

First World War Military Sites: Commemoration

Report and Gazetteer



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FIRST WORLD WAR MILITARY SITES: COMMEMORATION

GAT PROJECT NO. G2180

GAT REPORT NO. 1485

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Report and Gazetteer

SUMMARY

Gwynedd Archaeological Trust has been grant-aided by Cadw, as part of a pan-Wales initiative, to identify and record the most significant elements of twentieth century military architecture across Gwynedd and to inform designation and management priorities. With the centenary of the First World War sites of this period are the focus of the project for 2014 to 2018. For the year 2018-19 the theme was Commemoration. The aim is to collect photographs for, and record as many of, these sites as possible, confirm or correct their location and where possible find out when they were constructed, who the architect was and some history around their creation. Even where historical evidence is not easily available the photographs and records will allow themes in design and style to be analysed to suggest the emotions intended to be expressed in the memorials and their social role. A database, linked to images, has been created to document these records.

'Outreach' to the public as well as contacts with amateurs who have already recorded many memorials was used to obtain information about other, less obvious memorials to look at the range and type of memorial constructed. To commemorate the centenary of the end of the War and to present the results of the project in north-west Wales, an exhibition was held on 4th November 2018 in the Memorial Hall in Menai Bridge.

The memorials set up in the aftermath of the First World War in Gwynedd and Anglesey are conspicuous by their variety of type and form, although they all have the unifying element of expressing the overwhelming grief of communities in the face of the widespread and dreadful extent of the war losses. The different types of memorial express the different circumstances of their erection, and display a certain hierarchy. At the top of this are the memorials with a national characteristic. The North Wales Heroes Memorial in Bangor is the grandest commemorative monument in the study area. It has a 'national' characteristic due to its involvement of a large number of individuals and institutions involved in its planning and execution, whilst maintaining a Welsh focus and emphasis. The so-called 'village green' memorials, those set up in a public place and designed to commemorate all those from a given community, and those in towns usually have a civic focus. A good example of the latter is the monument in Caernarfon, designed by the County Surveyor. Whilst the public memorials are of a very varied character, the Celtic cross form is very popular, given its association with Welsh culture and identity.

In addition to the monuments designed to commemorate all members of the community, monuments were erected to the fallen connected with specific sectors of the community and groups within that, both secular and religious. Monuments were erected in schools, police stations, post offices and other public institutions. These could be of a great variety of styles, but usually take the form of wall plaques. A good example of this is the Arts and Crafts style beaten copper wall-mounted memorial at the John Bright School in Llandudno, which has been moved to a new location in a modern building. Memorials of this type can often be moved in the event of the original location being used for a different purpose, and the original context of the monument is therefore lost to some extent. This is especially true of the large number of memorials in nonconformist chapels, where there has been a tendency to remove plaques from chapel buildings that have closed down as places of worship and place them in other buildings, thereby divorcing them from their original context. Some plaques have also been lost to public view when public buildings have been sold into private hands.

Another, more ephemeral, form of memorial is the 'Roll of Honour'. These are usually inscribed on parchment or paper and framed, and often list all those who served rather than just the fallen, and were usually produced for public institutions and places of worship. They often exist in addition to the war memorial itself, but many have been lost over time. Their survival is a more random matter, relying on the care and attention of the caretakers of the buildings, but where they survive they form an important additional element of commemoration that should be conserved if at all possible.

The essential characteristic of the war memorials in Gwynedd and Anglesey is that they are so varied, from large national monuments to small individual memorials, with a wide variety of characteristics and materials used in their construction. They also vary in character according to the particular circumstances of their erection. They are united by the fact that they express the intense grief of communities which crossed all national, socio-economic and cultural divides.

1. INTRODUCTION

This project is part of a pan-Wales initiative to identify and record the most significant elements of twentieth century military architecture across the country and to inform designation and management priorities. With the centenary of the First World War sites of this period are the focus of the project for 2014 to 2018. The 2013-14 phase of the project comprised a programme of baseline data collection and a pilot field study. From 2014 the project is to focus each year on a theme identified in the CBA publication *Modern Military Matters* (Schofield 2004). These are listed as:-

- Military landscapes
- Research and Development and manufacturing
- Infrastructure and support
- Operations
- Commemoration.

For the year 2018-19 the theme was Commemoration. The Imperial War Museum (IWM) has kindly provided a database of war memorials they have recorded in north-west Wales. This, along with sites already recorded on the HER and NMR, gives an initial database of 414 sites. This initial list of sites required considerable checking as many of the IWM sites do not have accurate grid references. The aim is to collect photographs for as many of these sites as possible, confirm or correct their location and where possible find out when they were constructed, who the architect was and some history around their creation. Even where historical evidence is not easily available, the photographs and records will allow themes in design and style to be analysed to suggest the emotions intended to be expressed in the memorials and their social role.

‘Outreach’ to the public as well as contacts with amateurs who have already recorded many memorials has been used to obtain information about other, less obvious, memorials and to look at the range and type of memorial constructed. To commemorate the centenary of the end of the War and to present the results of the project in north-west Wales, an exhibition was held on 4th November 2018 in the Memorial Hall at Menai Bridge.

The aim of the project is to locate memorials related to this theme, establish their history and determine whether physical remains still survive. As there is relatively little available on the history of the naval base, much of the report concentrates on a history derived from original documents. The gazetteer lists specific sites identified. The vast majority of these survive as standing monuments in the landscape, or as structures maintaining a valuable role in society, giving a sense of place.

2. METHODOLOGY

2.1. Data gathering

The initial data was compiled from the Gwynedd Archaeological Trust Historic Environment Record (HER) and National Monuments Record (NMR), and the Imperial War Museum (IWM) memorials database. These were combined into a database with grid references allowing comparison to other source material through a Global Information System (GIS), in this case MapInfo. The third edition County Series maps were used to check the location and extent of sites just before or after the First World War. The information in the basic database was supplemented by, and checked against, available primary and secondary sources.

A search was made of Bangor University Library catalogue for material relating to war memorials, and a significant amount of material was uncovered. The full run of Transactions of the Anglesey Antiquarian Society, Caernarvonshire Historical Society Transactions and *Archaeologia Cambrensis* were also checked for relevant papers. 'Welsh Newspapers Online' was searched, which contained significant amounts of material relating to unveiling ceremonies.

Secondary published sources, especially local histories, were consulted. Roberts (1920) was very useful, but most other local histories (such as Lloyd Hughes and Williams 1981, 155) seem to have used his information and do not add much to this. Numerous wider publications relating to war memorials and the history of war memorial production were consulted, which are all listed in the bibliography below. The most significant of these is Angela Gaffney's *Aftermath: Remembering the Great War in Wales*, which puts the wider Welsh experience of commemoration into context. The significance of Stained Glass War memorials is discussed in Martin Crampin's *Stained Glass from Welsh Churches*.

The present report incorporates a gazetteer of sites (Appendix I), which has been generated from the Access database accompanying this report. The database is designed to aid input into the HER.

The digital archive generated from the project will be archived with the RCAHMW, who share with Historic Scotland a facility for the active curation of files. This archiving will be carried out at the end of the project in 2020.

2.2. Outreach

Public Engagement and Outreach

Public engagement formed a considerable part of the project. Over 30 members of the public, along with some of GAT's existing volunteers, were enlisted to assist with the recording of memorials and memorialisation throughout GAT's catchment area. GAT members of staff also contributed, taking and submitting photographs in their own time. A bilingual leaflet detailing the aims of the project, and explaining how people could be become involved was widely distributed in early 2018 (Plate 01). The physical version of the leaflet was sent to libraries, museums, various other heritage organisations, public buildings and Bangor University. Digital versions of the leaflet were sent to GAT's various mailing lists, and the information was widely circulated on social media and placed on GAT's website.

Potential participants were given the contact details of members of GAT staff involved with the running of the project. A bilingual recording sheet (Plate 02), designed specifically for the project, a photo record sheet and an instructional sheet were then sent to participants. These resources were also available to download from GAT's website.

Participants went about recording various memorials and other forms of memorialisation in their area, returning photographs and completed recording sheets to Rob Evans. Most information was returned via e-mail or post, some was hand delivered, whilst some images were submitted via social media. Volunteers helped input the data gathered onto an 'Access' database for later inclusion on the HER.

