, T., 1926 *The Art & Craft of Garden Making*, 5th Edition, p389
⁷³ Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p25
⁷⁴ Torode, S J, 2001. *The Gardens at Duffryn, St Nicholas, Glamorgan: The creation of Thomas H. Mawson and Reginald Cory*. Gerddi, Vol 3. 2001, p67

⁷⁵ Glamorgan Archives ref. D/DX/361/30

planted extensively throughout the gardens, possibly as an effective interim planting scheme giving quick results while the gardens ‘got back on their feet’ after the First World War.

An article published in 1911, in the The Cardiff Times and South Wales Weekly News, describes ‘a wonderful dahlia garden’ located somewhere in the West Garden. Its exact location is hard to pinpoint although it appears to have been somewhere south of the Pompeian Garden. It may not have been located in the same place as the dahlia garden that was created for the Cardiff Trials (see L.33 below). The article describes the garden as follows: ‘*There are the collarette dahlia and several of the peony-flowered varieties. Hard by a bed of succulents, which includes the big rosettes of Sempervivum, and weird unwonted species of Euphorbia and Cactus present an interesting diversion. These were collected by Mr Reginald Cory when tiny plants at Las Palmas. A charming tea-house in the Dutch style completes this picture.*’⁷⁶

The Ordnance Survey maps of 1919 and 1940 indicate that this character was retained but that the exact shapes of the planting areas and routes of the paths differed slightly from those shown on the master plan of 1906. In 1920, The Gardeners’ Chronicle described the West Garden as comprising ‘a series of shrubbery borders with winding, flagged paths. Being well sheltered from cold winds, these borders have been utilised for the planting of specially choice subjects, including many new Chinese plants introduced by Wilson, Forrest and Farrer. The article went on to list some of the interesting plants:

- Cornus kousa*;
Eucalyptus filicifolia;
Euonymus alata;
Fitzroya patagonica;
Hydrangea sargentii;
Idesia polycarpa;
Ilex dipyrena;
Jasminum beesianum;
Juglans cathayensis;
Lonicera fuchsoides;
Lonicera gigantea superba;
Lonicera heckrottii;
Lonicera tartarica var. *lutescens*;
Lonicera ‘Scarlet Trumpet’;
Muhlenbeckia complexa (which was doing splendidly);
Nyssa multiflora;
Olearia insignia;
Olearia myrainoides;
Osmanthus ilifolius;
Osmanthus rotundifolius;
Phormium alpine;
Phormium Colensoi;
Phormium Powerscourt;
Picea albertiana;
Populus lasiocarpa;
Prunus microlepis;
Quercus acuta;
Quercus aegilops;
Quercus cuspidate latifolia;
an Oak from Sulva Bay (possibly Holm Oak);
Rheum alexandrae;
Rhyncospermum jasminoides variegata;
Rodgersia pinnata rosea, and a Chinese form of this species;
Rodgersia aesculifolia;
Rubus geraldianus;

- Salix magnifica*;
Senecio latifolia;
Staphylea holocarpa;
Styrax japonica;
Styrax Wilsonii;
Sycopsis sinensis;
Viburnum davidii.⁷⁷

Many of the largest trees in this part of the garden pre-date Cory’s death in 1934. These include specimens of *Magnolia macrophylla* and a plant of the white-flowered *Wisteria venusta*, which was probably given to Reginald Cory by the renowned gardener, Ellen Willmott, in 1916.⁷⁸

In 1913, the southern end of the West Garden was made into a dahlia garden. (See below.)

Description of what survives:	Many of the trees in this part of the garden pre-date Cory’s death in 1934 and it is likely that some of the shrubs also survive from that period.
Losses, removals and alterations:	The layout of much of the West Garden is similar, but not identical to the layout that is shown on the 1940 Ordnance Survey map. The shapes of tree and shrub belts have shifted, resulting in a slightly different configuration of planting and open glades. Fewer paved paths exist now than in 1940. A path running west from the rose garden still exists and a path linking the rose garden to the Lavender Court still exists, although it follows a more sweeping course. Other former paths have been removed.
Significance:	It is not known where the ‘ <i>charming tea-house in the Dutch style</i> ’ mentioned in 1911 was located. No building is visible on the OS map of 1919. A small building is shown beside the west boundary, half way down the length of the West Garden, on the OS map of 1940. This building no longer exists either.
Recent investigations:	-
Condition and repairs:	High Significance, as part of the Cadw Registered Park and Garden. The West Garden was developed by Reginald Cory and many of his earliest trees and shrubs were planted in this area.
Management issues and needs:	Although a strong structure of mature trees and shrubs still survives in the West Garden, there is relatively little younger planting to ensure continuity and a succession of new and attractive trees and shrubs for future decades. Parts of the garden are starting to appear weaker in design where older trees and shrubs have been lost those that remain start to look sparse.
	The grass areas tend to get soggy and muddy and the absence of hard paved paths limits the freedom with which visitors can explore this area during periods of wetter weather. Waterlogging appears to be particularly bad at the south end of the garden where Cory’s former dahlia garden was filled in.
	<ul style="list-style-type: none">Enhance the role of the West Garden planting as shelter to the main gardens by planting replacement over-storey trees within the beds, to ensure a succession of taller trees for the future.Retain and protect Champion Trees and other significant trees within this area, and seek to replant any lost historic trees, shrubs and plant collections for which there are documentary records.Restore planting as far as possible to species planted by Reginald Cory on the basis of photographic and documentary evidence.Re-establish some of the lost paved paths, in anticipation of increasing visitor numbers and the need to enable safe and easy access for all visitors including the disabled.

⁷⁷ The Gardeners’ Chronicle, 3 July 1920. *The Duffryn*, p8

⁷⁸ Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p31

⁷⁶ The Cardiff Times and South Wales Weekly News, 14 Oct 1911. *Welsh Country Homes*, XCVI – Duffryn

Future character & presentation Develop a management plan and planting strategy for the West Garden. To this end, an accurate measured survey of the garden is already in progress (May 2014), to enable a well-informed assessment of the existing trees and shrubs, their condition, age structure and aesthetic effectiveness. A strategy can then be defined a future approach to the plant collections and aesthetic design of each planting zone in the West Garden.

Consider Cory’s previous use of the truly exotic, such as the Cordyline, and retain examples of this in the existing or proposed planting schemes.

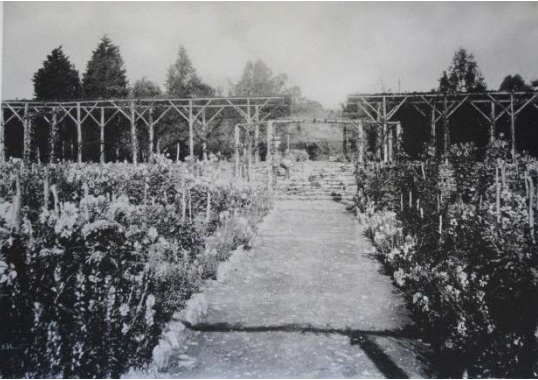
Former Dahlia Garden

Reference no: L.33

Grid reference: ST 309470 172175

Date(s): Parkland by late C18th / early C19th. Part of the gardens by 1913.

Designations and register entries: Cadw Registered Park and Garden, Grade I



Dahlia Garden, 1920

Brief history: In 1913, with the help of his gardener, Mr Cobb, Reginald made a separate garden at the south end of the West Garden to host a huge trial of dahlias – ‘The Cardiff Trials’. Many of the 7000 plants, spanning 1000 cultivars were planted here (but owing to the number of plants, elsewhere through the gardens too) and judged jointly by the National Dahlia Society and Royal Horticultural Society. A second trial for plants raised from seed reached its peak in August of 1914. The sunken dahlia garden had a stone terrace at one end. By 1937, it was no longer cultivated.⁷⁹ The Dyffryn estate sales particulars of 1937 describe a ‘West Garden’ and an ‘Old West Garden’ probably distinguishing between the earlier paths and plantings of c.1910 and those that post-dated the First World War.

However, the garden at the south end appears to have been reinstated by the 1950s and is shown on a guide book plan and labelled as the Dahlia Garden. RAF aerial photographs taken in 1962 show that it had been re-designed and laid out in a pattern of concentric circles with radiating paths. A photograph of c. 1971 shows the garden laid out more simply as a lawn with a flight of semi-circular steps leading down into it from the north and a circular pool and fountain at its centre⁸⁰ A 1977 guidebook confusingly labelled this garden as ‘Fountain Court’. A toilet block had been built at its SE corner.

Description of what survives: The Dahlia Garden is now only defined as a space, enclosed by zones of tree and shrub planting.

Losses, removals and alterations: There is now no sign of the Dahlia Garden or the later Fountain Garden. The 1950s toilet block has also been removed, although a small garden shelter with pantile roof still stands on or near the same site. (The date of this building is uncertain, but is probably of the 1950s or later.) The garden still existed in 1998,⁸¹ although the central pool had been filled in and is understood to have been cleared away soon after, as part of the HLF-funded garden restoration project.⁸² It is understood that the sunken lawn was filled in and raised to a level similar that of the surrounding areas, with the intention of planting the area as a continuation of the West Garden. This part of the garden is now simply a large lawn enclosed by relatively dense stands of trees and conifers.

Significance: High Significance, as part of the Cadw Registered Park and Garden and as a garden which became a showground for dahlias – a passion shared by both Reginald Cory and his head gardener, Arthur Cobb.

Recent investigations: -

Condition and repairs: The garden is now a simple grassed space and tends to be rather soggy due to poor drainage. It is thought that the steps that led down into the garden still survive and were simply covered over when the area was filled.

Management issues and needs: The garden was a **highly significant** part of Reginald Cory’s gardens at Dyffryn and should be restored.

Future character & presentation Cory’s dahlia garden at the south end of the West Garden should be restored, with the possible objective of encouraging new strains of garden dahlia to be raised and trialled. The existing collection of *Dahlias* should be enhanced and ‘interpreted’ to reflect the historical importance of Reginald Cory’s trials of seed raised *Dahlias* at Dyffryn, and his work contributing to the conservation of *Dahlias* as a garden flower.

Lavender Court or Pool Garden

Reference no: L.34

Grid reference: ST 309450 172180

Date(s): Parkland by late C18th / early C19th. Part of the gardens by 1913.

Designations and register entries: Cadw Registered Park and Garden, Grade I



Brief history: In 1811, the area occupied by this zone was towards the west edge of an enclosure containing two buildings (possibly a lodge, or cottages, or one house with an outbuilding?). The south drive from the mansion ran through the enclosure and on south to meet the lane through Dyffryn village. By 1841, the St Nicholas tithe map shows that these buildings and their enclosure had gone and the area was simply part of field no. 433, recorded as a paddock (it was probably parkland).

The 1878 Ordnance Survey map shows that this area was still part of field no. 433 and was parkland. A stream is shown rising as a spring on the western edge of this zone and then flowing south to meet the River Waycock in Dyffryn village: it possible that this was another stream that had been culverted (possibly past the house) and emerged at this point. By 1900, the south end of the parkland had been fenced off and a small lake had been created by damming the River Waycock. This zone lay more-or-less on the dividing line between the parkland and the lake surrounds.

Lavender Court (also known as the Pool Garden) was part of the garden designed in outline on Thomas Mawson’s master plan of 1906. It had been built by 1913. A photograph published in The Gardeners’ Magazine⁸³ in October 1913 shows all the beds densely planted with dahlias, as part of the Duffryn Dahlia Trials of that year. The raised beds appear to have had borders of small *Santolina*. The enclosing hedges were still only partially grown and perhaps 1.5m high. Later photographs all show the beds largely planted with lavender and roses. Another photograph of c.1918 taken from the folly archway looking down at a visiting group of people, shows the beds filled with quite a tall lavender, the ponds full of water lilies

⁷⁹ Dyffryn Estate Sales Particulars 1937. Glamorgan Archives ref. DSA/1/91

⁸⁰ Glamorgan County Council, 1971. Garden Party brochure, 1 July 1971

⁸¹ Vale of Glamorgan Council, 1998. *Adfer Gerddi Dyffryn* (leaflet)

⁸² Donovan, G., 2014. Communication to author.

⁸³ George, G., 18 Oct 1913. *Dahlia Trials at Duffryn*. The Gardeners’ Magazine, pp785-788

and the hedges much taller by now – at least 4metres and very fluffy.⁸⁴ Writing about Dyffryn in 1926, Mawson described the ‘somewhat unusual treatment of raised beds planted with dwarf lavender and baby roses’. The way he phrases this suggests that the detail design was not his; it certainly has the quirky hallmark of Cory’s detail design rather than Mawson’s.

Photographs from 1913 onwards show that the east side had a white painted trellis structure with alternate panels and openings, placed in front and partially wrapping around the yew hedges. A north-south path ran behind the hedges and trellises, between the Lavender Court and the Heart Garden. A mirroring set of hedges and trellises were installed on the other side of the path, facing the Heart Garden. An aerial photograph of 1959 shows that the hedges were neatly clipped and mature but the trellises had gone.

The central portion of the west boundary had a plastered masonry wall, punctuated by arches, now referred to as the Moorish Gateway. An aerial photograph of 1938 shows that this gateway was also flanked by white timber trellises, to mirror those on the opposite side of the garden.

The Mawson’s master plan of 1906 shows an intention to leave the south side of the garden open, to overlook the lake. It seems likely that Cory took Mawson’s original design and developed it further, adding the brick-built arches and observation turret were built across the south side of this garden. The observation tower was intended to give an elevated view of the lake and also a rock and alpine garden.⁸⁵ The tower had a lower chamber intended to enable underwater observation.

Paths – originally of brick – bisect the garden to form a wheeled cross. Each quadrant contains raised flower beds and water lily-tanks. The early photographs show that the flower beds contained polyantha roses, with mounds of lavender planted round the edges. In 1920, rambler roses were planted against the tall screens.⁸⁶

The water lilies in the raised troughs were part of Reginald Cory’s collection.⁸⁷ According to Mawson, the collection of water lilies at Dyffryn included the newest and choicest hybrids. Comparatively little water lily hybridisation was being undertaken at the time and the French water lily raiser, Marliac, was foremost in the field and raised many of the best water lily hybrids of the 19th and early 20th centuries. It is probable that many of the water lilies in Cory’s collection had been raised by Marliac.⁸⁸

In the 1970s, the original box hedging bordering the beds was so weed-infested that it had to be cleared and was replaced with a dwarf variety. The hedges are now maintained at a smaller size the originals. In c.1998, with grant-aid from the Heritage Lottery Fund, the Lavender Court was more extensively restored and planted with a display of roses of historic varieties.

Description of what survives: The form of the Lavender Court garden survives: that is the general layout, hedges and trellises and planting style.

Losses, removals and alterations: The original brick paths and the stepped brickwork of the raised beds were all replaced in the 1950s when the original bricks had deteriorated, probably due to frost action.⁸⁹ Instead, the raised beds were rebuilt using concrete blocks and the paths have concrete edge slabs and an infill of stone crazy paving.

By 1993, the arches on the west side of the garden had been replaced by yew hedging. The arches were rebuilt during HLF-funded restoration works in the early 2000s.

⁸⁴ Glass plate photographs c.1918 by T. J. Lewis, Photographer. T.J. Lewis Archive: John Harvey, Barry Camera Club.
⁸⁵ The Gardeners’ Chronicle, 3 July 1920. *The Duffryn*, p8
⁸⁶ The Gardeners’ Chronicle, 3 July 1920. *The Duffryn*, p8
⁸⁷ Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p29
⁸⁸ Torode, S J, 2001. *The Gardens at Duffryn, St Nicholas, Glamorgan: The creation of Thomas H. Mawson and Reginald Cory*. Gerddi, Vol 3. 2001, p75
⁸⁹ Torode, S J, 2001. *The Gardens at Duffryn, St Nicholas, Glamorgan: The creation of Thomas H. Mawson and Reginald Cory*. Gerddi, Vol 3. 2001, p69

Significance: High Significance, as part of the Cadw Registered Park and Garden. The Lavender Court was shown on Mawson’s master plan but the detailed design was almost certainly by Reginald Cory.

Recent investigations: -

Condition and repairs: The brickwork arches and outlook tower are in poor condition. Cement mortar repairs are unsightly. Water leaks through from the raised walkway above the arches, suggesting a failure in the waterproofing above the arch. The brickwork beneath is spalling and has ivy growth. The white trelliswork along the east and west sides of the garden were replaced in 2004. Some of the yew hedges appear to have been reduced relatively recently.

Management issues and needs:

- The brick folly and arches are considered safe⁹⁰ but are in poor condition and need repair.
- The paving, steps and walls need to be kept clean, tidy and hazard-free.
- The trellises quickly become dirty and algae-streaked. Consider the use of modern paints containing Teflon to reduce the adherence of dirt and so reduce the need for regular cleaning.
- Enhance the collection of water lilies growing in the ponds, possibly by researching varieties developed in the late 19th and early 20th centuries by Marliac.
- The ponds in the Lavender Court contain are great crested newts which appear to be part of a healthy and breeding population. This means that the ponds can only be emptied for cleaning once a year during the winter, for a period of no longer than 5 days. All the newts must be rescued before the ponds are cleaned.
- Lesser horseshoe bats use the observation tower for transitional roosting in the spring and autumn.⁹¹ This means that repair works to the tower will require a (European Protected Species) Licence, from Natural Resources Wales. The application for the Licence will need to be accompanied by i) a works methodology statement, designed to minimise disturbance to bats, and ii) a demonstration of continuing roost-use potential, post-works.

Future character & presentation It would be desirable to:

- rebuild the pavings and raised beds in brick again, as shown in the photographs of c.1920; and
- continue the trellis framework, so that they are no longer two-dimensional structures and ‘wrap’ around the hedges in the manner visible in aerial photographs of c.1938.
- make the folly tower and parapet walk safe enough to allow visitor access, although its use as a summer roost by bats may preclude this.

The Lavender Court should provide an intense new surprise for visitors who arrive at this corner of the garden via the informality of the West Garden or the bolder simpler spaces of the Great Lawn and Vine Walk. A photograph of 1913 shows the garden thickly planted with dahlias (as part of the 1913 Dahlia Trials) which must have created an exuberant and colourful effect. Later photographs of c.1918 to the 1920s and Edith Adie’s painting of 1923 show the use of lavender, roses and pink water lilies to create a slightly more subtle and classically ‘English’ colour scheme of pinks and mauves. The illustrations appear to indicate a very simple palette of lavender varieties planted through all the beds.

As lavender needs replanting every 5 years or so, and the modern range of lavenders is considerable, there would be scope for a more adventurous presentation of the garden when replanting, as Cory himself might have done. New schemes could introduce:

a) bold but simple, symmetrical planting designs using more than one variety of lavender;

b) an occasional year (between 5-yearly lavender schemes) where the planting is dominated by garden dahlias.

⁹⁰ Nathan Goss, NT Building Surveyor. Conversation with author, 13 May 2014
⁹¹ David Clements Ecology Ltd, Nov 2010 *Dyffryn House, St Nicholas, Glamorgan. Resurvey for Bats, 2010*

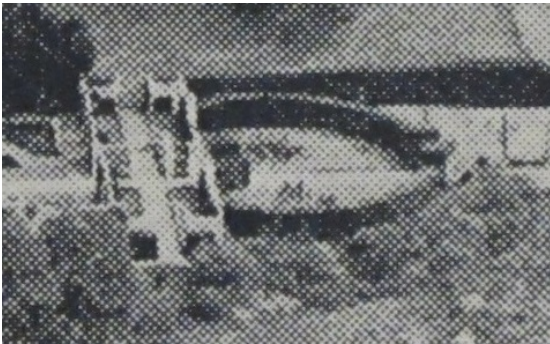
Heart Garden

Reference no: L.35

Grid reference: ST 309470 172175

Date(s): Parkland by late C18th / early C19th. Part of the gardens by 1915.

Designations and register entries: Cadw Registered Park and Garden, Grade I



Heart Garden, 1938

Brief history: In 1811, the area occupied by this zone was towards the west edge of an enclosure containing two buildings (possibly a lodge, or cottages, or one house with an outbuilding?). The south drive from the mansion ran through the enclosure and then on southward to meet the lane through Dyffryn village. Although the scale of the 1811 Ordnance Survey map is too small to be sure of accuracy, the southern of the two buildings appears to have stood on the site of Heart Garden.

By 1841, the St Nicholas tithe map shows that these buildings, their enclosure and the south drive had gone and the area was simply part of field no. 433, recorded as a paddock (it was probably parkland). In 1878 it was still part of the same parkland field.

The Ordnance Survey map of 1900 shows that the south end of the parkland had been fenced off and a small lake had been created by damming the River Waycock. This zone lay more-or-less on the boundary line between the parkland and the lake.

On Thomas Mawson’s master plan of 1906, a formal rectangular garden was shown occupying the space that is now occupied by the Heart Garden. The arrangement was of two squares, side by side, defined and segmented by a symmetrical arrangement of small paths. There is no evidence that the layout shown on the 1906 masterplan was ever implemented. The Heart Garden is so-named because of its shape and is shown on the OS map of 1920 (surveyed 1915).

The Dyffryn estate sales particulars of 1937 describe the Heart Garden as being laid out in beds and enclosed by clipped yews and mentions ‘The Flock Garden’ adjoining. An aerial photograph of 1938 shows that the yews hedges along the west side of the Heart Garden had a white trellis adornment that matched that facing into the Lavender Court to beyond. There were two small flower beds, one in each ‘lobe’.

An aerial photograph of c. 1959 shows the Heart Garden hedges as mature and neatly clipped but the white trelliswork along the west side had gone. The central area contained was simply grassed with an east-west path running through.⁹²

Description of what survives: The heart-shaped enclosing yew hedges are still present. (No information has been seen recording the detail of the garden interior in the 1920s.)

Losses, removals and alterations: The white trelliswork along the west side of the garden had been removed by the late 1950s and has not been replaced. The small beds visible in an aerial photograph of c.1938 no longer exist.

Significance: High Significance, as part of the Cadw Registered Park and Garden. The Heart Garden was created by Reginald Cory, possibly as some form of memorial in the wake of the First World War.

Recent investigations: -

Condition and repairs: In January 2014, the box hedges had been recently trimmed and looked sparse. The outer grass borders are in poor condition (v. weedy). The stony crazy paving on the path that skirts the SE side of the garden (outside the hedges) is very slippery in wet weather.

Management issues and needs:

- The garden is in indifferent condition and has an uninspiring gravel parterre design which needs review.
- The crazy-paved paths that run round the outside of the enclosing hedge are slippery and need regular cleaning
- Before implementing a new layout, undertake an archaeological investigation (resistivity or similar) to establish whether any buried remains survive of the buildings that may have stood in this location in the early 19th century.

