

WELSH CRADLES

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This study constitutes a review of Welsh cradles mainly from the furniture collection of the Museum of Welsh Life. The article aims to provide a detailed survey of the twenty-six pieces in order to document them for future reference, provide a basis for further research and, in the process, to note both common and idiosyncratic features that may be present. The initial impression is one of enormous variety even within the single cradle form. Many of the cradles described have a strong provenance and a family history, and some have inscribed initials and dates, all of which help provide a benchmark for comparison with other pieces. Any apparent regional features however, must be viewed as preliminary indications only, owing in part to the limited size of the sample available.¹ Some broad categories have emerged around area of origin, and are used below to provide an initial interpretation towards rationalising the variations and apparent inconsistencies found.

It is generally accepted that lipwork cradles, such as the example illustrated in figure 1, from Cardiganshire, would have been in common use throughout Wales but few survive due to the vulnerability of the material to decay. They fall into the category of domestic and agricultural objects that were made of wheat straw bound in long rolls with split bramble and coiled into baskets, chairs and cradles using simple tools.² The tradition of lipwork appears to have enjoyed a long survival in South Wales, the Marches and Gloucestershire, sustained by the Severn fisheries industry.³ The remainder of the cradles in the sample are constructed of wood; oak, pine and mahogany being prominent. The piece with the earliest corroborated date is an oak cradle, with an incised date of 1714, from Pontypridd (Figure 6). The design and construction have produced a wide, deep and square shape, the tool marks, wear and finish being consistent with the inscribed date, which is further supported by documentary evidence. The cradle was purchased from Bowns Furnishing stores, Pontypridd in 1926 for 50s. with the statement:

although some parts have been added, the condition on the whole is medium . . . It originally came from the family of the late William Edwards, the builder of 'The Old Bridge', Pontypridd, and it is said that he himself was rocked in it.

Pontypridd's arched stone bridge was successfully completed on the third attempt in 1756.⁴ Stylistically, the Pontypridd cradle could be earlier than this as it bears close comparison to the stylistic features of a documented Charles II cradle of c. 1680.⁵ It is made from wild grain local oak and the boards appear to be prepared from hand sawn, not riven planks.⁶ It is not clear whether the cradle was originally designed to rock or not, as the stile bottoms have been used as feet in the past. Wear on the finials, especially at the foot end suggests prolonged use for rocking, for winding wool or holding swaddling bands⁷ and for moving the cradle.⁸ The quality of design and solid method of construction of this early cradle continues across Wales in modified and varied forms

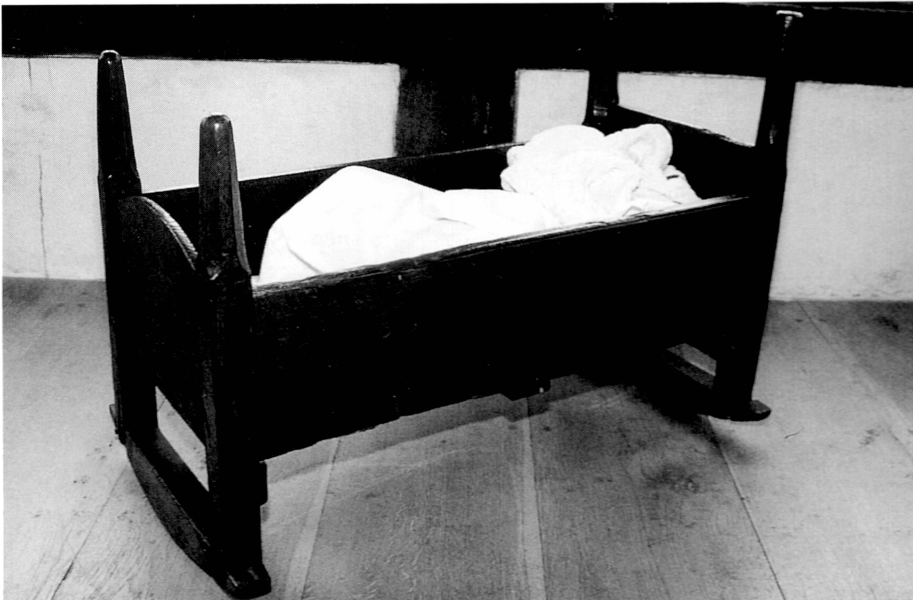
into the mid-nineteenth century, and included both frame and panel or related board patterns that were being produced contemporaneously with a more standard Victorian form (compare figures 12 and 14). Both these diverse examples are of the same known mid-nineteenth century date and of firm North Wales provenance.

