

CYFARTHFA CASTLE
INTERNAL WORKS: HERITAGE STATEMENT
ISSUE 01: OCTOBER 2025



On behalf of Purcell ®
Old Police Station, 6 St Peter’s Court, Bedminster Parade, Bristol BS3 4AQ
www.purcelluk.com

Name	Position and Qualifications	Role
Martha Bailey	Heritage Consultant	Author
Alice Eggeling	Associate Partner	Reviewer
Megan Gibson	Graphics Assistant	Report Design

Date	Issue	Issues to	Reviewed	Approved
01	October 2025	Merthyr Tydfil Borough Council	AE	AE

CYFARTHFA CASTLE; INTERNAL WORKS: HERTIAGE STATEMENT

CONTENTS

1.0	INTRODUCTION	04	5.0	SIGNIFICANCE	33
1.1	Purpose of the Report	04	5.1	Assessment of Significance	33
1.2	Scope of Study	04	5.2	Significance Assessments	34
1.3	Existing Information and Resources	04	5.3	Significance Plans	39
1.4	Gaps in Knowledge	04			
2.0	UNDERSTANDING THE SITE	05	6.0	PROPOSALS	44
2.1	Statutory Designations	05			
2.2	National and Local Policies and Guidance	09			
3.0	DESCRIPTION	10	7.0	HERITAGE IMPACT ASSESSMENT	47
3.1	Location and Setting	10	7.1	Methodology	47
3.2	Exterior	11	7.2	Heritage Impact Assessment	48
3.3	Interior	13	7.3	Conclusion	55
			APPENDIX A: BIBLIOGRAPHY 56		
4.0	HISTORY AND DEVELOPMENT	18	APPENDIX B: LISTED BUILDING DESCRIPTIONS 57		
4.1	History of Cyfarthfa Castle	18			
4.2	History and Development Timeline – Wider Context	18			
4.3	Development of the Built Fabric	32	APPENDIX C: PLANNING POLICY WALES 59		

SECTION 1.0: INTRODUCTION

1.1 Purpose of the Report

This Heritage Statement has been prepared on behalf of Merthyr Tydfil Borough Council to accompany the application for listed building consent, to upgrade existing lighting, security infrastructure, wifi and WC provision within Cyfarthfa Castle Museum and Art Gallery, part of the Grade I listed Cyfarthfa Castle.

As per Planning Policy Wales, it is a requirement that applicants for listed building consent must provide a heritage impact statement which is proportionate both to the significance of the building and the degree of change proposed. This Heritage Statement provides the requisite information.

1.2 Scope of the Study

The focus of this report will be the Museum and Art Gallery within the Castle – this being the area where change is proposed. However, the history and significance of the wider Castle and its immediate setting is provided for context.

1.3 Existing Information and Resources

A Conservation Management Plan (CMP) for the Cyfarthfa area, which includes the Cyfarthfa Castle and Park, was completed in 2009. The study area of the CMP included the Cyfarthfa Conservation Area and parts of the Cyfarthfa Heritage Area (as set out in Policy CW2 of the Merthyr Tydfil Replacement Local Development Plan 2016–2031).

This report has also drawn on previous analyses produced in Purcell's Statement of Significance for the Castle, published in 2016.

1.4 Gaps in Knowledge

There is some uncertainty regarding the extent of the fabric alterations incurred when the Museum galleries were refurbished during the early 1990s. It is presumed that features such as fireplaces, cornicing and joinery is generally original and in-situ (an assumption supported by a limited number of early 20th-century photographs showing the Museum interior). However, further research would be required to determine the extent of the interventions during the 1990s.

No historic plans covering the development of the Castle following its conversion into the Museum and School have been located. Therefore, understanding of the development of the built fabric post-1912 has been informed by reviewing the existing documentation and archival material, assessment of visible built fabric on site and provision of historic planning applications from the Planning Department at Merthyr Tydfil Borough Council.

It is unclear how much historic fabric was retained during the construction of the School in the early 20th century. Specifications from this time indicated a desire to retain as much early 19th-century fabric as possible. In the absence of documentary evidence on this subject, detailed analysis of the built fabric may help to establish where original fabric was reused.

SECTION 2.0: UNDERSTANDING THE SITE

2.1 Statutory Designations

2.1.1 Listed Buildings

Listed buildings are buildings of special architectural and historic interest. They are protected under the *Historic Environment (Wales) Act 2023* and alterations or demolitions require Listed Building Consent from the local planning authority before they can proceed.

The Castle is Grade I listed as follows:

Grade I

History

1824–5. Designed by Robert Lugar, architect of London, for ironmaster William Crawshay II. Cost £30,000. Sold in 1909 to Merthyr Corporation; large extensions of 1912 for School.

Interior

Interior retains main suite of state rooms including entrance hall, library, drawing room and dining room (now used as Museum and art gallery). Entrance hall is baronial with ribbed ceiling, heraldic cornice, Gothic shafts and panelling to doorcases and castellated chimney-piece in library, the rest of public rooms are neo-classical in style with anthemion plaster bands, egg-and-dart cornices, wide architraves with angle paterae. Ceiling roses to drawing rooms, plus fine caryatid chimney-piece and scallop-shell niches to long drawing-room; Ionic pilasters from columned screen remain in dining-room.

Exterior

Large country house Picturesque castle style. Terraced site. Basically rectangular in shape, with almost symmetrical entrance and garden fronts meeting at a circular corner tower. Coursed bull-nosed facings with ashlar dressings. Crenellated parapets with false machicolation to towers, weathered stringcourses to rest. Stair and outlook turret to rear of corner drum-tower, dummy arrow loops, rectangular hood moulds (arched to drum tower which also has 3-light mullioned windows to top floor). Cross windows (later?) to entrance front and drum, sash windows with glazing-bars to ground-floor of garden front. Central towers to both fronts with splayed angles, splayed bay with finial over porch to main entrance with round turrets and arched openings; oriel over Tudor garden doorway. Attached to left of main building are the castellated screen-wall and towered entrances to former stable courtyard and offices (now rebuilt as School accommodation). Composition of walls with dummy loops, polygonal end turret, solid left-hand gatehouse with arched entry under 3-light window and right-hand entry between round and square turrets. Tudor-style School buildings to rear.

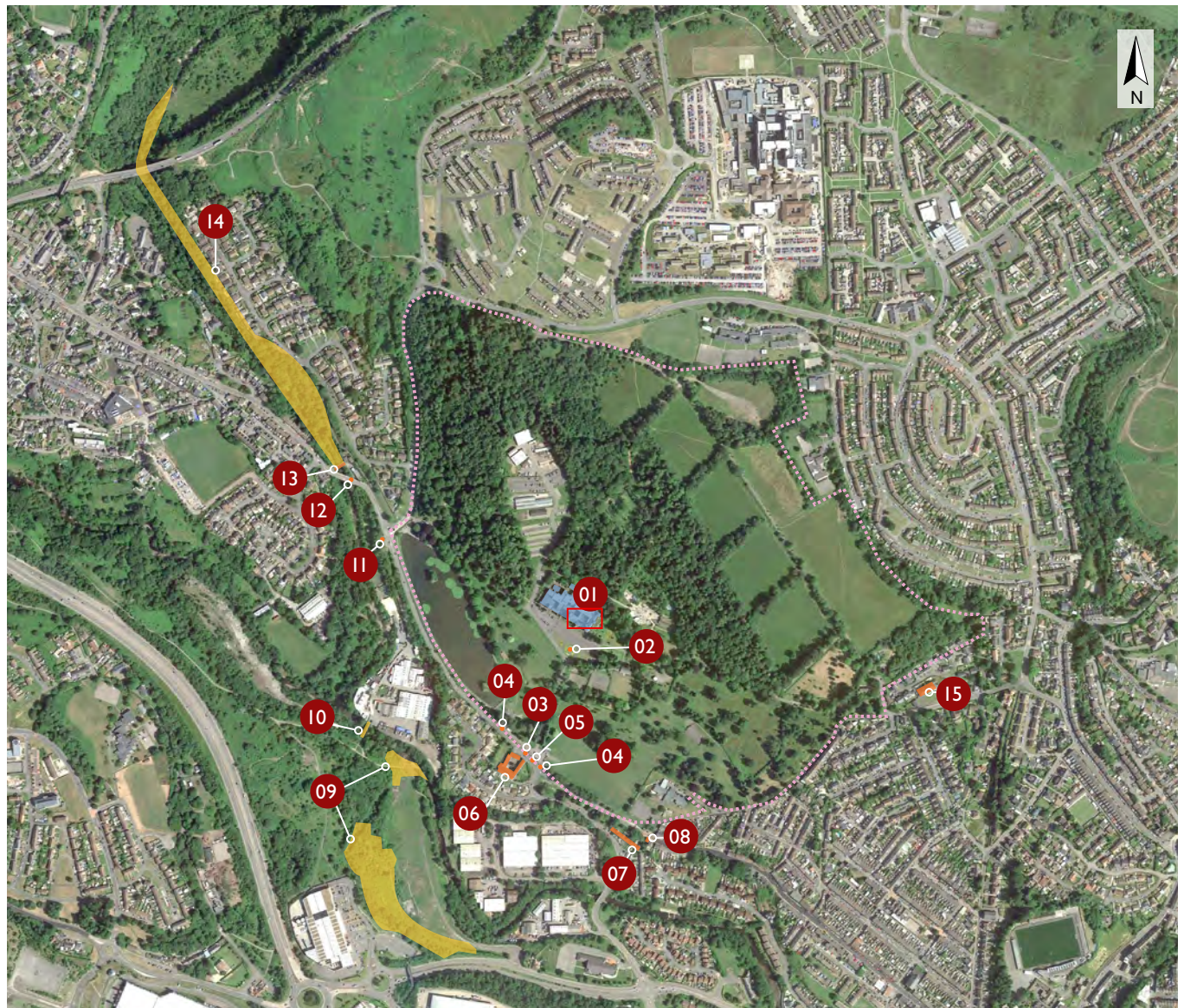
In addition, the Park contains a Grade II listed fountain and the park wall, gate piers and railings flanking the driveway entrance to the south-east of the Castle are also Grade II listed. The site is located close to a number of designated heritage assets, several of which are associated with the former Cyfarthfa Ironworks (designated as a Scheduled Monument). These include:

- Pont-Y-Cafnau Tram-road Bridge (Grade II and Scheduled Ancient Monument);
- Gwaelodygarth House (Grade II);
- Pandy Farmhouse (Grade II);
- Barn at Pandy Farm (Grade II);
- Clock tower at Pandy Farm (Grade II);
- L-Plan stable ranges at Pandy Farm (Grade II);
- Nos. 22-30 Cyfarthfa Road (Grade II);
- Grawen (Grade II);
- Limekilns south of Cefn Bridge (Grade II);
- Pont-Y-Cefn (Grade II)
- Old Cefyn Bridge (Grade II).

SECTION 2.0: UNDERSTANDING THE SITE

- Cyfarthfa Castle Museum and Art Gallery
- Approximate Boundary of Cyfarthfa Park, Grade II* Registered
- Grade I Listed
- Grade II Listed
- Scheduled Monuments
- 01 Cyfarthfa Castle
- 02 Fountain Below S.Terrace at Cyfarthfa Castle
- 03 Railings at Driveway Entrance to Cyfarthfa Castle
- 04 Park all Flanking Railings at Driveway Entrance To Cyfarthfa Castle
- 05 Gatepiers at Driveway Entrance to Cyfarthfa Castle
- 06 Pandy Farm and Clock Tower (4.no seperate Grade II Designations)
- 07 Nos. 22-30 Cyfarthfa Road
- 08 Grawen
- 09 Remains of Blast Furnaces, Cyfarthfa Ironworks
- 10 Pont y Cafnau Tramroad Bridge
- 11 Limekilns South of Cefn Bridge
- 12 Pont y Cefn
- 13 Old Cefn Bridge
- 14 Gurnos Quarry Tramroad and Leat
- 15 Gwaelodygarth House

This plan is not to scale



Aerial imagery annotated to show the distribution of heritage assets around Cyfarthfa Castle. Google Earth 2023.

SECTION 2.0: UNDERSTANDING THE SITE

2.1.2 Registered Park and Garden

Cyfarthfa Castle is located within Cyfarthfa Park, a Grade II* registered Park and Garden. The Cadw list entry notes that 'the park and gardens are of great historic interest not only as the landscape setting for the Romantic mansion but also for their proximity and usefulness to the ironworks [...] which in their day were considered to add great sublimity to its landscape setting'.⁰¹

2.1.3 Conservation Area

The main purpose of conservation area designation is to acknowledge the special historic or architectural character of an area. This influences the way in which the local planning authority, deals with planning applications that may affect the particular character of the area.

The site is located within the Cyfarthfa Conservation Area, covering approximately 100 hectares and divided into four Character Areas:

- Character Area 1 – Cyfarthfa Park South and Castle
- Character Area 2 – Cyfarthfa Park North
- Character Area 3 – Taf Fechan Valley
- Character Area 4 – Cyfarthfa Ironworks and Taf Fawr Valley.

The character of the Conservation Area is defined by the industrial heritage of the late 18th and 19th-century ironworking activities in the area. Alongside the Castle, the conservation area contains the remains of the Cyfarthfa ironworks and later steelworks, and the remains of the former blast furnaces, coke ovens, refineries, engine houses, tramways and aqueducts which serviced them.

The Castle and the southern area of Cyfarthfa Park make up Character Area 1 of the Conservation Area. The Castle is described in the Conservation Area Appraisal as the 'centrepiece' of the character area; 'a throne' built by William Crawshay to overlook his Ironworks opposite the River Taf.⁰²

⁰¹ Cyfarthfa Castle, Full Report, <https://cadwpublic-api.azurewebsites.net/reports/parkgarden/FullReport?lang=en&id=384>

⁰² Merthyr Tydfil County Borough Council, Cyfarthfa Conservation Area Character Appraisal, 2009.

SECTION 2.0: UNDERSTANDING THE SITE



Cyfarthfa Castle

Approximate Boundary of
Cyfarthfa Conservation Area

This plan is not to scale

Aerial imagery annotated to illustrate the relationship of Cyfarthfa Castle to Cyfarthfa Conservation Area. Google Earth 2023.

SECTION 2.0: UNDERSTANDING THE SITE

2.2 National and Local Policies and Guidance

2.2.1 The Historic Environment (Wales) Act 2023

The Historic Environment (Wales) Act 2023 directs that, in determining applications for Listed Building Consent, a planning authority or the Welsh Ministers must have special regard to the desirability of preserving –

- a the listed building to which the application relates*
- b the setting of the building, and*
- c any features of special architectural or historic interest the building possesses.*

2.2.2 Planning Policy Wales

Planning Policy Wales, (updated 19 July 2024) is the overarching planning policy document for Wales and provides guidance about how to implement the legislation which covers the historic environment. Within section 6 of Planning Policy Wales are the Welsh Government's policies for the protection of heritage.

The policies advise a holistic approach to planning and development, where all significant elements that make up the historic environment are termed heritage assets. These consist of designated assets, such as listed buildings or conservation areas, non-designated assets, such as locally listed buildings, or those features which are of heritage value. The policies within the document emphasise the need for assessing the significance of heritage assets and their setting in order to fully understand the historic environment and inform suitable design proposals for change to significant buildings. The document also requires that the impact of development proposals which affect heritage assets is assessed.

2.2.3 Local Planning Policies

The Local Development Plan for Merthyr Tydfil (adopted January 2020), is the Council's overarching planning document setting out priorities for the future planning and development of the County Borough until 2031.

The following policies are pertinent to the proposals affecting Cyfarthfa Castle:

- **Policy CW1:** Historic Environment
- **Policy CW2:** Cyfarthfa Heritage Area

2.2.4 Managing Listed Buildings at Risk (Cadw, 2017)

Cadw do not maintain a public Heritage At Risk Register. However, their guidance note, 'Managing Listed Buildings at Risk', defines 'a listed building at risk' as 'one that is suffering through neglect and decay.' The guidance notes that 'listed buildings are especially likely to be at risk when they are functionally redundant because their original purpose has come to an end'. This is the case for Cyfarthfa Castle; since the school closed in 2013, the building has suffered substantial and continuing deterioration.

2.2.5 Other Guidance Documentation

Other guidance documentation consulted during the production of this Heritage Statement includes:

- *Conservation Principles for the Sustainable Management of the Historic Environment in Wales*, (2011). This document sets out key guiding principles for the management of the historic environment in Wales. It provides a logical approach to making decisions regarding the historic environment based on significance.
- *Planning Policy Wales, Technical Advice Note 24: The Historic Environment* (2017). This document provides guidance on how the planning system considers the historic environment during development plan preparation and decision making on planning and listed building consent.
- *Managing Change to Listed Buildings in Wales* (Cadw, 2017). This document sets out general principles to consider when making changes to listed buildings.
- *Heritage Impact Assessment in Wales* (Cadw, 2017). This document sets out the general principles to consider when planning changes to historic assets and applying for listed building consent, conservation area and scheduled monument consent in Wales.

SECTION 3.0: DESCRIPTION

3.1 Location and Setting

Cyfarthfa Castle is located on a low rise overlooking the former site of the Cyfarthfa Ironworks on the north-western end of the town of Merthyr Tydfil. The town is situated just south of the Brecon Beacons, and the surrounding landscape is rugged and mountainous. The Castle sits within 160 acres of mixed parkland known as Cyfarthfa Park. The Park is bounded to the south by Brecon Road, Gwaelodygarth Road to the east, Gurnos Road to the west and north and a residential estate to the north-east. The Park is open to the public and provides a range of pleasant wooded walks, play areas, sporting facilities and recreation grounds for local residents and visitors.

The wider landscape retains numerous tangible links to the industrial heritage of the area; notably the remains of several blast furnaces and the Cefn Viaduct. Though much of the former ironworks have been redeveloped the industrial heritage of the area is very much still tangible in the landscape, albeit much reclaimed by plant growth.

Cartographical and pictorial evidence indicates that the trees within the southern and south-eastern areas of the park were historically far less dense, which would have afforded the Crawshays an uninterrupted view of the Ironworks. The remains of the blast furnaces can be glimpsed from the Castle today. At the time of survey it was not possible to see the Castle from the site of the Ironworks, though it is acknowledged that the extent of intervisibility may change dependent on seasonal plant growth.