Future character & presentation

Given the limited information that is available about the detailed design of the Heart Garden in the 1920s and ‘30s, the garden could be given a completely new design, to a brief which might take account of:

- Reginald Cory’s work with the Old Boys’ Volunteers Training Corps in London during World War I.⁹³ Cory was also made a Freeman of the City of London in November 1917.
- Growing conditions (soil & microclimate) of the garden



Panel Garden (also known as the Dial Garden)

Reference no: L.36

Grid reference: ST 309600 172380

Date(s): Probably parkland by late C18th - early C19th. Part of the house grounds by 1838.

Designations and register entries: Cadw Registered Park and Garden, Grade I
Lion Steps – Grade II Listed Building



Panel Garden, 1910

Brief history: In 1811, this area lay within the parkland to the immediate east of the old (probably 17th century) Dyffryn House.

The parish boundary between the parishes of St Nicholas and St Lythans passes through this area. The St Lythans tithe map of 1838 shows this area lying within the lozenge-shaped grounds of the mansion. The St Nicholas tithe map shows a small building standing at the eastern edge of this area, immediately adjacent to the carriage circle outside the north front of the mansion. The St Lythans tithe apportionments record the area as ‘141. Part of Croft yr yn’. This map also shows the River Waycock, which had been re-routed since 1811, flowing up to the north margin this area but then disappearing, suggesting that it had flowed into a culvert.

The 1878 Ordnance Survey map shows that the lozenge-shaped curtilage to the house remained and that the area occupied later by the Panel Garden was just a simple more-or-less rectangular lawn with an informal scattering of trees and shrubs. The map shows the culverted route of the River Waycock running beneath this garden. The small building that was also shown on the 1838 tithe map can be seen to be conservatory. Two fountains are shown: one beside a path that runs past the east

⁹² County of Glamorgan, 1959. Garden Party brochure, 25 June 1959

⁹³ The Linnean Society of London. Proceedings 1933-1934, p153. *Reginald Cory (1871-1934)*, obituary

	<p>end of the mansion; the other near the foot of the rockery to the east. This arrangement was still in place in 1900, but the OS map of that date no longer shows any fountains.</p> <p>An article published in the <i>Gardeners’ Chronicle</i> of 1914 confirms that Panel Garden had been designed by Cory.⁹⁴ Mawson incorporated it into his master plan of 1906 and showed a pergola closing off the garden along its north side. There is no evidence that this pergola was ever built. Photographs taken by Neame Roff in 1910 show the garden flanked by rows of fastigate Irish yews and had carefully placed composition stone figures, vases and an armillary sundial.⁹⁵ A symmetrical arrangement of island beds was planted with formal summer bedding. The same view - photographed again in 1920 - shows that the yews had grown substantially and the beds were now planted slightly more informally, with <i>Cordyline</i> at their centres. An article published in 1911 describes the garden (referred to as the Dial Garden) as ‘<i>effectively planted in a scheme of soft shades of yellow, pale blue, and pink, calceolaria, amplexicaule ageratum, and pink geraniums providing the requisite tints.</i>’⁹⁶</p> <p>The 1919 and 1940 Ordnance Survey maps both show a strongly rectilinear arrangement of paths. Neame Roff photographs of 1910 and 1920 show that the central grassed space contained a formal arrangement of panel beds: the number and shapes of these beds changed between the two dates. Evidently Reginald Cory was happy to change the detailed design of the Panel Garden from time to time. The central grass area was flanked on its west and east sides by a path, then a narrower band of grass with more long narrow ornamental beds within it, and then another parallel path. The Irish yews were planted in the borders between these outer parallel paths. An aerial photograph of 1938 shows that the ornamental beds had been abandoned and a hedge had been planted across the north end of the Panel Garden, separating it from the lawns adjacent to the east drive. An aerial photograph published in 1964 shows that the garden two islands beds had been re-established on the centre lawn and the yews remained to either side.⁹⁷</p> <p>In 1977, a guide book for Dyffryn shows that a circular toilet block had been installed on top of the round grassed island, enclosed by paths, at the SW corner of the Panel Garden. This was directly above the line of the culvert of the River Waycock (but the toilets did not drain into the culvert). The toilet block was removed in the 1990s.</p> <p>When Dyffryn House was used as a residential educational centre, a fire escape was built on the east end of the house, overlooking the Panel Garden. This was removed in 1986.</p> <p>Description of what survives:</p> <p>Two statues at the north end of the garden – a keeper (poacher?) and his dog at the NW corner of the garden (near the east front of the mansion), and a boy and a dog at the north end of the central lawn – are both visible in a Neame Roff photograph of 1910. The Irish yews that survive today appear to be the outer rows of yews that had been planted by 1910. The current arrangement of island beds in the centre lawn is different from the arrangements of 1910 or 1920.</p> <p>At the south-east corner of the panel garden, a flight steps rises from the level of the lower eastern path to the higher eastern path. Two recumbent lions cast in artificial stone flank the top of these steps. The steps and lions together constitute a Grade II listed building. A photograph by Neame Roff taken in 1910 shows the lions in their current position. A photograph of c. 1971 shows that, for a while, the lions had been moved elsewhere and were positioned to either side of the steps leading down to the circle at the north end of the Great Lawn canal. However, they were returned to their original position at the top of the Lions Steps as part of the HLF funded works in the 2000s.</p>
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⁹⁴ Saneki, K., 1993. *Reginald Cory - botanist and benefactor*. The Garden, February 1993, p83

⁹⁵ Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p5

⁹⁶ The Cardiff Times and South Wales Weekly News, 14 Oct 1911. *Welsh Country Homes*, XCVI - Duffryn

⁹⁷ County of Glamorgan, 27 Aug 1964. Garden Party Programme. Glamorgan Archives ref. GD/C/CH/51/26

Losses, removals and alterations:	<p>The enclosing path arrangement has also changed and is no longer symmetrical. Two paths still exist down the east side of the Panel Garden. The inner path down the west side has been removed which means that the west row of Irish yews is now amalgamated with the central lawn.</p> <p>A stone urn with a broad shallow dish, and an armillary sphere which stood at the south end of the garden – both visible in photos of 1910 and 1920 - are no longer present.</p> <p>The circular island surrounded by paths, at the SW corner of the Panel Garden is now just a grassed circle. The dense evergreen planting has gone; so have the four stone statues. The Grecian style statue that stood on the west side now stands in the Theatre Garden.</p> <p>In late 1998, the Panel Garden was the casualty of severe flooding and new planting in the recently recreated formal beds was washed away. It was decided to raise the level of the central lawn by about 500mm, working carefully round the old Irish yews, to prevent the risk of this happening again.</p>
Significance:	<p>High Significance, as part of the Cadw Registered Park and Garden. The Panel Garden was designed by Reginald Cory before Thomas Mawson was commissioned to prepare a master plan for the wider gardens.</p>
Recent investigations:	<p>-</p>
Condition and repairs:	<p>The Irish yews are now extremely large; much larger than Cory probably ever intended them to be. They are of uneven shape, have all had their tops trimmed flat and some have ivy growing through them.</p> <p>The northern lion statue on the Lion Steps is cracked, with a piece missing from its right side, revealing that the statue is hollow. The concrete steps and adjacent plinths are spalled in places.</p>
Management issues and needs:	<p>The Panel Garden no longer represents a highly symmetrical and ornate piece of ‘pattern gardening’ intended to be enjoyed by looking down on it from the east-facing upper rooms of the mansion and from the Rookery to the west.</p> <p>The two parallel rows of Irish yews are now overgrown and some are of strange shapes. They obscure views of the central lawn from the house or upper paths of the rockery. Even if new and more ornate island beds were to be created within the existing lawn, their effect would be obscured by the overgrown Irish yews.</p>
Future character & presentation	<p>The design of the garden (including level changes made in the late 1990s) requires re-examination. The garden should be restored to an ornate, strictly symmetrical design with floriferous bedding displays in the island beds, reflecting the gardening style that can be seen in the Neame Roff photographs of 1910 and 1920. The bedding plant designs and, indeed, the shapes and arrangements of the island beds themselves, can be changed as frequently as resources will permit. It is apparent that the bed shapes changed between 1910 and 1920. The Irish yews should be replaced with new young plants to recreate the neat pillar-like effect intended by Cory.</p>

Archery Lawn

Reference no: L.37

Grid reference: ST 309630 172340

Date(s): Parkland by late C18th / early C19th. Partially within the gardens by 1838.

NT HBSMR: -

Designations and register entries: Cadw Registered Park and Garden, Grade I



Brief history: The Ordnance Survey Two Inch plan of 1811 shows that this area was part of the parkland to the south-east of the mansion.

In 1838, the north end of this area lay within the grounds of the house and may have been separated from the field to the south by a ha-ha. The field to the south is recorded in the St Lythans tithe apportionments as *Wain Newydd* (New Field?). The 1878 Ordnance Survey map shows the north section as still within the house grounds, and being lawns informally planted with trees. The circuit path of the grounds runs through this area. The area to the south still lies with within a field which is part of the parkland.

By 1898, the grounds of the house had been extended southwards, making space for the croquet lawn – then known as a tennis lawn - to the south of the house. A lawn existed in the area of the ‘archery lawn’ although it may not have been known by that name at that date. The old dividing wall or ha-ha had been swept away and a new ha-ha wall enclosing the whole of this area and the tennis lawn had been built further to the south.

By 1910, the ha-ha gone and the new designs of Thomas Mawson had been implemented in this area. Mawson’s master plan of 1906 had incorporated the existing tennis lawn and the ‘archery lawn’, formalising both. The same arrangement still remained in 1940.

Description of what survives: Two large old trees – an Atlas Cedar and a particularly splendid Lucombe Oak, stand towards the north end of the lawn. The substantial girth of the Lucombe Oak indicates that it is more than 200 years old and so was planted as parkland tree, probably in the early 19th century. The age of the Atlas Cedar is uncertain but it appears to be depicted in the water colour painting of the south front painted by Adie in 1923.

Losses, removals and alterations: At the south end of the Archery Lawn a few trees that were shown on the 1940 Ordnance Survey map have been lost, although one mature pine still survives and a number of younger trees have been planted.

Significance: High Significance, owing to its inclusion within the Cadw Registered Park and Garden. The Lucombe oak was first raised in a nursery in Exeter by Mr Lucombe in 1762 as a cross between *Q. cerris* and *Q. suber*. The specimen at Dyffryn, which is likely to have been planted by the early 19th century (possibly by William Booth Grey), is likely to have been prized as a still unusual tree.

Recent investigations: -

Condition and repairs: The majority of the surviving trees on the Archery Lawn are in fair-good condition.⁹⁸

Management issues and needs: No particular management issues.

South Front, South Walk and Croquet Lawn

Reference no: L.38

Grid reference: ST 309550 172350

Date(s): Parkland by late C18th / early C19th. Part of the house grounds by 1838.

Designations and register entries: Cadw Registered Park and Garden, Grade I
Lower South Terrace – Grade II listed building



South Front, 1957 ⁹⁹

Brief history: In 1811, this area lay to the immediate south of the old Duffryn House. The Ordnance Survey map of 1811 shows that the old house was L-shaped. The house was extended and/or rebuilt by William Booth Grey - possibly incrementally - until, by c.1840, by which time it became a longer, straighter building of similar footprint to the house of today. In 1811, the drive that approached the house from the north then made a complete loop right round the house. Part of this loop ran across the area occupied later by the tennis / croquet lawn. Directly to the south of the house, another drive branched off this loop and ran southwards following a slightly sinuous course, aligned approximately down the centre of what became the 20th century gardens.

By 1841, the St Nicholas tithe map shows that the northern part of this zone now lay within the lozenge-shaped grounds of the new mansion. There appears to have been a small terrace or balcony outside the south front of the mansion. Two paths passed through this area as part of a circuit route around the house.

The southern portion of this zone lay within the field to the south (field no. 433); the tithe apportionments recorded it as a paddock. By this date the River Waycock had been placed into a culvert so that it passed beneath the grounds immediately around the house but it emerged again immediately beyond the grounds and then followed a straight course down the east side of field no. 433. In 1878, this arrangement remained much the same; the 1878 Ordnance Survey map shows a scatter of specimen trees across the lawn outside the south front of the house. It also shows parkland trees in the field to the south, indicating that this area had retained its parkland character.

By 1900, the grounds of the house in this area had been extended southward to create the (croquet) lawn that exists today. The ha-ha wall had been moved to a new alignment of slightly irregular line, to embrace the new lawn. A balustraded south terrace overlooking the lawn had also been built across the full width of the main house. A second path ran parallel to the terrace on the lawn below. The lawn itself was referred to as a tennis lawn. The slight slope down onto the lawn along its north side approximates to the line of the early 19th century ha-ha.

To accommodate the enlarged gardens south of the house, the culvert for the River Waycock had been extended, so that the river now emerged to the immediate south of the new ha-ha line. The parkland immediately to the south remained as in 1841.

Between 1906 and 1910, Thomas Mawson incorporated the terrace and lawn into his master plan design, reinforcing the formality of this area by introducing outer paths to the west, south and east of the lawn, and enclosing the space with walls to the west and south. He also added semi-circular islands at either end of the South Walk that ran parallel to the house terrace. In fact, these islands were built as ovals, not semi-circles. Neame Roff photographs of 1910 and 1920 show the east island filled with an arrangement of dense conifers and evergreen shrubs and had four stone statues arranged around the edges of the island, facing north, west, south and east. (The west-facing statue of a woman in Grecian costume now stands in the Theatre

⁹⁸ Vale of Glamorgan Council, Feb 2012. *Dyffryn Gardens and Arboretum, Management & Maintenance Plan*, 2012. Appendix H. Tree Survey

⁹⁹ Dyffryn guide book, 1957. Glamorgan Archives ref. GD/C/82/10

	<p>Garden.) An article published in 1911 describes a '<i>great evergreen oak which stands at the western end of the terrace. It is a magnificent tree and certainly one of the finest of its species in the county. Passing beneath its spreading branches, you are faced with walls of great height</i> [the Italian Terrace] <i>clothed with roses.</i>'¹⁰⁰ This tree probably stood on the west island.</p> <p>Photographs taken in 1910 also show small rectangular island beds arranged at even intervals to either side of the South Walk. Photographs taken in 1920 show that a notable feature of the bedding displays were magnificent specimens of <i>Cordyline banksii</i> var. <i>erythrorachis</i> and <i>C. australis</i> that had been nurtured carefully at Dyffryn through the difficult years of the First World War.¹⁰¹ In 1910, the south and east fronts of the house were partially clad with creepers. An article published in the South Wales Weekly News on 14 Oct 1911 describes the terrace as '<i>bounded by a balustrade wall covered with roses and ... further beautified by vases filled with a bright pink ivy geranium and lobelia</i>'. </p> <p>Mawson's master plan shows John Cory's tennis lawn now labelled as a croquet lawn and given a stronger rectangular form, with semi-circular embayments at the midpoints of each side. This formality of the lawn was reinforced by parallel rows of Irish yew along the long sides. To the south, the area is defined by another balustrade and low retaining wall, on approximately the line of the late 19th century ha-ha. In the sales particulars of 1937, the view from the south front is described as overlooking '<i>the Tennis Courts with Lawns planted with exotic trees to give an Italian effect. Two double Tennis Courts and a Croquet Lawn cover one panel and in the distance is the Archery Ground lying behind "The Lion Walk"</i>'¹⁰².</p> <p>By 1940, some of the yews along the north side of the lawn had been removed. However, the South Front and Croquet lawn remain as designed by the Corys and Thomas Mawson. In the 1950s, four magnificent oriental bronze statues were given to Dyffryn Gardens by the Honourable Grenville Morgan. One of these – as statue of the Chinese philosopher Lao-Tse seated on a water buffalo, stands in the centre of the island bed on rising ground at the west end of the lower walk across the south front.</p> <p>Description of what survives:</p> <p>Much of the original late 19th century structure of the South Terrace, South Walk and tennis / croquet lawn survives. At either end of the south front of the house, there are two niches in the stonework which each contain a statue. The west statue is of a boy playing a pipe, with a dog beside him. The east statue is of a boy with his right hand on a fence post and his left hand holding a walking stick. Both statues are visible in photographs of the house taken by Neame Roff in 1910 and probably date from the late 19th century.</p> <p>A smaller stone urn filled with what appears to be fruit still survives at the west end of the balustrade in much the same position as it was shown in the Adie painting. The balustrade beneath it is not the same shape as it was in 1923.</p> <p>The south walk is flanked by four artificial stone urns along the north side and by two carved stone urns with faces on the sides along the north side of the path. All are visible in a Neame Roff photograph of 1920.</p> <p>A number of the stone urns and statues beside the South Walk have significant lichen communities including a few rare species, in particular:</p> <ul style="list-style-type: none">the shaft and base of the Western-most urn on the north side of the Walk has a community of lichens including <i>Caloplaca flavescens</i> (rare); andboth urns on the south side of the Walk.¹⁰³
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¹⁰⁰ The Cardiff Times and South Wales Weekly News, 14 Oct 1911. *Welsh Country Homes, XCVI – Dyffryn*
¹⁰¹ Torode, S J, 1993. *Dyffryn – An Edwardian Garden designed by Thomas Mawson*, p7
¹⁰² Dyffryn Estate Sales Particulars 1937. Glamorgan Archives ref. DSA/1/91
¹⁰³ Orange, A, March 2004. *A Lichen Survey of Statues at Dyffryn Gardens*. National Museum and Gallery, Cardiff.

Losses, removals and alterations:	<p>A row of about a dozen ornamental urns shown in the painting by Edith Adie of 1923, set at intervals along the top of the south terrace balustrade. No longer exist.</p> <p>The terrace balustrade has 4 Haddonstone urns, set at the ends or corners. These are different from the urns shown in the 1923 painting by Adie and were probably installed in the mid-20th century.</p> <p>Today the islands encircled by paths, at either end of the south walk, are no longer planted with dense evergreens. The island at the east end is simply grassed. The statue of Lao-Tse seated on a water buffalo is positioned on the west island.</p> <p>The surface of the South Walk is no longer gravel; it now has a resin-bonded fine aggregate surface on top of bitmac base.</p>
Significance:	<p>High Significance, as part of the Cadw Registered Park and Garden. The South Terrace, South Walk and tennis / croquet lawn represent an important part of the garden and, although incorporated into Thomas Mawson's masterplan, this part of the gardens is more-or-less contemporary with the re-modelled house of the 1890s and therefore are a particularly important element of the setting to the house.</p>
Recent investigations:	<p>-</p>
Condition and repairs:	<p>Stone paving slabs on the South Terrace are relatively new, laid in 2007. A few slabs around new flood lights are loose. The stonework of the base plinth of the South Terrace balustrade is in poor condition in parts, particularly on its north side. The carved stone mounted finials to the south of the South Walk are heavily moss and lichen-covered and parts of the stonework are spalling, particularly on the south sides. The original Irish yews still stand along the north and south sides of the croquet lawn. They are now substantial. Many have had their tops removed; some are re-growing. Two individuals are in poor condition.</p>
Management issues and needs:	<ul style="list-style-type: none">Some of the artificial stone urns on the terrace balustrade and beside the South Walk are in need of repair.The lichen community growing on the stone urns to either side of the South Walk is unusually rice and should be maintained without disturbance.The croquet lawn is used by Dyffryn Croquet Club and under the terms of the licence agreement the lawn is mown twice a week in summer and maintained as a fine turf (but not specifically for playing croquet).The Irish yews growing along the north and south sides of the croquet lawn may be the original plants but are now overgrown and misshapen. They are of different heights & some are in poor condition. They obscure views of the house from many angles and views out from the terrace. The Irish yews should be replaced with new young plants to recreate the neat pillar-like design effect intended by Mawson. Two of the yews have golden yew 'candles' grafted to their tops, supposedly intended to frame the view. It is not clear from any photographs taken between 1910 and c.1950 that any of the original yews had been grafted in this way.
Future character & presentation	<p>The presentation of the South Terrace and croquet lawn should seek to re-create the character presented in the paintings by Adie of 1923 and what can be seen in the Neame Roff photographs particularly of 1920. However, it may be impractical to achieve the degree of exuberance of the Adie paintings. The south front of the house was smothered in Wisteria and what may have been Virginia creeper, both of which can cause damage if they penetrate the building structure. The Adie painting also shows a long row of urns along the top of the balustrade, bursting with tub plants. The number of planted pots and urns that were maintained during Reginald Cory's time may be unsustainable with the present staff resources because of the sheer time that they would take to water and maintain.</p>

The croquet lawn and its soldier rows of Irish yews should be maintained in simple, neat formality as can be seen in the Neame Roff photographs of 1910 and 1920.

Great Lawn (or ‘The Flats’)

Reference no: L.39

Grid reference: ST 309520 172250

Date(s): Parkland by late C18th / early C19th. Part of the gardens by 1907.

Designations and register entries: Cadw Registered Park and Garden, Grade I
Dragon Bowl fountain - Grade II listed building



Great Lawn, 1920

Brief history: The Ordnance Survey map of 1811 shows that the area occupied by the great lawn was partly within the parkland that surrounded the house. The south drive leading from Duffryn House down to the lane through Duffryn village followed a slightly sinuous path roughly down the middle of this zone. However, the SW quadrant of the zone was occupied by a separate enclosure containing two buildings (possibly a lodge, or cottages, or one house with an outbuilding?). The south drive from the mansion ran through this enclosure and then on to meet the lane through Dyffryn village. By c.1840 the buildings, enclosure and south drive had gone.

The boundary between the parishes of St Nicholas and St Lythans run through this area. The area to the west of the boundary lay within field no. 433 (St Nicholas parish), recorded as a paddock. The area to the east of the boundary lay within field no.142 (St Lythans parish) recorded as ‘Wain Newydd’ (New field?) The two fields were separated by the course of the River Waycock which had been canalised at some date between 1811 and 1838.

This arrangement remained much the same in 1878 and 1900. The Ordnance Survey maps of both dates show a scatter of parkland trees through the area, indicating that it retained its parkland character. A bridge had been built across the River Waycock, about half way down the length of this zone.

By 1910, the formal gardens of Thomas Mawson had been created and this area was now the apical centrepiece of the south gardens: the Great Lawn. According to the sales particulars of 1937, the area also came to be known as ‘The Flat’.¹⁰⁴ A feature of this lawn was the long water lily canal and central basin. In 1910, this contained a remarkable collection of *Nymphaea*, many of which were recently introduced hybrids. Water lilies had become popular around the turn of the 20th century when there was a surge in their development. In 1920, the canal and central basin were described as being ‘gay with Water-lilies, the White Arum, and Iris Kaempferi’.¹⁰⁵

An article published in The South Wales Weekly News on 14 Oct 1911 describes the Great Lawn as ‘*flanked to east and west by hedges of that graceful conifer, cupressus macrocarpa, each broken in the centres by a flight of stone steps, which lead to two magnificent grass terraces of considerable length, each defined by another hedge of the same conifer*’. Neame Roff photographs of 1920 show that the inner hedges between the grass walks and the Great Lawn had been removed.