There are two features in this sample that appear consistently: the tall rocking posts and the shape of the rockers. The rocking posts at the foot end are frequently of a tall (7–8 in. high), vasiform shape with flattened top knob, as in figure 6 or variations on this basic pattern (Figure 11). They are turned out of the top end of the corner post, and may also be cut from the square to the same pattern, as seen in the carpenter's equivalent shown in figure 13. The number of rocking posts varies between two, four and six. The rocker shape, which is of one of two designs, referred to here as wide or narrow type, are both fixed to the bottoms of the stiles and set at the ends of the cradle. The wide type of rocker is the same thickness as the stiles, perhaps cut from the same board and is most commonly set onto a pegged tenon in the bottom of the stile (Figure 3) although there is an example of a bridle joint being used (Figure 2). There may or may not be a gap above the rocker, which has a flat or slightly downward sloping top which protrudes some 2 in. either side of the body of the cradle. This shape of rocker is also employed on non-traditional designs (Figure 14), set in from the ends and fastened onto the base itself. The narrow type of rocker is still mainly flat-topped and is set up into a vertical slot in the bottom of each stile and pegged through as commonly found in English cradles of the seventeenth and eighteenth centuries (Figure 8).⁹ A halving joint is present in one cradle instead (Figure 19), indicating a lower standard of craftsmanship. Signs of wear are common on the tops of the rockers, especially those at the foot end — most commonly the one on the baby's right, probably because most people are right handed. There are two decorative features that occur with some regularity: the simple scribed line and the double ogee curve. The simple scribed line decorates the corners of the stiles, the tops of the rails and the edges of hoods and panels. Also present on a number of cradles is the 'cupid's bow' motif, a double ogee curve. This is present, for example, on the top of the footrail (Figures 4 & 11), the footboard (Figure 13), the narrow rockers (Figure 15) and to decorate the frame of the panels (Figure 20).

Most of the wooden cradles have boarded bases; some of which have been replaced in whole or in part. There is a great deal of variation and no firm conclusion can be reached as to a sequence of development. The bases vary greatly from threaded rope, long boarded end to end, long boards the entire width, loose and nailed-down cross-boards which are either close or spaced, and simple slats. Some are well finished; some left sawn or cleaved. It is likely that the less valuable or readily available wood was chosen, whether circular sawn short pine or wide pit-sawn oak, and as such can give an impression of the environment and resources of the area in which the cradle was made. Of the sample examined, 25 per cent have a painted or stained surface. The majority of the Welsh oak cradles seen have a 'natural' finish and show a clear red hue through the patination, but cheaper pine pieces were, in eighteenth-century England at least, painted or stained or grained to imitate oak.¹⁰ Shades of red are chosen for the outside (at least) of the six painted cradles in the sample. Two have a dark varnish on top (Figure 22 & note 25), and the inside is red, blue-green, cream or white paint or



1. Lipwork cradle, Cwrtnewydd, Cardiganshire, 1910



2. Cradle, oak, Carmarthenshire, eighteenth or nineteenth centuries

3. Frame and panel
cradle, Aberystwyth,
Carmarthenshire



4. Frame and panel
cradle, Carmarthenshire,
eighteenth century





5. Cradle,
Newcastle Emlyn,
Carmarthenshire, late
eighteenth century



6. Cradle,
Pontypridd,
Glamorgan, 1714



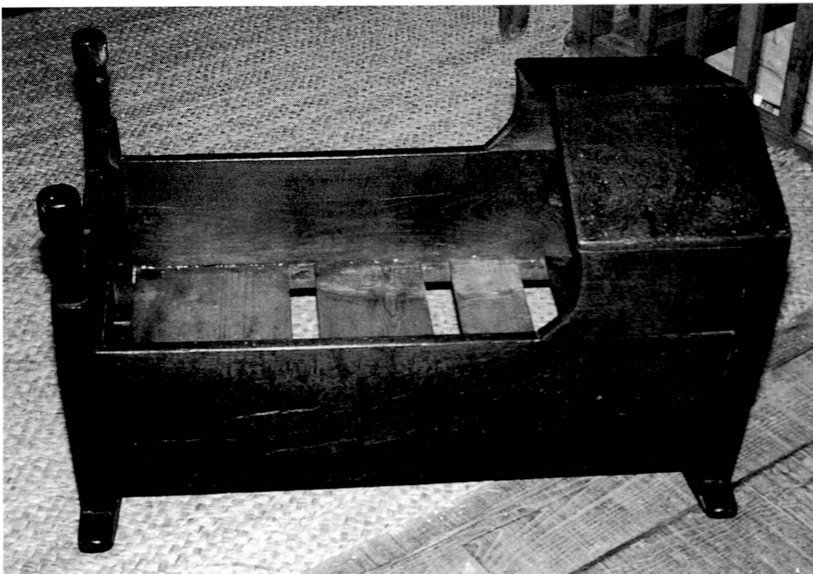
7. Cradle inscribed 'MW 1720', Caerphilly, Glamorgan



