

## The foot of the apple tree Troedrhiwfallen, Cribyn

Before and after restoration  
Cyn ac wedi'r adferiad



CARDIGANSHIRE WAS ONCE one of the most thatched counties in Britain, with hundreds of whitewashed, golden-roofed cottages. Today fewer than six remain, with a few more under tin roofs. Agriculture turned away from arable in the early twentieth century, so wheatstraw for thatch was no longer a free by-product, but wholesale destruction of these cottages in recent decades has given the county a new legacy of modern buildings that have nothing in common with the vernacular – they could just as easily be in Kent or Kentucky.

This paper documents the restoration of Troedrhiwfallen, a thatched Cardiganshire cottage in the village of Cribyn that had fallen into serious disrepair. Dating from the 1750s, it is a representative of a once common building type, now become a rare survival. Sitting on a valuable village-centre plot, and Grade II listed in the 1990s, there were five applications for permission to demolish before its rescue began in 2002. Restoration was grant-aided with the support of Cadw, who recognised its historic significance. This was third cottage restoration to be tackled.

Troedrhiwfallen had no running water, no kitchen, no bathroom, no drainage, no sewage. The property was originally semi-detached – the remains of two former buildings were uncovered during removal of soil build-up and tree stumps in the curtilage.

The house was constructed in a poor quality shaley rubble, with an underthatch supported by oak crucks. With a footprint of eighteen feet by thirty, it had a traditional kitchen and parlour layout to the ground floor, with a *crogloff* (sleeping loft) over half the house. It was subsequently heightened using “*clom*” (similar to cob, a mixture of clay, sand and straw) in the mid nineteenth century, when the original oak crucks and roof were raised and the roof re-thatched in wheat straw with gorse underthatch. The interior was fitted with traditional “in and out” panelling. Before the Second World War the roof was capped with protective tin. Uninhabited since the late 1950s, by 2002 Troedrhiwfallen was in an extremely decayed condition, with massive cracks in its walls.

However, the beauty of working on a house that has been derelict for so long is that one does not have to undo the errors of previous owners. There was no cement render to hack off, no concrete to excavate, no damp-proof course or double glazing to remove. The 1930s

ROEDD CEREDIGION UNWAITH yn un o siroedd gyda mwy o doeau gwellt na bron unrhyw sir arall ym Mhrydain, gyda channoedd o fythynnod gwyngalchog a tho euraid arnynt. Heddiw mae yna lai na hanner dwsin, gydag ambell un arall â tho sinc drosto. Cefnodd amaethyddiaeth ar drin y tir yn nechrau'r ugeinfed ganrif, ac felly doedd gwellt gwenith ddim ar gael yn rhad ac am ddim, ond mae distrywio'r bythynnod hyn ar raddfa fawr yn y degawdau diwethaf wedi gadael y sir gydag adeiladau modern nad oes Cymraeg rhyngddydd nhw a'r bensaerniaeth werinol – gallent yn hawdd fod yng Nghaint neu Kentucky.

Mae'r papur hwn yn cofnodi adferiad Troedrhiwfallen, bwthyn to gwellt o Geredigion, ym mhentref Cribyn, oedd wedi bron â mynd yn adfail. Roedd yn dyddio o'r 1750au, ac mae'n enghraifft o'r hyn a fu unwaith yn fath digon cyffredin o adeilad, ond bellach prin yw'r rhai a orosodd. Gan ei fod ar ben glwt o dir gwerthfawr yng nghanol y pentref, ac wedi'i Restru Gradd II yn y 1990au, roedd yna bum cais am ganiatâd i'w ddistrywio cyn y dechreuwyd ei arbed yn 2002. Cafodd yr adferiad gefnogaeth grant gan Cadw, a gydnabyddodd ei arwyddocâd hanesyddol. Hwn oedd y trydydd ymgais i adfer bwthyn. Doedd yna ddim dŵr tap, dim cegin, dim baddonny, dim traeniau, na dim carthffosiaeth yn Troedrhiwfallen. Yn wreiddiol roedd yn adeilad un talcen, ond datguddiwyd olion dau adeilad arall wrth symud y pridd a bonion coed yn y dalar.

Codwyd y lle o rwbel gwael sialog, gyda nenfwd dan y gwellt yn cael ei gynnal gan nenffyrch derw. Roedd ei droedfaint yn ddeunaw troedfedd wrth ddeg ar hugain, ac roedd yna gegin a pharlwr yn ôl y patrwm traddodiadol, a chrogloff uwchben hanner tŷ. Ym mhen amser fe godwyd y to'n uwch gan ddefnyddio *clom*, sy'n debyg i gob, (yn gymysgedd o glai, tywod a gwellt) yng nghanol y bedwaredd ganrif ar bymtheg, pan godwyd y nenffyrch gwreiddiol a'r to yn uwch ac ail-doi'r lle gyda gwellt gwenith dros eithin. Panelwyd y tu mewn yn y dull traddodiadol o “mewn ac allan”. Cyn yr Ail Ryfel Byd rhoddwyd gorchudd o sinc drosto i'w amddiffyn. Doedd neb wedi byw yno ers y 1950au ac erbyn 2002 roedd Troedrhiwfallen mewn cyflwr gwael iawn, gyda holltau mawr yn y muriau.

Ond un o'r pethau hyfryd ynglŷn â gweithio ar le sydd wedi bod yn adfail cyhyd yw nad oes raid dadwneud



brick chimney stack fell over with one satisfying kick. The walls had only ever been limewashed, and it was a few hours work to give them a new coat. Using locally found traditional materials such as lime, clay and gorse (for the underthatch) was both authentic – allowing the structure to flex and breathe – and cost-effective.

### Repairing the walls

The integrity of the cottage walls has been restored using steel reinforcements. Steel supports were attached to the end of each ceiling joist and these were used to tie the front and back walls. Each steel support has a larger plate bracing the structure against further movement. The collapsed corners were rebuilt with shale and a lime mortar mix. Steel rods tie the corners to the walls and the walls to each other. Steel ties were drilled into the two remaining corners. There was no attempt to rectify the lean of the walls. A broken cruck was repaired with a steel plate – in preference to a like for like replacement, maintaining the original oak roof which is the beauty of the house.

Holes were patched with a standard lime mortar mix – 3:1 sharp sand to lime. Coloured limewashes were used for the internal walls, using natural earth pigments to achieve the warm colours that the cottage originally enjoyed. “Marigold” has been used in the *cegin fawr* and the *croglofft*, “burnt umber” in the *parlwr*. Lime provides a breathable wall surface that allows dampness to escape and prevents water penetration. Red oxide paint was used on the wooden wall panels that were not limewashed; this linseed oil based paint helps nourish the timbers, and the oxide is a preservative.

