



Arddangosfa Celfyddydau Gweledol
Visual Arts Exhibition



Cynnwys

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O'r Gadair

From the Chair

Braf yw croesawu'r Eisteddfod Genedlaethol yn ôl i'r Gogledd-ddwyrain unwaith eto a chael cyfle i gyflwyno agweddau ar y Celfyddydau Gweledol i chi. Mae'r Is-bwyllgor lleol, gyda chefnogaeth y Panel Sefydlog ac arweiniad Swyddog Celfyddydau Gweledol yr Eisteddfod, Robyn Tomos wedi llwyddo i gyflwyno arlwy amrywiol ar eich cyfer. Hyderaf y bydd yn rhoi pleser i'r gwylwyr, yn ennyn a datblygu trafodaethau brwd ymysg sylwebyddion, ac yn cyplysu'r traddodiadol â'r cyfoes.

Mae cynnwys yr arddangosfa gelfyddyd gyfoes, flynyddol, bwysicaf yng Nghymru yn Y Lle Celf, yn adlewyrchu meddylfryd a barn y pum detholwr a wahoddwyd i ymgymryd â'r dasg o greu'r Arddangosfa Agored. Gan na osodwyd thema i ymateb iddi bydd y gwaith yn amrywiol ei gyfrwng a'i ddehongliad, ond bydd ei safon yn adlewyrchiad o gelfyddyd gyfoes yng Nghymru heddiw. Hoffwn fanteisio ar y cyfle i longyfarch yn wresog yr artistiaid a'r crefftwyr sy'n dangos eu gwaith eleni. Yn naturiol, ni fydd pawb yn cytuno â'r hyn a ddangosir, ond i'ch cynorthwyo, bydd dehonglwyr wrth law i'ch tywys neu gynnig eglurhad. Gobeithiaf y bydd yr hyn a welwch chi yn eich symbylu i ddatgan eich barn yn glir a chryno. Cofiwch fwrw eich pleidlais dros y gwaith, sydd yn eich tyb chi, yn haeddu gwobr Dewis y Bobl. Ac i'r ymgeiswyr a siomwyd eleni, daliwch i gredu, hwyrach y tro nesaf eich gwaith chi a ddaw i'r brig.

Mae nifer yr ymgeiswyr wedi parhau'n gyson ar gyfer yr Arddangosfa Agored ond mae angen mwy i sicrhau, herio, cadw a chodi safonau, yn arbennig felly ymhlith y disgyblaethau Crefft a Dylunio. Yn wir, mae'r adran Pensaernïaeth wedi dangos y ffordd eleni gan dorri record y nifer o geisiadau a dderbyniwyd. Llongyfarchiadau eto i'r sawl sy'n arddangos.

Yn ogystal â'r Arddangosfa Agored, mae sawl gweithgaredd arall i ddwyn eich sylw a'ch mwynhad. Wrth drafod

posibiliadau yr Arddangosfa Arbennig cytunwyd yn unfrydol mai traddodiad crochenwaith a gweithfeydd clai Bwcle fyddai'r man cychwyn priodol. Mae'r thema yn gosod pwyslais ar grefftwaith ag iddo bwrpas o ateb diben. Y bwriad oedd cynnig lle amlwg i waith cerameg y Gymru gyfoes trwy wahodd rhai o'n crochenwyr amlycaf i ymateb yn eu dull personol eu hunain i gynnyrch Bwcle. Mae'r cyfuniad o'r traddodiadol a'r cyfoes yn anturus a gan mai cerameg yw'r cyfrwng byddwn yn torri cwys nas gwelwyd yn Arddangosfa Arbennig yr Eisteddfod ers 29 mlynedd. Gwahoddwyd Philip Hughes, curadur proffesiynol a phrofiadol a Chyfarwyddwr Canolfan Grefft Rhuthun i ymgymryd â'r her o drefnu'r sioe. Rwy'n hyderus y bydd y cyfuniad o'i arbenigedd a dawn greadigol y gwneuthurwyr yn gwireddu arddangosfa a fydd yn plesio.

Un o uchafbwyntiau'r adran bob blwyddyn yw ymateb y bardd gwadd i'r gweithiau yn yr arddangosfa. Eleni gwahoddwyd y bardd o Wrecsam, Aled Lewis Evans i ymateb i'r Arddangosfa Agored ac edrychwn ymlaen yn eiddgar i ddarllen ei gerddi a osodir ochr yn ochr â'r gwaith a ysbrydolodd y farddoniaeth.

Gwireddodd yr Eisteddfod gynllun preswyl mewn partneriaeth â Chelf Gyhoeddus Cymru ac Amgueddfa Cymru, a phenodwyd yr artist amlgyfrwng Megan Broadmeadow i weithio gyda phlant, pobl ifainc ac oedolion yn y sir. Lleolwyd y stiwdio ym Mharc Treftadaeth Dyffryn Maes-glas, ger Treffynnon ac ysbrydolwyd yr artist gan yr olion diwydiannol a hanesyddol a welir yno. Gwelir ffrwyth ei llafur oddi mewn ac oddi allan i'r Lle Celf.

Dan nawdd Cyngor Cefn Gwlad Cymru comisiynwyd yr artist Kevan Hopson i gydweithio â myfyrwyr Ysgol yr Argoed, Bryn-y-Baal I godi ymwybyddiaeth o'r Fadfall Ddŵr Gribog (*Triturus cristatus*). Sir Fflint yw un o ychydig gadarnleoedd y creadur prin.

Trefnwyd trafodaethau, darlithoedd a gweithgareddau i'w cynnal yn Y Lle Celf a'r Pagoda. Dyma gyfle i gloriannu cyfraniad a dylanwad y diweddar Syr Kyffin Williams a Peter Prendergast ar gelfyddyd yng Nghymru a thu hwnt. Cynhelir trafodaeth ynghylch prosiect dadleuol Tirnod Cymru a chelfyddyd gyhoeddus yn gyffredinol. Ar yr ochr academiaidd traddodir darlith gan Donald Moore ynglŷn â'r hynafiaethydd Thomas Pennant - brodor o Sir Fflint. Ac ar y Sadwrn olaf, dan adain yr Is-gadeirydd, Gwenno Jones, bydd cyfle i drafod uchafbwyntiau (ac isafbwyntiau) cynnwys Y Lle Celf cyn cyhoeddi enillydd gwobr Dewis y Bobl Sir Fflint a'r Cyffiniau 2007. Mynnwch gipolwg ar y rhaglen lawn i sicrhau'r lleoliadau a manylion digwyddiadau eraill.

Hoffwn ddiolch i bawb sydd wedi bod ynghlwm â'r paratoadau a phawb a fydd yn rhoi o'u hamser mewn unrhyw ffordd yn ystod wythnos yr Eisteddfod. Diolch hefyd i'r holl gymdeithasau ac unigolion am gyfrannu'n hael tuag at y gwobrwyon ac i bob asiantaeth sydd ynghlwm â'r gweithgareddau. Diolch i'r artistiaid a gyflwynodd waith i'w ystyried ar gyfer yr arddangosfa - dyma ddymuno'n dda iddynt i gyd yn y dyfodol.

Diolch arbennig i Robyn Tomos, Swyddog Celfyddydau Gweledol yr Eisteddfod am ei arweiniad diflino yn y cyfnod byrrach nag arfer a gafwyd i osod trefn ar yr holl ddigwyddiadau eleni.

Emyr Roberts

Cadeirydd
Is-bwyllgor Celfyddydau Gweledol



Ian, 14 oed / Ian, 14 years

Stefan Gant



Y Jwg Gwyn a Helyg / The White Jug and Willow

Jonathan O'Marah

O'r Gadair

From the Chair

Once again it is a pleasure to welcome the National Eisteddfod back here to the north-east of Wales. It is also an opportunity to showcase for you aspects of the visual arts. The local Sub-committee, with the support of the Standing Panel and the guidance of the Eisteddfod's Visual Arts Officer, Robyn Tomos, has put together a varied menu for you to enjoy. I hope it will please the viewers, encourage and help develop active discussion amongst commentators, and blend the traditional with the contemporary.

The contents of Wales's most important annual exhibition of contemporary art in Y Lle Celf reflects the mind sets and the opinions of the five selectors who were tasked with creating the Open Exhibition. Since no theme was imposed, the works will be varied in terms of both medium and interpretation. Its standard, however, will reflect the contemporary art scene in Wales today. I would like to take this opportunity to congratulate the artists and the makers exhibiting their work this year. Obviously, not everybody will agree with the choice of exhibits, but in order to assist you, interpreters will be on hand to offer guidance and explanations. Remember to vote for the work that you think deserves to win this year's People's Choice award. And for those entrants who have been disappointed this year, keep up the good work. Next time it might be you.

The number of entries for the Open Exhibition has remained constant, but more are needed to guarantee that the standard is ensured, challenged, maintained and raised, especially in the Craft and Design disciplines. Indeed the Architecture section has shown the way this year, breaking the record for the number of entries received. Congratulations once again to all exhibitors.

In addition to the Open Exhibition, there are other activities for your attention and enjoyment. During discussions relating to the Special Exhibition, it was unanimously agreed that the

traditional pottery and clay industries of Buckley would be an appropriate starting point. The theme emphasises putting craftsmanship to a practical purpose. The intention was to afford a prominent place to contemporary ceramic works from Wales by inviting some of our most highly respected potters to respond to Buckley ware in their own personal style. The combination of traditional and contemporary is adventurous and since the medium is to be ceramics we shall be breaking new ground in a way not seen at the Eisteddfod's Special Exhibition for the past 29 years. Philip Hughes, the highly professional and experienced curator and Director of the Ruthin Craft Centre was challenged with the task of mounting the exhibition. I am sure that the combination of his specialism and the artists' own creative talents will produce an exhibition that will please all who see it.

One of the highlights of the section each year is the response of the visiting bard to the works and to the exhibition as a whole. This year, Aled Lewis Evans from Wrexham was invited to respond to the Open Exhibition and we look forward with eager anticipation to reading his poems, which will be appended alongside the work that inspired that particular response.

The Eisteddfod has introduced a residency scheme in partnership with Public Art Wales and Amgueddfa Cymru – National Museum Wales and multi-media artist Megan Broadmeadow was appointed to work with children, young people and adults within the county. The studio is located at Greenfield Valley Heritage Park, near Holywell, and the artist has been inspired by historic and cultural remains found at the site. The fruits of her labour can be seen on the inside and indeed the outside of Y Lle Celf.

With funding from the Countryside Council for Wales, the artist Kevan Hopson was commissioned to work with students at Argoed High School, Bryn-y-Baal, to raise awareness of the

Great Crested Newt (*Triturus cristatus*). Flintshire is one of the few strongholds of this rare creature.

Discussions, lectures and activities have been arranged for Y Lle Celf and the Pagoda. This provides an opportunity to evaluate the contribution and influence of both the late Sir Kyffin Williams and Peter Prendergast on the arts in Wales and beyond. A debate will be held regarding the controversial Landmark Wales project and public art in general. On the academic side, Donald Moore will deliver a lecture on Thomas Pennant, the antiquarian, himself a native of Flintshire. On the final Saturday, under the aegis of the Vice-chair, Gwenno Jones, there will be an opportunity to discuss the highlights (and lowlights) of the contents of Y Lle Celf before the winner of the People's Choice award for Flintshire and District 2007 is announced. The full programme provides details of the times and locations of other events.

I would like to thank everybody who has been associated with the preparations and to everyone who has given their time in any way during the Eisteddfod week. Thank you, also, to all those societies and individuals who have contributed so generously to the awards and to all agencies involved with the activities. Thanks must also go to the artists who have submitted their work for consideration for inclusion in the exhibition - we wish them every success in the future.

Very special thanks too to Robyn Tomos, the Eisteddfod's Visual Arts Officer, for his unstinting hard work during the shorter-than-usual time frame available for organising this year's events.

Emyr Roberts

Chair
Visual Arts Sub-committee



Di-deitl / Untitled
Eleanor Jane Parsons



Eyre Street
Salvatore Fiorello

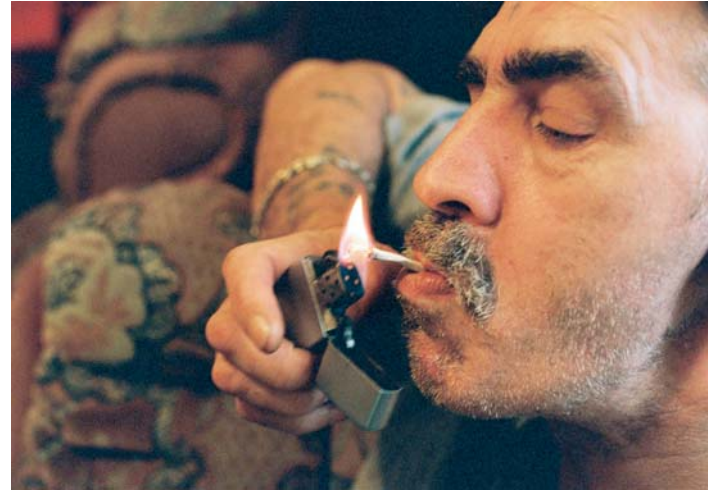
Eisteddfod 2007

Croeso

Hanfod yr Eisteddfod Genedlaethol yw ei bod yn mudo o'r De i'r Gogledd yn ei thro, gan ddwyn ein sylw o'r newydd at wahanol froydd o flwyddyn i flwyddyn, ac mae Cyngor Celfyddydau Cymru a'r Eisteddfod Genedlaethol yn unfryd unfarn y dylai'r Lle Celf fod yn gartref i'r arddangosfeydd agored mwyaf bywiog a difyr i gelf Cymru.

Trwy ddenu cynulleidfaoedd gyda'r modd y cyflwynir yr arddangosfa ynghyd â chymorth y tywysywyr a gweithgareddau at ddant gwahanol ymwelwyr, llwydda'r Lle Celf i gyflawni rhywbeth nad yw gofod difrif-dawel mewn adeilad o reidrwydd yn llwyddo'i wneud, ond sydd eto'n nod a rennir gan ein hamgueddfeydd a'n horielau hefyd. Gall fod yn brofiad anffurfiol, ymlaciedig, ysbrydoledig, a hwyrach yn sbardun i'r rheiny sy'n ymweld am y tro cyntaf i ymchwilio ymhellach i'r hyn sydd gan y celfyddydau, pensaernïaeth, crefftau a'r celfyddydau cymhwysol i'w gynnig ynghyd â'r canolfannau lle gallant eu canfod yn eu cornel hwy o Gymru.

Mae cynlluniau cyffrous eisoes ar y gweill i ailwampio nifer o ganolfannau'r celfyddydau gweledol yng ngogledd Cymru diolch i arian Loteri Cyngor Celfyddydau Cymru ynghyd ag arian cyhoeddus arall, arian o'r sector preifat a chefnogaeth unigolion. Hwyrach mai gan Oriol Mostyn yn Llandudno y mae un o'r gofodau arddangos mwyaf hardd yn y wlad a bwriedir adeiladu estyniad llawn mor fendigedig er mwyn ehangu'r gofod ar gyfer gwaith celf, addysg a'r gymuned. Blwyddyn nesaf bydd Canolfan Grefft Rhuthun yn codi o lwch y safle adeiladu a chynnig gofodau eang a deniadol newydd er mwyn bwrw ymlaen â'r gwaith gwirioneddol wych a wneir yma o roi llwyfan i wneuthurwyr ac artistiaid Cymru gan sicrhau sylw cenedlaethol a rhyngwladol iddynt. Yn ystod y cyfnod hwn hefyd bydd Oriol Ynys Môn yn datblygu'n fan i ddod ar bererindod i ddarganfod ac aildarganfod gwaith celf y diweddar Syr Kyffin Williams ochr yn ochr ag oriel sylweddol ar gyfer arddangosfeydd dros dro a gofod ar gyfer



Mike (Dad)

Betina Skovbro

gweithgareddau ac addysg celf weledol. Bydd yr holl ddatblygiadau hyn yn weddnewidiol yn eu ffyrdd unigryw eu hunain ac o ran eu hardaloedd eu hunain yn ogystal ag i Gymru gyfan. Dyma adeg wych i ymwneud â'r celfyddydau ac ymddiddori ymhellach yn y maes a'i gefnogi.

Yn wyneb y datblygiadau hyn, rwy'n edrych ymlaen yn awchus at gael mynd â'r gair ar led o'r Lle Celf eleni i'r nifer cynyddol o orielau, grŵpiau stiwdio, curaduron a sylwebyddion o du allan i Gymru sy'n dangos diddordeb cynyddol yn y gwaith celf gweledol a ddaw o'n gwlad.

David Alston

Cyfarwyddwr y Celfyddydau
Cyngor Celfyddydau Cymru

Eisteddfod 2007

Croeso

The essence of the National Eisteddfod is that it is migratory, moving around Wales between north and south in its cycle. It provides a changing focus for localities from year to year and it is a shared ambition between The Arts Council of Wales and the National Eisteddfod that the Lle Celf should host the liveliest of open exhibitions of art from Wales.

By engaging with its audiences through the presentation of the exhibition and the presence of guides and activities playing to the interests of all visitors, the Lle Celf does something that maybe a hushed solemn space in a building cannot do but which our museums and galleries consider a goal too. It can be an informal, "dressed down" and engaging experience, perhaps one for the first time visitor that might prompt them to investigate further what arts, architecture, crafts and applied arts have to offer and the places they can encounter them in their region of Wales.