Open Day and Exhibition, November 2018

An open day and exhibition was held during November 2018 at Menai Bridge Memorial Hall. The general public were invited to come and view the progress of the project by way of an exhibition showcasing some of the images captured so far. GAT volunteers helped staff the event. Information panels were prepared to

contextualise the project and provide case studies of local examples of memorialisation. One exhibition panel was devoted to the work of ten year old Jack, our youngest project volunteer, who allowed us to use images from his own First World War memorial recording project as part of our exhibition.

For this event GAT worked in partnership with Menai Heritage. Their exhibition on how the First World War affected the people of Menai Bridge – the result of a HLF funded community project – was also on display. Menai Heritage helped staff the event and also organised a popular knitting and crocheting workshop which ran throughout the day, where people were invited to make their own remembrance poppies.

Two guided walks were organised as part of the open day, involving a visit to a war memorial constructed by the diocesan architect and amateur archaeologist Harold Hughes, situated at nearby St. Tysilio Church on Church Island. They were also shown the refugee-constructed Belgian Parade along with other elements of the local historical-archaeological landscape. The guided walks finished at the open day venue, ensuring walk attendees were able to view the exhibition and enjoy a cup of tea and a biscuit.

The open day was backed by a considerable publicity campaign. As well as the distribution of information via GAT's usual channels, a press release was created and items relating to the event appeared on BBC Radio, S4C television and in the local press. A physical poster campaign targeting Menai Bridge, Beaumaris and Bangor saw the placement of 30 or so posters in shops, public buildings and community spaces. The guided walks were also marketed as part of GAT's annual series of public archaeological guided walks, with the resulting cross-publicity benefitting both programmes. Despite poor weather conditions the day was a success with some 100 people in attendance.

2.3. Copyright

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3. RESULTS

3.1. Introduction

In our towns and villages there are numerous memorials to those who fell in the First World War. These include the well-known public memorials, usually set up in a highly visible place within the community, along with many other useful community institutions such as memorial halls and memorial hospitals. There are also many private memorial structures. In some places the war was commemorated by dedicated parks and gardens, village halls, tree planting, church lychgates and playing fields. Examples of most of these types can be found in North-West Wales. War memorials are an expression of loss, grief and pride shared by entire communities, and also social groups within them. They are often sited in prominent public spaces, sometimes in places that have been designed or altered especially for them. In many cases the design itself includes a physical space which is an important part of the memorial, or in some cases it is the location itself, as at Porthmadog and Menai Bridge.

The circumstances surrounding the setting up of the memorials depends to a great extent on the context and nature of the memorials themselves. The larger public memorials, and the 'village green' memorials, designed to provide a focus for the commemoration of the fallen from a parish or a wider area, are often set up as a result of the efforts of a local committee set up for the purpose of achieving this. In many cases the committees are set up and encouraged by the local elites, but fundraising usually involved the wider community, and substantial subscriptions were often raised. 115 of the monuments listed in the gazetteer can be considered to be in this category. At Bodedern, Anglesey, the Memorial Fund raised £445 11s 10d by September 1921 (Bangor Archives, MSS 27332-3). In Holyhead the memorial was unveiled after a substantial fundraising effort with a lavish ceremony on 15th September 1923 (Anglesey Archives, WM/2422/5/3), with a monument resembling the cenotaph in Whitehall, London, although with the addition of a figure in Bronze relief (Plate 06). In Amlwch, Anglesey the Memorial Hall Committee converted the old council school building into a memorial hall, with plans and specifications prepared by L. Wynne Williams (Anglesey Archives, WM/1865/236). Wealthy landowners were often encouraged to donate land in prominent locations for the setting up of these public memorials; Solomon Andrews, who was a substantial investor in and developer in Northwest Wales, donated land adjacent to the main road to Dolgellau at Arthog (Gwynedd Archives, XD28/2515). In Llanfairpwllgwyngll, Anglesey the Marquess of Anglesey donated a suitable plot of land (Bangor Archives, Plas Newydd Series, VIII 4219).

Some of the public memorials lack significant overt Christian symbolism, which appears to be an attempt to be inclusive to the varied beliefs present. These include monuments with bronze statuary involving soldiers; two of the best examples are at Pwllheli (PRN 71681) and at Llangejni (PRN 58723). The most dramatic example of the statuary form of memorial is to the farmer and poet 'Hedd Wyn' (Ellis Humphrey Evans), who famously won the chair at the National Eisteddfod in Birkenhead in 1917, receiving the award posthumously after he had been killed on the western front during the summer of that year. The memorial depicts him in his shepherd's outfit, and eschews completely any militaristic message, reflecting the culture of the area (PRN 71310; Plate 33). He serves as a potent symbol of all the losses suffered by rural Wales.

Classical symbolism can sometimes be used instead of Christian symbolism, examples of this include an urn on a tall pedestal for the monument outside the Colofn Goffa at Nebo, nr. Penygroes (PRN 71652; Plate 24), and the broken column at Ederon, Llyn (PRN 71404; Plate 28). Following the same theme, obelisks can be favoured, as for example at Dolgarrog (PRN 71337; Plate 27), and Llandecwyn (PRN 71530; Plate 34).

Most monuments however display some element of Christian symbolism, of which wheel crosses are the commonest form, many with Celtic decoration. Simple Latin crosses can also be found.

A total of 440 memorials have been identified and are included within the database, of which 137 are considered to be free-standing memorials, and the remainder plaques or rolls of honour within churches, chapels, schools and other institutions. A total of 32 are Listed, all except the memorial at Garreg, Llanfrothen by Clough Williams-Ellis are Grade II, the latter is Grade II*.

3.2 Memorial Types

Crosses

There are 53 crosses out of a total of 137 upstanding memorials (including memorial buildings). Eight of the 53 crosses are Listed Grade II. The favoured design contained Celtic influenced decoration, and the majority are wheel crosses, though simple plain Latin crosses also exist. The architect or sculptor is rarely known; seven have been identified, including Harold Hughes who designed the cross at Menai Bridge (PRN 62792), and Herbert North who designed the cross in Llanfairfechan (PRN 66750). Further archival research would inevitably yield a greater number of examples.

The favoured wheeled celtic cross reflects the effect of the Celtic revival in Wales and the need for a local and national identity for the memorials, rather than indicating any specific allegiance. They normally have a standard form of a long tapered shaft on a stepped base, of which 78 examples were noted within the Gwynedd area. Good examples are noted from Llandderfel (PRN 71529; Plate 17), Pennal (PRN 71389; Plate 18), Llanegryn (PRN 71643; Plate 19), Llwyngwriil (PRN 64591; Plate 20), Dyffryn Ardudwy (PRN 71332; Plate 31), Maentwrog (PRN 71371; Plate 35) and Bont Ddu (PRN 71644, Plate 21). The two grandest examples are probably those on Church Island at Menai Bridge, and the example at Porthmadog (PRN 58699).

In Menai Bridge the Bangor architect Harold Hughes was commissioned to design the war memorial, following a public appeal (Anglesey Archives, WM/345/4; PRN 58688). It was set on the top of a prominent outcrop within the churchyard of the Church of St. Tysilio, Church Island. It is a large polished granite Celtic cross war memorial. The head of the cross has a circular surround, with rounded arms extending outwards and the inner cross arms divided by 3-sided Celtic knots (Plate 39). It was opened on 20th April 1921 by Lt. Gen. Sir Philip Chetwode with a ceremony attended by a large number of people (Anglesey Archives, WM/570, 593; Figure 05).

The Porthmadog war memorial is set within a grand landscape of memorialisation and is prominently sited on a natural eminence to the north of the town centre and to the north of the railway station. It was designed by Griffith Morris, architect of Porthmadog. The main memorial is a cross surmounting a small eminence, but its approach was also designed to achieve a sense of procession from street level. The Celtic style cross stands on a stepped plinth. Its square base has inset bronze inscription panels with roll call of the 1914-18 war dead in raised letters. The wheel-headed cross is on a tapering shaft and is within a square enclosure defined by dwarf walls of coursed stone, with piers set across the angles bearing bronze plaques commemorating the 1939-45 war dead. The memorial is reached by a winding path from street level. An arc of stone steps, with stepped parapet, leads up from the street to a rock-faced trilithon engraved 'Bryn Coffa'. Beyond is a path lined on each side by monoliths, each bearing the inscription of the years of the 1914-18 and 1939-45 wars.