Mawson’s master plan of 1906 showed that the south end of the canal was to be terminated by a formal lily pond, with a Water Pavilion beyond, which would have created a strong central terminating feature to the important view down the garden from the house. But the formal lily pond and pavilion were never built during the time of the Cory family. This pause may reflect a period of re-thinking for that part of the garden, after the southern lake had been abandoned. The canal remained truncated

abruptly at a point about two-thirds of the way down the lawn, although aerial photographs of 1938 show that an excavation for a pond of slightly different shape had been started. A formal pond, of a neater slightly smaller shape than shown on Mawson’s master plan was finally built by Glamorgan County Council in the 1950s. The Water Pavilion was never built.

Interestingly, the Ordnance Survey maps of 1919 and 1940 still show old parkland trees growing on the lawn, although the number declined between the two dates.

In the 1950s, four magnificent oriental bronze statues were given to Dyffryn Gardens by the Hon. Grenville Morgan. One of these – the Dragon Bowl (Grade II listed) is positioned at the centre point of the long central canal.

Description of what survives: The Great Lawn remains much as it was designed by Thomas Mawson although certain elements were built slightly differently to how they were shown on Mawson’s master plan and the Lily Pond at the south end was never completed during the Cory’s ownership.

Losses, removals and alterations: Up until the 1960s, the south end of the lawn (separating it from the Vine Walk beyond) was defined by yews. A new balustrade imitating the balustrade across the north end of the lawn (but largely built of concrete) was built along the south side of the lawn during the 1960s. Aerial photographs of the 1950s show the hedges down the east and west sides as individual large ‘blobs’ rather than continuous hedges suggesting that some of the hedge plants had thinned, opening the hedge lines up.

Several large, former parkland elm trees that grew on the Great Lawn and were still to be seen in photographs of the early 1970s. They were lost as a result of the spread of Dutch Elm disease in the early 1970s. They have been replaced by a number of trees (oak, beech and lime) arranged around the south lily pond. Patches of daffodils have been planted where the elms stood.

The central canal was probably originally supplied by a pipework branch off the River Waycock (or possibly from a spring-fed tank elsewhere around the property). However it is now a separate unit and is filled and topped up with mains water.

Significance: High Significance, as part of the Cadw Registered Park and Garden. The Great Lawn is the crucial central component of Thomas Mawson’s masterplan.

Recent investigations: -

Condition and repairs: The sundial (?) on top of the small plinth at the centre of the circle at the north end of the lily canal is missing (Jan 2014). The plinth has been repaired. The coping of the north balustrade is spalled in some places and one balustrade column is broken. The steps leading down onto the Great Lawn are in variable condition; the stonework is severely spalled and eroded and the joint mortar is crumbling.

The lawn is prone to waterlogging, particularly along its east side. This may reflect that culvert that carries the River Waycock and/or the storm drain that carried surplus surface water have become blocked or broken and are flooding beneath the surface. It may simply reflect excessive run-off from the arboretum on the higher ground the east.

The water quality of the central canal becomes poor with algae growth in summer. This is because there is no turnover of the water and the canal contains large carp which are fed and also bottom-feed disturbing the sediment and raising the pond nutrient levels.

Management issues and needs:

- Investigate waterlogging along the east side of the lawn and implement new drainage measures.
- The south lily pond is to be restored.
- The degraded flights of stone steps need extensive repair
- Broken sections of the balustrades need repair.
- The water quality of the central canal needs to be improved and the water lily collection enhanced.
- Consider building a firm path along the west raised walk (to mirror east walk), to improve visitor access and circulation.

¹⁰⁴ Dyffryn Estate Sales Particulars 1937. Glamorgan Archives ref. DSA/1/91

¹⁰⁵ The Gardeners’ Chronicle, 3 July 1920. *The Duffryn*, p8

Future character & presentation The Great Lawn should retain the character presented in the Neame Roff photographs of 1920, but also in the view from beneath the colonnades of the terrace, painted in 1923 by Edith Adie which shows surviving parkland trees on the lawn.

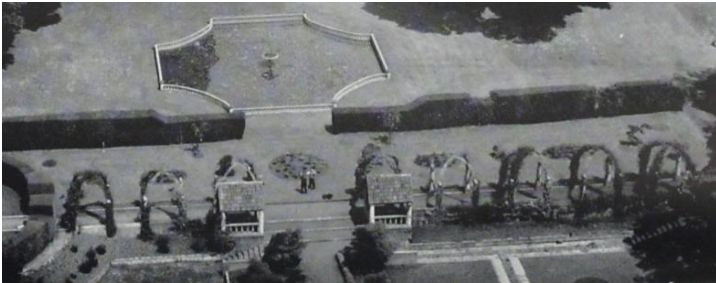
The lily pond at the south end of the Great Lawn was built c.1950 by Glamorgan County Council to a modified version of Mawson’s design. Originally intended as foreground in the view of the proposed water pavilions, it never fulfilled its design purpose. The restoration of the lily pond should be addressed as part of a larger vision encompassing the whole area of the lily pond, Vine Walk and former lake.

Vine Walk

Reference no: L.40

Grid reference: ST 309500 172180

Date(s): Parkland by late C18th / early C19th. Part of the gardens by c.1937.



Vine Walk, 1959

Designations and register entries: Cadw Registered Park and Garden, Grade I
Vine Walk structures – Grade II listed building

Brief history: The Ordnance Survey map of 1811 shows that the west end of this zone lay within an enclosure that contained two buildings (possibly a lodge, or cottages, or one house with an outbuilding?). The south drive from the mansion ran through the enclosure, within this zone. The east end of this zone lay within the south parkland of the mansion.

By c.1840 the buildings, enclosure and south drive had gone. The re-aligned River Waycock – and also the parish boundary - ran directly through the centre of this zone. The area to the west of the boundary lay within field no. 433 (St Nicholas parish), recorded as a paddock. The area to the east of the boundary lay within field no.142 (St Lythans parish) recorded as ‘Wain Newydd’ (New field?).

In 1878, the arrangement was much the same, although the 1878 Ordnance Survey map shows that a second small stream also ran through the area on a line to the east of, and parallel to the River Waycock.

The 1900 Ordnance Survey map shows that this area was flooded as part of a new lake which had been created by damming the River Waycock and the other small nearby streams.

Thomas Mawson’s master plan of 1906 did not show the Vine Walk. Instead, the plan showed a narrower section at the south end of the Great Lawn, containing a formal lily pond at the south of the central canal. Beyond this – and also on the centre line of the garden - there were plans to build a water pavilion which would provide an eye-catching feature and close off the axial view from the mansion. However, the lake appears to have been short-lived and was abandoned at some date after 1920, when the raised water level of the lake had the effect of raising the water table generally to the north, causing the mansion cellars to flood.¹⁰⁶

Thereafter the water pavilion was also abandoned, but a simpler east-west path was built, which became today’s Vine Walk. The path and two squares on the Ordnance Survey map of 1940. An aerial photograph of 1938 shows the path flanked by regularly spaced bases and posts (possibly rose posts?) but no arches are visible. Two square

bases on the positions of today’s pavilions are also visible: they may have been built by Cory as a preliminary step towards building the water pavilion suggested by Mawson. Beside these bases, two flights of steps has also been built connecting from the level of the E-W path down to the level of the former lake bed. A path is also visible running south on a causeway from the centre point between the two square bases, leading across the former lake bed.

The garden areas to the immediate north of the east-west path were enclosed and separated from the Great Lawn to the north by hedges (possibly yew). The NW space appears to have been lawn with a few scattered plants. The NW space appears to be planted, possibly as an extension of the nursery ground of the old lake bed.

An aerial photograph of 1959 clearly shows the Vine Walk arches – which were probably built in the early 1950s - clad in some kind of climber. A photograph of 1994 shows the columns and arches clad in ivy.¹⁰⁷

Description of what survives: The east-west path built by Reginald Cory survives as today’s Vine Walk. The flights of stone steps leading down to the garden areas to either side of the causeway also survive. The lawns to the north of the E-W path also survive as distinct areas, now separated from the Great Lawn by a balustrade built in the 1950s.

Losses, removals and alterations: The Vine Walk columns and arches, and the pavilions to either side of the north end of the causeway were all constructed in the early 1950s. These structures were repaired in the late 1990s as part of the HLF-funded restoration project.

Significance: High Significance, as part of the Cadw Registered Park and Garden. However, only the E-W path and the causeway running southward across the former lake bed were designed and built by Reginald Cory. The pavilions and walkway arches are features that date from the 1950s.

Recent investigations: -

Condition and repairs: The pavilions and concrete pillars of the Vine Walk appear to be in good repair. The steel arches above the walk were replaced in the late 1990s. The Vine Walk planting planned for 2014 will be alternating roses and Wisteria.

The flights of stones steps leading down from the path level to the level of the former lake bed are overgrown and dilapidated.

Management issues and needs:

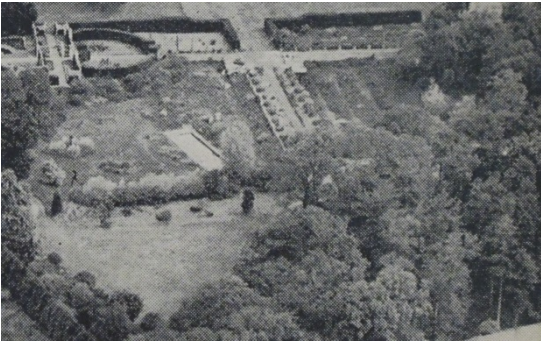
- The Vine Walk structures are collectively listed as a Grade II listed building. As the pavilions and archways were not part of the gardens created by Reginald Cory, consideration should be given to sensitive deconstruction and storage of the Vine Walk structures.
- In severe flooding episodes, water floods through the centre of the walk, scouring the Bredon gravel path surfacing. Consider changing the surfacing to a more robust form of paving.

Future character & presentation The presentation of the Physic Garden should be addressed in phases:
Short term:
As the Vine Walk archways were not built during Reginald Cory’s time, the planting scheme for the archways can be bold and imaginative, give an intense seasonal display.
Longer term:
If the Vine Walk structures are dismantled, this would give a greater freedom for re-interpreting the plans of either Mawson or Cory in this part of the garden. The presentation of the lily pond at the south end of the Great Lawn, the Vine Walk and the former lake bed should be considered together as an imaginative whole project.

¹⁰⁶ Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p27

¹⁰⁷ Mid and South Glamorgan Council, 1994. *Dyffryn Gardens: A Garden for All Seasons*

Lake Area	
Reference no:	L.41
Grid reference:	ST 309490 172130
Date(s):	Parkland by late C18 th / early C19 th . Part of the gardens by 1900
Designations and register entries:	Cadw Registered Park and Garden, Grade I



Former lake bed, 1938

Brief history:	<p>In 1811, the eastern half of this zone lay within the southern tip of the south parkland. The west half of the zone lay within an enclosure containing two buildings (possibly a lodge, or cottages, or one house with an outbuilding?). The south drive from the mansion ran through the enclosure and then on southwards to meet the lane through Dyffryn village.</p> <p>By c.1840 the buildings, enclosure and south drive had gone. The realigned River Waycock – and also the parish boundary - ran directly through the centre of this zone. The area to the west of the boundary lay within field no. 433 (St Nicholas parish), recorded as a paddock; it also contained a small pond. The area to the east of the boundary lay within field no.142 (St Lythans parish) recorded as ‘Wain Newydd’ (New field?). The southern part of this zone took in parts of two adjacent enclosures, both of which were plantations.</p> <p>In 1878, the arrangement was much the same, although a second small stream (possibly an emerging stormwater drain) now ran through the area on a line to the east of, and parallel to the River Waycock. The small pond to the west of river had been slightly enlarged by this date and was rectangular. By 1900 the River Waycock and the other small streams nearby had been dammed and this area was largely flooded to form a new lake. The east bank had been planted with woodland, as part of a woodland belt that presumably screened views to and from the Beili-Mawr group of farm buildings. The west bank appears to have been open grassland.</p> <p>Mawson’s master plan for the gardens of 1906 incorporated the lake, re-modelled within his new scheme. In due course, the northern end of the old lake was filled in and replaced by the south-eastern corner of the Great Lawn. When the lake was finally re-excavated to its new shape, it was extended slightly further to the south and west. In 1920, an article in The Gardeners’ Chronicle described ‘<i>the commencement of a large lake, which was in the course of construction when the war occurred and is only partly completed. The ground, which will eventually be covered by the lake, is at present utilised for planting Dahlias, which are also grown in the Iris garden and the West garden.</i>’¹⁰⁸ The lake bed was used as a nursery area by Reginald Cory for mass planting of his own strains of seed-raised dahlias.¹⁰⁹</p> <p>Although it is not certain when the re-modelled lake was finally re-filled with water, a painting made by Edith Adie in 1923 looking across Lavender Court and through the brick arches along the south side, shows a sheet of water beyond. This suggests that 1923 was the moment when Reginald Cory had completed this part of his garden project. However, the lake was short-lived. Having filled the lake it was found that the basements of the mansion were flooding, probably due to water backing up along the main culvert. The lake was abandoned and drained.</p> <p>After the lake was drained, a causeway was built running north-south across the centre of the lake bed; this almost certainly conceals an extended culvert carrying the River Waycock to the point where it emerges today. The sales particulars of 1937 describe ‘<i>an attractive little Water Garden where Water Plants, Primulas, Iris and Fern</i></p>
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	<p><i>flourish and adjoining is ‘THE PAEONY GARDEN’ and Bog Garden’.</i>¹¹⁰ These were probably located in the area of the former lake. An aerial photograph of 1938 shows a fairly formal planting arrangement down either side of the path along the causeway. To the west of this, there appears to have been a relatively informal garden with a curious rectangular pond aligned at an angle. To the east of the causeway, the garden appears to be laid out in parallel beds suggestive of a kind of nursery planting.</p> <p>By the early 1960s, the area to the west of the central causeway had been laid out afresh with a ‘Japanese Garden’. This comprised a sinuous necklace of rock-edged streams – or rills- with narrow borders planted with what appears to have been dwarf conifers and other small shrubs and plants. There was also a small, open-sided pavilion or gazebo. A rockery was arranged on the slopes immediately to the south of the Lavender Court folly. To the west of the causeway, there was a more formal garden with a central north-south path flanked by symmetrical island beds planted with summer bedding.</p>
Description of what survives:	<p>The excavated area of Reginald Cory’s lake still survives as a sunken garden. The causeway through the centre of this area exists but nothing else appears to have survived of the water garden, bog garden and paeony garden created by Reginald Cory. However, remnants of the early 1960s gardens do survive. The sinuous rill still exists, although all the planting and much of the rockery adornment has now disappeared. A path and raised bed still extend across the north side of the east garden but otherwise the garden is just lawn, with a single wooden sculpture of two pine cones at the centre.</p> <p>A small garden pavilion survives at the extreme SW corner of this area, close to the east side of Reginald Cory’s dahlia garden. The building first appears on a map in a guide book of 1957.¹¹¹</p>
Losses, removals and alterations:	<p>The late 19th century lake, altered in shape by Reginald Cory just before the First World War, no longer exists although the lake bed still survives as a sunken area.</p>
Significance:	<p>High Significance, owing to its inclusion within the Cadw Registered Park and Garden. However, very little of the gardens that were created here by Reginald Cory, after the lake was drained, now survive. This area might be better described as of Little Significance.</p>
Recent investigations:	<p>The area was subject to some investigation when the possibility of re-creating the lake was explored during late 1990s. Details are to be found in the HLF project files held at Dyffryn.</p>
Condition and repairs:	<p>Steps leading down into the garden from beside the Vine Walk pavilions are in poor condition, esp. the west flight. The central causeway is overgrown with weeds. Parts of the stream garden are also overgrown with brambles and other weeds and pampas grass. The basement beneath the west pavilion (of the pair) contains the pump equipment for the fountain in the lily pond at the south end of the Great Lawn.</p>
Management issues and needs:	<ul style="list-style-type: none">• The area of the old lake bed is a forage area for Great crested newts. Any new works within this area will require NRW approval and licence.• Consider repairing the flights of steps leading down from the pavilions to the sunken level (originally built by Cory).
Future character & presentation	<p><i>Short-term:</i></p> <ul style="list-style-type: none">• Clear the steps leading down from the two pavilions of overgrown weeds and stabilise structures/make safe;• Clear the causeway of vegetation sufficiently to assess condition; undertake stabilisation repairs as necessary while considering the long-term future of this whole area• Introduce a simple new planting designs, working within the existing framework of

¹⁰⁸ The Gardeners’ Chronicle, 3 July 1920. *The Duffryn*, p8

¹⁰⁹ Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p33

¹¹⁰ Dyffryn Estate Sales Particulars 1937. Glamorgan Archives ref. DSA/1/91

¹¹¹ Glamorgan County Council, 1957. *Dyffryn Guide Book*. Glamorgan Archives ref. GD/C/82/10

- the spaces: informal to west and formal to east of the central causeway and simple avenue effect along the causeway
- Accommodate present-day needs in terms of providing an informal area where events and activities can be held without detriment to the gardens;

Longer term:

A brave new design should be developed for this whole area encompassing the former lake bed, the Vine Walk and the lily pond at the south end of the Great Lawn. The new design should respect the design intent apparent in Mawson's master plan, but the brief should seek to explore a number of themes and options, to test possibilities.

South Riverside

Reference no: L.42

Grid reference: ST 309430 172050

Date(s): Parkland by late C18th / early C19th.
Garden by 1915.

Designations and register entries: Cadw Registered Park and Garden, Grade I

Brief history: In 1811, this zone lay within the southern tip of the south parkland but included part of an enclosure containing two buildings (possibly a lodge, or cottages, or one house with an outbuilding?). The south drive from the mansion ran through this area to meet the lane through Dyffryn village.

By c.1840 the buildings, enclosure and south drive had gone. The realigned River Waycock, and also the parish boundary, ran through this zone. The area to the west of the river lay within field no. 434 (St Nicholas parish). The area to the east of the river lay within field no.144 (St Lythans parish) recorded as 'Wain Newydd' (New field?). Both were recorded as plantations. The area remained defined as a distinct zone on the 1878 Ordnance Survey map, shown with scrub to the east of the river, heath to the west and trees towards the western boundary of the zone. By 1898, the area had been replanted with a mixture of deciduous and coniferous trees. The River Waycock, emerging from the lake, ran through this area.

The 1915 and 1940 Ordnance Survey maps still show a similar arrangement, but with a track now running through the area, between River Waycock and the southern end of the West Garden. In the boundary wall enclosing the gardens a south gateway within a masonry arch providing access to and from the lane through Dyffryn hamlet. A second smaller stream, to the west of the River Waycock had been culverted beneath the West Garden and emerged in this area. Today the area is still much the same. A small pumphouse stands beside the smaller of the two streams.

Refugia surveys have revealed the presence of grass snakes. There are anecdotal reports of Kingfishers and Dippers being seen beside the river in this part of the gardens.

Description of what survives: The area remains much as shown on the OS maps of 1915 and 1940. The south gate and surrounding arch still survives. Some low rubble ruins in the area to the east of the small pumphouse may be the remains of a building (possibly a lodge) that was shown on the St Lythans tithe map of 1839. It is understood that there are remnants of what may have been a small garden seating area to the east of the River Waycock. These remnants may have been part of Reginald Cory's gardens, but may have been associated with the cottage that stood on the land to the east until some date after 1940.



Losses, removals and alterations:

A small pump house or sluice stands on the line of the stream that runs the west of and parallel to the River Waycock.

Significance:

High Significance, owing to its inclusion within the Cadw Registered Park and Garden. A south entrance gate and short access drive into the gardens was built in the early 20th century. In all other respects the area appears to have been an informal, bosky 'bottom of the garden' area.

Recent investigations:

-

Condition and repairs:

Informal woodland with little management. A gardeners' access track circumnavigates the south end of the garden through this area: the tracks are very muddy in winter.

Management issues and needs:

- Undertake archaeological investigation of early 19th century carriage drive and spoil heaps which may contain remnants from the Cory gardens.
- Re-surface the access tracks so that they safe, tidy, and functional
- Control Japanese Knotweed.
- Clear unwanted weeds and scrub to peripheral areas.
- Maintain peripheral woodland as a shelterbelt with thinning and under planting.
- Ensure that management works do not harm or interfere with grass snakes.
- Consider re-opening this area so that visitors may walk down to the south gate into the gardens.
- Consider providing some observation form of hide to allow visitors to watch birdlife along the River Waycock.
- Install bird and bat boxes in quiet locations

South Compound and Toilet Block

Reference no: L.43

Grid reference: ST 309520 172080

Date(s): Parkland by late C18th / early C19th.
Part of the gardens after 1940

Designations and register entries: Cadw Registered Park and Garden, Grade I

Brief history: The 1811 map Glamorgan shows that this area lay within the southern tip of the south parkland. By 1838, the St Lythans tithe map shows that it was occupied by two semi-detached cottages with respective enclosures. The west enclosure no. 144 is recorded as plantation. The east enclosure no. 143 is recorded as garden. Both cottages and their enclosures still survived in 1878. By 1898, the west cottage had gone and its plantation had become part of a larger plantation wrapping round the east and south sides of the new lake. The east cottage (possibly rebuilt) still remained, with its garden with a small outbuilding (a toilet?) to the north. By 1919, the garden of this cottage had been divided into two parts; the east part now contained mixed woodland. By 1940, the cottage garden was all one space again, but some trees remained.



It is not known exactly when the cottage was demolished. A plan that appeared in a guide book of 1957 leaves the site blank but may have been drawn like this to conserve the cottage's privacy.¹¹² A guide book plan of 1977 shows the area as a simple space with informal planting, suggesting that the cottage had now gone. An aerial photograph published in 1994 shows the existing toilet block, adjacent sewage treatment tanks and gardeners' compound to the immediate east.

Description of what survives: The woodlands shown on OS maps from 1898 to 1940 survive but are in poor and un-managed condition. It is understood that some garden artefacts survive in the SW corner of this area, including a little concave seating area overlooking the stormwater ditch to the east of the track leading to the south gate. These have not been seen by the author but it has been suggested that they may date from the time of Reginald Cory.

Losses, removals and alterations: The two cottages which stood to the immediate south of the sewage treatment compound have gone although their foundations may survive as buried remains. The site is now occupied by the visitor toilets of the 1980s(?), sewage treatment tanks and gardeners' compound.

Significance: High Significance, owing to its inclusion within the Cadw Registered Park and Garden. However, this part of the site, historically, was the curtilage to cottages in the 19th century and partially so until the mid-20th century. It continues to be auxiliary space to the gardens and so may be regarded as of Little Significance.

Recent investigations: -

Condition and repairs: The general condition of this area is functional and moderately tidy. The woodlands surrounding the toilet block are in poor, un-managed condition. The stormwater ditch running along the east edge of this area is undermining the bank.

The toilet block is in run-down condition: useable, but damp and attracts flies.