Cyfarthfa Ironworks as seen from the terrace south of the Castle in the late 19th century. Old Merthyr Tydfil, alangeorge.co.uk.



Looking south-west across the sloping laws and lake. Beyond the residential development is a striking mountainous landscape.

SECTION 3.0: DESCRIPTION

3.2 Exterior

Cyfarthfa Castle was designed by the London architect Robert Lugar in 1824–25 in the Picturesque style. The building is constructed from coursed ashlar masonry set beneath a crenelated parapet. The Castle layout is rectangular in shape, though the arrangement of the buildings is asymmetrical with the family rooms located on the south-east side of the building and the former school on the north-west. The school occupied a later phase of the building, which was rebuilt behind the screen wall in the early 20th century to replace the original stable and service ranges.

The main entrance to the building, which today overlooks the car park, consists of a central protruding porch flanked on the western side by a square tower and larger circular tower to the east. The towers are also crenelated with false machicolations and dummy arrow slots below. The circular tower features a small outlook tower on its west side, and links to the eastern return which essentially mirrors the layout of the entrance front and overlooks an attractive formal garden. The eastern front was used by the Crawshay family as the principal entrance to the building, and the path leading from this historic entrance, is flanked by a pair of ram's head sculptures.

When viewed from the south, the western half of the Castle appears broadly as it was designed by Robert Lugar in 1824–5, as the south screen wall was retained when the site was developed in the early 20th century. Behind this screen, the Castle was extensively demolished and rebuilt in 1910 to form the school ranges. A pair of gatehouses in the screen wall, one square and the other flanked by towers, provide access into the central courtyard and school buildings. The screen wall also features crenelated parapets and dummy arrow slots.

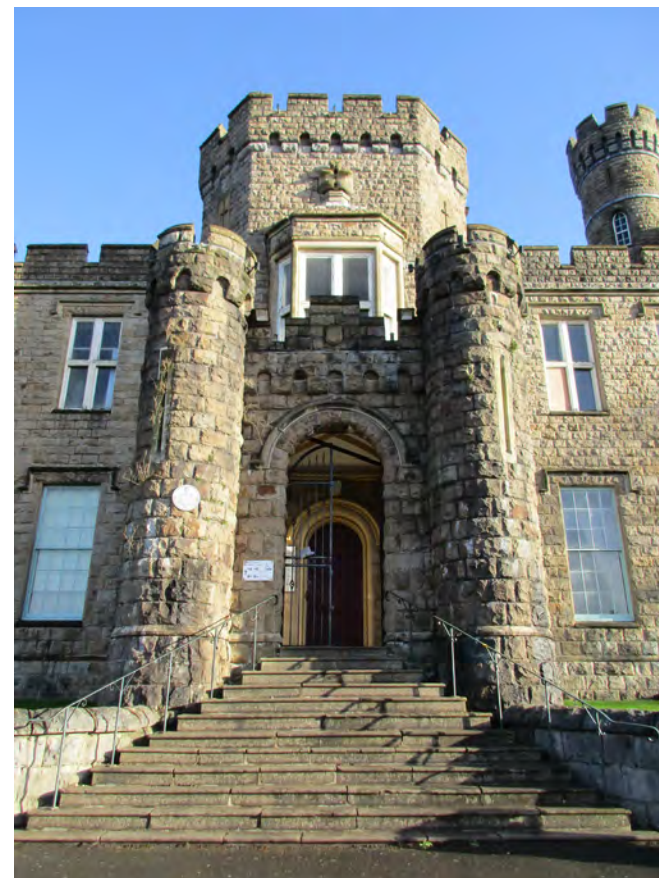
The only original sash windows thought to survive are those to the Caretaker's House on the western elevation of the Museum. The 2009 CMP for the Castle and Park suggested that the other sash windows on the eastern side of the Castle, i.e. the Museum, were relatively recent replacements, noting that care had been taken to ensure they matched those shown in late 19th century photographs of the building. The first floor windows of the Museum are later replacements installed during the 1910 refurbishment of the building.

The rear elevation is set back against the hillside and is largely obscured from a distance by planting. It can be appreciated from a footpath behind the building. There are a number of modern brick built extensions to the rear of the school.

The Picturesque

Cyfarthfa Castle was designed in the Picturesque style.

The *Picturesque* was an artistic concept and style of the late 18th and early 19th centuries characterised by a preoccupation with the pictorial values of architecture and landscape in combination with each other. It evolved partly as a reaction against the earlier 18th century trend of Neoclassicism, with its emphasis on formality, symmetry, proportion, and exactitude. Picturesque architecture and landscapes are characterised by variety, irregularity, asymmetry, and texture. For example, medieval ruins in a natural landscape were thought to be quintessentially picturesque.⁰³



Main entrance

⁰³ Adapted from Picturesque Architecture, www.britannica.com/art/picturesque

SECTION 3.0: DESCRIPTION



Cyfarthfa Castle, principle elevation



East elevation and former family entrance



The small courtyard to the rear of the cafe



Rear elevation (partial), note the first floor extension to the rear of the School



Looking east within the main courtyard

SECTION 3.0: DESCRIPTION

3.3 Interior

The interior of the building is essentially of two parts, with the historic rooms of the former ironmaster's house preserved within the Museum and Art Gallery located in the basement and the ground floor of the eastern side of the building, and the former school to the west and first floor areas. The former Caretaker's House may be considered a third part, occupying a section of the eastern half of the building and rising to four storeys in height. The Caretaker's House contains some historic features and has retained its historic planform. Historically this part of the building provided accommodation for the school caretaker.

The Museum and Art Gallery

The Museum occupies eight rooms on the ground floor of the Castle. These run along the southern front of the building between the Caretaker's House and the round tower at the south-east corner of the building, and along the eastern front from the round tower to the square tower in the north-east corner of the building. These rooms comprise the principal reception rooms from the former Crawshay mansion, including the Gun Room (now known as the Marriage Room), which was originally used as an office from which William Crawshay could oversee the operation of his ironworks in the valley below. The rooms to rear, and those occupying the core of the building, were taken over by the school in the early 20th century and have undergone a degree of alteration, including the removal of the central staircase and fernery.

The eight rooms forming the Museum are the best preserved historic interiors within the Castle, broadly retaining their historic planform and many historic features. These rooms were restored and redecorated in the 1990s by the Merthyr Leisure Trust, which operates the Museum, with reference to the historic decorative schemes. The renovated interiors

retained original architectural features such as fireplaces, cornices and skirting.

Original plans for the building dated 1827 indicated that the rooms of the Museum were utilised for the following purposes:

- From west to east along the southern frontage:
 - Children's Play Room (north) and office – now know as the Playroom Gallery and Marriage Room respectively;
 - Hall;
 - Library, now the Yellow Gallery;
 - Drawing Room, now the Round Room;
- From south to north along the eastern frontage:
 - Drawing Room, now the Red Gallery;
 - Anteroom;
 - Dining Room, now in use as a gallery.

The entrance hall has a striking Baronial Gothic character, with heraldic bosses running around the perimeter at cornice level, two large tudor-arched fireplaces with crenelated surrounds, stained glass to the north and Gothic pointed arches over the entrance door and the connection to the WCs.

The remainder of the rooms across the Museum are decorated in a more typical late-Georgian style, with Neo-Classical mouldings, plain sash windows and round-headed niches.

The division of masculine and feminine rooms typical of Georgian properties is visible in the decorative schemes, with rooms such as the Round Drawing Room being defined by delicate foliate patterns and restrained gilding. In contrast the more masculine Marriage Room (former office) is characterised by a muted colour palette, angular Greek key patterning and dark-coloured marble.

The principal spaces at ground floor level contain a number of modern fixtures and fittings including free-standing display cases, suspended track lighting, power sockets and security cameras.

The Museum also includes a number of small offices and a small café area linked by narrow corridors. The basement below the Museum has been converted to form exhibition space. The character of the basement is in tact, with its small interconnected rooms and barrel vaulting remaining visible.

The main offices of the curatorial staff and the collections storage areas are located within the Caretaker's House.

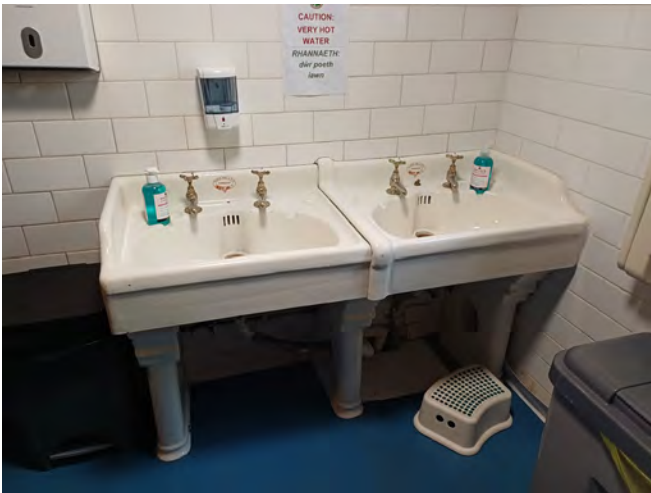
SECTION 3.0: DESCRIPTION



The Marriage Room, formerly the office from which William Crawshay could monitor the activities of the ironworks in the valley below. The room was redecorated and refurbished during the 1990s, with the wallpaper modelled on fragments found within the space. There is a large late-19th century safe hidden behind an internal door on the west wall.



The Yellow Gallery (originally the library). The iron grills to the floor (also present in the entrance hall, Round Room, Red Gallery and former Dining Room) were inserted in 1912. All other features are presumed to be original to the room. The wallpaper in this space draws on typical Georgian details.



Historic sanitary ware in the female WCs, presumed to date from the insertion of the WCs to the north of the Entrance Hall c.1912.



The Entrance Hall, re-decorated during the 1990s. The Baronial Gothic scheme was retained (or re-instated) during the refurbishment.

SECTION 3.0: DESCRIPTION



The Play Room Gallery, which was converted to serve as a gallery during the 1990s. The finish is plain compared to the other ground-floor rooms, but the space retains historic timber flooring, skirting, cornicing, doors and joinery.



The Round Gallery at the south-east corner of the Castle. The design scheme within this room is based on one designed by Robert Adam for No. 1 Royal Crescent in Bath.



The Red Gallery, formerly a drawing room for the Crawshay family. The wall finishes are modern replicas, but all architectural features are presumed to be original.



The anteroom between the Yellow Gallery and the Dining Room, also redecorated in 1992.



The former Dining Room, now in use as a gallery.

SECTION 3.0: DESCRIPTION

The basement beneath the principal spaces has also been adapted to provide exhibition space. The planform appears to be largely original, comprising small interconnected rooms with barrel vaulted ceilings. The wall and ceiling surfaces have been modified with the addition of prominent modern services.

To the north of the principal rooms at ground floor level is a cafe, which was created by infilling a section of the courtyard during the mid-late 20th century. The staircase in the centre of the cafe, which connects to the basement, is a modern insertion. However the east and west walls of the stairwell are of exposed masonry, and likely enclosed a small space at basement level before this section of the ground floor was broken out to insert the stairs.



Looking down the modern stairwell in the cafe which leads to the basement.



Typical example of exhibition space within the basement.



The café, a 20th-century infill structure in the courtyard.

SECTION 3.0: DESCRIPTION

Caretaker's House

The Caretaker's House comprises two similarly sized rooms on each floor arranged either side of a central staircase which rises to four storeys in height.

Originally, the ground floor of the Caretaker's House was located within the childrens' area of the house. Located close to their large indoor playroom (now temporary exhibition space), the ground floor contained their School Room (north) and Day Room (south), and overlooked the childrens' garden.

The floorplan remains unchanged from its original 1825 layout and the house retains a number of key architectural features including fireplaces (to every floor except the ground), original sash windows, doors, architraves and skirting. Though the uses of the upper rooms are not recorded on the historic plans, it is probable that this space comprised servants' accommodation, as unlike typical Georgian properties, the Castle does not have extensive attics for this purpose.

The Former School

The former school comprises the bulk of the rooms which make up the building. Following the sale of the Castle and Park to the local Council in 1908, the western half of the Castle was extensively rebuilt in order to provide separate Boys' and Girls' Schools for the local community. The Boys' School originally occupied the ground floor and the Girls', the first floor. The two institutions operated separately until 1945 when they were merged and redesignated as a Grammar School.

The development of the first school buildings in the early 20th century represented an almost complete rebuild of the former stables, coach house, wash rooms and bakehouse which supported the Castle. It also required the demolition of the historic core of the Castle itself, removing the Fernery and central staircase which previously linked to the Anteroom in the Museum. The northern rooms located along the rear of the Castle were also demolished and rebuilt, though the new buildings replicated the historic footprint almost exactly. Only the rooms reserved for the Museum and those above them, along with the perimeter screen walls from the south boundary of the Castle were retained whilst the service ranges were demolished. The footprint of the school as indicated on early plans of the building would suggest that it reused some of the footings of the historic house, and the 1910 Specification for the works to convert the building confirm that care was taken to ensure that when viewed externally, the new material was as indistinguishable from the old as was possible.⁰⁴

The Specification also recorded the intention to retain as much internal historic fabric as possible and with this in mind the original doors from inside the former service ranges were retained, though not the architraves or door linings. At least part of the former staircase was retained within the school. More historic fabric would appear to survive within the northern ranges of the school, and the first floor classrooms on the east side retain their historic proportions and high ceilings with architraves and cornicing within the round tower. Much of the historic fabric within the school does however date from the 1910 rebuild and the key characteristics of the building; its structure, mullioned windows and tiled corridors, date from this period.

Later additions include a range of mid-20th century extensions to the north and to the south-west corner of the Castle.

The interiors of the building are a mix of utilitarian classrooms containing workbenches and fittings, and more characterful spaces such as the music room within the tower and the former bedrooms which occupy the first floor above the Museum. Rooms such as the former Assembly Hall retain original features from 1910 such as the simple moulded plaster ceiling and tiling. Some internal subdivision has taken place though in general, the rooms retain their 1910 proportions. Key historic features include the historic window frames, tiling and parquet flooring, a single historic fireplace and a number of ceiling roses, cornices and skirting which are preserved in the rooms above the Museum.

⁰⁴ Cyfarthfa Conservation Management Plan, 2009 pg. 14

SECTION 4.0: HISTORY AND DEVELOPMENT

4.1 History of Cyfarthfa Castle

The following section provides a timeline to situate Cyfarthfa Castle in its historical context. This will be followed by a more detailed exploration of the pertinent historical context, the history of the built fabric of the Castle and the evolution of its immediate setting; Cyfarthfa Park.

Early History

While little has been found about the earliest history of the region, it would appear that until the mid-18th century, Merthyr Tydfil was a small farming village. However, like the Severn Gorge at Coalbrookdale and the area later known as Ironbridge, the upper Taff Valley contained the necessary raw materials needed for large scale ironworking; limestone, iron ore, woodland, a ready water supply and was located near to one of the best coal seams in South Wales.

4.2 History and Development Timeline - Wider Context

Early History of Cyfarthfa

The name 'Cyfarthfa' is thought to be associated with the historic use of the land as hunting grounds. The word *Cyfarthfa* loosely translates from the Welsh for *place of barking*, presumably related to hunting dogs.

1756-1786

Cyfarthfa Ironworks were established by Anthony Bacon and William Browning, capitalising on the availability of raw materials such as limestone, iron ore, woodland and a ready water supply.

1786

The flourishing Cyfarthfa Works were sold to Richard Crawshay, who extended and developed Cyfarthfa to become one of the largest ironworks in Britain.

1813

William Crawshay II (grandson of Richard Crawshay) became responsible for managing the Ironworks.

1824-5

William Crawshay II commissioned Robert Lugar to design Cyfarthfa Castle on a site overlooking the Ironworks. The Castle was built with an adjoining stable block and coach house.

1827

Lugar's floor plans from this date, produced for publication, illustrated the layout of the house when first built.

1846

Robert Thompson Crawshay, son of William Crawshay II, moved to the Castle with his family. He added a photography studio in the north-west corner of the Castle, adjacent to the stables (since demolished.)

1874

Robert Thompson was forced to close the Ironworks amidst the South Wales coal strike.

1884

Cyfarthfa Works was converted to steel production to combat an unfavourable economic climate.

1889

The Crawshays vacated Cyfarthfa Castle, following the death of Robert Thompson and the decline of the Works.

1908

The Castle and Park were purchased from the Crawshays by the local council.

1908-1912

The Castle was converted to serve as a museum and school for the local community. The majority of the building was demolished, with only a small section of the original south-east corner retained.

1945

The Boys and Girls schools, separated over different floors, were amalgamated to create a single grammar school.

1992-3

The principal rooms within the Museum were refurbished.

2012

The Playroom Gallery, used as temporary exhibition space for the museum, was refurbished.

2013

Cyfarthfa Castle High School closed.

2013-2025

The majority of the Castle has been vacant for over a decade. During this time, substantial water ingress has caused serious deterioration of the historic fabric. A structural survey conducted in 2022 recommended a large scale renovation to arrest further decay.

SECTION 4.0: HISTORY AND DEVELOPMENT

Cyfarthfa in Context – The Ironworks and the Crawshays

1765–1786

In 1765 the Cyfarthfa Ironworks were first established by Anthony Bacon and William Browning, a pair of Cumbrian ironmasters. The land was leased to them by Lord Talbot and stretched approximately eight miles along the Taff Valley. The pair employed the services of Charles Wood to oversee the construction and later management of the works. Wood's diaries for 1766–7 chronicled the construction of a state of the art, coke-fired blast furnace at Cyfarthfa⁰⁵. Shortly afterwards, Bacon purchased shares in the nearby Plymouth and Hirwaum works, meaning that he owned three of the four significant coke iron furnaces in the Merthyr Tydfil region.

As a specialist producer of munitions during the American Revolutionary War (1775–83), the Cyfarthfa Works flourished. Following Bacon's death in January of 1786, his sons first leased and later sold the Ironworks to Richard Crawshay.

The Crawshay Dynasty

Richard Crawshay (1739–1810)

Richard Crawshay had been associated with the Cyfarthfa Ironworks since 1774, when he took over Browning's share in the works. Crawshay maintained the ironwork's status as a centre for innovation; introducing puddling furnaces and a rolling mill powered by a Watt engine by 1789.

