



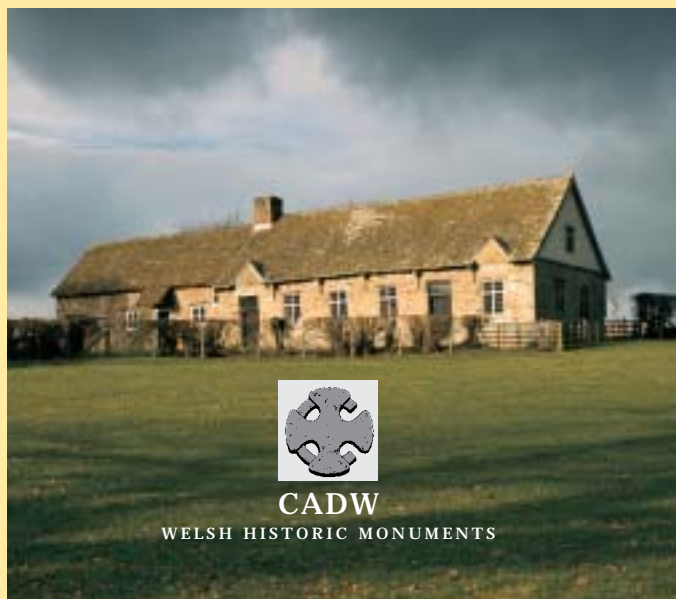
CAPELI YNG NGHYMRU

Cadwraeth a Thrawsnewid

+

CHAPELS IN WALES

Conservation and Conversion



CADW
WELSH HISTORIC MONUMENTS



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(cyn y gwaith adfer); *swyddfeydd mewn hen gapel yng Nghaerdydd; Bethesda;*
Ffatri Gelfyddydau, Glyn Rhedynog; Maesyronnen; ECTARC, Llangollen.

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Cover photography clockwise from top left: *Glendower Street,*
Monmouth (before restoration); offices in former Cardiff chapel; Bethesda;
Arts Factory, Ferndale; Maesyronnen; ECTARC, Llangollen.

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CYFLWYNIAD + INTRODUCTION



Capel Bedyddwyr y Drenewydd, 1881.
Cynlluniwyd gan George Morgan
(m. 1915).

*Newtown Baptist, 1881. Designed by
George Morgan (d. 1915).*

Mae'r miloedd o gapeli a adeiladwyd yng Nghymru yn ystod y ddwy ganrif ddiwethaf yn rhan annatod o drefnadaeth bensaernïol y wlad. Er hynny, cânt eu heffeithio'n fawr gan batrymau cyfnewidiol ein cymdeithas. Mae newidiadau yn y patrwm addoli a symudiadau o fewn y boblogaeth wedi arwain at nifer cynyddol o gapeli ledled Cymru yn cael eu defnyddio'n llai neu'n mynd yn segur. Nid oes angen nifer o gapeli bellach o safbwynt diben yr adeiladu gwreiddiol; yr hyn sydd yn fwy arwyddocaol yw bod nifer o gapeli eisoes wedi'u colli.

Mae rhai capeli nad oes eu hangen bellach ar gyfer addoli o'r fath bwys pensaernïol neu hanesyddol nad yw eu cadw yn cael ei amau. Mae yna rai adeiladau capel, wrth gwrs, y gellir derbyn eu dymchwel heb unrhyw golled wirioneddol i'r drefnadaeth adeiledig. Trydydd categori pwysig iawn o gapeli segur yw'r rheiny y mae eu cadw yn dibynnu ar eu haddasu'n briodol at ddefnydd ymarferol arall. Bwriad y llyfryn hwn yw cynnig braslun o'r sefyllfa bresennol, esbonio trefnadaeth pensaernïaeth capeli, a darparu arweiniad ar yr egwyddorion y mae'n rhaid eu cadw mewn cof wrth drawsnewid capeli at ddibenion eraill.

The thousands of chapels built in Wales over the last two centuries are a quintessential part of the country's architectural heritage. Even so, they are greatly affected by the shifting patterns of our society. Changes in the habits of religious observance and population movement have led to the under-use or redundancy of an increasing number of chapels throughout Wales. Many chapels have thus outlived the purpose for which they were built; more significantly, many chapels have already been lost.

Some chapels which are no longer required for worship are of such architectural or historic importance that their preservation is unquestioned. There are, of course, some chapel buildings whose demolition can be accepted without real loss to the built heritage. A third very important category of redundant chapels is those whose preservation depends on suitable adaptation to a viable alternative use. This booklet is intended to outline the present situation, to explain the heritage of chapel architecture, and to provide guidance on the principles to be borne in mind when converting chapels to other uses.



Capel y Tabernacl, Machynlleth, 1880.
Adfer y prif wyneb yn ystod ei
drawsnewid yn Amgueddfa Celfyddyd
Fodern (David Thomas).

*Y Tabernacl, Machynlleth, 1880.
Restoration of main front during
conversion to Museum of Modern Art
(David Thomas).*

Ar y chwith: Capel Annibynwyr Cymreig
Bethesda, Ton Pentre, 1909. Cynlluniwyd
gan William Jones (m. 1907).

*Left: Bethesda Welsh Independent,
Ton Pentre, 1909. Designed by
William Jones (d. 1907).*



Y SEFYLLFA BRESENNOL + THE PRESENT SITUATION

Capeli mewn Oes Gyfnewidiol

Ers yr Ail Ryfel Byd, mae sefyllfa capeli Anghydfurfiol yng Nghymru wedi newid yn aruthrol. Mae gostyngiad parhaus yn y nifer sy'n mynychu, a lleihad ym maint cynulleidfaoedd yn sgil hynny, ynghyd ag anawsterau cynnal a chadw, wedi arwain at leihad sylweddol yn nifer y capeli sy'n gweithio. O ganlyniad, mae nifer o gapeli wedi cau am nad oes eu hangen bellach. Gwerthir y capeli ychwanegol i'r rheiny sy'n gallu ac sy'n barod i'w prynu, neu cefnir arnynt a chânt eu gadael i bydru a graddol chwalu nes eu bod yn troi'n adfeillion peryglus a diflas yr olwg. Mewn achosion eraill, efallai y bydd cynulleidfaoedd yn dymuno gchweud newidiadau mewnol er mwyn derbyn tueddiadau newydd yn y modd y mae pobl yn addoli.

Cynyddodd y broses o gau capeli, a ddechreuodd yn araf bach, yn gyflym wedyn wrth i fwy a mwy o gynulleidfaoedd fethu â chynnal baich y gwaith cynnal a chadw ac atgyweirio. Mae rhai amcangyfrifon yn nodi bod gymaint ag un capel bob wythnos yn cau.

Chapels in an Era of Change

Since the Second World War, the situation regarding Nonconformist chapels in Wales has undergone enormous change. A continuing decline in attendance, and a consequent reduction in the sizes of congregations, coupled with the difficulties of maintenance, has led to a considerable reduction in the number of working chapels. As a result, many chapels have become surplus to requirements and have been closed. The surplus chapels are either sold to whoever is able and willing to buy them or they are abandoned and left to moulder and gradually disintegrate until, eventually, they become dangerous and ruinous eyesores. In other cases, congregations may wish to make internal changes in order to accommodate new trends in the style of worship.

The closure of chapels, which started as a trickle, soon accelerated as more and more congregations found the burden of maintenance and repair too heavy to sustain. Some estimates have put the rate



*Stryd Glendower, Trefynwy, 1844
(Jeff Morgan).*

*Glendower Street, Monmouth, 1844
(Jeff Morgan).*

Ar y chwith: Capel y Tabernacl, Treforys, 1872, 'Cadeirlan Anghydfurfaeth Gymreig' fel y'i gelwir. Cynlluniwyd gan John Humphrey (m. 1888).

Left: Tabernacle, Morriston, 1872, the so-called 'Cathedral of Welsh Nonconformity'. Designed by John Humphrey (d. 1888).



Ramoth, Y Bont-faen, ailadeiladwyd 1828.

Ramoth, Cowbridge, rebuilt 1828.



Seti capel yn Y Tabernacl, Machynlleth, 1880.

Chapel pews at Y Tabernacl, Machynlleth, 1880.

Ar y dde: Capel Pembroke Terrace, Caerdydd, 1877. Cynlluniwyd gan Henry C. Harris. Trawsnewidiwyd yn swyddfa penseiri.

Right: Pembroke Terrace, Cardiff, 1877. Designed by Henry C. Harris. Converted to architects' office.

Mae'r sefyllfa anffodus bresennol, yn wir, i'r gwrthwyneb yn llwyr i'r bedwaredd ganrif ar bymtheg pan arweiniais ton o frwdfrydedd crefyddol at agor capel newydd bob wythnos drwy gydol y rhan fwyaf o'r ganrif. Ar un adeg mynychwyr capeli oedd yn ffurfio'r rhan helaethaf o'r gymdeithas Gymreig, gan ddylanwadu ar lawer o syniadau cymdeithasol, gwleidyddol a diwylliannol yr oes. Yn wir, cyn yr Ail Ryfel Byd, gymaint oedd cryfder a dylanwad Anghydfurfiaeth yng Nghymru bod tri neu bedwar capel ar gyfer pob un eglwys Anglicanaidd. Mae'r golled felly i ddiwylliant crefyddol a threftadaeth bensaernïol a hanesyddol y genedl o ganlyniad i gapeli y cefnwyd arnynt neu sydd wedi cau yn enbyd.

Mewn nifer o bentrefi a chymunedau yng Nghymru, yn y trefi yn enwedig, y capel yw, neu oedd, yr adeilad amlycaf. Mae capeli eraill, yn enwedig yng nghefn gwlad, yn llai amlwg ond mae ganddynt du mewn syml ond ysgytvol sy'n ein hatgoffa o ddyddiau cynnar Anghydfurfiaeth. Mae nifer o gapeli yn enghreifftiau gwych o arddulliau pensaernïol eu cyfnod, gan ddefnyddio — ar y cyfan — carreg leol, a dorwyd â llaw, a'u haddurno ag elfennau Clasur neu Gothig. Ychydig iawn o bobl a all fforddio adeiladu yn y fath fodd heddiw, neu yn wir a fyddai'n dymuno gwneud hynny. Felly mae ymron yn amhosibl adennill y strwythurau hyn sy'n darlunio brwdfrydedd crefyddol a chreffftwaith pensaernïol oes a fu. Mae'n bwysig felly lleihau'r golled gymaint ag y bo'n bosibl. Gellir gwneud hyn mewn dwy ffordd:

- Gellir rhestru capeli addas o bwys pensaernïol neu hanesyddol yn ffurfiol er mwyn sicrhau y caiff eu diddordeb arbennig ei ystyried wrth wneud cynigion i'w newid neu eu dymchwel.
- Lle bo newid yn anochel gellir lleihau'r effaith drwy ddylunio sensitif ac ystyrlon.

of closure as high as one chapel every week.