Management issues and needs:

- Maintain peripheral woodland as a shelterbelt with thinning and under planting.
- Stabilise banks of stormwater ditch banks, west of toilets.
- Maintain the general approach to the toilets and compounds as safe, tidy, functional areas.
- Refurbish to toilets to an acceptable standard for today's visitors.
- Increase screening to the toilet block by planting additional hedges.
- Re-surface the access tracks for so that they safe, tidy, and functional
- Investigate remnants of small garden area at SW corner to establish whether it was part of Reginald Cory's gardens.

The Rookery (or Yew Grove)

Reference no: L.44

Grid reference: ST 309680 172400

Date(s): Parkland by late C18th / early C19th. Part of the gardens by 1838.

Designations and register entries: Cadw Registered Park and Garden, Grade I
Registered on the Ancient Woodland Inventory.



The Rookery (right hand side), c.1910

Brief history: The Ordnance Survey Two Inch plan of 1811 shows that this area was part of the parkland. By 1838, it lay within the lozenge-shaped grounds of Dyffryn House and is recorded in the St Lythans tithe apportionments as '*Part of Croft yr yn*' (entry 141). By 1878, a large part of the Rookery hillock had been made into a woodland garden with numerous small paths threading up the slopes and through the trees. The trees were a mixture of coniferous and deciduous and appear to have been inter-planted with shrubs. The yews that predominate today were probably originally planted as an understorey.¹¹³

The Ordnance Survey maps of 1898, 1919 and 1940 all show that the Victorian paths had been removed, but that the ornamental woodland planting survived.

The hillock appears to have been called 'The Rookery' by the Corys. A hand-written note written on the back of a photograph taken by Neame Roff, looking down on the Panel Garden describes it as a '*View of the House from the Rookery (North East)*'.¹¹⁴ This choice of name almost certainly reflects the height of the tree canopy. The Dyffryn estate sales particulars of 1937 describe a small rock garden (possibly on the lower west-facing slope) containing one of the largest specimens of Weeping Hemlock and *Cupressus fletcherii* in the country.¹¹⁵ An aerial photograph of c.1938 shows that the hillock remained thickly wooded.

By the late 1950s photographs show that the west-facing slope had been largely cleared and made in a rockery. (See entry L.41.)

Description of what survives: Only a couple of mature oak trees still stand on The Rookery hill. The majority of the woodland now comprises a thick yew canopy, with little or no understory or groundcover beneath. The Victorian paths were restored during the late 1990s.

Losses, removals and alterations: Most of the tall specimen conifers which were the remains of the Victorian woodland garden have now been lost, although two large Black pine (*Pinus nigra*) still survive on the rock outcrop which is now gardened as a rockery. The Rookery is registered on the Ancient Woodland Inventory. It is not known whether any ground flora associated with ancient semi-natural woodland still survive within this area.

Significance: High Significance, owing to its inclusion within the Cadw Registered Park and Garden. However, very little of the Victorian woodland garden (which still existed in the time of Reginald Cory) now survives, although the Victorian network of paths has been restored. The Rookery, as an entity, should probably be regarded as of Some Significance.

Recent investigations: The Victorian garden paths were surveyed as part of the HLF restoration project of the early 2000s.

Condition and repairs: The yew grove that now exists and the paths are in a reasonable state of repair.

¹¹³ Nicholas Pearson Associates, 1998. *Dyffryn Gardens, Arboretum Management Plan*, p7.

¹¹⁴ Glamorgan Archives ref. D/DX/361/17

¹¹⁵ Dyffryn Estate Sales Particulars 1937. Glamorgan Archives ref. DSA/1/91

¹¹² Glamorgan County Council, Oct 1957. *Dyffryn House and Gardens*. Glamorgan Archives ref. GD/C/82/10

Management issues and needs: Common yew now predominates as the climax canopy on this hilltop, although two native oak trees still survive. The yews were probably never intended to become the dominant tree. Consideration should be given to incrementally re-opening the canopy by crown-lifting and/or taking out selected individual trees. This would allow more light to reach the woodland floor, which may result in the regeneration of a more diverse woodland ground flora. It would also create opportunities to replant with introduced conifers of a type that would have been grown in the Victorian woodland garden, such as Weeping Hemlock and *Cupressus fletcherii*.

Arboretum

Reference no: L.45

Grid reference: ST 309700 172300

Date(s): Parkland by late C18th / early C19th. Part of the gardens by 1915.

Designations and register entries: Cadw Registered Park and Garden, Grade I



Brief history: The Ordnance Survey Two Inch plan of 1811 shows that the area now occupied by the arboretum was part of the parkland in 1811. The map shows a gateway at the extreme north corner of this area, giving access from Dyffryn Lane into this part of the parkland.

On the St Lythans tithe map of 1838, the whole lay within field no. 142, recorded as *Wain Newydd* (New Field?). At the extreme north corner, there was a small plantation arranged as an oval clump, with Dyffryn Lane passing through the middle.

The 1878 Ordnance Survey map shows the arboretum area as parkland, with a track running from the gate that was shown on the 1811 map south-westwards, approximately through the middle of the area. The track met St Lythans Road at a point to the immediate east of the gardens of two cottages that front onto the road. The parkland contained scattered parkland trees but also distinct one row of trees, at about 60m distance from Dyffryn Lane and running parallel to it. These were probably surviving hedgerow trees; the hedgerow itself having been removed. The 1878 map also shows a small clump of trees positioned fairly centrally but to the south-east of the track. The 1898 Ordnance Survey map shows a similar arrangement, although fewer parkland trees now existed.

The original tree planting down the west side of the arboretum was probably carried out throughout the early years of the 20th century right up until 1914. Reginald planted trees that had been introduced from all over the world, many of which were bought from Veitch’s nursery in Devon. An article published in The South Wales Weekly News on 14 Oct 1911 described the east arboretum as running the entire length of the grounds and that, the delight of the glades in spring ‘*when, in addition to many flowering shrubs, the carpet is gay with thousands of daffodils in variety, tulips, crocuses, scillas and muscari*’. By 1914, the arboretum occupied the whole of the western side of today’s arboretum. It contained plants bought from the Veitch nursery in Devon including *Acer griseum*, *Abies sachalinensis*, *Cunninghamia lanceolata*, *Acer palmatum* and *Magnolia sieboldii*. A significant number of trees in the arboretum are of species that had only been recently introduced to cultivation in Britain, when they were planted. Perhaps the most notable is a specimen of the Paperbark Maple (*Acer griseum*) from China, now considered to be the largest in Britain. This individual is thought to represent part of the original material introduced to Britain by E. H. Wilson in 1901. Other outstanding trees in the arboretum include, the Ghost Tree, *Davidia involucrata* and var. *vilmoriniana* – also from China – and a species of Rauli (*Nothofagus procera*).¹¹⁶ The arboretum was originally screened from the Great Lawn by a clipped evergreen hedge on the east terrace.¹¹⁷

According to Torode, Cory had intended to create an arboretum in the West Garden and has used this eastern area as a nursery ground. However, when progress on the gardens was interrupted during the First World War, the young trees that had been planted became established and so the decision was made to keep the arboretum where it now is. Between 1917-20 and 1921-23, Cory sponsored two plant-hunting trips to China by George Forrest and so was entitled to be one the first recipients of plants that Forrest found there.

The 1919 Ordnance Survey map shows a band of mixed deciduous and coniferous trees, evenly spaced, is shown flanking the whole of the east side of the garden, extending from beside the house to beside the lake. To the east of this zone, there was a long narrow enclosure containing a nursery. The eastern boundary of the nursery ran along part of the track (now labelled as a footpath) that had already been shown on the earlier Ordnance Survey maps of 1878 and 1898. Beyond this, the field and the field trees remained much as they had been in 1898.

In the late 1920s and early ‘30s, Reginald Cory contributed to the costs of H.F. Comber’s plant hunting expeditions to the Andes. Between 1927 and 1932, Cory also travelled to South Africa, the West Indies and the Atlas Mountains collecting plants.

The arboretum and nursery remained relatively compact at the time of the sale of Dyffryn in 1937. However, the Ordnance Survey map of 1940 shows that the arboretum of 1919 remained but that the nursery now occupied the entire field to the east of the arboretum, and was bounded by Dyffryn Lane and St Lythans Road. This suggests that the nursery may have been extended in order to grow produce for the war effort. The 1940 map no longer shows any parkland or field trees within this area.

After 1950, Glamorgan County Council started to restore and develop the gardens of Dyffryn. Successive head gardeners planted the majority of the arboretum that exists today. It is believed that may of the fine and rare trees that were planted in the 1950s, ‘60s and early ‘70s were supplied by Hillier Nurseries, as testament to the boom in the development of new horticultural varieties.¹¹⁸

Description of what survives:

Some of the oldest trees in the arboretum are former parkland trees, particularly oaks.¹¹⁹ The arboretum has 17 champion trees (defined by the Tree Register of the British Isles) including a fastigate hornbeam (*Carpinus betulus*), a 12m high Peperbark maple (*Acer griseum*) and a Chinese elm (*Ulmus parvifolia*). There are also many Welsh and county-status trees.

The arboretum collection is grouped by genera rather than being organised (as the best modern arboreta are) into ecological habitat groupings. The central walk is essentially an aesthetic design reflecting the contemporary popularity of similar walks at arboreta such as Westonbirt.¹²⁰

Some parts of the arboretum are of distinctive character; others are rather less distinctive due to a combination of uncontrolled planting and lack of maintenance. The most notable areas are:

- 1. Cory’s ornamental planting along the western edge of the arboretum, bordering the gardens. This area contains notable trees including the largest recorded *Acer griseum*.
- 2. The central ride, to either side of the old footpath that ran through the centre of this area in the late 19th century.
- 3. A clump of original parkland oaks and scattered individual oak, beech, ash and grey poplar.

An area of species-rich calcicolous hay meadow survives towards the south end of the arboretum.

¹¹⁶ Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p25

¹¹⁷ Torode, S J, 1993. *Duffryn – An Edwardian Garden designed by Thomas Mawson*, p25

¹¹⁸ Nicholas Pearson Associates, 1998. *Dyffryn Gardens, Arboretum Management Plan*, p2.

¹¹⁹ Nicholas Pearson Associates, 1998. *Dyffryn Gardens, Arboretum Management Plan*, p2.

¹²⁰ Nicholas Pearson Associates, 1998. *Dyffryn Gardens, Arboretum Management Plan*, p9.

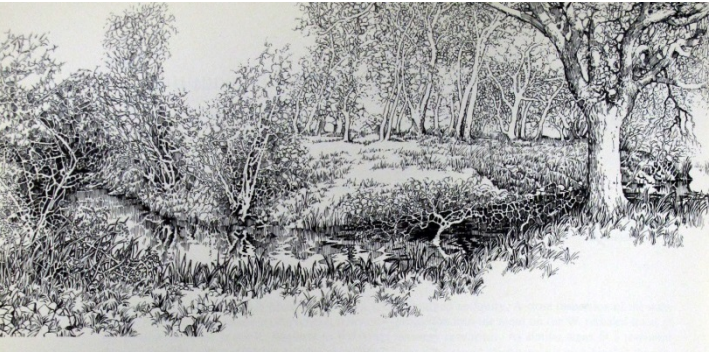
Worleton Moat

Reference no: L.46

Grid reference: ST 309260 171950

Date(s): Pre-1066

Designations and register entries: Scheduled Ancient Monument:
SAM No: GM069(GLA)
SAM Name: Doghill Moated Site



Sketch of Worleton Moat, 1982 (RCAHM Wales. Glamorgan Vol 3. Pt 2)

Brief history: Worleton was almost certainly the centre of the manor of that name and was held by the Bishops of Llandaff from pre-Norman times until the late Middle Ages. The moated site of the manor house lies to the immediate west of the farm buildings of Doghill. The name Doghill is not encountered before 1540 and its origin is obscure. It has been suggested that it may have been derived from the 12th century surname, Mitdehorguill¹²³ - a family that held land in the vicinity in the 12th century, but this is considered unlikely by RCAHM Wales.¹²⁴

The first known record of Worleton Manor dates from 1291, but the manor had been in episcopal ownership long before that date.¹²⁵ A deed of 1322 survives signed by Bishop John of Llandaff.¹²⁶

Worleton Moat – sometimes known as Doghill Moat - is the best preserved moated site in Glamorgan. It is an example of a medieval moated site of the kind that was occupied by members of the medieval seigneurial classes. There are more than 120 possible or probable moated sites throughout Wales, with a number of notable concentrations, including 13 certain or probable moated sites in the Vale of Glamorgan. 90% of moated sites in Wales are rectangular. In most cases, the moated islands seem to have housed a manorial or sub-manorial residence although on occasion they housed secondary structures such as dovecots. Worleton was the site of an episcopal manor. Present evidence from England suggests that there was a climax in the construction of moated sites in the period 1200 – 1235.¹²⁷

These moats were of no defensive value. Theories for why moated sites were created include their role as a statement of status but also, possibly, as a response to a deteriorating climate in the later Middle Ages; moats may have been dug for drainage. In many cases they would have been filled from springs, streams or marshy ground. The Worleton Moat site is unusual in needing a leat to feed the moat.¹²⁸ The leat led into the moat from the south-west, supplied from a small sinuous tributary of the River Waycock. The leat was 73m long and met the moat at its SW corner.

Worleton Manor passed into the ownership of the Buttons in c.1571 and they continued to reside there until the mid-17th century, when they built a new house at Dyffryn. They do not appear to have abandoned the old manor house at Worleton immediately. The name ‘*Columbar*’ appears in the late 16th century as an alternate name for the Worleton manor house as the seat of the Buttons, but is not applied to the manorial estate.¹²⁹ The old manor house at Worleton and the new house at Duffryn appear to have both still been inhabited in 1661. The ‘Rowle of the Commissioners subscription’ taken on 8 November 1661 records that Thomas Button Esquire of St Nicholas (taxed on 10 hearths) contributed £10; and his son Martin Button Esquire (taxed on 12 hearths) contributed £5.¹³⁰ It is unclear as to which hearths applied to which house.

Description of what survives: The moat is almost perfectly square and is defined by a strong ditch 7.6m wide and averaging 1.2m deep below the exterior level. The island measures 29m along its south side and 32.6m along all the other sides. The island surface rests 60cm above the surrounding ground levels. A stony projection into the moat on its west side has traces of masonry revetment which may mark the position of a bridge abutment.

Losses, removals and alterations: The leat has been blocked by a fairly modern causeway at the point where the leat joined the moat at its SW corner.

Significance: High Significance as a Scheduled Ancient Monument, and the best preserved moated site in Glamorgan. There is a local concentration of 13 certain or probable moated sites in the Vale of Glamorgan. Worleton Manor lay at the core of the original Worleton estate, which had become known as the Dyffryn estate by the 18th century.

Recent investigations: RCAHMW Full Management Report 1996.

Condition and repairs: The site was reported be very overgrown. In October 1996, it was reported that the moat was partly dried up (although that may have been seasonal) but was boggy in places and contained water along the north side and north end of the east side.

Management issues and needs: Privately owned.

¹²³ Evans, C.J.O., 1938. *Glamorgan: its history and topography*, pp413-414
¹²⁴ RCAHM Wales. Glamorgan Vol 3. Pt 2., *Worleton Moat*, p106
¹²⁵ RCAHM Wales. Glamorgan Vol 3. Pt 2., *Worleton Moat*, p104
¹²⁶ RCAHM Wales. Glamorgan Vol 3. Pt 2., *Moated Sites*, p78
¹²⁷ RCAHM Wales. Glamorgan Vol 3. Pt 2., *Moated Sites*, pp69 - 74
¹²⁸ RCAHM Wales. Glamorgan Vol 3. Pt 2., *Moated Sites*, pp76 - 78

¹²⁹ RCAHM Wales. Glamorgan Vol 3. Pt 2., *Worleton Moat*, p106
¹³⁰ Williams, M I., 1974. Glamorgan County History, Vol 4. Ch VII . *The Economic and Social History of Glamorgan, Pt 1, Population 1660-1760*, p316

Appendix F

Development of the existing house and attached service ranges 1811 and 1826 -'27

Maps of 1811 and 1827 show that Dyffryn House was L-shaped. A few small cellars, extending beyond the east end of the existing house, appear to be arranged on an axis at 90° to the majority of the cellars that run east-west beneath the main house.

The curved west wall of the ground floor Morning Room (thick enough to be an outer wall) and the curved east wall of the Blue Drawing Room are suggestive of the end walls of an earlier house – possibly this L-shaped house of the early 19th century.

The map of 1826 – 27 that also shows an L-shaped house is Greenwood's Map of Glamorgan, Brecon and Radnor. Maps were quite often made by a combination of surveying and copying previous maps: it is possible that the shape of the house shown on this map was out-of-date even when the map was made.



Extract Ordnance Survey Two Inch Drawing, 1811
Source: Glamorgan Archives



Base plan of present day house
and service ranges taken from
Dyffryn House Conservation
Management Plan by
Rodney Melville & Partners, 2010

Curved wall
may be end
wall of previous
L-shaped house

Basements extend
beyond wall line of
1840 house,
Basements may date
from previous
L-shaped house.

Present day plan of Dyffryn House, Traherne Suite and former stable yard buildings

Source: Rodney Melville & Partners Ltd. 2010. *Dyffryn: Conservation Management Plan*

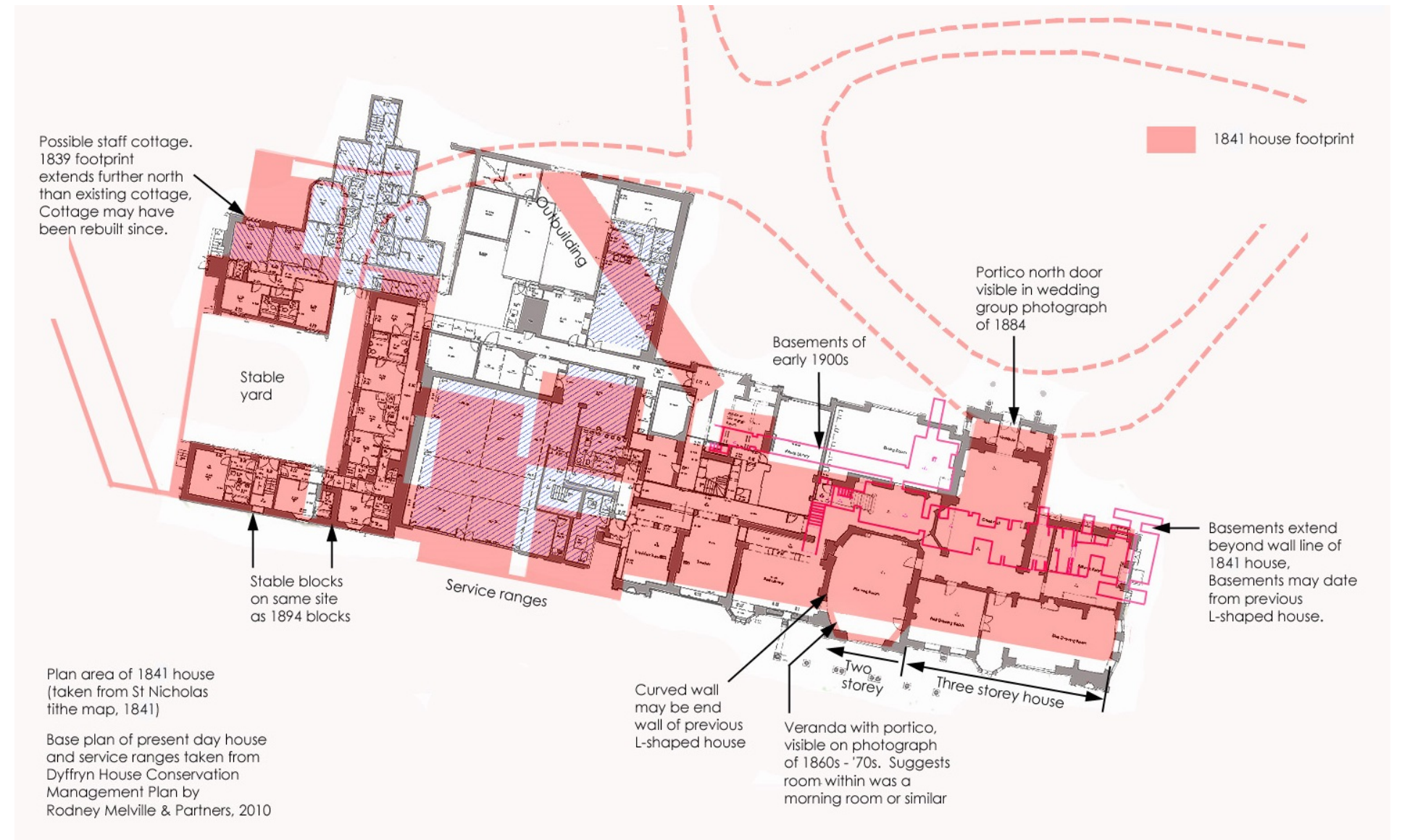
1841

The footprint of the house and service ranges shown on the St Nicholas tithe map of 1841 begins to resemble those of today. The main house is on the same orientation and of the same east-west length as the existing main house. The basements from this house survive and a proportion of the structural walls (external and internal) survive to at least first floor level. Evidence for this is revealed in the corridor to the west of the Morning Room, where a glazed opening in the suspended ceiling reveals a higher ceiling above and the north face of a wall (with wallpaper on). Today's corridor is the product of an alteration probably made in the early 20th century. In 1841, an informal corridor ran through the rooms to the south of today's corridor via connecting doors. The old wall that is now visible through the ceiling window was the dividing wall between the north and south rooms of this part of the house. The visible wallpaper faced into one of the north rooms. The visible wallpaper faced into one of the north rooms.

The 1841 house has two projecting features on the north side. The larger, more easterly projection was probably an entrance with a portico and pediment above which is visible in a photograph of a wedding group taken in 1884. How far the internal space inside the portico extended back into the house is uncertain. Rodney Melville and Partners suggest that an inner room may have existed to the south of an E-W line drawn from the fireplace across the room.¹

A photograph of the south side of the house (date uncertain) shows the tallest part of the house, with 3 storeys extending along the portion of the house that contains the Red and Blue Drawing Rooms. Attached to the west end of this is a two storey section which appears to correspond to the existing Morning Room. The main room of this section has large full-height windows with a canopied veranda. The west wall, which is only partially visible in the photograph, appears to be bowed but not as a smooth curve: instead the curve is formed by three straight wall panels and the hipped roof has a corresponding articulation. To the west again is a third section to the house, also of two storeys although the floor-ceiling height appears to be lower.

To the west of the main house but attached to it, the 1841 plan shows some quite substantial service buildings occupying the position of today's Traherne restaurant and the service ranges to its immediate north. Beyond these again, there are buildings around the stable yard which correspond to the stable buildings and cottage, although the footprint shapes and sizes do not appear to quite match those of the later 19th century. The cottage footprint extends further north. These buildings may have been altered or completely rebuilt in the later 19th century.