It was tempting to envisage an ochre or even red limewash for the outside walls, but the cottage was white to begin with, and remained so. A simple white limewash was therefore appropriate. The walls were given six coats.

### Roof and chimney

Troedrhiwfallen had straw chimneys as late as the 1930s, but these were replaced by a brick stack when the tin roof was put on.

A key feature of the restoration was the renewal of the cottage’s traditional “long straw” wheatstraw thatch roof. As well as regionally correct, this is generally more durable than the water-reed thatching that is taking over



camgymeriadau cyn-berchnogion. Doedd yna ddim rendrad sment i’w dynnu i ffwrdd, dim concrid i’w gloddio, dim cwrs lleithder na ffenestri dwbl i’w tynnu oddi yna. Dim ond cic braf oedd ei angen i gael gwared ar y simnai bric o’r 1930au. Dim ond gwyngalch oedd wedi ei roi ar y muriau, a dim ond ychydig o oriau gymerodd hi i roi côt newydd arnyn nhw. Roedd defnyddio deunyddiau lleol traddodiadol megis calch, clai ac eithin (dan y to gwellt) yn ddilys, gan ei fod yn caniatáu i’r adeilad symud ac anadlu – ac yn gost-effeithiol.

### Trwsio’r muriau

Adferwyd integredd muriau’r bwthyn gydag atgyfnerthiadau dur. Cysylltwyd cynhalbyst dur i bob dist yn y nenfwd a’u defnyddio i glymu’r muriau blaen ac ôl. Mae yna blât mwy yn cryfhau pob cynhalbost rhag symud pellach. Ailgodwyd y conglaau oedd wedi dymchwel gyda chymysgedd o siâl a mortar calch. Clymir y conglaau i’r muriau a’r muriau i’w gilydd gyda rhodenni dur. Driliwyd clymau dur i mewn i’r ddwy gongl arall. Ni wnaed unrhyw ymdrech i gywiro goleddf y muriau. Trwsiodd nenfforch tor gyda phlât dur – yn hytrach na chyfnwid tebyg am ei debyg, gan gadw’r to derw gwreiddiol sy’n un o drysorau’r lle.

Caewyd unrhyw dyllau gyda chymysgedd safonol o forter calch – 3:1 tywod siarp. Defnyddiwyd calchiadau lliw ar y muriau mewnol, gyda lliwurau naturiol oedd yn creu’r lliwiau cynnes oedd yn nodweddiadol o’r bwthyn gwreiddiol. Defnyddiwyd “Marigold” yn y gegin fawr a’r groglofft, a “burnt umber” yn y parlwr. Mae calch yn creu arwyneb ar y muriau sy’n caniatáu i leithder ddianc ac yn atal hydreiddiad dŵr. Rhoddwyd paent ocsid coch ar y paneli pren ar y muriau nad oedd yn cael calchiad; mae’r paent hwn sydd â sail o olew had llin yn bwydo’r pren, a’r ocsid yn ei amddiffyn.

Roedd yn hawdd cael eich temtio i ddefnyddio calchiad ocr neu hyd yn oed coch ar y muriau allanol, ond gwyn oedd y bwthyn yn y dechrau, a chafodd ddal yn wyn. Felly roedd gwyngalch cyffredin yn addas. Rhoddwyd chwe chôt iddyn nhw.

### To a simnai

Hyd at y 1930au roedd yna simneiau gwellt yn Troedrhiwfallen, ond newidiwyd nhw am rai bric pan roddwyd y

◀ **Left** wall repair using 3:1 lime mortar mix **Right** limewashing  
**Chwith** trwsio mur gyda chymysgedd gwyngalch 3:1  
**Dde** gwyngalchu



▲  
Above the wheatstraw thatch roof **Right** constructing the chimney cage  
**Uwchben** y to gwellt gwenith  
**Dde** codi cawell y simnai

– despite the fact that this approach was once localised to places with an abundant supply of reed. Despite the fact that a tin roof has become something of a local tradition in its own right, it was judged more important to re-assert the rich heritage of Welsh thatch, with its authentic rustic shagginess. The straw was threshed by an ancient steam-powered thresher, and applied in the old way.

The chocolate-box decorated ridges of the Vale of Glamorgan appeal to some tastes, but they have no historical precedent, and are a modern import that comes with thatchers based on the other side of the border with England. Here a simple flush wrapover ridge was applied, traditional in Cardiganshire.

The original thatch was well-preserved, and it was necessary only to add a new layer. Ninety percent of the roof was still strong enough to walk on, and only a couple of square yards needed to be renewed. This was done using local materials, as it would have been done when the house was built in the 1750s. The rustic poles came straight from the hedgerow, and the gorse underthatch was fetched from the pasture behind the cottage. Troedrhiwfallen is now the only example outside a museum of this method of thatching.

The Cardiganshire thatched chimney was based on the evidence of old photographs. This was the first to be built for over a century. An insulated stainless steel flue was run through the middle to keep the fire risk low, and a twelve-foot high wooden cage was built using scrap wood from the frame that had held the tin roof in place.

The interior chimney hood was an easier task; the oak superstructure survived; ash rods had hazel woven between them and a lime clay daub finish was applied.

### Windows, doors and panelling

No window glass survived. One sash window was rescued from an old vestry; the other two were made up of glass found in skips in Aberaeron. The Georgian “crown” glass, with its ripples and imperfections, matches the age of the building. Stone window cills were rescued from a building that was being modernised. Because of the simplicity



gorchudd sinc ar y to.

Nodwedd allweddol o'r adferiad oedd adnewyddu to gwellt gwenith “hir” traddodiadol y bwthyn. Yn ogystal â bod yn gywir o ran arferiad yr ardal, mae hwn yn para'n hirach na'r to gwellt o gawn sy'n tueddu i gymryd drosodd – er gwaethaf y ffaith y cyfyngid y math hwn o do ers talwm i lefydd oedd â digonedd o gawn. Er bod yr arfer o osod to sinc wedi dod yn fath o draddodiad ynddo'i hun, barnwyd ei bod hi'n bwysicach i ail-ddatgan trefnadaeth gyfoethog toeau gwellt Cymru, gyda'i wedd flewog wledig dilys. Dyrniwyd y gwellt gydag injan dyrnu ager hynafol, a'i osod yn yr hen ddull.