The present situation is, indeed, a sad reversal of the nineteenth century when an outpouring of religious enthusiasm led to a new chapel being opened every week throughout most of the century. At one time chapel-goers formed the major part of Welsh society, informing much of the social, political and cultural thinking of the age. Indeed, before the Second World War, such was the strength and influence of Nonconformity in Wales that chapels outnumbered Anglican churches by three or four to one. The loss to the nation's religious culture and architectural and historic heritage resulting from closed and abandoned chapels is therefore immense.

In many Welsh villages and communities, particularly in the towns, the chapel is, or was, the dominant building. Others, especially in the countryside, are less conspicuous but often possess simple yet moving interiors that remind us of the earlier years of Nonconformity. Many chapels are excellent examples of the architectural styles of their age, using — for the most part — local, hand-cut stone, and embellished with Classical or Gothic elements. Few people can afford, or indeed would wish, to build in such a manner today. The loss of these structures, which resulted from the outpouring of religious enthusiasm and architectural craftsmanship of a bygone age, is thus wellnigh irreplaceable. It is therefore important to limit the depletion as far as possible. This can be done in two ways:

- Appropriate chapels of architectural or historic significance can be formally listed to ensure that their special interest is taken into account when proposals are made to alter or demolish them.
- Where change is inevitable its effects can be mitigated by sympathetic and sensitive design.



Taggs

BRIDGE STREET

One Way
One Way
One Way
One Way
One Way



Capel Pembroke Terrace, Caerdydd, 1877. Y tu mewn.

Pembroke Terrace, Cardiff, 1877. Interior.

Rhestru a Defnydd Arall

Mae capel sydd o ddiddordeb a gwerth arbennig, beth bynnag fo'i oedran, yn gymwys i'w ystyried ar gyfer cael ei warchod drwy'r broses 'restru'. Unwaith y caiff capel ei restru, bydd yn rhaid i'w berchennog gael caniatâd arbennig (sef Caniatâd Adeilad Rhestredig) gan yr awdurdod lleol cyn gwneud unrhyw waith fydd yn newid cymeriad yr adeilad. Er bod rhai perchnogion yn ystyried capeli hanesyddol fel maen melin o gwmpas eu gyddfau, mae nifer o gapeli rhestredig yn parhau i gael eu defnyddio a — lle nad yw'r defnydd gwreiddiol yn ymarferol bellach — gellir eu defnyddio at ddibenion eraill yn aml. Nid yw rhestru yn fodd i atal cynnydd. Fodd bynnag, mae'n darparu ychydig o amser i alluogi cynllunwyr, datblygwyr, unigolion a grwpiau â diddordeb arbennig i gael y cyfle i ystyried pwysigrwydd pensaernïol neu hanesyddol capel. Yn aml, ystyrir y broses rhestru a'r broses caniatâd adeilad rhestredig yn rhai biwrocraidd a negyddol, a hynny'n ddianghenrhaid. Mewn gwirionedd, cymeradwyir mwyafrif y ceisiadau am ganiatâd adeilad rhestredig yn y pen draw.

Wrth restru capel, nid yw'n fwrriad peidio â'i ddefnyddio o gwbl eto. Mewn gwirionedd, mae'r gred y caiff buddiannau tymor hir capel hanesyddol — fel gyda'r rhan fwyaf o adeiladau — eu diogelu orau os ydyw'n parhau i gael ei ddefnyddio yn sylfaen i'r ddeddfwriaeth restru. Yn achos unrhyw adeilad, y defnydd neu'r swyddogaeth orau ar ei gyfer yw'r un y cynlluniwyd ar ei gyfer yn wreiddiol, sef neuadd yn achos capel. Os na fydd hyn yn bosibl, a bod yn rhaid canfod defnydd cwbl newydd, bydd yn rhaid wrth newidiadau.

Pan fo newid yn amlwg yn anochel, mae'n hynod bwysig bod nodweddion pensaernïol a natur yr adeilad yn cael eu parchu, a bod cyn lleied o newidiadau gweledol a ffigol yn digwydd ag y bo'n bosibl. Nid yn unig y dylai unrhyw newidiadau i'r cynllun gwreiddiol fod yn ystyrion

Listing and Alternative Uses

A chapel of merit and special interest, whatever its age, is eligible for consideration for protection through the process of 'listing'. Once a chapel is listed, its owner has to obtain special permission (known as Listed Building Consent) from the local authority before carrying out any work that will change the character of the building. Although historic chapels may be seen by some owners as little more than liabilities, many listed chapels remain in normal use and — where the original use is no longer viable — alternative uses can often still be found. Listing is not designed to hinder progress. It does provide, however, a breathing space to allow planners, developers, individuals and special interest groups the opportunity to consider the architectural or historic importance of a chapel. Often, the listing and listed building consent process is thought of as being unnecessarily bureaucratic and negative. In fact, the majority of listed building consent applications are eventually approved.

By listing a chapel it is not intended that it should be mothballed. In fact, underpinning the listing legislation is the belief that the long-term interests of an historic chapel — as with most buildings — are best served if it remains in use. For any building, the best use, or function, is the one for which it was originally designed, which in the case of a chapel is as an auditorium. Where this is not possible, and a totally new use has to be found, then changes will be required.

When change has become inevitable, it is extremely important that both the architectural qualities and the nature of the building are respected, and that visual and physical changes are kept to the minimum. Not only should any changes to the

a sensitif, ond dylai unrhyw ddeunyddiau newydd a ddefnyddir hefyd fod yn addas a dylid meddwl amdanynt yn ofalus. Dylai pob rhan o'r adeilad, gan gynnwys y rhai nad ydynt mewn golwg fel arfer, gael ei atgyweirio yn ôl y gofyn, dylid tynnu hen elfennau sydd wedi treulio a gosod rhai newydd sy'n union yr un fath â'r gwreiddiol, a dylid ystyried nodweddion presennol ychwanegol, lle bynnag y bo'n bosibl, ar gyfer eu hail-ddefnyddio'n adeiladol o fewn yr adeilad er mwyn cyflawni cynladwyedd a pheidio â'u colli. Mewn geiriau eraill, mae'n rhaid i gamau cadwraeth a thrawsnewid fynd law yn llaw.

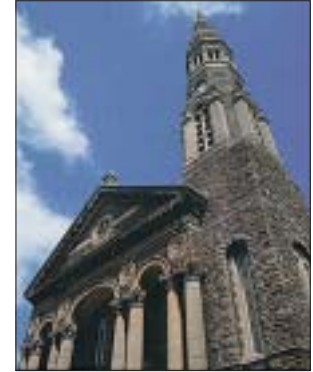
Lluniwyd y Rhestrau gwreiddiol o Adeiladau o Ddiddordeb Pensaernïol neu Hanesyddol Arbennig yng Nghymru yn y 1950au ac fe'u hystyrir bellach yn annigonol. Roedd hyn yn arbennig o wir o safbwynt capeli a ystyriwyd yn rhy aml yn y gorffennol fel adeiladau diflas ac unfurf. O ganlyniad, er bod yr ail-arolwg cenedlaethol yn parhau, mae Cadw wedi cwblhau asesiad o'r holl gapeli hanesyddol gan restru'r rhai hynny sy'n briodol ar gyfer eu gwarchod yn statudol.

Mae'r capeli sy'n goroesi yn cynrychioli ystod eang o gyfnodau ac arddulliau, gan ymestyn o'r ail ganrif ar bymtheg i'r ugeinfed ganrif cynnar, ac o flychau pregethu syml i gyfadeiladau addurnol enfawr. Ochr yn ochr ag ail-arolwg cyflym Cadw, mae'r Comisiwn Brenhinol ar Henebion Cymru, gyda chydweithrediad Capel (Y Gymdeithas Treftadaeth Capeli), yn ymgymryd â chofnodi pob capel Anghydfurfiol y naill ar ôl y llall. Felly, yn y pen draw, bydd gwybodaeth ar yr ystod gyfan o gapeli yng Nghymru yn ogystal â'r rheiny sydd o ddiddordeb pensaernïol a hanesyddol arbennig.

original design be sympathetic and sensitive, but any new materials used should be appropriate and well considered. All parts of the building, including any which are not generally visible, should be put in good repair; worn-out elements should be substituted with 'like-for-like' replacements, and surplus existing features should, where possible, be considered for constructive reuse within the building so as to achieve sustainability and not be lost. In other words, conservation and conversion must go hand in hand.

The original Lists of Buildings of Special Architectural or Historic Interest in Wales were drawn up in the 1950s and are now considered inadequate. This was particularly the case with respect to chapels which, in the past, were too often considered as dull and repetitive. Consequently, while the national resurvey continues, Cadw has completed an assessment of all historic chapels listing those appropriate for statutory protection.

The surviving chapels represent a wide variety of periods and styles, ranging from the seventeenth century to the early twentieth century, and from humble preaching boxes to vast, decorative complexes. Parallel to Cadw's accelerated resurvey, the Royal Commission on the Ancient and Historical Monuments of Wales is, with the co-operation of Capel (The Chapels Heritage Society), carrying out a systematic recording of all Nonconformist chapels. Thus, eventually there will be information on the complete extent of chapels in Wales as well as all those of special architectural and historic interest.



Capel y Tabernacl, Treforys, 1872
(Anthony Jones).

Tabernacle, Morryston, 1872
(Anthony Jones).



Capel Zoar, Merthyr Tudful, 1842
(Richard Dean).

Zoar, Merthyr Tydfil, 1842
(Richard Dean).