Old Dyffryn House, viewed from the south, un-dated – possibly c.1870?
Source: Glamorgan Archives, ref. D19/59/6

¹ Rodney Melville & Partners Ltd., 2010. *Dyffryn: Gazetteer*, p27

1878

The footprint of the 1878 house and adjoining service ranges corresponds closely with that of 1841. The plans reveal only two changes of any size, both to the service ranges. A substantial portion of the service ranges between the main house and the stables appear to have been either completely demolished or substantially reduced, leaving two long narrow buildings defining a courtyard space on the site of the Traherne Suite restaurant. A long narrow outbuilding to the north, running at a 45° angle to all the other buildings appears to have been slightly shortened.



1898

Dyffryn was bought by John Cory in 1891. Work on remodelling the house began in late 1893 and was probably completed by December 1894, when the Cory family moved in. The Great Hall - built on the site of an earlier projection with portico - was completed in advance of this and opened for a function in early May 1894. The hall may have been built above the earlier foundations and may have even incorporated parts of the lower walls of the projecting structure. However, in view of the much larger, heavier structure of the great hall, it seems probable that the walls would have needed to be largely rebuilt.

Elsewhere in the house, as the exposed upper wall in the corridor reveals, the basic structure of the earlier house appears to have been quite substantially retained up to first floor level. The outer envelope of the building appears to have been re-modelled although the inner skin of the house walls – a combination of rubble stone and brickwork – appears to date from the earlier house, except where new features like bay windows have been added. Part of a blocked up earlier window is visible within an exposed area of inner skin wall in the Breakfast Room. The entirety of the 2nd floor and roofs were probably newly built in 1893-94.

A paint analysis undertaken by Crick Smith² on elements of the Blue Drawing Room identified six pre-1894 decorative schemes on parts of the columns. These dated back to the late 18th /early 19th century. There were two earlier schemes on parts of the cornice.

The service ranges at the west end of the house appear to have been almost entirely rebuilt between 1878 and 1898, almost certainly as part of the John Cory's alterations.

The footprints of today's stable blocks and stable yard cottage coincide exactly with the footprints shown on the 1898 Ordnance Survey, suggesting that these may have re-built, either partially or completely, by the Corys. By 1898, an additional structure had been erected across the west side of the stable block courtyard.



House footprints of 1898 and 1878, superimposed on present day house plan

² Crick Smith Conservation, 2007. *Dyffryn House, Glamorgan, Wales: Architectural Paint Research Archive Report/Selected Interiors.*

1915

The changes in building layout that were made between 1898 and 1915 appear to represent two distinct phases in alteration: a first phase by John Cory at some date between 1898 and his death in 1910 and a second phase by Florence and Reginald Cory, after their father's death but almost certainly before the outbreak of the First World War.

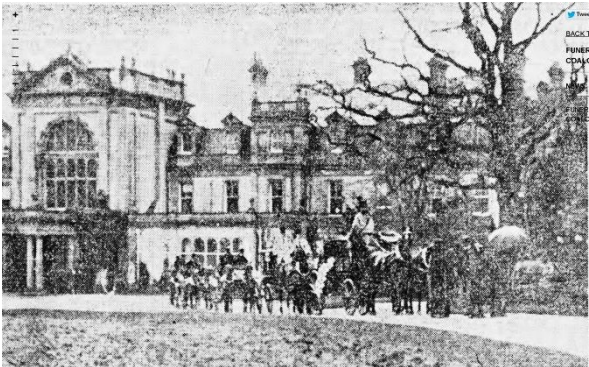
John Cory's alteration was a single storey extension along the north side of the house to create the Dining Room, White Library and Secretary's office. This extension is visible in photographs of John Cory's funeral cortège leaving Dyffryn House in 1910. The doorway into the Dining Room from the stairwell and hall outside may have been created by altering an earlier window. A second blocked window is visible in the same wall, a few feet to the west. A careful comparison of a description of the house interior published in *The Cardiff Times and South Wales Weekly News* in 1911 and a description written in the estate sales particulars of 1937 reveals that the corridor was re-aligned after 1911 when Reginald moved into the Red Library and Florence moved her boudoir into the room next door.³

The stairwell located between the corridor and the Secretary's room may have been installed when the extension which included the Secretary's room was built. An exposed area of the north wall of the stairwell reveals not one, but two former windows or archways, one of which is cut through the other. The final blocking up of this aperture may have taken place when the Secretary's room was added.

The old (pre-1894) access to the basement was from a point either just inside the Red Library or in the south-west corner of the Staircase Hall. This approach was blocked and a new staircase was inserted into the same basement access well from a position under the main stair.⁴ This may have been done when the first round of major building work was undertaken by John Cory in 1894 or it may have taken place when the west corridor was re-aligned.

One other minor change that occurred before 1910 appears to have been the addition of a small single storey extension with pitched roof, added to the end of the main house, projecting slightly into the courtyard to the west. This may have been a garden room.⁵

³ Rodney Melville & Partners Ltd., 2010. *Dyffryn: Conservation Management Plan*, p13
⁴ Rodney Melville & Partners Ltd., 2010. *Dyffryn: Conservation Management Plan*, p14
⁵ Rodney Melville & Partners Ltd., 2010. *Dyffryn: Conservation Management Plan*, p13



John Cory's funeral in 1910, showing Dining Room and White Library extension



Two views of the Moorish Courtyard, 1920

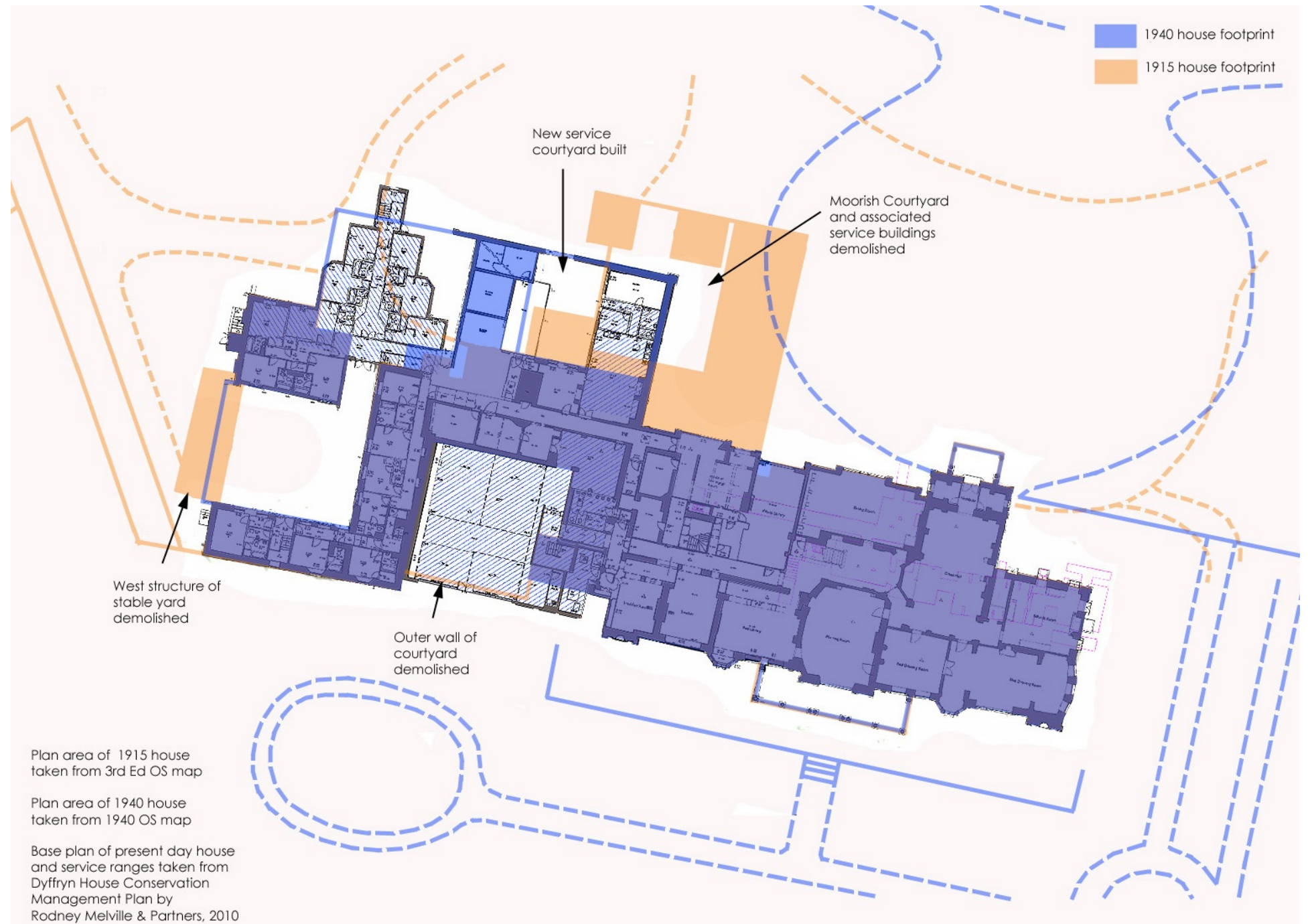


Reginald and Florence Cory's main extension appears to have been the construction of a substantial new service range extending out northwards from the west end of the house and adjoining the existing service range. Surprisingly, the new buildings appear to have closed in the north front of the Secretary's office, possibly enclosing its external door and large window (if these existed). The new buildings, designed in a pastiche Moorish style, were arranged around a courtyard. They were photographed in 1920 by Neame Roff photographers. The buildings may have been designed by Thomas Adams, who had taken over the supervision of the Glyn-Cory garden village project in 1907. A number of houses of similar modernist (arguably Moorish) design in Pwll-Y-Min Crescent in the uncompleted Glyn-Cory development are also attributed to Thomas Adams.

According to Rodney Melville & Partners, other alterations made in Dyffryn House after 1910 included the lowering of the ceiling in the Boudoir and the insertion of its Jacobean/Arts & Crafts-style ceiling. The room was probably given its panelling at the same time and the large mullion and transom windows, with Crittall-style frames, were inserted in the south front. The Blue Drawing Room, The Morning Room, the Boudoir and the Breakfast Room all have similar windows; the Boudoir window is shown in a watercolour of the south front painted by Edith Adie in 1923.⁶

1940

The 1937 sales particulars included an estate map which was based on the Ordnance Survey map of 1919 (surveyed 1915). It showed the Moorish Courtyard. However, the Ordnance Survey plan of 1940 shows that the Moorish Courtyard had gone and that a new, smaller courtyard had been built slightly further to the west and immediately north of the other service ranges. The external door and window of the Secretary's office were now revealed in the north view of the house.



⁶ Rodney Melville & Partners Ltd., 2010.
Dyffryn: Conservation Management Plan, p14

1980s – present day

In the early 1980s, a Joint Dyffryn Committee put forward a proposal to develop the house as an all-year-round residential conference centre. In order to put this plan into practice, new conference facilities and the 'Traherne Suite' accommodation block were designed and built between 1983 and '85. A new dining / conference hall was fitted into the courtyard space between the mansion and the stable block with its large picture window overlooking the south gardens. Between 1984-'88, new kitchens were built within the service courtyard to the immediate north.

The Traherne suite comprises the stable yard cottage and the stable block - altered or converted to provide delegate bedrooms and en-suite bathrooms - and a new building added to the immediate north of the stable block and designed to connect with both. This new wing completely blocked the original north entrance into the stable yard.

The Secretary's room has been radically altered since the 1940s. It is understood that, during the 1980s and early '90s, the visitors' entrance to the house was via the outside door and a reception desk stood in this room.



Conference centre dining hall



Traherne Suite wing opened 1985



'What do you love about Dyffryn?' blackboard trees, 2013

Dywedwch wrthon ni mewn un gair ...

Beth a gerwch ynglŷn â Dyffryn?

Cacti

Space Gardens

SERENITY

TIMELESSNESS

Exploring

That the Council have no more responsibility for its Kynthur scheme.

In one word tell us... What do you love about Dyffryn?

UNIQUE!

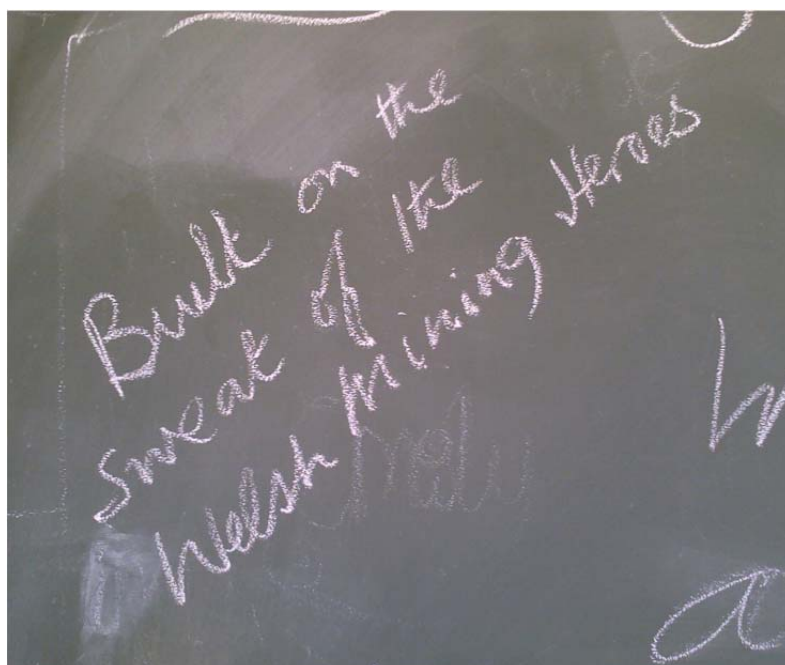
COAL

TRADE + EXPLORATION

BEGINNING plant

BWA!





Interview responses from local residents attending a 'Two Churches Coffee Morning' at Dyffryn Gardens, 1 April 2014

Conversations were held with 5 local residents in a group. The purpose was to find out what it is about Dyffryn and its surroundings that makes it special for different people. The responses to the questionnaire questions are summarised below and other comments made during the discussion have been added under the 'Other' response category.

- a. **How long have you known / lived near Dyffryn?** Ranged between 20 and 70 years. Several respondents knew Dyffryn well 40+ years ago.
- b. **Are you actively involved with the property in any way (maybe through the Friends of Dyffryn, the National Trust volunteers or an activity group)?** No
(One person used to be a member of a local steering group that Gerry Donovan consulted.)

APPROACHING THE PROPERTY

Q1. Entering and coming along the drive, what are your impressions?

<input type="checkbox"/>	a strong sense of approach to property of some importance	<input checked="" type="checkbox"/>	a limited sense of approach
<input checked="" type="checkbox"/>	awareness of attractive immediate surroundings (the parkland, hedgerows, trees) rather than the distant view	<input type="checkbox"/>	a disappointing / anticlimactic sense of approach
<input type="checkbox"/>	a sense of suspense about what you will find	<input checked="" type="checkbox"/>	Other (if so, what?)

- I have known Dyffryn for 70 years so there is no suspense: I know what to expect. The visitor entrance used to be via the East Gate.
- The house has been out of action for so long that it's almost forgotten. It should be visible from the drive.
- You are aware of entering a place of peace and calmness.
- If you didn't know what you are coming to, you wouldn't really know that you were coming to a property of any importance.

Q2. What are your impressions of the car park

<input type="checkbox"/>	Attractive?	<input type="checkbox"/>	A functional necessity?
<input type="checkbox"/>	Interesting because of its context: the parkland and outbuildings?	<input type="checkbox"/>	Unpleasant / suburban / an eyesore?
<input type="checkbox"/>	Pleasant (as car parks go)?	<input checked="" type="checkbox"/>	Other (if so, what?)

- The car park prevents you seeing through to the house
- It is not a satisfactory entrance; it needs a better landscape. It lacks a sense of arrival. The drive could do with an avenue and you should have glimpses of the house. The conifers around the play area and car park ought to be taken down; plant broadleaves instead. The car parking area should be broken up.
- I'm not thinking about the surroundings: I'm just aiming for a parking space.

Q3. The entrance to the grounds via the visitor centre: do you find it

<input type="checkbox"/>	Interesting?	<input checked="" type="checkbox"/>	Awkward?
<input type="checkbox"/>	Attractive?	<input type="checkbox"/>	Unpleasant?
<input checked="" type="checkbox"/>	Ordinary?	<input checked="" type="checkbox"/>	Other (if so, what?)

- The arrival is convenient and compares quite well with other places
- The tea is great but doesn't do chips ! (It would be better with chips.)
- The Visitor Centre is a mean little entrance; utilitarian.
- There is not enough room for queuing at the tea room already.
- The building would be improve by some hanging baskets.
- Not up to the attractiveness of other National Trust places.
- The tea room won't cope if there's expansion.
- A lot of mums come in with children to use the play area but don't go any further.

Q4. The approach to the mansion via the East Drive: do you find it

<input type="checkbox"/>	Peaceful?	<input type="checkbox"/>	Ordinary?
<input checked="" type="checkbox"/>	Attractive?	<input type="checkbox"/>	Unsatisfactory?
<input type="checkbox"/>	Interesting?	<input checked="" type="checkbox"/>	Other (if so, what?)

- Not as good as it used to be. The rockery was out of this world: locally quarried stones and flowing water. It has been partially taken away now. In the 1970s, everyone used to know Dyffryn for the rockery.
- The approach is not as good as it used to be. The North Drive used to take you straight to the house.
- I love the heather.
- It's a pleasant approach but the gardens to the east of the house are difficult for a wheelchair.

Q5. What do you think of the north front of the mansion? Is it

<div>2</div>	Impressive?	<div>1</div>	Strangely proportioned?
<div>1</div>	Pleasing?		Gloomy?
	Ordinary?	<div>1</div>	Other (if so, what?)

- Not particularly pleasing: a bit strange. Nothing to draw you. It needs a stronger approach.

THE HOUSE (Most of the group had not been inside the house since it has re-opened.)
These answers were given by two people who recollected it in earlier days.

Q6. The Great Hall: what makes it special?

	its size?	<div>1</div>	associations that it brings to mind
	the architecture?	<div>1</div>	Other (if so, what?)
	its atmosphere?		
	its details?		It isn't special for me (if so, why not?)

- The stained glass window is very special.
- There was a pipe organ in the hall in the 1940s and '50s (the Corys' original organ): it was a chamber organ (the kind of organ that the gentry had).

Q7. The ground floor rooms and spaces: what aspects give you pleasure?

	their scale and form?		the atmosphere?
	their quirky fittings?		the associations with the past?
<div>1</div>	their ceilings?	<div>1</div>	Other (if so, what?)
	the light and views?		They aren't special for me (if so, why not?)

- The fireplaces attract your attention: they are interesting
- The wallpaper in the Morning Room is delightful.
- I would like to see the rooms furnished.

Q8. The first floor rooms (corridor, gallery and master room):

	their scale and form?		the associations with the past?
	their airiness?	<div>2</div>	Other (if so, what?)
	the light and views?		
	the atmosphere?		They aren't special for me (if so, why not?)

- We're not familiar with the first floor rooms: they were out-of-bounds when we used to visit.

Q9. Do you have a favourite room? If so, why?

- Not familiar enough with the house
- The Red Library – it would have been a beautiful room

Q10. Are there any parts of the mansion that you do not like? If so, why?

- No (x2)

THE GARDENS

Q11. Which view of the gardens do you find most pleasurable and thrilling? Why?

- The Long Canal – it is dramatic with the fountain (x2)
- The long lawn is nice but not as good as it should be.
- There is no particular view that is really thrilling; nothing that is quite 'wow'. This is probably partly to do with up-keep but it lacks strength.
- The long view from the house down the canal gives great tranquillity and calm. It would be lovely for an after-breakfast coffee.

Q12. Ignoring the 'Garden Rooms', which part of the gardens do you like best? Why?

- We used to like the Japanese Garden. It had little bridges and Japanese plants, a little temple and even a Buddha. It was different from all the rest.
- I like it all but it could be better. It's not a 'must see' garden.
- The greenhouses are lovely.

Q13. Ignoring the 'Garden Rooms' again, which part of the gardens do you like least? Why?

- We like it all. It is the variety that makes the garden. (x2)
- The last bit beyond the Great Lawn.

Q14. Of the 'Garden Rooms', which is your favourite? Why?

- The Pompeian Garden. Years ago it was fabulous with planting trailing off the tops of the structures. (x2)
- The little garden rooms are like a separate world.

Q15. Of the 'Garden Rooms', which do you like least? Why?

.....

Q16. If you had to choose a single view or single part of the Gardens that you feel 'captures' the spirit of Dyffryn better than any other, which would it be?

- The new greenhouse (x2)

Q17. The gardeners bothies, stable buildings and other outbuildings: are they . . .

<input type="checkbox"/>	attractive?	<input type="checkbox"/>	utilitarian?
<input type="checkbox"/>	interesting?	<input type="checkbox"/>	scruffy?
<input type="checkbox"/>	varied – some good; some bad?	<input checked="" type="checkbox"/>	Other (if so, what?)

- 1) They used to be in terrible condition in the 1970s – ‘80s.
- 2) Haven’t been round there for a long time.

Q18. Special events (e.g. croquet day, open air theatre, concerts) Do you think they . . .

1	enhance the atmosphere of the property?		detract from the atmosphere of the property?
	make the place mean more?		Introduce something inappropriate to the place?
1	bring life and fun?	1	Other (if so, what?)

- Events are a good thing: they bring people in.
- Events do nothing for me.
- They are good; they add atmosphere, but there shouldn’t be too many.
- It’s good to attract families.
- They make the place more alive.
- School parties should be encouraged to study botany, etc.
- Croquet brings a little bit of the old world back.

Q19. Have you any other comments about aspects of Dyffryn that make it special OR are disappointing and detract from its specialness?

- 1) You should think about introducing (parkland) animals in parts of the grounds: they add interest as long as they are appropriate.
- 2) We would like more community involvement; more regular discussion. There might be the possibility of joining up between the local community and the National Trust over issues of concern to the local community.

Dyffryn House and Gardens: What is special about the house and its surroundings?

Interview responses from members of the St Nicholas & Bonvilston Parish Council, 7 April 2014

Conversations were held with 12 members of the St Nicholas & Bonvilston Parish Council. The purpose was to find out what it is about Dyffryn and its surroundings that makes it special for different people. The responses to the questionnaire questions are summarised below and other comments made during the discussion have been added under the 'Other' response category.

- a. How long have you known / lived near Dyffryn? *Ranged between 7 and 65 years. Several respondents knew Dyffryn well more than 40 years ago.*
- b. Are you actively involved with the property in any way (maybe through the Friends of Dyffryn, the National Trust volunteers or an activity group)? *No*

APPROACHING THE PROPERTY

Q1. Entering and coming along the drive, what are your impressions?

<input type="checkbox"/>	a strong sense of approach to property of some importance	<input checked="" type="checkbox"/>	a limited sense of approach
<input checked="" type="checkbox"/>	awareness of attractive surroundings (the parkland, hedgerows, trees) rather than the distant view	<input checked="" type="checkbox"/>	a disappointing / anticlimactic sense of approach
<input type="checkbox"/>	a sense of suspense about what you will find	<input type="checkbox"/>	Other (if so, what?)