Those places for the visual arts in north Wales are embarked on an exciting path of redevelopment, funded by Arts Council Lottery Fund money and combining with other public and private sector and individual support. Oriol Mostyn in Llandudno has perhaps one of the most beautiful of gallery spaces in the land and is set to extend itself in like fashion to enhance its space for art, education and the community. Ruthin Craft Centre will emerge from the development of its site next year with spacious and captivating new spaces in which to carry forward its stunning work in foregrounding makers and artists of Wales and giving them an national and international springboard. Oriol Ynys Môn will develop too, over this period, as a place of pilgrimage to discover and rediscover the art of the late Sir Kyffin Williams alongside a large temporary exhibition gallery and a space for activities and visual art education. All these developments will be transformatory in their individual ways for their particular



Tuag at Merthyr Mawr / Towards Merthyr Mawr
Thomasin Toohie

places and for Wales as a whole. Now is just the time to get involved and maybe lend your interest and support.

Against this background of developments, I particularly look forward to spreading the word from this year's Lle Celf to the ever growing number of galleries, studio groups, curators and commentators beyond the country who are showing increasing interest in visual arts practice emanating from Wales.

David Alston

Arts Director
The Arts Council of Wales

Sylwadau'r Detholwyr

Selectors' Statement

Mae nifer rhyfeddol a chalonogol o artistiaid yng Nghymru y mae eu celfyddyd wedi'u gwreiddio yn y synnwyr o le. Mae'r arddangosfa yn cynnwys rhai mathau o gelfyddyd y gellid fod wedi eu creu yn unrhyw le, ond hefyd gweithiau sy'n datgan eu bod yn 'Gymreig', weithiau yn hyglyw a chliir, ac weithiau'n dawelach. Nid yw hynny yn gyfystyr a dweud eu bod yn ymdrin â stereoteipiau gwerinol Cymreig, glo, llechi, defaid ac Eryri. Mae gweld ffotograffau moethus oriau'r nos Gareth Roberts i weld tirlun Cymru gyda llygad newydd. Mae ffotograffau cynhyrfus Manon Awst a Benjamin Walther yn defnyddio lleoliadau Cymreig ond mae'r canlyniad ymhell o fod yn ystrydebol tra bod fideo ffraeth Inga Burrows yn rhoi stori hynod gofiadwy i ni am blentyndod mewn tref yn y Cymoedd. Yn fwy traddodiadol, ond eto yn defnyddio'r cefnllun Cymreig fel eu man cychwyn, yw'r gyfres ryfeddol amrywiol ar yr A4061 gan Paul Cabuts a storïau paentiedig oriog gan Thomasin Toohie. Mae gan yr holl weithiau hyn rywbeth personol a gwreiddiol yn eu cylch a hyn a argyhoeddodd y panel i'w dewis.

Efallai mai'r gwaith celf mwyaf gwreiddiol a gafaelgar yw fideos Stefan Gant, sydd i'w ganmol yn fawr am ei ddireidi ffraeth, ei ffresni o ran gweledigaeth a'i sensitifrwydd at y cymeriad dynol gan wneud i ni edrych eto ar ddigwyddiadau eithaf cyffredin mewn campfa a phwll nofio. Gall edrych ar fideo fod yn fusnes llafurus ond y mae rhywbeth ynglŷn â gwaith yr artist sy'n eich denu i mewn i'r ddrama - fel gwyltio cath yn gwthio soser oddi ar silff. O'r bachgen tew ar y bwrdd deifio i'r dyn ifanc fel matsien o denau yn rhoi cynnig ar godi pwysau, ar un llaw mae elfen o hiwmor a diniweidrwydd, tra ar y llaw arall mae'r gwaith yn debycach i ffilm o arbrofion meddygol.

Roeddem wrth ein bodd yn dyfarnu'r Ysgoloriaeth Artist Ifanc i Jack Burton. Bwriedir y wobwr hon i alluogi artistiaid addawol i ymchwilio eu syniadau yn llawnach. Mae'n dda



Llyn Ogwen
Gareth Roberts

gweld artist ifanc yn defnyddio pob math o gyfrwng heb fod yn orbryderus ynglŷn â'r canlyniad. Mae Jack Burton yn ymddangos ei fod yn artist sydd heb ei feddiannu'n llwyr gan grefft creu'r gwaith ond yn hytrach gydag arbrofi â syniadau. Mae rhai artistiaid bron â bod wedi mireinio eu hymarfer yn rhy gynnar o lawer. Gobeithiwn weld gwaith Jack Burton eto yn y dyfodol.

Mae gan waith enillydd y Fedal Aur am Gelfyddyd Gain eleni, Emrys Williams, serenedd gweledigaeth sy'n dod gan artist sy'n feistr ar ei gamp. Mae'n ymchwilio ei idiom ddewisedig, sydd ar y dechrau yn ymddangos yn blentynnaidd neu'n ddiniwed, gyda hyder ac aeddfedrwydd.

Er, yn y pendraw, roedd pennu y wobwr Gelfyddyd Gain yn glir, unfrydol a chyflym, achosodd y penderfyniad i beidio

dyfarnu'r Fedal Aur am Grefft a Dylunio drafodaeth helaeth. Yr oedd gwaith o safon ymhlith y cyflwyniadau gan gynnwys gwaith Pamela Rawnsley, Elin Huws, David Binns ac eraill ond yr oedd rhyw deimlad o déjà vu.

Ni chafodd y nifer o wneuthurwyr o safon sy'n byw yng Nghymru ei adlewyrchu yn nifer y cynigion a dderbyniwyd ac er bod y cyflwyniadau yn cynnwys gwaith o safon, nid oedd digon ohono. Wrth ystyried y meini prawf 'arloesedd' a 'rhagoriaeth' a gynigiwyd i'r detholwyr, penderfynwyd yn unfrydol, er bod gwaith wedi'i gynnwys ar y rhestr fer, nad oedd cyflwyniad eithriadol eleni oedd yn deilwng o'r wobwr.

Y gobaith yw y gellir dod o hyd i ffordd o ddenu llawer o wneuthurwyr teilwng y gwyddom sy'n bodoli i gyflwyno eu gwaith - yn wir gellir ennill gwobr o £5,000.

Yr allwedd i arddangosfa cynigion agored lwyddiannus yw perswadio'r bobl iawn i gyflwyno'u gwaith. Er ei bod yn amlwg bod y dasg i'w chyflawni gan y panel yn fwy anodd pan fydd llawer o waith da i'w ystyried, y mae hefyd yn haws, gan y gall rhywun fod yn sicr o gael arddangosfa o safon uchel sy'n llwyr gynrychioliadol o'i maes.

Efallai nad yw llawer o artistiaid a gwneuthurwyr yn hoff o gystadleuaeth agored gan nad ydynt am anfon eu gweithiau gorau i mewn oherwydd eu bod am iddynt fod ar gael i'w gwerthu. Neu nad ydynt yn hoff o'r hyn a dybiant i fod yn loteri o arddangosfa sy'n gynnyrch beirniaid, gyda'i phosibilrwydd o wrthodiad yn ogystal â llwyddiant. Ond caiff yr arddangosfeydd hyn eu gweld gan filoedd o bobl - gwelwyd arddangosfa Celfyddydau Gweledol yr Eisteddfod y llynedd gan hyd at 40,000 o ymwelwyr. Yn sicr am y rheswm hwnnw'n unig dylai artistiaid, sydd wrth eu natur yn fodlon mentro ac yn ymchwilyr tiriogaethau dieithr, gynnig eu gwaith i gael ei bwysu a'i fesur.

**Andrew Coomber, Iwan Gwyn Parry, Julian Treuherz,
Meri Wells, Bedwyr Williams**



Llewyrch
Elin Huws

Sylwadau'r Detholwyr

Selectors' Statement

There is a surprising and encouraging number of artists in Wales whose art is rooted in a sense of place. The exhibition includes some kinds of art that could have been made anywhere, but also works that say they are 'Welsh', sometimes loud and clear, and sometimes more quietly. This is not to say that they deal in folksy Welsh stereotypes, coal, slate, sheep and Snowdonia. To see the lush, night-time photographs of Gareth Roberts is to see the Welsh landscape with new eyes. The unsettling photographs by Manon Awst and Benjamin Walther use Welsh settings but the end result is far from stereotypical, whilst the witty video by Inga Burrows gives us an oddly memorable narrative about childhood in a Valleys' town. More traditional, but still taking the Welsh scene as their starting points, are the surprisingly varied series on the A4061 by Paul Cabuts and the moody painted stories by Thomasin Toohie. All these works have something personal and original about them, and it was this that convinced the panel to select them.

Perhaps the most original and engaging artworks are the videos by Stefan Gant, who is to be Highly Commended for his mischievous wit, freshness of vision and sensitivity to human character, making us look again at quite ordinary events in a gym and swimming pool. Viewing video can be a laborious affair but there is something to this artist's work that draws you into the drama – like watching a cat pushing a saucer off a shelf. From the fat boy on the diving board to the young match-stick man attempting to weight-lift, on the one hand there is an element of humour and innocence, whilst on the other the work is more akin to a film of medical experiments.

We were delighted to award the Young Artist Scholarship to Jack Burton. This award is intended to enable artists of promise to explore their ideas more fully. It is good to see a



Sgwrs Bois y Gampfa / Gym Boys Converstiaon
Stefan Gant

young artist exploiting all sorts of media without being overly concerned about the outcome. Jack Burton appears to be an artist who is not overcome by the craft of creating the work but rather with experimenting with ideas. Some young artists have all but refined their practice much too early. We hope to see Jack Burton's work again in the future.

The work of this year's winner of the Gold Medal for Fine Art, Emrys Williams, has a serenity of vision that comes from an artist at the top of his game, exploring his chosen idiom, which at first sight appears to be child-like or naïve, with confidence and maturity.

Whilst the Fine Art award was, in the end, clear, unanimous and quick, the decision not to award the Gold Medal for Craft and Design caused extensive discussion. There was

quality work in the submission including the work of Pamela Rawnsley, Elin Huws, David Binns and others, but there was a feeling of *déjà vu*.

The number of quality makers resident in Wales was not reflected in the number of entries received and although the submission included work of quality, there was not enough of it.

In consideration of the criteria proposed to selectors of 'innovation' and 'excellence' it was unanimously decided that, whilst work was short-listed, there was no outstanding submission this year which merited the award.

It is to be hoped that a way can be found to attract the many qualifying makers, who we know are out there, to submit – after all there is the possibility of winning a £5,000 prize.

The key to a successful open submission exhibition is to persuade the right people to submit work. Granted that the task to be undertaken by the panel is more difficult when there is a lot of good work to consider, it is also easier, as one can be assured of a high quality exhibition fully representative of its field.

Many artists and makers may not like open submission as they do not want to send in their best works because they want them available for sale. Or they dislike what they see as the lottery of a juried exhibition, with its possibilities of rejection as well as success. But these exhibitions are seen by thousands of people – last year's Eisteddfod Visual Arts exhibition was seen by up to 40,000 visitors. Surely for that reason alone, artists, who are by their nature risk-takers and explorers of unknown territories, should put their work to the test.

**Andrew Coomber, Iwan Gwyn Parry, Julian Treuherz,
Meri Wells, Bedwyr Williams**



Llestri: Cyfres Cwm Cwareli / Vessels: Cwm Cwareli Series
Pamela Rawnsley

Y Fedal Aur am Gelfyddyd Gain

The Gold Medal for Fine Art



Gwobr:

Y Fedal Aur am Gelfyddyd Gain a £5,000 (Cyngor Tref Y Fflint) i'w rannu yn ôl doethineb y detholwyr.

Detholwyr:

Andrew Coomber, Iwan Gwyn Parry, Julian Treuherz, Meri Wells, Bedwyr Williams

Dyfarwyd y wobwr ganlynol:

Emrys Williams Y Fedal Aur am Gelfyddyd Gain a £5,000

Stefan Gant Canmoliaeth Uchel

ENILLYDD Y FEDAL AUR AM GELFYDDYD GAIN

Emrys Williams, Caerdydd

Ynys £10,000

Bwrdd £10,000

Cadair £10,000

CANMOLIAETH UCHEL

Stefan Gant Treffynnon

Bwrdd Plymio

Bachgen yn Plymio

Siwrnai Ddycnwch

Sgwrs Bois y Gampfa

Ian, 14 oed

Prize:

The Gold Medal for Fine Art and £5,000 (Flint Town Council) to be awarded at the discretion of the selectors.

Selectors:

Andrew Coomber, Iwan Gwyn Parry, Julian Treuherz, Meri Wells, Bedwyr Williams

The following prize was awarded:

Emrys Williams The Gold Medal for Fine Art and £5,000

Stefan Gant Highly Commended

WINNER OF THE GOLD MEDAL FOR FINE ART

Emrys Williams, Cardiff

Island £10,000

Table £10,000

Chair £10,000

HIGHLY COMMENDED

Stefan Gant, Holywell

Diving Board

Diving Boy

Endurance Journey

Gym Boys Conversation

Ian, 14 years

Y Fedal Aur am Grefft a Dylunio

The Gold Medal for Craft and Design

Gwobr:

Y Fedal Aur am Grefft a Dylunio a £5,000 (Cymdeithas Wil Bryan, Yr Wyddgrug) i'w rannu yn ôl doethineb y detholwyr.

Detholwyr:

Andrew Coomber, Iwan Gwyn Parry, Julian Treuherz, Meri Wells, Bedwyr Williams

Ataliwyd Y Fedal Aur am Grefft a Dylunio.

Prize:

The Gold Medal for Craft and Design and £5,000 (Cymdeithas Wil Bryan, Mold) to be awarded at the discretion of the selectors.

Selectors:

Andrew Coomber, Iwan Gwyn Parry, Julian Treuherz, Meri Wells, Bedwyr Williams

The Gold Medal for Craft and Design was withheld.

Ysgoloriaeth Artist Ifanc

Young Artist Scholarship

Ysgoloriaeth:

£1,500 (Cartref Nyrsio 'Y Bwthyn', Yr Wyddgrug)

Sefydlwyd yr ysgoloriaeth hon er mwyn hybu celf a chreffft yng Nghymru. Dyfernir yr ysgoloriaeth i'r ymgeisydd mwyaf addawol er mwyn ei alluogi i ddilyn cwrs mewn ysgol neu goleg celf a dylunio cydnabyddedig neu fynychu dosbarthiadau meistr. Mae'r ysgoloriaeth yn agored i'r sawl dan 25 oed.

Yn ogystal, cynigir gofod i enillydd yr ysgoloriaeth yn Eisteddfod Genedlaethol Cymru, Caerdydd 2008

Detholwyr:

Andrew Coomber, Iwan Gwyn Parry, Julian Treuherz, Meri Wells, Bedwyr Williams

Dyfarnwyd yr Ysgoloriaeth Artist Ifanc i **Jack Burton**

Jack Burton, Y Barri

Cyfarwyddiadau o'r Gorffennol I a II

Merched Noeth yn eu Blodau

Darlun

Enillydd Ysgoloriaeth Artist Ifanc 2007

Andrew Richards, Maesteg

Scholarship:

£1,500 ('Y Bwthyn' Nursing Home, Mold)

This scholarship has been established to promote art and crafts in Wales. It is awarded to the most promising candidate to enable him or her to pursue a course in a recognised school or college of art and design or to attend master classes. The scholarship is open to those under 25 years.

The winner of the scholarship will also be offered space at next year's National Eisteddfod of Wales, Cardiff 2008.

Selectors:

Andrew Coomber, Iwan Gwyn Parry, Julian Treuherz, Meri Wells, Bedwyr Williams

The Young Artist Scholarship is awarded to **Jack Burton**

Jack Burton, Barry

Instructions From the Past I and II

Nudes in Flower

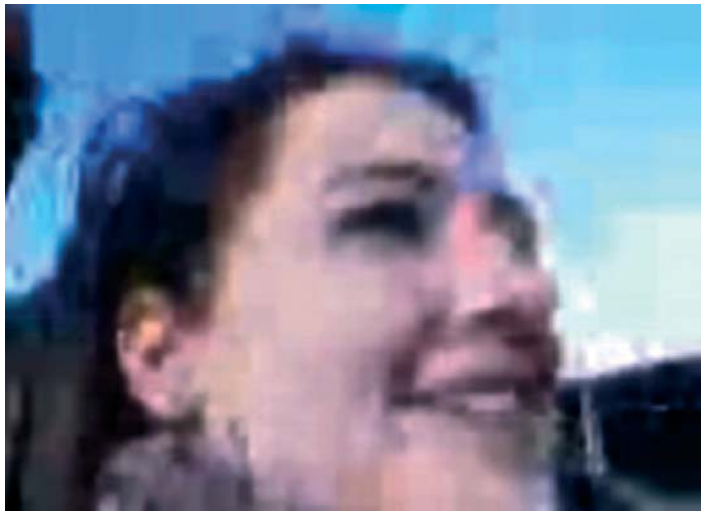
Drawing

Young Artist Scholarship winner 2007

Andrew Richards, Maesteg

Ysgoloriaeth Artist Ifanc

Young Artist Scholarship



Cyfarwyddiadau o'r Gorffennol I a II / Instructions From the Past I and II

Jack Burton



Llawr / Floor
Andrew Richards

Gwobrau Eraill

Other Awards

Dewis y Bobl

Gwobr:

£500 (Rhoddedig gan Nerys, Marc a Rhian, er cof am Alan Victor Jones, Cadeirydd Is-bwyllgor Celf a Chrefft Eisteddfod Bro Delyn 1991) i'w dyfarnu i'r darn neu'r casgliad mwyaf poblogaidd o waith yn yr Arddangosfa Celfyddydau Gweledol

Gwahodddwn ni chi i edrych yn fanwl ar y gwaith i gyd cyn penderfynu beth yw eich ffefryn. Rhowch yr enw ar y papur pleidleisio. Bydd y bleidlais yn cau am 6.00pm, nos Iau, 9 Awst er mwyn cael amser i gyfrif y pleidleisiau a chysylltu â'r enillydd.

Cyflwynir y wobwr yn Y Lle Celf am 3.00pm, ddydd Sadwrn, 11 Awst.