TREFTADAETH PENSAERNÏAETH CAPELI + A HERITAGE OF CHAPEL ARCHITECTURE

Dyddiau Cynnar

Mae dechrau Anghydfurfiaeth yng Nghymru yn dyddio yn ôl i'r ail ganrif ar bymtheg pan drefnodd William Wroth (m. 1641) ei ddilynwyr yn eglwys Biwritanaidd, mewn cyfarfod hanesyddol ym 1639 yn Llanfaches ger Casnewydd. Deng mlynedd yn ddiweddarach, sefydlwyd capel cyntaf y Bedyddwyr yn Ilston ar Benrhyn Gŵyr. Ymhen ugain mlynedd amcangyfrifwyd bod rhwng 300 a 600 o bobl eisoes yn mynychu cyfarfodydd dirgel yn ardal Merthyr Tudful. Erbyn diwedd y ganrif sefydlwyd ychydig mwy o gapeli mewn rhannau eraill o Gymru. Mae dau o'r rhain, sef capel Bedyddwyr Llanwenarth yn Gofilon yn Sir Fynwy (a adeiladwyd ym 1695 a'i ymestyn yng nghanol y ddeunawfed ganrif) a chapel Annibynwyr Maesyronnen ym Mhowys (a adeiladwyd 1696–97), yn goroesi o hyd, ac felly dyma gapeli Anghydfurfiol hynaf Cymru.

Drwy gydol y ddeunawfed ganrif parhaodd y mudiad Anghydfurfiol i gryfhau a chynyddu ei fomentwm. Yn

Early Days

The beginning of Nonconformism in Wales goes back to the seventeenth century when, at an historic meeting in 1639, at Llanfaches near Newport, William Wroth (d. 1641) organized his followers into a Puritan church. Ten years later, the first Baptist chapel was established at Ilston on the Gower peninsula. A further twenty years on it was estimated that there were already between 300 and 600 people attending secret conventicles in the Merthyr Tydfil district. By the end of the seventeenth century a few more chapels had been established in other parts of Wales. Two of these, Llanwenarth Baptist at Govilon in Monmouthshire (built in 1695 and enlarged in the mid-eighteenth century) and at Maesyronnen Independent in Powys (built 1696–97), still survive and are thus the oldest Nonconformist chapels in the Principality.

Throughout the eighteenth century the Nonconformist movement continued to gather



Capel Maesyronnen, ger y Clas-ar-Wy, 1696–7. Y tu mewn.

Maesyronnen, near Glasbury, 1696–97. Interior.

Ar y chwith: Capel Maesyronnen. Or tu allan â thŷ cyffiniol, o'r caeau.

Left: Maesyronnen. Exterior with adjoining house, seen across the fields.



Capel Pen-rhiw, 1777. Bellach yn Amgueddfa Werin Cymru, Sain Ffagan (Amgueddfa Werin Cymru).

Capel Pen-rhiw, 1777. Now at the Museum of Welsh Life, St Fagans (Museum of Welsh Life).



Y Parch Christmas Evans (1766–1838), un o'r pregethwyr cynnar mwyaf adnabyddus (William Roos, mesotint, 1835, Llyfrgell Genedlaethol Cymru).

Revd Christmas Evans (1766–1838), one of the best-known early preachers (William Roos, mezzotint, 1835, National Library of Wales).

ystod blynyddoedd cynnar y ganrif codwyd nifer o gapeli bach yn yr ardaloedd diwydiannol a oedd yn datblygu yn y de-ddwyrain, ac yn eu plith roedd Capel Groes Wen ger Caerffili (1742) — y capel Methodist Calfinaidd cyntaf yng Nghymru. Erbyn ail hanner y ganrif roedd capeli yn cael eu hadeiladu ym mhob rhan o Gymru. Ymddengys rhai, megis Capel Pen-rhiw yn nyffryn Teifi (a ail-godwyd bellach yn Amgueddfa Werin Cymru, Sain Ffagan), a Chapel Nanhoron ym mhenrhyn Llŷn, iddynt gael eu trawsnewid o ysguboriau fferm. Ond adeiladwyd y rhan fwyaf i'r pwrpas yn ôl pob tebyg. Erbyn diwedd y ddeunawfed ganrif codwyd mwy na chant o gapeli. Adeiladwyd nifer ohonynt yn y de diwydiannol ac roedd y rhan fwyaf ohonynt yn adeiladau syml, tebyg i ysguboriau a lloriau pridd a phulpud wedi'i osod yn y canol rhwng dwy fynedfa.

Yn ystod y bedwaredd ganrif ar bymtheg tyfodd Anghydfurfiaeth yn gyflym gan fynd o nerth i nerth. Daeth yr hyn a fu gynt yn ddatblygiad digon anffurfiol ymysg ychydig o grwpiau ymroddedig yn sydyn yn symudiad nad gwiw ei ddiystyru. Erbyn canol y ganrif roedd Anghydfurfiaeth lawer yn fwy poblogaidd na'r eglwys Anglicanaidd sefydledig, o ran nifer ei hadeiladau a nifer yr addolwyr. Fel rhan o ddadl ar 'amddifadrwydd ysbrydol', ymgymerwyd â chyfrifiad addoli crefyddol ym 1851. Dangosodd y canlyniadau fod nifer y capeli (2,784) mwy na dwywaith nifer yr eglwysi Anglicanaidd (1,176) yng Nghymru. Ac o'r rheiny a oedd yn mynd i addoli roedd tua wyth deg saith y cant yn Anghydfurfwyr, cyfran lawer uwch nag yn Lloegr.

strength and momentum. During the early years of the century a number of small chapels were erected in the developing industrial areas of the south-east, amongst them Capel Groes Wen near Caerphilly (1742) — the first Calvinistic Methodist chapel in Wales. By the second half of the century chapels were being built in all parts of Wales. Some, such as Capel Pen-rhiw in the Teifi valley (now re-erected at the Museum of Welsh Life, St Fagans), and Capel Nanhoron on the Llyn peninsula, appear to have been converted from farmyard barns. But most were probably purpose-built. By the end of the eighteenth century more than a hundred chapels had been erected. Many were built in the industrial south and most were simple, barn-like structures with earthen floors and a pulpit placed centrally between twin entrances.

During the nineteenth century, Nonconformism grew rapidly from strength to strength. What had hitherto been an almost casual development by a few dedicated groups quickly became a force to be reckoned with. By the middle of the century Nonconformity had far outstripped the established Anglican church, both in the number of its buildings and in the number of worshippers. As part of a debate concerning 'spiritual destitution', a census of religious worship was undertaken in 1851. The results showed that there were more than twice as many chapels (2,784) as Anglican churches (1,176) in Wales. And of those who attended worship some eighty-seven per cent were Nonconformist, a far higher proportion than in England.

Yr Oes Aur

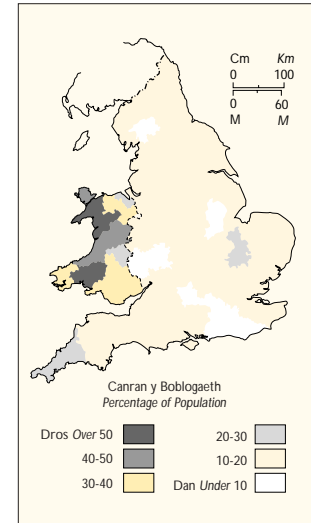
Yn ystod ail hanner y bedwaredd ganrif ar bymtheg, dwysáu wnaeth tyfiant a datblygiad capeli. Cafodd llawer o gapeli eu hail-adeiladu unwaith o leiaf, ddwywaith weithiau, er mwyn gwneud lle ar gyfer nifer cynyddol o addolwyr. Sefydlwyd llawer o gapeli newydd yng nghefn gwlad ac yn y trefi a oedd yn tyfu'n gyflym. Yn y de, yn enwedig, adlewyrchwyd trawsnewid y cymoedd glofaol yn ardaloedd trefol gan nifer y capeli Anghydfurfiol a gynyddodd yn gyflym yn nhrefi'r cymoedd. Rhoddwyd hwb ychwanegol i aelodaeth capeli ac adeiladu capeli gan yr adfywiadau crefyddol a ddigwyddai'n gyson — ac yn aml ar y cyd ag achosion difrifol o golera — drwy gydol y ganrif. O ganlyniad i'r holl weithgaredd hwn roedd mwy o gapeli yn ne Cymru nag yn unrhyw ran arall o Brydain. Yn nau gwm y Rhondda yn unig, adeiladwyd mwy na chant a hanner o gapeli yn ystod y bedwaredd ganrif ar bymtheg, y rhan fwyaf ohonynt rhwng 1870 a 1900. Ailadroddwyd patrwm tebyg ar raddfa lai yn ardaloedd diwydiannol gogledd-ddwyrain Cymru.

Erbyn 1905 ychwanegwyd dwy fil o gapeli eraill i'r cyfanswm. Roedd rhagor i ddod eto, yn enwedig ar ôl adfywiad crefyddol enwog 1904–05 a greodd mwy o frwdfrydedd byth dros yr achos. Parhaodd adeiladu capeli hyd at y Rhyfel Byd Cyntaf. Yn dilyn y rhyfel, dechreuodd pobl ddadurthio, effeithiwyd ar lawer un oherwydd diweithdra, a daeth adeiladu capeli, ar wahân i ambell achos prin, i ben yn sydyn. Erbyn hynny roedd tua phum mil o gapeli wedi eu hadeiladu yng Nghymru — mwy na digon, dywed rhai, ar gyfer poblogaeth o ddwy filiwn a chwarter.

The Golden Age

During the latter half of the nineteenth century, the growth and development of chapels was even more intense. Many chapels were rebuilt at least once, sometimes twice, to accommodate ever growing numbers of worshippers. Many new chapels were established both in the rural areas and in fast-growing towns. In the south, especially, the rapid urbanization of the mining valleys was paralleled by an equally rapid growth of Nonconformist chapels in the valley towns. Chapel membership and chapel-building were both given added impetus by religious revivals that occurred frequently — and often as an accompaniment to outbreaks of cholera — throughout the century. As a result of all this activity there were more chapels in southern Wales than in any other part of Britain. In the two Rhondda valleys alone, over a hundred and fifty chapels were built during the nineteenth century, mostly between 1870 and 1900. A similar pattern was repeated on a smaller scale in the industrialized areas of north-eastern Wales.

By 1905 another two thousand chapels had been added to the total. Yet more were to come, especially after the famous religious revival of 1904–05 had generated still further enthusiasm for the cause. Chapel building continued up until the First World War. After the war, disillusion set in, unemployment took its toll and chapel building, except in a few rare cases, came to an abrupt end. By then something like five thousand chapels had been built in Wales — more than enough, some might say, for a population of two-and-a-quarter million.