Working with the engineer Watkin George, he expanded the site, constructing tramways leading from the quarries and mines, the Pont-Y-Cafnau Bridge (the first iron railway bridge in the world) and the Gurnos Tramway to link to the Gurnos Quarry to the north.

By 1793 Crawshay claimed to have laid out £50,000 on new plant at Cyfarthfa. A survey of pig iron production in 1796 identified Cyfarthfa as by far the largest ironworks in Britain, casting over 7200 tons at a time when the average output per works was typically 1562 tons⁰⁶. The expansion of smelting was more than matched by a massive growth in forge capacity at Cyfarthfa. Indeed, it was in the field of iron refining that Crawshay made his most signal contribution to the British iron trade. He was a sponsor the 'iron puddling' technique of Henry Cort during the 1780s, which revolutionized the production of malleable bar iron in Britain. As a result, Cyfarthfa attracted industrialists and technologists from across Europe, anxious to view what was referred to locally as the domain of Moloch the Iron King⁰⁷. By 1807, the Cyfarthfa Ironworks were the largest in the world and had transformed the landscape and scale of Merthyr Tydfil.

The Cyfarthfa Works remained the largest in Britain under the ownership of William Crawshay, Richard's only son, and by 1823 were producing 24,000 tonnes of pig iron from eight blast furnaces⁰⁸. William Crawshay left much of the management of the Works to his son William Crawshay II.

⁰⁵ The Diary of Charles Wood of Cyfarthfa Ironworks, Merthyr Tydfil, 1766–1767.

⁰⁶ Evans, C. Crawshay, Richard (1739–1810', Oxford Dictionary of National Biography, 2008

⁰⁷ Evans, C. Crawshay, Richard (1739–1810', Oxford Dictionary of National Biography, 2008

⁰⁸ Evans, C. Crawshay, William (1764–1834), Oxford Dictionary of National Biography, 2004

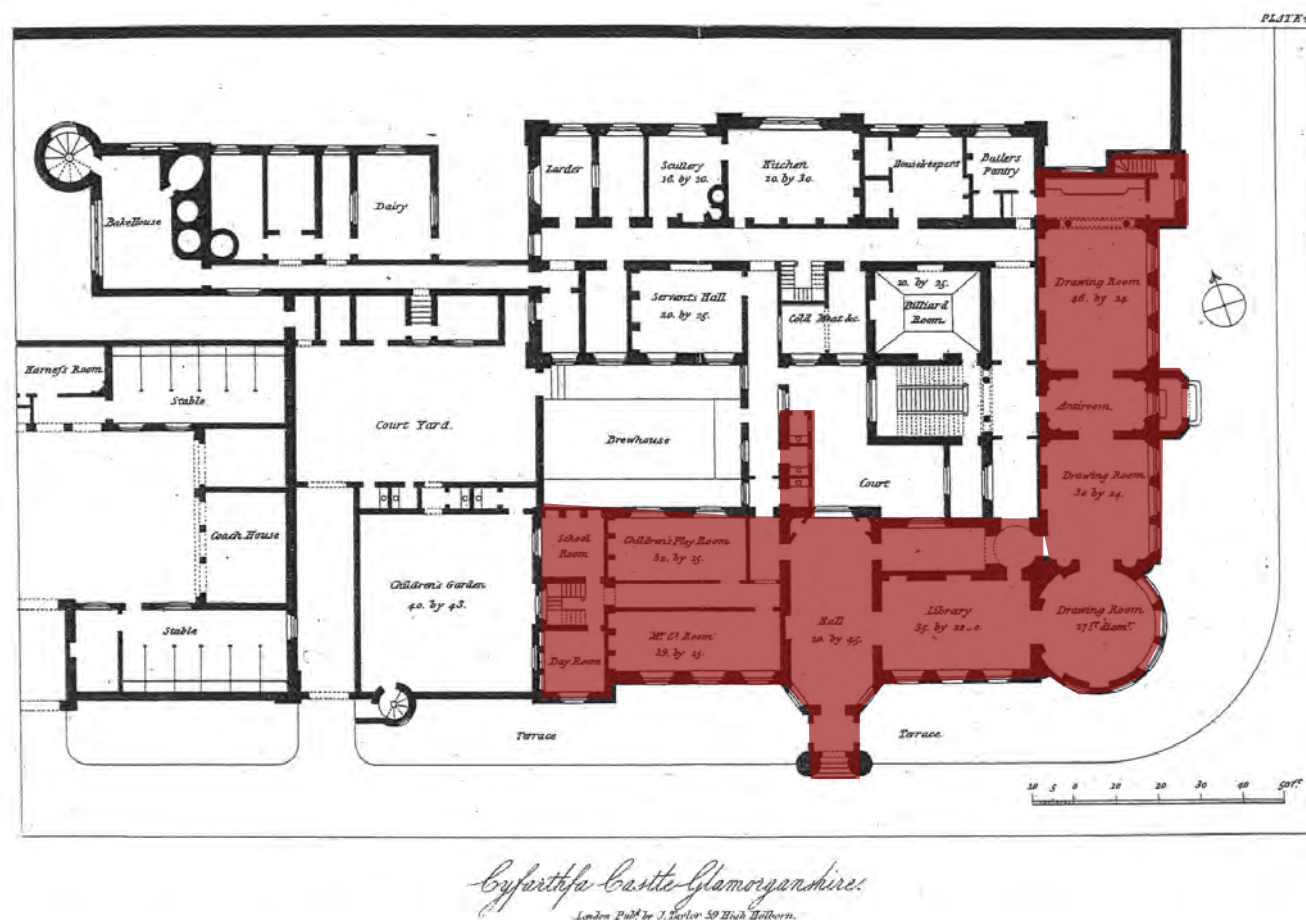
SECTION 4.0: HISTORY AND DEVELOPMENT

Robert Lugar's House, 1824-1825

It was William Crawshay II who was responsible for the construction of Cyfarthfa Castle, relocating the family from their former home at nearby Gwaelodygarth House⁰⁹. Subsequently Gwaelodygarth was sold for £2,500 to William Meyrick, a local lawyer who gave service to the Crawshays and, more recently, this building was in the ownership of the Mid-Glamorgan Health Authority.

In designing his grand new mansion at Cyfarthfa, William (II) employed the architect and engineer Robert Lugar. The site was chosen for its position overlooking, but separate from the noise and smoke of the Ironworks. The Castle in its original form covered approximately one acre and contained a kitchen, bake-house, icehouse and dairy alongside the family's grand suite of rooms. Adjoining the house were a large stable block and coach house.

Lugar's 1827 plan of the Castle, which appeared in a publication by the architect, shows the historic layout of the ground floor rooms. A section of this plan is reproduced adjacent, showing the rooms now occupied by the Museum and the original arrangement of the rear service range prior to its demolition and rebuilding in 1908-10. This also shows the now lost grand central staircase. The plan shows the location of the later Fernery (removed 1910) as a 'court.'



A ground floor plan of Cyfarthfa Castle from 1827, with the ground floor rooms retained in the 1910-12 rebuild highlighted.

⁰⁹ Listing text, Gwaelodygarth House, Historic Wales, 2005

SECTION 4.0: HISTORY AND DEVELOPMENT

Robert Lugar, (1772/3–1855),

Born at Ardleigh, Essex, the son of Edward Lugar, a carpenter of Colchester, Robert Lugar established himself in London c.1799, and exhibited at the Royal Academy from that date on; in due course he developed a very widespread practice as a country-house architect, which extended to Scotland and Wales as well as throughout much of England. He also published a number of books of his designs, which doubtless served to publicize his name. The first two—*Architectural Sketches for Cottages, Rural Dwellings, and Villas* (1805; repr. 1815 and 1823) and *The Country Gentleman's Architect ... Designs for Farm Houses and Farm Yards* (1807)—were purely pattern books, but the subsequent volumes were records of executed projects: *Plans and Views of Buildings Executed in England and Scotland, in the Castellated and other styles* (1811; 2nd edn, 1823) and *Villa Architecture: A Collection of Views, with Plans, of Buildings Executed in England, Scotland* (1828). The last of these was dedicated to the south Wales ironmaster William Crawshay, for whom Lugar designed his largest work, Cyfarthfa Castle, Glamorgan (1825).

Lugar was a practitioner of the Picturesque after the manner of John Nash and Humphry Repton, working in a wide variety of architectural styles including the 'Grecian', the Tudor Gothic, and that of the cottage ornée as well as the castellated. At Gold Hill (later Dunstall Priory), Shoreham, Kent (1806), he produced a notably early example of a villa in the Italianate vernacular style of Nash's Cronkhill, Shropshire, and at Balloch Castle, Dunbartonshire (1809), he was among the first to introduce the picturesquely asymmetrical castle form into Scotland; but he was a designer of only limited ability, who frequently reduced the process of picturesque composition to a meagrely detailed routine formula of only marginal asymmetry.

Lugar also served as county surveyor for Essex from 1812 to 1816, and became a freeman of Colchester in 1812. The architect Archibald Simpson of Aberdeen was his pupil. He married on 17 June 1829 Susanna (d. 1860), eldest daughter of John Coles. He died in Pembroke Square, Kensington, where he lived in retirement, on 23 June 1855, aged eighty-two¹⁰

¹⁰ Leach, P. Lugar, Robert (1772/3–1855), rev. Oxford Dictionary of National Biography, 2004

An early engraving by H. Gastineau shows a stylised view of the Castle from the south-east within a pastoral landscape. This idealised scene epitomises the Picturesque style which Lugar was striving for in his design, though it conveys nothing of the industrial landscape of the surrounding town, or of the Ironworks located just to the south.

A different perspective is offered by Penry William's watercolour of the Cyfarthfa Ironworks Interior at Night (1825) which gives some indication of the character of the Ironworks themselves. The Castle with its towers and brightly illuminated windows is visible in the background on the right hand side of the image.

Little is known about any alterations to the Castle which may have taken place during its time as the Crawshay's family home.



Cyfarthfa castle, Merthyr Tydvil (sic), Glamorganshire c. 1835 by H. Gastineau (source wiki commons)



Cyfarthfa Ironworks Interior at Night by Penry Williams (1825) © Cyfarthfa Castle Museum and Art Gallery

SECTION 4.0: HISTORY AND DEVELOPMENT

Robert Thompson Crawshay (1817 - 1879)

Robert Thompson grew up at Cyfarthfa, and started a family at the Castle with his wife Mary in 1846. After the death of his half-brother William in 1839, Robert became manager of the Ironworks and assumed full control of the business in 1867.

In 1874, he was forced to close the Ironworks due to the South Wales coal strike. In an article published in the Western Mail in October 1877 and entitled *The Fate of Cyfarthfa*, Robert Thompson responded to rumours that the Ironworks would restart with the following:

"Trade is worse than it ever was, and I see not the slightest chance of Cyfarthfa starting again; and I believe if it ever does start it will be under different circumstances to the present, as it will require a large sum to be laid out in improvements such as making steel rail etc. etc. I am too near my grave to think of doing anything of the sort, and I think so badly of trade altogether that I have no wish to see my sons remain in it."

Though the strike ended and the Cyfarthfa Collieries reopened in 1875, the Ironworks stayed closed until after Robert's death in 1879.

The Castle does not appear to have undergone many changes during Robert Thompson's lifetime, though the Grade II listed fountain to the front of the property was probably added during the late 19th century. An aquatint from 1840 shows the Castle as Robert Thompson would have known it. Although this image is, like the earlier engraving, slightly stylised, it clearly shows the arrangement of the original castle. The Museum side of the building appears broadly unchanged, though the single storey stables and service range which here were entirely concealed behind the screen wall have been replaced double storey ranges of the school.

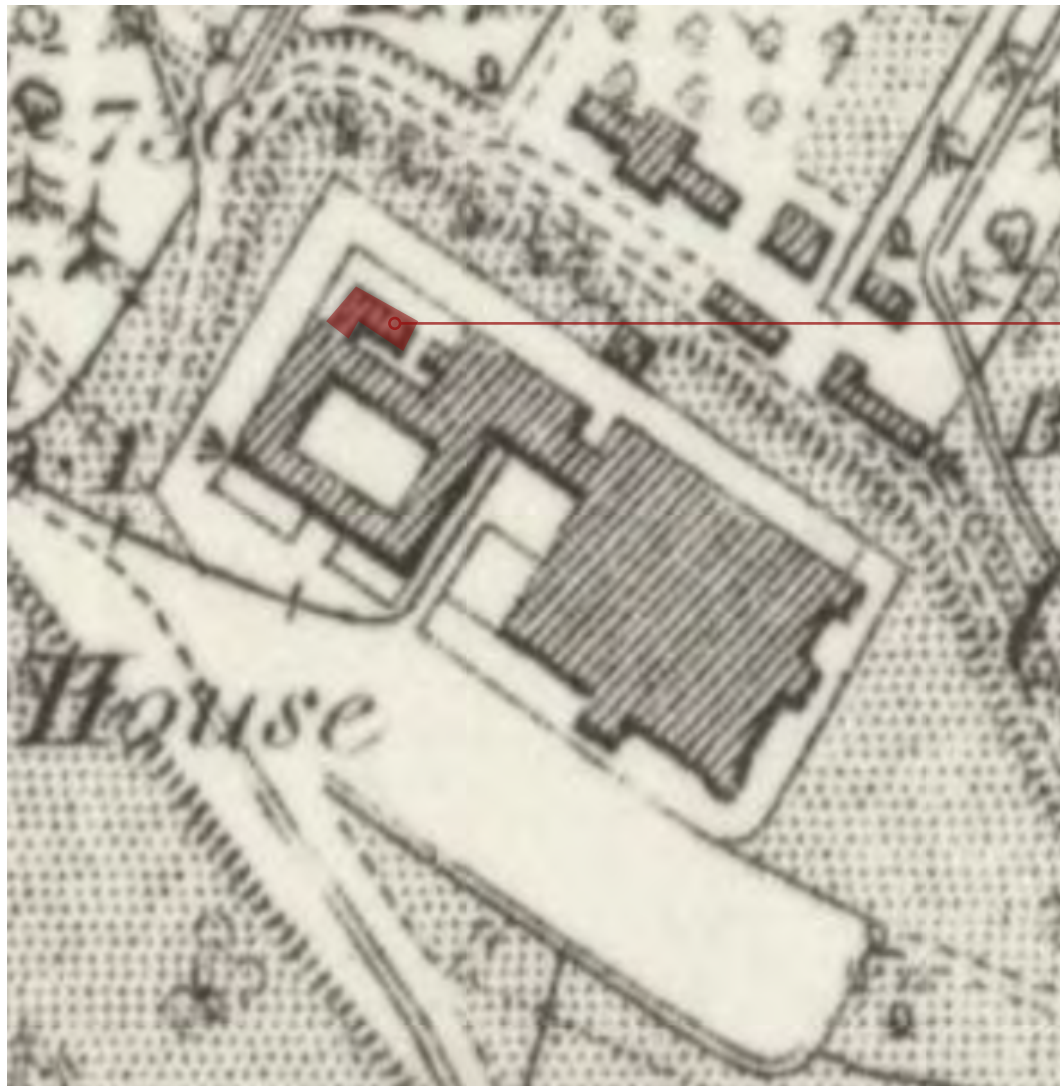


Aquatint of Cyfarthfa Castle c.1840 (source wiki commons)

SECTION 4.0: HISTORY AND DEVELOPMENT

Robert Thompson Crawshay, son of William Crawshay II, made at least one notable addition to the Castle; a photography studio in the north-west corner, adjacent to the Stables. He was a keen photographer in later life and travelled all over South Wales. The construction of the school sadly demolished all evidence of the studio, though it is recorded in a 1909 plan of the building.

The 1868-75 Ordnance Survey (OS) map of Merthyr Tydfil shows the Castle as it existed in the closing years of Robert Thompson's life. The photography studio is just visible as a small extension on the north-western corner of the Castle.



Photography Studio,
demolished 1910-12

Cyfarthfa Castle as shown in the OS map surveyed 1868-75.

SECTION 4.0: HISTORY AND DEVELOPMENT

The Closing of the Ironworks

Following Robert Thompson's death in 1879, his sons reopened the Cyfarthfa Works. The business was in dire straits however, and though the Crawshays converted to steel production in 1884, they faced mounting competition from other companies who had made an earlier transition. The Works closed and reopened a number of times between 1884 and 1901 when they were purchased by Guest, Keen and Nettlefold (GKN) who would go on to close the Works completely in 1910. After a brief reopening to support the war effort in 1917, demolition of the Ironworks building began in the 1920s and today much of the core of the former Works have disappeared or been redeveloped.

The furnaces still exist, along with the infrastructure; surrounding tramways, viaduct and bridges etc. Collectively these form one of the most important industrial archaeological sites in Britain.

A Castle for the People

Following Robert Thompson's death and the decline of the Ironworks, the Crawshay family vacated the Castle for their home in Caversham Park, Reading in 1889. The Castle then lay empty aside from occasional family visits and as early as 1893 it was proposed that the Castle be used by the people of Merthyr Tydfil¹¹.

"The old home of the Iron King, is literally denuded of furniture, with the exception of one room which is kept for the very occasional visits...(sic) ...why resign to rats that which would improve men and women?"