Enillydd Eisteddfod Genedlaethol Cymru Abertawe a'r Cylch 2006

Sara Moorhouse, Caerdydd

Gwobr Ifor Davies

Gwobr:

£600. Dyfernir gan Ifor Davies am y gwaith yn yr Arddangosfa Celfyddydau Gweledol sy'n cyfleu ysbryd y frwydr dros iaith, diwylliant a gwleidyddiaeth Cymru. Cyhoeddir enw'r enillydd am 2.00pm, ddydd Llun, 6 Awst.

Enillydd Eisteddfod Genedlaethol Cymru Abertawe a'r Cylch 2006

André Stitt, Caerdydd

The People's Choice

Prize:

£500 (Given by Nerys, Marc and Rhian in memory of Alan Victor Jones, Chair of the Bro Delyn 1991 Art and Crafts Sub-committee) awarded to the most popular piece or collection of work in the Visual Arts Exhibition.

We invite you to take a careful look at all the work before coming to a decision concerning your favourite work. Write the name on the voting slip. Voting will close at 6.00pm, Thursday, 9 August in order to allow for counting the votes and contacting the winner.

The prize will be presented at Y Lle Celf at 3.00pm, Saturday, 11 August.

Winner at the National Eisteddfod of Wales Swansea and District 2006

Sara Moorhouse, Caerdydd

Ivor Davies Award

Prize:

£600. Awarded by Ivor Davies for the work in the Visual Arts Exhibition that conveys the spirit of activism in the struggle for language, culture and politics in Wales. The name of the winner will be announced at 2.00pm, Monday, 6 August.

Winner at the National Eisteddfod of Wales Swansea and District 2006

André Stitt, Cardiff



Pendilio 1 / Oscillation 1
Sara Moorhouse

Gwobrau Eraill

Other Awards

Gwobr Bwrcasu Flynyddol

Cymdeithas Gelfyddyd Gyfoes Cymru

Dyfernir gwobr bwrcasu gan Gymdeithas Gelfyddyd Gyfoes Cymru i waith yn yr Arddangosfa Celfyddydau Gweledol. Ychwanegir y gwaith at gasgliad CGGC i'w drosglwyddo maes o law i oriel gyhoeddus yng Nghymru.

Y llynedd, prynwyd cyfres ffotograffau *Ffarwél Rock* gan **Aled Rhys Hughes** ar gyfer casgliad Oriol Gelf Glynn Vivian, Abertawe.

Ymddiriedolaeth Derek Williams ac Amgueddfa Cymru

Dros y deng mlynedd diwethaf, mae Ymddiriedolwyr Derek Williams, mewn cydweithrediad ag Amgueddfa Cymru ac Eisteddfod Genedlaethol Cymru, wedi prynu gweithiau celf yn dilyn ymweliadau â stiwdios artistiaid a welwyd yn yr Eisteddfod. Ychwanegwyd y rhain at y casgliad cynyddol o gelfyddyd gyfoes Gymreig o eiddo'r Ymddiriedolaeth sydd i'w chanfod yn y Casgliad Cenedlaethol yng Nghaerdydd.

Contemporary Art Society For Wales

Annual Purchase Prize

The Contemporary Art Society for Wales will award a purchase prize to a work displayed at the Visual Arts Exhibition. The purchased work will enter the CASW collection for subsequent distribution to a public gallery in Wales.

Last year, **Aled Rhys Hughes'** series of *Ffarwél Rock* photographs were purchased for the Glynn Vivian Art Gallery, Swansea.

The Derek Williams Trust and National Museum Wales

Over the past ten years the Derek Williams Trustees, working with Amgueddfa Cymru - National Museum Wales and the National Eisteddfod of Wales, have acquired artworks following studio visits to artists seen at the Eisteddfod. These have been added to the Trust's growing collection of Welsh contemporary art, which is seen in the context of the National Collection in Cardiff.

Calon Fflint - Jon Gower

Fel Gwydion, y rhithiwr ystrywgar rhyfeddol yn 'Y Mabinogi', mae'r artist i'w weld mewn amryw weddau. Weithiau, fel Betina Skovbro, mae'n hwylusydd, yn sianelu bywyd fel y caiff ei fyw a'i fyw yn ei ddirni. Mae ffotograffau dogfennol Mike a'i deulu yn galw i gof y rhai hynny o eiddo Richard Billingham a'i bortreadau o fywyd ar un o stadau Middlesborough. Yn yr un modd maent yn loetran yn y meddwl, dim un yn fwy nac yn **Mike yn cael enw ei fab diweddaraf wedi'i ychwanegu ar y goeden deulu ar ei gefn** sy'n cyfareddu rhywun, lle mae'r tatŵydd yn arfer ei grefft hyd yn oed wrth i'r mab a enwyd uchod gael ei faldodi gan dad balch.

Weithiau mae'r artist yn addysgol, gan ein dysgu ni sut i edrych, neu o leiaf gynnig y cyfle i ni edrych, o'r newydd ar bethau, ac nid yw hyn yn fwy amlwg yn unman nag yn y tirluniau sydd i'w gweld yn Yr Wyddgrug. Lle cafodd tirluniau Cymru eu paentio yn y gorffennol gan bobl o'r tu allan i'r wlad, a greodd wlad a ddi-rymwyd wedi'i phoblogi yn unig gan ambell i wraig Gymreig yn ei siôl, mae artistiaid heddiw yn bwrw llygad manwl ar bethau, gan eu dinoethi o'r pertrwydd a'r Gothig. Mae **Tuag at Merthyr Mawr Daliesque** Thomasin Toohie yn rhoi golwg fytholegol ar le lle mae tywod yn bygwth claddu hanes, tra bod prosiect ffotograffiaeth Toril Brancher yn herio'r canfyddiad o Ferthyr Tudful fel tref ddirwasgedig gyda'i dyddiau gorau yn bell yn y gorffennol. Yn hytrach mae'n cyflwyno pwll dŵr wedi'i amgylchynu gan goed ac mewn un arall o'i **Golygfeydd Newydd** darlunnir anifeiliaid yn cerdded ar draws haenau o weundir gwyn, delwedd a allai'n hawdd fod yn llun llyfryn twristiaid ar gyfer Gwlad Awyr Eang Montana. Mae **Coedwig Redynog a Chaeau Gwastad** Katie Allen yn hyfrydwch o batrymau, gydag amnaid yn fwy na thebyg i gyfeiriad Gustave Klimt tra bod Gareth Roberts yn cynnig golwg fodern ar olygfeydd o **Lyn Ogwen** yn Eryri sydd wedi bod yn destun sylw ers amser a'u rhoi ar gynfas. Ond lle'r oedd yr olwg Ramantaidd ar

raeadrau yn tanlinellu gwylltineb a gwylltrwydd y rhaeadrau hyn, lle bydd dŵr rhedegog gwyn yn torri drwy geunentydd dan iorwg, mae Gareth Roberts yn eu gweld fel ffynonellau llonydd, tawel o olau - yn blygedig, blith draphlith ac yn llachar. Dyma bennawd da i forluniau Emrys Williams gyda'u serenedd myfyriol. Mae ei ynsoedd goleuol yn hwylio i'r golwg fel pe baent wedi lithro i'r golwg o orwel pell y dychymyg. Diflannodd y lliwiau llachar a'r naws cardiau post oedd yn rhai o'i weithiau blaenorol, i'w disodli gan fyfyrdodau harddwych, o leoedd a modelau a ddychmygwyd ar gyfer eu creu. Mae ei stiwdio ym Mae Caerdydd yn ffatri freuddwydion, yn weithgynhyrchfa o dopograffau.

Ar adegau eraill mae'r artistiaid yn ein dihuno i'r broses o weld ac fel mae gweithiau celf op eglur a bywiog Gethin Wyn Jones yn ei ddangos, ni ddaeth i ben gyda Bridget Riley. Mae'r gweithiau onglog llym a llachar eu lliw hyn yn serio ar y retina tra'u bod mor fanwl gywir â mathemateg.

Ac mae'r artist weithiau yn geidwad, fel y mae tîm ffotograffig Tina Carr ac Annemarie Schöne yn awgrymu, wrth iddynt ddal y lithriad hanes tebyg i we pry cop drwy ffermydd eu cymdogion. Mae pen llwynog wedi'i stwffio yn edrych yn herfeiddiol yn union o'i flaen, tra bod y beddrod teledu gyda setiau teledu o dan haenau o we pry cop wedi'i orchuddio yn syml â llwch. Daethant o hyd i'w testun yn y fan lle maent yn byw, ac maent yn dweud wrthym beth ddaethon nhw o hyd iddo wrth iddynt ymchwilio'r tai allan ac o dan drawstiau.

Erbyn hyn mae hi bron yn ystrydeb i sôn am hyder y gymuned celfyddydau gweledol yng Nghymru ond mae hefyd hiwmor ar waith yn rhai o'r gweithiau a arddangosir - megis darnau cerameg llawdriniaeth organau'r corff Daniel Allen. Hoffais **Di-liny** lle mae'r manicin anafedig a'i hosgo pathetig yn ymddangos fel pe bai ar ei ffordd i ofal dydd

prostheteg a blychau adar cloc y gwcw Carwyn Evans sydd gyda'i gilydd yn awgrymu bod heddiw wedi'i ddal i fyny gan agwedd esmwyth a llawn hwyl tuag at bethau. Mae **Lletem** Melanie Brown o degellau dwyreiniol eu golwg yn ysgrif geinwch am dri dimensiynoldeb a ffurf. Mae mytholegau modern Cherry Pickles yn cymysgu'r gorffennol Groegaidd gyda chyfeiriadaeth gêmâu fideo at 'Grand Theft Auto,' sy'n dyrchafu'r arferol i statws fythegol. Ond fel y dywedodd un awdur o Ffrainc unwaith 'Wedi'r cwbl dim ond clecs hen iawn yw myth.' A beth ddywed sioe eleni wrthym? Yn rhyfedd ac yn aml maent yn gwrthod geiriau'r rheini sy'n dweud y gwnânt droi Cymru yn wlad greadigol, ond yn profi'n ddi-droi'n-ôl ei bod eisoes yn hynny, ac mai'r Eisteddfod, y syrcais ddiwylliannol unigryw, yw'r lle y byddwch yn dod i weld celf yn gweithio'n dda mewn oriel deithiol, mewn cae yn rhywle, lle mae fel arfer yn addo glaw ond fyth ddigon i ddiflasu ein hangerdd, i weld beth mae pobl greadigol yn ei wneud, i weld beth sy'n deillio o ddefnyddio'r grymoedd anesboniadwy sy'n eu grymuso drwy eu dyddiau.



Fforest Redynog / Forest Ferns
Katie Allen

The Heart of Flint - Jon Gower

Like Gwydion, the astonishing shape shifter in 'The Mabinogion', the artist comes in many guises. Sometimes, like Betina Skovbro, it's as a conduit, channelling life as it is lived, and lived in the raw. The documentary photographs of Mike and his family recall those of Richard Billingham and his portraits of life on a Middlesborough estate. They similarly linger in the mind, no more so than in the arresting **Mike having his latest son's name added to the family tree on his back**, in which the tattooist plies his trade even as the aforementioned son is dandled by a proud father.

Sometimes the artist is didactic, teaching us how to look, or at least offering the opportunity to look afresh on things and nowhere is this more evident than the landscapes on show at Mold. Where Welsh landscapes were painted by outsiders, who created an emasculated country populated only by the occasional shawled Welsh lady, today's artists train a flinty eye on things, stripping them of the prettified and the Gothic. Thomasin Toohie's Daliesque **Towards Merthyr Mawr** gives a mythical take on a place where sand threatens to bury history, while Toril Brancher's photography project challenges the perception of Merthyr Tydfil as a down-at-heel town with its better days well behind it. Rather she presents a tree enclosed pool of water and in another of her **New Views** depicts animals walking across swathes of white moor, an image which could easily be a tourist brochure snap for the Big Sky Country of Montana. Katie Allen's **Forest Ferns** and **Flat Fields** are delights of pattern, with a probable nod in the direction of Gustave Klimt while Gareth Roberts offers a modern take on views of Snowdonia's **Llyn Ogwen** that have long been looked at and rendered onto canvas. But whereas the Romantic take on waterfalls underlined the wildness and wilderness of these cataracts, where white water cuts through ivied overhang, Gareth Roberts sees them as still,

quiet sources of light - refracted, tumbling and luminous. Which is a good word for Emrys Williams' seascapes with their meditative serenity. His luminous islands seem to hove into view as if they've drifted into sight from the far horizon of imagination. Gone the bright colours and picture postcard feel of some of his previous work, to be replaced by beautiful contemplations, of imagined places and models for their creation. His Cardiff Bay studio is a dream factory, a manufactory of topographies.

Other times the artists alert us to the process of seeing and as Gethin Wyn Jones' vivid and vibrant op art works demonstrate it didn't end with Bridget Riley. These sharp angled and sharp coloured works fizz on the retina while being as precise as mathematics.

And the artist is sometimes a custodian, as photographic team Tina Carr and Annemarie Schöne intimate, as they capture the cobwebby drift of history through their neighbours' farms. A stuffed fox head stares defiantly straight ahead, while a television mausoleum, with TV sets under skeins of spider gossamer, simply gathers dust. They have found their subject where they live, and tell us what they find as they explore outbuilding and under rafter.

It's by now almost a commonplace to talk about the confidence of the visual arts community in Wales but there's also a humour at play in some of the works on show – such as Daniel Allen's spare limb surgery ceramics. I loved **No Strings Attached** where the damaged and pathetically postured manikin looks as if he's on his way to prosthetics day care and Carwyn Evans' cuckoo-clock bird boxes that together suggest that confidence is nowadays shored up by a relaxed and jocular attitude to things. Melanie Brown's **Wedge** of oriental-looking kettles is an elegant essay about three dimensionality and form. Cherry Pickles' modern

mythologies mix in the Greek past with the video gaming references to 'Grand Theft Auto,' elevating the everyday to mythical status. But as a French writer once said 'Myth is, after all, only very old gossip.' And what does this year's show tell us? Singularly and severally they refute the words of those who say they'll turn Wales into a creative country but proving irrefutably that it already is, and that the Eisteddfod, this unique cultural circus is where you come to see art work well in a peripatetic gallery, in a field somewhere, where it usually promises rain, but never enough to dampen our passion for seeing what creative folk do, to see what results from using that unexplainable fuel that powers them through their days.



Di-linyrn / No Strings Attached
Daniel Allen

Arddangoswyr

Exhibitors

Daniel Allen

Caerdydd

Pyped / Puppet

£2,500

Dymi / Dummy

£2,300

Di-llyn / No Strings Attached

£2,300



Pyped / Puppet
Daniel Allen

Katie Allen

Abertawe

Fforest Redynog / Fern Forest

£3,500

Caeau Gwastad / Flat Fields

£3,500



Caeau Gwastad / Flat Fields
Katie Allen

Manon Awst a Benjamin Walther

Caernarfon

Ehangwr 1 / Expander 1

£2,500

Ehangwr 2 / Expander 2

£2,500

Ehangwr 3 / Expander 3

£2,500

Ehangwr 4 / Expander 4

£2,500



Bev Bell-Hughes

Cyffordd Llandudno

Ton Rasal I / Razor Wave I £360

Ton Rasal II / Razor Wave II £420

Stac Môr / Sea Stack £480

David Binns

Dinbych

Ffurf Hirgwch / Long Boat Form £750

Ffurf Trydylllog Sgwâr / Square Pierced Form £700

Ffurf Trydylllog Sgwâr / Square Pierced Form £850

Ffurf Cast â Wyneb Gweadog /
Cast Form with Textured Face £1,000Ffurf Cast â Wyneb Gweadog /
Cast Form with Textured Face £1,000Ffurf Deuran yn Sefyll /
Two Piece Standing Form £1,200Ton Rasal II / Razor Wave II
Bev Bell-HughesFfurf Hirgwch / Long Boat Form
David Binns

Toril Brancher

Y Fenni

O gyfres Golwg Newydd – Merthyr Tudful /
From the series New View – Merthyr Tydfil

Di-deitl / Untitled

(gyda/ with Laura Gay)

DAW / NFS

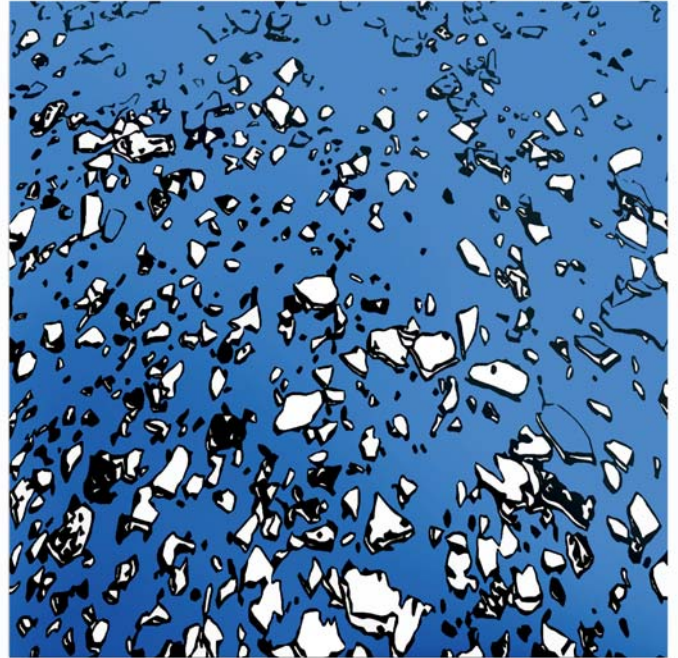
Di-deitl / Untitled

(gyda / with Feng Edwards)