Simpler Latin style crosses are also frequently noted. For example at Tywyn (PRN 71283; Plate 23) and a sneaked granite example at Pentrefelin (PRN 71428; Plate 37), which is a modern replacement example. The latter is a purely 1st World War Memorial with no 2nd World War additions to it.

Cenotaph

There are nine cenotaph memorials within the area, of which five are listed Grade II. Similar is the tower at Garreg, Llanfrothen by Clough Williams-Ellis.

In Caernarfon a public meeting was held on 14th December 1920 to consider a report produced by the War Memorial Committee, following the public proclamation of the event through the posting of billboards throughout the town (Gwynedd Archives, XD1/895; Figure 04). A design by the County Surveyor, Rowland Lloyd Jones, was selected and constructed (Gwynedd Archives, XM/Maps/6162/78, Figure 02; PRN 63386), despite concerns from some members of the public that the tendering process had not been fair, after a huge public subscription had been raised (Gwynedd Archives XD1/895)! It was built by J & H Patterson of Manchester for £1120. When the memorials were built, their unveiling was usually attended by large numbers of the local population, and this was very much the case in Caernarfon (Gwynedd Archives XS 2081/5). The monument had a central focal role on the Maes in Caernarfon (Plate 04). It is one of the very few memorials in Wales to incorporate a dragon in its design.

The Llanfrothen war memorial (PRN 58722) was sited at the intersection of two straight stretches of road, on a promontory of rock where the architect, Clough Williams-Ellis, whose home village it was, had previously

proposed to site the village hall. It consisted of a tapering tower of snecked granite blocks with openings at the four cardinal points, and was topped with a stylised eternal flame (Haslam 1996, 46-47). The memorial is a two-and-a-half storeyed tower of square plan, the walls tapering slightly towards a staged top. It has a sloped pyramidal stone roof with staged top and applied bronze swags to each face. There are plain, square-headed openings to each face on 3 levels. Of those to the ground floor, that to the left contains a standing metal memorial tablet to those lost in the Second World War, whilst that to the right has a similar tablet commemorating those lost in the First World War.

There are three memorials surmounted by sculptured figures. One is that commemorating the poet Ellis Humphrey Evans (Hedd Wyn) at Trawsfynydd, and another commemorates those who attended Llangefni Grammar School. It is a statue of a soldier resting on arms reversed with a wreath below, set on a tapering stone plinth and stepped base. The third, on the cob at Pwllheli, commemorates those who died in the First and Second World War, with one additional name from the Falklands Conflict. It is of a bronze figure of an infantryman dressed in a great coat on a granite pedestal. The monument was unveiled in 1924 by David Lloyd George.

Columns and Obelisks

There are approximately 18 free standing columns in the area. Whilst many (approximately 10) of these are community memorials, this was also a favoured style for churches and chapels. The columns are mixed in style, and be a single pillar of stone, or a built masonry column, such as that at Newborough.

Ten obelisks have been recorded within the area, of which those at Penmachno and Dolgarrog are perhaps the most typical of this style. Some of the obelisks can be of a monumental character, for example one of snecked granite at Morfa Nefyn (PRN 71510) and the more classical styled example at Llandudno, with ashlar masonry and topped with a flaming globe (PRN 58703). The latter was designed by the architect S. Colwyn Foulkes, who had served in the Royal Naval Air Service during the war, and went on to a very successful career in landscape and architecture designing successful housing estates and a wide variety of buildings both locally and further afield (Evans 2010).

Clock Towers

Clock towers were a particular form of commemoration popular on Anglesey with four substantial examples known, at Gwalchmai, erected in 1926; built by John Griffiths, Monumental Works, Rhosneigr (PRN 71407), Rhosybol (PRN 71407) and Llanfairpwll (PRN 58685). Two other examples exist, one at Mechell on Anglesey and one at Y Felinheli, Gwynedd. A clock at Llangefni (PRN 67008) commemorates a member of the Prtichard Rayner family who died on active service in South Africa during the Boer War, and this memorial may well have influenced the design of those commemorating the First World War. Of the six WW1 clocks, five are Listed Grade II, only that at Rhosybol (PRN 71407) by Brindle and Williams of Llangefni is not listed.

At Llanfairpwll the community was divided over whether the local war dead should be honoured by a memorial hall or a clock. Eventually Caernarfon-based architect Robert Pierce, who had grown up in Llanfairpwll, was asked to design the clock tower. Between 1900 and 1905 Pierce had worked under Harold Hughes, the designer of the Menai Bridge War memorial (Brodie 1999, 373). The memorial was unveiled in October 1932 by Lieut Col OH Stanley, showing that memorials could sometimes take a while to complete after the end of the war. The official leaflet for the event makes no mention of the Marquess of Anglesey, the major local landowner, who had argued for a memorial hall (Anglesey Archive WM/2317/18).

Permission had been granted by the Anglesey Education Committee on 17th June 1920 to the Rhosybol War Memorial Committee to place a mural commemoration tablet in the Council School (PRN 71407). The committee however felt that this was 'hardly worthy of the great sacrifice it was intended to mark'. Further efforts were made to augment the fund 'with the happy result that a more ambitious scheme was possible, and it had been decided to erect a small clock tower suitably inscribed' (Anglesey Archives WM/234; Figure 03), located on higher ground in front of the village school, and designed by Brindle and Williams of Llangefni (Plate 13), who also designed the War memorial in Llangefni (PRN 58723).

Another fine example of a memorial clock tower is that at Rhosneigr (PRN 66623; Plate 15). Rhosneigr war memorial is a clock tower approximately 8-9 metres high. It is composed of a number of materials such as limestone, slate rubble, brick and a hardwood door. This choice of materials is probably reflective of its seaside location, and exposure to the elements. As the memorial is a clock tower, the interior houses the mechanisms for the clock's functions, and has a clock face on each side of the tower. This memorial is a civic clock tower which is believed to have been built in 1922 by John Smith & Sons of Derby to commemorate those from Rhosneigr

who were killed in World War I; a subsequent plaque was added after World War II commemorating those who were killed. It is currently maintained by a successor to the same firm which produced it in the 1920s.

Buildings

The war memorial can frequently be a useful structure in itself, the two main types being memorial halls and memorial hospitals. Memorial Halls vary considerably in size and scope, and are widespread across the study area. Within the study area twenty-seven public buildings were recorded that had either been specifically built as a memorial hall, or were substantial modifications of previously existing buildings. An example of the latter is the Memorial Hall on Market Street, Amlwch (PRN 71320), where the Old Council Schools were converted into a Memorial Hall (Anglesey Archives WM/1865/236). The declaration of Trust for the Amlwch Memorial Hall states that it was to contain a 'lecture room for all secular subjects whether literary, artistic or technical', a reading room and a 'place for social intercourse for mutual improvement and recreation' (Anglesey Archives WM/1898/2). The majority of the halls were however new builds, but often had similar levels of ambition in their construction. Memorial Halls were often designed by influential local architects; the Memorial Hall on Dale Street, Menai Bridge (PRN 58688) was designed by the local architect Joseph Owen (Bangor Archives, Plas Newydd Series IX 6070; Figure 06), who ran his practice from Uxbridge Square in Menai Bridge, close to the location of the Memorial Hall (Brodie 1999, 298).

Many Memorial Halls are found in the communities around Gwynedd and Anglesey. Some of the halls could be very large, for example the Neuadd Goffa at Criccieth (PRN 58715; Plate 05). The Memorial Hall was opened by the Prime Minister David Lloyd George in 1922. It was designed by D.O.M.Roberts, of Owen Roberts and Son, architects, of Bank Place, Porthmadog, and is a Grade II Listed Building. Curved oak doors inset with original Art Deco glass panels surround the quarry-tiled Memorial Foyer. The frontage has a central short clock tower, with NEUADD COFFA around the clock face, along with two flanking towers, and with two side isles. It has a stage and seating and many ancillary rooms, and is built in an art deco style, particularly the leaded windows, along with classical elements. A memorial window removed from the closed Jerusalem chapel is in located in the vestibule entrance. Three personal memorial brass plaques are also located there, relocated from the closed chapel, two of which are WW1. The hall of memory consists of a circular atrium, with incised lettering on two varnished wooden panels listing the fallen from WW1, with an additional board for WW2 and the main dedicatory inscription. A carved leek within a wreath surmounts the named panels.