8. Cradle inscribed 'ME 1796', Tonyrefail, Glamorgan



9. Cradle, Marcross, Glamorgan, nineteenth century



10. Cradle, Llantrisant, Glamorgan, nineteenth century

11. Cradle, Caerphilly,
Glamorgan, late
eighteenth century



12. Cradle, Blaenau
Ffestiniog, Merioneth,
mid-nineteenth century





13. Cradle with canted sides, Betwys-yn-Rhos, Denbighshire, mid-nineteenth century



14. Cradle, Anglesey, 1853

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15. Cradle, Brecknockshire,
nineteenth century



16. Cradle from a Brecon
farmhouse, nineteenth century





17. Cradle, Monmouthshire, nineteenth century



18. Cradle, Aberdare, Glamorgan, c. 1830



19. Cradle, Aberdare, Glamorgan, 1880



20. Cradle, Treorci, Glamorgan, nineteenth century

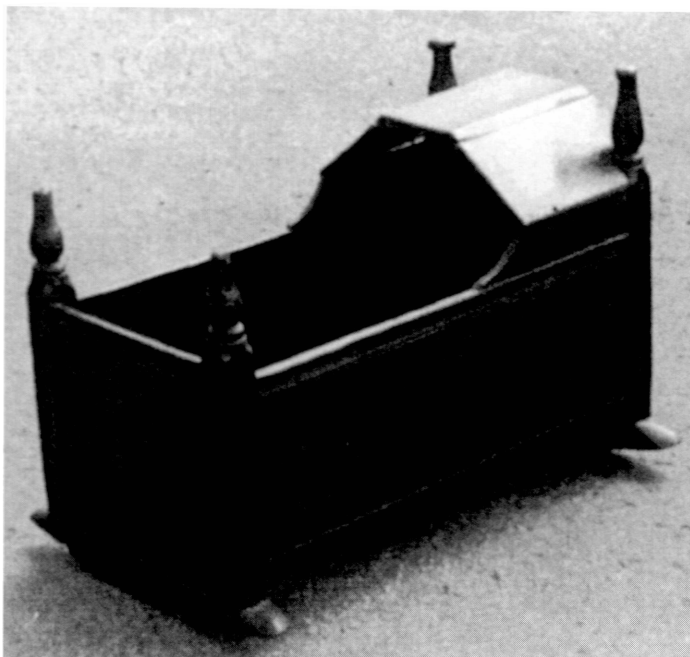


21. Hanging cradle,
Merthyr Tydfil, Glamorgan,
nineteenth century

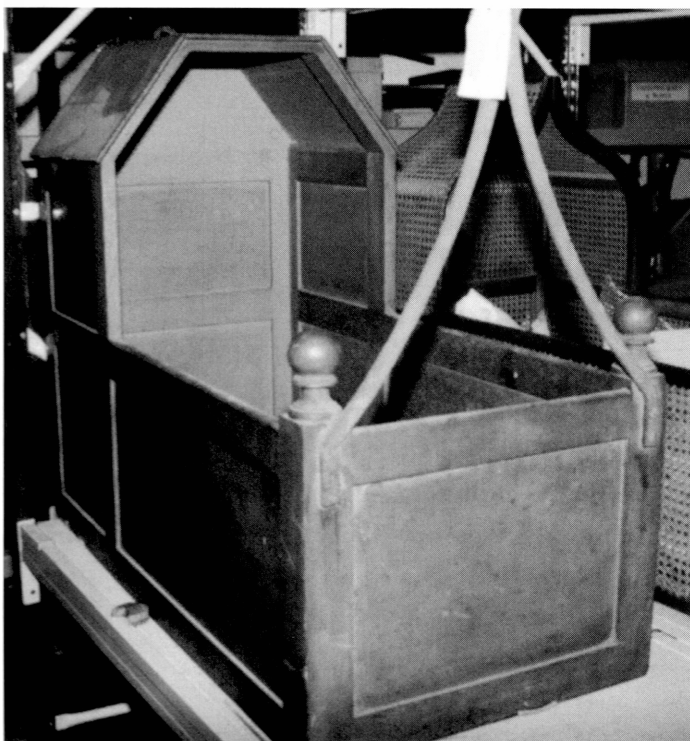


22. Cradle, Gelli,
Glamorgan, late nineteenth
century

23. Cradle, Bridgend,
Glamorgan, early
eighteenth century



24. Hanging cradle,
Cardiganshire, nineteenth
century



distemper. It is interesting to compare the eighteenth century pine cradle (note 26) which is stained red with a black colouration over the top and which has a coarse natural-colour cloth lining against those with a cream or white coloured interior, perhaps in imitation of the cloth. If this is the case, then reference to sugar-paper linings in Manx and other cradles¹¹ may shed light on the blue-green colour used on the inside of two poor quality survivors from Glamorgan and the Rhondda (Figure 22 & note 26). It is also interesting to note that those painted cradles with traditional traits are from Carmarthenshire (Figure 4) or North Wales (Figures 13 & 14), where there were strong trade links with Ireland where there was a tradition of painted furniture.