DAW / NFS



Di-deitl / Untitled

Toril Brancher gyda / with Feng Edwards**David Brook**

Caerdydd

Di-deitl / Untitled

£400

Di-deitl / Untitled

£400

Di-deitl / Untitled

David Brook

Melanie Brown

Y Fenni

Lletem / Wedge

£720



Lletem / Wedge

Melanie Brown**Inga Burrows**

Penarth

Stori'r Golomen / Pigeon Story
(gyda / with Gerald Conn)Stori'r Golomen / Pigeon Story
Inga Burrows gyda / with Gerald Conn**Paul Cabuts**

Pontypridd

A 4061

£950

A 4061

£950

A 4061

£950

A 4107

£950

A 4093

£950

A 4093

£950



A 4061
Paul Cabuts



A 4093
Paul Cabuts

Tina Carr ac Annemarie Schöne

Tregroes, Llandysul

Cadno / Fox £99

Setiau Teledu / Television Sets £99

Caethwas / Slave £99



Cadno / Fox

Tina Carr ac Annemarie Schöne**Daniel Crawshaw**

Man Gwyliau: Maes Eira I /

Resort: Snowfield I

DAW / NFS

Man Gwyliau: Wyneb y Gogledd /

Resort: Northface I

£3,500

Man Glanio II / Landing Zone II

£900



Man Glanio II / Landing Zone II

Daniel Crawshaw**Alex Duncan**

Abertawe

Di-deitl / Untitled

DAW / NFS



Di-deitl / Untitled
Alex Duncan

Carwyn Evans

Caerdydd

Ffarwel

DAW / NFS



Ffarwel
Carwyn Evans

Glyn Evans

Y Bontfaen

Trên Cyntaf / First Train

Gwyllo'r Cychod Modur / Watching the Powerboats



Gwyllo'r Cychod Modur / Watching the Powerboats
Glyn Evans

Salvatore Fiorello

Sheffield

Scott Street

£4,500

Eyre Street

£1,500

Tim Freeman

Caerdydd

Croes / Cross

£420

Pwll 1 / Pool 1

£420

Pwll 2 / Pwll 2

£420

Dyffryn 1 / Valley 1

£420



Scott Street
Salvatore Fiorello



Pwll 1 / Pool 1
Tim Freeman

Mark Halliday

Penarth

Hidlydd Dŵr / Water Filter

£5,000



Hidlydd Dŵr / Water Filter

Mark Halliday**Sue Hiley Harris**

Aberhonddu

Cwypm Copr I / Copper Fall I

£1,000

Cwypm Copr II / Copper Fall II

£1,075

Cwypm Copr III / Copper Fall III

£1,150



Cwypm Copr / Copper Fall

Sue Hiley Harris



Y Gasgen Wag / The Empty Barrel
David Hastie

David Hastie

Llandeilo Ferwallt

Melin yr Albion / Albion Mill

£2,400

Y Gasgen Wag / The Empty Barrel

£1,800

Catrin Howell

Drefach Felindre

Argoelion / Portents

DAW / NFS



Argoelion / Portents
Catrin Howell



The Edible Orgtons
Neale Howells

Neale Howells

Castell-nedd
The Edible Orgtons

Elin Huws

Llanbedrog
Rhywle a Nunlle
I'r Goleudy
Llewyrch

£1,750

£1,750

£2,500



Ffurf Cafn Haenog / Strata Trough From
Wendy Lawrence

Wendy Lawrence

Dinbych

Ffurf yn Sefyll / Standing Form	£250
Pâr o Ffurfiâu'n Sefyll / Pair of Standing Forms	£300 yr un / each
Ffurf Cafn Bychan / Small Trough Form	£220
Ffurf Cafn / Trough Form	£300
Ffurf Cafn Haenog / Strata Trough From	£320



I'r Goleudy
Elin Huws



Clawdd / Hedge
Dewi Glyn Jones

Dewi Glyn Jones

Pontllyfni

Croesi / Crossing	£400
Ysbryd / Spirit	£400
Clawdd / Hedge	£400
Arwydd / Beacon	£400

Gethin Wyn Jones

Instow

Di-deitl 1 / Untitled 1 £1,950

Di-deitl 2 / Untitled 2 £1,950

Di-deitl 3 / Untitled 3 £1,950

Branwen Lisa

Waunfawr

Perfformiad ar y Môr / Offshore Performance £300



Perfformiad ar y Môr / Offshore Performance
Branwen Lisa

Sara Moorhouse

Caerdydd

Ehangder canolog 1 / Central expanse 1 £300

Ehangder canolog 2 / Central expanse 2 £300

Arlliw cyfunol (glas) 1 / Collective hue (blue) 1 £400

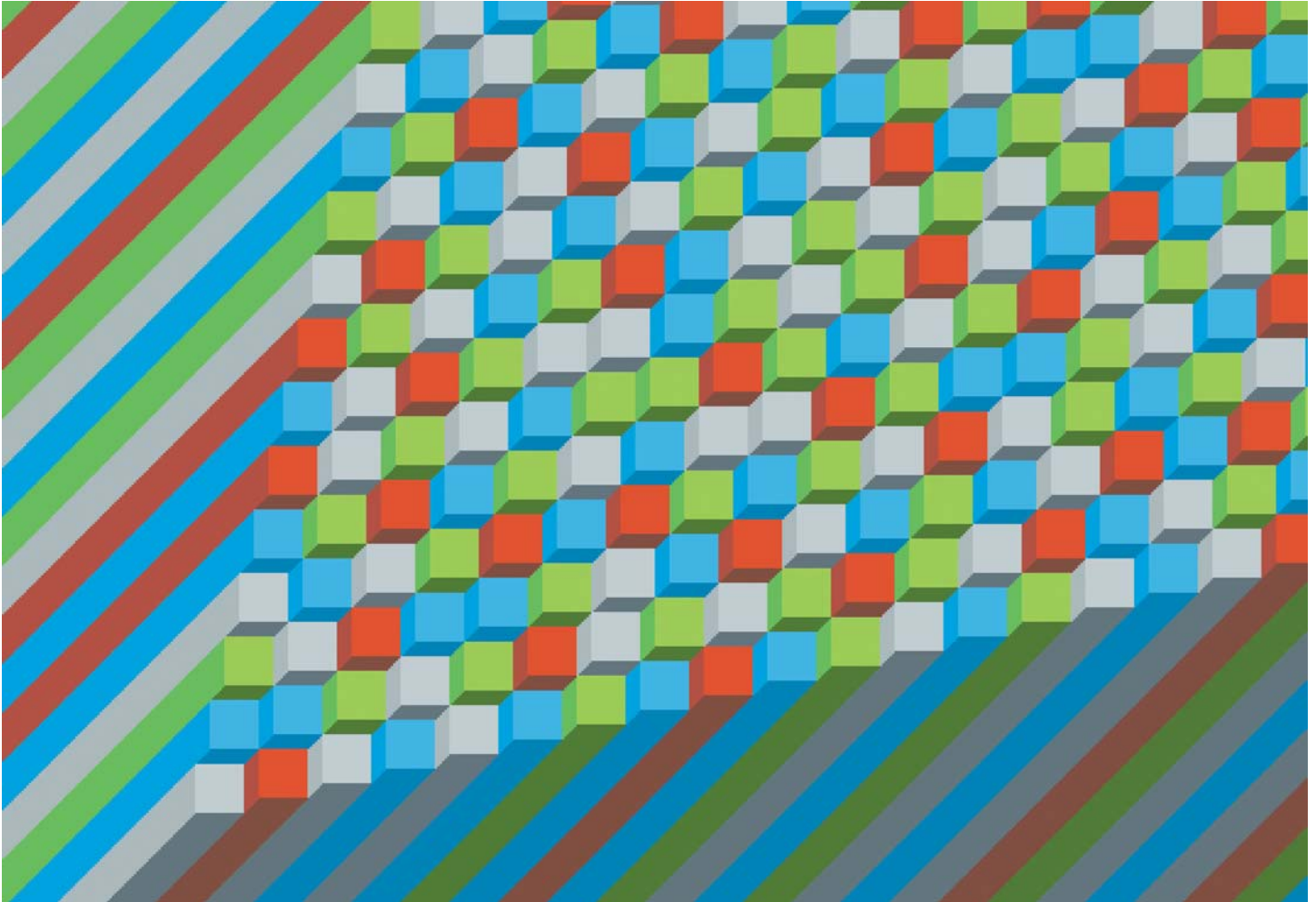
Arlliw cyfunol (glas) 2 / Collective hue (blue) 2 £400

Arlliw cyfunol (gwyrdd) 1 / Collective hue (green) 1 £400

Arlliw cyfunol (gwyrdd) 2 / Collective hue (green) 2 £400



Cerameg / Ceramic
Sara Moorhouse



Mike Murray

Caerdydd

CCTreeV £200

Cerdded Sylwgar/ Observational Walking
(Cyhoeddiad o 10 / Edition of 10) £20**Jonathan O'Marah**

Tattenhall

Y Jwg Gwyn a Helyg / The White Jug and Willow £1,600

Bywyd Llonydd gyda Jygiau a Ffenestr /
Still Life with Jugs and Window £1,600

Bywyd Llonydd gyda Jygiau a Ffenestr /
Still Life with Jugs and Window

Jonathan O'Marah**Eleanor Jane Parsons**

Casnewydd

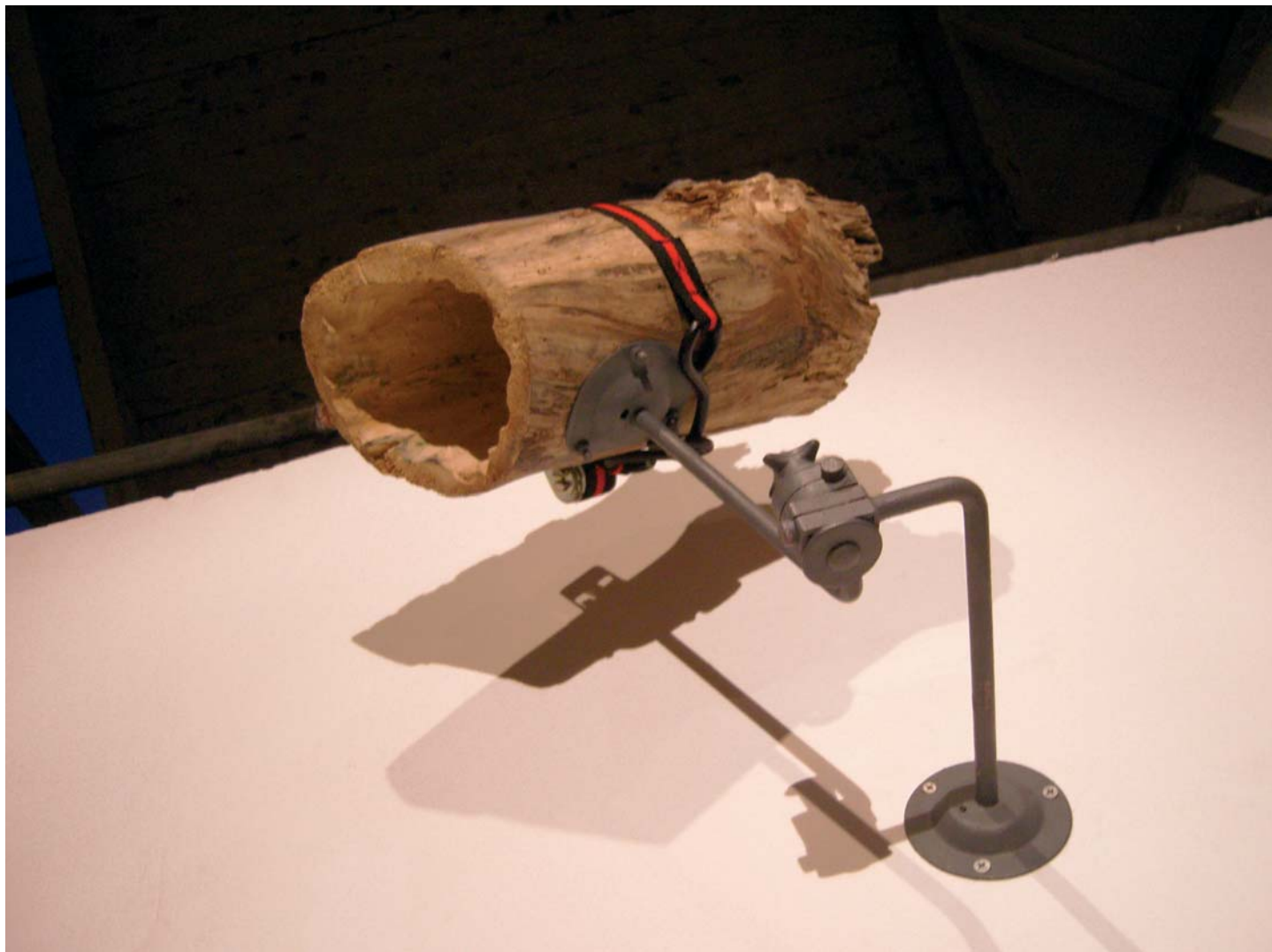
Di-deitl / Untitled

Di-deitl / Untitled



Di-deitl / Untitled

Eleanor Jane Parsons



Cherry Pickles

Trefin

Medusa yn synnu Perseus yn y Siop Glan Môr /

Medusa surprises Perseus at the

Beachwear Outlet

£18,000

Agamemnon yn dynesu at Clytemnestra ym

Maes Parcio Porthladd y Fferi /

Agamemnon approaches Clytemnestra in

the Ferry Port Car Park

£18,000

Myfyrdodau Ariadne: Cofio Theseus a

Grand Theft Auto /

Ariadne's Musings: Remembering Theseus

and Grand Theft Auto

£18,000

Pamela Rawnsley

Llanfrynach

Llestr: Cyfres Cwm Cwareli /

Vessel: Cwm Cwareli Series

£950

Llestr: Cyfres Cwm Cwareli /

Vessel: Cwm Cwareli Series

£1,100

Llestr: Cyfres Cwm Cwareli /

Vessel: Cwm Cwareli Series

£1,600

Gareth Roberts

Deiniolen

Rhaeadr Ogwen

£180

Llyn Ogwen

£180

Ynys Lawd

£180



Llestri: Cyfres Cwm Cwareli / Vessels: Cwm Cwareli Series

Pamela Rawnsley



Agamemnon yn dynesu at Clytemnestra / Agamemnon approaches Clytemnestra
Cherry Pickles

Betina Skovbro

Caerdydd

Mike (Dad)

Ystafell fyw / Living room

Crio am y gorau yw'r ffordd orau i dynnu sylw /
 The best way to get attention is to cry the loudest

Sul y Tadau / Father's Day

Rhestr swper / Dinner list

Mike yn cael ei enw ei fab wedi ei ychwanegu at y goeden
 deulu ar ei gefn / Mike having his latest son's name added
 to the family tree on his back



Rhaeadr Ogwen
Gareth Roberts



Mike yn cael ei enw ei fab wedi ei ychwanegu at y goeden deulu ar ei gefn /Mike having his latest son's name added to the family tree on his back
Betina Skovbro

Ian Aitken Smith

Caerdydd

Nord

£1,750

Fin d'automne

DAW / NFS



Fin d'automne
Ian Aitken Smith

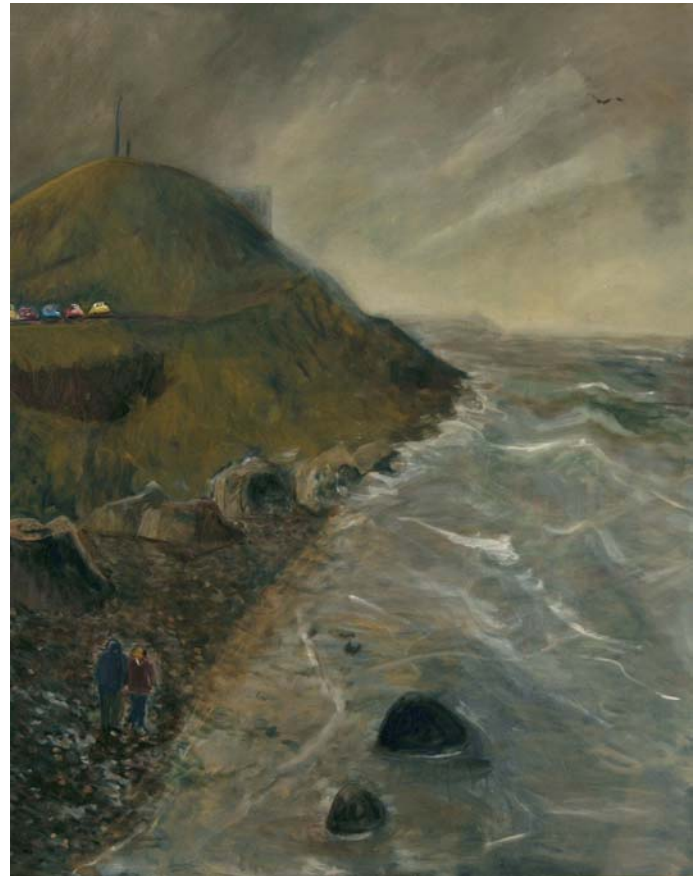
Thomasin Toohie

Treorci

Tuag at Merthyr Mawr / Towards Merthyr Mawr £500

Adeilad ger y môr / Building by the sea £500

Dydd Calan / New Year's Day £1,000



Dydd Calan / New Year's Day
Thomasin Toohie

Matthew Tomalin

Llanfrynach

Powlen / Bowl £370

Powlen / Bowl £385

Powlen / Bowl £400

Powlen / Bowl £400

Warren Williams

Castell-nedd

Part of me laid down and died last night /
Neithiwr gorweddodd rhan ohonof a marw DAW / NFSAll the days away from you /
Yr holl ddyddiau heb dy gwmni DAW / NFSPart of me laid down and died last night /
Neithiwr gorweddodd rhan ohonof a marw**Warren Williams**Powlen / Bowl
Matthew Tomalin

Pensaernïaeth yng Nghymru

Architecture in Wales

Gwahoddwyd ceisiadau gan benseiri neu grŵpiau penseiri i arddangos adeiladau y mae eu dyddiad cwblhau ymarferol yn y cyfnod 2004 a 2007 yn gynwysedig.