An interesting large example of a memorial hall has been recorded at Penrhyndeudraeth, opened on 3rd December 1925 (PRN 58716; Plate 36). It consists of a large hall in the Arts and Crafts style, although the architect of the building is unknown. On the outside '1914' and '1918' are placed above two tall windows. Memorial halls such as that at Penrhyndeudraeth can become a repository for memorial plaques that have come from buildings that have lost their original purpose. Several First World War plaques are located inside Memorial Hall. Two large wooden ones are in their original position. A white marble one, displayed in three sections, came from Minffordd. Two more tablets came from Chapel Gorffwysfa: a wooden one bearing gold lettering and a smaller brass one mounted on a wooden frame bearing a laurel wreath. The latter, of unknown original provenance, bears black lettering.

The memorial hall at Llanfair, Harlech, built of irregular rubble and was built gable-ended on the entrance gateway, which is surmounted by commemorative metalwork. It lacks architectural pretension, but is a good example of one of the large number of modest memorial halls that were built (PRN 58700; Plate 29).

Some Memorial Halls are much more utilitarian in character, for example at Chwilog (PRN 71458; Plate 38), and the architect for this structure has not currently been identified. The variety in size, scope and potential usage of the halls is their main defining characteristic. They reflect both the need for commemoration along with the need for more community space as part of the social changes that were taking place at the time.

Two important examples of memorial hospitals are located within the study area, at Blaenau Ffestiniog and Tywyn. The former memorial hospital at Blaenau Ffestiniog, built in the colonial style by the architect Clough Williams-Ellis at a cost of £5741 with sixpenny contributions from the local quarrymen (Haslam 1996, 58). This building has recently undergone development (PRN 65454; Roberts *et al.* 2016). Towyn Memorial Hospital is a late Arts-and-Crafts style hospital of whitened roughcast with graded-slate roof on swept eaves, with brick stacks and a ridge louvre. It was designed by local architect Fred Howarth (PRN 65454; Plate 07). The long single-storey block has a cranked plan with rear wings. At the 'L' end of the front block is a former house,

which has a mansard roof and a central brick chimney. The central entrance has a half-lit panel door under a segmental head and framed by a wider shallow segmental arch. It is flanked by pairs of windows.

North Wales Heroes Memorial, Bangor

The North Wales Heroes Memorial in Bangor is the grandest commemorative monument in the study area (PRN 29457, Plate 03). It has a 'national' characteristic due to its involvement of a large number of individuals and institutions involved in its planning and execution, whilst maintaining a Welsh focus and emphasis. The project to create the memorial began in 1917, after Bangor University was given £20,000 by Anglesey-born Sir Robert Thomas, who had made a fortune in shipping. A North Wales Heroes' Memorial Council was set up and began planning a memorial arch and new university buildings for science. Prime Minister David Lloyd George became one of the patrons of the North Wales Heroes Memorial Fund. University students along with the public helped with the fund-raising activities such as a concert at Penrhyn Hall in February 1918. This memorial was completed in 1923 to honour all the people from North Wales who had been killed in the First World War. The room above the archway is lined with carved wooden panels listing the names of 8,500 people from the region who died in active service. The memorial was formally opened by the Prince of Wales (later King Edward VIII) on 1st November 1923. He laid the first stone for the new science buildings during the same visit. The memorial is a pastiche of a Tudor gateway. The memorial inscription above the arch refers to Gwynedd and Powys. Communities as far south as Machynlleth, Llanidloes and Montgomery are named on the panels inside, indicating that the memorial covers a far wider area than the geographical area of this report. The impetus behind the memorial construction was an entirely Welsh concept. This contrasted significantly with the 'official' national memorial in Cathays Park in Cardiff, which was classical in style, and designed by a non-Welsh architect and with non-local materials, giving it an alien feel. Bangor succeeded in garnering widespread public support in a way that Cardiff did not, raising £90,000 at a time when Cardiff, a much richer area, raised only one third of that. This reveals the confused and contested nature of national and local identity in Wales and beyond at the close of the First World War (Macleod 2013, 657).

Specific Church/Institution Related Memorials

Many memorials were set up in church and other ecclesiastical buildings in memory of the fallen that are particularly associated with that congregation. These lack the kind of widespread public subscriptions that are required for the public memorials, and fit in more generally with the stylistic ethos of the specific institution. In churches and chapels they often take the form of wall plaques or panels. The material used here can vary considerably, with slate and marble panels common, but metal plaques affixed to a wooden background, particularly using beaten copper, are also common, the board at Llanddwywe being a typical example of many (PRN 71669). Wooden boards were often a cheaper and more practical alternative to stone plaques.

Some memorials were not in fact set up until after the Second World War, but include names from the First. This can cause some confusion when dating the memorials. An example of this is the memorial in Abererch Church, which although it commemorates the fallen from both wars, was not set up until 1948 (Bangor Archives, MSS 32377; PRN 71503).

Large numbers of specific institution related memorials have been identified and are listed in the gazetteer Section 7, comprising 207 of the 474 sites identified. Such memorials are often also found in public buildings such as schools, police stations and other public buildings, which can become under threat if the purpose of the building changes. Large numbers of this type of memorial have been recorded, but there are likely to be some absences from the record due to lack of access to the buildings where knowledge of the presence of memorials has been lacking. A good example of a memorial in a public institution is the beaten copper plaque in an arts and crafts style at the John Bright School, Llandudno (PRN 71656). Three plaques attached to a wooden board are located at the Fire Station in Llandudno (PRN 71355), which is a typical of the smaller memorials located in both public and private institutions. They are characterised by their variety, reflecting a more localised form of expression in their design. This is due to the fact that a narrower range of cultural identity is required to be satisfied by the memorial, as it relates only to the community of the institution itself.

Other Monument Types

The use of painted glass as a memorial form is quite common for individual memorials; however it is very rare for a memorial for the whole community. At the Church of St. Pedrog, Llanbedrog an image of 'a fallen soldier with Christ and angels' forms the central theme of the window, which is a striking and unconventional form of image (PRN 71647; Crampin 2014). This memorial forms the focus of commemoration for the whole parish, and is located within a window opening on the north wall of the building.

The most common form of monument within ecclesiastical and other public buildings is the use of a wooden board to record the names of those to be remembered on the memorial. The main memorial is wooden with gold lettering. A good example of this type is at St. Mary and St. Bodfan's Church Llanaber (PRN 71671). Here the large two-door memorial with a triangular top contains a gold cross, above the names and in a domed recess is 'For God King and Country'. Many memorials of this broad type are noted in institutions across the study area. Beaten copper plaques are also common, often in an Arts-and-Crafts style; a good example of this can be seen in a new position at the John Bright School, Llandudno, placed in its current position in 2014 (PRN 71656; Plate 08). A brass example can be seen at St. Mary's Church, Bangor (PRN 71347). These are placed on a variety of backings, with both various stone forms and wood being common.

Simpler paper commemorations, often framed, are also very common, for example at Llanbedr and Talybont Memorial Hall (PRN 71335); a similar example is located in the former Memorial Institute in Menai Bridge (PRN 62792). Many institutions and public buildings that were set up as a war memorial included this form of commemoration within the building. These were sometimes commissioned from local artists or printers, or created from a pre-printed template (Matthews 2018; 76, 80-81). Their rate of survival is now somewhat uncertain, and some are held away from their original locations. It is also clear that, being of paper, that some have suffered from damage and damp over the years. An example of the latter can be found at Engleaim Chapel (PRN 71559).