The four examples from West Wales are either hoodless or have an abbreviated hood. A hoodless cradle from Carmarthenshire (Figure 2) was described, on its acquisition in 1911 as 'a fine example of an old cottage cradle'.¹² It is in the style of an adult eighteenth- or nineteenth-century oak post cottage bedstead, and as in an equivalent adult bed, it may have had a rope base.¹³ It has hand-sawn local oak boards and four hand-shaped tall posts. The depth and darkness of the patination or the signs of wear do not in themselves indicate an early date. This simple and traditional design may possibly be of particularly long duration, but is rarely found because of the poor survival rate that is characteristic of cottage furniture. The second hoodless cradle from this region is from a private collection of Welsh furniture from Tre'r Ddol, Aberystwyth (Figure 3). It is of much higher quality and of frame and panel construction with turned posts. Both however have a distinct headboard end instead of a hood, as found in English cradles of the sixteenth and seventeenth centuries.¹⁴

The two other cradles from the West Wales area have abbreviated hoods. One is from Carmarthenshire (Figure 4), stylistically of eighteenth century date, with a red paint finish and especially decorative foot posts and footrail. The other is from Newcastle Emlyn, Carmarthenshire (Figure 5). This latter one has an ingenious later addition to the hood of a front board with a hand-sized hole that creates a novel storage compartment. Within this small West Wales group as a whole, note the curved top of the foot board (Figures 2 & 5) which is developed into a cupid's bow (Figure 4), and also the dropped sides which are low relative to the foot- and headboards (Figures 3, 4 & 5) irrespective of the presence of a hood.

The group of cradles from the Glamorgan area of South Wales appears to demonstrate some stylistic continuity. The group contains two examples that are initialled and dated. Their overall shape is deep and straight sided with mainly rectangular flat-topped hoods sloping down towards the back. They have narrow rockers which are slotted up into the stiles; the construction is of joined long boards mortised into the outside of the corner posts to give a smooth appearance and they have tall turned vase-shaped rocking posts at the foot. The first one, from Caerphilly (Figure 7), has 'MW1720' carefully inscribed into the outside of the footboard,¹⁵ and displays the features described above, with a fine reddish coloured patina. Unusual features are the complex mouldings cut into the oak boards to emulate a frame and panel construction, whilst the head and foot rockers are of different shapes, though both are apparently original. A second flat-hooded cradle from this area (Figure 8) has the initials and date 'ME 1796' inscribed along the top of the back of the headboard. This cradle was made for May Edwards, who was the great-great-grandmother of the

donor and is from the family farm at Tonyrefail, Glamorgan. The simple joined-board construction with a flat hood is as described above, carpenter made with the rocking posts shaped in the square. A rope base would have been threaded through the small holes above the base boards as in contemporary adult bedsteads. A good quality, straight sided oak cradle originating from a farm at Marcross, Glamorgan (Figure 9) has a shape, design and simple decoration consistent with those eighteenth-century Glamorgan cradles detailed above (Figures 7 & 8), but details such as false muntins enforce a nineteenth-century date. Mouldings are either applied or cut into the solid in the traditional fashion. These features suggest continuity in the design tradition within this area from the eighteenth to the nineteenth century.

From Llantrisant in Glamorgan, figure 10 is an oak piece with certain features that are reminiscent of those in figure 8, the most apparent being the smooth external appearance created by the position of the boards relative to the corner posts. This cradle has been ascribed a nineteenth-century date and is shorter, wider and shallower than its earlier counterpart. Interestingly, on the underside of the base board nearest the head is the remains of a paper label, hand-written in faded ink and only partly legible, reading '*Davies Waun Wy. Sull(y)*'. It is not known whether this is the maker, supplier, or owner. A well-crafted unpainted pine cradle from Aberdare, Glamorgan (Figure 18) which is known to have been made around 1830, is in turn very similar to the Llantrisant cradle (Figure 10). It was used by five generations of the donor's family prior to 1954. Stylistically this cradle has its roots in traditional Welsh construction and materially with the industrial South Wales Valleys which had a ready supply of quality pine timber. It is interesting to draw a comparison between this four post cradle and the features of an early eighteenth-century oak cradle (Figure 23) which is firmly provenanced from a family farm at Bridgend, Glamorgan, although this one has much deeper sides in keeping with its antiquity. The loss of the top knobs on the foot rocker posts through wear and attrition indicate prolonged use and the posts themselves indicate a particular functionality in their elongated shape. Also from Aberdare is (Figure 19) a cradle made in 1880 by the colliery carpenter of Godre Aman Pit, Aberdare, who married into the donor's family. It shows some stylistic continuity with the earlier pine cradle from this town (Figure 18), but equally demonstrates many differences due in part to its later date, partly to its being carpenter made. It is made throughout of pine boards prepared by circular saw, and, overall, it is shorter, narrower and shallower. Notably, it has canted sides, which created a 'sarcophagus' shape that was fashionable in the nineteenth century.¹⁶