Canran yr addolwyr Anghydfurfiol yng Nghymru a Lloegr, tua 1960. Er gwaethaf y cwmp yn y niferoedd, parhâi effaith gryf y capel yng Nghymru yn ystod y bedwaredd ganrif ar bymtheg a dechrau'r ugeinfed ganrif i ddylanwadu ar y boblogaeth (wedi ei seilio ar fap gan J. B. Hilling).

Percentage of Nonconformist worshippers in Wales and England, about 1960. Despite falling numbers, the dominating impact of the chapel in Wales during the nineteenth and early twentieth centuries was still being felt (based on map by J. B. Hilling).



Capel Pembroke Terrace, Caerdydd, 1877. Cynlluniwyd gan Henry C. Harris (Anthony Jones).

Pembroke Terrace, Cardiff, 1877. Designed by Henry C. Harris (Anthony Jones).



Capel y Methodistiaid, Resolven, 1904. Cynlluniwyd gan Beddoe Rees (Anthony Jones).

Methodist, Resolven, 1904. Designed by Beddoe Rees (Anthony Jones).

Ar y dde: Capel Siloh Newydd, Glandŵr, Abertawe, 1877. Cynlluniwyd gan y Parch Thomas Thomas (Anthony Jones).

Right: *Siloh Newydd, Landore, Swansea, 1877. Designed by Revd Thomas Thomas (Anthony Jones).*

Adeiladwyr Capeli

Yn sgil gweithgaredd adeiladu capeli brwd yn ystod y canrifoedd blaenorol daeth arddull penodol o bensaerniaeth grefyddol. Ac, er bod capeli yn perthyn i nifer o enwadau gwahanol, yn aml mae undod o ran mynegiant. Ni chynlluniwyd mwyafrif y capeli cynnar gan benseiri, fel arfer gwaith adeiladwyr lleol oeddynt, a oedd ym aml yn aelodau o'r capel ei hun, ac yn cael eu syniadau o gatalogau darlunedig y cyfnod. Felly mae cymeriad cyffredin ymhlith yr adeiladwyr, er y gall y manylion, megis rhwyllwaith ar ffenestri, amrywio yn ôl arferion lleol.

O tua chanol y bedwaredd ganrif ar bymtheg, cynlluniwyd fwyfwy o gapeli gan gynllunwyr proffesiynol, yn enwedig yn y trefi mwy eu maint. Mae nifer o benseiri capeli yn amlwg, megis John Humphrey (m.1888) o Abertawe, George Morgan (m. 1915) o Gaerfyrddin, Richard Owen (m. 1891) o Lerpwl a Beddoe Rees (m. 1931) o Gaerdydd. Mewn nifer o achosion, bu gweinidogion — a fu'n brentisiaid seiri neu adeiladwyr cyn ymuno â'r weinidogaeth — yn cynllunio eu capeli eu hunain ac eraill o'r un enwad. Y pregethwr-bensaer enwocaf oedd y Parch Thomas Thomas, Glandŵr, a gynlluniodd nifer o gapeli yn ardal Abertawe yn ogystal ag yn rhannau gorllewinol a gogleddol y wlad. Ond yn ôl y sôn y pregethwr mwyaf cynhyrchiol oedd y Parch William Jones (m. 1907), Ton Pentre, y dywedir iddo fod yn gyfrifol am dros ddau gant o gapeli.

Chapel Builders

The intense chapel-building activity of the previous centuries gave rise to a distinctive style of religious architecture. And, although chapels belonged to many different sects, there is often a unity of expression. The majority of the earlier chapels were not designed by architects, but were generally the products of local builders, often members of the chapel itself, who gleaned their ideas from the illustrated catalogues of the period. Thus there is a common character to the buildings although details, such as window tracery, may vary according to local custom.

From about the middle of the nineteenth century, more and more chapels were designed by professional designers, especially in the larger towns. A number of chapel architects stand out, such as John Humphrey (d. 1888) of Swansea, George Morgan (d. 1915) of Carmarthen, Richard Owen (d. 1891) of Liverpool and Beddoe Rees (d. 1931) of Cardiff. In a number of cases, ministers — who had been apprenticed as carpenters or builders before entering the ministry — designed their own chapels and others of the same denomination. The best known preacher-architect was the Revd Thomas Thomas, Landore, who designed a number of chapels in the Swansea area as well as in western and northern parts of the Principality. But reputedly the most prolific was the Revd William Jones (d. 1907), Ton Pentre, who is said to have been responsible for over two hundred chapels.





Capel y Tabernacl, Treforys. Wrthi'n cael ei godi ym 1872. Cynlluniwyd gan John Humphrey (Anthony Jones).

Tabernacle, Morriston. Under construction in 1872. Designed by John Humphrey (Anthony Jones).

Pensaerniaeth Capeli

Yn ystod yr ail ganrif ar bymtheg ar ddeunawfed ganrif, ac am lawer o'r bedwaredd ganrif ar bymtheg, osgoi adeiladwyr capeli y math o ddefod seremonïol a oedd yn gysylltiedig â'r eglwys Anglicanaidd yn fwrriadol, ond yn hytrach gynllunio yn eu lle neuaddau pregethu â'r bregeth yn ganolbwynt i'r gwasanaeth. O ganlyniad, mae capeli yn tueddu i fod yn sgwâr o ran cynllun tra y daeth orielau mewnol teirochrog yn nodweddion pwysig ym mhob capel ond y rhai lleiaf. Anwybyddwyd y rheolau sefydlog ynghylch mesuredd yn aml ac yn eu lle defnyddiwyd egwyddorion newydd ar gyfer pob adeilad.

Adeiladwyd y rhan fwyaf o gapeli yng Nghymru ag elfennau o'r arddull Glasurol, gyda ffenestri â phennau sgwâr neu grwn. O fewn y fframwaith Clasurol hwn datblygwyd yn barhaus trwy nifer o gyfnodau penodol. Mae cynllun y wyneb blaen, yn benodol, yn nodweddu'r dilyniant trwy'r cyfnodau hyn.

Yn y cyfnod cynharaf cadwyd ffasâd y wal hir â golwg ddomestig a fabwysiadwyd gan dai cwrdd y ddeunawfed ganrif. Gosodwyd y pulpud yn y canol yn y wal rhwng parau o ddrysau a ffenestri cymesurol. Roedd y rhan fwyaf o gapeli cynt yn rhai unllawr heb orielau. Mewn cyfnodau diweddarach câir cynllun ei droi o gwmpas, ac felly roedd y fynedfa wrth y naill ben ar pulpud yn y pen arall, yn y fan bellaf oddi wrth y stryd. Daeth y to talcennog yn nodwedd amlwg ar y tu allan, ac yng nghanol y prif wyneb blaen roedd carreg neu blac fel arfer yn datgan enw'r capel a dyddiad ei godi neu'i ail-adeiladu. Roedd y ffenestri yn dal, fel arfer â phennau crwn ac wedi'u gosod mewn trefn gymesurol â drysau'r fynedfa.



Capel Ebeneser, Llandudno, 1909. Cynlluniwyd gan Beddoe Rees. Bellach yn Ganolfan Gristnogol Emmanuel.

Ebeneser, Llandudno, 1909. Designed by Beddoe Rees. Now Emmanuel Christian Centre.

The Architecture of Chapels

During the seventeenth and eighteenth centuries, and for much of the nineteenth century, chapel builders deliberately avoided the kind of ceremonial ritual associated with the Anglican church, but designed instead preaching theatres where the most important element of the service was the sermon. Consequently, chapels tend to be squarish in plan while internally galleries on three sides became important features in all but the smallest chapels. The established rules of proportion were often disregarded and in their place new principles were applied to each building.

Most chapels in Wales were built with elements of the Classical style, with square-headed or round-headed windows. Within this Classical framework there was continuous development through a number of distinct phases. The design of the main front, in particular, characterizes the progress through these phases.

In the earliest phase, the domestic-looking long-wall façade which had been adopted by the eighteenth-century meeting-houses was retained. The pulpit was placed centrally in the wall between symmetrically placed pairs of doors and windows. Most earlier chapels were of a single storey and were without galleries. In later phases the layout was turned around, so that the entrance was at one end and the pulpit at the opposite end, furthest from the street. The gable-ended roof became the dominant feature externally, and in the centre of the main front there was usually a stone or plaque boldly announcing the chapel's name and the date of its erection or rebuilding. Windows were tall, and usually round-headed and set in a symmetrical arrangement with the entrance doors.

Wrth i gynulleidfaoedd ddod yn fwy cyfoethog a mwy detholgar, magodd eu capeli fwy byth o nodweddion a ddeilliari o bensaerniaeth Glasurol. Daeth talcennau'r toi yn enfavr, ac ymgorfforwyd pedimentau Clasurol a cholofnau, pilastrau, cornisiau a chanllawiau bras yn y prif ffasadau. Mewn rhai capeli ychwanegwyd grisiau mewn tyrau unionsyth bob ochr i'r fynedfa, gan ddiffinio a phwysleisio'r prif wyneb. Tua diwedd y bedwaredd ganrif ar bymtheg newidiodd cynlluniau capeli rywfaint. Collwyd yr ymdeimlad o gymesuredd a gosgeiddrwydd yn aml ac weithiau daeth gweddlluniau yn rhy addurniadol a thrwm, gan dueddu i oradurno a chymysgu arddulliau. Ar yr un pryd roedd mwy a mwy o gapeli yn cael eu hadeiladu mewn arddull Gothig, yn enwedig y rheiny a oedd yn eiddo i gynulleidfaoedd Saesneg eu hiaith ac yn agos i'r ardaloedd mwy seisnigaidd ar yr arfordir. Ar y cyfan, fodd bynnag, bu iddynt barhau fel amrywiaethau annodweddiadol o'u cymharu â phrif ffrwd flodeuog pensaerniaeth capeli Cymreig. Yn ogystal, bu ambell arbrawf ag arddulliau eraill megis Art Nouveau.

As congregations became wealthier and more discerning so their chapels took on more and more features deriving from Classical architecture. The gable-ends of roofs became massive, Classical pediments and boldly articulated columns, pilasters, cornices and parapets were incorporated in the main façades. In some chapels stairs were accommodated in vertical towers on either side of the entrance, so framing and emphasizing the main front. During the latter part of the nineteenth century there was something of a change in chapel design. The sense of proportion and elegance was often lost and sometimes elevations, tending to over-decoration and mixing of styles, became gaudy and heavy. At the same time more and more chapels were being built in Gothic style, particularly those belonging to English-language congregations and near the more anglicized coastal areas. For the most part, however, they remained atypical departures from the vigorous mainstream of Welsh chapel architecture. In addition, there were occasional forays into other styles such as Art Nouveau.