4. CONCLUSIONS AND RECOMMENDATIONS

The memorials set up in the aftermath of the First World War in Gwynedd and Anglesey are conspicuous by their variety of type and form, although they all have the unifying element of expressing the overwhelming grief of communities in the face of the widespread and dreadful extent of the war losses. The different types of memorial express the different circumstances of their erection, and display a certain hierarchy. At the top of this are the memorials with a national characteristic. The North Wales Heroes Memorial in Bangor is the grandest commemorative monument in the study area. It has a 'national' characteristic due to its involvement of a large number of individuals and institutions involved in its planning and execution, whilst maintaining a Welsh focus and emphasis. The so-called 'village green' memorials, those set up in a public place and designed to commemorate all those from a given community, and those in towns usually have a civic focus. These memorials are generally still regularly used as a focus for commemoration today, and cover 115 of the memorials identified in the gazetteer. A good example of the latter is the monument in Caernarfon, designed by the County Surveyor. Whilst the public memorials are of a very varied character, the Celtic cross form is very popular, given its association with Welsh culture and identity, of which 55 examples were identified within the study area. These memorials are found located in settlements from large towns to that of small villages. They are often either set within a railed enclosure or wider memorial space such as a garden. This suggests that there was a need for a defined 'sacred' space around the memorial, which helps with the provision of extra focus.

The Memorial Halls have a similar function to earlier charitable bequests such as the Pritchard Jones Institute, Newborough (outside which the First World War Memorial was placed). They provided educational and recreational opportunities for the community, but the memory of those lost in the war seems to have provided a focus by which money could be raised to provide these assets of community value. They reflect a hope for a better future after a time of loss, and for a modern more cohesive community with better opportunities than had previously been the case. In a sense they reflect the wider changes in social and class dynamics in the inter-war years.

On Anglesey the focus on Memorial Clock towers seems to be one of competitive emulation. The clock tower in Bulkeley Square, Llangefni was built in 1902 and designed by the Chester architect John Douglas. It was erected in memory of George Pritchard Rayner who died in Bloemfontein Hospital in 1900 during the Second Boer War, so this tradition is one that the island was keen to emulate, reflecting previous commemoration.

In addition to the monuments designed to commemorate all members of the community, monuments were erected to the fallen connected with specific sectors of the community and groups within that, both secular and religious. Monuments were erected in schools, police stations, post offices and other public institutions. These could be of a great variety of styles, but usually take the form of wall plaques. A good example of this is the Arts and Crafts style beaten copper wall-mounted memorial at the John Bright School in Llandudno, which has been moved to a new location in a modern building (Plate 08). Memorials of this type can often be moved in the event of the original location being used for a different purpose, and the original context of the monument

therefore lost to some extent. This is especially true of the large number of memorials in nonconformist chapels, where there has been a tendency to remove plaques from chapel buildings that have closed down as places of worship and place them in other buildings, thereby divorcing them from their original context. Some plaques have also been lost to public view when public buildings are sold into private hands.

Another, more ephemeral, form of memorial is the 'Roll of Honour'. These are usually inscribed on parchment or paper and framed, and often list all those who served rather than just the fallen, and were usually produced for public institutions and places of worship. They often exist in addition to the war memorial itself, but many have been lost over time. Their survival is a more random matter, relying on the care and attention of the caretakers of the buildings, but where they survive they form an important additional element of commemoration that should be conserved if at all possible.

The essential characteristic of the war memorials in Gwynedd and Anglesey is that they are so varied, from large national monuments to small individual memorials, with a wide variety of characteristics and materials used in their construction. They also vary in character according to the particular circumstances of their erection, which generally have a strongly local context, with little centralising influences, except in the case of the 'national' memorials. They are united by the fact that they express the intense grief of communities which crossed all national, socio-economic and cultural divides. They also reflect a competitive sense of memorialisation, which ensured that every social and religious group within society found its own individual way to commemorate their loss, which grouped together gives them a remarkable sense of unity.

Recommendations

This study has concentrated on free-standing memorials, and specifically community examples, but including a smaller number erected by specific institutions. A relatively small number are already listed, however an additional three examples were noted during the survey as being of potential national significance. These are listed below.

PRN 71372 Llangefni County School War Memorial.

This memorial is one of only three sculptures in the study area commemorating those who died in WW1. The other two (that at Pwllheli, and that commemorating the poet Hedd Wyn) are both listed. The example at Llangefni is a stone sculpture by John Williams of Llangefni of a soldier resting on arms reversed, set on a stepped base. It is located within an open grass area in front of the former county school, built 1900.

PRN 71407 Rhosybol war memorial clock.

This is one of a number of memorial clocks erected on Anglesey, and the only one not listed. It was designed by Brindle and Williams of Llangefni, and is a small clock tower with snecked granite quoins and rubblestone infill. The minutes of the war memorial committee give full details (WM/234; WSJ8/11). The memorial, in front of the school, is a significant landmark within the village, and a good example of a community memorial.

PRN 71529 Llandderfel War Memorial Cross.

The cross is sited at a road junction overlooking the River Dee. It is a tall grant ring cross with Celtic style decoration on the cross, and a recessed panel with names on the shaft. It is a well-proportioned and carefully designed memorial, and though typical of others, it is a particularly fine example.

5. ACKNOWLEDGEMENTS

The authors would like to thank the many volunteers who have assisted with the collation of information for this project. Particular thanks are due to Diana Ewer who has tirelessly recorded memorials throughout Llŷn, Meirionnydd and Arfon. Information about memorials was also received from Anthony Clowser, Caryl Thomas, Bridget Geoheghan, Ifor Williams, John Burman, Robert Williams, Stuart Stanton, Wayne Colquhoun, whose work is gratefully acknowledged. Martin Marwood is thanked for all the desk-based help that he has provided in the production of the database that accompanies this report. Many other volunteers and members of the public attended the open day and gave helpful advice and encouragement. The authors hope that anyone who has given valuable assistance and has been inadvertently omitted from this acknowledgement will accept our sincere apologies.

Nina Steele, Ashley Batten, Jenny Emmett and Jane Kenney of the Gwynedd Archaeological Trust are thanked for their help and advice in the production of the report, along with Andrew Davidson who edited this report and assisted in its final preparation.

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Plas Newydd Series VIII 4219: Plan of Land (2 roods, 11 poles) for proposed War Memorial Institute 1920
Plas Newydd Series IX 6070 Plan of Land at Menai Bridge for a Memorial Hall

Anglesey Archives, Llangejni

WM/234: Papers Relating to the Rhosybol Memorial Clock Tower
WM/345/4: Circular Letter concerning the erection of the Menai Bridge War Memorial
WM/570: Invitation Card to the Unveiling Ceremony for the Menai Bridge War Memorial on 20th April 1921
WM/593: Newspaper extract from the Chronicle containing an article "Menai Bridge War Memorial unveiled by Lt. Gen. Chetwode April 22nd 1921
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WM/1865/236: Papers and Specification for the Conversion of the Former Amlwch County School into a Memorial hall
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XD28/2515: Letter re the Conveyance of land for the Arthog War Memorial
XM/Maps/6162/78: Architects Plan of the Caernarfon War Memorial
XS1853/60/81 Postcard of the Unveiling ceremony at Arthog, Fairbourne and Friog War Memorial
XS3271/2 Image of the War Memorial and Memorial Hall, Penygroes
XS2009/203 Image of Mr Lloyd George, Dame Lloyd George and their Grandchild at the laying of the foundation stone of the War memorial Hall at Criccieth, June 1922
XS2081/5 Image of The Unveiling of the Caernarfon War Memorial

Gwynedd Archives, Dolgellau

ZM/672/7 Programme of the Ceremony of Dedication of Dolgellau and District War Memorial October 1st 1921
ZM/6480 Order of Service – unveiling of Dolgellau War Memorial 1921
ZM/1472/31 Grant of £1000 by the Joint War Committee of the Red Cross and Order of St. John towards the erection of Towyn War Memorial Cottage Hospital 11th October 1919

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The Cambria Daily Leader
North Wales Chronicle and Advertiser

APPENDIX I: Gazetteer of Sites

(See separate volume)