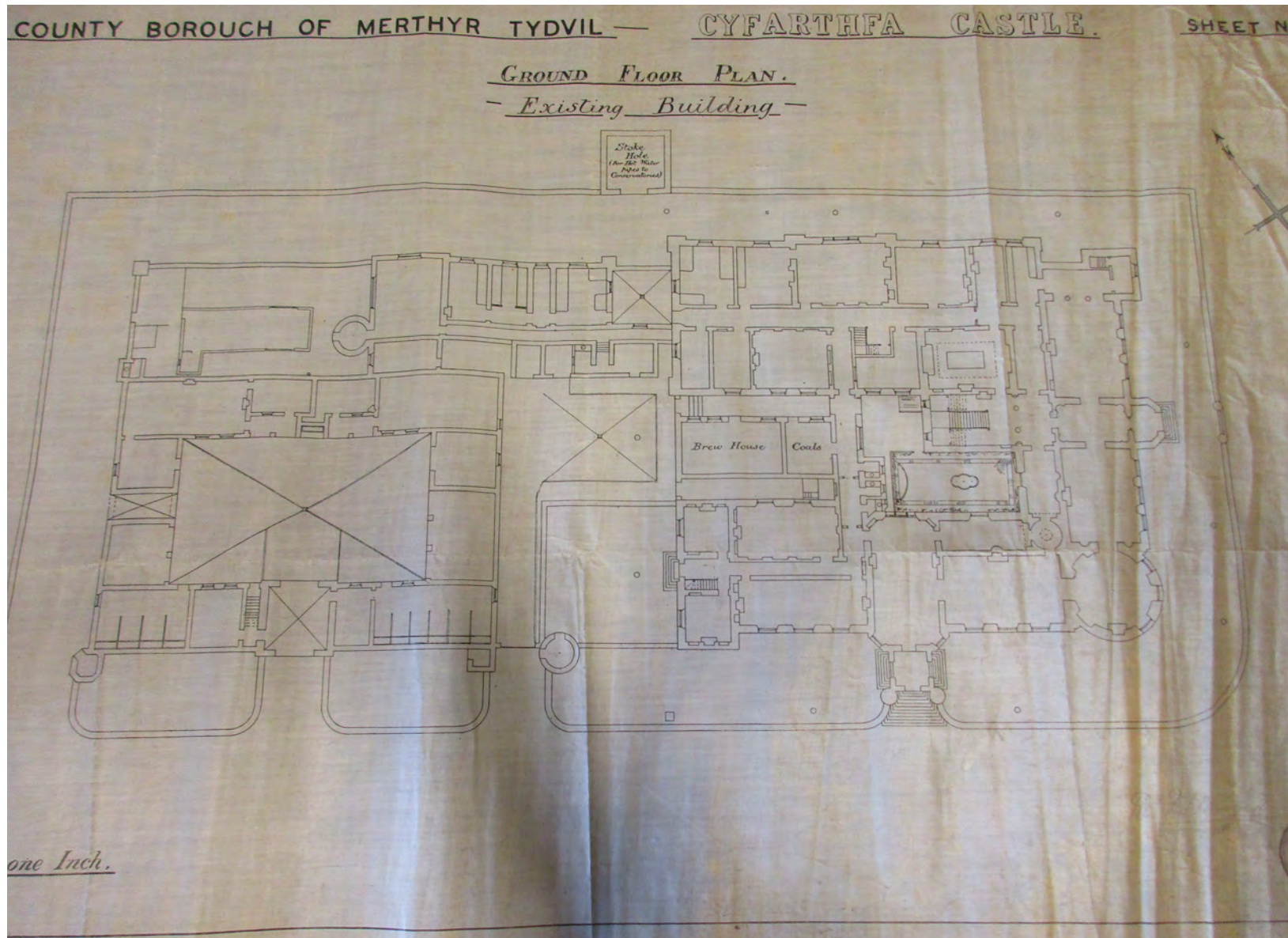
(Letter to the Weekly Mail, August 19th 1893)

In 1908 this idea was brought to fruition when the Castle and Park was purchased from the family by the local council. It would seem that the plan to utilise the building not only for the enjoyment of the people as a Museum and Art Gallery but also as a School was always intended. Plans of the Castle drawn up in 1909 show both the Castle as was existing at the time of the council's purchase but also several plans for the proposed new School wing.

The 1909 'as existing' plans provide a glimpse at the historic layout of the Castle, one example in particular, shows the layout of the lost Fernery which appears to have had a small central pond and what may have been a statuary plinth at its western end. A 'stoke hole' at the rear of the castle provided access for hot water pipes which fed into the conservatories. This may have linked to the glass houses located up the hill to the rear of the Castle close to the former walled garden area. The roof plan also indicates that the entire building once had gently pitched roofs hidden behind the crenelated parapets. These appear to have been slated and would have provided a far better roof system than the existing flat roofs. The roof over the billiard room, which was demolished in 1910 appears to have been glazed.

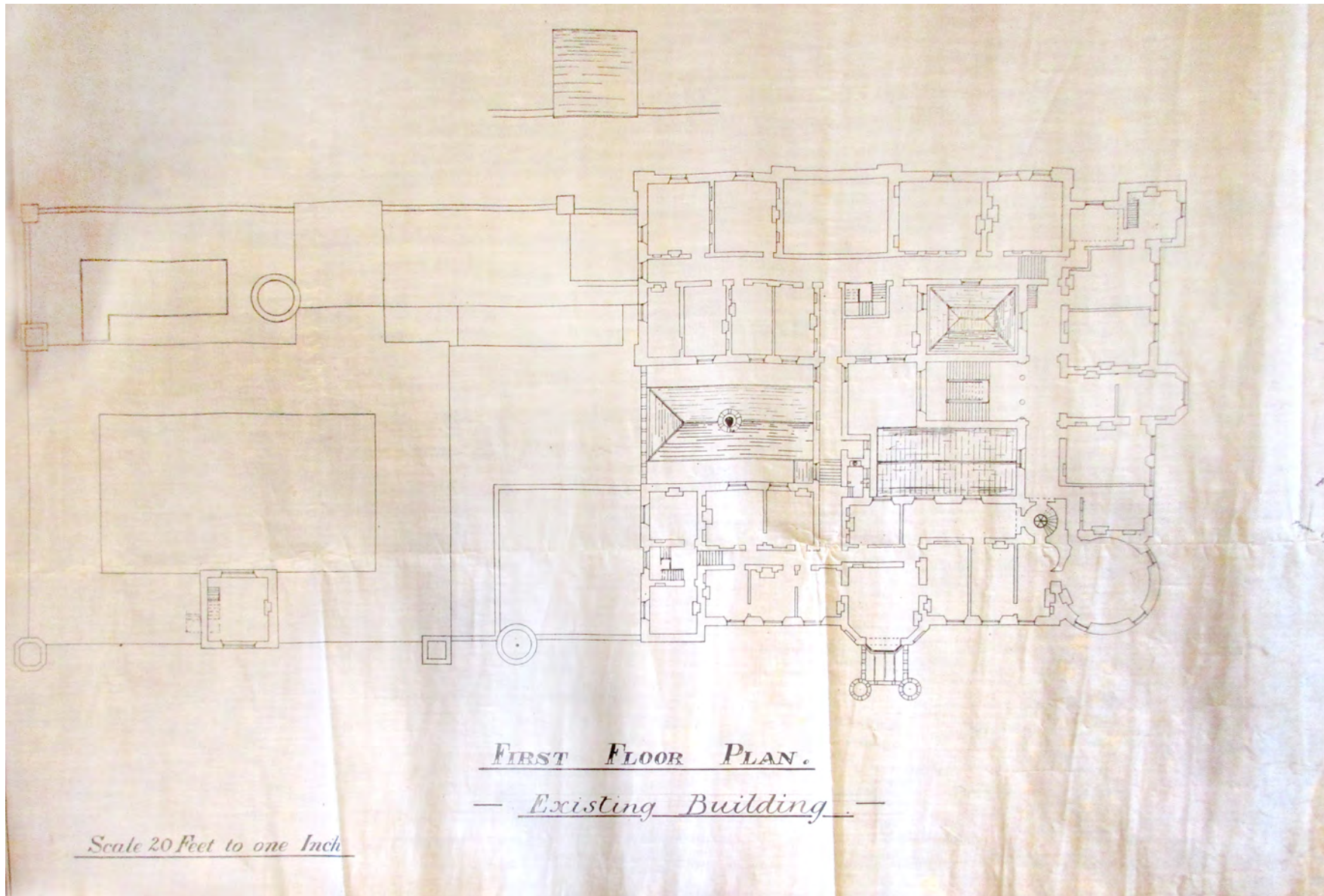
¹¹ Cyfarthfa Castle Guidebook, pg 3

SECTION 4.0: HISTORY AND DEVELOPMENT



1909 'As Existing' Ground Floor Plan

SECTION 4.0: HISTORY AND DEVELOPMENT



1909 'As Existing' First Floor Plan

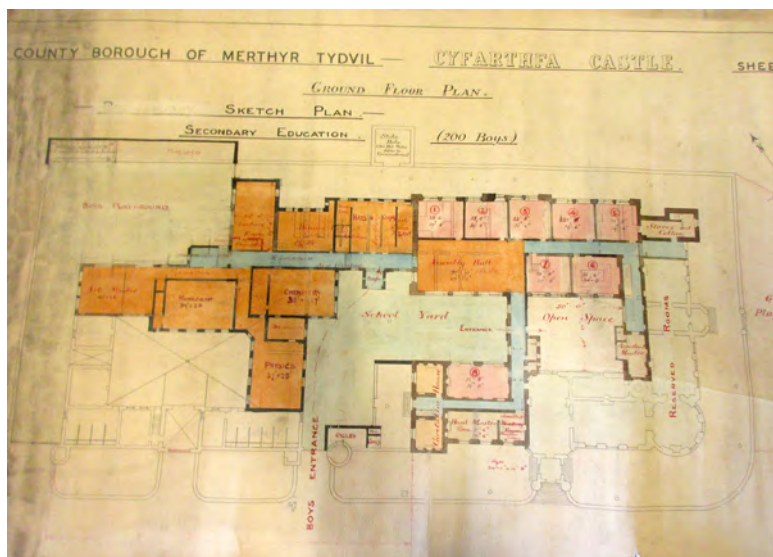
1909 'As Existing' Roof Plan

SECTION 4.0: HISTORY AND DEVELOPMENT

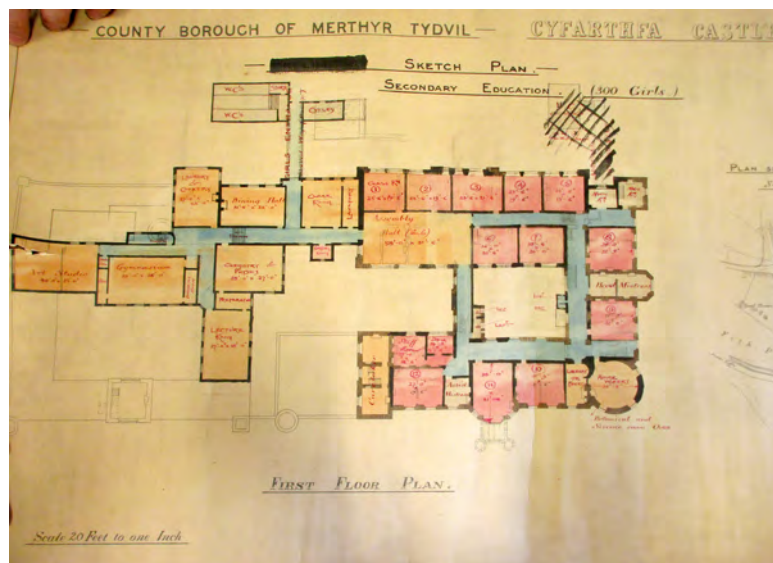
The 1909 'as existing' plans demonstrate the extent of the rebuilding undertaken to create the school. Only a small section of the original Castle survives in the south-east corner. Though the principal rooms which are today occupied by the Museum, as well as the corresponding rooms above on the first floor, have undergone few changes, all of the original staircases throughout the building have been lost, with the possible exception of the cellar steps leading from the north-easternmost tower. The Kitchen, Scullery and Housekeeper's rooms to the rear of the Castle have been rebuilt, though the layout of the replacement rooms are very similar to the historic floorplan and presumably must have made use of the footings from the old building. The Fernery, Billiard Room, Brewhouse, Servants Hall and Coal House were also cleared to create a large open courtyard to the rear of what is today the Museum. To the west, the Stables, Coach Houses, Dairy, Wash Houses and Robert Thompson's Photographic Studio were also cleared and replaced with the two storey school ranges.

While the new school wings broadly respected the footprint of the previous service buildings, there were dramatic changes to the plan on the western side of the Castle. A first floor extension was also added to the rear to provide WC facilities for the Girls School. This appears to have been altered, if not entirely replaced, during the mid-20th century.

The Specification (which was written in 1910 after the production of these plans) records the intention to retain as much historic fabric from the previous building as possible. This accounts for the high quality joinery seen throughout the school wings. Historic plans indicate that the Caretaker's House, Children's Playroom (temporary exhibition space) and Gun Room (Marriage Room) which are now part of the Museum, originally formed part of the school. The date of their transfer to the Museum is unknown. It would appear that the rooms now known collectively as the Caretaker's House historically provided accommodation for the school caretaker.



1909 Plan showing the proposed Boy's School (ground floor)



1909 Plan showing the proposed Girl's School (first floor)

SECTION 4.0: HISTORY AND DEVELOPMENT

Examination of fabric on site suggests that the staircase to the cellar in the eastern most tower may have been retained rather than rebuilt as originally proposed in 1909. The south-east front, south elevation and west screen walls were retained to maintain the historic appearance of the Castle.

The Museum and Art Gallery opened in 1910, with the Boys' and Girls' schools following in 1912.



New School Cyfarthfa Park, postcard c. 1912 © Cyfarthfa Castle Museum



Boys' Art Room 1914 © Cyfarthfa Castle Museum



SECTION 4.0: HISTORY AND DEVELOPMENT

1912–Present

Records regarding more recent alterations to the building are limited. Where changes have been identified, these are based on examination of the historic fabric on site and consultation with stakeholders.

The Museum and Art Gallery

The Museum appears to have undergone relatively few changes since it opened c.1912. The toilets located at the rear of the Entrance Hall were inserted c.1912. The uniformity of the joinery within both the male and female WCs indicates that the planform of this ancillary space has been preserved. The sink units are clearly historic, and may be original to the WCs.

With the exception of the windows in the Caretaker's House and Marriage Room, the majority of the windows in the Museum are considered to be good quality, replacement sash windows.

Internally, the Museum has undergone at least one phase of refurbishment, known to have taken place in 1992. During these works, fragments of wallpaper were discovered inside the Marriage Room and Yellow Gallery (former Library). The wallpaper in the Marriage Room was recreated and the room restored to an approximation of its historic appearance. The paper within the Yellow Gallery was not recreated, rather a sympathetic colour scheme based on designs typical of the Georgian period was installed. Similarly, the colour scheme within the Round Drawing Room is based on one designed by Robert Adam for No.1 Royal Crescent in Bath and is therefore is a sympathetic pastiche of a historic interior rather than a recreation. The corridor located between the Marriage Room and what is now the Playroom Gallery was refurbished in 1993.

The former Play Room, which was used by the school for an unknown period from 1913, and was later converted for storage, was refurbished by the Museum and reopened as the Playroom Gallery in 2013.



The interior of the Entrance Hall, between 1913–22 shortly after the Museum opened. The heraldic bosses and coffered ceiling shown here were retained or replicated during the 1992 refurbishment of the Museum.



The Yellow Gallery, pictured in the early 20th century.

SECTION 4.0: HISTORY AND DEVELOPMENT

The School

The school continued to operate as separate Boys' and Girls' schools until 1945, when they were amalgamated in to a single grammar school. Information regarding alterations to the building are very limited, and appears to have been carried out on an as needed basis.

The rear extension shown on the 1909 plans for the building was extended during mid-20th century to provide a pottery room and additional WCs. The differing phases of this building are visible in its fabric; part brick and part concrete. The building was further altered during this period by the addition of the gymnasium to the western side of the building, behind the screen wall. This structure is of notably different construction to the surrounding fabric and filled in most of the courtyard once occupied by the stable blocks. New window openings appear to have been created in the west screen wall to allow light into the gym. A new floor was also added to the showers, and this has contributed to other level changes observed across the school wings. Finally, the stage was added to the side of the gymnasium at some point during the late 20th century, along with the reordered entrance behind the Stable Gatehouse.

Internally, much of the interior decoration dates from the 1910 rebuild, though new desks, workbenches and kitchen fittings have been installed at various points during the life of the school. One classroom and a number of small storage rooms retain historic fitted cupboards and cabinets for chemicals etc. Some of the windows have been replaced with uPVC, however a significant number of original windows are thought to survive (notably within the art rooms). In 2001, a Listed Building Consent application was consented for the retention of unauthorised windows to the façade of Cyfarthfa Castle (reference no. P/00/0424), though the information available online does not make it clear which windows the application refers to.

Cyfarthfa Castle High School officially closed in 2013, when the final group of year 7 students moved into the new Merthyr Tydfil High School.

2013 Onwards

The planning portal records a few minor interventions to the Castle in recent years, the most notable being the granting of Listed Building Consent for roof repair works to tower sections (P/17/0173) in 2017.

The majority of the Castle has been vacant since 2013. Water ingress, damp and poorly maintained rainwater goods have seen a significant deterioration in the built fabric. Severe structural issues have followed. The urgent need to arrest this process was recognised in Purcell's Condition Survey and Mann Williams' Structural Survey, both carried out in 2022.

SECTION 4.0: HISTORY AND DEVELOPMENT

4.3 Development of the Built Fabric

The adjacent block plan illustrates the main phases of evolution for Cyfarthfa Castle. A full set of Historic Development Plans can be found in Appendix C.

- 1825
- 1910
- Mid-20th Century
- Late 20th Century

This plan is not to scale



Image captured in a drone survey of the Castle circa 2016, annotated to show the relative age of the built fabric.

SECTION 5.0: SIGNIFICANCE

5.1 Assessment of Significance

This significance assessment focuses primarily on the spaces which comprise the Museum, at ground and basement level within the south-east range of the building. For the purposes of this assessment, the Caretaker's House is treated as part of the Museum and Art Gallery.

Cadw's guidance document for managing the historic environment in Wales; *Conservation Principles*, espouses a thorough assessment of the significance of a heritage asset. When making an assessment of significance numerous aspects are considered including: architectural interest, historic interest, social value, former uses and local distinctiveness. These aspects can be grouped under a series of four values: Evidential, Historic, Aesthetic and Communal. A description of each value is given under the adjacent headings.

- **Evidential value** – This derives from those elements of an historic asset that can provide evidence about past human activity, including its physical remains or historic fabric. These may be visible and relatively easy to assess, or they may be buried below ground, under water or be hidden by later fabric. These remains provide the primary evidence for when and how an historic asset was made or built, what it was used for and how it has changed over time.
- **Historic value** – An historic asset might illustrate a particular aspect of past life or it might be associated with a notable family, person, event or movement. These illustrative or associative values of an historic asset may be less tangible than its evidential value but will often connect past people, events and aspects of life with the present.
- **Aesthetic value** – This derives from the way in which people draw sensory and intellectual stimulation from an historic asset. This might include the form of an historic asset, its external appearance and how it lies within its setting. It can be the result of conscious design or it might be a seemingly fortuitous outcome of the way in which an historic asset has evolved and been used over time, or it may be a combination of both.
- **Communal value** – This derives from the meanings that an historic asset has for the people who relate to it, or for whom it figures in their collective experience or memory. It is closely linked to historical and aesthetic values but tends to have additional or specific aspects. Communal value might be commemorative or symbolic. For example, people might draw part of their identity or collective memory from an historic asset, or have emotional links to it.