- Can't see the house now; it would be good to see it*
- Would be good to walk the old route (North Drive)*

Q2. The car park and visitor centre: do you find them

<input checked="" type="checkbox"/>	Inviting?	<input type="checkbox"/>	A functional necessity?
<input checked="" type="checkbox"/>	Pleasant (as car parks go?)	<input checked="" type="checkbox"/>	Unpleasant?
<input type="checkbox"/>	Ordinary?	<input type="checkbox"/>	Other (if so, what?)

- Quite pleasant; could have more flowers to brighten it up*
- Hate the plastic frog for rubbish in the children's play area*

Q3. The approach to the house and the north front: do you find them

<input checked="" type="checkbox"/>	Impressive?	<input type="checkbox"/>	Strangely proportioned?
<input checked="" type="checkbox"/>	Attractive?	<input checked="" type="checkbox"/>	Unsatisfactory?
<input type="checkbox"/>	Ordinary?	<input type="checkbox"/>	Other (if so, what?)

- Good sense of arrival*
- 'Obscene' Traherne Suite*

INSIDE THE HOUSE

Q4. The Great Hall and other ground floor rooms and spaces: what makes them special?

<input checked="" type="checkbox"/>	their scale and form?	<input type="checkbox"/>	the atmosphere?
<input type="checkbox"/>	their quirky fittings?	<input checked="" type="checkbox"/>	the associations with the past?
<input checked="" type="checkbox"/>	their ceilings?	<input type="checkbox"/>	Other (if so, what?)
<input checked="" type="checkbox"/>	the light and views?	<input type="checkbox"/>	They aren't special for me (if so, why not?)

- Pleasant but ordinary*
- It's a pleasant house but not outstanding*
- Seen some like this before*
- It's beautiful*
- Feel 'iffy' about it*
- Would like to know more about the connections*
- Would like to see it furnished*

Q5. The first floor rooms (corridor, gallery and master room): what makes them special?

3	their scale and form?	2	the associations with the past?
	their airiness?		Other (if so, what?)
2	the light and views?		
	the atmosphere?		They aren't special for me (if so, why not?)

- Pleasant – good views
- I hated the upstairs graffiti
- Awkward corners (moving between rooms)
- Nicely proportioned; not ostentatious

Q6. Do you have a favourite room?	If so, why?
Snooker room	Past associations
No (x2)	

Q7. Are there any parts of the mansion that you do not like?	If so, why?
New Build (Traherne Suite)	Incongruous
The extension to the west	It's a carbuncle !

THE GARDENS

Q8. Which parts of the gardens do you find most pleasing?	Why?
Herbaceous border	Variety; colour
Water features (x2)	
Water features	But could do more with fountains
Main lawn	Design

- Not as colourful as they used to be in the '70s;

Q9. Of the peripheral gardens, which areas do you like best?	Why?
Not many	Lack of consistent care
Could do better	Needs some work
Walled gardens	Peaceful; tranquil

- Could do better but they do tell a story
- Absolute shambles of an arboretum; very unkempt; lacks structure.

Q10. Are there any parts of the gardens that you feel could be improved ?

- Remove some of the wildness of the place
- Bottom end – furthest from house
- Nice open spaces but could do more with flowers
- Some of the outside stonework needs work
- Arboretum (x2)
- Peripheral areas

Q11. Special events (e.g. croquet day, open air theatre, concerts) Do you think they . . .

4	enhance the atmosphere of the property?		detract from the atmosphere of the property?
1	make the place mean more?		Introduce something inappropriate to the place?
2	bring life and fun?		Other (if so, what?)

Q12. Have you any other comments about aspects of Dyffryn that make it special OR are disappointing and detract from its specialness?

- Not enough information throughout; needs some attention.
- Please tidy up the river area to the rear of the garden.

Dyffryn House and Gardens: What is special about the house and its surroundings?

Discussion responses from representatives of the Friends of Dyffryn and NT volunteers, 16 April 2014

A group conversation was held with 5 representatives of the Friends of Dyffryn and the NT volunteers. The purpose was to find out what it is about Dyffryn and its surroundings that makes it special for different people. The responses to the questionnaire questions are summarised below and other comments made during the discussion have been added under the 'Other' response category.

a. How long have you known / lived near Dyffryn? 64 yrs / >50 yrs / 50 yrs / 40 yrs / 6 yrs

APPROACHING THE PROPERTY

Q1. Entering and coming along the drive, what are your impressions?

4	a strong sense of approach to property of some importance	1	a limited sense of approach
4	awareness of attractive immediate surroundings (the parkland, hedgerows, trees) rather than the distant view		a disappointing / anticlimactic sense of approach
2	a sense of suspense about what you will find		Other (if so, what?)

- No negative feelings;
- Gives a sense of suspense;
- I like not seeing too much; nice to turn a corner and see something as a surprise.
- Still love it after a year.
- Making the drive better (removal of speed humps & re-surfacing) has made a huge difference.

Q2. What are your impressions of the car park

4	Attractive?	1	A functional necessity?
4	Interesting because of its context: the parkland and outbuildings?		Unpleasant / suburban / an eyesore?
5	Pleasant (as car parks go)?		Other (if so, what?)

- Pleasant;
- Adequate;
- Not too regimented
- The overflow space (North Park) well organised last Easter – very impressed.

Q3. The entrance to the grounds via the visitor centre: do you find it

4	Interesting?		Awkward?
5	Attractive?		Unpleasant?
1	Ordinary?		Other (if so, what?)

- It is good, comfortable;
- Nice building; fits in;
- A pity the restaurant isn't larger;
- I like the visitor centre; I see the umbrellas and it is like the Riviera;
- I like the children's playground.

Q4. The approach to the mansion via the East Drive: do you find it

5	Peaceful?		Ordinary?
5	Attractive?		Unsatisfactory?
5	Interesting?		Other (if so, what?)

- Good sense of expectation;
- The curve on the drive is important.

Q5. What do you think of the north front of the mansion? Is it

2	Impressive?	4	Strangely proportioned?
3	Pleasing?		Gloomy?
1	Ordinary?		Other (if so, what?) Portico ugly

- It's a bit rambling but I like it;
- The portico is ugly;
- It's a bit dull; being north-facing makes it dark and cold.

THE HOUSE

Q6. The Great Hall: what makes it special?

5	its size?		associations that it brings to mind
2	the architecture?		Other (if so, what?)
3	its atmosphere?		
1	its details?		It isn't special for me (if so, why not?)

- The light and the window make it special;
- The size of the hall – 3 storeys – is unusual;
- I like the atmosphere – it's a 'wow' as you walk in;
- It would add a little to have some furnishings.

Q7. The ground floor rooms and spaces: what aspects give you pleasure?

2	their scale and form?		the atmosphere?
1	their quirky fittings?	1	the associations with the past?
3	their ceilings?		Other (if so, what?)
5	the light and views?		They aren't special for me (if so, why not?)

- The light rooms are a surprise to visitors.

Q8. The first floor rooms (corridor, gallery and master room):

2	their scale and form?		the associations with the past?
4	their airiness?		Other (if so, what?)
5	the light and views?		
3	the atmosphere?		They aren't special for me (if so, why not?)

- The view from the Master bedroom is wonderful;
- You can imagine lying in bed and having the tea brought in.

Q9. Do you have a favourite room? If so, why?

No	
Great Hall	Awe-inspiring
Great Hall	Its proportions
Blue Drawing Room	Most attractive; feminine; lends itself to entertaining.
Blue Drawing Room	Beautiful
Plant Hunters (Master bedroom)	View and light

- Although Florence's room is a mess it is important to go in there to see the rockery.

Q10. Are there any parts of the mansion that you do not like? If so, why?

Hall area & staircase	Gloomy and dark
Snooker room	Not yet fully restored
Florence's bedroom	Unfinished and scruffy

THE GARDENS

Q11. Which parts of the gardens do you find most pleasurable and thrilling? Why?

Kitchen gardens	I like the order and sense of purpose
Looking back at the house	
Borders on the south side of the house	Seasonal change of plants
Looking east along the (south) front of the house	Takes my breath away every time
Arboretum	Colour, beauty, trees, wild flowers

Q12. How do you find each of the following main garden spaces?

	Pleasing / attractive	Fair/neutral	Disappointing / unattractive
South Walk & Croquet lawn	5		
Kitchen gardens	4	1	
Herbaceous borders	5		
Italian Terrace	4	1	
Dutch Garden		5	
Australasian Garden		3	1
Theatre Garden	5		
Physic Garden	2	3	
Bathing Pool	2	3	
Paved Court	5		
Pompeian Garden	2	3	
Rose Garden	4	1	
Great Lawn	5		
Lavender Court	5		
Heart Garden		4	1
Vine Walk	5		

- The kitchen gardens are not pretty but still attractive. (I would like to see the vegetables used.)
- It would be good if the Physic Garden were more prominent; it is a good idea.
- Bathing pool appears to be neglected. People complain about the quality of the water (allowed to remain because of the Great crested newts.
- Paved Court is a lovely spot; you can sit and read a book there.
- The Pompeian Garden is interesting but doesn't do it for me; it's had its time.
- Heart Garden is bare and looks as if it is waiting for something.

Q13. How do you find each of the following peripheral garden spaces?

	Pleasing / attractive	Fair/neutral	Disappointing / unattractive
Rill Garden	3	1	1
Lake bed (east) & causeway	1	3	1
Arboretum	4	1	
Rockery (early 20 th century)	5		
Rockery (1950s)	5		
Fernery / heathers	3	2	
Heather garden	3	1	

- I like the Rill Garden. It is a bit wild, waiting for a function. It is a good children's space.
- In the Arboretum, need to show the importance of some of the trees.

Q14. If you had to choose a single view or single part of the Gardens that you feel 'captures' the spirit of Dyffryn better than any other, which would it be?

- Walking from reception to house; the whole garden opens out.
- Herbaceous borders
- Great lawn and statues

Q15. The gardeners bothies, stable buildings and other outbuildings: are they . . .

1	attractive?	1	utilitarian?
3	interesting?	1	scruffy?
2	varied – some good; some bad?		Other (if so, what?)

- The bothies are lovely and atmospheric;
- The stables could be really good;
- The new parts are poor and look very out of character with the rest.

Q16. Special events (e.g. croquet day, open air theatre, concerts) Do you think they . . .

5	enhance the atmosphere of the property?		detract from the atmosphere of the property?
4	make the place mean more?		Introduce something inappropriate to the place?
5	bring life and fun?		Other (if so, what?)

- Yes ! Yes !
- The events are one of the ways of publicising Dyffryn.

Q17. Have you any other comments about aspects of Dyffryn that make it special OR are disappointing and detract from its specialness?

- A jewel in the crown but not widely known about in the surrounding area.
- Restaurant is good but could be better.
- Disappointing – lack of provision for eating/drinking. Exhibition hall would make a good venue – originally built as a dining hall.
- Stables would make a marvellous eating place.
- More signage from East and West roads needed.
- Signage from Cardiff is not good; there is nothing clear on the outskirts of Cardiff.
- Dyffryn is missing out on advertising. Tredegar was recently included in a general publicity leaflet for gardens in the region, but Dyffryn was not.

Summaries of perceptions of significance received from two National Trust volunteers

From: [John Oliver](#)

Sent: Wednesday, March 26, 2014 9:00 AM

To: '[Judith Teasdale](#)'

Subject: RE: Dyffryn Gardens Conservation Management: significance

Dear Judith,

..... Here are my current feelings about Dyffryn and why I think it is a special place.

If I was asked to choose one word only it would be "retreat".

For me, here are several ways of looking at it in the context of "retreat"

1. Personal

For me the Gardens have always been a place to visit for few hours as a "change of scene" and somewhere to relax and enjoy in a family group.

My parents would take me and my brother, when I was a child, we would have picnics, walk in the gardens, look at the plants, buy ice creams and see what we could spot in the ponds and usually take a picnic

There was lots of space on the lawns to run around and play hide and seek etc.

Later on my wife and I used to do the same things with our own family and also take visitors when they came to see us, especially those from abroad.

I also attended 2 Open University Summer Schools in the 80's at the House, spending two nights/three days staying on site. This truly was a "retreat" in the academic sense - a beautiful place to focus on learning for a few days, away from other distractions of life.

Also in the late 80's we stayed, as a family, on site for 10 days working as part of a theatre company staging an open-air Shakespeare production. Again, it was a "holiday break" from the ordinary routine of a hectic life, "working" (as volunteers) in beautiful surroundings with like-minded people delivering a show.

Currently I now look forward to each Thursday, for all the same reasons.

2. John Cory & Family

JC started his family while living in Cardiff, which was growing at a rapid pace during Victorian times. He eventually moved out of town and built himself a family home on the east side of Cardiff to begin with, no doubt to escape the bustle and noise of the town and be able to spread out with his growing family.

In later years he decided to move to the west of Cardiff, again, no doubt in search of more space, and maybe to be more accessible to Barry as he was developing business interests there.

The way the House is positioned (in a shallow valley) on-site and the way the gardens are laid out ensure that the only views that can be seen are the Gardens, the most magnificent views are, of course from JC's master bedroom and Reginald's bedroom.

So before they started their day's work in the hectic world of business they could survey all they owned and created at a glance.

Also he had created extensive facilities to socialise and entertain friends and associates.

With Reginald they also started to develop the garden village concept with the creation of the early stages Glyn Cory. It has become evident that the ideas behind this were philanthropic, to a certain extent. That being to create homes in the countryside for business workers in the town where they could relax and enjoy their leisure time, while being able to commute to their places of business easily via a railway.

Again the concept of a "retreat" from the busy world of commerce.

3. Visitor Experiences

As visitor guides we listen to visitors own experiences of visiting the Gardens and often they have been in the House or stayed there when it was a conference centre.

On many occasions people have recounted how relaxing and peaceful the site is and they always seem to have happy memories of being there.

Most people come to relax by walking in the grounds and taking in the beautiful gardens and/or see the site as a good place to bring the family for a few hours as a "change of scene" on a nice day

So I think that the ... Gardens offer a superb "retreat" to both the Cory Family and the visitors who have followed on from them and must continue to do so for the future.

The House, of course, is the perfect platform to get a global view and find out more about what the Gardens have to offer and how they came to be.

Best wishes,

John

From: [Jacqueline Walters](#)

Sent: Wednesday, March 26, 2014 9:06 PM

To: [Judith Teasdale](#)

Cc: [John Oliver](#) ; [Patricia Jones](#)

Subject: Re: Dyffryn Gardens Conservation Management: significance

Dear Judith,

I didn't know Dyffryn before starting as a volunteer a year ago: living at the other end of the county we tended to go west for our divertissement!

I'm always struck by the number of visitors who come in from Cardiff saying they had no idea that Dyffryn existed so for them it's a hidden gem. Those who know it have been there for educational purposes usually and remember it from a long time ago. Now they appreciate the tranquillity of the place and I too find it an oasis of calm. As soon as I turn off the A48 I leave all my cares behind!

But for me there are other things. I taught French and French literature for nearly 40 years and I can see things that are familiar to me. I suppose the ceilings in the house make me think of Fragonard and Watteau. When I look out of the windows I see Alain-Fournier's '*domaine perdu*' and Verlaine's '*Fêtes Galantes*', particularly a poem called '*Colloque Sentimental*', all from pre-Cory times, which probably explains my preference for looking further back!

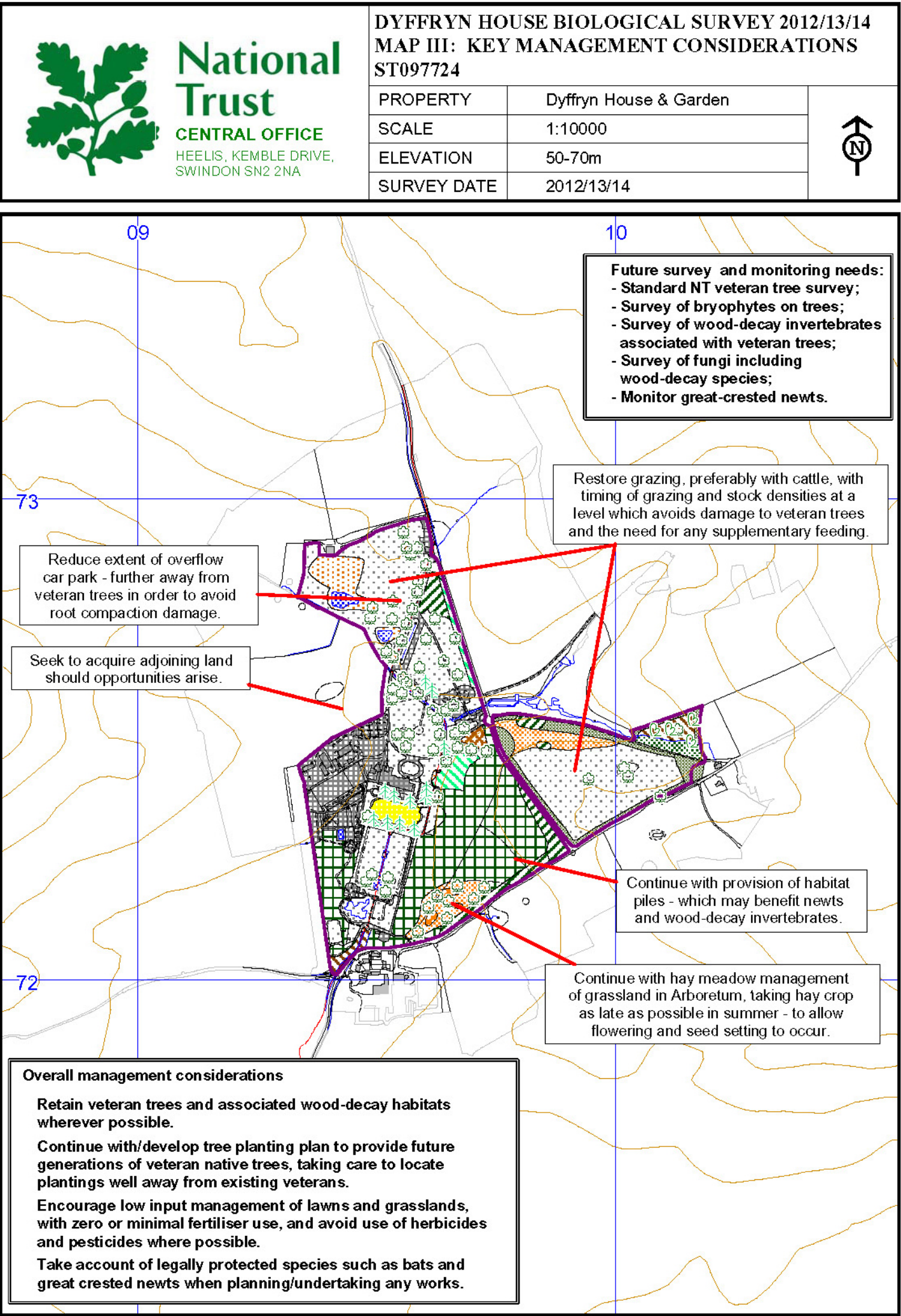
It's the hidden layers underneath which fascinate me!

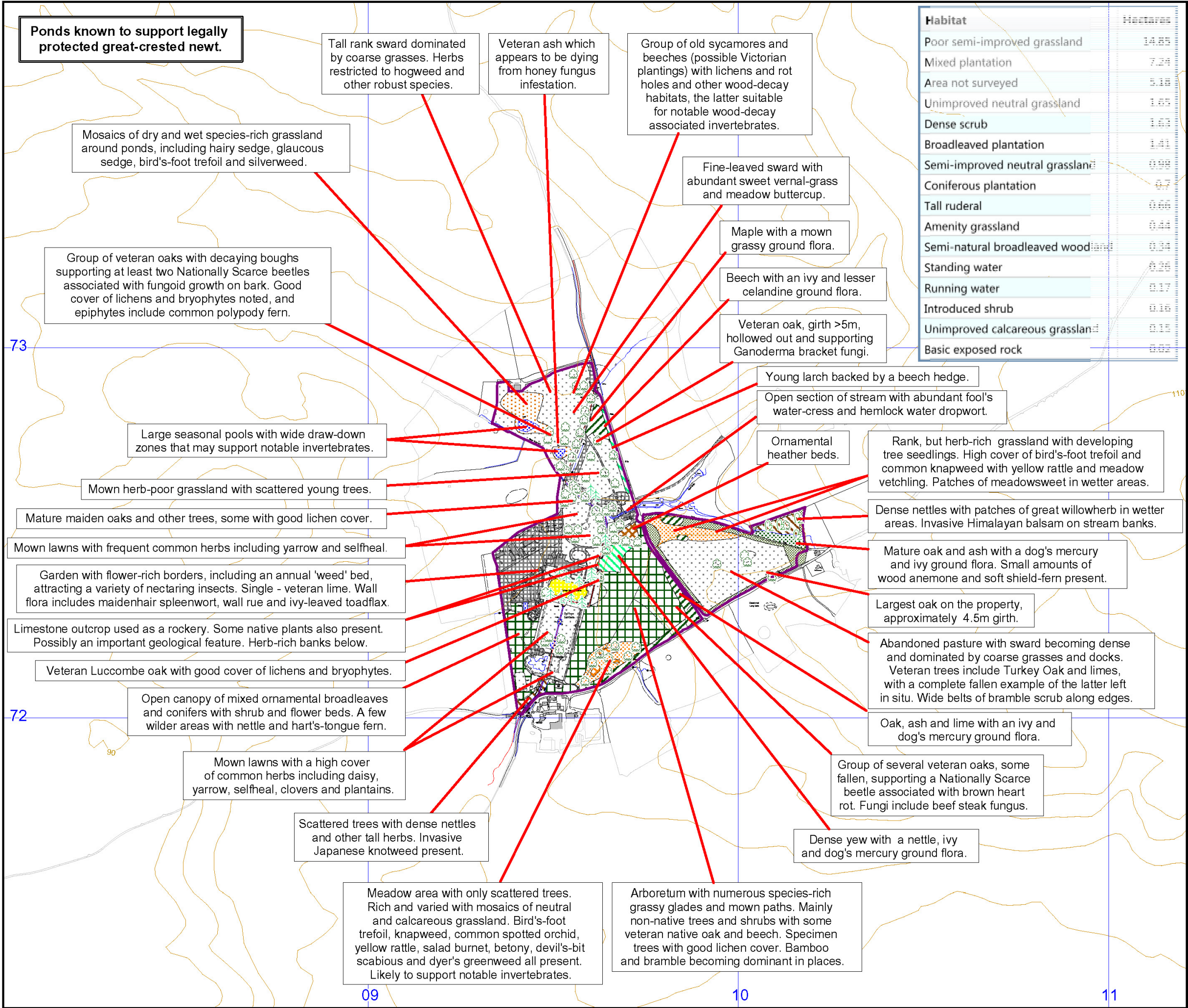
Jackie

Appendix H. Dyffryn House Biological Survey Plans

Map III. Key Management Considerations

Map IV. Vegetation and Biological Features





National Trust
CENTRAL OFFICE
HEELIS, KEMBLE DRIVE,
SWINDON SN2 2NA

DYFFRYN GARDENS BIOLOGICAL SURVEY 2012/13/14
MAP IV: VEGETATION AND BIOLOGICAL FEATURES
ST095725

PROPERTY	Dyffryn House & Gardens
SCALE	1:10000
ELEVATION	50-70m
SURVEY DATE	2012/2013



Appendix I.