The cradles in this sample that provenanced within the South Wales Valleys are without exception made of a softwood, assumed to be a species of pine. These include figures 18 and 19. They display a mixture of styles with traditional methods of construction based on the frame and panel still dominating, albeit alongside the boarded and nailed construction found in lesser quality pieces. The mass movement of the working population into the South Wales Valleys area during the nineteenth century was mainly from within Wales and the South West.¹⁷ It resulted in a mixture of design influences. The increase in steam sawmills during the last quarter of the nineteenth century throughout South Wales¹⁸ together with the importation of pine, for example into Swansea,¹⁹ would have made commercially-machined pine boards readily

available. A cradle with an abbreviated hood from Treorci, Rhondda (Figure 20), is a good example of mixed design influences. It is made of high quality pine in traditional style, but is closest in design to the eighteenth century Carmarthenshire cradle (Figure 4), or the canted oak cradle from Brecon (Figure 16) with gabled hood. Unusually, the inner edges of the rails and stiles around each panel have carving in the shape of a double ogee or 'cupid's bow'. A further example of such diversity is the fine quality pine hanging cradle (Figure 21) from Merthyr Tydfil, illustrating the presence of hanging cradles in Wales in the nineteenth century in line with the English Revival. It is very similar in appearance to a well made mahogany hanging cradle of traditional construction probably from Cardiganshire (Figure 24).

There are only two poor quality rocking cradles in the sample, but perhaps these are more indicative of the majority, being more cheaply made in an area of industrial poverty, but having a shorter useful life and therefore a lower survival rate. One example of a standard nineteenth century design (Figure 22) has canted sides, its hood already missing, and the rockers have a slight curl, unique to this sample. It has dark red paint externally, and a blue-green inside, as discussed above. A second example of a painted pine boarded one is from Ynys Hir, Mid-Glamorgan (note 25), with an ascribed date of 1880.²⁰ It is of idiosyncratic construction, but has ogee shaped side pieces to the hood (q.v. figure 18), and a lack of rocking posts that were perhaps replaced functionally by the tall foot boards. For overall proportions including hood shape it can be compared to figure 11 from this same area. In a colour scheme common to other painted cradles, it is red painted outside with a dark brown varnish over, and inside, unusually, a white distemper over a blue-green layer. Before leaving the South Wales area, an anomalous eighteenth-century cradle from Caerphilly (Figure 11) is worthy of consideration. It is very finely made of plain cut oak with a natural finish and a red hue and is of raised panel construction with ogee mouldings in common with the South Wales panelled chests.²¹ The footrail is shaped on top into a double ogee or cupid's bow, and it has the unusual feature of a pair of brackets nailed on at the foot end, as though to support a loose shelf.

North Wales provided three cradles for examination. There are two cradles from this area, which are both well provenanced and have a striking similarity in that the gabled hood is hinged at the back;²² both have six rocking posts and they have the same centrally-supported long board construction for the base. In other respects, however, they are quite different. The first (Figure 12) is known to have been made by a carpenter at Blaenau Ffestiniog in the mid-nineteenth century and used by the donor's family there. It is of traditional deep frame and panel construction with straight sides, six turned posts, tilting hood with inset hinges, some applied mouldings and a deep dark patination on figured oak. The wide rocking surfaces are unusually covered in thick wool carpet. By comparison, a second cradle from this region has six square shaped rocking posts and a hinged hood (Figure 13). It is from Betwys-yn-Rhos in Denbighshire, and was made for a Thomas Gwynn Jones by his grandfather who was a relative of the donor. It is therefore of mid nineteenth-century date, or earlier. It has canted sides, which also places it within the nineteenth century,²³ but still has the traditional long board joined construction. The curves of the cupid's bow on the top of the footboard are echoed on the corner bracket at the hood side and the triangular bracket to support

the hood when it is tilted back. It was previously coloured red ochre on the outside and pale yellow inside. A third cradle from the North Wales area (Figure 14) was made in 1853 by the donor's grandfather, Owen Lazarus in Capel Coch, Anglesey in 1853. It is of canted nailed board construction, and is a standard generic design similar to figure 22,²⁴ but it still retains some features reminiscent of the two examples above, and possibly indicative of the locality. The square posts at the front of the hood are shaped to a taper inside the hood in an unusual way just as in the example above (Figure 13), so is perhaps a vestige of the six post design. The shaped corner brackets in front of these posts are also similar, as is the rocker shape. It is also painted red outside and creamy white inside.