Detholwyr: Alan Davies, Gwyn Davies

Ystyriwyd ceisiadau llwyddiannus i'r Arddangosfa ar gyfer y gwobrau canlynol:

Y Fedal Aur am Bensaernïaeth

Rhoddir replica golch-arian o'r fedal aur gan Gymdeithas Frenhinol Penseiri yng Nghymru er cof am y diweddwr Ddr T Alwyn Lloyd. Nod y wobwr hon yw tynnu sylw at bwysigrwydd pensaernïaeth yn niwylliant y genedl ac anrhydeddu penseiri sy'n cyrraedd y safonau dylunio uchaf. Rhoddir y wobwr i'r pensaer neu benseiri sydd yn gyfrifol am adeilad neu grŵp o adeiladau, a gwblhawyd yng Nghymru rhwng 2004 a 2007 ac a gymeradwywyd i'r Eisteddfod fel y rhai o'r teilyngdod uchaf.

Loyn & Co, Penarth
Water Tower, Caerdydd

Plac Teilyngdod

Nod y wobwr hon yw sbarduno ceisiadau a chynnig llwyfan i brosiectau llai o safon ac ansawdd dylunio uchel. Gwahoddwyd penseiri i gyflwyno naill ai brosiectau newydd neu brosiectau adnewyddu a oedd yn diwallu'r meini prawf canlynol:

- a. fe'u codwyd yng Nghymru
- b. cyfrif terfynol heb fod yn uwch na £500,000
- c. cwblhawyd rhwng 2004 a 2007
- ch. yn cyfoethogi'r amgylchedd

Christopher Sanders Pensaer, Dinbych
Tŷ Brombil, Dinbych

Entries were invited from architects or groups of architects to display buildings whose practical date of completion was in the period 2004 to 2007 inclusive.

Selectors: Alan Davies, Gwyn Davies

Successful entries for the Exhibition were considered for the following awards:

The Gold Medal in Architecture

The silver-gilt replica of the gold medal is given by the Royal Society of Architects in Wales in memory of the late Dr T Alwyn Lloyd. The aim of this award is to draw attention to the importance of architecture in the nation's culture and to honour architects achieving the highest design standards. The award is given to the architect or architects responsible for the building or group of buildings, completed between 2004 and 2007 and recommended to the Eisteddfod as being of greatest merit.

Loyn & Co., Penarth
Water Tower, Cardiff

Plaque of Merit

The aim of this award is to encourage entries and offer a platform to smaller projects of high standard of design and quality. Architects were invited to submit either new projects or refurbishment projects that satisfied the following criteria:

- a. constructed in Wales
- b. final account did not exceed £500,000
- c. completed between 2004 and 2007
- d. enhances the environment

Christopher Sanders Architect, Denbigh
Tŷ Brombil, Denbigh

Datganiad y Detholwyr Pensaernïaeth

Architecture Selectors' Statement

Codwyd cyfoeth o adeiladau cyhoeddus yng Nghymru dros y blynyddoedd diwethaf. Mae tri ffactor arbennig yn gyfrifol am hynny, sef nawdd y Loteri, dathliadau'r Milflwydd a dyfodiad y Cynulliad. Ymhlith yr adeiladau hyn mae'r Senedd; Tŷ Gwydr Mawr Gardd Fotaneg Genedlaethol Cymru, Llanarthne; Canolfan Mileniwm Cymru, Caerdydd; Amgueddfa Genedlaethol y Glannau, Abertawe; Galeri yng Nghaernarfon a chanolfan gelfyddydau Glan-yr-afon, Casnewydd. Dyma adeiladau a fu'n amlwg yn ddiweddar yn y gystadleuaeth am Y Fedal Aur am Bensaernïaeth. Gosododd yr adeiladau hyn safon uchel i'r adran hon. Ond bellach, daeth cyfnod y prosiectau mawr hynny i ben.

Daeth nifer o adeiladau llai i law eleni ond roedd yn galonddid bod mwy o geisiadau nag erioed o'r blaen wedi dod i'r fei – 36 ohonynt. Dyma arwydd o'r prysurdeb dylunio ac adeiladu sy'n bod yn y sectorau cyhoeddus a phreifat ar hyn o bryd. Mae'r Eisteddfod i'w llongyfarch am ddenu cynifer o geisiadau.

Oherwydd y nifer a ddaeth i law ynghyd â'r safon amrywiol, fe detholwyd yr arddangosfa yn llym. Nid oedd hynny'n anodd - roedd rhai adeiladau yn ddi-grefft neu'n ddi-swyn ac nid oedd eraill yn cyrraedd y nod a fyddai'n hyrwyddo'r gelfyddyd o bensaernïaeth yng Nghymru.

Dyma chwilio am adeiladau a fyddai'n ychwanegu at eu tirlun boed yn y wlad, neu at eu treflun boed mewn pentref, tref neu ddinas; gan ehangu ar rinweddau eu hamgylchedd. Roedd angen mwy na champwaith technegol. Roeddem yn edrych am ysbytai fyddai'n debyg o godi calon y claf; ysgolion fyddai'n debyg o annog plant i ddysgu; swyddfeydd a chyfleusterau gwaith safonol fyddai'n ysbrydoli; neu dai golau a hyblyg ar gyfer ein ffyrdd cyfoes o fyw.

Mae'r detholiad hefyd yn adlewyrchu ein sylw at y dylanwadau hynny ar bensaernïaeth yng Nghymru heddiw.

Roeddem yn chwilio am esiamplau o adeiladau oedd yn ymateb i ofynion, cynaladwyaeth; i ganllawiau cadwraeth mewn henebion ac adeiladau hynafol, neu rai a fyddai'n gweddu mewn modd teimladwy i dirweddau hynod Cymru. Dyma edrych am enghreifftiau o'r adeiladau newydd a fyddai'n cyfoethogi a chryfhau'r amgylchedd y'i gosodwyd ynddynt. Yn bennaf oll, roeddem yn chwilio am yr elfen arbennig honno - y gelfyddyd sydd yn troi'r fath ofynion ac anghenion yn bensaernïaeth.

Dyma ein sylwadau yn ôl math a defnydd yr adeiladau.

Adeiladau Iechyd

Daeth dau adeilad iechyd i law ac roedd gan y ddau naws wahanol iawn. Mae **Ysbyty Bwthyn Dinbych-y-Pysgod** (Partneriaeth EPT, Caerdydd) yn gasgliad o adeiladau bychan eu graddfa wedi eu lleoli mewn safle coediog a chysgodol. Mae'r adeiladau yn groesawgar, mewn arddull syml gyda thoeau brig. Maent yn creu'r argraff o ysbyty bychan traddodiadol. Ar y llaw arall, mae **Uned Llawdriniaeth Dydd, Ysbyty Singleton, Abertawe** (Nightingale Associates, Caerdydd) yn defnyddio technoleg adeiladu oddi-ar-safle. O fewn y rhwystrau a ddaw yn sgil y dechnoleg honno, mae'n rhugl a thrylwyr, a'r gofodau mewnol yn olau braf. Mae'n bwrpasol ac effeithiol ond efallai yn or-glinigol, gyda golwg dros dro arno o achos ei berthynas â'r maes parcio. Er hynny, mae'n enghraifft glodwiw o ddylunio sy'n ymateb i'r angen am ddarparu gwasanaethau iechyd ar frys.

Mae'n dda gweld adeiladau iechyd newydd, a gobeithiwn weld safon bensaernïol uchel yn sgil gwariant yn y sector yma yn y blynyddoedd sydd i ddod.

Adeiladau Addysg

O ystyried bod addysg wedi bod mor ganolog i agenda'r llywodraeth dros y deng mlynedd diwethaf, prin oedd y ceisiadau o'r sector hwn. Nid oedd un ysgol gynradd nac



Water Tower, Caerdydd

uwchradd er enghraifft, a siomedig oedd safon yr adeilad ar gyfer Prifysgol Cymru, Caerdydd a ddaeth i law.

Y mwyaf trawiadol o'r adeiladau addysg oedd **Adeilad Kegie, Prifysgol Cymru, Casnewydd** (Stride Treglown Davies, Caerdydd). Dyma adeilad lle mae'r cynteddau a'r gofodau cylchrediad yn eglur a dramatig, a threfn y cynllun yn amlwg a chlir. Mae'r adeilad yn sefyll yn hyderus ar ei safle.

Arddangosir dwy lyfrgell dra gwahanol. Mae **Llyfrgell a Neuadd y Dref, Y Barri** (Acanthus Ferguson Mann, Bryste) yn ddatblygiad parhaol newydd wedi ei chysylltu ag adeilad hanesyddol Neuadd y Dref. Mae'r estyniad newydd yn grefftus ac yn darparu cyfleusterau o safon uchel. Mae wedi ei wahanu yn weledol oddi wrth yr hen adeilad, ond efallai nad yw'r adeilad newydd - gyda'i doeau crib isel - yn ddigon dinesig o'i gymharu â'r hen adeilad cyfagos.

Da yw gweld bod Cyngor y brifddinas yn bwriadu symud llyfrgell Caerdydd o safle 'stryd gefn' i safle briodol, ac edrychwn ymlaen at weld yr adeilad parhaol maes o law. Yn y cyfamser, mae adeilad bach **Llyfrgell Ganolog Dros dro Caerdydd** (Penseiri Holder Mathias, Caerdydd) yn gwneud ei hun mor amlwg ag sydd yn bosib ar ochr un o strydoedd y ddinas gyda'r mur sy'n wynebu'r ffordd fawr wedi ei orchuddio â delweddau mawrion o lyfrau ar silff - adeilad fel bilbord. Mae'r cynllun ar gyfer **Drwm, Llyfrgell Genedlaethol Cymru, Aberystwyth** (James Jenkins Thomas, Aberystwyth) yn gwneud defnydd effeithiol o ofod cyfyng yng nghanol yr adeilad hynafol.

Adeiladau Gwaith

O'r traddodiadol i'r technolegol fodern, daeth sawl fath o adeilad gwaith - swyddfeydd ac yn y blaen - i law. Ac ystyriwyd adeiladau ar gyfer y gwasanaethau diogelwch dan yr un pennawd.

Roedd y safon yn amrywiol iawn.

Mae **Telefwthyn Cymunedol, Crughywel** (Turnbull Tweedale, Y Drenewydd) yn enghraifft o adeilad diweddar, sy'n darparu adnoddau gwybodaeth dechnoleg mewn tref fechan, hynafol. Er bod y cynnwys yn dra modern, mae'r adeilad wedi ei gynllunio i edrych fel petai wedi sefyll yn y fan ers amser maith ac mae golwg adeilad o ddiwedd y 19g. arno. Dyma ymateb ceidwadol dros ben. Er ein bod yn credu bod yn rhaid diogelu cymeriad ein hardaloedd cadwraeth, trueni na fyddai mwy o hyder yn y modd o wneud hynny ar gyfer adeilad y dechnoleg newydd.

Daeth dau gais i law yn ymwneud â swyddfeydd er hyrwyddo cwmniau ymchwil a datblygu technegol - 'technium' - sy'n cael ei ariannu yn gyhoeddus gan asiantaethau datblygu. Mae **Technium, Llanelli** (Partneriaeth EPT, Caerdydd) yn nodedig am ei fynedfa fawr a'i furiau allanol o fetel, sy'n awgrymu mai busnesau'r diwydiant ceir y bwriedir eu cartrefu yma. Mae'r fynedfa a'r cyntedd yn ddramatig ond yn or-hael i adeilad o'i faint. Er hynny, hon yw'r orau yn bensaernïol o'r ddwy technium. Mae'r llall, **Technium Doc Penfro** (B3 Burgess, Caerdydd) mewn safle amlwg ar lan afon Cleddau ar gyrion y dref. Nid yw'r stryd a grëwyd trwy'r adeilad wedi llwyddo, gan nad oes amrywiaeth chwareus yn wynebau dwy ran o'r adeilad o boptu'r stryd. Rhoddir argraff o hafn gul a difywyd. Efallai mai ar y briff oedd y bai. Yn ogystal, mae gennym ein hamheumon mai dyma'r ateb i greu mannau gwaith a rhoi bywyd newydd i drefi hanesyddol fel Doc Penfro. Mae yma safleoedd ac adeiladau hanesyddol y gellir eu hadnewyddu, dim ond i swyddogion datblygu a swyddogion cadwraeth siarad â'i gilydd.

Adeiladau Cymunedol

Da oedd gweld cynifer o adeiladau cymunedol ac adeiladau ar gyfer y celfyddydau. Unwaith eto roedd amrywiaeth arddull a safon, a chyfleoedd wedi eu methu.

Mae **Canolfan Edward Richard, Ystrad Meurig** (Penseiri LCRW, Aberystwyth) yn gynllun i adfywio hen gapel i bwrras gofynion y gymuned. Mae'n esiampl o roi egwyddorion cadwraeth ar waith yn ofalus a synhwyrol ac mae'n gymeradwy am iddo lwyddo i ail ddefnyddio hen adeilad mewn dull effeithiol a di-lol.

Ailddefnydd o gapel a geir hefyd yn **Capel Soar, Ffrwdamos, Y Rhondda** (Partneriaeth EPT Caerdydd). Nid cadwraeth a geir yma, ond addasiad ac ymyriad â'r adeiladwaith gwreiddiol i greu canolfan ac adnoddau perfformio modern. Lle na ellir cadw ein hen adeiladau yn gyfan ac i'w pwrras gwreiddiol, mae ymateb fel hyn yn hollol briodol. Mae'n dda gweld hen adeilad sydd yn rhan o hanes cymuned ac ardal yn goroesi newidiadau yn y gymuned honno.

Mae **Canolfan Adnoddau Cymunedol, Forge Fach, Clydach** (Stride Treglown Davies, Caerdydd) yn adeilad hollol newydd sy'n darparu cyfleusterau tebyg. Mae'r dylunio yn drylwyr a hyderus yma. Mae rhannau mewnol yr adeilad yn cael eu mynegi yn eglur oddi allan, drwy amrywio'r ffurf a'r defnyddiau. Fe ddylai'r gymuned fod yn falch iawn o'i hadeilad newydd, a dylai pob cymuned mynnu adeilad o'r safon hwn.

Adeiladau Hamdden ac Ymwelwyr

Gan amlaf, lleolir canolfannau croeso neu ganolfannau dehongli mewn mannau sensitif yn agos at yr atyniadau y ceisir eu gwarchod. O ganlyniad, mae perygl iddynt gael effaith andwyol ar y man maent yn darparu ar eu cyfer. Mae'r ddwy ganolfan sy'n cael eu harddangos eleni yn llwyddo i ymdoddi i'w hamgylchedd.

Mae **Canolfan Ymwelwyr Aberdulais** (Penseiri Davies Sutton, Caerdydd) yn ymateb i'w safle yn ofalus gyda manylion trwyadl a chreffftus, ac yn cyfleu argraff o adeiladwaith safonol drwyddo. Er hynny, nid yw'n gwthio'r

ffiniau yn nhermau dylunio er mwyn creu adeilad mwy beiddgar a hynny mewn sector lle mae hynny yn cael ei groesawu fel rheol. Dewiswyd arddangos **Canolfan Ymwelwyr Maesgwm, Y Ganllwyd** (James Jenkins Thomas, Aberystwyth) am ei dewis meistrolgar o safle gwych, sy'n rhoi'r cyfle i ymwelwyr brofi'r dirwedd a'r olygfa.

Adeiladau Eraill

Mae tri chynllun arall nad ydynt yn disgyn i un o'r dosbarthiadau uchod, ond sydd yn cynrychioli amrywiaeth o adeiladau eraill. Y cyntaf yw'r gwaith o ymestyn adeilad **Gwylidwriaeth y Glannau, Nell's Point, Y Barri** (Partneriaeth EPT Caerdydd) - adeilad bach ar ben clogwyn wedi ei drin yn ofalus. Roedd dau brosiect arall yn dangos gwelliannau adeiladau o'r degawdau diwethaf; **Canolfan Siopa Queen's Arcade, Caerdydd** a **Maes Parcio Aml-lawr Glyn Ebwy** (Penseiri Holder Mathias, Caerdydd). Mae'r ddau yn gwella adeiladau di-urddas mewn dulliau derbyniol, ac un ohonynt mewn safle amlwg yn y brifddinas.

Tai a Rhandai

Daeth deg tŷ neu ddatblygiad o fflatiau i law. Roedd y safon yn amrywiol ac fe ddewiswyd yr wyth gorau i'w harddangos.

Dewiswyd un adeilad i gynrychioli rhandai, sef **Ysbryd-y-Môr, Aberafan** (Partneriaeth Pentan, Caerdydd). Dyma gartref i'r henoed ar lan y môr gyda chyfleusterau o safon uchel i'r trigolion, a llawer o fanylion ymarferol wedi eu cyfuno yn ofalus â'r cyfanwaith. Ceir golygfeydd o'r môr o'r rhan helaeth o'r rhandai. Ond trueni na fyddai mwy o amrywiaeth yn ymddangosiad yr adeilad - mae'r edrychiad tua'r môr yn gymesur a ffurfiol, gan edrych fel sefydliad - fel 'cartref' ac nid cartrefi.