Ym Mro Morgannwg mae brigau addurnedig, fel blwch siocled, yn apelio at chwaeth ambell un, ond does ganddyn nhw ddim cynsail hanesyddol; yn hytrach maen nhw wedi eu mewnfio'n weddol ddiweddar gyda'r towyr ddaeth drosodd o dros y ffin. Yn yr achos hwn, dim ond brig cydwastad amlapiol syml osodwyd, sy'n draddodiadol yng Ngheredigion.

Roedd y to gwellt gwreiddiol wedi cadw'n dda, a doedd dim ond rhaid rhoi haen newydd arno. Roedd naw deg y cant o'r to yn ddigon cryf i chi allu cerdded arno, a dim ond rhyw gwpl o lathenni sgwâr oedd rhaid eu hadnewyddu. Gwnaed hynny gyda deunyddiau lleol, fel y buasai wedi cael ei wneud pan godwyd y lle yn y 1750au. Daeth y polion gwladaidd o'r perthi, a daethpwyd â'r eithin i osod dan y to gwellt o'r borfa tu ôl i'r bwthyn. Troedrhiwfallen yw'r unig enghraifft ar wahân i rai mewn amgueddfa o'r dull hwn o doi.

Seiliwyd y simnai wellt yng Ngheredigion ar dystiolaeth hen ffotograffau. Hwn oedd y cyntaf i'w godi ers dros ganrif. Rhedwyd corn simnai o ddr gloyw trwy'r canol i leihau'r perygl o dân, a chodwyd cawell pren deuddeng troedfedd o uchder allan o'r ffrâm a ddaliai'r to sinc yn ei le.

Roedd hi'n haws adeiladu capan i'r simnai tu mewn; roedd yr uwchadeiladwaith derw wedi goroesi; roedd pren cyll wedi'i weu trwy rodenni onnen a gosodwyd rendrad o glai calch drosto.

### Ffenestri, drysau a phaneli

Doedd dim gwydr ffenestr wedi goroesi. Achubwyd un ffenestr godi o hen festri; crëwyd y ddwy arall gyda gwydr y cafwyd hyd iddo ar sgipiau yn Aberaeron. Mae'r gwydr “Coron” Sioraidd, gyda'i grychau a'i namau, yn cyd-fynd ag oed yr adeilad. Achubwyd silffoedd ffenestri o adeilad oedd yn cael ei foderneiddio. Oherwydd symlwydd y bwthyn ni chrogwyd y fframiau gyda phwysau, ond adeiniau llithro i'r blwch. Peintiwyd y fframiau gyda phaent olew llin sy'n para llawer hirach na'r rhai plastig modern, gan eu bod yn gallu gwrthsefyll hollti a phlicio. Rhoddwyd lliw “plwm coch” i'r ffenestri a drysau.

Roedd rhaid cael goleu naturiol i'r llawr cyntaf, gyda'i



of the cottage the sashes were not hung by weights, but just slide in a box casement. The frames were painted in linseed oil paints that have a much longer life-span than modern plastic-based paints, being resistant to cracking and peeling. Windows and doors were given a “red lead” colour.

It was necessary to introduce natural light to the first storey, with its *croglofft* sleeping platform. After discussions with Cadw (who originally suggested building dormers or enlarging the gable windows – but such ideas had no historical integrity and there was no sense making a two-storey house out of a cottage which had one-and-a-half storeys), three small single-glazed windows were inserted, crafted locally, at a fraction of the cost of modern upvc units.

Part of the restoration involved the recovery of hidden features. At the back of the cottage we uncovered an external doorway that had been infilled in the mid nineteenth century. Its oak pole lintels were in good condition. The house now as a result has a full cross-passage, from front to back.

The panelling was repaired using all the original timber that could be found; in fact the Georgian panelling in the house survived better than the Victorian work.

### Extending the house

With the original *cegin* more akin to a modern lounge – the main living room with an open fire – the ideal solution to the lack of a kitchen and bathroom was to put these in an extension, leaving the historic core of the house untouched. A simple rear lean-to was the least obtrusive option. A fake eighteenth-century stone build with a thatch roof was one way of achieving this but the decision was taken to erect a tin extension that could have been put up any time between 1880 and 1930 – many of the local cottages were “capped” in tin in this period, and lean-tos were often built at the same time. The re-opened rear doorway gave a natural entrance into the extension. The surface finishes are all traditional – painted matchboard inside and casements using Victorian glass; the fittings are period – 1930s roll-top bath and hand basin, fitted cupboards *circa* 1900. However, the

lwyfan cysgu o groglofft. Ar ôl trafod gyda Cadw (oedd yn wreiddiol wedi awgrymu codi dormurau neu ehangu’r talfffenestri – ond nid oedd gan syniadau o’r fath ddim hygyrdeidd hanesyddol, a doedd yna ddim pwynt creu adeilad deulawr allan o fwthyn un llawr a hanner), gosodwyd tair ffenestr fach sengl, wedi eu gwneud yn lleol, am gyfran fechan iawn o gost unedau upvc modern.

Roedd rhan o’r adferiad yn golygu adfer nodweddion oedd wedi cael eu cuddio. Yng nghefn y bwthyn fe ddatguddion ni drws allanol oedd wedi ei lenwi yng nghanol y bedwaredd ganrif ar bymtheg. Roedd y capanau derw mewn cyflwr da. Erbyn hyn, felly, mae yna groes-gyntedd llawn, o’r blaen i’r cefn.

Cafodd y paneli eu trwsio gan ddefnyddio pob darn o’r pren gwreiddiol y gellid cael gafael arno; fel mae’n digwydd, roedd y paneli Sioraidd yn yr adeilad wedi goroesi’n well na’r gwaith Fictoriaidd.