The significance of Cyfarthfa Castle is assessed using a scale of significance ratings ranging from high down to detrimental.

- **High:** A theme, feature, building or space which is important at national or international level, with high cultural value and important contribution towards the character and appearance of the Castle and its setting.
- **Medium:** Themes, features, buildings or spaces which are important at regional level or sometimes higher, with some cultural importance and some contribution towards the character and appearance of the Castle and its setting.
- **Low:** Themes, features, buildings or spaces which are usually of local value only but possibly of regional significance for group or their value. Minor cultural importance and contribution to the character or appearance of the Castle and its setting.
- **Neutral:** These themes, spaces, buildings or features have little or no cultural value but do not detract from the character or appearance of the Castle and its setting.
- **Detrimental:** Themes, features, buildings or spaces which detract from the values of the Castle, its setting, character and appearance. Efforts should be made to remove or enhance these features.

SECTION 5.0: SIGNIFICANCE

5.2 Significance Assessments

5.2.1 Summary Statement of Significance

Cyfarthfa Castle has a medium level of evidential value, derived from the potential for surviving evidence which could enhance our knowledge of past decorative schemes, room uses, lost structures and the relationship between the Edwardian School and the service ranges which originally occupied the area immediately west of the principal living quarters. The evidential value of the Museum and Art Gallery is low relative to the former School ranges; historic plans survive for the Museum which confirm that the principal family rooms occupy their original footprint and generally retain their original planform. The historic decorative schemes across the Museum have also been researched and recorded.

The Castle has high historic value; illustrating early-19th-century architectural fashion and demonstrating the associative relationship between the development of Merthyr Tydfil and the Cyfarthfa Ironworks, which the Castle was built to overlook. The Museum has high historic associative historic value through its connections to the architect Robert Lugar and various members of the Crawshay family. The suite of historic family rooms has high historic value, illustrating the transitional and eclectic tastes of early 19th-century architecture.

The Castle has a high level of aesthetic value, which is principally derived from the south and east facades, and through the sympathetically designed interiors and original architectural features present throughout the Museum. The Castle also forms an important local landmark.

Finally, the communal value of the Castle is high. This value is derived both from the former use of the building as a local school, and the long history of the Museum and Art Gallery, which has been publicly accessible for over 100 years.

The various values which feed into the overall significance of the Castle are explored in more detail below, and the relative significance of the interior spaces and external elevations are set out in the significance plans in [Section 5.3](#).

SECTION 5.0: SIGNIFICANCE

5.2.2 Evidential Value

The Museum and Art Gallery

The development of the Museum and Gallery is generally well understood. A concerted effort was made to retain and preserve this part of the building during the restructuring of the remaining fabric to form the School wings. The rooms broadly retain their historic proportions and original architectural features. Where alteration has taken place, such as within the Entrance Hall, these are generally well understood, though exact dates for some changes such as the addition of the cafe and addition of additional stairs to basement level would benefit from further clarification.

Two key internal refurbishment schemes are known to have taken place within the museum; the 1992 refurbishment of the principal rooms and the 2013 refurbishment of the Play Room Gallery. During this time, care was taken to research and record the underlying historic fabric and where possible to retain and restore original features. The current interior finish is as rule, a pastiche, though the Marriage Room wallpaper is a direct recreation of fragments found during refurbishment works. The cornices, skirting, and picture rails throughout the ground floor spaces are presumed to be largely original.

The Caretaker's House also has some evidential value due to its largely unadulterated state. The structure has been subject to less refurbishment and documentation than the rest of the Museum and thus may provide evidence which could enhance our understanding of past occupants and/or decorative schemes relating to the historic usage of the space.

The ground beneath the cafe was partially excavated to provide a new access route into the basement during the 20th century, and the construction of the adjacent toilets likely also disturbed any below ground archaeology in this area. It is possible that the courtyard adjacent to the café may preserve below ground remains relating to the Georgian Fernery, which could enhance our understanding of that now lost structure.

For these reasons, the Museum is considered to be of **Low Evidential Value** with some elements of **Medium Evidential Value** within the Caretaker's House.

The Former School

The early development and construction of the former School is well documented through plans held by the Museum. The 1910 Specification held at Glamorgan archives, and a private collection of photographs which are currently available to view online which provide an insight into the appearance and operation of the School from its opening in 1912 into the late 20th century.

However, information regarding the development of the School post-1912 is lacking. There is potential that historic plans relating to post-1912 alterations such as the addition of the gymnasium may yet be uncovered.

It should be noted that the 1909 plan and 1910 Specification for the School do not constitute an 'as built' record. This strengthens the evidential potential of the built fabric of the school and below-ground archaeology to yield further information about what was salvaged or retained from the original 1825 service ranges.

The footprint of the original service range to the rear is semi-preserved within the existing arrangement of the building. The ground below the central courtyard may contain evidence earlier buildings such as the Brew House or other artefacts related to the occupation of the original building. This area therefore has the potential to enhance our understanding of the site, its owners, and the many staff required to keep the estate running.

For this reason, the School wings and central courtyard are considered to be of **Medium Evidential Value**.

Overall Evidential Value

The built fabric of the museum and the potential for the survival of below-ground archaeology mean that the Castle may in the future yield further information about past decorative schemes, uses, lost structures such as the 19th-century Fernery, and the relationship between the School and the original service ranges. It is noted that historic surface finishes may survive beneath the hardstanding on the front terrace. The Castle is as a whole considered to have **Medium Evidential Value**.

SECTION 5.0: SIGNIFICANCE

5.2.3 Historic Value

The suite of family rooms retained within the Museum holds tangible associations with the history of the site and the wider industrial setting of the Castle. These rooms are illustrative of the style of the period; employing Gothic motifs in the main entrance and Classical detailing elsewhere in the principal rooms; foreshadowing the revivalist styles of the Victorian period. The existing decorative finishes are generally pastiche, based on sympathetic interiors of the period sourced from elsewhere. The Marriage Room contains an accurate representation of an earlier historic scheme and is therefore of slightly higher illustrative historic value than other rooms.

The Museum comprises the majority of the original early 19th-century fabric in the building. As such this part of the Castle has historic associations with William Crawshay II, Robert Thompson Crawshay and Robert Lugar, as well as illustrating their respective aspirations for the site. Cyfarthfa was Lugar's largest residential commission, and as much of his original building has been rebuilt, the remaining southern and south-western wings are of particular historic significance; providing a tangible link to the original designs for the Castle.

The Caretaker's House contrasts with the opulence of the main rooms but remains largely unaltered from its historic form. The contrast between the simple interiors and features of the Caretaker's House and the main suite of rooms illustrates the hierarchy of spaces across the estate. The significance of the Caretaker's House is all the more important given the loss of all other service areas during the creation of the school.

The retention of the planform at basement level also confers some historic value, illustrating the original layout of this ancillary space.

For the above reasons, the Museum is considered to have **High Historic Associative Value** and **High Historic Illustrative Value**.

The Former School

The school is illustrative of the intentions of the local council to provide a high quality teaching establishment for the education and betterment of its young people. The care taken to match the new fabric with the old and to where possible, salvage parts of the original Castle illustrates the regard held for this building in 1910, as well as the practical requirements of a large school at this time.

Internally, the school has undergone successive redecoration and adaptation to incorporate new kitchens, classrooms and facilities. However, a significant amount of original 1910 fabric survives both in the floorplan of the building, and in key decorative elements such as the many high quality wall tiles, and timber joinery saved from the earlier buildings. This is illustrative of both the style of the period and the desire to provide an educational facility which was attractive as well as practical. The retained handrails and iron balustrade from the staircase on the eastern side of the School are thought to have been salvaged from the main staircase of the Castle and provide a valuable record of this now lost feature. The use of iron railings on the staircase holds historic associative value with the former ironmasters who originally commissioned the Castle.

No records have been found which highlight any associations with key historic figures or groups. However, it is possible that members of the school's substantial alumni may be of historic associative interest. Detailed examination of school records may provide further information. On the basis of the evidence assessed to date, the School is considered to have **Neutral Historic Associative Value** and **Medium Historic Illustrative Value**.

Overall Historic Value

The building as a whole illustrates the early-19th-century fashion for the grand Picturesque villa. In adopting a castellated style the building illustrates a cultural transition away from the classical style which had dominated polite architecture in the 18th century.

The school and Museum considered together in their setting have **High Historic Associative Value** with the Cyfarthfa Ironworks, which the Castle was originally built to overlook. Though the significance of historic views to and from the site of the Ironworks have been depreciated by dense planting and intervening development, there remains some inter-visibility between the sites. The orientation of the building and the position of window openings illustrates the historic relationship between the Castle and the Works.

For all the reasons set out above, the Castle is considered to have **High Historic Associative Value** and **High Historic Illustrative Value**.

SECTION 5.0: SIGNIFICANCE

5.2.4 Aesthetic Value

The suite of rooms which make up the Museum and Art Gallery, are of **High Aesthetic Value**. Though the decorative finish is not original, the interiors have been finished in manner which is sympathetic to their age and character, and where possible has taken reference from earlier schemes found during conservation works. Original features such as fireplaces, chandeliers and decorative joinery have been retained and conserved. The loss of the main staircase is unfortunate however fragments of it are preserved within the former School.

Later additions such as the cafe and toilets are of fair quality and in the case of the WCs, are sympathetic to the design of the Entrance Hall, but add little aesthetic value to the building.

Although of a utilitarian character, the barrel-vaulted ceilings at basement level lend **Low Aesthetic Value** to the basement spaces. This has been somewhat depreciated through the addition of conspicuous modern services.

Overall, the Museum is considered to be of **High Aesthetic Value**.

The Former School

The former School has undergone a greater degree of alteration than the rooms of the Museum but retains significant elements which contribute to the character and aesthetic value of this area. The glazed wall tiles, high ceilinged rooms and large windows in several of the classrooms are key features which are considered to be of **High Aesthetic Value**. Within the first floor rooms located above the Museum, features such as the cornice, architrave and skirting within the Music Room are of particular value. Decorative skirting, dado rails and a single historic fireplace also survive in the first floor rooms over the Museum and represent the last surviving elements of original fabric within the School wings. These features lend and historic character and compliment the 1910 finishes in the rest of the building.

Although some subdivision has taken place, most classrooms retain their original large proportions. Murals in the art room, though not of intrinsically high value, speak to the former use of the building and provide a tangible visual link to past pupils. Later alterations such as the late 20th century desks in the Chemistry room and the modern kitchen and showers fit outs are of generally **Neutral Aesthetic Value** whilst the mid-20th century extensions at the rear of the building are considered to be **Intrusive**. Where original Edwardian decorative schemes survive, these are considered to be of **High Aesthetic Value**.

Overall Aesthetic Value

Given the arrangement of the School and Museum within the building, particularly inside the surviving 1825 ranges, it is logical to assess the exterior elevations as a whole, rather than to divide them between the School and Museum.

The south-western and south-eastern elevations of the Castle are considered to be of **High Aesthetic Value** as the last surviving fragment of Lugar's original 1825 design. Historic plans indicate that the north-western elevation was partially retained during the 1910 works to the building, though it has undergone a degree of alteration to incorporate the later gymnasium and thus is considered to be of **Medium Aesthetic Value**. The rear (north-eastern) elevation is largely inaccessible and has been altered with a number of intrusive extensions, and is thus considered to be of **Low Aesthetic Value** overall. The courtyard elevations are generally of **Medium-Low Aesthetic Value**, with the exception of the Caretaker's House, which has a broadly unaltered western elevation considered to be of **High Aesthetic Value**.

The windows to each elevation have undergone numerous changes across all elevations and the only original 1825 windows are thought to survive within the Caretaker's House and Marriage Room. These are of **High Aesthetic Value**. Other timber sash windows within the older portion of the Castle are high quality and sympathetic replacements and thus are of **Medium Aesthetic Value**. Original windows within the School ranges include the large arched windows

from ground and first floor art rooms, which are of **Medium Aesthetic Value**. Other windows across the School have been replaced on a piecemeal basis including some unsympathetic UPVC examples which are **Intrusive**.

Cyfarthfa Castle is a local landmark deriving aesthetic value from its contribution to views in the local area. Although the number and quality of views into the park have been steadily obscured by trees and vegetation over the course of the 20th century, the Castle is readily visible from certain positions in the local area, a particularly important view being that from the A470 to the west.

Overall the Castle is considered to have **High Aesthetic Value**.

SECTION 5.0: SIGNIFICANCE

5.2.5 Communal Value

The Museum And Art Gallery

The Museum and Art Gallery was opened for the people of Merthyr Tydfil to enjoy and to provide a home for important collections, some of which were obtained by local people or which reference the art, social history and trade of the local area. The Museum employs staff and volunteers from the local community as well as offering educational activities and experiences for families and visitors. Spaces like the Playroom Gallery encourage repeat visits to view the temporary exhibitions. The Museum is considered to have **High Communal Value**.

The Caretaker's House is considered to have **Low Communal Value**. It functioned as a private residence for some time and has since served as offices and storage areas for the Museum. It has never been open for public viewing, and as it is mostly concealed behind the south wall, it is unlikely to feature strongly in the collective memory of the site.

The Former School

The former School functioned as the main High School for Merthyr Tydfil from 1912 until 2013. As such, it has been the School for successive generations of families within the town. The School historically operated numerous societies and sports teams which reached beyond the boundaries of the site, competing in regional competitions and events. The School is likely to feature very strongly within the collective memory of the local community.

For this reason the former School is considered to have **High Communal Value**, though it should be noted that this likely to diminish over time since the building is no longer used for this purpose.

Overall Communal Value

Collectively, the Castle and Parkland represent a shared resource which has been at the heart of life in Merthyr Tydfil since 1908. As described by the CMP in 2009:

"They (the Park and Castle) provide a constant, which is bound up in their life stories. For some families, several generations have been pupils at Cyfarthfa Castle School and all the family members have enjoyed the park together."

As such, the Castle and Park holds intrinsic communal value both for the long standing association as a public attraction and School but also for the ongoing programme of events and educational activities offered within the site. The site is place of local pride and is seen as a valued asset to the community.

The Museum along with other contemporary facilities in Cyfarthfa Park facilitates a continued culture of learning on the site despite the closure of the School, offering educational activities in the industrial, political, natural and social history of Merthyr Tydfil and South Wales. The site continues to attract families, school groups and visitors.

For the above reasons, the site is considered to have overall **High Communal Value**.

SECTION 5.0: SIGNIFICANCE

5.3 Significance Plans

Methodology for Significance Plans

Significance ratings have been attributed to internal/external walls and interior spaces based on a combination of factors including:

- the importance of external elevations in views from within Cyfarthfa Park;
- the age of the fabric;
- the level of aesthetic interest conferred through either historic or well-conceived replica design schemes;
- the survival of historic decorative features, such as glazed wall tiles and parquet flooring;
- the integrity of historic planform and room proportions;
- the historic status, usage and hierarchy of rooms, e.g. whether a room was designed as a principal space, ancillary space or a circulation space.

The historic/decorative integrity of internal spaces within the buildings varies substantially. To aid interpretation, the plans have been annotated to indicate where rooms contain elements of a historic design scheme as per the below:

- A Room contains areas of historic glazed tiling to walls, parquet flooring or other historic floor finish
- B Room contains areas of historic glazed tiling to walls
- C Room finished with parquet flooring
- D Room contains other historic features (e.g. dado rail, tongue and groove panelling)

Significance ratings range from 'very high' to 'detrimental'. The below illustrates how the ratings have generally been applied:

VERY HIGH – reserved for the principal elevations of the late Georgian building, which were designed to be (and remain) highly visible in multiple views from Cyfarthfa Park. Views of these principal elevations lend communal and historic interest as well as significant aesthetic value.

HIGH – generally applied to historic principal rooms in the original Castle, particularly where sympathetic decorative schemes exist and the rooms retain their historic proportions. High significance interiors may benefit from other designed features, such as elaborate windows or high ceilings.

MEDIUM – recognises the importance of well-preserved former teaching spaces to the historic and communal interest of the building, generally where historic proportions and one or more elements of a historic decorative scheme survive.