Detholwyd saith tŷ. Mae dau yn llenwi bylchau mewn safleoedd cyfyng, trefol, sef **Tŷ Brombil, Dinbych** (Christopher Sanders Pensaer, Dinbych), a'r **Coach House,**

Pontcanna (Penseiri Russell Jones, Caerdydd). Mae'r ddau dŷ yn defnyddio safleoedd yn grefftus, y naill mewn tref ganoloesol ar llall mewn stryd o dai rhes trillawr o'r 19g.. Mae pensaer **Tŷ Brombil** i'w gymeradwyo am lwyddo i adeiladu o gwbl. Rhwng y castell uwchlaw ac adeiladau'r stryd fawr islaw mae'r safle yng nghanol tref Dinbych yn anhylaw a serth. Mae gan y tŷ strwythur dur, yn ddefnyddio technoleg adeiladu 'oddi-ar-safle' a deunyddiau cyfoes. Y wobr am yr ymdrech hon i oresgyn anawsterau'r safle yw golygfa eang dros y dref a thua'r caeau draw. Roeddem yn edmygu Coach House, Pontcanna am y cynllunio gofalus a'r sylw trylwyr i bob elfen o'r manylu. Roedd safon gyson ac uchel i bob agwedd ohono. Fe'i adeiladwyd mewn dull cyfoes a gyda deunyddiau cyfoes, ond mae'n hollol weddus ymysg y tai Fictoraidd o'i gwmpas.

Mae dau ymgais sydd yn addasu ac ymestyn tai hŵn, sef **The Nook, Oxwich** (Penseiri Dewi Evans, Abertawe) a **Tangraig, Llwynhudol, Pwllheli** (Dobson Owen, Pwllheli). Gyda The Nook fe adnewyddwyd tŷ to gwellt traddodiadol Bro Gŵyr a'i gyfuno ag estyniad modern. Mae'r estyniad wedi ei osod ar wahân, gan gadw diffiniad eglur rhwng yr hen a'r newydd. Yn Nhangraig, unir y tŷ cerrig gwreiddiol â rhes o adeiladau traddodiadol, gyda rhai elfennau megis y ffenestri a'r estyniad gwydr, yn gyfoes. Mae'r ddau yn llwyddo i ail-defnyddio hen adeiladau trwy eu cyfuno ag elfennau modern.

Addasiad o hen adeilad amaethyddol yw **Ysgubor Waundderw Isaf, Llaneglwys** (Mundo Design, Llanfair-ym-Muallt). Mae'n adeilad traddodiadol ei ffurf o waith cerrig a'i ffenestri yn fframio rhai o'r golygfeydd gorau. Mae'n osgoi'r tueddiad o addasu heb ystyried y cymeriad cynhenid - tueddiad sydd yn arwain at hagrau cymaint o anheddau gwledig traddodiadol, a chefn gwlad yn gyffredinol. Mae'r ail dŷ gwledig yn llawer mwy uchelgeisiol. Saif **Pen Onn,**

Llansanffraid-ar-Elái (Loyn & Co., Penarth) mewn coedlan yng nghanol tir bryniog ym Mro Morgannwg. Bric a phren ac arwynebedd hael o wydr yw'r deunyddiau a'r arddull yn gyfoes. Mae arwyddion o ddylanwad tai *Usonian* Frank Lloyd Wright efallai, a simnai fawr sy'n perthyn i'r traddodiad Sgandinafaidd yn gymaint ag y mae i ffermdai traddodiadol Cymru. Yr oedd y dyluniad a'r manylu yn drylwyr a chynnil ac fe geir ynddo gyfres o ystafelloedd braf eu cymesur. Ond roedd un elfen yn torri ar y cyfansoddiad cyfan - efallai bod estyniad y brif fynedfa ychydig yn ffurfiol ac yn torri ar symlrwydd a phwyslais llorwedd y prif edrychiad. Er hynny, manylyn yw hwnnw, a thrueni na fyddai mwy o dai cefn gwlad mor grefftus â hwn.

Mae hwn yn gadael un tŷ ar ôl. Mae'r **Water Tower, Caerdydd** (Loyn & Co., Penarth) wedi llwyddo heb fai. Cymerwyd twr dŵr hynafol tal o frics coch a oedd mewn cyflwr sâl, a'i droi yn dŷ swmpus gan atgyweirio'r twr. Rhoddwyd lloriau newydd drwyddo a gosod blwch dau lawr wrth ei ochr. Mae'r llawr isaf o frics coch, sy'n gweddu â'r hen adeilad, a'r uchaf o gopr, a phob elfen ohono wedi ei fynegi yn eglur ac yn gain. Mae'r manylu hefyd wedi ei gyflawni'n feistrolgar - yn enwedig y canllawiau gwydr ar y grisiau. Mae'r golau, o ganlyniad, yn llifo drwy'r twr. Mae'r cyfuniad o'r twr fertigol gwreiddiol a'r estyniad deulawr llorweddol newydd, gydag ysgafnder y cysylltiad gwydr rhyngddynt, yn llwyddiannus tu hwnt. Os yw Pen Onn yn edrych fel pe bai'n benthg o draddodiad ail hanner y ganrif ddiwethaf, mae'r Twr Dŵr yn ymddangos yn hollol gyfoes, ochr yn ochr â'r duedd bensaernïol yn Ewrop ar hyn o bryd.

Y Plac Teilyngdod

Roedd llawer o'r prosiectau a oedd yn gymwys ar gyfer Y Plac yn dai unigol. Dyfernir yr anrhydedd i **Tŷ Brombil, Dinbych** (Christopher Sanders Pensaer, Dinbych) gan iddo apelio am sawl rheswm. Mae'n gwneud defnydd dyfeisgar o





Water Tower, Caerdydd

ddarn bach o dir mewn tref hanesyddol. Ei lwyddiant pennaf, a'r rheswm iddo ragori ychydig dros Coach House, Pontcanna, oedd y ffordd yr oedd, er ei foderniaeth, yn ymdoddi gyda gwead a ffurf yr adeiladau traddodiadol ar y llethr islaw'r castell.

Y Fedal Aur am Bensaerniaeth

Roeddem wedi rhagdybio y dylid dyfarnu'r Fedal Aur i adeilad sylweddol, cyhoeddus - un fyddai'n cyfoethogi'r fro lle safai a, gobeithio, y wlad yn gyfan, tra bod y Plac Teilyngdod i'w ddyfarnu i brosiect llai, megis tŷ unigol. Ond roeddem o'r farn nad oedd adeilad ymhlith yr adeiladau cyhoeddus eleni yn deilwng o'r wobwr fel y bu yn ystod y blynyddoedd diwethaf. Er hynny, mae un adeilad yn ein tyb ni yn teilyngu'r Fedal Aur, a thŷ unigol yw hwnnw. O'r holl geisiadau eleni, y Twr Dŵr - **Water Tower, Cyncoed, Caerdydd** (Loyn & Co., Penarth) oedd yr adeilad a wnaeth ein cyffroi ni fwyaf, ac mae'n llawn haeddu'r anrhydedd. Dyma'r adeilad sydd yn cyfuno rhai o themâu mwyaf perthnasol pensaerniaeth y cyfnod hwn - ail-ddefnyddio, ail-gylchu, cynaladwyaeth, cadwraeth a dylunio cyfoes; gan greu dylunio hyderus a blaengar.

Beth felly yw cyflwr pensaerniaeth yng Nghymru heddiw ac a oes ots gan y cyhoedd? Mae gwedd y wlad yn newid dan law penseiri a chynllunwyr, ac mae'r enghreifftiau gorau o adeiladau yn waith cain, diwylliedig, sy'n ymateb i faterion a gofynion yr oes, megis cynaladwyaeth a chadwraeth. Mewn gwlad fechan ac economi nad yw'n fawr, mae'n rhaid i'r penseiri a'r cynllunwyr fanteisio ar eu cryfderau - natur y dirwedd a chymeriad y trefi a'r pentrefi gorau - wrth ddatblygu pensaerniaeth safonol ac efallai unigryw. Mae gwledydd bychain eraill yn Ewrop wedi llwyddo i ddiffinio a chryfhau eu diwylliant drwy eu pensaerniaeth a'u dylunio - y Ffindir pan oedd yn wlad newydd yn ystod y ganrif ddiwethaf, er enghraifft. Mae'r Swistir hithau wedi symud o fod yn wlad heb draddodiad pensaerniol blaengar i fod ag ystod o bensaerniaeth ymysg y mwyaf cŵl yn Ewrop (gyda chymorth cryn gyfoeth, mae'n rhaid cyfaddef). Yn fwy diweddar hefyd mae'r Iwerddon yn datblygu hunaniaeth bensaerniol drwy waith penseiri fel McCulloch a Mulvin, O'Donnell a Tuomey ac eraill. Ni ddylai dim rhwystro Cymru rhag cyrraedd yr un nod.

Alan Davies
Gwyn Davies

Datganiad y Detholwyr Pensaernïaeth

Architecture Selectors' Statement

A wealth of public buildings has been erected in Wales over the past few years. There have been three factors in particular that have been responsible for this: Lottery funding, projects to celebrate the Millennium and the advent of the Assembly. The list of such buildings includes the Senedd; the Great Glasshouse of the National Botanic Garden of Wales at Llanarthne; the Wales Millennium Centre, Cardiff; The National Waterfront Museum, Swansea; Galeri in Caernarfon and the Riverside arts centre, Newport, all buildings that have taken recent centre stage in the Gold Medal for Architecture competition and which set a high standard for this section. But the period for such major projects is now at an end. Thirty-six smaller buildings have been entered this year, an indicator of the sort of design and building activity to be currently found in the public and private sectors. This is the highest number ever entered for this competition and the Eisteddfod is to be congratulated for attracting so many entries.

Due to the number of entries, and to the fact that the standard varied so much, the exhibition had to be the subject of a rigorous selection process. This was not difficult however - there were buildings in which neither the requisite skill levels nor charm were in evidence, while others did not achieve the objective of promoting the art of architecture in Wales.

We looked for buildings that would enhance their location, be it in a rural setting, or a townscape in a village, town or city; buildings that would enrich the merits of their environment. We were not just looking for a technical masterpiece. We were looking for hospitals that would be likely to lift the spirits of their patients; schools that would be likely to encourage their children to learn; offices and workplaces of the sort of quality that would inspire those working in them, or designs for light and flexible housing to suit our contemporary life styles.

Our selection also reflects our interest in those aspects that influence architecture in Wales today. We were searching for examples of buildings that responded to the demands of sustainability; that met conservation guidelines in respect of ancient monuments and buildings, or buildings that would blend in a sensitive way with the remarkable landscape of Wales. We looked for examples of new buildings that would enhance and strengthen the environment in which they were set. Most importantly, we were searching for that special factor – the art that translates these needs and demands into good architecture.

Here, then, are our comments which we have classified into types of building and the uses to which they are put.

Health Care Buildings

Two entries were received in this category and both had a very different feel to them. **Tenby Cottage Hospital** (EPT Partnership, Cardiff) comprises a group of small-scale buildings set in a wooded and sheltered location. The buildings are welcoming, being simple in style with steep roofs. They create the impression of a small traditional cottage hospital. In contrast, the **Day Surgery Unit** at **Singleton Hospital, Swansea**, (Nightingale Associates, Cardiff) used off-site building technology. Within the restrictions that stem from this technology, the layout flows easily and thoroughly and the internal spaces are flooded with light. Whilst it is practical and efficient, it is possibly too clinical and has too much of a temporary feel to it because of its proximity to the car park. In spite of this, it is nonetheless a commendable example of a design that responds to the need to provide emergency health services.

It is good to see new health care buildings and in the years to come we look forward to seeing high architectural

standards in the wake of the spending taking place in this sector.

Buildings relating to Education

Bearing in mind the fact that education has been a central plank in the government's agenda over the last ten years, only a few entries were received from this sector. There was not, for example, a single primary or secondary school and the standard of the entry designed for the University of Wales, Cardiff was disappointing.

The most striking of the buildings entered in this category was the **Kegie Building, University of Wales, Newport** (Stride Treglown Davies, Cardiff). This is a building in which the foyers and the transit areas are clearly designated and dramatic and the structure of the design is obvious and clear. The building stands confidently on its site.

Two very different libraries are exhibited. The **Barry Library and Town Hall** (Acanthus Ferguson Mann, Bristol) is a new permanent development connected to the historic Town Hall. The new extension is skilfully designed and provides high quality facilities. It is separated visually from the old building but one possible objection is that the new building - with its low pointed roof line - is not 'civic' enough compared with the old building next door.

It is good to see that Cardiff City Council is intending to move Cardiff Library from a 'back street' site to a more appropriate location, and we look forward to seeing the permanent building in due course. In the meantime the small building that houses the **Temporary Central Cardiff Library** (Holder Mathias Architects, Cardiff) is drawing as much attention to itself as possible in its location on the side of one of the city's streets, the wall facing the roadway draped with super graphics of books on a shelf - a building used as a billboard. The scheme for the **Drwm, National**

Library of Wales, Aberystwyth (James Jenkins Thomas, Aberystwyth) makes efficient use of its restricted space in the middle of the ancient building.

Buildings relating to the Working Environment

Ranging from the traditional to the technologically modern, several types of work-related buildings - offices and the like - were entered. Buildings designed for the emergency services were also considered under the same heading.

The standard varied enormously.

The **Community Telecottage, Crickhowell** (Turnbull Tweedale, Newtown) is an example of a recent building that provides information technology resources in a small historical town. Even though the inside of the building is very modern, the outside was designed to look as if it had stood on the site for a very long time, having the appearance of a late 19th century building. This is a very conservative response. Whilst we believe that the character of our conservation areas must be protected, it is a pity that there is a lack of confidence when it comes to the means of achieving this where new technology buildings are involved.

Two entries were received for offices designed to promote a technical research and development company, or 'technium', both publicly funded by development agencies.

Technium, Llanelli (EPT Partnership, Cardiff) is notable for its large foyer and its external metal walls, both features suggesting it was designed to house businesses connected with the motor industry. The entrance and foyer are dramatic but are too generous for a building of this size. In spite of this, this is architecturally the best of the two technium buildings. The other, **Technium Pembroke Dock** (B3 Burgess, Cardiff) stands on a prominent site on the banks of the River Cleddau on the outskirts of the town. The street created to run through the building is not

successful, however, as there is no playful variation in the siting of the two parts of the building facing each other on either side of the street. The impression given is of a narrow and lifeless chasm. This may have been the fault of the brief. But we also have our doubts that this is the answer to creating work locations and to breathing new life into such old historical towns as Pembroke Dock and others. There are historical locations and historic buildings that could be renovated if only Development Officers and Conservation Officers would speak with each other.

Community Buildings

It was heartening to see such a goodly number of community buildings and buildings designed to house the arts. But here again the standard and the style varied and opportunities were missed.

The **Edward Richard Centre, Ystrad Meurig** (LCRW Architects, Aberystwyth) is a scheme that seeks to renovate an old chapel for the use of the local community. It is an example of how the principles of conservation can be put to work in a careful and sensible manner and it is commendable for its success in finding a new use for an old building in an effective and no-nonsense manner.

And it is finding a new use for an old chapel that is at stake with the **Capel Soar, Ffrwdamos, Rhondda** (EPT Partnership, Cardiff) scheme. We are not talking about conservation here, but about adapting and intervening with the original structure to create a modern centre and resources for the performing arts. In those cases in which it is impossible to retain our old buildings in their entirety and for their original purpose, a response of this type is totally appropriate. It is good to see an old building which is a part of the history of the community and the area being able to survive the changes that have taken place in that community.

The **Community Resources Centre, Forge Fach, Clydach** (Stride Treglown Davies, Cardiff) is a brand new building which offers similar facilities. The design here is thoroughly and confidently worked out. The internal parts of the building are clearly reflected on the outside by varying the form and the materials used. The community should be very proud of its new building and every community should demand a building of this quality.

Leisure and Tourism Buildings

More often than not, visitor centres or interpretation centres are operated in sensitive locations near attractions that are intended to be protected. As a result, there is a danger they will adversely affect the very location that they serve. The two centres entered for the exhibition this year, however, blend in successfully with their environments.

The **Aberdulais Visitor Centre** (Davies Sutton Architects, Cardiff) responds with care to its location with thorough and skilful detail, and conveys the impression of a quality structure from top to bottom. It doesn't, though, push back the boundaries in design terms in order to create a more daring building, even though this is a sector in which this is usually welcomed. It was decided to exhibit the **Maesgwm Visitor Centre, Ganllwyd** (James Jenkins Thomas, Aberystwyth) for its masterly choice of an excellent location, a location that gives the visitors an opportunity of enjoying the landscape and the view.

Other Buildings

There are three other designs that do not fall within any of the above categories, but which represent a variety of buildings designed for other purposes. The first relates to the task of extending the station at **Nell's Point Coastwatch, Barry** (EPT Partnership, Cardiff) – a small building on the cliff top which has been handled with great

care. There were two other projects that showed improvements to buildings dating from the last few decades, the **Queen's Arcade Shopping Centre, Cardiff** and the **Multi-storey Car Park, Ebbw Vale** (Holder Mathias Architects, Cardiff). Both improve inelegant buildings in acceptable ways, one of them having a prominent location in the Welsh capital.

Houses and Apartments

Ten entries relating to houses or blocks of flats were received. The standard varied but the eight best entries were selected for exhibition.

One building was selected to represent apartments, **Ysbryd-y-Môr, Aberafan** (Pentan Partnership, Cardiff). This is a home for the elderly built by the sea and offering high quality facilities for the residents as well as many practical details, all blended carefully into the building as a whole. Most of the apartments have sea views. But what a pity that the appearance of the building does not vary more widely – the sea-ward elevation is uniform and formal, giving the appearance of its being an institution – similar to a residential home rather than a home per se.