**Cadw Listed Building Record for Dyffryn House
and Register of Historic Parks and Gardens entry for Dyffryn Gardens**

Historic Wales

the portal for historic environment information in Wales

ABOUT | CONTACTS

Cymraeg



Listed Building Database Record

For more information about records from Cadw:

philip.hobson@wales.gsi.gov.uk
www.cadw.wales.gov.uk

Plas Carew
Unit 5/7 Cefn Coed
Parc Nantgarw
Cardiff
CF15 7QQ

In compliance with the Welsh Assembly's Government's Welsh Language Scheme, the full textual information contained in the listed building descriptions are currently only available on the portal in English. However, it may be viewed in a [version with Welsh labels and headings](#).

Dyffryn House

Street Name and Number: ,

Listed Building Reference: 13469
Grade: II*
Date Listed: 15/09/1992
Date Amended: 31/07/1995

Co-ordinates: 309533,172415
Locality: Dyffryn
Community: St Nicholas and Bonvilston
Council: Vale of Glamorgan
National Park: No

Location

Set within the large public grounds of Dyffryn Gardens; 2km to south of St Nicholas.

History

Built 1891-3 for John Cory, the well known local industrialist and philanthropist; the architects are said to be Habershon and Fawckner of Newport. There had been an Elizabethan house on the site, successively owned by the Button and Pryce Families. Dyffryn is principally renowned for its gardens, which were laid out for Reginald Cory (John's son) by Thomas Mawson, the internationally known and prolific garden designer; work began in 1904-5. After Cory's death Dyffryn was sold in 1937 and purchased by Sir Cennydd Traherne who leased the property to the County Council. Some internal alterations were carried out in conversion to a conference centre.

Interior

Lavish interiors the main rooms of which are designed in a wide variety of styles in a manner often favoured by wealthy C19 owners. Some of the chimneypieces are said to have been brought from other houses. The single most important room is the Great Hall which echoes those of major C16 country houses (eg Hampton Court and Burghley) with its full height, mock hammerbeam roof and large end window. The walls are enriched with two tiers of pilasters carrying friezes, a dentilled cornice to top and corbelled round arches with gilded keystones below over a panelled dado. 5-bay implied double-hammerbeam roof which is herringbone-boarded. Grand timber chimneypiece with massive cornice carried by full height terms; stone fireplace surround and overmantel with Ionic columns flanking coat of arms. Enormous window to N end with coloured glass depicting Queen Elizabeth I; round-arched doorway below with double doors and marble columns. Splayed dais recess to W wall with coffered ceiling. At S end the minstrels gallery is carried on curved brackets and spans an open passage leading from the staircase hall giving access to the Great Hall and neighbouring rooms, the doorways to which are surmounted by large plaster relief 'tondi'. To the E of the Great Hall is the Billiard Room which has a dado, with integral bench seating, below a deep band of carved panelling in an exceptionally florid Renaissance manner; similar frieze and chimneypiece and a deeply panelled ceiling with ceiling bosses. The Orchid room to S has painted ceiling, Ionic columns and gilded surrounds to wall panelling. Immediately next door is the Rose Room which is in a broadly C18 French style (see especially the delicately painted ceiling with corner roundels and the gilded festoons to the beaded surrounds of the wall panelling). The fine marble chimneypiece however is more ca.1600 in style with tapered figural pilasters, Smythson-like bosses and strapwork surrounding an equestrian figure with a French inscription: "Dieu Benit La Zouche de Courson". To the W is the Tulip Room (now Dining room) with ribbed ceiling including Gothic foliate bosses; bowed W end backs onto the Bar while the N wall backs onto the wainscotted Staircase Hall which at its E end has wall-arcading in a similar manner to that of the Great Hall. Broad stairs with long flights; shaped tread ends and panelled newels with finials. 1st floor landing has paired marble columns and beyond that the stairs continue in a similar manner to 2nd floor. The Oak room opens off the Staircase Hall. This was formerly the dining room and has a panelled ceiling, wainscotting and mullioned and transomed windows all in a Tudor/Elizabethan manner; similar style inglenook-like fireplace with oval smoke window. The two remaining public rooms to W are the Bar and Lounge for the conference centre. The former has lightly ribbed ceiling but luxuriantly foliage encrusted marble chimneypiece in an C18 manner and reuses a remarkable French style 7-double branch chandelier; modern panelling. The lounge has unusual plaster ceiling with broad ribs and thistle, rose and daffodil ornament to square, diamond and lozenge shaped panels. Fine French chateau style marble chimneypiece with putti flanking round-arched fireplace containing Fleur-de-lis fireback.

Exterior

Eclectic design derived from the French Renaissance and English Baroque styles, the former is particularly seen in the Mansard roof and some of the window treatment and the latter in the Great Hall block to the main facade. 2 storeys and attic; rendered elevations with freestone dressings. Hipped mansard slate roof with balustraded parapet over the main cornice; stone chimney stacks with bracketed cornices. The main front to N is dominated by the tall, square Hall block that projects to left of centre; this has balustraded parapet with urns and a pedimented front over a giant, 5-light, round-arched window enriched with keyblocked ornament. The symmetrical part of the design is that there are 3 storey 'towers' to centre and ends. Ground floor is advanced to right of the hall block with similar parapet and urns. Includes two, 5-light, bay windows, with similar glazing to that of the hall; between these is a similar 3-light window beside the present, round-arched, main entrance with spandrel ornament. In front of the hall block is a projecting lobby/porch and a porte-cochere onto the Carriage Court; this has paired Doric columns and a rusticated entrance surround. Glazing is mostly of horned sash type; the attic windows to the pedimented dormers are round-headed in a French manner; some heavily keystoned casement windows to ground floor left with voluted architraves. To right stone wall screens modernised part and the rear of the stable courtyard. 5-window left hand (E) side including shallow splayed bay. Symmetrical 13-bay garden front to S including projecting end 'towers' and broader projecting central bay, which is pedimented in a similar manner to that of the hall block; includes tripartite to 2nd floor and bay window below. The 'towers' have niches containing statues to ground floor. Midway between central and end bays are 2-storey splayed bays; these are linked to the central classical veranda which has paired Doric columns and balustraded parapet with ball finials. Modern extension to W and beyond that is the converted former stable courtyard with pyramidal clock-tower to S range, originally the coach-house; semi-circular windows to loft.

Reason for Listing

Graded II* for its exceptional interiors and also for the importance of its setting at the heart of Dyffryn Gardens.

References

Information from Mrs P Moore; Mawson T (1926) The Art and Craft of Garden Making, 5th ed., p386.

DYFFFRYN

Ref number	PGW (Gm) 32 (GLA)
OS Map	171
Grid ref	ST 095 723
Former county	South Glamorgan
Unitary authority	The Vale of Glamorgan
Community council	St Nicholas and Bonvilston

Designations Listed building: Dyffryn House Grade II*; Fountain to south of Dyffryn House Grade II; Pompeian Garden at Dyffryn House Grade II; Walled garden at Dyffryn House Grade II

Site evaluation **Grade I**

Primary reasons for grading The gardens of Dyffryn are the grandest and most outstanding Edwardian gardens in Wales. They are comparable to some of the most extravagant gardens of the period in Britain. They are the result of a remarkable partnership between two outstanding men of their generation - the owner and horticulturalist Reginald Cory and the landscape architect Thomas Mawson. The structure of the gardens, combining the expansively formal and the intricately intimate, survives almost in its entirety, with some later modifications within the general framework. Within the gardens are many notable trees, including some very early introductions.

Type of site Edwardian formal gardens; arboretum; walled garden; small park

Main phases of construction Sixteenth-seventeenth century; late eighteenth-early nineteenth century; 1891; 1905-31;

Site description

Dyffryn House is a large mansion in French Renaissance and English Baroque styles situated in gently rolling countryside *c.* 2 km south of the village of St Nicholas in the Vale of Glamorgan. The house lies in a level valley floor, the ground rising gently above it to the north-west and east. It is rendered, with sandstone dressings, and has a hipped mansard slate roof. The main part of the house is two-storey with an attic storey; projecting towers at the ends and in the centre are three-storey. The main entrance front is on the north, with a projecting porte-cochère supported on paired columns towards the east end. Above it is the tall projecting hall block with a huge round-headed window and ornamented pediment over it. The walls and porte-cochère are topped by balustrading and urns. The south front is more symmetrical, with a portico supported on paired columns below the central tower. The end towers have

round-headed niches containing statues at ground level. A paved terrace runs the length of the front.

Dyffryn was bought by John Cory, wealthy philanthropist, ship and coal owner, in 1891, and the present house was built for him in 1893-94. The Cory family were from Cory Barton in Cory West Putford, Devon. The architect of the house was E.A. Lansdowne of Newport. There had been an earlier, sixteenth-century house on the site owned by the Button family until the mid eighteenth century and then, from 1749, by the Pryce family. An alternative early name for the house was Columbar, indicating the presence of a dovecote. The Ordnance Surveyor's drawing of 1811 shows an L-shaped house on the site of the present one. In 1878 (1st edition Ordnance Survey map) the house appears to have been a large one, on the same site and with the same orientation as the present one, with a separate stable court to the west, linked to the house by a walled court. After Sir John's death in 1906 the property was inherited by his son Reginald and his sister, and it was during Reginald's occupancy that the great gardens were developed. Reginald left Dyffryn in about 1931 and went to live in Wareham. On his death in 1934 the property was sold in 1937 for the benefit of Cambridge Botanic Garden, and was bought by Sir Cennydd Traherne who leased it to Glamorgan County Council.

To the west of the house is a small service court reached through a wide arch in a roughly coursed stone wall on the north side. It is a small enclosed courtyard, with the service end of the house and a high wall on the east ending in a corner pier of dressed stone. The remaining sides are of single-storey utilitarian buildings. To the south is a modern extension to the house which stands on the site of a Moorish courtyard, once part of the Mawson gardens. To the west is a small two-storey house.

The earliest record of a park at Dyffryn is the Ordnance Surveyor's drawing of 1811, which shows a small park occupying roughly the area of the present park to the north of the house, the gardens to the south, and an area to the west, now farmland. The park is shown dotted with trees, with a drive from the north following the course of the present drive. Further drives led east and south from the house. Some landscaping took place in the nineteenth century. In 1829-32 John Rolls, of The Hendre in Monmouthshire, recorded in his diary: 'Called at the Duffryn - went over to see the new plantations - the [illegible] piece finished planting with Skyrmes oaks'. The owner at that time, as recorded by Rolls, was Mr T. Phillips. By 1878 (1st edition Ordnance Survey map) a small park had been established to the north and south of the house, with a lodge at the north end and a long drive leading southwards through the park to the house. The drive crossed the small river Waycock, which runs north-west/south-east across the park, turning south to the west of the kennels. The park was laid out with single trees, clumps, and old hedge-line trees, particularly to the south of the house. It is not certain when this layout was achieved, but the style would suggest the late eighteenth to mid nineteenth century. Some of the trees, in particular the single oaks and ashes and hedge-line trees are probably considerably older. John Cory bought the 2000-acre estate in 1891 and made some changes to the park before 1900, notably by taking in a field in the north-west corner, extending the garden southwards to make a tennis lawn and making an informal lake at the south end of the park, screened from the farm to the south by a belt of planting.

The park today has been reduced to a much smaller area to the north of the house by the creation of the 36.4 hectare gardens from 1905 onwards. These took up the whole of the park to the south of the house and the area between the house and the river Waycock to the north. The old layout of lodge and entrance drive remains and

the kennels have been converted into a private dwelling. The parkland occupies gently rolling and flat ground and is dotted with single mature oaks. Near the lodge is a clump of mature beech trees. The lodge is situated on the west side of the entrance; it is a small single-storey stone building with a verandah supported on wooden piers along the east side. Its small garden is surrounded by a privet hedge. There are no entrance gates; on the east side of the entrance is a low, rebuilt stone wall.

The gardens of Dyffryn House are among the grandest and most extensive Edwardian gardens in Wales. They extend to 36.4 hectares (90 acres) and contain areas of very different character. To the north of the house is a level area largely of lawn dotted with relatively recently planted trees and shrubs, with some remnants of formality and some modern features such as a cafe and the footings of a demolished 1960s glasshouse. To the east and south-east of the house the ground rises gently and is laid out as an informal arboretum, with open glades and more wooded areas and a heather garden towards the north end. To the south and south-west of the house the garden is very grand and formal, with intimate compartments in eclectic styles flanking the west side of the large open lawn in the centre and with more informal areas along the west and south sides. On the west side the intricate arrangement of compartments, paths and steps leads up a gentle slope at the north end to the older walled garden, which is set at an angle to the house.

A garden had existed at Dyffryn before the Edwardian period, but it was much smaller, consisting only of the walled garden to the west of the house and an informally planted narrow area taking in the house, the walled garden and the raised area to the east of the house. This layout is shown on the 1878 Ordnance Survey map, which also shows two fountains and winding paths to the west of the house. The river Waycock was culverted under the garden, emerging in a straight channel to the south (not on the same line as the present canal).

The Edwardian gardens were actually initiated by Reginald's father Sir John, from 1891 on. His first garden was modest, with a balustraded terrace along the south front of the house, formal beds and a tennis lawn surrounded by Irish yews on a further balustraded terrace. To the east of the house was a formal 'panel garden' laid out with Irish yews. These elements were retained in the plan for the gardens by the famous landscape architect Thomas Mawson, which Sir John commissioned in 1903-04. Work began in 1905, just before he died in 1906. The rest of the gardens were laid out by Mawson for John's son Reginald from 1906-14. Reginald was not only interested in garden design but was an exceptionally talented horticulturist and plantsman. He had a profound knowledge of plants, collected rare horticultural books, corresponded with all the leading horticulturists and plant collectors, contributed to and went on plant hunting expeditions, and was a great benefactor of the Royal Horticultural Society and the Cambridge Botanic Garden. He himself collected in South Africa in 1927, in the West Indies in 1931 and the Atlas Mountains in 1932. Many newly arrived plants from countries such as China were grown at Dyffryn, and there were special collections not only of trees and shrubs but of dahlias, water lilies (*Nymphaea*) and bonsai. In honour of his work on dahlias he was made President of the Dahlia Society. The collaboration on the gardens between Reginald and Mawson was a close one. Mawson said of the compartments in his diary that: 'we felt at liberty to indulge in every phase of garden design which the site and my client's catholic views suggested'. They were also designed with Reginald's various planting interests in view, and he is thought to have planned some areas, such as the Paved Court,

himself. His head gardener Mr Cobb played a key role in the maintaining of horticultural excellence at Dyffryn.

Mawson's layout of the gardens is shown in a plan in his *Art and Craft of Garden Making* (1927). This shows that the principle areas remain broadly as Mawson designed them, with the exception of the north side of the house, where his plan shows an informally planted parklike area, with an axial double avenue aligned on the forecourt and main entrance to the house. The eastern side of the gardens was laid out as a nursery for young trees and shrubs, many of them from the Veitch nurseries. The south end of the garden was the last to be developed, and it was originally intended to end the central axis with a water pavilion overlooking the lake. This was never built, but the observation tower, also connected with the lake, was. It appears that the lake was abandoned after it was found that by filling it the house, which is at the same level as the gardens, flooded. By the time of the 1921 Ordnance Survey map, surveyed in 1915, it had gone. The Sale Particulars of 1937 mention several gardens (Water, Paeony, Bog) on the site of the lake, that have now gone. The gardens evolved within Reginald Cory's lifetime and since 1937 they have undergone further modifications, particularly during the 1950s and 60s, when some of the structures were renewed or altered and some areas simplified. Soon after the sale in 1937, after which Dyffryn was leased to Glamorgan County Council, minor changes were made, including the building of the causeway and enclosure on the central axis at the south end of the garden. Repair work on the gardens was carried out in Mawson's style, including the replacement of the hedge at the south end of the Great Lawn by balustrading similar to that at the north end. During the 1950s some very fine oriental bronze sculptures were introduced to the gardens, greatly enhancing their interest. The pool at the south end of the canal, the rockwork and water garden east of the house and the small garden shelters were built. In the 1970s the arboretum was extended to take in an area that Reginald had used as a nursery. The main change since his day, however, has been the simplification of the planting; for instance the formal beds of the 'panel garden' have gone; many plants in pots that were set out in the compartments have gone, as has the 'roof garden' of trailing nasturtiums that cascaded from the top of the colonnade in the Pompeiian Garden.

The first area of the garden lies on level ground to the north of the house. The house and garden are approached from this side, with the tarmac drive, flanked at the north end by oaks and some conifers, running southwards along the west side of the garden and curving round to a circle in front of the porte-cochère. The central grass circle is planted with two purple *Prunus avium*, thujas, cypress and deodars dating to the 1960s. A tarmac path continues from this circle north-eastwards along the foot of the slope towards the former kennels and another leads from shallow, splayed random paved steps straight northwards on the axis of the porte-cochère to a circular pool. This has a flat concrete surround and a central fountain of a single gently dished bowl on a slender pier. The drive and paths are part of the Mawson layout, as shown in the plan in his *Art and Craft of Garden Making* (1927), but the circular pool is more recent. Cross paths lead east and west from it. The north-south path continues beyond the pool to a concrete bridge, now blocked, over the stream.

The garden is bounded on the north by the small river Waycock and by a belt of trees, including beech and plane. The garden is largely laid out to lawn, with some formal flowerbeds and dotted with acers, and in particular a number of *Acer griseum*. Near the north end are the concrete paving and footings of a recently demolished glasshouse of the 1960s. Formal beds have been planted within them, and two large

oriental bronze statues stand on concrete plinths. They are both mythical figures standing on dragon-like beasts and were donated to the gardens in the 1950s. To the south of the former glasshouse is a row of clipped topiary box bushes. The central north-south path is flanked by two pairs of golden Lawson's cypresses, one to the north, one to the south of the pool, and by four weeping willows around the pool. To the east is a circular modern cafe. At the south end of the garden, on either side of the circle, are two distinctive topiary yews that are a special feature of the gardens. The lower part consists of a half-sphere of ordinary yew, the upper part of a larger half-sphere of golden yew, with a gap between the two halves.

The second area of the garden is the informal area to the east, north-east, and south-east of the house. Immediately to the north-east of the house this is a steepish rocky slope which rises abruptly from the level ground below. A flight of rustic stone steps leads up to a rockwork area with narrow, twisting stone paths and steps and rockwork pools and cascades. The pools are edged with real rock, but are cement-lined. At their back is a stepped series of pools and cascades backed by tufa and a miniature cliff. To the north is a small platform revetted with a low stone wall and a small alcove built into the slope with a curving concrete bench supported on stone piers. A flight of steps leads to a platform of random stone paving with paths and steps leading off to the north and south. This is backed by a slightly raised stone platform, with yews behind. At the north end a path and steps lead past a small pool overhung by yew and down to the level ground. The lower part of this path and steps is now partly grassed over. The whole area is planted with acers, golden yews and other conifer shrubs. Behind, to the east, is are some large pine trees and a grove of yews with a curving stony path cut into the slope running through it. The rockwork water garden is not shown in the Mawson plan, which just indicates this area as informally wooded. It was created in the 1950s.

The north end of this informal area is laid out as a grass slope and large-scale heather garden planted in the 1970s. There are some oaks in the grass, and ornamental birches (for example *Betula costata*) have been planted in the heather garden. Further south is the arboretum, which is laid out informally with many ornamental trees mixed in with some old oak and ash trees. Some of Cory's most notable trees grow in this area, including an *Acer griseum* thought to be the largest in Britain, and probably one of the first to be introduced, *Davidia involucrata*, *Nothofagus procera* and *Picea breweriana*. Towards the south end the arboretum becomes more open, with younger trees, and with some large conifers and a grass walk flanked by conifers curving north-westwards and continued by a young yew hedge screening a maintenance area to the south. Along the south boundary, next to a minor road, is a belt of deciduous trees and a straight narrow walk flanked by tall limes.

The third area of the gardens lies mainly to the south of the house. These are the formal and compartmented gardens largely laid out by Thomas Mawson after 1906. The spacious grandeur of the main terraces, lawns and canal to the south of the house is contrasted with the intimacy of the garden 'rooms' to the west, and all parts are cleverly interlinked by paths and steps. The garden is tied to the house by a strong central north-south axis dominated by the canal. Cross axes link the central open space with the arboretum to the east and compartments to the west.

The oldest part of this area lies immediately to the east and south of the house. To the east is a level lawn bounded on the west by a tarmac path and on the east by a steep grass bank. On the east and west the lawn is flanked by rows of Irish yews, with a large cypress to the south. This garden was known as the 'panel garden'. A

photograph of 1910 shows it bounded by gravel paths, with formal beds cut into the lawn, and ornamented with statuary and a central bowl on a plinth. The tarmac path leads at the south end to a cypress 'arbour' that hides the public toilets. Set in one clipped alcove on the north side of the cypress is an artificial stone statue of two children and a dog on a rectangular stone plinth, and in another, on the west side, is a standing woman in artificial stone holding a jug and a large branch, standing on a circular plinth, in the same material. A stamped inscription on the back reads 'Charlottenburg E. MARCH SOHNE BERLIN. G. Kuhse pi 1881'. The path curves round the cypresses then leads eastwards to a flight of concrete steps up to a gravel path and a levelled lawn with a large oak tree in the middle. This is backed on the east by a stepped grass slope.

The terrace along the south front of the house has octagonal concrete paving and is bounded by a stone revetment wall topped by balustrading. Shallow flights of stone steps lead up to it at the east end and in the centre, and the end walls curve down on either side of wide entrance gaps. The urns and baskets standing on the piers of the balustrading are a recent addition. The only original statuary on the terrace is the stone basket of fruit at the east end, two fruit 'finials' at the west end and the figures in the niches on the house. These are of a rustic figure with a stick and a shepherd piping. Towards the east end are wisterias and a magnolia against the wall of the house. Below the terrace is a wide level lawn laid out with formal flowerbeds, a wide central tarmac path and cross path. Two worn stone urns decorated with swags of fruit and faces stand to the south of the path and four stone bowls on plinths stand to the north of the path. The two outer ones are larger and have fluted bowls with splayed lips; the inner ones are splayed latticework bowls standing on triple feet. At the west end the cross path divides around a grass circle on a slight slope, at the top of which stands a large Chinese bronze statue of the philosopher Lao-tse reading a book, riding on a water buffalo.