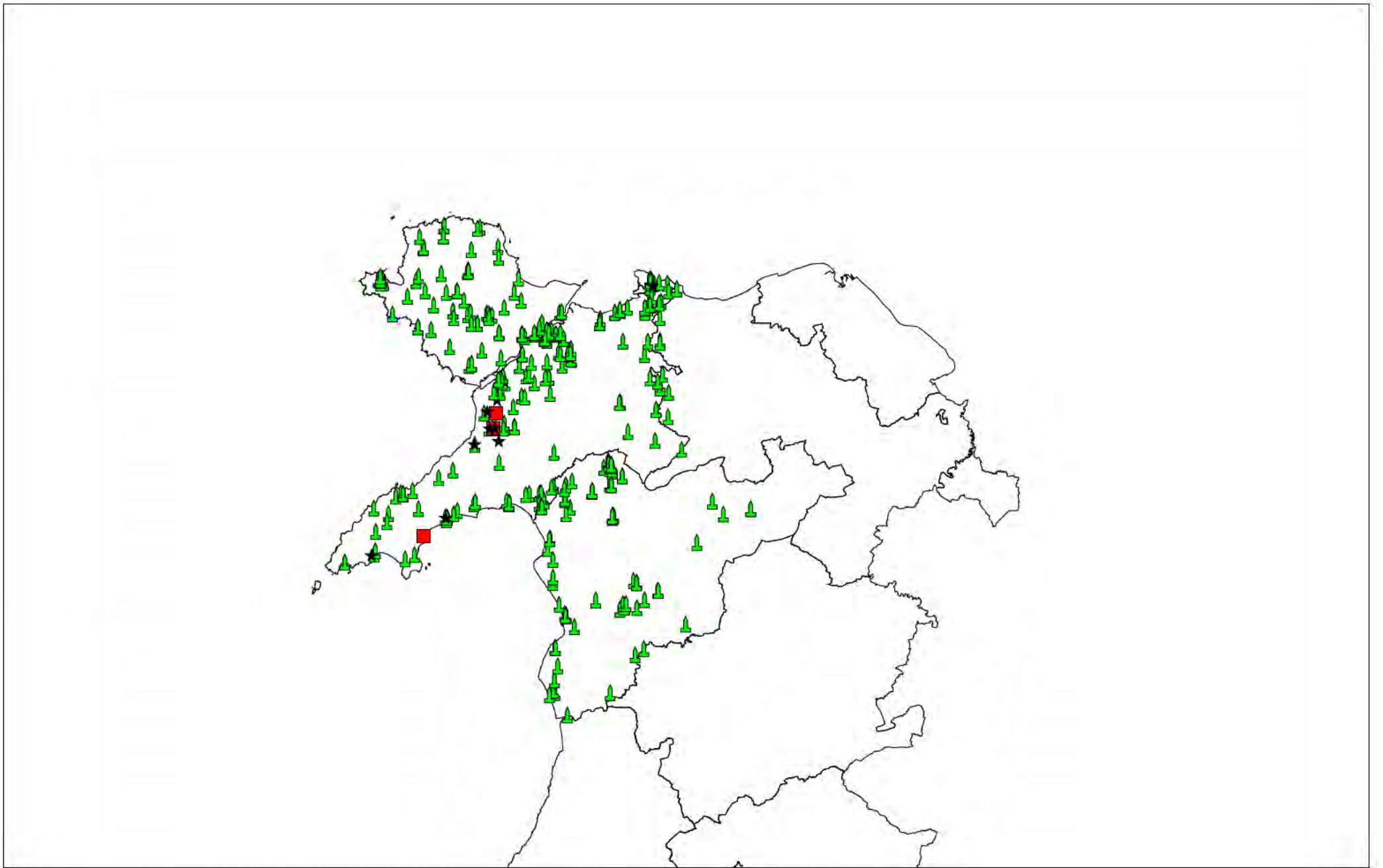


Figure 01: Location of War memorials



Figure 02: Plan for the Caernarfon War Memorial [Gwynedd Archives]

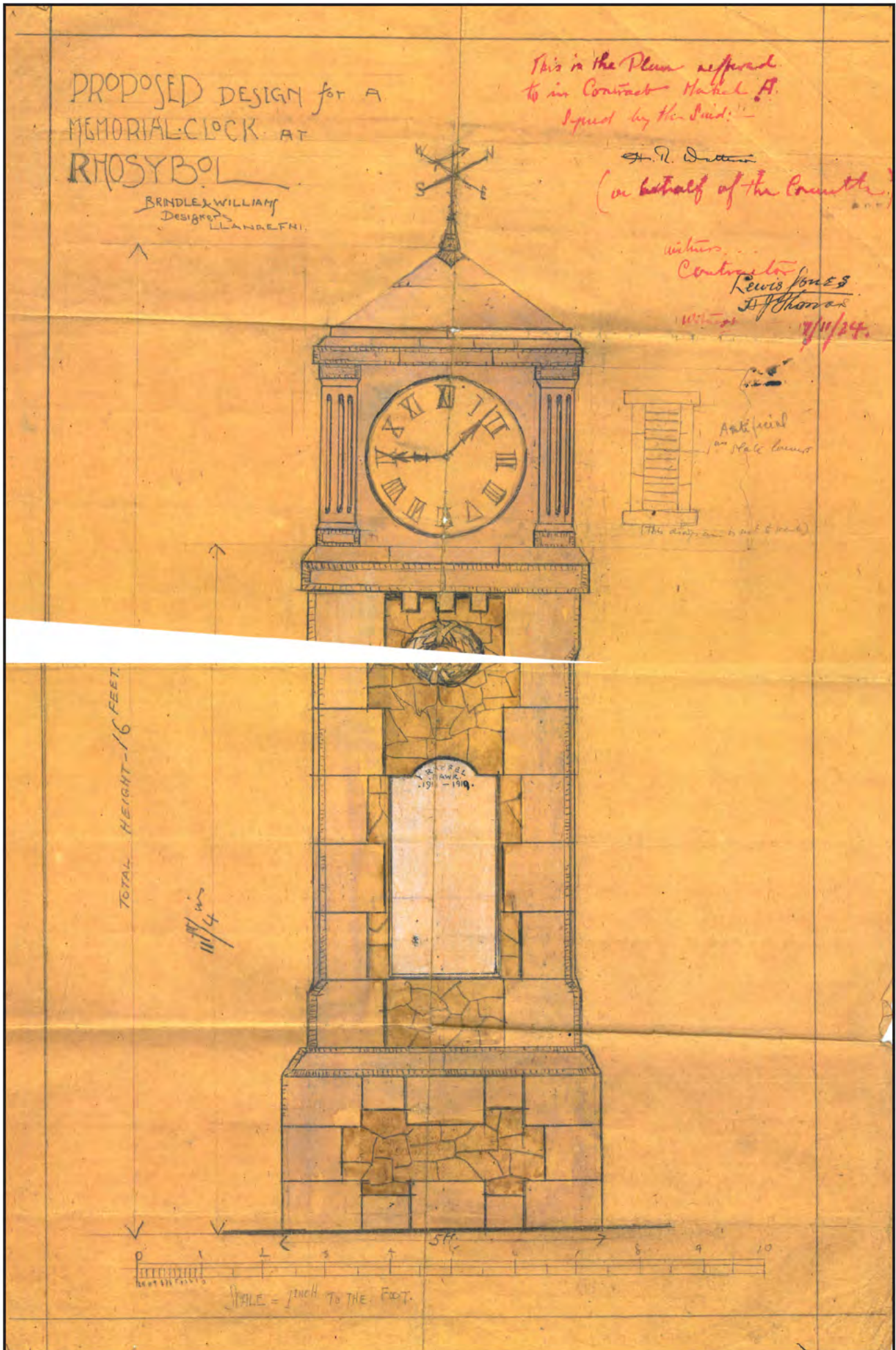


Figure 03: Plan of the Rhosybol War Memorial [Anglesey Archives WM234]



A PUBLIC MEETING

WILL BE HELD AT THE

Lecture Room, Institute Buildings,

ON

Tuesday, 14th Dec., 1920

AT 7 P.M.,

to consider the Report of the Committee appointed in connection with the proposed

MEMORIAL

to the Carnarvon Men who have fallen
in the Great War.

ALL ARE CORDIALLY INVITED TO ATTEND.

OWEN JONES,

GUILD HALL,
6th December, 1920.

MAYOR.

Printed by O. R. Owen, Minerva Works, Turf Square, Carnarvon.

Figure 04: Poster advertising a meeting for discussing Caernarfon memorial (1)

Menai Bridge War Memorial.