Seven houses were selected. Two fill gaps in tight, urban locations, and these are **Tŷ Brombil, Denbigh** (Christopher Sanders Architect, Denbigh), and the **Coach House, Pontcanna** (Russell Jones, Architects, Cardiff). The two houses make skilful use of their locations, one in a mediaeval town and the other in a 19th century three-storey terrace. The architect of Tŷ Brombil is to be commended for managing to build anything at all. Nestling between the castle above and the buildings on the main street below, the site is in the middle of the town of Denbigh and is challenging and steep. The house has a steel structure created using 'off site' building technology and is made from contemporary materials. The reward for this effort to

overcome the difficulties posed by the site is a panoramic view over the town and out towards the fields beyond. We admired the Coach House, Pontcanna for its careful planning and attention to detail in every element of the work. There was a constant and high standard to all of its aspects. It was built in a modern way and from contemporary materials, but it is totally appropriate amongst its Victorian neighbours.

There are two entries which seek to adapt and extend older houses; these are **The Nook, Oxwich** (Dewi Evans, Architects, Swansea) and **Tangraig, Llwynhudol, Pwllheli** (Dobson Owen, Pwllheli). The Nook, a traditional thatched Gower house, was renovated and combined with a modern extension. The extension is sited separately, maintaining a clear distinction between the old and the new. At Tangraig, the original stone house is linked to a row of traditional buildings in which some elements, such as the windows and the glass extensions, are contemporary. Both succeed in finding a new use for old buildings by combining them with modern elements.

Waunderw Isaf Barn, Llaneglwys (Mundo Design, Builth Wells) is an adaptation of an old agricultural building. It is shaped like a traditional stone building and its windows frame some of the best views in the area. It avoids the tendency to adapt without having any regard for the innate character of the original – a tendency that bespoils so many traditional rural dwellings, and the countryside in general. The second rural dwelling is much more ambitious. **Pen Onn, St Brides-super-Ely** (Loyn & Co., Penarth) is set in woodland in the middle of hilly countryside in the Vale of Glamorgan. The materials are brick and wood and the generous glass facing and the style are contemporary. There are possible hints of the influence of Frank Lloyd Wright's Usonian houses, and there is a large chimney that

belongs as much to the Scandinavian tradition as it does to traditional Welsh farmsteads. The design and the detail are thorough and concise and the building contains a series of lovely and symmetrical rooms. But one factor threatens the composition as a whole - the extension to the main entrance is possibly slightly formal and breaks the simplicity and the horizontal emphasis of the main elevation. However, that is a small detail, and it is a shame that more rural houses are not as skilful as this.

This leaves one house remaining. The **Water Tower, Cardiff** (Loyn & Co, Penarth) cannot be faulted. An old, tall, red brick water tower in poor condition has been taken and transformed into a substantial home by renovating the tower. New floors have been laid throughout and boxes, each two-storeys high, erected alongside it. The ground floor is made from red brick which blends with the old building, while the upper floor is made of copper and every single element is expressed clearly and finely. The details have also been dealt with in a masterful way, particularly the glass banisters on the stairway. As a result, light simply cascades through the tower. The combination of the original vertical tower and the new horizontal two-storey extension, together with the delicate touch of the glass used to connect them is particularly successful. If Pen Onn looks as if it is borrowing from the traditions of the latter half of the last century, the Water Tower looks totally contemporary and totally at home with current European architecture.

The Plaque of Merit

Several projects that were appropriate candidates for the Plaque related to individual houses. The honour was awarded to **Tŷ Brombil, Denbigh** (Christopher Sanders Architect, Denbigh) which appealed at several levels. It makes inventive use of a small piece of land in a historical town. Its greatest feat, and the reason why it was rated slightly more highly than the Coach House, Pontcanna, is the way it blends, despite its modernity, into the shape and fabric of the traditional buildings to be found on the slope below the castle.

The Gold Medal for Architecture

We had assumed that the Gold Medal should be awarded to a substantial public building - one that would enhance the area in which it stands and hopefully the whole country besides, whilst the Plaque of Merit should probably be awarded to a smaller project, such as an individual house. But in our opinion, this year, unlike previous years, no building amongst the public buildings entered was considered worthy of the award. This said, however, there was one building that we believe did deserve to be awarded the Gold Medal, and that building happened to be an individual house. Of all the entries this year, the **Water Tower, Cyncoed, Cardiff** (Loyn & Co., Penarth) was the building that excited us most and it fully deserves this honour. It is a building that combines some of the most relevant themes in architecture today - re-utilisation, re-cycling, sustainability, conservation and contemporary design - and shows how these can be blended to create confident and innovative design.

In what state then, is architecture in Wales today? And does the public care? The face of the country is changing in the hands of architects and planners, and the best examples of buildings represent fine, cultural efforts that respond to the issues and the needs of our times, such as sustainability and conservation. In a small country that does not have a large economy, the architects and planners must play to their strengths, i.e. the nature of the landscape and the character of the best towns and villages. They must develop architecture that pursues a high standard and which is perhaps unique. Other small countries in Europe have managed to define and strengthen their culture through architecture and design - Finland, for example, when it was a fledgling country during the last century. Switzerland has developed from being a country that has no progressive architectural tradition to one that has a range of architectural styles now rated as one of the most sophisticated in Europe (albeit with the help of a lot of money). More recently Ireland has been developing its architectural identity through the work of architects such as McCulloch and Mulvin, O'Donnell and Tuomey and others. There is nothing to stop Wales from achieving the same goal.

Alan Davies
Gwyn Davies

Ysgoloriaeth Bensaerniaeth

Architecture Scholarship

Ysgoloriaeth:

£1,500

Sefydlwyd yr ysgoloriaeth hon er mwyn hybu pensaerniaeth a dylunio yng Nghymru ac fe'i dyfernir i'r ymgeisydd mwyaf addawol er mwyn ei alluogi i ledaenu ei ymwybyddiaeth o bensaerniaeth greadigol. Mae'r ysgoloriaeth yn agored i'r sawl dan 25 oed.

Detholwyr:

Chris Loyn, Stephen West

Dyfernir yr Ysgoloriaeth Bensaerniaeth i

Rhian Barker Penpedairheol

Sylwadau'r detholwyr

Wrth asesu'r cynigion ar gyfer Ysgoloriaeth Bensaerniaeth 2007, cytunodd y detholwyr eu bod yn chwilio am gyflwyniadau a oedd yn cyfleu gwir ddychymyg, nid yn unig o ran enghreifftiau darluniadol o'r gwaith, ond hefyd yn y cynnig ei hun, yn enwedig yn y syniadau creadigol ar gyfer defnyddio'r ysgoloriaeth. Roeddem yn chwilio am brosiect y teimlem a fyddai'n gwneud newid gwirioneddol ym mhrofiad yr ymgeisydd.

Roeddem yn wirioneddol falch bod cynifer o'r cynigion gweledol cyffrous yn dangos ymwybyddiaeth gref o faterion cynaliadwyedd a thechnegau adeiladau amgen, wedi'u dehongli mewn ffordd gyfoes, ac yn mynd i'r afael ag anghenion dylunio a diwylliannol cyfredol.

Yn y diwedd, daeth pedwar pensaer ifanc i'r brig i greu argraff gyda chyfuniad o gyflwyniadau gweledol da, lluniadau diddorol a syniadau pryfoclyd a pherthnasol.

Mae'r 'gegin gysyniadol' y mae **Simon Johnson** yn bwriadu ei chodi ar safle awyr agored yng Nghymru yn un o'r gweithiau mwyaf heriol yn artistig ac mae'n ddiddorol gan iddi gael ei seilio ar ddiwylliant, bywyd a defnydd yn hytrach nag yn

gyntaf o ymdeimlad o ddyluniad a ffurf. Mae'r prosiect yn pontio'r cyfwng celf/pensaerniaeth yn dwt ac mae ganddo'r potensial i fod yn ddarn celf cyfoes pwysig. Mae'r llinluniau, y gwaith gwneud model a'r ffotograffiaeth yn ei gyflwyniad yn dangos synnwyr dylunio clasurol a sylw angenrheidiol i fanylion.

Mae **Pip Marshall** yn sôn am ddadl bwysig gwerthoedd esthetig yn erbyn gwerthoedd moesegol/ynni. Mae'n dymuno ymweld ag, ac astudio adeiladau Danaidd a Sgandinafaidd i ymchwilio'r syniad bod angen i adeilad gael ei ddylanwadu gan ei amgylchedd a sut mae hyn yn berthnasol i ddiwylliant 'rhagsaernio' tŷ IKEA ac adeiladau pren eraill. Mae ei lluniadau yn adlewyrchu'r bensaerniaeth y mae hi'n ei hoffi; syml, dilanast ac yn llawn steil gyda fflachiadau cynnil o liw.

Dangosodd **Abbie Davies** ddelweddau proffesiynol a diddorol iawn yn disgrifio oriel gelf fodernaidd a chyfres o luniadau datblygu gyda chryn feddwl ynddynt ar gyfer Canolfan Dysgu Celtaidd fodiwlaid mewn gofod gwyrdd yng Nghasnewydd. Roedd ganddi gynllun ymarferol ac ysbrydoledig i ymweld â BedZed Bill Dunster yn ogystal â dyluniadau blaengar eraill yn yr Iseldiroedd ac mae'n bwriadu dilyn agenda dylunio sy'n amgylchedd-ymwybodol.

Mae **Rhian Barker** wedi graddio ac mae hi eisoes yn gweithio i bractis bychan yn Llundain sy'n arbenigo mewn tai cynaliadwy. Dylai ei hawydd i weithio mewn practis pensaernïol yn Sydney ac yna cyfnod yn gwirfoddoli i godi anheddau cymunedol yn Fietnam roi profiad rhyfeddol ac ymarferol iddi a bydd yn baratoad gwych ar gyfer gradd Meistr mewn Pensaerniaeth Gynaliadwy, sef un o'i huchelgeisiau. Mae'r llwybrau cerdded iwtopaidd mae'n eu dychmygu ar gyfer Caerdydd a Madrid yn chwareus a chyffrous ac yn bryfoclyd o agos i'w gafaal. Byddai ei thŷ-eco Cymreig rhanedig a gynigir ar gyfer Parc Cathays yng

Nghaerdydd yn addysgol ac yn hynodbeth yn rhan ffurfiol y brifddinas.

Wedi llawer o drafod, penderfynodd y detholwyr y dylai'r wobr fynd i Rhian Barker, y teimlent oedd yn bodloni'r meini prawf angenrheidiol orau i ennill Ysgoloriaeth Bensaerniaeth 2007. Hoffem ei llongyfarch hi, ynghyd â'r ymgeiswyr eraill, yn enwedig y rhai a gyrhaeddodd y rhestr fer ar safon uchel y cynigion a dderbyniwyd.

Chris Loyn
Stephen West



Ffordd Gerdded Bae Caerdydd / Cardiff Bay Walkway
Rhian Barker

Ysgoloriaeth Bensaerniaeth

Architecture Scholarship

Scholarship:

£1,500

This scholarship has been established to promote architecture and design in Wales

The scholarship is awarded to the most promising candidate to enable him or her to further his or her understanding of creative architecture. The scholarship is open to those under 25 years.

Selectors: Chris Loyn, Stephen West

The Architecture Scholarship is awarded to

Rhian Barker Penpedairheol

Selectors' statement

In assessing the applications for the 2007 Architecture Scholarship, the selectors agreed they were looking for submissions that conveyed real imagination, not only in terms of the illustrated examples of work, but also in the proposal itself, particularly in the creative ideas employed for using the scholarship award. We sought a project that we felt would make a real change in the applicant's experience.

We were genuinely pleased that so many of the visually exciting applications showed a great awareness of issues of sustainability and alternative building techniques, interpreted in a contemporary way, addressing current design and cultural needs.

Eventually, four young architects emerged to impress with a combination of good visual presentation, interesting drawings and intriguing and relevant ideas.

The 'conceptual kitchen' which **Simon Johnson** proposes to build on an outdoor site in Wales is one of the most artistically challenging and is interesting being based on culture, life and use rather than initially from a sense of

design or form. The project neatly bridges the art/architecture divide and has the potential to be an important contemporary art piece. The line drawings, model making and photography in his presentation show a classic sense of design and a necessary attention to detail.

Pip Marshall talks of the important debate of aesthetic values against ethical/energy values. She wishes to visit and study Danish and Scandinavian buildings to research the idea that a building has to be influenced by its surroundings and how this relates to the 'prefabricate' culture of the IKEA house and other wooden buildings. Her drawings reflect the architecture she likes; simple, uncluttered and stylish with restrained flashes of colour.

Abbie Davies showed very professional and intriguing images describing a modernist art gallery and a well-thought out series of development drawings for a modular Centre for Celtic Learning in a Newport green space. She had a practical and inspiring plan to visit Bill Dunster's BedZed as well as other forward looking designs in the Netherlands and intends to pursue an agenda of environmentally conscious design.

Rhian Barker has graduated and is already working for a small London practice specialising in sustainable housing. Her desire to work at an architectural practice in Sydney followed by a time volunteering to help build community dwellings in Vietnam should give her a fantastic, practical experience and be great preparation for the Masters in Sustainable Architecture that is one of her ambitions. The utopian walkways she imagines for Cardiff and Madrid are playful and exciting and tantalizingly within reach. Her split Welsh eco-house proposed for Cathays Park in Cardiff would be educational and a curiosity in the formal part of the capital.

After much deliberation, the selectors decided the award should be given to Rhian Barker, who it was felt most satisfied the required criteria to win the Architecture Scholarship 2007. We congratulate her along with the other contenders, particularly those short listed, on the high standard of entries received.

Chris Loyn
Stephen West



To design an installation that expresses how an 'Eco House' can work in a normal family home environment. To inform in a simple and un-intimidating way so it can be understood by all ages whilst staying true to it's creative form.



'The Split House'
Gordon Matta-Clarke



The Location

Cardiff Museum

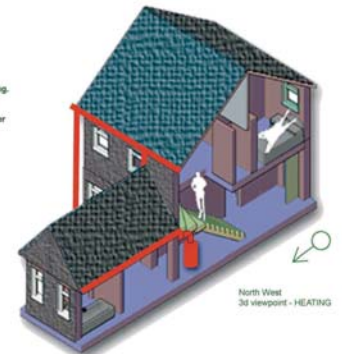
Heating and Solar Energy

* The Azur Solar Collector -
A high performance, flat plate solar collector on the roof for hot water and space heating.

* Variotherm Modular Wall and Floor Heating -
Cost efficient, optimum heating transmission; heating operates at lowest possible water heating temperature = exceptionally energy saving



South East
3d viewpoint - SOLAR



* WISY Filter Collector -
Captures rainwater and can enable households to save up to 50% of their rainwater consumption. It is a filtering device fitted into rainwater downpipes, which captures over 90% of the water and diverts it into a storage tank.

* All images taken from Construction Resources, www.constructionresources.co.uk

Tŷ-eco / Eco-house
Rhian Barker

Tu hwnt i Fwcle – Traddodiadau Newydd mewn Cerameg Cyfoes bob dydd

Traddodiad Bwcle

Yn wreiddiol, byddai crochenwyr yn dewis eu lleoliadau gweithio oherwydd eu bod yn agos at eu modd o gynhyrchu - ffynhonnell clai leol, y gellid ei brosesu a'i weithio ac yna yn ei danio yn yr olyn yn hawdd. Yn dopograffig, mae Bwcle yn sefyll ar haen o glai, ffawtlin pwysig a ffawtiau llai a ddatguddiai'r cleiau a'u gwneud yn hygyrch i'r crochenydd. Ffactor pwysig arall oedd cyflenwad o blwm i'w ddefnyddio i wneud y gwydredd - cloddiwyd plwm gerllaw yn Helygain a Lloneurgain ers dyddiau'r Rhufeiniaid. Roedd Bwcle hefyd mewn lleoliad daearyddol da ar gyfer cludo ei gynhyrchion. Gallai llongau hwylio i fyny Afon Dyfrdwy. Cludwyd potiau o'r lluo o grochendai ym Mwcle mewn tryciau a dynnwyd gan geffylau i'r afon a'u llwytho ar longau. Roedd y mynediad hwn at y môr yn gosod crochendai Bwcle mewn safle cryfach ar gyfer masnachu na'r rhan fwyaf o grochendai eraill yn y 18g.. Gwaetha'r modd, ychydig o dystiolaeth o'r diwydiant prysur hwn sydd i'w weld heddiw gan fod y rhan fwyaf o safleoedd y crochendai wedi diflannu'n llwyr.

Yn y 19g. byddai llawer o bobl o'r tu allan o siroedd y gororau a Swydd Stafford yn dal i symud i'r ardal, ond roedd prif ddiwydiannau Bwcle yn dechrau wynebu anawsterau. Yn y diwydiant glo roedd llawer o'r gwythiennau glo ar yr wyneb wedi dihybyddu, daeth hi'n angenrheidiol i gloddio glo o ddyfnderoedd mwy. Dechreuodd masgynhyrchu ar grochenwaith a llestri enamel, a datblygiad y system reilffordd a wnaeth y cynhyrchion hyn yn fwy cyfleus, fod yn fygythiad i fusnesau teulu llestri pridd Bwcle. Lleihawyd y gweithlu oedd ar gael gan ddwy ryfel byd yr 20g., gan leihau'r nifer o grochendai teuluol i ddyrnaid yn unig. Parhaodd rhai, fel crochendy Hayes a sefydlwyd ym 1740, i gynhyrchu dan yr un berchnogaeth deuluol hyd ei gau yn y 1940au. Gwnaeth eraill, fel Crochendy Powell, crochendy mwyaf Bwcle tan 1914, newid eu cynhyrchu i waith peiranyddiaeth a

phlastigau. Caeodd Crochendy Sharret, a ddaeth yn The Art Pottery Co. ac yna yn J. Lamb a'i Feibion, yn nechrau'r 1940au gan adael olyn llawn crochenwaith heb ei danio. Y chwedl apocryffaidd yw bod mab y perchennog wedi dychwelyd o'r rhyfel ym 1946 ac wedi fflagu'r olyn ac wedi tanio'r crochenwaith oedd yn weddill. Yn dilyn hynny cafwyd fod hwn o ansawdd ardderchog - y crochenwaith cynnyrch mawr olaf ym Mwcle.