A small grass scarp divides this lawn from the one below it. This is larger, and was originally a tennis and croquet lawn. On the Mawson plan it is shown as the Croquet Lawn. Now it is just a lawn, flanked by rows of Irish yews on the slightly raised north and south sides. This is the limit of the original garden laid out by John Cory. At the east and west ends are grass banks, stepped in the centre, backed by a yew hedge on the west side. Along the south side is a tarmac path flanked by four golden Lawson's cypress. On the central axis is a splayed flight of stone steps leading down to a grass circle with a sundial on a stepped octagonal base in the middle. The sundial is octagonal and tapers towards a narrow bowl-shaped top. The steps are flanked by recumbent artificial stone lions. These originally stood at the top of the steps on the east side of the lawn below. A low stone revetment wall topped by concrete balustrading on either side of the central steps divides the Croquet Lawn from the large lawns below, known as The Flats or Great Lawn.

The Flats occupies the major part of the core of the gardens. Originally four elms stood on them. A central canal runs from the north end to an octagonal pool at the south end. In the centre it widens to a rectangular pool with an oriental bronze fountain in the shape of a large bowl encircled by a dragon in the middle. This was donated to the gardens in the 1950s. The canal and pools are brick lined and edged with stone paving. Originally there was balustrading around the octagonal pool. At the south end concrete balustrading runs across the area, with a wide gap in the centre. This was introduced in the 1960s and replaced a privet hedge. On top are six stone vases and two larger urns on the piers flanking the central opening. The lawns are

bounded by grass slopes on the east and west, and there are two flights of stone steps up them on each side. Privet hedges originally ran along the tops of the slopes. Both sides are flanked by raised grass terraces. From the east one a further flight of steps on the main east-west axis, flanked by yews, leads to the arboretum above. The west one is backed by a scalloped box hedge, with cypress, evergreen oak, magnolia, berberis, aucuba and other shrubs behind. Yew hedging begins at the Topiary Garden.

Along the south boundary of the lawn is a path beneath a pergola. The pergola consists of a low plinth on which stand vaguely fluted circular columns, all in concrete. From the inner ends of the tops of the columns spring tall slender iron arches, arranged diagonally. Vines are trained up the columns. At present this feature is neglected, and the east end, which is disused, terminates in concrete steps up the slope, flanked by overhanging yew and laurel. The central axis is flanked by small open pavilions. These are square, with wooden-framed pitched red tile roofs supported on concrete piers identical to those of the pergola. Around three sides of the bases is concrete balustrading, and the floors are stone paved. Between the pavilions is a flight of steps, formerly of stone (now removed), with flights of concrete steps on either side. That to the east leads to a rectangular sunken grass area with grass scarps on the east and south and a concrete wall on the west. Along its east side is a grass walk backed by rhododendrons, yews and Portugal laurel. In the south bank is a drain, and down the centre are the remains of a stony path, now grassed over. At the north end is a concrete path and a raised bed against the concrete revetment wall.

On the central north-south axis, below the steps, is a stony path, on a raised causeway built soon after the Second World War, flanked by acers and pampas grass. On both sides these shrub beds are bordered by the concrete revetment walls of lower areas. At the south end the path is flanked by two Irish yews and then opens out into a small court backed by a semicircle of yew hedging. On either side are narrow openings cut in the hedge leading to stone steps. The court is paved with stone, with two millstones flanking a central terracotta vase on a stone plinth. The vase is decorated with heads, flowers and foliage, and is stamped with 'Conway G. Warne Potter Weston Su[per Mare]'. The steps on the east side lead down to a wild area through which a canalised stream runs. This is now overgrown, but there are some ferns in the rockwork at the head of the stream, where it emerges from a pipe. Some large beech trees stand in the wild area at the south end of the garden, and a natural stream runs southwards to the west. The garden is bounded here by a stone wall with a disused arched doorway in it. The steps on the west side of the court lead to a lawn with a rustic summerhouse at the south end. This has an open front, supported on wooden piers, and a hipped red tile roof. Behind it is a bamboo thicket. To the north is a slightly sunken lawn through which wind narrow concrete-lined channels (now dry). These have stone edging, pools and mini cascades and are crossed by small gently arched concrete bridges. A flight of concrete steps leads to slightly higher ground to the west where there are two large birch trees.

To the north this area is bounded by the brick arcading of the Lavender Court or Pool Garden. This is a square compartment laid out with crossing paths of random stone paving flanked by concrete. These were originally brick. In the centre is a circular path around a bed with an armillary sundial in the middle. The quadrants of the garden are laid out with grass flanking the paths, curving lily pools lined with concrete, with raised beds backed by box edging behind them. The beds are flanked by two shallow concrete steps. On the east and west sides the court is bounded by yew hedging, clipped into large blocks. On the north side the bounding hedge is of box at

the top of a central flight of rough stone steps up to the lawn that runs along the west side of The Flats. Central paths lead to the informal area to the west and a further compartment to the east. The south side is bounded by a screen of round-headed brick arches, with a taller narrow circular tower in the east corner of the protruding central section. This was built as an observation tower, and was finished in 1914. It is entered through a door on the south side, and has an opening on the north-west side on to a raised walk along the top of the arches. A chamber beneath the tower was intended for watching fish in the lake that was to have been made to the south, but this came to nothing as the lake project was abandoned.

The Lavender Court was originally enclosed by rendered brick and concrete arches on the west, and white-painted trellis work in front of the gaps in the yew hedging on the east. The central bed and four small circular beds in the lawns were planted with lavender and small polyantha roses, as were the raised beds in the corners. The pools held some of Cory's collection of *Nymphaea*.

Immediately to the east of the Lavender Court is a north-south gravel path edged with box and narrow flowerbeds between yew hedging. This runs to the west end of the balustrading across the south end of The Flats. To the east the central west-east path continues through the Heart Garden, so named because it is heart-shaped, composed of grass outlined in yew hedging, with the 'uppermost' end to the west. A narrow stone-paved path runs around the outside of the yew hedging on the south side, and continues around the south side of the yew hedge bounding the small compartment to the west. A flight of stone steps leads down from it to the lawn to the south.

The west side of the gardens, to the south of the walled garden, is taken up with a number of interlinked compartments and a more informal area of trees and shrubs. At the north end the area is reached from a lawn to the south-west of the house. In the middle is the Chinese philosopher bronze statue, with an artificial stone statue of a standing woman on a cylindrical plinth on a slightly dished circular base situated to the south. Along the west side is a tarmac path backed by a yew hedge, with angled stone walling to the north. At the south end of the wall is a small windowless room. In an alcove in the wall is a stone statue of a man and dog on a rectangular plinth. Next to this is a flight of concrete steps under a stone arch in the wall leading up to a platform, a further arch leading through to a sunken rectangular garden below a long grass walk flanked by herbaceous borders. A higher triangular platform with benches along its sides juts out over the garden to the south. The upper part of the wall above the lower steps is pierced with round arches on squat concrete columns, giving another view out over the garden. At the north end of the wall shallow concrete steps against the north wall of the garden lead up to the herbaceous borders.

The herbaceous borders lie below and parallel to the south wall of the kitchen garden. At the east end is a stone wall with a door in it, the four round arches and a paved area. Down the middle is a grass walk, with widenings halfway along for benches. At the west end of the walk is a small pavilion. It has stone sides and back, a pent roof and an open front with two faceted stone piers. These originally stood in the Round Garden. Behind are two large yews and a path to a door in the west kitchen garden wall. The garden is bounded on the south by a stone revetment wall on which stands a row of tall concrete columns linked at the top by iron hoops. These originally held trelliswork, and the whole was covered with climbing roses. There were also originally several arches with roses trained over them across the grass walk.

The sunken garden below is a rectangular area of random stone paving with a single *Acer griseum* on a raised bed edged with stone walling in the centre. The paved area is bounded by raised beds also edged with stone walling. In the centre of the west end are wide steps up to an informally planted area with paths through it, below the west end of the herbaceous borders. Concrete steps lead up to the borders and the kitchen garden. Further west is a large *Ginkgo biloba*, and the path continues into the West Garden. A central opening on the south side of the sunken garden leads to a large lime tree and three paths leading through borders in a small informal area.

At the north end of the West Garden, to the west of the herbaceous borders, are a wide grass path and shrub borders. A track runs along the boundary hedge. An east-west path leads past a large *Ginkgo biloba* on its north side and some palms to a concrete platform from which double curving concrete steps, constructed soon after the Second World War, lead down to the 'Physic Garden'. In the centre, between the steps is a large group of yuccas in a circular raised bed. The garden has winding gravel paths and is informally planted with shrubs. It is backed by a laurel hedge on the west and by yew hedges on the south and east. An opening in the middle of the east hedge leads to the Theatre Garden.

The Theatre Garden is a rectangular enclosure of lawn. In the middle of the west side it is entered by irregular stone steps under a yew arch, at the foot of which stands a cylindrical stone pier topped by an urn. The pillar was intended to hold three vertical sundials. In front is a stone paved dias, built to hold Cory's collection of bonsai trees and Japanese ornaments (the alternative name of the garden was the Japanese Garden). Flights of steps on either side lead to 'wings'. The garden is bounded by yew hedging, the north hedge made later than the others, between 1918 and 1930. On the east side the hedge has windows cut into it, and on the south 'doors'.

To the east of the Theatre Garden is a narrow compartment, the Cloister, with a central random stone path flanked by borders and yew hedges. As originally planted it had two connected parallel alleys bounded by yew hedges. To the east is a curving path through informal beds with a *Metasequoia glyptostroboides* at the south end next to an artificial stone statue of a boy sitting on a rock with a dog at his side, which stands at the western end of the main east-west cross path. A path leads to the principal east-west path across the centre of the gardens, south of the croquet lawn.

To the south of this informal area is the Pompeiian Garden, a wedge-shaped compartment between the Paved Court and the raised lawn on the west side of The Flats. It was built in 1909, the design based on excavated gardens in Pompeii, with colonnades loggias and a fountain. In the centre is a lawn with a circular fountain in the middle. This consists of a circular pool with a fluted column holding a shallow basin in the middle. The court is paved at the south end. Around the east and west sides are colonnades and at the north end is a small loggia on a stepped plinth, with a flat roof. This is set against a stone revetment wall in which there is an entrance doorway. Overlooking this side is a small, hidden platform, with stone paving, low walls and stone benches around it. Glazed tiles are set into the backs of the benches. On the remaining sides the garden is surrounded by yew hedging. At the south end is a small pavilion. Wisteria now grows up the loggia, but originally its top, as well as those of the colonnades, was originally planted with annuals such as nasturtiums which were allowed to trail down in front.

To the west, and leading on from the Cloister to the north, is the Paved Court, thought to have been designed by Cory himself. This is a rectangular court, surrounded by yew hedging, at a lower level than the Cloister, and reached from it by

side steps down from a stone platform with latticework balustrading panels in its parapet wall. These also occur in the top of the wall on the east side, bounding the Pompeiian Garden. In the centre of the foot of the north wall is a semi-circular alcove with circular pool with a single jet over it. The garden is stone-paved with flowerbeds set into the paving. In the centre is a lead tank. On the east side an entrance leads to the Pompeiian Garden. The garden originally had a central gravel path, with lawns and flowerbeds on either side. During Cory's lifetime this was changed to the present layout. The original planting on the north wall was *Vitis davidii*, but is now *Fuchsia magellanica*.

To the west of the Paved Court is the Bathing Pool Garden, a rectangular compartment of similar size, originally containing a swimming pool. This is surrounded by yew hedging and is now laid out to lawn, with wide random stone paths around it and a low revetment wall on the west. On the south side is an alcove in which stands an artificial stone plinth. Four square stone 'boxes' that stood in the corners have been demolished. Two parallel random stone paths, one above the other, flanked by yew hedges run along its north side (the south side of the Theatre Garden). Two square projections at either end of the lower one are planted with venerable *Wisteria sinensis alba*. At the west end of the upper one is a square alcove, with steps up to the north leading to the informal part of the garden, and down on the south leading to the lower path. This has a small shelter at the west end built of stone with a red tile pent roof. To the south a flight of steps leads to the informal part of the garden.

To the south of the Paved Court is the Round or Topiary Garden. This is a circular compartment bounded by yew hedging laid out with ten radiating box-edged beds, gravel paths and a modern central ornament. There are four exits, one in the centre of each side, and the yew hedges a raised either side of them. A narrow path through the hedge on the east side leads to a door into the Pompeiian Garden. The east-west axis is that which runs through the central pool with bronze fountain in the canal. Steps on the west side lead to the informal area. The beds were originally planted with bush roses. The original box hedging was larger than the present version, which replaced it in the 1970s, and the shapes it was clipped into gave rise to the name Topiary Garden.

The area along the western edge of the garden, the West Garden, is largely informal, with lawns and grass walks, shrub borders and informally planted deciduous and coniferous trees. Trees include a large poplar, purple beeches, magnolias, palms and many acers. On the west boundary there are pines and evergreen oaks. A laurel hedge runs along part of the east side. A gravel path, with steps down at the west end and flanked by acers, leads east to the Topiary Garden. To its south a purple weeping beech stands on a raised circular bed. Towards the south end a lower compartment is bounded on the north by a tiered bank and central semi-circular steps. The bank is tiered on concrete blocks. At its foot is a random stone paved path leading to brick open-fronted shelters. On the west side is a further one above. Their fronts are supported on slender columns, and they have red tiled roofs. The area is laid out to lawn, with a central circular concrete-lined pool. This dates from the 1960s and is currently being removed. Small acers are planted on the lawn, and at the south end is a small shelter of concrete blocks and a red tiled roof, with a partly open front. On the east side are two large weeping limes, and along the east side is a belt of mixed trees and shrubs.

The walled garden lies to the west of the house on a south-east facing slope. It is rectangular (the north-east wall set at a slight angle), consisting of one large compartment and a smaller one to its north-east. Except for the north wall, which was rebuilt in brick in the 1960s, the garden has rubble built, roughly coursed, stone walls standing to their full height. The west wall is c. 3 m high with concrete capping and a central arched entrance with an iron gate. At the north end it is stepped up the slope. The south wall is similar, up to 4 m high at the east end, with stone and concrete capping. It has an arched entrance in the middle of the main compartment. Parts of the wall have been rebuilt in larger, less horizontally laid blocks. The wall between the two compartments is of similar height, stepped up the slope, with stone capping. It is a patchwork of different builds, with some areas of narrow courses, some of larger blocks, and with a break in the stonework near the top indicating that it has been raised at some stage. A central arched doorway between the compartments, with an iron gate, has dressed stonework around it, and the wall is stepped up over it. Concrete steps lead down to the eastern compartment.

The main compartment is laid out to lawn, with formal flowerbeds cut out of it, leaving wide grass perimeter and crossing paths. Running the full length of the north wall is a lean-to brick and wooden-framed glasshouse built in the 1960s. The smaller compartment is laid out mostly to vegetable and flower beds, with crossing central grass paths. Two old apple trees survive next to the east-west path. Glasshouses are ranged along the north and east sides. A door in the south wall leads through into a small triangular area of the main garden.

Along the outside of the east wall is a long range of one- and two-storey stone outbuildings and outside the east end of the north wall is a two-storey stone and rendered gardener's cottage with a red tiled roof. To its west are ranges of modern glasshouses.

The walled garden pre-dates the Mawson landscaping at Duffryn and may well date back to the sixteenth or seventeenth century, contemporary with the earlier house on the site. Its stone walls show signs of having been repaired, rebuilt and heightened, perhaps many times. The garden is shown in its present form on the tithe map of 1841 and 1878 Ordnance Survey map, with two compartments and a small glass house in the middle of the north side of the main one. A smaller glasshouse lies outside the south wall. By the end of the nineteenth century a huge glasshouse had been erected along the entire length of the north wall. This probably dated to after 1891, when Sir John Cory bought Dyffryn. Until the 1930s it housed Reginald Cory's collection of tender plants, vines, orchids, ferns, palms and so on. The glasshouse and walled garden are shown on Mawson's 1926 plan, and continued in productive use (the main compartment for vegetables, the smaller for fruit) until the mid 1960s. The original glasshouse was replaced by the present one, by Richardson of Darlington, Co. Durham, in the 1960s. Also, in the 1960s the ground level in the main garden was raised, to lessen the slope, when it was converted to a rose garden.

Note

Since this description was written the gardens have undergone a programme of major restoration during 1998-99.

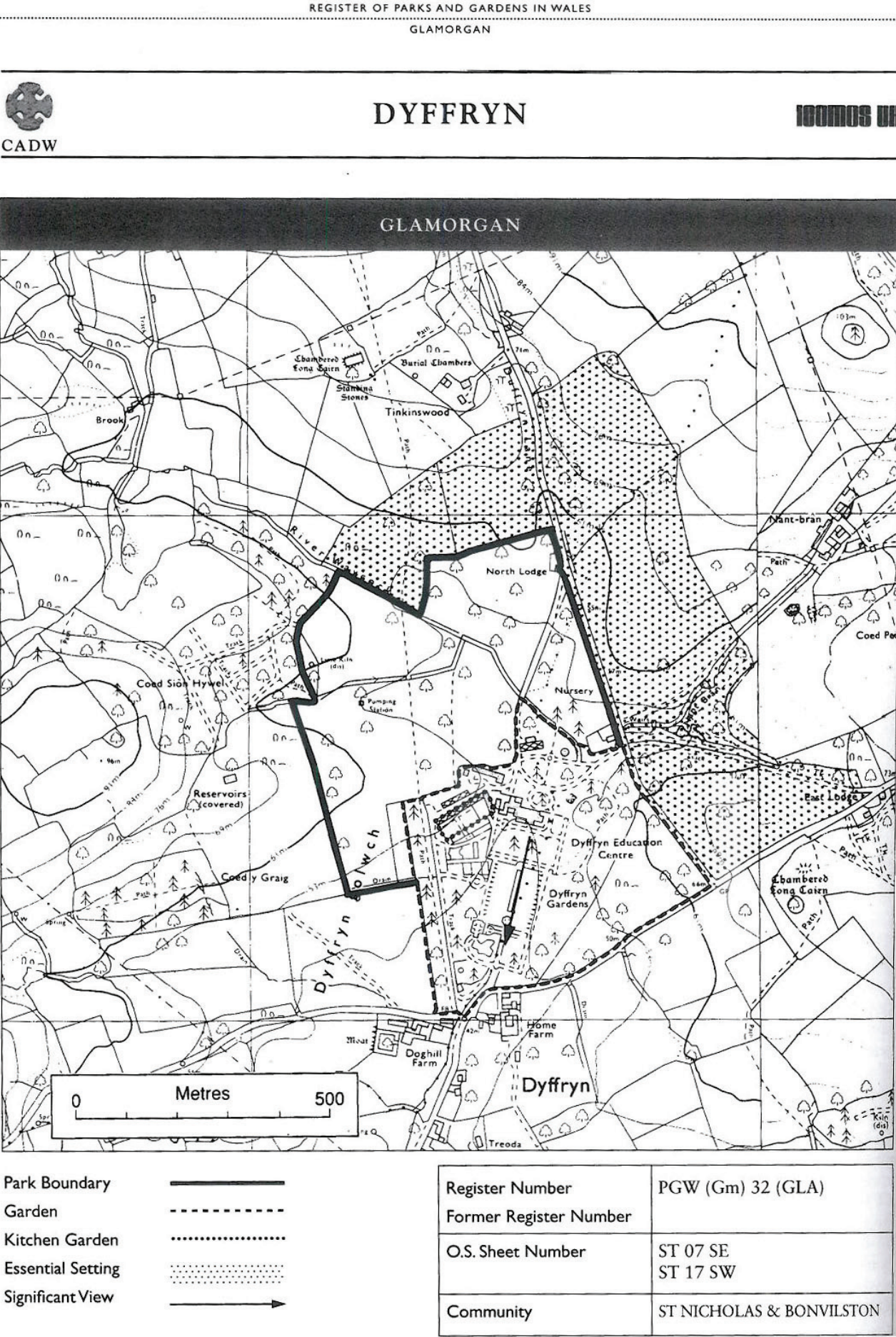
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Appendix J. Statutory designations and relevant planning policy

Statutory designations

A range of statutory designations apply to the buildings and landscape of Dyffryn. These are:

- Listed buildings:

Grade II*:	Dyffryn House	(Cadw Listed Building ref: 13469)
Grade II:	Dragon Fountain	(Cadw Listed Building ref: 13470)
	Pompeian Garden	(Cadw Listed Building ref: 13471)
	Walled Garden	(Cadw Listed Building ref: 13472)
	Lower South Terrace	(Cadw Listed Building ref: 26988)
	Lion Steps	(Cadw Listed Building ref: 26989)
	Vine Walk	(Cadw Listed Building ref: 26990)
- Registered park and garden, Grade I (Cadw Parks & Gardens Wales ref: PGW (Gm) 32 (GLA)

In the Vale of Glamorgan Local Development Plan 2011 – 2016, Dyffryn is designated as

- Locally listed County Treasure;
- Site of Importance for Nature Conservation (SINC); and
- part of the ‘Dyffryn Basin and Ridge Slopes’ Special Landscape Area.

Accordingly, these features attract protection under planning law. The following local planning policies may be of particular relevance to the Dyffryn and its landscape.

Vale of Glamorgan. Adopted Unitary Development Plan
(Adopted November 2013)

- Policy MD 9 - Historic Environment**
Development proposals must protect the qualities of the built and historic environment of the Vale of Glamorgan, specifically:
-
2. for listed and locally listed buildings, development proposals must preserve or enhance the building, its setting and any features of significance it possesses;
3. within designed landscapes, historic parks and gardens, and battlefields, development proposals must respect the special historic character and quality of these areas, their settings or historic views or vistas.
- Policy MD 10 - Promoting biodiversity**
Development proposals must protect the qualities of the built and historic environment of the Vale of Glamorgan, specifically:
- Policy MD 19 - Low carbon and renewable energy generation**
Proposals for the generation of low carbon and renewable energy will be permitted where it can be demonstrated that there is no unacceptable impact on the interests of:
- agriculture;
 - electrical, radio or other communication systems;
 - landscape importance;
 - natural and cultural heritage;
 - residential amenity;
 - soil conservation; and
 - wildlife.
- In assessing such proposals, the cumulative impacts of renewable energy schemes will be an important consideration.
- Favourable consideration will be given to proposals that provide opportunities for renewable and low carbon energy and/or heat generation to be utilised within the local community.
- Policy MG 17 – Special Landscape Areas**
The following areas are designated as Special Landscape Areas:
-
5. Dyffryn basin and ridge slopes
-
- Within the Special Landscape Areas identified above, development proposals will be permitted where it is demonstrated they would cause no unacceptable harm to the important landscape character of the area.
- Policy MG 19 - Sites of Importance for Nature Conservation**
Development which has an unacceptable impact on Sites of Importance for Nature Conservation (SINCs) will not be permitted.

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