*The Chairman and Committee of the above Memorial
request the pleasure of the Company of*

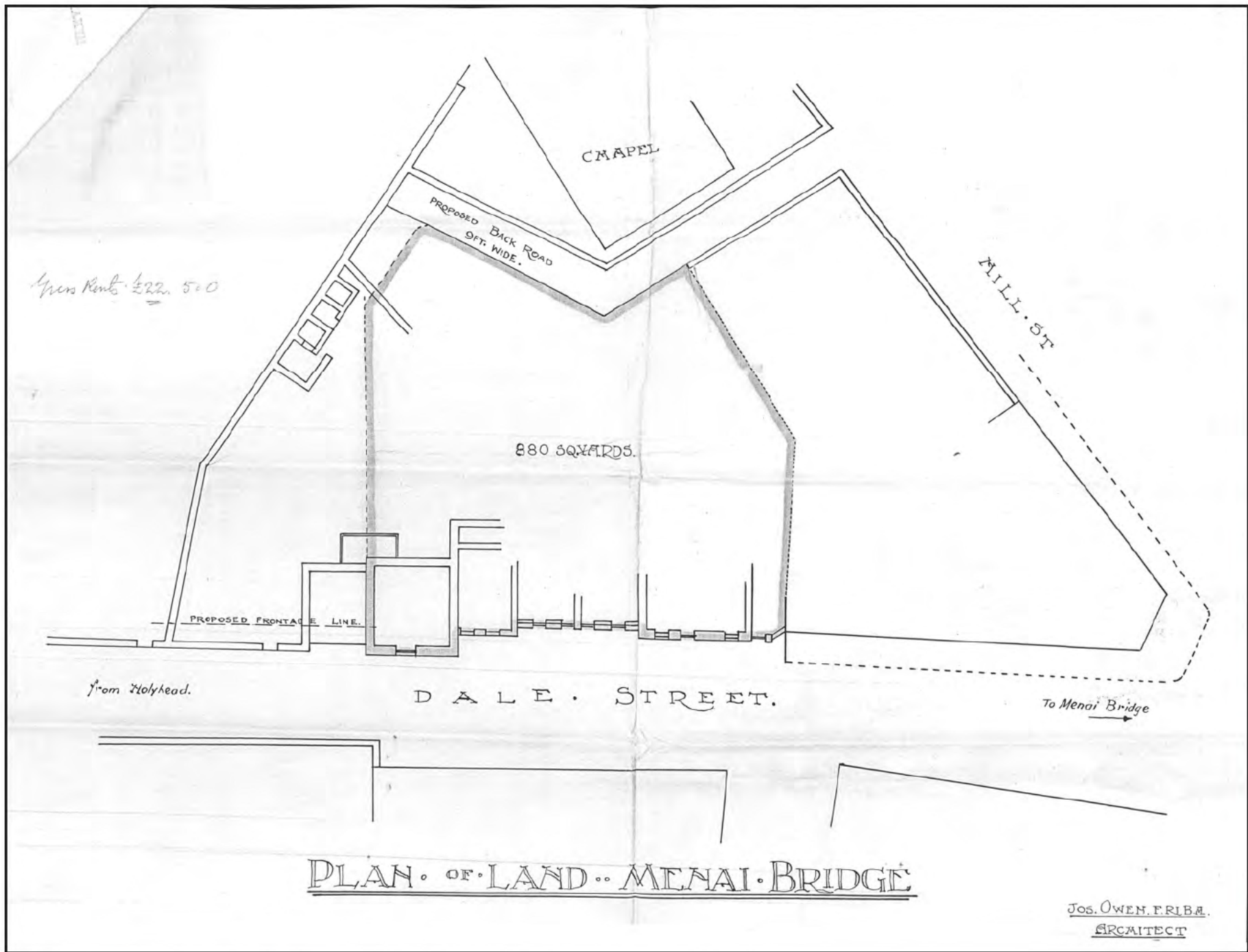
.....
at the Ceremony of Unveiling the War Memorial by

**LIEUT. GENERAL SIR PHILIP CHETWODE, BART.,
K.C.B., K.C.M.G., D.S.O.,**

on Wednesday next, 20th April, 1921, at 5-30 p.m.

H. R. DAVIES, CHAIRMAN.

Figure 05: Menai Bridge Memorial Opening



PLAN OF LAND MENAI BRIDGE

JOS. OWEN, F.R.I.B.A.
ARCHITECT

Figure 06: Plan of Menai Bridge Memorial Hall [Bangor Archives]

**Ymddiriedolaeth Archaeolegol Gwynedd
Gwynedd Archaeological Trust**

Record the Memorials of the First World War

In this, the Centenary year
of the Armistice, Gwynedd
Archaeological Trust is running a
memorial recording project and
would like your help to do this



How are we remembering the Centenary of the Armistice in Gwynedd & Anglesey?

In our towns and villages there are numerous memorials to those who fell in the First World War. These include the well-known public memorials, usually set up in a highly visible place within the community, along with many other useful community institutions such as memorial halls and memorial hospitals. There are also many private memorial structures.

We will be making a descriptive and photographic record of these different types of structures. This information will be used to help manage and look after them in future years.

Why study War Memorials?

The memorials, mainly set up in the years following the First World War, are an expression of our culture and heritage, reflecting the sense of loss felt by a community and the wider world. Their distinctive character needs to be preserved for the benefit of present and future generations.



How can you help?

If you'd like to get involved, please contact us: dan.amor@heneb.co.uk ☎ 01248 366970

We'll explain how you can help us record an area or group of memorials close to where you live. The process will involve photography and recording sheets, along with the possibility of archival research. Or perhaps you know when your local memorial was constructed, who the key players were, or anything about the history of commemorative events held there? **You can view a copy of the recording guidelines on our website.** www.heneb.co.uk/newnews.html



At Menai Bridge Memorial Hall on Sunday November 4th 2018 we'll be exhibiting some of our findings as well as providing guided walks to the war memorial on Church Island.

If you'd like to join us please get in touch.

For more information contact:
Dan Amor, Gwynedd Archaeological Trust,
Craig Beuno, Fford y Garth, Bangor LL57 2RT
☎ 01248 366970 dan.amor@heneb.co.uk


The wider setting. This project forms part of a Wales-wide project to record the Welsh landscape within local communities to the losses of the First World War in the form of memorialisation.

This is being carried out by the four Welsh archaeological trusts, under the direction of Cadw, the Welsh Government heritage body. The project will examine the wider landscape of memorialisation and explore its development.



**Ymddiriedolaeth Archaeolegol Gwynedd
Gwynedd Archaeological Trust**

Plate 01: Record Memorial Publicity.



Ymddiriedolaeth Archaeolegol Gwynedd
Gwynedd Archaeological Trust

Ffurflen Gofnodi Prosiect Cofebion Rhyfel Byd 1 ^{af} 1 st World War Memorial Project Recording Form												
Enw'r Goleb: Llandegfan memorial cross Memorial Name	Lleoliad: Neuadd Llandegfan (tu allan), Ynys Môn Location											
CCC (ar map neu GPS) NGR (taken from map or GPS):	SH565740	FRN 71668										
Disgrifiad Symil o'r Goleb (math o strwythur, ffurf, delnyddiau, cyffwrnnydd, etc.) Basic Description of Monument (type of structure, form, materials used, condition etc.)												
<p>A white marble 'Celtic' cross standing next to trees at the west end of the front of Llandegfan village hall.</p> <p>The cross is mounted on a slate base. A low metal barrier guards the front of the cross. The height of the cross is 2100mm and the lower part of its marble base is 860mm wide.</p> <p>The front face of the trapezoid base of the cross bears the inscription. The text is of black lead (set in chiselled channels) flush with the surface of the marble.</p> <p style="text-align: center;">To The Glory Of God AND IN MEMORY OF THE MEN WHO FROM THE PARISH OF LLANDEGFAN FELL IN THE GREAT WAR 1914 – 1918</p> <p style="text-align: center;">Stoker J Creighton, RN Owen Jones, RNR</p> <p style="text-align: center;">Major R Williams Bulkeley Lieut. MS Schwabe</p> <table style="width: 100%; text-align: center;"> <tr> <td>Pte. HSH Fuller</td> <td>Pte. HJ Jones</td> </tr> <tr> <td>Pte. William Jones</td> <td>Pte. Walter Jones</td> </tr> <tr> <td>Pte. George Lins</td> <td>Gunner E Mclyneux</td> </tr> <tr> <td>Pte. D Morris</td> <td>Pte. Herbert Owen</td> </tr> <tr> <td>Sapper G Roberts</td> <td>Sapper D Williams</td> </tr> </table>			Pte. HSH Fuller	Pte. HJ Jones	Pte. William Jones	Pte. Walter Jones	Pte. George Lins	Gunner E Mclyneux	Pte. D Morris	Pte. Herbert Owen	Sapper G Roberts	Sapper D Williams
Pte. HSH Fuller	Pte. HJ Jones											
Pte. William Jones	Pte. Walter Jones											
Pte. George Lins	Gunner E Mclyneux											
Pte. D Morris	Pte. Herbert Owen											
Sapper G Roberts	Sapper D Williams											
<p>Condition:</p> <p>The white marble is stained (in particular on its back face) by algal growth. The edges of the cross are chipped in places. Not all the letters of the inscription are in good condition, for example one of the inlaid letters is missing the D of Sapper D Williams.</p>												
<p>Symudiadau:</p> <p>The right-side face of the trapezoid base of the cross records the names of four men who died during the Second World War.</p>												
Fotograffiau aigddol dynwyd (disgrifiad byr): Digital photographs taken (brief description):	From which direction was the photograph taken O be gyffwrdd tywynt y ffotograff	Dyddiad y ymweliad Visit date										
1. NeuaddLlandegfan(tu allan) RW1.jpg	The front of the cross faces towards the north east	Medi 26 2018										
2. NeuaddLlandegfan(tu allan) RW2.jpg		Ymwelwyd gan Visit by: Robert Williams										
3. NeuaddLlandegfan(tu allan) RW3.jpg		☎ 01248 810833										