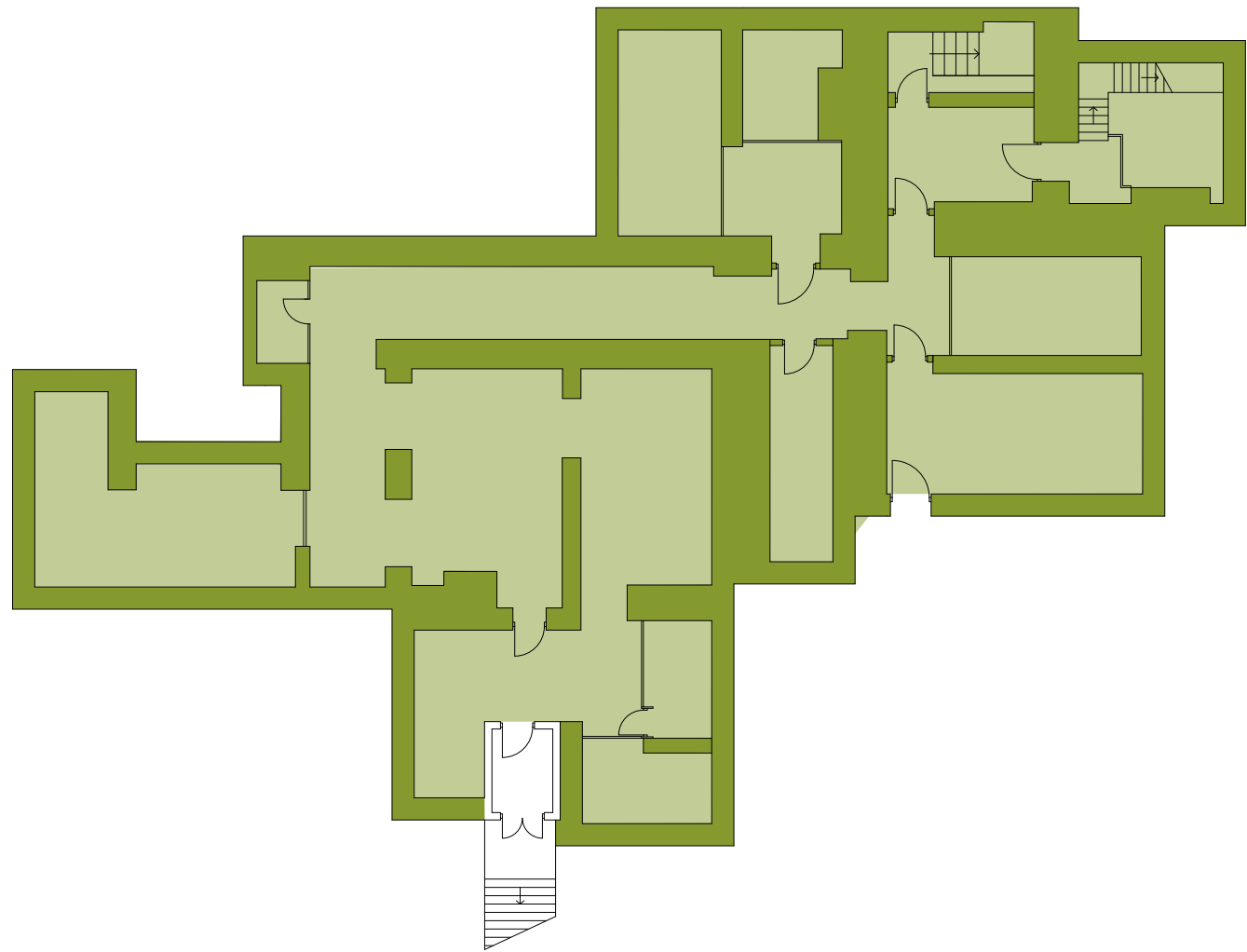
LOW – generally applied to modified rooms and/or ancillary spaces of lower historic status. These spaces may contain elements of historic design schemes.

NEUTRAL – applied to historic spaces which have lost their original decorative scheme and/or historic proportions, and to modern spaces which do not enhance the historic, aesthetic or communal interest of the building.

DETRIMENTAL – modern additions/interiors which detract from the special interest of the building.

SECTION 5.0: SIGNIFICANCE

Main Building Basement





SIGNIFICANCE PLAN

- Very High
- High
- Medium
- Low
- Neutral
- Detrimental

This plan is not to scale

SECTION 5.0: SIGNIFICANCE

Museum Ground Floor

SIGNIFICANCE PLAN

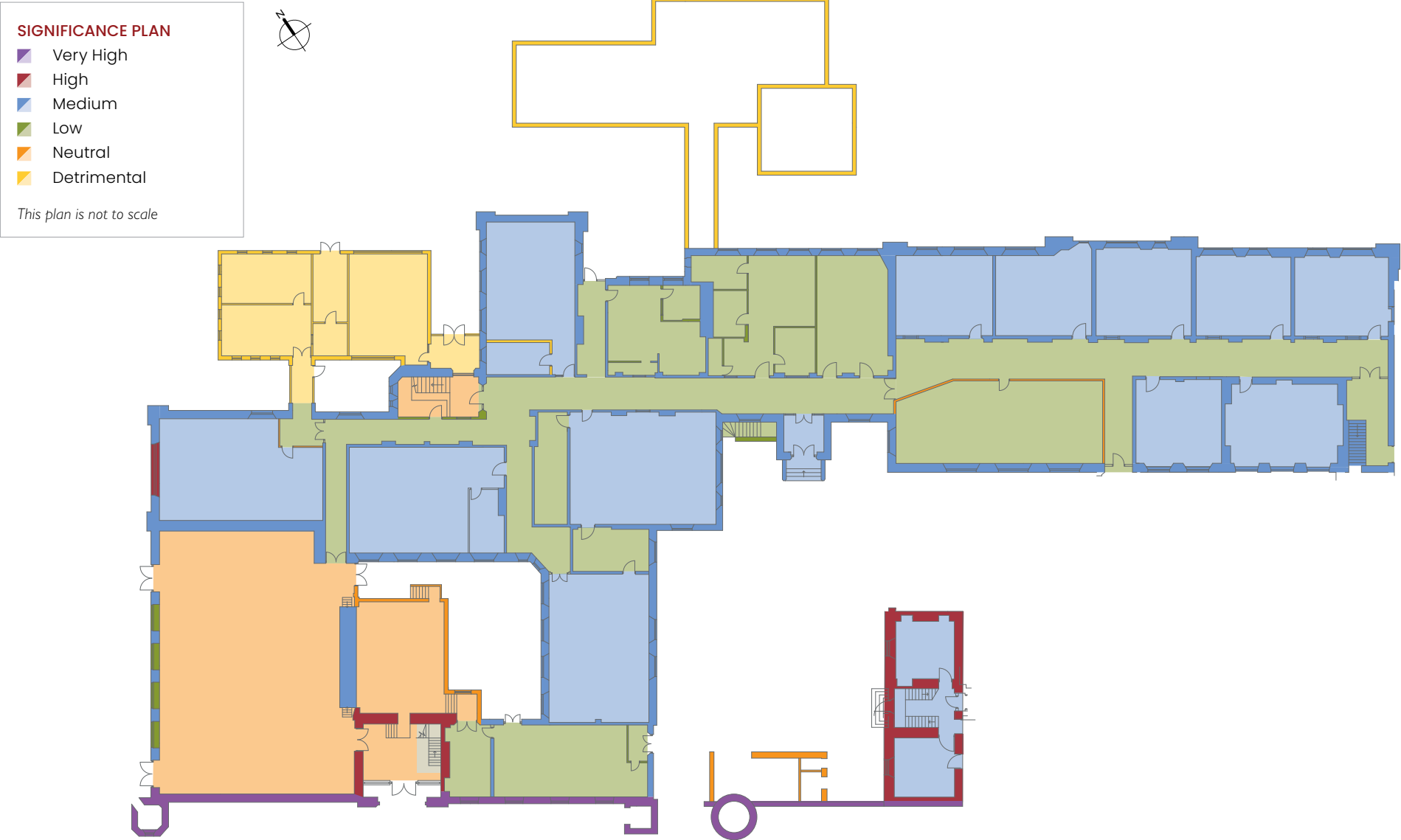
- Very High
- High
- Medium
- Low
- Neutral
- Detrimental

This plan is not to scale



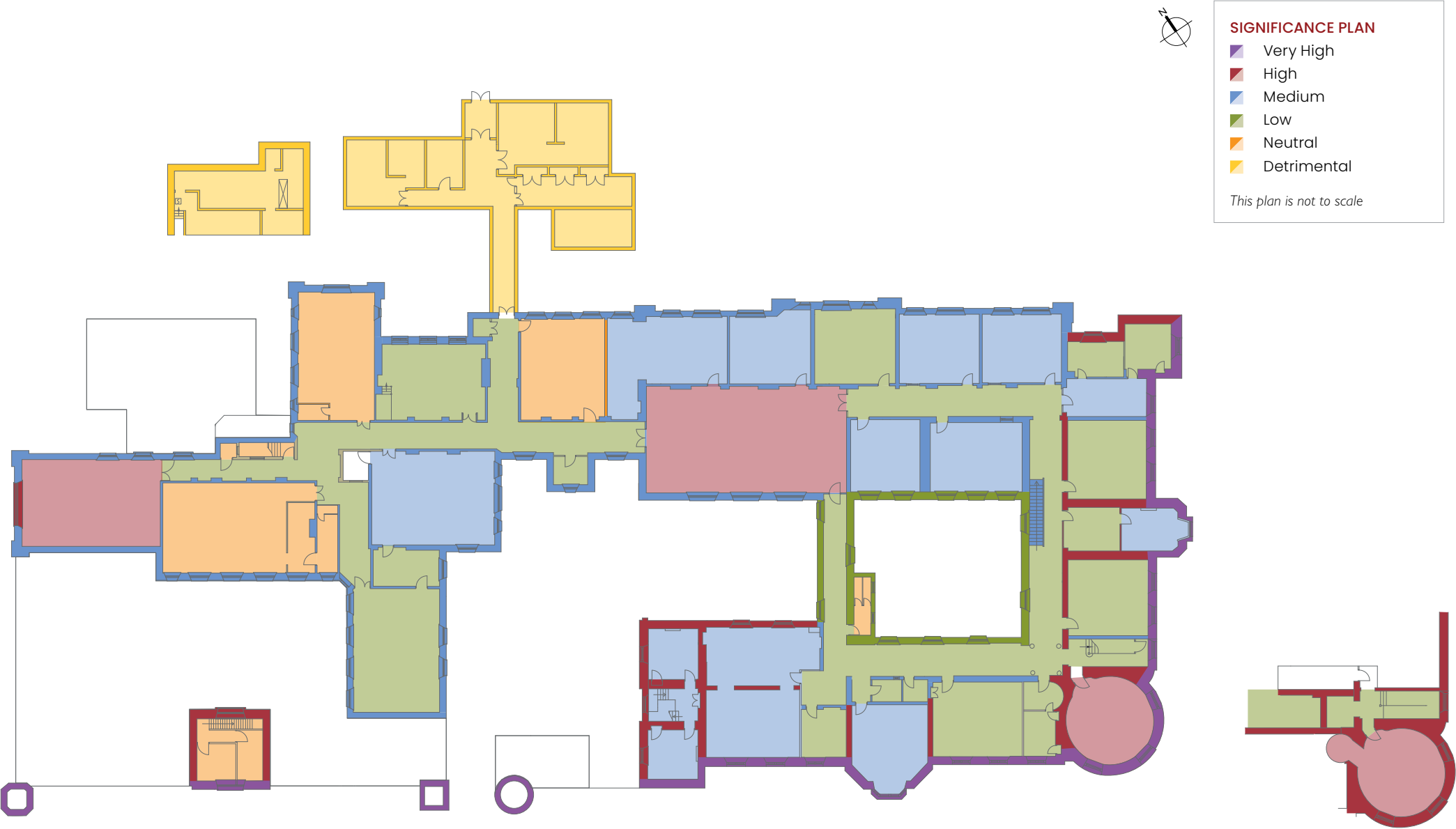
SECTION 5.0: SIGNIFICANCE

Cyfarthfa Castle Ground Floor (Former School)



SECTION 5.0: SIGNIFICANCE

Cyfarthfa Castle First Floor (Former School)



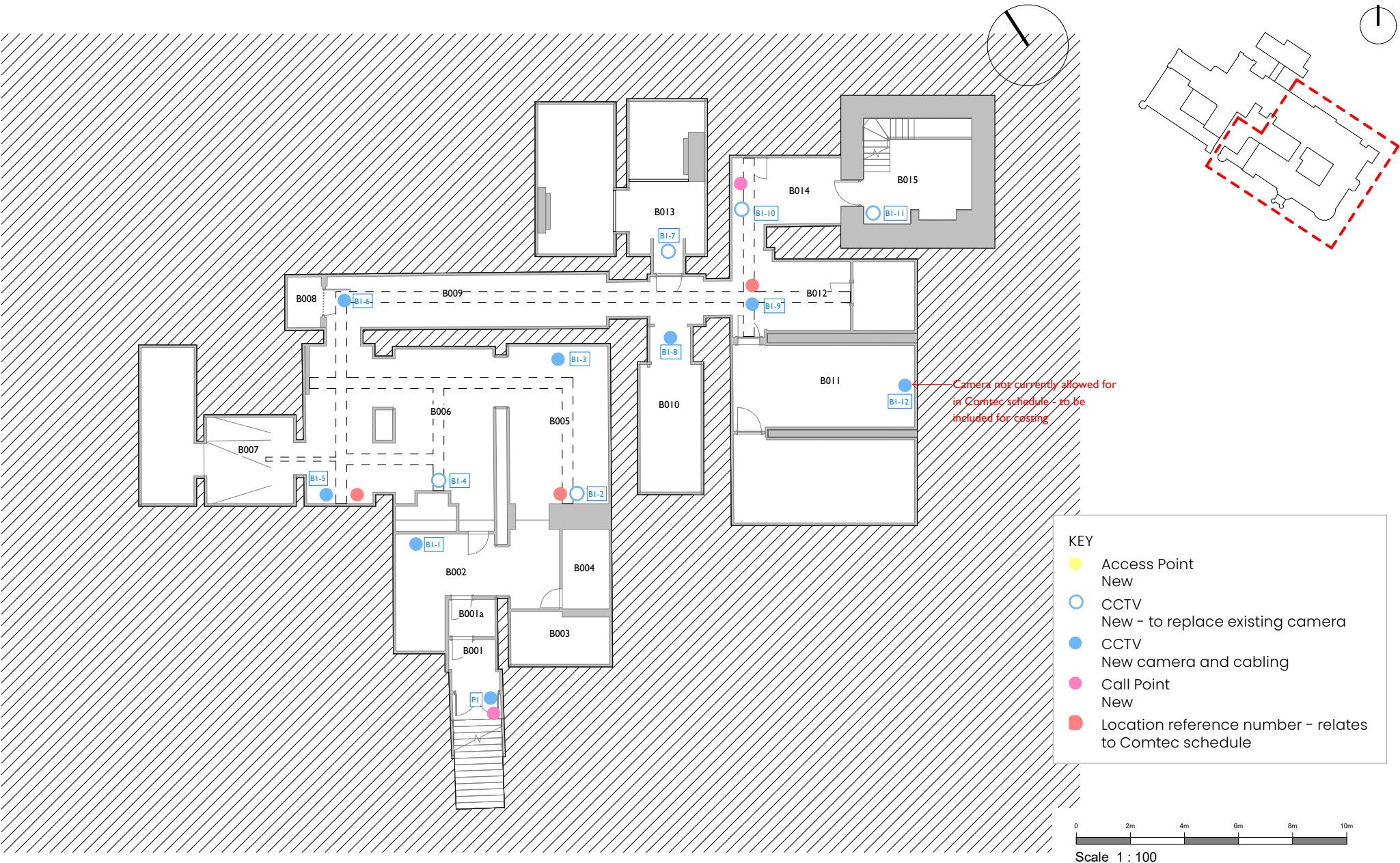
SECTION 6.0: PROPOSALS

The proposals under consideration within this report comprise:

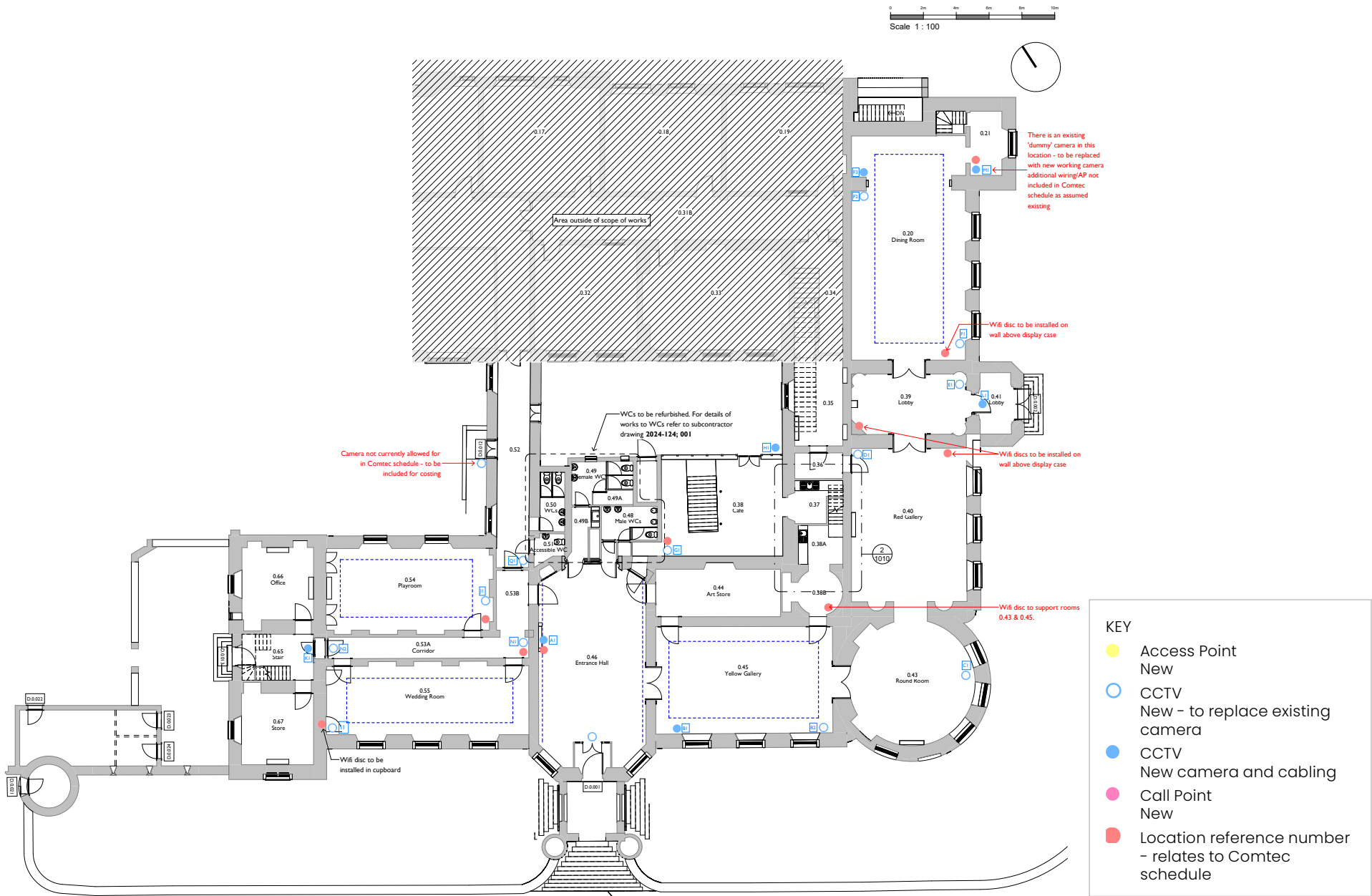
- Refurbishment of main WCs and secondary, currently disused, WCs at ground floor level;
- Upgrades to and expansion of CCTV provision across basement and ground floor level;
- Provision of 2no. additional call points (one at basement and one at ground floor);
- Introduction of improved and more energy-efficient exhibition lighting; and
- Installation of Wi-Fi throughout the Museum spaces.