A small group from the eastern part of Wales, from Brecon and Monmouthshire (Figures 15, 16 & 17) show a mixture of styles in keeping with the mixed influences of the border Marches region, and have a bespoke feel. They do have in common the use of superb quality hand-prepared oak and well-executed traditional frame and panel construction with natural finish and reddish hue. Notably, the tall rocking posts are not the characteristic vasiform baluster found further west. Figure 15 was bought at Brecon Market in 1910, and is probably from the locality. Interesting features include the skilful but idiosyncratic methods used in forming joints, the mix of plain and figured pit-sawn oak (marks are visible), and the presence of a cupid's bow shape carved into the top of the rockers. The style is notably similar to that of the 1714 cradle (Figure 6) with the exception of the meaner dimensions, round knobs and some applied mouldings, all of which are consistent with a nineteenth-century date. The presence of wear and attrition on the cradle that would have been received prior to museum accession in 1910 must date it, too, early in the nineteenth century. The presence of pit saw marks is not of help in establishing a firm date, as pit sawing is known to have continued in use in most country districts of Wales until at least the end of the nineteenth century, and in nearby Herefordshire into the 1930s.²⁵ A canted-side abbreviated hood oak cradle (Figure 16) both family owned and donated from a farm in Brecon, is of early nineteenth century date, and demonstrates quality traditional construction in good oak, with tall turned rocking posts at the foot which are bulbous at the top not unlike those on the cradle from neighbouring Monmouthshire (Figure 17). As previously stated, there is also some similarity with the pine cradle from Treorci, Rhondda (Figure 20). A cradle from Blackwood, Monmouthshire (Figure 17) was made from quality oak by a skilled craftsman. It is from an area that is both topographically and societally separate from the remainder of Wales and has a number of distinctive features not seen elsewhere. These include a carved fascia piece that is pegged in, a fixed hood with rounded boards, and six bulbous topped handle-shaped posts. The base is made of a single pit-sawn oak board, suggesting the presence of plentiful, possibly home-grown, large oak wood.

This study started out as purely a recording exercise, but common characteristics appeared when the sample was grouped by area within Wales. The sample of twenty-six cradles is just large enough to permit this and provenance was often firm enough, but further research is clearly essential to confirm the above findings. This article is only a summary of the information gleaned from each piece, such is the variety and quality of work in each. In general the pieces within the sample demonstrate both

common features and a large range of design and construction details. This would indicate that the item was made to an individual design within familiar parameters, using the various skills the craftsman had and the materials that were available. The familiar parameters (for example, the way a hood is made or attached, the method of attaching rockers or how posts are shaped and where to put them) are the factors that give clues to regional identity. The method and quality of construction gives the clue to the maker and the social context, and in a piece which has a known maker and location, the level and range of his skills becomes evident. Many pieces show that the maker had multiple skills, for example that of the joiner, carpenter and turner, but no dovetails, which mark the work of the cabinetmaker, are evident. The date of a piece, if unknown, can be inferred both on stylistic grounds and by comparison with those pieces that have a corroborated date, of which the sample contained several. The type of wood used and how it was prepared, tool marks, degree and type of wear, patination and finish all add to the picture of age and usage. This study clearly shows that traditional Welsh design and construction methods shown here from the early eighteenth century persisted well into the nineteenth century, with individual features such as canted sides and applied mouldings deriving from later influences. It has been seen that whereas the new generic 'sarcophagus' design of cradle co-existed with the more traditional forms, these new designs were modified in turn by tradition.