Plate 02: Field Record Form as used by a volunteer.



Plate 03: North Wales Heroes Memorial Bangor (PRN 29457)



Plate 04: Historic Postcard of Caernarfon War Memorial (PRN 63386).



Plate 05: Criccieth Memorial Hall (PRN 68767).



Plate 06: Holyhead War Memorial (PRN 58681).



Plate 07: Tywyn Memorial Cottage Hospital (PRN 65454)



Plate 08: Brass Memorial Plaque in John Bright School Llandudno (PRN 71357)



Plate 09: View of Llandudno War Memorial (PRN 58703)



Plate 10: War Memorial, Bethesda (PRN 63231)



Plate 11: War Memorial, Dinas, Llyn (PRN 71498)



Plate 12: War Memorial, Dolgellau (PRN 58691)



Plate 13: Memorail Clock, Rhosybol (PRN 71407)



Plate 14: War Memorial, Bala (PRN 71316)



Plate 15: Memorial Clock Tower, Rhosneigr (PRN 58698)



Plate 16: War memorial, Llangefni Grammar School (PRN 58723)



Plate 17: War Memorial, Llandderfel (PRN 71529)



Plate 18: War Memorial Cross, Pennal (PRN 71389)



Plate 19: War Memorial, Llanegryn (PRN 71643)

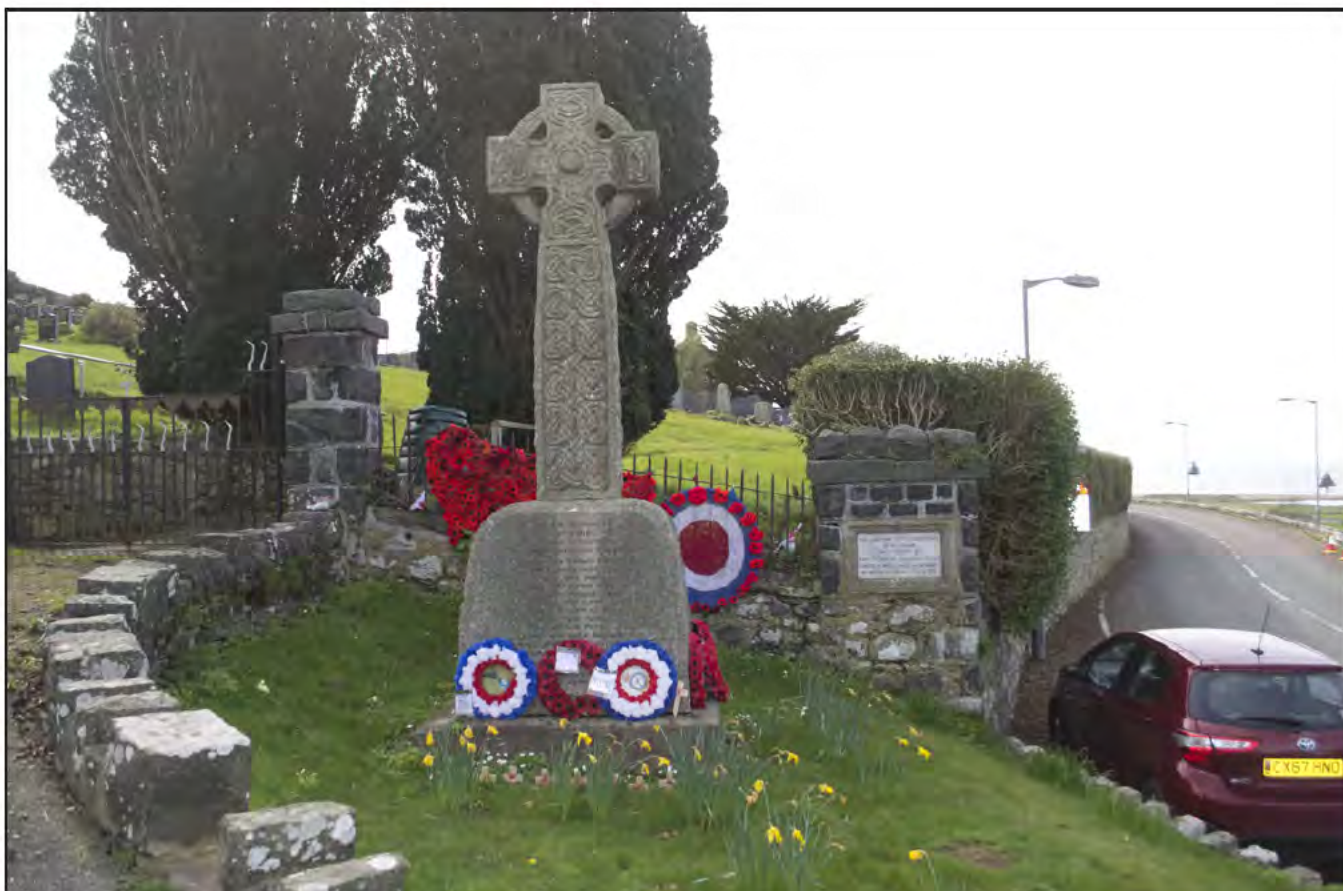


Plate 20: War Memorial, Llwyngwrl (PRN 64591)



Plate 21: War Memorial, Bont Ddu (PRN 71644)



Plate 22: Treffriw Memorial



Plate 23: Towyn Memorial (PRN 71283)



Plate 24: Nebo memorial (PRN 71652)



Plate 25: War Memorial Plaque, Llanrwst (PRN 58704)



Plate 26: Treffriw War memorial (PRN 71399)



Plate 27: Dolgarrog War Memorial (PRN 71337)



Plate 28: Edern War Memorial (PRN 71404)



Plate 29: The Memorial hall, Llanfair, Harlech (PRN 58700)



Plate 30: War Memorial, Beddgelert (PRN 71414)



Plate 31: War Memorial, Dyffryn Ardudwy (PRN 71332)



Plate 32: Harlech Memorial (PRN 71526)



Plate 33: Hedd Wyn Memorial, Trawsfynydd (PRN 71310)



Plate 34: Llandecwyn Memorial (PRN 71530)



Plate 35: War Memorial within an enclosure, Maentwrog (PRN 71371)



Plate 36: Penrhyndeudraeth Memorial Hall (PRN 58716)



Plate 37: War Memorial Cross, Pentrefelin (PRN 71428)



Plate 38: Chwillog Memorial Hall (PRN 71458)



Plate 39: Church Island, Menai Bridge War Memorial (PRN 58688)



Plate 40: Setting of Harold Hughes' War Memorial on Church Island Menai bridge



Llywodraeth Cymru
Welsh Government



Gwynedd Archaeological Trust
Ymddiriedolaeth Archaeolegol Gwynedd

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