Gwaelod ar y Chwith: Capel yr Undodiaid, Llwynrhydowen, 1834.

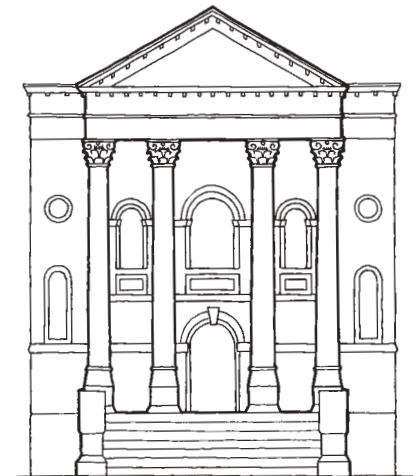
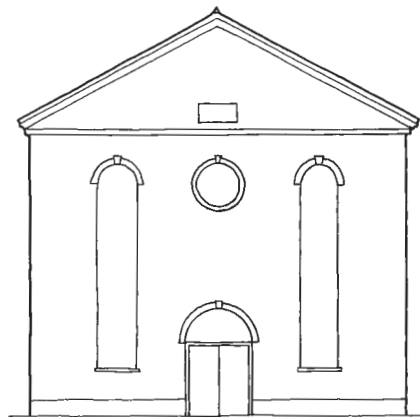
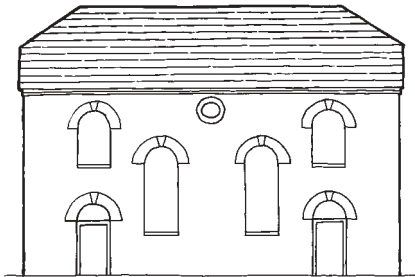
Gwaelod yn y Canol: Capel Sardis, Pontypridd, 1852.

Gwaelod ar y Dde: Capel y Bedyddwyr Seisnig, Caerfyrddin, 1872. Cynlluniwyd gan George Morgan.

Bottom Left: *Llwynrhydowen, 1834.*

Bottom Middle: *Sardis, Pontypridd, 1852.*

Bottom Right: *English Baptist, Carmarthen, 1872. Designed by George Morgan.*





TRAWSNEWID CAPELI + CONVERTING CHAPELS

Ad-drefnu neu Ddefnydd Newydd

Yn gyffredinol, gellir trawsnewid adeiladau capel mewn dwy ffordd — naill ai trwy ddefnyddio'r lle sy'n bodoli eisoes yn well at ddibenion y capel ei hun (gan gynnwys corff crefyddol arall yn dod o hyd i gapel segur at ddibenion addoli), neu drwy ganiatáu i'r adeilad gael ei ddefnyddio at swyddogaeth neu swyddogaethau eraill. Mae hefyd, wrth gwrs, yn bosibl ailfodelu capel — capel mawr yn enwedig — fel bod rhan ohono yn cael ei drawsnewid at ddefnydd newydd tra y caiff y gweddill ei ddefnyddio, er ar ei wedd newydd, at ddibenion crefyddol. Waeth pa fodd bynnag a ddefnyddir, bydd yr un egwyddorion trawsnewid cyffredinol — a anelir at gadw cymaint o gymeriad a ffabrig yr adeilad ag y bo'n bosibl er mwyn cyflawni cynaladwyedd — yn berthnasol. Wrth lunio cynigion manwl ar gyfer unrhyw waith ar gapel o ddiddordeb pensaernïol neu hanesyddol, y peth gorau yw cyflogi pensaer sydd â phrofiad perthnasol blaenorol. Gall Cymdeithas Frenhinol y Penseiri yng Nghymru helpu wrth ddewis pensaer addas.

Reorganization or New Use

Broadly speaking, chapel buildings may be converted in two ways — either to obtain better use of existing space for the chapel's own purposes (including the acquisition of a redundant chapel for worship purposes by another religious body), or to allow the building to be used for a different function or functions. It is, of course, also possible to remodel a chapel — particularly a large chapel — so that part of it is converted to a new use while the rest remains, albeit in a changed form, in religious use. Either way, the same general principles of conversion — aimed at conserving as much as possible of the building's character and fabric in order to achieve sustainability — will apply. In drawing up detailed proposals for any work to a chapel of architectural or historic interest, it is best to employ an architect who has had previous relevant experience. The Royal Society of Architects in Wales can help in choosing a suitable architect.



Gwaith trawsnewid yn mynd rhagddo yng Nghapel y Tabernacl Machynlleth (David Thomas).

Conversion work in progress at Y Tabernacl, Machynlleth (David Thomas).

Ar y chwith: Ffatri Gelfyddydau, Glyn Rhedynog, (Trehondda). Adfer manylion yn ystod y gwaith trawsnewid.

Left: Arts Factory, Ferndale (Trehondda). Restoration of details during conversion.



Amgueddfa Celfyddyd Fodern, Machynlleth (Y Tabernacl). Y pulpud yn ei safle newydd.

Museum of Modern Art, Machynlleth (Y Tabernacl). Pulpit relocated in new position.

Ar y dde: Cynllun yn dangos trawsnewid arfaethedig Capel Pembroke Terrace, Caerdydd yn swyddfa penseiri (Wigley Fox Partnership).

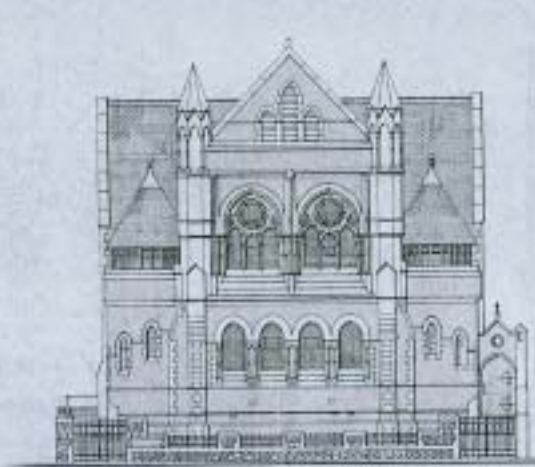
Right: Plan showing proposed conversion of Pembroke Terrace, Cardiff, to architects' office (Wigley Fox Partnership).

Yn allanol, nodwedd bensaernïol bwysigaf capel fydd y prif wyneb fel arfer, p'un ai hwn fydd ffasad wal hir capel cynharach, neu dalcen pen y fynedfa fel yn achos y rhan fwyaf o gapeli diweddarach. Y prif wyneb, hefyd, fel arfer yw'r rhan fwyaf sensitif i'w thrin wrth wneud unrhyw gynigion ar gyfer newidiadau. Yn ddefnyddiol, ni ddylid gwneud unrhyw newidiadau i'r prif wyneb, ond os bydd hyn yn amhosibl dylid gwneud cyn lleied o newidiadau ag y bo'n bosibl er mwyn cadw cymeriad gwreiddiol yr adeilad. Dylai addasiadau i rannau eraill o'r adeilad gael eu cyfyngu i'r hyn sy'n wirioneddol angenrheidiol, a dylid bob amser ystyried safle'r drysau a'r ffenestri presennol a'r deunyddiau a ddefnyddiwyd i adeiladu'r capel yn wreiddiol.

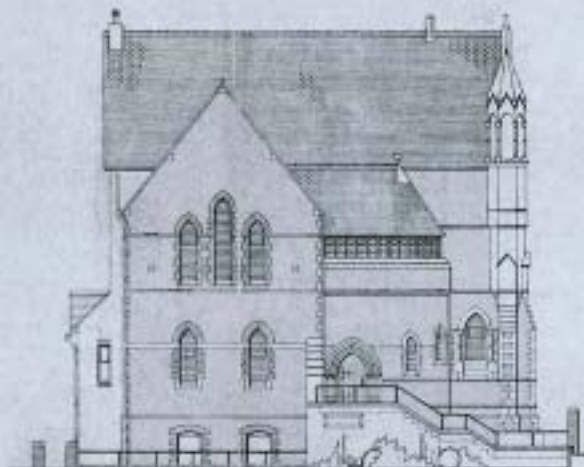
Y tu mewn i gapeli, mae'r problemau sy'n deillio o drawsnewid yn aml yn gysylltiedig â gofynion gofod. Os bydd capel yn cael ei drawsnewid yn rhyw fath o neuadd, yna gellir cadw'r prif le — gan gynnwys unrhyw orielau — fel arfer yn y datblygiad newydd. Os bydd, fodd bynnag, swyddogaeth newydd yr adeilad yn golygu bod angen cyfres o leoedd llai, neu ystafelloedd ar lefelau gwahanol yna gall fod yn anodd neu'n amhosibl cadw'r lleoedd presennol. Serch hynny, hyd yn oed mewn sefyllfaoedd o'r fath yn aml bydd yn bosibl cadw nodweddion sy'n amlygu cymeriad y capel a fydd yn 'dangos trwy' y waliau a'r lloriau newydd. Yn y modd hwn, ni chaiff natur defnydd gwreiddiol yr adeilad ei golli. Yn y cyswllt hwn mae'n bwysig cadw cymaint o'r adeilad gwreiddiol ag y bo'n bosibl (hyd yn oed os na ellir ei weld o dan amgylchiadau arferol), ac y caiff unrhyw raniadau, lloriau, neu ymyriadau eraill eu cynllunio yn y fath fodd fel y gellir eu newid yn ôl i'r ffurf wreiddiol heb ddifrodi'r deunydd gwreiddiol. Fel hyn gellir symud y gwaith newydd — petai galw am hyn yn y dyfodol — a chaniatáu i'r gwaith gwreiddiol gael ei weld a gweithredu eto.

Externally, the most important architectural feature of a chapel will usually be the main front, whether this is the long-wall façade of an early chapel, or the entrance-end gable of the majority of later chapels. The main front, too, is usually the most sensitive area to deal with in making any proposals for alteration. Ideally, there should be no alterations to the main front, but where this is impossible then alterations should be kept to an absolute minimum if the building's original character is to be maintained. Alterations to other parts of the building should also be limited to what is really necessary and should always take into account the positions of existing doors and windows and of the materials with which the chapel was originally built.