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NOTES TO THE ILLUSTRATIONS

1. 1910 Cwrtnewydd, Cardiganshire. Lipwork, hooded, wide flat-topped rockers inset from ends.
2. Carmarthenshire eighteenth or nineteenth century. Plain handsawn knotted oak boards, single peg-tenoned into the four corner posts, which have been shaped by hand into tall rocking posts. Single scribed line decoration imitates simple moulding and lipping. The wide type rockers unusually fit up into a pegged bridle point. Deep dark patination.
3. Aberystwyth, frame and panel construction, hoodless. Smooth finished plain-boarded flat and internally fielded oak panels and four tall turned corner posts — vasiform with top knob. Wide rockers.
4. Eighteenth century Carmarthenshire. Abbreviated flat-topped hood. Frame and flat panel construction with a red paint finish, and wide flat-topped rockers. Scribed mouldings along the rails, a double ogee or 'cupid's bow' shaped top rail at the foot, and four decoratively turned posts which are elongated at the foot end.
5. Newcastle Emlyn, Carmarthenshire, late eighteenth century. Long single oak boards, single peg frame and panel construction with single curved top board at the foot. Unpainted. Abbreviated hood with later storage compartment and tall finials with line decoration. Rockers are narrow type. Cross wise base boards.
6. 1714 Pontypridd. Single pegged frame and panel and internally fielded flat panel construction, a recent loose hood in original supporting rebates. Four tall turned vasiform posts. Later bent iron strips for rockers. Scribed line decoration in rails and stiles. Hand tool marks. Boarded base — replacements. Restorations.

7. Caerphilly, 'MW1720'. It is of high quality joined box construction with two different patterns of complex mouldings cut lengthwise into the oak boards before assembly. Plain oak boards double-peg tenoned into long mortices in the corner posts. Narrow type shaped heads and foot rockers. Cross-boarded base. The hood has a rectangular flat roof slanting downwards towards the back with ovolo edge moulding and scribed line decoration.

8. Tonyrefail, 'ME1796'. Simple single-pegged, joined board construction with flat hood rocking posts. Shaped in the square. Decoration is simple quadrant moulding around the hood roof and scribed lines along the top of the head and foot boards and curved fascia. Tool marks visible internally. Long elm boards, one a replacement, sit in the gap above the rockers and 2.5 inches above them is a row of small holes piercing the sides, head- and footboards, three at head and foot, five along each side.

9. Marcross, Glamorgan, nineteenth century. Flat panelled straight-sided single-pegged frame and internally fielded flat panel construction, a nailed-on flat-topped hood with ovolo moulding along the front edge. Straight grain plain sawn oak, with a natural finish and red hue. Four tall rocking posts, false muntins on the sides (which give each single panel the appearance of two), some applied and some solid cut mouldings. The base comprises nailed down pine cross slats.

10. Llantrisant, nineteenth century. Long roughly-finished plain oak boards mortised into the outsides of the corner posts, and two tall turned rocking posts in a nineteenth-century pattern at the foot. Rockers are wide type and made from two pieces with the lower curved part nailed up to the rest. The base is one oak and three pine cross boards of varying width. The hood is two nailed boards gabled to a ridge and supported on a low vertical sidepiece, which is cut to a curve at the front edge.

11. Caerphilly, late eighteenth century. Double pegged oak frame and raised panel, ogee panel mouldings scribed in the solid on rails, muntins and tall hood, which is triple board gabled with fascia. Two rocking posts — tall vasiform, decoratively turned. Scribed line decoration. Cupids bow footrail. Shelf brackets at foot. Wide type rockers — repaired. Base boards lengthways.

12. Blaenau Ffestiniog, mid-nineteenth century. Straight sided frame and flat panel construction. Riven or quarter sawn oak. Hand or pit saw marks inside. Applied ogee panel mouldings, beading around the top, scratched line on stiles. The four corner posts and the two short hood posts have turned ends with the familiar tall finial with top knob, nineteenth-century pattern. Panel mouldings are ogee shaped and applied. Six tall vasiform posts. Hinged five board gabled hood with curved fascia. The hood is composed of five boards nailed into a gable. Rockers are wide type with flattened top. Long boarded base of two full width unfinished riven planks, set end to end with supporting cross-piece. Deep dark patination over a red hue.

13. Betwys-yn-Rhos, Denbighshire, mid-nineteenth century. Canted sides, joined board construction, wide rockers, six square hand-shaped rocking posts, hinged five board gabled hood with nailed flat hinges originally, cupid's bow along top of footboard. The base boards run lengthways supported halfway by a nailed crosspiece. Overall brown ochre paint, over red ochre on outsides and an underlying pale yellow wash on inside.

14. Anglesey, 1853. Nailed board construction, canted sides, built around a headboard, footboard and solid base prepared by circular saw into which rockers, broad and flat topped and drawn under the base away from the ends, are nailed. Two square and tapered hood posts. It is painted red on the outside and on the rockers, black underneath, and a creamy white inside.

15. Brecknockshire, nineteenth century. Plain and quarter sawn oak, pit saw marks. Straight sided, frame and flat panel fielded inside, narrow type rockers with cupid's bow, fixed three board gabled hood with curved fascia on top of shoulders, four round turned knobs, cross-boarded pine base, ovolo solid cut and applied mouldings.