### Estyn y tŷ

Gan fod y gegin wreiddiol yn debycach i lolfa fodern – y brif ystafell eistedd gyda lle tân agored, yr ateb delfrydol i’r diffyg cegin fach a baddonny oedd gosod nhw mewn estyniad, gan adael calon hanesyddol yr adeilad heb ei gyffwrdd. Estyniad ategol syml yn gorffwys ar y tŷ oedd dewis lleiaf ymyrgar. Defnyddio cerrig deunawfed ganrif ffug gyda tho gwellt oedd un ffordd o gyflawni hyn, ond penderfynwyd codi estyniad sinc a allai fod wedi ei godi unrhyw bryd rhwng 1880 a 1930 – rhoddwyd gorchudd cyffelyb ar lawer o fythynnod lleol yn y cyfnod hwn, ac roedd codi estyniad o’r fath yr un pryd yn arferiad cyffredin. Roedd y drws cefn oedd wedi’i ailagor yn fynedfa naturiol i’r estyniad. Mae’r arwynebau i gyd yn draddodiadol – pren matsis wedi ei beintio tu mewn a chasmentau o wydr Fictoriaidd; mae’r ffitiadau yn perthyn i gyfnod – bath a basn rhodop o 1930, cypyrddau wedi’u ffitio o tua 1900. Er hynny, mae’r dull adeiladu yn sylfaenol fodern. Peintiwyd y tu allan gyda phaent ocsid haearn..

### Dodrefn

Ar y cyfan henebion gwledig Cymreig yw’r dodrefn, gan gynnwys bwrdd cegin ffermdy a choffor aml-banelog o Sir Fynwy o’r 1770au. Adeiladwyd cadair ffyn nodweddiadol o Geredigion gyda rhasglion-ffyn a neddau. Gwnaed y gwely canopi yn lleol gan ddefnyddio cefn sgiw oedd wedi pydru ar gyfer y pen.

### Gwersi

Er gwaethaf y ffaith fod adfer adeiladau hanesyddol wedi dod yn ffasiynol a nodweddion “cyfnod” yn cael eu hystyried yn gyffredinol fel pethau sy’n cynyddu gwerth unrhyw gartref, mae pobl yn dal i dynnu allan ffenestri codi Sioraidd a Fictoriaidd a gosod rhai plastig nad ydynt yn para fwy nag ugain mlynedd. Cyfnewidir toeau llechi gwreiddiol am fathau eraill mewn plastig gwael sy’n cyrluo yn yr haul, ac mae ffasgia a byrddau soffit yn mynd

◀ **Far left** The tin extension before painting  
**Chwith eithaf** estyniad sinc cyn ei beintio



▲ **Above** the croglofft **Uwchben** y groglofft  
**Below** Victorian paint surfaces were left untreated where possible  
**Islaw** arwynebau paent Fictoriaidd a adawyd heb eu trin lle’r oedd hi’n bosib



construction method is essentially modern. The exterior was painted in iron oxide paint.

### Furnishings

The house is by and large furnished with Welsh country antiques, including a farmhouse kitchen table and a Monmouthshire multi-panel coffer dating from the 1770s. A Cardiganshire stick chair was built using traditional spoke-shaves and adzes. The four-poster (*tester*) bed was made locally using the back from a rotten settle (*W. sgiw*) to make the headboard.

### Lessons

Despite the fact that restoring historic buildings has become fashionable and “period” features are by and large seen as adding value to any home, people continue to rip out Georgian and Victorian sashes and replace them with plastic windows with a twenty-year life-span. Original Welsh slate roofs are still being replaced with cheap plastic-based alternatives that curl in the sun, and fascia and soffit boards are following this trend in the plasticisation of traditional houses. Redundant country estates and huge empty factories make dramatic television, but we really need to address the conservation of our everyday homes – the Victorian terraces, Edwardian villas, and 1930s semis that form our daily streetscape. Millions of pounds are not needed to maintain the character of our humblest buildings, just the interest and energy to do the job right.

Fortunately there is a growing awareness of the need to use traditional materials when repairing old buildings. In West Wales, at least, it is possible the tide has turned – there is even somebody using *clom* (earth) for building.

The difficulty is that we lack a large-enough network of craftspeople skilled in renovation and conservation.

The tradition of Welsh thatching has disappeared; we need to train young people in this craft. Water-reed thatching has taken over in most thatched areas because it can be attached easily and is relatively cheap. However, it has a very different finish to long wheatstraw, and is not as durable. Restorers don't repair stone buildings with brick, so why use inappropriate thatching material?

Well-made wooden windows last longer and look infinitely better than plastic, and generally cost less.

Virtually all our pre-1900 buildings used lime in their construction, and it remains an affordable and suitable material. Lime should be used where possible instead of cement, and limewash rather than plastic masonry paints. It would be nice to be able to buy a tub of lime putty at Jewsons. Calch Tŷ Mawr at Brecon supply lime. For many builders still, however, cement is the only material they know; but using cement on old buildings often leads to damp problems, compounded by the use of plastic-based masonry paints.

Traditional red oxide paints are available from farmers'

yr un ffordd tuag at blastigeiddio tai traddodiadol. Mae ystadau gwledig di-fudd a ffatrïoedd enfawr gwag yn gwneud rhaglenni teledu dramatig, ond rhaid inni hefyd ystyried yn ddwys gadwraeth ein cartrefi bob dydd – y terasau Fictoraidd, villas Edwardaidd a thai un talcen o'r 1930au sy'n rhan o'n strydlun dyddiol. Does dim angen miliynau o bunnau i gynnal cymeriad ein hadeiladau mwyaf distadl, dim ond y diddordeb a'r egni i wneud yr hyn sy'n iawn.

Yn ffodus, mae yna ymwybyddiaeth gynyddol o'r angen i ddefnyddio deunyddiau traddodiadol wrth drwsio hen adeiladau. Yn y gorllewin, o leiaf, mae'n bosib fod y llanwr wedi troi – mae yna hyd yn oed rhywun yn defnyddio clom (pridd a chlai a gwellt) ar gyfer adeiladu.

Y broblem yw ein bod heb rwydwaith digon mawr o grefftwyr medrus ym maes adnewyddu a chadwraeth.

Mae'r grefft Gymreig o osod to gwellt wedi diflannu; mae angen inni hyfforddi pobl ifanc i wneud y gwaith. Yn y rhan fwyaf o ardaloedd lle ceir toeau gwellt, mae'r defnydd o gawnwellt wedi disodli'r hen ddull am y gellir ei osod mor hawdd a'i fod yn weddol rad. Er hynny, mae ei olwg yn dra gwahanol i wellt gwenith hir, a wnaiff o ddim para cyhyd. Go brin y byddai adferwyr yn trwsio adeilad carreg gyda bric, felly pam defnyddio deunydd anaddas i osod to gwellt?

Mae ffenestri pren wedi eu gwneud yn grefftus yn para'n hirach ac yn edrych yn llawer iawn gwell na phlastig, ac yn gyffredinol yn costio llai.