The aim of the proposals is to modernise the existing facilities in the Museum in order to improve both the operation and security of the site and the visitor experience.

SECTION 6.0: PROPOSALS



SECTION 6.0: PROPOSALS



Proposed Ground Floor Plan - Internal Works

SECTION 7.0: HERITAGE IMPACT ASSESSMENT

7.1 Methodology

An assessment of impact measures the special interest of the identified heritage assets against the degree of change proposed. This is to identify where there is potential for the local authority to verify associated benefits or determine that harm would be caused by the proposals, and subsequently to incorporate mitigation measures in order to reduce or eliminate this. It is recognised by the heritage sector that there is no defined calculation or matrix by which to assess heritage impact and that such assessment should be provided as a narrative founded on understanding the significance of the heritage assets affected.

The degree to which the proposed development positively or negatively impacts the identified heritage is measured according to the following criteria.

Level of Impact	Consequence of Proposed Change
High Positive	The proposal considerably enhances the special interest of the heritage asset, and/or the ability to appreciate that special interest.
Moderate Positive	The proposal enhances to a clearly discernible extent the special interest of the heritage asset, and/or the ability to appreciate that special interest
Minor Positive	The proposal enhances to a small extent the special interest of the heritage asset, and/or the ability to appreciate that special interest.
None	The proposal does not change the heritage asset, views of the heritage asset, and/or the ability to appreciate that special interest.
Minor Negative	The proposal damages to a small extent the special interest of the heritage asset, and/or the ability to appreciate that special interest.
Moderate Negative	The proposal damages to a clearly discernible extent the special interest of the heritage asset, and/or the ability to appreciate that special interest.
High Negative	The proposal considerably damages the special interest of the heritage asset, and/or the ability to appreciate that special interest.

SECTION 7.0: HERITAGE IMPACT ASSESSMENT

7.2 Heritage Impact Assessment

Refurbishment of WCs

Proposal	Assessment narrative and mitigation	Impact
Male and female WCs (rooms 0.48 & 0.49): replacement of existing floor finish and restoration of existing wall tiles.	The existing floor and wall finishes are modern and of no heritage interest. This intervention will therefore have no heritage impact.	None
Female WC (0.48): Replacement of modern WC.	The existing WCs in room 0.48 are modern and of no heritage interest. The replacement WC will utilise existing drainage runs and will have no impact on historic fabric. This intervention will therefore have no heritage impact.	None
Overflow WC (0.50): renewal of wall, floor and ceiling finishes and provision of new WCs and cubicles.	The finishes, partitions and sanitary ware within room 0.50 are modern and of no heritage interest. The replacement WCs will utilise existing drainage runs and will have no impact on historic fabric. This intervention will therefore have no heritage impact.	None
Accessible WC (Room 0.51): Renewal of wall, floor and ceiling finishes. Installation of necessary fixtures to provide accessible WC compliant with Approved Document M.	Room 0.51 is currently fitted out as an accessible WC. Floor/wall finishes and sanitary ware is modern. New sanitary ware will utilise existing drainage runs and grab rails will be mounted to modern tiles, thereby avoiding any impact on historic fabric. This impact will have no heritage impact.	None

SECTION 7.0: HERITAGE IMPACT ASSESSMENT

Upgrades to CCTV

Proposal	Assessment narrative and mitigation	Impact
Ground Floor		
Dining Room 0.20: 1no. new CCTV camera and cabling, 2no. replacement CCTV cameras.	Replacement camera F1 is proposed to be installed at high level adjacent to the southern window in the east elevation of the Dining Room. The existing mini-trunking in this location, which runs up the side of the window reveal, will be reused, thereby negating the need for additional infrastructure to be fixed to historic fabric. Replacement camera F2 is proposed to be installed at high level in the north-west corner of the Dining Room. It will be fed by new trunking running behind the adjacent pilaster from the new camera (F3). The new camera (F3) is proposed to be mounted on the opposite side of the nib wall to F2. It will require new trunking to be installed behind the adjacent pilaster, which is presumed to be original fabric. The pilaster has already been adapted to allow for trunking to pass behind, which serves the existing CCTV camera on the south side of the nib wall. The exact route and location of the mini-trunking is to be agreed with the architects post-determination. Creating a new opening and passing trunking through the back of the pilaster will result in a minor alteration to the appearance of this decorative element, incurring a minor depreciation in architectural and aesthetic interest. This impact will be partially mitigated by making the new opening in a relatively discreet location, at high level on the north side of the pilaster/nib wall, which is not readily visible from much of the Dining Room. The requisite loss of historic fabric will result in a minor negative impact on the historic interest of the space. The new cabling serving proposed cameras F2 and F3 will utilise the existing route beneath the floor, thereby minimising the disturbance to historic fabric. The new fixings required to secure the new/replacement cameras and the renewed trunking to serve cameras F2 and F3 will incur a very minor, localised disturbance of the historic fabric.	Minor negative (F2 and F3) Minor negative / none (F1)
Lobby 0.21: 1no. new CCTV camera and cabling.	The new camera (M1) is proposed to be installed in the position of the existing 'dummy' camera, at high level in the south-west corner of the room. The provision of a replacement camera in this location, along with a short run of new mini-trunking painted to match the existing wall finish, will have no material impact on the aesthetic interest of this ancillary circulation space. The exact route and location of the mini-trunking is to be agreed with the architects post-determination. This will incur a very minor, localised disturbance of the historic fabric. The resultant impact on historic fabric will be negligible.	Minor negative / none

SECTION 7.0: HERITAGE IMPACT ASSESSMENT

Proposal	Assessment narrative and mitigation	Impact
Café 0.38: 1 no. replacement CCTV camera and 1 no. new CCTV camera and cabling.	The café was inserted into the courtyard during the mid-late 20th century. The east and west walls enclosing the staircase to basement level comprise historic exposed masonry, which confers a low level of historic and aesthetic interest. The heritage interest of the room is otherwise limited. The replacement camera (G1) will be mounted onto mid-late 20th century fabric, and will not incur a depreciation in historic interest. The new camera (P1) is proposed to be mounted over modern opening into the basement, on what is presumed to be historic masonry which has been plastered and painted. Camera P1 will, along with the adjacent proposed call-point, require approximately 3m of mini-trunking to be installed to provide a connection with the existing cable tray on the other side of the wall. These new fixings into the historic masonry around the stairwell will incur a very minor, localised disturbance of the historic fabric and a negligible depreciation in historic interest.	Minor negative / none
Anteroom 0.39: 1 no. replacement CCTV camera.	The replacement camera (E1) is proposed to be installed in place of the existing, over the door from Lobby 0.41. The existing trunking will be re-used to serve the camera. There will be a negligible depreciation in historic interest where the replacement camera is fixed to the wall.	Minor negative / none
Lobby 0.41: 1 no. new CCTV camera and cabling.	It is proposed to install a new CCTV camera (L1) over the door frame in Lobby 0.41. The camera will be located in a discreet position at high level over the door to the antechamber 0.39. It will require additional cabling and mini-trunking, which will be affixed to the wall and painted white to match the surrounding masonry in order to minimise its visual impact. The addition of a CCTV camera in this location will not materially alter the appearance of this space and will not depreciate its aesthetic interest. The new fixings required to secure the camera and cabling will incur a very minor, localised disturbance of the historic fabric. The resultant impact on historic fabric will be negligible.	Minor negative / none
Red Gallery 0.40: 1 no. replacement CCTV camera.	Replacement CCTV camera D1 is proposed to be located at high level in the north-west corner of the Red Gallery. The existing trunking in this location will be extended by 600mm to enable the camera to be situated at a higher level. Otherwise, the existing containment infrastructure will be re-used. The new fixings required to secure the camera and extended trunking will incur a very minor, localised disturbance of the historic fabric. The resultant impact on historic fabric will be negligible. The visual impact of the extended mini-trunking will be mitigated by covering it with wallpaper to match the existing wall finish. As such, the replacement camera will incur no material impact on the aesthetic interest of the room.	Minor negative / none

SECTION 7.0: HERITAGE IMPACT ASSESSMENT

Proposal	Assessment narrative and mitigation	Impact
Round Room 0.43: 1 no. replacement CCTV camera.	Replacement CCTV camera C1 is proposed to be located at high level between two of the eastern windows in the Round Room. The existing trunking in this location, which runs down the adjacent architrave, will be re-used thereby negating the need for additional infrastructure to be fixed to the fabric. The new fixings required to secure the camera will incur a very minor, localised disturbance of the historic fabric. The resultant impact on historic fabric will be negligible.	Minor negative / none
Yellow Gallery 0.45: 1 no. replacement CCTV camera and 1 no. new CCTV camera and cabling.	The replacement camera (B2) is proposed to be situated adjacent to the eastern-most window. New mini-trunking will be required, which will be mounted to the architrave in a discreet location. The new fixings required to secure the replacement camera and mini-trunking will incur a very minor, localised disturbance of the historic fabric. The resultant impact on historic fabric will be negligible. The visual impact of the required trunking will be mitigated by painting it to match the colour of the architrave. Providing a new camera in place of the existing will incur no impact on the aesthetic interest of the space.	Minor negative / none
Entrance Hall 0.46: 1 no. replacement CCTV camera and 1 no. new CCTV camera and cabling.	The replacement camera is proposed to be situated over the main entrance door. It will utilise the existing containment, minimising the need for disturbance to historic fabric. Providing a new camera in place of the existing will incur no impact on the aesthetic interest of the space. The new camera (A1) is proposed to be installed above the existing display cabinet on the west wall. Trunking will be run up the wall, along the side of the cabinet. The visual impact of the new trunking will be mitigated by painting it to match the adjacent wall finish. As such the impact on the aesthetic interest of the room will be negligible. The new fixings required to secure the new mini-trunking and new/replacement cameras will incur a very minor, localised disturbance of the historic fabric. The resultant impact on historic fabric will be negligible.	Minor negative / none
Corridor 0.52: 1 no. replacement CCTV camera.	The replacement camera (Q1) is proposed to be situated over the door with corridor 0.53B, in the location of the existing. It will utilise the existing containment, minimising the need for disturbance to historic fabric. Providing a new camera in place of the existing will incur no impact on the aesthetic interest of the space. The new fixings required to secure the replacement camera to the wall will incur a very minor, localised disturbance of the historic fabric. The resultant impact on historic fabric will be negligible.	Minor negative / none

SECTION 7.0: HERITAGE IMPACT ASSESSMENT

Proposal	Assessment narrative and mitigation	Impact
Corridor 0.53A: 2no. replacement CCTV cameras.	The replacement cameras (N1 and N2) are proposed to be situated to the east and west ends of the corridor respectively, adjacent to the existing cameras (which will be removed). The replacement camera to the east (N1) will utilise the existing containment in this location, which currently serves other wall-mounted services on the east wall. The replacement camera to the west wall will require approximate 500mm of mini-trunking to connect the camera to the existing containment in this location. This will be painted to match the adjacent wall finish, minimising the visual impact. The new fixings required to secure the replacement cameras and the trunking to camera N2 will incur a very minor, localised disturbance of the historic fabric. The resultant impact on historic fabric will be negligible. Providing new cameras in place of the existing will incur no impact on the aesthetic interest of the space.	Minor negative / none
Playroom Gallery 0.54: 1no. replacement CCTV camera.	The replacement camera (J1) is proposed to be situated within the arched recess on the east wall of the room, in the location of the existing. It will utilise the existing containment, minimising the need for disturbance to historic fabric. Providing a new camera in place of the existing will incur no impact on the aesthetic interest of the space. The new fixings required to secure the replacement camera to the wall will incur a very minor, localised disturbance of the historic fabric. The resultant impact on historic interest will be negligible.	Minor negative / none
Wedding Room 0.55: 1no. replacement CCTV camera.	The replacement camera (I1) is proposed to be located above the door surround in the south-west corner of the room, in the location of the existing. New mini-trunking will be installed in place of the existing clipped cable in this location. The mini-trunking will be painted to match the adjacent wall finish, thereby minimising its visual impact. Providing a new camera and mini-trunking in place of the existing camera and cable in this location will have no impact on the aesthetic interest of the space. The new fixings required to secure the replacement camera and new mini-trunking to the wall will incur a very minor, localised disturbance of the historic fabric. The resultant impact on historic interest will be negligible.	Minor negative / none
Stair 0.65: 1 no. new CCTV camera and cabling.	The new camera (K1) is proposed to be installed above over the door frame on the east wall. Approximately 1m of new mini-trunking will be required to connect the new camera to the main route on the other side of the wall. The visual impact of the new trunking will be mitigated by painting it to match the adjacent wall finish. As such the impact on the aesthetic interest of the room will be negligible. The new fixings required to secure the new trunking and camera to the wall will incur a very minor, localised disturbance of the historic fabric. The resultant impact on historic interest will be negligible.	Minor negative / none

SECTION 7.0: HERITAGE IMPACT ASSESSMENT

Proposal	Assessment narrative and mitigation	Impact
Eastern (small) : 1 no. new CCTV camera and cabling.	The new camera in the courtyard (H1) will be affixed to the north wall of the café, which comprises 20th-century fabric of no heritage interest. The required conduit will be painted to match the adjacent historic fabric to minimise visibility. The courtyard generally has a utilitarian character. The provision of a new security camera in this location will not materially impact its limited aesthetic interest (which is derived primarily from the terracotta wall mural on the west wall).	None
Western (large) courtyard: 1 no. new CCTV camera and cabling.	This camera will be affixed to the west wall of an early 20th-century link range, constructed when the Castle was converted to serve as a school and museum. The new fixings required to secure the replacement camera and required cabling will incur a very minor, localised disturbance of historic fabric and a negligible impact on historic interest. The courtyard has some aesthetic interest, however this is derived primarily from the exposed masonry and moulded window surrounds to the north, south and east elevations of the courtyard. The west elevation has been more heavily altered through the application of modern render and the installation of surface-mounted services. The addition of a new CCTV camera over the door in the western elevation will not materially alter the aesthetic interest of the courtyard.	Minor negative / none
Basement		
New/replacement CCTV cameras to B002, B005, B006, B009, B010, B011, B012, B013, B014, B015.	5no. replacement CCTV cameras and 7no. new CCTV cameras are proposed to be installed across the basement. In every instance, the existing services containment will be utilised, negating the need for additional trunking to be affixed to the historic fabric. Cameras B1-1, B1-7, B1-8, B1-10, B1-11 and B1-12 will be fixed to the wall – this will incur a very minor, localised disturbance of the historic fabric and a negligible depreciation in historic interest as a result. The need to provide fixings into the fabric has been mitigated by proposing to mount the cameras to existing cable trays where possible (as will be the case for cameras B1-2, B1-3, B1-4, B1-5, B1-6 and B1-9). In addition to the fixings required to install the new CCTV camera to the wall, the new camera to room B010 (B1-8) will require a new 8mm hole to be made in the brick wall at high level to provide a connection with existing cabling in this location. This will incur a very minor, localised depreciation in historic interest. Increasing the number of CCTV cameras by 7 will not materially impact the appearance of the basement, which has already been heavily modified with wall and ceiling-mounted services. The aesthetic interest of the basement is primarily derived from the ability to appreciate the original vaulted ceiling; this will not be impacted by the proposals.	Minor negative / none

SECTION 7.0: HERITAGE IMPACT ASSESSMENT

Lighting upgrades

Proposal	Assessment narrative and mitigation	Impact
Replacement of existing tracks and updating fittings to Entrance Hall, Yellow Gallery, Dining Room, Marriage Room and Play Room Gallery.	The proposed lighting tracks are to be direct replacements of those which already exist within the gallery spaces, with upgraded fittings. No new fixings are proposed, and all wiring will be reused. There will be no impact on historic fabric. The existing tracks in the Dining Room, Marriage Room, Play Room Gallery and Entrance Hall will be replaced like-for-like and will have no impact on the aesthetic interest of the galleries. The linear tracks within the Yellow Gallery are proposed to be replaced with a rectangular track. This will not alter the character of the room or impact its aesthetic interest.	None

Wifi upgrades

Proposal	Assessment narrative and mitigation	Impact
Provision of new wifi disks to ground floor galleries (excluding the Yellow Gallery and Round Room), entrance hall, café and rooms B005, B006 and B0012 at basement level.	It is proposed to install ten new wifi disks across the Museum, 7 at ground floor level and three at basement level. The exact location of the wifi disks is to be agreed on site with the architects post-determination. However, the proposed plans demonstrate that the discs will be installed in discreet locations to limit their visibility. The new disk in the Playroom Gallery will be sited in the south-west corner of the room, that in the Wedding Room will be located within an existing cupboard, and those to the Entrance Hall, Red Gallery, Lobby and Dining Room will be installed on the wall above existing display cases where they are less likely to be noticed. The visual impact of the new wifi disks has been further mitigated through providing only the minimum number of disks needed to provide the requisite internet coverage; a new disk in the small lobby adjacent to the Yellow Gallery and Round Room will negate the need to fix a new disk in either of these principal spaces. The introduction of 3 wifi disks will not materially impact the appearance of the basement, which has already been heavily modified with wall and ceiling-mounted services. The aesthetic interest of the basement is primarily derived from the ability to appreciate the original vaulted ceiling; this will not be impacted by the proposals. In all cases at ground floor level, fixing the disks to the historic fabric will incur a very minor, localised disturbance of the historic fabric and a negligible depreciation in historic interest. At basement level, the need to provide fixings into the fabric has been mitigated by proposing to mount the cameras to existing cable trays.	Minor negative / none

SECTION 7.0: HERITAGE IMPACT ASSESSMENT

7.3 Conclusion

The proposed WC upgrades will affect only modern sanitary ware and finishes; the low degree of aesthetic and historic interest conferred by the historic joinery and sink units will be preserved.

The replacement of existing/provision of new CCTV cameras, call points and wifi disks across the Museum will result in multiple instances of very minor, localised disturbance to the historic fabric. The impact on historic fabric has been minimised through the proposal to re-use existing containment and service routes wherever possible. The visual impact of any new trunking will be mitigated through using discreet locations (e.g. against architraves) and ensuring that trunking is painted or covered with wallpaper to match the surrounding surface finishes. CCTV cameras and wifi disks will be located at high level and in corners wherever possible, thereby reducing the likelihood that they will be noticed.