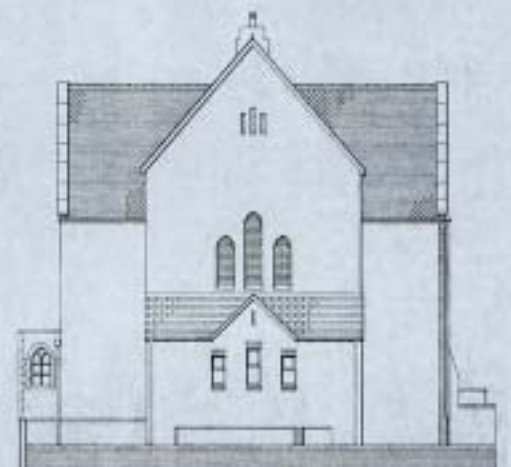
Internally, the problems relating to conversion are often those connected with spatial requirements. Where a chapel is to be converted to some kind of auditorium, then the main space — including any galleries — can usually be retained in the new development. Where, however, the new function of the building requires a series of smaller spaces, or rooms at different levels then it may become difficult or impossible to keep the existing spaces. Nevertheless, even in such situations it is often possible to allow characteristic features of the chapel to be retained and 'show through' the new walls and floors. In this way, the idea of the building's original use is not lost. It is important in this context that as much as possible of the original building is kept (even if it cannot be seen in normal conditions), and that any new partitions, floors, or other intrusions, be designed in such a way as to be reversible without damaging original material. In this way the new work can be removed — should an occasion demand in the future — and the original work allowed to be seen and function again.



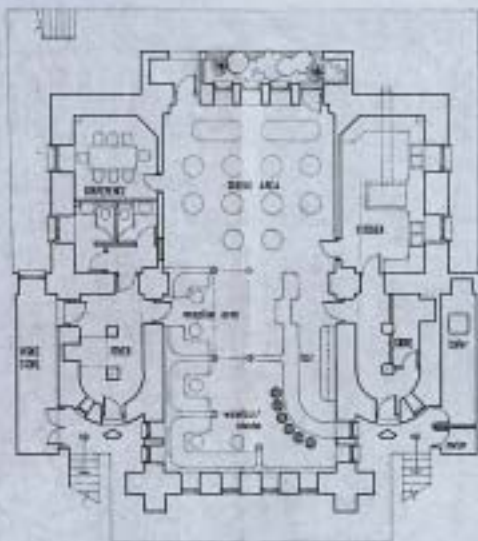
FRONT ELEVATION



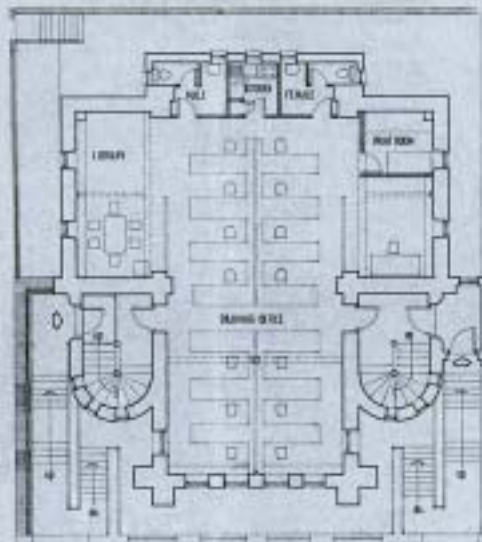
SIDE ELEVATION



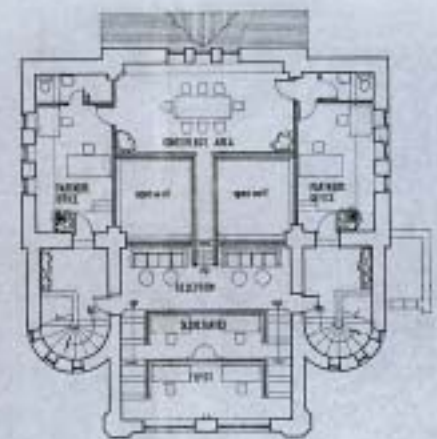
REAR ELEVATION



LOWER GROUND FLOOR



GROUND FLOOR



FIRST FLOOR



Tŷ CAPEL



Tŷ Haf, Rhiw-ddolion

Holiday Cottage, Rhiw-ddolion



Y tu allan o'r cefn.

Exterior from rear.

Ar un adeg, roedd yr adeilad bychan hwn sy'n swatio yn un o ddyffrynnoedd diarffordd Eryri ger Betws-y-coed, yn nodweddiadol o lawer o gapeli gwledig ledled Cymru. Fe'i adeiladwyd yn gadarn o ddefnyddiau lleol ar ddiwedd y bedwaredd ganrif ar bymtheg i wasanaethu cymuned o ryw 150 o bobl, y rhan fwyaf ohonynt yn chwarelwyr a'u teuluoedd. Mae tair ffenestr bengrwn yn ychwanegu at y nawws gartrefol.

Cafodd yr adeilad ei achub gan y Landmark Trust a'i drawsnewid yn fwthyn haf ym 1969. A hithau'n amhosibl mynd ato ar hyd ffyrdd, bu'n rhaid cario'r holl ddeunyddiau trawsnewid mewn tryciau, ar hyd llwybrau coedwigaeth. Mae'r llety'n cynnwys lle byw ynghyd â man cysgu agored yn yr oriel uwchben cegin ac ystafell ymolchi. Dyma enghraifft gynnar o gapel yn cael ei drawsnewid â chadwraeth mewn golwg. Cadwyd y nenbrennau a'r nenfwd gwreiddiol o estyll, ac mae cryn dipyn o gymeriad y capel yno o hyd.

Pensaer: L. Beddall Smith, Aberteifi.

This diminutive building, hidden away in a remote Snowdonian valley near Betws-y-coed, was once typical of many rural chapels throughout Wales. It was robustly built of local materials in the late nineteenth century to serve a community of about 150 people, mostly quarrymen and their families. Its domestic quality is enlivened by three round-headed windows at one end.

The building was rescued by the Landmark Trust and converted to a holiday cottage in 1969. Inaccessible by road, all materials for the conversion had to be carried by dumper truck along forestry tracks. Accommodation consists of a living area, with an open gallery sleeping area over a kitchen and bathroom. It is an early example of a conversion carried out with conservation in mind. The original wood-boarded ceiling and roof-beams have been kept, and much of the character of a chapel has been retained.

Architect: L. Beddall Smith, Cardigan.



Y tu mewn, yn dangos y nenfwd o banelli pren a blaen yr oriel.

Interior, showing wood-panelled ceiling and gallery front.



EGLWYS BACH



Meddygfa, Pontypridd

Doctors' Surgery, Pontypridd

Codwyd hwn ym 1899 er cof am y Parch John Evans o Eglwys Bach, mewn ymgais prin i adeiladu capel yn y Cymoedd yn ôl arddull Glasurol gyflawn. Gyda'i barau o golofnau, pedimentau a balwstrau o garreg ddrud Caerfaddon, mae hon yn enghraifft dda o'r wyneb blaen yn cael sylw manwl ar draul drychiadau llai pwysig. Adeiladwyd drychiad trillawr yr afon yn rhatach o garreg leol. Ar y tu mewn, mae'r cynllun yn corffori pilastrau Clasurol a nenfwd wedi ei rannu'n baneli dwfn.

Ym 1990, trawsnewidiwyd capel y Wesleaid yn feddygfa. Ar y tu mewn, cadwyd bondo cornisiog yr oriel oddi amgylch, ond fe'i symudwyd ymlaen i ddiffinio gofod cul yn y canol sy'n darparu parth cerdded a man aros. Gosodwyd ystafelloedd ymgynghori o amgylch y gofod hwn ar ddwy lefel. Dim ond uchder drws yw muriau'r ystafelloedd uchaf ac mae hyn yn ein galluogi i weld y nenfwd estyllog gwreiddiol.

Penseiri: *Smith & Tuckwood, Pontypridd.*

Erected in 1899 in memory of the Revd John Evans of Eglwys Bach, this was a rare attempt to build a chapel in the Valleys in a fully-fledged Classical style. With its paired columns, pediments and balustrading in expensive Bath stone, it is a good example of dressing up the main front at the expense of less important elevations. The three-storey river elevation was built more cheaply in local stone. Internally, the design incorporates Classical pilasters and a deeply coffered ceiling.

The Wesleyan chapel was converted in 1990 to a doctors' surgery. Internally, the corniced soffit of the encircling gallery has been retained, but moved forwards to demarcate a narrow, central space, providing a circulation zone and waiting area. Placed around this space are consulting rooms on two levels. Walls to the upper suite of rooms are door height only, allowing the original panelled ceiling to be seen.

Architects: *Smith & Tuckwood, Pontypridd.*



Y tu allan, yn dangos ychwanegiad, sef grisiau'r ddihangfa dân ar yr ochr.

Exterior, showing addition of escape stairs at the side.



Golygfa o weithdyr argraffydd ar y llawr gwaelod o'r tu mewn.

Interior view of printer's workshop on ground floor.



Y tu allan. Gosodwyd y llawr newydd y tu ôl i'r ddwy ffenestr uchel.

Exterior. The inserted floor is behind the two tall windows.

YR HEN GAPEL



Gweithdy a Neuadd, Pencader

Workshop and Hall, Pencader

Adeiladwyd yr hen gapel hwn yn gyntaf cyn belled yn ôl ag 1785 ac fe'i ailadeiladwyd ym 1827. Cafodd ei adeiladu o garreg rwbel leol gan ddilyn traddodiad muriau hir â'r drysau wedi eu gosod ymhell oddi wrth ei gilydd, ffenestri pengrwn a thâl meini talcennog. Ar y tu mewn, lleolwyd y pulpud ynghanol un o'r muriau hir, rhwng y ddwy ffenestr uchel. Rhoddwyd y gorau i ddefnyddio'r capel ar gyfer gwasanaethau crefyddol tua 1900 ac yn lle hynny daeth yn neuadd bentref.

Ymddiriedolwyr capel y Tabernacl sydd yn berchen ar yr Hen Gapel o hyd ac ym 1986 penderfynasant ei drawsnewid yn amgueddfa a gweithdai. Rhannwyd yr adeilad yn llorweddol drwy osod llawr newydd ar lefel yr oriel. Cadwyd rhannau blaen a meinciau'r oriel. Ar lefel y llawr gwaelod isrannwyd y lle gan barwydydd yn dri gweithdy. Defnyddir y tri gweithdy gan argraffydd a defnyddir y llawr uchaf ar gyfer cyfarfodydd a digwyddiadau.