Defnyddiwyd calch wrth adeiladu bron ein holl



merchants; these farm oxides are often linseed based, like pre-thirties paints. The oxide acts as a wood preservative, and prevents ironwork from rusting. The linseed oil gives the paint a good bond with any surface, rather than being simply an inflexible coat that will crack and peel in the sun.

Ninety percent of floors can be left alone; despite the fact that at Troedrhiwfallen quarry tiles were laid directly on to earth the floor was remarkably dry – there was no “rising damp” – if there is such a thing.

It is often “extensions” that cause most damage to older properties – flat-roofed garage extensions are amongst the worst culprits. Fake Victorian conservatories are even being added to modernist homes from the 1960s. However, in some cases an extension is a suitable and viable option, but the alterations must respect the original building.

The skills involved in conserving a house like Troedrhiwfallen are within the reach of any competent builder. Conservation need not be specialist work. Limewash is cheaper than plastic-based emulsion; red oxide paints cheaper than standard glosses. But Wales is crying out for conservation skills.☺

adeiladau cyn 1900, ac mae'n dal yn ddeunydd addas a rhesymol ei bris. Lle bynnag y bo'n bosib, dylid defnyddio calch yn lle sment, a gwyngalch yn hytrach na phaent meini plastig. Byddai'n braf i allu prynu twb o bwti calch yn Jewsons. Mae Calch Tŷ Mawr yn Aberhonddu yn cyflenwi calch. Ond i lawer o adeiladwyr, dim ond sment maen nhw'n gyfarwydd ag ef; ond mae defnyddio sment ar hen adeiladau yn aml yn creu lleithder, sy'n waeth pan ddefnyddir paent meini o sail blastig.

Mae paent ocsid coch traddodiadol ar gael oddi wrth fasnachwyr amaethyddol; yn aml mae'r ocsidiau amaethyddol hyn yn cynnwys olew had llin, fel paent cyn y 1930au. Mae'r ocsid yn dda am ddiogelu'r pren, ac yn atal y gwaith haearn rhag rhydu. Mae'r olew had llin yn bondio'n dda gydag unrhyw arwynebedd, yn hytrach na bod yn gôt anhyblyg fydd yn hollti a phlcio yn yr haul.

Gellir gadael llonydd i naw deg y cant o lorïau; er gwaetha'r ffaith fod teiliau chwarel wedi'u gosod yn uniongyrchol ar y llawr pridd yn Troedrhiwfallen roedd y llawr yn rhyfeddol o sych; dim “lleithder codi” – os oes y fath beth.

Yn aml “estyniadau” sy'n achosi'r problemau mwyaf i hen adeiladau – estyniadau i greu garej to gwastad yw un o'r mathau gwaethaf. Ers y 1960au mae hyd yn oed ystafelloedd gwydr ffug-Fictoraidd yn cael eu hadeiladu ar gartrefi modernaidd. Er hynny, mae estyniad yn ddewis addas a chynladwy mewn rhai achosion, ond rhaid i'r newidiadau barchu'r adeilad gwreiddiol.

Mae'r medrau sydd eu hangen wrth ddiogelu lle fel Troedrhiwfallen o fewn cyrraedd unrhyw adeiladydd gwerth ei halen. Does dim rhaid i gadwraeth fod yn waith arbenigol. Mae lliwgalch yn rhatach nag emylsiwn plastig; paent ocsid coch yn rhatach na glos safonol. Ond mae Cymru'n crefu am fedrau cadwraethol.☺

## Discussion

### Trafodaeth

DISCUSSION BEGAN WITH a focus on **accreditation** for architects and surveyors wanting to work in conservation. **Tom Cassidy** mentioned that Cadw took no firm view. Partly because Wales represents a small catchment area caution seemed appropriate but this did not negate the need to obtain the right expertise and skills. **Mike Garner** felt that accreditation was in the end inevitable, and would be a product of circumstances. Diocesan advisory committees and the Heritage Lottery Fund, for instance, were insisting on accreditation for projects. It was pointed out that the way forward partly lay with an effective directory of people and companies with traditional building skills; Tŷ Mawr Lime, it was noted, had an online skills directory.

**Maureen Kelly Owen** reminded participants that the RIBA practice lists indicate whether members have historic building skills; and it was in any case always open to clients to interview potential architects. **Tom Lloyd** recognised this but remained concerned that often clients lack the knowledge that they actually need specific expertise and will rely on sources such as *Yellow Pages* to find an architect or craftsman.

**Alan Gardner** indicated that he had resisted accreditation and that his experience was that accreditation did not always guarantee quality. It was something of a bandwagon. On the other hand he was sure that in the end, as a practitioner in England, he would not be able to escape accreditation and that it would be unavoidable in Wales.

#### Listing issues

A participant who was a surveyor commented that he was concerned that the listing process did not require consultation with owners. He also considered that in the general matter of expertise surveyors could be as capable as architects; often these things were a matter of common sense. **Tom Cassidy** emphasised that Cadw never seeks to enter a property without the owner's permission, but that as yet there was no duty to consult owners regarding listing. This could well change. **Tom Lloyd** considered that it was relatively new in Wales that motivated and skilled people such as **Greg Stevenson** were ready to take on complex conservation projects. A lot of vernacular buildings were still available to be saved by the knowledgeable; this was unlike the situation that now obtained in southern England, for example. It was commented that "knee-jerk" reactions from owners fearing listing were unhelpful, but that it was clear that proper funding was needed to aid buildings needing conservation work. **Tom Lloyd** noted that listing is not a barrier to the beneficial use of a property, and that as the understanding of the heritage developed the advantages of listing would be better understood; while **Tom Cassidy** commented that Cadw receives many complaints about the failure to list, rather than the fact of listing. Moreover, although parliament had not allocated any budget to compensate

DECHREUWYD TRWY GANOLBWYNTIO ar ar gyfer penseiri a syrfewyr oedd eisiau gweithio mewn cadwraeth. Nododd **Tom Cassidy** nad oedd gan Cadw unrhyw farn bendant. Yn rhannol oherwydd fod Cymru'n ddalgylch bychan roedd angen pwyll, ond doedd hyn ddim yn golygu nad oedd angen cael yr arbenigedd a medrau priodol. Teimlai **Mike Garner** fod achrediad yn anochel, ac y byddai'n tarddu o amgylchiadau. Roedd pwyllgorau ymgynghorol esgobaethol a Chronfa Treftadaeth y Loteri, er enghraifft, yn mynnu cael proses o achredu ar gyfer prosiectau. Esboniwyd mai'r ffordd ymlaen yn rhannol oedd cael cyfarwyddiadur o bobl a chwmnïau oedd â medrau adeiladu traddodiadol; roedd gan Calch Tŷ Mawr, er enghraifft, gyfarwyddiadur o fedrau ar lein.