Roedd crochenwaith Bwcle yn grochenwaith ar gyfer y bobl, yn ymgorffori elfennau o'r tuediadau a'r motifau oedd ar gael mewn llyfrau patrymau ar gyfer tecstilau a gwehyddwaith mewn canolfannau masnachol cyfoethocach megis Caer, ar gyfer y rhai hynny na allai fforddio porslen cain a chrochenwaith tebyg. Yn ei llyfr arloesol ***Made in England***, a gyhoeddwyd gyntaf ym 1939, mae Dorothy Hartley yn disgrifio crochenwaith Bwcle fel yr 'ordinary kitchen pottery that I have used all my life.' Gyda bron lefel gyson o alw roedd rhai o weithfeydd mwyaf Bwcle bron yn 'ddiwydiannau trefol', ond cynhaliodd busnesau llai enw da am gynhyrchu crochenwaith am bris cymedrol a oedd yn syml ac o ansawdd da.

Newidiodd manylion a dyluniadau yn gyson wrth i'r crochenwyr gael mynediad at y llyfrau patrymau diweddera, ac mae tystiolaeth gwastraff ar safleoedd cynhyrchu yn dangos bod ganddynt fynediad at grochenwaith o leoliadau eraill yn y Deyrnas Unedig, megis crochenwaith sgraffito o Ogledd Dyfnaint. Ni fyddai crochenwyr Bwcle fel arfer yn copio arddulliau a dyluniadau yn slafaid - mae'r darnau a oroesodd yn tystio i ddehongli yn hytrach na chopio. Fodd bynnag, mae ganddynt hefyd agwedd fwy sylfaenol tuag at eu crefft. Fel y disgrifiodd Dorothy Hartley, 'Byddai'r gweithwyr yn chwerrthin pe baech yn eu galw'n artistiaid, ond eto nid oes artist na dylunydd yn y lle heblaw amdanynt hwy eu hunain. Gwnânt y ffurfiau y maent hwy'n credu sydd yn



Crochendy J. Lamb a'i Feibion, 1920au / J. Lamb & Sons Pottery, 1920s
Archifdy Sir y Fflint / Flintshire Record Office

fwyaf defnyddiol, ac yn wir y maent yn ddefnyddiol dros ben. Os gosodant unrhyw addurniad, maent yn ei osod yn y lle y maent yn credu ei fod yn edrych yn dda, ac fel arfer mae hynny'n wir.'

Cerameg yng Nghymru'r 21g.

Mae gan Gymru'r 21g. gyfoeth o grochenwyr, ceramegyddion ac artistiaid yn gweithio mewn clai. Mae'r gwahaniaethau

teitlau o'u dewis hwy nid fy newis i. Mae llawer o ffyrdd i ystyried hyd a lled cerameg yng Nghymru fel maes o ymarfer creadigol. Fel y dywedodd Ceri Jones, Pennaeth Prosiectau Celfyddydau Rhyngwladol Cymru, "nid oes amheuaeth bod cerameg yn ffurf ar gelfyddyd sy'n gynhenid yn ein diwylliant, yn fynegiant creadigol a ddaeth i gael ei gydnabod yn rhyngwladol ac sy'n parhau i siapio ein

hunaniaeth genedlaethol wrth iddo fynd o nerth i nerth.”

Mae cyfoeth o ymarfer creadigol yng Nghymru ac mae addysg yn y celfyddydau cerameg yma wedi bod yn sylfaenol i'r dalent lewyrchus hon.

Mae crochenwyr yn gweithio mewn gwahanol ffyrdd. Nid yw'r arddangoswyr a dangosir yn eithriad i hynny. Mae'r arddangosiadau ffisegol ar eu syniadau yn nodedig, yn wreiddiol, yn haenog gyfoethog ac yn llawn ynni.

Er gwaethaf yr hyn sy'n ymddangos yn ystod wahanol iawn o lwybrau creadigol, mae'r gwaith a arddangosir yma yn ddyledus am rywbeth annirnadwy i grochenwaith Bwcle. Wrth ysgrifennu am David and Margaret Frith, myfyriodd Emmanuel Cooper 'rhan o freuddwyd oes y ddau Frith, oedd â'r bwriad i sefydlu crochendy gweithiol, oedd yn gwneud crochenwaith a dynnai ar draddodiadau lleol. Yma maent yn ymateb i grochenwaith coch hyfryd a gynhyrchwyd gan grochendai hirsefydledig Bwcle ond erbyn hynny oedd wedi cau'. Nid yw'r arddangosfa hon yn arolwg hanesyddol, mae'n cynnig i'r ymwelydd lwyfan diddorol ac ysbrydoledig o'r posibiladau creadigol a grëwyd o etifeddiaeth canolfan gynhyrchu fel Bwcle. Gobeithio y bydd yn codi'r awydd i weld rhagor o waith yn dathlu diwylliant gweledol cyfoes Cymru.

Mae Amgueddfa Bwcle yn adrodd hanes yr ardal fel canolfan bwysig ar gyfer y diwydiannau crochenwaith a bric, o'r Oesoedd Canol ymlaen drwy'r 20g.. Yn yr arddangosfa, gallwch weld llawer o weithiau gorau Bwcle a phori'n helaeth drwy ddeunydd cyfeiriol hanes lleol – mae'n werth ymweld â hi.

Tu hwnt i Fwcle – Traddodiadau Newydd

Mae'r arddangosfa hon yn edrych y tu hwnt i Fwcle ar draddodiadau newydd mewn cerameg gyfoes yng Nghymru ac yn canolbwyntio yn bennaf ar waith a gynhyrchir ar gyfer defnydd bob dydd, gan ymchwilio dau liny. Yn gyntaf, wyth o

grochenwyr yn cynhyrchu gwaith cyfoes yn troi o gwmpas swyddogaeth - David a Margaret Frith; Terry Bell Hughes; Claudia Lis; Simon Hulbert; Walter Keeler; Morgen Hall; ac Ali Drew. Yn ail, mae dau grochenydd arall gyda phersbectif gwahanol ar yr arddangosfa hon wedi cynhyrchu gwaith wedi'i ysbrydoli yn benodol gan grochenwaith Bwcle, sef David Binns a Lowri Davies.

Mae saith yn gymrodyr Cymdeithas Crochenwyr Crefft ac mae tri yn gyn enillwyr Medal Aur Crefft a Dylunio'r Eisteddfod Genedlaethol. Fodd bynnag, prin iawn y gwelir y fath waith yn arddangosfa'r Eisteddfod Genedlaethol. Maent i gyd yn artistiaid uchel eu parch gydag enw da yn rhyngwladol y mae eu gwaith wedi'i arddangos ar draws y byd ac wedi'i gynnwys mewn arddangosfeydd a chasgliadau o fri y tu hwnt i'r Deyrnas Unedig: yn Ewrop, UDA, Siapan ac Awstralia. Fodd bynnag, dim ond ar achlysuron prin y cawsant eu harddangos yn yr Eisteddfod Genedlaethol.

Fel grŵp ffurf gelfyddydol mae gan grochenwyr a cheramegyddion Cymru broffil llawer uwch a mwy eang ledled y byd nag unrhyw grŵp cymharol o 'artistiaid cain' y gallai rhywun eu dwyn at ei gilydd; caiff eu gwaith ei arddangos, ei ddathlu a'i gynnwys yn gyson mewn casgliadau o fri o amgylch y byd. Mae'r arddangosfa hon yn cynnig cipolwg ar un o ffurfiau mwyaf cyffrous ar gelfyddyd Cymru.

Philip Hughes

Curador - Cyfarwyddwr Canolfan Grefft Rhuthun

Beyond Buckley – New Traditions in Day to Day Contemporary Ceramics

The Buckley Tradition

Originally, potters chose their working location because they were close to their means of production – a local source of clay, which could be processed and worked then fired in the kiln with ease. Topographically, Buckley lies on a deposit of clay, a major fault line and smaller faults that exposed the clays and made them accessible to the potter. Another important factor was a supply of lead for use in the making of glaze – lead was mined nearby at Halkyn and Rhosesmor since Roman times. Buckley was also positioned in a good geographical situation for transporting its wares, as ships could sail up the River Dee. Pots from the many Buckley potteries were carried in horse drawn trucks to the river and loaded onto ships. This access to the sea placed the Buckley potteries in a stronger position for trade than most in the 18th century. Sadly, little evidence of this vibrant industry is left today as most of the pottery sites have been completely obliterated.

In the 19th century, many outsiders from the border counties and Staffordshire were still moving to the district, but the main industries of Buckley were beginning to encounter difficulties. In coal mining, many of the surface coal seams were exhausted, and it became necessary to extract coal from greater depths. Mass production of crockery and enamel dishes, and the development of the railway system which made these products more available, began to pose a threat to Buckley's family-run earthenware businesses. The two world wars of the 20th century depleted the available workforce, thus reducing the number of family-run potteries to only a handful. Some like Hayes' Pottery, established in 1740, continued to produce in the same family ownership until its closure in the 1940's. Others, like Powell's Pottery, the largest Buckley pottery until 1914, converted their production to work in engineering and plastics. Sharret's Pottery, which

became The Art Pottery Co. and then J. Lamb & Sons, closed in the early 1940's leaving a kiln of unbaked pottery. The apocryphal tale is that the owner's son returned from the war in 1946 and stoked up the kiln, firing the pottery that was left. Afterward, this was found to be of an excellent quality – the last bulk produced earthenware in Buckley.

Buckley ware was pottery for the people incorporating elements of the latest trends and motifs available in published pattern books for textiles and weave in richer merchant centres such as Chester, for those who could not afford fine porcelain and similar ware. In her seminal book ***Made in England***, first published in 1939, Dorothy Hartley describes Buckley ware as the 'ordinary kitchen pottery that I have used all my life.' With a near constant level of demand, some of the larger Buckley works were almost 'town industries', but smaller operations maintained a reputation for producing modestly priced pottery that was simple and of good quality.

Details and designs changed constantly as the potters accessed the latest pattern books, and shard evidence on production sites shows they had access to pottery from other locations in the United Kingdom, such as sgraffito ware from North Devon. Buckley potters did not as a rule slavishly copy styles and designs – the pieces that have survived attest to interpretation rather than copying. However, they also had a wry and down to earth view of their craft. As described by Dorothy Hartley, 'The workers would laugh if you called them artists, yet there is no artist or designer on the premises other than themselves. They make the shapes that they 'think will be most useful', and they are most useful. If they put on any 'decoration' they put it where they 'think it would look well', and it usually does.'

Buckley Museum tells the story of the locality's place as a major centre for the pottery and brick industries from

medieval times through to the 20th century. You can see many of Buckley's finest wares on display and browse through the extensive local history reference resources – it is well worth a visit.

Ceramics in 21st century Wales

21st century Wales has a wealth of potters, ceramicists and artists working in clay. The distinctions of titles are theirs by choice not my own. There are many ways of reflecting on the breadth of ceramics in Wales, as an area of creative practice. As Ceri Jones, Wales Arts International's Head of Projects, stated 'ceramics is undoubtedly an artform that is inherent in our culture, a creative expression that has become internationally recognised and that continues to shape our national identity as it goes from strength to strength.' There is a wealth of creative practice in Wales and education in the ceramic arts here has been fundamental to this blossoming of talent.

Potters work in many different ways. The exhibitors whose work is shown here are no exception to that. The physical manifestations of their ideas are distinctive, original, richly layered and full of energy.

Despite what initially seems a widely divergent range of creative paths, the work exhibited here owes something intangible to Buckley ware. Writing on David and Margaret Frith, Emmanuel Cooper mused 'part of a life dream of the Friths, whose intention was to set up a working pottery, making pots that drew on the local traditions. Here they were responding to the fine red earthenware produced by the long established but then defunct Buckley potteries'. This show is not an historical survey, but offers the visitor an intriguing and inspiring showcase of the creative possibilities realised from the legacy of centres of production like Buckley. And hopefully will encourage a

desire to see more work celebrating Wales' contemporary visual culture.

Beyond Buckley – New Traditions

This exhibition looks beyond Buckley at new traditions in contemporary ceramics in Wales and focuses mainly on work produced for the day-to-day, exploring two strands. Firstly, eight potters producing contemporary work revolving around function – David and Margaret Frith; Terry Bell Hughes; Claudia Lis; Simon Hulbert; Walter Keeler; Morgen Hall; and Ali Drew, secondly two other potters with a different perspective on this showcase exhibition, have produced work specifically inspired by Buckley ware – David Binns and Lowri Davies.

Seven are fellows of the Craft Potters Association and three are former National Eisteddfod Craft and Design Gold Medallists. However, very rarely is such work exhibited at the National Eisteddfod. All are highly respected artists, each with an international reputation, whose work has been shown throughout the world and included in prestigious exhibitions and collections beyond the United Kingdom: in Europe, USA, Japan and Australia.

As an artform grouping Wales' potters and ceramicists have a far higher and more extensive profile worldwide than any comparable grouping of 'fine artists' that one could assemble; their work is consistently exhibited, celebrated and included in prestigious collections around the world. This exhibition offers an insight into this – one of Wales' most exciting visual cultures.

Philip Hughes

Curator – Director Ruthin Craft Centre



Ffurf Cast â Wyneb Gweadog / Cast Form with Textured Face
David Binns

**Panel Sefydlog Celfyddydau Gweledol /
Visual Arts Standing Panel**

Cadeirydd / Chair

Angharad Pearce Jones

Iwan Bala	Dewi Tannat Lloyd
Olwen Cottle	Sian Owen
Lowri Davies	Gwawr Wyn Roberts
Carwyn Evans	Peter Spriggs
Eleri Wyn Evans	Catrin Williams
David George	Cen Williams

**Swyddog Celfyddydau Gweledol /
Visual Arts Officer**

Robyn Tomos

**Is-bwyllgor Celfyddydau Gweledol /
Visual Arts Sub-committee**

Cadeirydd / Chair

Emyr Roberts

Is-gadeirydd / Vice-chair

Gwenno Eleri Jones

Ysgrifennydd / Secretary

Ann Giddins

Ken Gruffydd
Esyllt Mererid Jones
Nia Wyn Jones
Rosemary Jones
Gareth Owen
Anne Richards
Maldwyn Roberts

Detholwyr Celfyddydau Gweledol / Visual Arts Selectors

Andrew Coomber
Iwan Gwyn Parry
Julian Treuherz
Meri Wells
Bedwyr Williams

**Detholwyr Pensaernïaeth /
Architecture Selectors**

Alan Davies
Gwyn Davies

**Detholwyr Ysgoloriaeth Bensaernïaeth /
Architecture Scholarship Selectors**

Chris Loyn
Stephen West

**Dylunydd yr Arddangosfa /
Exhibition Designer**

Sean Harris

**Dylunydd Rhaglen Pensaernïaeth yng Nghymru ac
Ysgoloriaeth Bensaernïaeth / Architecture in Wales
and Architecture Scholarship Programme Designer**

Mike Barnes

Ymgynghorydd Dylunio / Design Consultant

Philip Hughes

Prif Dechnegydd / Chief Technician

Mark Jones

Cynorthwy-ydd / Assistant

Elinor Mair Davies

Bardd / Bard

Aled Lewis Evans

Argraffu / Print

Zenith Media

**Dymuna Is-bwyllgor Celfyddydau Gweledol Sir Fflint a'r
Cyffiniau ddiolch:**

**The Flintshire & District Visual Arts Sub-committee wish to
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Neuadd Bentref Ysgeifiog / Ysgeifiog Village Hall

Ysgol Maes Garmon

Canolfan Grefft Rhuthun / Ruthin Crafts Centre

Roger Mansbridge

Debbie Snow

Amgueddfa Bwcle / Buckley Museum

Cyngor Sir y Fflint / Flintshire County Council

**Cymdeithas Gelfyddyd Gyfoes Cymru /
Contemporary Art Society for Wales**

Ymddiriedolaeth Derek Williams / Derek Williams Trust

Amgueddfa Cymru / National Museum Wales

Gareth Scourfield

Jonathan Adams

Carol Creasey

**Cymdeithas Frenhinol Penseiri yng Nghymru /
Royal Society of Architects in Wales**

Celf Gyhoeddus Cymru / Public Art Wales

**Parc Treftadaeth Dyffryn Maes-glas /
Greenfield Valley Heritage Park**

Academi

Taliesin

Derbyniwyd y cyfraniadau canlynol:

The following contributions were received:

£100 Rhiannon Griffiths, Yr Wyddgrug / Mold

£100 Ken Lloyd Gruffydd, Yr Wyddgrug / Mold

£100 John a Rhoda Jones, Yr Wyddgrug / Mold

£80 Gwobr Cyngor Tref Caerffili /
Caerffili Town Council Award

£40 Gwobr Goffa Eluned Williams /
Eluned Williams Memorial Award

£40 Gwobr Goffa Olwen Hughes, Rhymni /
Olwen Hughes, Rhymney, Memorial Award

£10 Gwobr Thomas Daniel Varney, Trefdraeth /
Thomas Daniel Varney, Newport, Award



**Cefnogwyd gan grant oddi wrth Gyngor Celfyddydau Cymru /
Supported by a grant from The Art Council of Wales**



Eisteddfod

GENEDLAETHOL CYMRU

mewn partneriaeth â
Chyngor Celfyddydau Cymru



CEFNOGI CREADIGRWYDD
CYNGOR CELFYDDYDAU CYMRU
THE ARTS COUNCIL OF WALES
SUPPORTING CREATIVITY



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