

# THE BUILDINGS OF MOREFA BORTH

- the Marsh Harbour

Ceredigion



That part of Borth Village on a pebble bank with the sea on one side and the Cors Fochno marsh some reclaimed and the railway on the other. In the distance is the River Dyfi. Photograph Michael Lewis

Photographs and History by BERYL LEWIS

*This work is for research and educational purposes only.*

# DRAKE COTTAGE

Wernfach - little marsh.

Formerly Eiddwen, 1 Bryn-y-mor, and part of Glan-y-mor Place,

Part of an L shape terrace of four cottages between the road to Clarach and the Lon Glan-y-mor at the far southern end of Morfa Borth. The cottages were estate owned but sold off by 1910. Today only three are inhabited, the other two are Craigrfryn rebuilt tall, and Gull Cottage alongside the Lôn Glan-y-mor (marshbank lane).



*The cottage in 2012. The front was rendered yellow and it lies behind Craigrfryn which is in the foreground. A narrow paved passage leads to it from both the road to*

This is a single storey cottage but has an enlarged upper floor in the roof. This has dormer windows on the northern side, and a brick extension built against the rear wall of Craigrfryn with a gently sloping roof. Close by is a tall rendered chimney with one chimney pot. For the upper floor there is also a roof light in the rear roof. The cottage walls are rubble stone and rendered. On the ground floor is a storage bin built against the north wall and at the front are two other windows and a front door. All of these lower windows have wooden frames. The rear of the cottage opens into a yard. The glimpse of the man in the photograph on the left shows this is the height of Borth's oldest cottages.



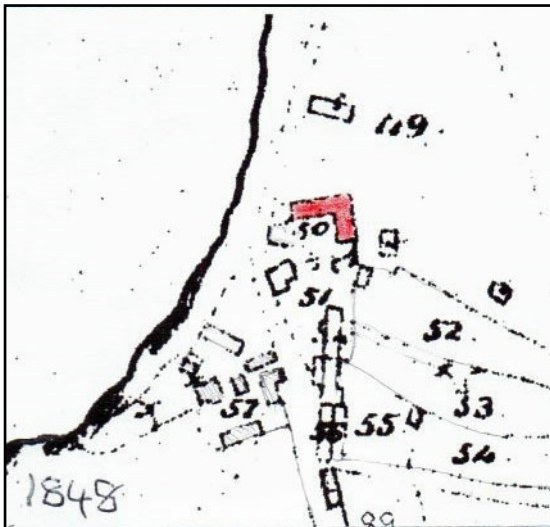




*The extension on the front is built of brick and the dormer windows have the area between them hung with slates. All these upper windows are modern,*

The house stands on a bank of shingle, and in 1829 was part of a piece of ground with no cottages on it. The Crown Manor owned it and it was part of their 'waste' being unsuitable for farming. It had been enclosed by a Mr Williams and a John .... (illegible) and a note said it was surrendered at the last Court Leet. This usually happened when an owner had died and his heir wanted to inherit it, or wanted to sell it. What happened is illegible. (The enclosure Number 51 had some of the marsh ground on the other side of the Lôn-glan-y-mor at the rear of the cottages too. (Map NA LRRO 1/3060)

By 1848 an L shaped block of cottages had been built on the shingle bank at the beach end of that ground. They were at right angles to the beach, and