Atgoffodd **Maureen Kelly Owen** y cyfranwyr fod rhestrau ymarferwyr y RIBA yn nodi a oedd gan aelodau fedrau adeiladu ar gyfer llefydd hanesyddol a, beth bynnag, roedd gan gleient bob hawl i holi y pensaer. Roedd **Tom Lloyd** yn cydnabod hyn ond yn parhau i ofidio bod llawer o gleientau heb sylweddoli fod angen gwybodaeth arbenigol penodol arnyn nhw, ac yn troi at ffynonellau fel *Yellow Pages* am bensaer neu grefftwr.

Dwedodd **Alan Gardner** ei fod wedi ymrwnged â chael ei achredu ac o'i profiad roedd yn amau a oedd achredu yn gwarantu safon dda bob tro. Roedd yn fath o ddilyn y ffasiwn. Ar y llaw arall roedd yn sicr yn y diwedd, gan ei fod yn gweithio yn Lloegr, na fyddai'n medru osgoi cael ei achredu ac yn y diwedd byddai'r un peth yn anochel yng Nghymru.

#### Materion rhestru

Nododd un cyfrannwr, a oedd yn syrfewr, nad oedd y broses o restru yn galw am ymgynghori gyda'r perchnogion. Roedd hefyd yn ystyried, ym maes arbenigedd, y gallai syrfewyr fod mor abl â phenseiri; yn aml, mater o synnwyr cyffredin oedd hi. Pwysleisiodd **Tom Cassidy** nad oedd Cadw fyth yn ceisio mynd i mewn i adeilad heb ganiatâd y perchennog, ond nad oedd yna hyd yn hyn ddyletswydd i ymgynghori gyda'r perchnogion yngly'n â rhestru. Gallai hyn newid. Roedd **Tom Lloyd** yn meddwl fod y ffaith fod pobl fedrus a brwdfrydig fel **Greg Stevenson** yn barod i ymgymryd â phrosiectau cadwraeth cymhleth yn beth gweddol newydd yng Nghymru. Roedd llawer o'r adeiladau gwerinol yn dal yno i'w hachub gan y rhai oedd â'r wybodaeth angenrheidiol; roedd hyn yn wahanol i'r sefyllfa yn ne Lloegr, er enghraifft. Nodwyd na oedd ymateb difeddwl gan berchnogion oedd ag ofn i'w heiddo gael eu restru o gymorth, ond roedd hi'n eglur fod rhaid wrth gyllido digonol i helpu adeiladau oedd ag angen gwaith cadwrol. Sylwodd **Tom Lloyd** nad yw rhestru'n atal defnydd buddiol o eiddo, ac wrth i ddealltwriaeth o natur cadwraeth gynyddu byddai manteision rhestru'n dod yn fwy derbyniol; tra'r oedd **Tom Cassidy** yn nodi fod Cadw'n derbyn llawer o gwynion am beidio restru, yn hytrach nag am restru ei hun.

owners of listed properties the use of traditional processes and materials should normally not be more expensive in terms of lifetime costs. He felt that the cost of ownership should not be a burden in real terms, and that ownership of an historic property should be linked with pride. Listing also tended to increase the value of properties.

**Greg Stevenson** pointed out that in England Grade II properties were not eligible for state grant aid, whereas this can be available in Wales. The position here is also better than in Northern Ireland or Eire. In Wales, even unlisted buildings may be eligible for help. **Alan Gardner** felt that there remained a need to explain to owners why conservation is necessary. The strategy of minimum intervention means that costs can be a lot less than those incurred using modern materials. Money can be wasted, as he had pointed out, on inserting a damp proof course.

**Siarlys Evans** emphasised that the key criterion for the Heritage Lottery Fund is value for money, not the lowest cost. **Maureen Kelly Owen** added that this needed to be demonstrated through the right approach.

### Information

**Greg Stevenson** suggested that there was an issue of information available in Wales and that this was something that Cadw should be able to address. By comparison English Heritage had been able to place a considerable volume of guidance on the details of conservation on-line and freely accessible. **Trefor Thorpe** responded that it was hoped to increase the list of advisory notes available from Cadw. Greg emphasised that his perception was that there was a need for information that was very specific on matters of detail rather than more general discussions of building types. **Tom Cassidy** asked that people bear in mind the limits of Cadw's capacity and the fact of its high overheads. Cadw needed to focus its actions on where it could get results most effectively; part of the process was the winning of hearts and minds – the purpose of this event.

### Change of use

**Michael Francis** raised the issue of change of use. Today, he suggested, the emphasis was on maintaining an existing use. But especially in rural areas the change of use of barns to housing was more flexible than others. Surely, he argued, it was better to accept a change of use if this enabled a building to be saved. **Nick Lloyd** stated that his preference was for employment uses rather than housing, but that barns were better converted to homes than left to rot. He suggested that there were different issues at stake for listed and unlisted examples. It was noted that in parts of Wales – Snowdonia for instance – there was a glut of agricultural conversions to holiday lets; nothing else was being put forward and these were hard to resist because of the need for agricultural diversification. There was also the problem of getting good design; there was

Yn ogystal, er nad oedd y senedd wedi pennu cyllideb ar gyfer digolledu perchnogion adeiladau rhestredig, fel arfer ni ddylai'r defnydd o ddulliau a deunyddiau traddodiadol fod yn fwy drud yn nhermau gwir gostau. Credai na ddylai cost perchnogaeth eiddo fod yn fwrn mewn termau go iawn, ac y dylai bod yn berchen ar adeilad hanesyddol fod yn achos balchder. Roedd rhestru, hefyd, yn tueddu i gynyddu gwerth eiddo.

Nododd **Greg Stevenson** nad oedd adeiladau Gradd II yn Lloegr yn gallu derbyn grant gan y wladwriaeth, ond eu bod yng Nghymru. Mae'r sefyllfa yma yn well na Gogledd Iwerddon a Gweriniaeth Iwerddon hefyd. Yng Nghymru gall hyd yn oed adeiladau sydd heb eu rhestru dderbyn cymorth. Teimlai **Alan Gardner** fod yna o hyd angen egluro i berchnogion pam fod cadwraeth yn bwysig. Gall strategaeth o ymyrryd cyn lleied â phosib olygu costau llawer llai na phe defnyddid deunyddiau modern.. Gellir gwastraffu arian, fel y sylwodd, ar osod cwrs lleithder.

