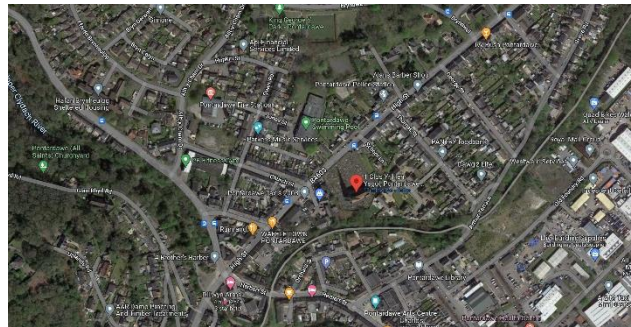


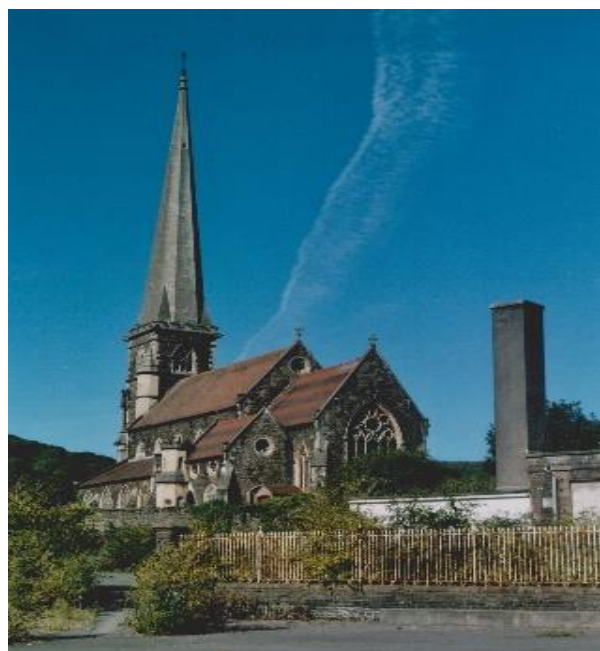
I have chosen an independent tabernacle chapel in the village of Cwmgors and an Anglican church based in the town of Pontardawe, where both are situated within 5 miles of each other and only a 10-minute driving distance. Cwmgors' chapel of 1910-12 was a major asset to the community and begins to lead a shift from 1910 to a form inspired by French Beaux-Arts architecture. St Peter's church in Pontardawe was constructed from 1858-60, meaning a variety in the grand design compared to the tabernacle, where it's a decorated gothic style elaborated with moulded and also carved detailing. The architect of the tabernacle chapel in Cwmgors, W Beddoe Rees, is widely known across the south of Wales, with related chapels in both St



Thomas and Brynmill, and stated by the British Listed Building society (2002) the design of this chapel has "notably the broad curved plastered ceiling where his other Gothic chapels tend to have double-height iron columns carrying open timber roofs" allowing for Beddoe to leap formalism. The church of St Peter's dominates the small town of Pontardawe with the magnificent tower and spire ranging to over 60m designed to overtop the chimneys of Parsons factory. The reason that the architect, J.H. Bayliss designed it this way was at the expense of a rival, William Parsons who was a colliery and tinplate worker, and regardless of the design being in spite it doesn't take away the extraordinariness of its tower. Here is a big difference between both architects and their designs, seeing that Bayliss designed this through spite, and Beddoe progressed in the adapting architectural timeline.



This church is coated in local sandstone rubble and bath stone dressings, with basic red tiles for the roof all as an outer layer to the naïve, aisles, a W tower including a broach spire of over 60m in height, stone voussoirs covered windows, an S organ chamber and shouldered coped gables. The tall tower is narrow with carved octagonal buttresses. The stages of the tower are divided by moulded strings, the lowest stage has been broken forward by heavily projected plinths, with decorated pointed doors both facing north and south, also including carved head stops, with the west side having a 4 light traceried window and again with carved and moulded head stops. There are 2 hooded cusped lights on its narrow second stage, leading on to the third stage



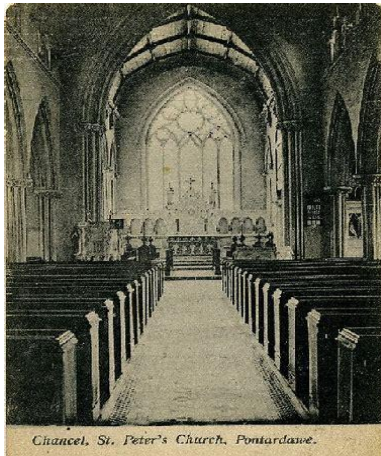
without any openings or ornaments. The second stage is highlighted with carved dragons looking down at the entrance of the first stage. The 4th stage is a narrow bell stage that includes carved 3 light openings ornated and traceried. In the middle of the nave and tower is an ashlar insert repeating details of front ashlar features, but only on one diagonal face, then in the ashlar stair tower with quatrefoil roundell lights and sloping ashlar cap at the bell-stage level. The nave is also decorated with dragons, including 5 bays of curved triangle windows, along with 5 3-pointed traceried windows. There are buttresses on the plinth, decorated with a string course on the buttresses.

The Anglican parish church varies strongly from the 19th-century tabernacle in its outer design, with the chapel being a free gothic style. The outer layer has been coated with rock-faced pennant stone, and sandstone, topped with a red terracotta slate roof. In the late gothic style, there are winged stair towers on the gable front, like St Peter's church, and there are octagonal piers and turrets. Decorated with traceried 4 centred arched windows above the gothic narrow pointed door in a traceried band. There's a tiny lancet, flush band on the main gable, intricate cusped tracery along a big foliate finial above a moulded frame of the main window. On the door head of the ground floor moulded head to the door and one glazed panel. The wings of the chapel are moulded door heads, with



leaded square windows along with blind cusped arched heads aligned with quoins at angles. It's 2 storeys of 5 windows where its side walls are rendered with yellow bricked quoins connected to 2 step buttresses.

With Pontardawe's unpainted rendered walls and extensive ashlar dressings and much carved work, along with the tower entry utilizing its stunning timber ceiling with large ribs on pierced timber brackets from fine carved crouching beast corbels, containing leaf carving as on nave roof trusses. This then contrasts to the Tabernacle of Cwmgors, with its curved plastered ceiling in 6 bays with entrance end bay narrowed by stair towers each side. Dentil cornice broken forward under ribs, on Ionic corbels, which are panelled by plaster panels to each bay. St Peter's church includes pointed doors with moulded arches and hoods with exceptionally large carved head stops. The nave has 5-bay arcades of octofoil-section piers with keels to diagonal shafts, naturalistic leaf-capitals, 2 with tiny heads, Decorated with an ashlar moulded wall-plate, 6 angel corbels each side carrying wall-posts and cusped arched braces, traceried spandrels to big tie-beam trusses, king-posts and two opposed curving struts each side. The roof is then panelled with horizontal strips, leading to a similar pattern through the isle roofs decorated with straight braces out from corbels between arcade arches, with cusped spandrels. The Tabernacle in Cwmgors includes a four-sided gallery on each column made by WA Baker of Newport, teres then 3 blocks of pews made with fine hardwood which have curved shaped ends. The end gallery has broad depressed arch to organ recess with panelled ionic pilasters. There's glazed timber screen in the entrance lobby with 2 double doors and 6-light window, Art-Nouveau coloured glass, lobby plaques of 1910. There's then Stairs either side, with urn finials to newels and pointed arch over.



Chancel, St. Peter's Church, Pontardawe.

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