*A detail from the Tithe Map. The cottages are marked in red.*

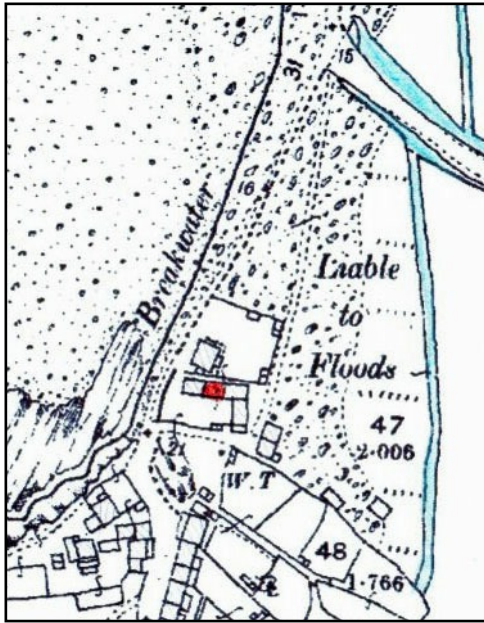
opened into a small lane. Behind was a yard area shared by all the cottages opening on to the Lon Glan-y-mor. The owner was Matthew Davies Williams of the Cwmcynfelin Estate at Llangorwen (Tithe Apportionments Map for Llanfihangel Genau'r Glyn, Cyfoeth Township). So tenants came and went. In 1848 in one of the cottages was John Davies – perhaps a John Davies shoemaker or a John Davies farmworker (1841 Census).

In 1891 it was part of Glan-y-mor Place. In the cottage was a farm labourer, William Williams aged 32, born in Glandovey, a Welsh speaker, his wife Margaret was from Borth, and in their small cottage were some step children, born in London, Ruthy 14, Edith 10, and Jane 3, and step-sons Amos 7, and John 4. Often in these

cottages there was a living room/kitchen downstairs on one side, an entrance passage from the front door in the middle, and a bedroom for the parents on the other side. The children slept in the loft, often reached by a ladder. As the chimney was on the east end of its share of the roof the living room/kitchen was probably that side.

In 1901 at the Census it was called Number 1 Bryn-a-mor and was empty.

In 1910 for a valuation for a tax not levied this place was simply one of some properties called Wernfach. It was owned by Martha Roberts and Son. They owned the Garibaldi



On this detail from the 25 inch Ordnance Survey Map surveyed in 1886 the cottage is marked in red. The back yard area was shared as at that time the same owner, the estate, owned all the cottages.



The rear of the cottage in 1895 on a postcard, its rear wall whitewashed. One end of the roof shared a chimney with Craigfryn the cottage on the left beside it, and the other chimney was shared too.

House Drapers shop, now the Premier Stores and other properties. No tenants name was given. It was valued at £40 with £2. 8s to pay, gross £3. At the 1911 Census the cottages had 2 or 3 rooms. As this one had no-one living there at the time to fill in the form it was left out.

Paying the rates in 1925 was the owner Richard Jenkins, and his tenant was William Jones. It had no name, simply 'Wernfach'. He paid £2. 8s, £3 gross.

However when B. Powell Evans paid the rates in 1934 he was both the owner and occupier, and the cottage had a name Eiddwen. He paid the rates in 1938 too, Isaac Williams's name was crossed out. Paying the rates in 1934 was Mrs Thomas. She paid £2.

With a vote for the house in 1945 at the General Election was Sidney Oliver who was probably living there. Paying the rates in 1949 was Mrs Thomas. She only paid £2 so this suggests that improvements had not yet been made to the cottage.

In 1963 paying the rates for Eiddwen was Robert Hodge, and he paid £14. (Hollyhock now Gull Cottage paid £25).

The present name for this cottage is Drake's Cottage.

Old photographs show that it had an important chimney on the eastern end of its roof, with bricks of many colours. There is one chimney pot, but room for two. It is likely this was shared with the cottage next door, now used as a garage.

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Hoffem ddiolch i Beryl am fod mor garedig â chaniatáu i ni rannu ei gwaith â'r gynulleidfa ehangaf bosibl.

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**Houses of Borth** consists of over 350 histories of individual buildings, lavishly illustrated with photographs, maps and documents. All the files are available from our website: <https://www.archifdy-ceredigion.org.uk/tairborth.php>

We would like to thank Beryl for her kindness in letting us share her work with the widest possible audience.

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