Pwysleisiodd **Siarlys Evans** mai'r llinyn mesur allweddol i Gronfa Treftadaeth y Loteri yw gwerth eich arian, nid y gost leiaf. Ateggodd **Maureen Kelly Owen** fod rhaid profi hynny trwy ymagwedd briodol.

### Gwybodaeth

Awgrymodd **Greg Stevenson** fod yna broblem ynglŷn â chael hyd i wybodaeth yng Nghymru, a hyn yn rhywbeth y dylai Cadw allu ei ddatrys. Mae English Heritage wedi gallu gosod swmp o gyfarwyddyd am fanylion ar lein ac ar gael yn rhwydd. Atebodd **Trevor Thorpe** fod yna obaith cynyddu'r nodiadau esboniadol oedd ar gael gan Cadw. Pwysleisiodd Greg ei ddirnadaeth ef oedd fod angen gwybodaeth benodol iawn ar faterion manwl yn hytrach na thrafodaethau cyffredinol ar fathau o adeiladau. Gofynnodd **Tom Cassidy** i bobl gofio cyfyngiadau Cadw, a'i gostau cyffredinol uchel. Roedd rhaid i Cadw ganolbwyntio'i weithgareddau ar y manau lle gallai fod yn fwyaf effeithiol; rhan o'r broses oedd ennill calonnau a meddyliau – sef pwrpas y digwyddiad hwn.

### Newid defnydd

Cododd **Michael Francis** gwestiwn newid defnydd. Heddiw, awgrymodd, roedd y pwyslais ar gadw at y defnydd presennol. Ond, yn enwedig mewn ardaloedd gwledig, roedd yr addasu ar sgubordai i fod yn dai annedd yn fwy hyblyg na rhai eraill. Dadleuodd ei bod hi'n siw'r o fod yn well derbyn newid yn nefnydd adeilad os oedd hynny'n golygu ei arbed. Dwedodd **Nick Lloyd** mai ei ddewis ef oedd defnydd fel gweithle yn hytrach nag fel tŷ, ond ei bod hi'n well addasu sgubor yn dŷ yn hytrach na'i adael i ddadfeilio. Awgrymodd fod yna gwestiynau gwa-hanol yn codi yn achos adeiladau rhestredig a'r gweddill. Nodwyd fod yna lawer iawn o addasu adeiladau amaethyddol i fod yn rhai gwyliau mewn rhannau o Gymru, yn enwedig yn Eryri, er enghraifft. Doedd dim awgrymiadau

a skills deficit that meant that many planning applications were submitted by the untrained and dealt with by development control officers. The quality was often poor, and change of use remained better than the decay of a traditional structure.

**Greg Stevenson** pointed out that the Cardiganshire Unitary Development Plan requires a demonstration that no other use is viable before permitting residential conversion. The policy applied to any rural building and enabled the conversion of very remote properties to holiday lets to be resisted through the requirement for servicing. A participant suggested that this policy does not work in the Snowdonia National Park.

### Information again

**Dave Jump** returned to the issue of guidance. He had been pleased to hear **Colin Palmer's** talk on building regulations; this was a great opportunity to offer guidance to all other practitioners and share expertise. Colin responded that he felt that appropriate guidance could be found in the documents but that this was either over complicated or deeply buried.

**David Cox** suggested that the listing process should provide both protection and information. Information at the local level was very useful; the Vale of Glamorgan's "County Treasures" project, initiated by the Penarth Society, was an exemplar of the bottom-up evaluation of the historic environment that was needed alongside the views of experts. **Tom Lloyd** agreed and noted that the fact that there is a gap where the views of experts and local people should come together had been raised in the recent Historic Environment Review.

**Siarlys Evans** raised a more general question based on his experience in surveying out-of-use chapels: how do we deal with traditional buildings which are not "the best" and therefore less likely to be responsibly conserved? **Bill Davies** responded that it was reasonable to recognise that tastes and values change. Greg had drawn attention to a tin garage as an important survival. The truth is that we have always altered and extended buildings and that nowadays, we would not permit a project such as Castell Coch. Taste and context were crucial. The fact was that some old buildings might well be replaced by something better.

In closing, **Tom Cassidy** emphasised that Cadw was very concerned that owners should have the right information to help them look after their properties responsibly. ☺

eraill yn cael eu cynnig, ac roedd hi'n anodd gwarafun y prosiectau oherwydd yr angen am ddargyfeirio ym myd amaethu. Roedd yna broblem hefyd o gael dyluniadau da; roedd yna brinder medrau a olygai fod llawer i gais am ganiatâd cynllunio yn dod o law pobl heb eu hyfforddi ac yn cael eu trafod gan swyddogion rheoli datblygiad. Roedd yr ansawdd yn wael yn aml, ac roedd newid y defnydd yn well dewis na dadfeiliad strwythur traddodiadol.

Esboniodd **Greg Stevenson** fod Cynllun Datblygu Unedol Ceredigion yn mynnu bod rhaid profi nad oedd unrhyw ddefnydd ymarferol gwahanol cyn caniatáu addasu fel tŷ annedd. Roedd y polisi yn cynnwys pob adeilad gwledig ac yn galluogi'r cyngor i wrthwynebu addasu adeiladau anhygyrch i fod yn dai gwyliau oherwydd yr angen i ddarparu gwasanaethau. Awgrymodd un cyfrannwr nad oedd y polisi hwn yn gweithio ym Mharc Cenedlaethol Eryri.

### Gwybodaeth eto

Dychwelodd **Dave Jump** at gwestiwn cyfarwyddo. Roedd yn falch i glywed sgwrs **Colin Palmer** ar reolau adeiladu; roedd hyn yn gyfle gwych i gynnig cyfarwyddyd i ymarferwyr eraill a rhannu arbenigedd. Atebodd Colin bod cyfarwyddyd priodol ar gael yn y dogfennau, ond ei fod naill ai'n rhy gymhleth neu wedi ei gladdu yng nghanol gormod o bethau eraill.

Awgrymodd **David Cox** y dylai'r broses o restru gynnig amddiffyniad a gwybodaeth. Roedd gwybodaeth yn lleol yn dra hwylus; roedd prosiect "Trysorau'r Sir" Bro Morgannwg, gychwynwyd gan Gymdeithas Penarth, yn enghraifft dda o'r gwerthfawrogi adeiladol ar yr amgylchfyd hanesyddol yr oedd ei angen i gydfynd gyda gwybodaeth yr arbenigwyr. Cytunodd **Tom Lloyd**, a sylwi fod yna fwllch lle y dylai'r arbenigwyr a'r bobl leol ddod ynghyd wedi ei nodi mewn Adolygiad Amgylchfyd Hanesyddol diweddar.