The proposed lighting upgrades will have no impact on historic fabric. The proposed tracks will either be like-for-like replacements or (in the case of the Yellow Gallery) very similar in appearance to the existing infrastructure. Neither the tracks nor the upgraded light fittings will materially alter the character or appearance of the galleries, and as such will have no impact on the aesthetic interest of these principal spaces.

Overall, the proposed interventions will improve the security and useability of the Museum, ensuring it can continue to fulfil this usage into the future. The Museum has been open to the public since 1912, and this continuation of use is an important part of its historic and communal interest.

APPENDIX A: BIBLIOGRAPHY

Books and Publications

Brown, A. *Statements of Significance; A View from Historic England*, in *The Building Conservation Directory* 2016.

Cadw, *Conservation Principles for the Sustainable Management of the Historic Environment in Wales*, March 2011.

Cadw. *Setting of Historic Assets in Wales*, May 2017.

Cadw, *Managing Listed Buildings at Risk*, 2017.

Cadw, *Merthyr Tydfil: Understanding Urban Character*, 2015.

Coflein, Cyfarthfa Castle School & Cyfarthfa Castle Park.

Purcell, Cyfarthfa Castle, *Merthyr Tydfil County Borough Council – Condition Survey*, 2022.

Evans, C. *Crawshay, Richard (1739–1810)*, *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, Jan 2008 [<http://www.oxforddnb.com/view/article/45891>]

Evans, C. *Crawshay, William (1764–1834)*, *Oxford Dictionary of National Biography*, Oxford University Press, 2004 [<http://www.oxforddnb.com/view/article/47475>]

Gwent Glamorgan Archaeological Trust, *Archaeology & Archaeologically Sensitive Areas*, July 2017.

Hendrickson, K. (ed.) *The Encyclopaedia of the Industrial Revolution in World History*, Volume 3 [https://books.google.co.uk/books/about/The_Encyclopedia_of_the_Industrial_Revol.html?id=EdwsCgAAQBAJ&redir_esc=y accessed 8 March 2016]

Leach, P. *Lugar, Robert (1772/3–1855)*, rev. *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, Jan 2012 [<http://www.oxforddnb.com/view/article/37697>]

Mann Williams Consulting Civil and Structural Engineers, *Cyfarthfa Castle Structural Survey*, 2022.

Merthyr Tydfil County Borough Council, *Cyfarthfa Conservation Area Character Appraisal*, December 2009.

Merthyr Tydfil Replacement Local Development Plan 2016–2031, Supplementary Planning Guidance Note 3: *Archaeologically Sensitive Areas*.

Merthyr Tydfil Replacement Local Development Plan 2016–2031.

Morgannwg – Vol. 46 2002 *The diary of Charles Wood of Cyfarthfa Ironworks*, Merthyr Tydfil, 1766–1767. Book review

Planning Policy Wales, *Technical Advice Note 24: The Historic Environment* (2017).

Price, J. M. *Bacon, Anthony (bap. 1717, d. 1786)*, *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, May 2008 [<http://www.oxforddnb.com/view/article/50608>]

The Conservation Studio, *Cyfarthfa Conservation Management Plan*, 2009.

Websites:

www.alangeorge.co.uk

www.historicwales.org.uk

<https://maps.nls.uk/>

www.oldmapsonline.co.uk

www.merthyr.gov.uk

www.gracesguide.co.uk/Cyfarthfa_Ironworks

APPENDIX B: LISTED BUILDING DESCRIPTION

Historic Wales Report

Dataset Cadw Listed Buildings

Title Cyfartha Castle

Type Listed Building

Dataset UID 11396

Community Park

Location

Situated in its own landscaped park overlooking the Taff Valley and site of the former Cyfarthfa Ironworks.

Date Listed 7/15/1974

Last Amendment 1/13/1988

Grade I

History

1824-5. Designed by Robert Lugar, architect of London, for ironmaster William Crawshay II. Cost #30,000. Sold in

1909 to Merthyr Corporation; large extensions of 1912 for school.

History

H Colvin: "Biographical Dictionary of British Architects" (1978), p 527;

Copies of plans by Thos F Harvey, Sept 1908, in house;

M S Taylor: "The Crawshays of Cyfarthfa Castle" (London 1967)

Interior

Interior retains main suite of state rooms including entrance hall, library, drawing room and dining room (now used as museum and art gallery). Entrance hall is baronial with ribbed ceiling, heraldic cornice, Gothic shafts and panelling to doorcases and castellated chimney-piece in library, the rest of public rooms are neo-classical in style with anthemion plaster bands, egg-and-dart cornices, wide architraves with angle paterae. Ceiling roses to drawing rooms, plus fine caryatid chimney-piece and scallop-shell niches to long drawing-room; Ionic pilasters from columned screen remain in dining-room.

Exterior

Large country house Picturesque castle style. Terraced site. Basically rectangular in shape, with almost symmetrical entrance and garden fronts meeting at a circular corner tower.

Coursed bull-nosed facings with ashlar dressings. Crenellated parapets with false machicolation to towers, weathered stringcourses to rest. Stair and outlook turret to rear of corner drum-tower, dummy arrow loops, rectangular hoodmoulds (arched to drum tower which also has 3-light mullioned windows to top floor). Cross windows (later?) to entrance front and drum, sash windows with glazing-bars to ground-floor of garden front. Central towers to both fronts with splayed angles, splayed bay with finial over porch to main entrance with round turrets and arched openings; oriel over Tudor garden doorway.

Attached to left of main building are the castellated screen-wall and towered entrances to former stable courtyard and offices (now rebuilt as school accommodation). Composition of walls with dummy loops, polygonal end turret, solid

left-hand gatehouse with arched entry under 3-light window and right-hand entry between round and square turrets. Tudor-style school buildings to rear.

Historic Wales Report

Dataset Cadw Listed Buildings

Title Fountain Below S.Terrace at Cyfartha Castle

Type Listed Building

Dataset UID 11398

Community Park

Location

Situated below the level of main entrance and directly at head of driveway from entrance gates.

Date Listed 1/13/1988

Last Amendment 1/13/1988

Grade II

Reason for Listing

Group value with other listed items at Cyfarthfa Castle and Pandy Farm.

Exterior

Probably later C19. Circular roll-moulded stone basin with 4 carved cherubs seated on Baroque bull-frog spouts. Circular stone stem to centre with 3 putti supporting conch-shell fountain-jet. Griffins, dolphins etc carved in relief around spouts on moulded base.

APPENDIX B: LISTED BUILDING DESCRIPTION

Historic Wales Report

Dataset Cadw Registered Historic Park and Garden

Title: Cyfarthfa Castle

Reference Number: PGW(Gm)I(MER)

Site Type: Victorian park, converted from private to public park, and formal gardens,

Date of Designation: 01/02/2022

Grade: II*

Summary Description and Reason for Designation:

The survival of much of the park and gardens of Cyfarthfa Castle, the most historically important ironmaster's home in Wales, built and developed immediately next to the ironworks by members of the Crawshay family. The large gothic Victorian mansion was built as a mock castle by Robert Lugar for the ironmaster William Crawshay in 1825. The park and gardens are of great historic interest not only as the landscape setting for the Romantic mansion but also for their proximity and usefulness to the ironworks (Cadw ref: GM425) which in their day were considered to add great sublimity to its landscape setting.

Cyfarthfa Castle (Cadw LB:11396) is surrounded by Victorian parkland, converted from private to public park, with formal gardens. By 1873 the park had assumed its present layout. It became a public park in 1910.

The park was begun when the house was built in 1825. An early drawing of the house (1820s) shows a natural landscape around the house, with none of the formality that was to follow. However, by the time of the 1st edition Ordnance Survey map (1873) the park had assumed its present layout. Early twentieth-century photographs of the ironworks and park show a well-wooded, mature landscape park in a rural setting, apart from the ironworks. The park is roughly oval in shape, elongated north-south, with the

highest ground in the middle. The park contains a range of landscape and ornamental features, both original and post-1910.

The house is approached by a drive flanked by conifers leading up to the terrace/forecourt in front of the house. A small garden lies around the house on its south-west and south-east, and there is a kite-shaped kitchen garden to the north-west, now partly in use as a visitor car park. Below the terrace is a fountain of artificial stone (Cadw LB:11398).

Behind the house is a belt of woodland with gravel and earthen paths ('Garden Wood' & 'Castle Wood') extending to the north-west corner of the park. It has areas of both coniferous and deciduous trees, rhododendron, and underplanting of laurel and yew. In the Castle Wood area is a series of four narrow elliptical ponds, one above the other, former reservoirs, and above these an ice-house. Above the woodland to the east are five parallel rows of mature pines running north-east from the wood to a tarmac drive which crosses the park from the north to the south-east boundaries and is lined with birch and sycamore trees.

To the south-east of the house the park consists of unfenced grass with a few isolated trees, school playing fields, a terraced bowling green (with clubhouse), hard tennis courts, and a bandstand. Below the house to the south-west the park is a smooth grass slope dotted with oak, beech and sycamore and below, adjacent to the boundary, a sinuous lake. Originally the lake reached as far as the main drive but this end has been filled in.

On the early Ordnance Survey maps the landscape is remarkable for the amount of glasshouse and conservatory, both in the kitchen garden and in the enclosure immediately to the north-east of the house.

Sources:

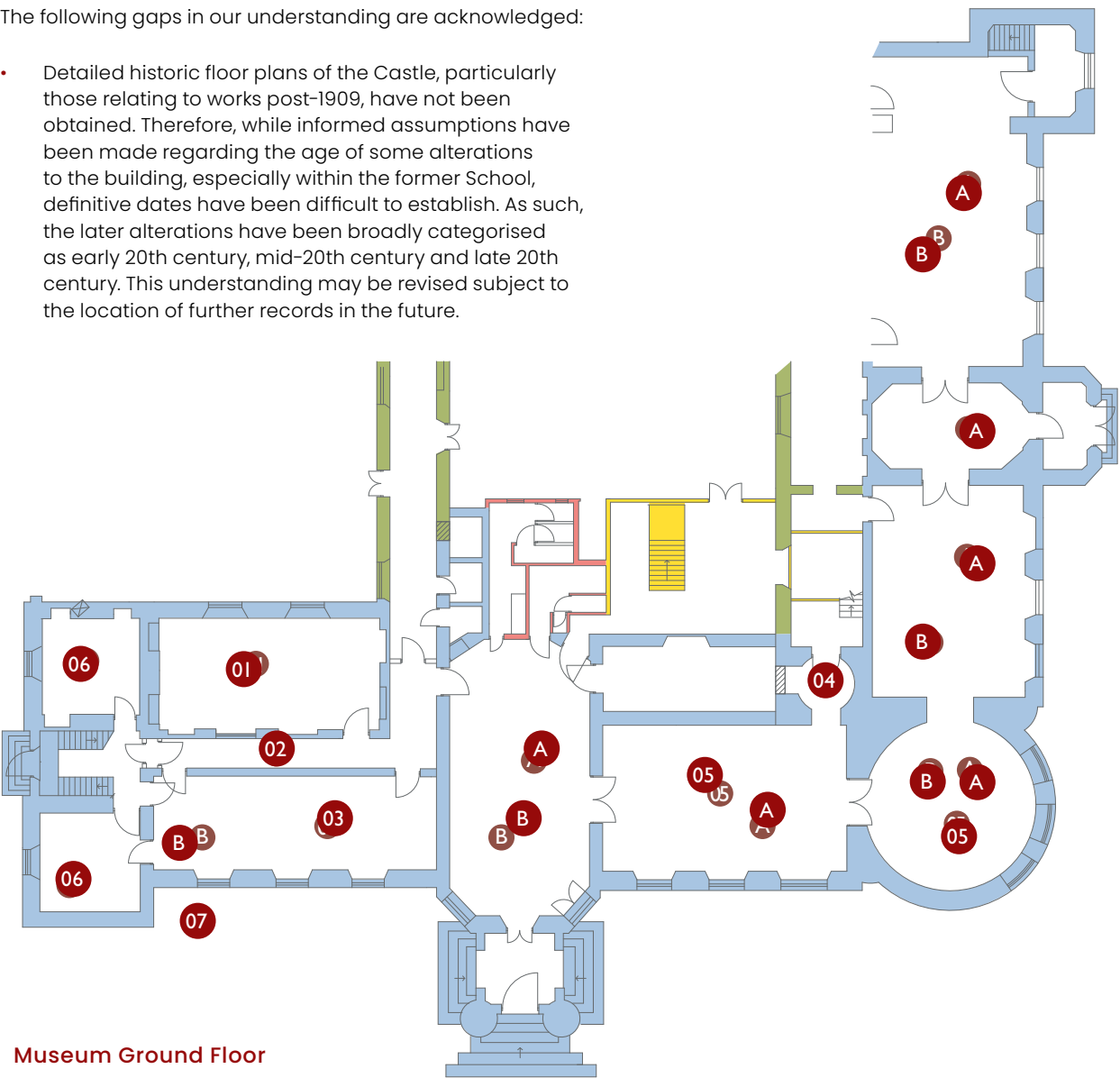
Cadw 2000: Register of Parks and Gardens of Special Historic Interest in Wales, Glamorgan (ref: PGW(Gm)I(MER).

OS 25-inch plans, Sheet Glamorgan LI.1, editions of 1873 and 1901.

APPENDIX C: HISTORICAL DEVELOPMENT PLANS

The following gaps in our understanding are acknowledged:

- Detailed historic floor plans of the Castle, particularly those relating to works post-1909, have not been obtained. Therefore, while informed assumptions have been made regarding the age of some alterations to the building, especially within the former School, definitive dates have been difficult to establish. As such, the later alterations have been broadly categorised as early 20th century, mid-20th century and late 20th century. This understanding may be revised subject to the location of further records in the future.



Museum Ground Floor

- 1825
 - 1910
 - c.Early 20th Century
 - c.Mid-20th Century
 - c.Late 20th Century
- Refurbished 2013. Historic skirting, dado and picture rails retained.
 - Refurbished as display space in 1993.
 - Refurbished with replica of historic wallpaper in 1992.
 - Spiral staircase removed c.1910.
 - Pastiche of period interiors installed c.1992.
 - Fireplaces removed (date unknown).
 - Besides the windows in the Marriage Room and Caretaker's House, all windows to the original wings of the Castle are presumed to be good-quality replacements. Further investigation would be needed to confirm this.
- A Contains original cornice, ceiling roses, chandeliers (converted), dado and skirting.
B Contains original fireplaces and surrounds.

This plan is not to scale

APPENDIX C: HISTORICAL DEVELOPMENT PLANS



- 1825
- 1910
- c. Early 20th Century
- c. Mid-20th Century
- c. Late 20th Century

- 01 Staircase thought to contain historic handrail and railings from now lost main staircase.
- 02 Historic (1909) plans suggest that this wall was retained from the original castle. New openings made when gym was added.
- 03 Windows seem to have been replaced on an ad-hoc basis. Some original 1910 windows remain, but a full windows schedule is needed.
- 04 Thought to be an original 1910 window.

Note - even if original fabric survives here - the original layout of the georgian building is much altered and the fenestration is also much changed.

This plan is not to scale

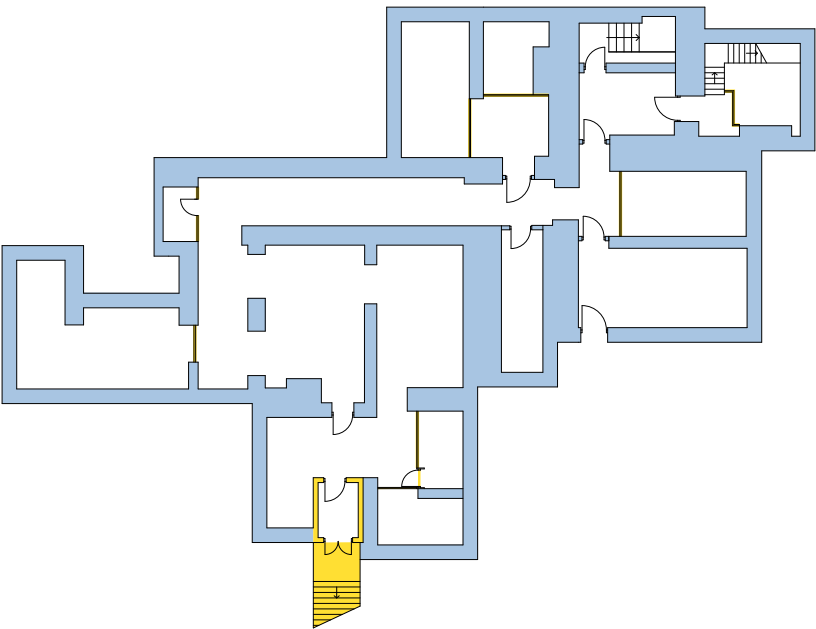
Cyfarthfa Castle Ground Floor (Former School)

APPENDIX C: HISTORICAL DEVELOPMENT PLANS



Cyfarthfa Castle First Floor (Former School)

APPENDIX C: HISTORICAL DEVELOPMENT PLANS



■

1825

■

1910

■

c. Early 20th Century

■

c. Mid-20th Century

■

c. Late 20th Century

Modern fit-out throughout for exhibition and display spaces

This plan is not to scale

Main Building Basement

All rights in this work are reserved. No part of this work may be reproduced, stored or transmitted in any form or by any means (including without limitation by photocopying or placing on a website) without the prior permission in writing of Purcell except in accordance with the provisions of the Copyright, Designs and Patents Act 1988. Applications for permission to reproduce any part of this work should be addressed to Purcell at info@purcelluk.com.

Undertaking any unauthorised act in relation to this work may result in a civil claim for damages and/or criminal prosecution. Any materials used in this work which are subject to third party copyright have been reproduced under licence from the copyright owner except in the case of works of unknown authorship as defined by the Copyright, Designs and Patents Act 1988. Any person wishing to assert rights in relation to works which have been reproduced as works of unknown authorship should contact Purcell at info@purcelluk.com.

Purcell asserts its moral rights to be identified as the author of this work under the Copyright, Designs and Patents Act 1988.

Purcell® is the trading name of Purcell Architecture Ltd.

© Purcell 2024