This old chapel was first built as far back as 1785 and rebuilt in 1827. It is constructed in the long-wall tradition of local rubble stone with widely separated doors, round-headed windows and hipped gables. Internally, the pulpit was at the centre of one of the long walls, between the two tall windows. The chapel ceased to be used for religious services about 1900 and became the village hall instead.

Yr Hen Gapel (The Old Chapel) is still owned by the trustees of Tabernacle chapel who decided to convert it into a museum and workshops in 1986. The building was divided horizontally by inserting a new floor at gallery level. The gallery fronts and gallery benches have been retained. At ground-floor level the space was sub-divided by partitions into three workshops. All three workshops are used by a printer and the upper floor is used for meetings and events.

BETHESDA



Fflatiau Preifat, Bethesda

Private Flats, Bethesda

Mae gan yr hen gapel Annibynnol hwn, a gafodd ei adeiladu ym 1823 yn wreiddiol a'i ailadeiladu ym 1840, brif wyneb addurnedig, gyda muriau wedi eu gerwino, pilastrau Corinthiaidd a chornisiau trymion. Gosodir y fynedfa y tu ôl i golofnau Tysganaidd solet. Mae'r pediment uchel uwchben y canol yn tynnu sylw at enw'r capel gynt a welir yn glir mewn llythrennau bras. Ffenestri pengrwn yw rhai llawr gwaelod y prif wyneb, ond mae gan y ffenestri uchaf bedimentau.

Er ei fod yn dwyn yr enw Arafa Don bellach, erys prif wyneb y capel heb ei newid bron, er gwaethaf iddo gael ei drawsnewid yn fflatiau. Cadwyd y ffenestri gwydr lliw uchaf a hysbysfyddau'r capel hyd yn oed. Ar y tu mewn, fodd bynnag, mae bron popeth wedi newid, gan y bu'n rhaid rhannu'r lle'n ystafelloedd ar wahân a gosod lloriau ychwanegol. Casglwyd nifer fawr o ffenestri newydd ar y drychiad ochr a'r drychiad cefn ynghyd mewn llinell fertigol, gan ledadleisio ffenestri uchel blaenorol y capel.

Pensaer: *Geraint Efans*

This former Congregational chapel, originally built in 1823 and rebuilt in 1840, has an ornate main front, complete with rusticated walls, Corinthian pilasters and heavy cornices. The entrance is set back behind stout, Tuscan columns. The raised pediment over the centre draws attention to the former chapel's name spelt out boldly in capital letters. The ground-floor windows of the main front are round-headed, but the upper windows are pedimented.

Now renamed Arafa Don, the main front remains almost unaltered despite conversion to flats. Even the stained glass upper windows and chapel notice boards have been retained. Inside, however, nearly everything has changed as it was necessary to divide the space into separate rooms and insert additional floors. The large number of new windows on the side and rear elevations have been grouped together vertically, hinting at the former tall windows of the chapel.

Architect: *Geraint Efans*



Golygfa or tu allan.

Exterior view.



Capannau colofnau'r porth, drwy ffenestr.

Capitals of the porch columns, seen through a window.



Y tu mewn i un o'r fflatiau preifat.

Inside one of the private flats.



EDYDDWYR
1880.



FCTARC

ECTARC



Canolfan Gynadledda, Llangollen

Conference Centre, Llangollen



Y tu mewn i'r neuadd gynadledda ar y llawr cyntaf.

Interior of conference hall on first floor.

A deiladwyd hen gapel y Bedyddwyr ym 1860 yn ôl y traddodiad Clasurrol. Cafodd y prif wyneb deulawr talcennog ei adeiladu o friciau coch a defnyddiwyd tywodfaen euraidd i amlinellu'r pediment a chafodd ei ddefnyddio hefyd gyda'r bwâu cysylltiol mewn hanner cylch a'r pilastrau Dorig. Amlygir y ffenestri pengrwn a'r drws canolog gan golofnau cysylltiedig o dan fwâu a rabeledwyd.

Cafodd ei drawsnewid tua deng mlynedd yn ôl ar gyfer ECTARC (Canolfan Ewropeaidd ar gyfer Diwylliannau Traddodiadol a Rhanbarthol). Ar y tu allan, ni newidiwyd rhyw lawer ond amlygwyd y fynyddfa gan ganopi mewn hanner cylch a grisiau o frics coch mewn hanner cylch. Caiff y man arddangos ar y llawr gwaelod ei oleuo'n artiffisial ac mae'r rhan fwyaf o'r ffenestri ochr wedi eu gorchuddio â phaneli cilfachog. Gosodwyd llawr newydd ar lefel yr oriel er mwyn darparu ystafell gynadledda fawr. Cafodd y nenfwd crwm gwreiddiol gyda'i rosod nenfwd ysblennydd a'i gornis â dail petalau ei gadw a'i ailaddurno er mwyn darparu lle godidog.

Penseiri: *Adran Benseiri Cyngor Sir Clwyd.*

This former Baptist chapel was built in 1860 along Classical lines. The two-storey, gabled main front is built of red brick with a golden-coloured sandstone used to outline the pediment and for the semicircular linking arches and Doric pilasters. The round-headed windows and the central doorway are emphasized by attached columns supporting rebated arches.

It was converted about ten years ago for ECTARC (European Centre for Traditional and Regional Cultures). Externally, little was altered but the entrance was highlighted by a semicircular canopy and red brick, semicircular steps. The ground-floor exhibition area is artificially lit and most of the side windows are blanked out with recessed panels. A new floor was inserted at gallery level to provide a large conference room. The original arched ceiling with its splendid ceiling roses and petal-leaved cornice has been retained and redecorated to provide a sumptuous space.

Architects: *Clwyd County Council Architects' Department.*



Grisiau newydd.

New staircase.



CITY UNITED REFORMED



Ad-drefnu Capel, Caerdydd

Chapel Reorganization, Cardiff

A deiladwyd y capel hwn, ynghyd â thŵr a meindwr, ym 1866, yn yr arddull Gothig cynnar, yn ôl cynlluniau F.T. Pilkington, y pensaer o Gaeredin, ar gyfer cynulleidfa o Bresbyteriaid Albanaidd yn bennaf. Estynnwyd yr wyneb gorllewinol ym 1893 ac ad-drefnwyd y tu mewn ar ôl tân ym 1910, gan y pensaer lleol E.M. Bruce Vaughan.

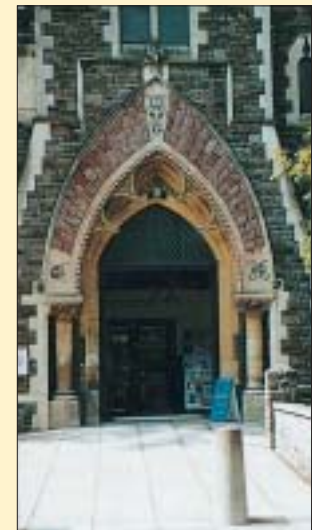
Defnyddir y capel fel addoldy hyd heddiw. Fe'i estynnwyd ym 1981 i ddarparu caffi ar y llawr gwaelod gydag ystafelloedd i'w gosod a chyfleusterau eraill uwchben. Ym 1992 gwnaethpwyd rhagor o newidiadau. Rhoddwyd llawr newydd yn lle'r oriel a gosodwyd sgrin wydr i greu 'goruwchystafell' fawr, newydd. Cafodd y lle oddi tani, y gellir mynd i mewn iddo drwy'r porth deheuol, ei droi'n siop lyfrau. Cadwyd wyneb panelog moethus yr oriel wreiddiol. Mae hwn yn wynebu'r gysegrfa a wnaethpwyd ychydig yn llai i greu lle mwy clyd ar ffurf cylch bron.

Penseiri: *Wyn Thomas & Partners (1981);
John Partridge & Chris Lodge Partnership (1992).*

This large chapel, with tower and spire, was built in 1866 in early Gothic style to the designs of Edinburgh architect, F. T. Pilkington, for a mainly Scottish Presbyterian congregation. The west front was extended in 1893 and the interior revamped, after a fire in 1910, by local architect E. M. Bruce Vaughan.

The chapel is still used as a place of worship. It was extended in 1981 to provide a cafeteria on the ground floor with lettable rooms and other facilities above. In 1992 further alterations were carried out. A new floor replaced the gallery and a glazed screen was inserted to create a large, new 'upper room'. The space beneath, entered through the south porch, became a bookshop. The richly panelled front of the original gallery was retained and faces the sanctuary which was slightly reduced in size to a more intimate and almost circular space.

Architects: *Wyn Thomas & Partners (1981);
John Partridge & Chris Lodge Partnership (1992).*



Mynediad i'r siop newydd drwy'r porth deheuol (J. B. Hilling).

Entrance to new shop through south porch (J. B. Hilling).

EGWYDDORION ARFER DA WRTH DRAWSNEWID CAPELI + PRINCIPLES OF GOOD PRACTICE IN CONVERTING CHAPELS



*Amgueddfa Celfyddyd Fodern,
Machynlleth (Capel y Tabernacl).*

*Museum of Modern Art, Machynlleth
(Y Tabernacl).*

Allanol

- Ceisiwch gadw cymeriad allanol y capel, gan ddefnyddio'r agoriadau presennol lle bynnag y bo'n bosibl.
- Ceisiwch gadw o fewn terfynau cyfaint presennol yr adeilad, gan ychwanegu cyn lleied ag y bo'n bosibl a heb ddymchwel dim.
- Dylid parchu'r llinellau to presennol, yn benodol, fel nad oes dim yn tynnu sylw oddi wrth ffurf gyffredinol y capel.
- Dylid cadw agoriadau presennol y drysau a'r ffenestri. Os na fydd y drysau a'r ffenestri presennol yn angenrheidiol gellir naill ai eu cadw'n allanol a'u blocio o'r tu mewn, neu eu blocio yn allanol â deunydd blocio cilfachog i ganiatáu i siâp yr agoriad gael ei weld.
- Dylid cadw plac enw'r capel (sy'n aml yn cynnwys manylion adeiladu ac ail-adeiladu) yn ei safle gwreiddiol.
- Dylid atgyweirio pob rhan o'r adeilad presennol fel y bo'n angenrheidiol, gan osod elfennau

External

- Try to retain the external character of the chapel, making use of existing openings wherever possible.
- Try to keep within the existing volumetric limits of the building, adding as little as possible and demolishing nothing.
- The existing rooflines, in particular, should be respected so that nothing detracts from the overall shape of the chapel.
- Existing door and window openings should be retained. Where existing doors and windows are not required they can be either retained externally and blocked up from inside, or externally blocked with recessed blocking to allow the shape of the opening to be 'read'.
- The chapel's name plaque (often incorporating details of building and rebuilding) should be retained in its original position.
- All parts of the existing building should be repaired as necessary, replacing any worn-out

newydd sydd union yr un fath yn lle unrhyw hen elfennau sydd wedi treulio.