16. Brecon farmhouse, nineteenth century. Canted sides, flat frame and panel pegged only at principal joints, solid cut ovolo mouldings, even grained quarter sawn oak, narrow type rockers, nailed cross-boarded base. Abbreviated three board gabled hood on decoratively shaped side pieces. Four posts — two tall baluster, two knobs at hood.

17. Monmouthshire, nineteenth century. Straight side flat frame and panel, ovolo mouldings with gauge marks, six tall 'handle' posts, round hood, carved pegged fascia, single oak board base, wide type rockers.

18. Aberdare, Glamorgan, c. 1830. It is straight sided, made of single boards pegged and tenoned into the four corner posts which are turned above into the outside edge of the four elongated posts at head and foot. The hood is two-board gabled and resting on low side pieces which are ogee curved at the front edge. The rockers are of the wide type and the base boards lying cross-wise. Minimal decoration of a scratched line along the top of the sides.
19. Aberdare, 1880. Pine, circular sawn boards which are joined without pegs into the middle (not the outsides as previously) of corner posts. Centred sides with four turned finials, tall at the foot and ball-shaped at the head. Three-part gabled hood supported on shaped ear pieces, with fascia piece, and narrow rockers fitting into a halving joint at the base of the stiles and are screwed.
20. Treorci, Rhondda, nineteenth century. Unpainted clear varnished quality pine. Abbreviated hood with top missing but probably flat supported on side pieces. Long boarded pegged frame and flat panel construction, wide pattern pegged rockers, oak cross boards in the base with circular saw marks. Four round turned knobs.
21. Merthyr Tydfil, nineteenth century. Hanging cradle, joined pine boards with plain chamfered applied mouldings to imitate frame and panel, three board gabled roof at hood and foot, varnished. Turned stand and suspended on iron hooks.
22. Gelli, Rhondda, late nineteenth century. Pine canted side boards nailed together and set onto a solid base of two edge jointed long boards, with the rockers set in from the ends and nailed up with a bracket support. It has dark red paint externally, with black over in patches, and a blue-green inside. The hood is missing, broken off.
23. Bridgend, Glamorgan, early eighteenth century. Deep square and squat shape. Large joined boards with scribed line decoration along the top and bottom edges of the side and end boards, four tall turned vase-shaped posts with top knobs at foot missing due to use, three board gabled hood on vertical shaped side pieces. Wide type rockers.
24. Cardiganshire, nineteenth century. Hanging cradle, V-shaped iron strap to support on stand. Frame and panel. Mahogany.
25. Ynys Hir, Mid-Glamorgan, 1880. Canted sides. Pine boards nailed together and two tall vertical planks at the foot bound side to side by two iron bands screwed in place. Relatively low sides. The high hood has three-board gabled top with and has ogee shaped side pieces. Painted both outside, and inside on sides bottom and hood. The rockers are narrow with flattened top set underneath the single long board oak base, and nailed up into sides. (Not illustrated).
26. Cardiff, eighteenth century. Pine cloth-lined hanging cradle, boarded and nailed, straight-sided with three-board gabled hood. Exterior red degraded stain with black over. (Not illustrated).

REFERENCES

1. The sample is comparable with that used by Luke Millar in 'Some Plain Farmhouse Chests from South Wales', *Regional Furniture*, vi, 1992, 74–85.
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3. Christopher Gilbert, *An Exhibition of Common Furniture*, Temple Newsam, Leeds, 1982, fig. 18.
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6. W. Linnard, Sweat and Sawdust: Pit Sawing in Wales, *Folk Life*, XX, 1981/82.
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9. E. Gelles, *Nursery Furniture*, 1982, p. 38.
10. *Ibid.*, S. Kevill Davies, p. 111.
11. B. Cotton, *Manx Traditional Furniture*, 1993. *Ibid.*, C. Gilbert, 1982, p. 60.
12. Museum of Welsh Life Records.
13. Museum of Welsh Life Records state that the original rope base is missing.
14. *Ibid.*, E. Gelles, 1982, p. 38.
15. Marjorie Filbee, *Dictionary of Country Furniture*, 1997, p. 113.
16. *Ibid.*, S. Kevill Davies, 1991, p. 111.
17. *Ibid.*, G. Jenkins, 1987.
18. *Ibid.*, W. Linnard, 1981/82, pp. 41–55.

19. Luke Millar, 'The Notebook of John Davies, Cabinet Maker, Carmarthen 1844-55', *Regional Furniture*, x, 1996, pp. 66-69.
20. Museum of Welsh Life records.
21. Ibid., L. Millar, 1992, pp. 74-85.
22. Ibid., S. Kevill Davies, p. 109.
23. Ibid., S. Kevill Davies, p. 110.
24. Ibid., B. Cotton, 1993, p. 216.
25. Ibid., W. Linnard, 1981/82, pp. 41-55.