Cododd **Siarlys Evans** gwestiwn mwy cyffredinol ar sail ei brofiad wrth adolygu capeli oedd wedi cau: sut ydyn ni i drafod adeiladau hanesyddol sydd heb fod yn rhai "arbennig", ac felly yn llai tebyg o dderbyn cadwraeth gyfrifol? Atebodd **Bill Davies** ei bod hi'n rhesymol i gydnabod fod chwaeth a gwerthoedd yn newid. Roedd Greg wedi tynnu sylw at garej sinc fel enghraifft bwysig o orosi. Y gwirionedd yw ein bod ni bob amser wedi addasu ac estyn adeiladau ac na fydden ni heddiw yn caniatáu codi lle fel Castell Coch. Roedd chwaeth a chyddestun yn allweddol. Roedd hi'n ffaith y gallai rhai hen adeiladau gael eu disodli gan bethau gwell.

Wrth gau, pwysleisiodd **Tom Cassidy** fod Cadw'n awyddus iawn i berchnogion dderbyn y wybodaeth gywir i'w cynorthwyo i ofalu am eu hadeiladau mewn modd cyfrifol. ☺

## Authors

**Trefor Thorpe** is a conservation architect, working for Cadw, the Welsh Assembly Government's agency for the historic environment.

**Bill Davies** has had a distinguished career as an architect, and is currently a consultant to WynThomas Gordon Lewis. He is a trustee of the Civic Trust for Wales.

**Mike Garner** is a partner in the Garner Southall Partnership, founded in 1974. He specialises in the conservation of historic buildings.

**Edward Holland** is conservation officer for Monmouthshire County Council. He has recently published *Converting historic farm buildings in Wales for Cadw*.

**Colin Palmer** is Building Control Manager with Monmouthshire County Council

**Geraint Roberts** specialises in building conservation and is an Associate Director of B3Burgess in Newtown. The examples relating to the Hanbury-Tracy family were utilised with the kind permission of Gareth Jones, Regional Director of B3 Burgess author of a master's thesis on "The concrete buildings of Gregynnog" (2003).

**Alan Gardner**, formerly Technical Secretary for SPAB, now works for Tim Ratcliffe Associates, based in Oswestry.

Archaeologist, author and consultant **Greg Stevenson** lectures in Welsh heritage at Lampeter. He restores buildings and provides them with museum quality interiors. His most recent book is on houses of the 1930s.

## Participants, Llandrindod, 18 March 2004 Cyfranogion, Llandrindod, 18 Mawrth 2004

Judith Alfrey  
John Barrow  
Jean Booker  
Peter Booth  
Tom Cassidy  
Jane Chamberlain  
David Cox  
Nancy Cox  
Lindsay Cuddy  
J Daniell  
Bill Davies  
Harriet Devlin  
C Durms  
F Edwards  
Kate Edwards  
M Edwards  
Alyson Evans  
Siarlys Evans  
M Francis  
Alan Gardner

Mike Garner  
Stephen Gear  
I Gough  
M Goulden  
J Green  
Matthew Griffiths  
Bill Harries Baker  
W J Hastings  
M Hemmings  
K Hilsden  
Duncan Hockridge  
P Holden  
Edward Holland  
Melissa Howells  
R Ingledon  
Anna J Irwin  
D James  
Claire Jenkins  
J A Jones  
G Jones

G H Jones  
S A Jones  
G E Jones  
Dave Jump  
Maureen Kelly Owen  
Nicholas Lloyd  
Tom Lloyd  
Kirsty Martin  
Patricia Martin  
Geoff Mein  
G Morgan  
Graham Oram  
Colin Palmer  
D Parry  
R Price  
D Pritchard  
N J M Rees  
C Rees-Jones  
Paul Regan  
Alun Richards

N Roberts  
Geraint Roberts  
D G Roderick  
C Sheppard  
Greg Stevenson  
D G Strong  
A B D Thomas  
Arwel Thomas  
Lowri Thomas  
Trefor Thorpe  
H M Lloyd  
H M Tudor  
S A Tudor  
Paul Vanner  
Lisa Way  
John W Williams  
K Williams  
N Williams

## Awduron

Pensaer cadwraethol yw **Trefor Thorpe**, yn gweithio i Cadw, asiantaeth Llywodraeth y Cynulliad Cenedlaethol dros yr amgylchfyd hanesyddol.

Cafodd **Bill Davies** yrfa ddisglair fel pensaer, ac mae nawr yn ymgyngorydd gyda Wyn Thomas Gordon Lewis. Mae'n ymddiriedolwr i Ymddiriedolaeth Ddinesig Cymru.

Mae **Mike Garner** yn bartner yng nghwmni Garner Southall, a sefydlwyd yn 1974. Mae'n arbenigo ar gadwraeth adeiladau hanesyddol.

Swyddog cadwraethol Cyngor Sir Fynwy yw **Edward Holland**. Yn ddiweddar fe gyhoeddodd *Conserving historic farm buildings in Wales* i Cadw.

**Colin Palmer** yw Trefnydd Rheoli Adeiladu Cyngor Sir Fynwy.

Mae **Geraint Roberts** yn arbenigo mewn cadwraeth adeiladau ac mae'n Gyfarwyddwr Cysylltiol o B3Burgess yn y Drenewydd. Defnyddiwyd yr enghreifftiau o deulu Hanbury-Tracy gyda chaniatâd caredig Gareth Jones, Cyfrwyddwr Rhanbarthol B3Burgess, awdur thesis mesitr ar "The Concrete buildings of Gregynnog" (2003).

Mae cyn-Ysgrifennydd Technolegol y Gymdeithas i Amddiffyn Adeiladau Hanesyddol, **Alan Gardner**, bellach yn gweithio i Tim Radcliffe Associates, gyda'i ganolfan yng Nghroesoswallt.

Mae'r archeolegydd, awdur ac ymgyngorydd **Greg Stevenson** yn darlithio ar Dreftadaeth Cymru yn Llanbedr. Mae'n adfer adeiladau a darparu mewnlion o ansawdd amgueddfa. Mae ei lyfr diweddaraf ar dai'r 1930au.