- Dylai unrhyw ddrysau neu ffenestri newydd gael eu cynllunio'n ystyrion, dylent fod o faint addas a chael eu lleoli yn ofalus fel nad ydynt yn amharu'n weledol ar y drysau ar ffenestri presennol.
- Mae'n well osgoi goleuadau to, ond os na fydd hyn yn bosibl dylent gael eu cynllunio'n briodol a'u lleoli yn ofalus fel nad ydynt yn fwrn ar y llygad. Mae ffenestri dormer yn amhriodol bron yn ddieithriad gan eu bod yn newid golwg y to ac yn torri llinell y to o'u gweld o rai onglau.
- Dylid gwneud cyn lleied o ychwanegiadau neu estyniadau i'r adeilad presennol ag y bo'n bosibl. Dylid eu lleoli'n ofalus mewn perthynas â'r adeilad gwreiddiol a dylent fod ar yr un raddfa.
- Dylai cynllun unrhyw ychwanegiad neu estyniad fod yn ystyrion o safbwynt cymeriad yr adeilad presennol. Nid yw hyn yn golygu bod yn rhaid i ychwanegiad gopio arddull yr adeilad gwreiddiol o reidrwydd, nac ychwaith bod yn rhaid defnyddio yn union yr un deunyddiau. Yn hytrach, mae'n golygu na ddylair gwaith newydd wrthdaro â'r hen waith na thynnu'r llygad oddi wrtho.
- Lle bynnag y bo'n bosibl dylid cadw a gwarchod y nodweddion presennol — megis giatau a rheiliau haearn — o fewn cwrtil y capel.

elements with like-for-like substitutes in the same materials.

- Any new doors or windows should be sympathetic in design, of an appropriate size and should be carefully positioned so that they do not conflict visually with existing doors and windows.
- Roof-lights are best avoided, but if this is not possible they should be of an appropriate design and carefully positioned so that they are not visually disturbing. Dormer windows are nearly always inappropriate as they alter the roof's appearance and break up the roof line when seen from certain angles.
- Any addition or extension to the existing building should be kept to the minimum. It should be carefully positioned in relation to the original building and should be in scale with it.
- The design of any addition or extension should be sympathetic to the character of the existing building. This does not mean that an addition must necessarily copy the style of the original building or even that identical materials must be used. Rather, it means that the new work should not be in conflict with, or visually dominate the old work.
- Wherever possible existing features — such as iron gates and railings — within the curtilage of the chapel should be retained and conserved.



Manyllder y ffasâd. Meddygfa, Pontypridd (Eglwys Bach).

Detail of façade. Doctors' Surgery, Pontypridd, (Eglwys Bach).

Mewnol

- Ceisiwch gadw cynifer o'r ystafelloedd ag y bo'n bosibl heb ddinistrio eu ffurf wreiddiol. Mae hyn yn amlwg o bwys arbennig mewn perthynas â phrif gorff y capel, er mai hon yw'r egwyddor fwyaf anodd i'w chyflawni mewn llawer o achosion. Os bydd y brif ystafell(oedd) yn cael eu his-rannu yn lleoedd llai, gellir cyflawni hyn yn aml

Internal

- Try to retain as many of the room spaces as possible without destroying their original form. This is obviously of particular importance in relation to the main body of the chapel, albeit that this is, in many instances, the most difficult principle to achieve. Where the principal room(s) is to be sub-divided into



Siop ECTARC, Llangollen.

ECTARC shop, Llangollen.



Amgueddfa Celfyddyd Fodern, Machynlleth (Capel y Tabernacl). Y goleuo'n pwysleisio manylder y gwaith plaster.

Museum of Modern Art, Machynlleth (Y Tabernacl). Plasterwork details emphasized by lighting.

Ar y dde: Y tu mewn i swyddfa penseiri, Caerdydd (Capel Pembroke Terrace).

Right: Interior of architects' office, Cardiff (Pembroke Terrace).

trwy raniadau a lloriau hunangynhaliol nad ydynt yn amharu ar y strwythur gwreiddiol.

- Ceisiwch gadw cyntedd y fynedfa wreiddiol gan y gall hyn fod o fudd wrth inswleiddio gweddill yr adeilad rhag sŵn allanol (megis traffig) a'r tywydd.
 - Ceisiwch hefyd gadw cynifer o nodweddion mewnol gwreiddiol y capel ag y bo'n bosibl — megis orielau a grisiau — yn eu safleoedd gwreiddiol.
 - Yn yr un modd, ceisiwch gadw cynifer o'r ffitiadau gwreiddiol — megis panelu, ffitiadau golau, gwydr lliw — ag y bo'n ymarferol, yn eu safleoedd gwreiddiol. Os na fydd hyn yn ymarferol, oherwydd y cynllun newydd neu faint y ffitiad, efallai y bydd yn bosibl ail-ddefnyddio'r ffitiad mewn safle newydd.
 - Lle bynnag y bo'n bosibl, dylid cadw'r ffenestri a'r gwydr gwreiddiol. Pan fydd yn angenrheidiol cuddio'r golau sy'n dod trwy ffenestr, gellir gwneud hyn drwy godi caeadau parhaol neu drwy adeiladu wal ffug neu raniad y tu mewn i agoriad y ffenestr.
 - Dylid cadw nenfydau addurniadol hefyd a'u cadw o fewn golwg lle bynnag y bo'n bosibl ac yn briodol. Dylid gosod rhaniadau newydd yn y fath fodd i osgoi difrod i nenfydau (a'r nodweddion presennol eraill).
 - Dylid cynllunio lloriau newydd a'u gosod yn y fath fodd i greu cyn lleied o ddifrod i'r waliau a nodweddion presennol eraill ag y bo'n bosibl. Gallai hyn olygu bod yn rhaid cynnal llawr newydd drwy strwythur cwbl newydd, er mwyn osgoi cyffwrdd â waliau eraill. Dylai fod yn bosibl adeiladu llawr newydd o fewn y capel heb orfod gwneud tyllau yn y waliau presennol na'r to er mwyn caniatáu i drawstiau parod gael eu cludo i'w lle.
 - Dylai gorffeniadau a ffitiadau weddu i'r hyn sydd o'u cwmpas.
- smaller spaces this can often be achieved by self-supporting partitions and floors which do not affect the original structure.
 - Try to retain the original entrance vestibule as this can have beneficial results, helping to insulate the remainder of the building from external noise (such as traffic) and weather.
 - Try also to retain as many of the original internal features of the chapel as possible — such as galleries and staircases — in their original positions.
 - Similarly, try to retain as many of the original fittings — such as panelling, light fittings, stained glass — as practical, in their original positions. Where this is not feasible, due to the new layout or to the size of fitting, it may be possible to reuse the fitting in a new position.
 - Wherever possible, the original windows and glazing should be retained. Where it is necessary to shut out the light from the window, this can be done by erecting permanent shutters or by constructing a false wall or partition inside the window opening.
 - Decorative ceilings should also be retained and be exposed to view where possible and appropriate. New partitions should be inserted in such a way that damage to ceilings (and other existing features) is avoided.
 - New floors should be designed and inserted in such a way so as to cause the minimal amount of damage to walls and other existing features. This may mean that a new floor has to be supported by an entirely new structure, thus avoiding touching other walls. It should be possible to construct a new floor within the chapel without needing to break holes into existing walls or roof in order to allow pre-made beams to be transported into position.
 - Finishes and fittings should be in harmony with their surroundings.





Rhosyn nenfwd, ECTARC, Llangollen.

Ceiling rose, ECTARC, Llangollen.

Cyffredinol

- Bydd yn rhaid wrth ganiatâd cynllunio ar gyfer unrhyw gynnig i newid defnydd neu addasu golwg capel.
- Bydd yn rhaid wrth ganiatâd Adeilad Rhestredig yn ogystal â chaniatâd cynllunio ar gyfer capel a restrir yn adeilad o ddiddordeb pensaernïol neu hanesyddol arbennig.
- Bydd yn rhaid i unrhyw newid defnydd o fan addoli crefyddol yn ddefnydd arall fodloni'r rheoliadau adeiladu presennol. Mae bodloni gofynion diogelwch tân yn hollbwysig, and o bosibl yn feichus, os bydd capel yn cael ei ddefnyddio at ddibenion y cyhoedd.

General

- Any proposed change of use or alteration to the appearance of a chapel will require planning permission.
- A chapel which is listed as being a building of special architectural or historic interest will require Listed Building Consent in addition to planning permission.
- Any change of use from a place of religious worship to another use will need to meet current building regulations. Meeting fire safety requirements is particularly important, and possibly onerous, if a chapel is to be used for public purposes.



Yr Awditoriwm, Amgueddfa Celfyddyd Fodern, Machynlleth (Capel y Tabernac).

Auditorium, Museum of Modern Art, Machynlleth (Y Tabernac).

Cyfeiriadau Defnyddiol

- **Cadw: Welsh Historic Monuments**
Adeilad y Goron
Parc Cathays
Caerdydd CF10 3NQ

Ffôn: 029 2050 0200 • Ffacs: 029 2082 6375
www.cadw.wales.gov.uk
- **Capel (Cymdeithas Treftadaeth y Capeli)**
Enw Cyswllt: Dr Peter Mason
61 Brockhurst Avenue
Bromborough
Wirral CH63 0HS

Ffôn: 01513 343635
- **Comisiwn Brenhinol Henebion Cymru**
Adeilad y Goron
Plas Crug
Aberystwyth SY23 1NJ

Ffôn: 01970 621200 • Ffacs: 01970 627701
www.rcahmw.org.uk
- **Cymdeithas Frenhinol y Penseiri yng Nghymru**
Adeilad Bute
King Edward VII Avenue
Parc Cathays
Caerdydd CF10 3NB

Ffôn: 029 2087 4753 • Ffacs: 029 2087 4926
www.architecture-wales.com
- **Ymddiriedolaeth Adeiladau Crefyddol Cymru**
10 Stryd y Dwr
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- **The Royal Commission on the Ancient and Historical Monuments of Wales**
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